

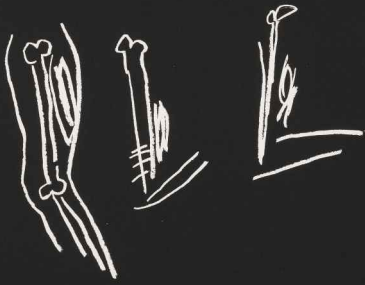


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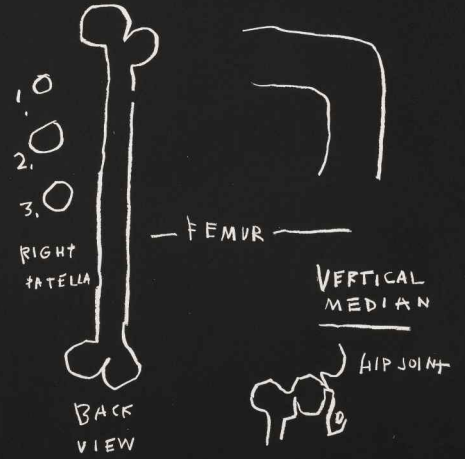
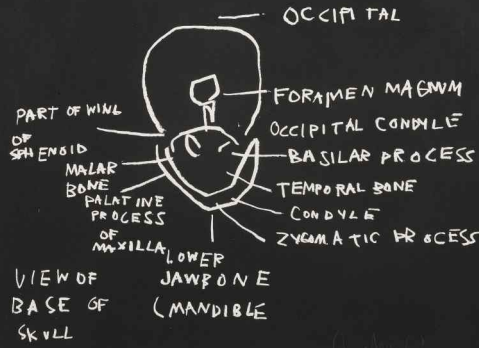
IMPORTANT PRINTS  
& MULTIPLES

INCLUDING PROPERTY FROM THE COLLECTION OF  
CATHERINE WOODARD AND NELSON BLITZ, JR.

NEW YORK 23 & 24 OCTOBER 2017



THREE DIFFERENT CONDITIONS OF BICEPS MUSCLE

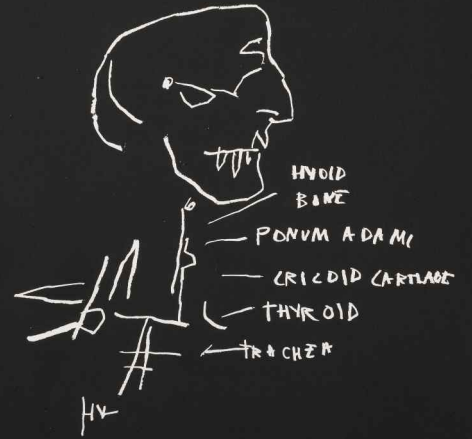
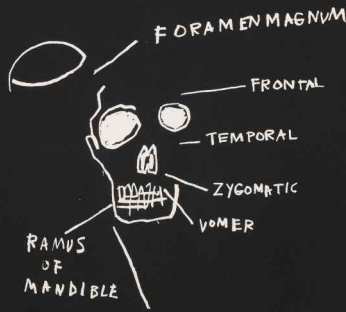


FRONT VIEW

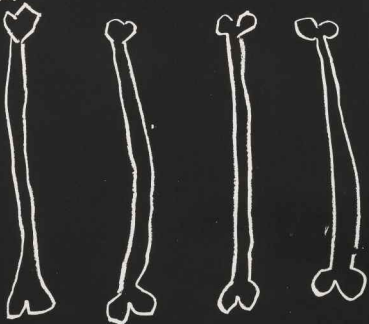


UPPER VIEW

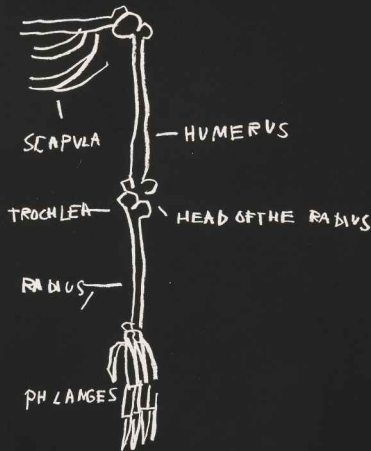
RGT. CLAVICLE



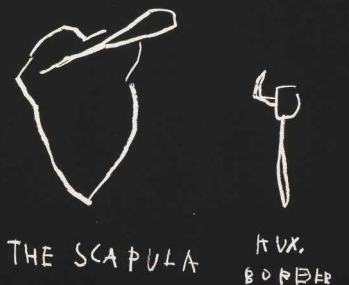
FRONT VIEW BACK VIEW OUTER SIDE INNER SIDE



RIGHT HUMERUS



ANTERIOR VIEW





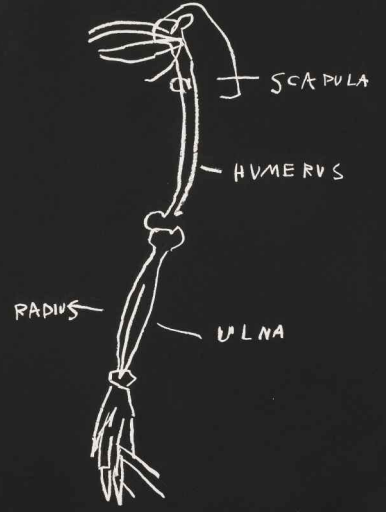
MALE PELVIS



FRONT VIEW



HEAD OF THE MANDIBLE



LATERAL VIEW

# IMPORTANT PRINTS & MULTIPLES

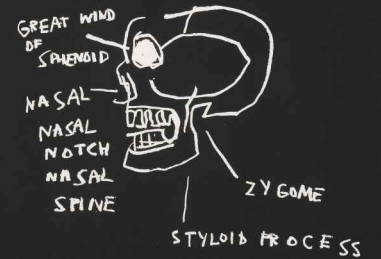
INCLUDING PROPERTY FROM THE COLLECTION OF CATHERINE WOODARD AND NELSON BLITZ, JR.



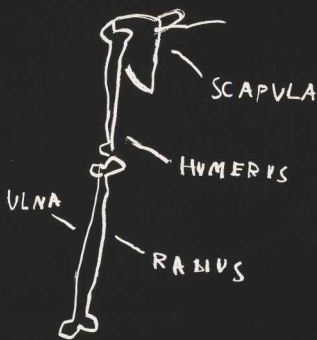
LEFT SIDE OF LOWER JAW



THE LIGAMENTS OF THE ELBOW AND SUPERIOR RADIO ULNAR JOINTS



STYLOID PROCESS



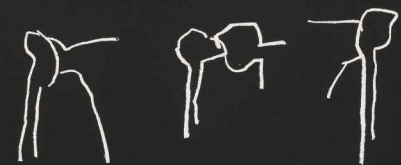
POSTERIOR VIEW

FEMALE PELVIS



BACK VIEW

FOURTH LUMBAR VERTEBRA



3 VIEWS OF THE SHOULDER JOINT OPENED







# IMPORTANT PRINTS & MULTIPLES

INCLUDING PROPERTY  
FROM THE COLLECTION OF  
CATHERINE WOODARD AND  
NELSON BLITZ, JR.

AUCTION IN NEW YORK  
23 & 24 OCTOBER 2017  
SALE N09647

MONDAY, 23 OCTOBER:  
SESSION ONE: 4:00 PM  
SESSION TWO: 7:00 PM

TUESDAY, 24 OCTOBER:  
SESSION THREE: 10:00 AM  
SESSION FOUR: 2:00 PM

## EXHIBITION

Friday 20 October  
10 am - 5 pm

Saturday 21 October  
10 am - 5 pm

Sunday 22 October  
1 pm - 5 pm

Monday 23 October  
10 am - 5 pm

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THIS PAGE  
LOT 224



## SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.



Mary Bartow  
*Senior Vice President,  
Director, Print Department*  
+1 212 606 7117  
mary.bartow@sothebys.com



Molly Steiger  
*Vice President  
Senior Specialist*  
+1 212 606 7117  
molly.steiger@sothebys.com



John Maher  
*Associate Specialist*  
+1 212 606 7117  
john.maher@sothebys.com



Chanler Rutherford  
*Associate Specialist*  
+1 212 606 7117  
chanler.rutherford@sothebys.com



Hadley Newton  
*Associate Cataloguer*  
+1 212 606 7117  
hadley.newton@sothebys.com



Katherine Elliott-Moskwa  
*Administrator*  
+1 212 606 7117  
katherine.elliott-moskwa@sothebys.com

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+1 212 894 1796  
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Yin Zhao  
+1 212 894 1685  
yin.zhao@sothebys.com

**SALE ADMINISTRATOR**  
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katherine.elliott-moskwa@sothebys.com  
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LOT 92  
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NEW YORK  
INSIDE FRONT COVER  
LOT 108





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Prints from the Collection  
of Marina Picasso

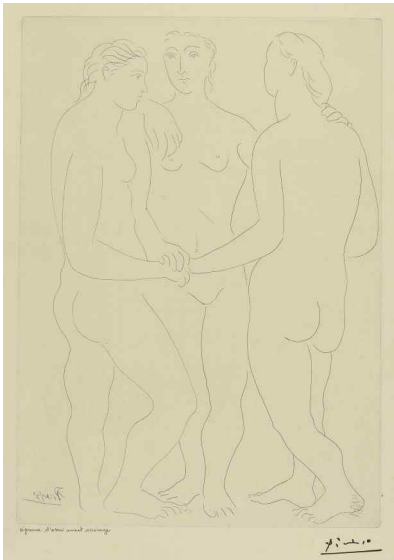
SESSION ONE

NEW YORK

MONDAY 23 OCTOBER 2017

4 PM

LOTS 1-80



1

Please note the following which applies to  
Lots 1-80:

**PROVENANCE**

Estate of the Artist  
Marina Picasso (the artist's granddaughter; acquired  
from the above. Lugt 3698)

1

**PABLO PICASSO**

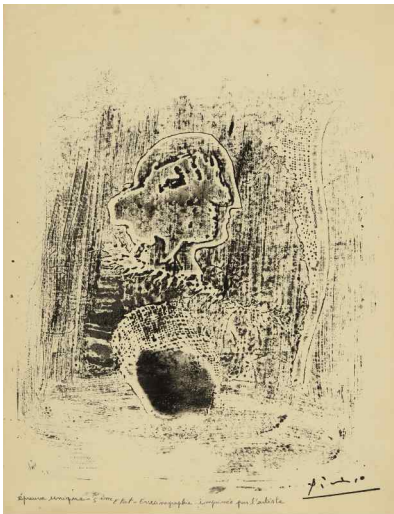
1881 - 1973

**Les Trois amies (Bloch 76; Baer 117)**

Etching, *circa* 1923, printed in 1927, Baer's II.a, stamped with the artist's signature and inscribed in pencil *épreuve d'essai avant aciérage*, one of eight recorded proofs before steel-facing aside from the numbered edition of 150, on Japan paper plate: 416 by 298 mm 16<sup>3</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>4</sub> in

**\$ 6,000-8,000**

2



2

**PABLO PICASSO**

1881 - 1973

**Tête avec plume et tarlatane (Ba. 572<sup>bis</sup>)**

Erwinograph, 1932, Baer's V of VI, stamped with the artist's signature and inscribed in pencil *épreuve unique - 5<sup>ème</sup> Etat - Erwinographie - imprimée par l'artiste*, a unique proof, on Japan paper

This print includes a profile of Marie-Thérèse facing to the right along the left side of the image.

image: 270 by 230 mm 10<sup>5</sup>/<sub>8</sub> by 9 in

**\$ 6,000-8,000**

3



3

**PABLO PICASSO**

1881 - 1973

**Orphée, ou le poète. II (Ba. 541)**

Monotype, 1933, inscribed in pencil // E., one of two recorded proofs, on laid paper

Judging from the example illustrated and described by Baer, this appears to be the second pull of the monotype.

plate: 140 by 113 mm 5<sup>1</sup>/<sub>2</sub> by 4<sup>3</sup>/<sub>8</sub> in

**\$ 6,000-8,000**



4

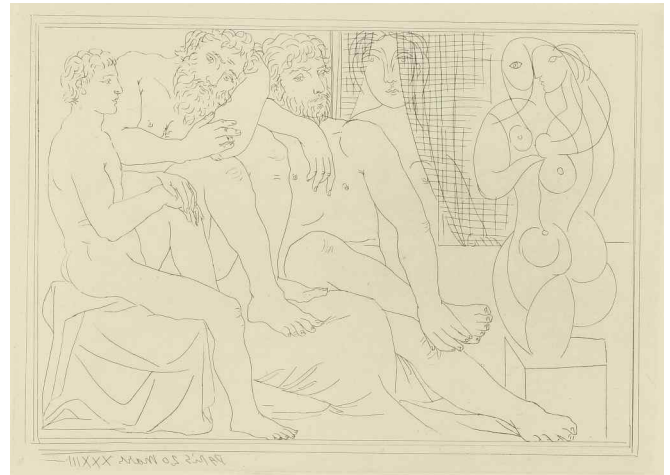
## PABLO PICASSO

1881 - 1973

Sculpteurs, modèles et sculpture (B. 149; Ba. 301)

Etching, 1933, printed in 1939, from the total edition of 310, plate 41 from the *Vollard* suite, on Montval laid paper  
plate: 194 by 267 mm 7<sup>5</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>2</sub> in

**\$ 5,000-7,000**



4

5

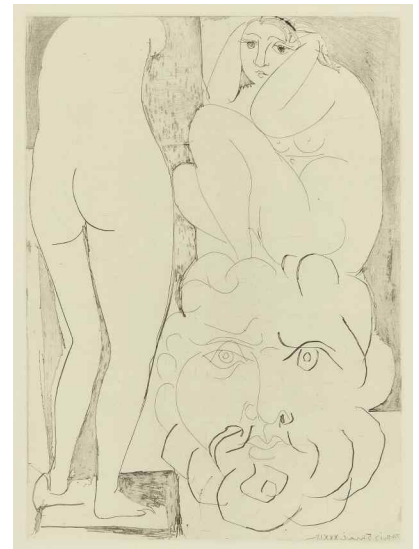
## PABLO PICASSO

1881 - 1973

Femme songeuse et inquiète dans l'atelier de sculpture (B. 188; Ba. 347)

Etching, 1933, printed in 1939, Baer's B.c, one of 50 recorded proofs from the total edition of 310, plate 75 from the *Vollard* suite, on handmade laid paper  
plate: 268 by 194 mm 10<sup>1</sup>/<sub>2</sub> by 7<sup>5</sup>/<sub>8</sub> in

**\$ 5,000-7,000**



5

6

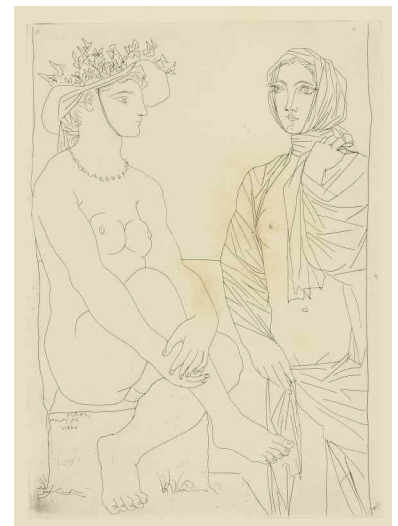
## PABLO PICASSO

1881 - 1973

Au bain. Femme au chapeau à fleurs et femme drapée dans une serviette (B. 210; Ba. 408)

Etching, 1934, Baer's A of B, one of five recorded proofs aside from the total edition of 310, plate 79 from the *Vollard* suite, on Arches wove paper  
plate: 276 by 200 mm 10<sup>7</sup>/<sub>8</sub> by 7<sup>7</sup>/<sub>8</sub> in

**\$ 3,000-5,000**



6

7



PABLO PICASSO

1881 - 1973

Femme nue assise et têtes barbues (B. 216; Ba. 416)

Aquatint, scraper, drypoint, and etching, 1934, possibly printed in 1939, a proof aside from the edition of 310, plate 25 from the *Vollard* suite, on wove paper, framed  
plate: 129 by 179 mm 5 by 7 in

\$ 5,000-7,000

8

7

PABLO PICASSO

1881 - 1973

La Taberna. Jeune pêcheur catalan racontant sa vie à un vieux pêcheur barbu (B. 228; Ba. 442)

Etching, 1934, printed in 1939, from the total edition of 310, plate 12 from the *Vollard* suite, on Montval laid paper with the Picasso watermark  
plate: 237 by 298 mm 9<sup>3</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>4</sub> in

\$ 3,000-5,000



9

PABLO PICASSO

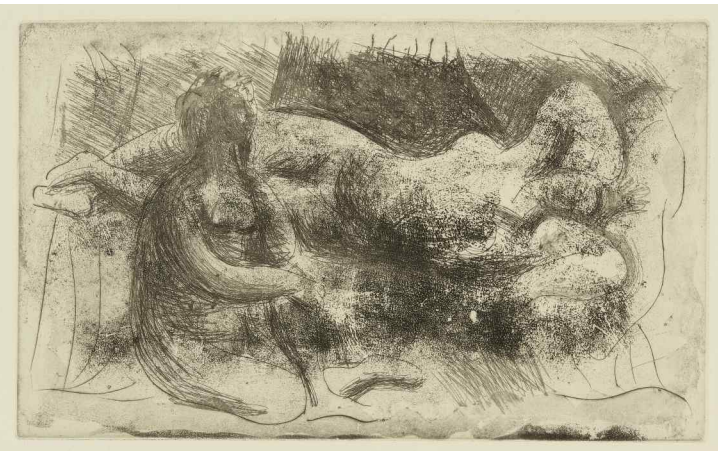
1881 - 1973

Femme veillant une dormeuse (B. 238; Ba. 261)

Etching and drypoint, 1932, printed in 1942, one of 57 recorded proofs, on laid paper with the Vollard watermark  
plate: 182 by 298 mm 7<sup>1</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>4</sub> in

\$ 1,500-2,000

8



9



10

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## PABLO PICASSO

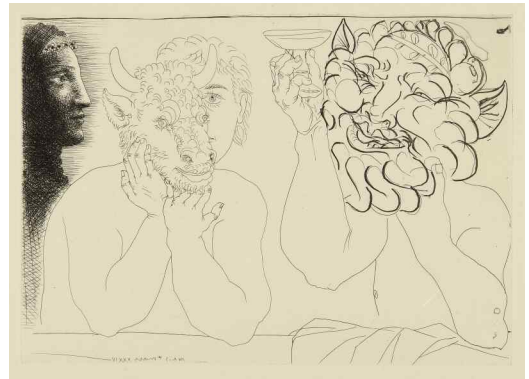
1881 - 1973

Jeune homme au masque de taureau, faune et profil de femme (B. 279; Ba. 422)

Etching, 1934, printed in 1942, one of approximately 58 recorded proofs, on Montval laid paper with the Picasso watermark

plate: 223 by 313 mm 8¾ by 12¾ in

**\$ 7,000-9,000**



10

11

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## PABLO PICASSO

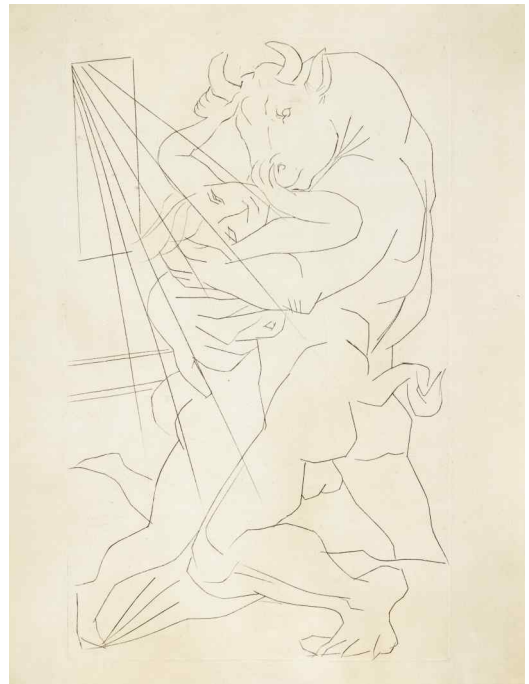
1881 - 1973

Minotaure embrassant une Femme (B. 283; Ba. 431)

Engraving, 1934, printed in 1942, from the edition of 55, on Montval laid paper, framed

plate: 242 by 398 mm 9½ by 15½ in

**\$ 6,000-8,000**



11

12

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## PABLO PICASSO

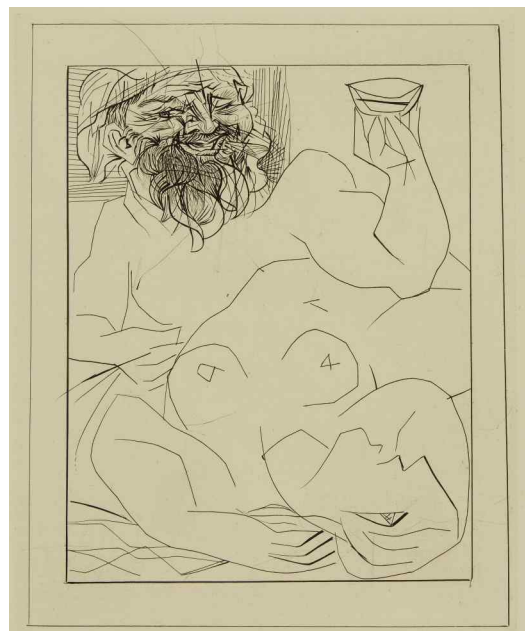
1881 - 1973

Bacchus et Marie-Thérèse (en Ariane?) (B. 284; Ba. 432)

Engraving and drypoint, 1934, printed in 1942, Baer's III.B, one of approximately 58 recorded proofs, on Montval laid paper with the Picasso watermark, framed

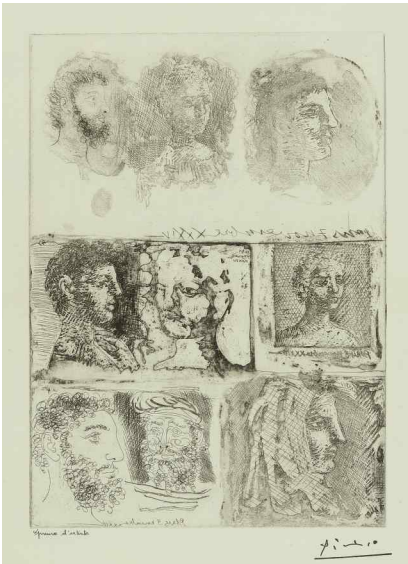
plate: 297 by 237 mm 11¾ by 9¾ in

**\$ 3,000-5,000**



12

13



13

## PABLO PICASSO

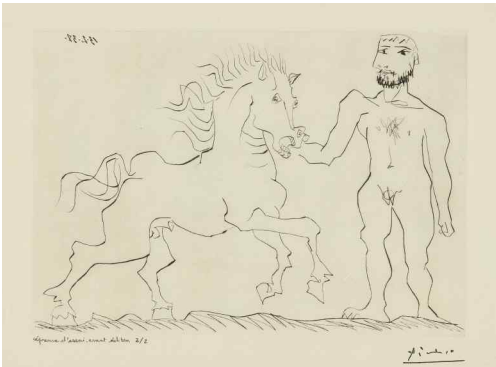
1881 - 1973

Feuille d'études techniques. Neuf têtes (B. 285; Ba. 438)

Etching, 1934, printed in 1961, Baer's B.b of C, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, one of 19 recorded artist's proofs aside from the numbered edition of 50, on greenish laid paper  
plate: 317 by 226 mm 12½ by 8⅞ in

\$ 6,000-8,000

14



14

## PABLO PICASSO

1881 - 1973

Homme nu debout avec un cheval (B. 304; Ba. 632)

Drypoint, 1938, stamped with the artist's signature and inscribed in pencil *épreuve d'essai avant édition 2/2*, one of two recorded proofs before the edition of 56, on Montval laid paper  
plate: 243 by 342 mm 9½ by 13½ in

\$ 4,000-6,000

15



15

## PABLO PICASSO

1881 - 1973

Buste de femme au fichu (B. 324; Ba. 672)

Aquatint, scraper and engraving, 1939, printed in 1942, Baer's II.B, one of approximately 56 recorded proofs, on Montval laid paper with the Picasso watermark, framed  
plate: 258 by 222 mm 10⅛ by 8¾ in

\$ 3,000-5,000



16

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## PABLO PICASSO

1881 - 1973

### L'Aveille (l'Abeille) (B. 348; Ba. 596)

Sugar-lift aquatint, 1936, Baer's I of II, one of nine recorded proofs, plate XXII for Picasso. *Eaux-fortes originales pour les textes de Buffon*, on Montval wove paper  
plate: 415 by 313 mm 16<sup>3</sup>/<sub>8</sub> by 12<sup>3</sup>/<sub>8</sub> in

**\$ 1,800-2,200**

17

---

## PABLO PICASSO

1881 - 1973

### La Crapaud (B. 356; Ba. 603)

Sugar-lift aquatint, scraper and drypoint, 1936, one of approximately 52 recorded proofs, plate XXIX for Picasso. *Eaux-fortes originales pour les textes de Buffon*, on Montval laid paper  
plate: 415 by 314 mm 16<sup>3</sup>/<sub>8</sub> by 12<sup>3</sup>/<sub>8</sub> in

**\$ 800-1,200**

18

---

## PABLO PICASSO

1881 - 1973

### La Sauterelle: four states (B. 358; Ba. 605)

Four sugar-lift aquatints, 1936, the complete set of Baer's four states, states II through IV.A inscribed in pencil *II.E.*, *III.E.* and *IV Etat* respectively, state I one of nine recorded proofs, states II and III each unique recorded proofs, state IV one of seven recorded proofs before steel-facing, plate XXXI for Picasso. *Eaux-fortes originales pour les textes de Buffon*, state I on Montval paper, states II through IV.A on Arches wove paper (4 prints)

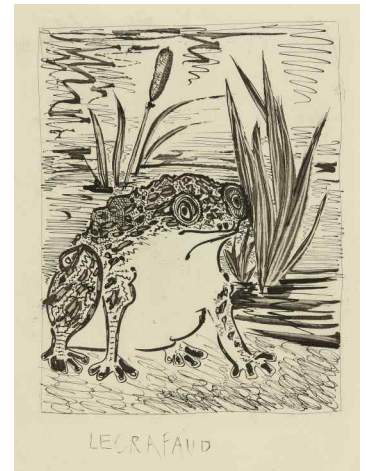
Baer explicitly cites these proofs and specifies the correct sheet dimensions of each.

plate: 415 by 315 mm 16<sup>3</sup>/<sub>8</sub> by 12<sup>3</sup>/<sub>8</sub> in

**\$ 3,000-5,000**



16



17



18

19

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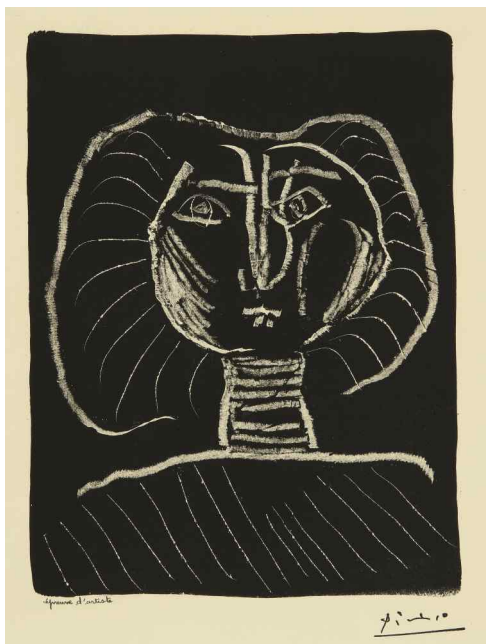
PABLO PICASSO

1881 - 1973

Tête de femme fond noir (B. 376; Mourlot 2)

Lithograph, 1945, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, one of 18 recorded artist's proofs aside from the edition of 50, on Arches wove paper  
image: 305 by 230 mm 12 by 9 in

\$ 8,000-12,000



19

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20

PABLO PICASSO

1881 - 1973

Nature morte au compotier (B. 379; M. 6)

Lithograph, 1945, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, one of 18 recorded proofs aside from the edition of 50, on Arches wove paper  
image: 245 by 355 mm 9<sup>5</sup>/<sub>8</sub> by 14 in

\$ 3,000-5,000



20

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21

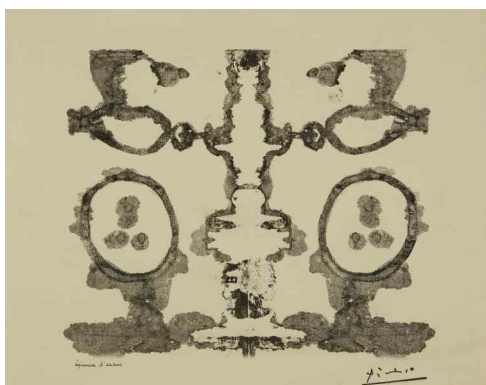
PABLO PICASSO

1881 - 1973

Etude (see M. 37)

Lithograph, 1946, stamped with the artist's signature and inscribed *épreuve d'essai*, one of two recorded proofs, on Johannot wove paper, framed  
image: 240 by 280 mm 9<sup>3</sup>/<sub>8</sub> by 11 in

\$ 1,000-1,500



21



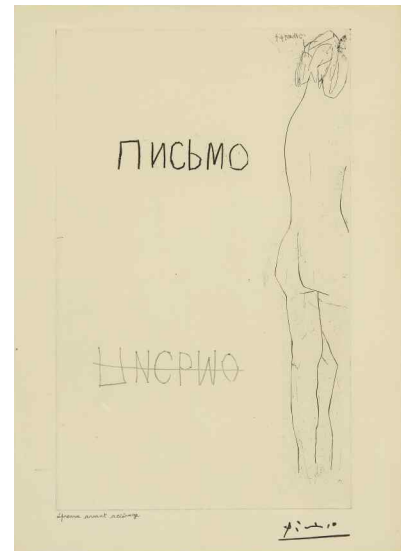
## PABLO PICASSO

1881 - 1973

## Pismo (lettre) (B. 462; Ba. 785)

Etching, engraving and scraper, 1947, stamped with the artist's signature and inscribed in pencil *épreuve avant aciérage*, one of six recorded proofs before steel-facing, on wove paper plate: 332 by 205 mm 13 by 8 in

\$ 2,000-2,500



22

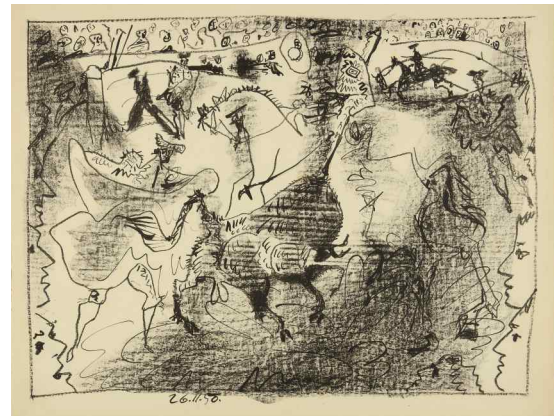
## PABLO PICASSO

1881 - 1973

## La Pique (B. 683; M. 196)

Lithograph, 1950, a proof aside from the numbered edition of 50, on wove paper  
image: 460 by 610 mm 18 $\frac{1}{8}$  by 24 in

\$ 1,800-2,200



23

## PABLO PICASSO

1881 - 1973

## Balzac (B. 724; M. 226)

Lithograph, 1952, stamped with the artist's signature and inscribed in pencil *épreuve d'essai*, a proof aside from 30 recorded proofs, on Arches wove paper  
image: 700 by 530 mm 27 $\frac{5}{8}$  by 20 $\frac{7}{8}$  in

\$ 1,800-2,200



24

25

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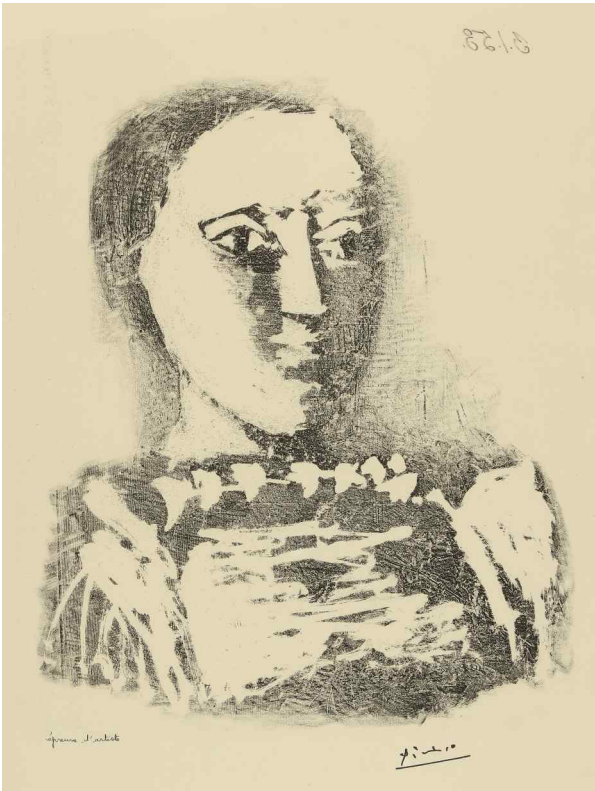
## PABLO PICASSO

1881 - 1973

### Le Chandail brodé (B. 729; M. 231)

Lithograph, 1953, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, one of five recorded proofs aside from the numbered edition of 50, on Arches wove paper  
image: 460 by 350 mm 18 $\frac{1}{8}$  by 13 $\frac{3}{4}$  mm

**\$ 3,000-5,000**



25

26

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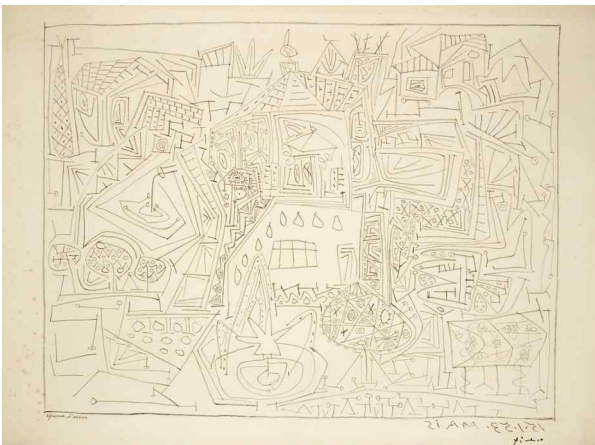
## PABLO PICASSO

1881 - 1973

### Jardins à Vallauris (B. 733; M. 236)

Lithograph, 1953, signed in black ink, inscribed *épreuve d'essai*, a trial proof aside from the numbered edition of 50, on wove paper  
image: 494 by 646 mm 19 $\frac{1}{2}$  by 25 $\frac{1}{2}$  in

**\$ 1,500-2,000**



26

27

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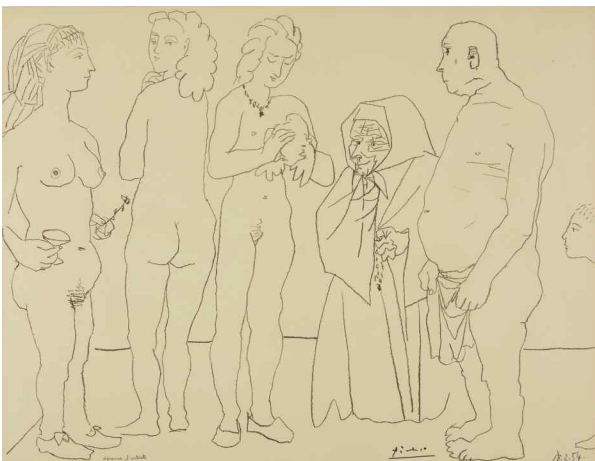
## PABLO PICASSO

1881 - 1973

### Personnages et Colombe (B. 758; M. 254)

Lithograph, 1954, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, a proof aside from a numbered edition of 50, on Arches wove paper, framed  
image: 495 by 650 mm 19 $\frac{1}{2}$  by 25 $\frac{5}{8}$  in

**\$ 2,000-2,500**



27





28

28

## PABLO PICASSO

1881 - 1973

### Maison close: Le Chocolat I (Ba. 921)

Sugar-lift aquatint, etching, engraving and scraper, 1955, one of seven recorded proofs, on Arches wove paper  
plate: 495 by 645 mm 19½ by 25¾ in

**\$ 10,000-15,000**

29

## PABLO PICASSO

1881 - 1973

### Le Rapt (B. 775; Ba. 950)

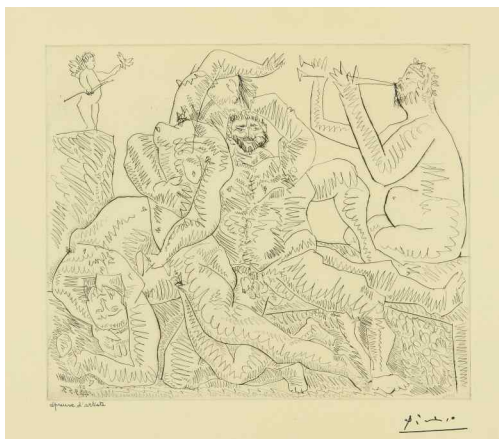
Etching, 1955, printed in 1961, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, a proof aside from the numbered edition of 50, on Richard de Bas laid paper  
plate: 257 by 305 mm 10¼ by 12 in

**\$ 2,000-2,500**



29

30



30

## PABLO PICASSO

1881 - 1973

Bacchanale, avec Éros en haut à gauche  
(B. 776; Ba. 951)

Etching and drypoint, 1955, Baer's B of C, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, a proof aside from the numbered edition of 50, on Auvergne Richard de Bas laid paper  
plate: 256 by 307 mm 10 by 12 in

**\$ 5,000-7,000**

31



31

## PABLO PICASSO

1881 - 1973

Le Torero blessé (B. 799; M. 276)

Lithograph, 1956, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, a proof aside from the numbered edition of 50, on Arches wove paper  
image: 360 by 470 mm 14½ by 18½ in

**\$ 1,800-2,200**

32



32

## PABLO PICASSO

1881 - 1973

Dos d'homme (B. 803; Ba. 959)

Drypoint, 1956, a proof aside from the numbered edition of 150, an illustration for *Chroniques de temps héroïques*, on laid paper  
plate: 198 by 148 mm 7¾ by 5¾ in

**\$ 1,500-2,000**



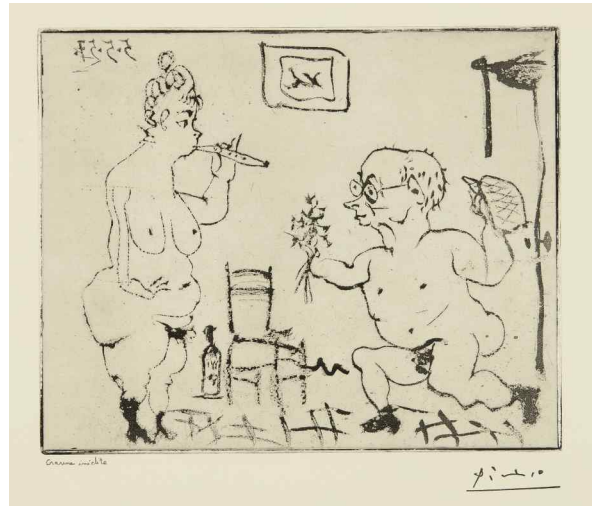
## PABLO PICASSO

1881 - 1973

Histoire de Sabartés et de sa voisine: "Voici quelques fleurs..." (Ba. 965)

Sugar-lift aquatint with hand-biting, 1957, Baer's A of B, stamped with the artist's signature and inscribed in pencil *Gravure inédite*, one of fifteen recorded proofs, on Rives wove paper  
plate: 223 by 273 mm 8¾ by 10¾ in

\$ 4,000-6,000



33

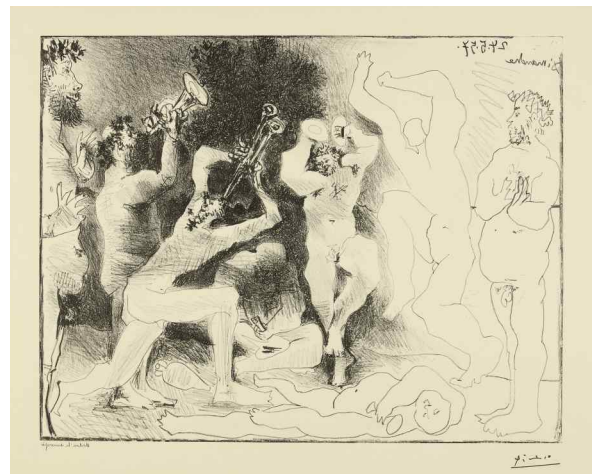
## PABLO PICASSO

1881 - 1973

La Danse des faunes (B. 830; M. 291)

Lithograph, 1957, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, a proof aside from the numbered edition of 200, on Arches wove paper  
image: 410 by 520 mm 16½ by 20½ in

\$ 3,000-5,000



34

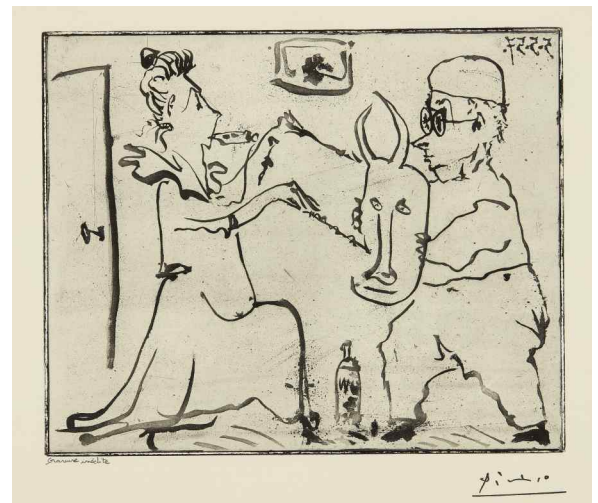
## PABLO PICASSO

1881 - 1973

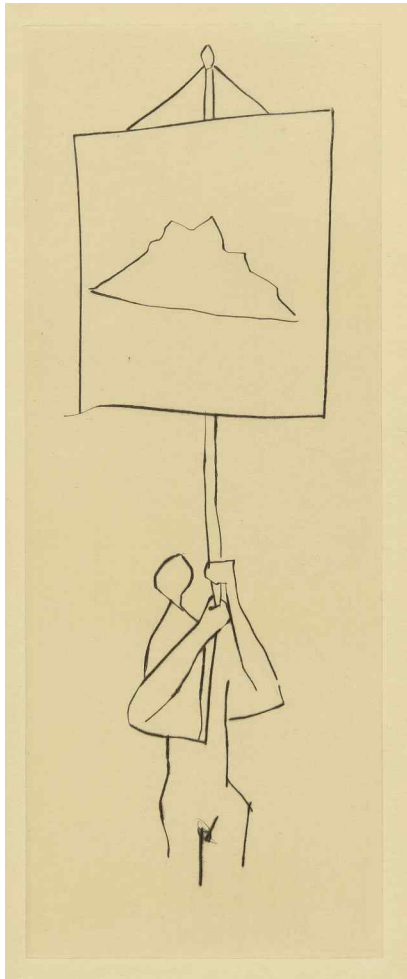
Histoire de Sabartés et de sa voisine: Les Banderilles (Ba. 968)

Sugar-lift aquatint with hand-biting, 1957, Baer's A of B, stamped with the artist's signature and inscribed in pencil *Gravure inédite*, one of 15 recorded proofs, on Rives wove paper  
plate: 224 by 274 mm 8¾ by 10¾ in

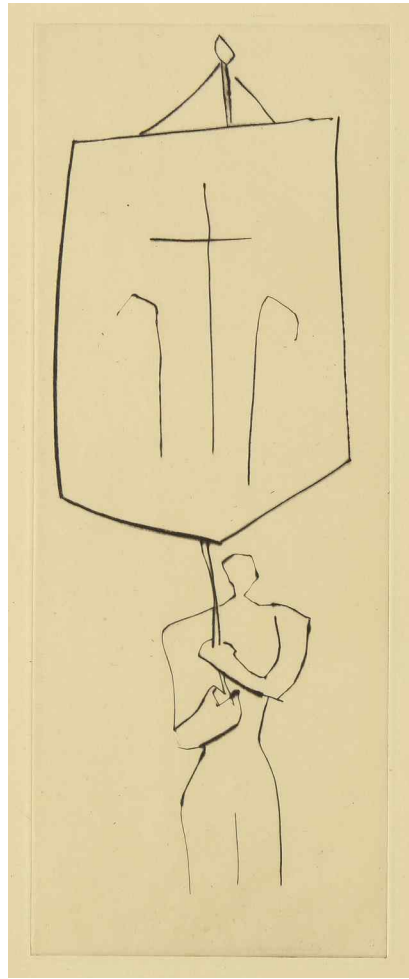
\$ 4,000-6,000



35



36



37



38



## PABLO PICASSO

1881 - 1973

Le Frère mendiant: Guinée. Le mont d'or (B. 883; Ba. 1010)

Drypoint, 1958, a proof aside from the book edition of 54, illustration VIII for *Le Frère Mendiant* o *Libro del Conocimiento*, on Japan paper plate: 312 by 121 mm 12<sup>3</sup>/<sub>8</sub> by 4<sup>3</sup>/<sub>4</sub> in

\$ 3,000-5,000

37

## PABLO PICASSO

1881 - 1973

Le Frère mendiant: Prêtre Jean. Une Croix (B. 897; Ba. 1018)

Drypoint, 1958, a proof aside from the book edition of 54, illustration XVI for *Le Frère Mendiant* o *Libro del Conocimiento*, on Japan paper, justified at the left side of the sheet plate: 312 by 121 mm 12<sup>3</sup>/<sub>8</sub> by 4<sup>3</sup>/<sub>4</sub> in

\$ 3,000-5,000

38

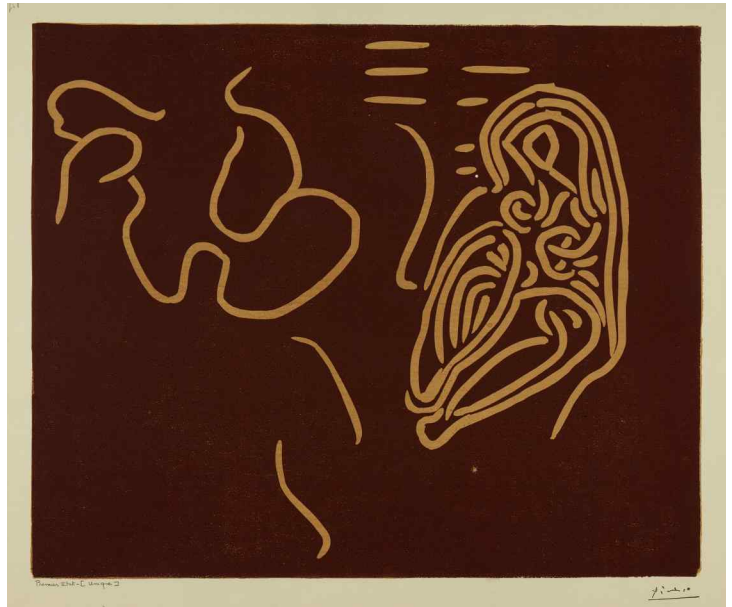
## PABLO PICASSO

1881 - 1973

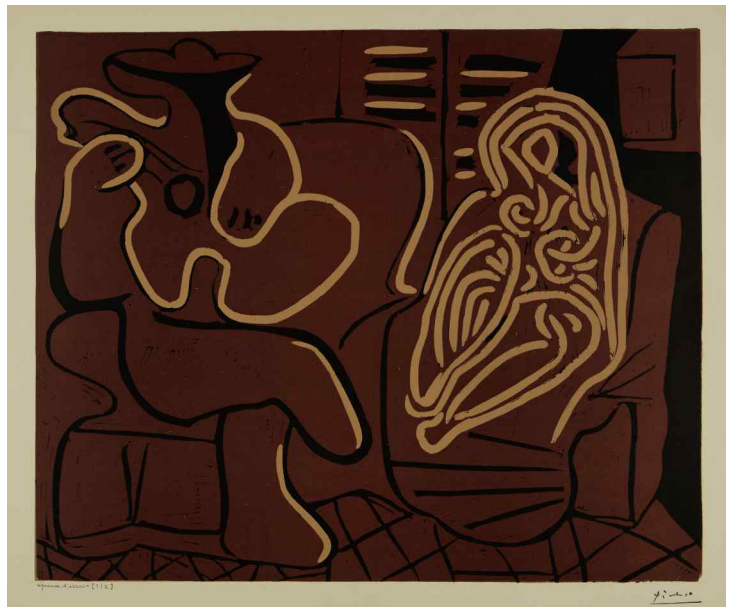
La Pique. I (B. 898; M. 324)

Lithograph, 1959, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, a proof aside from the numbered edition of 50, on Arches wove paper image: 420 by 560 mm 16<sup>1</sup>/<sub>2</sub> by 22 in

\$ 3,000-5,000



39 (STATE I)



39 (STATE II)

39

## PABLO PICASSO

1881 - 1973

L'Aubade, avec femme dans un fauteuil (Femme dans un fauteuil et guitariste): two prints (B. 917; Ba. 1232)

Two linoleum cuts printed in colors, 1959, Baer's I and II of II, each stamped with the artist's signature, state I a unique recorded proof in chocolate and caramel on heavy wove paper inscribed in pencil *Premier Etat-[Unique]* and dated '17.9.59' by the printer, state II inscribed in pencil *épreuve d'essai [1/2]*, a trial proof aside from the numbered edition of 50, on Arches wove paper (2 prints) images approx.: 532 by 640 mm 20<sup>7</sup>/<sub>8</sub> by 25<sup>1</sup>/<sub>8</sub> in

\$ 10,000-15,000

40

PABLO PICASSO

1881 - 1973

Les Vendangeurs (B. 937; Ba. 1241)

Linoleum cut printed in two colors, 1959, Baer's I of IV, stamped with the artist's signature and inscribed in pencil *1<sup>e</sup> état*, one of three recorded proofs, on Arches wove paper  
image: 535 by 645 mm 21 by 25<sup>3</sup>/<sub>8</sub> in

\$ 6,000-8,000



40

41

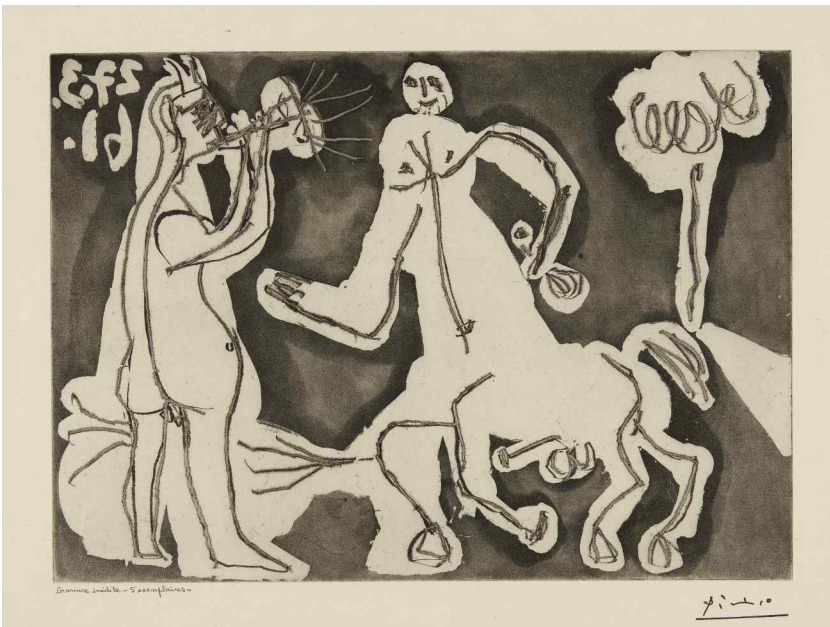
PABLO PICASSO

1881 - 1973

Centaure et faune flûtiste (Ba. 1090)

Aquatint and etching with hand-biting, 1961, stamped with the artist's signature and inscribed in pencil *Gravure inédite - 5 exemplaires -*, one of five recorded proofs, on Auvergne handmade laid paper  
plate: 285 by 400 mm 11<sup>1</sup>/<sub>4</sub> by 15<sup>3</sup>/<sub>4</sub> in

\$ 5,000-7,000



41





42 (2ND STATE)



42 (3RD STATE)

42

## PABLO PICASSO

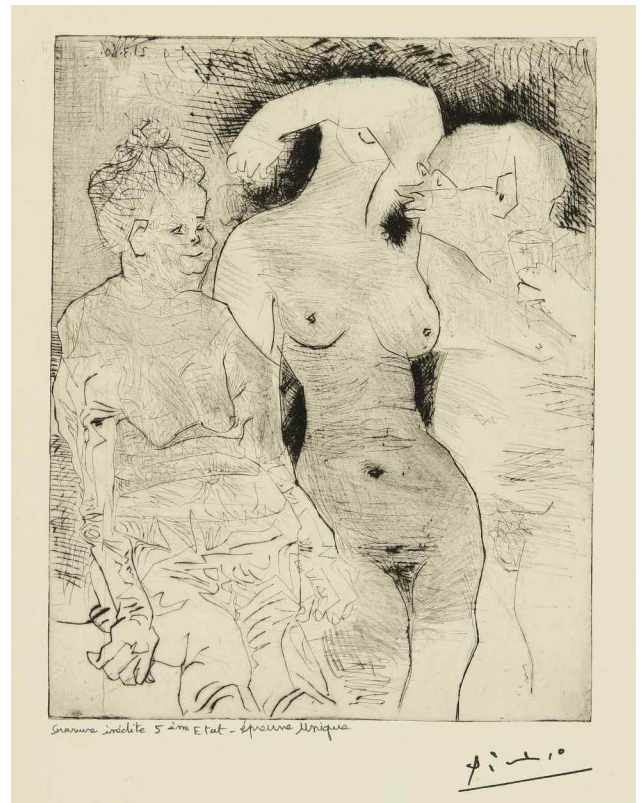
1881 - 1973

### Sabartés avec deux femmes: eight states (Ba. 1060)

Eight drypoint, etching and engravings, 1959-60, the complete set of Baer's eight states, each stamped with the artist's signature, the first inscribed in pencil *gravure inédite - 1<sup>ère</sup> Etat - 1/2*, the remaining inscribed *gravure inédite - [2<sup>ème</sup> - 8<sup>ème</sup>] Etat - épreuve unique*, on Rives wove paper (8 prints)

plate: 249 by 198 mm 9¾ by 7¾ in

\$ 40,000-60,000



42 (5TH STATE)







## PABLO PICASSO

1881 - 1973

### Jacqueline en mariée, de face. I (Ba. 1089)

Aquatint, scraper, drypoint and engraving, 1961, Baer's VII of XVIII, one of seven recorded proofs, on Japan paper  
plate: 399 by 298 mm 15¾ by 11¾ in

**\$ 15,000-25,000**

## PABLO PICASSO

1881 - 1973

### Tête de garçon. II (B. 1025; Ba. 1289)

Linoleum cut, 1962, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, a proof aside from the numbered edition of 50, on Arches wove paper  
image: 348 by 272 mm 13⅞ by 10¾ in

**\$ 2,000-2,500**

## PABLO PICASSO

1881 - 1973

### Nu (Ba. 1316)

Linoleum cut printed in shades of brown, 1962, from the edition of 88, on Arches wove paper  
image: 525 by 636 mm 24½ by 29⅞ in

**\$ 3,000-5,000**

## PABLO PICASSO

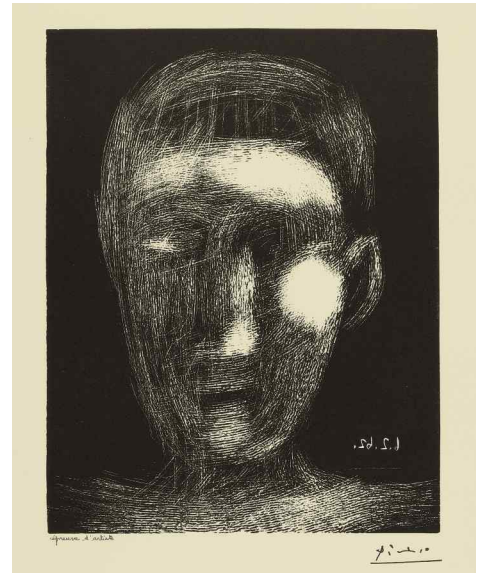
1881 - 1973

### Profil de femme regardant à droite (M. 391)

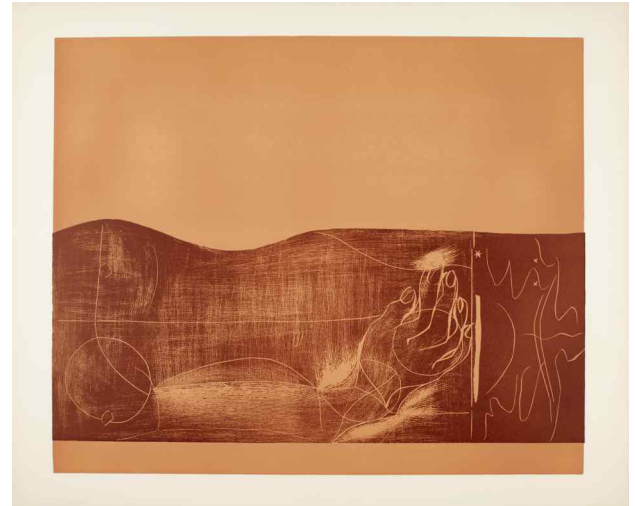
Lithograph, 1963, stamped with the artist's signature and inscribed in pencil *Lithographie inédite*, one of ten recorded artist's proofs, on heavy wove paper

This print is from a series of nine portraits made with white wax which formed Picasso's last major lithographic work. This series was never realized in a numbered edition.  
image: 610 by 444 mm 24 by 17½ in

**\$ 3,000-5,000**



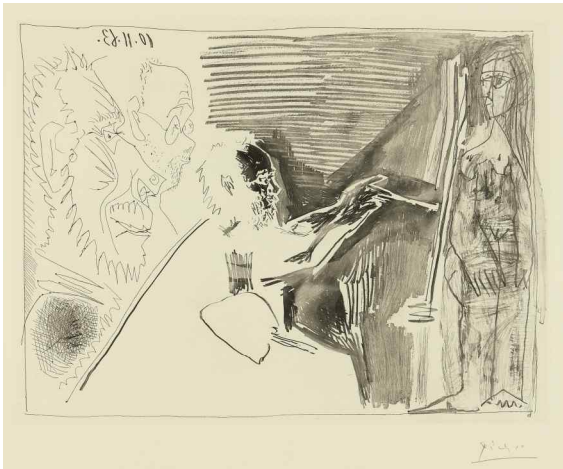
44



45



46



47

47

## PABLO PICASSO

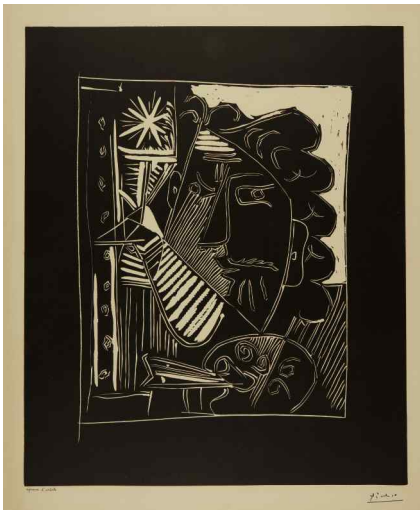
1881 - 1973

Peintre et modèle debout avec deux spectateurs (B. 1126; Ba. 1121)

Aquatint, etching, and hand-biting, 1963, signed in pencil, a proof aside from the numbered edition of 50, on Rives wove paper  
plate: 315 by 415 mm 12<sup>3</sup>/<sub>8</sub> by 16<sup>3</sup>/<sub>8</sub> in

**\$ 4,000-6,000**

48



48

## PABLO PICASSO

1881 - 1973

Peintre et sa toile (Le Peintre à la palette) (B. 1153; Ba. 1342)

Linoleum cut, 1963, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, an artist's proof aside from the numbered edition of 150, on Arches wove paper, framed  
image: 642 by 532 mm 25<sup>1</sup>/<sub>4</sub> by 21 in

**\$ 7,000-9,000**

49



49

## PABLO PICASSO

1881 - 1973

Deux femmes. II (B. 1198; Ba. 1180)

Aquatint, 1965, signed in pencil, a proof aside from the numbered edition of 50, on Richard de Bas wove paper  
plate: 385 by 275 mm 15<sup>1</sup>/<sub>8</sub> by 10<sup>7</sup>/<sub>8</sub> in

**\$ 5,000-7,000**



50

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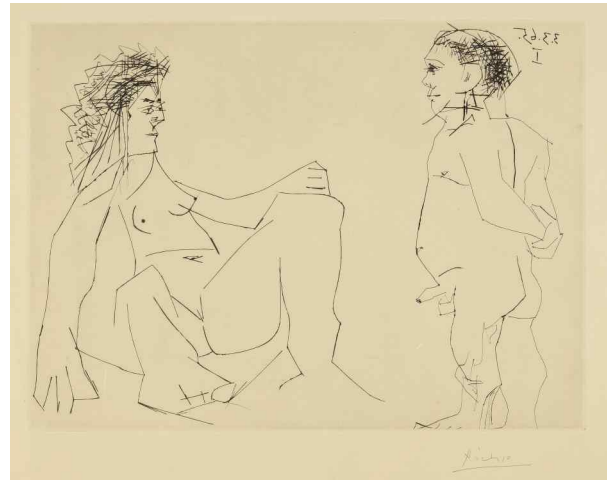
## PABLO PICASSO

