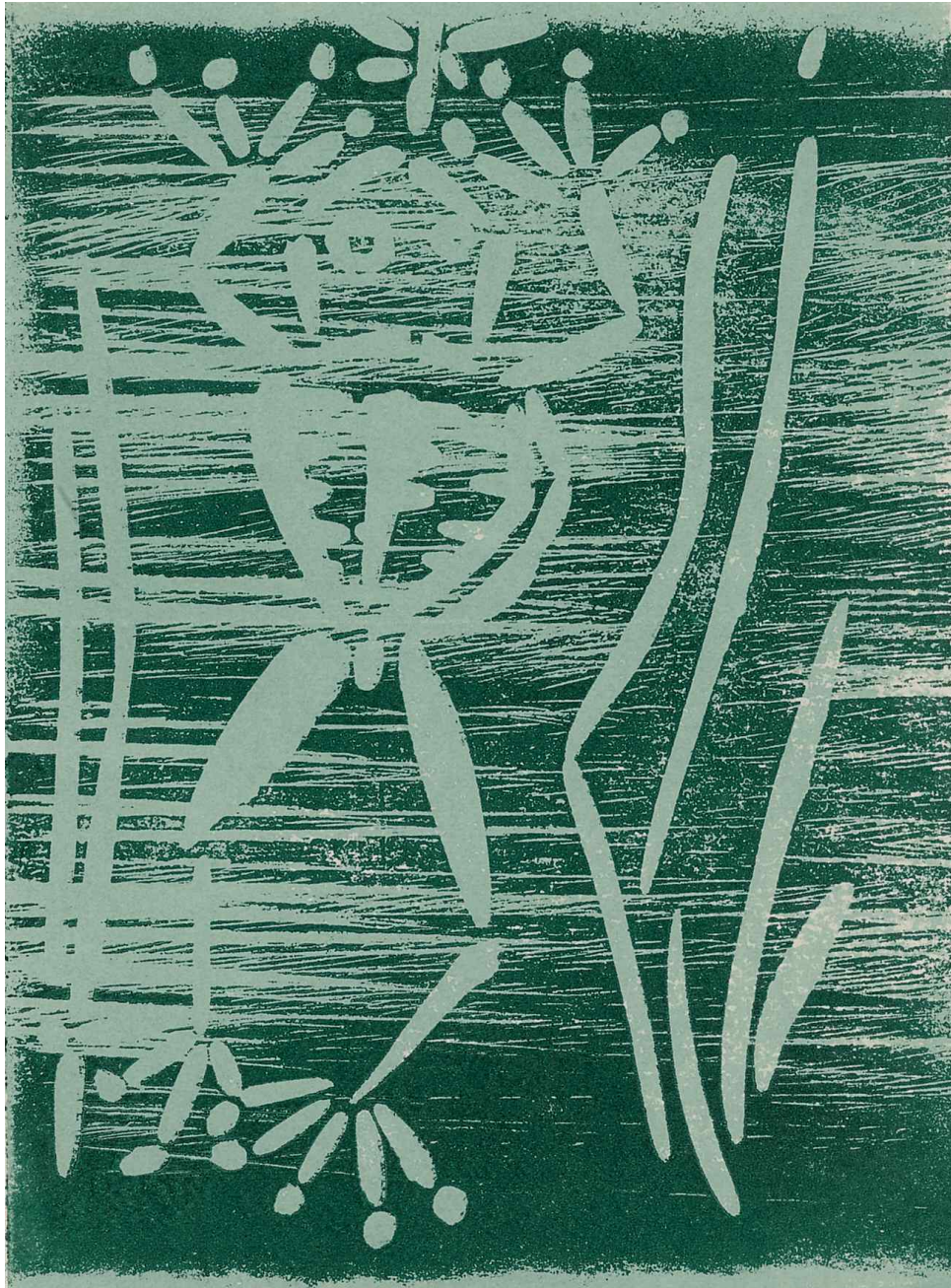


PRINTS &
MULTIPLES

NEW YORK 26 & 27 APRIL 2018



Sotheby's EST. 1744



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BACK COVER
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ADAGP, PARIS / ARS, NEW YORK 2018

THIS PAGE
LOT 15

The background is a solid brown color with a repeating pattern of white, stylized botanical and abstract shapes. The shapes include various leaves, flowers, and geometric forms. Some shapes are simple outlines, while others are more complex, resembling clusters of leaves or abstract floral motifs. The overall aesthetic is clean and modern.

PRINTS &
MULTIPLES



PRINTS & MULTIPLES

AUCTION IN NEW YORK
26 & 27 APRIL 2018
SALE N09849

THURSDAY, 26 APRIL
SESSION ONE: 6:00 PM

FRIDAY, 27 APRIL
SESSION TWO: 10:00 AM

EXHIBITION

Sunday 22 April
1 pm - 5 pm

Monday 23 April
10 am - 5 pm

Tuesday 24 April
10 am - 5 pm

Wednesday 25 April
10 am - 5 pm

Thursday 26 April
10 am - 1 pm

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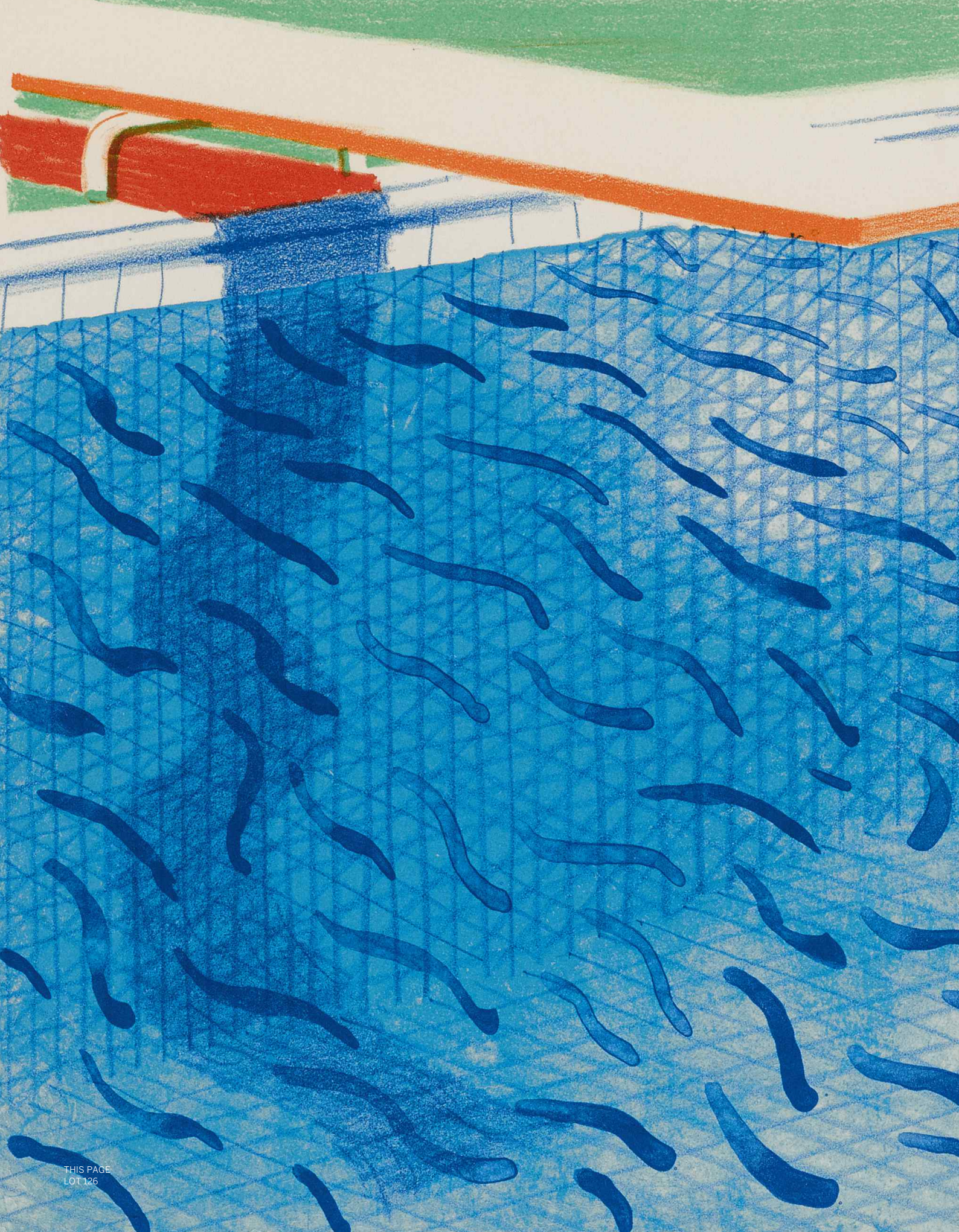
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SESSION ONE

NEW YORK
THURSDAY
26 APRIL 2018
6 PM

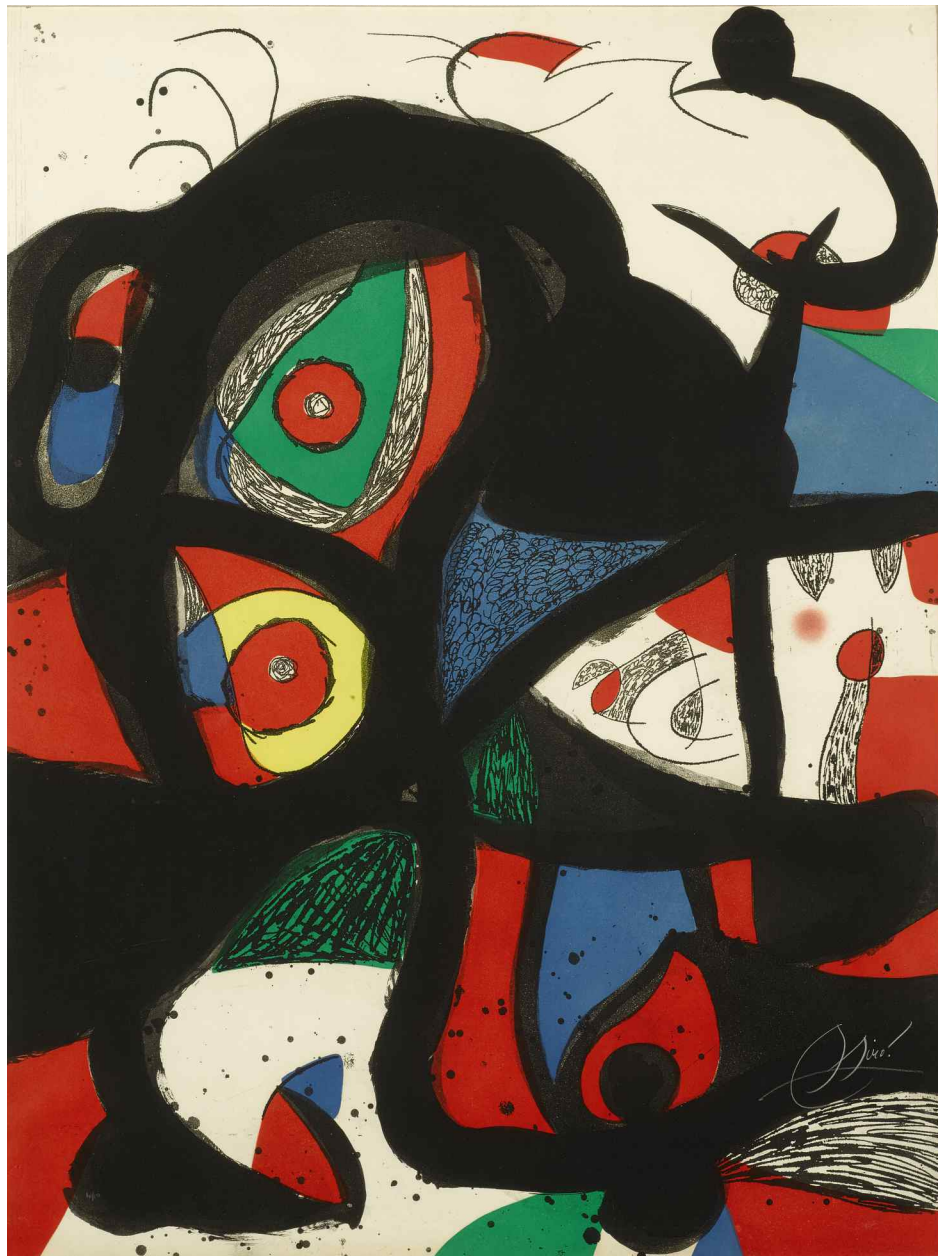
LOTS 1-52



1



2



3

1

ED RUSCHA

b.1937

Lisp (Engberg 43)

Lithograph printed in shades of blue, 1970, signed in pencil, dated and numbered 43/90 (total edition includes 22 artist's proofs), on Arches wove paper, framed sheet: 508 by 712 mm 20 by 28 in

\$ 8,000-12,000

2

ROBERT MOTHERWELL

1915 - 1991

Wave (Walker Art Center 475)

Lithograph printed in red and black, 1989, signed in pencil and numbered 71/92 (total edition includes 16 artist's proofs), on Somerset mould-made paper, framed sheet: 1039 by 1435 mm 40⁷/₈ by 56¹/₂ in

\$ 15,000-25,000

3

JOAN MIRÓ

1893 - 1983

Gargantua (Dupin 972)

Aquatint and etching printed in colors with carborundum, 1977, signed in white pencil and numbered 45/50 (total edition includes 14 *hors commerce* impressions in Roman numerals), on Arches wove paper, framed sheet approx.: 1595 by 1200 mm 62⁷/₈ by 47¹/₄ in

\$ 50,000-70,000

4

MARC CHAGALL

1887 - 1985

The Circus: one plate (Mourlot 512; Cramer Books 68)

Lithograph printed in colors, 1967, signed in pencil and numbered 10/24 (there is also a book edition of 270), on wove paper, framed image: 425 by 324 mm 16¾ by 12¾ in

\$ 25,000-35,000

5

MARC CHAGALL

1887 - 1985

The Adolescents (M. 741)

Lithograph printed in colors, 1975, signed in pencil and numbered 18/50, on Arches wove paper, framed image: 635 by 495 mm 25 by 19½ in

\$ 30,000-50,000

6

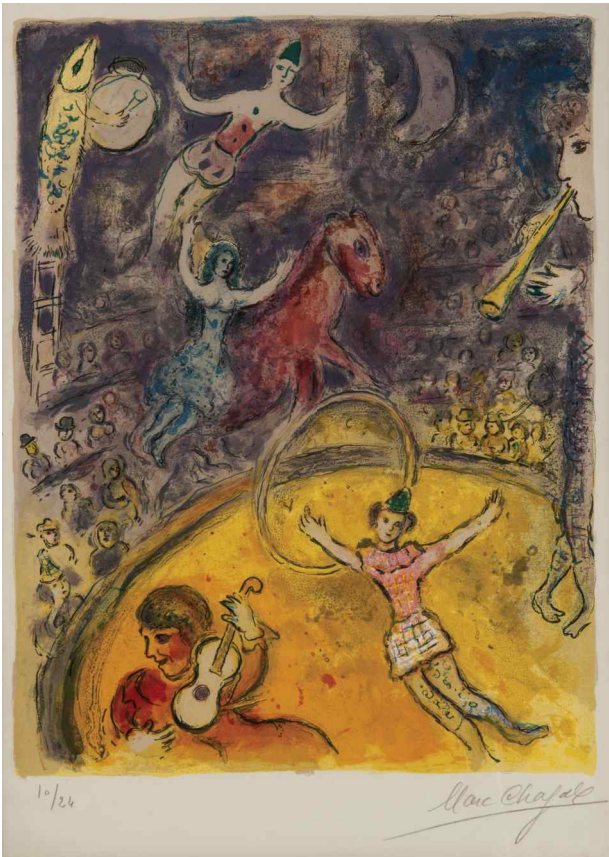
GEORGES BRAQUE

1882 - 1963

Bass (Vallier 7)

Etching, 1911, printed in 1950, signed in pencil and numbered 44/50, on Arches wove paper, framed plate: 456 by 329 mm 18 by 13 in

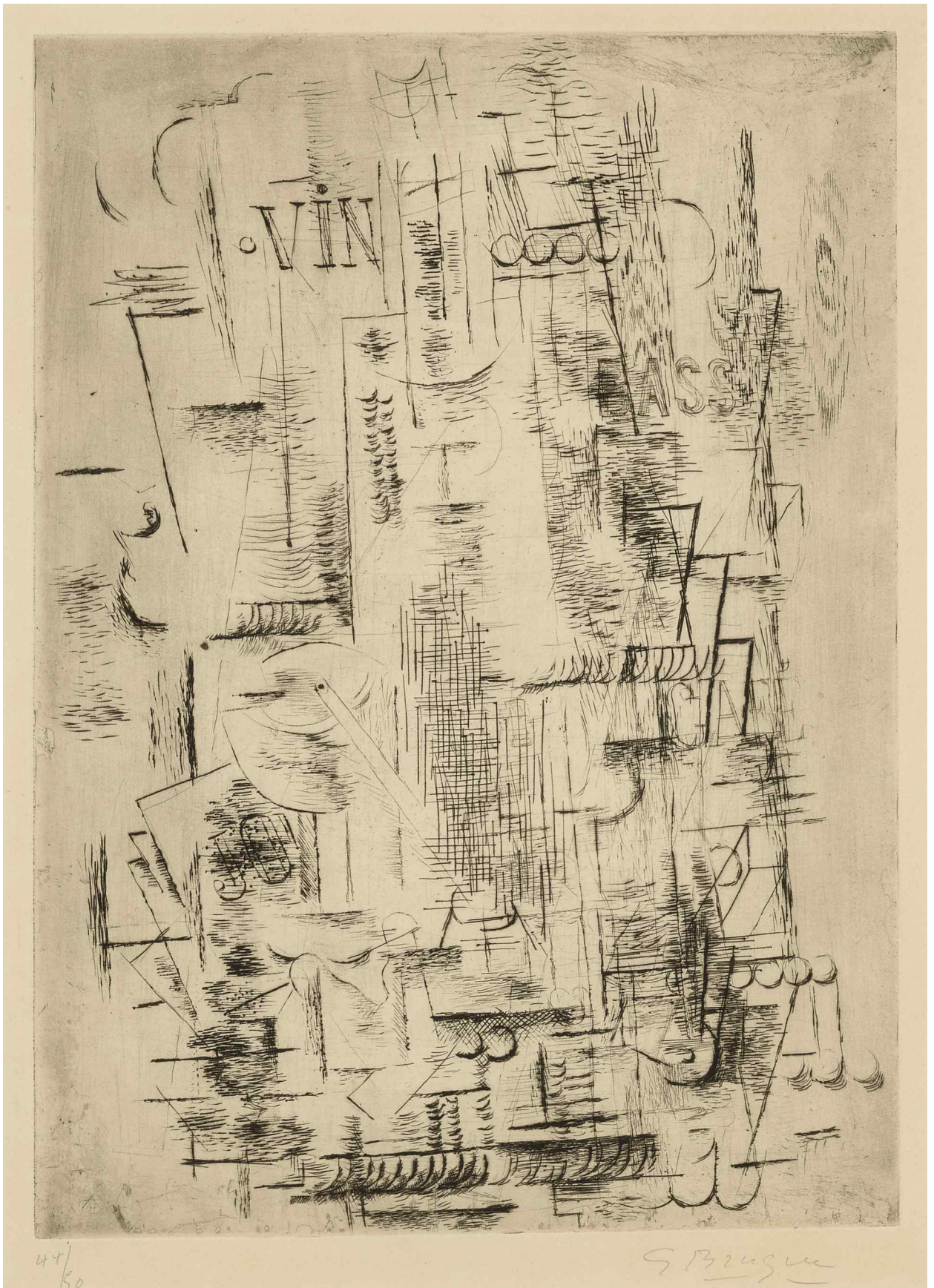
\$ 30,000-50,000



4



5



7

LUCIAN FREUD

1922 - 2011

Head of Ali (Figura 79)

Etching, 1999, initialed in pencil and numbered 16/46 (total edition includes 12 artist's proofs), on Somerset paper, framed plate: 598 by 431 mm 23½ by 17 in

\$ 15,000-20,000

8

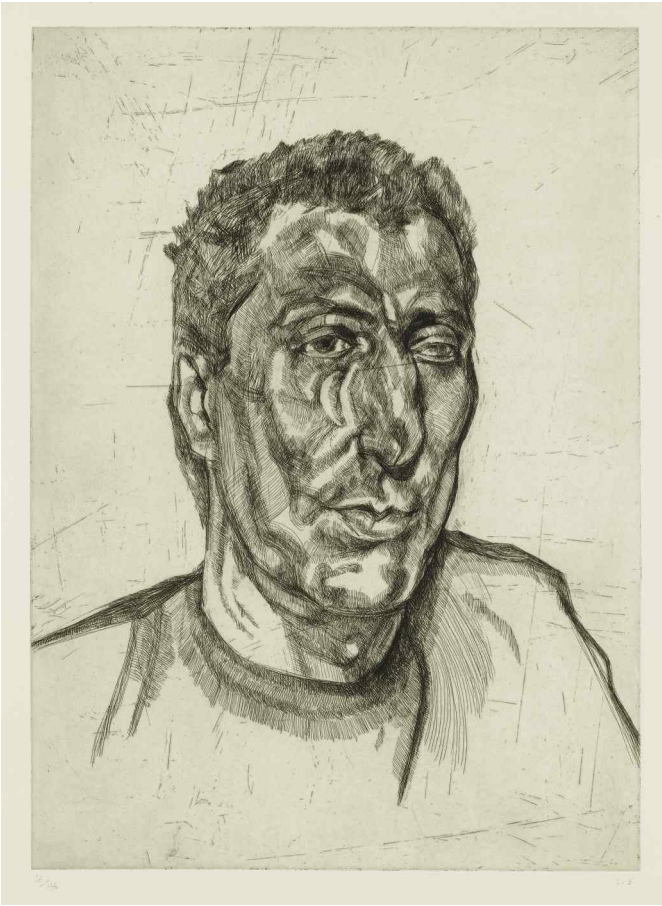
LUCIAN FREUD

1922 - 2011

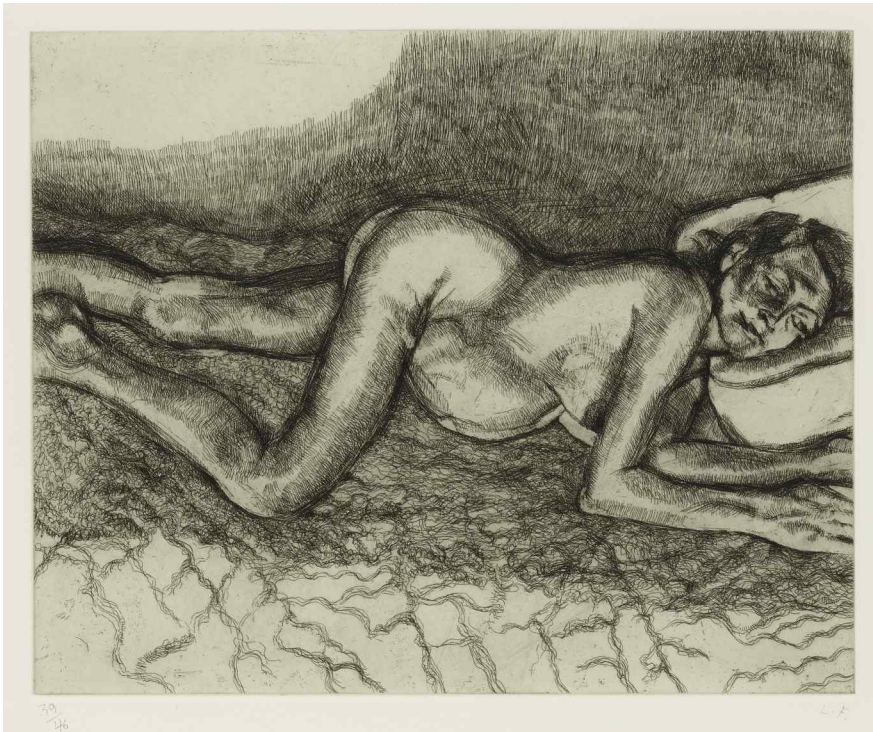
Before the Fourth (not in Hartley or Figura)

Etching, 2004, initialed in pencil and numbered 39/46 (total edition includes 12 artist's proofs), on Somerset paper, framed plate: 345 by 429 mm 13½ by 16⅞ in

