

Editions

& Works on Paper

New York / 20–22 April 2021

PHILLIPS





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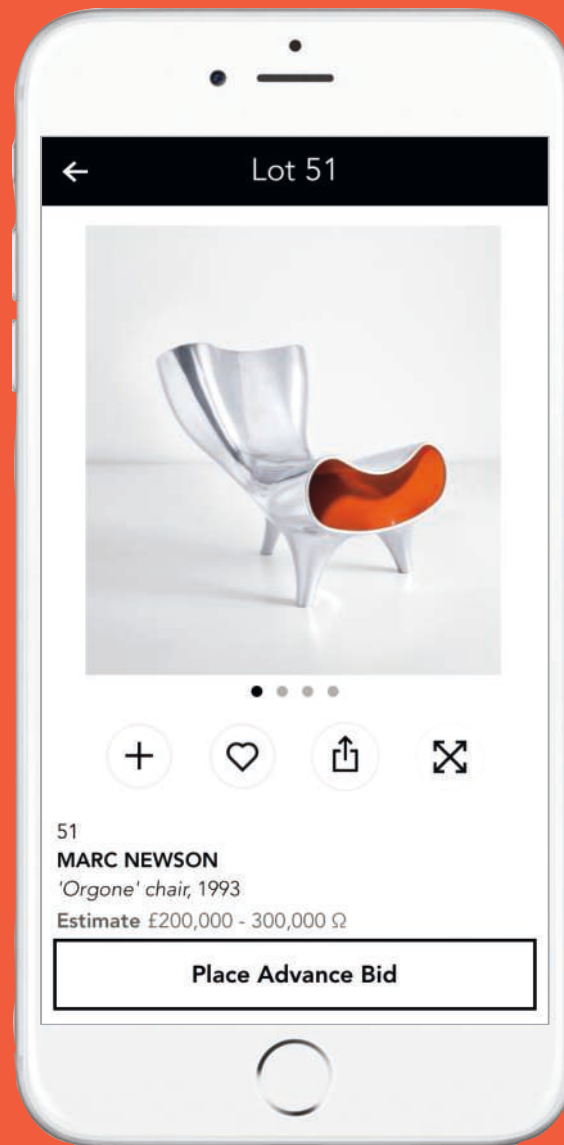
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The Keys to the Coop

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Editions & Works on Paper

New York / 20–22 April 2021

Auction & Viewing Location

450 Park Avenue, New York 10022

Auctions

Evening Sale

Tuesday, 20 April, 4pm (lots 1–93)

Day Sale

Wednesday, 21 April, 10am (lots 94–201)

Wednesday, 21 April, 2pm (lots 202–285)

Thursday, 22 April, 10am (lots 286–414)

Please register to bid online, absentee or by phone.

Viewing by appointment

14–20 April

Monday to Saturday 10–6

Sunday 12–6

Contact AppointmentsNewYork@phillips.com
or +1 212 940 1200 to arrange your visit

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY030121 or Editions.

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Evening Editions

April 20, 4pm / lots 1–93

Day Editions

April 21, 10am / lots 94–201

April 21, 2pm / lots 202–285

April 22, 10am / lots 286–414





Property from a Private New York Collection

1. **Joan Miró** 1893-1983

Galathée (Galathea)

(D. 931), 1976

Etching and aquatint in colors with embossing, on Arches paper, with full margins. Signed and numbered 40/50 in pencil (there were also 12 hors commerce in Roman numerals), published by Maeght, Paris, framed.
I. 45 $\frac{3}{8}$ x 29 $\frac{3}{8}$ in. (115.3 x 74.6 cm). S. 54 $\frac{1}{4}$ x 38 in. (137.8 x 96.5 cm)

Estimate \$25,000-35,000





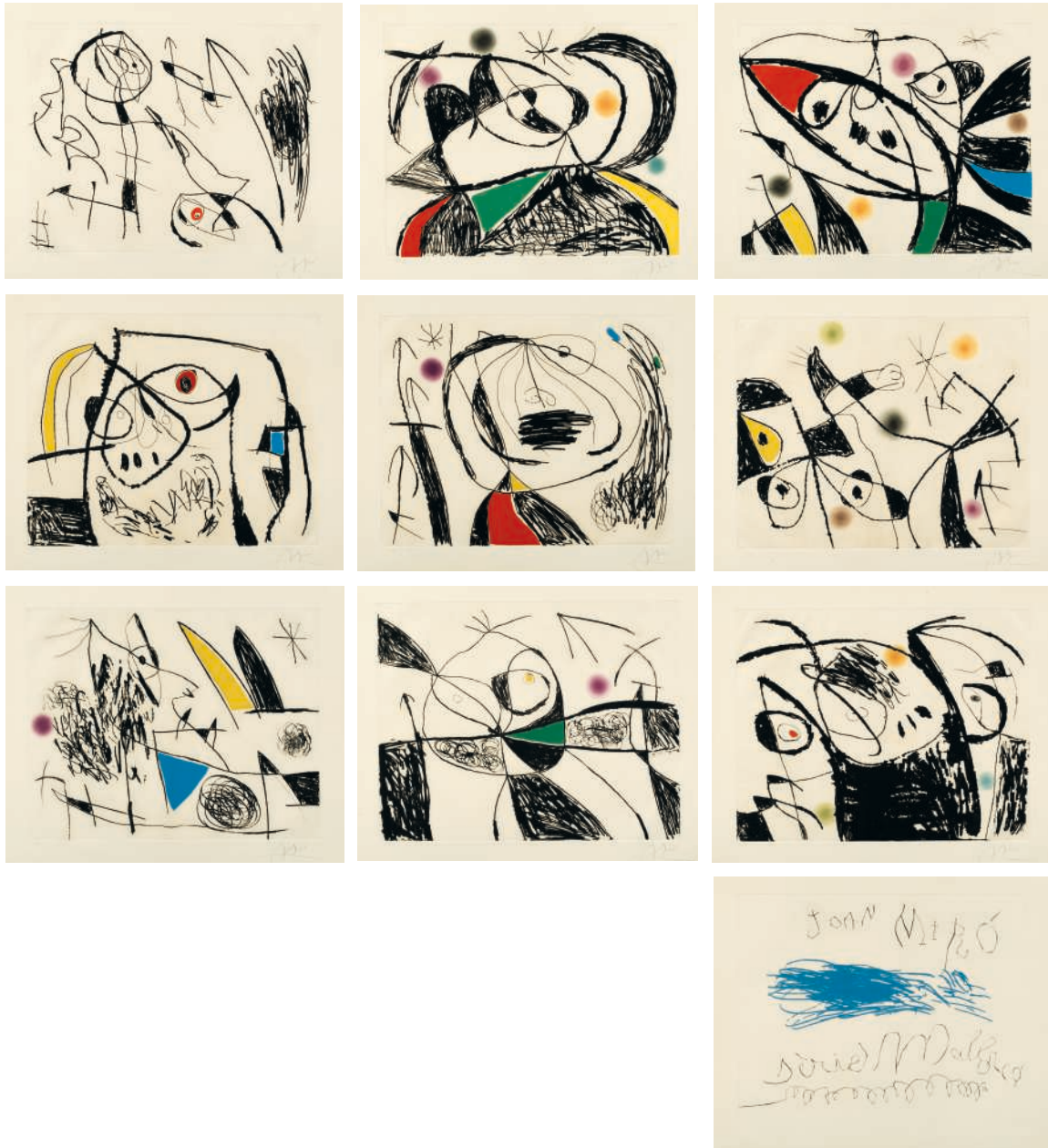
2. **Joan Miró** 1893-1983

L'Oiseau Mongol (Mongolian Bird)
(D. 513), 1969

Etching and aquatint in colors with carborundum, on Arches paper, the full sheet. Signed and numbered 19/75 in white pencil (there were also some hors commerce), published by Maeght, Paris, framed. S. 40½ x 27½ in. (102.9 x 69.9 cm)

Estimate \$12,000-18,000





Property from a Private New York Collection

3. Joan Miró 1893-1983

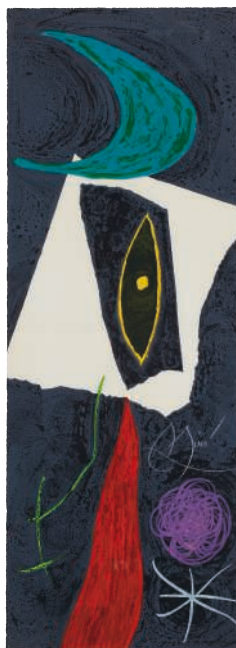
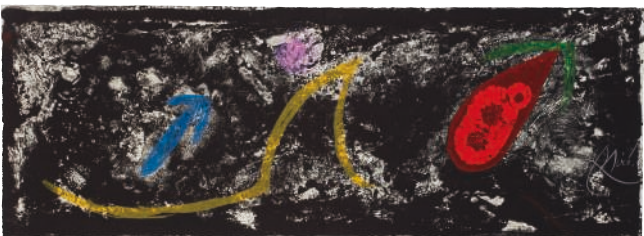
Série Mallorca (Mallorca Series)

(D. 610-619, C. 177), 1973

The complete set of 10 etchings with aquatint in colors (including the title page), on Guarro paper, with full margins, all contained in the original patterned and cloth-covered folio. All but the the title page signed and numbered 46/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Sala Pelayres, Palma de Mallorca (with their blindstamp). all I. 21½ x 27 in. (54.3 x 68.6 cm). all S. 27½ x 34 in. (69.9 x 86.4 cm)

Estimate \$25,000-35,000





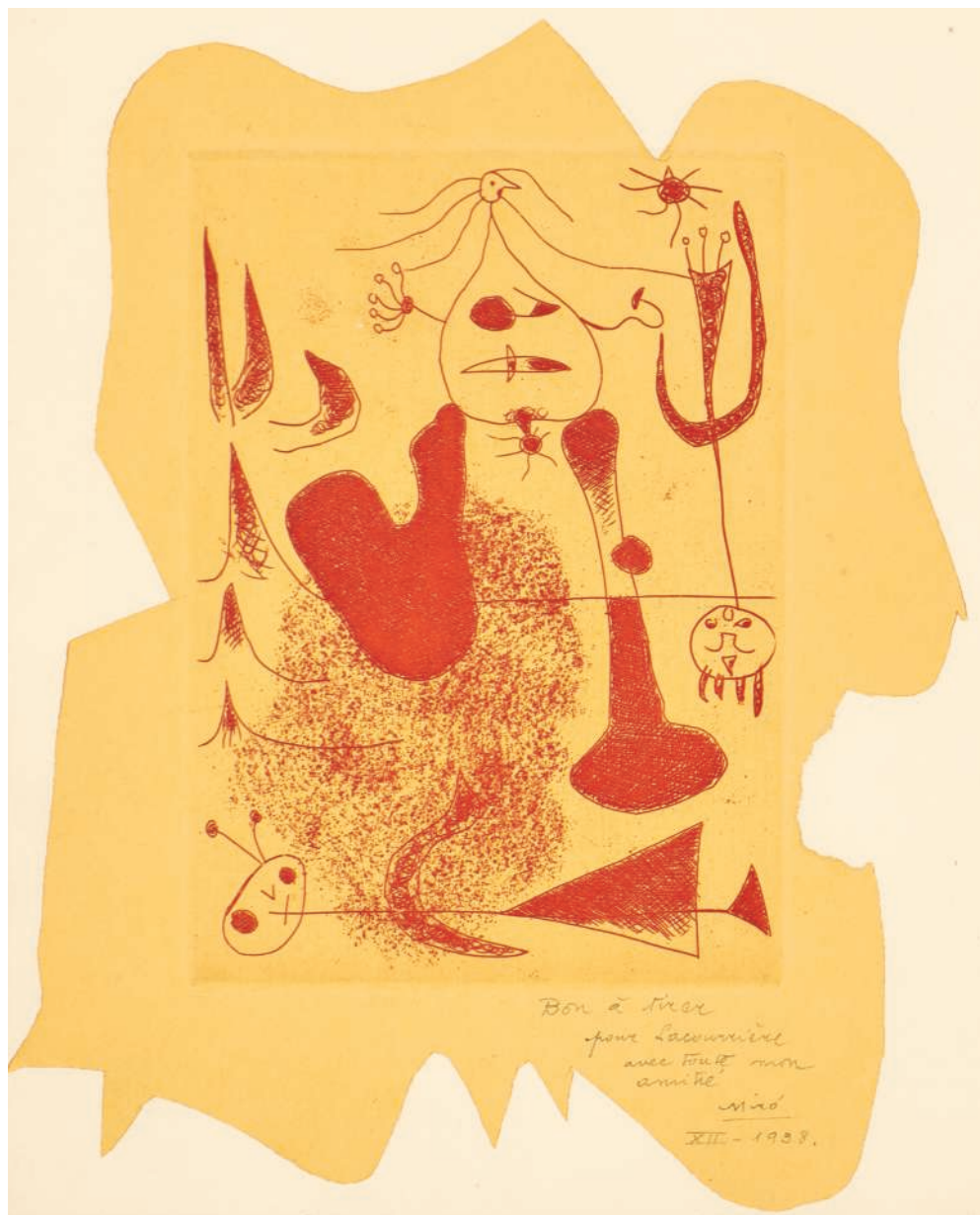
4. Joan Miró 1893-1983

Les Pénalités de L'Enfer ou Les Nouvelles-Hébrides (The Penalties of Hell or The New Hebrides)
(M. 959-90, C. 188), 1974

The complete deluxe set of 25 lithographs (20 in colors and 5 in black) along with the rare additional seven refusée lithographs in colors, on Arches, the full sheets, folded and loose (as issued), title page, text by Robert Desnos in French, typography by Michel Otthoffer, justification, including the suite of six lithographs in black and one in black and red, the set of 25 and the refusées contained in the original paper board folios with the first lithograph printed on the front, spine and back, the suite of six contained in a beige paper folder titled *documents* 1929, all contained in the original orange cloth-covered box with the artist's and author's name printed on the spine. The seven refusées signed in pencil or white crayon, five annotated 'EA/50' and two annotated 'EA15' in pencil on the reverse, additionally signed in red crayon and printed 'Exemplaire de Rene LeMoigne' on the justification, from the edition of 15 (there were also 35 with five refusées and the book edition of 170), published by Maeght, Paris. unfolded all S. 10 $\frac{5}{8}$ x 29 $\frac{1}{2}$ in. (27 x 74.9 cm). Portfolio 11 $\frac{1}{2}$ x 15 $\frac{3}{4}$ x 3 in. (29.2 x 40 x 7.6 cm)

Estimate \$40,000-60,000





5. **Joan Miró** 1893-1983

Frontispiece, for *Sablier couché (Hourglass Lying Down)*

(D. 20, C. 5), 1938

Etching in red, on cut yellow paper, Chine collé to laid Arches paper, the full sheet (without a fold), title page with *Casse-Nuit* title printed on the right side (changed to *Sablier couché* for the book edition), the poem *Muttra* by Alice Paalen printed on the reverse. Printing with pale red plate tone, signed, dated 'XII - 1938.', annotated 'Bon à tirer' and dedicated 'pour Lacourière avec toute mon amitié' in pencil (the good-to-print impression, before the book edition of 75), the book published by Editions Sagesse, Paris, framed. S. 8¼ x 12½ in. (21 x 31.8 cm)

Estimate \$10,000-15,000





6. **Joan Miró** 1893-1983

Le Chien aboyant à la lune (Dog Barking at the Moon)

(M. 189), 1952

Lithograph in colors, on Arches paper, the full sheet. Signed, dated and numbered 75/80 in white pencil (there was also an unsigned edition published in Verve), published by Tériade, Paris, unframed. S. 14¾ x 21½ in. (36.5 x 54.6 cm)

Estimate \$12,000-18,000





Property from a Private New York Collection

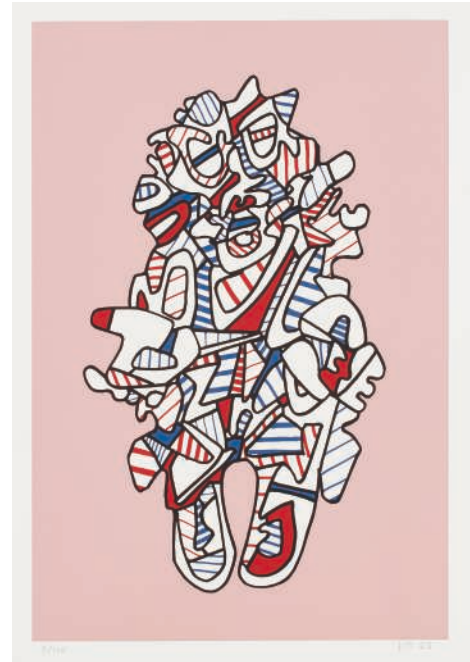
7. Joan Miró 1893-1983

L'Enfance d'Ubu (Ubu's Childhood): 10 plates
(M. 998-9; 1006; 1014; 1019-20, see C. 204), 1975

Ten lithographs in colors, on Arches paper, with full margins, with justification, all contained in the original beige linen-covered portfolio with one of the unsigned lithographs mounted to the front (as issued). Five signed and numbered 20/120 in pencil and five unsigned lithographs (there were also 20 artist's proofs in Roman numerals), further stamp numbered '20' on the justification, published by Tériade, Paris. all l. various sizes. all S. 11 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in. (29.5 x 50.5 cm)

Estimate \$10,000-15,000





8. **Jean Dubuffet** 1901-1985

*Exaltador; Protestator; and Objectador, from Présences fugaces
(Fleeting Presences)*
(W. 1160-1162), 1973

Three screenprints in colors, on Dutch Etching paper, with full margins.
All signed with initials, dated and numbered 8/100 in pencil (there
were also 20 hors commerce in Roman numerals), published by Pace
Editions, Inc., New York, all unframed. all I. 19 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in. (49.8 x
33.7 cm). all S. 29 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in. (75.9 x 55.6 cm)

Estimate \$10,000-15,000





9. Salvador Dalí 1904-1989

Les Caprices de Goya de Dalí (Dalí's 'Caprichos' by Goya): 10 plates (M. & L. 853-855; 859-860; 866-867; 870; 880; 916), 1977

Ten heliogravures with extensive hand-coloring, made from Goya's print series (circa 1799 edition) reworked and altered with drypoint and unique coloring, before Dalí's titles and plate numbers were engraved in the plates, on Rives BFK paper, with full margins. All signed and annotated 'Premier Etat-Couleur' (first colored state) in pencil (all hand-colored proofs before the edition of 200 and 20 artist's proofs), including a copy note from Denise Rigal (Atelier Rigal) dated '18.07.15' describing how the series was printed and these examples were colored by Dalí, the edition published by Berggruen/ Editions Graphiques Internationales, Paris, all unframed. all I. 9 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in. (24.4 x 21 cm). all S. 17 $\frac{1}{2}$ x 12 $\frac{3}{8}$ in. (44.5 x 31.4 cm)

Estimate \$20,000-30,000





10. **After Pablo Picasso** 1881-1973

***Les Saltimbanques (The Saltimbanques)*, by Jacques Villon**
(G. & P. 634), 1922

Etching and aquatint in colors, on Arches paper, with margins. Signed by Picasso and numbered '68-200' in pencil (there were also 10 artists proofs), etched and printed by Jacques Villon, published by Galerie Bernheim-Jeune, Paris, framed. I. 23½ x 16¾ in. (59.7 x 42.5 cm). S. 28¾ x 21 in. (72.1 x 53.3 cm)

Estimate \$12,000-18,000





11. **Pablo Picasso** 1881-1973

Quatre femmes nues et tête sculptée (Four Nude Women and a Carved Head), plate 82 from La Suite Vollard

(Bl. 219, Ba. 424), 1934

Etching, on Montval laid paper watermark Vollard, with full margins. Signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), numbered '347' in the Henri Petiet inventory system lower left corner, published by Ambroise Vollard, Paris, 1939, framed. I. 8¾ x 12¼ in. (22.2 x 31.1 cm). S. 13⅜ x 17¾ in. (34 x 45.1 cm)

Estimate \$20,000-30,000





Property from a Private New York Collection

12. **Pablo Picasso** 1881-1973

Jeune fille aux grands cheveux (Long-Haired Young Girl)

(Bl. 380, M. 12, R. 54), 1945

Lithograph, on Arches paper, the full sheet. The sixth (final) state, one of 18 unsigned artist's proofs (aside from the signed and numbered edition of 50), framed. S. 17 $\frac{3}{8}$ x 12 $\frac{7}{8}$ in. (44.1 x 32.7 cm)

Estimate \$6,000-8,000





13. **Henri Matisse** 1869-1954

Nadia au profil aigu (Nadia in Profile)

(D. 810), 1948

Aquatint, on Marais paper, with full margins. Signed and numbered 3/25 in pencil (there were also 5 artist's proofs), framed. I. 17 x 13¾ in. (43.2 x 34.9 cm). S. 26 x 19¾ in. (66 x 50.2 cm)

Estimate \$15,000-25,000





14. **Diego Rivera** 1887-1959

Nude with Beads, Frida Kahlo (Desnudo sentado con brazos levantados)
(G. 893), 1930

Lithograph, on PMF Italia laid paper, with margins. Signed, dated and numbered 77/100 in pencil, published by Weyhe Gallery, New York, framed. I. 16 $\frac{3}{8}$ x 10 $\frac{3}{4}$ in. (41.6 x 27.3 cm). S. 20 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in. (51.1 x 40 cm)

Estimate \$8,000-12,000





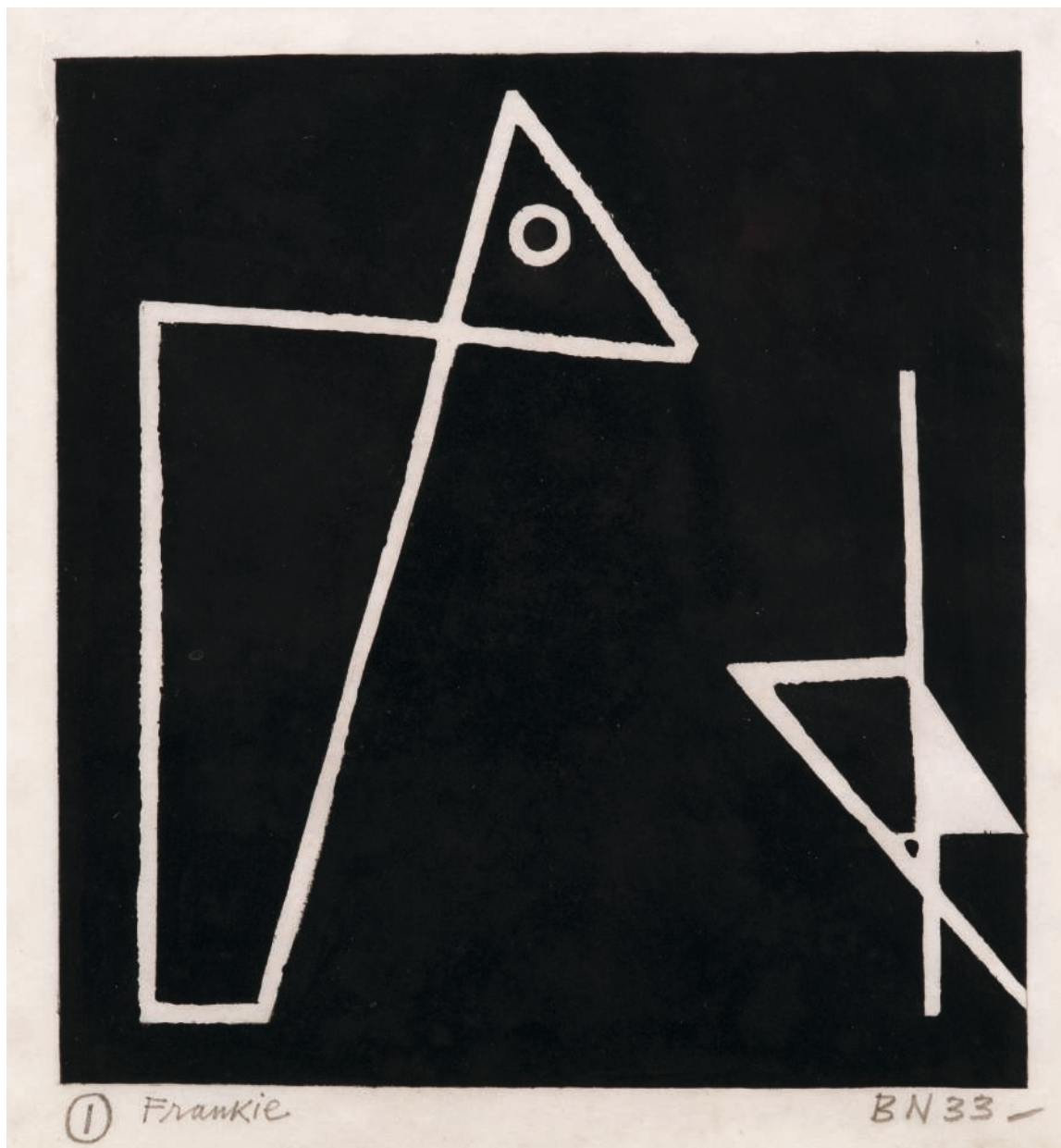
15. **Diego Rivera** 1887-1959

Nude with Long Hair (Desnudo de Lola Olmedo, Lola Olmedo Nude)
(G. 895), 1930

Lithograph, on Umbria Italia paper, with full margins. Signed, dated and numbered '26-100' in pencil, published by Weyhe Gallery, New York, framed. I. 16 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (41.6 x 23.8 cm). S. 20 x 15 $\frac{1}{8}$ in. (50.8 x 38.4 cm)

Estimate \$7,000-10,000





Property of a Distinguished Private Collector

16. **Ben Nicholson** 1894-1982

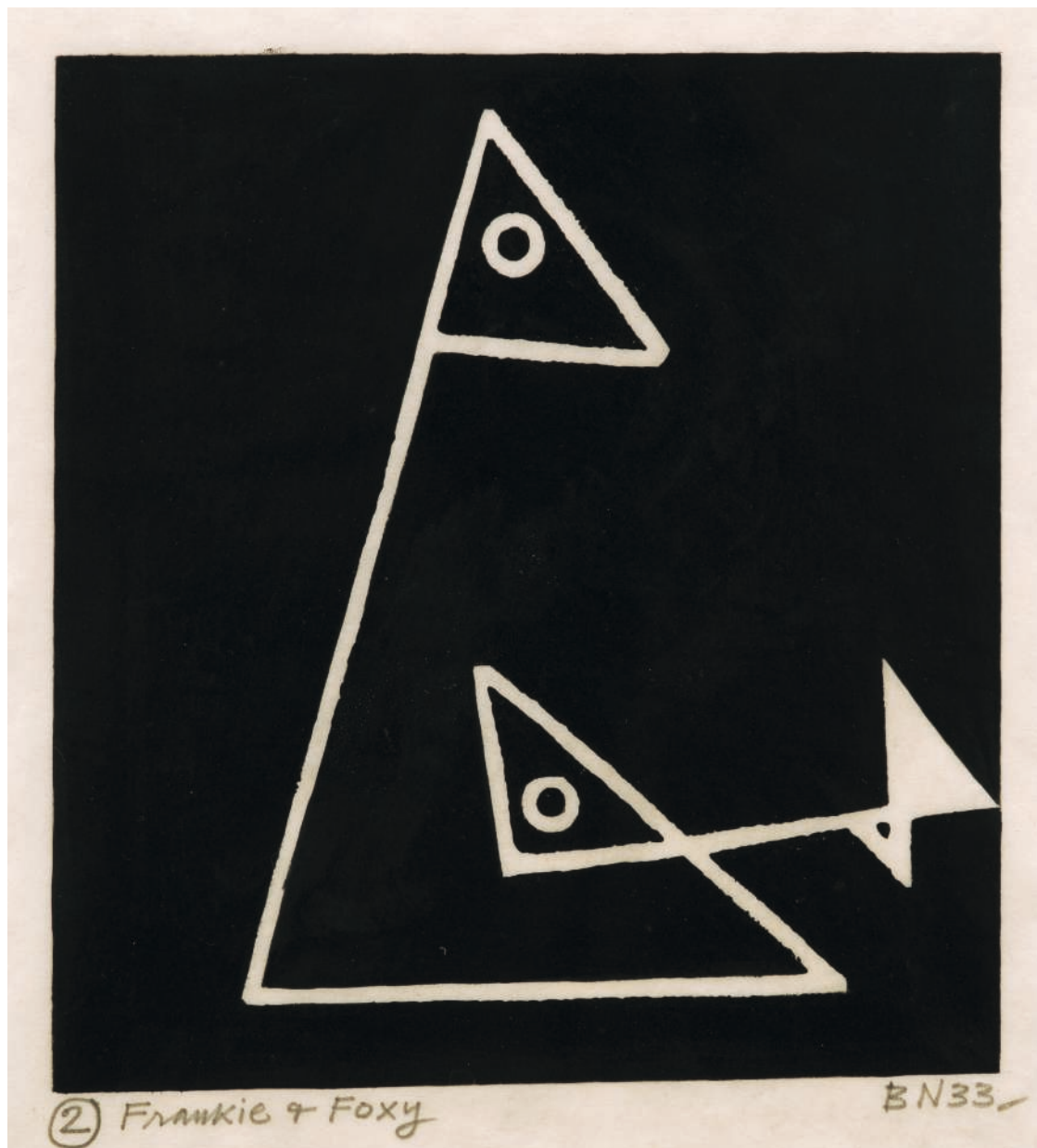
Foxy & Frankie

(C. 2, see P.Q. II.2), 1933

Linocut in black oil paint, on wove paper, with full margins. Signed with initials, titled, dated and annotated '1' in a circle and 'Frankie' in pencil, possibly a unique earlier state before the diagonal line at the tip of the mouth. framed. I. 6¼ x 5⅞ in. (15.9 x 14.9 cm). S. 10⅞ x 8¾ in. (25.7 x 22.2 cm)

Estimate \$15,000-20,000





Property of a Distinguished Private Collector

17. **Ben Nicholson** 1894-1982

Foxy & Frankie
(C. 3, P.Q. II.I.b), 1933

Linocut in black oil paint, on wove paper, with full margins. Signed with initials, titled, dated and annotated '2' in a circle and 'Frankie & Foxy' in pencil, one of possibly two impressions, framed. I. 6½ x 6 in. (16.5 x 15.2 cm). S. 10¼ x 8¾ in. (26 x 22.2 cm)

Estimate \$15,000-20,000





18. **Francis Bacon** 1909-1992

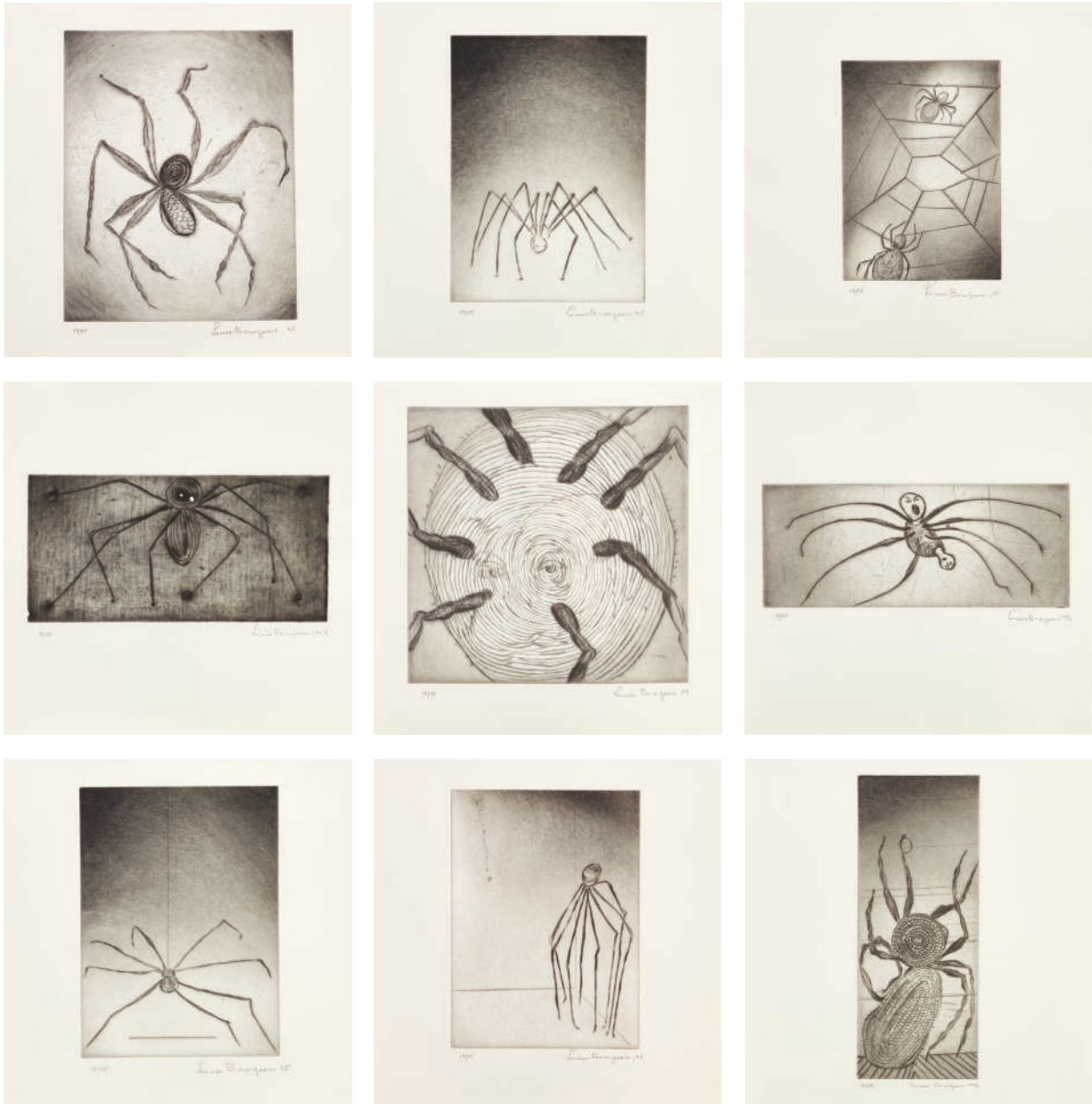
Self-Portrait

(S. 12, T. 7), 1977

Lithograph in colors, on Arches paper, with full margins. Signed in purple felt-tip pen (faded) and numbered 36/180 in pencil (there were also some artist's proofs), published by Galerie Claude Bernaud, Paris, framed. I. 33 $\frac{3}{8}$ x 25 in. (84.8 x 63.5 cm). S. 40 x 28 $\frac{1}{4}$ in. (101.6 x 71.8 cm)

Estimate \$8,000-12,000





19. **Louise Bourgeois** 1911-2010

Ode à Ma Mère (Ode to My Mother)
 (MoMA 4b-12b), 1995

The complete set of nine drypoints, eight with selective wiping, one with monoprinting and embossing, on Dieu Donné paper, with full margins. All signed, dated and numbered 19/45 in pencil (there was also a book edition of 90 and 35 hors commerce in Roman numerals), published by Les Éditions du Solstice, Paris, all framed. all l. various sizes. all S. 11 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in. (29.5 x 29.5 cm)

Estimate \$30,000-50,000





21. **Louise Bourgeois** 1911-2010

Metamorfosis

(MoMA 490a-494a), 1999

The complete illustrated book including five drypoints with etching and aquatint, one with Chine collé, on Rives BFK paper, with full margins, the sheets loose (as issued), all contained in the original red satin-covered portfolio with yellow embroidery. Signed by the artist and author and numbered '58' in pencil on the colophon, additionally each print signed with initials in pencil (the edition was 85, there were also 20 artist's proofs in Roman numerals and 10 hors commerce), published by Galerie Lelong, Paris. 13½ x 14½ x 2¼ in. (34.3 x 36.8 x 5.7 cm)

Estimate \$9,000-12,000





Property from a Midwestern Estate

22. **Marcel Duchamp** 1887-1968

Poster after 'Self-Portrait in Profile'
(see S. 557a and 565), 1959

Screenprint in red, on black Montgolfier paper, with full margins.
Signed and numbered 9/30 in red ink (there were also editions
in blue and also with text), published by Librairie La Hune, Paris,
framed. I. 7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (20 x 20 cm). S. 25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (65.1 x 50.2 cm)

Estimate \$10,000-15,000





23. **Alexander Calder** 1898-1976

The yellow worm is longer than the red worm, 1970

Hand woven wool Aubusson tapestry in colors. Signed with woven signature, stitch-numbered 2/6 and with the Tapisserie d'Aubusson Pinton labels on the reverse. 68½ x 49 in. (174 x 124.5 cm)

Estimate \$20,000-30,000





24. **Adolph Gottlieb** 1903-1974

Pictograph

(F. 39, see A.A.A. p. 20 no. 31), c. 1946

Linocut, on wove paper, with presumably full margins. Signed in pencil, from the possible edition of 25, printed by the artist, framed.
I. 11 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in. (29.8 x 37.5 cm). S. 13 $\frac{1}{4}$ x 16 $\frac{3}{8}$ in. (33.7 x 41.6 cm)

Estimate \$20,000-30,000





Property from the Estate of Howard Mendes, New York City

25. Jackson Pollock 1912-1956

Untitled Portfolio

(O.C. & T. 1091-1096), 1951

The rare, complete set of six lifetime screenprints, each on two sheets of Strathmore paper glued together, as issued (two with blindstamps), with full margins. *Untitled (after Number 22, 1951)* signed, dated '51 and numbered 'Ed 25/14' in black ink, all from the edition of about 25 printed in 1951 (there was also a numbered edition of 50 printed posthumously in 1964 by Lee Krasner and the Pollock Estate), printed by the artist and his brother, Sanford McCoy, Deep River, Connecticut, all framed. approximately (5) l. 17 x 22 in. (43.2 x 55.9 cm). (1) l. 19 x 17 in. (48.3 x 43.2 cm). all (three vertical) S. 23 x 29 in. (58.4 x 73.7 cm)

Estimate \$100,000-150,000





26. Robert Motherwell 1915-1991

Ulysses portfolio; and book

(E. & B. 445.1-22, 446-467), 1988

The complete deluxe set of 62 etchings, including the suite of 22 etchings (20 in colors) and the bound set of 40 etchings (comprised of 22 line etchings, 20 in colors, and 18 etched Roman numerals), on Johannot paper, with full margins, with novel by James Joyce, the suite loose and the book bound (as issued). The loose prints signed with initials and numbered 12/40 in pencil, the book signed and numbered '12' in pencil on the limitation page (one of 150 copies, of which 40 and 5 artist's proofs included the suite of 22 loose etchings), published by Arion Press, San Francisco, the book contained in original blue silk-covered cover with leather trim and matching slipcase, the 22 loose etchings all unframed. I. (20) 4 $\frac{3}{8}$ x 6 $\frac{1}{8}$ in. (11.1 x 15.6 cm). (2) 6 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. (15.6 x 15.6 cm). all S. 13 x 10 in. (33 x 25.4 cm). portfolio 14 x 10 $\frac{5}{8}$ x 1 $\frac{1}{8}$ in. (35.6 x 27 x 4.1 cm). book 13 $\frac{1}{2}$ x 11 x 5 in. (34.3 x 27.9 x 12.7 cm)

Estimate \$20,000-30,000





Property from a Distinguished California Collection

27. **Robert Motherwell** 1915-1991

Three Figures
(E. & B. 489), 1989

Lithograph in colors, on Somerset paper, the full sheet. Signed and numbered 76/80 in pencil (there were also 20 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 55 $\frac{3}{8}$ x 40 in. (140.7 x 101.6 cm)

Estimate \$10,000-15,000





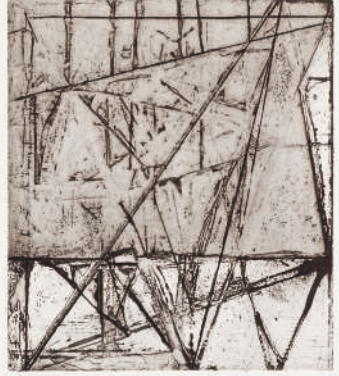
28. **Joan Mitchell** 1925-1992

Trees I, 1992

Monumental lithograph in colors, on two sheets of Rives BFK paper (as issued), the full sheets. Signed, dated and numbered 28/34 in pencil (there were also 8 artist's proofs) published by Tyler Graphics, Ltd., Mount Kisco, New York, framed. S. 56½ x 82¼ in. (143.5 x 208.9 cm)

Estimate \$10,000-15,000





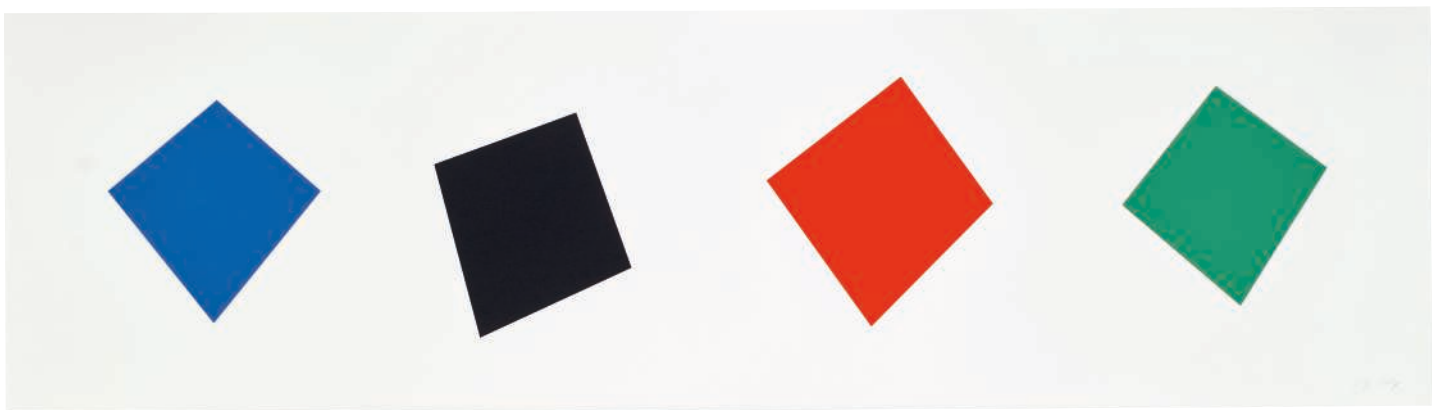
29. **Brice Marden** b. 1938

Etchings to Rexroth: plates 10; 18-20; 24-25
(L. 40), 1986

Six etchings and aquatint, on Rives BFK paper, with full margins.
All signed, dated, annotated '10', '18', '19', '20', '24', and '25' and
numbered 30/45 in pencil (there were also 10 artist's proofs), published
by Peter Blum Edition, New York, all framed. all I. 8 x 7 in. (20.3 x
17.8 cm). all S. 19½ x 16 in. (49.5 x 40.6 cm)

Estimate \$12,000-18,000





30. **Ellsworth Kelly** 1923-2015

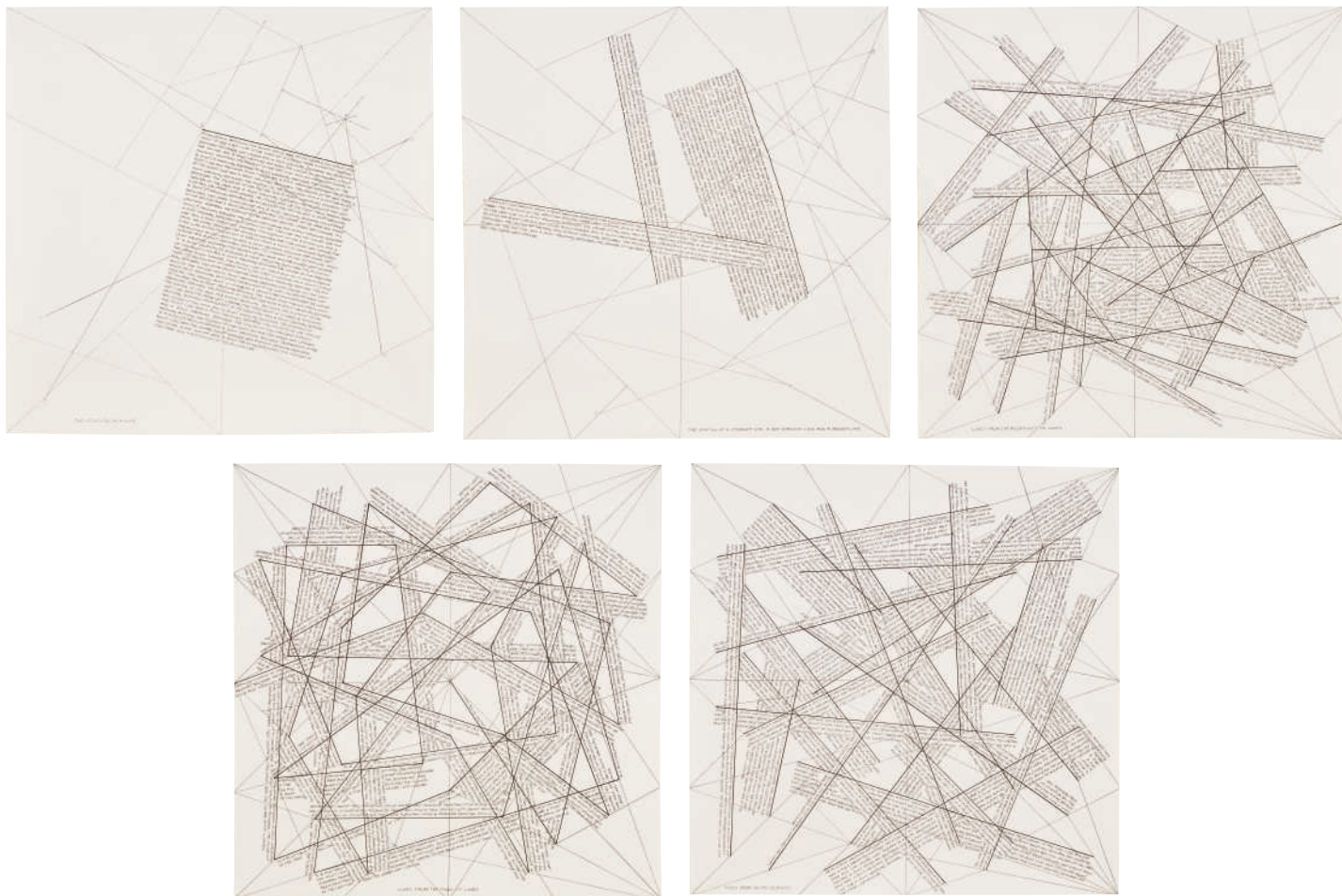
Blue/Black/Red/Green

(G. 1883, A. 293), 2001

Monumental lithograph in colors, on Lanaquarelle paper, with full margins. Signed and numbered 'SP 7/10' in pencil (a special proof, the edition was 45 and 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. I. 15½ x 75½ in. (39.4 x 191.8 cm). S. 24⅞ x 88⅝ in. (63.2 x 225.1 cm)

