

Bonhams



HOLLYWOOD

Prints and Multiples

Los Angeles | September 28, 2021







Prints & Multiples

Los Angeles | Tuesday September 28, 2021 at 10am

BONHAMS

7601 W. Sunset Boulevard
Los Angeles CA 90046
bonhams.com

SALE NUMBER

26756
Lots 1 - 288

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

CATALOG: \$45

PHOTOGRAPHY

Cara Snyder
Casey Pinckard

ILLUSTRATIONS

Front and Back Cover: Lot 267

PREVIEW

Friday, September 24, 10am-5pm
Saturday, September 25, 12pm-5pm
Sunday, September 26, 12pm-5pm
Monday, September 27, 10am-5pm

INQUIRIES

Los Angeles

Morisa Rosenberg
Director - Prints & Multiples
+1 323 436 5435
+1 415 503 3259
morisa.rosenberg@bonhams.com

Victoria Zaks
Cataloguer - Prints & Multiples
+1 323 436 5471
victoria.zaks@bonhams.com

Sergio Torres
Business Administrator - Fine Art
+1 323 436 5403
sergio.torres@bonhams.com

New York

Deborah Ripley
Director - Prints & Multiples
+1 212 644 9059
deborah.ripley@bonhams.com

London

Lucia Tro Santafe
Director - Prints & Multiples
+44 (0)207 468 8262
lucia.trosantafe@bonhams.com

BIDS

Bid online/APP

Register to bid online by visiting
www.bonhams.com/26756



**Bid through the
app. Download now
for android and iOS**

Alternatively, contact our Client
Services department at:
bids.us@bonhams.com
+1 (323) 850 7500

IMPORTANT NOTICES

Please note that all customers,
irrespective of any previous activity
with Bonhams, are required to have
proof of identity when submitting
bids. Failure to do this may result in
your bid not being processed.
For absentee and telephone bids
we require a completed Bidder
Registration Form in advance of the
sale. The form can be found at the
back of every catalogue and on our
website at www.bonhams.com
and should be returned by email to
the specialist department or to the
Client Services department at
bids.us@bonhams.com. Please
note we cannot guarantee bids
within 24 hours of the sale.

SHIPPING & COLLECTION

All buyers will be extended a shipping
quote within 5 business days
following the sale.

If you wish to collect your purchases
from a Bonhams US location,
scheduling an appointment and
payment in full prior to arrival will
facilitate the quick release of your
property. For your convenience,
pre-allocated 30-minute slots are
available Monday through Friday
between 9am and 4.30pm. To
schedule a collection, please contact
our Client Services department at
invoices.us@bonhams.com.
If you are sending a third-party to
collect, we will require authorization
to release the property to the
nominated party.

The Collection of Dr. Sarah Gray



Bonhams is proud and honored to offer a selection of work from Dr. Sarah Gray's phenomenal collection in our sale. Dr. Gray's academic achievements and pioneering career are inspiring. She was a decorated scholar, earning a bachelor's degree from Barnard, a master's degree from New York University, and a PhD from UCSF. Dr. Sarah Gray was a member of the UC Davis Department of Human Physiology for nearly 40 years, standing as the sole African American woman on staff. These accolades were matched by a limitless kindness and generosity of spirit. Dr. Gray was an advocate for the arts, and spent her life supporting Black artists. She wanted to tell the stories untold, celebrate her ancestry, and keep history alive.

Maternidad

Elisabet 2001

1

ROMARE BEARDEN (1914-1988)

Morning (Carolina Morning) (Gelburd/Rosenberg 62), 1979

Lithograph in colors, on Somerset paper, signed in pencil and numbered 9/175, with margins, framed.

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

sheet 21 7/8 x 27 7/8in (55.6 x 70.8cm)

\$4,000 - 6,000

1



2

ROMARE BEARDEN (1914-1988)

Odysseus Leaves Nausicaa; Home to Ithaca, from Odysseus Suite (Gelburd/Rosenberg 44; 49), 1979

Screenprints in colors, on Lana paper, each signed in pencil, annotated 'AP' and numbered 75/125 respectively, with the blindstamp of the publisher, HMK Fine Arts, New York, with margins, each framed. (2)

18 1/4 x 24in (46.3 x 61cm); 15 1/16 x 24

1/8in (38.3 x 61.3cm)

each sheet 22 x 29 3/4in (55.9 x 75.6cm)

\$3,000 - 5,000

2





3

3

ROMARE BEARDEN (1914-1988)

The Caribbean Poetry of Derek Walcott & The Art of Romare Bearden, 1982

The complete book, on wove paper, signed in ink by the artist and author and numbered 117 on the justification page, the book from the edition of 2000, together with lithograph in colors, on Rives paper, numbered in ink 106/275, loose (as issued) published by Limited Editions Club, New York, printed by Blackburn Studio, New York, contained in pictorial cloth-covered board, with original cardboard slipcase.

overall 12 3/4 x 10 x 1 1/4in (32.4 x 25.4 x 3.2cm)

\$600 - 800



4

4

BENNY ANDREWS (1930-2006)

Hog Caller's Blues (Music Series)

signed and dated 'BENNY ANDREWS - APRIL 11, 1995' (lower right)

ink and pencil on Arches wove paper

sheet size 22 x 15in (55.9 x 38.1cm)

Drawn in 1995.

\$1,500 - 2,500



5

5

THOMAS HART BENTON (1889-1975)

Lonesome Road (Fath 18), 1938

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

9 3/4 x 12 9/16in (24.8 x 31.9cm)

sheet 11 7/8 x 16 1/8in (30.2 x 41cm)

\$1,000 - 1,200

6

JOHN THOMAS BIGGERS (1924-2001)

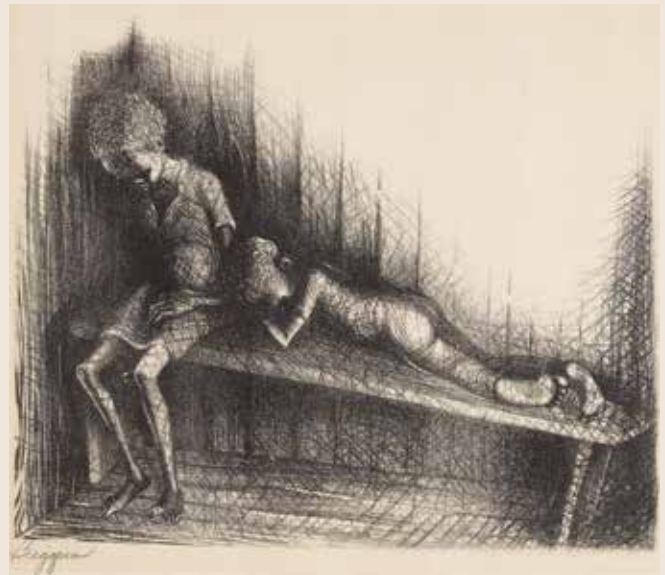
Two Youths on Bench, c. 1950

Lithograph, on wove paper, signed in pencil, with margins, framed.

14 3/8 x 17 3/8in (36.5 x 44.1cm)

sheet 19 5/8 x 23in (49.8 x 58.4cm)

\$1,500 - 2,000



6

7

MARGARET TAYLOR GOSS BURROUGHS (1917-2010)

Mahalia, 1963

Linocut, on wove paper, signed in ink, dated and numbered 2/5, with uneven margins, framed.

14 1/8 x 11 1/8in (35.9 x 28.3cm)

sheet 16 1/8 x 11 7/8in (41 x 30.2cm)

\$1,000 - 1,500

Burroughs captures the power and sensitivity of Mahalia Jackson, the American gospel singer known as one of the most influential vocalists of the twentieth century.



7

8

ALEXANDER CALDER (1898-1976)

Une famille de là-bas, c. 1970

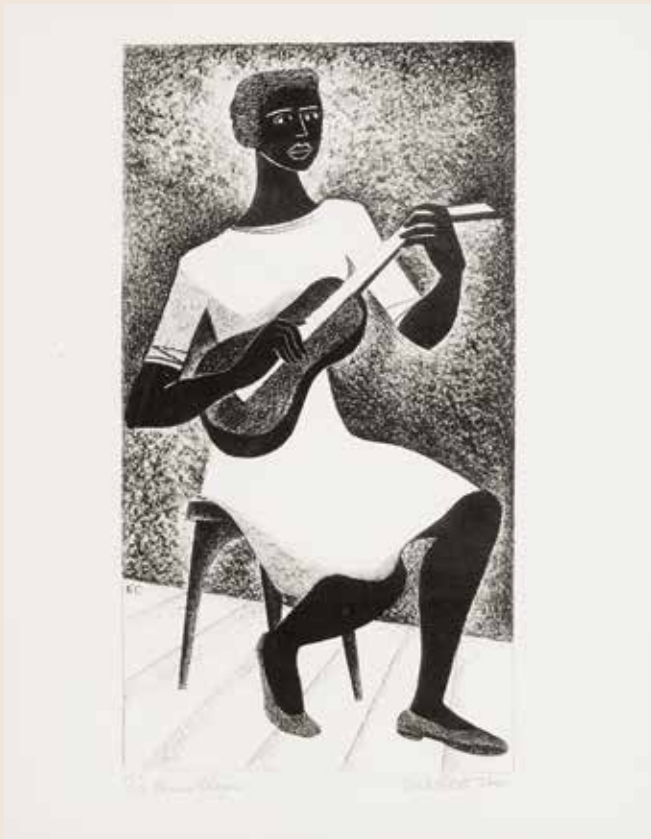
Lithograph in colors, on wove Maeght watermarked paper, signed in pencil and numbered 47/75, with margins, framed.

sheet 20 7/8 x 30in (53 x 76.2cm)

\$1,000 - 1,200



8



9

9

ELIZABETH CATLETT (1915-2012)

Blues Player, 1955

Lithograph, on wove paper, signed in pencil, titled, dated and numbered 17/25, with margins, framed.

11 3/8 x 6 1/8in (28.9 x 15.6cm)

sheet 17 x 13 7/8in (43.2 x 35.2cm)

\$1,000 - 1,500



10

10

ELIZABETH CATLETT (1915-2012)

Nina Negra, 1957

Lithograph, on wove paper, signed in pencil, dated, numbered 50/18 and inscribed 'Para la Lic. Maria Lavalle Urbina con sincero agradecimiento Elizabeth C de Mora 8 de septiembre de 1958', with full margins, framed.

15 5/16 x 10 1/4in (38.9 x 26cm)

sheet 20 x 13in (50.8 x 33cm)

\$3,000 - 4,000



11

11

ELIZABETH CATLETT (1915-2012)

Black Maternity, 1959

Lithograph, on wove paper, signed in pencil and dedicated 'For Nettie Simons, sincerely' (aside from the edition of 50), with margins, framed.

14 3/8 x 9 7/8in (36.5 x 25.1cm)

sheet 18 1/2 x 12 7/8in (47 x 32.7cm)

\$3,000 - 5,000



12

12

ELIZABETH CATLETT (1915-2012)

Survivor, 1983

Linocut, on wove paper, signed in pencil, titled, dated and annotated 'A/P' (aside from the edition of 1000), with full margins, framed.

9 1/2 x 7 7/16in (24.1 x 18.9cm)

sheet 15 1/16 x 11 1/8in (38.3 x 28.3cm)

\$1,000 - 1,500



13

13

ELIZABETH CATLETT (1915-2012)

Three Women of America, 1990

Screenprint in colors, on heavy wove paper, signed in pencil, titled, dated and numbered 50/120, with the blindstamp of the printer, Lou Stovall's Workshop Inc., Washington, D.C., with margins, framed.

30 7/8 x 22 7/16in (78.4 x 57cm)

sheet 37 1/8 x 28in (94.3 x 71.1cm)

\$3,000 - 4,000



14

14

ELIZABETH CATLETT (1915-2012)

New Generation, 1992

Lithograph in colors, on wove paper, signed in pencil, titled, dated and numbered 11/100 (there were also 10 artist's proofs), published by Seagrams, Ltd., New York, with the blindstamp of the printer, JK Fine Art Editions, Co., New York, with full margins, framed.

31 1/2 x 20in (80 x 50.8cm)

sheet 38 1/2 x 25in (97.8 x 63.5cm)

\$1,500 - 2,000



15

15

ELIZABETH CATLETT (1915-2012)

For My People, 1992

The complete bound book with text by Margaret Walker and 6 lithographs in colors, on Arches paper, signed in pencil by the artist and author and numbered 364 on the colophon (from the edition of 400), published by Limited Editions Club, New York, printed by J.K. Fine Art Editions, Co., New York, with full margins, contained in the original red linen-covered portfolio and black linen-covered clamshell box.

each sheet 21 3/4 x 18 1/4in (55.2 x 46.4cm)

overall 22 7/8 x 19 1/2 x 1 5/8in (58.1 x 49.5 x 4.1cm)

\$800 - 1,200



16

16

ELIZABETH CATLETT (1915-2012)

Madonna II, 1991

Screenprint in colors, on wove paper, signed in white pencil, titled, dated and numbered 5/99, with the blindstamp of the printer, Lou Stovall's Workshop Inc., Washington, D.C., with margins, framed. sheet 22 x 15 7/8in (55.9 x 40.3cm)

\$2,500 - 3,500



17

17

ELIZABETH CATLETT (1915-2012)

Maternidad

signed and dated 'ECatlett 2001' (lower right) and titled (lower left) brown colored pencil on paper sheet size 19 1/4 x 13 1/8in (48.9 x 33.3cm) Drawn in 2001.

\$4,000 - 6,000

Provenance

Stella Jones Gallery, New Orleans, Louisiana.

Exhibited

New Orleans, Stella Jones Gallery, *Six Decades: Drawing and Prints by Elizabeth Catlett*, January 1 - February 28, 2009.

New York, *13th Annual National Black Fine Art Show*, February 13 - 15, 2009.

Davis, University of California, The Richard L. Nelson Gallery & The Fine Arts Collection *Views on Migration: Jacob Lawrence and Elizabeth Catlett*, March 28 - May 19, 2013.

The present work was the original study for the 2005 lithograph entitled *Danys and Leithias*.



18

18

DAVID C. DRISKELL (BORN 1931)

Neighbor

incised signature 'Driskell' (lower left)

encaustic on paper

5 x 5in (12.7 x 12.7cm)

Executed in 2001.

\$1,000 - 1,500

Provenance

Sherri Washington Gallery, Detroit, Michigan.
Private Michigan collection.

Sale, Swann Auction Galleries, New York,
African-American Fine Art, February 6, 2007,
sale 2102, lot 214.

Private collection.

Sale, Swann Auction Galleries, New York,
African-American Fine Art, October 8, 2009,
sale 2189, lot 110.



19

19

SAM GILLIAM (BORN 1933)

Wind, 2005

Screenprint in colors with collage, on Rives
BFK paper, signed in pencil, titled, dated
and numbered 138/150, printed to one side,
framed.

sheet 15 1/16 x 21 7/8in (38.3 x 55.6cm)

\$1,000 - 1,500



20

20

VARNETTE P. HONEYWOOD (1950-2010)

African Women, 1982

Offset lithograph in colors, on wove paper,
signed in pencil, dated and titled, from the
unknown edition size, with margins, colors
attenuated, framed.

14 3/8 x 29in (36.5 x 73.7cm)

sheet 17 x 31in (43.2 x 78.7cm)

\$1,000 - 1,500

21

JONATHAN GREEN (BORN 1955)

The Reception, 1989

Lithograph in colors, on wove paper, signed in pencil, titled, and numbered 28/100 (there were also 10 artist's proofs), with the blindstamp of the publisher, JK Fine Art Editions, Co., New York, with margins, framed.

23 5/16 x 23 5/16in (59.2 x 59.2cm)

sheet 29 7/8 x 26 13/16in (75.9 x 68.1cm)

\$3,000 - 4,000



21

22

JONATHAN GREEN (BORN 1955)

Gladiolus Harvest, 1994

Lithograph in colors, on wove paper, signed in pencil and numbered 2/250, with the blindstamp of the publisher, Mojo Portfolio, Union City, with margins, framed.

23 1/16 x 29 1/8in (58.6 x 74cm)

sheet 27 x 34in (68.6 x 86.4cm)

\$3,000 - 4,000



22



23

23

LOIS MAILOU JONES (1905-1998)

Untitled (Nude), 1996

Screenprint in colors, on wove paper, signed in pencil and numbered 40/60, with margins, framed.

16 x 11 in (40.6 x 27.9cm)

sheet 20 3/4 x 16 5/8 in (52.7 x 42.2cm)

\$1,000 - 1,500

Lois Mailou Jones was an influential artist and teacher during her seven-decade career. Jones was one of the most notable figures to attain fame for her art while living as a black expatriate in Paris during the 1930s and 1940s. Her career began in textile design before she decided to focus on fine arts.



24

24

ARTIS LANE (BORN 1927)

Black Knight

signed and dated 'Artis Lane '81' (lower right), dated again and titled on a label (on the backing)

gouache, ink, wash, crayon, pencil and blue ballpoint pen on paper sheet size 23 5/8 x 18 in (60 x 45.7cm)

Executed in 1981.

\$800 - 1,200

Provenance

The Gallery Tanner, Los Angeles, California.



25

25

JACOB LAWRENCE (1917-2000)

Fish Market (Nesbett L69-2), 1969

Drypoint, on wove paper, signed in pencil, dated and numbered 14/25, published as a fundraiser for Artists Equity, New York, with full margins, framed.

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

sheet 18 1/4 x 22 5/8 in (46.4 x 57.5cm)

\$3,000 - 4,000



26

26

JACOB LAWRENCE (1917-2000)

The Capture, from The Life of Toussaint L'Ouverture (Nesbett L87-2), 1987

Screenprint in colors, on heavy wove paper, signed in pencil, dated, titled, and numbered 43/120 (there were also 30 artist's proofs), published by Amistad Research Center, New Orleans, with the blindstamp of the printer, Workshop, Inc., Washington D.C., with full margins, framed.

28 1/8 x 18 1/2in (71.4 x 47cm)

sheet 32 1/8 x 22 1/16in (81.6 x 56cm)

\$4,000 - 6,000



27

27

JACOB LAWRENCE (1917-2000)

The Birth of Toussaint L'Ouverture, from The Life of Toussaint L'Ouverture (Nesbett L86-1), 1986

Screenprint in colors, on heavy wove paper, signed in pencil, dated, titled, and numbered 9/100 (there were also 25 artist's proofs), published by Amistad Research Center, New Orleans, with the blindstamp of the printer, Workshop Inc., Washington, D.C., with full margins, framed.

