

# Bonhams



Modern & Contemporary  
Prints & Multiples

New York | May 26, 2021











# Modern & Contemporary Prints & Multiples

New York | Wednesday May 26, 2021 at 12pm EST

## BONHAMS

580 Madison Avenue  
New York, New York 10022  
[bonhams.com](http://bonhams.com)

## SALE NUMBER

26740  
Lots 1 - 248

## AUCTION INFORMATION

Jacqueline Towers-Perkins  
2068426-DCA

Eric Minoff  
2074912-DCA

Bonhams & Butterfields  
Auctioneers Corp.  
2077070-DCA

**CATALOG:** \$45

## ILLUSTRATIONS

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## PREVIEW

Bonhams' operations and facilities are currently subject to government restrictions and arrangements may be subject to change. Lots will be made available for in-person viewing by appointment only:

Saturday May 22, 12pm - 5pm  
Sunday May 23, 12pm - 5pm  
Monday May 24, 10am - 5pm  
Tuesday May 25, 10am - 5pm

Please contact the specialist department on [prints.us@bonhams.com](mailto:prints.us@bonhams.com) to arrange an appointment before visiting our galleries. In accordance with Covid-19 guidelines, it is mandatory that you wear a face mask and observe social distancing at all times.

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and should be returned by email to the specialist department or to the Client Services department at [bids.us@bonhams.com](mailto:bids.us@bonhams.com). Please note we cannot guarantee bids within 24 hours of the sale.

Lots marked "W" are oversized and therefore your purchases may be subject to alternative shipping and storage methods. For further information, please refer to the Oversized Lots page.

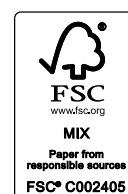
## COVID-19 SAFETY STANDARDS

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**Preview:** Lots will be made available for in-person viewing by appointment only. Please contact the specialist department at [prints.us@bonhams.com](mailto:prints.us@bonhams.com) to arrange an appointment before visiting our galleries. In accordance with Covid-19 guidelines, it is mandatory that you wear a face mask and observe social distancing at all times. Additional lot information and photographs are available from the specialist department upon request.

**Bidding:** We can accept bids in advance, on the telephone and online. Please register to bid online or via email at [bids.us@bonhams.com](mailto:bids.us@bonhams.com). In accordance with Covid-19 guidelines, we are unable to offer in-person bidding for this auction..

**Payment, Collections & Shipping:** If you wish to automatically receive a Bonhams Shipping quote, please confirm as such at the time of registration. In-person or third-party collections from our galleries are by appointment only and can be scheduled with our Client Services team. In accordance with Covid-19 guidelines, we strongly encourage contactless payment of invoices prior to collection via wire transfer or credit card through your MyBonhams account. For further information, please refer to your invoice or contact the Client Services team at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com).



Modern





1

**GEORGES BRAQUE (1882-1963)***L'Ordre des oiseaux, text by Saint-John Perse (Vallier 182), 1962*

The complete bound volume with 12 aquatints in colors on Richard de Bas handmade paper, signed in ink on the colophon by the artist and poet and annotated 'EXAMPLAIRE H.C. 15' (one of 20 hors commerce aside from the edition of 100, plus 30 in Roman numerals with an additional suite), published by Au vent d'Arles, Paris, aquatints printed by Aldo Crommelynck, Paris, bound in black morocco-backed moiré silk-covered boards by Jean Duval, slipcover with paper collage bird design after Braque. (12 works)  
overall 17 3/4 x 21 3/4in (45.1 x 55.2cm)

**\$16,000 - 18,000**

In 1962, the French poet Saint-John Perse composed a poem about birds in honor of Braque's eightieth birthday. Braque was inspired to create 12 aquatints to illustrate the expanded text by Perse, a meditation about birds in flight, and man's freedom.



1



2

2

**AFTER GEORGES BRAQUE (1882-1963)***Théière et Fruits, 1950*

Pochoir in colors on Arches paper, signed in pencil, inkstamp numbered 147/150, and numbered 147 in ballpoint pen, verso, with the blindstamp of the publisher Guy Spitzer, Paris, with full margins.

*13 3/4 x 25 3/4in (35 x 65.3cm)**sheet 23 5/8 x 35 1/2in (60 x 90cm)***\$2,000 - 3,000**



3



4

3

**ALEXANDER CALDER (1898-1976)**

*Spider's Nest*, 1975

Lithograph in colors on wove paper, signed in pencil and numbered 75/95, the full sheet, framed.  
sheet 29 1/2 x 43in (75 x 109.2cm)

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

4

**ALEXANDER CALDER (1898-1976)**

*Red Sun (Soleil Rouge)*, 1965

Lithograph in colors on Rives BFK paper, signed in pencil, titled on the verso, and numbered 39/90, recto, published by Maeght Éditeur, Paris, printed by Maeght Imprimerie, Levallois-Perret, France, with full margins, framed.

20 1/2 x 27 3/8in (52.1 x 67cm)

sheet 22 x 32in (55.9 x 81.3cm)

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



5

**ALEXANDER CALDER (1898-1976)**

*Untitled*, c.1970

Lithograph in colors on wove paper, signed in pencil and numbered 92/100, with full margins.

20 3/8 x 17 3/4in (51.8 x 45.1cm)

sheet 26 3/8 x 20 1/8in (67 x 51.1cm)

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



5

6

**ALEXANDER CALDER (1898-1976)**

*Black Pyramids*, 1974

Lithograph in colors on wove paper, signed in pencil and numbered 29/100, the full sheet.

sheet 22 7/8 x 30 3/4in (58.1 x 78.1cm)

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



6

7

**ALEXANDER CALDER (1898-1976)**

*Stables*, 1963

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 49/100, published by Maeght, Paris, with full margins.

15 1/2 x 18 1/2in (39.4 x 47cm)

sheet 29 3/4 x 21 1/4in (75.5 x 54cm)

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



7



8

8

# **MARC CHAGALL (1887-1985)**

*Lettres d'Hivernage*, Léopold Sédar Senghor, 1973

The complete portfolio of 9 lithographs (6 in colors) on Arches paper, signed by both the artist and the poet on the justification page and printed number 091 (from the deluxe edition of 150, plus 30 *hors commerce*, aside from the unsigned edition of 2,000 on *Velin Mazarine* paper), published by Editions du Suil, Paris, the full sheets, framed together, accompanied by text and slipcase. (9 works) each sheet 11 x 9in (28 x 23cm)

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

9

# **MARC CHAGALL (1887-1985)**

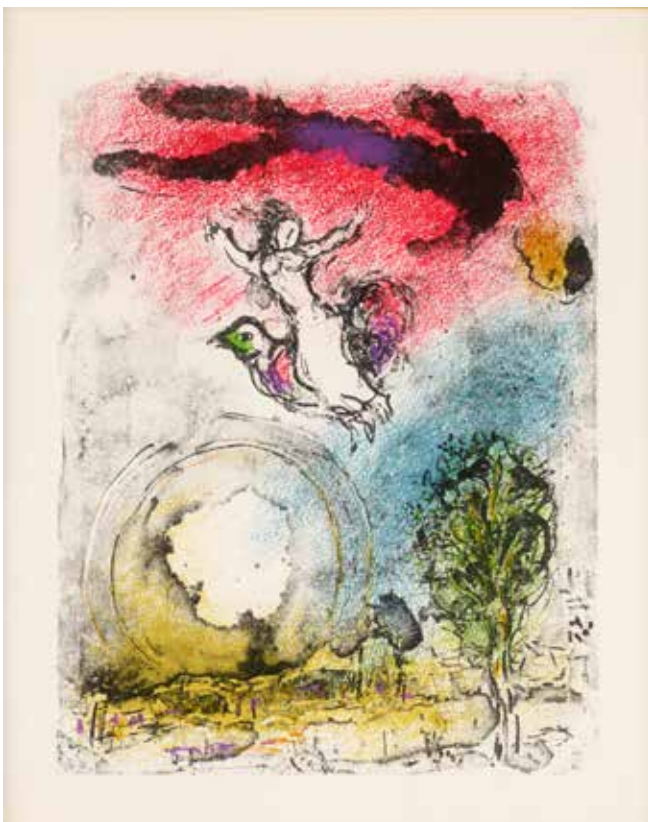
*La Poésie Frontispiece* (Mourlot 898; Cramer bk. 100), 1976

Lithograph in colors on Arches paper, signed in pencil on the justification page, and printed number XIX (from the Roman numeral edition of 40, aside from the Arabic edition of 110) published/printed by Art et Poésie/Mourlot, Paris, with full margins, framed together, accompanied by folio and slipcase.

13 x 9 3/4in (33 x 25.2cm)

sheet 18 1/2 x 15 1/8in (47 x 38.1cm)

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



9





10

10

**MARC CHAGALL (1887-1985)**

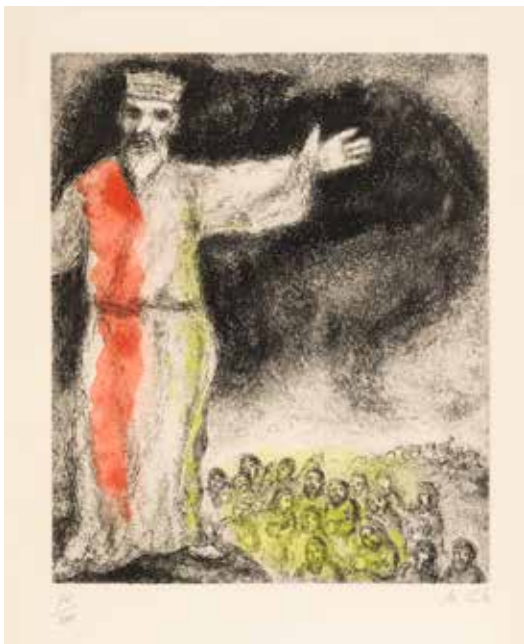
*Frontispiece, from the Odyssey I* (Mourlot 749; Cramer bk. 96), 1974

Lithograph in colors on *japon nacré*, signed in pencil and numbered 21/30 (aside from the edition of 250 on Arches paper), published/printed by Mourlot, Paris, with full margins.

16 3/4 x 12 1/4 in (42.5 x 31 cm)

sheet 21 1/8 x 15 1/8 in (53.4 x 38.2 cm)

\$4,000 - 6,000



11

12

**MARC CHAGALL (1887-1985)**

*Prophète tué par un lion*, from *La Bible* (Vollard 282; Cramer bk. 30), 1931-1939

Etching with hand coloring in watercolor, on Arches paper, initialed in pencil and numbered 66/100, published/printed by Tériade/Raymond Haasen, Paris, with full margins.

12 1/8 x 8 1/2 in (30.5 x 21.5 cm)

sheet 20 x 15 1/2 in (50.9 x 39.5 cm)

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



13

11

**MARC CHAGALL (1887-1985)**

*Josué arrête le soleil*, from *La Bible* (Vollard 246; Cramer bk. 30), 1931-39

Etching with hand-coloring in watercolor on Arches paper, initialed in pencil and numbered 70/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins, framed.

11 3/8 x 9 1/2 in (28.8 x 24.1 cm)

sheet 21 x 15 3/8 in (53.4 x 39 cm)

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



12

13

**MARC CHAGALL (1887-1985)**

*Cantique de l'arc*, from *La Bible* (Vollard 264; Cramer bk. 30), 1931-1939

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

12 1/4 x 9 1/2 in (31.8 x 24.2 cm)

sheet 19 3/4 x 15 1/2 in (50.2 x 39.2 cm)

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



14

**MARC CHAGALL (1887-1985)**

*Élie sur le mont Carmel*, from *La Bible* (Vollard 288; Cramer bk. 30), 1931-1939

Etching and aquatint with hand coloring in watercolor on Arches paper, initialed and numbered 80/100 in pencil, published/printed by Tériade/Raymond Haasen, Paris, with full margins.

11 1/4 x 9 5/8in (28.4 x 24.4cm)

sheet 21 x 15 1/2in (52 x 39.5cm)

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



15

16

**MARC CHAGALL (1887-1985)**

*Mort de Saül*, from *La Bible* (Vollard 263; Cramer bk. 30), 1931-1939

Etching and aquatint with hand coloring in watercolor on Arches paper, initialed in pencil and numbered 2/100, published/printed by Tériade/Raymond Haasen, Paris, with full margins.

11 x 9 3/8in (28.2 x 23.5cm)

sheet 20 1/4 x 15 3/8in (51.3 x 30cm)

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



14

15

**MARC CHAGALL (1887-1985)**

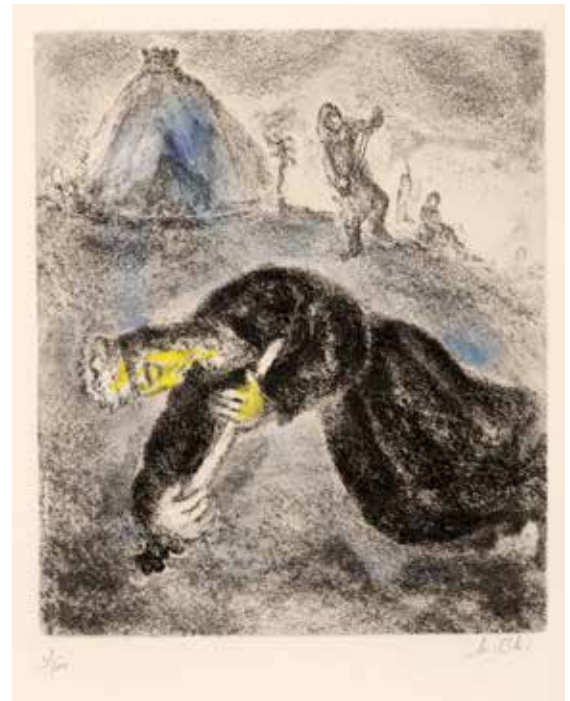
*Loth et ses filles*, from *La Bible* (Vollard 207; Cramer bk. 30), 1931-1939

Etching and aquatint with hand coloring in watercolor on Arches paper, initialed in pencil, and numbered 24/100, published/printed by Tériade/Raymond Haasen, Paris, with full margins.

12 1/2 x 9 3/4in (31.6 x 25cm)

sheet 20 1/2 x 15 3/8in (52 x 39cm)

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



16



17

17

# **SALVADOR DALI, LA QUÊTE DU GRAAL**

*La quête du Graal, deluxe edition with extra suite* (Field 75-9-A-L), 1975 (24 works)

The complete set comprising 12 drypoints in colors on Arches paper, each signed in pencil and numbered 41/249 (the total edition was 355), with full margins, plus an additional suite of 12 drypoints in colors on Richard de Bas handmade paper, each signed and numbered 41/249, published by Œuvres Graphiques Contemporaines, Paris, with title page, text, original paper wrappers, parchment portfolio with gilt title and characters stamped on the cover, in red fabric covered slipcase.

Titles Include: *The Marvellous Steps; Vivian and Lancelot; The Knight- ing of Lancelot; The Sad Vigil; The Tomb of Lancelot; The Lady of Malehaut; The Tournament of Galore; The Black Knight; The First Meeting; The River of Blood; The Pass of Gadelore; Lancelot and Galahad* (24 works)

*images various sizes*

*each sheet 17 7/8 x 12 7/8in (45.3 x 32.8cm)*

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



18

**SALVADOR DALÍ (1904-1989)**

*Venus de Milo with Drawers*, 1936-1964

White painted bronze sculpture multiple with six removable drawers, incized with the artist's signature on the base, numbered 65/160, cast by Venturi Arte, Bologna, with their foundry stamp.

15 x 3 5/8 x 3 1/8 in (38 x 9 x 7.5 cm)

**\$6,000 - 9,000**

19

**SALVADOR DALÍ (1904-1989)**

*Couple nus (Nude Couple)*, from *Nudes portfolio* (Field 70-8-E), 1970

Lithograph in sepia on Rives BFK, signed in pencil and numbered 74/120 (total edition was 480), printed by Atelier Desjobert, Paris, the full sheet.

sheet 22 1/4 x 29 7/8 in (56 x 75.5 cm)

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

Authentication inscribed in pencil on verso, "Authentic Frank Hunter Salvador Dalí Archives Ltd. 28 Oct 2019."



18



19



20

20

# **SALVADOR DALÍ (1904-1989)**

*Memories of Surrealism* (Field 71-15-A-L), 1971

Complete portfolio comprising 12 etching, lithograph and drypoint in colors on Arches paper, loose as issued, each signed in pencil and numbered 23/175 (the total edition was 500), with title page, justification, text and introduction by Pierre Restany, published by Transworld Art, New York, printed by Ateliers Rigal, Paris and Ateliers Jobin, Lausanne, Switzerland, each with full margins, contained in original black paper covered portfolio stamped with gold title.

Titles Include: *Angel of Dada Surrealism*; *Surrealist Flower Girl*; *Ultra Surrealist Corpuscular Galutksa*; *Space Elephant*; *Surrealist King*; *The Eye of Surrealist Time*; *Surrealist Portrait of Dali surrounded by Butterflies*; *Dressed in the Nude in the Surrealist Fashion*; *Crazy, Crazy, Crazy Minerva*; *Caring for a Surrealist Watch*; *Surrealist Crutches*; *Surrealist Gastronomy* (12 works)  
 each 20 3/4 x 16 5/8in (52.7 x 42.2cm)  
 each sheet 30 x 21 1/4in (76.2 x 53.9cm)

**\$20,000 - 25,000**





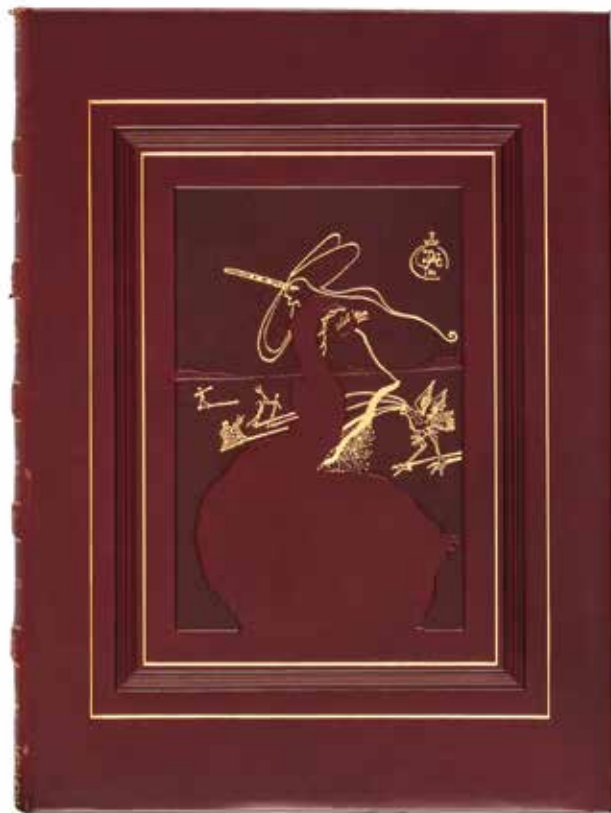
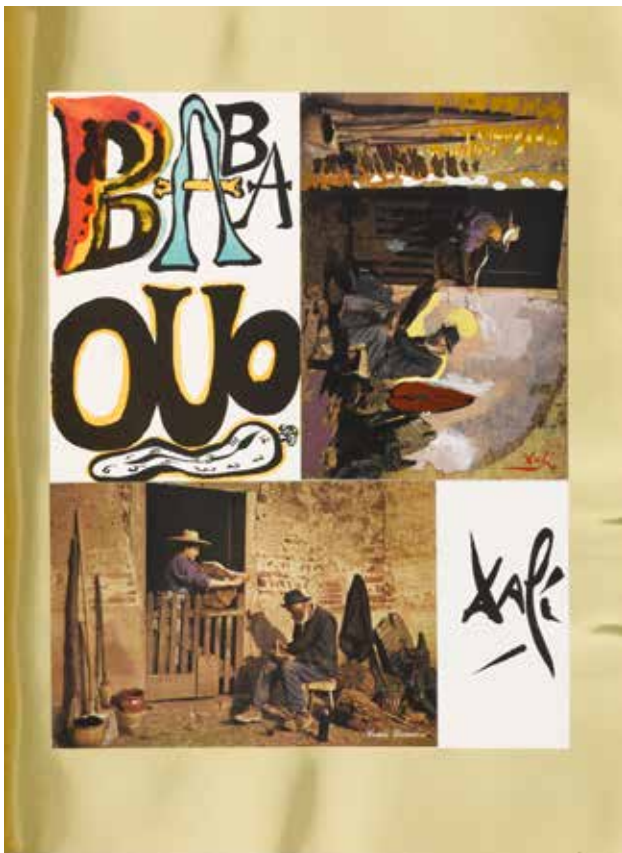
21

21

# **SALVADOR DALÍ (1904-1989)**

*Faust, Johann Wolfgang von Goethe, Portfolio* (Field 69-1), 1969  
 Complete portfolio comprising 21 engravings, 11 loose as issued, and 10 vignettes within the text, all on Arches paper, signed in pencil on the justification page, with the Dalí signature blind stamp on each loose sheet, printed number 153 (from the total edition of 293, aside from the deluxe edition of 150), published by Argillet/Graphik Europa Unstalt, Paris, printed by Etienne-Denis Brillaard, Geneva, housed in burgundy covered slipcase with stamped gold lettering. (21 works)  
 each image 12 1/2 x 9 1/4in (31.5 x 23.3cm)  
 each sheet 15 x 11 3/8in (38 x 28.2cm)

\$5,000 - 6,000



22

**SALVADOR DALÍ (1904-1989)**

*Babaouo* (Field 78-2), 1978

Complete bound volume with 7 woodcuts and one engraving in colors on *vélin de Rives* paper, engraving and colophon signed in pencil, colophon numbered 10 from the edition of 90 (the total edition was 475), with collaged frontispiece on gold paper hand painted with gouache, published by Le Centre Cultural de Paris, engraving with full margins, bound in gilt and blind-stamped burgundy calf designed by the artist, with silk moiré slipcase with leather edges. (8 works)  
overall 15 1/2 x 11 1/2in (39.5 x 29.5cm)

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

*Babaouo* was an original screenplay written by Dalí in 1932 for an unrealized Surrealist film. The present artist's book was designed to convey the original conceit of the film, the picaresque adventures of a character named Babaouo.



23

**SALVADOR DALÍ (1904-1989)**

Plate 2, *A las primeras 18 sillas de mimbre* from *Los Caprices de Goya*; **FRANCISCO GOYA (1746-1828)** Plate 2, *El si pronuncian y la mano alargan al primero que llega* from *Los Caprichos* (2 works)

(Field 77-3-79; Delteil 39; Harris 37), 1799; 1977 Heliogravure of Goya's plate 2, reworked and altered with drypoint and stencil-coloring, on Rives BFK paper, signed in pencil and numbered 164/200 (plus 20 *épreuves d'artiste*), published by Berggruen/ Editions Graphiques Internationale, Paris, with full margins.

WITH

**FRANCISCO GOYA (1746-1828)**, Plate 2, *El si pronuncian y la mano alargan al primero que llega*, from *Los Caprichos*, Fifth Edition, circa 1881 - 1886, etching on wove paper, published/printed by the Real Academia/Calcografía, Madrid, with margins. (2 works)

9 x 7 1/4in (22.7 x 17cm); 8 1/2 x 6in (21.5 x 15.2cm)

sheet 17 1/2 x 12 1/4in (44.4 x 31cm); 11 3/4 x 8 3/8in (29.7 x 20.5cm)

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

One of the most desirable prints in the series, with a fashionable young woman wearing the artist's iconic melting clock on her dress.



23



24

**SALVADOR DALÍ (1904-1989)**

Plate 10, *Vomitación recíproca* from *Los Caprices de Goya*; plus **FRANCISCO GOYA (1746-1828)**

Plate 10, *El Amor y la muerte* from *Los Caprichos* (2 works) (Field 77-3-72; Delteil 47; Harris 45), 1799; 1977

Heliogravure of Goya's plate 10, reworked and altered with drypoint and stencil-coloring, on Rives BFK paper, signed in pencil and numbered 164/200 (plus 20 *épreuves d'artiste*) in pencil, published by Berggruen/ Editions Graphiques Internationale, Paris, with full margins.

WITH

**FRANCISCO GOYA (1746-1828)**, Plate 10, *El Amor y la muerte* from *Los Caprichos*, Fifth Edition, circa 1881 - 1886, etching on wove paper, published by the Real Academia, printed by Calcografía, Madrid, with margins. (2 works)

9 x 9in (22.7 x 17cm); 8 2/2 x 6in (21.5 x 15.2cm)

sheet 17 1/2 x 12 1/4in (44.4 x 31cm); 11 3/4 x 8 3/8in (29.7 x 20.5cm)

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



24





25



25

**SALVADOR DALÍ (1904-1989)**

Plate 14, *Qué ramo de bonitas cerezas!* from *Los Caprichos de Goya*; plus **FRANCISCO GOYA (1746-1828)** Plate 14, *Qué Sacrificio!* from *Los Caprichos* (2 works) (Field 77-3-67; Delteil 51; Harris 49), 1799; 1977

Heliogravure of Goya's plate 14, reworked and altered with drypoint and stencil-coloring, on Rives BFK paper, signed in pencil and numbered 164/200 (plus 20 *épreuves d'artiste*), published by Berggruen/Editions Graphiques Internationale, Paris, with full margins.

WITH

**FRANCISCO GOYA (1746-1828)**, Plate 14, *Qué Sacrificio!* from *Los Caprichos*, Fifth Edition, circa 1881 - 1886, etching on wove paper, published/printed by the Real Academia/Calcografía, Madrid, with margins. (2 works)

9 x 7 1/4in (22.7 x 17cm); 8 1/2 x 6in (21.5 x 15.2cm)

sheet 17 1/2 x 12 1/4in (44.4 x 31cm); 11 3/4 x 8 3/8in (29.7 x 20.5cm).

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



26



26

**SALVADOR DALÍ (1904-1989)**

Plate 25, *Se quebro el cantero* from *Los Caprichos de Goya*; **FRANCISCO GOYA (1746-1828)** Plate 25, *Si quebró el Cantaro* from *Los Caprichos* (2 works) (Field 77-3-56; Delteil 39; Harris 37), 1799; 1977

Heliogravure of Goya's plate 25, reworked and altered with drypoint and stencil-coloring, on Rives BFK paper, signed in pencil and numbered 164/200 (plus 20 *épreuves d'artiste*), published by Berggruen/Editions Graphiques Internationale, Paris, with full margins.

WITH

**FRANCISCO GOYA (1746-1828)**, Plate 25, *Si quebró el Cantaro*, from *Los Caprichos*, Fifth Edition, circa 1881 - 1886, etching on wove paper, published/printed by the Real Academia/Calcografía, Madrid, with margins. (2 works)

9 x 7 1/4in (22.7 x 17cm); 8 1/2 x 6in (21.5 x 15.2cm)

sheet 17 1/2 x 12 1/4in (44.4 x 31cm); 11 3/4 x 8 3/8in (29.7 x 20.5cm)

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

Goya's commentary on the brutal abuses of power during the Spanish Inquisition are further supported by Dalí's addition of the cross of the Spanish Inquisition on the bottom of the mother's shoe, as she prepares to administer a harsh beating.



27

**SALVADOR DALÍ (1904-1989)**

*Plate 37, Si from Les Caprices de Goya;*

**FRANCISCO GOYA (1746-1828)** *Plate 37, Si sabrá mas el discipulo from Los Caprichos (2 works)* (Field; 77-3-45; Delteil 74; Harris 72), 1799; 1977

Heliogravure of Goya's plate 37, reworked and altered with drypoint and stencil-coloring, on Rives BFK paper, signed in pencil and numbered 164/200 (plus 20 *épreuves d'artiste*) in pencil, published by Berggruen/Editions Graphiques Internationale, Paris, with full margins.