Estimate \$15,000-20,000





31. **Sol LeWitt** 1928-2007

The Location of Lines

(K. 1975.06), 1975

The complete set of five etchings, on Rives BFK paper, the full sheets, with justification and all contained in the original black cloth-covered portfolio. All signed and numbered 10/25 in pencil on the reverse (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York. all S. 17 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (45.4 x 45.4 cm)

Estimate \$6,000-9,000





32. **Gerhard Richter** b. 1932

Snow White
(B. 132), 2005

Unique variant with hand-worked white acrylic and graphite on offset lithograph in yellow, red, blue and black, on lightweight card mounted to white board, the full sheet. Signed, dated 'NOV. 05' and numbered 65/100 in pencil, published by Wako Works of Art, Tokyo, framed. S. 8 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (22.5 x 31.8 cm)

Estimate \$60,000-80,000





33. **Robert Rauschenberg** 1925-2008

Soviet/American Array IV, 1988-90

Monumental intaglio in colors, on Saunders paper, the full sheet. Signed, dated and numbered 33/58 in pencil (there were also 3 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed. S. 88¼ x 51¼ in. (224.2 x 131.4 cm)

Estimate \$12,000-18,000





Property from a Private New York Collection

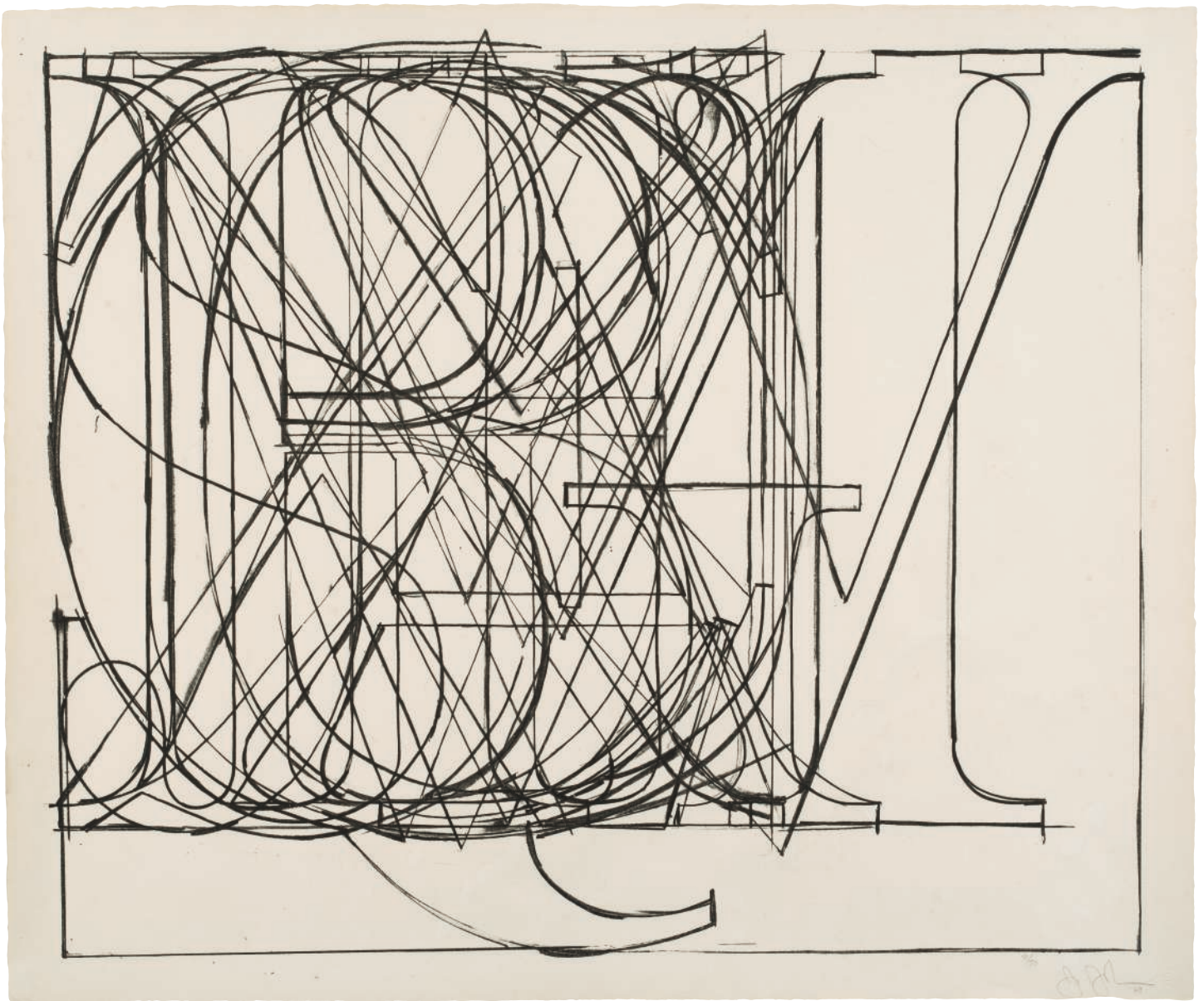
34. **Jasper Johns** b. 1930

Target with Four Faces
(U.L.A.E. 203), 1979

Etching and aquatint in colors, on Rives BFK paper, with full margins.
Signed, dated and numbered 13/88 in pencil (there were also 13 artist's
proofs), published by Petersburg Press, New York, framed. I. 23½ x 18¼ in.
(59.7 x 46.4 cm). S. 30 x 22½ in. (76.2 x 56.2 cm)

Estimate \$25,000-35,000





35. **Jasper Johns** b. 1930

Alphabet

(G. 126, U.L.A.E. 69), 1969

Lithograph, on Hahnemühle paper, with full margins. Signed, dated and numbered 41/70 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed. I. 28¼ x 33½ in. (71.8 x 85.1 cm). S. 31 x 37 in. (78.7 x 94 cm)

Estimate \$10,000-15,000





Property from a Private New York Collection

36. **Jasper Johns** b. 1930

White Target

(U.L.A.E. 54), 1968

Lithograph in white, on Japan appliqué to black Canson paper, with full margins. Signed, dated and numbered 32/34 in white pencil (there were also 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed. I. 13¼ x 13¼ in. (33.7 x 33.7 cm). S. 29½ x 21½ in. (74.9 x 54.6 cm)

Estimate \$10,000-20,000





Property from a Midwestern Estate

37. **Jasper Johns** b. 1930

Flag I

(U.L.A.E. 4), 1960

Lithograph, on Arches paper, with full margins. Signed, dated and numbered 22/23 in pencil (there were also 6 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed. I. 17 $\frac{3}{8}$ x 26 $\frac{5}{8}$ in. (44.1 x 67.6 cm). S. 21 $\frac{1}{8}$ x 29 $\frac{3}{4}$ in. (55.6 x 75.6 cm)

Estimate \$50,000-70,000





38. **El Anatsui** b. 1944

Gold Band, 2020

Hand-sculpted and formed UV cured acrylic resin inkjet print on aluminum, with irregular hand-cut edges and copper wire. Signed, dated and numbered 'PP3/3' in blue ink on a label affixed to the reverse (a printer's proof, the edition was 12), published by Benefit Print Project, New York, unframed. approximately 60 x 60 x 4 in. (152.4 x 152.4 x 10.2 cm)

Estimate \$40,000-60,000





39. **Rashid Johnson** b. 1977

Broken Men, 2019

Screenprint with mylar collage in colors, on wove paper, with full margins. Signed and numbered 28/51 in pencil (there were also 15 artist's proofs), published by Hauser & Wirth Editions, New York, framed. I. 47 $\frac{3}{8}$ x 35 $\frac{1}{2}$ in. (120.3 x 90.2 cm). S. 55 x 42 in. (139.7 x 106.7 cm)

Estimate \$15,000-25,000





40. **Mickalene Thomas** b. 1971

Oprah Winfrey, from When Ends Meet, 2007

Screenprint in colors with hand-applied rhinestones, on 4-ply museum board, with full margins. Signed, dated and numbered 7/20 in pencil (there were also 3 project proofs), published by Brand X Projects, New York (with their stamps), framed. I. 19 $\frac{7}{8}$ x 23 $\frac{3}{8}$ in. (50.5 x 60.6 cm). S. 27 $\frac{7}{8}$ x 31 $\frac{1}{8}$ in. (70.8 x 81 cm)

Estimate \$8,000-12,000





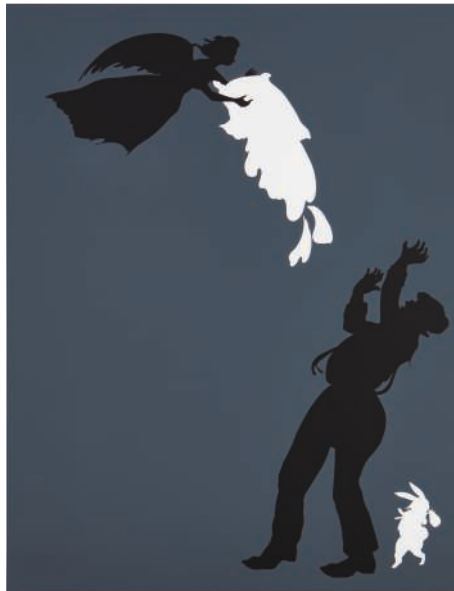
41. **Mickalene Thomas** b. 1971

Condoleezza Rice, from When Ends Meet, 2007

Screenprint in colors with hand-applied rhinestones, on 4-ply museum board, with full margins. Signed, dated and numbered 7/20 in pencil (there were also 3 project proofs), published by Brand X Projects, New York (with their stamps), framed. I. 23¾ x 19⅞ in. (60.3 x 50.5 cm). S. 31⅞ x 27⅞ in. (81 x 70.8 cm)

Estimate \$8,000-12,000





42. **Kara Walker** b. 1969

Emancipation Approximation: Scenes 5; 9; 15; 18; and 26, 1999-2000

Five screenprints in colors, on Somerset paper, the full sheets. All signed and dated, two numbered 'VIII/XXV', one numbered 'XIII/XXV', one numbered 'AP1' and one numbered 'AP2' in pencil, edition of 20 in Roman numerals (two of 5 artist's proofs, three from the Roman numeral edition, there was also an edition of 20 in Arabic numerals), published by Sikkema Jenkins Editions, New York, all unframed. all S. 44 x 34 in. (111.8 x 86.4 cm)

Estimate \$50,000-70,000





43. **Kara Walker** b. 1969

The Keys to the Coop, 1997

Monumental linocut, on Rives BFK paper, with full margins. Signed with initials, titled, dated and numbered 28/40 in pencil (there were also 5 Landfall Press impressions), published by Landfall Press, Inc., Chicago (with their inkstamp on the reverse), unframed. I. 30 x 51 in. (76.2 x 129.5 cm). S. 46 x 60½ in. (116.8 x 153.7 cm)

Estimate \$25,000-35,000





44. **Kara Walker** b. 1969

A Means to An End... A Shadow Drama in Five Acts

(L. P. p. 216, fig. 85), 1995

Etching and aquatint, on five sheets of Somerset paper, the full sheets. Signed, titled, dated and annotated 'LP' in pencil across the top of the sheets (a publisher's proof, the edition was 20 and 5 artist's proofs), published by Landfall Press, Inc., Chicago (with their inkstamp on the reverse), all unframed. overall 34¾ x 118¾ in. (88.3 x 301.6 cm)

Estimate \$30,000-50,000





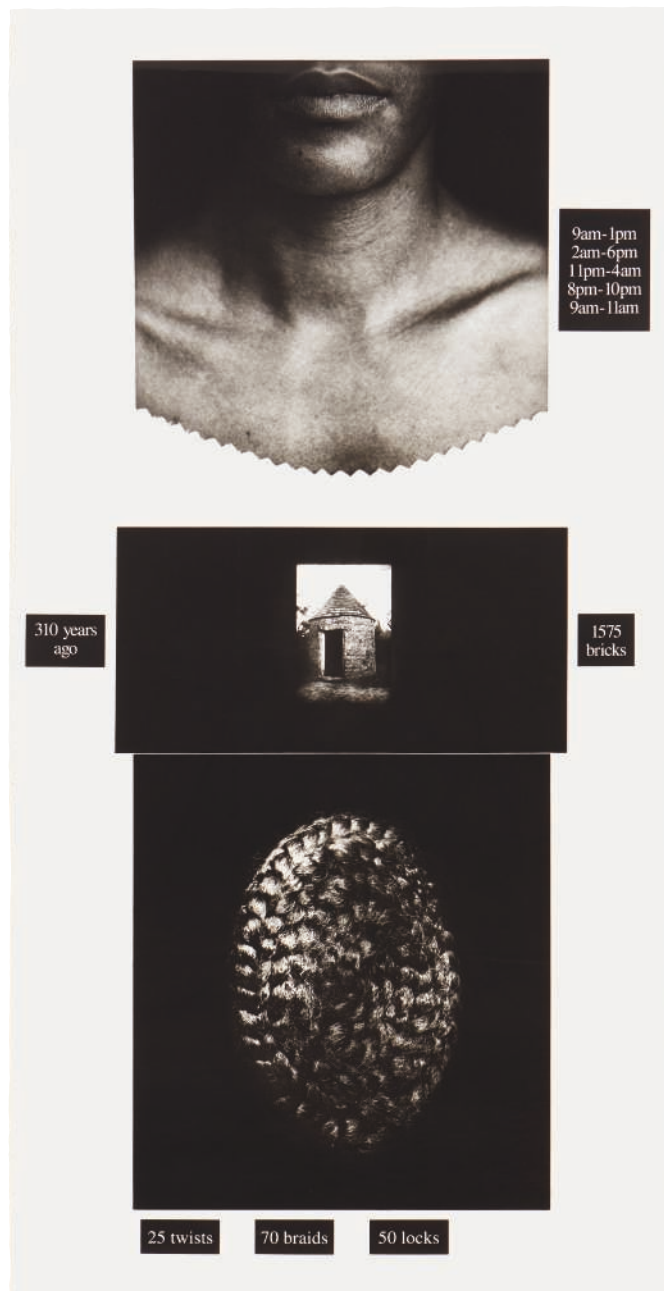
45. **Kara Walker** b. 1969

Snared, 2013

Lithograph, on wove paper, the full sheet. Signed with initials and numbered 13/50 in pencil, published by Camden Arts Centre, London, framed. S. 11 x 8½ in. (27.9 x 21.6 cm)

Estimate \$7,000-9,000





46. **Lorna Simpson** b. 1960

Counting, 1991

Monumental photogravure and screenprint, on wove paper, with full margins. Signed, dated and numbered 'PP 1/4' in pencil (the edition was 60 and 10 artist's proofs), published by Brooke Alexander Editions, New York, framed. I. 68 x 35 in. (172.7 x 88.9 cm). S. 72 x 38 in. (182.9 x 96.5 cm)

Estimate \$8,000-12,000





47. **Lorna Simpson** b. 1960

15 Mouths, 2002

The complete set of 15 Iris prints, on velour paper colléd to Hahnemühle copperplate paper, with letterpress, with full margins, justification and accompanying Audio CD, *Easy to Remember*, all contained in the original heavy card portfolio with printed title and artist's name. Signed and numbered 'PP 2/3' in pencil on the justification (a printer's proof), the edition was 40 and 10 artist's proofs), published by Pace Editions, Inc., New York. all I. 1 7/8 x 3 1/4 in. (4.8 x 8.3 cm). all S. 10 x 8 in. (25.4 x 20.3 cm)

Estimate \$7,000-9,000





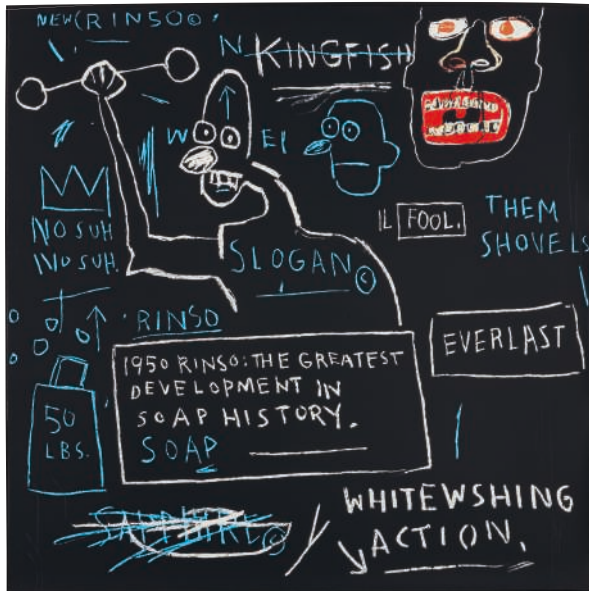
48. **Kerry James Marshall** b. 1955

Eschu - Crossroads, 1987-88

Monoprint with woodcut in colors, on wove paper, with full margins.
Signed, dated and inscribed 'A/P' in pencil (the edition was 3), published
by the artist, framed. I. 10½ x 7½ in. (26.7 x 19.4 cm). S. 14¾ x 11¼ in.
(37.8 x 28.6 cm)

Estimate \$8,000-12,000





Property from a Distinguished California Collection

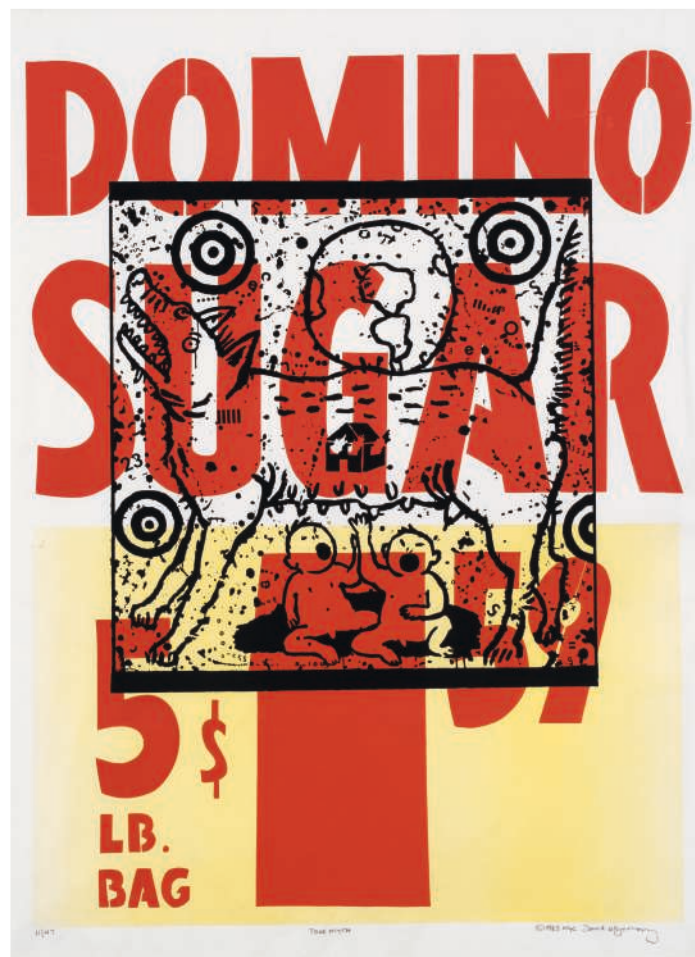
49. After Jean-Michel Basquiat 1960-1988

Portfolio I, 1983-2001

The complete set of four screenprints in colors, on Saunders Watercolor paper, the full sheets. All numbered 37/85 in pencil (there were also 15 artist's proofs), all signed and dated '11-19-01' by Gerard Basquiat (Administrator of the Estate of Jean-Michel Basquiat) in pencil with the Estate stamp on the reverse, published by De Sanctis Carr Fine Art, Los Angeles, all framed. all S. 40 x 40 in. (101.6 x 101.6 cm)

Estimate \$300,000-500,000





50. David Wojnarowicz 1954-1992

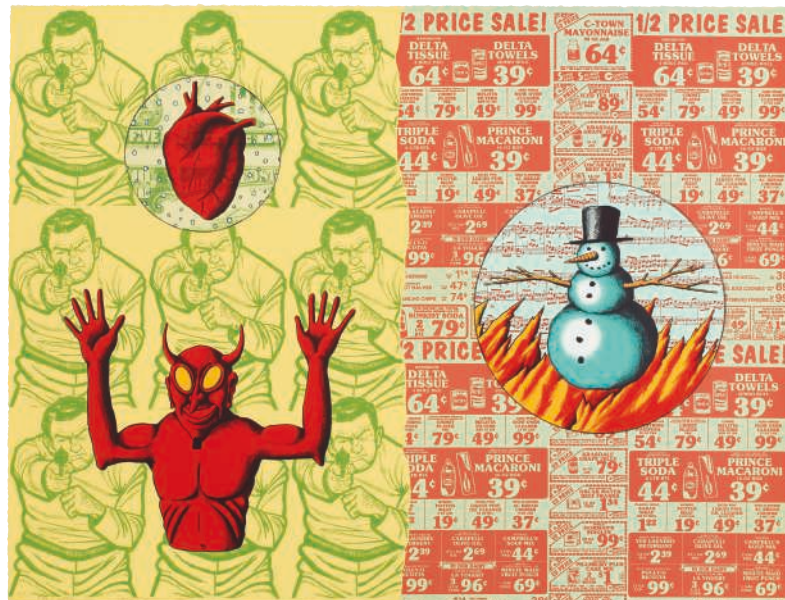
Jean Genêt Masturbating in Metteray Prison (London Broil); and True Myth (Domino Sugar)

(W. 38, 42), 1983

Two screenprints in colors, on supermarket posters, with full margins. Both signed, titled, annotated ©1983 NYC and numbered 11/43 and 11/47 in pencil respectively (there were also an unknown number of artist's proofs), published by the artist, both framed. both approximately 1. 30% x 22% in. (77.8 x 56.8 cm). both S. 34 x 25 in. (86.4 x 63.5 cm)

Estimate \$20,000-30,000





51. David Wojnarowicz 1954-1992

Earth & Wind; and Fire & Water, from Four Elements

(W. 95), 1990

Lithograph diptych in colors, on Rives BFK paper, the full sheets. Both signed, titled, dated and numbered 16/24 in pencil (there was also an edition of 16 in Roman numerals for *Fire and Water*), published by Normal Editions Workshop at Illinois State University, Normal, Illinois (with their blindstamp), both framed. both S. 22¾ x 30 in. (57.8 x 76.2 cm)

Estimate \$8,000-12,000





52. **Keith Haring** 1958-1990

Untitled (Free South Africa)

(S. p. 142, L. pp. 42-43), 1985

The complete set of three lithographs in black and red, on Rives BFK paper, with full margins. All signed, dated and numbered 'A/P 13/15' in pencil (artist's proofs, the edition 60), published by Edition Schellmann, Munich and New York, all framed. all I. 30 $\frac{3}{8}$ x 37 $\frac{7}{8}$ in. (77.2 x 96.2 cm). all S. 31 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in. (81 x 100 cm)

Estimate \$50,000-70,000





53. Keith Haring 1958-1990

Flowers

(L. pp. 165-167), 1990

The complete set of five screenprints in colors, on Coventry Paper, the full sheets, with title page and original green heavy glossy paper-covered portfolio with printed title. All signed, dated and numbered 80/100 in pencil (there were also 15 artist's proofs), published by Tony Shafrazi Editions Inc., New York (with their blindstamp), all framed. all S. 39¼ x 50⅞ in. (99.7 x 129.2 cm)

Estimate \$50,000-70,000





54. **David Hockney** b. 1937

Untitled No. 21, from *The Yosemite Suite*, 2010

iPad drawing in colors, printed on wove paper, with full margins. Signed, dated and numbered 21/25 in pencil, published by the artist (with his blindstamp), unframed. I. 32 x 24 in. (81.3 x 61 cm). S. 37 x 28 in. (94 x 71.1 cm)

Estimate \$30,000-50,000





55. **Alex Katz** b. 1927

Chance, 2016

Three cutouts from shaped powder-coated aluminum, printed with UV cured archival inks and mounted to 1/8 inch polished aluminum base, contained in the original foam lined cardboard box. Incised with signature on top of the base, stamp-numbered 'AP 16/18' and with artist's copyright and publisher stamps on the underside (an artist's proof, the edition was 50), published by Lococo Fine Art, St. Louis. 21¼ x 37 x 4 in. (55.2 x 94 x 10.2 cm)

Estimate \$35,000-45,000





56. **Tom Wesselmann** 1931-2004

Still Life with Liz, from *Portfolio 90*, 1992

Monumental screenprint in colors, on Museum Board, with full margins. Signed and numbered 61/90 in pencil (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), framed. I. 49 x 45¼ in. (124.5 x 114.9 cm). S. 59½ x 57¼ in. (151.1 x 145.4 cm)

Estimate \$20,000-30,000





57. Roy Lichtenstein 1923-1997

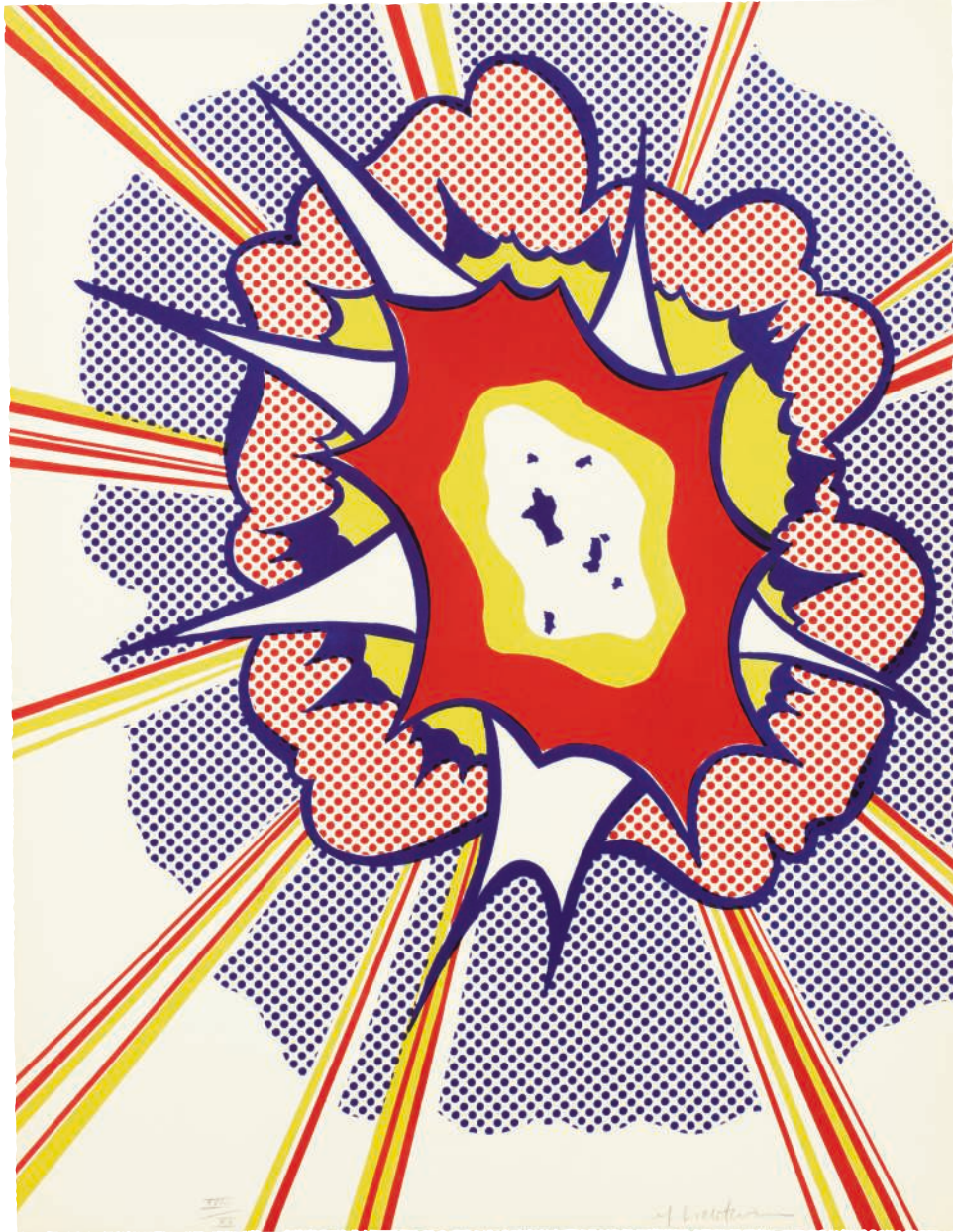
Untitled Head

(G. 1641, C. 292), 1995

Screenprint in colors, on Lanaquarelle Watercolor paper, with full margins. Signed, dated and numbered 3/75 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed. I. 13¼ x 16 in. (33.7 x 40.6 cm). S. 18¾ x 21½ in. (47.6 x 54.6 cm)

Estimate \$15,000-20,000





58. **Roy Lichtenstein** 1923-1997

Explosion, from Portfolio 9
(C. 49), 1967

Lithograph in colors, on Rives BFK paper, the full sheet. Signed and numbered 'XVIII/XX' in pencil (an artist's proof, the edition was 100 in Arabic numerals and 10 unnumbered artist's proofs), published by Irwin Hollander, New York (with his blindstamp), unframed. S. 22 x 17 in. (55.9 x 43.2 cm)

Estimate \$15,000-25,000





Property of a Distinguished Private Collector

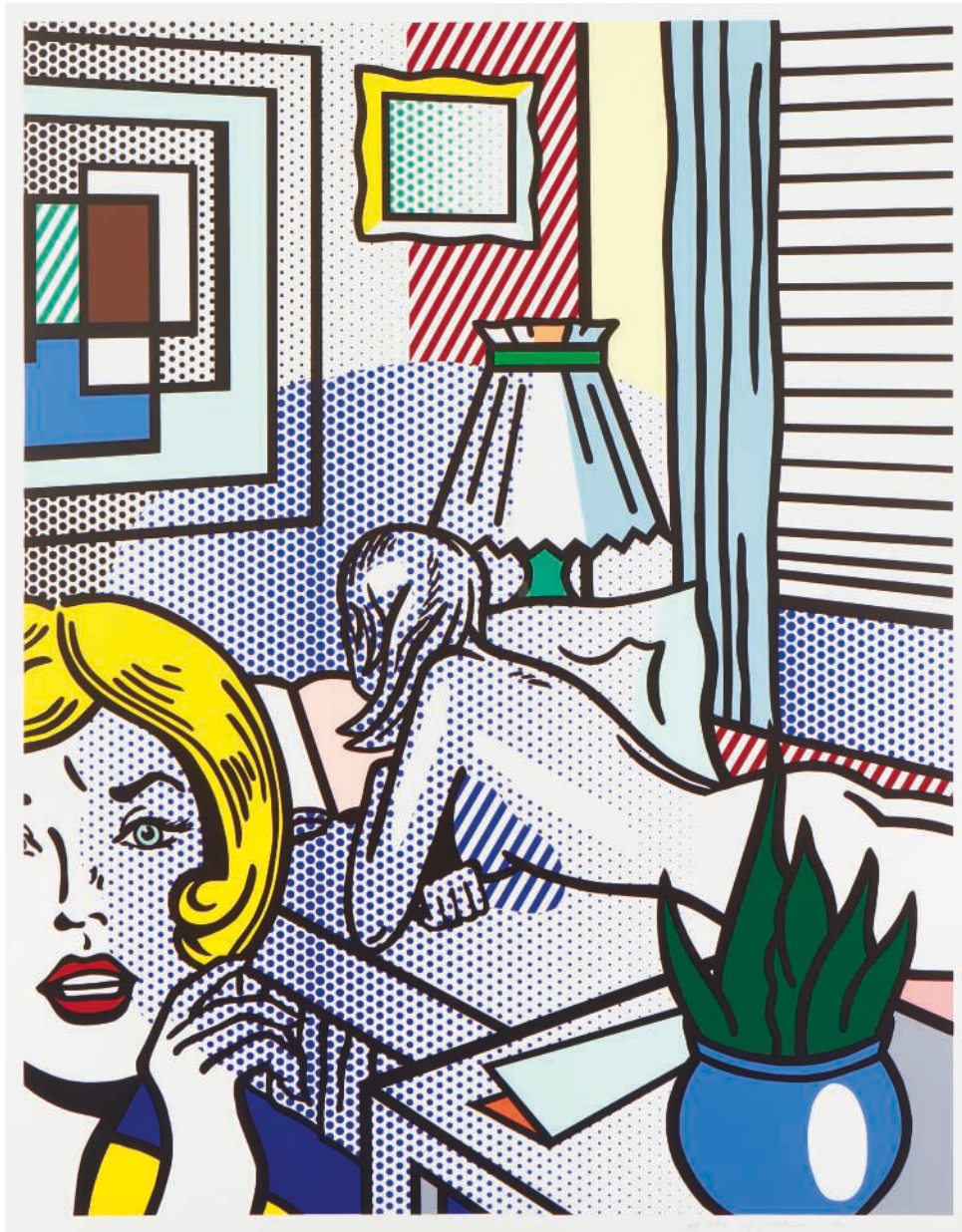
59. **Roy Lichtenstein** 1923-1997

Nude in the Woods, from Expressionist Woodcuts
(G. 882, C. 174), 1980

Woodcut in colors with embossing, on Arches paper, with full margins.
Signed, dated and numbered 33/50 in pencil (there were also 13 artist's
proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps),
framed. I. 33½ x 32 in. (84.1 x 81.3 cm). S. 40 x 35½ in. (101.6 x 90.2 cm)

Estimate \$10,000-15,000





Property from an Important Private Collection

60. **Roy Lichtenstein** 1923-1997

Roommates, from Nudes Series
(C. 282), 1994

Monumental relief print in colors, on Rives BFK paper, with full margins, the colors bright and fresh. Signed, dated and numbered 'AP 5/10' in pencil (an artist's proof, the edition was 40), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. I. 57 $\frac{5}{8}$ x 45 in. (146.4 x 114.3 cm). S. 64 $\frac{1}{8}$ x 51 in. (162.9 x 129.5 cm)

Estimate \$120,000-180,000





61. **Andy Warhol** 1928-1987

Marilyn
(F. & S. 30), 1967

Screenprint in colors, on wove paper, the full sheet, with the original cardboard box with artist's name and title labels. Signed in pencil and stamp-numbered 191/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed. S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate \$70,000-90,000





62. **Andy Warhol** 1928-1987

Flowers

(F. & S. 6), 1964

Offset lithograph in colors, on wove paper, with full margins. Signed, dated and dedicated 'To RWR' in black ball-point pen (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, unframed. I. 22 x 22 in. (55.9 x 55.9 cm). S. 23 x 23 in. (58.4 x 58.4 cm)

Estimate \$12,000-18,000





63. **Andy Warhol** 1928-1987

Flowers

(F. & S. 67), 1970

Screenprint in colors, on wove paper, the full sheet. Signed in ball-point pen and stamp-numbered 33/250 (slightly faded) on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed. S. 35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (91.1 x 91.1 cm)

Estimate \$25,000-35,000





64. **Andy Warhol** 1928-1987

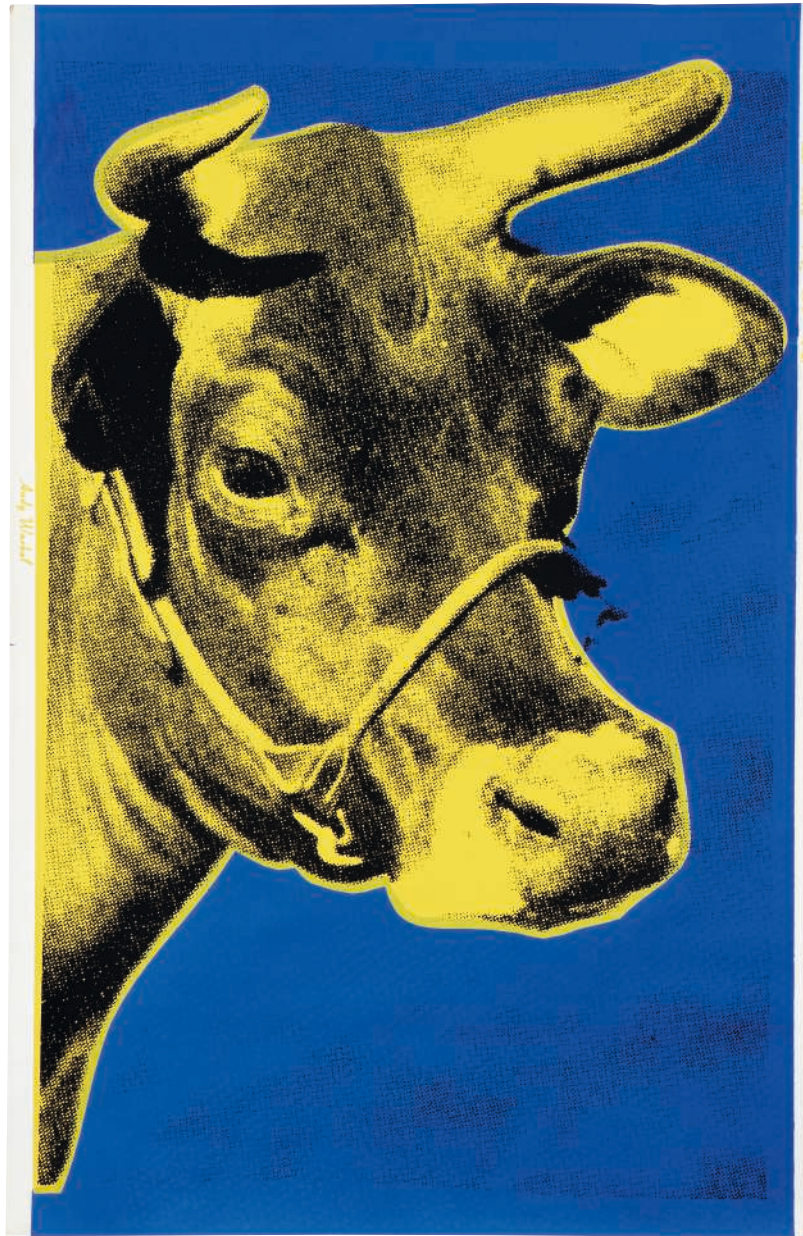
Cow: the complete series

(F. & S. 11; 11A; 12; and 12A), 1966-76

Four screenprints in colors, on wallpaper, the full sheets. (*Purple Cow*) signed in black marker on the front (slightly faded), (*Blue and Yellow Cow*) signed, dated and numbered 134/150 in black ballpoint pen on the reverse, all from unknown edition sizes, three published by Factory Additions, New York and one published by the artist, New York, all framed. all approximately S. 45½ x 29½ in. (115.6 x 74.9 cm)

Estimate \$20,000-30,000





65. **Andy Warhol** 1928-1987

Cow
(F. & S. 12), 1971

Screenprint in colors, on wallpaper, the full sheet. Signed, dated '73', and numbered 106/150 in blue ball-point pen on the reverse (there was also an unsigned edition of unknown size), published by Factory Additions, New York, unframed. S. 45 $\frac{5}{8}$ x 29 $\frac{1}{2}$ in. (115.9 x 74.9 cm)

Estimate \$12,000-18,000





66. **Andy Warhol** 1928-1987

Rebel Without a Cause (James Dean), from *Ads*
(F. & S. 355), 1985

Screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 92/190 in pencil (there were also 30 artist's proofs and 10 in Roman numerals.), published by Ronald Feldman Fine Arts, Inc., New York, framed. S. 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (96.2 x 96.2 cm)

Estimate \$70,000-90,000





67. **Andy Warhol** 1928-1987

Camouflage

(F. & S. 406-408 (2); 409-411; 413 (2), 1987

Eight screenprints in colors, three unique, (some fluorescent), on Lenox Museum Board, the full sheets. All signed by the executor, titled and annotated 'REG.ED.' with three numbered 21/80 and two numbered 71/80 (from the regular edition), three annotated 'T.P.' and numbered 23/84, 80/84 and 82/84 (Unique trial proofs), in pencil on the reverse on the stamped Certificate of Authenticity, published by Andy Warhol, New York, with his copyright inkstamp on the reverse, all framed. all S. 30 x 30 in. (76.2 x 76.2 cm)

Estimate \$200,000-300,000





68. **Andy Warhol** 1928-1987

Self-Portrait

(F. & S. 16), 1966

Offset lithograph, on silver-coated paper, with full margins, the sheet adhered to the support. Signed and numbered 1/300 in black ball-point pen on the reverse, published by Leo Castelli Gallery, New York, framed. I. 22 x 21 in. (55.9 x 53.3 cm). S. 23 x 23 in. (58.4 x 58.4 cm)

Estimate \$10,000-15,000





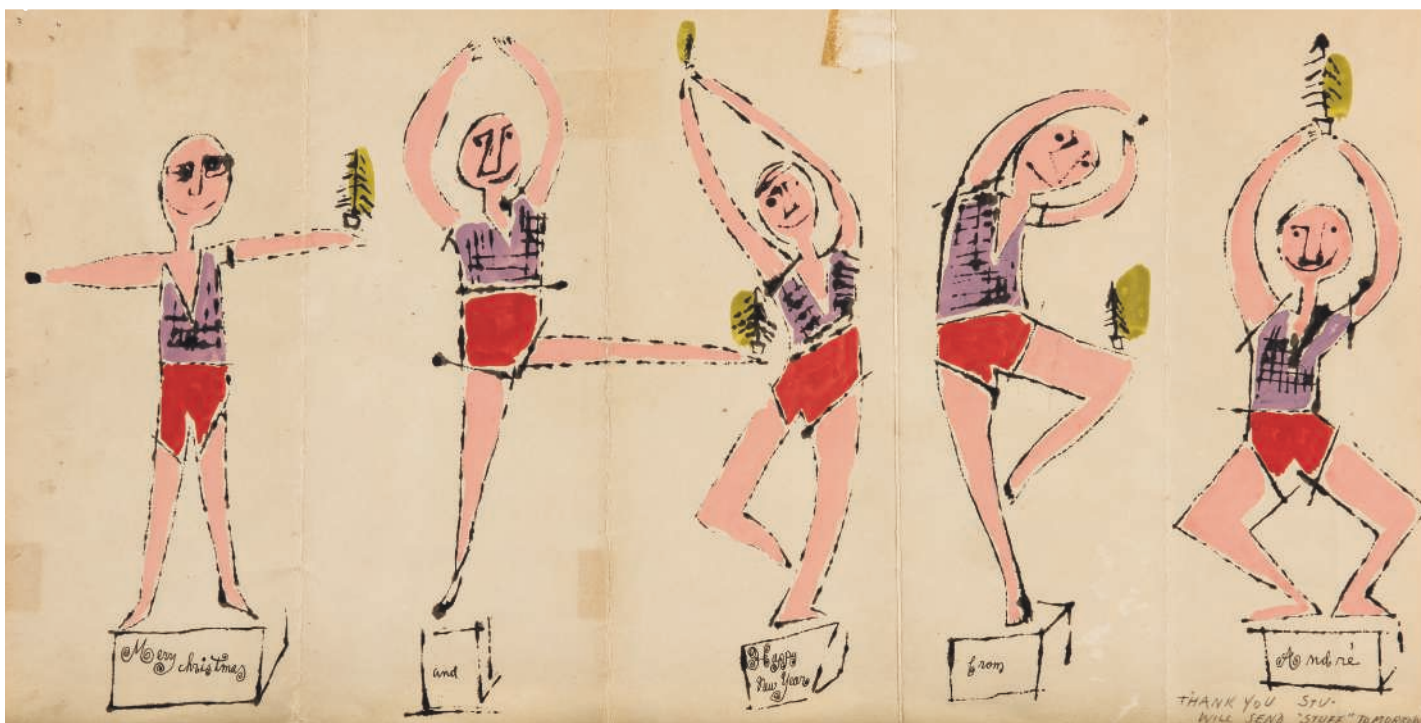
69. **Andy Warhol** 1928-1987

The Shadow, from Myths
(F. & S. 267), 1981

Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet. Signed and numbered 145/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's copyright inkstamp on the reverse), framed. S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate \$40,000-60,000





70. **Andy Warhol** 1928-1987

Christmas Card

(see K. 5), circa 1948

Blotted line and gouache in colors, on wove paper, addressed in the artist's hand on the reverse. Signed 'Andre' and inscribed 'THANK YOU STU- WILL SEND "STUFF" TOMORROW.' 10 $\frac{3}{8}$ x 20 $\frac{5}{8}$ in. (26.4 x 52.4 cm)

Estimate \$18,000-24,000





71. **Andy Warhol** 1928-1987

A Gold Book

(F. & S. IV.106-124), 1957

The complete set of 19 offset lithographs, four with hand-coloring, 13 on gold paper and six on white wove paper, the full sheets, bound (as issued). From the edition of 100, published by the artist, New York, with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number 'PM 20.0005' and the initials 'T.J.H.' in pencil on the inside of the back cover. 15 x 11 $\frac{5}{8}$ x $\frac{3}{8}$ in. (38.1 x 29.5 x 1 cm)

Estimate \$14,000-18,000





72. **Andy Warhol** 1928-1987

Banana

(F. & S. 10), 1966

Screenprint in colors in two parts, the banana peel screenprinted on laminated plastic, once removable (as issued), the banana screenprinted on styrene, with full margins. From the edition of approximately 300, published by the artist, framed. I. 15 x 40 in. (38.1 x 101.6 cm). S. 22½ x 50⅞ in. (57.2 x 129.2 cm)

Estimate \$15,000-20,000





73. **Andy Warhol** 1928-1987

\$ (1)
(F. & S. 274), 1982

Unique screenprint in colors, on Lenox Museum Board, the full sheet.
Signed and numbered 27/60 in pencil (there were also 10 artist's proofs),
published by the artist (with the artist's copyright inkstamp on the
reverse), framed. S. 19¾ x 15⅝ in. (50.2 x 39.7 cm)