28 1/2 x 18 1/2in (72.4 x 47cm)

sheet 32 1/8 x 22 1/16in (81.6 x 56cm)

\$3,000 - 4,000



28



29

28

JACOB LAWRENCE (1917-2000)

The Deception, from *The Life of Toussaint L'Ouverture* (Nesbett L97-3), 1997

Screenprint in colors, on heavy wove paper, signed in pencil, dated, titled, and numbered 55/125 (there were also 15 artist's proofs), co-published by Amistad Research Center, New Orleans and Spradling-Ames, Key West, with the blindstamp of the printer, Workshop Inc., Washington D.C., with full margins, framed.

18 5/8 x 28 3/4in (47.3 x 73cm)

sheet 22 1/4 x 32 1/4in (56.5 x 81.9cm)

\$3,000 - 4,000

29

JACOB LAWRENCE (1917-2000)

The Opener, from *The Life of Toussaint L'Ouverture* (Nesbett L97-5), 1997

Screenprint in colors, on heavy wove paper, signed in pencil, dated, titled, and numbered '7/11 PP' (aside from the edition of 125 plus 16 artist's proofs), co-published by Amistad Research Center, New Orleans, and Spradling-Ames, Key West, with the blindstamp of the printer, Workshop Inc., Washington D.C., with full margins, framed.

18 7/8 x 28 7/8in (47.9 x 73.3cm)

sheet 22 1/4 x 32 1/4in (56.5 x 81.9cm)

\$2,000 - 3,000



30

JACOB LAWRENCE (1917-2000)

The First Book of Moses Called Genesis (Nesbett L90-2), 1989

The complete bound volume with 8 screenprints in colors, on Whatman paper, signed in pencil and numbered 72 on the colophon (one of 400 signed and numbered sets), published/printed by the Limited Editions Club/Osiris Screen Printing, New York, with full margins, bound (as issued), with complete text by King James, in the original black linen-covered clamshell box.

each sheet 21 3/4 x 16 3/8in (55.2 x 41.6cm)

overall 23 1/2 x 18 x 2 1/2in (59.7 x 45.7 x 6.4cm)

\$5,000 - 7,000



31

31

JAMES LESESNE WELLS (1902-1993)

Primitive Boy, 1928

Linocut, on Japan paper, signed in pencil, titled, dated and numbered 7/35, with full margins, framed.

8 7/16 x 5 5/8in (21.4 x 14.3cm)

sheet 13 1/4 x 12 1/8in (33.7 x 30.8cm)

\$2,000 - 3,000



32

32

ALISON SAAR (BORN 1956)

Person in a Raincoat, 1976

Etching, on wove paper, signed in pencil, dated and numbered 2/4, with full margins, framed.

5 3/4 x 4 3/8in (14.6 x 11.1cm)

sheet 9 9/16 x 8 1/2in (24.3 x 21.6cm)

\$800 - 1,200



33

33

BETYE SAAR (BORN 1926)

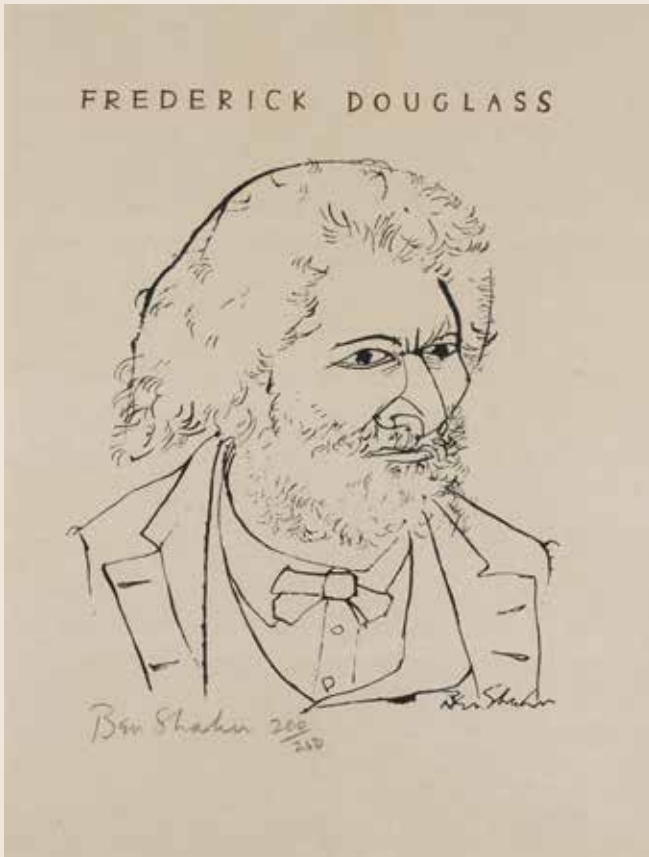
Bookmarks in the Pages of Life, 2000

The complete bound book with 6 screenprints in colors, on wove paper, signed in pencil and numbered 19 on the colophon (from the edition of 300), published by the Limited Editions Club, New York, printed by Drexel Press, New York, bound as issued in the original dark green fabric-covered clamshell box with text by Zora Hurston.

each sheet 15 x 11 1/8in (38.1 x 28.3cm)

overall 16 3/4 x 12 3/4 x 1 1/2in (42.5 x 32.4 x 3.8cm)

\$1,500 - 2,000



34



35

34

BEN SHAHN (1898-1969)

Frederick Douglass Portfolio (Prescott 97-100), 1965

The complete set of 4 photo-silkscreens, on Japan paper, each signed in crayon and numbered 200/250, published by the Museum of African Art, Frederick Douglass Institute, Washington, D.C., with full margins, each framed. (4)

each sheet approx. 21 3/4 x 16 3/4in (55.2 x 42.5cm)

\$1,000 - 1,200

35

BEN SHAHN (1898-1969)

Martin Luther King (Prescott 72), 1966

Wood engraving, on Japan paper, signed in brown ink and numbered in pencil 128/300, with the artist's red ink stamp, published by International Graphic Arts Society, Inc., New York, signed in pencil by the printer, Stefan Martin, with full margins, framed.

18 5/8 x 15 1/4in (47.3 x 38.7cm)

sheet 25 x 20 1/8in (63.5 x 51.1cm)

\$1,000 - 1,500



36

36

HENRY OSSAWA TANNER (1859-1937)

The Disciples See Christ Walking on the Water, 1905-15

Etching, on wove paper, signed in ink by the artist's son, Jesse O. Tanner, and numbered 61/120 (on reverse), with the artist's estate inkstamp (on reverse), a posthumous impression, with margins, framed.

7 1/4 x 9 1/2in (18.4 x 24.1cm)

sheet 10 7/8 x 13 1/4in (27.6 x 33.7cm)

\$1,000 - 1,500



37

37

MOSE TOLLIVER (CIRCA 1919-2006)

Untitled (Figure)

signed 'MoseT' (lower left)

oil on plywood

14 1/8 x 11 7/8in (35.9 x 30.2cm)

\$1,000 - 1,500



38

38

AMERICAN SCHOOL, 19TH CENTURY

Portrait of Two Children

signed 'MACINTOSH.' (lower right)

oil on canvas

9 x 7 1/4in (22.9 x 18.4cm)

\$300 - 500



39

39

VARIOUS ARTISTS

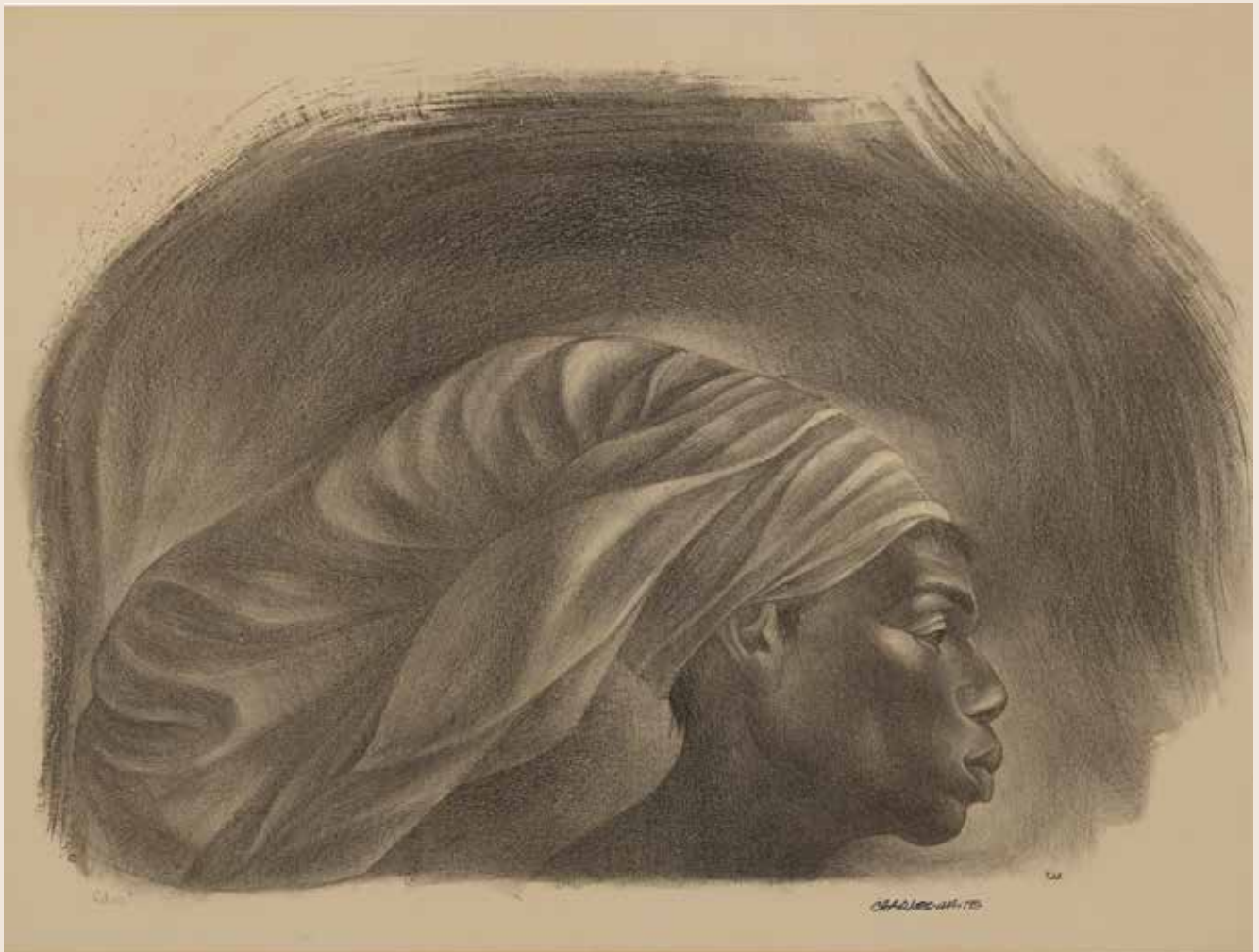
WILSON BIGAUD (1931-2010), *Ring Around the Rosy*, signed and dated 'Wilson Bigaud 11/4/58' (lower right);

ANDRE NORMIL (BORN 1934), *An Afternoon Scene*, signed 'A. Normil' (lower right)

both oil on Masonite

16 x 22in (40.6 x 55.9cm); 18 x 12in (45.7 x 30.5cm), respectively
Rosy Painted in 1958.

\$1,000 - 1,500



40

CHARLES WILBERT WHITE (1918-1979)

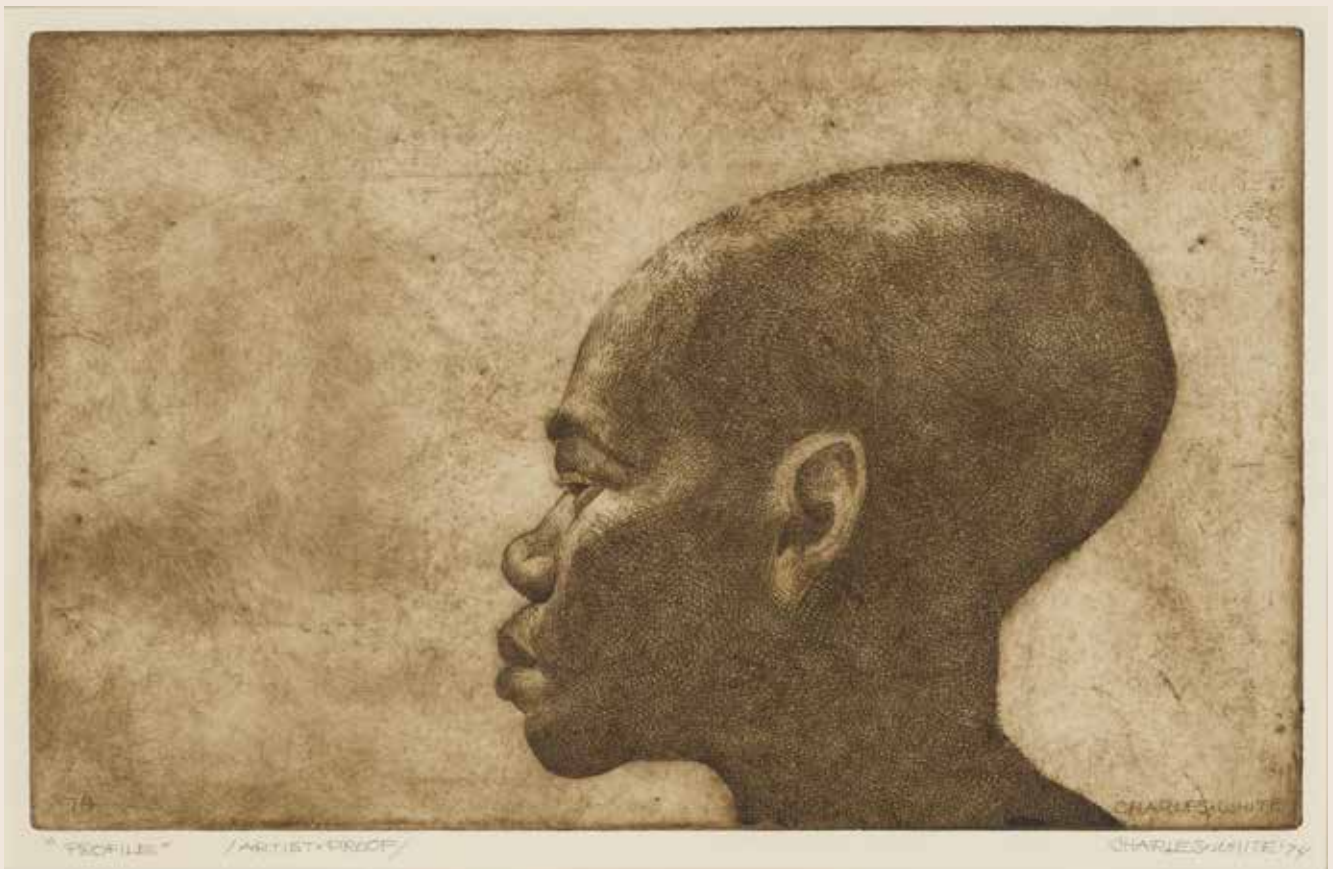
Juba, 1965

Lithograph, on Arches paper, stamp signed and annotated 'Ed. 40',
printed by Joe Funk, with full margins, framed.

16 7/8 x 24 3/4in (42.9 x 62.9cm)

sheet 22 5/8 x 30in (57.5 x 76.2cm)

\$4,000 - 6,000



41

CHARLES WILBERT WHITE (1918-1979)

Profile, 1974

Etching in brown, on wove paper, signed in pencil, titled, dated and annotated 'Artist.Proof' (one of approximately 10, aside from an unknown edition size), with full margins, framed.

10 3/16 x 16 1/4in (25.9 x 41.3cm)

sheet 15 5/8 x 21 1/4in (39.7 x 54cm)

\$3,000 - 4,000



42

CHARLES WILBERT WHITE (1918-1979)

I Have a Dream, 1976

Lithograph in brown-black, on Arches paper, signed in pencil, titled, dated and annotated 'A/P' (aside from the edition of 125), with the blindstamp of the publisher, Graphics Art Council of the Los Angeles County Museum of Art to coincide with the exhibition *Two Centuries of Black American Art* in 1976, with the blindstamp of the printer, Cirrus Editions, Los Angeles, with full margins, framed.
sheet 22 3/8 x 30 1/4in (56.8 x 76.8cm)

\$5,000 - 7,000



43

GRANT WOOD (1891-1942)

March (Cole 14), 1939

Lithograph, on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, 1941, with margins, framed.

8 7/8 x 11 7/8in (22.5 x 30.2cm)

sheet 11 7/8 x 16 3/16in (30.2 x 41.1cm)

\$2,500 - 3,500

43



44

GRANT WOOD (1891-1942)

December Afternoon (Cole 16), 1940

Lithograph, on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, 1941, with full margins, framed.

9 x 11 15/16in (22.9 x 30.3cm)

sheet 12 5/8 x 17 1/16in (32.1 x 43.3cm)

\$2,500 - 3,500

44



45

45

HALE ASPACIO WOODRUFF (1900-1980)

A Youth, 1934

Linocut, on wove paper, signed in pencil and titled, with margins, framed.

