



PRINTS AND MULTIPLES

New York 24-25 October 2017

CHRISTIE'S

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Adam McCoy



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Carolyn Meister



Julia Puckette

PRINTS AND MULTIPLES

TUESDAY 24-WEDNESDAY 25 OCTOBER 2017

PROPERTIES FROM

The Collection of Werner Bokelberg
The Melva Bucksbaum Collection
The Collection of Senator Jacob K. Javits and Marian B. Javits
The Estate of Dr. Giuseppe Rossi
The Collection of Irving Stenn
Property from the Stanford Z. Rothschild, Jr. Collection
is comprised of:
The Rothschild Art Foundation
The Stanford Z. Rothschild, Jr. Trust
Studio in a School
The Tuttleman Collection
The Collection of John Waters
The Collection of Chauncey D Stillman sold to benefit the Wethersfield Foundation

AUCTION

Tuesday 24 October 2017
at 5.00 pm (Lots 1-66)
Wednesday 25 October 2017
at 10.00 am (Lots 100-187)
2.00 pm (Lots 188-280)
4.00 pm (Lots 281-325)

20 Rockefeller Plaza
New York, NY 10020

AUCTIONEERS

Richard Lloyd (#1459445)
John Hays (#0822982)
Tash Perrin (#1039052)

VIEWING

Friday	20 October	10.00 am - 5.00 pm
Saturday	21 October	10.00 am - 5.00 pm
Sunday	22 October	1.00 pm - 5.00 pm
Monday	23 October	10.00 am - 5.00 pm

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

21/06/16

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

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **DELIGHTFUL-14359**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[40]

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Front & Back Cover: Lot 53

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Inside Back Cover: Lot 229

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CHRISTIE'S

FINAL

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER ©

8¢

10¢ OUTSIDE N.Y.

AND SUBURBS

Vol. 49, No. 296

Copyright 1968 News Syndicate Co. Inc.

New York, N.Y. 10017, Tuesday, June 4, 1968*

WEATHER: Sunny and warm.

ACTRESS SHOOTS ANDY WARHOL

Cries 'He Controlled My Life'

'Flower Child' Surrenders. Detective and policeman (r.) escort actress Valerie Solanas, 28, into E. 21st St. station to be booked in shooting of pop art movie man Andy Warhol at his 33 Union Square West office yesterday. Last night, Valerie surrendered to a cop in Times Square, allegedly admitting shooting, and saying: 'I am a flower-child.' Warhol is in critical condition. His associate, Mario Amaya of London, also was shot. —Review p. 2; other place, controlled.

Front Page New York Daily News, June 4, 1968
Photo: NY Daily News via Getty Images

Oh, I forgot to say that Dr. Rossi's kid who's just out of Yale wants to do videos and so I'm sending him to talk to Vincent. Dr. Rossi's the doctor that saved my life in '68 when I was shot.

— Andy Warhol

The Andy Warhol Diaries, Monday, October 8, 1984

PROPERTY FROM
THE ESTATE OF DR. GIUSEPPE ROSSI

On June 3rd, 1968 Andy Warhol was shot by radical feminist and playwright Valerie Solanas at the Factory, which was then at 33 Union Square West. The three bullets from her .32-calibre automatic entered the Warhol's chest and stomach and passed through his lungs, esophagus, spleen, liver, and abdomen, causing him to lose a high quantity of blood. The ambulance brought him to Columbus Hospital on 19th street between Second and Third Avenues, where at 4:51 pm he was pronounced clinically dead without any discernible heartbeat or blood pressure. Dr. Giuseppe Rossi, a chest and vascular surgeon on call when Warhol was brought into the hospital, revived him after one and a half minutes and then proceeded to operate on him for five and a half hours. During the particularly difficult surgery, Dr. Rossi opened Warhol's chest and massaged his heart to stimulate movement, removed his damaged spleen and the bottom part of his punctured right lung, and in total authorized a transfusion of 12 units of blood. Unbelievably, the artist pulled through the night and began the long and arduous process of recovery.

John Ryan, a medical historian who later studied Warhol's surgery, stated emphatically that Dr. Rossi was a brilliant doctor who saved Warhol's life against all odds. Rossi's family remembers that the doctor saved the artist not because he was famous, but because he was like many of the unknown gunshot victims he treated successfully throughout the course of his career. The Rossis were unaware of Andy Warhol's work and celebrity at that time, but became linked with the artist permanently following the events of June 3rd. Solanas later pleaded guilty to assault and was sentenced to three years in prison before eventually being diagnosed with schizophrenia. The incident had a profound effect on Warhol's life and his art.

The present lots 1-10, a complete group of Campbell's Soup II screenprints, were given to Dr. Rossi as a gesture of the artist's immense gratitude following his subsequent recovery in the late 1960s. Warhol would continue to visit Dr. Rossi every year of his life for regular checkups, and he sent the family yearly Christmas greetings from his office. The connection also extended to other members of the Rossi family as Warhol met with Rossi's son, Roberto, in middle school for an interview with his school's paper and again in the early 1980s following his graduation from college. This special friendship continued until the artist's death in 1987, and the present lots serve as testament to their unique story.



Andy Warhol undressing for facial, 1981
Photo: ©Robert J. Levin



PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

1

ANDY WARHOL (1928-1987)

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

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red exceptionally fresh, in very good condition

Image: 32 x 18½ in. (813 x 470 mm.)

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

\$18,000-25,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.54



PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

2

ANDY WARHOL (1928-1987)

Scotch Broth, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red exceptionally fresh, in very good condition

Image: 32 x 18½ in. (813 x 460 mm.)

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

\$18,000-25,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.55

PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

3

ANDY WARHOL (1928-1987)

Vegetarian Vegetable, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red exceptionally fresh, a ¼-in. tear with associated creasing at the upper sheet edge, otherwise in very good condition

Image: 32 x 18½ in. (813 x 470 mm.)

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

\$18,000-25,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.56



PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

4

ANDY WARHOL (1928-1987)

Chicken 'N Dumplings, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red exceptionally fresh, in very good condition

Image: 32 x 18½ in. (813 x 470 mm.)

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

\$18,000-25,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.58





PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

5

ANDY WARHOL (1928-1987)

Hot Dog Bean, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red exceptionally fresh, a 1/8-in. nick in the center right of the subject (with associated minor ink loss), otherwise in good condition

Image: 32 x 18½ in. (813 x 470 mm.)

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

\$18,000-25,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.59



PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

6

ANDY WARHOL (1928-1987)

Oyster Stew, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red exceptionally fresh, in good condition

Image: 32 x 18½ in. (813 x 470 mm.)

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

\$18,000-25,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.60

PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

7

ANDY WARHOL (1928-1987)

Golden Mushroom, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red exceptionally fresh, in very good condition

Image: 32 x 18½ in. (813 x 470 mm.)

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

\$18,000-25,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.62



PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

8

ANDY WARHOL (1928-1987)

Cheddar Cheese, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red exceptionally fresh, in very good condition

Image: 32 x 18½ in. (813 x 470 mm.)

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

\$18,000-25,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.63





PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

9

ANDY WARHOL (1928-1987)

Tomato-Beef Noodle O's, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red attenuated, otherwise in good condition

Image: 32 x 18½ in. (813 x 470 mm.)

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

\$10,000-15,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.61



PROPERTY FROM THE ESTATE OF DR. GIUSEPPE ROSSI

10

ANDY WARHOL (1928-1987)

New England Clam Chowder, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, inscribed 'B' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, the red attenuated, otherwise in good condition

Image: 32 x 18½ in. (813 x 470 mm.)

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

\$10,000-15,000

PROVENANCE

Gift of the artist

By descent to the present owner

LITERATURE

Feldman & Schellmann II.57



ANOTHER PROPERTY

11

ANDY WARHOL (1928-1987)

Flowers

offset lithograph in colors, on wove paper, 1964, signed and dated in ball-point pen, from the edition of approximately 300, published by Leo Castelli Gallery, New York, with full margins, a ¼-in. crease in the right portion of the signature, adhesive remains on the reverse (slightly showing through in the unprinted areas), otherwise in good condition, framed

Image: 22 x 22 in. (559 x 559 mm.)

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

\$15,000-25,000

LITERATURE

Feldman & Schellmann II.6



12

ANDY WARHOL (1928-1987)

Liz

offset lithograph in colors, on wove paper, 1964, signed and dated in ball-point pen, from the edition of approximately 300, published by Leo Castelli Gallery, New York, with 'The Estate of Andy Warhol' copyright stamp and annotated 'A1090.3' in pencil on the reverse, with full margins, generally in good condition, framed

Image: 22 x 22 in. (559 x 559 mm.)

Sheet: 23½ x 23¼ in. (587 x 590 mm.)

\$50,000-70,000

LITERATURE

Feldman & Schellmann II.7



13

ANDY WARHOL (1928-1987)

Mao: one plate

screenprint in colors, on Beckett High White paper, 1972, signed in ball-point pen on the reverse, stamp-numbered 165/250 (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright inkstamp on the reverse, the full sheet, the sheet toned, creasing in places, two vertical tears at the lower sheet edge (the largest measuring 3½-in.), nicks in places at the sheet edges (with associated skinning along the reverse sheet edges, partially affecting the signature)
Sheet: 35½ x 36 in. (911 x 914 mm.)

\$30,000-50,000

LITERATURE

Feldman & Schellmann II.95



14

ANDY WARHOL (1928-1987)

Mao: one print

screenprint in colors, on Beckett High White paper, 1972, signed in ball-point pen on the reverse, stamp-numbered 139/250 (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright inkstamp on the reverse, the full sheet, handling creases in places throughout, otherwise generally in good condition
Sheet: 36 x 36 in. (914 x 914 mm.)

\$30,000-50,000

LITERATURE

Feldman & Schellmann II.93

I always notice flowers

– Andy Warhol





PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

15

ANDY WARHOL (1928-1987)

Flowers

the complete set of ten screenprints in colors, on wove paper, 1970, each signed in ball-point pen and stamp-numbered 25/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheets, in very good condition, each framed
Sheet: 36 x 36 in. (914 x 914 mm.)
(10)

\$600,000-800,000

LITERATURE

Feldman and Schellmann II.64-73





16

ANDY WARHOL (1928-1987)

Poinsettias

screenprint in red, on Saunders Waterford paper, 1983, signed and dated in pencil, from the edition of unknown size, with full margins (the sheet edges slightly uneven), two scuffs in the central left subject, otherwise generally in good condition, framed

Image: 18 x 14 $\frac{7}{8}$ in. (457 x 378 mm.)

Sheet: 21 $\frac{1}{2}$ x 15 in. (546 x 381 mm.)

\$6,000-8,000

LITERATURE

Feldman & Schellmann IIIA.50



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

17

ANDY WARHOL (1928-1987)

Kiku: one plate

screenprint in colors, on Rives BFK paper, 1983, signed in pencil, numbered 284/300 (there were also thirty artist's proofs), published by Gendal Hanga Center, Tokyo, with their blindstamp, the full sheet, the reverse sheet edges taped in places to a support, a vertical 3-in. scuff in the upper right subject, framed

Sheet: 19 $\frac{5}{8}$ x 26 in. (498 x 660 mm.)

\$7,000-10,000

LITERATURE

Feldman & Schellmann II.307



18

ANDY WARHOL (1928-1987)

Fish

screenprint in black and silver, on wallpaper, 1983, signed and dated in pencil, dedicated 'To Lucy,' from the edition of unknown size, the full sheet, two minor areas of discoloration at the lower right sheet edge, otherwise generally in good condition

Sheet: 76 $\frac{3}{4}$ x 30 in. (1949 x 762 mm.)

\$15,000-20,000

LITERATURE

Feldman & Schellmann IIIA.39



19

ANDY WARHOL (1928-1987)

Daisy

screenprint in colors, on Lenox Museum Board, 1982, one of a small number of impressions of this subject, with 'The Estate of Andy Warhol' and 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps and annotated 'UP21.60' in pencil on the reverse, the full sheet, in good condition
Sheet: 40 x 60 in. (1016 x 1524 mm.)

\$50,000-70,000

LITERATURE

Feldman & Schellmann IIIA.38



20

ANDY WARHOL (1928-1987)

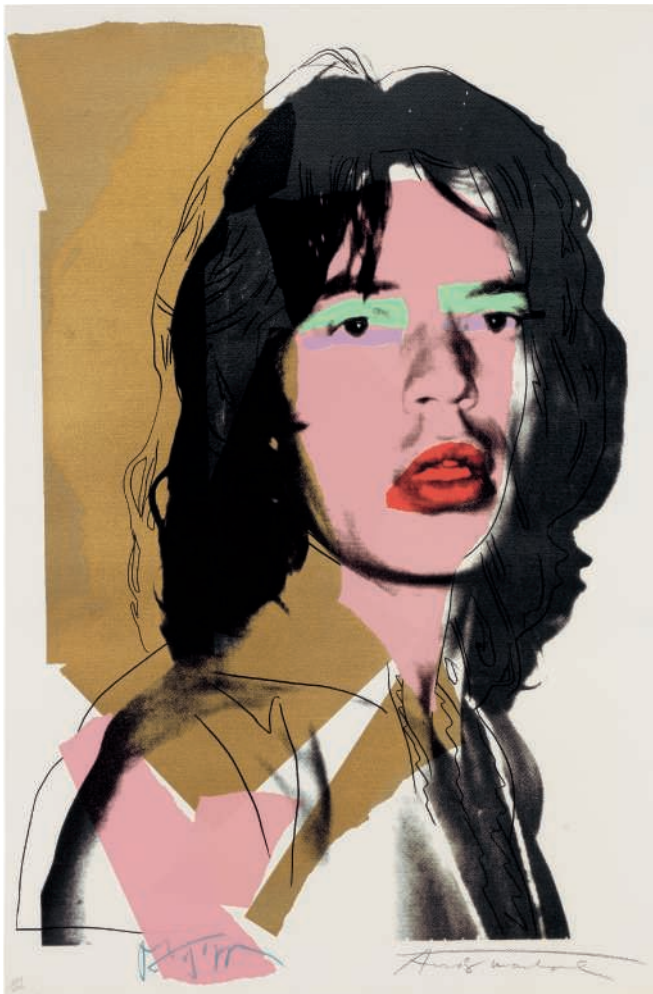
Muhammad Ali: one plate

screenprint in colors, on Strathmore Bristol paper, 1978, signed in felt-tip pen, numbered 67/150 (there were also ten artist's proofs), published by Andy Warhol Enterprises, Inc., New York, with their inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 40 x 30 in. (1016 x 762 mm.)

\$15,000-25,000

LITERATURE

Feldman & Schellmann II.181



21

ANDY WARHOL (1928-1987)

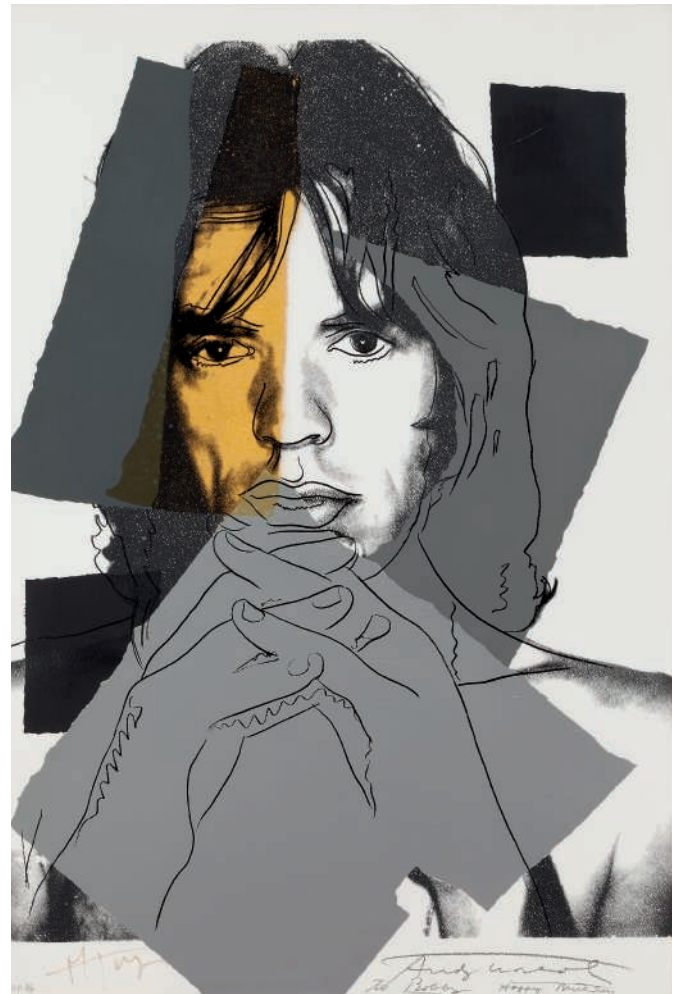
Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and blue felt-tip pen by Mick Jagger, numbered 244/250 (there were also fifty artist's proofs), published by Seabird Editions, London, the full sheet, in very good condition, framed
Sheet: 43¾ x 29 in. (1111 x 737 mm.)

\$40,000-60,000

LITERATURE

Feldman & Schellmann II.143



22

ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and red felt-tip pen by Mick Jagger (the Mick Jagger signature faded), inscribed 'To Bobby Happy Birthday' and numbered 'AP 6/50' (an artist's proof, the edition was 250), published by Seabird Editions, London, the full sheet, generally in good condition, framed
Sheet: 43¾ x 29 in. (1111 x 737 mm.)

\$35,000-45,000

LITERATURE

Feldman & Schellmann II.147



23

ANDY WARHOL (1928-1987)

Ladies and Gentlemen: one plate

screenprint in colors, on Arches paper, signed and dated in pencil on the reverse, numbered 'AP 1/25' (an artist's proof, the edition was 250), published by Luciano Anselmino, Milan, Italy, the full sheet, in very good condition, framed
Sheet: 43¾ x 29 in. (1111 x 737 mm.)

\$6,000-8,000

LITERATURE

Feldman & Schellmann II.128



24

ANDY WARHOL (1928-1987)

Committee 2000

screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 739/2000, published by Committee 2000, Munich, with the artist's copyright inkstamp on the reverse, the full sheet, generally in good condition, framed
Sheet: 30¼ x 20 in. (768 x 508 mm.)

\$4,000-6,000

LITERATURE

Feldman & Schellmann II.289



PROPERTY FROM A PRIVATE COLLECTION OF A DISTINGUISHED FAMILY

25

ANDY WARHOL (1928-1987)

Shoes: one plate

screenprint in colors with diamond dust, on Arches Aquarelle paper, 1981, signed in pencil on the reverse, numbered 22/60 (there were also ten artist's proofs), published by the artist, New York, the full sheet, generally in good condition, framed

Sheet: 40 x 59 $\frac{3}{4}$ in. (1016 x 1518 mm.)

\$80,000-120,000

LITERATURE

Feldman & Schellmann II.253



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

26

ANDY WARHOL (1928-1987)

Witch, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981,
signed in pencil on the reverse, numbered 196/200 (there were also 30 artist's
proofs), published by Ronald Feldman Fine Arts, Inc., New York, the full sheet,
generally in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$20,000-30,000

LITERATURE

Feldman & Schellmann II.261



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

27

ANDY WARHOL (1928-1987)

Dracula, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981,
signed in pencil, numbered 196/200 (there were also 30 artist's proofs),
published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, generally
in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$15,000-20,000

LITERATURE

Feldman & Schellmann II.264



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

28

ANDY WARHOL (1928-1987)

Mammy, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981,
signed in pencil, numbered 196/200 (there were also 30 artist's proofs),
published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, generally
in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$20,000-30,000

LITERATURE

Feldman & Schellmann II.262



PROPERTY FROM A PRIVATE COLLECTION OF A DISTINGUISHED FAMILY

29

ANDY WARHOL (1928-1987)

The Star, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil on the reverse, numbered 45/200 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright inkstamp on the reverse, the full sheet, generally in good condition, framed

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

\$40,000-60,000

LITERATURE

Feldman & Schellmann II.258



30

ANDY WARHOL (1928-1987)

Joseph Beuys

screenprint, on green laundry bag, 1980, one of a small number of impressions, the bag fabric cut and mounted to a support, framed
Overall: 55 x 39½ in. (1397 x 1003 mm.)

\$60,000-80,000

PROVENANCE

Andy Warhol Foundation
Tom Cugliani, New York
Acquired from the above by the present owner

LITERATURE

Feldman & Schellmann IIIC.49



31

ANDY WARHOL (1928-1987)

Joseph Beuys

screenprint in yellow with diamond dust, on Lenox Museum Board, *circa* 1980, one of a small number of impressions, with 'The Estate of Andy Warhol' and the 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps and annotated 'UP 63.01' in pencil on the reverse, in good condition
Sheet: 39 $\frac{7}{8}$ x 32 in. (1013 x 813 mm.)

\$60,000-80,000

LITERATURE

Feldman & Schellmann IIIC.50



32

ANDY WARHOL (1928-1987)

Queen Beatrix of the Netherlands,
from *Reigning Queens (Royal Edition)*

screenprint in colors, with diamond dust, on Lenox Museum Board, 1985, signed in pencil, numbered 10/30 (there were also ten artist's proofs), published by George C.P. Mulder, Amsterdam, with the artist's copyright inkstamp on the reverse, the full sheet, filled-in areas in the subject's face and orange printed area, ink losses in places throughout (primarily in the upper left subject), framed

Sheet: 39¼ x 31½ in. (997 x 800 mm.)

\$8,000-12,000

LITERATURE

Feldman & Schellmann II.338



33

ANDY WARHOL (1928-1987)

Ingrid Bergman with Hat,
from *Ingrid Bergman*

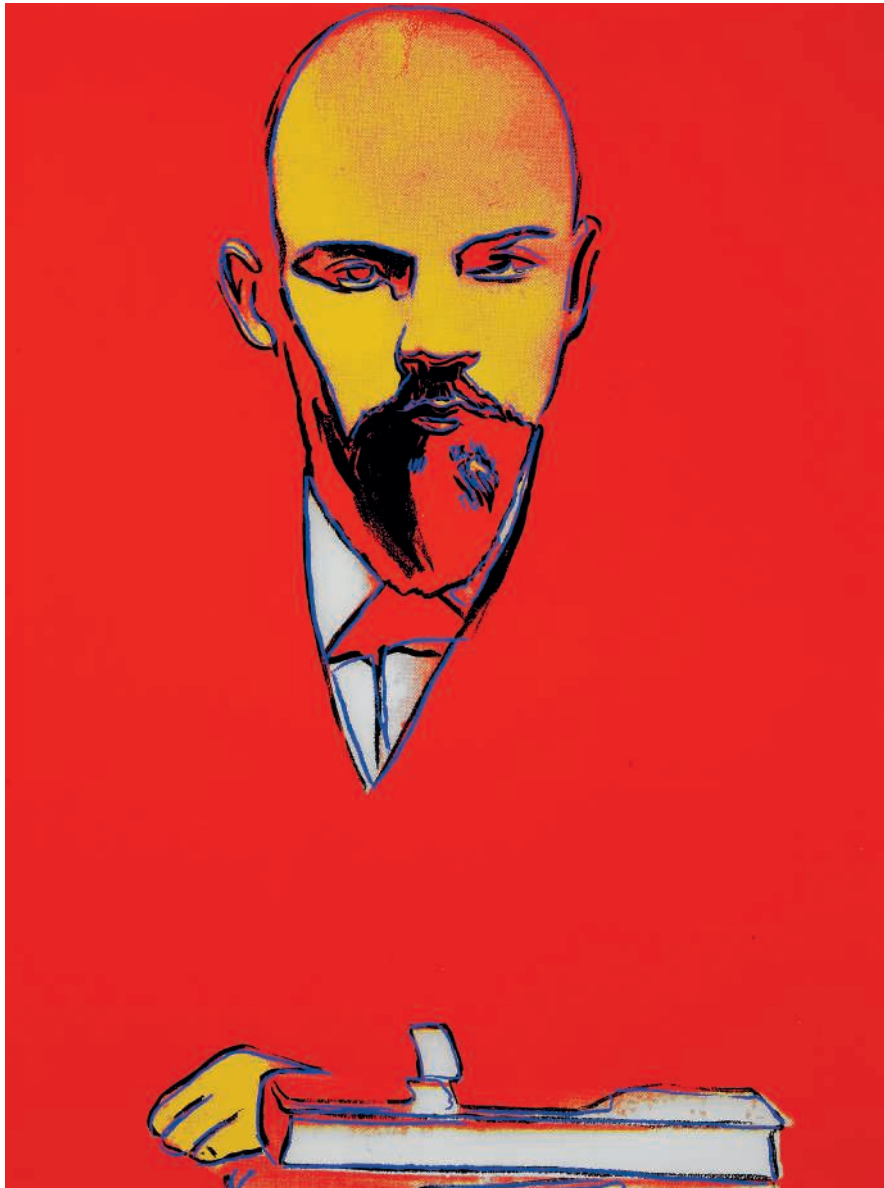
unique screenprint in colors, on Lenox Museum Board, 1983, signed in pencil, numbered 'TP 11/30' (a trial proof, the edition was 250), published by Galerie Börjeson, Malmö, Sweden, with their inkstamp on the reverse, the full sheet, vertical printing inconsistencies in the black background, a 1¼-in. crease at the lower left sheet corner (with associated minor ink loss), otherwise generally in good condition, framed

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

\$40,000-60,000

LITERATURE

Feldman & Schellmann II.315



PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON, D.C.

34

ANDY WARHOL (1928-1987)

Red Lenin

screenprint in colors, on Arches 88 paper, 1987, signed in pencil by the executor of the Andy Warhol Estate on the reverse, the edition of 120 (there were also 24 artist's proofs), published by the artist, New York, with full margins, in good condition, framed
Sheet: 39¼ x 29½ in. (1000 x 749 mm.)

\$60,000-80,000

LITERATURE

Feldman & Schellmann II.403

35

ANDY WARHOL (1928-1987)

\$ (1)

the complete set of six unique screenprints in colors, on Lenox Museum Board, 1982, each signed in pencil and numbered 'T.P. 14/15' (a trial proof set, the edition was 60), published by the artist, New York, with the artist's copyright stamps on the reverse, each the full sheet, each in good condition, framed
Each Sheet: 19¾ x 15¾ in. (502 x 400 mm.)
(6)

\$200,000-300,000

LITERATURE

see Feldman & Schellmann 274-279

I like money on the wall

– Andy Warhol





36

ANDY WARHOL (1928-1987)

\$ (1)

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 8/60 (there were also ten artist's proofs), published by the artist, New York, with the artist's copyright stamp on the reverse, the full sheet, in good condition, framed

Sheet: 19¾ x 15¾ in. (483 x 400 mm.)

\$30,000-50,000

LITERATURE

see Feldman & Schellmann II.274



37

ANDY WARHOL (1928-1987)

Perrier

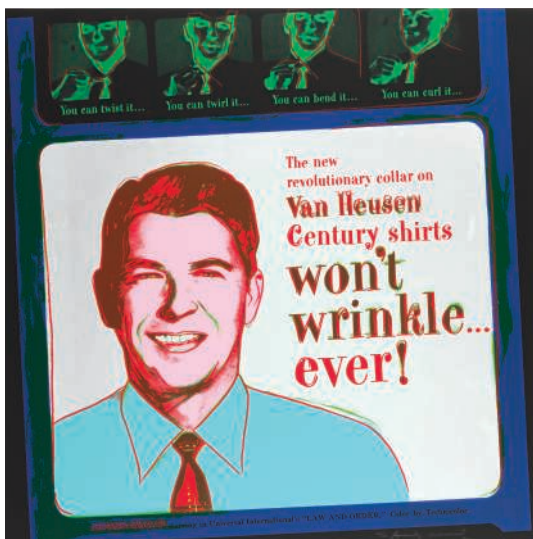
screenprint in colors, on colored graphic art paper, 1983, one of a small number of impressions, with the 'The Estate of Andy Warhol' and 'Authorized by The Andy Warhol Foundation for the Visual Arts' inkstamps and annotated 'UP 38.007' on the reverse, a diagonal 3-in. crease in the lower right corner, three ½-in. tears at the sheet edges

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

\$20,000-30,000

LITERATURE

Feldman & Schellmann IIIB.22c



PROPERTY FROM THE COLLECTION
OF MARC BELL, BOCA RATON, FLORIDA

38

ANDY WARHOL (1928-1987)

Van Heusen (Ronald Reagan), from *Ads*

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 'AP 20/30' (an artist's proof, the edition was 190), published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, in good condition, framed

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

\$20,000-30,000

LITERATURE

Feldman & Schellmann II.356



39

ANDY WARHOL (1928-1987)

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

screenprint in colors, 1985, signed in pencil, numbered 'AP 3/30' (an artist's proof, the edition was 190), published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, generally in good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$70,000-100,000

LITERATURE

Feldman & Schellmann II.355

PROPERTY FROM THE COLLECTION OF SENATOR JACOB K. JAVITS AND MARIAN B. JAVITS

40

ANDY WARHOL (1928-1987)

Moonwalk: one plate

unique screenprint in colors, on Lenox Museum Board, 1987, with the artist's printed signature, numbered 'TP 27/66' (a trial proof, the edition was 160), signed and numbered by the executor of the Andy Warhol Estate, the publisher and the printer in pencil on the reverse, published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$100,000-150,000

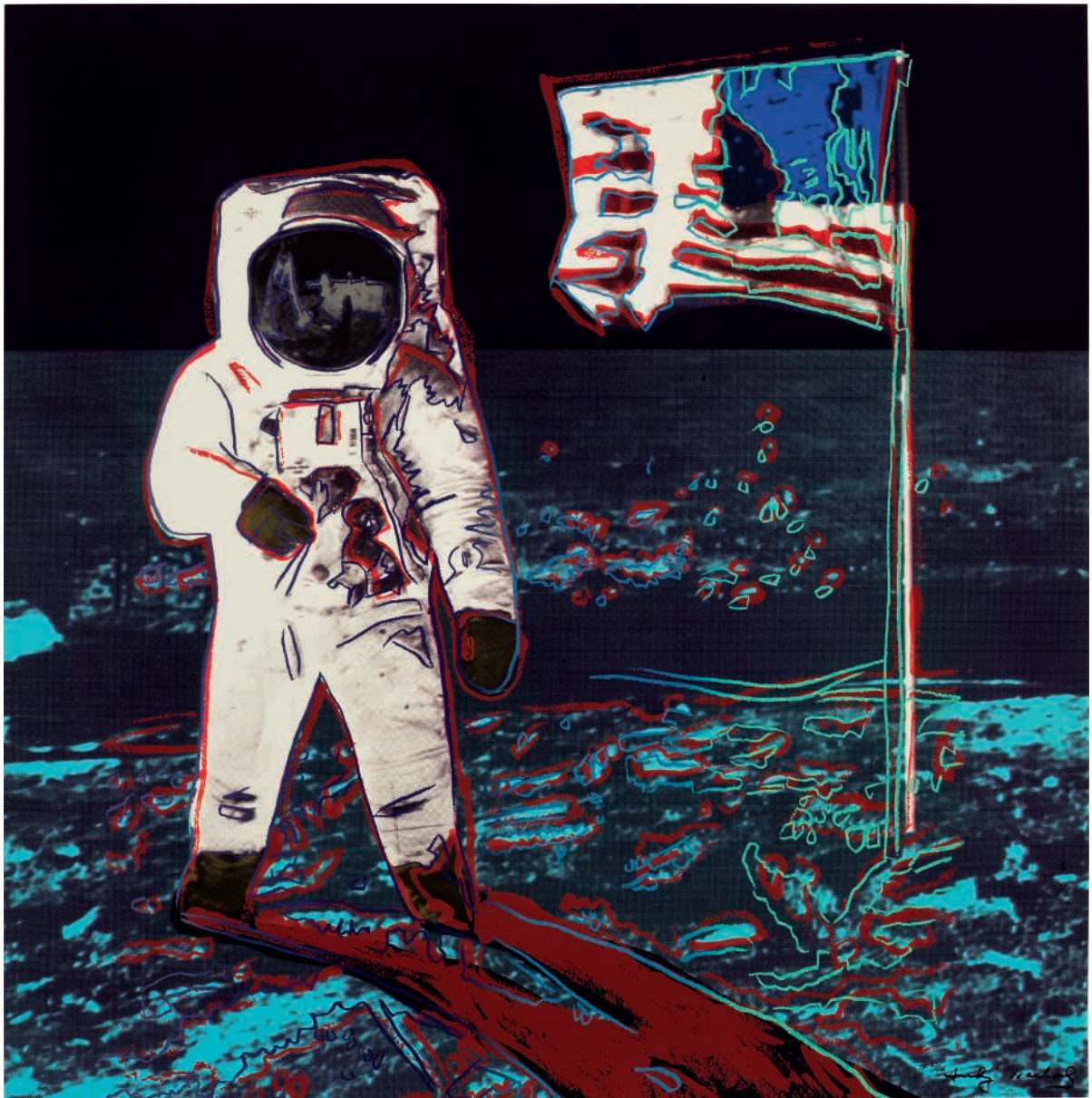
LITERATURE

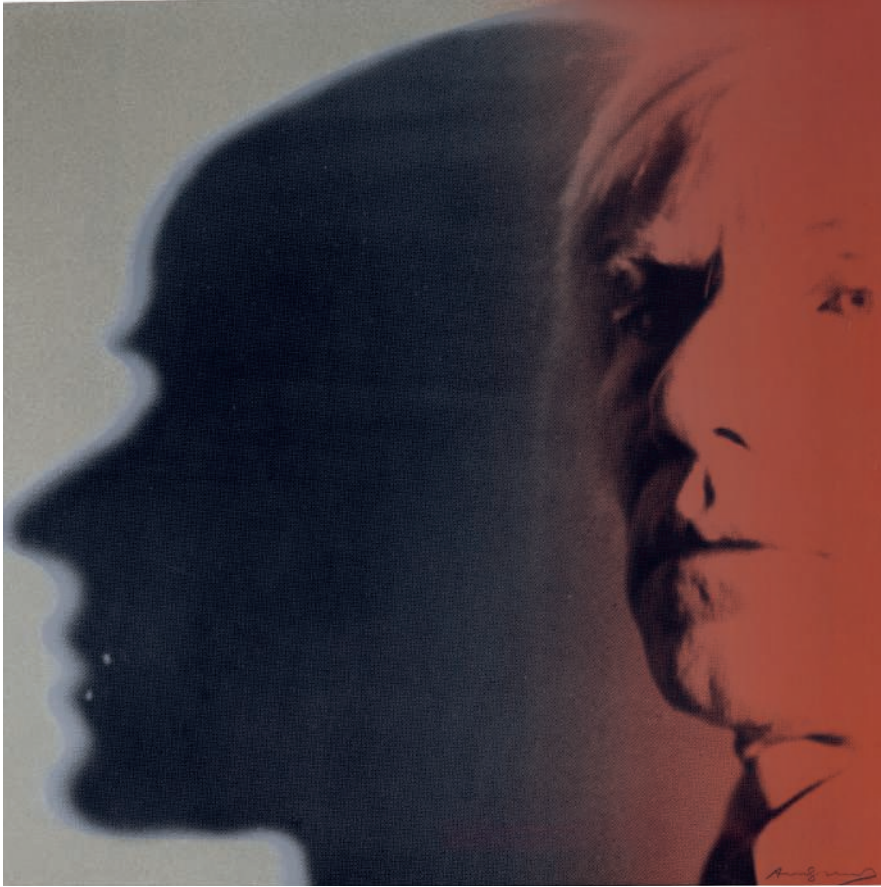
see Feldman & Schellmann II.404-405

Longtime patrons of the arts, Jack and Marian Javits both played instrumental roles in the founding of the National Endowment for the Arts and the Humanities. Senator Javits, a liberal Republican Senator from New York, introduced one of the first bills to bring Federal assistance to the arts, while Marian lobbied Congress on behalf of their many friends in New York and across the country who were directors, actors and artists. Mrs. Javits' tireless work was rewarded at the signing ceremony with an official pen presented to her by President Johnson. Among the couple's circle were artists Robert Rauschenberg, Jasper Johns, Mark Rothko, Barnett Newman, Jim Rosenquist, Louise Nevelson, Robert Motherwell and Andy Warhol. Jack and Marian applied their passion for the arts to their personal collection as well and supported their friends by purchasing their work, such as this Warhol *Moonwalk*. A composite of two photographs taken by Neil Armstrong of Edwin Aldrin, Jr. walking on the moon in 1969, the print in many ways shows their lasting dedication to promoting American art forms.



Andy Warhol with Marian Javits.
Photo: Richard Corkery/NY Daily News Archive
via Getty Images





PROPERTY FROM THE COLLECTION OF MARC BELL,
BOCA RATON, FLORIDA

41

ANDY WARHOL (1928-1987)

Shadow, from Myths

screenprint in colors with diamond dust, on Lenox
Museum Board, 1981, signed in pencil, numbered
196/200 (there were also 30 artist's proofs),
published by Ronald Feldman Fine Arts, Inc.,
New York, the full sheet, generally in very good
condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$30,000-50,000

LITERATURE

Feldman & Schellmann II.267

42 No Lot



PROPERTY OF A LADY

43

**ROY LICHTENSTEIN
(1923-1997)**

Dinnerware: ten place settings

the set of sixty glazed ceramics in black and white,
1966, each with the artist's stamped signature
on the underside, from the edition of 800, with
the Jackson China for Durable Dish Co. stamp,
Villanova, Pennsylvania, published by Rosenthal
Limitierte Kunststreich, Germany
Diameter: 10 1/4 in. (260 mm.) (and smaller)
Including: ten salad plates; soup bowls; dinner
plates; dessert plates; cups; and saucers
(60) (60)

\$10,000-15,000

LITERATURE

not in Corlett



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

44

ROY LICHTENSTEIN (1923-1997)

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

screenprint in colors, on smooth wove paper, 1965, signed in pencil, numbered 52/200 (there were approximately five artist's proofs), published by Original Editions, New York, with full margins, the yellow slightly attenuated (as is common), otherwise in good condition, framed

Image: 35½ x 25½ in. (902 x 648 mm.)

Sheet: 37½ x 27½ in. (952 x 698 mm.)

\$70,000-100,000

LITERATURE

Corlett 39

ROY LICHTENSTEIN (1923-1997)

Nude with Blue Hair, State I, from *Nudes*

relief print in colors, on Rives BFK paper, 1994, signed and dated in pencil, numbered 4/10 (there were also 6 artist's proofs), published Tyler Graphics, Mount Kisco, New York, with full margins, in very good condition, framed
Image: 51¼ x 31½ in. (1030 x 803 mm.)
Sheet: 57¾ x 37½ in. (1465 x 952 mm.)

\$300,000-500,000

LITERATURE

Corlett 287

Roy Lichtenstein's monumental *Nude with Blue Hair* represents the triumphal return of the comic heroine in the Pop master's late career. This provocative domestic goddess, rendered in the artist's bold signature style, is a modern variation on an ancient artistic genre. Like Picasso, Renoir, and Matisse before him, Lichtenstein seized on the classic theme of the female nude late in life, using the motif to invent new creative possibilities. The *Nudes* became one of Lichtenstein's last major series, which was instigated in 1993 and curtailed by the artist's death in 1997. During this prolific period, he explored the theme extensively, producing prints, drawings, collages, and large canvases like the present work. Together the series has been recognized as a significant component within the artist's oeuvre.

Lichtenstein's first nudes emerged out of a concurrent series of *Interiors* paintings, which caricatured the lavish spreads of pristine homes in magazines like *Architectural Digest*. The *Interiors* focused on a subject that has long captured the fascination of Pop artists: the myth of blissful bourgeois domesticity. They depict rooms cobbled together from illustrations of furniture and reproductions of artworks and all lack a human presence to bring the spaces alive. As the series evolved Lichtenstein gradually took the pictures of nudes off the walls and allowed women to inhabit these ultra-cool environments. In doing so, Lichtenstein ensured his muses remained as carefully edited and stylized as the furnishings that surround them. The subject of the nude fulfilled Lichtenstein's fascination with strong visual and cultural clichés as well as his preoccupation with style and form. It enabled him to make a knowing and witty nod to art historical precedents, including that of his own world-famous oeuvre. The result was a double loop of appropriation that exemplified new approaches to visual practice in the post-modern era.

Presenting the comic-book girls in the nude within composite scenes meant they were not a straight redux of what had gone before. They instead provided a vehicle for Lichtenstein's continued testing of formal artistic methods. In *Nude with Blue Hair* diagonal stripes and Benday dots simultaneously evoke and flatten the picture's depth of field. These graphic techniques, typically used as short-hand to define shadow and volume, spill over the girl's curvaceous body and onto her surroundings, creating a peculiar spatial conundrum that highlights the artificiality and unreliability of the image. "My nudes are part light and shade, and so are the backgrounds, with dots to indicate the shade," Lichtenstein explains. "The dots are also graduated from large to small, which usually suggests modeling in people's minds, but that's not what you get with these figures. I don't really know why I chose nudes. I'd never done them before, so that was maybe something, but I also felt chiaroscuro would look good on a body. And with my nudes there's so little sense of body flesh or skin tones—they're so unrealistic—that using them underscored the separation between reality and artistic convention" (R. Lichtenstein, quoted in M. Kimmelman, *PORTRAITS, Talking with Artists at the Met, The Modern, The Louvre and Elsewhere*, 1995, reproduced at www.lichtensteinfoundation.org).



Birth of Venus: Sandro Botticelli, *The Birth of Venus*, 1485. Galleria degli Uffizi, Florence





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

46

ROY LICHTENSTEIN (1923-1997)

Industry and the Arts (II)

screenprint in colors, on C. M. Fabriano paper, 1969, signed and dated in pencil, numbered 29/250, published by Gabriele Mazzotta Editore, Milan, with full margins, pale mat staining, otherwise generally in good condition, framed
Image: 17½ x 14¾ in. (435 x 365 mm.)
Sheet: 26 x 19¼ in. (660 x 489 mm.)

\$8,000-12,000

LITERATURE

Corlett 86



47

ROY LICHTENSTEIN (1923-1997)

Red Barn

screenprint in colors, on C. M. Fabriano paper, 1969, signed and dated in pencil, numbered 58/250, published by Gabriele Mazzotta Editore, Milan, with their blindstamp, with full margins, pale scattered foxmarks on the reverse (slightly showing through), otherwise in good condition, framed
Image: 14¾ x 17½ in. (365 x 435 mm.)
Sheet: 19 x 26 in. (483 x 660 mm.)

\$15,000-20,000

LITERATURE

Corlett 89



48

ROY LICHTENSTEIN (1923-1997)

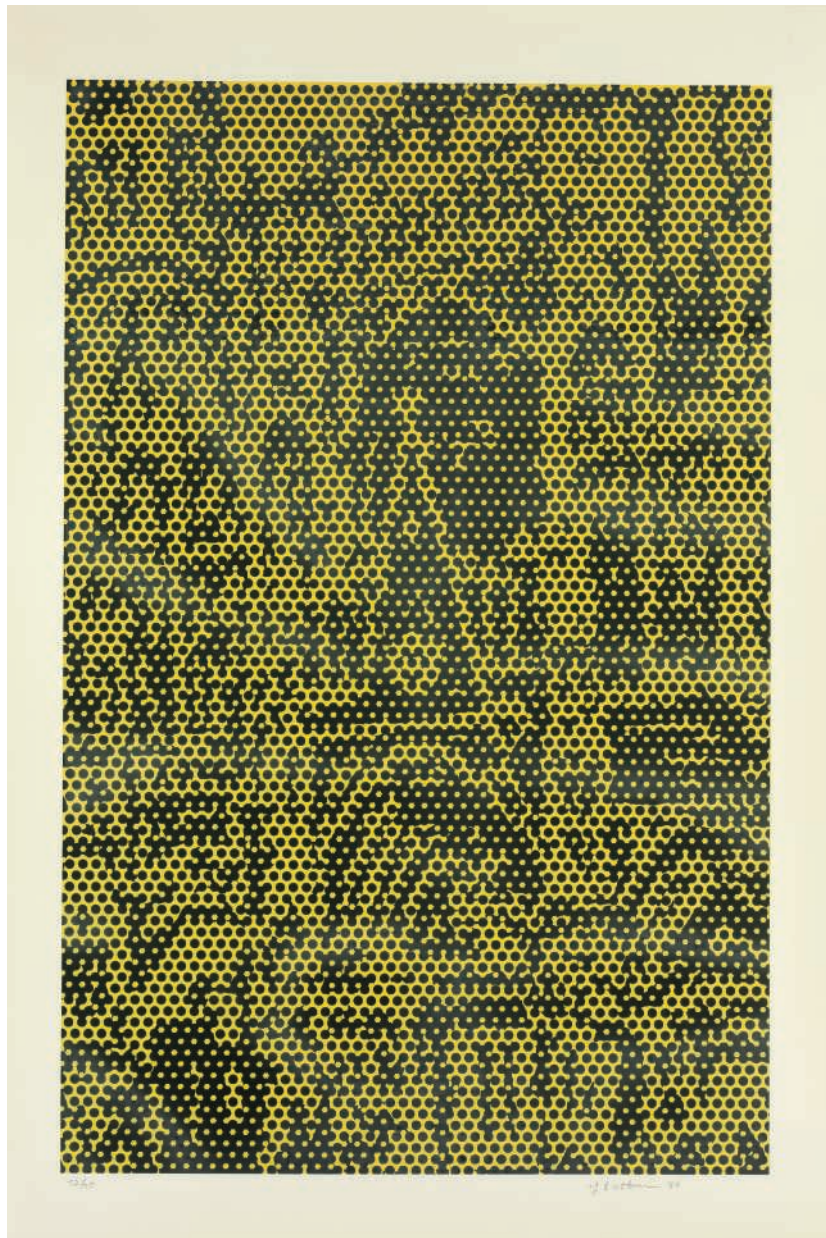
Modern Head #3, from *Modern Head Series*

linocut in black with embossing, on wove paper, 1970, signed and dated in pencil, numbered 1/100 (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, in good condition, framed
Sheet: 24 x 18½ in. (610 x 460 mm.)