Estimate \$50,000-70,000





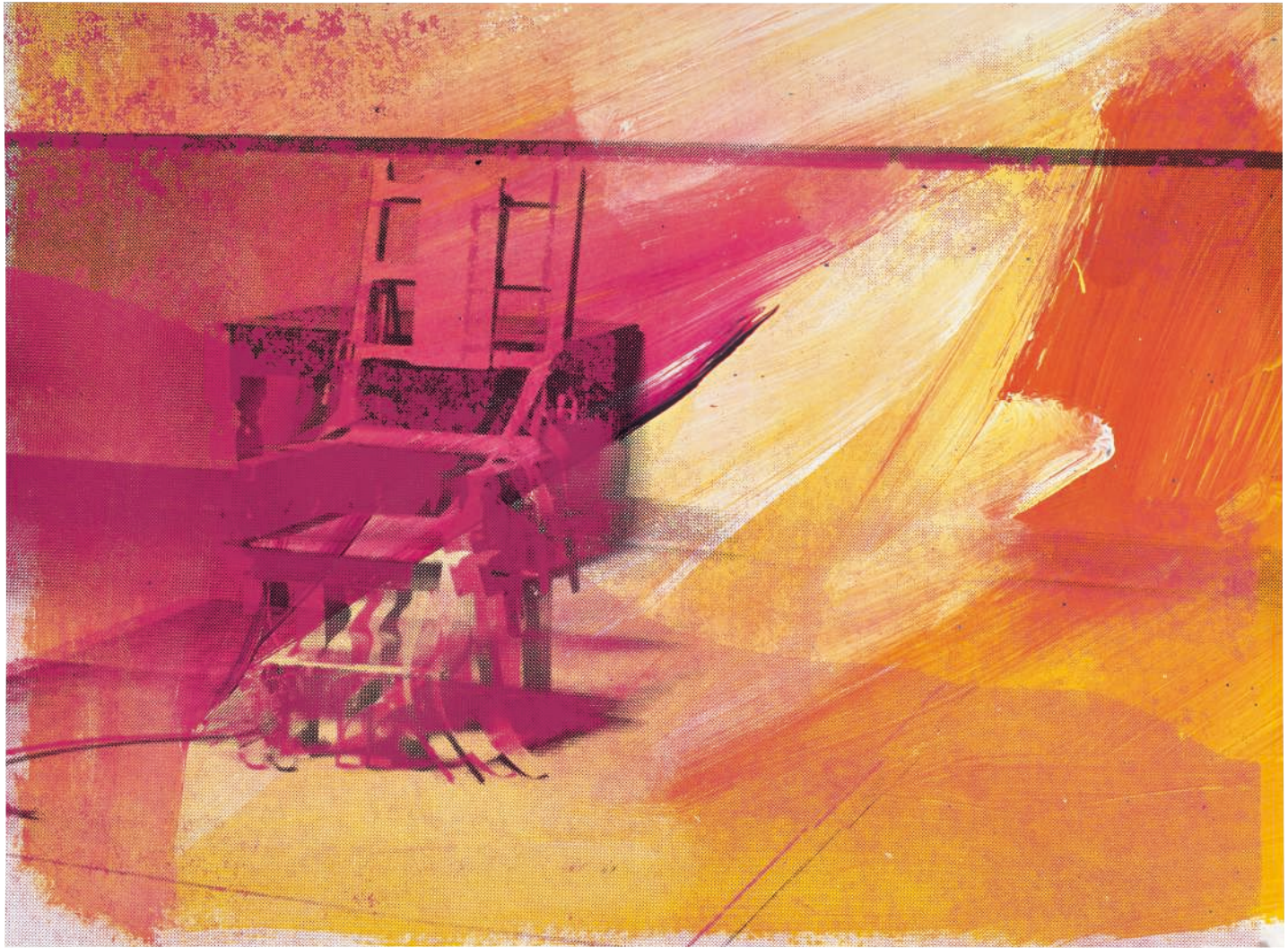
74. **Andy Warhol** 1928-1987

Brooklyn Bridge
(F. & S. 290), 1983

Unique screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 'TP 4/25' in pencil (one of 25 unique trial proofs, the edition was 200 and 25 artist's proofs), published by the 1983 Brooklyn Bridge Centennial Commission, Inc., New York, with the Andy Warhol Copyright inkstamp on the reverse, framed. S. 39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (100 x 100 cm)

Estimate \$25,000-35,000





75. **Andy Warhol** 1928-1987

Electric Chair
(F. & S. 81), 1971

Screenprint in colors, on wove paper, the full sheet. Signed and dated in black ballpoint pen and stamp-numbered 152/250 (there were also 50 artist's proofs), published by Bruno Bischofberger, Zurich (with their inkstamp on the reverse), framed. S. 35 $\frac{3}{8}$ x 47 $\frac{3}{4}$ in. (89.9 x 121.3 cm)

Estimate \$15,000-20,000





76. **Andy Warhol** 1928-1987

Paloma Picasso, from America's Hommage à Picasso
(F. & S. 121), 1975

Screenprint in colors, on Arches watercolor paper, the full sheet.
Signed, dated and numbered XXII/XXX in pencil on the reverse (there was also an edition of 90 in Arabic numerals and 15 artist's proofs),
co-published by Propyläen-Verlag, Berlin and Panthéon Presse, Rome,
framed. S. 40 $\frac{5}{8}$ x 27 $\frac{5}{8}$ in. (103.2 x 70.2 cm)

Estimate \$10,000-15,000





Property from an Important Private Collection

77. **Andy Warhol** 1928-1987

Edward Kennedy
(F. & S. 240), 1980

Unique screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet. Signed and numbered 'TP 8/15' in pencil (there were also 25 artist's proofs, the edition was 300), published by the Kennedy for President Committee, Washington, D.C. (with the Andy Warhol copyright inkstamp on the reverse), framed. S. 40 x 32 in. (101.6 x 81.3 cm)

Estimate \$12,000-18,000





78. **Andy Warhol** 1928-1987

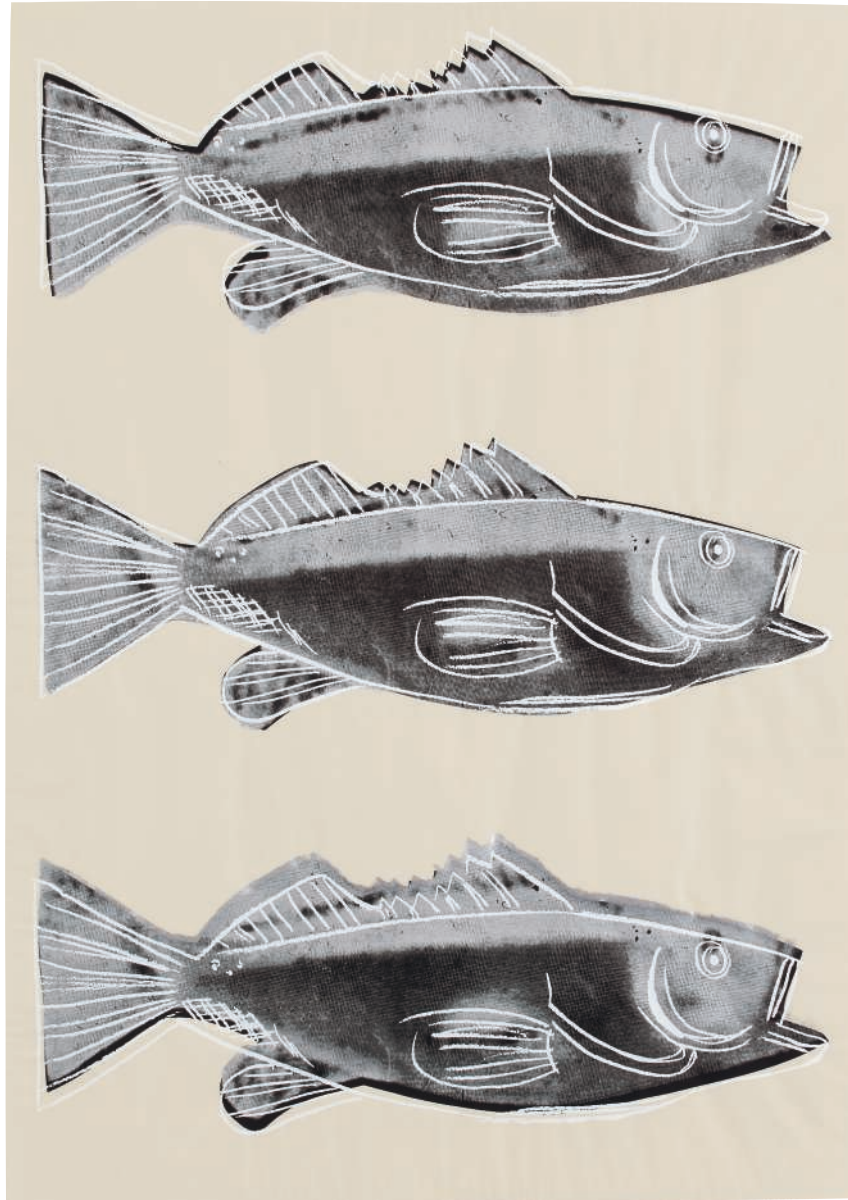
Turtle

(F. & S. 360A), 1985

Screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 50/250 in pencil (there were also 50 artist's proofs), with the artist's copyright inkstamp on the reverse, published by CBS, Inc., Los Angeles, to coincide with the 1985 film *Turtle Diary* written by Harold Pinter, framed. S. 31½ x 39½ in. (80 x 100.3 cm)

Estimate \$30,000-50,000





Property from an Important Private Collection

79. **Andy Warhol** 1928-1987

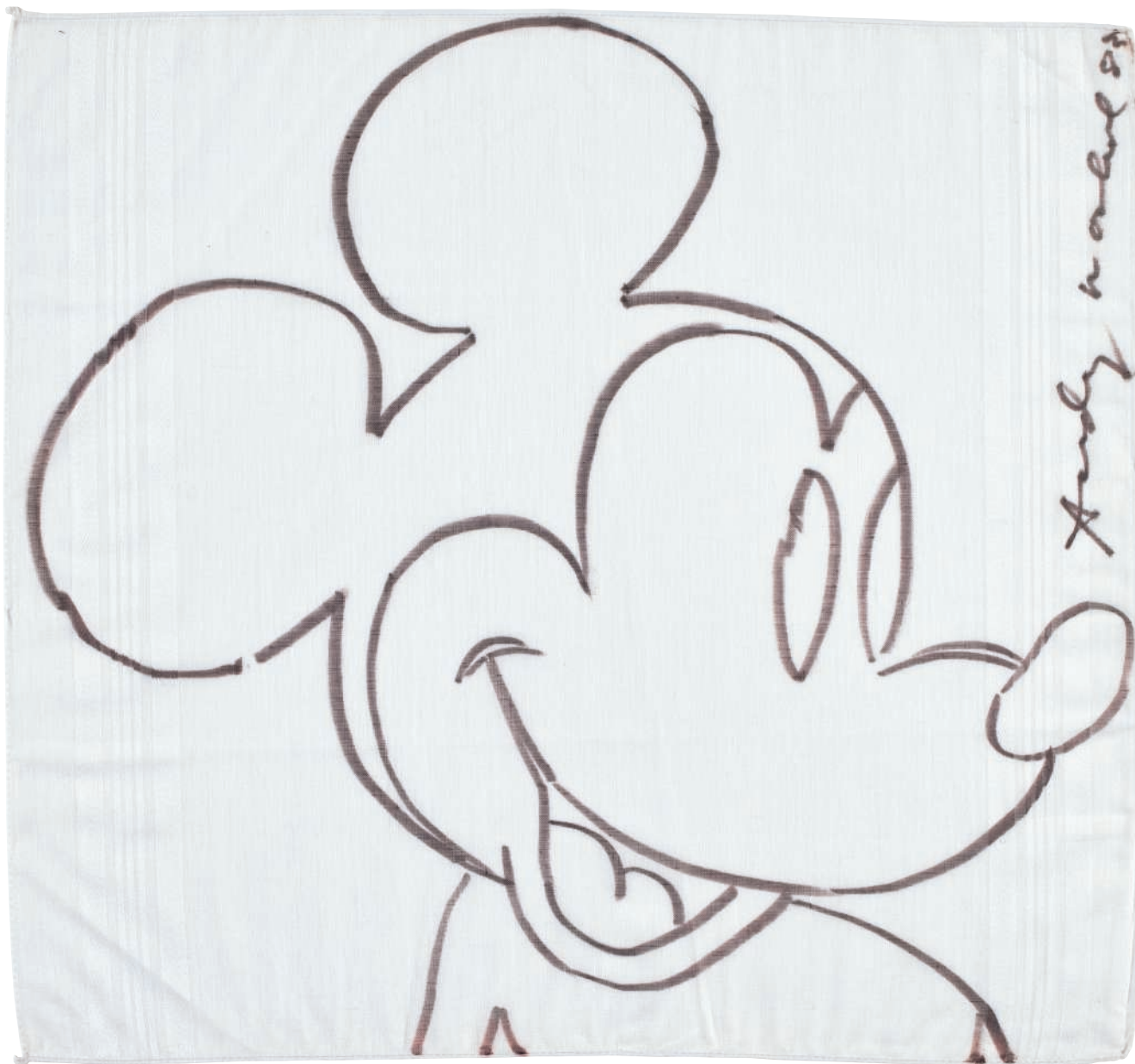
Fish

(F. & S. IIIA.39), 1983

Screenprint in colors, on wallpaper, with full margins. With the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number 'UP 88.95' and the initials 'T.J.H.' in pencil on the reverse (there was no published edition), created as a backdrop for the exhibition *Paintings for Children* at Bruno Bischofberger Gallery, Zurich, 1984, framed. I. 38½ x 28 in. (97.8 x 71.1 cm). S. 42 x 30 in. (106.7 x 76.2 cm)

Estimate \$10,000-15,000





80. **Andy Warhol** 1928-1987

Mickey Mouse, circa 1983

Ink drawing on a handkerchief. Signed and dated in black ink, framed.
15¼ x 16¼ in. (38.7 x 41.3 cm)

Estimate \$20,000-30,000





Property from a Midwestern Estate

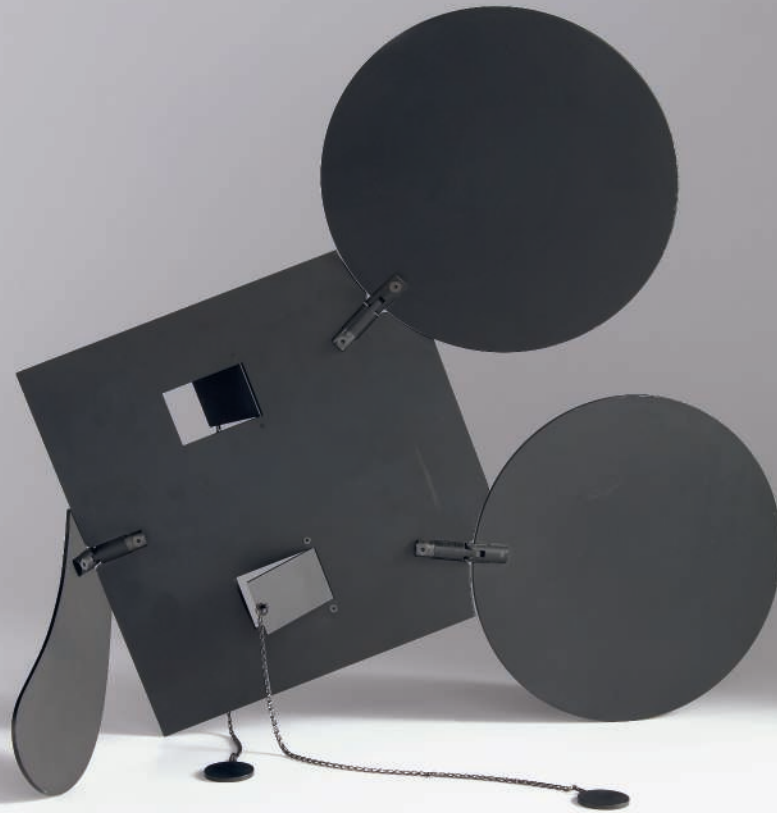
81. **Robert Indiana** 1928-2018

LOVE, 1966

Felted wool banner in colors, with original aluminum hanging bars and hardware. Signed, dated and numbered 1/20 in black ink (faded) on a cloth tag affixed to the reverse, published by the Betsy Ross Flag and Banner Co., Inc., New York. 55 x 53 in. (139.7 x 134.6 cm)

Estimate \$25,000-35,000





82. Claes Oldenburg b. 1929

Geometric Mouse - Scale C

(G. 281, P. 14), 1971

Anodized aluminum sculpture multiple. Incised with artist's initials and numbered 27/120 on the window pull (there were also 3 artist's copies), published by Gemini G.E.L., Los Angeles (with their and the artist's stamp). 24 x 20 in. (61 x 50.8 cm), or dimensions variable

Estimate \$18,000-25,000





Property from an Important Private Collection

83. Claes Oldenburg b. 1929

Wedding Souvenir; Baked Potato; Profiterole; and N.Y.C. Pretzel

(P. 5; P. 3; G. 1457, P. 22; A. & P. 250.1), 1966-1994

Four multiples, one in cast plaster with hand-painting, one in cast resin with hand-painting with original Shenango china dish, one in cast aluminum with hand-painting and one screenprint in colors on three-ply cardboard. *Wedding Souvenir* signed on the underside in black ink (slightly faded), from the edition of 72 with the hand-applied silver glitter (there was also an edition of approximately 200), commissioned for the wedding of James Elliott and Judith Algar, Topanga Canyon, California, *Baked Potato* signed with initials and numbered 60/125 in black marker on the underside, *Profiterole* signed, dated, titled and numbered 21/25 by engraving on the underside (an artist's copy, the edition was 75), published by Gemini G.E.L., Los Angeles (with their stamp), *N.Y.C. Pretzel* stamped with the artist's signature and copyright stamp on the reverse, from the unlimited edition, published by I. C. Editions and David Platzker, New York. largest 10½ x 7 x 5 in. (26.7 x 17.8 x 12.7 cm). smallest 6½ x 6½ x ⅝ in. (16.5 x 16.5 x 1.6 cm)

Estimate \$15,000-25,000





84. **Claes Oldenburg** b. 1929

Fire Plug Souvenir - "Chicago August 1968"
(P. 10), 1968

Plaster sculpture painted in red. Signed with initials, numbered 87/100 in black marker, and stamped with initials, 'Chicago' and 'August 1968' on the underside (there was also an unknown number of artist's proofs), published by Richard Feigen Gallery, Chicago. 8¾ x 7½ x 8 in. (21.3 x 19.1 x 20.3 cm)

Estimate \$8,000-12,000



85. **Claes Oldenburg** b. 1929

Miniature Soft Drum Set
(S. 1969.06, P. 12, A. & P. 61), 1969

The rare complete set of the screenprint on canvas, wash-line, wood and spray painted multiple, with accompanying screenprinted wove paper-covered wood base (as issued), with accompanying title page and plastic snap button bag, all contained in the original plywood dovetail presentation box with printed artist's name, title and publisher. Signed with initials and numbered 135/200 in black marker on the large drum (there were also 26 artist's proofs), published by Multiples, Inc., New York (with their and the artist's inkstamp on the underside of the wood base). presentation box 11¾ x 15¾ x 20½ in. (29.8 x 40 x 52.1 cm)

Estimate \$3,000-5,000





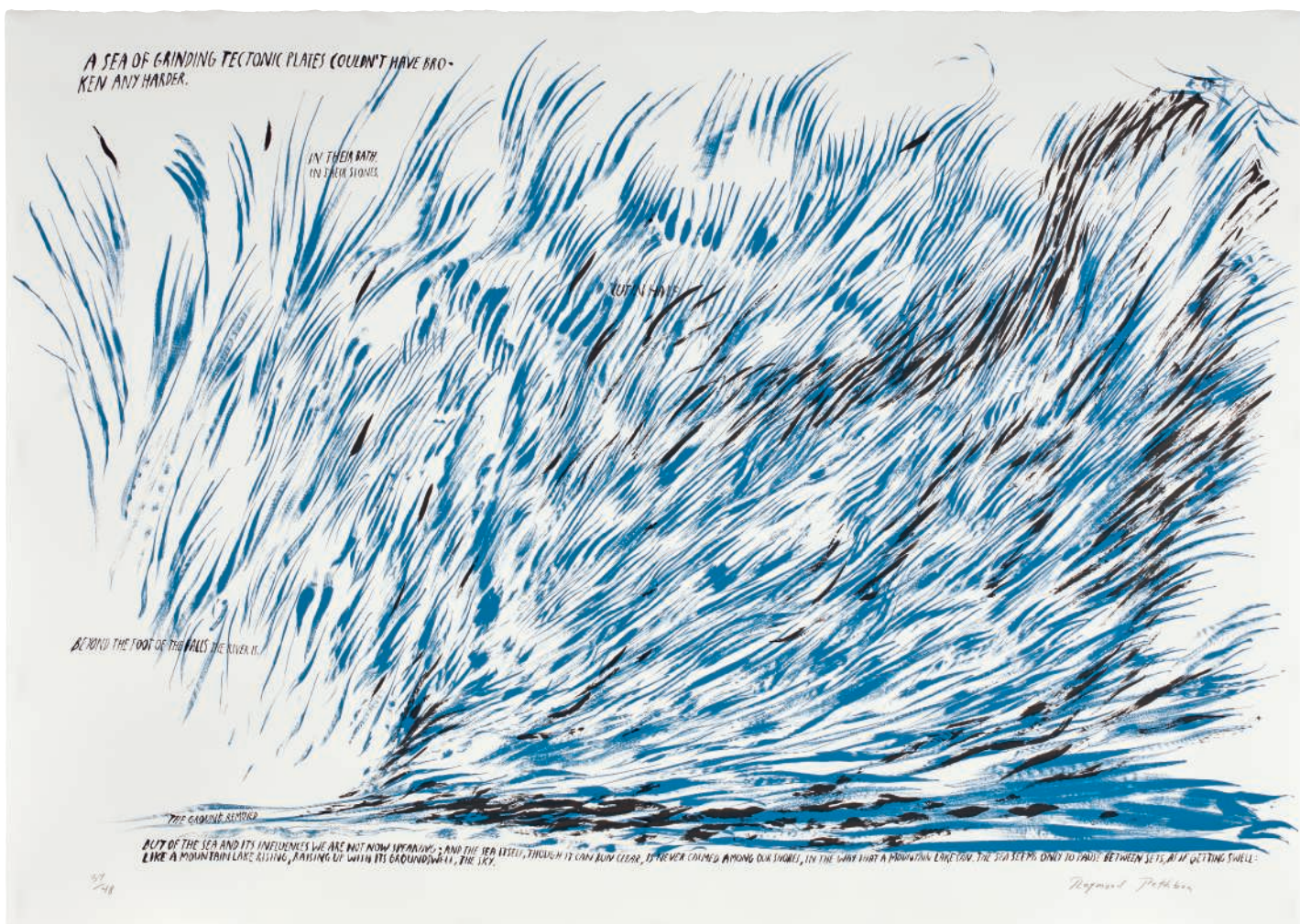
86. **Christopher Wool** b. 1955

Untitled, 2002

Screenprint, on Japanese paper, with full margins. Signed, dated and numbered 22/80 in pencil, published by Brand X Editions, New York, unframed. I. 50 x 34 $\frac{3}{4}$ in. (127 x 88.3 cm). S. 53 $\frac{3}{4}$ x 38 $\frac{3}{8}$ in. (136.5 x 97.5 cm)

Estimate \$10,000-15,000





87. **Raymond Pettibon** b. 1957

Untitled (A Sea of Grinding Tectonic Plates...), 2018

Monumetnal lithograph in colors, on Rives BFK paper, the full sheet. Signed and numbered 37/48 in pencil (there were also 12 artist's proofs), published by Brooke Alexander Editions, New York, framed. S. 42¼ x 60 in. (107.3 x 152.4 cm)

Estimate \$14,000-18,000





88. **Tom Sachs** b. 1966

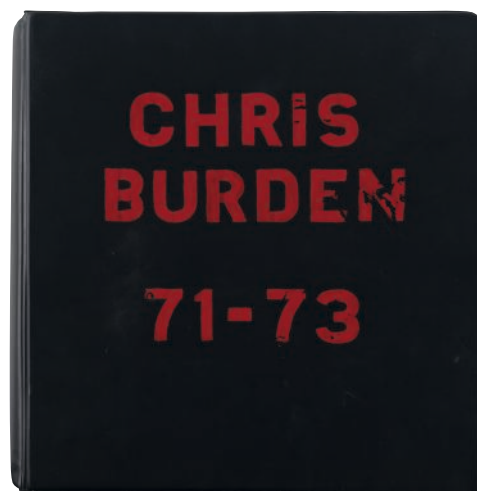
Space Hardware, 2013

The complete set of eight etchings, on Gampi paper with Chine collé to Somerset paper, with full margins, with justification, all contained in the original cream colored portfolio with title and artist's name.

All signed and numbered 'AP 2' in pencil (one of 4 artist's proofs, the edition was 12), published by Edition Jacob Samuel, Santa Monica (with his blindstamp). all l. various sizes. all S. 18 x 16 in. (45.7 x 40.6 cm). Portfolio 19¼ x 17 x 1¼ in. (48.9 x 43.2 x 3.2 cm)

Estimate \$7,000-10,000





89. **Chris Burden** 1946-2015

Deluxe Photo Book 71-73, 1974

The complete artist's book containing 44 gelatin silver prints and 9 chromogenic prints depicting 23 project/performance by the artist, with accompanying typed descriptions, justification, title page and photography credit page, all contained in loose leaf sleeves and original black vinyl binder with hand-painted artist's name and title. Signed, dated and numbered 5/50 in pencil on the justification, further signed in pencil on the reverse of each of the photographs (there were also 10 artist's proofs), published by the artist. Binder 11½ x 11½ x 2½ in. (29.2 x 29.2 x 6.7 cm)

Estimate \$25,000-35,000





90. **Banksy** b. 1974

Stop & Search, 2007

Screenprint in colors, on Arches 88 paper, with full margins. Signed in blue pencil and numbered 114/500 in pencil, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed. I. 17¾ x 15 in. (45.1 x 38.1 cm). S. 30¼ x 22½ in. (76.8 x 57.2 cm)

Estimate \$60,000-80,000





91. **Banksy** b.1974

No Ball Games (Green), 2009

Screenprint in colors, on wove paper, with full margins. Signed in green pencil and numbered 212/250 in pencil (there was also an edition in gray), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed. I. 24 x 25¼ in. (61 x 64.1 cm). S. 26¾ x 27½ in. (67 x 69.9 cm)

Estimate \$40,000-60,000





92. **Banksy** b. 1974

Love Rat, 2004

Screenprint in colors, on wove paper, with full margins. Numbered 594/600 in pencil, from the unsigned edition (there was also a signed edition of 150), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed. I. 14 x 11 in. (35.6 x 27.9 cm). S. 19¼ x 13⅜ in. (48.9 x 34 cm)

Estimate \$60,000-80,000





93. **Banksy** b. 1974

Gangsta Rat, 2004

Screenprint in colors, on wove paper, with full margins. Numbered 255/350 in pencil, from the unsigned edition (there was also a signed edition of 150), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed. I. 14 x 8¾ in. (35.6 x 22.2 cm). S. 19½ x 13¾ in. (49.5 x 34.9 cm)

Estimate \$25,000-35,000







Day Editions

April 21, 10am / lots 94–201

April 21, 2pm / lots 202–285

April 22, 10am / lots 286–414



94. **Georges Rouault** 1871-1958

Cirque de l'étoile filante (Shooting Star Circus): six plates

(C. & R. 242-3; 249; 251; 254-5), 1934-38

Six etchings with aquatint and drypoint in colors, on laid Montval paper, with full margins. All signed with initials and dated in the plate, from the edition of 250 (there were also 30 hors commerce in Roman numerals), published by Ambroise Vollard, Paris, 1938, all framed. all I. 12 x 8¼ in. (30.5 x 21 cm), all S. 17½ x 13¼ in. (44.5 x 33.7 cm)

Estimate \$3,000-5,000





95. **Georges Rouault** 1871-1958

Cirque de l'étoile filante (Shooting Star Circus): six plates

(C. & R. 244; 246-8; 250; 252), 1934-38

Six etchings with aquatint and drypoint in colors, on laid Montval paper, with full margins. All signed with initials and dated in the plate, from the edition of 250 (there were also 30 hors commerce in Roman numerals), published by Ambroise Vollard, Paris, 1938, all framed. all I. 12 x 8¼ in. (30.5 x 21 cm). all S. 17½ x 13¼ in. (44.5 x 33.7 cm)

Estimate \$3,000-5,000





96. **Henri Matisse** 1869-1954

Danseuse endormie au divan (Sleeping Ballerina), from Dix Danseuses (Ten Dancers)
(D. 485), 1927

Lithograph, on smooth wove paper, with wide margins. Signed and numbered 8/15 in pencil (there was also an edition of 130), Published by Galerie d'Art Contemporain, Paris, unframed. I. 11 x 18 in. (27.9 x 45.7 cm). S. 12¾ x 9½ in. (32.4 x 24.4 cm)

Estimate \$7,000-9,000



97. **Henri Matisse** 1869-1954

Orientale, tatouage en croix sur la poitrine (Oriental, Cross Tattoo on Chest)
(D. 154), 1929

Drypoint, with Chine appliqué to Arches paper, with full margins. Signed and numbered 5/25 in pencil, framed. I. 6½ x 4¾ in. (15.6 x 11.1 cm). S. 15 x 11 in. (38.1 x 27.9 cm)

Estimate \$5,000-7,000





98. **Henri Matisse** 1869-1954

Figure lisant (Figure Reading)
(D. 191), 1929

Etching, with Chine appliqué to Arches paper, with full margins. Signed and numbered 5/25 in pencil, unframed. I. 4¼ x 5⅞ in. (10.8 x 14.9 cm). S. 11⅞ x 15 in. (28.3 x 38.1 cm)

Estimate \$4,000-6,000



This lot is to be Sold with No Reserve

99. **Henri Matisse** 1869-1954

Choix de Pages de Paul Léautaud
(D. bks 14), 1946

Lithograph, on Chine volant paper, bound (as issued), contained as the frontispiece in the complete volume edited by André Rouveyre, bound in red leather and gray boards with gold lettering on the spine. Signed and numbered 18/45 in pencil (there were also 5 in Roman numerals and an edition of 350), published by Éditions du Béliet, Paris. 10 x 6¾ x 2 in. (25.4 x 17.1 x 5.1 cm)

Estimate \$1,500-2,500 •





100. Édouard Vuillard 1868-1940

La Partie de dames, from *Paysages et Intérieurs (The Game of Checkers, from Landscapes and Interiors)*

(R.-M. 32), 1899

Lithograph in colors, on Chine paper, with full margins. The third (final) state, from the edition of 100, published by Ambroise Vollard, Paris, framed. I. 13 x 10½ in. (33 x 26.7 cm). S. 14¾ x 12 in. (37.8 x 30.5 cm)

Estimate \$4,000-6,000



101. Édouard Vuillard 1868-1940

Le Jardin devant l'atelier (The Garden in Front of the Workshop)

(R.-M. 45), 1901

Lithograph in colors, on Chine paper, with full margins. From the edition of 100, published in the album *Germinal* by Julius Meier-Graefe, framed. I. 24 x 18½ in. (61 x 47 cm). S. 26½ x 20 in. (67.3 x 50.8 cm)

Estimate \$2,000-4,000





102. **Pierre Bonnard** 1867-1947

Les Chiens (Dogs)
(R.-M. 25, B. 25), 1893

Lithograph, on Japanese paper, with full margins.
Signed in pencil, one of 20 proofs on Japanese
paper (aside from the edition of 100 on wove
paper), reproduced in *L'Escarmouche*, No.
5, December 10, 1893, published by Edouard
Kleinmann, Paris, framed. I. 14½ x 10¼ in. (36.8 x
26 cm). S. 18½ x 12¼ in. (46 x 31.1 cm)

Estimate \$1,200-1,800



103. **After Pieter Bruegel, the Elder** 1525-1569

Nundinae Rusticorum (Rustic Market),
from *The Large Landscapes*
(H. 13, vB. 13, L. 8, R. 28, O. 59), 1555-57

Engraving and etching, on laid paper, with small to
thread margins, by Johannes and Lucas Doetecum
(active 1551-1569). A rich impression with strong
contrasts, the second state (of three), with the
vertical fold at center, published by Hieronymus
Cock, Antwerp, framed. I. 12½ x 16⅝ in. (31.8 x
42.2 cm). S. 12¾ x 17 in. (32.4 x 43.2 cm)

Estimate \$3,000-5,000





Property of a Distinguished Private Collector

104. **Max Beckmann** 1884-1950

Bordell in Gent (Brothel in Ghent)

(H. 85), 1915

Drypoint, on laid Van Gelder Zonen paper, with margins. Signed, dated and numbered 3/20 in pencil (there were also three trial proofs), published by Paul Cassirer, Berlin, 1918, framed. I. 5 $\frac{5}{8}$ x 7 $\frac{3}{4}$ in. (14.3 x 19.7 cm). S. 10 $\frac{1}{8}$ x 16 $\frac{1}{4}$ in. (25.7 x 41.3 cm)

Estimate \$4,000-6,000



Property from a Private New York Collection

105. **Henry Moore** 1898-1986

***Reclining Figure*, 1977**

Offset lithograph in colors with embossing, on Alpha wove paper, the full sheet. Signed and numbered 23/50 in pencil (there were also 13 artist's proofs in Roman numerals), published by Nathan Silberberg, New York, framed. S. 19 $\frac{1}{2}$ x 25 in. (49.5 x 63.5 cm)

Estimate \$1,500-2,500





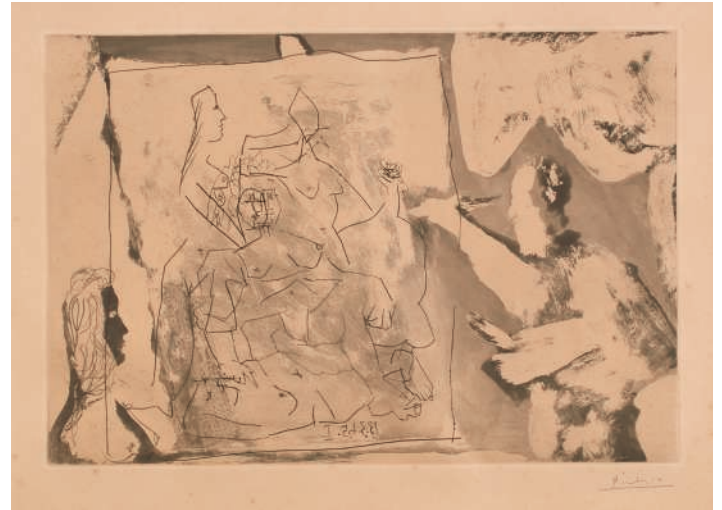
106. **Pablo Picasso** 1881-1973

Deux femmes (Two Women)

(Bl. 1203, Ba. 1188), 1965

Drypoint, on Richard de Bas paper, with full margins. Signed and numbered 30/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, framed. I. 11½ x 16¼ in. (29.2 x 41.3 cm). S. 18 x 22½ in. (45.7 x 57.2 cm)

Estimate \$2,500-3,500



107. **Pablo Picasso** 1881-1973

Dans l'atelier (In The Workshop)

(Bl. 1219, Ba. 1201), 1965

Aquatint and drypoint, on Richard de Bas paper, with full margins. Signed in pencil, one of 15 unnumbered artist's proofs (the edition was 50), published by Galerie Louise Leiris, Paris, 1966, framed. I. 12½ x 18½ in. (32.1 x 47 cm). S. 18 x 24 in. (45.7 x 61 cm)

Estimate \$4,000-6,000





Property from a Private New York Collection

108. **Pablo Picasso** 1881-1973

Raphaël et la Fornarina V: avec voyeur écartant le rideau (Raphael and Fornarina, With Voyeur Pulling Back the Curtain), pl. 300, from 347 Series (Bl. 1780, Ba. 1797), 1968

Etching, on Rives paper, with full margins. Signed and numbered 26/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed. I. 16¼ x 19½ in. (41.3 x 49.5 cm). S. 22¼ x 25¼ in. (56.5 x 64.1 cm)

Estimate \$2,500-3,500



Property from the Estate of Howard Mendes,
New York City

109. **After Pablo Picasso** 1881-1973

Famille des Saltimbanques (Family of Saltimbanques), c. 1950

Soft-ground etching, with Chine collé to Japan nacré paper, with full margins. Signed and numbered 157/300 in red crayon, printed and published by Atelier Crommelynck (with their blindstamp), Paris, framed. I. 19½ x 16½ in. (49.5 x 41.9 cm). S. 30 x 22¼ in. (76.2 x 56.5 cm)

Estimate \$4,000-6,000





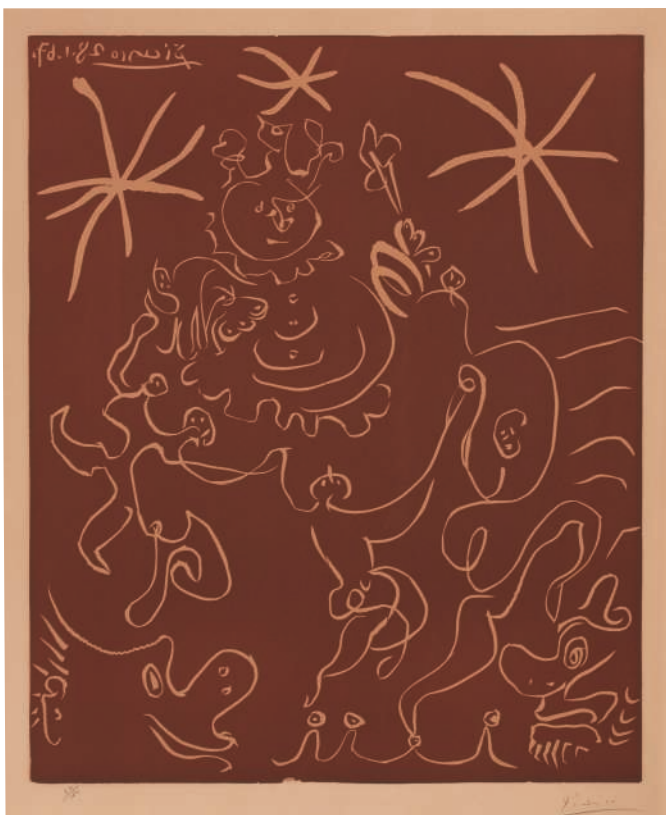
110. **Pablo Picasso** 1881-1973

Vase avec décoration pastel (Vase with Pastel Decoration)
(R. 190), 1953

Red earthenware turned vase with pastels in colors. Incised 'Edition Picasso', 'Madoura', 'R135' and numbered 42/200, with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside. 12½ x 8½ x 7 in. (31.8 x 21.6 x 17.8 cm)

Estimate \$10,000-15,000





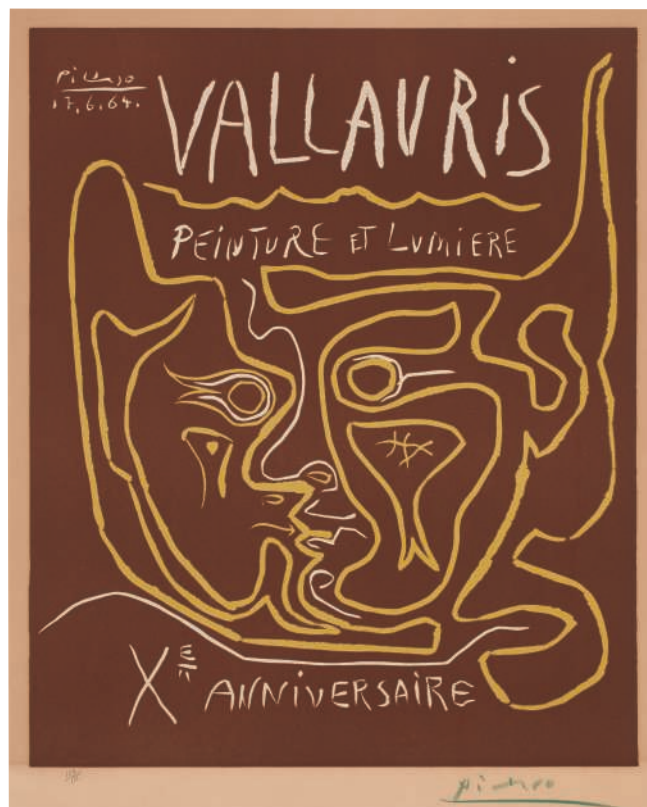
Property from the Estate of Howard Mendes,
New York City

111. **Pablo Picasso** 1881-1973

*Carnaval 1967 "Clown et danseurs" (Carnival
1967 "Clown and Dancers")*
(Bl. 1242, Ba. 1852), 1967

Linocut in colors, on Arches paper, with margins.
Signed and numbered 47/160 in pencil (there
were probably 30 artist's proofs), published by Le
Patriote, Nice, framed. I. 25½ x 20¾ in. (63.8 x
52.7 cm). S. 29½ x 24¾ in. (74.9 x 61.9 cm)

Estimate \$5,000-7,000



Property from the Estate of Howard Mendes,
New York City

112. **Pablo Picasso** 1881-1973

*Vallauris. Peinture et Lumière. X° Anniversaire
(Vallauris. Painting and Light. 10th Anniversary)*
(Bl. 1850, Ba. 1353), 1964

Linocut in colors, on Arches paper, with full
margins. Signed in green crayon and numbered
159/185 in pencil (there were also 35-40 artist's
proofs), published by the Association Peinture et
Lumière, Vallauris, framed. I. 25½ x 21 in. (63.8 x
53.3 cm). S. 29½ x 24½ in. (75.2 x 62.2 cm)

Estimate \$4,000-6,000





113. **Pablo Picasso** 1881-1973

Chouette femme (Owl Woman)
(R. 119), 1951

White earthenware turned vase, with black engobe and partial brushed glaze. From the edition of 500, with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside. 11 x 5¾ x 8⅞ in. (27.9 x 14.6 x 22.5 cm)

Estimate \$5,000-7,000



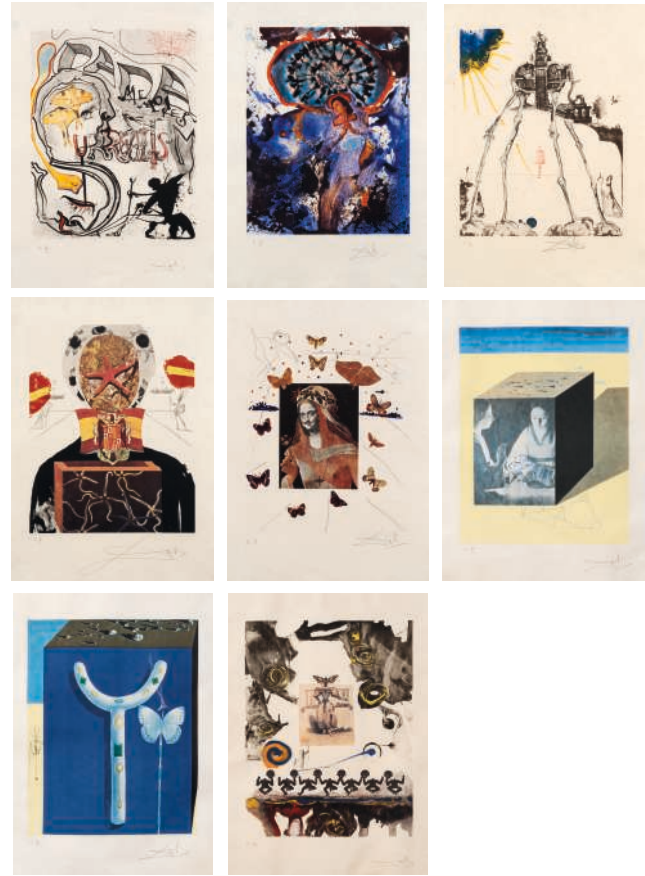
114. **Jean Cocteau** 1889-1963

Hommage aux Étrusques (Homage to the Etruscans)
(G. 2), 1958

Red earthenware platter painted in black and white. Signed in gray paint on the face, inscribed *Edition originale de Jean Cocteau, Atelier Madeline-Jolly* and numbered 18/20 in grey and black paint on the underside. diameter 15¼ in. (38.7 cm)

Estimate \$4,000-6,000





Property from a Private New York Collection

115. Salvador Dalí 1904-1989

The Song of Songs of King Solomon
(M. & L. 468-479), 1971

The complete set of 12 etchings with stencil coloring and gold gilding, on Arches paper, with title, colophon and text pages, all contained in the original blue fabric-covered portfolio. All signed and numbered 'XXXII/L' in pencil (aside from the edition of 250 on Arches), published by Leon Amiel, New York. Portfolio 23¾ x 15¾ x 1½ in. (59.4 x 40 x 3.8 cm)

Estimate \$7,000-10,000



116. Salvador Dalí 1904-1989

Memories of Surrealism: eight plates
(M. & L. 494, 496-498; 500, 503-505), 1971

Eight drypoints over lithographs in colors, on Japan paper, with full margins, with title page and justification, on all contained in the original glossy black paper-covered portfolio, lacking plates L. 495; 499; 501-502. All signed and numbered 'F A/J' in pencil, additionally signed on the justification (one of 10 artist's proofs, the total edition was 250), published by Trans World Art, New York (with the artist's blindstamp), three framed. all I. 20¾ x 16½ in. (52.7 x 41.9 cm). all S. 29¾ x 21 in. (75.9 x 53.3 cm)

Estimate \$5,000-7,000





Property from a Private New York Collection

117. **Salvador Dalí** 1904-1989

Knights of the Round Table: five plates
(M. & L. 1504-1505; 1508-1510), 1977

Five lithographs in colors and metallic gold, on Arches paper, with full margins. All signed and numbered 179/350 in pencil (there were also 50 artist's proofs), published by Martin Lawrence Limited Editions, Los Angeles, all unframed. all I. 19 $\frac{3}{8}$ x 18 in. (49.2 x 45.7 cm). all S. 25 $\frac{1}{2}$ x 18 $\frac{3}{4}$ in. (64.8 x 47.6 cm)

Estimate \$4,000-6,000



118. **Marc Chagall** 1887-1985

Les Jeunes gens de Méthymne (The Young Men of Methymn), plate 18 from Daphnis et Chloé
(M. 324, see C. 46), 1961

Lithograph in colors, on Arches wove paper, with full margins. Signed and numbered 40/60 in pencil (there was also an unsigned edition of 250 without margins), published by Tériade, Paris, framed. I. 16 $\frac{5}{8}$ x 12 $\frac{3}{4}$ in. (42.2 x 32.4 cm). S. 21 $\frac{1}{4}$ x 15 in. (54 x 38.1 cm)