4 3/16 x 3 1/4 in (10.6 x 8.3 cm)

sheet 8 5/8 x 6 3/8 in (21.9 x 16.2 cm)

\$1,000 - 1,500



46

46

FRANCISCO ZÚÑIGA (1912-1998)

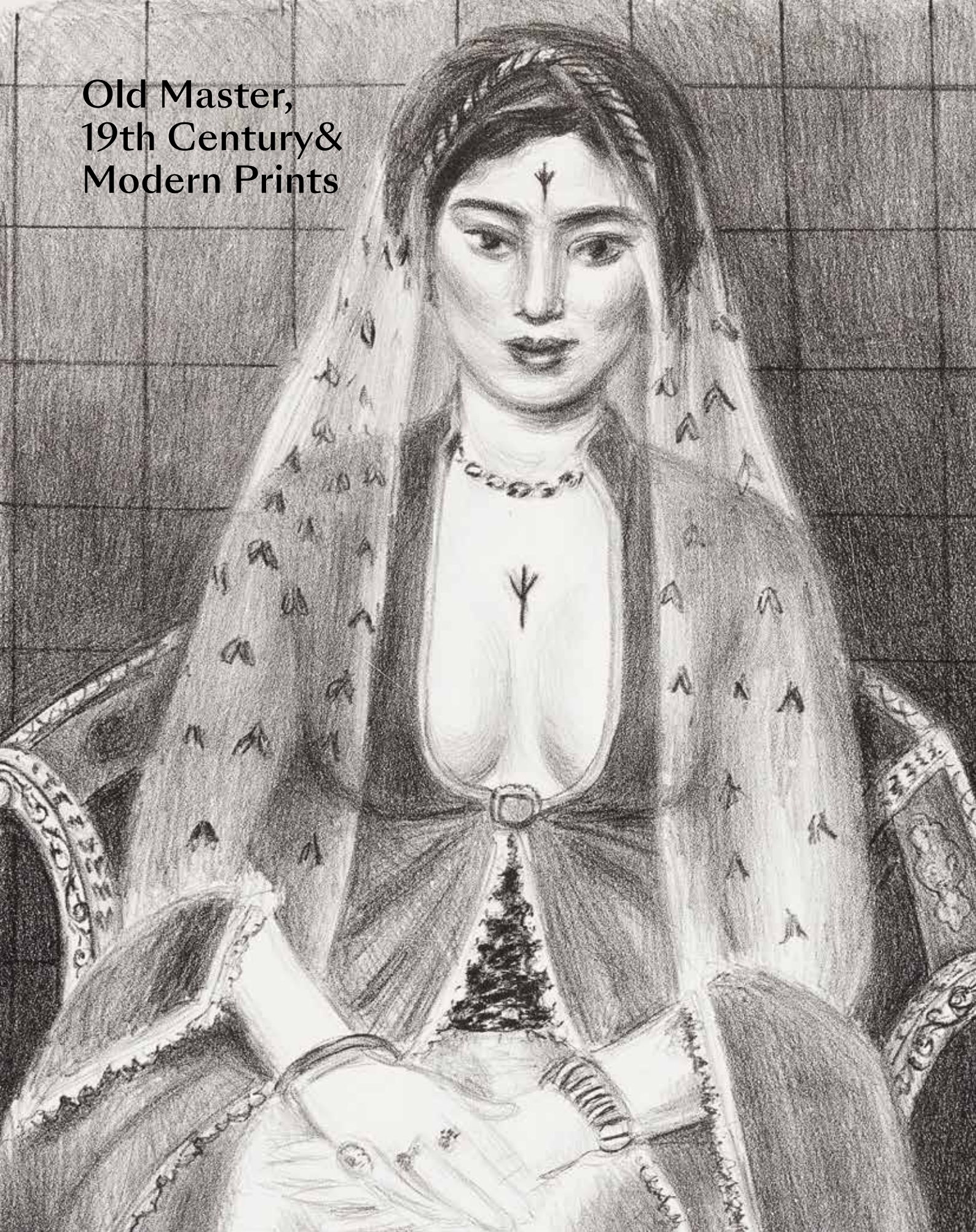
Mujeres con Niño en la Puerta (Brewster 37), 1977

Lithograph in colors, on wove paper, initialed in pencil, dated and numbered 23/100 (there were also 30 artist's proofs), published by Brewster Editions, New York, with the blindstamp of the printer, Kyron, Mexico City, the full sheet, framed.

sheet 31 5/8 x 23 7/16 in (80.3 x 59.5 cm)

\$500 - 700

Old Master,
19th Century &
Modern Prints





PROPERTY OF ANOTHER OWNER

47

**ANDREA ANDREANI (1560-1626), AFTER ANDREA MANTEGNA
(C. 1431-1506)**

The Triumphs of Julius Caesar, c. 1598

The incomplete set of 8 chiaroscuro woodcuts printed in grey and ochre, on cream laid paper, printed from 4 blocks, some trimmed to or slightly within borderline, each framed. (8)

each sheet approx. 15 x 14 3/4in (38.1 x 37.5cm)

\$6,000 - 8,000

This series is one of the most ambitious made during the sixteenth century. Printing the complex and detailed scene required up to four separate woodblocks. The first to register the black outlines of the many figures and then separately carved blocks to apply the different shades of color.



48

PROPERTY FROM DR. NORMAN LEVINE AND THE LATE MORELLE LASKY LEVINE, LOS ANGELES

48

ALBRECHT DÜRER (1471-1528)

The Monstrous Sow of Landser (Bartsch 95; Meder, Hollstein 82;

Schoch Mende Scherbaum 8), c. 1496

Engraving, on laid paper, probably Meder c impression, trimmed to or within the platemark, framed.

sheet 4 3/4 x 5in (12 x 12.7cm)

\$2,000 - 3,000

Provenance

Lugt 971 (Friedrich August II)



49

PROPERTY OF VARIOUS OWNERS

49

ALBRECHT DÜRER (1471-1528)

Calvary with the Three Crosses (Bartsch 59; Meder, Hollstein 180;

Schoch Mende Scherbaum 131), c. 1503

Woodcut, on laid paper with indecipherable watermark, Meder b impression, with thread margins (to the border along the upper left sheet edge).

sheet 8 1/2 x 5 13/16in (21.6 x 14.8cm)

\$2,000 - 3,000



50

50

ALBRECHT DÜRER (1471-1528)

Joachim and the Angel, from *The Life of the Virgin* (Bartsch 78;

Meder, Hollstein 190; Schoch Mende Scherbaum 168), c. 1504

Woodcut, on laid paper with crowned double eagle watermark (Meder 222), Meder f impression, after the 1511 Latin Text Edition, trimmed to or within the borderline, framed.

sheet 11 3/4 x 8 1/4in (29.8 x 21cm)

\$1,000 - 1,500

51

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Golf Player (Bartsch, Hollstein 125; Hind 272; New Hollstein 282), 1654

Etching, on laid paper, the second (final) state, the blank spots shaded out with drypoint or burin, with margins, framed.

3 3/4 x 5 5/8in (9.5 x 14.3cm)

sheet 3 7/8 x 5 11/16in (9.8 x 14.5cm)

\$3,000 - 4,000



51

52

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Jan Lutma, Goldsmith (Bartsch, Hollstein 276; Hind 290; New Hollstein 293), 1656

Etching, engraving and drypoint, on laid paper, New Hollstein's fourth state (of five), with trimmed margins.

7 3/4 x 5 7/8in (19.7 x 15cm)

sheet 7 13/16 x 5 15/16in (19.8 x 15.1cm)

\$3,000 - 4,000



52



53

53

AFTER JOHN JAMES AUDUBON (1785-1851)

American Sparrow Hawk (Plate CXLII), from The Birds of America, 1836

Engraving with aquatint and etching with hand-coloring, on J. Whatman 1836 paper, from the Robert Havell Edition, with margins.
plate 26 3/16 x 20 7/8in (66.5 x 53cm)
sheet 38 x 25 1/2in (96.5 x 64.8cm)

\$3,000 - 4,000



54

54

AFTER JOHN JAMES AUDUBON (1785-1851)

Bismarck Duck (Plate CCCXXXVIII), from The Birds of America, 1836

Engraving with aquatint and etching with hand-coloring, on J. Whatman 1836 paper, from the Robert Havell Edition, with margins.
plate 18 7/16 x 23 7/8in (46.8 x 60.6cm)
sheet 25 1/4 x 37 3/4in (64.1 x 95.9cm)

\$2,000 - 3,000



55

PROPERTY FROM THE MARGARET J. ROGERS ESTATE

55

AFTER JOHN JAMES AUDUBON (1785-1851)

Nine-Banded Armadillo, from The Viviparous Quadrupeds of North America, 1844

Lithograph with hand-coloring, on wove paper, printed by J.T. Bowen, with margins, framed.
sheet 21 x 26 5/8in (53.3 x 67.6cm)

\$4,000 - 6,000



PROPERTY OF ANOTHER OWNER

56

AFTER JOHN JAMES AUDUBON (1785-1851)

Green Heron (Plate CCCXXXIII), from *The Birds of America*, 1836
 Engraving with aquatint and etching with hand-coloring, on J.
 Whatman 1836 paper, from the Robert Havell Edition, with margins.
 plate 20 1/2 x 22 3/8in (52.1 x 56.8cm)
 sheet 24 1/2 x 37 7/8in (62.2 x 96.2cm)

\$8,000 - 12,000



PROPERTY FROM THE MARGARET J. ROGERS ESTATE

57

AFTER JOHN JAMES AUDUBON (1785-1851)

Summer or Wood Duck (Plate CCVI), from The Birds of America,
1834

Engraving with aquatint and etching with hand-coloring, on J.
Whatman 1836 paper, from the Robert Havell Edition, with margins,
framed.

sheet 37 5/8 x 25 1/4in (95.6 x 64.1cm)

\$30,000 - 50,000

**PROPERTY FROM DR. NORMAN LEVINE AND THE LATE
MORELLE LASKY LEVINE, LOS ANGELES**

58

THOMAS HART BENTON (1889-1975)

Haystack (Fath 21), 1938

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

10 3/16 x 12 7/8in (25.9 x 32.7cm)

sheet 11 5/16 x 16in (28.7 x 40.6cm)

\$1,000 - 1,500



58

PROPERTY OF VARIOUS OWNERS

59

THOMAS HART BENTON (1889-1975)

Swampland, from Swamp Water (Fath 49), 1941

Lithograph, on wove paper, signed in pencil, from the edition of 100, with margins, framed.

17 7/8 x 12 3/4in (45.4 x 32.4cm)

sheet 21 9/16 x 15 1/8in (54.8 x 38.4cm)

\$2,000 - 3,000



59



60

60

MAX BECKMANN (1884-1950)

Die Seiltänzer, from *Der Jahrmakrt* (Gallwitz 173; Hofmaier 198), 1921-22

Drypoint, on laid paper, signed in pencil, from the total edition of 200, with the blindstamp of the publisher, Marées-Gesellschaft, Munich, with margins, framed.

plate 10 3/16 x 10 1/8in (25.9 x 25.7cm)

sheet 21 3/8 x 15 1/8in (54.3 x 38.4cm)

\$4,000 - 5,000



61

61

GEORGES BRAQUE (1882-1963)

Bouquet de Fleurs Blanches, from *Si je mourais là-bas* (Vallier 181), 1962

Woodcut in colors, on wove paper with the publisher's watermark, signed in pencil and numbered 3/70 (the the total edition was 180), published by Louis Broder, Paris, printed by Féquet and Baudier, Paris, with margins, framed.

15 7/8 x 12 1/2in (40.3 x 31.8cm)

sheet 18 3/4 x 14 1/8in (47.6 x 38.9cm)

\$4,000 - 6,000



62

BERNARD BUFFET (1928-1999)

Toreros (Sorlier 93-102), 1966

The complete portfolio comprising 10 lithographs in colors, on Arches paper, each signed in pencil and numbered 69/150, also numbered in pencil on the justification page (there were also a few artist's proofs), three plates enhanced with pencil by the artist, published/printed by Mourlot, Paris, each with full margins, together with text page, title page and justification, all contained in the original flax linen-covered portfolio case.

each sheet approx. 29 1/2 x 21 1/4in (74.9 x 54cm)

overall 30 x 21 1/2in (76.2 x 54.6cm)

\$15,000 - 20,000



63

63

ADOLPHE MOURON CASSANDRE (1901-1968)

Étoile du Nord (Mouron/Cassandre pl. 11; Weill/Cassandre pl. 11; Suntory 48, p. 72; Reina Sophia p. 161), 1927

Lithograph in colors, on wove paper, printed by Hachard & Cie., Paris, the full sheet, framed.

sheet 41 1/2 x 29 11/16in (105.4 x 75.4cm)

\$8,000 - 12,000



64

64

PAUL CÉZANNE (1839-1906)

Les Baigneurs (petite planche) (Druick 3; Venturi 1156), c. 1896-97

Lithograph in colors, on China paper, from the trial proof edition with irregular borders (aside from the edition of 100 with printed signature), with margins, framed.

9 1/4 x 11 7/16in (23.5 x 29.1cm)

sheet 11 1/4 x 14in (28.6 x 35.6cm)

\$7,000 - 10,000

65

MARC CHAGALL (1887-1985)

Autoportrait au Sourire (Kornfeld 42), 1924-25

Etching and drypoint, on MBM paper, the third (final) state, signed in pencil, a proof aside from the numbered edition of 100, printed by Louis Fort, Paris, with full margins, framed.

10 7/8 x 8 9/16in (27.6 x 21.7cm)

sheet 21 1/2 x 14 3/4in (54.6 x 37.5cm)

\$8,000 - 12,000

66

MARC CHAGALL (1887-1985)

La Bible: Five Plates (Vollard 208, 223, 240, 287, 302; Cramer bk. 30), 1931-39

Etchings with hand-coloring, on Arches paper, each initialed in pencil and numbered 83/100, published/printed by Tériade/Raymond Haasen, Paris 1958, each with full margins. (5)

Titles Include:

La sacrifice d'Abraham; Bénédiction d'Ephraïm et Manassé; Bénédiction de Moïse sur Josué; Prophétie sur Jérusalem; Jérémie dans fosse

plate sizes vary

each sheet approx. 21 1/8 x 15 3/8in (53.7 x 39cm)

\$8,000 - 12,000



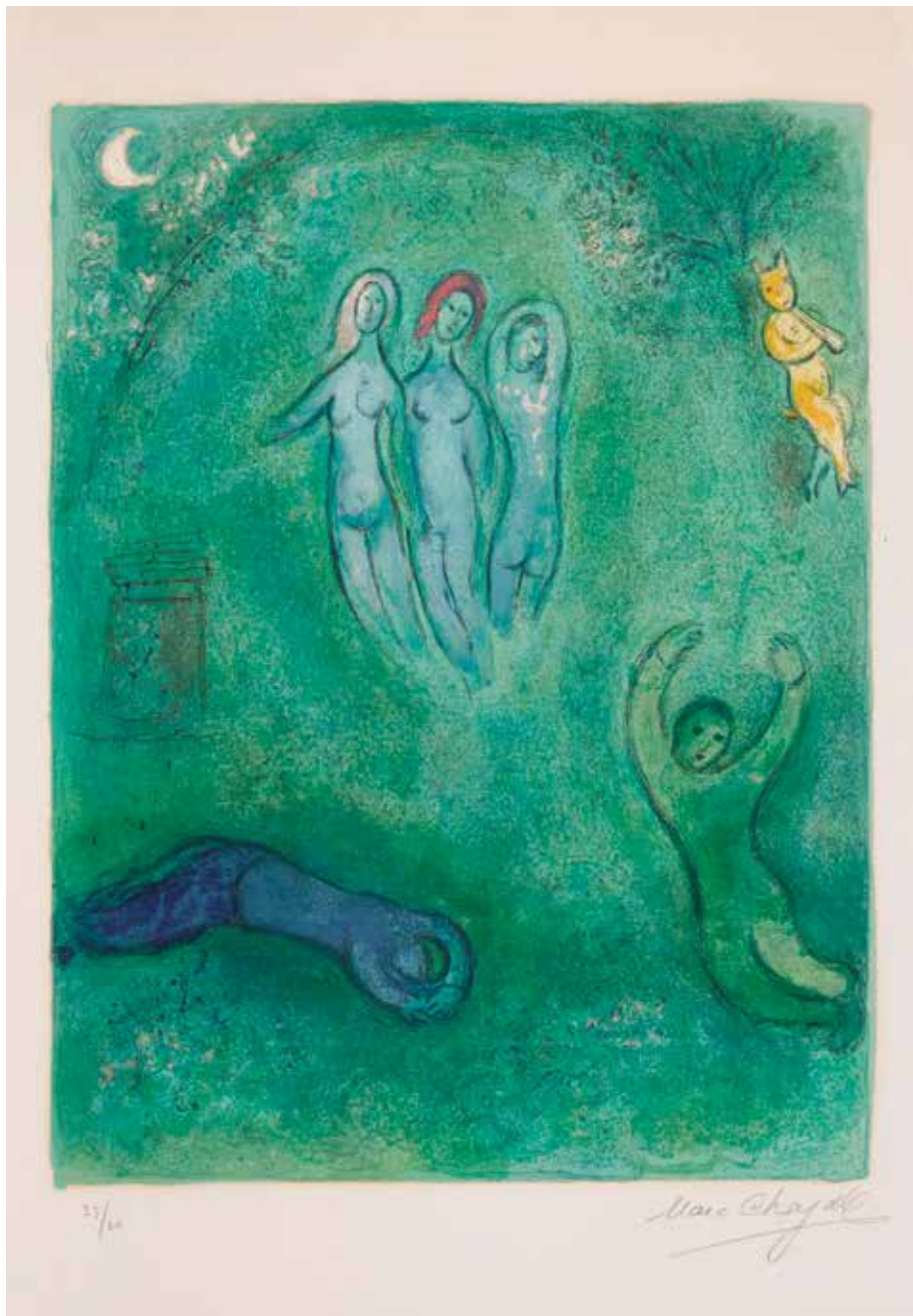
65



66



66



67

MARC CHAGALL (1887-1985)

Le Songe de Daphnis et les Nymphes, from *Daphnis et Chloé*
(Mourlot 325; Cramer bk. 46), 1961

Lithograph in colors, on Arches paper, signed in pencil and
numbered 33/60 (aside from unsigned edition of 250), published by
Tériade, Paris, with full margins, framed.

16 7/8 x 12 3/4in (42.9 x 32.4cm)

sheet 21 1/4 x 15in (54 x 38.1cm)

\$12,000 - 18,000



68

68

MARC CHAGALL (1887-1985)

Couple à l'Éventail (Mourlot 385), 1963

Lithograph in colors, on Arches paper, signed in pencil and numbered 30/50, published/printed by Maeght, Paris, with full margins, framed.

