

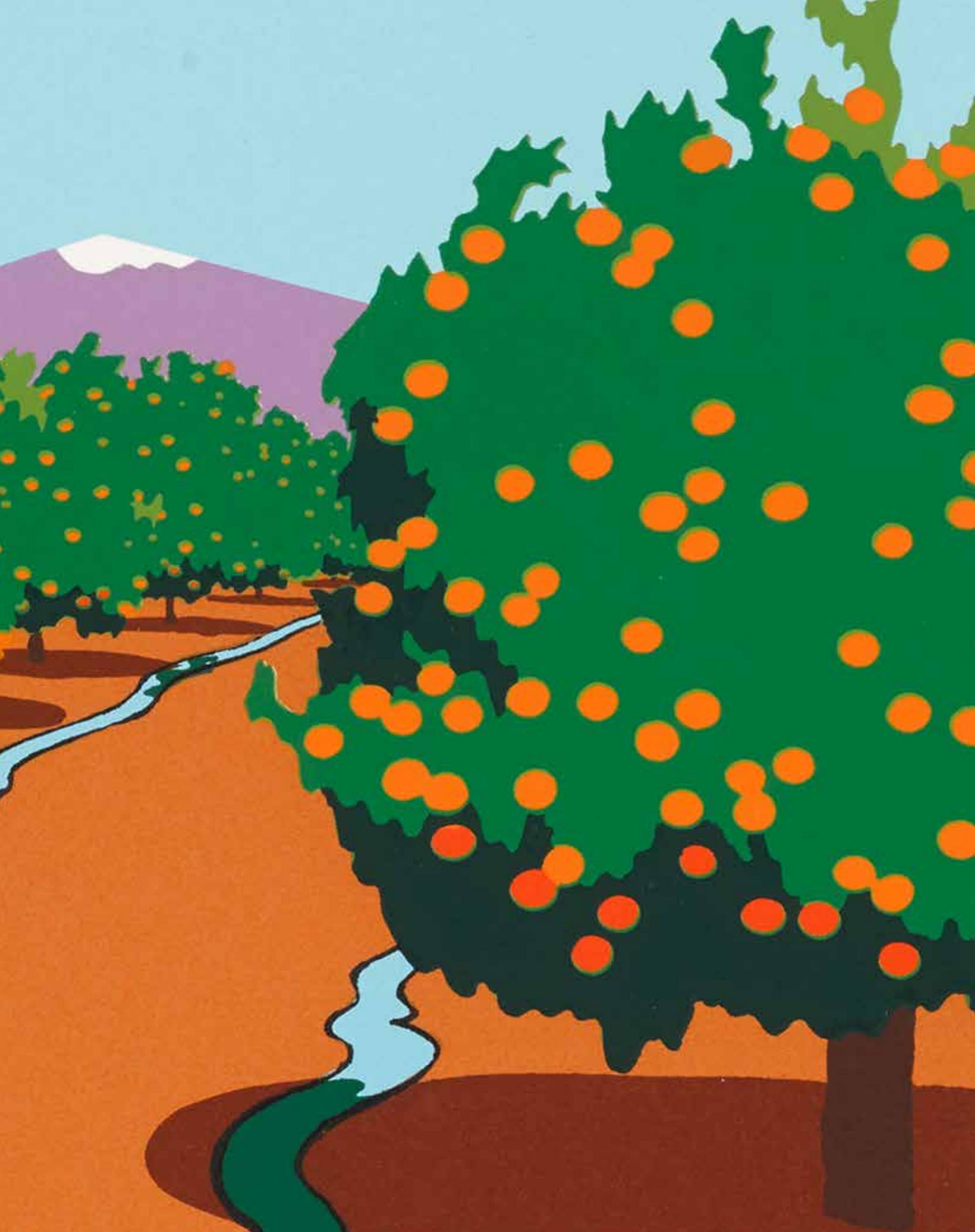
Bonhams



Prints & Multiples

Los Angeles | October 23, 2018







Prints & Multiples

Los Angeles | Tuesday October 23, 2018 at 10am

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Lots 1 - 230

CATALOG: \$35

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Please see pages 133 - 135 for bidder information including Conditions of Sale, after-sale collection and shipment.

INQUIRIES

Morisa Rosenberg
Director, Prints & Multiples
+1 (323) 436 5435
+1 (415) 503 3259
[morisa.rosenberg@bonhams.com](mailto: morisa.rosenberg@bonhams.com)

Renee Fessel
Cataloguer, Prints & Multiples
+1 (323) 436 5418
[renee.fessel@bonhams.com](mailto: renee.fessel@bonhams.com)

Karyn Janowski
Business Administrator, Fine Art
+1 (323) 436 5471
[karyn.janowski@bonhams.com](mailto: karyn.janowski@bonhams.com)

Stacey Kotcher
Business Administrator, Fine Art
+1 (415) 503 3345
[stacey.kotcher@bonhams.com](mailto: stacey.kotcher@bonhams.com)

Automated Results Service
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ILLUSTRATIONS

Front cover: Lot 159
Richard Diebenkorn, *Touched Red*, 1991, color soft ground etching, aquatint, spit bite aquatint, and drypoint with scraping and burnishing.
© Richard Diebenkorn Foundation
Inside front cover: Lot 199
Inside back cover: Lot 95
Back cover: Lot 211

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1

ALBRECHT DÜRER (1471-1528)

The Four Avenging Angels, from The Apocalypse (B. 69; M. 171; S.M.S. 119), 1498

Woodcut on laid paper, a Triangle with a Six-Petal Flower watermark (M. 127), a good impression from the Latin text edition of 1511, with thread margins, framed.

sheet 15 9/16 x 11 1/8in (39.6 x 28.3cm)

\$15,000 - 18,000



PROPERTY FROM THE ESTATE OF RONALD D. ROTUNDA

2

ALBRECHT DÜRER (1471-1528)

The Beast with Two Horns like a Lamb, from The Apocalypse
(B. 74; M. 175; S.M.S 123), 1496-97

Woodcut on laid paper, without watermark, a good impression from the Latin text edition of 1511, with thread margins, framed.
sheet 15 1/2 x 11in (39.3 x 27.9cm)

\$6,000 - 9,000

PROPERTY OF VARIOUS OWNERS

3

GIOVANNI BATTISTA PIRANESI (1720-1778)

The Drawbridge, from Carceri d'Invenzione (F. 30; H. 7; WE. 32), 1745
Etching, engraving and scratching on wove paper, a dark and deeply inked, posthumous impression of Robison's sixth and final state, from the Fifth or Sixth Edition, circa mid 1830s, inscribed 'To my old college pal Joka Skinner; Rome, April 19, 1922 Jo Davidson' in ink, with the blindstamp of the publisher/printer Calcografia di Roma (L. 2144a), with margins, framed.

22 x 16 1/8in (55.9 x 40.9cm)

sheet 28 1/8 x 19 15/16in (71.5 x 50.6cm)

\$1,000 - 1,500



3



4

4

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Bearded Old Man in a High Fur Cap, with Eyes Closed (B. 290; H. 130; New Holl. 148), 1635

Etching on laid paper, without watermark, a 19th century impression of New Hollstein's fourth and final state, White and Boon's only state, with margins, framed.

4 7/16 x 4in (11.2 x 10.1cm)

sheet 9 1/8 x 5 5/8in (23.1 x 14.3cm)

\$1,000 - 1,200

5

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Three Heads of Women, one lightly etched (B. 367; H. 153; New Holl. 162), 1637

Etching on laid paper, a Arms of Baden-Hochberg watermark (circa 1638), New Hollstein's third and final state, White and Boon's third and final state, trimmed, framed.

sheet 4 5/8 x 3 13/16in (11.6 x 9.7cm)

\$6,000 - 8,000

Provenance

Pierre Mariette II, Paris (Lugt 1788)



5



6

6

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Abraham Caressing Isaac (B. 33; H. 148; New Holl. 165), 1637
Etching on laid paper, without watermark, New Hollstein's third state
(of four), White and Boon's second and final state, with narrow margins.

4 9/16 x 3 1/2in (11.6 x 8.9cm)

sheet 5 1/16 x 3 13/16in (12.8 x 9.7cm)

\$2,500 - 3,500

7

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Old Man with a Divided Fur Cap (B. 265; H. 170; New Holl. 182), 1640
Etching and drypoint on laid paper, watermark Arms of Amsterdam,
New Hollstein's first state (1-a) of two, with the slipped stroke, White
and Boon's second and final state, trimmed within the platemark,
framed.

sheet 5 15/16 x 5 5/16in (15.1 x 13.5cm)

\$3,000 - 4,000



7



8

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

The Baptism of the Eunuch (B. 98; H. 182;
New Holl. 186), 1641

Etching with touches of drypoint on laid
paper, bearing a partial initial watermark, New
Hollstein's fourth and final state, White and
Boon's second and final state, presumably a
19th century H.L. Basan workshop impres-
sion, with margins, framed.

7 x 8 3/8in (17.8 x 21.3cm)

sheet 7 7/8 x 9 1/8in (20 x 23.2cm)

\$1,500 - 2,500



8



9

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Jan Asselijn, Painter (B. 277; H. 227;
New Holl. 236), 1647

Etching, engraving and drypoint on laid
paper, backed with *japon*, without watermark, New
Hollstein's fifth state (of seven), White and
Boon's third and final state, with narrow
margins, framed.

sheet 8 11/16 x 6 7/8in (22.1 x 17.5cm)

\$10,000 - 15,000

9



10



12



11

10
**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Man Drawing from a Cast (B. 130; H.191; New Holl. 192), 1641
Etching on laid paper, without watermark, a fine, early impression of New Hollstein's first state (of six), White and Boon's first state (of three), thread margins, framed.
sheet 3 11/16 x 2 9/16in (9.3 x 6.6cm)

\$6,000 - 8,000

11
**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Christ Healing the Sick (The Hundred Guilder Print) (B. 74; H. 236; New Holl. 239), 1648
Etching, engraving and drypoint on laid paper, watermark Strasbourg Lily with initials 4WR, with countermark IHS, New Hollstein's second state of four, White and Boon's second and final state, trimmed to or just inside the platemark, framed.
sheet 11 1/8 x 15 5/8in (28.3 x 39.7cm)

\$5,000 - 8,000

12
**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

The Star of the Kings: A Night Piece (B. 113; H. 254; New Holl. 263), 1651
Etching with touches of drypoint on laid paper, without watermark, New Hollstein's second state (of four), White and Boon's only state, presumably a Claude-Henri Watelet re-work, from a P.F. Basan Recueil, with margins unevenly trimmed, framed.
3 11/16 x 5 7/16in (9.4 x 14.3cm)
sheet 4 5/8 x 6 5/8in (11.8 x 16.8cm)

\$2,000 - 3,000

13

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

The Circumcision in the Stable (B. 47; H. 274; New Holl. 280), 1654

Etching on thin wove paper, without watermark, a good but later impression, New Hollstein's fourth state (of five), White and Boon's second and final state, with small margins.

3 11/16 x 5 11/16in (9.4 x 14.4cm)
sheet 4 1/16 x 6in (10.2 x 15.2cm)

\$4,000 - 6,000



13

14

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

The Ringball Player (B. 125; H. 272; New Holl. 282), 1654

Etching on laid paper, without watermark, New Hollstein's second and final state, White and Boon's second and final state, with narrow margins.

3 3/4 x 5 11/16in (9.5 x 14.4cm)
sheet 4 x 5 15/16in (10.2 x 15cm)

\$3,000 - 4,000



14

15

CORNELIS VISSCHER (1629-1658)

The Large Cat (D. 46; H. 42), 1657

Engraving on laid paper, a good impression of the second and final state, with narrow margins.

5 5/8 x 7 5/16in (14.2 x 18.5cm)
sheet 6 x 7 1/2in (15.2 x 19cm)

\$1,500 - 2,500



15

19TH CENTURY + MODERN PRINTS





16

AFTER JOHN JAMES AUDUBON (1785-1851)

Eider Duck (Plate CCXLVI), 1835

From the Robert Havell edition of *The Birds of America*, engraving with etching, aquatint and hand-coloring on J. Whatman Turkey Mill paper, with the upper and lower margins trimmed just inside the platemark.
sheet 25 5/16 x 38 1/2in (64.3 x 97.9cm)

\$10,000 - 15,000



17

17

AFTER JOHN JAMES AUDUBON (1785-1851)

Red Tailed Hawk (Plate LJ), 1829

From the Robert Havell edition of *The Birds of America*, engraving with aquatint, etching and hand-coloring on J Whatman Turkey Mill paper, laid down, with margins trimmed close to platemark, framed.

38 1/2 x 25 3/4in (97.7 x 65.4cm)

sheet 39 1/2 x 26 1/2in (92.7 x 67.3cm)

\$2,500 - 3,000

18

AFTER JOHN JAMES AUDUBON (1785-1851)

Blue-Winged Teal (Plate CCCXIII), 1836

From the Robert Havell edition of *The Birds of America*, engraving with aquatint, etching and hand-coloring on J Whatman 1837 paper, with margins, framed.

14 3/4 x 20 1/2in (37.5 x 52.1cm)

sheet 25 1/8 x 38in (63.8 x 96.5cm)

\$5,000 - 7,000



18

19

AFTER JOHN JAMES AUDUBON (1785-1851)

Bemaculated Duck (Plate CCCXXXVIII), 1836

From the Robert Havell edition of *The Birds of America*, engraving with aquatint, etching and hand-coloring on J. Whatman 1838 paper, with margins, framed.

18 7/16 x 23 3/4in (47.1 x 60.3cm)

sheet 25 3/8 x 38in (64.4 x 96.5cm)

\$3,000 - 5,000



19



PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CALIFORNIA

20

FRANK AUERBACH (BORN 1931)

Six Etchings of Heads (H. 12), 1980-82

Etchings on Arches paper, signed in pencil, dated, titled and numbered 14/50 (there were also 10 artist's proofs of each), published by Bernard Jacobson, London, with the blindstamp of the printer Palm Tree Studios, London, with full margins, framed.

Titles include: *Joe Tilson, R.B. Kitaj, Leon Kossoff, Lucian Freud, Gerda Boehm and Julia* (6)

each plate approx. 6 x 5 3/8in (15.1 x 13.5cm)

each sheet approx. 15 9/16 x 13 3/8in (39.5 x 34cm)

\$6,000 - 8,000

Six Etchings of Heads was Auerbach's first series of portrait etchings. When Auerbach visited his friend Joe Tilson in Somerset in 1980 he made of an etching of him. Back in London, Auerbach etched the rest of the set, portraits of artist friends and family members.



21

PROPERTY OF VARIOUS OWNERS

21

GUSTAVE BAUMANN (1881-1971)

Marigolds, 1919

Woodcut in colors on heavy wove paper, signed in ink, with the artist's red ink chop, from the edition of about 25, trimmed to the oval image as issued, framed.

sheet 22 x 18in (56 x 45.7cm)

\$3,000 - 5,000

22

GEORGE BELLOWS (1882-1925)

The Return to Life (M. 160; B. 17), 1923

Lithograph on wove paper, signed in pencil, titled and inscribed 'Bolton Brown -imp.', from the edition of 40, published/printed by George Bellows/Bolton Brown, New York, with wide margins.

18 x 14 1/2in (45.7 x 36.8cm)

sheet 24 1/2 x 19 5/8in (62.2 x 49.8cm)

\$1,000 - 1,500



22



23

23

THOMAS HART BENTON (1889-1975)

Threshing, 1941

Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with full margins.

9 5/16 x 13 13/16in (23.7 x 35.2cm)

sheet 12 5/8 x 18 1/8in (32 x 46cm)

\$3,000 - 4,000



24

AFTER FERNANDO BOTERO (BORN 1932)

In Harmoniques: Revue musicale de l'Ircam, 1986

Offset lithograph in colors on wove paper, signed in pencil, dated, inscribed 'les musiciens, huile sur toile' and numbered 7/10, with full margins, framed.

49 7/8 x 38in (126.7 x 96.5cm)

sheet 69 3/8 x 47 1/16in (176.2 x 119.6cm)

\$4,000 - 6,000

24

25

GEORGES BRAQUE (1882-1963)

Le lierre (Ivy) (V. 99), 1955

Etching in color on Richard de Bas laid paper, signed in pencil and numbered 27/75, published/printed by Maeght/Visat, Paris, with margins.

14 1/4 x 13 1/4in (36.2 x 33.5cm)

sheet 22 1/8 x 17 3/4in (56.2 x 45.1cm)

\$1,800 - 2,500



25



26

26

GEORGES BRAQUE (1882-1963)

Au couchant (Oiseau XVI) (V. 126), 1958

Lithograph in colors on Arches paper, signed in pencil and numbered 49/75, published/printed by Maeght/Mourlot, Paris, the full sheet, framed.

sheet 18 13/16 x 25 13/16in (47.8 x 65.5cm)

\$4,500 - 5,500



27

27

AFTER GEORGES BRAQUE (1882-1963)

Theière et Fruits, 1950

Collotype in colors on Arches paper, signed in pencil and numbered 9/150, with the blind-stamp and inkstamp (on the reverse) of the publisher Guy Spitzer, Paris, with full margins.

13 5/8 x 25 5/8in (34.6 x 65.1cm)

sheet 23 5/8 x 35 1/4in (60 x 89.5cm)

\$3,000 - 5,000



28

28

AFTER GEORGES BRAQUE (1882-1963)

Nature Morte a la Pipe, 1959

Etching and aquatint in colors on BFK Rives paper, signed in pencil and numbered 25/100, published by Editions C. Guillard, Paris, with wide margins, framed.

8 x 18 1/2in (20.3 x 47cm)

sheet 15 x 25 3/4in (38.1 x 65.4cm)

\$1,500 - 2,000



29

29
**AFTER GEORGES BRAQUE (1882-1963),
 BY HENRI DESCHAMPS**

Nature morte à la palette, 1960

Lithograph in colors on Arches paper, signed in pencil and numbered 60/200, printed by Henri Deschamps, Paris, with full margins, framed.
 18 11/16 x 18 5/8in (47.5 x 47.3cm)
 sheet 28 15/16 x 21 13/16in (73.5 x 55.4cm)

\$2,000 - 3,000

30

MASSIMO CAMPIGLI (1895-1971)

Gioco Con Il Filo (M./T. 130), 1952

Lithograph printed in black and ochre on Fabriano paper, signed in pencil, dated and numbered 25/125, published/printed by N.R.F., Paris/Stampatore Cavallino, Venice, with full margins, framed.
 12 1/4 x 15 7/8in (31 x 40.3cm)
 sheet 16 x 20 1/8in (40.6 x 51.1cm)

\$800 - 1,200

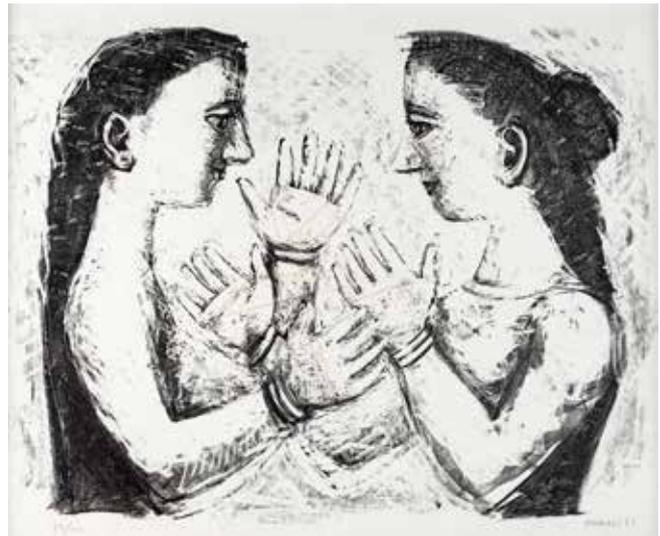
31

LEONETTO CAPIELLO (1875-1942)

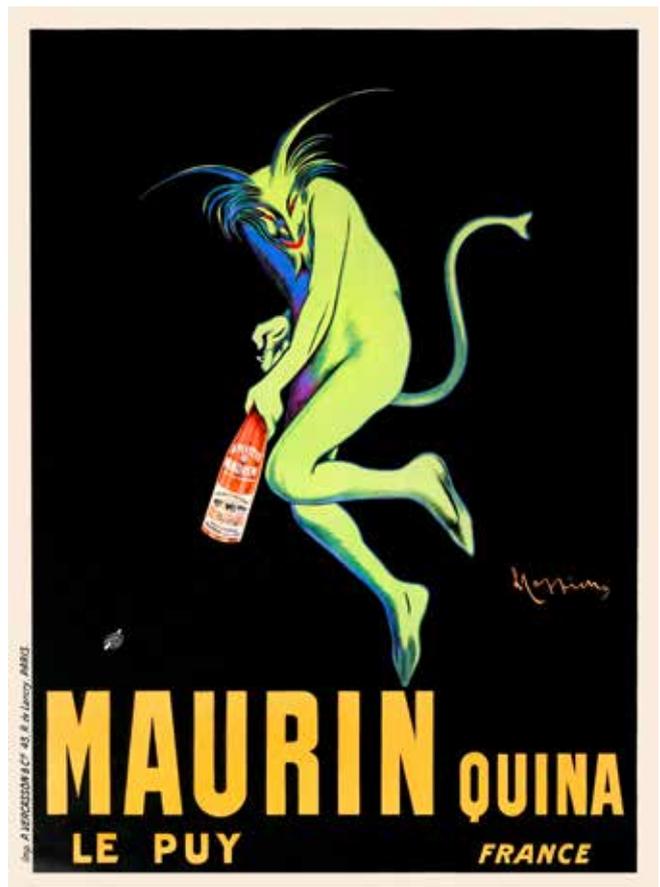
Maurin Quina (C. 114), 1922

Lithograph in colors on wove paper, linen backed, printed by P. Vercasson & Cie., Paris, the full sheet, framed.
 sheet 62 x 45 7/8in (157.5 x 116.6cm)

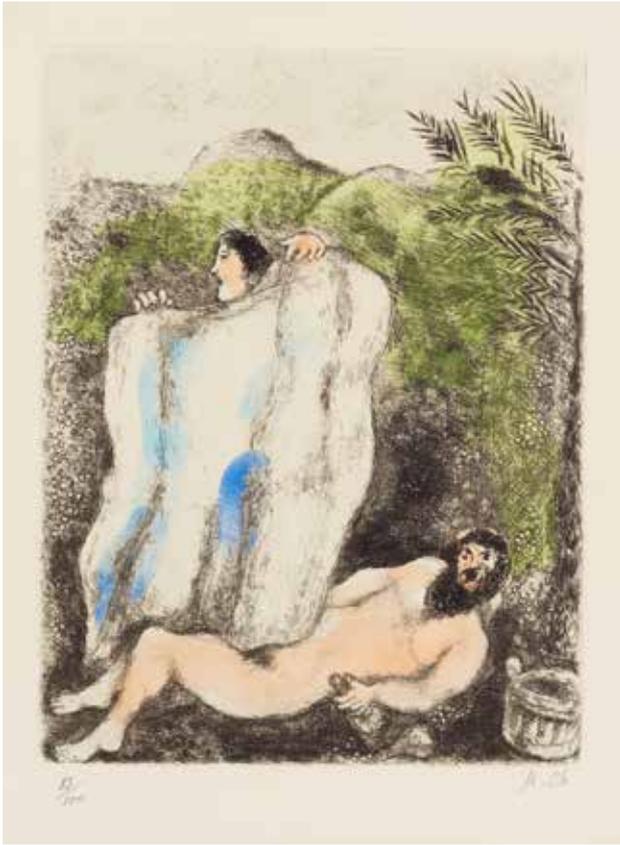
\$1,000 - 1,200



30



31



32

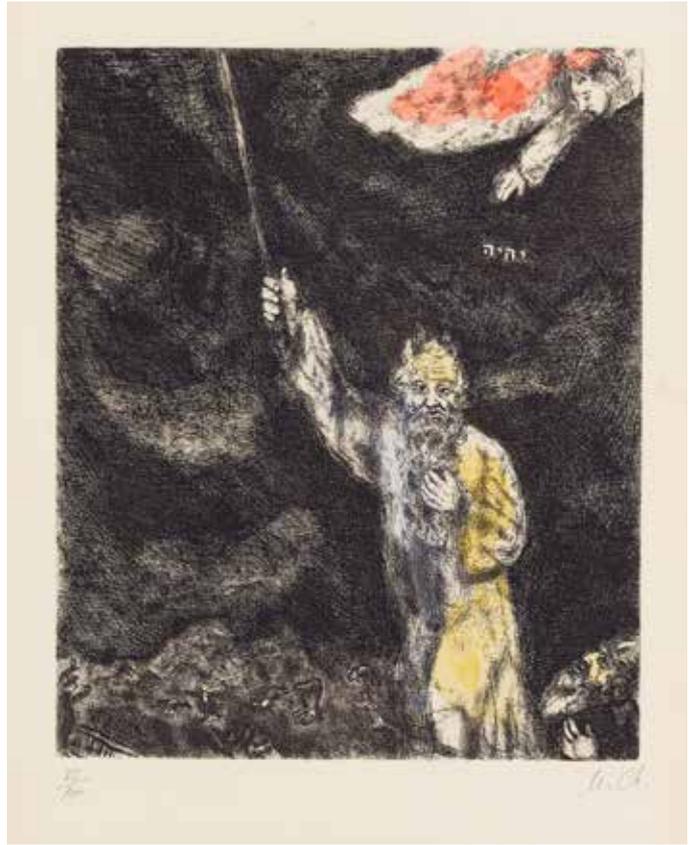
32

MARC CHAGALL (1887-1985)

Le Manteau de Noé, from *La Bible* (V. 203; C. bk. 30), 1931-39
Etching with hand-coloring on Arches paper, initialed in pencil and numbered 83/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins.

11 7/8 x 9 1/8in (30.2 x 23.1cm)
sheet 21 1/8 x 15 3/8in (53.6 x 39.1cm)

\$2,500 - 3,500



33

33

MARC CHAGALL (1887-1985)

Les Ténèbres sur l'Égypte, from *La Bible* (V. 229; C. bk. 30), 1931-39
Etching with hand-coloring on Arches paper, initialed in pencil and numbered 83/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins.

11 3/8 x 9 1/8in (28.9 x 23.1cm)
sheet 21 1/8 x 15 3/8in (53.6 x 39.1cm)

\$2,500 - 3,500



34

MARC CHAGALL (1887-1985)

La Bible: Five Plates (V. 210, 248, 280, 281, 300; C. bk. 30), 1931-39

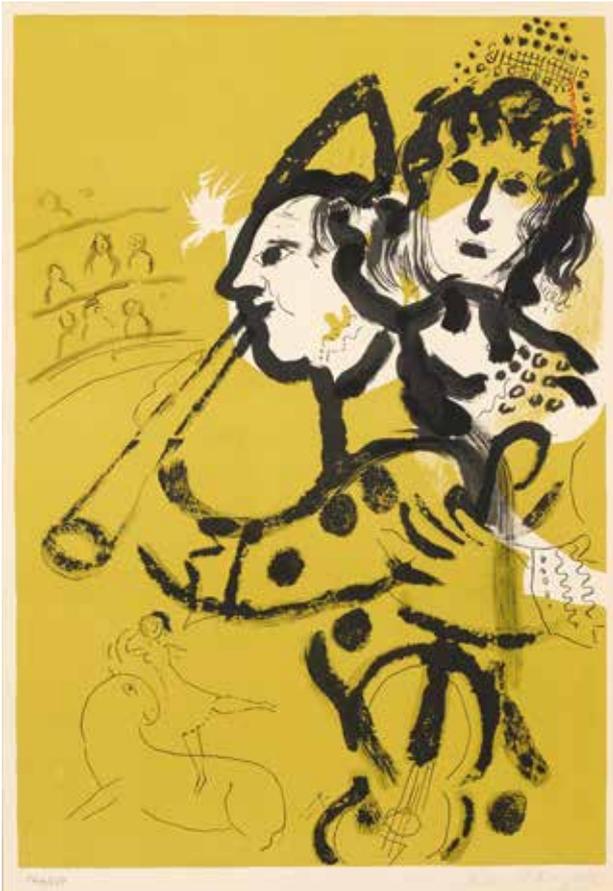
Etchings with hand-coloring on Arches paper, each initialed in pencil and numbered 83/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins.

Titles Include: *Abraham pleurant Sara*; *Josue et la pierre de sichem*; *Élie et la veuve de Sarepta*; *Enfant ressuscité par Élie*; *Vocation d'Ezéchieli* (5)

plate sizes vary

sheet sizes approx. 21 1/8 x 15 3/8in (53.6 x 39.1cm)

\$10,000 - 12,000



35

35

MARC CHAGALL (1887-1985)

Musical Clown (M. 174), 1957

Lithograph in colors on Arches paper, signed in pencil and numbered 149/150 (there was also an unsigned edition of 1000 with text), published/printed by Maeght/Mourlot, Paris, with margins (deckle at lower and right sheet edge), framed.

26 1/8 x 18 1/16in (66.4 x 45.8cm)

sheet 28 1/4 x 19 3/4in (71.5 x 50.2cm)

\$3,000 - 4,000



36

PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CALIFORNIA

36

MARC CHAGALL (1887-1985)

Cain and Abel, from *Dessins pour la Bible* (M. 238), 1960

Lithograph in colors on Arches paper, signed in pencil and numbered 48/50 (there were also 10 *hors commerce* proofs), published by Verve, Paris, with full margins, framed.

14 1/8 x 10 3/4in (35.8 x 27.3cm)

sheet 20 5/8 x 15in (52.4 x 38.1cm)

\$3,000 - 4,000

PROPERTY OF ANOTHER OWNER

37

MARC CHAGALL (1887-1985)

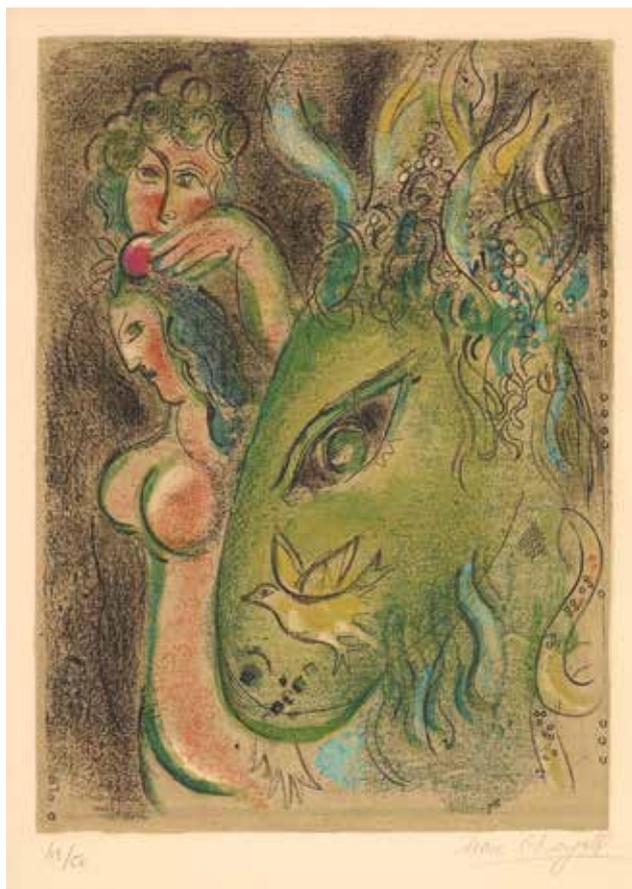
Paradis, from *Dessins pour la Bible* (M. 233), 1960

Lithograph in colors on Arches paper, signed in pencil and numbered 42/50 (aside from the book edition; there were also ten *hors commerce* impressions), published/printed by Tériade for Verve/Mourlot, Paris, with margins, framed.

14 11/16 x 10 13/16in (37.4 x 27.4cm)

sheet 20 5/8 x 14 15/16in (52.4 x 37.9cm)

\$7,000 - 10,000



37

PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CALIFORNIA

38

MARC CHAGALL (1887-1985)

Adam and Eve and the Forbidden Fruit, from *Dessins pour la Bible*

(M. 235), 1960

Lithograph in colors on Arches paper, signed in pencil and numbered 42/50 (there were also 10 *hors commerce* proofs), published by Verve, Paris, with full margins, framed.