Estimate \$6,000-8,000





119. After Marc Chagall 1887-1985

La Tribu de Dan, from *Douze maquettes de vitraux pour Jérusalem (The Tribe of Dan, from Twelve Maquettes of Stained Glass Windows for Jerusalem)*

(M. & S. 18), 1964

Lithograph in colors, on Arches paper, with full margins, by Charles Sorlier. Signed, inscribed 'DAN' and numbered 75/150 in pencil (there were also 10 artist's proofs and an edition of 75 in Roman numerals), published by Mourlot, Paris (stamp on the reverse), unframed. I. 24¼ x 18 in. (61.6 x 45.7 cm). S. 29¼ x 20⅞ in. (74.3 x 52.4 cm)

Estimate \$5,000-7,000



120. After Marc Chagall 1887-1985

La Tribu d'Asher, from *Douze maquettes de vitraux pour Jérusalem (The Tribe of Asher, from Twelve Maquettes of Stained Glass Windows for Jerusalem)*

(M. & S. 20), 1964

Lithograph in colors, on Arches paper, with full margins, by Charles Sorlier. Signed and numbered 17/150 in pencil (there was also 10 artist's proofs and an edition of 75 in Roman numerals), published by Mourlot, Paris (stamp on the reverse), framed. I. 24¼ x 18¼ in. (61.6 x 46.4 cm). S. 29¼ x 20⅞ in. (74.3 x 53 cm)

Estimate \$4,000-6,000





121. **Marc Chagall** 1887-1985

L'Arbre de Jessé (Jesse's Tree)
(M. 297), 1960

Lithograph in colors, on Arches paper, with margins. Signed and numbered 31/90 in pencil (there were also a few artist's proofs), published by Maeght Editeur, Paris, framed. I. 12½ x 9½ in. (31.8 x 24.1 cm). S. 14¾ x 10⅝ in. (37.5 x 27 cm)

Estimate \$3,000-5,000



122. **Marc Chagall** 1887-1985

L'Atelier de nuit (The Night Workshop)
(M. 961), 1980

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 15/50 in pencil, published by Mourlot, Paris (with their blindstamp), unframed. I. 19⅝ x 15 in. (49.8 x 38.1 cm). S. 25⅝ x 18¾ in. (65.1 x 47.6 cm)

Estimate \$4,000-6,000





123. **Marc Chagall** 1887-1985

Jeux équestres (Equestrian Games)
(M. 692), 1973

Lithograph, on Rives BFK paper, with full margins. Signed and numbered 20/30 in pencil, unframed. I. 25¼ x 18¾ in. (64.1 x 47.6 cm). S. 32½ x 24 in. (82.6 x 61 cm)

Estimate \$1,500-2,500



124. **Marc Chagall** 1887-1985

La Poésie (Poetry)
(M. 898, C. 100), 1976

Complete folio including one lithograph in colors, on Arches paper, with full margins, loose and folded (as issued), contained in the original wove paper folio with black printing on the front, all contained in the original beige cloth-covered slipcase with gold printed title on the front. Signed in pencil and numbered 54 (printed) on the justification, from the edition of 110 (there were also 40 copies in Roman numerals), published by Art et Poésie, Paris. Portfolio 19¼ x 15¾ x 1½ in. (48.9 x 40 x 3.8 cm)

Estimate \$1,500-2,500 •



125. **Marc Chagall** 1887-1985

Femme à l'oiseau, from Douze Contemporains (Woman with a Bird, from Twelve Contemporains), 1954

Lithograph in colors, on wove paper, the full sheet, laid to heavy board. Signed and dated in the stone, numbered 89/170 in pencil (from the edition of 1,000), published by Editions d'Art du Lion, Paris and Boston Book and Art Shop, Inc., Boston, 1959, framed. S. 12⅞ x 15⅞ in. (32.7 x 40.3 cm)

Estimate \$800-1,200 •



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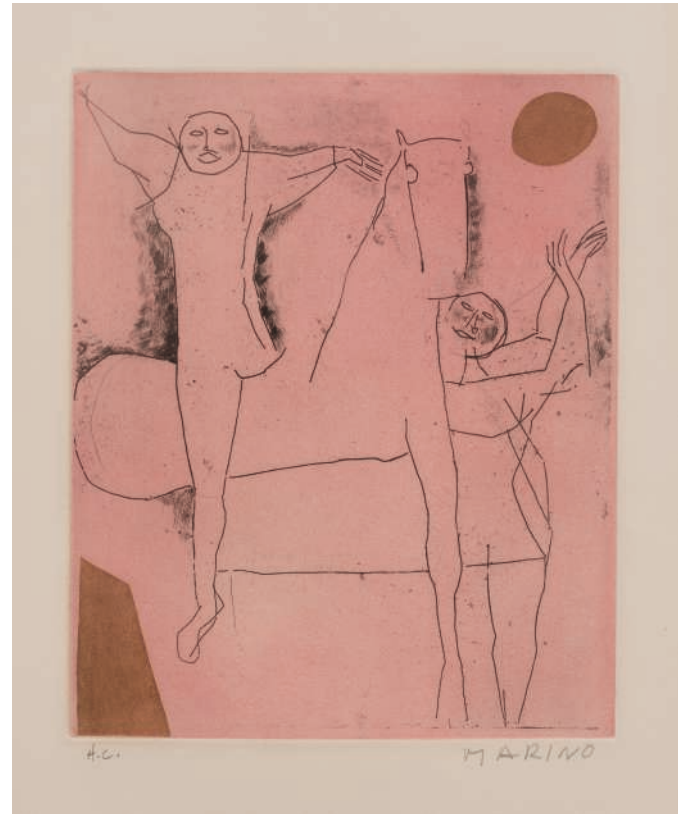
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126. **Marino Marini** 1901-1980

Miracolo (Miracle)
(G. A210), 1978

Etching and aquatint in colors, on Arches paper, with full margins. Signed and numbered 10/75 in pencil (there were also 25 numbered in Roman numerals and 20 artist's proofs), published by ZWR, London. I. 22 $\frac{3}{8}$ x 17 $\frac{1}{4}$ in. (57.5 x 43.8 cm). S. 29 $\frac{7}{8}$ x 22 in. (75.9 x 55.9 cm)

Estimate \$800-1,200 •



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127. **Marino Marini** 1901-1980

Giocolieri (Jugglers), plate VIII from Tout près de Marino (Everything Near to Marini)
(G. A138), 1971

Etching and aquatint in colors, on Arches paper, with full margins. Signed and annotated 'HC' in pencil (the edition was 95), co-published by XX^e Siècle, Paris and Léon Amiel, New York, framed. I. 11 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (30.2 x 24.8 cm). S. 22 x 15 in. (55.9 x 38.1 cm)

Estimate \$1,000-1,500 •





128. **Joan Miró** 1893-1983

Astre et fumée (Star and Smoke)
(D. 424), 1967

Etching, aquatint and carborundum in colors, on Mandeure rag paper, with full margins. Signed and numbered 55/75 in pencil (there were also some hors commerce), published by Maeght, Paris, framed. I. 27 x 20½ in. (68.6 x 52.1 cm). S. 29¾ x 22 in. (75.6 x 55.9 cm)

Estimate \$4,000-6,000



129. **Joan Miró** 1893-1983

L'illêtre vert (The Illiterate - Green)
(M. 620), 1969

Lithograph in colors, on Rives BFK paper, the full sheet. Signed and numbered 17/75 in white pencil, published by Maeght, Paris, framed. S. 33¼ x 23¾ in. (84.5 x 60.3 cm)

Estimate \$3,000-5,000



130. **Joan Miró** 1893-1983

Appelant écartelé (Quartered Decoy)
(D. 572), 1973

Etching and aquatint in colors, on Arches paper, the full sheet. Signed and numbered 39/50 in pencil (there were also a few hors commerce), published by Maeght, Paris, framed. S. 26 x 19¾ in. (66 x 50.2 cm)

Estimate \$4,000-6,000





131. **After Joan Miró** 1893-1983

Femme, lune, étoile (Woman, Moon, Star)
(Ma. 1726), 1963

Lithograph in colors, on Rives BFK paper, with full margins. Signed and numbered 120/300 in pencil, published by Maeght, Paris (with their blindstamp), unframed. I. 19½ x 24¾ in. (49.5 x 62.9 cm). S. 25½ x 33 in. (64.8 x 83.8 cm)

Estimate \$3,000-5,000



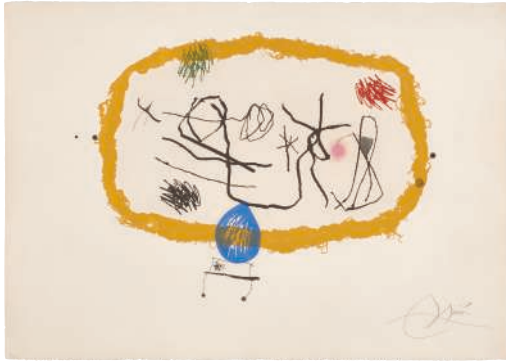
132. **Joan Miró** 1893-1983

Série Mallorca (Mallorca Series): plate 9
(D. 619, see C. 177), 1973

Etching and aquatint in colors, on wove paper, with full margins. Signed and numbered 'H.C. 2/15' in pencil (a hors commerce, the edition was 50), published by Sala Pelayres, Palma de Mallorca (with their blindstamp), unframed. I. 21⅜ x 27 in. (54.3 x 68.6 cm). S. 27½ x 34 in. (69.9 x 86.4 cm)

Estimate \$3,000-5,000





133. **Joan Miró** 1893-1983

Personatges solars (Solar Characters)
(D. 648), 1974

Etching and aquatint in colors with embossing, on Arches paper, with full margins. Signed and numbered 15/50 in pencil (there were also a few hors commerce), published by Gustavo Gili, Barcelona, unframed. I. 18¼ x 25¼ in. (46.4 x 64.1 cm). S. 25 x 35 in. (63.5 x 88.9 cm)

Estimate \$2,500-3,500



134. **Joan Miró** 1893-1983

Ruprestres I (Cave Paintings I)
(D. 1035), 1979

Etching and aquatint, on Arches paper, the full sheet. Signed and numbered 21/30 in pencil (there were also fifteen hors commerce numbered in Roman numerals), published by Maeght, Barcelona, unframed. S. 29⅞ x 22⅜ in. (75.9 x 56.8 cm)

Estimate \$2,000-4,000



135. **Joan Miró** 1893-1983

Le Ciel du forgeron (The Blacksmith's Sky)
(D. 364), 1964

Drypoint with object embossing, on Arches paper, with margins. Signed and numbered 74/75 in pencil (there were also some hors commerce), published by Maeght, Paris, framed. S. 26 x 18¾ in. (66 x 47.6 cm)

Estimate \$1,800-2,500





Property from a Private New York Collection

136. **Joan Miró** 1893-1983

Joan Miró Lithographe I: one plate
(M. 865, see C. 160), 1972

Lithograph in colors, on Arches paper, with full margins. Signed and annotated 'H.C.' in pencil (an hors commerce, aside from the edition of 80), co-published by Alain C. Mazo & Cie, Maeght, Paris and La Polígrafa, Barcelona, framed. I. 12 $\frac{5}{8}$ x 19 $\frac{7}{8}$ in. (32.1 x 50.5 cm). S. 17 $\frac{1}{2}$ x 24 $\frac{3}{8}$ in. (44.5 x 61.9 cm)

Estimate \$3,000-5,000



137. **Joan Miró** 1893-1983

Personnage nuageux (Cloudy Figure)
(M. 219), 1955

Lithograph in colors, on Arches paper, the full sheet. Signed, dated and numbered 8/50 in pencil, published by Maeght, Paris, unframed. S. 29 $\frac{3}{4}$ x 22 in. (75.6 x 55.9 cm)

Estimate \$2,000-4,000





138. **Joan Miró** 1893-1983

Genève (Geneva)
(M. 334), 1961

Lithograph in colors, on Arches paper, the full sheet. Signed and numbered 24/100 in pencil (there were also 14 in Roman numerals), published by Edwin Engelberts, Geneva, framed. S. 15 x 22¼ in. (38.1 x 56.5 cm)

Estimate \$1,500-2,500



139. **Joan Miró** 1893-1983

Astrologie III (Astrology III)
(M. 127), 1953

Lithograph in colors, on wove paper, with full margins. Signed and numbered 83/100 in pencil, published by Maeght, Paris, framed. I. 13¾ x 10½ in. (34.9 x 26.7 cm). S. 15½ x 11¾ in. (39.7 x 29.8 cm)

Estimate \$800-1,200 •



140. **Sonia Delaunay** 1885-1979

Ballons jaunes (Yellow Balloons), 1970

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 'H.C. XXII/XXV' in pencil (an hors commerce, the edition was 75 and 25 artist's proofs), unframed. I. 24¾ x 19 in. (62.9 x 48.3 cm). S. 29¾ x 22 in. (75.9 x 55.9 cm)

Estimate \$1,500-2,500



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141. **Sonia Delaunay** 1885-1979

Sonia Delaunay, Musée National d'Art Moderne Paris, 1967

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 10/75 in pencil (there was also a poster edition with text), unframed. I. 20 x 15¾ in. (50.8 x 40 cm). S. 25½ x 19⅝ in. (64.8 x 49.8 cm)

Estimate \$1,000-1,500



142. **Miriam Schapiro** 1923-2015

Delaunay, Goncharova, Popova and Me., 1992

The complete set of three screenprints in colors, on various handmade papers, the full sheets, with the justification all contained in the original cover folder with handmade dimensional fan, hand-painted in paper pulp on the cover. All signed and dated in pencil on the reverse, signed and numbered '17 of 27' in pencil on the justification (there were also 3 artist's proofs), published by Pyramid Atlantic, Riverdale. all S. approx. 28¼ x 22¼ in. (71.8 x 56.5 cm)

Estimate \$2,000-3,000



143. **Ilya Bolotowsky** 1907-1981

Diamond, 1969

Screenprint in colors, on wove paper, with full margins. Signed and numbered 56/125 in pencil, framed. I. 31 x 31 in. (78.7 x 78.7 cm). S. 34 x 34 in. (86.4 x 86.4 cm)

Estimate \$300-500 •



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California Collection
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Property from a Private New York Collection
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144. **Victor Vasarely** 1906-1997

Vasarely Chess Set, 1982

The complete chess set with screenprint in colors on acrylic contained in an acrylic frame with glass table top, accompanying acrylic base and 32 cast resin chess pieces. From the edition of 1500, co-published by The Hillard Collection, London and Vasarely Center, New York. 28 x 28 x 16 in. (71.1 x 71.1 x 40.6 cm)

Estimate \$1,500-2,500 •



Property from a Private New York Collection
This lot is to be Sold with No Reserve

145. **Victor Vasarely** 1906-1997

Oltar Zoelo, 1980

Screenprint on acrylic cube, with the original acrylic base. Signed and numbered 171/200 in black marker on the underside, published by Editions Circle Gallery, Paris. 4 x 4 x 4 in. (10.2 x 10.2 x 10.2 cm)

Estimate \$1,000-2,000 •



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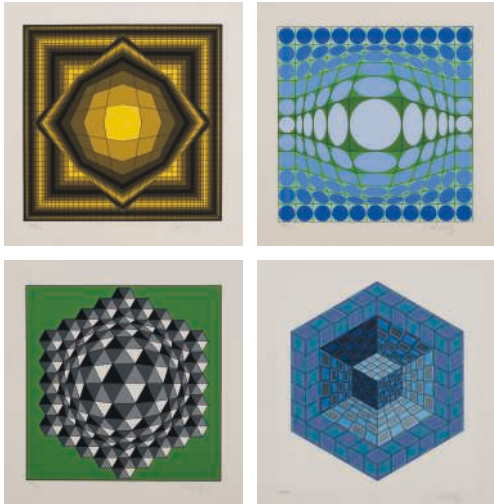
146. **Victor Vasarely** 1906-1997

Véga Cox Négatif, 1970

Screenprint, on anodized aluminum cube, with the original acrylic base. From the edition of 150, published by Édition Denise René, Paris. 6¾ x 6¾ x 6¾ in. (17.1 x 17.1 x 17.1 cm)

Estimate \$1,000-2,000 •





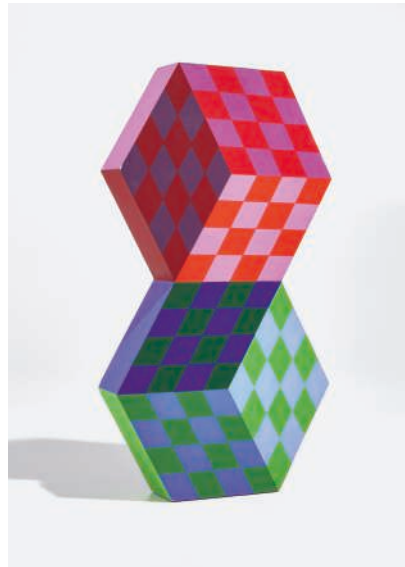
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147. **Victor Vasarely** 1906-1997

Vega: 6 plates; and [Untitled]: 3 plates,
1968-1980

Nine screenprints in colors, on Rives BFK paper, with full margins. All signed, seven numbered 113/250, 171/250 or 184/250, one numbered 48/50 and one numbered 150/350 in pencil, all unframed. smallest l. 10 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (27.6 x 27.6 cm). S. 15 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in. (40 x 37.5 cm). largest l. 15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (40 x 40 cm). 23 x 21 $\frac{1}{4}$ in. (58.4 x 54 cm)

Estimate \$2,000-3,000 •



Property from a Private New York Collection
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148. **Victor Vasarely** 1906-1997

Tridim-bm: one part, 1988

Wood multiple hand-painted with acrylic in colors on both sides. Unsigned, from the edition of 50. 16 $\frac{3}{8}$ x 9 in. (41.6 x 22.9 cm)

Estimate \$800-1,200 •



Property from a Private New York Collection
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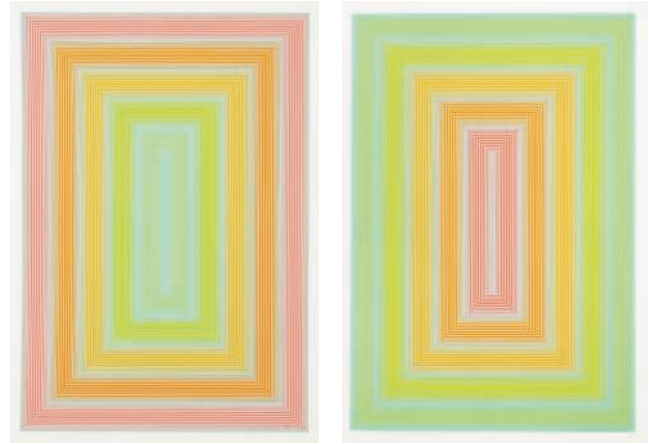
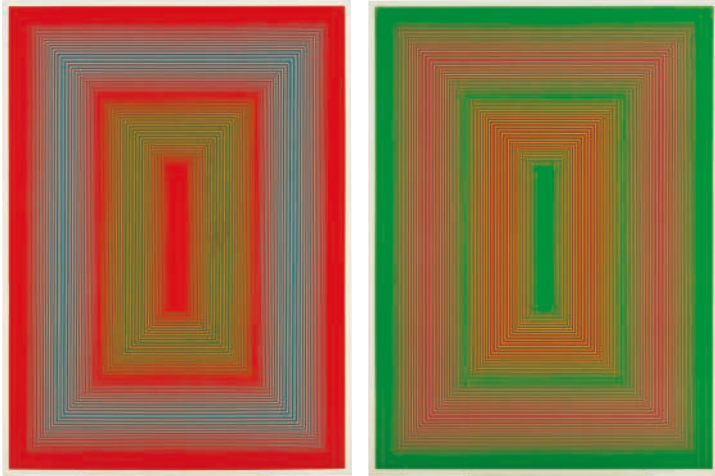
149. **Victor Vasarely** 1906-1997

TER-A, 1980

Wood multiple hand-painted in colors. Signed and numbered 15/100 in black ink (slightly faded). 18 x 9 $\frac{3}{4}$ x 2 in. (45.7 x 24.8 x 5.1 cm)

Estimate \$2,500-3,500 •





150. **Richard Anuszkiewicz** 1930-2020

Reflections II - Red Line; and Reflections II - Green Line, 1979

Two monumental screenprints in colors with hand-painting, on Masonite, the full sheets. Both signed and numbered 10/70 in black ink, additionally signed and numbered on the accompanying publisher's edition release documents for each (there were also 15 artist's proofs), published by Editions Lassiter-Meisel, New York (with their and the artist's copyright stamp on the reverse), both unframed. both 63¼ x 47 in. (160.7 x 119.4 cm)

Estimate \$4,000-6,000



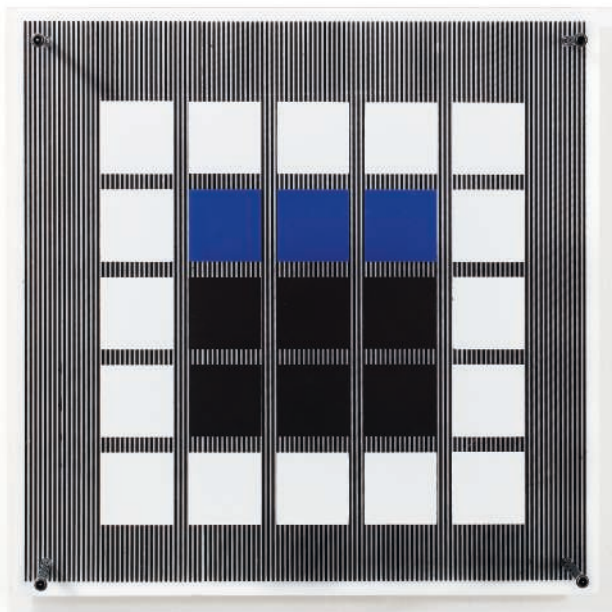
151. **Richard Anuszkiewicz** 1930-2020

Rosafied; and Verified, 1971

Two screenprints in colors, on wove paper, with full margins. Both signed, dated and numbered 108/150 in pencil (there were also 15 artist's proofs), published by Licht Editions, Ltd., New York, both unframed. I. 32 x 21¾ in. (81.3 x 55.2 cm). S. 36 x 26 in. (91.4 x 66 cm)

Estimate \$2,000-4,000





152. **Jesús Rafael Soto** 1923-2005

Cuadrados Vibrantes, from *Sintesis Series*, 1979

Screenprinted Plexiglas, plastic and metal multiple. Signed and numbered 36/110 in red ink (slightly faded) on a label affixed to the reverse. 15¼ x 15¼ x 6 in. (38.7 x 38.7 x 15.2 cm)

Estimate \$4,000-6,000



153. **Jesús Rafael Soto** 1923-2005

Óvalo en el Rojo, from *Sintesis Series*, 1979

Screenprinted Plexiglas, plastic and metal multiple. Signed and numbered 91/110 in red ink on a label affixed to the reverse. 15¼ x 15¼ x 6 in. (38.7 x 38.7 x 15.2 cm)

Estimate \$5,000-7,000



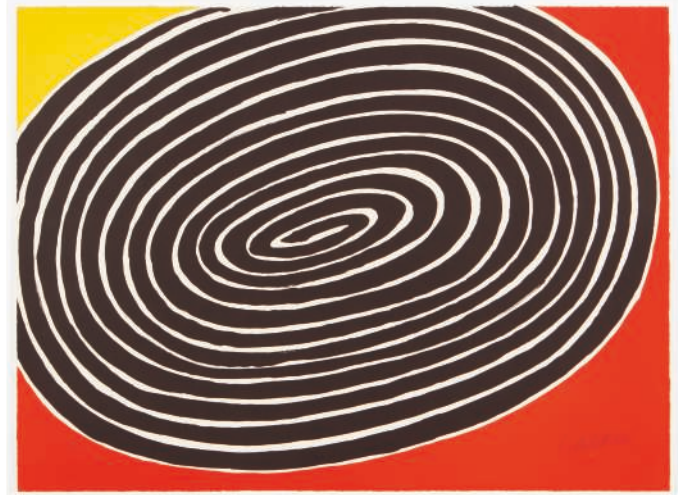


154. **Alexander Calder** 1898-1976

Helices (Propellers)
(M. 39), 1969

Lithograph in colors, on chiffon de Mandeuire paper, the full sheet. Signed and numbered 66/75 in pencil, published by Maeght, Paris, framed. S. 29½ x 43 in. (74.9 x 109.2 cm)

Estimate \$2,500-4,500



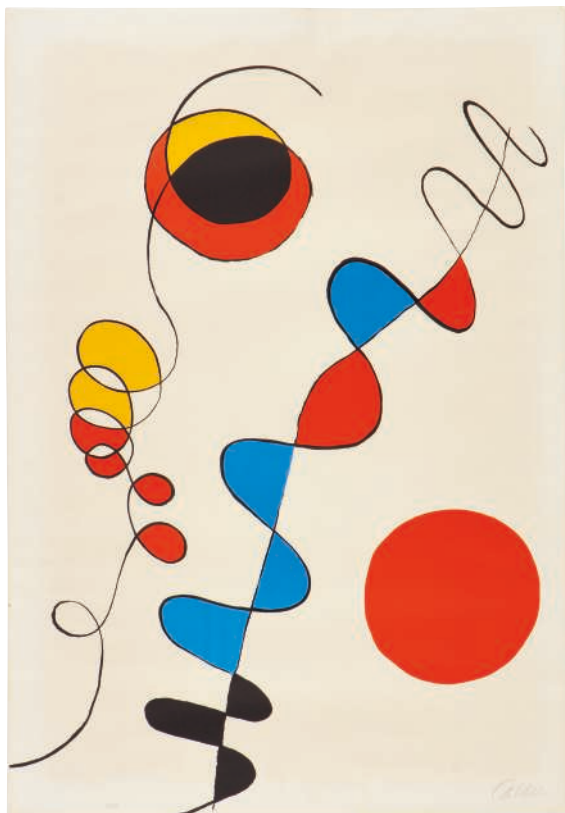
155. **Alexander Calder** 1898-1976

Petite Spiral, 1976

Lithograph in colors, on wove paper, the full sheet. Signed and numbered 16/75 in pencil, published by Maeght, Paris, framed. S. 21¾ x 30½ in. (55.2 x 77.8 cm)

Estimate \$2,000-4,000





156. **Alexander Calder** 1898-1976

Couleurs enlacs dans le fil de fer (Colors Entwined in the Wire), c. 1965

Lithograph in colors, on wove paper, the full sheet.
Signed and numbered 21/75 in pencil, framed.
S. 43 x 29¾ in. (109.2 x 75.6 cm)

Estimate \$2,000-4,000



157. **Alexander Calder** 1898-1976

Untitled [Red Cloud], 1970

Lithograph in colors, on Arches paper, the full sheet. Signed and numbered 90/115 in pencil, framed. S. 21¾ x 30 in. (55.2 x 76.2 cm)

Estimate \$2,500-3,500





158. **Alexander Calder** 1898-1976

Galactic System, 1974

Lithograph in colors, on Arches paper, the full sheet. Signed and numbered 84/100 in pencil, published by Éditions de la Différence, Paris, unframed. S. 20½ x 28¼ in. (52.1 x 71.8 cm)

Estimate \$2,000-4,000



159. **Alexander Calder** 1898-1976

Les Affichistes (The Poster Artists), 1965

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 9/150 in pencil, published by the Musée National d'Art Moderne, Paris, framed. I. 20 x 16 in. (50.8 x 40.6 cm). S. 25½ x 19¾ in. (65.7 x 49.8 cm)

Estimate \$1,500-2,500





Property from a Private New York Collection

160. **Karel Appel** 1921-2006

Floating Family, 1976

Cast stone and hand-painted multiple. Signed and dated in red paint on the front, numbered 70/90 and initialed 'ep' in black paint on the reverse (there were also 13 artist's proofs and 13 hors commerce), published by Editions Press, San Francisco (with their label on the reverse signed and numbered 70/99 in blue ink by the artist and director of Editions Press with title and date). diameter 24½ x 5 in. (62.2 x 12.7 cm)

Estimate \$4,000-6,000



Property from a Private New York Collection
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161. **A.R. Penck** 1939-2017

Untitled
(K. 108), 1984

Screenprint in colors, on wove paper, the full sheet. Signed and numbered 36/55 in pencil, published by Edition Fahnemann, Berlin, framed. S. 34½ x 34½ in. (87.9 x 87.6 cm)

Estimate \$500-700 •





162. **Pierre Soulages** b. 1919

Sérigraphie no. 16
(E. & M. 108), 1981

Screenprint in colors, on wove paper, the full sheet. Signed and numbered 36/250 in pencil (there were also 45 artist's proofs), published by Circle Fine Arts Inc., Chicago, framed. S. 41 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in. (105.1 x 74.9 cm)

Estimate \$8,000-12,000



163. **Lucio Fontana** 1899-1968

Concetto Spaziale (rosso)
(R. & R. M-15), 1968

Vacuum-formed plastic, with accompanying publication and cardboard slipcase with printed artist's name, with accompanying Galeria René Métras certificate of authenticity. This work is from an unknown edition size, co-published by Editions Gustavo Gili and Galeria René Métras, Barcelona. 12 $\frac{1}{4}$ x 12 $\frac{1}{4}$ x 1 $\frac{1}{4}$ in. (31.1 x 31.1 x 3.2 cm)

Estimate \$3,000-5,000





Property from a Distinguished
California Collection
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164. **Conrad Marca-Relli** 1913-2000

Villa Nueve, 1982

Lithograph in colors, on Somerset paper, the full sheet. Signed and numbered 99/250 in pencil, published by JK Fine Art Editions Co., New York, unframed. S. 22¼ x 27 in. (56.5 x 68.6 cm)

Estimate \$300-500 •



Property from a Private New York Collection
This lot is to be Sold with No Reserve

165. **Robert Natkin** b. 1930

[Untitled], 1973

Lithograph in colors, on wove paper, the full sheet. Signed and dated in light green marker, with Bank Street Atelier, New York blindstamp, unframed. S. 30 x 22¼ in. (76.2 x 56.5 cm)

Estimate \$200-400 •



166. **Adolph Gottlieb** 1903-1974

Imaginary Landscape I
(A.A.A. 69), 1971

Aquatint in colors, on Fabriano paper, with full margins. Signed, dated and numbered 71/90 in pencil (there were also 5 artist's proofs), co-published by Marlborough Graphics, Inc., New York, and 2RC Edizioni d'Arte, Rome, framed. I. 17¾ x 24 in. (45.1 x 61 cm). S. 26¼ x 32½ in. (66.7 x 82.6 cm)

Estimate \$2,000-4,000





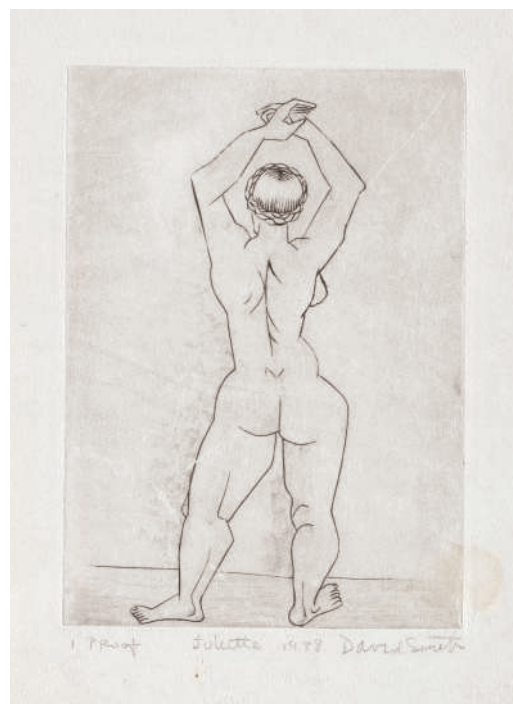
Property from a Midwest Collection
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167. **David Smith** 1906-1965

Untitled (Family)
(S. 36), 1954

Lithograph, on Rives paper, with full margins. The second (final) state with background tone, from the unsigned edition of 20 (there was also a few signed and dedicated impressions and one signed printer's proof), annotated '10' in pencil lower right corner, with the Estate of David Smith inkstamp on the reverse and numbered '76-54.26' in blue ink, framed. I. 8 $\frac{3}{8}$ x 22 $\frac{3}{4}$ in. (21.9 x 57.8 cm). S. 10 x 26 in. (25.4 x 66 cm)

Estimate \$2,000-4,000 •



Property from a Midwest Collection
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168. **David Smith** 1906-1965

Juliette
(S. 21), 1938

A very rare engraving, on Japanese paper, with full margins. The first state (of three), signed, titled, dated and numbered '1Proof' in pencil, (one of two known proofs, there is also one known unsigned proof of the second state and two known proofs numbered from the edition of 10 in the final state), unframed. I. 7 x 5 in. (17.8 x 12.7 cm). S. 12 $\frac{3}{8}$ x 7 $\frac{3}{8}$ in. (31.4 x 18.7 cm)

Estimate \$1,500-2,500 •





Property from a Midwest Collection
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169. **Stuart Davis** 1892-1964

Anchor
(C. & M. 19), 1936

Lithograph, on wove paper, with full margins. Signed and numbered '100ed' in pencil, published by the American Artists School, New York (with their inkstamp on the reverse), framed. I. 8½ x 13 in. (21.6 x 33 cm). S. 11½ x 16 in. (29.2 x 40.6 cm)

Estimate \$1,500-2,500 •



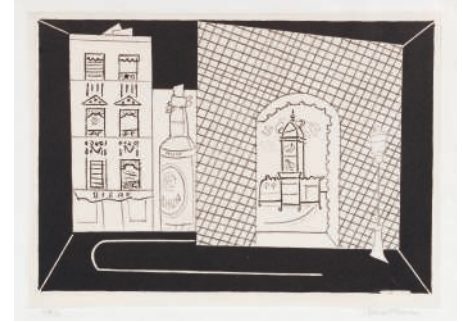
Property from a Midwest Collection
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170. **Stuart Davis** 1892-1964

Rue des Rats
(C. & M. 5), 1928-29

Lithograph, with Chine collé to wove paper, with full margins. Signed and numbered 4/30 in pencil, with 'The Downtown Gallery' inkstamp on the reverse, also stamp-dated 'Oct 31 1930', 'Nov 15 1935' and 'Jan 18 1961' on the reverse, framed. I. 10⅝ x 15½ in. (27 x 39.4 cm). S. 14⅛ x 21½ in. (35.9 x 54.6 cm)

Estimate \$3,000-5,000 •



Property from a Midwest Collection
This lot is to be Sold with No Reserve

171. **Stuart Davis** 1892-1964

Arch No. 1
(C. & M. 6), 1929

Lithograph, with Chine collé to Rives BFK paper, with full margins. Signed and numbered 28/30 in pencil (there is also one known artist's proof), with The Downtown Gallery date stamp 'Oct 31, 1930' on the reverse, framed. I. 9¾ x 13⅝ in. (24.8 x 34.6 cm). S. 12¾ x 18½ in. (32.4 x 47 cm)

Estimate \$2,000-4,000 •





Property from a Midwest Collection
This lot is to be Sold with No Reserve

172. **Stuart Davis** 1892-1964

Two Heads
(C. & M. 13), 1929

A very rare lithograph, on Rives BFK paper, with full margins. Signed and numbered 9/12 in pencil, with The Downtown Gallery date stamp 'Dec 10 1929' on the reverse, unframed. I. 9½ x 12¾ in. (24.1 x 31.4 cm). S. 11¼ x 16 in. (28.6 x 40.6 cm)

Estimate \$1,500-2,500 •



This lot is to be Sold with No Reserve

173. **Rufino Tamayo** 1899-1991

Mujer con Mallas Negras (Woman with Black Stockings), from Mujeres (Women)
(P. 111), 1969

Lithograph in colors, on Rives BFK paper, with full margins. Signed and numbered 108/150 in pencil (there was also an edition of 25 in Roman numerals and some hors commerce), published by Touchstone Publishers, New York, framed. I. 27½ x 21½ in. (69.9 x 53.7 cm). S. 30 x 22¼ in. (76.2 x 56.5 cm)

Estimate \$1,000-2,000 •



This lot is to be Sold with No Reserve

174. **Rufino Tamayo** 1899-1991

Mujer con Medias Malva (Woman with Mauve Stockings), from Mujeres (Women)
(P. 115), 1969

Lithograph in colors, on wove paper, with full margins. Signed and numbered VI/XXV in pencil (there was also an edition of 150 in Arabic numerals and some hors commerce), published by Touchstone Publishers, New York, framed. I. 27½ x 21 in. (70.2 x 53.3 cm). S. 29¾ x 22¾ in. (75.9 x 56.8 cm)

Estimate \$1,000-2,000 •





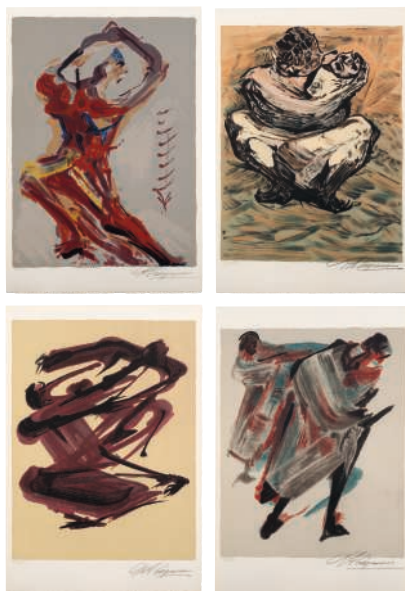
This lot is to be Sold with No Reserve

175. **Rufino Tamayo** 1899-1991

Tezcatlipoca, el diablo de México (Tezcatlipoca, The Devil of Mexico), from Aztlán, sueños mexicanos (Aztlán, Mexican Dreams) (P. 40), 1952

Lithograph in colors, on Pur fil Johannot paper, with full margins. Signed and numbered 91/125 in pencil, published by La Porte Étroite, Paris, framed. I. 9½ x 7 in. (24.1 x 17.8 cm). S. 15 x 11 in. (38.1 x 27.9 cm)

Estimate \$600-800 •



176. **David Alfaro Siqueiros** 1896-1974

Prison Fantasies: Portfolios I and II, 1973

Two complete sets of six lithographs in colors, on Arches paper, with full margins, with justification and title pages, all contained in the original heavy wove paper folios. All twelve prints signed and numbered 151/250 and 166/250 in pencil respectively (there were also 70 copies on Japan paper in Roman numerals), published by Penn Atelier Graphics, New York. both Portfolios 17¾ x 13⅞ in. (45.1 x 35.2 cm)

Estimate \$2,000-4,000



177. **Willem de Kooning** 1904-1997

With Love (G. 28), 1971

Lithograph, on Jeff Goodman paper, with full margins. Signed, dated and numbered 28/40 in pencil, co-published by Hollanders Workshop and Fourcade, New York, with their blindstamp, framed. I. 11¼ x 9¾ in. (28.6 x 24.8 cm). S. 15¼ x 11½ in. (38.7 x 29.2 cm)

Estimate \$3,000-5,000





178. **Willem de Kooning** 1904-1997

Souvenir of Montauk
(G. 9), 1970

Lithograph, on Akawara paper, with full margins.
Signed, dated and numbered 25/43 in pencil
(there are also nine artist's proofs), published
by Knoedler, New York, framed. I. 33¾ x 27 in.
(85.7 x 68.6 cm). S. 43 x 35 in. (109.2 x 88.9 cm)

Estimate \$3,000-5,000



179. **Joan Mitchell** 1925-1992

Untitled (Blue Sky), 1959

Screenprint in colors, on wove paper, with full
margins. Signed on the front and numbered
12/36 in pencil on the reverse (a proof, the
edition was 3), published by Tiber Press, New
York, framed. I. 17 x 14 in. (43.2 x 35.6 cm).
S. 18 x 14¼ in. (45.7 x 36.2 cm)

Estimate \$6,000-9,000





180. **Joan Mitchell** 1925-1992

Bedford III, from the Bedford Series

(T. 365), 1981

Lithograph in colors, on Arches 88 mould-made paper, with full margins. Signed and numbered 18/70 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), framed. I. 37½ x 29 in. (95.3 x 73.7 cm). S. 42½ x 32½ in. (108 x 82.6 cm)

Estimate \$10,000-15,000





Property from a Private New York Collection

181. **Helen Frankenthaler** 1928-2011

Blue Current
(H. 134), 1987

Aquatint, etching, lithograph and engraving in colors, on Rives BFK paper, the full sheet. Signed, dated and numbered 35/52 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 30½ x 37¾ in. (77.5 x 95.6 cm)

Estimate \$6,000-9,000



Property from a Private New York Collection

182. **Robert Motherwell** 1915-1991

In White with Green Stripe
(E. & B. 378), 1987

Lithograph in colors with collage, embossing and relief print, on Arches Cover paper mounted to handmade paper (as issued), the full sheet. Signed and numbered 23/75 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 34 x 24 in. (86.4 x 61 cm)

Estimate \$3,000-5,000





Property from the Estate of Howard Mendes,
New York City

183. **Louise Nevelson** 1899-1988

Symphony Three, 1974

Polyester resin sculpture relief. Incised with signature and numbered 60/125 on a metal plaque affixed to the reverse (there were also 25 artist's proofs), published by Pace Editions, Inc., New York. 18 $\frac{3}{8}$ x 18 x 2 in (46.7 x 45.7 x 5.1 cm)

Estimate \$4,000-6,000



Property from the Estate of Howard Mendes,
New York City

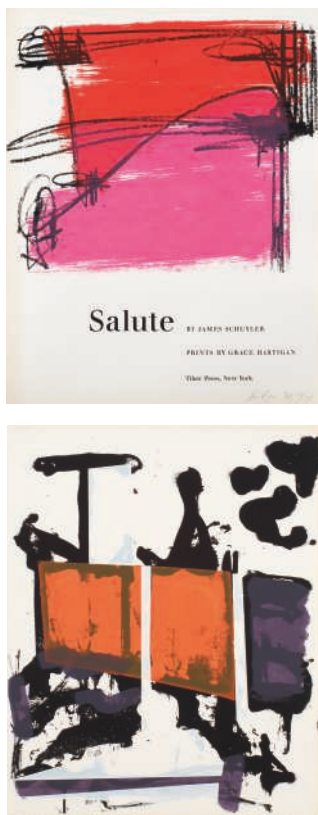
184. **Louise Nevelson** 1899-1988

Aquatints Portfolio
(B. 116), 1973

The complete set of six aquatints with collage in colors, on Fabriano paper, with full margins, including original portfolio. All signed, dated and numbered 47/90 in pencil (there were also 10 artist's proofs), published by Pace Editions Inc., New York and with 2RC Editions, Rome blindstamps, all framed. all I. 29 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (75.6 x 50.2 cm). all S. 38 $\frac{3}{4}$ x 27 $\frac{1}{2}$ in. (98.4 x 69.9 cm)

Estimate \$4,000-6,000



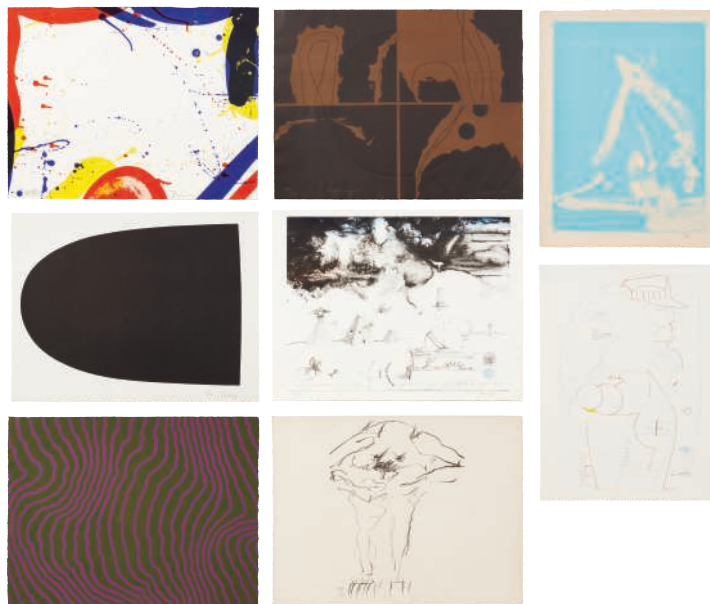


185. **Grace Hartigan** 1922-2008

Salute: two plates, 1960

Two screenprint in colors, on wove paper, the full sheet. Both signed, dated and numbered 11/14 and 16/23 in pencil, one additionally annotated 'Special Edition', published by Tiber Press, New York, both unframed. both S. 18 x 14¼ in. (45.7 x 36.2 cm)

Estimate \$800-1,200



186. **Various Artists**

Portfolio 9: eight plates

(L. 87; B. 85; G. 4; E. & B. 56; A. 60), 1967

Eight lithographs in colors, on Arches, Rives BFK and Canson papers, the full sheets and with full margins, with justification, all contained in the original black linen-covered portfolio, lacking the Roy Lichtenstein. All signed, one dated, one titled, one annotated 'Trial Proof' and all numbered XVIII/XX in pencil (trial proofs, the edition was 100) published by Hollander's Workshop (with their blindstamp), New York. all I. various sizes. all S. 22 x 16¼ in. (55.9 x 41.3 cm) (two vertical)

Estimate \$6,000-9,000





187. **Paul Jenkins** 1923-2012

Phenomenon Jade Pass, 1975

Watercolor painting, on Arches watercolor paper. Signed in black ink, framed.
S. 30 x 42 in. (76.2 x 106.7 cm)

Estimate \$5,000-7,000



188. **Paul Jenkins** 1923-2012

Untitled, 1964

Watercolor painting, on Arches watercolor paper. Signed in black ink, framed.
S. 22 x 30 in. (55.9 x 76.2 cm)

Estimate \$4,000-6,000





189. **Sam Francis** 1923-1994

Untitled
(SFE-079), 1991

Etching in colors, on Rives BFK paper, with full margins. Signed and numbered 1/20 in pencil, published by The Litho Shop Inc., Santa Monica, California, unframed. I. 35¾ x 17⅞ in. (90.8 x 45.4 cm). S. 46¾ x 27¾ in. (118.7 x 70.5 cm)

Estimate \$2,000-3,000



190. **Sam Francis** 1923-1994

Untitled
(SF-88s), 1973

Monotype in colors, on Arches paper, the full sheet. With the Sam Francis Estate stamp and annotated 'SF-88s' in pencil on the reverse, unframed. S. 22½ x 30 in. (57.2 x 76.2 cm)