25 1/16 x 17 1/2in (63.7 x 44.5cm)

sheet 30 x 21in (76.2 x 53.3cm)

\$3,000 - 4,000



69

69

MARC CHAGALL (1887-1985)

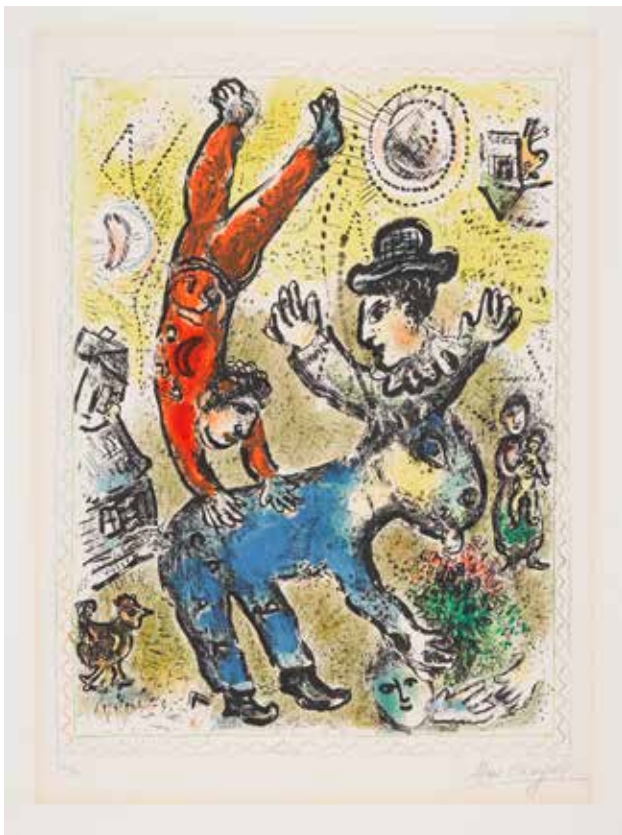
Paysan au Violon (Mourlot 551), 1968

Lithograph in colors, on Arches paper, signed in pencil and annotated 'épreuve d'artiste XXII/XXV' (aside from the edition of 50), published by Mourlot, Paris, with full margins, framed.

11 5/8 x 9 1/8in (29.5 x 23.2cm)

sheet 22 5/8 x 16 9/16in (57.5 x 42.1cm)

\$4,000 - 6,000



70

MARC CHAGALL (1887-1985)

The Red Acrobat (Mourlot 717), 1974

Lithograph in colors, on Arches paper, signed in pencil and numbered 32/50, published/printed by Mourlot, Paris, with margins.

27 x 20 1/4in (68.6 x 51.4cm)

sheet 32 3/4 x 25 1/8in (83.2 x 63.8cm)

\$10,000 - 15,000

71

MARC CHAGALL (1887-1985)

Sisyphu, from L'Odysee I; Poseidon, from L'Odysee II (Mourlot 785, 804; Cramer bk. 96), 1974-75

Lithographs in colors, on Japon nacré paper, each signed in pencil and numbered 21/30 (aside from the edition of 250), published/printed by Mourlot, Paris, with margins, colors attenuated, each framed. (2)

each 16 3/4 x 12 1/2in (42.5 x 37.5cm)

each sheet approx. 21 1/4 x 15in (54 x 38.1cm)

\$2,500 - 3,500

70



71



71



72

72

MARC CHAGALL (1887-1985)

L'Intérieur (Mourlot 931), 1978

Lithograph in colors, on Arches paper, signed in pencil and numbered 35/50 (there were also 10 artist's proofs), with full margins, framed.

12 3/4 x 9 7/8in (32.4 x 25cm)

sheet 22 1/4 x 17 7/8in (56.5 x 45.3cm)

\$8,000 - 12,000



73

73

MARC CHAGALL (1887-1985)

Nude with a Little Bouquet (Mourlot 1027), 1984

Lithograph in colors, on Arches paper, signed in pencil and numbered 26/50 (there were also 12 artist's proofs in black), with full margins, framed.

12 1/8 x 9 1/4in (30.8 x 23.5cm)

sheet 21 1/2 x 16 7/8in (54.6 x 42.9cm)

\$3,000 - 5,000



74

74

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER

L'Oiseau bleu (Mourlot CS. 41), 1968

Lithograph in colors, on Arches paper, signed in pencil and numbered 185/200, with full margins, framed.

22 x 16 7/8in (55.9 x 42.9cm)

sheet 27 7/8 x 20 1/2in (70.8 x 52.1cm)

\$8,000 - 12,000



75

75

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER

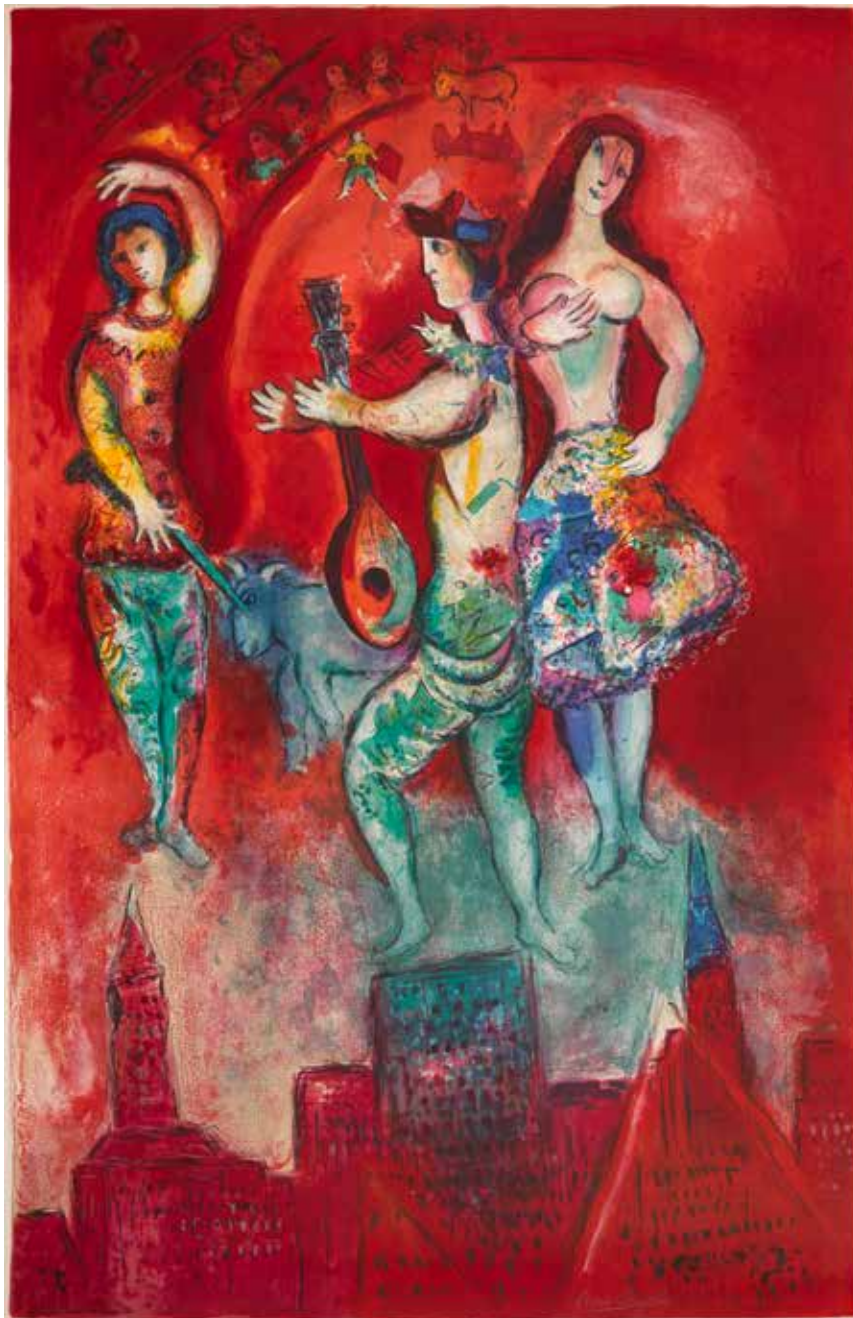
Soleil Couchant, from *Nice et la Côte d'Azur* (Mourlot CS. 26), 1967

Lithograph in colors, on wove paper, signed in pencil and numbered 36/150, with the Charles Sorlier inkstamp (on reverse), with full margins, framed.

23 1/2 x 18 1/8in (59.7 x 46cm)

sheet 29 3/8 x 20 3/4in (74.6 x 52.7cm)

\$8,000 - 12,000



76

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER

Carmen (Mourlot CS. 39; Sorlier p. 108-09), 1967

Lithograph in colors, on Arches paper, the first version (before the addition of the couple at the top right, the bird at the bottom left and white highlights), before the text, signed in pencil and annotated 'H.C.' (a scarce proof before the poster with lettering), with vivid, fresh colors, with full margins.

39 5/8 x 25 3/4in (100.6 x 65.4cm)

sheet 40 1/8 x 26 5/8in (101.9 x 67.6cm)

\$30,000 - 40,000



77

77

JEAN COCTEAU (1889-1963)

Orpheus, 1952

Lithograph in colors, on Rives BFK paper, signed in pencil and numbered 35/200, with the blindstamp of the printer, Pierre de Tartas, Paris, with margins, framed.

24 x 18in (60.7 x 45.7cm)

sheet 25 1/2 x 19 1/2in (64.8 x 49.5cm)

\$2,000 - 3,000



78

78

JEAN COCTEAU (1889-1963)

L'Oeil en Coin (Guédras 186), 1962

Terracotta plate painted in colors, signed in blue pencil and dated '1958', numbered in black ink 22/30 and annotated 'Edition originale de Jean Cocteau Atelier Madeline - Jolly' (on underside).

diameter 12 1/4in (31.1cm)

\$3,000 - 4,000



79

79

LE CORBUSIER (1887-1965)

Plate V, from Unité, 1965

Etching and aquatint in colors, on Rives BFK paper, signed in pencil and numbered 106/300, published by Éditions A. C. Mazo & Cie., Paris, printed by Atelier Crommelynck, Paris, with full margins, framed.

16 1/2 x 12 1/2in (41.9 x 31.8cm)

sheet 22 1/2 x 18in (57.2 x 45.7cm)

\$2,000 - 3,000

PROPERTY FROM A PRIVATE COLLECTION, PALM SPRINGS

**PROPERTY FROM DR. NORMAN LEVINE AND THE LATE
MORELLE LASKY LEVINE, LOS ANGELES**

80

MIGUEL COVARRUBIAS (1904-1957)

Rice Granary, Bali, c. 1943

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

12 1/8 x 9 1/2in (30.8 x 24.1cm)

sheet 14 x 12 1/2in (35.6 x 31.8cm)

\$800 - 1,200

PROPERTY OF VARIOUS OWNERS

81

SALVADOR DALÍ (1904-1989)

Le Château d'Otrante (Field 64-5; Michler/Löpsinger 100-111), 1964

The complete set comprising 12 etchings, on Arches paper, stamp numbered 101 on the justification page, published by Le Club Français du Livre for R. Haasen, Paris, each with full margins, loose (as issued) with text, contained in original red velvet covered clamshell box.

each sheet 19 x 10 3/4in (48.3 x 27.3cm)

overall 19 x 10 1/2 x 1 3/4in (48.3 x 26.7 x 4.4cm)

\$3,000 - 4,000



80



81



81



82



83



83

82

SALVADOR DALÍ (1904-1989)

Drawers of Memory (Field 65-2; Michler/Löpsinger 1145), 1965
Lithograph, on wove paper, signed in pencil and numbered 135/150,
with the inkstamp of the publisher, Sydney Z. Lucas, New York, with
full margins, framed.

51 x 78in (129.5 x 198.1cm)
sheet 25 x 38 1/8in (63.5 x 96.8cm)

\$5,000 - 7,000

PROPERTY FROM A PRIVATE COLLECTION, PALM SPRINGS

83

SALVADOR DALÍ (1904-1989)

Poèmes secrets d'Apollinaire (Field 67-10; Michler/Löpsinger 189-
206), 1967

The set comprising 10 etchings with hand-coloring, on *Japon nacre*
paper, each signed in pencil and dated (*Nude at the Fountain* not
dated), aside from the numbered edition of 145 on Japan, each with
the artist's blindstamp, published by Pierre Argillet, Paris, each with
full margins, 4 framed.

each plate 12 1/2 x 9 7/16in (31.8 x 24cm)
each sheet 15 x 11in (38.1 x 27.9cm)

\$5,000 - 7,000



PROPERTY OF VARIOUS OWNERS

84

SALVADOR DALÍ (1904-1989)

Faust by Goethe (Field 69-1; Michler/Löpsinger 298-318), 1969
The complete portfolio comprising 21 drypoints with roulette, 11 loose (as issued), and 10 vignettes within the text, all on Arches paper, with the Dalí signature blind stamp on each loose sheet (not on *Hen Women*), signed in pencil, dated and stamp numbered 152 on the justification page, from the total edition of 293 in French (there was also a German edition of 293), published by Argillet/Graphik Europa Unstalt, Paris, printed by Etienne-Denis Braillard, Geneva, each with full margins, in original red linen portfolio and clamshell box.

each sheet 15 x 11 1/8in (38.1 x 28.3cm)
overall 16 x 12 x 2in (40.6 x 30.5 x 5.1cm)

\$5,000 - 6,000



85

SALVADOR DALÍ (1904-1989)

Tristan et Iseult (Field 70-10; Michler/Löpsinger 406-426), 1970

The complete portfolio comprising 21 drypoints in colors, on Arches paper, each signed in pencil, the title page signed in ink, dated and with ink drawing, stamp numbered 61 on the justification page from the French edition of 125 (there were also editions of 125 in German, English and Italian), each with full margins, contained in original paper folio and leather portfolio and linen-covered slipcase.

each sheet 17 7/8 x 12 7/8in (45.4 x 32.7cm)

overall 18 7/8 x 13 1/2 x 3in (47.9 x 34.3 x 7.6cm)

\$7,000 - 9,000



86

SALVADOR DALÍ (1904-1989)

Sigmund Freud, Moïse et le Monothéisme (Field 75-2; Michler/Löpsinger 723-732), 1974

The complete set comprising 10 etching and lithographs in colors, on soft glove sheepskin, each signed in ink and numbered 30/250, with the text on wove paper with the publisher's watermark, signed in ink and stamp numbered 30 on the justification page (there were also 25 artist's proof copies in Roman numerals), published by Editions Art & Valeur S.A., Paris, the full sheets, loose (as issued), contained in original Plexiglas folders and burgundy suede portfolio with molded tin relief of Moses on the cover, also signed in ink.

each sheet 25 3/8 x 19 5/8in (64.4 x 49.8cm)

overall 27 1/2 x 22 1/2 x 4in (19.1 x 57.2 x 10.2cm)

\$9,000 - 12,000



87

87

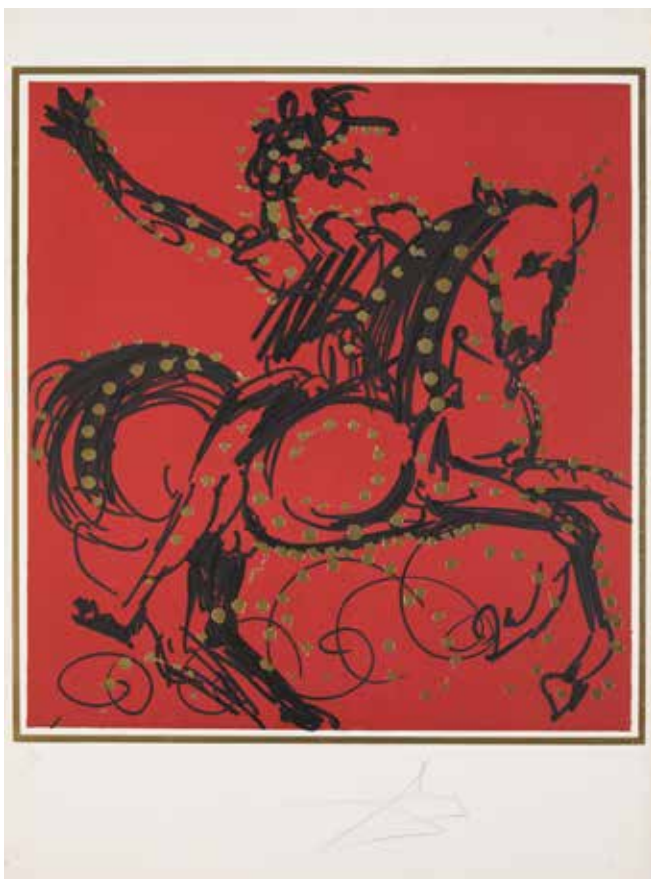
SALVADOR DALÍ (1904-1989)

Our Historical Heritage (Field 75-4; Michler/Löpsinger 752-762), 1975
The incomplete portfolio comprising 8 etchings (of 11) with stencil hand-coloring, on Arches paper, each signed in pencil and numbered 246/400, from the edition of 450 with color variations, (there was also an edition of 300 reserved for South America), each with the blindstamp of the publisher, Léon Amiel, Paris, contained in the original blue cloth covered portfolio with copper relief.