WITH

**FRANCISCO GOYA (1746-1828)**, *Plate 37, Si sabrá mas el discipulo from Los Caprichos*, Fifth Edition, circa 1881 - 1886, etching on wove paper, published/printed by the Real Academia/Calco-grafía, Madrid, with margins. (2 works)  
9 x 7 1/4in (22.7 x 17cm); 8 1/2 x 6in (21.5 x 15.2cm)  
sheet 17 1/2 x 12 1/4in (44.4 x 31cm); 11 3/4 x 8 3/8in (29.7 x 20.5cm)

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

Dali incorporated the pitting in the etching plate, turning it into the day-old beard of a grotesque face, licking the School Master Donkey.



27



28

**SALVADOR DALÍ (1904-1989)**

*Plate 49, Cagallones de cabra from Les Caprices de Goya;*

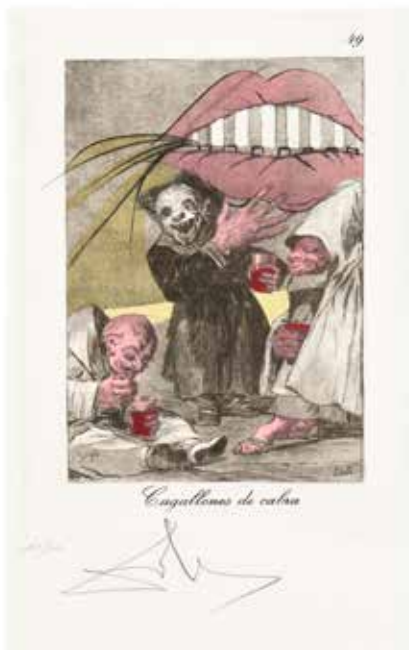
**FRANCISCO GOYA (1746-1828)** *Plate 49, Duendecitos from Los Caprichos (2 works)* (Field 77-3-31; Delteil 86; Harris 84), 1799; 1977

Heliogravure of Goya's plate, reworked and altered with drypoint and stencil-coloring, on Rives BFK paper, signed in pencil and numbered 164/200 (plus 20 *épreuves d'artiste*) in pencil, published by Berggruen/Editions Graphiques Internationale, Paris, with full margins.

WITH

**FRANCISCO GOYA (1746-1828)**, *Plate 49, Duendecitos from Los Caprichos*, circa 1881 - 1886, etching on wove paper, from *Los Caprichos*, Fifth Edition, circa 1881 - 1886, etching on wove paper, published/printed by the Real Academia/Calco-grafía, Madrid, with margins. (2 works)  
9 x 7 1/4in (22.7 x 17cm); 8 1/2 x 6in (21.5 x 15.2cm)  
sheet 17 1/2 x 12 1/4in (44.4 x 31cm); 11 3/4 x 8 3/8in (29.7 x 20.5cm)

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



28





29



29

# **SALVADOR DALÍ (1904-1989)**

Plate 59, *Cinco o seis por lo menos* from *Los Caprichos de Goya*; **FRANCISCO GOYA (1746-1828)**

Plate 59, *Y aun no se van!* from *Los Caprichos* (2 works) (Field 77-3-22; Delteil 96; Harris 94), 1799; 1977

Heliogravure of Goya's plate 59, reworked and altered with drypoint and stencil-coloring, on Rives BFK paper, signed in pencil and numbered 164/200 (plus 20 *épreuves d'artiste*) in pencil, published by Berggruen/Editions Graphiques Internationale, Paris, with full margins.

WITH

**FRANCISCO GOYA (1746-1828)**, Plate 59, *Y aun no se van!* from *Los Caprichos*, Fifth Edition, circa 1881 - 1886, etching on wove paper, published/printed by the Real Academia/ Calcografía, Madrid, with margins. (2 works)

9 x 7 1/4in (22.7 x 17cm); 8 1/2 x 6in (21.5 x 15.2cm)

sheet 17 1/2 x 12 1/4in (44.4 x 31cm); 11 3/4 x 8 3/8in (29.7 x 20.5cm)

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



30



30

# **SALVADOR DALÍ (1904-1989)**

Plate 65, *Al matadero* from *Los Caprichos de Goya*; **WITH FRANCISCO GOYA (1746-1828)** Plate 10, *Donde vá mamá?* from *Los Caprichos* (2 works)

(Field 77-3-16; Delteil 102; Harris 100), 1791; 1977

Heliogravure of Goya's plate 65, reworked and altered with drypoint and stencil-coloring, on Rives BFK paper, signed in pencil and numbered 164/200 (plus 20 *épreuves d'artiste*) in pencil, published by Berggruen/Editions Graphiques Internationale, Paris, with full margins.

WITH

**FRANCISCO GOYA (1746-1828)**, Plate 65, *Donde vá mamá?* from *Los Caprichos*, Fifth Edition, circa 1881 - 1886, etching on wove paper, published/printed by the Real Academia/Calcografía, Madrid, with margins. (2 works)

9 x 7 1/4in (22.7 x 17cm); 8 1/2 x 6in (21.5 x 15.2cm)

sheet 17 1/2 x 12 1/4in (44.4 x 31cm); 11 3/4 x 8 3/8in (29.7 x 20.5cm)

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



31

**ALBERTO GIACOMETTI (1901-1966)**

*Chaise et guéridon* (Lust 133), 1960

Lithograph on Rives BFK paper, signed in pencil and numbered 10/90, published by Maeght, Paris, with full margins.

14 3/4 x 10 5/8in (37.5 x 27cm)

sheet 25 5/8 x 19 3/4in (65.1 x 50.2cm)

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



31

32

**ALBERTO GIACOMETTI (1901-1966)**

*Bouquet I* (Lust 59), 1955

Etching on Arches paper, signed in pencil and annotated 'H.C.' (an *hors commerce*, aside from the edition of 50), published by Maeght, Paris, with full margins, framed.

10 1/2 x 8 7/8in (26.5 x 22.2cm)

sheet 19 3/4 x 15 3/8in (50 x 39cm)

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



32



33

33

# **LOUIS LOZOWICK**

*A Tribute to American Industry Portfolio*  
(Flint 200-211), 1943

The complete portfolio of 12 lithographs on wove paper, each signed in pencil and initialed A.L. (signed by the artist's widow, Adele Lozowick), printed by George C. Miller, with full margins.

Titles Include: *Steel* (January), *Synthetics* (February), *Transportation* (March), *Communications* (April), *Production* (May), *Power* (June), *Mining* (July), *Food* (August), *Construction* (September), *Oil* (October), *Wood* (November), *Graphic Arts* (December) (12 works)

assorted from 9 7/8 x 13in (25 x 33cm) to 9 13/16 x 13in (24.9 x 33cm)

assorted sheet from 12 1/16 x 16in (30.6 x 40.6cm) to 11 7/8 x 15 15/16in (30.2 x 40.4cm)

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

## **Provenance**

Private collection, New York  
Thence by descent

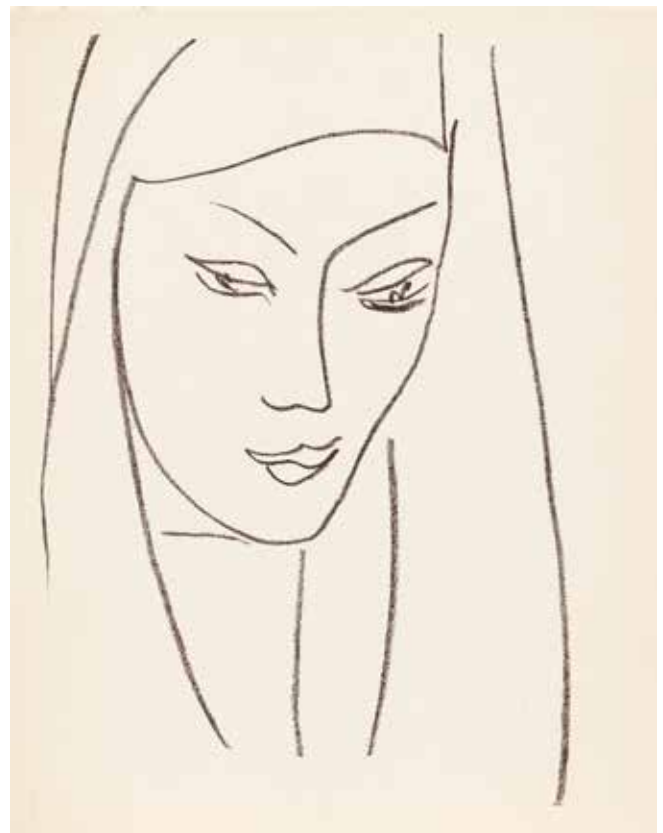
In 1943 the commercial lithography company, E.F. Schmidt, in Milwaukee, Wisconsin, commissioned Lozowick to produce 12 lithographs, to be reproduced as a calendar, one for each month of the year.

Rare. According to Flint, only a few printer's and artist's proofs were pulled.





34



34

#### **HENRI MATISSE (1869-1954)**

*Les Lettres Portugaises*, by Marianna Alcoforado, deluxe edition with extra suite (Duthuit 15), 1946

Complete portfolio with text, comprising 15 lithographs and 90 color lithograph ornamental illustrations on Arches paper, signed in ink on the justification page, and numbered 13 from the edition of 250, with an extra suite of 12 lithographs (one of 80 deluxe copies with an extra suite), loose as issued, each the full sheet, published/printed by Tériade/Mourlot, Paris, in original slipcase with paper wrappers. (117 works)

each sheet 10 1/2 x 8 1/4 in (26.5 x 21 cm)

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

The passionate letters of a Portuguese nun, S  rora Mariana Alcoforado (1640-1723) to her unfaithful lover, a French officer, was first printed in 1669 to great acclaim. Matisse's interest in religious orders would continue the following year with his design of the *Chapelle du Rosaire* (called the Matisse Chapel) in 1947-1951 in the town of Vence, near Nice.





35

**HENRI MATISSE (1869-1954)**

*Mlle. M. M. (Mademoiselle Marguerite Matisse) (Duthuit 2)*, 1920  
Etching on *chine collé* with Van Gelder paper support, signed in ink and numbered in pencil 478/1000, published for *Cinquante Dessins*, printed by Victor Jacquemin, Paris, with full margins.  
5 5/8 x 3 7/8in (14.3 x 9.8cm)  
sheet 12 x 8 1/4in (30.5 x 20.9cm)

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

Marguerite Emilienne Matisse (1894–1982) was the artist's daughter by his girlfriend and model, Camille Joblaud.

35

**PROPERTY FROM THE COLLECTION OF LOUISE M. SUNSHINE**

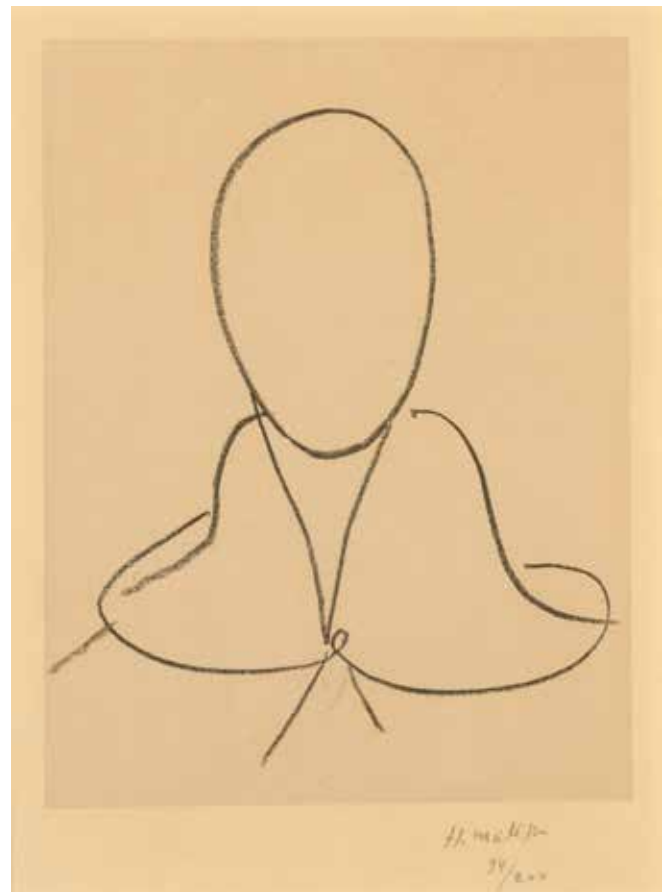
36

**HENRI MATISSE (1869-1954)**

*Étude pour Saint Dominique (Duthuit 658)*, 1950-1951  
Lithograph on *chine appliqué* to wove paper support, signed in pencil and numbered 94/100, with full margins.  
8 5/8 x 6 5/8in (21.8 x 16.7cm)  
sheet 11 1/8 x 8 3/4in (28 x 22cm)

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

Matisse designed all the clerical garb for his *Chapelle du Rosaire de Vence* ("Rose Chapel" often referred to as the "Matisse Chapel"), dedicated to Saint Dominic, located in the town of Vence, near Nice.



36





37

37

**ROBERTO MATTA (1911-2002)**

*Centre Noeuds (Centre Knots)* (Sabatier p.393), 1974

The complete set of 10 etchings and aquatints in colors on Arches paper, each signed in pencil and numbered 38/125 (there were also 30 *hors commerce*), co-published by Editions Alexander Kahan, New York and Éditions Georges Visat, Paris, with full margins, in paper portfolio cover as issued. (10 works)

each 13 7/8 x 10 1/2in (35.2 x 26.7cm)

each sheet 23 7/8 x 17 1/2in (60.6 x 44.5cm)

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

38

**JOAN MIRÓ (1893-1983)**

*Le Roi David* (Dupin 555), 1972

Etching and aquatint in colors on Arches paper, signed in pencil and annotated 'H.C.' (an *hors commerce*, aside from the edition of 50), published by Maeght, Paris, framed.

26 3/4 x 21in (67.9 x 53.3cm)

sheet 35 3/4 x 24 7/8in (90.8 x 63.1cm)

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



38



39

40

**JOAN MIRÓ (1893-1983)**

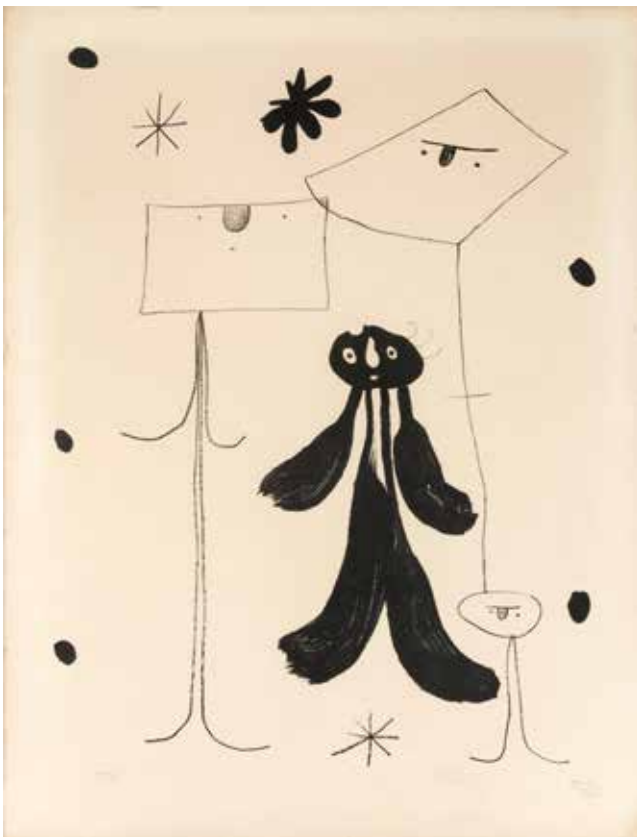
*San Lazzaro et ses Amis* (Maeght 1081), 1975

Lithograph in colors on Arches paper, signed in pencil and numbered 64/75, from the edition before text (the poster edition was 1,000), published by Musée d'Art Moderne de la Ville de Paris, printed by Arte Adrien Maeight, Paris, with full margins, framed.

20 1/4 x 15in (51.5 x 38cm)

sheet 29 5/8 x 20 3/8in (75 x 52.2cm)

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



41

39

**JOAN MIRÓ (1893-1983)**

*Constellations* (Maeght 259), 1959

Lithograph in colors on Arches Vellum, signed, dated and numbered in pencil 37/150 (before the separate poster edition with lettering) published/printed by Berggruen/Mourlot, Paris, the full sheet.

sheet 25 5/8 x 19 5/8in (65 x 49.7cm)

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



40

41

**JOAN MIRÓ (1893-1983)**

*Les Hommes* (Mourlot 59), 1948

Lithograph on Arches paper, signed, dated and numbered 15/50 in pencil, published/printed by Maeght/Mourlot Frères, Paris, with wide margins, framed.

sheet 25 x 19 1/4in (63.5 x 49cm)

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



42

42

**JOAN MIRÓ (1893-1983)**

*Le miroir de l'homme par les bêtes, André Frénaud*  
(Dupin 566-570), 1972

The complete set of 3 etchings and aquatints with carborundum in colors on Bristol paper, signed in pencil by the artist on part of the justification page, framed together; accompanied by 2 etchings on wove paper, signed in pencil by the poet André Frénaud on the other part of justification page, numbered 96 (from the total edition of 225), each published/printed by Adrien Maeght, Paris, with text, collaged chemise and linen-covered box. (5 works)

sizes various

overall 31 x 47 1/2in (78.8 x 120.65)

**\$4,500 - 6,500**

43

**JOAN MIRÓ (1893-1983)**

*Cahiers d'Art Nos I-IV (2 works)*

(Dupin 14 & 15; Cramer III), 1934

Two pochoirs in colors on wove paper, unsigned as issued, from the edition of 1200, published/printed by Éditions Cahiers d'art/Imprimerie Crété, Paris, the full sheets, framed. (2 works)

each sheet 12 1/2 x 9 1/2in (31.8 x 24cm)

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



43





44

44

**PABLO PICASSO (1881-1973)**

*Lysistrata* (Bloch 267-272), 1934

The complete portfolio comprising 6 etchings on Rives paper, signed in pencil on the justification page and numbered 690 in red crayon, from the edition of 1500, published by Limited Editions Club, New York, printed by L'Atelier Lecourière, Paris, each etching with full margins, framed together, accompanied by text and slipcase. (6 works)

each image 8 1/2 x 5 5/8in (21.5 x 14cm)

each sheet 11 3/8 x 8 7/8in (28.7 x 22cm)

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

45

**PABLO PICASSO (1881-1973)**

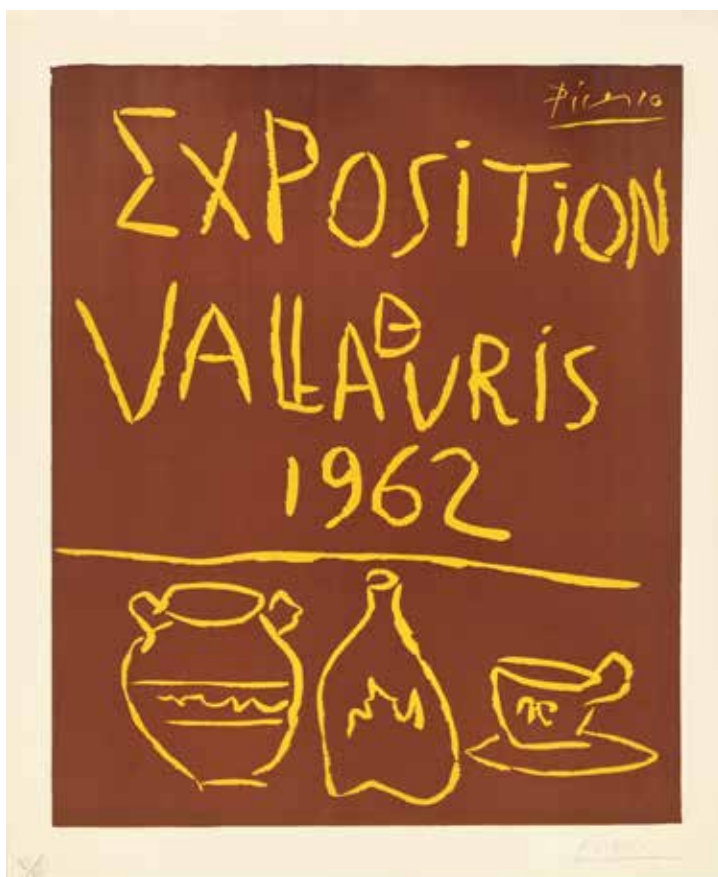
*Exposition Vallauris 1962* (Bloch 1299), 1962

Linocut in colors on Arches paper, signed in pencil and numbered 72/175 (there were also 25 artist's proofs), published/printed by Arnéra, Vallauris, with full margins, framed.

25 1/4 x 20 7/8in (64.1 x 53cm)

sheet 29 3/4 x 24 3/8in (75.5 x 62.5cm)

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



45



46

**PROPERTY FROM THE ESTATE  
OF ROSALIND CHING PASTOR**

46

**PABLO PICASSO (1881-1973)**

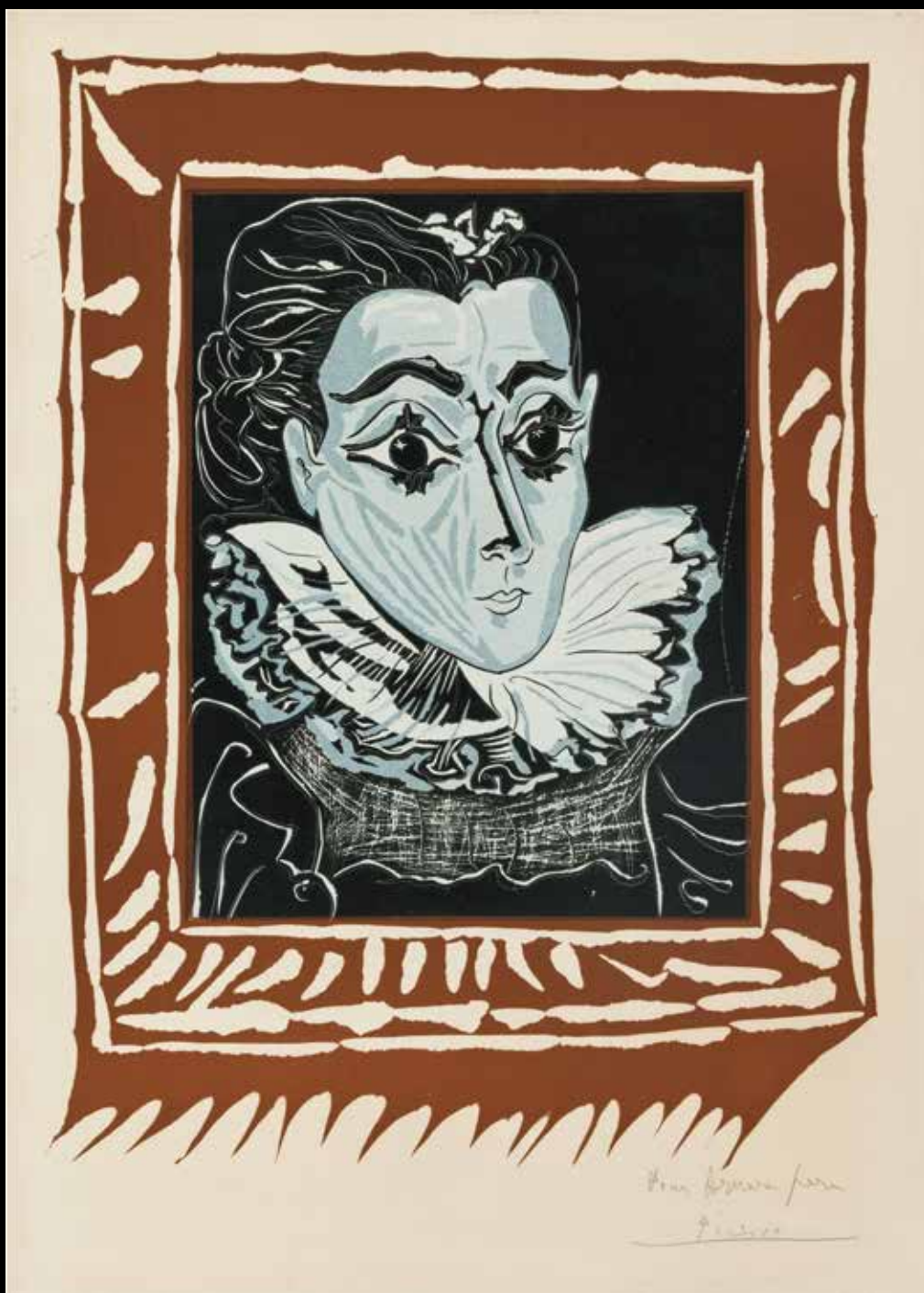
*Les Deux Saltimbanques*, from *La Suite des Saltimbanques* (Bloch 5), 1905

Etching on Van Gelder paper from the edition of 250, published/printed by Vollard/Louis Fort in 1913, Paris, with full margins, framed.

4 3/4 x 3 1/2in (12.1 x 8.9cm)

sheet 14 x 11 15/16in (35.5 x 30.4cm)

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



47

47

**PABLO PICASSO (1881-1973)**

*La Dame à la Collerette* (*Portrait de Jacqueline à la Fraise*) (Bloch 1147), 1962

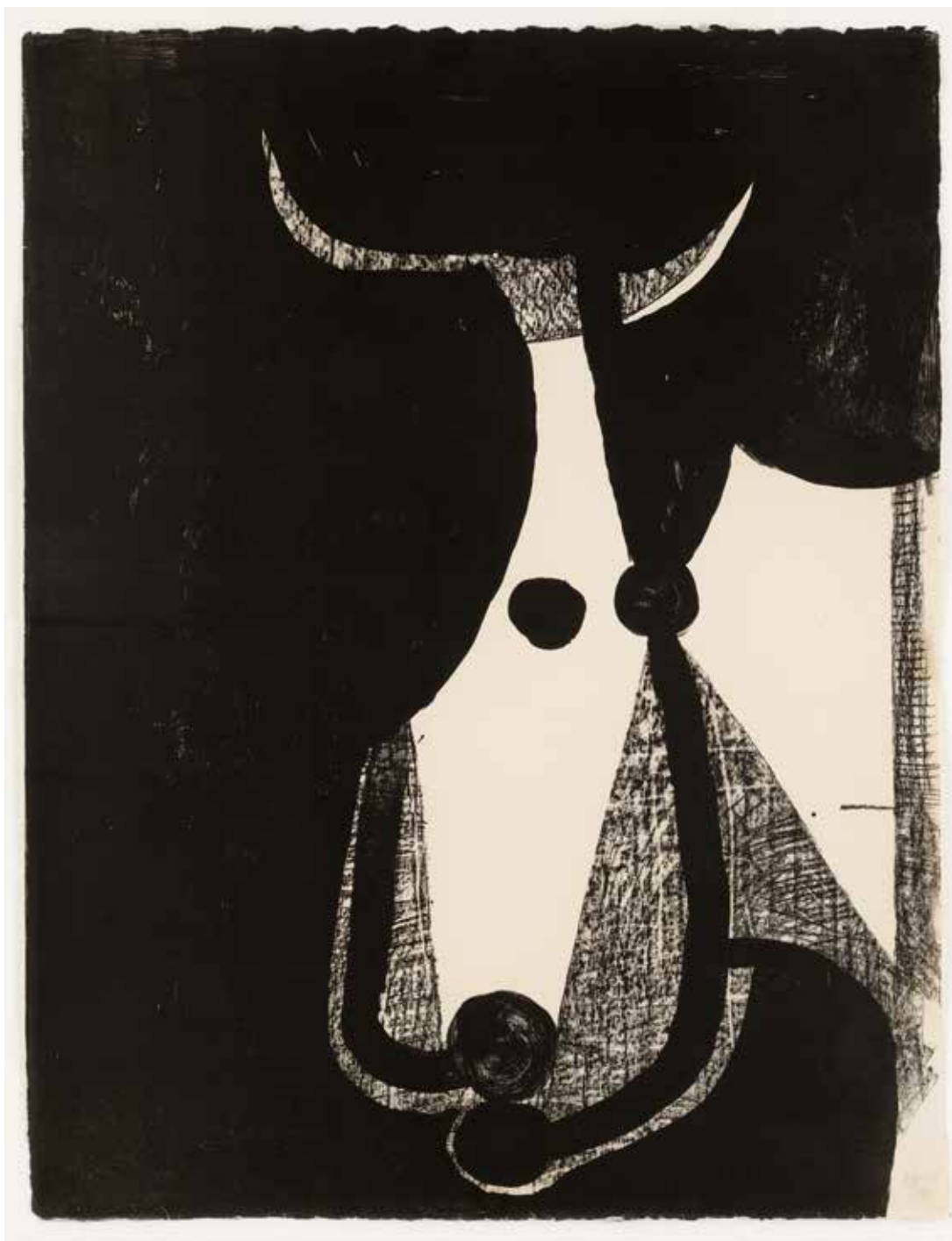
Linocut in colors on Arches paper, signed in pencil, a proof (aside from the edition of 50) and dedicated 'pour Arnera pere', published by Galerie Louise Leiris, Paris, printed by Hidalgo Arnéra, Vallauris, France, with full margins, framed.