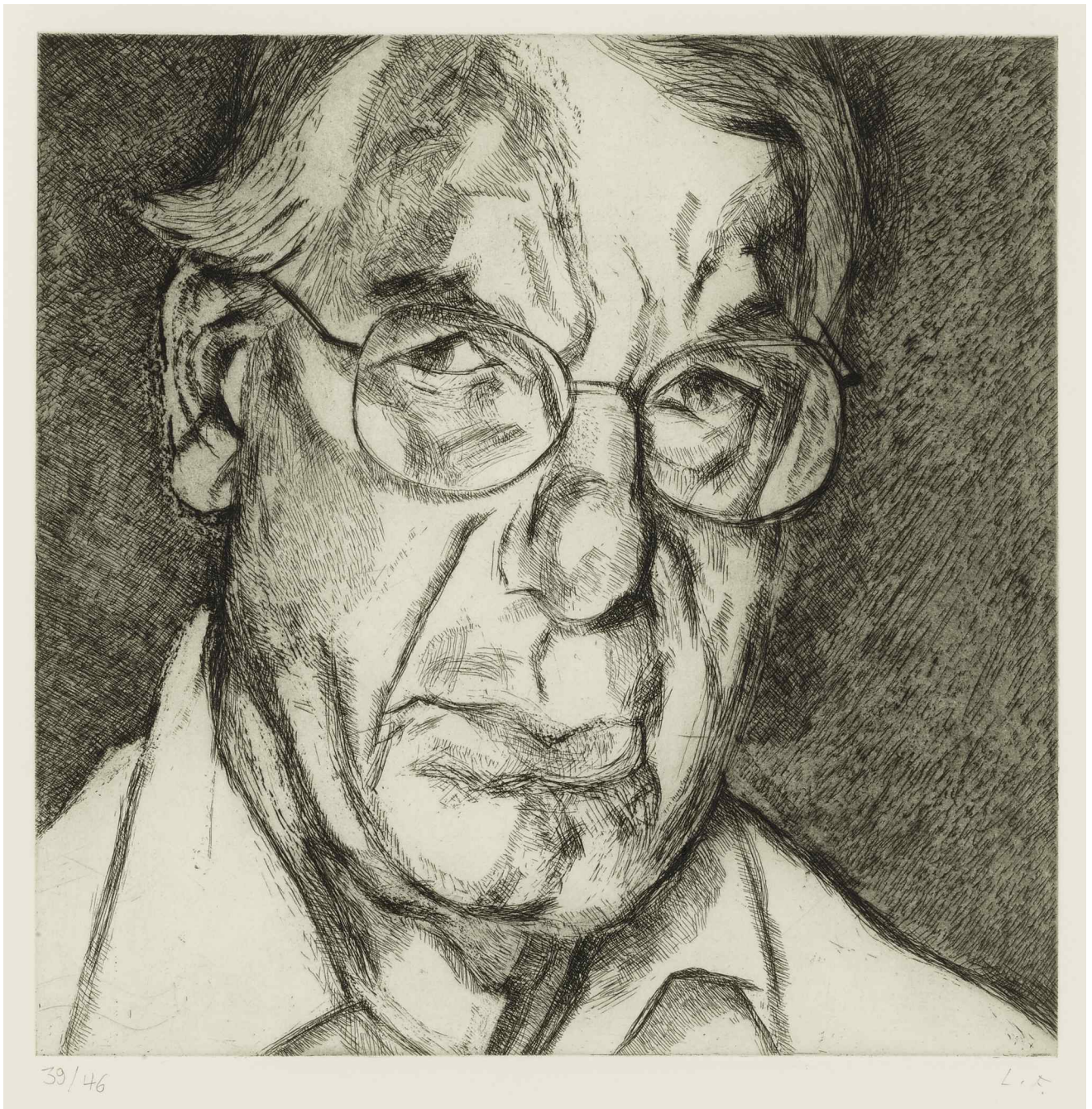
\$ 8,000-12,000



7



8



9

9

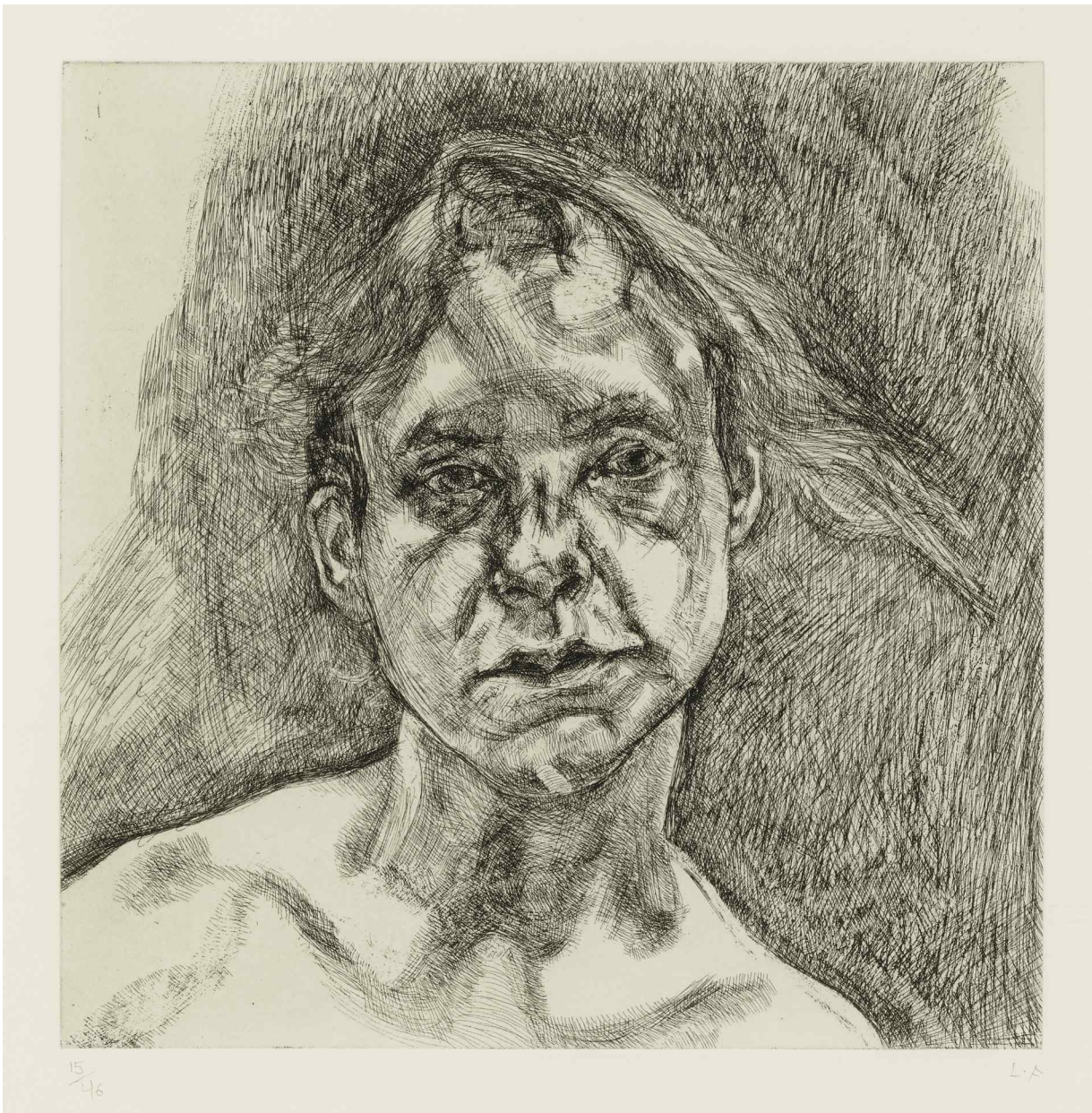
LUCIAN FREUD

1922 - 2011

The New Yorker (F. 84)

Etching, 2006, initialed in pencil and numbered 39/46 (total edition includes 12 artist's proofs), on Somerset paper, framed plate: 380 by 380 mm 15 by 15 in

\$ 30,000-50,000



10

10

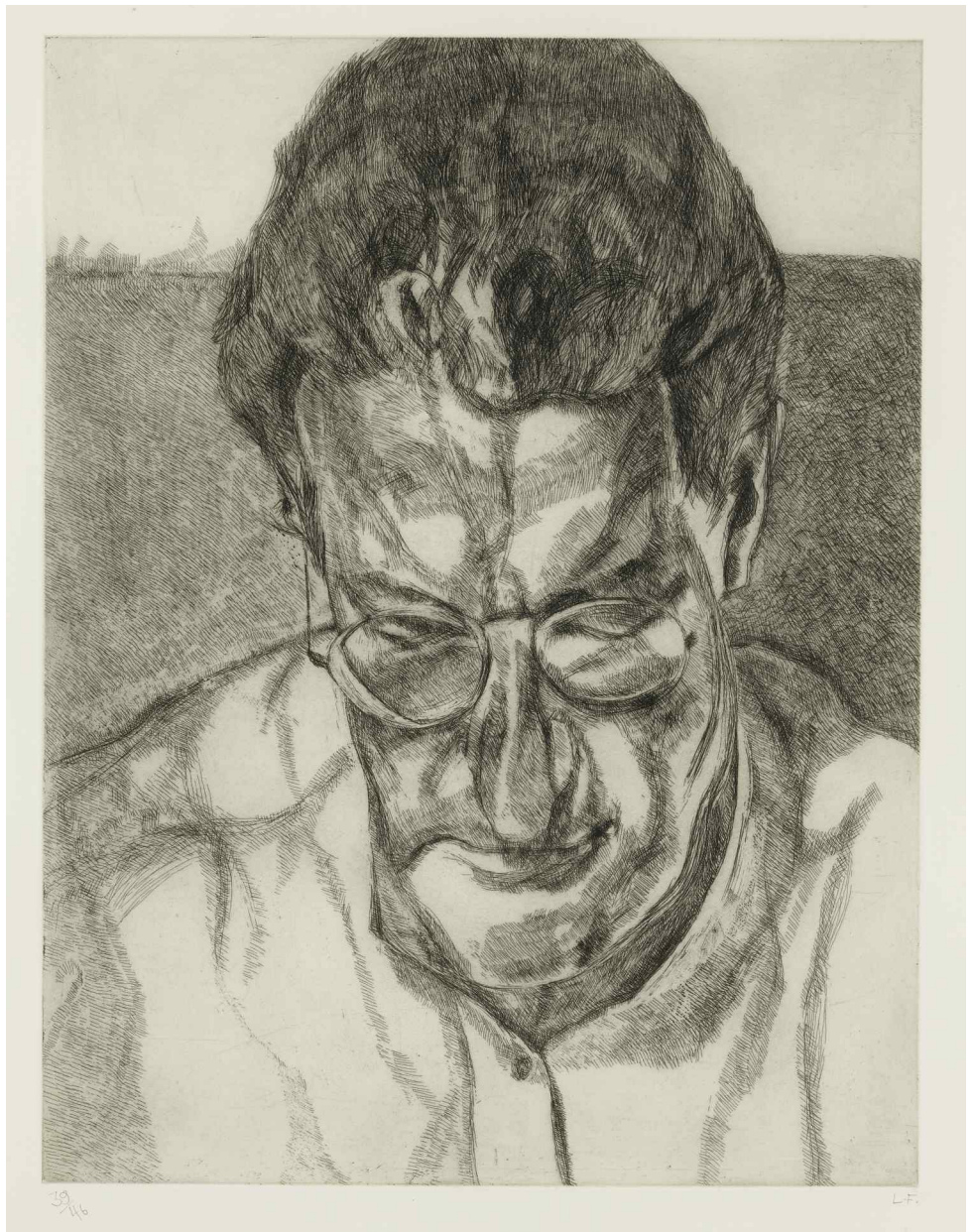
LUCIAN FREUD

1922 - 2011

Head of a Naked Girl (F. 60)

Etching, 2000, initialed in pencil and numbered 15/46 (total edition includes 12 artist's proofs), on Somerset paper, framed plate: 380 by 379 mm 15 by 15 in

\$ 20,000-30,000



11

11

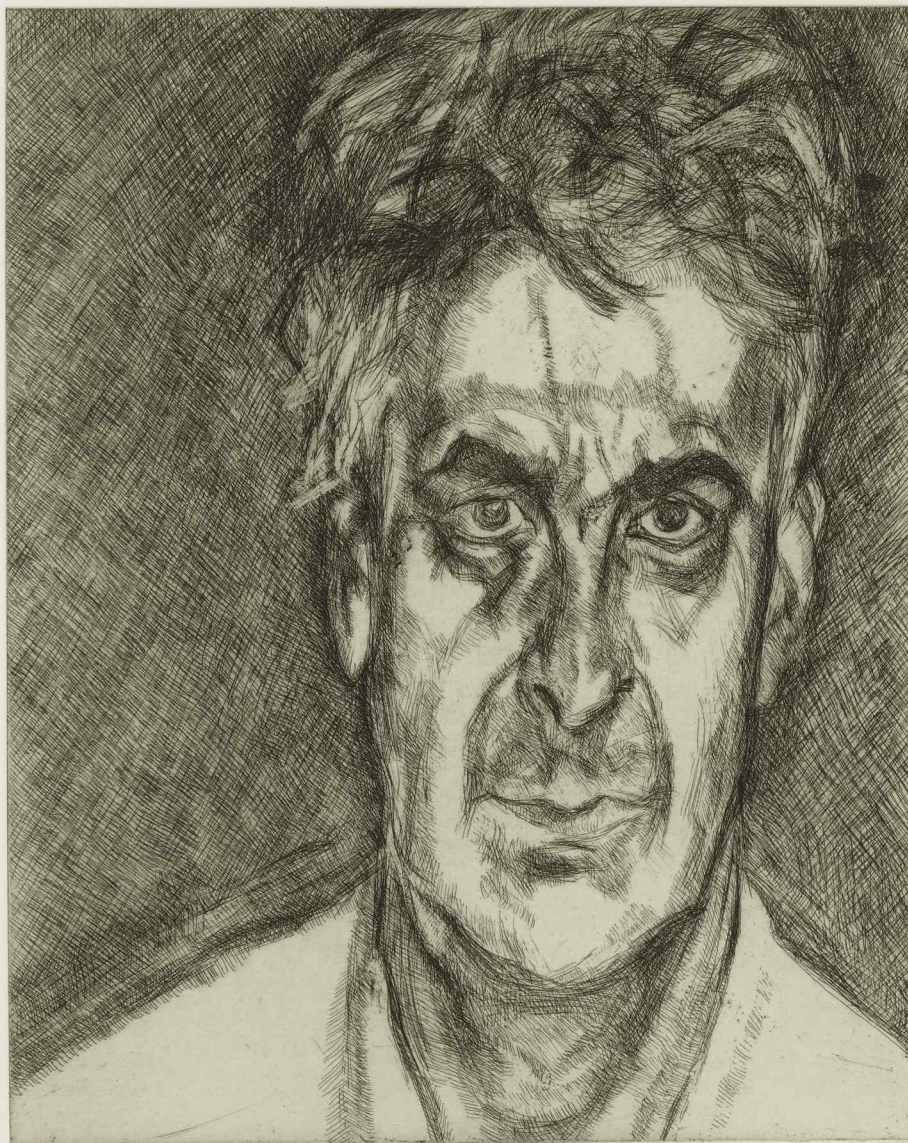
LUCIAN FREUD

1922 - 2011

The Painter's Doctor (F. 86)

Etching, 2006, initialed in pencil and numbered 39/46 (total edition includes 12 artist's proofs), on Somerset paper, framed plate: 597 by 456 mm 23½ by 18 in

\$ 20,000-30,000



12

12

LUCIAN FREUD

1922 - 2011

Portrait Head (F. 82)

Etching, 2005, initialed in pencil and numbered 39/46 (total edition includes 12 artist's proofs), on Somerset paper, framed plate: 400 by 318 mm 15¾ by 12½ in

\$ 25,000-35,000

13

HENRI MATISSE

1869 - 1954

Nu, main gauche près de l'épaule (Duthuit 474)

Lithograph, 1926, signed in pencil and inscribed 'Essai', one of six trial proofs aside from the numbered edition of 50, on Japan paper, framed image: 440 by 542 mm 17¾ by 21¾ in

\$ 14,000-18,000

14

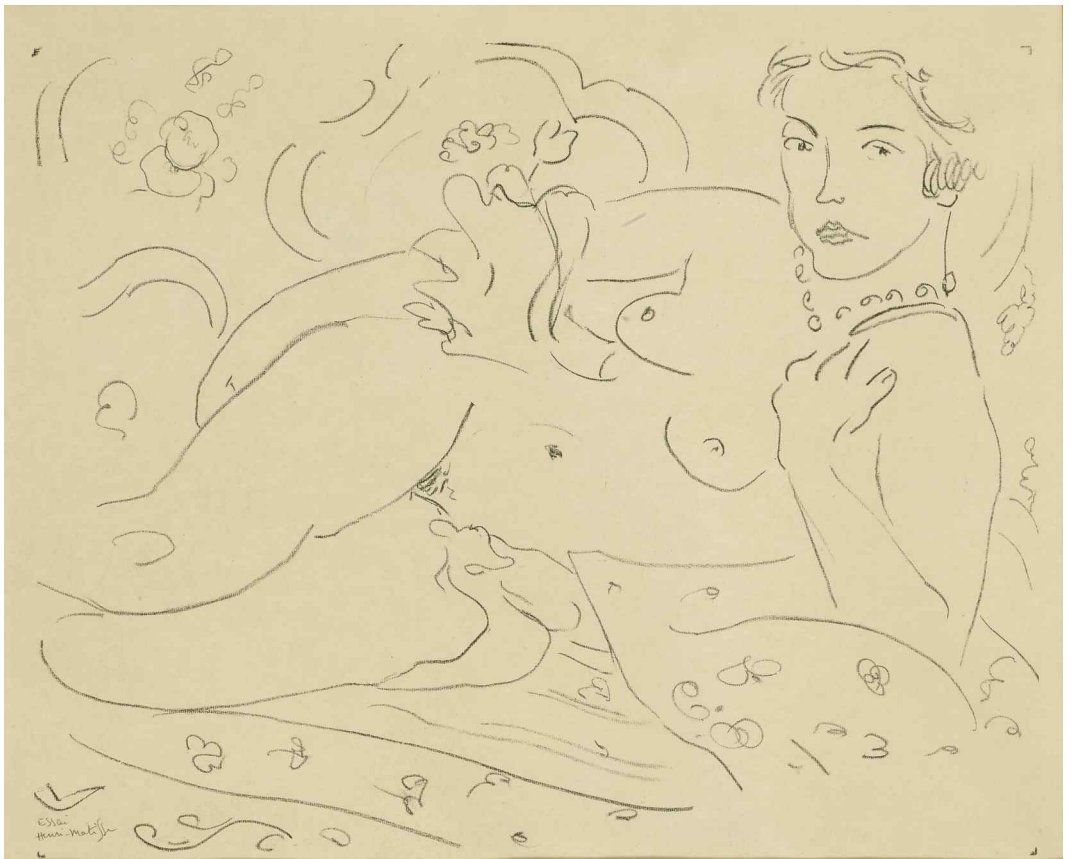
HENRI MATISSE

1869 - 1954

Nu au turban (D. 509)

Lithograph, 1929, signed in pencil and numbered 14/50 (total edition includes ten artist's proofs), on Japan paper, framed image: 270 by 446 mm 10⅝ by 17½ in

\$ 12,000-18,000



13



14



15

HENRI MATISSE

1869 - 1954

Océanie, la mer

Screenprint on linen, 1946-48, signed in ink and numbered 20/30

image approx.: 1631 by 3727 mm 64¼ by 146¾ in

PROVENANCE

Zika Ascher, London
Private Collection, New York
By descent to the present owner

\$ 500,000-700,000



Fig. 1 *Océanie, le ciel* and *Océanie, la mer* in progress, Boulevard Montparnasse, Paris, 1946.

Photo credit: Hélène Adant. Source credit: Archives Henri Matisse; all rights reserved ©2018 Succession H. Matisse / Artists Rights Society (ARS), New York



15

Henri Matisse's screenprint on linen wall-hanging *Océanie, la mer* along with its pendant panel, *Océanie, le ciel*, constitute a pivotal moment in the artist's use of the cut-out during the last decade of his career. Based on two murals of white paper cut-outs pinned to the beige walls of his Paris apartment on the Boulevard Montparnasse during the summer of 1946 (fig. 1), the panels represent his first use of the cut-out to create works on a monumental scale and are the first works to draw directly on the memories of his 1930 voyage to Tahiti.

Although the textile designer Zika Ascher had proposed a commission for a wall-hanging to Matisse early in 1946, the artist did not initially accept, and the compositions for the *Océanie* panels began organically, without a final product in mind.

"Matisse had cut out a swallow from a sheet of writing paper and, as it distressed him to tear up this beautiful shape and throw it away...he put it up on this wall, also using it to cover up a stain the sight of which disturbed him. Over the following weeks other shapes were cut out and put up on the same wall." (Lydia Delectorskaya quoted in Samantha Friedman, "Game and Endgame" in Exh. Cat. The Museum of Modern Art, New York, *Henri Matisse: The Cut-Outs*, 2014, p. 126)

By the time Ascher visited Matisse in Paris that summer, the compositions of two distinct panels were complete, and Ascher was tasked with translating the delicate paper cut-outs into screenprint on linen wall-hangings. Developing the massive cut-out panels in screenprint to Matisse's exacting specifications proved to be a technical challenge, and the printed edition of thirty examples of each panel was not completed until 1948.

16

PROPERTY FROM A MULTINATIONAL
CORPORATION

RICHARD DIEBENKORN

1922 - 1993

Seated Woman Drinking from a Cup

Lithograph, 1965, initialed in ink, dated and
numbered 65/100, on Arches wove paper,
framed
image: 700 by 534 mm 27³/₈ by 21 in

\$ 6,000-8,000

17

RICHARD DIEBENKORN

1922 - 1993

Blue Surround

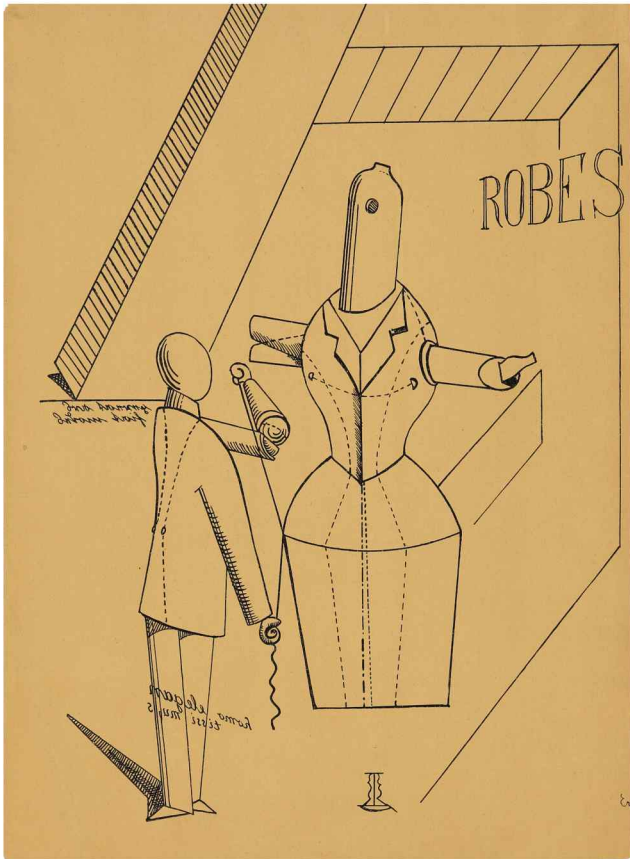
Aquatint printed in colors with etching and
drypoint, 1982, initialed in pencil, dated and
inscribed 'TP', a trial proof aside from the
numbered edition of 35, on Rives BFK paper,
framed
plate: 558 by 480 mm 22 by 18⁷/₈ in

\$ 80,000-120,000

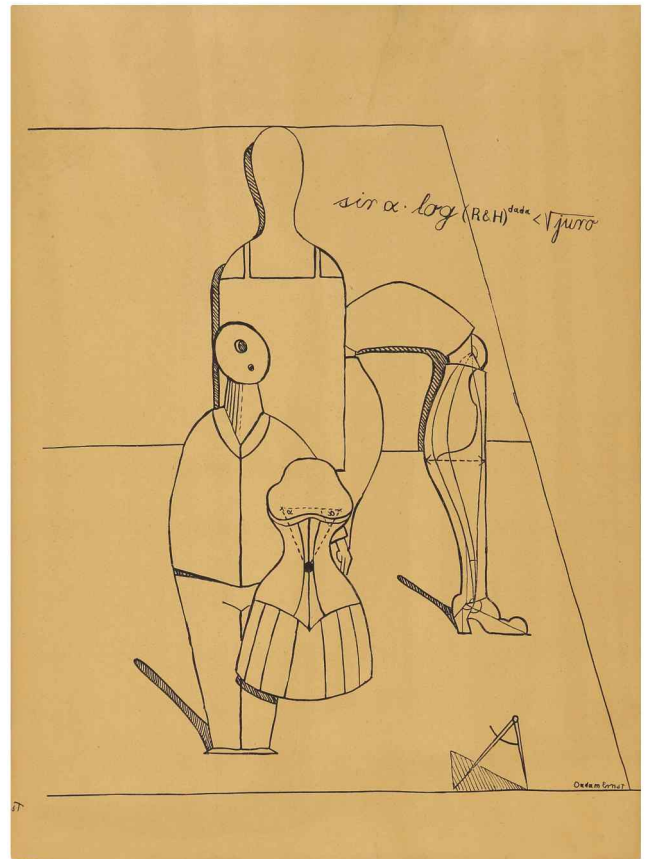


16





18



18

MAX ERNST

1891 - 1976

Fiat modes pereat ars (Spies & Leppien 7)

The portfolio comprising eight lithographs, 1919, one of only a few known examples of this rare portfolio, seven sheets monogrammed 'mE' in pencil on the versos, also signed in ink on the blue title label, on wove paper (8 prints)

A masterpiece of Dadaist prints, *Fiat modes pereat ars* is Max Ernst's first lithographic work and the first Dada artwork to be commissioned by a civil authority. This example is one of the two proof sets that were in the collection of the artist. The work exemplifies the Dada mission to reject logic and reason in favor of nonsense and irrationality, forcing the viewer to confront one's conditioned response to reality.

The title, "Let there be fashion, down with art" inverts the Latin phrase, "Let there be art, down with fashion," thereby indicating the end of traditional art. Comprising eight images featuring mannequin-like figures, illogical diagrams and measuring implements accompanied by impossible equations and plays on words, the prints present an upended vision of society that defies any chronological or reasoned reading.

Although intended to be issued in an edition of sixty, the explicitly anti-bourgeois portfolio did not find many buyers among contemporary print collectors and according to Spies and Leppien, Ernst destroyed the majority of the edition. This example is one of extremely few known sets.
sheets approx.: 455 by 330 mm 17⁷/₈ by 13 in

EXHIBITED

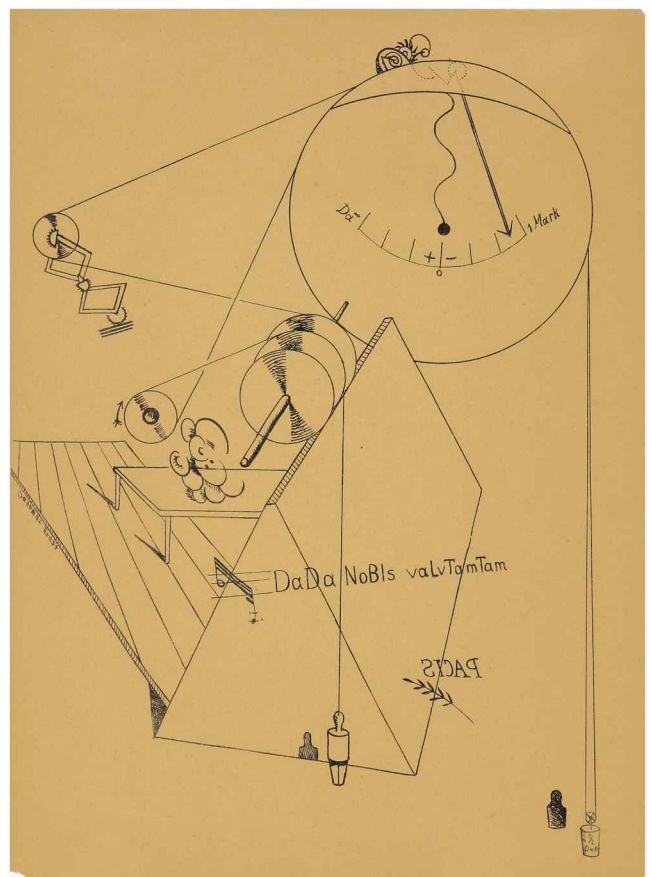
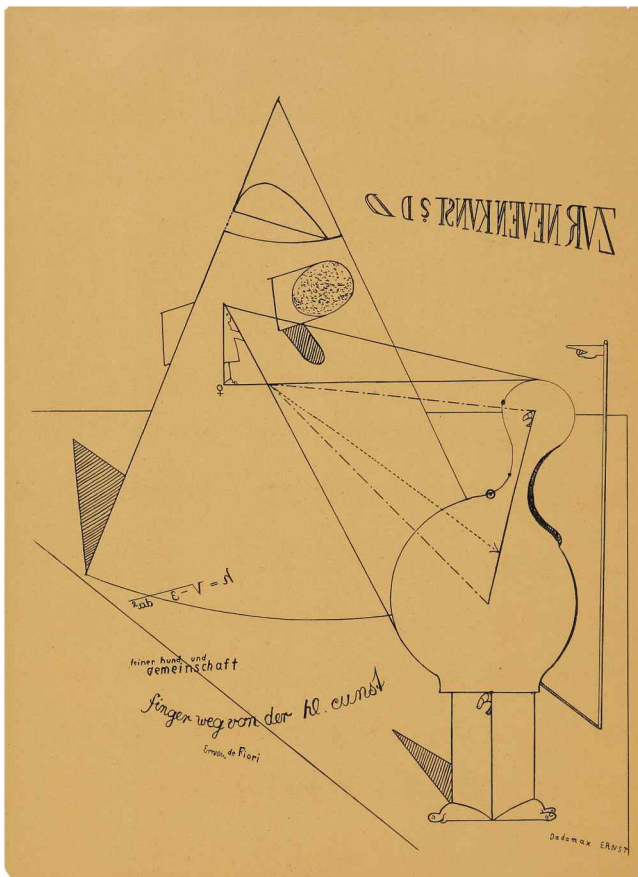
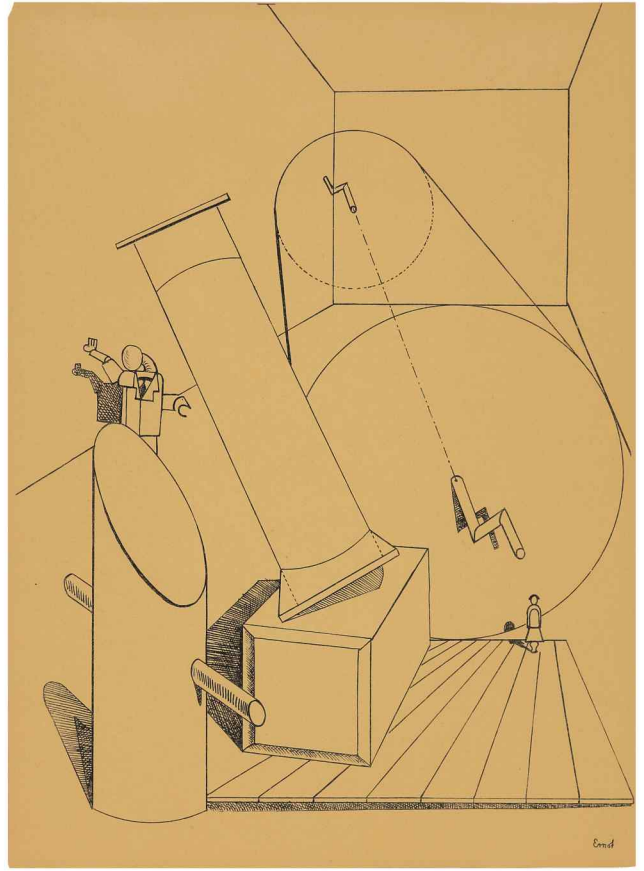
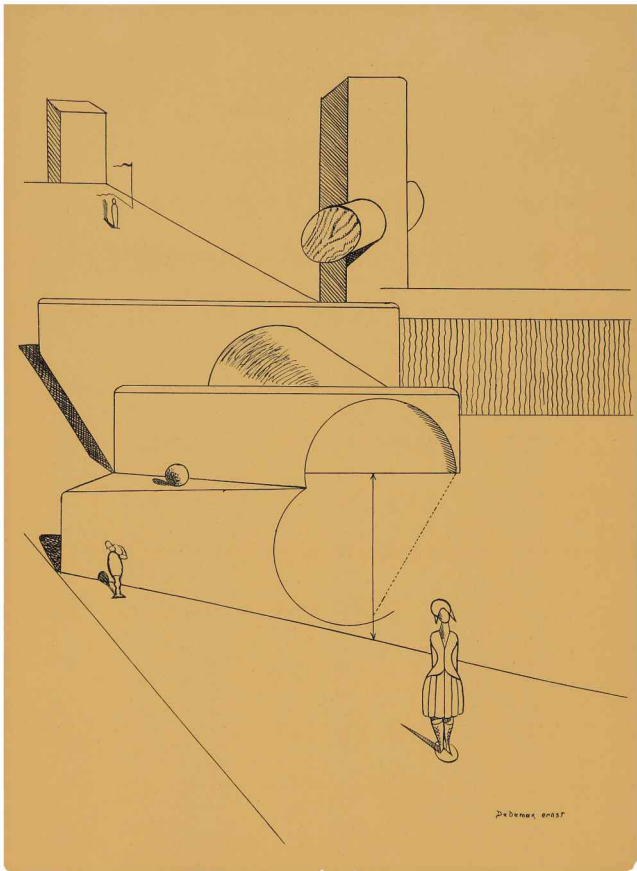
Ferrara, Italy, Palazzo dei Diamanti, *De Chirico a Ferrara:*