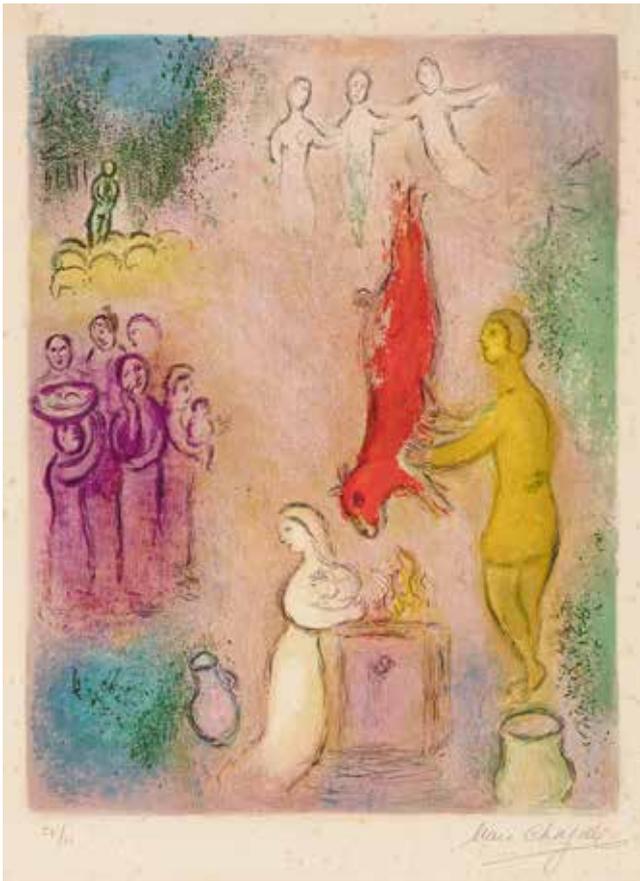
14 1/8 x 10 11/16in (35.8 x 27.2cm)

sheet 20 5/8 x 14 15/16in (52.4 x 37.9cm)

\$4,000 - 6,000



38



39

PROPERTY OF VARIOUS OWNERS

39

MARC CHAGALL (1887-1985)

Sacrifices made to the Nymphs, from Daphnis and Chloé (M. 330), 1961

Lithograph in colors on Arches paper, signed in pencil and numbered 56/60 (there was also an unsigned, unnumbered edition of 250 without margins and 20 *hors commerce* in Roman numerals), published by Tériade Editeur, Paris, with full margins.

16 3/4 x 12 5/8in (42.5 x 32.1cm)
sheet 21 1/4 x 15in (54 x 38.1cm)

\$5,000 - 7,000



40

40

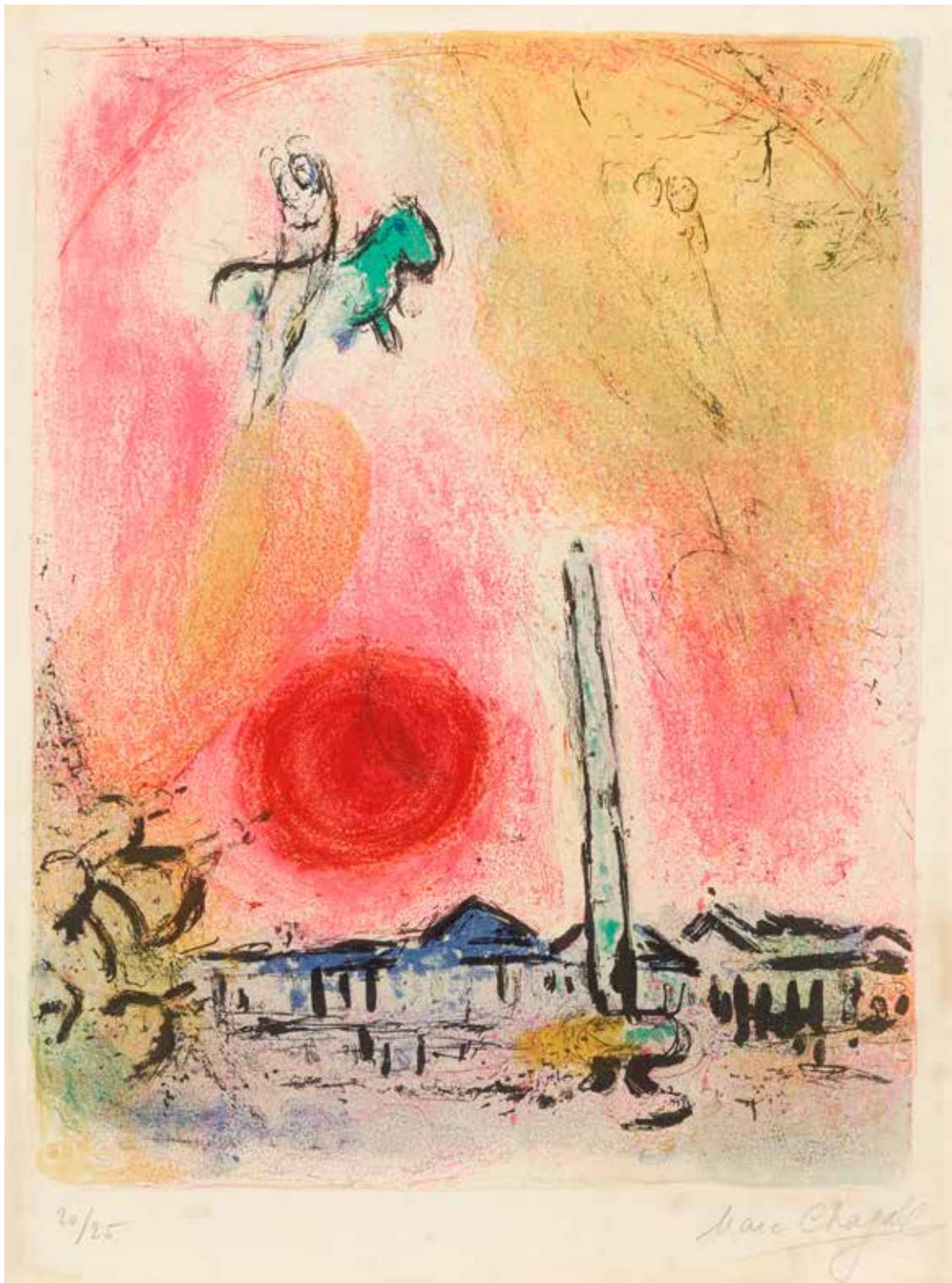
MARC CHAGALL (1887-1985)

Daphnis and Gnathon, from Daphnis and Chloé (M. 343), 1961

Lithograph in colors on Arches paper, signed in pencil and numbered 56/60 (there was also an unsigned, unnumbered book edition of 250 without margins and 20 *hors commerce* in Roman numerals), published by Tériade Editeur, Paris, with margins.

16 3/4 x 12 13/16in (42.6 x 32.5cm)
sheet 21 5/16 x 15in (54.1 x 38.1cm)

\$6,000 - 8,000



41

MARC CHAGALL (1887-1985)

Regards sur Paris (La place de la Concorde) (M. 353), 1960

Lithograph in colors on Arches paper, signed in pencil and numbered
20/25, published by André Sauret, Paris, with wide margins, framed.

15 3/8 x 11 11/16in (39 x 29.8cm)

sheet 18 15/16 x 14 1/2in (48.1 x 36.8cm)

\$10,000 - 15,000



42

42

MARC CHAGALL (1887-1985)

Nu de Vence (M. 357), 1962

Lithograph on Arches paper, signed in pencil, inscribed 'Pour Fernand, M. Ch.' and annotated 'epreuve de collaborateur 3/3' (a trial proof, aside from the edition of 50), published by Maeght, Paris, the full sheet, framed.
 20 1/2 x 25 9/16in (52 x 65cm)
 sheet 22 3/16 x 30in (56.3 x 76.2cm)

\$3,500 - 5,000



43

PROPERTY FROM THE ESTATE OF RONALD D. ROTUNDA

43

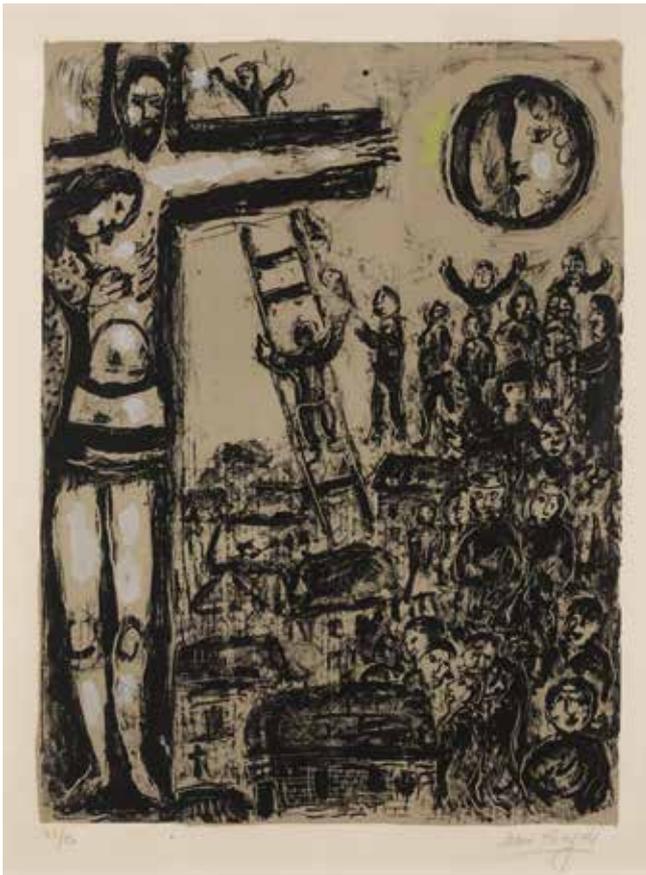
MARC CHAGALL (1887-1985)

Rêve Familier (M. 582), 1969

Lithograph in colors on Arches paper, signed in pencil, inscribed 'Epreuve d'artiste' and numbered XVI/XXV (an artist's proof, aside from the edition of 50 in Arabic numerals), the full sheet, framed.

11 13/16 x 19 5/8in (30 x 50cm)
 sheet 19 5/8 x 25 9/16in (50 x 65cm)

\$4,000 - 6,000



44



45



46

PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CALIFORNIA

44

MARC CHAGALL (1887-1985)

Crucifixion Grise (M. 617), 1970

Lithograph in colors on wove paper, signed in pencil and numbered 23/50, printed by Mourlot, Paris, with full margins, framed.

23 7/8 x 17 7/8in (60.8 x 45.4cm)

sheet 28 1/4 x 22 3/8in (71.7 x 56.9cm)

\$2,500 - 3,500

PROPERTY OF ANOTHER OWNER

45

MARC CHAGALL (1887-1985)

Blanc sur Noir (M. 682), 1972

Lithograph on Arches paper, signed in pencil and numbered 23/30, published by Maeght Éditeur, Paris, with margins (deckle at lower and right sheet edge), framed.

21 15/16 x 14 7/8in (55.7 x 37.8cm)

sheet 26 3/8 x 19 3/8in (49.3 x 67.1cm)

\$3,000 - 4,000

PROPERTY FROM THE ESTATE OF RONALD D. ROTUNDA

46

MARC CHAGALL (1887-1985)

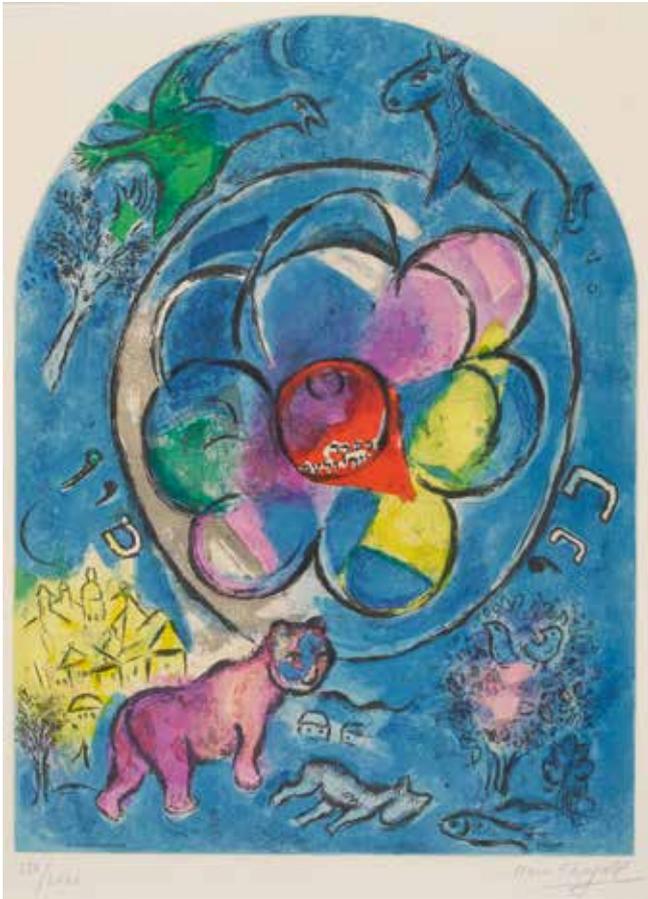
Le Fleuve Vert (M. 728; C. bk. 95), 1974

Lithograph in colors on Arches paper, signed in pencil and numbered 34/50, published/printed Maeght/Mourlot, Paris, with wide margins (deckle at lower sheet edge), framed.

11 x 21 5/8in (28 x 55cm)

sheet 16 1/4 x 26 3/8in (41.3 x 67cm)

\$3,500 - 5,000



47

PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CALIFORNIA

47

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER
Tribe of Benjamin, from Twelve Maquettes of Stained Glass Windows for Jerusalem (M. CS. 23), 1964

Lithograph in colors on Arches paper, signed in pencil and numbered LIX/LXXV (aside from the edition of 150), published by Mourlot, Paris, with wide margins, framed.

24 3/16 x 18 1/8in (61.4 x 46cm)
 sheet 29 3/16 x 20 7/8in (74.2 x 53cm)

\$5,000 - 7,000

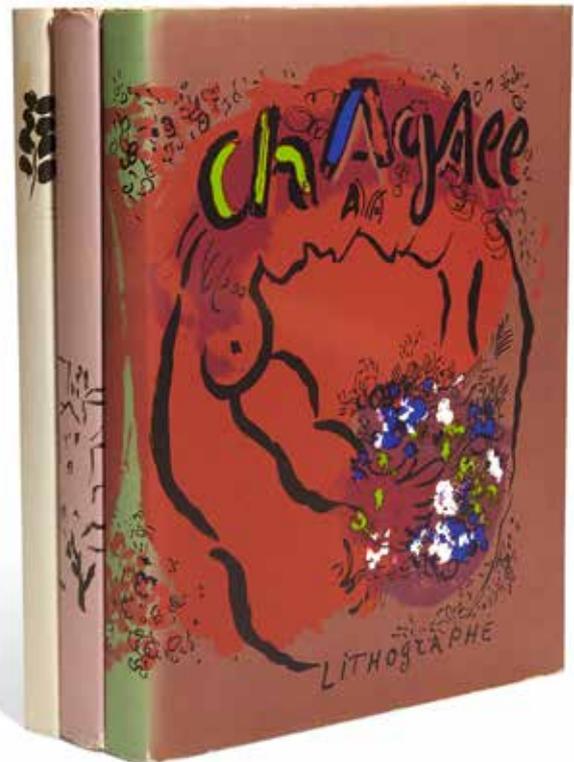
PROPERTY OF VARIOUS OWNERS

48

MARC CHAGALL (1887-1985)

Chagall Lithographe, Vols. I-III, 1960-69 (C. bk. 43, 56, and 77),
 The incomplete set, comprising 3 (of 5) volumes, with 21 unsigned lithographs in colors and 7 in black, including the covers, hors-texte, title pages, text in English and French, and justifications, on wove paper, published/printed by André Sauret/Mourlot, Paris, the full sheets, bound (as issued), original boards with lithographic wrappers and protective jackets. (3)
 each book 13 x 10in (33 x 25.3cm)

\$2,000 - 3,000



48



49

SALVADOR DALÍ (1904-1989)

Tristan and Iseult (F. 70-10; M./L. 406-426), 1970

The complete portfolio, comprising of 21 engravings in color on *japon nacré*, without text, each signed in pencil and numbered XLII/LXXV (there were also editions of 125 in English, Italian, French and German), published by Leon Amiel, New York/Jean Schneider, Basel/Éditions Ramos Anstal, Paris, with wide margins, loose (as issued), contained in the original black portfolio. (21)
each image: 15 3/4 x 10 7/16in (40 x 26.5cm)
each sheet 25 3/4 x 19 13/16in (65.4 x 50.3cm)

\$10,000 - 12,000



50

SALVADOR DALÍ (1904-1989)

San Francisco (F. 70-4; M./L. 435-439), 1970

The complete portfolio, comprising of 5 etchings with hand coloring, title page, text and justification, on Auvergne paper, each signed in pencil and numbered LXXI/LXXV (there was also a signed edition of 150 in Arabic numerals), published/printed by Jean Schneider, Basel/Ateliers Rigal, with full margins, loose (as issued), contained in the original black portfolio.

Titles Include: *City Hall*; *Telegraph Hill*; *Mission Dolores*; *Chinatown*; *Golden Gate Bridge* (5)

each image approx. 20 1/2 x 14 3/8in (52.1 x 36.5cm)

each sheet approx. 26 5/8 x 20 3/8in (67.7 x 51.8cm)

\$7,000 - 9,000



51

SALVADOR DALÍ (1904-1989)

The Song of Songs of King Solomon (F. 71-17; M.L. 468-479), 1971
 The complete portfolio, comprising of 12 etchings with gilding and stencil in colors, title page, text and justification, on Arches paper, each signed in pencil and numbered 166/250 (there was also 6 copies on parchment and 44 copies on Japan, both in Roman Numerals and 20 hors commerce designated A-T), with the blindstamp of the publisher Leon Amiel, New York, with full margins, folded and loose (as issued), original blue cloth-covered boards and slipcase with cast lead medallion, title in green on the leather spine.

Titles Include: *King Solomon; The Kiss; The Shepherd; The King's Train; The Dovelike Eyes of the Bride; The Bridegroom Leaps upon the Mountains; The Beloved Looks Forth Like a Roe; The Beloved is as Fair as a Company of Horses; Thou art Fair, My Love, and Thy Breasts; The Beloved Feeds Among the Lilies; The Fruits of the Valley; Return, O Shulamite* (12)
 each image approx. 15 3/4 x 9 7/8in (40.1 x 25.1cm)
 sheet album 23 3/8 x 15 3/4in (59.4 x 40.1cm)

\$8,000 - 12,000



52

52

SALVADOR DALÍ (1904-1989)

Visions Surréaliste (F. 76-4; M./L. 1487-1490), 1976

The complete portfolio, comprising of 4 lithographs in colors on Arches paper, 2 signed in white crayon, 2 signed in pencil and each numbered 34/150 (there was also an edition of 100 on Japan paper), published by Bowles/Hopkins, San Francisco, printed by Torrents, Barcelona and Atelier Gordon, Paris, the full sheets, 2 printed nearly to the edges, framed.

each sheet approx. 29 3/4 x 21 3/8in (75.6 x 54.3cm)

\$3,000 - 5,000

53

SONIA DELAUNAY (1885-1979)

Composition in Red, Blue and Green, 1969

Lithograph in colors on Arches paper, signed in pencil and numbered 55/95 (there were also 25 artist's proofs), with full margins, framed.

12 3/4 x 8 1/2in (32.4 x 21.6cm)

sheet 26 x 20in (66 x 50.8cm)

\$1,200 - 1,800



53

54

SONIA DELAUNAY (1885-1979)

Losange, 1970

Lithograph in colors on wove paper, signed in pencil and annotated 'H.C. 22/25' (aside from the edition of 75), with full margins.

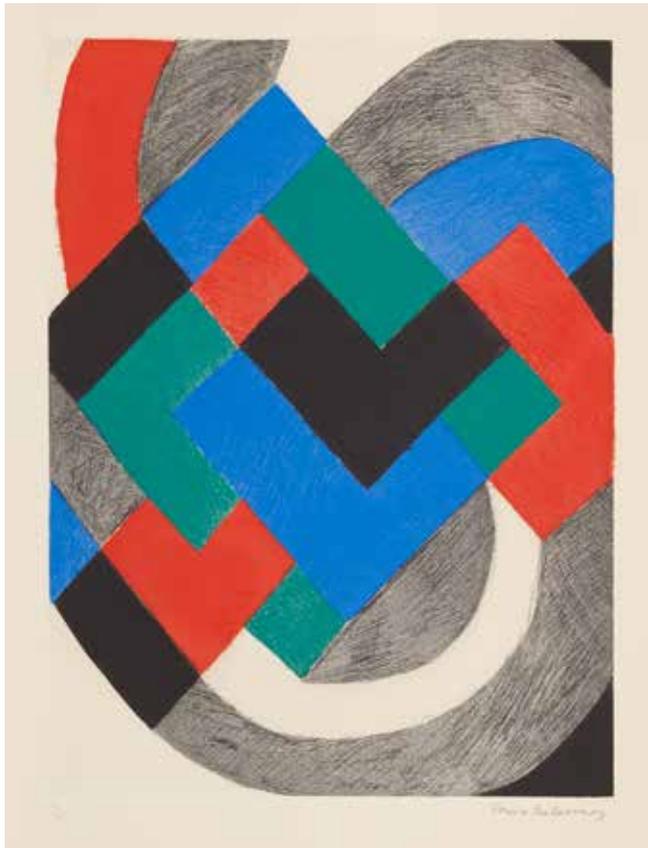
22 5/8 x 18 3/4in (57.5 x 47.6cm)

sheet 25 3/4 x 19 7/8in (65.4 x 50.5cm)

\$2,000 - 3,000



54



55

SONIA DELAUNAY (1885-1979)

Gravure II, 1970

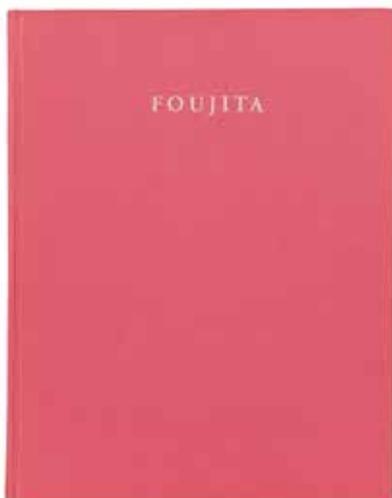
Etching in colors on Arches paper, signed in pencil and numbered 7/100, with the blindstamp of the publisher Lacourrière, Paris, with full margins.

21 3/8 x 16 1/4in (54.3 x 41.2cm)

sheet 30 x 22 1/4in (76.2 x 56.5cm)

\$2,500 - 3,500

55



56

LÉONARD TSUGUHARU FOUJITA (1886-1968)

A Book of Cats: being Twenty Drawings by Foujita (B. 1130.127), 1929

The deluxe limited edition book, comprising of 20 etchings on handmade Arches paper, signed in pencil on the colophon and numbered 399 of 500 copies, each with the 'Made in France' inkstamp, containing the additional 15 (of 20) collotypes on Japanese vellum paper, the sheets loose (as issued), with fragments of the original envelope, published by Covivi-Friede, New York, 1930, with accompanying poems in prose by Michael Joseph, contained in the original red cloth covered book stamped in silver.
each 7 3/4 x 10 1/4in (19.7 x 26.1cm) or reverse
sheet 10 x 12in (25.4 x 30.5cm) or reverse

\$25,000 - 35,000

PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CALIFORNIA

57

ALBERTO GIACOMETTI (1901-1966)

Object Inquietant II (L. 45), 1964

Lithograph on BFK Rives paper, signed in pencil and annotated 'H.C.', an *hors commerce* proof aside from the edition of 75, published by Galerie Maeght, Paris, with full margins, framed.

16 3/8 x 13 3/4in (41.6 x 34.9cm)

sheet 26 x 19 11/16in (66 x 49.8cm)

\$4,000 - 6,000



57



58

PROPERTY FROM THE ESTATE OF DONALD AND LAUREN BREESE, SANTA FE, NEW MEXICO

58

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Kingdom of the Toro (K. 35), 1968

Screenprint in colors with gold and silver imprints on C.M. Fabriano wove paper, signed in ink, with the artist's red seals, dated, inscribed 'Lipari' and numbered 106/170, with the blindstamp of the publisher/printer, Galleria L'Elefante, Venice, with full margins, framed.

16 7/8 x 23 5/8in (42.9 x 60cm)

sheet 20 1/2 x 27 3/16in (52 x 69cm)

\$4,000 - 6,000

PROPERTY OF VARIOUS OWNERS

59

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Good Morning City (K. 41), 1969

Screenprint in colors with metal imprints on Fabriano paper, from the initial edition HWG41, 'serie L', signed in ink, annotated and numbered 2,372/10,000, published by Dorothea Leonhart, Munich, printed by Studio Quattro, Campalto-Venice, the full sheet, framed.

sheet 33 7/16 x 21 15/16in (84.9 x 55.8cm)

\$1,000 - 1,500



59



60



60

PAUL JACOULET (1896-1960)

Le Chant des Vagues. Ponape, Est Carolines. (The Song of Waves) (M. 37), 1936

Woodcut in colors on Japanese paper with the artist's watermark, signed in pencil, with the artist's 'Good Luck Hammer' stamp, numbered on the reverse 197/350, with the seals of the carver/printer Kentaro Maeda/Matashiro Uchikawa, with margins. Together with a printer's proof of the same print, signed in pencil and dated '1936.'
 15 1/2 x 11 7/8in (39.3 x 30.2cm); 15 3/5 x 11 7/8in (39.1 x 30.2cm)
 sheet 18 3/8 x 14 1/4in (46.2 x 36.2cm); 18 7/8 x 13 15/16in (47.9 x 35.4cm)

\$4,000 - 6,000



61

61

PAUL JACOULET (1896-1960)

Le Pacifique Mystérieux. Mers du Sud. (Mysterious Pacific) (M. 117), 1951

Woodcut in colors on Japanese paper with the artist's watermark, signed in pencil, with the 'Peach' seal, numbered on the reverse 59/350, with the seals of the carver/printer Kentaro Maeda/Matashiro Uchikawa, with margins.

15 7/16 x 11 3/4in (39.2 x 29.8cm)
 sheet 18 3/4 x 14 1/4in (47.8 x 36.2cm)

\$7,000 - 9,000

62

FERNAND LÉGER (1881-1955)

Le Tournesol (The Sunflower) (S. 132), 1953

Lithograph in colors on Arches paper, signed in pencil and numbered 115/120 (there were also 10 in Roman numerals), published/printed by

Guilde de la Gravure, Pully-Lausanne/Mourlot, Paris, with full margins.

15 3/4 x 13 1/16in (40 x 33.3cm)

\$2,200 - 2,800

PROPERTY FROM A PRIVATE COLLECTION, NEW MEXICO

63

AFTER FERNAND LÉGER (1881-1955)

La Parade (S. E25), 1953

Lithograph with stencil hand-coloring on wove paper, signed in ball point pen and numbered 259/285 (numbering faded), with wide margins, framed.

13 5/8 x 17 5/8in (34.6 x 44.8cm)

sheet 19 3/8 x 24 5/16in (49.2 x 61.7cm)

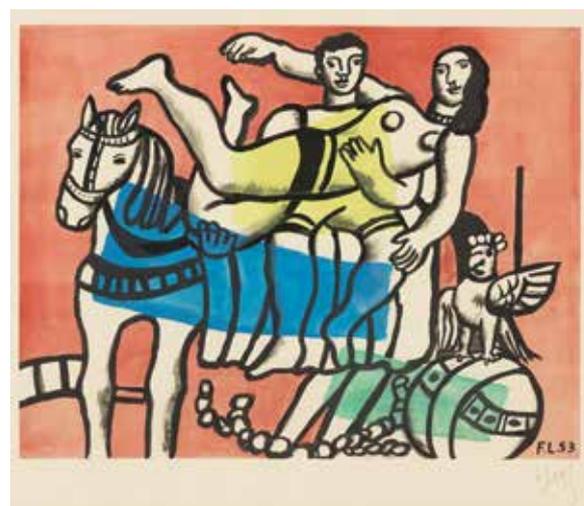
\$3,000 - 4,000



62



64



63



65

PROPERTY OF VARIOUS OWNERS

64

AFTER RENÉ MAGRITTE (1898-1967)

La Valse Hésitation (K. & B. 13), 1971

Aquatint and etching in colors on Arches paper, signed in pencil by the artist's wife Georgette Magritte, numbered 106/150, with full margins.

18 7/8 x 22 7/8in (47.9 x 58.1cm)

sheet 22 1/4 x 30in (56.5 x 76.2cm)

\$1,500 - 2,500

65

MARINO MARINI (1901-1980)

In Segreto, from Idea e Spazio, Pl. XII (G. A. 84), 1963

Etching in colors on Arches paper, signed in pencil and numbered 4/50 (aside from the book edition of 100), published by Les Cent Bibliophiles de France et Amerique, printed by Crommelynck Freres, Paris, with margins, framed.

15 3/8 x 11 3/4in (39 x 29.9cm)

sheet 23 x 17 3/4in (58.4 x 45.1cm)

\$1,000 - 1,200



66

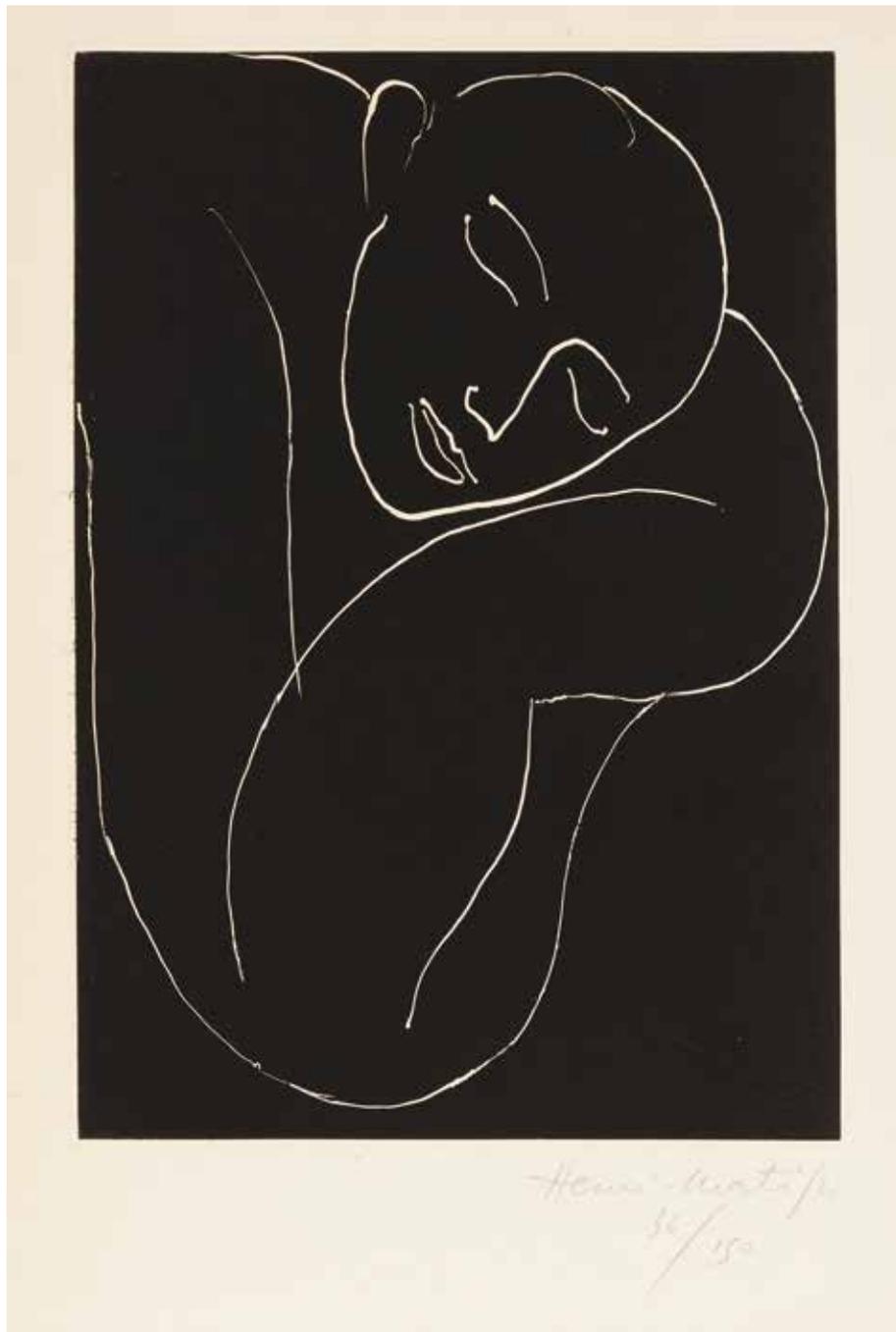
HENRI MATISSE (1869-1954)

Danseuse endormie au divan, from *Dix Danseuses* (D. 485), 1925-26
Lithograph on Arches paper, signed in pencil and numbered 21/130
(there were also 5 on *chine*, 15 on *japon* and 8 *hors commerce*
impressions), published by Galerie d'Art Contemporain de Paris, with
full margins, framed.