Estimate \$4,000-6,000





191. **Sam Francis** 1923-1994

Untitled
(SF-259) (L. L240), 1980

Lithograph in colors, on Rives BFK paper, the full sheet. Signed and numbered 'CTP III' in pencil (one of eight unique color trial proofs, the edition was 32 and 4 artist's proofs), published by The Litho Shop, Inc., Santa Monica, California, unframed. S. 27¾ x 39¾ in. (70.5 x 101 cm)

Estimate \$2,000-3,000



192. **Sam Francis** 1923-1994

Falling Star, from Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc.
(SF-336) (G. 953, L. L249), 1981

Lithograph in colors, on Arches paper, the full sheet. Signed and numbered 14/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed. S. 36 x 28 in. (91.4 x 71.1 cm)

Estimate \$1,000-2,000



193. **Sam Francis** 1923-1994

Untitled, from National Collection of Fine Arts Portfolio
(L. P3), 1968

Lithograph in colors, on Arches paper, the full sheet. Signed and numbered 27/144 in pencil, published by HKL Ltd., Boston, for the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., framed. S. 29½ x 21 in. (74 x 53.3 cm)

Estimate \$1,200-1,800 •



Property from a Private New York Collection
This lot is to be Sold with No Reserve



Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

194. **Sam Francis** 1923-1994

Untitled
(SF-197) (L. L177), 1975

Lithograph, on Rives BFK paper, with full margins.
Signed and numbered 19/30 in pencil (there were
also 5 artist's proofs), published by The Litho Shop,
Inc., Santa Monica (with their blindstamp), framed.
I. 35 x 26 in. (88.9 x 66 cm). S. 41 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in.
(106.4 x 74.9 cm)

Estimate \$1,000-1,500 •



This lot is to be Sold with No Reserve

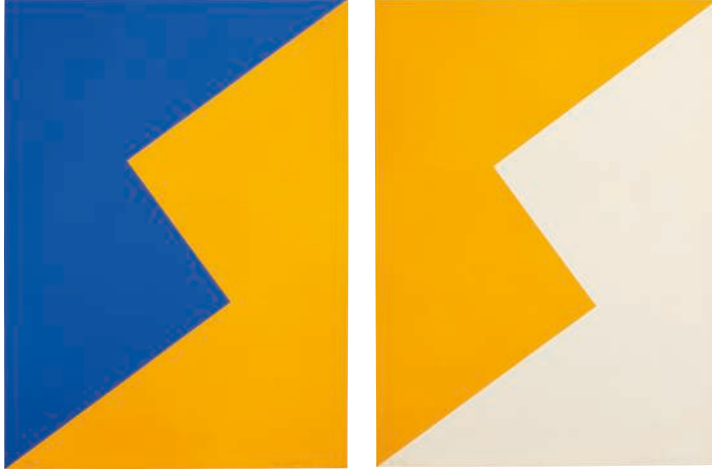
195. **Leon Polk Smith** 1906-1996

Volair Constellation Series: one plate, 1975

Screenprint in colors, on wove paper, with full
margins. Signed with initials and numbered 25/80
in pencil, unframed. I. 35 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in. (90.2 x
69.9 cm). S. 41 $\frac{1}{4}$ x 29 $\frac{1}{2}$ in. (104.8 x 74.9 cm)

Estimate \$800-1,200 •



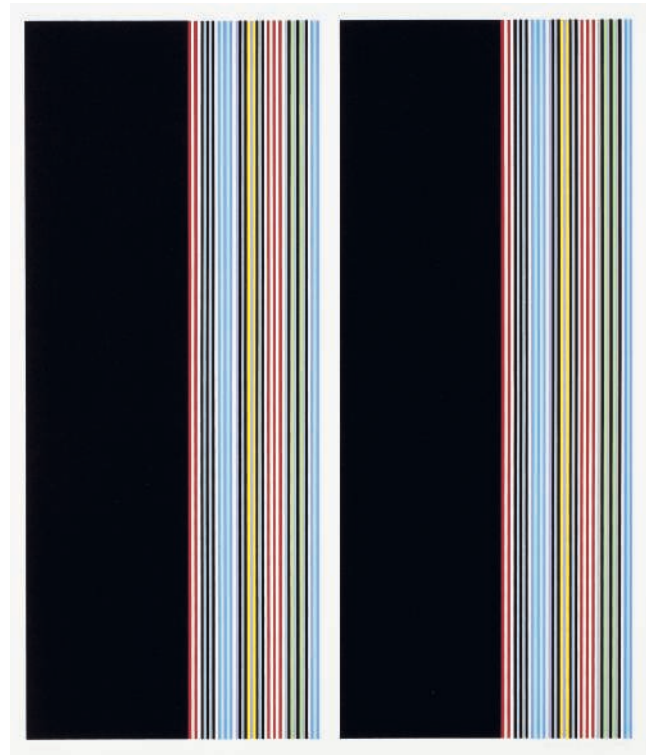


196. **Leon Polk Smith** 1906-1996

Untitled (Tamarind J); and Untitled (Tamarind K)
(T. 2460; 2460A), 1968

Two lithographs in colors, on German Etching paper, the full sheets. Both signed and numbered 2/20 and 7/20 in pencil (there were also 3 artist's proofs), published by Tamarind Lithography Workshop, Los Angeles (with their blindstamp), both framed. both S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate \$1,000-2,000



Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

197. **Gene Davis** 1920-1985

Smithsonian Resident Associate Program 20th Anniversary, 1985

Screenprint in colors, on Bainbridge two-ply rag paper, with full margins. Numbered 134/200 in pencil, dated and signed by Florence Davis (wife and executor for the Estate of Gene Davis, with the Estate blindstamp), published by the Smithsonian Institution, Washington, D.C., framed. I. 31 x 26 in. (78.7 x 66 cm). S. 38 x 32 in. (96.5 x 81.3 cm)

Estimate \$500-1,000 •





198. **Josef Albers** 1888-1976

Variants I; II; III; IV; VII and X, from Ten Variants
(D. 173.1-.4; 173.7; 173.10), 1966

Six screenprints in colors, on Rives BFK paper, with full margins. All signed, titled, dated, two numbered 143-200 and four numbered 160-200 in pencil (there was also an unsigned edition of 100), published by Ives-Sillman, Inc., New Haven (with their blindstamp), all framed, all I. various sizes. all S. 17 x 17 in. (43.2 x 43.2 cm)

Estimate \$7,000-9,000



Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

199. **Josef Albers** 1888-1976

Embossed Linear Construction 1-A, from Embossed Linear Constructions
(G. 134, D. 186.1), 1969

Embossing, on Arches watercolor paper, with full margins. Signed, titled, dated and numbered 69/100 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps). framed. I. 8 x 18 in. (20.3 x 45.7 cm). S. 20½ x 26½ in. (51.1 x 66.4 cm)

Estimate \$800-1,200 •



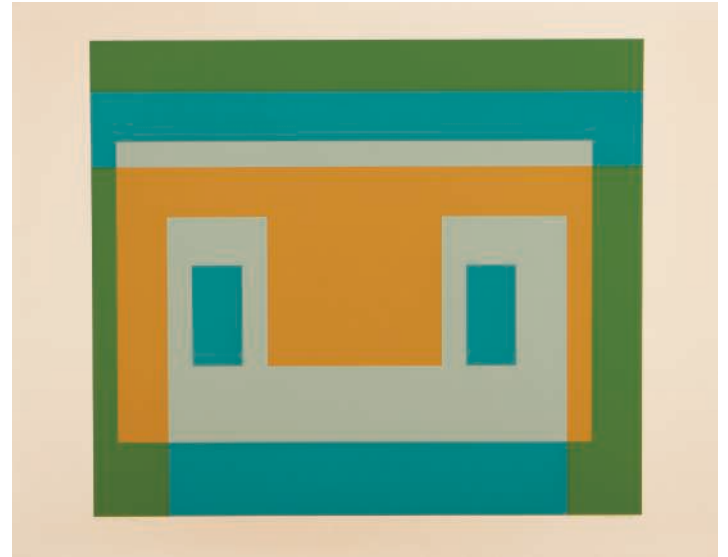


200. **Josef Albers** 1888-1976

Gray Instrumentation I e
(D. 225.5), 1974

Screenprint in colors, on Arches 88 mould-made paper, with full margins. Signed with initials, titled, dated and inscribed 'Ok to print' in pencil in pencil (the good-to-print proof, the edition was 36 and 10 artist's proofs for each), published by Tyler Graphics Ltd., Bedford, New York (with their blindstamp), framed. all I. 11 x 11 in. (27.9 x 27.9 cm). all S. 19 x 19 in. (48.3 x 48.3 cm)

Estimate \$2,500-3,500



Property from the Estate of Howard Mendes,
New York City

201. **Josef Albers** 1888-1976

I-S Va I, from Six Variants portfolio
(D. 192.1), 1969

Screenprint in colors, on Arches paper, with full margins. Signed, titled, dated and numbered 107/150 in pencil, published by Ives-Sillman, New Haven (with their blindstamp), framed. I. 22½ x 26 in. (57.2 x 66 cm). S. 28 x 36 in. (71.1 x 91.4 cm)

Estimate \$800-1,200





Property from a Private New York Collection

202. **Frank Stella** b. 1936

Ain Ghazal Variation, from Near East

(A. & K. 259), 1999

Monumental relief, woodcut and lithograph with hand-coloring, on TGL handmade, hand-colored paper, the full sheet. Signed, dated and numbered 6/8 in pencil (there were also 4 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 64 x 49 in. (162.6 x 124.5 cm)

Estimate \$8,000-12,000





203. **Frank Stella** b. 1936

The Battering Ram, from Moby Dick Deckle Edges
(A. & K. 214), 1993

Monumental lithograph, etching, aquatint, relief, engraving, screenprint, and collagraph in colors, on TGL handmade paper, the full sheet. Signed, dated and numbered 3/30 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 59 x 35 in. (149.9 x 88.9 cm)

Estimate \$8,000-12,000





204.



205.

204. **Frank Stella** b. 1936

Libertinia, from Imaginary Places
(A. & K. 229), 1995

Relief, screenprint, etching, aquatint, lithograph and engraving in colors, on TGL handmade paper, the full sheet. Signed, dated and numbered 28/50 in pencil (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 49¼ x 21½ in. (125.1 x 54.9 cm)

Estimate \$6,000-9,000



205. **Frank Stella** b. 1936

Calvinia, from Imaginary Places
(A. & K. 227), 1995

Screenprint, lithograph, etching, aquatint, collagraph, engraving and relief in colors, on TGL handmade paper, the full sheet. Signed, dated and numbered 19/50 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 20¾ x 52 in. (52.7 x 132.1 cm)

Estimate \$6,000-9,000





206. **Frank Stella** b. 1936

Then Came Death and Took the Butcher, from
Illustrations after El Lissitzky's Had Gadya
(A. & K. 179), 1984

Lithograph, linocut and screenprint in colors with hand-coloring and collage, on T.H. Saunders and Somerset papers, the full sheet. Signed, dated and numbered 10/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed. S. 59 x 47¼ in. (149.9 x 120 cm)

Estimate \$6,000-9,000



207. **Frank Stella** b. 1936

Shards Variant IVa, from *Shards Series*
(A. & K. 151), 1982

Lithograph and screenprint in colors, on Arches Cover paper, the full sheet. Signed, dated and numbered 44/49 in pencil (there were also 10 artist's proofs), published by Petersburg Press, New York, framed. S. 39½ x 45¼ in. (100.6 x 114.9 cm)

Estimate \$6,000-8,000





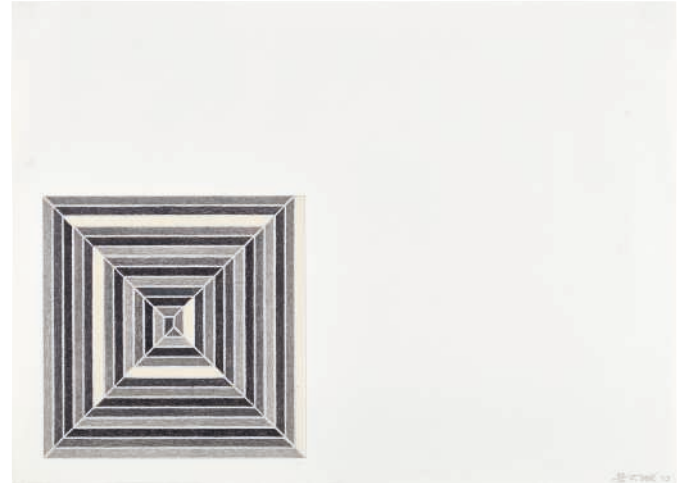
Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

208. **Frank Stella** b. 1936

Point of Pines, from Black Series II
(G. 68, A. & K. 16), 1967

Lithograph, on Barcham Green paper, with full margins. Signed, dated and numbered 22/100 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. I. 9 x 12 in. (22.9 x 30.5 cm). S. 15 x 22 in. (38.1 x 55.9 cm)

Estimate \$1,500-2,500 •



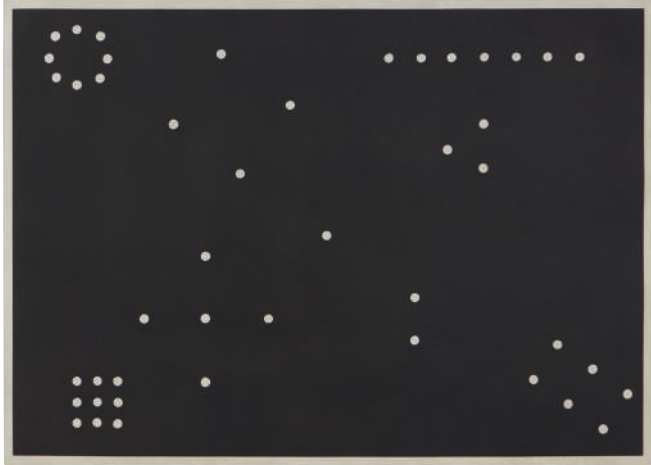
209. **Frank Stella** b. 1936

Hyena Stomp, from Jasper's Dilemma
(A. & K. 83), 1973

Lithograph in colors, on J. Green paper, with full margins. Signed, dated and numbered 33/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, Ltd., London (with their blindstamp), framed. I. 8 $\frac{3}{8}$ x 8 $\frac{3}{8}$ in. (21.9 x 21.9 cm). S. 16 x 22 in. (40.6 x 55.9 cm)

Estimate \$2,000-4,000



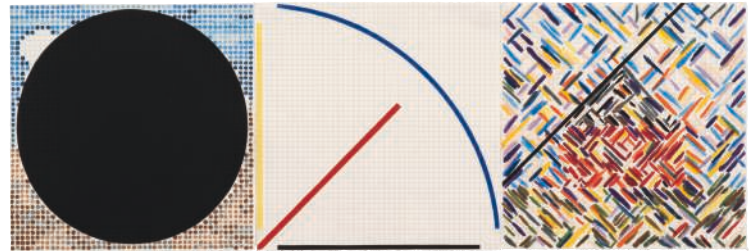


210. **Mel Bochner** b. 1940

Rules of Inference
(K. 1974.03), 1974

Etching and aquatint, on Rives BFK paper, with full margins. Signed, dated and numbered 'A/P 1' in pencil (one of two artist's proofs, the edition was 35), published by Parasol Press, Ltd., New York, with the printer Patrick Foy and Crownpoint Press blindstamps, unframed. I. 22 x 30⁵/₈ in. (55.9 x 77.8 cm). S. 29³/₄ x 38³/₄ in. (75.6 x 98.4 cm)

Estimate \$600-900



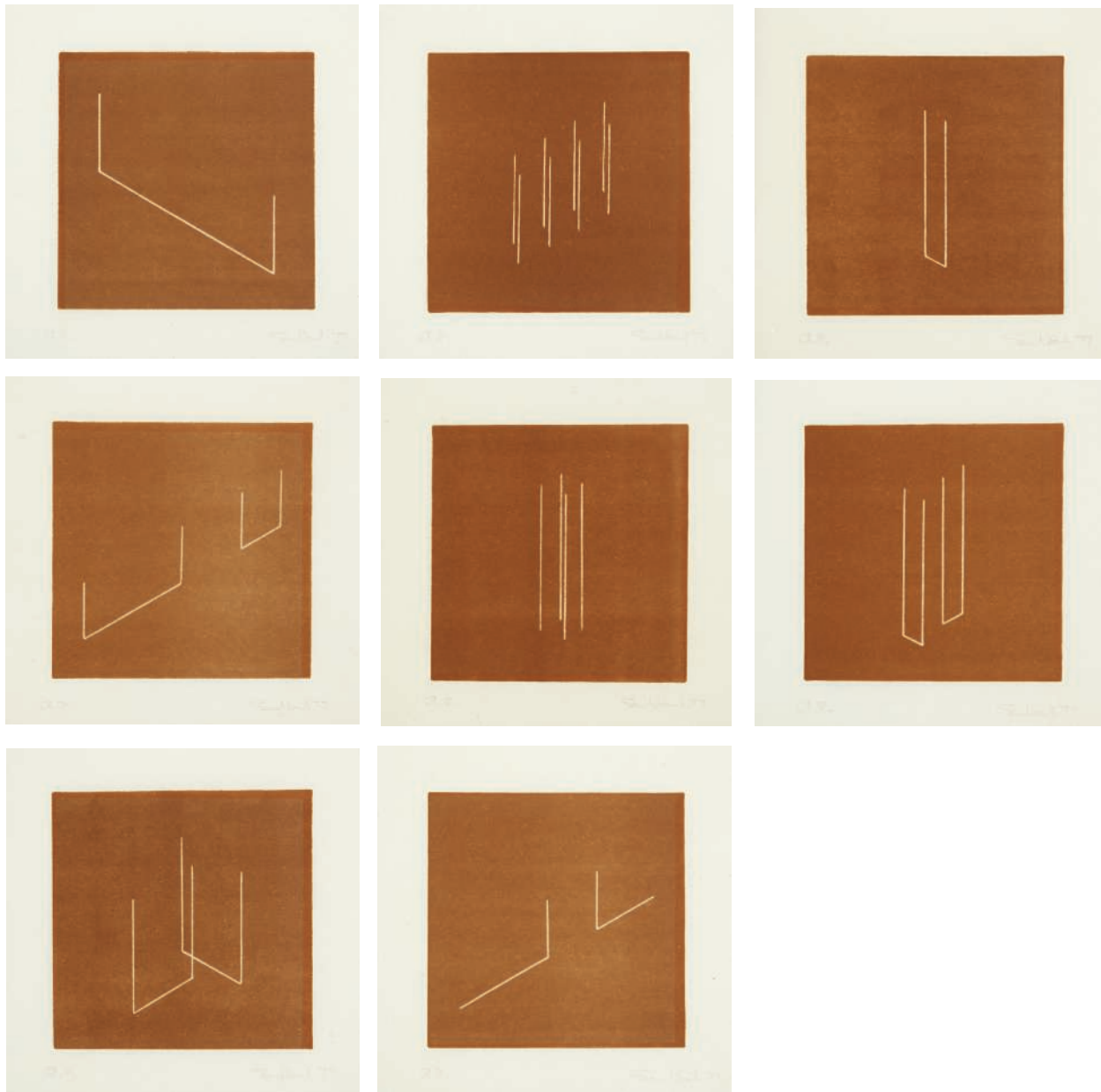
211. **Jennifer Bartlett** b. 1941

Circle, Line, House (a suite of three prints), 1993

The complete set of three screenprints in colors, on Rives BFK paper, the full sheets. One signed and dated in pencil on the reverse, all annotated '1, 2' or '3 of 3' and numbered 59/100 in pencil on the reverse (there were 25 artist's proofs), published by The Democratic Party, Washington D.C., unframed. each S. 12 x 12 in. (30.5 x 30.5 cm)

Estimate \$1,200-1,800





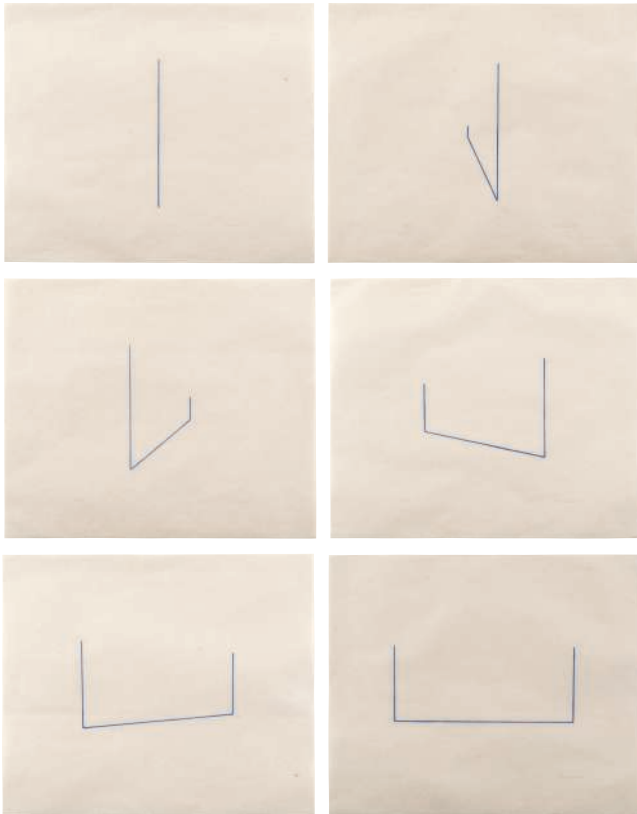
212. Fred Sandback 1943-2003

Mappe mit 10 Umkehr lithographien (Portfolio with 10 Reverse Lithographs): eight plates
(J. 62-7, 69-70), 1977

Eight lithographs in brown, on Japan paper, with full margins, lacking plates 7 and 10. All signed, dated and annotated 'ap' in pencil (one of 10 artist's proofs in Roman numerals, the edition was 30), published by Edition Heiner Friedrich, Munich, all framed. I. 5¼ x 5¼ in. (13.3 x 13.3 cm). S. 7½ x 7½ in. (19.1 x 19.1 cm)

Estimate \$8,000-12,000





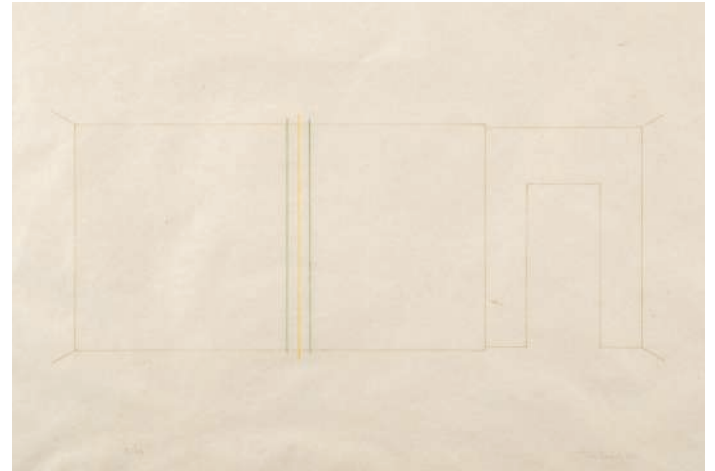
213. **Fred Sandback** 1943-2003

Untitled

(J. 22-27), 1976

The complete set of six lithographs in colors, on handmade paper, with full margins. All signed, dated, and numbered 18/25 in pencil (there was also an unnumbered edition of 300 and 10 in Roman numerals on Japanese laid paper), published by Griffelkunst-Vereinigung, Hamburg, all framed. all I. various sizes. all S. 17½ x 21 in. (44.5 x 53.3 cm)

Estimate \$3,000-5,000



214. **Fred Sandback** 1943-2003

Untitled

(J. 110), 1984

Lithograph in gray-green, yellow, and blue, on Japanese paper, with full margins. Signed and numbered 8/35 in pencil, published by Edition Fred Jahn, Munich, framed. I. 7 x 17 in. (17.8 x 43.2 cm). S. 16½ x 21½ in. (41.9 x 54.6 cm)

Estimate \$700-900



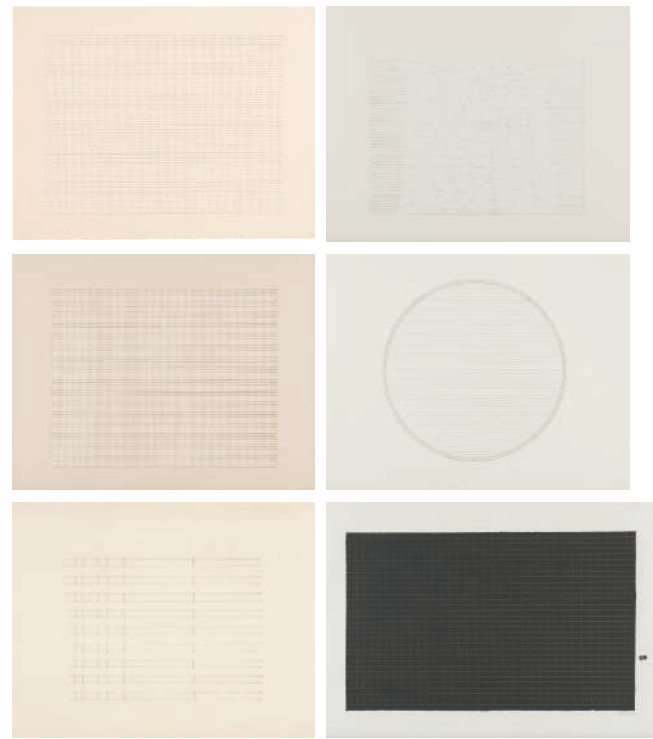


215. **Agnes Martin** 1912-2004

Agnes Martin Painting and Drawings 1974-1990, 1991

The complete set of 10 lithographs in colors, on firm transparency paper, with full margins, with text, the sheets loose (as issued) all contained in the original grey card portfolio with printed uppers. From the edition of 2500 co-published by Nemela & Lenzen GmbH, Monchengladbach and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum. each sheet 11¾ x 11¾ in. (29.8 x 29.8 cm). Portfolio 12¼ x 12¼ in. (31.1 x 31.1 cm)

Estimate \$2,500-3,500



216. **Porfirio DiDonna** 1942-1986

(Untitled) six drawings on paper, 1973-1975

Six drawings in graphite and colored inks on various wove papers. All signed in pencil, two framed. four S. 22 x 30 in. (55.9 x 76.2 cm). one S. 19¼ x 26 in. (48.9 x 66 cm). one S. 20 x 26 in. (50.8 x 66 cm)

Estimate \$5,000-7,000





Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

217. **Donald Judd** 1928-1994

Untitled: one plate
(S. 89), 1978-79

Aquatint, on etching paper, with full margins.
Signed and numbered 31/175 in pencil (the
edition was never completed, there were also
15 artist's proofs), published by the artist, all
framed. I. 35¼ x 24⅞ in. (89.5 x 62.5 cm).
S. 40 x 29¼ in. (101.6 x 74.3 cm)

Estimate \$3,000-5,000 •



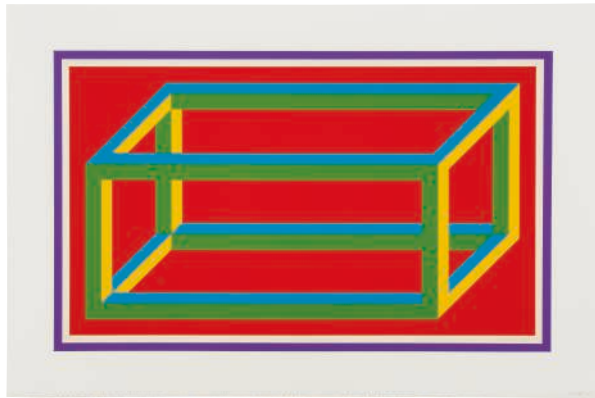
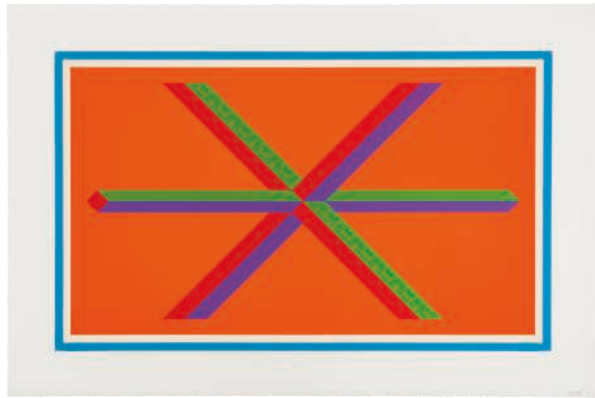
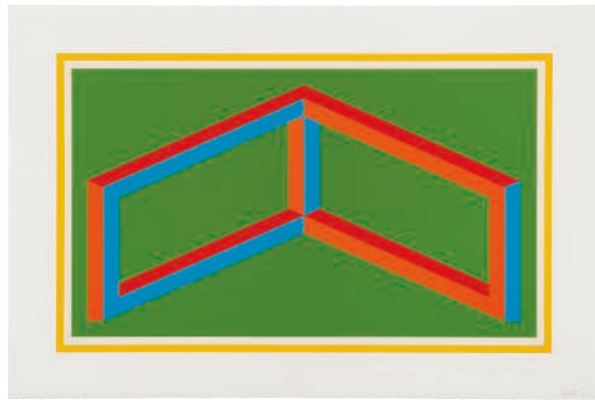
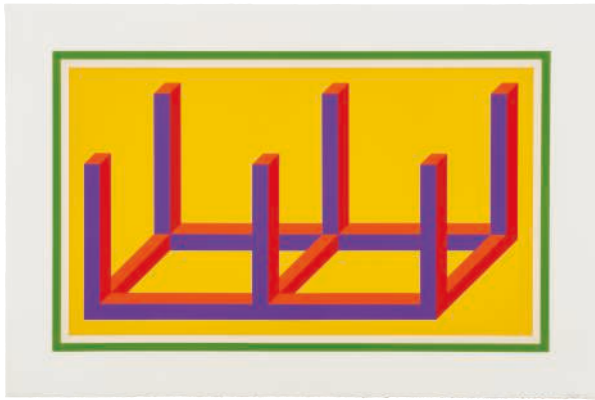
218. **Donald Judd** 1928-1994

Untitled, from Ten for Leo Castelli
(S. I), 1967

Folded stainless steel multiple, contained in the
original gray linen covered box. Signed in black
ink and numbered 185/200 in blue ink on a label
affixed to the reverse (there were also 25 artist's
proofs), published by Tanglewood Press, Inc., New
York. 20 x 24 x 2½ in. (50.8 x 61 x 6.4 cm)

Estimate \$5,000-7,000





219. **Sol LeWitt** 1928-2007

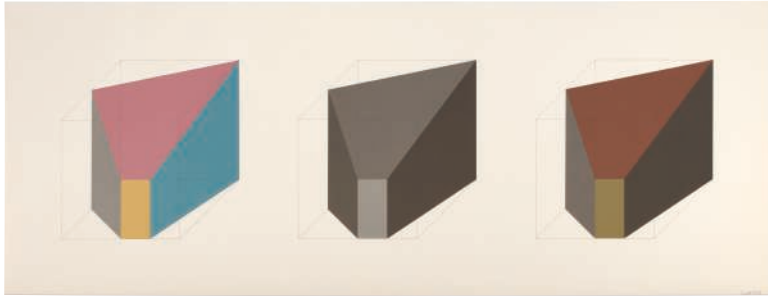
Isometric Figures

(K. 2002.01), 2002

The complete set of five linocuts in colors, on wove paper, with full margins. All signed and numbered 'TP 3/4' in pencil (trial proof's, the edition was 55 and 10 artist's proofs), published by Alberico Cerri Serbelloni/Gabriele SpA., Milan, Italy, unframed. all I. 15 x 24¾ in. (38.1 x 62.9 cm); all S. 19¾ x 29½ in. (50.2 x 74.9 cm)

Estimate \$7,000-9,000





220. **Sol LeWitt** 1928-2007

A Form Derived from a Cube, Simple & Superimposed, Color & Black/Gray, Plate #06
(see S. 1985.01, see K. 1985.01), 1985

Screenprint in colors, on Arches paper, with full margins. Signed and numbered 'T/P 3/3' in pencil (a trial proof, the edition was 20 and 6 artist's proofs), co-published by the artist and Multiples Inc., New York, unframed. I. 12 x 44 in. (30.5 x 111.8 cm). S. 20 x 52 in. (50.8 x 132.1 cm)

Estimate \$1,200-1,800



Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

221. **Brice Marden** b. 1938

12 Views for Caroline Tatyana: one plate
(L. 29h), 1977-79

Etching and aquatint, on Arches paper, with full margins. Signed and numbered 2/50 in pencil (there were also 13 artist's proofs), published by Parasol Press, Ltd., New York, 1989, framed. I. 10 x 7 in. (25.4 x 17.8 cm). S. 26 $\frac{3}{4}$ x 20 $\frac{5}{8}$ in. (67.9 x 52.4 cm)

Estimate \$1,000-1,500 •





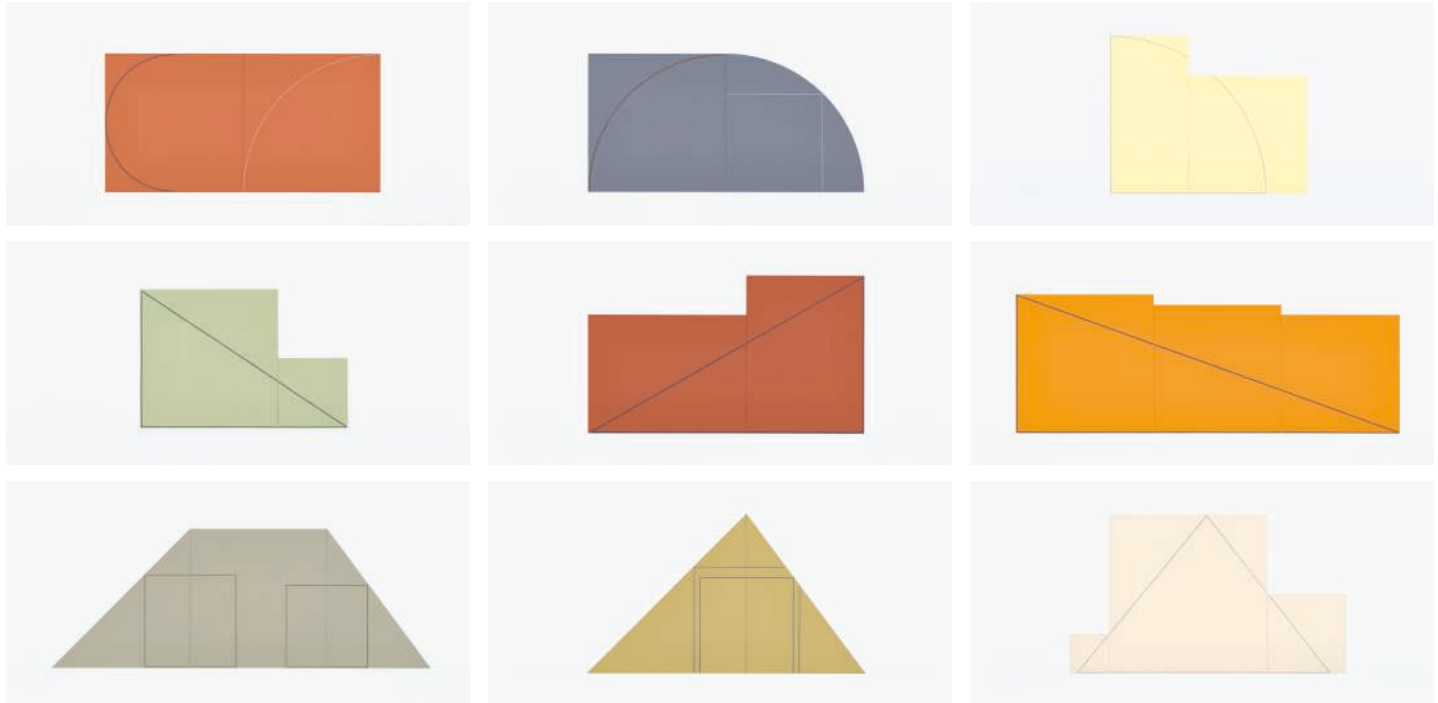
222. **Robert Mangold** b. 1937

Attic Series I (I-V): plate IV; and Attic Series II (VI-X): plates VI-VII
(S. 34.01.04, 34.02.06-07; S. & S. 1991.02.01-02, 1991.01.04), 1991

Three etching and aquatints in colors, on Somerset Satin paper, with full margins. All signed, titled and numbered 37/60, 34/60 and 34/60 in pencil respectively (there were also 12 artist's proofs), published Parasol Press, New York, all unframed. all I. various sizes. all S. 32 x 36 in. (81.3 x 91.4 cm)

Estimate \$4,000-6,000





Property from a Distinguished California Collection
 This lot is to be Sold with No Reserve

223. **Robert Mangold** b. 1937

Multiple Panel Paintings 1973-1976, Edition B

(S. 12.01-12.09B, S. & S. 1977.02), 1988

The complete set of nine screenprints in colors, on Fabriano paper, with full margins, with title page, all contained in the original plastic holder, the sheets loose (as issued). The last screenprint signed and numbered 227/300 in pencil, from edition B (there was also an unrecorded number of artist's proofs, and two further editions A and C), co-published by Edition Domberger, Filderstadt, West Germany and Parasol Press, New York. all I. various sizes. all S. 11¾ x 24 in. (29.8 x 61 cm)

Estimate \$2,000-3,000 •





224. **Andy Warhol** 1928-1987

***Andy Warhol Times/5 Watch Blackened Stainless Steel
Rectangular Bracelet Watch with Five Time Zones***, 1988

Movado black stainless steel quartz quintuple-time bracelet watch, with five black and white photographs for the face and red baton hands, contained in the original wood and glass case, and red presentation box. Incised with signature, date and numbered 152/250 on the reverse of all of the blackened stainless steel cases with snap-on backs, with integrated folding clasp, additionally with the original Andy Warhol Foundation for the Visual Arts, Certificate of Authenticity, signed by the Executor of the Estate, Frederick Huges in black ink. 1 x 9 x 1/8 in. (2.5 x 22.9 x .3 cm)

Estimate \$5,000-7,000





225. **Andy Warhol** 1928-1987

The Golden Slipper Show or Shoes Shoe in America
(K. 27), circa 1956

Printed gold ink, on tissue paper, with full margins. Signed and titled in the plate. I. 16 x 5½ in. (40.6 x 14 cm). S. 21¾ x 6⅝ in. (55.2 x 16.2 cm)

Estimate \$5,000-7,000





226. **Andy Warhol** 1928-1987

Love is a Pink Cake

(F. & S. IV27-50), 1953

The complete set of 25 offset lithographs, on pale blue paper, the full sheets, unbound (as issued), in collaboration with Ralph Thomas Ward (Corkie) who wrote the poems, all unframed. all S. 11 x 8½ in. (27.9 x 21.6 cm)

Estimate \$4,000-6,000





227. **Andy Warhol** 1928-1987

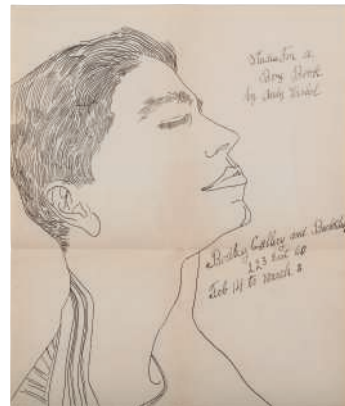
A is an Alphabet

(F. & S. IV.1-14, 16-26), 1953

Set of 25 offset lithographs (lacking O), on wove paper, with accompanying poetry by Ralph Thomas Ward (Corkie), and front cover with title label and back cover, the full sheet all unbound. From the edition of 100, with the Andy Warhol Authentication Board Inc. inkstamp on the back cover and annotated 'A147.009' in pencil, published by the artist, New York, all unbound and framed together. all S. 9½ x 6 in. (24.1 x 15.2 cm). overall frame 33¾ x 64 in. (85.4 x 162.6 cm)

Estimate \$2,500-3,500





228. **Andy Warhol** 1928-1987

In the Bottom of My Garden: four plates
(see F. & S. IV.86; IV.97; IV.103 and IV.104), c. 1956

Four offset lithographs, one with hand-coloring, on wove paper, with margins. All from the original bound book, one framed. all I. various sizes. all S. 8½ x 10½ in. (21.6 x 26.7 cm)

Estimate \$2,000-4,000



229. **Andy Warhol** 1928-1987

Merry Christmas (Girl with Arm Over Head); Studies For a Boy Book (Bodley Gallery Announcement), 1953-56

Two offset lithographs on cream and pink wove paper, the full sheets, on folded (as issued). Both with *The Estate of Andy Warhol* and *The Andy Warhol Foundation for the Visual Arts* inkstamps on the reverse and annotated 'PM 19.0300' and 'PM 04.0016' in pencil on the reverse, both unframed. *Studies for a Boy Book* S. 15¾ x 13¾ in. (40 x 34.9 cm). *Merry Christmas* S. 11 x 8½ in. (27.9 x 21.6 cm)

Estimate \$1,000-1,500



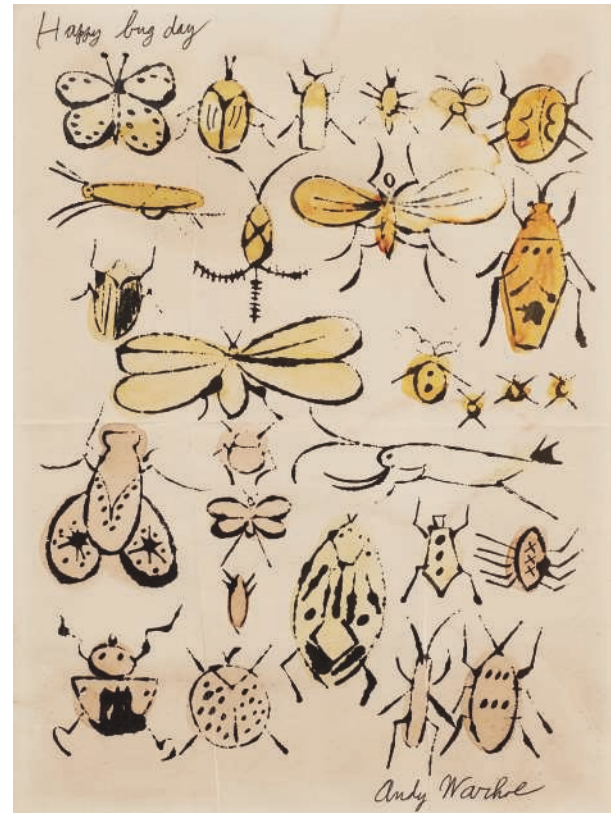


230. **Andy Warhol** 1928-1987

Head of a Woman, 1952

Ink drawing on paper in black and gray.
7 x 6 in. (17.8 x 15.2 cm)

Estimate \$3,000-5,000



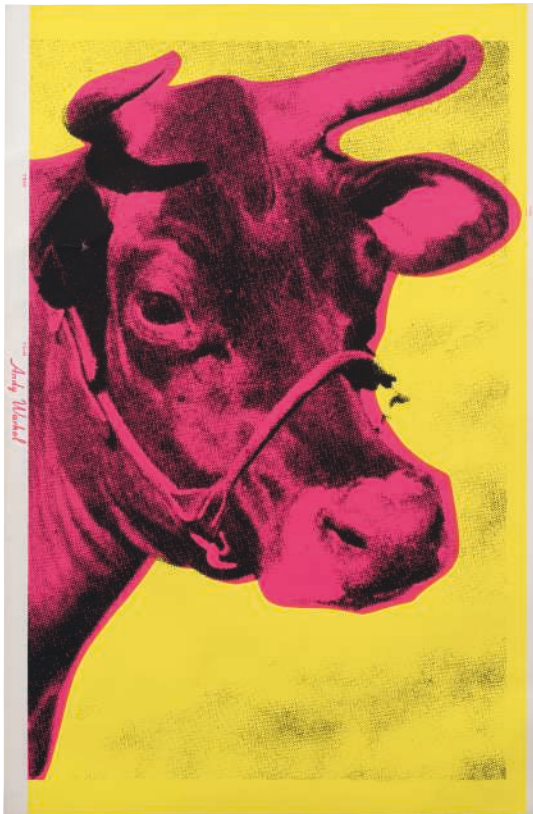
231. **Andy Warhol** 1928-1987

Happy Bug Day, 1955

Offset lithograph with hand-coloring in watercolors,
on wove paper, the full sheet. Signed and titled in
black ink, framed. S. 12¾ x 9½ in. (32.4 x 24.1 cm)

Estimate \$2,000-3,000





Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

232. **Andy Warhol** 1928-1987

Cow
(F. & S. 11), 1966

Screenprint in colors, on wallpaper, the full sheet.
From the unlimited edition (100 were stamp
signed), published by the artist, New York, for
an exhibition at Leo Castelli Gallery, New York,
framed. S. 45¾ x 30⅞ in. (116.2 x 76.5 cm)

Estimate \$2,500-3,500 •



Property from an Important Private Collection

233. **Andy Warhol** 1928-1987

**Exhibition poster for Andy Warhol: Pasadena
Art Museum - Brillo**, 1970

Screenprint in colors, on wove paper, the full
sheet. Signed in black marker, from the edition
of unknown size, published by Pasadena Art
Museum, California, framed. S. 30 x 26 in.
(76.2 x 66 cm)

Estimate \$1,000-2,000





Property from an Important Private Collection

234. **Andy Warhol** 1928-1987

S&H Green Stamps
(F. & S. 9), 1965

Offset lithograph in colors, on thin wove paper, with full margins. From the edition of approximately 300, published by the Institute of Contemporary Art, Philadelphia, with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number '013S AWE .007' and the initials 'T.J.H.' in pencil on the reverse, framed. I. 22³/₈ x 22¹/₈ in. (56.8 x 56.2 cm). S. 23 x 22³/₄ in. (58.4 x 57.8 cm)

Estimate \$2,500-3,500



Property from a Private New York Collection

235. **Andy Warhol** 1928-1987

Flowers (Hand Colored)
(S. 1974.41, F. & S. 114), 1974

Screenprint with hand-coloring, on J. Green paper, with full margins. Signed with initials in pencil on the front, additionally signed and numbered 176/250 in pencil on the reverse (there were also 50 artist's proofs), co-published by Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York (with their and the artist's inkstamps on the reverse), framed. I. 33³/₈ x 23¹/₂ in. (85.4 x 59.7 cm). S. 40³/₈ x 27¹/₂ in. (102.6 x 69.9 cm)