1881 - 1973

Couple (B. 1207; Ba. 1189)

Drypoint, 1965, signed in pencil, a proof aside from the numbered edition of 50, on Richard de Bas wove paper plate: 342 by 464 mm 13½ by 18¼ in

\$ 2,000-2,500



50

51

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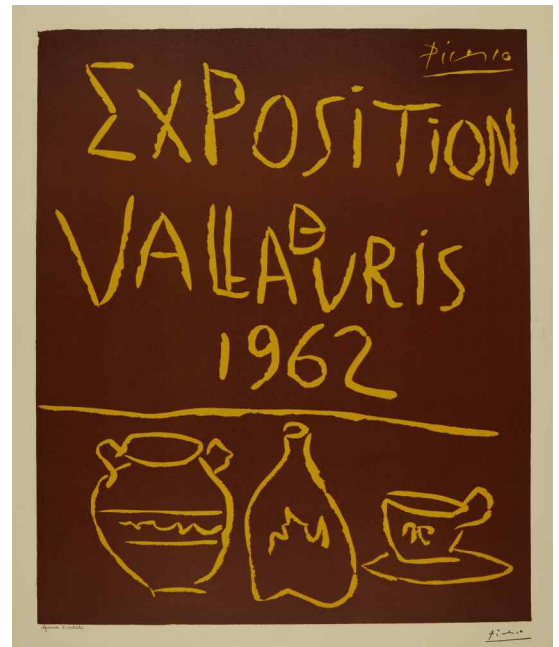
## PABLO PICASSO

1881 - 1973

Exposition de Vallauris 1962 (B. 1299; Ba. 1335)

Linoleum cut printed in two colors, 1962, stamped with the artist's signature and inscribed *épreuve d'artiste* in pencil, one of 25 recorded artist's proofs aside from the numbered edition of 175, on Arches wove paper image: 640 by 530 mm 25⅞ by 20⅞ in

\$ 1,500-2,000



51

52

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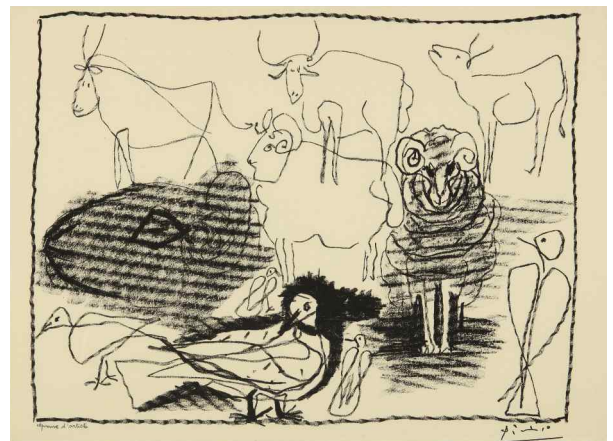
## PABLO PICASSO

1881 - 1973

Taureaux, béliers et oiseaux (B. 1344; M. 21)

Lithograph, 1945, stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, one of 18 artist's proofs, on Arches wove paper image: 300 by 400 mm 11¾ by 15¾ in

\$ 2,000-2,500



52



53

53

## PABLO PICASSO

1881 - 1973

Affiche pour L'Exposition Hispano-Américaine and Don Quichotte et Sancho Pança, I & II: three prints (B. 1262, 688-89; M. 205, 207-8)

Three lithographs (two printed in black and ochre), 1951, each stamped with the artist's signature and inscribed in pencil *épreuve d'artiste*, the first one of two recorded artist's proofs, the second and third each one of five recorded artist's proofs, on Arches wove paper (3 prints)  
sheets: 660 by 505 mm 26 by 19 $\frac{7}{8}$  in

**\$ 7,000-9,000**

54

## PABLO PICASSO

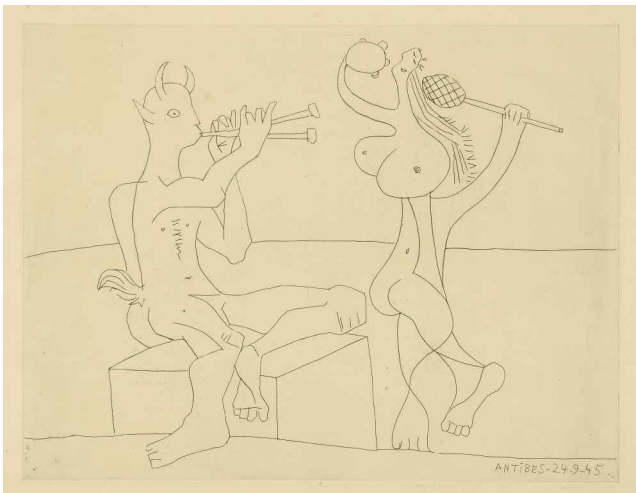
1881 - 1973

Faune flûtiste et danseuse à la maraca et au tambourin: two prints (B. 1341; Ba. 702)

Two etchings, 1945, Baer's I.a and I.b of II, two of nine recorded proofs, on Arches laid paper (2 prints)

Baer records only one negative impression of this state.  
plate: 265 by 348 mm 10 $\frac{3}{8}$  by 13 $\frac{3}{4}$  in

**\$ 5,000-7,000**



54

55

## PABLO PICASSO

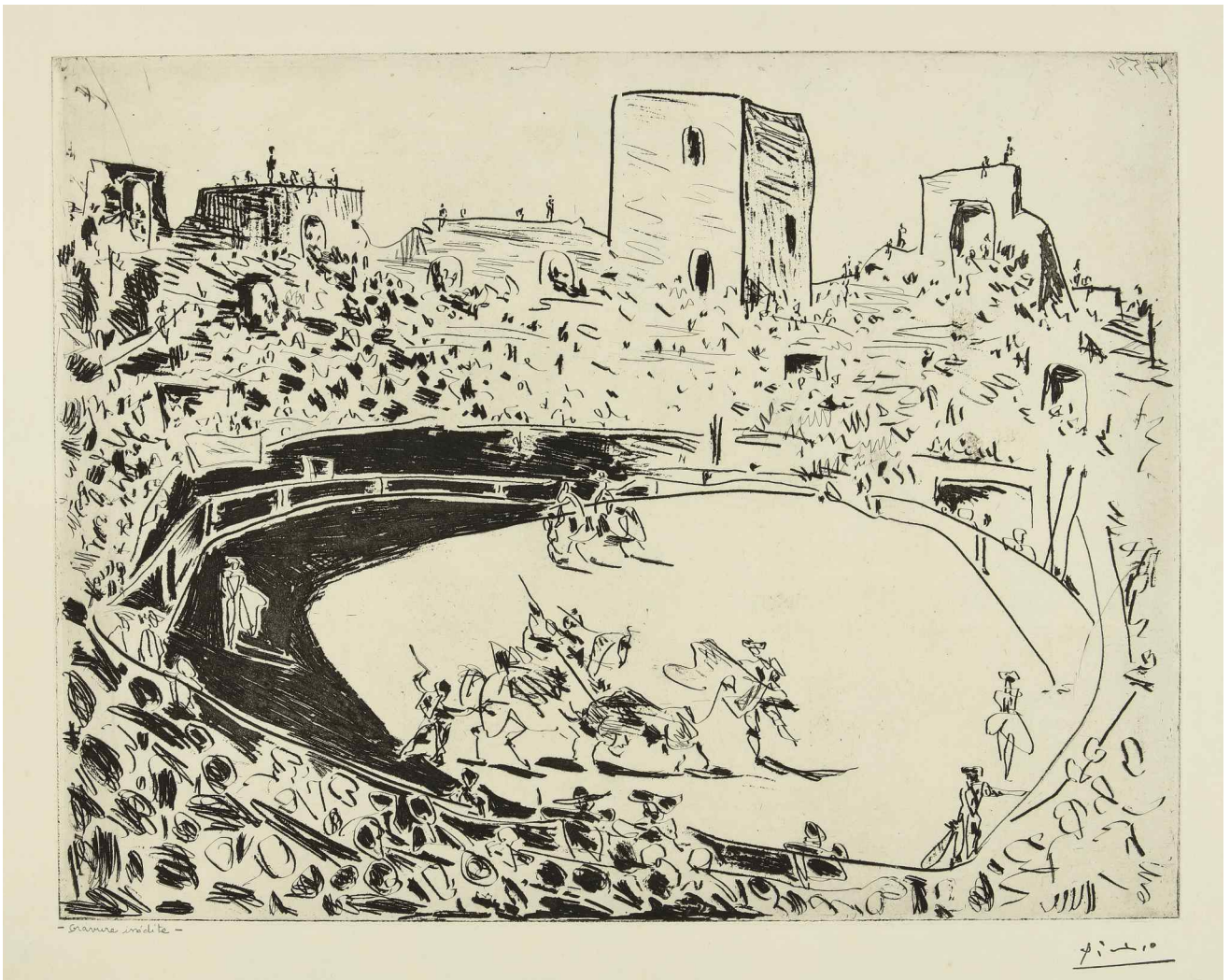
1881 - 1973

Corrida en Arles (B. 1355; Ba. 887)

Aquatint and scraper, 1951, Baer's Noir I of II, stamped with the artist's signature and inscribed in pencil *Gravure inédite*, one of 12 recorded proofs, on Montval laid paper  
plate: 418 by 540 mm 16 $\frac{1}{2}$  by 21 $\frac{1}{4}$  in

**\$ 8,000-12,000**





55

56

## PABLO PICASSO

1881 - 1973

Peintre et demi-figure et modèle assis en tailleur (B. 1375; Ba. 1396)

Aquatint and etching, 1966, signed in pencil, one proof aside from the numbered edition of 50, on Rives wove paper  
plate: 276 by 387 mm 10<sup>7</sup>/<sub>8</sub> by 15<sup>1</sup>/<sub>4</sub> in

\$ 3,000-5,000



56



57

57

## PABLO PICASSO

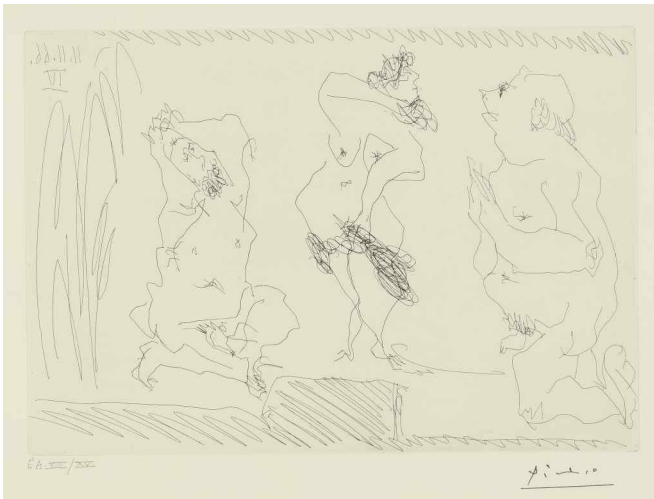
1881 - 1973

Charrette foraine conduite par un petit animal, avec nu et amour dans le ciel (B. 1398; Ba. 1462)

Drypoint and scraper, 1966, signed in pencil, a proof aside from the numbered edition of 50, on Rives wove paper plate: 270 by 376 mm 10 $\frac{5}{8}$  by 14 $\frac{7}{8}$  in

\$ 3,000-5,000

58



58

## PABLO PICASSO

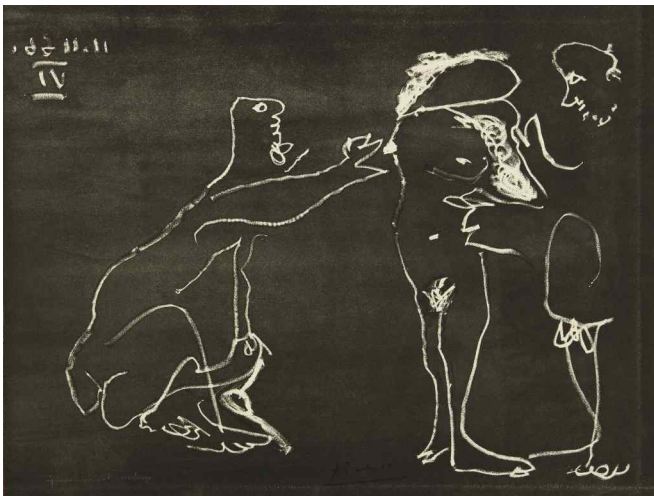
1881 - 1973

Scène de Théâtre: Danseuse et deux vieillards (B. 1410; Ba. 1425)

Etching, 1966, printed in 1975-77, stamped with the artist's signature and inscribed in pencil *E.A. VII/XV*, an artist's proof aside from the numbered edition of 50, on wove paper plate: 223 by 322 mm 8 $\frac{3}{4}$  by 12 $\frac{5}{8}$  in

\$ 1,200-1,800

59



59

## PABLO PICASSO

1881 - 1973

Femme nue se cachant le visage, avec deux hommes (B. 1412; Ba. 1427)

Aquatint, 1966, Baer's A of B, stamped with the artist's signature and inscribed in pencil *épreuve avant l'aciérage*, one of three recorded proofs, on Rives wove paper

Baer indicates that all three proofs of this first state are printed to the edges at three sides, with only one margin showing at the left.  
plate: 298 by 388 mm 11 $\frac{3}{4}$  by 15 $\frac{1}{4}$  in

\$ 1,500-2,000



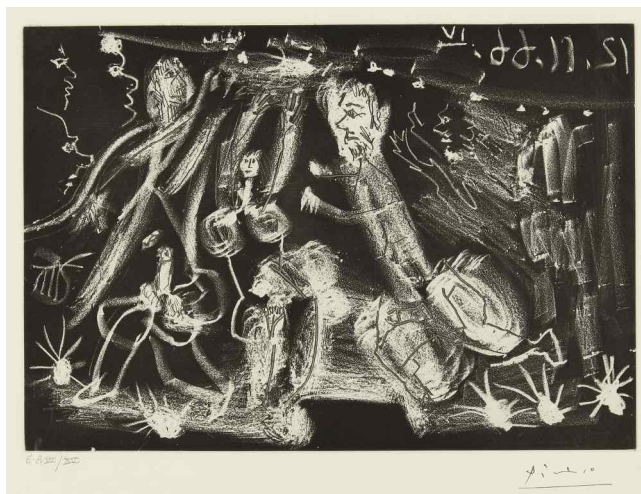
## PABLO PICASSO

1881 - 1973

Sous le feux de la rampe: "Au Viol!" (B. 1415; Ba. 1430)

Aquatint and etching, 1966, printed in 1975-77, stamped with the artist's signature and inscribed in pencil *E.A. VI/XV*, a proof aside from the numbered edition of 50, on wove paper plate: 224 by 322 mm 8 $\frac{7}{8}$  by 12 $\frac{5}{8}$  in

**\$ 1,800-2,200**



60

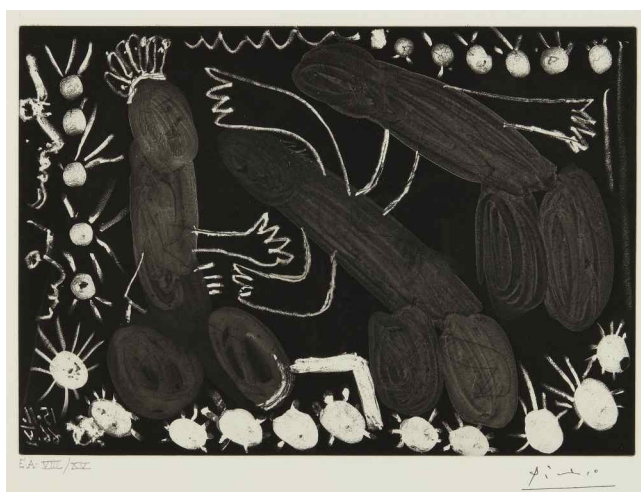
## PABLO PICASSO

1881 - 1973

Untitled: 15 Novembre 1966 V (B. 1417)

Aquatint and etching, 1966, possibly printed posthumously, stamped with the artist's signature and inscribed in pencil *E.A. VIII/XV*, one of 15 artist's proofs, an impression unrecorded in Baer, on wove paper plate: 223 by 321 mm 8 $\frac{3}{4}$  by 12 $\frac{5}{8}$  in

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



61

## PABLO PICASSO

1881 - 1973

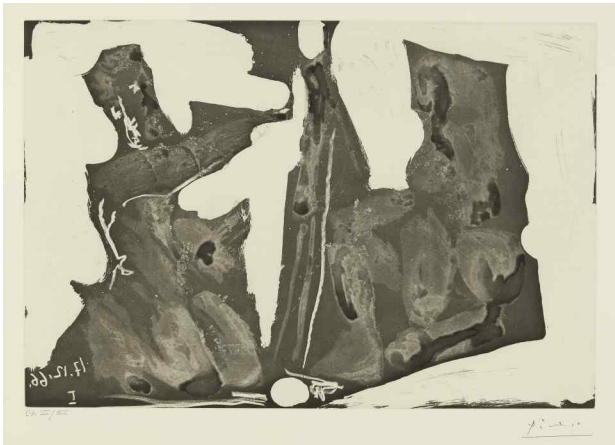
Au Théâtre: Meurtre (B. 1419; Ba. 1447)

Etching, 1966, printed in 1975-77, stamped with the artist's signature and inscribed in pencil *E. A. VIII/XV*, an artist's proof aside from the numbered edition of 50, on wove paper plate: 224 by 323 mm 8 $\frac{7}{8}$  by 12 $\frac{3}{4}$  in

**\$ 1,800-2,200**



62



63

63

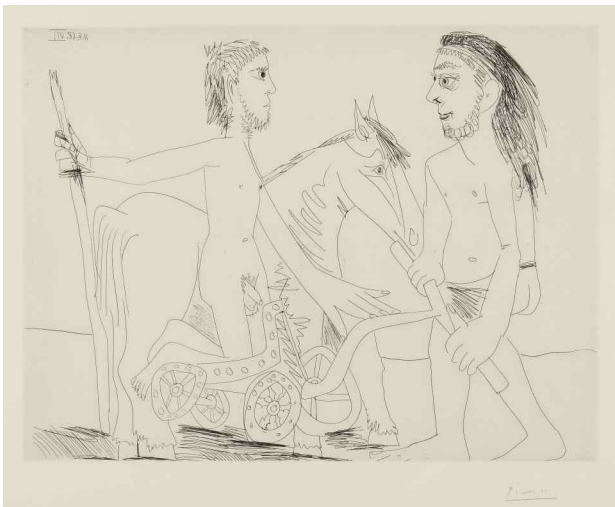
PABLO PICASSO

1881 - 1973

Peintre et modèle (B. 1440; Ba. 1473)

Aquatint, 1966, printed in 1975-77, stamped with the artist's signature and inscribed in pencil *E.A. VI/XV*, a proof aside from the numbered edition of 50, on wove paper  
plate: 320 by 470 mm 12<sup>3</sup>/<sub>8</sub> by 18<sup>1</sup>/<sub>2</sub> in

\$ 800-1,200



64

64

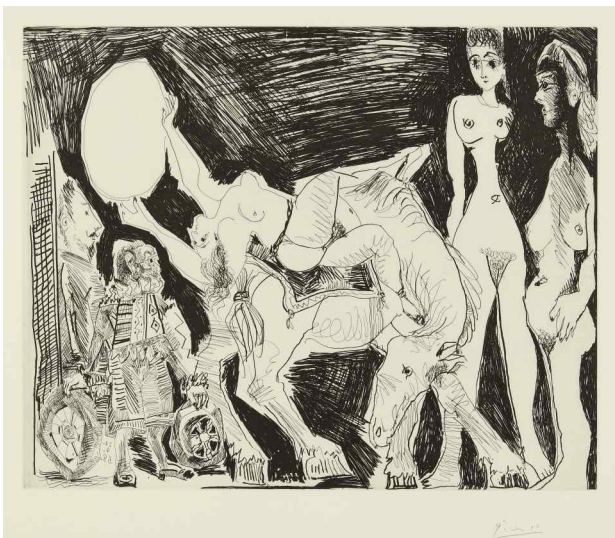
PABLO PICASSO

1881 - 1973

Télévision: Combat de chars à l'antique (B. 1510; Ba. 1526)

Etching, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 30 from the *347 Series*, on wove paper  
plate: 314 by 416 mm 12<sup>3</sup>/<sub>8</sub> by 16<sup>3</sup>/<sub>8</sub> in

\$ 5,000-7,000



65

65

PABLO PICASSO

1881 - 1973

Cirque: Écuyère, femmes et spectateurs, dont un garagiste déguisé (B. 1523; Ba. 1539)

Etching, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 43 from the *347 Series*, on Rives wove paper  
plate: 316 by 395 mm 12<sup>3</sup>/<sub>8</sub> by 15<sup>1</sup>/<sub>2</sub> in

\$ 6,000-8,000



## PABLO PICASSO

1881 - 1973

Vieux beau saluant très bas une pupille de La Célestine (B. 1593; Ba. 1609)

Aquatint and drypoint, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 113 from the 347 Series, illustration L for *La Célestine*, on wove paper  
plate: 59 by 119 mm 2<sup>3</sup>/<sub>8</sub> by 4<sup>5</sup>/<sub>8</sub> in

**\$ 1,800-2,200**



66

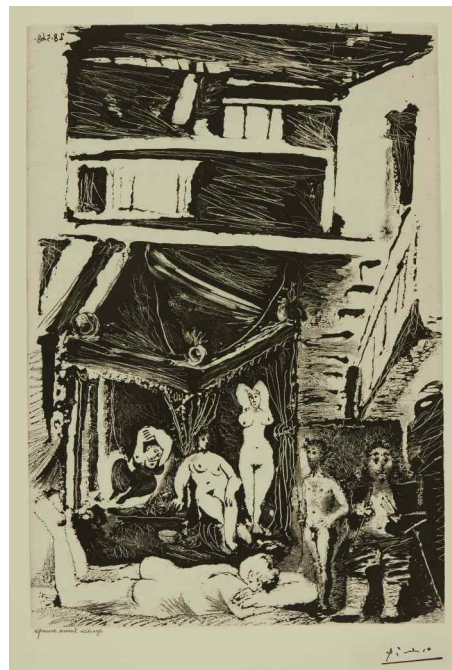
## PABLO PICASSO

1881 - 1973

Vieil homme songeant à sa vie... (B. 1604; Ba. 1619)

Sugar-lift aquatint, 1968, Baer's A of C, stamped with the artist's signature and inscribed in pencil *épreuve avant aciérage*, one of five recorded proofs before steel-facing, plate 123 from the 347 Series, on Rives wove paper, framed  
plate: 492 by 336 mm 19<sup>3</sup>/<sub>8</sub> by 13<sup>1</sup>/<sub>4</sub> in

**\$ 3,000-5,000**



67

## PABLO PICASSO

1881 - 1973

Calixte et Mélibée au verger de plebére (B. 1611; Ba. 1627)

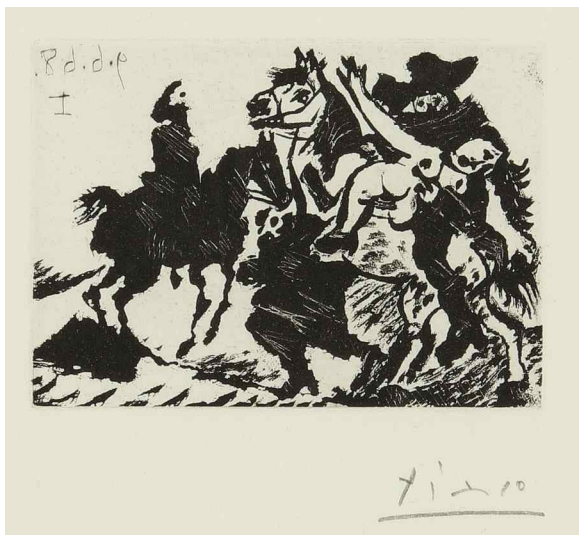
Etching, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 131 from the 347 Series, on wove paper  
plate: 197 by 257 mm 7<sup>3</sup>/<sub>4</sub> by 10<sup>1</sup>/<sub>8</sub> in

**\$ 2,500-3,500**



68

69



69

## PABLO PICASSO

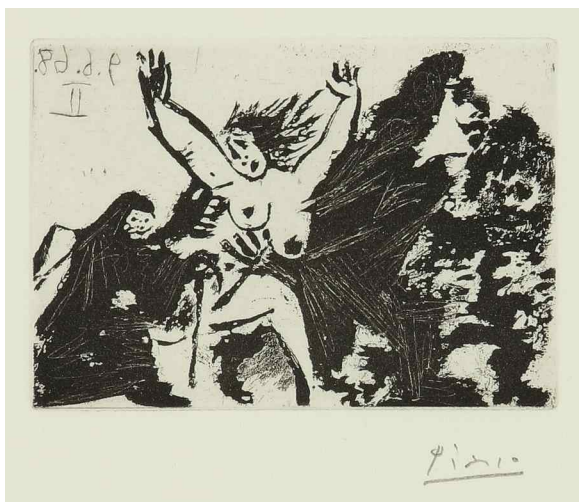
1881 - 1973

Reître enlevant une femme pour le compte  
d'un cavalier (B. 1626; Ba. 1642)

Sugar-lift aquatint and drypoint, 1968, signed in pencil, a proof  
aside from the numbered edition of 50, plate 146 from the 347  
Series, illustration XLII for *La Célestine*, on wove paper  
plate: 59 by 84 mm 2 $\frac{3}{8}$  by 3 $\frac{3}{8}$  in

\$ 2,500-3,500

70



70

## PABLO PICASSO

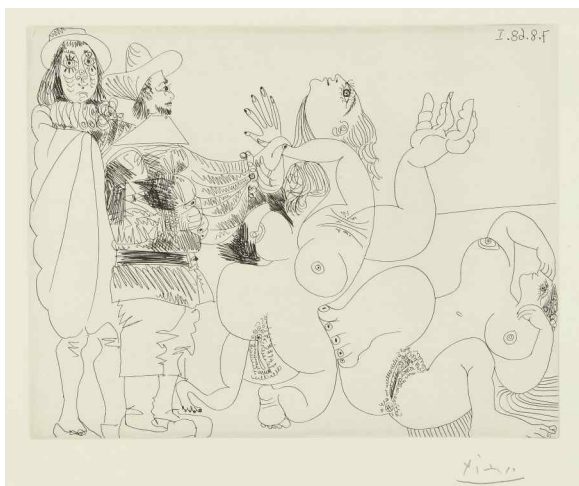
1881 - 1973

Enlèvement, à pied, avec la Célestine (B. 1627;  
Ba. 1643)

Sugar-lift aquatint, 1968, signed in pencil, a proof aside  
from numbered edition of 50, plate 147 from the 347 Series,  
illustration XLIII for *La Célestine*, on wove paper  
plate: 59 by 84 mm 2 $\frac{3}{8}$  by 3 $\frac{3}{8}$  in

\$ 2,500-3,500

71



71

## PABLO PICASSO

1881 - 1973

Jeune seigneur fantoche avec un reître, et  
deux femmes nues (B. 1734; Ba. 1751)

Etching, 1968, signed in pencil, a proof aside from the  
numbered edition of 50, plate 254 from the 347 Series, on  
wove paper  
plate: 207 by 265 mm 8 $\frac{1}{8}$  by 10 $\frac{3}{8}$  in

\$ 4,000-6,000



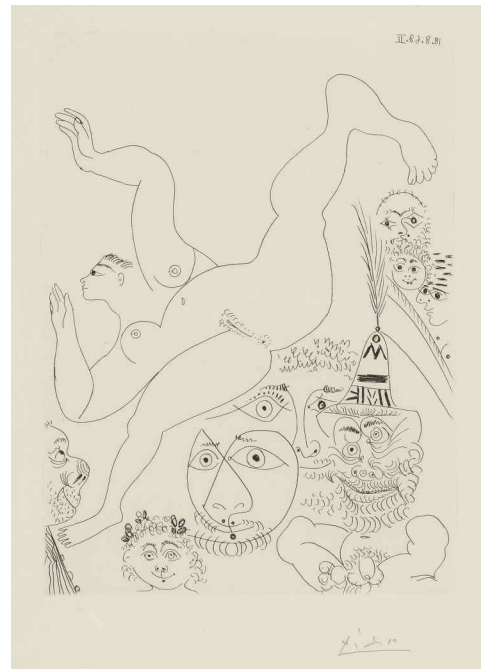
## PABLO PICASSO

1881 - 1973

Télévision: Gymnastique au sol, avec spectateurs (B. 1763; Ba. 1780)

Etching, 1968, signed in pencil, a proof aside from numbered edition of 50, plate 283 from the 347 Series, on wove paper  
plate: 209 by 154 mm 8¼ by 6 in

\$ 3,000-5,000



72

## PABLO PICASSO

1881 - 1973

Deux femmes batifolant sur un matelas de plage (B. 1765; Ba. 1782)

Etching, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 285 from the 347 Series, on Rives wove paper  
plate: 199 by 325 mm 7⅞ by 12¾ in

\$ 5,000-7,000



73

## PABLO PICASSO

1881 - 1973

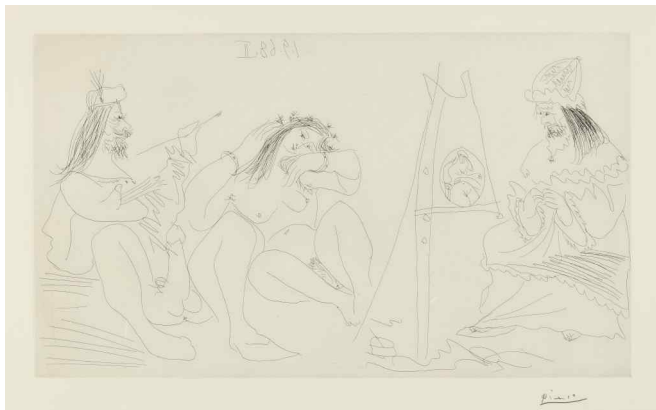
Peintre, modèle au chapeau de paille, et gentilhomme (B. 1773; Ba. 1790)

Etching, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 293 from the 347 Series, on Rives wove paper  
plate: 280 by 389 mm 11 by 15¼ in

\$ 6,000-8,000



74



75

75

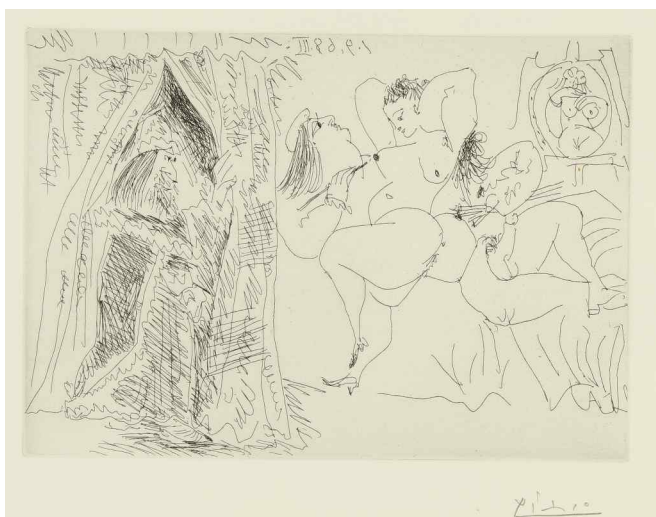
## PABLO PICASSO

1881 - 1973

Raphaël et la Fornarina. VII: Le Pape est là, assis (B. 1782; Ba. 1799)

Etching, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 302 from the 347 Series, on wove paper  
plate: 297 by 514 mm 11¾ by 20¼ in

**\$ 3,000-5,000**



76

76

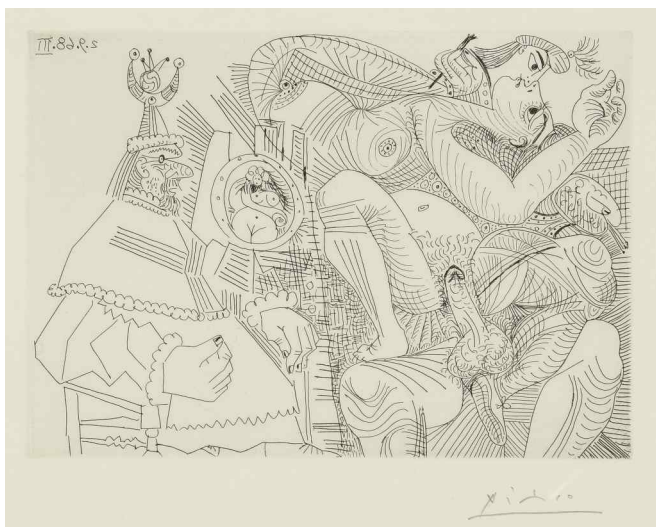
## PABLO PICASSO

1881 - 1973

Raphaël et la Fornarina. VIII: Le Pape entre, avec un sourire patelin (B. 1783; Ba. 1800)

Etching, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 303 from the 347 Series, on Rives wove paper  
plate: 148 by 209 mm 5⅞ by 8¼ in

**\$ 3,500-4,500**



77

77

## PABLO PICASSO

1881 - 1973

Raphaël et la Fornarina. XII: Le Pape est bouche bée dans son fauteuil (B. 1787; Ba. 1804)

Etching, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 307 from the 347 Series, on wove paper  
plate: 148 by 209 mm 5⅞ by 8¼ in

**\$ 2,500-3,500**



78

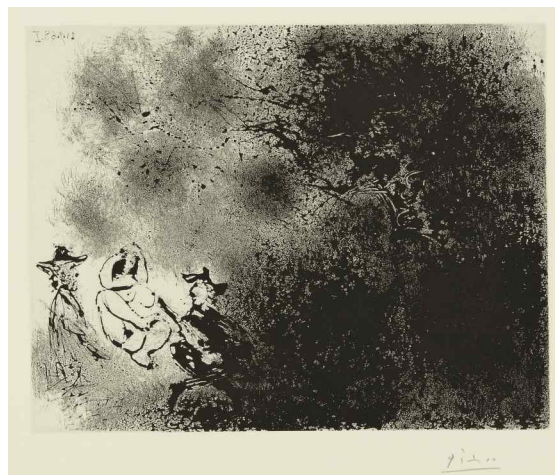
## PABLO PICASSO

1881 - 1973

Peintures aux champs: Un Déjeuner sur l'herbe impressionniste (B. 1808; Ba. 1825)

Sugar-lift aquatint, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 328 from the 347 Series, on wove paper  
plate: 208 by 266 mm 8 1/8 by 10 1/2 in

\$ 2,500-3,500



78

79

## PABLO PICASSO

1881 - 1973

Télévision: Quaker, peau-rouge, écuyère... (B. 1818; Ba. 1835)

Etching, 1968, signed in pencil, a proof aside from the numbered edition of 50, plate 338 from the 347 Series, on wove paper  
plate: 208 by 268 mm 8 1/8 by 10 1/2 in

\$ 5,000-7,000



79

80

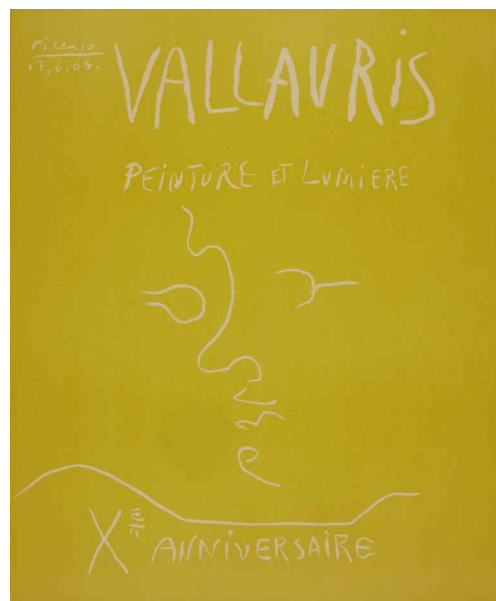
## PABLO PICASSO

1881 - 1973

Vallauris. Peinture et Lumière. X<sup>e</sup> Anniversaire (B. 1850; Ba. 1353)

Linoleum cut printed in yellow, 1964, Baer's I of II, one of approximately 239 recorded proofs, on Arches wove paper  
image: 640 by 530 mm 25 1/4 by 20 7/8 in

\$ 1,000-1,500



80

End of Session One









# SESSION TWO

NEW YORK  
MONDAY  
23 OCTOBER 2017  
7 PM

LOTS 81-121



PROPERTY FROM THE COLLECTION OF  
CATHERINE WOODARD AND NELSON BLITZ, JR.

## PABLO PICASSO

1881 - 1973

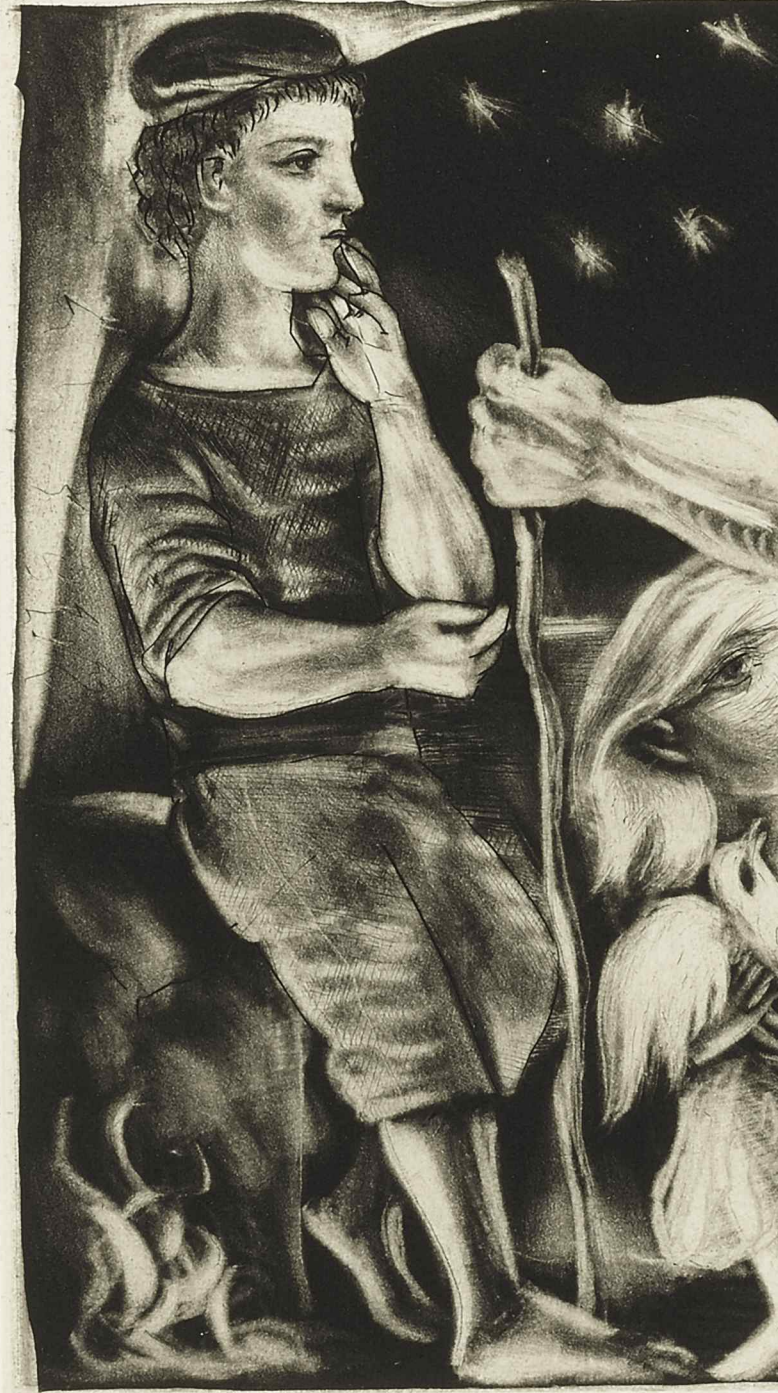
Minotaure aveugle guidé par Marie-  
Thérèse au pigeon dans une nuit  
étoilée (Bloch 225; Baer 437)

Aquatint, 1934, signed in pencil, an impression  
from the edition of 50 on large format paper, from  
the total edition of 310, plate 97 from the *Vollard*  
suite, on Montval laid paper with the Montgolfier  
watermark, framed  
plate: 248 by 347 mm 9¾ by 13⅝ in

### EXHIBITED

New York, Malborough Gallery, *Creating the  
Muse: Women in Picasso's Prints 1905 - 1968*,  
2010

**\$ 120,000-180,000**







Gauguin

PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## ANDY WARHOL

1928 - 1987

### Marilyn Monroe (Marilyn) (Feldman & Schellmann II.31)

Screenprint in colors, 1967, signed in pencil on the verso  
and stamp-numbered from the edition of 250 (total edition  
includes 26 artist's proofs), a very fresh impression, on wove  
paper, framed  
sheet: 914 by 914 mm 36 by 36 in

**\$ 180,000-220,000**





82

PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## JASPER JOHNS

b.1930

### Ale Cans (ULAE 20)

Lithograph printed in colors, 1964, signed in pencil, dated and  
numbered 9/31 (total edition includes two artist's proofs), on  
Japan paper, framed  
image: 362 by 282 mm 14¼ by 11⅞ in

#### PROVENANCE

Ronald Feldman Fine Arts, New York

Acquired by Michael Crichton, 1972

Sold Christie's New York, Post-War and Contemporary Art  
Morning Session Including Works from the Collection of  
Michael Crichton, May 12, 2010, lot 108

#### EXHIBITED

San Diego State University, University Gallery, *Selections from  
the Michael Crichton Collection*, 1981

**\$ 100,000-150,000**





9/31  
J. J.  
'64



PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## EDVARD MUNCH

1863 - 1944

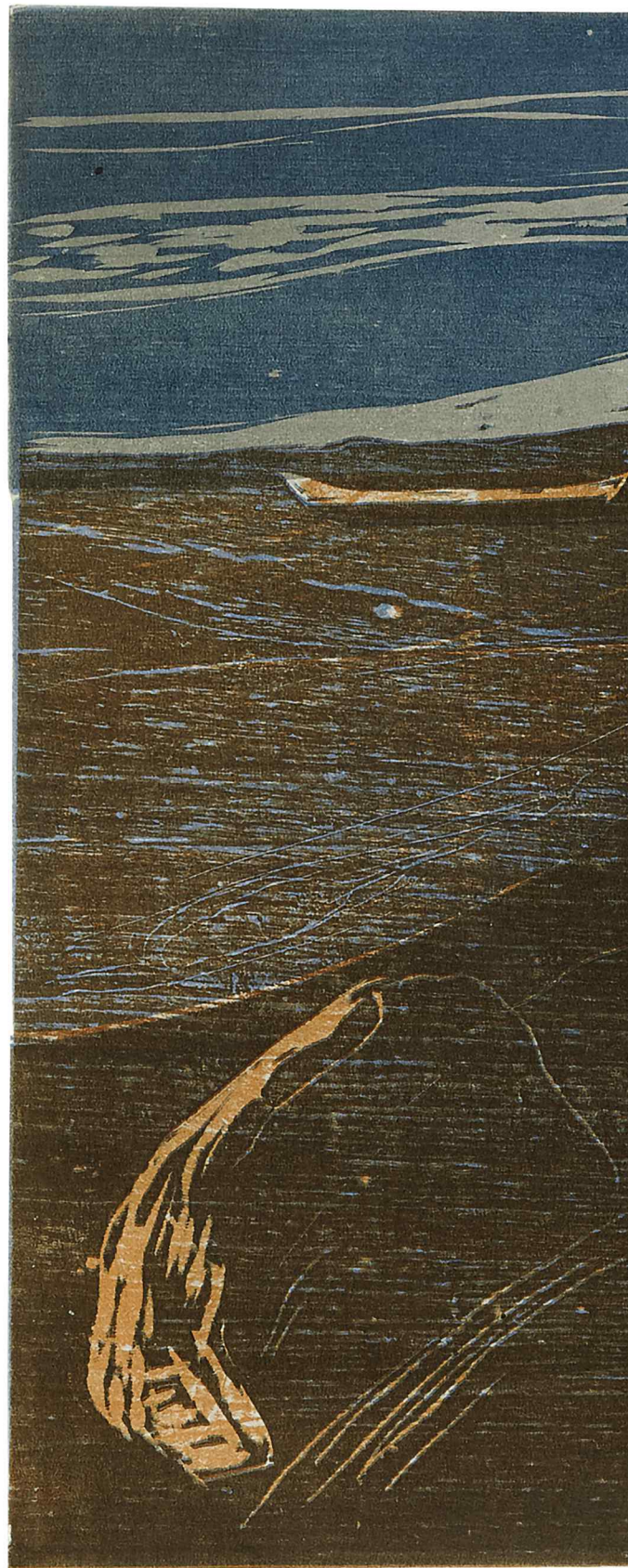
### Melancholy III (Schiefler 144; Woll 203)

Woodcut printed in brown, light brown, blue and grey, 1902,  
a fine impression with fresh colors, signed in pencil, Woll's III  
(final) state, on thin Japan paper, framed  
image: 377 by 474 mm 14<sup>7</sup>/<sub>8</sub> by 18<sup>5</sup>/<sub>8</sub> in

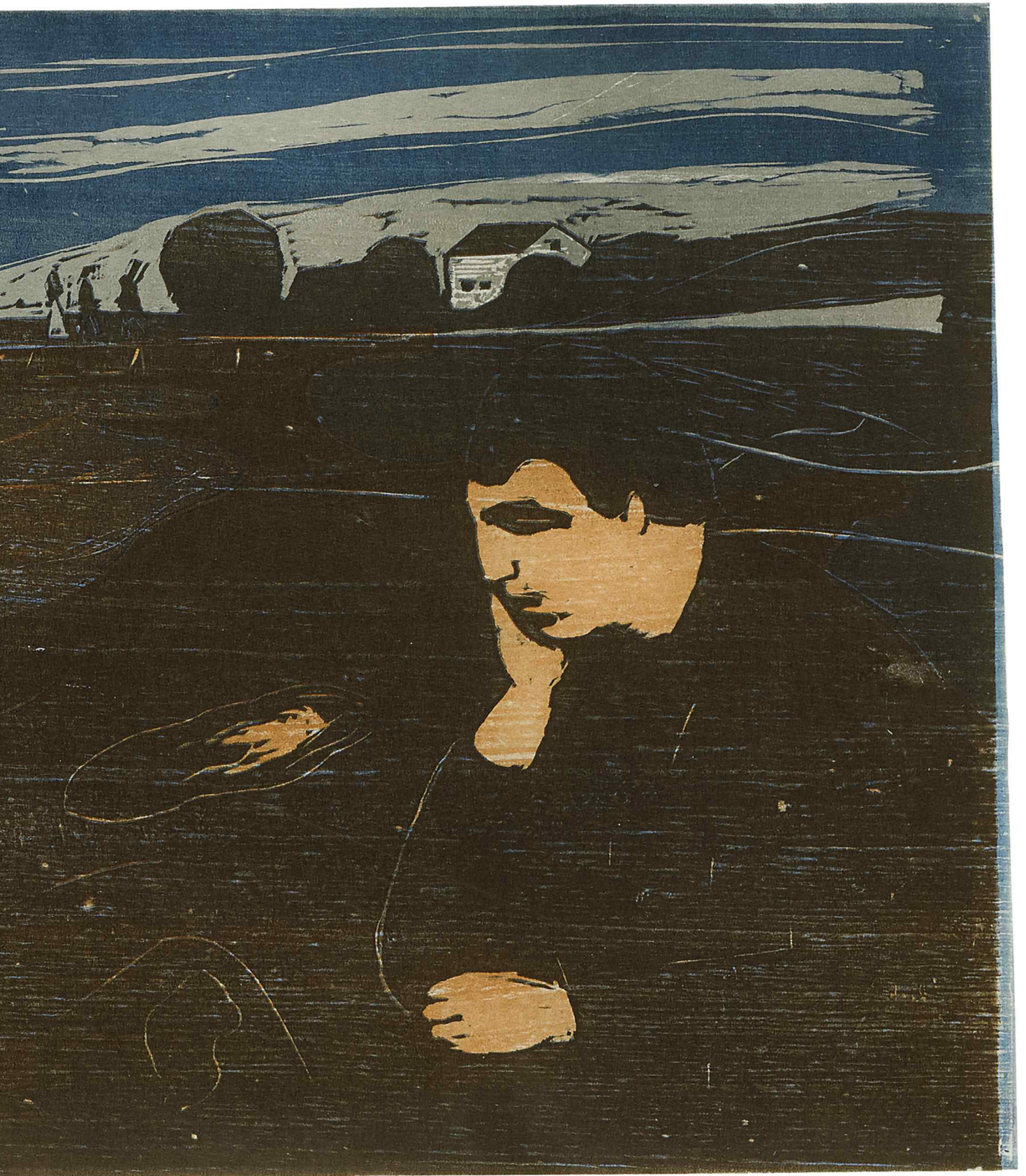
#### EXHIBITED

West Palm Beach, Florida, The Norton Gallery of Art, *Edvard  
Munch: Mirror Reflections*, 1986  
Atlanta, High Museum of Art, *Art in Berlin 1815 – 1989*, 1990  
New York, National Academy of Design, *Edvard Munch and  
Harald Sohlberg: Landscapes of the Mind*, 1995-96  
Greenwich, Connecticut, Bruce Museum, *Love, Isolation and  
Darkness: The Art of Edvard Munch*, 1996-97

**\$ 300,000-500,000**







PROPERTY FROM THE COLLECTION OF  
CATHERINE WOODARD AND NELSON BLITZ, JR.

ERNST LUDWIG KIRCHNER

1880 - 1938

Kopf Henry van de Velde, Hell. - Van  
de Velde zwischen Bergen (Dube  
H311; Schiefler H286; Gercken  
861/II)

Woodcut, 1917, signed in pencil and inscribed  
'*Handdruck*', one of 12 impressions recorded by  
Gercken, on wove paper, framed

This impression cited in Gercken.  
image: 501 by 402 mm 19¾ by 15¾ in

**\$ 30,000-50,000**





PROPERTY FROM THE COLLECTION OF  
CATHERINE WOODARD AND NELSON BLITZ, JR.

## OTTO DIX

1891 - 1969

### Lustmörder (Karsch 14)

Etching, 1920, signed in pencil and titled,  
probably a proof before the edition of 20, on wove  
paper, framed  
plate: 297 by 253 mm 11¾ by 10 in

**\$ 15,000-25,000**





Gustave Doré

JK

PROPERTY FROM THE COLLECTION OF  
CATHERINE WOODARD AND NELSON BLITZ, JR.

## PABLO PICASSO

1881 - 1973

### Portrait d'Olga au col de fourrure (Ba. 109)

Drypoint, 1923, one of a small number of  
impressions printed by Lacourière, *circa* 1955, on  
Arches wove paper, framed

Baer notes that approximately ten impressions  
of this rare drypoint were printed. Three by Fort  
in 1930, before the plate was beveled, and fewer  
than seven by Lacourière *circa* 1955.  
plate: 497 by 497 mm 19½ by 19½ in

#### EXHIBITED

Williamstown, Massachusetts, The Clark Art  
Institute, *Picasso: Encounters*, 2017

**\$ 800,000-1,200,000**





87

PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## JASPER JOHNS

b.1930

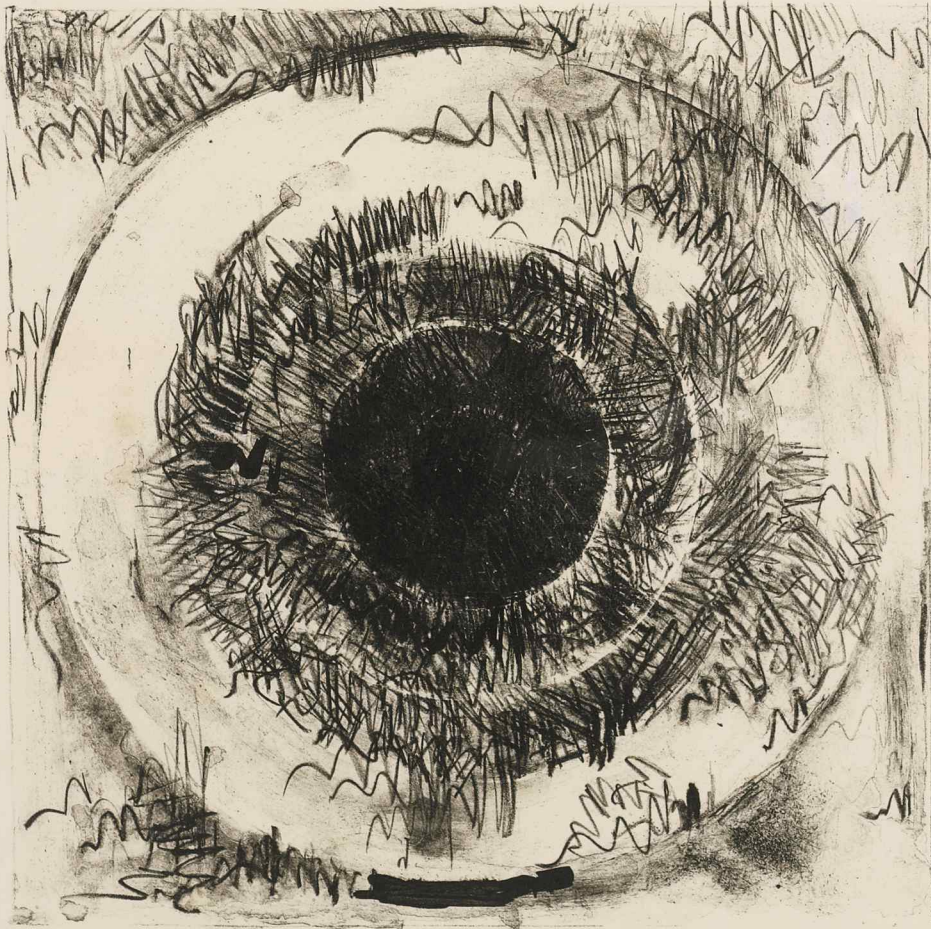
### Target (ULAE 1)

Lithograph, 1960, signed in pencil, dated and numbered 6/30  
(total edition includes three artist's proofs), on Japan paper,  
framed

image: 305 by 305 mm 12 by 12 in

**\$ 50,000-70,000**





J. Am '60

PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## JASPER JOHNS

b.1930

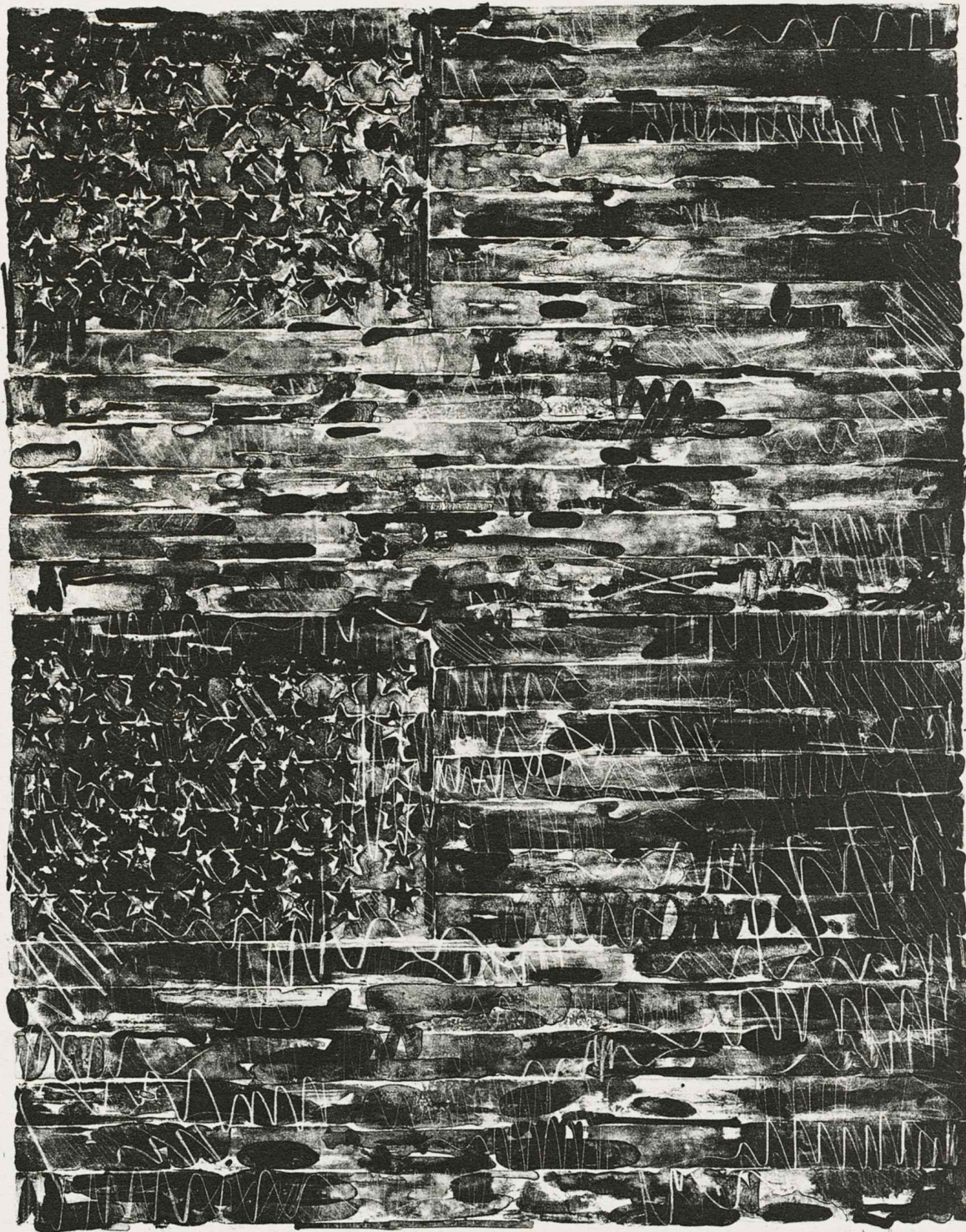
### Two Flags (ULAE 121)

Lithograph, 1972, signed in pencil, dated '70-72' and numbered  
18/40 (total edition includes five artist's proofs), on East India  
paper

image: 630 by 515 mm 24 $\frac{7}{8}$  by 20 $\frac{1}{4}$  in

**\$ 20,000-30,000**





PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## ERNST LUDWIG KIRCHNER

1880 - 1938

Paar vor der Droschke (D. R188; Sch. R179;  
G. 655)

Etching printed with plate tone, 1914, signed in pencil, one of  
only a few handprinted impressions (Gercken records seven  
impressions), on wove paper, framed

This impression cited in Gercken.  
plate: 247 by 207 mm 9¾ by 8⅛ in

**\$ 125,000-150,000**





G. Lindner

PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## EDVARD MUNCH

1863 - 1944

### Moonlight I (Sch. 81; W. 90)

Woodcut printed from three blocks in black, grey, ochre, green  
and blue green, 1896, a fine impression, on thin Japan paper,  
probably printed by Lassally, framed  
image: 402 by 472 mm 15<sup>7</sup>/<sub>8</sub> by 18<sup>5</sup>/<sub>8</sub> in

#### **PROVENANCE**

David Tunick, Inc., New York

**\$ 150,000-250,000**





PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## EDVARD MUNCH

1863 - 1944

### Young Woman on the Beach. The Lonely One (Sch. 42; W. 49)

Mezzotint and drypoint with burnishing printed in colors, 1896, signed in pencil and inscribed '3te Druck', an extremely fine, strong impression of this very important and rare print, Woll's fifth variant (of seven), on Arches laid paper, probably printed by A. Porcaboeuf at Atelier A. Salmon, Paris, framed

There are very few known impressions of this evocative print. Woll has located twelve, each printed in varying colors and intensity of inking. Of these twelve impressions, most are located in public collections.

This impression illustrated in Woll.  
plate: 289 by 219 mm 11 $\frac{3}{8}$  by 8 $\frac{5}{8}$  in

#### EXHIBITED

Atlanta, High Museum of Art, *Art in Berlin 1815 – 1989*, 1990  
New York, National Academy of Design, *Edvard Munch and Harald Sohlberg: Landscapes of the Mind*, 1995-96  
Greenwich, Bruce Museum, *Love, Isolation and Darkness: The Art of Edvard Munch*, 1996-97  
Vienna, Albertina, *Edvard Munch, Theme and Variation*, 2003  
Basel, Foundation Beyeler; Würth, Kunsthalle Würth, *Edvard Munch: Signs of Modern Art*, 2007  
Chicago, Art Institute of Chicago, *Becoming Edvard Munch: Influence, Anxiety, and Myth*, 2009  
Washington, D.C., National Gallery of Art, *Edvard Munch: Master Prints*, 2010

**\$ 3,000,000-4,000,000**





92

PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## JASPER JOHNS

b.1930

### Two Maps I (ULAE 23)

Lithograph, 1966, signed in white crayon, dated and numbered  
20/30 (total edition includes six artist's proofs), on black  
Fabriano paper, framed  
image: 654 by 533 mm 25<sup>5</sup>/<sub>8</sub> by 21 in

**\$ 100,000-150,000**





PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## JASPER JOHNS

b.1930

### Two Maps II (ULAE 26)

Lithograph, 1966, signed in white crayon, dated, inscribed  
'II' and numbered 6/30 (total edition includes four artist's  
proofs), on Japan paper mounted on black Fabriano paper,  
framed

image: 645 by 515 mm 25<sup>3</sup>/<sub>8</sub> by 20<sup>1</sup>/<sub>4</sub> in

**\$ 100,000-150,000**





J.D. 1966

PROPERTY FROM THE COLLECTION OF  
CATHERINE WOODARD AND NELSON BLITZ, JR.