Metafisica e avanguardie, 2015-2016

Stuttgart, Germany, Staatsgalerie Stuttgart, *Giorgio de Chirico:*

Magie der Moderne, 2016

\$ 80,000-120,000



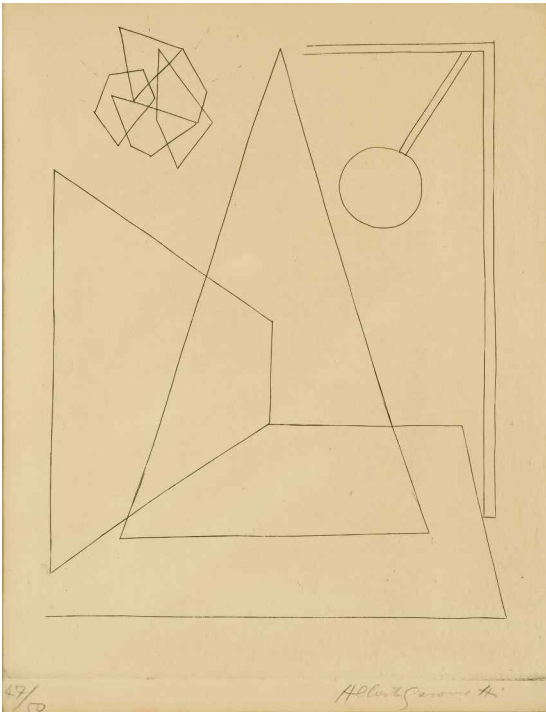
ALBERTO GIACOMETTI

1901 - 1966

Untitled (Lust 80)

Etching, 1935, signed in pencil and numbered
47/50, from the illustrated book *23 Gravures*, on
wove paper, framed
plate: 297 by 243 mm 11¾ by 9⅝ in

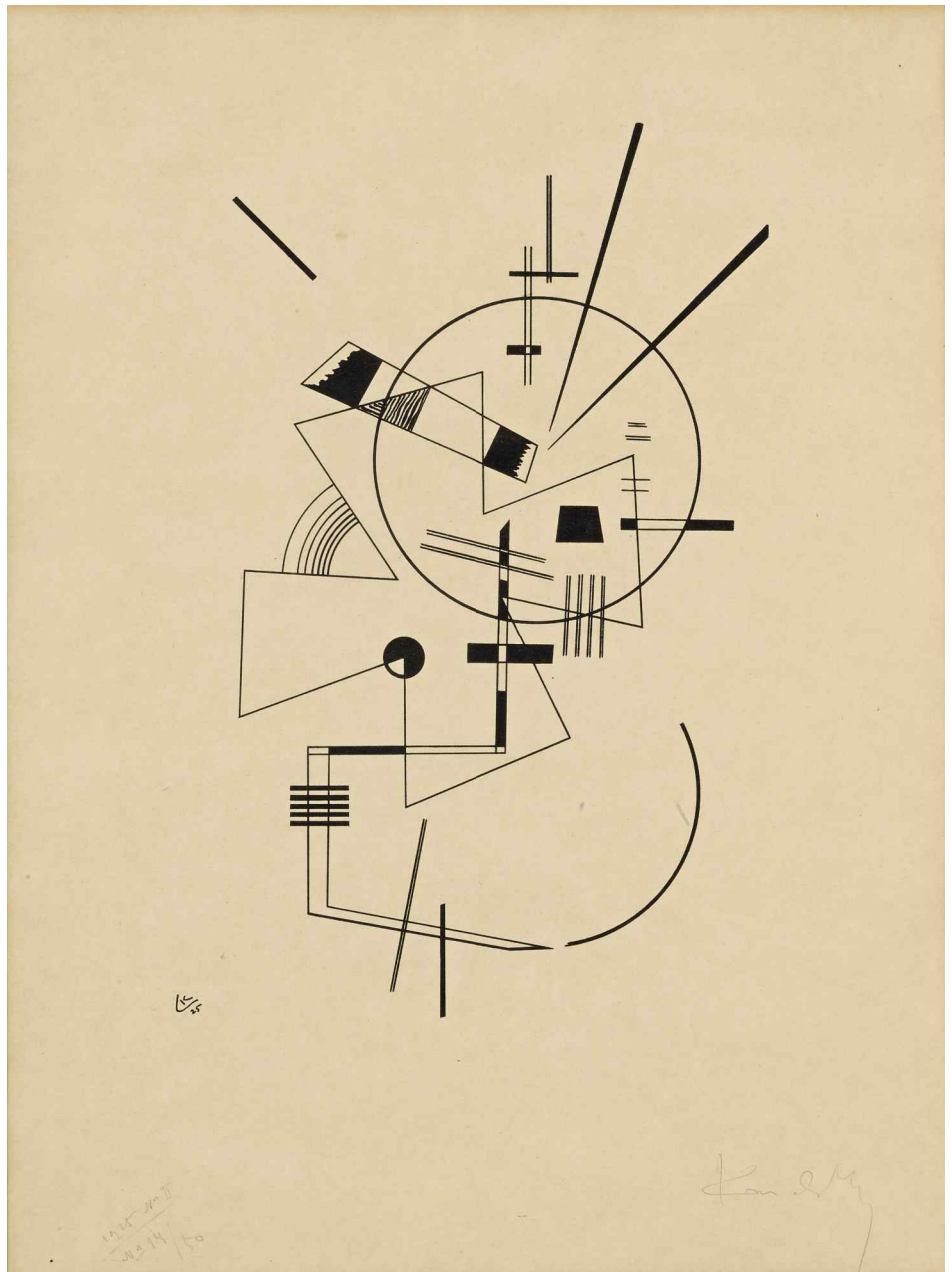
\$ 10,000-15,000



19



20



21

20

MARY CASSATT

1844 - 1926

The Barefooted Child (Breeskin 160)

Drypoint and aquatint printed in colors, 1895, signed in pencil, on laid paper, framed plate: 240 by 313 mm 9½ by 12¾ in

\$ 18,000-24,000

21

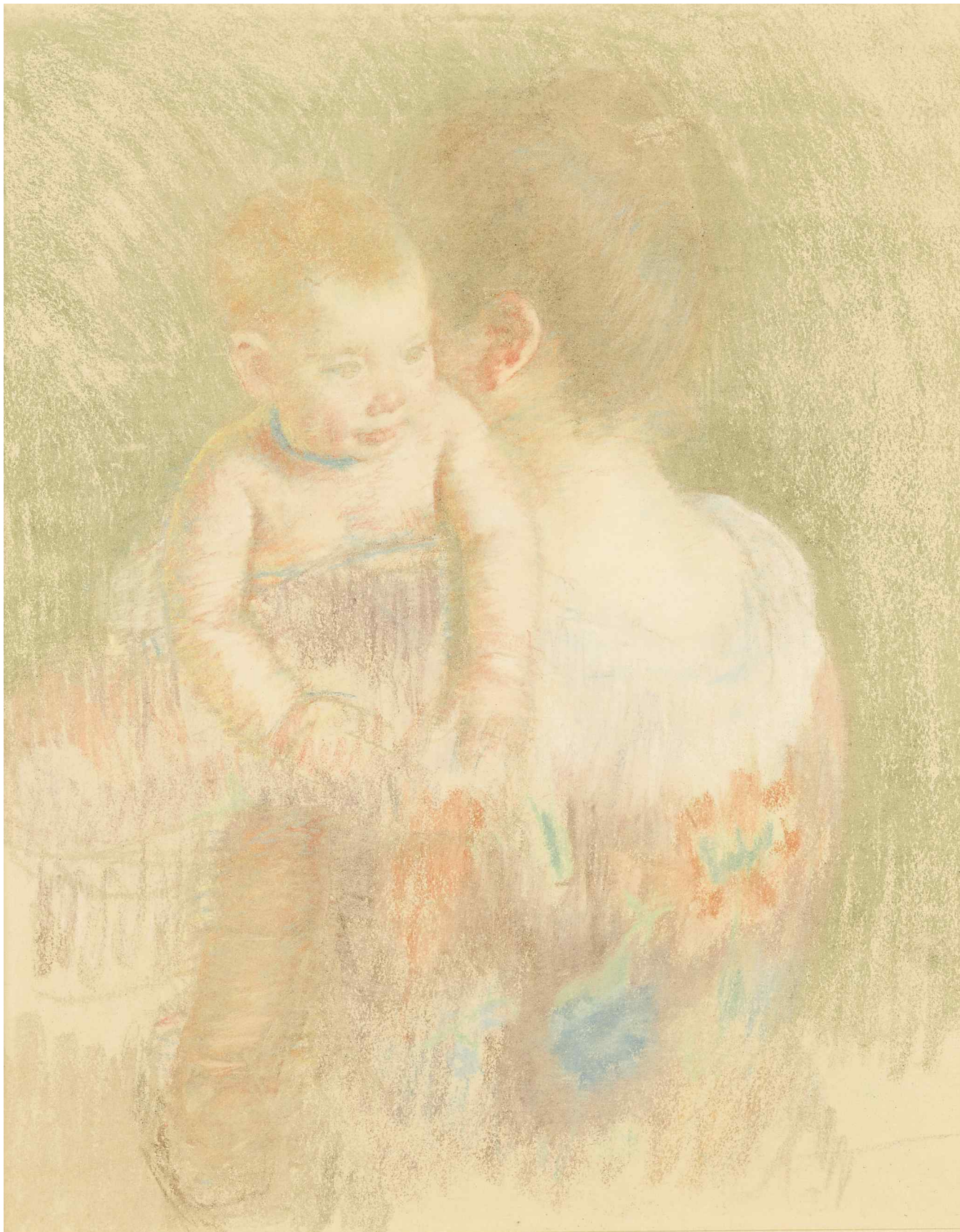
WASSILY KANDINSKY

1866 - 1944

Lithographie No. II (Roethel 186)

Lithograph, 1925, signed in pencil, titled, dated and inscribed 'No. 14/50', on simili Japan paper, framed image: 350 by 235 mm 13¾ by 9¼ in

\$ 10,000-15,000



22



23

22

MARY CASSATT

1844 - 1926

Baby Charles Looking Over His Mother's Shoulder (No. 2)

Pastel counterproof, circa 1900, on thin Japan paper *appliqué* to wove, framed

During the first decade of the twentieth century, Mary Cassatt took a series of counterproofs of her pastels, with the encouragement of the publisher and dealer, Ambroise Vollard. To create this counterproof, the printer, Auguste Clot, set a damp sheet of Japan paper on a pastel drawing and used a lithographic press to transfer the image to the blank sheet, without damaging the original. Jay Cantor notes, "Since the image was reversed, it became, in effect, an entirely different and original work to be confronted on its own terms" (Jay E. Cantor, "'Vollard is a genius in his line,'" Exh. Cat. New York, Adelson Galleries, *Art in a Mirror*, p. 18). The counterproof *Baby Charles Looking Over His Mother's Shoulder (No. 2)* is not simply a reproduction of the original pastel, but rather a reconfiguration of the composition with dissolving lines and delicate tonality. For the artist, the counterproof may have served as a site of aesthetic reflection and experimentation, allowing Cassatt to see an earlier work from a new perspective. For the contemporary viewer, the counterproof stands as a mesmerizing work in and of itself, offering insight into Cassatt's innovative artistic practice.

image: 715 by 585 mm 28 $\frac{1}{8}$ by 23 in

\$ 250,000-350,000

23

PROPERTY FROM A MULTINATIONAL CORPORATION

DAVID HOCKNEY

b.1937

Hotel Acatlán: First Day (Museum of Contemporary Art, Tokyo 269)

Lithograph printed in colors, 1984-85, signed in pencil, dated '84/5' and numbered 25/70 (total edition includes 29 artist's proofs), from the *Moving Focus* series, on two sheets of HMP handmade paper, framed overall: 737 by 1880 mm 29 by 74 in

\$ 30,000-50,000

JASPER JOHNS

b.1930

Flags I (ULAE 128)

Screenprint in colors, 1973, signed in pencil, dated and numbered from the edition of 65 (total edition includes seven artist's proofs), on J.B. Green paper, framed sheet: 699 by 889 mm 27½ by 35 in

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

31 screens were employed in the production of *Flags I*, Jasper Johns' complex and ambitious 1973 print. The work returns to a familiar icon for the artist but here two American flags appear vertically with an intricate and heavily layered surface of marks akin to the buildup of brushstrokes. Underlying the impasto of red, white and blue are flatter areas of green, orange and black. This subtle use of complementary hues engages the viewer's eye and creates the perception of a richer, deeper surface. Customarily, screenprints tended to be flat and hard-edged, seeking to diminish the role of the artist's hand. However for *Flags I*, Johns collaborated with Simca Prints Artists, Inc., printers known for more painterly editions that defied the mechanical or commercial quality often associated with the medium.

In the present work, the colors of the left-hand flag are more saturated and the composition comparably dense, while the inks used for the flag on the right were combined with a varnish adding intensity and luster. Johns was well-versed in exploring the replication of imagery within a composition, with almost indiscernible differences. The distinctions between right and left-hand flags mirror that of his earlier painting *Two Flags*, on which *Flags I* is based.

Jasper Johns has revisited the flag over 100 times. It has been repeated and repackaged for various media with tremendous visual impact again and again. While the American flag holds a quasi-religious status in the American consciousness, Johns has remained tight-lipped regarding any political or social readings into his recurrent depictions. Richard Field writes that the objects Johns employs become secondary, and the significance of his work can be found in the physicality of his surfaces, in the act of making marks and in his choice of materials. Or in the artist's words,

“The painting of a flag is always about a flag, but it is no more about a flag than about a brushstroke, or about the physicality of paint.”

(Exh. Cat., London, Anthony D'Offay Gallery, Jasper Johns *Flags*, 1996, p. 9)



Photo © Robert Rauschenberg Foundation/Licensed by VAGA, New York, NY
Art © Jasper Johns/Licensed by VAGA, New York, NY

Fig. 1 Robert Rauschenberg, *Untitled [Jasper with flag painting, Pearl Street studio]*, ca. 1955, contact print, 2¼ x 2¼ inches (5.7 x 5.7 cm)





25

25

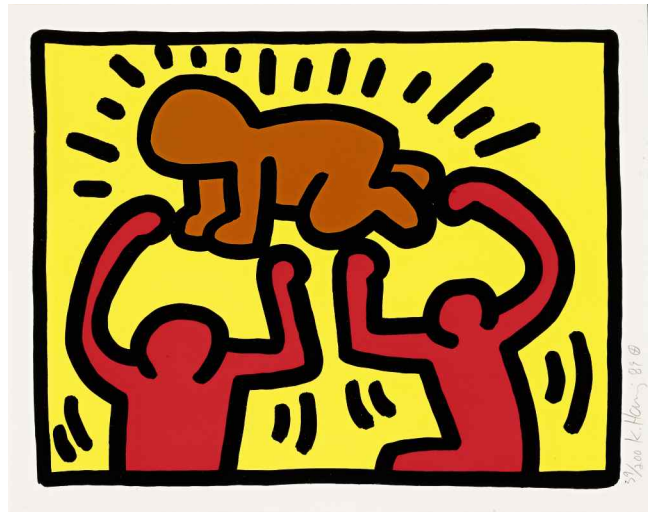
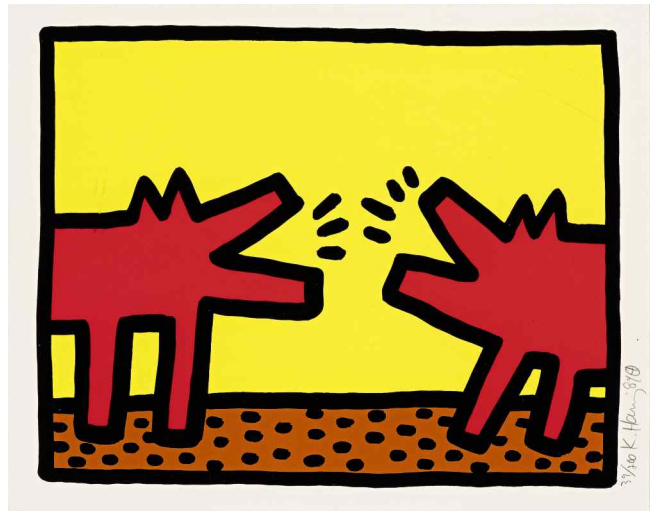
KEITH HARING

1958 - 1990

Statue of Liberty (Littmann p. 63)

Screenprint in colors, 1986, signed in pencil, dated and inscribed 'AP 8/25', an artist's proof aside from the total numbered edition of 130, on heavy wove paper, framed sheet: 962 by 716 mm 37 $\frac{7}{8}$ by 28 $\frac{1}{4}$ in

\$ 35,000-45,000



26

26

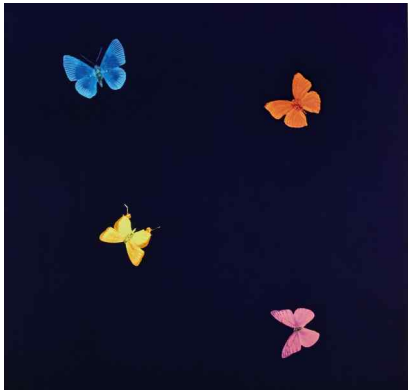
KEITH HARING

1958 - 1990

Pop Shop IV (L. pp. 146-47)

The complete set of four screenprints in colors, 1989, each signed in pencil, dated and numbered 39/200 (total edition includes 25 artist's proofs), on wove paper, framed (4 prints) sheets: 342 by 418 mm 13½ by 16½ in

\$ 30,000-50,000



27

27

DAMIEN HIRST

b.1965

Love Poems

The complete set of six photogravure etchings with lithographic overlay printed in colors, 2014, signed in pencil and numbered 3/55 on the verso, on 400gsm Velin Arches paper, framed (6 prints) sheets: 780 by 760 mm 30¾ by 29⅞ in

\$ 40,000-50,000

28

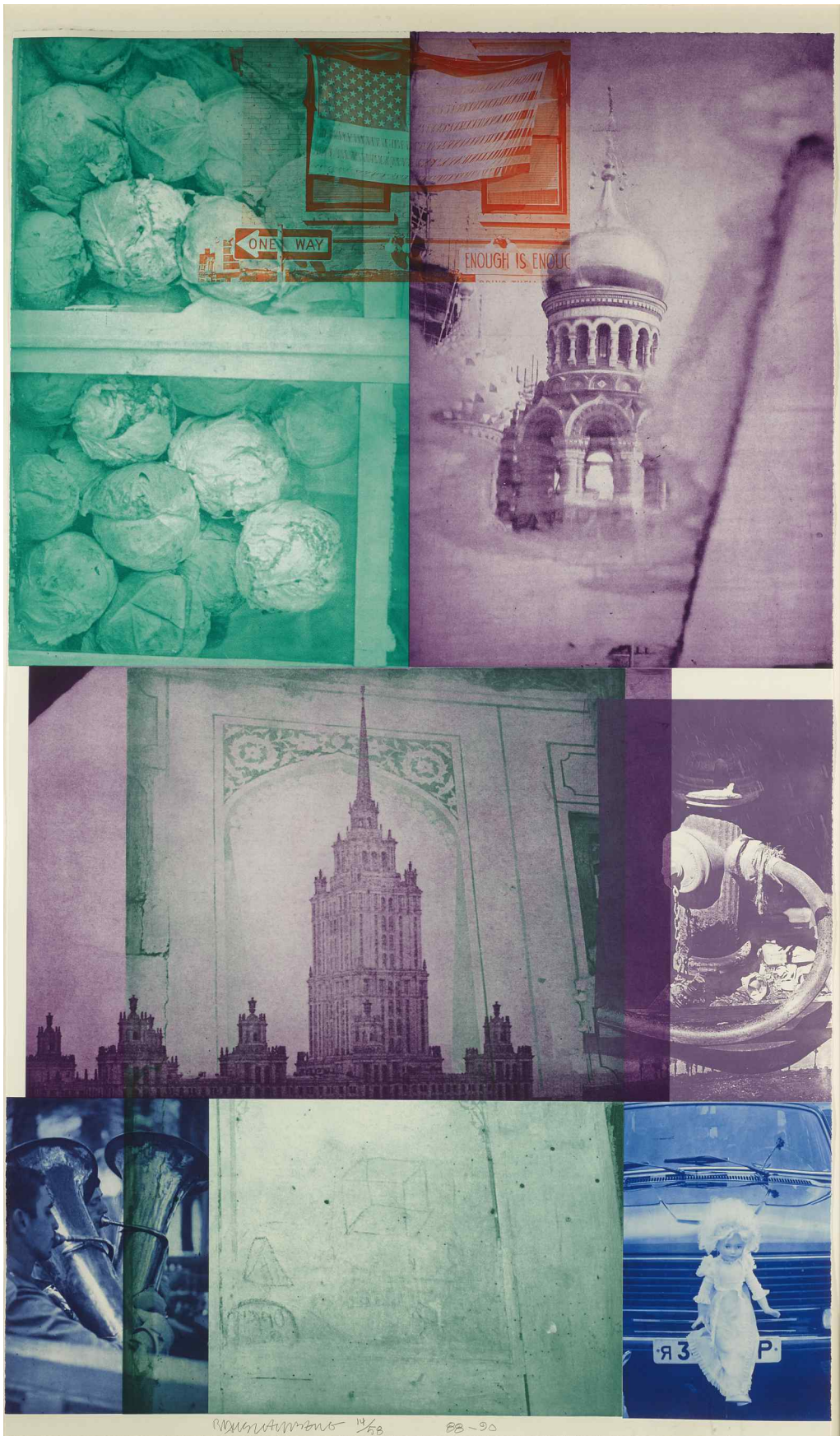
ROBERT RAUSCHENBERG

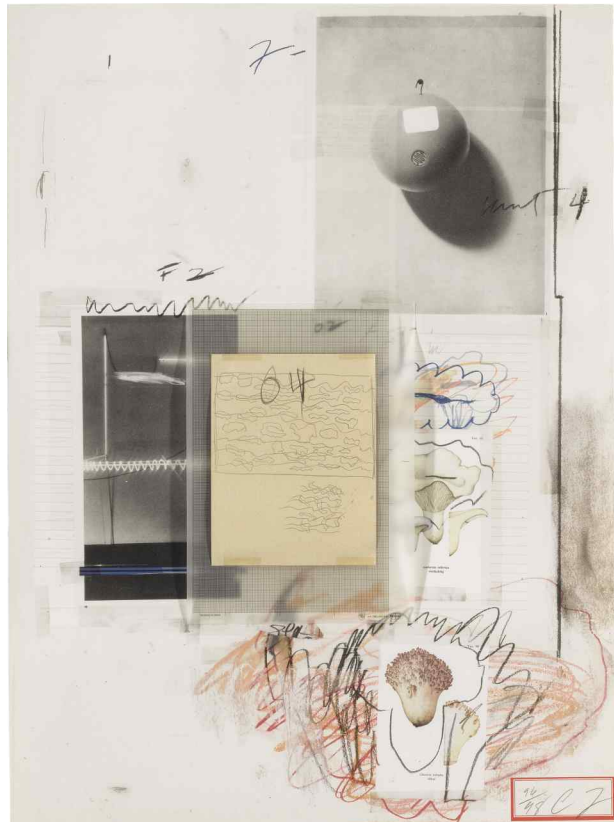
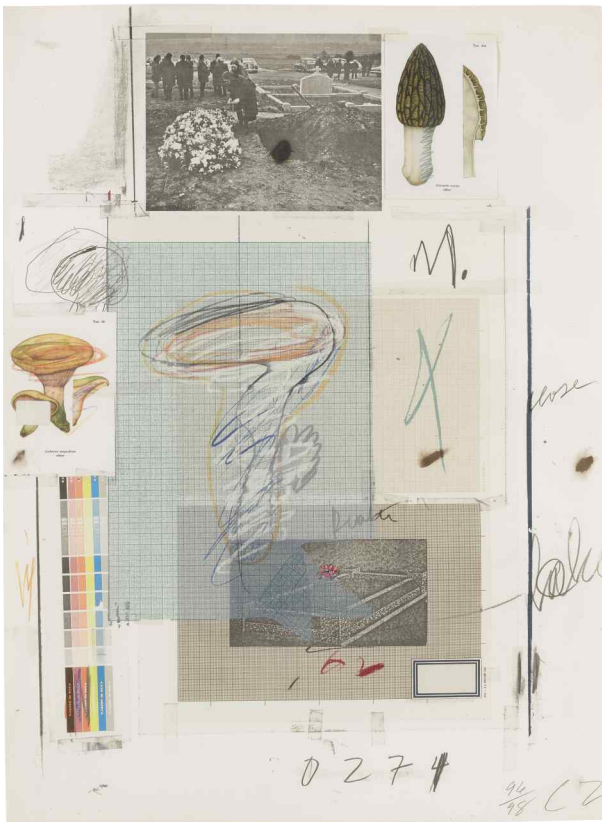
1925 - 2008

Soviet/American Array IV

Intaglio printed in colors, 1988-90, signed in pencil, dated and numbered 14/58 (total edition includes three artist's proofs), on Saunders paper, framed sheet: 2240 by 1320 mm 88⅞ by 52 in

\$ 12,000-18,000





29

PROPERTY FROM A MULTINATIONAL CORPORATION

CY TWOMBLY

b.1928

Natural History Part I Mushrooms
(Bastian 42-51)

The complete portfolio, comprising ten lithographs with collotype printed in colors, with touches of handcoloring and collage, 1974, each initialed in pencil and numbered 96/98 (total edition includes 17 artist's proofs), on Rives Couronne 100% rag paper, no. III on Richard de Bas mould-made paper, framed (10 prints) sheets: 756 by 560 mm 29¾ by 22 in

\$ 50,000-70,000

29

08



202



Taf. 58



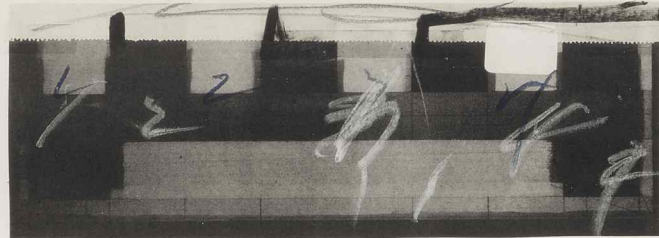
'08

M.

