

PRINTS AND MULTIPLES



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PRINTS AND MULTIPLES

TUESDAY 22 - WEDNESDAY 23 OCTOBER 2019

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9/10/18

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Tuesday 22 October 2019 at 6.00pm (Lots 1-52)

Wednesday 23 October 2019 at 10.00am (Lots 53-122) and 2.00pm (Lots 123-215)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	18 October	10.00am - 5.00pm
Saturday	19 October	10.00am - 5.00pm
Sunday	20 October	1.00pm - 5.00pm
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CHRISTIE'S

13/03/2018

EVENING SESSION
(LOTS 1-52)
TUESDAY, 22 OCTOBER



1

ANDY WARHOL (1928-1987)

25 Cats Name[d] Sam and one Blue Pussy

the complete set of eighteen offset lithographs with hand-coloring in watercolor (including one on the cover), on laid paper, circa 1954, signed in ink on the justification page, dedicated to 'Madame Leonor Fini' in ink on the cover, numbered 69 of 190, published by the artist, New York, bound (as issued), the full sheets, in good condition, the hand-coloring fresh and vibrant, with original buckram boards. 9¼ x 6½ in. (235 x 156 mm.) (album)

\$60,000-80,000

PROVENANCE:

Leonor Fini, Paris, gift from the artist
Acquired from the above by the present owner

LITERATURE:

Feldman & Schellmann IV.52B-68B

Leonor Fini and Andy Warhol had many things in common. They were both magnificently talented artists, they both stood up for their avant-garde work, and they both loved cats. The poised and self-assured nature of the cat must have appealed to both artists as a way to represent themselves; possibly as a type of shield as Warhol moved to New York from Pittsburgh. Fini had long taken on a cat-like persona in her paintings in the form of a sphinx. Surrealists often represented themselves in an animal form as a way of exploring the human psyche. For example: Max Ernst often took on the identity of Loplop the giant bird, while Leonora Carrington identified with a

horse. Breton listed a certain number of animals as mythologically important for surrealism during the 1940s and Ted Joans compiled a list of surrealist animals in his magazine *Dies und Das* in 1984.

But rather than depict the cats as an extension of himself, Andy Warhol departs from the surrealistic tendencies of psychological introspection. His cats are rendered carefully, focusing on form and color. Each cat still has its own personality but it would be hard to make reference to those being psychologically significant to Warhol's own inner self. *25 Cats Name[d] Sam* rather reflects his deeply personal connection with his mother. Warhol's work in the 1950s was heavily influenced by Julia Warhola's illustrative style and content. She did the lettering his early books after having moved in with him in New York to help him as an artist and she later released a sort of sequel to *25 Cats Name[d] Sam* in 1957, *Holy Cats*.

Andy Warhol wrote to Fini telling her of his admiration in the late 1970s. He visited her at her studio in Paris where they sat and talked for days. Fini was known to be a great story teller, and Andy, a great listener. They got along famously and Warhol gifted Fini with a copy of *25 Cats Name[d] Sam* (the present lot) which he inscribed to her on the cover. She had incidentally recently finished her own book about cats, *Histoire de Vibrissa*, in 1973. He later sent her the original maquette of his book as well. During this visit in Paris, Vogue photographer Philippe Morillon took a photo of Fini which shows her from above surrounded by cats. She loved the photo which was later included in a spread in the February 1978 issue of Interview Magazine called "Leonor Fini The Cat's Meow" forever memorializing their encounter.

2





2

ANDY WARHOL (1928-1987)

A Gold Book

the complete set of nineteen offset lithographs (four with hand-coloring in watercolor), thirteen on gold paper and six on wove paper, 1957, from the edition of 100, published by the artist, New York, bound (as issued). 15 x 11 $\frac{1}{8}$ in. (381 x 295 mm.) (album)

\$18,000-25,000

LITERATURE:

Feldman & Schellmann IV.106-124



FROM THE COLLECTION OF ROGER THOMAS

3

ANDY WARHOL (1928-1987)

Flowers (Hand-colored): three prints

three screenprints with hand-coloring in Dr. Martin's aniline watercolor dyes, on Arches and J. Green papers, 1974, each initialed in pencil, signed on the reverse and numbered 'AP 27/50', 'AP 33/50' and 'AP 27/50' respectively (each an artist's proof, the edition was 250), co-published by Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York, each the full sheet, the hand-coloring faded, occasional pinpoint foxmarks in places in the unprinted areas, framed

Largest Sheet: 41 $\frac{1}{4}$ x 30 in. (1061 x 762 mm.)

(3)

\$8,000-12,000

LITERATURE:

Feldman & Schellmann II.111, II.112 and II.116



PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

4

ANDY WARHOL (1928-1987)

Rain Machine (Daisy Waterfall): one print

lenticular photograph in colors, 1969-71, from the edition of unknown size, commissioned for the exhibition *Art and Technology*, at the Los Angeles County Museum of Art, with the 'Andy Warhol Art Authentication Board' ink stamp and annotated 'A 131.992' in pencil on the reverse, the full sheet, in good condition, framed Sheet: 17 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in. (445 x 445 mm.)

\$4,000-6,000

LITERATURE:

not in Feldman & Schellmann



PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

5

ANDY WARHOL (1928-1987)

Birmingham Race Riot, from *Ten Works by Ten Painters*

screenprint, on Mohawk Superfine paper, 1964, presumably from the edition of 500 (there were also ten artist's proofs), published by Wadsworth Atheneum, Hartford, Connecticut, the full sheet, pale foxmarks in places primarily towards the left image edge, otherwise in generally good condition, with the original paper folder, framed

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

\$4,000-6,000

LITERATURE:

Feldman & Schellmann II.3

From the beginning, Warhol's Marylins were considered the most desirable of all his prints. For a few years, it was virtually impossible to make the rounds of savvy art collectors' homes without encountering Marylins at every turn. Their initial popularity was due in large part, of course, to Monroe's enduring appeal. But the prints' artistic staying power is due to Warhol's audacious originality as a colorist

(D. Bourdon, Warhol, New York, Abrams, 1995, p. 26).



6

ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn): one print

screenprint in colors, on wove paper, 1967, signed in pencil on the reverse, stamp-numbered 78/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the orange very slightly attenuated (as is common with this color combination), otherwise in generally good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$80,000-120,000

LITERATURE:

Feldman & Schellmann II.29



7

ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn): one print

screenprint in colors, on wove paper, 1967, initialed and dated '67' in pencil on the reverse, stamp-numbered 78/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, a soft handling crease to the right of the subject's eye, otherwise in generally good condition, framed

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

\$80,000-120,000

LITERATURE:

Feldman & Schellmann II.30



8

ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn): one print

screenprint in colors, on wove paper, 1967, initialed in pencil on the reverse, stamp-numbered 78/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, occasional soft handling creases in places in the subject's face, otherwise in generally good condition, framed

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

\$60,000-80,000

LITERATURE:

Feldman & Schellmann II.26

9

AFTER ANDY WARHOL (1928-1987)

Marilyn (Announcement)

offset lithograph in colors, on wove paper, 1981, signed in felt-tip pen, from the edition of unknown size, published by Castelli Gallery, New York, the full sheet, the yellow slightly attenuated (as is common in this edition), otherwise in good condition, framed

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

\$8,000-12,000

LITERATURE:

not in Feldman & Schellmann



10

ANDY WARHOL (1928-1987)

Mao: one print

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, several skillfully repaired and filled-in areas in places, three pinholes in places in the image, framed

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

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.98



I'm for mechanical art. When I took up silk screening, it was to more fully exploit the preconceived image through commercial technique of multiple reproduction.

-Andy Warhol





PROPERTY OF A NEW YORK COLLECTOR

11

ANDY WARHOL (1928-1987)

Campbell's Soup II

the complete set of ten screenprints in colors, on smooth wove paper, 1969, each signed in ball-point pen on the reverse and stamp-numbered 114/250 (there were also 26 artist's proof sets lettered A-Z), published by Factory Additions, New York, each with full margins, in generally good condition, framed

Each Image: 31 $\frac{1}{8}$ x 18 $\frac{3}{4}$ in. (809 x 477 mm.)

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

(10)

\$400,000-600,000

LITERATURE:

Feldman & Schellmann II.54-63





PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

12

ANDY WARHOL (1928-1987)

Electric Chairs: one print

screenprint in colors, on wove paper, 1971, signed and dated in ball-point pen on the reverse and stamp-numbered 133/250 (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zürich, Switzerland, with their copyright ink stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 35½ x 47⅞ in. (902 x 1218 mm.)

\$12,000-18,000

LITERATURE:

Feldman & Schellmann II.81



PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

13

ANDY WARHOL (1928-1987)

Electric Chairs: one print

screenprint in colors, on wove paper, 1971, signed and dated in ball-point pen on the reverse and stamp-numbered 227/250 (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zürich, Switzerland, with their copyright ink stamp on the reverse, the full sheet, in generally very good condition, framed
Sheet: 35½ x 47⅞ in. (902 x 1218 mm.)

\$8,000-12,000

LITERATURE:

Feldman & Schellmann II.82



PROPERTY FROM A PRIVATE SWISS COLLECTION

14

ANDY WARHOL (1928-1987)

Electric Chair

screenprint, on Strathmore Drawing paper, *circa* 1978, one of a small number of impressions, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' ink stamps and annotated 'UP 47.34' in pencil on the reverse, with wide margins, in very good condition, framed

Image: 11 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (302 x 410 mm.)

Sheet: 17 $\frac{7}{8}$ x 23 $\frac{3}{8}$ in. (454 x 606 mm.)

\$25,000-35,000

PROVENANCE:

Ronald Feldman Fine Arts, New York.

LITERATURE:

Feldman & Schellmann IIIA.4



FROM THE COLLECTION OF ROGER THOMAS

15

ANDY WARHOL (1928-1987)

\$ (Quadrant): one print

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 'PP 3/3' (a printer's proof, the edition was 60), published by the artist, with the artist's copyright ink stamp on the reverse, the full sheet, a 1½-in. vertical crease at the upper right sheet corner, otherwise in generally very good condition, framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$80,000-120,000

LITERATURE:

Feldman & Schellmann II.283

16

ANDY WARHOL (1928-1987)

Edward Kennedy

screenprint in colors with diamond dust, on Lenox Museum Board, 1980, signed in pencil by the artist and signed and dated '80' in ink by Edward Kennedy, numbered 69/300 (there were also 25 artist's proofs), published by the Kennedy for President Committee, Washington, D.C., the full sheet, a handling crease in the right shoulder, otherwise in generally good condition, framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$7,000-10,000

LITERATURE:

Feldman & Schellmann II.240



PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

17

ANDY WARHOL (1928-1987)

Joseph Beuys: one print

screenprint in colors with diamond dust, on Black Arches Cover paper, 1980, signed in pencil, numbered 'PP 3/3' (a printer's proof, the edition was 90), published by Editions Schellmann & Klüser, Munich, Germany and New York, the full sheet, in generally good condition, framed
Sheet: 44 x 30 in. (1118 x 762 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.247



18

ANDY WARHOL (1928-1987)

Mick Jagger: one print

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and by Mick Jagger in red felt-tip pen (very slightly faded), numbered 38/250 (there were also 50 artist's proofs), published by Seabird Editions, London, with their ink stamp on the reverse, the sheet slightly reduced by 1/4-in. at the right sheet edge, minor cracking in places in the light gray ink, framed
Sheet: 43 5/8 x 28 3/4 in. (1108 x 730 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Shellmann II.147





PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

19

ANDY WARHOL (1928-1987)

Ladies and Gentlemen

the complete set of ten screenprints in colors, on Arches paper, 1975, each signed and dated in pencil on the reverse and numbered 93/125 (there were also 25 artist's proof sets), published by Luciano Anselmino, Milan, Italy, each the full sheet, in generally very good condition, framed
Each Sheet: 43 $\frac{3}{8}$ x 28 $\frac{7}{8}$ in. (1108 x 733 mm.)

(10)

\$40,000-60,000

LITERATURE:

Feldman & Schellmann II.128-137

In 1975, art dealer Luciano Anselmino, for whom Warhol had previously completed an edition of his Man Ray portrait (Feldman & Shellmann II.148 and II.149), commissioned Warhol to produce a series on drag queens. Under Warhol's instruction, Bob Colacello went to The Gilded Grape, a club frequented by trans people and drag performers of color, to recruit several

willing participants. These individuals were offered \$50 an hour in exchange for their portrait. Never introduced to Warhol by name, the sitters arrived at the Factory and had their Polaroid taken.

Describing these images in a review of the paintings in October 1975, Pier Paolo Pasolini wrote: '...it is to be noticed that the photograph always seems to be obsessively the same, always from the front or from a three-quarter view, never in profile; always "posed," never from life; always in the manner of the film "Stars," never in the manner of everyday passing shots.' In their poses, these sitters were placed on equal footing with the cultural icons Warhol had previously depicted. Similarities in pose, collaged color, and androgyny can be drawn between these sitters and the *Mick Jagger* (lot 18, see Feldman & Schellmann II.138-147) series produced the same year. Both of these new series of prints were exhibited at the Max Protetch gallery in December 1975, along with 'Gerald Ford Political Portraits, Flowers, other Warhol Favorites.'

The sitters featured here include: Alphanso Panell, Broadway, Wilhelmina Ross, Monique, Marsha P. Johnson, Iris, Easha McCleary, and Vicki Peters.





PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

20

ANDY WARHOL (1928-1987)

Sex Parts: three prints

three screenprints, on HMP paper, 1978, each signed in pencil and numbered 'A.P. 2/5' (each an artist's proof, the edition was 30), published by Andy Warhol Enterprises, Inc., New York, each with their copyright ink stamp on the reverse, the full sheet, in good condition, framed
Each Sheet: 31½ x 23½ in. (800 x 597 mm.) (3)

\$15,000-20,000

LITERATURE:

Feldman & Schellmann II.173; 174 and 175



PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

21

ANDY WARHOL (1928-1987)

Querelle

screenprint in black and gray, on Lenox Museum Board, 1982, one of a small number of impressions of this subject, each unique in color combination, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' ink stamps and annotated 'UP 46.06' in pencil on the reverse, with the artist's copyright ink stamp on the reverse, the full sheet, in very good condition, framed

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

\$25,000-30,000

LITERATURE:

Feldman & Schellmann IIIA.27



22

ANDY WARHOL (1928-1987)

Blackglama (Judy Garland), from *Ads*

unique screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 'TP 16/30' (a unique trial proof, the edition was 190), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright ink stamp on the reverse, the full sheet, in generally very good condition, framed

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

\$70,000-100,000

LITERATURE:

see Feldman & Schellmann IIB.351

It was the best party of the sixties.' That's how Lester Persky rated the party he gave at the Factory for 'The Fifty Most Beautiful People' in the spring of '65. 'There was certainly no better party. It lasted until five the next afternoon. Did anyone keep a list of who was there?' Lester wanted to know. Of course not.

Judy Garland was definitely there. I watched as five boys carried her in off the elevator on their shoulders. It was odd because that night, for some reason, nobody seemed to notice her. I noticed her, though. I always noticed Judy Garland.

—Andy Warhol



23

ANDY WARHOL (1928-1987)

Blackglama (Judy Garland), from *Ads*

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 65/190 (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 stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.351



24

ANDY WARHOL (1928-1987)

Chanel, from *Ads*

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 28/190 (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 stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$120,000-180,000

LITERATURE:

Feldman & Schellmann II.354

25

ANDY WARHOL (1928-1987)

Double Mickey Mouse

unique screenprint in colors with diamond dust, on Arches 88 paper, 1981, signed in pencil on the reverse, numbered 12/25 (from the edition of 25 unique color versions), published by Ronald Feldman Fine Arts, Inc., New York with the artist's and publisher's copyright ink stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 30½ x 43 in. (775 x 1092 mm.)

\$200,000-300,000

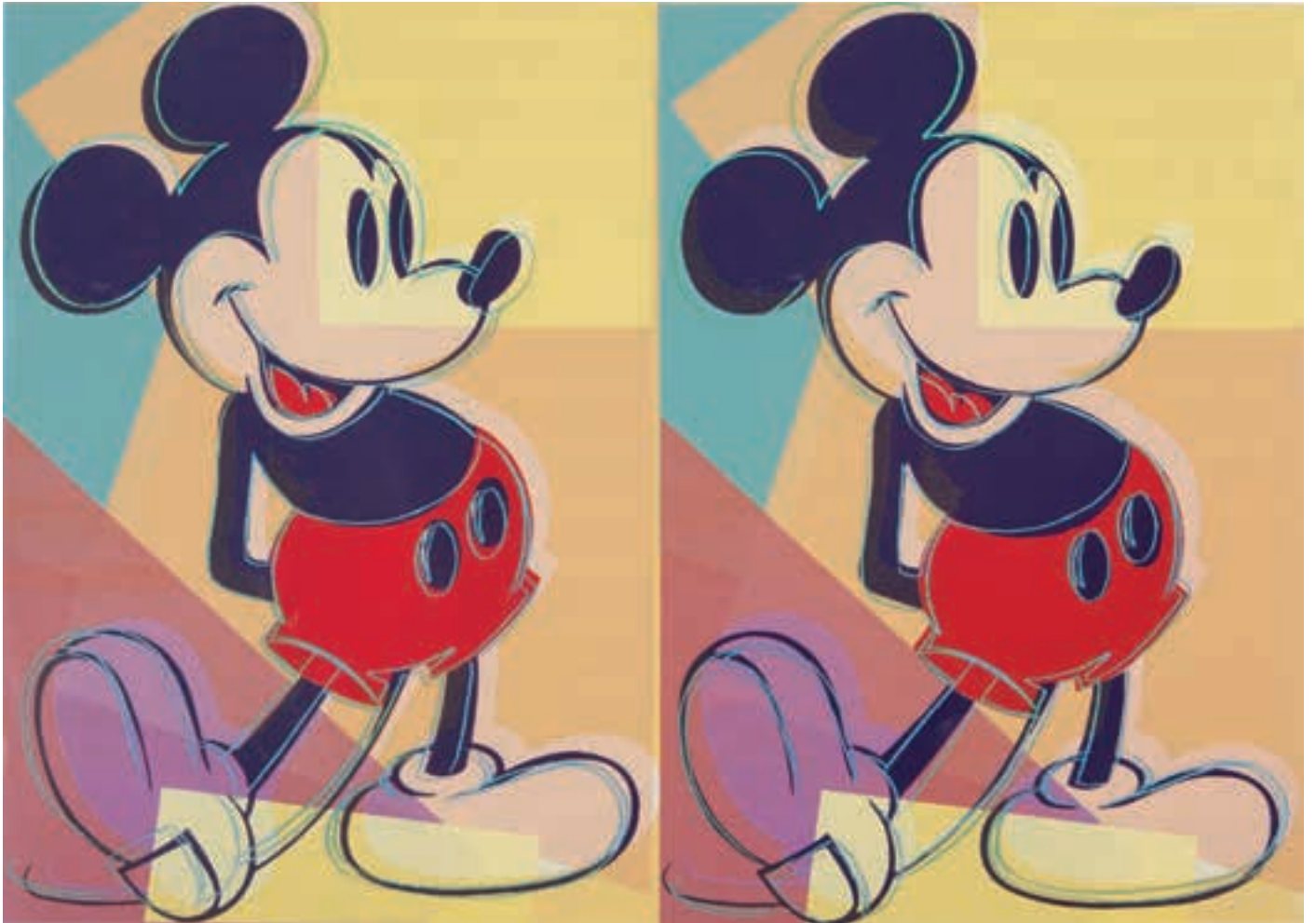
LITERATURE:

Feldman & Schellmann II.269

Consistently, Warhol mentioned Walt Disney as the artist he most admired and the earliest artist to influence him. In light of this fact, it seems obvious that Warhol would turn to one of his earliest influences during the last decade of his life. As an image, Mickey Mouse not only suited his pictorial means but was also laden with meaning: there is perhaps no bigger emblem of popular culture itself than Mickey Mouse.

By the time Warhol created *Double Mickey Mouse*, the Disney brand was nearly sixty years old and a global entertainment phenomenon, first appearing to major audiences in the black-and-white "talkie" *Steam Boat Willie* in 1928. Almost immediately, the Mickey Mouse character spread around the globe, making him the most recognizable cartoon character in history and—perhaps more importantly—a symbol of American innovation and spirit. The influential American novelist and critic John Updike has written, "The America that is not symbolized by that imperial Yankee Uncle Sam is symbolized by Mickey Mouse. He is America as it feels to itself—plucky, put-on, inventive, resilient, good-natured, game" (J. Updike, "The Mystery of Mickey Mouse," *The Best American Essays*, Boston, 1995, p. 388)

The similarities between Warhol's factory and Disney's production studios have been oft-cited, but it is each artist's iconic dominance of the globe—both culturally and commercially—as well as their enduring appeal that most closely links them. Traveling the world, nearly everyone recognizes "Mickey" or a "Warhol" so that the images themselves transform from mere depiction to something larger and more symbolic, achieving icon status.





26

ANDY WARHOL (1928-1987)

Mickey Mouse, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil, numbered 112/200 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright ink stamp on the reverse, the sheet trimmed at the upper and left sheet edges (reduced by ½-in. and ¾-in. respectively), otherwise in generally good condition, framed
Sheet: 37½ x 37¾ in. (953 x 956 mm.)

\$100,000-150,000

LITERATURE:

Feldman & Schellmann II.265



27

ANDY WARHOL (1928-1987)

Superman, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil, numbered 84/200 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright ink stamp on the reverse, the full sheet, in very good condition, framed

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

\$150,000-200,000

LITERATURE:

Feldman & Schellmann II.260



28

ANDY WARHOL (1928-1987)

Apple, from *Ads*

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 185/190 (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 stamp on the reverse, the full sheet, a ¾-in. horizontal touched in area at the upper center sheet edge, scuffing in places at the upper left sheet corner, otherwise in good condition, framed
Sheet: 37½ x 38 in. (962 x 965 mm.)

\$60,000-80,000

LITERATURE:

Feldman & Schellmann II.359



29

ANDY WARHOL (1928-1987)

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

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 28/190 (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 stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$70,000-100,000

LITERATURE:

Feldman & Schellmann II.355



30

ANDY WARHOL (1928-1987)

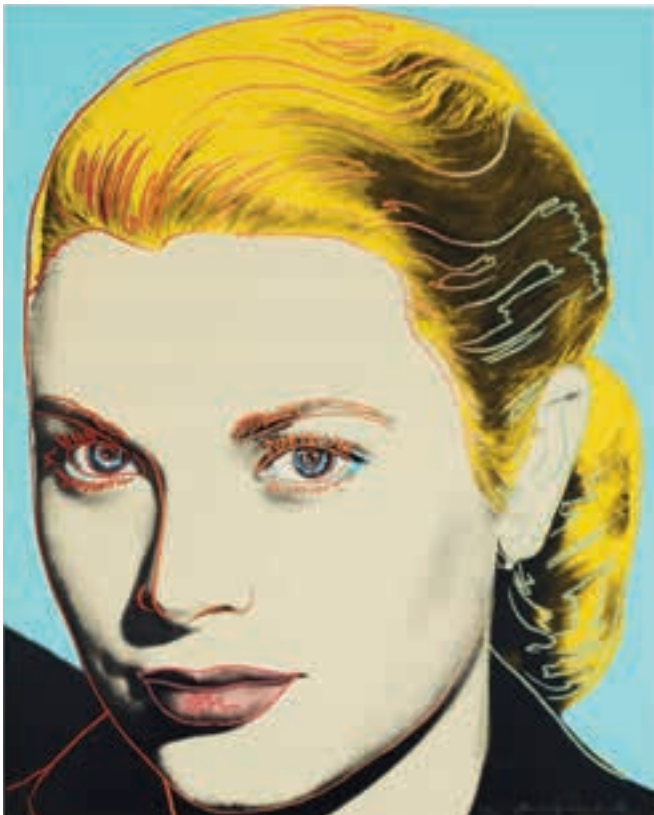
Queen Beatrix, from *Reigning Queens (Royal Edition)*

screenprint in colors with diamond dust, on Lenox Museum Board, 1985, signed in pencil, numbered 'RAP 2/5' (an artist's proof, the edition was 30), published by George C.P. Mulder, Amsterdam, with the artist's copyright ink stamp on the reverse, the lower sheet edge unevenly trimmed (reduced by ¼-in. and slightly affecting the signature), framed
Sheet: 39¼ x 31⅞ in. (972 x 787 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.341A



31

ANDY WARHOL (1928-1987)

Grace Kelly

screenprint in colors, on Lenox Museum Board, 1984, signed in pencil, numbered 57/225 (there were also 30 artist's proofs), published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, the full sheet, taped to a support at the sheet edges, otherwise in generally very good condition, framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$80,000-120,000

LITERATURE:

Feldman & Schellmann II.305

32

ANDY WARHOL (1928-1987)

Goethe: one print

screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 95/100 (there were also 22 artist's proofs), co-published by Editions Schellmann & Klüser and Denise René/Hans Mayer, Munich, New York and Düsseldorf, with the artist's and publishers' copyright ink stamp on the reverse, the full sheet, creases and nicks in places at the extreme sheet edges (with associated ink loss), otherwise in generally good condition, framed

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

\$40,000-60,000

LITERATURE:

Feldman & Schellmann II.273



33

ANDY WARHOL (1928-1987)

Details of Renaissance Paintings (Sandro Boticelli, Birth of Venus, 1482): one print

screenprint in colors, on Arches Aquarelle paper, 1984, signed in pencil, numbered 65/70 (there were also eighteen artist's proofs), published by Editions Schellmann & Klüser, Munich and New York, with the artist's and publisher's copyright ink stamp on the reverse, with full margins, in generally very good condition, framed
Image: 25 x 37 in. (635 x 940 mm.)
Sheet: 32 x 44½ in. (813 x 1121 mm.)

\$60,000-80,000

LITERATURE:

Feldman & Schellmann II.318



34

ROY LICHTENSTEIN (1923-1997)

Sweet Dreams Baby!, from *11 Pop Artists Portfolio, Volume III*

screenprint in colors, on heavy smooth wove paper, 1965, signed in pencil, numbered 'VIII' (one of 50 proofs in Roman numerals, the edition was 200), published by Original Editions, New York, with full margins, the yellow and red slightly attenuated, otherwise in generally good condition, framed

Image: 35% x 25½ in. (905 x 648 mm.)

Sheet: 37% x 27% in. (956 x 702 mm.)

\$120,000-180,000

EXHIBITED:

New York, Whitney Museum of American Art, *Modes of Address: Language in Art Since 1960*, 29 July - 23 September, 1988.

LITERATURE:

Corlett 39

Throughout Lichtenstein was a classic Pop artist, categorically and definitively. His art is characterized not only by what is depicted equally by how it is made; the confluence of transposable subjects and indelible style is paramount, and in this, Lichtenstein never wavered. His disparate, and daringly indiscriminate, sources—an illustrated children's story, comic strips, product packaging, newspaper advertisements, mail-order catalogues, museum postcards, the yellow pages—are equalized by Lichtenstein's singular point of view. Inspiration as well as convictions regarding process, remains largely unchanged from the beginning to the end of his career—there is refinement, but no rupture. The core of his practice is to drain the particularity of an object or an image and impose his own affect.

James Rondeau and Sheena Wagstaff, *Roy Lichtenstein: A Retrospective*, The Art Institute of Chicago, 2012. p. 23-24.





PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

35

ANDY WARHOL (1928-1987)

Speed Skater, from *Art and Sports*

screenprint in colors, on Arches 88 paper, 1983, signed in pencil, numbered 'AP III/X' (an artist's proof, the edition was 150), published by Visconti Art Spectrum, Vienna, Austria, with the artist's copyright ink stamp on the reverse, the full sheet, scuffs in places in the matte inks, otherwise in good condition, framed

Sheet: 33½ x 24¾ in. (851 x 619 mm.)

\$7,000-10,000

LITERATURE:

Feldman & Schellmann II.303



36

ANDY WARHOL (1928-1987)

Kachina Dolls, from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 15/250 (there were also 50 artist's proofs), published by Gaultney-Klineman Art, Inc., New York, with the artist's and publisher's ink stamp on the reverse, the full sheet, in very good condition, framed

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

\$15,000-20,000

LITERATURE:

Feldman & Schellmann II.381



PROPERTY FROM A DALLAS COLLECTION

37

ROY LICHTENSTEIN (1923-1997)

Untitled (*Still Life with Lemon and Glass*), from *For Meyer Schapiro*

lithograph and screenprint in colors, on wove paper, 1974, signed and dated in pencil, numbered 49/100 (there were also thirteen artist's proofs), published by The Committee to Endow a Chair in honor of Meyer Schapiro at Columbia University, New York, with the artist's copyright ink stamp on the reverse, with full margins, the yellow slightly attenuated (as is common), pinpoint foxmarks in places primarily in the upper margin, framed

Image: 32½ x 23¾ in. (826 x 606 mm.)

Sheet: 40½ x 31¾ in. (1029 x 810 mm.)

\$15,000-25,000

LITERATURE:

Corlett 134



38

ROY LICHTENSTEIN (1923-1997)

Shipboard Girl

offset lithograph in colors, on wove paper, 1965, signed in pencil,
published by Leo Castelli Graphics, New York, with full margins, a ¼-in.
minor repaired tear at the upper right sheet edge, otherwise in good
condition

Image: 26½ x 19¼ in. (663 x 487 mm.)

Sheet: 27½ x 20¼ in. (690 x 515 mm.)

\$40,000-60,000

LITERATURE:
Corlett II.6



39
ROY LICHTENSTEIN (1923-1997)

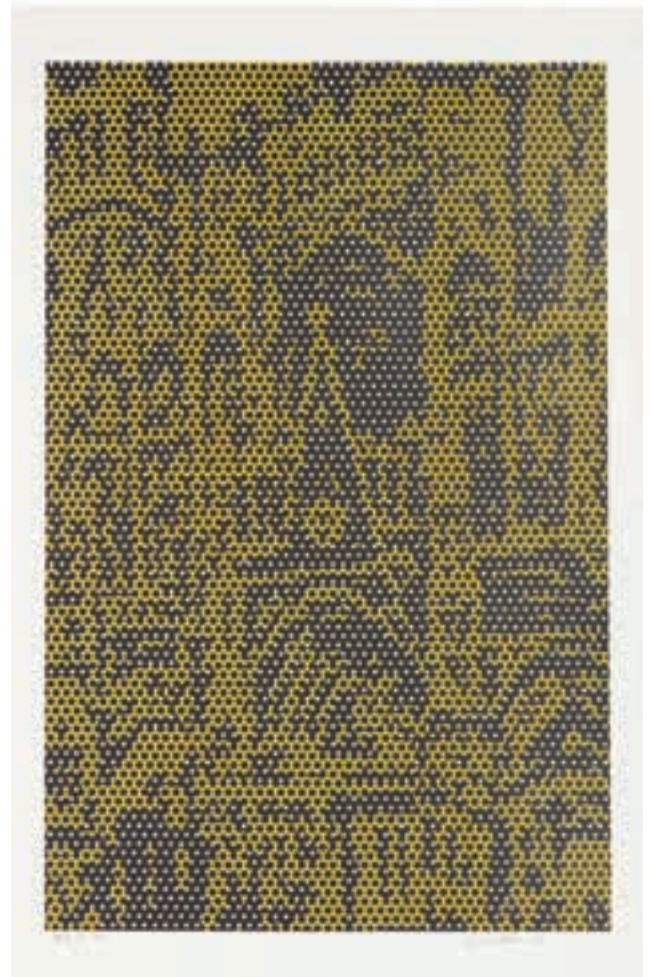
Modern Head #5, from Modern Head Series

embossed graphite, with Strathmore die-cut paper overlay, 1970, signed and dated in pencil, numbered 61/100 (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, the overlay detached, a pale moisture stain at the lower sheet edge, otherwise in generally good condition, with the original artist's frame

Sheet: 27 $\frac{7}{8}$ x 19 $\frac{3}{8}$ in. (708 x 492 mm.)

\$10,000-15,000

LITERATURE:
 Corlett 95; Gemini 246



PROPERTY OF A PRIVATE COLLECTOR

40
ROY LICHTENSTEIN (1923-1997)

Cathedral #6, State I, from Cathedral Series

lithograph in colors, on Special Arjomari paper, 1969, signed and dated in pencil, annotated 'State I', numbered 12/13, published by Gemini G.E.L., Los Angeles, lacking their blindstamps and ink stamp, with full margins, otherwise in generally good condition, framed

Image: 41 $\frac{1}{4}$ x 27 in. (1061 x 686 mm.)

Sheet: 48 $\frac{1}{2}$ x 32 $\frac{1}{2}$ in. (1232 x 825 mm.)

\$12,000-18,000

PROVENANCE:
 Christie's, New York, 28-29 October 2009, lot 496
 Acquired from the above sale by the present owner

LITERATURE:
 Corlett 81; Gemini 148



41

ROY LICHTENSTEIN (1923-1997)

Sunshine through the Clouds, from *Landscapes Series*

lithograph, woodcut and screenprint in colors, on Arches 88 paper, 1985, signed and dated in pencil, numbered 47/60 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with full margins, the light yellow very slightly attenuated, otherwise in good condition, framed

Image: 52½ x 37 in. (1334 x 940 mm.)

Sheet: 55½ x 39¾ in. (1409 x 1013 mm.)

\$60,000-80,000

LITERATURE:

Corlett 216; Gemini 1258

42

ROY LICHTENSTEIN (1923-1997)

Yellow Vase, from *Interior Series*

lithograph, woodcut and screenprint in colors, on Museum Board, 1990, signed and dated in pencil, numbered 59/60 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, with full margins, in generally very good condition, adhered to the support in places on the reverse upper sheet edge, framed

Image: 49½ x 78½ in. (1257 x 1994 mm.)

Sheet: 55¾ x 84¾ in. (1413 x 2143 mm.)

\$70,000-100,000

LITERATURE:

Corlett 253; Gemini 1505



43

ROY LICHTENSTEIN (1923-1997)

Roommates, from *Nude Series*

relief print in colors, on Rives BFK paper, 1994, signed and dated in pencil, numbered 20/40 (there were also ten artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, adhered to the support in places on the reverse sheet edges (with associated rippling), otherwise in very good condition, framed

Image: 57 $\frac{7}{8}$ x 45 $\frac{1}{8}$ in. (1470 x 1146 mm.)

Sheet: 64 $\frac{1}{8}$ x 51 in. (1629 x 1295 mm.)

\$150,000-180,000

LITERATURE:

Corlett 282



44

KEITH HARING (1958-1990)

Retrospect

screenprint in colors, on thick wove paper, 1989, signed and dated in pencil, numbered 24/75 (there were also seven artist's proofs), published by Martin Lawrence Limited Editions, New York, with their blindstamp, with full margins, in very good condition, the colors fresh and vibrant, framed

Image: 41 x 77 in. (1035 x 1950 mm.)

Sheet: 45¾ x 82 in. (1162 x 2080 mm.)

\$150,000-200,000

LITERATURE:

Littman pp. 120-121

Retrospect is an edited survey of Haring's series *Pop Shop I-VI* and features many of the artist's most famous motifs, including barking dogs, dog man, angel and radiant baby. Made at a time when the artist was ailing from HIV/AIDS, *Retrospect* also includes several new images which do not appear in previous *Pop Shop* iterations and which were presumably intended for another series, tragically never realised. In an interview given a few months before his death in February 1990, Haring movingly talks about the new perspective his illness had given him as an artist:

'The thing about all the projects I am working on now...is that there is a certain sense of summing up in them. Everything I do now is a chance to put a crown on the whole thing. It adds another kind of intensity to the work that I do now; it's one of the good things to come from being sick. If you're writing a story you can sort of ramble on and go in a lot of directions at once, but when you get to the end of the story, you have to start pointing all the things toward one thing. That's the point that I'm at now, not knowing where it stops but knowing how important it is to do it now. The whole thing is getting much more articulate. In a way it's really liberating.' (The artist, quoted in: D. Sheff, *Keith Haring: An Intimate Conversation*, Rolling Stone, 10 August 1989, p. 102).





45

KEITH HARING (1958-1990)

Pop Shop IV: one print

screenprint in colors, on wove paper, 1989, signed and dated in pencil, numbered 183/200 (there were also 25 artist's proofs), published by Martin Lawrence Limited Editions, Inc., New York, with full margins, in very good condition, framed

Image: 11¼ x 14¾ in. (286 x 372 mm.)

Sheet: 13½ x 16½ in. (343 x 419 mm.)

\$7,000-10,000

LITERATURE:

Littmann p. 147



46

TOM WESSELMANN (1931-2004)

Nude and Mirror

screenprint in colors, on museum board, 1990, signed in pencil, numbered 45/100, published by International Images, Inc., Putney, Vermont, with their blindstamps, the full sheet, adhered to the support in places on the reverse sheet corners, otherwise in generally very good condition, framed

Sheet: 58 x 66 in. (1473 x 1676 mm.)

\$10,000-15,000



47

TOM WESSELMANN (1931-2004)

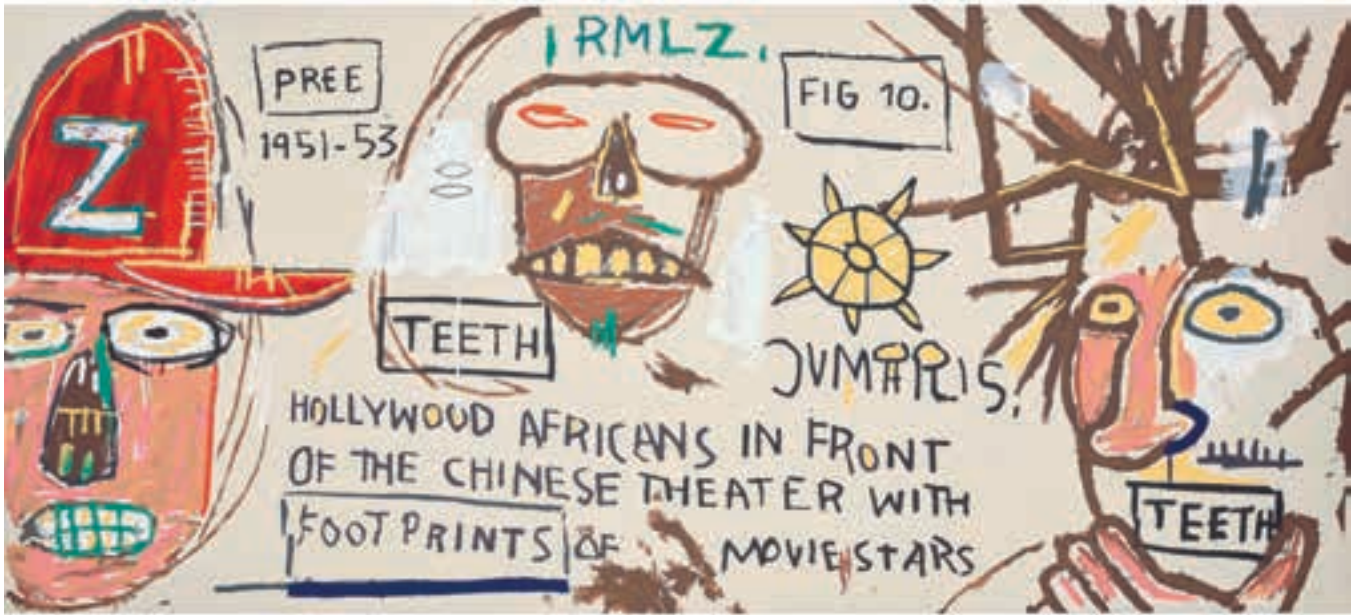
Bedroom Face #41

screenprint in colors, on museum board, 1990, signed in pencil, numbered 32/100, published by International Images, Inc., Putney, Vermont, with their blindstamps, with full margins, adhered to the support in places on the reverse sheet corners, otherwise in good condition, framed

Image: 50 x 58¼ in. (1270 x 1479 mm.)

Sheet: 59½ x 67½ (1511 x 1714 mm.)

\$10,000-15,000



48

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Hollywood Africans in front of the Chinese Theater with Footprints of Movie Stars

screenprint in colors, on museum board, 2015, numbered 'AP 11/15' (an artist's proof, the edition was 60), with Lisane Basquiat's and Jeanine Heriveaux's signatures in pencil, the artist's estate stamps and dated '10/5/15' on the reverse, published by Flatiron Editions, New York, the full sheet, in very good condition

Sheet: 38 x 84½ in. (965 x 2146 mm.)

\$50,000-70,000



49

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Cabeza

screenprint in colors, on Saunders paper, 2004, numbered 54/85 (there were also fifteen artist's proofs), with Gerard Basquiat's signature in pencil, 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 handling crease at the lower right sheet edge, otherwise in generally very good condition, framed
Sheet: 54½ x 39½ in. (1384 x 1007 mm.)

\$40,000-60,000



50

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Rome Pays Off

screenprint in colors, on Saunders paper, 2004, numbered 54/85 (there were also fifteen artist's proofs), with Gerard Basquiat's signature in pencil, the artist's estate stamps and dated '10.19.04' on the reverse, published by David DeSanctis Contemporary Art, New York, the full sheet, in generally very good condition, framed
Sheet: 43¾ x 39¾ in. (1114 x 1010 mm.)

\$30,000-50,000

51

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Charles the First

screenprint in colors, on Saunders paper, 2004, numbered 54/85 (there were also fifteen artist's proofs), with Gerard Basquiat's signature in pencil, the artist's estate stamps and dated '10.19.04' on the reverse, published by David DeSanctis Contemporary Art, New York, the full sheet, three creases with associated minor ink loss at the upper right sheet edge, otherwise in generally very good condition, framed
Sheet: 60% x 47% in. (1543 x 1213 mm.)

\$40,000-60,000



51

52

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Jawbone of an Ass

screenprint in colors, on Saunders paper, 2004, numbered 54/85 (there were also fifteen artist's proofs), with Gerard Basquiat's signature in pencil, 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, in generally very good condition, framed
Sheet: 42% x 59% in. (1083 x 1518 mm.)

\$40,000-60,000



52

MORNING SESSION
(LOTS 53-122)
WEDNESDAY, 23 OCTOBER

PROPERTY FROM A EUROPEAN ESTATE

53

ERNST LUDWIG KIRCHNER (1880-1938)

Gruppe Badender (Sonntag in Moritzburg, Badende)

lithograph in colors printed from one stone in blue, orange, green and yellow, on wove paper, 1909, signed in pencil, dated '07' [sic] and inscribed 'Letzter Handdruck', a very good, bright and vibrant impression of this very rare, large color print, one of six known impressions, probably the full sheet, with small margins, a few repaired tears and minor staining in the margins, the subject in very good condition, framed

Image: 19½ x 23¼ in. (495 x 590 mm.)

Sheet: 21¼ x 25¼ in. (550 x 641 mm.)

\$150,000-250,000

PROVENANCE:

Heinrich Carl Hudtwalcker (1880-1952), Hamburg.
Klipstein & Kornfeld, Bern, 17-18 June 1960, lot 434.
Dr Walter Neuerburg (1912-1986), Cologne (Lugt 1344a); acquired at the above sale; then by descent to the present owners.

LITERATURE:

Schiefler L 134; Dube L 118; Gercken 307
G. Gercken, *Ernst Ludwig Kirchner - Farbige Druckgraphik*, Brücke Museum, Berlin & Kunstsammlungen Bötcherstrasse - Paula Modersohn-Becker Museum, Bremen (exh. cat.), 2008-9, no. 109 (another impression illustrated).
Günther Gercken, *Ernst Ludwig Kirchner - Lithographien - Neue Erkenntnisse - Verzeichnis der Steine*, Galerie Kornfeld, Bern (exh. cat.), 2007.

In the summer of 1909, the artists Ernst Ludwig Kirchner, Erich Heckel and Max Pechstein, together with their girlfriends and models, for the first time went to the Moritzburg Lakes outside Dresden. They came to the lakes to escape the city and the discomforts of urban life, to bathe and relax, but also to draw and paint. It was here that Kirchner and the others began to work extensively on the theme of the 'bathers', a central motif of the *Brücke* artists.

Right from the beginning, the depiction of the nude had been of great interest for the core members of the *Brücke* association: Kirchner, Heckel, Pechstein, Otto Mueller and Karl Schmidt-Rottluff. In fact, as Kirchner wrote in the *Brücke-Chronik* in 1913, their desire to "study the nude, the basis of all art, in its free natural state" had been the basis for the foundation of the group. This was practiced either in the seclusion of the studio or out in the open air, in the woods by the Moritzburg Lakes or later on the beaches of the



Paul Cézanne, *The Large Bathers*, Philadelphia Museum of Art, Philadelphia. Purchased with the W.P. Wiltach Fund 1937

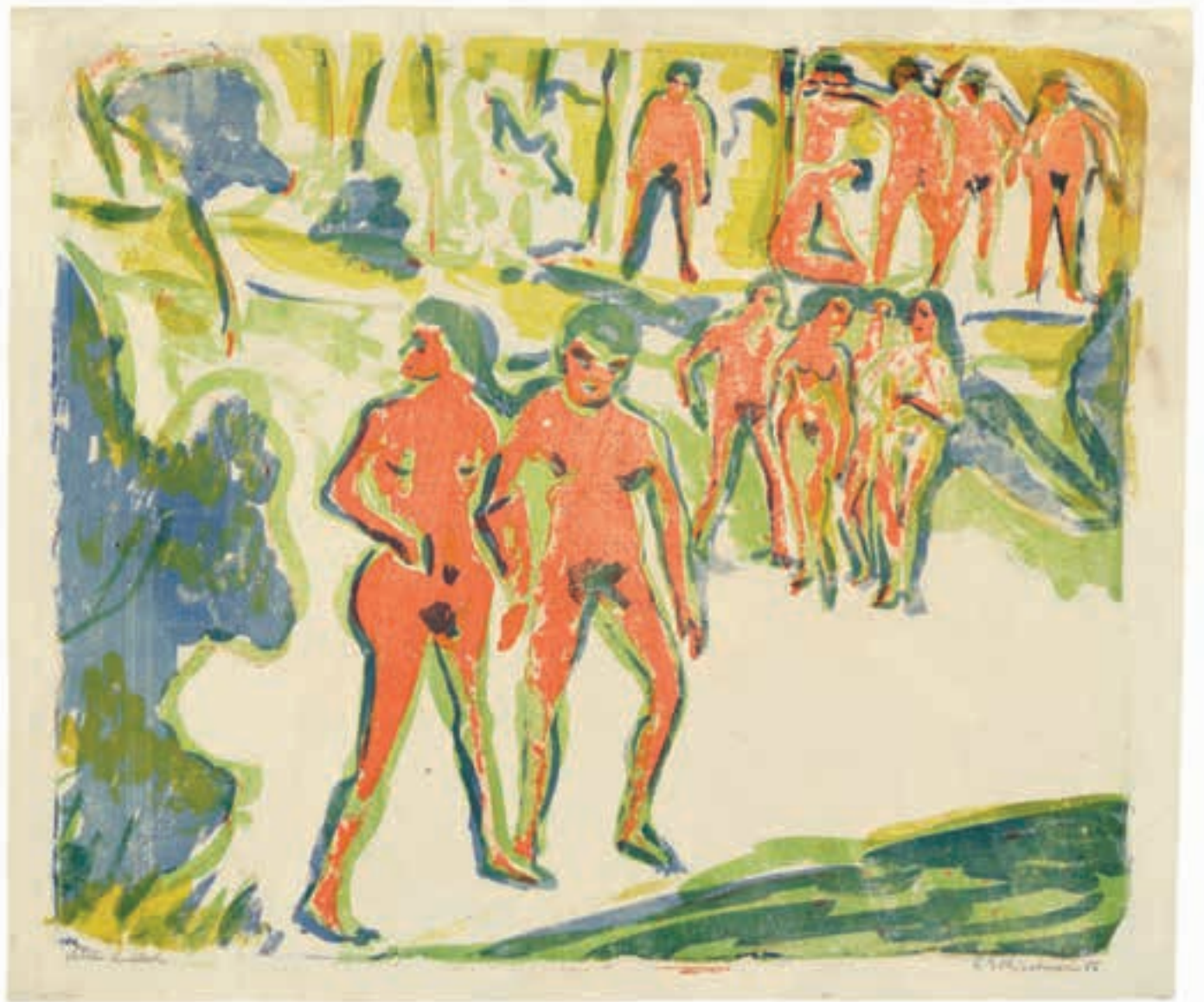
Baltic Sea. To them, drawing and painting the nude - and being in the nude - was as much a return to the origins of art as it was a revolt against the constraints of civilization and stuffy 19th century morality, still prevalent in those final years of the German Empire. In life as in art, they were in search for a new harmony with nature. (See: J. Hülsewig-Johnen, 'Der freie Mensch in freier Natürlichkeit - Ernst Ludwig Kirchner in Moritzburg und Fehmarn', in: B. Alms (ed.), *Ernst Ludwig Kirchner - Großstadt, Eros und Natur*, Städtische Galerie Delmenhorst (exh. cat.), 2005, p. 124-27)

Perhaps inspired by Paul Cézanne's multi-figure bathing scenes - his '*Grandes Baigneuses*' had been exhibited in Berlin in spring 1909 - but much bolder in coloration, Kirchner's '*Gruppe Badender - Sonntag in Moritzburg*' depicts three groups of bathers standing naked in a roughly-sketched landscape: a man and a woman holding hands in the foreground; a group of three women and one man in the middle ground; and a group of six figures, one sitting, the others standing, in the background at the upper sheet edge. The figures are rendered in a luminous brick red - particularly vibrant in the present impression - with outlines in blue and bright green, while the surroundings are barely hinted at in blue, green and yellow. A large blank area at the center suggests a sandy spot at the edge of a wooded lake. The composition gains its dynamism not so much through the movement of the figures than by the color clash of the bright orange figures against the natural shades of blue, green and yellow, and by the vivacity of the lines. True to Kirchner's own concept of the '*Viertelstundenakt*' ('fifteen-minute nude sketch'), the entire, large composition is seemingly drawn at great speed. The scene is imbued with a nervous energy and a flickering light, suggestive of sunshine reflected by water and shaded by quivering foliage. Everything seems in flux, instantaneous, like a slightly blurred photographic image.

For Kirchner, 1909 was 'the year of lithography' (Gercken, *Farbige Druckgraphik*, p. 38-40). During the course of that year, he produced a total of 64 lithographs, including some of his greatest colour prints, such as '*Rapphengst*' (G. 300), '*Picknick der Badenden*' (G. 306), '*Russisches Tänzerpaar*' (G. 378), '*Dodo mit japanischem Schirm*' (G. 387), '*Kokottenkopf mit Federhut*', and the present '*Gruppen Badender - Sonntag in Moritzburg*' (G. 307). It one of the earliest and largest outdoor bathing scenes in Kirchner's printed oeuvre. Only one other print, '*Picknick der Badenden*', may just pre-date it as a colour lithograph of a related subject, showing three female nudes seated on the ground. Both prints must have been created within a very short time from each other, printed in a similar color scheme and from the same stone (Stein E), the largest of Kirchner's lithographic stones, measuring nearly 20 x 23 1/2 inches.

To fully appreciate the virtuosity of this print, and Kirchner's mastery of color lithography, it is important to understand that - with the exception of a few early prints created in 1907 - he printed each subject from one stone only. In the case of the '*Gruppe Badender*', he first drew the blue lines and areas onto the stone and printed a small number of impressions in blue only, before erasing everything from the stone. Next, he drew the orange figures on the stone and printed them onto the blue impressions printed before, and erased everything from the stone once again. The same process of drawing, printing and erasing would be repeated for each remaining color, green and finally yellow. This required great skill and confidence in composing the image and 'matching up' the different colors and shapes. It did not allow for any corrections, since with each erasure, the composition was forever lost, except on the impressions already printed. For the same reason, only a predetermined number of impressions could be pulled and no additional, later printings were possible.

Of the present '*Gruppe Badender*', only six impressions are known, including the present one from the celebrated collections Hudtwalcker and Neuerburg. The inscription '*letzter Handdruck*' implies that this was the final impression he had printed. Kirchner pre-dated this sheet to 1907, although it was undoubtedly created in 1909. He did so perhaps intentionally, to support his avantgarde position and his claim of supremacy over his fellow *Brücke* artists.



54

ERNST LUDWIG KIRCHNER (1880-1938)

Weißer Villa in Hamburg-Blankenese

lithograph in colors printed from one stone in blue, black and green, on wove paper, 1910, signed in pencil and inscribed 'Handdruck', a fine, rich impression of this extremely rare print, one of only two known impressions (according to Kirchner, three were printed), probably the full sheet, with margins, a light scuff in the sky, generally in very good condition, framed

Image: 13½ x 15½ in. (343 x 385 mm.)

Sheet: 16¾ x 19¼ in. (429 x 489 mm.)

\$200,000-300,000

PROVENANCE:

Klipstein & Kornfeld, Bern, 27 and 28 November 1959, lot 312.

Dr Walter Neuerburg (1912-1986), Cologne; acquired at the above sale; then by descent to the present owners.

LITERATURE:

Schiefler L 448 (addendum); Dube L 159; Gercken 471

W. Henze (ed.), *Ernst Ludwig Kirchner - Gustav Schiefler - Briefwechsel 1910-1935/38*, Stuttgart & Zürich, 1990, p. 461.

P. Blöhdorn-Meyer & J. Neubacher, *Gustav Schiefler - Der schriftliche Nachlaß*, Berlin & Hamburg, 1999, ill. 20 (the related drawing).

G. Gercken, *Ernst Ludwig Kirchner - Farbige Druckgraphik*, Brücke Museum, Berlin & Kunstsammlungen Böttcherstrasse - Paula Modersohn Becker Museum, Bremen (exh. cat.), 2008-9, no. 122 (another impression illustrated) & p. 40-41.

In his correspondence to Gustav Schiefler regarding the catalogue raisonnée of his prints, Kirchner recalled '*Weißer Villa in Hamburg-Blankenese*' in a letter dated 17 March 1927. He no longer owned an impression of it and had no other record of it apart from his memory, which allowed him - 17 years later! - to make a very accurate, small drawing of it in black ink and watercolor. On the basis of this letter with the drawing (now at the Staats- und Universitätsbibliothek Hamburg), Schiefler was able to include '*Weißer Villa in Hamburg-Blankenese*' in the addendum to the second volume (1931) of his catalogue raisonnée of Kirchner's prints.

