



CONTEMPORARY EDITION

NEW YORK | 4 MARCH 2020

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UPCOMING SALE CALENDAR

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

18 MARCH 2020

PRINTS AND MULTIPLES
London

15-16 APRIL 2020

PRINTS AND MULTIPLES
New York

MAY 2020

MODERN EDITION
London, Online

JULY 2020

CONTEMPORARY EDITION
New York, Online

CONTEMPORARY EDITION

WEDNESDAY 4 MARCH 2020

PROPERTIES FROM

The Estate of Marcella Kahn
The Clarke Collection
The Collection of Marion
Oates Charles
The Modern Art Museum of Fort
Worth, Sold to Benefit the Museum
The Collection of Ron
& Diane Disney Miller
The Collection of Terry Allen Kramer
The Collection of Patricia
and Ernst Jan Hartmann
The Collection of Richard L. Weisman

Front and Back Covers: Lot 107

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Afternoon Session Divider: Lot 159 (detail)

© Ed Ruscha

Opposite Index: Lot 144

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9/10/18

AUCTION

Wednesday 4 March 2020
at 10.00 am (Lots 1-91)
and 2.00 pm (Lots 92-201)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	28	February	10.00 am - 5.00 pm
Saturday	29	February	10.00 am - 5.00 pm
Sunday	1	March	1.00 pm - 5.00 pm
Monday	2	March	10.00 am - 5.00 pm
Tuesday	3	March	10.00 am - 5.00 pm

AUCTIONEERS

Richard Lloyd (#1459445)
Diana Bramham (#1464939)

BIDDING ON BEHALF OF THE SELLER

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

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ALIDORO-18306**

CONDITIONS OF SALE

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CHRISTIE'S

13/03/2018



1
JEAN DUBUFFET (1901-1985)
Arborescences I

screenprinted vacuum-formed relief, 1971, initialed and dated '72' in pencil, numbered 13/75, in good condition, not examined out of the frame
Overall: 12½ x 9½ in. (308 x 241 mm.)

\$5,000-7,000

LITERATURE:
Webel 1092



2
JEAN DUBUFFET (1901-1985)
Arborescences II

screenprinted vacuum-formed relief, 1971, initialed and dated '72' in ink, numbered 24/75 (there were also ten artist's proofs), in good condition, not examined out of the frame
Overall: 12½ x 9½ in. (308 x 241 mm.)

\$5,000-7,000

LITERATURE:
Webel 1093

PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

3

JEAN DUBUFFET (1901-1985)

Loisirs

lithograph in colors, on Arches paper, 1961, signed and dated '62' in pencil, numbered 40/40, with full margins, light- and mat staining, adhesive staining in places in the margins, framed
Image: 16 1/8 x 20 3/8 in. (410 x 518 mm.)
Sheet: 19 7/8 x 26 in. (505 x 660 mm.)

\$1,000-1,500

LITERATURE:
Webel 809



PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

4

PIERRE SOULAGES (B. 1919)

Eau-Forte IX

etching with aquatint in colors, on Rives BFK paper, 1957, signed in pencil, numbered 19/100, published by Atelier Lacourière, Paris, with their blindstamp, the full sheet, mottling in places to the sheet, framed
Sheet: 25 7/8 x 19 3/4 in. (657 x 502 mm.)

\$4,000-6,000

LITERATURE:
Riviere 9



5

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, framed

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

Sheet: 19 x 29 $\frac{1}{2}$ in. (483 x 753 mm.)

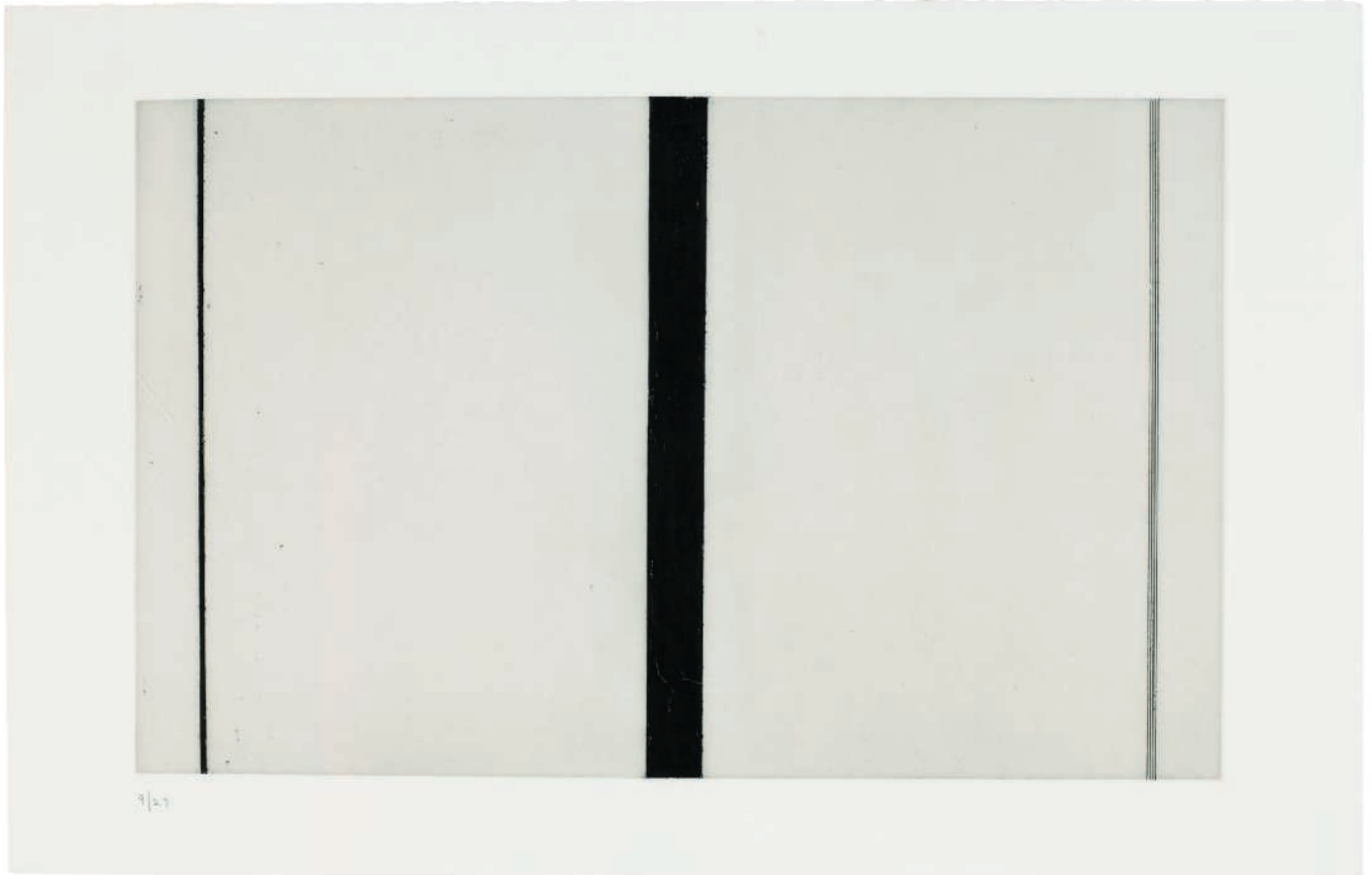
\$20,000-30,000

LITERATURE:

The Barnett Newman Foundation 249; Sparks 40A

It is our function as artists to make the spectator see the world our way not his way.

—Barnett Newman



3/21



6

ROBERT MOTHERWELL (1915-1991)

Djarum

lithograph and screenprint in colors with collage and hand-coloring, on Arches Cover paper and tan HMP handmade paper, 1975, signed in pencil, numbered 17/18 (there were also ten artist's proofs in Roman numerals), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, the colors slightly attenuated, light-staining, framed
Sheet: 47 $\frac{3}{4}$ x 31 $\frac{1}{2}$ in. (1213 x 803 mm.)

\$1,500-2,500

LITERATURE:

Belknap 145; Engberg & Banach 176; Tyler 390



PROPERTY FROM THE ESTATE OF MARCELLA KAHN

7

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.)

\$10,000-20,000

LITERATURE:

Belknap 324; Engberg & Banach 354; Tyler 458



8

WILLEM DE KOONING (1904-1997)

With Love

lithograph, on Jeff Goodman paper, 1971, signed and dated in pencil, numbered 7/40 (there were also twelve artist's proofs), co-published by Hollanders Workshop and Fourcade, New York, with their blindstamp, with full margins, in generally good condition, framed

Image: 11 $\frac{3}{8}$ x 9 $\frac{3}{4}$ in. (289 x 248 mm.)

Sheet: 15 $\frac{3}{8}$ x 12 $\frac{1}{2}$ in. (391 x 318 mm.)

\$3,500-5,500

LITERATURE:

Graham 28



PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

9

WILLEM DE KOONING (1904-1997)

Untitled (Sun)

lithograph in colors, on Akawara paper, 1971, signed in pencil, annotated 'T.P.' (a trial proof, there was no edition), printed by Hollander's Workshop, New York, with their blindstamp, the full sheet, the colors very slightly attenuated, hinged to the support in places on the reverse upper sheet edge (showing through), framed

Sheet: 46¾ x 28 in. (1192 x 711 mm.)

\$8,000-12,000

LITERATURE:
Graham 41



10

LEE KRASNER (1908-1984)

Primary Series: Blue Stone

lithograph in blue, on Arches paper, 1969, signed in pencil, numbered 2/100, published by Marlborough Gallery, New York, the full sheet, the sheet toned, otherwise in generally good condition, framed
Sheet: 22 $\frac{5}{8}$ x 30 in. (575 x 762 mm.)

\$3,000-5,000

LITERATURE:

Landau 531



11

LEE KRASNER (1908-1984)

Primary Series: Pink Stone

lithograph in pink, on Arches paper, 1969, signed in pencil, annotated 'artist proof' (the edition was 100), published by Marlborough Gallery, New York, the full sheet, the sheet toned, otherwise in generally good condition, framed
Sheet: 22¾ x 29½ in. (578 x 749 mm.)

\$2,000-3,000

LITERATURE:

Landau 532



12

HELEN FRANKENTHALER (1928-2011)

Vineyard Storm

woodcut in colors, on buff laminated Nepalese handmade paper, 1974-76, signed and dated in pencil, numbered 'Trial Edition AP 2/2' (an artist's proof, the edition was 4), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed
Image: 29¾ x 25 in. (756 x 635 mm.)
Sheet: 31½ x 27 in. (800 x 686 mm.)

\$10,000-15,000

LITERATURE:
Harrison 49



13

HELEN FRANKENTHALER (1928-2011)

Grey Fireworks

screenprint in colors, on Somerset paper, 2000, signed in pencil, numbered 58/108 (there were also eighteen artist's proofs), published by Lincoln Center/ List Poster and Print Program, New York, the full sheet, in very good condition, framed

Sheet: 28 x 46 in. (711 x 1168 mm.)

\$8,000-12,000

PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

14

HELEN FRANKENTHALER (1928-2011)

Guadalupe

Mixografía® in colors, on handmade paper, 1989, signed and dated in pencil, numbered 37/74 (there were also sixteen artist's proofs), published by Mixografía, Los Angeles, the full sheet, in very good condition, framed
Sheet: 68½ x 44½ in. (1740 x 1130 mm.)

\$15,000-25,000

LITERATURE:

Harrison 164

I don't start with a color order, but find the colors as I go.

—Helen Frankenthaler



15

JASPER JOHNS (B. 1930)

Flag (Moratorium)

offset lithograph in colors, on wove paper, 1969, signed in pencil, numbered 260/300, published by the Committee Against the War in Vietnam, with the artist's copyright ink stamp, with full margins, in good condition, framed

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

Sheet: 20½ x 28½ in. (521 x 724 mm.)

\$18,000-25,000

LITERATURE:

Universal Limited Art Editions S5





16

JASPER JOHNS (B. 1930)

Target

screenprint, on Kurotani Kozo paper, 1974, signed and dated in pencil, numbered 12/30 (there were also two artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, with the Simca blindstamp, with full margins, in good condition, framed
Image: 32 $\frac{3}{4}$ x 25 $\frac{1}{2}$ in. (822 x 648 mm.)
Sheet: 38 x 26 $\frac{3}{4}$ in. (965 x 676 mm.)

\$8,000-12,000

LITERATURE:

Universal Limited Art Editions 146



17

JASPER JOHNS (B. 1930)

Ale Cans

lithograph in blue and black, on Richard de Bas Narcisse paper, 1975, signed and dated in pencil, numbered 18/22 (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, a ¼-in. repaired area on the reverse lower left sheet corner (showing through in the lower left sheet corner), framed
Image: 12 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (321 x 460 mm.)
Sheet: 16 $\frac{3}{8}$ x 20 $\frac{7}{8}$ in. (416 x 530 mm.)

\$3,000-5,000

LITERATURE:

Universal Limited Art Editions 154; Gemini 611



18

JASPER JOHNS (B. 1930)

Figure 5, from *Color Numeral Series*

lithograph in colors, on Arjomari paper, 1969, signed and dated in orange pencil, numbered 19/40 (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 generally very good condition, framed
Sheet: 38 x 31 in. (965 x 787 mm.)

\$15,000-25,000

LITERATURE:

Universal Limited Art Editions 64; Gemini 121



19

JASPER JOHNS (B. 1930)

Figure 8, from *Black Numeral Series*

lithograph in black and gray, on Copperplate Deluxe paper, 1968, signed and dated in pencil, numbered 66/70 (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 generally good condition, framed Sheet: 36 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (940 x 762 mm.)

\$7,000-10,000

LITERATURE:

Universal Limited Art Editions 52; Gemini 95



20
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.)

\$6,000-8,000



21
JASPER JOHNS (B. 1930)
 Face with Watch

etching and aquatint in colors, on Arches Tout en Cas paper, 1996, signed and dated in pencil, numbered 22/50 (there were also eighteen artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamps, with full margins, in very good condition, framed
 Image: 35¾ x 26¾ in. (908 x 676 mm.)
 Sheet: 41¾ x 31¾ in. (1064 x 803 mm.)

\$8,000-12,000

22

ROBERT RAUSCHENBERG (1925-2008)

Passport, from *Ten from Leo Castelli*

screenprint in colors on three Plexiglas panels, 1967, with the artist's incised signature and date, numbered 43/200 (there were also 25 artist's proofs lettered A-Y), published by Leo Castelli Gallery, New York, a 2 $\frac{3}{16}$ -in crack in the reverse panel, otherwise in good condition, with the original Plexiglas base

Diameter: 20 in. (508 mm.)

\$2,000-3,000

LITERATURE:

Foster 39



23

LEE BONTECOU (B. 1931)

Untitled, from *Ten From Leo Castelli*

lithograph, on cloth affixed to board and laid down on support mat (as issued), 1968, signed in pencil on the support, numbered 43/200 (there were also 25 artist's proofs lettered A-Y), published by Tanglewood Press, New York, with their ink stamp on the reverse, skinning and losses in places on the support mat

Image: 14 x 13 in. (356 x 330 mm.)

Sheet: 23 $\frac{3}{4}$ x 20 in. (603 x 508 mm.)

\$1,500-2,000





24

ROBERT RAUSCHENBERG (1925-2008)

Soviet American Array I

intaglio in colors with collage, on Saunders paper, 1989, signed and dated '88/89' in pencil, numbered 44/55 (there were also eleven artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in very good condition, framed
 Sheet: 88¼ x 52½ in. (2242 x 1334 mm.)

\$12,000-18,000



25

ROBERT RAUSCHENBERG (1925-2008)

Soviet American Array III

intaglio in colors with collage, on Saunders paper, 1990, signed and dated '89-90' in pencil, numbered 44/57 (there were also fourteen artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in generally very good condition, framed
Sheet: 87¾ x 52½ in. (2229 x 1324 mm.)

\$12,000-18,000



26
ROBERT RAUSCHENBERG (1925-2008)
Very Special Arts

offset lithograph and screenprint in colors, on wove paper, 1989, signed and dated in pencil, numbered 84/275 (there were also 25 artist's proofs), co-published by the artist and Martin Lawrence Limited Editions, New York for the International Arts Festival, Washington D.C., the full sheet, in very good condition, framed
 Sheet: 35½ x 26½ in. (902 x 673 mm.)

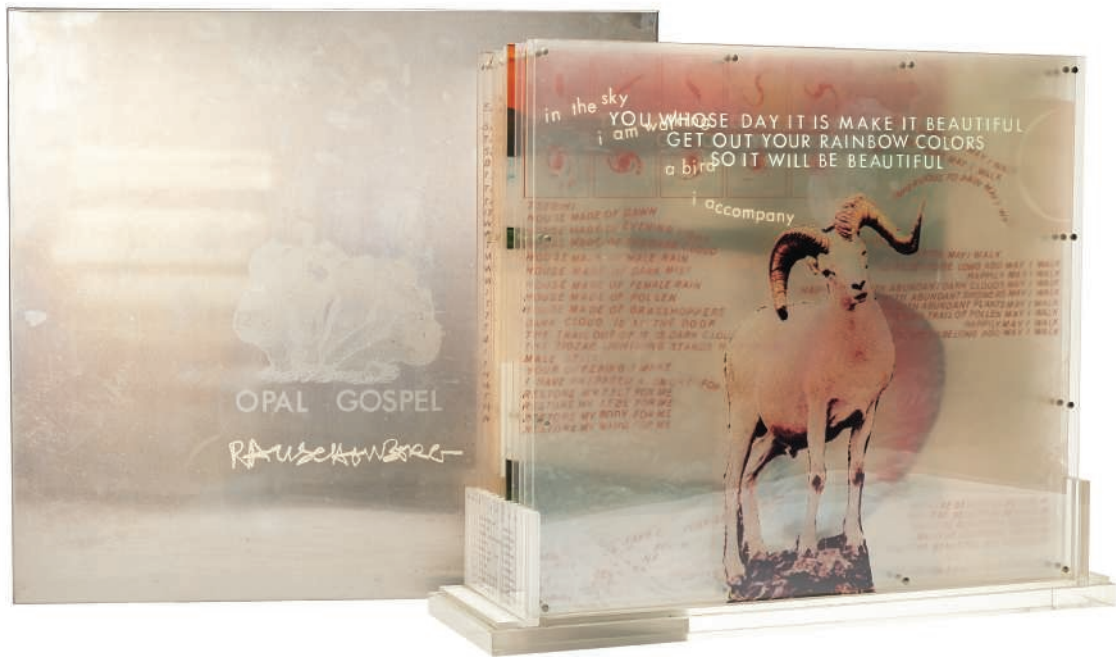
\$1,000-1,500



27
ROBERT RAUSCHENBERG (1925-2008)
Untitled (McGovern)

offset lithograph in colors, on wove paper, 1972, signed and dated in pencil, numbered 31/75, in good condition, framed
 Sheet: 40 x 29¾ in. (1016 x 1013 mm.)

\$800-1,200



28

ROBERT RAUSCHENBERG (1925-2008)

Opal Gospel

the complete set of ten screenprints in colors, on acrylic panels, 1971, each with the artist's incised signature and date, numbered 213/230, published by Racolin Press, Briarcliff Manor, New York, two with losses at the lower corners, otherwise in generally good condition, with the original Lucite base and screenprinted stainless steel cover

Each Panel: 18 x 20 in. (457 x 508 mm.)

Overall: 21 $\frac{3}{4}$ x 22 $\frac{3}{4}$ x 6 $\frac{3}{4}$ in. (543 x 578 x 172 mm.)

\$4,000-6,000

Including: *You Whose Day* (Nootka); *In the Sky* (Chippewa); *Tsegih House Made* (Navajo); *A Loon I* (Chippewa); *Ajaja-Aja-Jaja* (Iglulik); *Let Us See* (Pawnee); *Oh I Am* (Chippewa); *You Will Recover* (Chippewa); *When the Earth* (Apache) and *Earth When It* (Apache)



29

MARK DI SUVERO (B. 1933)

T'ang

multiple in five pieces of torch-cut steel, 1977, with the artist's stamped initials, numbered 34/50 (there were also five artist's proofs), published by Gemini G.E.L., Los Angeles, with their incised stamp, oxidizing and rubbing in places throughout

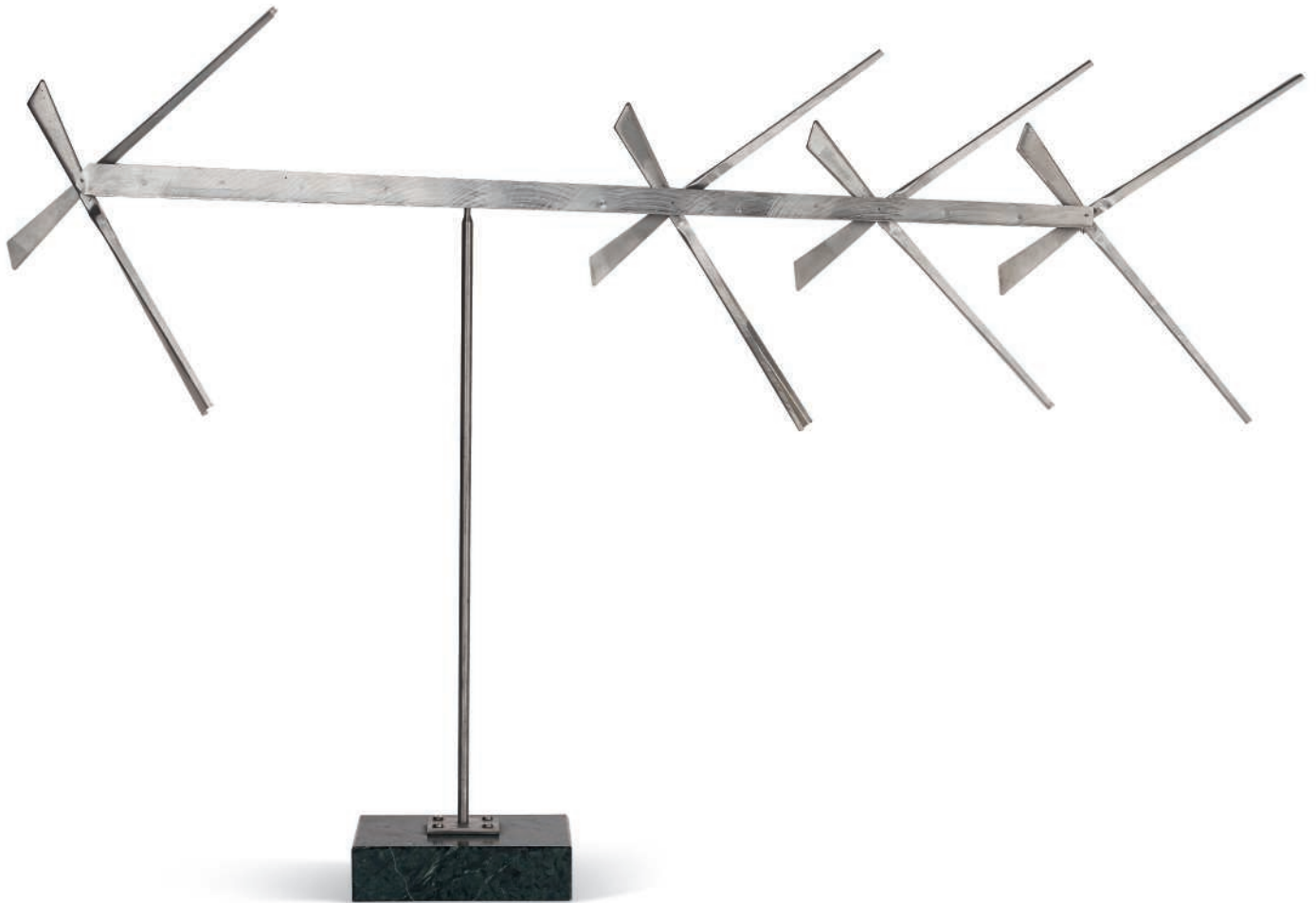
Overall: 14 $\frac{7}{8}$ x 12 $\frac{7}{8}$ x $\frac{1}{2}$ in. (378 x 327 x 16 mm.) (variable)

\$2,000-3,000

LITERATURE:

Gemini 775

The configuration of the editioned sculpture is variable and many sizes are possible. The listed dimensions represent the sculpture in its most compact arrangement.



30

GEORGE RICKEY (1907-2002)

Weathervane

stainless steel kinetic multiple on marble base, 1976, with the artist's incised signature and date, numbered 5/47 (there were also ten in Roman numerals), in good condition

Overall: 25 $\frac{3}{4}$ x 34 $\frac{1}{2}$ x 6 in. (651 x 876 x 152 mm.)

\$5,000-7,000



31

LOUISE NEVELSON (1899-1988)

City-Sunscape

polyester resin multiple, 1979, with the artist's incised signature and date on a metal plaque affixed to the reverse, numbered 120/150, published by Pace Editions, Inc., New York, in generally very good condition
Overall: 12 ¾ x 9 x 2 in. (324 x 229 x 51 mm.)

\$5,000-7,000



32

RICHARD ARTSCHWAGER (1923-2013)

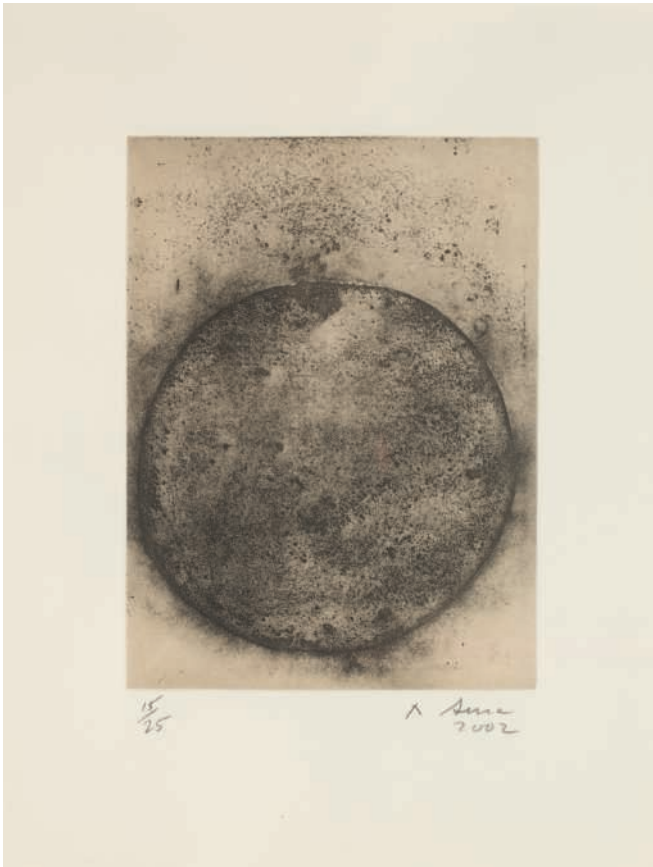
Door

formica and wood multiple with hardware, 1987, signed in ink on a label on the reverse, numbered 'AP 3' (an artist's proof, the edition was 25), published by Brooke Alexander, Inc., New York, in very good condition
Overall: 17 x 25 x 4 in. (432 x 635 x 102 mm.)

\$2,000-3,000

LITERATURE:

Brooke Alexander 12



THE CLARKE COLLECTION

•33

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.)

\$2,000-3,000

LITERATURE:

Gemini 1927

34

RICHARD SERRA (B.1938)

Still from 'Hand Catching Lead'

lithograph and screenprint in black and grey, on Hahnemühle Copperplate paper, 2009, signed and dated in pencil, numbered 'AP 12/34' (the edition was 117), published by Lincoln Center for the Performing Arts, Inc., New York, with full margins, in very good condition, framed
Image: 12½ x 15½ in. (318 x 403 mm.)
Sheet: 18 x 20¾ in. (457 x 530 mm.)

\$800-1,200



35

RICHARD SERRA (B.1938)

Paths and Edges #13, from *Paths and Edges*

etching, on Mohachi paper, 2007, signed and dated in felt-tip pen on the reverse, numbered 7/60 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with their copyright ink stamps on the reverse, the full sheet, in very good condition, in the original frame
Sheet: 23½ x 35½ in. (597 x 892 mm.)

\$4,000-6,000



36

JULIAN LETHBRIDGE (B. 1947)

Access

lithograph and screenprint in colors, on Nezumi Kozo Torinoko paper, 1992, initialed and dated in pencil, numbered 5/50 (there were also twelve artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed; together with **UNTITLED**, lithograph, 1991

Image: 25 x 18¼ in. (635 x 464 mm.)

Sheet: 26¾ x 19¼ in. (670 x 489 mm.)

(2)

\$1,000-1,500



37

JIM DINE (B. 1935)

A Sufi Baker, from *Eight Sheets from an Undefined Novel*

etching with hand-coloring in watercolor, on German Etching paper, 1976, signed and dated in pencil, numbered 6/30 (there were also nine artist's proofs), published by Pyramid Arts, Ltd., Tampa, Florida, with their blindstamp and ink stamp on the reverse, with full margins, taped to the window mat in places on the reverse upper sheet edge, otherwise in good condition, framed

Image: 23¾ x 19¼ in. (600 x 502 mm.)

Sheet: 41½ x 30¾ in. (1064 x 781 mm.)

\$2,000-3,000

LITERATURE:

Williams College 199



38

JIM DINE (B. 1935)

Ten Winter Tools

the complete set of ten lithographs, on German Etching Deluxe paper, 1973, each signed and dated in pencil, numbered 5/100 (there were also ten artist's proofs), published by Petersburg Press, Ltd., New York, each with full margins, pale time staining, otherwise in very good condition, framed
Image: 10 x 8 in. (254 x 203 mm.)
Sheet: 27 $\frac{3}{4}$ x 21 $\frac{1}{4}$ in. (705 x 552 mm.)

(10)

\$3,000-5,000

LITERATURE:

Williams College 108-117





PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

39
CHRISTO (B. 1935)

Lower Manhattan Wrapped Building, Project for New York, from *Five Urban Projects*

photograph with collotype and screenprint in colors with collage of fabric and twine with pencil, on Arches paper, 1985, signed and dated in pencil, numbered 59/100 (there were also twenty artist's proofs), published by Edition Schellmann, Munich and New York, the full sheet, the colors attenuated in the photograph element, otherwise in good condition, framed
Sheet: 14 x 11 in. (356 x 279 mm.)

\$2,000-3,000

LITERATURE:
Schellmann 127



PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

40
CHRISTO (B. 1935)

Curtains for La Rotunda, Project for Milan, from *Five Urban Projects*

photograph with collotype, screenprint and collage of masking tape and fabric with pencil, on Arches paper, 1985, signed and dated in pencil, numbered 59/100 (there were also twenty artist's proofs), published by Edition Schellmann, Munich and New York, the full sheet, the colors attenuated in the photograph element, otherwise in good condition, framed
Sheet: 14 x 11 in. (356 x 279 mm.)

\$2,000-3,000

LITERATURE:
Schellmann 126



PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

41
CHRISTO (B. 1935)

Ponte S. Angelo, Wrapped, Project for Rome, from *Five Urban Projects*

photograph in colors with collotype, screenprint and collage of masking tape, on Arches paper, 1985, signed and dated in pencil, numbered 59/100 (there were also twenty artist's proofs), published by Edition Schellmann, Munich and New York, the full sheet, the colors attenuated in the photograph element, otherwise in good condition, framed
Sheet: 11 x 14 in. (279 x 356 mm.)

\$1,200-1,800

LITERATURE:
Schellmann 123



PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

42
CHRISTO (B. 1935)

Mein Kölner Dom, Wrapped, Project for Köln, from *Five Urban Projects*

photograph with collotype and screenprint in colors, on Arches paper, 1985, signed and dated in pencil, numbered 59/100 (there were also twenty artist's proofs), published by Edition Schellmann, Munich and New York, the full sheet, the colors attenuated in the photograph element, otherwise in good condition, framed
Sheet: 14 x 11 in. (356 x 279 mm.)

\$1,000-1,500

LITERATURE:
Schellmann 125



43

VARIOUS ARTISTS

7 Objects/69

the complete set of seven multiples in various media, 1969, with title and justification tag and individual numbered identification tags for each object, the work by Nauman signed, the works by Serra, Bradshaw, and Kaltenbach with stamped or incised signatures, the remaining unsigned (as issued), number 54 of 100 (there were also ten lettered collaborators' examples), published by Tanglewood Press, Inc., New York, each in good condition, with the original pinewood box

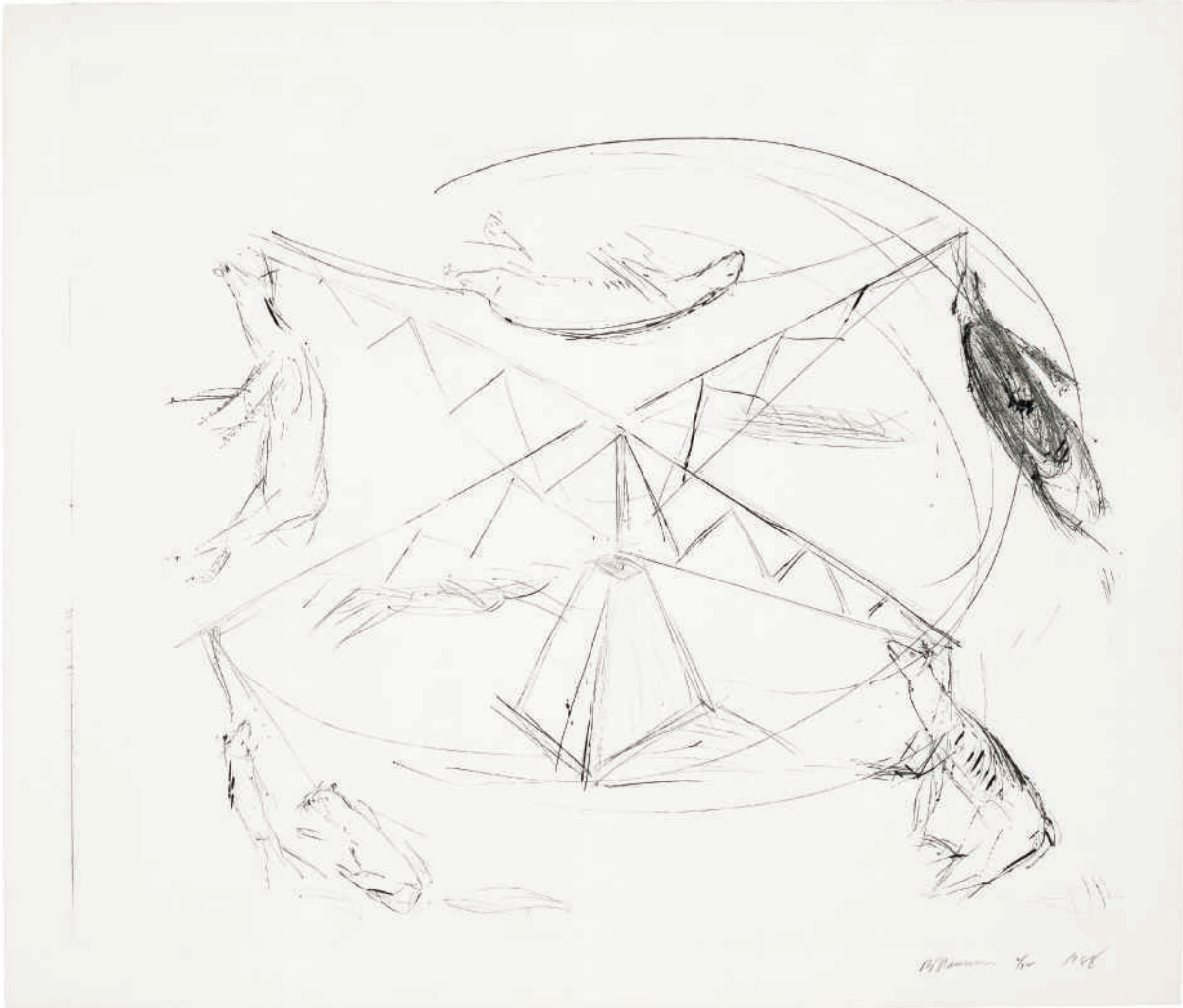
Overall: 13 $\frac{3}{8}$ x 24 x 9 $\frac{1}{2}$ in. (340 x 610 x 240 mm.)

\$2,000-3,000

LITERATURE:

Nauman: Cordes p. 127; Hesse: Barrette 202

Including: DAVID BRADSHAW, Tears; EVA HESSE, Enclosed; STEPHEN KALTENBACH, Fire; BRUCE NAUMAN, Record; ALAN SARET, Untitled; RICHARD SERRA, Rolled, Encased, & Sawed; KEITH SONNIER, Plaster Cast in Satin



PROPERTY FROM THE MODERN ART MUSEUM OF FORT WORTH, SOLD TO BENEFIT
THE MUSEUM

44

BRUCE NAUMAN (B. 1941)

Large Carousel

drypoint, on Somerset Satin paper, 1988, signed and dated in pencil,
numbered 2/12 (there were also six artist's proofs), published by Brooke
Alexander Editions, New York, with full margins, in very good condition,
framed

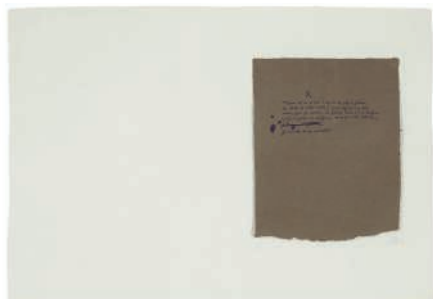
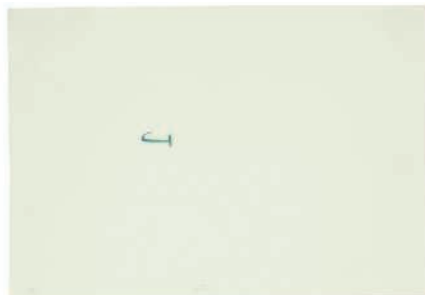
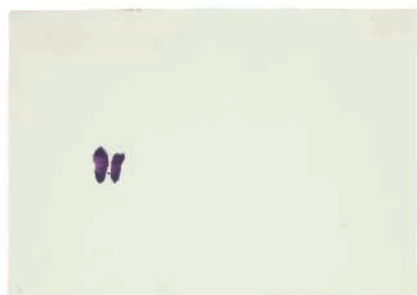
Image: 29 $\frac{1}{4}$ x 35 $\frac{1}{2}$ in. (756 x 905 mm.)

Sheet: 33 $\frac{3}{8}$ x 39 $\frac{1}{2}$ in. (860 x 1007 mm.)

\$5,000-7,000

LITERATURE:

Cordes 57



45

ANTONI TÀPIES (1923-2012)

El pa a la barca: ten plates

ten lithographs in colors with collage from the set of 25, on Guarro paper watermark *Tàpies*, 1963, each signed in pencil and numbered 18/40 (there were also 70 examples numbered 41 through 100, fifteen examples in Roman numerals), published by Sala Gaspar, Barcelona, lacking the accompanying book, each framed

Each Sheet: 15 x 21½ in. (381 x 546 mm.)

(10)

\$1,500-2,000

LITERATURE:

Galfetti 54, 59, 60, 61, 63, 64, 66, 67, 70



46

BILL JENSEN (B. 1945)

Lie-Light

etching and aquatint in colors, on Arches Lavis Fidelis paper, 1989-90, signed, titled and dated in pencil on the reverse, numbered 42/55 (there were also ten 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: 9 $\frac{3}{8}$ x 14 $\frac{7}{8}$ in. (245 x 378 mm.)
Sheet: 18 $\frac{3}{8}$ x 22 $\frac{7}{8}$ in. (467 x 581 mm.)