\$8,000-12,000

LITERATURE

Corlett 93; Gemini 244



49

ROY LICHTENSTEIN (1923-1997)

Cathedral #5, from Cathedral Series

lithograph in colors, on Special Arjomari paper, 1969, signed and dated in pencil, numbered 72/75 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, pale time staining, otherwise in good condition, framed
Image: 48 x 32½ in. (1219 x 826 mm.)
Sheet: 41¼ x 27 in. (1060 x 686 mm.)

\$8,000-12,000

LITERATURE

Corlett 79; Gemini 146



50

ROY LICHTENSTEIN (1923-1997)

Expressionist Woodcut Series

the complete set of seven woodcuts with embossing in colors, on Arches paper, 1980, each signed and dated in pencil and numbered 24/50 (there were also 13 artist's proofs for each, *Head [C. 7]* with 9), published by Gemini, G.E.L., Los Angeles, each with their blindstamp and inkstamps on the reverse, with full margins, the colors attenuated, time staining, otherwise in good condition, each framed
 Largest Image: 35 x 27½ in. (889 x 699 mm.)
 Largest Sheet: 41½ x 34 in. (1054 x 864 mm.)
 (7)

\$100,000-150,000

LITERATURE

Corlett 172-178; Gemini 880-886

Including: Reclining Nude; Dr. Waldman; Nude in the Woods;
 The Couple; The Student; Head; Morton A. Mort





51

ROY LICHTENSTEIN (1923-1997)

Still Life with Crystal Bowl

lithograph and screenprint in colors, on Rives BFK paper, 1976, signed and dated in pencil, numbered 2/45 (there were also ten artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, with full margins, pale foxing in places in the margins, a 1½-in. horizontal scuff in the upper left subject (with associated soft creasing), framed

Image: 32 x 43¾ in. (813 x 1102 mm.)

Sheet: 38 x 49½ in. (965 x 1257 mm.)

\$12,000-18,000

LITERATURE

Corlett 150



52

ROY LICHTENSTEIN (1923-1997)

Still Life with Portrait

screenprint and lithograph in colors with embossing, on Rives BFK paper, 1974, signed and dated in pencil, numbered 42/100 (there were also ten artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright stamp on the reverse, with full margins, the red and yellow attenuated (as is common), a foxmark in the curtain, otherwise generally in good condition, framed

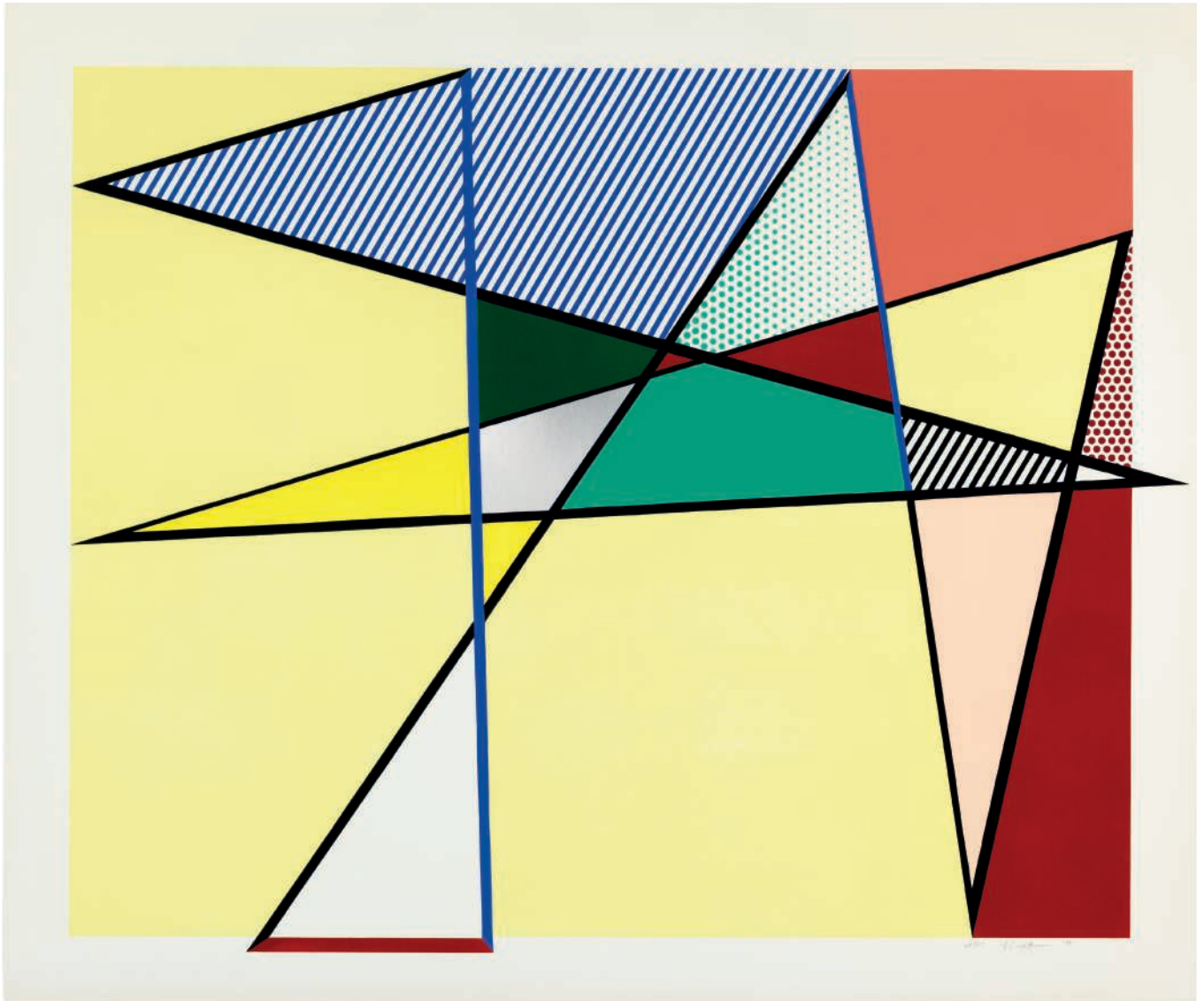
Image: 38¼ x 28½ in. (971 x 724 mm.)

Sheet: 37¼ x 47½ in. (946 x 1206 mm.)

\$10,000-15,000

LITERATURE

Corlett 131



THE PROPERTY OF JOHN WATERS, BALTIMORE

53

ROY LICHTENSTEIN (1923-1997)

Imperfect 67 x 79 7/8", from Imperfect Series

woodcut, screenprint, and collage in colors, on Supra 100 paper, 1988, signed and dated in pencil, numbered 28/45 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed

Image: 58 7/8 x 74 3/4 in. (1495 x 1899 mm.)

Sheet: 67 x 80 in. (1702 x 2032 mm.)

\$40,000-60,000

LITERATURE

Corlett 222; Gemini 1363

the Tuttleman Collection



Artwork: © 2017 Vasa Velizar Mihich

During their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Harry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored—not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any distance and at any angle. From works by artists of American, Latin American, and

British descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging.

This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.



54

RICHARD DIEBENKORN (1922-1993)

Twelve

lithograph in colors, on Arches 88 paper, 1984, initialed and dated in pencil, numbered 40/50 (there were also six artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed
 Sheet: 44 x 34¼ in. (1118 x 870 mm.)

\$40,000-60,000

LITERATURE

Gemini 1198

55

ROY LICHTENSTEIN (1923-1997)

View from the Window, from *Landscape Series*

lithograph, woodcut, and screenprint in colors, on Arches 88 paper, 1985, signed and dated in pencil, numbered 55/60 (there were also eleven artist's proofs), published by Gemini G.E.L. Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed
Image: 76% x 30% in. (1946 x 778 mm.)
Sheet: 79% x 33% in. (2022 x 854 mm.)

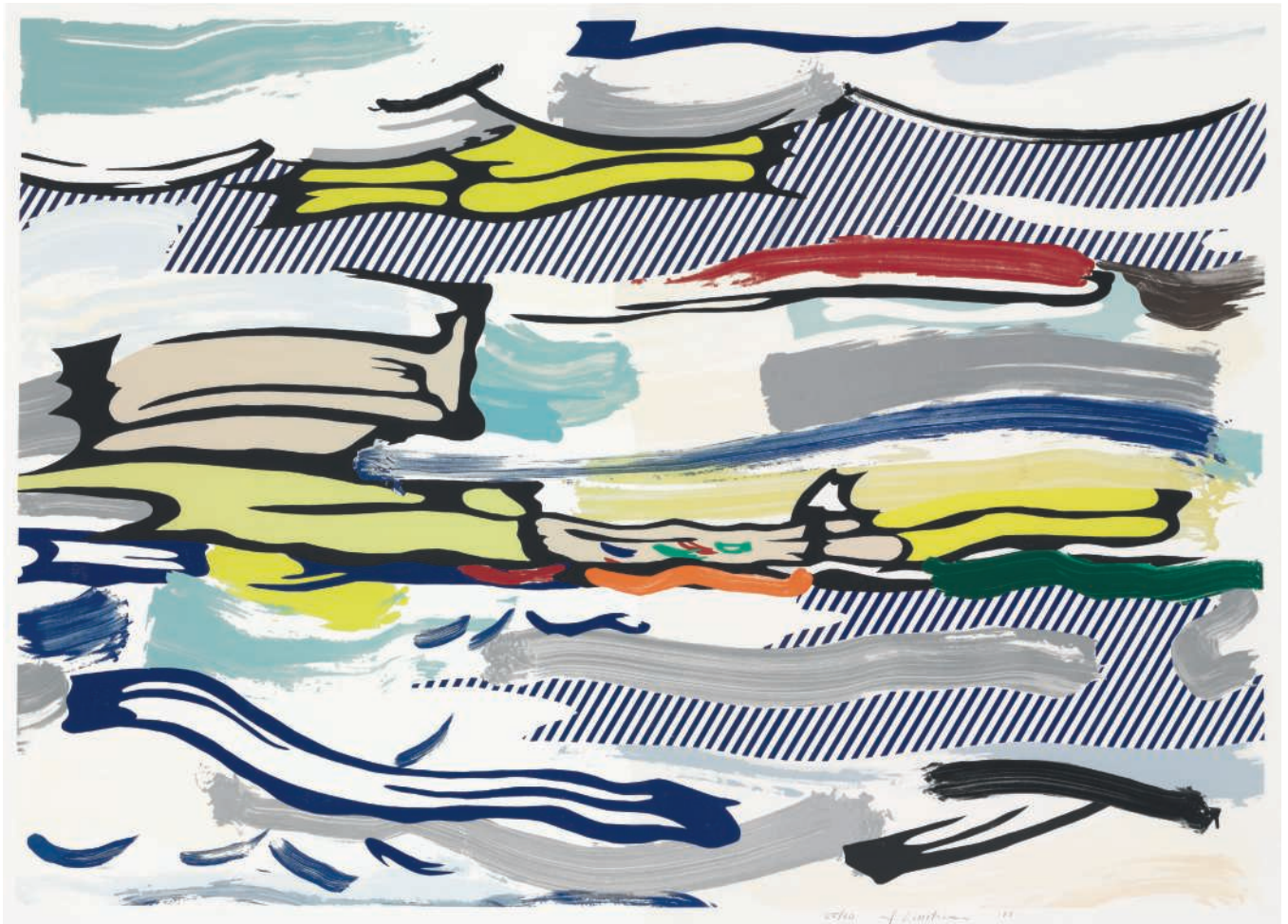
\$70,000-100,000

LITERATURE

Corlett 215; Gemini 1257

Roy Lichtenstein produced the *Landscape Series* in 1984-85. The artist used a combination of "cartoon" and "real" brushstrokes to compose the landscapes. The brushstrokes are a Pop homage to the preceding gestural painting of the New York School. At the same time, Lichtenstein reference earlier artists, such as Van Gogh, in works such as *The Sower* (lot 57).





56

ROY LICHTENSTEIN (1923-1997)

Seascape, from *Landscape Series*

lithograph, woodcut and screenprint in colors, on Arches 88 paper, 1985,
signed and dated in pencil, numbered 55/60, published by Gemini G.E.L.,
Los Angeles, with their blindstamps and inkstamp on the reverse, with full
margins, in very good condition, framed
Image: 37¼ x 52¼ in. (946 x 1327 mm.)
Sheet: 40¼ x 55½ in. (1022 x 1407 mm.)

\$40,000-60,000

LITERATURE

Corlett 210; Gemini 1252



57

ROY LICHTENSTEIN (1923-1997)

The Sower, from *Landscape Series*

lithograph, woodcut and screenprint in colors, on Arches 88 paper, 1985, signed and dated in pencil, numbered 55/60 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed
Image: 38¼ x 52½ in. (971 x 1333 mm.)
Sheet: 40½ x 55½ in. (1019 x 1410 mm.)

\$30,000-50,000

LITERATURE

Corlett 211; Gemini 1253



58

ROY LICHTENSTEIN (1923-1997)

Sunshine Through the Clouds, from *Landscape Series*

lithograph, woodcut and screenprint in colors, on Arches 88 paper, 1985, signed and dated in pencil, numbered 55/60 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed

Image: 52½ x 37 in. (1337 x 940 mm.)

Sheet: 55½ x 40 in. (1410 x 1016 mm.)

\$40,000-60,000

LITERATURE

Corlett 216; Gemini 1258



59

ROY LICHTENSTEIN (1923-1997)

The River, from *Landscapes*

lithograph, woodcut, and screenprint in colors, on Arches 88 paper, 1985, signed and dated in pencil, numbered 55/60 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed
Image: 27¼ x 52¾ in. (692 x 1343 mm.)
Sheet: 40½ x 55½ in. (1019 x 1410 mm.)

\$50,000-70,000

LITERATURE

Corlett 214; Gemini 1256



60

KEITH HARING (1958-1990)

Pop Shop II

the complete set of four screenprints in colors, on wove paper, 1988, each signed and dated in pencil and numbered 196/200 (there were also 20 artist's proof sets), published by Martin Lawrence Editions, Ltd., New York, with full margins, in very good condition, framed
Image: 10½ x 13½ in. (267 x 340 mm.)
Sheet: 12 x 15 in. (305 x 381 mm.)
(4)

\$25,000-35,000

LITERATURE

Littmann pp. 96-97

ANOTHER PROPERTY

61

KEITH HARING (1958-1990)

Icons: one plate

screenprint in colors, on Arches Cover paper, 1990,
with the artist's estate inkstamp and signature
of executor in pencil on the reverse, numbered
'PP 7/8' (a printer's proof, the edition was 250),
published by Tony Shafrazi Editions, Inc., New
York, with their blindstamp, the full sheet, in very
good condition, framed
Sheet: 21 x 25 in. (533 x 635 mm.)

\$7,000-10,000

LITERATURE

Littmann p. 171



62

KEITH HARING (1958-1990)

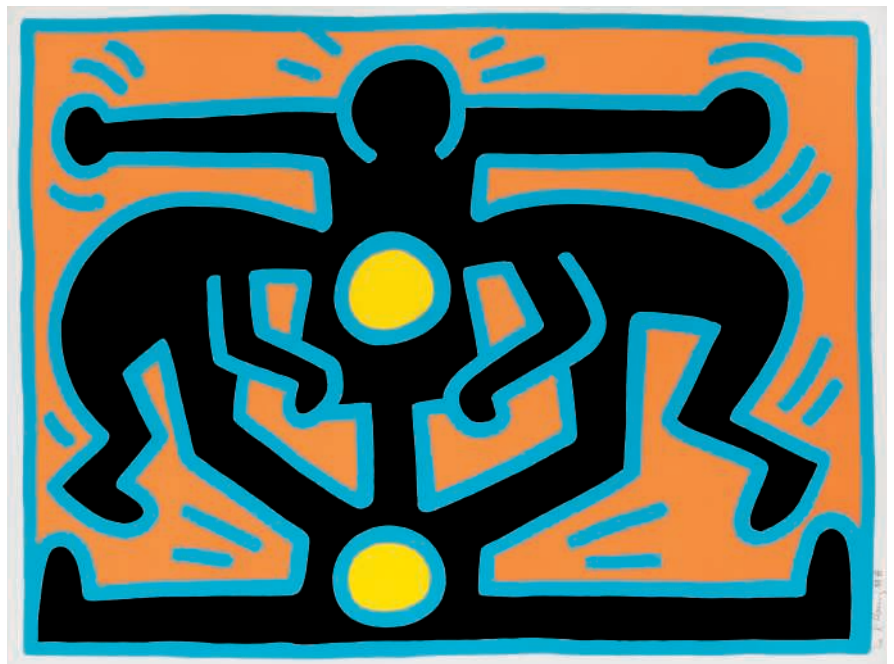
Growing #2, from *Growing*

screenprint in colors, on Lenox Museum Board,
1988, signed and dated in pencil, numbered 7/100
(there were also fifteen artist's proofs), published
by Martin Lawrence Editions, Ltd., New York, with
full margins, generally in good condition, framed
Image: 28½ x 38¼ in. (724 x 972 mm.)
Sheet: 30 x 40½ in. (762 x 1019 mm.)

\$20,000-30,000

LITERATURE

Littmann p.90





63

KEITH HARING (1958-1990)

Art Attack on AIDS

screenprint, on oak Veneer plywood, 1988, signed and dated in black ink, numbered 19/20 (there were also ten artist's proofs), in very good condition
Overall: 30 x 30 x 2 in. (762 x 762 x 51 mm.)

\$20,000-30,000

LITERATURE

not in Littman



64

KEITH HARING (1958-1990)

The Fertility Suite: one plate

screenprint in colors, on wove paper, 1983, signed and dated in pencil, numbered 60/100, published by Tony Shafrazi Gallery, New York, with full margins, horizontal creases in places at the upper left and right corners (partially extending into the image, with associated cracking to the ink), framed
Image: 40½ x 47¼ in. (1029 x 1200 mm.)
Sheet: 41¾ x 50 in. (1060 x 1270 mm.)

\$20,000-30,000

LITERATURE

see Littmann p.32

65

TOM WESSELMANN (1931-2004)

Still Life with Petunias, Lilies and Fruit

screenprint in colors, on museum board, 1988, signed and dated in pencil, numbered 67/100, published by International Images, Inc., Putney, Vermont, with full margins, in very good condition, framed
Image: 47¾ x 62 in. (1213 x 1575 mm.)
Sheet: 56½ x 71 in. (1435 x 1803 mm.)

\$12,000-18,000



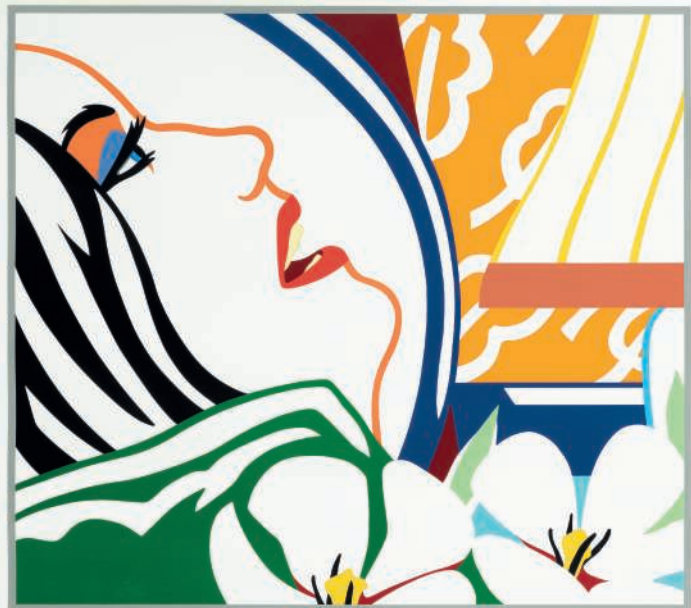
66

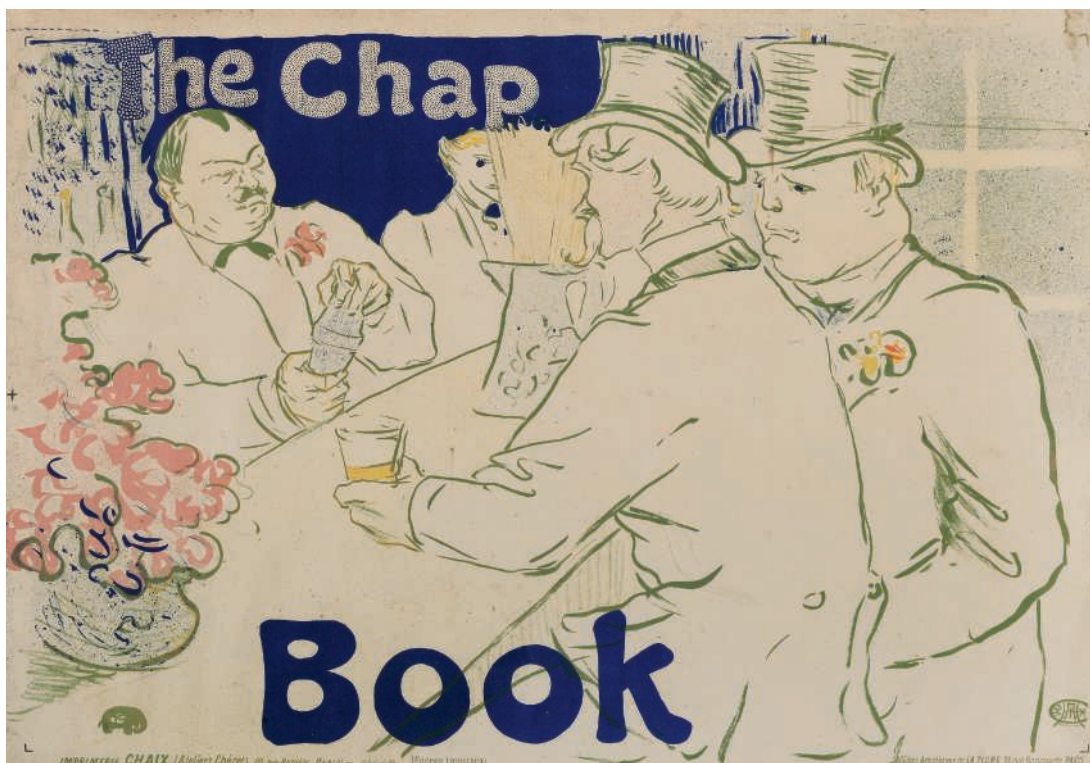
TOM WESSELMANN (1931-2004)

Bedroom Face with Orange Wallpaper

screenprint in colors, on museum board, 1987, signed and dated in pencil, numbered 68/100 (there were also twelve artist's proofs), published by International Images, Inc., Putney, Vermont, with full margins, an area of pale discoloration in the upper margin, framed
Image: 46½ x 52 in. (1181 x 1321 mm.)
Sheet: 58 x 65 in. (1473 x 1651 mm.)

\$8,000-12,000





100

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Irish and American Bar, Rue Royale - The Chap Book

lithograph in colors, on wove paper, 1895, Wittrock's State B (of B), the full sheet, the sheet slightly trimmed, the sheet backed (with associated adhesive stains primarily at the sheet edges), framed
Sheet: 15 $\frac{7}{8}$ x 23 $\frac{1}{8}$ in. (405 x 588 mm.)

\$15,000-20,000

LITERATURE

Deltiel 362; Wittrock P18; Adriani 139

101

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Divan Japonais

lithograph in colors, on wove paper, 1893, Wittrock's only state, the full sheet, a flattened vertical and horizontal crease extending the width and length of the paper, minor losses in places at the sheet edges (primarily at the sheet corners), the sheet backed, otherwise in good condition, framed
Sheet: 31 $\frac{1}{2}$ x 24 in. (797 x 610 mm.)

\$15,000-20,000

LITERATURE

Deltiel 341; Wittrock P11; Adriani 8



102

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Caudieux

lithograph in colors, on wove paper, 1893, the sheet trimmed, repaired tears in the subject, light staining, the sheet backed, framed
Sheet: 49 x 34½ in. (1245 x 887 mm.)

\$15,000-25,000

LITERATURE

Delteil 346; Wittrock P7; Adriani 15

103 No Lot



104

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Jane Avril

lithograph in colors, on wove paper, 1893, Wittrock's state B (of C), from the first edition (of two), published by E. Kleinmann, Paris, the full sheet, the orange and yellow slightly attenuated (as is common), mat staining, a vertical crease extending through the central subject (with associated minor losses), a ½ x 2¼-in. loss at the upper right sheet edge, the sheet backed, framed
Sheet: 51 x 36⅞ in. (1295 x 937 mm.)

\$25,000-35,000

LITERATURE

Deltiel 345; Wittrock P6; Adriani 11

105

**HENRI DE TOULOUSE-LAUTREC
(1864-1901)**

May Belfort

lithograph in colors, on wove paper, 1895, Wittrock's state B (of C), with Kleinmann's address, the red vibrant, a skillfully repaired tear at the upper left sheet edge, the lower right and upper left corner made-up, the sheet reduced slightly at the lower sheet edge, the sheet backed, otherwise generally in good condition, framed
Sheet: 31 x 23¾ in. (787 x 603 mm.)

\$15,000-20,000

LITERATURE

Deltiel 354; Wittrock P14; Adriani 126



106

**HENRI DE TOULOUSE-LAUTREC
(1864-1901)**

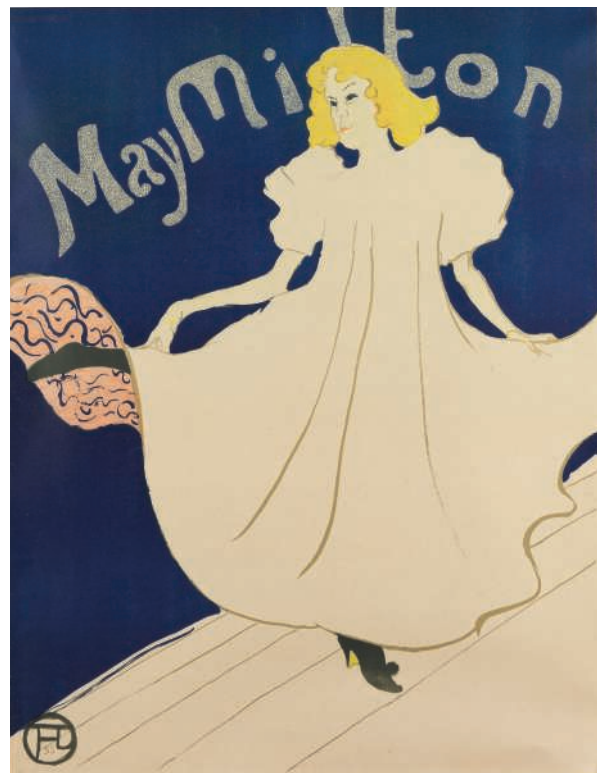
May Milton

lithograph in colors, on wove paper, 1895, Wittrock's state B (of C), a 2-in. skillfully repaired vertical tear at the upper sheet edge, the upper left sheet corner made-up, reduced slightly at the lower sheet edge, the sheet backed, otherwise generally in good condition, framed
Sheet: 31½ x 24¼ in. (803 x 616 mm.)

\$12,000-18,000

LITERATURE

Deltiel 356; Wittrock P17; Adriani 134





107

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Chaîne Simpson

lithograph in colors, on wove paper, 1896, the colors fresh, Wittrock's only state, with margins, three vertical and one horizontal flattened creases measuring the width and length of the paper (with associated touched-in areas in places), the sheet backed, framed

Image: 32¼ x 47¼ in. (825 x 1200 mm.)

Sheet: 34 x 48¼ in. (863 x 1224 mm.)

\$40,000-60,000

LITERATURE

Delteil 360; Wittrock P26; Adriani 189



108

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Le Photographe Sescou

lithograph in colors, on wove paper, 1896, Wittrock's state A (of C), with the remarque in the upper right corner, the full sheet, surface soiling and losses at the sheet edges (primarily at the upper and lower sheet edge, affecting the subject), the sheet backed and laid down to board, framed

Sheet: 24½ x 31½ in. (625 x 800 mm.)

\$25,000-35,000

LITERATURE

Deltiel 353; Wittrock P22; Adriani 60



109

**HENRI TOULOUSE-LAUTREC
(1864-1901)**

Partie de Campagne, from *L'Album des estampes originales de la Galerie Volland*

lithograph in colors, on wove paper, 1897, with the artist's orange-red monogram stamp, numbered '28' in pencil (the edition was 100), published by Ambroise Volland, Paris, the full sheet, the colors slightly attenuated, pale light-staining, losses at the left and right sheet edges, framed
Sheet: 15 $\frac{5}{8}$ x 20 $\frac{1}{4}$ in. (395 x 515 mm.)

\$35,000-45,000

LITERATURE

Delteil 219; Adhémar 322, Wittrock 228



110

MARY CASSATT (1844-1926)

In the Omnibus

drypoint and aquatint in colors, on laid paper, 1890-1, Shapiro's seventh (final) state, Breeskin's fourth (final) state, initialed in pencil, with Robert Hartshorne's ink stamp at the lower left of the sheet, with wide margins, splitting at the left and right platemark, otherwise in good condition, framed
 Image: 14 $\frac{1}{8}$ x 10 $\frac{1}{2}$ in. (360 x 265 mm.)
 Sheet: 17 x 11 $\frac{3}{4}$ in. (435 x 300 mm.)

\$60,000-80,000

PROVENANCE

Robert Hartshorne, New Jersey
 (L. 2215b)
 Adelson Galleries, Inc., New York
 acquired from the above

LITERATURE

Breeskin 145; Mathews and Shapiro 7



111

MARY CASSATT (1844-1926)

Afternoon Tea Party

drypoint, etching and aquatint in colors with hand-colored gold detailing, on Arches paper, 1890-91, Shapiro's fifth (final), Breeskin's fourth (final) state, signed and annotated 'Imprimée par l'artiste et M. Leroy' in pencil, with the artist's blue monogram stamp (L. 604), with wide margins, a ¼-in. filled-in area in the left subject's cloak, pale scattered foxing, framed

Image: 13⅞ x 10½ in. (345 x 267 mm.)

Sheet: 17 x 11⅞ in. (430 x 295 mm.)

\$50,000-70,000

PROVENANCE

Norton Simon Museum of Art,
Los Angeles County Museum of Art
Hirchl & Adler Galleries
acquired from the above by the present owner

LITERATURE

Breeskin 151; Mathews & Shapiro 13

JAMES MCNEILL WHISTLER (1834-1903)

The Dyer

etching with drypoint, on laid paper, watermark *Arms of Amsterdam*, 1879/80, a rich atmospheric impression of Glasgow's fourth or fifth state (of ten), signed with the artist's butterfly and inscribed *imp.* in pencil on the tab, the sheet trimmed close to the platemark (as issued), in very good condition, framed
Sheet: 11% x 9% in. (302 x 238 mm.)

\$80,000-120,000

PROVENANCE

Royal Library, Windsor Castle (Lugt 2535)

LITERATURE

Glasgow 192; Kennedy 219

The imitator is a poor kind of creature. If the man who paints only the tree, or flower, or other surface he sees before him were an artist, the king of artists would be the photographer. It is for the artist to do something beyond this.

A seminal moment in Whistler's development as a printmaker occurred in 1857 when he attended a landmark exhibition in Manchester. Here he saw masterpieces of Dutch printmaking by Berchem, Ostade, Waterloo, Dujardin and, above all, Rembrandt. It spawned a lifelong love affair with the Dutch 17th Century tradition and from then on he devoted his time to portraits, landscapes and domestic scenes.

Technically, Whistler's most important early lessons in printmaking came at the workshop of Delatre in Paris the following year. It was here that he learned the practice of 'artistic' printing - leaving thin veils of ink selectively on the plate to change the mood of the image. But whilst the technical lessons might have been learned in Paris, the primary artistic model was undoubtedly Rembrandt, of whom Whistler and his brother-in-law Francis Seymour Haden had become devoted acolytes. As inspiration they were able to call on one of the greatest examples of printmaking ever, Haden's rare first state of Rembrandt's *The Three Crosses*, a masterclass in the potentialities of line and tone.

It was in Paris also that Whistler began to pay close attention to paper. The paper most widely available then was bleached white and made from wood-pulp, but Whistler favoured old Dutch papers which could be found with much diligent searching in the fly-leaves of old books. He also valued thin silky Japanese papers which were becoming available as trade with Japan began after their long isolation.

An interest in Japan was not confined to paper, however. He was profoundly influenced by ukiyo-e woodcuts and the way in which they flattened the picture space. Towards the end of the 1850s he began to synthesize these ideas with lessons then being learned from photography. The effects of this radical foreshortening were first seen in the Thames etchings of the late 1850s.





113

**JAMES MCNEILL WHISTLER
(1834-1903)**

The Doorway, from *Venice, a Series of Twelve Etchings*

etching with roulette and drypoint, on laid paper, without watermark, 1879-80, Glasgow's ninth state (of twenty), signed with the artist's butterfly and inscribed *imp.* in pencil on the tab, a fine impression with much selectively wiped tone in the water below, with thread margins (as issued), in very good condition, framed
Sheet: 11¼ x 7⅞ in. (302 x 200 mm.)

\$40,000-60,000

LITERATURE

Glasgow 193; Kennedy 188



114

**JAMES MCNEILL WHISTLER
(1834-1903)**

The Two Doorways, from *First Venice Set*

etching, on laid paper, without watermark, 1879, signed with artist's butterfly and annotated '*imp*' on the tab, trimmed to the platemark (as issued), light-staining, otherwise in good condition, framed
Sheet: 8 x 11½ in. (204 x 295 mm.)

\$18,000-25,000

LITERATURE

Glasgow 221; Kennedy 193



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

115

PIERRE-AUGUSTE RENOIR (1841-1919)

Enfants jouant à la Balle

lithograph in colors, *circa* 1900, on Arches paper, watermark *MBM*, from the edition of 200, with wide margins, pale mat staining, otherwise in good condition, framed

Image: 23½ x 20 in. (597 x 508 mm.)

Sheet: 35¾ x 24½ in. (908 x 622 mm.)

\$25,000-35,000

LITERATURE

Delteil; Stella 32

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

116

EDWARD HOPPER (1882-1967)

Evening Wind

etching, on wove paper, 1921, signed and titled in pencil, with wide margins,
in very good condition, framed

Image: 7 x 8 $\frac{3}{4}$ in. (178 x 213 mm.)

Sheet: 13 x 14 $\frac{3}{4}$ in. (330 x 375 mm.)

\$50,000-70,000

LITERATURE

Levin 77; Zigrosser 9

Edward Hopper was one of art history's most successful reluctant printmakers. While studying at the New York School of Art from 1900 to 1906, he trained as a painter under American masters such William Merritt Chase, Robert Henri, and Kenneth Hayes Miller. He would not take up the needle and burin until 1915, a formative period in the artist's oeuvre. After returning from his tour of Europe in 1910, Hopper sought to exhibit and sell his paintings and watercolors. However, he found very few galleries willing to actively promote his work. As a result, between 1913 and 1924 he did not sell a single unique work. To support himself, Hopper turned to working as a commercial artist and illustrator, like his friends and colleagues Martin Lewis and John Sloan. Both artists were prodigious graphic artists. With Lewis' technical guidance and encouragement, Hopper learned to master the techniques of etching and drypoint. He even went so far as to acquire a press from the New York Banknote Company. While his paintings failed to sell, his prints were widely exhibited, sold, and gained acclaim. Despite his success as a printmaker, he nearly stopped executing plates in 1924 with the success of his watercolors in an exhibition at Frank K.M. Rehn Gallery. Then, after 1928, he would never create another print. His press stayed in his studio though and served as a hat rack for the rest of his life.



Edward Hopper

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

117

EDWARD HOPPER (1882-1967)

The Locomotive

etching, on wove paper, 1923, signed in pencil, with full margins, in very good condition, framed

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

Sheet: 9 $\frac{1}{2}$ x 12 in. (241 x 305 mm.)

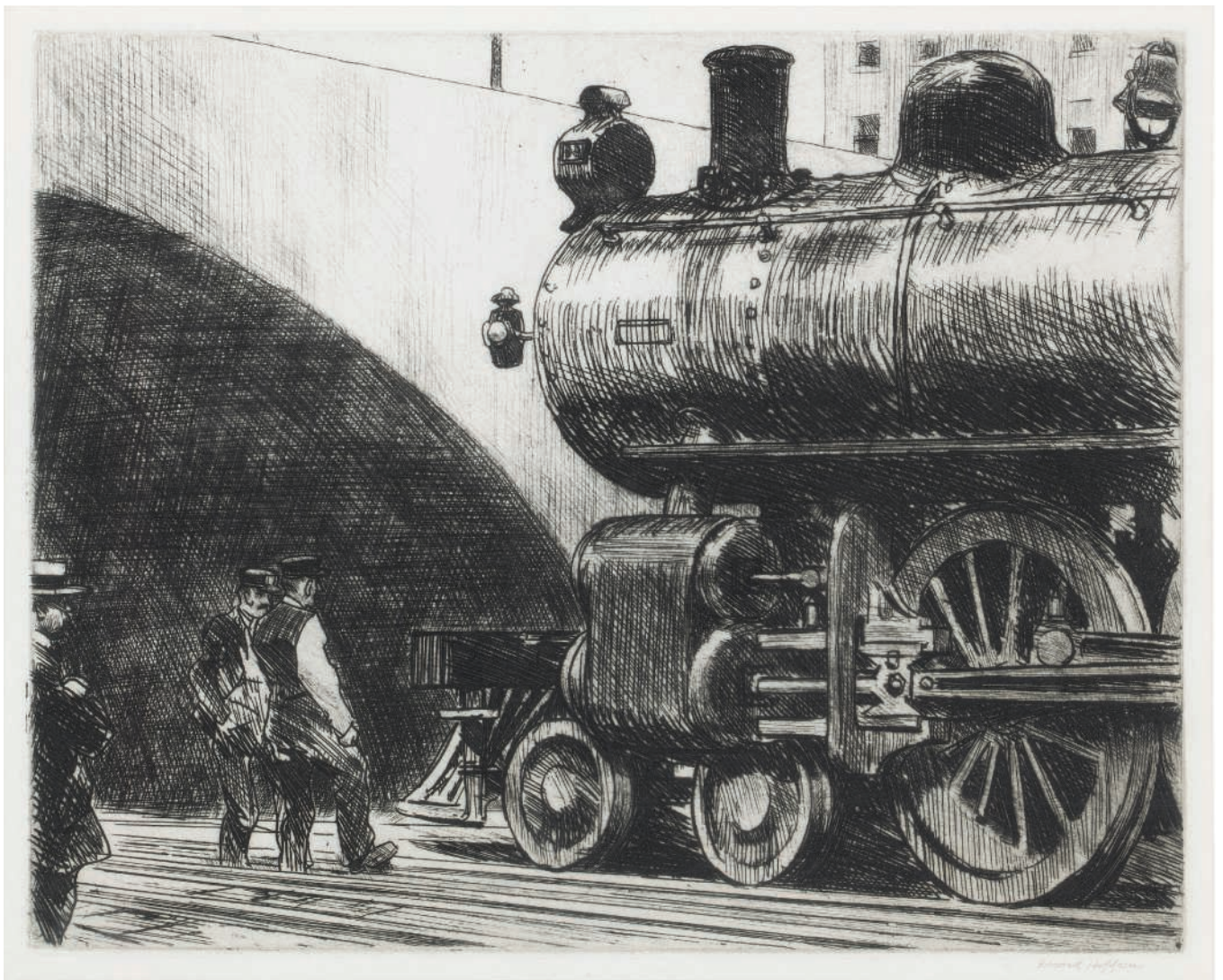
\$50,000-70,000

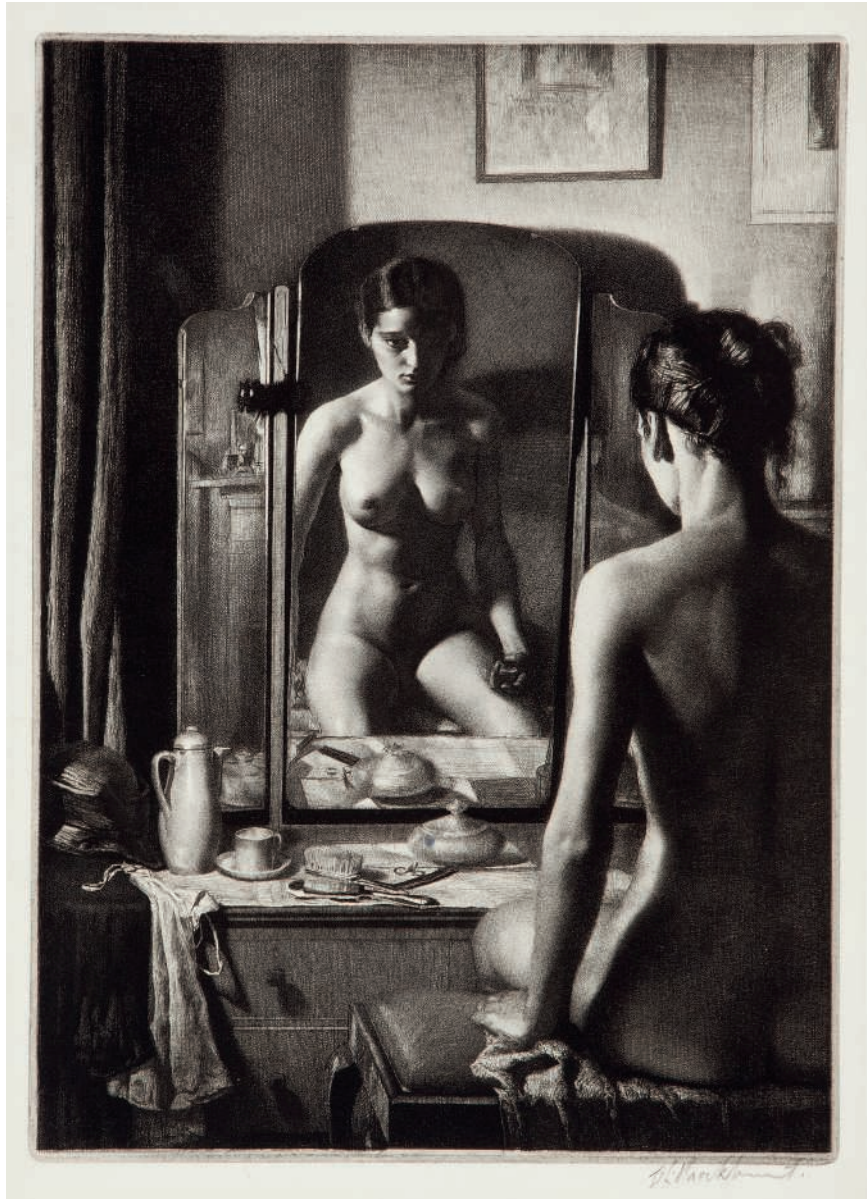
LITERATURE

Levin 100; Zigrosser 17



Edward Hopper, *Railroad Train*, 1908, oil on canvas.
Addison Gallery of American Art, Phillips Academy, Andover, MA/ Art Resource, NY





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

118

GERALD LESLIE BROCKHURST (1890-1978)

Adolescence (Kathleen Nancy Woodward)

etching, on J. Whatman paper, 1932, signed in pencil, from the edition of 90,
with margins, otherwise generally in good condition

Image: 14½ x 10¾ in. (368 x 264 mm.)

Sheet: 16½ x 12½ in. (419 x 308 mm.)

\$15,000-20,000

LITERATURE

Fletcher 75

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

119

JOHN SLOAN (1871-1951)

Turning Out the Light, from *New York City Life*

etching, on laid paper, 1905, Morse's third (final) state, signed and titled in pencil, inscribed '100 proofs' and 'Ernst Roth imp.' in the lower margin, with margins (the lower sheet edge has been trimmed), foxing throughout; together with **Night Windows** (M. 152), etching, 1910, each framed

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

Sheet: 8 x 12 in. (203 x 305 mm.)

\$7,000-10,000

LITERATURE

Morse 134



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

120

JOHN SLOAN (1871-1951)

The Women's Page

etching, on laid paper, 1905, signed and titled in pencil, inscribed '100 proofs' and 'Ernest Roth imp.', with wide margins, generally in good condition

Image: 4½ x 6¾ in. (114 x 168 mm.)

Sheet: 8½ x 11¼ in. (216 x 298 mm.)

\$1,500-2,500

LITERATURE

Morse 132



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

121

JOHN SLOAN (1871-1951)

Snowstorm in the Village

etching, on wove paper, 1925, Morse's third (final) state, from the edition of 100, with wide margins, generally in good condition, framed

Image: 6¾ x 4¾ in. (171 x 121 mm.)