In the summer of 1910, Kirchner had visited Martha and Paul Rauert in Hamburg, who were amongst his earliest and most faithful collectors and supporters. The print was inspired by a view from a window of their house, overlooking the neighboring villa and park. In the letter to Schiefler, Kirchner described the atmosphere in a few words: "*Das Blatt wirkt trotz seiner Einfachheit so sonnig klar wie ein leuchtender Sommertag.*" ('Despite its simplicity, the print is sunny and clear as a bright summer's day.') It is indeed a work of remarkable clarity and simplicity, composed only of a few sketchy black lines, a luminous green for the abundant vegetation of the park and an intense blue for the sky above. The green is printed subsequently and on top of the black, thus softening the lines defining the plants. The rectangle of the house itself is mostly left blank, with only a few lines suggesting the outlines, the windows and a small gable. The house shines brightly against the green of the garden and the blue of the sky, as indeed the whitewashed, patrician houses of Hamburg do in the clear northern light of that city. Despite its quiet, static subject, the print has a fluidity and lightness of touch so characteristic of Kirchner's finest color lithographs. It is, as Günther Gercken found, one of his most poetic prints. (*Farbige Druckgraphik*, p. 40)

As with all his mature color lithographs, '*Weißer Villa in Hamburg-Blankenese*' was printed from one stone only, by applying the design for each color individually, printing it, and then removing it from the stone: first blue, then black and finally green. No corrections or later printings are possible, as with each additional color, the previous element of the composition is erased.

The present impression from the Neuerburg collection, one of the most important and extensive private collections of late 19th and early 20th century prints ever assembled, offers the opportunity to acquire one of the rarest, great color prints by the artist. Although Kirchner himself recalled having printed three impressions, only two, the present one and another in an anonymous private collection, are known today.



Ernst Ludwig Kirchner, *Letter to Gustav Schiefler*, 17 March 1927 (detail). (Staats- und Universitätsbibliothek Hamburg)





PROPERTY OF AN IMPORTANT PRIVATE AMERICAN COLLECTION

55

MAX BECKMANN (1884-1950)

Berliner Reise

the complete set of ten lithographs and lithographic cover, on wove paper, 1922, each signed in pencil and numbered 1/100, one of approximately 60 sets issued complete and with the portfolio case, published by I. B. Neumann, Berlin, the full sheets, generally in good condition, with the original portfolio case, each framed
Overall: 27½ x 22 in. (699 x 559 mm.)

(10)

\$60,000-90,000

PROVENANCE:

Heinrich Stinnes, his ink stamp lower left (Lugt 4437)

LITERATURE:

Hofmaier 212-222

The portfolio *Berliner Reise* is Beckmann's second series of large lithographs after *Die Hölle*, published in 1919. Like *Die Hölle*, it is a journey into the abyss, an essay on the depravity and misery of the big city in the years after the first World War.

Morally, so Beckmann remarked in a letter to Reinhard Piper in 1922, the two series belong together. As in *Die Hölle* it begins with a self-portrait. The subsequent plates are conceived as pairs, whereby one plate, illustrating the leisurely pastimes of a decadent, disillusioned and hypocritical bourgeoisie, is confronted with another, depicting the struggles and vulgar amusements of the urban poor. The final plate, as a companion piece to the first one, is a disguised portrait of the artist as a chimney sweep. The sun rises as he stands on a rooftop overlooking the city - an unlikely, yet powerful image of hope.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

56

EDVARD MUNCH (1863-1944)

Madonna

lithograph, on *Chine* paper, 1895, a fine, richly inked impression, Woll's state D (of D), signed in pencil, one of a few impressions trimmed to the subject by the artist, printed by Lassally *circa* 1896, a very skillfully repaired short tear at the upper right sheet corner, laid to tissue thin Mulberry paper, otherwise in good condition, framed

Sheet: 15¾ x 13¾ in. (393 x 349 mm.)

\$70,000-100,000

LITERATURE:

Schiefler 33 B a II; Woll 39 D

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 also 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.

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 a 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. Munch's experimental approaches range from including and excluding the border, cropping the figure at the waist, and innovative applications of color. The earliest monochromatic versions of *Madonna* were printed in 1895 and by 1902-1903 Munch explored printing methods to apply copious color. 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, a hundred years later.



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.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

57

EDVARD MUNCH (1863-1944)

Melancholy III

woodcut printed from two blocks in brown, pale ochre, bluish-grey and turquoise, 1902, on grey *simili*-Japan paper, signed in pencil, a very good, rich impression of the third, final state, Woll's color variant 4), presumably printed by the artist or Nielsen in 1914-15, the full sheet, with deckle edges at right and below, pale light-staining in the margins, generally in very good condition, framed

Image 14¾ x 18½ in. (373 x 469 mm.)

Sheet 18¾ x 25¾ in. (473 x 655 mm.)

\$150,000-250,000

PROVENANCE:

With Commeter'sche Kunsthandlung, Hamburg.

Peter Kölln (1864-1918), Elmshorn, Schleswig-Holstein; acquired from the above on 1 January 1917; then by descent.

Kornfeld, Bern, 14 June 2013, lot 113.

Private collection, Germany; acquired at the above sale.

LITERATURE:

Schiefler 144; Woll 203

Elizabeth Prelinger & Michael Parke-Taylor, *The Symbolist Prints of Edvard Munch – The Vivian and David Campbell Collection*, Yale University, New Haven, 1996, Art Gallery of Ontario, Toronto (exh. cat.), 1997, no. 46, pp. 192-195 (other impressions illustrated).

Melancholy III is the quintessential Munch image, powerfully and profoundly expressing a sentiment which haunted and inspired the artist throughout his life. The sitting figure with the head resting on one hand recalls the classical 'thinker' pose and brings to mind Albrecht Dürer's famous engraving *Melencolia I* of 1514, which perhaps for the first time explicitly connected this pose with the melancholic temperament. It is worth mentioning that both figures, Dürer's allegorical figure and Munch's young man, sit by the sea shore - another classical topos of forlornness and longing.

Munch's present color woodcut, as with his most evocative prints, is universal and personal at the same time. Elizabeth Prelinger perfectly summarized the scene and the events: 'On the shore at Åsgårdstrand, a village on the Oslo fjord where Munch had a house, sits a despondent man, whom Munch modeled on his friend Jappe Nilssen, the Danish art critic. In the distance, on the dock, are three figures. One is a man carrying oars, and with him are another man and a woman in a white dress who plan to row over to a small island to have a romantic tryst. In reality, Nilssen was involved in a lovers' triangle with the painter Christian Krohg and Oda Lasson, the woman who would become Krohg's wife. The situation ended badly for Nilssen, and Munch took advantage of it to make a universal image about the pain caused by love.' (Prelinger, pp. 193-194).

Jealousy and heartbreak were feelings Munch knew well. His relationships with women were always fraught and usually ended in anger and sorrow - emotions he frequently depicted in his printed oeuvre. Emotionally charged as many of his prints are, few of them have the same visual clarity and depth of feeling as *Melancholy III*.

It is a deceptively simple image, yet Munch's method is remarkably complex: it is printed from two woodblocks, the key block and the color block, which Munch cut with the fretsaw into three separate pieces, allowing him to vary the colors and print them in a different order. As a result, no two impressions are alike, and some differ radically in effect and mood. While for example the impression in the Campbell Collection (Prelinger no. 46, p. 193) is printed in bright yellow in the sky, with the ground and the sea almost black, giving the impression of a sunset, the present impression, with its dominant brown tone and pale bluish-grey sky, suggests a night scene, bathed in the faint, diffused light of a Nordic summer night.



Albrecht Dürer, *Melencolia I*, engraving, 1514





58

EL LISSITZKY (1890-1941)

Plate 3, from *1. Kestnermappe Proun*

lithograph in black and gray, on smooth wove paper, 1923, signed in pencil, from the edition of 50, published by Eckart von Sydow, Hannover, Verlag des Buchhändlers Ludwig Ey, Hannover, Germany, the full sheet, a red collector's ink stamp below the signature (not in Lugt), otherwise in good condition, framed Sheet: 23 $\frac{3}{8}$ x 17 $\frac{1}{8}$ in. (594 x 435 mm.)

\$10,000-15,000

LITERATURE:

Nisbet plate 57



PROPERTY FROM A PRIVATE COLLECTOR

59

WASSILY KANDINSKY (1866-1944)

Violett

lithograph in colors, on wove paper, 1923, inscribed 'Probedruck' (a proof aside from the edition of 50), printed by Graphischen Druckerei des Staatlichen Bauhauses, Weimar, the full sheet, the yellow slightly attenuated, creases in places at the sheet edges, otherwise in generally good condition
Sheet: 13 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in. (341 x 269 mm.)

\$25,000-35,000

LITERATURE:

Roethel 178



60

EDWARD HOPPER (1882-1967)

Night Shadows, from Six American Etchings (Series I)

etching, on wove paper, 1921, signed in pencil, from the edition of approximately 500, with wide margins, a ¼-in. repaired tear in the central image
Image: 6⅞ x 8¼ in. (175 x 210 mm.)
Sheet: 11 x 13⅝ in. (279 x 346 mm.)

\$10,000-15,000

LITERATURE:

Levin 82; Zigrosser 22



61

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 15¾ in. (340 x 400 mm.)

\$35,000-45,000

LITERATURE:

Levin 85; Zigrosser 8



FROM THE COLLECTION OF DORIS GOTTLIEB BRICKNER AND THE ESTATE OF DR. MANUEL GOTTLIEB

62

JAMES MCNEILL WHISTLER (1834-1903)

Nocturne: Palaces, from *Second Venice Set*

etching and drypoint, on laid paper, 1879-1880, presumably between Glasgow's eleventh and twelfth (final) states, signed with the artist's butterfly on the tab and annotated 'imp', trimmed to the plate (as issued), occasional pinpoint foxmarks in places, otherwise in generally good condition, framed
Sheet: 11¼ x 7⅞ in. (297 x 200 mm.)

\$15,000-30,000

PROVENANCE:

Thomas Jefferson Coolidge Jr., Boston, his ink stamp on the reverse (Lugt 1429)

LITERATURE:

Kennedy 202; Glasgow 200



PROPERTY FROM A PRIVATE COLLECTOR

63

PAUL CÉZANNE (1839-1906)

Les Baigneurs (petite planche), from *Album d'Estampes de la Galerie Vollard*

lithograph in colors, on *Chine appliqué* to wove paper, 1896-97, Druick's third state (of four), with the artist's lithographic signature, from the edition of approximately 100, published by A. Vollard, Paris, 1897, with margins (the sheet trimmed), very pale foxmarks in places in the image, otherwise in generally good condition

Image: 8½ x 10½ in. (221 x 270 mm.)

Sheet: 10½ x 13¾ in. (270 x 346 mm.)

\$5,000-7,000

LITERATURE:

Venturi 1156; Druick 6; Cherpin 6



64

GIORGIO MORANDI (1890-1964)

Natura morta con cinque oggetti

etching, on wove paper, 1956, signed and dated in pencil, numbered 138/150 (there were also fifteen artist's proofs in Roman numerals), published by Associazione Amatori d'Arte, Rome, with wide margins, flattened folds with associated creases in the margins (reinforced on the reverse with *Japon* paper)

Image: 5½ x 7⅞ in. (140 x 200 mm.)

Sheet: 15¼ x 19½ in. (387 x 495 mm.)

\$12,000-18,000

LITERATURE:

Vitali 116



PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

65

ALBERTO GIACOMETTI (1901-1966)

Paris sans fin, Tériade Éditeur, Paris, 1969

the complete set of 150 lithographs, with title page, text in French and justification pages, on Arches paper, signed in ink on the justification page, numbered 124/250, the full sheets, pale foxmarks in places throughout, otherwise in generally good condition, loose (as issued), with the original paper wrappers with title in black, beige cloth-covered boards and slipcase with title and artist's name in gold embossed lettering. 17% x 13% x 2% in. (448 x 346 x 70 mm.) (album)

\$18,000-25,000

LITERATURE:

Lust 204-353



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

66

PABLO PICASSO (1881-1973)

Maternité

etching, on Arches paper, 1922-23, signed in pencil, numbered 24/50 (there were also fifteen artist's proofs), published by galerie Louise Leiris, Paris, 1955, with margins, the left and right sheet edges unevenly trimmed, light- and uneven mat staining, framed

Image: 19½ x 19¾ in. (495 x 499 mm.)

Sheet: 22¼ x 25½ in. (565 x 648 mm.)

\$10,000-15,000

LITERATURE:

Bloch 70; Baer 111



67

PABLO PICASSO (1881-1973)

Salomé, from *La Suite des Saltimbanques*

drypoint, on Van Gelder paper, 1905, from the edition of 250 on this paper (there were also 27 or 29 on *Japon*), published by A. Volland, Paris, 1913, with wide margins (the sheet fractionally reduced), light-staining, occasional foxmarks in places in the image, framed

Image: 15¾ x 13¾ in. (400 x 348 mm.)

Sheet: 21½ x 18½ in. (537 x 460 mm.)

\$7,000-10,000

LITERATURE:

Bloch 14; Baer 17



68

PABLO PICASSO (1881-1973)

Le Repos du sculpteur devant une bacchanale au taureau, from *La Suite Vollard*

etching, on Montval paper watermark *Vollard*, 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 good condition
Image: 7 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (194 x 267 mm.)
Sheet: 13 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in. (340 x 445 mm.)

\$7,000-10,000

LITERATURE:

Bloch 165; Baer 318



69

PABLO PICASSO (1881-1973)

Le Repos du sculpteur et la sculpture surréaliste, from *La Suite Vollard*

etching, on Montval paper watermark *Vollard*, 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 good condition
Image: 7 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (194 x 267 mm.)
Sheet: 13 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in. (340 x 448 mm.)

\$8,000-12,000

LITERATURE:

Bloch 169; Baer 322



70

70

PABLO PICASSO (1881-1973)

Deux Buveurs catalans, from *La Suite Vollard*

etching, on Montval paper watermark *Vollard*, 1934, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by A. Vollard, Paris, 1939, with full margins, occasional pinpoint foxmarks in places, otherwise in generally good condition, framed
Image: 9¼ x 11½ in. (235 x 295 mm.)

Sheet: 13¾ x 17¾ in. (340 x 441 mm.)

\$6,000-8,000

LITERATURE:

Bloch 228; Baer 442

71

PABLO PICASSO (1881-1973)

Sculpteur et modèle debout, from *La Suite Vollard*

etching, on Montval paper watermark *Vollard*, 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 generally good condition, framed
Image: 14¾ x 11½ in. (365 x 295 mm.)

Sheet: 17¾ x 13¾ in. (448 x 340 mm.)

\$10,000-15,000

LITERATURE:

Bloch 177; Baer 330



71

BASS



72

PABLO PICASSO (1881-1973)

L'homme à la fraise

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 14/50, published by galerie Louise Leiris, Paris, 1963, with full margins, framed
Image: 21 x 15¾ in. (533 x 400 mm.)

Sheet: 24½ x 17¾ in. (622 x 441 mm.)

\$30,000-50,000

LITERATURE:

Bloch 1148; Baer 1320



73

PABLO PICASSO (1881-1973)

La dame à la collerette (Portrait de Jacqueline à la Fraise)

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 14/50, published by galerie Louise Leiris, Paris, 1963, with full margins, framed
Image: 21 x 15½ in. (533 x 394 mm.)

Sheet: 24½ x 17¾ in. (622 x 441 mm.)

\$30,000-50,000

LITERATURE:

Bloch 1147; Baer 1321

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

74

PABLO PICASSO (1881-1973)

Femme aux cheveux flous

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 30/50, published by galerie Louise Leiris, Paris, 1963, with full margins, in generally very good condition, framed
Image: 13 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (346 x 267 mm.)
Sheet: 24 $\frac{1}{2}$ x 17 $\frac{3}{8}$ in. (622 x 441 mm.)

\$20,000-30,000

LITERATURE:

Bloch 1079; Baer 1297



PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

75

PABLO PICASSO (1881-1973)

Picador et taureau

linocut in colors, on Arches paper, 1959, signed in pencil, numbered 18/50, published by galerie Louise Leiris, Paris, 1960, with full margins, uneven light- and mat staining, otherwise in generally good condition, framed
Image: 20 $\frac{7}{8}$ x 25 $\frac{1}{4}$ in. (530 x 641 mm.)
Sheet: 24 $\frac{1}{2}$ x 29 $\frac{3}{8}$ in. (622 x 753 mm.)

\$25,000-35,000

LITERATURE:

Bloch 907; Baer 1229





76

PABLO PICASSO (1881-1973)

Profil au fond noir

lithograph, on Arches paper, 1947, signed in pencil, numbered 25/50 (there were also five artist's proofs), with full margins, the sheet toned, framed
 Image: 21¼ x 14⅞ in. (540 x 359 mm.)
 Sheet: 22¼ x 15 in. (565 x 381 mm.)

\$10,000-15,000

LITERATURE:

Bloch 437; Mourlot 83



77

AFTER PABLO PICASSO (1881-1973)

Verve 29-30: two plates

two lithographs in colors, on wove paper, 1954, each signed in pencil and numbered 10/75, published by Editions de la Revue Verve, Paris, with their blindstamp, each with full margins
 Each Image: 12½ x 9⅞ in. (318 x 239 mm.)
 Each Sheet: 10¾ x 14½ in. (273 x 368 mm.) (2)

\$6,000-8,000



78

PABLO PICASSO (1881-1973)

Corrida en Arles

aquatint in colors, on Arches paper, 1951-52, Baer's second state of the black and yellow plates, an unrecorded proof of Baer's Bc, the black plate printed in blue, printed by Lacourière (there were also nine impressions printed after steel-facing by Frélaud), with full margins, in good condition, framed
Image: 16½ x 21½ in. (419 x 546 mm.)
Sheet: 19¾ x 25¾ in. (502 x 654 mm.)

\$12,000-18,000

PROVENANCE:

Succession Pablo Picasso, Marina Picasso, with her ink stamp on the reverse (Lugt 3698)

LITERATURE:

Bloch 1355; Baer 887



79

PABLO PICASSO (1881-1973)

Peintre peignant la nuque de son jeune modèle, from *La Série 347*

aquatint, on Rives paper, 1968, signed in pencil, numbered 18/50 (there were also seventeen artist's proofs), published by galerie Louise Leiris, Paris, 1969, with full margins, in very good condition

Image: 3½ x 4¾ in. (89 x 124 mm.)

Sheet: 10 x 12¾ in. (254 x 324 mm.)

\$5,000-7,000

LITERATURE:

Bloch 1668; Baer 1684



80

PABLO PICASSO (1881-1973)

Halte de comédiens ambulants, avec hibou, et bouffon enlaçant une femme, from *La Série 347*

etching and drypoint, on Rives paper, 1968, signed in pencil, numbered 20/50 (there were also seventeen artist's proofs), published by galerie Louise Leiris, Paris, 1969, with full margins, in generally very good condition, framed

Image: 12¾ x 12¾ in. (316 x 315 mm.)

Sheet: 19¾ x 17¾ in. (492 x 454 mm.)

\$5,000-7,000

LITERATURE:

Bloch 1713; Baer 1729

81

MARC CHAGALL (1887-1985)

Bonjour sur Paris

lithograph in colors, on Arches paper, 1952, signed in pencil, numbered 13/75 (there were also 35 artist's proofs), published by Fernand Mourlot, Paris, 1955, with full margins, the colors attenuated, the sheet unevenly toned, framed
Image: 16 x 21 in. (406 x 533 mm.)
Sheet: 19 $\frac{7}{8}$ x 26 in. (505 x 660 mm.)

\$6,000-8,000

LITERATURE:
Mourlot 71



THE COLLECTION OF
NANCY LEE & PERRY R.
BASS

82

MARC CHAGALL (1887-1985)

Festin nuptial dans la grotte des nymphes, from
Daphnis et Chloé

lithograph in colors, on Arches paper, 1961, signed in pencil, numbered 48/60 (there was also an unsigned edition of 250 with narrow margins), published by Tériade Éditeur, Paris, with full margins, the colors slightly attenuated, framed
Image: 16 $\frac{5}{8}$ x 25 $\frac{1}{4}$ in. (422 x 641 mm.)
Sheet: 21 $\frac{1}{8}$ x 30 in. (537 x 760 mm.)

\$10,000-15,000

LITERATURE:
Mourlot 348; see Cramer books 46



83

MARC CHAGALL (1887-1985)

Les Amoureux à l'Isba

lithograph in colors, on Arches paper, 1980, signed in pencil, numbered 33/50, published by Maeght Éditeur, Paris, with full margins, the orange and red attenuated, otherwise in good condition, framed
Image: 23 $\frac{1}{2}$ x 37 $\frac{1}{4}$ in. (597 x 946 mm.)
Sheet: 29 $\frac{3}{4}$ x 46 in. (756 x 1168 mm.)

\$15,000-20,000

LITERATURE:
Mourlot 983





84
MARC CHAGALL (1887-1985)

Cirque: one plate
 lithograph in colors, on wove paper, 1967, signed in pencil, numbered 22/24 (there was also an unsigned edition of 250 without margins), published by Tériade Éditeur, Paris, with full margins, light-staining, otherwise in good condition, framed
 Image: 16½ x 12¾ in. (422 x 324 mm.)
 Sheet: 20¾ x 15 in. (518 x 381 mm.)

\$20,000-30,000

LITERATURE:
 Mourlot 491; see Cramer Books 68

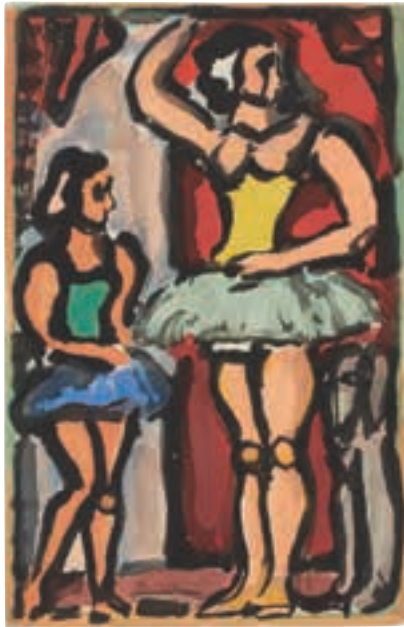


85
MARC CHAGALL (1887-1985)

Cirque: one plate
 lithograph in colors, on wove paper, 1967, signed in pencil, numbered 12/24 (there was also an unsigned edition of 250 without margins), published by Tériade Éditeur, Paris, with full margins, in very good condition, framed
 Image: 16½ x 12¾ in. (419 x 324 mm.)
 Sheet: 20½ x 15 in. (521 x 381 mm.)

\$20,000-30,000

LITERATURE:
 Mourlot 493; see Cramer Books 68



PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

86

GEORGES ROUAULT (1871-1958)

Cirque de l'étoile filante, A. Volland, Paris 1938

the complete set of seventeen aquatints in colors and 82 wood engravings, with title page, text in French, table of contents and justification pages, on Montval laid paper, numbered 106 of 250, with full margins, in generally very good condition, loose (as issued), with the original paper wrappers with title. 17¼ x 13½ x 1¼ in. (451 x 346 x 45 mm.) (album)

\$25,000-35,000

LITERATURE:

Chapon & Rouault 240-256



87

JOAN MIRÓ (1893-1983)

L'Enfance d'Ubu, Tériade Éditeur, Paris, 1975

the complete set of twenty signed lithographs in colors, on Arches paper, together with the lithographic title pages, text pages and justification page, numbered 14 of 120, the full sheets, loose (as issued), in good condition, with the original lithographic tan linen Solander box

Each Sheet: 12% x 19% in. (321 x 502 mm.)

(album)

\$70,000-90,000

LITERATURE:

Mourlot 998 - 1021; Cramer Books 204

PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

88

JOAN MIRÓ (1893-1983)

Stevedore

lithograph in colors, on Arches vellum paper, 1971, signed in pencil, numbered 30/50, published by Maeght Éditeur, Paris, the full sheet, pale light- and time staining, otherwise in generally good condition, framed
Sheet: 49½ x 36½ in. (1248 x 918 mm.)

\$7,000-10,000

LITERATURE:

Mourlot 693



PROPERTY FROM A PRIVATE COLLECTOR

89

JOAN MIRÓ (1893-1983)

Strip-Tease

etching and aquatint in colors, on Rives paper, 1959, signed in pencil, numbered 69/75, published by Maeght Éditeur, Paris, with margins (the sheet trimmed at left and right), in generally good condition, framed
Image: 7¾ x 11¾ in. (200 x 298 mm.)
Sheet: 12¾ x 18½ in. (325 x 460 mm.)

\$2,500-3,500

LITERATURE:

Dupin 272





90
JOAN MIRÓ (1893-1983)

La Fronde

etching, aquatint and carborundum in colors, on Arches paper, 1969, signed in white pencil, numbered 71/75, published by Maeght Éditeur, Paris, the full sheet, light- and mat staining, framed
 Sheet: 41 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (1064 x 549 mm.)

\$12,000-18,000

LITERATURE:
 Dupin 501



91
JOAN MIRÓ (1893-1983)

La Folle au piment rageur

lithograph in colors, on Arches paper, 1975, signed in pencil, numbered 28/30, published by Maeght Éditeur, Paris, the full sheet, light-staining, the red and yellow attenuated, framed
 Sheet: 91 $\frac{1}{8}$ x 47 $\frac{7}{8}$ in. (2321 x 1216 mm.)

\$20,000-30,000

LITERATURE:
 Mourlot 1025



92

JOAN MIRÓ (1893-1983)

Le Hibou blasphémateur

etching and aquatint in colors, on Arches paper, 1975, signed in pencil, numbered 44/50, published by Maeght Éditeur, Paris, the full sheet, the color slightly attenuated, otherwise in generally good condition, framed

Sheet: 47 $\frac{3}{4}$ x 59 $\frac{3}{4}$ in. (1203 x 1518 mm.)

\$25,000-35,000

LITERATURE:

Dupin 759



93

HENRI MATISSE (1869-1954)

Odalisque à la coupe de fruits

lithograph, on *Chine* paper, 1925, signed in pencil, numbered 49/50, with margins (the sheet unevenly trimmed), a 1-in. tear in the lower right image, framed

Image: 13 x 10¼ in. (330 x 260 mm.)

Sheet: 18¼ x 12¾ in. (464 x 324 mm.)

\$15,000-20,000

LITERATURE:

Duthuit 466



PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

94

HENRI MATISSE (1869-1954)

Florilège des amours de Ronsard, A. Skira, Paris, 1948

the complete set of 125 lithographs in sanguine and one in black, title page, text in French and justification pages, on Arches paper, signed by the author and artist in ink on the justification page, numbered 186 of 300, the full sheets, pale offsetting and foxmarks in places, otherwise in good condition, loose (as issued), with original lithographic paper wrapper with title in black and paper covered boards with purple suede spine and lithographic slipcase. 15¼ x 12 x 3 in. (400 x 305 x 76 mm.) (album)

\$12,000-18,000

LITERATURE:

Duthuit Books 25



95

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 1/8 x 31 1/2 in. (295 x 800 mm.)

\$40,000-60,000

LITERATURE:
 Duthuit 247

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

96

HENRI MATISSE (1869-1954)

Marie-José en robe jaune

aquatint in colors, on Arches paper, 1950, signed in pencil, numbered 96/100 (there were also twenty artist's proofs), with full margins, the colors attenuated, pale moisture staining in places in the margins, pen annotations at the lower sheet edge, framed
 Image: 21 x 16 3/8 in. (536 x 417 mm.)
 Sheet: 29 3/4 x 22 1/4 in. (760 x 565 mm.)