02

See 70 >

04



16
98 CZ

30

YOSHITOMO NARA

b.1959

Beh!

Lithograph printed in colors, 2003, signed in pencil, dated and numbered 19/72, on simili Japan paper on an Arches wove support (as issued), framed
image: 410 by 282 mm 16½ by 11¼ in

\$ 15,000-20,000



30

31

VIJA CELMINS

b.1939

Untitled (Ocean)

Lithograph, 1972, signed in pencil, dated and inscribed 'Artists Proof', an artist's proof aside from the numbered edition of 65, on Twinrocker Handmade Rag paper, framed
image: 155 by 1062 6¼ by 41¾ in

\$ 25,000-40,000



31

GIORGIO MORANDI

1890 - 1964

Paesaggio (Casa a Grizzana) (Vitali 32)

Etching, 1927, the second state (of three), signed in pencil, dated and numbered 45/50, on wove paper, framed
plate: 264 by 199 mm 10³/₈ by 7⁷/₈ in

\$ 10,000-15,000

GIORGIO MORANDI

1890 - 1964

Fiori di campo (V. 78)

Etching, 1930, the first state (of two), signed in pencil, dated and numbered 19/21, on wove paper, framed
plate: 249 by 214 mm 9³/₄ by 8³/₈ in

\$ 5,000-7,000



32



33



34

34

GIORGIO MORANDI

1890 - 1964

Nature morta a grandi segni (V. 83)

Etching, 1931, the second state (of three), signed in pencil, dated and numbered 29/50, on wove paper, framed
 plate: 247 by 344 mm 9¾ by 13½ in

\$ 20,000-30,000

35

HENRY MOORE

1898 - 1986

Two Standing Figures (Henry Moore Foundation Tex. 20)

Screenprint in colors on Irish linen, 1948, signed in ink, dated '49', and numbered 24/30
 image: 2600 by 1810 mm 102¾ by 71¼ in

\$ 25,000-35,000



35



36

36

EDVARD MUNCH

1863 - 1944

Woman with Red Hair and Green Eyes. The Sin (Schiefler 142; Woll 198)

Lithograph printed from two stones in yellow, red and green, 1902, Woll's second state (of five), signed in pencil, on thin Japan paper, framed image: 695 by 402 mm 27³/₈ by 15⁷/₈ in

\$ 40,000-60,000

37

PABLO PICASSO

1881 - 1973

Minotaure aveugle guidé par une petite fille aux fleurs (Bloch 222; Baer 434)

Drypoint and engraving, 1934, signed in pencil, from the total edition of 310, plate 94 from the *Vollard* suite, on Montval laid paper with the Vollard watermark, framed plate: 251 by 348 mm 9⁷/₈ by 13³/₄ in

\$ 10,000-15,000

38

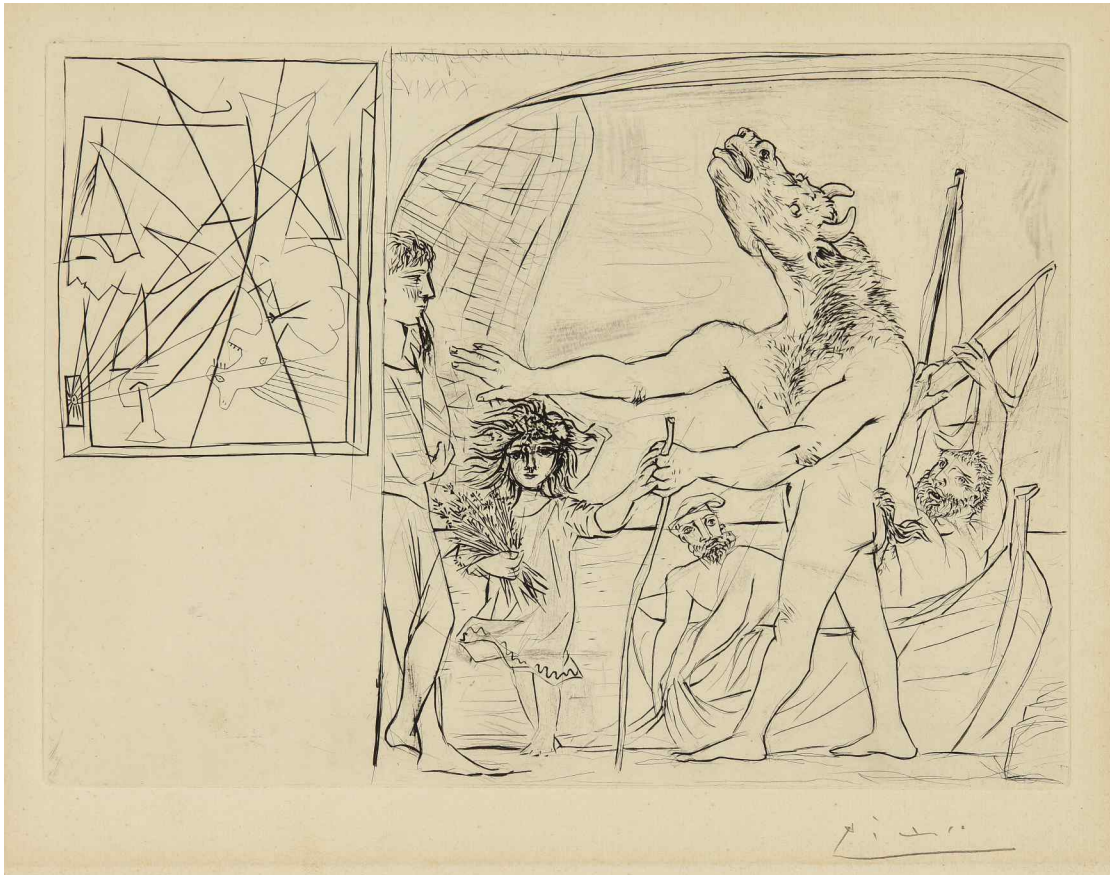
PABLO PICASSO

1881 - 1973

Paloma et sa poupée sur fond noir (B. 727; Mourlot 229)

Lithograph, 1952, signed in red pencil and numbered 7/50 (total edition includes five artist's proofs), on wove paper, framed image: 703 by 550 mm 27³/₈ by 21⁵/₈ in

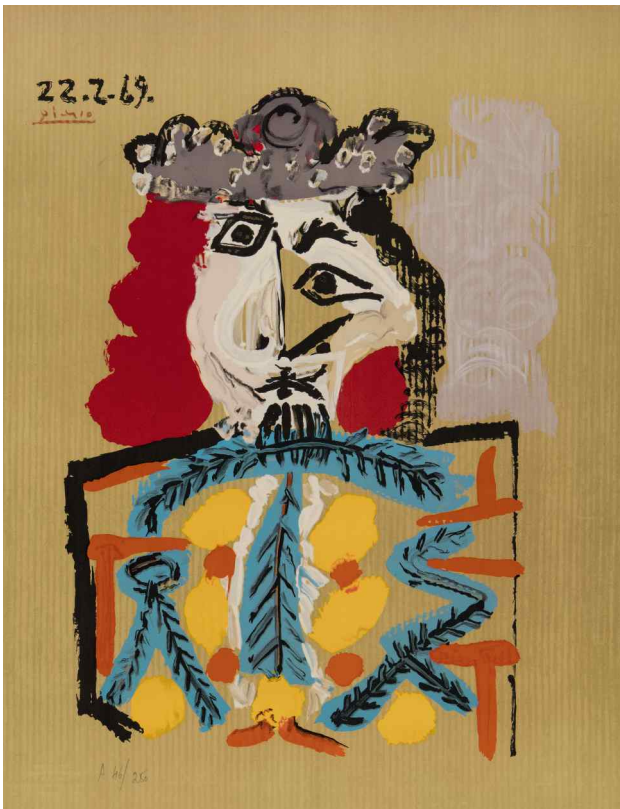
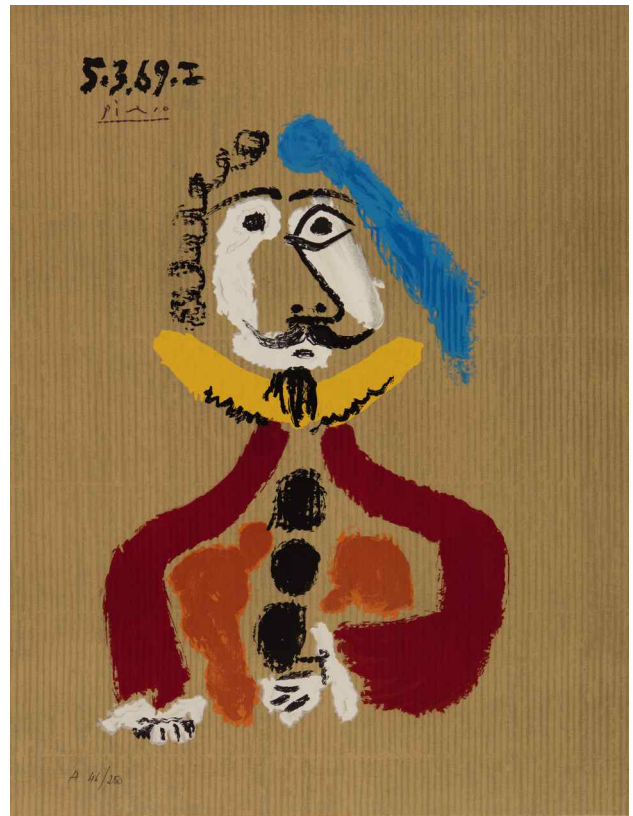
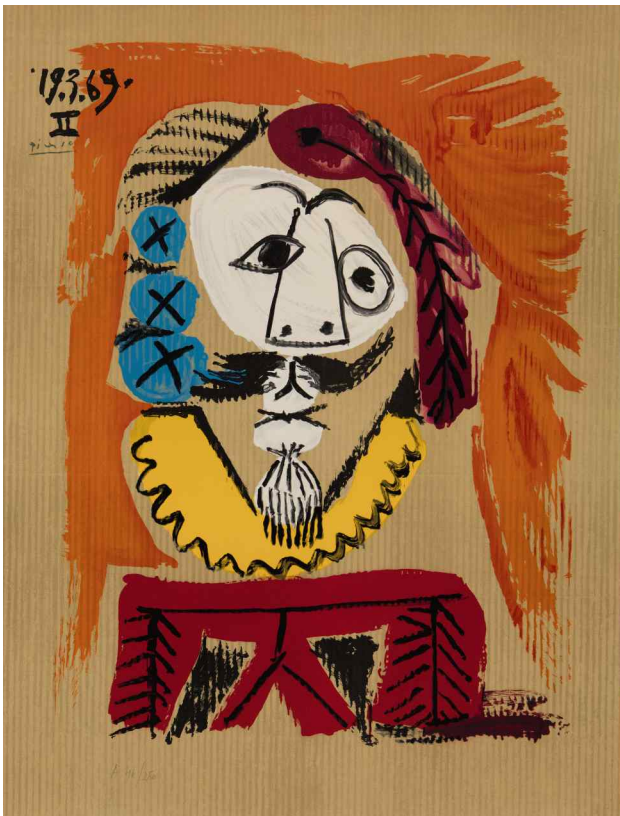
\$ 25,000-35,000



37



38



39

AFTER PABLO PICASSO

1881 - 1973

Imaginary Portraits

The portfolio, comprising 29 offset lithographs printed in colors, 1969, each inscribed 'A' and numbered 46/250 (from the American edition, there is also a French edition of 250 inscribed 'F'), on wove paper, lacking the title page and justification, contained in the original beige corduroy portfolio cover (29 prints) sheets approx.: 655 by 502 mm 25¾ by 19¾ in

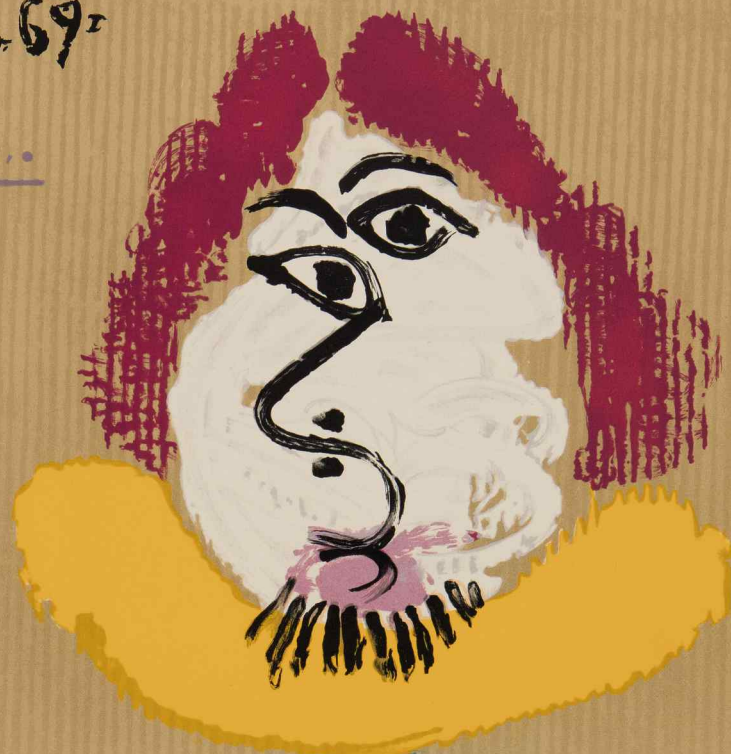
\$ 70,000-100,000

39

27.2.69

II

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A 46/250



40

40

PROPERTY FROM A MULTINATIONAL
CORPORATION

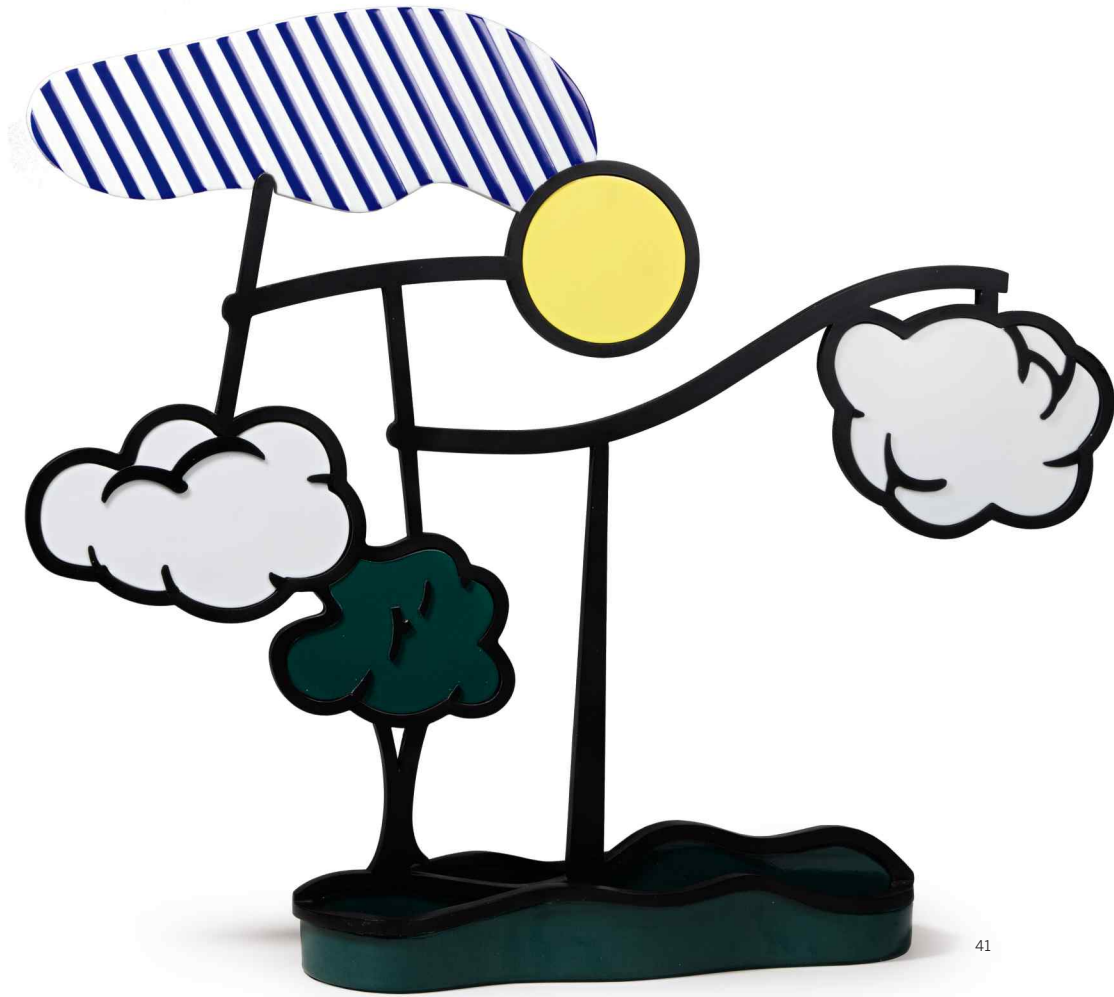
ROY LICHTENSTEIN

1923 - 1997

The Sower (Corlett 211)

Lithograph, woodcut and screenprint in colors,
1985, signed in pencil, dated and numbered
39/60 (total edition includes 11 artist's proofs),
from the *Landscapes Series*, on Arches 88 paper,
framed
sheet: 1044 by 1407 mm 41 $\frac{1}{8}$ by 55 $\frac{3}{8}$ in

\$ 30,000-50,000



41

PROPERTY OF A PRIVATE COLLECTION IN
FLORIDA

ROY LICHTENSTEIN

1923 - 1997

Landscape Mobile (Limoges)

Porcelain and painted bronze multiple, 1991,
signed in black ink on the base and numbered
8/125

overall: 552 by 650 by 150 mm 21¾ by 25⅝ by
5⅞ in

\$ 40,000-50,000





42

ROY LICHTENSTEIN

1923 - 1997

Nude with Yellow Pillow (C. 283)

Relief print in colors, 1994, signed in pencil, dated and numbered 59/60 (total edition includes 12 artist's proofs), from the *Nudes* series, on Rives BFK wove paper, framed
image: 1174 by 940 mm 46¼ by 37 in

\$ 100,000-150,000

43

ALEX KATZ

b. 1927

Brisk Day Series

The complete set of three prints, comprising one woodcut, one aquatint and one screenprint in colors, 1990, each signed in pencil and numbered 128/150 (total editions include *circa* 15 artist's proofs), on various papers, framed (3 prints)
the largest sheet: 915 by 740 mm 36 by 29½ in

\$ 12,000-18,000



43



44

44

JOAN MIRÓ

1893 - 1983

Le Caissier (D. 487)

Aquatint and etching printed in colors with carborundum, 1969, signed in pencil and inscribed 'H.C.', an *hors commerce* impression aside from the numbered edition of 75, on Mandeure rag paper, framed
sheet: 900 by 685 mm 35 $\frac{3}{8}$ by 27 in

\$ 15,000-25,000

45

ODILON REDON

1840 - 1916

Pégase captif (Mellerio 102)

Lithograph, 1889, Mellerio's first state (of two), from the edition of 100 (there is a later edition of 100 of the second state), signed in pencil, on *chine appliqué* with a wove paper support, framed
chine: 341 by 300 mm 13 $\frac{1}{2}$ by 18 $\frac{3}{4}$ in

\$ 40,000-50,000

46

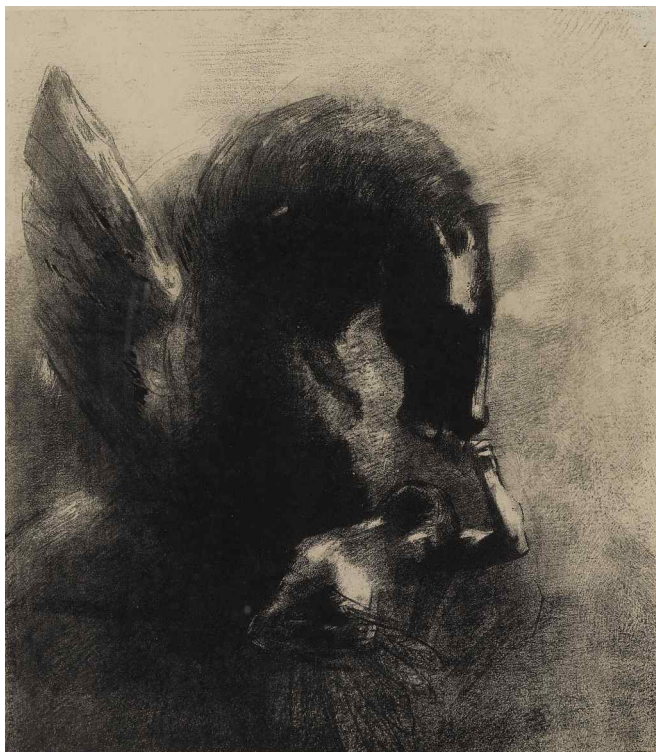
ANDY WARHOL

1928 - 1987

Grace Kelly (Feldman & Schellmann II.305)

Screenprint in colors, 1984, signed in pencil and numbered 156/225 (total edition includes 30 artist's proofs), on Lenox Museum Board, framed
sheet: 1016 by 813 mm 40 by 32 in

\$ 80,000-120,000



45



ANDY WARHOL

1928 - 1987

Flowers (F. & S. II.64-73)

The complete set of ten screenprints in colors, 1970, each signed in ball-point pen on the verso and stamp-numbered 183/250 (total edition includes 26 artist's proofs lettered A-Z), on wove paper, framed (10 prints)
sheets: 914 by 914 mm 36 by 36 in

\$ 700,000-1,000,000





48

48

ANDY WARHOL

1928 - 1987

Superman (F. & S. II.260)

Screenprint in colors with diamond dust, 1981, signed in pencil and numbered 25/200 (total edition includes 30 artist's proofs), from the *Myths* portfolio, on Lenox Museum Board, framed sheet: 965 by 965 mm 38 by 38 in

\$ 120,000-180,000



49

“Warhol’s political gift was his ability to make objective as art the defining images of the American consciousness – the images that expressed our desires, our fears, and what we as a commonality trusted and mistrusted.”