11 x 18 1/8in (28 x 46cm)

sheet 12 13/16 x 19 7/8in in (32.5 x 50.5cm)

\$10,000 - 15,000



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

67

HENRI MATISSE (1869-1954)

L'Homme endormi (D. 771), 1936

Aquatint on laid paper, signed in pencil and numbered 36/150 (there was also an edition of 24 in Roman numerals, and 5 artist's proofs), with margins.

9 3/4 x 6 7/8in (24.8 x 17.5cm)

sheet 13 x 10 1/8in (33 x 25.7cm)

\$10,000 - 15,000



68

PROPERTY OF VARIOUS OWNERS

68

HENRI MATISSE (1869-1954)

Vierge et Enfant sur Fond de Fleurs et d'Étoiles (D. 646), 1950-51
Lithograph on *chine appliqué* with Arches support, signed in pencil and numbered 42/200 (there were also 15 artists proofs), with wide margins, framed.

12 x 9 1/8in (30.5 x 23.3cm)

sheet 18 7/8 x 14 13/16in (47.9 x 37.6cm)

\$5,000 - 7,000

69

JOAN MIRÓ (1893-1983)

Album 13: one plate (M. 75), 1948

Lithograph on *pur fil du Marais* paper, signed in pencil, dated and numbered 18/75, also with the plate number VII in the upper margin, published by Maeght Éditeur, Paris, the full sheet.

sheet 22 1/16 x 17 3/4in (56 x 45cm)

\$2,000 - 4,000



69



71

70

JOAN MIRÓ (1893-1983)

L'Aigrette (D. 105), 1956

Etching on Arches paper, signed in pencil and numbered 24/30, published/printed by Maeght Éditeur/Crommelynck et Dutrou, Paris, with full margins (deckle at lower sheet edge).

4 3/4 x 3 9/16in (12 x 9cm)

sheet 11 1/4 x 9 7/8in (28 1/2 x 25cm)

\$2,000 - 3,000



70

**PROPERTY FROM A PRIVATE COLLECTION,
SANTA FE, NEW MEXICO**

71

JOAN MIRÓ (1893-1983)

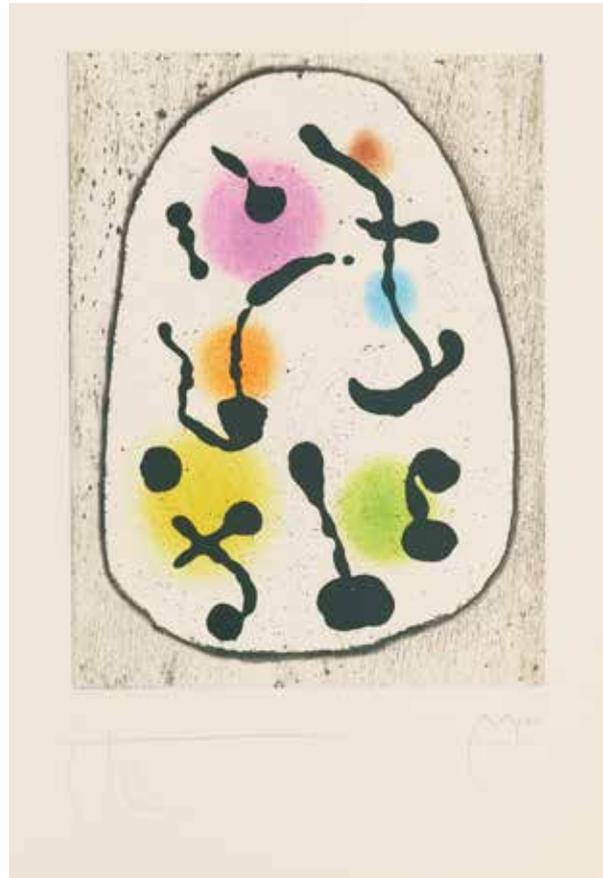
Fusées, from *Nous Avons* (D. 253; C. bk. 54), 1959

Etching with aquatint on Japan paper, signed in pencil and annotated 'H.C.' (an *hors commerce* proof, aside from the edition of 65), published/printed by Louis Broder/Crommelynck et Dutrou, Paris, with wide margins, framed.

5 5/8 x 16 1/4in (14.3 x 41.3cm)

sheet 12 11/16 x 19 7/8in (32.2 x 50.5cm)

\$2,000 - 3,000



72

PROPERTY OF VARIOUS OWNERS

72

JOAN MIRÓ (1893-1983)

Catalogue de l'Exposition à la Pierre Matisse Gallery, New York:

One Plate (D. 292; C. bk. 69), 1959-61

Etching with aquatint in colors on BFK Rives paper, signed in pencil and annotated 'H.C.', an *hors commerce* proof (aside from the deluxe book edition of 75 in Roman numerals), published/printed Pierre Matisse, New York/Maeght, Levallois-Perret, with margins.

12 1/4 x 9 3/16in (31.1 x 23.4cm)

sheet 19 7/8 x 15in (50.5 x 38.1cm)

\$3,000 - 4,000



73

73

JOAN MIRÓ (1893-1983)

L'Oiseau du Paradis (D. 361), 1963

Aquatint in colors on BFK Rives paper, signed in pencil and numbered 67/75, published/printed by Maeght, Paris/Levallois-Perret, with full margins, framed.

22 x 31 1/8in (56 x 79cm)

sheet 29 1/2 x 41 1/2in (75 x 105cm)

\$1,500 - 2,500

74

JOAN MIRÓ (1893-1983)

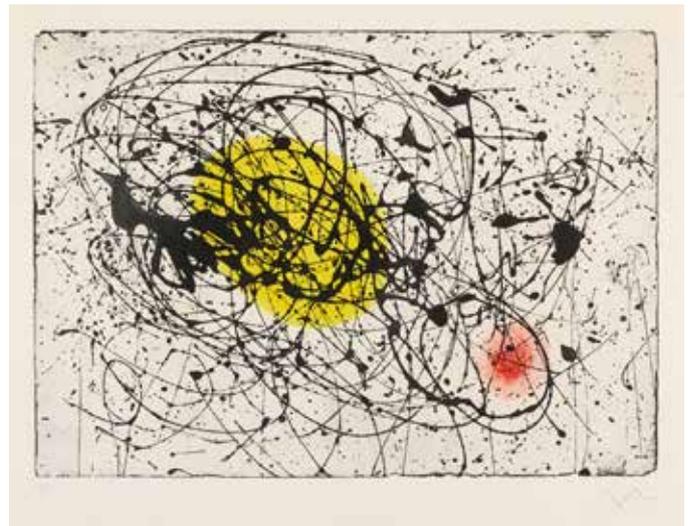
L'Oiseau Lune Jaune (D. 362), 1963

Aquatint in colors on BFK Rives paper, signed in pencil and numbered 47/75, published/printed by Maeght, Paris/Levallois-Perret, with full margins, framed.

22 7/16 x 31 3/8in (57 x 79.5cm)

sheet 29 5/8 x 41 7/16in (75.3 x 105.2cm)

\$2,000 - 3,000



74



75

75

JOAN MIRÓ (1893-1983)

Le Prophète Encerclé (D. 396), 1965

Etching and aquatint in colors on Arches paper, signed in pencil and numbered 53/75, published/printed by Maeght, Paris/Levallois-Perret, with full margins, framed.

26 3/4 x 20 7/8in (68.2 x 53cm)

sheet 35 1/2 x 25in (90 x 63.5cm)

\$6,000 - 8,000

76

JOAN MIRÓ (1893-1983)

Le Prophète la Nuit (D. 397), 1965

Etching in colors on Arches paper, signed in pencil and numbered 62/75, published/printed by Maeght, Paris/Levallois-Perret, with full margins, framed.

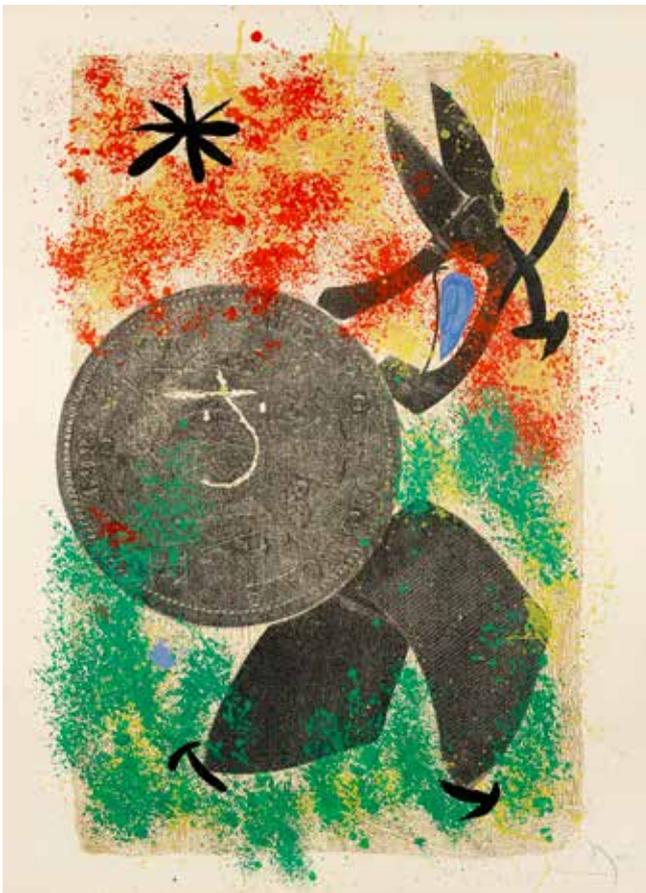
26 7/8 x 20 7/8in (68.3 x 53cm)

sheet 35 9/16 x 24 15/16in (90.2 x 63.3cm)

\$3,000 - 5,000



76



77

77

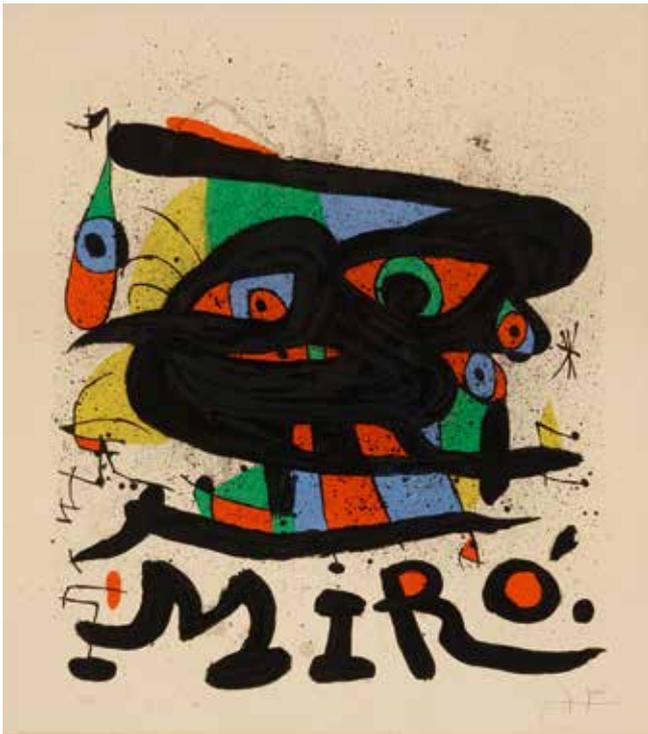
JOAN MIRÓ (1893-1983)

The Crooked Phynancial Phang III (M. 690), 1971

Lithograph in colors on Arches paper, signed in pencil and numbered 11/30 published/printed by Maeght Editeur/Arte Adrien Maeght, Paris, the full sheet, framed.

sheet 49 1/16 x 36 1/8in (124.6 x 91.8cm)

\$6,000 - 9,000



78

79

JOAN MIRÓ (1893-1983)

Pygmées sous la Lune (D. 562), 1972

Etching and aquatint on Arches paper, signed in pencil and numbered 16/50, published/printed by Maeght, Paris, with full margins, framed.

21 x 26 5/8in (53.3 x 67.7cm)

sheet 27 9/16 x 36 3/4in (70 x 93.6cm)

\$3,000 - 4,000



79



80

PROPERTY FROM THE WALKER ESTATE, ARIZONA

78

JOAN MIRÓ (1893-1983)

Poster for the Exhibition Miró Sculptures, Walker Art Center, Minneapolis (M. 755), 1971

Lithograph in colors on Arches paper, signed in pencil and numbered 6/150, published/printed by the Walker Art Center, Minneapolis/Maeght, Paris, the full sheet, framed.
sheet 33 5/8 x 28 5/8in (85.4 x 72.7cm)

\$2,000 - 3,000

PROPERTY OF ANOTHER OWNER

80

JOAN MIRÓ (1893-1983)

Plate IV, from Barcelona Suite (D. 595), 1972-73

Etching, aquatint and carborundum on wove paper with Sala Gaspar watermark, signed in pencil and numbered 43/50, published/printed by Sala Gaspar/F.F. Torralba, Barcelona, the full sheet.
sheet 27 5/8 x 41 3/16in (70.2 x 104.6cm)

\$3,000 - 4,000



82

PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CALIFORNIA

81

JOAN MIRÓ (1893-1983)

Poster for the Exhibition of the Book, Homenatge a Joan Prats (M. 852), 1972

Lithograph in colors on wove paper, signed in pencil and numbered 111/150, published by Berggruen, Paris, printed by Poligrafa, Barcelona, the full sheet, framed.

sheet 29 3/8 x 22 13/16in (74.7 x 57.9cm)

\$2,000 - 3,000



81

PROPERTY FROM THE ESTATE OF RONALD D. ROTUNDA

82

JOAN MIRÓ (1893-1983)

Peinture = Poésie (M. 1097), 1976

Lithograph in colors on Arches paper, signed in pencil and numbered 14/75 (there were also 13 *hors commerce* proofs in Roman numerals), published/printed by Éditions de la Différence/Arte Adrien Maeght, Paris, the full sheet, framed.

sheet 24 x 35 3/8in (61 x 60cm)

\$3,000 - 4,000

PROPERTY OF VARIOUS OWNERS

83

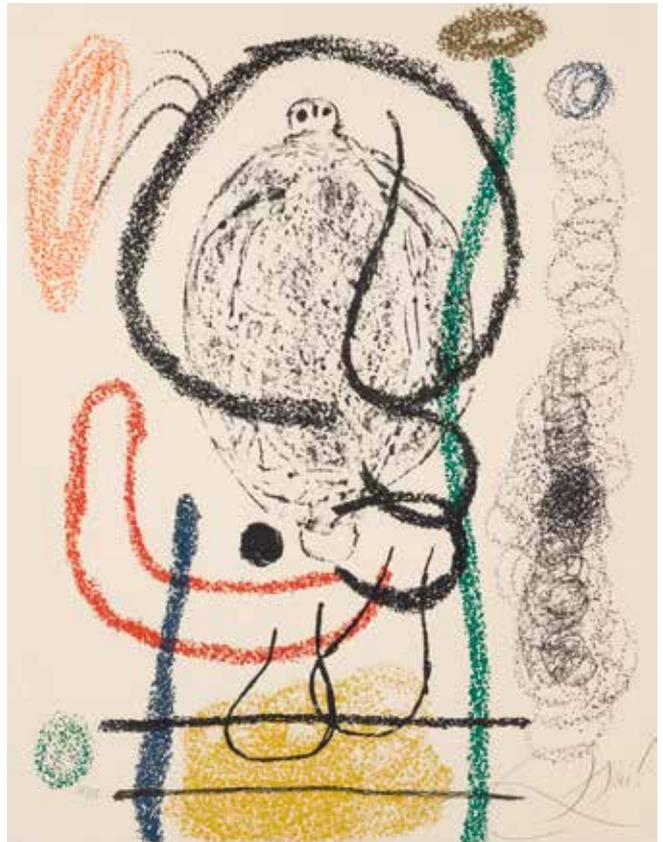
JOAN MIRÓ (1893-1983)

Album 21: one plate (M. 1130; C. bk. 241), 1978

Lithograph in colors on Arches paper, signed in pencil and numbered 11/75 (there were also 15 in Roman numerals), published/printed by Maeght Éditeur/Imprimerie Mourlot, Paris, the full sheet, framed.

sheet 25 11/16 x 19 5/8in (65.3 x 49.9cm)

\$2,000 - 3,000



83



84

84

JOAN MIRÓ (1893-1983)

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

Etching and aquatint on Arches paper, signed in pencil and numbered 21/30 (there were also fifteen *hors commerce* proofs numbered in Roman numerals), published/printed by Maeght/Joan Barbarà, Barcelona, the full sheet.

sheet 30 x 22 5/16in (76.2 x 56.6cm)

\$2,500 - 3,500



85

85

JOAN MIRÓ (1893-1983)

Rapestres XII (Cave Paintings XII) (D. 1046), 1979

Etching and aquatint in colors on Arches paper, signed in pencil and numbered 21/30 (there were also fifteen *hors commerce* proofs numbered in Roman numerals), published/printed by Maeght/Joan Barbarà, Barcelona, the full sheet.

sheet 30 x 22 3/8in (76.2 x 56.8cm)

\$3,000 - 4,000

86

JOAN MIRÓ (1893-1983)

Grans Rupestres VII (Large Cave Paintings VII)
(D. 1059), 1979

Etching in colors on Arches paper, signed
in pencil and numbered 29/30 (there were
also 15 *hors commerce* proofs in Roman
numerals), published/printed by Maeght/Joan
Barbarà, Barcelona, the full sheet, framed.
sheet 35 7/8 x 26 7/8in (91.1 x 68.3cm)

\$6,000 - 8,000



86

87

JOAN MIRÓ (1893-1983)

Ocells de Montroig I, II, III, IV (D. 1216-1219),
1982

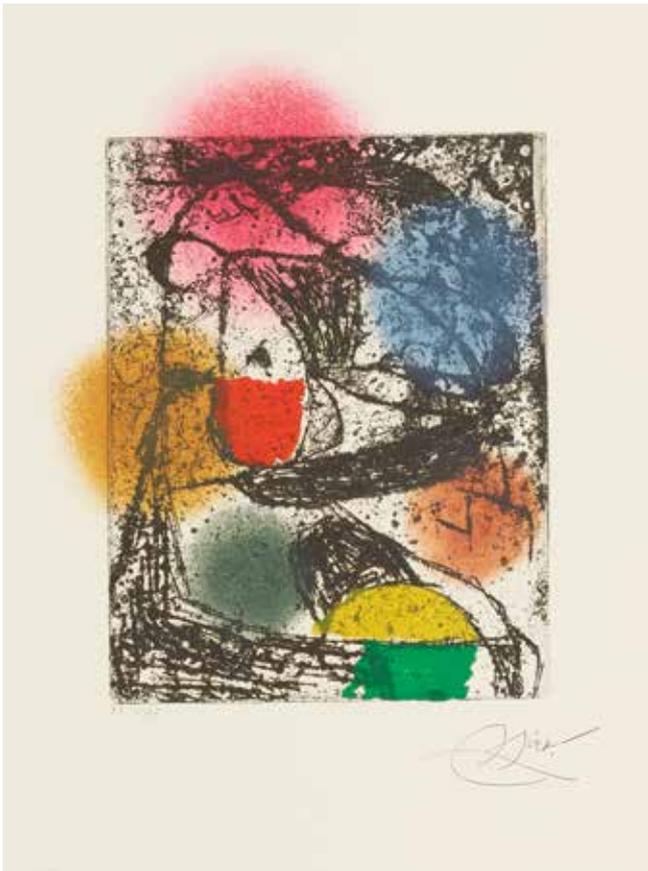
Etchings on *japon nacré* paper, each with
the artist's stamped signature (as issued)
and numbered 5/45, published/printed by
Maeght/Joan Barbarà, Barcelona, with the
authentication stamp of the Succession Miró
and signed in pencil by Emilio F. Miró on the
reverse, with full margins. (4)

plate sizes vary
each sheet size 22 3/8 x 30 3/8in (56.8 x
77cm)

\$3,000 - 4,000



87



88

88

JOAN MIRÓ (1893-1983)

Barb I, II, III (D. 1221-1223), 1987

Etchings in colors with carborundum on Arches wove paper, with the artist's stamped signature (as issued), numbered 33/75, 71/75, 33/75 in pencil, published/printed by Taller 46, Barcelona, each with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheets. (3)

8 3/4 x 6 3/4in (22.5 x 17.5cm); 8 5/8 x 6 7/8in (22 x 17.5cm); 8 1/4 x 5 3/4in (21 x 14.5cm)

each sheet 26 x 19 3/4in (66 x 50.2cm)

\$3,000 - 4,000



89

89

AFTER JOAN MIRÓ (1893-1983)

Après l'Orage (M. 1709), 1957

Lithograph in colors on Arches paper, signed in pencil and numbered 25/300, with the blindstamp of the publisher Maeght Editeur, Paris, with full margins (deckle at right sheet edge), framed.

17 1/2 x 20 3/4in (44.5 x 52.7cm)

sheet 19 11/16 x 25 7/8in (50.1 x 65.7cm)

\$2,000 - 3,000

90

AFTER JOAN MIRÓ (1893-1983)

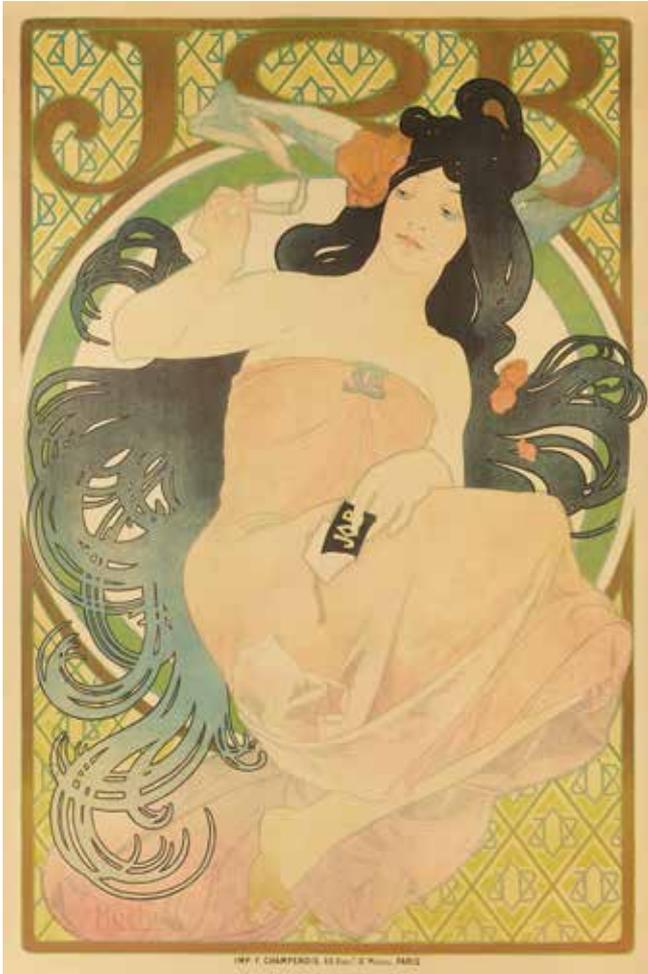
La Naissance du Jour (M. 1710), 1957

Lithograph in colors on Arches paper, signed in pencil and numbered 239/300, with the blindstamp of the publisher Maeght Editeur, Paris, with margins (deckle at lower sheet edge), framed.

15 1/2 x 22in (39.4 x 55.9cm)

sheet 19 7/8 x 25 11/16in (50.5 x 65.2cm)

\$2,000 - 3,000



91

91
ALPHONSE MUCHA (1860-1939)
JOB (R.W. 51), 1898

Lithograph in colors on wove paper, linen backed, printed by F. Champenois, Paris, with margins.
sheet 61 1/4 x 39 1/4in (115.5 x 99.8cm)

\$4,000 - 6,000



92

92
ALPHONSE MUCHA (1860-1939)
Zdeňka Černá (R.W. 102), 1913

Lithograph in colors on wove paper, linen backed, without text panel, printed by V. Neubert, Prague, with margins, framed.
sheet 42 1/8 x 42 11/16in (107 x 108.5cm)

\$2,500 - 3,500



93

93

EDVARD MUNCH (1863-1944)

Trauernder Akt (S. 285), 1908-09

Lithograph on wove paper, signed in pencil, from the edition of about 60, with margins, framed.

10 7/8 x 5 3/8in (27.7 x 13.5cm)

sheet 13 1/16 x 6 1/8in (33.1 x 15.6cm)

\$5,000 - 7,000



94

94

BROR JULIUS OLSSON NORDFELDT (1878-1955)

Mist, the Anglers (D. 10), 1906

Woodcut in colors on tissue-thin laid Japan paper, signed in pencil and dated, a good impression, the full sheet.

sheet 8 11/16 x 12 7/8in (22.1 x 32.7cm)

\$3,000 - 5,000



95

BROR JULIUS OLSSON NORDFELDT (1878-1955)

The Branch (D. 8), 1906

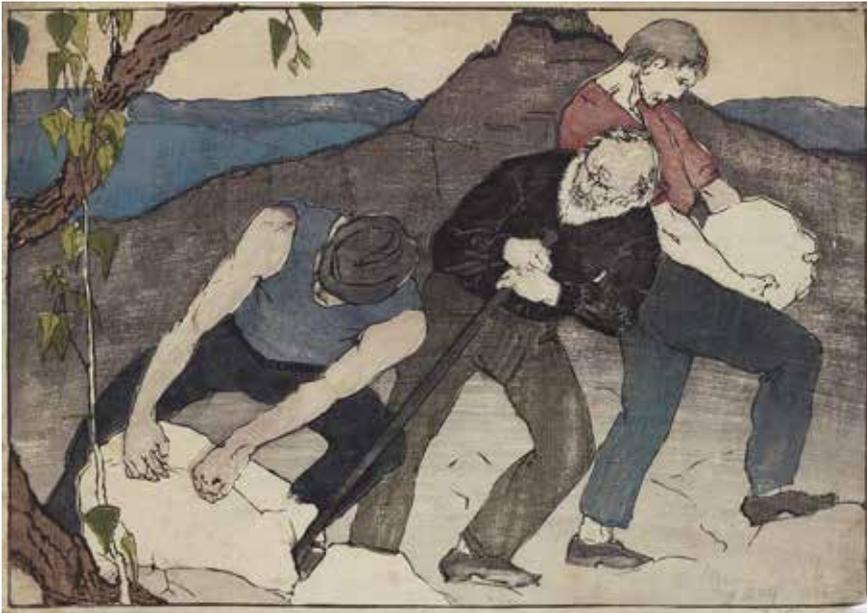
Woodcut in colors on thin, laid Japan paper, signed in pencil and dated, a richly-inked impression of this scarce print, with margins.

11 3/16 x 8in (28.3 x 20cm)

sheet 11 1/2 x 8 3/16in (29.2 x 20.8cm)

\$10,000 - 15,000

The Swedish-born Nordfeldt immigrated to America with his family at the age of thirteen and later studied at the Chicago Art Institute. In 1900, Nordfeldt traveled to Paris and studied briefly at the Académie Julian where he was inspired by Japanese wood block prints. While in Europe, he visited England and studied with the printmaker Frank Morley Fletcher who is recognized with encouraging the woodcut technique to Western artists. After settling in Chicago in 1903, Nordfeldt produced fifteen color woodcuts over the next four years, he skillfully designed, carved and printed them himself, earning him worldwide critical acclaim. *The Branch*, dates to the same year that Frank Lloyd Wright's collection of prints by Utagawa Hiroshige was exhibited at the Art Institute of Chicago.



96

96

**BROR JULIUS OLSSON NORDFELDT
(1878-1955)**

The Quarry (D. 13), 1906

Woodcut in colors on cream, laid Japan paper, signed in pencil and dated, a good, richly-inked impression of this scarce print, with margins.

8 1/16 x 11 1/4in (20.5 x 28.7cm)

sheet 8 1/2 x 11 9/16in (21.5 x 29.4cm)

\$4,000 - 6,000

97

**BROR JULIUS OLSSON NORDFELDT
(1878-1955)**

The Village Green, Twilight (D. 18), 1906

Woodcut in colors on thin, cream laid Japan paper, signed in pencil and dated, with narrow margins.

12 3/4 x 8 1/2in (32.3 x 21.6cm)

sheet 13 x 8 11/16in (33 x 22.1cm)

\$5,000 - 8,000



97



PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

98

PABLO PICASSO (1881-1973)

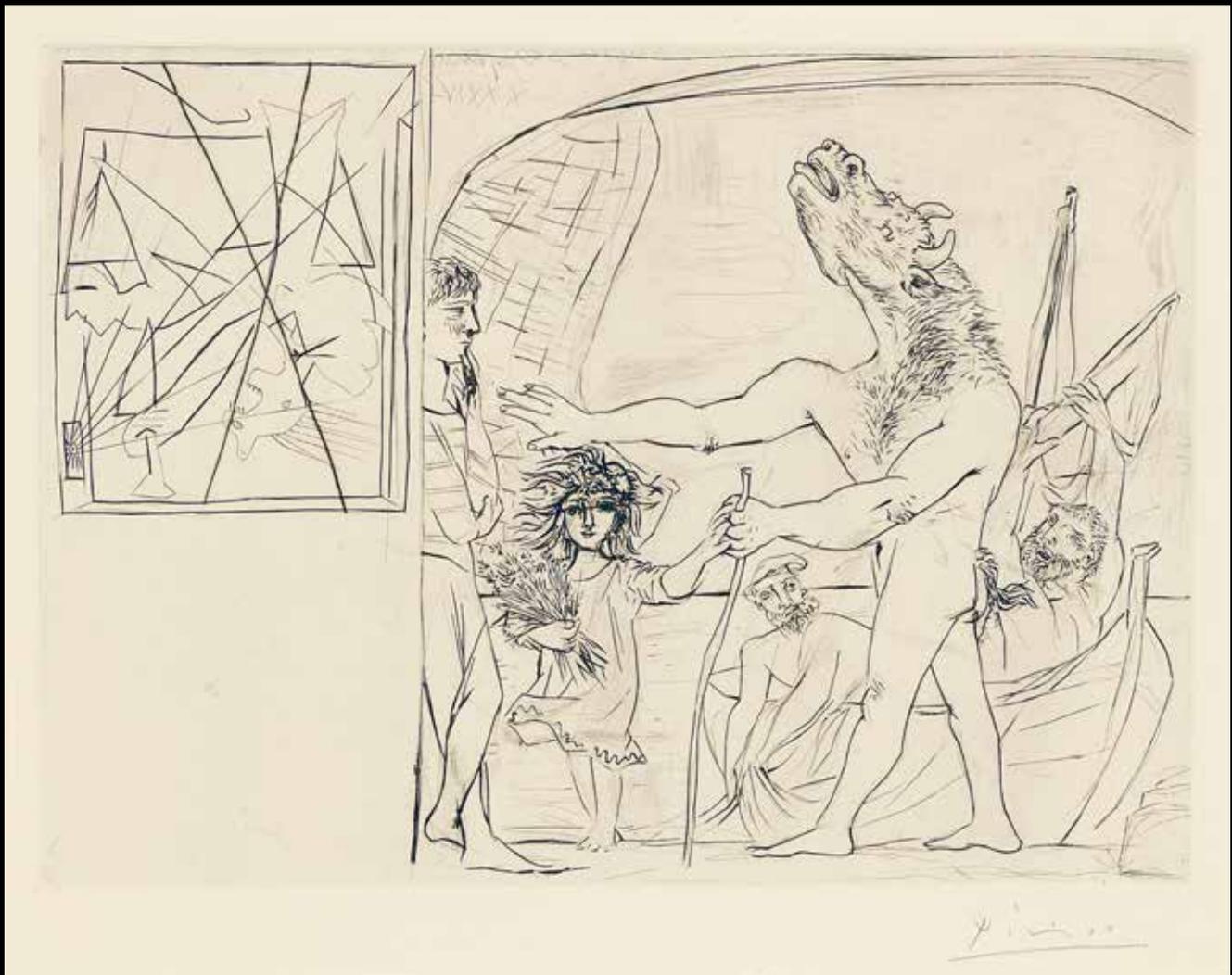
Femme assise et Femme de Dos, pl. 78, from *La Suite Vollard* (B. 206; Ba.404), 1934

Etching on Montval laid paper with Picasso watermark, signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), published/printed by Vollard/Lacourière, Paris, with full margins, framed. *Together with Georges Rouault (1871-1958), Ecce Homo*, from *Passion*, (CR. 263), 1936, aquatint in colors on watermarked Montval laid paper, initialed and dated in the plate, from the total edition of 270, published/printed by Vollard/Lacourière, Paris, with full margins, framed.