## EDVARD MUNCH

1863 - 1944

Evening. Melancholy I (Sch. 82;  
W. 91)

Woodcut printed from two blocks in black, grey  
and ochre, 1896, signed in pencil, on thin Japan  
paper, framed  
image: 382 by 457 mm 15 by 18 in

### EXHIBITED

West Palm Beach, Florida, The Norton Gallery of  
Art, *Edvard Munch: Mirror Reflections*, 1986  
Atlanta, High Museum of Art, *Art in Berlin 1815 –  
1989*, 1990

New York, National Academy of Design, *Edvard  
Munch and Harald Sohlberg: Landscapes of the  
Mind*, 1995-96

Greenwich, Connecticut, Bruce Museum, *Love,  
Isolation and Darkness: The Art of Edvard Munch*,  
1996-97

**\$ 850,000-1,000,000**





95

PROPERTY FROM THE COLLECTION OF  
CATHERINE WOODARD AND NELSON BLITZ, JR.

## PABLO PICASSO

1881 - 1973

### La Femme à la fenêtre (B. 695; Ba. 891/II/A)

Aquatint, 1952, a very fine impression, one of six recorded impressions before steel-facing (aside from the numbered edition of 50 after steel-facing), on Arches wove paper, framed plate: 835 by 472 mm 32<sup>7</sup>/<sub>8</sub> by 18<sup>5</sup>/<sub>8</sub> in

#### PROVENANCE

Ex coll. Marina Picasso, with her stamp on the verso (Lugt 3698)  
Frederick Mulder, London

#### EXHIBITED

Williamstown, Massachusetts, The Clark Art Institute, *Picasso: Encounters*, 2017

**\$ 300,000-500,000**





96

PROPERTY FROM THE COLLECTION OF  
CATHERINE WOODARD AND NELSON BLITZ, JR.

## CHUCK CLOSE

b.1940

### Self-Portrait/Pulp

Colored pressed handmade paper pulp consisting of eleven various grays, 2001, signed in pencil, dated and numbered 28/35 (total edition includes eight artist's proofs), framed sheet approx.: 1435 by 1226 mm 56½ by 48¼ in

**\$ 60,000-80,000**





PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## JASPER JOHNS

b.1930

### White Target (ULAE 54)

Lithograph, 1968, signed in white crayon, dated '67-68' and  
numbered 6/34 (total edition includes five artist's proofs), on  
Japan paper mounted to black Canson paper, framed  
image: 343 by 336 mm 13½ by 13¼ in

**\$ 20,000-30,000**





*J. B. 1972*

PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## ERNST LUDWIG KIRCHNER

1880 - 1938

Strassenszene (D. H235/B; Sch. H218;  
G. 643/2)

Woodcut printed in purple and black, 1913-14, a fine impression of this very rare woodcut, signed in pencil, dated 1912, printed on heavy wove paper, framed

With the *Unverkäuflich E. L. Kirchner* inkstamp on the verso, signifying rarity; and with the artist's estate stamp (Lugt 1570b) inscribed 'FH 218'.

There are five known impressions of this extraordinarily rare work. Four impressions printed in black have been located; this example is the only one known to include color. The purple ink was printed in a monotype fashion.

This impression cited in Gercken.  
image: 255 by 266 mm 10 by 10½ in

### PROVENANCE

Sammlung von der Goltz, Düsseldorf

**\$ 500,000-700,000**





PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## ERNST LUDWIG KIRCHNER

1880 - 1938

Junkerboden (D. H388/a/2/II and H388/b/1/  
II; Sch. H412; G. 1085/II/1)

Two working proofs of this rare woodcut printed on the same sheet, the one on the recto with traces of yellow and green ink, the one on the verso printed in pink, dark red and two shades of green, 1919, on yellowish wove paper, framed

With the artist's estate stamp (Lugt 1570b) and inscribed 'H412II/H412III'. Gercken has located four other examples of this rare woodcut printed in black and only one other example printed in colors.

This impression cited in Gercken.  
each image approx.: 330 by 615 mm 13 by 24¼ in

**\$ 100,000-125,000**





100 (VERSO)



100 (RECTO)



○ 101

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PROPERTY FROM THE COLLECTION OF CATHERINE  
WOODARD AND NELSON BLITZ, JR.

## JASPER JOHNS

b.1930

### Target (ULAE 126)

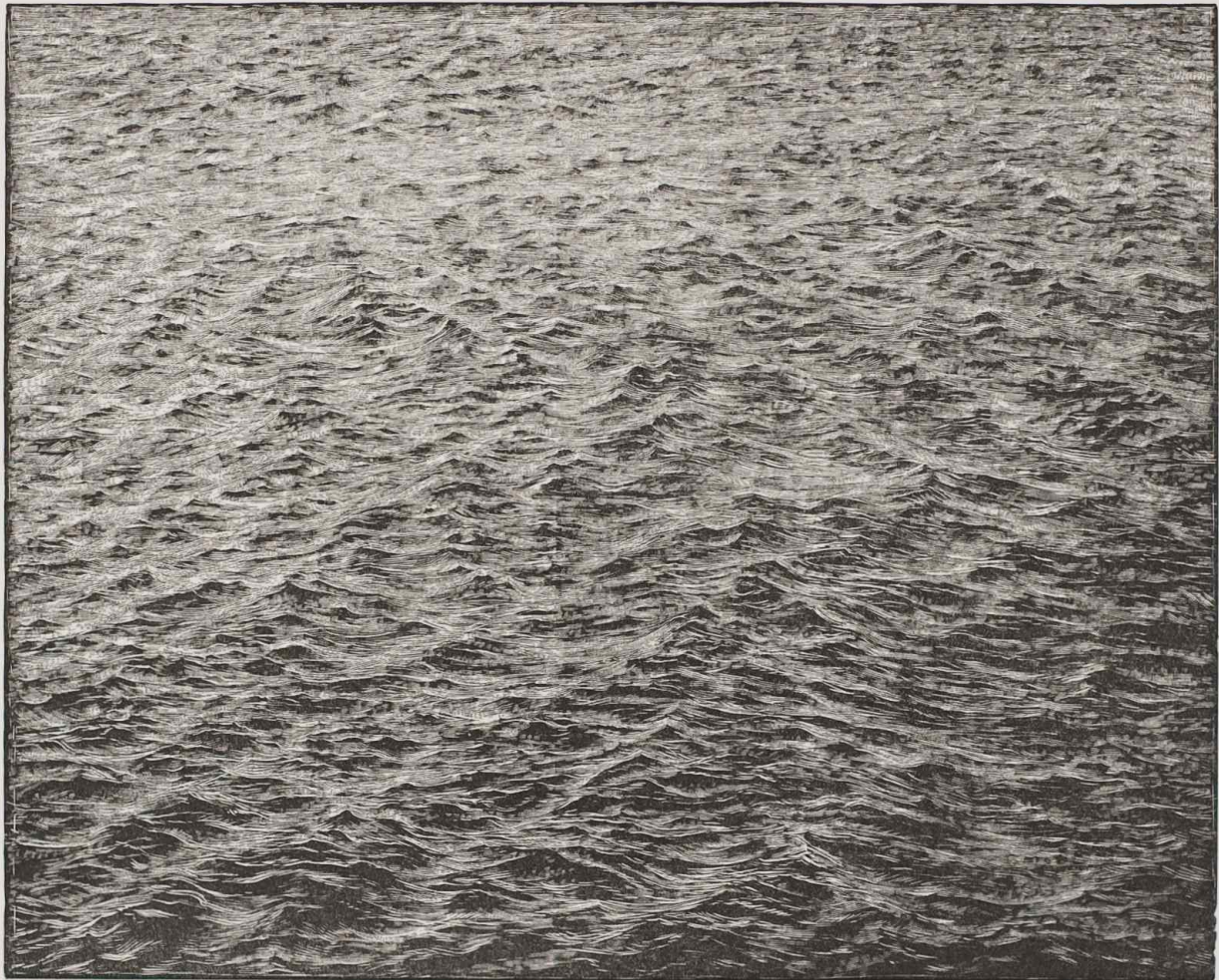
Screenprint in tones of grey, 1973, signed in pencil, dated and  
numbered 49/100 (total edition includes 13 artist's proofs),  
from the portfolio *For Meyer Shapiro*, on Ohno Mimitsuki  
paper, framed  
image: 305 by 305 mm 12 by 12 in

**\$ 7,000-10,000**





*J.H.* 73



*V. Celmins 2000*

102

102

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SOLD TO BENEFIT SITE SANTA FE

**VIJA CELMINS**

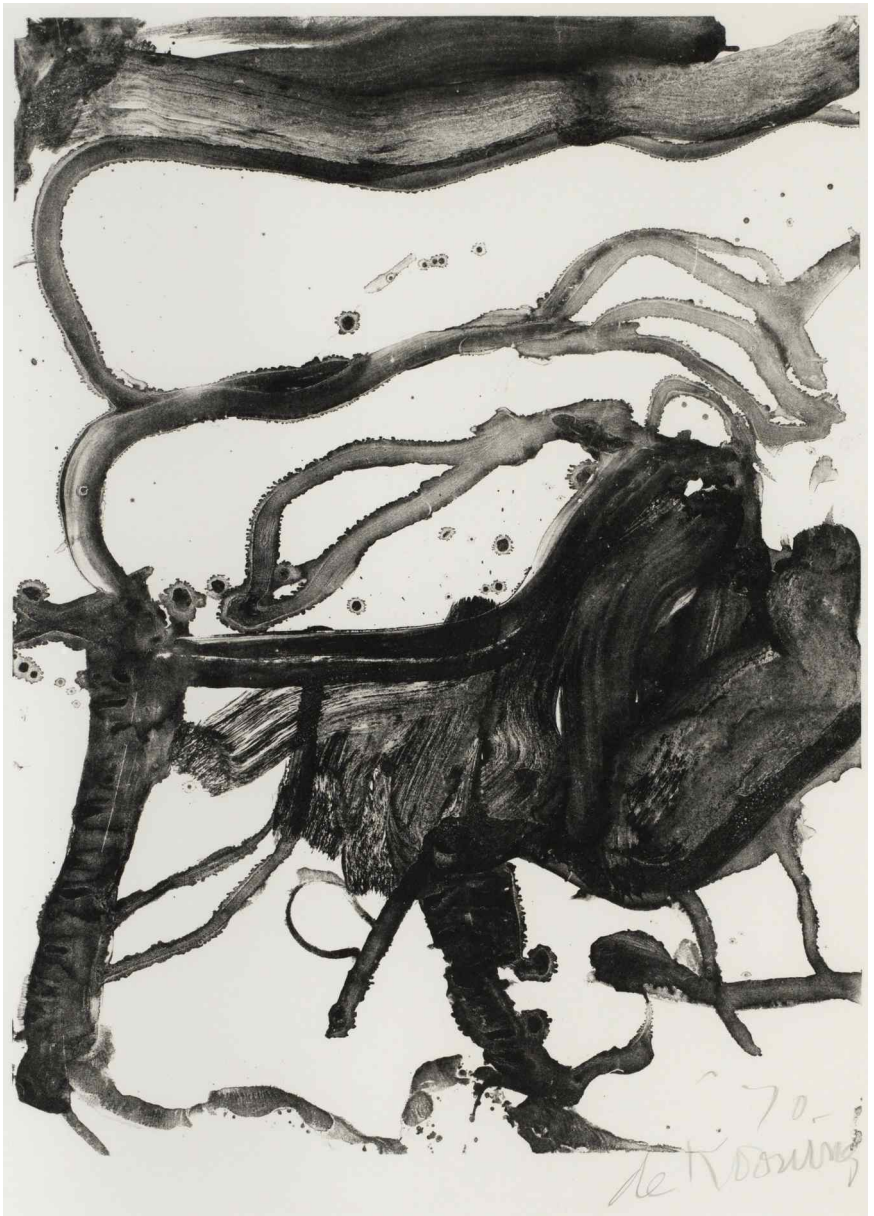
b.1939

Ocean Surface

Wood engraving, 2000, signed in pencil, dated, inscribed 'A/P 10/16', an artist's proof aside from the numbered edition of 75, on Zerkall wove paper  
plate: 208 by 257 mm 8¼ by 10¼ in

**\$ 15,000-20,000**





103

103

SOLD TO BENEFIT SITE SANTA FE

**WILLEM DE KOONING**

1904 - 1997

High School Desk (Graham 15)

Lithograph, 1971, signed in pencil, dated and numbered 53/57, on wove paper

image: 800 by 597 mm 31½ by 23½ in

**\$ 5,000-7,000**





SOLD TO BENEFIT SITE SANTA FE

**BRUCE NAUMAN**

b.1941

**Untitled (Gemini 36.36-43)**

Seven etchings and one monotype printed in colors, 1994, the etchings variously inscribed, artist's proofs aside from the numbered edition of 50, the monotype from the edition of 90 unique prints, the etchings on Lana Royal white wove paper, the monotype on BFK Rives wove paper (8 prints)

etching: 502 by 559 mm 19¾ by 22 in

**\$ 25,000-35,000**

SOLD TO BENEFIT SITE SANTA FE

**ED RUSCHA**

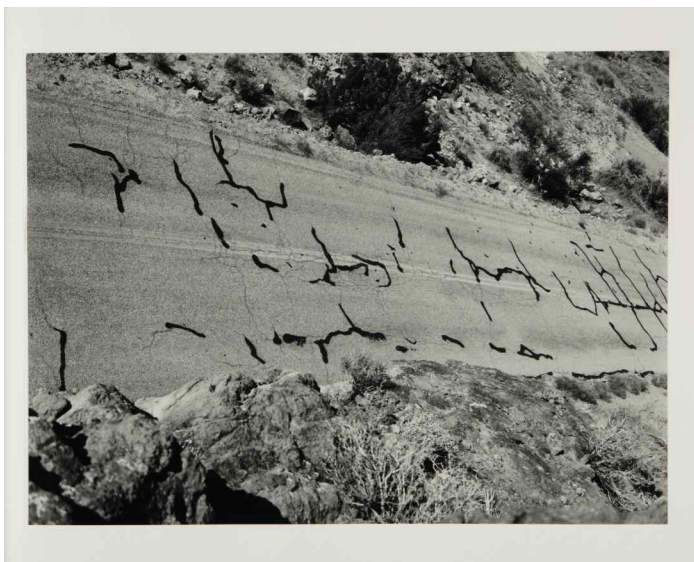
b.1937

**On The Road: An Artist Book of the Classic Novel by Jack Kerouac**

The complete book by Jack Kerouac, accompanied by 50 pages of photographs, compiled by Ed Ruscha, signed by him in pencil on the colophon, dated 2009 and numbered 79, from the edition of 350 (total edition includes 35 artist's proofs), bound (as issued), on Fuji Crystal Archive Paper and Hahnemühle paper, contained in the original leather-covered boards and slipcase and cardboard box

The artist has requested that the identity of the purchaser be made known to him. By bidding on this lot, the successful purchaser consents to this disclosure.

overall: 387 by 500 by 80 mm 15¼ by 19⅝ by 3⅜ in

**\$ 5,000-7,000**



*Ed Ruscha 2013*

106

106

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SOLD TO BENEFIT SITE SANTA FE

ED RUSCHA

b.1937

Wall Rocket

Lithograph printed in colors, 2013, signed in pencil, dated and numbered 19/60, on wove paper  
sheet: 730 by 711 mm 28¾ by 28 in

**\$ 30,000-50,000**





107

107

SOLD TO BENEFIT SITE SANTA FE

ED RUSCHA

b.1937

Bliss Bucket

Lithograph printed in colors, 2010, signed in pencil and numbered 5/50, on Arches wove paper

image: 608 by 610 mm 24 by 24 in

\$ 30,000-50,000



108

PROPERTY FROM A PRIVATE COLLECTOR

JEAN-MICHEL BASQUIAT

1960 - 1988

Anatomy: 18 prints

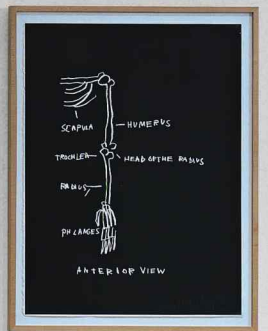
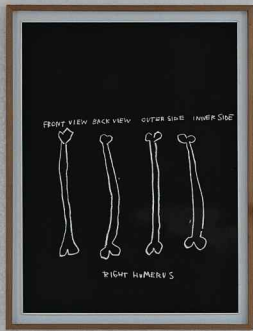
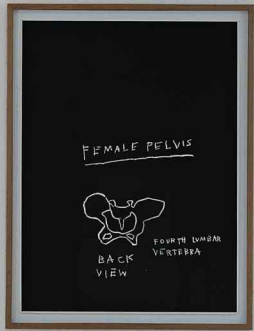
The complete set of 18 screenprints, 1982, numbered 10/[1-18] on the verso, from the edition of 18 (total edition includes seven artist's proofs), on Arches 88 wove paper, framed (18 prints) images: 755 by 559 mm 29 5/8 by 22 in

**PROVENANCE**

Acquired directly from the artist by the present owner

\$ 300,000-500,000





FRONT VIEW    BACK VIEW    OUTER SIDE    INNER SIDE



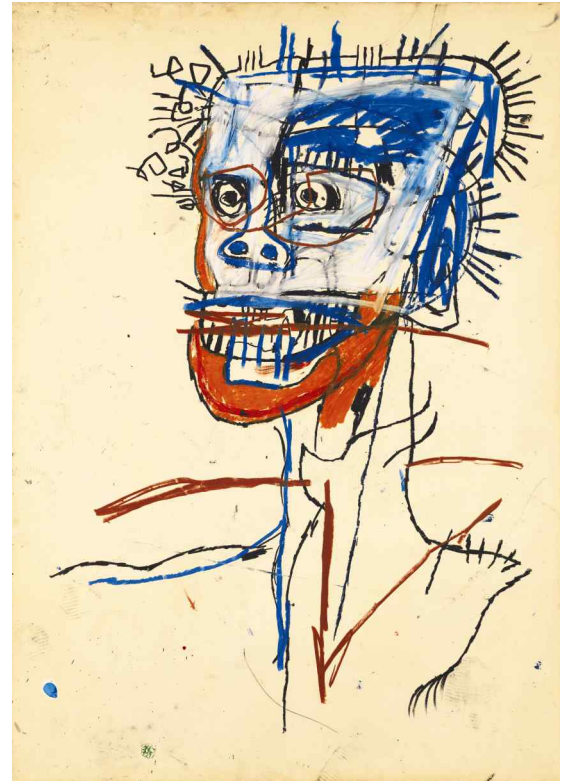
RIGHT HUMERUS

*Handwritten signature or initials in the bottom right corner.*





Jean-Michel Basquiat, *Untitled*, 1982  
 © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2017



Jean-Michel Basquiat, *Untitled (Head of Madman)*, 1982  
 © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2017

“What gives Basquiat’s works their special appeal is the fact that the words and symbols that he uses function almost like a code, serving to conceal various themes such as political, social or racial problems”

(Richard Marshall quoted in Taka Kawachi, ed., *King for a Decade: Jean-Michel Basquiat*, Tokyo 1997, p. 73).

Jean-Michel Basquiat’s *Anatomy* is the artist’s first portfolio of prints and it distills many of the thematic qualities that define the artist’s early work. The series was created shortly after his inaugural solo exhibition, organized by the Annina Nosei Gallery in March of 1982. Nosei provided the artist with a studio in the basement of her gallery, where *Anatomy* was conceived.

*Anatomy* encapsulates Basquiat’s fascination with the human form and the written word. Beginning in early 1981, the artist produced hundreds of drawings and paintings depicting skulls and skeletons. Gianni Mercurio attributes the origins of his interest in anatomical forms to a particular incident, writing, “His childhood was rich source for many of the recurrent figures in his works, often drawn from texts such as *Gray’s Anatomy*, which was a gift from his mother while he was in the hospital after being hit by a car at the age of seven” (Gianni Mercurio, “The Moon King,” in Exh. Cat. Fondazione

La Triennale de Milano, *The Jean Michel Basquiat Show*, p. 25). The portfolio conveys the artist’s profound attention to the technical functioning of the body, illustrating skulls, femurs, elbows, scapula, and pelvises, all rendered in white lines, set against a black background, evocative of an x-ray. Each body part is labeled, as it would be in a medical textbook. The incorporation of these notations into the compositions also signals the artist’s abiding interest in the intersection of language and visual forms. Richard Marshall notes, “What gives Basquiat’s works their special appeal is the fact that the words and symbols that he uses function almost like a code, serving to conceal various themes such as political, social or racial problems” (Richard Marshall quoted in Taka Kawachi, ed., *King for a Decade: Jean-Michel Basquiat*, Tokyo 1997, p. 73). The viewer must look closely to decipher the fragmented bodies and esoteric language and determine whether their depiction might have some latent meaning.

## RICHARD DIEBENKORN

1922 - 1993

### Green

Etching and drypoint with aquatint printed in colors, 1986, initialed in pencil, dated and numbered 45/60 (total edition includes ten artist's proofs), on Somerset paper, framed

**\$ 400,000-600,000**

*Green*, the artist's largest and most important print, is one of the icons of postwar printing in America. The monumental size, balanced composition and layers of abstraction and brilliant color were a culmination of Diebenkorn's achievements in printmaking.

A video created by Kathan Brown over the two week period in January 1986 when Diebenkorn worked on *Green* illustrates how closely the artist collaborated with the master printers at Crown Point Press and shows his exploration of technique, form and color. As with his paintings, Diebenkorn employed a trial-and-error approach, resulting in dozens of different states and working proofs. According to Brown, "After the printers pulled a proof, he pasted or pinned cutout paper shapes to it until he got something he thought might work. Then the printers helped him figure out how to put the changes he wanted into the plates."

Given the size of Diebenkorn's *Green*, it was his most technically challenging print to produce. The final printing took seven plates, three different greens and the collaboration of five different printers. The plate took one and a half hours to ink and each impression took two hours to print.

The video can be found at <https://crownpoint.com/exhibition/green-richard-diebenkorn-story-print/>  
plate: 1145 by 895 mm 45 by 35¼ in



Diebenkorn's etching *Green*, shown in the Crown Point Press gallery with three working proofs printed while the artist was developing the image  
Photo: Charlie Villyard, Courtesy of Crown Point Press  
© Richard Diebenkorn Foundation





44/60

R. O. P. C.

PROPERTY OF BRUCE AND ANNE BACHMANN,  
CHICAGO

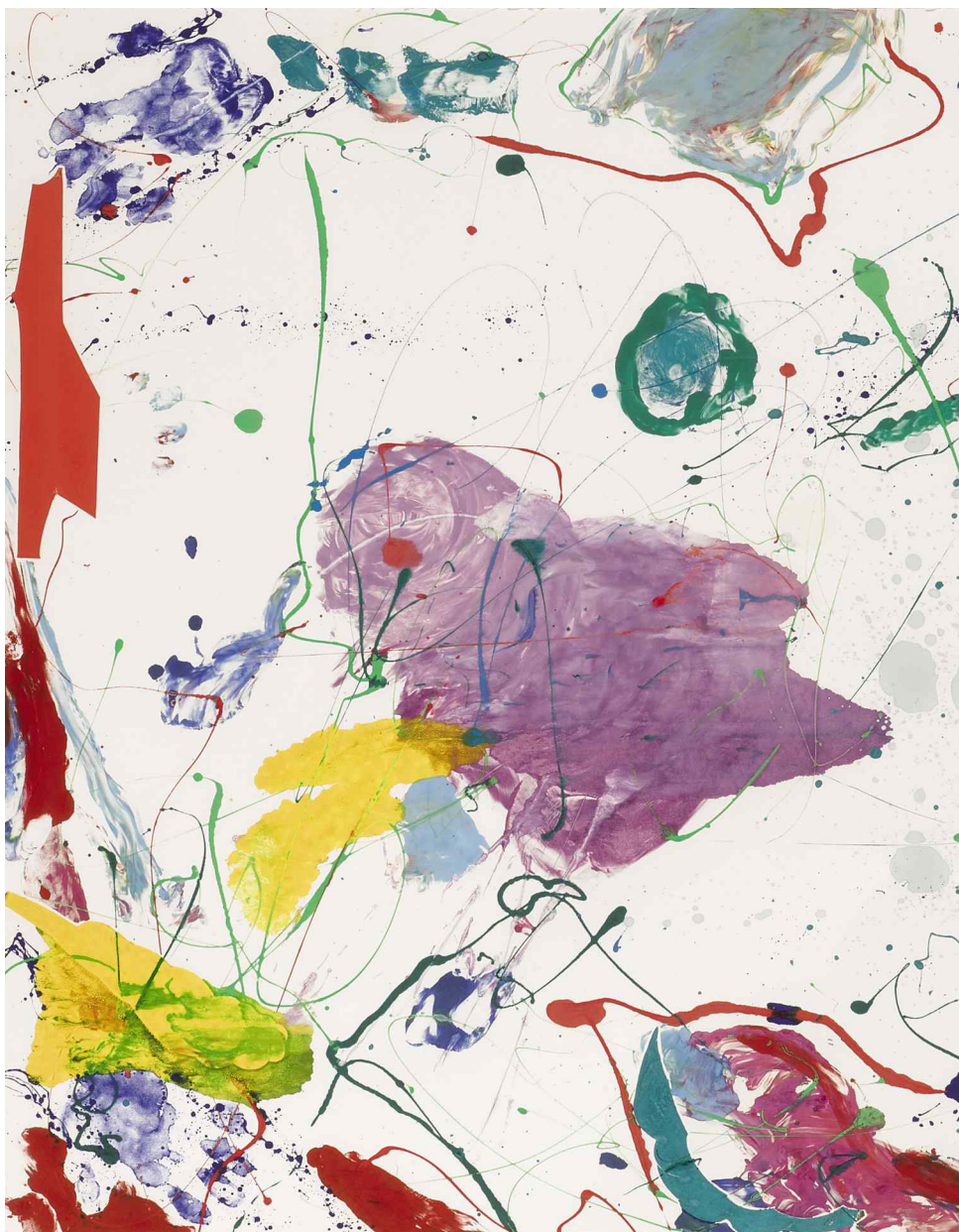
## SAM FRANCIS

1923 - 1994

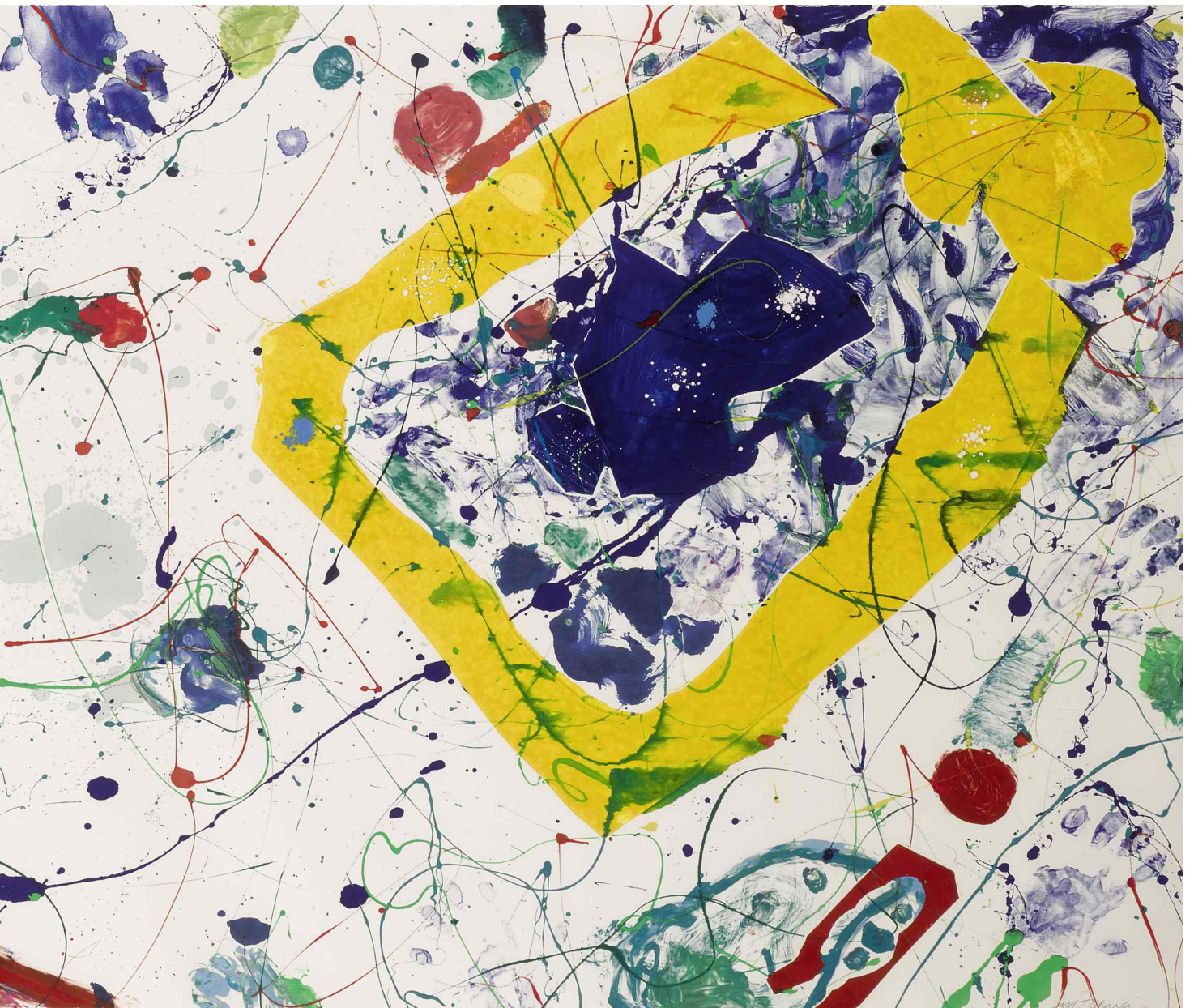
### Untitled

Monotype with oil paint, powdered pigment and  
ink printed in colors, *circa* 1982-86, signed in  
pencil, on handmade paper, framed  
sheet: 1073 by 2089 mm 42¼ by 82¼ in

**\$ 20,000-30,000**





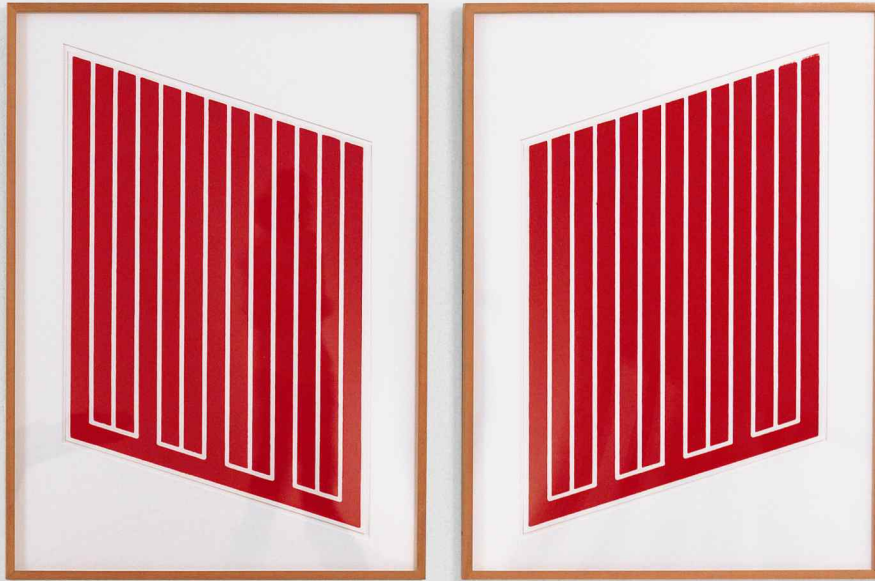


110



111





111

## DONALD JUDD

1928 - 1994

### Untitled: Five Prints (Schellmann 38, 41, 42, 61 & 62)

Five woodcuts printed in cadmium red, 1968-9, four signed in pencil and numbered 1/10 on the verso, from the *Untitled* series of 26 prints, on thick wove paper, cut to the same format as the print, framed (5 prints)

First conceived in 1961, this series represents a decade-long collaboration between the artist and his father, Roy, who carved the blocks and acted as the primary printer. Schellmann notes that Judd did not envision a specific grouping or arrangement of the prints within this series, but rather thought of each print as an individual work of art.

image: 530 by 425 mm 20<sup>7</sup>/<sub>8</sub> by 16<sup>3</sup>/<sub>4</sub> in

**\$ 80,000-120,000**



112

112

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## WILLIAM KENTRIDGE

b.1955

### Reeds (Krut pp. 54-55)

Etching, aquatint and drypoint printed in red and black, 1996, signed in pencil and numbered 24/40, on Arches wove paper, framed sheet: 1178 by 1565 mm 46<sup>3</sup>/<sub>8</sub> by 61<sup>5</sup>/<sub>8</sub> in

**\$ 30,000-50,000**





113

113

PROPERTY FROM A PRIVATE COLLECTION,  
MARYLAND

**ROBERT LONGO**

b.1953

Cindy

Lithograph, 1984, signed in pencil, dated and numbered 12/38 (total edition includes ten artist's proofs), on wove paper, framed sheet: 1726 by 991 mm 67 $\frac{7}{8}$  by 39 in

**PROVENANCE**

B R Kornblatt Gallery, Washington D.C.

**\$ 15,000-20,000**

PROPERTY FROM THE COLLECTION OF MARION AND  
IRVING APPLE

## ROY LICHTENSTEIN

1923 - 1997

### Nude with Yellow Pillow (Corlett 283)

Relief print in colors, 1994, signed in pencil, dated and  
numbered 17/60 (total edition includes 12 artist's proofs),  
from the *Nudes* series, on Rives BFK wove paper, framed  
image: 1174 by 943 mm 46¼ by 37⅞ in

**\$ 100,000-150,000**





115

PROPERTY FROM THE COLLECTION OF MARION  
AND IRVING APPLE

LOUISE NEVELSON

1899 - 1988

Maquette for Sun Disc and Moon  
Shadow Column

Steel multiple in black, 1977-79, with the incised  
signature on the bottom of the base, dated and  
numbered 3/6  
height: 408 mm 16 in

\$ 20,000-30,000



115

116

PROPERTY FROM THE ESTATE OF AN  
IMPORTANT COLLECTOR, CHICAGO, ILLINOIS

BRIDGET RILEY

b.1931

Untitled (Fragment 2) (Schubert 5B)

Screenprint on Plexiglas, 1965, incised with the  
artist's signature, dated and numbered 9/75 in  
pencil on the verso, framed  
image: 687 by 660 mm 27 by 26 in

\$ 30,000-50,000

117

BRIDGET RILEY

b.1931

Untitled (Fragment 7) (S. 5G)

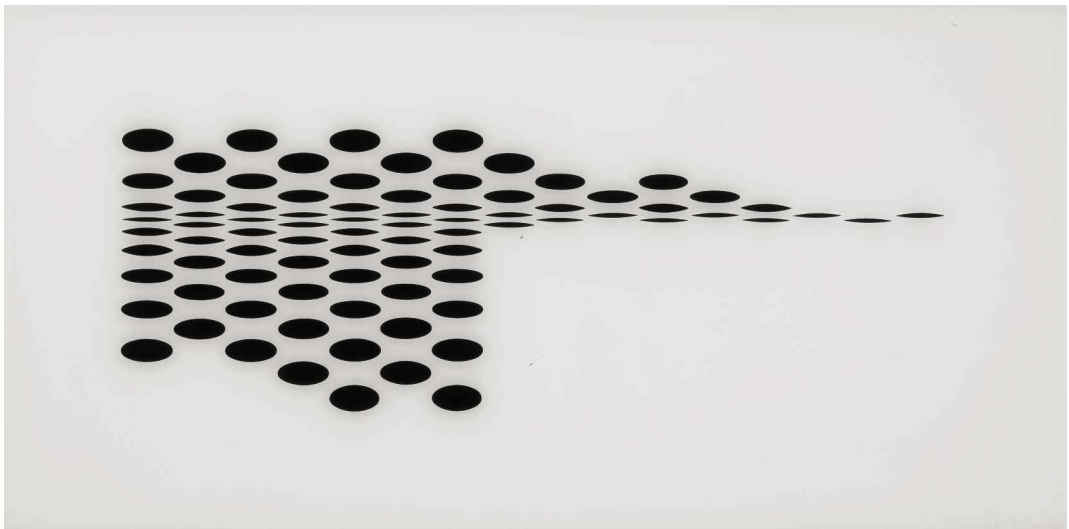
Screenprint on Plexiglas, 1965, incised with the  
artist's signature, dated and numbered 28/75 in  
grease pencil on the verso, framed  
image: 485 by 965 mm 19¼ by 38 in

\$ 20,000-30,000





116



117



118



118

PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

## FRANK STELLA

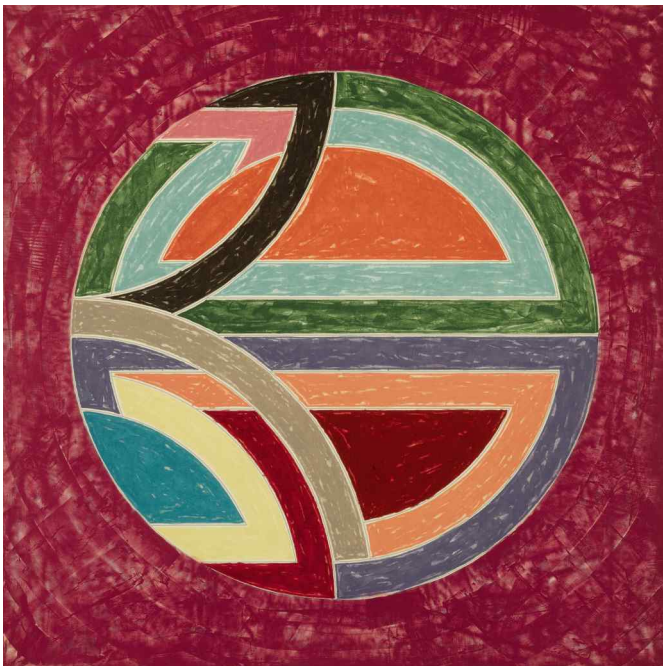
b.1936

### Sinjerli Variations Squared with Colored Grounds I-IV (Axsom 129-134)

The complete set of six offset lithographs with screenprint in colors, 1981, each signed in pencil, dated and variously numbered (each edition includes ten artist's proofs), on Arches Cover paper, framed  
each sheet: 813 by 813 mm 32 by 32 in

**\$ 50,000-70,000**







119

## ANDY WARHOL

1928 - 1987

Hammer and Sickle (Feldman & Schellmann  
II.161-164)

The complete portfolio, comprising four screenprints in colors,  
1977, each signed in pencil and numbered 19/50 (total edition  
includes 10 artist's proofs), on Strathmore Bristol paper,  
framed

sheets: 766 by 1016 mm 30 $\frac{1}{8}$  by 43 $\frac{7}{8}$ in

\$ 25,000-35,000





120

120

PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

## ANDY WARHOL

1928 - 1987

### Marilyn Monroe (F. & S. II.23)

Screenprint in colors, 1967, signed in pencil on the verso and stamp-numbered 4/250 (total edition includes 26 artist's proofs), on wove paper, framed  
sheet: 914 by 915 mm 36 by 36 in

#### PROVENANCE

B R Kornblatt, Washington D.C.

\$ 120,000-180,000



121 DETAIL



121

## ANDY WARHOL

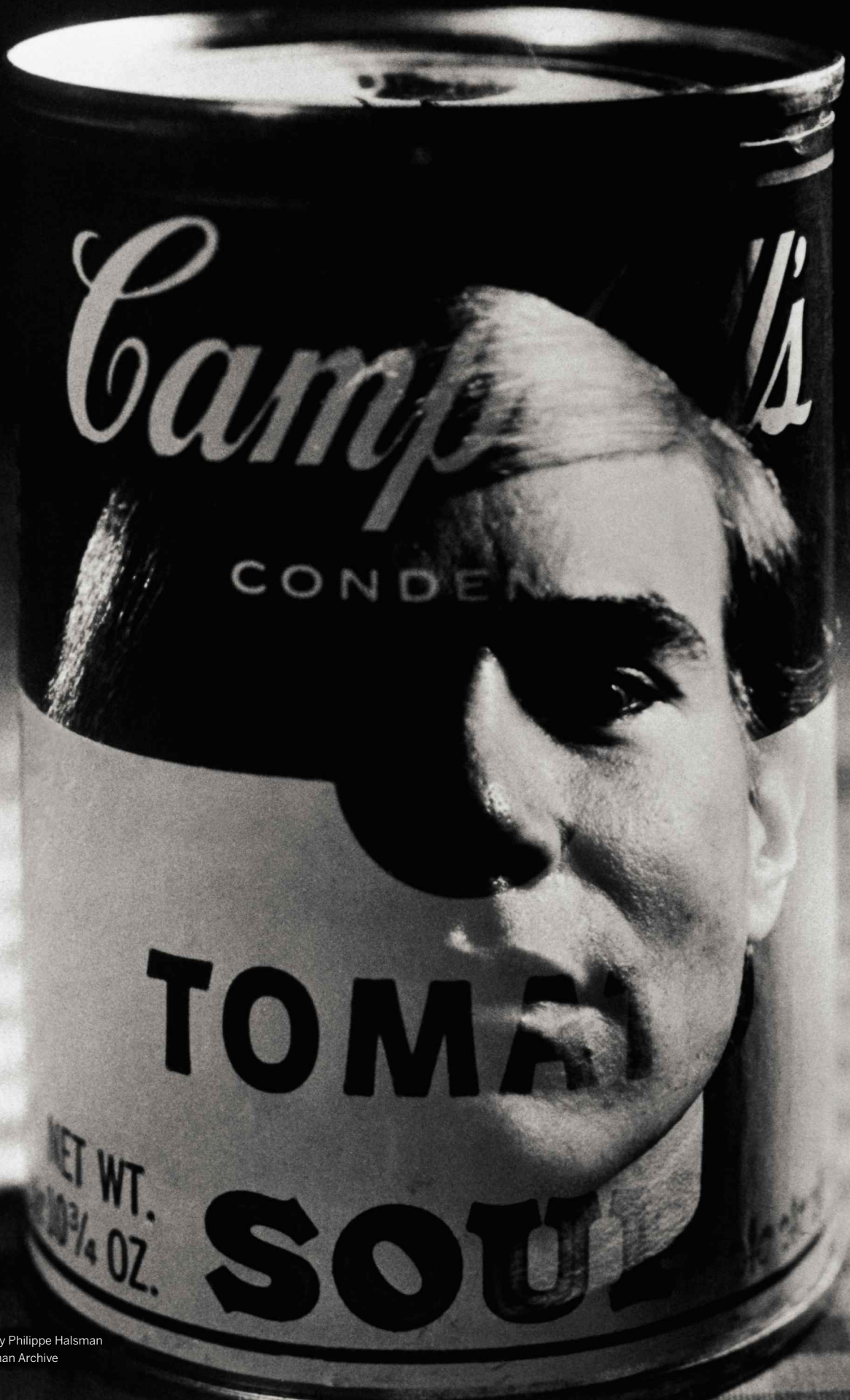
1928 - 1987

### Campbell's Soup I (F. & S. II.44-53)

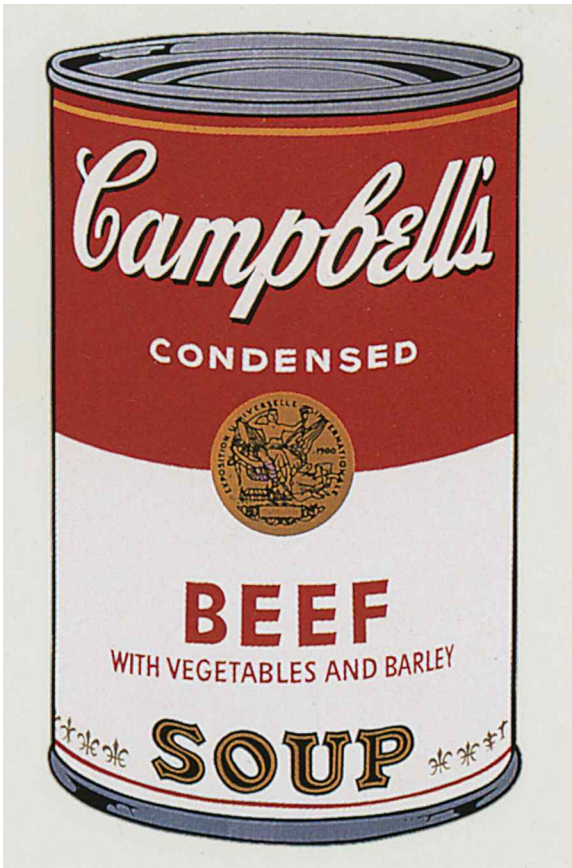
The complete set of ten screenprints in colors, 1968, extraordinarily fresh impressions, each signed in ball-point pen on the verso and stamp-numbered 226/250 (total edition includes 26 artist's proofs), on wove paper (10 prints)  
each sheet: 889 by 584 mm 35 by 23 in

**\$ 500,000-700,000**





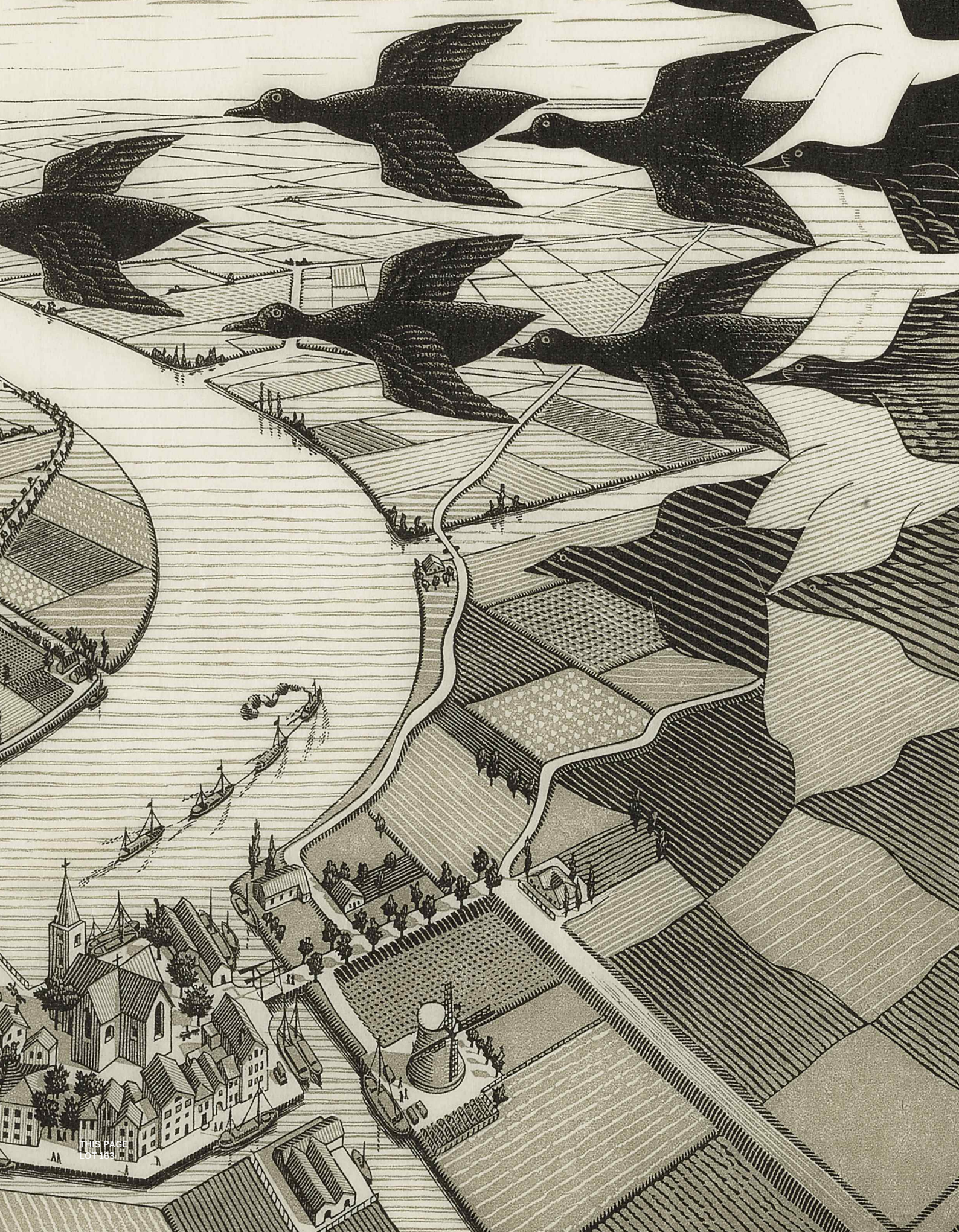
















# SESSION THREE

NEW YORK  
TUESDAY  
24 OCTOBER 2017  
10 AM

LOTS 127-277





127

127

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## EDWARD HOPPER

1882 - 1967

### Evening Wind (Levin 77)

Etching, 1921, signed in pencil and inscribed '\$30', on wove paper, framed  
plate: 175 by 211 mm 6<sup>7</sup>/<sub>8</sub> by 8<sup>1</sup>/<sub>4</sub> in

\$ 60,000-80,000



## GEORGE WESLEY BELLOWS

1882 - 1925

### Introducing John L. Sullivan (Mason 27)

Lithograph, 1916, inscribed in pencil with the artist's name and initialed by his daughter 'J.B.B.', from the edition of 54, on cream wove paper  
image: 524 by 520 mm 20<sup>5</sup>/<sub>8</sub> by 20<sup>1</sup>/<sub>2</sub> in

**\$ 5,000-7,000**

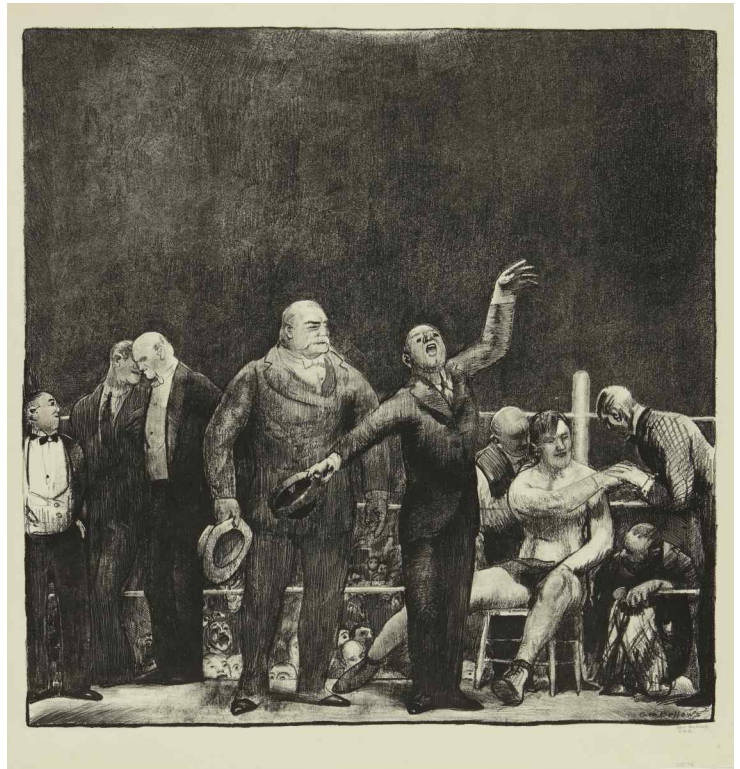
## THOMAS HART BENTON

1889 - 1975

### The Farmer's Daughter, The Little Fisherman and Sorghum Mill (Fath 62, 80, 81)

Three lithographs, 1944, 1967 and 1969, each signed in pencil, the first and third from the edition of 250, the second from the edition of 300, on wove paper, framed  
image (largest): 359 by 253 mm 14<sup>1</sup>/<sub>8</sub> by 10 in

**\$ 5,000-7,000**



128



129

**BLANCHE LAZZELL**

1878 - 1956

**The Fatio House**

Woodcut printed in colors, 1939, signed in ink, dated '1940' and titled 'Fatio House, St. Augustine, Fla.' in the lower margin, inscribed on the verso 'Color Wood Block Print./"Fatio House" - St Augustine, Fla. - 1940/Feb - 1940/Blanche Lazzell/493 number from all blocks to date/1 number from this block to date;' one of only two impressions of this extremely rare print, on Japan paper, *together with* the woodblock (Block 119), inked in colors, framed  
image: 357 by 307 mm 14 by 12 in

**PROVENANCE**

Family of the artist  
Martin and Harriette Diamond, Martin Diamond Fine Arts  
Private Collection, New York

**EXHIBITED**

New York, Archives of American Art, New York Regional  
Center, *Blanche Lazzell: A Modernist Revisited*, 1991

**LITERATURE**

Robert Bridges, Kristina Olson and Janet Snyder, eds.,  
*Blanche Lazzell: The Life and Work of an American Modernist*,  
Morgantown, 2004, illustrated p. 197

**\$ 150,000-200,000**







In his essay, "The Provincetown Print", included in *Blanche Lazzell, The Life and Work of an American Modernist*, David Acton states

"In 1939 Lazzell escaped the northern winter by traveling to Florida. She first visited Cuba, and then settled in the art colony of Saint Augustine, where some of her friends from Provincetown spent their winters. The handful of prints Lazzell made in Saint Augustine represent city landmarks and tropical flowers. Notable among them is *The Fatio House* (1939, Block 119) which depicts a famous territorial period inn standing on narrow, picturesque Aviles Street, in the center of the art quarter. Built at the end of the eighteenth century of coquina – a porous local stone of coral and shell – the building is known for its elegant proportions, colonnade and Spanish balconies. Lazzell created an accessible, realistic view of the building, which must have intrigued her as a cubist study for its suspended balconies, divided windows, dormers, and ashlar blocks. By framing her image with the edges of adjacent houses, she suggested the confined proportions of old Aviles Street. She also included the power lines overhead to further emphasize this tightness, and to fragment the sky in a manner reminiscent of her *Provincetown Church Tower*. Lazzell probably made this woodcut for exhibition at the Saint Augustine Arts Club in February. A few weeks later she created *Aviles Street* (1940, Block 120), a print that depicts another view of the Ximenez-Fatio House seen from the north. Lazzell returned to Saint Augustine occasionally during the winters of the early 1940s. She was there in 1944, when a solo exhibition of her prints was sponsored by the Arts Club of Saint Augustine."