\$20,000-30,000

LITERATURE:
 Duthuit 817



VISAGES: THE LATE AQUATINTS OF HENRI MATISSE



Artist Henri Matisse making ink drawing using previous sketch he made beforehand as model; in studio.
Photo by Felix H. Man/Pix Inc./The LIFE Images Collection via Getty Images/Getty Images

In the late 1940s, Henri Matisse focused his artistic endeavors to color cut-outs and simplified brush with India ink works on paper. The drawings drew from a range of models and subjects pared down to their very basic forms. He simply suggested basic features in his portraits—rough outlines of heads and minimal facial features. The portraits were essentially masques. Often Matisse's forms bore quite little resemblance to his actual subjects. One model, Nadia Sednaoui, even commented how little resemblance the final work resembled her. Despite the minimal features, basic forms, an unnaturalistic representation, Matisse imbued his images, or rather symbols, with an immense emotive power.

Late in his career, the artist recalled an earlier and illuminating incident while waiting at a post office for his mother to call. He began to draw her portrait from memory and without paying particularly close attention to the pen on the paper. The result was not a naturalistic representation, but rather a more personal and insightful image. Matisse commented:

"Before the revelation at the post office, I used to begin my study by a kind of schematic indication, coolly conscious, showing the reasons for the interest that had sparked my interpretation of the model. But after this experience, the preliminary indication I have just mentioned was modified right from the very beginning. Having cleansed and emptied my mind of all preconceived

ideas, I drew this preliminary outline with a hand completely given over to my unconscious sensations, which sprang from the model." (J. Flam, *Matisse on Art*, Berkeley, 1995, p. 221-22)

For Matisse's India ink on paper drawings, he quickly applied the thick lush black ink in rapid gestures. The subjects become almost symbols floating on paper rather than individual people. Yet, the black symbols and masques still suggest a sense of the subject's character.

While the cut-out had their corollary in printmaking with the *Jazz* portfolio, Matisse similarly executed a series of aquatints using a similar technique as his ink and brush works. Matisse was first introduced to the qualities of aquatint by the printer, Roger Lacourière, as a means to introduce color to his etchings. Ultimately, the artist only produced two aquatints in colors (see lots 96-97). However, he returned to the technique for his late portraits and masques. Matisse painted an India ink and sugar mixture onto the plate. Next, the printer added a ground and then immersed the plate in a warm bath to lift the sugar solution from the plate. Aquatint resin was then applied to create the areas meant to hold ink in printing. Through this technique, an artist is able to capture both the gestures of a brush and a greater tonality in the print. Ultimately, the aquatints were the perfect corollary to the India ink and brush drawings. Printmaking allowed him to produce a greater number of his last energetic burst of creativity.



97

HENRI MATISSE (1869-1954)

Bédouine - Souvenir de Manon

aquatint, on *annam appliqué* to wove paper, 1947, signed in pencil,
numbered 24/25 (there were also five artist's proofs), with full margins

Image: 12½ x 9⅞ in. (318 x 251 mm.)

Sheet: 19⅞ x 15 in. (499 x 381 mm.)

\$30,000-50,000

LITERATURE:

Duthuit 776

VISAGES: THE LATE AQUATINTS OF HENRI MATISSE



98

HENRI MATISSE (1869-1954)

Bédouine au voile dénoué

aquatint, on *annam appliqué* to wove paper, 1947, signed in pencil, numbered 15/25 (there were also five artist's proofs), with full margins, in good condition

Image: 12 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in. (314 x 251 mm.)

Sheet: 19 $\frac{3}{4}$ x 15 in. (502 x 381 mm.)

\$15,000-25,000

LITERATURE:

Duthuit 779



99

HENRI MATISSE (1869-1954)

Bédouine au grand voile

aquatint, on *annam appliqué* to laid paper, 1947, with the artist's stamped initials, stamp-annotated 'Essai' (one of six trial proofs, the edition was 25), with wide margins, in good condition

Image: 12 $\frac{1}{4}$ x 9 $\frac{7}{8}$ in. (311 x 245 mm.)

Sheet: 19 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in. (495 x 318 mm.)

\$10,000-15,000

LITERATURE:

Duthuit 775

100

HENRI MATISSE (1869-1954)

Bédouine. Figure aux bandeaux

aquatint, on *annam appliqué* to wove paper, 1947, signed in pencil, numbered 6/25 (there were also five artist's proofs), with full margins, in generally very good condition

Image: 12½ x 9⅞ in. (318 x 251 mm.)

Sheet: 19⅞ x 15⅞ in. (505 x 384 mm.)

\$20,000-30,000

LITERATURE:

Duthuit 777



101

HENRI MATISSE (1869-1954)

Bédouine au long visage

aquatint, on *annam appliqué* to wove paper, 1947, signed in pencil, numbered 4/25 (there were also five artist's proofs), with full margins, in good condition

Image: 12½ x 9⅞ in. (318 x 251 mm.)

Sheet: 19⅞ x 15⅞ in. (505 x 384 mm.)

\$12,000-18,000

LITERATURE:

Duthuit 778





102

HENRI MATISSE (1869-1954)

Masque mélancolique

aquatint, on Rives BFK paper, 1947, signed in pencil, annotated 'ep d'art. 1/5'
(an artist's proof, the edition was 25), with full margins, in generally good
condition

Image: 13 $\frac{3}{8}$ x 10 $\frac{7}{8}$ in. (346 x 276 mm.)

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

\$20,000-30,000

LITERATURE:

Duthuit 788

103

HENRI MATISSE (1869-1954)

Patitcha surprise

aquatint, on Rives BFK paper, 1947, signed in pencil, numbered 13/25 (there were also five artist's proofs), with full margins, in very good condition

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

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

\$20,000-30,000

LITERATURE:

Duthuit 787



104

HENRI MATISSE (1869-1954)

Patitcha. Masque

aquatint, on Rives BFK paper, 1947, signed in pencil, numbered 16/25 (there were also five artist's proofs), with full margins, in very good condition

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

Sheet: 21 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (556 x 378 mm.)

\$20,000-30,000

LITERATURE:

Duthuit 786



VISAGES: THE LATE AQUATINTS OF HENRI MATISSE



105

HENRI MATISSE (1869-1954)

Nadia, visage de trois-quarts

aquatint, on Marais paper, 1948, signed in pencil, annotated 'Essai' (one of two trial proofs, the edition was 25), with wide margins, in good condition

Image: 17 x 13 $\frac{3}{8}$ in. (432 x 346 mm.)

Sheet: 22 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (562 x 378 mm.)

\$12,000-18,000

LITERATURE:

Duthuit 795



106

HENRI MATISSE (1869-1954)

Nadia au regard attentif

aquatint, on Marais paper, 1948, signed in pencil, numbered 4/25 (there were also five artist's proofs), with full margins, in generally very good condition

Image: 12 $\frac{3}{8}$ x 9 $\frac{3}{4}$ in. (314 x 248 mm.)

Sheet: 20 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (530 x 378 mm.)

\$25,000-35,000

LITERATURE:

Duthuit 794



107

HENRI MATISSE (1869-1954)

Jeune étudiant

aquatint, on Rives BFK paper, 1952, signed in pencil, annotated 'essai' (one of six trial proofs, the edition was fifteen), with full margins, in very good condition

Image: 17 $\frac{1}{4}$ x 13 $\frac{3}{8}$ in. (438 x 346 mm.)

Sheet: 25 $\frac{1}{2}$ x 20 in. (648 x 508 mm.)

\$15,000-25,000

LITERATURE:

Duthuit 822



108

HENRI MATISSE (1869-1954)

Jeune étudiant de profil

aquatint, on Rives BFK paper, 1952, with the artist's stamped initials and stamp annotated 'Essai' (one of seven trial proofs, the edition was fifteen), with full margins, in good condition

Image: 17 x 13 $\frac{5}{8}$ in. (432 x 346 mm.)

Sheet: 25 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (654 x 502 mm.)

\$6,000-8,000

LITERATURE:

Duthuit 823



109

HENRI MATISSE (1869-1954)

Masque aux rouleaux

aquatint, on Rives BFK paper, 1948, signed in pencil, numbered 14/25 (there were also five artist's proofs), with full margins, in very good condition

Image: 13 $\frac{5}{8}$ x 10 $\frac{3}{4}$ in. (346 x 273 mm.)

Sheet: 21 $\frac{7}{8}$ x 15 in. (556 x 381 mm.)

\$7,000-10,000

LITERATURE:

Duthuit 789



110

HENRI MATISSE (1869-1954)

Masque aigu

aquatint, on Rives BFK paper, 1948, signed in pencil, numbered 24/25 (there were also five artist's proofs), with full margins, in very good condition

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

Sheet: 21 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (556 x 378 mm.)

\$7,000-10,000

LITERATURE:

Duthuit 791

VISAGES: THE LATE AQUATINTS OF HENRI MATISSE



111

HENRI MATISSE (1869-1954)

Visage de jeune femme

aquatint, on Rives BFK paper, 1949, signed in pencil, numbered 15/25 (there were also five artist's proofs), with full margins, in generally very good condition

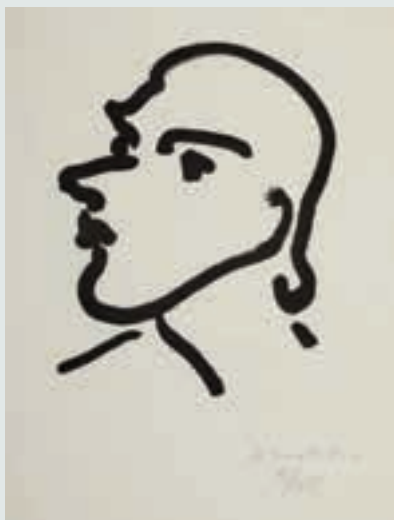
Image: 13 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in. (346 x 245 mm.)

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

\$10,000-15,000

LITERATURE:

Duthuit 790



112

HENRI MATISSE (1869-1954)

Nadia de profil

aquatint, on Marais paper, 1948, signed in pencil, numbered 10/25 (there were also five artist's proofs), with full margins, in good condition

Image: 17 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (435 x 349 mm.)

Sheet: 26 x 19 $\frac{3}{4}$ in. (660 x 502 mm.)

\$8,000-12,000

LITERATURE:

Duthuit 804



113

HENRI MATISSE (1869-1954)

Nadia enjouée. Masque

aquatint, on Marais paper, 1948, signed in pencil, numbered 24/25 (there were also five artist's proofs), with full margins, in generally good condition

Image: 17 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (435 x 349 mm.)

Sheet: 26 x 19 $\frac{3}{4}$ in. (660 x 505 mm.)

\$20,000-30,000

LITERATURE:

Duthuit 799



114

HENRI MATISSE (1869-1954)

Jeune étudiant. Masque I

aquatint, on Rives BFK paper, 1952, signed in pencil, annotated 'Essai' (one of six trial proofs, the edition was fifteen), with full margins, in good condition

Image: 17¼ x 13⅝ in. (438 x 346 mm.)

Sheet: 25½ x 20 in. (648 x 508 mm.)

\$25,000-35,000

LITERATURE:

Duthuit 818



115

HENRI MATISSE (1869-1954)

Masque d'après D.A. I

aquatint, on Marais paper, 1948, signed in pencil, numbered 16/25 (there were also five artist's proofs), with full margins, in generally very good condition

Image: 12¾ x 9⅞ in. (314 x 251 mm.)

Sheet: 20¾ x 14⅞ in. (527 x 378 mm.)

\$20,000-30,000

LITERATURE:

Duthuit 801



116

HENRI MATISSE (1869-1954)

Masque d'après D.A. II

aquatint, on Marais paper, 1948, signed in pencil, numbered 14/25 (there were also five artist's proofs), with full margins, in generally very good condition

Image: 12¾ x 9⅞ in. (314 x 248 mm.)

Sheet: 20¾ x 14⅞ in. (527 x 378 mm.)

\$20,000-30,000

LITERATURE:

Duthuit 802



117

HENRI MATISSE (1869-1954)

Masque blanc sur fond noir

aquatint, on Rives paper, 1949-50, with the artist's stamped initials, stamp-annotated 'Essai' (one of three trial proofs, the edition was 25), with wide margins, in good condition

Image: 12½ x 9¾ in. (318 x 248 mm.)

Sheet: 15 x 11½ in. (381 x 283 mm.)

\$7,000-10,000

LITERATURE:

Duthuit 811

118

HENRI MATISSE (1869-1954)

Trois têtes. A l'amitié: one print

aquatint, on Rives BFK paper, 1951-52, with the artist's stamped initials, stamp-numbered 8/25 (there were also six artist's proofs), with full margins, in very good condition

Image: 13½ x 10⅞ in. (343 x 276 mm.)

Sheet: 20¾ x 15⅞ in. (527 x 397 mm.)

\$5,000-7,000

LITERATURE:

Duthuit 828



119

HENRI MATISSE (1869-1954)

Trois têtes. A l'amitié: one print

aquatint, on Rives BFK paper, 1951-52, with the artist's stamped initials, stamp-annotated 'Essai' (one of six trial proofs, the edition was 25), with wide margins, pinpoint foxmarks in places (primarily in the margins), otherwise in generally good condition

Image: 13⅝ x 10⅞ in. (346 x 276 mm.)

Sheet: 19¾ x 13⅞ in. (502 x 333 mm.)

\$5,000-7,000

LITERATURE:

Duthuit 829



120

HENRI MATISSE (1869-1954)

Trois têtes. A l'amitié: one print

aquatint, on Rives BFK paper, 1951-52, with the artist's stamped initials, stamp-numbered 20/25 (there were also six artist's proofs), with full margins, in very good condition

Image: 13⅝ x 10⅞ in. (346 x 276 mm.)

Sheet: 20⅞ x 15½ in. (530 x 394 mm.)

\$4,000-6,000

LITERATURE:

Duthuit 827





PROPERTY FROM A PRIVATE COLLECTOR

121

MAURITS CORNELIS ESCHER (1898-1972)

Hell (After Hieronymus Bosch)

lithograph, on Schut Papier paper, 1935, signed in pencil, numbered 'no. 5/20', with wide margins, in generally very good condition

Image: 9 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (253 x 211 mm.)

Sheet: 14 x 11 $\frac{1}{2}$ in. (356 x 292 mm.)

\$50,000-70,000

LITERATURE:

Bool 278

In Escher's terrifying interpretation of Hell--based largely on a detail of *The Garden of Earthly Delights* (1480-1505) by Hieronymus Bosch--moral and religious judgment becomes the theme through which he explores Surrealist style and iconography.

Hell is simultaneously grotesque and curious, the composition jarring and illogical. A ladder in the center foreground leads up to a cavernous shell of a man's torso suspended above two tree trunk arms whose roots are hidden within a pair of ships stranded in a chilling expanse of dark ice. Figures inside this hollow man engage in drunken debauchery while anthropomorphic bird-insects and abashedly naked humans ominously circle in varying stages of digression. The movement of figures on the ladder and around the ice presents its own bizarre logic that echoes Escher's later geometric compositions.

The visual cues we crave from Escher--geometry and balance, order and illusionism--are made topsy-turvy and yet Escher's cropping of the original image and slight rearranging of the figures also creates a strong visual rhythm between them. Perhaps Escher was drawn to *The Garden of Earthly Delights* because he saw in it a similarly ordered chaos onto which he could apply his own system of illogical order.



122

MAURITS CORNELIS ESCHER (1898-1972)

Rippled Surface

linocut in black and grey, on *Japon* paper, 1950, signed and annotated '*eigen druk*' in pencil, printed by the artist, with wide margins, very minor touched in areas at the image edges, otherwise in good condition, framed

Image: 10¼ x 12½ in. (260 by 320 mm.)

Sheet: 12½ x 14¾ in. (317 by 375 mm.)

\$10,000-15,000

LITERATURE:

Bool 367

The printmaking revolution in 20th Century America was not only a resurgence of techniques traditionally found in European ateliers such as lithography; but also a sea change in what the medium could look like. Post-War and Contemporary prints evolved dramatically in the depth of their technical complexity and in their sheer physical scale. Working with master printers at studios such as Tyler Graphics in Bedford, New York, Gemini G.E.L. in Los Angeles and Saff Tech Arts in Maryland; artists worked in collaboration using larger presses, elaborate techniques and handmade papers to create radical large scale images. As a result, artists such as Roy Lichtenstein, James Rosenquist, Robert Rauschenberg, and most notably Frank Stella, transformed their prints beyond the small and intimate into expansive worlds in the mode of their monumental canvases. In a 1987 New York Times profile Kenneth Tyler stated that in the even in the 1950s America prints were seen as: “small, timidly black and white and mainly collected by book lovers. Now they are large and bold.” (New York Times, “Impact of the Prince of Prints” November 11, 1987). Frank Stella’s *The Fountain* (lot 127) printed at Tyler Graphics in 1992, is one of the most significant works produced from this impulse as one of the largest printed works to date; but this legacy continues through contemporary editions such as Richard Serra’s *Double Rift V* (lot 124) printed in 2014. This transition towards colossal size, seen in the following lots, broke open what the medium could be, towards a future open for the possibility of infinite change.

I had the feeling only the artists who were really charging ahead — those young artists I chose from Leo Castelli’s New York gallery to start with — were the ones to do it. And I was correct. It was that group of artists who were process minded, so interested in size and in using contemporary technology to their advantage, who made it possible for us to do all this.

– Ken Tyler





123

ROY LICHTENSTEIN (1923-1997)

Wallpaper with Blue Floor Interior

screenprint in colors, on five panels of Paper Technologies, Inc. Waterleaf paper (as issued), 1992, signed and dated in silver felt-tip marker, numbered 204/300 (there were also 50 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the lower sheet edges very slightly trimmed, each sheet laid down to a thin plastic support, otherwise in generally good condition, framed
Overall: 101½ x 152½ in. (2578 x 3873 mm.)

\$40,000-60,000

LITERATURE:

Corlett 260; Gemini 1558





124

RICHARD SERRA (B. 1939)

Double Rift V

hand applied Paintstik and silica, on three sheets of coated paper, 2014, signed and dated in pencil on the reverse of the right panel, numbered 8/15, published by Gemini G.E.L., Los Angeles, with their copyright ink stamp on the reverse, each the full sheet, in very good condition, in the original frame
Overall: 60 x 180 in. (1524 x 4572 mm.)

\$80,000-120,000





125

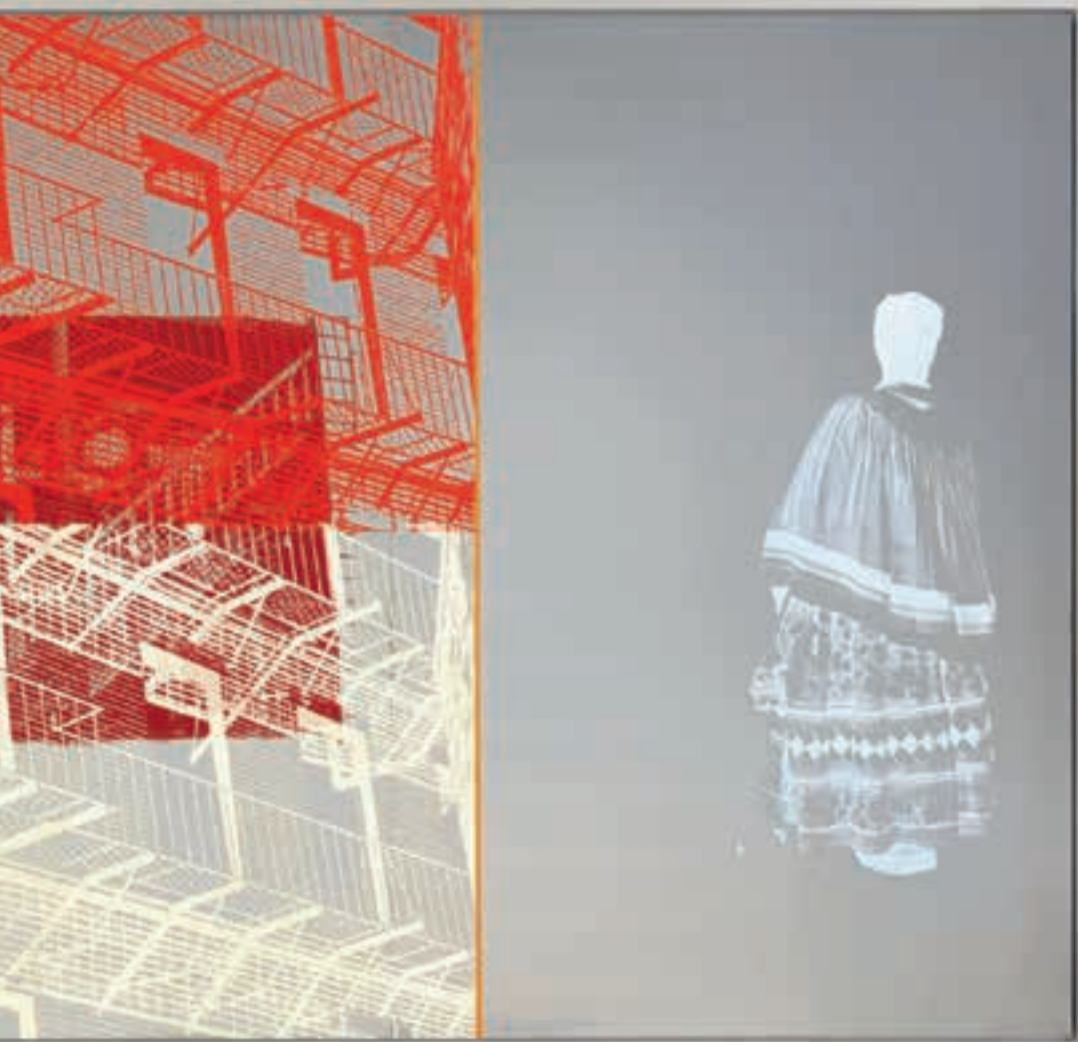
ROBERT RAUSCHENBERG (1925-2008)

Seminole Host, from *ROCI USA (Wax Fire Works)*

acrylic and fire wax in colors, on mirror polished stainless steel, 1990, signed and dated in ink, numbered 19/22 (there were also two artist's proofs), published by Saff Tech Arts, Oxford, Maryland, with their incised blindstamp and the artist's copyright ink stamp on the reverse, scratches with associated ink loss in the upper left corner and center image, otherwise in generally good condition, framed

Overall: 72¾ x 96¾ in. (1848 x 2454 mm.)

\$30,000-50,000





126

JAMES ROSENQUIST (1933-2017)

Flowers and Females

monoprint and lithograph in colors, on TH Saunders and Arches paper, 1986, signed, titled, and dated in pencil, annotated 'bon a tirer' (a *bon à tirer* proof, the edition was 29), published by Graphicstudio, U.S.F, Tampa, Florida, with their blindstamp and ink stamp on the reverse, the full sheet, in very good condition, framed

Sheet: 60 $\frac{1}{8}$ x 70 $\frac{5}{8}$ in. (1527 x 1794 mm.)

\$20,000-30,000

LITERATURE:

Glenn 208; Graphicstudio 229





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

127

FRANK STELLA (B. 1936)

The Fountain

woodcut, etching, aquatint, relief, screenprint, and drypoint in colors with collage of handmade paper, on three sheets of Fuji kozo handmade hand-colored paper, 1992, signed and dated in pencil, numbered 2/8 (there were also two artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheets, in very good condition, framed
Overall: 91 x 291 in. (2311 x 7391 mm.)

\$300,000-500,000

LITERATURE:
Axsom 212



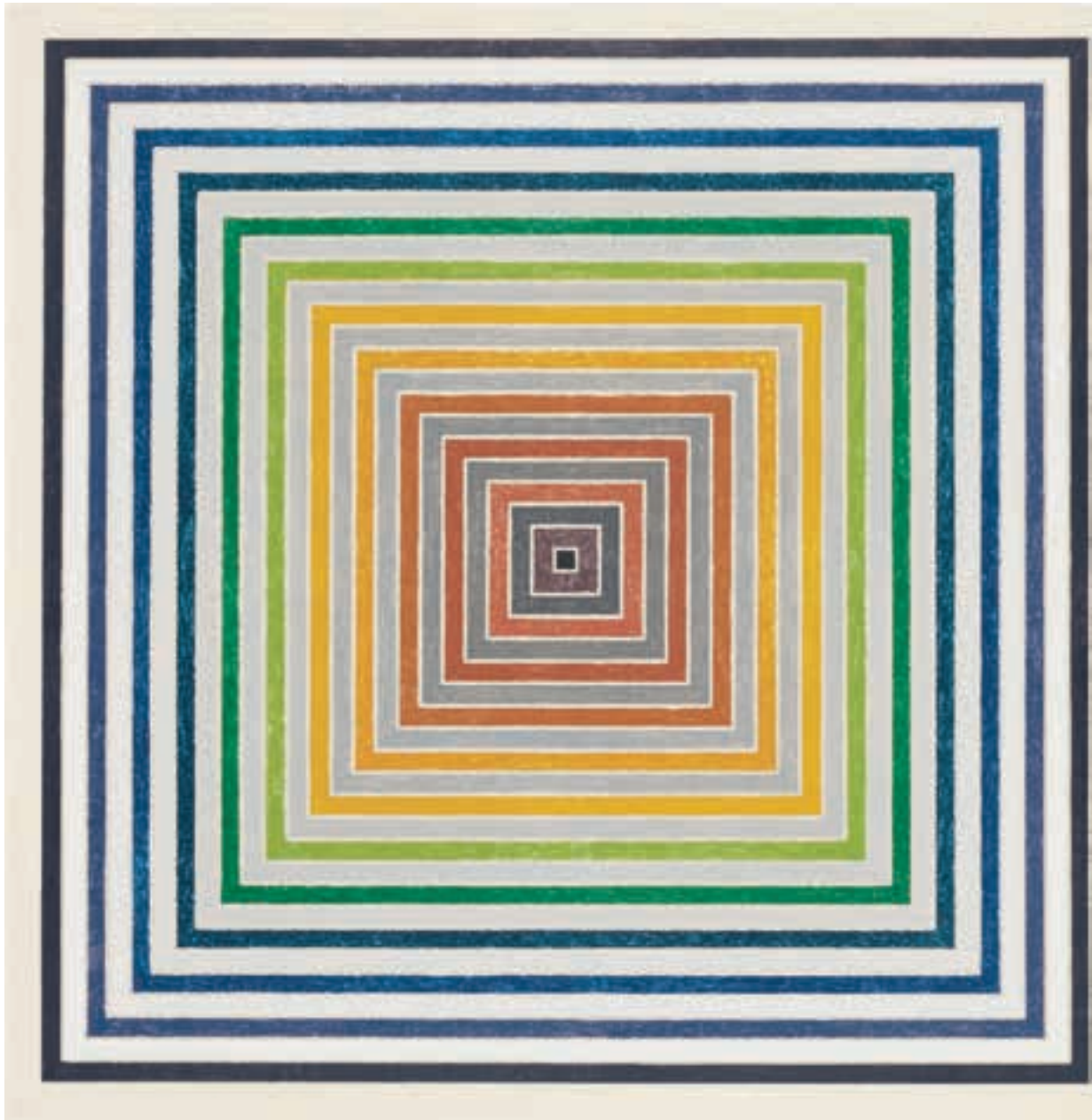
"At nearly 8 x 23 feet, *The Fountain* is one of the largest fine-art prints ever made. Even working here on the scale of the metal reliefs, Stella was still attracted to the pictorial potential of the flat surface, as further evidenced by the large collages, murals, and canvas paintings he was producing. For this leviathan-sized grand summary work in Stella's *Moby Dick* prints, the artist employed a virtuoso mixing of media, pulling together sixty-seven colors and seven processes: woodcut, etching, aquatint, relief, and drypoint, printed on three sheets of handmade paper layered with screenprinted handmade paper-collage elements. Yet *The Fountain* is essentially a woodcut, printed from three carved blocks faced with mahogany veneers that were embedded with 108 shaped and etched metal plates.