11 x 7 3/4in (27.9 x 19.7cm)

sheet 17 1/2 x 13 3/8in (44.5 x 34cm)

\$6,000 - 8,000



PROPERTY FROM THE ESTATE OF RONALD D. ROTUNDA

99

PABLO PICASSO (1881-1973)

Minotaure aveugle guidé par une petite fille aux fleurs, from *La Suite*
Vollard (B. 222; Ba. 434), 1934

Drypoint and engraving on Montval laid paper, with Montgolfier
watermark, signed in pencil, from the edition of fifty with wider margins
(there was also an edition of 260 with narrower margins), published/
printed by Vollard/Lacourrière, Paris, with wide margins, framed.

9 7/8 x 13 5/8in (25.1 x 34.5cm)

sheet 15 1/8 x 19 3/4in (38.4 x 50.2cm)

\$10,000 - 15,000



PROPERTY FROM THE WALKER ESTATE, ARIZONA

100

PABLO PICASSO (1881-1973)

L'Espagnole (B. 1095; Ba. 1324), 1962

Linocut in colors on Arches paper, signed in pencil and numbered 17/50 (there were also 20 artist's proofs), published by Galerie Lousie Leiris, Paris, with full margins, framed.

13 3/4 x 10 5/8in (35 x 27cm)

sheet 24 1/2 x 17 3/8in (62.2 x 44.1cm)

\$28,000 - 32,000



101

**PROPERTY FROM THE ESTATE OF
RONALD D. ROTUNDA**

101

PABLO PICASSO (1881-1973)

Peintre debout et modèle (B. 1158;

Ba. 1146), 1964

Aquatint and etching on Richard de Bas paper, signed in pencil and numbered 2/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, Paris, 1965, with full margins, framed.

12 5/8 x 18 1/2in (32.1 x 47cm)

sheet 18 1/8 x 24 1/4in (46 x 61.6cm)

\$4,000 - 6,000



102

**PROPERTY FROM A PRIVATE
COLLECTION, ENCINO, CALIFORNIA**

102

PABLO PICASSO (1881-1973)

Le Peintre et son modèle (B. 1194; Ba. 1357), 1965

Linoleum cut on Arches paper, signed in pencil and numbered 91?/160 (there were also 35 artist's proofs), printed by Hidalgo Arnéra, with wide margins, framed.

20 3/4 x 25 1/8in (52.7 x 63.8cm)

sheet 24 7/16 x 29 9/16in (62.1 x 75.1cm)

\$10,000 - 15,000

PROPERTY OF ANOTHER OWNER

103

PABLO PICASSO (1881-1973)

Peintre et Modèle (B. 1373; Ba. 1394), 1966
Drypoint and roulette on BFK Rives paper,
signed in pencil and numbered 40/50,
printed by Aldo Crommelynck, Paris, with full
margins.

10 3/4 x 15 1/8in (27.6 x 38.4cm)
sheet 16 5/8 x 19 3/4in (42.2 x 50cm)

\$5,000 - 7,000



103

**PROPERTY FROM THE COLLECTION
OF DR. STEVEN SCHWARTZ**

104

PABLO PICASSO (1881-1973)

*Peintre en Costume Espagnol peignant sur
son Modèle*, from *Séries 347* (B. 1490; Ba.
1506), 1968

Etching on wove paper, signed in pencil,
numbered 18/50 (there were also 17 artist's
proofs), published by Galerie L. Leiris, Paris,
with full margins, framed.

16 3/8 x 12 3/8in (41.6 x 31.4cm)
sheet 22 3/4 x 17 7/8in (57.7 x 45.4cm)

\$6,000 - 8,000



104



105

PABLO PICASSO (1881-1973)

Portrait-Charge d'un Personnage, en Larmes, from Séries 347 (B. 1674; Ba. 1690), 1968

Etching on wove paper, signed in pencil and numbered 45/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, with full margins, framed.

8 1/4 x 5 7/8in (20.9 x 14.8cm)

sheet 13 11/16 x 11 3/16in (34.8 x 28.4cm)

\$4,000 - 6,000

105

PROPERTY OF VARIOUS OWNERS

106

AFTER PABLO PICASSO (1881-1973)

Pierrot et Arlequin à la Terrasse de Café (cf. Zervos 64), 1920

Pochoir in colors on laid paper, signed in pencil and numbered 38/100, published by Editions Galerie Rosenberg, Paris, with margins, framed.

8 1/4 x 10 1/2in (21 x 26.7cm)

sheet 9 1/4 x 11 1/2in (23.5 x 29.25cm)

\$8,000 - 12,000



106

107

AFTER PABLO PICASSO (1881-1973)

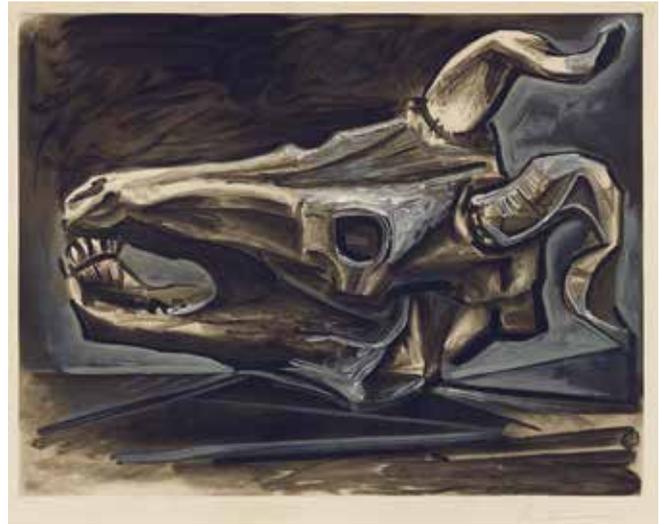
Crâne de Chèvre sur la Table, 1953

Aquatint in colors on BFK Rives, signed in pencil and numbered 129/150, published by R. Lacourière, Paris, with full margins, framed.

19 7/8 x 25 5/8in (50.5 x 65.1cm)

sheet 22 x 30 1/8in (55.9 x 76.6cm)

\$8,000 - 12,000



107

108

PORTFOLIO

Laurels, Number One, May 1947

The complete portfolio, comprising of 3 engravings, 1 etching, 1 drypoint and 1 lithograph on various papers, each signed in pencil, number 34 of 300 copies, Miró, Hayter and Constant numbered in pencil, Barnett titled, published by Laurel Gallery, New York, with the title page and justification slip, with full margins, texts by Walter Pach and Howard Devree, bound in handmade paper with handpainted cover and issued chemise, contained within cardboard portfolio with ribbon tie.

Artists and Titles Include: Joan Miró, Femmes et Oiseau Devant La Lune (D.51); Anne Ryan, Now, Ever Awake, My Master Dear, I Fear a Deadly Storm; Stanley William Hayter, Night Moth (B. & M. 171); Reginald Marsh, Drum Majorette (S. 204); George Constant, Grapes and a Pear; Will Barnett, Strange Birds (S. 94).

folio 16 3/4 x 13 1/2in (42.5 x 34.3cm)

\$3,000 - 5,000



108

109

GEORGES ROUAULT (1871-1958)

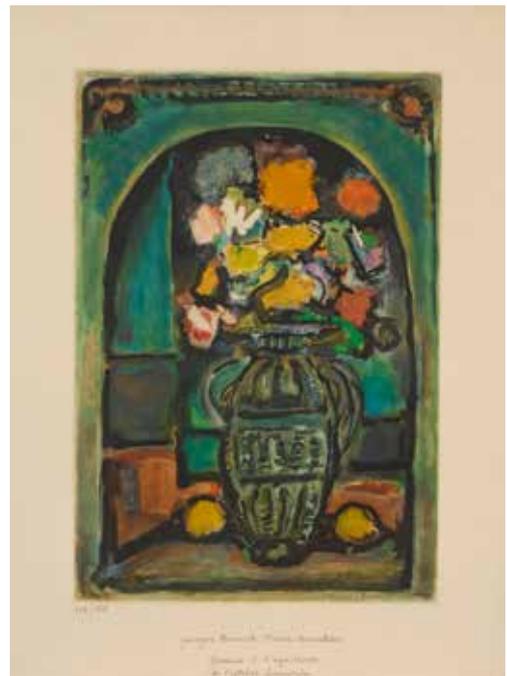
Fleurs Décoratifs (W. 287), 1940

Aquatint in colors on Arches paper, inscribed in ink 'Georges Rouault - Fleur's décoratives, gravure à l'aquateinte de l'atelier Lacourière' and numbered 167/175, printed by Lacourière, Paris, with full margins, framed.

21 7/8 x 14 15/16in (55.6 x 38cm)

sheet 28 1/8 x 20 11/16in (71.5 x 52.5cm)

\$1,500 - 2,000



109



**PROPERTY FROM A PRIVATE COLLECTION, ENCINO,
CALIFORNIA**

110

EGON SCHIELE (1890-1918)

Männlicher Akt, Selbstbildnis I, from SEMA 15

Originalsteinzeichnungen (K. 1b2), 1912

Brush and ink lithograph in black on yellowish Velin paper, signed and dated in pencil, and in the stone, from the edition of 200, with the signet of the Sema Association (there were also 15 impressions on heavy Japan paper and an unknown number of trial proofs), published by Delphin-Verlag, Munich, with full margins, framed.

16 1/2 x 8 1/2in (41.9 x 21.6cm)

sheet 17 11/16 x 15 3/4in (44.9 x 40cm)

This important, nude, self-portrait captures the intensity, anguish and raw sexuality that Schiele was experiencing in his personal life during the early 1910s. This print was his first lithograph and printed portrait, it illustrates Schiele's radical and advanced expression of the naked human form, challenging perspectives for both viewers and scholars alike.

\$20,000 - 30,000



111

EGON SCHIELE (1890-1918)

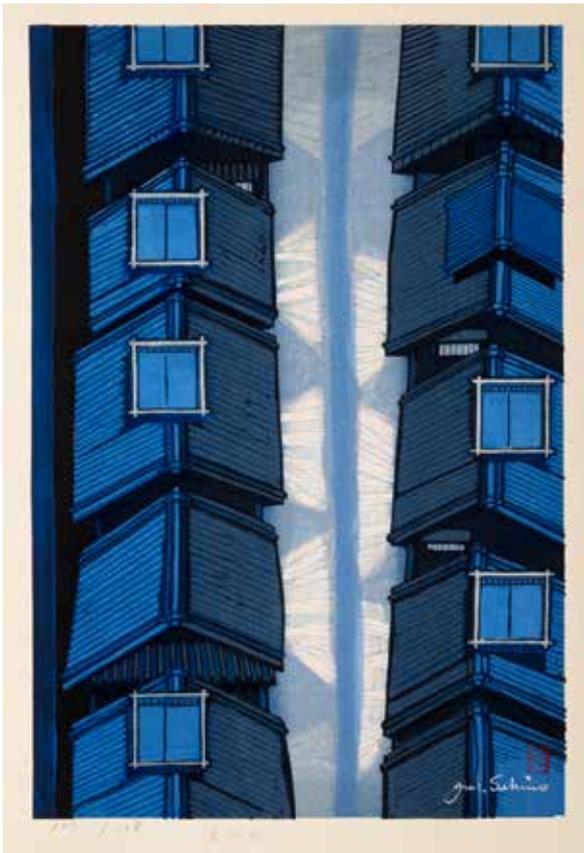
Bildnis Arthur Roessler (K. 8b), 1914

Etching with drypoint, printed in green on wove paper, after the steel-facing of the plate, from an unknown number of posthumous impressions printed between 1919 and 1922 (aside from the edition of 80 for the *Portfolio Das Graphische Werk von Egon Schiele*), published by Rikola Verlag, Verlag Neuer Graphik, Vienna, with wide margins, framed.

9 7/16 x 12 9/16in (23.9 x 31.9cm)

sheet 13 7/8 x 19 3/4in (35.3 x 50.2cm)

\$3,500 - 5,500



112



114



113

PROPERTY OF VARIOUS OWNERS

112

SEKINO JUN'ICHIRO (1914-1988)

Pontochô in Kyoto, 1970

Woodblock in colors with ink on watermarked wove paper, signed in white ink and in pencil, numbered 109/128, with the artist's seal in red, with margins.

27 3/8 x 18 7/16in (69.6 x 46.8cm)

sheet 31 3/8 x 21 1/2in (79.7 x 54.6cm)

\$800 - 1,200

113

RUFINO TAMAYO (1899-1991)

Venus Noire (P. 110), 1969

Lithograph in colors on Rives paper, signed in pencil and numbered 9/150 (aside from the portfolio edition of 25 in Roman numerals), published by Touchstone Publishers, New York, printed by Atelier Desjobert, Paris, with full margins, framed.

27 1/2 x 21 1/16in (69.8 x 53.5cm)

sheet 29 15/16 x 22 1/2in (57.2 x 76.1cm)

\$1,200 - 1,500

114

RUFINO TAMAYO (1899-1991)

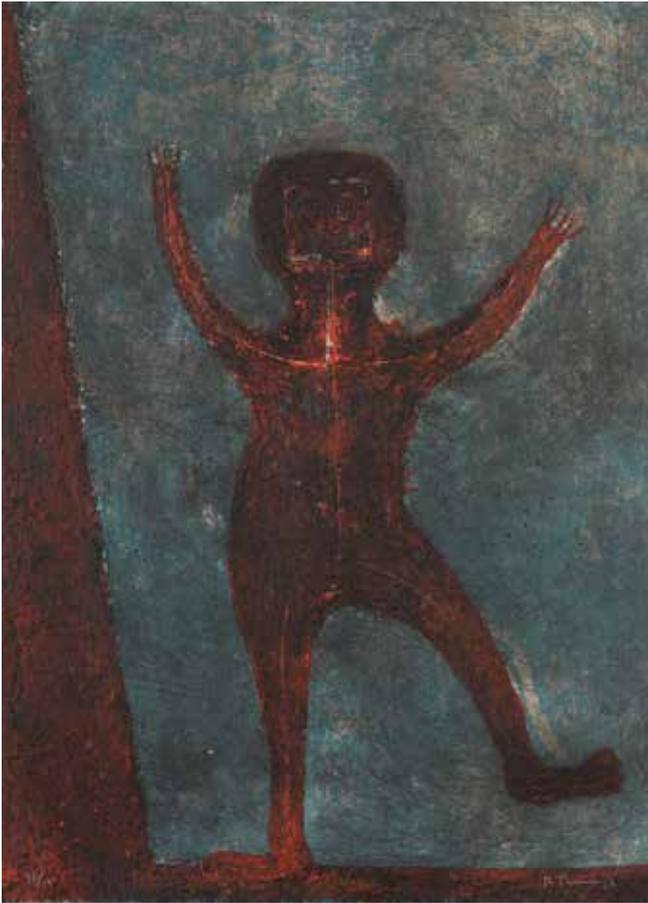
Femme au Collant Noir and Femme aux bas Mauves, from Mujer (P. 111, 115), 1969

Lithographs in colors on Rives paper, signed in pencil and numbered VI/XXV and 108/150 (from the total edition of 175), published by Touchstone Publishers, New York, printed by Atelier Desjobert, Paris, with full margins, framed. (2)

each image approx. 27 9/16 x 21 1/4in (70 x 54cm)

sheet 30 x 22 1/2in (76.2 x 57.1cm) and 29 15/16 x 22 3/8in (76.1 x 56.9cm)

\$2,000 - 3,000



115

115

RUFINO TAMAYO (1899-1991)

Niño Bailando (P. 167), 1974

Mixografía® in colors on Arches paper, signed in crayon and numbered 51/100 (there were also 10 artist's proofs in Roman numerals), published/printed by Taller de Gráfica Mexicana, Mexico City, the full sheet, framed.

sheet 29 9/16 x 21 3/8in (75.1 x 54.2cm)

\$3,000 - 4,000

116

RUFINO TAMAYO (1899-1991)

Cabeza Blanca (P. 191), 1976

Mixografía® in colors on Guarro paper, signed in crayon and numbered 30/75 (there were also 10 artist's proofs in Roman numerals), published by Ediciones Poligrafa, Barcelona, the full sheet, framed.

sheet 29 1/8 x 22 7/16in (74 x 57cm)

\$1,500 - 1,800

117

RUFINO TAMAYO (1899-1991)

Figura en Ocre (P. 194), 1976

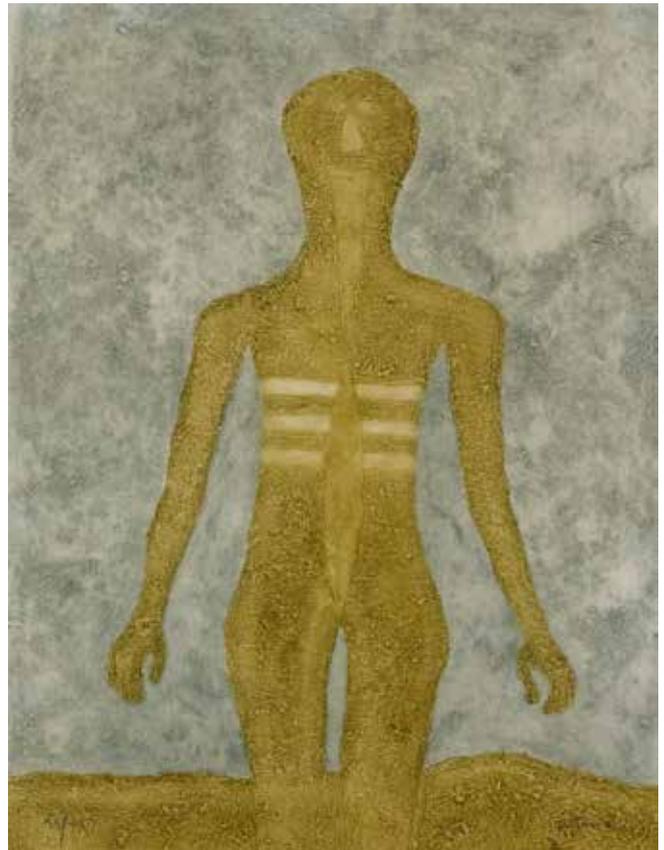
Etching in colors on Guarro paper, signed in crayon and numbered 39/75 (there were also 10 artist's proofs in Roman numerals), published by Ediciones Poligrafa, Barcelona, the full sheet, framed.

sheet 29 7/16 x 22in (74.8 x 56cm)

\$2,000 - 3,000



116



117



118

RUFINO TAMAYO (1899-1991)

Galaxia (P. 242), 1977

Mixografía® in colors on Arches paper, signed in crayon and numbered 59/100 (there were also 10 artist's proofs in Roman numerals), with the blindstamp of the publisher/printer Taller de Grafica Mexicana, Mexico City, the full sheet, framed.

sheet 19 3/4 x 47 5/8in (50.2 x 120.9cm)

\$7,000 - 10,000



119

RUFINO TAMAYO (1899-1991)

Quetzalcóatl (P. 248), 1978

Mixografía® in colors on handmade paper, signed in crayon and numbered 39/70 (there were also 10 artist's proofs in Roman numerals), published/printed by Taller de Grafica Mexicana, Mexico City, with full margins, framed.

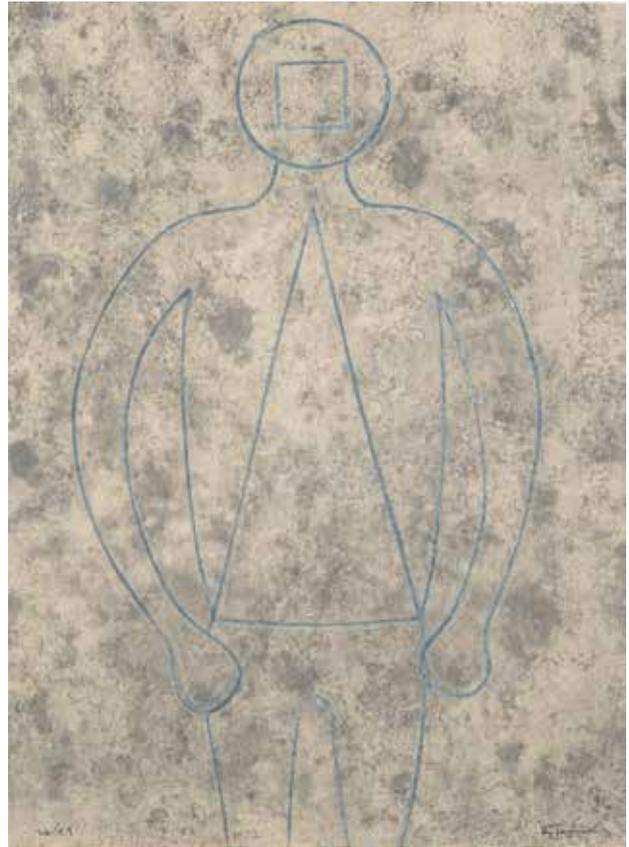
24 x 47 1/2in (61 x 120.6cm)

sheet 27 1/2 x 53in (69.9 x 134.7cm)

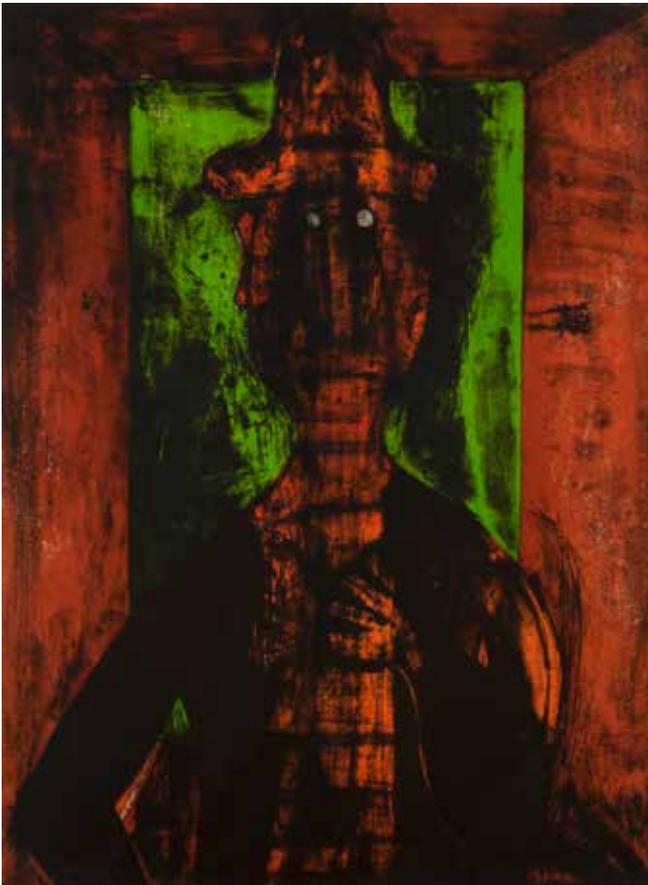
\$6,000 - 8,000



120



121



122

120

RUFINO TAMAYO (1899-1991)

Mujer Azul (P. 203), 1976

Etching in colors on Guarro paper, signed in crayon and numbered 47/75 (there were also 10 artist's proofs in Roman numerals), published by Ediciones Polígrafa, Barcelona, the full sheet, framed. sheet 29 7/16 x 22 1/16in (74.8 x 56cm)

\$2,000 - 3,000

121

RUFINO TAMAYO (1899-1991)

Figura de Hombre En Azul Con Fondo Gris, from *Rufino Tamayo 15 aguafuertes* (P. 251), 1979

Etching in colors on Guarro paper, signed in crayon and numbered 26/99 (there were also 15 artist's proofs in Roman numerals), published by Ediciones Polígrafa, Barcelona, the full sheet, framed. sheet 29 11/16 x 21 13/16in (75.5 x 55.5cm)

\$1,500 - 2,000

PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CALIFORNIA

122

RUFINO TAMAYO (1899-1991)

Hombre en Fondo Verde (P. 287), 1980

Lithograph in colors on wove paper, signed in white pencil and annotated 'HC 15/25', an *hors commerce* impression aside from the edition of 100 (there were also 25 artist's proofs in Roman numerals), with the blindstamp of the printer Editions Press, San Francisco, the full sheet, framed.

sheet 30 1/4 x 22 1/4in (76.8 x 56.5cm)

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS

123

RUFINO TAMAYO (1899-1991)

Niña (P. 288), 1981

Mixografía® in colors on handmade paper, signed in white crayon and numbered 11/100 (there were also 25 artist's proofs in Roman numerals), published/printed by Taller de Gráfica Mexicana, Mexico City, with full margins.

36 3/4 x 27 1/8in (93.4 x 68.9cm)

sheet 39 1/2 x 30in (100.3 x 76.2cm)

\$4,000 - 6,000



123

124

RUFINO TAMAYO (1899-1991)

Niño Saltando (P. 304), 1982

Mixografía® in colors on handmade paper, signed in pencil and numbered 91/100, (there were also 10 artist's proofs in Roman numerals), published/printed by Taller de Gráfica Mexicana, Mexico City, with full margins, framed.

23 3/16 x 30 3/4in (58.7 x 78cm)

sheet 27 3/16 x 34 5/8in (69 x 88cm)

\$3,000 - 4,000



124



125

RUFINO TAMAYO (1899-1991)

Personaje con Red (P. 306), 1982

Mixografía® in colors on handmade paper, signed in pencil and numbered 97/100 (there were also 20 artist's proofs in Roman numerals), published/printed by Taller de Gráfica Mexicana, Mexico City, with full margins, framed.

31 3/8 x 23 11/16in (79.7 x 60.2cm)

sheet 34 1/2 x 26 1/2in (87.6 x 67.4cm)

\$3,000 - 4,000

125

126

RUFINO TAMAYO (1899-1991)

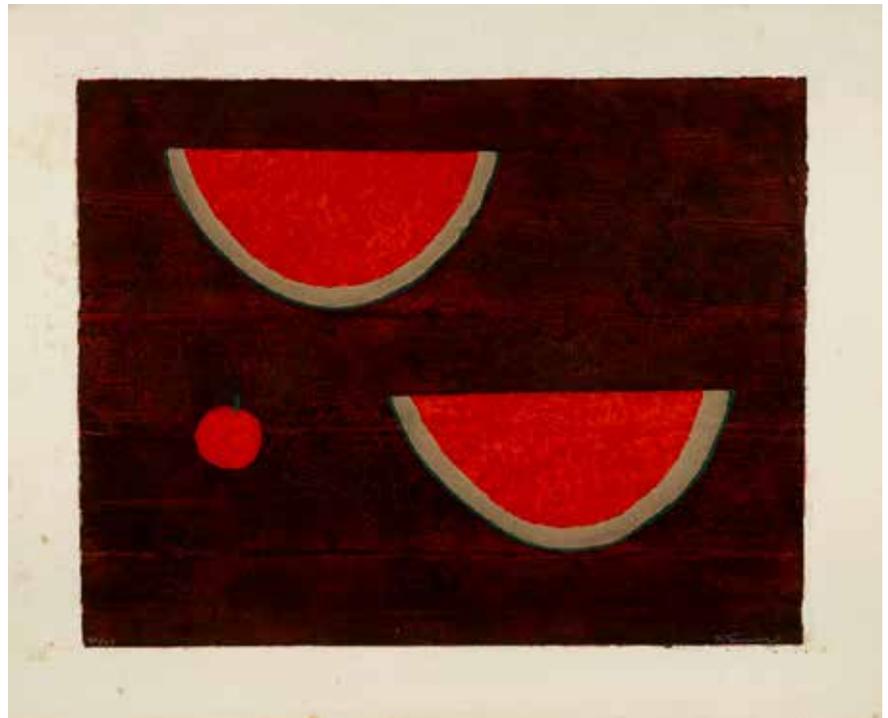
Sandías con Manzana (P. 328), 1985

Mixografía® in colors on handmade paper, signed in pencil and numbered 80/90 (there were also 10 artist's proofs in Roman numerals), published/printed by Taller de Gráfica Mexicana, Mexico City, with full margins, framed.

26 5/8 x 34 7/16in (67.6 x 87.5cm)

sheet 34 3/4 x 42 1/4in (88.2 x 107.3cm)

\$7,000 - 9,000



126

PROPERTY FROM THE ESTATE OF RONALD D. ROTUNDA

127

HENRI DE TOULOUSE-LAUTREC (1864-1901)

A la Gaieté Rochechouart: Nicolle (D. 48; A. 53; W. 38), 1893
Lithograph on smooth wove paper, with the artist's red monogram stamp (L. 1338), from the edition of 100, published by L'Escarmouche, Paris, with the upper margin trimmed, framed.
14 9/16 x 10 3/8in (37 x 26.5cm)
sheet 14 3/4 x 11in (37.4 x 27.9cm)

\$3,000 - 5,000



127



128

128

GRANT WOOD (1891-1942)

In the Spring (C. 13), 1939
Lithograph on Rives paper, signed in pencil, from the edition of 250, published/printed by Associated American Artists/George C. Miller, New York, with full margins, framed.
9 x 11 15/16in (22.9 x 30.4cm)
sheet 11 13/16 x 15 15/16in (30 x 40.5cm)

\$2,500 - 3,500

CONTEMPORARY PRINTS



PROPERTY OF VARIOUS OWNERS

129

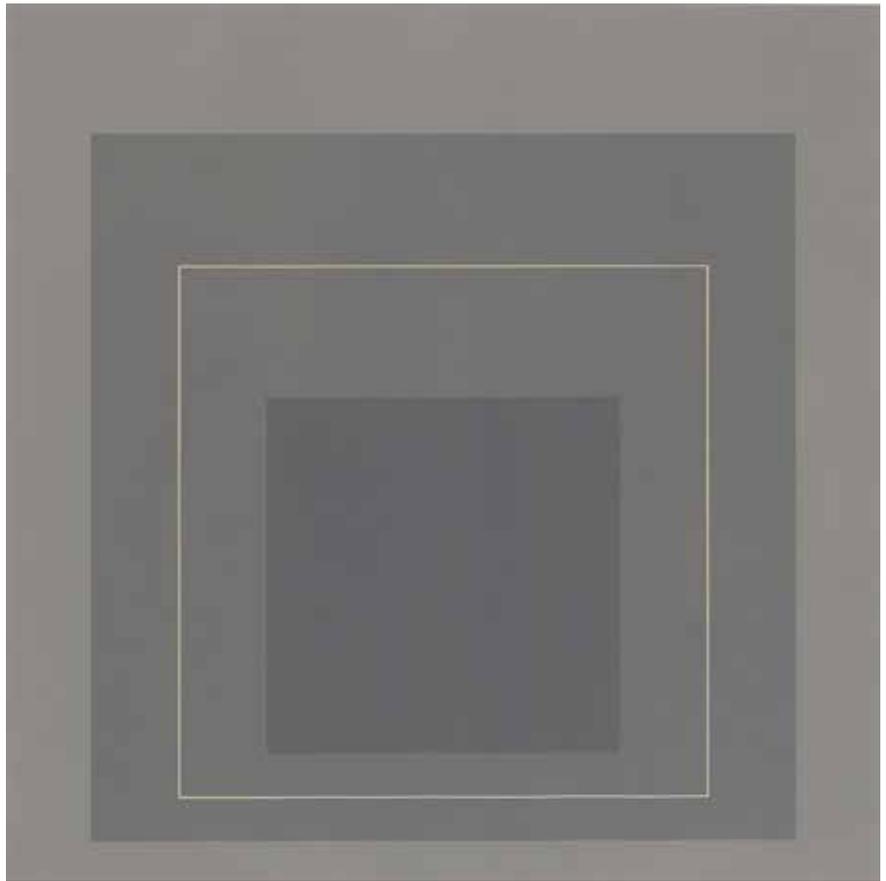
JOSEF ALBERS (1888-1976)

WLS II, from White Line Squares (Series I) (D. 171.2; G. 3), 1966

Lithograph in colors on Arches Cover paper, initialed in pencil, dated, titled and numbered 75/125 (there were also fifteen artist's proofs), with the blindstamp and inkstamp (reverse) of the publisher Gemini G.E.L., Los Angeles, with full margins, framed.