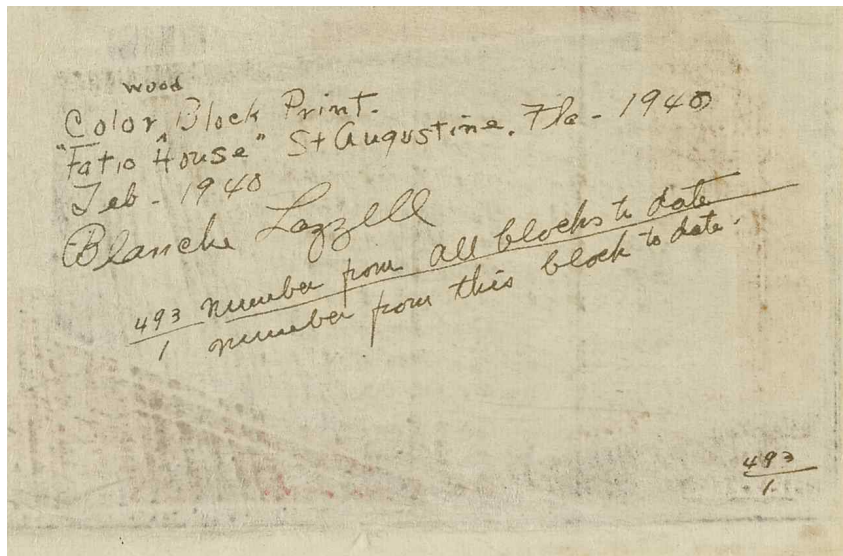
Although Lazzell may be best known for her prints, she found the term insufficient to describe the white-line woodcuts that now form the most recognizable element of her oeuvre. She at times referred to them as "woodblock paintings," but later commented "These creations cannot be compared with prints in general. They could be called by another name, but I have never arrived at a suitable one. So they go as prints and some people think I can do a hundred from each block. There are not pot boilers! Far from it!" (David Acton, "The Provincetown Print" in *Blanche Lazzell: the Life and Work of an American Modernist*, edited by Robert Bridges, Kristina Olson, and Janet Snyder, Morgantown, WV p. 180)

Lazzell's process was labor-intensive, and she considered every impression pulled from a woodblock to be unique. Cutting the image from a single block, she inked the segments of the block individually, typically using French watercolors straight from the tube, and printed the image by securing the sheet with a row of tacks along one edge and rubbing the back by hand, often lifting the paper to check the progress and adjust the inking. By using thin washes and removing excess ink from the block surface, she utilized of the grain of the block to create muted passages and modulate texture within the image. The process not only produced a print with complex variation in tone and texture, but also left the block as a polychromed low-relief sculpture. Lazzell kept these blocks carefully and wrote in a letter to her cousin Grace, "I consider them my most valuable possessions." (The artist quoted in Barbara Stern Shapiro, *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, Boston, 2002, p. 20)





Blanche Lazell Block 119



Verso with artist's inscription



131

131

## MARTIN LEWIS

1881 - 1962

### Rainy Day, Queens (McCarron 94)

Drypoint, 1931, signed in pencil, inscribed 'second trial proof' and 'second trial worked on sky + rest of plate', presumably the second of six trial proofs (total edition is approximately 70), on laid paper, framed  
plate: 271 by 302 mm 10<sup>5</sup>/<sub>8</sub> by 11<sup>7</sup>/<sub>8</sub> in

**\$ 20,000-30,000**

132

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

## MAURICE BRAZIL PRENDERGAST

1858 - 1924

### Telegraph Hill (Clark, Mathew & Owens 1675)

Monotype printed in colors with pencil additions, circa 1895-97, on tissue-thin laid Japan paper, framed  
plate: 242 by 228 mm 9<sup>1</sup>/<sub>2</sub> by 9 in

**\$ 20,000-30,000**







133

133

PROPERTY FROM THE COLLECTION OF HELEN  
AND MONTE GETLER

### JAMES MCNEILL WHISTLER

1834 - 1903

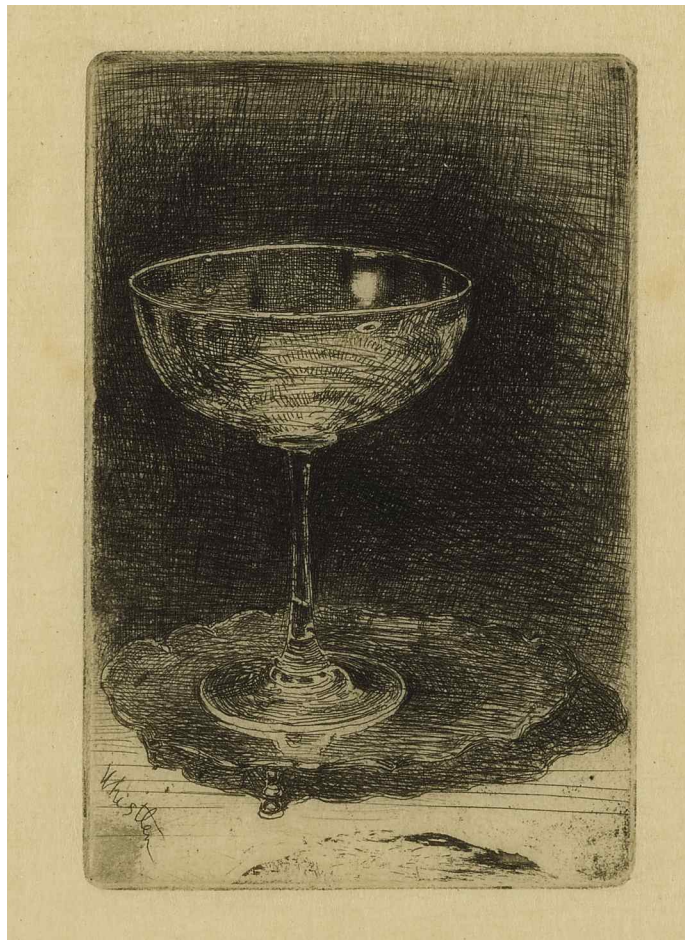
The Muff (Kennedy 113; Glasgow  
131)

Drypoint, 1874, Kennedy's second state of three,  
Glasgow's third state of four, a fine impression  
of this rare print (Glasgow lists 11 known  
impressions), with rich burr in the hat and muff,  
on laid paper with a partial ProPatria watermark,  
framed  
plate: 126 by 75 mm 5 by 3 in

#### PROVENANCE

Ex coll. Otto Gerstenberg, with his stamp on the  
verso (Lugt 2785)

**\$ 20,000-30,000**



134

134

### JAMES MCNEILL WHISTLER

1834 - 1903

The Wine Glass (K. 27; G. 38)

Etching, 1859, on laid Japan paper, framed  
plate: 83 by 54 mm 3¼ by 2½ in

**\$ 5,000-7,000**





135

135

THE JEFFREY M. KAPLAN COLLECTION

## JAMES MCNEILL WHISTLER

1834 - 1903

Free Trade Wharf and Fulham: Two Prints (K. 163, 182; G. 171, 181)

Two etchings and drypoints, 1877 and 1879, the first on laid paper with margins, the second signed in pencil with the butterfly on the tab and inscribed 'imp', on wove paper, framed (2 prints) the first plate: 96 by 183 mm 3¾ by 7¼ in; sheet: 181 by 262 mm 7¼ by 10¼ in

\$ 1,000-1,200



137

136 No Lot

137

**JAMES MCNEILL WHISTLER**

1834 - 1903

**La Jolie New Yorkaise (Spink/  
Stratis/Tedeschi 99)**

Lithograph, 1894, signed in pencil with the butterfly in the right margin and again (faintly) in the lower margin, one of 25 impressions listed by Way, on watermarked laid paper, framed image: 226 by 157 mm 8 7/8 by 6 1/8 in

**PROVENANCE**

Ex coll. Rosalind Birnie Philip, with her stamp on the verso (Lugt 406)

**\$ 7,000-10,000**



138 (ONE OF TWO)



139 (ONE OF TWO)



138

PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

## HANS ARP

1886 - 1966

### Composition mit fünf Formen; and Compositon (Arntz 358 & 362)

Two lithographs, the first printed in colors, 1964  
and 1966, each signed in pencil, the first from the  
edition of 150 signed examples (total edition is  
200), the second numbered 10/20 (total edition  
includes 35 printed in colors), both on Rives wove  
paper, framed (2 prints)

the first sheet: 500 by 350 mm 19¾ by 13¾ in

**\$ 600-1,000**

139

PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

## PIERRE BONNARD

1867 - 1947

### La revue blanche; and Les peintres graveurs (Bouvet 30 & 38)

Two lithographs printed in colors, 1894 and 1896,  
both on wove paper, linen-backed, the second  
laid down, framed (2 prints)

the first sheet: 810 by 623 mm 31⅞ by 24½ in

**\$ 1,600-2,000**

140

## GEORGES BRAQUE

1882 - 1963

### Feuilles couleur lumière (Vallier 86)

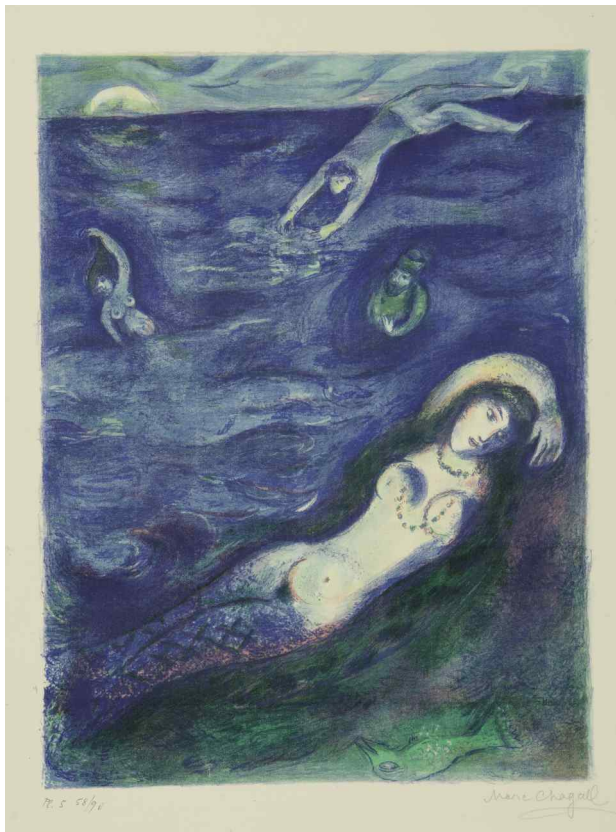
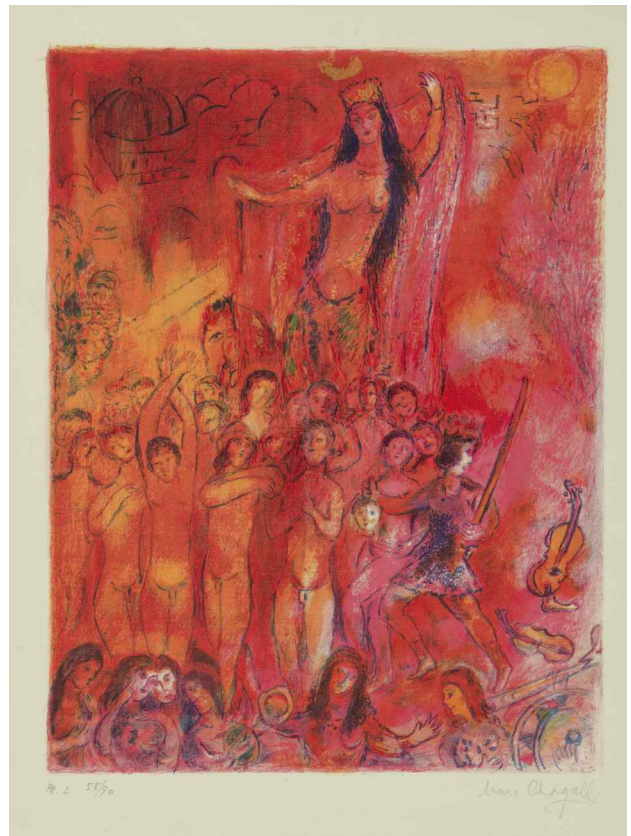
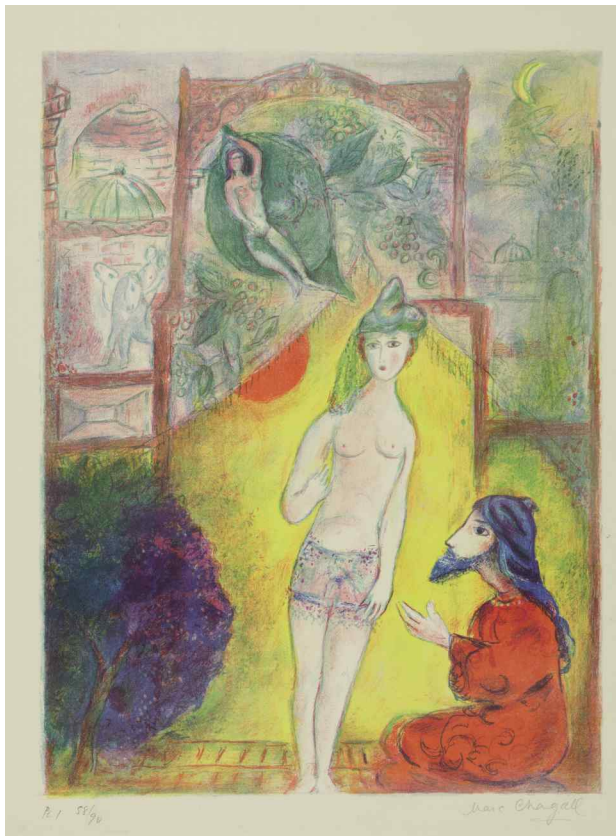
Lithograph printed in colors, 1953-54, signed in  
white ink and numbered 53/75, on Arches wove  
paper, framed

sheet: 975 by 604 mm 38⅞ by 23¾ in

**\$ 8,000-12,000**



140



141

## MARC CHAGALL

1887 - 1985

### Four Tales from the Arabian Nights (Mourlot 36 - 47; Cramer Books 18)

The complete set of twelve lithographs printed in colors, 1948, each signed in pencil, inscribed with the plate number and numbered 58/90 (there was also a deluxe edition of ten in Roman numerals with an additional thirteenth lithograph), also numbered in blue ink on the justification, loose (as issued), on laid paper, with title page, justification page and table of contents, contained in original paper wrappers with text and paper-covered boards (12 prints) each image approx.: 370 by 280 mm 14½ by 11 in

**\$ 180,000-220,000**

141

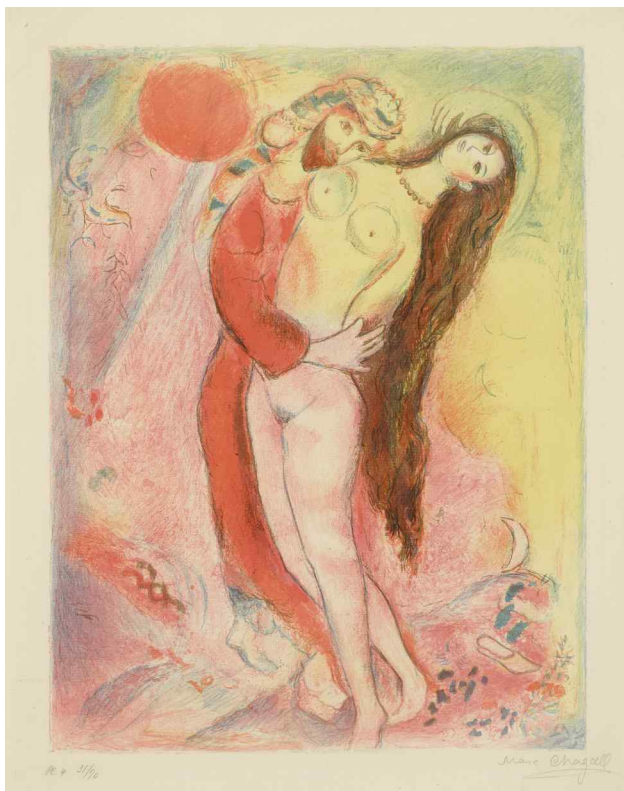




72.6 58/90

Marc Chagall





142

## MARC CHAGALL

1887 - 1985

Disrobing her with his own hand...  
(M. 39; C. Bks 18)

Lithograph printed in colors, 1948, signed in pencil, inscribed 'Pl. 4' and numbered 31/90, from the total edition of 111, plate four from *Four Tales from the Arabian Nights*, on laid paper, framed

image: 370 by 281 mm 14½ by 11 in

**\$ 10,000-15,000**

143

PROPERTY FROM THE ESTATE OF AN  
IMPORTANT COLLECTOR, CHICAGO, ILLINOIS

## MARC CHAGALL

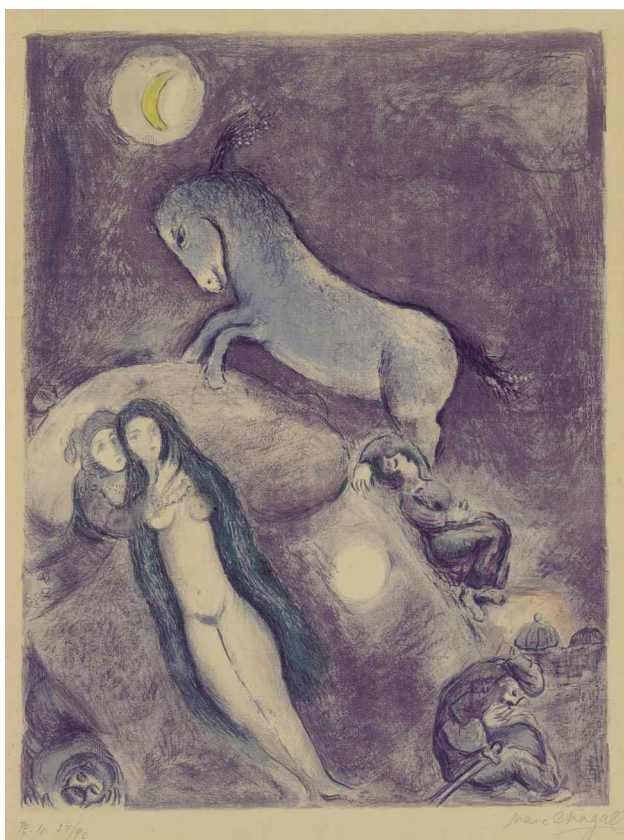
1887 - 1985

He Went Up to the Couch and Found  
the Young Lady Asleep... (M. 46;  
C. Bks. 18)

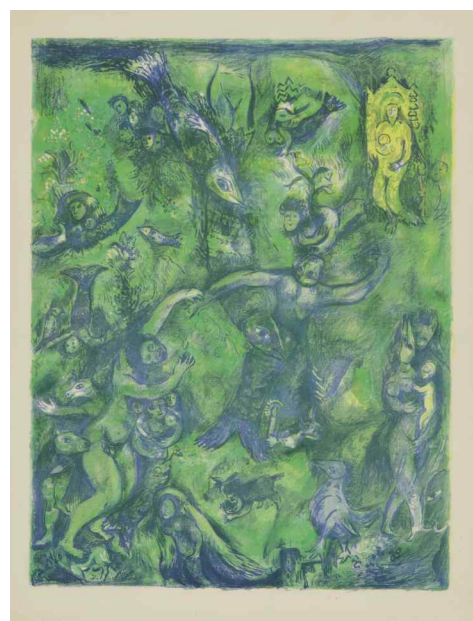
Lithograph printed in colors, 1948, signed in pencil, inscribed 'Pl. 11' and numbered 37/90, from the total edition of 111, plate eleven from *Four Tales from the Arabian Nights*, on laid paper, framed

image: 376 by 284 mm 14¾ by 11¼ in

**\$ 10,000-15,000**



143



144 (ONE OF SIX)



144

## MARC CHAGALL

1887 - 1985

Abdullah discovered before him...  
(M. 44)

Six lithographs printed in colors, 1948,  
progressive proofs of plate 9 from *Four Tales  
from the Arabian Nights*, the deluxe edition of 10,  
on laid paper (6 prints)  
each image: 375 by 285 mm 14¾ by 11¼ in

**\$ 4,000-6,000**



145

## MARC CHAGALL

1887 - 1985

Ile Saint-Louis (M. 225)

Lithograph, 1959, signed in pencil and numbered  
5/75, on Arches wove paper, framed  
image: 510 by 665 mm 20 by 26⅞ in

**\$ 8,000-12,000**



145

146

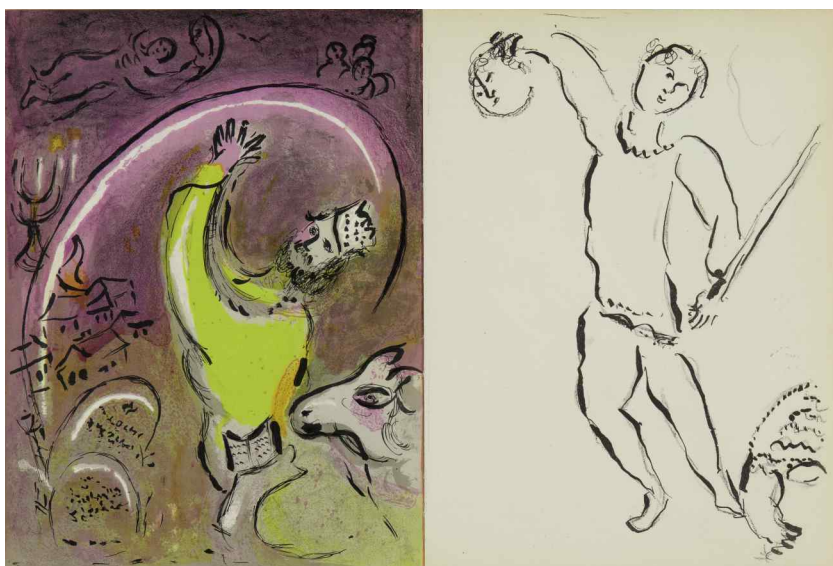
## MARC CHAGALL

1887 - 1985

Bible: Verve. Vol. VIII, N<sup>os</sup> 33 et 34  
(M. 117-146; C. Bks. 25)

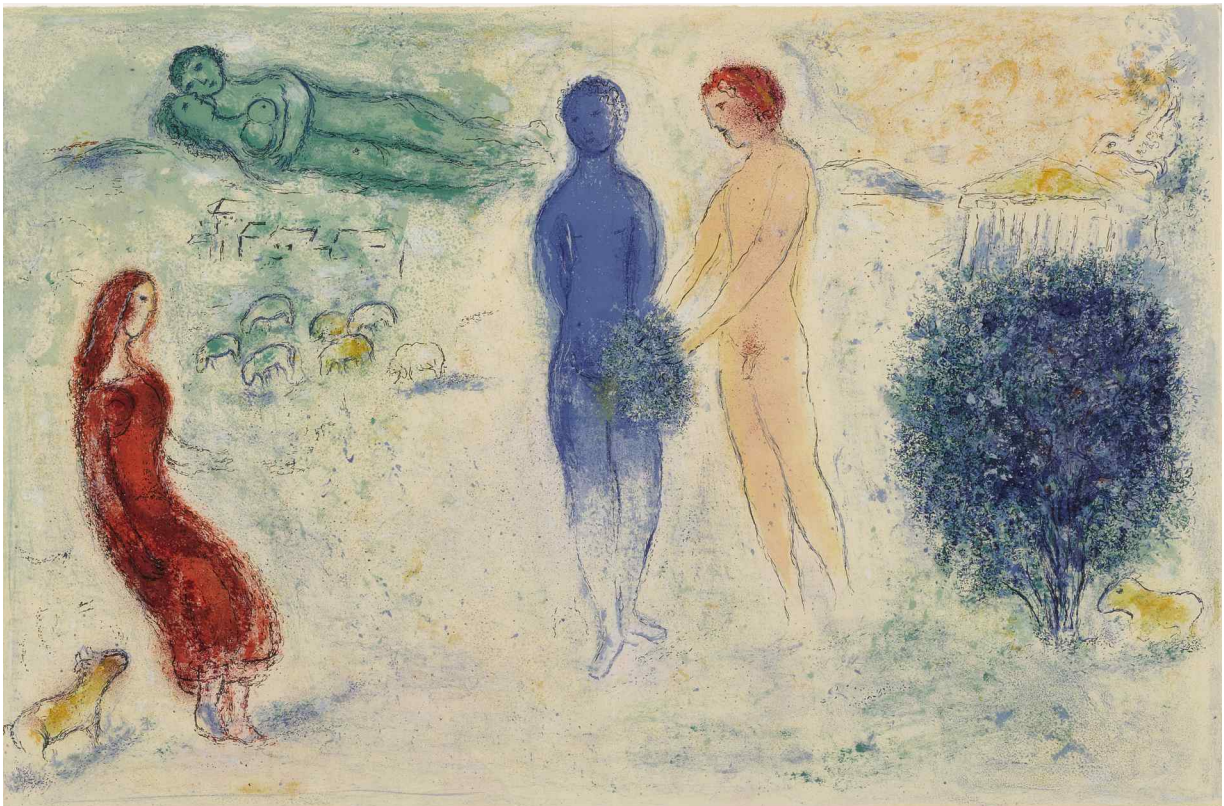
The complete set of 29 lithographs, 17 printed  
in colors, 1956, from the edition of 6500, bound  
(as issued), on wove paper, with an additional  
original lithograph printed on the hard cover, 105  
héliogravures after etchings by the artist, title  
page and text in French by Meyer Shapiro and  
Jean Wahl (29 prints)  
sheets: 355 by 261 mm 14 by 10½ in

**\$ 2,000-3,000**

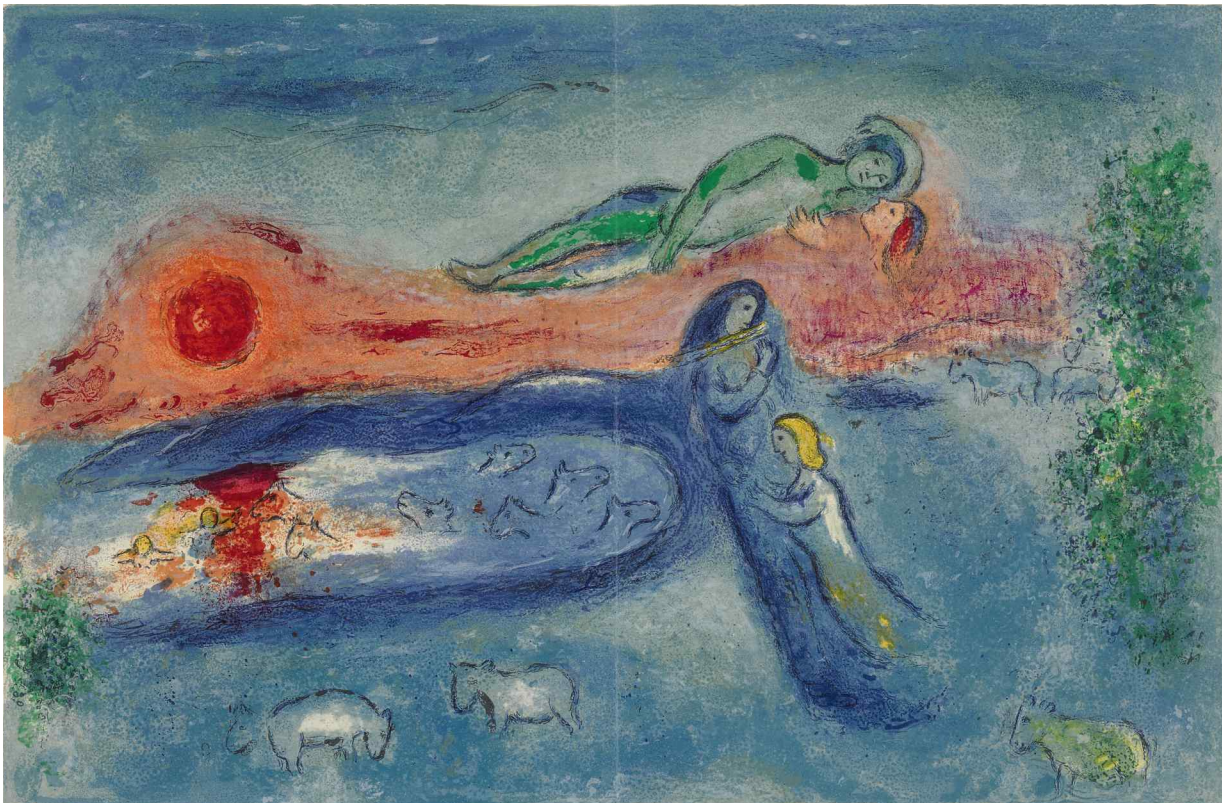


146





147



148



147

## MARC CHAGALL

1887 - 1985

### The Judgement of Chloe (M. 315; C. Bks. 46)

Lithograph printed in colors, 1961, from *Daphnis and Chloe*, from the book edition of 250 (there is also a signed and numbered edition of 60), on Arches wove paper, framed sheet: 420 by 638 mm 16½ by 25⅛ in

**\$ 8,000-12,000**

148

## MARC CHAGALL

1887 - 1985

### The Death of Dorcon (M. 320; see C. Bks. 46)

Lithograph printed in colors, 1961, from *Daphnis and Chloe*, from the book edition of 250 (there is also a signed and numbered edition of 60), on Arches wove paper, framed sheet: 420 by 639 mm 16½ by 25⅛ in

**\$ 8,000-12,000**

149

## MARC CHAGALL

1887 - 1985

### Violinist with Cock (M. 1000)

Lithograph printed in colors, 1982, signed in pencil and numbered 33/50, on Arches wove paper, framed image: 490 by 340 mm 19¼ by 13⅜ in

**\$ 6,000-8,000**

150

## CHARLES SORLIER AFTER MARC CHAGALL

1921 - 1990

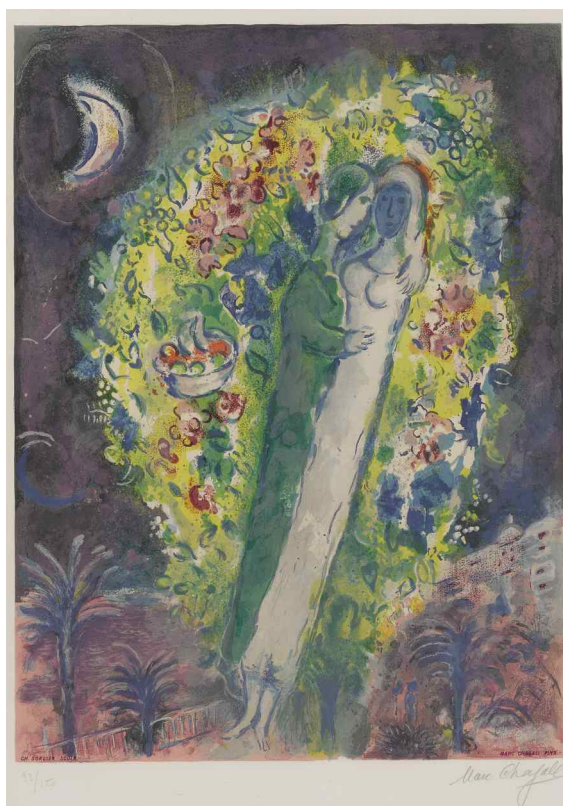
### Couple in Mimosa (M. CS 32)

Lithograph printed in colors, 1967, signed in pencil and numbered 93/150, from *Nice and the Côte d'Azur*, on Arches wove paper, framed image: 611 by 455 mm 24 by 18 in

**\$ 8,000-10,000**



149



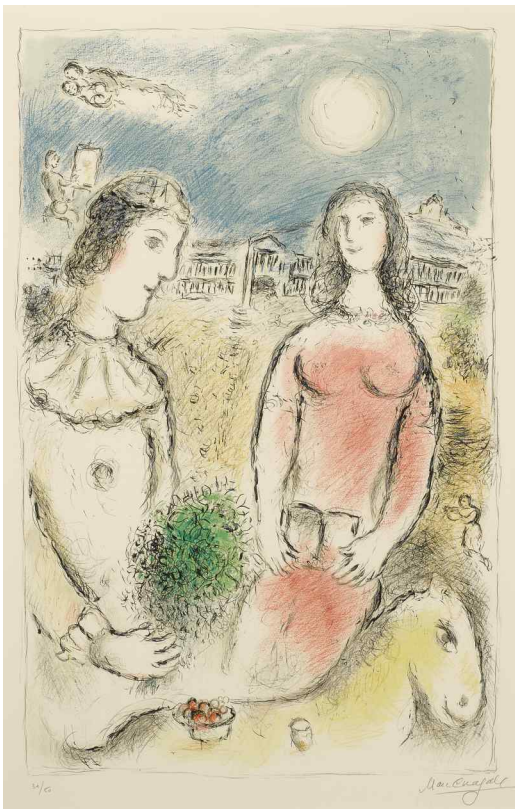
150



151



151



152

151

## MARC CHAGALL

1887 - 1985

Poèmes (Cramer Books 74)

The complete portfolio, comprising 24 woodcuts printed in colors, six with collage, 1968, signed in pencil and numbered IX on the justification page, one of twelve *hors commerce* proofs aside from edition of 226 numbered in Arabic numerals, on BFK Rives wove paper, folded (as issued), with poetry by the artist, accompanied by title and justification pages, contained in the original paper wrapper, beige cloth-covered boards and cloth-covered slipcase (24 prints)  
images: 321 by 247 mm 12¾ by 9¾ in

**\$ 15,000-20,000**



## MARC CHAGALL

1887 - 1985

### Couple at Dusk (M. 972)

Lithograph printed in colors, 1980, signed in pencil and numbered 31/50, on Arches wove paper, framed  
image: 940 by 600 mm 37 by 23<sup>5</sup>/<sub>8</sub> in

**\$ 20,000-30,000**

## SALVADOR DALÍ

1904 - 1989

### Flora Dalinae (Michler & Löpsinger 227-236; Field 68-3 A-J)

The complete portfolio, comprising ten etchings with drypoint and pochoir printed in colors, 1968, each signed in pencil and inscribed 'E.H.', a proof aside from the numbered edition of 175, hinged to tabs in the binding, on *japon nacré* paper, with title pages and justification, contained in the original tan suede-covered boards (10 prints)  
plates: 585 by 390 mm 23 by 15<sup>1</sup>/<sub>2</sub> in

**\$ 20,000-30,000**

## SALVADOR DALÍ

1904 - 1989

### Alice in Wonderland (M. & L. 321-333; F. 69-5 A-M)

The complete portfolio, comprising one etching and 12 heliogravures with original woodcut *remarque* printed in colors, 1969, signed in pencil on the title page, numbered 1553 on the justification page, from the edition of 2,500, on Mandeuere paper, contained in the original paper wrapper within a beige cloth-covered portfolio box (13 prints)  
overall: 470 by 340 by 70 mm  
18<sup>1</sup>/<sub>2</sub> by 13<sup>3</sup>/<sub>8</sub> by 2<sup>3</sup>/<sub>4</sub> in

**\$ 5,000-7,000**



153



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155

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## SALVADOR DALÍ

1904 - 1989

Hamlet (M. & L. 607-616; F. 73-2 A-J)

The complete portfolio, comprising ten etchings printed in colors with handcoloring, 1973-4, each signed in pencil and numbered 84/145, loose (as issued), on wove paper, with title, text and justification, contained in the paper folders with text, original red cloth-covered boards and slipcase (10 prints)

each plate approx.: 385 by 285 mm

15½ by 11¼ in

**\$ 7,000-10,000**

156

## SALVADOR DALÍ

1904 - 1989

Les Caprices De Goya (M. & L. 848-927; F. 77-3)

The complete portfolio, comprising 80 heliogravures with etching, aquatint and drypoint printed in colors, 1977, each signed in pencil and numbered 158/200, loose (as issued), on BFK Rives wove paper, with title page and justification, contained in the original paper folder, leather-covered boards and paper-covered slipcase (80 prints)

sheets approx.: 450 by 313 mm 17¾ by 12⅓ in

**\$ 20,000-30,000**

157

PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## SONIA DELAUNAY

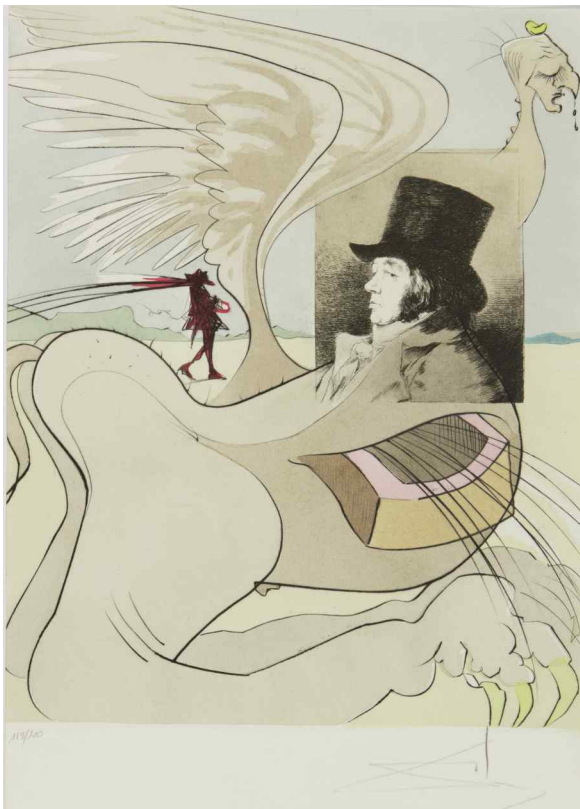
1885 - 1979

Untitled *and* Grand carré rouge

One etching and one lithograph, both printed in colors, 1964 and *circa* 1970 respectively, each signed in pencil, the first also dated, the second inscribed 'E.A. 8/10', an artist's proof aside from the numbered edition of 75, on Rives and Arches wove papers, the second framed (2 prints)

first sheet: 499 by 345 mm 19⅝ by 13⅝ in

**\$ 1,600-2,000**



156



PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

## MARCEL DUCHAMP

1887 - 1968

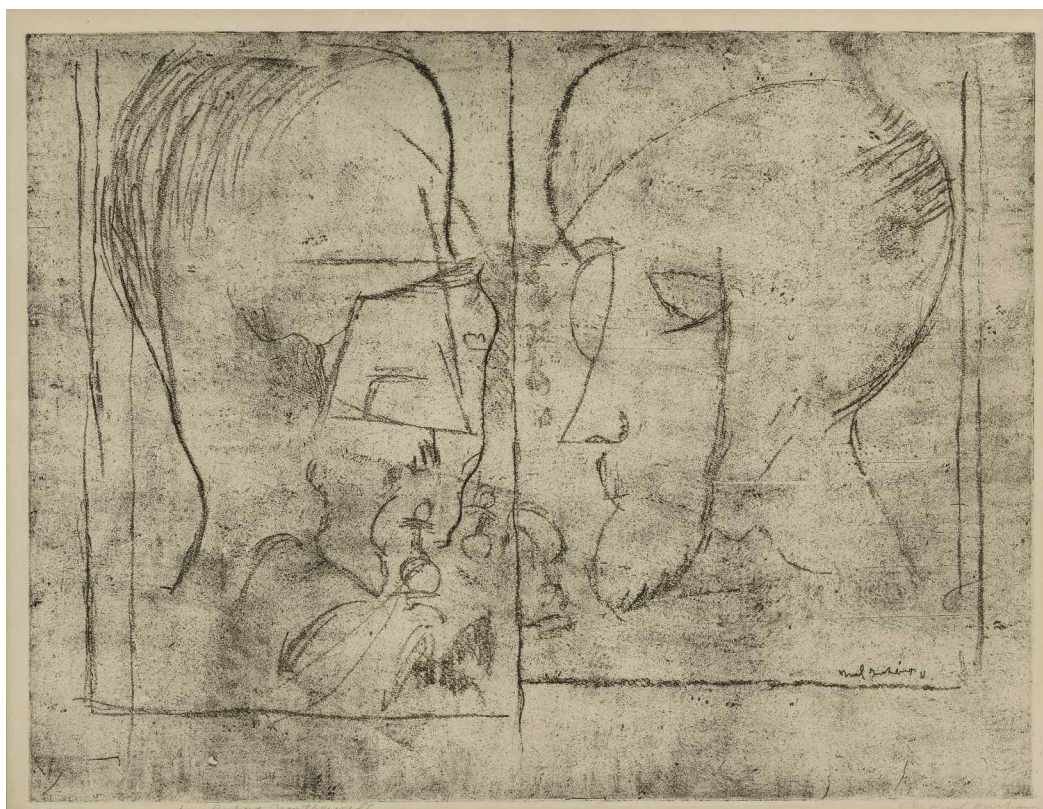
### The Chess Players (Schwartz 621)

Etching, 1965, signed in pencil, dedicated 'for  
Robert Motherwell', dated and numbered 25/50  
(total edition includes ten artist's proofs), on  
handmade laid paper, framed  
plate: 437 by 574 mm 17¼ by 22⅝ in

**\$ 14,000-18,000**



157



158

159

## MARCEL DUCHAMP

1887 - 1968

### Monte Carlo Bond (Schwarz 406b)

Offset lithograph printed in colors, 1924, printed in 1938, from the edition of 2000 copies, on wove paper  
image: 313 by 203 mm 12½ by 8 in

\$ 2,000-2,500



159

160

## JAMES ENSOR

1860 - 1949

### Les Péchés capitaux dominés par la mort (Delteil, Taevernier 126; Elesh 131)

Etching, 1904, signed in pencil and dated, also signed and titled on the verso, on *simili japon*, framed  
plate: 90 by 140 mm 3½ by 5½ in

\$ 3,000-5,000



160

161

FROM THE COLLECTION OF LARRY & GAIL FREELS

## M. C. ESCHER

1898 - 1972

### Inside St Peter's (Bool/Kist/Locher/Wierda 270)

Wood engraving, 1935, signed in pencil and inscribed 'eigen druk', on laid Japan paper, framed  
image: 237 by 318 mm 9¾ by 12½ in

\$ 4,000-6,000



161



162

## M. C. ESCHER

1898 - 1972

### Belvedere (B./K./L./W. 426)

Lithograph, 1958, signed in pencil and numbered 39/40, on cream Holland wove paper, framed image: 462 by 295 mm 18 $\frac{1}{8}$  by 11 $\frac{5}{8}$  in

\$ 15,000-25,000

163

## M. C. ESCHER

1898 - 1972

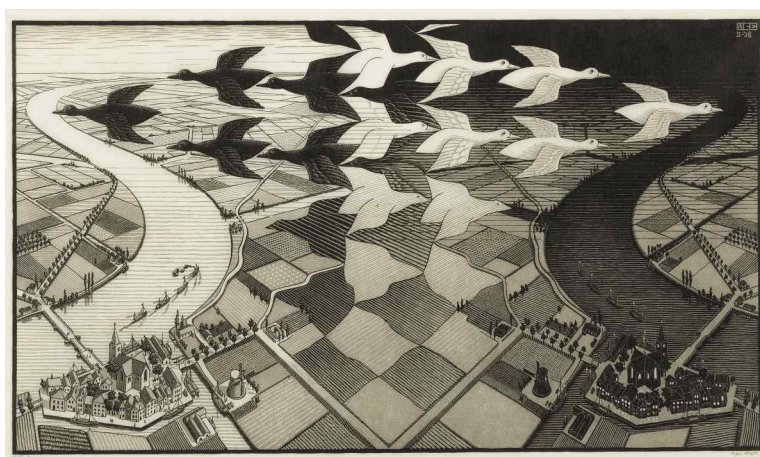
### Day and Night (B./K./L./W 303)

Woodcut printed in black and grey, 1938, signed in pencil and inscribed 'eigen druck', on laid Japan paper, framed image: 391 by 677 mm 15 $\frac{3}{8}$  by 26 $\frac{5}{8}$  in

\$ 20,000-30,000

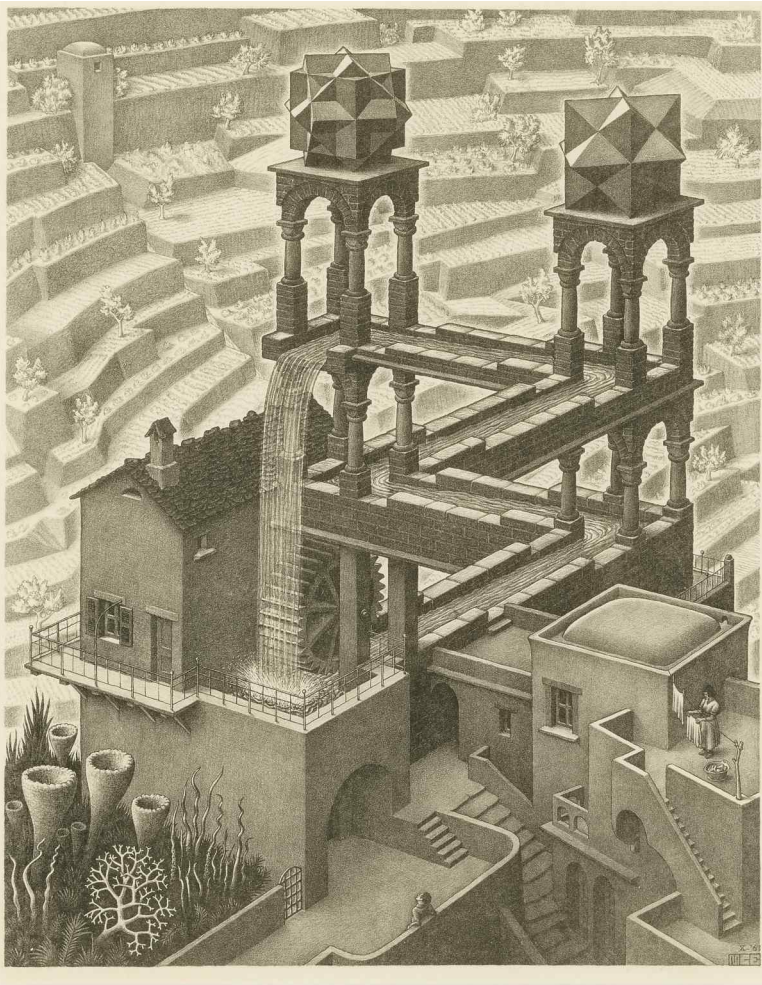


162



163





164

164

## M. C. ESCHER

1898 - 1972

### Waterfall (B./K./L./W 439)

Lithograph, 1961, a proof aside from the numbered editions, on Van Gelder Zonen cream wove paper, framed  
image: 380 by 300 mm 15 by 11¾ in

**\$ 15,000-25,000**

165

## LYONEL FEININGER

1871 - 1956

### Pariser Häuser (Houses in Paris); and four woodcuts (Prasse W 18, W 59, W 76, W 128, W 135)

Woodcut, 1918, signed in pencil, titled and inscribed '1861', one of an unspecified number of proofs, on thin laid Kozo paper, *together with Kirche und Dorf; Waldkirche, I; Marine; and Angler und Schiffe*, four woodcuts, 1918-19, printed on sheets of letterhead alongside two letters from the artist, on various papers, framed (5 prints)  
image: 333 by 390 mm 13¼ by 15¾ in

**\$ 8,000-12,000**



165



## LYONEL FEININGER

1871 - 1956

## The Gate (Das Tor) (P. E 52)

Etching and drypoint, 1912, signed in pencil, from the total edition of 125, from the *Die Schaffenden* portfolio, on light-tan wove paper  
plate: 270 by 200 mm 10<sup>5</sup>/<sub>8</sub> by 7<sup>7</sup>/<sub>8</sub> in

**\$ 6,000-8,000**

167

LÉONARD TSUGOUHARU  
FOUJITA

1886 - 1968

La Troisième Jeunesse de Madame  
Prune

The complete set of 17 etching and aquatints printed in colors, with text in French by Pierre Loti, 1926, numbered 190 (of 445) on the justification page, from the total edition of 458, bound (as issued), on Arches wove paper, contained in the original paper-covered slipcase together with Marc Chagall, *The Bible: Verve. Vol. VIII, Nos 33 et 34* (Cramer Books 25; Mourlot 117-146), the complete set of 29 lithographs, 1956 (2 books)

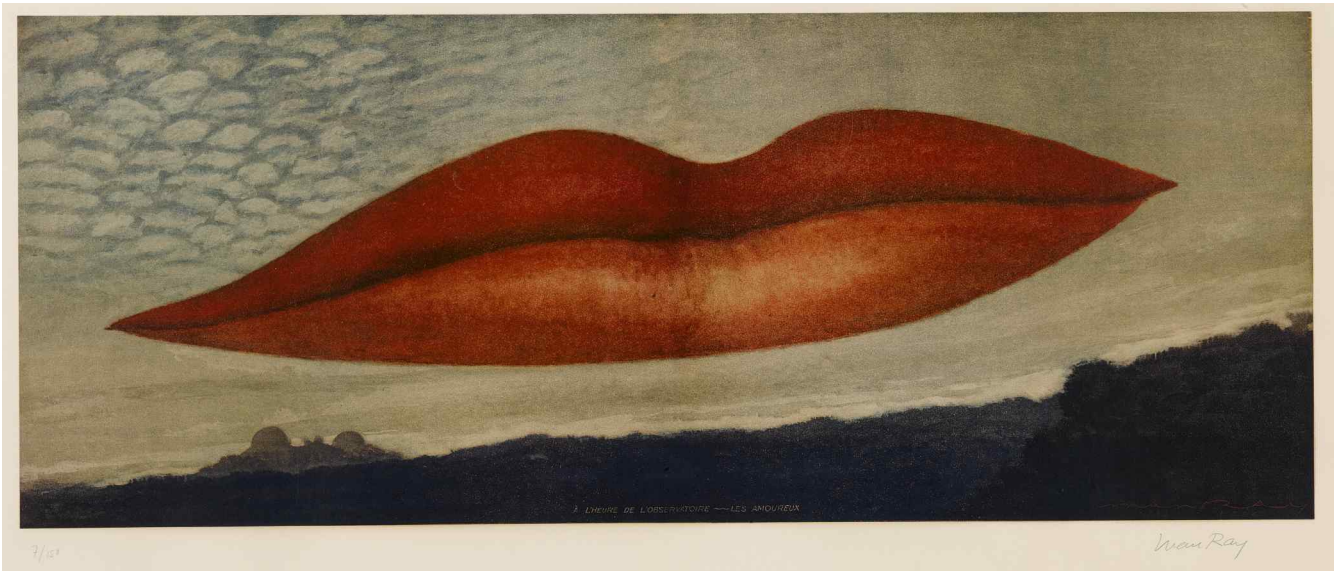
plates: 195 by 142 mm 7<sup>7</sup>/<sub>8</sub> by 5<sup>5</sup>/<sub>8</sub> in

**\$ 7,000-10,000**

166



167



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## MAN RAY

1890 - 1976

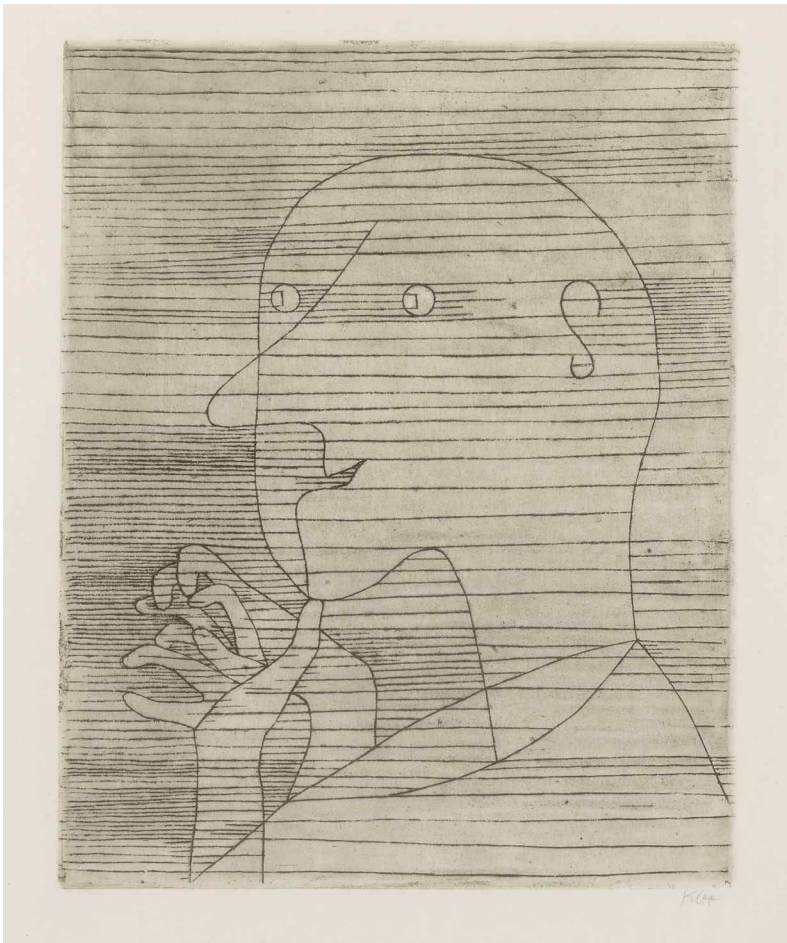
### A l'heure de l'Observatoire - Les Amoureux (Anselmino 15)

Offset lithograph printed in colors, 1970, signed in pencil and numbered 7/150, on wove paper, framed

image: 354 by 899 mm 13<sup>7</sup>/<sub>8</sub> by 35<sup>3</sup>/<sub>8</sub> in

**\$ 50,000-70,000**





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## PAUL KLEE

1879 - 1940

### Rechnender Greis (Kornfeld 104)

Etching, 1929, signed in pencil, a proof aside from the numbered edition of 130, on Japan paper, framed

plate: 297 by 237 mm 11¾ by 9⅜ in

**\$ 12,000-15,000**



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PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

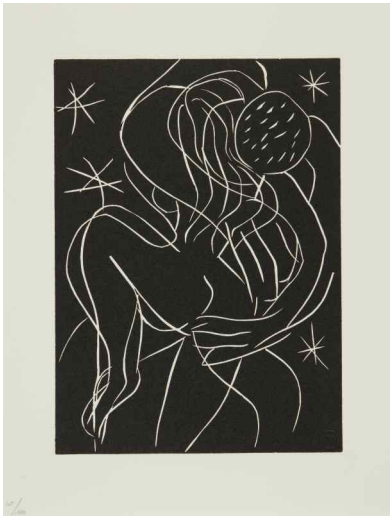
## AFTER FERNAND LÉGER

1881 - 1955

### Tapis jaune No. 9

Hand-knotted wool, conceived *circa* 1927, embroidered 'LEGER' in the weave on the reverse overall: 2300 by 1150 mm 90½ by 45¼ in

**\$ 20,000-30,000**



171

171

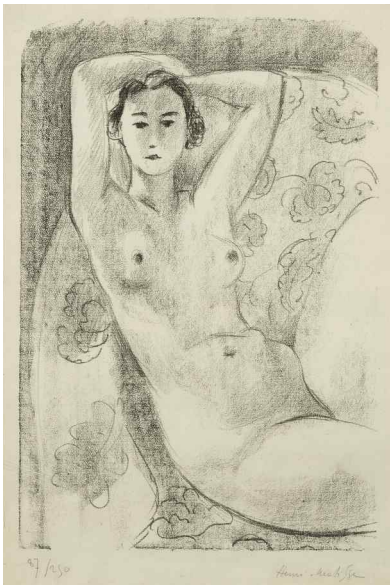
## HENRI MATISSE

1869 - 1954

### Pasiphaé (Duthuit Book 38 and 38bis)

The complete book, comprising 87 sheets with linoleum cuts in two volumes, five printed in red, with three additional linoleum cuts printed in blue on the paper wrappers, 1944, a posthumous edition printed in 1981, numbered 40 on the justification page and each sheet numbered 40/100 in pencil, loose (as issued), on BFK Rives wove paper, with excerpts from H. de Montherlant's text of the same name and a preface by Dominique Bozo, contained in the original paper wrappers, paper-covered boards and slipcase (90 prints)  
sheets: 325 by 250 mm 12¾ by 9⅞ in

**\$ 7,000-10,000**



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## HENRI MATISSE

1869 - 1954

### Nu assis dans un fauteuil au décor fleuri (Duthuit 445)

Lithograph, 1924, signed in pencil and numbered 87/250, on *chine* backed with Japan paper, framed  
image: 479 by 322 mm 18⅞ by 12⅝ in

#### PROVENANCE

Sotheby's New York, May 1, 2008, lot 102

**\$ 5,000-7,000**



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PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## HENRI MATISSE

1869 - 1954

### Danseuse au divan, pliée en deux (D. 489)

Lithograph, 1925-26, signed in pencil and numbered 23/130 (from the total edition of 150), from *Dix Danseuses*, on Arches wove paper, framed  
image: 280 by 460 mm 11 by 10¼ in

**\$ 7,000-9,000**



174

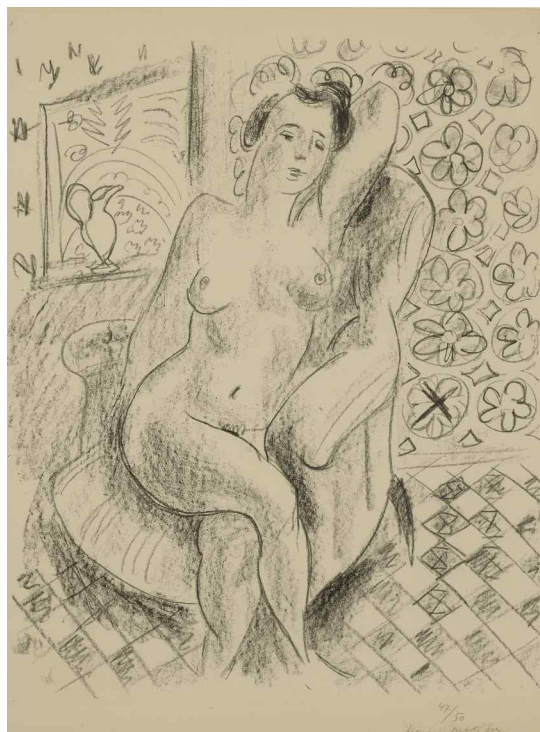
## HENRI MATISSE

1869 - 1954

### Nu au fauteuil sur fond moucharabieh (D. 470)

Lithograph, 1925, signed in pencil and numbered 47/50 (total edition includes ten artist's proofs), on Arches wove paper, framed image: 540 by 440 mm 21¼ by 17¼ in

**\$ 10,000-15,000**



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## HENRI MATISSE

1869 - 1954

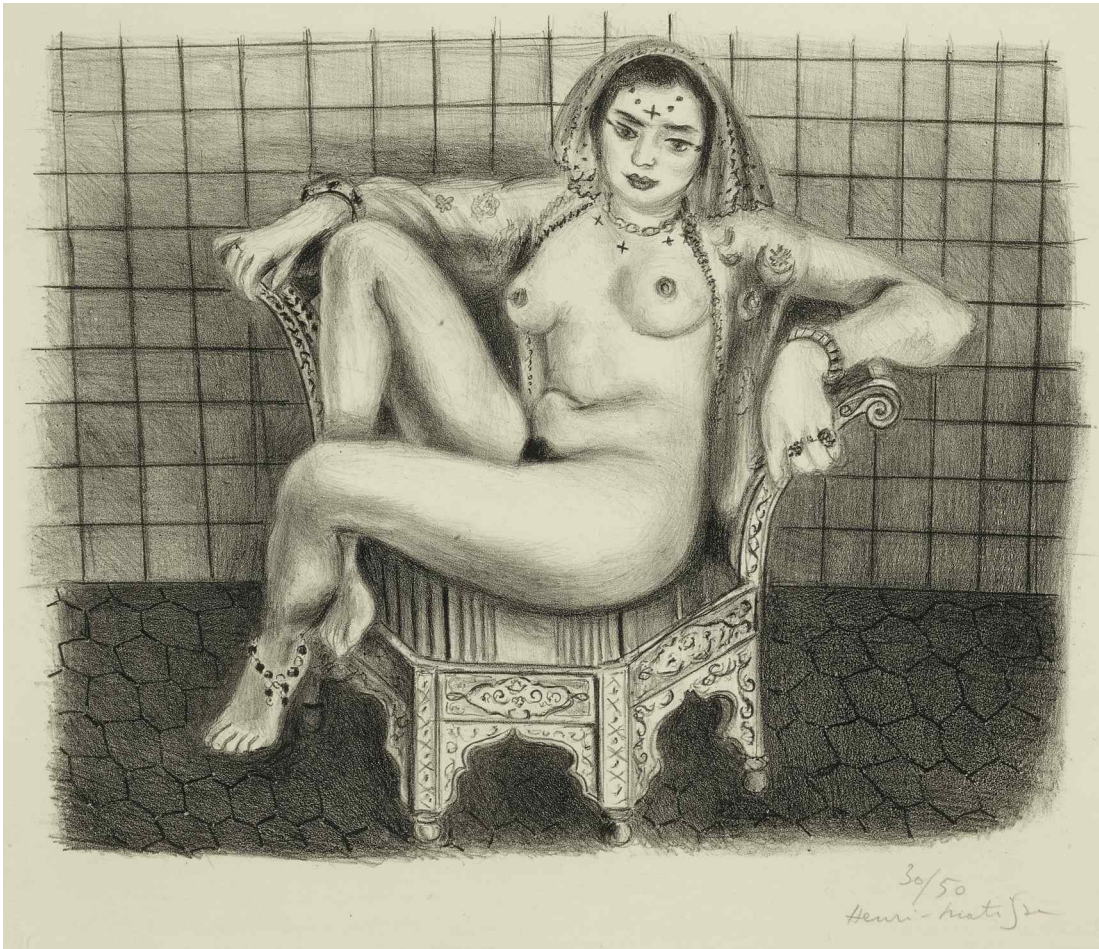
### Danseuse assise (D. 478)

Lithograph, 1925-26, a very rare proof of this unpublished print (Duthuit records only one impression), on Arches wove paper, framed image: 446 by 275 mm 17½ by 10¾ in

**\$ 8,000-12,000**



175



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177



146

SOTHEBY'S





178

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## HENRI MATISSE

1869 - 1954

### Jeune Hindoue (D. 508)

Lithograph, 1929, signed in pencil and numbered 30/50 (total edition includes ten artist's proofs), on Arches wove paper, framed  
image: 285 by 359 mm 11¼ by 14⅞ in

**\$ 12,000-18,000**

177

## JOAN MIRÓ

1893 - 1983

### Cahiers D'Art (Dupin 14-15)

Two pochoirs printed in colors, 1934, aside from the numbered edition of 48, on wove paper (2 prints)  
sheets: 310 by 224 mm 12¼ by 8⅞ in

**\$ 4,000-6,000**

178

## JOAN MIRÓ

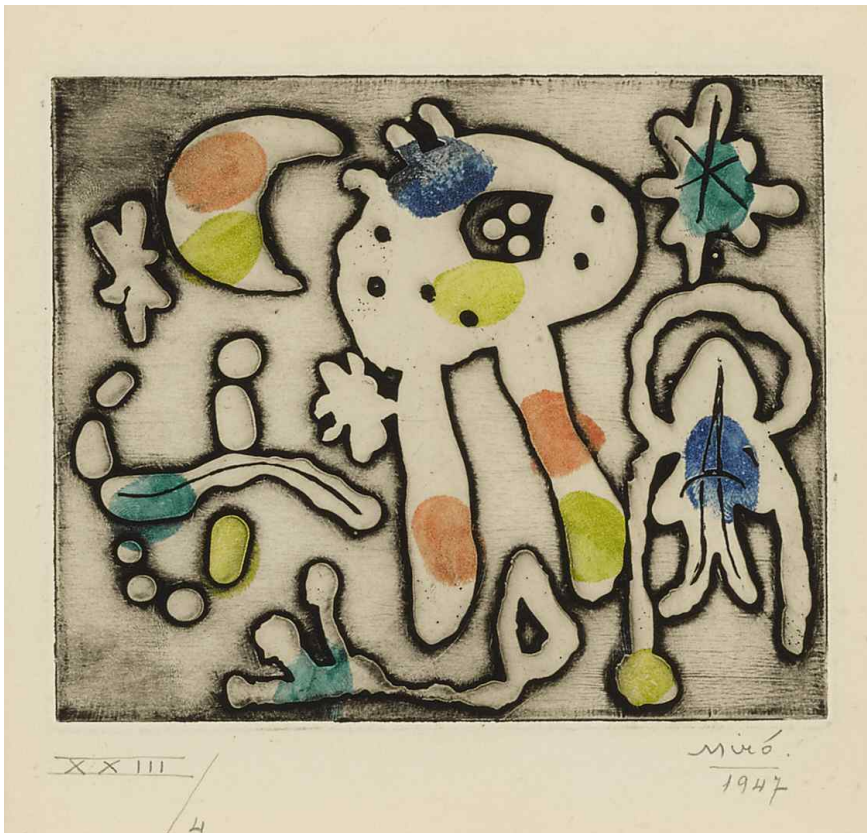
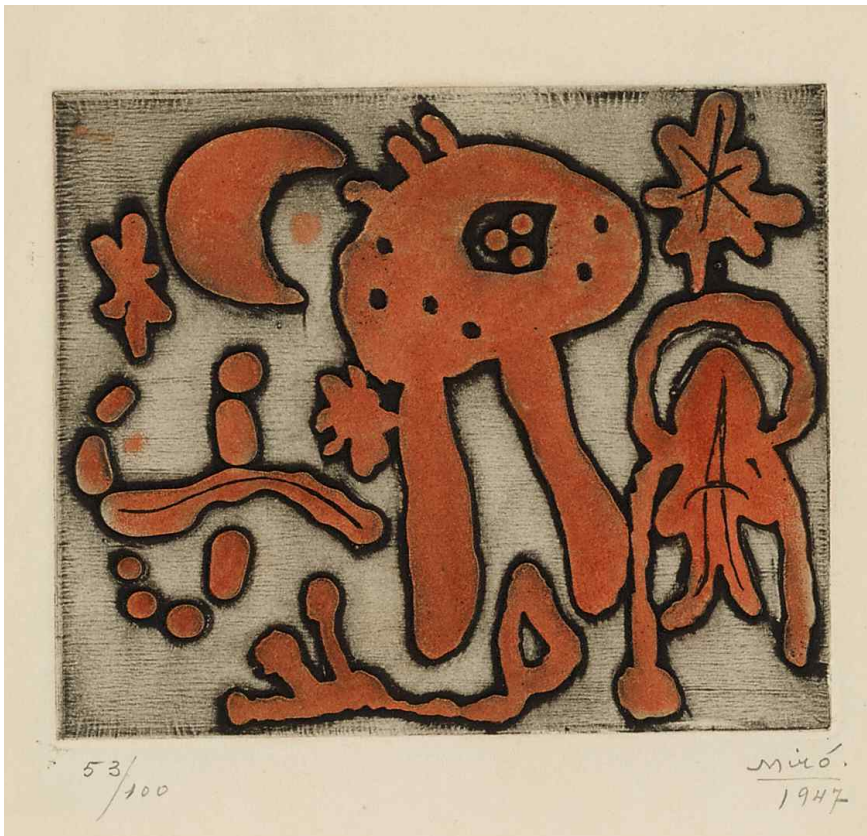
1893 - 1983

### Constellations (Cramer Books 58)

The complete portfolio, comprising one lithograph and 22 pochoir reproductions printed in colors of gouaches painted by the artist, with text by André Breton, 1959, the lithograph signed in pencil and numbered 316/350, also signed on the justification in blue ink and red ball-point pen by the artist and author, respectively, numbered 316, from the total edition of 384, on Arches wove paper, contained in the original paper folders and linen-covered portfolio box (23 prints)  
overall: 472 by 382 by 55 mm 18⅝ by 15 by 2⅛ in

**\$ 60,000-80,000**





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### JOAN MIRÓ

1893 - 1983

Femmes et Oiseau devant la Nuit;  
and Femmes et Oiseau devant la  
lune (D. 47 and 48)

Two etchings, the first printed in colors, the second with handcoloring, 1947, each signed in pencil and dated, the first numbered 53/100, the second inscribed 'XXIII/L', both from the total numbered edition of 1500, on wove paper, framed together (2 prints)  
plates: 125 by 150 mm 4 $\frac{7}{8}$  by 5 $\frac{7}{8}$  in

**\$ 25,000-30,000**

180

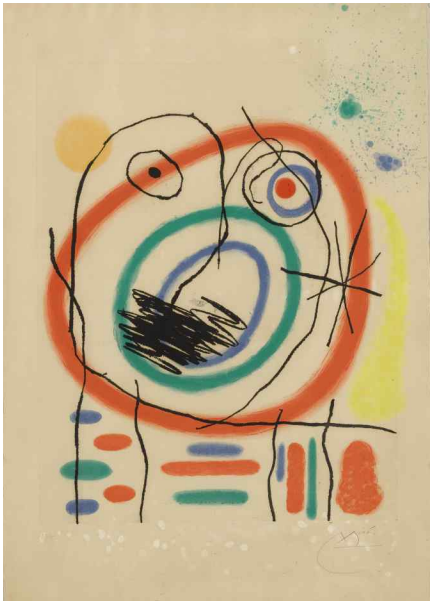
### JOAN MIRÓ

1893 - 1983

Dog Barking at the Moon (Mourlot  
189)