21 1/8 x 15 7/8in. (53.5 x 40.1cm)

sheet 24 1/2 x 17 1/2in (62.2 x 44.4cm)

**\$35,000 - 55,000**





48

PROPERTY FROM THE COLLECTION OF LOUISE M. SUNSHINE

48

**PABLO PICASSO (1881-1973)**

*Tête de taureau, tournée à droite* (Bloch 575), 1948

Lithograph on wove paper, signed in pencil and numbered 27/50,  
published by Mourlot, Paris, the full sheet, framed.

sheet 25 1/2 x 19 5/8in (64.8 x 49.89cm)

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



49

49

**PABLO PICASSO (1881-1973)**

*Tête d'Homme au Maillot Rayé* (Bloch 1164), 1964

Softground etching in colors, on *Auvergne Richard de Bas* laid paper, signed in pencil and numbered 3/50, published/printed by Galerie Louise Leiris/Crommelynck, Paris, with full margins, framed.

16 3/8 x 12 9/16 in (42 x 32cm)

sheet 22 1/4 x 16 1/4 in (56.5 x 41.2cm)

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

50

**PABLO PICASSO (1881-1973)**

*Mousquetaire, from Doble ensayo sobre Picasso* (Bloch 1854), 1967

Drypoint on a double page sheet of simili Japan paper, signed in pencil and numbered 31/120 (the total edition was 130), published by Editorial Gustavo Gili, Barcelona, with full margins, framed.

6 1/4 x 5 1/8 in (16 x 13cm)  
sheet 11 x 8 1/4 in (27.9 x 42cm)

\$4,000 - 6,000



50

51

**PABLO PICASSO (1881-1973)**

*Corrida* (Ramié 182), 1953

White earthenware clay, oxidized paraffin decoration, white enamel bath, a rare variant (according to Ramié only a few examples were produced), stamped on the underside 'Empreinte Originale de Picasso/Madoura Plein Feu'.  
diameter 17 1/8 in (43.2cm)

\$9,000 - 12,000

**Provenance**

Christie's, New York, May 1, 2006, lot 349.



51

52

**PABLO PICASSO (1881-1973)**

*Le Peintre devant son chevalet, from Le Goût du Bonheur* (Bloch 2013), 1970

Etching on wove paper, signed in pencil and numbered 32/35 (from the deluxe American edition of 35, there were also deluxe German and French editions, aside from the regular edition of 666), published by Editions Cercle d'Art, Paris, Harry N. Abrams Inc., New York and Carl Schünemann, Bremen, Germany, with full margins.

8 1/8 x 5 3/4 in (20.7 x 14.8cm)  
sheet 13 x 10 in (33 x 25.4cm)

\$3,500 - 5,500



52





53

53

**AFTER PABLO PICASSO (1881-1973)**

*Bacchanale*, 1955

Aquatint on Richard de Bas paper, signed in pencil and numbered 62/250, with the blindstamp of the publisher/printer, Atelier Crommelynck, Paris, with full margins.

18 1/2 x 22 1/8 in (46.9 x 56.3cm)

sheet 22 3/4 x 31 1/8 in (57.7 x 79cm)

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

54

**AFTER PABLO PICASSO (1881-1973)**

*Carnival Clown*, 1964

Lithograph in colors on Rives BFK paper, signed in blue pencil and numbered 125/200, with full margins, framed.

25 9/16 x 19 3/4in (69.4 x 50.2cm)

sheet 29 1/8 x 21 1/2 (74 x 54.6cm)

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



54

55

**AFTER PABLO PICASSO (1881-1973)**

*Tête de faune*, c.1950

Aquatint on japon nacre paper, signed in pencil and annotated 'H.C.' (an *hors commerce*, aside from the edition of 200), with the blindstamp of the publisher/printer Atelier Crommelynck, Paris, with full margins.

12 x 10in (30.5 x 25.4cm)

sheet 21 5/8 x 16 7/8in (54.9 x 42.9cm)

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



55

56

**CAMILLE PISSARRO (1830-1903)**

*Les Faneuses* (Delteil 94), 1890

Etching in bistre on cream laid paper, Delteil's 12th state (of 12), unsigned (Delteil notes 8 or 9 signed artist's proofs), from *Histoire des Peintres Impressionnistes*, 1906, by Theodore Duret, with original tissue overlay, with full margins.

7 7/8 x 5 5/8in (20 x 13.5cm)

sheet 10 1/4 x 7 7/8in (26 x 20cm)

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



56



57

57

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Le Chapeau Épinglé (2eme planche)* (Delteil 30), 1897

Lithograph on Arches Ingres laid watermarked MBM paper, signed in the stone, from the edition of 100 printed in black (aside from the editions of 50 printed in sanguine and 50 printed in brown), published/printed by Vollard/Auguste Clot, Paris, with full margins.

23 5/8 x 19 1/4in (60 x 49cm)

sheet 35 x 24 1/4in (88.0 x 61.6cm)

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

58

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Le Chapeau épinglé II (La fille de Berthe Morisot et sa cousine)*, 2nd state (Delteil 7II), c.1894

Drypoint and etching on vellum, Delteil's second state (of two), with the artist's signature inkstamp, with full margins.

5 1/4 x 3 1/2in (13.3 x 8.9cm)

sheet 12 1/2 x 9 5/8in (31.4 x 24.4cm)

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

59

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Le Chapeau épinglé, First Plate* (Delteil 6), c.1894

Etching on cream wove paper, signed in the plate, from Theodore Duret's book, *Die Impressionisten*, published in 1914 by Bruno Cassirer, Berlin, with full margins, with original tissue overlay.

4 5/8 x 3 1/4in (11.5 x 8.1cm)

sheet 8 3/4 x 6 3/8in (22.1 x 16cm)

**\$800 - 1,000**



58



59





60

60  
**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Le Fleuve Scamandre* (Delteil 24), c.1900  
 Etching on cream wove paper, with the artist's inkstamped signature, from the edition of 1000 for the unpublished edition of Ambroise Vollard's *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, with margins.  
 9 7/8 x 7 5/8in (24.5 x 18.3cm)  
 sheet 12 5/8 x 9 7/8in (32.1 x 25cm)

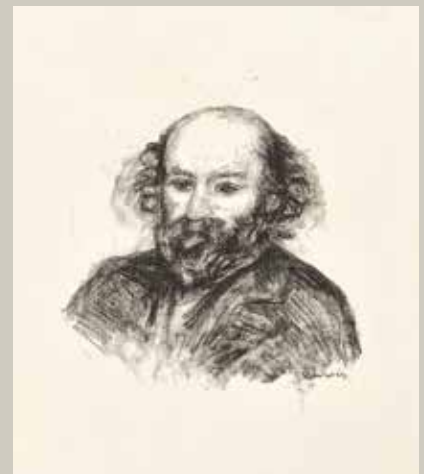
\$2,000 - 3,000



61

61  
**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*L'Enfant au Biscuit* (Jean Renoir) (Delteil 31), 1899  
 Lithograph on watermarked MBM paper, for the unpublished *L'Album d'estamples originales de la Galerie Vollard*, printed by Auguste Clot, Paris, with wide margins.  
 12 1/2 x 10 1/4in (31.8 x 26cm)  
 sheet 25 x 18 1/2in (63.5 x 47cm)

\$3,000 - 5,000



62



63

61  
**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Le Fleuve Scamandre, second plate* (Delteil 25), c.1900  
 Etching on cream wove paper, with the artist's inkstamped signature, from the edition of 1000 to be published in the deluxe edition of Ambroise Vollard's *Tableaux, pastels et dessins de Pierre-Auguste Renoir* (never completed), with wide margins.  
 9 7/8 x 7 5/8in (24.5 x 18.3cm)  
 sheet 12 5/8 x 9 7/8in (32.1 x 25cm)

\$2,000 - 3,000

64  
**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Maternité, Grand Planche* (Delteil 50), c.1912  
 Lithograph in brownish-black on Arches laid paper, signed in the stone, from the edition of 100 (plus proofs), with margins.  
 19 3/4 x 19 1/8in (50 x 48.5cm)  
 sheet 25 7/8 x 19 3/4in (65.7 x 50.2cm)

\$3,000 - 5,000

62  
**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Paul Cezanne* (Delteil 34), 1902  
 Lithograph on *chine volant* paper, signed in the stone, from the edition of 100, published/printed by Vollard/Auguste Clot, Paris, with full margins.  
 10 3/8 x 9 1/2in (26 x 24cm)  
 sheet 22 3/4 x 18 1/2in (57.7 x 46.9cm)

\$1,500 - 2,500



64



65



66

65

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Claude Renoir, La Tête Baisée, from L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir (Delteil 39), 1904*

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with margins.  
7 5/8 x 6 7/8in (19.5 x 17.5cm)  
sheet 13 1/8 x 9 7/8in (33.3 x 25.1cm)

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

66

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Claude Renoir, Tourné à Gauche, from L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir (Delteil 40), 1919*

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japon paper), publisher/printer Ambroise Vollard/Auguste Clot, Paris, with wide margins.  
5 1/4 x 4 7/8in (12.8 x 11.8cm)  
sheet 12 7/8 x 9 7/8in (32.5 x 25.1cm)

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

67

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*La Pierre au Trois Croquis, from L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir (Delteil 41), 1904*

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with the Henri M. Petiet H.M.P. oval inkstamp (Lugt 5031) on verso, with full margins.  
8 1/8 x 11 3/8in (20.5 x 29cm)  
sheet 9 7/8 x 13 1/8 (25.1 x 33.3cm)

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



67

68

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Buste d'Enfant Tourné à Droite (Delteil 22), c.1908*

Soft ground etching on laid paper, signed in the plate, from Theodore Duret's book *Die Impressionisten*, published in 1914 by Bruno Cassirer, Berlin, with full margins, with original tissue overlay.  
5 1/2 x 3 7/8in (15 x 10.5cm)  
sheet 8 7/8 x 6 3/8in (22.5 x 16cm)

**\$800 - 1,000**



68



69



70

69

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Étude pour une Baigneuse* (Delteil 16; Stella 16II), c.1906

Drypoint and etching on wove paper, Stella's second state (of two), with the artist's inkstamped signature, with wide margins.

8 3/4 x 6 1/2in (22.2 x 16.8cm)

sheet 12 1/4 x 9 1/2in (31 x 23.5cm)

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

70

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Baigneuse Assise* (Delteil 11), c.1897

Soft ground etching on cream wove paper, with the artist's ink stamped signature, from the edition of 1000, published in *La Vie et l'oeuvre de Pierre-Auguste Renoir*, published by Ambroise Vollard, 1919, with full margins, framed.

8 5/8 x 5 3/8in (21.7 x 13.2cm)

sheet 12 5/8 x 9 7/8in (31 x 24.6cm)

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

71

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Femme Nue assise* (Delteil 12), 1906

Soft ground etching on cream laid paper, unsigned as issued, from *L'Histoire des Peintres Impressionnistes*, by Theodore Duret, published by H. Floury, Paris, with full margins, with original tissue overlay.

7 1/2 x 5 1/2in (18 x 14cm)

sheet 10 1/4 x 7 3/4in (26 x 19.6cm)

**\$800 - 1,000**



71

72

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Étude de Femme Nue, Assise*, from *L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir* (Delteil 42), 1904

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with the Henri M. Petiet H.M.P. oval inkstamp (Lugt 5031) on verso, with full margins.

7 1/2 x 6 1/2in (19 x 16.3cm)

sheet 13 1/8 x 9 7/8in (33.3 x 25.1cm)

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

73

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Étude de Femme Nue, Assise, Variante 1*, from *L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir* (Delteil 43), 1904

Lithograph on wove paper, Delteil's 2nd state (of two), with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with the Henri M. Petiet H.M.P. oval inkstamp (Lugt 5031) on verso, with full margins.

6 1/2 x 6 3/8in (16.5 x 16cm)

sheet 13 1/8 x 9 7/8in (33.3 x 25.1cm)

**\$800 - 1,000**

74

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Louis Valtat*, from *L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir* (Delteil 38), 1904

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with the Henri M. Petiet H.M.P. oval inkstamp (Lugt 5031) on verso, with full margins.

11 3/4 x 9 1/4in (29.8 x 23.8cm)

sheet 12 7/8 x 9 7/8in (32.5 x 25.1cm)

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



72



73



74





75



76



77



78



79

75

**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Femme au Cep de Vigne*, from *L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir* (Delteil 44), 1904

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with the Henri M. Petiet H.M.P. oval inkstamp (Lugt 5031) on verso, with full margins.  
6 7/8 x 5 in (17.3 x 12.5cm)  
sheet 13 1/8 x 9 7/8 in (33.3 x 25.1cm)

**\$800 - 1,000**

76

**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Femme au Cep de Vigne*, *Variante*, from *L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir* (Delteil 45), 1904

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with the Henri M. Petiet H.M.P. oval inkstamp (Lugt 5031) on verso, with full margins.  
6 7/8 x 4 3/4 in (17.5 x 11.8cm)  
sheet 13 1/8 x 9 7/8 in (33.3 x 25.1cm)

**\$800 - 1,000**

77

**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Femme au Cep de Vigne*, *2nd Variante*, from *L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir* (Delteil 46), 1904

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with the Henri M. Petiet H.M.P. oval inkstamp (Lugt 5031) on verso, with full margins.  
4 1/2 x 8 3/8 in (11.5 x 8.5cm)  
sheet 13 1/8 x 9 7/8 in (33.3 x 25.1cm)

**\$800 - 1,000**

78

**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Femme au Cep de Vigne*, *3 Variante*, from *L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir* (Delteil 47), 1904

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with the Henri M. Petiet H.M.P. oval inkstamp (Lugt 5031) on verso, with full margins.  
6 1/2 x 4 3/8 in (16.5 x 10.4cm)  
sheet 13 1/8 x 9 7/8 in (33.3 x 25.1cm)

**\$800 - 1,000**

79

**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Femme au Cep de Vigne*, *4e Variante*, from *L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir* (Delteil 48), 1904

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with margins.  
6 1/2 x 4 3/8 in (16.5 x 10.4cm)  
sheet 13 1/8 x 9 7/8 in (33.3 x 25.1cm)

**\$800 - 1,000**

Partially inked fingerprint is in the stone.



80



81



82



83

80  
**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Ambroise Vollard, from L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir (Delteil 37), 1904*

Lithograph on wove paper, with signature in the stone, from the total edition of 1000 (50 were on Japan paper), published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with margins.

9 1/2 x 6 7/8in (23.8 x 17cm)

sheet 13 1/8 x 9 7/8in (33.3 x 25.1cm)

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

81  
**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Baigneuse Debout à Mi-Jambes (Delteil 23), 1910*

Etching on wove paper, in the book by Theodore Duret, *Manet and the French Impressionists*, published by G. Richards, London, 1910, with full margins, with original paper overlay.

6 5/8 x 4 3/8in (16.8 x 11.1cm)

sheet 9 3/4 x 7 3/8in (24.5 x 16.6cm)

**\$800 - 1,000**

82  
**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Femme Nue Couchée (Tournée à Droite) (Delteil 13; Stella 13), c.1906*

Drypoint on cream wove paper, with the artist's stamped signature, Stella's second state (of two), with wide margins.

5 1/8 x 7 5/8in (12.9 x 19.3cm)

sheet 9 1/2 x 12 3/8in (24.1 x 31.2cm)

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

83  
**PIERRE-AUGUSTE RENOIR (1841-1919)**

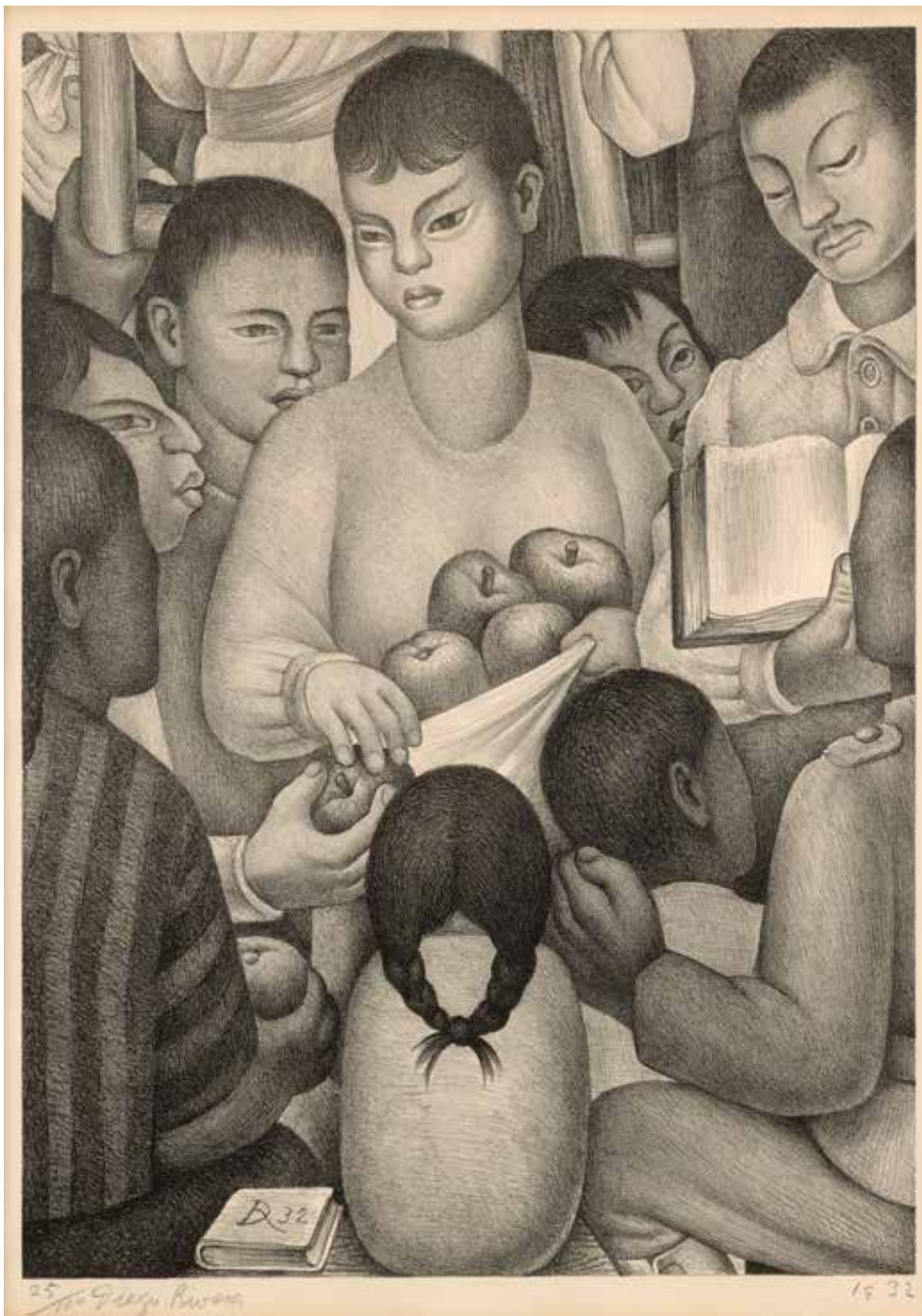
*Femme couchée (Tournée à gauche) (Delteil 15), 1906*

Etching on vellum, 2nd state (of two), signed in the plate, published in *Histoire des Peintres Impressionnists* by Theodore Duret, Paris, with full margins, with original tissue overlay.

5 1/2 x 7 3/4in (13.9 x 19.6cm)

sheet 7 7/8 x 10 1/4in (20 x 26cm)

**\$800 - 1,000**



84

84

**DIEGO RIVERA (1886-1957)**

*The Fruits of Labor*, 1932

Lithograph on Rives wove paper, signed in pencil, dated and numbered 25/100, published/printed by The Weyhe Gallery/George Miller, New York, with margins, framed.

16 9/16 x 11 7/8in (42.1 x 30.2cm)

sheet 20 1/8 x 14 7/8in (51.1 x 37.8cm)

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



85

**DIEGO RIVERA (1886-1957)**

*Autoretrato (Self-Portrait)*, 1930

Lithograph on wove paper, watermarked *Umbria Italia*, signed in pencil, dated and numbered 9/100, published by The Weyhe Gallery, New York, with full margins.

15 x 11 1/4 in (38.1 x 28.5cm)

sheet 20 1/8 x 15 in (51.1 x 38.1cm)

**\$10,000 - 20,000**

Important self-portrait created when the artist was at the height of his powers as a muralist.

86

**DIEGO RIVERA (1886-1957)**

*El Mercado de Flores (Flower Market)*, 1930

Lithograph on wove paper, watermarked *Umbria Italia*, signed, dated and numbered 31-100 in black crayon, published by The Weyhe Gallery, New York, with full margins.

10 3/4 x 15 3/4 in (27.3 x 40cm)

sheet 15 1/8 x 20 1/8 in (38.2 x 51cm)

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



85



86

# Contemporary





87

87

**KAREL APPEL (1921-2006)**

*Cats*, 1978

The complete portfolio comprising 17 lithographs in colors on Japan paper, each signed in pencil and numbered XVI/LXV (aside from the Arabic edition of 125 and 15 artist's proofs), published by London Arts, Inc., Detroit, printed by Arts Litho-Paris, with full margins, housed in the original cloth-covered box. (17 works)

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

each sheet 24 5/8 x 32 1/4in (62.5 x 81.9cm)

**\$10,000 - 12,000**

88

**KAREL APPEL (1921-2006)**

*Bedized Pudding Canadian Suite*, 1979

The complete suite of 6 mixed media prints with embossing in color on Arches paper, 5 signed, 4 dated and all numbered 113/130, with the blindstamp of the publisher Editions Canada, London, Ontario, each with full margins, housed in the original screenprinted fabric-covered portfolio. Titles include: *Lying in Red*; *The Falling Face*; *Purple Owl*; *Face*; *Sound*; *The Soft Oriental* (6 works)

each 30 5/8 x 20 7/8in (77.8 x 53cm)

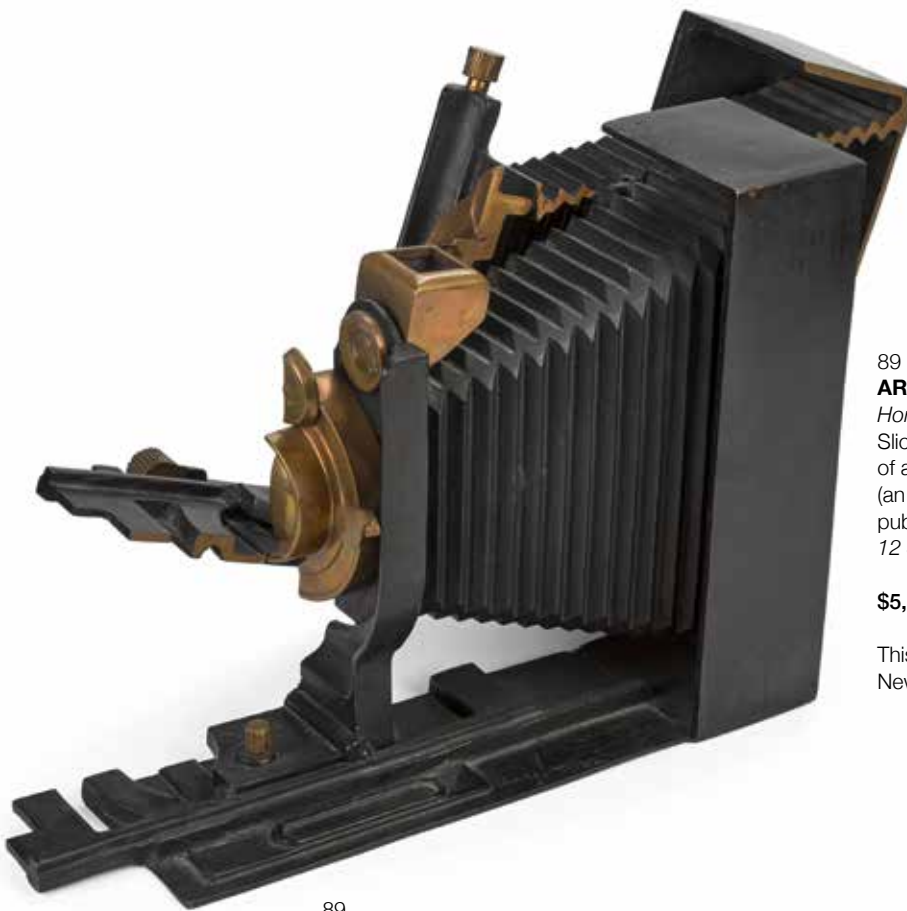
each sheet 35 x 26in (88.9 x 66cm)

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



88





89

89

**ARMAN (FRENCH, 1928-2005)**

*Hommage à Nadar, 1986*

Sliced and polished bronze cast with black patina of a camera, with incised signature, annotated 'EA' (an *épreuve d'artiste*, aside from the edition of 95), published by Diego Strazzer, Verona, Italy.

12 3/4 x 8 1/2 x 24in (32.4 x 21.6 x 60.9cm)

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

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.86.078

**PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION**

90

**ARMAN (1928-2005)**

*Consumer's Product, 1979*

Accumulation of electronic digital watches embedded in polyester, encased in Plexiglas box, incised lower left, 9/9 Arman (from the proposed edition of 20, only 9 were produced and numbered), published by Galerie Valeur, Tokyo, Japan, produced by

Alain Bizos.

17 x 10 x 2 1/2in (43.2 x 25.4 x 6.4cm)

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

This work is recorded in the Arman Studio Archives New York under number: APA# 8400.79.054



90

**PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION**

91

**ARMAN (1928-2005)**

*Untitled (Violon Cubiste)*, 2005

Sliced polished bronze violin and bow on an incorporated marble base, incised Arman lower right, numbered 16/20 P.A. (a proof, aside from the edition of 100 and 10 *Hors Commerce* proofs), published by Diego Strazzer, Verona, produced by Buckle Foundry, Vicenza, Italy.  
27 3/4 x 8 1/2 x 3in with base (70.4 x 21.5 x 7.6cm)

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

Included in the archives Denyse Durand-Ruel as nr. 9638

This work is listed in the catalogue raisonné of Arman's multiples, volume I, under the number 83, p. 143

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



91

92

**ARMAN (1928-2005)**

*Poubelle de Tubes de Peinture*, 2004

Accumulation of paint tubes encased in plexiglas with hollow center multiple, insized with signature and numbered XI/XXX.