Titles include:

King Solomon; Moses; Noah's Ark; King Saul; Adam and Eve; Joseph; Elijah; Jeremiah
sheet 26 x 19 7/8in (66 x 50.5cm) or reverse

\$2,500 - 3,500



88

PROPERTY FROM A PRIVATE COLLECTION

88

SALVADOR DALÍ (1904-1989)

The Twelve Apostles (Field 72-14; Michel/Löpsinger 1504-1515), 1977

The complete portfolio comprising 12 lithographs in colors with gold metallic embossing, on Arches paper, each signed in pencil and numbered 87/250 (from the total edition of 350 plus 50 artist's proofs), each with full margins, contained in original blue linen-covered portfolio with the artist's name embossed in gold.

each sheet 25 1/2 x 18 3/4in (64.8 x 47.6cm)
overall 26 5/8 x 19 1/2 x 1in (67.6 x 49.5 x 2.5cm)

\$6,000 - 9,000

PROPERTY OF VARIOUS OWNERS

89

JEAN DUBUFFET(1901-1985)

Delegation (Webel 1167), 1974

Screenprint in colors, on wove paper, initialed in pencil, dated and numbered 47/50 (there were also 7 artist's proofs), published by Editions Beyeler, Basel, the full sheet, framed.

sheet 30 7/16 x 22in (77.3 x 55.9cm)

\$5,000 - 7,000



89

90

ALBERTO GIACOMETTI (1901-1966)

Tête d'homme, from *L'Atelier d'Alberto Giacometti* (Lust 102), 1957

Lithograph, on Rives paper, signed in pencil and numbered 88/100, published by Maeght, Paris, with margins, framed.

sheet 16 1/16 x 11 1/8in (40.8 x 28.3cm)

\$2,000 - 3,000



90

91

ALBERTO GIACOMETTI (1901-1966)

Rimbaud vu par les peintres (Lust 175), 1962

Etching, on wove paper, signed in pencil and numbered 41/97 (there were also some artist's proofs), published by Matarasso, Paris, with margins (left margin unevenly trimmed), framed.

plate 11 3/4 x 9 7/8in (29.8 x 25.1cm)

sheet 17 9/16 x 12 7/8in (44.6 x 32.7cm)

\$3,000 - 5,000



91



92



92



93

92

GEORGE GROSZ (1893-1959)

Genre Scene; Strength and Grace, from *Ecce Homo* (Dückers SI,61; SI, VII), 1922

Offset lithographs (one in colors), on wove paper, each signed in pencil, from the deluxe edition A of 50, published by Malik-Verlag, Berlin, with margins, each framed. (2)
each sheet approx. 14 3/16 x 10 1/2in (36 x 26.7cm)

\$2,500 - 3,500

93

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Good Morning City - Bleeding Town (Koschatzky 41), 1969-70

Screenprint in colors with metallic imprints, on Fabriano paper, signed in ink, dated and numbered 7765 (from the total edition of 10,000), with the stamp of the publisher/printer, Ars Viva, Zurich/Studio Quattro, Campalto-Venice, with margins.
sheet 33 x 22in (83.8 x 55.9cm)

\$800 - 1,200

94

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Exodus into Space, from *Look at it on a Rainy Day* (Koschatzky 47), 1971-72
Screenprint in colors with metal imprints, on wove paper, signed in ink and hand numbered 40/300, mechanically numbered 394/3000, published by Ars Viva, Zurich, with the Schoeller Stern blindstamp, with margins, framed.
16 3/8 x 23 5/16 in (41.5 x 59.2cm)
sheet 19 3/8 x 26 3/8 in (49.2 x 67cm)

\$3,000 - 4,000



94

95

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Town in Town (Koschatzky 78), 1979
Screenprint in colors with metal imprints, on Fabriano paper, signed in ink, dated, annotated 'Version 6 ÷ 37' and numbered 253/350 (from the total edition of 421), published by Gruener Janura AG, Glarus, Switzerland, with full margins, framed.
17 1/2 x 25 3/4 in (44.5 x 65.4cm)
sheet 22 1/8 x 30 1/16 in (56.2 x 76.4cm)

\$2,000 - 3,000



95



96

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Look at it on a Rainy Day (Regentag portfolio) (Koschatzky 44-53), 1970-72

The complete set comprising 10 screenprints in colors with embossing, some with glowing dust and varnished in parts, on various papers, (K. 44) hand signed ink, dated and numbered 30/300, each mechanically numbered 291/3000, published by Ars Viva, Zurich (7 with the Schoeller Stern blindstamp), with full margins, the sheets loose (as issued), all contained in the original decorated wooden portfolio box also signed in yellow crayon on the interior box and numbered 291 in blue crayon.

*each sheet approx. 19 3/8 x 26 1/2in (49.2 x 67.3cm)
overall 21 1/2 x 28 5/8in (54.6 x 72.7cm)*

\$6,000 - 8,000

97

WASSILY KANDINSKY (1866-1944)

Lithographie Blau (Roethel 163), 1922

Lithograph in colors, on wove paper, signed in pencil recto, signed again and indecipherably inscribed (on reverse), from the edition of 100, published by Nierendorf, Berlin, colors attenuated, with margins.

8 1/2 x 5 5/8in (21.6 x 14.3cm)

sheet 12 1/2 x 10 11/16in (31.8 x 21.1cm)

\$4,000 - 6,000



97

98

AFTER PAUL KLEE (1879-1940)

Park (Kornfeld A112), 1914

Lithograph in colors, on laid paper, signed in pencil and numbered 46/300, published by Goltz-Verlag, Munich, 1920, with full margins, framed.

4 7/8 x 4in (12.4 x 10.2cm)

sheet 10 3/4 x 7 3/8in (27.3 x 18.7cm)

\$4,000 - 6,000



98

PROPERTY FROM DR. NORMAN LEVINE AND THE LATE MORELLE LASKY LEVINE, LOS ANGELES

99

KÄTHE KOLLWITZ (1867-1945)

Die Gefangenen (*The Prisoners*), from *Bauernkrieg* (Klipstein 98; Knesebeck 102), 1908

Etching, on laid Van Gelder Zonen paper, Knesebeck's sixth state (of 10), signed in pencil, with full margins, framed.

plate 13 x 16 15/16in (33 x 43cm)

sheet 20 x 24 1/4in (50.8 x 61.6cm)

\$1,000 - 1,500



99

PROPERTY OF VARIOUS OWNERS

100

KÄTHE KOLLWITZ (1867-1945)

Die Witwe II (*The Widow II*), from *Krieg* (Klipstein 181; Knesebeck 178), 1922-23

Etching, on thick Japan paper, Knesebeck's seventh (final) state (a of (d)), signed in pencil, from the edition of 100, with margins, framed.

11 7/8 x 20 3/4in (30.2 x 52.7cm)

sheet 19 1/4 x 26 7/8in (48.9 x 68.3cm)

\$1,500 - 2,000



100



101

101

FERNAND LÉGER (1881-1955)

La racine noir (Saphire 22), 1948

Lithograph in colors, on Arches paper, signed in pencil and numbered 32/75, published by Galerie Louise Leiris, Paris, with margins, colors attenuated, framed.

sheet 19 1/2 x 24 7/8in (49.5 x 63.2cm)

\$2,000 - 3,000



102

102

FERNAND LÉGER (1881-1955)

Les Deux Visages (Saphire 116), 1951

Lithograph in colors, on Arches paper, signed in ink (faded) and numbered in pencil 56/75, published by Galerie Louise Leiris, Paris, printed by Mourlot, Paris, with full margins, red color attenuated, framed.

14 x 18 3/4in (35.6 x 47.6cm)

sheet 19 3/4 x 25 3/4in (50.2 x 65.4cm)

\$3,000 - 5,000



103

PROPERTY FROM DR. NORMAN LEVINE AND THE LATE MORELLE LASKY LEVINE, LOS ANGELES

103

AFTER FERNAND LÉGER (1881-1955)

Composition géométrique, from *Album of 10 Serigraphs* (Saphire E6), 1954-55

Screenprint in colors, on wove paper, signed in ink (faded) and numbered in pencil 181/200, published by La Guilde Internationale de la Gravure, Paris, printed by Jean Bruller, Paris, with margins, framed.

9 3/4 x 11 1/16in (24.8 x 28.1cm)

sheet 14 7/8 x 19 1/2in (37.8 x 49.5cm)

\$800 - 1,200



104

PROPERTY OF VARIOUS OWNERS

104

LOUIS LOZOWICK (1892-1973)

Blast Furnaces (Flint 16), 1929

Lithograph, on Rives paper, signed in pencil, dated and dedicated 'To my friend Joe, Happy Graduation, 6/15/39 'Buck' Hardy' (on reverse), from the edition of 50, printed by George C. Miller, with full margins, framed.

7 1/2 x 14 9/16in (19.1 x 37cm)

sheet 11 1/8 x 15 11/16in (28.3 x 39.8cm)

\$1,000 - 1,500

105

LOUIS LOZOWICK (1892-1973)

Birth of a Skyscraper (Flint 46), 1930

Lithograph, on Rives paper, signed in pencil, dated and dedicated 'To Joe Weingarten, Surfer Blaster, 8/31/57 'Buck' Hardy', from the edition of 25, with full margins, framed.

12 1/4 x 8 5/8in (31.1 x 21.9cm)

sheet 15 3/4 x 11 3/8in (40 x 28.9cm)

\$2,000 - 3,000

PROPERTY FROM THE PRIVATE COLLECTION OF MRS. JEAN STERN

106

LOUIS LOZOWICK (1892-1973)

Mid-air (Flint 84), 1931

Lithograph, on wove paper, signed in pencil and dated "'32", from the edition of 50, with margins, framed.

11 7/16 x 6 1/2in (29.1 x 16.5cm)

sheet 15 1/16 x 10 1/4in (38.3 x 26cm)

\$3,000 - 4,000

107

LOUIS LOZOWICK (1892-1973)

Bridge Repairs (*Repairing Brooklyn Bridge*) (Flint 152), 1938

Lithograph, on Rives paper, signed in pencil, titled and dated, from the edition of 15, printed by George C. Miller, with full margins, framed.

12 5/8 x 7 1/2in (32.1 x 19.1cm)

sheet 16 x 11 3/4in (40.6 x 29.8cm)

\$4,000 - 6,000



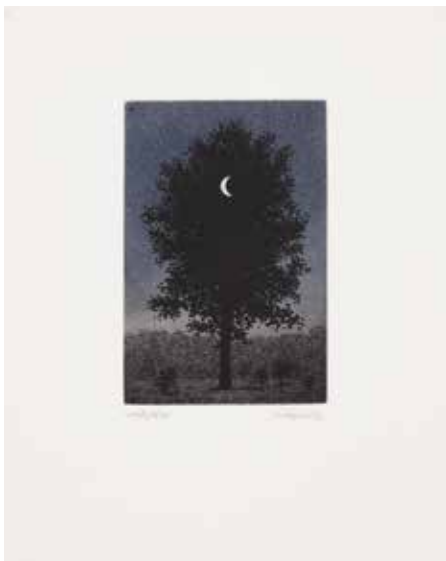
105



106



107



108

PROPERTY OF VARIOUS OWNERS

108

AFTER RENÉ MAGRITTE (1898-1967)

Le 16 Septembre (Kaplan & Baum 14), 1968

Etching in colors, on Rives BFK paper, stamp signed and numbered in pencil 117/150 (there was an edition of 150 on Japanese nacré paper, plus a small number of artist's proofs), with the Gravure Originale Atelier René Magritte blindstamp, printed by Atelier Georges Visat, Paris, with full margins.

5 7/8 x 4in (14.9 x 10.2cm)

sheet 10 7/8 x 8 3/4in (27.6 x 22.2cm)

\$3,000 - 5,000



109

109

MARINO MARINI (1901-1980)

Guerriero (Guastalla LR), 1968

Lithograph in colors, on Arches paper, signed in pencil and numbered 30/50 (there were also 10 artist's proofs), published/printed by XXe Siècle/Mourlot, Paris, with full margins, framed.

12 3/4 x 19 1/2in (32.4 x 49.5cm)

sheet 17 15/16 x 25 1/2in (45.6 x 64.8cm)

\$1,000 - 1,500



110

110

MARINO MARINI (1901-1980)

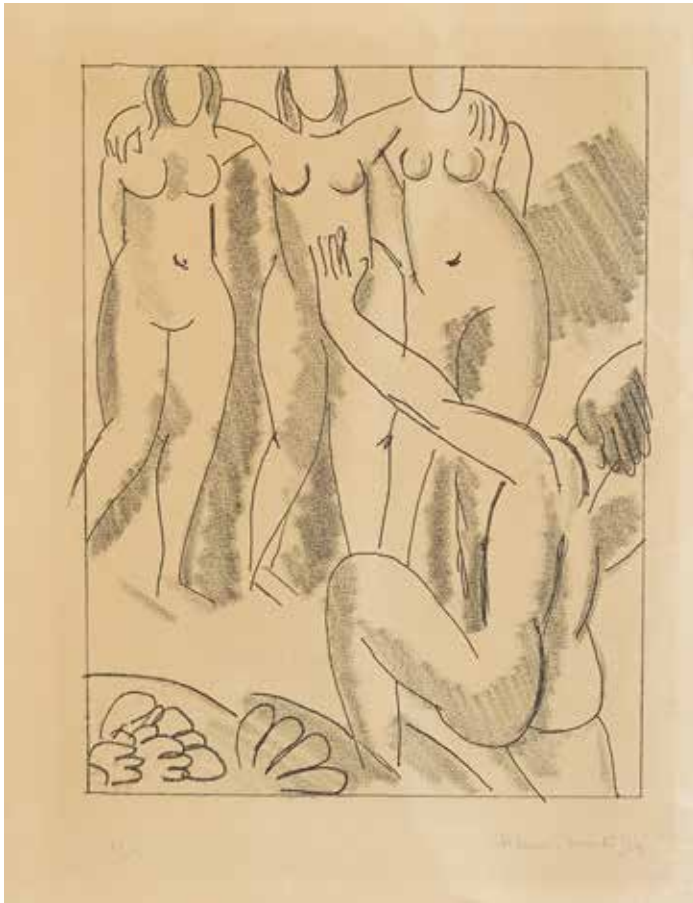
Two Plates, from Marino from Shakespeare I and II (Guastalla A188, A213), 1977; 1978

Etching, drypoint and aquatints in colors, on wove and Arches paper, each signed in pencil and numbered 59/75 and XVI/L respectively (each from the total editions of 75 in Arabic and 50 in Roman numerals plus 20 artist's proofs), each with the blindstamp of the publisher, ZWR, London, printed by Labyrinth, Florence, with full margins, each framed. (2)

19 1/2 x 15 1/2in (49.5 x 39.4cm); 19 1/16 x 15in (48.4 x 38.1cm)

sheet 29 15/16 x 22 1/8in (76 x 56.2cm); 30 x 22 3/8in (76.2 x 56.8cm)

\$1,500 - 2,500



111

111

HENRI MATISSE (1869-1954)

Ulysses by James Joyce (Duthuit 235-240; Duthuit bk. 6), 1935
The complete set comprising 6 etchings, on Arches paper backed with Japan, each signed in pencil and numbered 118/150, published by the Limited Editions Club, New York, with margins, each framed. (6)

Titles include:

Calypso; Nausicaa; Circe; Eole; Polypheme; Ithaque
each sheet approx. 16 1/2 x 12 3/8in (41.9 x 31.4cm)

\$7,000 - 9,000



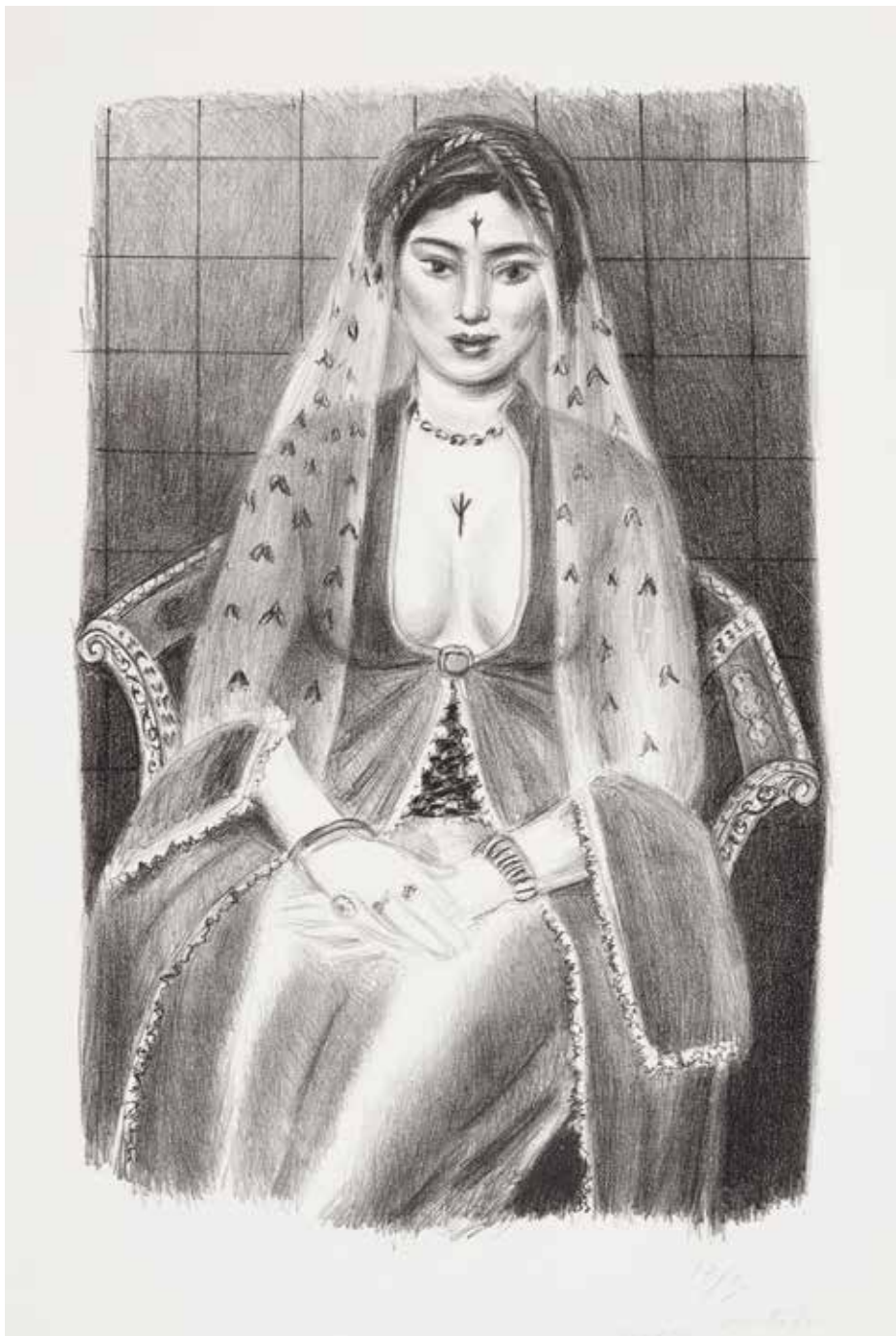
112

112

HENRI MATISSE (1869-1954)

Nu assis, chevelure claire (Duthuit 422), 1922
Lithograph, on Japan paper, signed in ink and numbered 45/50 (there were also 10 artist's proofs), with margins (lower margin unevenly trimmed), framed.
15 3/8 x 9 5/16in (39.1 x 23.7cm)
sheet 17 1/4 x 11 1/16in (43.8 x 28.1cm)

\$5,000 - 7,000



113

HENRI MATISSE (1869-1954)

La Persane (Duthuit 507), 1929

Lithograph, on Arches paper, signed in pencil and numbered 17/50 (there were also 10 artist's proofs), with full margins.

17 5/8 x 11 3/8 in (44.8 x 28.9cm)

sheet 24 1/2 x 17 5/8 in (62.2 x 44.8cm)

\$30,000 - 50,000

Provenance

Frank Perls Collection, Beverly Hills.

Private collection, Pacific Palisades (bequeathed from the above in 1975).