Estimate \$5,000-7,000



236. **Andy Warhol** 1928-1987

Lincoln Center Ticket
(F. & S. 19), 1967

Screenprint in colors, on opaque acrylic, the full sheet. Presumably an unsigned proof aside from the signed edition of 200 (there was also an edition of 500 on wove paper), published by Leo Castelli Gallery, New York, unframed. S. 45 x 24¹/₄ in. (114.3 x 61.6 cm)

Estimate \$3,000-5,000





237. **Wayne Thiebaud** b. 1920

Chocolate Cake, from Seven Still Lives and a Rabbit, 1970-71

Lithograph in brown, on Arches paper, with full margins. Signed, dated and numbered 8/50 in pencil (there were also 10 artist's proofs), published by Parasol Press, New York, unframed. I. 17½ x 13 in. (44.5 x 33 cm). S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate \$8,000-10,000



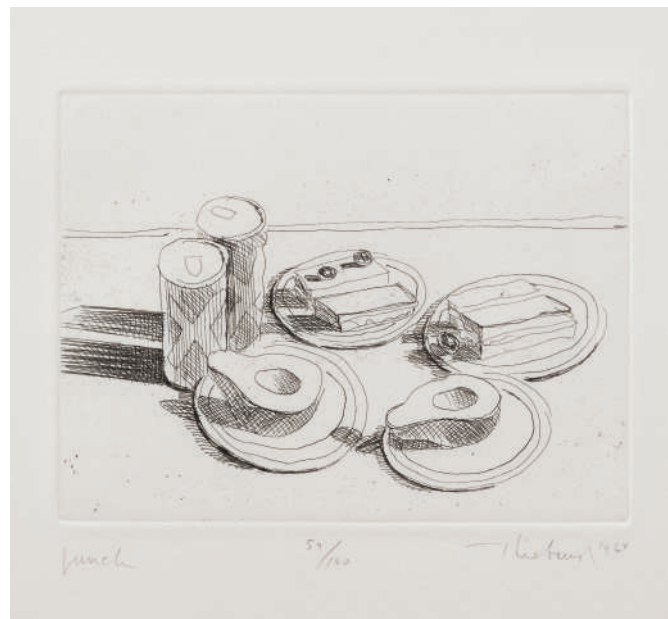


238. **Wayne Thiebaud** b. 1920

Candy Apples, 1964

Aquatint, on handmade Rives paper, with full margins. Signed, titled, dated and numbered 3/25 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, unframed. I. 5 x 5 $\frac{5}{8}$ in. (12.7 x 14.3 cm). S. 14 $\frac{7}{8}$ x 11 in. (37.8 x 27.9 cm)

Estimate \$5,000-7,000



239. **Wayne Thiebaud** b. 1920

Lunch, from Delights, 1964

Etching, on Rives BFK paper, with margins, trimmed at the left sheet edge. Signed, titled, dated and numbered 59/100 in pencil (there were also some artist's proofs), published by Crown Point Press, Berkeley, framed. I. 5 x 6 $\frac{3}{4}$ in. (12.7 x 17.1 cm). S. 12 $\frac{7}{8}$ x 10 $\frac{3}{4}$ in. (32.7 x 27.3 cm)

Estimate \$3,000-5,000





240. Roy Lichtenstein 1923-1997

Modern Head #3, from Modern Head Series

(G. 244, C. 93), 1970

Linecut with embossing, on handmade Waterleaf paper, with full margins. Signed, dated and numbered 93/100 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. I. 20 x 14 in. (50.8 x 35.6 cm). S. 24 x 18 in. (61 x 45.7 cm)

Estimate \$6,000-9,000





241. Roy Lichtenstein 1923-1997

*Red Apple and Yellow Apple, from Seven
Apple Woodcuts*
(C. 197), 1983

Woodcut in colors, on Iwano Kizuko Hosho paper, with full margins. Signed, dated and numbered 36/60 in pencil (there were also 14 artist's proofs), published by Petersburg Press, London, framed. I. 19½ x 30½ in. (49.5 x 77.5 cm). S. 28 x 37½ in. (71.1 x 95.3 cm)

Estimate \$8,000-12,000



Property from an Important Private Collection

242. Roy Lichtenstein 1923-1997

Dinnerware (six pieces), 1966

One complete six-piece glazed ceramic place setting. All with the artist's stamped signature, from the edition of 800, produced by Jackson China for Durable Dish Co., Villanova, Pennsylvania. Plates diameter 10¼ in. (26 cm). dimensions variable

Estimate \$2,500-3,500





243. David Hockney b. 1937

A Bigger Book, Art Edition D, 2010/2016

iPad drawing in colors, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '940', original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0940'. iPad drawing signed, dated and numbered 190/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), published by the artist (with their blindstamp) and Taschen, Berlin, the print unframed. I. 17¼ x 13 in. (43.8 x 33 cm). S. 22 x 17 in. (55.9 x 43.2 cm). book. 28 x 20 x 3½ in. (71.1 x 50.8 x 8.9 cm)

Estimate \$10,000-15,000



244. David Hockney b. 1937

A Bigger Book, Art Edition C, 2010/2016

iPad drawing in colors, printed on archival paper, with full margins, with the illustrated 680-page chronology book, numbered '0738' (printed), original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0738'. iPad drawing signed, dated and numbered 238/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing framed. I. 17¼ x 13 in. (43.8 x 33 cm). S. 22 x 17 in. (55.9 x 43.2 cm). book. 28 x 20 x 3½ in. (71.1 x 50.8 x 8.9 cm)

Estimate \$12,000-18,000





245. **David Hockney** b. 1937

Maurice Payne, 2008

Computer drawing in colors, printed on wove paper, with full margins. Signed, dated and numbered 10/12 in pencil, published by the artist, framed. I. 44 x 29½ in. (111.8 x 74.9 cm). S. 49 x 33½ in. (124.5 x 85.1 cm)

Estimate \$5,000-7,000



246. **David Hockney** b. 1937

Sunflower I

(M.C.A.T. 347), 1995

Etching and aquatint, on Arches watercolor paper, with full margins. Signed and annotated 'B.A.T.' in pencil (the bon à tirer, good-to-print impression, the edition was 80 and 15 artist's proofs in Roman numerals), co-published by the artist and Lococo Mulder Inc., St. Louis, framed. I. 18¼ x 15¼ in. (46.4 x 38.7 cm). S. 27¼ x 22⅝ in. (69.2 x 57.5 cm)

Estimate \$3,500-4,500





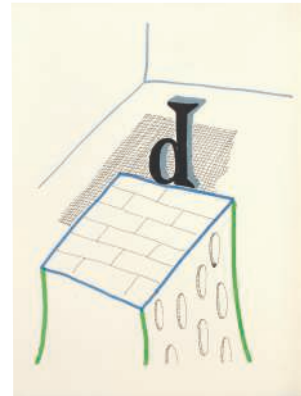
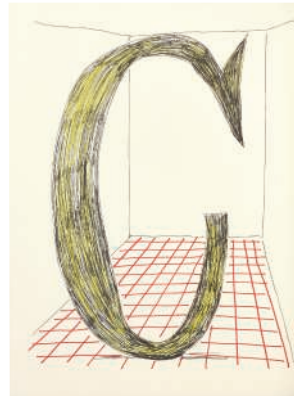
Property from a Private New York Collection

247. **David Hockney** b. 1937

An Image of Celia Study, from Moving Focus Series
(M.C.A.T. 280), 1986

Lithograph, etching and aquatint in colors, on Koller HMP handmade paper, the full sheet. Signed, dated and numbered 42/60 in pencil (there were also 23 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, framed. S. 22¾ x 17¾ in. (57.8 x 45.1 cm)

Estimate \$4,000-6,000



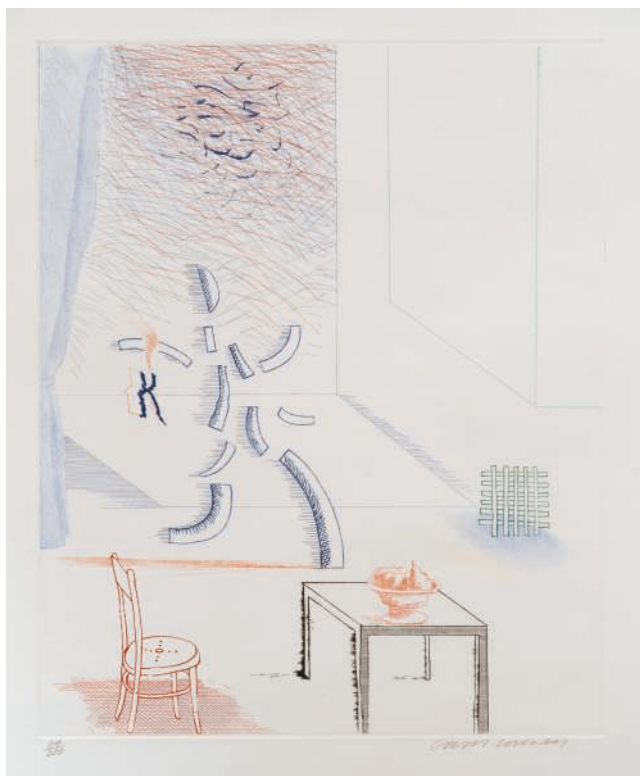
248. **David Hockney** b. 1937

Hockney's Alphabet, 1991

The complete set of 26 lithographs in colors, on Exhibition Fine Art Cartridge paper, with full margins, with full text and title page, the sheets bound (as issued) in quarter vellum with handmade Fabriano Roma paper boards, housed in the original grey slipcase. Signed by the artist and most contributors in ink and numbered '118' in black ink on the justification page, from the edition of 250 (there was also an edition of 26 lettered A-Z and an edition of 24 in Roman numerals), published by Faber & Faber, London. 13½ x 10 x 1½ in. (34.3 x 25.4 x 2.9 cm)

Estimate \$1,500-2,500





Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

249. **David Hockney** b. 1937

Tick It, Tock It, Turn It True, from the Blue Guitar
(S.A.C. 213, M.C.A.T. 192), 1976-77

Etching and aquatint in colors, on Inveresk paper, with full margins. Signed and numbered 64/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, London, framed. I. 16¾ x 13¾ in. (42.5 x 34.9 cm). S. 20½ x 18 in. (52.4 x 45.7 cm)

Estimate \$2,000-4,000 •



250. **David Hockney** b. 1937

Red Square and the Forbidden City, from China Diary
(M.C.A.T. 254), 1982

Lithograph in colors, on Somerset paper, the full sheet folded three times to form four panels (as issued), with accompanying book and text by Stephen Spender, contained in the original red paper folio, all contained in the original heavy card slipcase. The print signed, dated and numbered 244/1000 in pencil (there were also 104 artist's proofs), published by Thames and Hudson, New York. S. 19¼ x 21¼ in. (48.9 x 54 cm). slipcase 10⅝ x 8¼ x 1 in. (27 x 21 x 2.5 cm)

Estimate \$1,000-2,000





251. **Alex Katz** b. 1927

Black Dress (Oona), 2018

Cutout from shaped powder-coated aluminum, printed the same on each side with UV cured archival inks, clear coated, and mounted to 1/4 inch stainless steel base, with accompanying original foam lined cardboard box. Incised with signature on top of the base, stamp-numbered 12/35 on the underside (there was also one artist's proof), with the artist's copyright and publisher stamps on the underside, published by Lococo Fine Art, St. Louis. 24 x 7³/₈ x 3 in. (61 x 18.7 x 7.6 cm)

Estimate \$8,000-12,000



252. **Alex Katz** b. 1927

Jessica

(S. 352), 2002

Screenprint in colors, on aluminum (printed both sides), with metal stand. Signed and numbered 29/35 in black marker on the reverse (there were also 7 artist's proofs), published by Arte y Naturaleza, Madrid. head 19 x 13¹/₄ in. (48.3 x 33.7 cm). stand 52 in. (132.1 cm)

Estimate \$8,000-12,000





253. **Alex Katz** b. 1927

Rose Bud, 2019

Archival pigment print in colors, on Crane Museo Max paper, with full margins. Signed and numbered 35/100 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis (with their ink stamp on the reverse), framed. S. 44 x 32 $\frac{7}{8}$ in. (111.8 x 83.5 cm)

Estimate \$5,000-7,000



254. **Alex Katz** b. 1927

Bicycle Rider, from *New York: Eight Contemporary Artists Celebrate Their City* (S. 154), 1982

Lithograph in colors, on Arches Cover paper, the full sheet. Signed and numbered 143/250 in pencil (there were also 25 artist's proofs and a deluxe edition of 35), published by New York Graphic Arts Society, Ltd., Waterbury, Connecticut, framed. S. 22 x 30 in. (55.9 x 76.2 cm)

Estimate \$2,000-3,000



255. **Alex Katz** b. 1927

Grey Ribbon, from *Alex and Ada, the 1960's to the 1980's* (S. 247), 1990

Screenprint in colors, on Arches paper, the full sheet. Signed and numbered 105/150 in pencil (there were also 30 artist's proofs), published by Gaultney-Klineman Art, New York, framed. S. 27 $\frac{1}{2}$ x 36 in. (69.9 x 91.4 cm)

Estimate \$2,000-3,000



Property from an Important Private Collection



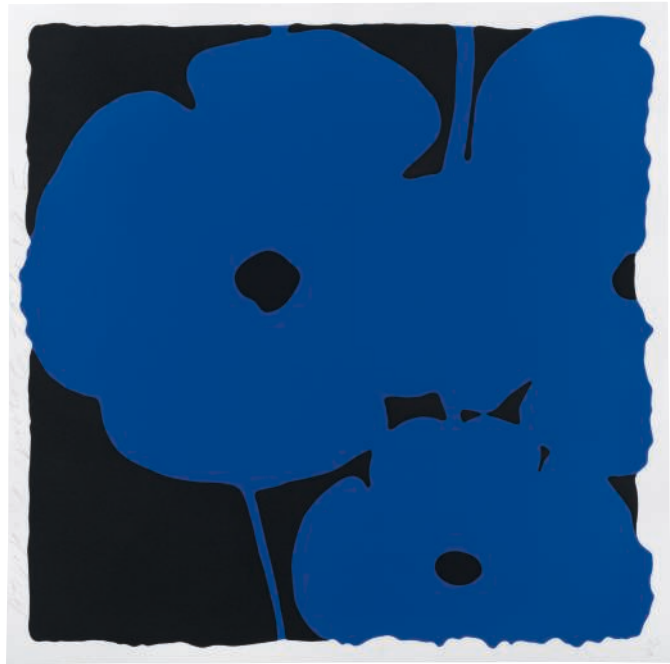
Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

256. **Donald Sultan** b. 1951

Poppies, June 5, 2011 (Aqua), 2011

Screenprint in enamels with flocking and hand-applied silica in colors, on 2-ply museum board, with full margins. Signed, titled, dated and numbered 15/30 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis, framed. I. 36¼ x 36¾ in. (92.1 x 93.3 cm). S. 38⅞ x 38⅞ in. (98.7 x 98.7 cm)

Estimate \$3,000-5,000 •



Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

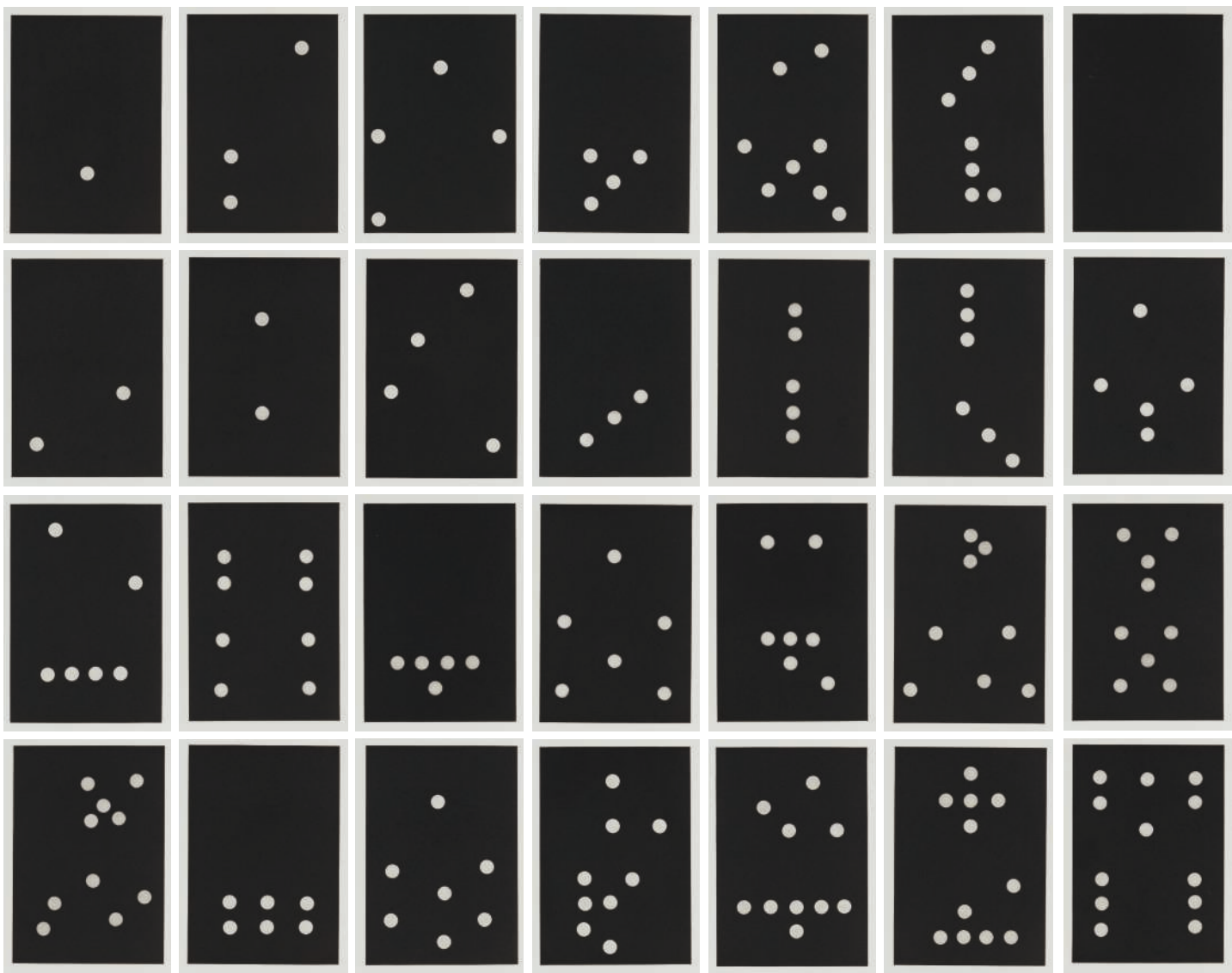
257. **Donald Sultan** b. 1951

Poppies, June 6th, 2011 (Blue), 2011

Screenprint in enamels with flocking and hand-applied silica in colors, on 2-ply museum board, with full margins. Signed with initials, titled, dated and numbered 15/30 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, Saint Louis, framed. I. 36 x 36 in. (91.4 x 91.4 cm). S. 38⅞ x 38⅞ in. (98.7 x 98.7 cm)

Estimate \$3,000-5,000 •





258. **Donald Sultan** b. 1951

Dominoes Portfolio, 1990

The complete set of 28 aquatints, on Twinrocker paper, with full margins, all contained in the original dark gray portfolio. All signed with initials, titled, dated and numbered 25/53 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York. all I. 11 $\frac{3}{8}$ x 8 in. (28.9 x 20.3 cm). all S. 21 x 15 in. (53.3 x 38.1 cm)

Estimate \$8,000-10,000





Property from a Private New York Collection

259. **Tom Wesselmann** 1931-2004

Bedroom Face #41, 1990

Monumental screenprint in colors, on Museum Board, with full margins. Signed and numbered 97/100 (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), framed.
I. 50 x 58¼ in. (127 x 148 cm). S. 59¼ x 67¼ in. (150.5 x 170.8 cm)

Estimate \$8,000-12,000



Property from a Private New York Collection

260. **Tom Wesselmann** 1931-2004

Fast Sketch Red Stocking Nude, 1991

Screenprint in colors, on Museum Board, with full margins. Signed and numbered 84/100, published by International Images, Inc., Putney, Vermont (with their blindstamp), unframed I. 18 x 32¼ in. (45.7 x 81.9 cm). S. 26 x 38½ in. (66 x 97.8 cm)

Estimate \$3,000-5,000





Property from a Private New York Collection

261. **Tom Wesselmann** 1931-2004

New Bedroom Blonde Doodle, 1991

Screenprint in colors, on Arches paper, with full margins. Signed and numbered 84/100 in pencil (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), unframed. I. 24 x 26¾ in. (61 x 67.9 cm). S. 30 x 35 in. (76.2 x 88.9 cm)

Estimate \$2,000-4,000



Property from a Private New York Collection

262. **Tom Wesselmann** 1931-2004

Monica Lying Down One Arm Up, 1990

Lithograph, on wove paper, with margins. Signed and numbered 13/26 in pencil (there were also 6 hors commerce), published by International Images, Inc., Putney, Vermont, framed. I. 28 x 46 in. (71.1 x 116.8 cm). S. 32 x 51 in. (81.3 x 129.5 cm)

Estimate \$3,000-5,000



Property from a Private New York Collection

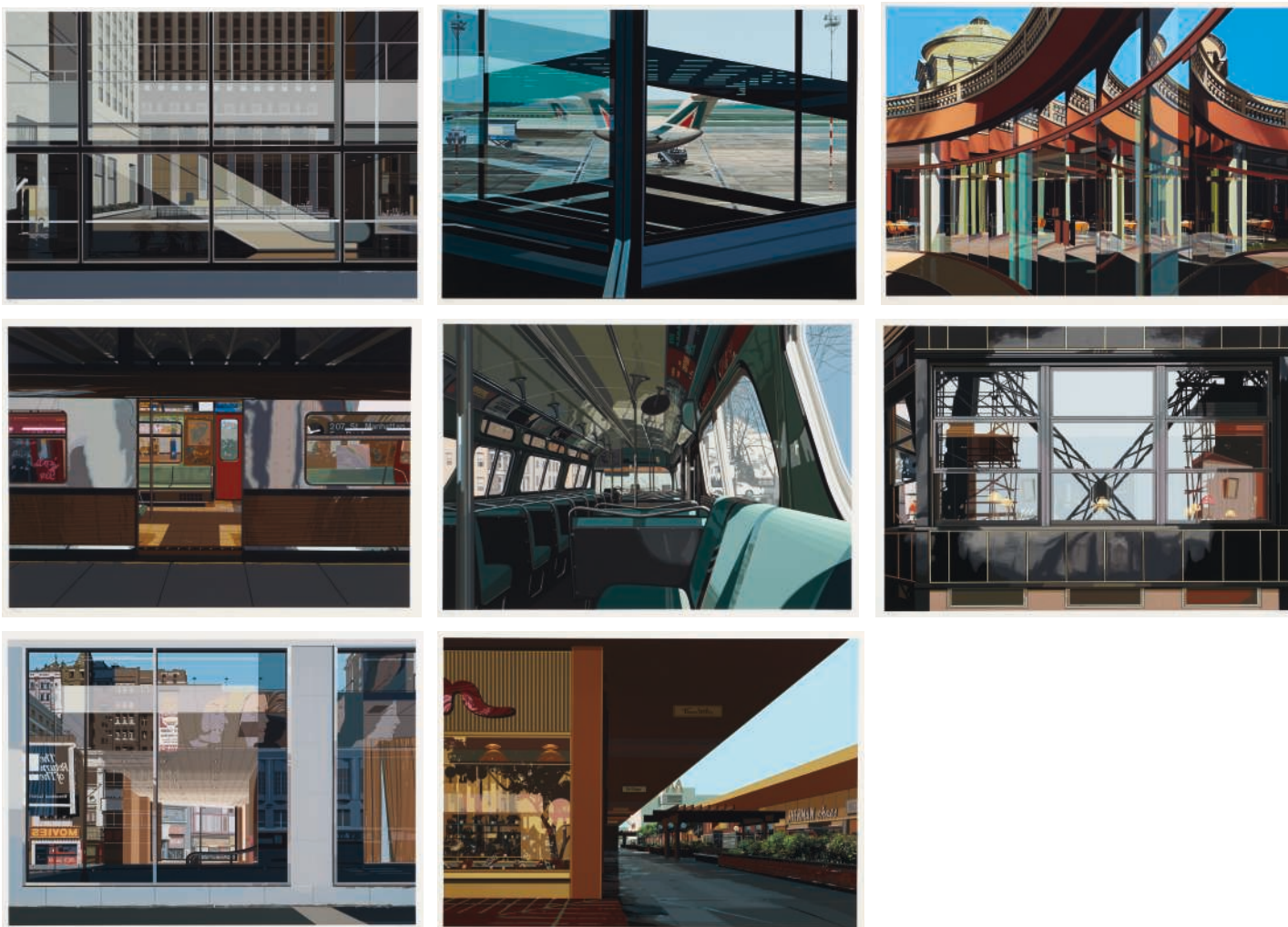
263. **Tom Wesselmann** 1931-2004

Seascape Tit with Scribble, 1991

Screenprint, on Arches 88 paper, with full margins. Signed and numbered 84/100 (one of 68 remaining impressions, 32 from the edition of 100 were destroyed, there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), unframed. I. 24 x 18 in. (61 x 45.7 cm). S. 34½ x 30 in. (87.9 x 76.2 cm)

Estimate \$1,500-2,000





264. **Richard Estes** b. 1932

Urban Landscapes No. 3

(A. pp. 121-3), 1981

The complete set of eight screenprints in colors, on Fabriano Cottone paper, with full margins, with colophon, the sheets loose (as issued), all contained in the original olive green cloth-covered portfolio. All signed and numbered 190/250 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York. Portfolio 29 $\frac{5}{8}$ x 21 $\frac{1}{4}$ x 1 $\frac{1}{2}$ in. (75.2 x 54 x 3.8 cm)

Estimate \$8,000-12,000



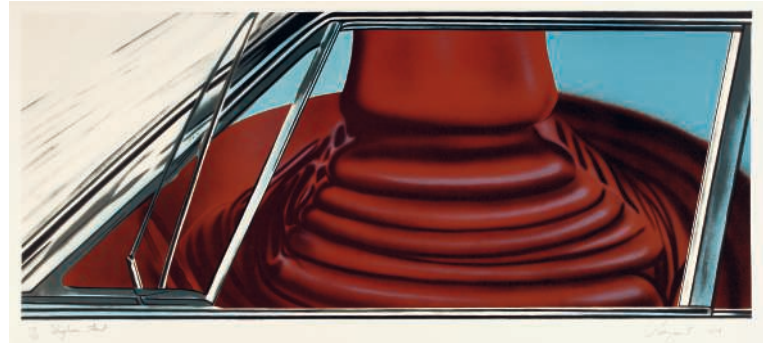


265. **Allan D’Arcangelo** 1930-1998

Yankee 290, 1970

Metal, plastic, screenprint in colors on mirror.
Incised with signature, date and numbered 21/100,
and stamp-titled on the reverse of the side view
mirror. 18 x 24³/₈ x 20¹/₂ in. (45.7 x 61.9 x 52.1 cm)

Estimate \$1,000-1,500



Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

266. **James Rosenquist** 1933-2017

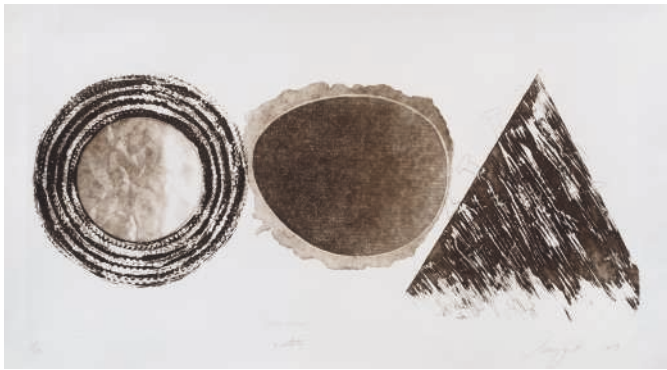
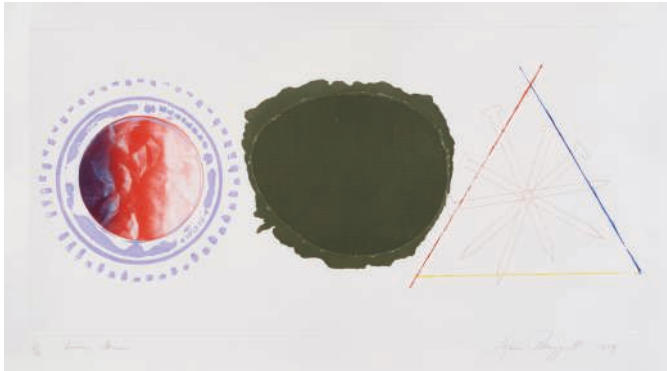
Highway Trust

(S. 1978.40, G. 157), 1978

Lithograph in colors, on Arches paper, with full
margins. Signed, titled, dated and numbered
52/78 in pencil (there were also 15 artist’s
proofs), published by Multiples, Inc., New York,
framed. I. 18⁵/₈ x 44¹/₈ in. (47.3 x 112.1 cm).
S. 22⁷/₈ x 47¹/₈ in. (58.1 x 119.7 cm)

Estimate \$1,000-1,500 •





Property from a Private New York Collection

267. **James Rosenquist** 1933-2017

Swing Screen; and Swing Screen (second state)
(S. 1979.44, G. 170-17A), 1979

Two etching and aquatints, one with pochoir and hand-coloring, on Pescia Italia paper, with full margins. Both signed, dated, titled and numbered 60/78 in pencil (there were also 15 artist's proofs), published by Multiples, Inc., New York, both unframed. both I. 17³/₄ x 35³/₄ in. (45.1 x 90.8 cm). both S. 22³/₄ x 39³/₄ in. (57.8 x 101 cm)

Estimate \$1,000-2,000



268. **James Rosenquist** 1933-2017

Horse Blinders; and Horse Blinders Flash Card
(U.L.A.E. 10; 12, G. 19; 23), 1968; and 1969

Two lithographs in colors, one on Italia paper and one on Japan Shogun paper, the full sheets and with full margins. Both signed, titled, and dated, *Horse Blinders* numbered 'H.C. 6/6' in pencil (aside from the edition of 41 and 4 artist's proofs), *Horse Blinders Flash Card* numbered 21/21 in pencil (there were also 5 artist's proofs), published by Universal Limited Art Editions, Mount Kisco, New York, one framed. *Horse Blinders* S. 24³/₄ x 28 in. (62.9 x 71.1 cm). *Horse Blinders Flash Card* I. 4³/₄ x 6¹/₄ in. (12.1 x 15.9 cm). S. 17¹/₂ x 22 in. (44.5 x 55.9 cm)

Estimate \$2,000-4,000





269. **Jasper Johns** b. 1930

Voice 2
(U.L.A.E. 230), 1982

Lithograph in colors, on Auvergne paper, with full margins. Signed, dated and numbered 36/38 in pencil (there were also 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed. I. 8¾ x 18¼ in. (22.2 x 46.4 cm). S. 19½ x 25¼ in. (49.5 x 64.1 cm)

Estimate \$4,000-6,000



270. **Jasper Johns** b. 1930

Ale Cans
(G. 612, U.L.A.E. 152), 1975

Lithograph in colors, on HMP Koller handmade paper, with full margins. Signed, dated and numbered 9/14 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed. I. 11½ x 8¼ in. (29.2 x 21 cm). S. 19 x 14 in. (48.3 x 35.6 cm)

Estimate \$3,000-5,000





271. **Robert Rauschenberg** 1925-2008

Pledge

(U.L.A.E. 35, F. 64), 1968

Lithograph in colors, on J. Whatman paper, with full margins. Signed, dated and numbered '2/4 AP' in pencil (an artist's proof, the edition was 35), published by Universal Limited Art Editions, West Islip, New York, unframed. I. 28 x 17¾ in. (71.1 x 45.1 cm). S. 31½ x 23 in. (80 x 58.4 cm)

Estimate \$2,500-3,500



Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

272. **Robert Rauschenberg** 1925-2008

Edward Kennedy Campaign, 1994

Offset lithograph in colors, on wove paper, the full sheet. Signed and numbered 44/100 in pencil, published by the Senator Edward M. Kennedy Campaign, Washington D.C., framed. S. 28½ x 20 in. (72.4 x 50.8 cm)

Estimate \$1,000-1,500 •





273. **Robert Rauschenberg** 1925-2008

Tag, 1997

Screenprint and offset lithograph in colors, on wove paper, the full sheet. Signed, dated and numbered 243/500 in pencil, published by the Solomon R. Guggenheim Museum, New York, unframed. S. 18 $\frac{3}{8}$ x 15 $\frac{3}{4}$ in. (47.3 x 40 cm)

Estimate \$800-1,200



Property from the Estate of Ruth O'Hara, New York

274. **Robert Rauschenberg** 1925-2008

Post, from Stoned Moon Series

(G. 185, F. 89), 1970

Lithograph in colors, on Arches Cover paper, the full sheet. Signed and numbered 5/44 in white pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. S. 33 $\frac{7}{8}$ x 26 in. (86 x 66 cm)

Estimate \$1,500-2,500



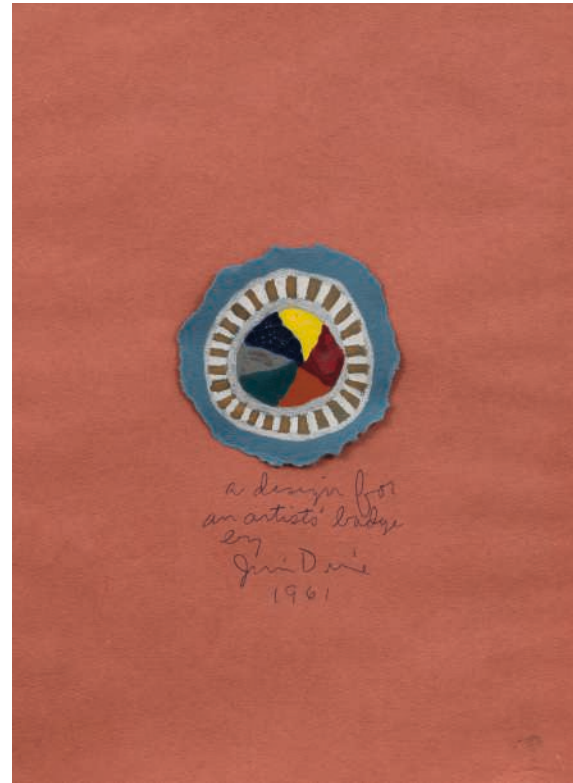


275. **Jim Dine** b. 1935

Venus & Powdered Stone
(C. 67), 1993

Etching with carborundum and hand-coloring, on Folio Antique paper, with full margins. Signed, dated and numbered 39/40 in pencil (there were also 9 artist's proofs), published by Pace Editions, Inc., New York, framed. I. 41½ x 25½ in. (105.4 x 64.8 cm). S. 49 x 33½ in. (124.5 x 84.1 cm)

Estimate \$3,000-5,000



Property from a Midwestern Estate

276. **Jim Dine** b. 1935

A design for an artist's badge, 1961

Collage with hand-painting, on construction paper. Signed, inscribed 'a design for an artist's badge' and dated in blue ball-point pen, framed. 10¾ x 8⅞ in. (27.3 x 20.6 cm)

Estimate \$2,000-4,000





277. **Jim Dine** b. 1935

Jumps Out at You, No?
(C. 73), 1993

Etching with hand-coloring in acrylic, on Arches Cover paper, with full margins. Signed and numbered 1/75 in pencil (there were also 18 artist's proofs), published by Pace Editions, Inc., New York, framed. 12½ x 21¼ in. (31.8 x 54 cm). 21 x 27⅞ in. (53.3 x 70.8 cm)

Estimate \$5,000-7,000



278. **David Salle** b. 1952

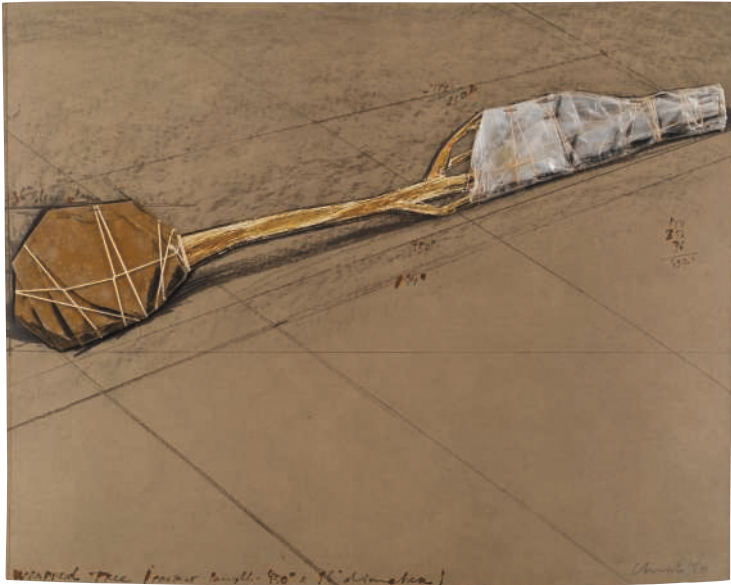
Canfield Hatfield VIII, from Canfield Hatfield Suite, 1989

Aquatint with photo-etching in colors, on Somerset paper, with full margins. Signed, dated and numbered 40/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed. I. 23¾ x 36¼ in. (60.3 x 92.1 cm). S. 30⅜ x 43⅞ in. (77.2 x 111.4 cm)

Estimate \$800-1,200 •



This lot is to be Sold with No Reserve



Property from a Private New York Collection

279. Christo and Jeanne-Claude

1935-2020 and 1935-2009

Wrapped Tree, Project
(S. 101), 1979

Lithograph in colors with collage of transparent polyethylene, fabric, twine, thread and staples, on Rag paper mounted to board (as issued), the full sheet. Signed and numbered 55/99 in pencil (there were also 15 artist's proofs), published by Ediciones Polígrafa, Barcelona, framed. S. 22 x 28 in. (55.9 x 71.1 cm)

Estimate \$1,500-2,000



Property from a Private New York Collection

280. Christo and Jeanne-Claude

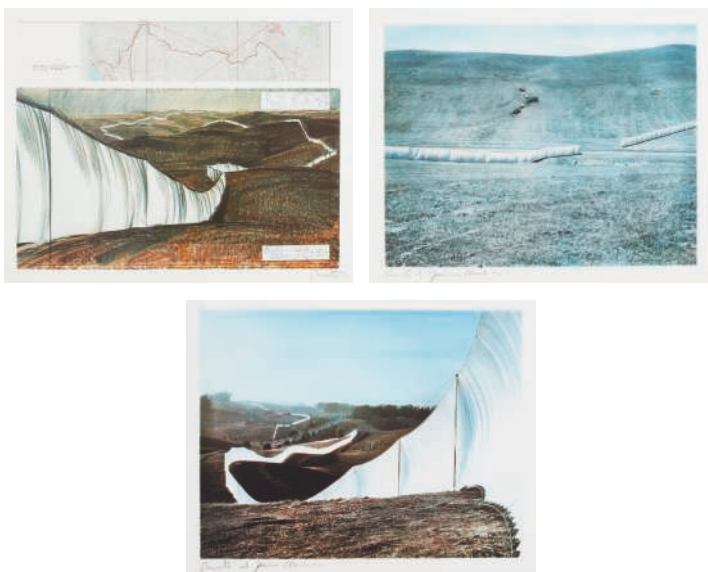
1935-2020 and 1935-2009

Wrapped Monument to Vittorio Emanuele, Project for Piazza del Duomo, Milan
(S. 79), 1975

Lithograph in colors with brown paper collage, on heavy wove paper, the full sheet. Signed and numbered 56/75 in pencil (there were also 10 artist's proofs), published by Ediciones Polígrafa, Barcelona, unframed. S. 27 $\frac{7}{8}$ x 21 $\frac{3}{4}$ in. (70.8 x 55.2 cm)

Estimate \$1,200-1,800





Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

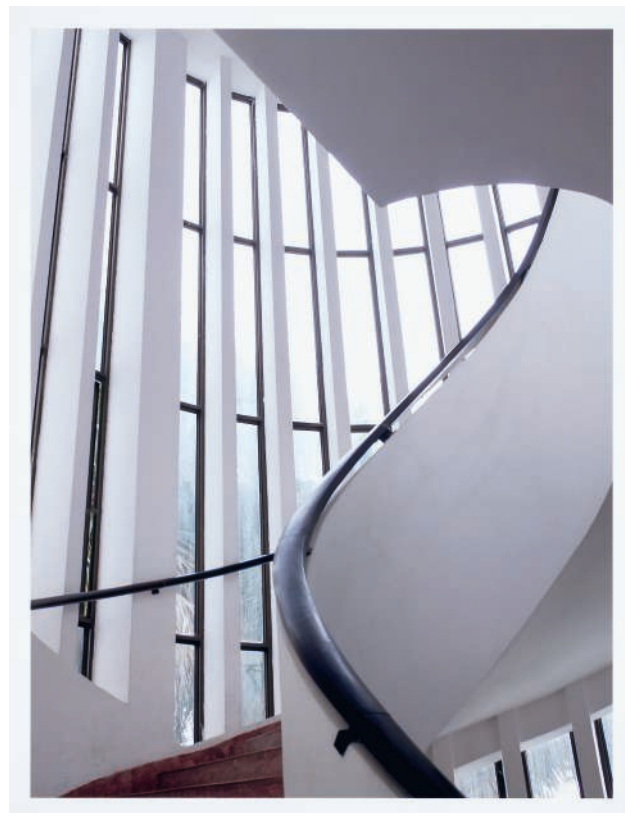
281. Christo and Jeanne-Claude

1935-2020 and 1935-2009

Running Fence, Sonoma and Marin Counties, California 1972-76, from Sequences
(S. 178-80), 1998

The complete set of one lithograph in colors with collage, on Fabriano paper and two heliogravures in colors, on Rives BFK paper, with full margins. All signed by Christo, one signed by Jean-Claude and Christo and numbered 'AP 6/22' in pencil (an artist's proof, the edition was 60 and 10 in Roman numerals), published by Edition Schellmann, Munich and New York, all framed. all I. 13½ x 17¼ in. (34.3 x 43.8 cm). all S. 15¾ x 19⅝ in. (40 x 49.8 cm)

Estimate \$2,000-3,000 •



282. Candida Höfer b. 1944

Hanoi I, 2013

Chromogenic print. Signed in black ballpoint pen, titled, dated and numbered 9/50 (printed) on the reverse (there were also 5 artist's proof), published by Whitechapel Gallery, London, framed. I. 11½ x 9¾ in. (29.2 x 23.8 cm). S. 18¾ x 15¼ in. (46.7 x 38.7 cm)

Estimate \$1,200-1,800





Property from a Distinguished California Collection

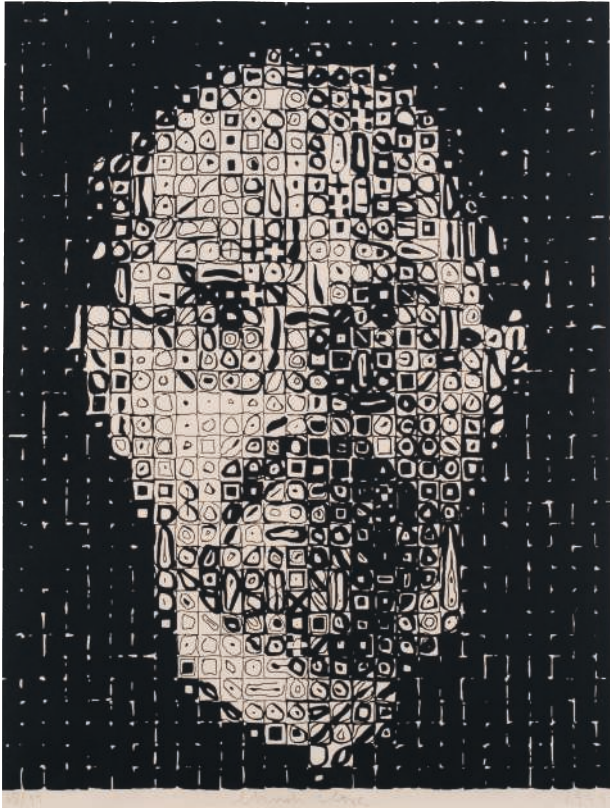
283. **Tony Scherman** b. 1950

About 1789, 1998

The complete set of six Giclée prints in colors with encaustic, on Somerset paper, the full sheets, all contained in the original blue cloth-covered portfolio. All signed and dated in cream oil pastel and incised 38/50 on the front and titled and numbered on the reverse, additionally signed and numbered 38/50 in pencil on the justification, published by SOMA Gallery/Icon Editions, La Jolla, two framed. all S. 32 x 30 in. (81.3 x 76.2 cm)

Estimate \$12,000-18,000





284. **Chuck Close** b. 1940

Self Portrait, 1999

Relief etching, on Okawara paper, the full sheet. Signed, dated and numbered 68/99 in pencil (there were also 10 artist's proofs), published by Edition Schellmann, Munich and New York, on the occasion of the 20th anniversary of *art* magazine, Hamburg, unframed. S. 29½ x 39¼ in. (74.9 x 99.7 cm)

Estimate \$4,000-6,000



285. **Chuck Close** b. 1940

Self Portrait, 1988

Etching, on Hahnemühle paper, with full margins. Signed, dated and numbered 36/50 in pencil (there were also 6 artist's proofs), published by Pace Editions Inc., New York, framed. I. 13½ x 9⅞ in. (34.3 x 25.1 cm). S. 21 x 15½ in. (53.3 x 39.4 cm)

Estimate \$3,000-5,000





286. **Genieve Figgis** b. 1972

Pink Sky, 2015

Archival pigment print in colors, on wove paper, the full sheet. Signed, dated and numbered 'PP/2' on the accompanying Certificate of Authenticity (a printer's proof, the edition was 100), published by Exhibition A, New York, unframed. S. 30½ x 30 in. (77.5 x 76.2 cm)

Estimate \$2,000-3,000





287. **Genieve Figgis** b. 1972

Adam and Eve, 2019

Archival inkjet print in colors, on Hahnemühle paper, with full margins. Signed, dated and numbered 126/150 in pencil, published by the Irish Museum of Modern Art, Dublin, with the Limited Edition Certificate signed by the Director, unframed. I. 26½ x 21¼ in. (67.3 x 54 cm). S. 27½ x 22⅛ in. (69.9 x 56.2 cm)

Estimate \$1,000-1,500



Property from an Important Private Collection

288. **Marlene Dumas** b. 1953

Amy - Back To, 2015

Lithograph in colors, on wove paper, the full sheet. Signed, titled, dated, inscribed '*the man said 'why do you think you here,' I said 'I got no idea'*' and numbered 24/100 in pencil, published by Bernard Ruijgrok, Amsterdam (with their blindstamp), framed. S. 16 x 18½ in. (40.6 x 47 cm)

Estimate \$1,200-1,800





289. **Walter Robinson** b. 1950

[Untitled], 2006

Acrylic painting on sketchbook paper.
Signed and dated in pencil, framed.
9 x 11¾ in. (22.9 x 29.8 cm)

Estimate \$2,000-3,000



290. **Muntean/Rosenblum** b. 1962 and b. 1962

*There Are Times When One Is Important And
Others When One Almost Does Not Exist*, 2001

Acrylic painting on paper. Signed and dated on the
reverse in pencil. 15¾ x 11¾ in. (40 x 29.8 cm)

Estimate \$600-900 •



This lot is to be Sold with No Reserve



291. **David Noonan** b. 1969

Untitled, 2015

Screenprint, on folded and collaged wove paper (as issued), the full sheet. Signed, dated and numbered 16/45 in pencil, published by Glasgow International, framed. S. 22¼ x 16½ in. (56.5 x 41.9 cm)

Estimate \$1,000-1,500



292. **Do Ho Suh** b. 1962

Karma Juggler, for *Exit Art portfolio*, 2004

Archival pigment print, on Somerset paper, with full margins. Signed and numbered 'PP 5/5' in red pencil (a printer's proof, the edition was 50), published by Exit Art, New York, framed. I. 21¼ x 29 in. (54 x 73.7 cm). S. 22 x 30 in. (55.9 x 76.2 cm)

Estimate \$1,500-2,500





This lot is to be Sold with No Reserve

293. **Shara Hughes** b. 1981

Split Ends, 2016

Archival pigment print in colors, on wove paper, the full sheet. Signed, dated and numbered 'PP1' in black ball-point pen on the accompanying Certificate of Authenticity (a printer's proof, the edition was 50), published by Exhibition A, New York, unframed. S. 24 x 21½ in. (61 x 53.7 cm)

Estimate \$1,200-1,800



294. **Aya Takano** b. 1976

Drive with a Night Dog, 2006

Offset lithograph in colors, on smooth wove paper, the full sheet. Signed, dated and numbered 188/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, unframed. S. 27¾ x 20½ in. (69.5 x 52.1 cm)

Estimate \$600-800 •





This lot is to be Sold with No Reserve

295. **Billy Childish** b. 1959

Man Walking Up a Snowy Slope, 2010

Etching with hand-coloring, on Somerset paper, with full margins, with accompanying linocut with letterpress poem with artist's stamp. The print signed on the front and numbered 59/100 in pencil on the reverse, additionally signed on the poem, published by the artist on the occasion of his exhibition *Billy Childish: Unknowable but Certain* in 2010 at the ICA, London, unframed. I. 11½ x 8½ in. (29.2 x 20.6 cm). S. 17¾ x 13 in. (45.1 x 33 cm)

Estimate \$700-1,000 •



296. **William Kentridge** b. 1955

The Nose, 2010

Photogravure, aquatint and drypoint, on wove paper, with full margins. Signed and numbered, published by the Vera List Art Project for Lincoln Center for the Performing Arts, New York (with their inkstamp on the reverse), unframed. I. 10¾ x 17 in. (27.3 x 43.2 cm). S. 16¾ x 23 in. (42.5 x 58.4 cm)

Estimate \$2,000-4,000



297. **Rodney Graham** b. 1949

Meissonier with my thumb-print, 2009

Photogravure, on Losin Czech paper, with full margins. Signed, dated and numbered 'A/P 6/7' in pencil on the reverse (an artist's proof, the edition was 9), co-published by Donald Young Gallery, Chicago and Christine Burgin Gallery, New York, framed. I. 8½ x 5½ in. (21.6 x 14 cm). S. 11½ x 8¼ in. (29.5 x 21 cm)

Estimate \$1,500-2,500





298. **Ellsworth Kelly** 1923-2015

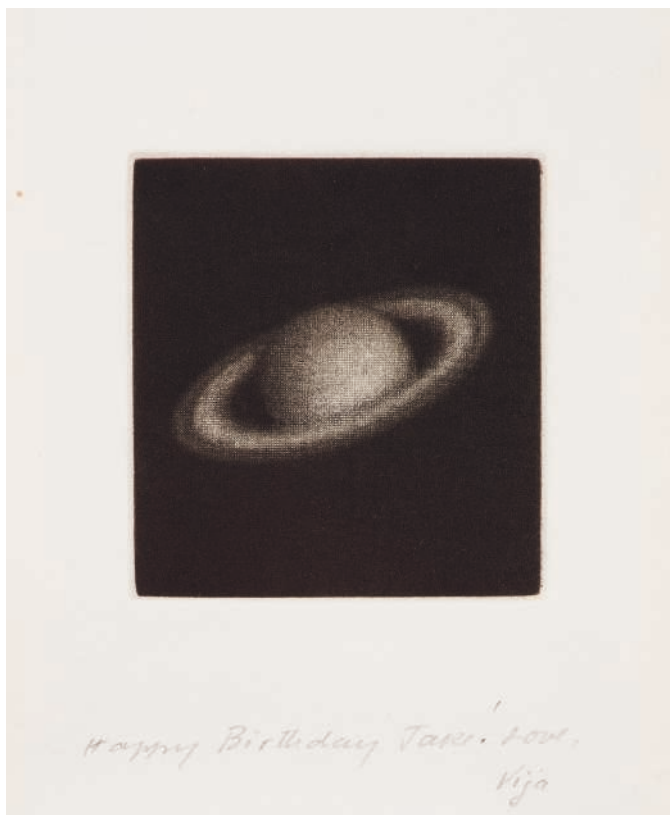
Wild Grape Leaf

(T.G. 332, A. 191), 1979-80

Lithograph, on Arches Cover paper, with full margins. Signed and numbered 22/50 in pencil (there were also 13 artist's proofs), published by Tyler Graphics, Ltd., Bedford, New York (with their blindstamp), framed. I. 19 x 15½ in. (48.3 x 39.4 cm). S. 27½ x 25 in. (69.9 x 63.5 cm)

Estimate \$6,000-9,000





299. **Vija Celmins** b. 1938

Untitled (Saturn)

(see R. 23), 1985

Mezzotint, on wove paper, with full margins. Dedicated 'Happy Birthday Jane! Love, Vija' in pencil, a proof (aside from the edition of 120 bound and 3 loose artist's proofs), framed.