14 1/2 x 15 x 6 5/8in (36.8 x 38.1 x 16.8cm)

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

This work is recorded in the Arman Studio Archives New York under number: APA# 8403.04.011



92



93

93

**BANKSY (BORN 1975)**

*Grin Reaper*, 2005

Screenprint in colors on wove paper, signed in pencil, dated and numbered 225/300, with the blindstamp of the publisher Pictures on Walls, London, the full sheet, printed to the edges, framed.

sheet 27 1/2 x 17 1/8in (69.8 x 43.4cm)

**\$75,000 - 95,000**

This work has been authenticated by Pest Control Office and will be issued with the new certificate of authenticity in due course.





94

94

**MEL BOCHNER (BORN 1940)**

*Ha Ha*, 2019

Monoprint in oil paint with collage, engraving and embossment on hand-dyed Twinrocker handmade paper, signed in pencil and dated, published/printed by Two Palms Press, New York, the full sheet, framed.

sheet 8 1/2 x 20 1/4in (21.6 x 51.4cm)

**\$13,000 - 15,000**



95

PROPERTY FROM THE COLLECTION OF LOUISE M. SUNSHINE

95

**ROMARE BEARDEN (1914-1988)**

*Firebirds*, 1979

Lithograph in colors on wove paper, signed in pencil and numbered 152/300, published by Transworld Art, Inc., New York, with full margins, framed.

21 3/4 x 15in (55.2 x 38.1cm)

sheet 24 1/2 x 19in (62.2 x 48.2cm)

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

PROPERTY FROM THE COLLECTION OF LOUISE M. SUNSHINE

96

**ROMARE BEARDEN (1914-1988)**

*Conjunction*, 1979

Lithograph in colors on wove paper, signed in pencil and numbered 66/300, published by Transworld Art, Inc., New York, with full margins, framed.

18 7/8 x 15in (48 x 38.1cm)

sheet 23 5/8 x 18 7/8in (60 x 48cm)

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



96

97

**MARY LEE BENDOLPH (BORN 1936)**

*Lonnie Holley's Freedom*, 2005

Softground etching and aquatint in colors on Somerset paper, signed in pencil, titled, dated and numbered AP8 (an artist's proof, aside from the edition of 50), with the blindstamp of the publisher Paulson Bott Press, Berkeley, California, with full margins.

31 1/2 x 35 1/2in (80 x 90.1cm)

sheet 40 3/4 x 43 1/2in (103.5 x 110.4cm)

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

Mary Lee Bendolph is an American quilt maker of the Gee's Bend Collective from Gee's Bend (Boykin), Alabama. Her work has been very influential and her quilts have been exhibited in museums and galleries worldwide.



97



98

98

**MCARTHUR BINION (BORN 1946)**

*DNA Etching I*, 2015

Aquatint and sugarlift in colors on Somerset white paper, signed, dated and numbered AP 8 (an artist's proof, aside from the edition of 35), with the blindstamp of the publisher Paulson Bott Press, Berkeley, California, with full margins.

35 7/8 x 23 3/4in (91.2 x 60.3cm)

sheet 40 3/8 x 27 3/4in (102.6 x 70.5cm)

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





99

99

**HERNAN BAS (BORN 1978)**

*4 etchings (4 works), 2013*

4 softground etchings and aquatint in colors on Somerset paper, each signed, dated, a numbered proof set (aside from the edition of 20), with the blindstamp of the publisher Paulson Bott Press, Berkeley, California, each with full margins.

Titles Include: *The Rosy Tenant; The Renaissance Man; The Difference Was Clear To Everyone but Him (Dumbstruck); The Previous Tenant* (4 works)

*each image 14 x 11in (35.5 x 27.9cm)*

*each sheet 21 x 17in (53.3 x 43.1cm)*

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

100

**HERNAN BAS (BORN 1978)**

*Nocturnal Feeder, 2013*

Etching in colors, soapground and sugarlift aquatints with drypoint on Somerset paper, initialed in pencil, dated, a numbered proof (aside from the edition of 25), with the blindstamp of the publisher/printer, Fontaine Paulson Press, Berkeley, California, with full margins.

*21 x 16in (53.3 x 40.6cm)*

*sheet 28 1/2 x 22 3/4in (72.3 x 57.7cm)*

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



100

101

**RICHARD AVEDON (1923-2004)**

*The Beatles (4 works), 1967*

4 offset lithographic posters on wove paper, each from the first edition, each published by Cowles Education Corporation/Richard Avedon Posters, Inc., from Maximus Enterprises LTD., printed by Waterlow and Sons, Ltd., England, copyright by Nems Enterprises Ltd., each the full linen-backed sheet. (4 works)

each sheet 27 x 18 7/8in (68.5 x 47.9cm)

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



101



102

102

**DONALD BAECHLER (BORN 1956)**

*Blumenschale, 1992*

Porcelain bowl in colors, with printed signature, title, number '16/99' and manufacturer's mark *Rosenthal studio-line Germany limitierte kunststücken*, verso, published by Rosenthal studio-line and the artist, with the accompanying certificate and original painted wooden box.

4 1/8 x 17 x 17in (10.4 x 43.1 x 43.1cm)

**\$700 - 1,000**





103



103

**ROSS BLECKNER (BORN 1949)**

*Beginners & Others; Beginners (2 works), 2007*

2 etchings and aquatint in colors with *chine collé* on Somerset paper support, one with handcoloring in red acrylic paint, both signed in pencil, dated and numbered AP 8 (artist's proofs, aside from each edition of 35), with the blindstamps of the publisher Paulson Bott Press, Berkeley, California, both with full margins. (2 works)  
each 20 x 20in (50.8 x 50.8cm)  
each sheet 29 x 28in (73.6 x 71.1cm)

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

104

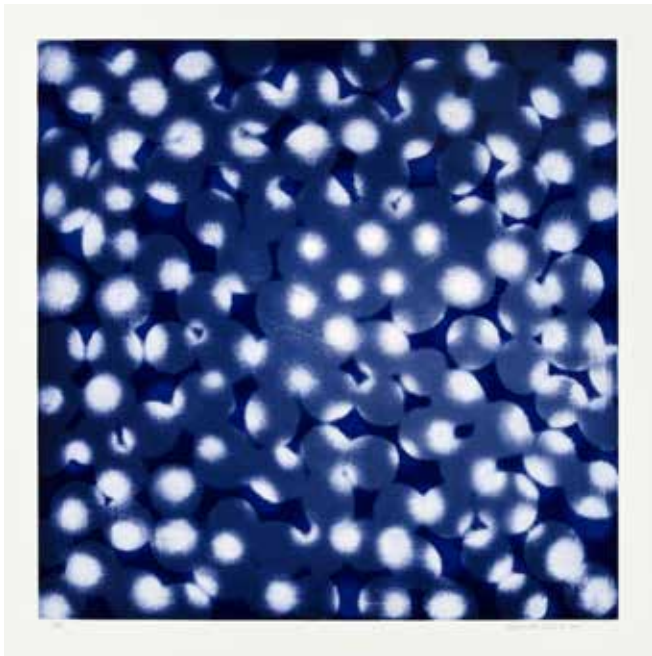
**ROSS BLECKNER (BORN 1949)**

*Chaperone, 2002-2003*

Aquatint in colors on Somerset paper, signed in pencil, dated and numbered AP8 (an artist's proof, aside from the edition of 35), with the blindstamp of the publisher, Paulson Bott Press, Berkeley, California, with full margins.

26 3/4 x 26 3/4in (67.9 x 67.9cm)  
sheet 37 1/4 x 35 3/4in (94.6 x 90.8cm)

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



104



**PROPERTY FROM ANTHOLOGY  
FILM ARCHIVES**

105

**LOUISE BOURGEOIS (1911-2010)**

*Le Père et Les 3 Fils II*

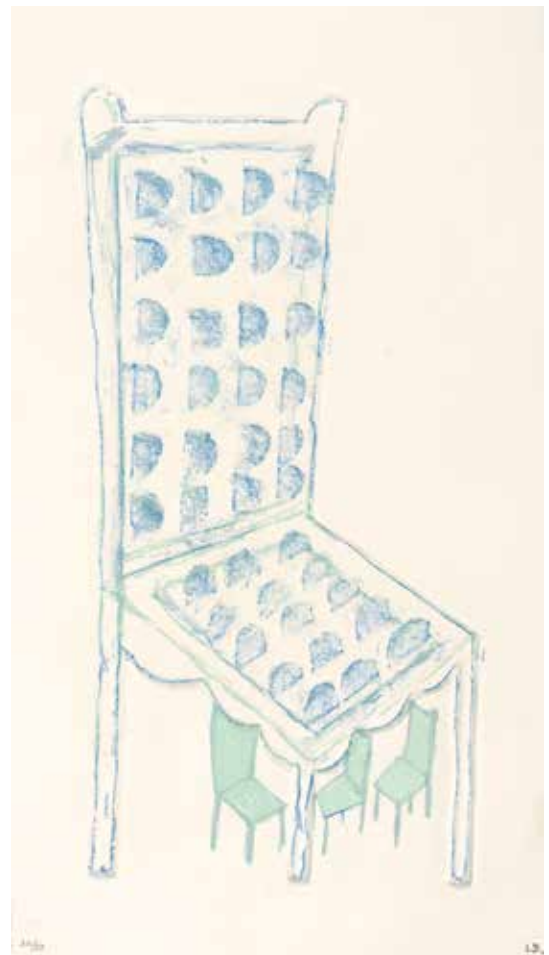
(Museum of Modern Art 518.2), 1999

Lithograph and embossing with hand-coloring in blue pastel on smooth wove paper, initialed in pencil and numbered 20/50 (there were also 10 artist's proofs), Version II, State II (final) state, published by the artist to benefit Anthology Film Archives, New York, with full margins.

19 x 9 1/2in (48.3 x 24.1cm)

sheet 24 x 13in (61 x 33cm)

**\$4,500 - 6,500**



105



106

106

**LOUISE BOURGEOIS (1911-2010)**

*Bed* (Museum of Modern Art 480.2), 1997

Softground etching, drypoint and engraving on wove paper, signed in pencil (with complete signature in cursive) and numbered 42/100 (there were also 15 artist's proofs), published by Village Care of New York, New York, printed by Harlan & Weaver, New York, and Simmelink/Sukimoto Editions, Los Angeles with full margins, framed.

16 3/8 x 19 3/4in (41.5 x 50.1cm)

sheet 21 x 23 5/8in (53.3 x 60cm)

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



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



109

**JIM DINE (BORN 1935)**

*Oscar Wilde, The Picture of Dorian Gray* (Galerie Mikro

47A-J), 1968

The complete artist's book comprising 12 lithographs in colors (one with collage and one with acetate overlay) on Arches paper, signed, annotated 'Edition B' and numbered 14/200 in green ink on the justification page (there were also 25 artist's proofs), with the additional suite of four etchings in color, each signed in pencil, stamped 'Edition B' verso and numbered 14/200 verso, with full margins, published by Petersburg Press, London, bound (as issued), housed in the original green velvet binding with title in silver, black velvet chemise and slipcase.

The additional suite including: *Red Design for Satin Heart* (Design for Satin Heart); *Study for Rings on Dorian Gray's Hand*; *Dorian Gray at the Opium Den*; *Imprint from Dorian Gray's Stomach* (16 works) overall 18 x 12 1/2 x 1 1/4in (45.9 x 35 x 3cm)

\$2,000 - 3,000



109



110

**PROPERTY FROM AN IMPORTANT  
MIDWESTERN COLLECTION**

110 W

**JIM DINE (BORN 1935)**

*Valentine*, 1979

Hand-knotted wool tapestry, with woven signature *Jim Dine*, from the edition of 20, published by Modern Master Tapestries, New York.

59 1/4 x 86 1/4in (150.5 x 219.1cm)

\$3,000 - 5,000



111

**RICHARD DIEBENKORN (1922-1993)**

*Window*, 1990

Soft-ground etching and aquatint on Rives paper, initialed in pencil, dated, and numbered AP 8 (an artist's proof, aside from the edition of 35) with the blindstamp of the publisher/printer Crown Point Press, San Francisco/Renee Bott, with full margins, framed.

8 1/2 x 6 1/2in (21.5 x 16.5cm)

sheet 16 5/8 x 13 1/2in (42.2 x 34.3cm)

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



111



112

**PROPERTY FROM AN IMPORTANT  
MIDWESTERN COLLECTION**

112

**FRIEDEL DZUBAS (1915-1994)**

*Untitled (EXP-FD-3-1)*, 1981

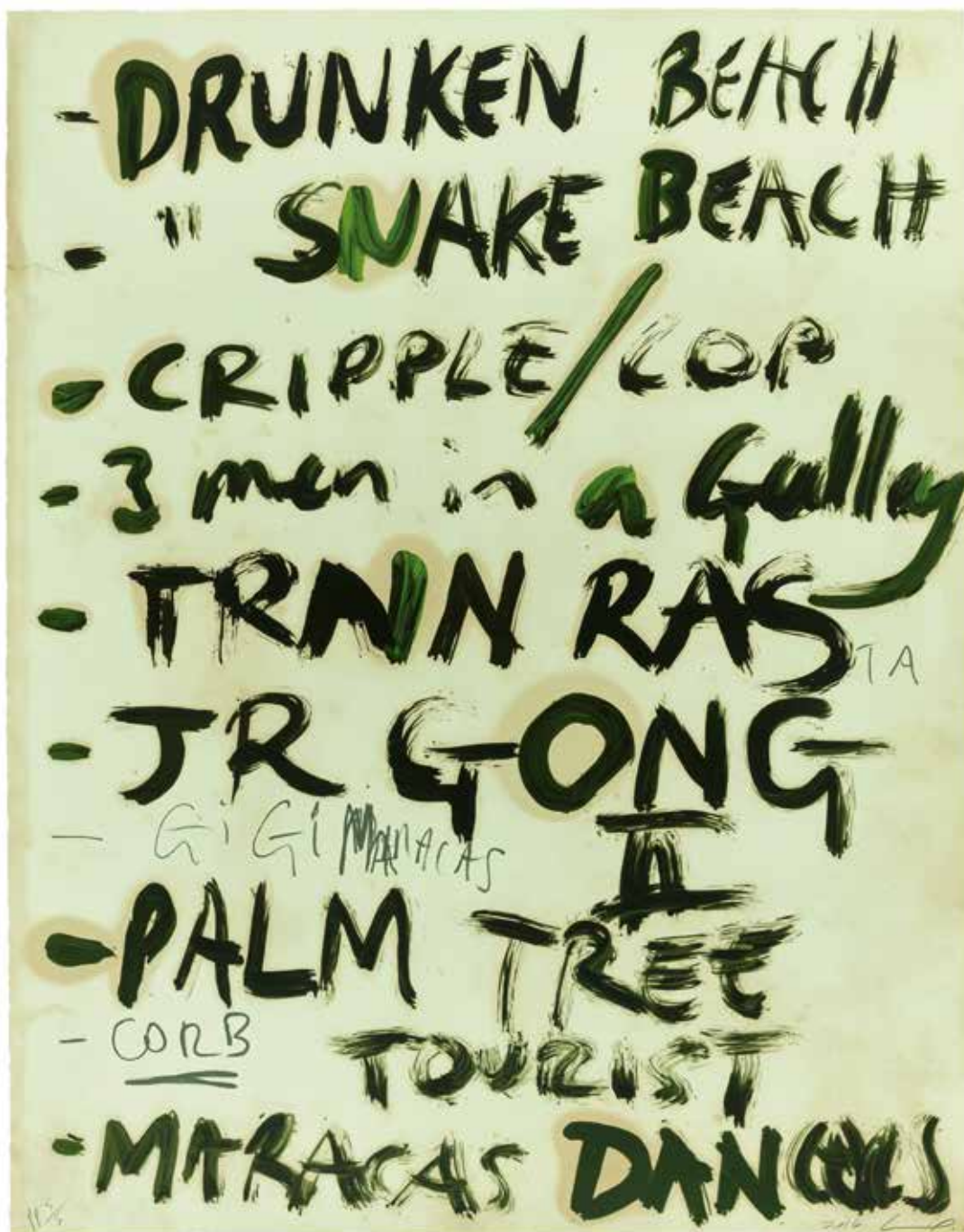
Unique cast paper pulp monotype, signed in pencil and dated, published by Experimental Printmaking, San Francisco, the full sheet, framed.

sheet 24 3/8 x 29 7/8in (61.9 x 75.9cm)

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

**Provenance**

Thomas Segal Gallery, Boston



113

113

**PETER DOIG (BORN 1959)**

*Drunken Beach*, 2016

Screenprint in colors on Lanaquerelle paper, signed in pencil, dated and numbered PP 5/5 (a printer's proof, aside from the edition of 20), published by Two Palms, New York, the full sheet.  
sheet 60 x 47in (152.4 x 119.3cm)

\$6,000 - 8,000



114

114

**RICHARD ESTES (BORN 1932)**

*Holland Hotel* (Arthur p. 127), 1980

Screenprint in colors on three laminated sheets of Rives paper, signed in gold ink and numbered 38/100 (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, with the blindstamp of the printer Edition Domberger, Filderstadt, Germany, with full margins, framed.

44 1/2 x 71 1/2in (113 x 181.6cm)

sheet 46 7/8 x 74 13/16in (119 x 190cm)

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



115

**RICHARD ESTES (BORN 1932)**

*Salzburg* (Arthur p. 126), 1983

Silkscreen in colors on Fabriano Cottone paper, signed in pencil and numbered 18/250 (there were also 14 artist's proofs), co-published by Parasol Press, New York and V & R Graphics, Long Island, New York, with the blindstamp of the printer Edition Domberger, Stuttgart, Germany, with full margins.

20 x 14 5/8in (50.8 x 37.2cm)

sheet 27 1/4 x 21 1/8in (69.2 x 53.7cm)

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



115

116

**RICHARD ESTES (BORN 1932)**

*Seagram Building*, from *Urban Landscapes* (Arthur p. 113), 1972

Screenprint in colors on Schoeller Parole paper, signed in pencil and numbered 17/75 (there were also 25 artist's proofs), published by Parasol Press Ltd., New York, with blindstamp of printer Edition Domberger, Stuttgart, Germany, with full margins, framed.

14 x 21 1/4in (35.6 x 53.9cm)

sheet 19 5/8 x 27 1/2in (49.8 x 69.8cm)

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



116

117

**RICHARD ESTES (BORN 1932)**

*Supermarket, San Francisco*, from *Urban Landscapes No. 2* (Arthur p. 119), 1979

Screenprint in colors on wove paper, signed in pencil and numbered 32/100 (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, with the blindstamp of Edition Domberger, with full margins, framed.

18 7/8 x 12 13/16in (47.9 x 32.5cm)

sheet 27 1/2 x 19 5/8in (69.8 x 49.8cm)

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



117



118

119

**RICHARD ESTES (BORN 1932)**

*Picadilly Station, from Urban Landscapes No. 2*  
(Arthur p. 118), 1979

Screenprint in colors, on Fabriano Cottone paper, signed in pencil and numbered 32/100 (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, with the blindstamp of the printer, Edition Domberger, Stuttgart, Germany, with full margins, framed.

19 7/8 x 13 1/8in (50.5 x 33.3cm)

sheet 27 1/2 x 19 5/8in (69.8 x 49.8cm)

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



120

118

**RICHARD ESTES (BORN 1932)**

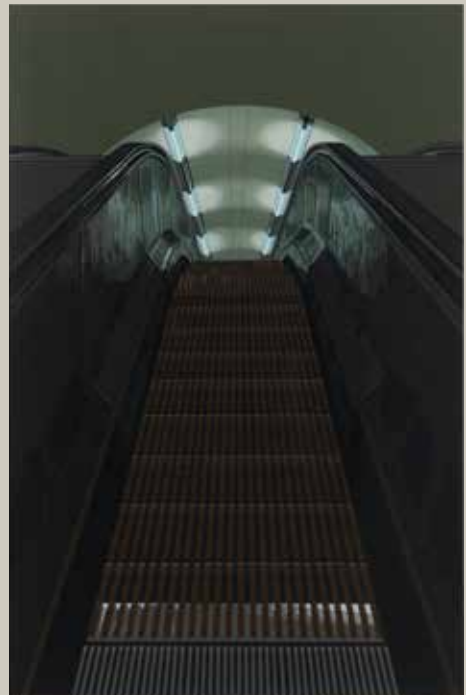
*The Ginger Man, from Urban Landscapes No. 2*  
(Arthur p. 119), 1979

Screenprint in colors on Fabriano Cottone paper, signed in pencil and numbered 32/100 (there were also 15 artist's proofs), published by Parasol Press Ltd., New York, with the blindstamp of the printer Edition Domberger, Stuttgart, Germany, with full margins, framed.

17 15/16 x 14 1/16in (45.6 x 35.7cm)

sheet 27 1/2 x 19 5/8in (69.8 x 49.8cm)

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



119

120

**RICHARD ESTES (BORN 1932)**

*Chock Full O'Nuts, from Urban Landscapes No. 2*  
(Arthur p. 117), 1979

Screenprint in colors on Fabriano Cottone paper, signed in pencil and numbered 32/100 (there were also 15 artist's proofs), published by Parasol Press Ltd., New York, with the blindstamp of printer Edition Domberger, Stuttgart, Germany, with full margins, framed.

19 7/8 x 13 1/4in (50.5 x 33.7cm)

sheet 27 1/2 x 19 5/8in (69.8 x 49.8cm)

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

121

**RICHARD ESTES (BORN 1932)**

*Venezia-Murano*, from *Urban Landscapes No. 2*

(Arthur p. 118), 1979

Screenprint in colors on Fabriano Cottone paper, signed in pencil and numbered 32/100 (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, with the blindstamp of the printer Edition Domberger, Stuttgart, Germany, with full margins, framed.

20 1/16 x 14 5/8in (51 x 37.1cm)

sheet 27 1/2 x 19 5/8in (69.8 x 49.8cm)

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



121



122

122

**RICHARD ESTES (BORN 1932)**

*Big Diamonds*, from *Urban Landscapes No. 2*

(Arthur p. 117), 1979

Screenprint in colors on Fabriano Cottone paper, signed in pencil and numbered 32/100 (there were also 15 artist's proofs), published by Parasol Press Ltd., New York, with the blindstamp of the printer, Edition Domberger, Stuttgart, Germany, with full margins, framed.

19 7/8 x 13 3/8in (50.5 x 34cm)

sheet 27 1/2 x 19 5/8in (69.8 x 49.8cm)

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





123

123

**CARROLL DUNHAM (BORN 1949)**

*Bather, from Bathers, 2013-2016*

Screenprint in 60 colors on Lanaquarelle paper, signed in pencil, dated and numbered PP 5/6 (a printer's proof, aside from the edition of 39), published/printed by Two Palms Press, New York, the full sheet. sheet 64 1/2 x 50 1/2 in (163.8 x 128.2cm)

Dunham explores the classical theme of a woman bathing, reminiscent of 19th century works by Paul Cézanne, Pierre-Auguste Renoir, and Edgar Degas, but in Dunham's well-known cartoonish and erotically charged style.

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





124

124

**SAM FRANCIS (1923-1994)**

*Untitled (SF-358)*, 1993

Lithograph in colors on wove paper, signed in pencil and numbered 46/50, with the blindstamp of the printer, The Litho Shop, Inc., Santa Monica, California, the full sheet.

sheet 46 1/2 x 30in (118.1 x 76.2cm)

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



125

**HELEN FRANKENTHALER (1928-2011)**

*Pranzo Italiano* (Harrison 44), 1973

Etching and aquatint in colors on Fabriano paper, signed in pencil, dated and numbered 37/43 (there were also 3 artist's proofs), published by 2RC Edizioni d'Arte, Rome, with full margins, framed.

8 1/2 x 7 3/4in (21.5 x 19.6cm)

sheet 19 1/2 x 13 5/8in (49.5 x 34.6cm)

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

125



126

**HELEN FRANKENTHALER (1928-2011)**

*Orange Hoop* (Harrison 7), 1965

Lithograph in colors on *Auvergne a la Main* paper, signed in pencil, dated and numbered 13/24 (there was also 1 artist's proof), with the blindstamp of the publisher/printer Universal Limited Art Editions, West Islip, New York, with full margins.

19 1/4 x 13 3/4in (48.9 x 34.9cm)

sheet 25 1/2 x 19 3/4in (64.8 x 50.1cm)

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

126



127

**HELEN FRANKENTHALER (1928-2011)**

*Reflections X*, from *Reflections Series*, 1995

Lithograph in colors on Lana White mould-made paper, signed in pencil and numbered 14/30, published/printed by Tyler Graphics, Mount Kisco, New York, with full margins, framed.

14 1/2 x 11 3/4in (36.8 x 29.8cm)

sheet 19 x 16in (48.3 x 40.6cm)

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



127



128

128

**HELEN FRANKENTHALER (1928-2011)**

*Reflections VIII*, from *Reflections Series*, 1995

Lithograph in colors on Lana White mould-made paper, signed in pencil, dated and numbered 16/30, with the blindstamp of the publisher/printer Tyler Graphics Ltd., Mount Kisco, New York, with full margins, framed.

15 5/8 x 11 3/4 (39.7 x 29.8cm)

sheet 20 x 15in (50.8 x 38.1cm)

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



129

129

**SAM FRANCIS (1923-1994)**

*Untitled* (Lembark 106, SFE-072), 1989

Monoprint and aquatint on Rives BFK paper, signed and annotated 'AP' (a unique artist proof, aside from the unique variant edition of 18), published/printed by The Litho Shop Inc./Jacob Samuel, Santa Monica, California, with full margins.

18 x 19 1/2in (45.7 x 49.5cm)

sheet 27 3/4 x 29 1/2in (70.5 x 75cm)

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

130

**SAM FRANCIS (1923-1994)**

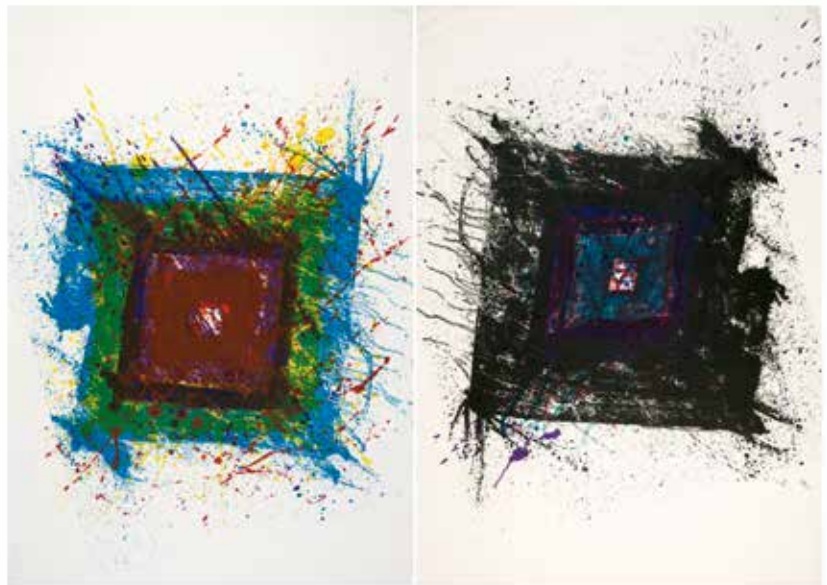
*Paradise of Ash* (diptych) (Lembark 247, SF-276), 1981

A diptych of 2 lithographs in colors on John Koller HMP paper, signed in pencil on right panel and numbered AP 3/11 on the left panel (an artist's proof, aside from the edition of 43), with the blindstamp of the publisher/printer by Gemini G.E.L., Los Angeles, the full sheets.

sheet left panel 46 1/2 x 32 1/4in (118.1 x 81.9cm)

sheet right panel 45 3/4 x 32 3/4in (116.2 x 83.1cm)

**\$3,200 - 3,800**



130



131

**PROPERTY FROM AN IMPORTANT  
MIDWESTERN COLLECTION**

131

**SAM FRANCIS (1923-1994)**

*Untitled* (Lembark 172, SF-192), 1974

Offset lithograph in colors on Rives BFK paper, signed in pencil and numbered 29/100, with the blindstamp of the publisher, Topanga Creek Graphics, Malibu, California, printed by Cal Litho, Los Angeles, the full sheet, framed.

sheet 22 1/4 x 39in (56.5 x 99cm)

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





132

132

**SAM GILLIAM (BORN 1933)**

*Dance '72, 1972*

Screenprint in colors on wove paper, signed in pencil, titled, dated and annotated 'artist proof' (aside from the edition of 50), with the blindstamp of the publisher/printer Workshop, Inc., Washington, D.C., with full margins.