\$1,000-2,000



47

BILL JENSEN (B. 1945)

For Alice

etching and aquatint in colors, on Arches En Tout Cas paper, 1990-91, signed, titled and dated in pencil on the reverse, numbered 26/45 (there were also thirteen artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed
Image: 14 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in. (365 x 365 mm.)
Sheet: 22 $\frac{1}{2}$ x 21 $\frac{3}{4}$ in. (572 x 553 mm.)

\$1,000-2,000



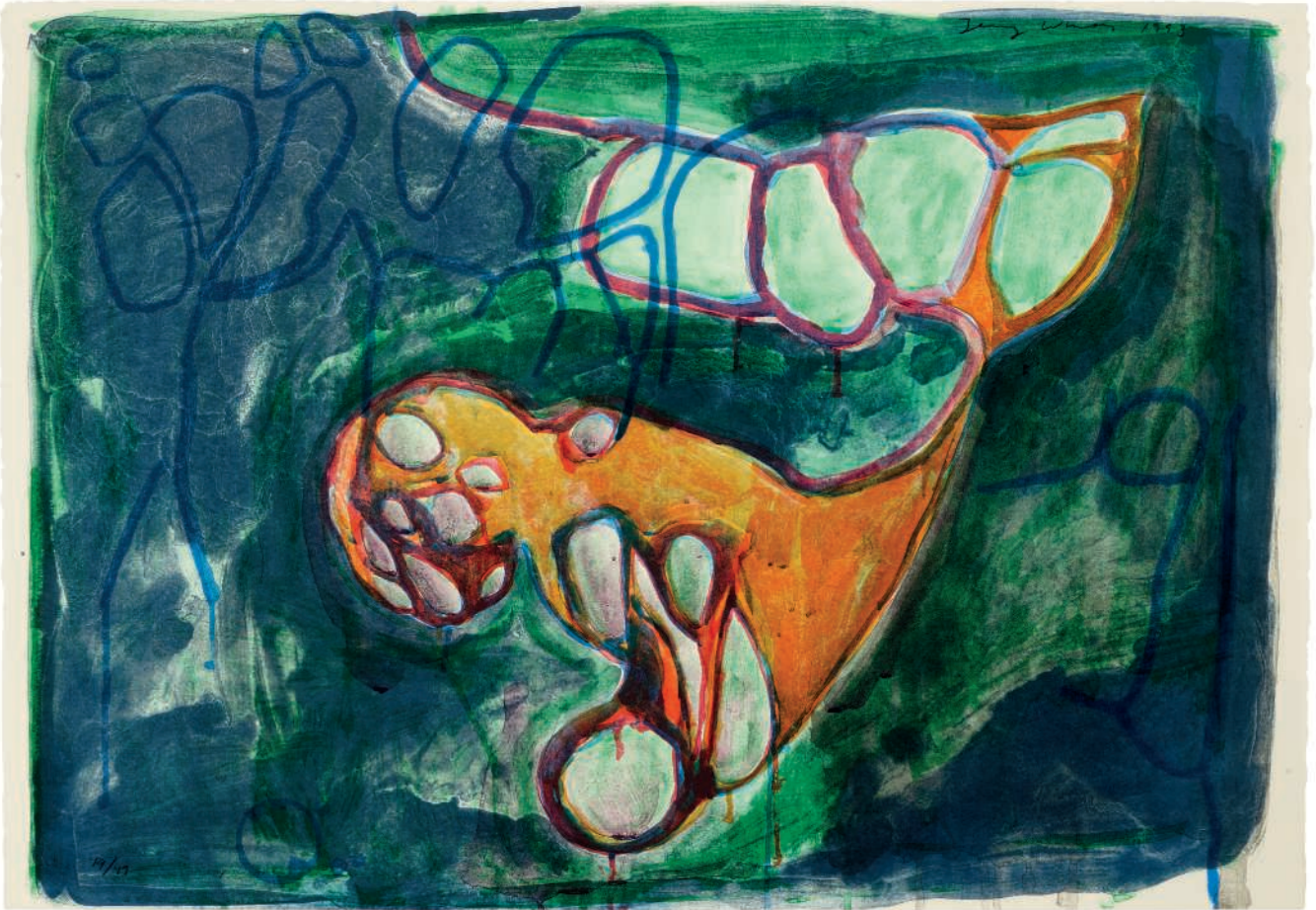
48

BILL JENSEN (B. 1945)

For Alice Too

etching and aquatint in colors, on Arches En Tout Cas paper, 1990, signed, titled and dated in pencil on the reverse, numbered 31/51 (there were also eleven 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: 13 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in. (340 x 352 mm.)
Sheet: 20 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in. (530 x 530 mm.)

\$1,000-2,000



49

TERRY WINTERS (B. 1949)

Locus

lithograph in colors, on Arches Cover Stock paper, 1993, signed and dated in pencil, numbered 19/49 (there were also ten artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 24 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (632 x 911 mm.)

\$1,000-2,000

LITERATURE:

Sojka 96



50

TERRY WINTERS (B. 1949)

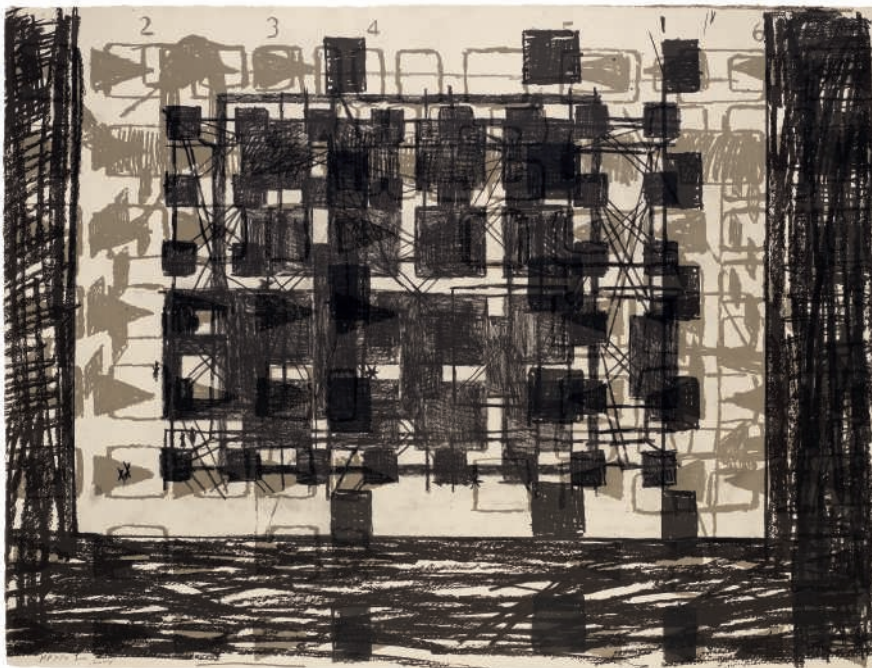
Section

lithograph in colors, on Torinoko paper, 1991, signed and dated in pencil, numbered 26/68 (there were also four artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 59% x 40% in. (1515 x 1026 mm.)

\$2,000-3,000

LITERATURE:

Sojka 57



51

TERRY WINTERS (B. 1949)

Cell

lithograph in colors, on J. Whatman 1953 buff paper, 2004, initialed and dated in pencil, numbered 'PP 4/4' (a printer's proof, the edition was ten), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in very good condition
Sheet: 23 x 30% in. (584 x 772 mm.)

\$1,000-1,500

LITERATURE:

Finch & Semff 20



52

KIKI SMITH (B. 1954)

Worm

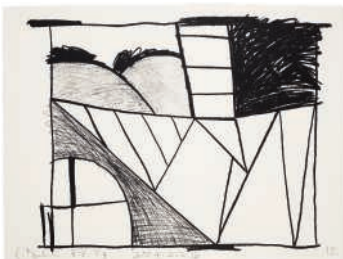
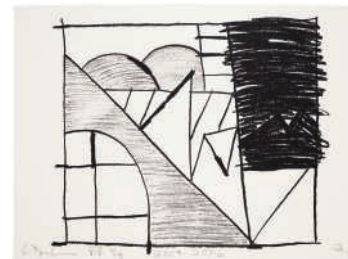
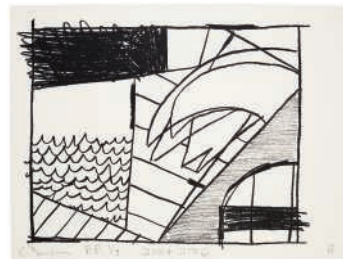
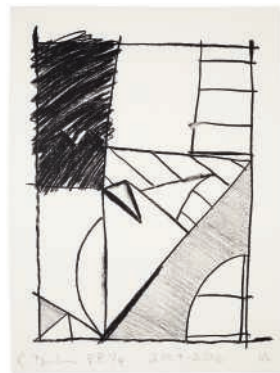
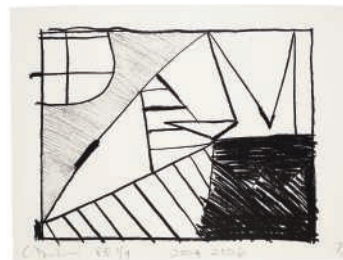
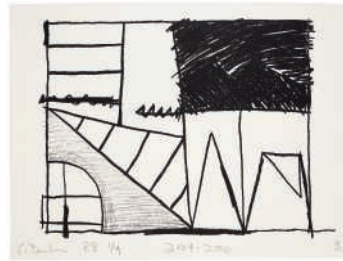
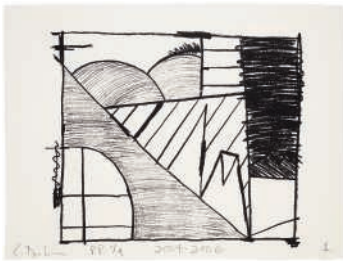
photogravure, etching and aquatint with collage, on various wove and *Japon* papers, 1992, signed and dated in pencil, numbered 8/50 (there were also ten artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in generally very good condition, framed

Sheet: 42 $\frac{7}{8}$ x 61 $\frac{1}{2}$ in. (1089 x 1562 mm.)

\$6,000-8,000

LITERATURE:

Weitman 64



53

CARROLL DUNHAM (B. 1949)

Untitled

the complete set of fourteen lithographs, on Fabriano Esportazione paper, 2006, each signed, dated '2004-2006' and annotated '1' through '14' respectively, numbered 'P.P. 1/4' (a printer's proof set, the edition was five), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, each the full sheet, in very good condition
Each Sheet: 22½ x 30 in. (562 x 762 mm)

(14)

\$8,000-12,000



Carroll Dunham

1991

28/38

54

CARROLL DUNHAM (B. 1949)

Analysis

wood engraving in colors, on Saunders paper, 1991, signed and dated in pencil, numbered 28/38 (there were also six 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: 23 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in. (594 x 800 mm.)
Sheet: 31 $\frac{1}{8}$ x 38 $\frac{3}{4}$ in. (791 x 984 mm.)

\$1,000-1,500



55

JANE HAMMOND (B. 1950)

Full House

etching, drypoint, aquatint, screenprint and lithograph in colors with collage, on wove paper, 1993, signed and dated '1992-3' in pencil, numbered 19/32, published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in generally very good condition, framed
Sheet: 78 $\frac{3}{4}$ x 51 in. (1991 x 1295 mm.)

\$2,000-3,000

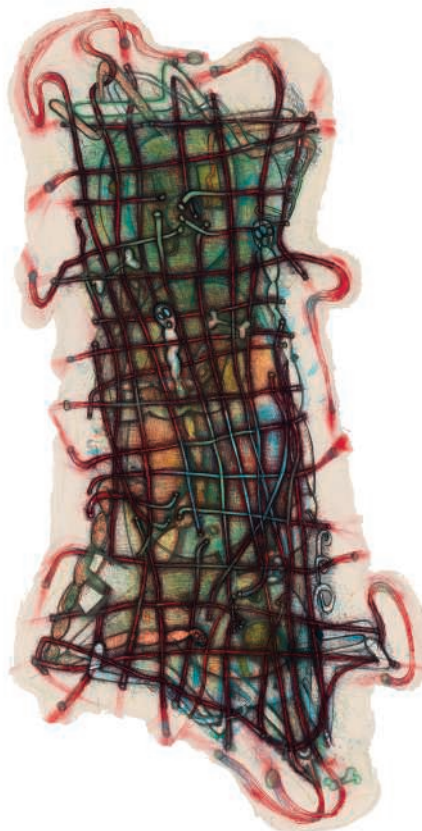
56

ELIZABETH MURRAY (1940-2007)

Wiggle Manhattan

lithograph in colors, on *Japon* paper, 1992, signed, titled and dated in pencil on the reverse, numbered 8/47 (there were also ten artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 58¾ x 28¾ in. (1492 x 727 mm.)

\$2,000-3,000



57

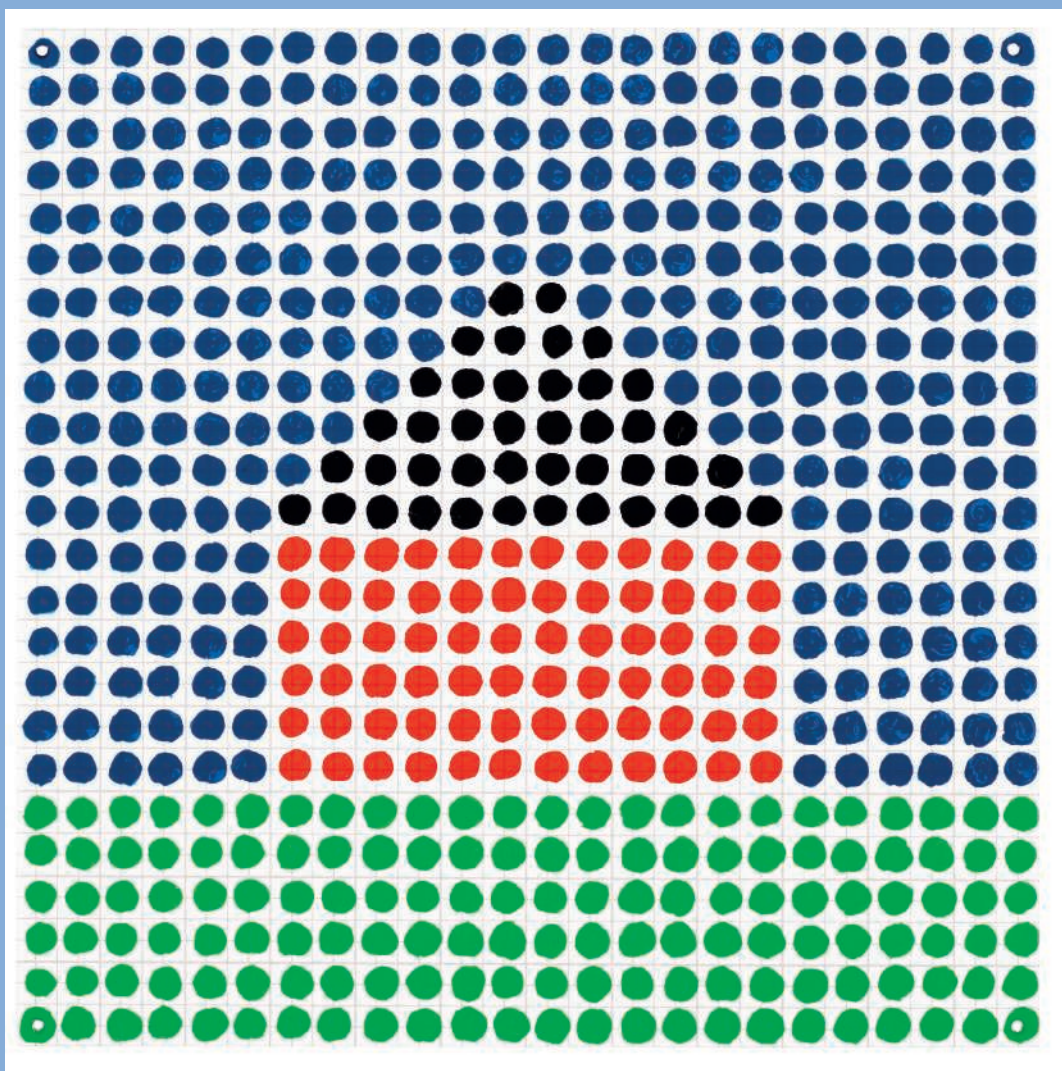
ELIZABETH MURRAY (1940-2007)

Shoe String

three-dimensional lithograph in colors, on multiple sheets of Arches Cover paper, 1993, signed and dated in pencil, numbered 8/70 (there were also six artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in very good condition, in the original frame
Overall: 40¾ x 33¾ x 5 in. (1035 x 857 x 127 mm.)

\$800-1,200





58

JENNIFER BARTLETT (B. 1941)

House

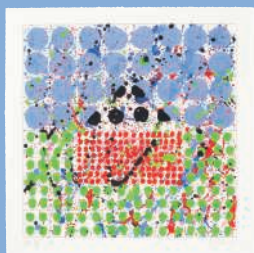
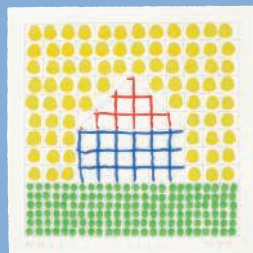
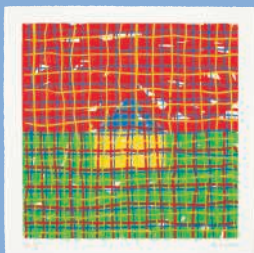
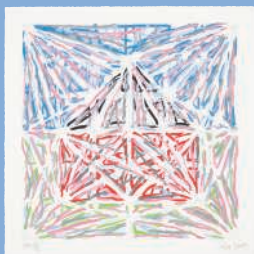
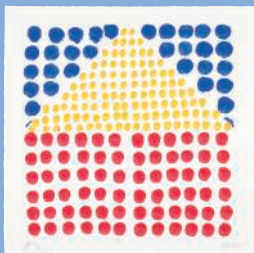
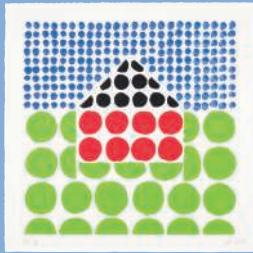
the complete set of 25 screenprints in colors and one screenprint on metal (signed and dated in ink on the reverse), on Somerset paper, 2003, each initialed and dated in pencil and numbered PP 2/4 (a printer's proof set, the edition was 60), published by Brand X Editions, Long Island City, New York, each with full margins, in very good condition, with the original yellow cloth-covered portfolio with the title and the artist's name printed in red and blue, ten framed

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

Each Sheet: 14 x 14 in. (356 x 356 mm.)

(album)

\$15,000-20,000





59

•59

JENNIFER BARTLETT (B. 1941)

In the Garden #40

the complete set of four screenprints with woodcut in colors, on Japanese handmade Echizen Hosho paper, 1983, the last panel signed and dated in pencil, the first three panels initialed on the reverse, each annotated 'A' through 'D' respectively on the reverse, numbered 'PP 1/3' (a printer's proof set, the edition was 68), co-published by the artist and Simca Print Artists Inc., New York, with the Simca blindstamp on panel D, each the full sheet, in very good condition

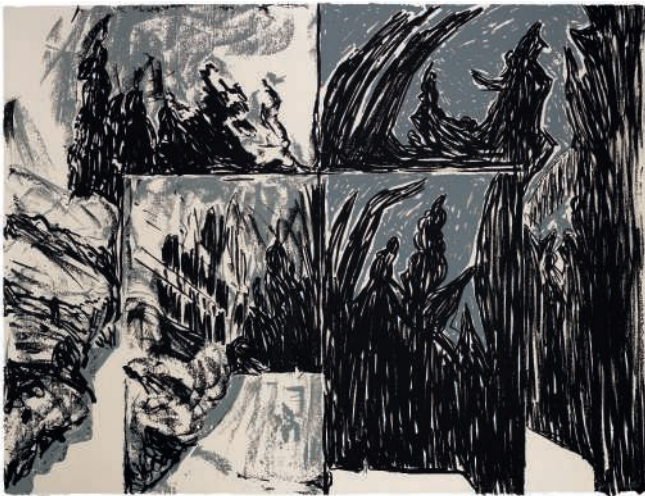
Each Sheet: 22 $\frac{3}{8}$ x 30 in. (581 x 762 mm.)

(4)

\$800-1,200

LITERATURE:

Orlando Museum 11



60

•60

JENNIFER BARTLETT (B. 1941)

In the Garden #118

screenprint in grey and black, on handmade Mino Kozo paper, 1982, signed and dated in pencil, numbered 'AP II/VI' (an artist's proof, the edition was 50), co-published by the artist and Simca Print Artists, New York, the full sheet, in very good condition

Sheet: 29 x 38 $\frac{1}{4}$ in. (737 x 972 mm.)

\$800-1,200

LITERATURE:

Orlando Museum 7

PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

61

JENNIFER BARTLETT (B. 1941)

From Rhapsody: House, Trees, Beach, Bird

the complete set of four drypoints with photo-etching and aquatint in colors, on TH Saunders paper, 1985, signed in pencil on sheet 'D', each annotated 'A' through 'D', respectively, and numbered 41/100, published by Harry N. Abrams, Inc., New York, the full sheets, in generally very good condition, with justification page and linen covered portfolio case

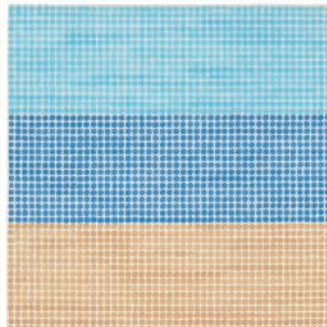
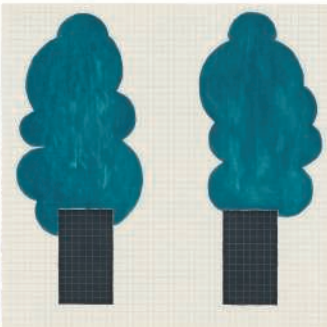
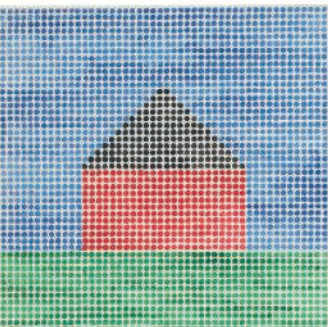
Each Sheet: 11 $\frac{7}{8}$ x 12 in. (302 x 305 mm.)

(4)

\$400-600

LITERATURE:

Orlando Museum of Art 13



61

50



62

MARTIN PURYEAR (B. 1941)

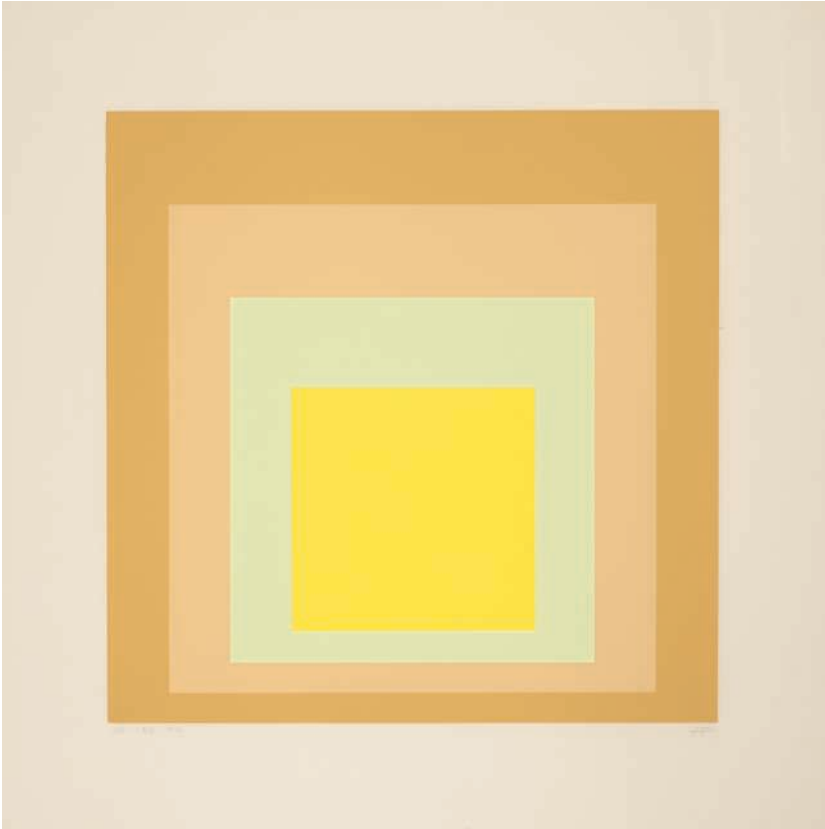
Untitled

offset lithograph, on handmade paper, 2017, signed and dated in pencil, numbered 19/20 (there were also sixteen artist's proofs), published by Parasol Unit Foundation for Contemporary Art, London, with full margins, in very good condition, framed

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

Sheet: 16 x 15 $\frac{1}{4}$ in. (406 x 400 mm.)

\$3,000-5,000



63

JOSEF ALBERS (1888-1976)

Three prints by the artist

including: **I-S h**, screenprint in colors, 1971, signed, titled and dated in pencil, numbered 39/100;

Sk-Ed, screenprint in colors, 1972 and **Mitered Square d**, from *Mitered Squares*, screenprint in colors, 1976

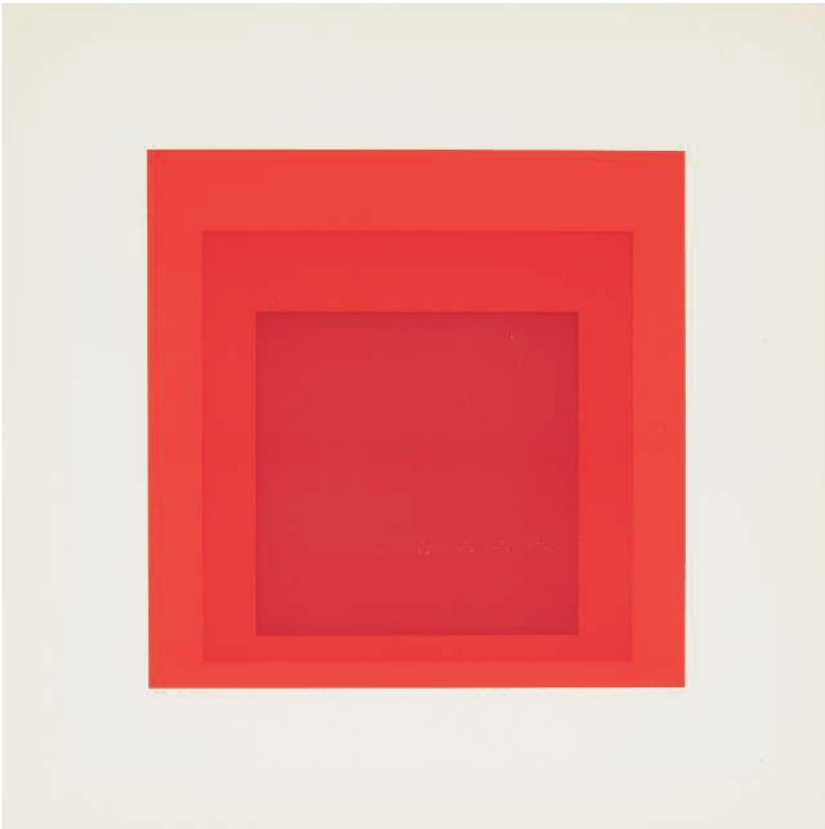
Largest Image: 13¾ x 13¾ in. (349 x 349 mm.)

Largest Sheet: 20 x 20 in. (508 x 508 mm.) (3)

\$3,000-5,000

LITERATURE:

Danilowitz 208; 214; 229.4



64

JOSEF ALBERS (1888-1976)

GB 2

screenprint in colors, on German Etching paper, 1969, initialed, titled and dated in pencil, numbered 106/125, published by Ives-Sillman, Inc., New Haven, with their blindstamp, with full margins, occasional scuffs in places in the image, otherwise in good condition, framed

Image: 13¾ x 13¾ in. (349 x 349 mm.)

Sheet: 21¾ x 21¾ in. (543 x 543 mm.)

\$3,000-5,000

LITERATURE:

Danilowitz 188

65

JOSEF ALBERS (1888-1976)

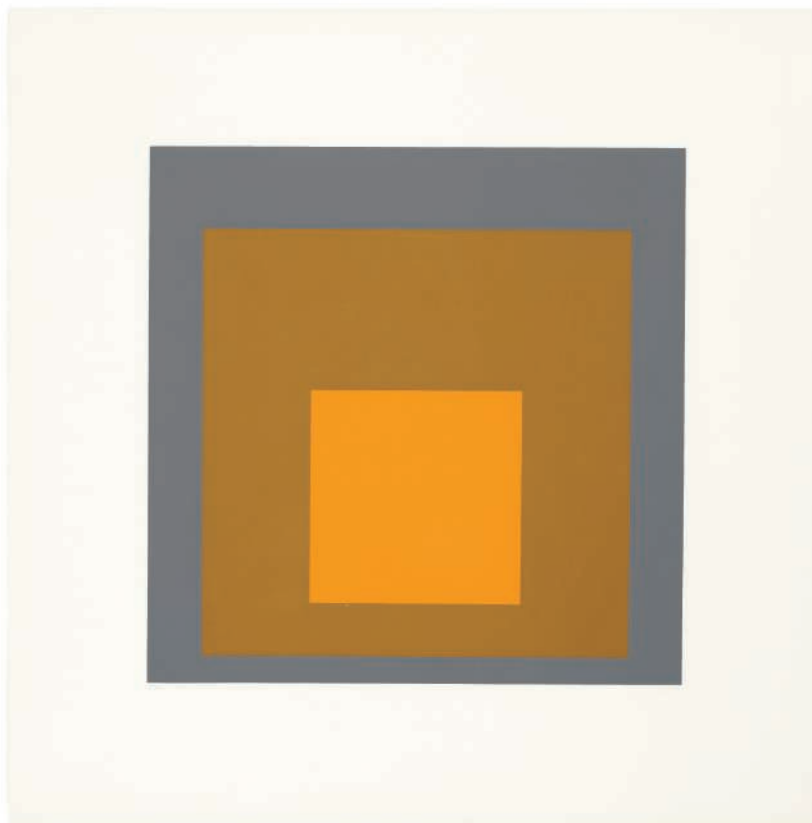
FGa

screenprint in colors, on Mohawk Superfine Bristol paper, 1968, signed, titled and dated in pencil, numbered '21-100', published by Ives-Sillman, Inc., New Haven, Connecticut, a pinpoint ink loss below the orange square, otherwise in good condition, framed
Image: 11 x 11 in. (279 x 279 mm.)
Sheet: 17 x 16 $\frac{1}{2}$ in. (432 x 429 mm.)

\$3,000-5,000

LITERATURE:

Danilowitz 179



66

JOSEF ALBERS (1888-1976)

WLS X, from *White Line Squares (Series II)*

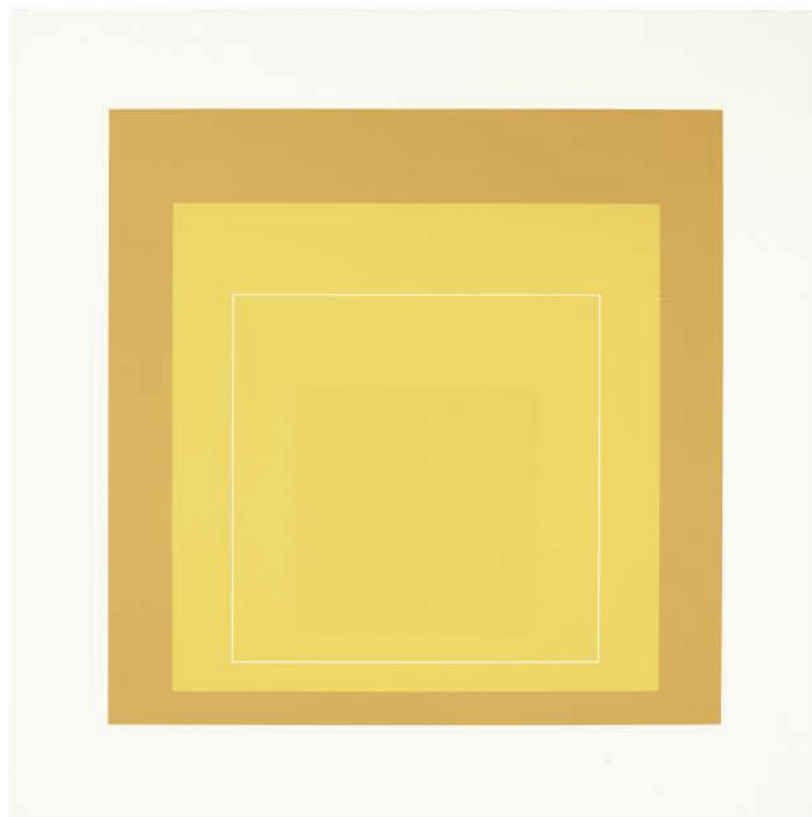
lithograph in colors, on Arches Cover paper, 1966, signed, titled and dated in pencil, numbered '35-125' (there were also fifteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, very slightly trimmed at the left sheet edge, otherwise in generally good condition, framed

Image: 15 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in. (397 x 397 mm.)
Sheet: 20 $\frac{3}{4}$ x 20 $\frac{3}{4}$ in. (527 x 524 mm.)

\$3,000-5,000

LITERATURE:

Danilowitz 172.2; Gemini 11





67

JOSEF ALBERS (1888-1976)

White Embossings on Gray (WEG): one plate

line-cut in gray with embossing, on Roleaf paper, 1971, signed, titled 'WEG I', and dated in pencil, numbered 91/125 (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 generally good condition, framed

Image: 23 x 15½ in. (584 x 394 mm.)

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

\$1,500-2,000

LITERATURE:

Danilowitz 204.I; Gemini 282



68

ROBERT RYMAN (B. 1930)

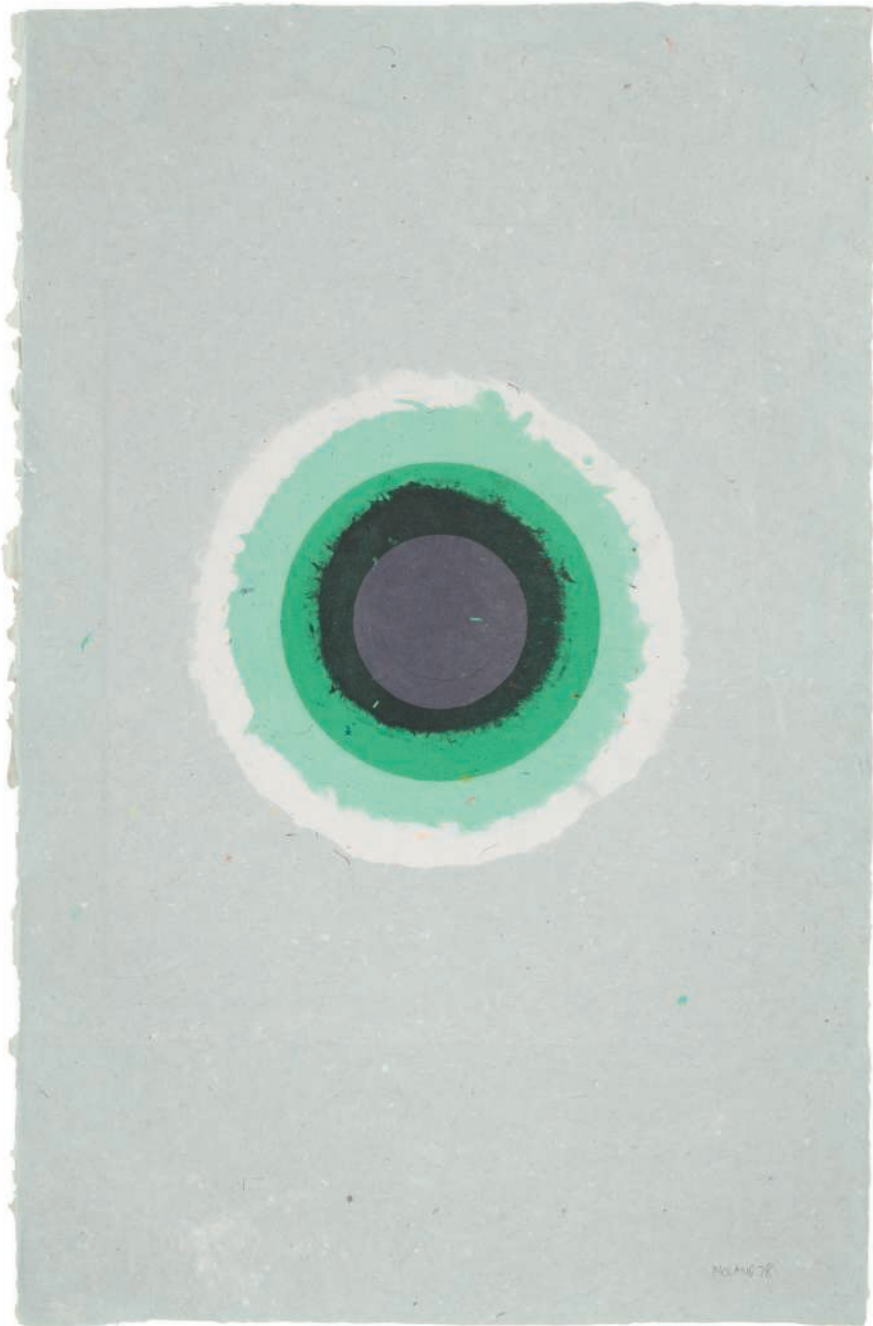
Robert Ryman Prints 1969-1993

the complete deluxe edition of six etchings, on various papers, 1993, one print signed and dated in pencil, numbered 28/50 (from the deluxe edition of 50, the total edition was 250), published by Parasol Press, New York, each the full sheet, in very good condition, with the title, text and justification pages and original gray cloth-covered portfolio

Overall: 14¾ x 14¾ x 1 in. (365 x 362 x 25 mm.)