Private collection, Pacific Palisades (by descent from the above in 1982).

Thence by descent to the present owners.



114

HENRI MATISSE (1869-1954)

Le renard blanc (Duthuit 514), 1929

Lithograph, on wove paper, signed in pencil and annotated 'ep. d'artiste 5/10' (aside from the edition of 75), with full margins, framed.

20 1/4 x 14 1/2in (51.4 x 36.8cm)

sheet 26 x 19 7/8in (66 x 50.5cm)

\$30,000 - 50,000



115

115

HENRI MATISSE (1869-1954)

La Frégate (Duthuit 703), 1938

Linocut, on wove G. Maillol watermarked paper, signed in pencil and numbered 9/25 (there were also 4 artist's proofs), with full margins, framed.

12 7/16 x 9 7/16in (31.6 x 24cm)

sheet 23 7/8 x 16in (60.6 x 40.6cm)

\$10,000 - 15,000



116

116

HENRI MATISSE (1869-1954)

Portrait de Claude D. (Duthuit 585), 1946

Lithograph, on *annam appliqué* Arches support, signed in pencil and numbered 46/75, with full margins, framed.

14 1/8 x 10 7/8in (35.9 x 27.6cm)

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

\$2,000 - 3,000

117

JOAN MIRÓ (1893-1983)

One Plate, from La Bague d'Aurore (Dupin 128; Cramer bk. 45), 1957

Etching and aquatint in colors, on Rives BFK paper, signed in pencil and numbered 44/60 (total edition includes 17 on *japon nacré* and at least 10 artist's proofs), published by Louis Broder, Paris, printed by Crommelynck et Dutrou, Paris, with full margins, framed.

plate 5 1/2 x 4 1/2in (14 x 11.4cm)

sheet 15 x 11 1/4in (38.1 x 29.2cm)

\$3,000 - 4,000



117

118

JOAN MIRÓ (1893-1983)

Geneva (Mourlot 334), 1961

Lithograph in colors, on Arches paper, signed in pencil and numbered 7/100 (there was also an edition of 14 in Roman numerals), published by Edwin Engelberts, Geneva, printed by Maeght, Paris, the full sheet, framed.

sheet 15 x 22 1/4in (38.1 x 56.5cm)

\$1,800 - 2,500



118

119

JOAN MIRÓ (1893-1983)

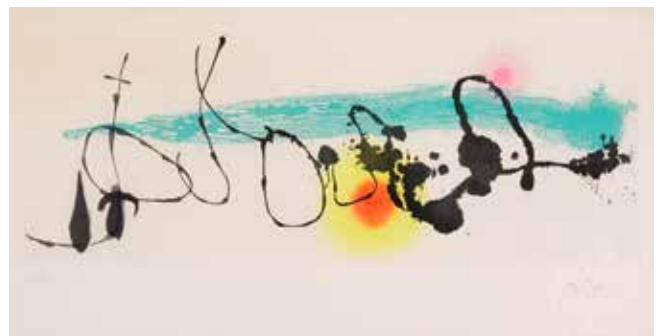
Soleil Noyé I (Dupin 348), 1962

Aquatint in colors, on Rives paper, signed in pencil and numbered 13/75, published/printed by Maeght Éditeur, Paris, with full margins, framed.

8 5/8 x 23in (22 x 58.5cm)

sheet 21 1/2 x 31 1/2in (52 x 80cm)

\$2,000 - 3,000



119



120

120

JOAN MIRÓ (1893-1983)

Sumo (Dupin 459), 1968

Aquatint in colors with carborundum, on Mandeure paper, signed in pencil and numbered 32/75, published by Maeght Éditeur, Paris, with full margins, framed.

18 3/4 x 14 5/8in (47.7 x 37.2cm)

sheet 30 1/2 x 23in (77.5 x 58.4cm)

\$4,000 - 6,000



121

121

JOAN MIRÓ (1893-1983)

L'Invitée du Dimanche II (Dupin 481), 1969

Etching and aquatint in colors, on wove paper, signed in pencil and numbered 60/75, published/printed by Maeght Éditeur Paris, with full margins.

23 1/2 x 39in (59.7 x 99.1cm)

sheet 31 5/8 x 47 3/4in (80.3 x 121.3cm)

\$4,000 - 6,000



122

JOAN MIRÓ (1893-1983)

Manoletina (Dupin 509), 1969

Aquatint with carborundum in colors, on wove paper, signed in pencil and numbered 74/75 (there were also a few artist's proofs), published/printed by Maeght, Paris, the full sheet, framed.
sheet 27 7/16 x 41in (69.7 x 104.1cm)

\$15,000 - 25,000



123

123

JOAN MIRÓ (1893-1983)

L'Oiseau Migrateur (Mourlot 655), 1970

Lithograph in colors, on wove paper with the publisher's watermark, signed in pencil and numbered 10/75 (aside from the edition of 15 on *Japon nacré*), published/printed by Louis Broder/Mourlot, Paris, with full margins, framed.

sheet 26 x 20 1/16in (66 x 51cm)

\$4,000 - 6,000



124

124

JOAN MIRÓ (1893-1983)

One plate, from Picasso i els Reventos (Dupin 588; Cramer bk. 176), 1973

Etching with aquatint and embossing in colors, on Guarro paper, signed in pencil and numbered 106/182, published by Gustavo Gili, Barcelona, with full margins, framed.

9 7/16 x 17 1/4in (24 x 43.8cm)

sheet 20 3/4 x 27 7/8in (52.7 x 70.8cm)

\$3,000 - 5,000



125

125

JOAN MIRÓ (1893-1983)

One Plate, from L'enfance d'Ubu (Mourlot 1002; Cramer bk. 204), 1975

Lithograph in colors, on wove paper, signed in pencil and annotated 'e.a.' (aside from the edition of 120), published by Tériade, Paris, printed by Mourlot, Paris, with full margins, framed.

sheet 12 3/4 x 19 7/8in (32.4 x 50.5cm)

\$1,500 - 2,000



PROPERTY FROM A PRIVATE COLLECTION

126

JOAN MIRÓ (1893-1983)

6 Plates, from *Le Léopard aux Plumes d'Or* (Mourlot 800; 806; 812; 818; 821; 824; Cramer bk. 148), 1971

Lithographs in colors, on wove Miró watermarked paper, each signed in pencil and numbered 48/50 (M. 812 numbered 20/50, from the total edition of 195), published/printed by Broder/Mourlot, Paris, with margins. (6)

each sheet 16 1/8 x 22 1/8in (41 x 56.2cm)

\$12,000 - 18,000

127



127



128



127

JOAN MIRÓ (1893-1983)

Maravillas con Variaciones Acrósticas en el Jardín de Miró by Rafael Alberti (Mourlot 1051-1072; Cramer bk. 211), 1975

The complete set comprising 20 lithographs in colors, on Guarro paper, signed in pencil by the artist and the author, numbered 42 on the justification (from the total edition of 315), published by Polígrafa, Barcelona, loose (as issued), with title, text and justification, contained in the original linen portfolio with additional lithographs printed on the covers.

single page 19 5/8 x 14 1/16in (49.8 x 35.7cm)

double page 19 5/8 x 28 1/8in (49.8 x 71.4cm)

overall 21 1/4 x 15 1/4 x 2in (54 x 38.7 x 5.1cm)

\$3,000 - 5,000

PROPERTY OF VARIOUS OWNERS

128

JOAN MIRÓ (1893-1983)

Plate V, from El Pi de Formentor (Dupin 942; Cramer bk. 217), 1976
Etching and aquatint in colors, on wove paper, signed in pencil and numbered 22/50 (there were also a few *hors commerce*), with the blindstamp of the publisher, Sala Gaspar, Barcelona, with margins, framed.

29 3/8 x 35 1/8in (74.6 x 89.2cm)

sheet 41 3/8 x 35 7/16in (105.1 x 90cm)

\$5,000 - 7,000

129

HENRY MOORE (1898-1986)

Standing Figures (Cramer 14), 1950

Lithograph in colors, on handmade paper, signed in pencil, dated and numbered 40/50 (there were also a few artist's proofs), published by School Prints, Ltd., London, printed by W.S. Cowell, Ltd., Ipswich, with margins, framed.

10 3/4 x 8 1/2in (27.3 x 21.6cm)

sheet 16 1/8 x 11 3/4in (41 x 29.8cm)

\$3,000 - 5,000



129

130

HENRY MOORE (1898-1986)

Four Reclining Figures, from *Omaggio a Michelangelo* (Cramer 333), 1974-75

Lithograph in colors, on TH Saunders paper, signed in pencil and numbered 194/200 (there were also 20 artist's proofs), published by Bruckman Stiftung, Munich, printed by Curwen Prints Ltd., London, with full margins, framed.

19 1/4 x 23 1/4in (49 x 59.1cm)

sheet 23 3/4 x 31 1/2in (60.3 x 80cm)

\$1,200 - 1,800



130

131

HENRY MOORE (1898-1986)

Reclining Figure Interior Setting I (Cramer 458), 1977

Lithograph in colors, on TH Saunders paper, signed in pencil and numbered 65/75 (there were also 10 artist's proofs), published by Société Internationale d'Art XXe Siècle Paris, printed by Curwen Prints Ltd., London, with full margins, framed.

9 5/8 x 12 1/2in (24.4 x 31.8cm)

sheet 17 x 23 3/4in (43.2 x 60.3cm)

\$1,000 - 1,200



131

PROPERTY FROM A PRIVATE COLLECTION, PHOENIX

132

HENRY MOORE (1898-1986)

Reclining Figure 3; Head of Girl I; Female Figures with Grey Background (Cramer 474, 504, 576), 1977-78; 1979; 1980

Etchings and a lithograph (2 in colors), on various papers, each signed in pencil and annotated 'Pl. 3 G11/25', 28/50, and IX/XV respectively, with full margins, (C. 576) lacking pink, each framed. (3) sheets 20 3/8 x 17 3/8in (51.8 x 44.1cm); 18 1/2 x 14 7/8in (47 x 37.8cm); 17 7/8 x 22 1/4in (45.4 x 56.5cm)

\$2,500 - 3,500



132



133

PROPERTY OF ANOTHER OWNER

133

ALPHONSE MUCHA (1860-1939)

Biscuits Lefèvre-Utile (Rennert & Weill 22), 1896
Lithograph in colors, on wove paper, printed by F. Champenois,
Paris, with margins, with original metal hanging bars.
23 3/4 x 17 1/4in (60.3 x 43.8cm)
sheet 24 1/4 x 17 5/8in (61.6 x 44.8cm)

\$4,000 - 6,000



134

**PROCEEDS TO BENEFIT OREGON JEWISH MUSEUM AND
CENTER FOR HOLOCAUST EDUCATION**

134

EDVARD MUNCH (1863-1944)

Der Tiger (*The Tiger*), from *Alfa und Omega* (Schiefler 316; Woll 346),
1908-09
Lithograph, on wove paper, presumably from the edition of unknown
size (Woll records between 80-90 impressions of each subject from
this series), with margins, framed.
12 1/4 x 15in (31.1 x 38.1cm)
sheet 19 x 25 11/16in (48.3 x 65.2cm)

\$8,000 - 12,000

Provenance

Munch-museet, 1968 inkstamp (on reverse) annotated in ink 311-64
(not in Lugt)
'Fra Edvard Munchs testamentariske gave OSLO KOMMUNE' (From
the bequest of Edvard Munch. City of Oslo), inkstamp (on reverse)

PROPERTY OF ANOTHER OWNER

135

JOSÉ CLEMENTE OROZCO (1883-1949)

Aztecas (Tourists); Échate la Otra (Masked Dancers) (Orozco 22; 23, Hopkins 12; 11), 1935

Lithographs, on wove and Van Gelder paper respectively, each signed in pencil, each aside from the signed and numbered editions of 67 and 110 respectively, with margins (O. 22 with right margin unevenly trimmed). (2)

12 1/8 x 16 1/2in (30.8 x 41.9cm); 13 1/16 x 16 3/4in (33.2 x 42.5cm)

sheet 14 1/4 x 18 1/4in (36.2 x 46.4cm); 15 1/8 x 22in (38.4 x 55.9cm)

\$2,000 - 3,000



135

PROPERTY FROM DR. NORMAN LEVINE AND THE LATE MORELLE LASKY LEVINE, LOS ANGELES

136

JOSÉ CLEMENTE OROZCO (1883-1949)

Zapatistas (Orozco 24; Hopkins 29), 1935

Lithograph, on wove paper, signed in pencil and dedicated 'Para Bill Spratling' (aside from the edition of 111), with margins, framed.

12 3/4 x 16 1/2in (32.4 x 41.9cm)

sheet 17 x 19 5/8in (43.2 x 49.8cm)

\$1,000 - 1,500

William Spratling was a well-known silver designer and artist, known as "The Father of Mexican Silver." He was close friends with Orozco, Diego Rivera and other influential Mexican artists of the twentieth century.



136

137

JOSÉ CLEMENTE OROZCO (1883-1949)

Manifestación (Orozco 29; Hopkins 25), 1935

Lithograph, on Fabriano paper, signed in pencil, aside from the edition of 70, with margins.

13 1/4 x 16 7/8in (33.7 x 42.9cm)

sheet 15 1/8 x 22 3/8in (38.4 x 56.8cm)

\$1,500 - 2,000



137



138



139

PROPERTY OF VARIOUS OWNERS

138

PABLO PICASSO (1881-1973)

Marie-Thérèse agenouillée contemplant un groupe sculpté, pl. 66, from La Suite Vollard (Bloch 175; Baer 328), 1933

Etching and aquatint, on laid Vollard watermark paper, signed in pencil, from the edition of 260 (there were also the edition of 50 with wide margins), published/printed by A. Vollard/Lacourrière, Paris, 1939, full margins.

11 3/4 x 14 3/8in (29.8 x 36.5cm)

sheet 13 3/8 x 17 3/4in (35 x 45.1cm)

\$10,000 - 15,000

139

PABLO PICASSO (1881-1973)

Le Cirque, pl. 17, from La Suite Vollard (Bloch 205; Baer 385), 1933
Drypoint, on laid Montval paper, from the edition of 50 with wider margins (there was also an edition of 250), published by A. Vollard, Paris, 1939, with margins, framed.

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

sheet 15 3/8 x 19 7/8in (39.1 x 50.5cm)

\$8,000 - 12,000

140

PABLO PICASSO (1881-1973)

Vieux Sculpture au Travail, pl. 47, from La Suite Vollard (Bloch 153; Baer 305), 1933

Etching, on Montval laid paper with Picasso watermark, signed in pencil, from the edition of 250 (there were also 50 with wider margins), printed by A. Vollard, Paris, 1939, with full margins, framed.

10 1/2 x 7 5/8in (26.7 x 19.4cm)

sheet 17 1/2 x 13 1/4in (44.5 x 33.7cm)

\$5,000 - 7,000



140

141

PABLO PICASSO (1881-1973)

Couple et Enfant, pl. 2, from Lysistrata (Bloch 268; Baer 388; Cramer bk. 24), 1934

Etching, on Arches paper, signed in pencil and numbered 150/80 (there was also a book edition of 1500), with trimmed margins, framed.

8 1/8 x 5 3/8in (20.6 x 13.6cm)

sheet 13 x 9 1/2in (33 x 24.1cm)

\$4,000 - 6,000



141

142

PABLO PICASSO (1881-1973)

Portrait de Femme au Col en ruche: Marie-Therese (Bloch 323; Baer 671), 1939

Aquatint, on laid Picasso watermark paper, numbered in pencil 22/40, with the inkstamp of Maya Ruiz Picasso (on reverse), with full margins, framed.

11 x 9 1/8in (27.9 x 23.2cm)

sheet 17 5/8 x 13 3/8in (44.7 x 34cm)

\$2,500 - 3,500



142



143

PABLO PICASSO (1881-1973)

Les Jeux et la Lecture (Bloch 741; Mourlot 240), 1953

Lithograph, on Arches paper, signed in red crayon, a proof aside from the numbered edition of 50, with full margins, framed.

18 15/16 x 24 3/4in (48.1 x 62.9cm)

sheet 19 15/16 x 26in (50.6 x 66cm)

\$15,000 - 20,000



144

PROPERTY FROM A PRIVATE COLLECTION, PHOENIX

144

PABLO PICASSO (1881-1973)

One Plate, from Chevaux de Minuit (Bloch 811; Baer 937c; Cramer bk. 73), 1955

Drypoint, on a double-sheet of Japan paper, signed in pencil by the publisher and numbered 5/6 (aside from the book edition of 52 with the text), published by Iliazd, Paris, printed by Lacourière, Paris, with margins, without text, framed.

8 1/4 x 6 1/16in (21 x 15.4cm)

sheet 16 x 10 1/2in (40.6 x 26.7cm)

\$8,000 - 12,000



145

145

PABLO PICASSO (1881-1973)

One Plate, from Chevaux de Minuit (Bloch 821; Baer 946c; Cramer bk. 73), 1956

Drypoint, on a double-sheet of Japan paper, signed in pencil by the publisher and numbered 5/6 (aside from the book edition of 52 with the text), published by Iliazd, Paris, printed by Lacourière, Paris, with margins, without text, framed.

9 x 6in (22.9 x 15.2cm)

sheet 16 1/8 x 10 1/2in (41 x 26.7cm)

\$8,000 - 12,000



146

PROPERTY OF VARIOUS OWNERS

146

PABLO PICASSO (1881-1973)

Le Vieux Roi (Bloch 869; Mourlot 317), 1959

Lithograph, on Arches paper with Mourlot watermark, with printed signature in red, from the edition of 1000 (there was also a signed and numbered edition of 200), published to benefit *Le Patriote* newspaper, Nice, printed by Mourlot, Paris, with margins, framed.

19 5/8 x 25 1/2 in (49.8 x 64.8 cm)

sheet 26 1/4 x 20 1/8 in (66.7 x 51.1 cm)

\$1,500 - 2,000



147

147

PABLO PICASSO (1881-1973)

L'Atelier (Bloch 576; Mourlot 125), 1948

Lithograph, on Arches paper, signed in pencil and numbered 45/50 (there were also 5 artist's proofs), with full margins, framed.

sheet 25 3/4 x 19 3/4 in (65.4 x 50.2 cm)

\$3,000 - 5,000



148

148

PABLO PICASSO (1881-1973)

Peintre avec un modèle barbu et une spectatrice (Bloch 1117; Baer 1111), 1963

Etching, on Rives paper, signed in pencil and numbered 21/50 (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1967, printed by Crommelynck, Paris, with full margins, framed.