ARTHUR C. DANTO

49

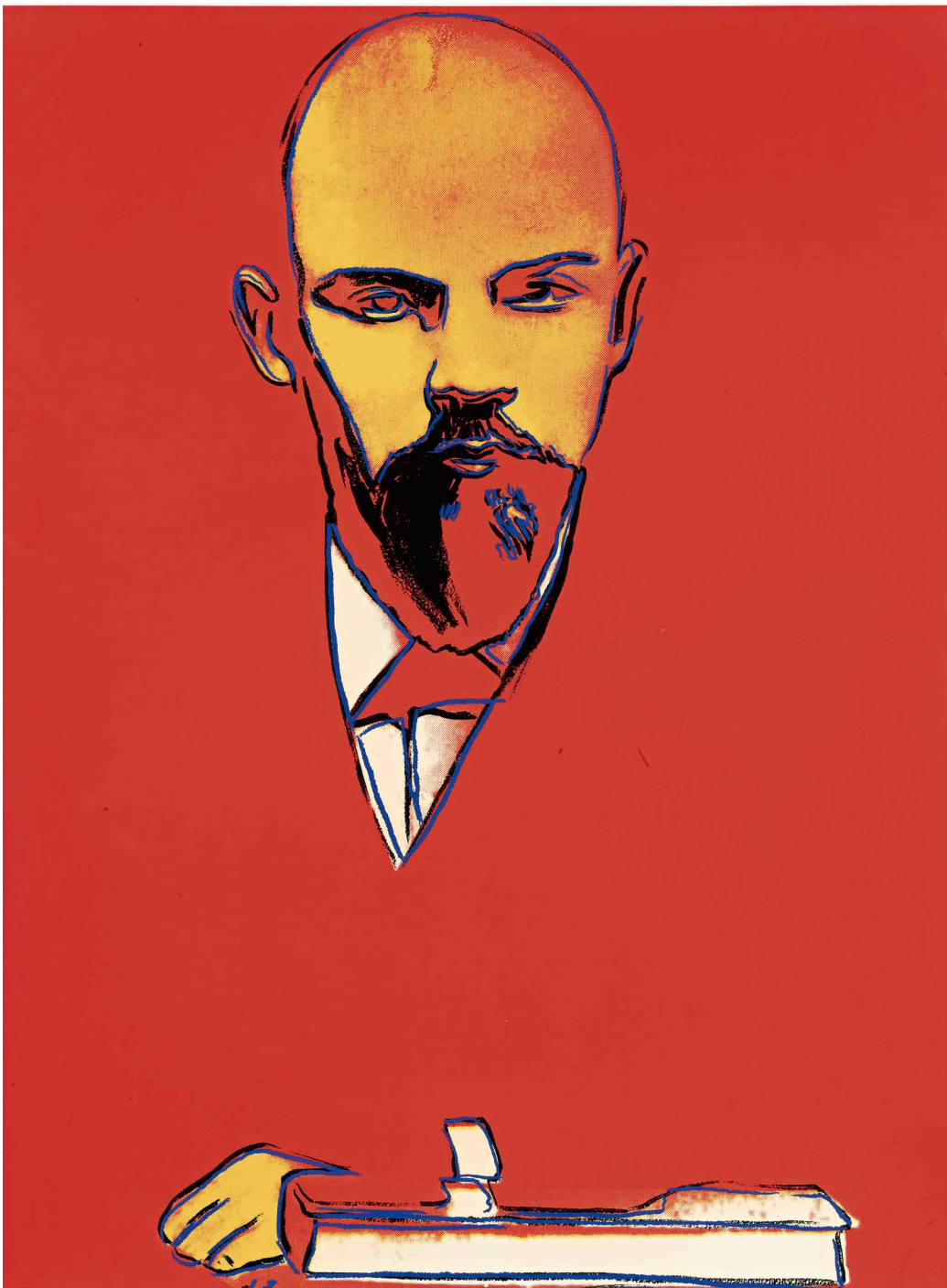
ANDY WARHOL

1928 - 1987

Superman (F. & S. IIB.260)

Screenprint in a unique color combination with diamond dust, 1981, signed in pencil, a trial proof aside from the numbered edition of 200 plus 30 artist’s proofs, from the *Myths* portfolio, on Lenox Museum Board, framed
sheet: 965 by 965 mm 38 by 38 in

\$ 200,000-300,000



50

50

ANDY WARHOL

1928 - 1987

Red Lenin (F. & S. II.403)

Screenprint in colors, 1987, signed in pencil on the verso by Frederick W. Hughes, the executor of the Andy Warhol Estate, and numbered 85/120 (total edition includes 24 artist's proofs), on Arches 88 paper, framed
sheet: 1000 by 748 mm 39³/₈ by 29³/₈ in

\$ 50,000-70,000

ANDY WARHOL

1928 - 1987

The Witch (F. & S. IIB.261)

Screenprint in a unique color combination with diamond dust, 1981, signed in pencil, a trial proof aside from the numbered edition of 200 plus 30 artist's proofs, from the *Myths* portfolio, on Lenox Museum Board, framed
sheet: 965 by 965 mm 38 by 38 in

\$ 30,000-50,000



51

TOM WESSELMANN

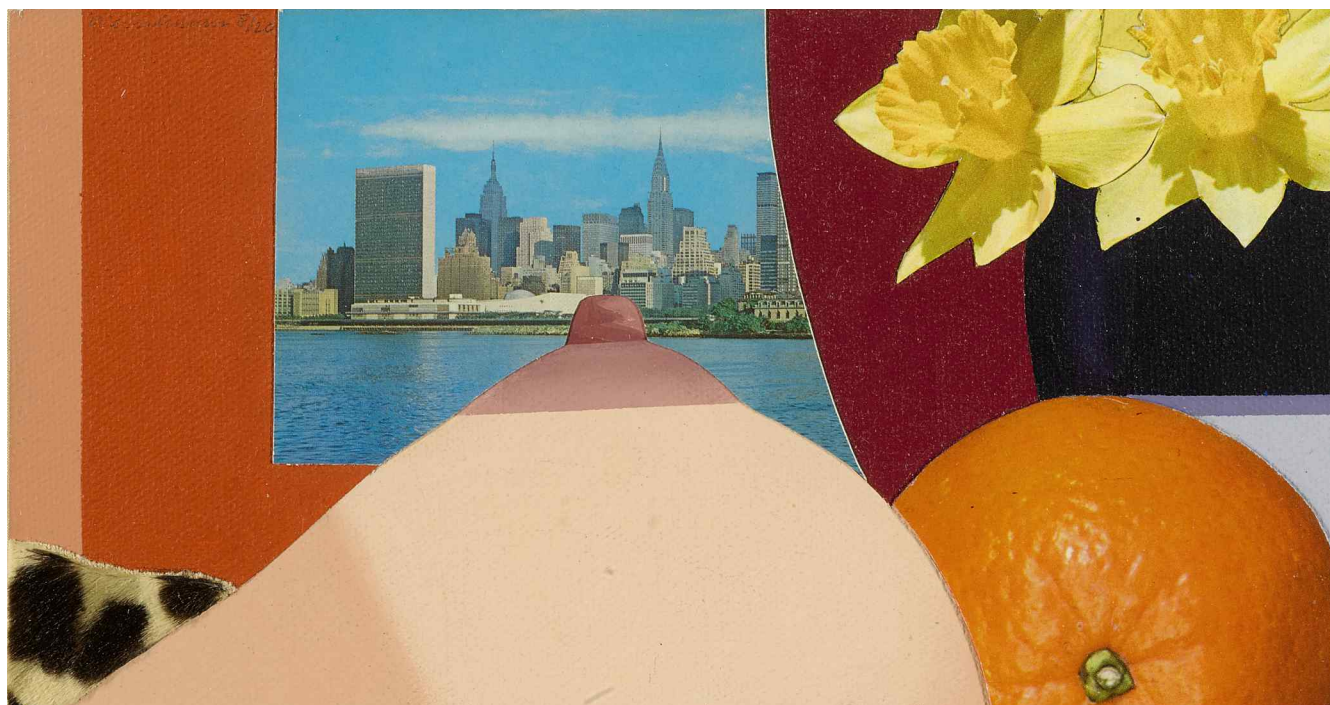
1931 - 2004

Bedroom Collage

Liquitex and collage on canvas, mounted on Korpine, 1974-75, signed in pencil and numbered 8/20 (total edition includes three proofs and one prototype), framed
overall: 116 by 217 mm 4½ by 8½ in

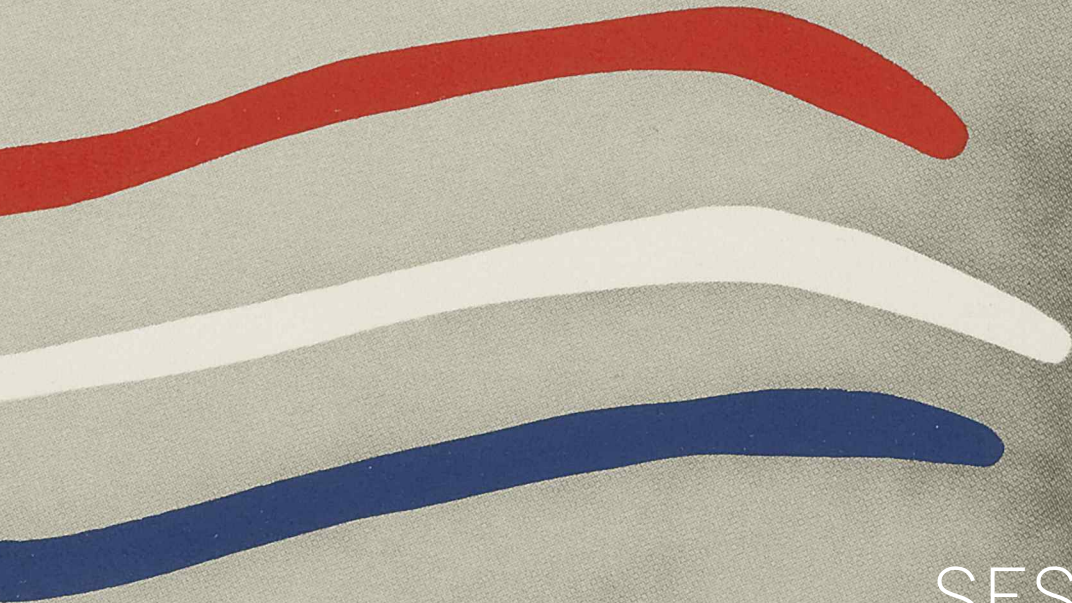
\$ 25,000-35,000

End of Session One



52





SESSION
TWO

NEW YORK
FRIDAY
27 APRIL 2018
10 AM

LOTS 53-167



53

53

THOMAS HART BENTON

1889 - 1975

Loading Corn; and Gateside Conversation (Fath 65 & 69)

Two lithographs, 1945 & 1946, each signed in pencil, from the editions of 250, on wove paper, framed (2 prints) sheets approx.: 305 by 405 mm 12 by 16 in

\$ 2,500-3,500



54

54

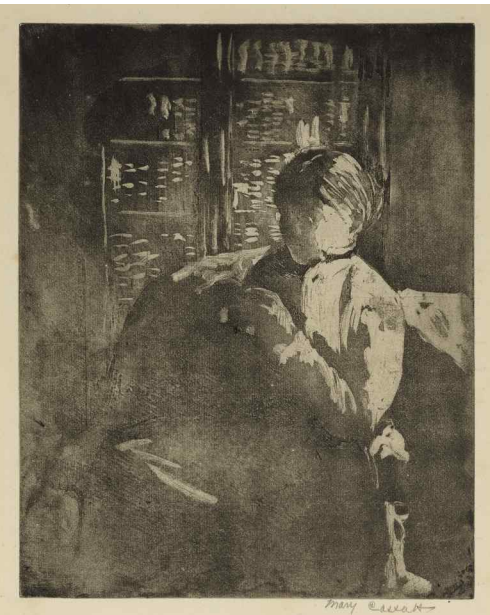
EDWARD BOREIN

1872 - 1945

Trail Boss; Roped Steer, No. 2; and The Edge of the Painted Desert (Galvin 85, 134 & 199)

Three etching and drypoints, circa 1920, each signed in pencil and with a pencil *remarque* below the plate at lower left, from the editions of unknown size, the first and second on wove paper, the third on *simili Japan* paper, each framed (3 prints) largest plate: 203 by 220 mm 8 by 8 $\frac{5}{8}$ in

\$ 2,500-3,500



55

55

MARY CASSATT

1844 - 1926

Knitting in the Library (B. 30)

Etching and aquatint, circa 1881, signed in pencil, on Vanderley laid paper, printed and published in 1923 by Delâtre, Paris plate: 276 by 218 mm 10 $\frac{7}{8}$ by 8 $\frac{5}{8}$ in

\$ 2,000-3,000

56

MARY CASSATT

1844 - 1926

Mathilde Feeding a Dog (No. 2) (B. 86)

Etching and aquatint, *circa* 1884, signed in pencil, on laid paper, printed and published in 1923 by Delâtre, Paris
plate: 121 by 80 mm 4¾ by 3⅛ in

\$ 1,500-2,000

57

MARY CASSATT

1844 - 1926

Simone with Clasped Hands Looking Left
(B. 190)

Drypoint, *circa* 1903, signed in pencil, on *verdâtre* laid paper, printed and published in 1923 by Delâtre, Paris
plate: 187 by 148 mm 7⅜ by 5⅞ in

\$ 4,000-6,000

58 No Lot



56



57

59

MARY CASSATT

1844 - 1926

Gardner Held by His Mother (B. 113)

Drypoint, *circa* 1887, signed in pencil, on laid paper

plate: 210 by 140 mm 8¼ by 5½ in

PROVENANCE

Ex coll. Roger Marx, with his collector's stamp, recto (Lugt 2229)

\$ 10,000-15,000

60

MARY CASSATT

1844 - 1926

The Mirror (B. 136)

Drypoint, *circa* 1891, the sixth state (of seven), on laid paper, framed

plate: 225 by 167 mm 8⅞ by 6½ in

PROVENANCE

Ex coll. Minnie Cassatt Hickman

\$ 10,000-15,000



59



60

61

PROPERTY FROM THE COLLECTION OF HOWARD
AND SARETTA BARNET

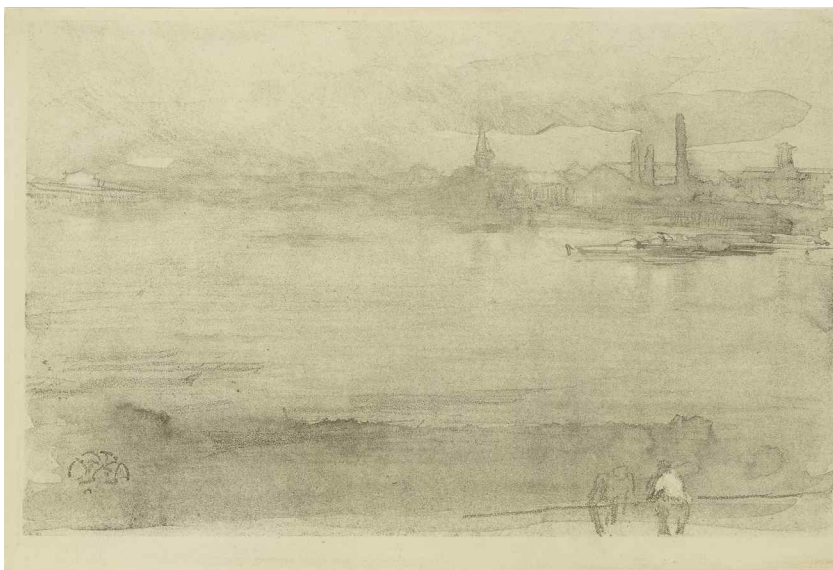
**JAMES ABBOTT MCNEILL
WHISTLER**

1834 - 1903

**Early Morning (Spink/Stratis/
Tedeschi 9)**

Lithotint with scraping on prepared half-tint
ground, 1878, third state (of four), from the
published edition of 'many hundreds' listed
by Way for *Piccadilly: Town and Country Life*
(according to Spink, all but 50 impressions were
destroyed in July 1878), on wove paper, framed
image: 165 by 259 mm 6½ by 10¼ in

\$ 3,000-5,000



61

62

PROPERTY FROM THE MELLON FAMILY
COLLECTION

**JAMES ABBOTT MCNEILL
WHISTLER**

1834 - 1903

**The Little Nude Model, Reading
(S./S./T. 33)**

Lithograph, 1889-90, printed in 1904, inscribed
'To F. Goulding, R. Birnie Philip', from the
posthumous edition of 55 printed by Goulding, on
watermarked laid paper, framed
image: 167 by 179 mm 6⅝ by 7 in

\$ 5,000-6,000



62



MAX BECKMANN

1884 - 1950

Tamerlan (Hofmaier 284 B)

Drypoint, 1923, signed in pencil and numbered
51/60, on laid paper, framed
plate: 394 by 200 mm 15½ by 7⅞ in

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

1887 - 1985

Der Esel über dem Dorf (Kornfeld 100 IV B)

Etching and aquatint with handcoloring, 1951-
52, signed in pencil, one of approximately 40
impressions with handcoloring, on wove paper,
framed
plate: 275 by 194 mm 10⅞ by 7⅝ in

\$ 18,000-24,000

64

MARC CHAGALL

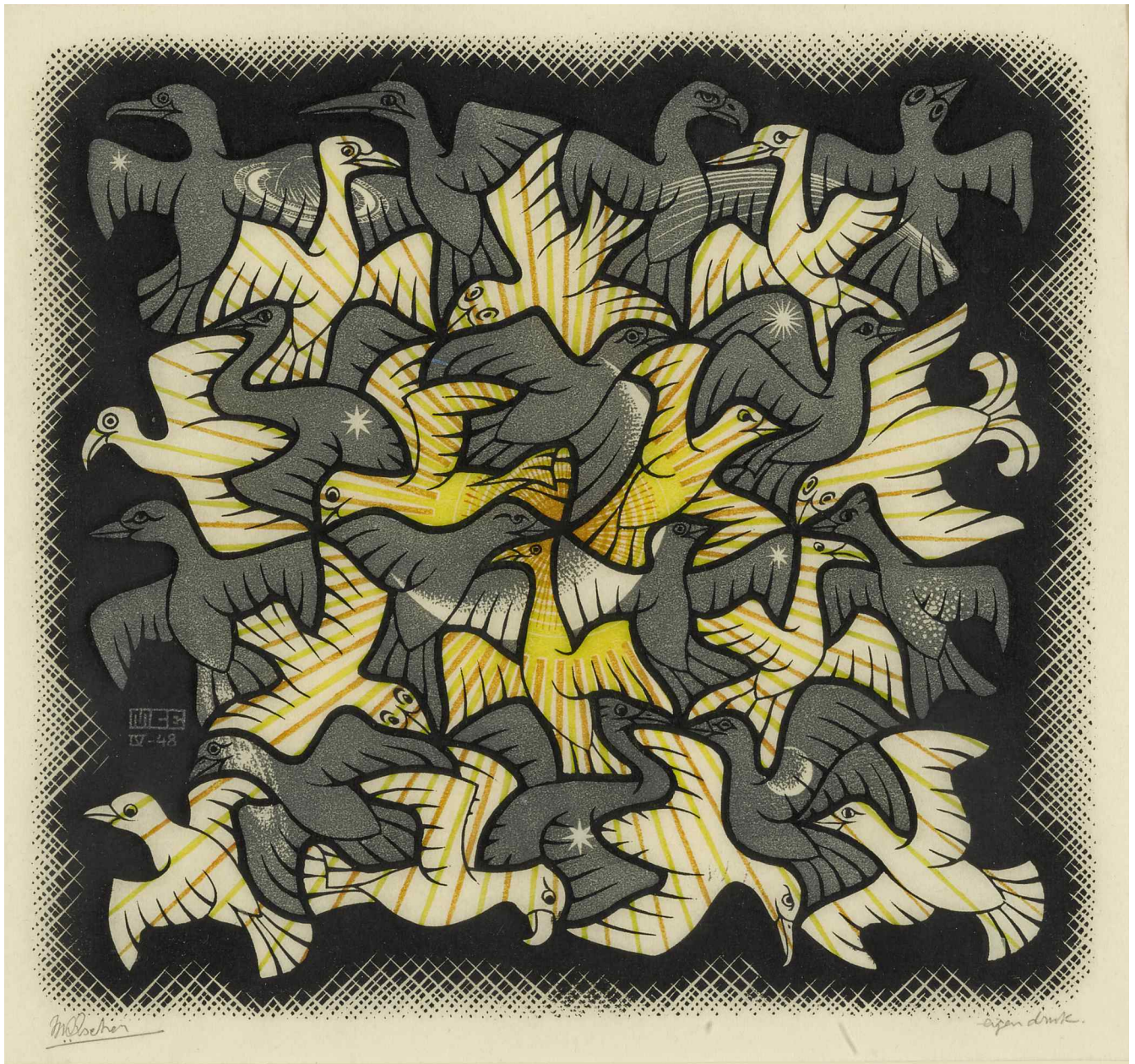
1887 - 1985

Violinist with Cock (Mourlot 1000)

Lithograph printed in colors, 1982, signed in
pencil and numbered 48/50, on Arches wove
paper, framed
image: 490 by 340 mm 19¼ by 13⅜ in

\$ 7,000-10,000

65



66

66

M. C. ESCHER

1898 - 1972

Sun and Moon (Bool/Kist/Locher/
Wierda 357)

Woodcut printed in colors, 1948, signed in pencil
and inscribed 'eigen druck', on tissue-thin laid
Japan paper, framed
image: 252 by 273 mm 9⁷/₈ by 10³/₄ in

\$ 30,000-50,000

M. C. ESCHER

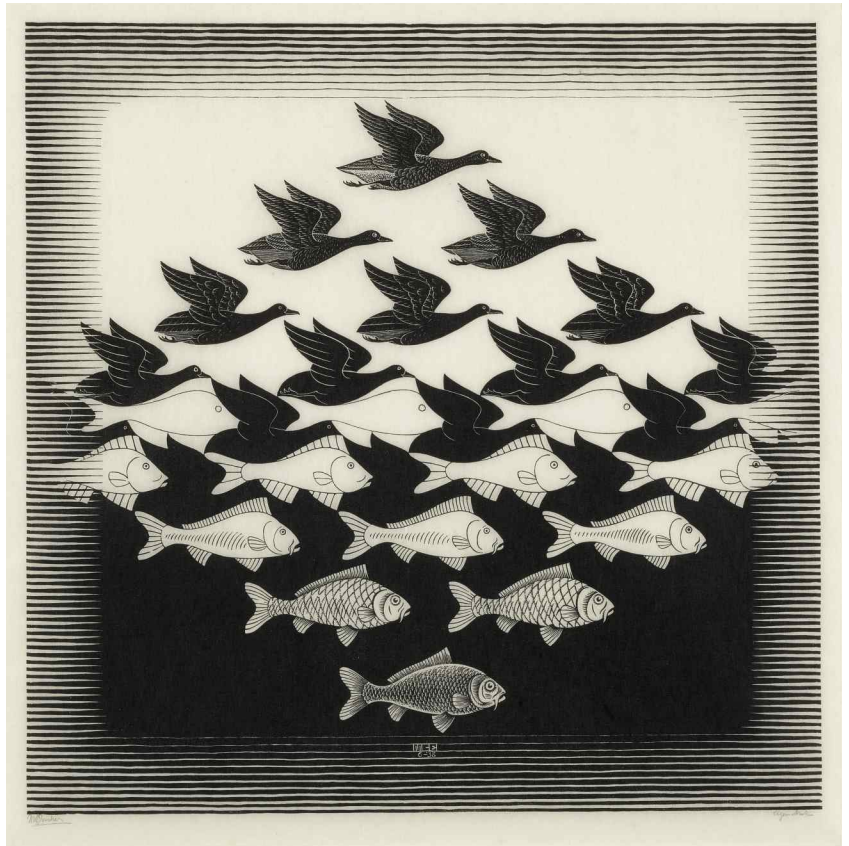
1898 - 1972

Sky and Water I (B./K./L./W. 306)

Woodcut, 1938, signed in pencil and inscribed 'eigen druck', on tissue-thin laid Japan paper, framed

image: 437 by 439 mm 17 $\frac{1}{8}$ by 17 $\frac{1}{4}$ in

\$ 12,000-18,000



68

M. C. ESCHER

1898 - 1972

Regular Division of the Plane III; and Larix [Apple] (B./K./L./W. 418 & 440)

The first, woodcut printed in colors, 1957, a proof aside from the edition of 175, on wove paper, framed, the second, wood engraving, circa 1963, on laid japan paper, framed (2 prints)

largest image: 242 by 182 mm 9 $\frac{1}{2}$ by 7 $\frac{1}{8}$ in

\$ 2,000-3,000

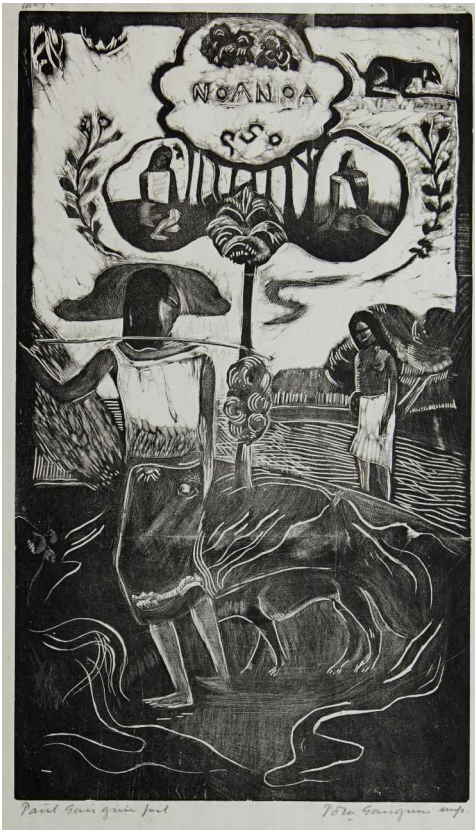


68



67

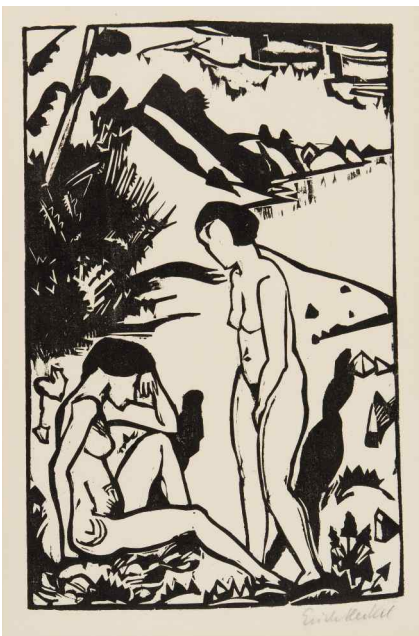
68



69



70



71

69

PAUL GAUGUIN

1848 - 1903

Noa Noa (Mongan/Kornfeld/
Joachim 13)

Woodcut, 1893-94, printed posthumously in 1921, signed 'Pola Gauguin imp.' in pencil by the artist's son, inscribed 'Paul Gauguin fait' and numbered 'no. 92', from the numbered edition of 100, on China paper
image: 358 by 204 mm 14 by 8 in

\$ 5,000-7,000

70

PROPERTY FROM THE COLLECTION OF EDWIN
AND CHERIE SILVER

ERICH HECKEL

1883 - 1970

Frauen am Strand (Dube H. 320 I)

Woodcut, 1919, the first state (of two), signed in pencil, titled and dated, a proof aside from the edition of 40, on wove paper, framed
image: 460 by 327 mm 18¹/₈ by 12⁷/₈ in

\$ 1,500-2,500

71

PROPERTY FROM THE COLLECTION OF EDWIN
AND CHERIE SILVER

ERICH HECKEL

1883 - 1970

Am Strand (D. H. 336 III)

Woodcut, 1923, signed in pencil, from the edition of 300 published in the portfolio *Mappe der Gegenwart*, on wove paper, framed
image: 406 by 262 mm 16 by 10¹/₄ in

\$ 1,500-2,500

RENÉ MAGRITTE

1898 - 1967

La Prêtre Marie (Kaplan & Baum 13)

Etching printed in colors, conceived in 1967, printed posthumously in 1968, stamp-signed and numbered 53/150 (there is also a numbered edition of 150 on Rives paper), on *japon nacré*, with the artist's blindstamp, framed
plate: 96 by 141 mm 3¾ by 5½ mm

\$ 3,000-5,000



72

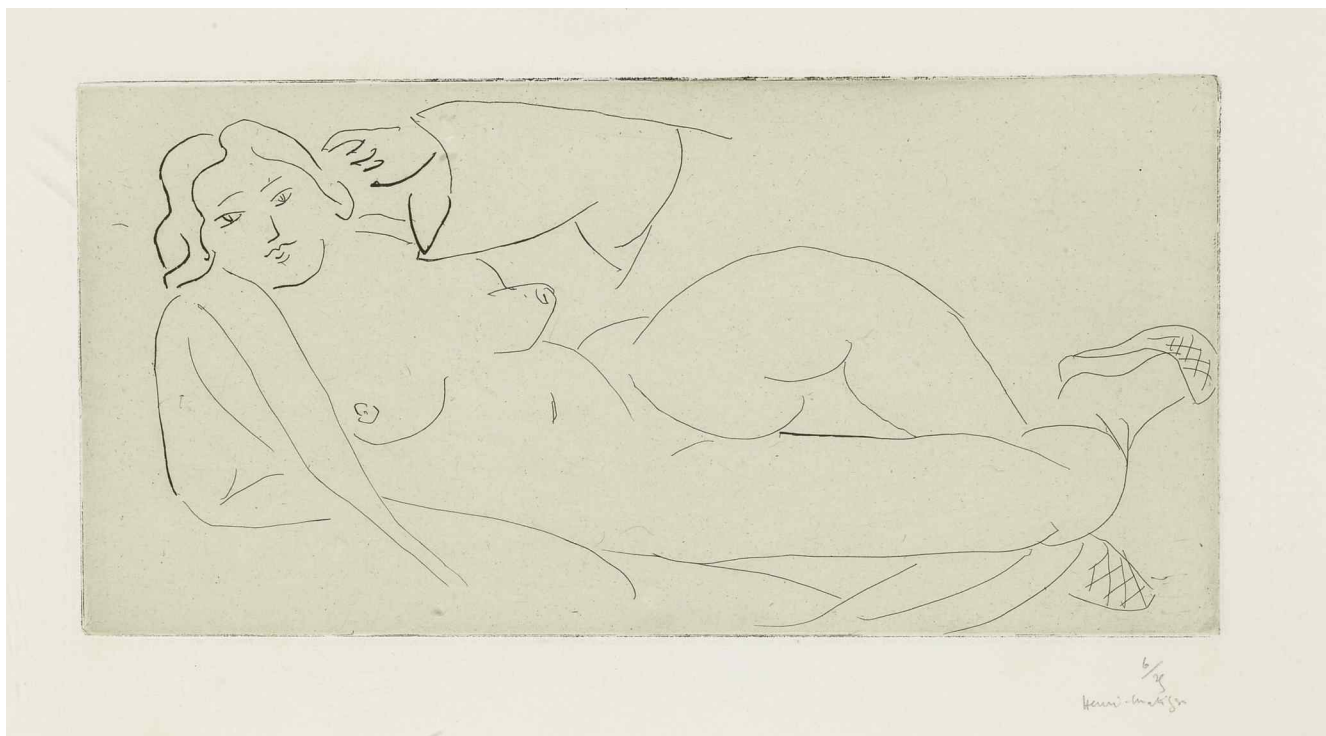
HENRI MATISSE

1869 - 1954

Nu allongé, aux babouches de paille tressée (D. 231)

Etching, 1931, signed in pencil and numbered 6/25, on *chine appliqué* with an Arches wove support, framed
plate: 122 by 249 mm 4¾ by 9¾ in