(album)

\$3,000-5,000



69

KENNETH NOLAND (1924-2010)

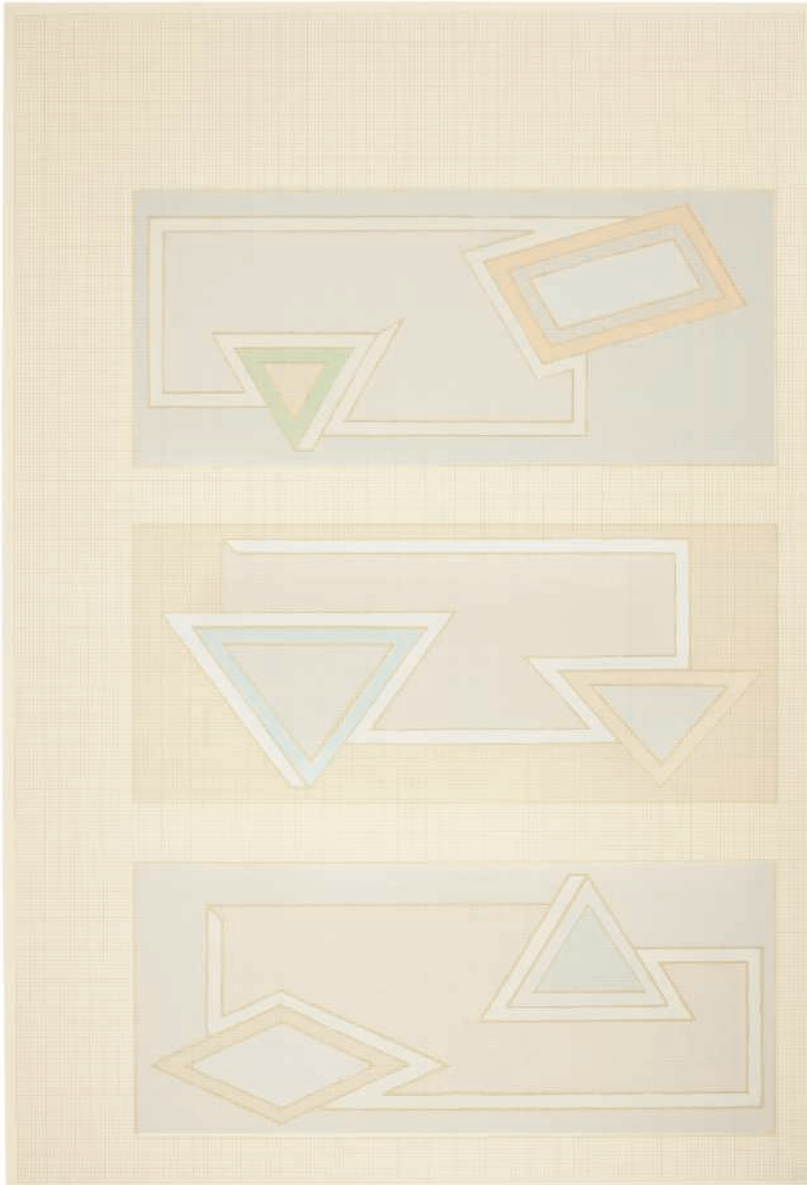
Circle II-5, from *Handmade Paper Project*

colored pressed paper pulp, 1978, signed and dated in pencil, annotated 'II-5' on the reverse, published by Tyler Graphics, Ltd., Bedford, New York, with the artist's and the publisher's blindstamps, the full sheet, in very good condition, framed

Sheet: 32 x 20% in. (813 x 524 mm.)

\$4,000-6,000

LITERATURE:
see Tyler 464



70

70

FRANK STELLA (B. 1936)

Pastel Stack

screenprint, on English Vellum Graph paper, 1970, signed and dated in pencil, numbered 16/100 (there were also fifteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the colors slightly attenuated, pale light-staining, otherwise in generally good condition, framed

Image: 39⁷/₈ x 27 in. (1013 x 686 mm.)

Sheet: 40⁷/₈ x 28 in. (1038 x 711 mm.)

\$2,000-3,000

LITERATURE:

Axson 48; Gemini 227

71

FRANK STELLA (B. 1936)

Del Mar, from Race Track

screenprint in colors, on Gemini Rag Board, 1972, signed and dated in pencil, numbered 69/75 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the colors attenuated, framed

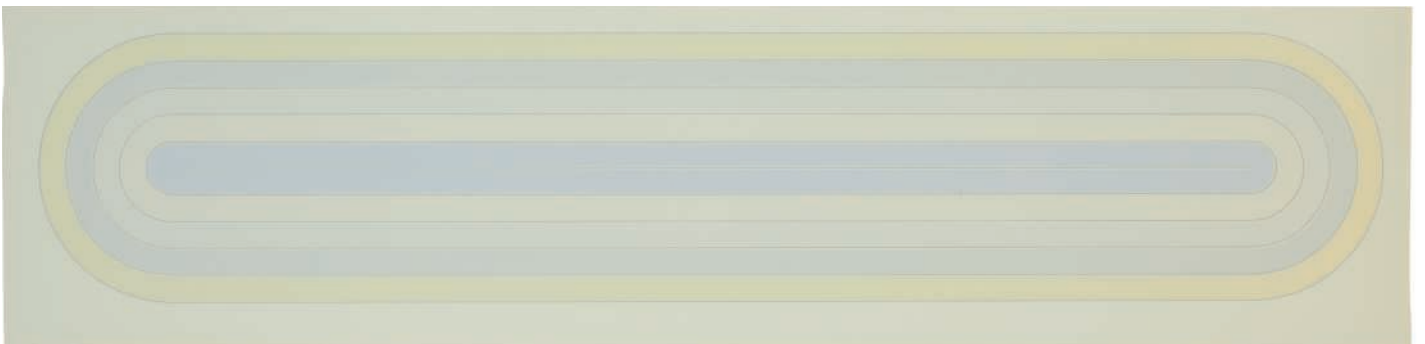
Image: 15 x 75¹/₄ in. (381 x 1911 mm.)

Sheet: 20¹/₄ x 80 in. (514 x 2032 mm.)

\$4,000-6,000

LITERATURE:

Axson 73; Gemini 377



71



72

FRANK STELLA (B. 1936)

Referendum '70

screenprint in colors, on Special Arjomari paper, 1970, signed and dated in pencil, numbered 167/200 (there were also fifteen artist's proofs), published by Gemini G.E.L., Los Angeles, with margins, areas of pale discoloration in places in the image, occasional pale moisture stains at the lower sheet edge, framed

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

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

\$5,000-7,000

LITERATURE:

Axsom 40; Gemini 229

73

DONALD JUDD (1928-1994)

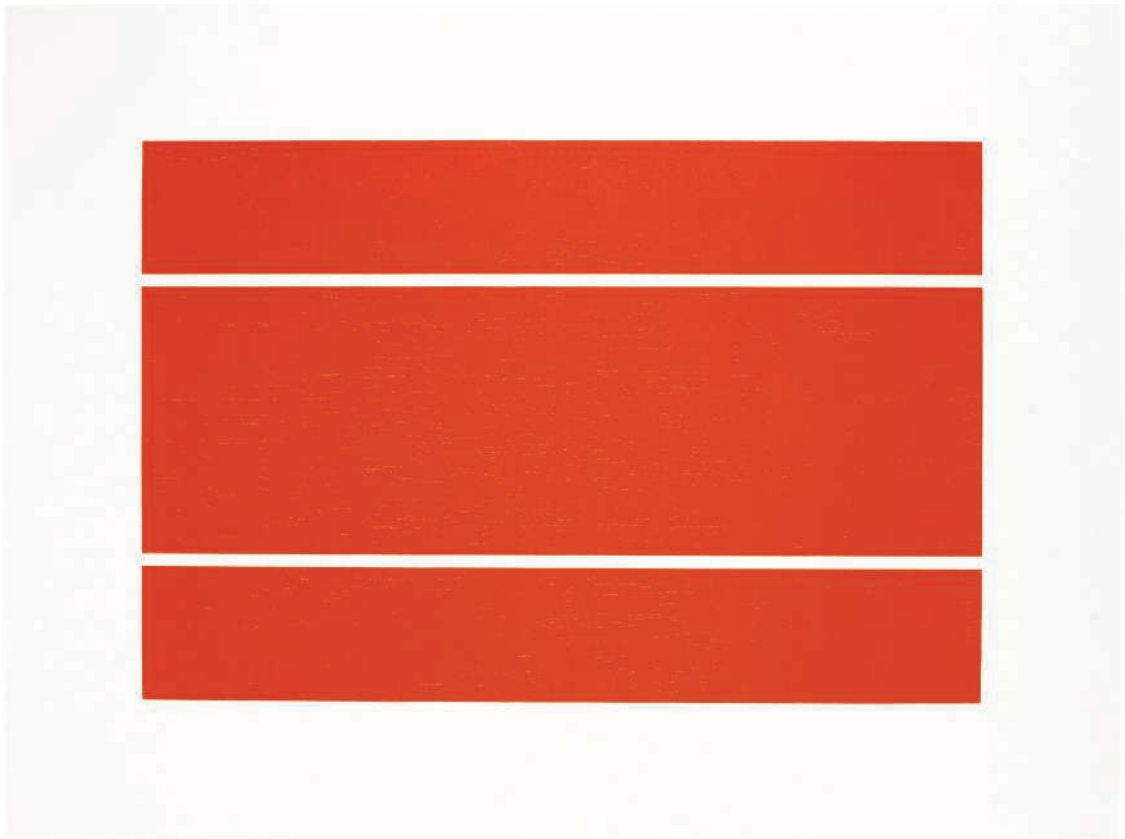
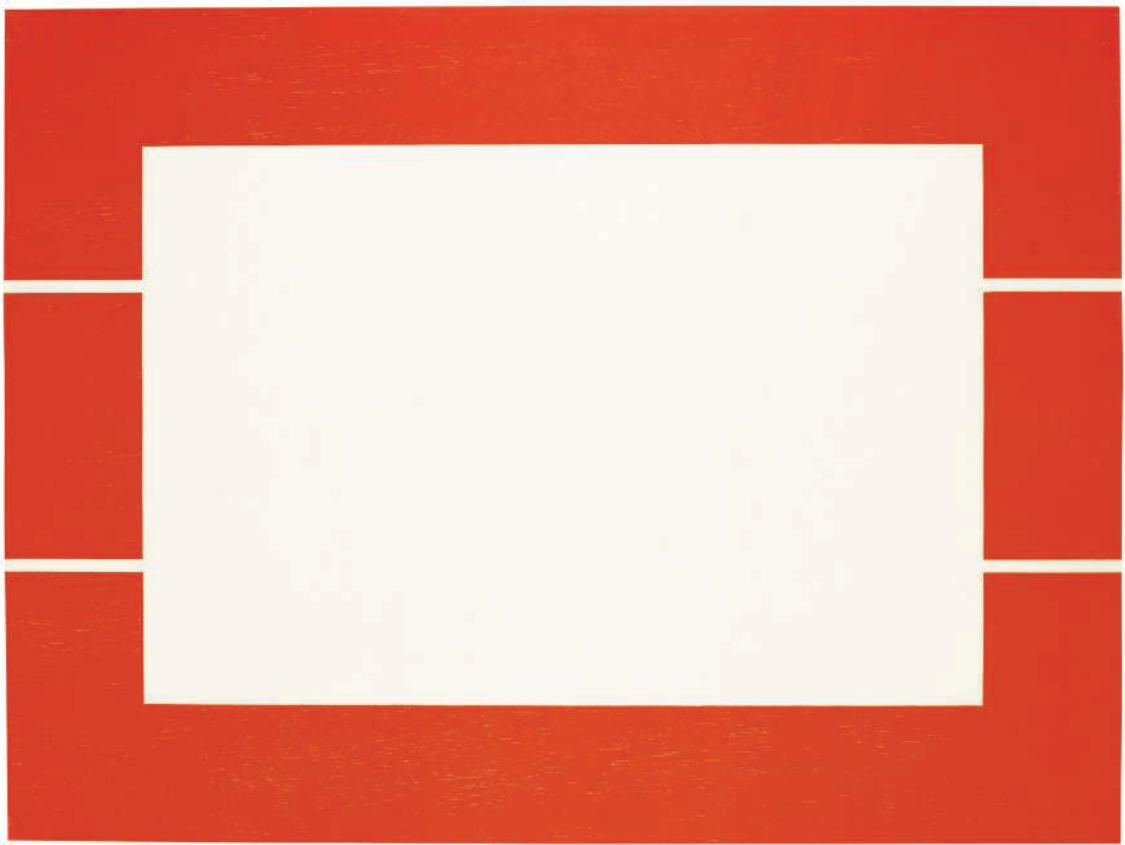
Untitled: two plates

two woodcuts in cadmium red light, on Okawara paper, 1988, each signed in pencil on the reverse, each numbered 22/25 (there were also ten artist's proofs), published by Brooke Alexander Editions, New York, each the full sheet, occasional pale foxmarks in places in the unprinted areas on Schellmann 165, hinge remains in places on the reverse sheet edges, each framed
Each Sheet: 23½ x 31⅞ in. (597 x 797 mm.) (2)

\$10,000-15,000

LITERATURE:

Schellmann 165 and 166





74

ELLSWORTH KELLY (1923-2015)

Yellow/Black, from *Series of Ten Lithographs*

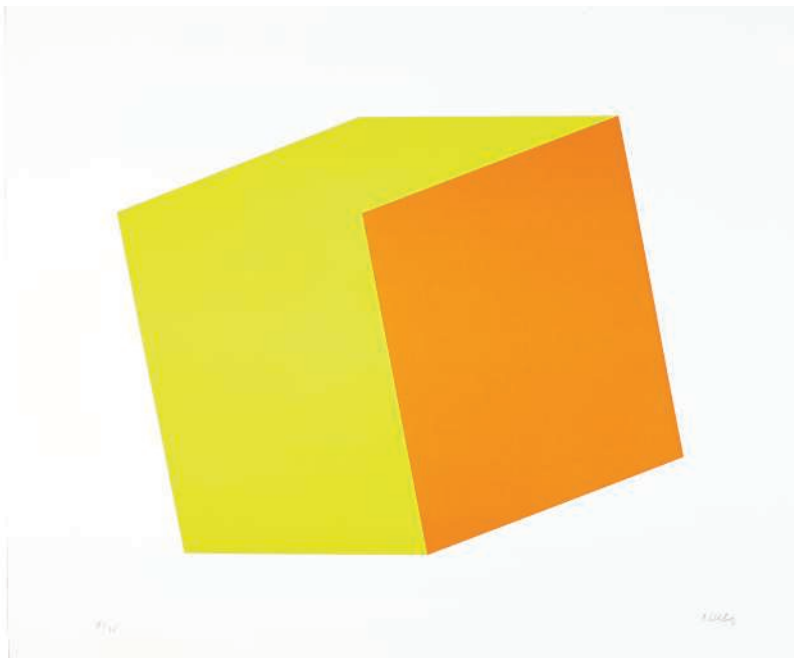
lithograph in yellow and black, on Special Arjomari paper, 1970, signed in pencil, numbered 24/75 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the sheet trimmed, the yellow slightly attenuated, framed

Sheet: 41¼ x 35½ in. (1048 x 905 mm.)

\$3,000-5,000

LITERATURE:

Axson 69; Gemini 238



75

ELLSWORTH KELLY (1923-2015)

Yellow/Orange, from *Series of Ten Lithographs*

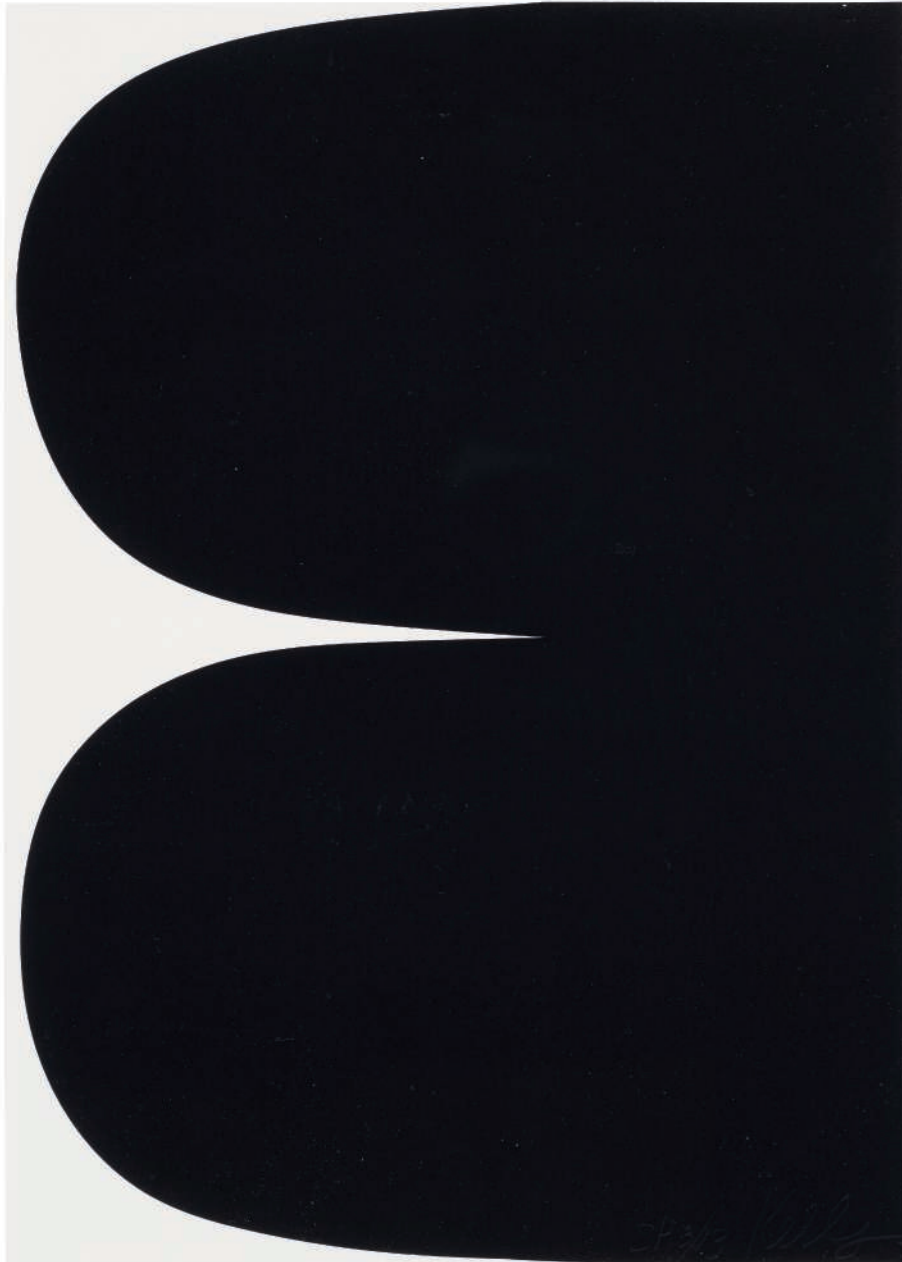
lithograph in yellow and orange, on Special Arjomari paper, 1970, signed in pencil, numbered 68/75 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the sheet trimmed, scattered pinpoint foxmarks in places throughout, framed

Sheet: 34¾ x 41¼ in. (886 x 1048 mm.)

\$3,000-5,000

LITERATURE:

Axson 70; Gemini 239



76

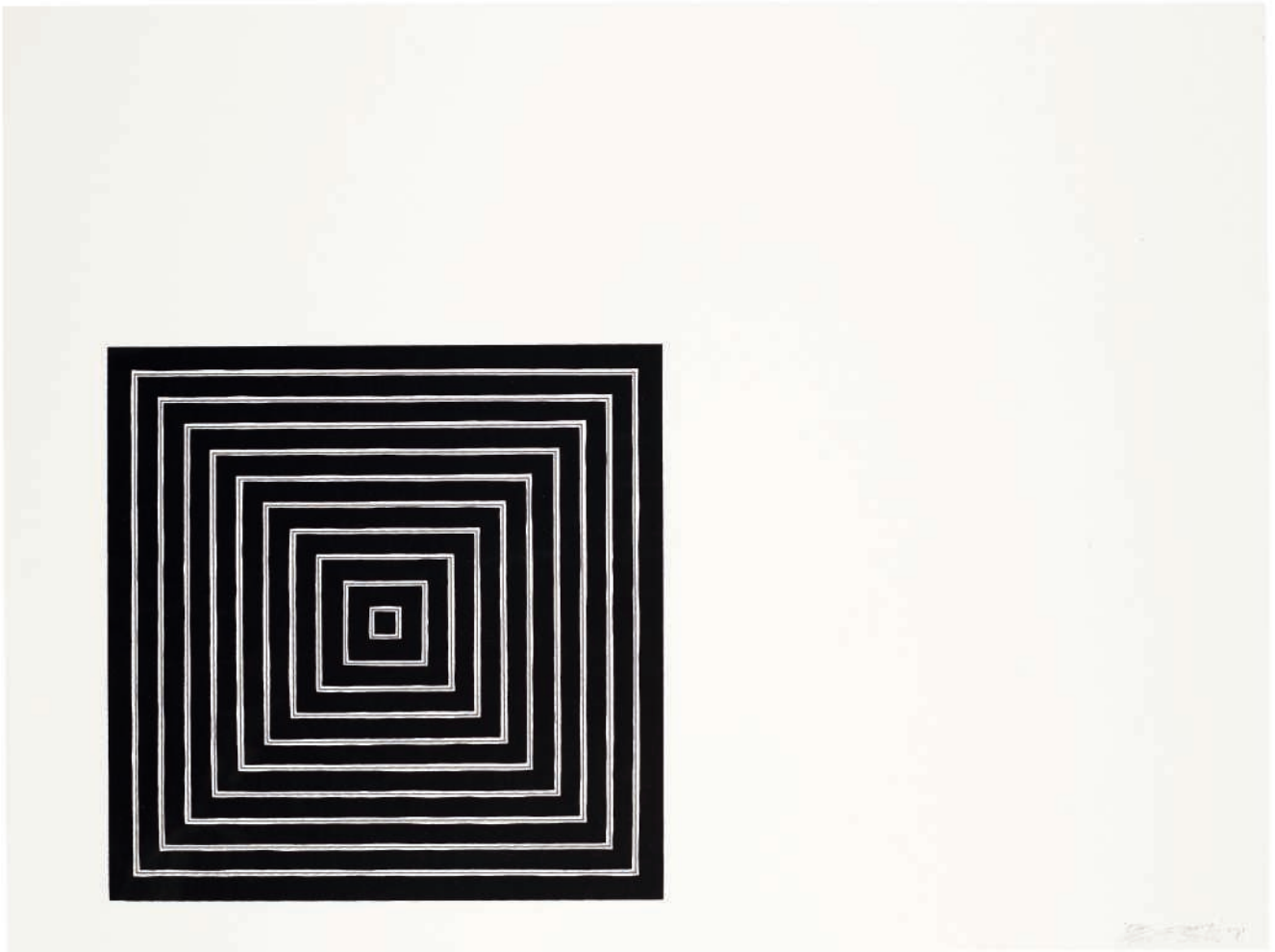
ELLSWORTH KELLY (1923-2015)

Untitled (for Obama), from *Artists for Obama*

lithograph in black, on wove paper, 2012, signed in pencil, numbered 'SP 3/13' (a proof aside from the edition of 150), published by Gemini G.E.L., Los Angeles, with their ink stamp on the reverse, the full sheet, in very good condition, framed

Sheet: 14 x 10 in. (356 x 254 mm.)

\$2,000-3,000



77

FRANK STELLA (B. 1936)

Angriff, from *Conspiracy: The Artist as Witness*

screenprint in black and grey, on Fabriano paper, 1971, signed and dated in pencil, numbered 52/150, published by the Center for Constitutional Rights, New York, with the artist's copyright ink stamp on the reverse, with full margins, in good condition

Image: 10½ x 10½ in. (267 x 267 mm.)

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

\$1,500-2,000

LITERATURE:

Axson 56.1



AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

•78

ELLSWORTH KELLY (1923-2015)

Concorde V, from *The Concorde Series*

etching and aquatint, on Arches Cover paper, 1981-82, signed in pencil, numbered 8/18 (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, the sheet unevenly toned, framed

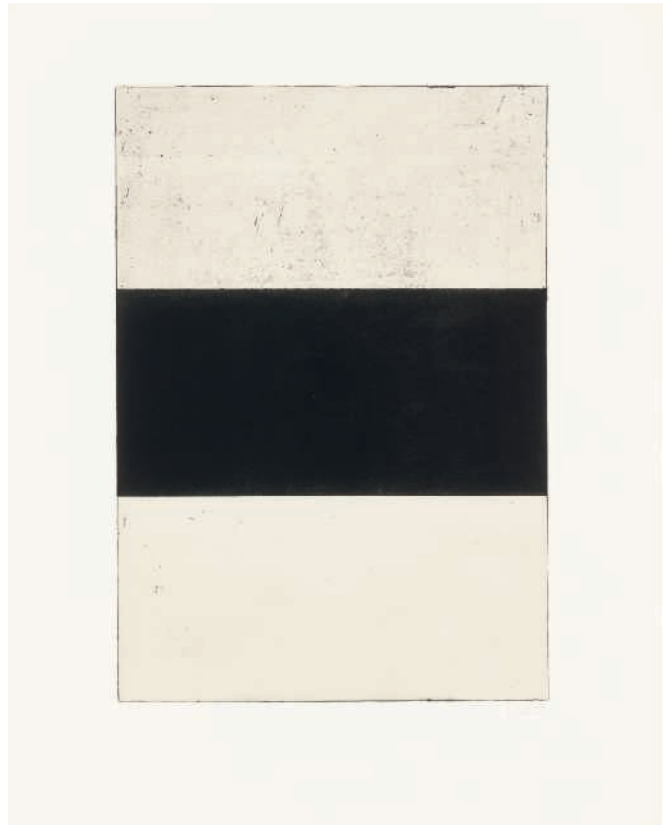
Image: 10¼ x 7¾ in. (260 x 187 mm.)

Sheet: 26½ x 21¼ in. (673 x 540 mm.)

\$3,000-5,000

LITERATURE:

Axsom 200



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

79

BRICE MARDEN (B. 1938)

Five Plates: one plate

etching, on Rives BFK paper, 1973, signed and dated in pencil, numbered 27/50 (there were also fifteen artist's proofs), published by Parasol Press, New York, with full margins, in generally good condition, framed

Image: 27¾ x 19¼ in. (695 x 489 mm.)

Sheet: 39¾ x 29¾ in. (1013 x 746 mm.)

\$5,000-7,000

LITERATURE:

Lewis 23a



80

FRANK STELLA (B. 1936)

Then Came a Stick and Beat the Dog, from *Illustrations After El Lissitzky's Had Gadya*

lithograph, linocut and screenprint in colors with collage and hand-coloring, on T.H. Saunders paper, 1984, signed and dated in pencil, numbered 2/60 (there were also ten artist's proofs), published by Waddington Graphics, London, the full sheet, in generally good condition, framed
Sheet: 52 $\frac{7}{8}$ x 52 $\frac{7}{8}$ in. (1343 x 1343 mm.)

\$5,000-7,000

LITERATURE:
Axsom 174



81

FRANK STELLA (B. 1936)

Jonah Historically Regarded, from *Moby Dick Engravings*

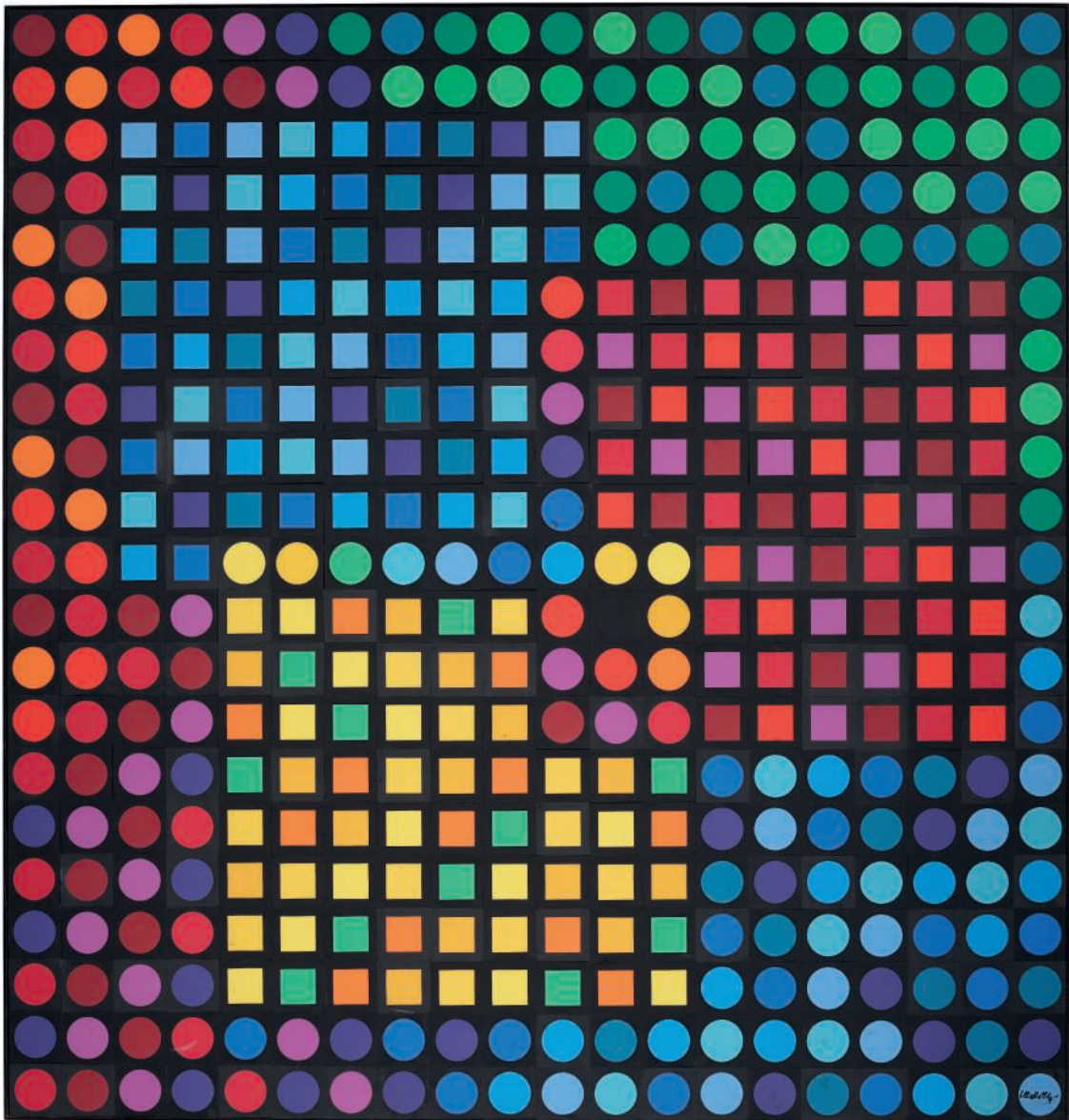
etching, aquatint, relief, screenprint, drypoint, Carborundum and engraving in colors, on TGL handmade paper, 1991, signed and dated in pencil, numbered 8/30 (there were also fourteen artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

Sheet: 74 x 55 in. (1880 x 1397 mm.)

\$8,000-12,000

LITERATURE:

Axson 204



82

VICTOR VASARELY (1906-1997)

Orion Noir Negative

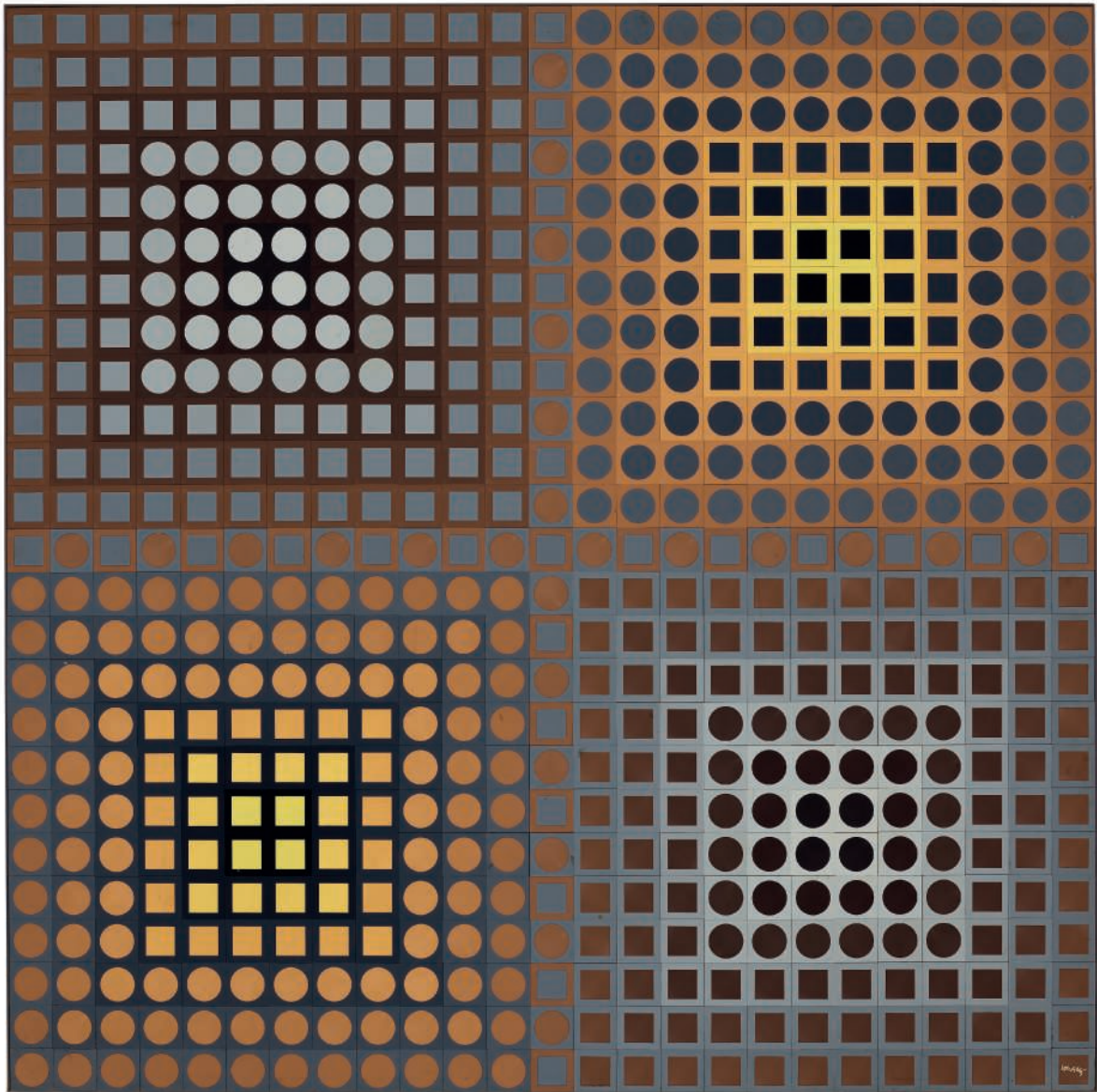
collage inlay of BASF Polystyrene color blocks, 1970, signed in black ink, signed and numbered 14/100 on a label on the reverse, published by Editions Pyra A. G., Zurich, scuffs and areas of discoloration throughout, in the original artist's frame

Overall: 41% x 39% in. (1057 x 1007 mm.)

\$3,000-5,000

LITERATURE:

Benavides & Vasarely 1672



83

VICTOR VASARELY (1906-1997)

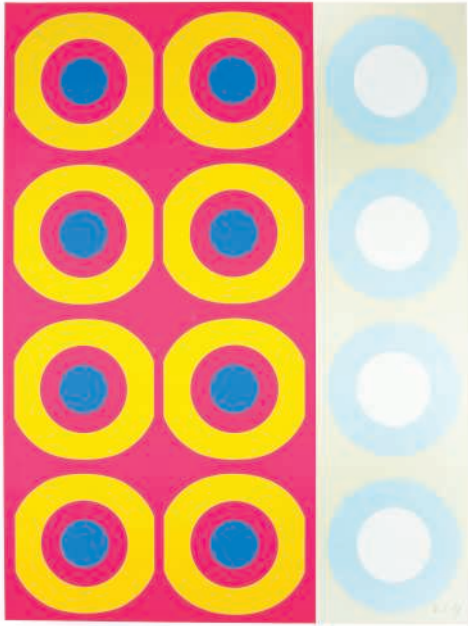
Eg. 1-2 Yellow-Grey Positive

collage inlay of BASF Polystyrene color blocks, 1973, with the artist's incised signature, signed and numbered 3/4 on a label on the reverse, published by Editions Pyra A. G., Zurich, scuffs in places throughout, otherwise in generally good condition, in the original artist's frame
Overall: 39% x 39% in. (1007 x 1007 mm.)

\$3,000-5,000

LITERATURE:

Benavides & Vasarely 1707



84

PETER GEE (1932-2005)

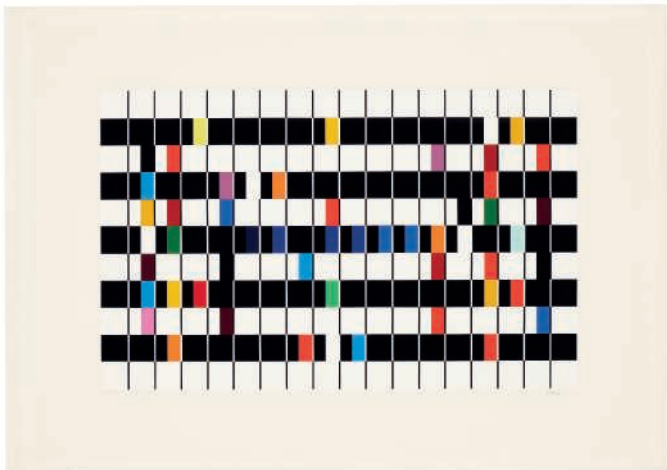
Four prints by the artist

four screenprints in colors, on smooth wove paper, *circa* 1965, each signed in pencil and annotated 'A/P' (each an artist's proof, from the edition of unknown size), in good condition

Largest Sheet: 40 x 29 $\frac{7}{8}$ in. (1016 x 759 mm.)

(4)

\$4,000-6,000



•85

YAACOV AGAM (B. 1928)

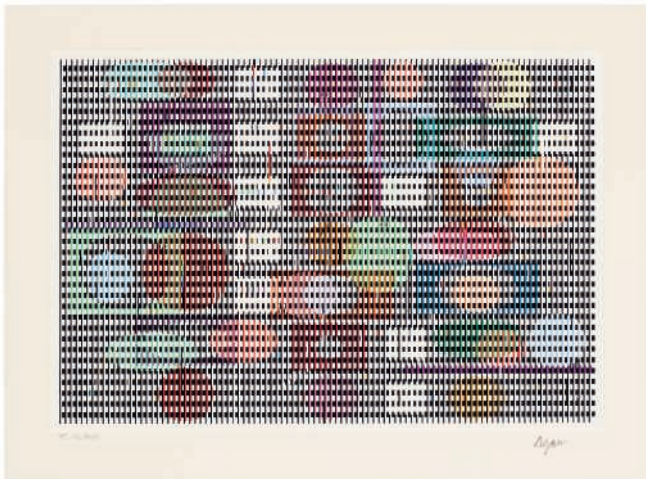
Movement I

screenprint in colors, on wove paper, *circa* 1977, signed in pencil, numbered 'H.C. 9/18' (a *hors-commerce* impression), published by Martin Lawrence Limited Editions, New York, with margins, pale light- and mat staining, otherwise in generally good condition, framed

Image: 17 $\frac{3}{4}$ x 28 $\frac{3}{8}$ in. (451 x 721 mm.)

Sheet: 27 $\frac{7}{8}$ x 39 $\frac{3}{4}$ in. (708 x 1010 mm.)

\$1,000-1,500



•86

YAACOV AGAM (B. 1928)

Metamorphosis

the complete set of five screenprints in colors, on wove paper, 1982, each signed and numbered 'HC XIV/XVIII' (a *hors-commerce* set, the edition was 180), published by Martin Lawrence Limited Editions, New York, with full margins, light-staining, otherwise in good condition, each framed

Image: 8 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in. (216 x 318 mm.)

Sheet: 12 x 16 in. (305 x 406 mm.)