15 3/4 x 15 3/4in (40 x 40cm)
sheet 20 3/4 x 20 3/4in (52.7 x 52.7cm)

\$1,500 - 2,500



129

130

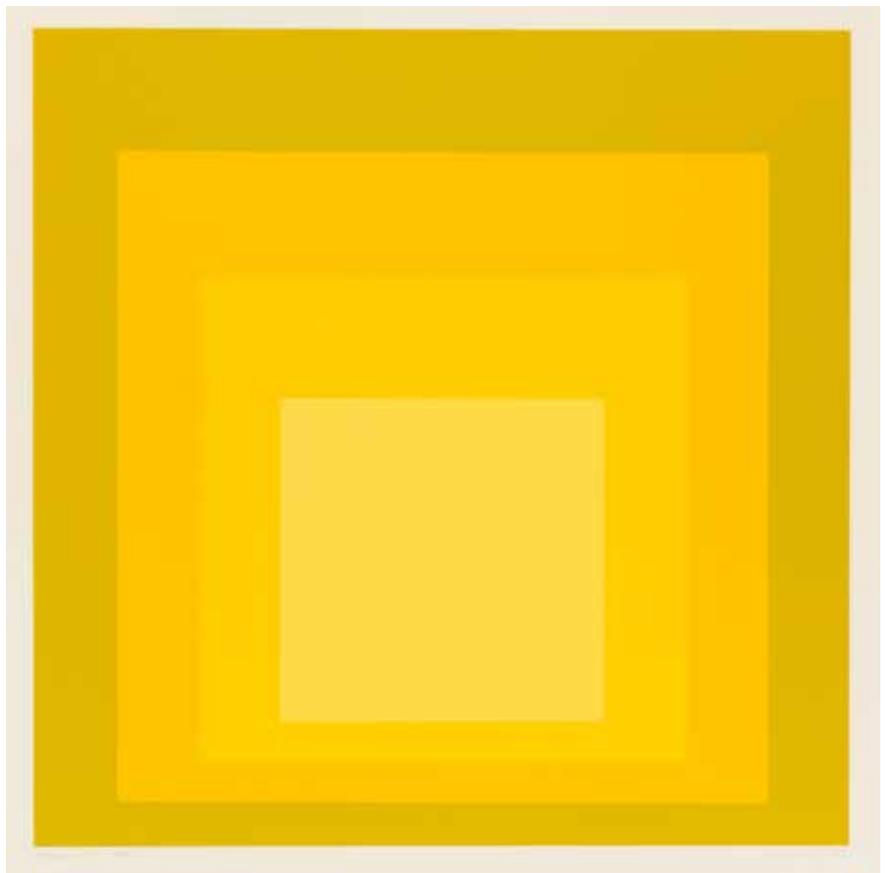
JOSEF ALBERS (1888-1976)

MMA-1 (D. 200), 1970

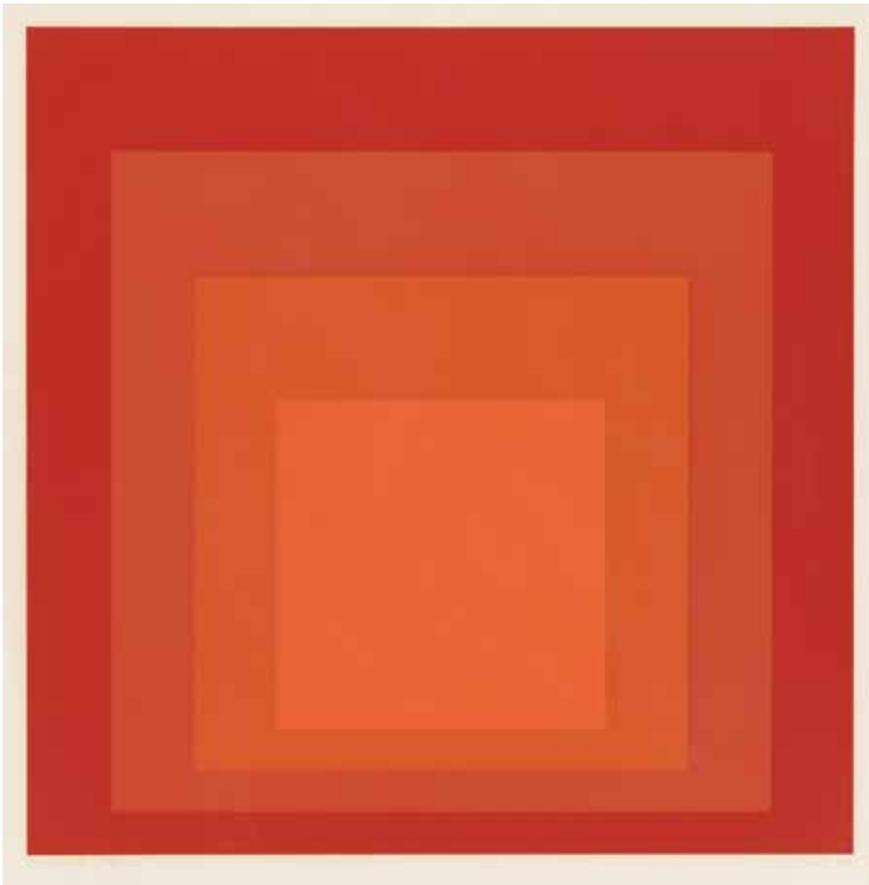
Screenprint in colors on Arches paper, signed in pencil, dated, titled and numbered 34/100 (there were also 14 artist's proofs), with the blindstamp of the publisher Ives-Sillman, Inc., New Haven, for the Metropolitan Museum of Art, New York, with full margins, framed.

15 1/8 x 15 1/8in (38.5 x 38.5cm)
sheet 24 7/16 x 24 3/8in (62.1 x 61.9cm)

\$3,000 - 5,000



130



131

131

JOSEF ALBERS (1888-1976)

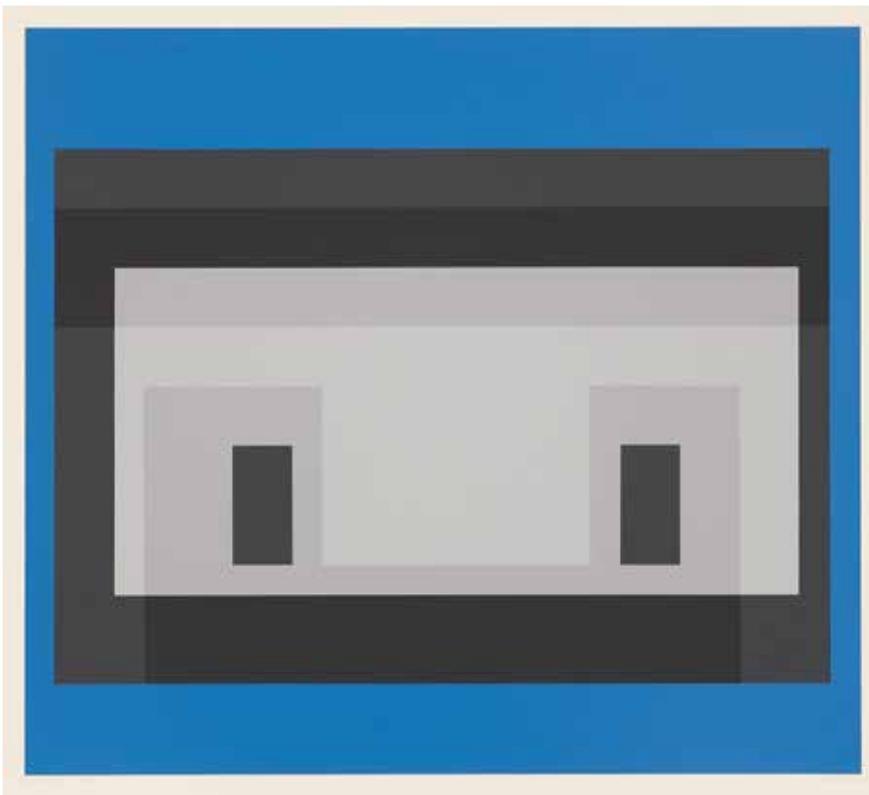
MMA-2 (D. 201), 1970

Screenprint in colors on Arches paper, signed in pencil, dated, titled and numbered 34/100 (there were also 12 artist's proofs), with the blindstamp of the publisher Ives-Sillman, Inc., New Haven, for the Metropolitan Museum of Art, New York, with full margins, framed.

15 1/16 x 15 1/16in (38.2 x 38.2cm)

sheet 24 7/16 x 24 5/16in (62.1 x 61.7cm)

\$3,000 - 5,000



132

132

JOSEF ALBERS (1888-1976)

MMA-3 Variant (D. 202), 1970

Screenprint in colors on Arches paper, signed in pencil, dated, titled and numbered 34/100 (there were also 13 artist's proofs), with the blindstamp of the publisher Ives-Sillman, Inc., New Haven, for the Metropolitan Museum of Art, New York, with full margins, framed.

17 3/16 x 19 5/16in (43.7 x 49.1cm)

sheet 24 13/16 x 26 15/16in (63.1 x 68.4cm)

\$2,000 - 3,000

PROPERTY FROM A PRIVATE
COLLECTION,
LOS ANGELES, CALIFORNIA

133

CARLOS ALMARÁZ (1941-1989)

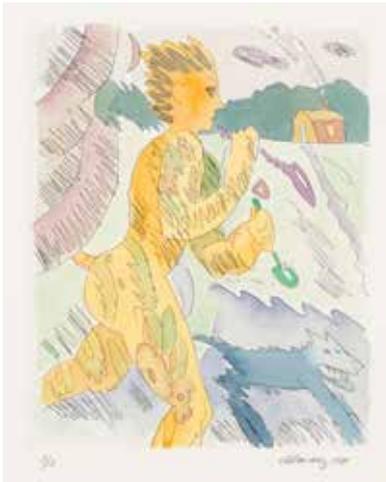
What Ever Happened to the Inca?, 1985
Screenprint in colors on wove paper, signed
in pencil, dated and numbered 26/130 (there
were also 12 artist's proofs), the full sheet,
framed.

sheet 28 7/8 x 40 5/8in (73.4 x 103.2cm)

\$3,000 - 4,000



133



PROPERTY FROM THE COLLECTION OF
PAUL J. COADY

134

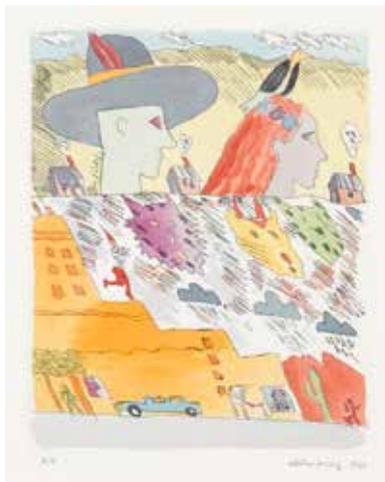
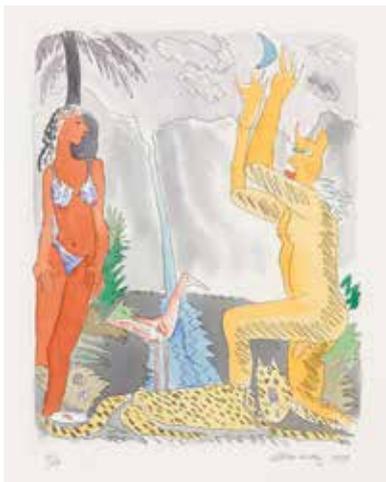
CARLOS ALMARÁZ (1941-1989)

Untitled, from *The Moonlight Theater Series*,
1989

Etchings with unique hand coloring, each
signed in pencil, dated and numbered 9/10,
7/10, 8/10 and a printer's proof (aside from
the edition of 10), each with the blindstamp of
the printer Efram Wolff, Los Angeles, with full
margins, framed. (4)

each approx. 10 x 8in (25.4 x 20.3cm)
sheet 19 x 15in (48.2 x 38.1cm)

\$1,000 - 1,500



134

PROPERTY OF ANOTHER OWNER

135

ARMAN (1928-2005)

Color Strokes, Variation C, 1991
Accumulation of green, red and blue
paintbrushes, with acrylic in polyester,
encased in Plexiglas, inscribed with the
signature and numbered H.C. 1/2 (a *hors
commerce* multiple, aside from the edition of
20 plus 6 artist's proofs).
26 x 12 x 2 1/4in (66 x 30.4 x 5.7cm)

\$3,000 - 5,000

This work is recorded in the Arman Studio
Archives New York under number: APA#
8400.91.084

**PROPERTY FROM AN IMPORTANT EAST
COAST COLLECTION**

136

ARMAN (1928-2005)

Untitled, 1994
Accumulation of golf tees in polyester, framed
in Plexiglas multiple, inscribed with signature
and numbered 20/99.
15 7/8 x 9 7/8 x 2in (40.3 x 25.1 x 5.1cm)

\$2,000 - 3,000

This work is recorded in the Arman Studio
Archives New York under number: APA#
8403.94.004

137

ARMAN (1928-2005)

Waiting to Exhale, 1997
Accumulation cigars embedded in Plexiglas
multiple, inscribed with signature and
numbered 90/100.
15 1/2 x 9 3/4 x 2 1/4in (39.4 x 24.8 x 5.7cm)

\$2,000 - 3,000

This work is recorded in the Arman Studio
Archives New York under number: APA#
8403.97.080



138

ARMAN (1928-2005)

Untitled, 1981

Accumulation of silkscreen screws and bolts between three layers of Plexiglas multiple, inscribed with signature and numbered 65/99. 4 x 4 x 1 1/4in (10.2 x 10.2 x 3.2cm)

\$2,000 - 3,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8400.81.002



138

139

ARMAN (1928-2005)

Crosses de Violons Sur Socle, 1991

Accumulation of cast bronze violin necks multiple, inscribed with signature, 'bocquel' foundry, numbered 3/50. 16 1/2 x 4 3/8 x 3 1/8in

\$2,000 - 3,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.91.038



139

140

ARMAN (1928-2005)

Untitled, 2005

Bronze cast of sliced violin part and bow welded together multiple, incorporated on round marble base, incised with signature and numbered 35/100. 29 x 8 x 6in (73.7 x 20.3 x 15.2cm)

\$3,000 - 5,000

This work is recorded in the Arman Studio Archives New York under number: APA #8401.05.001



140



**PROPERTY FROM A CORPORATE COLLECTION,
SOUTHERN CALIFORNIA**

141

JOHN BALDESSARI (BORN 1931)

A Suite of Five Lithographs from Tristram Shandy (C. H. 31-35), 1988

The complete set of five lithographs in colors on T.H. Saunders paper, each signed in pencil and numbered 48/50 (there were also 15 *hors commerce* proofs), with full margins, with accompanying deluxe book set including *The Life and Opinions of Tristram Shandy, Gentleman*, the complete novel by Laurence Sterne, bound with green calf spine and corners and marbled paper over boards; *Laurence Sterne and Tristram Shandy*, a critical essay by Dr. Melvyn New, bound with green paper overboards; and Artist's book with 39 photocollage illustrations by John Baldessari with quotations from the novel by Laurence Stern, accordion fold bound with green paper overboards, all published by Arion Press, San Francisco, the prints framed, and the books in a separate green paper-covered slip-case. (5)

print sizes vary

11 x 7 3/4 x 4 1/2in (27.9 x 19.7 x 11.4cm) (books)

\$9,000 - 12,000

PROPERTY OF VARIOUS OWNERS

142

JOHN BALDESSARI (BORN 1931)

Jacobs Ladder: Love (Yellow, Red, Blue and Black and White); War (Orange, Violet, Green and Black and White) (C. H. 136), 2004
Kinetic multiple of six aluminum panels each printed on both sides, contained in anodized aluminum frame and base, with integrated motor and gear system, incised with signature, date and numbered 4/50, published by Deutsche Guggenheim, Berlin.
overall 29 x 7 x 12in (74 x 18 x 30.5cm)

\$7,000 - 9,000





143

143

CHARLES ARNOLDI (BORN 1946)

Untitled, 1987

Monotype in colors on handmade paper, signed in pencil, annotated 'SB1' and dated '7/13/87', published/printed by Garner Tullis Workshop, Santa Barbara, the full sheet, framed.

sheet 30 3/8 x 44in (77.2 x 111.8cm)

\$3,000 - 5,000



144

144

ROMARE BEARDEN (1914-1988)

Bopping at Birdland (Stomp Time), from the *Jazz Series* (G. & R. 25), 1979

Lithograph in colors on wove paper, signed in pencil and numbered 'AP 26/30' (an artist's proof, aside from the edition of 175), the full sheet.

sheet 23 15/16 x 33 1/4in (60.8 x 84.4cm)

\$1,000 - 1,200



145

145

ROMARE BEARDEN (1914-1988)

Morning (Carolina Morning) (G. & R. 62), 1979

Lithograph in colors on Somerset paper, signed in pencil and numbered 19/175, with full margins, framed.

19 1/4 x 25in (48.9 x 63.5cm)

sheet 21 7/8 x 27 7/8in (55.5 x 70.8cm)

\$2,500 - 3,500

146

MAX BILL (1908-1994)

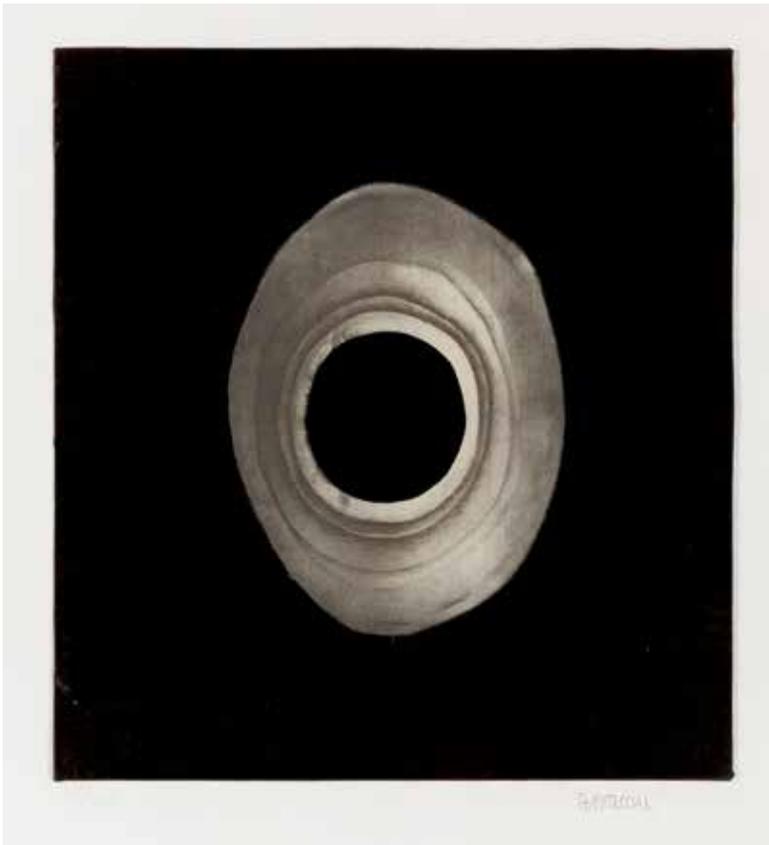
Doublement, 1969

Chrome-plated brass multiple, interlocking diagonal bars, incised 'Max Bill Doublement Edition D.R. 1969 95/200,' published by Editions Denise René, Paris.

overall 13 1/2 x 12 1/2 x 10 1/4in (34.3 x 31.8 x 26cm)

\$4,000 - 6,000





147

147

LEE BONTECOU (BORN 1931)

Untitled, from Ten From Leo Castelli, 1968
Lithograph, on cloth affixed to board and laid down on support mat (as issued), signed in pencil on the support and numbered 117/200, published by Tanglewood Press, New York, framed.

14 x 13in (35.6 x 33cm)

support 23 7/8 x 20in (60.6 x 50.8cm)

\$2,000 - 3,000



148

148

ALEXANDER CALDER (1898-1976)

Untitled,
Lithograph in colors on wove paper, signed in pencil and numbered 92/100, the full sheet, framed.

sheet 26 3/8 x 20 1/16in (67.1 x 50.9cm)

\$1,500 - 2,000

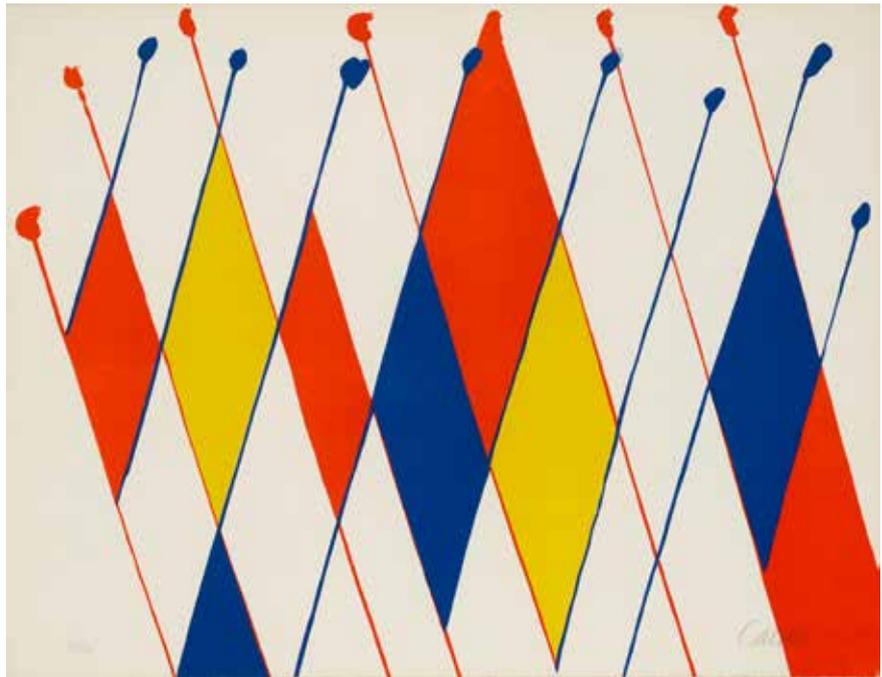
149

ALEXANDER CALDER
(AMERICAN, 1898-1976)

Un drôle de poisson, 1965

Lithograph in colors on Rives paper, signed in pencil and numbered 78/90, published by Maeght, Paris, the full sheet, framed.
sheet 19 3/4 x 25 5/8in (50.3 x 65.1cm)

\$1,000 - 1,500



149



150

150

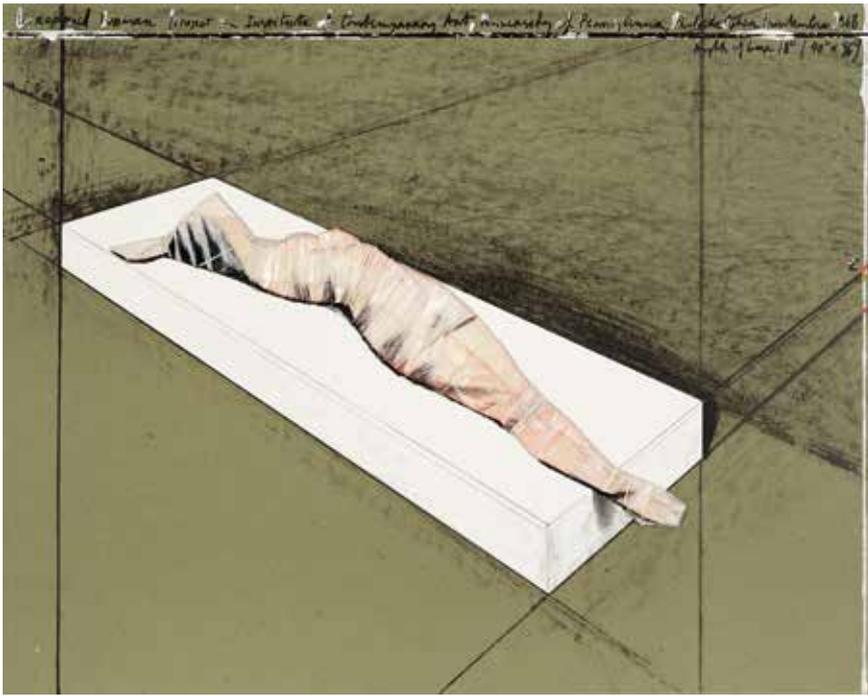
ALEXANDER CALDER (1898-1976)

Fiesta, 1973

Lithograph in colors on japon paper, signed in pencil and numbered XXIX/L (aside from the edition of 99 on wove paper), the full sheet, framed.

sheet 28 3/8 x 20 1/2in (72.1 x 52cm)

\$1,500 - 2,000



151

CHRISTO (BORN 1935)

Wrapped Woman: Project for Institute of Contemporary Art, University of Pennsylvania, Philadelphia (S. 175), 1968

Offset lithograph in colors with hand coloring, collage of transparent polyethylene and cord on Guarro paper mounted on board (as issued), signed in pencil and numbered 12/125 (there were also 30 artist's proofs in Roman numerals), published by Polígrafa, Barcelona, the full sheet, framed.
sheet 22 1/16 x 28 1/8in (56 x 71.5cm)

\$3,000 - 4,000

151

152

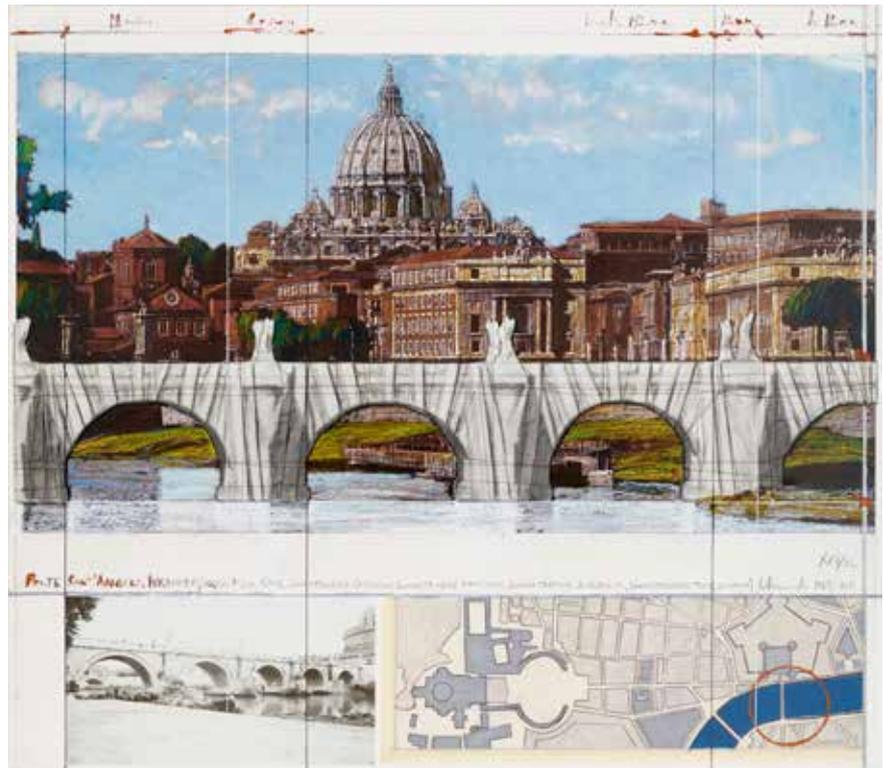
CHRISTO (BORN 1935)

Ponte Sant'Angelo, Wrapped, Project for Rome (S. 205), 2011

Photograph mounted on rag paper, with collotype, silkscreen and collage on card, signed in pencil and numbered XXV/XC (aside from the edition of 160 in Arabic numerals plus 50 artist's proofs), published by Geur und Breckner, Düsseldorf, produced by Ostfildern, Stuttgart and Schullmann Art, Munich, the full sheet, framed.

sheet 25 x 28 3/8in (63.5 x 72cm)

\$6,000 - 8,000



152

153

ROBERT COTTINGHAM (BORN 1935)

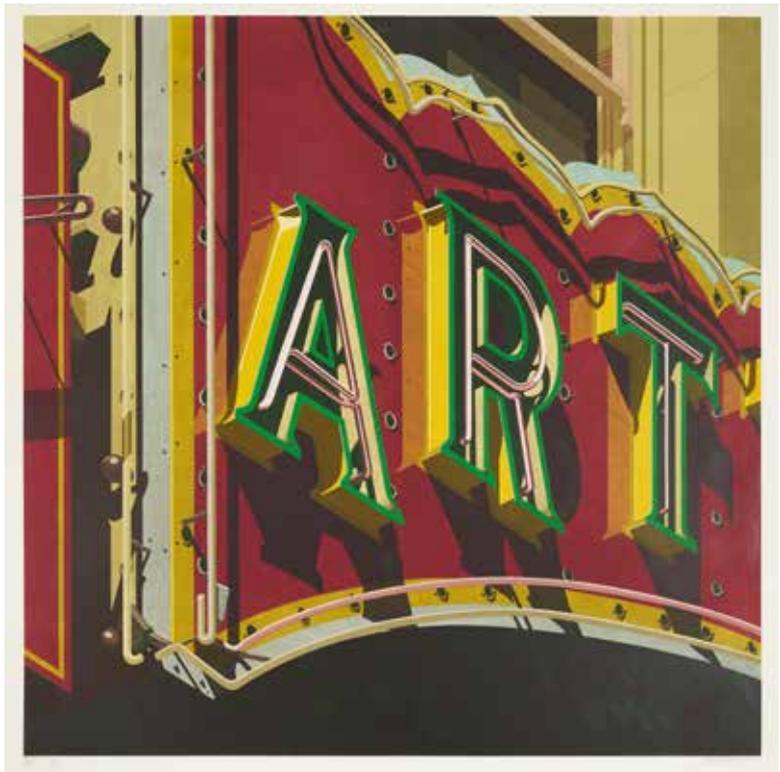
Art, 1992

Lithograph in colors on wove paper, signed in pencil, dated, titled and numbered 36/60, published by Landfall Press, Chicago, with full margins, framed.