I. 2½ x 2¼ in. (6.4 x 5.7 cm). S. 4¾ x 3⅞ in. (12.1 x 9.8 cm)

Estimate \$2,500-3,500



300. **Vija Celmins** b. 1938

Saturn Stamps

(R. 28), 1995

Offset lithograph, on wove paper, the full sheet. Signed, and numbered 159/200 in pencil (there were also 30 artist's proofs), published by Richard Anderson Fine Art, New York, framed.

S. 12¼ x 9⅝ in. (31.1 x 23.8 cm)

Estimate \$2,000-3,000





Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

301. **Bruce Connor** 1933 - 2008

Untitled #108, 1970-71

Lithograph, on wove paper, with full margins.
Signed, dated and numbered 25/90 in pencil,
published by the artist, framed. I. $8\frac{3}{8} \times 5\frac{3}{8}$ in.
(21.3 x 13.7 cm). S. $10\frac{7}{8} \times 7\frac{1}{4}$ in. (27.6 x 18.4 cm)

Estimate \$800-1,200 •



302. **Julie Mehretu** b. 1970

Untitled (Grey Area), 2009

Drypoint, with Chine collé to Somerset paper, with
full margins, contained in the original charcoal
card folder with printed artist's name. Signed,
dated and numbered 1/40 in pencil (there were
also 15 artist's proofs), published by Gemini G.E.L.,
Los Angeles (with their blindstamps), unframed.
I. $7\frac{7}{8} \times 9\frac{7}{8}$ in. (20 x 25.1 cm). S. $11\frac{7}{8} \times 13\frac{7}{8}$ in.
(30.2 x 35.2 cm)

Estimate \$4,000-6,000





303. **Richard Serra** b. 1938

L.A. 9.8.
(G. 1786, B.-W. 128), 1999

Etching, on Somerset Satin tan paper, the full sheet. Signed, dated and numbered 34/43 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. S. 21½ x 34 in. (54.6 x 86.4 cm)

Estimate \$4,000-6,000



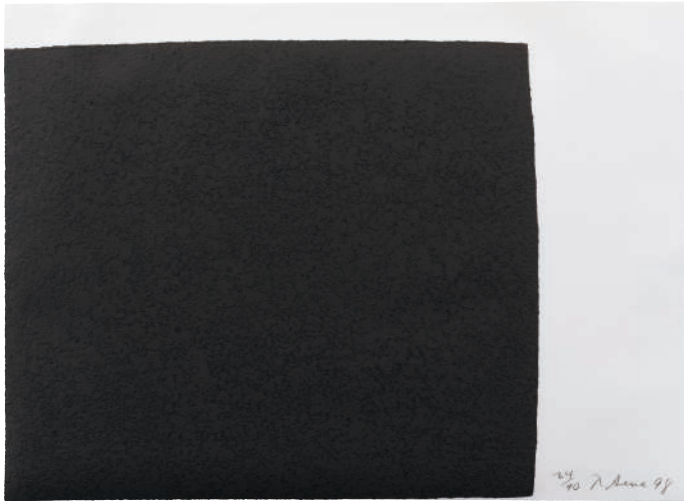
304. **Richard Serra** b. 1938

Venice Notebook 2001, #6
(G. 1914, B.-W. 150), 2002

Etching, on Fabriano Tiepolo paper, with full margins. Signed, dated and numbered 32/60 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, framed. l. 12 x 13¾ in. (30.5 x 34.9 cm). S. 16 x 18 in. (40.6 x 45.7 cm)

Estimate \$4,000-6,000





305. **Richard Serra** b. 1938

Leo, from the Leo Castelli 90th Birthday Portfolio
(B.-W. 118), 1998

Etching with aquatint, on Somerset paper, the full sheet. Signed, dated and numbered 24/90 in pencil (there were also 90 in Roman numerals), published by Jean Christophe Castelli, New York, framed. S. 27 x 37 in. (68.6 x 94 cm)

Estimate \$4,000-6,000



306. **Richard Serra** b. 1938

Untitled
(G. 1680), 1996

Etching, on Fabriano Murillo paper, with full margins. Signed, dated and numbered 27/100 in pencil (there were also 20 artist's proofs), published by Gemini, G.E.L., Los Angeles (with their blindstamps), this print was made to benefit Senator Edward Kennedy, framed. I. 9 x 11¾ in. (22.9 x 29.8 cm). S. 15 x 17¾ in. (38.1 x 45.1 cm)

Estimate \$1,500-2,500





307. **Richard Serra** b. 1938

Sketch 5, from Sketches
(G. 965, B.-W. 16), 1981

Lithograph, on Arches Cover paper, with full margins. Signed, dated and numbered 42/50 in pencil (there were also 11 artist's proofs), published by Gemini, G.E.L., Los Angeles (with their blindstamps), framed. I. 14 x 11 in. (35.6 x 27.9 cm). S. 28 x 22 in. (71.1 x 55.9 cm)

Estimate \$800-1,200



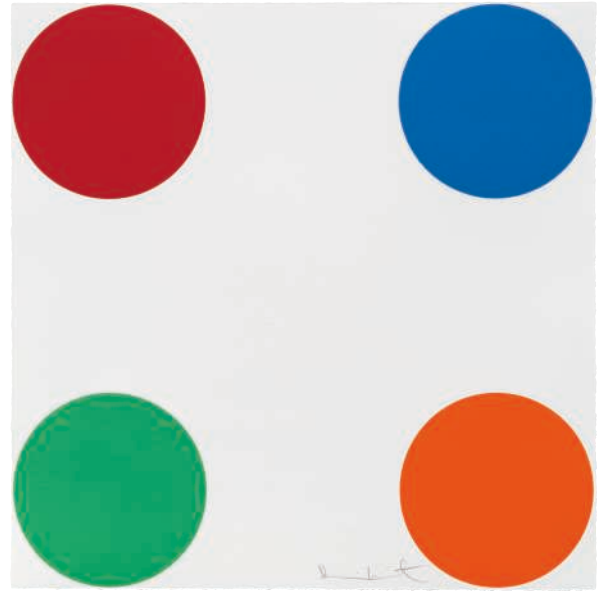
308. **Etel Adnan** b. 1925

Untitled (#213), 2013

Archival pigment print in colors, on cotton rag fine art paper, with full margins. Signed and numbered 45/100 in pencil, published by Irish Museum of Modern Art, Dublin, unframed. I. 7¼ x 9⅞ in. (18.4 x 23.2 cm). S. 7¾ x 9⅝ in. (19.7 x 24.4 cm)

Estimate \$800-1,200





309. **Tauba Auerbach** b.1981

[2,3], 2011

The complete set of six die-cut pop-up books with screenprint in colors, contained in the original blue cloth-covered slipcase. Signed and numbered 'AP 48/85' in black marker on the accompanying Certificate of Authenticity (an artist's proof, the edition was 1000), co-published by the artist and Printed Matter, New York. Portfolio 20¾ x 16½ x 4½ in. (52.7 x 41.9 x 11.4 cm)

Estimate \$2,000-3,000



310. **Damien Hirst** b.1965

Fenbafen, from *40 Woodcut Spots*, 2011

Woodcut in colors, on Somerset paper, the full sheet. Signed and numbered 38/55 in pencil (there were also 15 artist's proofs), published by Paragon Press, London, framed. S. 18 x 18 in. (45.7 x 45.7 cm)

Estimate \$3,500-5,500





Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

311. **Polly Apfelbaum** b. 1955

Yellow, Gray and Color Wheel, from Color Field Notes, 2009

Three woodcuts in colors, Osamu (handmade Japanese triple thick paper), the full sheets. Two signed with initials and dated in pencil, published by Durham Press, Durham Pennsylvania (with their blindstamp and inkstamp on the reverse), all framed. all S. 20¼ x 20¼ in. (51.4 x 51.4 cm)

Estimate \$5,000-7,000 •



312. **Beatriz Milhazes** b. 1960

Piquenique (Picnic), 2010

Woodcut and screenprint in colors, on wove paper, the full sheet. Signed, titled, dated and numbered 6/50 in pencil on the reverse, published by Durham Press, Durham, Pennsylvania (with their inkstamp on the reverse), framed. S. 14¼ x 10 in. (36.2 x 25.4 cm)

Estimate \$5,000-7,000





313. **Pat Steir** b. 1940

Tiny Waterfall, 2004

Screenprint in colors, on wove paper, with full margins. Signed, dated and numbered 27/40 in pencil, published by Pace Editions, Inc., New York, framed. I. 29 x 10 in. (73.7 x 25.4 cm). S. 34 $\frac{3}{8}$ x 15 in. (87.3 x 38.1 cm)

Estimate \$2,000-3,000



Property from a Private Midwestern Collection

314. **Terry Winters** b. 1949

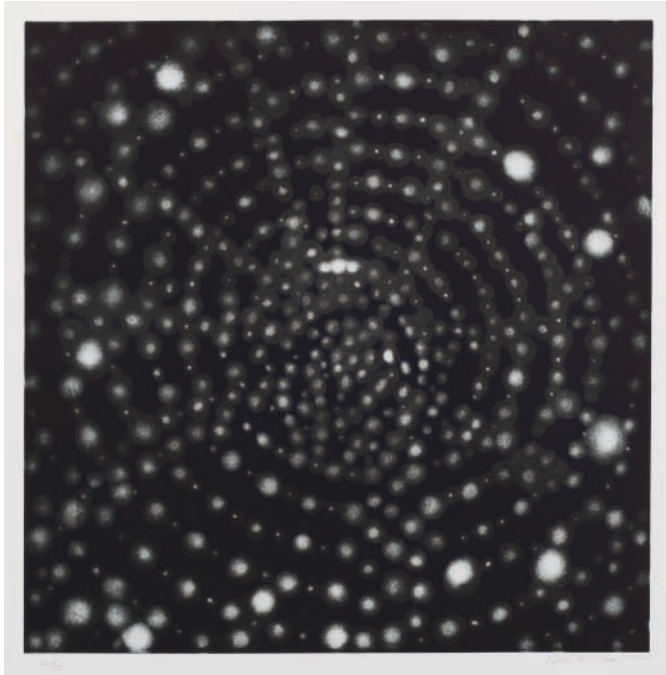
Untitled

(S., B. & A. 119), 1996

Lithograph in colors, on Rives BFK paper, the full sheet. Signed, dated and numbered 9/48 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed. S. 34 x 48 in. (86.4 x 121.9 cm)

Estimate \$3,000-5,000



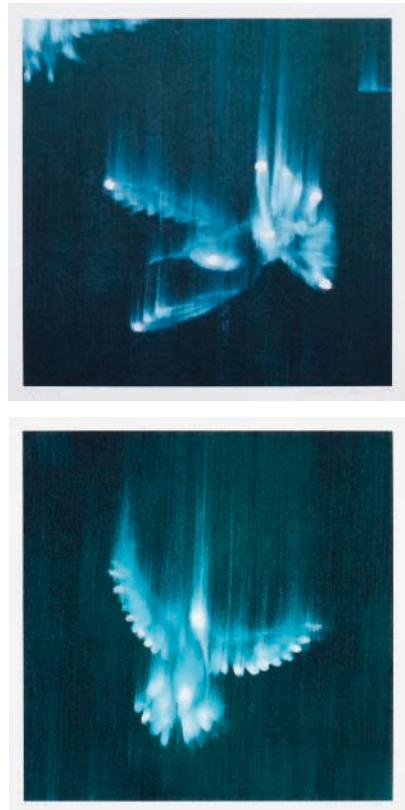


315. **Ross Bleckner** b. 1949

Pathway L, 2003

Aquatint, on Somerset paper, with full margins.
Signed, dated and numbered 12/35 in pencil
(there were also 10 artist's proofs), published by
Paulson Press, Berkeley (with their blindstamp),
unframed. I. 26 $\frac{5}{8}$ x 26 $\frac{5}{8}$ in. (67.6 x 67.6 cm).
S. 37 $\frac{1}{4}$ x 35 $\frac{1}{2}$ in. (94.6 x 90.2 cm)

Estimate \$800-1,200



316. **Ross Bleckner** b. 1949

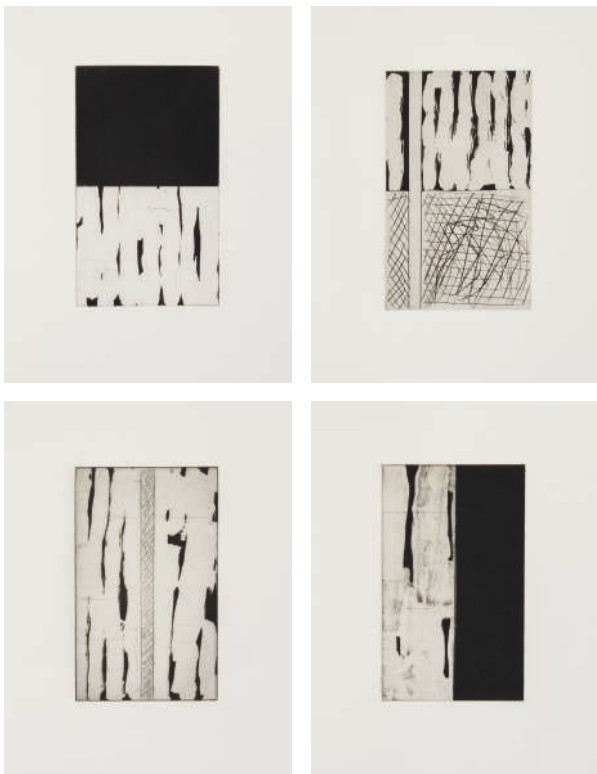
Falling Birds 1; and 3, 2002

Two digital inkjet prints with hand applied
white paint. Both signed, dated and numbered
'PP 4/5' in pencil (both printer's proofs, the
edition was 60), published by Lococo Fine Art,
St. Louis, (with their inkstamp on the reverse),
both framed. both I. 17 x 17 in. (43.2 x 43.2 cm).
both S. 22 $\frac{3}{8}$ x 22 $\frac{3}{8}$ in. (56.8 x 56.8 cm)

Estimate \$1,500-2,500 •



Property from a Distinguished California Collection
This lot is to be Sold with No Reserve



317. **Günther Förg** 1952-2013

Carnegie, 1989

The complete set of 16 etchings and drypoint, on Lana Gravure paper, with full margins, bound (as issued), all contained in the original mustard colored, cloth covered slipcase. Signed, dated and numbered 18/28 in pencil (there was also an unbound edition of 10), co-published by Galerie Gisela Capitain, Cologne and Edition Julie Sylvester, New York. 15 x 12⁵/₈ x 1 in. (38.1 x 32.1 x 2.5 cm)

Estimate \$1,200-1,800



318. **Richard Artschwager** 1923-2013

Hair Box
(P. 23), 1990

Paint on rubberized hair with wood backing, contained in the original pine wood box. Signed and numbered '100 NO. XXVII' in black ink on a label affixed to the reverse, published by Parkett, New York and Zurich. 10 x 15 x 5 in. (25.4 x 38.1 x 12.7 cm)

Estimate \$1,200-1,800



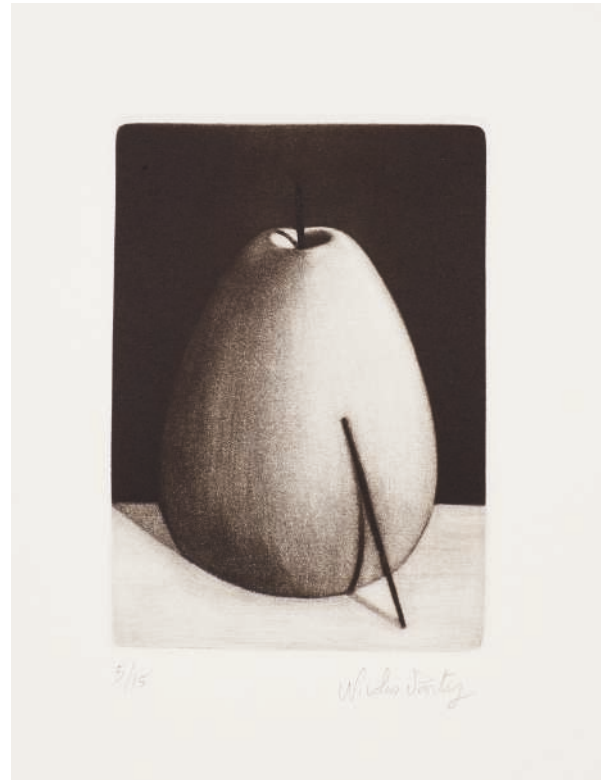


319. **Richard Artschwager** 1923-2013

Port, 1991

Wood, formica and acrylic multiple. Signed, titled, dated and numbered 28/50 in black marker on the reverse, published by Multiples, Inc., New York. diameter 19½ x 3 in. (49.5 x 7.6 cm)

Estimate \$1,500-2,500



320. **Nicolas Party** b. 1980

Fruit with Stick, 2016

Mezzotint, on wove paper, with full margins. Signed and numbered 5/15 in pencil (there were also 3 artist's proofs), published by Glasgow Print Studio, Glasgow, framed. I. 5½ x 4 in. (14 x 10.2 cm). S. 18¾ x 13⅝ in. (47.6 x 34.6 cm)

Estimate \$2,000-3,000





321. **John Baldessari** 1931-2020

Large Door, from Hegel's Cellar
(S. 1986.01H, H. 28), 1986

Photogravure and aquatint, on Rives BFK paper, folded (as issued), the full sheet. Signed and numbered 14/35 in pencil on the reverse (there were also 10 artist's proofs), published by Multiples, Inc., New York, framed. S. 19 $\frac{7}{8}$ x 38 in. (50.5 x 96.5 cm)

Estimate \$4,000-6,000





Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

322. **John Baldessari** 1931-2020

Heaven; and Hell (Diptych)
(H. 38), 1988

Two etchings with aquatint, scraping, roulette and photo-etching in colors, on Rives BFK paper, with full margins. Both signed and numbered 36/45 in pencil (there were also 10 in Roman numerals), published by Peter Blum Edition, New York, both framed. both I. various sizes. both S. 47¾ x 31½ in. (121.3 x 80 cm)

Estimate \$3,000-5,000 •



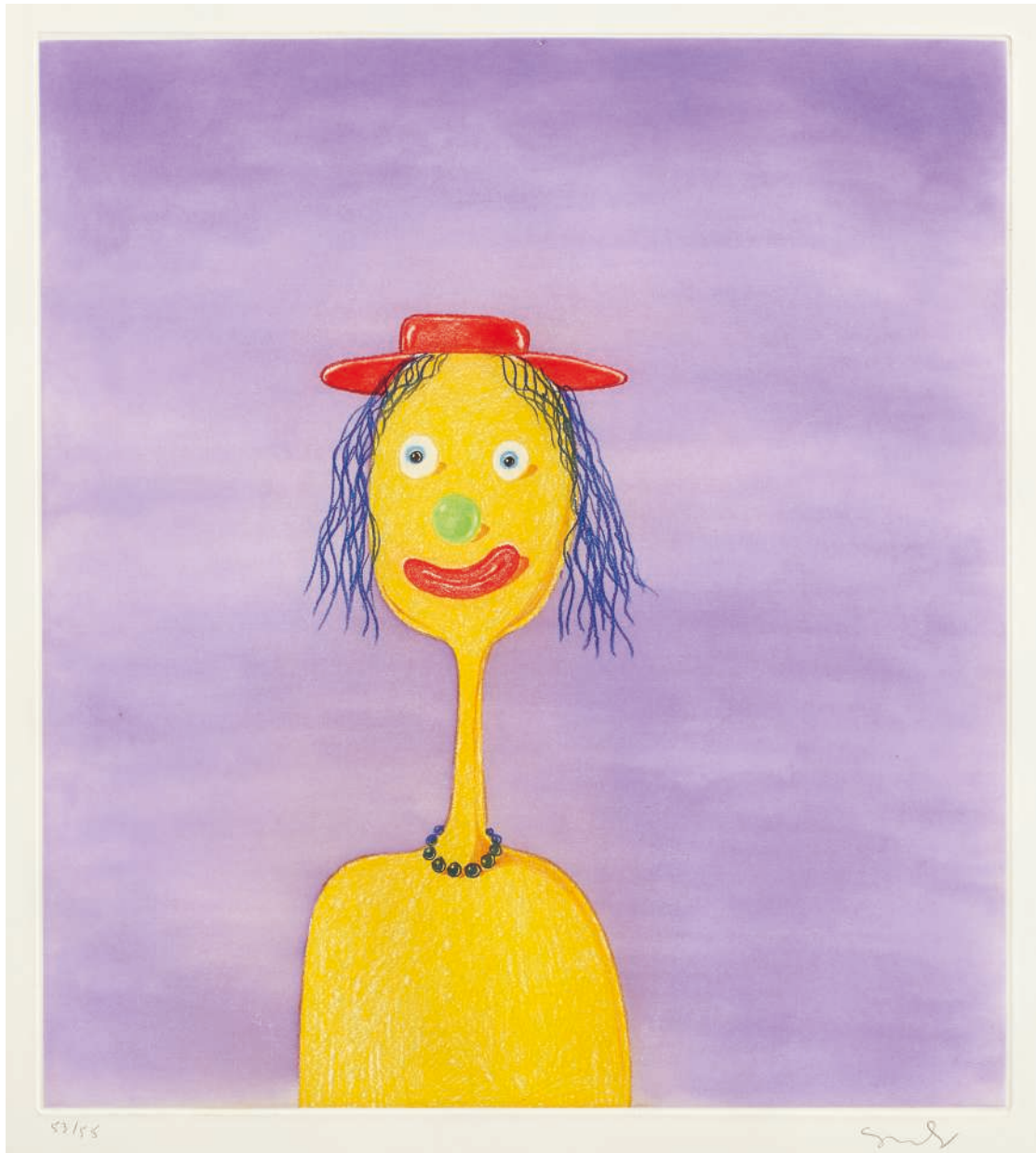
323. **John Baldessari** 1931-2020

Six Ear Drawings (Complementary Colors)
(H. 175-180), 2007

The complete set of six etchings in colors, on Magnani Pescia paper, with full margins, contained in the original hardcover folio with printed cover image. All signed and numbered 3/25 in pencil (there were also 2 artist's proofs), published by Edition Jacob Samuel, Santa Monica (with their blindstamp). all I. 11 x 8½ in. (27.9 x 21.9 cm). all S. 16½ x 13½ in. (41.9 x 34.3 cm)

Estimate \$6,000-9,000





324. **George Condo** b. 1957

Clown, 1989

Etching and aquatint in colors, on Hahnemühle paper, with margins. Signed and numbered 53/55 in pencil (there were also some proofs), published by Pace Editions, Inc., New York, with Aldo Crommelynck blindstamp, unframed. I. 16 x 14³/₈ in. (40.6 x 36.5 cm). S. 24⁷/₈ x 21 in. (63.2 x 53.3 cm)

Estimate \$6,000-9,000





Actual size

325. **George Condo** b. 1957

Untitled (Mental States playing card drawing), 2011

Ink drawing, on a playing card with accompanying limited edition set of playing cards, all contained in the original purple paper-covered box. The drawing signed and dated in black ink, published by Hayward Gallery, London, on the occasion of the artist's exhibition *George Condo: Mental States*. card 3½ x 2½ in. (8.9 x 6.4 cm). box 5½ x 8¼ x 2 in. (14 x 21 x 5.1 cm)

Estimate \$4,000-6,000





326. **Jonathan Borofsky** b. 1942

Man With a Briefcase (A)
(G. 1482), 1991

Unique monumental woodcut in black and grey, on La Paloma handmade paper with collage, the full sheet. Signed and numbered 21/35 in silver ink (there were also 6 artist's proofs), published Gemini G.E.L., Los Angeles (with their stamp on the reverse), framed. S. 92 x 38 in. (233.7 x 96.5 cm)

Estimate \$5,000-7,000



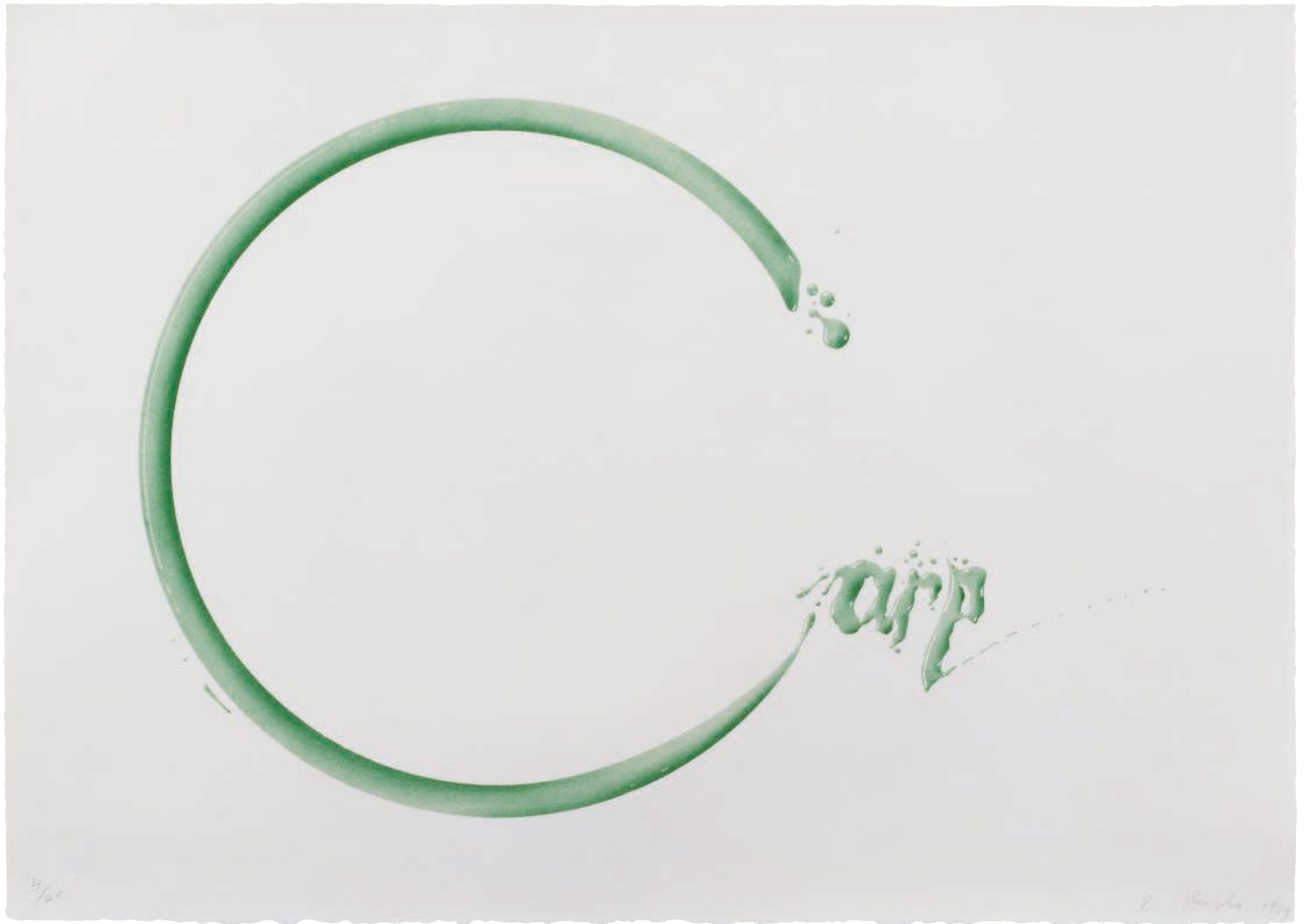
327. **Ed Ruscha** b. 1937

Just an Average Guy
(S. 1979.46, E. 104), 1979

Etching in colors, on Rives BFK paper, with full margins. Signed, titled, dated and numbered 30/45 in pencil (there were also 12 artist's proofs in Roman numerals), published by Multiples, Inc., New York, framed. I. 8 $\frac{7}{8}$ x 35 $\frac{5}{8}$ in. (22.5 x 90.5 cm). S. 15 $\frac{1}{2}$ x 43 $\frac{1}{4}$ in. (39.4 x 109.9 cm)

Estimate \$5,000-7,000





328. **Ed Ruscha** b. 1937

Carp

(E. 10), 1969

Lithograph in colors, on Arches paper, with full margins. Signed, dated and numbered 4/20 in pencil (there were also 3 artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, framed. I. 13¼ x 19¼ in. (33.7 x 48.9 cm). S. 17 x 24 in. (43.2 x 61 cm)

Estimate \$8,000-12,000





329. **David Shrigley** b. 1968

My Rampage Is Over, 2019

Screenprint in colors, on Somerset paper, the full sheet. Presumably signed and annotated 'A/P' in pencil on the reverse (an artist's proof, the edition was 125), published by Jealous Gallery and Print Studio, London, framed. S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate \$4,000-6,000



330. **David Shrigley** b. 1968

Untitled (Thank You for Burning), 2019

Screenprint in colors, on Somerset paper, the full sheet. Signed with initials, dated and numbered 45/125 in pencil, published by Stephen Friedman Gallery, London, unframed. S. 29½ x 22 in. (74.9 x 55.9 cm)

Estimate \$1,500-2,500



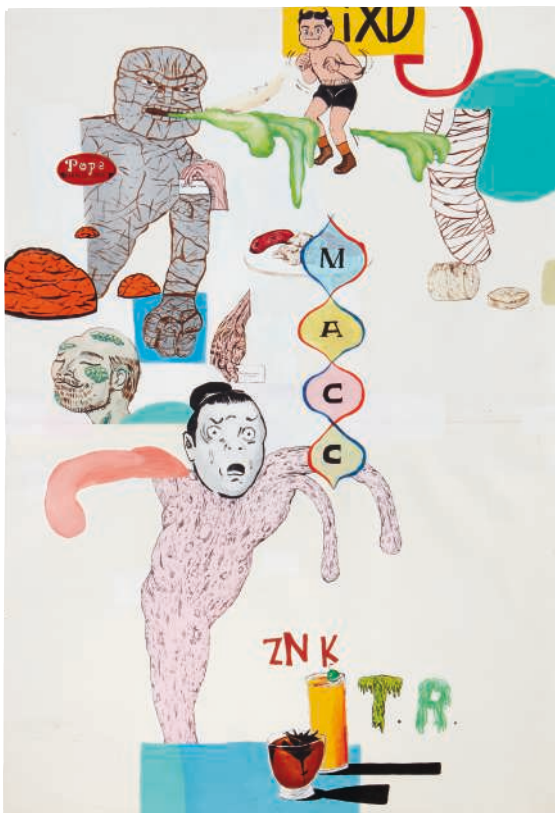
331. **David Shrigley** b. 1968

Untitled (A gap in the clouds), 2020

Screenprint in colors, on Somerset paper, the full sheet. Signed with initials and numbered 34/125 in pencil on the reverse (there were also 5 artist's proofs), published by Stephen Friedman Gallery, London, unframed. S. 29¾ x 21½ in. (74.6 x 54.6 cm)

Estimate \$1,200-1,800





334. **Christian Schumann** b. 1970

Astro T.R., 1992

Acrylic and graphite on two sheets of wove paper fixed together (as issued). Signed, titled and dated on the reverse in blue ball-point pen. 40 x 29 $\frac{7}{8}$ in. (101.6 x 75.9 cm)

Estimate \$1,500-2,500



335. **Carroll Dunham** b. 1949

(Untitled) ink drawing, 2002

Ink drawing in purple ball-point pen on the reverse of hotel stationery. Signed with initials and dated in ink, framed. 3 $\frac{3}{4}$ x 5 $\frac{5}{8}$ in. (9.5 x 14.3 cm)

Estimate \$600-900





336. **Peter Saul** b. 1934

Politics

(L. P. p. 168, pl. 71), 1985

Lithograph in colors, on Rives BFK paper, the full sheet. Signed, dated and numbered 23/25 in pencil (there were also 10 artist's proofs), published by Landfall Press, Chicago, (with their blindstamp and copyright inkstamp on the reverse), unframed. S. 32½ x 23½ in. (82.9 x 59.7 cm)

Estimate \$2,000-3,000



337. **H.C. Westermann** 1922-1981

Death Ship in Port, from Six Lithographs

(L.P. p. 180, pl. 83, A. & B. 19B), 1972

Lithograph in colors, on Rives BFK paper, with full margins. Signed and numbered 18/60 in pencil (there were also 10 artists proofs), published by Landfall Press Inc. Chicago (with their inkstamp on the reverse), unframed. l. 22 x 30 in. (55.9 x 76.2 cm). S. 25 x 33 in. (63.5 x 83.8 cm)

Estimate \$1,200-1,800





338. **H.C. Westermann** 1922-1981

Green River, from Six Lithographs
(A. & B. 19C), 1972

Lithograph in colors, on Rives BFK paper, with full margins. Signed and numbered 12/60 in pencil (there were also 10 artists proofs), published by Landfall Press Inc., Chicago, unframed. I. 22 x 30 in. (55.9 x 76.2 cm). S. 25 x 33 in. (63.5 x 83.8 cm)

Estimate \$1,200-1,800



339. **H.C. Westermann** 1922-1981

Disasters in the Sky #4
(A. & B. 4), 1962-63

Linocut in black, on thin Japan paper, with margins. Signed with initials in the plate and titled in blue ball-point pen, from the edition of unknown size, published by the artist, unframed. I. 6 x 8 in. (15.2 x 20.3 cm). S. 7¼ x 9¼ in. (18.4 x 23.5 cm)

Estimate \$1,200-1,800



340. **H.C. Westermann** 1922-1981

Disasters in the Sky #2
(A. & B. 2), 1962-63

Linocut in black, on thin Japan paper, with margins. Signed with initials in the plate and titled in blue ball-point pen, from the edition of unknown size, published by the artist, unframed. I. 8 x 6 in. (20.3 x 15.2 cm). S. 9 x 7 in. (22.9 x 17.8 cm)

Estimate \$1,200-1,800





341. **H.C. Westermann** 1922-1981

Diasters in the Sky #1
(A. & B. 1a), 1962-63

Linocut in black, on thin Japan paper, with margins. Titled in blue ball-point pen, from the edition of unknown size, published by the artist, unframed.
I. 8 x 6 in. (20.3 x 15.2 cm). S. 9 x 7½ in. (22.9 x 18.1 cm)

Estimate \$1,200-1,800



342. **H.C. Westermann** 1922-1981

An Affair in the Islands, from Six Lithographs
(L.P. p. 179, pl. 82, A. & B. 19F), 1972

Lithograph in colors, on Rives BFK paper, the full sheet. Signed and numbered 12/60 in pencil (there were also 10 artist's proofs), published by Landfall Press Inc., Chicago (with their inkstamp on the reverse), unframed.
I. 22½ x 30 in. (57.2 x 76.2 cm). S. 25¼ x 32¾ in. (64.1 x 83.2 cm)

Estimate \$1,000-1,500



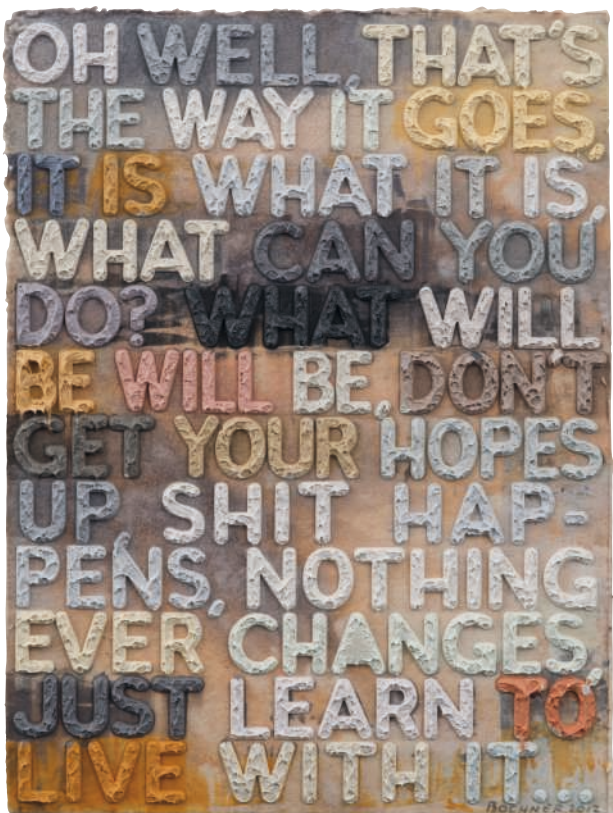
343. **H.C. Westermann** 1922-1981

Holiday Inn, from Six Lithographs
(L.P. p. 181, pl. 84, A. & B. 19G), 1972

Lithograph in colors, on Rives BFK paper, with full margins. Signed and numbered 41/60 in pencil (there were also 10 artist's proofs), published by Landfall Press Inc., Chicago (with their inkstamp on the reverse), unframed.
I. 22½ x 30 in. (57.2 x 76.2 cm). S. 25¼ x 33 in. (64.1 x 83.8 cm)

Estimate \$1,000-1,500





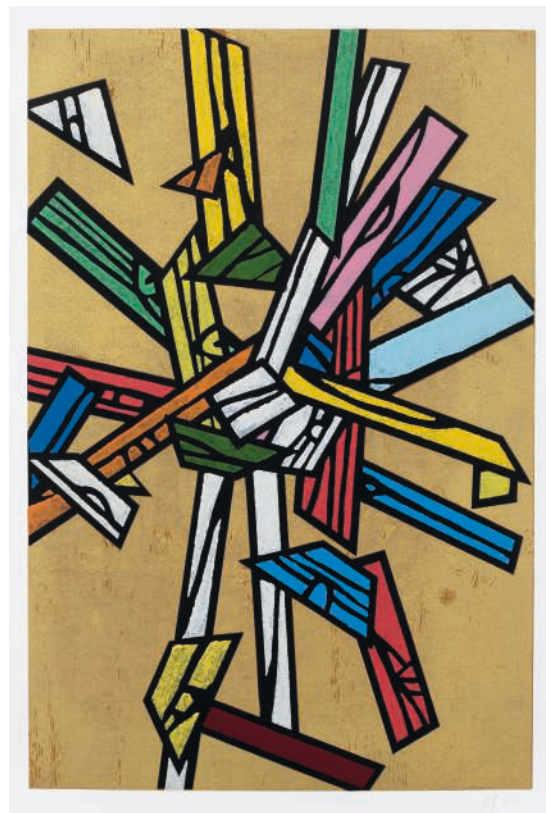
Property from a Contemporary New York Collection

344. **Mel Bochner** b. 1940

Oh Well, 2012

Monoprint with collage, engraving, embossing and oil paint in colors, on handmade and hand-dyed Twinrocker paper, the full sheet. Signed and dated in pencil, a unique color variant, published by Two Palms Press, New York, framed. S. 12 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in. (30.8 x 23.2 cm)

Estimate \$5,000-7,000



Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

345. **Richard Woods** b. 1966

Woodblock Inlay 5, 2011

Woodcut in colors, on bread and butter paper, with full margins. Signed and numbered 31/45 in pencil, published by Alan Cristea Gallery, London, framed. I. 35 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (91.1 x 60.6 cm). S. 40 $\frac{1}{2}$ x 28 in. (102.9 x 71.1 cm)

Estimate \$1,000-1,500 •





Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

346. **Francis Ruyter** b. 1968

Count the Hours, 2012

Woodcut in colors, on Japan paper, with full margins. Signed and numbered 8/35 in pencil, published by Alan Cristea Gallery, London, framed. I. 31 $\frac{3}{8}$ x 39 $\frac{1}{8}$ in. (79.7 x 99.4 cm)

Estimate \$1,200-1,800 •



Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

347. **Paula Scher** b. 1948

Europe, 2009

Screenprint in colors, on Lana paper, the full sheet. Signed, dated and numbered 68/90 in pencil on the reverse (there were also some hors commerce), published by Pentagram Press, New York, framed. S. 41 $\frac{1}{4}$ x 46 $\frac{1}{2}$ in. (104.8 x 118.1 cm)