\$ 4,000-6,000



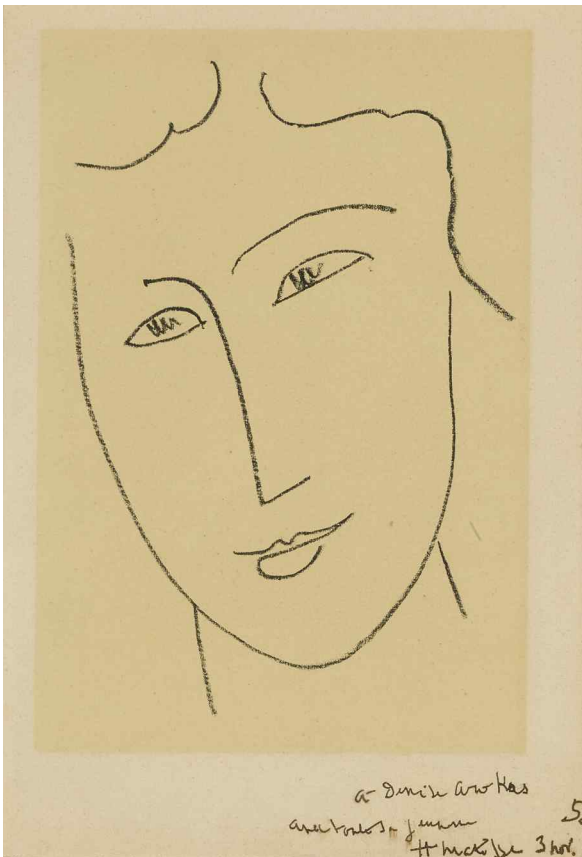
73

HENRI MATISSE

1869 - 1954

Echos: One Plate (Duthuit Books 32)

Lithograph printed in cream and black, 1952, signed in ink, dated '3 Nov. 52' and dedicated 'à Denise Arokas avec toute sa jeunesse', one of 15 hors commerce impressions, on Arches wove paper folder with text, framed
 image: 253 by 172 mm 10 by 6¾ in

\$ 3,000-4,000

74

JOAN MIRÓ

1893 - 1983

La Fille du delta (Mourlot 696)

Lithograph printed in colors, 1971, signed in pencil and numbered 22/50, on Arches wove paper, framed
 sheet: 1245 by 915 mm 49 by 36 in

\$ 5,000-7,000

75

JOAN MIRÓ

1893 - 1983

La Calebasse (D. 488)

Etching and aquatint printed in colors with carborundum, 1969, signed in pencil and numbered 29/75, on Arches wove paper, framed sheet: 1008 by 702 mm 39 $\frac{5}{8}$ by 27 $\frac{5}{8}$ in

\$ 12,000-18,000

JOAN MIRÓ

1893 - 1983

L'Oiseau Mongol (D. 513)

Etching and aquatint printed in colors with carborundum, 1969, signed in white pencil and numbered 9/75, on Arches wove paper, framed sheet: 1035 by 703 mm 40 $\frac{3}{4}$ by 27 $\frac{5}{8}$ in

\$ 12,000-18,000



76



77

78

JOAN MIRÓ

1893 - 1983

La Séance de musique (M. 1230)

Lithograph printed in colors, 1981, signed in pencil and numbered 73/100, from the *Allegro vivace* suite, on Arches wove paper, framed image: 610 by 450 mm 24 by 17¾ in

\$ 5,000-7,000

79

C. R. W. NEVINSON

1889 - 1946

In the Air (Leicester Galleries 24; Black 19)

Lithograph, 1917, signed in pencil, dated and numbered 22, from the edition of 200, from *The Great War: Britain's Efforts and Ideals: Building Aircraft* series, on Holbein wove paper, framed image: 404 by 301 mm 15⅞ by 11⅞ in

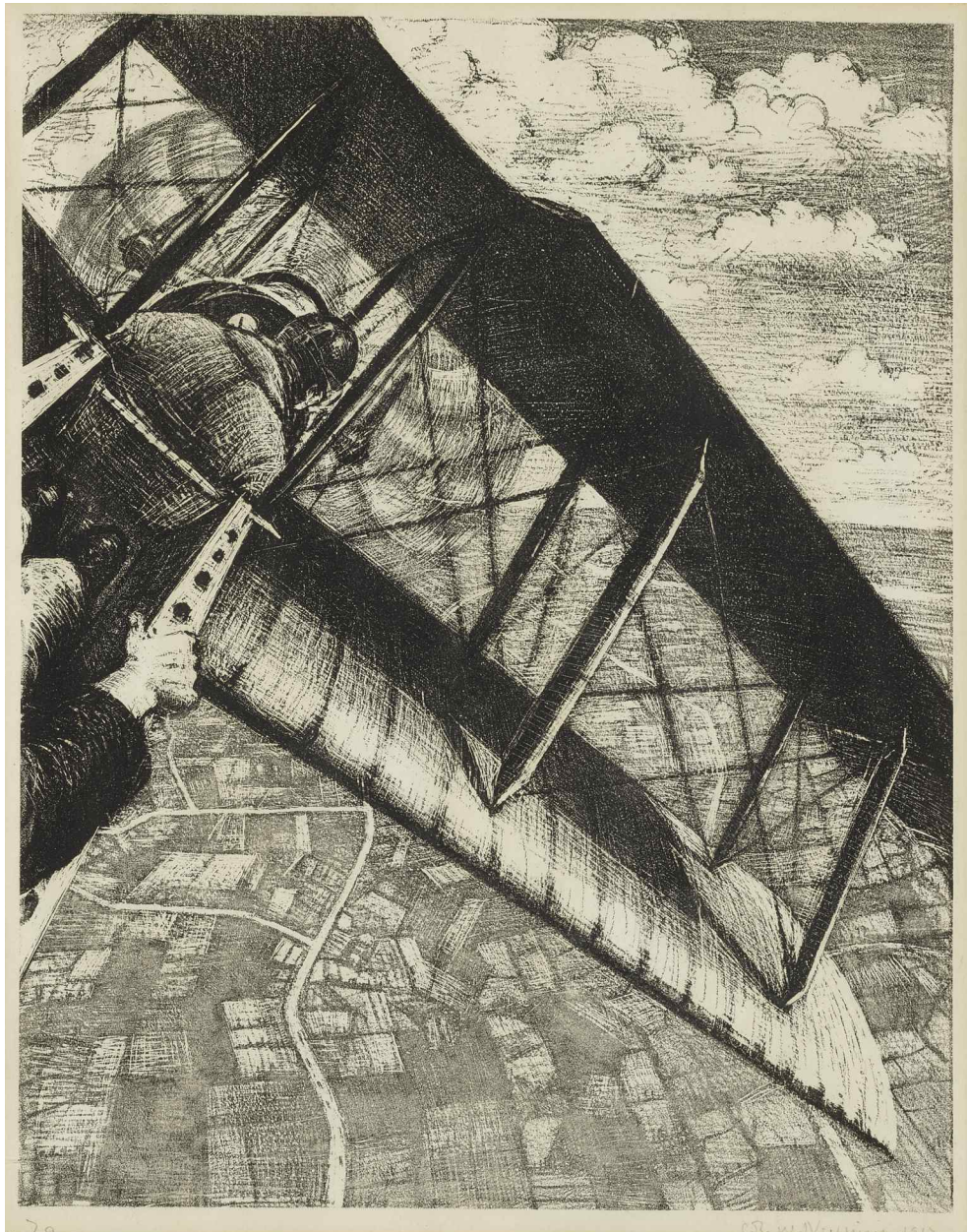
\$ 5,000-7,000



78



79



80

80

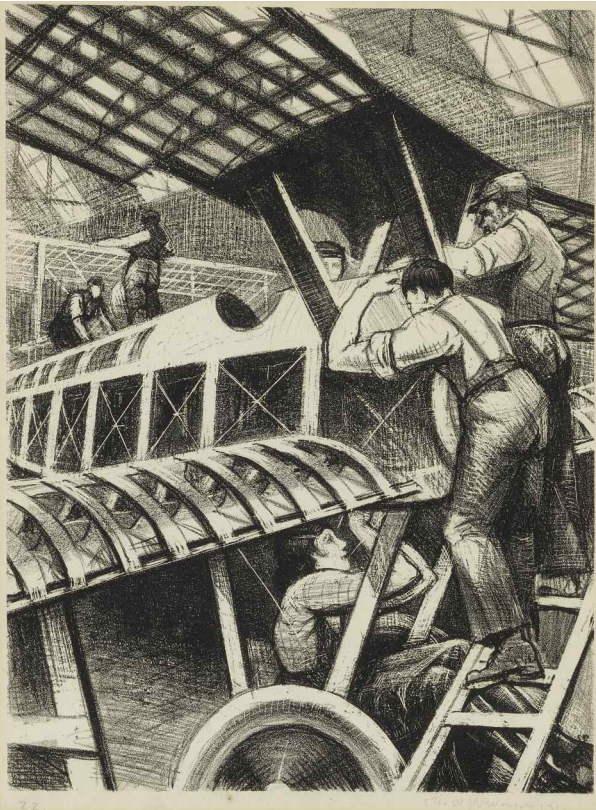
C. R. W. NEVINSON

1889 - 1946

Banking at 4,000 Feet (L. Gall. 23;
B. 20)

Lithograph, 1917, signed in pencil, dated and numbered 79, from the edition of 200, from *The Great War: Britain's Efforts and Ideals: Building Aircraft* series, on Holbein wove paper, framed image: 403 by 316 mm 15 $\frac{7}{8}$ by 12 $\frac{3}{8}$ in

\$ 30,000-50,000



81

81

C. R. W. NEVINSON

1889 - 1946

Assembling Parts (L. Gall. 26; B. 18)

Lithograph, 1917, signed in pencil, dated and numbered 22, from the edition of 200, from *The Great War: Britain's Efforts and Ideals: Building Aircraft* series, on Holbein wove paper, framed
 image: 403 by 300 mm 15⁷/₈ by 11⁷/₈ in

\$ 8,000-12,000

82

C. R. W. NEVINSON

1889 - 1946

Swooping Down on a Taube (L. Gall. 2, B. 21)

Lithograph, 1917, signed in pencil, dated and numbered 83, from the edition of 200, from *The Great War: Britain's Efforts and Ideals: Building Aircraft* series, on Holbein wove paper, framed
 image: 403 by 299 mm 15⁷/₈ by 11⁷/₈ in

\$ 7,000-10,000



82

83

PROPERTY FROM THE COLLECTION OF HOWARD AND SARETTA BARNET

SAMUEL PALMER

1805 - 1881

The Early Ploughman (Lister 9)

Etching, circa 1861, the sixth state (of nine), signed in pencil and inscribed 'finished state', on wove paper, framed
 plate: 178 by 252 mm 7 by 9⁷/₈ in

EXHIBITED

New York, New York, The Metropolitan Museum of Art, *Samuel Palmer, 1805-1881: Vision and Landscape*, 2006

\$ 6,000-8,000

84

PROPERTY FROM THE COLLECTION OF HOWARD AND SARETTA BARNET

SAMUEL PALMER

1805 - 1881

The Lonely Tower (L. 12)

Etching, 1879, signed in pencil, the sixth (final) state, on laid paper, framed
 plate: 190 by 253 mm 7¹/₂ by 10 in

\$ 8,000-12,000



finished state

Samuel Palmer

83



18

Samuel Palmer

84

85

PROPERTY FROM THE COLLECTION OF EDWIN
AND CHERIE SILVER

MAX PECHSTEIN

1881 - 1955

Zwiesprache (Krüger H. 228)

Woodcut printed in colors, 1920, bearing the
artist's initials in pencil and dated, on laid paper,
framed
image: 402 by 319 mm 15¾ by 12½ in

\$ 6,000-8,000



85

86

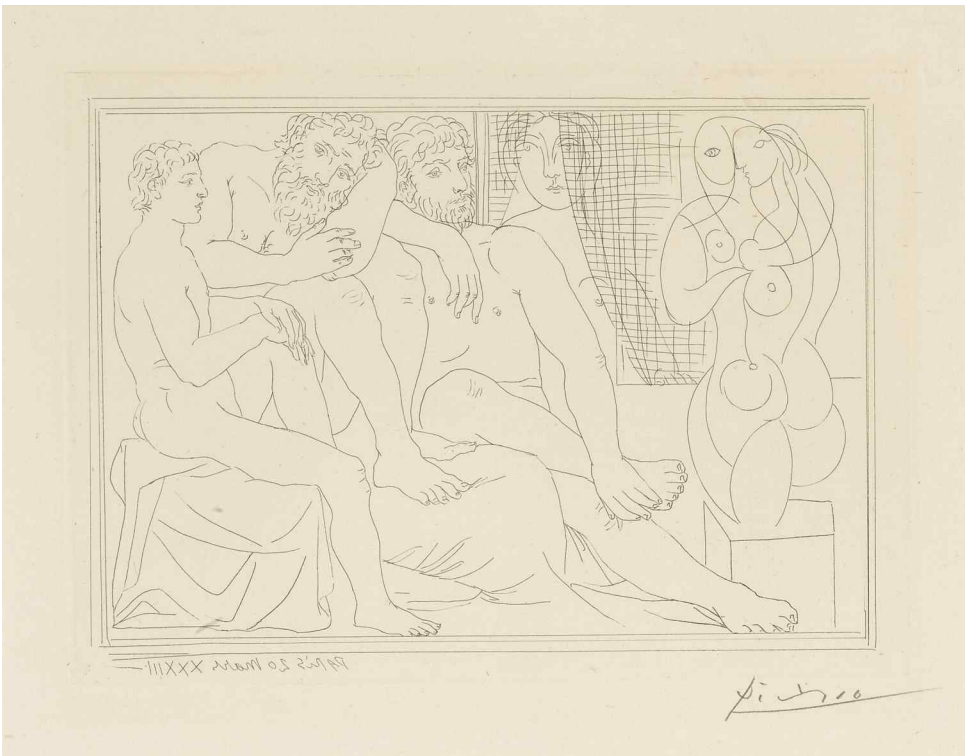
PABLO PICASSO

1881 - 1973

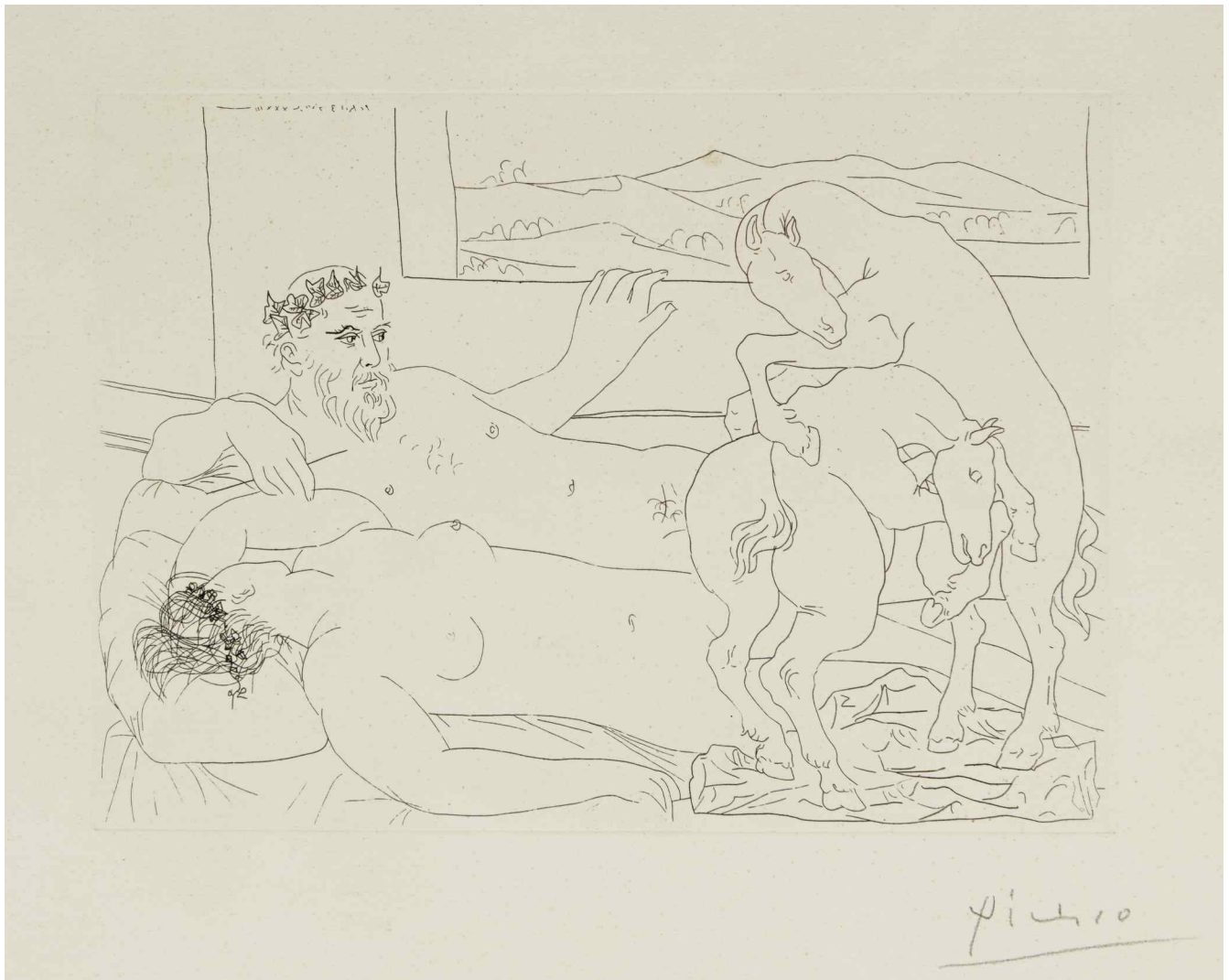
Sculpteurs, modèles et sculpture (B. 149; Ba. 301)

Etching, 1933, signed in pencil, from the total
edition of 310, plate 41 from the *Vollard* suite, on
Montval laid paper with the Vollard watermark,
framed
plate: 194 by 267 mm 7⅞ by 10½ in

\$ 12,000-18,000



86



87

87

PABLO PICASSO

1881 - 1973

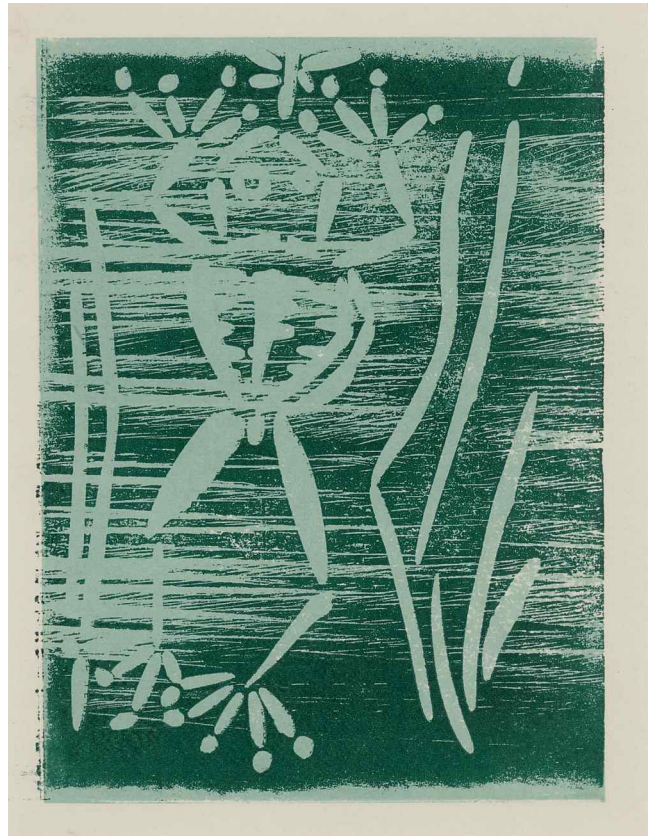
Vieux sculpteur et modèle assoupi...
(B. 173; Ba. 326)

Etching, 1933, signed in pencil, from the total
edition of 310, plate 64 from the *Vollard* suite, on
Montval laid paper with the Vollard watermark,
framed
plate: 192 by 264 mm 7⁵/₈ by 10³/₈ in

\$ 7,000-10,000



88



89



90

88

PABLO PICASSO

1881 - 1973

Marie-Thérèse considérant son effigie surréaliste sculptée (B. 187; Ba. 346)

Etching, 1933, signed in pencil, from the total edition of 310, plate 74 from the *Vollard* suite, on Montval laid paper with the Picasso watermark, framed

plate: 267 by 193 mm 10½ by 7⅞ in

\$ 10,000-15,000

89

PABLO PICASSO

1881 - 1973

Grenouille (Ba. 1215)

Linoleum cut printed in two shades of green, 1959, one of at least two impressions cited in Baer, on wove paper, framed

image: 225 by 165 mm 8⅞ by 6½ in

\$ 6,000-8,000

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

PABLO PICASSO

1881 - 1973

Autoportrait sous trois formes... (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: 299 by 367 mm 11¾ by 14⅜ in

\$ 8,000-12,000

PROPERTY FROM THE COLLECTION OF HOWARD
AND SARETTA BARNET

PABLO PICASSO

1881 - 1973

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

Etching, 1968, signed in pencil and numbered
17/50, plate 254 from the *347 series*, on Rives
wove paper, framed

plate: 207 by 266 mm 8⅞ by 10½ in

PROVENANCE

Saidenberg Gallery, New York

\$ 5,000-7,000

AFTER PABLO PICASSO

1881 - 1973

Bacchanale

Aquatint printed in colors, *circa* 1955, signed in
pencil and numbered 293/300, on BFK Rives
wove paper, framed

plate: 475 by 560 mm 18¾ by 22 in

\$ 7,000-10,000



91



92



93

93

PABLO PICASSO

1881 - 1973

Service Poisson (Alain Ramié 3, 5, 7, 9 -16, 18, 22)

The *terre de faïence* service, comprising two soup tureens, one platter, one sauce boat, nine bowls and two plates, 1947, variously numbered '19' or '45', from the edition of 300, the plates and bowls inscribed with corresponding letters A - X (15 ceramics)
diameter (platter): 405 mm 15⁷/₈ in

\$ 50,000-70,000

94

PABLO PICASSO

1881 - 1973

Hibou marron noir (A.R. 123)

Terre de faïence vase, 1951, from the edition of 300
height: 290 mm 11³/₈ in

\$ 6,000-8,000



94



95

95

PABLO PICASSO

1881 - 1973

Pichet à glace (A.R. 142)

Terre de faïence pitcher, 1952, numbered 74/100
height: 312 mm 12¼ in

\$ 20,000-30,000

96

PABLO PICASSO

1881 - 1973

Femme du barbu (A.R. 193)

Terre de faïence pitcher, 1953, from the edition of 500
height: 340 mm 13⅜ in

\$ 20,000-30,000

97

PABLO PICASSO

1881 - 1973

Pichet gravé gris (A.R. 246)

Terre de faïence pitcher, 1954, from the edition of 500
height: 284 mm 11¼ in

\$ 10,000-15,000



96



97



98



99



98

PABLO PICASSO

1881 - 1973

Visage (A.R. 288)

Terre de faïence pitcher, 1955, from the edition of 500
height: 312 mm 12¼ in

\$ 8,000-12,000

99

PABLO PICASSO

1881 - 1973

Quatre danseurs; and Scène de plage (A.R. 313 & 389)

Two *terre de faïence* plaques, 1956, both from the editions of 100 (2 ceramics)
diameters: 255 mm 10 in

\$ 7,000-10,000

100

PABLO PICASSO

1881 - 1973

Lampe femme (A.R. 299)

Terre de faïence vase, 1955, numbered 173/200
height: 350 mm 13¾ in

\$ 10,000-15,000



100



102



101

101

PABLO PICASSO

1881 - 1973

Hibou (A.R. 224)

Terre de faïence sculpture, 1953, numbered 23, from the edition of 25
height: 328 mm 12⁷/₈ in

\$ 60,000-80,000

102

PABLO PICASSO

1881 - 1973

Taureau (A.R. 255)

Terre de faïence pitcher, 1955, numbered 29/100
height: 310 mm 12¹/₄ in

\$ 80,000-120,000

103

PABLO PICASSO

1881 - 1973

Visage aux yeux rieurs (A.R. 608)

Terre de faïence pitcher, 1969, numbered 118/350
height: 340 mm 13³/₈ in

\$ 30,000-50,000



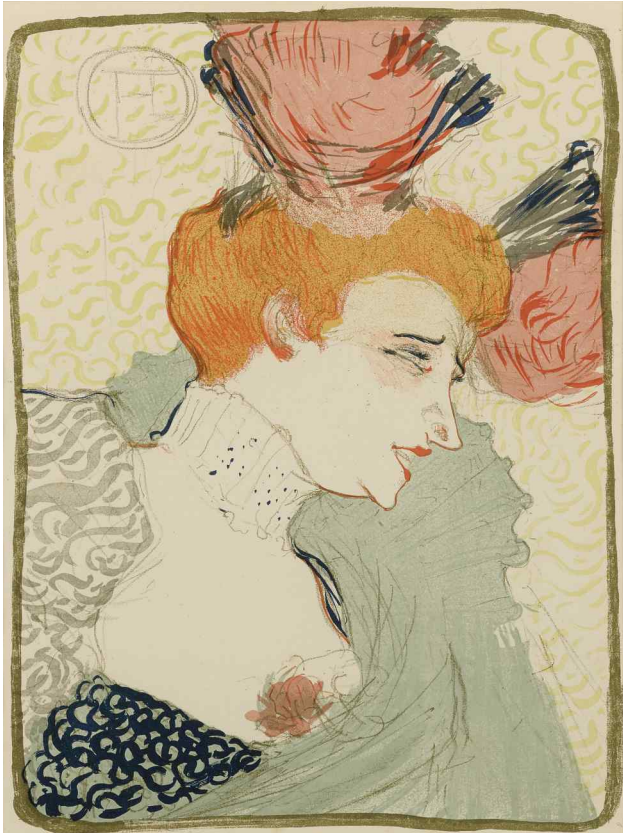
103



104



105



106

104

PROPERTY FROM THE COLLECTION OF EDWIN AND
CHERIE SILVER

KARL SCHMIDT-ROTTLUFF

1884 - 1976

Mädchen vor dem Spiegel (Schapire H.
159)

Woodcut, 1914, signed in pencil, from the portfolio *Zehn
Holzschnitte von Schmidt-Rottluff*, on laid paper, framed
image: 498 by 399 mm 19³/₈ by 15³/₄ in

\$ 15,000-20,000

105

PROPERTY FROM THE COLLECTION OF EDWIN AND
CHERIE SILVER

KARL SCHMIDT-ROTTLUFF

1884 - 1976

Drei am Tisch (S. H. 167)

Woodcut, 1914, signed in pencil, from the portfolio *Zehn
Holzschnitte von Schmidt-Rottluff*, on laid paper, framed
image: 500 by 400 mm 19³/₄ by 15³/₄ in

\$ 7,000-10,000

106

PROPERTY FROM THE ESTATE OF VIRGINIA
RIDDER

HENRI DE TOULOUSE-
LAUTREC

1864 - 1901

Mademoiselle Marcelle Lender,
en buste (Delteil 102; Adriani 115;
Wittrock 99)

Lithograph printed in colors, 1895, from the
regular edition of 1100 published in Pan, on wove
paper, framed
image: 328 by 241 mm 12⁷/₈ by 9¹/₂ in

\$ 5,000-7,000

107

HENRI DE TOULOUSE-
LAUTREC

1864 - 1901

Reine de Joie (D. 342; Adr. 5; W. P3)

Lithograph printed in colors, on two sheets, 1892,
on wove paper, framed
image approx.: 1350 by 910 mm 53¹/₈ by 35⁷/₈ in