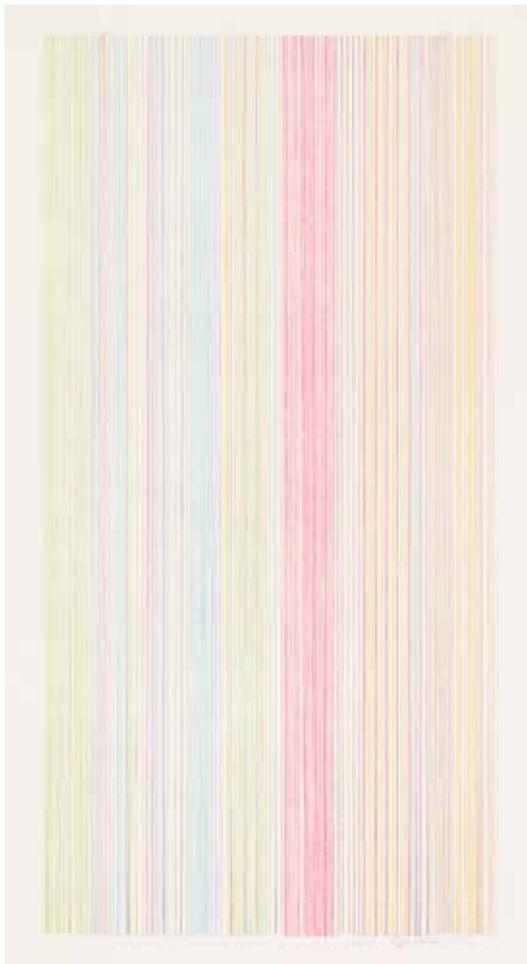
41 7/8 x 41 3/4in (106.4 x 106cm)

sheet 46 1/4 x 46in (117.5 x 116.8cm)

\$4,000 - 6,000



153



154

PROPERTY FROM A LADY, SAN FRANCISCO, CALIFORNIA

154

GENE DAVIS (1920-1985)

Ferris Wheel, Checkmate, Witch Doctor, Tightrope, 1972-73

Lithographs in colors on handmade paper, each signed in pencil and dated, one annotated 'A/P,' and three numbered 23/75, 37/75, 32/75, each with copyright blindstamp, published by Petersburg Press, London, with full margins, two framed. (4)

image sizes vary

each sheet size approx. 40 1/8 x 29 1/8in (101.6 x 74cm)

\$2,000 - 3,000



155

PROPERTY OF VARIOUS OWNERS

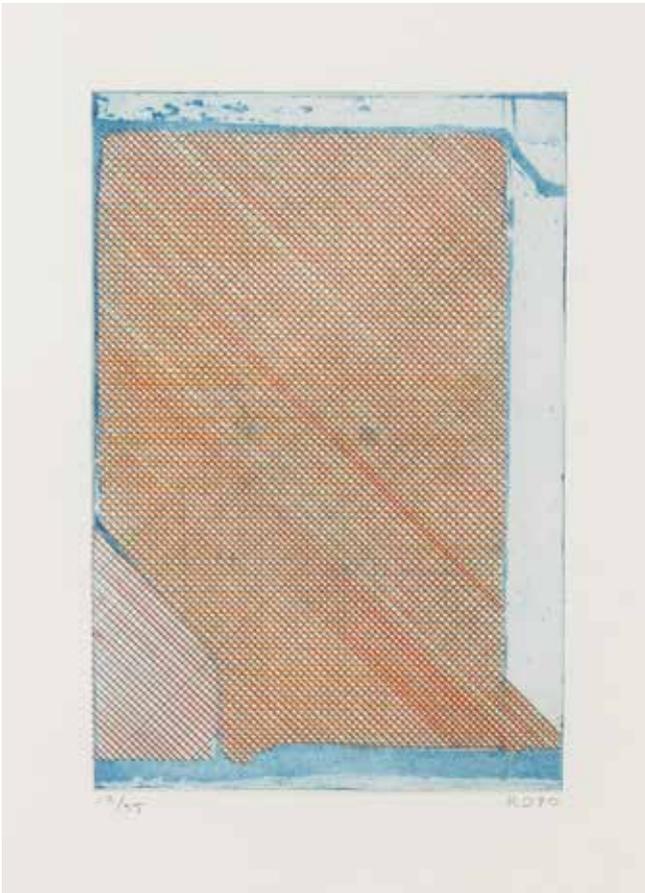
155

RICHARD DIEBENKORN (1922-1993)

Seated Nude; Seated Woman in Striped Dress and Seated Woman in Chemise, from Seated Woman Series, 1965

Lithographs on various wove papers, each initialed in ink, dated '65' and numbered 71/100, 77/100, 46/100, each with the blindstamps of the publisher/printer, Original Press, San Francisco, with full margins. (3) each approx. 24 x 19in (60.96 x 48.26cm)
sheet each approx. 28 x 22in (71.12 x 55.88cm)

\$5,000 - 7,000



156

156

RICHARD DIEBENKORN (1922-1993)

Construct (Grid) (Guillemín p. 111), 1980

Hardground etching, drypoint and aquatint in colors on Rives paper, initialed in pencil, dated and numbered 12/35 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer Crown Point Press/Lilah Toland, San Francisco, with full margins, framed.

11 7/8 x 8 1/8in (30.2 x 20.7cm)
sheet 26 3/16 x 19in (66.6 x 48.2cm)

\$4,000 - 6,000

157

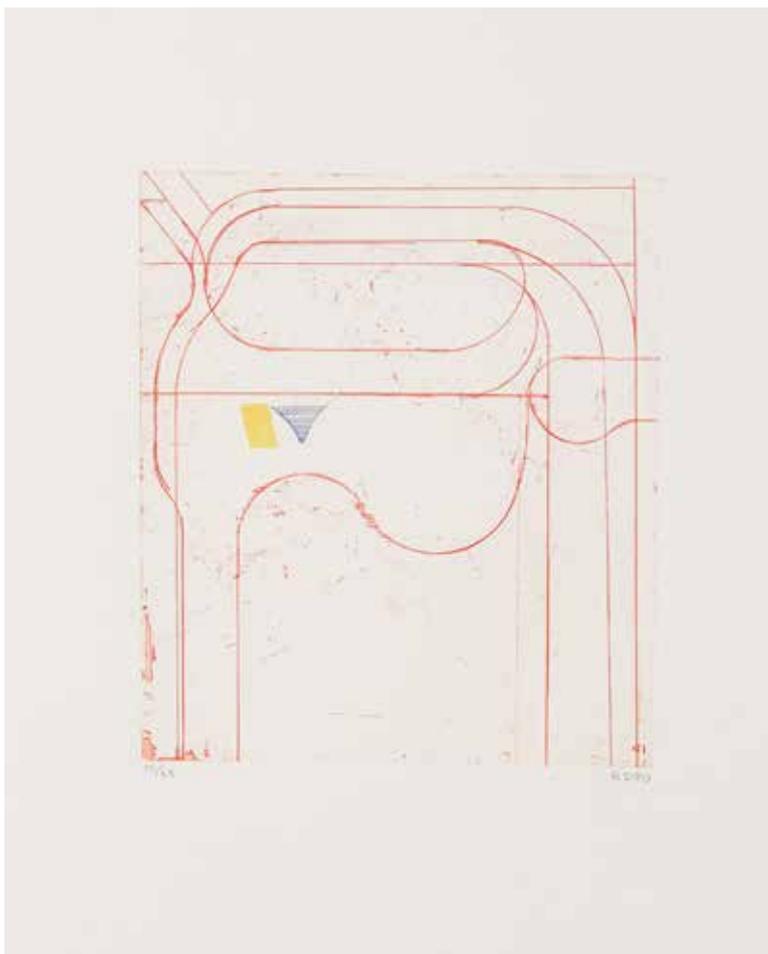
RICHARD DIEBENKORN (1922-1993)

Construct (Red) (Guillemin p. 112), 1980
Softground etching with spitbite aquatint
in colors on Rives paper, initialed in pencil,
dated and numbered 12/35 (there were
also 10 artist's proofs), with the blindstamp
of the publisher/printer Crown Point Press/
Lilah Toland, San Francisco, with full margins,
framed.

11 1/16 x 9 5/8in (28.1 x 24.5cm)

sheet 27 5/8 x 19 13/16in (70.2 x 50.4cm)

\$4,000 - 6,000



157

158

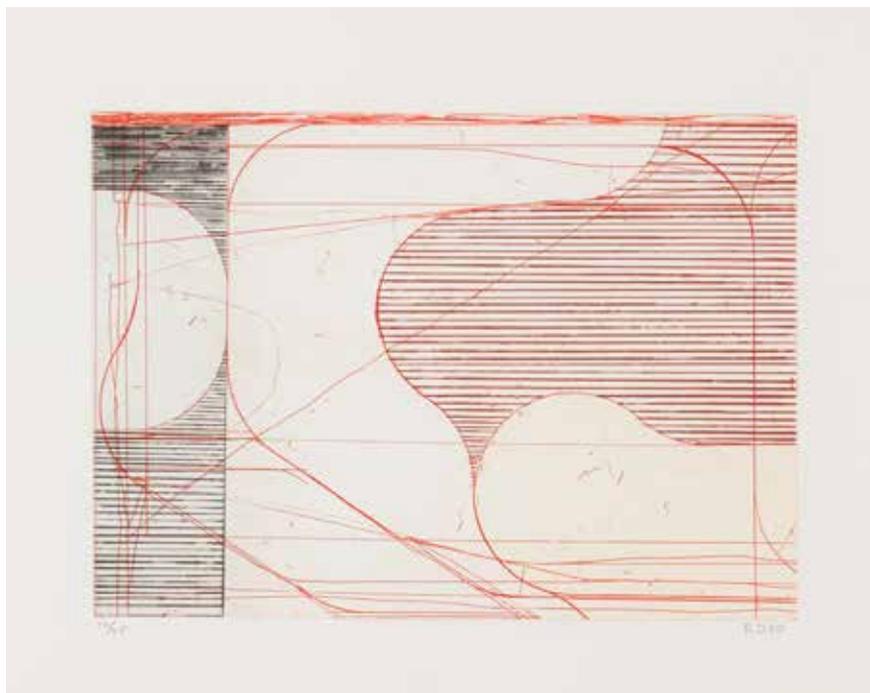
RICHARD DIEBENKORN (1922-1993)

Construct (Drypoint) (Guillemin p. 112), 1980
Drypoint, etching, aquatint and roulette in
colors on Rives paper, initialed in pencil,
dated and numbered 12/35 (there were
also 10 artist's proofs), with the blindstamp
of the publisher/printer Crown Point Press/
Lilah Toland, San Francisco, with full margins,
framed.

10 15/16 x 15 5/16in (27.8 x 38.9cm)

sheet 19 7/8 x 26 1/4in (50.5 x 66.8cm)

\$3,000 - 5,000



158

PROPERTY FROM A LADY, SAN FRANCISCO, CALIFORNIA

159

RICHARD DIEBENKORN (1922-1993)

Touched Red, 1991

Etching and aquatint in colors on Rives BFK, initialed in pencil, dated and numbered 45/85 (there were also 10 artist's proofs), with the blindstamps of the publisher/printer Crown Point Press, San Francisco, with full margins, framed.

24 x 16in (61 x 40.7cm)

sheet 35 5/8 x 26 1/2in (90.5 x 67.3cm)

\$50,000 - 70,000

"Now, the idea is to get everything right-it's not just color or form of space or line-it's everything all at once."

-Richard Diebenkorn





160

161

JIM DINE (BORN 1935)

Black Ink Robe, from 2005 Suite, 2005

Lithograph in colors on BFK Rives paper, signed in pencil, dated and numbered 15/200 (there were also 10 artist's proofs), published by Marco Fine Arts Contemporary, Hawthorne, CA, printed by Atelier Michael Woolworth, Paris, the full sheet, framed.
sheet 26 3/8 x 20 1/2in (66.9 x 52cm)

\$2,500 - 3,500

PROPERTY OF VARIOUS OWNERS

160

JIM DINE (BORN 1935)

Sunflower Heart, from 2005 Suite, 2005

Lithograph in colors on BFK Rives paper, signed in pencil, dated and numbered 15/200 (there were also 10 artist's proofs), published by Marco Fine Arts Contemporary, Hawthorne, CA, printed by Atelier Michael Woolworth, Paris, the full sheet, framed.
sheet 26 3/8 x 20 1/2in (66.9 x 52cm)

\$2,500 - 3,500



161

162

JIM DINE (BORN 1935)

Two Hearts at Sunset, from 2005 Suite, 2005

Lithograph in colors on BFK Rives paper, signed in pencil, dated and numbered 70/200 (there were also 10 artist's proofs), published by Marco Fine Arts Contemporary, Hawthorne, CA, printed by Atelier Michael Woolworth, Paris, the full sheet, framed.
sheet 20 1/2 x 26 3/8in (52 x 66.9cm)

\$2,500 - 3,500



162



163

163

SAM FRANCIS (1923-1994)

Untitled (SF-198sA), 1974-76

Monotype in colors, mixed media through silkscreen process on paper, stamp signature, with "The Estate of Sam Francis" stamp on the reverse, created in collaboration with the Garner Tullis Workshop, Santa Barbara, the full sheet, framed.

sheet 30 7/8 x 24 7/8in (78.42 x 63.18cm)

\$6,000 - 8,000

This work is identified with the interim identification number SF-198sA. This information is subject to change as scholarship continues by the Sam Francis Foundation.



164

164

SAM FRANCIS (1923-1994)

Untitled (25th Anniversary of the Music Center of Los Angeles County) (L. P8; SFS-334), 1988

Screenprint in colors on PTI Supra paper, signed in pencil and numbered 114/250, with the blindstamp of the publisher, Sam Francis, Santa Monica, printed by Ronald McPherson at La Paloma, Tujunga, the full sheet, framed.

sheet 56 15/16 x 29 1/4in (144.7 x 74.2cm)

\$1,500 - 2,000



165



166

165

HELEN FRANKENTHALER (1928-2011)

Skywriting, 1997

Screenprint in colors on wove paper, signed in pencil and numbered 91/110 (there were also 20 artist's proofs), published by Brand X Editions, New York, the full sheet, framed.
sheet 30 x 40in (76.2 x 101.6cm)

\$4,000 - 6,000

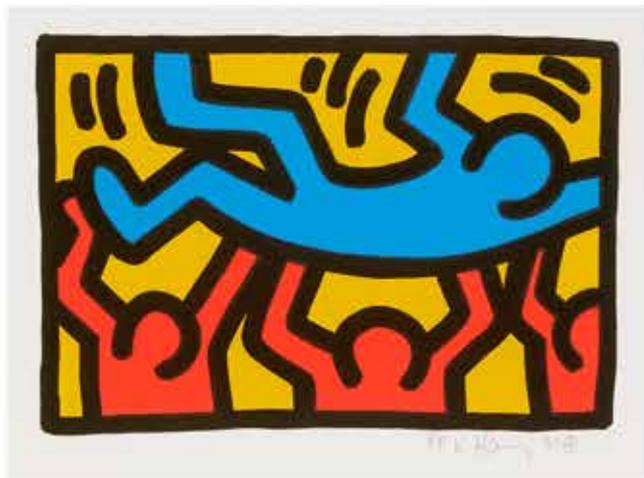
166

JOE GOODE (BORN 1937)

Untitled, 1971

Lithograph and silkscreen in colors on wove paper, signed in pencil, dated and numbered 87/90, with the blindstamp of the publisher Cirrus Editions Ltd., Los Angeles, the full sheet, framed.
sheet 18 1/16 x 29 1/16in (45.8 x 73.8cm)

\$1,000 - 2,000



PROPERTY FROM A PRIVATE COLLECTION, ARIZONA

167

KEITH HARING (1958-1990)

Untitled: four plates (L. p. 74-75), 1987

Lithographs in colors on BFK Rives paper, signed in pencil, dated and annotated 'PP' (a printer's proof apart from the edition of 100 plus 10 artist's proofs), published by Martin Lawrence Ltd., New York, with full margins, framed. (4)

8 1/2 x 12 1/4in (27.9 x 31.1cm) or reverse

sheet 11 x 14 3/4in (28 x 37cm) or reverse

\$30,000 - 50,000



PROPERTY OF VARIOUS OWNERS

168

KEITH HARING (1958-1990)

Pop Shop III: one plate (L. p. 145), 1989
 Screenprint in colors on wove paper, signed in pencil, dated and numbered 184/200 (there were also 20 artist's proofs and 20 *hors commerce* proofs), with iguana blindstamp, with full margins, framed.

11 1/2 x 14 5/8in (29.2 x 37.2cm)
 sheet 13 1/2 x 16 3/8in (34.3 x 41.6cm)

\$8,000 - 12,000

168

169

KEITH HARING (1958-1990)

Three Eyed Monster, from White Icons
 (L. p. 173), 1990

Embossing on Arches Cover paper, signed by Julia Gruen (Executor of the Keith Haring Estate), dated '6/28/90' and numbered 59/60 in pencil on a stamped Certificate of Authenticity on the reverse (there were also 10 artist's proofs), with the blindstamp of the publisher Tony Shafrazi Editions Inc., New York, printed by Studio Heinrich Ltd., New York, the full sheet, framed.

sheet 21 x 25in (53.4 x 63.5cm)

\$4,000 - 5,000



169



170

170

YOZO HAMAGUCHI (1909-2000)

Robina's Cherry: Seven Plates (M. Gall. 159), 1981

Mezzotints in colors on wove paper, the final state plus six trial proofs, the final state signed in pencil, all inscribed 've' and numbered 28/50, with full margins, framed. (7)

each 3 1/8 x 2 3/8in (7.9 x 6cm)

sheet each sheet approx. 11 x 7 1/2in (27.9 x 19cm)

\$4,000 - 6,000



171

171

DAVID HOCKNEY (BORN 1937)

Ann Combing her Hair (G. 830), 1979

Lithograph on HMP Koller handmade paper, signed in pencil, dated and annotated 'R.T.P' (a right to print proof apart from the edition of 75 plus 15 artist's proofs), with the blindstamp of the publisher Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 23 1/2 x 31 3/8in (59.7 x 79.8cm)

\$3,000 - 5,000



PROPERTY FROM THE COLLECTION OF PAUL J. COADY

172

DONALD JUDD (1928-1994)

Untitled, from Ten from Leo Castelli (S. 1), 1967

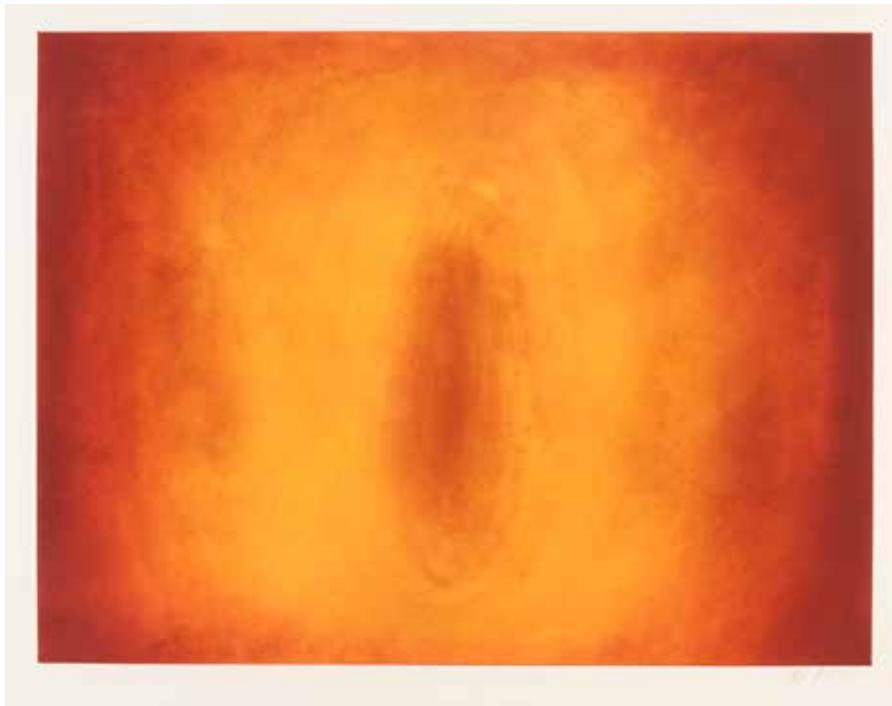
Folded stainless steel multiple, signed in ink and numbered in pencil 9/200 (on a label affixed to the underside), published/fabricated by Tanglewood Press/Bernstein Brothers, New York.

24 x 20 x 2 5/8in (61 x 51 x 6.7cm)

\$6,000 - 8,000



173



174

PROPERTY OF VARIOUS OWNERS

173

ANISH KAPOOR (BORN 1954)

Untitled 8, from 12 Etchings, 2007

Etching in colors on Somerset paper, signed in pencil and numbered on the reverse 39/40 (there were also 6 artist's proofs), published by Paragon Press, London, with full margins, framed.

19 11/16 x 25 7/8in (50 x 65.7cm)

sheet 30 3/4 x 35 1/2in (78.1 x 90.1cm)

\$5,000 - 7,000

174

ANISH KAPOOR (BORN 1954)

Untitled 4, from 12 Etchings, 2007

Etching in colors on Somerset paper, signed in pencil and numbered on the reverse 39/40 (there were also 6 artist's proofs), published by Paragon Press, London, with full margins, framed.

19 5/8 x 25 7/8in (49.8 x 65.7cm)

sheet 30 3/4 x 35 3/8in (78.1 x 89.9cm)

\$5,000 - 7,000



175

ANISH KAPOOR (BORN 1954)

Untitled 2, from 12 Etchings, 2007

Etching in colors on Somerset paper, signed in pencil and numbered on the reverse 39/40 (there were also 6 artist's proofs), published by Paragon Press, London, with full margins, framed.

*19 1/2 x 25 7/8in (49.5 x 65.7cm)
sheet 30 3/4 x 35 3/8in (78.1 x 89.9cm)*

\$5,000 - 7,000

175



176

ALEX KATZ (BORN 1927)

White Petunia (M. 27), 1969

Lithograph in colors on Arches paper, signed in pencil and numbered 15/60 (from the total edition of 100, there were 40 numbered in Roman numerals), published/printed by Brooke Alexander, Inc./Mourlot Press, New York, the full sheet, framed.

sheet 29 15/16 x 22 1/4in (76 x 56.5cm)

\$2,000 - 3,000

176

PROPERTY FROM THE COLLECTION OF PAUL J. COADY

177

ELLSWORTH KELLY (1923-2015)

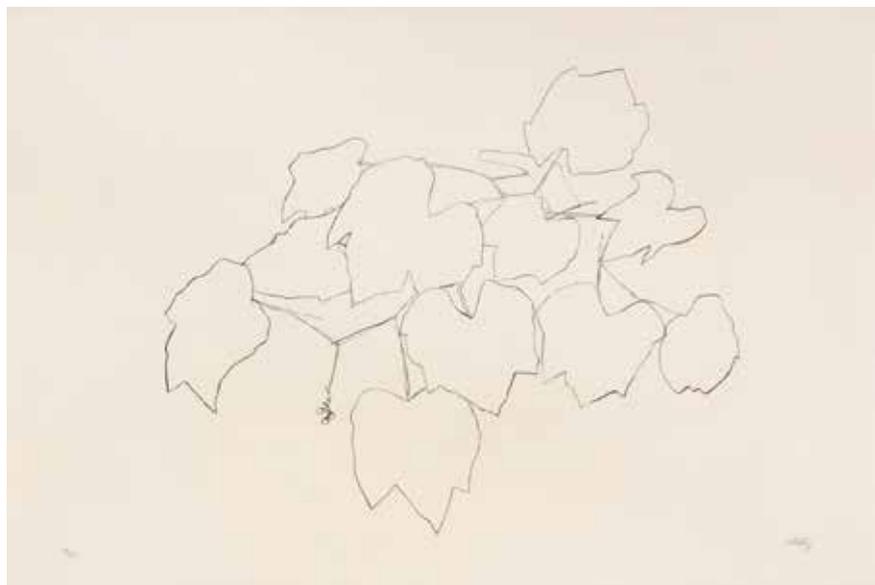
Orange with Green, from the Suite of Twenty-Seven Color Lithographs (A. 13), 1964-65

Lithograph in colors on BFK Rives paper, signed in pencil and numbered 48/75 (there were also 8 artist's proofs), published by Maeght Editeur, with full margins, framed.
sheet 35 5/16 x 23 9/16in (89.7 x 59.9cm)

\$3,000 - 5,000



177



178

**PROPERTY FROM THE ESTATE OF
DONALD AND LAUREN BREESE,
SANTA FE, NEW MEXICO**

178

ELLSWORTH KELLY (1923-2015)

Grape Leaves I (A. 94; G. 530), 1973-74

Lithograph on Arches paper, signed in pencil and numbered 14/50 (there were also 15 artist's proofs), with the blindstamps and inkstamp (on the reverse) of the publisher/printer Gemini G.E.L., Los Angeles, the full sheet, framed.
sheet 31 3/4 x 47 1/2in (80.6 x 120.6cm)

\$4,000 - 6,000



179

PROPERTY OF VARIOUS OWNERS

179

WILLEM DE KOONING (1904-1997)

Weekend at Mr. and Mrs. Krisher (G. 13),
1971

Lithograph on Suzuki, signed in pencil, dated '70' and numbered 57/75 and annotated 'C' (of 25 marked 'C' on this paper, there were also editions of 25 on Copperplate Deluxe marked 'A' and numbered 1-25, 25 on Akawara marked 'B' and numbered 26-50 and 8 artist's proofs), with the blindstamps of the publisher/printer Knoedler & Co./Hollander's Workshop, Inc., New York, the full sheet, framed.

sheet 50 3/4 x 35 1/4in (128.9 x 89.5cm)

\$6,000 - 8,000

180

WILLEM DE KOONING (1904-1997)

Composition for Lisa, 1984

Lithograph in colors on wove paper, signed in pencil and numbered 132/250, created to benefit the Los Angeles Children's Museum, with the blindstamp of the publisher Brand X Editions, New York, the full sheet, framed.
sheet 17 1/2 x 23 5/8in (44.4 x 60.1cm)

\$2,800 - 3,800



180

**PROPERTY FROM A PRIVATE
COLLECTION, SANTA BARBARA,
CALIFORNIA**

181

JEFF KOONS (BORN 1955)

Balloon Dog (Red), 1995

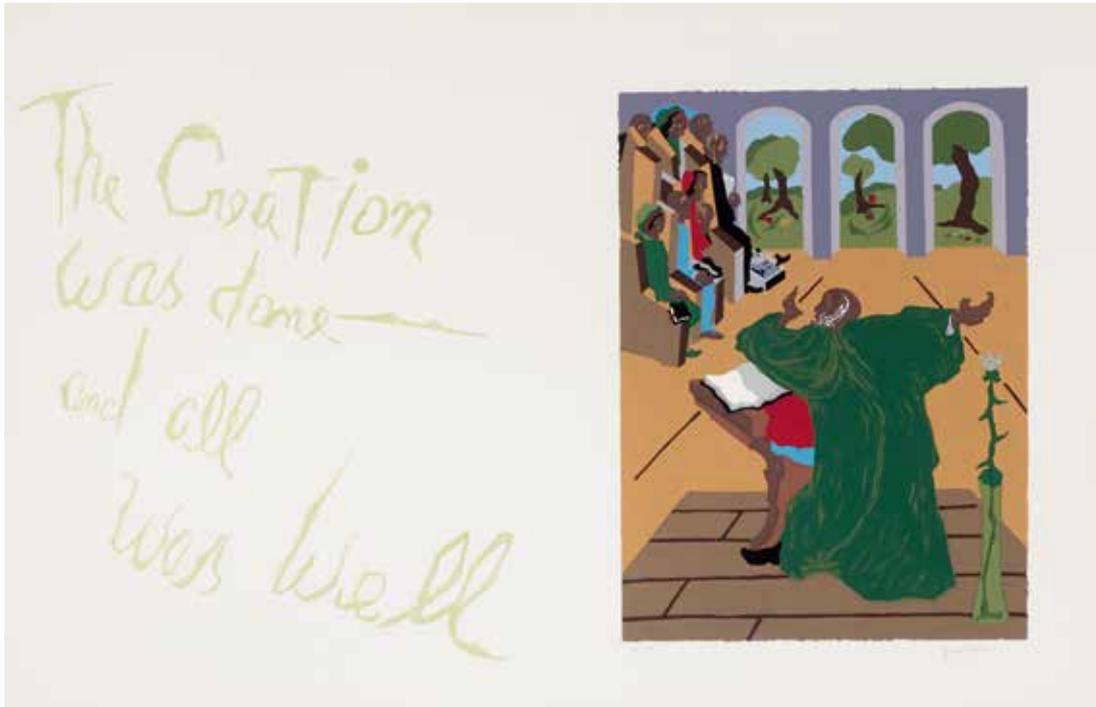
Metallic porcelain multiple, printed with artist's signature, title, date and numbered 583/2300 on the reverse, published by The Museum of Contemporary Art, Los Angeles, contained in original box.

10 1/2 x 10 1/2 x 5in (26.7 x 26.7 x 12.7cm)

\$5,000 - 7,000



181



182

PROPERTY OF VARIOUS OWNERS

182

JACOB LAWRENCE (1917-2000)

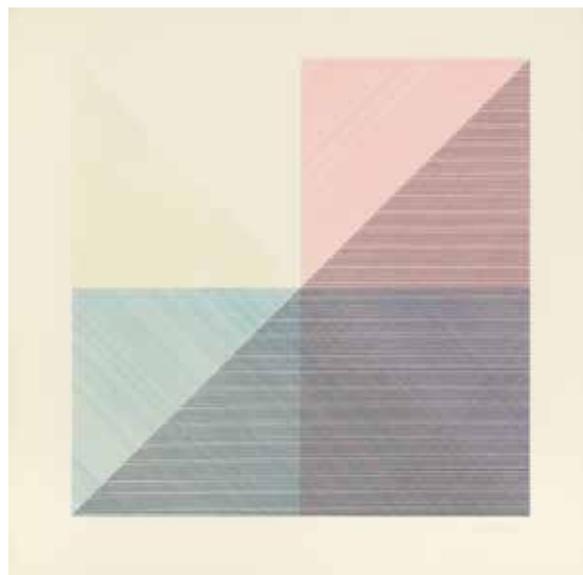
The Creation Was Done - and All is Well, from *Eight Studies for the Book of Genesis* (N. L90-2), 1990

Screenprint in colors *chine-collé* on St. Armand support, signed in pencil and numbered 'AP 3/5' (an artist's proof, aside from the edition of 22), published by the Limited Editions Club, New York, with the blindstamp of the printer Stone Press Editions, Seattle, with full margins, framed.

19 5/8 x 14 3/8in (49.8 x 36.5cm)

sheet 26 x 40in (66 x 101.6cm)

\$2,000 - 3,000



183

SOL LEWITT (1928-2007)

Plates 2, 3 and 5 from Eight Squares with a Different Color in Each Half Square (Divided Horizontally and Vertically) (K. 1980.05), 1980
Screenprints in colors on Arches 88 paper, each signed in pencil and numbered 32/50 (there were also 10 artist's proofs and 8 trial proofs), published/printed by Multiples, Inc./John Campione, New York, with full margins, each framed.

14 x 14in (35.5 x 35.5cm)

sheet 18 x 18in (45.7 x 45.7cm)

\$2,500 - 3,500

183

184

SOL LEWITT (1928-2007)

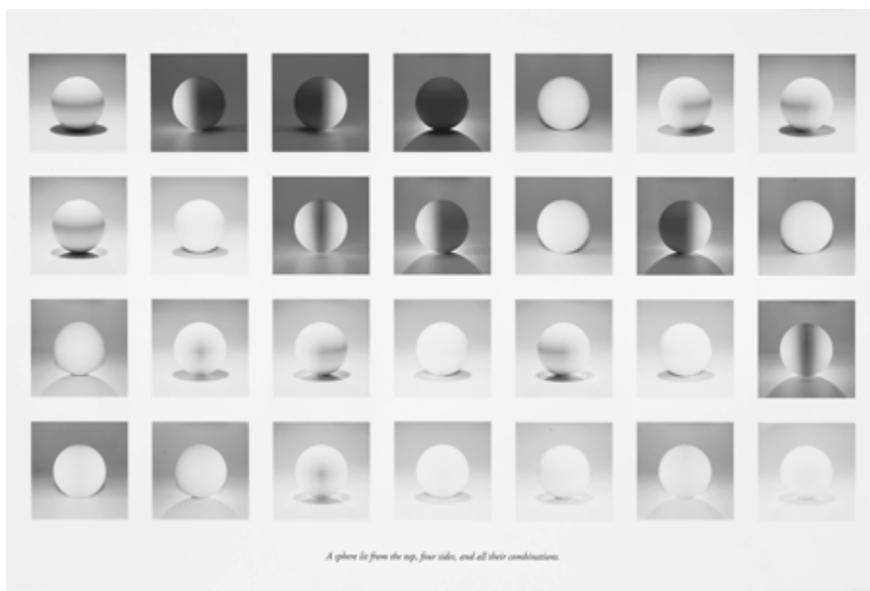
A Sphere Lit from the Top, Four Sides and all their Combinations (K. 2004.07), 2004

Ink jet print on Hahnemühle paper, signed in pencil, dated and numbered 12/19 (there were also 6 artist's proofs), published by Fraenkel Gallery, San Francisco, with full margins.