32 1/2 x 19in (82.5 x 48.2cm)

sheet 40 1/4 x 26 1/4in (102.2 x 66.6cm)

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



133

**ADOLPH GOTTLIEB (1903-1974)**

*Orange Oval*, 1972

Screenprint in colors on wove paper, signed in pencil, dated and numbered 143/150, with the inkstamp on verso of the printer Kelpra Studios, London, with full margins.

18 3/4 x 24in (47.6 x 60.9cm)

sheet 27 1/2 x 34 1/4in (69.8 x 86.9cm)

\$2,500 - 3,500



133



134

134

**ADOLPH GOTTLIEB (1903-1974)**

*Flying Lines* (Associated American Artists 49), 1967

Screenprint on wove paper, signed in white pencil, dated and numbered 10/75, published by the Associated American Artists, New York, the full sheet, framed.

sheet 30 x 22in (76.2 x 55.8cm)

\$2,000 - 3,000

135

**KEITH HARING (1958-1990)**

*Devil*, from *White Icons* (Littmann p. 173), 1990  
Embossing on Arches paper, signed in pencil by Julia Gruen, Executor of the Keith Haring Estate, on the stamped Certificate of Authenticity verso, dated 6/28/90 and numbered 48/60 (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 (53.3 x 63.5cm)

\$6,000 - 8,000



135



136

136

**KEITH HARING (1958-1990)**

*Untitled*, from *Bad Boys* (Littmann p. 59), 1986  
Screenprint on wove paper, signed in pencil, dated and numbered 25/30 (there were also 7 artist's proofs), published by Bébert, Rotterdam, with full margins.  
16 1/2 x 21 3/4in (41.9 x 55.2cm)  
sheet 19 7/8 x 25 3/4in (50.5 x 65.4cm)

\$5,000 - 7,000

137

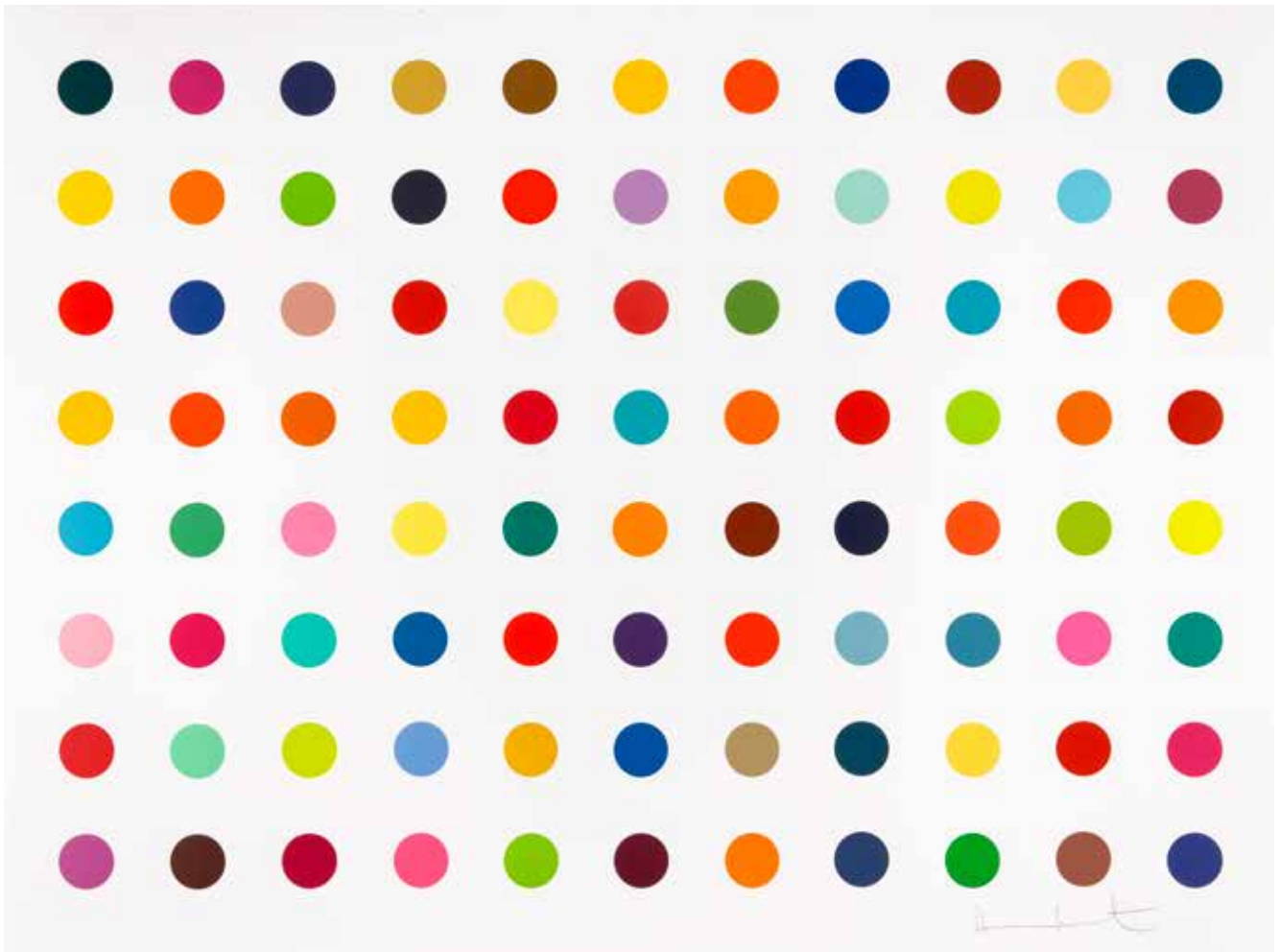
**KEITH HARING (1958-1990)**

*Untitled*, from *Bad Boys* (Littmann p. 58), 1986  
Screenprint on Rives BFK paper, signed in pencil, dated and numbered 25/30 (there were also 7 artist's proofs), published by Bébert, Rotterdam, with full margins.  
sheet 19 7/8 x 25 3/4in (50.5 x 65.4cm)

\$5,000 - 7,000



137



138

138

**DAMIEN HIRST (BORN 1965)**

*M-Fluorobenzoyl Chloride*, 2018

Woodcut in colors on 410 gsm Somerset white paper, signed in pencil,  
from the edition of 55, verso, published by Paragon Press, London,  
with full margins, framed.

29 3/4 x 41 3/4in (75.6 x 106cm)

sheet 34 1/2 x 46in (87.6 x 116.8cm)

**\$22,000 - 28,000**





139

**DAMIEN HIRST (BORN 1965)**

*Omelette, from Last Supper, 1999*

Screenprint in colors on Somerset paper, signed in pencil, from the edition of 150, published Paragon Press, London, the full sheet, framed.

sheet 60 x 40in (152.4 x 101.6cm)

\$5,500 - 7,500

139

140

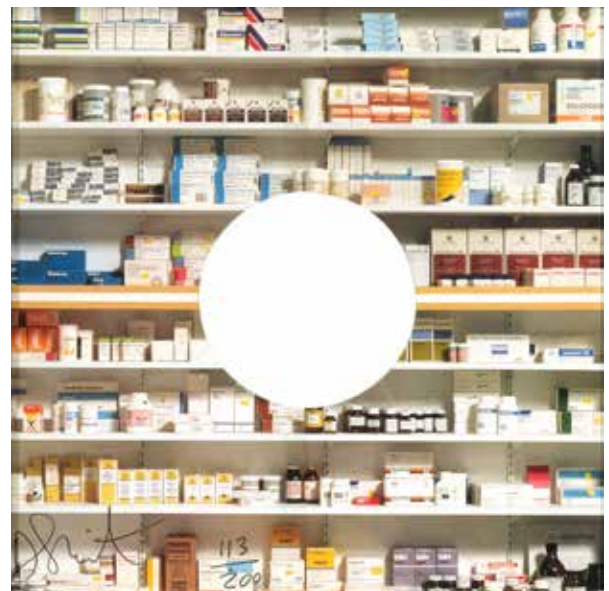
**DAMIEN HIRST (BORN 1965)**

*Pharmacy, 1992*

Offset lithograph in colors on 4-ply board with 3 inch die cut hole, signed in ink and numbered 113/200, an invitation for the exhibition of the same name, published by Cohen Gallery, New York, the full sheet, framed.

sheet 8 1/2 x 8 1/2in (21.6 x 21.6cm)

\$1,500 - 2,000



140



141

141

**DAMIEN HIRST (BORN 1965)**

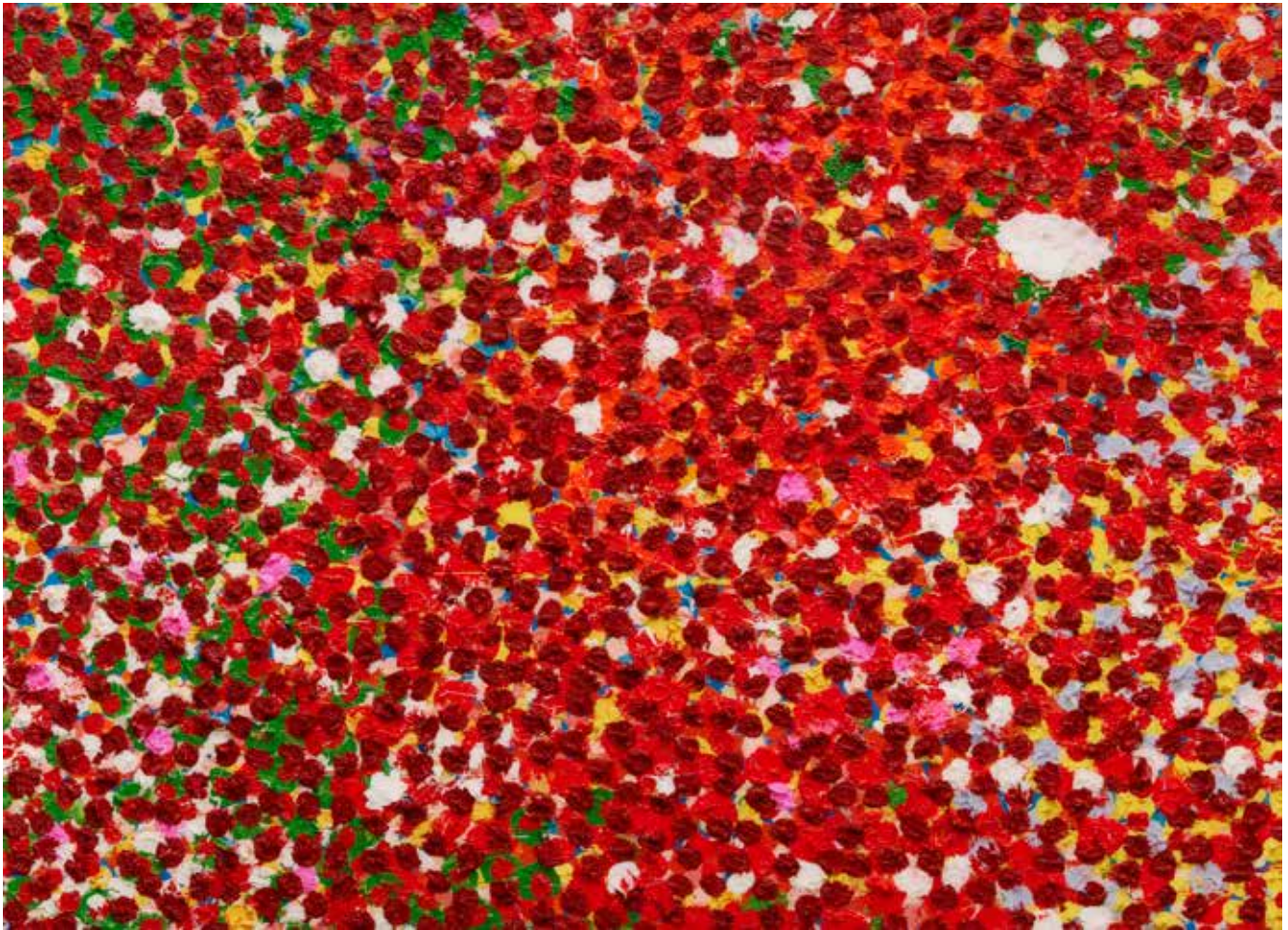
*Fire, from The Elements (H6-8), 2020*

Diasc-mounted giclée print on aluminium composite panel, signed in pencil and numbered in marker 56/60 on verso, published by Heni Editions, London, the full panel.

panel 39 3/8 x 39 3/8in (100 x 100cm)

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





142

142

**DAMIEN HIRST (BORN 1965)**

*Ryoanji* (H4-7), 2020

Diasec-mounted giclée print in colors on aluminum composite panel,  
signed in pencil and numbered in marker 67/75 on verso, published by  
Heni Editions, London, the full panel.

panel 36 1/4 x 49 5/8 in (92 x 126cm)

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





143

143

**DAVID HOCKNEY (BORN 1937)**

*A Lot More of Ann Combing Her Hair* (Museum of Contemporary Art Tokyo 216), 1979

Lithograph on Japanese Toyoshi 50 paper, signed in red pencil, dated and numbered 26/67 (there were also 15 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with wide margins.

sheet 49 x 36in (124.4 x 91.4cm)

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

144

**DAVID HOCKNEY (BORN 1937)**

*Celia Seated on an Office Chair (Black State)*

(Museum of Contemporary Art Tokyo 161), 1974

Softground etching and aquatint on Rives BFK paper, signed, dated and numbered 12/20 in pencil, published in 1981 by Petersburg Press, New York and London, printed by Maurice Payne, London with full margins, framed.

26 3/4 x 21 1/4in (67.9 x 54cm)

sheet 35 1/2 x 29 1/2in (90.1 x 74.9cm)

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



144



145

145

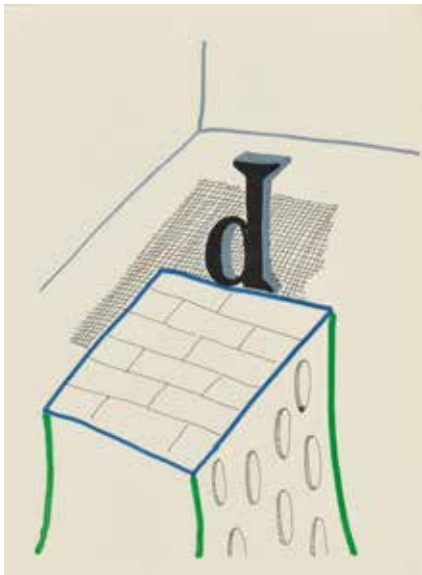
**DAVID HOCKNEY (BORN 1937)**

*Celia Adjusting her Eyelash* (Museum of Contemporary Art Tokyo 234), 1979

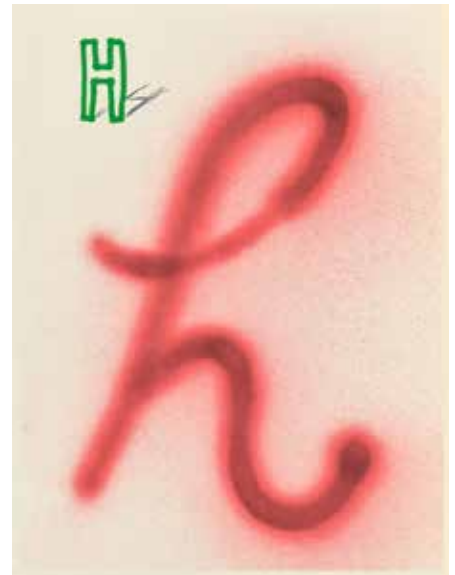
Lithograph on Twinrocker handmade paper, signed in green pencil, dated and numbered 97/100 (there were also 16 artist's proofs), with the blindstamp and inkstamp of the publisher, Gemini G.E.L., Los Angeles, verso, the full sheet.

sheet 23 x 31in (58.4 x 78.7cm)

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



146



146

**DAVID HOCKNEY (BORN 1937)**

*Hockney's Alphabet*, 1991

The complete set, comprising 26 lithographs in colors on Exhibition Fine Art Cartridge paper, signed by the artist and most contributors in ink and numbered 81 in black ink on the justification page, from the edition of 250, with full text and title page, published by Faber & Faber, London, text edits by Stephen Spender, with full margins, bound in quarter vellum with handmade Fabriano Roma paper sides, in original grey slip case. (26 works)

12 5/8 x 9 5/8in (32 x 24.5cm)

volume 13 5/8 x 10 1/8in (34.5 x 25.5cm)

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

Signed by 22 of the 27 contributors: Doris Lessing, William Boyd, Margaret Drabble, Martin Amis, William Golding, Patrick Leigh Fermor, Nigel Nicolson, Seamus Heaney, Douglas Adams, Julian Barnes, Craig Raine, Kazuo Ishiguro, Iris Murdoch, V. S. Pritchett, Erica Jong, Arthur Miller, John Julius Norwich, Susan Sontag, Joyce Carol Oates, John Updike, Norman Mailer, and Ian McEwan.



147

147

**ROBERT INDIANA & CAROLYN BRADY**

*Erosia II*, 1985

Lithograph on wove paper, signed in pencil, titled, dated and numbered 3/28, published by Vinalhaven Press, Vinalhaven, Maine, with full margins.

20 1/2 x 19 13/16in (52.1 x 50.4cm)

sheet 31 1/4 x 22 1/2in (79.4 x 57.2cm)

**\$2,000 - 4,000**

148

**ROBERT INDIANA (1928-2018)**

*One plate, from The Book of Love*, 1996

Screenprint in colors on A.N.W. Crestwood Museum Edition paper, signed in pencil, dated and numbered 21/200 (there were also 50 artist's proofs), published by American Image Editions, New York, with full margins.

18 1/4 x 18in (46.3 x 45.7cm)

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

**\$4,500 - 5,500**



148



149

149

**HOWARD HODGKIN (1932-2017)**

*Julian and Alexis* (Heenk 31), 1977

Lithograph in colors with handcoloring on Arches paper, signed in pencil, dated and numbered 24/30, published by Bernard Jacobson Ltd., London, printed by Ian Lawson, Aymestrey Water Mill, Herefordshire, England, the full sheet.

sheet 27 5/8 x 40 1/8in (70.1 x 101.9cm)

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





150

150

**ROBERT INDIANA (1928-2018)**

*Seasons of Hope (Silver), 2012*

The complete portfolio, comprising 4 screenprints in colors on Coventry Rag Paper, loose as issued, each signed in pencil, dated and numbered 64/125, published by American Image Art, New York, each with full margins, housed in original silkscreened fabric-covered portfolio.

Titles Include: *Spring; Summer; Autumn; Winter* (4 works)

each image 26 x 26in (66 x 66cm)

each sheet 35 1/4 x 29 1/2in (89.5 x 74.9cm)

**\$20,000 - 25,000**



151

151

**JASPER JOHNS (BORN 1930)**

*Between the Clock and the Bed*

(Universal Limited Art Editions 245), 1989

Lithograph in colors on John Koller HMP paper, signed in pencil, dated and numbered 13/32 (there were also 11 artist's proofs), with the watermark of the publisher, Friends of the Philadelphia Museum, Philadelphia, and the blindstamp of the printer, United Limited Art Editions, West Islip, New York, with full margins, framed.

19 3/4 x 34 1/8in (50 x 86.7cm)

sheet 29 1/4 x 42in (74.2 x 106.68cm)

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

152

**JASPER JOHNS (BORN 1930)**

*Untitled*, 1995

Lithograph in colors on Torinoko paper, signed in pencil, dated and numbered PP 5/5 (a printer's proof, aside from the edition of 49), with the blindstamp of the publisher, Universal Limited Art Editions, West Islip, New York, with full margins.

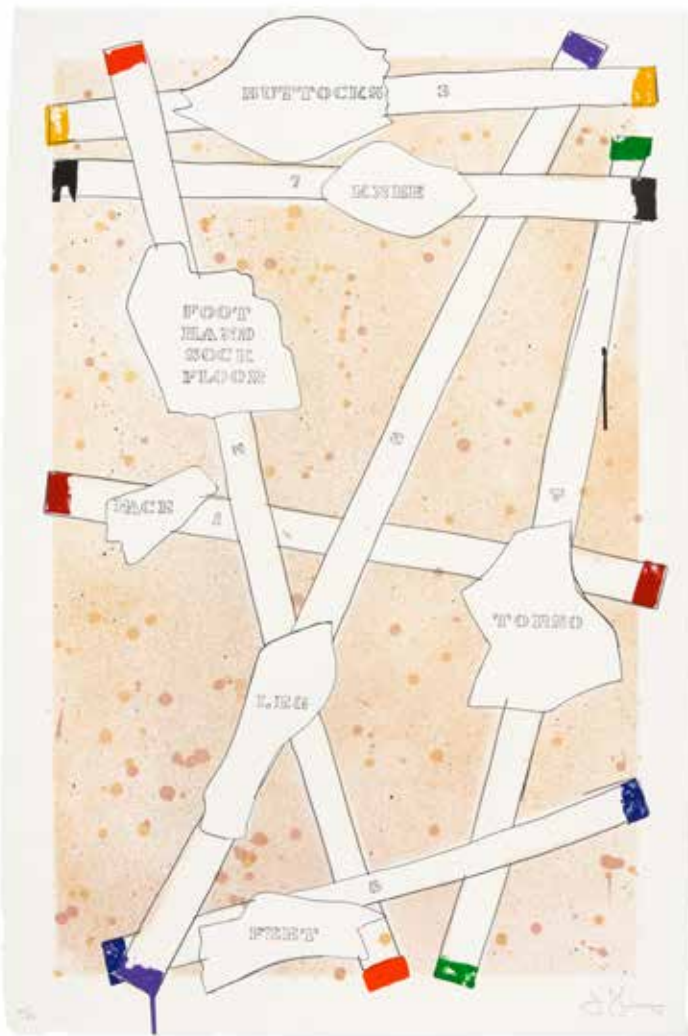
34 3/4 x 49in (88.2 x 124.4cm)

sheet 41 x 53 1/4in (104.1 x 135.2cm)

\$6,000 - 8,000



152



153

153

**JASPER JOHNS (BORN 1930)**

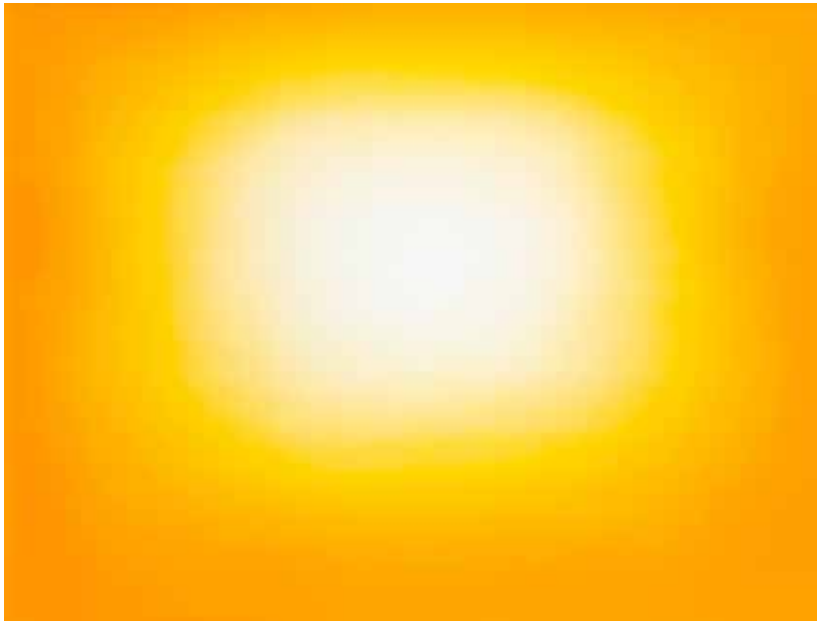
*Sketch from Untitled I, from Casts from Untitled* (Field 175; Gemini 498), 1974

Lithograph in colors on Angoumois paper, signed in pencil, dated and numbered 31/50 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, the full sheet.

sheet 43 x 28 3/4in (109.2 x 73cm)

\$5,000 - 7,000





154

**ANISH KAPOOR (BORN 1954)**

*Yellow Rising 2*, 2018

Etching in colors on Hahnemühle Bright White paper, signed in pencil and numbered on verso, from the edition of 39, published by Paragon Press, London, the full sheet, framed.  
*sheet 28 1/2 x 38in (72.3 x 96.5cm)*

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

154

155

**DONALD JUDD (1928-1994)**

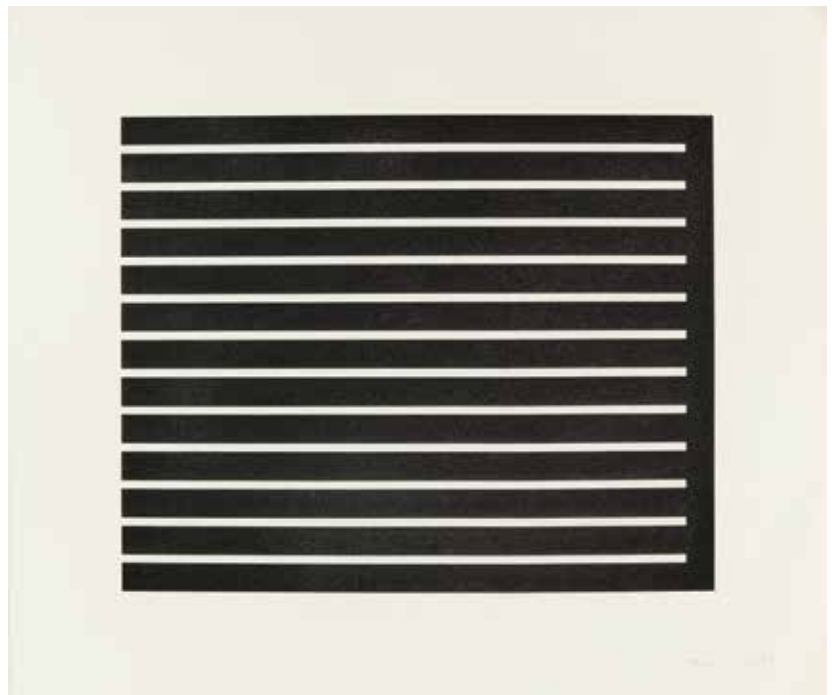
*Untitled*, 1980

Aquatint on wove paper, signed in pencil and numbered 38/150, published by J&D Fine Arts, New York, with the blindstamp of the printer, Styria Studio, New York, with full margins.