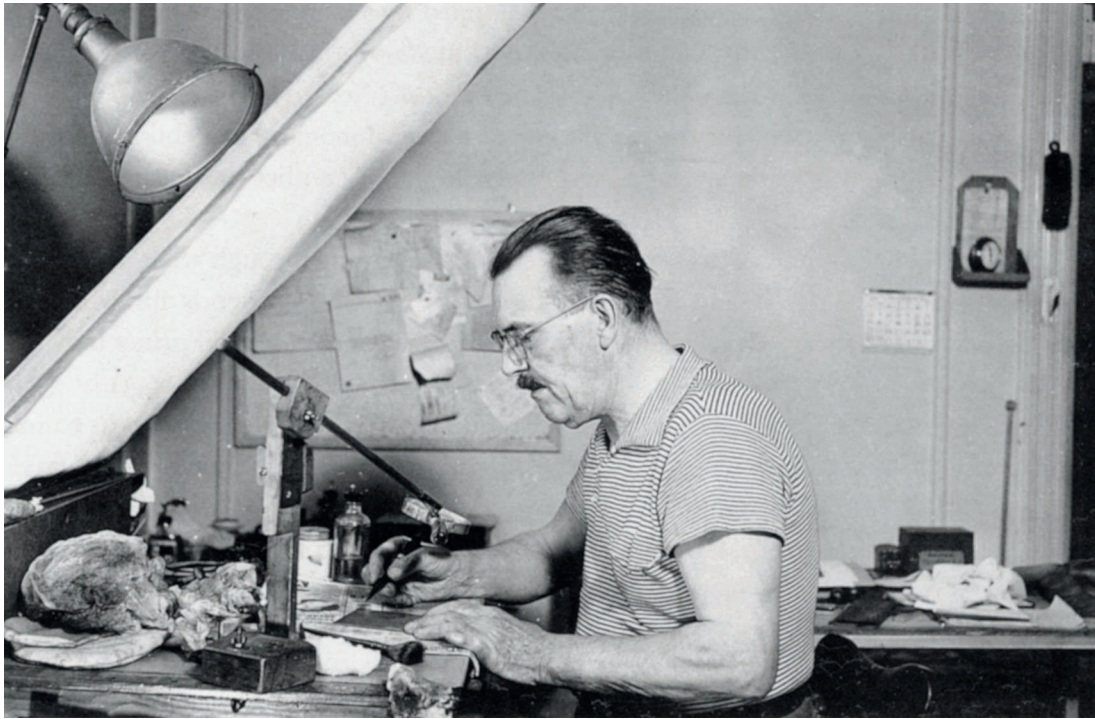
Sheet: 11¾ x 7¾ in. (289 x 200 mm.)

\$3,000-5,000

LITERATURE

Morse 216





A photograph of Lewis at work on a plate in his Eighty-ninth Street studio, probably taken in the early 1950s, not long before he made his last print. Photo: Photographer Unknown.

By 1909, Martin Lewis had arrived in the United States and taken up residence in New York City. He quickly established ties with the new generation of artists, writers, and intellectuals such as Edward Hopper, William Carlos Williams, and John Sloan. Like his contemporaries, Lewis first took-up graphic art as a means of support, while he honed his skill as a creative artist and printmaker. After briefly abandoning New York, he returned and became associated with Kennedy & Company. At this time, Kennedy & Co. was one of the foremost galleries in the United States and led the commercial boom in American prints. By 1929, the gallery hosted a one-man exhibition of Lewis' work, including 55 etchings and several oils and watercolors. The show proved a critical and financial success.

A hallmark of Lewis' prints is the use of tonalities to evoke atmosphere and light. In works such as *Passing Freight* and *Trumbull Street*, he created scenes damp drizzling evenings with light dancing on the pavement. For *East Side Night*, *Williamsburg Bridge* and *Chance Meeting*, Lewis' technical bravura evoke the dramatic lighting that suggests the film noir to come in the following decades. These qualities stand in stark contrast to Lewis' American contemporaries. Edward Hopper approached printmaking with keen draftsmanship, but he did not experiment with techniques such as aquatint or sand ground to suggest atmosphere. Similarly, John Sloan's etching style approaches whimsical caricature. In *Night Windows*, Sloan used cartoonish figures in domestic settings to instill humor into a vulgar street scene.

PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

122

MARTIN LEWIS (1881-1962)

Bay Windows

drypoint with sandground etching, on laid paper,
1929, signed in pencil, one of approximately 104
impressions, with wide margins, a 1 x ½-in. loss
at the upper right sheet corner, otherwise in good
condition

Image: 11¼ x 7¾ in. (298 x 197 mm.)

Sheet: 15¼ x 10¾ in. (387 x 273 mm.)

\$10,000-15,000

LITERATURE

McCarron 80



PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

123

MARTIN LEWIS (1881-1962)

East Side Night, Williamsburg Bridge

etching, on laid paper, 1928, signed in pencil,
inscribed 'imp.', one of approximately 69 recorded
impressions, with wide margins, in very good
condition

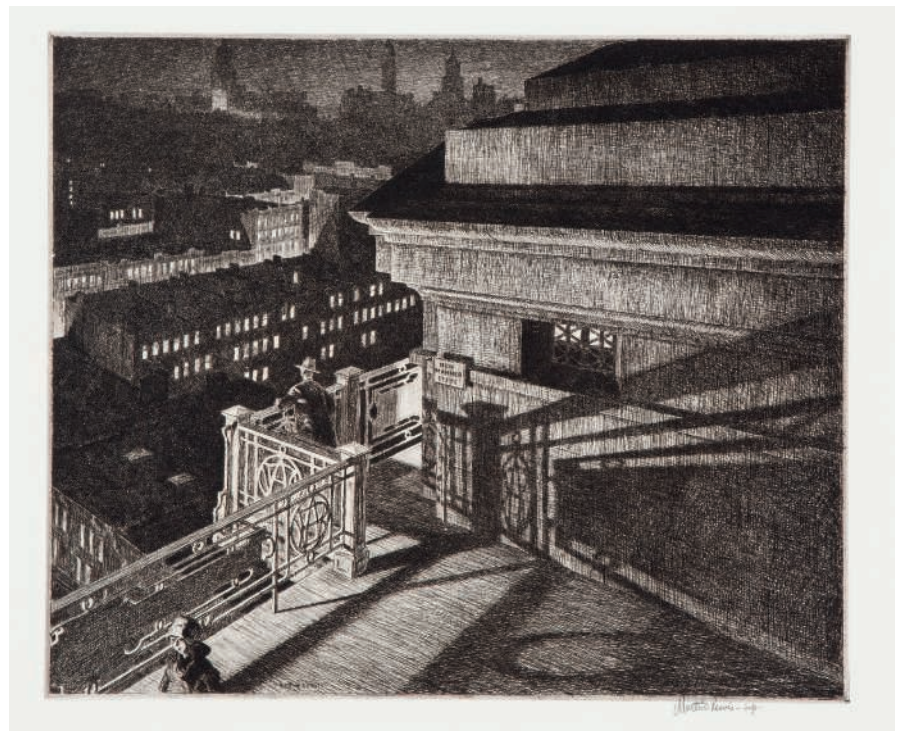
Image: 10 x 11⅞ in. (254 x 302 mm.)

Sheet: 13⅞ x 15⅞ in. (333 x 391 mm.)

\$6,000-8,000

LITERATURE

McCarron 71





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

124

MARTIN LEWIS (1881-1962)

Sun Bath

lithograph, on wove paper, 1935, McCarron's second (final) state, signed in pencil, inscribed '2nd state' (McCarron lists approximately fourteen impressions of this state), with wide margins, in very good condition
Image: 10¼ x 13¾ in. (260 x 340 mm.)
Sheet: 13¾ x 17¼ in. (346 x 435 mm.)

\$5,000-7,000

LITERATURE

McCarron 114

PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

125

MARTIN LEWIS (1881-1962)

Corner Shadows

drypoint, on blue tinted laid paper, 1930, a rich impression, signed in pencil, annotated 'trial proof #9' and inscribed 'proof after lightening shadow of post - added work on windows and bldgs' (the edition was approximately 242), published by the Print Club of Cleveland, Ohio, with full margins, pale mat staining, otherwise in good condition, framed; together with **R.E.D.** (M. 106), drypoint and sand ground etching, 1933

Image: 8¾ x 9 in. (213 x 229 mm.)

Sheet: 12¼ x 13¾ in. (311 x 340 mm.)

\$6,000-8,000

LITERATURE

McCarron 83



PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

126

MARTIN LEWIS (1881-1962)

Chance Meeting

drypoint, on laid paper, 1940-41, signed in pencil, one of approximately 105 impressions, with wide margins, an area of skinning at the upper sheet edge, otherwise in good condition

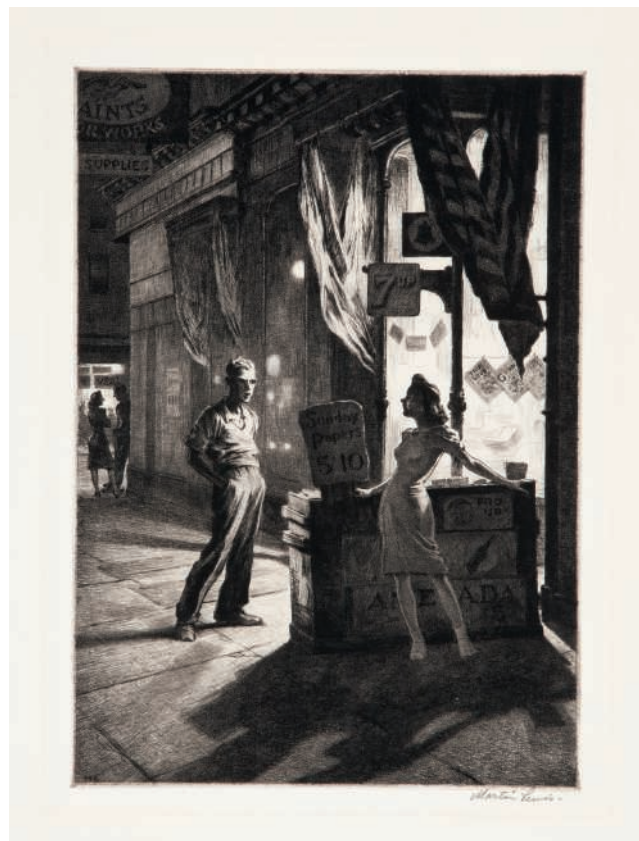
Image: 10¾ x 7¼ in. (264 x 184 mm.)

Sheet: 14 x 10½ in. (356 x 267 mm.)

\$8,000-12,000

LITERATURE

McCarron 131





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

127

GEORGE WESLEY BELLOWS (1882-1925)

The Pool-Player

etching, on thin wove paper, 1921, signed in pencil, inscribed 'Bolton Brown imp' (the edition was 40), with margins, a loss along the lower right sheet edge, a diagonal 3½-in. crease at the lower right corner, otherwise in good condition, framed
Image: 5 x 10 in. (127 x 254 mm.)
Sheet: 6¾ x 12½ in. (171 x 308 mm.)

\$15,000-25,000

LITERATURE

Mason 83



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

128

REGINALD MARSH (1898-1954)

Fan Dance at Jimmy Kelly's

etching, on wove paper, 1936, Sasowsky's third (final) state, signed in pencil, inscribed 'fifty proofs', published by the artist, with margins (the sheet edges have been trimmed), otherwise in good condition, framed; together with **Striptease in New Jersey** (S. 236), etching, 1951

Image: 6 x 5 in. (162 x 127 mm.)

Sheet: 9¾ x 7 in. (244 x 178 mm.)

\$2,500-3,500

LITERATURE

Sasowsky 161 & 236



Reginald Marsh, *Untitled (Bowery Street)*, ca 1930s, printed 1977.
Whitney Museum of American Art, New York; Felicia Meyer Marsh Bequest
X.2001.0445.28

© 2017 Estate of Reginald Marsh
Art Students League, New York
Artists Rights Society (ARS), New York

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

129

REGINALD MARSH (1898-1954)

Tattoo-Shave-Haircut

etching, on wove paper, 1932, signed in pencil, from the edition of 100 impressions, published by the Whitney Museum of Art, 1969, with margins, foxing on the reverse sheet corners (showing through)

Image: 9 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (251 x 248 mm.)

Sheet: 12 $\frac{1}{2}$ x 10 $\frac{5}{8}$ in. (318 x 270 mm.)

\$12,000-18,000

LITERATURE

Sasowsky 160



PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

130

MARTIN LEWIS (1881-1962)

Cathedral Steps

drypoint, on wove paper, 1931, signed in pencil,
one of approximately 42 impressions, with wide
margins, generally in very good condition
Image: 10¼ x 16¼ in. (260 x 425 mm.)
Sheet: 13⅞ x 19⅞ in. (352 x 505 mm.)

\$8,000-12,000

LITERATURE

McCarron 93



PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

131

MARTIN LEWIS (1881-1962)

Trumbull Street

drypoint and sand ground etching, on wove paper,
1934, signed in pencil, one of approximately 49
impressions, with wide margins, in very good
condition
Image: 11 x 13 in. (279 x 330 mm.)
Sheet: 13⅞ x 15⅞ in. (352 x 403 mm.)

\$8,000-12,000

LITERATURE

McCarron 107

PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

132

MARTIN LEWIS (1881-1962)

The Passing Freight, Danbury

drypoint and sand ground etching, on wove paper,
1934, signed in pencil, inscribed 'trial proof'
(one of six trial proofs, McCarron lists a total of
approximately 47 impressions), with wide margins,
in very good condition
Image: 9 x 14½ in. (229 x 368 mm.)
Sheet: 12½ x 17½ in. (317 x 444 mm.)

\$15,000-25,000

LITERATURE

McCarron 108



PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

133

MARTIN LEWIS (1881-1962)

Wet Night, Route 6

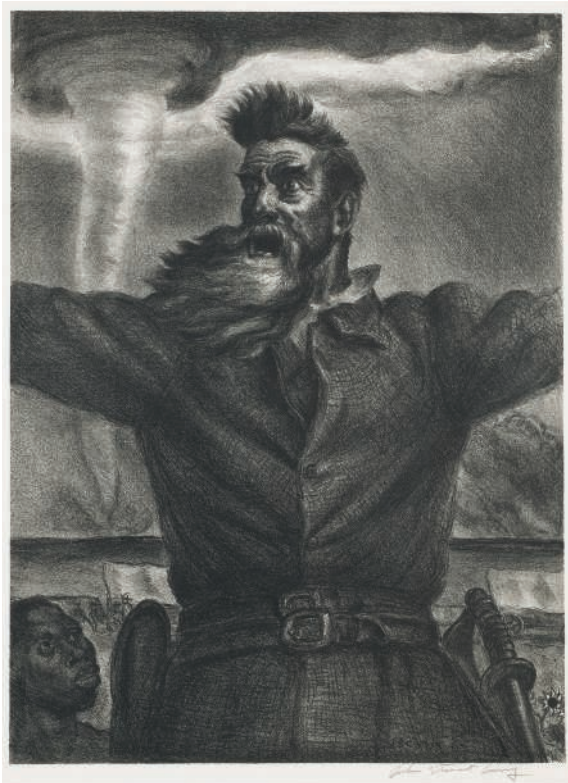
drypoint, on wove paper, 1933, signed in pencil,
one of approximately 51 recorded impressions,
with wide margins, in good condition
Image: 8¾ x 14¾ in. (225 x 371 mm.)
Sheet: 13 x 18¼ in. (330 x 463 mm.)

\$15,000-25,000

LITERATURE

McCarron 104





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

134

JOHN STEUART CURRY (1897-1946)

John Brown

lithograph, on wove paper, 1939, signed in pencil, from the edition of 250, published by Associated American Artists, New York, 1940, with full margins, in very good condition, framed

Image: 14¾ x 11 in. (375 x 279 mm.)

Sheet: 18⅞ x 13½ in. (460 x 343 mm.)

\$4,000-6,000

LITERATURE

Cole 34



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

135

JOHN STEUART CURRY (1897-1946)

The Plainsman

lithograph, on wove paper, 1945, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with margins, the left and right sheet edges unevenly trimmed, framed; together with **Elephants** (C. 28), lithograph, on wove paper, 1936

Image: 15¾ x 9⅞ in. (400 x 244 mm.)

Sheet: 18¼ x 12¼ in. (464 x 311 mm.)

(2)

\$1,000-1,500

LITERATURE

Cole 40



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

136

GRANT WOOD (1891-1942)

January

lithograph, on wove paper, 1938, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with full margins, in very good condition, framed; together with **February** (C. 17), lithograph, 1940

Image: 9 x 11 $\frac{7}{8}$ in. (229 x 302 mm.)

Sheet: 11 $\frac{7}{8}$ x 16 in. (302 x 406 mm.)

\$5,000-7,000

LITERATURE

Cole 3 & 17



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

137

GRANT WOOD (1891-1942)

Fertility

lithograph, on wove paper, 1939, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with wide margins, pinpoint foxmarks in places in the image and margins, framed

Image: 9 x 12 in. (229 x 305 mm.)

Sheet: 12 $\frac{5}{8}$ x 19 $\frac{1}{8}$ in. (321 x 486 mm.)

\$3,000-5,000

LITERATURE

Cole 15



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

138

THOMAS HART BENTON (1889-1975)

The Race

lithograph, on Rives paper, 1942, signed in pencil, from the edition of 250,
published by Associated American Artists, New York, with full margins, light-
staining and pale uneven mat staining, framed

Image: 8¾ x 13¼ in. (222 x 337 mm.)

Sheet: 10¾ x 15 in. (273 x 381 mm.)

\$10,000-15,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

139

JOHN MARIN (1870-1953)

Approach to the Bridge

etching, on wove paper, 1931, signed in pencil, from the edition of approximately 25, published by Alfred Stieglitz, New York, with full margins, generally in good condition

Image: 6¾ x 9⅝ in. (171 x 244 mm.)

Sheet: 11 x 15 in. (279 x 381 mm.)

\$4,000-6,000

LITERATURE

Zigrosser 154



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

140

JOHN MARIN (1870-1953)

Brooklyn Bridge No. 6 (Swaying)

etching, on Van Gelder paper, 1913, signed in pencil, from the edition of approximately 12, published by Alfred Stieglitz, New York, with wide margins, a minor loss at the lower right sheet corner, otherwise in good condition

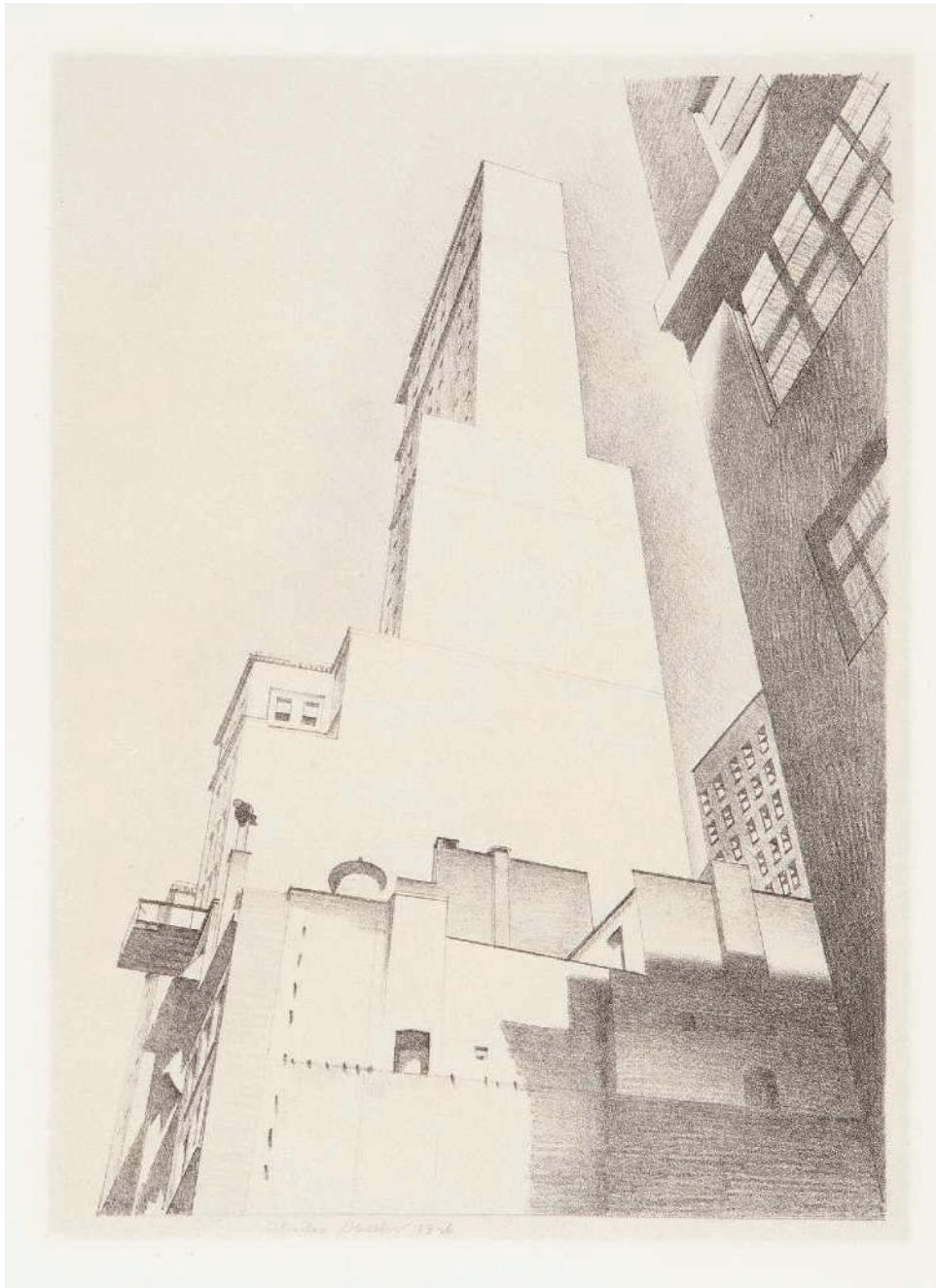
Image: 10⅝ x 8⅝ in. (270 x 219 mm.)

Sheet: 13⅞ x 11 in. (352 x 279 mm.)

\$10,000-15,000

LITERATURE

Zigrosser 112



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

141

CHARLES SHEELER (1883-1965)

The Delmonico Building

lithograph, on wove paper, 1926, signed and dated in pencil, with full margins,
pale light-staining, otherwise in good condition

Image: 9 $\frac{3}{4}$ x 6 $\frac{3}{4}$ in. (248 x 171 mm.)

Sheet: 15 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (402 x 289 mm.)

\$12,000-18,000

LITERATURE

Gordon 4



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

142

LOUIS LOZOWICK (1892-1973)

Brooklyn Bridge

lithograph, on Rives paper, 1930, signed and dated in pencil, dedicated 'To Leonard Spigelglass' and numbered 1/100, with wide margins, light-staining, otherwise in good condition

Image: 13 x 7 $\frac{7}{8}$ in. (330 x 200 mm.)

Sheet: 15 $\frac{5}{8}$ x 11 $\frac{1}{4}$ in. (397 x 286 mm.)

\$8,000-12,000

LITERATURE

Flint 48



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

143

JOHN TAYLOR ARMS (1887-1953)

The Gates of the City

etching with aquatint, on wove paper, 1922, signed in pencil, from the edition of approximately 25, with wide margins, a $\frac{1}{2}$ x 2 $\frac{1}{2}$ -in. loss at the upper left corner (not affecting the subject), otherwise in good condition

Image: 8 $\frac{1}{2}$ x 8 in. (216 x 203 mm.)

Sheet: 12 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in. (321 x 286 mm.)

\$10,000-15,000

LITERATURE

Fletcher 126



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

144

STUART DAVIS (1892-1964)

Study for a Drawing

screenprint in colors, on wove paper, 1955, signed in pencil, numbered 30/100, with wide margins, the colors slightly attenuated, three skillfully repaired tears in places at the sheet edges, framed
Image: 7½ x 7¾ in. (190 x 197 mm.)
Sheet: 12 x 15½ in. (305 x 394 mm.)

\$7,000-10,000

LITERATURE

Cole 25

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

145

BLANCHE LAZZELL (1878-1956)

Little Church

woodcut in colors, on *Japon* paper, 1952, signed, titled and dated in brown pen, one of two impressions (as inscribed by the artist on the reverse), with wide margins, the right and lower sheet edges slightly uneven (possibly trimmed by the artist), the upper sheet edge taped to a support, framed

Image: 12 x 14 in. (305 x 356 mm.)

Sheet: 15½ x 18 in. (384 x 457 mm.)

\$15,000-25,000

Born in Maidsville, West Virginia in 1878, Blanche Lazzell would travel the world to study art with many of the 20th century's masters of modernism before settling in Provincetown, Massachusetts. After an extensive early education in liberal arts, Lazzell enrolled in the Art Students League, where she met classmate and later colleague Georgia O'Keeffe. Together, they would become early American practitioners of the modern style. Like many young American artists, Lazzell was drawn to Paris' vibrant art scene. She became familiar with the work of Matisse and the Fauves as well as Picasso, Braque, and the cubist style. At the outbreak of World War I, Lazzell returned to the United States and joined her new acquaintances from Paris in the small arts community of Provincetown on the tip of Cape Cod. By 1916, they founded the Provincetown School and begun exhibiting their brilliant color woodcuts. Lazzell's early work demonstrated her command of expressionistic color and abstract representational design. In her woodcuts, she seldom duplicated impressions and preferred to experiment and manipulate the effects of color and print variations.

In 1922, at the age of 45, Lazzell decided to leave Provincetown in search of new influences and experiences. Again, she returned to Europe and ultimately arrived back in Paris. This time, she made acquaintances with Fernand Léger and Albert Gleizes. Under their influence, she embraced non-representational imagery and favored the juxtaposition of brightly colored planes. By 1926, Lazzell returned to Provincetown and established her own teaching studio. As both a teacher and working artist, she would come to find both personal and commercial success. Museums, galleries, and art societies exhibited her prints and paintings across the country. In reference to her refusal to edition prints and her unique approach to woodcuts, Lazzell proclaimed, "I now call them wood block paintings- so you can call them that too... It's no use to do these prints and give them away. They are really paintings and not to be considered with other things they call prints."

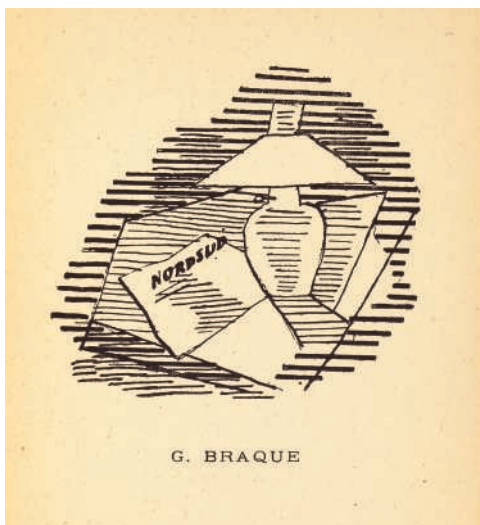
Later in her career, representation returned to Lazzell's work. *The Little Church* is one of her last wood block subjects. This impression is one of two impressions pulled from the block by the artist. Lazzell juxtaposed the bright colors of the bricks with muted tones of the surrounding city. The city has been reduced to geometric planes in a cubist style to flatten the image. *The Little Church* represents the culmination of her studies in expressionistic color and cubist representation.



The Little Church H. Time.

B. Lazzell 1932 -

MODERN ILLUSTRATED BOOKS,
INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION



146

GEORGES BRAQUE (1882 - 1963)

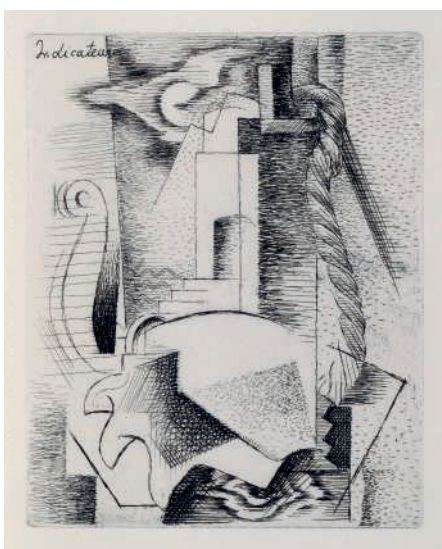
Pierre Reverdy, *Les Ardoises du toit*, Paul Birault, Paris, 1918

the complete book with two reproductions of drawings by the artist, with title page, text in French and justification page, from the standard edition, bound, with original paper wrappers. 7¾ x 5½ in. (196 x 142 mm.)
album

\$500-700

PROVENANCE

Werner Bokelberg Collection



147

LOUIS MARCOUSSIS (1878 - 1941)

Tristan Tzara, *Indicateur des chemins de coeur*, Jeanne Bucher, Paris, 1928

the complete book of three etchings, on Arches paper, title page, text in French, signed and dedicated in ink by the artist 'À Allanah Harper en souvenir du fond bleu du jardin', copy 43 of 86 on this paper (the total edition was 106), bound (as issued), with original pink paper wrappers. 11 x 7 ½ in. (280 x 192 mm.)
album

\$2,000-3,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Millet 48 - 50



148

JUAN GRIS (1887-1927)

Max Jacob, *Ne coupez pas Mademoiselle ou Les Erreurs des P.T.T.*, Galerie Simon, Paris, 1921

the complete book with four lithographs in colors, on laid Van Gelder paper, with title page, text in French, and justification page, copy VIII of X *hors-commerce* copies (the total edition was 112), signed in ink by the author and the artist on the justification page, bound, the sheet edges gilded, with original cream printed wrappers and calf binding by Pierre-Lucien Martin with matching chemise and slipcase. 12½ x 8¾ in. (321 x 225 mm.)
album

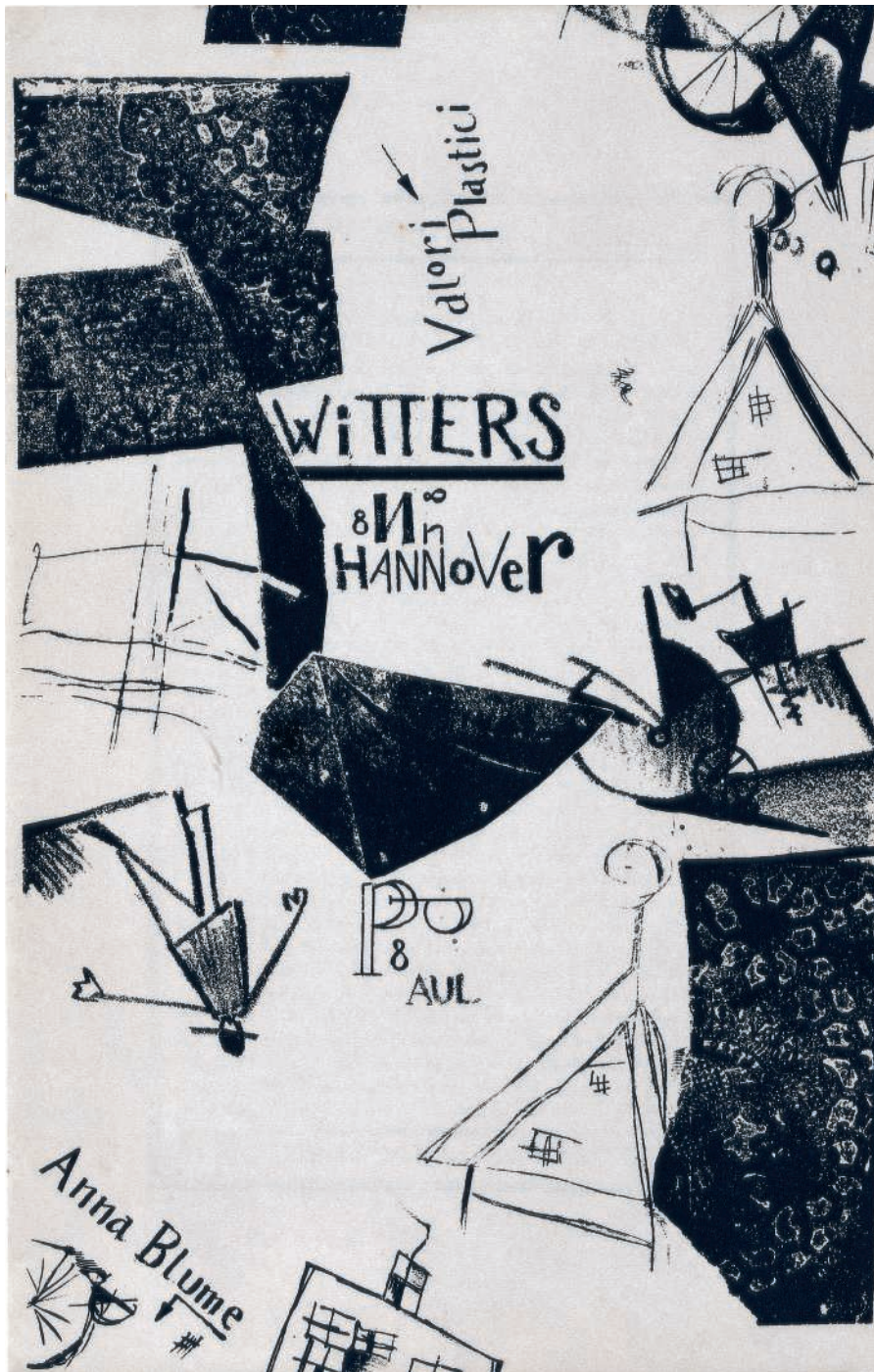
\$15,000-20,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Kahnweiler 7-10



149

KURT SCHWITTERS (1887-1948)

Die Kathedrale, Paul Steegemann, Hanover, 1920

the complete set of eight lithographs (including the lithographic cover), on wove paper, with title page and justification, from the edition of 3000, with original brown printed paper wrappers. 8 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (225 x 144 mm.) album

\$8,000-12,000

PROVENANCE

Werner Bokelberg Collection

MODERN ILLUSTRATED BOOKS,
**INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION**



150

PABLO PICASSO (1881-1973)

Max Jacob, *Saint Matorel*, Henry Kahnweiler, Paris, 1911

the complete book of four etchings, on Van Gelder laid paper, with title page, text in French and justification, signed in ink by the author and the artist on the justification, copy number 67 of 85, the full sheets, in very good condition, with original paper covers, bound, the sheet edges gilded, with leather binding by Miguet with matching chemise and slipcase. 10 x 8 ½ in. (255 x 216 mm.)

\$75,000-100,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Bloch 19-22; Baer 23-26; Cramer Books 2

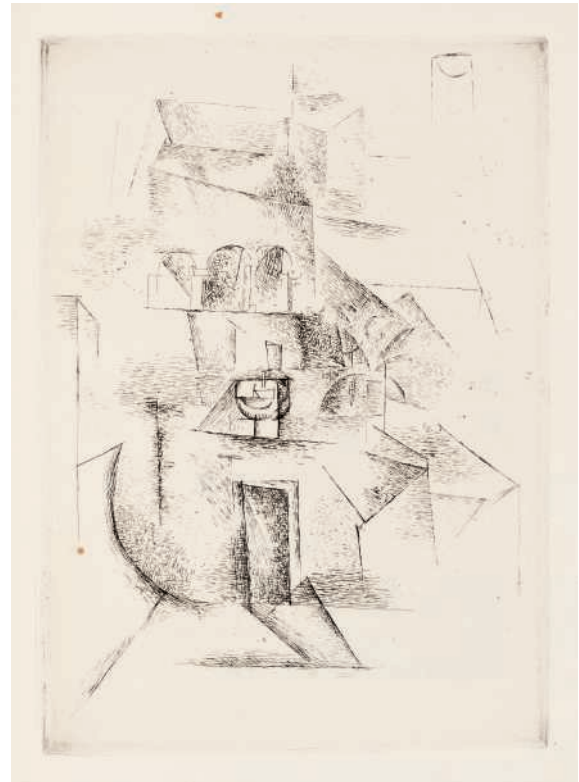
Saint Matorel is a pivotal work in the history of the modern publishing venture, Picasso's first illustrated book in the medium of etching, and Max Jacob's first published text. That it came about is thanks largely to Kahnweiler's desire to promote the work of his contemporaries, regardless of the fact that they were either unknown or controversial. According to Fernande Olivier, Kahnweiler's gallery on the rue Vignon was a destination point for all those interested in going to see the 'movement nouveaux....'

Kahnweiler commissioned Jacob to provide the text in September 1909, and the story tells of Victor Matorel, a minor employee in a Paris subway who converts to Catholicism, becomes a monk, and ends his life a saint. A second volume, entitled *Le Siège de Jerusalem; Grande Tentation Céleste de Saint Matorel*, published three years later, continued the story as a three act drama. André Derain, whom the publisher initially approached to provide the illustrations, agreed to design the publisher's device on the title page, but considered the project itself too risky. It was written in just 48 hours, composed in a discontinuous narrative, and combined multiple literary genres. Furthermore, Jacob undoubtedly wrote it whilst still in a visionary state, deeply affected by his own religious epiphany that very same month.



Kahnweiler had been an admirer of Picasso for many years, having been deeply impressed by his first exhibition at Vollard's in 1901, and it was to Picasso that he now turned. The artist agreed to provide the designs - primarily out of devotion to his old friend Jacob whom he had met on arriving in Paris eight years before, but also because he saw in this project an opportunity to explore certain ideas already nascent in the spring of 1910. Whilst staying in Cadaqués that summer with Fernande Picasso he produced a total of six etchings, of which four were finally selected. He touched only tangentially on the episodes in the life of Matorel, instead preferring to concentrate on three episodes; the scene in which the protagonist dines at an inn, the Lazarist monastery of Saint Teresa in Barcelona, and on Mademoiselle Léonie, the love-interest. He used these as springboards for innovations in spatial values across three genres; figurative, still-life, and landscape, and just as the text is to be understood symbolically so Picasso's illustrations should be seen as "formulas expressing the essence of the subject." (Abraham Horodisch, *Picasso as a Book Artist*, New York, 1962.)

For the first plate, in which Léonie is portrayed standing, the short, sparse lines and slanting diagonals communicate a certain vulnerability or delicateness. Meanwhile in the third plate where she sits on a chaise



longue, numerous jutting cubes and triangles emanate from a central axis making the figure appears to rotate or vibrate. Jacob's text alludes to Léonie through unfinished conversations, and Picasso's dislocated planes brilliantly convey her capricious, ungraspable nature. Using similar devices for the final plate, the artist masterfully captures the brightness of the Spanish light refracted in myriad directions as it reflects off the monastery.

"[Picasso] still intended, in the usual way, to create visual representations of persons and objects appearing in the text, but the use of cubist constructions forced him to forgo realistic forms. Thus he had to create prints which, instead of actually illustrating the text, are visual equivalents inspired by the artistic tenor of the words. Although the result is not an illustration of the text in a strict sense, we feel that word and image have been brought into perfect harmony." (ibid.)

For an enterprise which at the time must have seemed like folly, we can now see *Saint Matorel* as ground-breaking, insofar as it was a catalyst for the birth of Analytical Cubism. Its success lies in the marriage of Jacob's broken text with Picasso's similarly asymmetric compositions and jarring lines. Far from being cold, or austere, the rhythmic interplay of forms in these etchings seems to emanate a vital force, or living energy.

MODERN ILLUSTRATED BOOKS,
INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION



151

ANDRÉ DERAÏN (1880-1954)

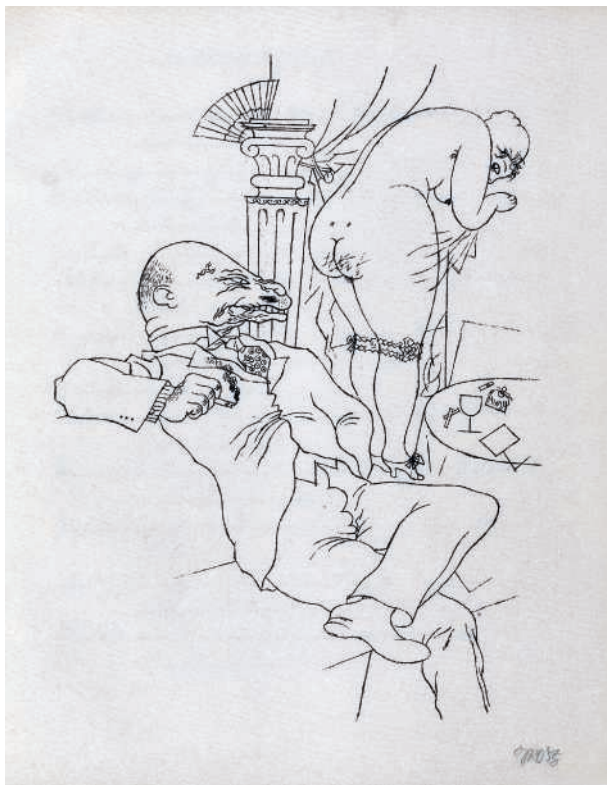
Max Jacob, *Les Oeuvres Burlesques et Mystiques de frère Matorel mort au Couvent*, Henry Kahnweiler, Paris, 1912

the complete book with woodcut illustrations, on Van Gelder paper, with title page, text in French and justification page, *in-texte*, signed in ink by the author and the artist on the justification page, copy 31 of 85 (the total edition was 104), bound (as issued), with original paper wrappers. 8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in. (225 x 158 mm.) album

\$2,000-3,000

LITERATURE

Museum of Modern Art, New York (withdrawal stamp)



152

GEORGE GROSZ (1893-1959)

Alfred Meyer, *Munkepunke Dionysos. Grotteske Liebesgedichte*, Fritz Gurlitt, Berlin, 1921

the complete book with six signed lithographs (one in colors), on wove paper, text in German, and colophon, copy of 37 of 100, with original green wrappers. 11 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (291 x 242 mm.) album

\$4,000-6,000

PROVENANCE

Werner Bokelberg Collection



153

MAX BECKMANN (1884-1950)

Kasimir Edschmid, *Die Fürstin*, Gustav Kiepenheuer, Weimar, 1918

the complete book with six drypoints, on laid Holland paper, with title page, text in German, and justification page, copy 404 of 500, bound, with printed silk cover and contemporary paper covered slipcase. 11 $\frac{1}{2}$ x 9 $\frac{1}{4}$ in. (295 x 233 mm.)

album

\$3,000-5,000

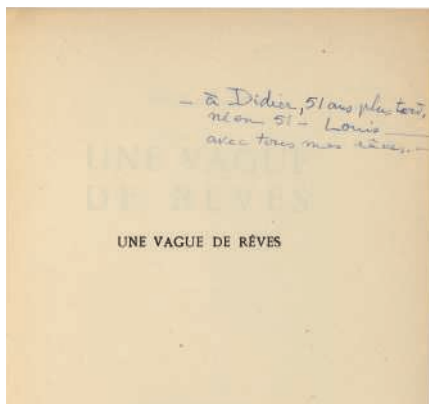
PROVENANCE

Werner Bokelberg Collection

LITERATURE

Hofmaier 111-116

MODERN ILLUSTRATED BOOKS,
INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION



154

LOUIS ARAGON (1897-1985)

Une vague de rêves, Paris, 1924

the complete book, on Alfa paper, with corrections by the author and dedicated "à Didier, 51 ans plus tard, né en 51 - Louis - avec tous mes rêves", a *hors-commerce* copy, with original paper wrappers. 9¼ x 7¾ in. (235 x 186 mm.) album

\$1,000-1,500

PROVENANCE

Werner Bokelberg Collection



155

VARIOUS ARTISTS

André Breton, René Char et al. *Violette Nozières*. Nicolas Flamel, Paris, 1933

the complete book of eight illustrations by Hans Arp, Victor Brauner, Salvador Dalí, Max Ernst, Alberto Giacometti, Marcel Jean, René Magritte, Yves Tanguy and Man Ray, on laid Van Gelder paper, with title page, text in French and justification page, copy XII of XX, with original printed wrappers. 10¾ x 7 in. (276 x 178 mm.) album

\$3,000-5,000

PROVENANCE

Werner Bokelberg Collection



156

EDOUARD LEON THEODORE MESENS (1903 - 1971)

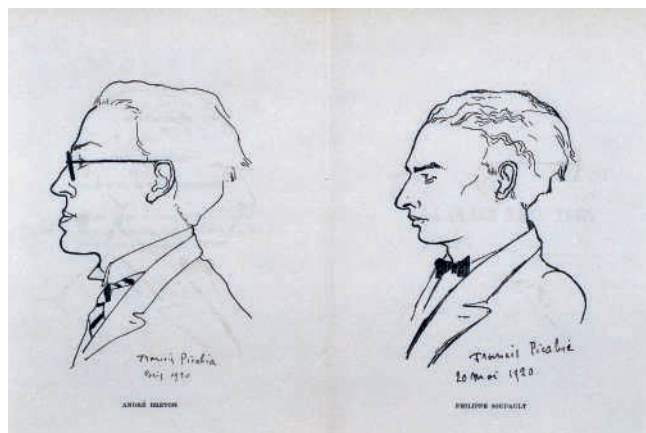
Alphabet sourd aveugle, Nicolas Flamel, Paris, 1933

the complete portfolio with a reproduction of a photogram on the frontispiece, on wove paper, with title page, text in French, signed, dated and dedicated in ink by the artist on the title page 'A Monsieur Albert Skira, éditeur de livres merveilleux Mesens Decembre 1953', one of 500 copies on this paper, bound (as issued), with red paper wrappers. 10½ x 8½ in. (268 x 215 mm.) album

\$500-700

PROVENANCE

Werner Bokelberg Collection



157

ANDRE BRETON (1896-1966)

Les Champs magnétiques, Paris, 1920

the complete book, on Arches paper, with title page, text in French and justification page, copy 89 of 150, bound, with original printed paper wrappers. 7¾ x 5¾ in. (195 x 142 mm.) album

\$3,000-5,000

PROVENANCE

Werner Bokelberg Collection

158

FRANS MASEREEL (1889 - 1972)

La Ville, Albert Morancé, Paris, 1925

the complete book of 100 woodcuts, on Arches paper, with original paper wrappers, signed by the artist in blue ink on the justification page, copy 92 of 275 (one of 200 examples on this paper), bound, with modern half green morocco with gilt spine binding. 11 x 8 ¾ in. (281 x 225 mm.) album

\$600-900

PROVENANCE

Werner Bokelberg Collection



159

JOSEPH SIMA (1891 - 1971)