(5)

\$3,000-5,000

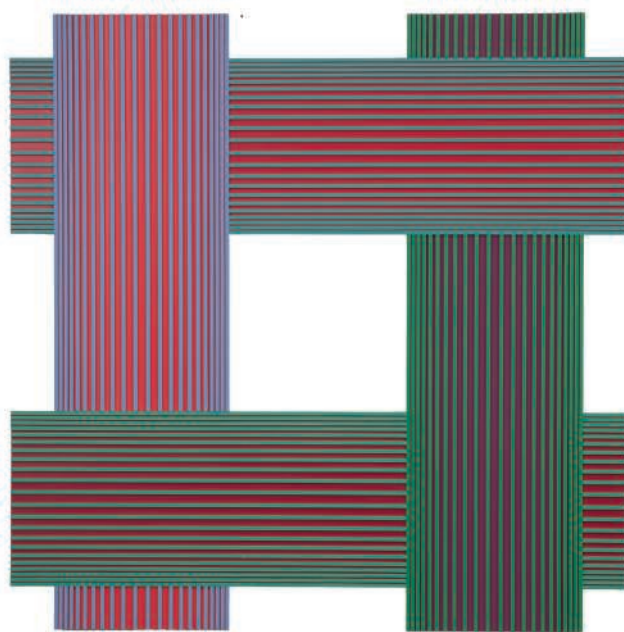
•87

RICHARD ANUSZKIEWICZ (B. 1930)

Translumina - Summer Reds

cast polyurethane relief multiple hand painted in acrylic in colors, 1991, signed, dated and numbered in black felt-tip pen on label affixed to the reverse, numbered 7/15 (there were also three artist's proofs), published by Graphicstudio, University of South Florida, Tampa, with their ink stamp on the reverse, in generally good condition
Overall: 41¼ x 41¼ x ¾ in. (1061 x 1061 x 19 mm.)

\$800-1,000



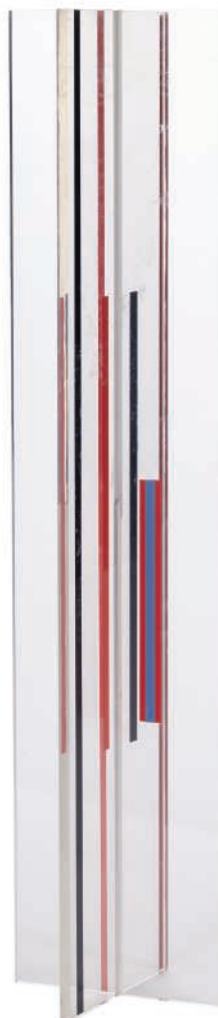
88

ILYA BOLOTOWSKY (1907-1981)

Untitled (Column)

Plexiglas multiple with screenprint in colors, circa 1970, with incised signature and numbered 31/125, in good condition
Overall: 30 x 7 x 7 in. (762 x 178 x 178 mm.)

\$1,000-2,000





89

SOL LEWITT (1928-2007)

Black with White Lines, Vertical, Not Touching, from *Conspiracy: The Artist as Witness*

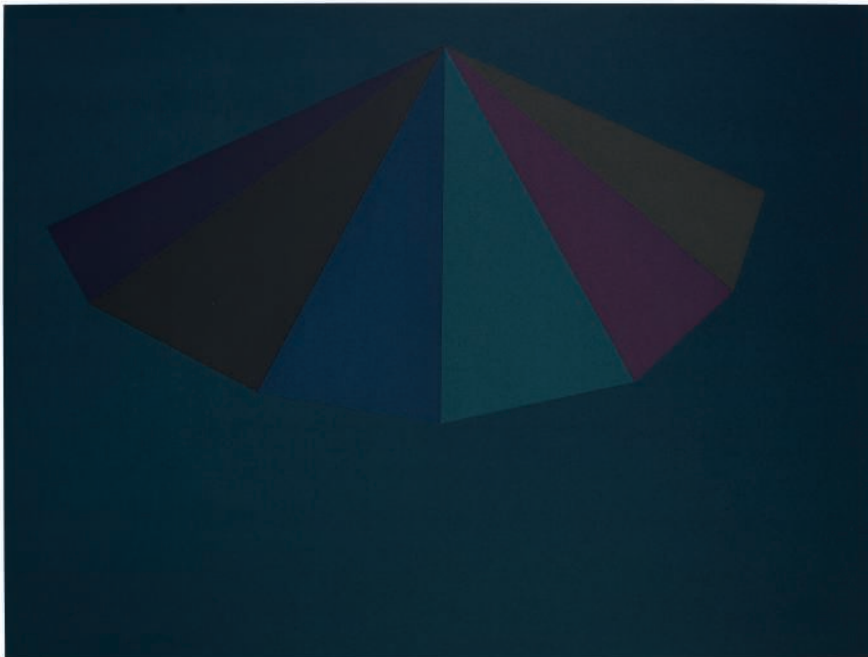
lithograph, on wove paper, 1970, signed in pencil and numbered 52/150 on the reverse, published by Chicago 7, Chicago, with the artist's copyright ink stamp on the reverse, the full sheet, in very good condition

Sheet: 17 x 23 $\frac{3}{4}$ in. (432 x 594 mm.)

\$1,500-2,000

LITERATURE:

Krakow 1970.07



90

SOL LEWITT (1928-2007)

A Pyramid, from *Für Joseph Beuys*

screenprint in colors, on Arches Cover paper, 1986, signed in pencil, numbered 'II/XXX' (there were also 90 in Arabic numerals and ten artist's proofs), co-published by Galerie Bernd Kluser and Edition Schellmann, Munich and New York, the full sheet, in good condition

Sheet: 24 x 31 $\frac{1}{2}$ in. (610 x 810 mm.)

\$3,000-5,000

LITERATURE:

Krakow 1986.03



91

SOL LEWITT (1928-2007)

Untitled (Purple)

lithograph with etching and aquatint in colors, on wove paper, 2004, signed in pencil, numbered 24/30, published by Landfall Press, Santa Fe, New Mexico, with full margins, in generally very good condition, framed

Image: 30 $\frac{3}{4}$ x 30 $\frac{3}{4}$ in. (781 x 781 mm.)

Sheet: 35 $\frac{5}{8}$ x 35 $\frac{5}{8}$ in. (905 x 908 mm.)

\$2,000-3,000

LITERATURE:

Krakow 2004.04





THE COLLECTION OF RICHARD L. WEISMAN



Richard L. Weisman was a prolific, passionate collector—a man whose love for art endeared him to some of the twentieth century’s most influential creative figures. Known for his eclectic taste and signature *joie de vivre*, Weisman’s prescient eye allowed him to assemble a remarkable collection of masterworks united by a wide-ranging connoisseurship—a grouping that spanned Post-War and Contemporary art, Design, American Illustration, and more. “Richard bought paintings without reassurances or validations of any kind,” recalled friend Amy Fine Collins. “He was there in the beginning at Roy Lichtenstein and Clyfford Still’s exhibitions, not only with the foresight to buy but also with the instinct to select their best canvases.” For Weisman, art represented an opportunity to explore the vast scope of human creativity, free from all constraints. “I personally don’t like to limit the scope of my collecting,” he stated simply. “I just love the art.”

Art and collecting were, in many ways, in Richard Weisman’s blood. “When you are young, you may feel that what you do as a collector has nothing to do with your family,” Weisman told an interviewer, “but my family background must have had some impact on me.” The son of the notable collectors Frederick and Marcia Weisman, Richard Weisman grew up surrounded by art and artists. His parents—famously depicted in David Hockney’s *American Collectors*, now at the Art Institute of Chicago—were two of California’s most distinguished connoisseurs and supporters of the Los Angeles County Museum of Art, the Museum of Contemporary Art, Los Angeles, and other institutions. Marcia’s brother, Norton Simon, too was a prominent California collector whose collection now resides in his eponymous museum in Pasadena. Richard Weisman’s first acquisition of his own came around his college years, when he purchased a work by the Chilean painter Roberto Matta. Dealer Richard Feigen described how “Richard’s buoyant enthusiasm for art carried from Matta in 1962—to the Ferus Gallery, Irving Blum’s pioneering Los Angeles gallery—to Warhol and Lichtenstein—through to the 1980s.” “He came to art more naturally,” Feigen added, “than anyone I know of his generation.”

During the formative years of Los Angeles’s cultural development, Weisman became a frequent visitor to galleries and artist studios, building the many connections and friendships for which he would become known. “Richard was very much there and always the careful observer,” Irving Blum said of the early years of the Ferus Gallery. “He quickly focused on the emerging Pop style, particularly Warhol and Lichtenstein. He chose carefully and assembled a distinguished collection by moving forward astutely.” In Los Angeles and New York, Weisman steadily assembled not only an exceptional grouping of masterworks—anchored by artists such as Warhol, Rothko, de Kooning, Still, Motherwell, Picasso, and Lichtenstein—but also a remarkable coterie of friends. “Artists, athletes, entertainers of all kinds,” friend Peter Beard observed, “ended up investing with his friendship and guidance.” Weisman became especially renowned for parties and gatherings in which individuals of all stripes came together in a joyous atmosphere infused with creative energy. “Andy Warhol, Roy Lichtenstein, Barnett Newman, Rauschenberg, Rosenquist, Clyfford Still, George Segal, John de Andrea, Arman, Basquiat, Keith Haring, Botero, even de Kooning,” Beard enthused. “We met them all at Richard’s.”

Among his many achievements in collecting, it is Richard Weisman’s close relationship with Andy Warhol for which he is best remembered. “Andy and I really got to be good friends in New York because of the social scene,” Weisman recalled, “and we also had the art world as a connection.” The collector described how the artist would often arrive at his apartment “with a whole bunch of paintings under his arm as presents.” When Weisman began to consider how to connect his seemingly disparate interest in sports and art—“I wanted to do something that would bring these two worlds together,” he said—the collector came to Warhol with a major commission. The *Athletes Series*, completed between 1977 and 1979, consisted of dozens of works depicting the major sports stars of the age—from Dorothy Hamill and Muhammed Ali to O.J. Simpson and Jack Nicklaus. “I chose the sports stars,” Weisman noted. “Andy didn’t really know



the difference between a football and a golf ball.” The influential group of sports stars were justifiably intrigued by the enigmatic Warhol, and the feeling was mutual. “Athletes really do have fat in the right places,” the artist wrote in his diaries, “and they’re young in the right places.” Weisman, who would gift many of the Athlete Series canvases to institutions, looked back fondly at the entire process. “We had quite an adventure,” he said. “It was fun times.”

Richard Weisman’s collection would evolve well into the 21st century, as his curiosity brought him to areas such as American Illustration—an area of the art historical canon he appreciated for its unique narrative ability and aesthetic resonance. “He makes decisions

based on a gut level—his first intuitive response or impression,” noted Los Angeles artist Laddie John Dill. “There is eclecticism at work on a very high level with the Rockwell and Warhol.... It’s an interesting mix. I really admire his approach to art. He is very much his own mind.” With Weisman’s passing in December 2018, the art world lost not only one of its most ardent patrons, but one of its most steadfast friends. Across a lifetime of collecting and connoisseurship, he created a legacy in art that continues to resonate. “Richard Weisman has had fun,” Peter Beard declared, “and much, much more.”

opposite: Andy Warhol, Kareem Abdul-Jabbar, Tom Seaver, Muhammad Ali, Chris Evert, Pelé, Doroty Hamil, OJ Simpson, Vitas Gerulaitis, Willie Shoemaker, Jack Nicklaus, 1977. © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

above: Andy Warhol and Richard Weisman at the unveiling of the Athlete Series, Columbus, 1979. Photographer unknown. Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.



92

ANDY WARHOL (1928-1987)

Onion, from *Campbell's Soup I*

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 168/250 (there were also 26 artist's proof sets lettered A-Z), published by Factory Additions, New York, with full margins, the red attenuated, framed

Image: 31 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in. (810 x 479 mm.)

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

\$15,000-20,000

LITERATURE:

Feldman & Schellmann II.47



93

ANDY WARHOL (1928-1987)

Vegetable, from Campbell's Soup I

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 168/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the red attenuated, handling creases in places, framed

Image: 31 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in. (810 x 479 mm.)

Sheet: 34 $\frac{7}{8}$ x 23 in. (886 x 584 mm.)

\$15,000-20,000

LITERATURE:

Feldman & Schellmann II.48



94

ANDY WARHOL (1928-1987)

Beef Consommé, from Campbell's Soup I

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 168/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the red attenuated, framed

Image: 31 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (810 x 479 mm.)

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

\$15,000-20,000

LITERATURE:

Feldman & Schellmann II.52



95

ANDY WARHOL (1928-1987)

Pepper Pot, from Campbell's Soup I

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 168/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the left sheet edge slightly trimmed, the red unevenly attenuated, framed

Image: 31 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (810 x 479 mm.)

Sheet: 35 x 22 $\frac{7}{8}$ in. (889 x 581 mm.)

\$7,000-10,000

LITERATURE:

Feldman & Schellmann II.51

96

ANDY WARHOL (1928-1987)

Black Bean, from *Campbell's Soup I*

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 168/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the red unevenly attenuated, framed

Image: 31 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (810 x 479 mm.)

Sheet: 35 x 22 $\frac{7}{8}$ in. (889 x 582 mm.)

\$7,000-10,000

LITERATURE:

Feldman & Schellmann II.44



97

ANDY WARHOL (1928-1987)

Old Fashioned Vegetable, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, stamp-numbered 73/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the red attenuated, framed

Image: 31 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (810 x 479 mm.)

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

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.54



98

ANDY WARHOL (1928-1987)

Oyster Stew, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, stamp-numbered 73/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the left sheet edge trimmed, the red unevenly attenuated, framed

Image: 31 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (810 x 479 mm.)

Sheet: 35 x 22 $\frac{7}{8}$ in. (889 x 581 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.60





•99

ROY LICHTENSTEIN (1923-1997)

Dinnerware: 136 pieces

136 glazed ceramics in black and white, 1966, each with the artist's stamped signature on the underside, from the edition of 800, published by Rosenthal Limitierte Kunststücken, Germany, in generally very good condition, lacking the original box

Largest Diameter: 10¼ in. (260 mm.)

(136)

\$7,000-10,000

LITERATURE:

not in Corlett

Including: 21 salad plates; 22 soup bowls; 24 dinner plates; 23 dessert plates; 22 cups; and 24 saucers



•100

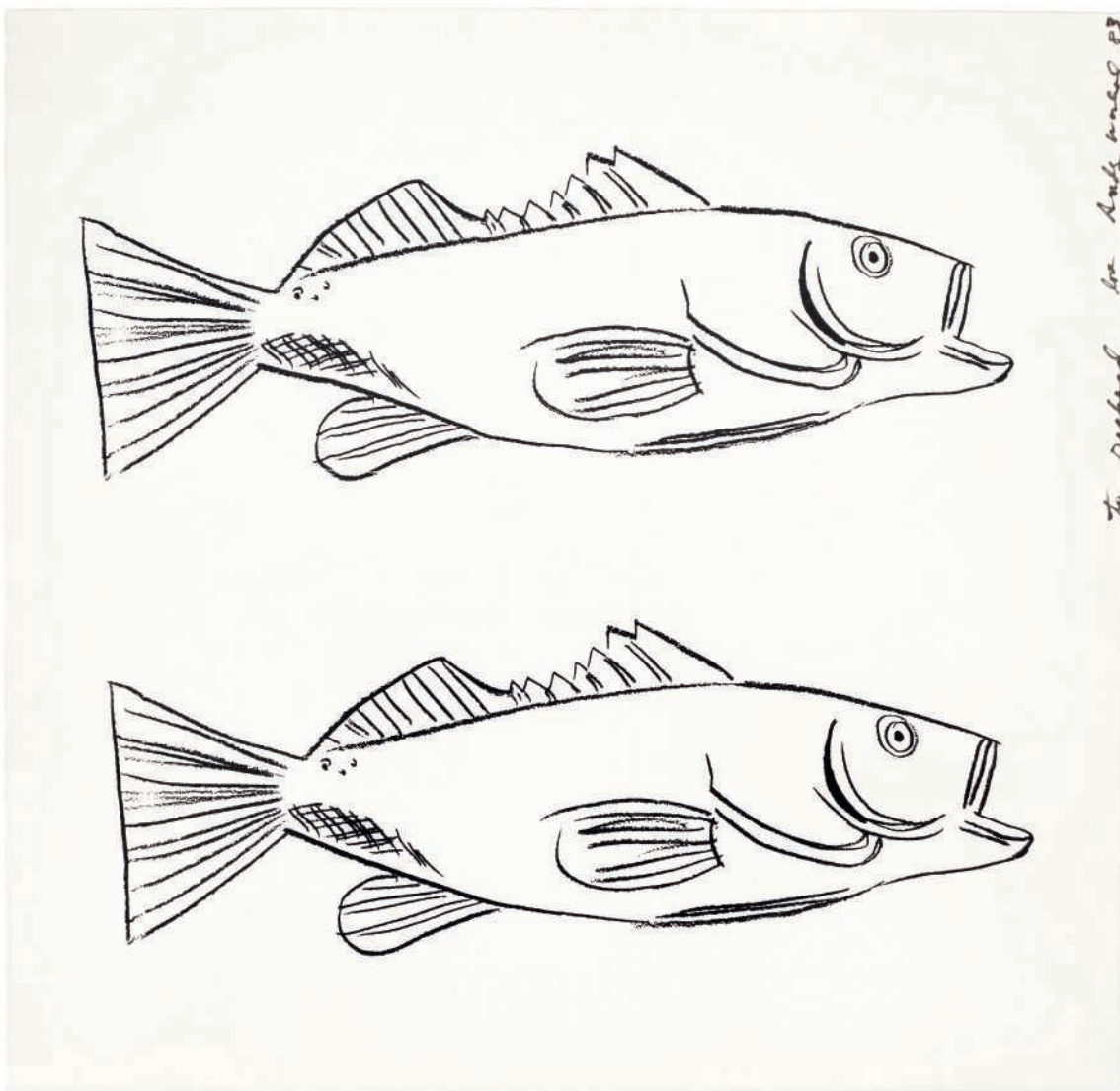
ROY LICHTENSTEIN (1923-1997)

Sandwich and Soda, from *Ten Works by Ten Painters*

screenprint in colors, on Mylar, 1964, from the edition of 500, published by The Wadsworth Atheneum, Hartford, Connecticut, the sheet trimmed at each edge (extending into the image at the left sheet edge), scuffs, rubbing and handling creases in places throughout, framed
Sheet: 18½ x 21⅝ in. (470 x 549 mm.)

\$2,000-3,000

LITERATURE:
Corlett 35



•101

ANDY WARHOL (1928-1987)

Fish

screenprint in black, on silk scarf, 1983, signed, dedicated 'to richard love Andy Warhol' and dated in felt-tip marker, from the edition of unknown size, pale discoloration in places, stapled to a stretcher at the edges, framed
Overall: 35½ x 36 in. (905 x 914 mm.)

\$5,000-7,000

LITERATURE:

see Feldman & Schellmann IIIA.40

•102

ROY LICHTENSTEIN (1923-1997)

CRAK!

offset lithograph in colors, on wove paper, 1963-1964, signed and dated '1964' in pencil, numbered 4/300, published by Leo Castelli Gallery, New York, with full margins, the red and yellow slightly attenuated, the upper left sheet corner missing, the lower left sheet edge reattached, losses and tears in places at the sheet edges, laid to a support, and other lesser defects, framed
 Image: 18½ x 27 in. (472 x 686 mm.)
 Sheet: 19½ x 27½ in. (489 x 702 mm.)

\$4,000-6,000

LITERATURE:
 Corlett II.2



•103

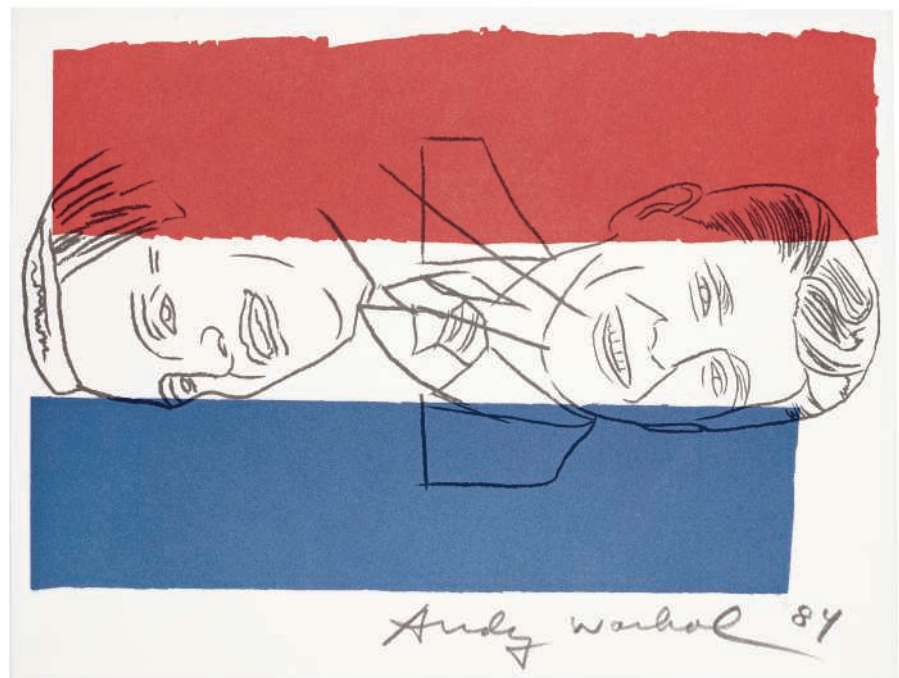
AFTER ANDY WARHOL (1928-1987)

Invitation (Election Night 1984)

offset lithograph in colors, on folded invitation (as issued), 1984, co-published by the artist and Frederick and Richard Weisman, New York and Washington D.C., the full sheet, in generally very good condition, framed
 Folded Sheet: 9¼ x 12½ in. (235 x 308 mm.)

\$1,000-1,500

LITERATURE:
 not in Feldman & Schellmann





104

ANDY WARHOL (1928-1987)

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

screenprints on 100 polystyrene boxes in ten colors, 1967, with incised initials in the lower blue box with Warhol's portrait, numbered 43/200 (there were also 25 examples lettered A-Y), published by Tanglewood Press, Inc., New York, in generally very good condition, framed
Overall: 20½ x 20½ x 2 in. (521 x 521 x 51 mm.)

\$18,000-25,000

LITERATURE:

Feldman & Schellmann II.17



105

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

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.98

106

ANDY WARHOL (1928-1987)

\$ (1): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 29/60 (from the edition of 60 unique variants, there were also ten artist's proofs), published by the artist, New York, the full sheet, in very good condition, framed

Sheet: 19½ x 15½ in. (495 x 397 mm.)

\$40,000-60,000

LITERATURE:

Feldman & Schellmann II.279

I like money on the wall. Say you were going to buy a \$200,000 painting. I think you should take that money, tie it up, and hang it on the wall. Then when someone visited you the first thing they would see is the money on the wall.

—Andy Warhol



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

107

ANDY WARHOL (1928-1987)

Camouflage

unique screenprint in colors, on Lenox Museum Board, 1987, signed in pencil on the reverse by the executor of the artist's estate, Frederick W. Hughes and numbered 'T.P 8/84' (a unique trial proof, the edition was 80), with the artist's copyright ink stamp on the reverse, the full sheet, scuffs in places throughout, otherwise in good condition, framed

Sheet: 37 $\frac{7}{8}$ x 38 in. (963 x 965 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann IIB.412

Isn't life just a series of images that change as they repeat themselves?

—Andy Warhol





108

ANDY WARHOL (1928-1987)

George Gershwin, from *Ten Portraits of Jews of the Twentieth Century*

screenprint in colors, on Lenox Museum Board, 1980, signed in pencil, numbered 125/200 (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts Inc., and Jonathan A. Editions, New York and Tel Aviv, Israel, with the artist's copyright ink stamp on the reverse, the full sheet, in generally very good condition

Sheet: 39 $\frac{7}{8}$ x 31 $\frac{1}{8}$ in. (1013 x 784 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.231

109

ANDY WARHOL (1928-1987)

Speed Skater, from *Art and Sports*

screenprint in colors, on Arches 88 paper, 1983, signed in pencil, numbered 'LXXXII/CL' (from the edition of 150, there were also ten artist's proofs in Roman numerals), published by Visconti Art Spectrum, Vienna, Austria, with the artist's copyright ink stamp on the reverse, the full sheet, in generally good condition, framed
Sheet: 33½ x 24¾ in. (851 x 619 mm.)

\$7,000-10,000

LITERATURE:

Feldman & Schellmann II.303



110

ANDY WARHOL (1928-1987)

Fish

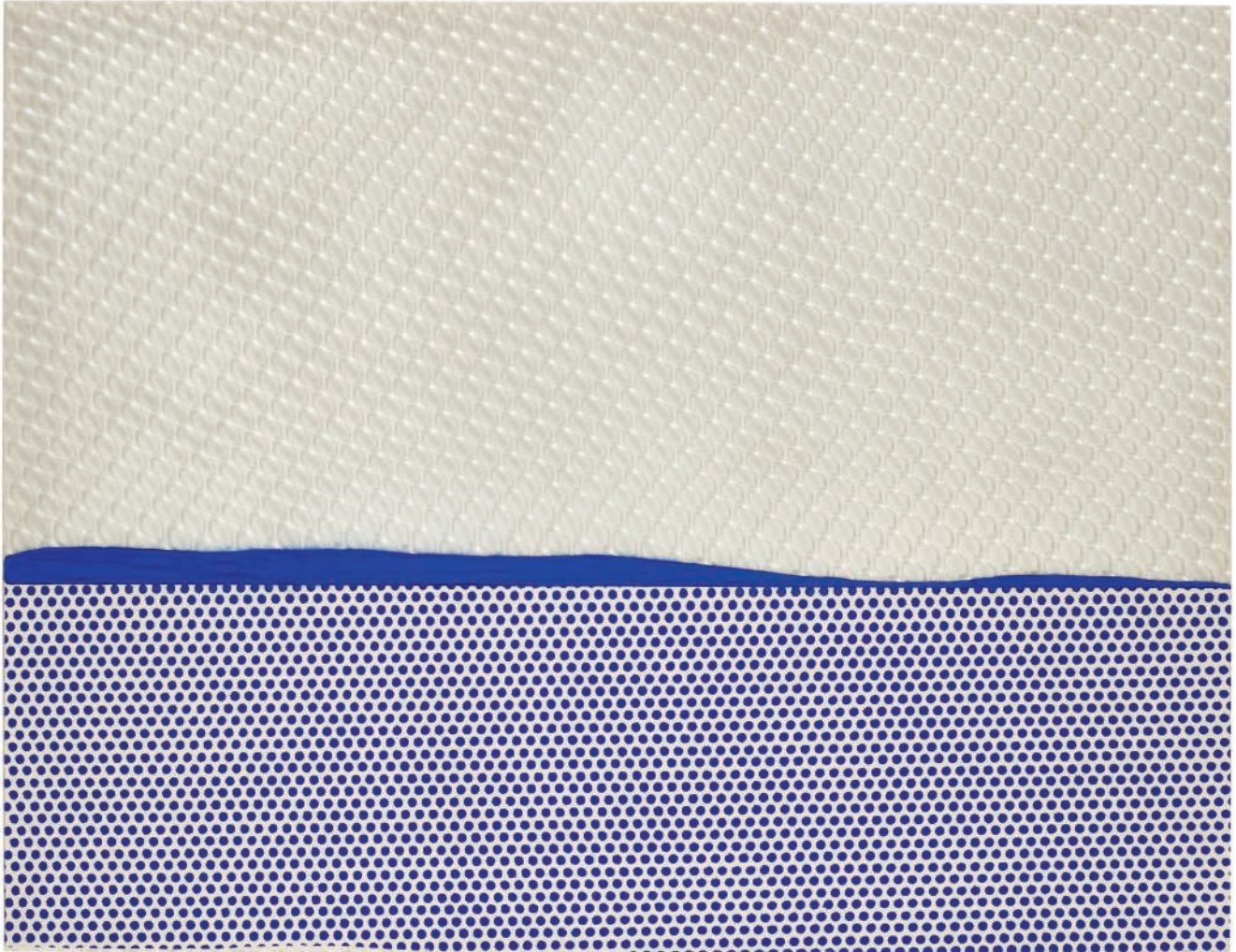
screenprint in colors, on a silk scarf, 1983, signed, dedicated 'to lidija love Andy Warhol' and dated in felt-tip pen, from the edition of unknown size, in generally very good condition
Overall: 35 x 36 in. (889 x 914 mm.)

\$7,000-10,000

LITERATURE:

Feldman & Schellmann IIIA.40





111

ROY LICHTENSTEIN (1923-1997)

Seascape (I), from *New York Ten*

screenprint in colors, on translucent Rowlux, 1964, signed in black ink on the reverse, numbered 'V' (one of 25 proofs in Roman numerals, the edition was 200), published by Tanglewood Press, Inc., New York, 1965, the full sheet, in good condition, framed

Sheet: 16 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (429 x 556 mm.)

\$3,000-5,000

LITERATURE:

Corlett 36



112

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, the colors attenuated, a touched in area near the subject's upper lip, framed

Image: 26 x 19 $\frac{1}{8}$ in. (663 x 487 mm.)

Sheet: 27 $\frac{1}{8}$ x 20 $\frac{1}{4}$ in. (690 x 515 mm.)

\$15,000-20,000

LITERATURE:

Corlett II.6

PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

113

VARIOUS ARTISTS

Portfolio 9

the complete set of nine lithographs in colors, on Arches, Rives, and Canson Mi-Teintes papers, 1967, each signed in pencil (the Motherwell initialed) and numbered 97/100 (there were also ten artist's proof sets), published by Hollander Workshop, New York, with their blindstamp, each the full sheet or with full margins, the red and yellow slightly attenuated on the Lichtenstein, otherwise in good condition, lacking the original clamshell portfolio case
Largest Sheet: 17½ x 22¼ in. (435 x 565 mm.) (album)

\$12,000-18,000

Including:

SAM FRANCIS *Untitled*, Lemark L87

ELLSWORTH KELLY *Black Form*, Axsom 60

WILLEM DE KOONING *Clam Digger (Litho #3)*, Graham 4

ROY LICHTENSTEIN *Explosion*, Corlett 49

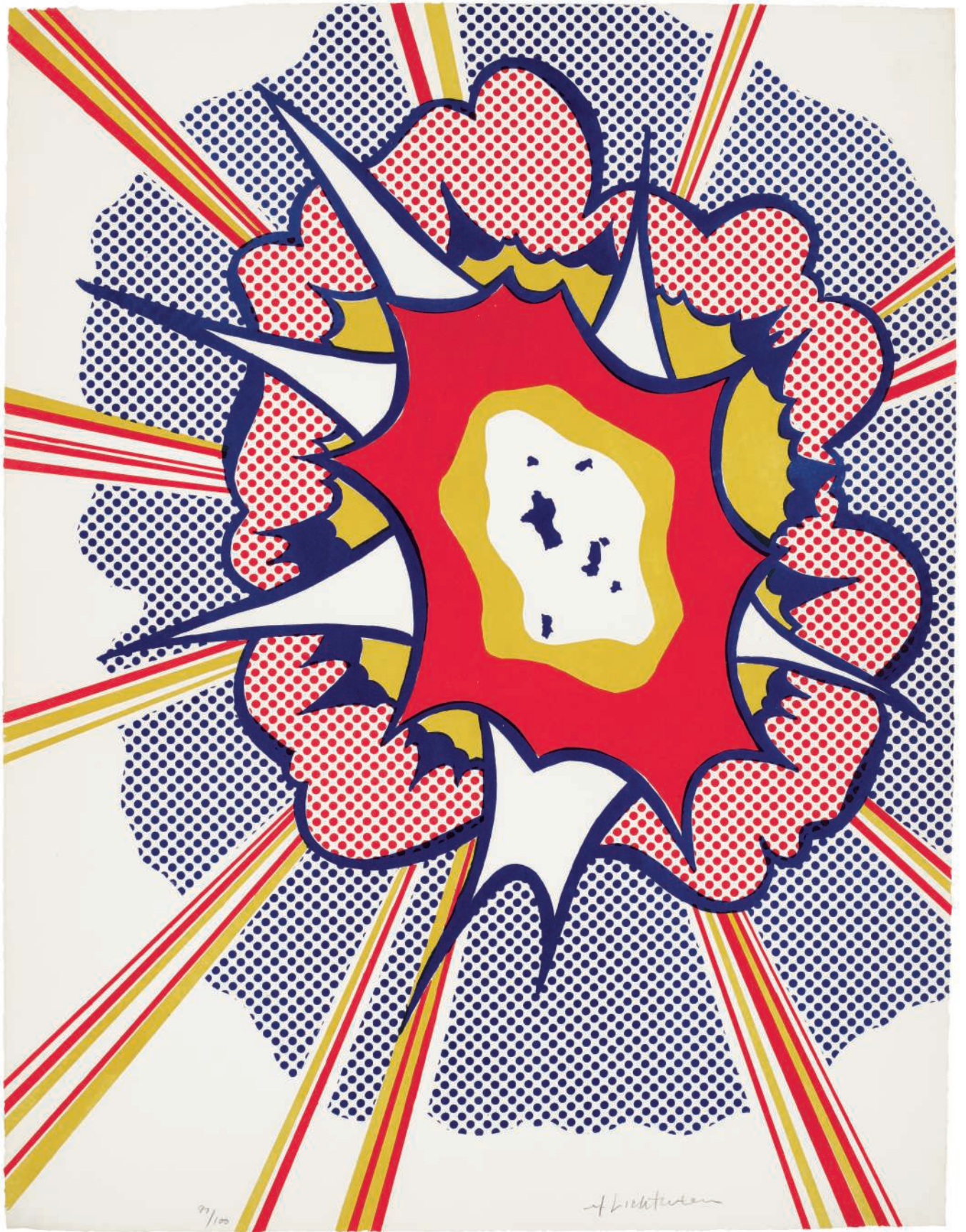
RICHARD LINDNER *Untitled*

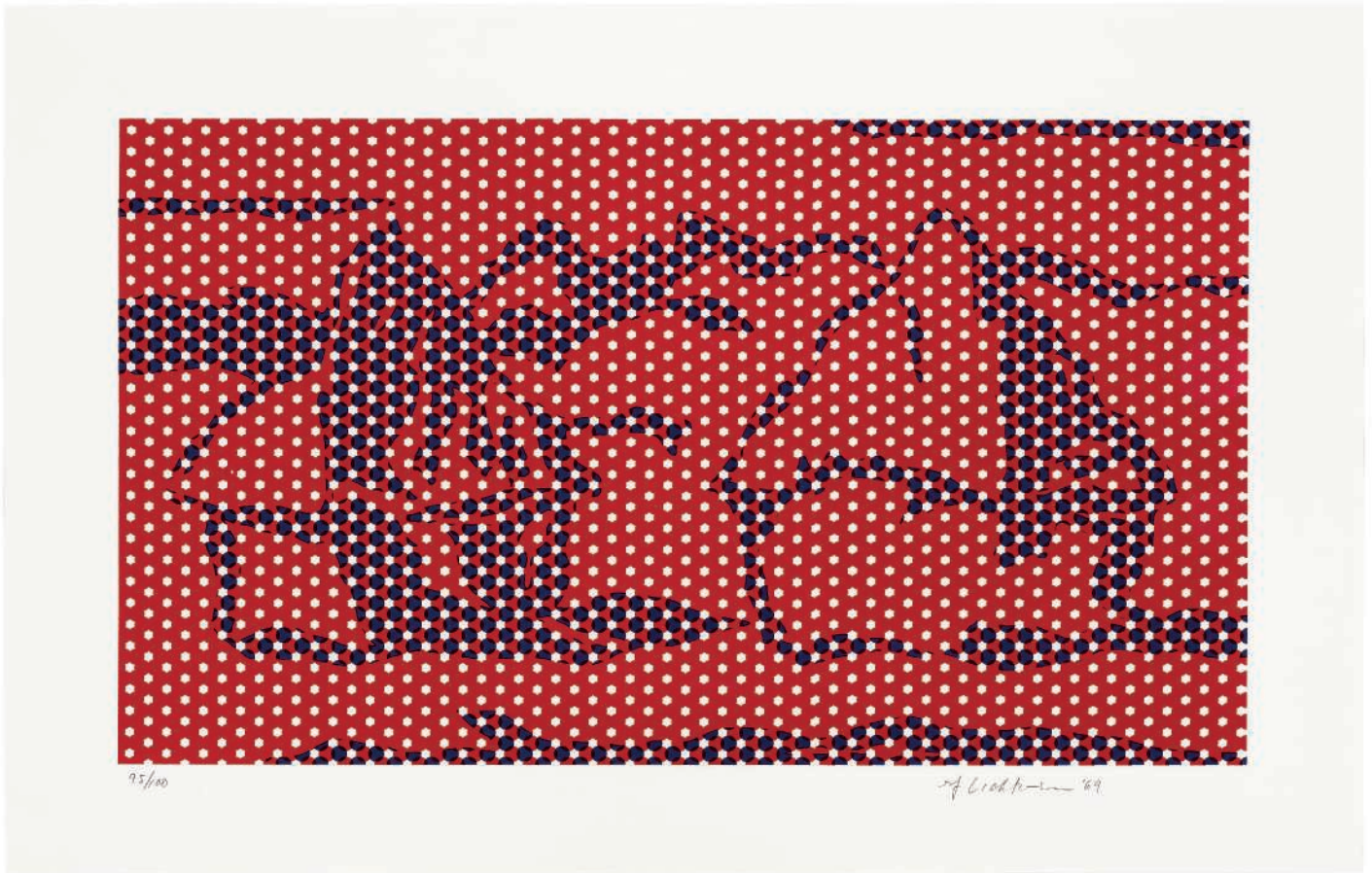
ROBERT MOTHERWELL *Untitled*, Belknap 27; Engberg & Banach 56

LOUISE NEVELSON *Dusk in August*

HENRY PEARSON *Face*

SAUL STEINBERG *Untitled*





114

ROY LICHTENSTEIN (1923-1997)

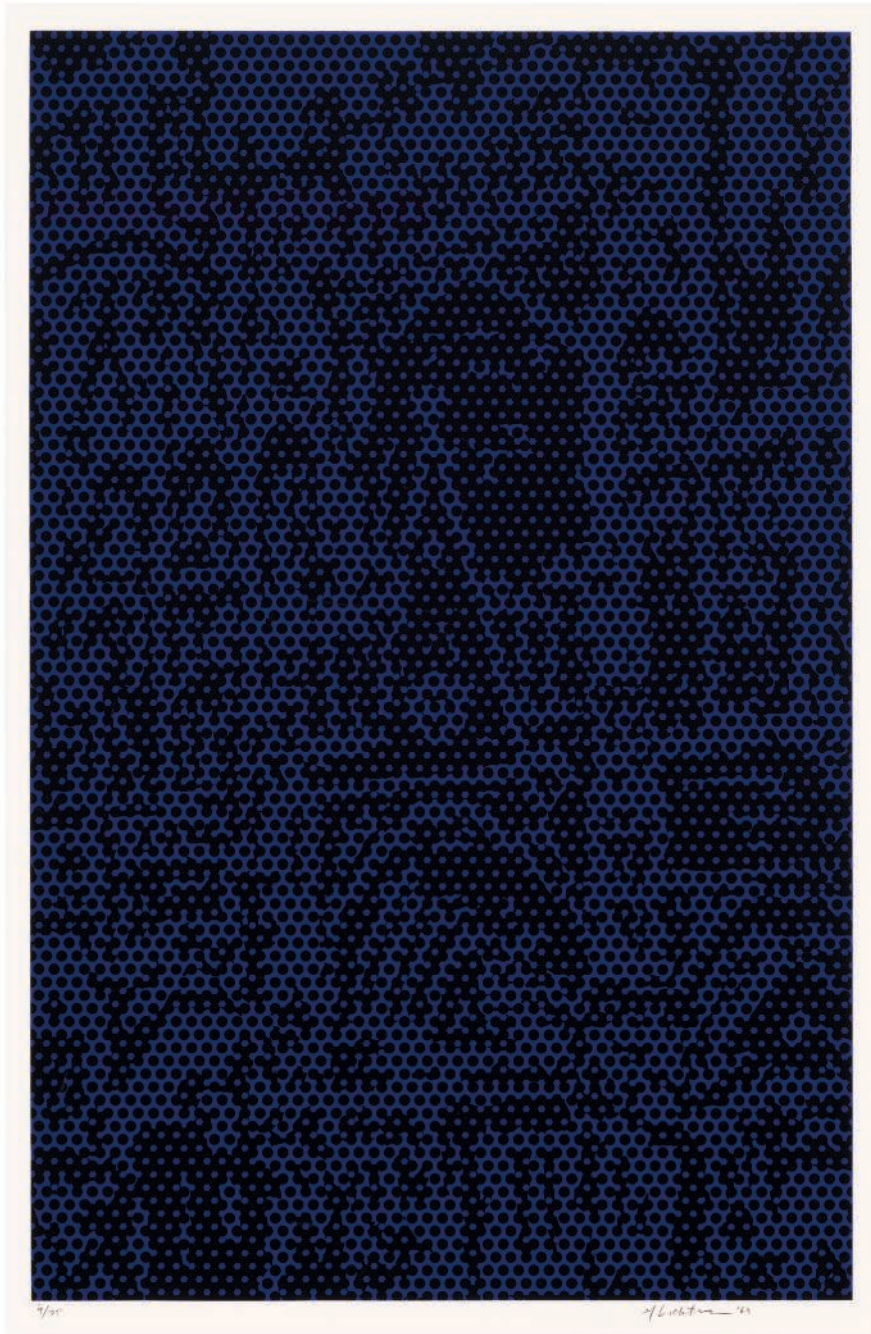
Haystack #5, from *Haystack*

lithograph and screenprint in colors, on Rives BFK paper, 1969, signed and dated in pencil, numbered 95/100 (there were also ten 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 good condition, framed
Image: 13 $\frac{3}{8}$ x 23 $\frac{1}{2}$ in. (341 x 597 mm.)
Sheet: 20 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in. (524 x 778 mm.)