*24 1/2 x 29 1/2in (62.2 x 74.9cm)*

*sheet 29 5/16 x 34 3/8in (75.1 x 87.3cm)*

**\$5,000 - 8,000**



155

156

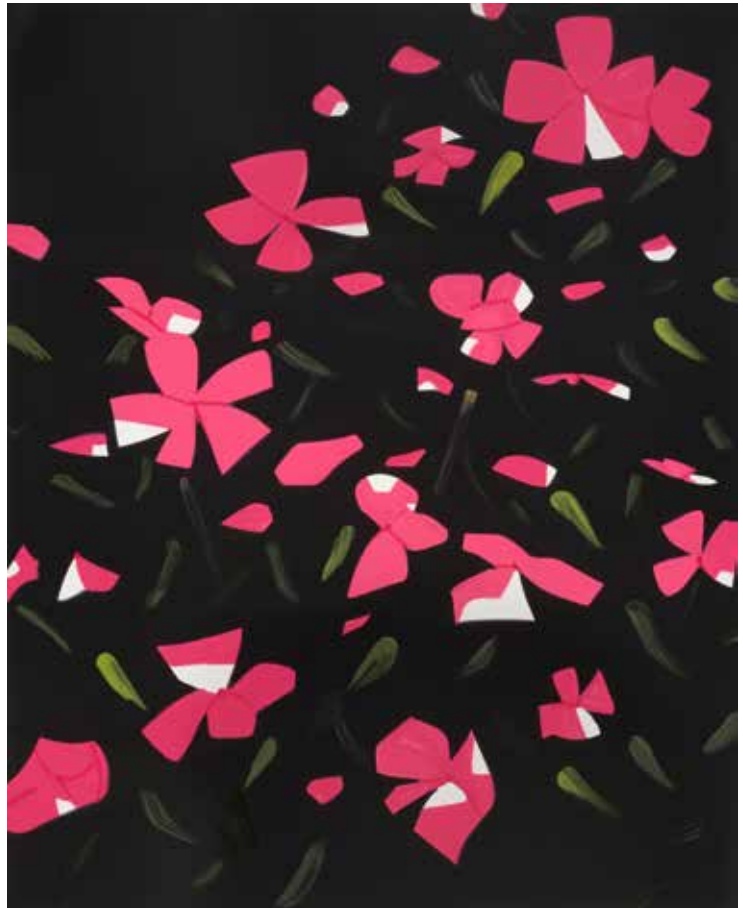
**ALEX KATZ (BORN 1927)**

*White Impatiens*, 2016

Screenprint in colors on Saunders Waterford paper, signed in pencil and numbered 30/70, with the inkstamps of the publisher/printer, Lococo Fine Art Publishing, St. Louis/Brand X Editions, New York, the full sheet.

sheet 70 x 56in (177.8 x 142.2cm)

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



156



157

157

**ALEX KATZ (BORN 1927)**

*Black Dress 6 (Yvonne)*, 2018

Double-sided aluminum sculpture multiple with colors, incised signature on top of base, with stamped signature, date and edition number 12/35 and publisher copyright on bottom of base, published by Lococo Fine Art Publisher, St. Louis, Missouri, with publisher's storage box with foam inserts.

Figure: 25 x 8 x 1/8in (63.5 x 20.3 x .3cm)

Base: 8 x 3 x 3/8in (20.3 x 7.6 x .9cm)

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



158

158

**ALEX KATZ (BORN 1927)**

*Five Women* (Maravell 94), 1977

Screenprint in colors on Japan paper, signed in pencil and numbered 87/100, published/printed by Harry N. Abrams Inc./Chiron Press, New York, the full sheet, framed.

sheet 18 x 46 3/8in (45.7 x 117.8cm)

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

159

**ALEX KATZ (BORN 1927)**

*Olympic Swimmer* (Maravell 86), 1976

Screenprint in colors on Arches paper, signed in pencil and numbered 76/200 (there were also 20 artist's proofs), published by Kennedy Graphics, New York, printed by Chiron Press, New York, Laurence Rosen, the full sheet, framed.

sheet 39 7/8 x 25in (101.2 x 63.5cm)

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

160

**ALEX KATZ (BORN 1927)**

*Boy with Branch 2* (Maravell 80), 1975

Aquatint in colors on Arches paper, signed in pencil and numbered 56/60 (there were also 7 artist's proofs), co-published by Brooke Alexander, Inc., New York, and Marlborough Graphics, Inc., New York, printed by Prawat Laucheron, New York, the full sheet.

sheet 24 x 40 1/4in (61 x 102.2cm)

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



159



160



161

**KAWS (BORN 1974)**

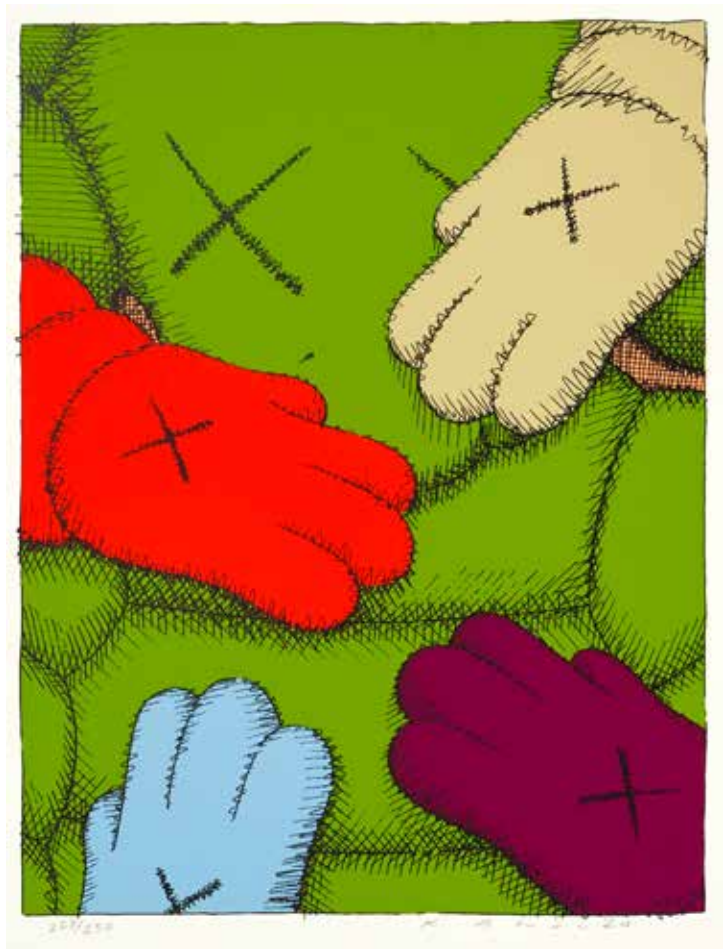
*Untitled, No. 9, from Urge, 2020*

Screenprint in colors on wove paper, signed in pencil, dated and numbered 228/250, published by the artist, New York, with full margins.

11 3/8 x 8 5/8in (28.9 x 21.9cm)

sheet 17 x 12 3/4in (43.1 x 32.4cm)

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



161



162

162

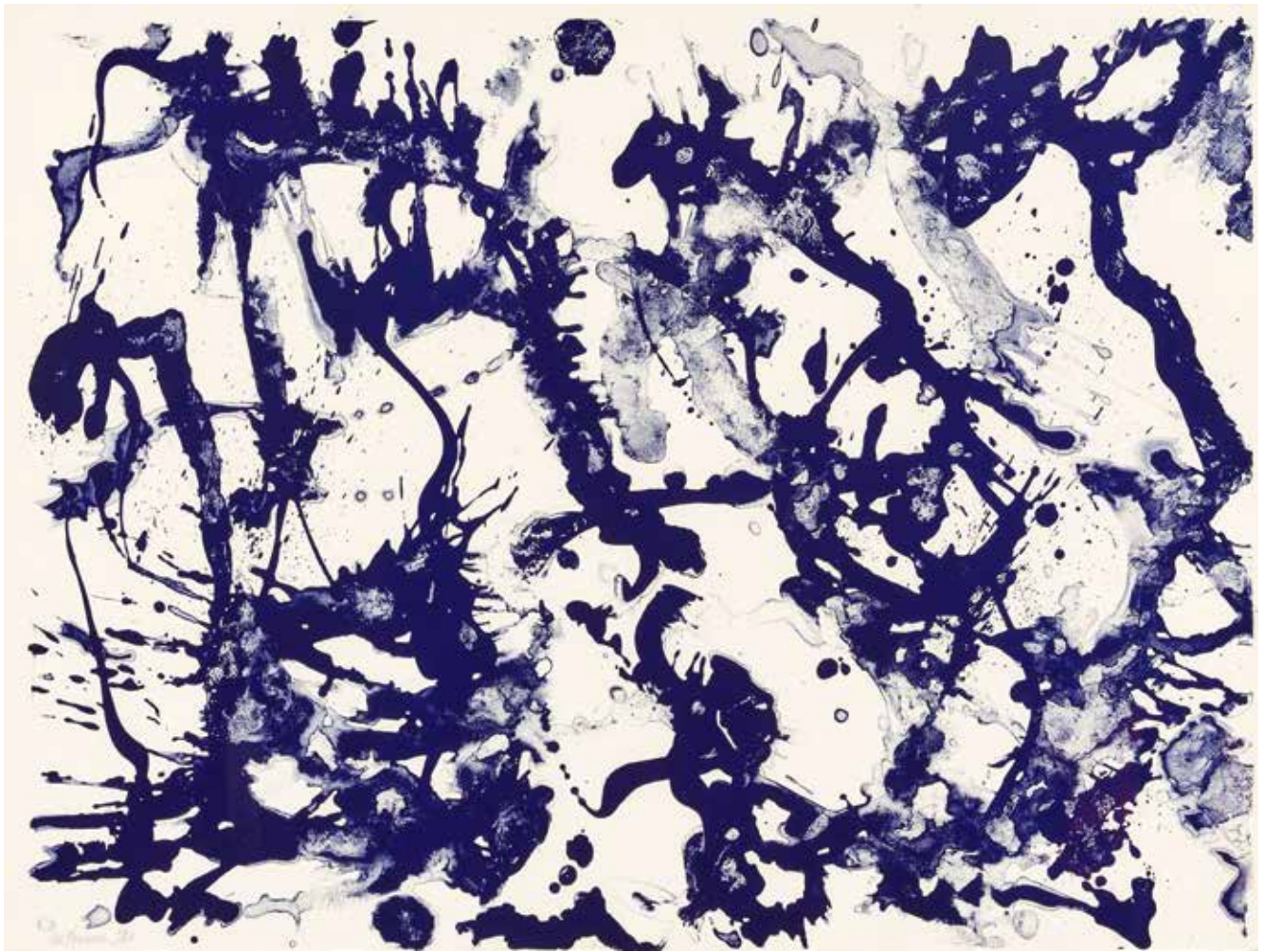
**ELLSWORTH KELLY (1923-2015)**

*Green Curve (Axsom 267), 1993*

Lithograph in green on Rives BFK paper, signed in pencil and numbered 34/40 (there were also 15 artist's proofs), printed/ published by Trestle Editions Limited, New York, the full sheet, framed.

sheet 21 1/2 x 18in (54.6 x 45.7cm)

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



163

163

**LEE KRASNER (1911-1984)**

*Primary Series: Blue Stone* (Landau 531), 1969

Lithograph in colors on Arches paper, signed in pencil and numbered 30/100, published by Marlborough Gallery, New York, the full sheet, framed.

sheet 22 3/4 x 30in (57.7 x 76.2cm)

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



164

**BARRY LE VA (1941-2021)**

*Sculptured Activities*, 1987 - 1989

Woodcut in colors on Rives BFK paper, signed in pencil, dated and numbered 16/16, published by Fred Jahn, Munich, Germany, with full margins, framed.

30 1/4 x 39 1/4 in (76.8 x 99.6cm)

sheet 31 5/8 x 40 5/8 in (80.3 x 103.1cm)

\$3,000 - 5,000



164



165

165

**YAYOI KUSAMA (BORN 1929)**

*Naoshima Red Pumpkin*, 2019

Cast resin multiple painted in colors, with the artist's copyright stamp and title on the underside, published by Benesse Holdings, Inc., Naoshima, housed in the original printed paper-covered box. height 3 1/2 in (8.9cm)

\$600 - 800

166

**YAYOI KUSAMA (BORN 1929)**

*Yellow Pumpkin & Red Pumpkin (2 works)* (2013),

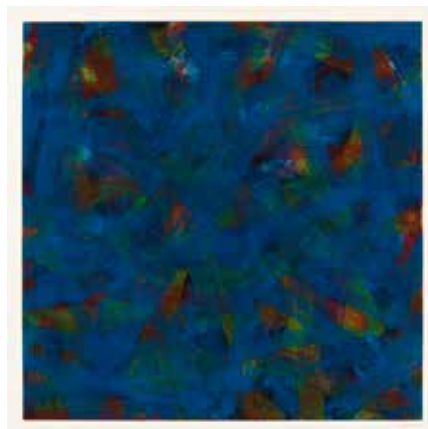
Two painted cast resin multiples, each with the artist's copyright stamp on the underside, published by Benesse Holdings, Inc., Naoshima, Japan, each housed in printed paper-covered box. (2 works) each height 4 in (10.1cm)

\$800 - 1,200



166





167

167

**SOL LEWITT (1928-2007)**

*Straight Brushstrokes in Five Colors in All Directions*, (3 works), 1996

The complete set of three etchings in colors on Somerset paper, each signed in pencil and numbered 2/10 (there were also 5 artist's proofs), published by John Campione, New York, and printed by Watanabe Studio Ltd., New York, each with full margins. (3 works)

each 23 7/8 x 23 7/8in (60.6 x 60.6cm)

each sheet 29 x 29in (73.6 x 73.6cm)

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



168

168

**SOL LEWITT (1928-2007)**

*Complex Forms 2* (Krakow 1990.03), 1990

Screenprint in colors on Arches cover paper, signed in pencil and numbered 6/15 (there was also 1 printer's proof), published by Brooke Alexander, New York, and Annemarie Verna Galerie, Zürich, Switzerland, printed by Watanabe Studio Ltd., Brooklyn, New York, with full margins.

13 x 55in (33.02 x 139.7cm)

sheet 17 x 59in (43.1 x 149.8cm)

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



169

169

**ROY LICHTENSTEIN (1923-1997)**

*Sweet Dreams Baby!*, from *11 Pop Artists Portfolio, Vol. III* (Corlett 39), 1965

Screenprint in colors on heavy, smooth white wove paper, signed in pencil and numbered 32/200 (there were also 50 Roman numeral proofs), published/printed by Original Editions/Knickerbocker Machine and Foundry, Inc., New York, Dawa Basaneow screen printer, with full margins.

35 3/4 x 25 5/8in (90.6 x 65cm)

sheet 37 5/8 x 27 5/8in (98.4 x 70cm)

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

In Lichtenstein's most important print, *Sweet Dreams Baby!* 1965, the artist boldly announces his Pop Art bona fides to the reigning practitioners of Abstract Expressionism. The combative phrase and cartoonish figure of a man on the receiving end of a knock-out punch are meant to deliver a warning, albeit humorous, that he planned to rewrite the rules of painting, and indeed of printmaking.

Using silkscreen, Lichtenstein instructed commercial printers to apply heavily inked passages, more like sign printing than traditional fine art printing that used etching or stone lithography. Lichtenstein's trademark application of magnified Benday dots in the composition, meant to mimic mechanical offset printing of newspapers, became part of the composition - his "brushstrokes" applied, ironically, by hand. Lichtenstein's radical idea of using subjects from mass media in his art practice was one of his most enduring legacies.





170

170

**ROY LICHTENSTEIN (1923-1997)**

*Reverie*, from *11 Pop Artists Portfolio, Vol. II* (Corlett 38), 1965  
Screenprint in colors on white wove paper, signed in pencil, with an additional line through the signature, a variant proof (aside from the edition of 200 plus 50 Roman numeral proofs), published/printed by Original Editions/Knickerbocker Machine and Foundry, Inc., New York, screenprinting by Dawa Basanow, with full margins.

27 1/8 x 22 7/8in (68.7 x 58.3cm)  
sheet 30 1/8 x 24in (76.5 x 60.9cm)

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

**Provenance**

Collection of the printer, Knickerbocker Machine & Foundry Inc., New York  
Private collection, New York  
Swann Auction Galleries, June 25, 2020, Lot 232  
Private collection, Vienna





171



172

171

**ROY LICHTENSTEIN (1923-1997)**

*Brushstrokes* (Corlett 45), 1967

Screenprint in colors, signed and numbered 119/300 in green ballpoint ink, published by Leo Castelli Gallery for the Pasadena Art Museum, California, printed by Aetna Silkscreen Products, New York, with full margins.

21 7/8 x 30 1/8in (55.6 x 76.3cm)

sheet 23 x 31in (58.5 x 98.8cm)

**\$16,000 - 18,000**

172

**ROY LICHTENSTEIN (1923-1997)**

*Bicentennial Print*, from *America: The Third Century* portfolio (Corlett 136), 1975

Lithograph and screenprint in colors on white wove paper, signed in pencil and numbered 100/200 (there were also 25 artist's proofs), published by APC Editions, New York, with the blindstamp of the printer Styria Studio, New York, with full margins.

25 x 18 1/8in (63.5 x 45.9cm)

sheet 30 x 22in (76 x 55.8cm)

**\$10,000 - 20,000**





173

173 W

**AFTER ROY LICHTENSTEIN (AMERICAN, 1923-1997)**

*Still Life*, 1973-1975

Wool tapestry after a design by the artist, signed in red felt pen by the artist and in black felt pen by weaver, Marcel Mayeux, numbered 1/8 on the Atelier Marcel Mayeux label on the margin flap on verso (number 1/8 also woven into margin flap), published by Modern Master Tapestries, New York, woven by Atelier Marcel Mayeux, Abusson, France.

78 x 58in (198.1 x 147.3cm)

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

**Provenance**

Jack Glenn Gallery, Los Angeles

Private Collection, Los Angeles

Thence by descent to present owner

This work will be included in the forthcoming catalogue raisonné being prepared by the Roy Lichtenstein Foundation.

Rare edition of 8.





174

175

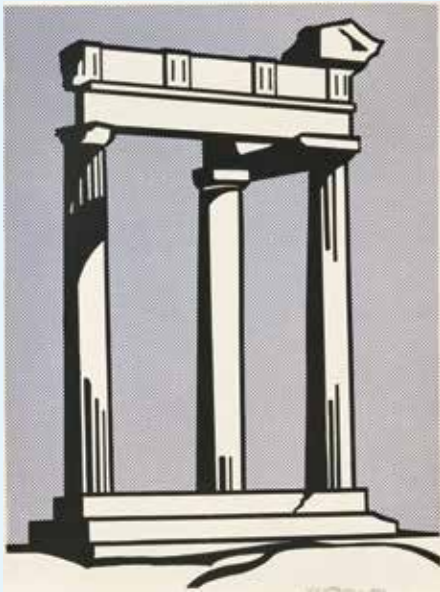
**ROY LICHTENSTEIN (1923-1997)**

*Illustration for De Denver au Montana, Départ 27 Mai 1972 (I), from La Nouvelle Chute de l' Amerique* (Corlett 275), 1992

Etching and aquatint on *velin d'Arches* paper, initialed in pencil and numbered 44/80 (plus 45 *hors commerce* in Roman numerals and 42 suites on *japon nacré* paper), published/printed by Les Editions du Solstice/ Atelier Dupont-Visat, L'Inéditeur, Paris, with full margins.  
11 x 14 3/4in (27.9 x 37.4cm)  
sheet 14 x 19in (35.5 x 48.2cm)

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

*La Nouvelle Chute, D'Amerique*, was the French translation of Allen Ginsberg's magnum opus, *The Fall of America: Poems of These States*, 1965-1971. Lichtenstein's landscape illustrates Ginsberg's descriptions of the mountain ranges he crossed in his journey across America.



176

174

**ROY LICHTENSTEIN (1923-1997)**

*Passage du Nord-Ouest, from La Nouvelle Chute, D'Amerique* (Corlett 273), 1992

Etching and aquatint on *velin d'Arches* paper, initialed in pencil, and numbered 4/80 (plus 45 *hors commerce* in Roman numerals and 42 suites on *japon nacré* paper), published/printed by Les Éditions du Solstice/ Atelier Dupont-Visat, L'Inéditeur, Paris, with full margins.  
11 x 14 3/4in (27.9 x 37.4cm)  
sheet 14 x 19in (35.5 x 48.2cm)

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

*La Nouvelle Chute, D'Amerique*, was the French translation of Allen Ginsberg's magnum opus, *The Fall of America: Poems of These States*, 1965-1971 which chronicles Ginsberg's travels across America. In this portrait, Lichtenstein depicts the poet, an avowed Buddhist, sitting in meditation



175

176

**ROY LICHTENSTEIN (1923-1997)**

*Temple* (Corlett II.3), 1964

Offset lithograph in colors on smooth cream wove paper, signed and dated in pencil, an unnumbered proof (aside from the edition of 300), published by Leo Castelli Gallery, New York, with full margins.  
23 x 17 1/8in (58.3 x 43.3cm)  
sheet 23 3/4 x 17 3/4in (60.2 x 45cm)

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

177

**ROY LICHTENSTEIN (1923-1997)**

*Sandwich and Soda, from the X + X (Ten Works by Ten Painters) portfolio (Corlett 35), 1964*

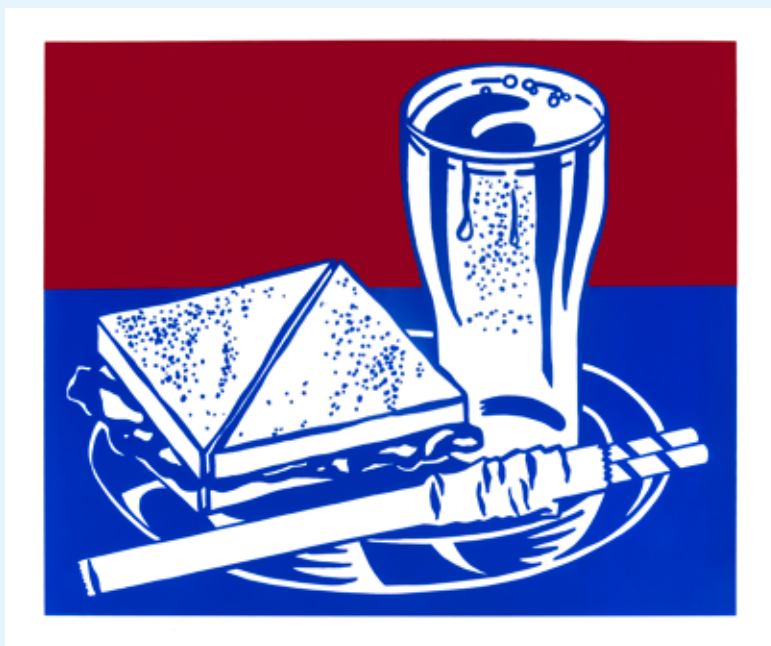
Screenprint in colors on clear plastic, unsigned as issued, from the edition of 500, published by the Wadsworth Atheneum, Hartford, Connecticut, printed by Sirocco Screenprints, North Haven, Connecticut, with full margins.

19 x 23in (48.3 x 58.4cm)

sheet 20 x 24in (50.8 x 61cm)

\$7,000 - 10,000

177



178



178

**ROY LICHTENSTEIN (1923-1997)**

*Spray Can from 1¢ Life; Pistol from Banner Multiples Calendar (2 works) (Corlett 34), 1963-64; 1968*

*Spray Can* Lithograph in colors on wove paper, from the edition of 2000, published by E.W. Kornfeld, Bern, Switzerland, printed by Maurice Beaudet, Paris, the full sheet.

WITH

*Pistol*, (not in Corlett), Screenprint in colors on wove paper, from an edition of unknown size, with the inkstamp on verso of the publisher, Multiples, Inc., New York, the full sheet. (2 works)

sheets 16 1/8 x 11 1/2in (40.9 x 29.2cm); 15 3/4 x 15in (40 x 38.1cm)

\$3,000 - 4,000

179

**ROY LICHTENSTEIN (1923-1997)**

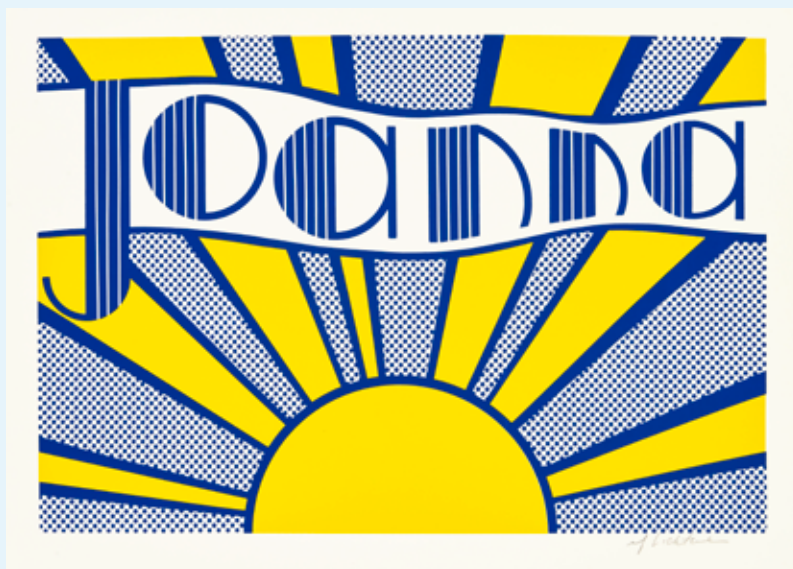
*Joanna (Corlett III.24), 1968*

Offset lithograph in colors on wove paper, signed in pencil, from the edition of unknown size, published by 20th-Century Fox, Los Angeles, with margins.

15 1/2 x 22 5/8in (39.4 x 57.5cm)

sheet 20 1/2 x 26 9/16in (52.1 x 67.5cm)

\$2,500 - 3,500



179



180

180

**ROBERT MANGOLD (BORN 1937)**

*Two Columns C*, 2004

Etching with relief in colors on Mulberry paper mounted onto Arches Cover, signed in pencil, lettered 'C' and numbered 20/30 (there were also artist's proofs), publisher/printer Pace Editions, New York, with full margins, framed.

39 1/2 x 29in (100.3 x 73.6cm)

sheet 43 x 31 5/8in (109.2 x 80.3cm)

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



181

**JOAN MITCHELL (1925-1992)**

*Composition in Black and Yellow, from Trees*, 1991

Lithograph in colors on Arches paper, signed in pencil and numbered 64/125, published by Éditions de La Différence, Paris, printed by Atelier Bordas, Paris, the full sheet.

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

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



181

182

**VERA LUTTER (BORN 1960)**

*Chephren and Cheops Pyramids, Giza: January 28, 2010, 2011*

Photogravure on Rives BFK paper, signed in pencil, dated and numbered 11/12, published by Carolina Nitsch, New York, with the blindstamp of the printer Jon Goodman, Williamsburg, Massachusetts, with full margins, framed.