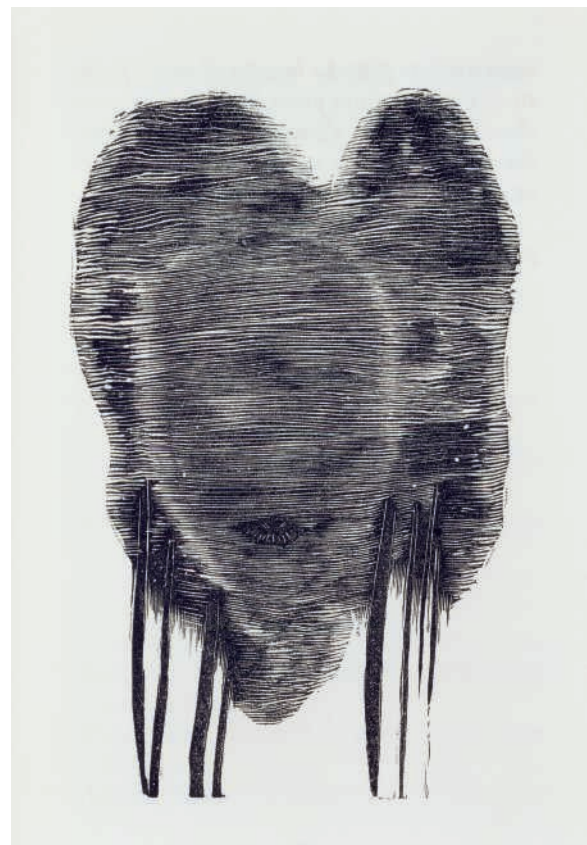
Pierre-Jean Jouve, *Beau regard*, Paris, 1927

the complete book of three etchings, on Van Gelder paper, with title page, text in French, and justification page, signed by the editor in ink on the justification page, a *hors-commerce* copy (the total edition was 715), with original blue printed wrappers. 7 7/8 x 5 1/2 in. (200 x 140 mm.) album

\$1,000-1,500

PROVENANCE

Werner Bokelberg Collection



MODERN ILLUSTRATED BOOKS,
INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION



160

MAX ERNST (1891-1976)

Une Semaine de Bonté ou Les Sept éléments capitaux,
Jeanne Bucher, Paris, 1934

the complete book of 182 reproductions of collages by Max Ernst, on Navarre paper, title pages, text in French and justifications, copy 355 of 816, in five volumes, with original colored wrappers and original slipcase. 10% x 8 in. (275 x 205 mm.)
albums

\$4,000-6,000

PROVENANCE

Werner Bokelberg Collection



162

MAX ERNST (1891-1976)

Paul Éluard, *Répétitions*, Au Sans pareil, Paris, 1922

the complete book of ten reproductions of collages by the artist, with title page, table of contents and text in French, copy 297 of 350, bound (as issued), with original red printed wrapper with collage reproduction pasted on the front cover. 8% x 5½ in. (218 x 140 mm.)
album

\$2,000-3,000

PROVENANCE

Werner Bokelberg Collection



161

MAX ERNST (1891-1976)

Leonora Carrington, *La Dame ovale*, GLM, Paris, 1939

the complete portfolio of seven reproductions of collages by the artist, on white wove paper, with title page, text in French, and justification page, copy 90 of 535 (one of 500 examples on this paper, the total edition was 535), bound (as issued), with pale blue paper wrappers 7½ x 5½ in. (193 x 140 mm.)
album

\$500-700

PROVENANCE

Werner Bokelberg Collection



163

MAX ERNST (1891-1976)

Andre Breton, *La Femme 100 têtes*, éditions du Carrefour,
Paris, 1929

the complete book of 147 reproductions of collages by the artist, on laid Hollande paper, text in French, copy of 63 of 88 on this paper (the total edition was 1003), with original blue printed wrappers. 9% x 7% in. (250 x 195 mm.).
album

\$3,000-5,000

PROVENANCE

Werner Bokelberg Collection



164

MAX ERNST (1891-1976)

Tristan Tzara, *Où boivent les loups*, Cahiers libres, Paris, 1932

the complete book of one etching, on *Japon* paper, with title page, text in French, table of contents and justification page, signed by the author in blue ink on the justification, copy 9 of 10 (one of ten examples on this paper, the total edition was 1,010), with original printed wrappers with modern black chemise and box by Devauchelle. 7¼ x 5½ in. (195 x 142 mm.)
album

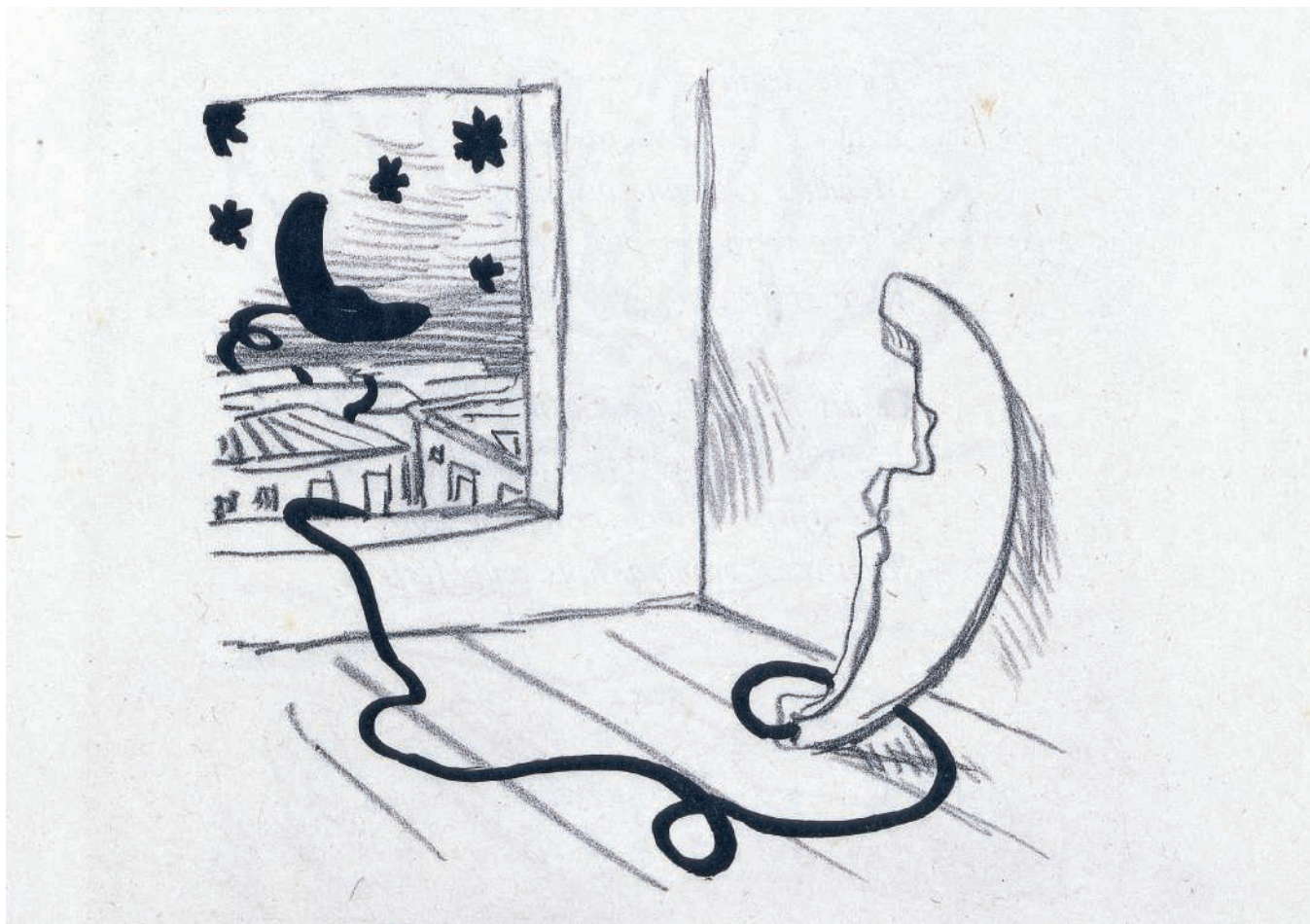
\$40,000-60,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Spies & Leppien 14



165

GIORGIO DE CHIRICO (1888-1978)

Guillaume Apollinaire, *Calligrammes*, NRF, Paris, 1930

the complete book of 68 lithographs, on *Chine* paper, title page, text in French, and justification page, signed in pencil by the artist on the justification page, copy of 85 of 100 (the total edition was 131), loose, with original paper wrappers. 13 x 9⁷/₈ in. (330 x 251 mm.)
album

\$20,000-30,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Ciranna 17 - 82



166

PABLO PICASSO (1881-1973)

Tristan Tzara, *L'Antitête*. Cahiers libres, Paris, 1933

the complete book of with one etching, on *Japon nacré* paper, title page, text in French, table of contents and justification page, signed in purple ink by the author and the artist on the justification page, copy 11 of 15 (a deluxe *hors-commerce* example containing the etching), in very good condition, the sheet edges gilded, bound, with original printed paper wrappers and binding by Pierre-Lucien Martin with matching chemise and yellow portfolio box. 7½ x 5½ in. (192 x 143 mm.)
album

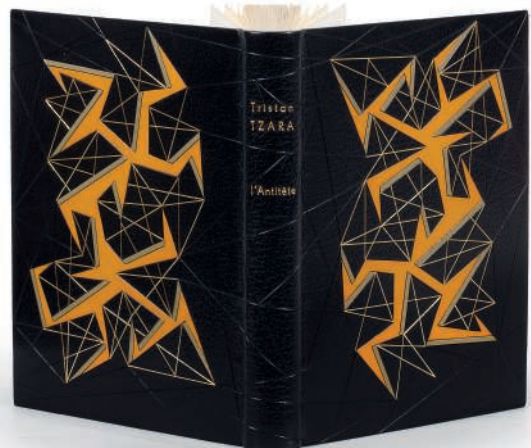
\$40,000-60,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Bloch 249; Baer 280; Cramer Books 21



MODERN ILLUSTRATED BOOKS,
INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION

167

ALBERTO GIACOMETTI (1901 - 1966)

André Breton, *L'Air de l'eau*. Cahiers d'art, Paris, 1934

the complete book of four etchings, on Montval paper, with title page, text in French, and justification page, with additional final Bon à Tirer proof of 14 text pages signed and dated by the author in blue ink, copy 41 of 245 (one of 40 examples on this paper), bound, with original brown printed wrappers.

11 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (302 x 182 mm.)

album

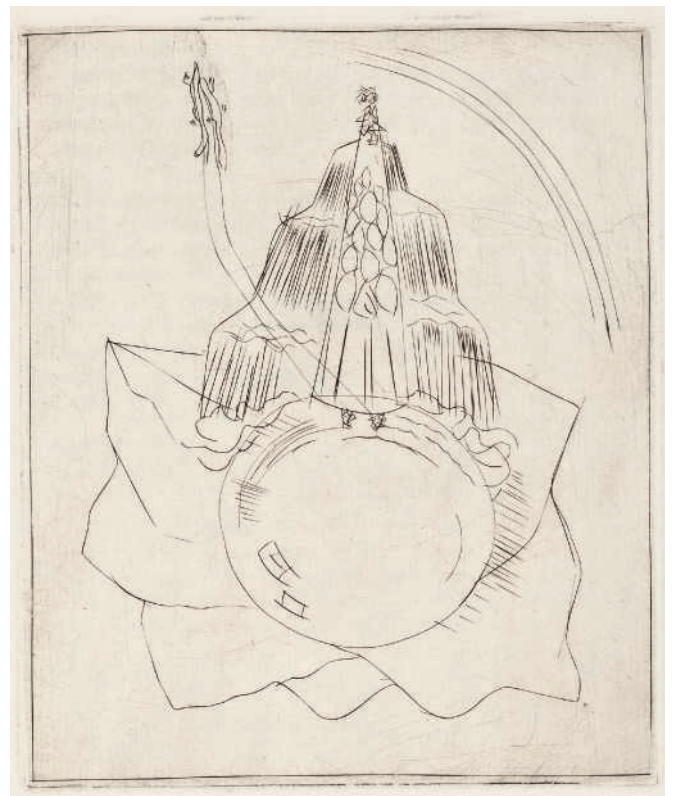
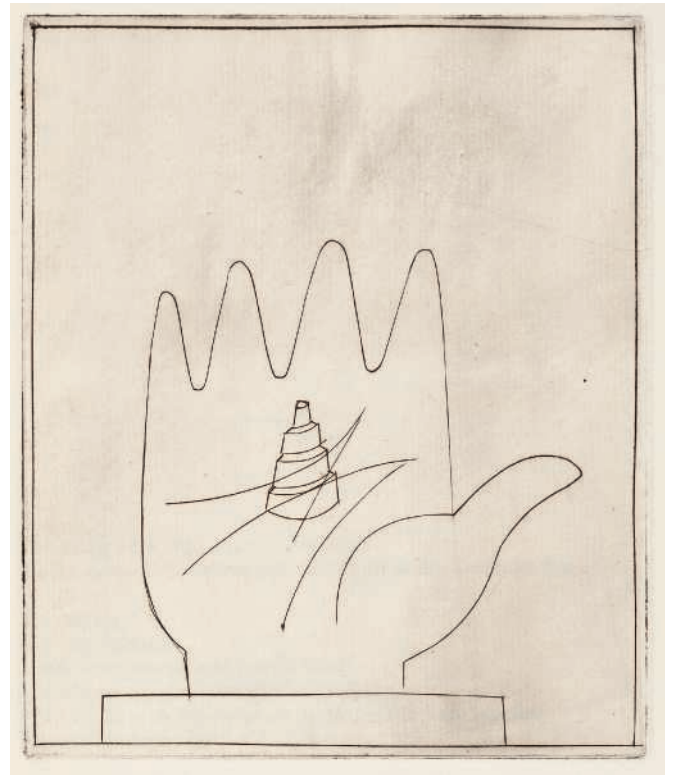
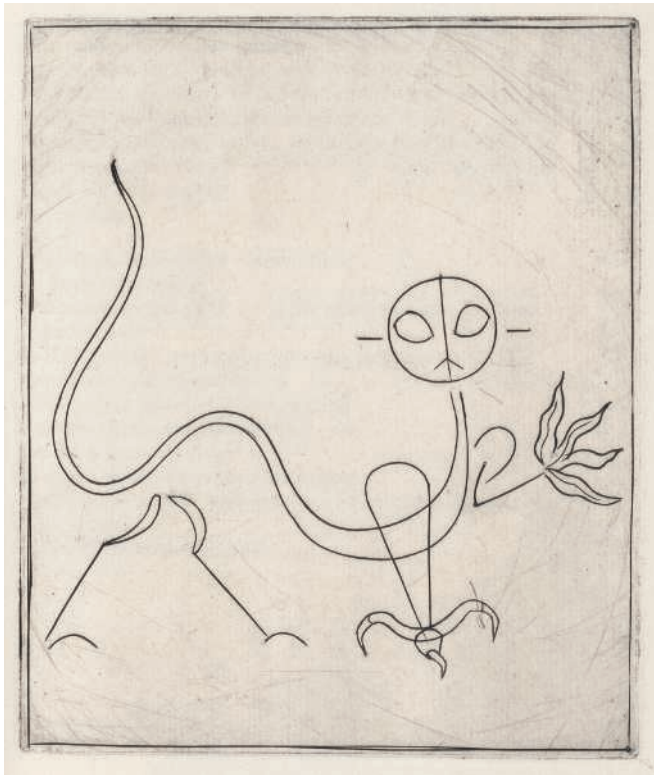
\$50,000-80,000

PROVENANCE

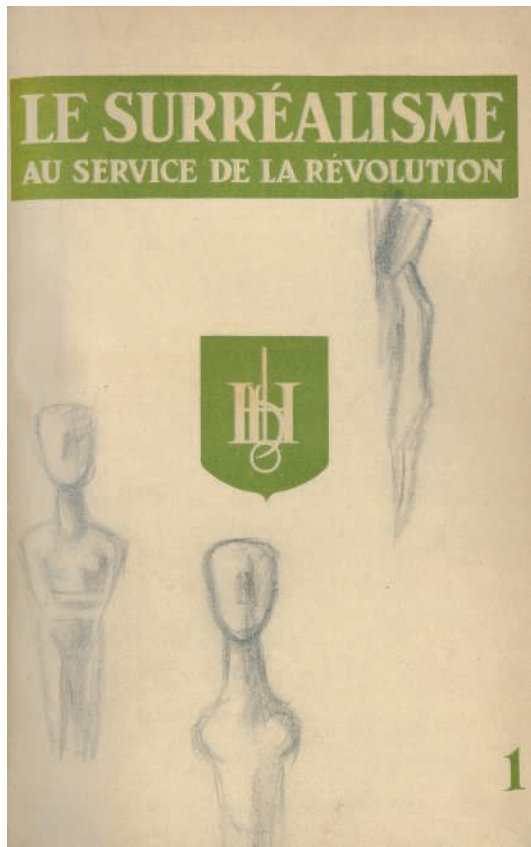
Werner Bokelberg Collection

LITERATURE

Lust 76 - 79



MODERN ILLUSTRATED BOOKS,
**INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION**



168

VARIOUS ARTISTS

Le Surréalisme au service de la révolution, Corti, Paris, July 1930 - May 1933

the complete set of six volumes, bound, with original paper wrappers. 10 x 7 in. (259 x 181 mm.)
albums

\$1,500-2,000

PROVENANCE

Werner Bokelberg Collection



169

RENE MAGRITTE (1898-1967)

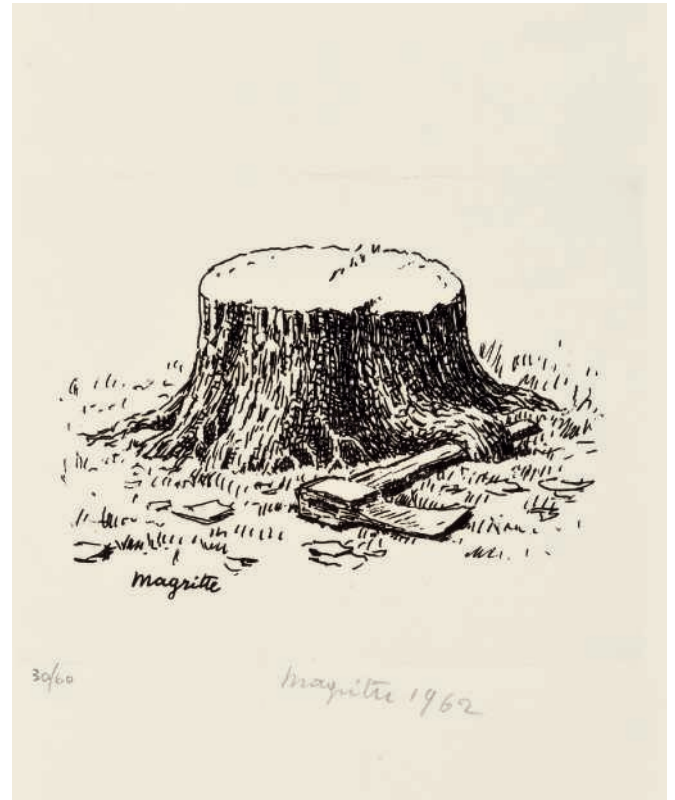
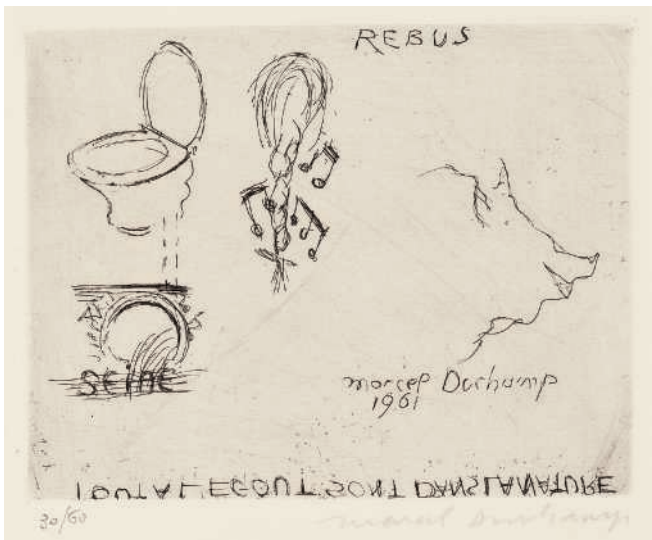
André Breton, *Qu'est-ce que le surréalisme?* René Henriquez, Paris, 1934

the complete book with front cover illustration by the artist, on laid Van Gelder paper, with title page, text in French, copy number 10 of 30 (one of 30 examples on this paper, the total edition was 1000), bound, with original paper wrappers. 9 7/8 x 6 3/8 in. (251 x 162 mm.)
album

\$1,500-2,000

PROVENANCE

Arman 1928 - 2005 (with his bookplate)
Werner Bokelberg Collection



170

PORTFOLIO

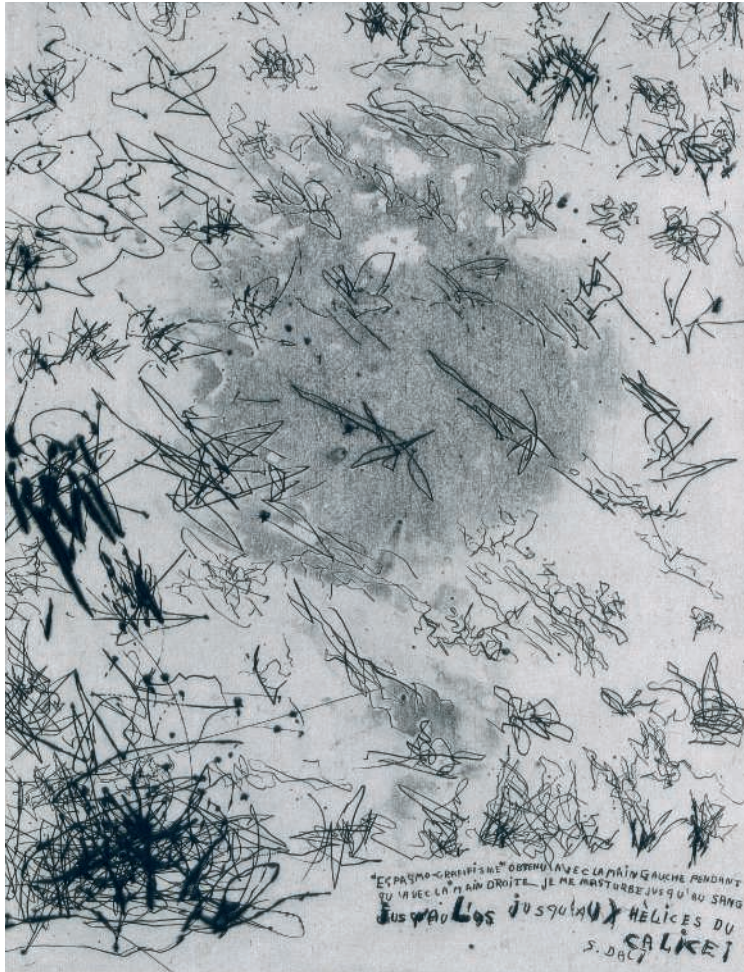
Surrealism Between the Two Wars

the complete portfolio, comprising etchings by Arp, Bellmer, Brauner, Delvaux, Duchamp, Freddie, Lam, Magritte, Masson, Matta and Man Ray. Volume II from the series *Forerunners of the Avant Garde*, published by Galerie Schwartz, Milan, 1966, in an edition of 100 copies, comprising 60 copies numbered 1-60, 25 'collaborator's' copies numbered I-XXV and 15 artist proofs copies. This example numbered 30 on the justification page. Each print signed and numbered 30/60 in pencil by the respective artist, mounted as issued within grey card mats, bound in a black paper-covered binding with artists' names in black and white on the front, in a black card slipcase. In very good condition. Overall: 12 3/4 x 10 x 1 in. (314 x 254 x 25 mm.)

\$25,000-35,000

Including: Arp; Bellmer; Brauner; Delvaux; Marcel Duchamp (S. 360) *Rebus*; Freddie; *San titre*, Wilfredo Lam (T-R. 6633); *Les Travaux d'Alexandre*, René Magritte (K. & B. 1); *Anthopologie Internationale de la Gravure Contemporaine* 2, André Masson (C. 74); *F. S. A. V.*, Roberto Matta (V. 125); *Il Reale Assoluto*, Man Ray (A. 69)

MODERN ILLUSTRATED BOOKS,
**INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION**



171

SALVADOR DALI (1904-1989)

Georges Hugnet, *Onan*, éditions surréalistes, Paris, 1934

the complete book containing one signed etching with aquatint and drypoint, on *Chine* paper, with title page and text in French, inscribed in brown pencil by the author to Robert Altmann on the title page, **with three additional sketches by Dalí on two sheets**, copy number 1 of 3 (one of three on this paper, the total edition was 277), bound, with original paper wrapper with printed cover text, with modern morocco Mercher chemise and slipcase. 13½ x 11½ in. (342 x 290 mm.)
album

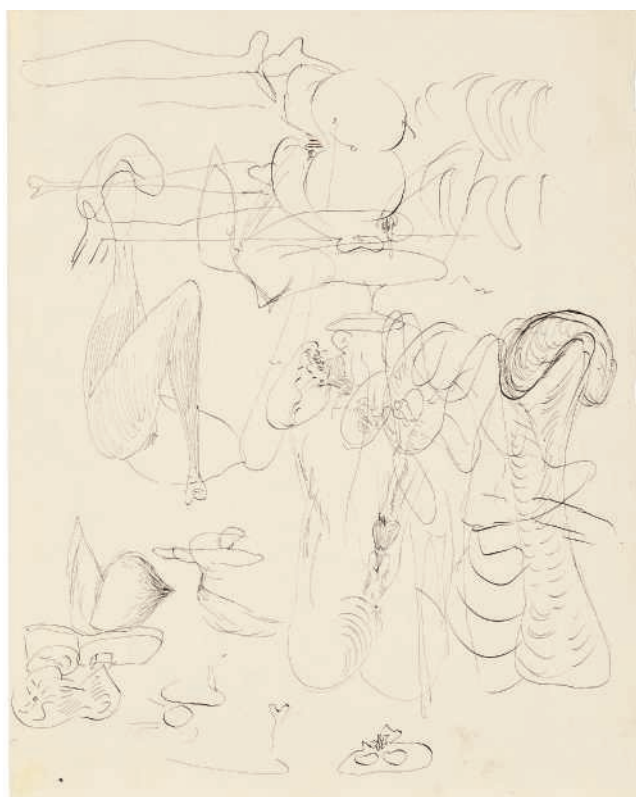
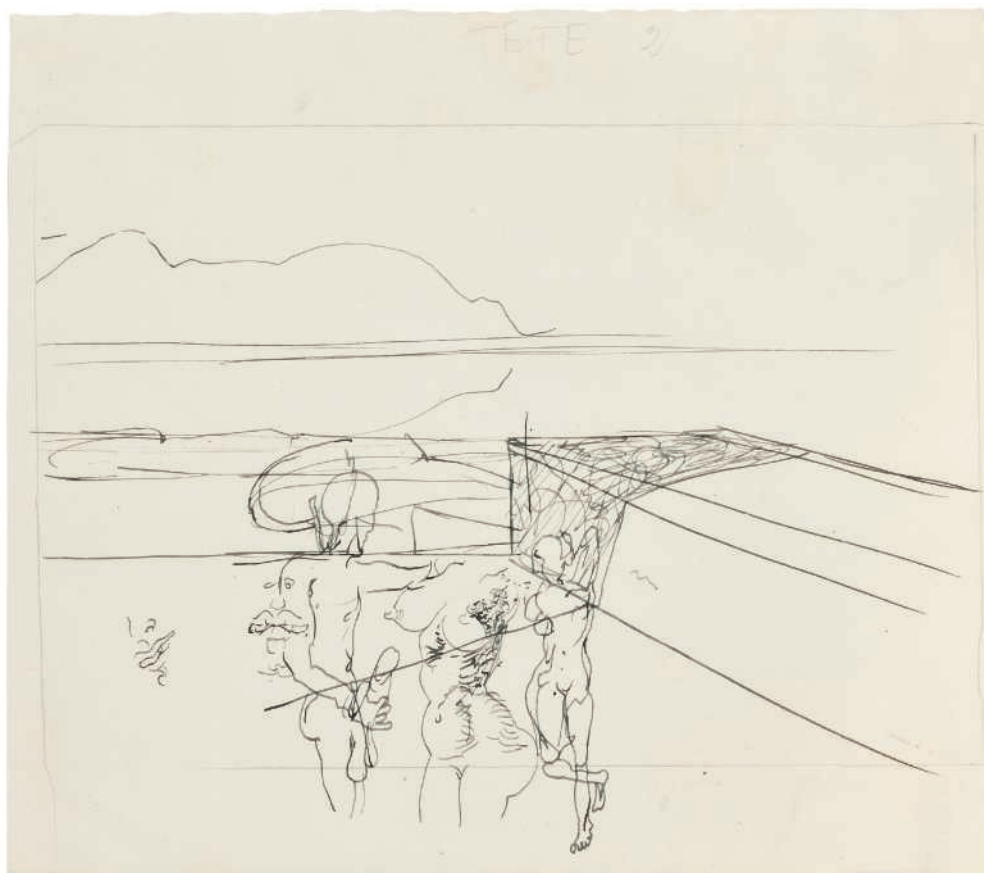
\$50,000-80,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Michler-Löpsinger 10



MODERN ILLUSTRATED BOOKS,
**INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION**

172

SALVADOR DALI (1904-1989)

Lautréamont, *Les Chants de Maldoror*,
Albert Skira, Paris, 1934

the complete set of 42 etchings, on Arches paper,
with title page, text in French, and justification page,
dedicated in ink by the artist to Henri Lefevre on the
justification page, copy 7 of 40 on this paper (the total
edition was 210), with original printed wrappers and
portfolio slipcase. (330 x 250 mm.)

Overall: 14½ x 11 x 3 in. (359 x 279 x 76 mm.)
album

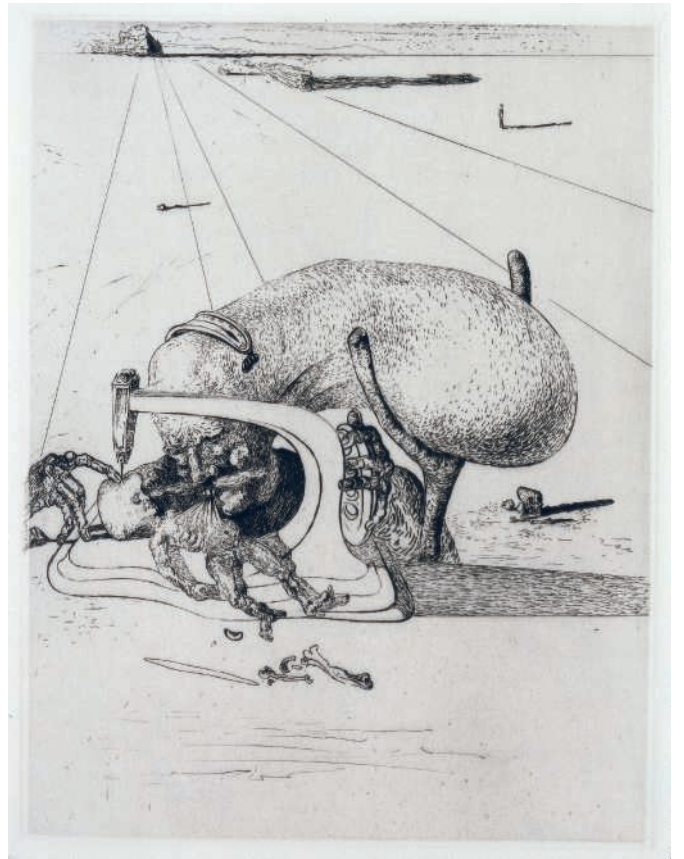
\$30,000-50,000

PROVENANCE

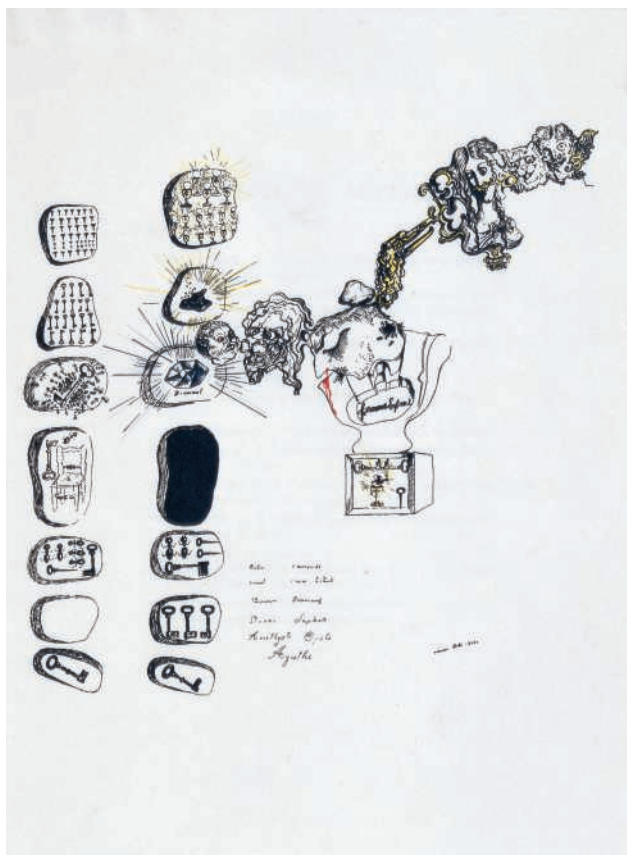
Werner Bokelberg Collection

LITERATURE

Michler & Löpsinger 11-54



MODERN ILLUSTRATED BOOKS,
INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION



173

SALVADOR DALÍ (1904-1989)

André Breton, *Second manifeste du surréalisme*, Kra, Paris, 1930

the complete book with one pochoir in colors by the artist on the frontispiece, on wove paper, with title page, text in French, and justification, copy 60 of 110, with original printed wrappers, brown paper covered boards and matching paper covered slipcase. 11¼ x 9 in. (288 x 228 mm.) album

\$3,000-5,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Not in Lopsinger



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

174

SALVADOR DALÍ (1904-1989)

Lewis Carroll, *Alice's Adventures in Wonderland*, Maecenas Press - Random House, New York, 1969

the complete set of one etching in colors and 12 heliogravures with woodcut remarque on Mandeure paper, with title page, text and justification, signed in pencil on the title page, copy 281 of 2500, loose (as issued), in very good condition, with original linen-covered clamshell portfolio with gilt title on the leather spine
Overall: 18½ x 13 x 2¼ in. (470 x 330 x 70 mm.) album

\$4,000-6,000

LITERATURE

Michler & Löpsinger 321-333

175

MAN RAY (1890-1976)

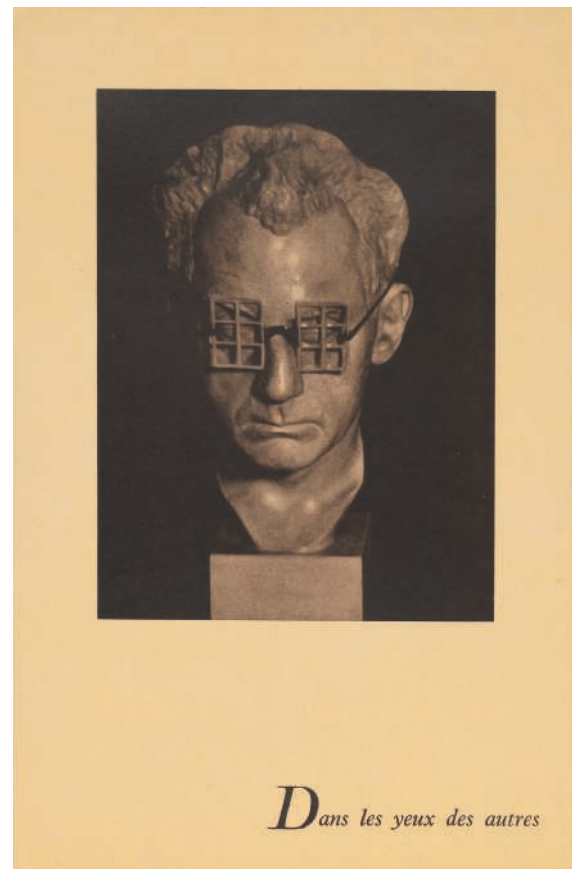
La photographie n'est pas l'art. 12 photographies, G. L. M., Paris, 1937

the complete book of twelve reproductions of photographs by the artist, on smooth wove paper, with title page, text in French, loose (as issued), with original blue printed wrappers. 9¼ x 6¾ in. (245 x 162 mm.)
album

\$1,500-2,000

PROVENANCE

Werner Bokelberg Collection



176

MAN RAY (1890-1976)

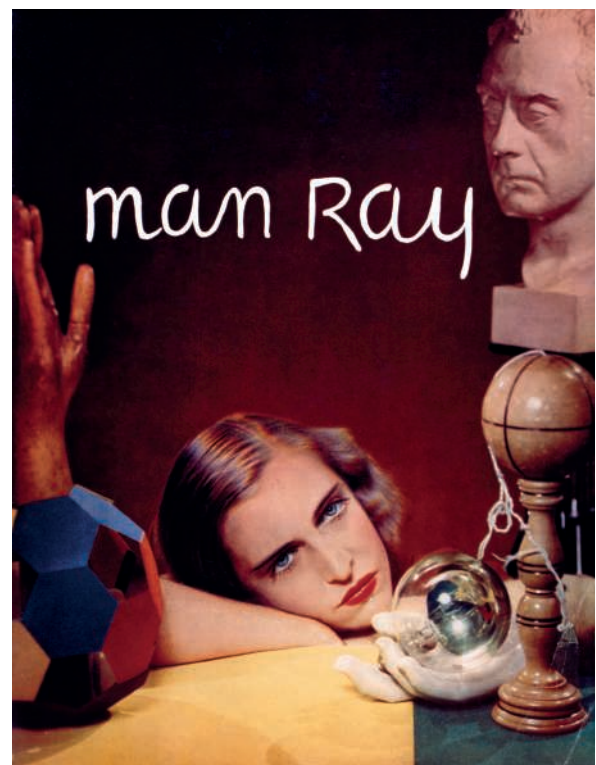
Photographs. 1920-1934, Cahiers d'art, Paris, 1934

the complete book of reproductions of works by the artist, on smooth wove paper, bound (as issued), with plastic spiral binding. 12¼ x 9½ in. (311 x 242 mm.)
album

\$3,000-5,000

PROVENANCE

Werner Bokelberg Collection



MODERN ILLUSTRATED BOOKS,
INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION



177

ANDRE MASSON (1896-1987)

Robert Desnos, *Les Sans cou*, Paris, 1934

the complete book with etched frontispiece by the artist, on Navarre paper, with title page, text in French and justification page, signed in pencil, by the author and the artist, copy 109 of 113, with original printed wrappers. 9 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (250 x 195 mm.)

album

\$1,500-2,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Saphire-Cramer 10



178

VARIOUS ARTISTS

Paroles Peintes V, Éditions O. Lazar-Vernet, Paris, 1975

the complete set of nine signed and numbered etchings with aquatint in colors, on Arches paper, 1975, with text by various authors in French and an additional suite of nine unsigned etchings, copy 31 of 75 (there were also 25 impressions on *Japon* paper), loose (as issued), generally in very good condition, with the original grey canvas-covered portfolio box

Overall: 15 $\frac{3}{4}$ x 12 x 2 $\frac{1}{4}$ in. (400 x 305 x 57 mm.)

\$6,000-8,000

LITERATURE

Dupin 827; see Cramer books 201

Including: Joan Miro (D. 827) , Eduardo Chillida (K. 74001), Camille Bryen, Raoul Ubac, T. de Bona, Roberto Matta (S. 418), Philippe Leparte, Antoni Tàpies (G. 519), Wifredo Lam



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

179

JOAN MIRO (1893-1983)

Yvon Taillandier, *Miro, 1959-61*, Pierre Matisse Gallery, New York, 1961

the complete set of one signed and numbered etching with aquatint and four lithographs in colors (including the cover), with two color variants of the second lithograph and the etching, with the title page, justification and the text by Yvon Taillandier in French and English, copy LXXI of LXXV (from the edition of 50), loose (as issued), in very good condition, with the original canvas blue portfolio case

Overall: 13 $\frac{1}{4}$ x 10 $\frac{1}{4}$ x 1 $\frac{1}{2}$ in. (337 x 260 x 38 mm.)

\$7,000-10,000

LITERATURE

Dupin 292; Mourlot 286-294; see Cramer books 69

180

VARIOUS ARTISTS

Pablo Picasso and Ilia Zdanevitch (Iliazd), *Hommage À Roger Lacourière*, Le Degre Quarante et Un, Paris, 1968

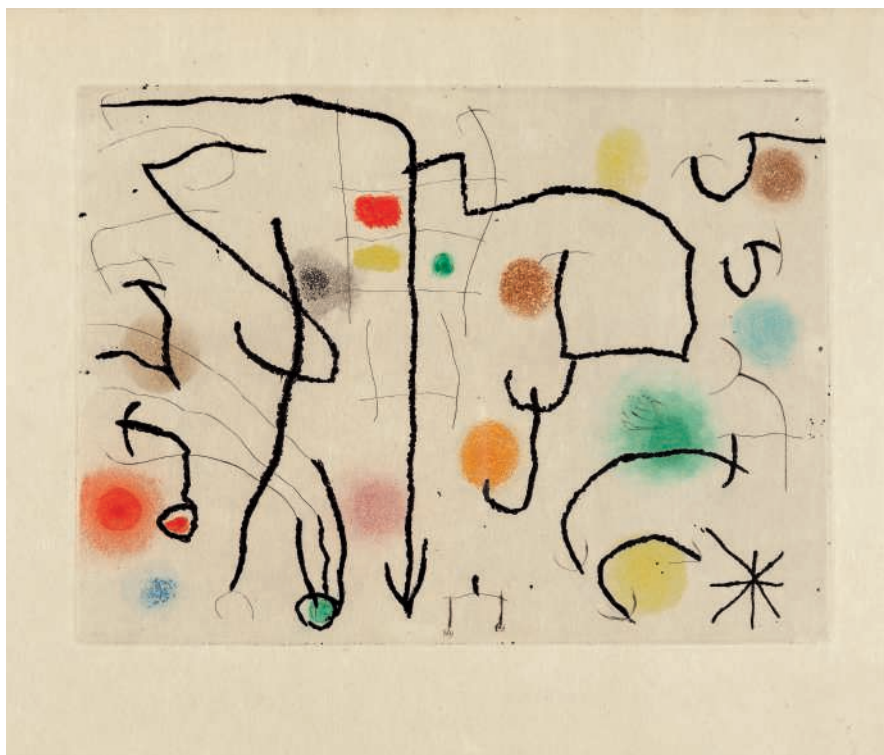
the complete portfolio of thirteen etchings (three in colors), on *vieux Japon* paper, *hors-texte*, title page, text in French and justification page, signed by the author in red pencil on the justification page, signed by nine of the artists on an additional signature page, copy 9 of 50 on this paper (there were also ten copies on *parchemin rustique*), each with full margins, the lower margins slightly toned in places, otherwise in generally good condition, loose (as issued), with original parchment covered boards with lettering on the front and cloth-covered slipcase. 10½ x 13 in. (267 x 330 mm.) (13) album

\$15,000-25,000

LITERATURE

see Cramer Books 141

Including: Andre Beaudin, Camille Bryen, André Derain, André Dunoyer De Segonzac, Max Ernst (R. 95), Alberto Giacometti, Alberto Magnelli, Louis Marcoussis (V. XV), André Masson (C. 77), Joan Miró (D. 456), Pascin, Pablo Picasso (C. 141), Leopold Survage



181

JOAN MIRO (1893-1983)

Joan Miro, *Le Léopard aux plumes d'or*, Louis Broder, Paris, 1971

the complete set of 15 lithographs in colors, on Rives paper, with the title page, text in French, and justification page, signed and dated in pencil on the justification and inscribed 'Exemplaire d' Exposition' (aside from the edition of 195), loose (as issued), in very good condition, with the original parchment-covered boards with stamped title and portfolio linen-covered box (minor wear) Overall: 15¼ x 20¼ x 2¼ in. (387 x 514 x 57 mm.)