\$6,000-8,000

LITERATURE:

Corlett 69; Gemini 154



115

ROY LICHTENSTEIN (1923-1997)

Cathedral #6, from Cathedral

lithograph in blue and black, on Special Arjomari paper, 1969, signed and dated in pencil, numbered 9/75 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles with their blindstamps and ink stamp on the reverse, with full margins, in good condition, framed

Image: 41¼ x 27 in. (1061 x 686 mm.)

Sheet: 42¼ x 32¾ in. (1073 x 822 mm.)

\$8,000-12,000

LITERATURE:

Corlett 80; Gemini 147

116

ROY LICHTENSTEIN (1923-1997)

Still Life with Windmill

lithograph and screenprint in colors with debossing, on Rives BFK paper, 1974, signed and dated in pencil, numbered 54/100 (there were also ten artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, with the artist's and publishers' copyright ink stamps on the reverse, with full margins, the yellow slightly unevenly attenuated (as is common), otherwise in generally good condition, framed

Image: 29¼ x 38½ in. (743 x 968 mm.)

Sheet: 35¾ x 44¾ in. (908 x 1134 mm.)

\$15,000-25,000

LITERATURE:

Corlett 132





117

TOM WESSELMANN (1931-2004)

Smoker

lithograph in colors with embossing, on Arches paper, 1976, signed and dated in pencil, numbered 'AP 12/12' (an artist's proof, the edition was 75, published by Multiples, Inc., New York, with their blindstamp, the sheet trimmed at the upper and left sheet edges, tape remains with associated skinning in places in the margins, framed
Sheet: 22 x 29 $\frac{1}{2}$ in. (559 x 759 mm.)

\$3,000-5,000



118

TOM WESSELMANN (1931-2004)

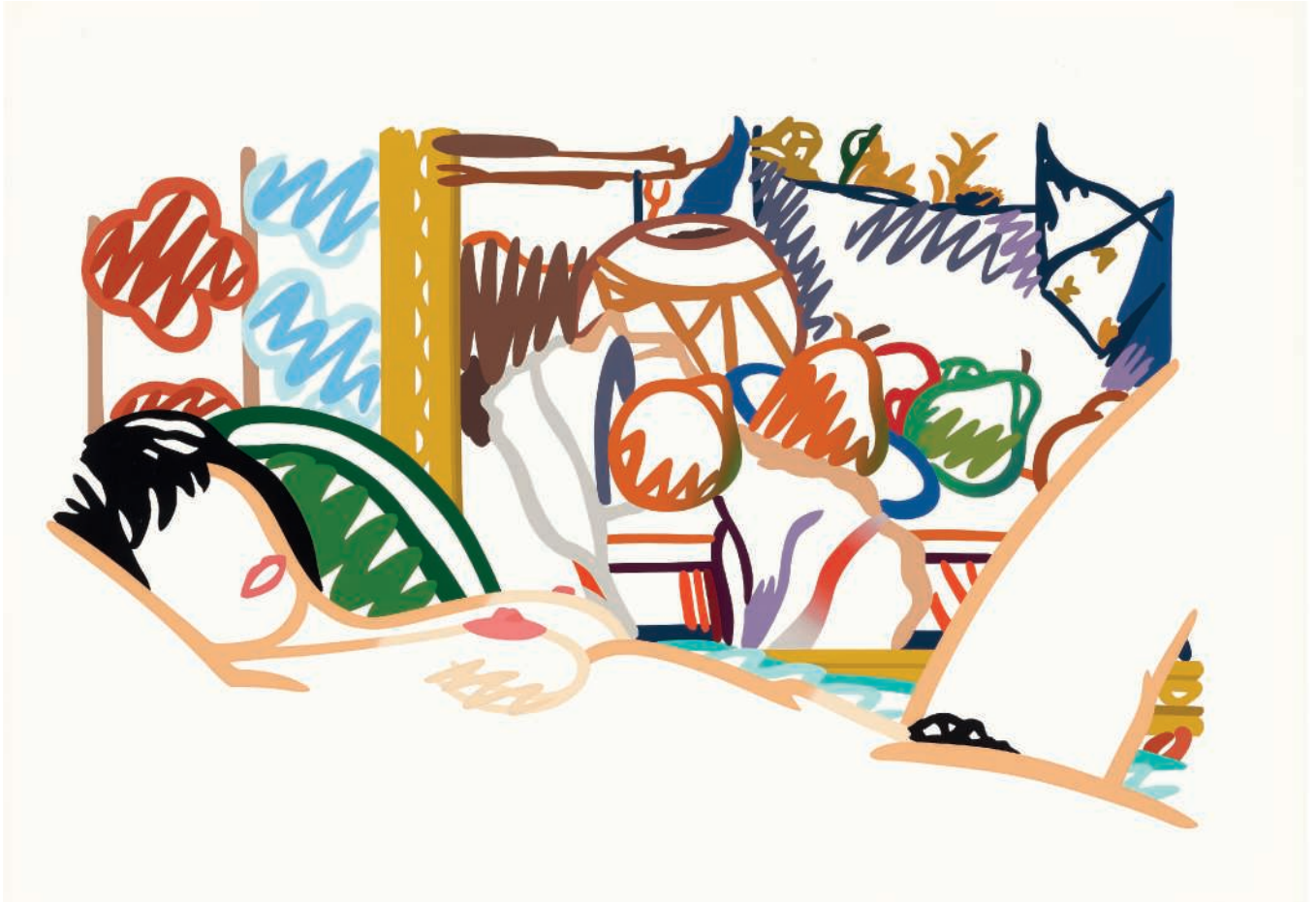
Smoker, from *An American Portrait*

screenprint in colors, on museum board, 1976, signed in pencil, numbered 49/175 (there were also 50 in Roman numerals), published by Transworld Art, New York, with their blindstamp, with full margins, in generally very good condition, framed

Image: 16 $\frac{3}{8}$ x 16 $\frac{1}{4}$ in. (416 x 413 mm.)

Sheet: 26 x 19 $\frac{1}{2}$ in. (660 x 492 mm.)

\$3,000-5,000



119

TOM WESSELMANN (1931-2004)

Monica Nude with Cezanne, from *Portfolio 90*

screenprint in colors, on museum board, 1994, signed in pencil, numbered 33/90 (there were also twelve artist's proofs), published by International Images, Inc., Putney, Vermont, with their blindstamp, with full margins, in very good condition, framed

Image: 30 $\frac{5}{8}$ x 50 $\frac{1}{2}$ in. (778 x 1283 mm.)

Sheet: 40 $\frac{3}{8}$ x 57 $\frac{1}{4}$ in. (1026 x 1454 mm.)

\$20,000-30,000



120

TOM WESSELMANN (1931-2004)

Cynthia Nude

screenprint in colors, on Arches 88 paper, 1982, signed and dated in pencil, numbered 85/100 (there were also twenty artist's proofs), published by Multiples Inc., New York, with their blindstamp and the artist's copyright ink stamp on the reverse, with full margins, in good condition, framed

Image: 22 x 28½ in. (559 x 714 mm.)

Sheet: 28¾ x 38¾ in. (733 x 975 mm.)

\$5,000-7,000



121

TOM WESSELMANN (1931-2004)

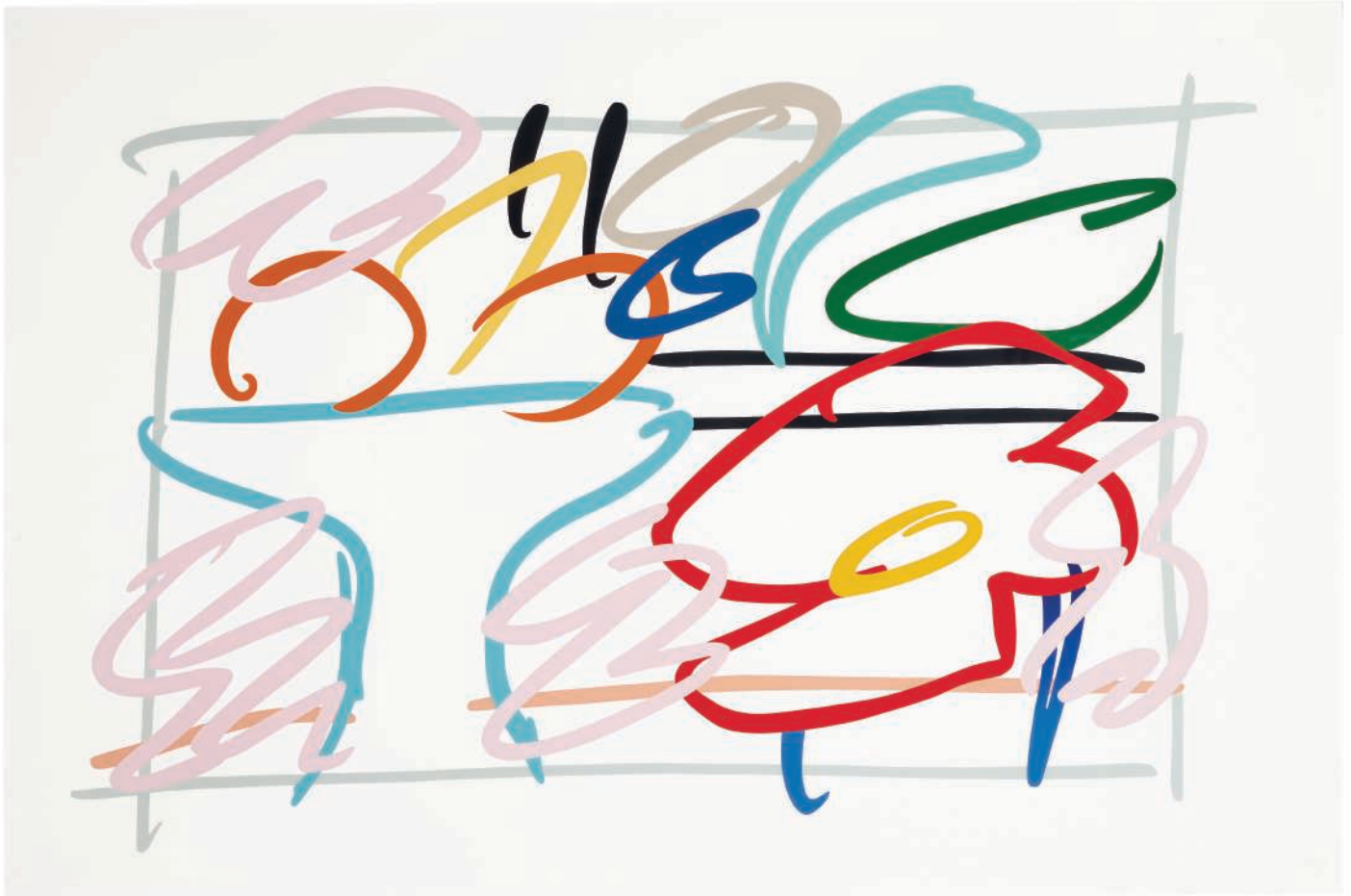
Claire Sitting with Robe Half Off (Vivienne), from *Portfolio 90*

screenprint in colors, on museum board, 1993, signed in pencil, numbered 33/90 (there were also twelve artist's proofs), published by International Images, Inc., Putney, Vermont, with their blindstamp, with full margins, in very good condition, framed

Image: 49 $\frac{7}{8}$ x 38 in. (1267 x 965 mm.)

Sheet: 61 x 48 in. (1549 x 1219 mm.)

\$10,000-15,000



122

TOM WESSELMANN (1931-2004)

Fast Sketch Still Life with Abstract Painting

screenprint in colors, on museum board, 1989, signed and dated in pencil, numbered 18/100 (there were also twelve artist's proofs), published by International Images, Inc., Putney, Vermont, with margins, in good condition, framed

Image: 47 x 73 in. (1193 x 1403 mm.)

Sheet: 56 $\frac{3}{4}$ x 83 $\frac{3}{4}$ in. (1442 x 2127 mm.)

\$6,000-8,000



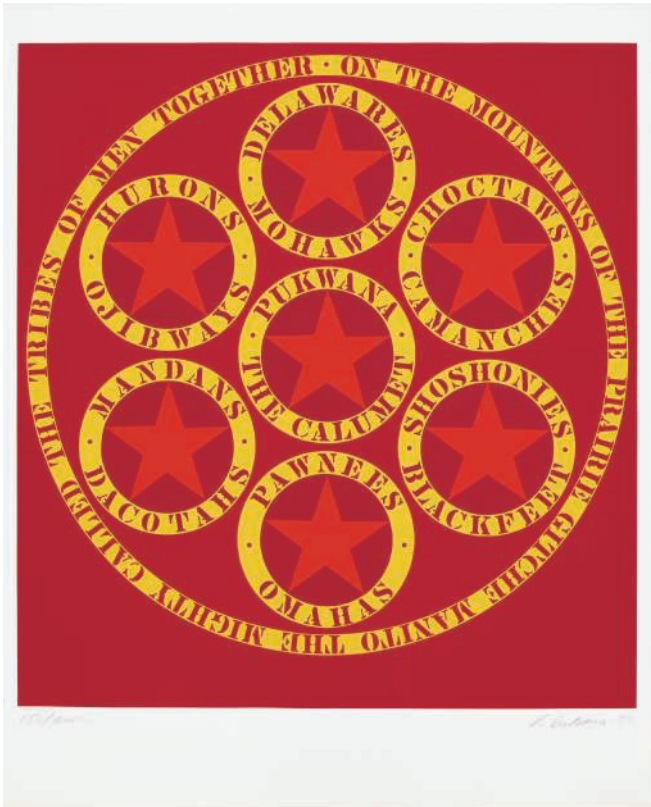
123

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.)

\$8,000-12,000



124

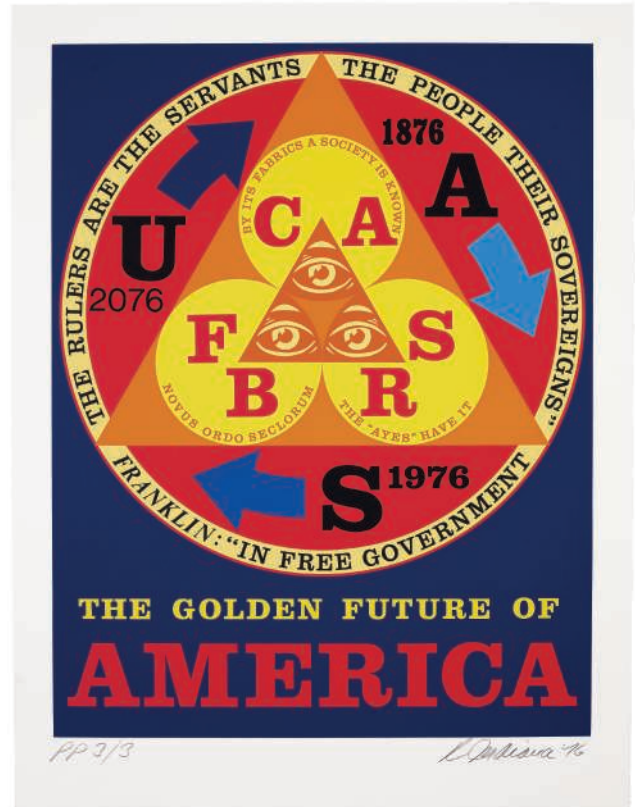
ROBERT INDIANA (1928-2018)

The Calumet, from *Decade*

screenprint in colors, on Schoellers Parole paper, 1971, signed and dated in pencil, numbered 150/200 (there were also 25 artist's proofs in Roman numerals), published by Multiples, New York and Los Angeles, with the artist's copyright stamp, with full margins, in generally good condition, framed
 Image: 32 x 29¾ in. (813 x 756 mm.)
 Sheet: 39 x 31¾ in. (991 x 810mm.)

\$1,000-1,500

LITERATURE:
 Sheehan 64



125

ROBERT INDIANA (1928-2018)

The Golden Future of America, from *An American Portrait, 1776-1976*

screenprint in colors, on Arches 88 paper, 1976, signed and dated in pencil, numbered 'PP 3/3' (a printer's proof, the edition was 175), published by Transworld Art, New York, with full margins, in generally very good condition
 Image: 22¾ x 17¾ in. (568 x 441 mm.)
 Sheet: 26¾ x 20 in. (664 x 508 mm.)

\$1,000-1,500

LITERATURE:
 Sheehan 92

126

ROBERT INDIANA (1928-2018)

Classic Love

wool rug multiple in blue, green and red, 1995,
signed in black felt-tip pen on a label affixed to the
reverse, numbered 59/75, published by Master
Contemporary Original Artist Rugs, New York, in
very good condition
Overall: 120½ x 120 in. (3060 x 3048 mm.)

\$5,000-7,000



127

ROBERT INDIANA (1928-2018)

Chosen Love

wool rug multiple in red, blue and white, 1995,
signed in black felt-tip pen on a label affixed to the
reverse, numbered 26/125, published by Master
Contemporary Original Artist Rugs, New York, in
very good condition
Overall: 120½ x 120 in. (3060 x 3048 mm.)

\$5,000-7,000



128

ROBERT INDIANA (1928-2018)

The Book of Love

the complete set of twelve 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)

\$60,000-80,000

Robert Indiana's LOVE is beloved the world over. People know the image who don't know Indiana's name, his other work, or even the English language. Valorised initially as an emblem of the 1960s cultural revolution, LOVE has become a symbol of unconditional affection and brotherhood.

—Barbara Haskell



129

ALEX KATZ (B. 1927)

Red Band

screenprint in colors, on Stonehenge paper, 1979, signed in pencil, numbered '2/2 P.P.' (a printer's proof, the edition was 60), co-published by the artist and Simca Print Artists, Inc., New York, the full sheet, in generally very good condition

Sheet: 54¾ x 36½ in. (1390 x 918 mm.)

\$12,000-18,000

LITERATURE:

Schröder 117

*Ada for me is like Dora Maar to Picasso. But Ada has better shoulders,
and could easily be Miss America*

—Alex Katz





130

ALEX KATZ (B. 1927)

Ann Lauterbach

aquatint in colors, on Arches paper, 1977, signed in pencil, numbered 29/40 (there were also four artist's proofs), co-published by Brooke Alexander, Inc. and Marlborough Graphics, Inc., New York, the full sheet, the colors attenuated, otherwise in generally good condition, framed
Sheet: 15 x 22 in. (381 x 560 mm.)

\$2,000-3,000

LITERATURE:
Schröder 95

•131

MEL RAMOS (B. 1935)

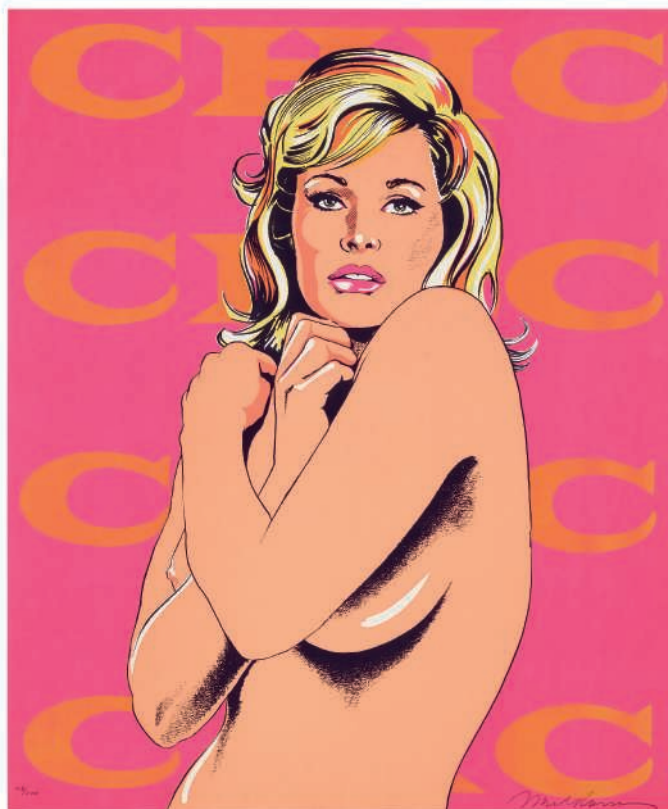
Chic, from *11 Pop Artists, Volume I*

screenprint in colors, on heavy wove paper, 1965, signed in pencil, numbered 28/200 (there were also 50 proofs in Roman numerals), published by Original Editions, New York, four very minor filled in areas in the subject's stomach
Sheet: 23 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (606 x 505 mm.)

\$1,000-1,500

LITERATURE:

Breukel & Zwingenberger 40



132

JAMES ROSENQUIST (1933-2017)

Circles of Confusion, from *11 Pop Artists, Volume I*

screenprint in colors, on Beckett paper, 1965, signed in pencil, numbered 110/200 (there was also an edition of 50 in Roman numerals), published by Original Editions, New York, the full sheet, the colors attenuated, framed
Sheet: 23 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (606 x 505 mm.)

\$800-1,200

LITERATURE:

Glenn 10





133

JAMES ROSENQUIST (1933-2017)

High Technology and Mysticism: A Meeting Point:
two prints

two lithographs in colors, on Arches paper, 1981,
each signed, titled and dated in pencil and numbered
140/150 (there were 25 artist's proofs), published by
Rosebranches, Inc., Aripeka Ltd. Editions, Aripeka,
Florida, with margins, the colors attenuated, framed
Each Image: 28 x 28 in. (711 x 711 mm.)
Each Sheet: 33¾ x 32⅞ in. (857 x 835 mm.)

(2)

\$2,000-3,000

LITERATURE:

Glenn 181 and 186

Including: *Above* and *Ai-Cham (Somewhere)*

134

JAMES ROSENQUIST (1933-2017)

Paperclip

lithograph in colors, on Arches Cover paper, 1974, signed,
titled and dated in pencil, numbered 2/75 (there were
also twenty artist's proofs in Roman numerals), published
by Petersberg Press, New York, the full sheet, the sheet
unevenly toned

Sheet: 36½ x 69 in. (927 x 1753 mm.)

\$4,000-6,000

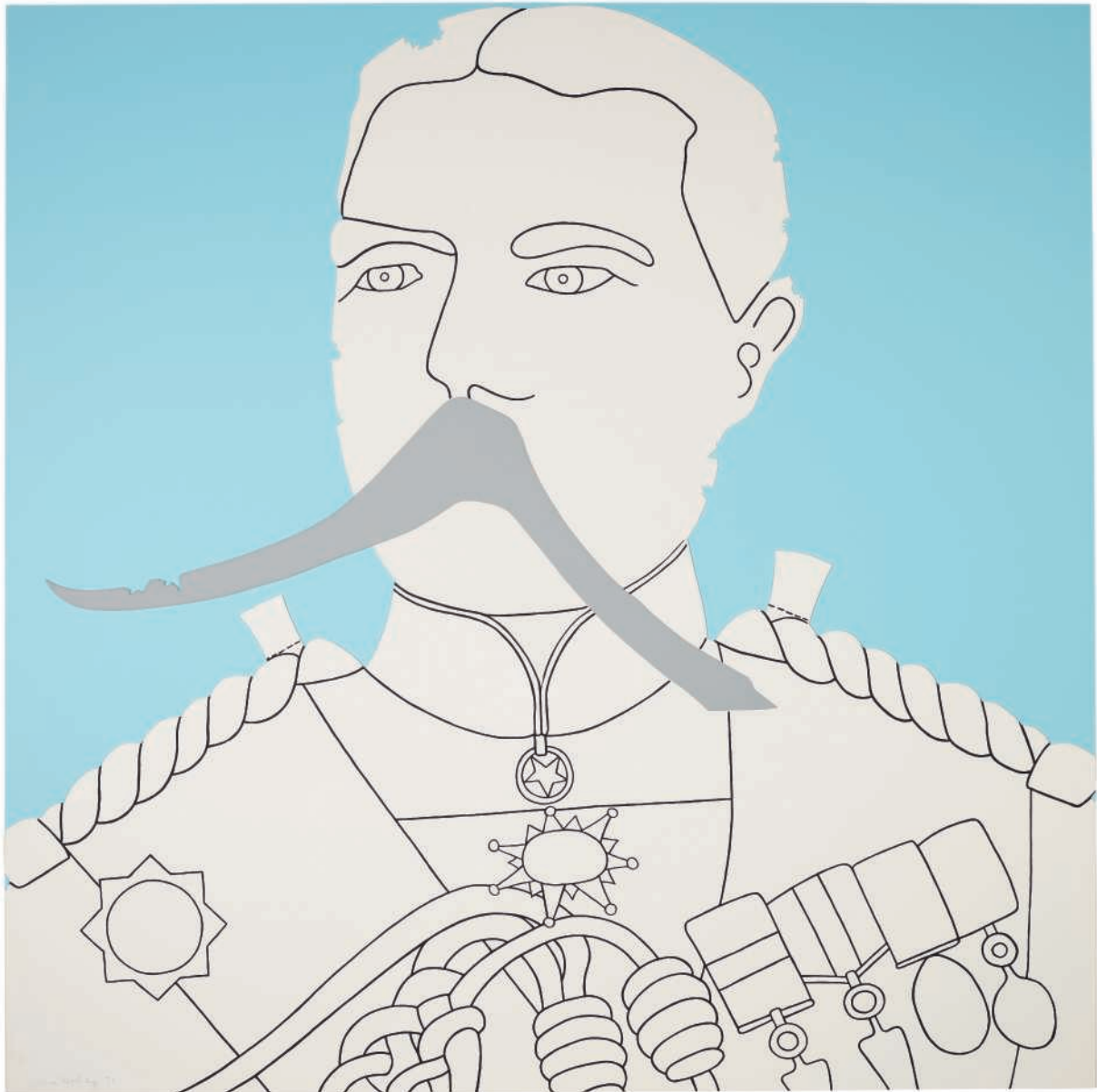
LITERATURE:

Glenn 71

133



134



135

JOHN WESLEY (B. 1928)

Panoply

the complete set of eight signed, dated and numbered screenprints in colors, on museum board, 1971, number 4 of 125, published by Abrams Original Editions, New York, with the publisher's and artist's copyright ink stamps on the reverse, with title and justification pages, loose (as issued), each the full sheet, in generally very good condition, with the original green canvas covered portfolio case with title and artist's name on the front

Each Sheet: 29 $\frac{1}{8}$ x 29 $\frac{1}{8}$ in. (759 x 759 mm.)

(album)

\$2,000-3,000

Including: *General; Ovum; Compleat Fritz; Shoot Him, Cecil; American Expeditionary Forces; Balkans; Lawrence and the Arabians and Priscilla the Hun*

136

JOHN BALDESSARI (1931-2020)

The Fallen Easel

lithograph and screenprint in colors, on paper and metal, 1988, signed and dated in pencil on the second sheet, numbered 33/35 (there were also fifteen artist's proofs), co-published by Cirrus Editions and Multiples, Inc., Los Angeles and New York, in very good condition, framed
Largest Sheet: 67 x 14 in. (1702 x 356 mm.)
Overall: 74 x 95 in. (1880 x 2410 mm.)

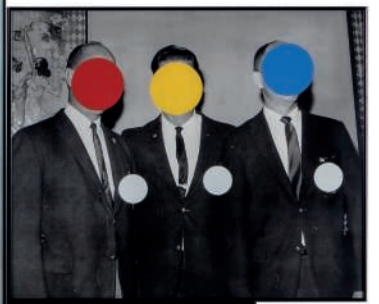
\$20,000-30,000

LITERATURE:

Hurowitz 37

I could never figure out why photography and art had separate histories. So I decided to explore both.

—John Baldessari





The Ron and Diane Disney Miller Collection

Building on the philanthropic traditions begun by the world-famous animator and film producer Walt Disney, the sale of works from the Ron and Diane Disney Miller Collection will benefit charitable and philanthropic causes that are close to the family's heart. Walt Disney was a pioneer of the modern entertainment industry; from the humble beginnings of *Steamboat Willie*—the 8-minute animated film that introduced Mickey Mouse to the world in 1928—to the internationally renowned theme park empire, Disney's legacy continues to be felt around the world nearly a century later. A pioneering philanthropist, Disney in his heyday would surprise sick children in hospitals around Los Angeles, frequently accompanied by Disney characters and animators, hoping to bring the patients a few moments of joy.

As Walt Disney's eldest daughter, Diane Disney Miller inherited her father's remarkable enthusiasm and energy, as well as his commitment to philanthropy and the arts, particularly classical music. Diane was married for nearly 60 years to Ron Miller, a professional football player who became president and CEO of the Walt Disney Company from 1978-84. Especially devoted to raising her seven children, Diane was also an unstoppable creative force who undertook an active role in documenting and supporting the accomplishments of her father. These efforts culminated in the 2009 opening of the Walt Disney Family Museum in San Francisco, a 40,000-square foot institution housing historic archival materials and artifacts paired with the newest technology to bring the Disney legacy to life.

Proceeds from the sale of Wayne Thiebaud's delightful *Mickey Mouse* will fund programming initiatives at the museum, while the sale of the remainder of the collection will benefit a selection of other meaningful causes near to the family's heart, including: the Jane Goodall Institute, and their valuable work in the field of primate research and global conservation; the HALO Trust and their life-saving work to remove landmines around the world; the Youth Orchestra of Los Angeles; and the Los Angeles Philharmonic. The latter is of particular significance to the Disney family, as in 1987, Lilian B. Disney (Walt Disney's widow, and Diane Disney Miller's mother) gave an initial donation of \$50 million to build a performance venue in memory of her husband. Today, the Walt Disney Concert Hall is widely regarded as one of the finest classical music venues in America—a fitting reflection of Disney's love of music, a love famously shared with the world through his collaboration with conductor Leopold Stokowski to combine classical music with animation in the 1940 film *Fantasia*.

For most of her life, Diane Disney Miller eschewed the limelight that her famous name could easily have afforded her. Instead, she directed her efforts into ensuring the true legacy of her famous father. The charitable fund which she set up—and which will benefit from the proceeds of this sale—will continue her father's legacy of supporting art, music, and philanthropy.

Ron Miller, Diane Disney Miller, and Walt Disney at Ron and Diane's wedding, 1954. Photographer unknown.



137

RICHARD DIEBENKORN (1922-1993)

Touched Red

etching with aquatint and drypoint in colors, on Rives paper, 1991, signed and dated in pencil, numbered 24/85 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, a very minor rubbed area in the right margin, in generally very good condition, framed

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

Sheet: 35 $\frac{5}{8}$ x 26 $\frac{3}{8}$ in. (905 x 670 mm.)

\$20,000-30,000



138

RICHARD DIEBENKORN (1922-1993)

#11 (opened letter on a table), from *41 Etchings Drypoints*

aquatint with etching, on Rives BFK paper, 1965, signed and dated in pencil, titled '#11', numbered 14/25 (there were also ten artist's proofs), published by Crown Point Press, Berkeley, California, with full margins, in generally good condition, framed

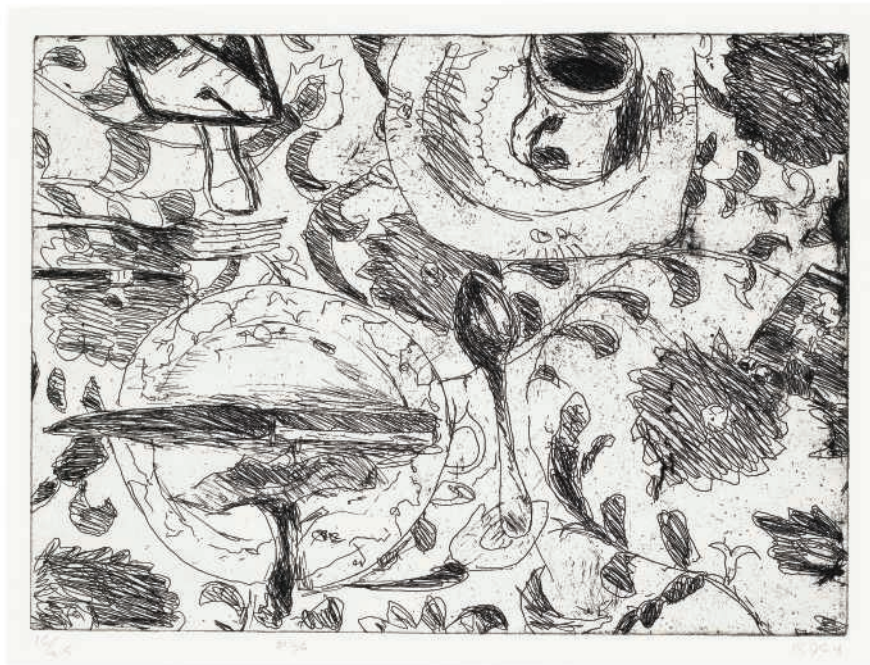
Image: 9 $\frac{3}{4}$ x 8 in. (239 x 203 mm.)

Sheet: 18 $\frac{3}{4}$ x 15 in. (467 x 381 mm.)

\$3,000-5,000

LITERATURE:

Guillemin p. 117



139

RICHARD DIEBENKORN (1922-1993)

#36 (table setting with flowery tablecloth), from *41 Etchings Drypoints*

etching, on Rives BFK paper, 1965, signed and dated in pencil, titled '#36', numbered 16/25 (there were also ten artist's proofs), published by Crown Point Press, Berkeley, California, with full margins, in generally very good condition, framed

Image: 8 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (213 x 292 mm.)

Sheet: 14 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in. (375 x 451 mm.)

\$3,000-5,000

LITERATURE:

Guillemin p. 82

140

RICHARD DIEBENKORN (1922-1993)

#38 (chair, potted plant, woman standing), from *41 Etchings Drypoints*

etching, on Rives BFK paper, 1965, signed and dated in pencil, titled '#38', numbered 16/25 (there were also ten artist's proofs), published by Crown Point Press, Berkeley, California, with full margins, in generally very good condition, framed

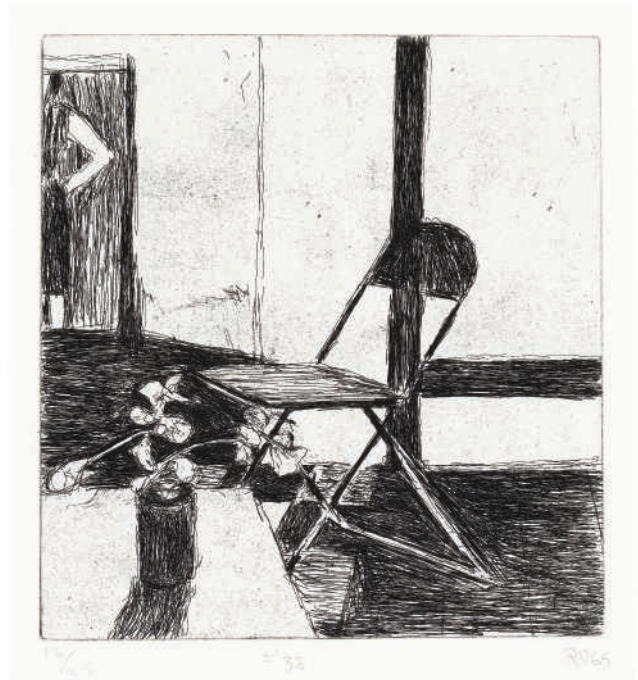
Image: 8 $\frac{3}{4}$ x 7 $\frac{3}{4}$ in. (213 x 197 mm.)

Sheet: 17 $\frac{3}{4}$ x 14 $\frac{1}{2}$ in. (451 x 368 mm.)

\$4,000-6,000

LITERATURE:

Guillemin p. 83



141

RICHARD DIEBENKORN (1922-1993)

#41 (still life with plate and open scissors), from *41 Etchings Drypoints*

drypoint with etching, on Rives BFK paper, 1965, signed and dated in pencil, titled '#41', numbered 16/25 (there were also ten artist's proofs), published by Crown Point Press, Berkeley, California, with full margins, in generally very good condition, framed

Image: 7 $\frac{3}{4}$ x 6 $\frac{1}{8}$ in. (197 x 156 mm.)

Sheet: 17 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in. (451 x 375 mm.)