Lithograph printed in colors, 1952, signed in white pencil, dated and numbered 48/80, on Arches wove paper, framed  
image: 361 by 542 mm 14 $\frac{1}{4}$  by 21 $\frac{3}{8}$  in

**\$ 20,000-30,000**



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PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## JOAN MIRÓ

1893 - 1983

### Le prophète encercle and Série Mallorca: Plate 29 (D. 396 & 638)

Two etchings with aquatint printed in colors, 1965 and 1973, each signed in pencil, the first numbered 33/75, the second inscribed 'H.C.', an *hors commerce* impression aside from the edition of 30, on Arches and Guarro wove papers, framed (2 prints)

the first sheet: 901 by 635 mm 35½ by 25 in

**\$ 4,500-7,000**



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PROPERTY FROM A CALIFORNIA COLLECTOR

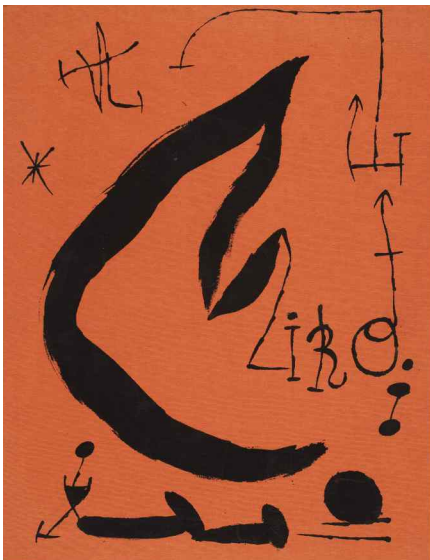
## JOAN MIRÓ

1893 - 1983

### Ubu Roi (Cramer Bks. 107)

The complete portfolio, 1966, comprising 13 lithographs printed in colors, signed in pencil on the colophon, numbered 13 (total edition was 205), on Arches wove paper, loose (as issued), with text by Alfred Jarry, contained in the original cloth-covered boards and slipcase (13 prints) sheet approx.: 420 by 323 mm 16½ by 11¼ in

**\$ 8,000-10,000**



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PROPERTY FROM A CALIFORNIA COLLECTOR

## JOAN MIRÓ

1893 - 1983

### Les Essències de la terra (C. Bks. 123)

The complete book, comprising 15 reproductions, six printed in colors, 1968, signed in pencil on the colophon, numbered 421 (one of 1000 copies from the regular edition, total edition was 1120), on Guarro wove paper, loose (as issued), contained in the original orange cloth-covered boards and clamshell box sheets approx.: 489 by 372 mm 19¼ by 14¾ in

**\$ 800-1,200**



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PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

## JOAN MIRÓ

1893 - 1983

### L'Astre du Labyrinthe (D. 425)

Etching, drypoint and aquatint printed in colors  
with carborundum, 1967, signed in pencil and  
numbered 51/75, on Mandeure rag wove paper,  
framed  
plate: 925 by 585 mm 36¾ by 23 in

**\$ 8,000-10,000**

185

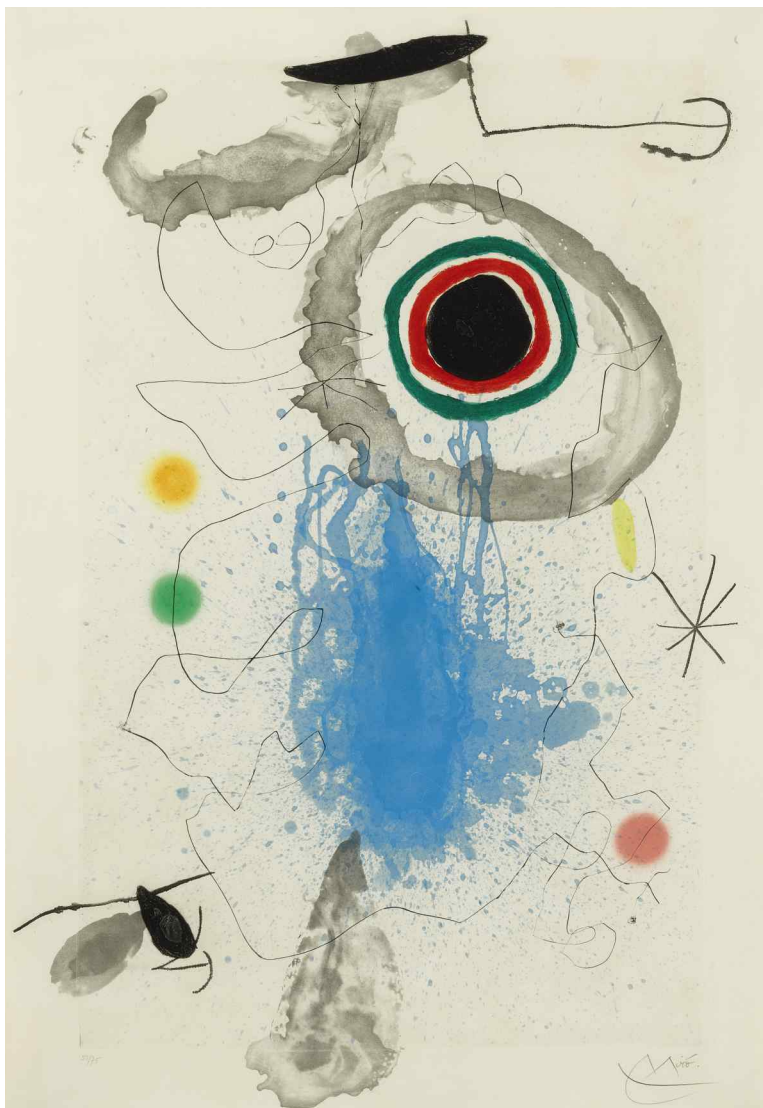
## JOAN MIRÓ

1893 - 1983

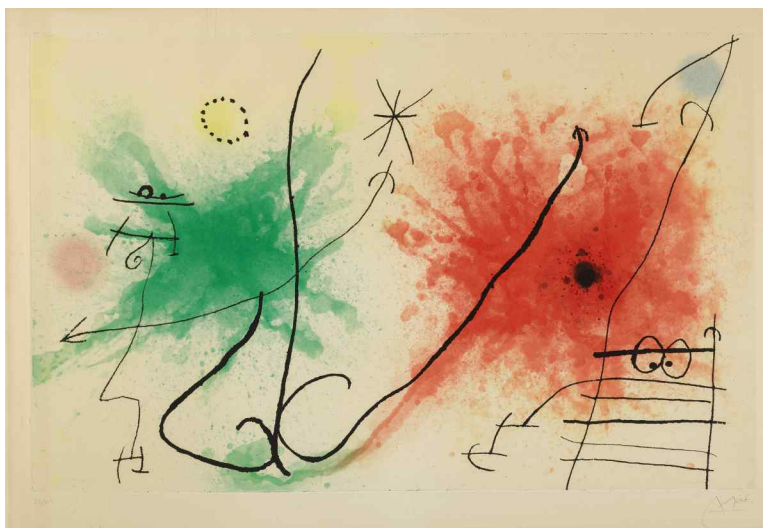
### Partie de Campagne V (D. 434)

Etching and aquatint printed in colors, 1967,  
signed in pencil and numbered 32/75, on  
Mandeure rag paper, framed  
plate: 585 by 926 mm 23 by 36½ in

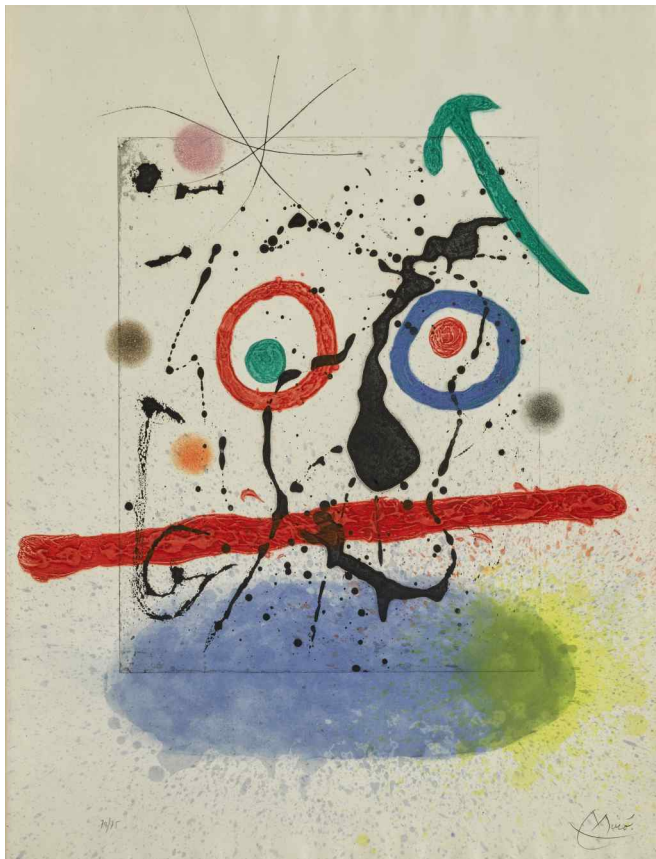
**\$ 6,000-8,000**



184



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## JOAN MIRÓ

1893 - 1983

### Le Scieur de Long (D. 458)

Aquatint and drypoint printed in colors with carborundum, 1968, signed in pencil and numbered 70/75, on Mandeure rag paper, framed  
sheet: 765 by 580 mm 30 $\frac{1}{8}$  by 22 $\frac{7}{8}$  in

**\$ 8,000-12,000**

187

## JOAN MIRÓ

1893 - 1983

### Oda a Joan Miró: Plate IV (M. 906)

Lithograph printed in colors, 1973, signed in pencil and inscribed 'x/xxv', from the edition of 25 with large margins (there was also a regular edition of 75), on Guarro wove paper, framed  
image: 852 by 570 mm 33 $\frac{1}{2}$  by 22 $\frac{3}{8}$  in

**\$ 5,000-7,000**

188

## JOAN MIRÓ

1893 - 1983

### Le Somnambule (D. 656)

Etching and aquatint printed in colors, 1974, signed in pencil and numbered 32/50, on Arches wove paper with the Maeght watermark, framed  
plate: 1150 by 744 mm 45 $\frac{1}{4}$  by 29 $\frac{1}{4}$  in

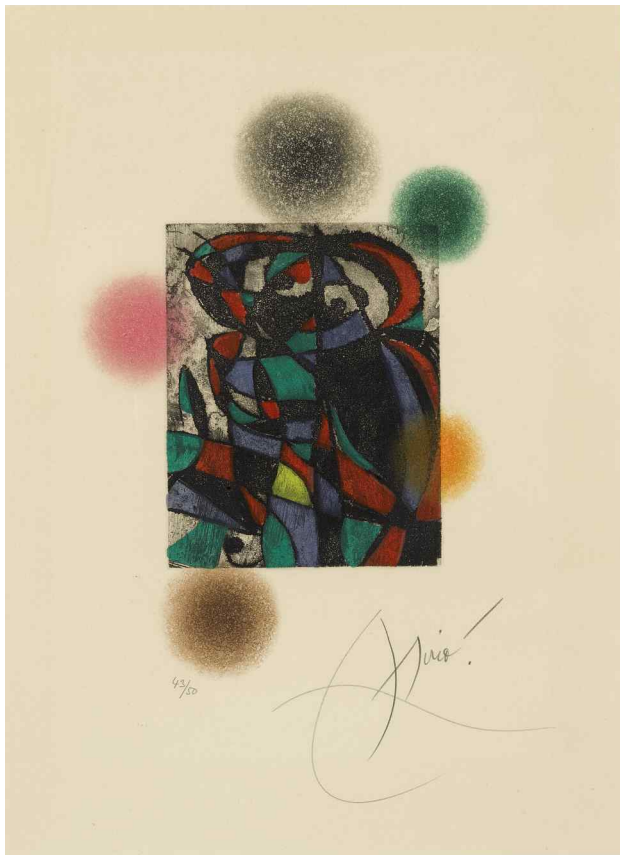
**\$ 40,000-60,000**



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PROPERTY FROM THE ESTATE OF DR. HEINRICH  
MEDICUS

JOAN MIRÓ

1893 - 1983

Arlequin Crépusculaire (D. 738)

Etching and aquatint printed in colors, 1975,  
signed in pencil and numbered 43/50, on Arches  
wove paper with the Maeght watermark, framed  
plate: 173 by 140 mm 6<sup>7</sup>/<sub>8</sub> by 5<sup>1</sup>/<sub>2</sub> in

**\$ 5,000-7,000**

190

PROPERTY FROM A MIDWEST COLLECTION

JOAN MIRÓ

1893 - 1983

Espriu - Miro (D. 873)

Aquatint, engraving and etching printed in  
colors with carborundum, 1975, signed in pencil,  
numbered 19/50, on Guarro wove paper, framed  
sheet: 865 by 706 mm 34 by 27<sup>3</sup>/<sub>4</sub> in

**\$ 7,000-10,000**

191

JOAN MIRÓ

1893 - 1983

Gargantua (D. 972)

Etching and aquatint printed in colors with  
carborundum, 1977, signed in white pencil and  
numbered 40/50 (total edition includes 14 *hors  
commerce* impressions in Roman numerals), on  
Arches wove paper, framed  
sheet: 1600 by 1205 mm 63 by 47<sup>3</sup>/<sub>8</sub> in

**\$ 30,000-50,000**



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## JOAN MIRÓ

1893 - 1983

### Grans Rupestres IV (D. 1056)

Etching printed in colors, 1979, signed in pencil and numbered 13/30, on Guarro wove paper (Dupin calls for Arches), framed  
sheet: 888 by 681 mm 35 by 26¾ in

**\$ 7,000-10,000**

193

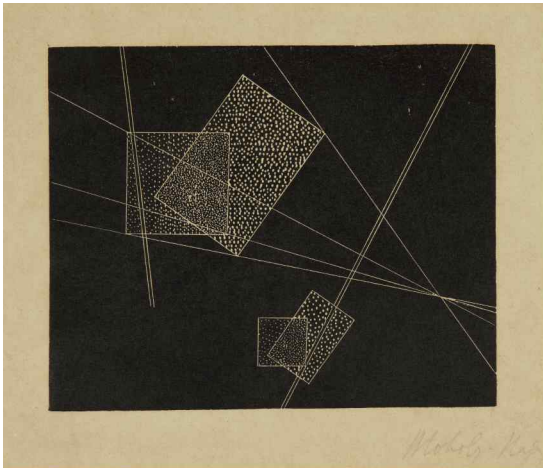
## LÁSZLÓ MOHOLY-NAGY

1895 - 1946

### Planes and Strips (Passuth 130)

Woodcut, circa 1922, signed in pencil, on wove paper  
image: 122 by 149 mm 4¾ by 5⅞ in

**\$ 7,000-10,000**



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PROPERTY FROM THE ESTATE OF BLANCHE SHAPIRO, SOLD TO BENEFIT THE BEZALEL ACADEMY OF ART AND DESIGN, JERUSALEM

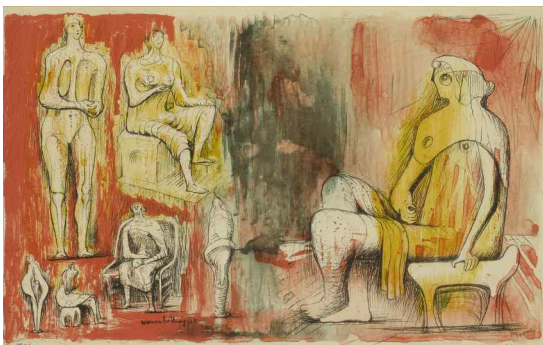
## HENRY MOORE

1898 - 1986

### Woman Holding Cat (Cramer 10)

Colograph printed in colors, 1949, signed in pencil, dated and numbered 74/75, on English cartridge paper, framed  
image: 298 by 488 mm 11¾ by 19¼ in

**\$ 5,000-7,000**



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## HENRY MOORE

1898 - 1986

Two Standing Figures (Henry Moore Foundation Tex. 20)

Screenprint in colors, 1948, signed in ink, dated and numbered 15/30, on Irish linen  
overall: 2565 by 1781 mm 101 by 70½ in

\$ 20,000-30,000



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196

PROPERTY FROM THE ESTATE OF DR. HEINRICH  
MEDICUS

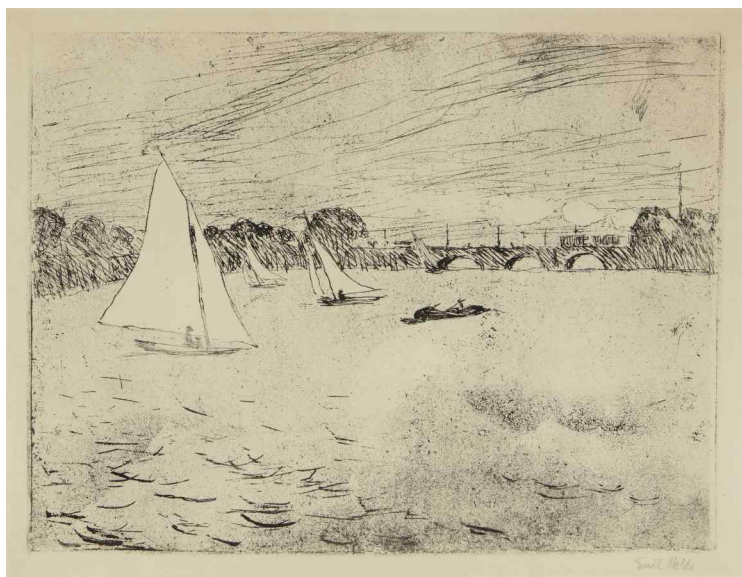
## EMIL NOLDE

1867 - 1956

Hamburg, Alsterbassin (Schiefler/  
Mosel R 146)

Etching, 1910, Schiefler's second state of two,  
signed in pencil, titled in another hand and  
inscribed 'II 19', from the edition of 21, on Van  
Gelder Zonen laid paper  
image: 312 by 412 mm 12¼ by 16¼ in

\$ 4,000-6,000



196

197

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PABLO PICASSO

1881 - 1973

Deux figures nues: femme à la guitare et garçon à la coupe (Bloch 17; Baer 21)

Drypoint and etching, 1909, signed in pencil and numbered 'n° 37', from the edition of 100, on Arches laid paper, framed plate: 130 by 110 mm 5¼ by 4¾ in

**PROVENANCE**

Sold Sotheby's New York, Prints, May 4, 2001, lot 183

**\$ 12,000-18,000**



197

198

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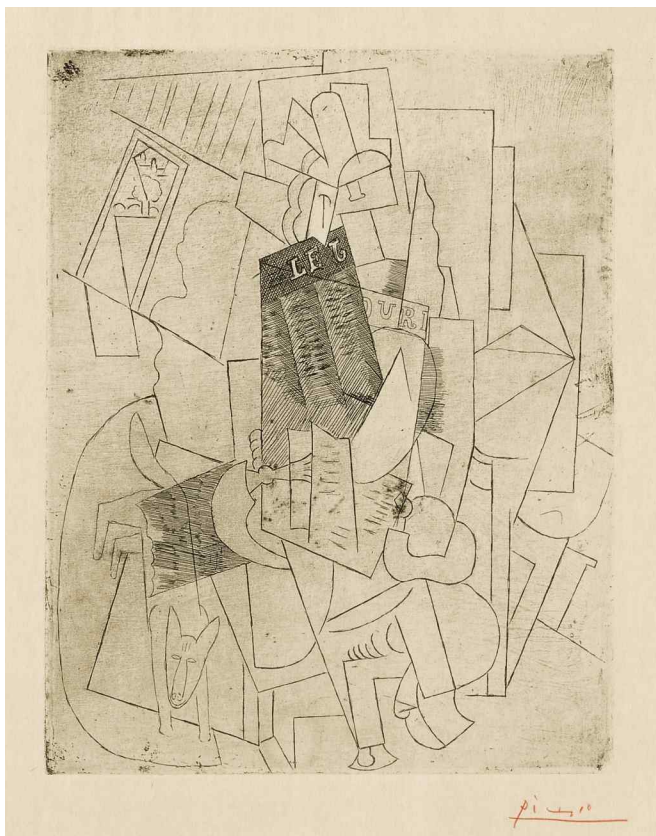
PABLO PICASSO

1881 - 1973

L'homme au chien (Rue Schœlcher) (B. 28; Ba. 39)

Etching, 1915, signed in red crayon, from the total edition of 102, on laid Japan paper, framed plate: 279 by 218 mm 11 by 8⅝ in

**\$ 15,000-20,000**



198



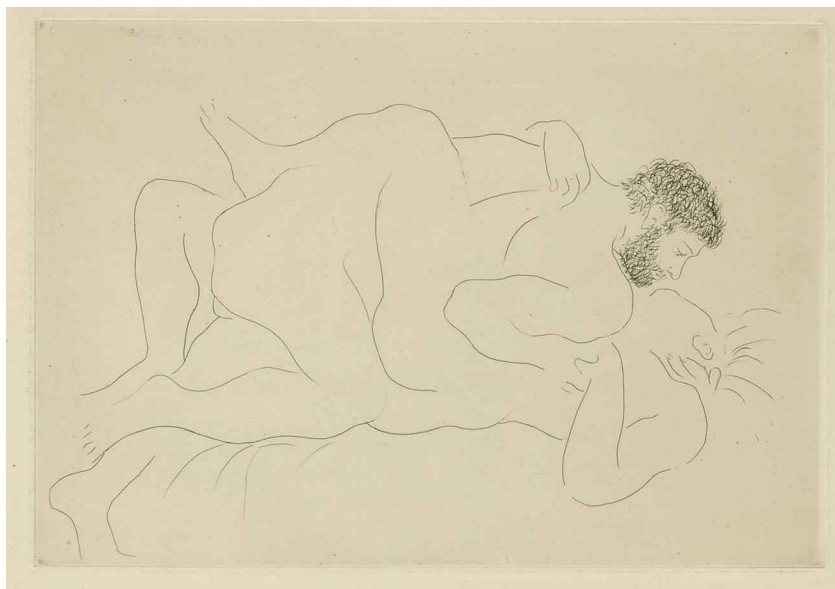
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**PABLO PICASSO**

1881 - 1973

**Homme et Femme (B. 77; Ba. 118)**

Etching, *circa* 1927, bearing the artist's name in pencil, a proof aside from the numbered edition of 250, on wove paper, framed plate: 196 by 280 mm 7¾ by 11 in

**\$ 2,500-3,000**

199

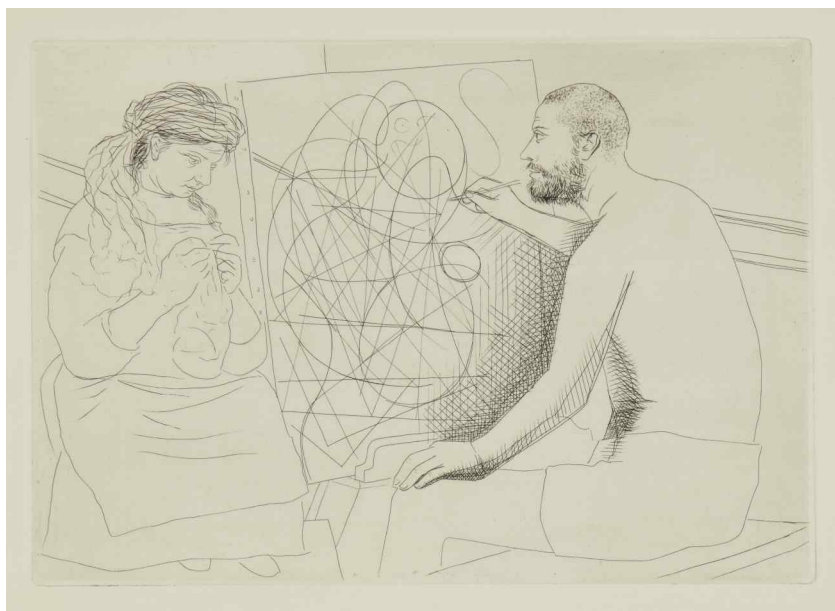
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**PABLO PICASSO**

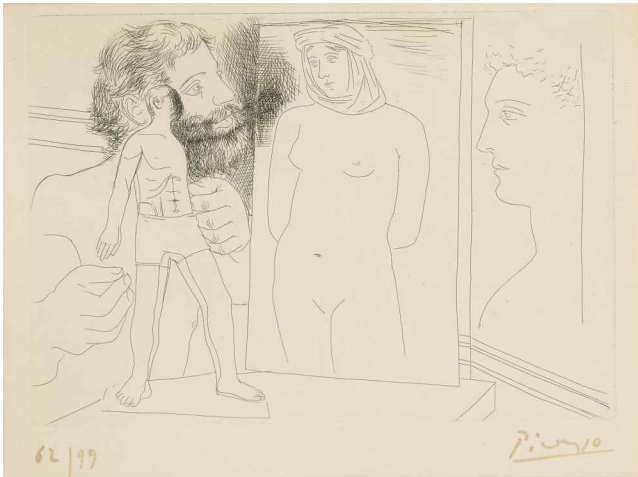
1881 - 1973

**Le Chef-d'Oeuvre Inconnu (B. 82-94; Ba. 123-45)**

The complete book edition, comprising 13 etchings, with text by Honoré de Balzac, 1931, numbered 99, from the edition of 305, loose (as issued), on Rives wove paper, contained in the original paper wrapper, salmon-colored paper boards and slipcase (13 prints) plates: 194 by 278 mm 7⅝ by 11 in

**\$ 15,000-20,000**

200



201



202



203

201

## PABLO PICASSO

1881 - 1973

Sculpteur avec sculpture et d'autres oeuvres  
(B. 86; Ba. 127)

Etching, 1927, signed in brown ink (faded) and numbered 62/99, from the edition of approximately 108, from *Eaux-fortes originales pour le Chef-d'oeuvre inconnu de Balzac*, on Van Gelder wove paper, framed  
plate: 194 by 278 mm 7<sup>3</sup>/<sub>4</sub> by 11 in

**\$ 4,000-6,000**

202

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

## PABLO PICASSO

1881 - 1973

Peintre au travail observé par un modèle nu  
(B. 89; Ba.130)

Etching, 1927, signed in brown brushpoint (faded) and numbered 4/99, from the edition of approximately 108, from *Eaux-fortes originales pour le Chef-d'oeuvre inconnu de Balzac*, on Van Gelder wove paper, framed  
plate: 195 by 279 mm 7<sup>3</sup>/<sub>4</sub> by 11 in

**\$ 5,000-7,000**



203

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## PABLO PICASSO

1881 - 1973

### Deux Femmes nues (B. 132; Ba. 199)

Etching, 1930, Baer's b of c, signed in yellow brushpoint (faded) and numbered 68/125, on wove paper, framed plate: 312 by 224 mm 12¼ by 8⅞ in

**\$ 6,000-8,000**

204

## PABLO PICASSO

1881 - 1973

### Deux femmes regardant une tête sculptée (B. 150; Ba. 302)

Etching, 1933, signed in pencil, from the edition of 310, plate 42 from the *Vollard* suite, on Montval laid paper with the Vollard watermark, framed plate: 267 by 194 mm 10½ by 7⅞ in

**\$ 8,000-12,000**

205

## PABLO PICASSO

1881 - 1973

### Famille de Saltimbanques (B. 163; Ba. 316)

Etching, 1933, signed in pencil, from the total edition of 310, plate 54 from the *Vollard* suite, on Montval laid paper with the Picasso watermark  
plate: 194 by 268 mm 7⅞ by 10½ in

**\$ 10,000-15,000**



204



205



206

206

PABLO PICASSO

1881 - 1973

Minotaure caressant une femme  
(B. 191; Ba.350)

Etching, 1933, signed in pencil, from the total edition of 310, plate 84 from the *Vollard* suite, on Montval laid paper with the Picasso watermark, framed  
plate: 298 by 368 mm 11¾ by 14½ in

\$ 8,000-12,000

207

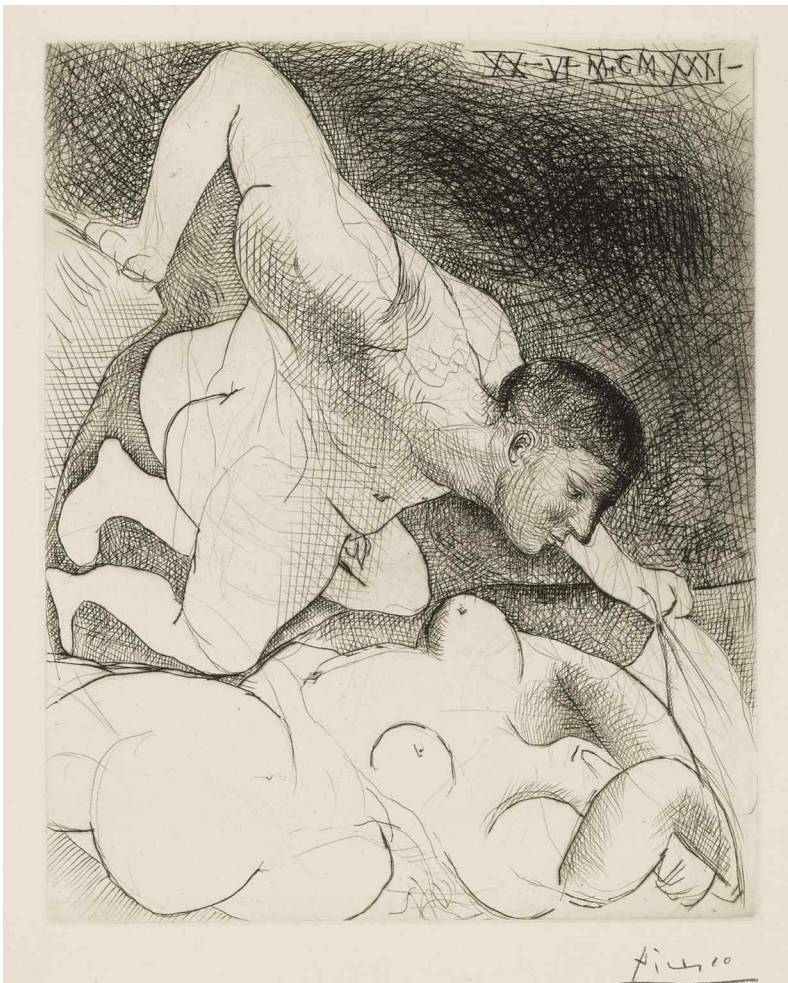
PABLO PICASSO

1881 - 1973

Homme dévoilant une femme  
(B. 138; Ba. 203)

Drypoint, 1931, signed in pencil, from the total edition of 310, plate 5 from the *Vollard* suite, on Montval laid paper, framed  
plate: 366 by 300 mm 14¾ by 11¾ in

\$ 14,000-18,000



207





363

Picasso

208

208

## PABLO PICASSO

1881 - 1973

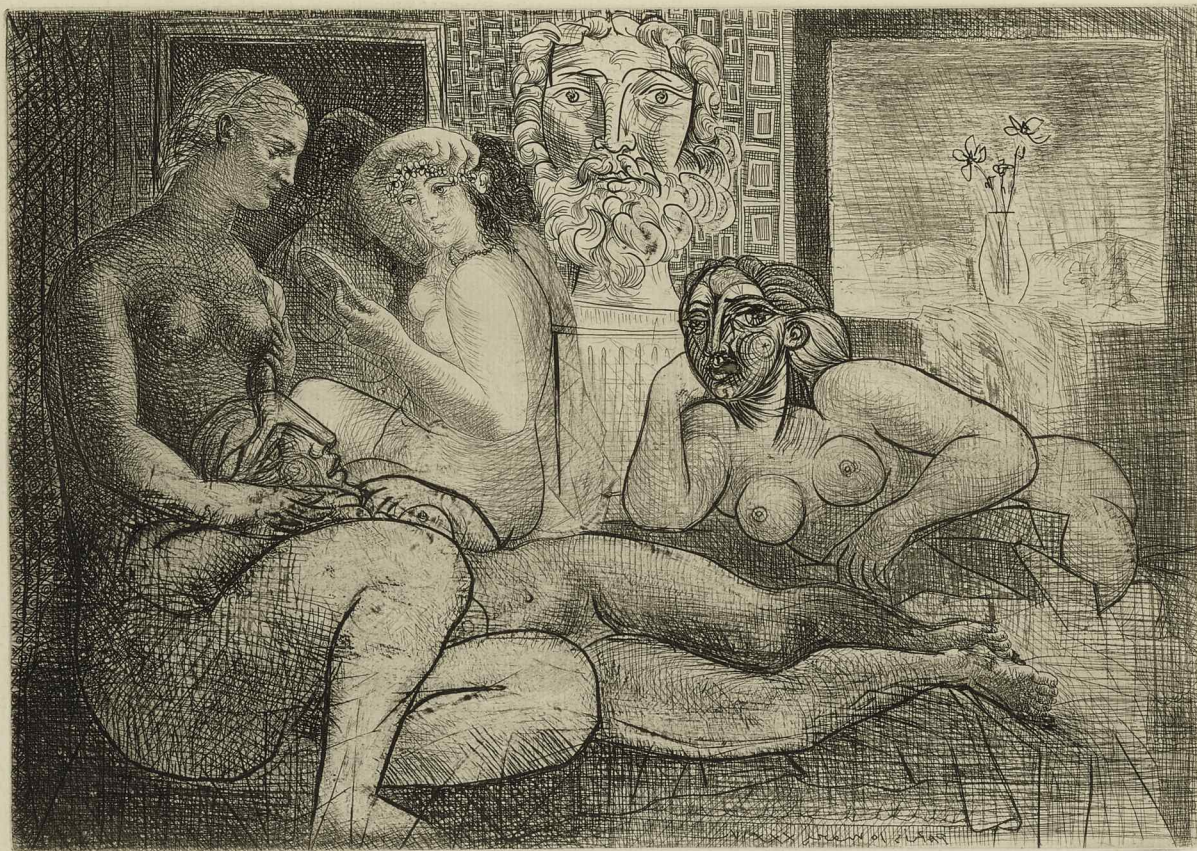
Minotaure caressant une dormeuse  
(B. 201; Ba. 369)

Drypoint, 1933, signed in pencil, from the total  
edition of 310, plate 93 from the *Vollard* suite, on  
Montval laid paper with the Picasso watermark,  
framed

plate: 299 by 366 mm 11¾ by 14⅜ in

**\$ 70,000-90,000**





Picasso

209

209

## PABLO PICASSO

1881 - 1973

### Quatre femmes nues et tête sculptée (B. 219; Ba. 424)

Etching, 1934, signed in pencil, from the total edition of 310, plate 82 from the *Vollard* suite, on Montval laid paper with the Vollard watermark, framed  
image: 222 by 313 mm 8¾ by 12⅜ in

**\$ 35,000-45,000**



210

## PABLO PICASSO

1881 - 1973

### Le Cirque (B. 205; Ba. 385)

Drypoint, 1933, signed in pencil, from the total edition of 310, plate 17 from the *Vollard* suite, on Montval laid paper with the Picasso watermark, framed  
plate: 199 by 279 mm 7 $\frac{7}{8}$  by 11 in

**\$ 7,000-10,000**



210

211

## PABLO PICASSO

1881 - 1973

### Taureau ailé contemplé par quatre enfants (B. 229; Ba. 444)

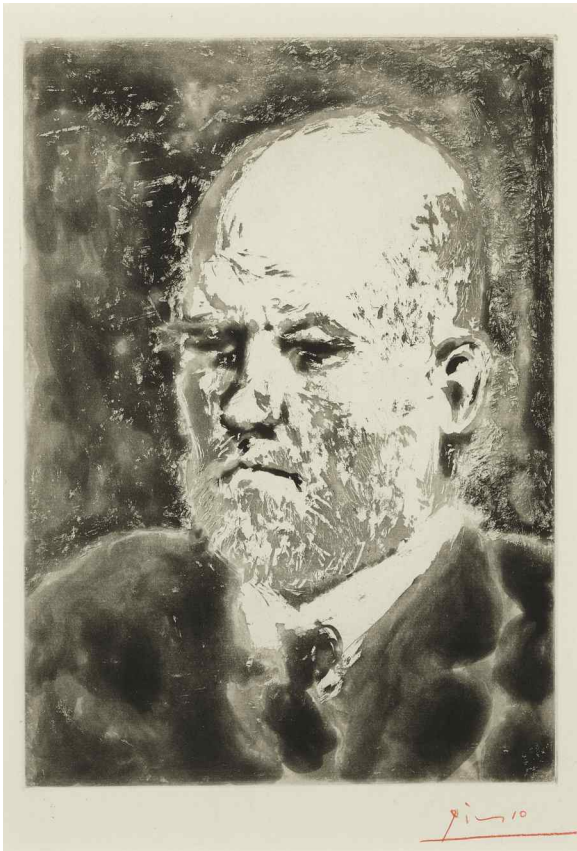
Etching, 1934, signed in pencil, from the total edition of 310, plate 13 from the *Vollard* suite, on Montval laid paper with the Picasso watermark, framed  
plate: 237 by 298 mm 9 $\frac{1}{4}$  by 11 $\frac{3}{4}$  in

**\$ 15,000-20,000**



211

212



212

## PABLO PICASSO

1881 - 1973

### Portrait de Vollard I (B. 232; Ba. 617)

Aquatint, 1937, signed in red crayon, from the total edition of 310, plate 99 from the *Vollard* suite, on Montval laid paper with the Picasso watermark, framed  
plate: 347 by 247 mm 13<sup>5</sup>/<sub>8</sub> by 9<sup>3</sup>/<sub>4</sub> in

\$ 3,000-5,000

213

## PABLO PICASSO

1881 - 1973

### Sueño y mentira de Franco (B. 297 and 298; Ba. 615 and 616)

The suite, comprising two etchings and aquatints, 1937, each with the stamped signature (slightly faded) and numbered in pencil 643/850 (there was also a pencil signed edition of 150 on *Chine collé on japon ancien*), on Montval laid paper, lacking the original text and wove-covered wrappers (2 prints)  
plates approx.: 318 by 422 mm 12<sup>1</sup>/<sub>2</sub> by 16<sup>5</sup>/<sub>8</sub> in

\$ 6,000-8,000

214

## PABLO PICASSO

1881 - 1973

### La Femme à la résille (Femme aux cheveux verts) (B. 612; M. 178 ter)

Lithograph printed in colors, 1949, signed in red pencil and numbered 37/50 (total edition includes five artist's proofs), on Arches wove paper, framed  
image: 655 by 505 mm 25<sup>7</sup>/<sub>8</sub> by 19<sup>7</sup>/<sub>8</sub> in

\$ 50,000-70,000



213





28.3.69.



28.3.69

10.4.81



39/50 71410





215

215

**PABLO PICASSO**

1881 - 1973

*Après la Pique* (B. 910; Ba. 1230)

Linoleum cut printed in colors, 1959, signed in pencil, a proof aside from the numbered edition of 50, on Arches wove paper, framed plate: 530 by 638 mm 20<sup>7</sup>/<sub>8</sub> by 25<sup>1</sup>/<sub>8</sub> in

**\$ 25,000-45,000**

216

**PABLO PICASSO**

1881 - 1973

*La Poule* (B. 694; Ba. 896)

Aquatint and drypoint, 1952, signed in pencil and numbered 27/50 (total edition includes 15 artist's proofs), on Arches wove paper, framed plate: 514 by 666 mm 21<sup>1</sup>/<sub>4</sub> by 26<sup>1</sup>/<sub>4</sub> in

**\$ 15,000-20,000**

217

**PABLO PICASSO**

1881 - 1973

*L'Aubade, avec femme accoudée* (Ba. 1233)

Linoleum cut printed in brown and beige, 1959, one of fewer than five impressions of the first state (of three), on Arches wove paper, stamped 'Imprimerie Arnera Archives Non Signé' on the verso image: 532 by 642 mm 21 by 25<sup>1</sup>/<sub>4</sub> in

**\$ 5,000-7,000**





216



217



218

218

PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

## PABLO PICASSO

1881 - 1973

Bacchanale à l'acrobate  
(Bacchanale au taureau) (B. 933;  
Ba. 1264)

Linoleum cut printed in colors, 1959, signed  
in pencil and numbered 44/50 (total edition  
includes approximately 20 artist's proofs), on  
Arches wove paper, framed  
image: 527 by 638 mm 20¾ by 25½ in

**\$ 40,000-60,000**





219

219

## PABLO PICASSO

1881 - 1973

Bacchanale au taureau noir (B. 935;  
Ba. 1253)

Linoleum cut printed in colors, 1959, signed  
in pencil and numbered 42/50 (total edition  
includes approximately 20 artist's proofs), on  
Arches wove paper, framed  
image: 528 by 640 mm 20¾ by 25¼ in

**\$ 30,000-40,000**



220

220

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## PABLO PICASSO

1881 - 1973

Femme assise au chignon (B. 1071; Ba. 1298)

Linoleum cut printed in colors, 1962, signed in pencil and inscribed 'Pour Yvès', a proof aside from the numbered edition of 50, on Arches wove paper, framed  
image: 350 by 270 mm 13¾ by 10⅝ in

**\$ 20,000-30,000**





221

221

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

PABLO PICASSO

1881 - 1973

Grande tête de femme au chapeau (B. 1078;  
Ba. 1293)

Linoleum cut printed in colors 1962, signed in pencil and  
numbered 38/50 (total edition includes approximately 20  
artist's proofs), on Arches wove paper, framed  
image: 640 by 528 mm 25¼ by 20¾ in

\$ 60,000-80,000



222

222

## PABLO PICASSO

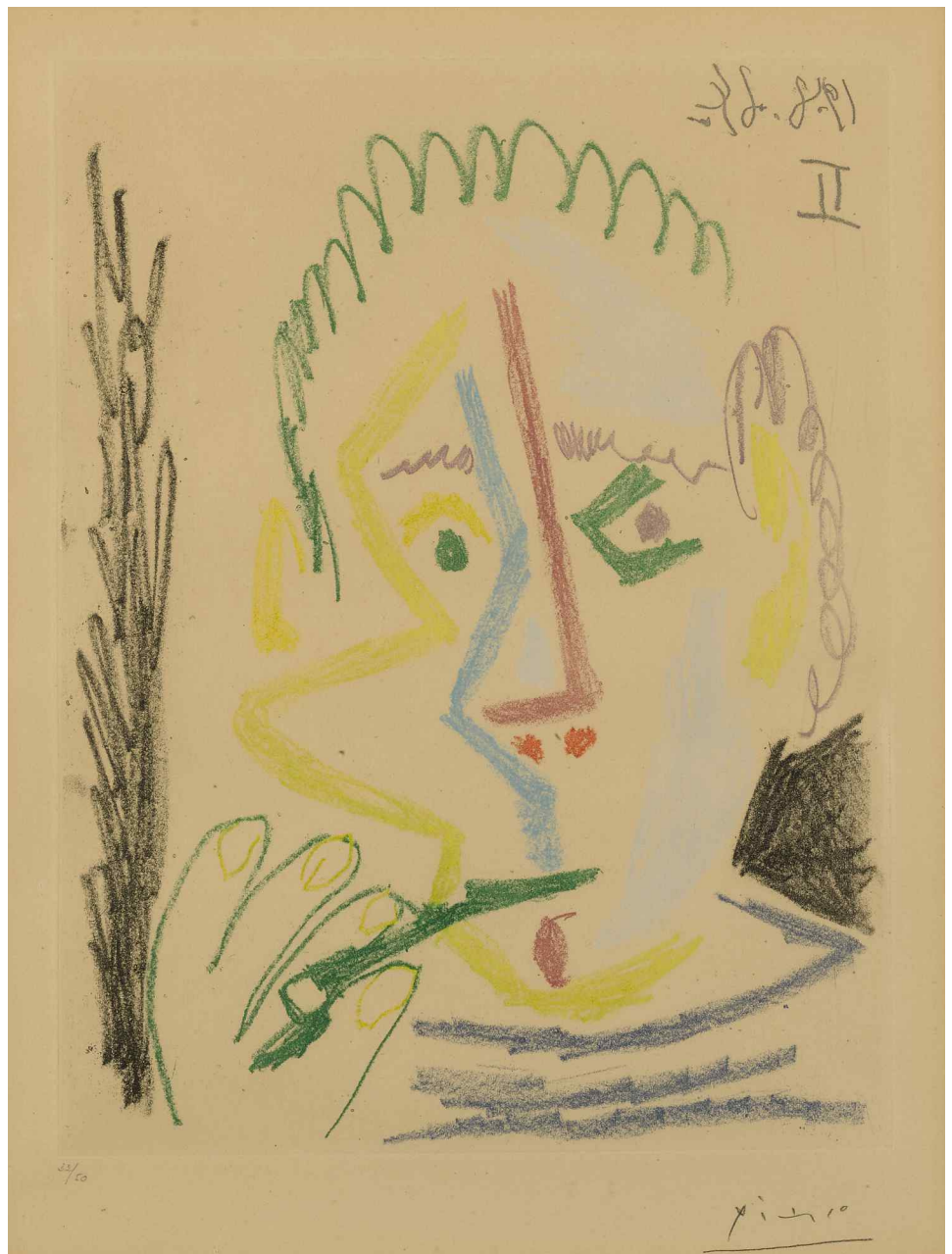
1881 - 1973

Portrait de Jacqueline au bandeau,  
accoudée (B. 1081; Ba. 1306)

Linoleum cut printed in colors, 1962, signed in  
pencil and numbered 40/50, on Arches wove  
paper, framed  
plate: 349 by 270 mm 13¾ by 10⅝ in

\$ 50,000-70,000





223

223

## PABLO PICASSO

1881 - 1973

### Fumeur. I (B. 1165; Ba. 1165)

Soft-ground etching printed in colors, 1964, Baer's B.b of C, signed in pencil and numbered 32/50, on Richard de Bas laid paper, framed plate: 416 by 317 mm 16 $\frac{3}{8}$  by 12 $\frac{1}{2}$  in

**\$ 14,000-18,000**





## PABLO PICASSO

1881 - 1973

Nature morte à la suspension  
(Nature morte sous la lampe)  
(B. 1102; Ba. 1313)

Linoleum cut printed in colors, 1962, signed in pencil and numbered 34/50 (total edition includes approximately 25 artist's proofs), on Arches wove paper, framed  
image: 640 by 533 mm 25 $\frac{1}{8}$  by 21 in

**\$ 100,000-150,000**

225 No Lot

226

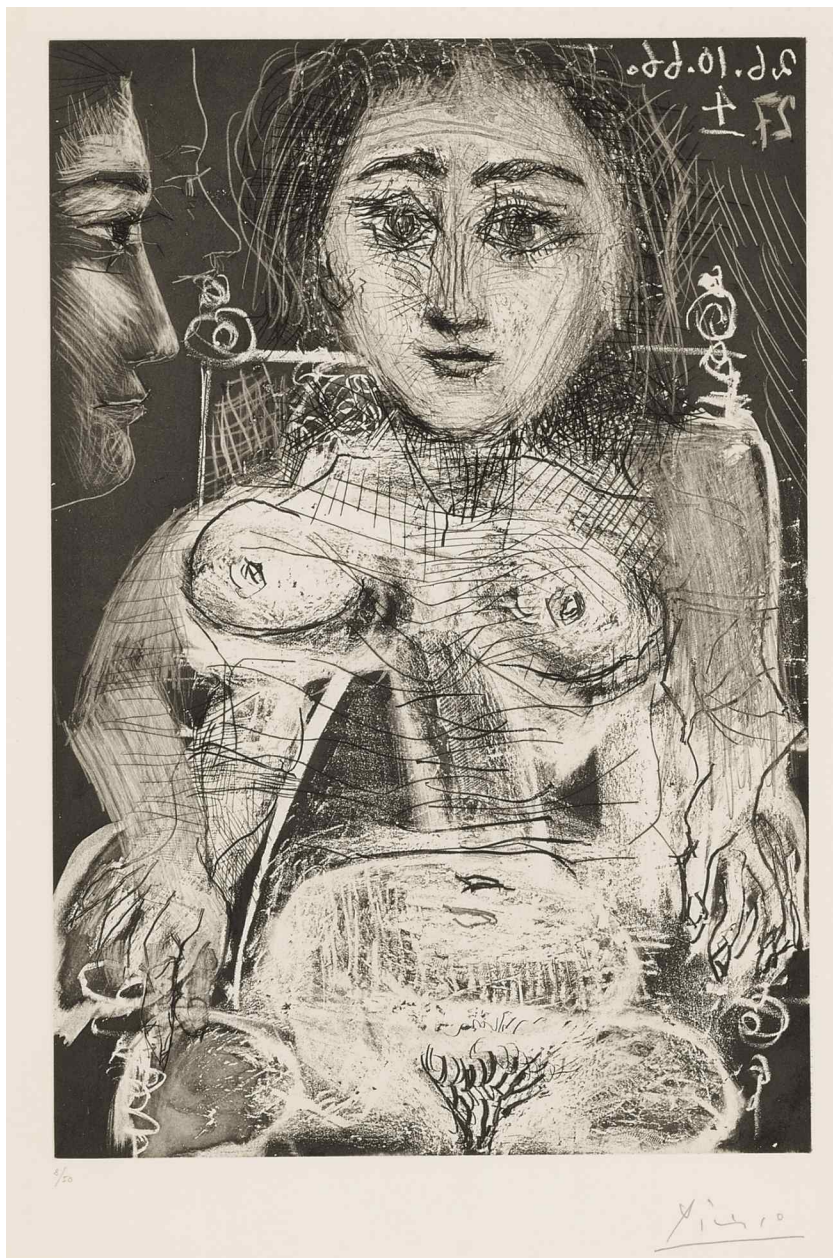
## PABLO PICASSO

1881 - 1973

Portrait de Jacqueline au Fauteuil  
(B. 1394; Ba. 1416)

Aquatint, etching, engraving and drypoint, 1966, signed in pencil and numbered 8/50, on Rives wove paper, framed  
plate: 470 by 321 mm 18 $\frac{1}{2}$  by 12 $\frac{5}{8}$  in

**\$ 15,000-25,000**



226

227

## PABLO PICASSO

1881 - 1973

Télévision: combat de chars à l'antique (B. 1510; Ba. 1526)

Etching, 1968, signed in pencil and numbered 15/50, from the 347 series, on Rives wove paper, framed  
plate: 312 by 414 mm 12¼ by 16¼ in

**\$ 5,000-7,000**

228

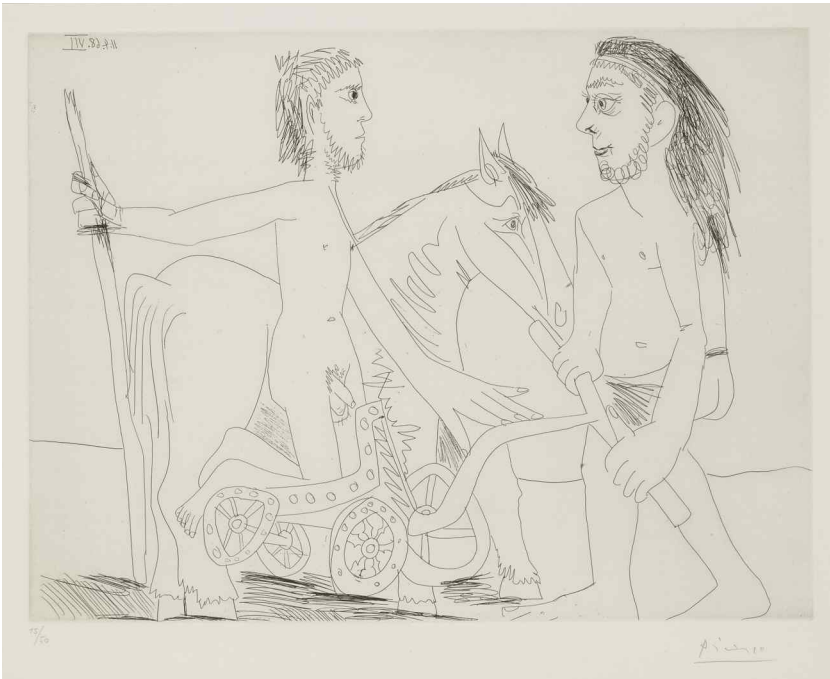
## PABLO PICASSO

1881 - 1973

Sexe à l'ancienne et à la moderne (B. 1631; Ba. 1615)

Etching, 1968, signed in pencil and numbered 11/50, from the 347 series, on Rives wove paper, framed  
plate: 414 by 495 mm 16¼ by 19½ in

**\$ 8,000-12,000**



227



228



229

## PABLO PICASSO

1881 - 1973

Mousquetaire de profil, avec combat  
à la lance (B. 1614; Ba. 1640)

Aquatint, 1968, signed in pencil and numbered  
15/50, from the *347 Series*, on Rives wove paper,  
framed  
plate: 412 by 496 mm 16¼ by 19½ in

**\$ 7,000-10,000**



229

230

PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

## AFTER PABLO PICASSO

Untitled: Vallauris 7.10.1948

Lithograph printed in colors, 1948, on paper laid  
down on board, framed  
image and sheet: 490 by 757 mm 19⅝ by 29⅞ in

**\$ 600-800**



230

231

PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

## AFTER PABLO PICASSO

1881 - 1973

Mostra di Picasso Guernica  
(Czwiklitzer 76)

Offset lithograph printed in colors, 1953, from the  
edition of 1000, printed on two sheets of wove  
paper laid down on board *together with* After  
Fernand Léger, *Untitled* (Saphire E3), screenprint  
in colors, 1954-55, signed in ink (faded) and  
numbered 175/200, from the *Album of 10*  
*serigraphs*, on wove paper, framed (2 prints)  
first sheet: 1405 by 2000 mm 55¼ by 78¾ in

**\$ 1,600-2,200**



231

232

PABLO PICASSO

1881 - 1973

Vase deux anses hautes (Alain Ramie 141)

Terre de faïence vase, 1952, from the edition of 400  
height: 390 mm 15 3/8 inches

\$ 25,000-35,000

233

PABLO PICASSO

1881 - 1973

Service visage noir (A.R. 35, 37, 39, 41, 43 - 47)

Terre de faïence dish and ten terre de faïence plates, 1948, from the edition of 100 (11 ceramics)  
diameter (dish): 425 mm 16 3/4 in

\$ 30,000-50,000

234

PROPERTY FROM AN ESTATE, NAPLES, FLORIDA

PABLO PICASSO

1881 - 1973

Visage aux yeux rieurs (A.R. 608)

Terre de faïence pitcher, 1969, numbered 191/350  
height: 340 mm 13 3/8 in

\$ 20,000-30,000

235

PABLO PICASSO

1881 - 1973

Visage (A.R. 288)

Terre de faïence pitcher, 1955, from the edition of 500  
height: 335 mm

\$ 10,000-15,000

236

PROPERTY FROM THE ESTATE OF WAGNER THIELENS, NEW YORK

PABLO PICASSO

1881 - 1973

Faune cavalier (A.R. 336)

Terre de faïence plate, 1956, numbered 27/100  
diameter: 430 mm 16 7/8 in

PROVENANCE

Christie's London, October 9, 2002, lot 85

\$ 5,000-7,000

237

PABLO PICASSO

1881 - 1973

Visage gravé noir (A.R. 210)

Terre de faïence vase, 1953, numbered 46/100  
height: 358 mm 14 in

\$ 8,000-12,000



232



233



235



236



238

PROPERTY FROM THE ESTATE OF WAGNER THIELENS, NEW YORK

**PABLO PICASSO**

1881 - 1973

**Visage no. 130 (A.R. 479)**

*Terre de faïence* plate, 1963, numbered 261/500  
diameter: 255 mm 10 in

**PROVENANCE**

Sotheby's New York, November 2, 2001, lot 488

**\$ 5,000-7,000**

239

PROPERTY FROM THE ESTATE OF WAGNER THIELENS, NEW YORK

**PABLO PICASSO**

1881 - 1973

**Visage au trat oblique (A.R. 588)**

*Terre da faïence* plaque, 1968, numbered 4/200  
216 by 217 mm 8½ by 8½ in

**\$ 3,000-5,000**

240

PROPERTY FROM THE ESTATE OF WAGNER THIELENS, NEW YORK

**PABLO PICASSO**

1881 - 1973

**Visage stylisé a l'Y (A.R. 565)**

*Terre de faïence* plaque, 1968, numbered 7/100  
160 by 168 mm 6¼ by 6⅝ in

**PROVENANCE**

Sotheby's New York, November 2, 2001, lot 495

**\$ 4,000-6,000**

241

**PABLO PICASSO**

1881 - 1973

**Quatre profils enlacs (A.R. 84)**

*Terre de faïence* plate, 1949, from the edition of 35

diameter: 255 mm 10 in

**\$ 25,000-35,000**

See illustration on next page



239

240

234



241



242



243



244

242

PABLO PICASSO

1881 - 1973

Canard pique-fleurs (A.R. 117)

*Terre de faïence* pitcher, 1951, numbered 42/50  
height: 432 mm 17 in

\$ 30,000-50,000

243

PABLO PICASSO

1881 - 1973

Bouquet (A.R. 254)

*Terre de faïence* platter, 1955, from the edition  
of 450  
360 by 298 mm 14¼ by 11¾ in

\$ 8,000-12,000

244

PABLO PICASSO

1881 - 1973

Femme du barbu (A.R. 193)

*Terre de faïence* pitcher, 1953, from the edition  
of 500  
height: 375 mm 14¾ in

\$ 20,000-30,000

245

PROPERTY FROM THE ESTATE OF WAGNER  
THIELENS, NEW YORK

PABLO PICASSO

1881 - 1973

Visage (A. R. 290)

*Terre de faïence* bowl, 1955, from the edition of  
500  
diameter: 130 mm 5¼ in

PROVENANCE

Christie's New York, April 25, 2001, lot 181

\$ 2,000-3,000

246

PABLO PICASSO

1881 - 1973

Visage de femme (A.R. 192)

*Terre de faïence* pitcher, 1953, numbered  
129/200  
height: 330 mm 13 in

\$ 8,000-12,000

247

PABLO PICASSO

1881 - 1973

Bouteille gravée (A. R. 248)

*Terre de faïence* vase, 1954, numbered 57/100  
height: 432 mm 17 in

\$ 12,000-18,000





245



246



248



247



249



250



251

248

PROPERTY FROM THE ESTATE OF WAGNER THIELENS, NEW YORK

**PABLO PICASSO**

1881 - 1973

Bouteille gravée (A.R. 249)

*Terre de faïence* vase, 1954, numbered 129/300  
height: 428 mm 16 7/8 in

**PROVENANCE**

Sotheby's New York, November 2, 2001, lot 462

**\$ 12,000-18,000**

249

PROPERTY FROM THE ESTATE OF AN IMPORTANT COLLECTOR, CHICAGO, ILLINOIS

**PABLO PICASSO**

1881 - 1973

Femme (A.R. 297)

*Terre de faïence* pitcher, 1955, from the edition of 100  
height: 333 mm 13 1/8 inches

**\$ 7,000-10,000**

250

**PABLO PICASSO**

1881 - 1973

Pichet têtes (A.R. 221)

*Terre de faïence* pitcher, 1952, from the edition of 500  
height: 139 mm 5 1/2 in

**\$ 2,000-3,000**

251

**PABLO PICASSO**

1881 - 1973

Visages géométrique (recto);  
Pastelles et patine (verso) (A.R. 357)

*Terre de faïence* platter, 1956, numbered 63/100  
313 by 370 mm 12 1/4 by 14 1/2 in

**\$ 12,000-15,000**



252



253



254



255



252

PABLO PICASSO

1881 - 1973

Tête de chèvre de profil (A.R. 105)

*Terre de faïence* plate, 1950, from the edition of 50

diameter: 250 mm 9¾ in

\$ 6,000-8,000

254

PABLO PICASSO

1881 - 1973

Pichet gravé gris (A.R. 246)

*Terre de faïence* pitcher, 1954, from the edition of 500

height: 290 mm 11⅜ in

\$ 10,000-15,000

256

PABLO PICASSO

1881 - 1973

Colombe mate (A.R. 77)

*Terre de faïence* platter, 1948, from the edition of 450

313 by 388 mm 12¼ by 15¼ in

\$ 4,000-6,000

253

PABLO PICASSO

1881 - 1973

Tête de chèvre de profil (A.R. 106)

*Terre de faïence* plate, 1950, from the edition of 50

diameter: 253 mm 10 in

\$ 7,000-10,000

255

PROPERTY FROM THE ESTATE OF WAGNER THIELENS, NEW YORK

PABLO PICASSO

1881 - 1973

Mains au poisson (A.R. 216)

*Terre de faïence* plate, 1953, numbered 63/100

diameter: 320 mm 12⅝ in

PROVENANCE

Sotheby's New York, November 2, 2001, lot 455

\$ 7,000-10,000

257

PABLO PICASSO

1881 - 1973

Visage et hibou (A.R. 407)

*Terre de faïence* vase, 1958, numbered 22/200

height: 255 mm 10 in

\$ 20,000-30,000





256



257



258



259



260



261

258

**PABLO PICASSO**

1881 - 1973

Poisson de profil (A.R. 132)

*Terre de faïence* platter, 1951, from the edition of 25

250 by 330 mm 9¾ by 13 in

**\$ 12,000-15,000**

260

PROPERTY FROM THE ESTATE OF WAGNER THIELENS, NEW YORK

**PABLO PICASSO**

1881 - 1973

Pichet anse prise (A.R. 186)