\$15,000-25,000

LITERATURE

see Cramer books 148; Mourlot 789-828



MODERN ILLUSTRATED BOOKS,
**INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION**

182

MARC CHAGALL (1887-1985)

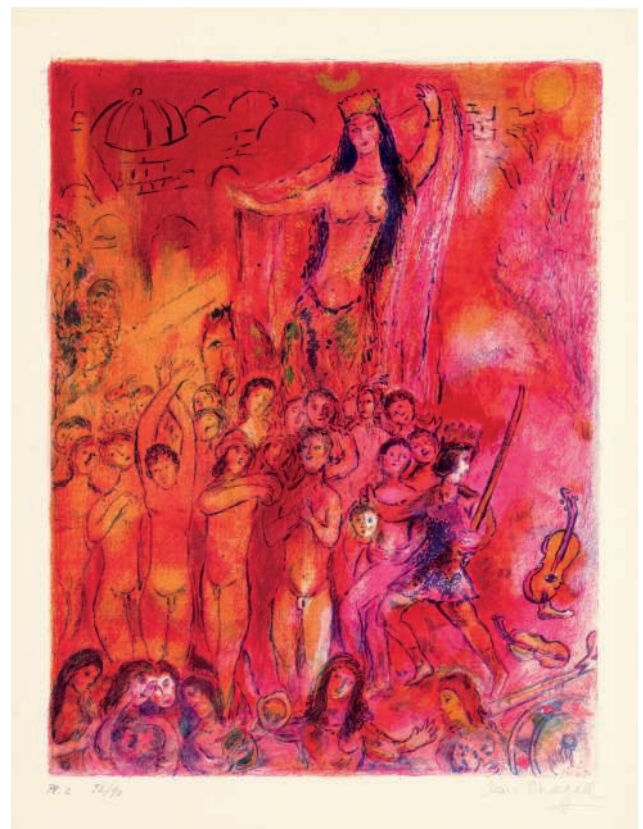
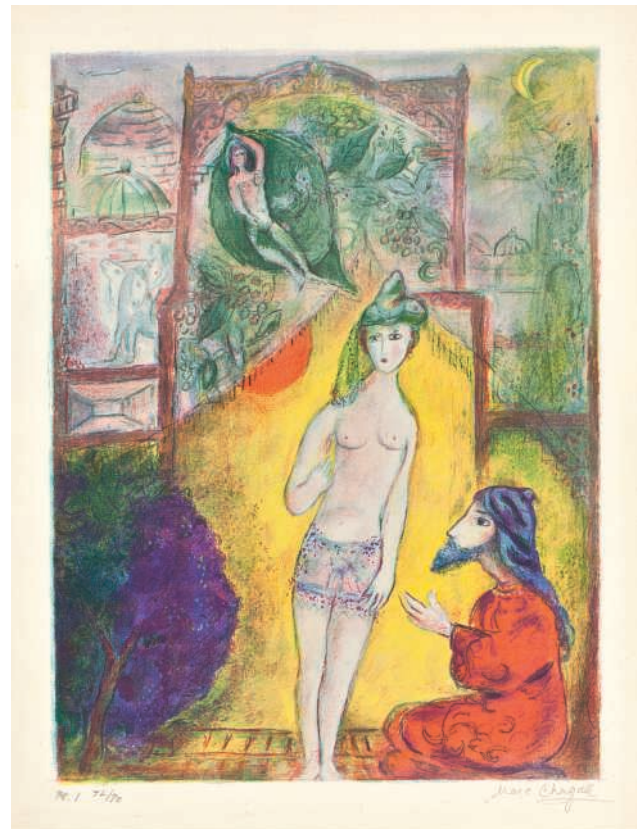
Four Tales from Arabian Nights,
Pantheon Books, New York, 1948

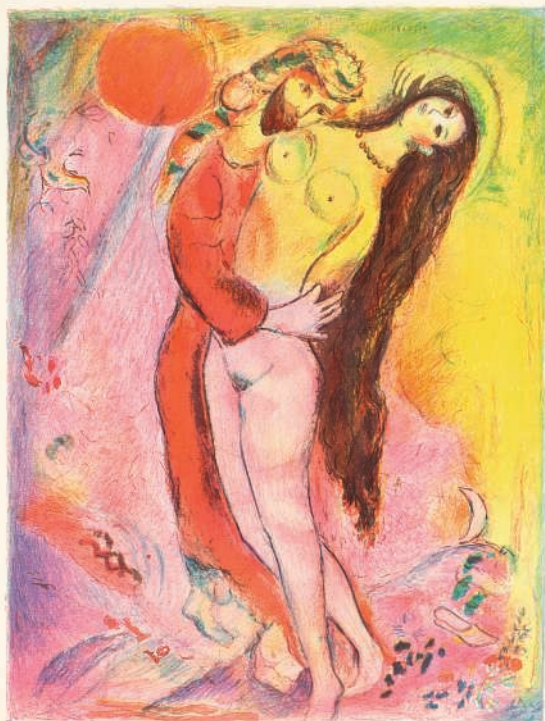
the complete set of 12 signed and numbered
lithographs in colors, on laid paper, with title page,
text, contents, and justification, copy 72 of 90 (there
was also a deluxe edition of 10 in Roman numerals),
each with full margins, in very good condition, the
colors particularly fresh and vibrant, loose (as issued),
with original paper portfolio with artist's name and
title, the portfolio with minor wear.
17 ¼ x 13 ¼ in. (440 x 340 mm.)
album

\$150,000-200,000

LITERATURE

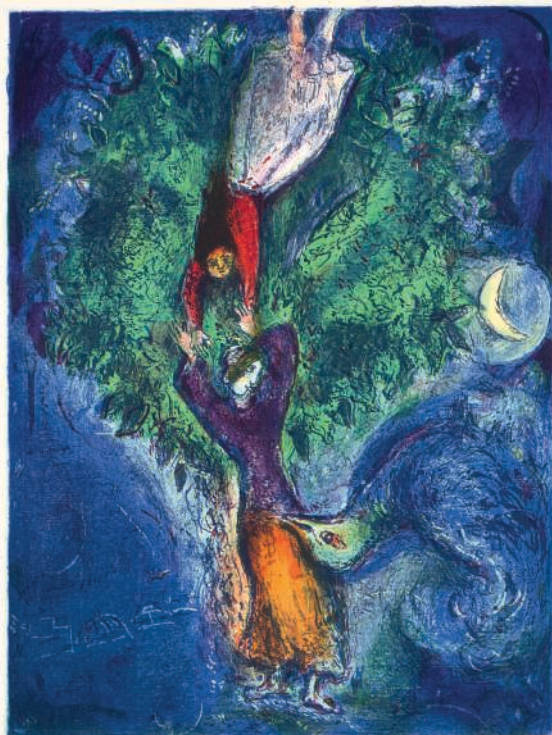
Mourlot 36-48; Cramer books 18





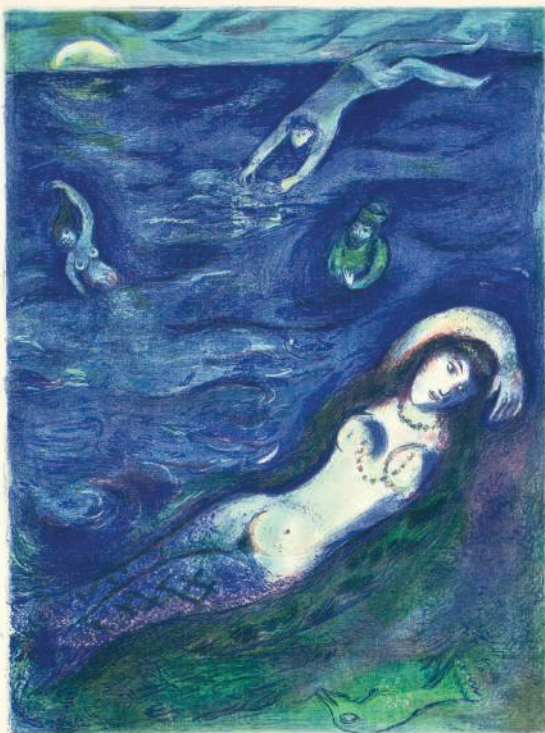
№ 4 1910

Marc Chagall



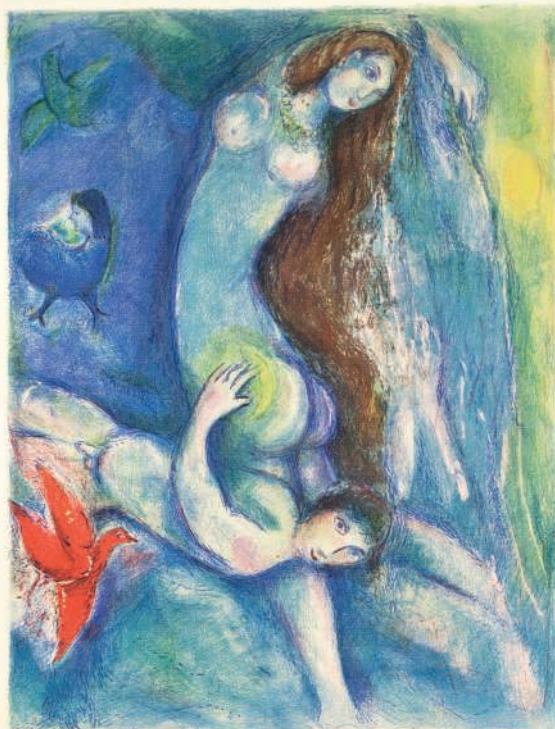
№ 6 1910

Marc Chagall



№ 5 1910

Marc Chagall



№ 3 1910

Marc Chagall



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

183

MARC CHAGALL (1887-1985)

Self Portrait with Grimace

etching and aquatint in colors with hand-coloring in blue, green and red gouache, on wove paper, 1925, Kornfeld's sixth (final) state, signed in pencil, numbered 81/100 (one of a small number of impressions hand-colored by the artist, there were also approximately 15 artist's proofs for all six states), the full sheet, the colors very fresh, pale light- and mat staining, pale foxing in places in the margins, otherwise in good condition

Image: 14 $\frac{3}{4}$ x 10 $\frac{1}{2}$ in. (365 x 267 mm.)

Sheet: 22 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in. (578 x 451 mm.)

\$40,000-60,000

LITERATURE

Kornfeld 43 Vlb



184

MARC CHAGALL (1887-1985)

Jean Paulhan, *De Mauvais Sujets*, Les Bibliophiles de l'Union Française, Paris, 1958

the complete set of ten color etchings with aquatint, a dedication copy, one plate signed and dated in pencil by the artist and inscribed 'Pour Charles (Sorlier) / souvenir / 1959,' with the title and justification page with text in French, on Arches paper, signed by the artist, the author and the publisher in blue pencil on the justification page, copy C of Y (there was also an edition of 112 in Arabic numerals), loose (as issued), in very good condition, with the original paper-covered boards with gilt lettering and matching slipcase (the slipcase with minor wear).

Overall: 17¼ x 13¾ x 2 in. (451 x 340 x 51 mm.)

\$30,000-40,000

LITERATURE

see Cramer books 35

MODERN ILLUSTRATED BOOKS,
INCLUDING WORKS FROM
THE WERNER BOKELBERG COLLECTION



185

AMEDEO MODIGLIANI (1884-1920)

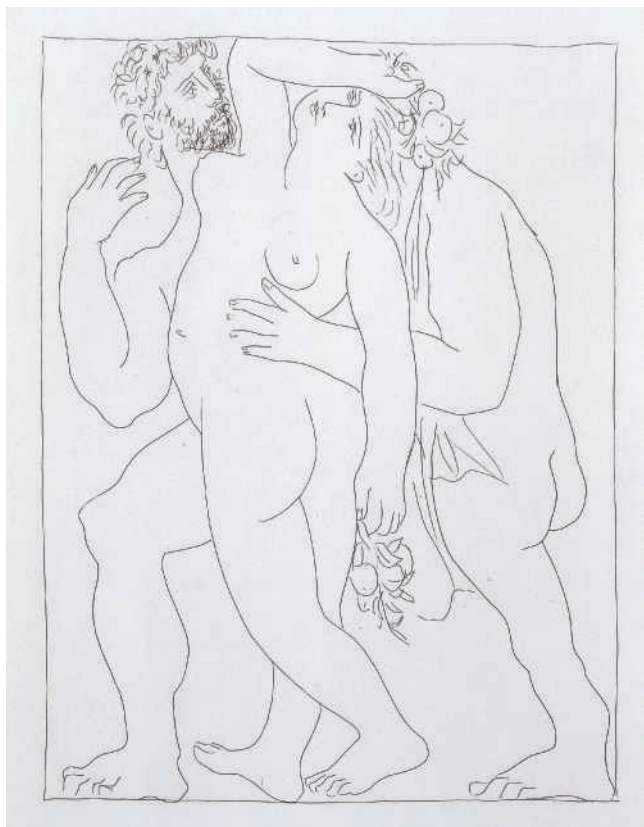
Roger Frène, *Les Nymphes. Poème*, Ronald Davies & Cie, Paris, 1921

the complete book with five reproductions of drawings by the artist, on *Japon* paper, with title page, text in French, and justification page, with a dedication by the author on the title page, copy 3 of 10 on this paper (the total edition was 130), with original cream paper wrappers and modern brown half morocco Gruel binding. 8 x 5 ½ in. (204 x 135 mm.)
album

\$1,200-1,800

PROVENANCE

Werner Bokelberg Collection



186

PABLO PICASSO (1881-1973)

Ovide, *Les Métamorphoses*. Albert Skira, Lausanne, 1931

the complete set of 30 etchings, *hors* and *in-texte*, on Arches paper, with title page, text in French, table of contents and justification, signed in pencil on the justification page, copy 92 of 95 on this paper (from the total edition of 145), loose (as issued), with original printed wrappers, slipcase and portfolio box. 13 x 10 in. (330 x 253 mm.)
album

\$25,000-35,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Bloch 99-128; Baer 143-172; Cramer books 19



187

PABLO PICASSO (1881-1973)

Pierre Reverdy, *Cravates de chanvre*, éditions Nord-Sud, Paris, 1922

the complete book of three etchings, with an additional canceled impression of B. 46, on Imperial *Japon* paper, initialed in ink by author on the justification page, copy 4 of 15 (one of 15 deluxe copies on this paper, the total edition was 132), with original paper wrappers, and modern half morocco purple slipcase and portfolio box. 9 x 6½ in. (230 x 165 mm.)
album

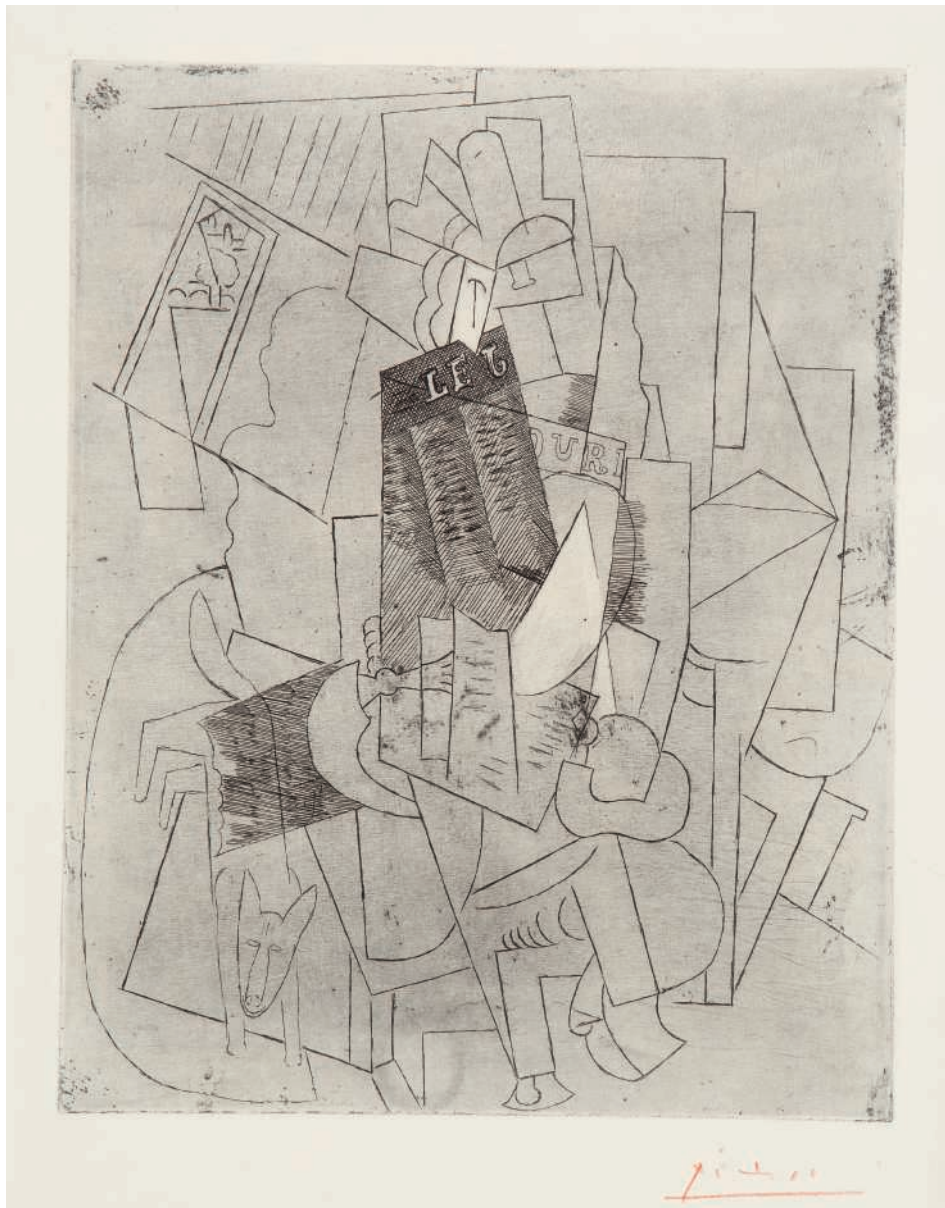
\$35,000-45,000

PROVENANCE

Werner Bokelberg Collection

LITERATURE

Bloch 46-48; Baer 63-65; Cramer Books 11



188

PABLO PICASSO (1881-1973)

L'Homme au Chien (Rue Schœlcher)

etching, on Arches paper, 1915, signed in red crayon, Baer's state IIIB (of b),
from the edition of 60 on this paper, published by Lucien Vollard and Marcel
Lecomte, Paris, 1947, with wide margins, in very good condition
Image: 11 x 8 $\frac{7}{8}$ in. (279 x 219 mm.)
Sheet: 12 $\frac{1}{8}$ x 10 in. (327 x 254 mm.)

\$20,000-30,000

LITERATURE

Bloch 28; Baer 39



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

189

PABLO PICASSO (1881-1973)

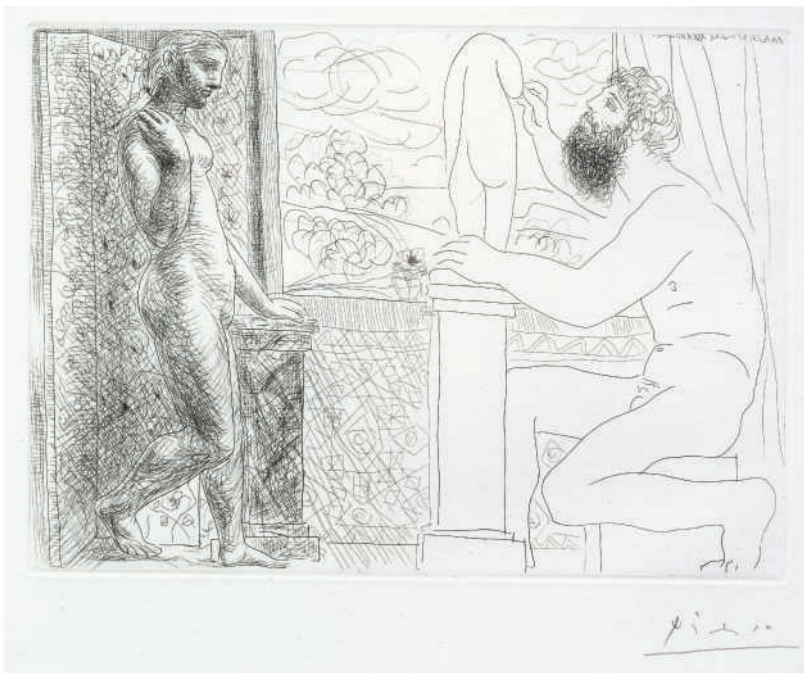
Deux Femmes Regardant un Modèle Nu

etching with drypoint, on laid paper, 1922-23, signed in pencil, numbered 74/100 (there were also fifteen artist's proofs), published by Marcel Guiot, Paris, 1929, with wide margins, generally in good condition, framed
Image: 7 x 5 in. (178 x 127 mm.)
Sheet: 15¾ x 11½ in. (400 x 302 mm.)

\$12,000-18,000

LITERATURE

Bloch 57; Baer 102



190

PABLO PICASSO (1881-1973)

Sculpteur et son modèle devant une fenêtre, from *La Suite Vollard*

etching, on Montval paper, watermark *Montgolfier*, 1933, signed in pencil, from the edition of 50 with wide margins (there was also an edition of 250), published by Ambroise Vollard, Paris, 1939, with full margins, in very good condition, framed
Image: 7½ x 10½ in. (194 x 267 mm.)
Sheet: 15½ x 19¼ in. (384 x 502 mm.)

\$18,000-25,000

LITERATURE

Bloch 168; Baer 321



191

PABLO PICASSO (1881-1973)

Sculpteur songeant, modèle aux cheveux noirs et bol avec trois anémones, from *La Suite Vollard*

etching, on Montval paper, watermark *Picasso*, 1933, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, in very good condition, framed
Image: 14½ x 11¼ in. (368 x 298 mm.)
Sheet: 17½ x 13¾ in. (444 x 340 mm.)

\$12,000-18,000

LITERATURE

Bloch 177; Baer 300

PROPERTY FROM A PRIVATE COLLECTION

192

PABLO PICASSO (1881-1973)

Raphaël et la Fornarina. X: le Pape a fait apporter son fauteuil, from *La Série 347*

etching, on Rives BFK paper, 1968, signed in pencil, numbered 22/50 (there were also seventeen artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, in very good condition, framed
Image: 5¾ x 8¼ in. (146 x 210 mm.)
Sheet: 11 x 13¾ in. (279 x 346 mm.)

\$5,000-7,000

LITERATURE

Bloch 1785; Baer 1802



193

PABLO PICASSO (1881-1973)

Peintre à lavière dessinant son modèle dans le cadre de la maison tellier, from *La Série 156*

etching, on Rives paper, 1970, with the artist's stamped signature, numbered 34/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, Paris, 1978, with full margins, pale scattered foxing on the reverse (slightly showing through), framed
Image: 19⅞ x 24¾ in. (505 x 629 mm.)
Sheet: 25 x 30⅞ in. (635 x 765 mm.)

\$10,000-15,000

LITERATURE

Bloch 1871; Baer 1876





194

PABLO PICASSO (1881-1973)

Le Corsage à Carreaux

lithograph, on Arches paper, 1949, signed in pencil, inscribed 'épreuve d'artiste' (an artist's proof, the edition was 50), the full sheet, in good condition, framed

Sheet: 25 $\frac{1}{8}$ x 19 $\frac{1}{4}$ in. (657 x 502 mm.)

\$30,000-50,000

LITERATURE

Bloch 601; Mourlot 175a



195

PABLO PICASSO (1881-1973)

Portrait de femme II

lithograph in colors, on Arches paper, 1955, Mourlot's only state, signed in pencil, numbered 35/50, the full sheet, occasional pale horizontal areas of discoloration in places, scattered foxmarks on the reverse lower sheet edge (showing through), otherwise in good condition, framed
Sheet: 26¼ x 19¾ in. (667 x 502 mm.)

\$15,000-20,000

LITERATURE

Bloch 780; Mourlot 272



196

PABLO PICASSO (1881-1973)

Petit buste de femme

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 40/50, published by galerie Louise Leiris, Paris, 1963, with full margins, light stained, otherwise in good condition, framed
Image: 13¾ x 10¾ in. (349 x 270 mm.)
Sheet: 24¾ x 17½ in. (629 x 445 mm.)

\$25,000-35,000

LITERATURE

Bloch 1082; Baer 1300



197

PABLO PICASSO (1881-1973)

L'homme à la fraise

linocut in colors, on Arches paper, 1963, signed in pencil, numbered 4/50, published by Galerie Louise Leiris, with full margins, pale light- and mat staining, otherwise in good condition
Image: 21 x 15½ in. (533 x 394 mm.)
Sheet: 24½ x 17¾ in. (622 x 441 mm.)

\$50,000-70,000

LITERATURE

Bloch 1148; Baer 1320



198

PABLO PICASSO (1881-1973)

Nature Morte à la Pastèque

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 11/160 (Baer erroneously calls for an edition of 50), published by Galerie Louise Leiris, Paris, 1963, with wide margins, the green slightly attenuated, the upper reverse sheet edges taped to an overmat, otherwise in good condition, framed
Image: 24¼ x 28 in. (616 x 711 mm.)
Sheet: 24¾ x 29½ in. (625 x 749 mm.)

\$25,000-35,000

LITERATURE

Bloch 1098; Baer 1301

PROPERTY FROM A PRIVATE WEST COAST COLLECTOR

199

PABLO PICASSO (1881-1973)

Nature morte au verre sous la lampe

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 44/50, published by Galerie Louis Leiris, Paris, with full margins, the colors fresh, in very good condition, framed

Image: 20⅞ x 25¼ in. (530 x 641 mm.)

Sheet: 24½ x 29⅞ in. (622 x 752 mm.)

\$200,000-300,000

PROVENANCE

Norton and Lucille Simon,
by descent to the present owner

LITERATURE

Bloch 1101; Baer 1312

“Whenever I have something to say, I have said it in a manner in which it ought to be said. Different motives require different methods of expression. This does not imply either evolution or progress, but an adaptation of the idea one wants to express, and the means to express that idea.” (Pablo Picasso, *The Arts*, New York, 1923)

A peculiar mixture of geographic necessity and artistic curiosity led Picasso, at the age of 78, to turn away from etching and lithography, hitherto his favorite means of graphic expression, and take up linocutting, a technique he had all but ignored. Although linocuts were to form a relatively small part of Picasso's output as a printmaker (approximately 150 images from a total exceeding 2000), he was to produce some of his most outstanding compositions by this method, in a short burst of activity from 1958 to 1963.

Together with Jacqueline Rocque, Picasso left Paris in 1958 and moved permanently to the South of France, dividing his time between ‘La Californie’ at Cannes, and the newly acquired Chteau de Vauvenargues, near Aix-en-Provence. In spite of the natural benefits of his new environment, a major practical drawback of this move was the delay in communicating with the ateliers in Paris. There plates could be proofed and returned within hours. Now it took days, and robbed Picasso of direct contact with his printers.

Up to this point, Picasso's involvement with linocutting had been rather casual. He produced a series of simple posters for the village of Vallauris above Cannes, starting with *La Chèvre* (Bloch 1257) in 1952. Six years later, he engaged with it more intensely. Working with a young printer from Vallauris named Arnénra, he attacked an interpretation of Lucas Cranach the Younger's *Portrait of a Young Girl*. The result was astonishing, given Picasso's relative inexperience, but he found the exercise deeply frustrating, because of difficulties in registering six different blocks precisely, one on top of the other.

The present work is a direct result of Picasso's attempts to overcome these frustrations, and embody his response to the possibilities the new medium displayed. In the process, Picasso re-invented the technique of linocutting. Rather than use separate blocks, he printed from just one; the so-called ‘reduction’ method. The uncarved block was printed in one flat color, and then cut and printed in each successive color, until in many cases there was little left of the original block. Whilst making the task of registration much simpler, it required tremendous foresight to know how each change in the block would affect the composition as a whole, and provided very little margin for error.

After experimenting with five small *Corridas* (Baer 1219-1223), his first major excursion with this new technique was *Déjeuner sur l'Herbe* (Baer 1287), the largest and most elaborate of five treatments of Manet's masterpiece, followed shortly thereafter by the present work, *Nature morte sous au Verre la Lampe* (Baer 1312). In both compositions we see Picasso reveling in the new medium. He relished particularly the physical act of cutting and slicing the linoleum, a matrix which encourages fluid, dynamic strokes. Evident also is the enthusiasm with which he employed the broad areas of opaque color peculiar to this technique.

In 1964, the Crommelynck brothers settled in nearby Mougins, and established a fully equipped printmaking workshop. After compressing a lifetime's innovation into a few short years, Picasso returned to his etching press.

“Formerly it had been thought that lithography and etching were more noble than the linoleum cut. But just as he had expanded these processes he now enriched - no, created - a medium earlier considered a poor relation of graphic art.” (Daniel Henry Kahnweiler, *Sixty Years of Graphic Works*, Los Angeles County Museum of Art, 1966).





200

PABLO PICASSO (1881-1973)

Fumeur à la cigarette

aquatint in colors, on Richard de Bas paper, 1964, signed in pencil, numbered 35/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, 1965, with full margins, pale light-staining, framed

Image: 23½ x 16¼ in. (597 x 425 mm.)

Sheet: 31 x 22½ in. (787 x 572 mm.)

\$20,000-30,000

LITERATURE

Bloch 1168; Baer 1168



201

PABLO PICASSO (1881-1973)

Fumeur à la cigarette rouge

aquatint in colors, on Richard de Bas paper, 1964, signed in pencil, numbered 9/50 (there were also 50 artist's proofs), published by Galerie Louise Leiris, Paris, 1965, with full margins, the colors somewhat attenuated, light-staining, framed

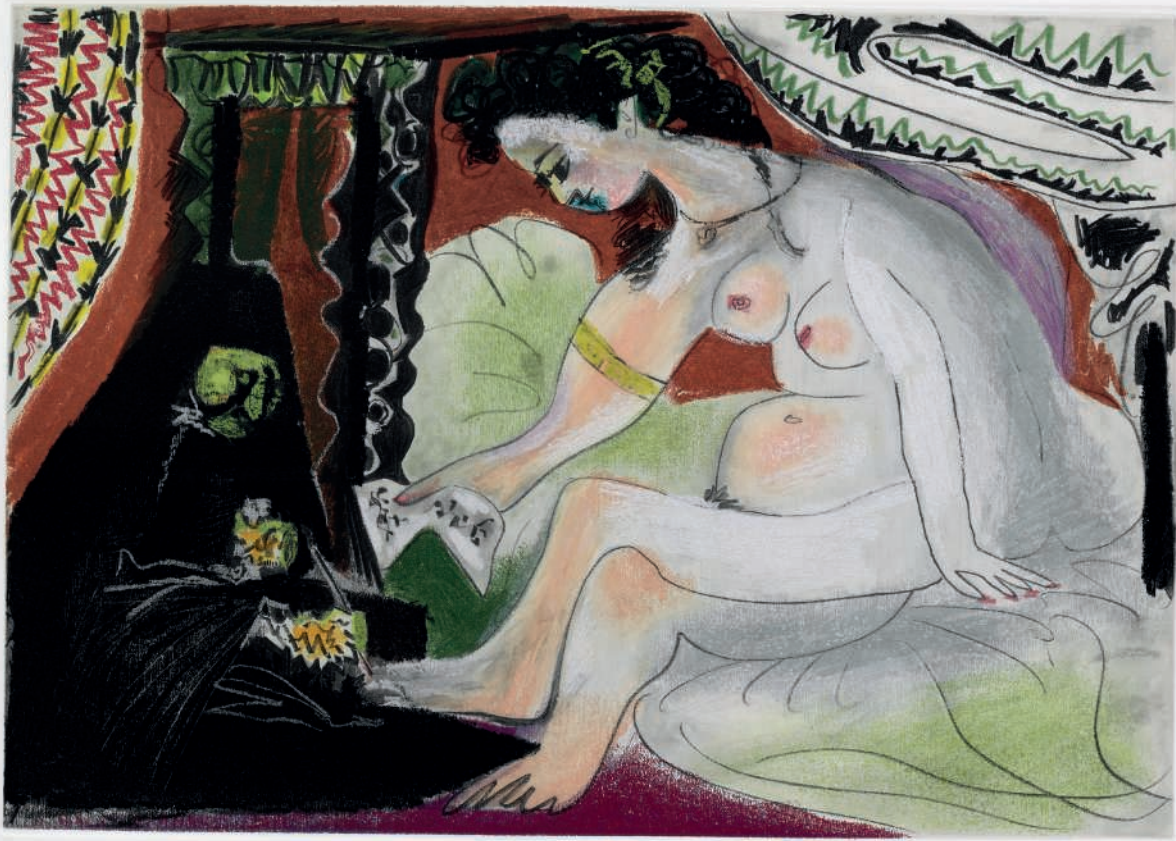
Image: 16¾ x 12¾ in. (415 x 315 mm.)

Sheet: 22¾ x 16 in. (570 x 405 mm.)

\$20,000-30,000

LITERATURE

Bloch 1167; Baer 1167



23/300

Picasso

PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

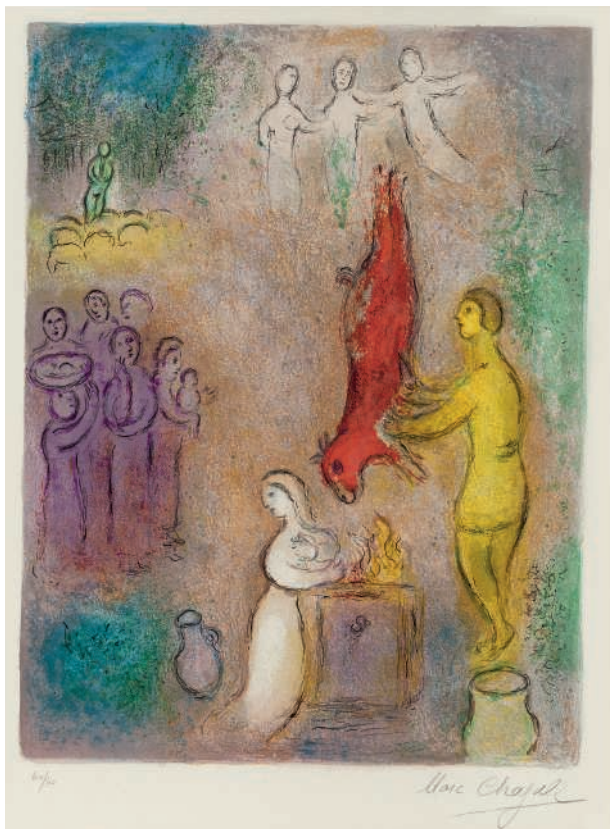
202

AFTER PABLO PICASSO (1881-1973)

Bathsheba

aquatint in colors, on Rives BFK paper, *circa* 1960, signed in pencil, numbered 23/300, published by Atelier Crommelynck, Paris, with their blindstamp, with full margins, generally in very good condition, framed
 Image: 10¼ x 14½ in. (260 x 368 mm.)
 Sheet: 17¾ x 22 in. (451 x 559 mm.)

\$8,000-12,000



203

MARC CHAGALL (1887-1985)

Sacrifice aux Nymphes,
from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, signed in pencil, numbered 60/60 (there was also a book edition of 250), published by Tériade Editeur, Paris, with full margins, generally in good condition, framed

Image: 16¼ x 12½ in. (425 x 321 mm.)

Sheet: 21¼ x 15 in. (540 x 381 mm.)

\$7,000-10,000

LITERATURE

Mourlot 330; see Cramer books 46



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

204

MARC CHAGALL (1887-1985)

Paysage Bleu

lithograph in colors, on Arches paper, 1958, signed in pencil, numbered 15/90, published by Maeght, Paris, with full margins, generally in good condition, framed

Image: 19¼ x 25¼ in. (489 x 654 mm.)

Sheet: 22½ x 29½ in. (575 x 749 mm.)

\$12,000-18,000

LITERATURE

Mourlot 221



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

205

MARC CHAGALL (1887-1985)

La Corbeille de pommes

monotype in colors, on pale blue *Japon* paper, 1963, signed in ink in the plate, with wide margins (the left and right sheet edges folded back), the paper color lighter in the subject, otherwise in good condition, framed

Image: 10 x 12½ in. (254 x 317 mm.)

Sheet: 13⅞ x 16⅞ in. (346 x 429 mm.)

\$30,000-50,000

LITERATURE

Cramer Monotypes 68



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

206

**AFTER MARC CHAGALL (1887-1985)
BY CHARLES SORLIER (1921-1990)**

Carmen

lithograph in colors, on Arches paper, 1967, signed in black crayon, numbered 111/200, with full margins, time staining, otherwise generally in good condition, framed
Image: 39½ x 29¼ in. (1003 x 756 mm.)
Sheet: 40 x 26¼ in. (1016 x 667 mm.)

\$35,000-45,000

LITERATURE

Charles Sorlier 39



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

207

**AFTER MARC CHAGALL (1887-1985)
BY CHARLES SORLIER (1921-1990)**

The Magic Flute

lithograph in colors, on Arches paper, 1967, signed in pencil, numbered 112/200, with full margins, the yellow slightly attenuated, taped along the reverse sheet edges to a support, framed
Image: 39¼ x 25½ in. (997 x 648 mm.)
Sheet: 39¾ x 26¼ in. (1010 x 664 mm.)

\$30,000-50,000

LITERATURE

Charles Sorlier 38



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

208

AFTER MARC CHAGALL (1887-1985)

BY CHARLES SORLIER (1921-1990)

Romeo and Juliet

lithograph in colors, on Arches paper, 1964, signed in pencil, inscribed 'épreuve d'artiste XX/XXV' (an artist's proof, the edition was 200), the full sheet, the colors slightly attenuated, otherwise generally in good condition, framed

Image: 25¼ x 39¼ in. (641 x 997 mm.)

Sheet: 25¼ x 40 in. (654 x 1016 mm.)

\$25,000-35,000

LITERATURE

Charles Sorlier 10



209

MARC CHAGALL (1887-1985)

La Joie

lithograph in colors, on Arches paper, 1980, signed in pencil, numbered 1/50, published by Maeght Editeur, Paris, with full margins, pale light- and mat staining, framed
Image: 37¼ x 24¼ in. (946 x 622 mm.)
Sheet: 45½ x 29½ in. (1159 x 749 mm.)

\$40,000-50,000

LITERATURE
Mourlot 976



210

MARC CHAGALL (1887-1985)

Le Couple au Crépuscule

lithograph in colors, on Arches paper, 1980, signed in pencil, numbered 3/50, published by Maeght Éditeur, Paris, with full margins, uneven pale mat staining, otherwise in good condition, framed
Image: 37 x 23¼ in. (940 x 591 mm.)
Sheet: 45¾ x 29¾ in. (1165 x 756 mm.)

\$18,000-25,000

LITERATURE
Mourlot 972

211

**AFTER MARC CHAGALL (1887-1985)
BY CHARLES SORLIER (1921-1990)**

Le soleil de Paris

lithograph in colors, on Arches paper, 1977, signed in pencil, numbered 24/150, published by Editions des Musées Nationaux, Paris, with full margins, in good condition

Image: 22¾ x 17¾ in. (568 x 451 mm.)

Sheet: 29¾ x 20 in. (756 x 508 mm.)

\$12,000-18,000

LITERATURE

Charles Sorlier 48



212

MARC CHAGALL (1887-1985)

Cirque: one plate

lithograph in colors, on Arches paper, 1967, from the edition of 270, published by Mourlot, Paris, the full sheet, generally in good condition

Sheet: 16¾ x 25½ in. (425 x 648 mm.)

\$7,000-10,000

LITERATURE

Mourlot 506; see Cramer books 68



213

MARC CHAGALL (1887-1985)

A la Femme, Qu'est-il rest..., from Sur La Terre Des Dieux

lithograph in colors, on Arches paper, 1967, signed in pencil, numbered 'epreuve d'artiste 5/25' (an artist's proof, the edition was 75), published by Mourlot, Paris, with full margins, the blue and green slightly attenuated, otherwise generally in good condition

Image: 17¾ x 14½ in. (451 x 369 mm.)

Sheet: 25¾ x 19¾ in. (645 x 498 mm.)

\$10,000-15,000

LITERATURE

Mourlot 536; see Cramer books 72





214

**LEONARD TSUGUHARU FOUJITA
(1886-1968)**

Chat Allongé

etching with aquatint, on *Chine collé* mounted on *Japon* wove paper, 1929, signed in pencil, numbered IV/X, with margins (the lower sheet edge has been trimmed), light-staining, framed

Image: 11½ x 14 in. (283 x 356 mm.)

Sheet: 16¼ x 20¼ in. (413 x 514 mm.)

\$6,000-8,000

LITERATURE

Buisson 29.09



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

215

HENRI MATISSE (1869-1954)

Jeune Hindoue

lithograph, on Arches paper, 1929, signed in pencil, numbered 3/50 (there were also ten artist's proofs), with full margins, in good condition, framed

Image: 11 x 13¾ in. (279 x 349 mm.)

Sheet: 15½ x 19½ in. (394 x 498 mm.)

\$10,000-15,000

LITERATURE

Duthuit 508



216

HENRI MATISSE (1869-1954)

Nu, Main gauche près de l'Epaule

lithograph, on *Japon* paper, 1926, signed in pencil, numbered 22/50 (there were also ten artist's proofs), the full sheet, creasing in places (primarily at the lower left sheet edge), framed

Image: 17½ x 21½ in. (444 x 543 mm.)

Sheet: 18½ x 22½ in. (460 x 562 mm.)

\$15,000-25,000

LITERATURE

Duthuit 474



217



218

217

HENRI MATISSE (1869-1954)

L'Enterrement de Pierrot, from *Jazz*

pochoir in colors, on Arches paper, 1947, from the edition of 250, published by Tériade Éditeur, Paris, the full sheet, the pink and grey slightly attenuated, framed

Sheet: 16½ x 25¼ in. (419 x 641 mm.)

\$12,000-18,000

LITERATURE

see Duthuit books 22

218

HENRI MATISSE (1869-1954)

Les Codomas, from *Jazz*

pochoir in colors, on Arches paper, 1947, from the edition of 250, published by Tériade Éditeur, Paris, the full sheet, two areas of moisture staining at the upper sheet edge, framed

Sheet: 16½ x 25½ in. (419 x 648 mm.)

\$12,000-18,000

LITERATURE

see Duthuit books 22



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

219

GEORGES BRAQUE (1882-1963)

Etude de nue (Nu)

etching, on Arches paper (Vallier calls for Rives), 1907-08, signed in pencil, numbered 6/30 (there were also 25 impression on Auvergne), published by Maeght Editeur, Paris, 1953, with full margins, generally in good condition, framed

Image: 10 $\frac{1}{8}$ x 7 $\frac{7}{8}$ in. (276 x 200 mm.)

Sheet: 22 $\frac{1}{8}$ x 15 in. (562 x 381 mm.)

\$10,000-15,000

LITERATURE

Vallier 1



220

GEORGES BRAQUE (1882-1963)

Vol de nuit (Oiseau XII)

lithograph in colors, on Arches paper, 1957, signed in pencil, numbered 62/75, published by Maeght, Paris, with full margins, four vertical creases at the upper sheet edge (two affecting the image), in good condition, framed

Image: 15 x 26 $\frac{1}{4}$ in. (383 x 680 mm.)

Sheet: 21 $\frac{1}{8}$ x 29 $\frac{3}{4}$ in. (540 x 755 mm.)

\$10,000-15,000

LITERATURE

Vallier 111



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

221

JOAN MIRO (1893-1983)

Les trois soeurs

etching with drypoint, on Arches paper, 1938, signed in pencil, numbered 19/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with margins, generally in good condition, framed
Image: 10 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in. (264 x 194 mm.)
Sheet: 12 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. (324 x 251 mm.)

\$18,000-25,000

LITERATURE

Dupin 25

222

JOAN MIRO (1893-1983)

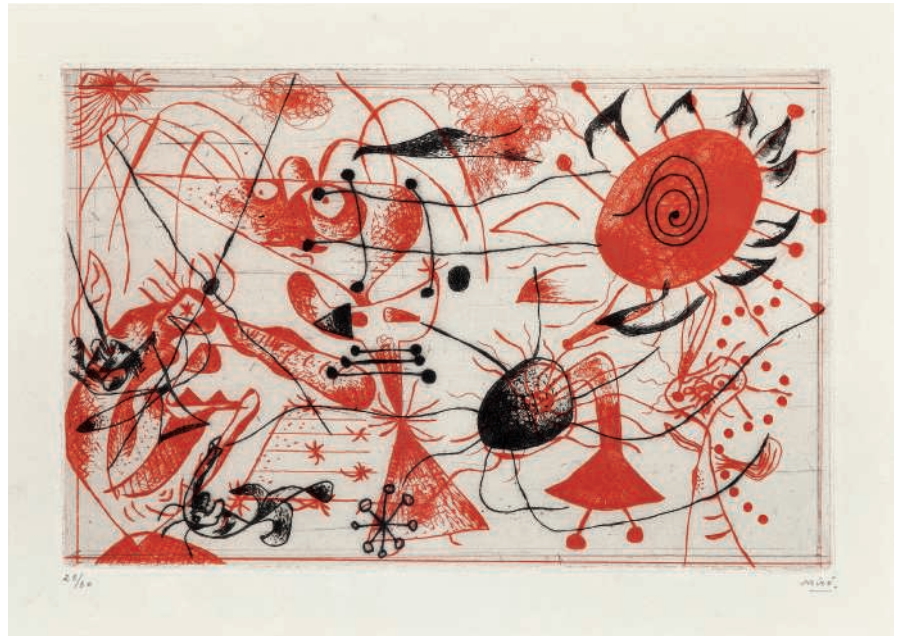
Serie Noire et Rouge: one plate

etching in black and red, on Arches paper, 1938, signed in pencil, numbered 23/30, published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, scattered foxing, framed
Image: 6¼ x 10½ in. (170 x 260 mm.)
Sheet: 12½ x 17¼ in. (328 x 450 mm.)

\$25,000-35,000

LITERATURE

Dupin 38



223

JOAN MIRO (1893-1983)

Les Essències de la Terra

lithograph in colors with hand-coloring in black, on *Japon* paper, 1968, signed in pencil, numbered 69C/100 (from the edition of 100 color variants; the total edition was 1120), published by Edicions Polígrafa, Barcelona, with full margins, in good condition, framed
Image: 10¼ x 10 in. (260 x 254 mm.)
Sheet: 19¾ x 14½ in. (502 x 359 mm.)

\$18,000-25,000

LITERATURE

Mourlot 580; Cramer books 123





224

JOAN MIRO (1893-1983)

Grand Personnage Noir

lithograph, on Rives BFK paper, 1948, signed and dated in pencil, numbered 47/50, published by Maeght, Paris, the full sheet, occasional inconspicuous creases in the image, a small made-up area at the lower right corner and upper right sheet edge, two skillfully repaired tears at the upper left sheet edge, framed.
Sheet: 25½ x 19½ in. (645 x 495 mm.)