\$ 30,000-50,000



107

108

HENRI DE TOULOUSE-
LAUTREC

1864 - 1901

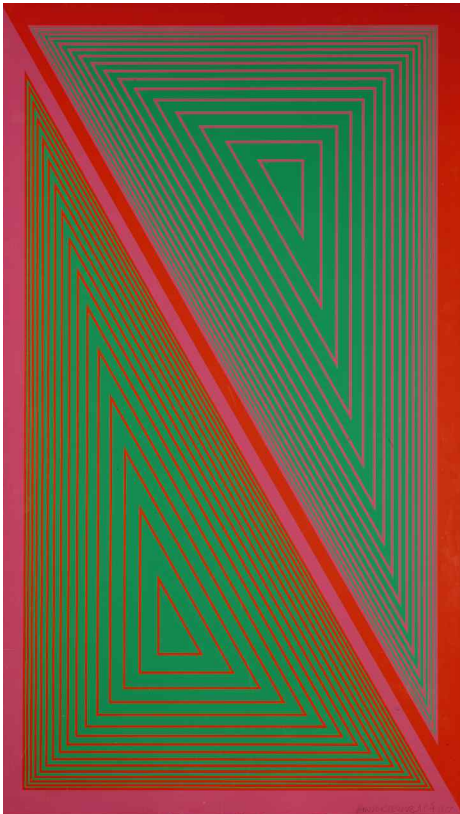
Irish and American Bar, Rue Royale
- The Chap Book (D. 362; Adr. 139;
W. P 18)

Lithograph printed in colors, 1895, Wittrock's
A (of B), from the edition of 100 before text, on
wove paper, framed
sheet: 430 by 616 mm 16⁷/₈ by 24¹/₄ in

\$ 25,000-35,000



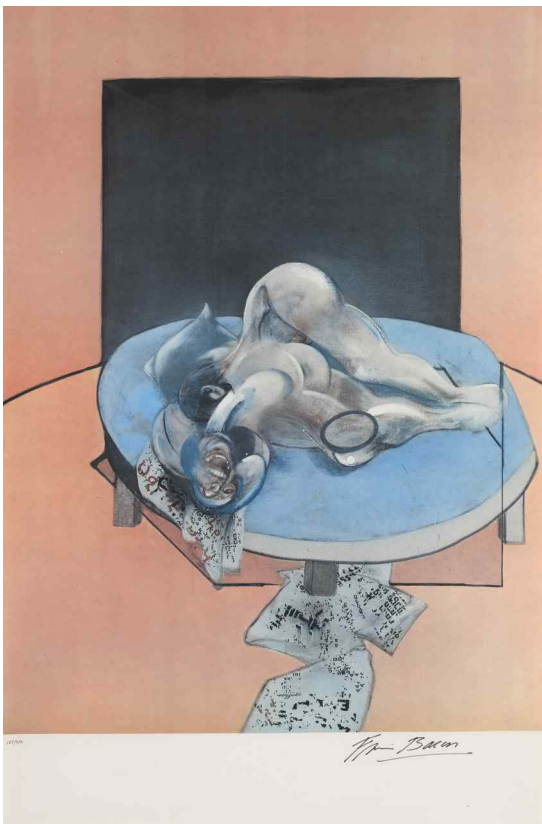
108



109



109



110

109

RICHARD ANUSZKIEWICZ

b. 1930

Triangulated Orange; and Triangulated Green

Two screenprints in colors on Masonite, 1977, each signed in pencil, dated and inscribed 'A.P. 4/9', artist's proofs aside from the numbered editions of 50 (2 prints) each approx.: 2122 by 1212 mm 83½ by 47¾ in

\$ 6,000-8,000

110

FRANCIS BACON

1909 - 1992

Studies of the human body (Sabatier 34)

Offset lithograph printed in colors, 1980, signed in felt-tip pen and numbered 125/250, on Arches wove paper, framed image: 880 by 660 mm 34½ by 26 in

\$ 8,000-12,000



111



112

111

FRANCIS BACON

1909 - 1992

Trois études pour un autoportrait (S. 15)

Lithograph printed in colors, 1981, signed in pencil and numbered 14/150 (total edition includes ten artist's proofs), on Arches wove paper, framed images: 325 by 280 mm 12¾ by 11 in

\$ 20,000-30,000

112

PROPERTY FROM A MULTINATIONAL CORPORATION

JENNIFER BARTLETT

b.1941

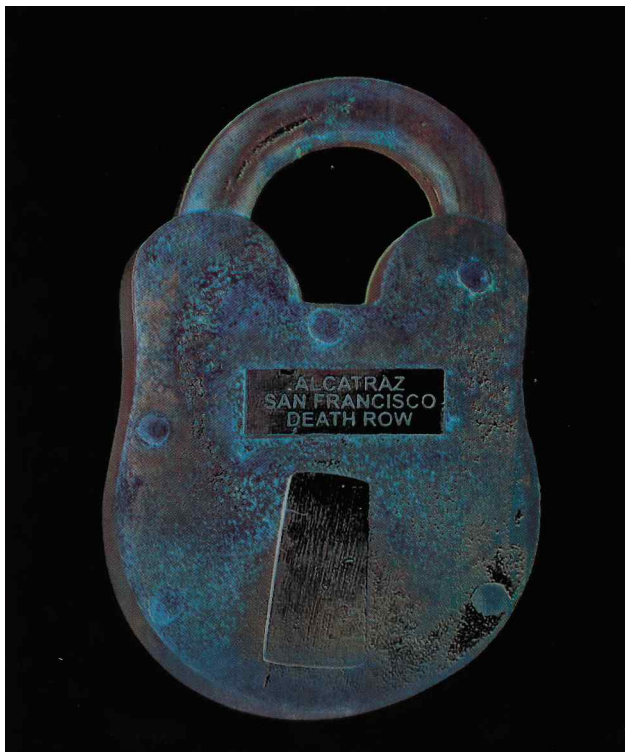
Shadow (Orlando Museum 12)

Etching, aquatint and drypoint printed in colors on four sheets of Fabriano Tiegolo paper, 1984, signed in pencil and dated '1984-85' on the verso of one sheet, annotated 'A-D' sequentially and numbered 12/60 on the verso of each sheet (total edition includes 16 artist's proofs), framed overall: 756 by 2253 mm 29¾ by 88¾ in

\$ 7,000-10,000



113



114

113

AFTER JEAN-MICHEL BASQUIAT

1966 - 1988

Jawbone of an Ass

Screenprint in colors, 2004, inscribed 'H.C. 20/20' in pencil on the recto, signed in pencil by Gerard Basquiat, Administrator of the Estate of Jean-Michel Basquiat, and dated '10.19.04' with the estate stamp on the reverse, an *hors commerce* impression aside from the numbered edition of 85 plus 15 artist's proofs, on Saunders paper, framed sheet: 1085 by 1523 mm 42¾ by 60 in

\$ 20,000-30,000

114

DERRICK JOSHUA BEARD

b.1958

Fake, Fraud and the Prison Industrial Complex

Screenprint in colors, 2016, signed in pencil, signed again in ball-point pen, titled and dated on the reverse, on black velvet mounted to paperboard, from the edition of three plus three artist's proofs overall: 609 by 508 mm 24 by 20 in

\$ 8,000-12,000



115



116

115

WILLEM DE KOONING

1904 - 1997

Souvenir of Montauk

Lithograph, 1970, signed in pencil, dated and numbered 35/43 (there are also nine artist's proofs), on Akawara paper, framed
image: 864 by 686 mm 34 by 27 in

\$ 3,000-4,000

116

WILLEM DE KOONING

1904 - 1997

The Man and the Big Blonde

Offset lithograph printed in colors, 1982, signed in pencil and numbered 111/150 (total edition includes 15 artist's proofs), on wove paper, framed
image: 539 by 683 mm 21¼ by 26⅞ in

\$ 8,000-12,000

117

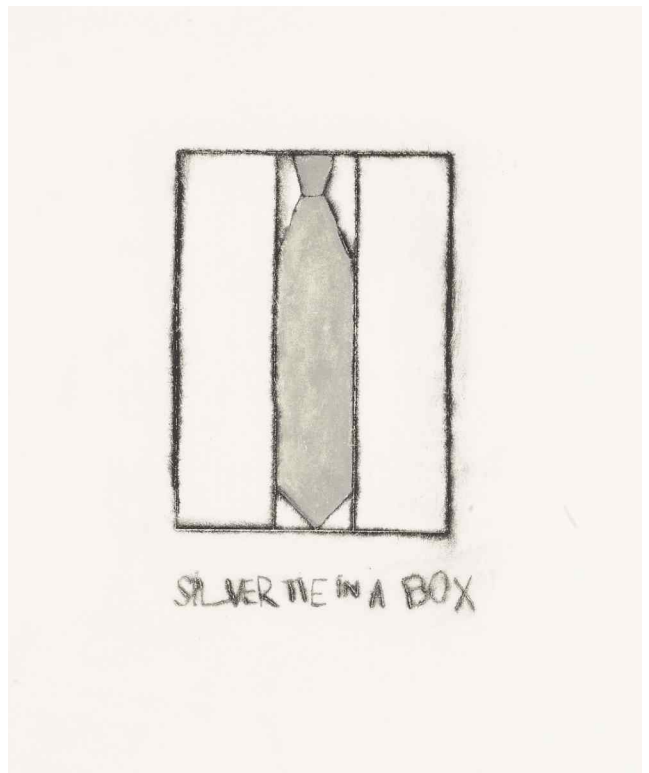
JIM DINE

b.1935

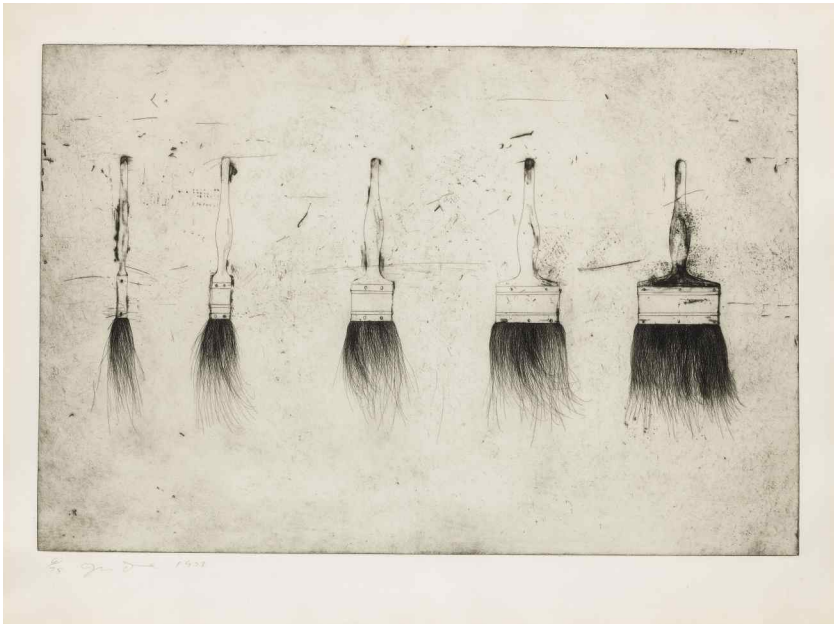
Silver Tie in a Box; and Pink Bathroom (Galerie Mikro 9 & 21)

The first, drypoint with handcoloring, 1961, signed in pencil, dated and numbered 10/10, on Rives wove paper, framed, the second, lithograph in pink and purple, 1963, signed in pencil, dated, titled and inscribed 'proof', a proof aside from the numbered edition of 20, on Crisbook handmade paper, framed (2 prints)
largest sheet: 1012 by 660 mm 39⅞ by 26 in

\$ 3,000-5,000



117



118

118

JIM DINE

b.1935

Five Paintbrushes (Williams College 135)

Etching, 1972, the first state (of six), signed in pencil, dated '1973' and numbered 6/75 (the total edition includes 15 artist's proofs), on Hodgkinson handmade paper, framed
plate: 600 by 900 mm 23 $\frac{3}{8}$ by 35 $\frac{3}{8}$ in

\$ 4,000-6,000

119

SAM FRANCIS

1923 - 1994

Untitled (SFM 77-003)

Monotype with oil paint and powdered pigment printed in colors, 1977, stamp-signed and with the artist's estate stamp on the verso, on handmade paper, framed
sheet: 610 by 720 mm 24 by 28 $\frac{1}{4}$ in

\$ 12,000-18,000

120

KEITH HARING

1958 - 1990

The Paris Review (L. p. 114)

Screenprint in colors, 1989, signed in pencil, dated and numbered 141/200 (total edition includes 30 artist's proofs), on wove paper, framed
sheet: 609 by 811 mm 24 by 31 $\frac{7}{8}$ in

\$ 4,000-6,000



119



120



121

121

KEITH HARING

1958 - 1990

Untitled (from Pop Shop I) (L. p. 83)

Screenprint in colors, 1987, signed in pencil, dated and numbered 71/200 (total edition includes 30 artist's proofs), on wove paper, framed
image: 269 by 342 mm 10⁵/₈ by 13¹/₂ in

\$ 10,000-15,000

122

KEITH HARING

1958 - 1990

Untitled (L. pp. 116-117)

Screenprint in colors, 1989, signed in pencil, dated and inscribed 'a.p.', an artist's proof aside from the numbered edition of 100, from the *Kinderstern* portfolio, on wove paper, framed
sheet: 760 by 577 mm 29⁷/₈ by 22³/₄ in

\$ 12,000-18,000



122

123

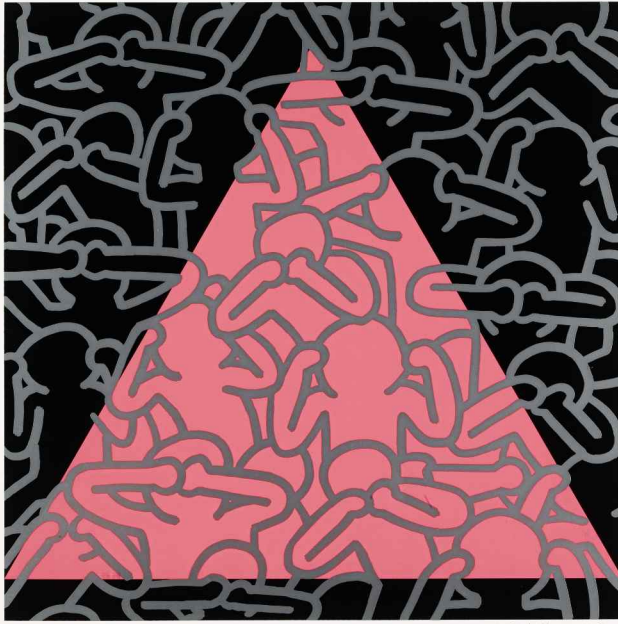
KEITH HARING

1958 - 1990

Silence = Death (L. p. 152)

Screenprint in colors, 1989, signed in pencil, dated and inscribed 'HC 5/25', an *hors commerce* impression aside from the numbered edition of 200, on heavy wove paper, framed image: 837 by 837 mm 33 by 33 in

\$ 12,000-18,000



123

124

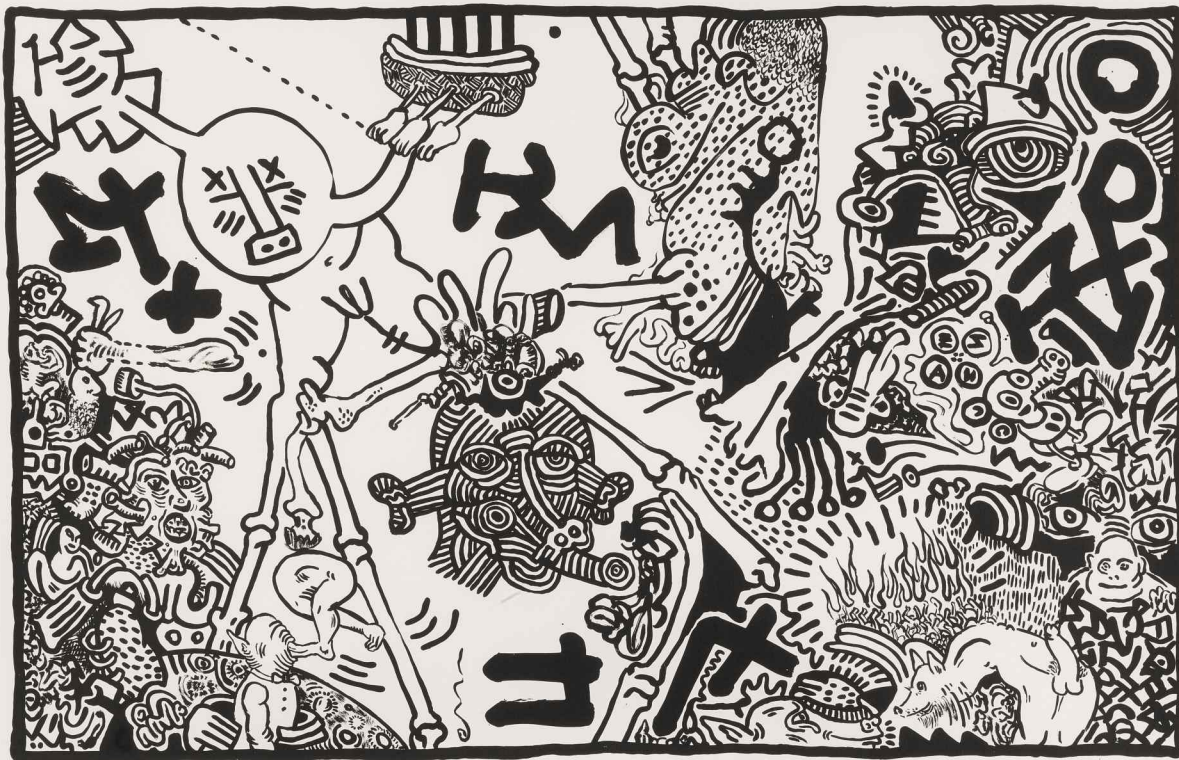
KEITH HARING

1958 - 1990

Untitled (L. p. 72)

Lithograph, 1987, signed in pencil, dated and inscribed 'BAT', a *bon à tirer* impression aside from the numbered edition of 20, on BFK Rives paper, framed image: 633 by 985 mm 24 7/8 by 38 3/4 in

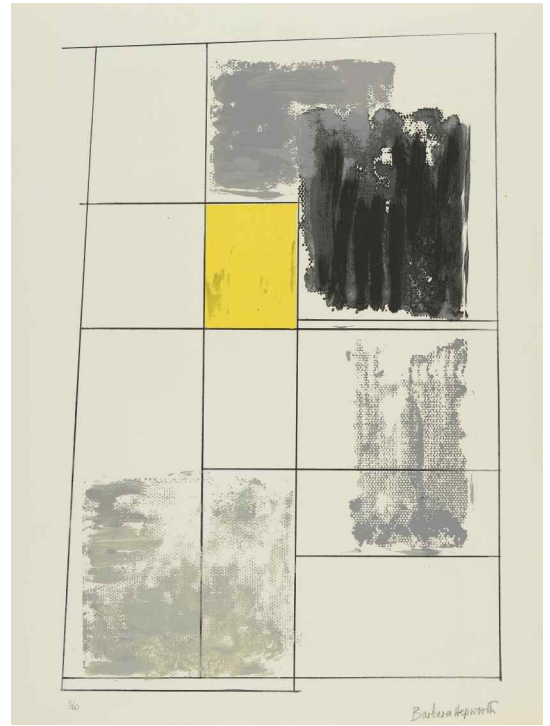
\$ 7,000-10,000



124



125



125

125

PROPERTY FROM THE MELLON FAMILY COLLECTION

BARBARA HEPWORTH

1903 - 1975

Opposing Forms

The complete portfolio, comprising 12 screenprints in colors, 1969-70, each signed in pencil and numbered 5/60 (total edition includes ten artist's proofs), also numbered on the colophon, on Saunders mould-made paper, with the title page and colophon, contained in the original cloth-covered box (12 prints)

sheets: 777 by 581 mm 31 $\frac{1}{8}$ by 22 $\frac{7}{8}$ in

\$ 15,000-20,000

126

DAVID HOCKNEY

b.1937

Pool Made with Paper and Blue Ink for Book (M.C.A.T. 234; Tyler 269)

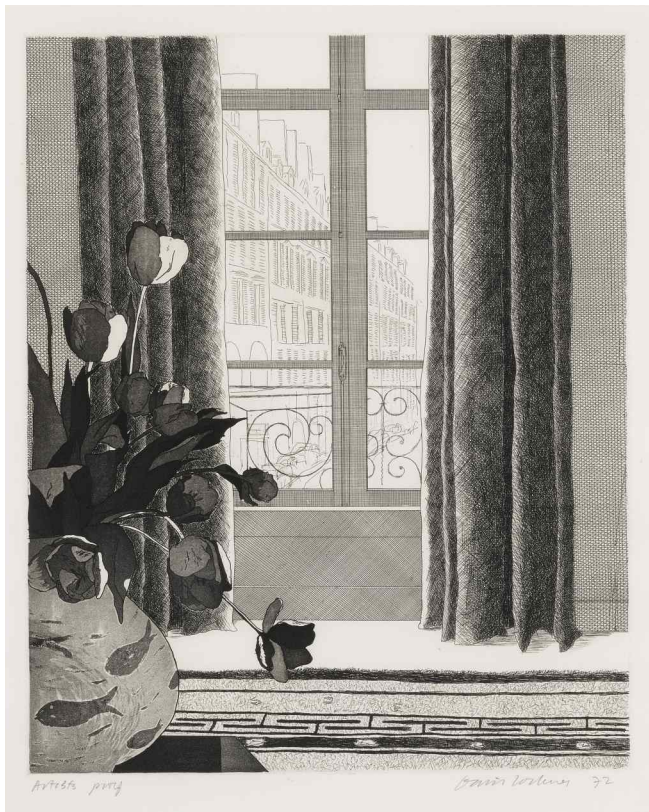
Lithograph printed in colors, 1980, signed in pencil, dated and numbered 927/1000 (total edition includes 100 artist's proofs), on Arches Cover mould-made paper, framed, accompanied by the book, also signed by the artist and stamp-numbered 926 on the colophon, contained in the original cloth-covered slipcase

image: 262 by 220 mm 10 $\frac{1}{4}$ by 8 $\frac{3}{4}$ in

\$ 10,000-15,000



126



127

127

DAVID HOCKNEY

b.1937

Rue de Seine (Scottish Arts Council 121;
M.C.A.T. 111)

Etching and aquatint, 1971-72, signed in pencil, dated '72' and inscribed 'Artists proof', an artist's proof aside from the numbered edition of 150, on J. Green mould-made paper, framed
plate: 535 by 435 mm 21 by 17 in

\$ 20,000-30,000

128

DAVID HOCKNEY

b.1937

Panama Hat (S.A.C. 127; M.C.A.T. 119)

Etching and aquatint, 1972, signed in pencil, dated '72' and numbered 88/125 (total edition includes 15 proofs and 60 in Roman numerals), on Crisbook handmade paper, co-published by Brooke Alexander, New York, and Petersburg Press, London, framed
sheet: 416 by 337 mm 16½ by 13¼ in

\$ 15,000-20,000



128

129

ROBERT INDIANA

b.1928

A Garden of Love: Lilac (Sheehan 131)

Screenprint in colors, 1982, signed in pencil, titled, dated and numbered 61/100 (total edition includes 15 artist's proofs), on Fabriano wove paper, framed
image: 609 by 609 mm 24 by 24 in

\$ 2,000-2,500



129



130

130

ROBERT INDIANA

b.1928

The American Dream

The complete portfolio, comprising 30 screenprints in colors, 24 bound, six loose (as issued), 1997, each loose print signed in pencil and numbered 58/395 (total edition includes 120 proofs, there is also a Museum Edition of 100 plus 35 proofs), on wove paper, with text by Robert Creeley, contained in the original black leather cover with embossed red letters (30 prints)

overall: 570 by 445 by 43 mm 22½ by 17¼ by 1½ in

\$ 10,000-15,000

131

JASPER JOHNS

b.1930

Target with Plaster Casts (ULAE 208)

Etching and aquatint printed in colors, signed in pencil, dated and numbered 79/88 (total edition includes 13 artist's proofs), on Rives wove paper, framed
plate: 598 by 453 mm 23½ by 17¾ in

\$ 18,000-24,000



131



132

132

JASPER JOHNS

b.1930

Ventriloquist (ULAE 235)

Lithograph printed in colors, 1986, signed in pencil, dated and numbered 67/69 (total edition includes 15 artist's proofs), on John Koller HMP paper, framed
 image: 928 by 625 mm 36½ by 24½ in

\$ 18,000-24,000

133

DONALD JUDD

1928 - 1994

Untitled (Schellmann 118 - 123)

The complete set of six aquatints, 1980, each signed in pencil and numbered from the edition of 150 (total edition includes 20 artist's proofs), on wove paper (6 prints)
 plates: 622 by 748 mm 24½ by 29¾ in

\$ 7,000-10,000

134

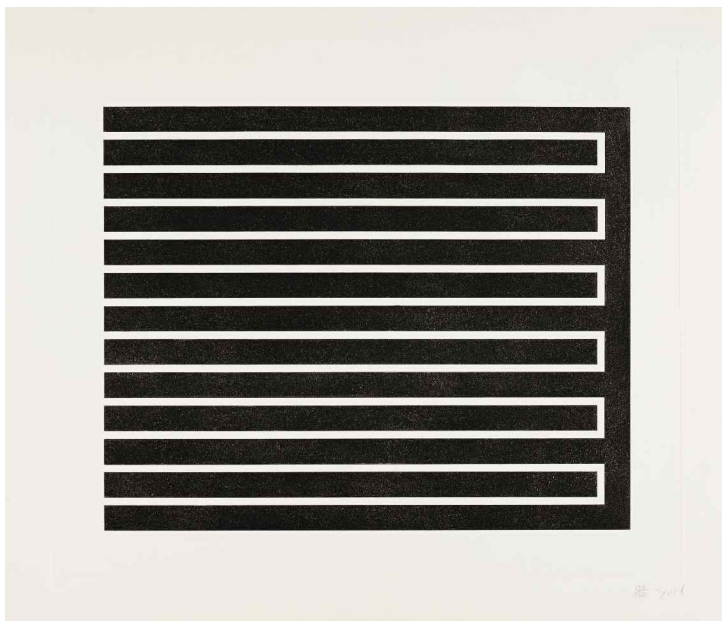
JEFF KOONS

b.1955

Balloon Dog (Red)

Metallized porcelain, 1995, numbered 1468/2300 on a label affixed to the reverse (total edition includes 50 artist's proofs), with the original plastic stand and white cardboard box
 overall: 264 by 264 by 108 mm 10¾ by 10¾ by 4¼ in

\$ 8,000-12,000



133



134

135

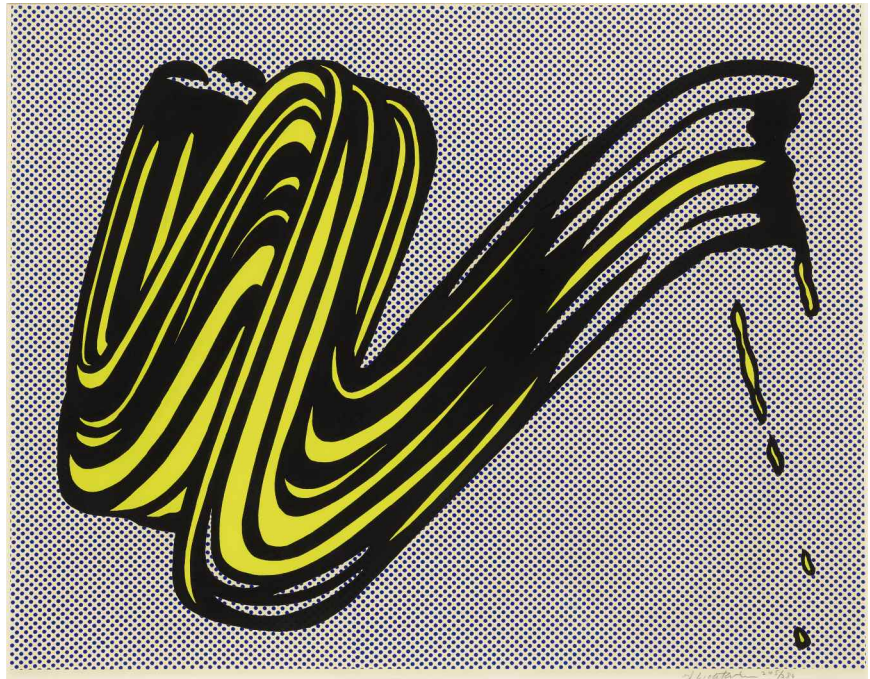
ROY LICHTENSTEIN

1923 - 1997

Brushstroke (C. II.5)