Stella worked from a full-size collage, which he began in mid-1989. It was composed of fragments of rejected and partially printed proofs, primarily from the *Moby Dick* prints produced at Tyler Graphics. Stella also drew upon proofs from earlier print series like the *Circuits* and *Italian Folktales* and from proofs of smoke rings, insinuating at the end collage pieces of marbled

paper found in studio. These fragments could be enlarged, cut to create new shapes, or reworked. The finished collage was then adapted for special print matrices. Color areas were printed from the metal insert plates. The dominant black passages and curvilinear line-work were printed from the routed woodblocks, forming a rhapsodic play on the wave shapes of Stella's *Moby Dick* project.

"The Fountain" is chapter 85 of Melville's *Moby-Dick*. The title refers to the spray expelled through the blowhole of the great sperm whale when it surfaces, having remained submerged for up to an hour (the composition of the spray is debated among scientists). The grandeur of the whale's size, which the chapter celebrates, is aptly translated in the scale of Stella's *The Fountain*. In a touch that is a literal reference to chapter 85, Stella incorporated a rainbow-like crescent in the upper left corner of the print, which alludes to Melville's description of the spewed mistiness from the whale's spout as 'glorified by a rainbow.'"

– Richard Axsom, *Frank Stella Prints*, p. 317



128

FRANK STELLA (B. 1936)

Double Gray Scramble

screenprint in colors, on Arches 88 paper, 1973, signed and dated in pencil, numbered 'AP IV' (one of 25 artist's proofs, the edition was 100), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with full margins, light-staining, otherwise in good condition, framed
Image: 23 $\frac{3}{4}$ x 47 in. (594 x 1194 mm.)
Sheet: 29 x 50 $\frac{1}{4}$ in. (737 x 1289 mm.)

\$70,000-100,000

LITERATURE:

Axson 93; Gemini 491



The concentric square format is about as neutral and as simple as you can get. It's just a powerful pictorial image. It's so good that you can use it, abuse it, and even work against it to the point of ignoring it. It has a strength that's almost indestructible — at least for me.

-Frank Stella



129

FRANK STELLA (B. 1936)

Pergusa Three, from *Circuits*

woodcut and relief in colors, on TGL handmade and hand-colored paper, 1983, signed and dated in pencil, numbered 20/30 (there were also eighteen artist's proofs), published by Tyler Graphics Ltd., Bedford, New York, with their blindstamp, the full sheet, in very good condition, framed
Overall: 66¾ x 52 in. (1696 x 1321 mm.)

\$70,000-90,000

LITERATURE:

Axson 143; Tyler 575

THE COLLECTION OF DOROTHY AND RICHARD SHERWOOD

130

FRANK STELLA (B. 1936)

And the Holy One, Blessed Be He, Came and Smote the Angel of Death, from *Illustrations After El Lissitzsky's Had Gadya*

lithograph, linocut, and screenprint with hand-coloring and collage, on T.H. Saunders and Somerset papers, 1984, signed and dated in pencil, numbered 26/60 (there were also ten artist's proofs), published by Waddington Graphics, London, the full sheet, a horizontal crease at the uppermost portion of the image, adhered in places at the reverse sheet edges, rippling to the sheet, otherwise in generally very good condition, framed
Sheet: 51 x 41½ in. (1295 x 1045 mm.)

\$8,000-12,000

LITERATURE:

Axson 180



131

FRANK STELLA (B. 1936)

Polar Co-ordinates VIII, from *Polar Co-ordinates for Ronnie Peterson*

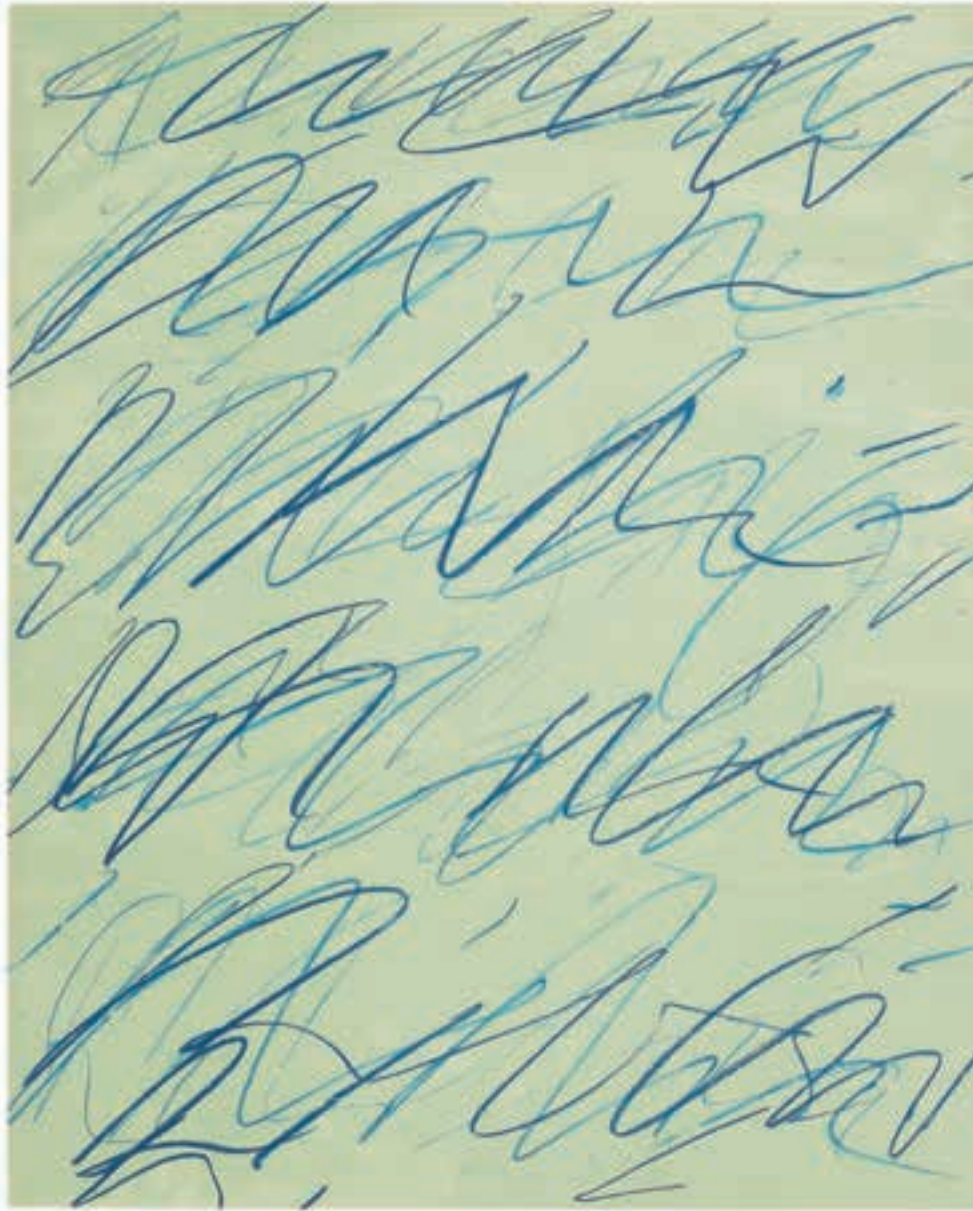
lithograph and screenprint in colors, on Arches Cover paper, 1980, signed and dated in pencil, numbered 'AP 5/20' (an artist's proof, the edition was 100), published by Petersburg Press, New York, the full sheet, in generally very good condition, framed
Sheet: 38½ x 38 in. (978 x 965 mm.)

\$7,000-10,000

LITERATURE:

Axson 126





PROPERTY FROM A NEW YORK COLLECTION

132

CY TWOMBLY (1928-2011)

Roman Notes III, from *Roman Notes*

offset lithograph in colors, on heavy offset paper, 1970, signed, dated and numbered 15/100 in pencil on the reverse (there were also ten artist proofs), published by Neuendorf Verlag, Hamburg, the full sheet, in generally very good condition, framed

Sheet: 34½ x 27½ in. (867 x 699 mm.)

\$50,000-70,000

LITERATURE:
Bastian 23



133

JOAN MITCHELL (1925-1992)

Sunflower I, from *Sunflower Series*

lithograph in colors, on two sheets of Rives BFK paper, 1992, signed and dated in pencil, numbered 29/34 (there were also eight artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, each the full sheet, in generally very good condition, framed
Overall: 57 x 82½ in. (1448 x 2096 mm.)

\$30,000-50,000



PROPERTY FROM THE ESTATE OF MARCELLA KAHN

134

ROBERT MOTHERWELL (1915-1991)

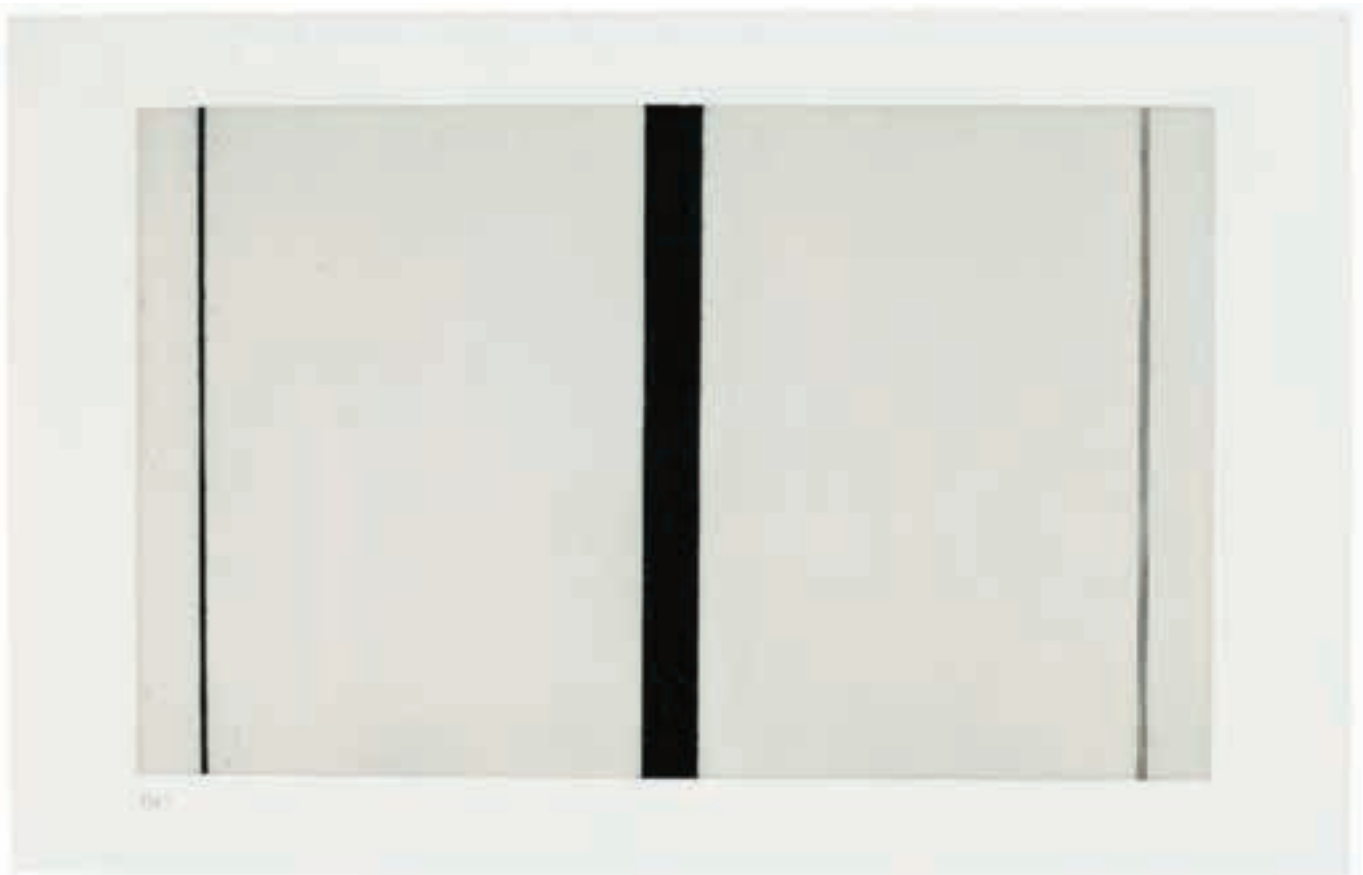
Redness of Red

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

\$20,000-30,000

LITERATURE:

Belknap 324; Engberg & Banach 354; Tyler 458



135

135

BARNETT NEWMAN (1905-1970)

Untitled Etching #1

etching and aquatint, on J. Green paper, 1969, signed and dated '10/22/76' in pencil by Annalee Newman on the reverse, numbered 9/27 (there were also four artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with the artist's and publisher's blindstamps, with full margins, in generally good condition

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

Sheet: 19 x 29 $\frac{5}{8}$ in. (483 x 753 mm.)

\$30,000-50,000

LITERATURE:

The Barnett Newman Foundation 249; Sparks 40A

136

BRUCE NAUMAN (B. 1941)

Large Carousel

drypoint, on Somerset Satin paper, 1988, signed and dated in pencil, numbered 4/12 (there were also six artist's proofs), published by Brooke Alexander Editions, New York, with full margins, in generally very good condition

Image: 29 $\frac{3}{4}$ x 35 $\frac{5}{8}$ in. (756 x 905 mm.)

Sheet: 33 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in. (860 x 1007 mm.)

\$4,000-6,000

LITERATURE:

Cordes 57



136



137

RICHARD SERRA (B. 1939)

Hreppholar VI

etching, on Meirat Velasquez handmade paper 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.)

\$7,000-10,000

LITERATURE:

Berswordt-Wallrabe 79; Gemini 1541



138

RICHARD SERRA (B. 1939)

Iceland

etching, on Meirat Velasquez handmade paper and Japanese Kozo paper, 1991, signed and dated in pencil, numbered 28/46 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 35½ x 55½ in. (892 x 1410 mm.)

\$12,000-18,000

LITERATURE:

Berswordt-Wallrabe 91; Gemini 1547

Important Prints by Jasper Johns from a Distinguished Private Collection

In 1960 Tatyana Grossman gave a lithographic stone to Jasper Johns, and at that time lithography, considered the most painterly of printing techniques, was largely absent from the artist's landscape of 1950s America. In his subsequent prints at her studio ULAE, Johns' subjects included lithographs of banal symbols such as targets, coat hangers, flags and numerals, as well as his own hand. As a result of their working relationship by the close of the decade, Johns masterfully understood the unique properties of lithography, combining the immediacy of drawing on the lithographic stone with the ability to continually rework the image or even recycle the image into the next composition.

A passionate sales pitch from master printer Ken Tyler inspired Johns to travel to the Gemini G.E.L. workshop in 1969. Johns had a clear plan in mind when he arrived to the Los Angeles studio, to employ Tyler's famous lithographic large stones and their "gorgeous" surfaces. The existence of the stones themselves in 1969 was somewhat of a miracle in its own right, as Tyler had rescued them from a building site via an old Volkswagen.

The artist personally selected ten of these stones and created a series of numerals from 0-9, to be printed in black resulting in his Black Numerals Series. The three-foot stencils from these numbers were over twice the height of his earlier 0-9 portfolios published at ULAE. Johns then turned his attention to printing a colored series of numerals from the same stones, continuing his constant drive to renew and reinvent from his existing visual language. This time the surface was inked with rainbow rolls- an effect achieved when the stone was inked with a roller loaded with several colored pigments at the same time. In a moment of innovation driven out of need so typical of Ken Tyler, he developed a special automatic inking machine to achieve the tonality on the scale desired by the artist. The subsequent sumptuous images are his *Color Numerals Series* seen here, considered his most visually arresting exploration of the numeral subject in printed form. Reworking a series of motifs is particularly suited to printmaking, which naturally lends itself to exploring variations. In these numeral prints Johns manipulated the representation of the figures using order--the numerals were either presented consecutively or layered into a single image. The role of color in this set further creates patterns and order, mimicking the numeral order of his subject. Finally, Johns also adds familiar iconographic symbols within his numerals, most famously in his Figure 7 where Da Vinci's Mona Lisa is inserted. Similar to Marcel Duchamp's use of Da Vinci's iconic image as a readymade icon in *L.H.O.O.Q.*, in his use of the image Johns implies that she is as recognizable as the numerals themselves, another familiar cipher to be repeated and used such as a target, flag or set of numbers.

The result of this tremendous effort was immediately lauded as a landmark in the history of 20th Century printmaking. Richard Field described the set as "bench-marks in the history of lithographic expression", while Charlie Ritt the printer for the set described the product as "really magical". Perhaps the best description of the set is from Ken Tyler himself: "The range of tonality that a Johns drawn stone gets is incredible; and these are not reworked at all, so that you have a fresh quality about his work. Let's face it he's one of the greatest lithographers of all time, and he is, therefore, one of the hardest to print for because he incorporates so many subtleties in his prints his stones yield the last ounce of blood lithography has to yield" At once simple and complex, the nature of these images is both testament to Johns masterful use of the print medium in his own practice and his profound importance within the history of lithography.



Important Prints by Jasper Johns

from a Distinguished Private Collection



139

JASPER JOHNS (B. 1930)

Color Numeral Series

the complete set of ten lithographs in colors, on Arjomari paper, 1969, each signed and dated in colored pencil, numbered 21/40 (there were also eight to twelve artist's proofs for each print), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, each the full sheet, in very good condition, each framed

Each Sheet: 38 x 30 in. (965 x 762 mm.)

(10)

\$400,000-600,000

LITERATURE:

Universal Limited Art Editions 59-68, Field 104-13, Gemini 116-25



Important Prints by Jasper Johns

from a Distinguished Private Collection

140

JASPER JOHNS (B. 1930)

Flags I

screenprint in colors, on J.B. Green paper, 1973, signed, dated and annotated 'I' in pencil, numbered 51/65 (there were also seven artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, with the Simca blindstamp, the full sheet, in very good condition, framed
Sheet: 27 $\frac{1}{2}$ x 35 $\frac{3}{4}$ in. (694 x 889 mm.)

\$1,000,000-1,500,000

LITERATURE:

Universal Limited Art Editions 128; Field 173

“To me the flag turned out to be something I had never observed before. I knew it was a flag, and had used the word flag; yet I had never consciously seen it. I became interested in contemplating objects I had never before taken a really good look at. In my mind that is the significance of these objects”

(J. Johns, quoted in A. Pohlen, Interview mit Jasper Johns, Heute Kunst, May 1978, p. 21).



Important Prints by Jasper Johns

from a Distinguished Private Collection

"To me the flag turned out to be something I had never observed before. I knew it was a flag, and had used the word flag; yet I had never consciously seen it. I became interested in contemplating objects I had never before taken a really good look at. In my mind that is the significance of these objects" (J. Johns, quoted in A. Pohlen, Interview mit Jasper Johns, Heute Kunst, May 1978, p. 21).

Executed in 1973, *Flags I* is a masterpiece of Jasper Johns' prolific 50-year career as a printmaker. Large in scale, and rendered in rich, multi-layered color, the work has been praised as the most painterly and vivid of all his silkscreen works.

Introduced to the technique by Andy Warhol in 1960, Johns was initially uncertain as to whether it would suit his work; a process designed to generate broad areas of flat, single-tone color was not an obvious choice for an artist whose compositions regularly engaged the juxtaposition between transparency and opacity. However, by 1973, Johns deployed it with such technical expertise that he was able to convey certain painterly nuances and subtle complexities through silkscreen that were even out of reach for his hand-painted compositions.

With the help of master printer Hiroshi Kawanishi at Simca Print Artists, Inc., Johns devised a series of thirty-one screens used in five stages that allowed him to create a richness and depth of color rarely seen in silkscreened works. The artist explained, "By adding a rather large number of screens and having the stencil openings follow the shapes of brushstrokes I have tried to achieve a different type of complexity, one in which the eye no longer focuses on the flatness of the colors and the sharpness of the edges. Of course, this may constitute an abuse of the medium, of its true nature." (J. Johns quoted in C. Geelhaar, Jasper Johns: Working Proofs, exh. cat., Kunstmuseum Basel, 1979, p. 69).

Executed in a range of painterly marks--from short, rough gestures to layered hues and lush drips of pigment--he collapsed innumerable chromatic layers into one smooth, refined surface. Intense shades of red, white and blue are enriched with under-layers of green, orange and grey.

Johns' work at Simca, together with his efforts in other great printmaking studios during the second half of the 20th century and into the 21st with master printer John Lund in Johns own studio in Sharon, Conn., is part of an artistic life of constant experimentation with a variety of mediums - from encaustic to silkscreen, bronze to charcoal - intended to provoke a constant re-evaluation of everyday imagery. For an artist named for the Revolutionary War hero it is no surprise that the most potent and enduring motif Johns chose for this re-evaluation has been Old Glory. According to the artist, "With a slight reemphasis of elements, one finds that one can behave very differently toward [an image], see it in a different way." (J. Johns, op. Cit., p. 67)



Jasper Johns, *Two Flags*, oil and encaustic on canvas, 1973. Christie's 13 May 1999, Lot 505 © 2019 Jasper Johns / Licensed by Artists Rights Society (ARS), New York.





Jasper Johns in his studio on Pearl Street with *Flag* (1945-55)
Artwork: © 2019 Jasper Johns / Licensed by Artists Rights Society (ARS), New York. Photo: © Robert Rauschenberg Foundation / Licensed by Artists Rights Society (ARS), New York.

Important Prints by Jasper Johns

from a Distinguished Private Collection

141

JASPER JOHNS (B. 1930)

Two Maps I

lithograph in white, on black Fabriano paper, 1966, signed, dated "65-'66" and annotated 'I' in white pencil, numbered 30/30 (there were also six artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, the white ink slightly attenuated, otherwise in generally very good condition, framed

Image: 25¾ x 21 in. (654 x 533 mm.)

Sheet: 33¼ x 26½ in. (845 x 673 mm.)

\$100,000-150,000

LITERATURE:

Universal Limited Art Editions 23, Field 51, Sparks 60

We like the novelty of giving up what we know, and we like the novelty of coming to know something we did not know. Otherwise, we would just hold on to what we have, and that's not very interesting

-Jasper Johns



Important Prints by Jasper Johns

from a Distinguished Private Collection

142

JASPER JOHNS (B. 1930)

Two Maps II

lithograph in white, on *Japon* paper laid to black Fabriano paper, 1966, signed, dated and annotated 'II' in white pencil, numbered 28/30 (there were also four artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in good condition, framed

Image: 25 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (645 x 514 mm.)

Sheet: 33 $\frac{1}{4}$ x 26 $\frac{3}{8}$ in. (845 x 670 mm.)

\$70,000-100,000

LITERATURE:

Universal Limited Art Editions 26, Field 52, Sparks 61



Jasper Johns at Tania Grossman's Studio, 1965
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved
Artwork: © 2019 Jasper Johns / Licensed by Artists
Rights Society (ARS), New York.

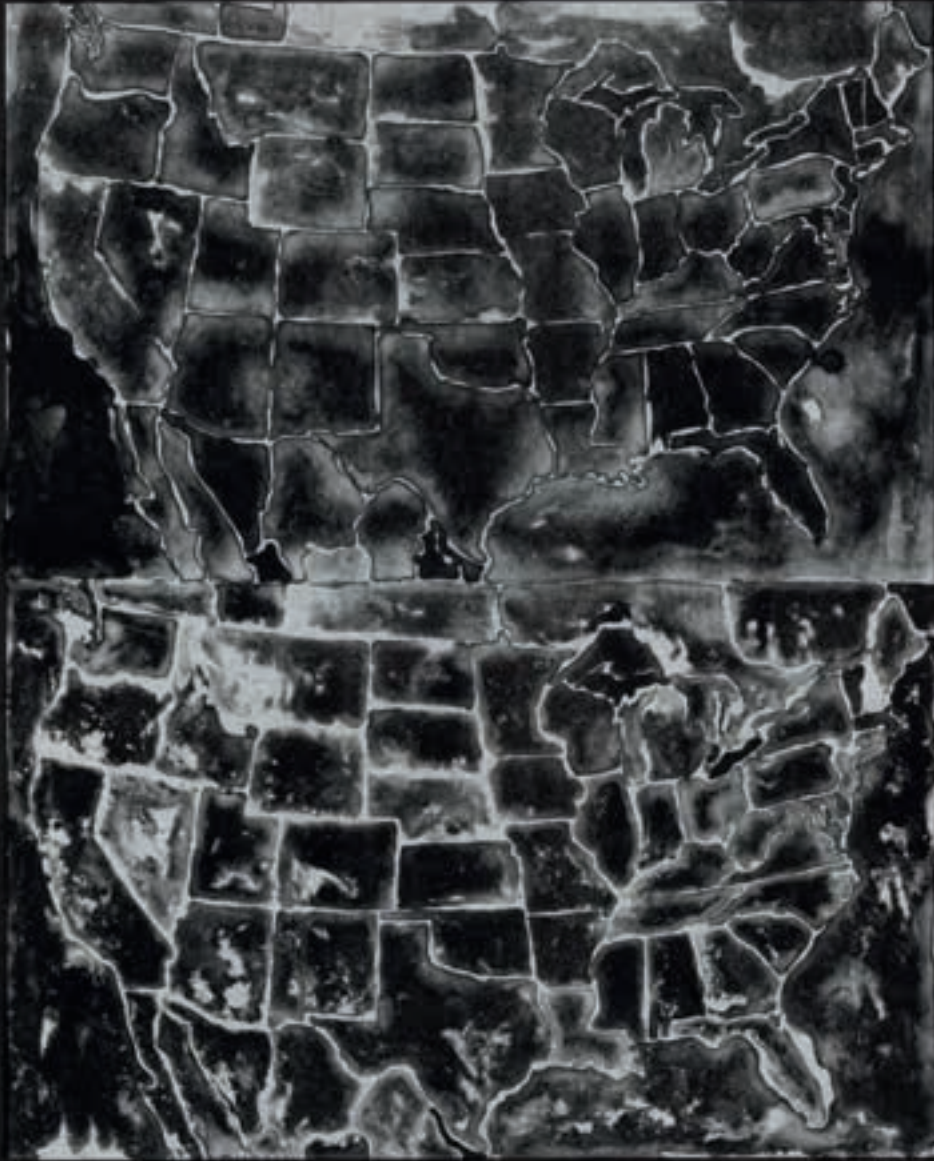


Fig. 1

Handwritten signature

Important Prints by Jasper Johns

from a Distinguished Private Collection

143

JASPER JOHNS (B. 1930)

Skin with O'Hara Poem

lithograph, on KE Albanene Engineer's standard form paper, 1965, signed, titled and dated '63-65' in black ink, numbered 8/30 (there were also eight artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, pale mat staining, otherwise in good condition, framed

Image: 21¼ x 33 in. (540 x 838 mm.)

Sheet: 22 x 34 in. (559 x 864 mm.)

\$30,000-40,000

LITERATURE:

Universal Limited Art Editions 21, Field 48, Sparks 57

What you see, and why, and how you decide what you are looking at... are not merely questions to be decided in order to produce some final effect. They are instead, the focus of the work itself.

– Jasper Johns



Jasper Johns, *Study for Skin I*, 1962.

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Important Prints by Jasper Johns

from a Distinguished Private Collection

144

JASPER JOHNS (B. 1930)

Light Bulb, from *Lead Reliefs*

lead relief multiple, 1969, with the artist's incised signature and date, numbered 27/60 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their incised blindstamp, lifting in places primarily at the edges, framed
Overall: 39 x 17 in. (991 x 432 mm.)