\$3,000-5,000

LITERATURE

Mourlot 89



225

JOAN MIRO (1893-1983)

El Innocente: two plates

etching and aquatint in colors, on Arches paper, 1974, signed in pencil, one plate the copy 60 of 170 (there was also an edition of 15 on *Japon* paper), the full sheets, pale light-staining, otherwise in good condition, each framed
Sheets: 13 x 10 in. (330 x 254 mm.)

\$6,000-8,000

LITERATURE

Dupin 677 & 678; Cramer books 184

226

JOAN MIRO (1893-1983)

Gaudí I

etching with aquatint in colors, on Arches paper, 1979, signed in pencil, numbered 20/50, published by Maeght, Barcelona, the full sheet, in very good condition, framed
Sheet: 29 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in. (759 x 445 mm.)

\$10,000-15,000

LITERATURE

Dupin 1060



227

JOAN MIRO (1893-1983)

Les Deux Amis

etching in colors with aquatint and carborundum, on Mandure rag paper, 1969, signed and dated in pencil, numbered 66/75, published by Maeght Éditeur, Paris, with full margins, pale light-staining, otherwise in good condition, framed
Image: 28 x 41 $\frac{1}{8}$ in. (711 x 1064 mm.)
Sheet: 37 $\frac{1}{2}$ x 55 $\frac{1}{4}$ in. (953 x 1403 mm.)

\$12,000-18,000

LITERATURE

Dupin 493





PROPERTY FROM THE ROTHSCHILD ART FOUNDATION

228

WASSILY KANDINSKY (1866-1944)

Kleine Welten I

lithograph in colors, on *Japon* paper, 1922, signed in pencil, from the edition of 30 on *Japon* paper (there was also an edition of 200 on wove paper), published by Propyläen Verlag, Berlin, the full sheet, in very good condition, framed
Sheet: 14¼ x 11 in. (362 x 279 mm.)

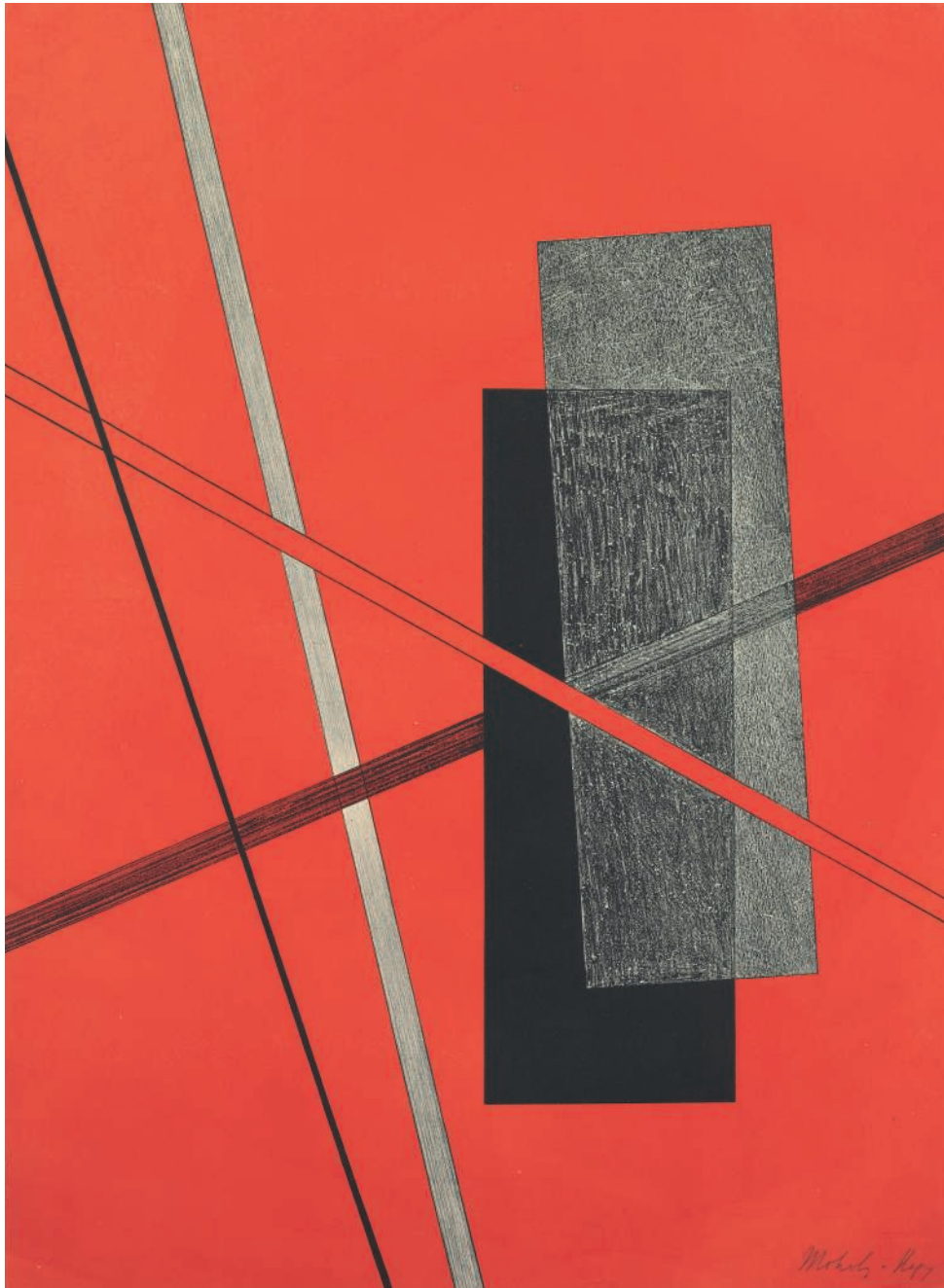
\$18,000-25,000

PROVENANCE

Private Collection, Germany
Worthington Gallery, Chicago
Acquired from the above by the present owner

LITERATURE

Roethel 164



PROPERTY FROM THE ROTHSCHILD ART FOUNDATION

229

LASZLO MOHOLY-NAGY (1895-1946)

Konstruktion IV, from *Konstruktionen 6. Kestnermappe*

lithograph in colors, on smooth wove paper, 1923, signed in pencil, presumably an unnumbered proof aside from the edition of 50, published by Eckart von Sydow at the Kestner-Gesellschaft, Hanover, Germany, the full sheet, occasional handling creases in places, otherwise in good condition, framed
Sheet: 23 $\frac{5}{8}$ x 17 $\frac{1}{4}$ in. (600 x 438 mm.)

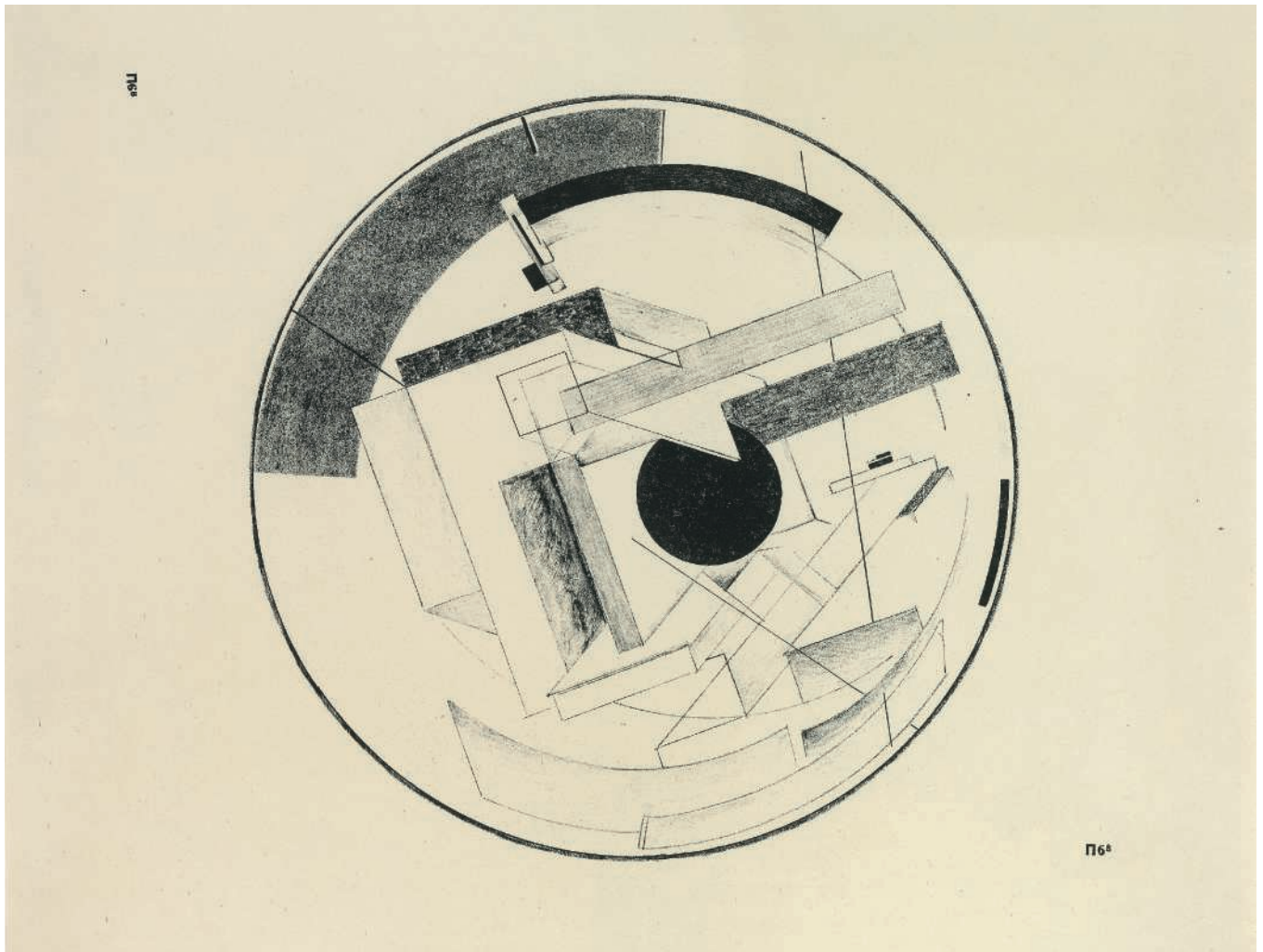
\$12,000-18,000

PROVENANCE

Alice Adam, Ltd., Chicago
Acquired from the above by the present owner

LITERATURE

Passuth 127



PROPERTY FROM THE STANFORD Z. ROTHSCHILD, JR. TRUST

230

EL LISSITZKY (1890-1941)

Proun 6B, from *Proun*

lithograph, on Velin paper, 1919, dedicated in pencil in German on the reverse 'To the dear Mrs. Gmurzynska in memory of Sophie & Jen Lissitzky Novosibirsk 14.XI.1975', the full sheet, in very good condition, framed
Sheet: 13 $\frac{3}{4}$ x 17 $\frac{7}{8}$ in. (340 x 454 mm.)

\$10,000-15,000

PROVENANCE

Estate of the Artist
Gift to Galerie Gmurzyrska, Köln, Germany
Private Collection, Germany
Alice Adam Ltd., Chicago
Acquired from the above by the present owner

LITERATURE

Nisbet 27

PROPERTY FROM THE COLLECTION OF DOROTHY TREMAINE HILDT

231

PAUL KLEE (1879 -1940)

Sonne im Thor (Sun in the Gate)

lithograph, on smooth wove paper, 1923, extremely rare, Kornfeld lists only two impressions, with narrow margins, generally in very good condition, framed

Image: 7 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (200 x 214 mm.)

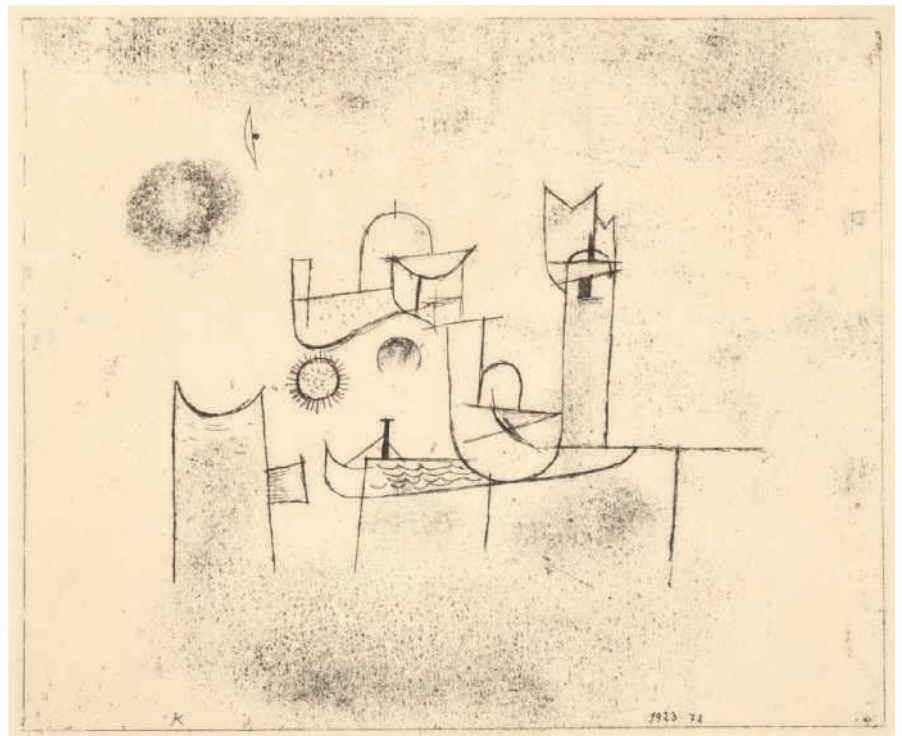
Sheet: 9 x 10 $\frac{3}{4}$ in. (229 x 264 mm.)

\$20,000-30,000

LITERATURE

Kornfeld 90

This impression compares well with the impression in the collection of the Museum of Modern Art.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

232

PAUL KLEE (1879-1940)

Die Heilige vom innern Licht, from Bauhaus-Drucke. Neue europäische Graphik. Erste Mappe. Meister des Staatlichen Bauhauses in Weimar

lithograph in colors, on stiff wove paper, 1921, Kornfeld's second (final) state, signed in pencil, annotated with the date and work number '1921/122', from the edition of 100, published by Staatliches Bauhaus, Weimar, with full margins, generally in very good condition, framed

Image: 12 $\frac{1}{4}$ x 6 $\frac{7}{8}$ in. (311 x 175 mm.)

Sheet: 15 $\frac{1}{4}$ x 10 $\frac{3}{4}$ in. (387 x 264 mm.)

\$15,000-20,000

LITERATURE

Kornfeld 81 IIIB.b





233

MAX ERNST (1891-1976)

Masques

lithograph in colors, on *Chine* paper, 1950, signed in pencil, annotated 'épreuve d'artiste sur Chine', a proof aside from the edition of 200, published by Guilde de la Gravure, Geneva and Paris, with full margins, a ¼-in. skillfully repaired tear at the right sheet edge, otherwise in good condition, framed.

Image: 13 x 19½ in. (328 x 497 mm.)

Sheet: 15½ x 22½ in. (385 x 570 mm.)

\$4,000-6,000

LITERATURE

Spies-Leppien 49E; Surrealist Prints 56



234

MAN RAY (1890-1976)

Manocopter

etching with aquatint in colors, on Arches paper, 1972, signed in pencil, numbered 30/100, with full margins, in very good condition, framed.

Image: 19½ x 15½ in. (492 x 397 mm.)

Sheet: 26 x 19½ in. (660 x 505 mm.)

\$2,000-3,000

LITERATURE

Anselmino 7



235

MAN RAY (1890-1976)

Aerograph

screenprint in colors, on Plexiglas, 1970, with artist's incised signatures at top and bottom, annotated 'E.A.' (an artist's proof, the edition was 45), published by Editore Georges Visat, Paris, in very good condition, framed

Overall: 23 x 20 in. (580 x 505 mm.)

\$6,000-8,000

LITERATURE

Anselmino 93



236

JEAN DUBUFFET (1901-1985)

Sourire

lithograph in colors, on Arches paper, 1962, signed and dated in pencil,
numbered 29/50, with full margins, in good condition, framed

Image: 20½ x 15 in. (521 x 381 mm.)

Sheet: 25¾ x 20 in. (654 x 508 mm.)

\$10,000-15,000

LITERATURE

Webel 812



237

MARCEL DUCHAMP
(1887-1968)

Couple Amoureux (Morceaux choisis d'après Ingres II)

etching, on *Japon* paper, 1968, Schwarz's state C (of C), signed in pencil, numbered 17/30, published by Arturo Schwarz, Milan, the full sheet, in very good condition, framed.

Image: 13 $\frac{3}{8}$ x 9 $\frac{1}{4}$ in. (346 x 235 mm.)

Sheet: 20 x 12 $\frac{3}{4}$ in. (508 x 324 mm.)

\$7,000-10,000

LITERATURE

Schwarz 651



238

RENE MAGRITTE
(1898-1967)

Les Bijoux indiscrets

lithograph in colors, on Arches paper, 1963, signed in pencil, numbered 11/75 (there were also 20 *hors-commerce* proofs), published by Vingtième Siècle, Paris, with full margins, a thin band of mat-staining in the margins, pale scattered foxing in the margins, framed

Image: 9 $\frac{1}{4}$ x 11 $\frac{1}{8}$ in. (248 x 302 mm.)

Sheet: 12 $\frac{3}{4}$ x 16 $\frac{1}{8}$ in. (324 x 410 mm.)

\$20,000-30,000

LITERATURE

Kaplan and Baum 3

239

**MAURITS CORNELIS
ESCHER (1898-1972)**

Waterfall

lithograph, on wove paper, 1961, signed in pencil, numbered 70/70 (from the first printing), with wide margins, creasing in places (primarily in the margins), otherwise generally in good condition, framed

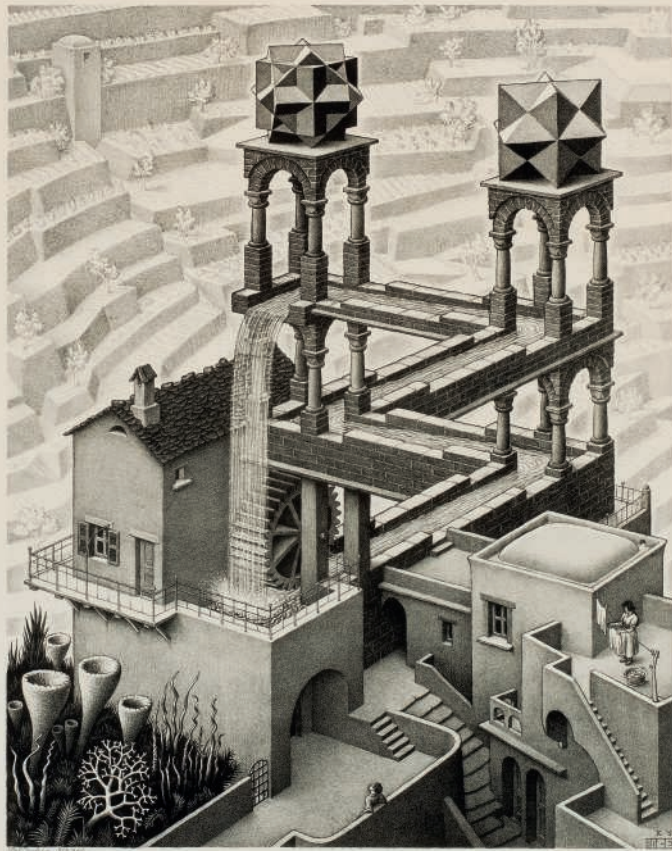
Image: 15 x 11 $\frac{1}{8}$ in. (381 x 302 mm.)

Sheet: 19 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (505 x 441 mm.)

\$18,000-25,000

LITERATURE

Bool 439



240

**MAURITS CORNELIS
ESCHER (1898-1972)**

Puddle

woodcut in colors, on thin laid *Japon* paper, 1952, signed in pencil and inscribed 'eigen druk', with full margins, in very good condition, framed

Image: 9 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in. (241 x 321 mm.)

Sheet: 12 x 16 $\frac{1}{2}$ in. (305 x 419 mm.)

\$12,000-18,000

LITERATURE

Bool 378





241

GIORGIO MORANDI (1890-1964)

Le tre case del campiaro a Grizzana

etching, on wove paper, 1929, the first state (of two), signed and numbered 31/40 in pencil, with wide margins, generally in very good condition, framed

Image: 11¾ x 9¾ in. (299 x 248 mm.)

Sheet: 14 x 20 in. (355 x 510 mm.)

\$20,000-30,000

LITERATURE

Vitalli 59



242

MAX BECKMANN (1884-1950)

Die Ideologen, from *Die Hölle*

lithograph, on Japon paper, 1919, signed and titled in pencil, with wide margins, creasing in places (primarily in the margins), six tears in places at the sheet edges (showing through), tape remains in place on the reverse sheet edges (showing through), framed

Image: 26¾ x 19¼ in. (679 x 489 mm.)

Sheet: 32¾ x 24¾ in. (822 x 625 mm.)

\$18,000-25,000

LITERATURE

Hofmaier 144



243

EDVARD MUNCH (1863-1944)

Puberty

etching, on heavy wove paper, 1902, Woll's state a (of b), a very good, richly printed impression, signed in pencil by the artist and printer (Felsing), inscribed 'avante letter', with margins (slightly faded), otherwise generally in good condition, framed

Image: 7 x 6 in. (178 x 152 mm.)

Sheet: 13½ x 11½ in. (343 x 292 mm.)

\$25,000-35,000

LITERATURE

Woll 186a; Shiefler 164



244

ROBERT MOTHERWELL (1915-1991)

Mediterranean Light

lithograph in colors, on TGL handmade paper, 1991, signed in pencil, numbered 35/40 (there were also twelve artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, pale foxing in places in the margins and lower center of the subject, framed
Image: 22 x 66¼ in. (559 x 1683 mm.)
Sheet: 32½ x 76 in. (826 x 1930 mm.)

\$30,000-50,000

LITERATURE

Engerg & Banach 524



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

245

JACKSON POLLOCK (1912-1956)

Number 8, from *Untitled*

screenprint, on Strathmore paper, 1951, signed and dated in black ink, numbered 12/25 (from the lifetime edition, there was also a posthumous printing of 50), with full margins, a ¾-in. vertical scuff in the central subject, a pale area of moisture staining at the lower right sheet edge, the sheet backed, framed
Image: 16½ x 21¼ in. (419 x 540 mm.)
Sheet: 23 x 29 in. (584 x 737 mm.)

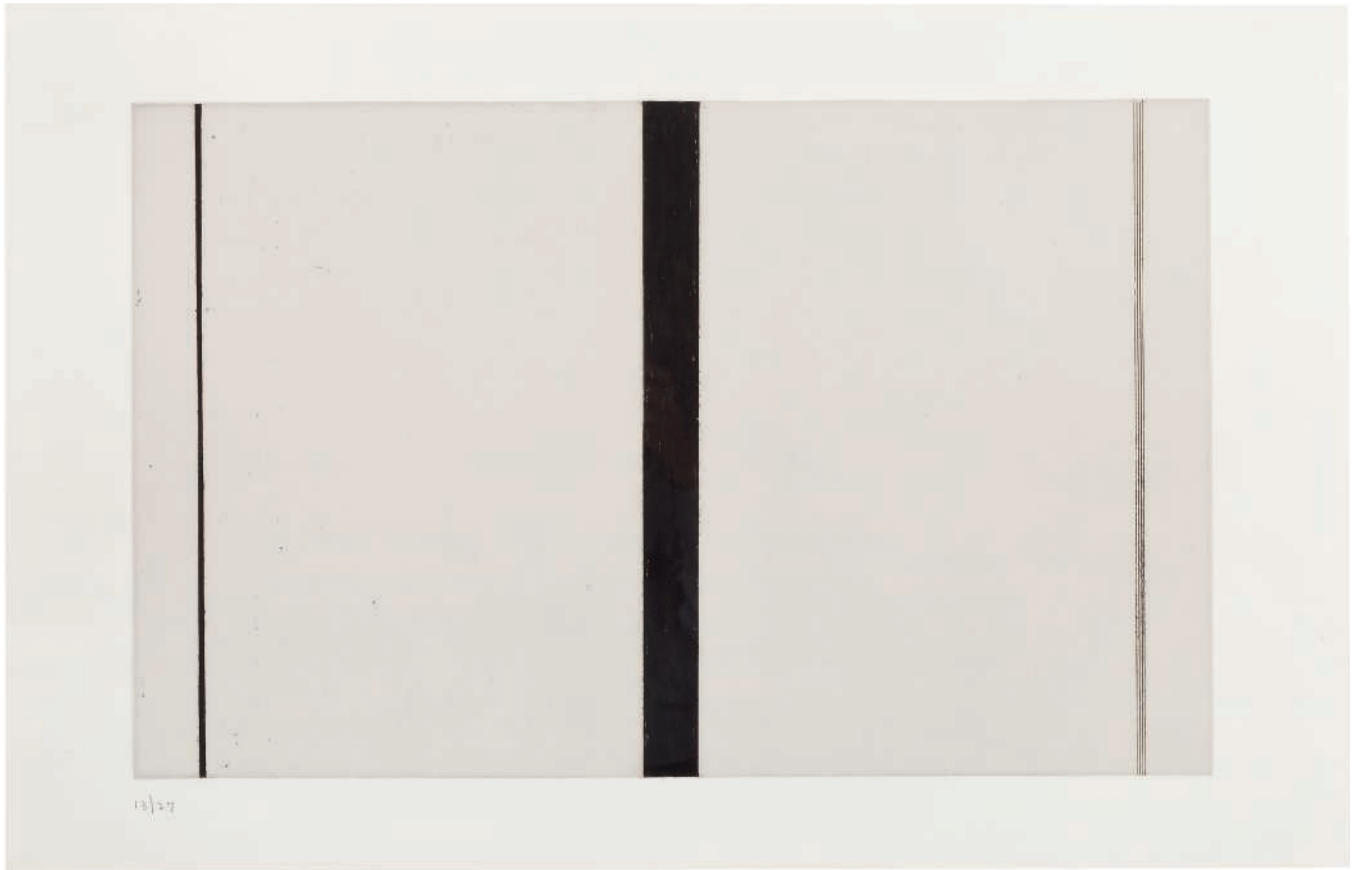
\$18,000-25,000

PROVENANCE

Sidney Janis Gallery

LITERATURE

Thaw & O'Connor P28



PROPERTY FROM A PRIVATE COLLECTION

246

BARNETT NEWMAN (1905-1970)

Untitled Etching I

etching and aquatint, on J. Green paper, 1969, signed and dated in pencil by Annalee Newman on the reverse, numbered 13/27 (there were also four artist's proofs), published by ULAE, West Islip, New York, with their and the artist's blindstamp, with full margins, in very good condition, framed

Image: 14 $\frac{5}{8}$ x 23 $\frac{3}{4}$ in. (378 x 603 mm.)

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

\$40,000-60,000

PROVENANCE

Fendrick Gallery, Washington, D.C.

Acquired from the above, 1978,

By descent to the present owner

LITERATURE

The Barnett Newman Foundation 249; Sparks 40A



247

JASPER JOHNS (B. 1930)

Figure 7, from *Color Numeral Series*

lithograph in colors, on Arjomari paper, 1969, signed and dated in purple pencil, numbered 33/40 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with full margins, with their blindstamps and inkstamp on the reverse, in very good condition, framed

Image: 28 x 22½ in. (712 x 575 mm.)

Sheet: 37⅞ x 31 in. (965 x 785 mm.)

\$70,000-100,000

LITERATURE

ULAE 66; Gemini 123



248

JASPER JOHNS (B. 1930)

Figure 7, from *Black Numeral Series*

lithograph, on Copperplate Deluxe paper, 1968, signed and dated in pencil, numbered 64/70 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, pale time staining, otherwise in good condition, framed
Image: 27 5/8 x 21 5/8 in. (686 x 533 mm.)
Sheet: 37 1/4 x 30 in. (946 x 762 mm.)

\$25,000-35,000

LITERATURE

ULAE 51; Gemini 94

249 No Lot



250

JASPER JOHNS (B. 1930)

Figure 6, from *Color Numeral Series*

lithograph in colors, on Arjomari paper, 1969, signed and dated in red pencil, numbered 3/40 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, the numbering slightly rubbed, otherwise in very good condition, framed
Image: 27¼ x 21¼ in. (692 x 540 mm.)
Sheet: 38 x 31 in. (965 x 787 mm.)

\$15,000-20,000

LITERATURE

ULAE 65; Gemini 122



251

JASPER JOHNS (B. 1930)

The Dutch Wives

screenprint in colors, on Kurotani Kozo paper watermark *The Dutch Wives* and *J Johns 1977, 1977*, signed and dated in pencil, numbered 36/70 (there were also nineteen artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, with their blindstamp, with full margins, in good condition, framed
Image: 37 x 49¼ in. (940 x 1251 mm.)
Sheet: 42¾ x 56 in. (1086 x 1422 mm.)

\$15,000-25,000

LITERATURE

ULAE 187



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

252

JASPER JOHNS (B. 1930)

Target

screenprint in colors, on J.B. Green paper, 1974, signed and dated in pencil, numbered 24/70 (there were also nine artist's proofs), co-published by the artist and Simca Print Artists, New York, with their blindstamp, with full margins, an area of skinning along the upper right margin, otherwise in good condition, framed

Image: 31 x 25 $\frac{1}{4}$ in. (787 x 654 mm.)

Sheet: 35 x 27 $\frac{1}{2}$ in. (889 x 695 mm.)

\$120,000-180,000

LITERATURE

ULAE 147



STUDIO IN A SCHOOL ASSOCIATION

In 1977, during a financial crisis in New York City, public school arts education budgets were dramatically cut. In response, Agnes Gund, philanthropist and President Emerita of The Museum of Modern Art, founded Studio in a School Association.

From its beginning as a program serving three New York City public schools, Studio has grown into a nationally-recognized arts education organization that partners with nearly 200 schools and 75 community and cultural organizations in New York City and beyond each year. Studio has brought visual arts education taught by professional artists to more than one million young people, most of whom would not otherwise have had art instruction, and engaged teachers, principals and family members in the essential role of the arts in the healthy development of children and youth.

Today, under Ms. Gund's leadership, and together with the support of many, Studio continues to thrive as a leader in the field and the largest visual arts education organization in New York City. Each year, Studio serves over 30,000 children in all five boroughs, while over 200 high school and college students participate in programs to develop their college and career readiness.

STUDIO'S MISSION AND PROGRAM

Studio's mission is to foster the creative and intellectual development of youth through quality visual arts programs, directed by arts professionals; and to collaborate with and develop the ability of those who provide or support arts programming and creative development for youth both in and outside of schools. This mission is fulfilled through two divisions:

The New York City Schools Program delivers in-class and after-school instruction across all grades and in a wide range of art media. NYC Schools also engages teachers, administrators, and family members to integrate the visual arts into other areas of study and the life of the community.

The Studio Institute generates models of excellence in visual arts instruction, conducts arts education research, and develops professional learning programs and teen and college internships with local and national partners. Beyond New York City, the Institute's internship programs operate in Boston, Cleveland, Philadelphia and Providence.

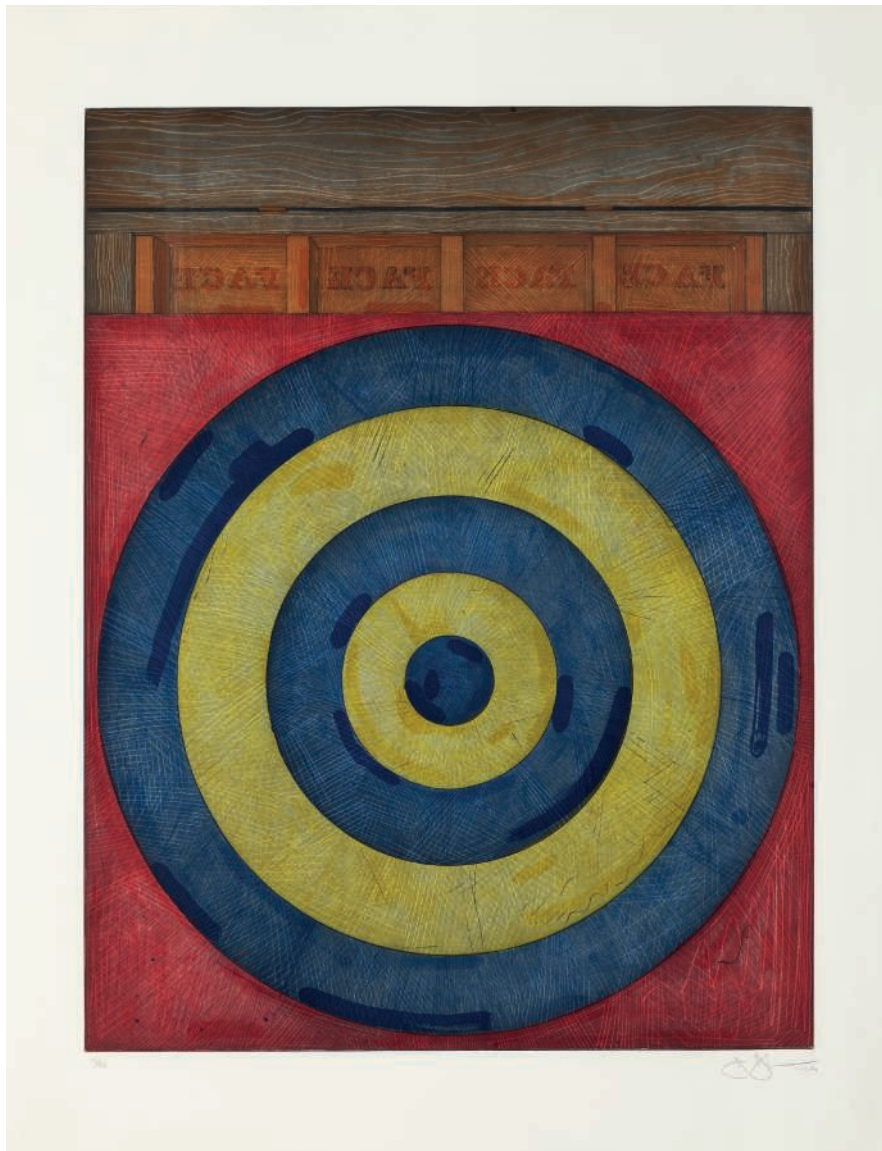
THE STUDIO DIFFERENCE

Studio is guided by the belief that every young person has a right to quality art education. From four-year-olds in a Pre-K class learning to mix paint for the first time to college students having their initial professional work experience through an internship, Studio positively impacts the lives of young people through the quality of its curricula, teaching, mentoring and materials.

Studio Artist Instructors are professional, exhibiting artists who undergo rigorous training in Studio's instructional methodology. Approximately 100 Artist Instructors work in Studio partner sites each year, sharing their technical skills and creativity while modeling an "artist's habits of mind" to their students.

Studio's presence in each partner site and its curriculum at every grade level are developed in deep collaboration with school and organizational staff, supporting genuine alignment among Studio-directed art instruction, classroom lessons, and the partner site's culture and community. Student outcomes are carefully documented to assess impact, while student artworks are shared with the public through in-school exhibitions as well as exhibits at museums and galleries, including an annual showcase of work from programs citywide hosted by Christie's New York..

Over 40 years, this approach has placed Studio at the forefront of rebuilding and reinvigorating visual arts instruction in public schools as a way of nourishing each student's innate desire for self-directed creative learning, and to nurture self-confidence, critical thinking, expression and language skills – laying the foundation for a lifetime of learning and accomplishment.



253

JASPER JOHNS (B. 1930)

Target with Four Faces

etching with aquatint in colors, on Rives BFK paper, signed and dated in pencil, numbered 9/88 (there were also 13 artist's proofs), published by Petersburg Press, New York and London, with full margins, in very good condition, framed
Image: 23½ x 18¼ in.

Sheet: 30 x 22¼ in.

\$20,000-30,000

LITERATURE

ULAE 203



254

254

JIM DINE (B. 1935)

Five Paintbrushes (Fourth State)

etching, on wove paper, 1973, signed and dated in pencil, numbered 2/15 (there were also three artist's proofs), published by Petersburg Press, Inc., New York, with full margins, a foxmark in the lower margin, otherwise in generally good condition, framed

Image: 14¼ x 27¼ in. (362 x 692 mm.)

Sheet: 29¾ x 35½ in. (746 x 902 mm.)

\$4,000-6,000

LITERATURE

Williams College 138



255

255

JIM DINE (B. 1935)

Ten Winter Tools

the complete set of ten lithographs, on German Etching Deluxe paper, 1973, signed and dated in pencil, numbered 5/100 (there were also ten artist's proofs), published by Petersburg Press, Ltd., New York, each with full margins, pale time staining, otherwise in very good condition, framed

Image: 10 x 8 in. (254 x 203 mm.)

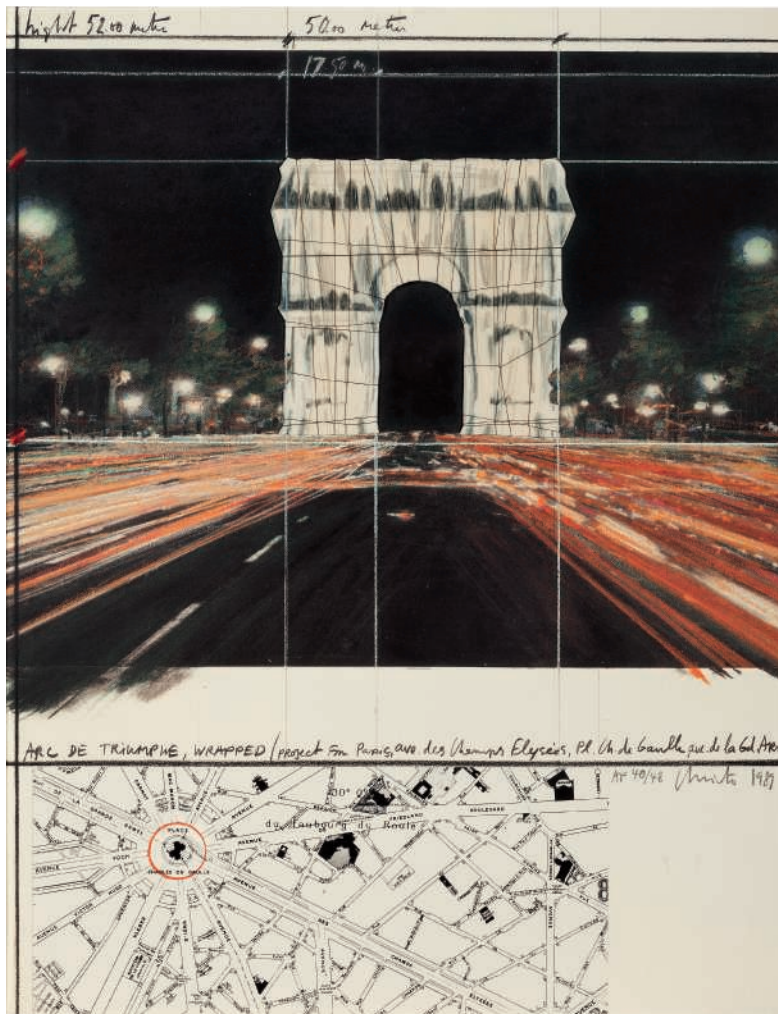
Sheet: 27¾ x 21¼ in. (705 x 552 mm.)

\$12,000-18,000

LITERATURE

Williams College 108-117





256

CHRISTO (B. 1935)

Arc de Triomphe, Wrapped, Project for Paris
lithograph in colors with collage of broadcloth, thread, and city map with hand-coloring and charcoal additions, 1989, numbered 'AP 40/48' (an artist's proof, the edition was 150), published by Torsten Lilja, Stockholm, the full sheet, in very good condition, framed
Sheet: 28 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (733 x 556 mm.)

\$5,000-7,000

LITERATURE

Schellmann 144

257

ROY LICHTENSTEIN (1923-1997)

Repeated Design

lithograph in colors, on Arches paper, 1969, signed and dated in pencil, numbered 83/100, published by the artist, New York, with full margins, pale time staining, otherwise in good condition

Image: 12 x 36 in. (305 x 914 mm.)

Sheet: 16 $\frac{3}{4}$ x 40 $\frac{3}{4}$ in. (425 x 1035 mm.)

\$3,000-5,000

LITERATURE

Corlett 90





AP 27/73 R. Lichtenstein © 1982

258

ROY LICHTENSTEIN (1923-1997)

I Love Liberty

screenprint in colors, on Arches 88 paper, 1982, numbered 'AP 27/73' (an artist's proof, the edition was 250), co-published by the artist and People for the American Way, Washington, D.C., with full margins, in very good condition
Image: 32 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (822 x 537 mm.)
Sheet: 38 $\frac{3}{8}$ x 27 in. (975 x 686 mm.)

\$25,000-35,000

LITERATURE

Corlett 192



PROPERTY FROM A PRIVATE COLLECTION

259

JIM DINE (B. 1935)

Palette I, from *Four Palettes*

painted wood multiple, mounted to board, 1969, signed in pencil, numbered 42/75, published by Petersburg Press, New York and London, with their inkstamp on the reverse, in good condition, with original Plexiglas frame
Overall: 28 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (715 x 515 mm.)

\$3,000-5,000

PROVENANCE

Dayton Gallery 12, Minneapolis
Acquired from the above, 1972
By descent to the present owner

LITERATURE

Gallery Mikro 56



260

**ROBERT RAUSCHENBERG
(1925-2008)**

Realm, from *Tracks*

cast dirt with resin binder, fiberglass, and wet soil patina, 1976, signed and dated on the reverse in black felt-tip pen, from the edition of 18, published by Pyramid Arts, Ltd., Tampa, in good condition
Overall: 36 $\frac{3}{4}$ x 30 $\frac{1}{4}$ in. (933 x 768 mm.)

\$10,000-15,000



261

ROBERT RAUSCHENBERG (1925-2008)

Breakthrough II

lithograph in colors, on wove paper, 1965, signed and dated in pencil, numbered 8/34, published by ULAE, West Islip, New York, with their blindstamp, with full margins, the colors slightly attenuated, otherwise in good condition, framed

Image: 44 x 30 in. (1115 x 765 mm.)

Sheet: 48¼ x 34 in. (1230 x 865 mm.)

\$70,000-100,000

LITERATURE

Foster 27; Sparks 23



262

SEAN SCULLY (B. 1945)

Shadowing

etching and aquatint in colors, on wove paper, 2010, signed, titled and dated in pencil, numbered 48/50 (there were also ten artist's proofs), published by Burnet Editions, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 17 $\frac{3}{4}$ x 22 in. (450 x 558 mm.)

Sheet: 28 $\frac{3}{4}$ x 31 in. (730 x 787 mm.)

\$3,000-5,000

263

SEAN SCULLY (B. 1945)

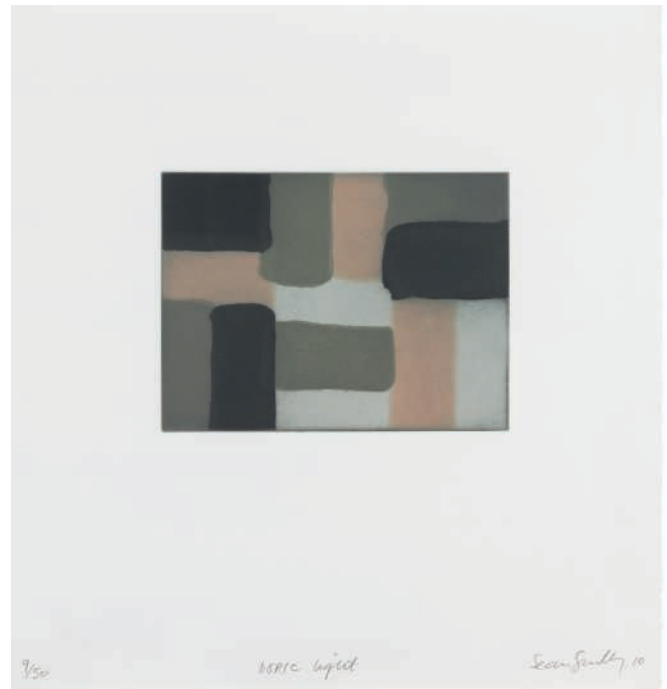
Doric Light

etching with aquatint in colors, on wove paper, 2010, signed, titled and dated in pencil, numbered 9/50 (there were also ten artist's proofs), published by Burnet Editions, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 6 x 8 in. (152 x 203 mm.)

Sheet: 16 x 15 in. (406 x 381 mm.)

\$4,000-6,000



264

SEAN SCULLY (B. 1945)

Wall of Light Blue Corner

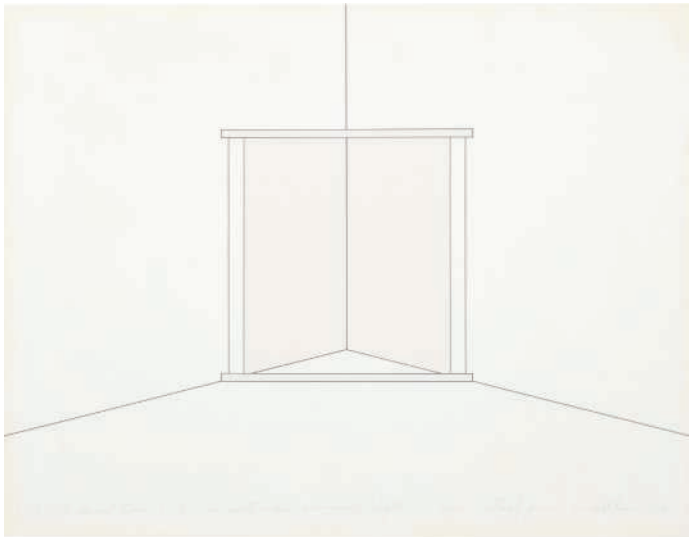
aquatint in colors, on Somerset paper, 2010, signed, titled and dated in pencil, numbered 5/50, published by Burnet Editions, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 17¾ x 22 in. (451 x 559 mm.)