18 3/4 x 34 3/4in (47.6 x 88.2cm)

sheet 23 1/2 x 40 1/4in (59.6 x 102.2cm)

**\$4,000 - 5,000**



182



183

183

**ROBERT MOTHERWELL (1915-1991)**

*America - La France Variations VIII* (Engberg & Banach 336), 1984  
Lithograph and collage on Arches Cover mould-made paper; black German Etching paper, signed in pencil and numbered AP XVI/XX (an artist's proof, aside from the edition of 69), published/printed by Tyler Graphics Ltd., Bedford Village, New York, with full margins, framed.  
43 3/4 x 15 1/2 in (111.1 x 39.3 cm)  
sheet 50 x 21 1/2 in (127 x 54.6 cm)

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



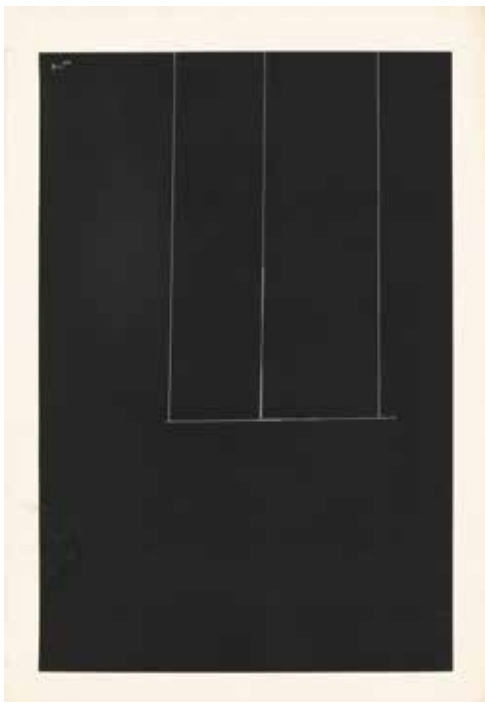
184

184

**ROBERT MOTHERWELL (1915-1991)**

*Roth-Händle* (Engberg & Banach 168), 1975  
Aquatint and collage on Auvergne à la Main Richard de Bas handmade paper; cigarette label is offset lithograph in colors on thin wove paper, signed in pencil and numbered 14/53 (there were also an unrecorded number of artist's proofs), published by Brooke Alexander, Inc., New York, printed by Catherine Mosley, Greenwich, Connecticut, and Harbor Press, New York, with full margins, framed.  
16 1/4 x 11 in (41.2 x 27.9 cm)  
sheet 19 1/2 x 15 5/8 in (49.5 x 39.6 cm)

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



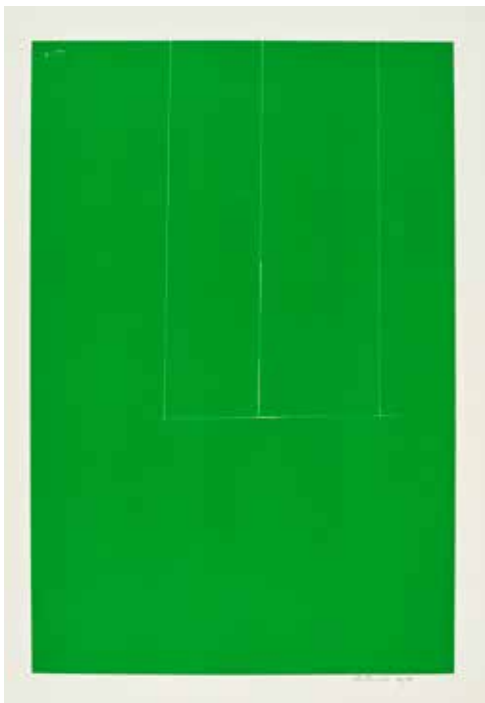
185

186

**ROBERT MOTHERWELL (1915-1991)**

*Untitled (Red)*, from *London Series I* (Engberg & Banach 90), 1971  
Screenprint on J.B. Green mould-made paper, signed in pencil and numbered 20/150 (there were also 10 artist's proofs), with the blindstamp of the artist, published by Marlborough Graphics, Inc., New York, printed by Christ Prater, Kelpra Studio, London, with full margins.  
36 x 24in (91.4 x 60.9cm)  
sheet 41 x 28 1/4in (104.1 x 71.7cm)

**\$3,000 - 6,000**



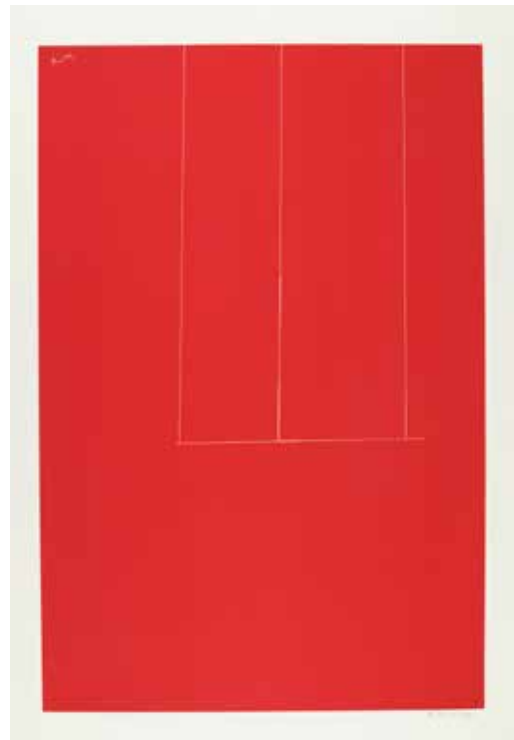
187

185

**ROBERT MOTHERWELL (1915-1991)**

*Untitled (Black)*, from *London Series I* (Engberg & Banach 89), 1971  
Screenprint on J.B. Green mould-made paper, signed in pencil and numbered 11/150 (there were also 10 artist's proofs), with the blindstamp of the artist, published by Marlborough Graphics, Inc., New York, printed by Christ Prater, Kelpra Studio, London, with full margins.  
36 x 24in (91.4 x 60.9cm)  
sheet 41 x 28 1/4in (104.1 x 71.7cm)

**\$3,000 - 6,000**



186

187

**ROBERT MOTHERWELL (1915-1991)**

*Untitled (Green)*, from *London Series I* (Engberg & Banach 92), 1971  
Screenprint on J.B. Green mould-made paper, signed in pencil and numbered 108/150 (there were also 10 artist's proofs), with the blindstamp of the artist, published by Marlborough Graphics, Inc., New York, printed by Christ Prater, Kelpra Studio, London, with full margins.  
36 x 24in (91.4 x 60.9cm)  
sheet 41 x 28 1/4in (104.1 x 71.7cm)

**\$3,000 - 6,000**





188



188

**ROBERT MOTHERWELL (1915-1991)**

*Beau Geste I; III (2 works)* (Engberg & Banach 480; 482.), 1989  
2 lithographs on Georges Duchêne Moutarde and Arches Cover paper, respectively, both initialed in pencil and numbered 93/100 and annotated 'H.C.' (an *hors commerce* proof, aside from the numbered edition of 100 and 15 artist's proofs), respectively, both with the blindstamp of the artist, published/printed by Editions Daniel Papierski, Paris and Waddington Graphics Ltd., London/Trestle Editions Limited, New York, both the full sheet, both framed. (2 works)  
each sheet 22 x 15in (55.8 x 38.1cm)

**\$4,000 - 5,000**

189

**ROBERT MOTHERWELL (1915-1991)**

*Untitled, Plate 8, from The Basque Suite* (Engberg & Banach 86), 1971  
Screenprint in colors on J. B. Green paper, signed in pencil and numbered 7/150, published by Marlborough Graphics Inc., New York, printed by Kelpira Studio, London, with full margins.  
22 1/2 x 17 1/4in (57.2 x 43.7cm)  
sheet 40 3/4 x 28in (103.5 x 71.2cm)

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



189



190

190

**LEROY NEIMAN (1921-2012)**

*Moby Dick*, 1977

The complete suite of 4 screenprints in colors on wove paper, each signed in pencil and numbered 3/300, published by Knoedler Publishing Inc., New York, with the blindstamp of the printer Styria Studio, New York, each with full margins, contained in original blue leather covered portfolio. (4 works)  
each image 19 x 30 1/2in (48.2 x 77.5cm)  
each sheet 25 x 36 1/2in (63.5 x 92.7cm)

**\$2,000 - 4,000**

191

**LOUISE NEVELSON (1899-1988)**

*The Great Wall*, 1970

Lead intaglio collage on Fabriano Cottone paper, signed in pencil, titled, and numbered 12/150, published by Pace Editions, New York, printed by Tosi, Milan, with full margins, framed.

23 13/16 x 17 9/16in (60.6 x 44.6cm)

sheet 29 15/16 x 24 15/16in (76 x 63.3cm)

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



192



191

**PROPERTY FROM ANTHOLOGY FILM ARCHIVES**

192

**MARTIN PURYEAR (BORN 1941)**

*Untitled*, 2011

Woodcut on wove paper, signed in pencil, and numbered 9/35, published by Anthology Film Archives, New York, printed by the Robert Blackburn Printmaking Workshop, New York, with full margins.

10 7/8 x 8 1/4in (27.6 x 20.9cm)

sheet 16 1/2 x 13 1/4in (41.9 x 33.6cm)

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



193

193

**ALICE NEEL (1901-1984)**

*The Family*, 1982

Lithograph in colors on wove paper, signed in pencil, dated and numbered 171/175, with the blindstamp of the publisher, Eleanor Ettinger, Inc., New York, the full sheet.

sheet 31 5/8 x 27in (80.3 x 68.5cm)

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





194

**ALICE NEEL (1901-1984)**

*The Accountant (Marvin)*, 1981

Lithograph in colors on Arches paper, signed in pencil, dated and annotated 'AP' (an artist's proof, aside from the edition of 25), with the blindstamp of the publisher Atelier Ettinger Inc., New York, with full margins.

22 x 25 1/2in (55.8 x 64.7cm)

sheet 26 7/8 x 29 1/2in (68.2 x 74.9cm)

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

194

195

**ALICE NEEL (1901-1984)**

*Man in Harness*, 1980

Lithograph in colors on Arches paper, signed in pencil, dated and numbered XVIII/XX (there was also an edition of 100 in Arabic numerals), with the blindstamp of the publisher Eleanor Ettinger, Inc., New York, the full sheet.

sheet 36 1/8 x 27 1/2in (91.7 x 69.8cm)

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



195



196

196

**ALICE NEEL (1901-1984)**

*Nancy, 1983*

Lithograph on wove paper, signed in pencil, dated and numbered 3/36 (there were also 2 artist's proofs), with the blindstamp of the publisher, Eleanor Ettinger Inc., New York, the full sheet.  
sheet 35 3/4 x 25in (90.8 x 63.5cm)

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

Nancy Selvage was an artist and friend of Neel.

197

**ALICE NEEL (1901-1984)**

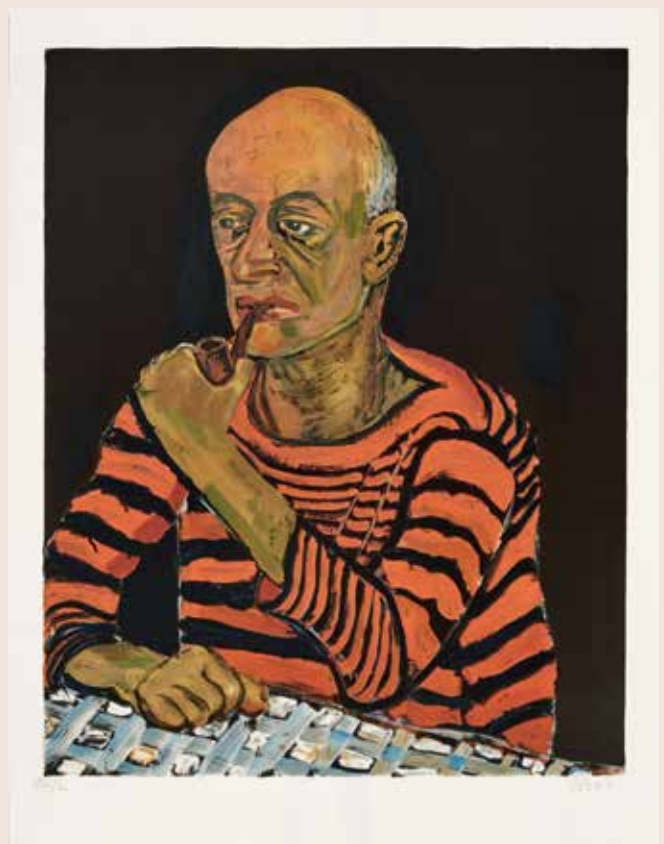
*Portrait of John Rothschild, 1980*

Lithograph in colors on Arches paper, signed in pencil and numbered XI/L (aside from the Arabic edition of 150), with full margins.  
24 x 19in (60.9 x 48.2cm)

sheet 27 1/2 x 21 1/4in (69.8 x 53.9cm)

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

Rothschild was a friend, lover, and supporter of Neel.



197



198

**PROPERTY FROM ANTHOLOGY FILM ARCHIVES**

198

**ALICE NEEL (1901-1984)**

*Evans Twins, from A Portfolio of Thirteen Prints, 1982*

Screenprint in colors on Arches Cover paper, signed in pencil, dated and numbered 48/75, with the blindstamp of the publisher Anthology Film Archives, New York, the full sheet.

sheet 31 5/8 x 42in (80.3 x 106.6cm)

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

199

**ALICE NEEL (1901-1984)**

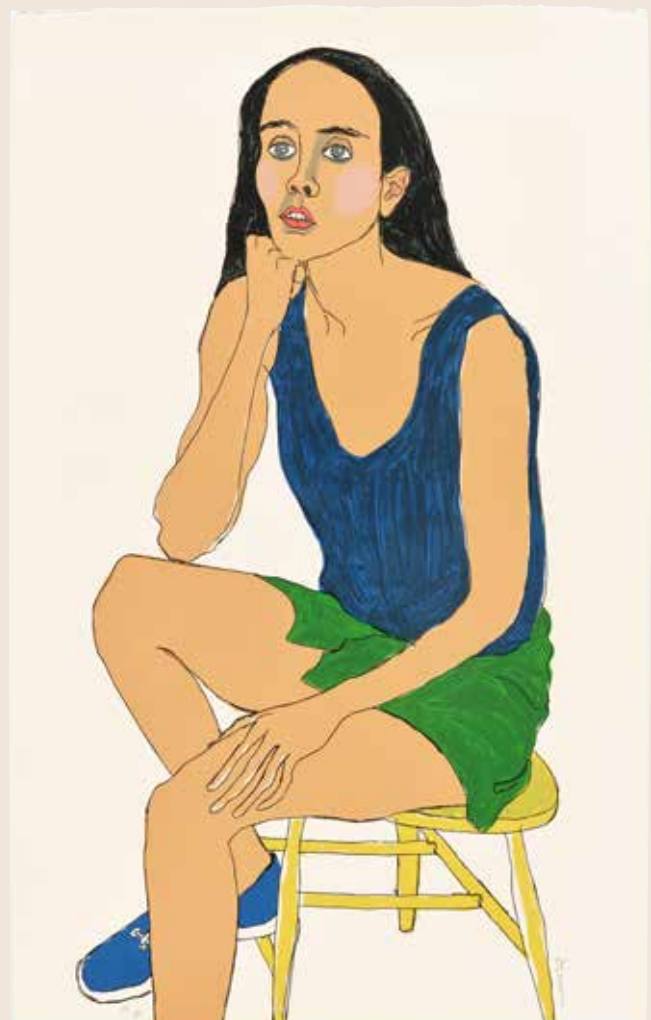
*Ginny, 1976*

Lithograph in colors on wove paper, signed in pencil and annotated 'P.P.' (a printer's proof, aside from the edition of 200), the full sheet.

sheet 40 x 24 7/8in (101.6 x 63.1cm)

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

Ginny Neel is the artist's daughter-in-law, married to Hartley Neel.



199





200

200

**RICHARD PRINCE (BORN 1949)**

*New Figures, 2015*

Screenprint in colors and collage on Coventry rag and Lanaquarelle papers, signed in pencil, dated and numbered PP 3/5 (a printer's proof, aside from the edition of 26), published by Two Palms, New York, with full margins.

sheet 48 x 35in (121.9 x 88.9cm)

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

201

**JULIAN OPIE (BORN 1958)**

*New York Couple 2, 2019*

Screenprint in colors with collage on Canson Conservation board, signed in black felt pen on label on verso and numbered 1/55, published by Cristea Roberts Gallery, London, with full margins, in sprayed white frame designed by the artist.

USD10,000 - 15,000



201



202

202

**ROBERT RAUSCHENBERG (1925-2008)**

*Dream Cycle from Ground Rules, 1997*

Etching and photogravure in colors on Arches En Tout Cas paper, signed in pencil, dated and numbered PP 3/4 (a printer's proof, aside from the edition of 44), with the blindstamp of the publisher Universal Limited Art Editions, West Islip, New York, the full sheet.

sheet 52 1/2 x 33 3/4in (133.35 cm x 85.73cm)

**\$4,500 - 6,500**

203

**ROBERT RAUSCHENBERG (1925-2008)**

*Yellow Body, 1971*

Offset lithograph in colors on wove paper, signed in pencil, dated and numbered 24/80, with the blindstamps of the co-publishers Styria Studio and Untitled Press, New York, the full sheet, framed.

sheet 47 7/8 x 62 7/16in (121.6 x 159cm)

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



203



204

204

**ROBERT RAUSCHENBERG (1925-2008)**

*In Transit (Goddess Depot)*, 2001

Archival pigment print in colors on wove paper, signed in pencil, dated '2K+1' and numbered 21/100, published by John Szoke Editions, New York, to benefit the Doctors of the World, the full sheet, framed.

sheet 41 1/2 x 29 1/2in (105.5 x 74.9cm)

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

205

**ROBERT RAUSCHENBERG (1925-2008)**

*From the Seat of Authority*, from the Suite of Nine Prints, 1979

Transfer screenprint in colors with silk collage on wove paper, signed in pencil, dated and numbered 8/100, published by Multiples, Inc., New York, with the blindstamp of the printer, Styria Studio, New York, the full sheet, framed.

sheet 30 1/4 x 23in (76.8 x 58.4cm)

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



205





206

206

**ROBERT RAUSCHENBERG (1925-2008)**

*Edward Kennedy Campaign*, 1994

Offset lithograph in colors on wove paper, signed in pencil and numbered 74/100, with the blindstamp of the publisher, the 'Senator Edward M. Kennedy Campaign', Washington D.C., the full sheet.  
sheet 28 1/2 x 20 1/4in (72.4 x 51.4cm)

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

**PROPERTY FROM AN IMPORTANT  
MIDWESTERN COLLECTION**

207

**ROBERT RAUSCHENBERG (1925-2008)**

*Bait*, from *Stoned Moon Series*, 1970

Lithograph in colors on wove paper, signed in pencil, dated and numbered 37/45, with the blindstamp and the inkstamp of publisher Gemini G.E.L., Los Angeles, the full sheet, framed.  
sheet 35 1/8 x 26 1/4in (89.2 x 66.7cm)

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



207



208

**PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION**

208

**JAMES ROSENQUIST (1933-2017)**

*Marilyn* (Glenn 70), 1974

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 28/75 (there were also 20 artist's proofs), published by Petersburg Press, London and New York, with the blindstamp of the printer, William Law, New York and additional proofing by Maurice Sanchez, New York, the full sheet, framed.  
sheet 41 3/4 x 29 1/2in (106.1 x 74.9cm)

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



209

209

**JAMES ROSENQUIST (1933-2017)**

*The Stowaway Peers Out at the Speed of Light*, 2001

Lithograph in colors on Saunders Waterford HP surface paper, signed in pencil, titled, dated and numbered printer's proof 2/4 (aside from the edition of 40) with the blindstamp of the publisher, Universal Limited Artist Editions, West Islip, NY, with full margins.

38 1/4 x 97in (97.1 x 246.3cm)

sheet 46 1/4 x 105 1/2in (117.5 x 268cm)

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





210



211

210

**JAMES ROSENQUIST (1933-2017)**

*Wayfarer Speed of Light*, 2000

Lithograph in colors on Somerset paper, signed in pencil, titled, dated and numbered AP 28/30 (aside from the edition of 50), published by Derriere L'Etoile Studios, Inc., New York, with full margins.

24 x 32 3/4in (60.9 x 83.1cm)

sheet 26 3/4 x 35 1/2in (67.9 x 90.1cm)

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

211

**JAMES ROSENQUIST (1933-2017)**

*Carousel, 2nd State* (Glenn 131A), 1978

Etching and aquatint on wove paper, signed in pencil, dated and numbered 46/78, published/printed by Multiples Inc./Patrick Lindhardt, New York, with full margins.

17 5/8 x 35 3/4in (44.7 x 90.8cm)

sheet 22 3/4 x 39 3/4in (57.8 x 101cm)

**\$600 - 900**

212

**SEAN SCULLY (BORN 1946)**

*Square Light I*, 1988

Soap-ground and spit-bite aquatint in colors on wove paper, signed in pencil, titled, dated '88' and annotated 'TPB' (a proof, aside from the edition of 25), with the blindstamps of the publisher/printer, Crown Point Press/Brian Shure, San Francisco, with full margins, framed.

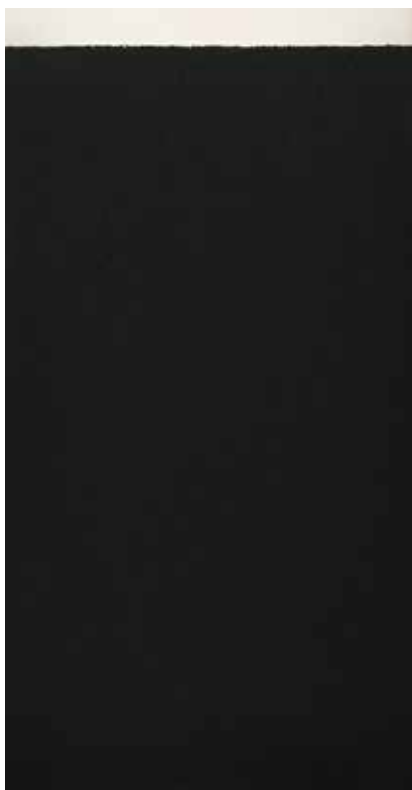
20 3/4 x 20 3/4in (52.7 x 52.7cm)

sheet 33 3/4 x 30 1/2in (85.7 x 77.4cm)

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



212



213

213

**RICHARD SERRA (BORN 1939)**

*Riser*, 2011

Etching on Hahnemuhle copperplate paper, signed in pencil, verso, dated and numbered 8/50, with the inkstamp verso of the publisher/printer Gemini G.E.L., Los Angeles, California, the full sheet, framed.

sheet 29 3/4 x 15 1/2in (75.6 x 39.4 cm)

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



214

214

**KIKI SMITH (BORN 1954)**

*Light Trail*, (12 works) 2012

The complete portfolio comprising 12 polymer intaglio plates in colors, with chine colle, gold leaf and screenprint on handmade paper, each initialed in white pencil and lettered on verso, numbered 9/11 (there were also 3 printer's proofs), with poem by John Coletti, with colophon signed in pencil by artist and poet, published/printed by the Brodsky Center for Innovative Editions, New Brunswick, New Jersey, the full sheets, contained in original grey linen portfolio folder. (12 works)  
each sheet 11 x 8 1/2in (27.9 x 21.5cm )

**\$5,500 - 6,500**

215

**PAT STEIR (BORN 1938)**

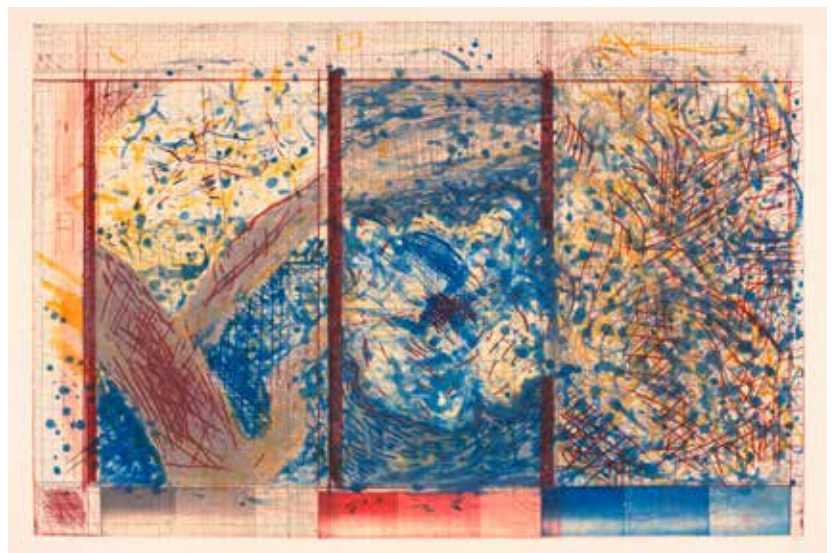
*The Tree After Hiroshige*, 1984

Etching with aquatint, soft and hardground with drypoint in colors on Buff Arches paper, signed in pencil, dated and numbered 21/30 (there were also 10 artist's proofs), with the blindstamp of publisher/printer Crown Point Press, San Francisco, printed by Peter Pettengill, with full margins.

23 7/8 x 36in (60.6 x 91.4cm)

sheet 32 1/8 x 43in (81.5 x 109.2cm)

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



215



216

**FRANK STELLA (BORN 1936)**

*Swan Engraving Framed I* (Axsom 167), 1985  
Relief, etching on white TGL handmade paper,  
signed in pencil, dated and numbered 6/20, with the  
blindstamp of the publisher/printer Tyler Graphics  
Ltd., Bedford Village, New York, the full sheet,  
framed.  
sheet 51 1/2 x 39 1/2in (130.8 x 100.3cm)

\$3,000 - 5,000



216



217

217

**FRANK STELLA (BORN 1936)**

*Fragment: Imaginary Places* 1996, 1996  
Porcelain bowl in colors, with printed signature  
twice, recto and verso, printed title, number '59/99'  
and manufacturer's mark *Rosenthal studio-line*  
*Germany limitierte kunstreihe*, co-published by  
the artist and Rosenthal studio-line, Germany, with  
the accompanying certificate and original painted  
wooden box.  
4 1/4 x 17 x 17in (10.8 x 43.1 x 43.1cm)

\$1,000 - 1,200



218

219

**DONALD SULTAN (BORN 1951)**

*Wallflowers (Black on Dark Blue)*, 2018

Screenprint in colors, on Cropper paper, initialed in pencil, dated, titled and numbered 12/12 (there were also 2 artist's proofs), published/printed by Har-El, Jaffa, Israel, the full sheet.  
sheet 69 1/4 x 27 1/4in (175.9 x 69.2cm)

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

The Wallflowers series of prints is signed and numbered by the artist specifically to allow for a vertical or horizontal presentation.



220

218 □

**DONALD SULTAN (BORN 1951)**

*Black Lemon, Nov. 28 1984, 1984*

Aquatint on wove paper, initialed in pencil, titled, dated and numbered 5/10, published by Parasol Press, New York, with full margins, framed.  
61 1/2 x 46 7/8in (156.2 x 119.1cm)  
sheet 63 x 48 1/4in (160 x 122.6cm)

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



219

220

**ENA SWANSEA (AMERICAN, 1966)**

*Four Seasons (4 works), 2007*

Set of four screenprints in colors on wove paper, each signed in pencil and numbered 21/50 on verso, each the full sheet, each framed. (4 works)  
each sheet 29 1/2 x 39 1/2in (75 x 100.3cm)

**\$2,000 - 4,000**



221

**VICTOR VASARELY (1906-1997)**

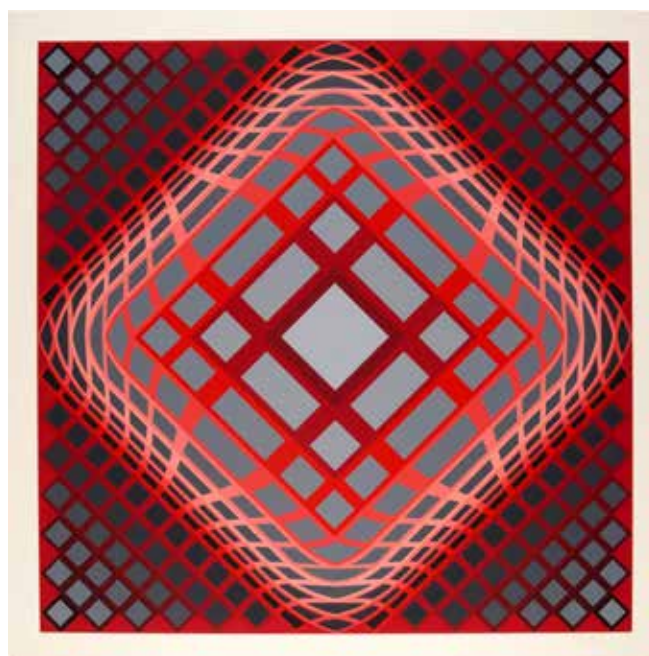
*Dell-Surk* (Benavides 267), 1975

Screenprint in colors on wove paper, signed in pencil and numbered 165/250, with the blindstamp of the publisher Editions Denise René, Paris, printed by Atelier Arcay, Paris, with full margins.