\$25,000-35,000

LITERATURE:

Universal Limited Art Editions 75; Field 121; Gemini 132

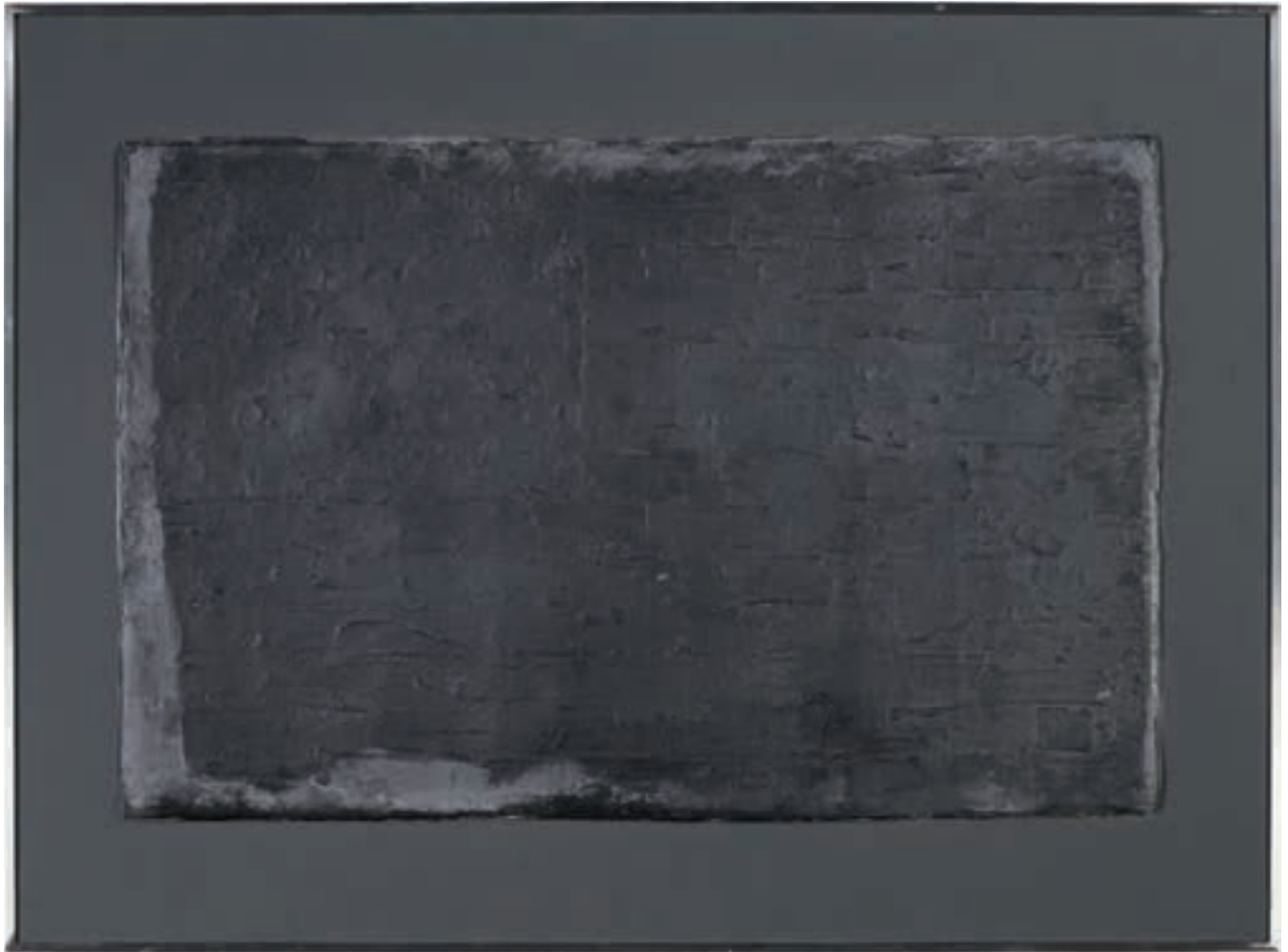
I'm always interested in the physical form of whatever I'm doing and often repeat an image in another physical form just to see what happens, what the difference is, to see what it is that connects them and what it is that separates them.

-Jasper Johns



Important Prints by Jasper Johns

from a Distinguished Private Collection



145

JASPER JOHNS (B. 1930)

Flag, from *Lead Reliefs*

lead relief multiple, 1969, with the artist's incised signature and date, numbered 53/60 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their incised blindstamp, framed
Overall: 17 x 23 in. (432 x 584 mm.)

\$40,000-60,000

LITERATURE:

Universal Limited Art Editions 74; Field 120; Gemini 131

146

JASPER JOHNS (B. 1930)

Bread, from *Lead Reliefs*

lead relief multiple, 1969, with the artist's incised signature and date, numbered 27/60 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their incised blindstamp, scratches and scuffs in places in the background, framed
Overall: 23 x 17 in. (584 x 432 mm.)

\$20,000-30,000

LITERATURE:

Universal Limited Art Editions 76; Field 122; Gemini 133



147

JASPER JOHNS (B. 1930)

High School Days, from *Lead Reliefs*

lead relief multiple with mirror, 1969, with the artist's incised signature and date, numbered 35/60 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their incised blindstamp, scratches and scuffs in places in the background, framed
Overall: 23 x 17 in. (584 x 432 mm.)

\$30,000-50,000

LITERATURE:

Universal Limited Art Editions 72; Field 118; Gemini 129



Important Prints by Jasper Johns

from a Distinguished Private Collection

148

JASPER JOHNS (B. 1930)

Corpse and Mirror

screenprint in colors, on Nishinouchi Kizuki Kozo paper watermark *Corpse and Mirror*, 1976, signed and dated in pencil, numbered 35/65 (there were also eight artist's proofs in Roman numerals), co-published by the artist and Simca Print Artists Inc., New York, with the Simca blindstamp, with full margins, in good condition, framed

Image: 36½ x 46¾ in. (927 x 1188 mm.)

Sheet: 42¾ x 53 in. (1086 x 1346 mm.)

\$200,000-300,000

LITERATURE:

Universal Limited Art Editions 169; Field 211

Beginning in 1972, Johns developed a particular method of crosshatched marks that emulated the look of traditional shading, a technique he continued until 1983. In the large-scale, technically complex masterwork *Corpse and Mirror*, a kaleidoscopic array of diagonal colors in primary hues of red, yellow and blue displays the artist at the height of his powers. Resulting from thirty-six different screens, *Corpse and Mirror* displays an exuberant field of bright, rich and joyous color whose simplicity belies the technical complexity of its creation. Arranged along a vertical axis, the two sides of the picture plane appear as mirror images of each other, yet they are further bifurcated by horizontal seams. Any attempt to line up the mirrored images will be thwarted, however, as Johns deliberately complicates and distorts the image, resulting in a carnivalesque hall-of-mirrors effect that boggles the mind but delights the eye. *Corpse and Mirror* is one of three prints based on Johns' 1974 painting of the same name; its title refers to the drawing game favored by the Surrealists called "exquisite corpse."

The mirror reflects whatever

Is not in the mirror

In some way the mirror reflects whatever

is not in the mirror

In some way the mirror

Shows 'what we do not

Otherwise see.'

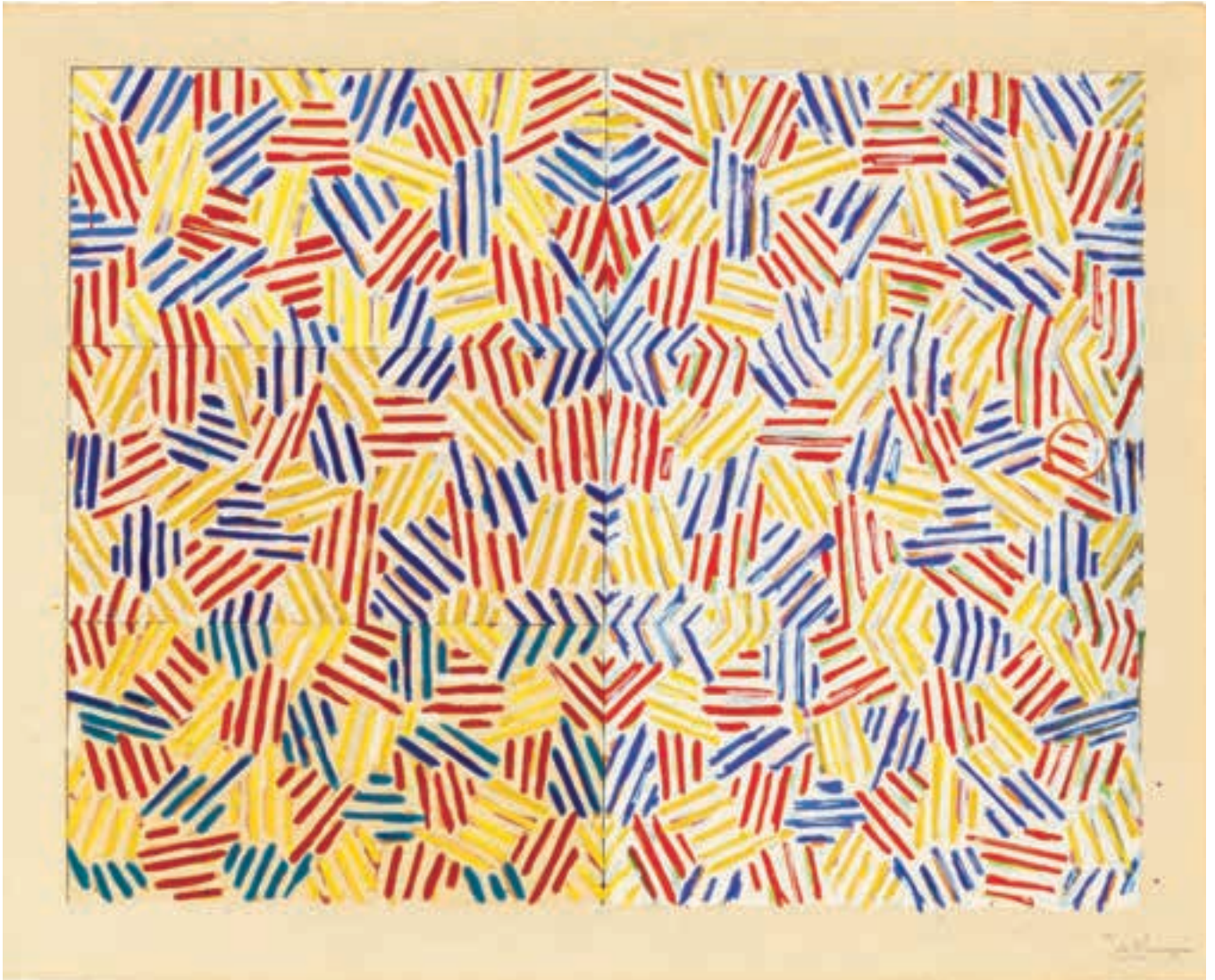
Corpse & mirror

Once the symmetrical image

Has been established—continue the work

Mirroring all marks

– Jasper Johns



Important Prints by Jasper Johns

from a Distinguished Private Collection



149

JASPER JOHNS (B. 1930)

Cicada II

screenprint in colors, on Kurotani Hosho paper, 1981, signed and dated in pencil, numbered 30/50 (there were also ten artist's proofs), co-published by the artist and Simca Print Artists, New York, with the Simca blindstamp, with full margins, in very good condition, framed
Image: 17½ x 13¾ in. (445 x 340 mm.)

Sheet: 23¾ x 18¾ in. (603 x 470 mm.)

\$20,000-30,000

LITERATURE:

Universal Limited Art Editions 214



150

JASPER JOHNS (B. 1930)

Cicada, from *Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc.*

lithograph in colors, on Georges Duchêne, Moulin de Larroque Calcaire pale grey paper, 1981, signed and dated in pencil, numbered 18/50 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with full margins, in generally very good condition, framed

Image: 26¼ x 20¼ in. (667 x 514 mm.)

Sheet: 35 x 25¾ in. (889 x 657 mm.)

\$20,000-30,000

LITERATURE:

Universal Limited Art Editions 219; Gemini 956

Important Prints by Jasper Johns

from a Distinguished Private Collection



151

JASPER JOHNS (B. 1930)

Savarin

lithograph in colors, on Rives BFK paper, 1981, signed and dated '77-81' in pencil, numbered 43/60 (there were also nine 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: 39¾ x 29½ in. (1010 x 749 mm.)
Sheet: 50 x 38 in. (1270 x 965 mm.)

\$30,000-50,000

LITERATURE:

Universal Limited Art Editions 220; Sparks 129



Edvard Munch, *Selbstporträt (Self-Portrait)*
lithograph, 1895

152

JASPER JOHNS (B. 1930)

Sketch from Untitled II

lithograph in black and white, on Washi No Mise paper, 1974, signed and dated in pencil, numbered 23/50 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with full margins, in very good condition, framed

Image: 28½ x 19 in. (724 x 483 mm.)

Sheet: 36½ x 26 in. (927 x 660 mm.)

\$4,000-6,000

LITERATURE:

Universal Limited Art Editions 131; Gemini 499



153

JASPER JOHNS (B. 1930)

Untitled

etching and aquatint in colors, on Hahnemühle paper, 1999, signed and dated in pencil, numbered 'PP 2/3' (a printer's proof, the edition was 46), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition

Image: 22 x 11½ in. (559 x 283 mm.)

Sheet: 29¾ x 17½ in. (746 x 445 mm.)

\$8,000-12,000



154

JASPER JOHNS (B. 1930)

Usuyuki

screenprint in colors, on Kurotani Kozo paper, 1982, signed and dated in pencil, numbered 'AP 2/6' (an artist's proof, the edition was 52), co-published by the artist and Simca Print Artists, Inc., New York, with the Simca 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.)

\$100,000-150,000

LITERATURE:

Universal Limited Art Editions 227

The term *Usuyuki* in Japanese means "light snow" and is used when referring to something ephemeral or fleeting. It is also the title of a Kabuki (Japanese opera) love story which occurs in the cherry blossom season. Johns adopted the term when working on a group of works in the early 1980s which exhibit both the characteristics of snow's transience, as well as displaying a delicate feminine palette. Several of Johns' recurring devices can be traced in this work: his use of grids and repetitive crosshatching creates an underlying geometric structure; the use of layered opaque and translucent strips disrupts the surface and any visual anchor the eye tries to establish; and finally the juxtaposition of fragments to the whole each suggest a myriad of possible meanings.





155

RICHARD DIEBENKORN (1922-1993)

Large Bright Blue, from *Eight Color Etchings*

etching and aquatint in colors, on Rives BFK paper, 1980, signed and dated in pencil, numbered 13/35 (there were also ten artist's proofs), published by Crown Point Press, Oakland, California, with their blindstamp, with full margins, in very good condition, framed

Image: 23 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in. (606 x 359 mm.)

Sheet: 39 $\frac{7}{8}$ x 26 $\frac{1}{8}$ in. (1013 x 664 mm.)

\$120,000-180,000

LITERATURE:

see Guillemin p. 111



PROPERTY FROM A NEW YORK COLLECTION

156

RICHARD DIEBENKORN (1922-1993)

High Green, Version I

aquatint with etching and drypoint in colors, on wove paper, 1992, signed, dated and annotated 'I' in pencil, annotated 'TP K' (a trial proof, the edition was 65), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed

Image: 39 $\frac{3}{4}$ x 22 $\frac{7}{8}$ in. (1010 x 581 mm.)

Sheet: 52 $\frac{3}{4}$ x 33 $\frac{3}{4}$ in. (1340 x 857 mm.)

\$150,000-250,000



PROPERTY FROM THE COLLECTION OF RON & DIANE DISNEY MILLER

157

RICHARD DIEBENKORN (1922-1993)

Blue

woodcut in colors, on Mitsumata paper, 1983, signed and dated '84' in pencil, annotated 'TP E' (a trial proof, the edition was 200), published by Crown Point Press, Oakland, California, with their blindstamp, with full margins, in very good condition, framed

Image: 40¼ x 24¾ in. (1022 x 629 mm.)

Sheet: 42¾ x 26¾ in. (1076 x 676 mm.)

\$30,000-40,000



PROPERTY FROM A DALLAS COLLECTION

158

RICHARD DIEBENKORN (1922-1993)

Blue with Red

woodcut in colors, on Eichizen Kozo Mashi paper, 1987, signed and dated in pencil, numbered 159/200 (there were also twenty artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, the colors attenuated, a pale foxmark in the lower center subject, occasional pale pinpoint foxmarks in places, framed

Image: 33 $\frac{3}{4}$ x 23 in. (857 x 584 mm.)

Sheet: 37 $\frac{3}{8}$ x 25 $\frac{3}{8}$ in. (949 x 645 mm.)

\$15,000-25,000



PROPERTY FROM A PRIVATE NEW YORK ESTATE

159

RICHARD DIEBENKORN (1922-1993)

Touched Red

etching with aquatint and drypoint in colors, on Rives paper, 1991, signed and dated in pencil, numbered 75/85 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed
Image: 23 $\frac{7}{8}$ x 16 in. (606 x 406 mm.)
Sheet: 35 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in. (908 x 670 mm.)

\$30,000-50,000

160

WAYNE THIEBAUD (B. 1920)

Candy Apples

woodcut in colors, on *Japon* paper, 1987, signed and dated in pencil, numbered 13/200 (there were also twenty artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, in very good condition, framed
Image: 15½ x 16½ in. (384 x 419 mm.)
Sheet: 23½ x 24½ in. (597 x 613 mm.)

\$25,000-35,000



FROM THE COLLECTION OF ROGER THOMAS

161

ELLSWORTH KELLY (1923-2015)

Wild Grape Leaves I, from *Five Plant and Flower Lithographs*

lithograph, on Rives BFK paper, 2004, signed in pencil, numbered 43/45 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 23 x 31 in. (584 x 787 mm.)

\$7,000-10,000

LITERATURE:

Axsom 311; Gemini 2011



162

RICHARD DIEBENKORN (1922-1993)

Seated Woman Drinking from a Cup

lithograph, on Arches paper, 1965, signed and dated in ink, numbered 82/100, published by The Original Press, San Francisco, with their blindstamp, with full margins, light- and time staining, otherwise in good condition, framed
Image: 27½ x 20¼ in. (699 x 514 mm.)
Sheet: 30 x 22¾ in. (762 x 568 mm.)

\$5,000-7,000





163

163

ILYA BOLOTOWSKY (1907-1981)

Untitled (Column)

Plexiglas multiple with screenprint in colors, *circa* 1970, with the artist's incised signature and numbered 9/125, in good condition
Overall: 30 x 7 x 7 in. (762 x 178 x 178 mm.)

\$1,000-2,000

PROPERTY FROM A PRIVATE SWISS COLLECTION

164

DAN FLAVIN (1933 - 1996)

Untitled (for Rento)

the set of two screenprints in colors, on Rives BFK paper, 1986, each signed, annotated 'another of 354' and 'another of 351' respectively, and dated in pencil, each from the edition of 40, printed by Rento Brattinga, Steendruckerei, Amsterdam, the full sheets, in very good condition, each framed
Each Sheet: 29 $\frac{3}{4}$ x 41 $\frac{1}{8}$ in. (756 x 1063 mm.) (2)

\$4,000-6,000

PROVENANCE:

Property from the Judd Foundation; Christie's, New York, 2 May 2006, lot 432
Acquired at the above sale by the present owner



164

165

SOLLEWITT (1928-2007)

Arcs from Sides or Corners, Grids & Circles

the complete set of eight screenprints in colors, on Rives BFK paper, 1971, each signed in pencil and numbered 80/100 (there were also 24 artist's proof sets), published by Pio Monti, Macerata, Italy, with their blindstamp, with full margins, in generally good condition

Each Image: 13 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (352 x 352 mm.)

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

\$7,000-10,000

LITERATURE:

Krakow 1972.03



165

166

DONALD JUDD (1928-1994)

Untitled: two prints

two woodcuts in cadmium yellow, on Tosa Hanga paper, 1988-90, each signed in pencil on the reverse and numbered 15/25 (there were also ten artist's proofs), published by Brooke Alexander Editions, New York, the full sheets, framed

Each Sheet: 23 $\frac{1}{2}$ x 31 $\frac{1}{8}$ in. (597 x 797 mm.) (2)

\$15,000-20,000

LITERATURE:

Schellmann 187-188



166



Left: The Clarke Residence, Guilford, 2019.
Below: Fred Clarke in his home, New Haven, 2019.
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THE CLARKE COLLECTION IS AN IMPORTANT GROUP OF

WORKS by artists who share a remarkable vision.

Established by the renowned architect Fred Clarke and his wife Laura Weir Clarke, these works on paper, sculptures, artist books, and examples of 20th century design defy convention and challenge the traditional boundaries of art. The couple began collecting in the mid-1970s, soon after they moved to Los Angeles from Texas. While in California, in their neighborhoods of West Los Angeles and Venice, they spent their free time meeting artists and knocking on the studio doors of artists whose work they admired. They found themselves gravitating towards artists who were interested in exploring the use of different materials, and immersing themselves in the meticulous and demanding nature of the creative process. In the architectural practice of his firm, Clarke was gaining a reputation for developing buildings that were not defined by a signature style, but instead were buildings whose function and location were expressed in an aesthetic language that was consistent with new and innovative techniques. In a similar way, the works that entered their collection were focused on the pioneering use of materials and processes; the resulting collection includes an important group of works by Ed Ruscha, an exquisitely rendered, large-scale seascape by Vija Celmins, sculptures by Ken Price and Tony Smith, prints and furniture by some of the most creative minds of the 20th century.

Fred Clarke graduated from the University of Texas at Austin's School of Architecture in 1970. He was recruited by Cesar Pelli, of Gruen Associates, a Los Angeles based firm with a reputation for trailblazing architecture. In 1977, Clarke moved to the East Coast to found Cesar Pelli & Associates with his mentor and friend, who was then Dean of the Architecture School at Yale University. Together, their commitment to a rigorous process, and innovative design and materials, led to a career of award winning buildings.

Laura Weir Clarke, who graduated from UT Austin followed with a Master's in Architecture from UCLA. The first twenty years of her career were devoted to historic preservation in Texas and Connecticut. In the 1990s, she served as Executive Director of the Connecticut Trust for Historic Preservation. In 2004, she co-founded Site Projects | New Haven, a nonprofit organization that commissions world class public artworks, programming, and events that enhance New Haven's cultural heritage and diversity. A portion of the proceeds from the sale of The Clarke Collection will be directed from the family's charitable trust to support educational institutions with special connections to the family.

During his nearly fifty-year career, Clarke and his firm have gained an international reputation as accomplished and successful architects. Along with Pelli, Clarke and his team have been responsible for, among others, the Petronas Towers in Kuala Lumpur (once the tallest building in the world), the World Financial Center in New York and the Salesforce Tower in San Francisco. Pelli Clarke Pelli Architects has devoted itself to excellence in architecture and incorporating new technologies. The same pioneering vision, distinct sense of sophistication, and desire for quality that has resulted in a portfolio of iconic buildings, has also served as inspiration for the The Clarke Collection, a significant personal collection reflecting their histories, interests, and tastes.





THE CLARKE COLLECTION

167

RICHARD SERRA (B. 1939)

Galileo Galilei (State)

etching, on *Chine collé* to Hahnemühle Copperplate paper, 2002, signed and dated in pencil, numbered 15/25 (there were also eight artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with full margins, in very good condition, framed
Image: 12¼ x 9½ in. (311 x 232 mm.)
Sheet: 19¼ x 15¼ in. (489 x 387 mm.)

\$3,000-5,000

LITERATURE:

Gemini 1927

THE CLARKE COLLECTION

168

VIJA CELMINS (B. 1938)

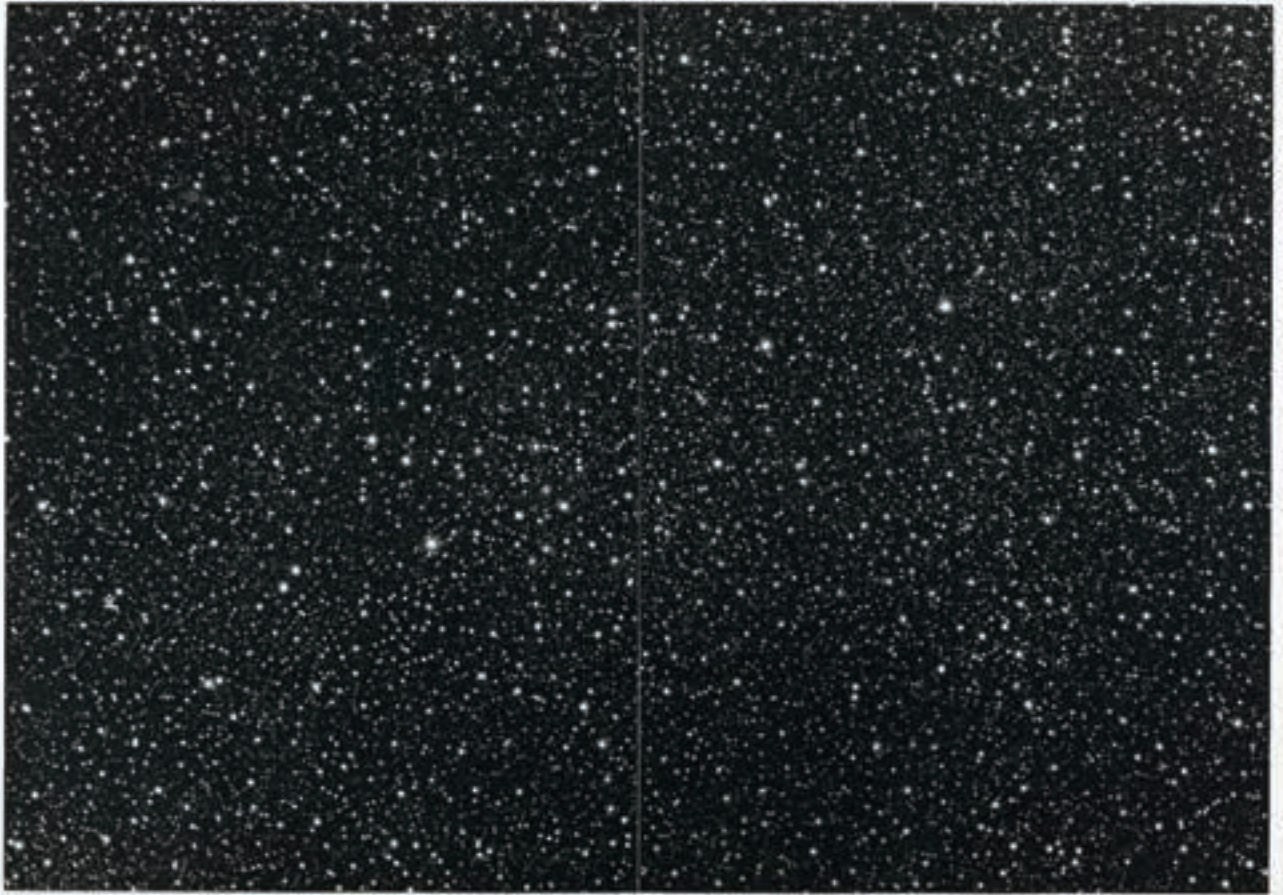
Starfield

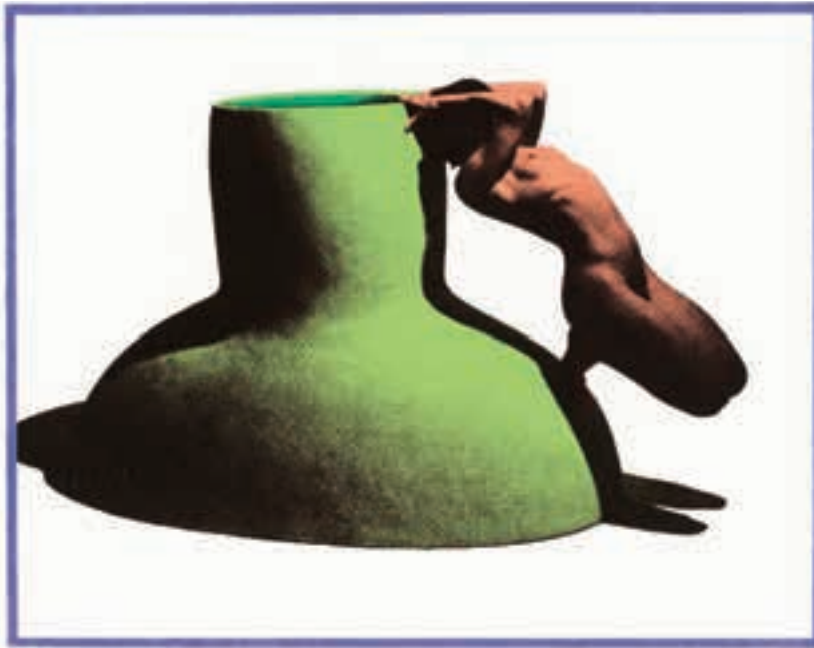
mezzotint and drypoint, on Hahnemühle Copperplate paper, 2010, signed and dated in pencil, numbered 28/30 (there were also ten artist's proofs), co-published by the artist and Simmelink/Sukimoto Editions, Olympia, Washington, with full margins, in very good condition, framed

Image: 23 $\frac{3}{8}$ x 33 $\frac{3}{8}$ in. (600 x 848 mm.)