Sheet: 28¾ x 31 in. (730 x 787 mm.)

\$5,000-7,000





PRINTS AND GRAPHICS FROM THE COLLECTION OF IRVING STENN

265

DAN FLAVIN (1933-1996)

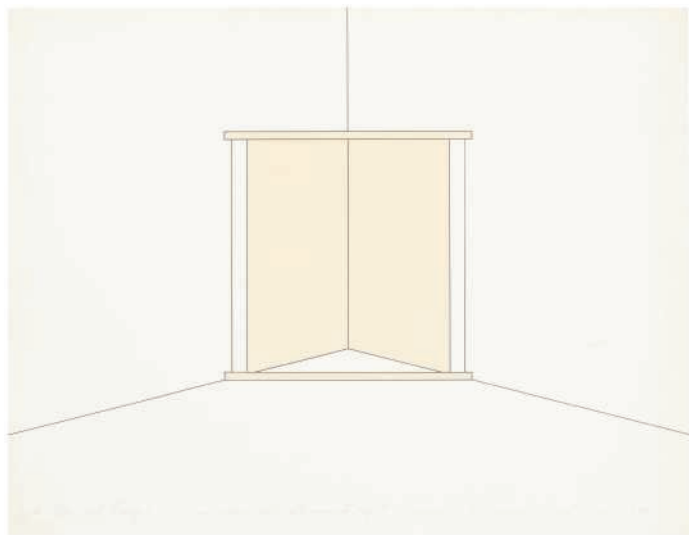
In Fluorescent Light 8' High to European Couples: three plates

set of three lithographs in colors, on wove paper, 1971-3, each signed, titled and dated in pencil, each inscribed 'trial proof', each the full sheet, pale light- and time staining, otherwise in good condition, framed

Sheet: 17 x 22 in. (432 x 559 mm.)

\$1,500-2,500

Including: 'to Barbara and Joost', 'to Pia and Franz', and 'to Thordis and Heiner'



PRINTS AND GRAPHICS FROM THE COLLECTION OF IRVING STENN

266

JOSEF ALBERS (1888-1976)

Gray Instrumentation I: five plates

screenprints in colors, on Arches 88 paper, 1974, each signed and titled in pencil and numbered 29/36, published by Tyler Graphics, Bedford Village, New York, each with the publisher's blindstamp and artist's copyright stamp on the reverse, with full margins, pale light- and time staining, each framed

Image: 11 x 11 in. (279 x 279 mm.)

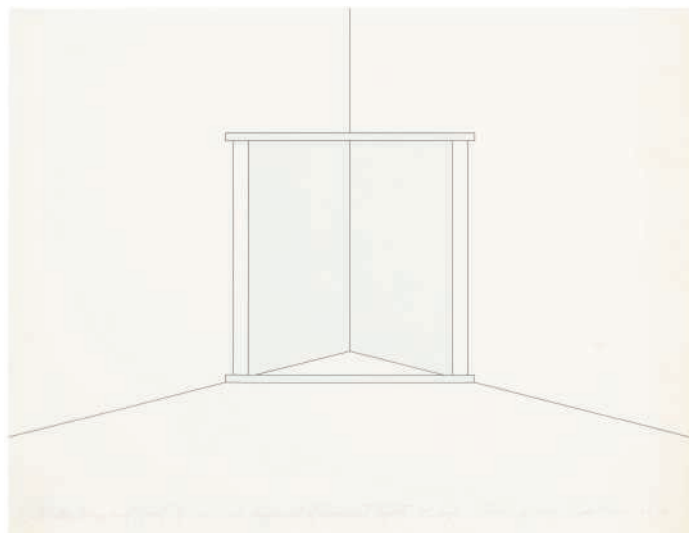
Sheet: 19 x 19 in. (483 x 483 mm.)

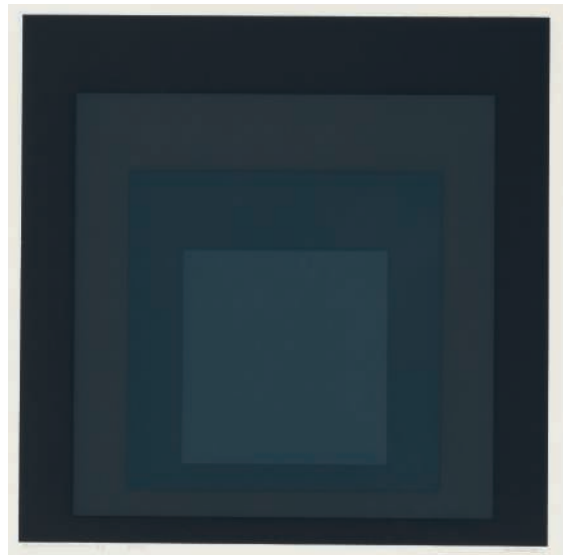
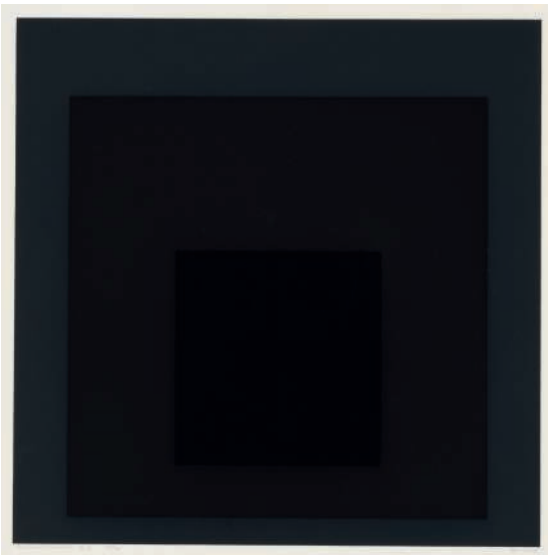
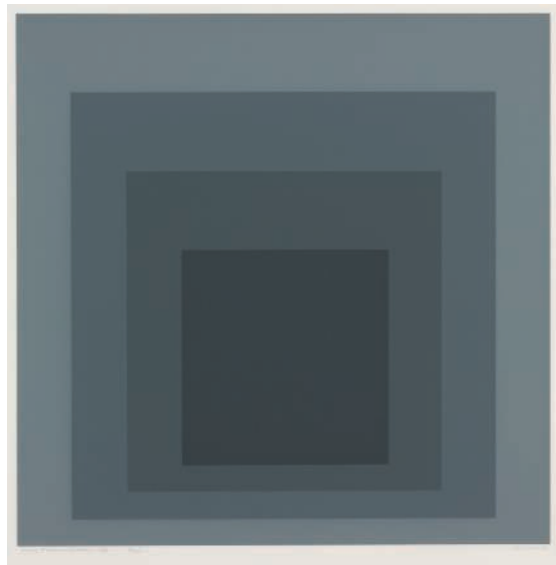
(5)

\$5,000-7,000

LITERATURE

Danilowitz 225.1-3, 9 & 10





267

RICHARD DIEBENKORN (1922-1993)

High Green, Version II

aquatint in colors with etching and drypoint, on wove paper, 1992, signed and dated in pencil, numbered 54/65 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamps, with full margins, in very good condition, framed

Image: 39 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in. (1010 x 578 mm.)

Sheet: 52 $\frac{3}{4}$ x 33 $\frac{3}{4}$ in. (1360 x 880 mm.)

\$150,000-200,000

LITERATURE

In 1992, a year before his death and the same year he produced his monumental graphic work *High Green, Version II* (lot 268), Richard Diebenkorn remarked to his daughter in the print studio: "I'm making my drawing in spite of the metal. There are unseen forces there and it's always a competition with them. I think I'm going to make a straight line, and it says, 'Oh, no you don't!'"

Thirty years earlier Diebenkorn's distrusting and delightful engagement with printmaking began when he telephoned Kathan Brown, founder of Crown Point Press. She invited him to a regular Thursday evening drawing group where a live model posed and a group of artists drew directly on (printing) plates. He attended several times but rarely printed from the plates himself, preferring to have Brown print them. Diebenkorn called these early forays into printmaking: "a refreshing change of pace in my work as a whole which in turn may provide new perspectives on it." In fact, his initial concerns that the techniques in making prints would hamper his usual approach to image making turned out to be precisely suited for his ruminative and constant revisions of a subject.

By 1980, Diebenkorn was fifty-eight years old and had published some eighty prints. With exception to a few color lithographs, these were all in black and white. For an artist of Diebenkorn's renown as a colorist, this fact is significant because he was not entirely comfortable with pursuing color in his prints, that is until Brown finally convinced him. She introduced him to the spitbite aquatint process that allowed him to paint directly on the surface of the metal plate with acid. He could then achieve the kind of washy, puddled areas more familiar in the watercolors and paintings that he explored more fully in his twenty-five year preoccupation with the *Ocean Park* series.





268

AGNES MARTIN (1912-2004)

Untitled

the complete set of four lithographs in colors, on Gilclear paper, 1998, signed in pencil, each numbered 61/75 (there were also 23 artist's proof sets), published by Pace Editions, Inc., New York, with full margins, in very good condition, lacking original portfolio case and justification page, framed
Image: 9 x 9 in. (229 x 229 mm.)
Sheet: 12 x 12 in. (305 x 305 mm.)

\$30,000-50,000



269

269

RICHARD SERRA (B. 1939)

Olson

screenprint with Paintstik, on Kizuki Hanga Dosa paper, 1987, signed in pencil, numbered 23/28 (there were also six artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, foxing in places in the unprinted areas, a 2¼-in. horizontal crease at the lower left sheet edge, framed
Sheet: 35½ x 72½ in. (902 x 1842 mm.)

\$7,000-10,000

LITERATURE

Berswordt-Wallrabe 45; Gemini 1301

270

RICHARD SERRA (B. 1939)

T.E. Which Way Which Way?

lithograph with etching, on Somerset Satin paper, 2001, signed and dated '2000' in pencil, numbered 38/45 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 59½ x 47¾ in. (1511 x 1213 mm.)

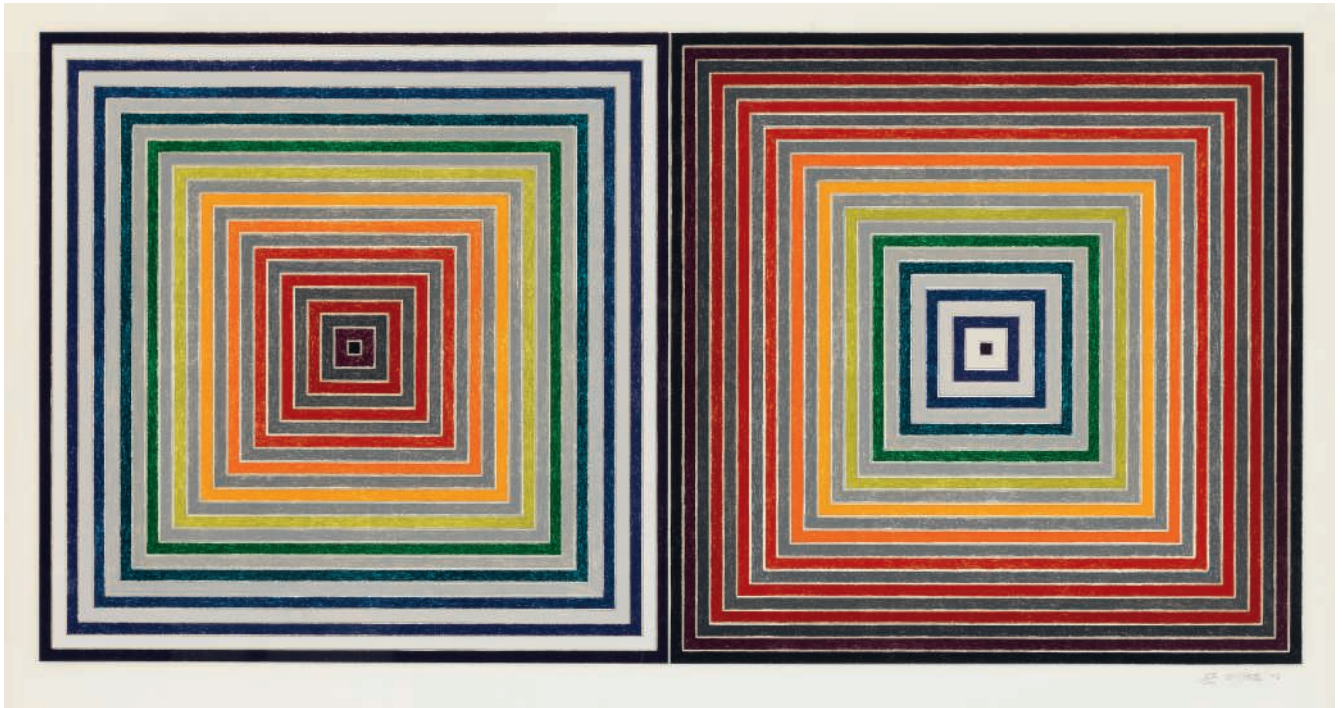
\$25,000-35,000

LITERATURE

Gemini 1859



270



PROPERTY FROM A PRIVATE COLLECTION

271

FRANK STELLA (B. 1936)

Double Gray Scramble

screenprint in colors, on Arches 88 paper, 1973, signed and dated in pencil, numbered 54/100 (there were also 25 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, pale light- and time staining, otherwise in good condition, framed
Image: 23½ x 47 in. (597 x 1194 mm.)
Sheet: 28¾ x 50¾ in. (730 x 1289 mm.)

\$40,000-60,000

PROVENANCE

Dayton's Gallery 12, Minneapolis
Acquired from the above, 1974
By descent to the present owner

LITERATURE

Axsom 93; Gemini 491



272

FRANK STELLA (B. 1936)

Polar Coordinates VIII, from *Polar Co-Ordinates for Ronnie Peterson*

unique lithograph and screenprint in colors with hand-coloring in tempera, acrylic paint, gouache, crayon and glitter, on Arches Cover paper, 1980, signed and dated in pencil (faint), a hand-colored proof aside from the edition of 100, published by Petersburg Press, New York, the full sheet, generally in good condition, framed
Sheet: 38½ x 37⅞ in. (978 x 962 mm.)

\$30,000-50,000

PROVENANCE

Petersburg Press, New York, NY
Shaindy Fenton, Fort Worth, TX (purchased from the above)
Private collection, Los Angeles, CA

LITERATURE

see Axsom 126



273

FRANK STELLA (B. 1936)

Sinjerli Variation IIa

lithograph and screenprint in colors, on Arches Cover paper, 1977, signed in pencil, numbered 46/100 (there were also 20 artist's proofs), published by Petersburg Press, New York and London, with full margins, in good condition, framed

Image: 24 $\frac{7}{8}$ x 24 $\frac{7}{8}$ in. (633 x 633 mm.)

Sheet: 31 $\frac{7}{8}$ x 42 in. (810 x 1066 mm.)

\$7,000-10,000

LITERATURE

Axsom 116



274

FRANK STELLA (B. 1936)

York Factory II

screenprint in colors, on Arches Cover Black paper, 1974, signed and dated in pencil, numbered 91/100 (there were also 20 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inktamp on the reverse, with full margins, in very good condition, framed

Image: 14½ x 40¾ in. (368 x 1026 mm.)

Sheet: 18½ x 44¾ in. (470 x 1127 mm.)

\$10,000-15,000

LITERATURE

Axsom 94; Gemini 567



275

LUCIAN FREUD (1922-2011)

Head of An Irishman

etching, on Somerset Textured White paper, 1999, signed in pencil, numbered 27/46 (there were also twelve artist's proofs), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed
Image: 29¼ x 22 in. (743 x 559 mm.)

Sheet: 38⅞ x 30½ in. (968 x 775 mm.)

\$30,000-50,000

LITERATURE

Figura 81

276

DAVID HOCKNEY (B. 1937)

Figure by a Curtain

lithograph and screenprint in colors, on Rives BFK paper, 1964, signed and dated in pencil, numbered 30/75 (there were also sixteen artist's proofs), published by Editions Alecto, London, with their blindstamp, the full sheet, time staining, otherwise in good condition
Sheet: 19¾ x 25½ in. (502 x 651 mm.)

\$5,000-7,000

LITERATURE

Scottish Arts Council 37



277

DAVID HOCKNEY (B. 1937)

Artist and Model

etching, on wove paper, 1974, signed and dated in pencil, numbered 'A.P. IV' (an artist's proof, the edition was 100), published by Petersburg Press, London, with full margins, in very good condition
Image: 22½ x 17¼ in. (572 x 438 mm.)
Sheet: 29¾ x 22¼ in. (752 x 565 mm.)

\$30,000-50,000

LITERATURE

Scottish Arts Council 160;
Museum of Contemporary Art Tokyo 152



278 No Lot



279

DAVID HOCKNEY (B. 1937)

Tyler Dining Room, from *Moving Focus*

lithograph in colors, on TGL handmade paper, 1984, signed and dated in pencil, numbered 'AP X/XVIII' (an artist's proof, the edition was 98), published by Tyler Graphics, Ltd., Mount Kisco, New York, 1985, with their blindstamp, with full margins, in very good condition, framed

Image: 28¾ x 37 in. (730 x 940 mm.)

Sheet: 31¾ x 40 in. (806 x 1016 mm.)

\$18,000-25,000

LITERATURE

Tyler 278; Museum of Contemporary Art Tokyo 261



280

FRANCIS BACON (1909-1992)

Triptych August 1972

the complete set of three lithographs in colors, on Arches paper, 1979, each signed in pencil and numbered 40/180, published by Galerie Lelong, Paris, with full margins, in very good condition, framed
 Image: 25¼ x 19½ in. (654 x 486 mm.)
 Sheet: 35¼ x 24½ in. (895 x 625 mm.)

\$20,000-30,000

LITERATURE
 Sabatier 23



THE COLLECTION OF Melva Bucksbaum



Portrait of Melva Bucksbaum
Photo: Timothy Greenfield-Sanders

Across her many years in philanthropy, leadership, and collecting, Melva Bucksbaum stood as one of the art world's most beloved figures. Tireless in her support of artists and their work, she held an unwavering belief in the power of the creative process to transform individuals and communities. In the manner of storied artistic patrons such as Gertrude Vanderbilt Whitney, Bucksbaum was a collector who blended "a private passion for art," in the words of the *New York Times*, "with an invigorating public altruism." In New York, Aspen, Washington, Des Moines, and beyond, Melva Bucksbaum sought to share her passion for art with all—an incomparable gift and truly enduring legacy.

GROWING IN ART

Melva Jane Venezky was born in Washington, D.C. in 1933. Like many collectors, she developed an early affinity for art and objects. In the nation's capital, the young Melva spent countless hours exploring the galleries of the newly inaugurated National Gallery of Art. "I could go downtown with a nickel at eight years old," she recalled. "I just loved being in the National Gallery with all that art." Beyond the immense inspiration gleaned from the museum's paintings and sculptures—Bucksbaum later professed that, as a child, the sight of certain Renoirs would bring her to tears—she came to recognize the vital role of art and beauty in the public sphere. Having been forever changed by a museum whose existence depended on the resolute generosity of its patrons, Bucksbaum would choose to similarly devote herself to public institutions in later years.

In 1967, Melva married the Iowa real estate developer and entrepreneur Martin Bucksbaum. Together with his brothers, Mr. Bucksbaum built one of the United States' first shopping centers, and transformed his family's chain of grocery stores into the real estate giant General Growth Properties. Melva and Martin Bucksbaum settled in Des Moines, where they would raise three children: Gene, Glenn, and Mary. In Des Moines, Melva Bucksbaum became an active voice and supporter of local arts organizations and museums, including the Des Moines Art Center. For Melva Bucksbaum, Des Moines would forever be a cherished home—"where I really grew up in art," she said. With the encouragement of James T. Demetrian, director of the Des Moines Art Center and future director of the Hirshhorn Museum and Sculpture Garden, along with Michael Danoff, who followed Demetrian in Des Moines, Bucksbaum became a devoted advocate for local, national, and international artists.

INSPIRING CREATIVITY

After the death of Martin Bucksbaum in 1995, Melva Bucksbaum began to divide her time between Aspen and New York, where she continued to express her genuine passion for art and community. For Bucksbaum, Des Moines would remain a place to return and visit the many "old friends"—whether fellow art patrons or cherished works of art—which she had loved alongside her husband. Upon relocating to New York, Bucksbaum joined the board of the Whitney Museum of American Art, where she served on the museum's Acquisitions Committee. For some two decades, Bucksbaum was one of the Whitney's most stalwart benefactors and advisors, rising to vice chairwoman and demonstrating what the Museum's trustees described as "the risk-taking and artist-centric vision of Gertrude Vanderbilt Whitney." Bucksbaum's innumerable contributions to the Whitney included dozens of important works by artists such as Dan Flavin, Carroll Dunham, Christo, Roy Lichtenstein, and others. Having led the Des Moines Art Center in its Richard Meier-designed expansion, Bucksbaum similarly spearheaded the selection of an architect for the Whitney's new downtown building, a process that culminated in Renzo Piano's masterful West Chelsea creation.

Melva Bucksbaum's unshakeable belief in the artistic process led to what is perhaps her greatest public feat: the Bucksbaum Award. Established in 2000, the biannual honor was the result of a breakfast conversation between Bucksbaum and then Whitney director Maxwell Anderson. The pair agreed that artists required a level of financial freedom to produce new and inspiring work—a mission in line with the principles of the museum's founder, Gertrude Vanderbilt Whitney. "I leaned over the table," Bucksbaum recalled of the meeting, "and said, 'Max, I think I can help you with this.'" The resulting Bucksbaum Award now stands alongside such cultural accolades as the Turner Prize and Pritzker Prize in its importance, with recipients chosen from artists represented in the Whitney Biennial. At one hundred thousand dollars, the Bucksbaum Award is the most generous in fine art, and recognizes the talent and imagination of an artist's past, present, and future work.



Bucksbaum Granary, Sharon Connecticut

Melva Bucksbaum's "true gift," as the Des Moines Register noted, "was recognizing fine art, and she generously shared that gift with art lovers from Des Moines to New York." Indeed, the breadth and depth of her cultural and community-based philanthropy is truly inspiring. Among the institutions that counted Bucksbaum as a friend and trustee were the Hirshhorn Museum and Sculpture Garden, the Jewish Museum, the Harvard Art Museums, the Woodrow Wilson Center for International Scholars, the Museum of Modern Art, Tate, the Drawing Center, the Aspen Art Museum, the Israel Museum, and the Foundation for Art in Embassies. Known for her "infectious optimism," humor, and energy, Bucksbaum brought a selflessness informed by her belief that art belongs to everyone. "She set a shining example," declared the Whitney Museum, "that a good life is made by giving back."

LIVING WITH ART

Nowhere was Melva Bucksbaum's commitment to art and artists more apparent than in her private collection, a carefully curated assemblage displayed with pride at her residences in New York, Connecticut, and Colorado. Known as a longtime proponent of Post-War and Contemporary art, Bucksbaum's journey in collecting began with the acquisition of Old Master pictures. Through James T. Demetrian, her interests shifted to the work of Post-War European and American figures such as Jean Dubuffet, whose 1962 canvas *Poiro Zanzibare* Bucksbaum gifted to the Israel Museum. Upon moving to New York, she devoted more of her energies to acquiring examples by emerging and 'unknown' artists – what Bucksbaum described as "very edgy Contemporary art."

In embracing work from the studios of artists both known and unknown, Melva Bucksbaum became a model for the kind of collecting that pushes against the status quo. "You make mistakes, you learn," she admitted of her inclination toward new work. "You just keep going." Bucksbaum's



Bucksbaum Home, Sharon, Connecticut

interest in acquiring works by living artists was a natural extension of her patronage of institutions such as the Whitney Museum. In addition to supporting artists through the Bucksbaum Award and other initiatives, Melva Bucksbaum chose to live each day surrounded by the striking aesthetic explorations of Contemporary figures. As her collection evolved, works by younger and emerging artists joined painting, photography, and editions by master artists such as Cindy Sherman, Richard Serra, Robert Mapplethorpe, Nan Goldin, Agnes Martin, Gregory Crewdson, Kara Walker, Louise Bourgeois, Richard Serra, Jenny Holzer, and others. Her print collection is also indicative of her broad support of not only emerging artists but new and exciting printers and studios. As a result, the Bucksbaum collection is a survey of contemporary printmaking – featuring a wide range of works by Julie Mehretu, Louise Bourgeois, Jasper Johns and many others.

A rectangular piece of light-colored, textured fabric, possibly a book cover or a piece of art. It features a central white rectangular patch where the text is printed. The text is in a red, serif font and is arranged in four lines.

I had a flashback
of something
that never existed

(detail)

I want to re-experience the past, I try to reconstruct it. Sudden recollections that are awakened by the sense tell you more than emotions that are too vague or too overwhelming or too intractable

— Louise Bourgeois

Louise Bourgeois' relationship to textiles began during her childhood in France in the early 20th century. Tapestry restoration was the family business and her mother worked as a skilled technician mending ancient fabrics often by hand at home. Personal history was a frequent touchstone in Bourgeois' work throughout her career with a particular emphasis on her childhood. In part because of this self-reflective impulse, Bourgeois also saved nearly every object from her life from the beautiful to the mundane, stating: "Nothing is lost – there is something sacred about things that are your past."¹ Fabric, with this direct tie to her childhood, was an important focus of this urge to record and collect. Bourgeois saved hundreds of scraps from throughout her life and created a textile archive that dated back to her childhood, ranging from fine clothing to cheap linens.

While Bourgeois used cloth in her artistic practice for decades as a support for prints and drawings or as a material for sculpture in 2002 fabric became a source of inspiration on its own.² Hundreds of her collected personal scraps became the basis for *Ode à l'Oubli (Ode to Forgetting)*, a unique illustrated book now in the collection of the Museum of Modern Art. Recalling her mother's occupation, each image in the illustrated book is a carefully woven collage or assemblage, eventually sewn into the book by a trusted seamstress. The book was assembled using these deeply personal souvenirs, including monogrammed hand towels from her wedding in 1938 used as the binding and front cover.

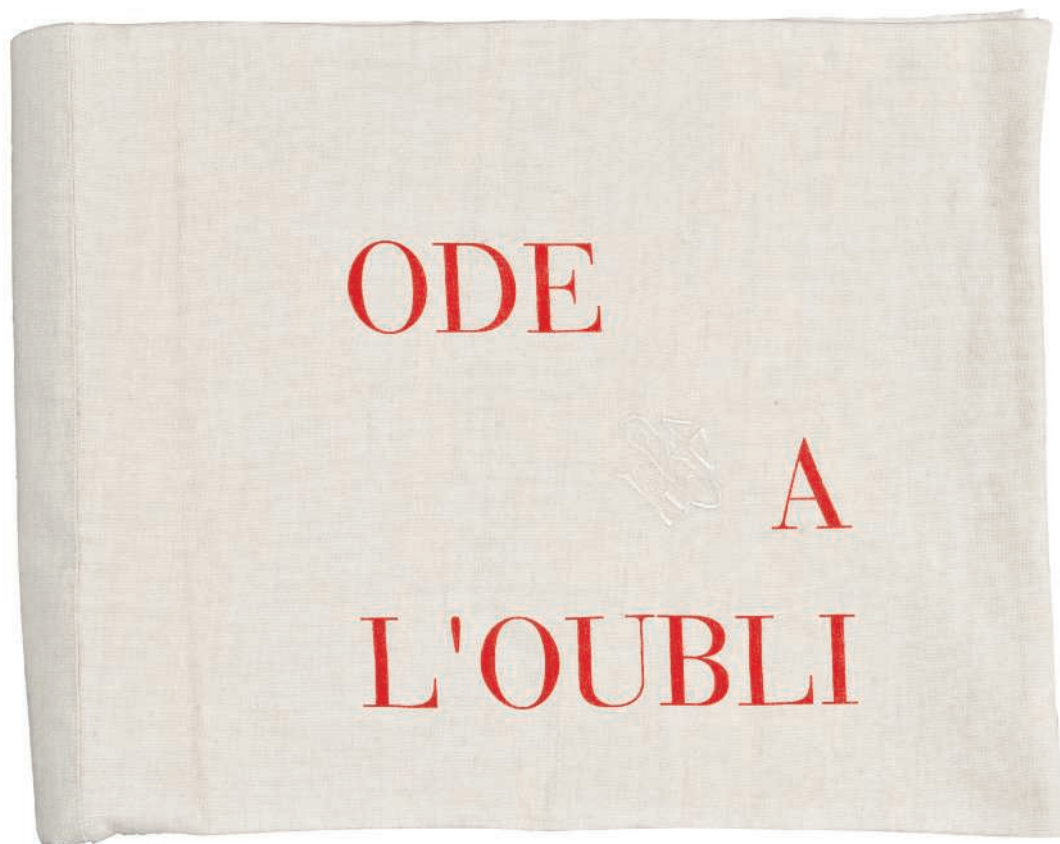
To recreate the illustrated book as an edition of twenty-five required a different collaborative effort that changed the nature of the printing workshop where it was created.³ The initial idea of creating a more traditional portfolio or artist's book, a medium that Bourgeois personally collected was rejected, and a new plan to create an innovative form of fabric facsimile compositions was developed using a combination of lithography, digital printing and traditional sewing techniques. Assembling the portfolio pages dominated the Solo Imposition studio, with several printers and assistants using newfound skills, as many of the pages are sewn by hand using the same techniques as the original book.⁴ Even the imperfections and original staining are lovingly reproduced, creating an imprint of a memory. This combination of domestic labor and preservation is at the heart of the project, where Bourgeois elided the memories she preserved and the ones she created for herself. As a result, *Ode à l'Oubli (Ode to Forgetting)* is a talisman of the artist's own personal history, a collection of memories manufactured to serve as a readymade relic.

¹ D. Wye, *The Prints of Louise Bourgeois*, Museum of Modern Art, New York, 1994, p. 18.

² A. Newman, 'Louise Bourgeois Builds a Book from the Fabric of Life', *New York Times*, October 17, 2004

³ A. Newman, 'Louise Bourgeois Builds a Book from the Fabric of Life', *New York Times*, October 17, 2004

⁴ A. Newman, 'Louise Bourgeois Builds a Book from the Fabric of Life', *New York Times*, October 17, 2004



281

LOUISE BOURGEOIS (1911-2010)

Ode à l'Oubli

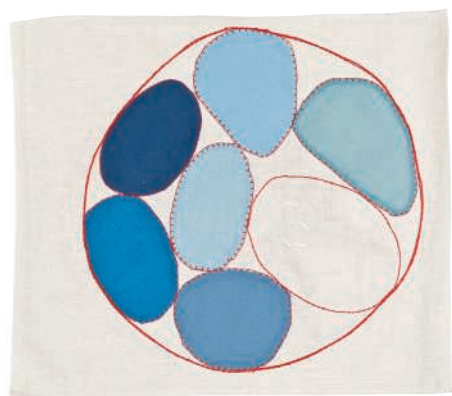
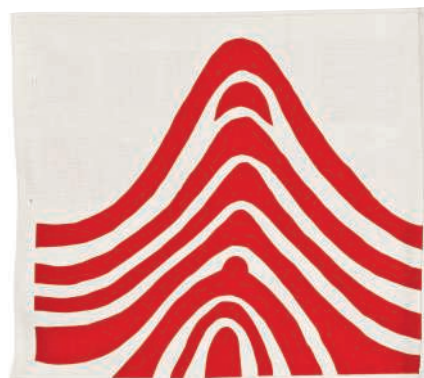
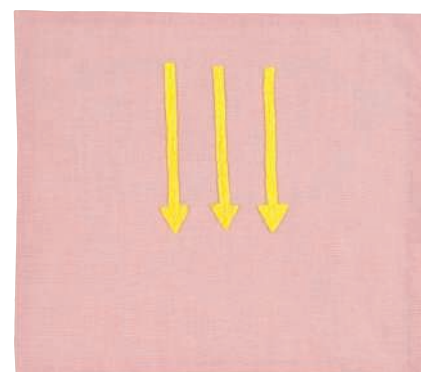
the complete hand-made cloth book with 35 compositions, 30 with fabric collage and five lithographs on fabric, 2002, with the artist's name and numbering on a cloth label affixed to the inside book cover, copy 23 of 25 (there were also seven artist's proof examples), published by Peter Blum Edition, New York, in very good condition, bound with tie and button-hole fastenings (the pages can be unbound)

Overall: 11½ x 13¼ x 3 in. (292 x 337 x 76 mm.)

\$150,000-250,000

LITERATURE

Wye 61b-95b





282
LOUISE BOURGEOIS
(1911-2010)

The Maternal Man

digital print in pink, on fabric, 2008, with the artist's stitched initials, numbered 'AP 17/17' in pencil (an artist's proof, the edition was 33), published by Parkett Publishers, Zurich and New York, the full sheet, generally in good condition, framed

Sheet: 10¾ x 8 in. (264 x 203 mm.)

\$7,000-10,000

LITERATURE

Wye 229; Parkett 82



283
LOUISE BOURGEOIS
(1911-2010)

The Young Girl

drypoint with collage and hand-coloring in watercolor and pencil, on Hahnemühle paper, 2006, signed in pencil, numbered 8/15 (there were also six artist's proofs), published by Carolina Nitsch Editions, New York, the full sheet, in good condition

Sheet: 14½ x 20½ in. (365 x 520 mm.)

\$8,000-12,000

LITERATURE

Wye 290

284

LOUISE BOURGEOIS
(1911-2010)

Ear

urethane resin multiple, 2002, the artist's initials
and date incised on the label affixed to the reverse,
numbered 11/20, in good condition
Overall: 4½ x 8 x 9¼ in. (114 x 203 x 235 mm.)

\$6,000-8,000



285

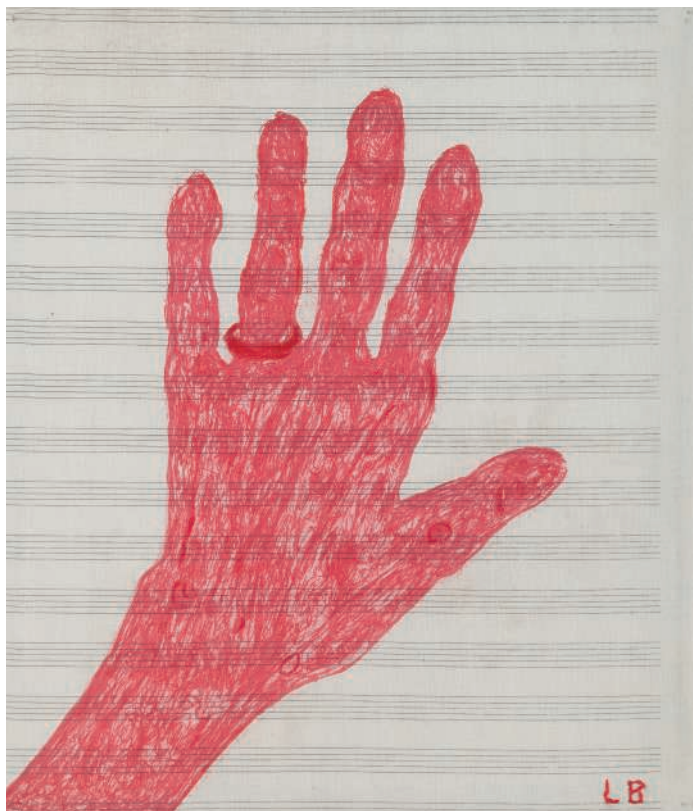
LOUISE BOURGEOIS
(1911-2010)

My Hand

lithograph in colors, on vintage fabric, 2002, with
the artist's stitched initials, from the edition of 10
(there were also five artist's proofs), published by
SOLO Impression, New York, the full sheet, in very
good condition, framed
Sheet: 9¾ x 8¾ in. (248 x 213 mm.)

\$3,000-5,000

LITERATURE
Wye 498





286

LOUISE BOURGEOIS (1911-2010)

Untitled (Spider and Snake)

drypoint with hand-coloring in red gouache and ink, on wove paper, 2003, Wye's state IV (of IV), signed and dated in pencil, numbered 9/50 (there were also twelve artist's proofs), published by the artist, New York, with full margins, in very good condition, framed
Image: 10 x 12 in. (254 x 305 mm.)
Sheet: 17 $\frac{3}{4}$ x 19 in. (441 x 483 mm.)

\$4,000-6,000

LITERATURE

Wye 53

287

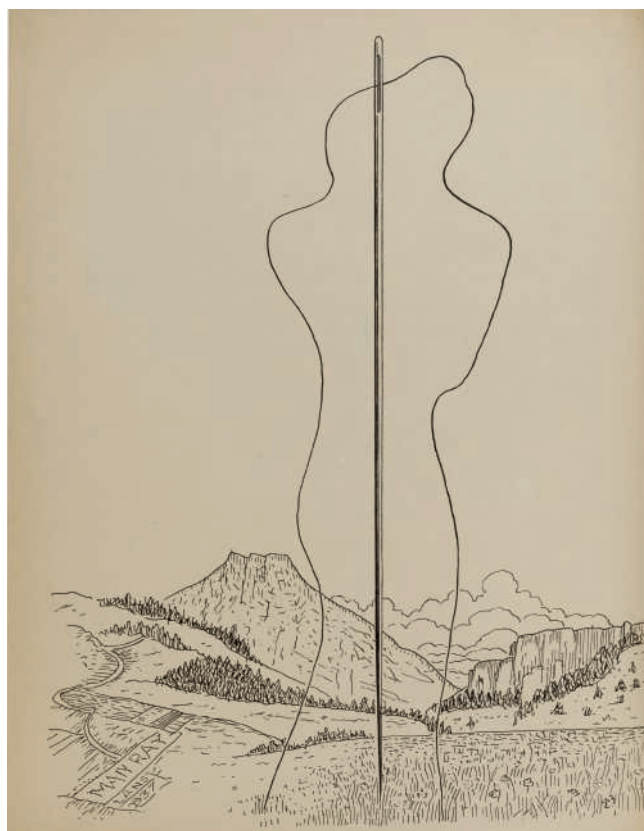
MAN RAY (1890-1976)

Les Mains libres

the complete set of 44 reproductions of drawings by Man Ray, 1937, with the title page, table of contents, and justification page signed by Man Ray and Paul Éluard, with text in French by Paul Éluard, copy 11 of 650 (there were also 25 examples on *Japon* paper), published by Jeanne Butcher, Paris, 1974, bound (as issued), in very good condition, with the original light brown slipcase with black leather

Overall: 11¼ x 9 x 1¼ in. (286 x 229 x 32 mm.)

\$15,000-20,000



288

LUCIAN FREUD (1922-2011)

After Chardin (Small Plate)

etching, on Somerset White paper, 2000, signed in pencil, numbered 'AP 10/24' (an artist's proof, the edition was 80), published by Los Angeles County Museum of Art, with full margins, in very good condition, framed

Image: 6 x 7⅞ in. (152 x 200 mm.)

Sheet: 14⅞ x 20 in. (378 x 508 mm.)

\$6,000-8,000



THE COLLECTION OF

Melva Bucksbaum



289

LEE BONTECOU (B. 1931)

An Untitled Print

lithograph in colors, on Rives paper, 1981-82, signed and dated in pencil, numbered 10/14 (there were also five artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, apparently in very good condition, not examined out of the frame

Image: 88 x 38 in. (2235 x 965 mm.)

Sheet: 93 x 42 in. (2362 x 1067 mm.)

\$7,000-10,000

LITERATURE

Sparks 34



290

JASPER JOHNS (B. 1930)

Untitled, Second State

intaglio, on J. Green paper, 1969, signed and dated '67 in pencil, inscribed 'Trial Proof' (the edition was nine), published by ULAE, West Islip, New York, with their blindstamp, in very good condition, framed

Image: 19 x 20 in. (483 x 508 mm.)

Sheet: 41 x 27½ in. (1041 x 698 mm.)

\$6,000-8,000

LITERATURE

ULAE 79



291

JASPER JOHNS (B. 1930)

Flag on Orange

etching with aquatint in colors, on Hahnmühle Copperplate paper, 1998, signed and dated in pencil, numbered 6/27 (there were also six artist's proofs), published by the artist, Sharon, Connecticut, with his blindstamp, with full margins, in very good condition, framed
Image: 18 x 11 $\frac{1}{4}$ in. (457 x 298 mm.)
Sheet: 27 x 19 $\frac{7}{8}$ in. (686 x 505 mm.)

\$25,000-35,000

292

JASPER JOHNS (B. 1930)

Untitled

etching with aquatint in colors, on Hahnmühle Copperplate paper, 1998, signed and dated in pencil, numbered 31/35 (there were also three artist's proofs), published by the artist, Sharon, Connecticut, with his blindstamp, with full margins, in very good condition, framed
Image: 3¼ x 7¼ in. (83 x 184 mm.)
Sheet: 9½ x 12½ in. (241 x 318 mm.)

\$3,000-5,000



293

JASPER JOHNS (B. 1930)

Untitled (American Center)

lithograph in colors, on wove paper, 1994, signed and dated in pencil, numbered 'HC B/B 8/10' (an *hors-commerce* proof, the edition was 75), published by ULAE, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed
Image: 29½ x 24½ in. (749 x 622 mm.)
Sheet: 36½ x 30½ in. (927 x 778 mm.)

\$6,000-8,000





294



294

JASPER JOHNS (B. 1930)

Untitled

intaglio, on two sheets of Fred Siegenthaler handmade leather paper, 2005, signed and dated in pencil, numbered 6/15 (there were also five artist's proofs), published by the artist, Sharon, Connecticut, with his blindstamp, each with full margins, in very good condition, framed
Each Image: 10¾ x 7½ in. (273 x 190 mm.)
Each Sheet: 18 x 11½ in. (457 x 292 mm.)

\$3,000-5,000



295

295

JASPER JOHNS (B. 1930)

Bushbaby

etching with aquatint, on *Chine collé* to Hahnemühle Copperplate paper, 2006, signed and dated in pencil, numbered 10/18 (there were also seven artist's proofs), published by the artist, Sharon, Connecticut, with his blindstamp, with full margins, in very good condition, framed
Image: 10 x 7 in. (254 x 178 mm.)
Sheet: 17¾ x 13¾ in. (454 x 346 mm.)

\$3,000-5,000



296

JASPER JOHNS (B. 1930)

Within

lithograph with intaglio in colors, on *Kurotani Mitsumata* paper, 2006, signed and dated in pencil, numbered 22/35 (there were also eight artist's proofs), published by the artist, Sharon, Connecticut, with his blindstamp, with full margins, in very good condition, framed

Image: 6 $\frac{3}{4}$ x 5 $\frac{1}{2}$ in. (162 x 140 mm.)

Sheet: 17 x 11 $\frac{1}{4}$ in. (432 x 286 mm.)

\$5,000-7,000



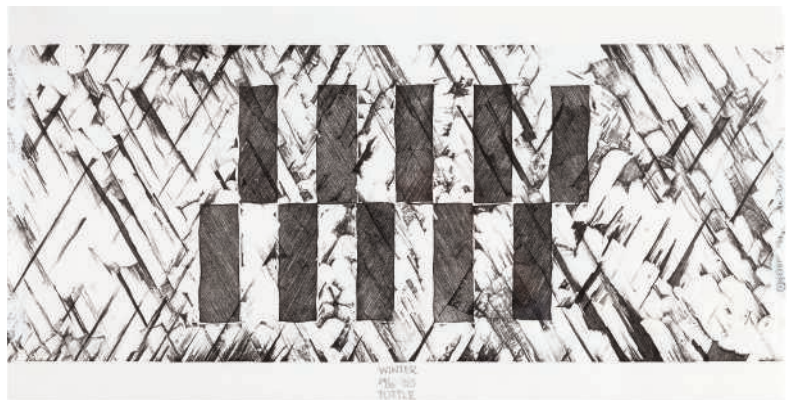
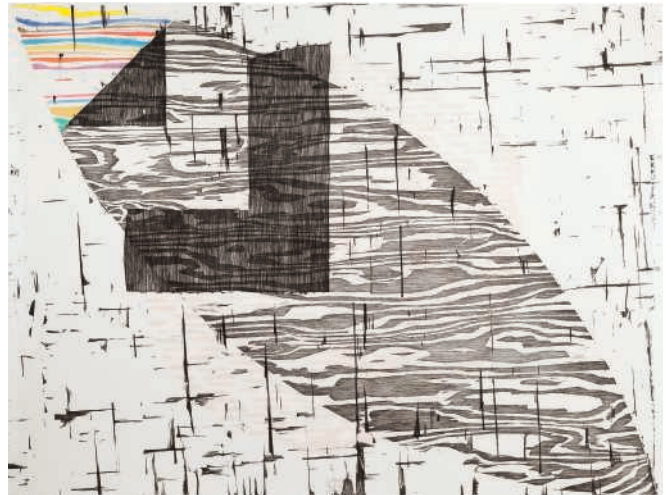
297

AGNES MARTIN (1912-2004)

Untitled

lithograph in colors, on Gilclear Light paper, 1997, signed in pencil, numbered 5/50 (there were also 23 artist's proofs), co-published by Pace Editions Inc. & Julie Sylvester, New York, with full margins, in very good condition, framed
Image: 9 x 9 in. (229 x 229 mm.)
Sheet: 11 x 11 in. (279 x 279 mm.)