Estimate \$3,000-5,000 •





348. **Derrick Adams** b. 1970

Boy on Swan Float, 2020

Woodcut and screenprint with fabric and collage in colors, on wove paper, the full sheet. Signed, dated and numbered 15/30 in pencil, published by Tandem Press, Madison, Wisconsin, unframed. S. 31 x 45 in. (78.7 x 114.3 cm)

Estimate \$10,000-15,000



349. **Derrick Adams** b. 1970

Interior Life (Woman); and Interior Life (Man), 2019

Two archival pigment prints, on smooth wove paper, the full sheets. Both signed and numbered 'PP 5/5' in pencil (printer's proof's, the edition was 75), published by Eminence Grise Editions, New York, both unframed. both S. 24½ x 18 in. (61.3 x 45.7 cm)

Estimate \$6,000-8,000



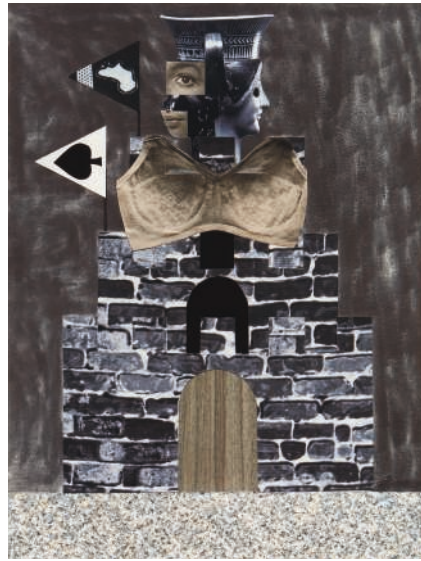


350. **Derrick Adams** b. 1970

The Institute for Architectural Practices, 2014

Collage with pencil and wove paper. Signed and dated in blue ink on the reverse, unframed. 10 x 10 in. (25.4 x 25.4 cm)

Estimate \$4,000-6,000



351. **Derrick Adams** b. 1970

Holding Court (The Queen of Spades), Edition A, 2015

Archival pigment print, on wove paper, the full sheet. Signed, dated and numbered 'PP 1/1' in pencil on the reverse (a printer's proof, the edition was 8), published by Eminence Grise Editions, New York, unframed. S. 43 $\frac{7}{8}$ x 33 in. (111.4 x 83.8 cm)

Estimate \$3,000-5,000



352. **Derrick Adams** b. 1970

Countess N and Lizaveta Ivanovna (The Queen of Spades), Edition A, 2015

Archival pigment print, on wove paper, the full sheet. Signed, dated and numbered 'PP 1/1' in pencil on the reverse (a printer's proof, the edition was 8) published by Eminence Grise Editions, New York, unframed. S. 43 $\frac{7}{8}$ x 33 in. (111.4 x 83.8 cm)

Estimate \$3,000-5,000



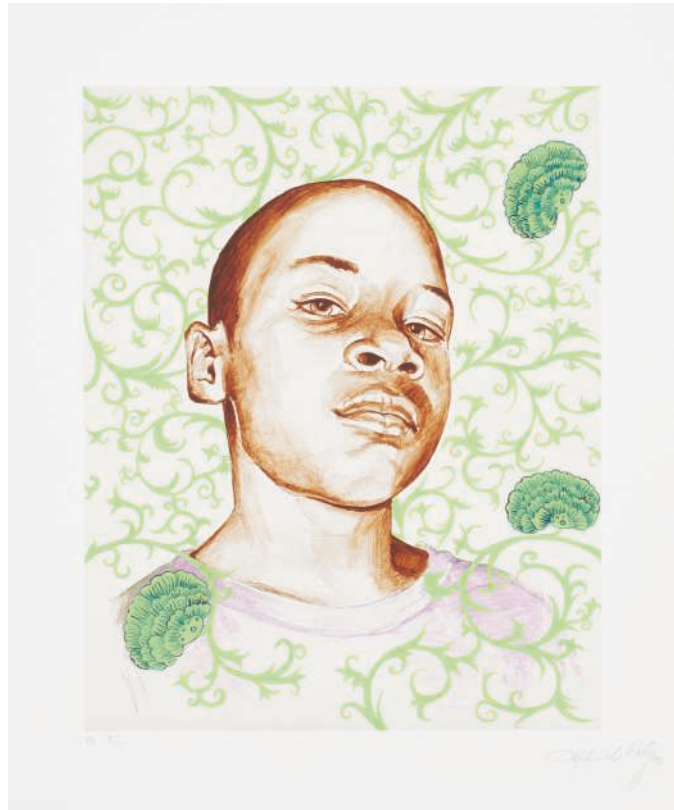


353. **Hank Willis Thomas** b. 1976

Shooting Stars, 2011

Relief print in red, on wove paper, with full margins. Signed, dated and annotated 'A/P LES' in pencil (an artist's proof), unframed. I. 22¾ x 15 in. (57.8 x 38.1 cm). S. 28½ x 18 in. (72.4 x 45.7 cm)

Estimate \$3,000-5,000



354. **Kehinde Wiley** b. 1977

Kid Ike, 2006

Pigment print in colors, on Somerset paper, with full margins. Signed and numbered 'P.P. 5/5' in pencil (an artist's proof the edition was 25), published by Rush Arts, Philadelphia, unframed. I. 10 x 8 in. (25.4 x 20.3 cm). S. 19¾ x 15¾ in. (50.2 x 40 cm)

Estimate \$2,000-3,000





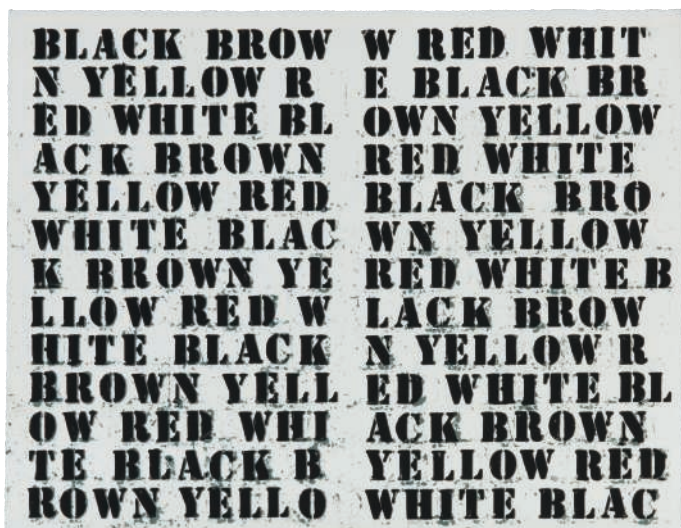
355. **Kehinde Wiley** b. 1977

After La Negresse, 1872, 2007

Cast marble dust and resin multiple. Signed, dated and numbered
26/250 in black ink on the underside, published by Cerealart Multiples,
Philadelphia. 11 x 8 x 5 in. (27.9 x 20.3 x 12.7 cm)

Estimate \$5,000-7,000





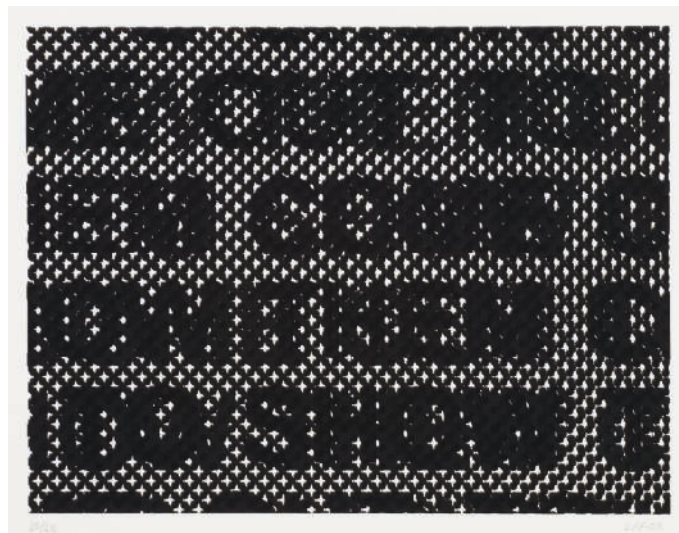
Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

356. **Glenn Ligon** b. 1960

Untitled (Chanterelle Menu), 1991

Screenprint, on wove paper, the full sheet. Signed and dedicated to 'Bill Jones, Arnie Zane & Co November 4th' in black ink on the reverse, and with the extensive handwritten menu for the annual benefit for the Bill T. Jones and Arnie Zane Dance Co. on the reverse (less than 100 copies printed), published by Chanterelle, New York, framed. 13 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in. (34.6 x 45.1 cm)

Estimate \$800-1,200 •



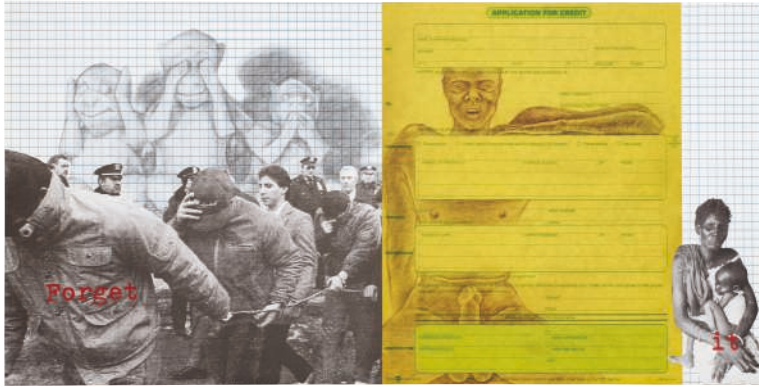
357. **Glenn Ligon** b. 1960

Detail, 2014

Screenprint, on Coventry Rag paper, with full margins. Signed and numbered 20/50 in pencil, published by the Camden Arts Centre, London, to coincide with their Glenn Ligon *Call and Response* exhibition, 10 October 2014 - 11 January 2015, framed. I. 9 $\frac{1}{8}$ x 12 in. (23.2 x 30.5 cm). S. 13 x 16 in. (33 x 40.6 cm)

Estimate \$1,500-2,500





358. **Adrian Piper** b. 1948

Forget It, 1991

Offset lithograph in colors, on wove paper, the full sheet. Signed and numbered 16/100 in pencil on the reverse, published by Brody's Gallery, Washington D.C., unframed. S. 10¾ x 21½ in. (27.3 x 53.7 cm)

Estimate \$600-900



359. **Adam Pendleton** b. 1984

if the function of writing is to express the world, 2014

Screenprint with hand-applied screenprint letters (slightly raised from the sheet as issued), on 4-ply Museum Board, the full sheet. Signed and numbered 'PP 3/3' in pencil on the reverse (a printers's proof, the edition was 20), published by the artist in support of the Whitechapel Gallery to accompany his exhibition *Adventures of the Black Square: Abstract Art and Society 1915 - 2015*, from January - April 2015, framed. S. 32¾ x 25 in. (82.2 x 63.5 cm)

Estimate \$2,500-3,500



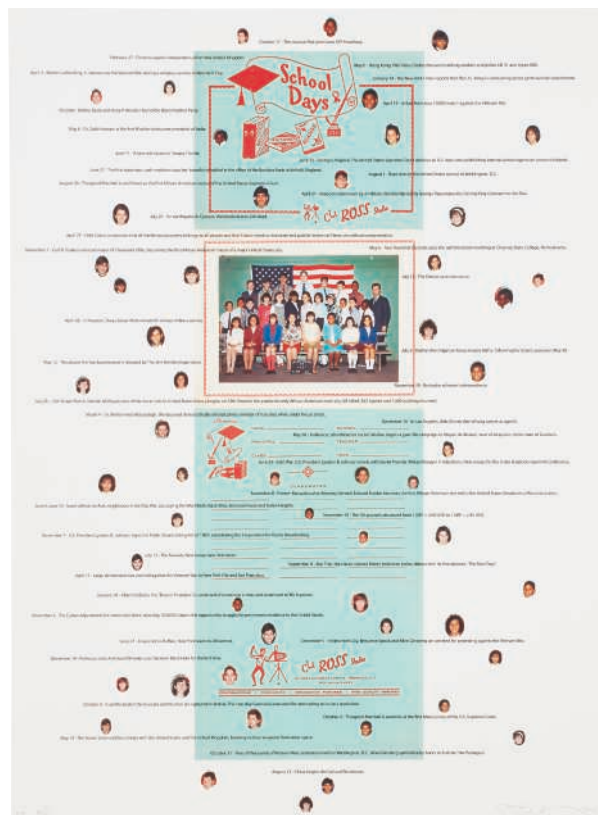


360. **Fred Wilson** b. 1954

X, from *Exit Art Portfolio*, 2005

Digital chromogenic print on Duratrans® film, with full margins. Signed and numbered 'P.P. 5/5' in white ink (a printer's proof, the edition was 50), published by Exit Art, New York, unframed. I. 18½ x 17¾ in. (47 x 44.1 cm). S. 22 x 21 in. (55.9 x 53.3 cm)

Estimate \$1,500-2,500



361. **Fred Wilson** b. 1954

Something We May or May Not Know (For Longwood Arts Project), 2006

Archival pigment print, on Somerset paper, the full sheet. Signed, dated and numbered 'PP 4/5' in pencil (a printer's proof, the edition was 40), published by Pace Prints Inc., New York, courtesy the artist and the the Bronx Council on the Arts, New York, unframed. S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate \$1,500-2,500





362. **Chuck Close** b. 1940

Lorna, 1996

Pigment print. Signed, dated and numbered 4/10 in pencil in the margin. 35 x 30 in. (88.9 x 76.2 cm)

Estimate \$4,000-6,000



363. **Chakaia Booker** b. 1953

Quality Time, from *Exit Art Portfolio*, 2004

Vulcanized synthetic rubber relief. Signed and numbered 'PP4' on the reverse in silver ink (a printer's proof, the edition was 50), published by Exit Art, New York. 26 x 20½ in. (66 x 52.1 cm)

Estimate \$1,500-2,500



364. **Adam Helms** b. 1974

Untitled, 2009

Gouache on antique paper. Signed, titled and dated in pencil on the reverse, framed. 12¾ x 21½ in. (32.4 x 54.9 cm)

Estimate \$1,500-2,500



If elections were held today, for which candidate would you vote?

Mc Govern	834	(74.7%)
Nixon	55	(6.4%)
None	102	(12.0%)
Dont know	44	(5.1%)
No answer	13	(1.5%)

This is the response of 848 visitors to the John Weber Gallery from October 7 to 24, 1972. They have completed a questionnaire of 20 questions with which they participated in 420 WEST BROADWAY VISITORS' PROFILE, a survey conducted by Hans Haacke. 602 (70.9%) of the 848 visitors indicated having a professional interest in art (e.g. artist, dealer, critic, etc.).



This lot is to be Sold with No Reserve

367. **Hans Haacke** b. 1936

Untitled, from The New York Collection for Stockholm, 1973

Screenprint, on wove paper, with full margins, contained within the original wove paper folio with screenprinted artist's name. Numbered 'Workshop Proof 1/1' in pencil (aside from the edition of 300), published by Experiments in Art and Technology Inc., New York, unframed. I. 5 x 6½ in. (12.7 x 16.5 cm). S. 12 x 9 in. (30.5 x 22.9 cm)

Estimate \$400-600 •



Δ 368. **Paul McCarthy** b. 1945

Brancusi Tree (Silver), 2007

Self-inflatable Mylar fabric multiple with integrated fan, contained in original custom Mylar fabric carrier bag. Signed, dated and numbered 46/75 in black marker (there were also 20 artist's proofs). inflated 78 x 36 x 36 in (198.1 x 91.4 x 91.4 cm)

Estimate \$1,000-2,000





369. **Cindy Sherman** b. 1954

Madame de pompadour (née Poisson) tea set (Green), 1990

The complete 21 piece porcelain tea service, including one teapot, one sugar bowl, one creamer, six cups, six saucers and six dessert plates. Each numbered '16V75' in black ink on the underside (there were also editions of 75 in pink, blue and yellow), published by Artes Magnus, New York. various sizes

Estimate \$5,000-7,000



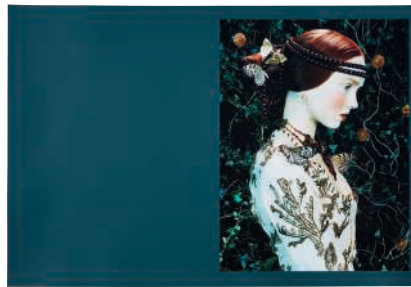
370. **Rosemarie Trockel** b. 1952

Shortages of Water, 2015

Offset Lithograph in colors, on wove paper laid to matboard, the full sheet. Signed, dated and numbered 5/40 in pencil, published by Whitechapel Gallery, London, framed. S. 31½ x 23⅝ in. (80 x 60 cm)

Estimate \$1,000-1,500





Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

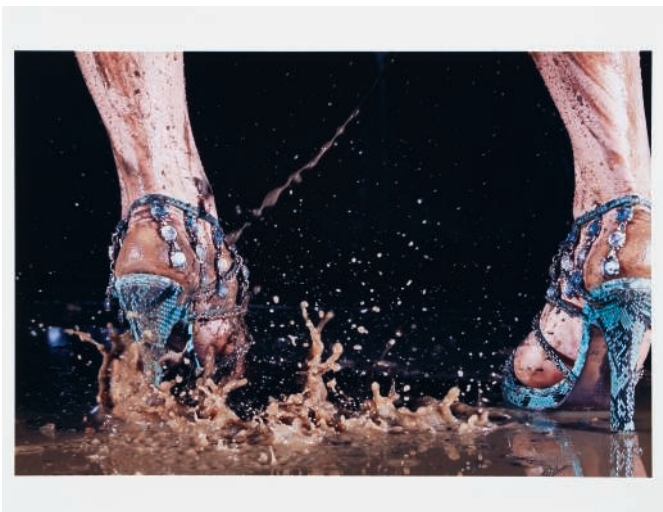
371. **Miles Aldridge** b. 1964

Carousel, 2013

The complete set of 32 lithographs with screenprint, on Hello Gloss paper, the full sheets, all contained in the original cloth-covered portfolio. Signed and numbered 3/180 in black marker on the title page, published by Brancolini Grimaldi Gallery, London. all S. 18³/₈ x 26¹/₂ in. (46.7 x 67.3 cm). Portfolio 19¹/₄ x 27¹/₄ in. (48.9 x 69.2 cm)

Estimate \$10,000-15,000 •



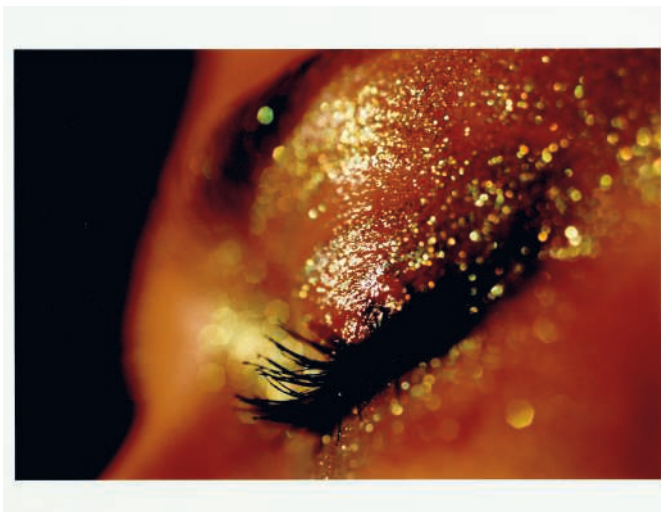


372. **Marilyn Minter** b. 1948

Shit Kicker, 2006

Chromogenic print. Signed, dated and numbered 39/100 in black marker, framed. I. 8¾ x 13 in. (22.2 x 33 cm). S. 11 x 14 in. (27.9 x 35.6 cm)

Estimate \$3,000-5,000



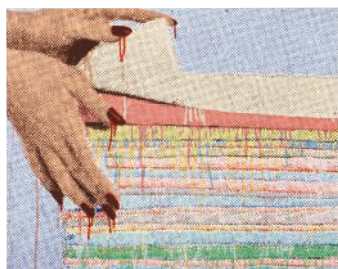
373. **Marilyn Minter** b. 1948

Crisco, 2002

Chromogenic print. Signed, titled, dated and numbered 8/25 in black ink on the reverse, unframed. I. 12⅝ x 19 in. (32.1 x 48.3 cm). S. 16 x 20 in. (40.6 x 50.8 cm)

Estimate \$7,000-9,000





374. **Marilyn Minter** b. 1948

Hands Dumping; Hands Washing; and Hands Folding
(L. P. pp. 150-151, pl. 51, 52, 53), 1989

Three screenprints in colors, on aluminum panel mounted to metal strainer (as issued), the full sheets. All signed and dated, two numbered 24/35 and one numbered 24/47 in black ink on the reverse (there were also 5 artist's proofs), published by Landfall Press, Inc., Chicago (with their inkstamp on the reverse). all S. 23 $\frac{3}{8}$ x 29 $\frac{5}{8}$ in. (60 x 75.2 cm)

Estimate \$5,000-7,000



Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

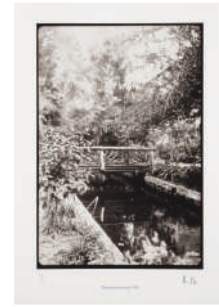
375. **Rosemary Laing** b. 1959

Flight Research #6, 1999

Chromogenic print. From the edition or 3 (there were some artist's proofs), framed. l. 27 $\frac{3}{4}$ x 55 $\frac{1}{2}$ in. (70.5 x 141 cm). S. 36 x 64 in. (91.4 x 162.6 cm)

Estimate \$5,000-7,000 •





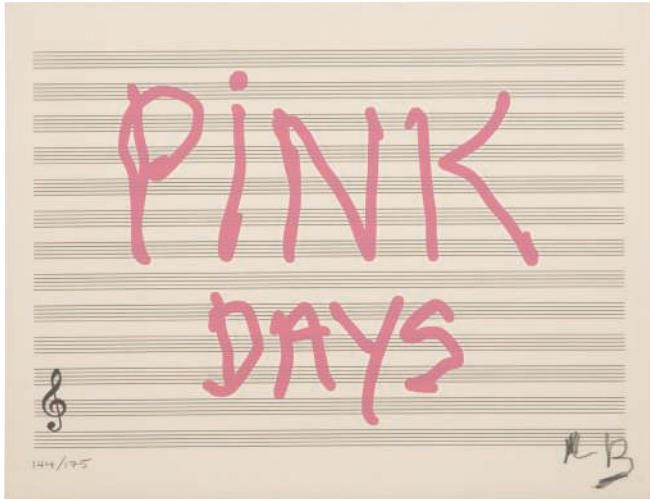
376. **Louise Bourgeois** 1911-2010

Ode à la Bièvre (Ode to the Bièvre)
(MoMA 380b-403b), 2007

The complete set of two digital prints, on Verona paper, with accompanying to scale reproduction of the fabric book of the same title made in 2002 (bound as issued), all contained in the original brown paper-covered slipcase, also with an unbound set of the reproductions. Signed with initials and numbered 50/95 in pencil on the two prints, additionally signed in black ink and numbered in pencil on the justification page (from the Special Edition of 95 and 25 artist's proofs in Roman numerals, part of the trade edition of 1,800), published by Zucker Art Books, New York. Slipcase 12 x 16 $\frac{3}{8}$ x 1 in. (30.5 x 41.6 x 2.5 cm)

Estimate \$5,000-7,000





377. **Louise Bourgeois** 1911-2010

Pink Days
(MoMA 149.1), 2008

Screenprint in black and pink, on smooth wove card stock paper, with full margins. Signed with initials and numbered 144/175 in pencil (there were also 8 artist's proofs), published by the artist, unframed. I. 6¾ x 10 in. (17.1 x 25.4 cm). S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate \$3,000-5,000



378. **Kiki Smith** b. 1954

Untitled (Lips), 1994

Ink drawing on wove paper. Signed and dated in pencil on the reverse, framed. 4 x 6 in. (10.2 x 15.2 cm)

Estimate \$800-1,200





379. **Jonas Wood** b. 1977

Clipping, 2013

Screenprint in colors, on Rives BFK paper, the full sheet. Signed, titled, dated and numbered 9/50 in red pencil, published by RxArt, New York, unframed. S. 30 x 40 in. (76.2 x 101.6 cm)

Estimate \$10,000-15,000



380. **Jonas Wood** b. 1977

Untitled (Basketball Wallpaper), 2013

Twenty three rolls of digitally printed wallpaper in colors, on unbacked 212 GSM wet strength paper. From the unlimited edition, unframed. all S. 60 x 36 in. (152.4 x 91.4 cm)

Estimate \$8,000-12,000





Another example

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381. **Jonas Wood** b. 1977

Black Still Life, 2013

100% silk scarf with hand sewn hems folded into accompanying archival tissue envelope. Signed and numbered 8/50 in black ink on a fabric label on the reverse, published by Massif Central Editions, New York. S. 34 x 34½ in. (86.4 x 87.6 cm)

Estimate \$1,200-1,800 •



382. **Kenneth Goldsmith** b. 1961

hedonist; monogamist; historicist; and mesmerist, 1990

Set of four wooden oars with cut out text. All signed with initials and dated in black ink on the lower handle. each 5 x 72 x 2 in. (12.7 x 182.9 x 5.1 cm)

Estimate \$1,000-2,000





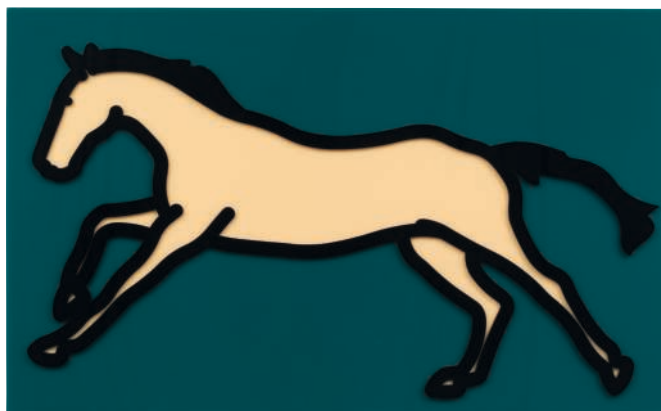
Property from a Contemporary New York Collection

383. **Julian Opie** b. 1958

Dino Crawling
(C. 170), 2012

Lenticular acrylic panel comprised of four color inkjet prints, printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond (as issued). Signed in black ink and numbered 31/50 (printed) on a label affixed to the reverse of the frame (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, contained in a brushed aluminium frame specified by the artist. framed 16¼ x 28⅞ in. (41.2 x 71.4 cm)

Estimate \$6,000-9,000



Property from a Contemporary New York Collection

384. **Julian Opie** b. 1958

Galloping Horse 2
(C. 265), 2013

Acrylic box panel with inlaid and overlaid components in colors. Signed in black ink and numbered 4/35 (printed) on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London. 24¼ x 39½ x 1½ in. (61.6 x 100.3 x 3.8 cm)

Estimate \$6,000-9,000





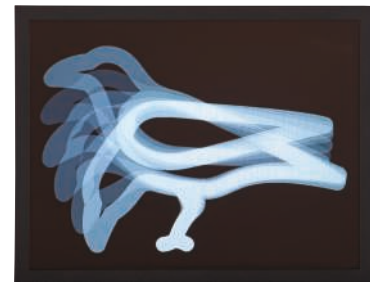
Property from a Contemporary New York Collection
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385. **Julian Opie** b. 1958

Maria (1), 2011

Inkjet print dry-mounted to aluminum, contained in the original black painted wooden artist's frame. Signed in black marker and numbered 4/40 (printed) on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London. 50½ x 35¾ in. (128.3 x 90.8 cm)

Estimate \$5,000-7,000 •



Multiple views

386. **Julian Opie** b. 1958

Crow Pecking, 2018

Continuous computer animation on LCD screen, with all electrical components, mounting hardware and contained in the original cardboard box with gallery label. Signed in black ink and numbered 15/20 (printed) on a label affixed to the reverse (there were also 5 artist's proofs), published by Alan Cristea Gallery, London. 10¼ x 13⅛ x 1½ in. (26 x 33.3 x 3.8 cm)

Estimate \$2,500-3,500





Property from a Contemporary New York Collection
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387. **Robert Longo** b. 1953

Untitled (Tree), 2018

Archival pigment print, on wove paper, with full margins. Signed and numbered 15/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed. I. 34¼ x 58 in. (87 x 147.3 cm). S. 36¼ x 59¾ in. (92.1 x 151.8 cm)

Estimate \$8,000-12,000



388. **Marc Quinn** b. 1964

Untitled #3, from At the Far Edges of the Universe, 2010

Pigment print in colors, on wove paper, with full margins. Signed in black marker on the front and numbered 5/59 in pencil on the reverse, published by Paragon Press, London, framed. I. 25½ x 39⅜ in. (64.8 x 100 cm). S. 27 x 41 in. (68.6 x 104.1 cm)

Estimate \$3,000-5,000 •



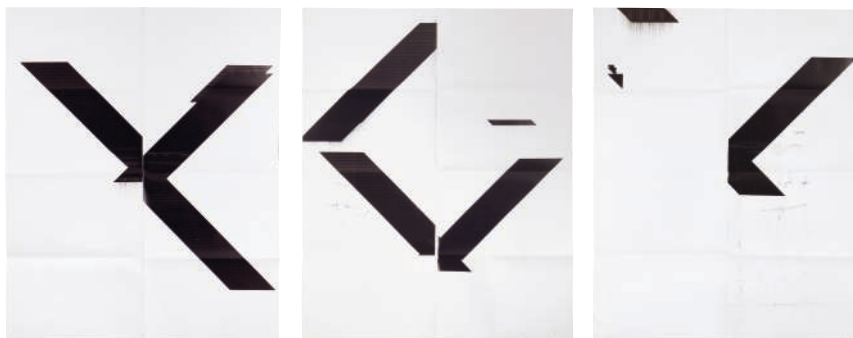


389. **Marc Quinn** b. 1964

A Map of Where You Can't See the Stars, Atlantic View, 2019

Screenprint with diamond dust, on wove paper, with full margins. Signed on the front and numbered 23/50 in pencil on the reverse, published by Manifold Editions, London, framed. diameter I. 31½ in. (80 cm). S. 33⅜ x 33⅜ in. (84.8 x 84.8 cm)

Estimate \$1,000-1,500



390. **Wade Guyton** b. 1972

X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, WG1999); X Poster (Untitled, 2008, Epson UltraChrome inkjet on linen, WG2001); and X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, WG1208), 2015-2017

Three digital prints with archival UV curable inks, the full sheets, hand-folded (as issued). Signed and numbered 8/100, 38/100 and 46/100 in black ink on a label affixed to each cardboard sleeve, published by Printed Matter, Inc., New York, contained in the original white cardboard sleeve, all unframed. all S. 84 x 69 in. (213.4 x 175.3 cm)

Estimate \$8,000-12,000





391. **Gerhard Richter** b. 1932

128 Fotos von einem Bild (128 Details from a Picture), Halifax 1978 IV
(B. 101), 1998

Black and white photograph with unique hand-painting in grey oil paint, on resin-coated paper, loose (as issued), contained in the original grey cardboard box. Signed, dated and numbered '63' in black felt tip pen on the reverse, also signed and numbered '63' in pencil on the justification page (the edition was 128 and 12 hors commerce), co-published by the artist and Verlag der Buchhandlung Walter König, Cologne. Portfolio 6¾ x 9¾ x 1½ in. (17.1 x 24.8 x 2.9 cm)

Estimate \$8,000-10,000



392. **Gerhard Richter** b. 1932

Prisma II
(B. 121), 2002

Heavy flint glass prism, in the original dark gray cloth-lined presentation case. Signed and numbered 32/88 in black felt tip pen (there were also 12 in Roman numerals), published by Wako Works of Art, Tokyo. Prism 1½ x 4¾ x 1½ in. (4.1 x 12.1 x 4.1 cm). Case 2 x 8 x 2½ in. (5.1 x 20.3 x 6.4 cm)

Estimate \$2,000-3,000



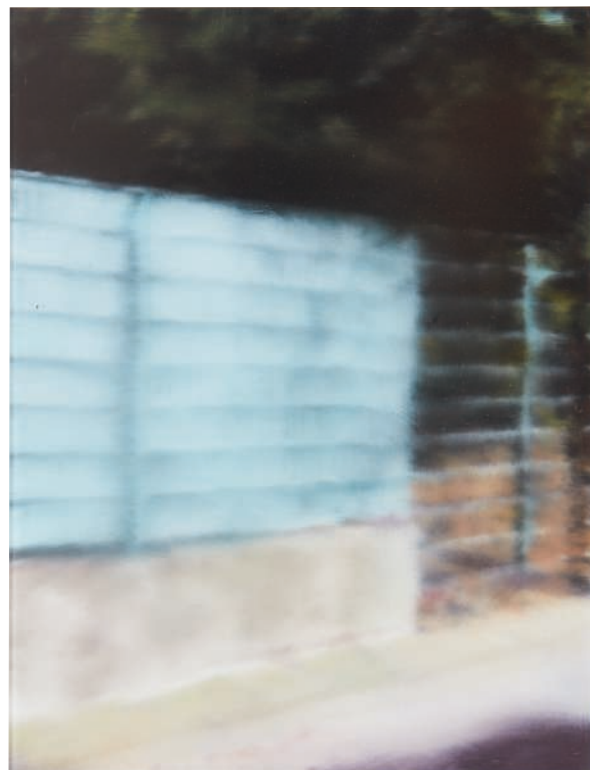


393. **Gerhard Richter** b. 1932

Ifrit (P8), 2015

Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued), contained in the original foam lined cardboard box. This facsimile object is unsigned and numbered 399/500 in black ink on the reverse, published by Heni Productions, London. 13 x 17³/₈ in. (33 x 44.1 cm)

Estimate \$3,000-5,000



394. **Gerhard Richter** b. 1932

Fence (P13), 2008/2015

Giclée print flush-mounted to aluminium with metal strainer on the reverse (as issued), contained in the original foam lined cardboard box. This facsimile object is unsigned and numbered 224/500 in black ink on the reverse, published by Heni Productions, London. 14 x 10⁵/₈ in. (35.6 x 27 cm)

Estimate \$3,000-5,000





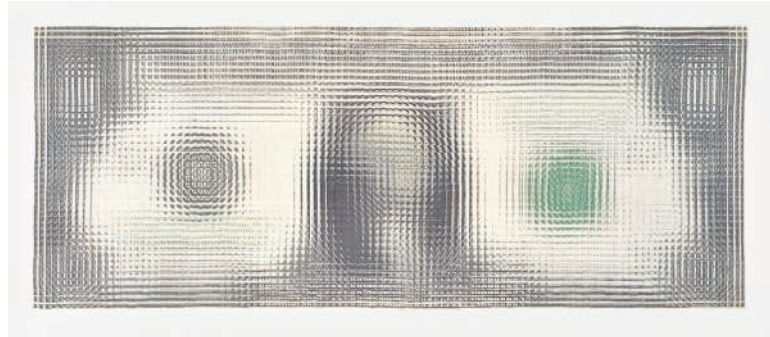
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395. **Daniel Arsham** b. 1980

Future Relic 02 (35mm Camera), 2014

Plaster and crushed glass multiple, contained in the original foam-lined presentation box. Stamp-numbered 376/450 on a label affixed to the box, published by Daniel Arsham Studio, New York. 3¾ x 5¾ x 6¼ in. (9.5 x 14.6 x 15.9 cm)

Estimate \$2,000-3,000 •



Property from a Distinguished California Collection
This lot is to be Sold with No Reserve

396. **Tom Friedman** b. 1965

Untitled (Dollar Bill), 2000

Archival inkjet print in colors, on Somerset paper, with full margins. Signed and numbered 62/100 in pencil, published by the Fabric Workshop and Museum, Philadelphia, framed. I. 13¼ x 33½ in. (33.7 x 85.1 cm). S. 21¼ x 41¼ in. (54 x 104.8 cm)

Estimate \$2,000-3,000 •





This lot is to be Sold with No Reserve

397. **Clegg & Guttmann** b. 1957

Two and Four, 1990

Chromogenic print in colors, with steel frame, lacking two steel chairs. From the edition of 9 (there were also 6 artist's proofs), framed. F. 72 x 49½ in. (182.9 x 125.7 cm)

Estimate \$1,000-2,000 •



Property from a Contemporary New York Collection
This lot is to be Sold with No Reserve

398. **Thomas Struth** b. 1954

Museo del Prado, RM 12, Madrid, 2005

Chromogenic print. Signed, titled, dated and numbered 68/100 in pencil on the reverse (there were also 20 artist's proofs), framed. I. 8 x 10⅞ in. (20.3 x 27.6 cm). S. 9¾ x 11⅜ in. (24.8 x 28.9 cm)

Estimate \$1,000-1,500 •





399. **Jan Dibbets** b. 1941

Soissons from Ten Windows: four plates, 1988-97

Four chromogenic prints. All signed, three numbered 22/40 and one numbered 24/40 in black ink, published by Alan Cristea, London, all framed. I. 20³/₈ x 20¹/₈ in. (51.8 x 51.1 cm). S. 23¹/₂ x 23¹/₂ in. (59.7 x 59.7 cm)

Estimate \$1,200-1,800



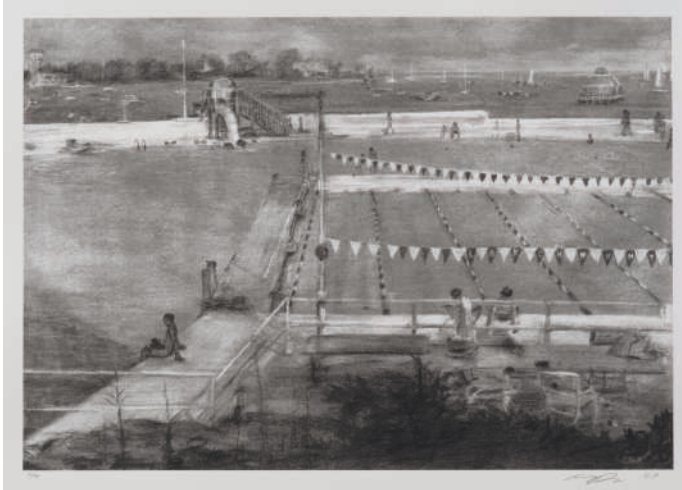
400. **Mary Bauermeister** b. 1934

Carnegie Institute poster, 1967

Lithograph with hand-coloring, on wove paper with plaster elements applied to the original artist's frame. Signed, titled, inscribed 'for Stanely D. Scott personally' and numbered '3/10 Extra edition' on the largest plaster component, published by the Carnegie Institute for the Pittsburgh International Exhibition of Contemporary Painting and Sculpture, framed. 38³/₄ x 21³/₈ in. (98.4 x 54.3 cm)

Estimate \$1,000-1,500





401. **Angela Dufresne** b. 1969

Westchester County Country Club pool with view of Richard Buckminster Fuller Aquatic Dome House of Victor Bloom - scene in the foreground in the Pool receiving fellatio from an un-named woman, 2007

Screenprint in colors with applied graphite, on wove paper, with full margins. Signed, dated and numbered 8/40 in pencil, published by ACRIA Artists Ending AIDS Fund, New York, framed. I. 14 x 20 in. (35.6 x 50.8 cm).
S. 18 x 24 in. (45.7 x 61 cm)

Estimate \$1,000-1,500



402. **Enoc Pérez** b. 1967

Fontainebleau, Miami, 2014

Screenprint in colors, on Mirrored Paper, the full sheet. Signed, dated and numbered 45/50 in pencil on the reverse, published by E/A B Fair, New York, framed. S. 22½ x 29⅝ in. (57.2 x 75.2 cm)

Estimate \$1,000-1,500





403. **Jeff Koons** b. 1955

Balloon Dog (Red), 1995

Porcelain multiple painted in chrome, contained in the original foam-lined cardboard box with printed artist's name and original plastic stand. Numbered 1514/2300 in gold ink on the underside, published by the Museum of Contemporary Art, Los Angeles. 10¼ x 10¼ x 5 in. (26 x 26 x 12.7 cm)

Estimate \$6,000-8,000



404. **Jeff Koons** b. 1955

Balloon Dog (Blue), 2002

Porcelain multiple painted in chrome, contained in the original foam-lined cardboard box with printed artist's name and original plastic stand. Numbered 591/2300 in black ink on a label affixed to the underside, published by the Museum of Contemporary Art, Los Angeles. 10¾ x 5 in. (26.4 x 12.7 cm)

Estimate \$5,000-7,000





405. **Jeff Koons** b. 1955

Puppy Vase, 1998

Glazed white ceramic vase. Incised signature, date and stamp numbered 1697/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp). 17½ x 17½ x 11 in. (44.5 x 44.5 x 27.9 cm.)

Estimate \$5,000-7,000



406. **Jeff Koons** b. 1955

Balloon Rabbit (Violet), 2019

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with silver printed signature. With printed signature, title, date and numbered 471/999 on the underside, published by Bernardaud, Limoges, France (with their stamp on the underside). 11 x 5½ x 7 in. (27.9 x 14 x 17.8 cm)

Estimate \$8,000-12,000





407. **Huang Yan** b. 1966

Temple of Heaven, 2008

Archival inkjet print and screenprint in colors, on MFA archival custom paper, with full margins. Signed, dated and numbered 49/200 in pencil (there were also 20 artist's proofs), published by Exhibit A Fine Art and Editions, Short Hills, New Jersey, framed. I. 27½ x 39⅞ in. (69.9 x 101.3 cm). S. 34½ x 46⅞ in. (87.6 x 119.1 cm)

Estimate \$1,200-1,800



This lot is to be Sold with No Reserve

408. **Takashi Murakami** b. 1962

Comprehending the 51st Dimension; and There is Nothing Eternal in this World That is Why You are Beautiful, 2014

Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed and numbered 163/300 and 165/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both unframed. diameter 27¾ in. (70.5 cm)

Estimate \$2,000-3,000 •

Artworks © 2014 Takashi Murakami/
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This lot is to be Sold with No Reserve

409. **Takashi Murakami** b. 1962

Flower Ball (3-D) Autumn 2004; and Flower Ball (3-D) Sequoia sempervirens, 2013

Two offset lithographs in colors, on smooth wove papers, the full sheets. Both signed and numbered 209/300 and 216/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, one framed. diameter 27¾ in. (70.5 cm)

Estimate \$2,000-3,000 •

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Kaikai Kiki Co. Ltd., All Rights Reserved.



This lot is to be Sold with No Reserve

410. **Takashi Murakami** b. 1962

An Homage to Yves Klein, Multicolor C; and An Homage to Monopink 1960 C, 2012

Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed and numbered 160/300 and 180/300 in black and silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, one framed. both S. 29 x 20% in. (73.7 x 53 cm)

Estimate \$2,000-3,000 •

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Kaikai Kiki Co. Ltd., All Rights Reserved.





This lot is to be Sold with No Reserve

411. **Takashi Murakami** b. 1962

Kaikai and Kiki: Lots of fun; and Field Of Smiling Flowers, 2009 and 2010

Two offset lithograph in colors, on smooth wove paper, the full sheet. Both signed and numbered 247/300 and 243/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. both S. 26¾ x 26¾ in. (67.9 x 67.9 cm)

Estimate \$2,000-3,000 •

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Property from a Contemporary New York Collection
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412. **Takashi Murakami** b. 1962

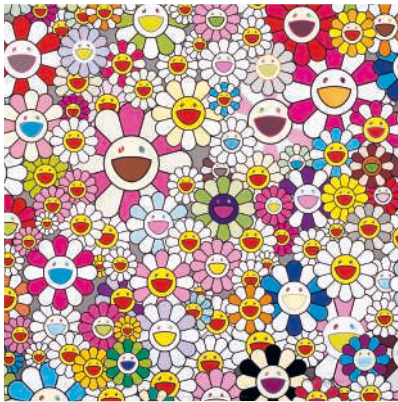
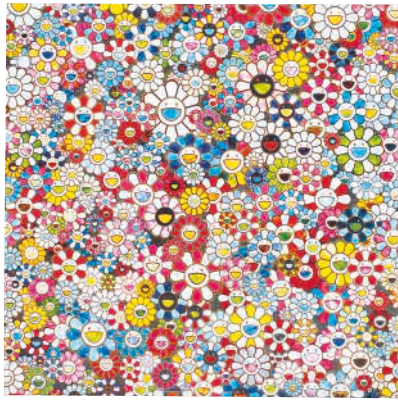
With Reverence, I Lay Myself Before You-KōIn Chrysanthemum, 2009

Offset lithograph in colors, on smooth wove paper, the full sheet. Signed and numbered 168/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, framed. diameter 28 in. (71.1 cm)

Estimate \$1,000-1,500 •

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This lot is to be Sold with No Reserve

413. **Takashi Murakami** b. 1962

Flowers Blossoming in this World and the Land of Nirvana; and The Future will Be Full of Smile! For Sure!, 2013

Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed and numbered 116/300 and 88/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both unframed. both S. 19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (49.8 x 49.8 cm)

Estimate \$1,500-2,500 •

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414. **Takashi Murakami** b. 1962

And Then. When That's Done.....I Change. What I Was Yesterday Is Cast Aside, Like An Insect Shedding It's Skin, 2009

Offset lithograph in colors, on smooth wove paper, the full sheet. Signed and numbered 188/300 in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, framed. S. 19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (49.8 x 49.8 cm)

Estimate \$1,000-1,500 •

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Auctions

Evening Sale

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Wednesday, 21 April, 10am (lots 94-201)

Wednesday, 21 April, 2pm (lots 202-285)

Thursday, 22 April, 10am (lots 286-414)

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Joseph Beuys, *Capri Batterie*, 1985
Multiple comprising light bulb (Mazda),
plug socket, and exchangeable lemon,
contained in the original wooden box
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Editions **Beuys 100**

London / 14–15 June

Phillips presents BEUYS 100, a live auction and exhibition celebrating the 100th birthday of Joseph Beuys, showcased alongside our Evening & Day Editions auctions. Featuring a broad spectrum of rare to market works, Phillips will celebrate Beuys' full range of techniques by including collages, drawings, prints, photographs, and most notably the artist's vast range of multiples.

Viewing / 4–13 June
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- In-person**
- Absentee Bidding**
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Paddle Number

Please indicate in what capacity you will be bidding (please select one):

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Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
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City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			
Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

Please complete the following section for telephone and absentee bids only

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

* Excluding Buyer's Premium and sales or use taxes

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Michael Craig-Martin
Art & Design, 2012

© Courtesy Michael Craig-Martin
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