19 x 34in (48.3 x 86.4cm)

sheet 24 x 36in (61 x 91.4cm)

\$2,000 - 3,000



A sphere lit from the top, four sides, and all their combinations.

184

185

ROY LICHTENSTEIN (1923-1997)

This Must Be the Place (C. Ill.20), 1965

Offset lithograph in colors on wove paper, signed in pencil, from an unknown edition size, published by the Leo Castelli Gallery, New York, with margins, framed.

21 3/8 x 16in (54.3 x 40.7cm)

sheet 23 15/16 x 17 3/4in (60.8 x 45.1cm)

\$4,000 - 6,000



185



186

186

ROY LICHTENSTEIN (1923-1997)

The Solomon R. Guggenheim Museum

Poster (C. 83), 1969

Screenprint in colors on BFK Rives paper, signed in pencil, dated and numbered 132/250 (there were also an unknown number of artist's proofs), co-published by the artist and Leo Castelli Gallery, New York, with full margins, framed.

diameter 23 1/8in (58.8cm)

sheet 28 11/16 x 28 11/16in (72.9 x 72.9cm)

\$4,000 - 6,000



187

ROY LICHTENSTEIN (1923-1997)

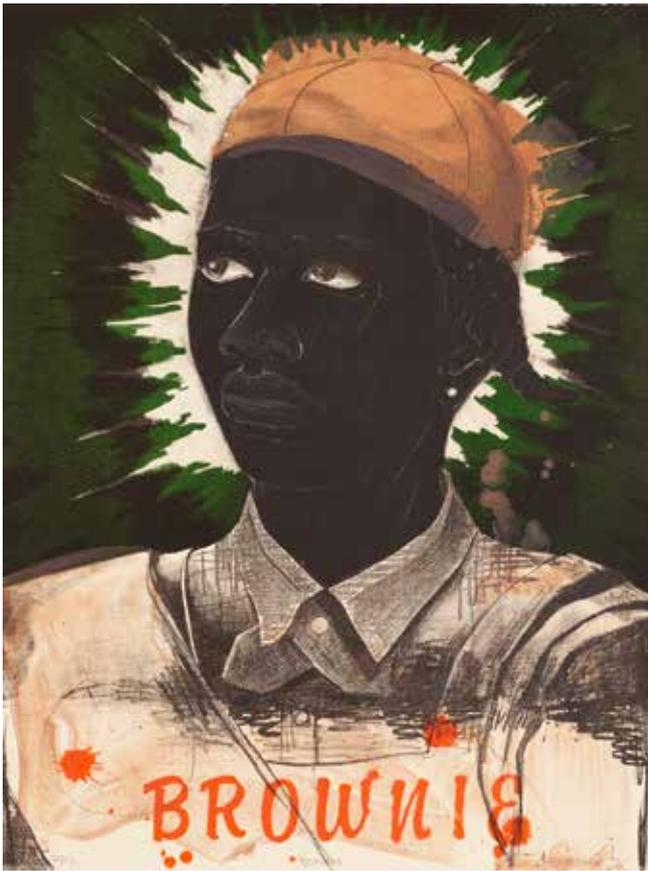
Dinnerware: twelve place settings, (not in Cortlett), 1966

The set of eighty-eight glazed ceramics in black and white, each with the artist's stamped signature on the underside, from the edition of 800, with the Jackson China for Durable Dish Co. stamp, Villanova, Pennsylvania, published by Rosenthal Limiterte Kunststücken, Germany. Including: 12 dinner plates, salad plates, bread plates and bowls; 20 saucers; 20 cups. (88)

Dinner plate: 10 1/8in (25.7cm) diameter; Salad plate 9in (22.9cm), Bread plate: 6 1/4in (15.9cm) diameter; Bowls: 8 1/8in (20.7cm); Cups: 2 1/2 x 3 1/4in (6.4 x 8.3cm); Saucers: 6in (15.2cm) diameter

\$10,000 - 12,000





188

PROPERTY FROM THE COLLECTION OF PAUL J. COADY

189

ED MOSES (1926-2018)

Wedge #5, 1973

Single and double-sided lithograph in colors on layered Arches, silk and A.T. tissues, signed in pencil, dated, titled and numbered 30/50 (there were also 12 artist's proofs), published by Cirrus Editions, Los Angeles, the full sheets, framed.

sheet 25 5/8 x 17 7/8in (59.9 x 45.4cm)

\$600 - 800

188

KERRY JAMES MARSHALL (BORN 1955)

Brownie, 1995

Lithograph in colors on wove paper, signed in pencil, titled, dated and annotated 'PP3' (a printer's proof, aside from the edition of 50), with the blindstamp of the publisher Anchor Graphics, Chicago, the full sheet, framed.

sheet 19 7/8 x 15 1/16in (50.5 x 38.2cm)

\$5,000 - 7,000



189



190

104 | BONHAMS

PROPERTY OF VARIOUS OWNERS

190

ROBERT MOTHERWELL (1915-1991)

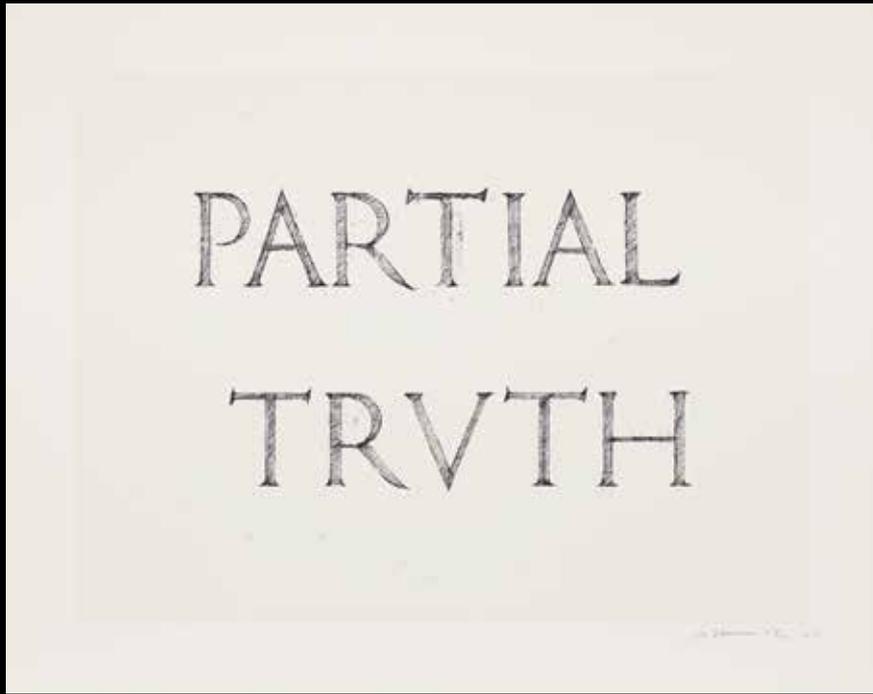
Dance I (E. & B. 230), 1978

Lift-ground etching and aquatint on TH Saunders paper, initialed in pencil and numbered 16/30, with the artist's chop mark lower right, published/printed by Brooke Alexander Inc., New York/Catherine Mosley, Greenwich, with full margins, framed.

9 3/4 x 23 3/4in (24.8 x 60.4cm)

sheet 19 1/4 x 30 9/16in (48.9 x 77.6cm)

\$3,000 - 4,000



191



192

191

BRUCE NAUMAN (BORN 1941)

Partial Truth (G. 1715), 1997

Screenprint with embossing on Lana Gravure, signed in pencil, dated and numbered 17/50 (there were also 12 artist's proofs), with the blindstamps and inkstamp (reverse) of the publisher Gemini G.E.L., Los Angeles, with full margins.

17 3/4 x 23 3/4in (45.1 x 60.3cm)

sheet 22 3/8 x 28 1/4in (56.8 x 71.8cm)

\$2,000 - 3,000

192

BRUCE NAUMAN (BORN 1941)

Partial Truth (G. 1717), 1997

Etching on Lana Gravure, signed in pencil, dated and numbered 11/60 (there were also 10 artist's proofs), with the blindstamps and inkstamp (reverse) of the publisher Gemini G.E.L., Los Angeles, with full margins.

17 3/4 x 23 5/8in (45.1 x 60cm)

sheet 22 3/8 x 28 1/4in (56.8 x 71.8cm)

\$2,000 - 3,000



193



194

193

LOUISE NEVELSON (1899-1988)

Nevelson's World, 1983

The set comprised of a black polyester-resin multiple inset into the outside front cover of the cloth-covered portfolio box, as issued, incised with initials and numbered 54/100 on a brass plaque affixed to the inside of the portfolio, with a screenprint in colors on wove paper, signed in pencil, dated '83' and numbered 54/100 (there were also 20 artist's proofs), co-published by Hudson Hills Press and Pace Editions, Inc., New York, with full margins, print is framed, lacking book.
screenprint 10 1/2 x 9 7/8in (26.7 x 25.1cm)
portfolio 14 1/4 x 13in (36.2 x 33cm)

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF PAUL J. COADY

194

CLAES OLDENBURG (BORN 1929)

Baked Potato, from *7 Objects in a Box*, 1966

Molded aluminum, fiberglass, and polyester metal handpainted with synthetic polymer color paint on a white Shenango china plate, initialed in black ink and numbered 67/75 on the underside, published by Tanglewood Press Inc., manufactured by Knickerbocker Machine and Foundry, Inc.

Object Size: 4 x 8 x 4 5/8 inches (10.2 x 20.3 x 11.7 cm)

Plate Size: 1 x 10 1/2 x 7 3/8in (2.5 x 26.7 x 18.7 cm)

\$6,000 - 8,000

PROPERTY OF VARIOUS OWNERS

195

LARI PITTMAN (BORN 1952)

Untitled, 1983

Monoprint with acrylic on Rives BFK paper, initialed and dated 'L.P.-83' in pencil, with wide margins (deckle at upper and lower sheet edge), framed.

22 1/2 x 30in (57.2 x 76.2cm)

sheet 30 1/16 x 22 7/16in (76.4 x 57cm)

\$1,000 - 1,500



195



196

196

SERGE POLIAKOFF (1900-1969)

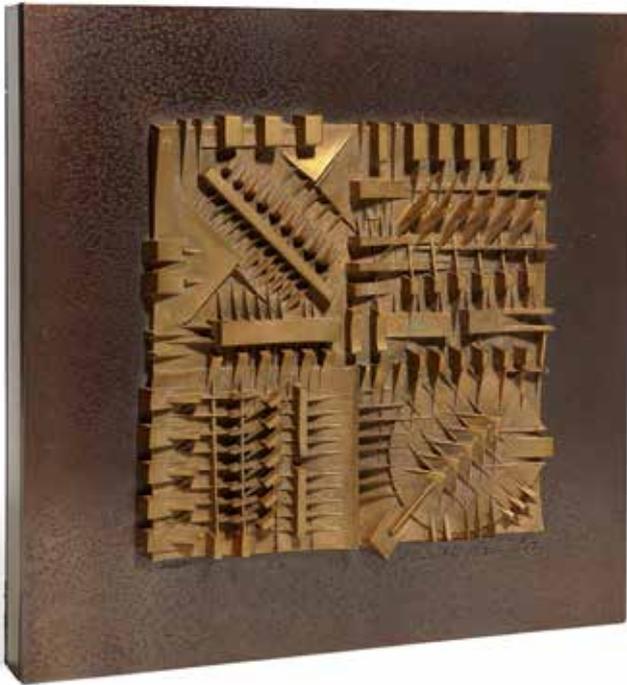
Composition bleue, jaune et rouge (S.; R. 18), 1958

Lithograph in colors on Arches paper, signed in pencil and numbered 28/110, with the blindstamp of the publisher, L'Oeuvre Gravee, Paris, with margins.

23 1/4 x 17 1/2in (59.1 x 44.5cm)

sheet 26 x 20in (66 x 50.8cm)

\$1,000 - 1,200



197

197

ARNALDO POMODORO (BORN 1926)

Untitled, 1983

Bronze with gold patina and steel laid on wood multiple, incised with the artist's signature and numbered 21/50 (there were also 8 artist's proofs), together with Sam Hunter's book, Arnaldo Pomodoro, published by Abbeville Press in 1982.

overall 12 3/8 x 12 3/8 x 1 3/4in (31.4 x 31.4 x 4.4cm)

\$5,000 - 7,000

198

PORTFOLIO

11 Pop Artists, Volume I, 1965

The incomplete portfolio, comprising 9 (of 11) prints in various media in colors on various papers, with title, introduction and justification pages, the print by Warhol stamp-signed (as issued), the others signed in pencil and numbered 50/200 (there were also fifty artist's proof sets), published by Original Editions, New York, within the original coral cloth-covered box with title printed in purple, the full sheets.

Artists and Titles Include:

Allan D'Archangelo, *Landscape I*; Jim Dine, *Awl (M. 35)*; Allen Jones, *Miss America*; Gerald Laing, *Compact*; Peter Phillips, *Custom Print I*; Mel Ramos, *Chic*; James Rosenquist, *Circles of Confusion (G. 10)*; Andy Warhol, *Jacqueline Kennedy I (F. & S. II.13)*; John Wesley, *Maiden. (9)*

overall 24 3/4 x 20 5/8in (63 x 52.5cm)

\$5,000 - 8,000



198

PROPERTY FROM DI ROSA CENTER FOR CONTEMPORARY ART, CALIFORNIA

199

KEN PRICE (1935-2012)

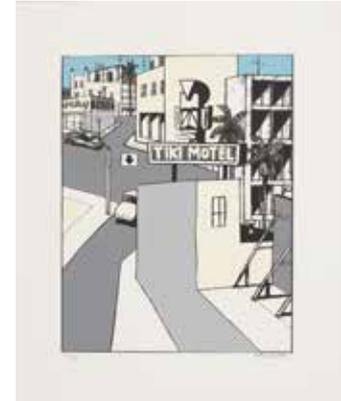
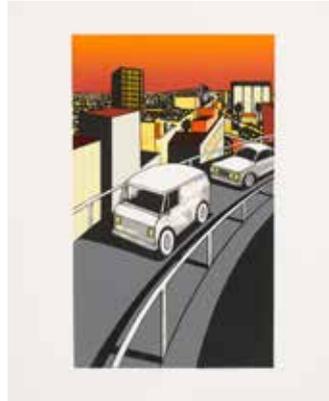
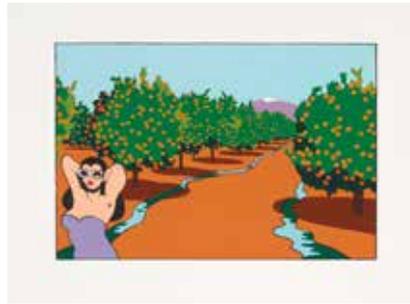
The Plain of Smokes, 1981

The complete portfolio, comprising of 20 screenprints in colors, on Arches 88 paper, two sheets signed, dated '81' and numbered 124/150 in pencil, signed by the artist and author in black ink and numbered '124' in red ink on the colophon, from the regular edition of 150 of which 30 were hors commerce impressions (there was also a Deluxe edition of 26 with an additional 10 screenprints), with the blindstamps of the artist and of the publisher Arabesque Books, Santa Barbara, California, the sheets loose (as issued), with full margins, with accompanying text by Harvey Mudd, title page and colophon, contained in the original printed portfolio and fabric-covered slipcase. (20)

each sheet 12 1/4 x 14 3/4in or reverse

album 15 3/4 x 13 1/4 x 2 3/8in (40 x 33.5 x 6cm)

\$4,000 - 6,000



199



200

PROPERTY FROM THE COLLECTION OF PAUL J. COADY

200

ROBERT RAUSCHENBERG (1925-2008)

Horsefeathers Thirteen-XV (G. 428), 1972

Lithograph, screenprint, pochoir, and embossing with unique collage elements on wove paper, signed in pencil, dated and numbered 40/80 (there were also 12 artist's proofs), with the blindstamp and inkstamp on the reverse of the publisher Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 25 5/8 x 20 5/8in (65.1 x 52.4cm)

\$1,000 - 1,500

201

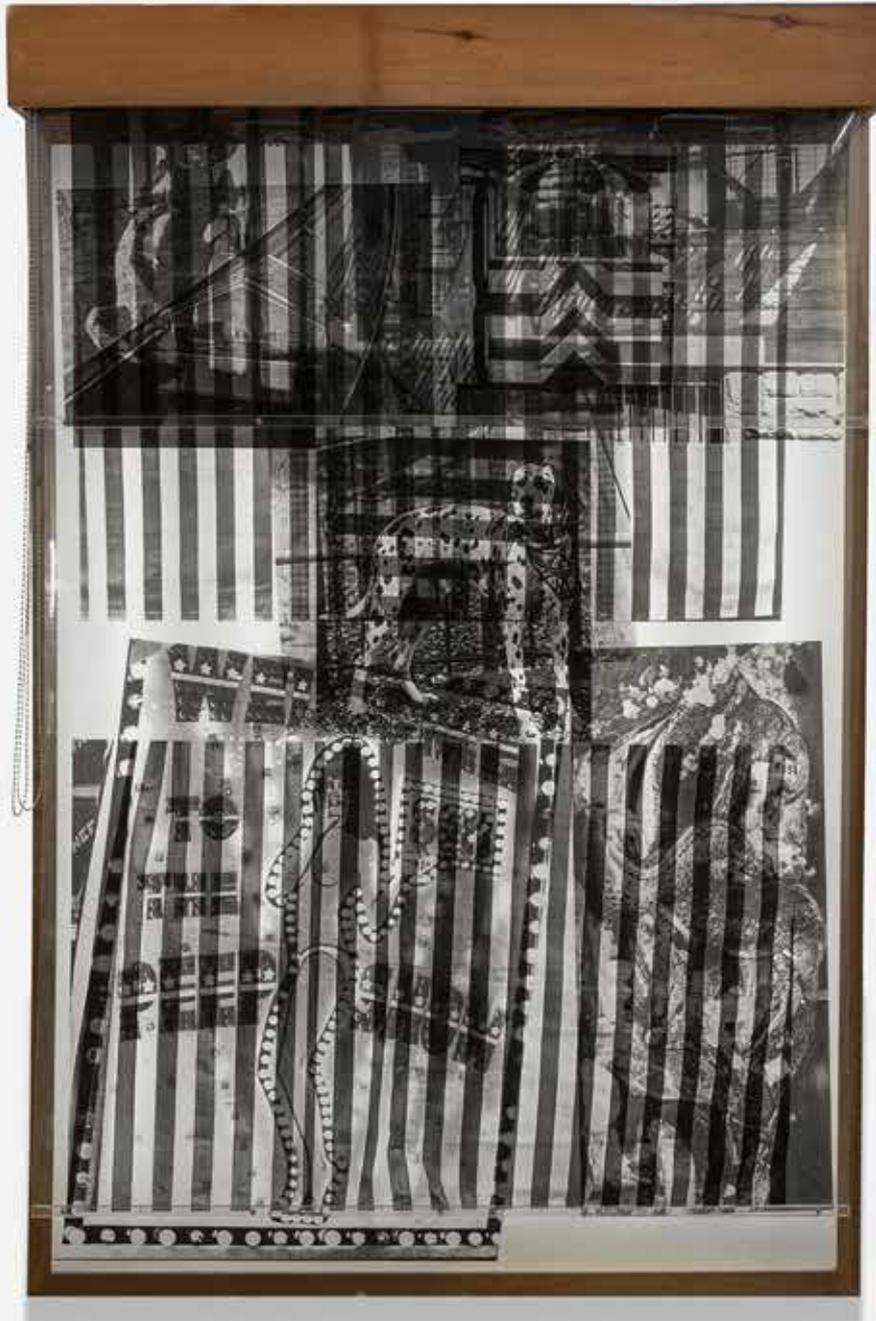
ROBERT RAUSCHENBERG (1925-2008)

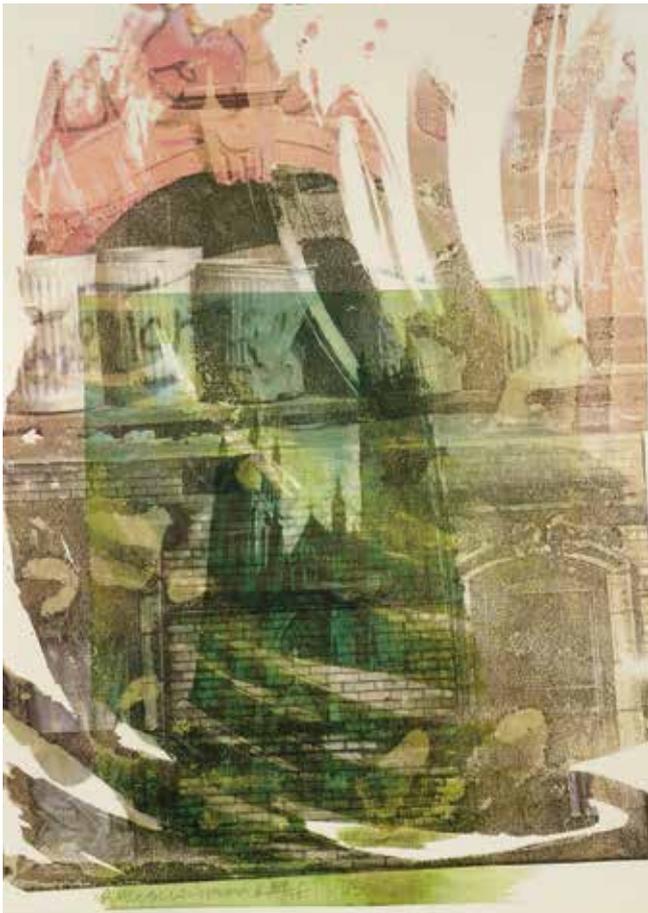
Sling-Shots Lit #8 (Black State) (G. 1179), 1985

Lithograph, screenprint and assemblage with a sailcloth, Mylar, a wooden lightbox, fluorescent light fixture, aluminum, moveable window shade system and Plexiglas bars, signed and dated in ink on plaque, stamp titled and numbered AP 7/7 (an artist's proof, aside from the edition of 25), published by Gemini G.E.L., Los Angeles, the full sheets, framed.

84 1/2 x 56 1/4 x 12 1/2in (214.6 x 142.9 x 31.8cm)

\$12,000 - 18,000





202

PROPERTY OF VARIOUS OWNERS

202

ROBERT RAUSCHENBERG (1925-2008)

St. John the Divine (Cathedral Print), 1993

Lithograph in colors on wove paper, signed in pencil, dated and numbered 88/175 (there were also 25 artist's proofs), published by ULAE, West Islip, New York, the full sheet, framed.
 35 3/4 x 25 3/8in (90.9 x 64.5cm)

\$1,500 - 2,000



203

203

ROBERT RAUSCHENBERG (1925-2008)

Residence, from Speculations (G. 1712), 1997

Screenprint in colors on Lana Lanaquarelle paper, signed in pencil and numbered 23/36 (there were also 12 artist's proofs), with the blindstamp of the publisher Gemini G.E.L., Los Angeles, the full sheet, framed.
 sheet 70 x 32in (177.8 x 81.3cm)

\$5,000 - 6,000



**PROPERTY FROM THE COLLECTION OF
PAUL J. COADY**

204

JOHN REGISTER (1939-1996)

Red Booths, 1986

Silkscreen in colors on wove paper, signed in pencil and dated, an artist proof (aside from the edition of 85), with the blindstamp of the publisher Modernism, San Francisco, with full margins, framed.

28 x 43 1/16in (71.1 x 109.4cm)

sheet 33 5/8 x 48 1/4in (85.4 x 122.6cm)

\$1,500 - 2,500

204

PROPERTY OF VARIOUS OWNERS

205

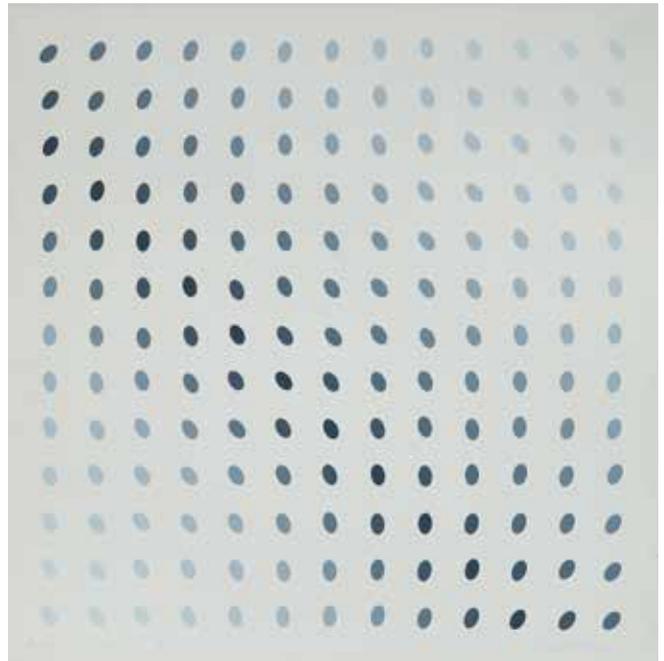
BRIDGET RILEY (BORN 1931)

Untitled, from *Nineteen Greys* (S. 8b), 1968

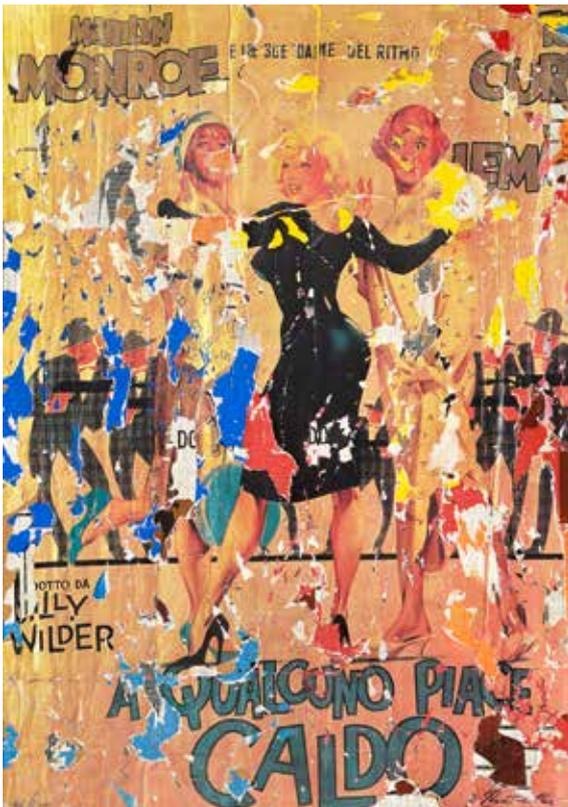
Screenprint in colors on card, signed in pencil, dated, titled and inscribed artist's proof (aside from the edition of 75), the full sheet, framed.

sheet 29 7/8 x 29 1/2in (75.9 x 75cm)

\$5,000 - 7,000



205



206

206

MIMMO ROTELLA (1918-2006)

Marilyn Monroe, 1990

Screenprint in colors with collage on wove paper to linen support, signed in ink and numbered 86/100, the full sheet.

sheet 44 x 31in (111.8 x 78.7cm)

\$1,000 - 1,200

**PROPERTY FROM A PRIVATE
COLLECTION, ENCINO, CALIFORNIA**

207

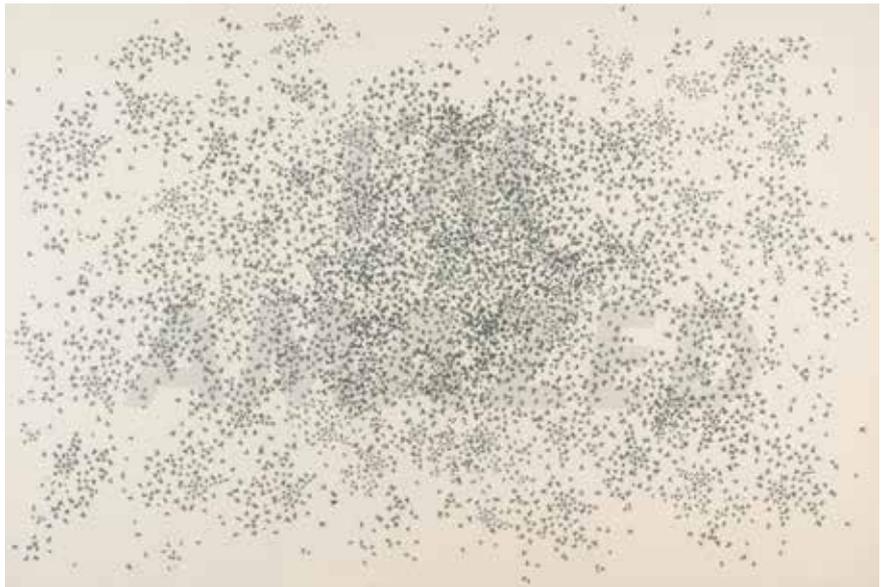
ED RUSCHA (BORN 1937)

I'm Amazed, from *Fourteen Big Prints* (E. 56),
1971

Screenprint in colors on Hollingsworth rag
paper, signed in pencil, dated and numbered
9/100 (there were also 15 artist's proofs),
published/printed by Bernard Jacobson, Ltd./
Advanced Graphics, London, the full sheet,
framed.

sheet 40 x 59 13/16in (101.6 x 151.9cm)

\$4,000 - 6,000



207

PROPERTY OF ANOTHER OWNER

208

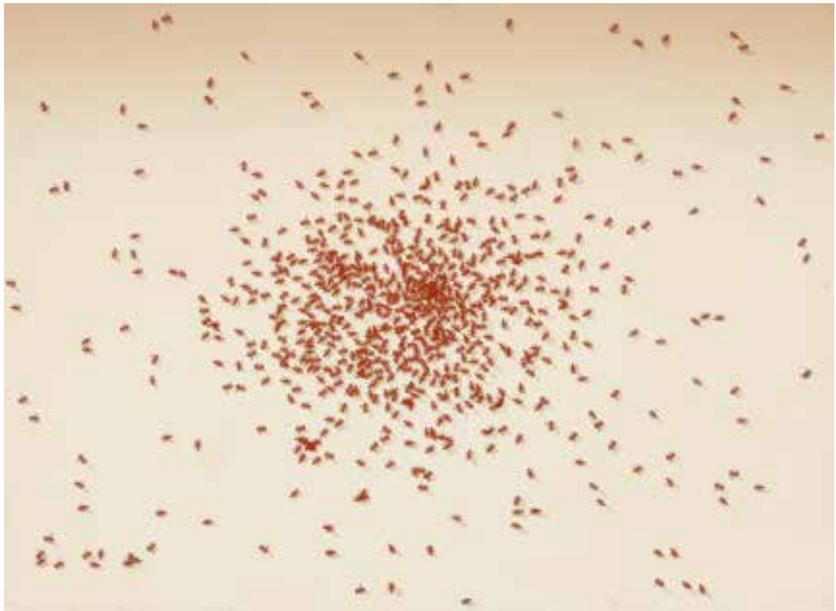
ED RUSCHA (BORN 1937)

Swarm of Red Ants, from *Insects* (E. 62),
1972

Screenprint in colors on Fabriano Classico
paper, signed in pencil, dated and numbered
91/100 (there were also 15 artist's proofs
in Roman numerals), published/printed
Multiples, Inc./Styria Studio, New York, the full
sheet, framed.

sheet 20 1/16 x 27 1/16in (50.9 x 68.7cm)

\$1,500 - 2,000



208

**PROPERTY FROM THE COLLECTION OF
PAUL J. COADY**

209

ED RUSCHA (BORN 1937)

Dish (E. 67), 1973

Lithograph on Rives paper, signed in pencil,
dated, titled and numbered 109/250 (there
were also 20 artist's proofs), published by the
Neighbors of Watts, Los Angeles, with the
blindstamp of the printer Cirrus Editions, Los
Angeles, with full margins, framed.