*Terre de faïence* pitcher, 1953, numbered 198/200

height: 195 mm 7¾ in

**PROVENANCE**

Sotheby's New York, November 2, 2001, lot 450

**\$ 5,000-7,000**

261

**PABLO PICASSO**

1881 - 1973

Chouette femme (A.R. 119)

*Terre de faïence* vase, 1951, from the edition of 500

height: 292 mm 11½ in

**\$ 8,000-12,000**

259

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

**PABLO PICASSO**

1881 - 1973

Oiseau au ver (A.R. 172)

*Terre de faïence* ashtray, 1952, from the edition of 500

diameter: 152 mm 6 in

**\$ 2,000-3,000**



262

262

## ODILON REDON

1840 - 1916

### Béatrice (Mellerio 168)

Lithograph printed in colors, 1897, from the edition of 100, from *l'Album des Peintres-Gravures*, on *chine appliqué* on a wove paper support, framed  
image: 335 by 293 mm 13 $\frac{1}{8}$  by 11 $\frac{1}{2}$  in

**\$ 7,000-10,000**

263

## PIERRE-AUGUSTE RENOIR

1841 - 1919

### Le chapeau épinglé, 1ere planche (Delteil, Stella 29)

Lithograph printed in sanguine, 1897, from the edition of 50 (total edition also includes 50 printed in bistre and 100 printed in black), on laid paper, framed  
image: 600 by 492 mm 23 $\frac{5}{8}$  by 19 $\frac{3}{8}$  in

**\$ 10,000-15,000**



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264

## PIERRE-AUGUSTE RENOIR

1841 - 1919

### Le chapeau épinglé, 2e planche (D., S. 30)

Lithograph printed in colors, circa 1898, from the edition of 200, on Arches Ingres laid paper, framed  
image: 600 by 488 mm 23 $\frac{5}{8}$  by 19 $\frac{1}{4}$  in

**\$ 30,000-50,000**







265

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## GEORGES ROUAULT

1871 - 1958

### Miserere (Chapon & Rouault 54-111)

The complete portfolio, comprising 58 aquatints, 1922-27, numbered 18, from the edition of 425, loose (as issued), on Arches laid paper with the Vollard watermark, with title page, justification and preface by the artist, contained in the original paper wrappers and orange linen-covered portfolio with metal clasp (58 prints)  
sheets approx.: 655 by 505 mm 25¾ by 19⅞ in

**\$ 15,000-20,000**

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266

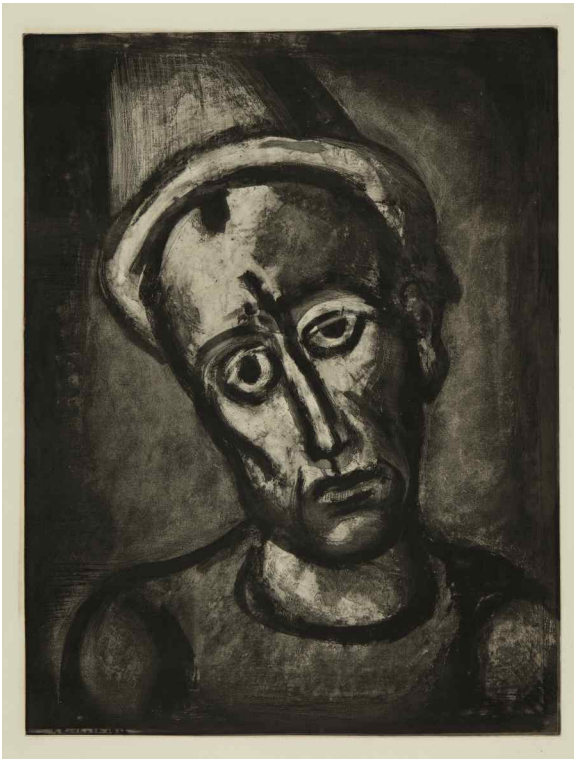
## EGON SCHIELE

1890 - 1918

### Male Nude (Self Portrait) I (Kallir 1)

Lithograph, 1912, signed in pencil and dated, from the deluxe edition of 15 printed on heavy Japan paper (there is also a regular edition of 200 printed on wove), from the portfolio *Sema, 15 Originalsteinzeichnungen*, framed  
image: 422 by 235 mm 16⅝ by 9¼ in

**\$ 18,000-24,000**



265



266



## YVES TANGUY

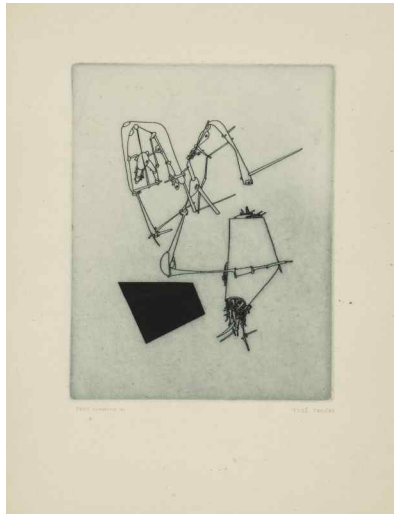
1900 - 1955

## Le Grand Passage (Wittrock 19B-C)

The complete book, comprising two etchings printed in colors, with text by Jean Laude, 1954, each signed in pencil and inscribed 'Pour Claudine L.', also signed in ink on the justification page by Jean Laude and inscribed 'Exemplaire de Claudine Laude "L'amour nous serre dans la meme statue"', one of six recorded *hors commerce* examples aside from the edition of 41, contained in the original collaged paper wrappers and blue paper-covered boards (2 prints)

plate: 172 by 135 mm 6¾ by 5⅓ in

\$ 6,000-8,000



267

## HENRI DE TOULOUSE-LAUTREC

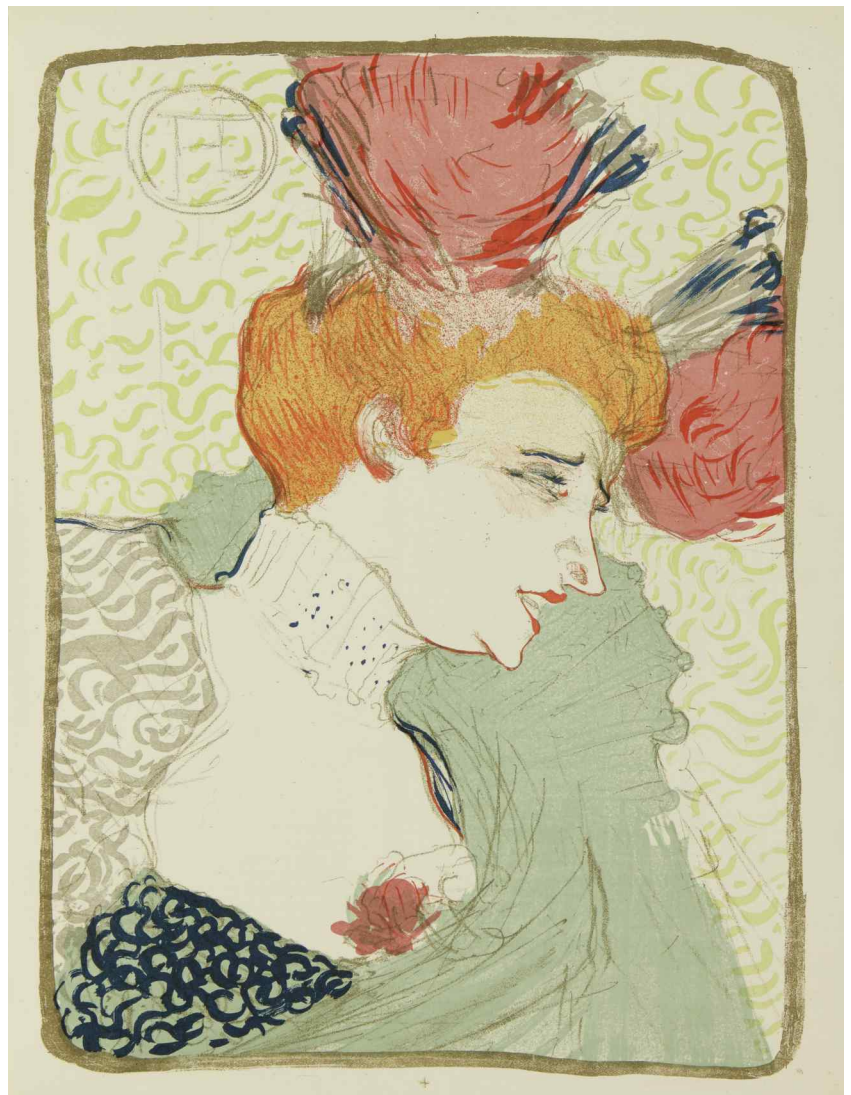
1864 - 1901

## Mademoiselle Marcelle Lender, en buste (Delteil 10; Adriani 1152; Wittrock 99)

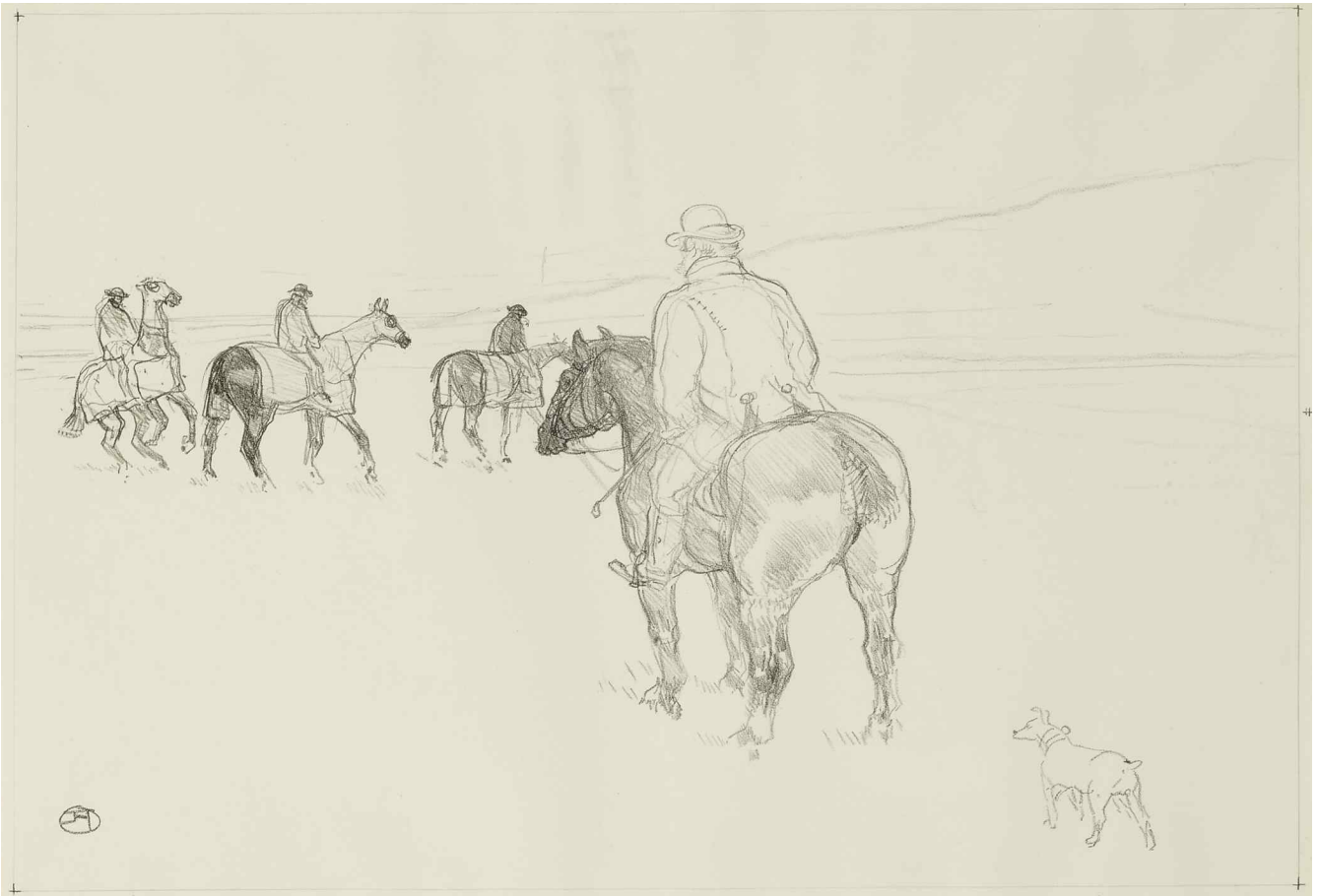
Lithograph printed in colors, 1895, from the regular edition of 1100 published in Pan, bound (as issued) in vol. 1 no. 3 of the magazine, on wove paper, contained in the original thick fibrous tan paper cover

image: 329 by 244 mm 13 by 9⅝ in

\$ 15,000-20,000



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## HENRI DE TOULOUSE-LAUTREC

1864 - 1901

*L'Entraîneur* (D. 172; Adr. 287; W. 313)

Lithograph, 1898-99, a trial proof aside from the edition of approximately 30 printed in blue, on wove paper, framed

Not described by Wittrock, this extremely rare, possibly unique trial proof of *L'Entraîneur* was printed in black before the removal of the registration marks. Ruled pencil lines connect the marks to frame the image on all four sides.  
image: 242 by 442 mm 9½ by 17¾ in

### PROVENANCE

Family of the artist  
Private Collection, France (acquired from the above circa 1930)  
Richard Reed Armstrong Fine Art, Chicago  
Acquired from the above in January 2000

**\$ 25,000-35,000**



270

## HENRI DE TOULOUSE-LAUTREC

1864 - 1901

Lender assise (D. 163; Adr. 117; W. 102)

Lithograph, 1895, with the artist's red monogram stamp (Lugt 1338), from the edition of approximately 30, on wove paper, framed

image: 352 by 243 mm 13<sup>7</sup>/<sub>8</sub> by 9<sup>1</sup>/<sub>2</sub> in

\$ 5,000-7,000

271

## HENRI DE TOULOUSE-LAUTREC

1864 - 1901

Le Jockey se rendant au poteau (D. 282; Adr. 348; W. 311)

Lithograph, 1899, one of only two known impressions of Wittrock's first state of five (Wittrock records only one), annotated 'a voir' in pencil in the lower margin, on wove paper, framed

A working proof, this impression of *Le Jockey se rendant au poteau* is heretofore unrecorded and uniquely annotated 'a voir' in the lower margin by the artist, with a pencil line extending the length of the foreground figure's trousers, as they appear in the final two states of this print. Wittrock records only one other known proof of the first state and a total of only fourteen other known impressions of the subsequent four states, ten printed in black and four printed in colors.

image: 390 by 297 mm 15<sup>3</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>4</sub> in

### PROVENANCE

Family of the artist

Private Collection, France (acquired from the above circa 1930)

Richard Reed Armstrong Fine Art, Chicago

Acquired from the above in January 2000

\$ 25,000-35,000

272

## HENRI DE TOULOUSE-LAUTREC

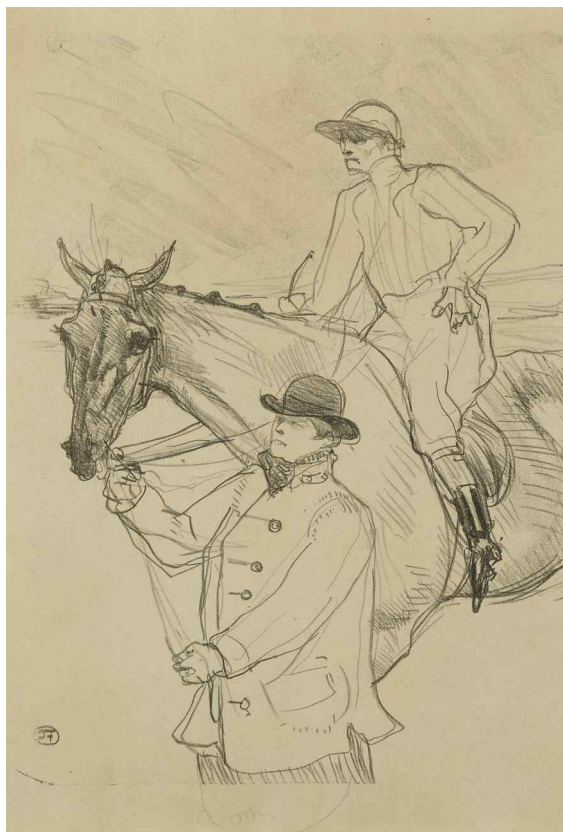
1864 - 1901

Jane Avril (D. 345; Adr. 11; W. P6)

Lithograph printed in colors, 1893, on wove paper, linen-backed, framed

sheet: 1305 by 947 mm 51<sup>5</sup>/<sub>8</sub> by 37<sup>1</sup>/<sub>4</sub> in

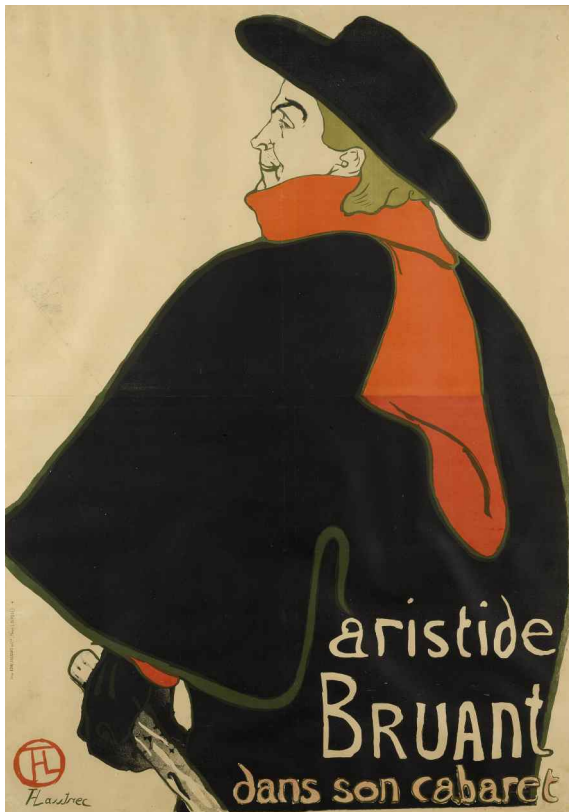
\$ 15,000-25,000



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## HENRI DE TOULOUSE-LAUTREC

1864 - 1901

Aristide Bruant, dans son cabaret (D. 348; Adr. 12; W. P9.C)

Lithograph printed in colors, on two sheets, 1893, Wittrock's C of D, on wove paper, linen-backed, framed sheet: 1335 by 956 mm 52½ by 37¾ in

\$ 25,000-35,000

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PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

## HENRI DE TOULOUSE-LAUTREC

1864 - 1901

La Revue blanche (D. 355; Adr. 130; W. P16.C)

Lithograph printed in colors, on two sheets, 1895, Wittrock's C (of D), on wove paper, linen-backed, framed sheet: 1295 by 945 mm 51 by 37¼ in

\$ 7,000-10,000



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PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

## HENRI DE TOULOUSE-LAUTREC

1864 - 1901

Au Concert (D. 365; Adr. 199; W. P28)

Lithograph printed in colors, 1896, Wittrock's B of C, signed in pencil, on wove paper, framed image: 320 by 252 mm 12½ by 9⅞ in

\$ 20,000-30,000





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## HENRI DE TOULOUSE-LAUTREC

1864 - 1901

La Passagère du 54 ou Promenade en yacht  
(D. 366; Adr. 137; W. P20)

Lithograph printed in olive green, 1896, Wittrock's first state of three, signed in black crayon, with the artist's red monogram stamp (Lugt 1338) and inscribed 'no. 28' in pencil by another hand, an impression from the first edition of 50, on imitation Japan paper, framed  
image: 599 by 400 mm 23½ by 15¾ in

### PROVENANCE

Family of the artist  
Private Collection, France (acquired from the above *circa* 1930)  
Richard Reed Armstrong Fine Art, Chicago  
Acquired from the above in January 2000

**\$ 30,000-40,000**





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PROPERTY FROM THE ESTATE OF AN IMPORTANT  
COLLECTOR, CHICAGO, ILLINOIS

JACQUES VILLON, AFTER MARCEL  
DUCHAMP

Le Mariée (Ginestet & Pouillon E672)

Aquatint printed in colors, 1934, signed in pencil by Villon  
and Duchamp and numbered 19/200, on Arches wove paper,  
framed  
plate: 500 by 315 mm 19 $\frac{3}{8}$  by 12 $\frac{3}{8}$  in

\$ 8,000-12,000

End of Session Three







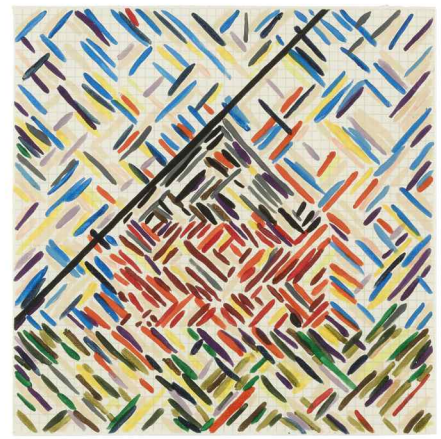
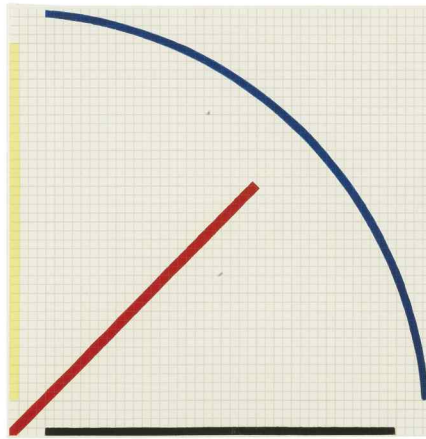
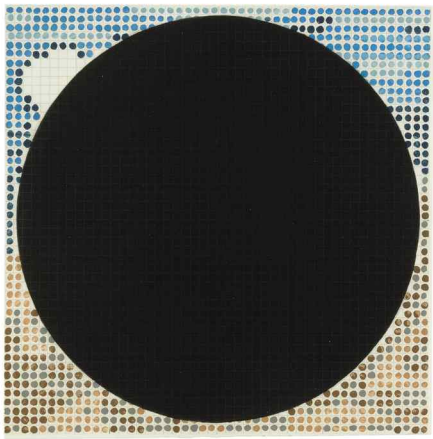


SESSION  
FOUR

NEW YORK  
MONDAY  
24 OCTOBER 2017  
2 PM

LOTS 278-407





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PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

**JENNIFER BARTLETT**

b.1941

Circle, Line, House from Rhapsody (Orlando Museum 22)

Photo-etching, etching, sugar-lift and spitbite, 1993, on three sheets of Rives BFK wove paper, the third sheet signed in pencil and dated on the verso, each inscribed 'AP XIX/XXV', framed each sheet approx.: 310 by 305 mm 12¼ by 12 in

**\$ 2,000-3,000**

279

**LOUISE BOURGEOIS**

1911 - 2010

Crochet I

Mixografia in red, 1998, initialed in pencil and numbered 21/50 (total edition includes 13 artist's proofs), on handmade paper, framed sheet: 845 by 697 mm 33¼ by 27¾ in

**\$ 7,000-10,000**



280

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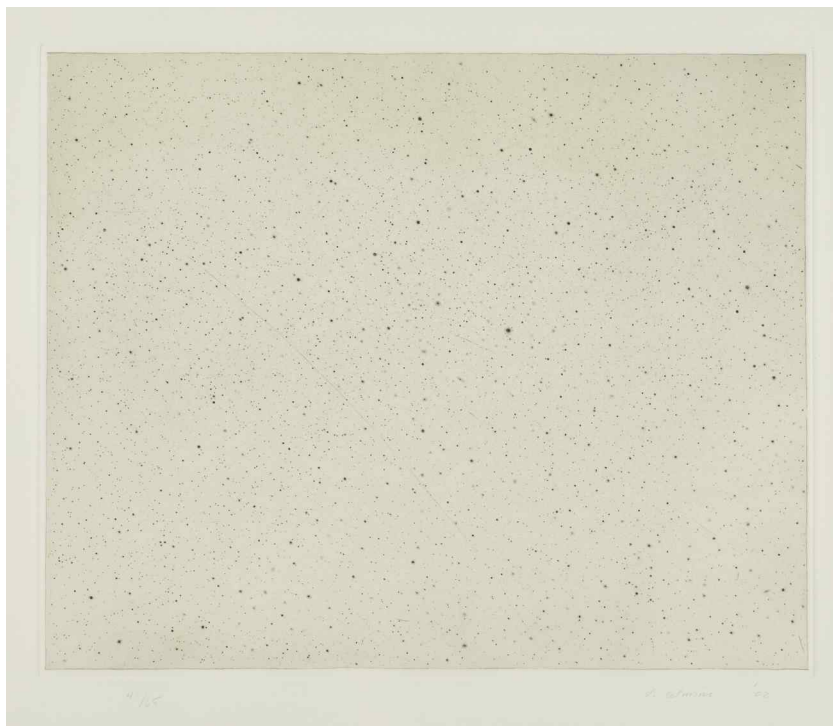
## VIJA CELMINS

b.1939

### Night Sky 1 (Reversed) (Gemini 9.14)

Photogravure, aquatint, photoetching and drypoint printed in colors, 2003, signed in pencil, dated '02 and numbered 41/65 (total edition includes ten artist's proofs), on Hahnemühle Copperplate wove paper, framed plate: 404 by 495 mm 15<sup>7</sup>/<sub>8</sub> by 19<sup>1</sup>/<sub>2</sub> in

**\$ 6,000-8,000**



280

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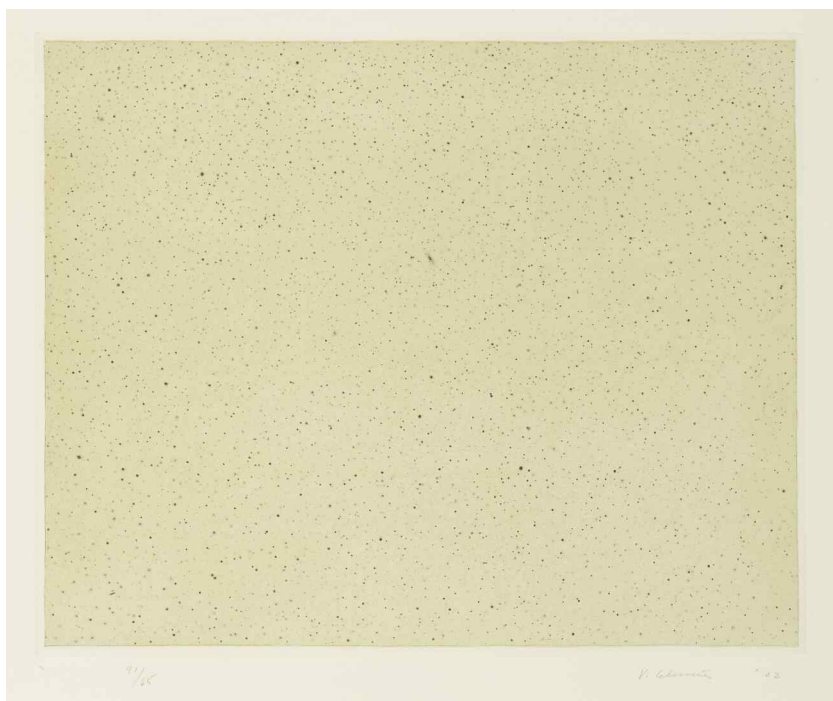
## VIJA CELMINS

b.1939

### Night Sky 2 (Reversed) (G. 9.15)

Photogravure, aquatint, photoetching and drypoint printed in colors, 2003, signed in pencil, dated '02 and numbered 41/65 (total edition includes ten artist's proofs), on Hahnemühle Copperplate wove paper, framed plate: 400 by 493 mm 15<sup>3</sup>/<sub>4</sub> by 19<sup>3</sup>/<sub>8</sub> in

**\$ 6,000-8,000**



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PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

## CHUCK CLOSE

b.1940

Keith IV (manipulated/pressed) (Butler  
Institute 20)

Handmade paper pulp in tones of grey, 1981, signed in pencil,  
dated '1982', titled and numbered 20/20 (total edition includes  
five artist's proofs), framed  
image: 625 by 490 mm 24<sup>5</sup>/<sub>8</sub> by 19<sup>3</sup>/<sub>4</sub> in

### PROVENANCE

Pace Editions Inc., New York

**\$ 5,000-7,000**



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PROPERTY FROM THE COLLECTION OF MARION AND  
IRVING APPLE

## RICHARD DIEBENKORN

1922 - 1993

Ochre

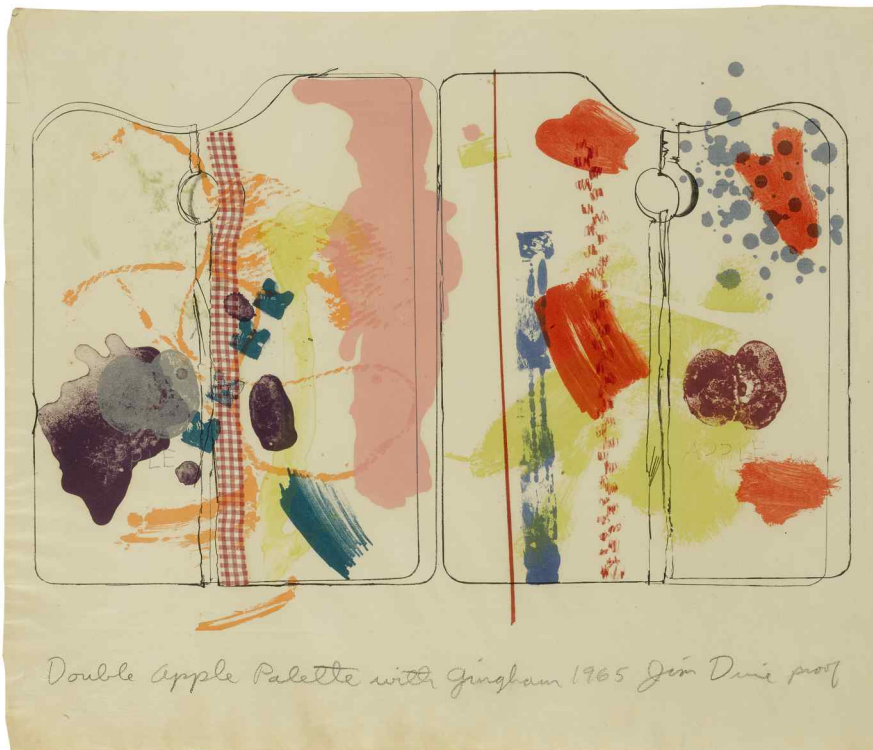
Woodcut printed in colors, 1982, initialed in pencil, dated and  
numbered 44/200 (total edition includes 20 artist's proofs),  
on Mitsumata paper, framed  
image: 635 by 910 mm 25 by 35<sup>3</sup>/<sub>4</sub> in

**\$ 15,000-25,000**



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PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

**JIM DINE**

b.1935

Double Apple Palette with Gingham (Galerie Mikro 31)

Lithograph printed in colors, with gingham collage, 1965, signed, dated, titled and inscribed 'proof', aside from the numbered edition of 23, on handmade East Indian paper, framed sheet: 600 by 706 mm 23<sup>5</sup>/<sub>8</sub> by 27<sup>3</sup>/<sub>4</sub> in

**\$ 8,000-12,000**

285

PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

**JIM DINE**

b.1935

Red Pants II (Carpenter 136)

Etching, drypoint, and sandpaper and power-tool abrasion with handcoloring, 1999, signed in pencil, dated and numbered 17/20 (total edition includes three artist's proofs), on Dieu Donné Papermill handmade paper, framed sheet: 1417 by 882 mm 55<sup>3</sup>/<sub>4</sub> by 34<sup>3</sup>/<sub>4</sub> in

**\$ 5,000-7,000**



285

PROPERTY FROM THE COLLECTION OF MARION  
AND IRVING APPLE

## JEAN DUBUFFET

1901 - 1985

### Faits Memorables I, II & III (Webel 1259-61)

Three screenprints printed in colors, 1978, each  
signed in pencil, dated and numbered 35/70, on  
Arches wove paper, framed (3 prints)  
each image: 659 by 897 mm 26 by 35<sup>3</sup>/<sub>8</sub> in

\$ 30,000-50,000





287

PROPERTY FROM THE COLLECTION OF HELEN  
AND MONTE GETLER

## JEAN DUBUFFET

1901 - 1985

### Délégation (W. 1167)

Screenprint in colors, 1974, signed in pencil,  
dated and numbered 22/50, on Sirène Arjomari  
wove paper, framed  
sheet: 780 by 550 mm 30 <sup>3</sup>/<sub>4</sub> by 21 <sup>5</sup>/<sub>8</sub> inches

**\$ 5,000-7,000**

288

## MARLENE DUMAS

b.1953

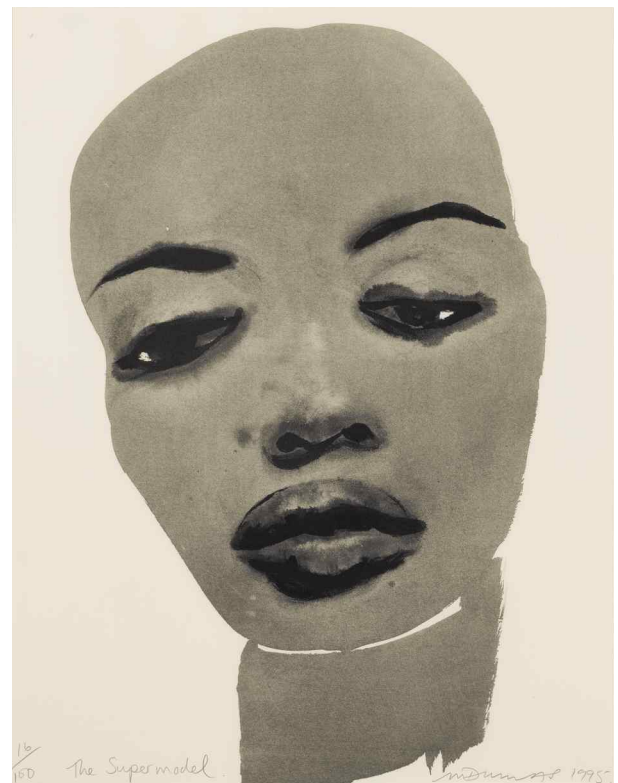
### The Supermodel

Lithograph, 1995, signed in pencil, dated and  
numbered 16/100 (total edition includes 20  
artist's proofs), on Lana Pur Fil wove paper,  
framed  
sheet: 661 by 516 mm 26 by 20 <sup>3</sup>/<sub>8</sub> in

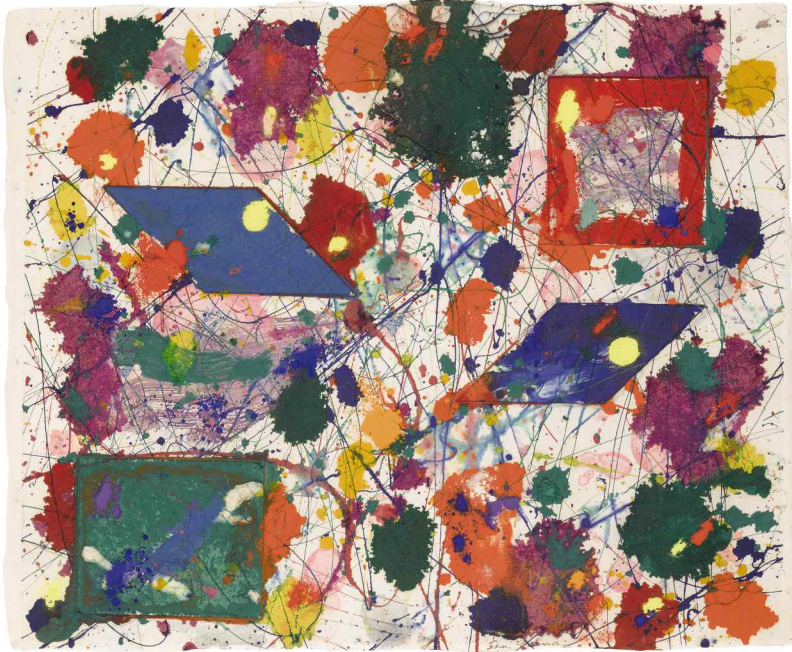
**\$ 8,000-12,000**



287



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PROPERTY FROM THE COLLECTION OF MARION  
AND IRVING APPLE

## SAM FRANCIS

1923 - 1994

### Untitled (SFM 81-015)

Monotype with oil paint, powdered pigment,  
watercolor and ink printed in colors, 1981, signed  
in ink, on handmade paper, framed  
sheet: 631 by 768 mm 24 $\frac{7}{8}$  by 30 $\frac{1}{4}$  in

**\$ 20,000-30,000**

290

## SAM FRANCIS

1923 - 1994

### Untitled (SFM 81-021)

Monotype with oil paint, powdered pigment and  
ink printed in colors, 1981, signed in pencil, on  
handmade paper, framed  
sheet: 775 by 637 mm 30 $\frac{1}{2}$  by 25 in

**\$ 15,000-25,000**



290



291

PROPERTY FROM THE COLLECTION OF MARION  
AND IRVING APPLE

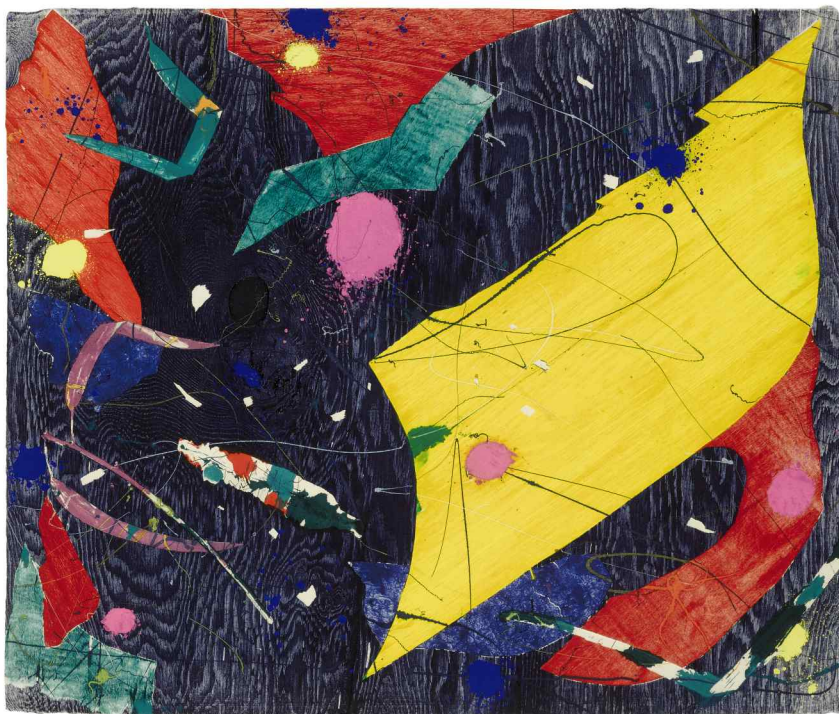
**SAM FRANCIS**

1923 - 1994

Untitled (SFM 84-523)

Monotype with oil paint, powdered pigment and  
ink printed in colors, 1984, signed in pencil, on  
handmade paper, framed  
sheet: 752 by 632 mm 29<sup>5</sup>/<sub>8</sub> by 24<sup>7</sup>/<sub>8</sub> in

**\$ 20,000-30,000**



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PROPERTY FROM THE COLLECTION OF MARION  
AND IRVING APPLE

**SAM FRANCIS**

1923 - 1994

Untitled (EXP-SF-71-04)

Monotype with oil paint, powdered pigment and  
ink printed in colors, 1984, on handmade paper,  
framed  
sheet: 634 by 805 mm 25 by 31<sup>5</sup>/<sub>8</sub> in

**\$ 20,000-30,000**



292



293

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## SAM FRANCIS

1923 - 1994

### Untitled (SF-330) (Lembark L.279)

Lithograph printed in colors, 1988, signed in pencil and numbered 30/48 (total edition includes seven artist's proofs), on PTI #120 Waterleaf paper, framed  
sheet: 1135 by 743 mm 44<sup>5</sup>/<sub>8</sub> by 29<sup>1</sup>/<sub>4</sub> in

**\$ 5,000-7,000**

294

PROPERTY FROM THE COLLECTION OF MARION  
AND IRVING APPLE

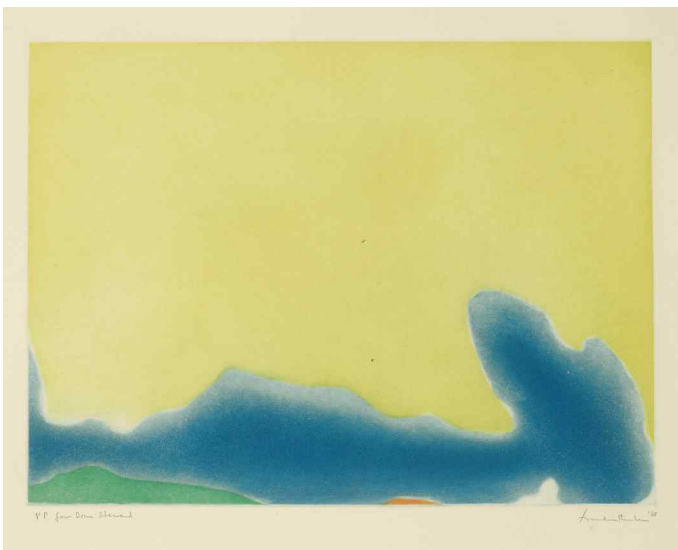
## HELEN FRANKENTHALER

b.1928

### Yellow Span (Harrison 13)

Aquatint printed in colors, 1968, signed in pencil, dated and inscribed '*PP for Donn Steward*', the printer's proof aside from the numbered edition of 15, on Richard de Bas Auvergne à la main paper, framed  
plate: 355 by 478 mm 14 by 18<sup>3</sup>/<sub>4</sub> in

**\$ 8,000-10,000**



294



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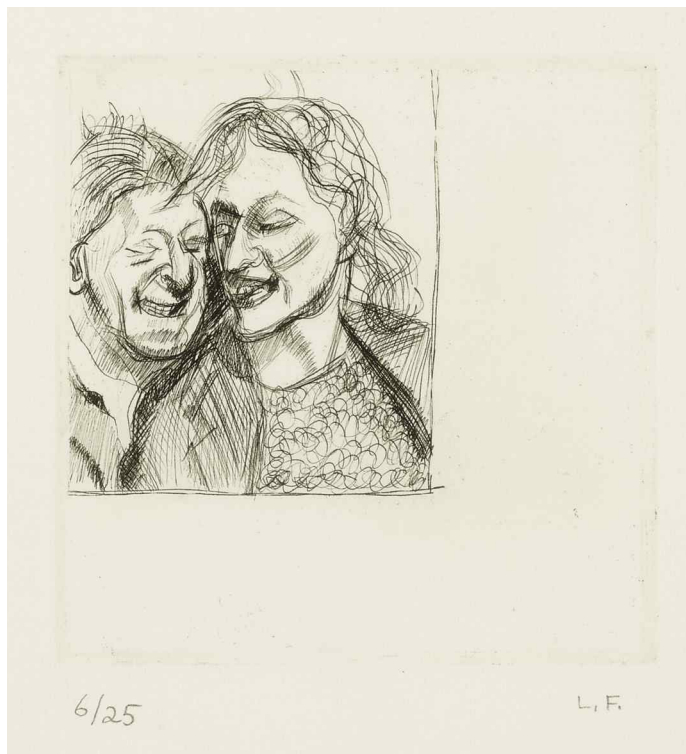
## LUCIAN FREUD

1922 - 2011

### A Couple (Hartley 7)

Etching, 1982, initialed in pencil and numbered 6/25 (total edition includes ten artist's proofs), on wove paper, framed  
plate: 114 by 114 mm 4½ by 4½ in

**\$ 8,000-12,000**



295

296

## LUCIAN FREUD

1922 - 2011

### Thistle (H. 23)

Etching, 1985, initialed in pencil and inscribed 'A/P', one of ten recorded artist's proof aside from the numbered edition of 30, on Somerset wove paper, framed  
plate: 170 by 135 mm 6⅝ by 5⅜ in

**\$ 12,000-18,000**



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297

## LUCIAN FREUD

1922 - 2011

### Two Men in the Studio (H. 39)

Etching, 1989, initialed in pencil and inscribed 'proof', a proof aside from the numbered edition of 25, on Somerset Satin White paper, framed plate: 228 by 201 mm 9 by 7 $\frac{7}{8}$  in

**\$ 6,000-8,000**

298

## LUCIAN FREUD

1922 - 2011

### The Egyptian Book (H. 49)

Etching, 1994, initialed in pencil and numbered 12/40, on T.H.S. Saunders wove paper, framed plate: 298 by 298 mm 11 $\frac{3}{4}$  by 11 $\frac{3}{4}$  in

**\$ 10,000-15,000**

299

PROPERTY FROM THE ESTATE OF AN  
IMPORTANT COLLECTOR, CHICAGO, ILLINOIS

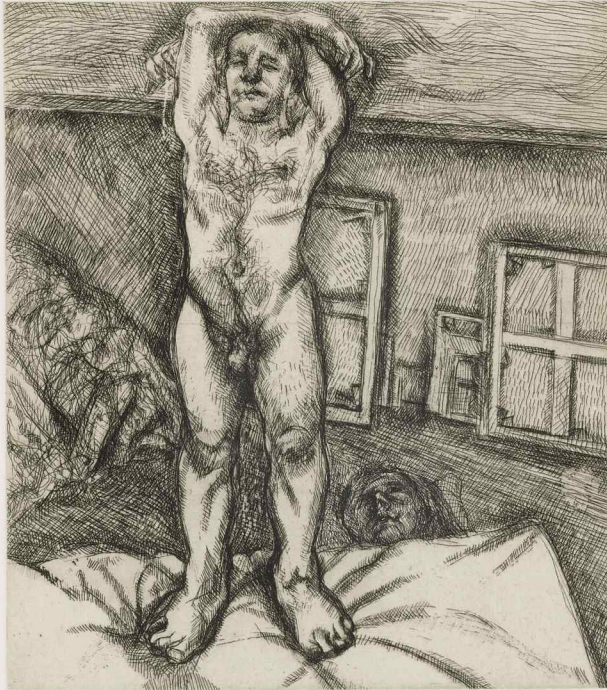
## LUCIAN FREUD

1922 - 2011

### Reclining Figure (H. 50)

Etching with drypoint, 1994, initialed in pencil and inscribed 'A.P 7/14', an artist's proof aside from the numbered edition of 30, on Arches wove paper, framed plate: 170 by 246 mm 6 $\frac{3}{4}$  by 9 $\frac{3}{4}$  in

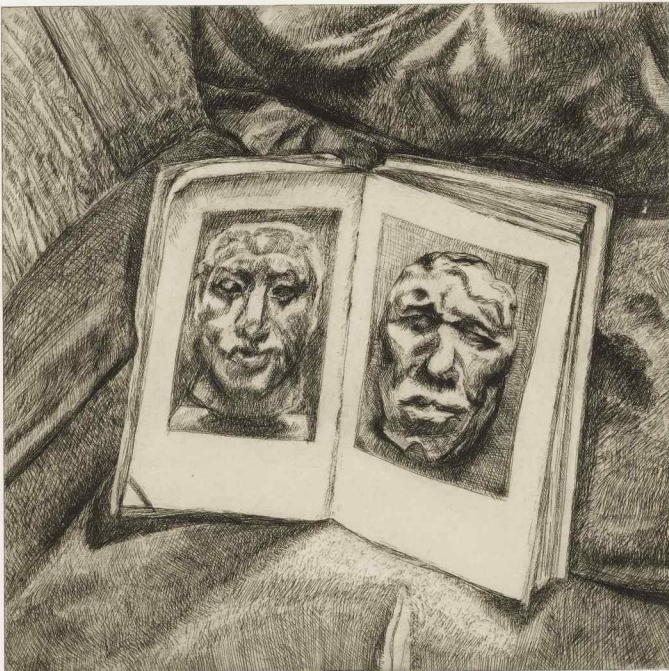
**\$ 15,000-25,000**



proof

LF

297



12/40

LF

298





A.P. 1/24

L.F.

299

300

## LUCIAN FREUD

1922 - 2011

### After Chardin (Small Plate)

Etching, 2000, initialed in pencil and inscribed 'AP 1/24', an artist's proof aside from the numbered edition of 80, on Somerset wove paper, framed plate: 154 by 200 mm 6 by 7 $\frac{7}{8}$  in

\$ 5,000-7,000



A.P. 1/24

300





301

301

PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## PHILIP GUSTON

1913 - 1980

Untitled: two prints

Two lithographs, 1963 and 1966, each signed in pencil and dated, the first (Tamarind 835) numbered 11/20, the second inscribed 'Artists Proof', an artist's proof aside from the edition of 25, on Rives BFK wove paper, framed (2 prints) the first sheet: 640 by 850 mm 25½ by 33½ in

\$ 2,500-3,500

302

PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

## KEITH HARING

1958 - 1990

Growing: one plate (Littmann p. 89)

Screenprint in colors, 1988, signed in pencil, dated and inscribed 'HC 4/15', an *hors commerce* impression aside from the numbered edition of 100, on Lenox Museum board, framed sheet: 1024 by 762 mm 40¼ by 30 in

\$ 18,000-24,000



302



303

DAMIEN HIRST

b.1965

Lullaby

Photogravure etching with lithographic overlay printed in colors, 2013, signed in pencil and numbered 30/55 on the verso, from the *Love Poems* series, on Arches wove paper, framed image: 601 by 603 mm 23<sup>5</sup>/<sub>8</sub> by 23<sup>3</sup>/<sub>4</sub> in

\$ 8,000-12,000

304

DAMIEN HIRST

b.1965

A Dream

Photogravure etching with lithographic overlay printed in colors, 2013, signed in pencil and numbered 30/55 on the verso, from the *Love Poems* series, on Arches wove paper, framed image: 604 by 602 mm 23<sup>3</sup>/<sub>4</sub> by 23<sup>3</sup>/<sub>4</sub> in

\$ 8,000-12,000



303



304



305

305

## DAMIEN HIRST

b.1965

### Bromobenzotrifluoride

Woodcut printed in colors, signed in pencil and numbered 33/48 on the verso, from the 12 *Woodcut Spots* series, on Somerset paper sheet: 914 by 918 mm 36 by 36½ in

**\$ 10,000-15,000**

306

## DAVID HOCKNEY

b.1937

Panama Hat (Scottish Arts Council 127; Museum of Contemporary Art, Tokyo 119)

Etching and aquatint, 1972, signed in pencil, dated '72' and numbered 85/125 (total edition includes 15 proofs and 60 in Roman numerals), on Crisbrook handmade paper, framed sheet: 420 by 340 mm 16½ by 13¾ in

**\$ 12,000-18,000**



306



PROPERTY FROM THE COLLECTION OF MARION  
AND IRVING APPLE

## DAVID HOCKNEY

b.1937

### An Image of Gregory (M.C.A.T. 276)

Lithograph printed in colors in two parts, the first with collage, 1984-85, signed in pencil on the top sheet, dated and numbered 33/75 (total edition includes 18 artist's proofs), from the *Moving Focus* series, on handmade papers, lacking the original artist's frame, framed overall approx.: 1980 by 890 mm 77⅞ by 35 in

**\$ 8,000-12,000**







308

308

## DAVID HOCKNEY

b.1937

### Pool Made with Paper and Blue Ink for Book (M.C.A.T. 234)

Lithograph printed in colors, 1980, signed in pencil, dated and inscribed 'AP. X', an artist's proof aside from the numbered edition of 1000, on Arches Cover mould-made paper, framed, accompanied by the book, also signed and inscribed on the colophon, contained in the original cloth-covered slipcase and cardboard box image: 265 by 230 mm 10 $\frac{3}{8}$  by 9 in

\$ 10,000-15,000

309

PROPERTY FROM THE COLLECTION OF  
MARION AND IRVING APPLE

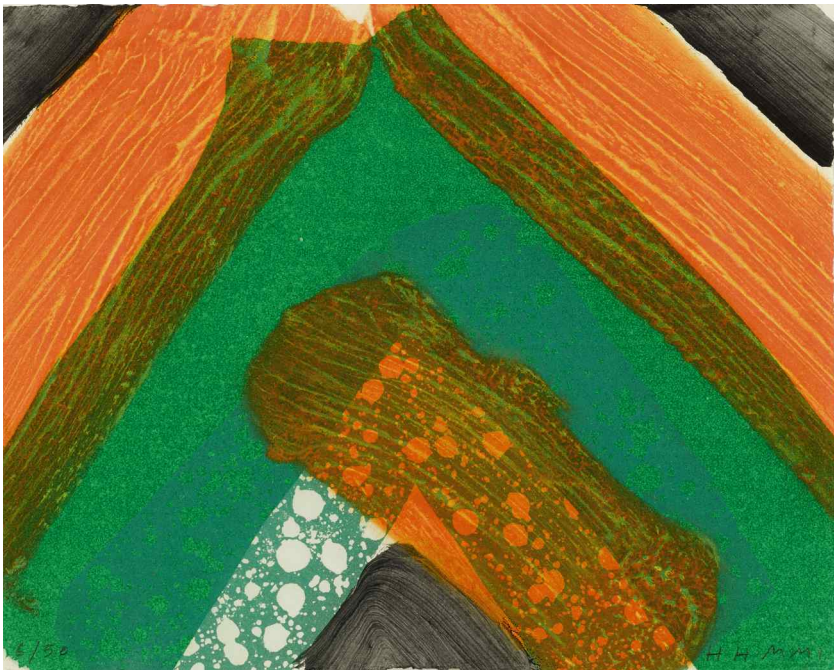
## HOWARD HODGKIN

b.1932

### You Again (Heenk 104)

Etching, aquatint and carborundum printed in colors, with handcoloring, signed in pencil, dated 'MMI' and numbered 6/50 (total edition includes 15 artist's proofs), on handmade paper, framed sheet: 285 by 355 mm 11 $\frac{1}{4}$  by 14 in

\$ 2,000-3,000



309

310

## JASPER JOHNS

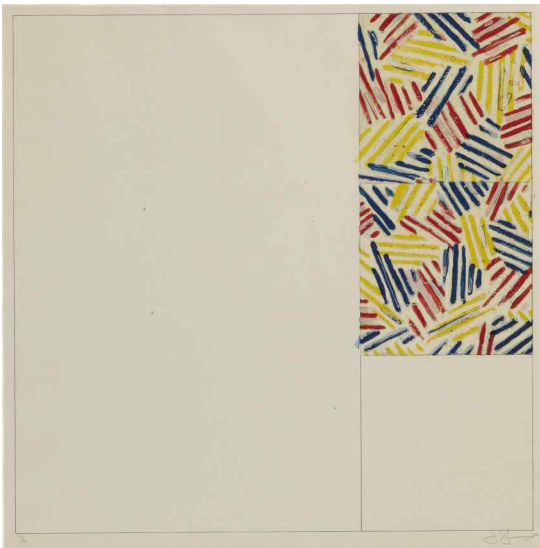
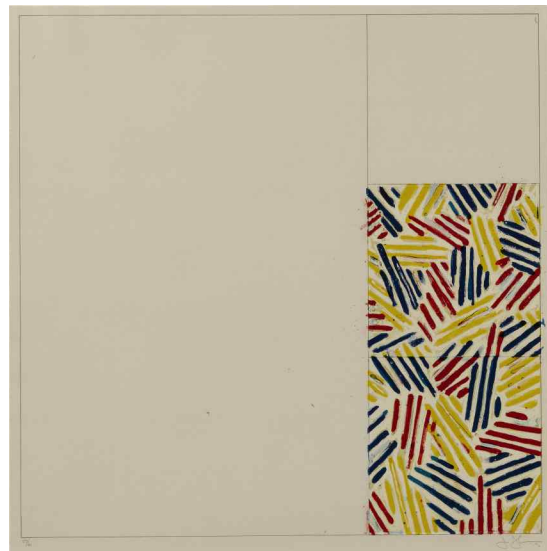
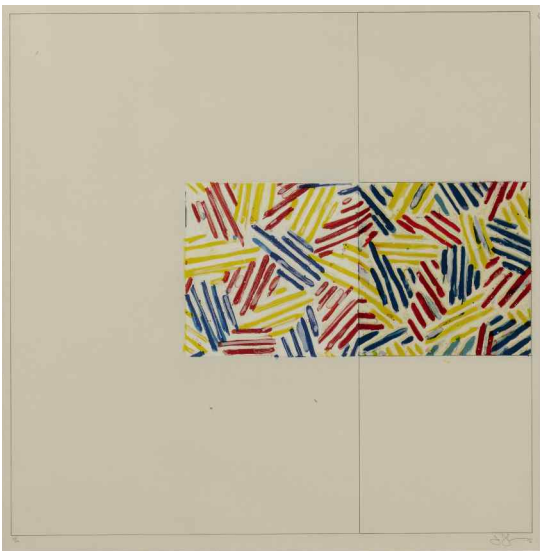
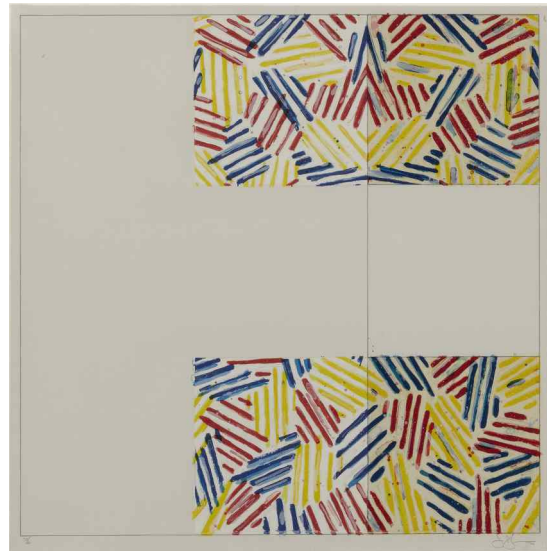
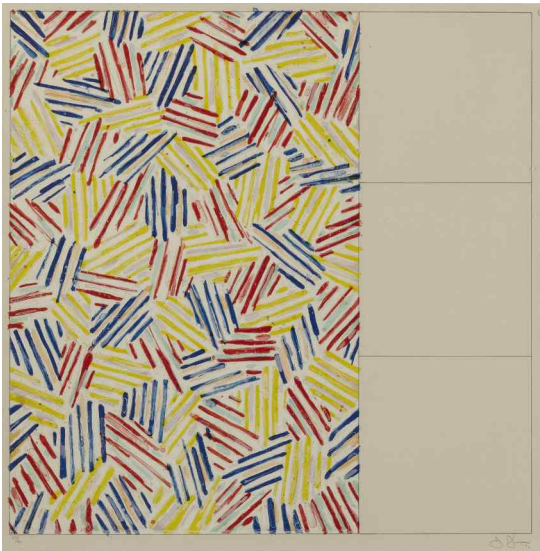
b.1930

### #1-6 (After 'Untitled 1975') (ULAE, 174-179)

Six lithographs printed in colors, 1976, each signed in pencil and numbered 37/60, on Rives BFK paper, framed (6 prints) images: 728 by 727 mm 28 $\frac{5}{8}$  by 28 $\frac{5}{8}$  in

\$ 40,000-60,000







311

311

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## JASPER JOHNS

b.1930

### The Dutch Wives (ULAE 187)

Screenprint in colors, 1977, signed in pencil, dated and numbered 58/70 (total edition includes 19 artist's proofs), on Kurotani Kozo paper watermarked with the title, artist's name and date, framed  
image: 1020 by 1273 mm 40<sup>1</sup>/<sub>8</sub> by 50<sup>1</sup>/<sub>8</sub> in

**\$ 15,000-25,000**



312

PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

## JASPER JOHNS

b.1930

### Cicada (ULAE 219)

Lithograph printed in colors, 1981, signed in pencil, dated and numbered 19/50 (total edition includes eleven artist's proofs), from the portfolio *Eight Lithographs to Benefit the Foundation for Contemporary Arts, Inc.*, on Georges Duchene Calcaire paper, framed  
image: 670 by 517 mm 26<sup>3</sup>/<sub>8</sub> by 20<sup>3</sup>/<sub>8</sub> in

\$ 20,000-30,000



312

313

PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

## JASPER JOHNS

b.1930

### Green Angel (ULAE 253)

Aquatint and etching printed in colors, 1991, signed in pencil, dated and numbered 18/46 (total edition includes 13 artist's proofs), on Barcham Green paper with the Jasper Johns watermark, framed  
plate: 647 by 463 mm 25<sup>1</sup>/<sub>2</sub> by 18<sup>1</sup>/<sub>4</sub> in

\$ 14,000-18,000



313

314



314

## JASPER JOHNS

b.1930

### Untitled (for MoMA)

Etching, aquatint, drypoint and photogravure printed in colors, 2010, signed in pencil, dated and numbered 33/50, on wove paper with the artist's blindstamp, published by the artist to benefit MoMA's Department of Prints and Illustrated Books, framed  
plate: 330 by 398 mm 13 by 15<sup>7</sup>/<sub>8</sub> in