\$3,000-5,000

LITERATURE:

Guillemin p. 85



PROPERTY FROM A DALLAS COLLECTION

142

RICHARD DIEBENKORN (1922-1993)

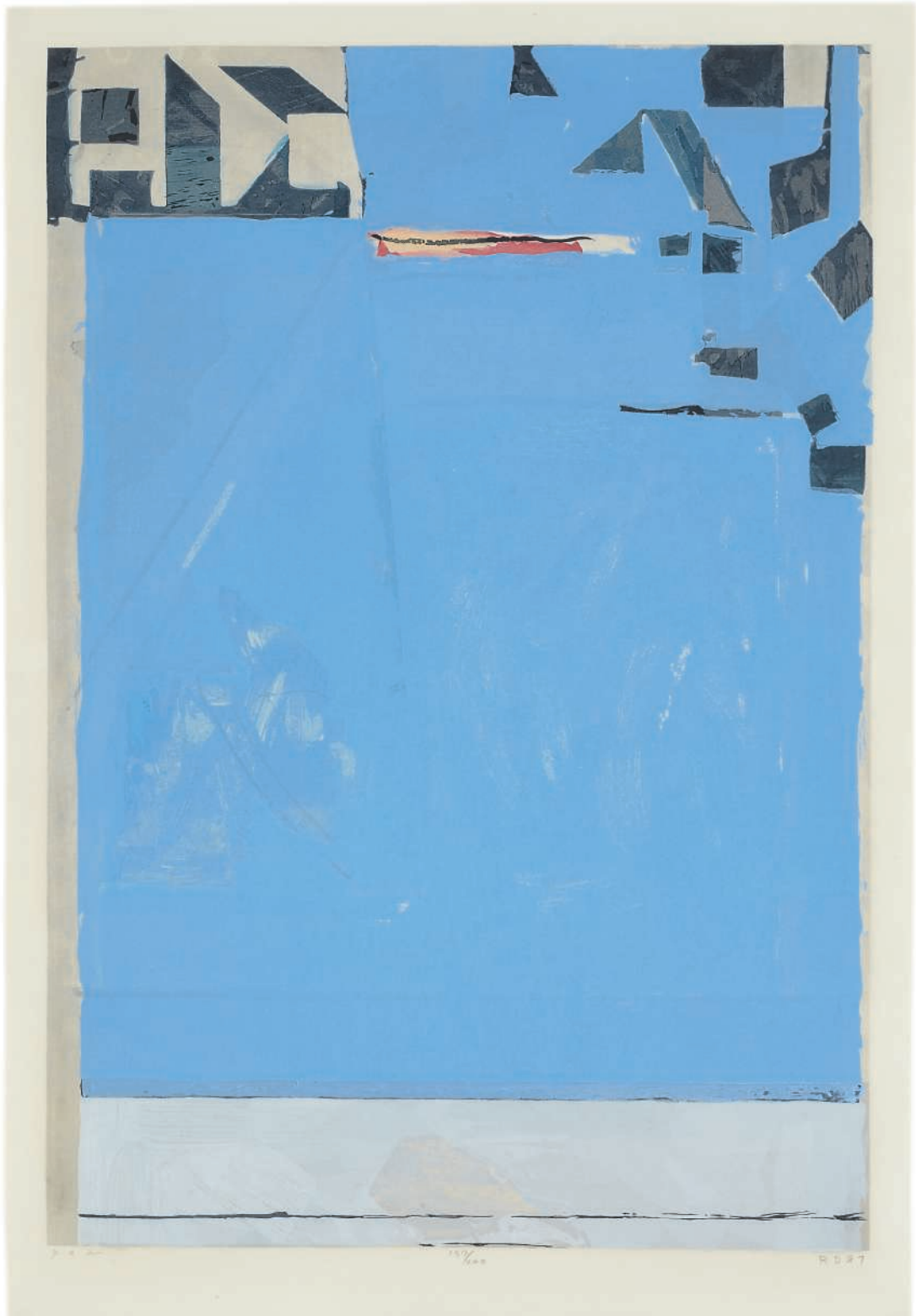
Blue with Red

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 $\frac{3}{4}$ x 25 $\frac{3}{4}$ in. (949 x 645 mm.)

\$10,000-15,000





143

SAM FRANCIS (1923-1994)

Untitled (SFE 016)

etching and aquatint in colors, on Somerset Textured paper, 1984, signed in pencil, numbered 14/30, published by The Litho Shop, Inc., Santa Monica, California, with their blindstamp, with full margins, very pale pinpoint foxmarks in places in the margins, otherwise in good condition, framed

Image: 21 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (556 x 251 mm.)

Sheet: 29 $\frac{3}{8}$ x 16 $\frac{7}{8}$ in. (746 x 429 mm.)

\$2,000-3,000

LITERATURE:

Lembark 149



144

SAM FRANCIS (1923-1994)

Untitled (SFM 77-040)

monotype in colors, on handmade paper, 1977, signed in pencil, the full sheet, a pale moisture stain at the lower sheet edge, otherwise in very good condition, framed

Sheet: 35 x 34½ in. (889 x 876 mm.)

\$12,000-18,000

145

DAVID HOCKNEY (B. 1937)

White Porcelain, from *Moving Focus*

lithograph, etching and aquatint in colors, on TGL handmade paper, 1985-86, signed and dated in pencil, numbered 'AP XIII/XVI' (an artist's proof, the edition was 80), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, skinning in places on the reverse sheet edges, otherwise in generally good condition, framed
Sheet: 18¾ x 22 in. (476 x 559 mm.)

\$12,000-18,000

LITERATURE:

Museum of Contemporary Art Tokyo 285



146

DAVID HOCKNEY (B. 1937)

Sun State I

lithograph and screenprint in colors, on Arjomari paper, 1973, signed and dated in red crayon, annotated 'colour trial proof II / before 3rd printing stone addition - 4th printing is from the 2nd trial stone before edition stone' (one of three proofs before the edition of eight), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, in good condition, framed

Sheet: 37¼ x 30½ in. (946 x 775 mm.)

\$30,000-50,000

LITERATURE:

see Scottish Arts Council 130; not in Museum of Contemporary Art Tokyo; Gemini 439

Only eleven impressions of *Sun State I* were pulled before the second printing element--a stone, used for the light blue in the sun rays--cracked and was destroyed. The present impression is a color trial proof of this image printed without the dark blue ink.

SUN



color wash pencil 24 hrs. 70 pencils some additional 4 pencils in pen ink set back the light color wash
GAMMA 10/1/73



147

DAVID HOCKNEY (B. 1937)

A Moving Still Life, from *The Blue Guitar*
 etching and aquatint in colors, on Inveresk mould
 made paper, 1976-77, signed in pencil, 132/200
 (there were also 35 artist's proofs), published by
 Petersburg Press, New York and London, with full
 margins, in very good condition
 Image: 13½ x 16¼ in. (343 x 426 mm.)
 Sheet: 18 x 20½ in. (457 x 524 mm.)

\$2,500-3,500

LITERATURE:

Museum of Contemporary Art Tokyo 195; Scottish
 Arts Council 216



148

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 20/60 (there were also 23 artist's
 proofs), published by Tyler Graphics, Ltd., Mount
 Kisco, New York, with their blindstamp, the full
 sheet, pinpoint foxmarks in places, otherwise in
 generally good condition, framed
 Sheet: 22⅞ x 17¼ in. (581 x 451 mm.)

\$4,000-6,000

LITERATURE:

Museum of Contemporary Art Tokyo 280

149

DAVID HOCKNEY (B. 1937)

Table Flowable

lithograph in colors, on Rives BFK mould-made paper, 1991, signed and dated in pencil, numbered 28/50 (there were also 31 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, in very good condition, framed

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

\$12,000-18,000

LITERATURE:

Museum of Contemporary Art Tokyo 328



150

AL HELD (1928-2005)

Liv

etching and aquatint in colors, on Somerset paper, 1992, signed and dated in pencil on the reverse, numbered 8/30 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their ink stamp on the reverse, with full margins, a $\frac{3}{4}$ x $\frac{1}{8}$ -in. scratch with associated loss in the central image, otherwise in good condition, framed

Image: 35 $\frac{7}{8}$ x 44 $\frac{3}{4}$ in. (911 x 1137 mm.)

Sheet: 41 $\frac{1}{4}$ x 54 $\frac{1}{4}$ in. (1048 x 1377 mm.)

\$1,000-1,500



151

WAYNE THIEBAUD (B. 1920)

Candy Apples

woodcut in colors, on Japon paper, 1987, signed and dated in pencil, numbered 200/200 (there were also twenty artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, framed

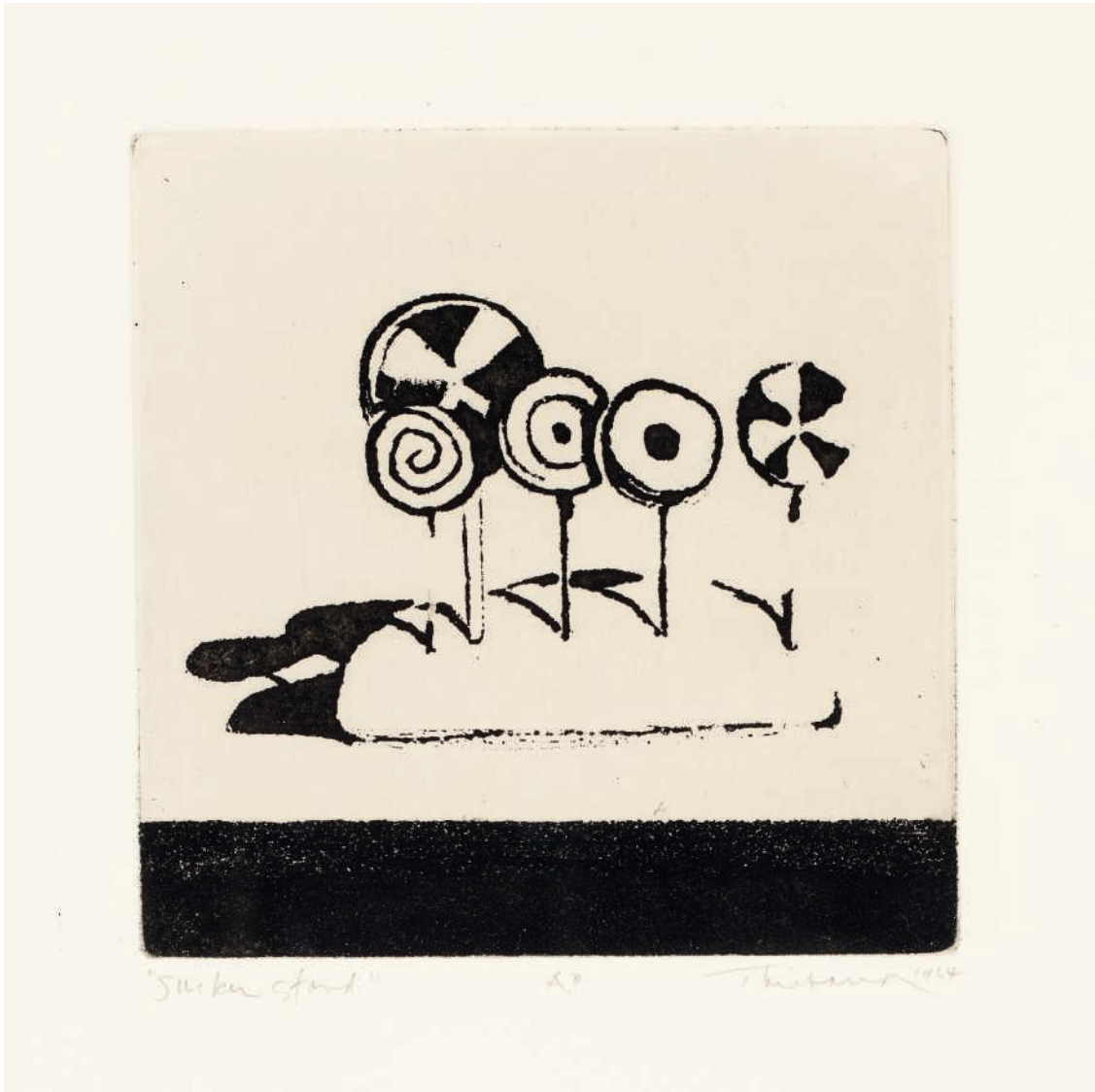
Image: 15½ x 16½ in. (384 x 419 mm.)

Sheet: 23¾ x 24¼ in. (597 x 613 mm.)

\$20,000-30,000



Thomas



152

WAYNE THIEBAUD (B. 1920)

Sucker Stand, from *Delights*

aquatint, on Rives paper, 1964, signed, titled and dated in pencil, annotated 'A.P.' (an artist's proof, the edition was 100), published by Crown Point Press, Berkeley, California, with wide margins, pale light-staining, otherwise in good condition, framed

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

Sheet: 14 $\frac{3}{4}$ x 11 in. (375 x 279 mm.)

\$4,000-6,000

153

WAYNE THIEBAUD (B. 1920)

Suckers State I

lithograph, on Rives BFK paper, 1967, signed and titled 'State I' in pencil, numbered 'A.P. VII' (an artist's proof, the edition was 150), published by Gemini G.E.L., Los Angeles, 1968, with their blindstamps and ink stamp on the reverse, the full sheet, in very good condition
Sheet: 15 $\frac{7}{8}$ x 22 in. (403 x 559 mm.)

\$4,000-6,000

LITERATURE:
Gemini 85



154

WAYNE THIEBAUD (B. 1920)

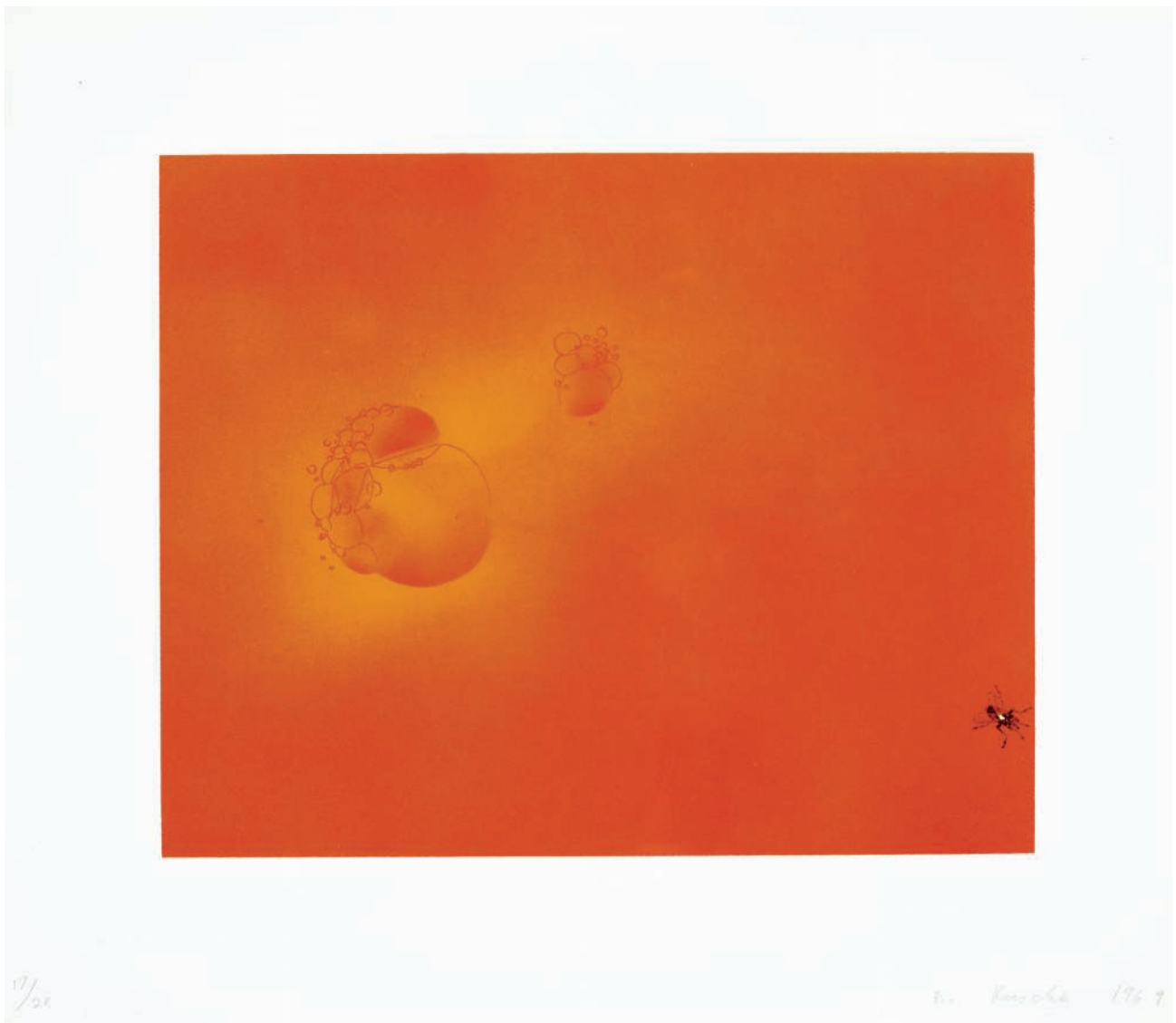
Sandwich, from *Seven Still Lifes and a Rabbit*

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

\$4,000-6,000

LITERATURE:
Parasol 43





155

ED RUSCHA (B. 1937)

Boiling Blood, Fly

lithograph in colors, on calendered Rives BFK paper, 1969, signed and dated in pencil, numbered 17/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp, with full margins, in good condition, framed
Image: 7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (200 x 251 mm.)
Sheet: 11 $\frac{1}{4}$ x 13 $\frac{1}{2}$ in. (300 x 343 mm.)

\$10,000-15,000

LITERATURE:

Engberg 27; Tamarind 2548

I'm interested in glorifying something that we in the world would say doesn't deserve being glorified. Something that's forgotten, focused on as though it were some sort of sacred object.

—Edward Ruscha



PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

156

EDWARD RUSCHA (B. 1937)

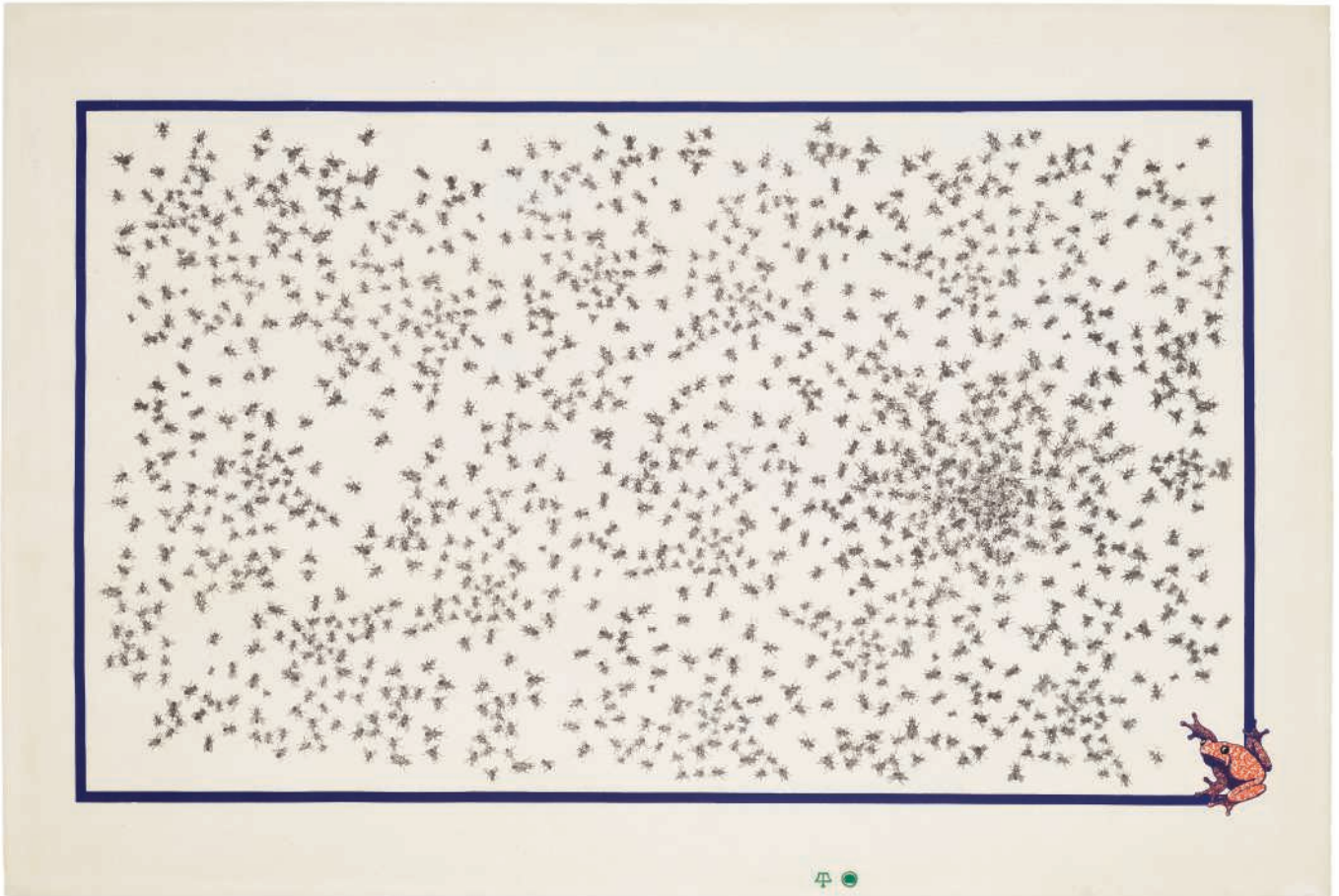
Sin

lithograph in colors, on Arches paper, 1969, signed and dated in pencil, numbered 12/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp, with full margins, scratches in places in the image, a rubbed area in the lower margin, otherwise in generally good condition, framed
Image: 7¼ x 9¼ in. (184 x 235 mm.)
Sheet: 14 x 15½ in. (356 x 384 mm.)

\$12,000-18,000

EXHIBITED:

Engberg 22; Tamarind 2541



157

KEN PRICE (B. 1935) AND ED RUSCHA (B. 1937)

Flies and Frog

lithograph in colors, on Copperplate Deluxe paper, 1969, signed and dated by each artist in pencil, annotated 'Copperplate Deluxe' in pencil, numbered 28/40 (there were also seven artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their ink stamps, the full sheet, the sheet unevenly toned, foxing in places throughout, framed
Sheet: 23 x 33³/₈ in. (584 x 860 mm.)

\$2,000-3,000

LITERATURE:

Engberg 8; Tamarind 2503



PROPERTY FROM THE MODERN ART MUSEUM OF FORT WORTH, SOLD TO BENEFIT THE MUSEUM

158

ED RUSCHA (B. 1937)

Ford and Chevy

the complete set of two inkjet prints in colors, on Somerset Satin enhanced paper, 2010, each signed and dated in pencil and numbered 20/40 (there were also seventeen artist's proof sets), co-published by the artist and the Modern Art Museum of Fort Worth, Texas, each with full margins, in very good condition, with justification page and original paper folder

Each Image: 5 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. (130 x 200 mm.)

Each Sheet: 8 $\frac{5}{8}$ x 11 $\frac{1}{8}$ in. (220 x 290 mm.)

(2)

\$3,000-5,000



159

ED RUSCHA (B. 1937)

Two People Temporarily Separated; and Two Happy People

two etchings in colors, on R.K. Burt paper, 1980, each signed and dated in pencil and numbered 23/55 (there were also five artist's proofs each), published by Bernard Jacobson, Ltd., London, each with full margins, in very good condition, each framed

Largest Image: 10 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in.

Each Sheet: 19 $\frac{1}{4}$ x 39 $\frac{1}{8}$

(2)

\$7,000-10,000

LITERATURE:

Engberg 109 and 110





160

HIROSHI SUGIMOTO (B. 1948)

U.A. Walker, New York

photogravure, on Rives BFK paper, 1978, signed in pencil, numbered 0055/1000 on the justification card, co-published by Eyestorm and Sonnabend Sundell Editions, London and New York, 2000, with full margins, in very good condition, with the justification card and aluminum portfolio
Image: 11½ x 14¾ in. (292 x 375 mm.)
Sheet: 17½ x 21½ in. (435 x 536 mm.)

\$1,500-2,500



•161

CHRISTIAN ECKART (B. 1959)

Cimabue Restoration, from *BAM II*

etching, on steel, 1989, signed, dated and numbered 19/75 on the reverse, published by the Brooklyn Academy of Music, New York, in very good condition
Overall: 66 x 18 in. (1676 x 457 mm.)

\$300-500

162

ANISH KAPOOR (B. 1954)

Untitled (3)

aquatint in black and brown, on Arches paper, 1988, signed, dated and annotated '(3)' in pencil, numbered 6/20 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in generally very good condition
Image: 17 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (454 x 352 mm.)
Sheet: 26 $\frac{3}{4}$ x 20 $\frac{1}{4}$ in. (680 x 514 mm.)

\$1,000-1,500



163

WILLIAM KENTRIDGE (B. 1955)

Medusa

anamorphic lithograph in red and black, on Le Nouveau Larousse Illustré Encyclopaedia *Chine collé* to Rives BFK paper with mirror finish steel cylinder, 2001, signed in pencil, numbered 56/60 (there were also twenty artist's proof examples in Roman numerals), published by Parkett Editions, New York and Zurich, with their blindstamp, the full sheet, in very good condition
Image: 23 in. (584 mm.) (diameter)
Sheet: 30 x 29 $\frac{3}{4}$ in. (762 x 756 mm.)

\$2,500-3,000

LITERATURE:

Parkett 63; Krut p. 116



•164

JONATHAN BOROFKY (B. 1942)

Untitled [#2,466,159]

screenprint, on wove paper, 1976-80, signed and dated in pencil, annotated 'RTP' (the edition was 36), co-published by the artist and Simca Print Artists, New York, with the Simca blindstamp, the full sheet, in very good condition, framed; together with **LARRY RIVERS**, *On the Phone (Large)*, lithograph and screenprint in colors, 1981
Sheet: 48 $\frac{3}{4}$ x 35 $\frac{7}{8}$ in. (1238 x 911 mm.)

(2)

\$1,200-1,500



165

CHUCK CLOSE (B. 1940)

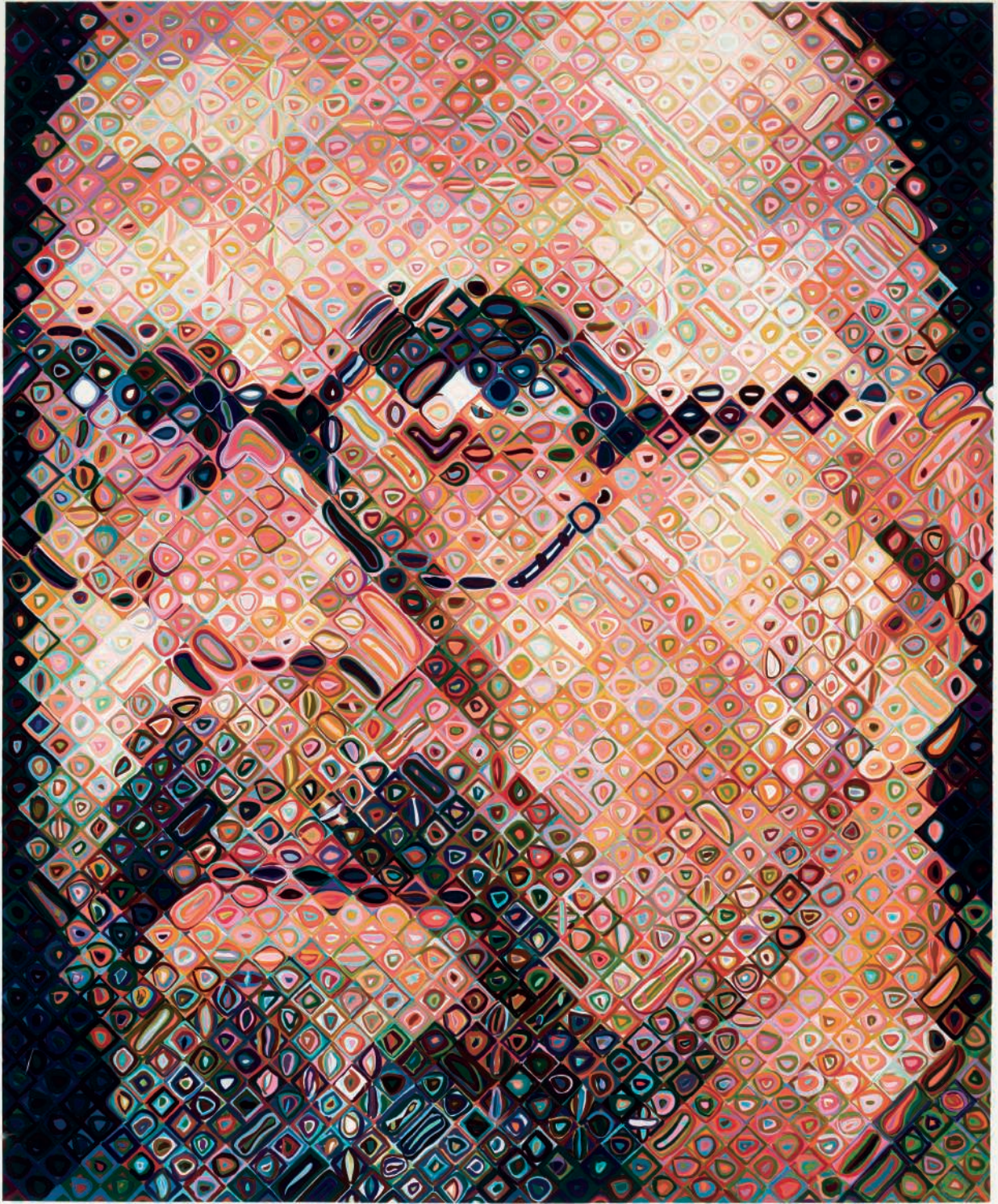
Self Portrait

screenprint in colors, on Saunders Waterford paper, 2000, signed and dated in pencil, numbered 19/80 (there were also fifteen artist's proofs), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Image: 58 $\frac{3}{8}$ x 48 in. (1483 x 1219 mm.)

Sheet: 65 $\frac{1}{2}$ x 54 $\frac{1}{8}$ in. (1664 x 1375 mm.)

\$25,000-35,000



1990

Mark Chou



166

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.)

\$15,000-25,000

LITERATURE:

Hartley 52; Figura 39



167

MICHELANGELO PISTOLETTO (B. 1933)

La Cucitrice, from *The Drape Suite*

screenprint in colors, on polished stainless steel mirror, 1981, signed, titled and dated on the reverse in black felt-tip pen, numbered 40/60 (there were also ten artist's proofs in Roman numerals), two minor ink losses at the lower corners, otherwise in good condition

Overall: 47¼ x 39¾ x 7⁄8 in. (1200 x 1000 x 22 mm.)

\$30,000-50,000



PRIVATE COLLECTION, LOS ANGELES

168

KEITH HARING (1958-1990)

[Untitled]

screenprint in black and red, on wove paper, 1988, signed and dated in pencil, numbered 2/150, the full sheet, in generally very good condition, framed
Sheet: 10 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in. (259 x 205 mm.)

\$2,000-3,000

LITERATURE:

Littmann p. 92



169

KEITH HARING (1958-1990)

Pop Shop I: one print

screenprint in colors, on wove paper, 1987, signed and dated in pencil, numbered 14/200 (there were also 25 artist's proofs), published by Martin Lawrence Limited Editions, Inc., New York, with full margins, the colors attenuated, pale light-staining, framed
Image: 10 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in. (264 x 340 mm.)
Sheet: 12 x 15 in. (305 x 381 mm.)

\$7,000-10,000

LITERATURE:

Littmann pp. 82-83

170

KEITH HARING (1958-1990)

Pop Shop I: one print

screenprint in colors, on wove paper, 1987, signed and dated in pencil, numbered 16/200 (there were also 25 artist's proofs), published by Martin Lawrence Limited Editions, Inc., New York, with full margins, the colors attenuated, pale light-staining, framed

Image: 10 $\frac{5}{8}$ x 13 $\frac{1}{2}$ in. (270 x 343 mm.)

Sheet: 12 x 15 in. (305 x 381 mm.)

\$7,000-10,000

LITERATURE:

Littmann pp. 82-83



171

KEITH HARING (1958-1990)

Pop Shop I: one print

screenprint in colors, on wove paper, 1987, signed and dated in pencil, numbered 16/200 (there were also 25 artist's proofs), published by Martin Lawrence Limited Editions, Inc., New York, with full margins, the colors attenuated, pale light-staining, framed

Image: 10 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in. (267 x 343 mm.)

Sheet: 12 x 15 in. (305 x 381 mm.)

\$7,000-10,000

LITERATURE:

Littmann pp. 82-83



172

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Flexible

screenprint in colors, on museum board, 2016, with the Basquiat Foundation administrators' signatures and dated '5/13/16' in pencil and the artist's estate stamps on a label on the reverse, numbered 19/85 (there were also fifteen artist's proofs), published by Flatiron Editions, New York, in very good condition, with the original signed and numbered certificate of authenticity, framed

Image: 58¼ x 43¾ in. (1480 x 1102 mm.)

Sheet: 60¼ x 45½ in. (1530 x 1156 mm.)

\$50,000-70,000

The greatest treasures of the world are art. They are the most lasting; they are still here after people.

—Jean-Michel Basquiat





173

CHRISTOPHER WOOL (B. 1955)

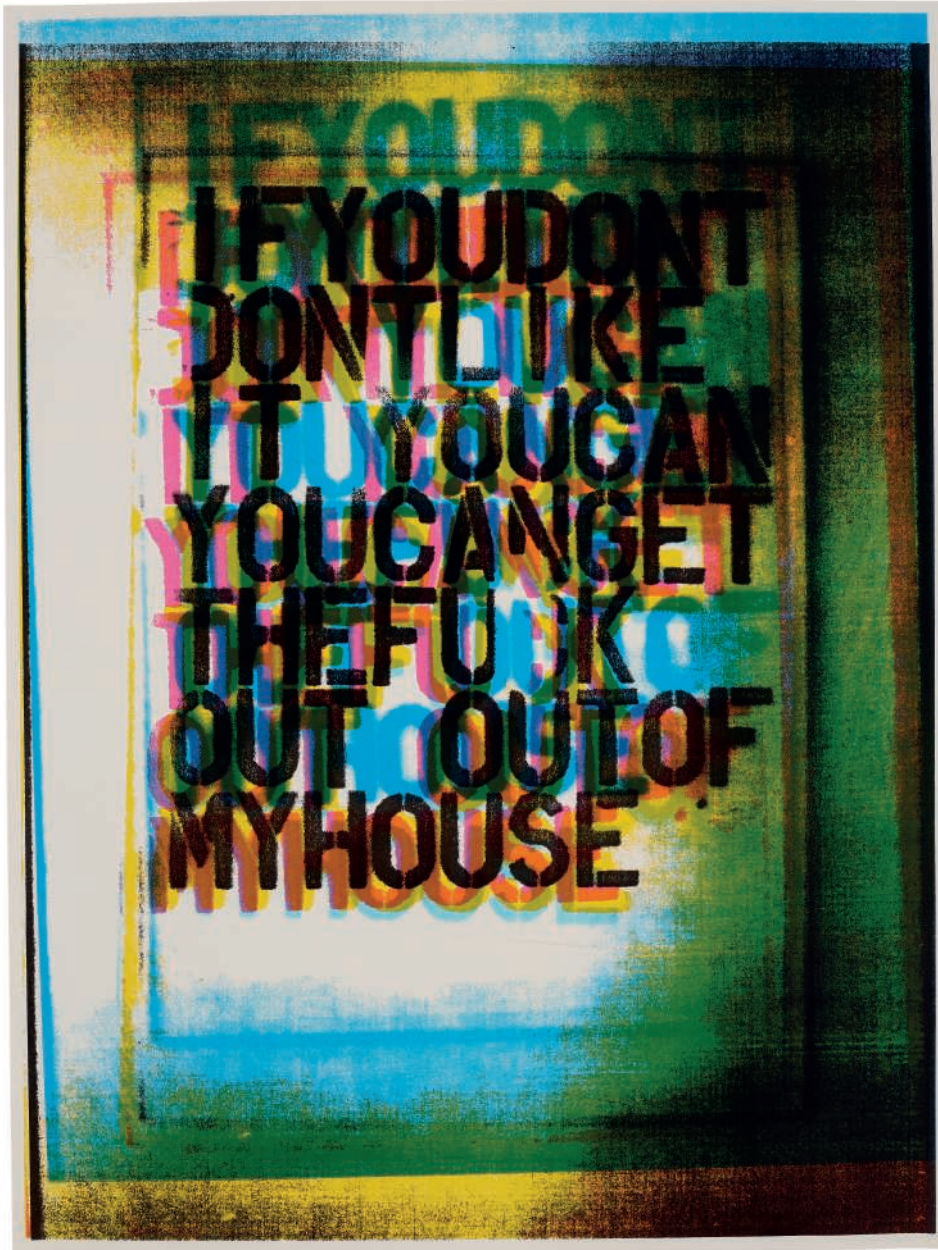
Untitled

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.)

\$15,000-20,000



174

CHRISTOPHER WOOL (B. 1955)

My House III

screenprint in colors, on matte custom art paper, 2000, signed and dated in pencil, numbered 26/100 (there were also twenty artist's proofs), published by Counter Editions, London, with full margins, adhered to the support in places on the reverse upper sheet edge, framed
Image: 39 x 29 in. (991 x 737 mm.)
Sheet: 39 $\frac{3}{4}$ x 29 $\frac{3}{4}$ in. (1013 x 756 mm.)

\$12,000-18,000

175

MEL BOCHNER (B. 1940)

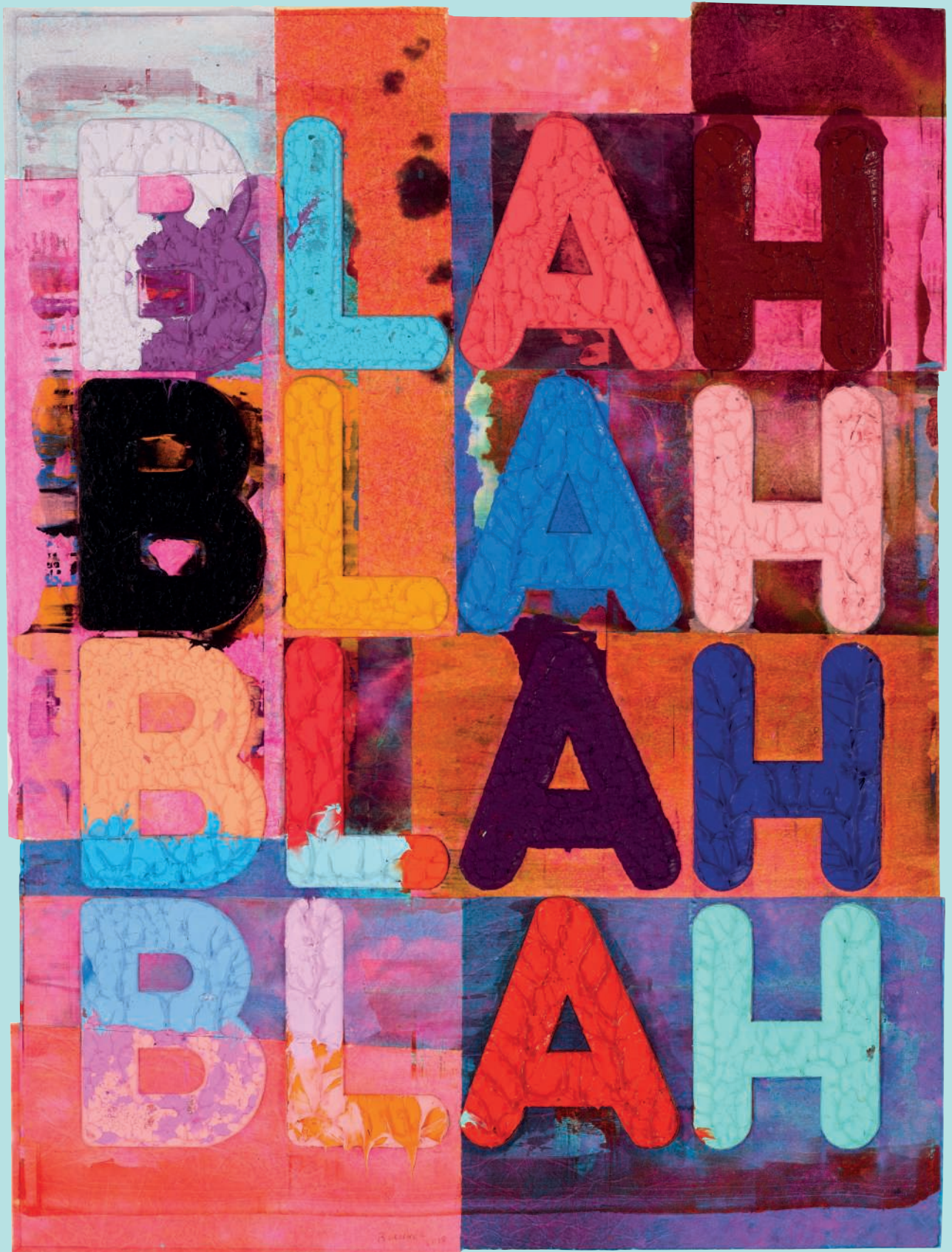
Blah, Blah, Blah

monoprint in colors with collage, engraving and embossment, on handmade and hand-dyed Twinrocker paper, 2018, signed and dated in pencil, published by Two Palms Press, New York, the full sheet, in very good condition, framed
Sheet: 30½ x 22⅞ in. (775 x 581 mm.)