Sheet: 26 $\frac{1}{2}$ x 36 in. (673 x 911 mm.)

\$30,000-50,000





THE CLARKE COLLECTION

169

KENNETH PRICE (1935-2012)

Figurine Cup II, from *Figurine Cup Series*
 lithograph in colors with hand-coloring in green
 colored pencil, on Arjomari paper, 1970, signed,
 titled and dated in pencil, numbered 14/60 (there
 were also six artist's proofs), published by Gemini
 G.E.L., Los Angeles, with their blindstamps and
 ink stamp on the reverse, with full margins, in
 generally very good condition, framed
 Image: 7¼ x 9¼ in. (184 x 235 mm.)
 Sheet: 22 x 18 in. (559 x 457 mm.)

\$1,000-1,500

LITERATURE:
 Gemini 194



THE CLARKE COLLECTION

170

KENNETH PRICE (1935-2012)

Figurine Cup III, from *Figurine Cup Series*
 offset lithograph and screenprint in colors, on
 Arjomari paper, 1970, signed, titled and dated
 in pencil, numbered 35/63 (there were also six
 artist's proofs), published by Gemini G.E.L., Los
 Angeles, with their blindstamps and ink stamp on
 the reverse, the full sheet, in very good condition,
 framed
 Sheet: 18¾ x 15 in. (467 x 381 mm.)

\$1,000-1,500

LITERATURE:
 Gemini 195

THE CLARKE COLLECTION

171

ALLEN RUPPERSBERG (B. 1944)

Is One Thing Better Than Another??????

unique screenprint in colors, on lead panel, circa 2010, scratches and losses in places throughout

Overall: 22 x 14 x 5/8 in. (559 x 356 x 16 mm.)

\$4,000-6,000



THE CLARKE COLLECTION

172

ROY LICHTENSTEIN (1923-1997)

Modern Head #3, from *Modern Head Series*

line-cut with embossing, on handmade Waterleaf paper, 1970, signed and dated in pencil, numbered 30/100 (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with full margins, in generally very good condition, framed

Image: 20 x 13 7/8 in. (508 x 352 mm.)

Sheet: 24 1/4 x 18 1/2 in. (616 x 470 mm.)

\$8,000-12,000

LITERATURE:

Corlett 93; Gemini 244





173

LUCIAN FREUD (1922-2011)

Painter's Garden

etching, on Somerset paper, 2003-04, signed in pencil, numbered 39/46 (there were also twelve artist's proofs), published by Acquavella Gallery, New York, with full margins, in very good condition, framed
Image: 25% x 34% in. (645 x 873 mm.)
Sheet: 30¼ x 39¼ in. (768 x 997 mm.)

\$30,000-50,000

LITERATURE:
Figura 99

There were times when a print was rejected entirely, despite the hours spent building up an image on the plate. In most cases, however, after approval of the first pull (printed impression), the printer would spend several days printing a variety of proofs—lighter, darker, with more or less contrast, each testing the limits of the plate's possibilities. This would involve varying the inks, the paper, the extent to which the surface tone was wiped from the plate, a myriad of subtle choices. At the end of this long process, *The Painter's Garden* took over a month to proof, it was not unusual to be left with dozens of different impressions. Lucian would return and, with these proofs lined up next to one another in the drying room, begin by a process of elimination. Eventually, two or three proofs were left, all very similar, from which a final selection would be made. This proof would be signed and inscribed with the designation B.A.T (Bon à tirer, or a good print/pull). The printer would then begin the arduous task of carefully printing identical impressions for the editions. Finally, Freud would inspect each impression and initial only the proofs that matched his expectations.

174

LUCIAN FREUD (1922-2011)

Woman Sleeping

etching, on Somerset Textured paper, 1995, signed in pencil, numbered 8/36 (there were also twelve artist's proofs), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed
Image: 28¾ x 23¾ in. (730 x 594 mm.)
Sheet: 32¾ x 26¾ in. (822 x 676 mm.)

\$30,000-50,000

LITERATURE:

Hartley 52; Figura 39



175

LUCIAN FREUD (1922-2011)

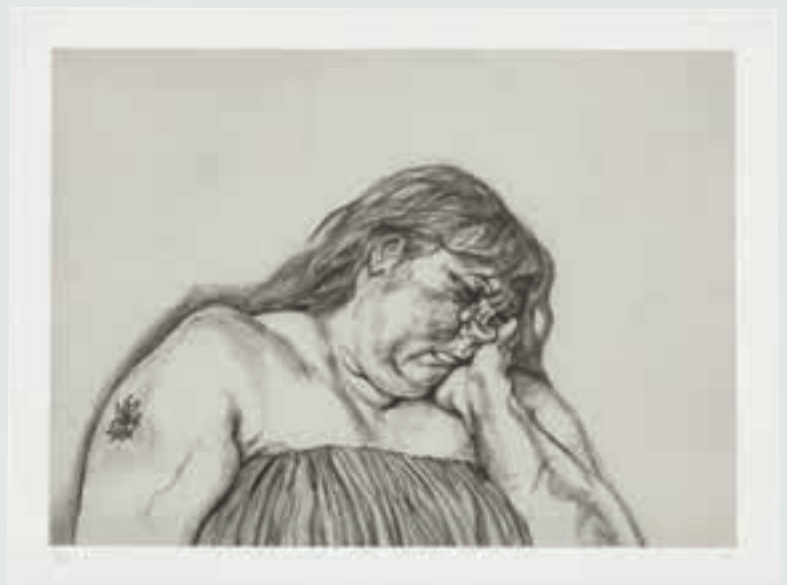
Woman with an Arm Tattoo

etching, on Somerset Textured paper, 1996, signed in pencil, numbered 27/40 (there were also twelve artist's proofs), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed
Image: 23¾ x 32½ in. (594 x 816 mm.)
Sheet: 27½ x 36½ in. (699 x 918 mm.)

\$20,000-30,000

LITERATURE:

Hartley 54; Figura 40





176

LUCIAN FREUD (1922-2011)

Large Head (State II)

etching, on Somerset Satin Textured paper, 1993, signed in pencil, numbered 21/40 (there were also twelve artist's proofs), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed
Image: 27½ x 21½ in. (698 x 546 mm.)
Sheet: 31½ x 25 in. (800 x 635 mm.)

\$20,000-25,000

LITERATURE:

Hartley 47; Figura 72



THE COLLECTION OF DOROTHY AND RICHARD SHERWOOD

177

LUCIAN FREUD (1922-2011)

Man Posing

etching, on Somerset paper, 1985, signed in pencil, numbered 'AP VIII/XV' (an artist's proof, the edition was 50), co-published by James Kirkman and Brooke Alexander, London and New York, with full margins, in very good condition, framed

Image: 27¾ x 21¾ in. (695 x 543 mm.)

Sheet: 36¾ x 28¾ in. (918 x 733 mm.)

\$10,000-15,000

LITERATURE:

Figura 44; Hartley 27



178

FRANCIS BACON (1909-1992)

Miroir de la Tauromachie

the complete set of four signed lithographs in colors, on folded Arches wove paper with letterpress text, 1990, with title, text in French by Michel Leiris and justification pages, numbered 79 of 150, published by Galerie Lelong, Paris, loose (as issued), in very good condition, with the original paper wrappers with title, with the canvas-covered box with title in black
Overall: 20 x 15 x 1½-in. (508 x 381 x 38 mm.) (4)

\$40,000-60,000

LITERATURE:
Sabatier 29

179

DAVID HOCKNEY (B. 1937)

Afternoon Swimming

lithograph in colors, on Arches Cover paper, 1979, signed and dated in white pencil, numbered 51/55 (there were also eighteen artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in good condition, framed

Sheet: 31¾ x 39½ in. (807 x 1003 mm.)

\$70,000-100,000

LITERATURE:

Museum of Contemporary Art Tokyo 233; Tyler 266

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

- David Hockney



British painter, draughtsman, printmaker, stage designer and photographer David Hockney, at Rising Glen, circa 1978. (Photo by Michael Childers / Corbis via Getty Images)





180

DAVID HOCKNEY (B. 1937)

Painted Environment III

laser print in colors, mounted on archival board, 1994, signed and dated in silver felt-tip pen, numbered 25/25, published by the artist, with full margins, in very good condition, framed
Image: 31 $\frac{1}{8}$ x 39 in. (797 x 991 mm.)
Sheet: 36 $\frac{1}{8}$ x 44 $\frac{1}{8}$ in. (918 x 1121 mm.)

\$6,000-8,000

LITERATURE:

Museum of Contemporary Art Tokyo 353



181

DAVID HOCKNEY (B. 1937)

An Image of Celia Study, from *Moving Focus*

lithograph with etching and aquatint in colors, on HMP handmade paper, 1986, signed and dated in pencil, numbered 10/60 (there were also 23 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 22 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (581 x 451 mm.)

\$4,000-6,000

LITERATURE:

Museum of Contemporary Art Tokyo 280



182

182

DAVID HOCKNEY (B. 1937)

Deux (second part)

lithograph in colors, on Rives BFK mould-made paper, 1991, signed and dated in pencil, numbered 5/35 (there were also fifteen artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, in very good condition, framed; together with **Tres (end of triple)**, lithograph in colors, 1990
 Each Image: 44½ x 31¾ in. (1130 x 803 mm.)
 Each Sheet: 48½ x 35¾ in. (1232 x 908 mm.) (2)

\$10,000-15,000

EXHIBITED:

Museum of Contemporary Art Tokyo 330 and 331

183

DAVID HOCKNEY (B. 1937)

Views of Hotel Well II, from *Moving Focus*

lithograph in colors, on HMP paper, 1985, signed and dated in pencil, numbered 39/75 (there were also fourteen artist's proofs), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp, with full margins, in very good condition, in the original artist's frame
 Image: 23½ x 30 in. (597 x 762 mm.)
 Sheet: 25 x 32 in. (635 x 813 mm.)

\$20,000-30,000

LITERATURE:

Museum of Contemporary Art Tokyo 273; Tyler 281



183



184

DAVID HOCKNEY (B. 1937)

The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 11 May 2011

iPad drawing in colors, on wove paper, 2011, signed and dated in pencil, numbered 12/25, with full margins, in very good condition, framed
Image: 50 x 37½ in. (1270 x 953 mm.)
Sheet: 55 x 41½ in. (1397 x 1054 mm.)

\$35,000-45,000

'I do think the iPad is a new art form. Much better than a lithograph. Inkjet printing is more vivid—the colour stays exactly the same. The prints use an awful lot of pigment. But the bigger they get, they don't fade, don't pixelate.'
David Hockney

The Arrival of Spring in Woldgate, East Yorkshire were first exhibited in *A Bigger Picture*, the artist's landmark exhibition at the Royal Academy in 2012. The series follows the gradual changing of the season, from 1 January to 2 June 2011, and were popularly acclaimed. Although the works were executed on an iPad, sometimes taking two or three days to draw, Hockney's intention was for them to be printed on a much larger format.



185

SAM FRANCIS (1923-1994)

Trietto 4

aquatint in colors, on Fabriano paper, 1991, signed in pencil, numbered 64/66 (there were also fourteen artist's proofs), published by 2RC Edizioni d'Arte, Rome, with their blindstamp, with full margins, in generally very good condition, framed

Image: 38¼ x 47⅞ in. (972 x 1197 mm.)

Sheet: 52⅞ x 65¼ in. (1343 x 1657 mm.)

\$6,000-8,000

LITERATURE:

Lembark Addendum SFE 077RC

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

186

ED RUSCHA (B. 1937)

Double Standard

screenprint in colors, on wove paper, 1969, signed by the artist with his collaborator Mason Williams in pencil, numbered 20/40 (there was also one artist's proof), published by the artist, Los Angeles, California, the sheet trimmed, a 3 $\frac{5}{8}$ -in. repaired tear in the upper center sheet, framed

Image: 19 $\frac{1}{2}$ x 36 $\frac{7}{8}$ in. (495 x 937 mm.)

Sheet: 25 x 39 $\frac{1}{8}$ in. (635 x 994 mm.)

\$60,000-80,000

LITERATURE:

Engberg 32

I always liked the architecture of gas stations. They had zoom quality, the way they projected themselves in space. The signs for the stations were lifted up in the air and they really caught your eye, and the gas station was a sleek metal box sitting under it. I loved that roof overhang of a gas station. In those days, it was connected to the office and garage of the station. The way they swept off the building was like a huge wing. It's a very modern, almost abstract image...It is a very progressive form of architecture

-Ed Ruscha





187

EDWARD RUSCHA (B. 1937)

Yes

lithograph in colors, on Rives BFK paper, 1984, signed and dated in pencil, numbered 2/25 (there were also nine artist's proofs), published by the artist, with full margins, in very good condition, framed

Image: 17½ x 25⅞ in. (445 x 657 mm.)

Sheet: 22½ x 30 in. (572 x 762 mm.)

\$8,000-12,000

LITERATURE:

Engberg 139

PROPERTY FROM A PRIVATE COLLECTOR

188

ROBERT INDIANA (1928-2018)

Eine Kleine Nachtmusik

screenprint in colors, on heavy off-white wove paper, 1971, signed and dated in pencil, numbered XX/L (an artist's proof, the edition was 250), published by Edition Domberger, Filderstadt, Germany, with the artist's copyright ink stamp, with full margins, in generally very good condition, framed

Image: 23 $\frac{3}{8}$ x 19 $\frac{1}{8}$ in. (600 x 498 mm.)

Sheet: 25 $\frac{1}{2}$ x 21 $\frac{1}{8}$ in. (648 x 545 mm.)

\$1,000-1,500

LITERATURE:

Sheehan 62



189

ROBERT INDIANA (1928-2018)

Heliotherapy Love

screenprint in colors, on museum board, 1995, signed and dated in pencil, numbered 286/300, published by Donald J. Christal, Los Angeles, with the artist's and publisher's copyright ink stamps on the reverse, with full margins, in generally very good condition, framed

Image: 36 $\frac{7}{8}$ x 37 $\frac{1}{8}$ in. (937 x 943 mm.)

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

\$10,000-15,000





190

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 and numbered 59/200 (there were also fifteen artist's proof sets), published by American Image Editions, New York, with title, justification and twelve initialed and numbered text pages, loose (as issued), the screenprint sheets unevenly trimmed, otherwise in generally good condition, with the original black-lettered cardboard portfolio, each framed
 Overall: 26 x 21 in. (660 x 533 mm.)

(12)



191

ROBERT INDIANA (1928-2018)

Numbers

the complete set of ten screenprints in colors, on Schoellers Parole paper, 1968, each signed and dated in pencil, numbered 122/125 (there was also an edition of 35 in Roman numerals), co-published by Edition Domberger and Galerie Schmela, Stuttgart and Düsseldorf, with title and justification pages, the full sheets, loose (as issued), in generally very good condition, with original linen covered portfolio case
Overall: 27 x 20½ x 1½ in. (686 x 511 x 29 mm.) (10)

\$25,000-35,000

LITERATURE:
Sheehan 46-55





192

CHRISTOPHER WOOL (B. 1955)

Black Book

hardcover book, printed on smooth wove paper, 1989, with title and justification pages, signed in black ink on the justification, from the edition of 350 (there were also eight artist's proof examples), co-published by Gisela Captian and Thea Westreich, New York, bound (as issued), in good condition, with original black paper cover

Overall: 23 x 16¼ in. (584 x 413 mm.)

(album)

\$20,000-30,000



193

CHRISTOPHER WOOL (B. 1955)

Untitled

etching, on Somerset paper, 2009, signed and dated in pencil,
numbered 4/8, published by Edition Jacob Samuel, Santa Monica,
California, with their blindstamp, with full margins, in very good
condition, framed

Image: 16¼ x 12½ in. (413 x 317 mm.)

Sheet: 27¾ x 22¾ in. (705 x 568 mm.)

\$20,000-30,000



194

JEFF KOONS (B. 1955)

Monkey Train

screenprint and inkjet in colors, on Somerset paper, 2007, signed and dated in pencil, numbered 23/40 (there were also ten artist's proofs), with full margins, in very good condition, framed

Image: 28¼ x 22 in. (718 x 559 mm.)

Sheet: 32¼ x 26 in. (832 x 660 mm.)

\$20,000-30,000



195

JEFF KOONS (B. 1955)

Untitled (Portfolio)

the complete set of seven offset lithographs in colors, on Biber GS 300 G Board, 1995-2000, each signed, dated and numbered 19/50 (there were also ten artist's proof sets), published by the artist, New York, in very good condition, with the original mirror-polished stainless steel box with inflatable plastic elephant

Each Sheet: 39¼ x 27¾ in. (997 x 695 mm.)

(7)

\$20,000-30,000

Including: *Inflatable Flower and Bunny (Tall White, Pink Bunny)* 1979; *New Hoover Deluxe Shampoo Polishers* 1980; *One Ball Total Equilibrium Tank (Spalding DR J 241 Series)* 1985; *Jim Beam J B Turner Train* 1986; *Rabbit* 1986; *Michael Jackson and Bubbles* 1988 and *Bourgeois Bust* 1991



196

JEFF KOONS (B. 1955)

Balloon Swan (Magenta), Balloon Monkey (Orange) and Balloon Rabbit (Violet)

the complete set of three metallic porcelain multiples, 2017, each with the artist's stamped signature, title, date and numbered 179/999 on the underside (there were also 50 artist's proof sets), published by Bernardaud, Limoges, France, in very good condition, each with original Certificates of Authenticity and boxes

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

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

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

(3)

\$30,000-50,000



197

JEFF KOONS (B. 1955)

Balloon Swan (Yellow)

metallic porcelain multiple, 2017, with the artist's stamped signature, title, date and numbering on the underside, numbered 386/999 (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, with their stamp on the underside, in very good condition, with original box and Certificate of Authenticity

Overall: 9½ x 6½ x 8 ¼ in. (241 x 163 x 210 mm.)

\$6,000-8,000



198

JEFF KOONS (B. 1955)

Balloon Rabbit (Red)

metallic porcelain multiple, 2017, with the artist's stamped signature, title, date and numbering on the underside, numbered 342/999 (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, with their stamp on the underside, in very good condition, with original box and Certificate of Authenticity

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

\$6,000-8,000



PROPERTY FROM THE COLLECTION OF FREDERIEKE SANDERS TAYLOR

199

JEFF KOONS (B. 1955)

Balloon Dog (Red)

metallic porcelain multiple in red, 1995, numbered 815/2300 on a label affixed to underside (there were also 50 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, with the original box, lacking the original plastic stand
Diameter: 10½ in. (267 mm.)

\$8,000-12,000



200

JEFF KOONS (B. 1955)

Balloon Dog (Blue)

metallic porcelain multiple in blue, 2002, numbered 1275/2300 in ink on label affixed to underside (there were also 50 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, the numbering faded, with the original stand, lacking the original box
Diameter: 10¼ in. (260 mm.)

\$7,000-10,000



201

DAMIEN HIRST (B. 1965)

Cathedral Print, St Paul

screenprint in colors, on wove paper, 2007, signed in ink, numbered 5/50,
published by Other Criteria, New York, the full sheet, in very good condition,
framed

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

\$15,000-20,000

202

DAMIEN HIRST (B. 1965)

Andromeda (H4-2)

Diasc-mounted Giclée print on aluminum panel, 2018, signed in pencil on a label affixed to the reverse and stamp-numbered 48/75 (there were also five artist's proofs), published by Heni Editions, London, in very good condition, framed
Overall: 36 $\frac{1}{8}$ x 49 $\frac{1}{8}$ in. (920 x 1260 mm.)

\$8,000-12,000



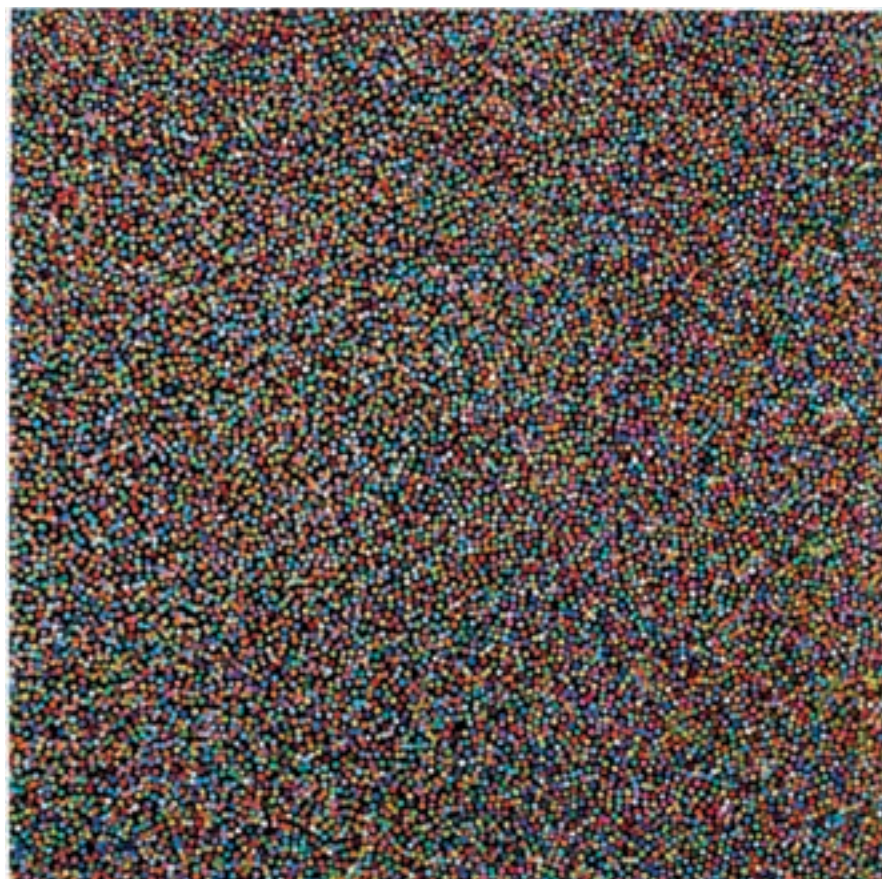
203

DAMIEN HIRST (B. 1965)

Cafe Royal (H5-7)

Diasc-mounted Giclée print on aluminum panel, 2018, signed in ink on a label affixed to the reverse and stamp-numbered 55/100 (there were also ten artist's proofs), published by Heni Editions, London, in very good condition, framed
Overall: 35 $\frac{1}{2}$ x 35 $\frac{1}{2}$ in. (902 x 902 mm.)

\$8,000-12,000





PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

204

CHUCK CLOSE (B. 1940)

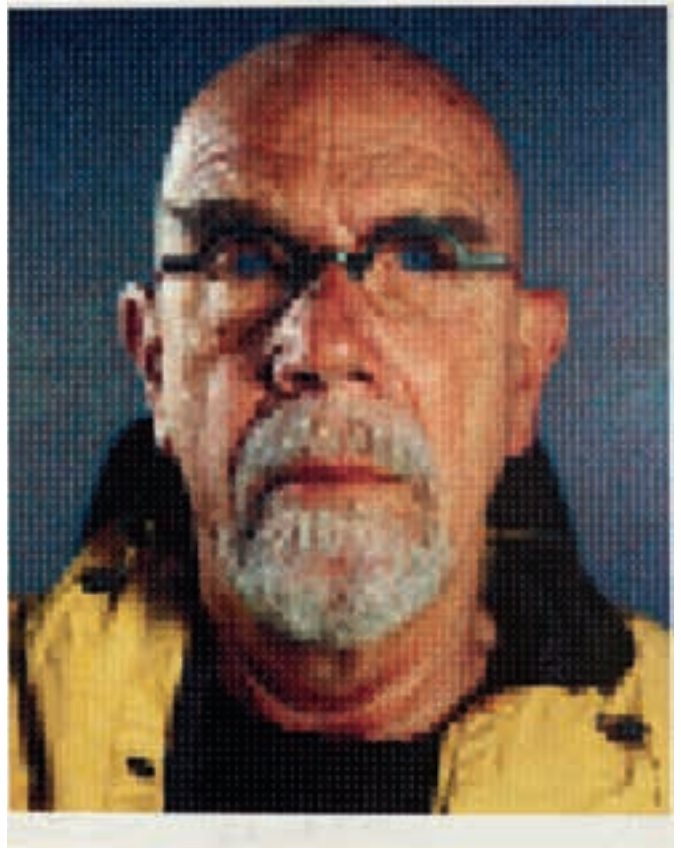
Self-Portrait

screenprint in colors, on wove paper, 2007, signed and dated in pencil, numbered 34/80 (there were also eighteen artist's proofs), with full margins, published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Image: 67 $\frac{7}{8}$ x 52 $\frac{1}{4}$ in. (1724 x 1327 mm.)

Sheet: 74 $\frac{1}{2}$ x 57 $\frac{7}{8}$ in. (1892 x 1463 mm.)

\$40,000-60,000



205

CHUCK CLOSE (B. 1940)

Self-Portrait (Yellow Raincoat)

archival watercolor pigment print, on Hahnemühle rag paper, 2013, signed and dated in pencil, annotated 'Water Keeper Proof' (the edition was ten), published by Magnolia Editions, Oakland, California, with their blindstamp, with wide margins (the sheet trimmed), framed

Image: 65 $\frac{1}{8}$ x 53 $\frac{3}{8}$ in. (1654 x 1355 mm.)

Sheet: 74 $\frac{3}{4}$ x 59 $\frac{7}{8}$ in. (1898 x 1520 mm.)