**\$ 10,000-20,000**

315

PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

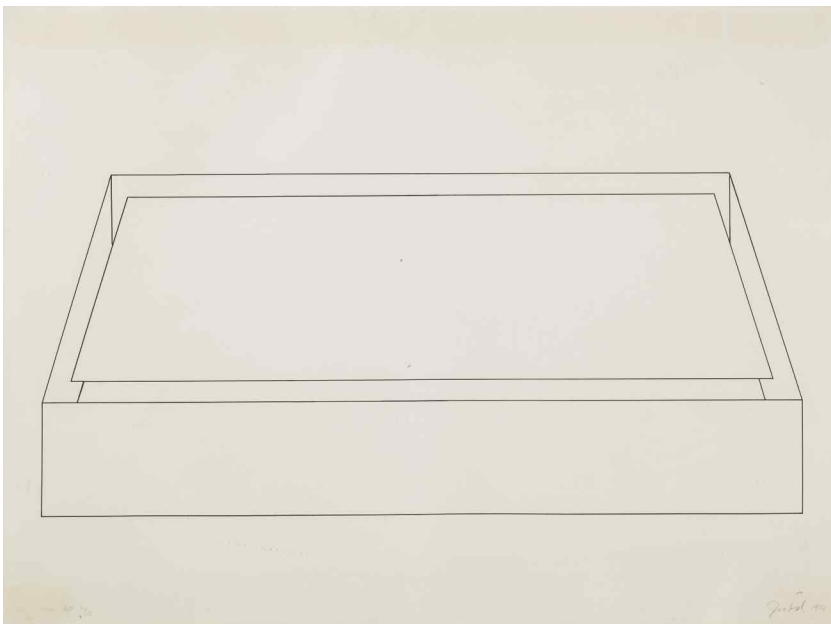
## DONALD JUDD

1928 - 1994

### Untitled (Schellmann 83)

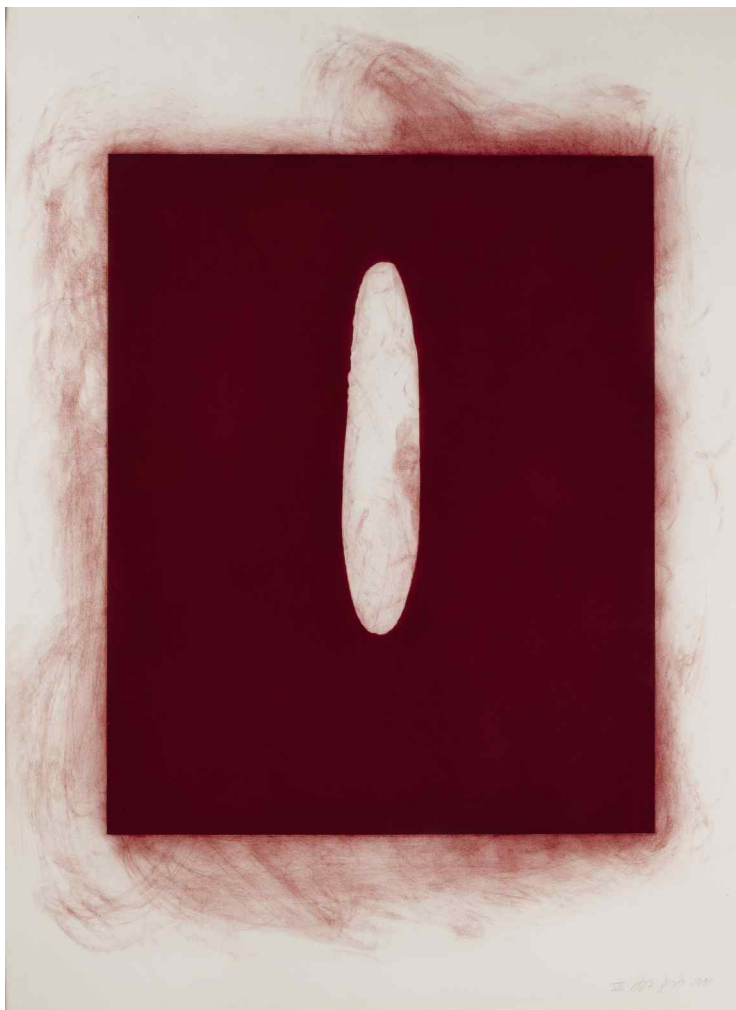
Screenprint, 1974, signed in pencil, dated and inscribed 'AP. 14/15', an artist's proof aside from the total edition of 120, including 30 in Roman numerals, from the *Hommage à Picasso* portfolio, on BFK Rives wove paper, framed  
image: 306 by 683 mm 12 by 26<sup>7</sup>/<sub>8</sub> in

**\$ 1,500-2,500**



315





316

316

## ANISH KAPOOR

b.1954

### Untitled B

Aquatint printed in red with hand-applied pigment, signed in pencil, dated and numbered VII, from the edition of nine, on wove paper, framed  
plate: 925 by 744 mm 36 $\frac{3}{8}$  by 29 $\frac{1}{4}$  in

**\$ 12,000-16,000**



317

317

PROPERTY FROM A PRIVATE COLLECTION,  
MARYLAND

## ALEX KATZ

b.1927

### Jessica

Screenprint in colors on aluminum on both sides, with metal stand and base, 2002, signed in black marker and numbered 35/35 on the verso (total edition includes seven artist's proofs)  
image: 435 by 327 mm 17 $\frac{1}{8}$  by 12 $\frac{7}{8}$  in

**\$ 12,000-18,000**



318



319

318

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ALEX KATZ

b.1927

Yellow Tulips

Screenprint in colors, 2014, signed in pencil and numbered 6/50 (total edition includes 15 artist's proofs), on 4-ply museum board, framed sheet: 1227 by 1956 mm 48¾ by 77 in

**\$ 18,000-24,000**

319

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ELLSWORTH KELLY

b.1923

Blue Red-Orange Green (Axsom 75)

Lithograph printed in colors, 1970-71, signed in pencil and numbered 48/64 (total edition includes nine artist's proofs), on Special Arjomari paper, framed image: 820 by 380 mm 32¼ by 15 in

**\$ 8,000-12,000**



## ELLSWORTH KELLY

b.1923

Blue Green; Blue Black; and Yellow  
Black (A. 65, 67, 69)

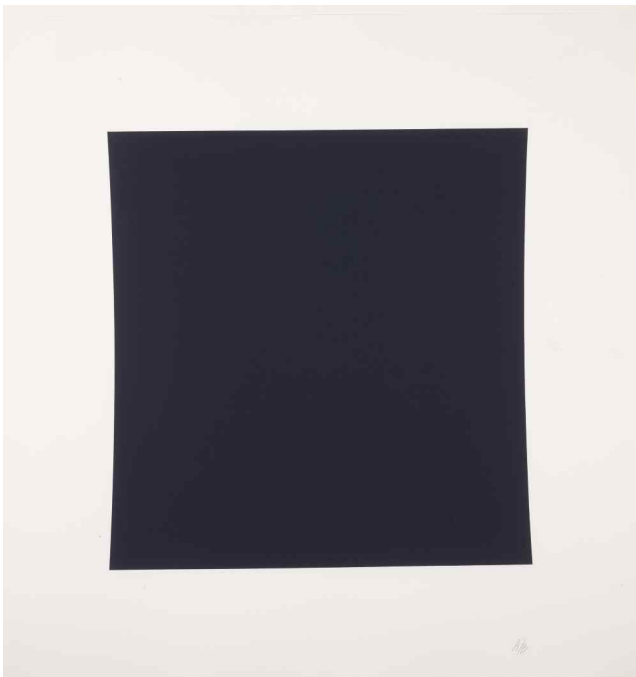
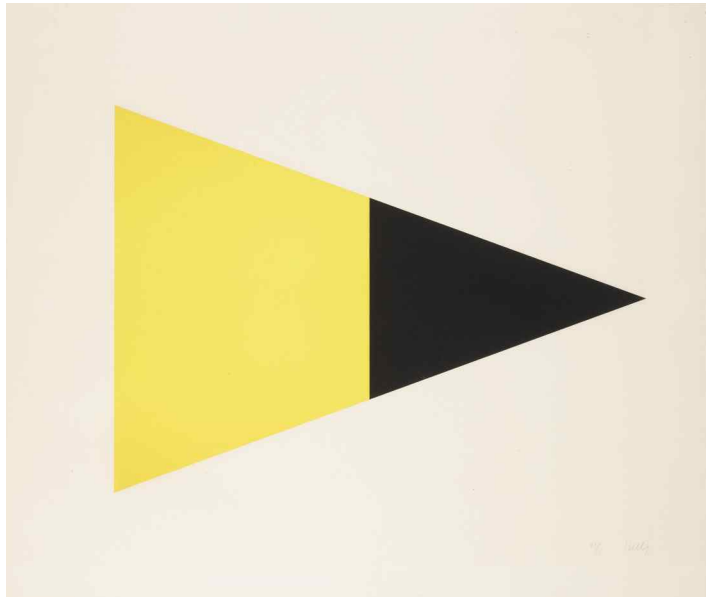
Three lithographs printed in colors, 1970, each signed in pencil and numbered 41/75 (total edition includes nine artist's proofs), from the *Series of Ten Lithographs*, on Special Arjomari paper, framed (3 prints)  
the largest sheet: 1051 by 914 mm 41 $\frac{3}{8}$  by 36 in

**\$ 12,000-18,000**

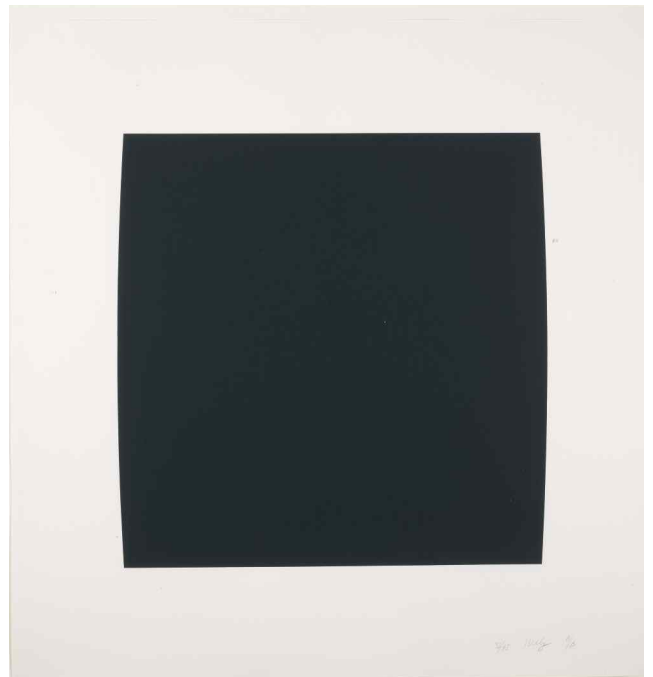
320



321



322





321

## ELLSWORTH KELLY

b.1923

### Black Brown; and Black Yellow (A. 79 and 83)

Two lithographs printed in colors, 1970-72, each signed in pencil, numbered 21/50 and 21/55 respectively (each total edition includes 9 artist's proofs), on Special Arjomari paper, framed (2 prints)  
the first sheet: 1002 by 957 mm 39½ by 37⅞ in

\$ 5,000-7,000

322

## ELLSWORTH KELLY

b.1923

### Diptych: Dark Blue, Dark Green (A. 298)

Lithograph printed in colors in two panels, 2001, the right panel signed in pencil, inscribed 'B/B' and numbered 32/45 (total edition includes ten artist's proofs), the left panel inscribed 'A/B', on Rives BFK paper, framed  
images approx.: 685 by 660 mm 27 by 26 in

\$ 5,000-7,000

323

## JEFF KOONS

b.1955

### Balloon Dog (Red)

Metallized porcelain, 1995, numbered 1399/2300 on a label affixed to the reverse (total edition includes 50 artist's proofs), lacking the original plastic stand and white cardboard box  
overall: 264 by 264 by 108 mm 10⅜ by 10⅜ by 4¼ in

\$ 8,000-12,000

324

PROPERTY OF BRUCE AND ANNE BACHMANN, CHICAGO

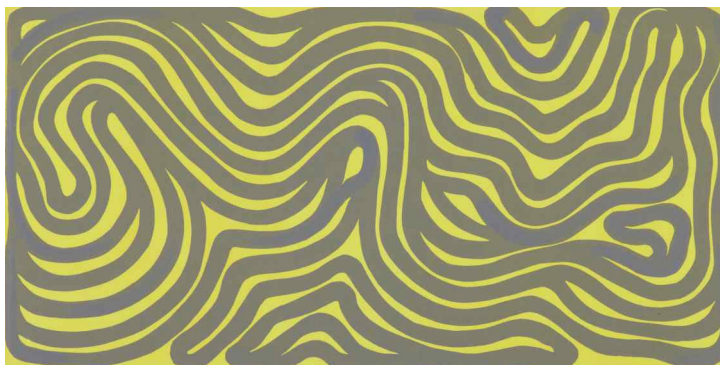
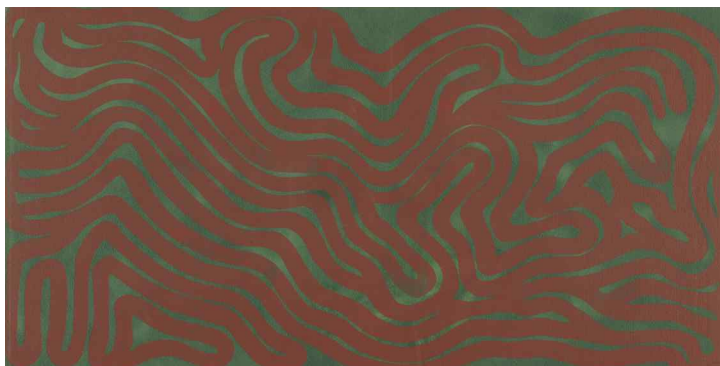
## SOL LEWITT

1928 - 2007

### Emblemata (Krakow 2000.06)

The complete portfolio, comprising 13 color monotypes, 2000, accompanied by a frontispiece and colophon, each with an additional monotype, signed in pencil on the first and fourth plate, also signed and numbered XIII on the colophon, one of 20 artist's proofs aside from the numbered edition of 70, on Fabriano wove paper, bound in Fedrigoni paper folders (as issued), and contained in the original cardboard box (13 prints)  
sheet: 284 by 569 mm 11⅞ by 22⅜ in

\$ 10,000-15,000



324

325

PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

## ALEXANDER LIBERMAN

1912 - 1999

### Surge

Polished aluminum multiple, 1976, with the  
incised signature, dated and numbered 21-30 on  
the side of the base, also incised with the name of  
the foundry, Treitel-Gratz Co. Inc.  
height: 335 mm 13 $\frac{1}{8}$  in

**\$ 2,500-3,500**



325

326

PROPERTY FROM A PRIVATE COLLECTION, LOS  
ANGELES

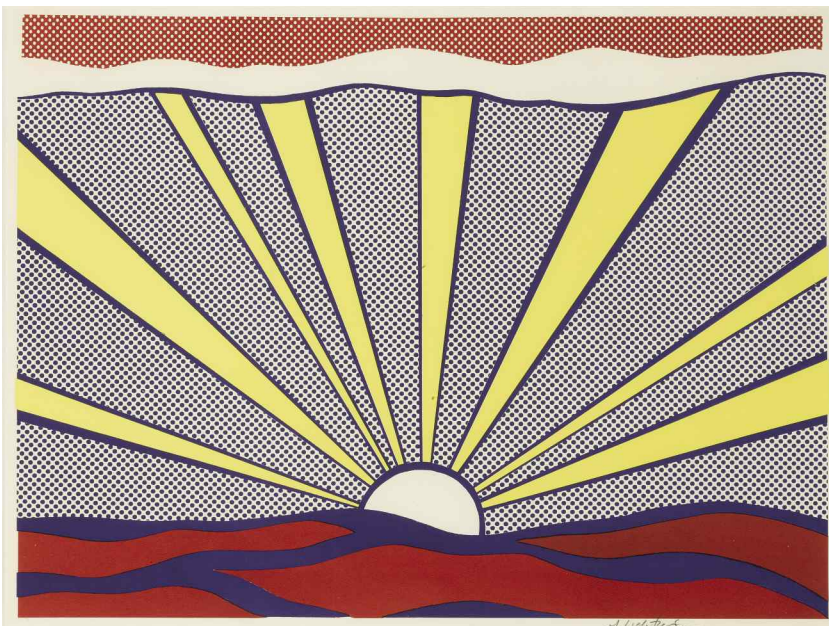
## ROY LICHTENSTEIN

1923 - 1997

### Sunrise (Corlett II.7)

Offset lithograph printed in colors, 1965, signed in  
pencil, from the edition of unknown size, on wove  
paper, framed  
image: 439 by 590 mm 17 $\frac{1}{4}$  by 23 $\frac{1}{4}$  in

**\$ 6,000-8,000**



326

327

PROPERTY FROM A PRIVATE COLLECTION, LOS  
ANGELES

## ROY LICHTENSTEIN

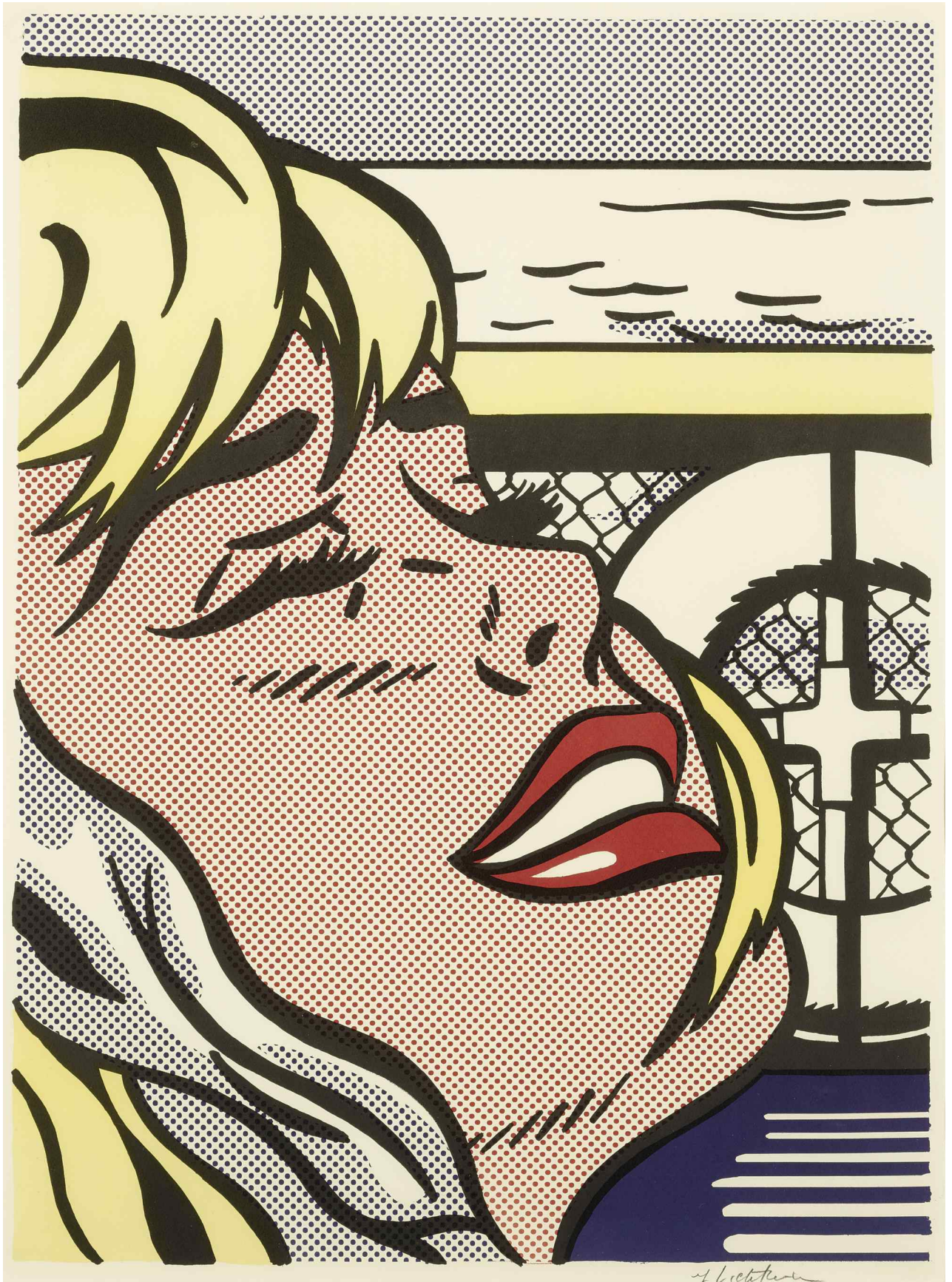
1923 - 1997

### Shipboard Girl (C. II.6)

Offset lithograph printed in colors, 1965, signed in  
pencil, from the edition of unknown size, on wove  
paper, framed  
image: 663 by 487 mm 26 $\frac{1}{8}$  by 19 $\frac{1}{8}$  in

**\$ 30,000-50,000**









328



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## ROY LICHTENSTEIN

1923 - 1997

### Moonscape (C. 37)

Screenprint in colors on blue Rowlux, 1965, signed in pencil on the verso, dated and inscribed 'VIII', one of 50 proofs in Roman numerals aside from the numbered edition of 200, from the portfolio *11 Pop Artists Volume I*, framed sheet: 506 by 608 mm 19 $\frac{7}{8}$  by 23 $\frac{7}{8}$  in

**\$ 18,000-24,000**

329

## ROY LICHTENSTEIN

1923 - 1997

### Salute to Aviation (C. 63)

Screenprint in colors, 1968, signed in pencil, dated and inscribed 'H.C. XI/XII', an *hors commerce* proof aside from the numbered edition of 135, on wove paper, framed image: 1089 by 548 mm 42 $\frac{7}{8}$  by 21 $\frac{5}{8}$  in

**\$ 7,000-10,000**



PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

## ROY LICHTENSTEIN

1923 - 1997

### Still Life with Picasso (C. 127)

Screenprint in colors, 1973, signed in pencil,  
dated and inscribed 'A/P', one of 30 artist's  
proofs aside from the numbered edition of 90,  
from the *Hommage à Picasso* portfolio, on Arches  
88 wove paper, framed  
image: 722 by 532 mm 28<sup>3</sup>/<sub>8</sub> by 21 in

**\$ 7,000-10,000**



330

## ROY LICHTENSTEIN

1923 - 1997

### Still Life with Crystal Bowl (C. 150)

Screenprint and lithograph printed in colors,  
1976, signed in pencil, dated and numbered  
33/45 (total edition includes ten artist's proofs),  
on BFK Rives roll paper, framed  
image: 810 by 1100 mm 31<sup>7</sup>/<sub>8</sub> by 43<sup>1</sup>/<sub>4</sub> in

**\$ 10,000-15,000**



331



332

332

PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

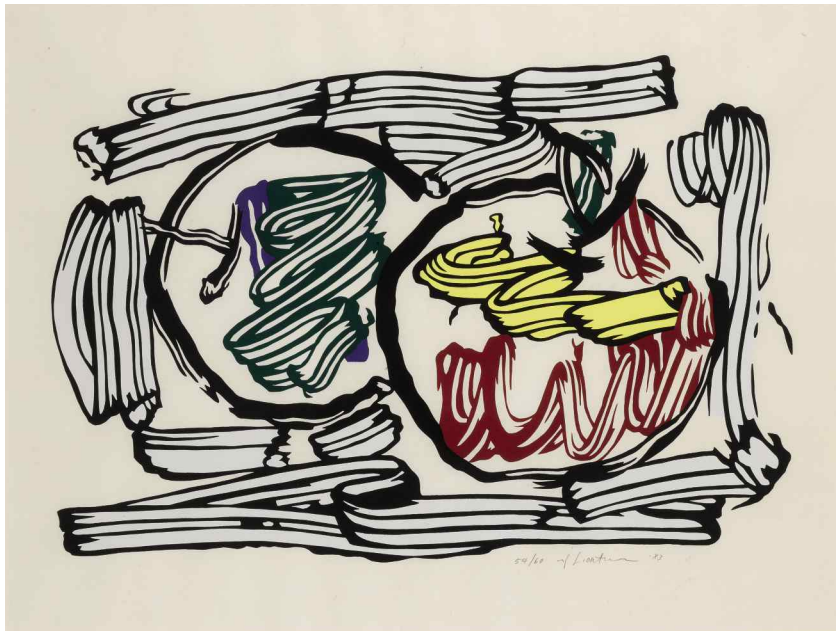
## ROY LICHTENSTEIN

1923 - 1997

### Red Apple and Yellow Apple (C. 197)

Woodcut printed in colors, 1983, signed in pencil, dated and numbered 36/60 (total edition includes 14 artist's proofs), from the *Seven Apple Woodcuts* series, on handmade Iwano Kizuki Hosho paper, framed  
sheet: 710 by 955 mm 27 $\frac{7}{8}$  by 37 $\frac{7}{8}$  in

\$ 6,000-8,000



333

333

## ROY LICHTENSTEIN

1923 - 1997

### Two Apples (C. 198)

Woodcut printed in colors, 1983, signed in pencil, dated and numbered 54/60 (total edition includes 14 artist's proofs), from the *Seven Apple Woodcuts* series, on handmade Iwano Kizuki Hosho paper, framed  
image: 552 by 810 mm 21 $\frac{3}{4}$  by 31 $\frac{7}{8}$  in

\$ 7,000-10,000



334

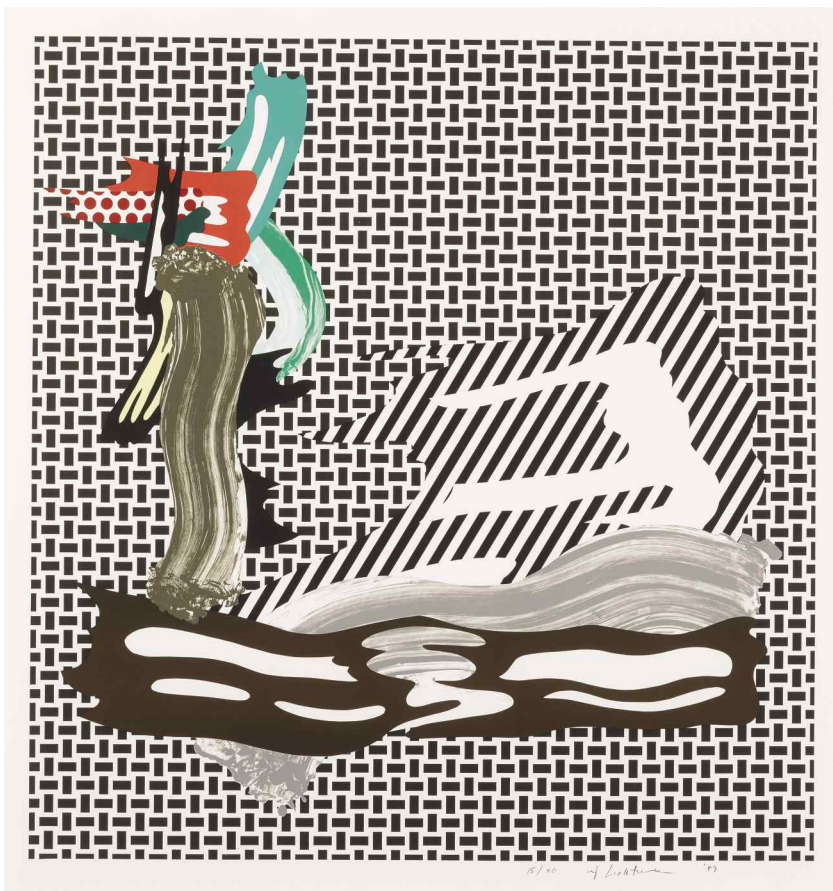
## ROY LICHTENSTEIN

1923 - 1997

### Brushstroke on Canvas (C. 234)

Lithograph printed in colors, 1989, signed in pencil, dated and numbered 15/40 (total edition includes 18 artist's proofs), on Rives BFK paper, framed  
image: 859 by 819 mm 33 $\frac{3}{8}$  by 32 $\frac{1}{4}$  in

\$ 8,000-12,000



335

## ROY LICHTENSTEIN

1923 - 1997

### Illustration for "De Denver au Montana, Départ 27 Mai 1972" (I) (C. 275)

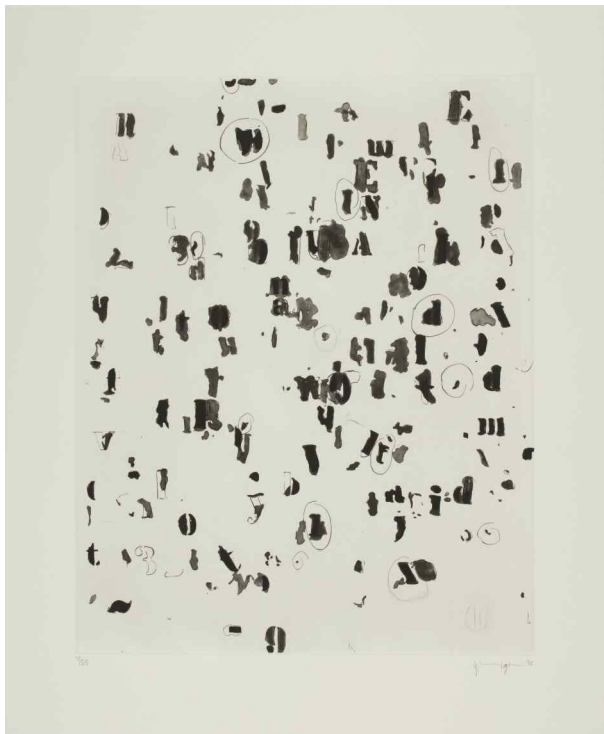
Etching and aquatint printed in colors, 1992, signed in pencil, dated and numbered 12/42 (there was also a book edition of 80 plus 45 *hors commerce* impressions in Roman numerals), from *La Nouvelle Chute de l'Amérique*, on 250-gram Velin d'Arches paper, framed  
plate: 280 by 380 mm 11 by 14 $\frac{7}{8}$  in

\$ 6,000-8,000



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336

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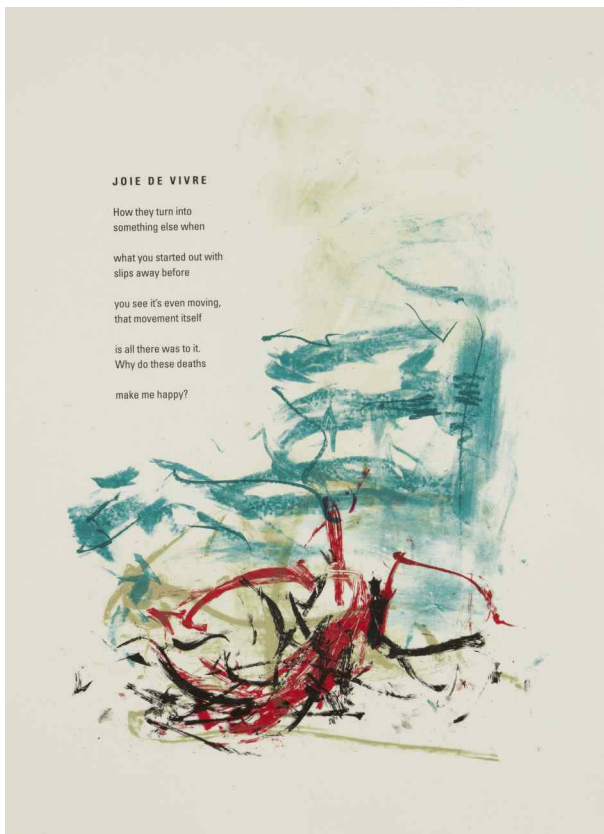
## GLENN LIGON

b.1960

### Draft

Aquatint with spitbite, sugar-lift and drypoint, 2010, signed in pencil, dated and numbered 7/55 (total edition includes ten artist's proofs), on Hahnemühle Copperplate bright white paper  
plate: 505 by 404 mm 19<sup>3</sup>/<sub>8</sub> by 15<sup>7</sup>/<sub>8</sub> in

\$ 6,000-8,000



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## JOAN MITCHELL

1925 - 1992

### Poems

The complete portfolio, comprising eight lithographs printed in colors *en-texte*, with poetry by Nathan Kernan, 1992, signed in pencil by the artist and the poet on the colophon, numbered 44/76 (total edition includes 12 artist's proofs), loose (as issued), on TGL handmade paper, with title page and colophon, contained in the original paper folio and burgundy cloth-covered portfolio (8 prints)  
sheets approx.: 490 by 359 mm 19<sup>3</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>8</sub> in

\$ 5,000-7,000

338

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PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

## JOAN MITCHELL

1925 - 1992

### Little Weeds I and II and Weeds III

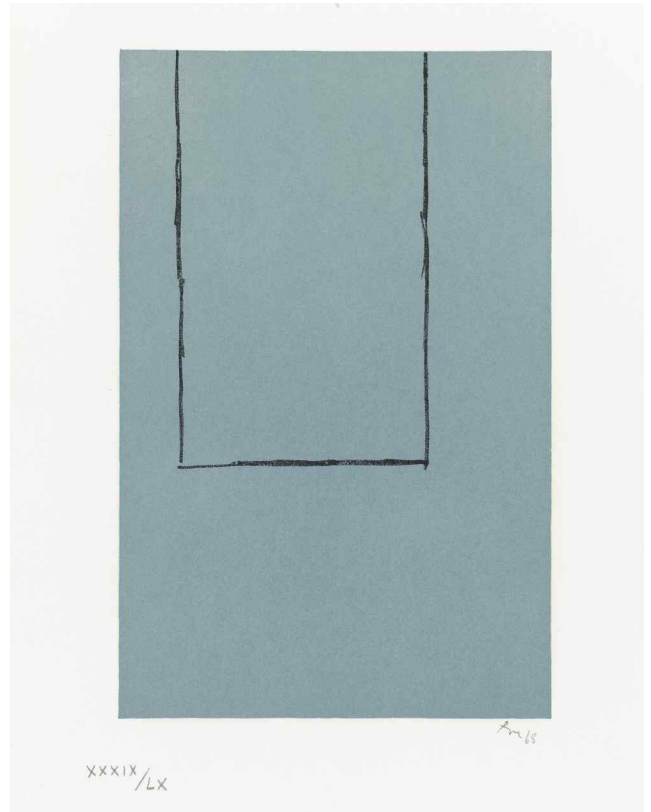
Two etchings with aquatint and one lithograph, each printed in colors, *circa* 1992, signed in pencil, two also dated, the first numbered 2/30, the second inscribed 'A.P. VI', an artist's proof aside from the numbered edition of 30, the third numbered 4/10, each on wove paper, framed (3 prints)  
first sheet: 575 by 421 mm 22<sup>5</sup>/<sub>8</sub> by 16<sup>5</sup>/<sub>8</sub> in

\$ 5,000-7,000





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THE JEFFREY M. KAPLAN COLLECTION

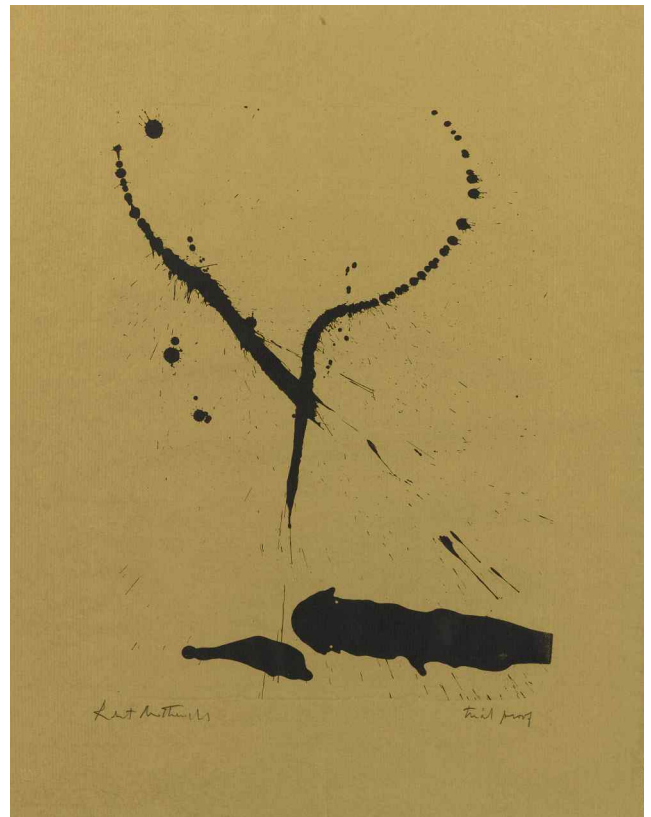
## ROBERT MOTHERWELL

1915 - 1991

A Throw of the Dice #2 and Untitled (Walker Art Center 10 & 58)

Two lithographs, 1963 & 1968, the first signed in pencil and inscribed 'trial proof', one of an unknown number of trial and working proofs (editions of this series were never made), on handmade ochre paper, the second printed in blue and black, initialed in pencil, dated and inscribed 'XXXIX/LX' (there is also a deluxe book edition of 50 numbered in Arabic numerals), on Rives BFK paper, framed (2 prints) images: 453 by 358 mm 17¾ by 14⅛ in; 224 by 145 mm 8⅞ by 5¾ in

\$ 2,000-3,000



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THE JEFFREY M. KAPLAN COLLECTION

**ROBERT MOTHERWELL**

1915 - 1991

Untitled (W.A.C. 52 & 53)

Two aquatints, 1966, each signed in pencil and inscribed 'proof', from the editions of unknown size, on Arches Cover paper, framed (2 prints)  
each plate: 254 by 175 mm 10 by 6¾ in

**\$ 4,000-6,000**

341

THE JEFFREY M. KAPLAN COLLECTION

**ROBERT MOTHERWELL**

1915 - 1991

Automatism A (W.A.C. 19)

Lithograph, 1966, signed in pencil and numbered 95/100, on Rives BFK paper, framed  
image: 661 by 539 mm 26 by 21¼ in

**\$ 2,000-3,000**





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PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## ROBERT MOTHERWELL

1915 - 1991

Lines for St. Gallen; and Hermitage (W.A.C. 106 & 180)

Two lithographs printed in colors, one also with screenprint, 1971 and 1975, each signed in pencil, the first inscribed 'ap', (W.A.C. mentions an artist's proof and other unrecorded proofs, aside from the numbered edition of 80), the second inscribed 'a.p. xxi/xxx', an artist's proof aside from the numbered edition of 200, both on Arches, framed (2 prints) the first sheet: 695 by 561 mm 27<sup>3</sup>/<sub>8</sub> by 22 in

**\$ 3,500-5,500**

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PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## ROBERT MOTHERWELL

1915 - 1991

Red Sea I (W.A.C. 193)

Etching and aquatint printed in red and black, 1976, signed in pencil and inscribed 'a. p. XII/XX', an artist's proof aside from the numbered edition of 100, on Arches Cover paper, framed  
plate: 603 by 505 mm 23<sup>3</sup>/<sub>4</sub> by 19<sup>7</sup>/<sub>8</sub> in

**\$ 8,000-10,000**



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PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

## ROBERT MOTHERWELL

1915 - 1991

### El Negro (W.A.C. 308.1-.21)

The complete book, comprising 24 leaves with 19 lithographs *en-texte*, 14 printed in colors, accompanied by the Rafael Alberti poem "El Negro Motherwell", translated by Vicente Lleó Cañal, 1983, signed in black ink on the colophon and inscribed "a.p. I/X", an artist's proof aside from the numbered edition of 51, bound and folded (as issued), on white TGL handmade paper, three pages with chine appliqué, with preface by Jack Flam, title pages and colophon, contained in the original cloth-covered portfolio box (19 prints)

smallest sheet: 381 by 381 mm 15 by 15 in;  
largest sheet: 381 by 959 mm 15 by 37¾ in

**\$ 10,000-15,000**



345

THE JEFFREY M. KAPLAN COLLECTION

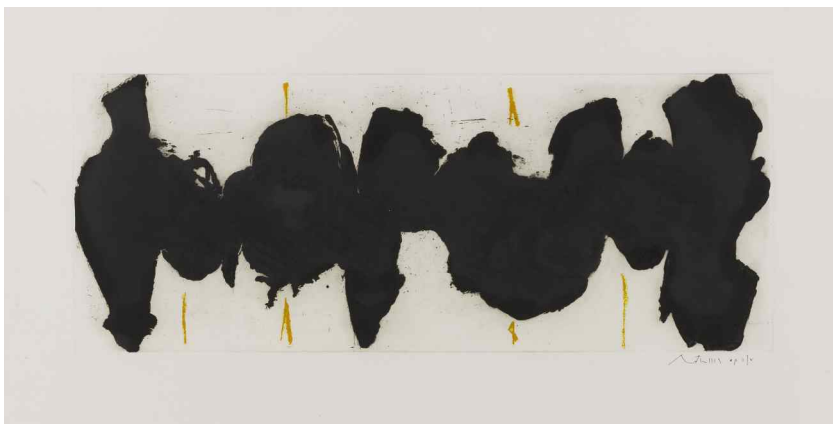
## ROBERT MOTHERWELL

1915 - 1991

### Red Sea III (W.A.C. 316)

Aquatint and etching printed in red and black, 1983, signed in pencil and numbered 50/70 (total edition includes ten artist's proofs), on Georges Duchêne Hawthorne of Larroque handmade paper, framed  
plate: 724 by 299 mm 28½ by 11¾ in

**\$ 10,000-15,000**



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THE JEFFREY M. KAPLAN COLLECTION

## ROBERT MOTHERWELL

1915 - 1991

### Running Elegy II, Yellow State (W.A.C. 321)

Etching and aquatint printed in yellow and black, 1983, signed in ink and inscribed 'ap I/V', an artist's proof aside from the numbered edition of 10, on Georges Duchene Hawthorne of Larroque handmade paper, framed  
plate: 297 by 746 mm 11⅝ by 29⅜ in

**\$ 4,000-6,000**



347

347

PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

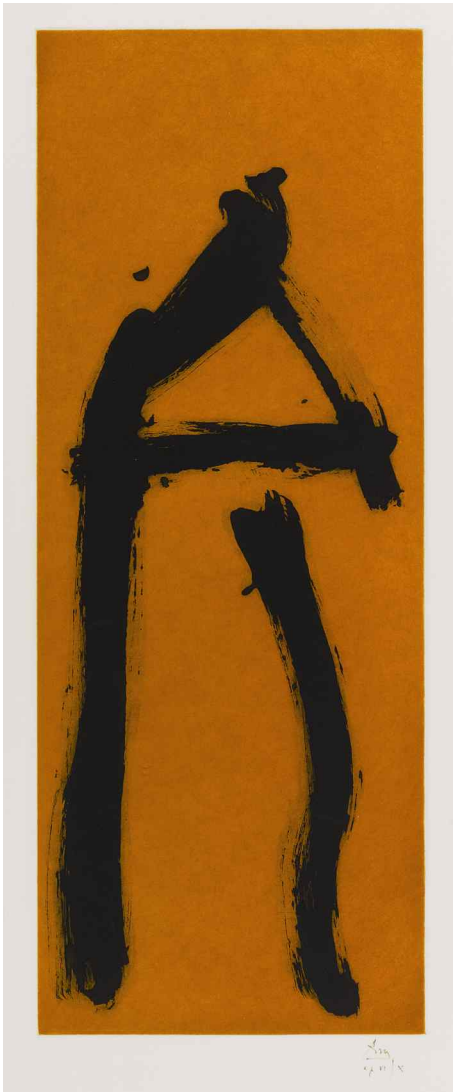
## ROBERT MOTHERWELL

1915 - 1991

### At the Edge (W.A.C. 345)

Aquatint and etching printed in ochre and black, 1984, initialed in red ink and inscribed 'trial proof', one of seven trial proofs aside from the numbered edition of 34 plus seven artist's proofs, on Auvergne à la Main Richard de Bas handmade paper, framed  
image: 397 by 470 mm 15⅝ by 18½ in

**\$ 8,000-12,000**



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THE JEFFREY M. KAPLAN COLLECTION

## ROBERT MOTHERWELL

1915 - 1991

### Black Gesture on Copper Ground (W.A.C. 276)

Etching and aquatint printed in ochre and black, initialed in brown ink and inscribed 'ap VI/X', an artist's proof aside from the numbered edition of 52, on German Etching paper, framed plate: 705 by 273 mm 27¾ by 10¾ in

**\$ 3,000-5,000**

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PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## ROBERT MOTHERWELL

1915 - 1991

### Three Poems (W.A.C. 387.1-.27)

The complete book, comprising 27 lithographs, five printed in colors, with text by Octavio Paz, 1988, signed in pencil on the justification by the artist and author, numbered 722, from the edition of 750 (total edition includes 30 artist's proofs), bound (as issued), on various handmade Japan papers attached with *chine appliqué* to mould made Cartiere Enrico Magnani paper (W.A.C. 387.1 inset on the cover board), contained in the original linen-covered boards and clamshell box (27 prints) sheets: 542 by 453 mm 21⅞ by 17⅞ in

**\$ 8,000-12,000**

350

PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## ROBERT MOTHERWELL

1915 - 1991

### Three Poems (W.A.C. 388-398, 400-414)

The portfolio, comprising 26 of 27 lithographs (lacking W.A.C. 399), five printed in colors, 1988, each initialed in pencil and inscribed 'ap 3/4', an artist's proof copy aside from the edition of 20 numbered in Roman numerals, loose (as issued), on various handmade Japan papers attached with *chine appliqué* to Arches wove paper, with title and text by Octavio Paz, contained in the original linen-covered box (26 of 27 prints) sheets: 546 by 921 mm 21½ by 36¼ in

**\$ 15,000-20,000**



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PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT  
MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## ROBERT MOTHERWELL

1915 - 1991

Beau Geste pour Lucrèce (see W.A.C 480-  
485)

The complete portfolio, comprising six lithographs printed in  
colors, with six poems by Marcelin Pleynet, 1989, each signed  
in pencil and inscribed *H.C.*, one of ten *hors commerce* copies  
aside from the numbered edition of 100 (total edition includes  
15 artist's proofs), each with mat (as issued), on various  
papers, with title page and colophon, contained in the original  
paper wrapper and cloth-covered box (6 prints)  
each sheet: 559 by 381 mm 22 by 15 in

**\$ 3,000-5,000**



351



352

352

PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

## ROBERT MOTHERWELL

1915 - 1991

### Delos (W.A.C. 525)

Lithograph printed in colors, 1991, initialed in pencil and numbered 30/40 (total edition includes 16 artist's proofs), on TGL handmade paper, framed  
image: 928 by 595 mm 36½ by 23¾ in

**\$ 8,000-12,000**

353

THE JEFFREY M. KAPLAN COLLECTION

## ROBERT MOTHERWELL

1915 - 1991

### Barcelona Elegy to the Spanish Republic (W.A.C. 533)

Etching and aquatint printed in brown and black, 1991, numbered 5/50, with the blindstamps of the artist and the artist's estate, on German Etching paper, framed  
plate: 539 by 703 mm 21¼ by 27¾ in

**\$ 5,000-7,000**



353



354

PROPERTY FROM THE COLLECTION OF MARION  
AND IRVING APPLE

## ELIZABETH MURRAY

1940 - 2007

### Knotting (Concerto for Cootie)

Hand-colored paper construction with collage  
mounted on wood board, 1999, signed in pencil  
and dated on the underside, from the edition of  
33 variants

image: 460 by 350 by 50 mm 18 $\frac{1}{8}$  by 13 $\frac{3}{4}$  by  
2 in

**\$ 5,000-7,000**

△ 355

## WANGECHI MUTU

b.1972

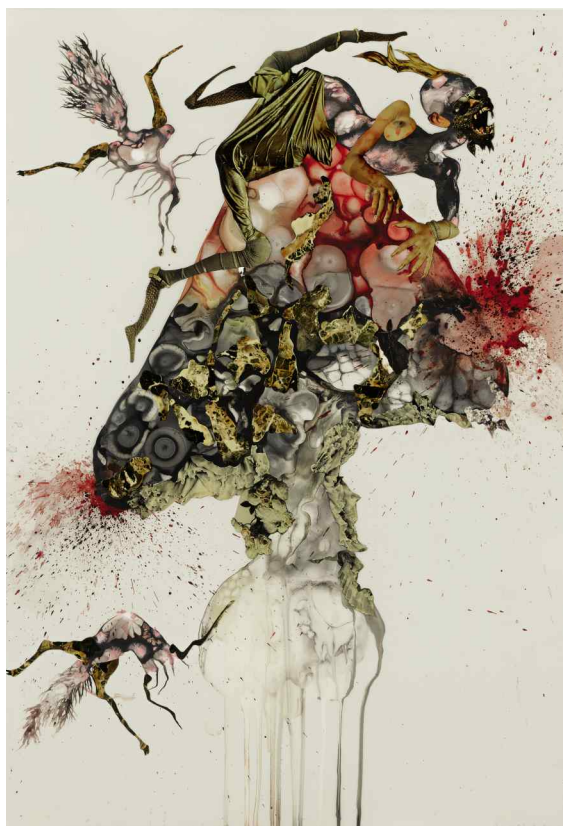
### Howl

Archival pigment print with screenprint in colors,  
2006, signed in pencil, dated and inscribed 'AP  
11/13', an artist's proof aside from the numbered  
edition of 40, on smooth wove paper, framed  
image: 890 by 610 mm 35 by 24 in

**\$ 5,000-7,000**



354



355

356

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## YOSHITOMO NARA

b.1959

### Rainy Day

Aquatint and photogravure printed in colors, 2002, signed, dated and numbered 3/35, on Arches wove paper, framed plate: 495 by 390 mm 19½ by 15¾ in

**\$ 5,000-7,000**

357

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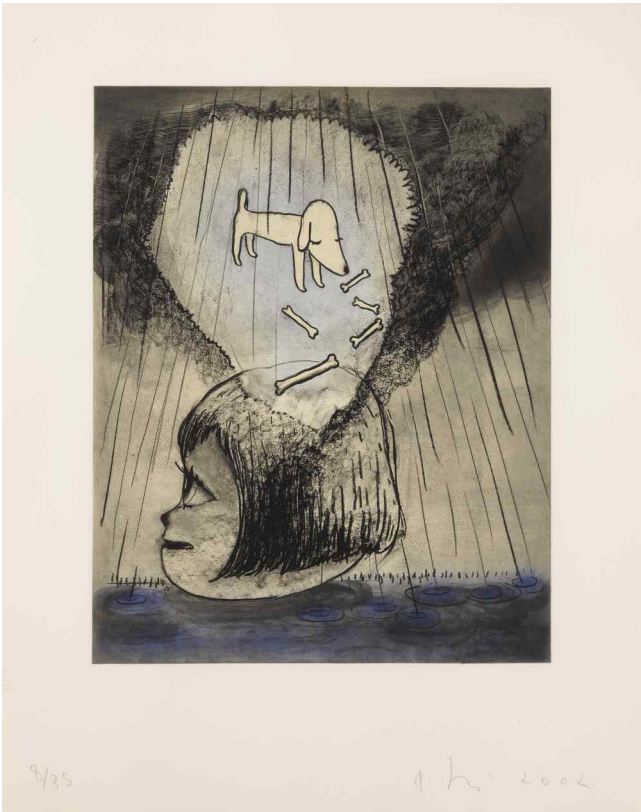
## LOUISE NEVELSON

1899 - 1988

### The Dark Ellipse (Baro 128)

Black polyester resin multiple, 1974, with the incised signature on a metal plaque affixed to underside of the base, numbered 90/125 height: 440 mm 17¼ in

**\$ 7,000-10,000**



356



357



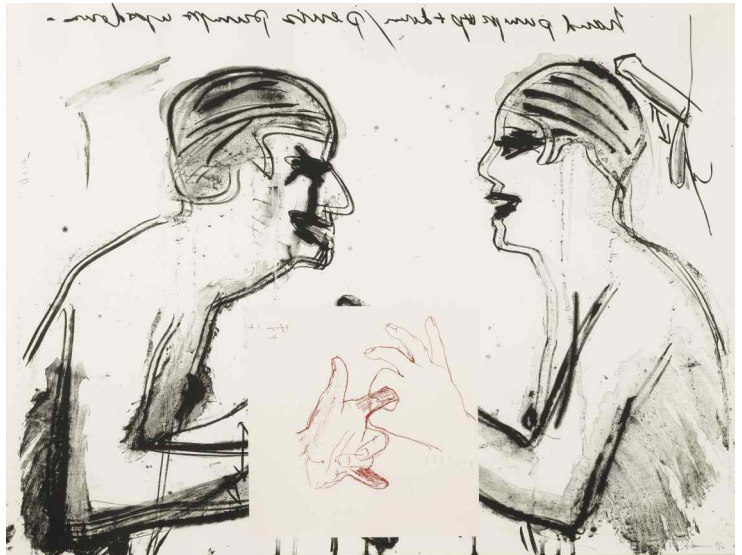
## BRUCE NAUMAN

b.1941

## Fingers and Holes (Gemini 36.33-35)

Three lithographs, one with screenprint, two printed in colors, 1994, each signed in pencil and dated, the first inscribed 'A.P. 7/8', the second inscribed 'A.P. 7/10', artist's proofs aside from the edition 50, the third numbered 11/50 (total edition includes eight artist's proofs), each on BFK Rives wove paper, framed (3 prints) sheets: 762 by 1016 mm 30 by 40 in

\$ 10,000-15,000





359

359

## NAM JUNE PAIK

1932 - 2006

### NJP at 1800 RPMs

Seven screenprints in colors on laser disks, each with television tube and aluminum bracket, 1992, signed in marker on the verso of one disk, dated and numbered 26/64, with original paper sleeves (7 prints)  
diameter of each disk: 300 mm 11 $\frac{3}{8}$  in

\$ 7,000-10,000

360

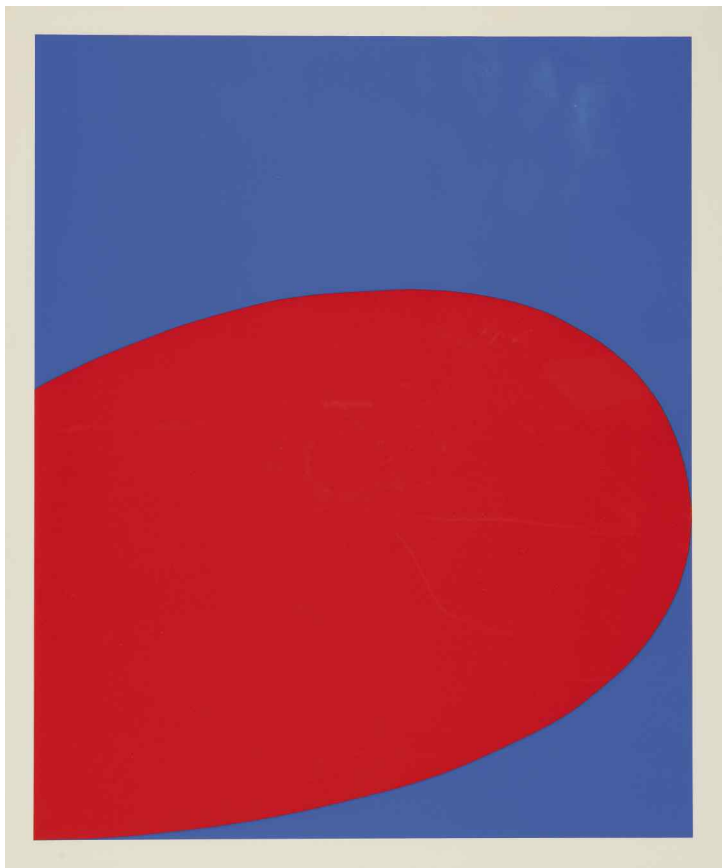
PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## PORTFOLIO

### X + X (Ten Works by Ten Painters)

The portfolio, comprising eight of the ten screenprints, six printed in colors, 1964, inscribed 'A-29' on the justification, a proof aside from the numbered edition of 500, loose (as issued), each on wove paper, with title and text by Samuel J. Wagstaff, Jr., contained in the original paper wrappers and cloth-covered portfolio case (8 prints)  
sheets: 609 by 508 mm 24 by 20 in

\$ 4,000-6,000



360



PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## VARIOUS ARTISTS

### Declaracion Universal de Derechos Humanos

The complete portfolio, comprising 12 lithographs, 15 aquatints and three pochoirs, 26 printed in colors, 1984, most signed in pencil and numbered A.P. I/XIII, proofs aside from the numbered edition of 100, on various wove papers, loose (as issued), with introductory text, contained in the original paper wrappers with text and velvet-covered box (30 prints) each sheet approx.: 500 by 350 mm 19 $\frac{5}{8}$  by 13 $\frac{3}{4}$  in

\$ 2,000-3,000

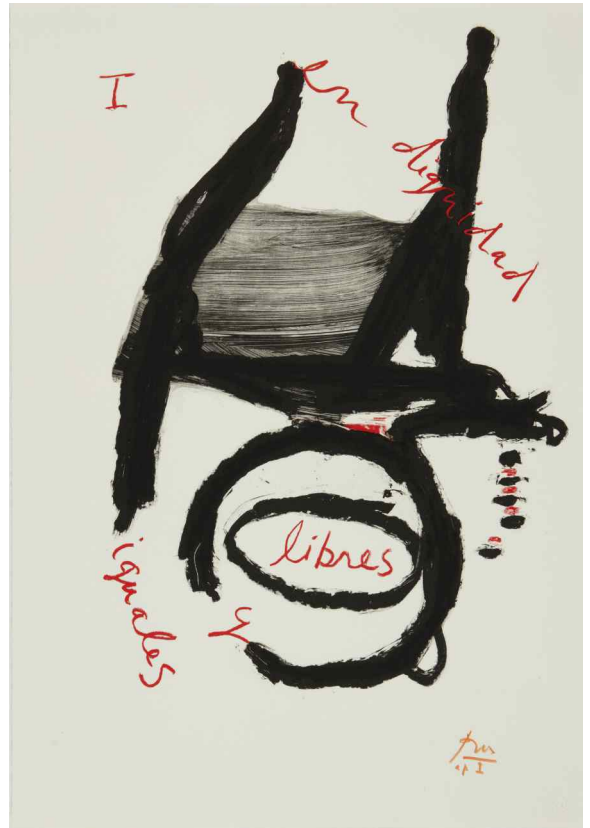
PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT MOTHERWELL AND RENATE PONSOLD MOTHERWELL

## VARIOUS ARTISTS

### Long Point Gallery

The complete portfolio, comprising two woodcuts and ten lithographs, two printed in colors and two with collage, 1988, each signed in pencil by the artist and numbered 22/30, also numbered in ink on the colophon (total edition includes five artist's proofs), loose (as issued), on various papers, with title page and colophon, contained in the original canvas-covered box (12 prints) sheets: 381 by 559 mm 15 by 22 in

\$ 800-1,200



361



362

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PROPERTY FROM THE COLLECTION OF  
HELEN AND MONTE GETLER

**ROBERT RAUSCHENBERG**

1925 - 2008

Link (Gemini 41.82)

Handmade pigmented paper multiple with  
screenprint in colors on Japanese tissue  
laminated to paper pulp, 1974, signed in pencil  
on the verso, dated and numbered 8/29, from the  
*Pages and Fuses* series, contained in the original  
clear plastic drawer  
overall: 610 by 504 mm 24 by 19 $\frac{7}{8}$  in

**\$ 5,000-7,000**

364

**ROBERT RAUSCHENBERG**

1925 - 2008

Merger (Foster 5)

Lithograph, 1962, signed in pencil, dated and  
numbered 9/16 (total edition includes an  
unspecified number of artist's proofs), on Japan  
paper, framed  
image: 350 by 285 mm 13 $\frac{3}{4}$  by 11 $\frac{1}{4}$  in

**\$ 4,000-6,000**

365

PROPERTY FROM THE ESTATE OF  
BARBARA GOLDSMITH

**ROBERT RAUSCHENBERG**

1925 - 2008

Breakthrough II (F. 27)

Lithograph printed in colors, 1965, signed in  
pencil, dated and numbered 3/34, on wove paper,  
framed  
sheet: 1223 by 862 mm 48 $\frac{1}{8}$  by 33 $\frac{7}{8}$  in