\$18,000-25,000

The words themselves became my found objects. Anything I did with them would be mine

—Mel Bochner



176

JEFF KOONS (B. 1955)

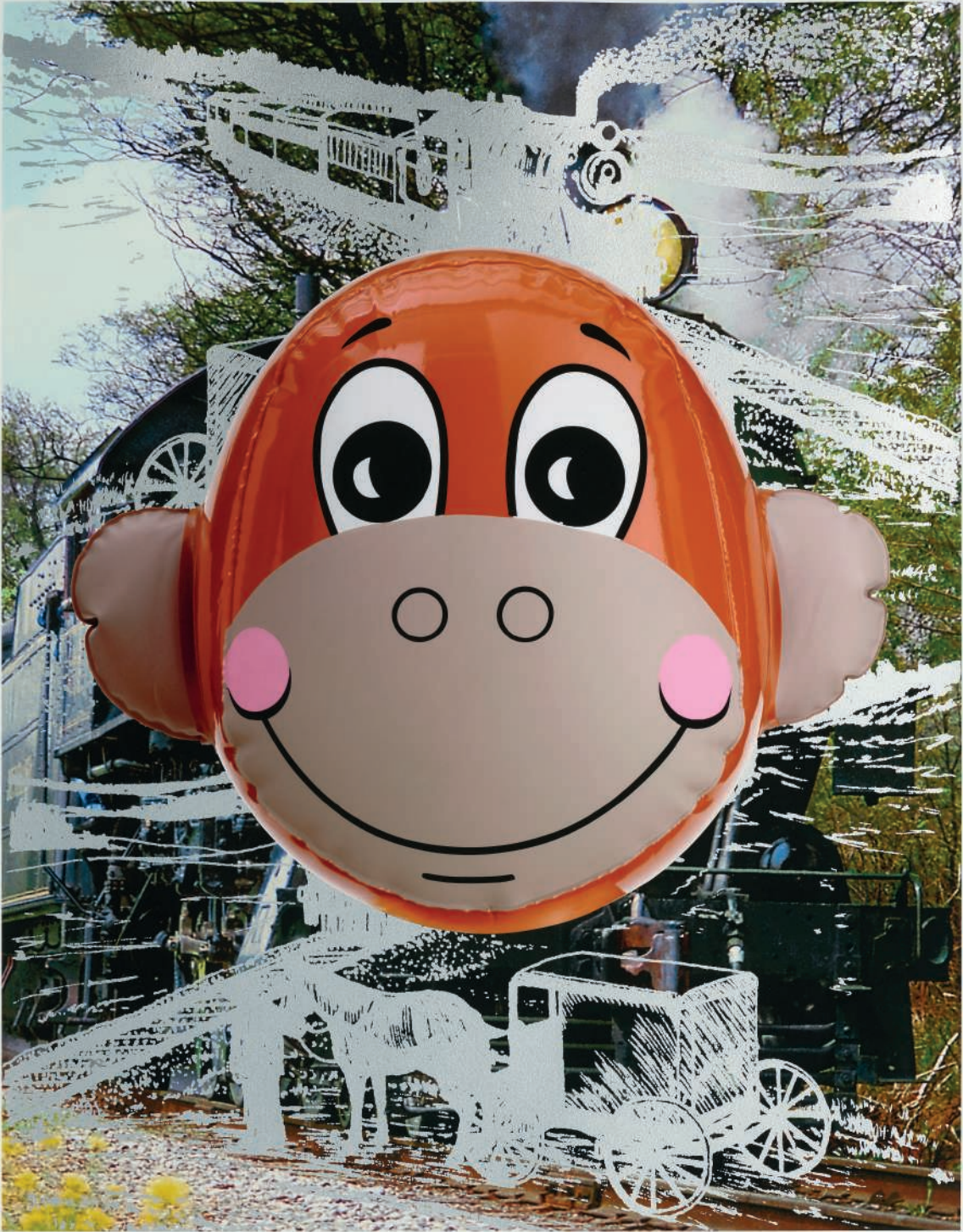
Monkey Train

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: 32¾ x 26 in. (832 x 660 mm.)

\$15,000-25,000

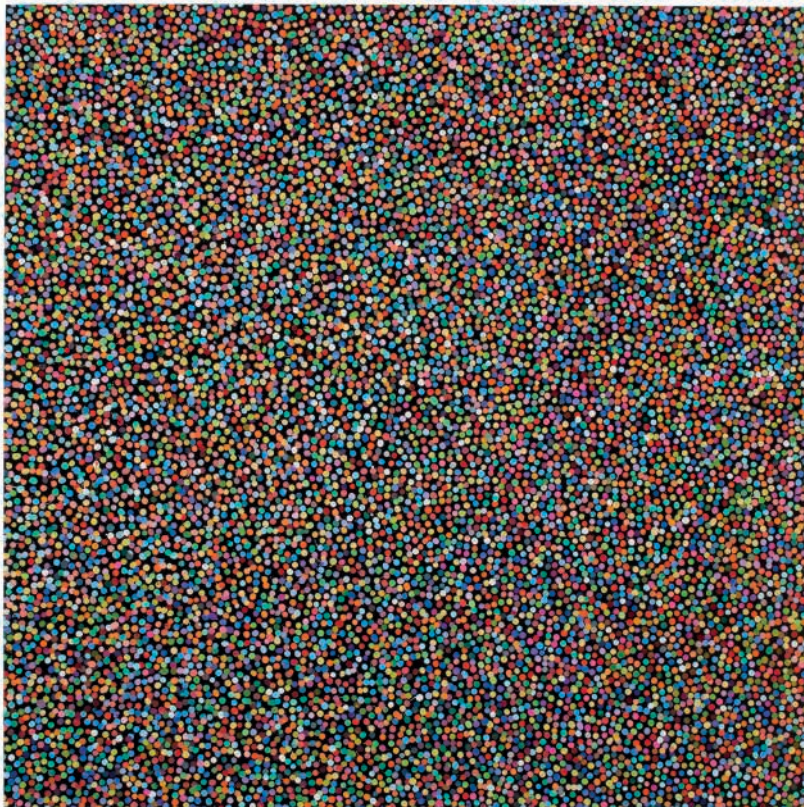


23/08

107



188



178

177

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 70/75 (there were also five artist's proofs), published by Heni Editions, London, in very good condition, framed Overall: 36 $\frac{1}{8}$ x 49 $\frac{3}{8}$ in. (920 x 1260 mm.)

\$8,000-12,000

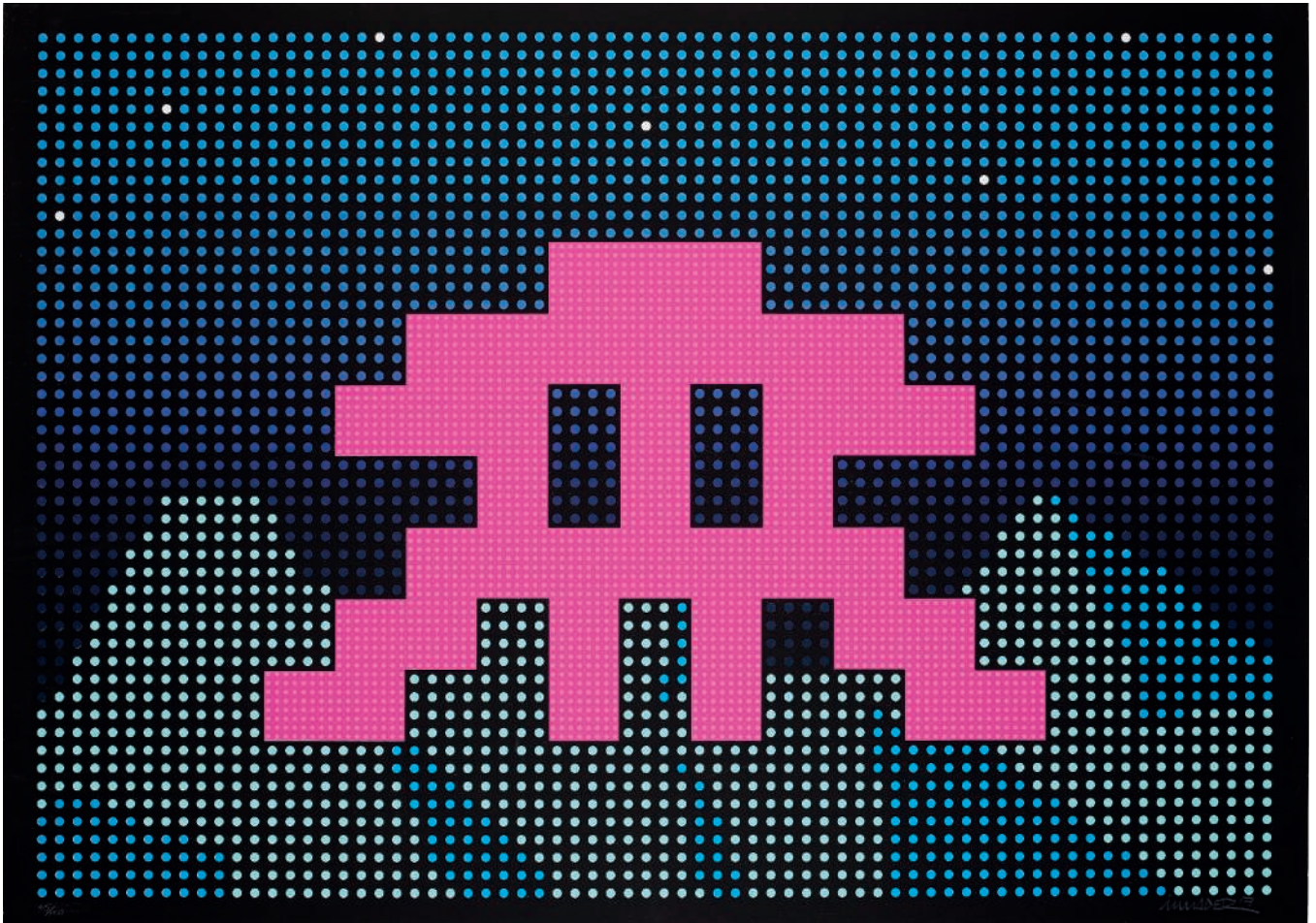
178

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.)

\$6,000-8,000



179

INVADER (B. 1969)

L.E.D.

screenprint in colors, on Somerset Satin paper, 2017, signed and dated in pencil, numbered 45/100 (there were also ten artist's proofs), published by Lazarides Editions, London, with their blindstamp, the full sheet, nicks in places at the extreme sheet edges (with associated ink loss), otherwise in generally good condition

Sheet: 19½ x 27½ in. (500 x 700 mm.)

\$4,000-6,000



180

AFTER HOWARD HODGKIN (1932-2017)

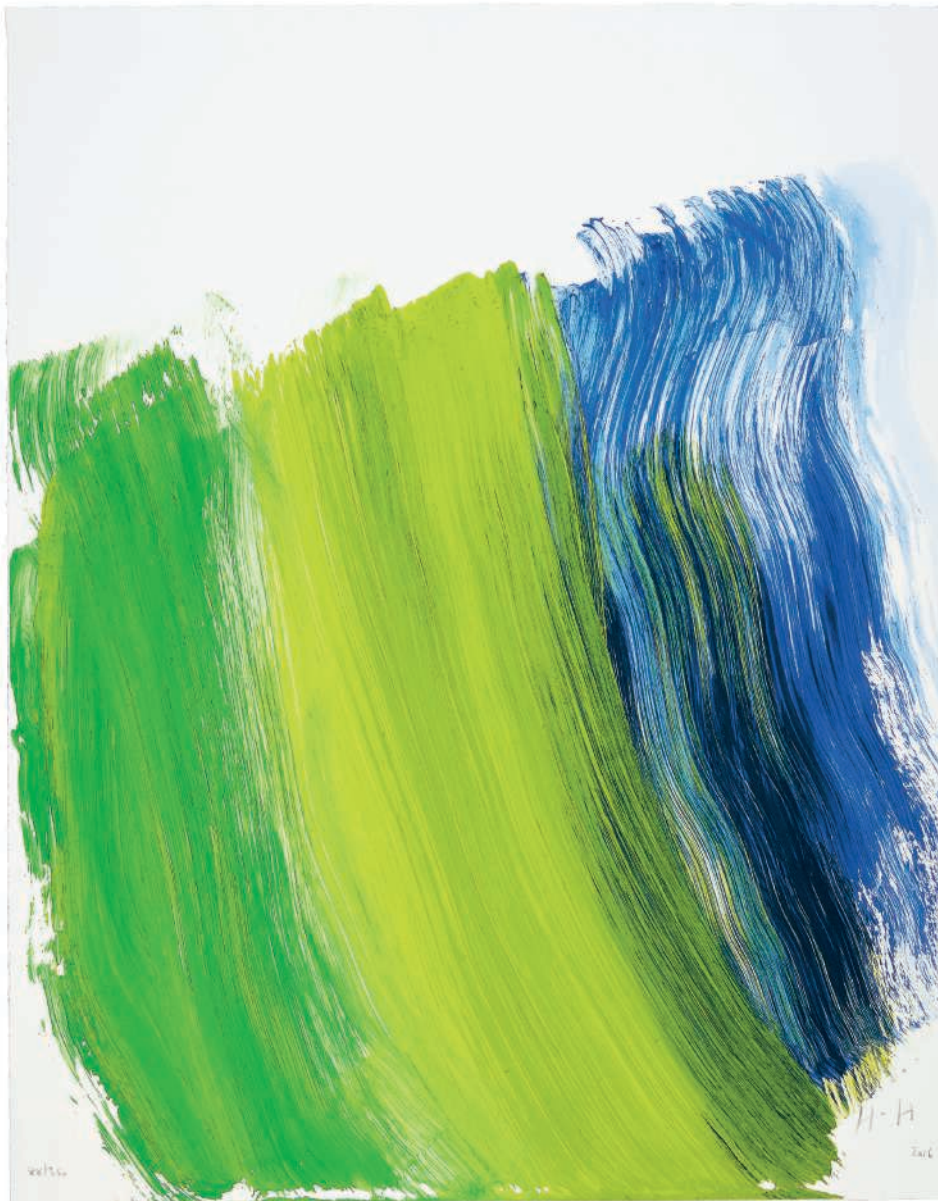
Bamboo

screenprint in colors, on Somerset Textured paper, 2000, signed and dated in pencil, numbered 'RP 4/10' (a replacement proof, the edition was 108), published by Lincoln Center/List Art Posters & Prints, New York, with full margins, in very good condition, framed
Image: 26¼ x 30¾ in. (667 x 772 mm.)
Sheet: 33¾ x 36½ in. (848 x 927 mm.)

\$5,000-7,000

LITERATURE:

Heenk p. 225



181

HOWARD HODGKIN (1932-2017)

Road to Rio, from *Official Limited Edition Prints for Team GB at the Rio 2016 Olympic Games*

screenprint in colors, on St. Cuthbert's Mill Somerset White Satin paper, 2016, signed and dated in pencil, numbered 88/350 (there were also 35 artist's proofs), published by Counter Editions, London, the full sheet, in very good condition, framed

Sheet: 29 $\frac{7}{8}$ x 23 $\frac{3}{8}$ in. (759 x 594 mm.)

\$3,000-5,000

182

JEFF KOONS (B. 1955)

Balloon Swan (Yellow), Balloon Monkey (Blue) and Balloon Rabbit (Red)
three metallic porcelain multiples, 2017, each with stamped signature, title, date and
numbering on the underside, each numbered 627/999 (there were also 50 artist's
proof sets), published by Bernardaud, Limoges, France, with their stamp on the
underside, in very good condition, with original boxes and certificates of authenticity

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

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

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

(3)

\$30,000-50,000



I try to create work that doesn't make viewers feel they're being spoken down to, so they feel open participation.

—Jeff Koons





183

JEFF KOONS (B. 1955)

Balloon Dog (Blue)

metallic porcelain multiple in blue, 2002, numbered 2268/2300 in ink on label affixed to underside (there were also 50 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, in very good condition, with the original stand and box
Diameter: 10 ¼ in. (260 mm.)

\$7,000-10,000



184

AFTER JEFF KOONS (B. 1955)

Cracked Egg

aluminum multiple with red glaze, 2008, from the edition of 1000, published by the Los Angeles County Museum of Art as an invitation for the opening of the Broad Contemporary Art Museum, in very good condition, with the original invitation card and box
Height: 4 ½ in. (114 mm.)

\$2,000-3,000

•185

KAWS (B.1974)

SMALL LIE (BROWN), SMALL LIE (BLACK), SMALL LIE (GRAY)

three plastic multiples, 2017, each with artist's name, title, and date printed on the underside, from the edition of unknown size, published by Medicom Toy, China, with their name printed on the underside, in very good condition, in the original plastic packaging

Each: 11 x 4½ x 3½ in. (27.9 x 11.4 x 8.9 cm.)

\$1,000-1,500



186

TAKASHI MURAKAMI (B. 1962)

Oval (Peter Norton Christmas Project)

plastic multiple in colors with compact disc, 2000, with the artist's embossed stamp on the underside, from the edition of 3,000, published by the Peter Norton Family Christmas Project, Santa Monica, California, in generally very good condition

Overall: 10¼ x 7¾ x 7¾ in. (260 x 187 x 187 mm.)

\$2,000-3,000



187

RIMOWA X DANIEL ARSHAM (B.1980)

Eroded Attaché

plaster and aluminum suitcase multiple, 2019, signed in black ink on the Certificate of Authenticity, numbered 100/500, co-published by the Arsham Studio and Rimowa, New York and Cologne, in very good condition, with gloves, collaborative stickers, cloth bag and Certificate of Authenticity

Overall: 14¼ x 18¼ x 5½ in. (362 x 464 x 140 mm.)

\$4,000-6,000





188

BANKSY (B. 1975)

Toxic Mary

screenprint in colors, on wove paper, 2003-2004, signed and dated '04' in pencil, numbered 127/150 (there was also an unsigned edition of 600), published by Pictures on Walls, London, with their blindstamp, with margins, occasional flattened horizontal creases in places (some with minor ink loss), framed

Image: 26 x 17 $\frac{1}{8}$ in. (660 x 435 mm.)

Sheet: 27 $\frac{3}{8}$ x 19 $\frac{1}{8}$ in. (695 x 500 mm.)

\$12,000-18,000

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



189

BANKSY (B. 1975)

Trolleys (colour)

screenprint in colors, on Somerset paper, 2007, signed in pencil, numbered 140/750, published by Pictures on Walls, London, with full margins, adhered to the support on the reverse sheet edges, otherwise in good condition, framed
Image: 19 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in. (492 x 689 mm.)
Sheet: 22 $\frac{1}{4}$ x 30 in. (565 x 762 mm.)

\$15,000-20,000

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



190
AI WEIWEI (B. 1957)

Odyssey

offset lithograph, on wove paper, 2017, from the edition of 1,000, co-published by the Public Art Fund and eBay for Charity, New York, the full sheet, in very good condition
 Sheet: 36 $\frac{1}{2}$ x 24 $\frac{1}{2}$ in. (937 x 632 mm.)

\$1,000-1,500



191
AI WEIWEI (B. 1957)

Banner 50, from Portrait Banners

laser-cut industrial vinyl banner, 2018, from the edition of 500, co-published by the Public Art Fund and eBay for Charity, New York, with artist's and publisher's name cut into the vinyl below the portrait, in very good condition, with original yellow rubber bands and cotton sleeve
 Overall: 45 $\frac{1}{2}$ x 16 $\frac{1}{2}$ in. (1156 x 429 mm.)

\$1,000-1,500



192

KARA WALKER (B. 1969)

Freedom: A fable

an artist's book with five laser-cut pop-up silhouettes and offset lithographs, on Classic Crest Cover paper, 1997, from the edition of 4,000, published by Peter Norton Family Foundation, Santa Monica, with justification page, bound (as issued), in very good condition, with the original red leather cover, vellum cover, and Norton Family Christmas card

Overall: 9¼ x 8¼ x ¾ in. (235 x 210 x 75 mm.)

(album)

\$2,000-3,000



193

PROPERTY FROM THE COLLECTION OF PATRICIA AND ERNST JAN HARTMANN

193

RUFINO TAMAYO (1899-1991)

Juglar, from *Rufino Tamayo 8 aguafuertes 1979*

etching in colors, on Guarro paper, 1979, signed in white crayon, numbered 92/99 (there were also fifteen artist's proofs in Roman numerals), published by Ediciones Poligrafa, Barcelona, the full sheet, in very good condition, framed
Sheet: 29 $\frac{3}{4}$ x 22 in. (756 x 560 mm.)

\$2,000-3,000

LITERATURE:
Pereda 255

194

ROMARE BEARDEN (1911-1988)

Jazz II

screenprint in colors with hand-coloring, on wove paper, 1980, signed in pencil, a proof aside from the edition of 200, with full margins, in generally very good condition

Image: 26 $\frac{3}{4}$ x 37 $\frac{1}{2}$ in. (680 x 953 mm.)

Sheet: 30 $\frac{7}{8}$ x 41 $\frac{1}{8}$ in. (784 x 1051 mm.)

\$5,000-7,000

LITERATURE:
Gelburd and Rosenberg 100



194



195

KERRY JAMES MARSHALL (B. 1955)

Keeping the Culture

screenprint and linocut in colors, on Arches paper, 2011, signed, titled and dated in pencil, numbered 73/100, with full margins, in very good condition

Image: 17 $\frac{1}{2}$ x 28 $\frac{1}{4}$ in. (448 x 718 mm.)

Sheet: 20 $\frac{1}{4}$ x 30 $\frac{1}{2}$ in. (514 x 765 mm.)

\$7,000-10,000

196

TSCHABALALA SELF (B. 1990)

Princess

hand-sewn cotton and tulle multiple, 2018, signed and dated in felt-tip marker on the reverse, numbered 27/30 (there were also two artist's proofs), commissioned for The Art of Empowerment, UN Women UK, in very good condition, with original dowel rods

Overall: 50% x 39% in. (1289 x 1007 mm.)

\$7,000-10,000

My primary objective is to create works that support the black and femme imagination. Art changes the way people think, and thoughts control every decision made in this world.

—Tschabalala Self





197

TSCHABALALA SELF (B. 1990)

Choker

screenprint and inkjet print in colors, on Somerset Satin Enhanced paper, 2017, signed and dated in pencil, numbered 15/25, with margins, in very good condition

Image: 16½ x 12¾ in. (419 x 314 mm.)

Sheet: 20¾ x 15½ in. (518 x 394 mm.)

\$4,000-6,000



198

JULIE CURTISS (B. 1982)

Chemtrails

screenprint in colors, on Coventry paper, 2017, signed and titled in pencil,
numbered 22/30, with margins, in very good condition

Image: 12% x 9% in. (314 x 239 mm.)

Sheet: 13% x 10% in. (349 x 264 mm.)

\$3,000-5,000



9

Cecily Brown 99

199

CECILY BROWN (B. 1969)

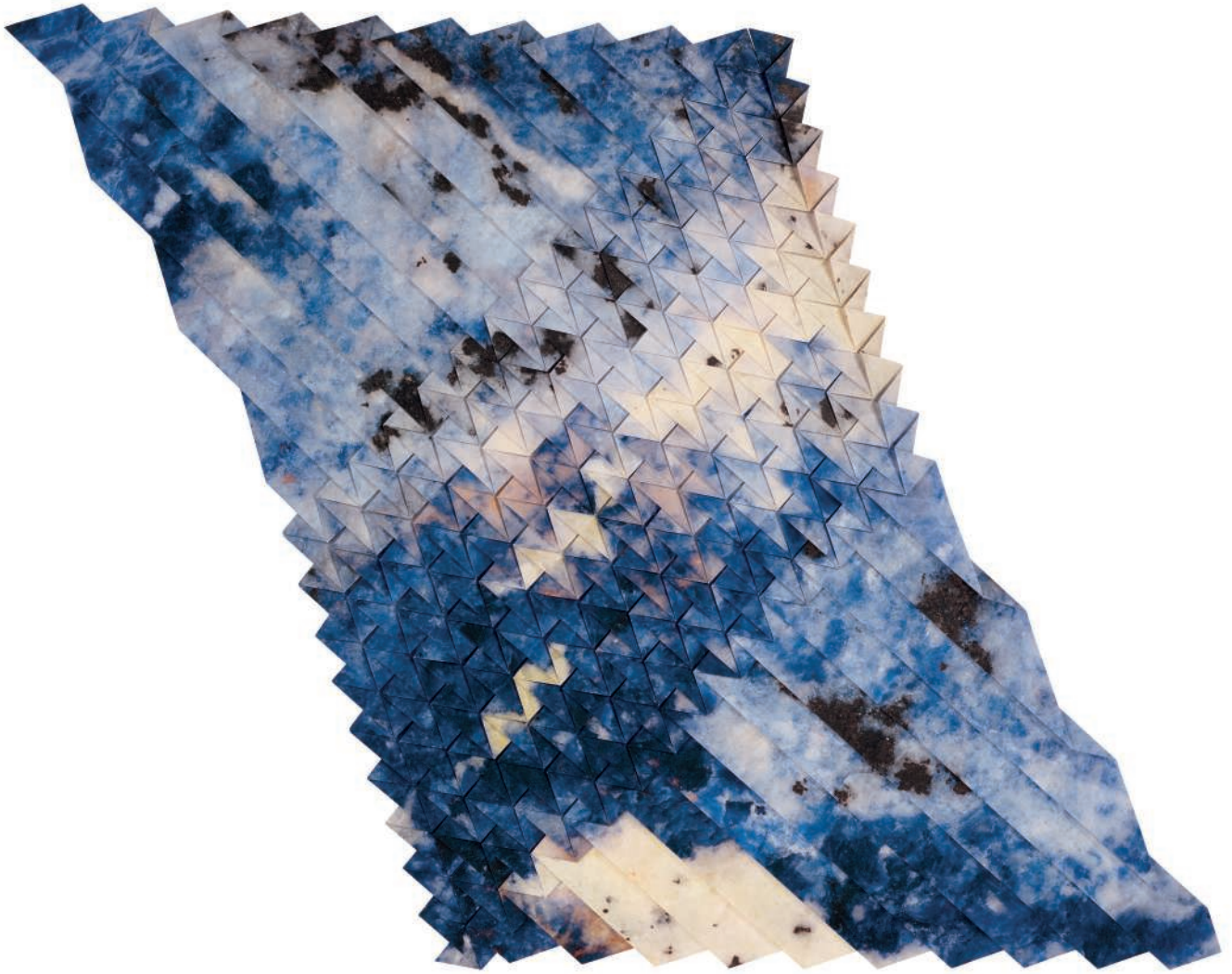
[Untitled]

monotype in colors, on wove paper, 1999, signed and dated in pencil,
annotated '9.', with full margins, in very good condition, framed

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

Sheet: 21 $\frac{1}{2}$ x 27 in. (549 x 686 mm.)

\$6,000-8,000



200

TAUBA AUERBACH (B. 1981)

Compression System (Marble)

archival pigment tessellation print, on Asuka 75-gram CNC scored, hand-creased and folded paper, 2013, signed, dated and numbered 23/25 in pencil on the reverse (there were also seven artist's proofs), published by Lisa Ivorian-Jones for the New Museum, New York, the full sheet, in very good condition, in the original artist's frame

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

\$4,000-6,000

201

ENRIQUE CHAGOYA (B. 1952)

The Enlightened Savage

the complete set of ten screenprints in colors, on wove paper, adhered to aluminum soup cans (as issued), each initialed and annotated 'B.A.T.' (*a bon à tirer* set, the edition was 40), published by Trillium Press, Brisbane, California, with the original cardboard box with screenprinted title

Each Overall: 2 $\frac{5}{8}$ x 2 $\frac{5}{8}$ x 4 in. (67 x 67 x 102 mm.) (10)

\$2,000-3,000

My artwork is a conceptual fusion of opposite cultural realities that I have experienced in my lifetime. I integrate diverse elements: from pre-Columbian mythology, western religious iconography and American popular culture

—Enrique Chagoya





DOMBERGER

65 YEARS OF SCREENPRINTING

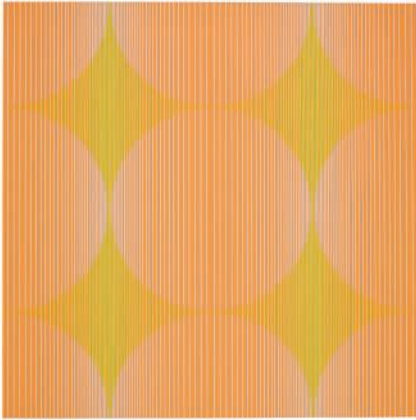
Exhibition: 28 February-3 March | 20 Rockefeller Plaza
Live for Bidding: 28 February-6 March | christies.com/domberger

Christie's proudly presents a selection of prints and portfolios from the archives of the legendary German printers and publishers Domberger.

The history of silkscreen printing - and of 20th century printmaking - would not be the same without Luitpold and Karin Domberger and their son Michael. Trained as a graphic designer in Germany and inspired by an exhibition of contemporary American prints at the Amerika-Haus in Stuttgart, Luitpold ('Poldi') Domberger made his first screenprint using a lady's silk stocking in 1948. Two years later, he began printing for the German modernist Willi Baumeister, who happened to have a studio in the same building. For the next 65 years, the Dombergers printed and published works by some of the most famous and exciting artists of the second half of the 20th century, including Annie Albers, Christo, Hanne Darboven, Richard Estes, Richard Hamilton, Keith Haring, Robert Indiana, Sol Lewitt, Roy Lichtenstein, Robert Longo, Robert Mangold, Agnes Martin, Claes Oldenburg, Sigmar Polke, Robert Ryman, Cy Twombly, Victor Vasarely and countless others.

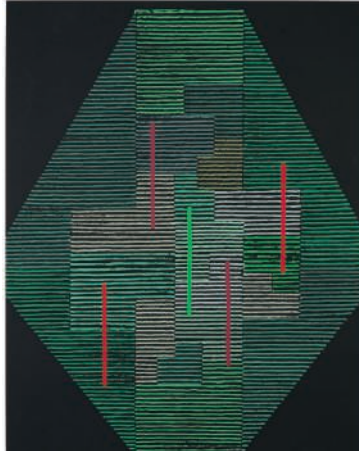
Over the decades, many of the artists came to their workshops in and around Stuttgart and often stayed for weeks, hosted and managed by Karin Domberger. There was no image too complex, no format too large, no idea too crazy for Luitpold and Michael Domberger not to master it, and their reputation for precision printing, technical innovation and ingenuity, and electrifying colors remains unparalleled to this day. Very few artists eluded them, Andy Warhol being a notable absence in their amazing roster of artists. Asked if he wanted to cooperate with them, he replied: "Michael, your printing is far too perfect for my work."

This auction showcases the astonishing variety of the Domberger print production, from Pop Art and Op Art to Minimalism, Photorealism and Conceptual Art, and demonstrates the remarkable artistic foresight, courage and internationalism in their publishing activity, which promoted many artists from the margins of the established art world. The sale thus offers lots of opportunities for (re-)discoveries, including works by Antonio Calderara, Chryssa, Allan D'Arcangelo, Robyn Denny, Adolf Fleischmann, Kyohei Inukai, Richard Mortensen, Theodoros Stamos, Peter Stroud and Shizuko Yoshikawa. Domberger: 65 Years of Printmaking is a feast for the eyes, ranging from milestones of printmaking to rare finds from the 1960s to 1990s, with estimates starting at \$700.



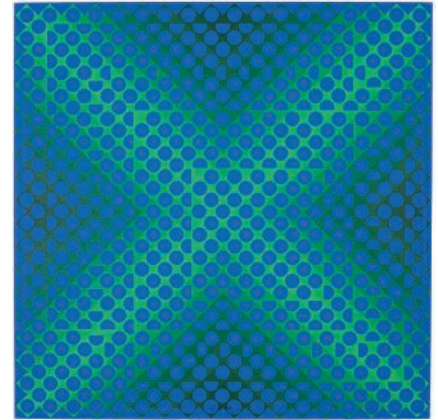
1
JULIAN STANCZAK (1928-2017)
Three Screenprints, from: Twelve Progressions

three screenprints in colors, on Fabriano paper, circa 1965-67, from the set of 12, all signed in pencil, *Three to Compare* inscribed *printer's proof*, *Fractions* inscribed *a.p.*, and *Veiled* inscribed *IV/V*, all proofs aside from the edition of 90, printed Domberger KG, Stuttgart, with their blindstamp
 Largest Sheet: 32¼ x 26½ in. (819 x 673 mm.) (3)
 \$2,000-3,000



2
ADOLF RICHARD FLEISCHMANN (1902-1990)
Two Screenprints, from: AFp2

two screenprints in colors, on wove paper, 1966, from the set of six, each initialled in pencil, numbered 24/70 and *E d' A 5/X/70* respectively, the latter an artist's proof aside from the edition of 70, printed and published by Edition Domberger, Stuttgart, with their blindstamp
 Each Sheet: 29¼ x 23¾ in. (743 x 606 mm.) (2)
 \$1,500-2,000



3
VICTOR VASARELY (1906-1997)
 CTA 102

the complete set of eight screenprints in colors, on Schoellershammer paper, 1966, each signed in ballpoint pen, numbered 123/150 on the justification page, printed by Domberger KG, Stuttgart, and co-published by Edition Domberger, Stuttgart, Galerie Der Spiegel, Cologne, and Edition Denise René, Paris, with title, text and justification pages, within the original paper folders and black cloth-covered portfolio box
 Each Sheet: 27¾ x 27¾ in. (702 x 702 mm.) (8)
 \$4,000-6,000



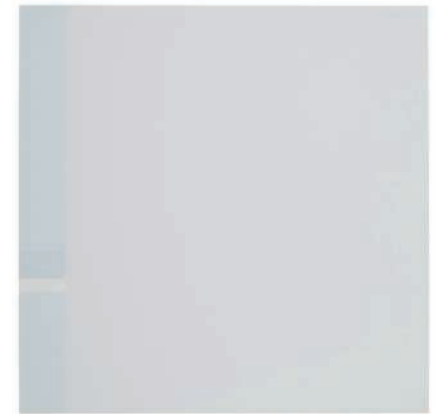
4
RICHARD HAMILTON (1922-2011)
I'm Dreaming of a White Christmas

screenprint in colors, on wove paper, 1967, signed and dated *June 67* in pencil, dedicated *Herr Domberger, my thanks for the fine printing*, a proof aside from the edition of 75, there were also ten artist's proofs, printed by Domberger KG, Stuttgart, published by the artist
 Image: 22½ x 33¾ in. (562 x 857 mm.)
 Sheet: 30¼ x 41 in. (768 x 1041 mm.)
 \$25,000-35,000



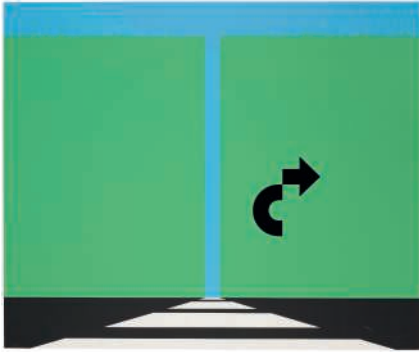
5
LEON POLK SMITH (1906 - 1996)
 Untitled, *from: Formen der Farbe*

screenprint in colors, on white card, 1967, signed in pencil, inscribed *A.P.*, one of ten artist's proofs aside from the edition of 60, printed and published by Edition Domberger, Stuttgart
 Image: 23¼ x 17 in. (591 x 432 mm.)
 Sheet: 25½ x 19½ in. (648 x 495 mm.)
 \$800-1,200



6
ANTONIO CALDERARA (1903-1978)
 ACe 1-3

the complete set of three screenprints in colors, on Fabriano 100/100 Cotton paper, 1968, each signed, dated *1971*, and inscribed and numbered *3 di 30* in pencil on the reverse, printed and published by Edition Domberger, Stuttgart
 Each Image: 12¾ x 12¾ in. (314 x 314 mm.)
 Each Sheet: 16¼ x 16¼ in. (413 x 413 mm.) (3)
 \$2,500-3,500



7
ALLAN D'ARCANGELO (1930-1998)
Five Screenprints, from: AAp 12
 five screenprints in colors, one with a collaged postcard, on wove paper, 1969, from the set of seven, all signed and dated in pencil, *Landscape 1* numbered 110/120, *Landscape 2* numbered 114/120, *Landscape 3* numbered 71/120, *Proposition* numbered 113/120, and *Super Highway* numbered 69/120 on the reverse (there were also 15 artist's proofs respectively), printed and published by Edition Domberger, Stuttgart
 Largest Sheet: 25½ x 25½ in. (648 x 648 mm.) (5)
 \$3,000-5,000



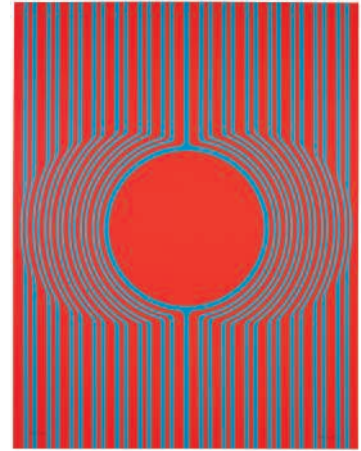
10
GERALD LAING (1936-2011)
 DMT 42
 the complete set of 23 screenprints in colors, on wove paper, 1969, each signed and numbered 43/210 in pencil on the reverse, and inscribed with the plate number in pencil, from the deluxe edition of 80 (there was also a bound standard edition of 130), with text by Galina Valentina Golikova, printed and published by Edition Domberger, Stuttgart, the sheets loose and folded in half (as issued), within the original silver wrappers and claret corduroy-covered box and Plexiglas slipcase
 Each Sheet (folded): 16¾ x 13¼ in. (426 x 337 mm.) (23)
 \$1,500-2,000



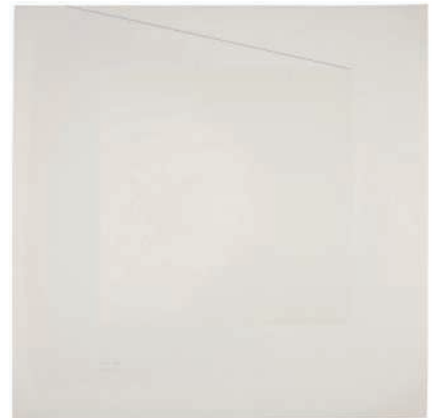
8
ROBERT INDIANA (1928-2018)
 Numbers
 the complete set of ten screenprints in colors, on Schoeller Parole white wove paper, 1968, each signed, dated and numbered II/XXXV in pencil, also numbered on the justification, one of 35 artist's proof sets aside from the edition of 125, printed by Domberger KG, Stuttgart, co-published by Edition Domberger, Stuttgart, and Galerie Schmela, Düsseldorf, with title, text and justification pages, with the original paper folders for each print and each with a poem by Robert Creeley in English and German, with the original beige cloth-covered portfolio case with title and the artist's and author's names on the cover
 Each Sheet: 25¾ x 19¾ in. (645 x 499 mm.) (10)
 \$60,000-80,000