\$30,000-50,000

206

ROMARE BEARDEN (1911-1988)

Mother and Child, from *Conspiracy: The Artist as Witness*

photolithograph and screenprint in colors, on wove paper, 1971, signed in pencil, numbered 52/150, co-published by David R. Godine Publishers and The Center for Constitutional Rights, New York, 1971-72, with the artist's copyright ink stamp on the reverse, the full sheet, in very good condition
Sheet: 23 $\frac{7}{8}$ x 18 in. (606 x 457 mm.)

\$4,000-6,000

LITERATURE:

Gelburd and Rosenberg 54



207

ROMARE BEARDEN (1911-1988)

Tidings

screenprint in colors, on wove paper, circa 1977, signed and titled in pencil, numbered 1/50, with margins (the sheet trimmed), otherwise in good condition
Image: 16 $\frac{1}{2}$ x 16 in. (419 x 406 mm.)
Sheet: 24 x 18 in. (610 x 457 mm.)

\$4,000-6,000

LITERATURE:

not in Gelburd and Rosenberg





208

ALEX KATZ (B. 1927)

Pas de Deux

five screenprints in colors, on Arches Cover White paper, 1993-94, each signed in pencil, numbered 'AP 14/18'; 104/150; 122/150; 116/150; 115/150 respectively, published by Chalk and Vermilion Fine Arts, Greenwich, Connecticut, the full sheets, in generally very good condition, framed Sheet: 36 x 19⁷/₈ in. (914 x 505 mm.)

(5)

\$8,000-12,000

LITERATURE:

Schröder 281-285

Including: *David Salle and Janet Leonard*; *Danny Moynihan and Laura Faber*; *Francesco and Alba Clemente*; *Vicki Hudspith and Wally Turberville* and *Red Grooms and Elizabeth Ross*



209

ROBERT LONGO (B. 1953)

Men in the Cities: two prints

two lithographs, on Rives BFK paper, 2002, each signed and dated in pencil, numbered 68/120 and 83/120 respectively (there were also fifteen artist's proofs each), published by Hamilton Selway Fine Art, Los Angeles, each the full sheet, in very good condition, framed
Each Sheet: 46 x 30 in. (1168 x 762 mm.)

(2)

\$40,000-60,000

Including: *Gretchen* and *Jules*



210

STIK (B. 1979)

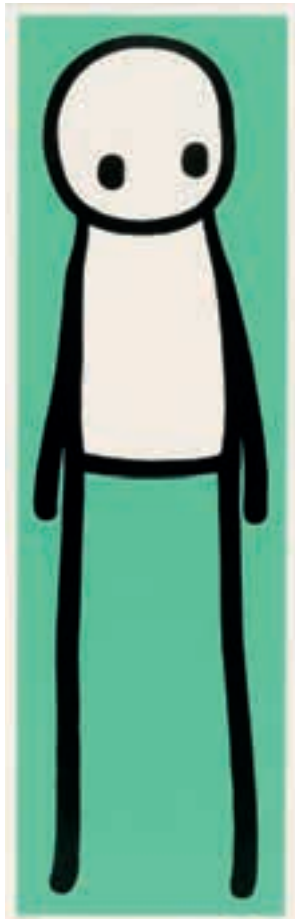
Dancer

digital pigment print in black and red, on stiff wove paper, 2011, signed with the artist's stick figure in pencil, numbered 7/250 (there were also ten artist's proofs), published by Squarity, London, with their blindstamp, with full margins, in very good condition

Image: 18 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (460 x 212 mm.)

Sheet: 19 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (500 x 240 mm.)

\$8,000-12,000



211

STIK (B. 1979)

Book (Orange) and Book (Mint Green)

two Giclée prints with screenprint in colors, on stiff wove paper, 2015, each signed in pencil and numbered 'AP 5/5', with margins, in very good condition

Each Image: 29 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (740 x 220 mm.)

Each Sheet: 29 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (756 x 240 mm.) (2)

\$60,000-80,000

The offset lithograph of *Book* was released alongside the artist's monograph *STIK*, published in 2015. The present deluxe screenprinted version of *Book*, was also intended to be released alongside the launch but was not completed in time. The artist since destroyed the screenprint edition and the few impressions that survive are extremely rare.



212

BANKSY (B. 1975)

CND Soldiers

screenprint in colors, on wove paper, 2005, numbered 172/350 (there was also an signed edition of 350), published by Pictures on Walls, London, with their blindstamp, with full margins, in very good condition, framed
Sheet: 27½ x 19¾ in. (700 x 500 mm.)

\$20,000-30,000

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



213

JONAS WOOD (B. 1977)

Untitled

lithographic monoprint in colors, on Coventry Rag paper, 2010, signed and dated in pencil, annotated 'VI' (one from a series of nine unique monoprints), published by Cirrus Editions, Los Angeles, with their blindstamp and ink stamp on the reverse, the full sheet, in very good condition, framed

Sheet: 44 x 35 in. (1118 x 889 mm.)

\$8,000-12,000



214

JONAS WOOD (B. 1977)

Untitled: one print

lithograph and screenprint in colors, on Coventry Rag paper, 2014, signed and dated in pencil, numbered 'TP 1' (a unique color trial proof, the edition was 50), published by Cirrus Editions, Los Angeles, with their blindstamp, the full sheet, in very good condition, framed

Sheet: 48 x 37½ in. (1219 x 943 mm.)

\$12,000-18,000



215

YOSHITOMO NARA (B. 1959)

In the Cloud

lithograph in colors, on Arches paper, 2003, signed and dated in pencil, numbered 'A.P. 2/29' (an artist's proof, the edition was 150), published by KIDO Press, Inc., Tokyo, Japan, with their blindstamp, with full margins, in very good condition, framed

Image: 12¼ x 9¾ in. (311 x 239 mm.)

Sheet: 16¾ x 12¾ in. (422 x 327 mm.)

\$15,000-25,000

LITERATURE:

E-2003-007

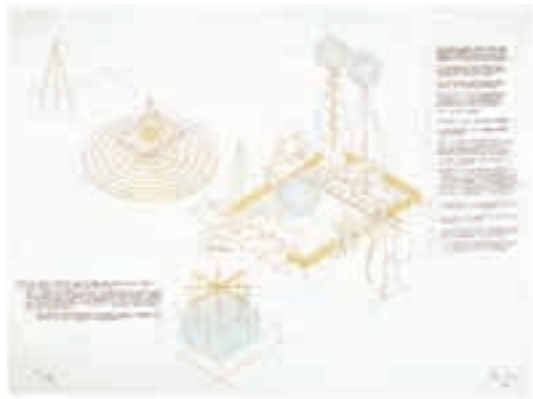
END OF SALE

GRAPHICSTUDIO ONLINE

Exhibition: 18-22 October /Live for Bidding: 17-24 October

CHRISTIES.COM/GRAPHICSTUDIO

Graphicstudio Online is a selection of contemporary editions sold to benefit the continuing mission of Graphicstudio. Graphicstudio's philosophy of providing artists with the freedom to experiment and pursue new directions to advance their practice, matched with an exceptionally talented faculty and staff, has attracted world-renowned contemporary artists to the University of South Florida campus in Tampa. Their collaborative projects have produced print editions and multiples at the forefront of contemporary art. In 1990, an archive of Graphicstudio's publications was established at the National Gallery of Art in Washington, D.C., which presented a comprehensive exhibition with an accompanying catalogue. Graphicstudio's editions continue to be acquired by leading museums and collectors including the Museum of Modern Art, the Whitney Museum of American Art, the New York Public Library and the Centre Pompidou in Paris. Included in this auction are works by some of the many well-known artists that have produced work at the studio including Robert Rauschenberg, James Rosenquist, Jim Dine, Vik Muniz and Judy Chicago.



1

ALICE AYCOCK (B. 1946)

Collected Ghost Stories from the Workhouse, from How to Catch and Manufacture Ghosts

etching with hand-coloring in watercolor, on gray Newsprint Rives paper, 1981, signed and dated in pencil, numbered 'USF VII/XV' (a USF proof, the edition was fifteen), published by Graphicstudio, U.S.F., Tampa, Florida, with their blindstamp and ink stamp on the reverse

Sheet: 28½ x 38¾ in. (724 x 983 mm.)

\$1,200-1,800

LITERATURE:

Graphicstudio 19



2

ROBERT RAUSCHENBERG (1925-2008)

Study for Chinese Summerhall (Small)

the complete set of ten C-print photographs in colors, on Kodak Ektacolor 78 F surface paper, 1983, each signed and dated in ink and numbered 13/30 (there were also five artist's proof sets), published by Graphicstudio, U.S.F., Tampa, Florida, with their blindstamp

Each Image: 15¼ x 15¼ in. (387 x 387 mm.)

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

(10)

\$30,000-50,000



3

ROBERT MAPPLETHORPE (1946-1989)

Untitled #3 (Green figure with apple), from *Ken Moody Portfolio*

photogravure in green with hand-coloring in red watercolor, on Arches Cover paper, 1985, signed in pencil, numbered 36/60 (there were also twelve artist's proofs), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse

Image: 22½ x 18¾ in. (572 x 476 mm.)
Sheet: 29¾ x 24¾ in. (746 x 629 mm.)

\$3,000-5,000

LITERATURE:

Graphicstudio 145



4

JIM DINE (B. 1935)

My Nights in Santa Monica (The Bistre Version)

etching and drypoint in bistre, on Arches Cover paper, 1985-87, signed and dated in pencil, annotated 'A/P' (one of eight artist's proofs, the edition was 20), published by Graphicstudio, U.S.F., Tampa, Florida, with their ink stamp on the reverse

Image: 29¾ x 67½ in. (759 x 1705 mm.)
Sheet: 35¾ x 72½ in. (899 x 1832 mm.)

\$1,500-2,500

LITERATURE:

Carpenter 15; Graphicstudio 67



5

SANDRO CHIA (B. 1946)

Father and Son Song

woodcut in colors, on TH Saunders paper, with artist's frame and plywood assemblage, 1987, signed in white ink, numbered 7/12 (there were also four artist's proofs), published by Graphicstudio, U.S.F., Tampa, Florida

Overall: 86 x 76 x 3¾ in. (2184 x 1930 x 95 mm.)

\$4,000-6,000

LITERATURE:

Graphicstudio 30



6

JAMES ROSENQUIST (1933-2017)

The Prickly Dark

aquatint, on T.H. Saunders drawing paper, 1987-1989, signed, titled and dated in pencil, numbered 24/55 (there were also seven artist's proofs), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse

Image: 59½ x 59½ in. (1502 x 1515 mm.)
Sheet: 66¼ x 66¾ in. (1683 x 1696 mm.)

\$5,000-7,000

LITERATURE:

Glenn 212; Graphicstudio 232



7

KEITH SONNIER (B. 1941)

Anemometer

screenprinted balloon cloth windsock with electric blower, 1991-1993, initialed and dated '92' in black felt-tip pen, numbered 9/15 (there were also three artist's proofs), published by Graphicstudio, U.S.F., Tampa, with their ink stamp

Overall: 120 x 36 x 30 in. (3048 x 914 x 762 mm.)

\$4,000-6,000



8
LEONORA CARRINGTON (1917-2011)

The Memory Tower

aquatint and etching, on Somerset paper, 1995, signed and dated in pencil, numbered 'AP II/X' (an artist's proof, there was also an edition of 30 in colors), published by Graphicstudio, U.S.F., Tampa, Florida, with their blindstamp and ink stamp on the reverse

Image: 23¾ x 17¼ in. (603 x 451 mm.)
 Sheet: 33¾ x 25¼ in. (848 x 654 mm.)

\$2,500-3,500



9
LEONORA CARRINGTON (1917-2011)

Beasts

the complete set of five etching and aquatints in colors, on Lana Gravure paper, 1995-98, each signed, titled and dated in pencil and numbered 54/60 (there were also ten artist's proof sets), with associated text pages by Gabriel Weisz Carrington, published by Graphicstudio, U.S.F., Tampa, Florida, with their blindstamp and ink stamp on the reverse

Image: 97/8 x 127/8 in. (251 x 327 mm.)
 Sheet: 16¾ x 197/8 in. (426 x 505 mm.)

(5)

\$5,000-7,000



10
GEORG BASELITZ (B. 1938)

Signs

the complete set of ten signed and dated drypoint and aquatints in colors, on Somerset Satin White paper, 1996-2000, together with title page, text by Robert Creeley, and justification pages, signed by the artist and author on the justification page and by the author on the final text page, numbered 21 of 60 (there were also ten artist's proof examples), published by Graphicstudio, U.S.F., Tampa, Florida, loose (as issued), with original 'Half-leather' style cover

Overall: 20¼ x 15 x 1 in. (514 x 381 x 25 mm.) (11)

\$6,000-8,000



11
JUDY CHICAGO (B. 1939)

Voices from the Song of Songs

the complete set of six lithograph and woodcuts in colors, on Lana Gravure paper, 1997-98, with six text pages with poems on Shiramine Japanese paper, each signed, titled and dated in pencil and numbered 5/30 (there were also nine artist's proof sets), published by Graphicstudio, U.S.F., Tampa, Florida, with their blindstamp and ink stamps on the reverse

Image: 15 x 12 in. (381 x 305 mm.)
 Sheet: 24 x 20 in. (610 x 508 mm.)

(6)

\$7,000-10,000



12
KENNY SCHARF (B. 1958)

Towers of Flowers

etching in colors, on Somerset Satin paper, 1998-2002, signed, titled and dated '01' in pencil, numbered 'Pres. Proof 1/4' (a Presentation Proof, the edition was 45), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse

Image: 19¾ x 157/8 in. (502 x 403 mm.)
 Sheet: 27¼ x 22¾ in. (692 x 578 mm.)

\$1,000-1,500



13
KENNY SCHARF (B. 1958)

Kozmik
etching and aquatint with hand coloring in black acrylic, on Rives BFK paper, 1998-2002, signed, titled and dated '01' in pencil, numbered 'Pres. Proof 1/2' (a Presentation Proof, the edition was twenty), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse
Image: 45¼ x 35¾ in. (1149 x 905 mm.)
Sheet: 56½ x 45¾ in. (1435 x 1162 mm.)

\$1,200-1,800



14
BEVERLY PEPPER (B. 1922)

In the Pasture
the complete set of eight aquatints, on eight sheets of Arches Cover paper, 2001, together with title, text by Jorie Graham, and justification pages, signed by the artist and the author on the title page, numbered 45 of 60 (there were also four artist's proof examples), published by Graphicstudio, U.S.F., Tampa, Florida, accordion-folded (as issued), with original black rayon and yellow ochre Cialux linen book cover with letterpress title on the spine
Overall: 12 x 8½ x 1½ in. (305 x 216 x 29 mm.)

\$1,000-1,500



15
KIKI SMITH (B. 1954)

The Vitreous Body
the complete set of eighteen woodcuts, on Hiromi papers, 2001, with title page with woodcut, text *Seeming* by Parmenides of Elea translated to English by David Gallop and justification pages, signed on the justification page, numbered 40 of 120 (there were also fifteen artist's proof examples in Roman numerals), published by Graphicstudio, U.S.F., Tampa, Florida, bound (as issued), with original paper cover with woodcut
Overall: 10¾ x 8¾ x ¾ in. (270 x 222 x 95 mm.)

\$3,000-5,000



16
GUILLERMO KUITCA (B. 1961)

L'Encyclopédie (Marble flooring plan and ceiling plan of a Salon in the Palace of the Marquis de Spinola)
the complete set of two lithographs, on Somerset Textured paper, 2001-2002, *Ceiling* signed in pencil, *Flooring* numbered XXXIII/XLV (there was also an edition of twenty in Arabic numerals), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse
Each Sheet: 51½ x 40 in. (1308 x 1016 mm.) (2)

\$2,500-3,500



17
KEITH EDMIER (B. 1967)

Cycas revoluta bulbil
hand-painted cast resin multiple on basalt base, 2002-03, signed in silver ink on the underside, numbered XI/XXX (there was also an edition of twelve in Arabic numerals and four artist's proofs), published by Graphicstudio, U.S.F., Tampa, Florida
Overall: 8½ x 13 x 16 in. (216 x 330 x 406 mm.)

\$3,000-5,000



18
ROXY PAINE (B. 1966)

Head Cheese
pigmented cast epoxy resin multiple, 2002-2004, with the artist's incised signature and date on the reverse, numbered 7/35 (there were also three artist's proofs), published by Graphicstudio, U.S.F., Tampa
Overall: 14 $\frac{7}{8}$ x 18 $\frac{1}{4}$ x 1 $\frac{1}{8}$ in. (378 x 464 x 35 mm.)

\$3,000-5,000



19
LOS CARPINTEROS

Sandalia
two cast urethane rubber sandal multiples, 2003-2004, from the edition of 60 (there were also ten artist's proof sets), published by Graphicstudio, U.S.F., Tampa, with their embossed stamp on the underside
Each Overall: 12 $\frac{3}{4}$ x 5 $\frac{3}{4}$ x 2 $\frac{1}{2}$ in. (324 x 146 x 64 mm.) (2)

\$2,000-3,000



20
VIK MUNIZ (B. 1961)

Vik
screenprint and lithograph in yellow and black, on Somerset Textured paper, 2003-2004, signed and dated '2003' in pencil, numbered 41/50 (there were also six artist's proofs), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse
Image: 38 $\frac{1}{4}$ x 29 $\frac{1}{4}$ in. (972 x 743 mm.)
Sheet: 50 x 40 in. (1270 x 1016 mm.)

\$2,000-3,000



21
LOS CARPINTEROS

Alamar
lithograph and woodcut in colors, on TH Saunders paper, 2004-2006, signed, titled and dated '2006' in pencil, numbered 'Pres. Proof 1/4' (a Presentation Proof, the edition was ten), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse
Sheet: 42 x 59 $\frac{1}{2}$ in. (1067 x 1502 mm.)

\$3,000-5,000



22
JAMES ROSENQUIST (1933-2017)

The Israel Flag at the Speed of Light
lithograph in colors, on Rives BFK paper, 2005-2006, signed, titled and dated '2006' in pencil, numbered X/XV (there was also an edition of 50 in Arabic numerals), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse
Image: 30 x 21 $\frac{1}{2}$ in. (762 x 546 mm.)
Sheet: 33 $\frac{1}{2}$ x 23 $\frac{1}{2}$ in. (851 x 587 mm.)

\$2,000-3,000



23

TRISHA BROWN (1936-2017)

Untitled (Set One)

the complete set of three etchings with relief roll in black and beige, on Somerset paper, 2006, each signed and dated in pencil and numbered 15/35, published by Graphicstudio, U.S.F., Tampa, Florida, each with their blindstamp and ink stamp on the reverse

Each Image: 16¾ x 13¾ in. (426 x 349 mm.)

Each Sheet: 25¾ x 22½ in. (654 x 572 mm.) (3)

\$1,500-2,500



24

ALEX KATZ (B. 1927)

Coma Berenices

the complete set of eleven photogravures, on Somerset Satin White paper, 2006, with title page, text by John Ashbery and justification pages, signed by the artist and author on the justification page, numbered 11 of 60, Graphicstudio, U.S.F., Tampa, Florida, bound (as issued), with original gray rayon covered boards

Overall: 15¼ x 14¾ x 1½ in. (387 x 375 x 29 mm.)

\$1,500-2,500

LITERATURE:

Schröder 422-432



25

VIK MUNIZ (B. 1961)

Auditions

the complete set of four photogravures, on Somerset Satin paper, 2006-2007, each signed and dated '2007' in pencil and numbered 'Pres. Proof 3/3' (a Presentation Proof set, the edition was twenty), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and copyright ink stamp on the reverse

Largest Image: 24 x 19¾ in. (610 x 502 mm.)

Each Sheet: 31¼ x 26½ in. (794 x 673 mm.) (4)

\$8,000-10,000



26

ARTURO HERRERA (B. 1959)

Fetch

the complete set of six etchings with drypoint in colors, on Somerset Velvet paper, 2007-08, each initialed and dated '07' in pencil and numbered 42/50 (there were also ten artist's proof sets), published by Graphicstudio U.S.F., Tampa, Florida, with their blindstamp and ink stamp on the reverse

Each Image: 12¼ x 14¾ in. (311 x 365 mm.)

Each Sheet: 20 x 21½ in. (508 x 546 mm.) (6)

\$5,000-7,000



27

EDWARD RUSCHA (B. 1937)

OH/NO

an artist's book, on Mohawk Superfine paper with double fore-edge printing and silver gilt edges with Natuurlinnen cover, 2008, signed and dated in pencil on the justification page, numbered 120/230 (there were also ten artist's proof examples), published by Graphicstudio, U.S.F., Tampa, Florida, with their copyright information on the justification page, bound (as issued)

Overall: 5¼ x 7½ x 2¼ in. (133 x 181 x 57 mm.)

\$1,000-1,500



28
JANAINA TSCHÄPE (B. 1973)
Bedtime Stories

the complete set of four etching and aquatints, on Somerset Satin paper, 2009-2011, each signed and dated in pencil and numbered 'Pres. Proof 1/1' (a Presentation proof set, the edition was fifteen), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse
 Each Image: 10 x 8¾ in. (254 x 213 mm.)
 Each Sheet: 19 x 16½ in. (483 x 419 mm.) (4)

\$2,000-3,000



29
CARLOS GARAICOA (B. 1967)
Mi última palabra/My Last Word

screenprint in colors, on Green Art Alternatives Self Healing Cutting Mat, 2011-12, signed and dated in ink, numbered 'Pres. Proof 3/3' (a Presentation Proof, the edition was twenty), published by Graphicstudio, U.S.F., Tampa, Florida, with their ink stamp on the reverse
 Overall: 17¾ x 11¾ in. (448 x 299 mm.)

\$1,000-1,500



30
JIA AILI (B. 1979)
Red

photogravure and etching in black and red, on Revere Silk Polar White paper, 2012-13, initialed and dated '2013' in pencil, numbered 6/40 (there were also nine artist's proofs), published by Graphicstudio, U.S.F., Tampa, Florida, with their ink stamp on the reverse

Image: 20 x 14¼ in. (508 x 362 mm.)
 Sheet: 30 x 22¼ in. (762 x 565 mm.)

\$2,000-3,000



31
ALEX KATZ (B. 1927)
Swimming Home

the complete set of six woodcuts, on Zerkal Book Vellum White paper, 2013, with title page, text by Vincent Katz and justification pages, signed by the artist and author on the justification, numbered 15 of 35 (there were also ten artist's proof examples), published by Graphicstudio, U.S.F., Tampa, Florida, bound (as issued), with the original paper covers with reproduction drawing and title

Overall: 15¼ x 14¾ x 5/8 in. (387 x 375 x 16 mm.)

\$1,200-1,800

LITERATURE:
 Schröder 485-490



32
JANAINA TSCHÄPE (B. 1973)
Solid Shadow

unique monoprint in blue, on Somerset Textured paper, 2013, signed and dated in pencil on the reverse, published by Graphicstudio, U.S.F., Tampa
 Sheet: 53¾ x 40½ in. (1349 x 1029 mm.)

\$10,000-15,000



33
ALLAN MCCOLLUM (B. 1944)
 Land of Shadow and Substance No. 28
 digital print, on Epson Cold Press Natural paper, 2013-2014, signed and dated '2014' in pencil on the reverse, signed in ink on the reverse of the frame, numbered 6/30 (there were also eight artist's proofs), published by Graphicstudio, U.S.F., Tampa, with their copyright ink stamp on the reverse
 Image: 16¾ x 15 in. (426 x 381 mm.)
 Sheet: 22¾ x 20½ in. (568 x 521 mm.)
 \$3,000-5,000



34
IVA GUEORGUIEVA (B. 1974)
 Vanished Animal 6
 a unique steel and concrete multiple with Epoxy Clay, linen and cotton fabric, lithograph, etching, and aquatint with hand painting, colored pencil, and oil stick in colors, 2015, published by Graphicstudio, U.S.F., Tampa, Florida
 Overall: 48 x 33 x 13½ in. (1219 x 838 x 343 mm.)
 \$10,000-15,000



35
SANDRA CINTO (B. 1968)
 Open Sea
 cyanotype, on Arches Aquarelle paper, 2015-16, signed and dated in pencil on the reverse, numbered 46/50 (there were also ten artist's proofs), published by Graphicstudio, U.S.F., Tampa, Florida, with their blindstamp and ink stamp on the reverse
 Sheet: 22 x 30 in. (559 x 762 mm.)
 \$1,200-1,800



36
DIANA AL-HADID (B. 1981)
 Reigning Queen
 aquatint and screenprint in purple and gold, on TH Saunders paper, 2015-17, signed and dated '2017' in pencil, numbered 37/50 (there were also ten artist's proofs), published by Graphicstudio, U.S.F., Tampa, Florida, with their blindstamp and ink stamp on the reverse
 Sheet: 44½ x 37¾ in. (1121 x 959 mm.)
 \$4,000-6,000



37
AYA TAREK (B. 1989)
 Cairo Man
 etching, on Somerset Satin paper, 2016-2017, signed and dated in pencil, numbered 11/20 (there were also eight artist's proofs), published by Graphicstudio, U.S.F., Tampa, with their blindstamp and ink stamp on the reverse
 Image: 23 x 18½ in. (584 x 470 mm.)
 Sheet: 30 x 24½ in. (762 x 622 mm.)
 \$500-700

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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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.

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- (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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1 NEW BIDDERS

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

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

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.aspx>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% of 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.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- 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 retain 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- 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**. You 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- 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 seller's 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

- 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**.
- (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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- If, in spite of the terms in paragraphs I(a) to (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:

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

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

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

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

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

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

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

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

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

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

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.

□

Bidding by interested parties

•

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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

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

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

◊ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

29/03/19

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

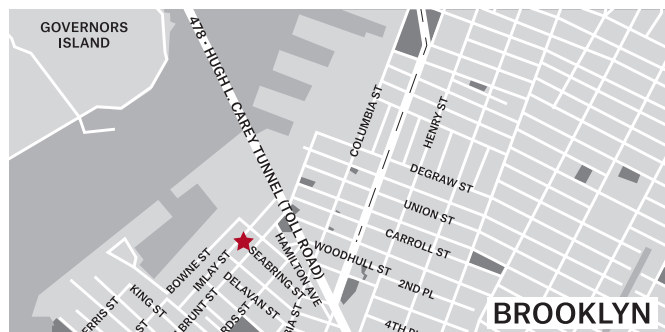
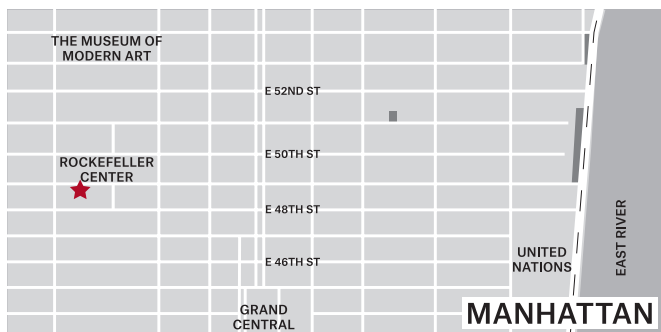
Email: PostSaleUS@christies.com

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

PostSaleUS@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

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20 Rockefeller Plaza
New York, NY 10020

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Richard Lloyd
rlloyd@christies.com
+1 212 636 2290

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Ep. 82.
Paul Gauguin

Voyaging: Selections from the Kelton Collection

PAUL GAUGUIN (1848-1903)

Manao Tupapau

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Sheet: 14 x 16 in. (355 x 406 mm.)

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New York, 12 November 2019

VIEWING

1 - 11 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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sel-tamer@christies.com
212-636-2050

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