29 5/8 x 29 5/8in (75.2 x 75.2cm)

sheet 32 5/8 x 32 5/8in (82.8 x 82.8cm)

\$800 - 1,200



221

222

**VICTOR VASARELY (1906-1997)**

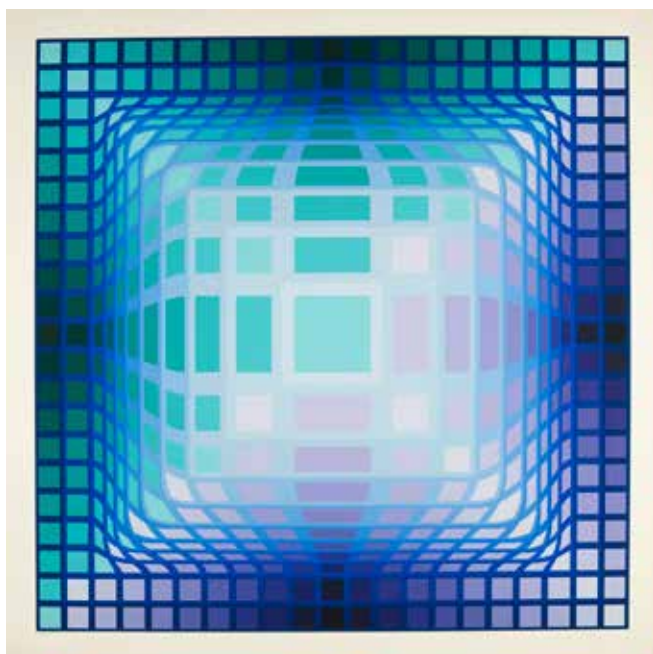
*Koska-Pint, from Gaia* (Benavides 264), 1975

Screenprint in colors on wove paper, signed in pencil and numbered 190/250, with the blindstamp of the publisher Editions Denise René, Paris, printed by Atelier Arcay, Paris, with full margins.

29 9/16 x 29 9/16in (75 x 75cm)

sheet 32 5/8 x 32 5/8in (82.8 x 82.8cm)

\$800 - 1,200



222

223

**VICTOR VASARELY (1906-1997)**

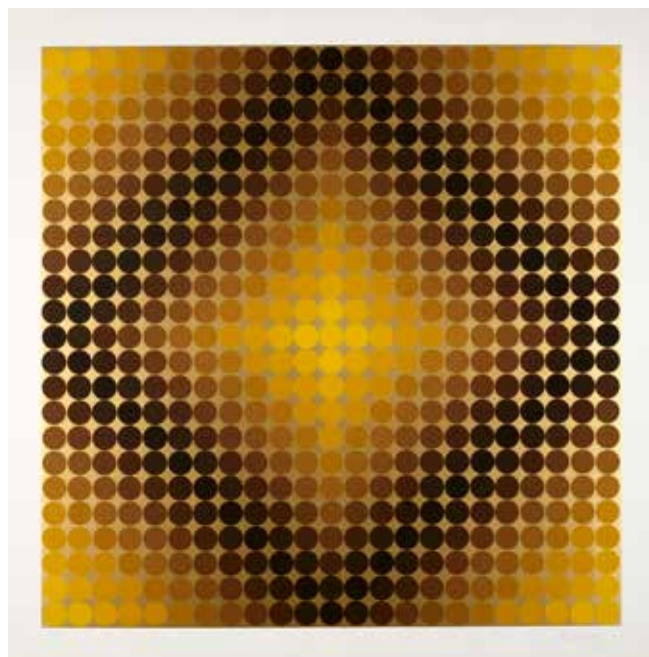
*Dia-Or CC* (Benavides 575), 1967

Screenprint in colors on wove paper, signed in pencil and annotated 'EA' (an *épreuve d'artiste*, aside from the edition of 250), with the blindstamp of publisher Denise René Editions, Paris, printed by Atelier Arcay, Paris, with full margins.

23 1/12 x 23 1/2in (59.7 x 59.7cm)

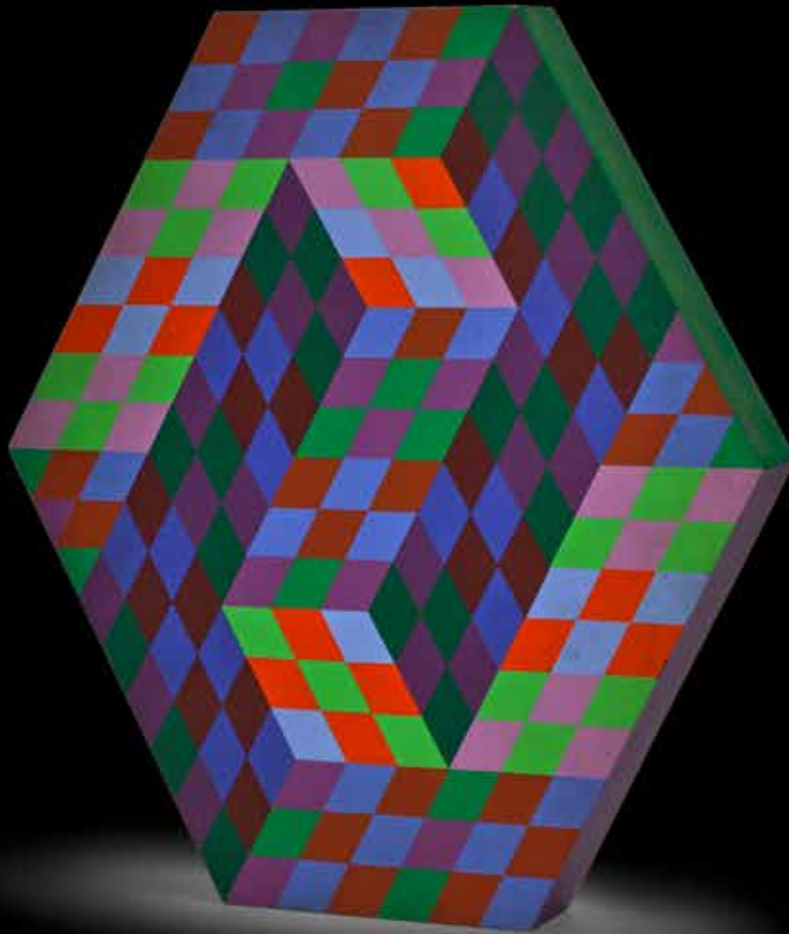
sheet 26 3/4 x 26 3/4in (68 x 68cm)

\$700 - 900



223





224

224

**VICTOR VASARELY (1906-1997)**

*Gestalt MC* (Benavides 1867), 1980

Acrylic painted wood multiple, double sided, signed in ink and numbered 59/100.

16 1/2 x 15 1/4 x 1 7/8 in (41.9 x 38.7 x 4.8 cm)

\$3,000 - 5,000



225

225

**ANDY WARHOL (1928-1987)**

*Rebel Without a Cause (James Dean)*, from *Ads* (Feldman & Schellmann II.355), 1985

Screenprint in colors on Lenox Museum board, signed in pencil and numbered 63/190 (there were also 30 artist's proofs), with the inkstamps of the artist and the publisher, Ronald Feldman Fine Arts, Inc., New York and the blindstamp of the printer, Rupert Jasen Smith, New York, and with the inkstamp of the Andy Warhol Authentication Board, Inc., annotated in pencil 'A234.076', the full sheet, framed.  
sheet 38 x 38in (96.5 x 96.5cm)

\$80,000 - 120,000





226

226

**ANDY WARHOL (1928-1987)**

*Paramount*, from *Ads* (Feldman & Schellmann II.352), 1985  
Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 177/190, with the inkstamps of the artist and the publisher, Ronald Feldman Fine Arts, Inc., New York and the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.  
sheet 38 x 38in (96.5 x 96.5cm)

\$35,000 - 55,000





227

227

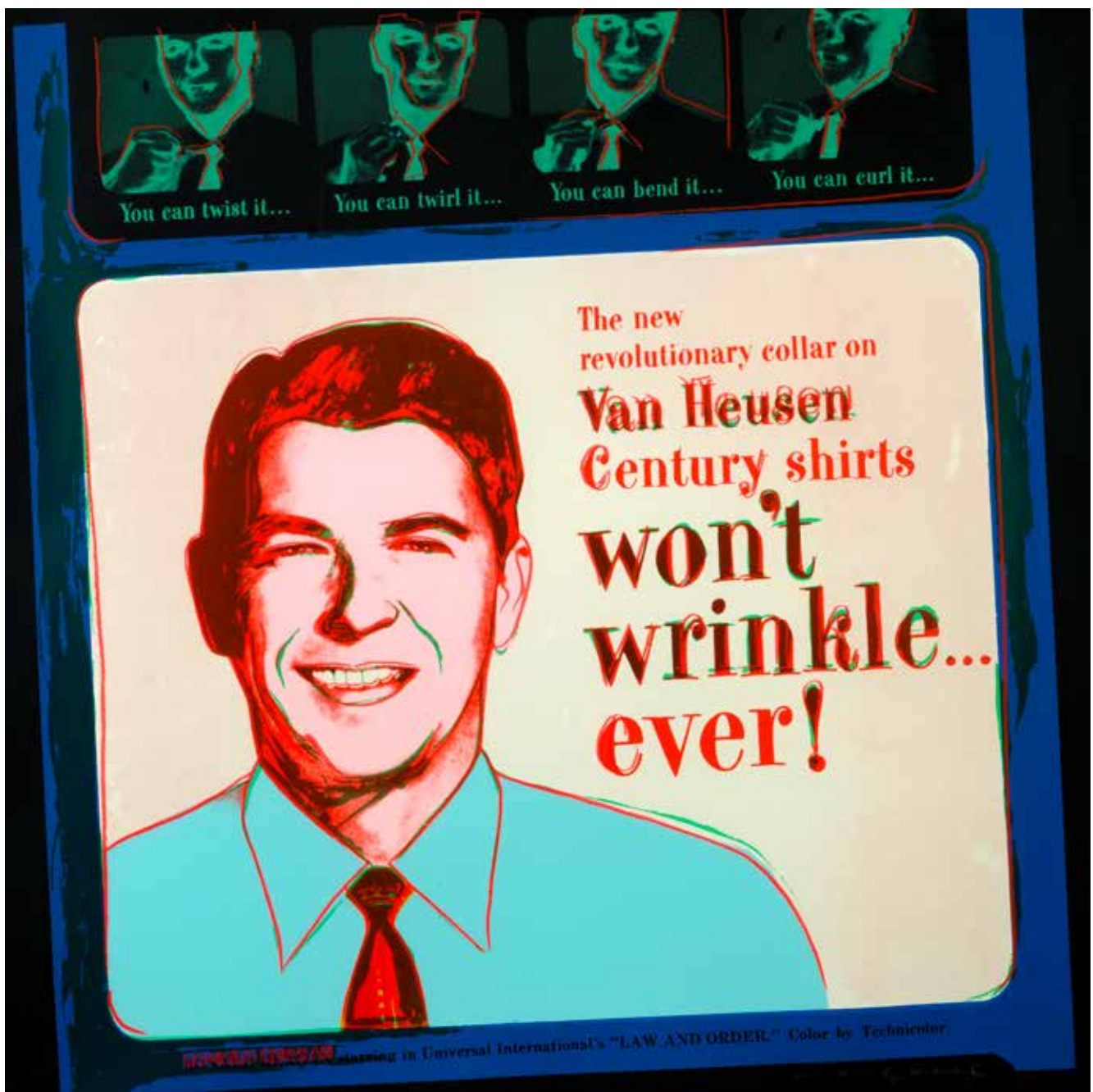
**ANDY WARHOL (1928-1987)**

*Bald Eagle*, from *Endangered Species* (Feldman & Schellmann II.296), 1983

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 138/150, with inkstamp of publisher Ronald Feldman Fine Arts Inc., New York, and the blindstamp of printer Rupert Jasen Smith, New York, the full sheet, framed.

sheet 38 x 38in (96.5 x 96.5cm)

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



228

228

**ANDY WARHOL (1928-1987)**

*Van Heusen (Ronald Reagan)*, from *Ads* (Feldman & Schellmann II.356), 1985

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered PP 1/5 (a printer's proof, aside from the edition of 190), with the inkstamps of the artist and the publisher, Ronald Feldman Fine Arts, Inc., New York and the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.  
sheet 37 7/8 x 37 7/8in (96 x 96cm)

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



229

229

**ANDY WARHOL (1928-1987)**

*Marx Brothers, from Ten Portraits of Jews of the Twentieth Century*  
(Feldman & Schellmann II.232), 1980

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 165/200, with the inkstamp of the publishers, Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, Israel, and the blindstamp of printer Rupert Jasen Smith, New York, the full sheet, framed.

sheet 40 x 32in (101.6 x 81.3cm)

**\$35,000 - 55,000**

**Provenance**

Martin Lawrence Gallery, New York





230

230

**ANDY WARHOL (1928-1987)**

*Mobil*, from *Ads* (Feldman & Schellmann II.350), 1985

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered IV/X (aside from the edition of 190), with the inkstamps of the artist and the publisher, Ronald Feldman Fine Arts, Inc., New York, and with the blindstamp of the printer Rupert Jasen Smith, New York, the full sheet, framed.

sheet 38 x 38in (96.5 x 96.5cm)

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



231

231

**ANDY WARHOL (1928-1987)**

*Teddy Roosevelt, from Cowboys and Indians* (Feldman & Schellmann II.386), 1986

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered in Roman numerals IX/X (aside from the edition of 250), with the inkstamp of the publisher Gaultney, Klineman Art, Inc., New York, and the blindstamp of the printer Rupert Jasen Smith, New York, the full sheet, framed.

sheet 36 x 36in (91.4 x 91.4cm)

**\$22,000 - 28,000**





232



233

232

**ANDY WARHOL (1928-1987)**

*Flowers* (Feldman & Schellmann II.6), 1964

Offset lithograph in colors on wove paper, signed in ink and dated '65', published/printed by Leo Castelli Gallery/Total Color, New York, with full margins.

21 7/8 x 21 7/8in (55.7 x 55.7cm)

sheet 23 x 23in (58.5 x 58.5cm)

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

233

**ANDY WARHOL (1928-1987)**

*25 Cats Name Sam and One Blue Pussy* (See Feldman & Schellmann IV.55A), 1954

Unique offset lithograph on Mohawk laid paper, with the authentication inkstamps of the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts and annotated in pencil on verso, 'PM06.0249', accompanied by the original letter of authenticity issued by The Andy Warhol Foundation for the Visual Arts, the full sheet.

9 x 12in (22.9 x 30.5cm)

sheet 19 1/2 x 13 1/2in (49.5 x 34.2cm)

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

**Provenance**

The Estate of Andy Warhol

Thence, The Andy Warhol Foundation for the Visual Arts

Andy Warhol on EBAY: Online Sale 2021

Private Collection, Philadelphia



234

**AFTER ANDY WARHOL (1928-1987)**

*Ludwig van Beethoven (Gray)*, 2002

Porcelain plaque in colors in original wooden frame, with the printed signature 'Andy Warhol' and the manufacturer's mark 'Rosenthal studio-line', numbered '34'/49 in felt pen on the edition label affixed to the frame verso, from the series 'Andy Warhol Collection', published by Rosenthal studio-line, Germany and The Andy Warhol Art Foundation for the Visual Arts Inc., New York, with edition label, accompanying certificate and original wooden box.

20 1/8 x 20 1/8 x 1in (51 x 51 x 2.5cm) including frame

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



234

235

**AFTER ANDY WARHOL (1928-1987)**

*Andy Warhol (Blue)*, 2002

Porcelain plate in colors in original wooden frame, with the printed signature 'Andy Warhol' and the manufacturer's mark 'Rosenthal studio-line', numbered '38'/49 in felt pen on the edition label affixed to the frame verso, from the series 'Andy Warhol Collection', published by Rosenthal studio-line and The Andy Warhol Art Foundation for the Visual Arts INC, New York, with accompanying certificate and original wooden box.

20 1/8 x 20 1/8 x 1in (51 x 51 x 2.5cm) including frame

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



235

236

**AFTER ANDY WARHOL (1928-1987)**

*Andy Warhol (Yellow)*, 2002

Porcelain plaque in colors in original wooden frame, with the printed signature 'Andy Warhol' and the manufacturer's mark 'Rosenthal studio-line', numbered '42'/49 in felt pen on the edition label affixed to the frame verso, from the series 'Andy Warhol Collection', published by Rosenthal studio-line and The Andy Warhol Art Foundation for the Visual Arts INC, New York, with accompanying certificate and original wooden box.

20 1/8 x 20 1/8 x 1in (51 x 51 x 2.5cm) including frame

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



236



237

238

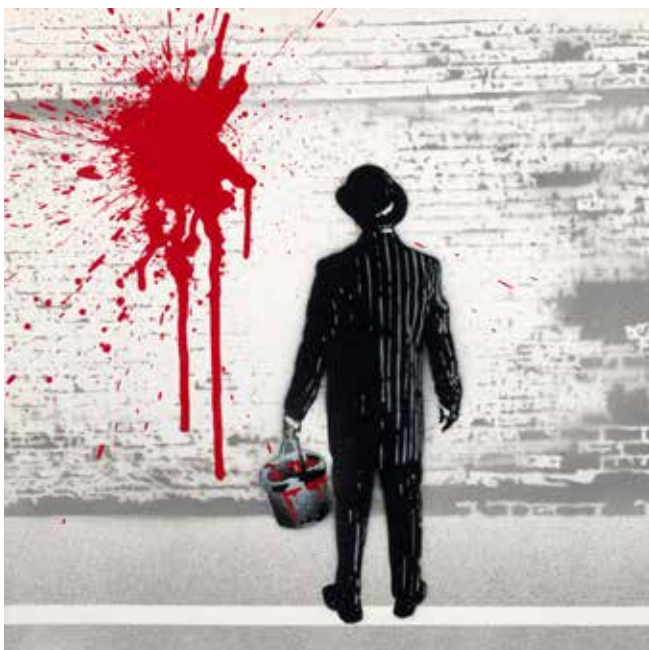
**AFTER ANDY WARHOL (1928-1987)**

*Daisies (Turquoise), c. 2002*

Porcelain plate in colors in original wooden frame, with the printed signature 'Andy Warhol' and the manufacturer's mark 'Rosenthal studio-line', numbered '21'/49 in felt pen on the edition label affixed to the frame verso, from the series 'Andy Warhol Collection', published by Rosenthal studio-line and The Andy Warhol Art Foundation for the Visual Arts INC, New York, with accompanying certificate and original wooden box.

20 1/8 x 20 1/8 x 1 in (51 x 51 x 2.5cm) including frame

**\$700 - 1,000**



239

**PROPERTY OF HELENE WASSERMAN**

237

**ANDY WARHOL (1928-1987)**

*Marilyn Invitation (Castelli Graphics) (not in Feldman and Schellmann), 1981*

Offset lithograph on wove paper, signed in marker, printed text on verso as issued, published by Castelli Graphics, New York, for the exhibit, *Andy Warhol: A Print Retrospective 1963-1981*, printed by Colour Editions, Inc., New York, the full sheet.

sheet 12 1/8 x 12 in (30.8 x 30.5cm)

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



238

239

**NICK WALKER (BRITISH, BORN 1969)**

*That's Better, 2008*

Acrylic and spray paint stenciled on stretched canvas, signed in marker and numbered 3/5 on verso, titled and dated in marker on wood stretcher, verso, with the artist's insignia stenciled on the lower right corner.

sheet 16 x 16 x 1 1/2 in (40.6 x 40.6 x 3.8cm)

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





240

240

**TOM WESSELMANN (1931-2004)**

*Judy on a Blue Blanket*, 2000

Screenprint in colors on museum board, signed in pencil and numbered HC 8/10 (an *hors commerce* proof, aside from the edition of 75), published by Cooper Square Prints, New York, with the blindstamp of the printer, Screened Images, New York, the full sheet, framed.

23 x 34in (58.4 x 86.3cm)

sheet 30 x 40in (76.2 x 101.6cm)

**\$6,500 - 8,500**

241

**TOM WESSELMANN (1931-2004)**

*Still Life*, 1988

Glazed porcelain multiple in colors mounted in original wooden frame, with the printed signature 'Tom Wesselmann', numbered 222/299 in gold ink on the label affixed to verso, published by Rosenthal, Hamburg, Germany, with edition label, with accompanying certificate and original wooden box.

18 3/4 x 20 1/8in (47.5 x 51cm) including frame

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



241





242



244

242

**TOM WESSELMANN (1931-2004)**

*Monica Legs Crossed*, 1990

Lithograph on Rives paper, signed in pencil and numbered PP 2/3 (a printer's proof, aside from the edition of 26), published by International Images, New York, printed by Derriere L'Etoile Studios, New York, the full sheet.

sheet 47 7/8 x 38 1/8in (121.6 x 94.2cm)

**\$3,500 - 5,500**

243

**TOM WESSELMANN (1931-2004)**

*Monica Reclining Towards Right*, 1990

Lithograph on Rives paper, signed in pencil and numbered PP 2/3 (a printer's proof, aside from the edition of 26), published by International Images, New York, printed by Derriere L'Etoile Studios, New York, the full sheet.

sheet 35 1/4 x 50 5/8in (89.5 x 128.5cm)

**\$3,500 - 5,500**



243

244

**TOM WESSELMANN (1931-2004)**

*Rosemary Sitting Up Straight*, 1990

Lithograph on Rives paper, signed in pencil and numbered PP 2/3 (a printer's proof, aside from the edition of 26), published by International Images, New York, printed by Derriere L'Etoile Studios, New York, the full sheet.

sheet 42 3/4 x 37 1/4in (108.5 x 94.6cm)

**\$3,500 - 5,500**



245

245

**TOM WESSELMANN (1931-2004)**

*Hedy Sandpaper from Steel Drawing Edition, 1985-1990*

Laser-cut steel multiple painted in colors with alkyd oil paint, incised signature and number on verso, titled and dated in black ink on verso, numbered 5/25, published by Sidney Janis Editions/Gallery, New York, framed.

5 x 15 3/8 x 1/16in (12.7 x 39 x .2cm)

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



246

247

**TOM WESSELMANN (1931-2004)**

*Smoker (from American Portrait)*, 1976

Screenprint in colors on Museum Board, signed and numbered in pencil 58/175, with the blindstamp of the publisher, Transworld Art Corp., New York, printed by Chiron Press, New York, with full margins.

16 3/8 x 16 3/8in (41.6 x 41.6cm)

sheet 26 x 19 1/2in (66 x 49.6cm)

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

Accompanied by the original certificate of authenticity signed by Alex Rosenberg, publisher, Transworld Art Corp.



248

246

**TOM WESSELMANN (1931-2004)**

*Monica Sitting with Elbows on Knees*, from *BAM III portfolio*, 1991

Lithograph on wove paper, signed in pencil and numbered 25/75, published by Parasol Press Ltd, New York, with full margins.

sheet 45 9/16 x 37 3/4in (115.6 x 95.8cm)

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



247

248

**ZAO WOU-KI (1921-2013)**

*Untitled (Agerup 159)*, 1965

Lithograph in colors on Rives BFK paper, signed in pencil, dated and numbered 77/200, published by L'Oeuvre Gravée, Zurich, printed by Desjoubert, Paris, with full margins, framed.

23 1/4 x 14 5/8in (59 x 37.1cm)

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

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



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\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://bonhams.com/buyersguide)

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*Nu allongé*  
mineral paint and ink on silk laid on paper  
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- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

# Conditions of sale - continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. 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. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at [www.bonhams.com/legals/](http://www.bonhams.com/legals/). If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## 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 the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

# Conditions of sale - continued

the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

## LIMITATION OF LIABILITY

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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

## 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 (212) 644 9001.

### 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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation 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

## BUYING AND BIDDING 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](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. 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](http://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. Except as expressly set forth in the Conditions of Sale, 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 low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, 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.

### Reserve

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.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 for the first time, 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 auction price 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 auction online 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](http://www.bonhams.com/us), at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

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

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### 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' auctions. 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

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. For payments sent by mail, please remit to Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

### 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 Client Services for our form.

### Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

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

### Handling and Storage Charges

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.**

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

# Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by 5pm on **Monday, June 7** to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on **Tuesday, June 8** at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

The per-lot charges levied by Door to Door Services are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$75  
Daily storage..... \$10  
Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**

Transfer ..... \$37.50  
Daily storage..... \$5  
Insurance (on Hammer + Premium + tax) 0.3%

All purchases will be available for collection on **Thursday, June 9** from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at:  
**+1 908 707 0077** or **quotes@dtdusa.com**

Address:  
Door To Door Services  
50 Tannery Rd #8A  
Somerville, NJ 08876

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

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## Oversized lots

110  
173

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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.

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Please contact me with a shipping quote (if applicable) ☐  
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## Please email the completed Registration Form and requested information to:

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: Modern & Contemporary Prints	Sale date: 26 May 2021
Sale no. 26740	Sale venue: New York
<b>General Bid Increments:</b> \$10 - 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 the auctioneer's discretion 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	
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.

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Your signature:	Date:



# Index

Appel, Karel	87, 88	Le Va, Barry	164
Arman	90, 91, 92	LeWitt, Sol	167, 168
Avedon, Richard	101	Lichtenstein, Roy	169, 170,
Baechler, Donald	102		171, 172, 174, 175, 176, 177, 178, 179
Banksy	93	Lozowick, Louis	33
Bas, Hernan	99, 100	Lutter, Vera	182
Bearden, Romare	95, 96	Mangold, Robert	180
Bendolph, Mary Lee	97	Matisse, Henri	34, 35, 36
Binion, McArthur	98	Matta, Roberto	37
Bleckner, Ross	103, 104	Miró, Joan	38, 39, 40,
Bochner, Mel	94		41, 42, 43
Bourgeois, Louise	105, 106	Mitchell, Joan	181
Braque, After Georges	2	Motherwell, Robert	183, 184,
Braque, Georges	1		185, 186, 187, 188, 189
Calder, Alexander	3, 4, 5, 6, 7	Neel, Alice	193, 194,
Chagall, Marc	8, 9, 10, 11,		195, 196, 197, 198, 199
	12, 13, 14, 15, 16	Neiman, LeRoy	190
Cruz-Diez, Carlos	107	Nevelson, Louise	191
Dalí, Salvador	18, 19, 20,	Opie, Julian	201
	21, 22, 23, 24, 25, 26, 27, 28, 29, 30	Phalle, Niki de Saint	108
Diebenkorn, Richard	111	Picasso, After Pablo	53, 54, 55
Dine, Jim	109, 110	Picasso, Pablo	44, 45, 46,
Doig, Peter	113		47, 48, 49, 50, 51, 52
Dunham, Carroll	123	Pissarro, Camille	56
Dzubas, Friedel	112	Prince, Richard	200
Estes, Richard	114, 115,	Puryear, Martin	192
	116, 117, 118, 119, 120, 121, 122	Rauschenberg, Robert	202, 203,
Francis, Sam	124, 129,		204, 205, 206, 207
	130, 131	Renoir, Pierre-Auguste	57, 58, 59,
Frankenthaler, Helen	125, 126,		60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71,
	127, 128		72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83
Giacometti, Alberto	31, 32	Rivera, Diego	84, 85, 86
Gilliam, Sam	132	Robert Indiana & Carolyn Brady	147
Gottlieb, Adolph	133, 134	Rosenquist, James	208, 209,
Haring, Keith	135, 136,		210, 211
	137	Scully, Sean	212
Hirst, Damien	138, 139,	Serra, Richard	213
	140, 141, 142	Smith, Kiki	214
Hockney, David	143, 144,	Steir, Pat	215
	145, 146	Stella, Frank	216, 217
Hodgkin, Howard	149	Sultan, Donald	218, 219
Indiana, Robert	148, 150	Swansea, Ena	220
Johns, Jasper	151, 152,	Vasarely, Victor	221, 222,
	153		223, 224
Judd, Donald	155	Walker, Nick	239
Kapoor, Anish	154	Warhol, After Andy	234, 235,
Katz, Alex	156, 157,		236, 238
	158, 159, 160	Warhol, Andy	225, 226,
KAWS	161		227, 228, 229, 230, 231, 232, 233, 237
Kelly, Ellsworth	162	Wesselmann, Tom	240, 241,
Krasner, Lee	163		242, 243, 244, 245, 246, 247
Kusama, Yayoi	165, 166	Wou-Ki, Zao	248

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