11
LES LEVINE (B. 1935)
 Levine's Restaurant
 the complete set of nine screenprints in colors, including the cover print, on wove paper, and four multiples, a stack of postcards and a bag of dried peas, 1969, each print and the multiples signed (the postcards and bag of dried peas unsigned), numbered 61/100, printed, produced and published by Edition Domberger, Stuttgart, with title page and text by Peter Schjeldahl, the prints within the original paper folder with a photo of the artist and the restaurant on the cover, all within the original cardboard box and slipcase
 Overall: 3¾ x 26½ x 20¾ in. (98 x 664 x 530 mm.) (14)
 \$1,500-2,000



9
KYOHEI INUKAI (1913-1985)
 Untitled (Kle)
 screenprint in colors, on white card, 1969, signed in pencil, numbered 66/100, there were also ten artist's proofs, printed and published by Edition Domberger, Stuttgart
 Sheet: 25½ x 19¾ in. (648 x 499 mm.)
 \$700-1,000



12
ROBERT RYMAN (B. 1930)
 Untitled (Blue Line Print)
 screenprint in white and blue, on Schoellershammer paper, 1969, signed, dated and inscribed *ARTIST PROOF* in pencil, an artist's proof aside from the edition of 20, printed and published by Edition Domberger, Stuttgart
 Sheet: 25½ x 25½ in. (648 x 648 mm.)
 \$1,500-2,000



13
GERD WINNER (B. 1936)
 Harlem Wall I & II

screenprint in colors, on two sheets of gray wove paper, 1969, both sheets signed and numbered 34/125 in pencil, printed and published by Edition Domberger, Stuttgart
 Each Image: 22½ x 39¼ in. (575 x 997 mm.)
 Each Sheet: 26½ x 43¼ in. (673 x 1099 mm.) (2)

\$1,500-2,000



14
**AFTER FRIEDRICH VORDEBERGE-
 GILDEWART (1897-1962)**

Ten Screenprints
 the complete portfolio of ten screenprints in colors, on Van Gelder wove paper, 1969-70, unsigned, each numbered 65/100, in pencil, printed and published by Edition Domberger, Stuttgart, with their blindstamp, with the title page, the booklet with the introductory text by Eugen Gomringer, and paper folders
 Each Sheet: 19½ x 25½ in. (495 x 648 mm.) (10)

\$10,000-15,000



15
VARIOUS ARTISTS
 On the Bowery

the complete set of ten screenprints in colors, on wove paper, 1969-1971, each signed and dated in pencil, inscribed and numbered AP II/XX, an artist's proof set aside from the edition of 100, printed and published by Edition Domberger, Stuttgart, with their blindstamp, with text by William Katz, each within the original brown paper folders with text and screenprinted photo of each artist by Eliot Elisofon, all within the original cardboard box with street map of Lower Manhattan printed in black
 Overall: 26½ x 26½ x 1½ in. (664 x 664 x 35 mm.) (10)

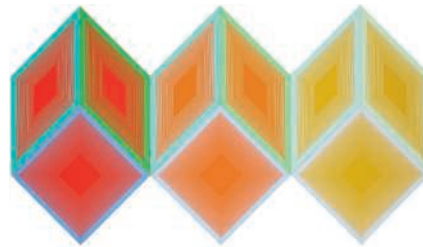
\$150,000-200,000



16
RICHARD ANUSZKIEWICZ (B. 1930)
 Inward Eye

the complete set of eleven screenprints in colors, on wove paper, 1970, signed in pencil on the first screenprint, the remaining ten unsigned (as issued), number 317 from the edition of 500 (there were also ten *hors-commerce* copies inscribed A-J), printed by Domberger KG, Stuttgart, co-published by Edition Domberger, Stuttgart, and Aquarius Press, Baltimore, with their copyright ink stamp on the reverse, with title page, text by William Blake and justification pages, signed and numbered in pencil on the justification, the prints loose (as issued), each within an individual paper folder with the text respectively printed in a different color, all within the original Lucite box
 Each Sheet: 25½ x 25½ in. (648 x 648 mm.) (11)

\$6,000-8,000



17
RICHARD ANUSZKIEWICZ (B. 1930)
 Volumes - A Variable Multiple (RAM 2)

the complete set of nine hard PVC panels screenprinted in colors, 1970, each signed, dated and numbered 100/150 (there were also ten artist's proof sets), respectively inscribed A, B or C in ink on a label on the reverse, also numbered on the title and justification page, printed and produced by Domberger KG, Stuttgart, published by Contemporary Collections Inc., Larchmont, New York, within the original hexagon plastic box
 Square panels: 19¾ x 19¾ x 1½ in. (499 x 499 x 29 mm.)
 Diamond panels: 36¼ x 15 x 1½ in. (921 x 381 x 29 mm.) (9)

\$6,000-8,000



18
ROBYN DENNY (1930-2014)
 Two Screenprints (RDe 1 & 2)

two screenprints in colors, on heavy wove paper, 1970, each signed and dated '69 in pencil, numbered 39/75 and 55/75 respectively (there were also ten artist's proofs), printed and published by Edition Domberger, Stuttgart
 Each Sheet: 28¾ x 20½ in. (730 x 521 mm.) (2)

\$1,500-2,000



19
CHARLES HINMAN (B. 1932)
 Seven Screenprints
 the complete portfolio of seven screenprints in colors with embossing, on thin white card, 1970, each signed and numbered 77/100, printed and published by Edition Domberger, Stuttgart, with title page and white portfolio cover
 Each Sheet: 25¾ x 25¾ in. (645 x 645 mm.) (7)
 \$2,000-3,000



20
ROBERT INDIANA (1928-2018)
 4 Americans in Paris
 screenprint poster in colors, on white wove paper, 1970, from the unsigned edition of unknown size, printed by Domberger KG, Stuttgart, published by the Museum of Modern Art, New York
 Sheet: 46 x 22¾ in. (1168 x 581 mm.)
 \$1,500-2,000



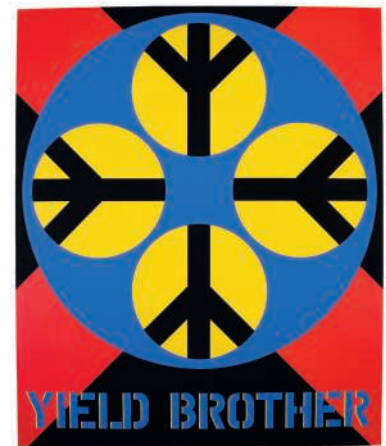
21
HEINZ TRÖKES (1913-1997)
 Rebus
 the complete set of six screenprints in colors, on 100/100 Cotton Fabriano paper, 1970, each signed in pencil and numbered 3/100 (there were also 15 artist's proof sets), printed and published by Edition Domberger, Stuttgart, with their blindstamp, within the original yellow paper folder with the title, cover design and justification
 Each Image: 23¼ x 29 in. (591 x 737 mm.)
 Each Sheet: 25½ x 31½ in. (648 x 800 mm.) (6)
 \$800-1,200



22
ROBERT INDIANA (1928-2018)
 USA 666, from: Decade
 screenprint in colors, on Schoellers Parole paper, 1971, signed and dated in pencil, inscribed E/E, one of 30 artist's proofs aside from the edition of 200, printed by Domberger KG, Stuttgart, published by Multiples, Inc., New York, with the artist's copyright ink stamp
 Image: 28¾ x 28¾ in. (714 x 714 mm.)
 Sheet: 38¾ x 31¾ in. (987 x 791 mm.)
 \$2,000-3,000



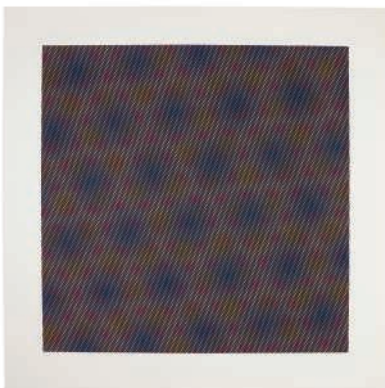
23
ROBERT INDIANA (1928-2018)
 Eine kleine Nachtmusik
 screenprint in colors, on heavy off-white wove paper, 1971, signed and dated in pencil, numbered 63/250 (there were also 50 artist's proofs numbered in Roman numerals), printed and published by Edition Domberger, Stuttgart, with the artist's copyright ink stamp
 Image: 23¾ x 19¾ in. (600 x 499 mm.)
 Sheet: 25½ x 21½ in. (648 x 546 mm.)
 \$1,500-2,000



24
ROBERT INDIANA (1928-2018)
 Yield Brother, from: Decade
 screenprint in colors, on heavy wove paper, 1971, signed and dated in pencil, inscribed D/E, one of 30 artist's proofs aside from the edition of 200, printed by Domberger KG, Stuttgart, published by Multiples, Inc., New York, with the artist's copyright ink stamp
 Image: 36 x 29¾ in. (914 x 756 mm.)
 Sheet: 39 x 31¾ in. (991 x 810 mm.)
 \$1,500-2,000



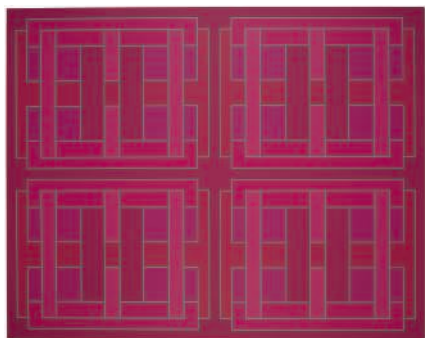
25
NICHOLAS KRUSHENICK (1929-1999)
 Fire-Flash-Fire-Fade
 the complete set of six screenprints in colors, on thin white card, 1971, each signed and dated in pencil on the reverse, numbered 146/150 (there were also 15 artist's proofs numbered in Roman numerals), printed by Domberger KG, Stuttgart, co-published by Edition Domberger, Stuttgart, and Pace Editions, Inc., New York, within the original paper folder with the title, cover design and justification
 Each Sheet: 32½ x 23½ in. (816 x 600 mm.) (6)
 \$1,500-2,000



26
JOSEF LEVI (B.1938)
 Sommer II
 Six screenprints by the artist
 the complete set of six screenprints in colors, on 100/100 Cotton Fabriano paper, 1971, each signed and numbered 28/100 (there were also 25 artist's proof sets), printed and published by Edition Domberger, Stuttgart, with their blindstamp, within the original white paper folder with the introductory text by J. Patrice Marandel
 Each Image: 20 x 20 in. (508 x 508 mm.)
 Each Sheet: 25½ x 25½ in. (648 x 648 mm.) (6)
 \$800-1,200



27
RICHARD MORTENSEN (1910-1993)
 Untitled (Freie Formen auf Orange)
 screenprint in colors, on wove paper, 1971, signed and dated in pencil, inscribed *H.C. I-V*, an *hors-commerce* impression aside from the edition of unknown size, printed and published by Edition Domberger, Stuttgart, with their blindstamp
 Image: 24 x 18 in. (610 x 457 mm.)
 Sheet: 28¾ x 22 in. (730 x 559 mm.)
 \$1,500-2,000



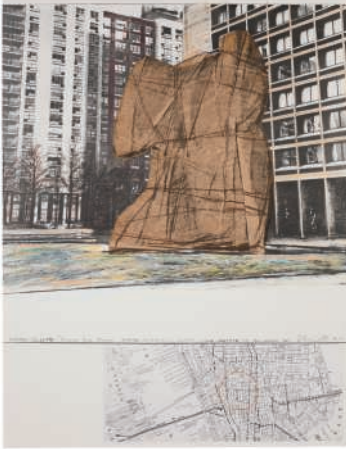
28
PETER STROUD (B. 1921)
 PSe 1-4
 four screenprints in colors, on wove paper, 1971, each signed and dated in pencil, numbered 62/75, 53/75, 65/75 and 3/75, respectively (there were also ten artist's proof sets), printed and published by Edition Domberger, Stuttgart, with their blindstamp
 Largest Sheet: 25½ x 32¼ in. (648 x 819 mm.) (4)
 \$1,500-2,000



29
WERNER BERGES (1941-2017)
 Sommer II
 screenprint in colors, on heavy white wove paper, 1972, signed and dated 73 in green crayon, inscribed *printer proof*, a printer's proof aside from the edition of 100, printed by Domberger KG, Stuttgart, with their blindstamp, published by Gerd Klemm, Berlin
 Image: 19¾ x 16½ in. (502 x 419 mm.)
 Sheet: 23½ x 19 in. (597 x 499 mm.)
 \$1,500-2,000



30
WERNER BERGES (1941-2017)
 Fahne (Flag)
 screenprint in colors, on Zanders Chromolux paper, 1972, signed, dated and inscribed *Druckerexemplar* and *A.P.*, a printer's proof aside from the edition of 100, printed by Domberger KG, Stuttgart, published by Galerie 2000, Berlin
 Sheet: 23 x 31 in. (584 x 797 mm.)
 \$2,000-3,000



31
CHRISTO (B. 1935)

Wrapped Sylvette, Project for Washington Square Village, New York, *from*: Hommage à Picasso

screenprint and collotype in colors with photo-collage, city map and brown wrapping paper, on Fabriano wove paper, 1972, signed in pencil and inscribed *A.P.*, one of 75 artist's proofs aside from the edition of 90, printed by Domberger KG, Stuttgart, published by Propyläen-Verlag, Berlin
Sheet: 25½ x 19½ in. (648 x 499 mm.)

\$1,000-1,500



32
RICHARD ESTES (B. 1932)

Grant's, *from*: Urban Landscapes I

screenprint in colors, on Schoeller Parole paper, 1972, signed in pencil, inscribed *A.P.*, one of 25 artist's proofs aside from the edition of 75, printed by Domberger KG, Stuttgart, published by Parasol Press, Ltd., New York
Image: 14 x 20¾ in. (356 x 518 mm.)
Sheet: 19½ x 27¾ in. (499 x 695 mm.)

\$2,000-3,000



33
RICHARD ESTES (B. 1932)

Oriental Cuisine, *from*: Urban Landscapes I

screenprint in colors, on Schoeller Parole paper, 1972, signed in pencil and inscribed *A.P.*, one of 25 artist's proofs aside from the edition of 75, printed by Domberger KG, Stuttgart, with their blindstamp, published by Parasol Press, Ltd., New York
Image: 13¾ x 20¾ in. (340 x 511 mm.)
Sheet: 19½ x 27¾ in. (499 x 695 mm.)

\$2,000-3,000



34
KARL PFAHLER (1926-2002)
Kpp 3

the complete set of seven screenprints in colors, on Fabriano wove paper, 1972, each signed and numbered 2/100 in pencil, printed and published by Edition Domberger, Stuttgart
Sheet: 25½ x 25½ in. (648 x 648 mm.) (7)

\$2,000-3,000

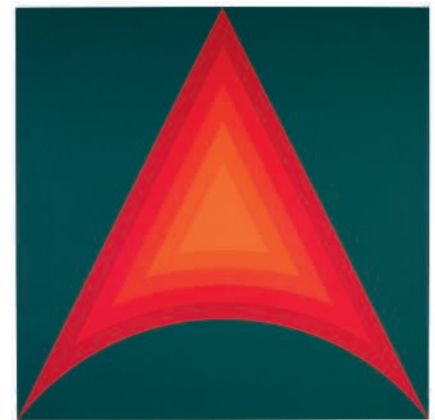


35
ANNI ALBERS (1899-1994)
Untitled (Do. I-VI)

the complete set of six screenprints in colors, on Fabriano wove paper, 1973, each signed, dated, and inscribed with the plate number, numbered 13/50 (there were also ten artist's proof sets), printed by Domberger KG, Stuttgart, with their blindstamp, published by Galerie Der Spiegel, Cologne

Largest Image: 17 x 17 in. (430 x 430 mm.)
Each Sheet: 25½ x 25½ in. (648 x 648 mm.) (6)

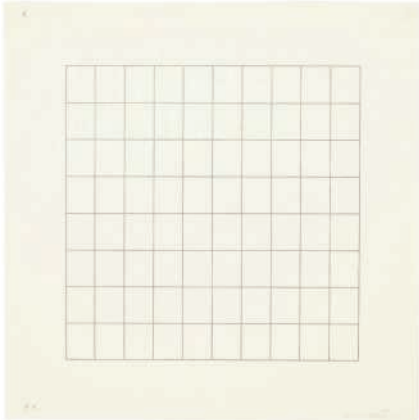
\$35,000-45,000



36
LUITPOLD DOMBERGER (1912 - 2005)
Untitled (LDe 1)

screenprint in colors, on Fabriano wove paper, 1973, signed and dated in pencil, numbered 15/50, printed and published by Edition Domberger, Stuttgart
Image: 23½ x 23½ in. (597 x 597 mm.)
Sheet: 25½ x 25½ in. (648 x 648 mm.)

\$800-1,200



37
AGNES MARTIN (1912-2004)

On a Clear Day

the complete set of 30 screenprints in gray, on Japan rag paper, 1973, each signed in pencil and annotated *P.P.*, a printer's proof set aside from the edition of 50 (there were also 14 artist's proof sets numbered in Roman numerals), printed by Domberger KG, Stuttgart, published by Parasol Press, S.A., New York, each within the original Schoeller Parole mat, all within the original black leather portfolio box with an embossed square on the front
 Each (with mat): 14¾ x 14¾ in. (375 x 375 mm.) (30)
 \$150,000-200,000



38
ÖYVIND FAHLSTRÖM (1928-1976)

Column no. 4 (IB - affair)

screenprint in colors, on wove paper, 1974, signed and dated in pencil, inscribed *P.P. IV/VII*, a printer's proof aside from the edition of 300, printed by Domberger KG, Stuttgart, with their blindstamp, published by Ullstein Verlag, Berlin
 Image: 23 x 19 in. (584 x 483 mm.)
 Sheet: 29¾ x 22½ in. (756 x 562 mm.)
 \$1,500-2,000



39
CLAES OLDENBURG (B. 1929)

Street Figure

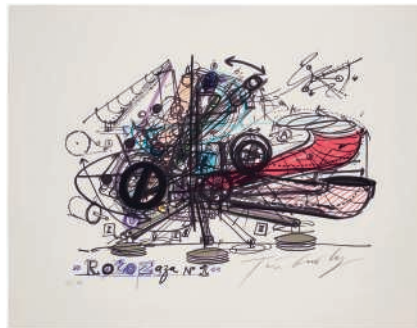
screenprint in colors with collage, on gray packing paper, 1975, initialed and dated *60/75*, numbered 3/50 (there were also five artist's proofs), printed by Domberger KG, Stuttgart, with their blindstamp, co-published by Edition Domberger, Stuttgart, and the Freunde der Kunstthalle Tübingen
 Sheet: 23¾ x 17¾ in. (603 x 451 mm.)
 \$4,000-6,000



40
JEAN TINGUELY (1925-1991)

Bourget

screenprint in colors, on white Fabriano wove paper, 1975, signed and inscribed *E.A.*, an artist's proof aside from the edition of 70 impressions, printed by Domberger KG, Stuttgart, with their blindstamp
 Sheet: 25½ x 19¾ in. (648 x 502 mm.)
 \$800-1,200



41
JEAN TINGUELY (1925-1991)

Roto Zaza No. 1

screenprint in colors, on off-white card, 1975, signed and inscribed *E.A.*, an artist's proof aside from the edition of 70 impressions, printed by Domberger KG, Stuttgart, with their blindstamp
 Sheet: 19¾ x 25½ in. (499 x 648 mm.)
 \$1,500-2,000



42
THEODOROS STAMOS (1922-1997)

Untitled

screenprint in colors, on Arches paper, 1977, signed, dated and inscribed *P.P. IV/V* in grey crayon, a printer's proof aside from the edition of unknown size, printed and published by Edition Domberger, Stuttgart, with their blindstamp
 Sheet: 29¼ x 21¾ in. (743 x 543 mm.)
 \$1,500-2,000



43
CHRYSSA (1933 - 2013)
Chinatown

the complete portfolio of ten screenprints in colors, on Zerkall wove paper, 1978, each signed in pencil, inscribed *PP 2/5*, a printer's proof set aside from the edition of 250 (there were also 12 artist's proof sets), printed by Domberger KG, Stuttgart, with their blindstamp, published by Strahl & Pitsch, distributed by Parasol Press S.A., New York, within the original white paper folder with the title and justification on the cover
Sheet: 38¾ x 31¼ in. (975 x 794 mm.) (10)

\$1,500-2,000



44
RICHARD ESTES (B. 1932)
Via Condotti

screenprint in colors, on Fabriano Cottone paper, 1979, signed in pencil, numbered 3/11, printed by Domberger KG, Stuttgart, published by Parasol Press S.A., New York
Image: 19 x 12¾ in. (483 x 314 mm.)
Sheet: 27½ x 19¾ in. (699 x 499 mm.)

\$5,000-7,000



45
RICHARD ESTES (B. 1932)
Urban Landscapes No. 2

the complete set of eight screenprints in colors, on Fabriano Cottone paper, 1979, each signed in pencil and numbered 2/100 (there were also 15 artist's proof sets), printed by Domberger KG, Stuttgart, with their blindstamp, published by Parasol Press S.A., New York, with justification page, each print in an individual paper folder and all within the original, green cloth-covered portfolio box
Each Sheet: 27½ x 19¾ in. (699 x 495 mm.) (8)

\$18,000-25,000



46
ROBERT INDIANA (1928-2018)
Decade: Autoportraits Vinalhaven Suite

the complete set of ten screenprints in colors, on Fabriano Classico wove paper, 1980, each signed and dated in pencil, inscribed *P.P. 2/5*, a printer's proof set aside from the edition of 125 (there were also ten artist's proof sets), printed by Domberger KG, Stuttgart, published by Multiples, Inc., New York, with the printer's and publisher's blindstamps and the artist's copyright ink stamp
Image: 24 x 24 in. (610 x 610 mm.)
Sheet: 26¾ x 26¾ in. (680 x 680 mm.) (10)

\$18,000-25,000



47
ANTON STANKOWSKI (1906-1998)
Zahlen II

the complete set of 17 screenprints in colors, on white wove paper, 1981, each signed in pencil and numbered 26/30, printed and published by Edition Domberger, Stuttgart
Each Sheet: 23½ x 23½ in. (597 x 597 mm.) (17)

\$2,000-3,000



48
DONALD SULTAN (B. 1951)
Yellow Iris

screenprint and collotype printed in yellow and gray, on heavy wove paper, 1981, initialed, titled and annotated *The Acting Company Tenth Anniversary 1972-1982* in pencil, inscribed and numbered *A.P. 18/20*, an artist's proof aside from the edition of 125, printed by Domberger, Stuttgart, with their blindstamp, published by Blum Helman Gallery, New York
Sheet: 38¾ x 29¾ in. (975 x 759 mm.)

\$800-1,200



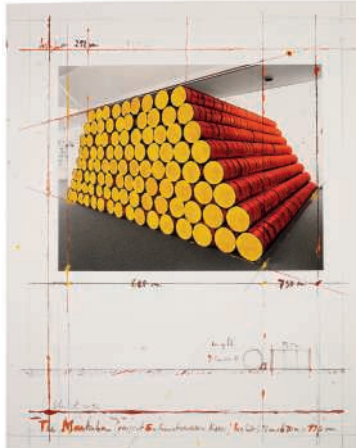
49
DAVID SALLE (B. 1952)

The Drunken Chauffeur

the complete set of eight screenprints in colors, on Arches Cotton paper, 1983, each signed in pencil and inscribed *P.P. 2/5*, a printer's proof set aside from the edition of 45 (there were also ten artist's proof sets), printed by Domberger KG, Stuttgart, with their blindstamp, published by Parasol Press, S.A., New York, with the title and justification pages

Each Sheet: 29¾ x 41¾ in. (756 x 1061 mm.) (8)

\$1,500-2,000



50
CHRISTO (B. 1935)

The Mastaba, Project for Kunstverein Köln
screenprint, collotype and photo-collage in colors, on Fabriano paper, and metal oil drum, 1986, the print signed in pencil, inscribed *P.P. 4/10*, a printer's proof aside from the edition of 200 (there were also 50 artist's proofs), printed by Domberger KG, Stuttgart, published by the Kölnischer Kunstverein, Cologne, with the original red and yellow lacquered oil drum from the installation (as issued)

Sheet: 32¾ x 26 mm. (835 x 660 mm.)

Oil drum: 23 in. (height) x 14½ in. (diameter) (600 x 390 mm.)

\$10,000-15,000



51
CHRISTO (B. 1935)

5600 Cubicmeter Package, Kassel

screenprint with collotype and photo-collage with adhesive tape and cotton thread and some additions in marker pen, on Fabriano wove paper, 1986, signed in pencil and inscribed *P.P.*, one of five printer's proofs aside from the edition of 90 (there were also 60 artist's proofs), printed by Domberger KG, Stuttgart, with their blindstamp, co-published by Galerie Bernd Klüser, Munich, and Edition Schellmann, Munich and New York

Sheet: 31½ x 23¾ in. (800 x 600 mm.)

\$3,000-5,000



52
KEITH HARING (1958-1990)

Dog

screenprint in red, on a black painted plywood cut-out, 1986, not signed or numbered, without the justification plaque *verso*, a printer's proof aside from the edition of ten, printed by Domberger KG, Stuttgart, published by Edition Schellmann, Munich

Overall: 50 x 37½ x 1½ in. (1270 x 953 x 41 mm.)

\$150,000-200,000



53
RICHARD ESTES (B. 1932)

D-Train

screenprint in colors, on museum board, 1988, signed in pencil and inscribed *A.P. Probedruck*, one of 15 artist's proofs aside from the edition of 125, printed by Domberger KG, Stuttgart, with their sticker on the reverse, published by Parasol Press, Ltd., New York

Image: 35¾ x 72½ in. (911 x 1832 mm.)

Sheet: 42 x 76¾ in. (1067 x 1953 mm.)

\$30,000-50,000



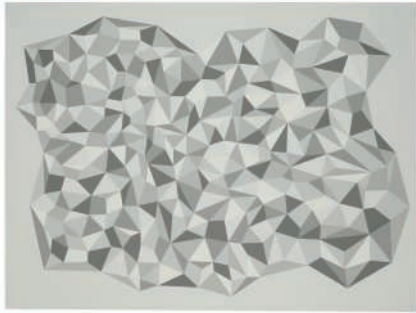
54
KEITH HARING (1958-1990)

Pyramid

the complete set of four screenprints in gold and blue, on shaped anodized aluminium panels, 1989, each with the artist's incised signature and date on the reverse, numbered 30/30 (there were also six artist's proof sets), printed by Domberger KG, Stuttgart, published by Edition Schellmann, Munich and New York, with their incised stamp

Each Panel: 40¾ x 56¾ in. (1032 x 1442 mm.) (4)

\$180,000-220,000



55
SOLLEWITT (1928-2007)

Untitled, *from: Kinderstern*
 screenprint in black and grey, on Fabriano paper, 1989, signed in pencil and numbered 59/100 (there were also 20 artist's proofs), printed and published by Edition Domberger, Stuttgart, with their blindstamp
 Image: 21¼ x 28¼ in. (540 x 718 mm.)
 Sheet: 22¾ x 29¾ in. (578 x 759 mm.)

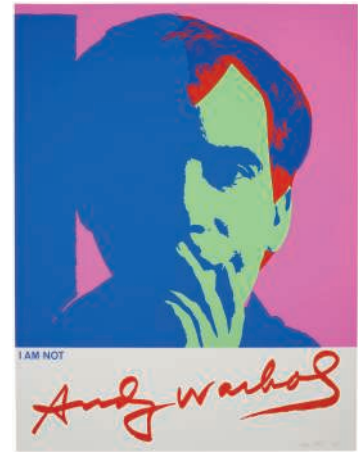
\$800-1,200



56
SIGMAR POLKE (1941-2010)

Samson und Delilah, *from: Kinderstern*
 collotype and screenprint in colors with cut-out, on white board, 1989, signed and dated in blue ball-point pen, numbered IV/XXX, an artist's proof aside from the edition of 100 impressions, printed and published by Edition Domberger, Stuttgart, with their blindstamp
 Sheet: 22¾ x 29¾ in. (578 x 756 mm.)

\$10,000-15,000



57
VARIOUS ARTISTS

Aufbruch aus Moskau
 the complete set of 20 screenprints in colors with collotype, on Fabriano paper, 1990, each signed and numbered 35/100, printed and published by Edition Domberger, Stuttgart, with their blindstamp, with title, text and justification pages, within the original paper folders and red card portfolio box

Overall: 31½ x 23¾ x 2¾ in. (791 x 606 x 60 mm.) (20)

\$6,000-8,000



58
ERIK BULATOV (B. 1933)

Liberté
 screenprint in colors, on thin white card, 1990, signed in pencil, numbered 23/40 (there were also ten artist's proofs), printed and published by Edition Domberger, Stuttgart, with their blindstamp

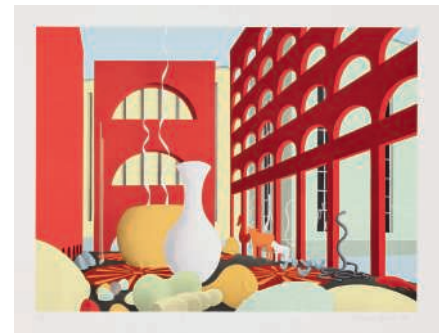
\$1,500-2,000



59
HANNE DARBOVEN (1941-2009)

24 Gesänge, Opus 14a
 the complete set of four screenprints, one with a collaged soft vinyl record, on rag paper, 1990, one initialed in pencil and numbered 30/33, the collaged vinyl record *PIAF OF PARIS* signed in felt-tip pen, printed by Domberger KG, Stuttgart, published by Edition Schellman, Munich
 Each Sheet: 61 x 52¼ in. (1549 x 1327 mm.) (4)

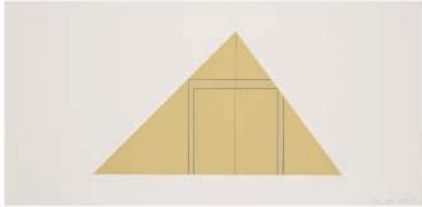
\$4,000-6,000



60
THOMAS HUBER (B.1955)

Die Bank
 the complete set of seven screenprints with collotype in colors, on Fabriano paper, 1992, each signed and dated in pencil, inscribed *a.p.*, an artist's proof set aside from the edition of 70 (of which 20 were numbered in Roman numerals), printed by Domberger KG, Stuttgart, published by Edition Achenbach, Düsseldorf, with the title and justification page, all within the original purple cloth-covered portfolio case with brass screws
 Overall: 35¾ x 54½ x ¾ in. (899 x 1384 x 16 mm.) (7)

\$3,000-5,000



61
ROBERT MANGOLD (B. 1937)

A Book of Silk Screen Prints : Multiple Panel Paintings 1973-1976

the complete portfolio of nine screenprints in colors, on wove paper, 1992, each initialed and dated in pencil, numbered on the title and justification page 61/300 (there were also editions of the same size published in 1973 and 1976, respectively signed on the preface and on one plate only), printed by Domberger KG, Stuttgart, co-published by Edition Domberger, Stuttgart, and Parasol Press S.A., New York, with cover, loose (as issued), with removable plastic clip at left
Each Sheet: 11 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in. (295 x 606 mm.) (9)

\$6,000-8,000



64
ROBERT LONGO (B. 1953)

Untitled, *from*: Columbus - In Search of a New Tomorrow

screenprint in white, on heavy wove paper, 1992, signed and dated in pencil, inscribed *a.p.*, one of 40 artist's proofs aside from the edition of 100, printed and published by Edition Domberger, Stuttgart, with the *Columbus* portfolio blindstamp
Image: 17 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in. (454 x 714 mm.)
Sheet: 22 $\frac{3}{4}$ x 29 $\frac{3}{8}$ in. (578 x 759 mm.)

\$3,000-5,000

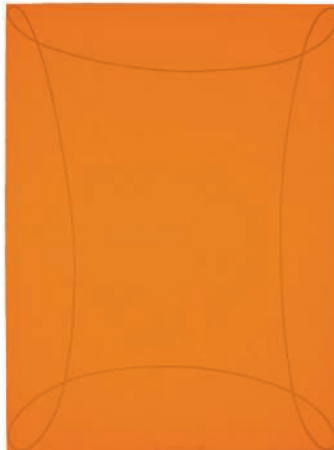


62
MAX BILL (1908-1994)

Untitled, *from*: Columbus - In Search of a New Tomorrow

screenprint in colors, on white card, 1992, signed and dated '91 in pencil, inscribed *H.C. 10/10*, an *hors-commerce* impression aside from the edition of 100, printed and published by Edition Domberger, Stuttgart, with the *Columbus* portfolio blindstamp
Image: 19 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in. (500 x 500 mm.)
Sheet: 29 $\frac{3}{8}$ x 22 $\frac{3}{4}$ in. (759 x 578 mm.)

\$700-1,000



65
ROBERT MANGOLD (B. 1937)

Arabesque I, *from*: Columbus - In Search of a New Tomorrow

screenprint in colors, on Arches Aquarelle paper, 1992, signed in pencil, inscribed *A.P.*, one of 30 artist's proofs aside from the edition of 100, published and printed by Edition Domberger, Stuttgart, with the *Columbus* portfolio blindstamp
Image: 29 $\frac{1}{2}$ x 22 in. (749 x 559 mm.)
Sheet: 30 x 22 $\frac{3}{4}$ in. (762 x 578 mm.)

\$1,500-2,000



63
ROY LICHTENSTEIN (1923-1997)

Rain Forest, *from*: Columbus - In Search of a New Tomorrow

screenprint in colors, on Fabriano wove paper, 1992, signed and dated in pencil, numbered 81/100, there were also 66 artist's proofs, printed and published by Edition Domberger, Stuttgart, with the *Columbus* portfolio blindstamp
Image: 25 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (651 x 543 mm.)
Sheet: 29 $\frac{3}{8}$ x 22 $\frac{3}{4}$ in. (759 x 578 mm.)

\$30,000-50,000

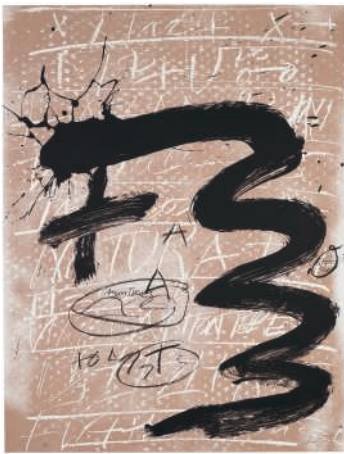


66
BERNARD MATEMARA (1946-2002)

Untitled, *from*: Columbus - In Search of a New Tomorrow

bronze multiple, 1992, with a signature and edition plaque underneath, inscribed *A.P.*, an artist's proof aside from the edition of 100, cast by Strassacker Kunstguss, Süssen, Germany, published by Edition Domberger, Stuttgart
Height: 15 $\frac{1}{4}$ in. (400 mm.)

\$2,000-3,000



67

ANTONI TÀPIES (1923-2012)

Untitled, *from*: Columbus - In Search of a New Tomorrow

screenprint in colors, on light white card, 1992, signed in pencil, inscribed *A.P.*, one of five artist's proofs aside from the edition of 100, printed and published by Edition Domberger, Stuttgart, with the *Columbus* portfolio blindstamp
Sheet: 29% x 22% in. (759 x 578 mm.)

\$1,500-2,500



68

VARIOUS ARTISTS

3sat-Galerie

the complete set of twelve screenprints in colors, on white wove paper, 1996, each signed and numbered 20/350, from the portfolio edition of 100 (the remaining edition of 250 was issued as single prints), printed and published by Edition Domberger, Stuttgart, each print with their blindstamp, with justification, explanatory text and contents page, within the original blue card portfolio box
Each Sheet: 19% x 27% in. (499 x 695 mm.) (12)

\$1,500-2,500



69

SHIZUKO YOSHIKAWA (1934-2019)

Kosmische Gewebe - Aus der Mitte wachsend & Kosmische Gewebe - Zur Mitte wachsend

two screenprints in colors, on wove paper, 1996, each signed and dated, each numbered 20/20, there were also ten artist's proofs, printed and published by Edition Domberger, Stuttgart, with their blindstamp
Sheet: 49% x 49% in. (1254 x 1254 mm.) (2)

\$1,000-1,500

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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:

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM
In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$300,000, 20% on that part of the hammer price over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the hammer price above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot.

For lots Christie's ships to or within the United States, a sales or use tax may be due on the hammer price, buyer's premium, and/or any other charges related to the lot, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the lot from a Christie's New York location, Christie's must collect New York sales tax on the lot at a rate of 8.875% regardless of the ultimate destination of the lot.

If Christie's delivers the lot to, or the lot is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the lot delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the lot. In this circumstance, New York sales tax will apply to the lot even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the lot outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the authenticity warranty.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The authenticity warranty does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.
- The authenticity warranty applies to the **Heading** as amended by any **Saleroom Notice**.
- The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.
- In order to claim under the authenticity warranty you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
 - Books.** Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
 - This additional warranty does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any condition report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.
 - South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will 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.

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

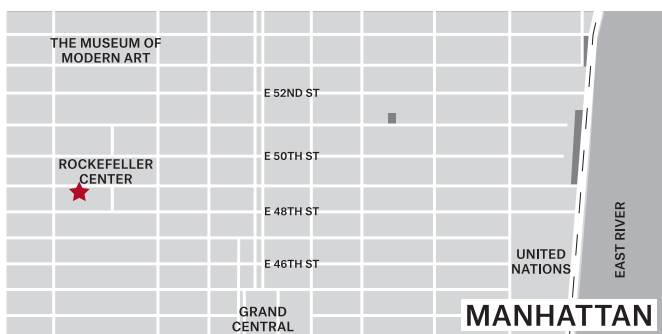
Email: PostSaleUS@christies.com

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

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



TOM WESSELMANN (1931-2004)
Monica and Matisse Interior with Phonograph (3-D)
oil on cut-out aluminum
71 x 47 x 4 in. (180.3 x 119.4 x 10.2 cm.)
Executed in 1988/1993.
\$200,000 - 300,000

POST-WAR TO PRESENT

New York, 5 March 2020

VIEWING

28 February - 4 March 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Isabella Lauria
lLauria@christies.com
+1 212 492 5484

CHRISTIE'S



BANKSY (B. 1975)
Kate Moss
screenprint in colours, 2004
signed and dedicated, a proof aside from the edition of 20
£40,000-60,000

PRINTS AND MULTIPLES

London, 18 March 2020

VIEWING

14 - 17 March 2020
8 King Street
London SW1Y 6QT

CONTACT

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

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

CONTEMPORARY EDITION

WEDNESDAY 4 MARCH 2020
 AT 10.00 AM, AND 2.00 PM

20 Rockefeller Plaza
 New York, NY 10020

CODE NAME: ALIDORO
SALE NUMBER: 18306

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

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](http://www.christies.com)

BIDDING INCREMENTS

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

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

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

AUCTION RESULTS: CHRISTIES.COM

08/01/19

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

18306

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

City _____ State _____ Zone _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ Email _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE – BUYER'S AGREEMENT

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

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