Screenprint in colors, 1965, signed in pencil and numbered 245/280, on heavy wove paper, framed
image: 564 by 725 mm 22¼ by 28½ in

\$ 12,000-18,000



135

136

ROY LICHTENSTEIN

1923 - 1997

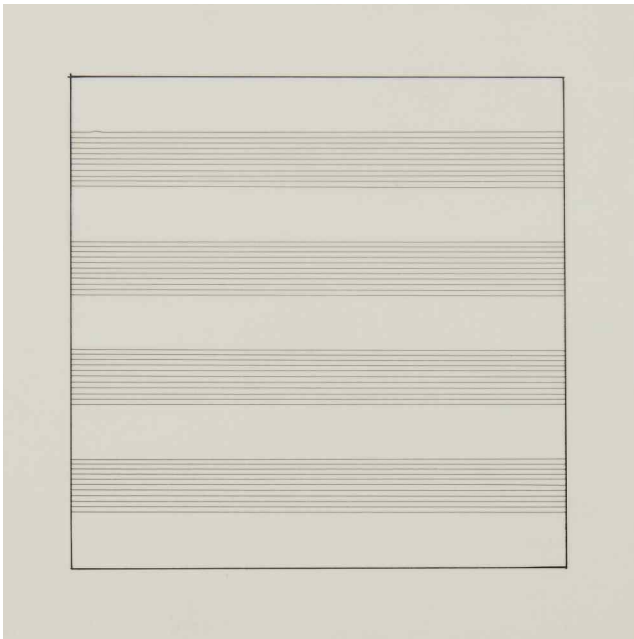
Virtual Interior: Portrait of a Duck (C. 294)

Screenprint in colors, 1995, signed in pencil, dated and inscribed 'AP 5/20', an artist's proof aside from the numbered edition of 60, on Somerset wove paper, framed
image: 714 by 722 mm 28⅞ by 28⅞ in

\$ 20,000-30,000



136



137



138



139

137

AGNES MARTIN

1912 - 2004

Paintings and Drawings 1974-1990

The complete set of 10 lithographs printed in shades of gray (one printed in yellow), 1991, from the edition of 2500, on vellum, with two books with text in English, German and French, contained in original grey card cover (10 prints) sheets: 300 by 300 mm 11⁷/₈ by 11⁷/₈ in

\$ 4,000-6,000

138

ROBERT MOTHERWELL

1915 - 1991

Africa 2 (W.A.C. 70)

Screenprint in black and cream, 1970, initialed in pencil and inscribed 'a/p', an artist's proof aside from the numbered edition of 150, from the *Africa Suite*, on J. B. Green paper, with the artist's blindstamp, framed
image: 805 by 600 mm 31⁵/₈ by 23⁵/₈ in

\$ 2,000-3,000

139

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 10/70 (total edition includes ten artist's proofs), on Georges Duchêne Hawthorne of Larroque handmade paper, framed
plate: 724 by 299 mm 28¹/₂ by 11³/₄ in

\$ 12,000-18,000

140

LOUISE NEVELSON

1899 - 1988

Collegiate School Relief Multiple (Baro 123)

Cast relief multiple in black mounted to smoked Plexiglas stand, 1972, with the incised signature on the stand, dated and numbered 136/150
height: 212 mm 8³/₈ in

\$ 3,000-5,000



140



141

141

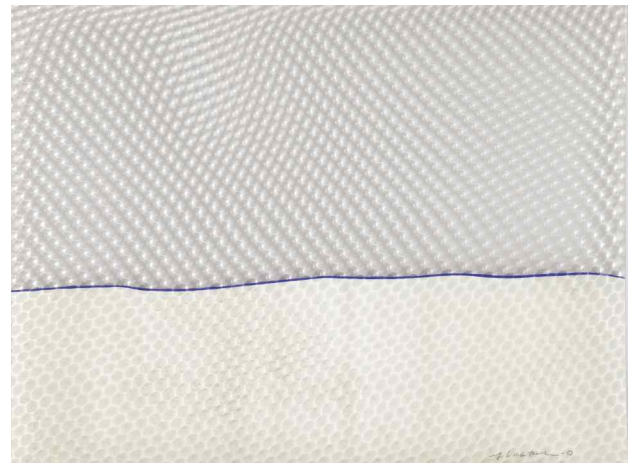
CLAES OLDENBURG

b.1929

Tilting Neon Cocktail (Platzker 21)

Stainless steel, cast aluminum, acrylic and Plexiglas multiple, 1983, with incised initials on the underside of the base, titled, dated and numbered 36/50
height: 485 mm 19 in

\$ 7,000-10,000



142

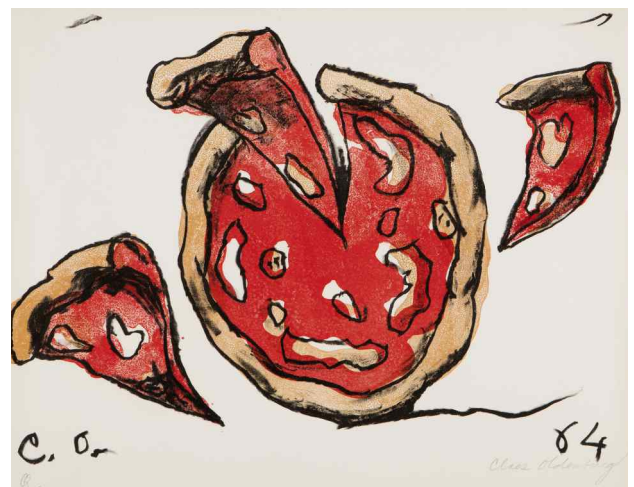
142

PORTFOLIO

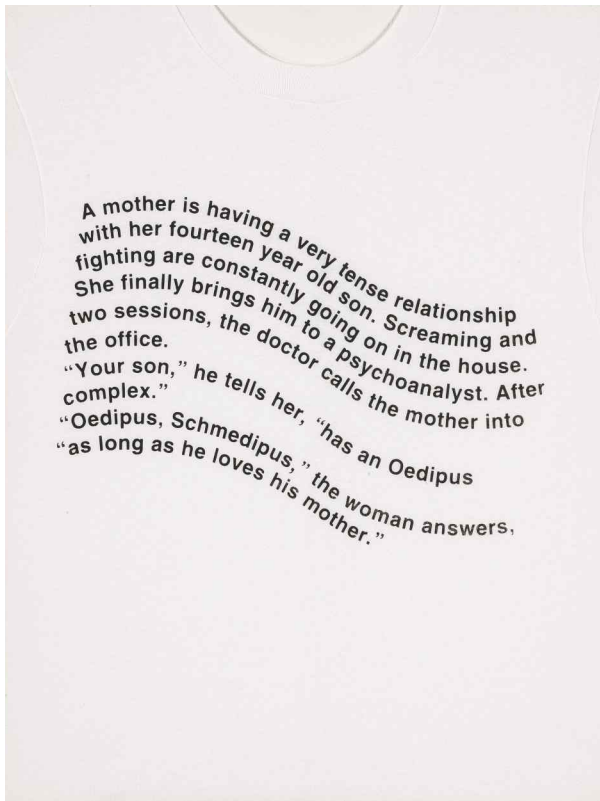
New York 10

The complete portfolio, comprising ten prints by various artists, 1965, each signed and inscribed 'Q', also inscribed 'Q' in pencil on the justification page, one of 25 lettered proofs aside from the numbered edition of 200, on various papers (one on Rowlux), with the title page, text by Robert Rosenblum and justification, contained in the original canvas-covered box (10 prints)
sheets approx.: 560 by 430 mm 22 by 16 7/8 in

\$ 10,000-15,000



142



144



143

143

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

PORTFOLIO

Artists for Obama

The portfolio, comprising 13 prints (six printed in colors) by various artists, 2008, 11 signed in pencil, two initialed in pencil, each dated and numbered 80/150 (there are also 13 artist's proofs), on various papers, lacking the colophon and original paper folder, framed (13 prints) largest sheet: 356 by 356 mm 14 by 14 in

\$ 12,000-18,000

144

RICHARD PRINCE

b.1949

Oedipus Schmedipus

Screenprint on t-shirt stretched over canvas, 1994, signed in black ink and inscribed 'ap 6' on the reverse, an artist's proof aside from the lettered edition of 26, framed image: 260 by 370 mm 10¼ by 14⅞ in

\$ 8,000-12,000



145



146



147

145

GERHARD RICHTER

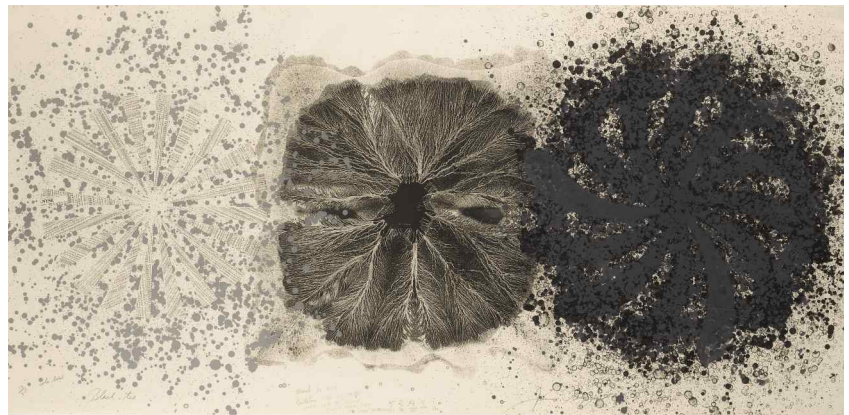
b.1932

Bagdad (P9)

Diasac-mounted chromogenic print on aluminum, 2014, numbered 409/500 in black ink on the reverse, a facsimile object of *Bagdad* (Catalogue Raisonné 914-1), riveted to an aluminum stretcher (as issued)

overall: 498 by 400 mm 19 $\frac{5}{8}$ by 15 $\frac{3}{4}$ in

\$ 5,000-7,000



148

146

LARRY RIVERS

1925 - 2002

Make Believe Ballroom

Acrylic, oil and photolithograph in colors, 1989, signed in blue paint, dated and numbered 16/105, on canvas, cast resin fiber and wood

overall: 935 by 908 by 89 mm 36 $\frac{7}{8}$ by 35 $\frac{3}{4}$ by 3 $\frac{1}{2}$ in

\$ 7,000-10,000

147

DOROTHEA ROCKBURNE

b.1932

Locus: Plate 5

Etching and aquatint, 1972, signed in pencil, dated and numbered 16/42, on Strathmore rag paper, framed

sheet approx.: 1010 by 764 mm 39 $\frac{3}{4}$ by 30 in

\$ 1,500-2,500

148

PROPERTY FROM A MULTINATIONAL CORPORATION

JAMES ROSENQUIST

b.1933

Black Tie (Glenn 121)

Lithograph printed in colors, 1977, signed in pencil, titled, dated, inscribed '12/25 color trial' and dated 'March 19 1977', a trial proof aside from the numbed edition of 100 plus 20 artist's proofs, on Arches wove paper, framed

sheet: 922 by 1881 mm 36 $\frac{1}{4}$ by 74 in

\$ 1,000-1,500



149

149

JONATHAN SELIGER

b.1955

The Wedding Present (Tiffany & Co. Shopping Bag)

Automotive enamel on bronze with zinc handles, 2005, signed in black marker on the underside, dated, and numbered 2/5
overall approx: 641 by 813 by 257 mm 25¼ by 32 by 10½ in

\$ 10,000-15,000

150

JONATHAN SELIGER

b.1955

Conveyance

Automotive enamel on bronze, 2007, signed in marker on the underside, dated and inscribed 'A.P. 3/5', total edition includes three *bon à tirer* examples
overall: 835 by 507 by 257 mm 32¾ by 20 by 10½ in

\$ 7,000-10,000

151

KARA WALKER

b.1969

The Emancipation Approximation: Two Prints

Two screenprints in colors, 1999-2000, each initialed on the verso and dated '2000', the first numbered XVI/XXV, the second numbered XIII/XXV, on Somerset 500g paper, framed (2 prints)
sheets: 1117 by 861 mm 44 by 33¾ in

\$ 10,000-15,000



150



151



151

152

PROPERTY FROM A MULTINATIONAL CORPORATION

FRANK STELLA

b.1936

One Small Goat Papa Bought For Two Zuzim

Lithograph, linoleum cut and screenprint in colors, with handcoloring and collage, 1982-84, signed in pencil, dated "84" and inscribed 'P.P. IV', a printer's proof aside from the numbered edition of 60 plus ten artist's proofs, from *Illustrations after El Lissitzky's Had Gadya*, on wove paper, framed sheet: 1327 by 1299 mm 52¼ by 51⅞ in

\$ 5,000-7,000



152



153

153

ANDY WARHOL

1928 - 1987

Campbell's Soup Can (Tomato) (F. & S. II.4)

Two screenprints in colors, 1964, each initialed in pencil and dated, from the edition of approximately 300, each on a paper shopping bag, framed (2 prints)
images: 152 by 87 mm 6 by 3³/₈ in

\$ 6,000-8,000

154

ANDY WARHOL

1928 - 1987

Tomato-Beef Noodle O's (F. & S. II.61)

Screenprint in colors, 1969, signed in ball-point pen on the verso and stamp-numbered 113/250 (total edition includes 26 artist's proofs), from the *Campbell's Soup II* portfolio, on wove paper, framed
sheet: 889 by 584 mm 35 by 23 in

\$ 8,000-12,000

155

ANDY WARHOL

1928 - 1987

Mao (F. & S. II.90)

Screenprint in colors, 1972, signed in ball-point on the verso and stamp-numbered 70/250 (total edition includes 50 artist's proofs), on Beckett High white paper, framed
sheet: 914 by 914 mm 36 by 36 in

\$ 15,000-25,000



154



155



156

156

ANDY WARHOL

1928 - 1987

Mao (F. & S. II.92)

Screenprint in colors, 1972, signed in ball-point on the verso and stamp-numbered 70/250 (total edition includes 50 artist's proofs), on Beckett High white paper, framed sheet: 915 by 914 mm 36 by 36 in

\$ 30,000-50,000

157

ANDY WARHOL

1928 - 1987

Mao (F. & S. II.93)

Screenprint in colors, 1972, signed in ball-point on the verso and stamp-numbered 70/250 (total edition includes 50 artist's proofs), on Beckett High white paper, framed sheet: 914 by 914 mm 36 by 36 in

\$ 30,000-50,000



157

158

ANDY WARHOL

1928 - 1987

Flowers (F. & S. II.72)

Screenprint in colors, 1970, signed in ball-point pen on the verso and stamp-numbered 228/250 (total edition includes 26 artist's proofs), on wove paper, framed sheet: 914 by 914 mm 36 by 36 in

\$ 30,000-40,000

159

ANDY WARHOL

1928 - 1987

Mick Jagger (F. & S. II.138)

Screenprint in colors, 1975, signed in pencil by the artist and in red felt-tip pen by the subject, inscribed 'A.P. 31/50', an artist's proof aside from the numbered edition of 250, on Arches Aquarelle (Rough) paper, framed sheet: 1105 by 733 mm 43½ by 28⅞ in

\$ 30,000-50,000



158



159

ANDY WARHOL

1928 - 1987

The Marx Brothers (F. & S. II.232)

Screenprint in colors, 1980, signed in pencil and numbered 86/200 (total edition includes 30 artist's proofs), from the *Ten Portraits of Jews of the Twentieth Century* portfolio, on Lenox Museum Board, framed sheet: 1015 by 812 mm 40 by 32 in

\$ 25,000-35,000

161

ANDY WARHOL

1928 - 1987

Life Savers (F. & S. II.353)

Screenprint in colors, 1985, signed in pencil and numbered 146/190 (total edition includes 20 artist's proofs), from the *Ads* portfolio, on Lenox Museum Board, framed sheet: 965 by 965 mm 36 by 36 in

\$ 35,000-50,000



160



161



162



163



164

162

ANDY WARHOL

1928 - 1987

Marilyn (Announcement) (not in F. & S.)

Offset lithograph printed in colors, 1981, signed in black felt-tip pen, from the edition of unknown size, on wove paper, with text printed on the reverse sheet: 304 by 304 mm 12 by 12 in

\$ 8,000-12,000

163

ANDY WARHOL

1928 - 1987

Turtle (F. & S. II.360A)

Screenprint in colors, 1985, signed in pencil and numbered 182/250 (total edition includes 50 artist's proofs), on Lenox Museum Board, framed sheet: 800 by 1000 mm 31½ by 39¾ in

\$ 20,000-30,000

164

ANDY WARHOL

1928 - 1987

The Nun (F. & S. II.314)

Screenprint in colors, 1983, signed in pencil and numbered 191/250 (total edition includes 20 artist's proofs), from the *Ingrid Bergman* portfolio, on Lenox Museum Board, framed sheet: 965 by 964 mm 38 by 38 in

\$ 20,000-30,000

165

TOM WESSELMANN

1931 - 2004

Big Blonde

Screenprint in colors, 1989, signed in pencil and numbered 13/100 (total edition includes 12 artist's proofs), on Archivart Museum Board, framed
sheet: 1397 by 1873 mm 55 by 73¾ in

\$ 12,000-18,000



165

166

TOM WESSELMANN

1931 - 2004

Bedroom Blonde Doodle with Photo

Screenprint in colors, 1988, signed in pencil, dated and inscribed 'PP 1/3', a proof aside from the numbered edition of 100, on 4-ply museum board, framed
sheet: 1473 by 1718 mm 58 by 67½ in

\$ 8,000-12,000



166

167

TERRY WINTERS

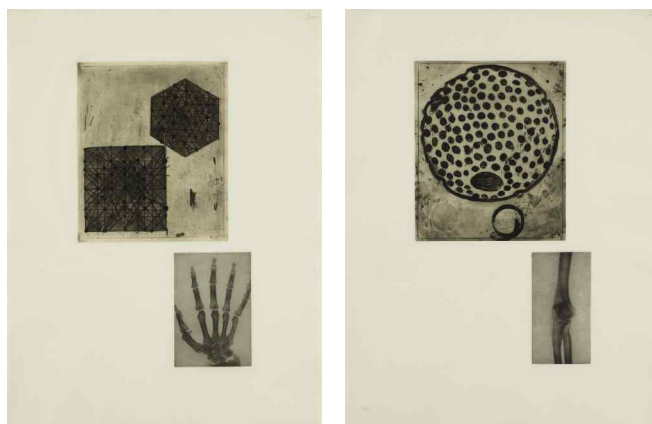
b.1949

Fourteen Etchings (Sojka 34-47)

The set of 14 etchings with aquatint (13 with photogravure), 1989, each initialed in pencil, also signed in pencil, dated and numbered 40/65 on the title page (total edition includes eight artist's proofs), on Torinoko Gampi *collé* and Almafí handmade paper, with the title page and the original portfolio box, framed (14 prints)
sheets approx.: 474 by 358 mm 18⅝ by 14 in

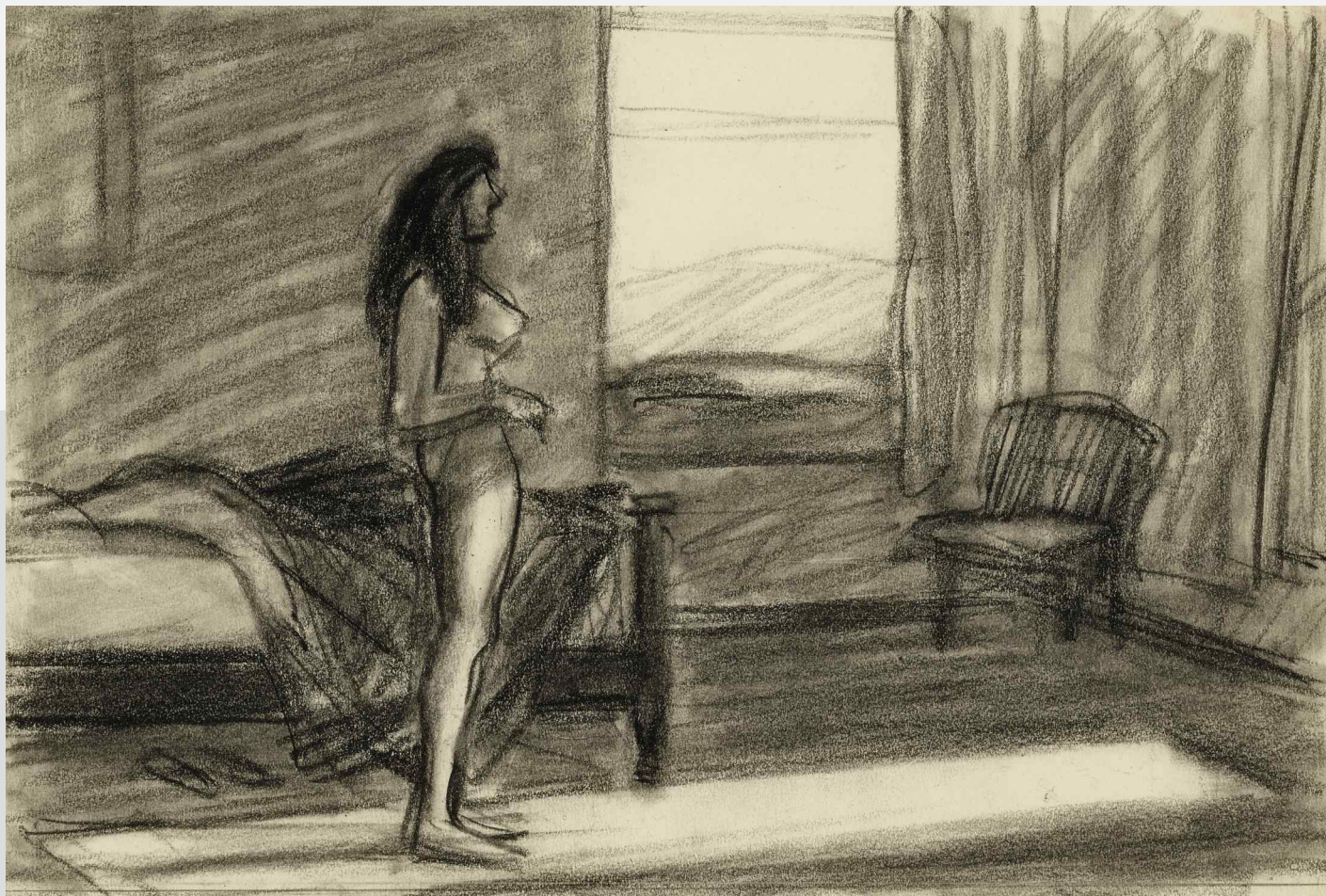
\$ 5,000-7,000

End of Sale



167

Sotheby's EST. 1744
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American Art
Auction New York May 2018

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Estimate \$150,000–250,000

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honoring

Dorothea Rockburne

Artist, New York

Stephen Coppel

The British Museum, London

Lea, Luis, and Shaye Remba

Mixografia, Los Angeles

ipcny.org/benefit2018



Dorothea Rockburne. *Radiance*, 1983. Double-sided, six-color lithograph on vellum, folded and mounted on ragboard. Ragboard: 39 1/8 x 31 5/8 in. Printed and published by Gemini G.E.L., Los Angeles. Edition: 37. Image courtesy of Gemini G.E.L., © 2018 Dorothea Rockburne

PAPER

PRINT



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PAPERMAKING, 1960s TO TODAY**

CURATED BY
SUSAN GOSIN & MINA TAKAHASHI

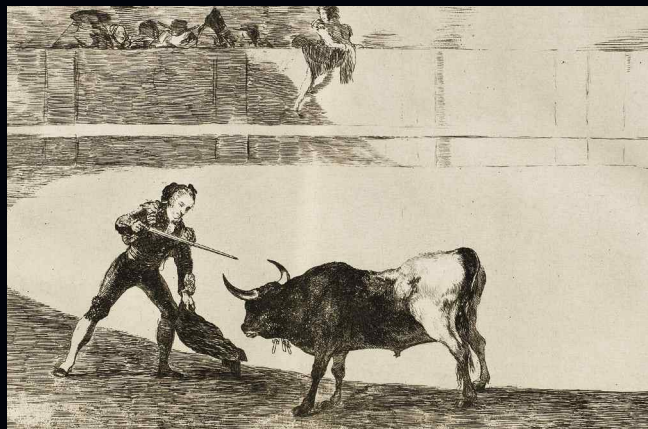
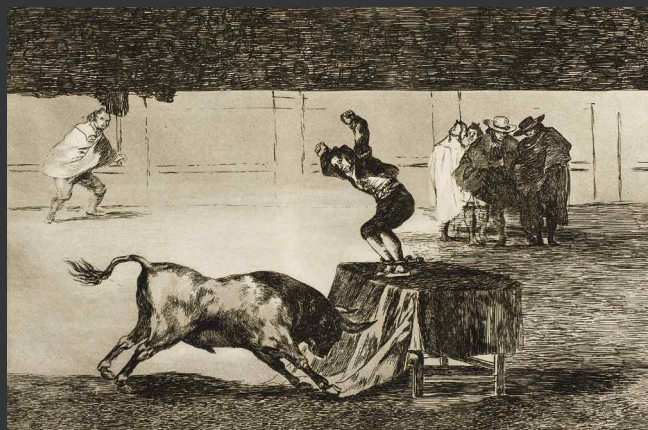
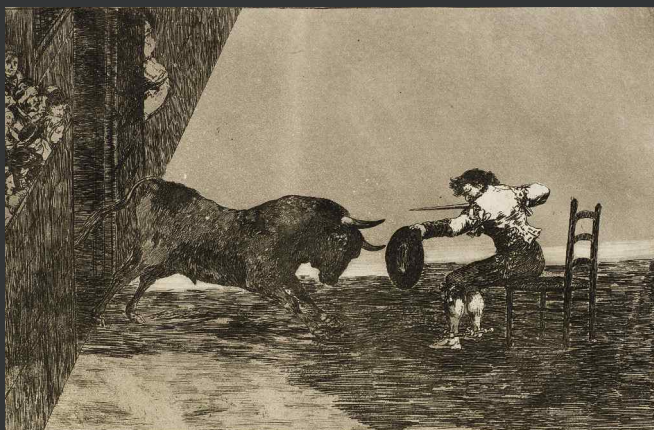
APRIL 5–JUNE 14, 2018

David Hockney. *Gregory in the Pool (Paper Pool 4)*, 1978. Colored and pressed paper pulp. 32 x 50 in. Published by Tyler Graphics Ltd., Bedford, NY. Variation Q of 20 variants. Collection of the Jordan Schnitzer Family Foundation. © David Hockney / Tyler Graphics Ltd.

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ANDY WARHOL. \$(4), 1982

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- 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.

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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 the aggregate liability of Sotheby's and the consignor 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.

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 Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities

on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

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. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

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 hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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.

⌈ 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. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see 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.

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

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. 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.

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.

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.

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.

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.

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.

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October 2018
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September 2018
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