12 1/4 x 16 3/8 in (31.1 x 41.6 cm)

sheet 17 3/4 x 21 3/4 in (45.1 x 55.2 cm)

\$4,000 - 6,000



149

149

PABLO PICASSO (1881-1973)

Le verre sous la lampe (Bloch 1103; Baer 1314), 1962
 Linocut in colors, on Arches paper, signed in pencil and numbered
 35/50 (there were also approximately 25 artist's proofs), published by
 Louise Leiris, Paris, with full margins, framed.
 13 7/8 x 10 5/8in (35.2 x 27cm)
 sheet 24 3/4 x 17 1/2in (62.9 x 44.5cm)

\$7,000 - 10,000

Provenance

Lugt 5031 (Henri Marie Petiet)



150

150

PABLO PICASSO (1881-1973)

Profil de Femme regardant à droite (Mourlot 391), 1963
 Lithograph, on Arches paper, unsigned, one of 10 artist's proofs,
 framed.
 24 1/2 x 18in (62.2 x 45.7cm)
 sheet 25 3/4 x 19 3/4in (65.4 x 50.2cm)

\$3,000 - 5,000

Provenance

Lugt 3698 (Marina Picasso)



151

151

PABLO PICASSO (1881-1973)

Le peintre et son modèle, from *Dans l'Atelier* (Bloch 1139; Baer 1136), 1963

Etching, on wove paper, signed in pencil and numbered 28/150, published/printed by Cercle d'Art/Atelier Crommelynck, Paris, with wide margins, framed.

4 1/2 x 9 5/16in (11.4 x 23.7cm)

sheet 12 x 11 1/4in (30.5 x 28.6cm)

\$3,000 - 4,000



152

152

PABLO PICASSO (1881-1973)

Homme et Femme (Bloch 1385; Baer 1407), 1966

Etching and aquatint, on wove paper, signed in pencil and numbered 3/50, with full margins.

9 3/4 x 15in (24.8 x 38.1cm)

sheet 15 3/8 x 19 3/4in (39.1 x 50.2cm)

\$4,000 - 6,000



153

153

PABLO PICASSO (1881-1973)

Femme à la fleur sur un transat, pl. 278, from *Séries 347* (Bloch 1758; Baer 1775), 1968-69

Etching, on BFK paper, signed in pencil and numbered 8/50 (there were also 17 artist's proofs), published by Galerie Leiris, Paris, with full margins, framed.

7 3/4 x 12 7/8in (19.7 x 32.7cm)

sheet 12 7/16 x 17 7/8in (31.6 x 45.4cm)

\$3,000 - 4,000

154

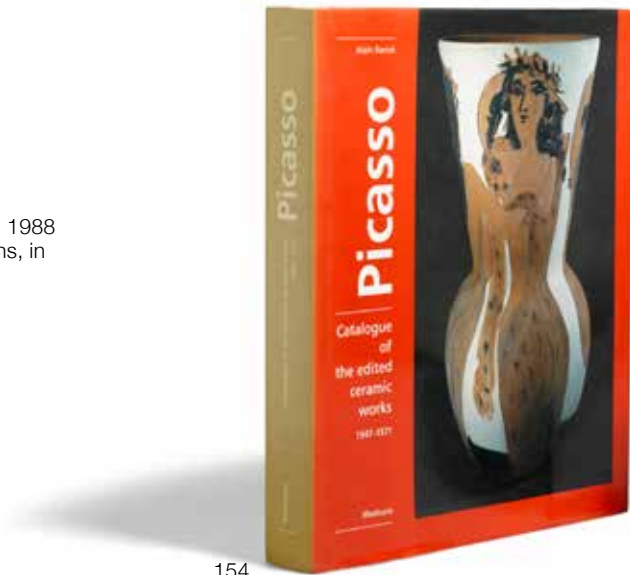
ALAIN RAMIÉ

Picasso, Catalogue of the Edited Ceramic Works 1947-1971, 1988

The complete catalogue raisonné of Picasso's ceramic editions, in English, published in Paris.

overall 11 3/4 x 9 3/4 x 1 1/2in (29.8 x 24.8 x 3.8cm)

\$1,000 - 2,000



154

155

PABLO PICASSO (1881-1973)

Picador (Alain Ramié 160), 1952

Painted and partially glazed white ceramic plate, from the edition of 500, incised 'Edition Picasso' and with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps (on underside).

diameter 8 1/2in (21.6cm)

\$3,000 - 4,000



155

156

PABLO PICASSO (1881-1973)

Bird on a Branch (Alain Ramié 175), 1952

Painted and partially glazed white ceramic ashtray, from the edition of 500, incised 'Edition Picasso' and with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps (on underside).

diameter 5 7/8in (14.9cm)

\$1,500 - 2,500



156



157

157

PABLO PICASSO (1881-1973)

Landscape (Alain Ramié 207), 1953

Painted and partially glazed white earthenware dish, painted in black, blue and white, inscribed 'N. 102' and numbered 53/200, with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps (on underside).

diameter 16 1/2 (42cm)

\$4,000 - 6,000



158

158

PABLO PICASSO (1881-1973)

Two Dancers (Alain Ramié 380), 1956

Partially glazed white earthenware plate, painted in ivory, black and brown, from the edition of 450, with the 'Empreinte Originale de Picasso' and 'Madoura Plein Feu' pottery stamps (on underside).

diameter 9 7/8in (25.1cm)

\$3,000 - 5,000



159

159

PABLO PICASSO (1881-1973)

Tauromachy Scene (Alain Ramié 393), 1957

Red earthenware plate painted in black with knife engraving, from the edition of 500, incised 'EDITION PICASSO MADOURA K117' and numbered 214/500, with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps (on underside).

diameter 9 1/2in (24.1cm)

\$3,000 - 4,000

PROPERTY FROM THE BARBARA RICKLES ESTATE



160



161

PROPERTY OF VARIOUS OWNERS

160

PABLO PICASSO (1881-1973)

Woman-faced wood-owl (Alain Ramié 144), 1952

White glazed earthenware vase, painted in black and brown, inscribed 'Edition Picasso Madoura' and '23/300' with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps (on underside). height 11 1/2in (29.2cm)

\$7,000 - 10,000

161

PABLO PICASSO (1881-1973)

Petit buste de femme (Alain Ramié 523), 1964

Red earthenware rectangular plaque, incised 61/100, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' pottery stamps (on reverse).

12 7/8 x 10in (32.7 x 25.4cm)

\$15,000 - 20,000



162

162

PIERRE-AUGUSTE RENOIR (1841-1919)

L'Enfant au biscuit (Jean Renoir) (Stella/Delteil 31), 1899

Lithograph in colors, on laid MBM paper, signed in pencil by another hand, a proof in grey and pale pink aside from the edition of 100, with full margins, framed.

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

sheet 24 5/16 x 18 3/8in (61.8 x 46.7cm)

\$3,000 - 4,000



163

163

PIERRE-AUGUSTE RENOIR (1841-1919)

Louis Valtat, from *L'Album des Douze Lithographies originales* (Delteil/Stella 38), c. 1904

Lithograph, on wove paper, from the total edition of 1000, published/printed by A. Vollard/August Clot, Paris, with full margins.

11 3/4 x 9 3/8in (29.8 x 23.8cm)

sheet 13 x 9 7/8in (33 x 25.1cm)

\$2,500 - 3,000



164

164

PIERRE-AUGUSTE RENOIR (1841-1919)

Claude Renoir, la tête baissée, from *L'Album des Douze Lithographies originales* (Delteil/Stella 39), 1904

Lithograph, on wove paper, the second (final) state, from the total edition of 1000, published/printed by A. Vollard/Auguste Clot, Paris, with full margins.

7 3/4 x 7 1/2in (19.7 x 19.1cm)

sheet 13 x 9 7/8in (33 x 25.1cm)

\$1,200 - 1,500

165

PIERRE-AUGUSTE RENOIR (1841-1919)

Étude de femme nue, assise, from *L'Album des Douze Lithographies originales* (Delteil/Stella 42), 1904

Lithograph, on wove paper, from the total edition of 1000, published/printed by A. Vollard/Auguste Clot, Paris, with full margins.

7 3/4 x 6 1/2in (19.7 x 16.5cm)
sheet 13 x 9 7/8in (33 x 25.1cm)

\$1,200 - 1,500



165

166

PIERRE-AUGUSTE RENOIR (1841-1919)

A Group of 4 Prints (Delteil/Stella 18; 23; 43; 47), c. 1908; c. 1910; c. 1904 (2)

Etchings and lithographs, on various paper, with margins, each framed. (4)

Titles include:

Claude Renoir, de Trois-Quarts à Droite; Baigneuse debout à mi-jambes; Étude de Femme Nue, Assise, Variante, from *L'Album des Douze Lithographies originales*; *Femme au Cep de Vigne 3e Variante*, from *L'Album des Douze Lithographies originales*
various sizes

\$3,000 - 4,000



166

167

GEORGES ROUAULT (1871-1958)

Amazona; Le clown jaune, from *Cirque* (Chapon & Rouault 198; 204), 1930

Aquatints in colors, on laid and laid Rives paper respectively, from the total edition of 270, published/printed by Vollard/Lacourrière, Paris, with full margins, each framed. (2)

each sheet 17 1/2 x 13 1/4in (44.4 x 33.7cm)

\$2,500 - 3,500



167



168

PROPERTY FROM THE LUPITA TOVAR ESTATE

168

DIEGO RIVERA (1886-1957)

Autoretrato (Self-Portrait), 1930

Lithograph, on tissue thin wove paper, signed in pencil, dated and numbered '98-100', published by The Weyhe Gallery, New York, with margins.

15 x 11in (38.1 x 27.9cm)

sheet 20 7/16 x 14 5/8in (51.9 x 37.1cm)

\$8,000 - 12,000



169

PROPERTY OF VARIOUS OWNERS

169

RUFINO TAMAYO (1899-1991)

Femme Souriante, from *Mujeres* (Pereda 123), 1969

Lithograph in colors, on Japan paper, signed in pencil and numbered 'XXI/XXV' (aside from the edition of 150), published by Touchstone Publishers, New York, printed by Atelier Desjobert, Paris, with full margins, framed.

21 1/4 x 27 1/2in (54 x 69.9cm)

sheet 22 1/4 x 30 5/8in (56.5 x 77.9cm)

\$1,000 - 1,500



170

170

RUFINO TAMAYO (1899-1991)

Dos Caras (Pereda 155), 1973

Lithograph in colors, on Rives paper, signed in pencil and numbered 4/100 (there were also 10 artist's proofs), with the blindstamp of the printer, American Atelier, New York, the full sheet, framed.

sheet 22 x 30 1/8in (55.9 x 76.5cm)

\$2,500 - 3,500

171

RUFINO TAMAYO (1899-1991)

Torso en Rosa, from *Rufino Tamayo 15 Aguafuertes* (Pereda 269), 1980

Etching in colors, on Guarro paper, signed in crayon and annotated 'P de A I/XV', an artist's proof (aside from the edition of 99 plus 15 *hors commerce*), published/printed by Ediciones Poligrafa, Barcelona, the full sheet, colors attenuated, framed.

\$1,500 - 1,800



171

172

RUFINO TAMAYO (1899-1991)

Mujer, from *Rufino Tamayo 15 aguafuertes* (Pereda 279), 1980

Etching in colors, on Guarro paper, signed in crayon and annotated 'P de A I/XV', an artist's proof (aside from the edition of 99 plus 15 *hors commerce*), published/printed by Ediciones Poligrafa, Barcelona, the full sheet, framed.

\$2,000 - 3,000



172

173

VARIOUS ARTISTS

Estampes, 1950

The incomplete portfolio comprising 5 of 12 wood engravings in colors, on wove paper, each signed in pencil by the artist and the portfolio's artistic director, Robert Rey, each numbered 31/150 (Braque numbered 69/150, there is also a Roman numeral edition of 100 reserved for France), co-published by L'Image Littéraire, Nice and Rafael Finelli-Feugère, New York, printed by Gérard Angiolini, Paris, with margins, each framed. (5)

Artists and Titles include:

Georges Braque, *Nature Morte aux Huitres*; François Desnoyer, *Liseuses au Bord de Mer*; Henri Matisse, *Nature Morte au Magnolia*; Pablo Picasso, *La Casserole Émaillée*; Maurice Utrillo, *Le Jardin de Montmagny*
each frame 23 1/4 x 27in (59.1 x 68.5cm or reverse)

\$5,000 - 6,000



173



**PROPERTY FROM THE ESTATE OF YVONNE DE CHAVIGNY
SEGERSTROM**

174

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Divan Japonais (Wittrock P11; Delteil 341; Adhémar 11; Adriani 8),
1893

Lithograph in colors, on wove paper, printed by Ancourt, Paris, linen-
backed, framed.

sheet 31 5/8 x 24in (80.3 x 61cm)

\$10,000 - 15,000



PROPERTY OF VARIOUS OWNERS

175

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Aristide Bruant, dans son cabaret (Wittrock P9; Delteil 348; Adhémar 15; Adriani 12), 1893

Lithograph in colors, on wove paper laid down to Japan paper, Wittrock's edition a (of d), before letters, published/printed by Charles Verneau, Paris, with margins, framed.

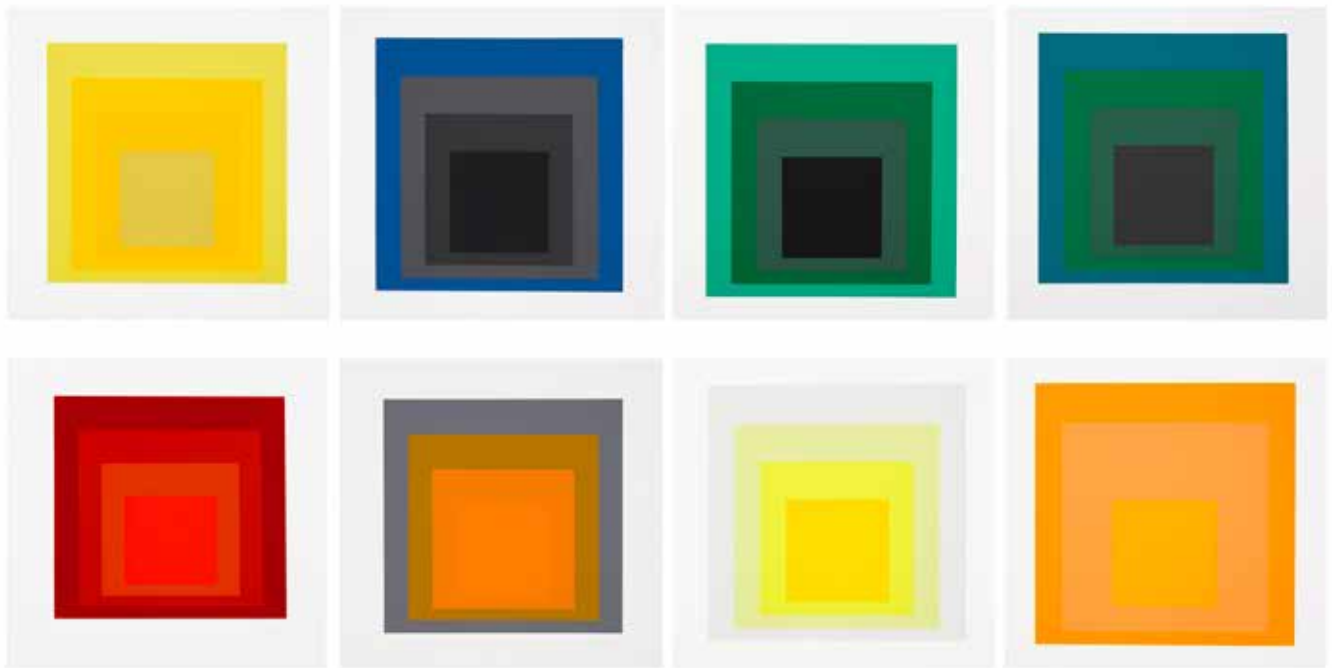
50 1/4 x 37 1/2 in (127.7 x 95.3cm)

sheet 54 3/8 x 38 1/2 in (138.1 x 97.8cm)

\$30,000 - 40,000

Contemporary Prints





176

JOSEF ALBERS (1888-1976)

Formulation I and II, 1972

The complete set of 127 screenprints in colors, on 66 sheets of wove paper, folded (as issued), signed in ink on the title page and annotated 'H.C. 29/100' (aside from the edition of 1000) on the justification, co-published by Harry N. Abrams, Inc., New York and Ives-Sillman, Inc., New Haven, each with full margins, all contained in the two original grey linen-covered portfolios and slip cases.
each slip case 20 3/4 x 15 5/8 x 2 1/2in (52.7 x 39.7 x 6.4cm)

\$8,000 - 12,000



177

177

AI WEIWEI (BORN 1957)

Artist's Hand, 2017

Cast urethane resin multiple with electroplated rhodium, incised with the signature on underside, from the edition of 1000, co-published by the Public Art Fund, USA and eBay for Charity to benefit the exhibition *Ai Weiwei: Good Fences Make Good Neighbors*, New York, contained in the original inner cardboard box.
height 5in (12.7cm)

\$3,000 - 5,000



178

178

ALEXANDER CALDER (1898-1976)

Circles, c. 1970

Lithograph in colors, on Rives paper, signed in pencil and numbered 56/75, with full margins, framed.
sheet 22 3/4 x 30 1/2in (57.8 x 77.5cm)

\$2,000 - 3,000

179

ALEXANDER CALDER (1898-1976)

Untitled (Red Spiral), c. 1970

Lithograph in colors, on wove paper, signed in pencil and annotated 'H.C.' (aside from the edition of 75), the full sheet, framed.
sheet 23 x 30 3/4in (58.4 x 78.1cm)

\$2,000 - 3,000



179

180

ALEXANDER CALDER (1898-1976)

Stone Age, c. 1970

Lithograph in colors, on wove paper, signed in pencil and numbered 69/100, the full sheet, framed.
sheet 30 3/4 x 23in (78.1 x 58.4cm)

\$2,000 - 3,000



180

181

RONALD DAVIS (BORN 1937)

Five Blocks Row (Gemini 544), 1974

Screenprint in colors, on Arches paper, signed in pencil, dated and annotated AP II (one of 10 artist's proofs, aside from the edition of 50), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, the full sheet, framed.
12 1/4 x 26 1/4in (31.1 x 66.7cm)

\$800 - 1,200



181



182

182

RICHARD DIEBENKORN (1922-1993)

Seated Woman Drinking from a Cup, 1965

Lithograph, on Rives BFK paper, initialed in ink, dated and numbered 47/100, with the blindstamps of the publisher/printer, Original Press, San Francisco, and Joe Zirker, with full margins, framed.