\$10,000-15,000



298

RICHARD TUTTLE (B. 1941)

Seasons

the complete set of four woodcuts in colors with embossing, on Rives BFK paper (Spring on Arches Cover paper), 2005, each signed, titled and dated in pencil, published by ULAE, West Islip, New York, with their blindstamps, the full sheets, in very good condition, each framed
Largest Sheet: 24¼ x 32¼ in. (616 x 819 mm.)
(4)

\$6,000-8,000

Including: **Autumn (Seasons); Winter (Seasons); Spring (Seasons); Summer (Seasons)**

THE COLLECTION OF
Melva Bucksbaum



299

YOSHITOMO NARA (B. 1959)

o.T.

the complete set of four etchings in colors, on Rives BFK paper, 2002, signed and dated in pencil, each numbered 6/18, with full margins, in very good condition, framed

Image: 19¼ x 15½ in. (502 x 397 mm.)

Sheet: 30 x 22½ in. (762 x 572 mm.)

\$12,000-18,000

300

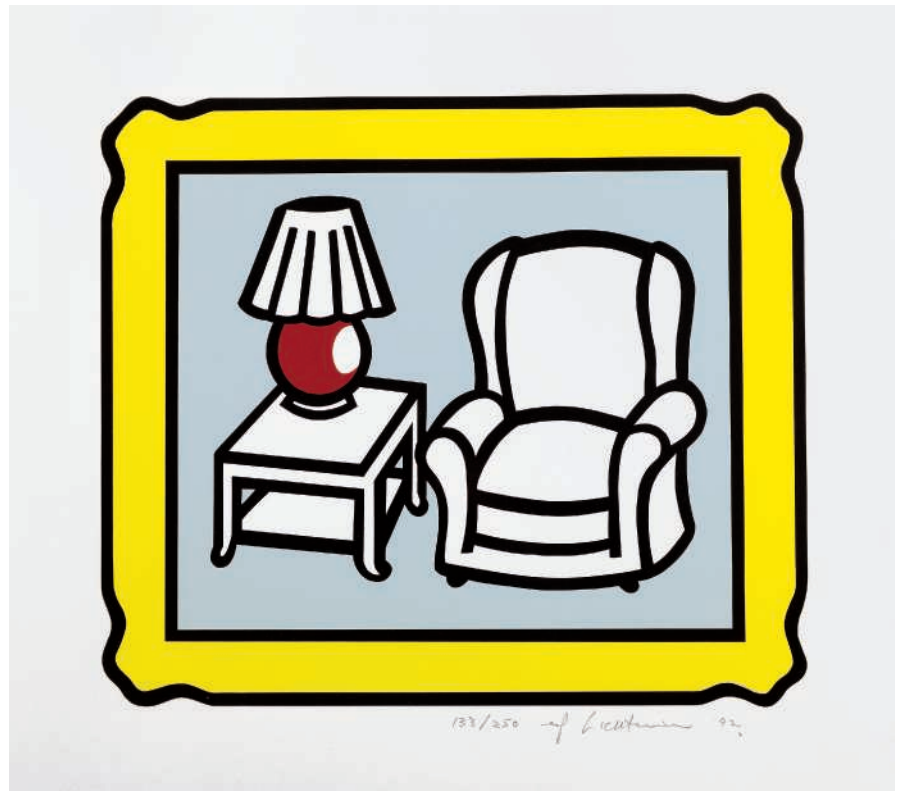
**ROY LICHTENSTEIN
(1923-1997)**

Red Lamp

screenprint in colors, on Rives BFK paper, 1992,
signed and dated in pencil, numbered 133/250
(there were also 40 artist's proofs), co-published
by the artist and Leo Castelli Gallery, New York,
with full margins, in very good condition, framed
Image: 16 x 18½ in. (406 x 470 mm.)
Sheet: 21½ x 24 in. (546 x 610 mm.)

\$8,000-12,000

LITERATURE
Corlett 279



301

JEFF KOONS (B. 1955)

Balloon Dog (Red)

metallic porcelain multiple in red, 2002, numbered
1277/2300 on the reverse and inscribed 'Melva,
I enjoyed your studio visit today, I wish you all the
best! Jeff 11/1/96' in gold felt-tip pen, published by
the Museum of Contemporary Art, Los Angeles, in
very good condition, lacking original box and stand
Diameter: 10¼ in. (26 mm.)

\$8,000-12,000





302

302

ED RUSCHA (B. 1937)

History Kids

lithograph in colors, on Rives BFK paper, 2013, signed and dated in pencil, numbered 2/60 (there were also eighteen artist's proofs), co-published by Hamilton Press and the Tate Modern, Los Angeles and London, with the Hamilton Press blindstamp, with full margins, in very good condition, framed
Image: 24 x 24 in. (608 x 608 mm.)
Sheet: 29 x 28½ in. (737 x 714 mm.)

\$20,000-30,000

303

ED RUSCHA (B. 1937)

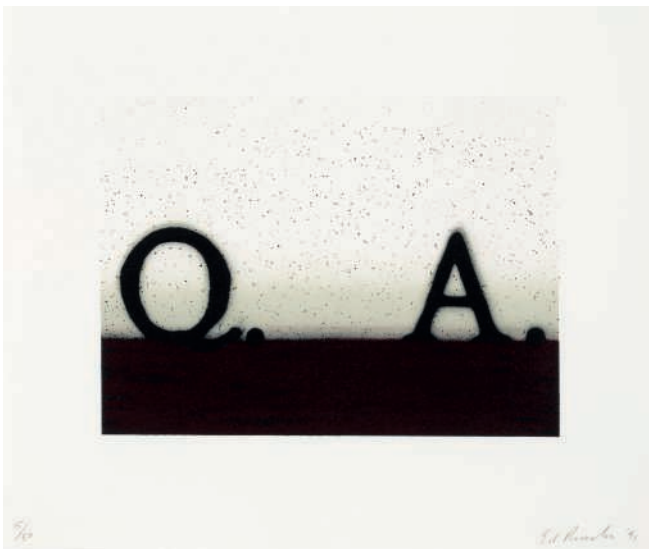
Ghost Station

Mixografía® print, on handmade paper, 2011, signed and dated in pencil, numbered 17/85 (there were also 25 artist's proofs), published by Mixografía, Los Angeles, the full sheet, in very good condition, framed
Image: 20¾ x 39½ in. (527 x 1003 mm.)
Sheet: 27¼ x 46 in. (692 x 1168 mm.)

\$25,000-35,000



303



304

ED RUSCHA (B. 1937)

Etc.; If; South; Question & Answer

the complete set of four lithographs in colors, on Rives BFK Paper, 1991, each signed and dated in pencil, numbered 15/50 (there were also ten artist's proofs), published by Creative Works Editions, Osaka, Japan, with full margins, in very good condition, each framed
Image: 9½ x 12½ in. (241 x 317 mm.)
Sheet: 15½ x 18½ in. (384 x 460 mm.)

\$8,000-12,000

LITERATURE

Engberg 207-210

THE COLLECTION OF

Melva Bucksbaum



305

WILLIAM KENTRIDGE
(B. 1955)

Music Box Tondo

archival pigment print in colors, on Hahnemühle paper, 2006, signed in red pencil, numbered 7/60 (there were also twelve artist's proofs), with full margins, apparently in very good condition, not examined out of the frame
Diameter: 42 in. (1067 mm.)
Sheet: 43½ x 43½ in. (1105 x 1105 mm.)

\$8,000-12,000



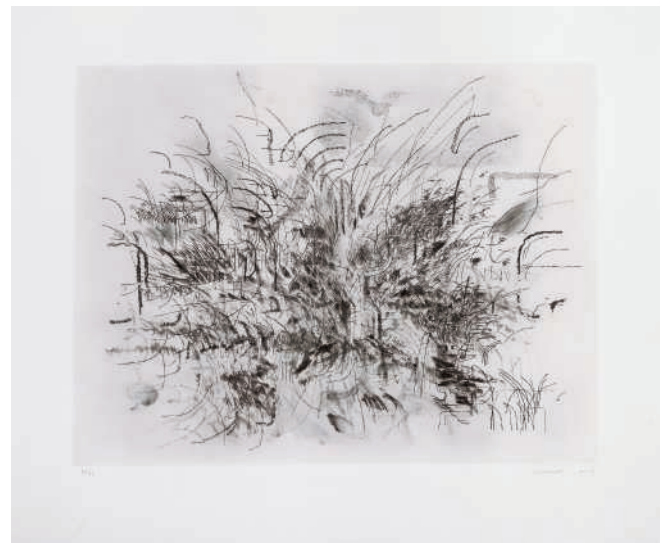
306

WILLIAM KENTRIDGE
(B. 1955)

Untitled (Central Park Bandshell)

etching, on wove paper, 2005, signed in pencil, numbered 7/8, with full margins, in very good condition, framed
Image: 7 x 8½ in. (178 x 216 mm.)
Sheet: 11½ x 12½ in. (295 x 318 mm.)

\$3,000-5,000



307

JULIE MEHRETU (B. 1970)

Algorithms, Apparitions, and Translations

the complete set of five etchings with aquatint and drypoint in colors, on wove paper, 2013, each signed and dated in pencil, numbered 3/35 (there were also ten artist's proofs), published by Burnet Editions, New York, with full margins, in very good condition, each framed

Image: 23 x 29 1/4 in. (584 x 756 mm.)

Sheet: 31 1/4 x 37 3/4 in. (794 x 949 mm.)

\$25,000-35,000





308

WALTON FORD (B. 1960)

Benjamin's Emblem

etching with aquatint and drypoint in colors, on wove paper, 2000, signed and dated in pencil, numbered 'H.C. 1' (an *hors-commerce* proof, the edition was 50), published by Blue Heron Press, New York, with full margins, in very good condition, framed

Image: 35¼ x 23¼ in. (908 x 603 mm.)

Sheet: 44¼ x 30½ in. (1130 x 775 mm.)

\$12,000-18,000



309

EL ANATSUI (B. 1944)

Diaspora

archival dyes printed on cotton cloth, hand-stitched, 2012, signed and dated in pencil on a canvas label on the reverse, numbered 22/35 (there were also twenty in Roman numerals), published by Parkett Editions, New York and Zurich, in very good condition

Overall: 54 x 54 in. (1372 x 1372 mm.)

\$20,000-30,000

LITERATURE
Parkett 90



310

CHUCK CLOSE (B. 1940)

Cindy

jacquard tapestry multiple, 2006, signed in pen on a label affixed to the lower right corner, number 3 of 6, published by Magnolia Editions, Oakland, California, in very good condition

Overall: 103 x 79 in. (2616 x 2007 mm.)

\$20,000-30,000

Chuck Close's *Cindy* tapestry multiple is a portrait of Cindy Sherman.



311

RICHARD ARTSCHWAGER (1923-2013)

Chair/Chair

oak, cowhide, fornica and painted steel chair multiple, 1987-90, signed and dated '90 in black felt-tip pen on the underside of the seat, numbered 61/100, co-published by the artist and Vitra International, Weil am Rein, Germany, in good condition

Overall: 39 x 49 x 52 in. (991 x 1245 x 1321 mm.)

\$6,000-8,000

LITERATURE

Brooke Alexander 19



PRINTS AND GRAPHICS FROM THE COLLECTION OF IRVING STENN

312

RICHARD ARTSCHWAGER (1923-2013)

Locations

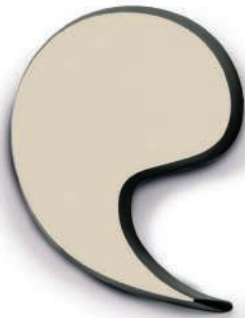
the complete set of five wood, Plexiglas, mirror and rubberized horsehair multiples with formica on wood container, 1969, signed in blue ball-point pen on a label affixed to the reverse of the wood sculptural container, numbered 30/90, co-published by Brooke Alexander, Inc. and Castelli Graphics, New York

Overall: 14 $\frac{7}{8}$ x 10 $\frac{5}{8}$ x 4 $\frac{7}{8}$ in. (378 x 270 x 124 mm.)

\$3,000-5,000

LITERATURE

Brooke Alexander 1



PRINTS AND GRAPHICS FROM THE COLLECTION OF IRVING STENN

313

RICHARD ARTSCHWAGER (B. 1923)

Untitled (Quotation Marks)

two formica on painted wood multiples, 1980, each signed and dated in black pen on the reverse and inscribed 'A/P' (an artist's proof, the edition was 25), published by Multiples, Inc., New York, generally in good condition

Each: 14 x 10¼ x 2 in. (356 x 260 x 51 mm.)

(2)

\$3,000-5,000

LITERATURE

Brooke Alexander 5



PRINTS AND GRAPHICS FROM THE COLLECTION OF IRVING STENN

314

RICHARD ARTSCHWAGER (1923-2013)

Time Piece

formica and wood multiple with clock mechanism, 1989, signed in ink on a label affixed to the reverse, numbered 13/30, co-published by Brooke Alexander Editions and Castelli Graphics, New York, in very good condition

Overall: 25 ½ x 23 ½ x 5 ¼ in. (648 x 597 x 133 mm.)

\$2,000-3,000

LITERATURE

Brooke Alexander 18



315

BRUCE NAUMAN (B. 1941)

Clown Taking a Shit

lithograph in colors, on Transpagra paper, 1988, signed and dated in pencil, numbered 29/35 (there were also ten artist's proofs), published by Brooke Alexander Editions, New York, with margins (the right sheet edge very slightly unevenly trimmed), otherwise in good condition, framed

Image: 40 x 27½ in. (1016 x 698 mm.)

Sheet: 42½ x 30 in. (1070 x 762 mm.)

\$10,000-15,000

LITERATURE

Cordes 56

316

BRUCE NAUMAN (B. 1941)

Frankfurt Portfolio

the complete set of four offset lithographs, mounted on smooth wove paper (as issued), 1990, signed and dated in pencil, numbered 6/35, published by the artist, each with full margins, generally in good condition, framed
Image: 12¾ x 6½ in. (324 x 165 mm.)
Sheet: 19½ x 13¼ in. (486 x 337 mm.)

\$10,000-15,000



317

BRUCE NAUMAN (B. 1941)

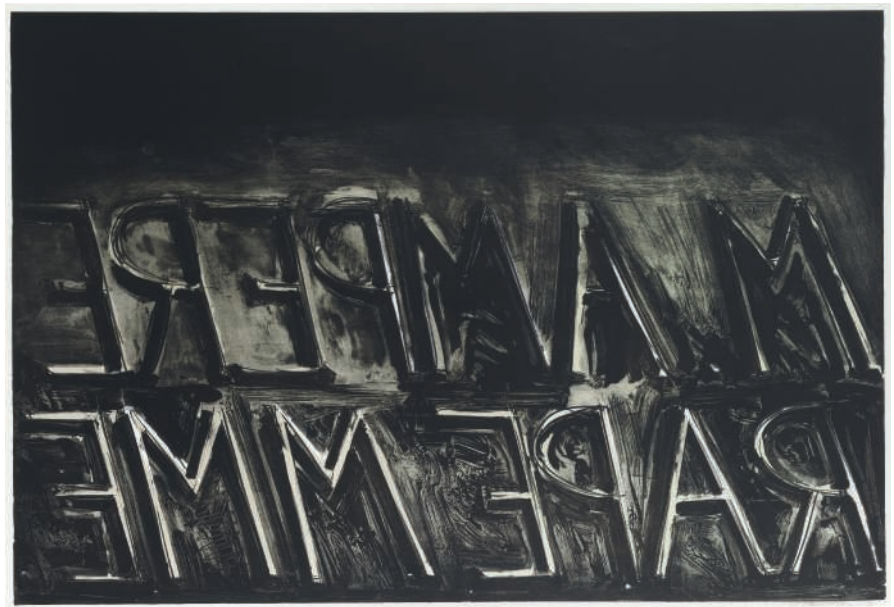
M. Ampere

lithograph, on Roll Rives paper, 1973, signed and dated in pencil, numbered 18/50 (there were also ten artist's proofs), published by Cirrus Editions, Los Angeles, with their blindstamp, generally in good condition
Image: 30 x 44¼ in. (762 x 1124 mm.)
Sheet: 31½ x 45¼ in. (790 x 1149 mm.)

\$6,000-8,000

LITERATURE

Cordes 21





318

LOUISE BOURGEOIS (1911-2010)

Paris Review

etching with aquatint and hand-coloring in colors, on Somerset paper, 1994, signed and dated in pencil, numbered 28/35 (there were also ten artist's proofs), published by The Paris Review, New York, with full margins, two ½-in. areas of pale moisture staining in the left margin, creasing in places at the sheet edges

Image: 31½ x 23¾ in. (803 x 600 mm.)

Sheet: 36½ x 27¾ in. (927 x 705 mm.)

\$8,000-12,000

LITERATURE

Wye 567/VIII



319

ALEX KATZ (B. 1927)

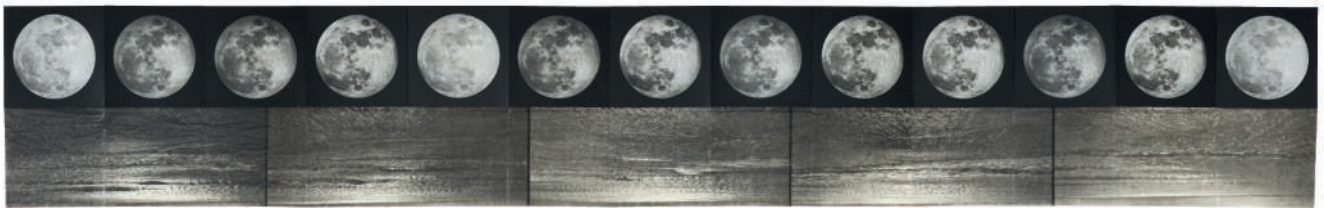
Reflection II

etching with aquatint in colors, on Somerset paper, 2011, signed in pencil, numbered 11/30 (there were also seven artist's proofs), published by Peter Blum Edition, New York, with full margins, in very good condition, framed

Image: 35½ x 26¾ in. (902 x 683 mm.)

Sheet: 41 x 31 in. (1041 x 787 mm.)

\$3,000-5,000



320

KIKI SMITH (B. 1954)

Tidal

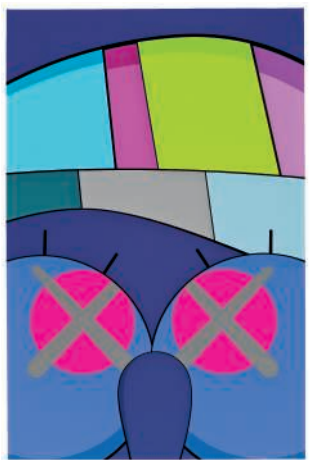
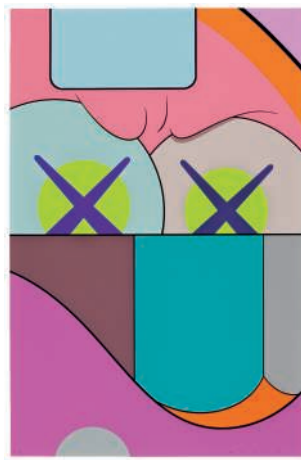
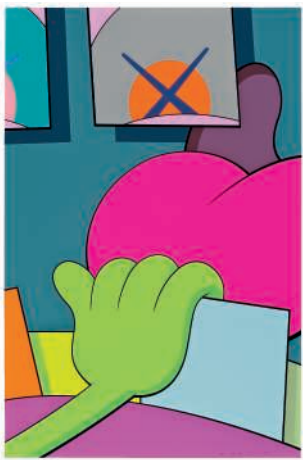
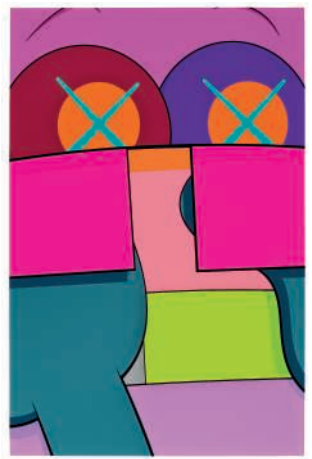
book of accordion-folded photogravure on Hahnemühle paper, with an attached photolithograph on handmade *Japon* paper along the lower sheet edge, 1998, with the justification page, signed and dated in pencil, copy 27 of 39, published by LeRoy Neiman Center for Print Studies, Columbia University, New York, in very good condition, with the original black canvas portfolio box with screenprinted lettering

Overall: 19¼ x 126¼ in. (489 x 3207 mm.)

\$8,000-12,000

LITERATURE

MoMA p. 104



321

KAWS (B. 1974)

Ups and Downs

the complete set of ten screenprints in colors, on Saunders Waterford High White paper, 2013, with the title page, each signed, dated and numbered 'PP 1/4' (a printer's proof set, the edition was 100), published by the artist, New York, each the full sheet, in very good condition, with the original black canvas portfolio box with black lettering

Overall: 36 $\frac{1}{8}$ x 24 $\frac{1}{2}$ x 1 $\frac{3}{4}$ in. (930 x 622 x 44 mm.)

\$30,000-50,000



322

TAKASHI MURAKAMI

(B. 1962)

Ten Prints by the Artist

ten offset lithographs in colors, on wove paper, 2013-14, each signed in silver felt-tip pen, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, the full sheets, generally in good condition
Diameter: 28 in. (711 mm.)
(10)

\$8,000-12,000

Including: Flowerball (3D) - Blue, Red; Flowerball (3-D) Autumn 2004; Flowerball (Lots of Colors); Flowerball Sexual Violet No.1 (3D); Comprehending the 51st Dimension; Letter to Picasso; There is Nothing Eternal in This World. That is Why You Are Beautiful; Groping for the Truth; Flower Ball (3-D) Sequoia; Flowerball (3D) - Red-Ball

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323

CHRISTOPHER WOOL (B. 1955)

Black Book

hardcover book, printed on smooth wove paper, 1989, with title page and justification, signed on the justification and numbered 116 of 350 (there were also eight artist's proof copies), co-published by Gisela Captian and Thea Westreich, New York, bound (as issued), in good condition, with original black paper

Overall: 23 x 16¼ in. (584 x 413 mm.)

\$18,000-25,000

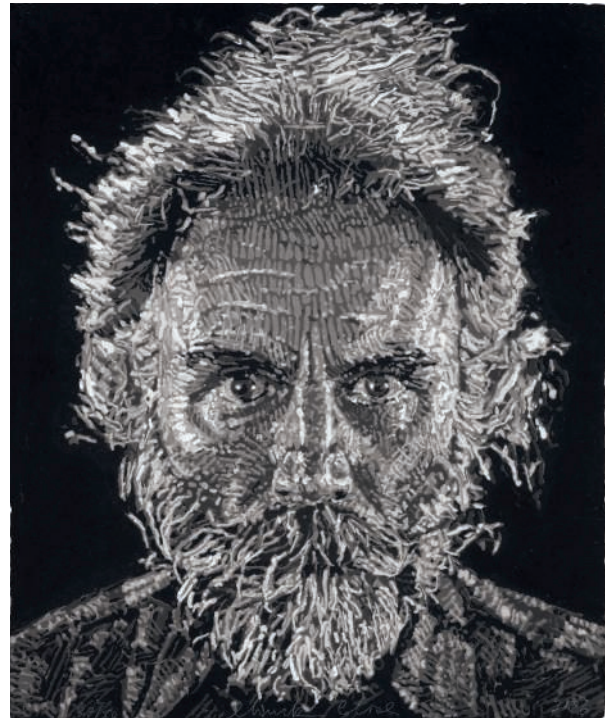
324

CHUCK CLOSE (B. 1940)

Lucas Paper/Pulp

stenciled handmade paper print in colors, 2006, signed and dated in white pencil, numbered 37/50, published by Pace Editions, Inc., New York, the full sheet, in very good condition, framed
Sheet: 45½ x 38¼ in. (1156 x 971 mm.)

\$10,000-15,000



325

ROBERT LONGO (B. 1953)

Larry, from *Men in Cities*

lithograph, on rag paper, 1983, signed in pencil, numbered 45/48 (there were also ten artist's proofs), published by Editions Schellmann, Munich, the full sheet, in very good condition, framed
Sheet: 72 x 36 in. (1829 x 914 mm.)

\$18,000-25,000





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HIGHLIGHTS FROM:

Screen Star Alexander Heinrici, Master Printer | online

PRINTS AND MULTIPLES

Tuesday 17-Thursday 26 October 2017
christies.com/printsonline

HIGHLIGHTS VIEWING

Christie's, 20 Rockefeller Plaza New York, NY 10020

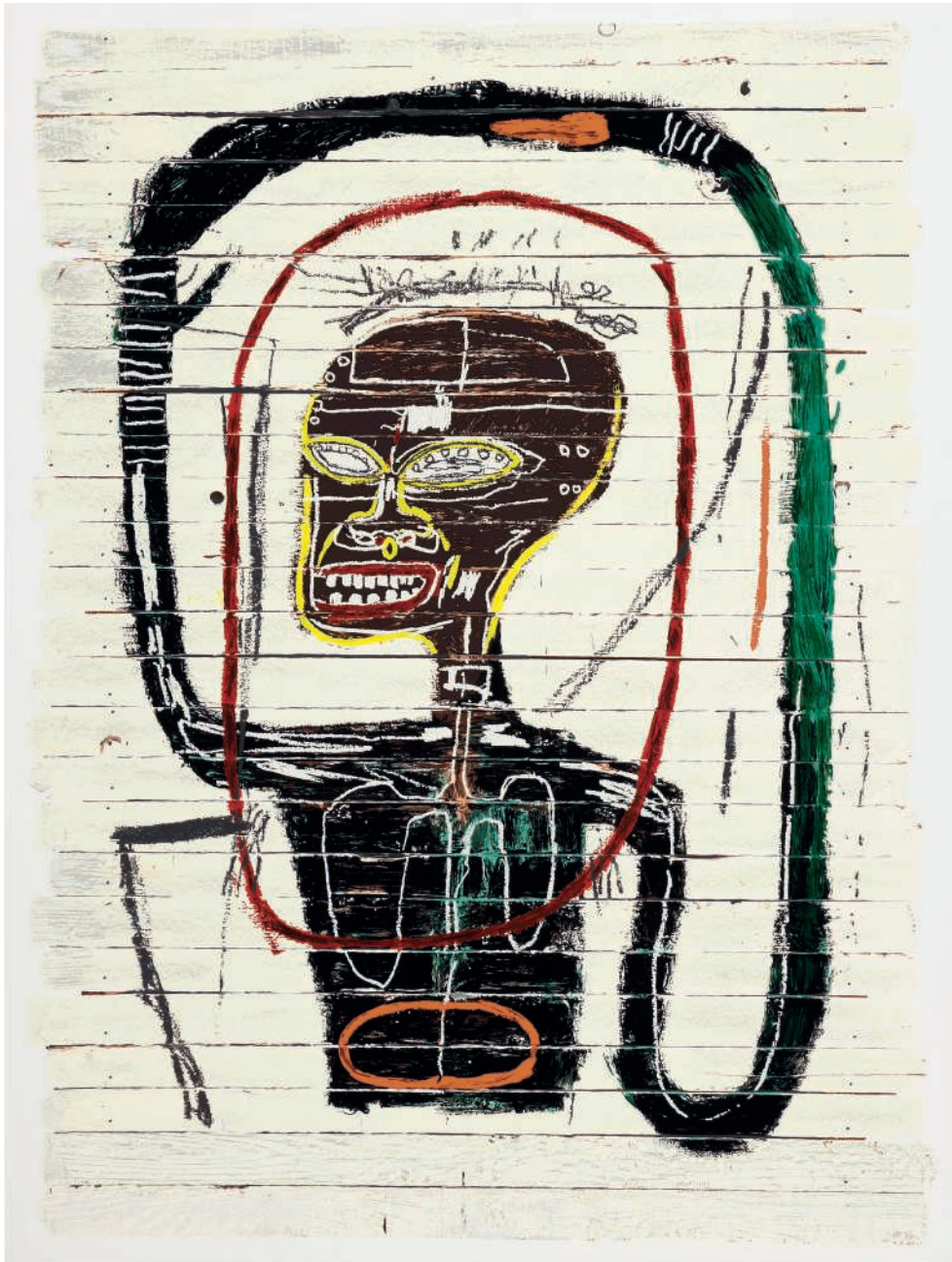
Friday	20 October	10.00 am - 5.00 pm
Saturday	21 October	10.00 am - 5.00 pm
Sunday	22 October	1.00 pm - 5.00 pm
Monday	23 October	10.00 am - 5.00 pm

In addition to these public viewing dates, all works are available to be seen by appointment until the sale closes. Please email printsonline@christies.com to schedule a viewing.

CONTACT INFORMATION

Carolyn Meister
Sale Coordinator
cmeister@christies.com
+1 212 636 2290

ABOVE: Donald Sultan (B. 1951)
Lantern Flowers, February 18, 2012
screenprint in colors with flocking, on museum board, 2012,
signed and dated in pencil, numbered 'P. P. 1/2' (a printer's
proof); together with *Lantern Flowers, February 19, 2012*
Sheet: 41 x 77 in. (1040 x 1965 mm.)
\$8,000-12,000



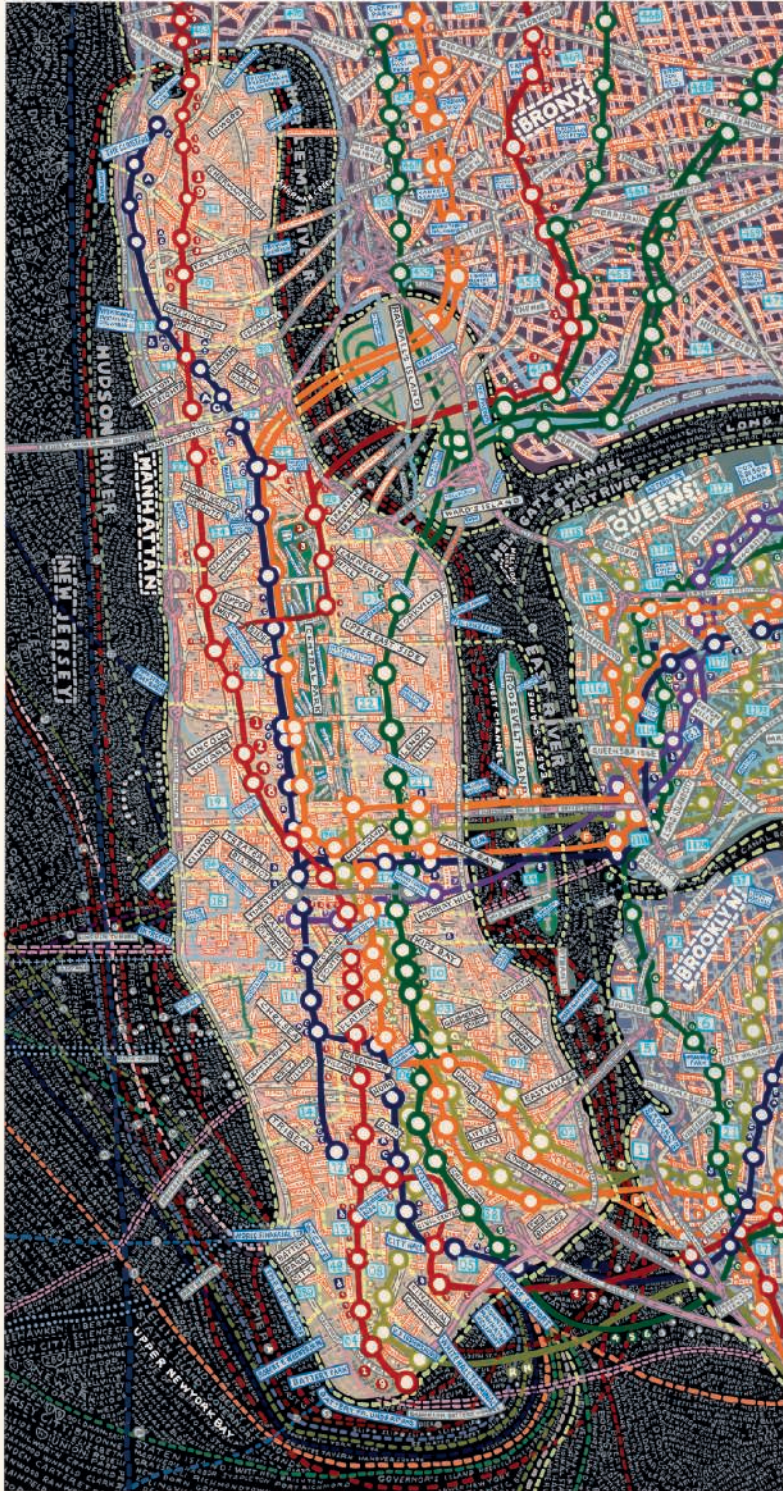
**AFTER JEAN-MICHEL BASQUIAT
(1960-1988)**

Flexible

screenprint in colors, on museum board, 2016, signed and dated in pencil by the Basquiat Foundation administrators on a label on the reverse, numbered 'PP 1/5' (a printer's proof, the edition was 85)

Image: 57½ x 42 in. (1460 x 1067 mm.)
Sheet: 60% x 45½ in. (1533 x 1156 mm.)

\$40,000-60,000



PAULA SCHER (B. 1948)

New York (Subway)

screenprint in colors, on Deluxe Lana Quarelle paper, 2008, signed and dated in pencil, numbered 'P.P. 3/5' (a printer's proof, the edition was 90)

Image: 52½ x 27½ in. (1334 x 698 mm.)
Sheet: 59⅞ x 34 in. (1521 x 864 mm.)

\$3,000-5,000

DONALD BAECHLER (B. 1956)

Coney Island

the complete set of six screenprints in colors, on museum board, 1994, each signed and dated in pencil, inscribed 'B.A.T.', 'R.T.P.' and 'B.A.T. II' respectively (the edition was 75)

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

\$6,000-8,000



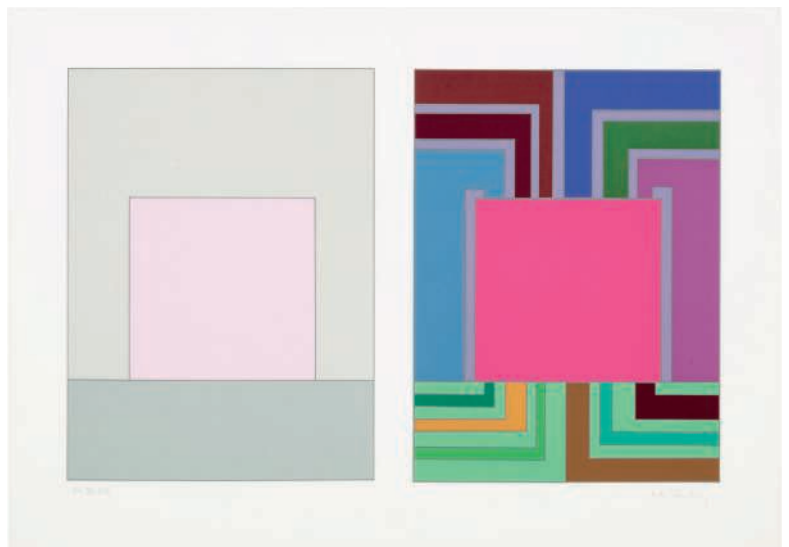
PETER HALLEY (B. 1953)

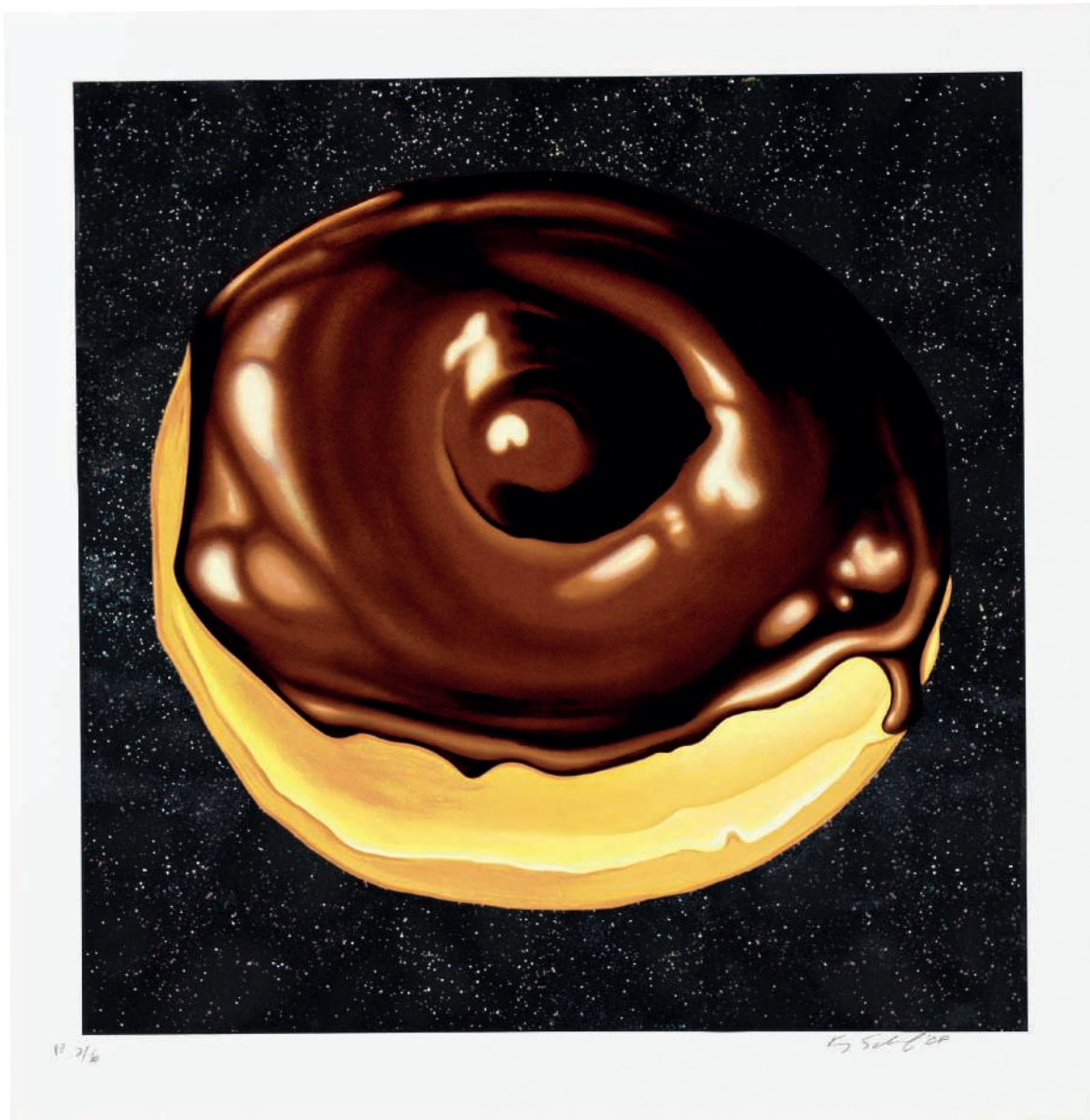
Before and After

the complete set of eight screenprints in colors, on wove paper, 2000, each signed in pencil, numbered 'P. P. III/IV' (a printer's proof set, the edition was 250)

Sheet: 23 x 33 in. (584 x 838 mm.)

\$6,000-8,000





KENNY SCHARF (B. 1958)

Cosmic Donut

screenprint in colors with crystal glitter, on illustration board, 2008, signed and dated in pencil, numbered 'P. P. 2/6' (a printer's proof, the edition was 60)

Image: 40¾ x 40¾ in. (1035 x 1026 mm.)

Sheet: 47 x 46¼ in. (1194 x 1175 mm.)

\$2,500-3,500



ANDY WARHOL (1928-1987)

Corice Arman Portrait

screenprint in black, on brown thin fibrous wove paper, 1979, presumably one of a small number of impressions

Sheet: 40¼ x 28⅞ in. (1022 x 714 mm.)

\$8,000-12,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.
- (c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES
1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

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

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

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

E WARRANTIES
1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

F PAYMENT
1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE
1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

Δ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie’s

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

◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie’s will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.
**“Attributed to ...”
In Christie’s qualified opinion probably a work by the artist in whole or in part.
**“Studio of ...”/ “Workshop of ...”
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
**“Circle of ...”
In Christie’s qualified opinion a work of the period of the artist and showing his influence.

**“Follower of ...”
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
**“Manner of ...”
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
**“After ...”
In Christie’s qualified opinion a copy (of any date) of a work of the artist.
“Signed ...”/“Dated ...”/
“Inscribed ...”
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
“With signature ...”/ “With date ...”/
“With inscription ...”
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

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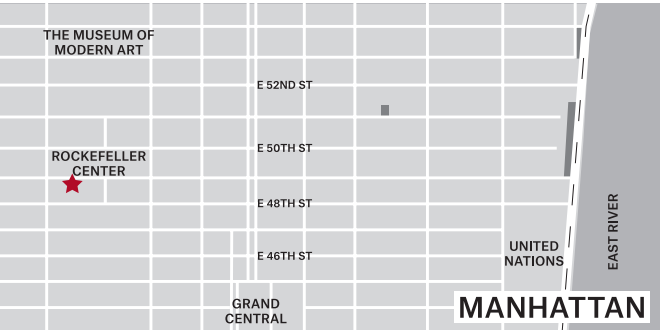
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PABLO PICASSO (1881-1973)

Hibou (A.R. 224)

marked and numbered 'Edition Picasso No. 24' (underneath)
white earthenware ceramic sculpture, partially engraved,
with colored engobe

Height: 12 ½ in. (33 cm.)

Conceived in 1953 and executed in an edition of 25

\$60,000-\$80,000

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FRANCIS PICABIA (1879-1953)

Animation

signed and dated 'Picabia 1914' (lower left) and titled 'ANIMATION' (upper left)

gouache, watercolor and pencil on paper

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Painted in 1914

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Left: Yevgeniy Fiks. *Beat the Whites with the Red Wedge*, 2015. Screenprint. 30 x 36 in.
Right: Anton Ginzburg. *Zaum ESL#2*, 2017. Anodized print on aluminum. 12 x 24 in.
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US\$3,000 to US\$5,000 by US\$200, 500, 800

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

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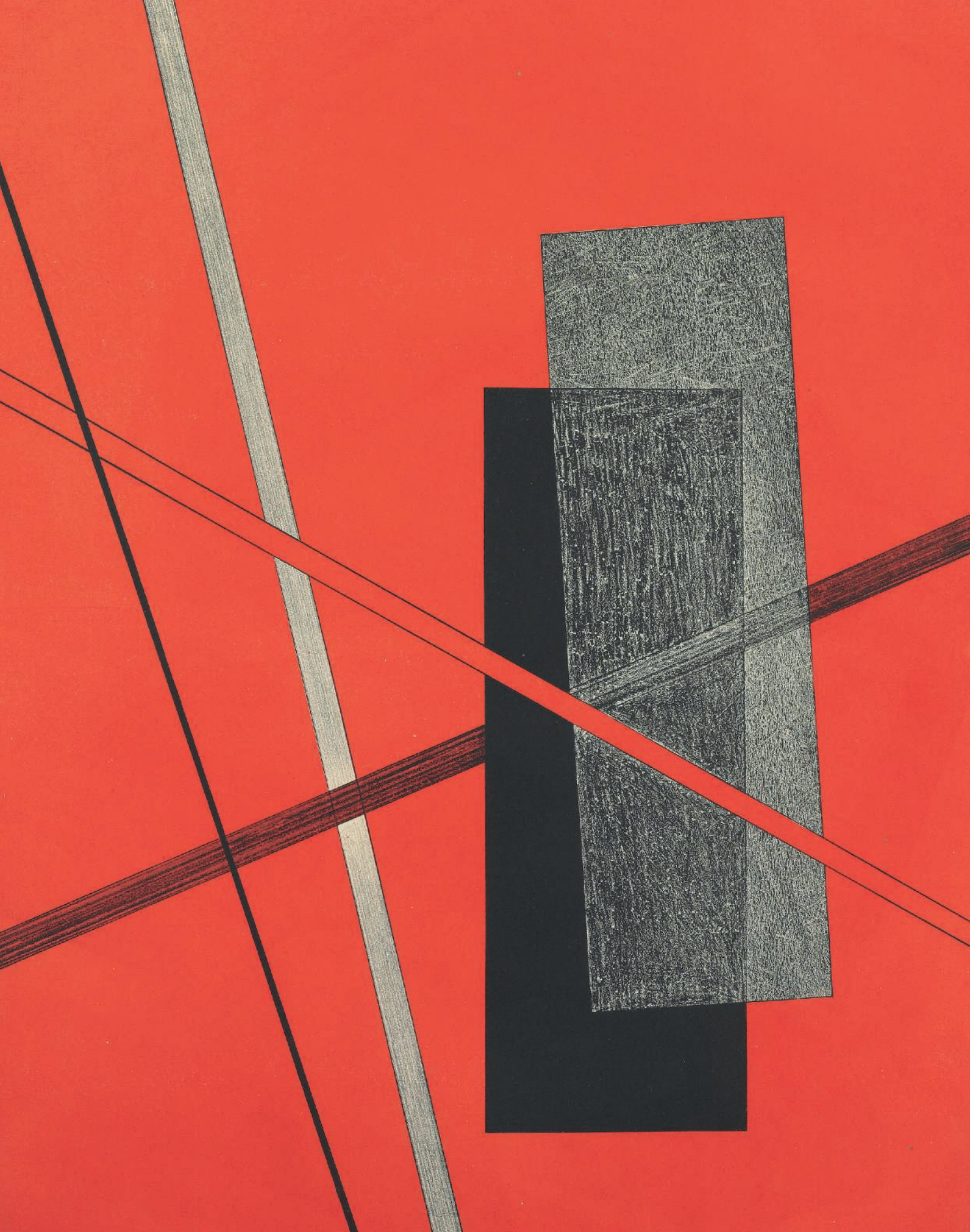
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