**\$ 50,000-70,000**



363

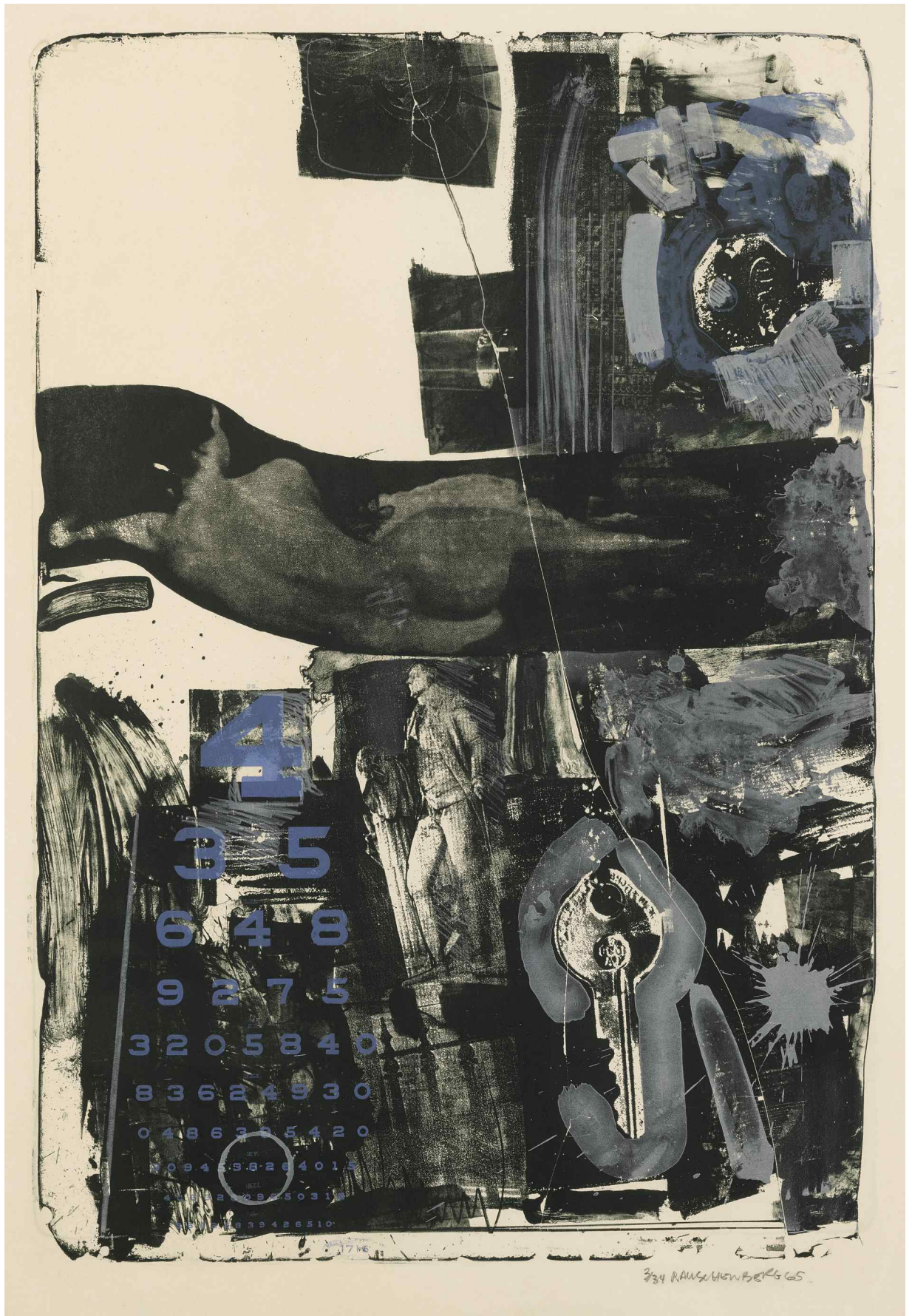


364

244

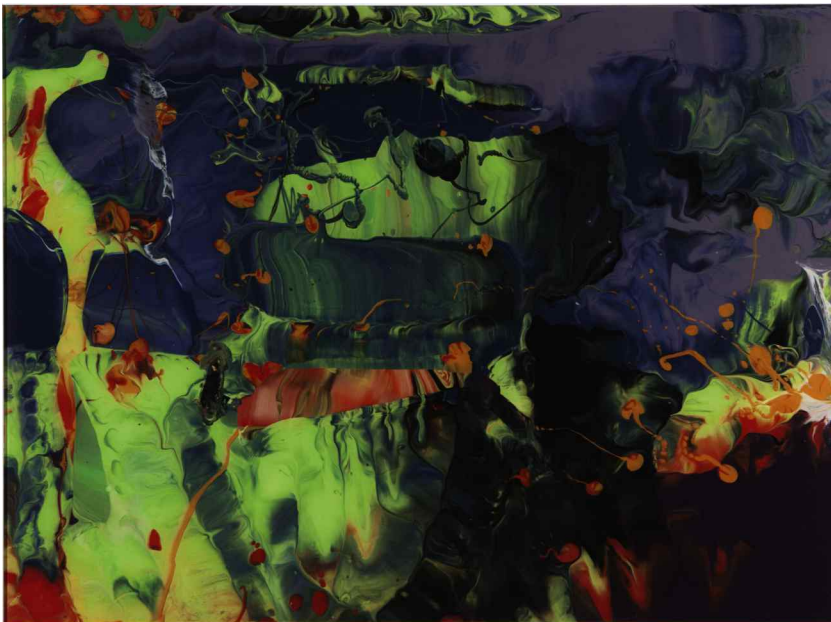
SOTHEBY'S





334 RAUSCHENBERG 65





366

366

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## GERHARD RICHTER

b.1932

### Aladin (P11)

Diasc-mounted chromogenic print on aluminum, 2014, numbered 396/500 in marker on the reverse, a facsimile object of *Aladin* (Catalogue Raisonné 915-8), riveted to an aluminum stretcher (as issued)  
overall: 370 by 500 mm 14½ by 19¾ in

**\$ 4,000-6,000**

367

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## GERHARD RICHTER

b.1932

### Bagdad (P10)

Diasc-mounted chromogenic print on aluminum, 2014, numbered 392/500 in marker on the reverse, a facsimile object of *Bagdad* (Catalogue Raisonné 914-2), riveted to an aluminum stretcher (as issued)  
overall: 498 by 400 mm 19⅝ by 15¾ in

**\$ 5,000-7,000**

368

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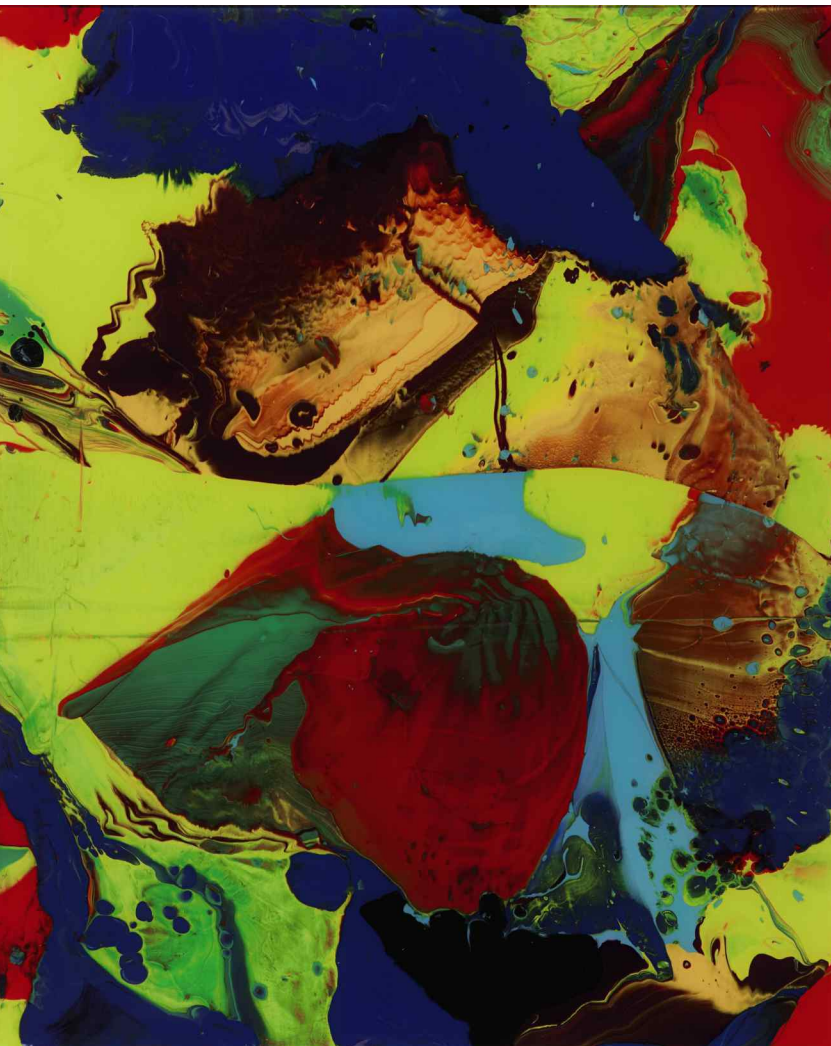
## JAMES ROSENQUIST

1933 - 2017

### Woman in the Sun (Glenn 225)

Lithograph printed in colors, 1991, signed in pencil, titled, dated and numbered 25/60 (total edition includes 20 artist's proofs), on BFK Rives wove paper, framed  
sheet: 838 by 1080 mm 33 by 42½ in

**\$ 2,000-3,000**



367



## ED RUSCHA

b.1937

## Standard Station (Engberg 5)

Screenprint in colors, 1966, signed in pencil, dated and numbered 10/50 (total edition includes two artist's proofs), on commercial buff paper, framed  
 image: 518 by 956 mm 20<sup>3</sup>/<sub>8</sub> by 37<sup>7</sup>/<sub>8</sub> in

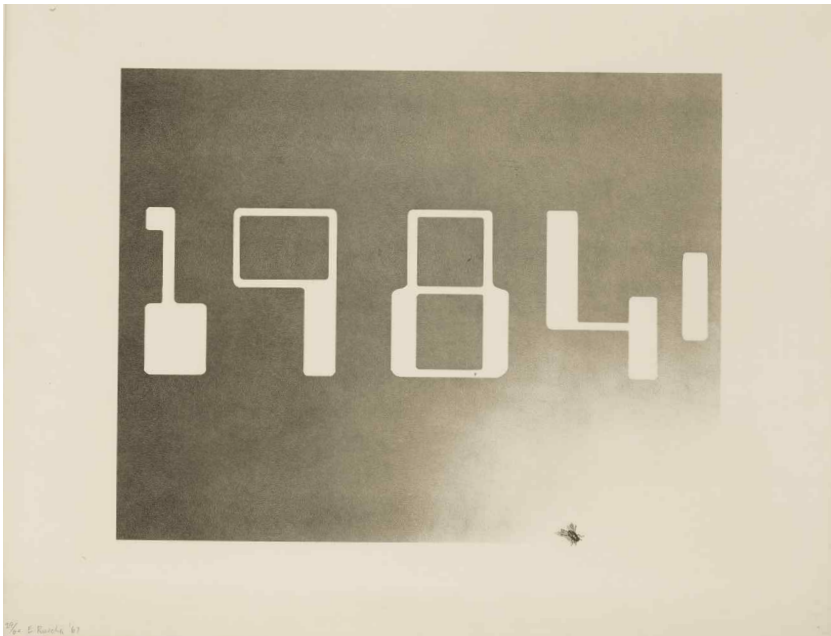
\$ 40,000-60,000



368



369



370

370

## ED RUSCHA

b.1937

1984 (E. 6)

Lithograph with handcoloring, 1967, signed in pencil, dated and numbered 29/60 (total edition includes 16 artist's proofs), on Arches Cover paper, framed  
image: 356 by 450 mm 14 by 17¾ in

**\$ 20,000-30,000**

371

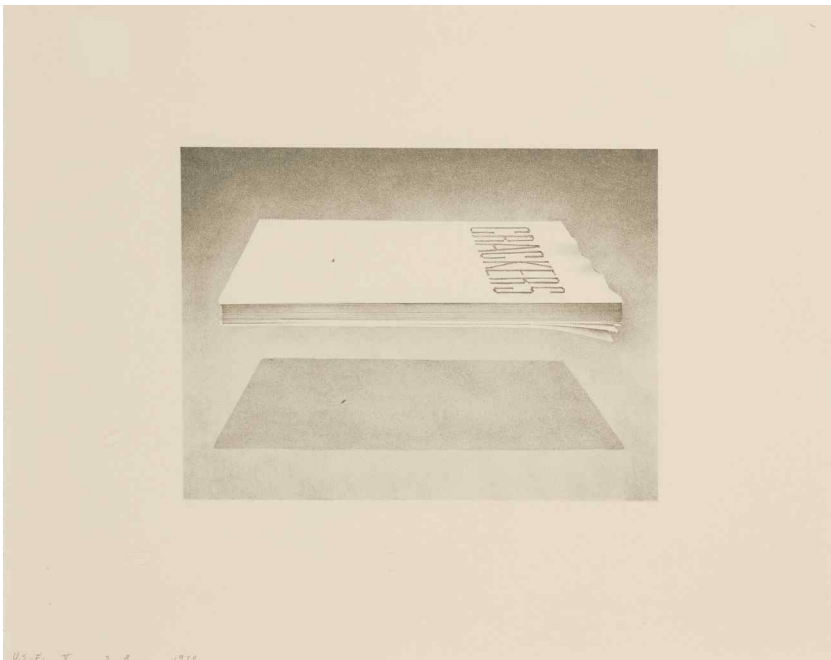
## ED RUSCHA

b.1937

Crackers (E. 50)

Lithograph, 1970, initialed in pencil, dated and inscribed 'U.S.F. V', one of ten impressions for the publisher aside from the numbered edition of 30 plus three artist's proofs, from the *Book Covers* series, on Arches wove paper, framed  
image: 215 by 290 mm 8½ by 11⅜ in

**\$ 10,000-15,000**



371





372

372

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ED RUSCHA

b.1937

Made in California (E. 52)

Lithograph printed in colors, 1971, initialed in pencil, dated and numbered 68/100 (total edition includes 12 artist's proofs), on Arches wove paper, framed  
sheet: 510 by 712 mm 20 by 28 in

**\$ 30,000-50,000**



373



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## ED RUSCHA

b.1937

### Sin-Without

Lithograph printed in dark sepia, 2002, signed in pencil, dated and inscribed 'C.T.P. 1/2', one of two proofs in this tone, part of a group of 18 color trials aside from the numbered edition of 60 (there were also 12 artist's proofs), on wove paper, framed  
 image: 512 by 1020 mm 20 $\frac{1}{8}$  by 40 $\frac{1}{8}$  in

**\$ 20,000-30,000**

374

PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

## SEAN SCULLY

b.1946

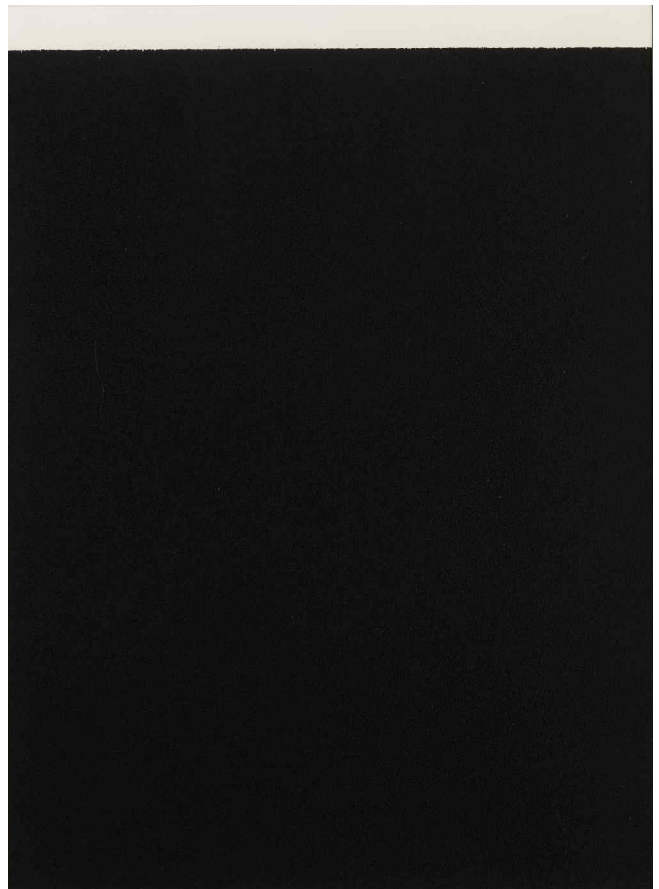
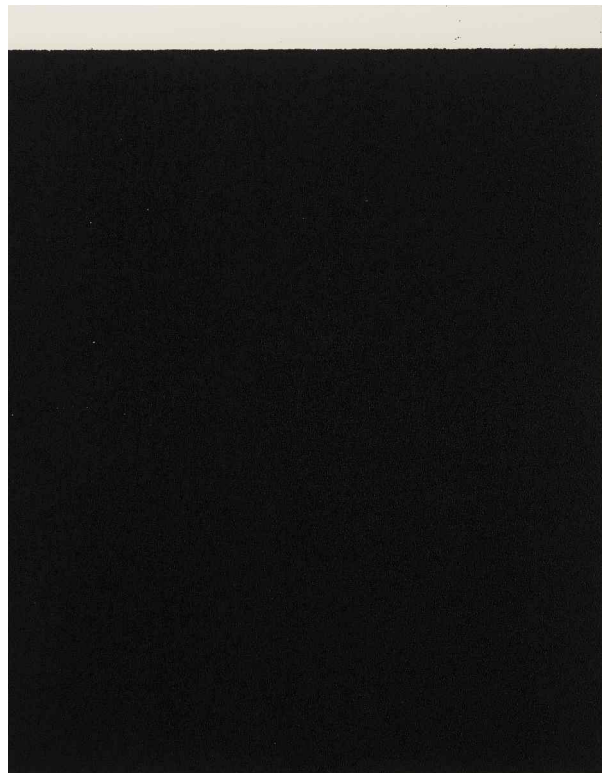
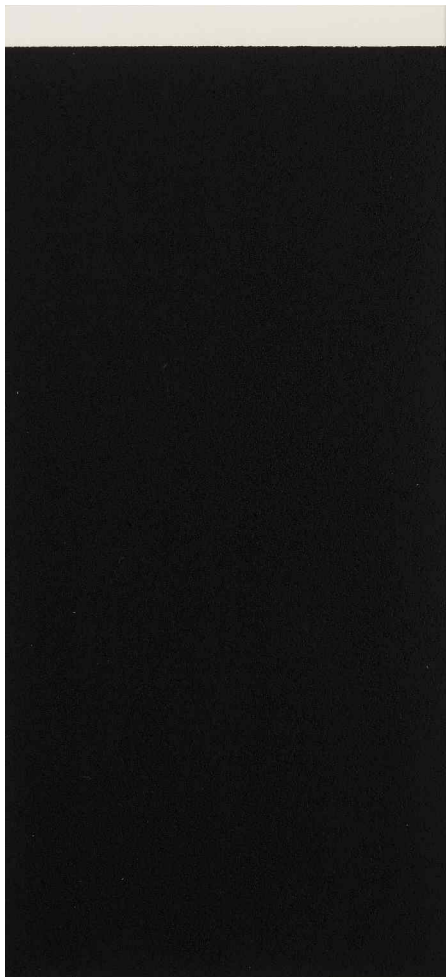
### Durango 2 (Tonneau-Ryckelynck/ Fehleemann 91009)

Etching, spitbite, sugar-lift and aquatint printed in colors, 1991, signed in pencil, dated and numbered 1/25 (total edition includes ten artist's proofs), on wove paper, framed  
 image: 265 by 430 mm 10 $\frac{3}{8}$  by 17 in

**\$ 5,000-7,000**

375 No Lot





376

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## RICHARD SERRA

b.1939

### Ballast I, II & III

The complete set of three etchings, 2011, each signed in graphite, dated and numbered 34/45 on the versos, on handmade copperplate warm white paper, framed (3 prints)  
largest sheet: 915 by 667 mm 36 by 26¼ in

**\$ 12,000-18,000**

376



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377

PROPERTY FROM AN IMPORTANT CORPORATE  
COLLECTION

## RICHARD SERRA

b.1939

### Patience (Berswordt-Wallrabe 32)

Screenprint with Paintstik, 1984, signed in pencil,  
dated and numbered 12/20 (total edition includes  
five artist's proofs), on coated Arches Cover  
paper, framed  
image approx.: 1480 by 1207 mm 59¼ by 47½ in

**\$ 6,000-8,000**

378

## JAMES SIENA

b.1957

### Nine Prints: 1999 - 2001

The complete portfolio, comprising nine intaglios  
printed in colors, 1999-2001, numbered 11 on the  
colophon page, each signed in pencil, dated and  
numbered 11/28 (total edition includes six artist's  
proofs), on Hahnemühle Copperplate paper, with  
the title page, colophon and original red cloth-  
covered portfolio box, framed (9 prints)  
plates: 152 by 100 mm 6 by 4 in

**\$ 7,000-10,000**

379

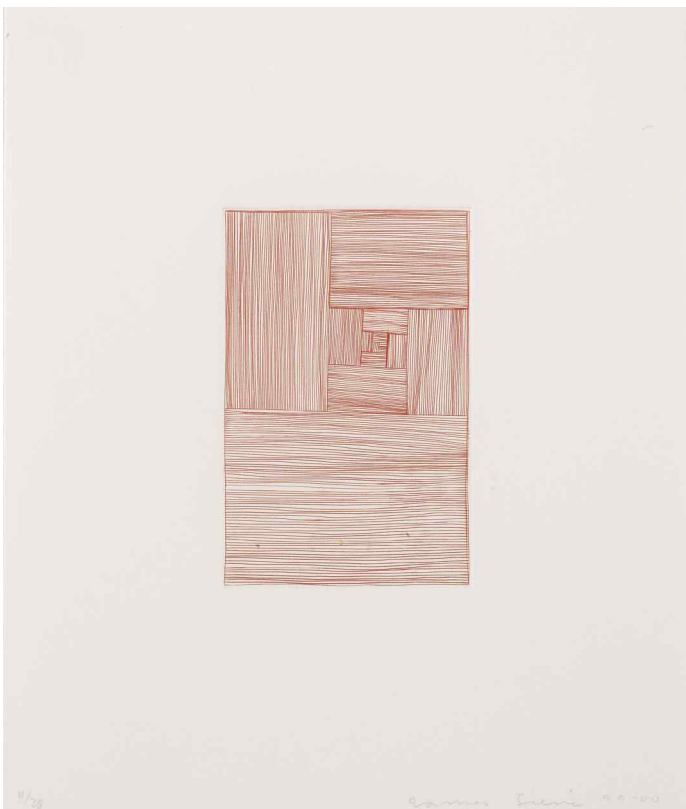
## KIKI SMITH

b.1954

### Worm (Weitman 64)

Photogravure, etching and aquatint with collage,  
1992, signed in pencil, dated and numbered  
42/50, on various wove and Japan papers,  
framed  
sheet: 1060 by 1560 mm 41¾ by 61½ in

**\$ 8,000-12,000**



378





379

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## KIKI SMITH

b.1954

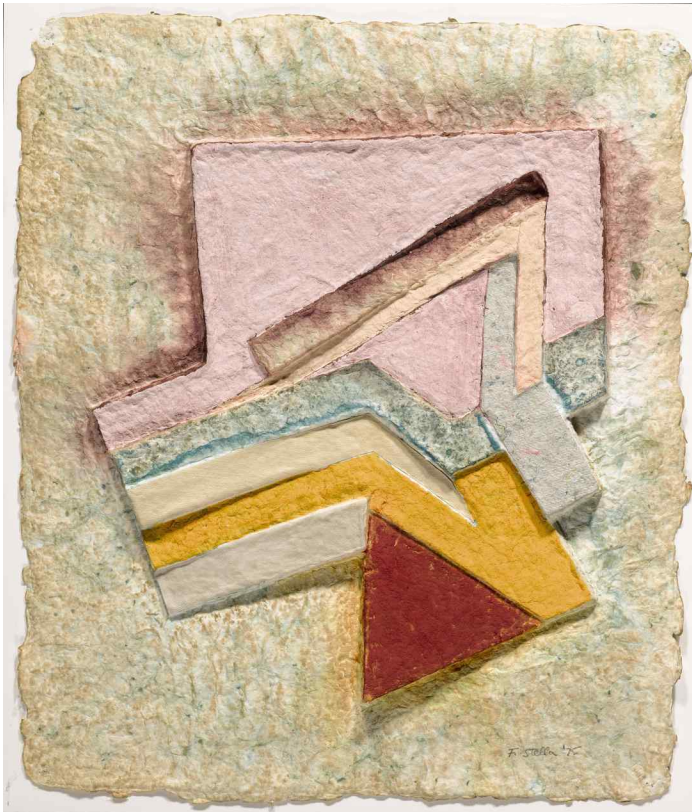
### Pool of Tears I

Etching and aquatint, 2000, signed in pencil, dated and numbered 4/30, *chine collé* on Sekishu Gampi laid down on Hahnemühle paper (as issued), framed  
plate: 373 by 450 mm 14¾ by 17¾ in

\$ 5,000-7,000



380



381

381

PROPERTY FROM THE COLLECTION OF  
BARBARA APPLE SULLIVAN

## FRANK STELLA

b.1936

Lunna Wola (V) (Axsom IVE; Tyler  
546:FS5)

Handcolored paper-pulp relief with collage, 1975,  
signed in pencil and dated, from the edition of 26  
plus 14 trial proofs, from the *Paper Relief Project*,  
on handmade paper, framed  
overall approx.: 623 by 535 by 30 mm 24½ by  
21 by 1¼ in

\$ 2,000-3,000

382

PROPERTY FROM THE COLLECTION OF  
HELEN AND MONTE GETLER

## FRANK STELLA

b.1936

Had Gadya: Back Cover

Lithograph, linoleum cut and screenprint in  
colors, with hand-coloring and collage, 1982-84,  
signed in pencil, dated and numbered 56/60  
(total edition includes ten artist's proofs), from  
*Illustrations After El Lissitzky's Had Gaya*, on T.H.  
Saunders and Somerset wove papers, framed  
sheet: 1530 by 1350 mm 60¼ by 53⅞ in

\$ 7,000-10,000



382



383

PROPERTY FROM THE COLLECTION OF  
BARBARA APPLE SULLIVAN

## FRANK STELLA

b.1936

### La Penna di Hu

Screenprint, woodcut and relief-printed etching  
in colors with handcolored stencil, 1988, signed in  
pencil, dated and inscribed 'A.P. VIII', an artist's  
proof aside from the numbered edition of 38, on  
TGL handmade paper, framed  
image: 1645 by 1380 mm 64¾ by 54¼ in

\$ 7,000-9,000



383

384

PROPERTY FROM THE PRIVATE COLLECTION OF  
ROBERT MOTHERWELL AND RENATE PONSOLD  
MOTHERWELL

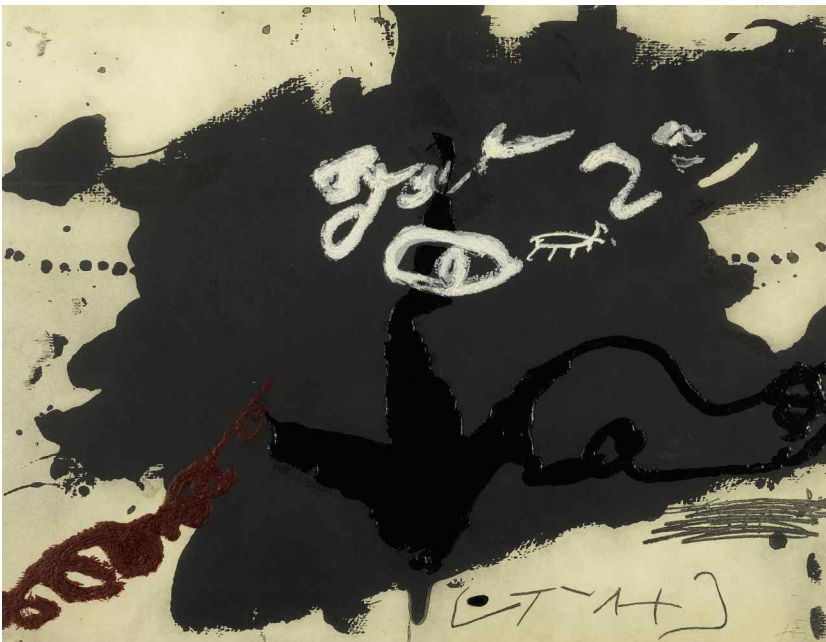
## ANTONI TÀPIES

b.1923

### Roig i negre 1 (Galfetti 1020)

Etching, aquatint and carborundum printed  
in colors with relief, 1985, signed in pencil and  
numbered 61/99 (total edition includes 15 artist's  
proofs), on handmade paper, framed  
sheet: 950 by 1255 mm 37¾ by 49¾ in

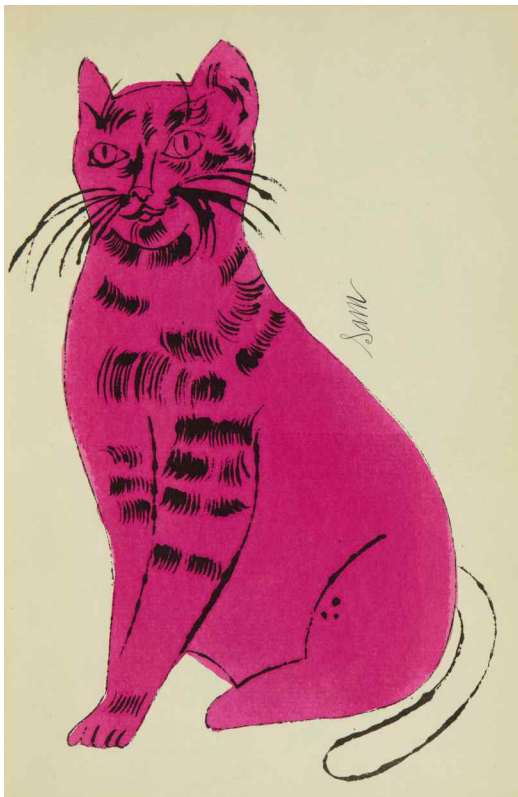
\$ 6,000-8,000



384



385



386

385

PROPERTY FROM THE ESTATE OF TINA S. FREDERICKS

## ANDY WARHOL

1928 - 1987

### Holy Cats by Andy Warhol's Mother

The complete book, comprising 20 offset lithographs, two with handcoloring, with original paper-covered boards with a handcolored offset lithograph, 1954, inscribed 'To Tina', from the edition of unknown size, on various colored papers, bound (as issued) (21 prints)  
each sheet: 223 by 140 mm 8¾ by 5½ in

**\$ 5,000-7,000**

386

PROPERTY FROM THE ESTATE OF TINA S. FREDERICKS

## ANDY WARHOL

1928 - 1987

### 25 Cats Name[d] Sam and One Blue Pussy (F. & S. IV.52A - 68A)

The complete book, comprising 18 offset lithographs, 17 with hand-coloring, circa 1954, signed in ink on the colophon and numbered 40, from the edition of 190, on laid paper, inscribed 'to Tina' on the cover, with title and text written by the artist's mother, Julia Warhola, bound with white buckram board (as issued) (18 prints)  
sheets: 226 by 150 mm 8⅞ by 5⅞ in

**\$ 30,000-50,000**

387

PROPERTY FROM THE ESTATE OF TINA S. FREDERICKS

## ANDY WARHOL

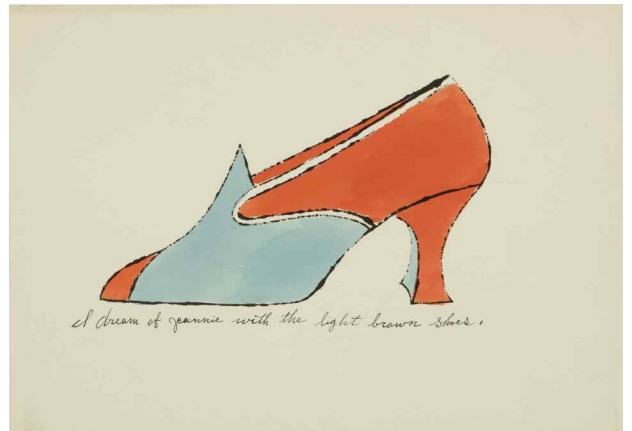
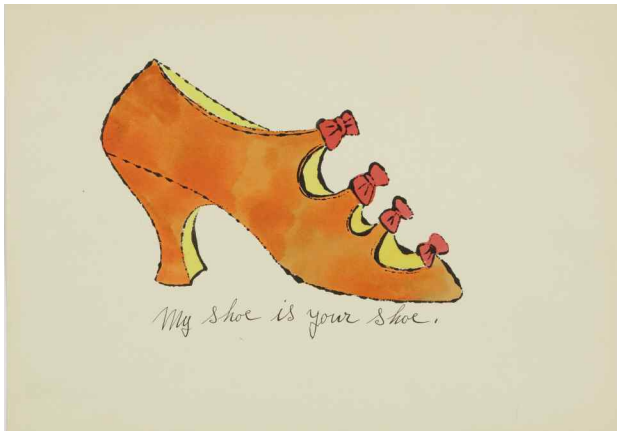
1928 - 1987

### A la recherche du shoe perdu (F. & S. IV.69 - 73, 75 - 81, 83, 85)

Thirteen handcolored offset lithographs from the portfolio of 16, accompanied by the original paper folder, also with handcolored offset lithograph, signed, titled and dedicated 'To Tina' in ball-point pen by the artist's mother, Julia Warhola; together with SHOE AND LEG, circa 1955, on wove paper, loose (as issued) (15 prints)  
each sheet approx.: 248 by 349 mm 9¾ by 13¾ in

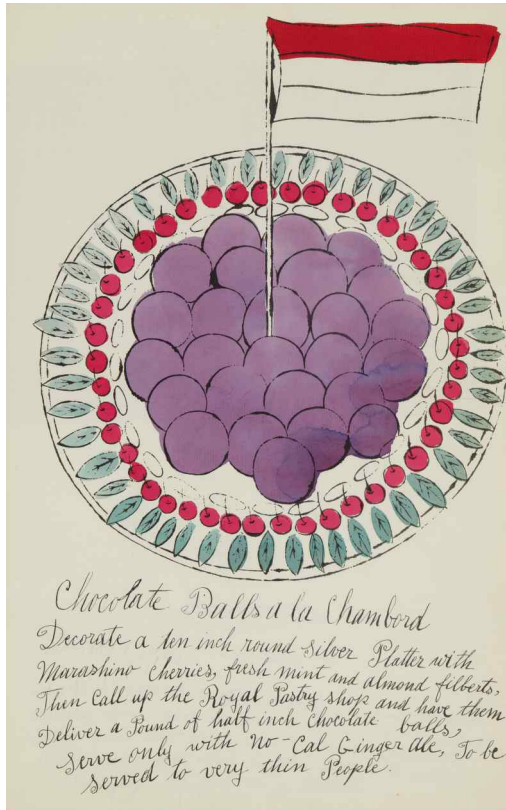
**\$ 80,000-120,000**







388



388



389

388

PROPERTY FROM THE ESTATE OF TINA S. FREDERICKS

**ANDY WARHOL**

1928 - 1987

**Wild Raspberries (F. & S. IV.126-143)**

The complete book, comprising 18 offset lithographs, 13 with hand-coloring, with recipes by Suzie Frankfurt, 1959, from the edition of unknown size, bound (as issued), on laid paper, some pages interleaved with the original fuschia tissue paper, bound in original fuschia boards (18 prints) each sheet: 436 by 277 mm 17½ by 11 in

**\$ 12,000-18,000**

389

PROPERTY FROM AN IMPORTANT CORPORATE COLLECTION

**ANDY WARHOL**

1928 - 1987

**Birmingham Race Riot (F. & S. II.3)**

Screenprint, 1964, from the edition of 500 plus ten artist's proofs, from the *Ten Works by Ten Painters* portfolio, on wove paper, framed sheet: 508 by 610 mm 20 by 24 in

**\$ 4,000-6,000**



390

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ANDY WARHOL

1928 - 1987

Cow (F. & S. II.11A)

Screenprint in colors, 1971, signed and dated '86' in marker, presumably from an edition of unknown size, on wallpaper, framed

sheet: 1160 by 746 mm 46 $\frac{5}{8}$  by 29 $\frac{3}{8}$  in

**PROVENANCE**

Gift of the artist to the present owner

**\$ 7,000-9,000**

391 No Lot

392

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ANDY WARHOL

1928 - 1987

Pepper Pot (F. & S. II.51)

Screenprint in colors, 1968, signed in ball-point pen on the verso and stamp-numbered 31/250 (total edition includes 26 artist's proofs), from the *Campbell's Soup I* portfolio, on wove paper, framed

sheet: 891 by 586 mm 35 by 23 in

**\$ 10,000-15,000**



390



392

393

ANDY WARHOL

1928 - 1987

Consommé (Beef) (F. & S. II.52)

Screenprint in colors, 1968, signed in ball-point pen on the verso and stamp-numbered 31/250 (total edition includes 26 artist's proofs), from the *Campbell's Soup I* portfolio, on wove paper, framed  
sheet: 892 by 587 mm 35½ by 23¼ in

\$ 15,000-25,000

394

ANDY WARHOL

1928 - 1987

Cream of Mushroom (F. & S. II.53)

Screenprint in colors, 1968, signed in ball-point pen on the verso and stamp-numbered 31/250 (total edition includes 26 artist's proofs), from the *Campbell's Soup I* portfolio, on wove paper, framed  
sheet: 892 by 587 mm 35½ by 23¼ in

\$ 15,000-25,000



393



394



## ANDY WARHOL

1928 - 1987

Old Fashioned Vegetable  
(F. & S. II.54)

Screenprint in colors, 1969, signed in ball-point pen and stamp-numbered 140/250 (total edition includes 26 artist's proofs), from the *Campbell's Soup II* portfolio, on wove paper, framed sheet: 889 by 585 mm 35 by 23 in

\$ 15,000-20,000

396

## ANDY WARHOL

1928 - 1987

## Flowers (F. &amp; S. II.67)

Screenprint in colors, 1970, signed in ball-point pen on the verso and stamp-numbered 32/250 (total edition includes 26 artist's proofs), on wove paper, framed sheet: 915 by 914 mm 36 by 36 in

\$ 25,000-35,000



395



396



397

397

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## ANDY WARHOL

1928 - 1987

### Man Ray (F. & S. II.149)

Screenprint in colors, 1974, signed in ink on the verso, dated and numbered 54/100, on wove paper, framed  
sheet: 349 by 349 mm 13¾ by 13¾ in

**\$ 7,000-10,000**

398

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## ANDY WARHOL

1928 - 1987

### Watermelon (F. & S. II.199)

Screenprint in colors, 1979, signed in felt pen and numbered 110/150 (total edition includes 30 in Roman numerals and one printer's proof), from the *Space Fruit: Still Lifes* portfolio, on Lenox Museum Board, framed  
sheet: 762 by 1016 mm 30 by 40 in

**\$ 5,000-7,000**



398



## ANDY WARHOL

1928 - 1987

### Pine Barrens Tree Frog (F. & S. II.294)

Screenprint in colors, 1983, signed in pencil and inscribed 'HC 3/3', an *hors commerce* impression aside from the numbered edition of 150 plus 30 artist's proofs and ten in Roman numerals, from the *Endangered Species* portfolio, on Lenox Museum Board, framed  
sheet: 965 by 967 mm 38 by 38 in

**\$ 40,000-60,000**

400

PROPERTY FROM A PRIVATE COLLECTION,  
MARYLAND

## ANDY WARHOL

1928 - 1987

### Bighorn Ram (F. & S. II.302)

Screenprint in colors, 1983, signed in pencil and numbered 131/150 (total edition includes 30 artist's proofs and ten in Roman numerals), from the *Endangered Species* portfolio, Lenox Museum Board, framed  
sheet: 965 by 965 mm 38 by 38 in

#### PROVENANCE

B R Kornblatt, Washington D.C.

**\$ 35,000-45,000**



399



400





401



401

## ANDY WARHOL

1928 - 1987

### Grace Kelly (F. & S. II.305)

Screenprint in colors, 1984, signed in pencil and numbered 60/225 (total edition includes 30 artist's proofs and 50 in Roman numerals), on Lenox Museum Board, framed sheet: 1018 by 813 mm 40 by 32 in

**\$ 60,000-80,000**



402

PROPERTY FROM A PRIVATE COLLECTION

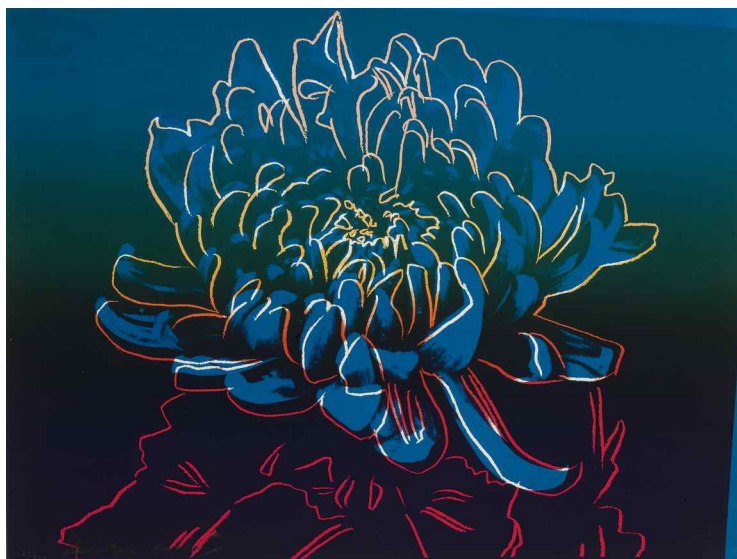
## ANDY WARHOL

1928 - 1987

### Kiku (F. & S. II.307-9)

The complete set, comprising three screenprints in colors, 1983, each signed in pencil and numbered 127/300 (total edition includes 30 artist's proofs), on BFK Rives wove paper, framed (3 prints)  
each sheet: 499 by 660 mm 19 $\frac{5}{8}$  by 26 in

**\$ 40,000-60,000**



402



403

403

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## ANDY WARHOL

1928 - 1987

### Ingrid Bergman: With Hat (F. & S. II.315)

Screenprint in colors, 1983, signed in pencil and numbered 193/250 (total edition includes 20 artist's proofs), on Lenox Museum Board sheet: 965 by 965 mm 38 by 38 in

**\$ 35,000-45,000**

404

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## TOM WESSELMANN

1931 - 2004

### Seascape (Foot)

Screenprint in colors, 1968, signed in pencil, dated and numbered 112/150, from the *edition 68* portfolio, on wove paper  
image: 460 by 458 mm 18½ by 18 in

**\$ 10,000-15,000**



404



405

PROPERTY FROM A PRIVATE COLLECTION,  
MARYLAND

## TOM WESSELMANN

1931 - 2004

### Steel Drawing/Sitting Nude Edition

Enamel on laser-cut steel, 1986-87, signed in  
black ink on the reverse, dated '87' and numbered  
18/25 (total edition includes six artist's proofs)  
overall: 652 by 710 mm 25¾ by 28 in

#### PROVENANCE

Zack/Shuster Gallery, Boca Raton, Florida

**\$ 30,000-50,000**



405

406

## TOM WESSELMANN

1931 - 2004

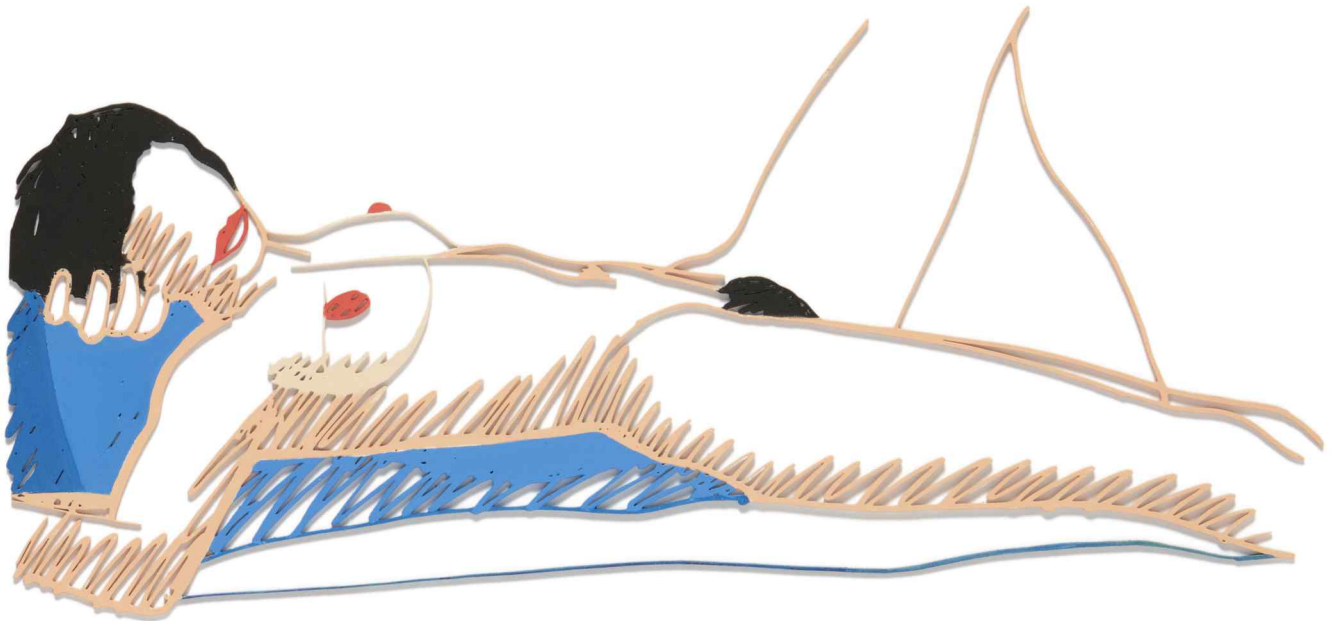
### Steel Drawing Edition/Standing Nude

Enamel on laser-cut steel, 1985, incised with the  
signature, dated and numbered 32/50 on the  
reverse (total edition includes ten artist's proofs)  
overall: 575 by 200 mm 22⅝ by 7⅞ in

**\$ 15,000-25,000**



406



407

407

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## TOM WESSELMANN

1931 - 2004

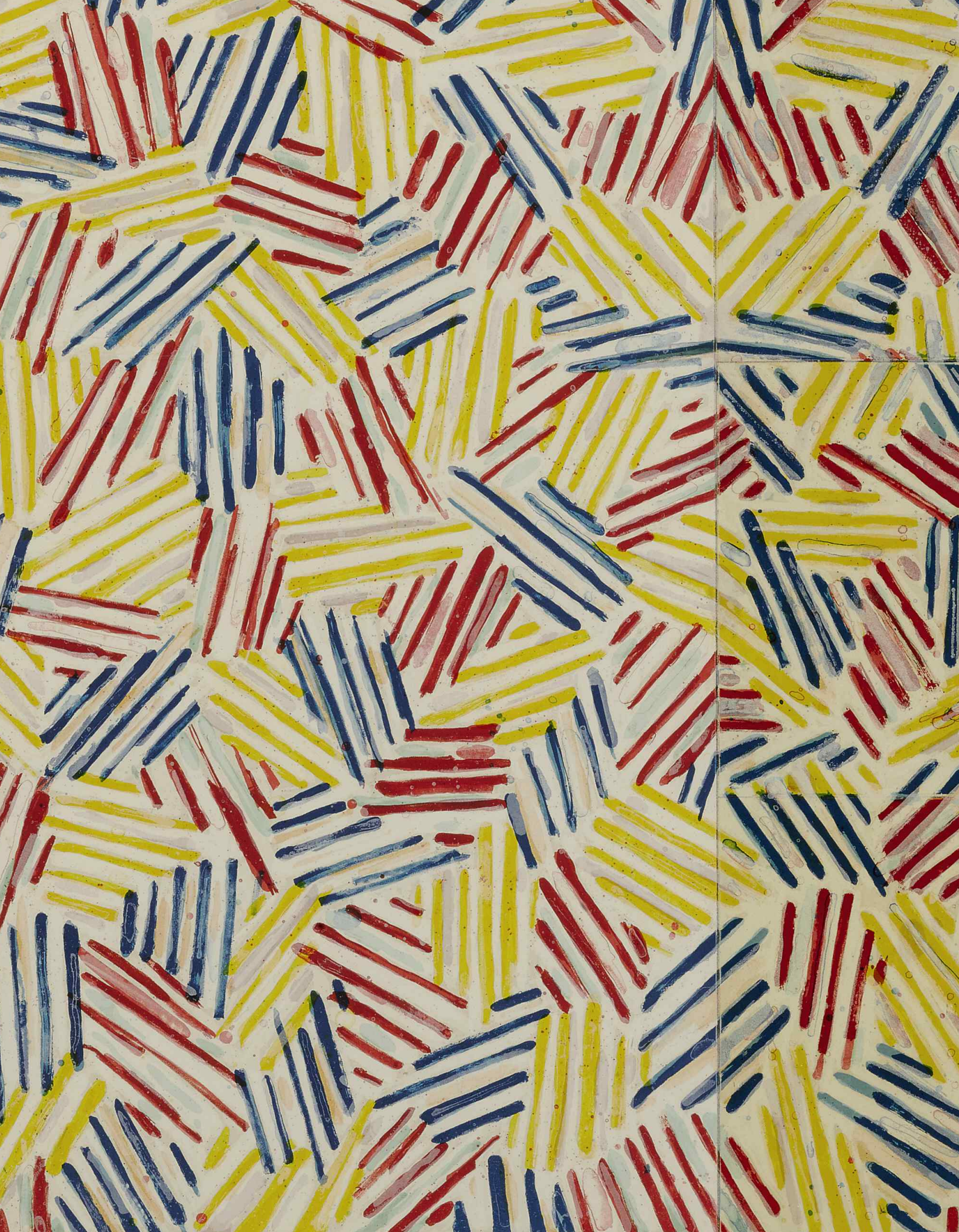
Steel Drawing Edition/Monica Lying  
on her Side

Enamel on laser-cut steel, incised with the  
signature on the reverse and numbered 25/25,  
also titled in ink in another hand on the reverse  
and numbered again  
overall: 157 by 380 mm 6¼ by 15 in

**\$ 20,000-30,000**

End of Sale





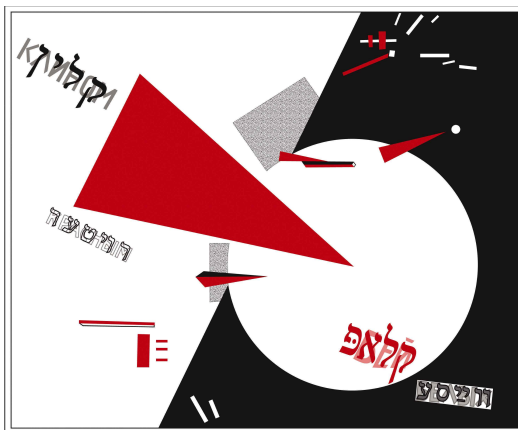


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**October 12 – December 16** at **IPCNY**  
Reception: Thursday, Oct. 12, 6–8pm  
Curator: **Masha Chlenova**

Contemporary artists **Yevgeniy Fiks**  
and **Anton Ginzburg** in dialogue with  
printed works of the Russian avant-garde.

[www.ipcny.org/russianrevolution](http://www.ipcny.org/russianrevolution)



Left: Yevgeniy Fiks. *Beat the Whites with the Red Wedge*, 2015. Screenprint. 30 x 36 in.  
Right: Anton Ginzburg. *Zaum ESL#2*. 2017. Anodized print on aluminum. 12 x 24 in.  
Images: © 2017 the artists.

ART-2017

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**October 26 – 28**

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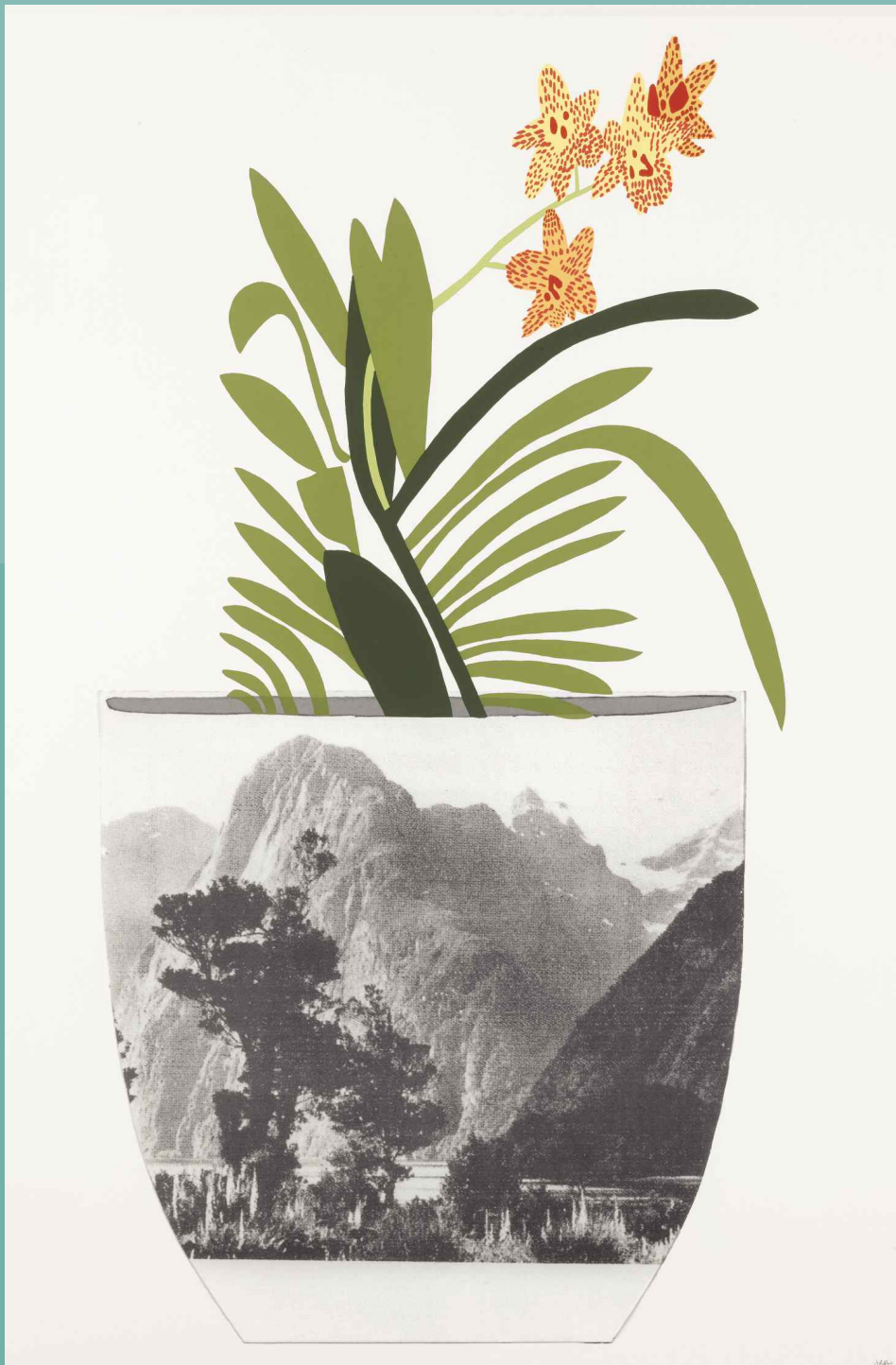
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Sotheby's EST. 1744

Collectors gather here.



JONAS WOOD  
Untitled, 2014  
Estimate \$5,000–\$7,000

**Prints & Multiples**  
Online, December 2017

**Enquiries**

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Sotheby's EST. 1744

Collectors gather here.

HOWARD HODGKIN  
DH in Hollywood (H. 56)  
Etching printed in colours, 1979-85  
Estimate £1,000-1,500



# Howard Hodgkin

PORTRAIT OF THE ARTIST

Auction London 24 October 2017

Viewing 20 – 23 October

34-35 NEW BOND STREET, LONDON W1A 2AA

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ANDY WARHOL. \$(4), 1982

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## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$250,000, 20% of any amount in excess of \$250,000 up to and including \$3,000,000, and 12.5% of any amount in excess of \$3,000,000.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute

and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed

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**10. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

**11. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**12. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.



**14. Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

**15. Limitation of Liability** In no event will our liability to a purchaser exceed the purchase price actually paid.

**16. Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

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As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful

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These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### □ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable

bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### ⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### ♀ Premium Lot

In order to bid on "Premium Lots" (♀ in print catalogue or ♀ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

### 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled

live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

### 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.



**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they

enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have

cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

**Collection and Delivery**  
Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your

property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

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## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

**(1) In our galleries**

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

**(2) By photograph**

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

**(3) In your home**

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

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## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

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## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

**Why Sotheby's Collects Sales Tax**

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

**Where Sotheby's Collects Sales Tax**

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

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**Where Sotheby's is Not Required**

**to Collect Sales Tax** Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

**Restoration and Other Services**

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions**

Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

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## GLOSSARY OF PRINT TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

**NAME OF ARTIST**

Subject to Conditions of Sale and Terms of Guarantee set forth in this catalogue, each lot is guaranteed to be the work of the artist whose name appears in Bold Type Heading. This heading may precede a single lot or a series of lots by the same artist.

**TITLE**

If there is a generally accepted title for the print, that title is given at the beginning of the lot description. If the work does not have a title or the title is not known to us, a descriptive title is given in brackets.

**REFERENCES**

Wherever possible, standard catalogues of the artist's works are cited in parentheses following the title. This is done to facilitate identification and to indicate where the reader might seek further information with respect to any of the subjects mentioned below.



## MEDIUM

The primary medium is identified following the title or reference. The terms used are intended as a general description and may not cover all the techniques employed by the artist. It is generally understood, for example, that a work described as an "etching" may include a few touches of "drypoint"; conversely, a work described as a "drypoint," or as an "aquatint," according to its predominant character, may in many instances have some underlying etched lines.

## DATE

Unless otherwise indicated, the date given is the date of execution of the "plate" or "master." For works printed after 1949, if the date or approximate date of printing is other than the date of execution of the "plate" or "master," this will be indicated.

A date preceded by "c." (circa) represents a generally accepted approximate date, or our best judgment of the approximate date. A date set off with brackets is intended only as a rough indication of the period of execution and/or printing.

## STATE

Unless otherwise indicated, the print is an impression of the only state, final state, or only published state.

## SIGNATURE

A print is described as "signed" only if it has, in our opinion, a manuscript signature of the artist. A manuscript signature which, in our opinion, is probably that of the artist, but which we consider to be open to serious question is described as "signed(?)."

In any case in which the name of the artist or engraver appears on the print, and this name is not described as a manuscript signature or otherwise specifically described, this name constitutes a signature "in the plate."

## EDITION

Within the limits of available information, every reasonable effort is made to state fully the relevant information as to the extent of the edition or editions of a given print. If the print described is an artist's proof or Hors Commerce, etc., the size of the regular edition is usually given. Unless otherwise indicated, each work described in this catalogue which is printed after 1949 is offered as part of a limited edition. For these, the size of the edition is indicated explicitly or implicitly (as in the case of works marked with the individual print number and the aggregate number in the edition, separated by a slash: e.g. "numbered 27/50").

## QUALITY AND CONDITION

When deemed relevant, and within practical limitations, an attempt is made to characterize quality and to indicate significant defects in condition. This is done as an aid to prospective bidders, but clients are advised that all prints should be carefully inspected personally, as quality and the seriousness of defects may prove to be a matter of personal judgment. If the margins are known or believed to be full

(as printed or published), this is stated. It should be noted that this service in no way negates paragraph 1 of the Conditions of Sale which states that all lots are sold "AS IS."

\*An asterisk at the end of a description indicates that an item has not been examined outside of the frame.

## FRAMING

Whenever possible, "framed" prints are sold in the frames in which they have been received. Sotheby's takes responsibility neither for the appearance of frames nor for their conformity to proper standards of conservation.

Buyers are advised to check the materials used in framing any print against the guidelines provided in Sotheby's pamphlet "Framing and Preservation of Works of Art on Paper," or any other standard reference work on conservation. In no event will we be liable for damage to glass or frames, regardless of the cause.

## MEASUREMENTS

Measurements are given height before width, in inches and in centimeters. Unless otherwise indicated, etchings and engravings are measured by the maximum dimensions of the indentation produced by the plate. Woodcuts, lithographs and serigraphs are measured by the maximum dimensions of the image.

## GLOSSARY FOR CERAMICS

### Meissen Cup and Saucer, CIRCA 1735

This states that the cup and saucer were made at the Meissen factory around the year 1735.

### Meissen Cup and Saucer, CIRCA 1735

Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

**Meissen Cup and Saucer, 1730-50** This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

### Meissen Cup and Saucer, DATED 1735

This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

### 'Meissen' Cup and Saucer, 19TH CENTURY

This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

**Meissen Cup and Saucer** This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

## IMPORTANT NOTICES

### Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

### Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

### Photography:

Bonnie Morrison  
Ellen Warfield

## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

### New York

Mary Bartow  
Molly Steiger  
John Maher  
Hadley Newton  
Chanler Rutherford  
Katherine Elliott-Moskwa  
+1 212 606 7117

### London

Séverine Nackers  
Yessica Marks  
Charlotte North  
Witt Kegel  
+44 (0)20 7293 5541

### Amsterdam

Stefanie von Rootselaar  
+31 20 550 2200

### Brussels

Deborah Quackelbeen  
+32 2 627 7186

### Chicago

Gary Metzner  
+1 312 475 7900

### Cologne

Katrin Mundy  
+49 221 20 7170

### Copenhagen

Nina Wedell-Wedellsborg  
+45 33 13 55 56

### Frankfurt

Nina Buhne  
+49 69 74 07 87

### Geneva

Caroline Lang  
+41 22 908 4800

### Hamburg

Dr. Katharina Prinzessin  
zu Sayn-Wittgenstein  
+49 40 44 4080

### Hong Kong

Patti Wong  
+852 28228134

### Israel

Daniela Bachrach  
+972 3 560 1666

### Los Angeles

Peter Kloman  
+1 310 274 0340

### Madrid

Garbiñe Ochoa Gil  
+34 91 576 5714

### Monaco

Mark Armstrong  
+37 7 9325 6268

### Munich

Nicola Keglevich  
+49 89 2909 5140

### Oslo

Ingeborg Astrup  
+47 22 147 282

### Paris

Caroline Bessière  
+33 1 53 05 52 84

### Philadelphia

Carolyn Nagy  
+1 610 649 2600

### San Francisco

Jennifer Biederbeck  
+1 415 772 9028

### Singapore

Esther Seet  
+(65) 6732 8239

### Stockholm

Peder Isacson  
+46 8 679 5478

### Tokyo

Ryoichi Miramo  
+813 3230 2755

### Toronto

Lucila Portoraro  
Marie Jo Paquet  
+1 416 926 1774

### Turin

Laura Russo  
Valentina Pastorelli  
+39 011 544 898

### Vienna

Andrea Jungmann  
Kerstin Bauhofer  
+43 1 512 4772

### Zurich

Sybille Britschgi  
+41 44 226 2273

## FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

### ONLINE PRINTS & MULTIPLES

December 2017  
New York

### PRINTS & MULTIPLES

March 2018  
London

### PRINTS & MULTIPLES

April 2018  
New York





## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

### Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

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Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

### Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

### New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

### For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.



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