3 1/2 x 7 15/16in (8.9 x 20.2cm)

sheet 10 1/16 x 13 1/2in (25.4 x 34.3cm)

\$1,000 - 1,500



209



210

ED RUSCHA (BORN 1937)

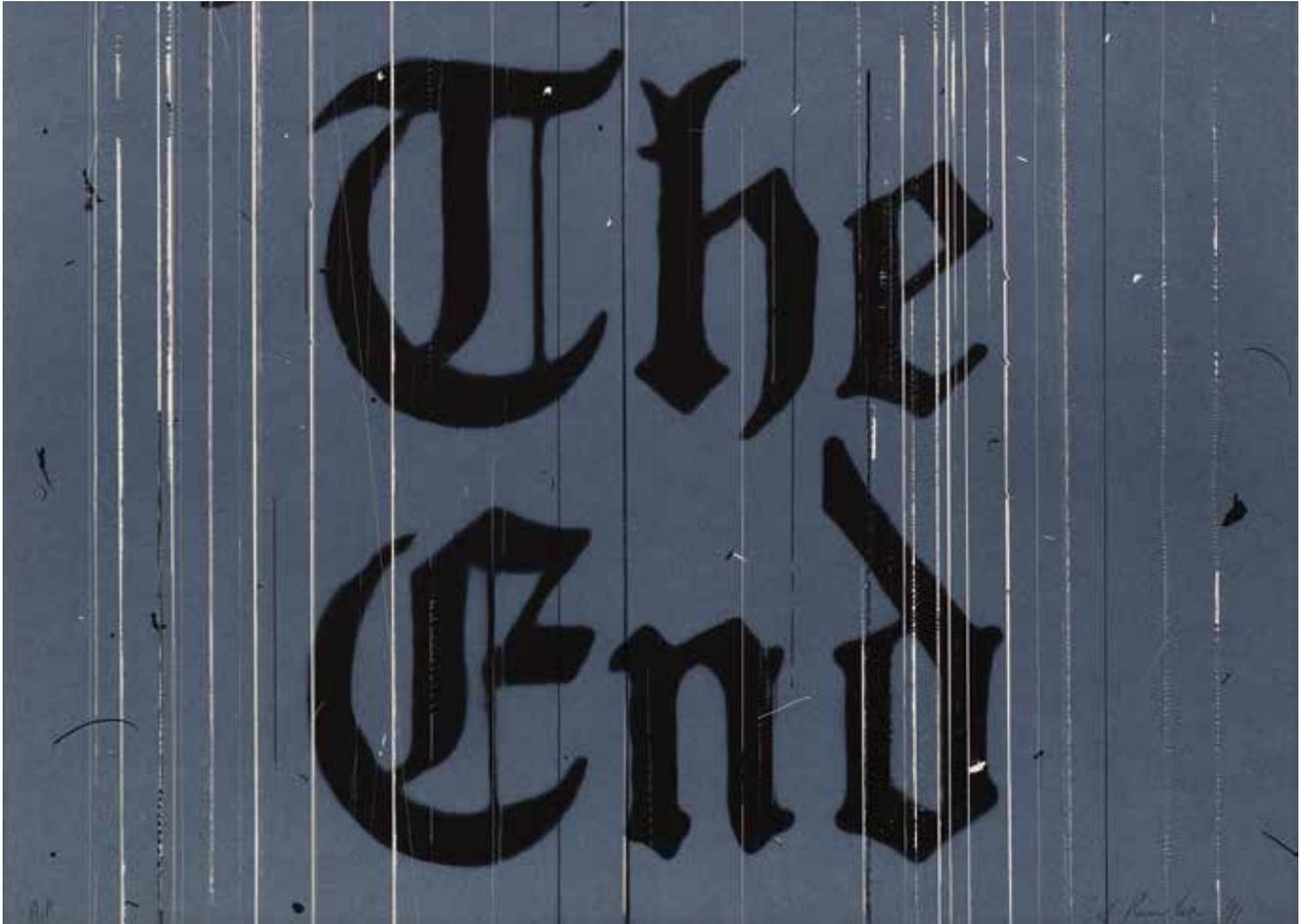
Heaven; and Hell (E. 157-8), 1988

Two aquatints in colors on Somerset cream paper, both signed in pencil, dated and numbered 17/25 (there were also 10 artist's proofs for each), with the blindstamp of the publisher/printer Crown Point Press, San Francisco, with full margins, framed. (2)

44 1/8 x 32 1/2in (112.1 x 82.6cm)

sheet 54 x 40 1/4in (137.2 x 102.2cm)

\$18,000 - 22,000



**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES,
CALIFORNIA**

211

ED RUSCHA (BORN 1937)

The End (E. 206), 1991

Lithograph in grey and black on BFK Rives paper, signed in pencil, dated and annotated 'A.P.' (an artist's proof, aside from the edition of 50), published by the artist, with the blindstamp of the printer, Hamilton Press, Venice, CA, the full sheet, framed.
sheet 26 3/16 x 36 3/4in (66.6 x 93.3cm)

\$12,000 - 15,000



212

PROPERTY OF VARIOUS OWNERS

212

ED RUSCHA (BORN 1937)

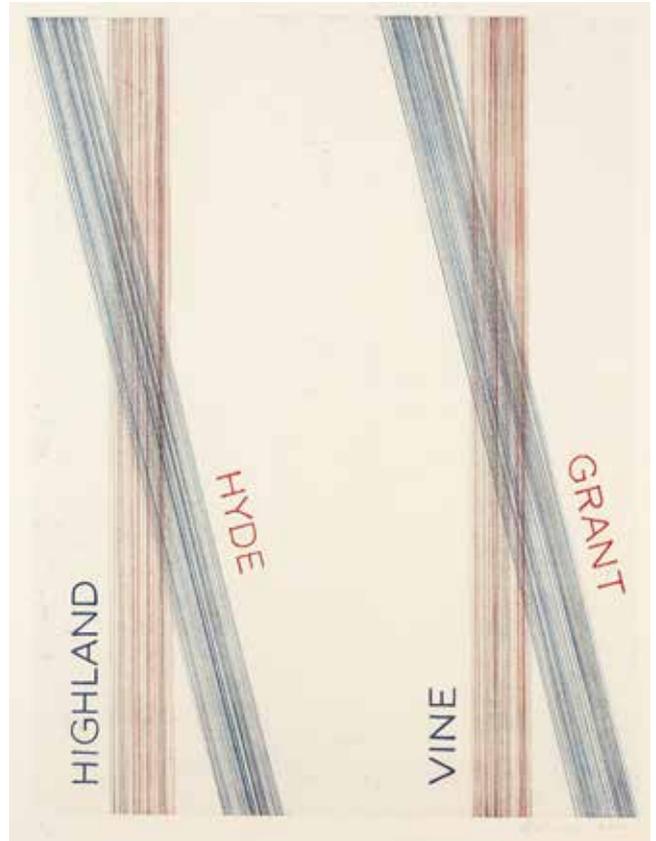
L.A.S.F. #1, 2003

Soft ground etching in colors on wove paper, signed in pencil, dated and numbered 31/35, with the blindstamp of the publisher/printer Crown Point Press/Dena Schuckit, Crown Point Press, Oakland, with full margins, framed.

29 3/4 x 23 3/4in (75.6 x 60.3cm)

sheet 37 1/2 x 30 1/2in (95.2 x 77.5cm)

\$3,000 - 4,000



213

213

ED RUSCHA (BORN 1937)

L.A.S.F. #2, 2003

Soft ground etching in colors on wove paper, signed in pencil, dated and numbered 32/35, with the blindstamp of the publisher/printer Crown Point Press/Dena Schuckit, Crown Point Press, Oakland, with full margins, framed.

29 3/4 x 23 5/8in (75.6 x 60cm)

sheet 37 1/2 x 30 3/8in (95.2 x 77.2cm)

\$3,000 - 4,000

214

BETYE SAAR (BORN 1926)

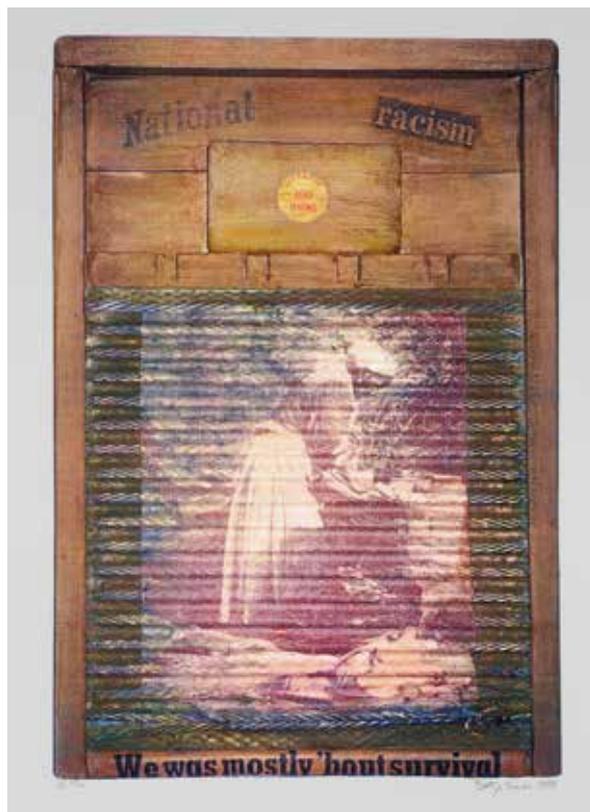
National Racism: We Was Mostly 'Bout Survival, 1998

Screenprint in colors on wove paper, signed in pencil, dated and numbered 'ED 19/100', printed by Alliance Graphics, Jos Sances, Berkeley, CA, with full margins, framed.

20 5/8 x 14 1/8 in (52.5 x 35.9 cm)

sheet 25 3/4 x 19 7/8 in (65.4 x 50.4 cm)

\$1,000 - 1,200



214



215

215

RICHARD SERRA (BORN 1939)

Paths and Edges #8, 2007

Etching on Mohachi paper, signed in black crayon, dated and numbered 37/60 on the reverse (there were also a number of artist's proofs), with the inkstamp of the publisher Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 23 1/2 x 29 1/2 in (59.7 x 74.9 cm)

\$5,000 - 7,000

216

PAT STEIR (BORN 1938)

Sunflower, 1986

Woodcut in colors on wove paper, signed in pencil, and numbered 50/100, with Japanese signatures and chop mark, with the blindstamp of the publisher Crown Point Press, San Francisco, printed by Tadashi Toda at Shi-un-do Print Shop, Kyoto, with margins, framed.

23 3/8 x 35 7/8 in (59.4 x 91.2 cm)

sheet 26 13/16 x 39 15/16 in (68.1 x 101.4 cm)

\$1,000 - 1,500



216



**PROPERTY FROM THE ESTATE OF
DONALD AND LAUREN BREESE,
SANTA FE, NEW MEXICO**

217

FRANK STELLA (BORN 1936)

Star of Persia II, from Star of Persia Series

(A. 2; G. 47), 1967

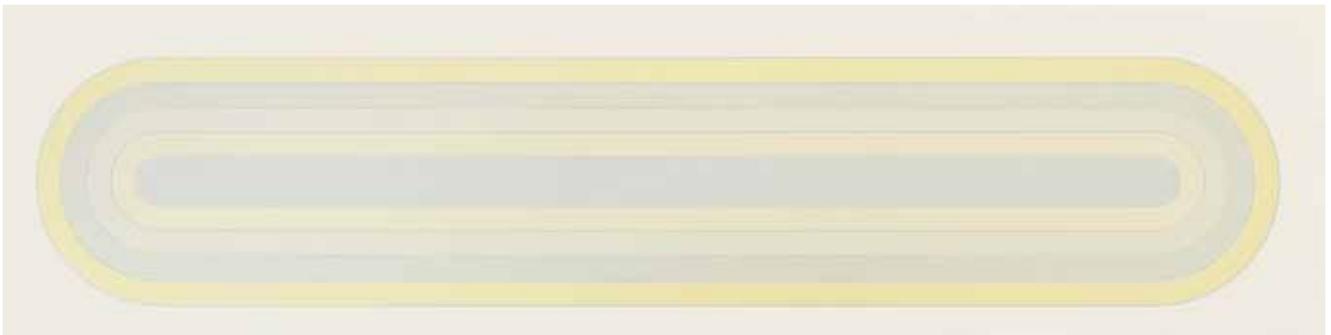
Lithograph in colors on English Vellum Graph paper, signed in pencil, dated and numbered 80/95 (there were also 10 artist's proofs), with the blindstamps and inkstamp (on the reverse) of the publisher Gemini G.E.L., Los Angeles, with full margins, framed.

22 1/2 x 26in (57.2 x 66cm)

sheet 25 15/16 x 31 15/16in (65.9 x 81.1cm)

\$3,000 - 4,000

217



218

PROPERTY FROM THE COLLECTION OF PAUL J. COADY

218

FRANK STELLA (BORN 1936)

Del Mar, from Race Track (A. 73; G. 377), 1972

Screenprint in colors on Gemini Rag Board, signed in pencil, dated and numbered 43/75 (there were also 9 artist's proofs), with the blindstamp of the publisher Gemini G.E.L., Los Angeles, with full margins, framed.

15 x 75 1/4in (38.1 x 191.1cm)

sheet 20 1/4 x 80 1/8in (51.4 x 203.5cm)

\$4,000 - 6,000



219



219



220



220

PROPERTY OF VARIOUS OWNERS

219

DONALD SULTAN (BORN 1951)

One of Diamonds and One of Clubs, from Playing Cards, 1990
Aquarelles (one in black and one in red) on Twinrocker, both initialed in pencil, titled, dated and numbered 42/44 (there were also 10 artist's proofs), published by Parasol Press, New York, with full margins, framed.

11 3/8 x 7 7/8in (28.9 x 20cm)
sheet 21 x 15in (53.3 x 38.1cm)

\$1,500 - 2,500

220

DONALD SULTAN (BORN 1951)

Two of Diamonds and Eight of Hearts, from Playing Cards, 1990
Aquarelles in red on Twinrocker, both initialed in pencil, titled, dated and numbered 25/44 (there were also 10 artist's proofs), published by Parasol Press, New York, with full margins, framed. (2)

11 3/8 x 7 7/8in (28.9 x 20cm)
sheet 21 x 15in (53.3 x 38.1cm)

\$2,000 - 2,500



221

221

ANTONI TÀPIES (1923-2012)

Totem, 1988

Etching and aquatint in colors with carborundum on wove paper, signed in pencil and numbered 14/45, published by Edicions Tristan, Barcelona, the full sheet, framed.

sheet 78 x 38 11/16in (198.2 x 98.3cm)

\$6,000 - 8,000



222

PROPERTY FROM THE COLLECTION OF PAUL J. COADY

222

ROBERT THERRIEN (BORN 1947)

Sidewall, 2006

Silkscreen in colors on BFK Rives paper, initialed in pencil, from an unknown edition size, with full margins, framed.

24 x 24in (60.9 x 60.9cm)

sheet 44 3/8 x 30 3/16in (112.7 x 76.7cm)

\$2,000 - 3,000

**PROPERTY FROM A PRIVATE COLLECTION,
NEWPORT BEACH, CALIFORNIA**

223

WAYNE THIEBAUD (BORN 1920)

Sucker Tree, State II, 1964

Woodcut on wove paper, signed in pencil, dated and numbered 8/10 (there were also 2 artist's proofs), an impression of the second state, reworked in 2008, published by the artist, with full margins, framed.

7 1/2 x 7in (19 x 17.8cm)

sheet 13 7/8 x 13 1/16in (35.2 x 33.1cm)

\$6,000 - 8,000



223

PROPERTY OF VARIOUS OWNERS

224

WAYNE THIEBAUD (BORN 1920)

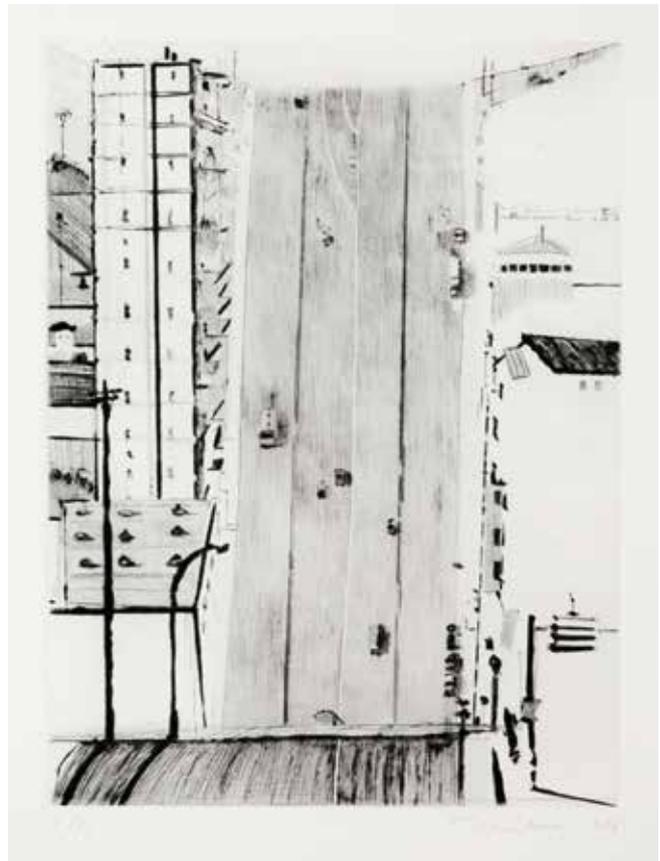
Wide Downstreet, 1985

Drypoint on wove paper, signed in pencil, dated and numbered 3/35 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, Crown Point Press/Peter Pettengill, Oakland, with full margins, framed.

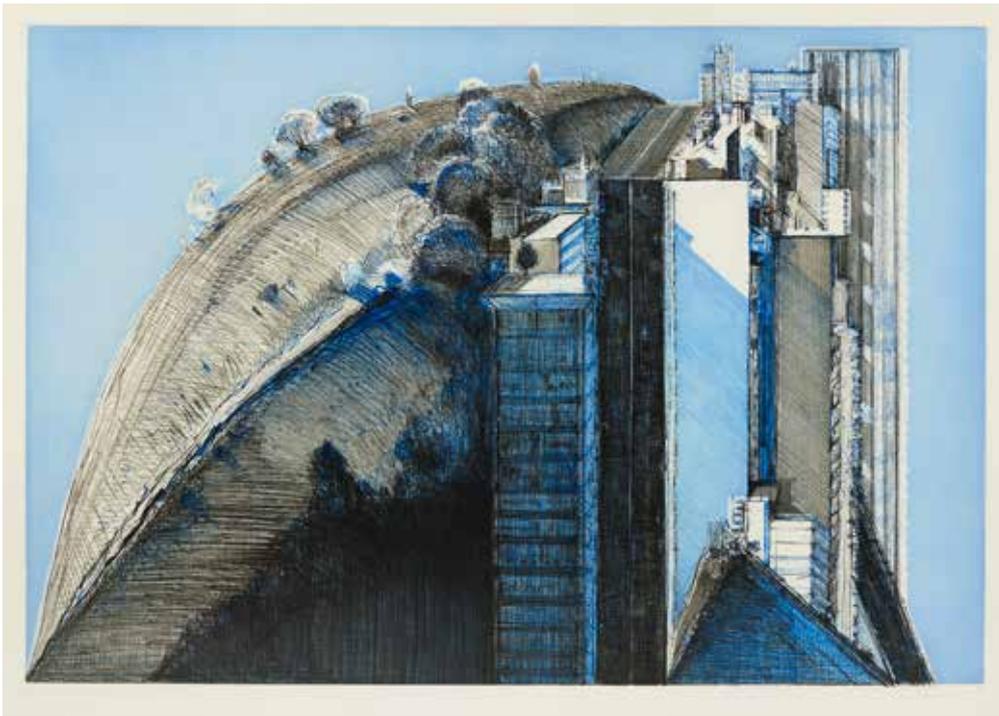
11 7/8 x 8 15/16in (30.3 x 22.8cm)

sheet 19 3/16 x 15 1/16in (48.7 x 38.2cm)

\$2,500 - 3,500



224



225



226

225

WAYNE THIEBAUD (BORN 1920)

Dark Country City, 1988

Etching and aquatint in colors on wove paper, signed in pencil, dated and annotated 'T. P. D' (a trial proof, aside from the edition of 25), with the blindstamp of the publisher Crown Point Press, San Francisco, printed by Lawrence Hamlin, with full margins, framed.

21 3/4 x 31 3/4in (55.3 x 80.7cm)

sheet 30 5/8 x 41in (77.8 x 104.1cm)

\$6,000 - 8,000

PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CALIFORNIA

226

GEORGE TOOKER (1920-2011)

Un ballo in maschera, from the *Metropolitan Opera Suite*, 1984

Lithograph in colors on wove paper, signed in pencil and numbered 111/250, with the blindstamp of the publisher the Metropolitan Opera Association, New York, the full sheet, framed.

sheet 22 1/8 x 30 1/16in (56.2 x 76.4cm)

\$800 - 1,200



PROPERTY OF VARIOUS OWNERS

227

ANDY WARHOL (1928-1987)

Northwest Coast Mask, from Cowboys and Indians (F. & S. II.380), 1986

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 5/250 (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, with their inkstamp and the artist's copyright inkstamp on the reverse, the full sheet, framed.
sheet 36 x 36in (91.1 x 91.1cm)

\$12,000 - 18,000



228

TOM WESSELMANN (1931-2004)

Still Life with Petunias, Lilies and Fruit, 1988

Screenprint in colors on museum board, signed in pencil, dated and numbered 25/100 (there are also 12 artist's proofs), with the blindstamp of the publisher International Images, Inc., Putney, Vermont, with margins, framed.

48 1/8 x 62 1/8in (122.2 x 157.8cm)

sheet 57 1/8 x 71 1/4in (145.1 x 195.6cm)

\$10,000 - 15,000



229

TOM WESSELMANN (1931-2004)

Fast Sketch Still Life with Abstract Painting, 1989

Screenprint in colors on Museum Board, signed in pencil, dated and numbered 43/100 (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont, with full margins, framed.

47 x 73in (119.3 x 140.3cm)

sheet 57 x 84in (144.7 x 213.4cm)

\$5,000 - 8,000



PROPERTY FROM DI ROSA CENTER FOR CONTEMPORARY ART, CALIFORNIA

230

WILLIAM T. WILEY (BORN 1937)

The Naked Anvil, 2001

The complete portfolio, comprising of 14 archival digital prints on William Turner wove paper, each signed in pencil and numbered 5/10 on the colophon, with the title page, published and printed by Trillium Press, Brisbane, California, bound (as issued), contained in original canvas-covered boards.

(14)

overall 19 7/8 x 27in (50.5 x 68.6cm)

\$3,000 - 5,000

GLOSSARY OF TERMS FOR PRINTS

The following are examples of the terminology used in this catalog. Please note that all statements made in this catalog are made subject to the provisions of the Condition of Sale and Buyer's Guide printed in the catalog:

NAME OF THE ARTIST

Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the printmaker or author whose name appears in Bold Type Heading. The term 'After' applies to prints that were made after an artist if the printmaker copied the image from a drawing or painting by that artist, or if the artist created a print after one of their own original works.

TITLES

Generally accepted titles for prints have been put in italics; in other cases, descriptive titles have been used.

REFERENCES

Wherever possible, standard catalogs of the artist's works (catalog raisonnés) are cited in parentheses following the title.

MEDIUM

The primary medium is identified following the title and reference. The terms used are intended as a general description and may not cover all the techniques used by the artist.

DATE

Unless otherwise indicated, the date given is the date of the execution of the 'plate'. A date preceded by 'c' (circa) represents a generally accepted approximate date, or our best judgment of the approximate date.

STATE

Unless otherwise indicated, the print is an impression of the only state, final state, or only published state.

SIGNATURE

A print is described as 'signed' only if it has, in our opinion, a manuscript signature of the artist

EDITION

Within the limits of available information, every reasonable effort is made to state fully the relevant information as to the extent of the edition or editions of a given print. The size of the edition is indicated explicitly or implicitly by a slash: e.g. 'numbered 4/15'.

MEASUREMENTS

are given height preceding width rounded to the nearest eighth of an inch, and unless other indicated, refer to the images only.

COPYRIGHT

Bonhams wishes to make clear that all lots are sold without copyright. Images may not be reproduced without the express written permission of the copyright holder.

CONDITION

The general practice is not to indicate condition or defects. Exceptions are on a strictly ad hoc basis and have no implication for the balance of the lots. Prospective bidders are urged to inspect lots or condition reports on www.bonhams.com. Notwithstanding any condition reports or catalog descriptions provided, all lots are offered and sold 'AS IS' in accordance with Bonhams' Conditions of Sale.

FRAMING

Whenever possible, 'framed' prints are sold in the frames in which they have been received. In no event is Bonhams liable for damage to glass or frames, regardless of the cause.

INCLUDING

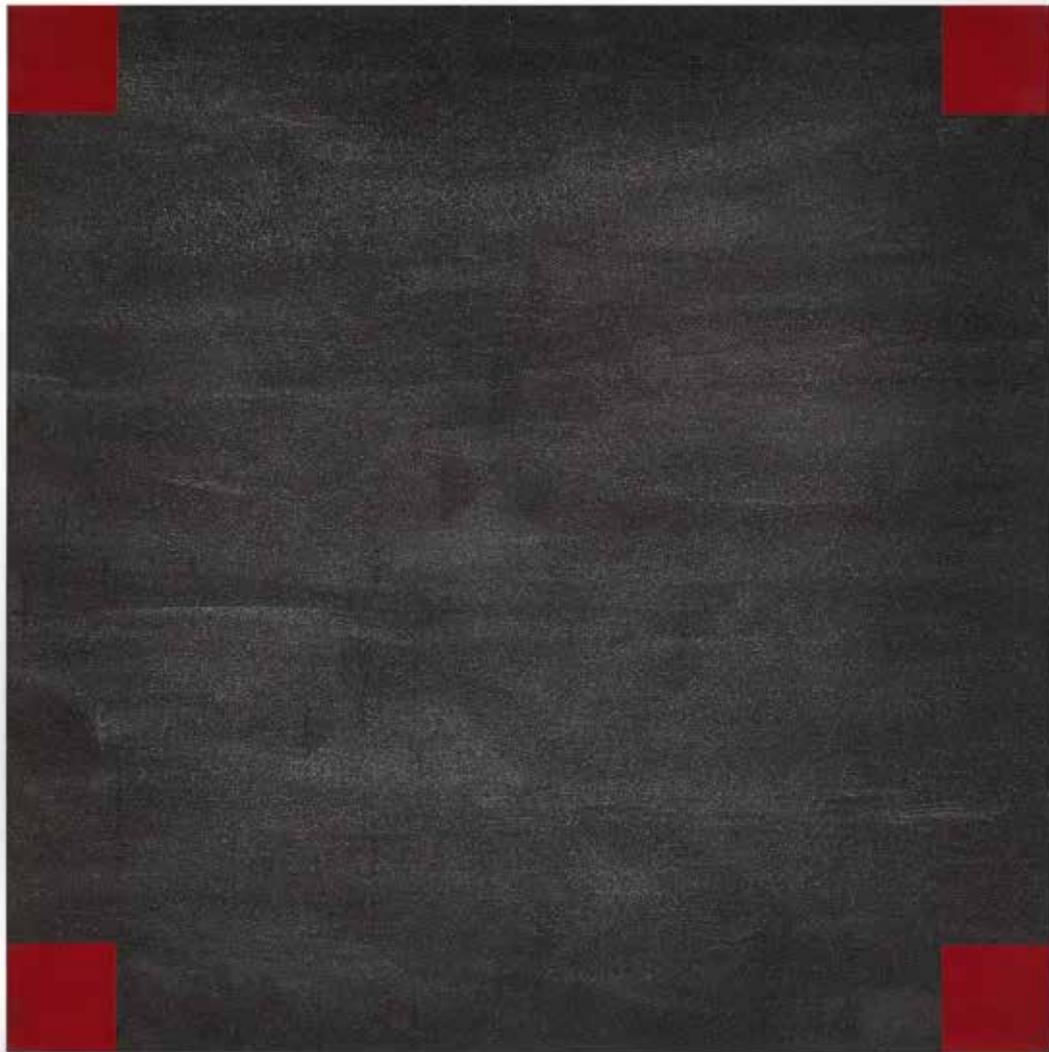
Property from a Private Collection, New Mexico.
Property from a Private Collection, Los Angeles.
Property from the Estate of Donald and Lauren Breese, Santa Fe, NM
Property from an Important East Coast Collection
Property from an Arizona Collector.
Property from a Private Collection, Newport Beach, California.
Property from a Private Collection, Santa Barbara.
Property from the di Rosa Center for Contemporary Art.
Property from a Private Collection, Encino, CA.
Property from a Santa Fe Collection.
Property from a Corporate Collection,
Southern California/San Diego/La Jolla.
Property from the Collection of Paul J. Coady
Property from Dr. Steven Schwartz.
Property from the Estate of Ronald D. Rotunda.
Property from an Important Midwestern Collection.
Property from a Lady, San Francisco, California

SIMULTANEOUS SALE PROPERTY COLLECTION NOTICE

This sale previews in multiple cities. Please note the property will be available for collection in Los Angeles at the time of the auction. Southern California, out-of-state and international buyer property will remain available for collection in our Los Angeles gallery after the auction. All Northern California buyer property will be shipped to our San Francisco gallery for collection. Please contact the department or cashiers with inquiries or shipping requests.

Bonhams

AUCTIONEERS SINCE 1793



Made in California: Contemporary Art

Featuring the Paul J. Coady Collection
of California Contemporary Art

Los Angeles | October 24, 2018

PREVIEW

San Francisco

October 12-14, 12pm – 5pm

Los Angeles

October 19-23, 12pm – 5pm

INQUIRIES

+1 (323) 436 5469

madeinca@bonhams.com

bonhams.com/madeincalifornia

MARY CORSE (B. 1945)

Grey Light Grid Series, 1988

glass microspheres in acrylic on
canvas

48 1/8 x 48 in.

\$25,000 - 35,000

Bonhams

AUCTIONEERS SINCE 1793



Modern Decorative Art + Design

Los Angeles | October 25, 2018

PREVIEW

October 19 – 24
12pm – 5pm

INQUIRIES

+1 (323) 436 5466
20cdesign.us@bonhams.com
bonhams.com/design

DALE CHIHULY (BORN 1941)

Ruby and Crystal Chandelier
2000
blown glass
\$70,000 - \$90,000

Bonhams

AUCTIONEERS SINCE 1793



Prints & Multiples

Los Angeles | Spring 2019

**CONSIGNMENTS
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+1 (415) 503 3259
morisa.rosenberg@bonhams.com
[bonhams.com/prints](https://www.bonhams.com/prints)

ANDY WARHOL (1928-1987)
Giant Panda, from *Endangered
Species* (F./S. II.295), 1983
Screenprint in colors
sheet 38 x 38in
Sold for \$75,000



Bonhams

AUCTIONEERS SINCE 1793

California and Western Paintings and Sculpture

Los Angeles and San Francisco | November 19, 2018

INQUIRIES

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+1 (323) 436 5425
calam.us@bonhams.com
bonhams.com/calwest

Aaron Bastian
+1 (415) 503 3241
calam.us@bonhams.com

EDGAR PAYNE (1883-1947)

Inyo Sierra
oil on canvas
43 x 43in
\$150,000 - 250,000

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* Indicates saleroom
• Indicates independent contractor

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,000 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time

five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award

CONDITIONS OF SALE - CONTINUED

shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the

item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24586 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 7601 W. Sunset Blvd
 Los Angeles, California 90046
 Tel +1 (323) 850 7500
 Fax +1 (323) 850 6090
bids.us@bonhams.com



Sale title: Prints & Multiples		Sale date: Tuesday October 23, 2018	
Sale no. 24586		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING
Shipping Address (if different than above):
Address: _____ Country: _____
City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____

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Bonhams
7601 W. Sunset Boulevard
Los Angeles, CA 90046

+1 323 850 7500
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