27 3/4 x 20 5/8in (70.5 x 52.4cm)

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

\$5,000 - 7,000



183

183

RICHARD DIEBENKORN (1922-1993)

Two Way II, 1982

Etching and aquatint, on Rives BFK paper, initialed in pencil, dated and numbered 34/40 (there were also ten artist's proofs), with the blindstamp of the publisher, Crown Point Press, Oakland, with full margins, framed.

24 x 15in (61 x 38.1cm)

sheet 37 x 26 1/2in (94 x 67.3cm)

\$7,000 - 10,000



184

RICHARD DIEBENKORN (1922-1993)

Red-Yellow-Blue, 1986

Etching, aquatint and drypoint in colors, on Rives BFK, initialed in pencil, dated and numbered 4/60 (there were also 10 artist's proofs), with the blindstamp of the publisher, Crown Point Press, Oakland, with full margins, framed.

16 x 30in (40.6 x 76.2cm)

sheet 26 1/2 x 40in (67.1 x 101.6cm)

\$30,000 - 50,000



185

185

JIM DINE (BORN 1935)

The Jerusalem Plant #8 (D'Oench & Feinberg 176), 1984
Lithograph with intaglio in colors, on wove paper, signed in pencil, dated and numbered 4/26 (there were also 5 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, with full margins, framed.

plate 35 1/2 x 26 5/8in (90.2 x 67.6cm)

sheet 39 5/8 x 30 5/8in (10.6 x 77.9cm)

\$2,500 - 3,500



186

186

CARROLL DUNHAM (BORN 1949)

Red Shift, 1987-88

The complete set of 5 lithographs (4 in colors), on Arches paper, each initialed in pencil and dated, each stamped with the title (on reverse), title page signed in ink, dated, and numbered 21/49 (there were also 10 artist's proofs), each with the blindstamp of the publisher/printer, ULAE, West Islip, the full sheets, together with title page and justification, each framed. (5)

each sheet approx. 30 x 22 1/2in (76.2 x 57.2cm)

\$2,500 - 3,500

PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

187

SAM FRANCIS (1923-1994)

An 8 Set - 8, from the Pasadena Box (SF-72) (Lembark L. 64; Gemini 18), 1963

Lithograph in colors, on Rives BFK paper, signed in pencil and numbered 40/100 (there were also 5 artist's proofs), published by Pasadena Art Museum, Pasadena, with the blindstamp of the printer, Gemini G.E.L., Los Angeles, the full sheet, framed.
sheet 23 1/2 x 15 3/4in (59.7 x 40cm)

\$2,000 - 3,000



187

PROPERTY OF VARIOUS OWNERS

188

SAM FRANCIS (1923-1994)

Salmon (Lembark I. 9; SFE-4B), 1973

Etching and aquatint in colors, on Fabriano paper, signed in pencil and numbered 20/45 (there were also 11 artist's proofs), with the blindstamp of the publisher, 2RC Edizioni d'Arte, Rome, printed by Stamperia 2RC, Rome, with full margins, framed.

15 3/4 x 17 3/4in (40 x 45.1cm)

sheet 25 1/4 x 35 1/8in (64.1 x 89.2cm)

\$1,500 - 2,500



188

189

SAM FRANCIS (1923-1994)

Untitled (Red) (SFE-080 RC), 1992

Etching and aquatint in colors with embossing, on wove paper, signed in pencil and annotated 'XXIII/XXIV' (an artist's proof, aside from the edition of 75), published by 2RC Edizioni d'Arte, Rome, with the blindstamp of the printer, Vigna Antoniniana Stamporia Arte, Rome, with full margins, framed.

19 1/2 x 28 5/8in (49.5 x 72.7cm)

sheet 27 3/4 x 37 1/2in (70.5 x 95.3cm)

\$2,000 - 3,000



189



190

190

HELEN FRANKENTHALER (1928-2011)

Variation II on Mauve Corner (Harrison 17; ULAE 14), 1969

Lithograph in colors, on wove handmade paper, signed in pencil, dated and numbered 13/21 (there were also 4 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, with full margins, framed.

13 5/8 x 16 7/8in (34.6 x 42.9cm)

sheet 20 x 25 1/8in (50.8 x 63.8cm)

\$3,000 - 5,000

PROPERTY FROM THE MATTHEW J. WHEALTON ESTATE

191

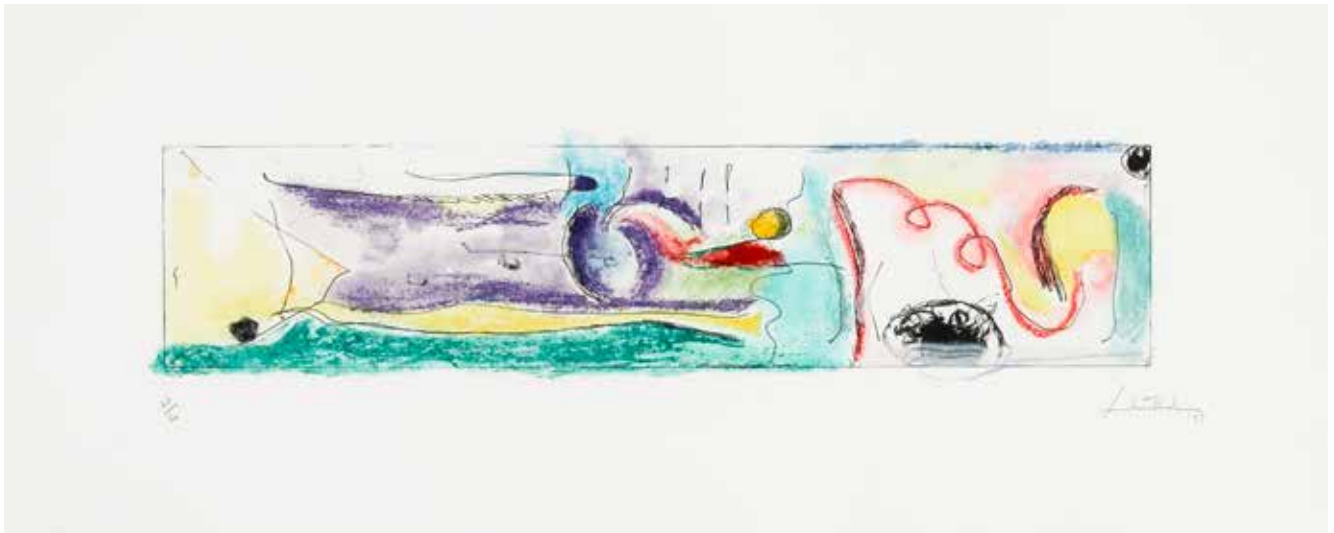
HELEN FRANKENTHALER (1928-2011)

A Page from a Book I, from This is Not a Book, 1997

Etching and aquatint in colors, on TGL handmade paper, signed in pencil, dated and numbered 27/60 (there were also 16 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Mount Kisco, with full margins, framed.

sheet 10 1/4 x 24 3/4in (26 x 62.9cm)

\$3,000 - 5,000



191



192

HELEN FRANKENTHALER (1928-2011)

Tales of Genji IV, from *Tales of Genji*, 1998

Woodcut in colors, on light rose TGL handmade paper, signed in pencil and annotated 'AP 11/12' (aside from the numbered edition of 30), with the blindstamp of the publisher, Tyler Graphics, Mount Kisco, the full sheet, framed.

47 x 42 1/4 in (119.4 x 107.3 cm)

\$25,000 - 35,000



193

PROPERTY OF VARIOUS OWNERS

193

ADOLPH GOTTLIEB (1903-1974)

Black Field (Associated American Artists 74), 1972

Screenprint in colors, on wove paper, signed in pencil, dated and numbered 143/150, published by Marlborough Graphics, New York, with the inkstamp of the printer (on reverse), Kelpra Studios, London, with margins, framed.

24 1/16 x 17 9/16in (61.1 x 44.6cm)

sheet 36 1/8 x 27 1/2in (91.8 x 69.8cm)

\$1,500 - 2,500



194

194

KEITH HARING (1958-1990)

Self Portrait (Littmann p. 66-67), 1986

Screenprint in colors, on wove paper, signed in pencil, dated and numbered 7/25, with full margins, framed.

4 3/4 x 4 3/4in (12.1 x 12.1cm)

sheet 6 x 6in (15 x 15cm)

\$3,000 - 5,000



195

195

KEITH HARING (1958-1990)

Plate 3, from Apocalypse (by William S. Burroughs) (Littmann p. 102), 1988

Screenprint in colors, on museum board, signed in pencil, dated and numbered 9/90 (there were also 20 artist's proofs and 5 *hors commerce*), with the copyright stamp of the artist and publisher, G. Mulder Fine Arts, New York (on reverse), with the blindstamp of the printer, Rupert Jasen Smith, the full sheet, framed.
sheet 38 x 38in (96.5 x 96.5cm)

\$8,000 - 12,000



196

196

KEITH HARING (1958-1990)

Plate 5, from Apocalypse (by William S. Burroughs) (Littmann p. 105), 1988

Screenprint in colors, on museum board, signed in pencil, dated and numbered 14/90 (there were also 20 artist's proofs and 5 *hors commerce*), with the copyright stamp of the artist and publisher, G. Mulder Fine Arts, New York (on reverse), with the blindstamp of the printer, Rupert Jasen Smith, the full sheet, framed.
sheet 38 x 38in (96.5 x 96.5cm)

\$8,000 - 12,000



197

KEITH HARING (1958-1990)

Plate V, from Growing Suite (Littmann p. 91), 1988

Screenprint in colors, on Lenox Museum Board, signed in pencil, dated and annotated 'AP 6/15' (aside from the edition of 100), with the blindstamp and inkstamp (on reverse) of the publisher, Martin Lawrence Limited Editions, New York, with the blindstamp of the printer, Rupert Jasen Smith, New York, with full margins, framed.
 28 13/16 x 38 3/8in (73.2 x 97.5cm)
 sheet 30 x 40 1/8in (76.2 x 101.9cm)

\$30,000 - 40,000



198

KEITH HARING (1958-1990)

Pop Shop V (Littmann p. 148-149), 1989

The complete set of 4 screenprints in colors, on wove paper, each signed in pencil by Julia Gruen (Executor for the Keith Haring Estate) on a stamped Certificate of Authenticity (on reverse) and numbered 68/200 (there were also 25 artist's proofs), published by Martin Lawrence Editions, Los Angeles, printed by Durham Press, Durham, each with the iguana blindstamp of the artist, each with full margins, each framed.

each approx. 11 3/8 x 14 1/2in (28.9 x 36.8cm)

each sheet approx. 13 1/2 x 16 1/2in (34.3 x 41.9cm)

\$25,000 - 35,000



199

KEITH HARING (1958-1990)

One Plate, from Icons (Littmann p. 171), 1990

Screenprint in colors with embossing, on Arches Cover paper, signed in pencil, dated and annotated 'PP 3/8' (aside from the edition of 250 plus 25 artist's proofs) by Julia Gruen (Executor for the Keith Haring Estate) on the Estate stamp (on reverse), with the blindstamp of the publisher, Tony Shafrazi Editions, New York, printed by Studio Heinrich, Ltd., New York, the full sheet, framed.
sheet 21 x 25in (53.5 x 63.5cm)

\$10,000 - 15,000

200

BARBARA HEPWORTH (1903-1975)

December Forms, from Opposing Forms, 1970

Screenprint in colors, on T.H. Saunders paper, signed in pencil and numbered 31/60 (there were also 10 artist's proofs), published by Marlborough Fine Art, London, with the inkstamp of the printer (on reverse), Kelpra Studio, London, with margins, framed.
sheet 30 5/8 x 22 15/16in (77.8 x 58.3cm)

\$2,000 - 3,000



200

201

DAVID HOCKNEY (BORN 1937)

Old Rinkrank Threatens the Princess, from Illustrations for Six Fairy Tales from the Brothers Grimm (Scottish Arts Council 99; Museum of Contemporary Art Tokyo 96), 1969

Etching with aquatint, on Hodgkinson 'DH/PP' watermarked paper, signed in pencil and annotated in sepia ink 'Grimm Ed. B. 89/100' (on reverse), printed by Petersburg Press, London, with full margins.
9 1/4 x 10 5/8in (23.5 x 27cm)
sheet 17 9/16 x 12 3/16in (44.6 x 31cm)

\$2,000 - 3,000



201

202

DAVID HOCKNEY (BORN 1937)

Pleading for the Child, from Illustrations for Six Fairy Tales from the Brothers Grimm (Scottish Arts Council 106; Museum of Contemporary Art Tokyo 103), 1969-70

Etchings with aquatint, on Hodgkinson 'DH/PP' watermarked paper, signed in pencil and annotated in sepia ink 'Grimm Ed. A. 41/100' (on reverse), published by Petersburg Press, London, with full margins.
10 9/16 x 10 1/8in (26.8 x 25.7cm)
sheet 17 13/16 x 12 1/4in (45.2 x 31.1cm)

\$2,000 - 3,000



202



203

DAVID HOCKNEY (BORN 1937)

Illustrations for Fourteen Poems by C.P. Cavafy (Scottish Arts Council 47-59; Museum of Contemporary Art Tokyo 47-59), 1966-67

The complete set of 13 etchings with aquatint, from Edition B, on Crisbrook handmade paper, each stamped 'Edition B ea 362-373' respectively (on reverse), signed in pencil and numbered 304/500 on the justification, published by Editions Alecto Limited, London, together with text, title page and table of contents, bound (as issued) except 1 loose, signed in pencil and dated, stamped 'Edition A ea 431' (on reverse), from Edition A, with full margins, with the original purple cloth-covered boards and black cloth-covered slipcase. overall 19 x 13 1/2 x 1 1/4in (48.3 x 34.3 x 3.2cm)

\$6,500 - 8,500



PROPERTY FROM THE MATTHEW J. WHEALTON ESTATE

204

DAVID HOCKNEY (BORN 1937)

Artist and Model (Scottish Arts Council 160; Museum of Contemporary Art, Tokyo 152), 1973-74

Etching, on Arches paper, signed in pencil, dated and numbered 86/100 (there were also 23 proofs), published by Petersburg Press, London, with the blindstamp of the printer, Crommelynck, Paris, with full margins, framed.

22 5/8 x 17 1/2in (57.5 x 44.5cm)

sheet 29 3/4 x 22 1/4in (75.6 x 56.5cm)

\$25,000 - 35,000



205



206

PROPERTY OF VARIOUS OWNERS

205

DAVID HOCKNEY (BORN 1937)

Celia in a Wicker Chair (Museum of Contemporary Art Tokyo 158), 1974

Etching and aquatint in colors, on Rives BFK paper, signed in pencil, dated and numbered 47/60 (there were also 16 artist's proofs in Roman numerals), published by Petersburg Press, New York and London, with full margins, framed.

plate 27 x 21 3/8in (68.6 x 54.3cm)

sheet 35 5/8 x 29 5/8in (90.5 x 75.2cm)

\$8,000 - 12,000

206

DAVID HOCKNEY (BORN 1937)

Celia - Elegant (Museum of Contemporary Art Tokyo 224; Gemini 836), 1979

Lithograph, on Toyoshi 80 paper, signed in green pencil, dated and numbered 27/100 (there were also 16 artist's proofs), with the blindstamp and inkstamp of the publisher/printer, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 40 1/4 x 29in (102.2 x 73.7cm)

\$10,000 - 15,000



207

207

DAVID HOCKNEY (BORN 1937)

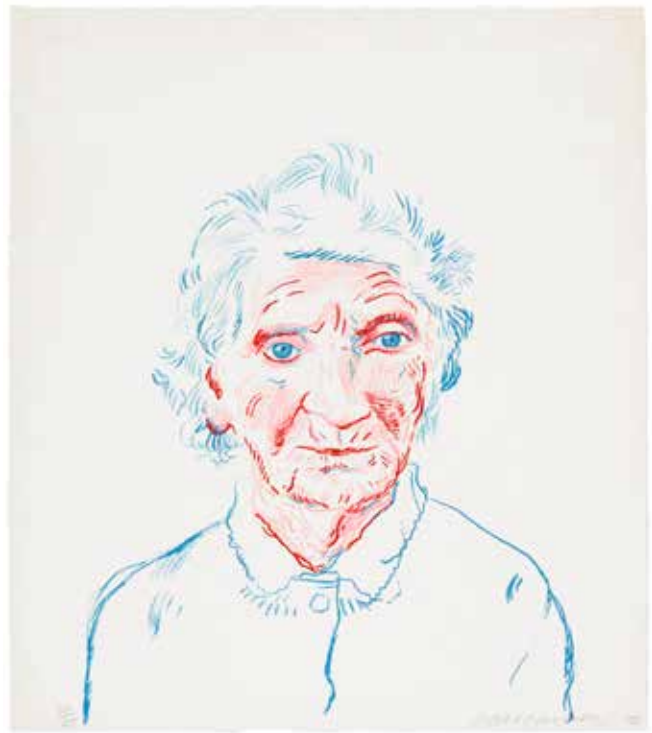
Red Square and the Forbidden City, from China Diary (Museum of Contemporary Art Tokyo 254), 1982

Lithograph in colors, on Somerset paper, signed in pencil, dated and numbered 551/1000 (there were also 100 artist's proofs), published/printed by Thames & Hudson, London/Petersburg Studios, New York, the full sheet, together with the book '*China Diary*', a limited edition artist book with text by Stephen Spender, signed in ink by Hockney and Spender, contained in original cardboard slipcase.

lithograph 19 5/8 x 21 1/2in (49.8 x 54.6cm)

book overall 10 x 7 1/2 x 1in (25.4 x 19.1 x 2.6cm)

\$3,000 - 5,000



208

208

DAVID HOCKNEY (BORN 1937)

Portrait of Mother III, 1985

Lithograph in colors, on wove paper, signed in pencil, dated and numbered 22/25, with the blindstamp of the publisher/printer, Tyler Graphics Ltd., New York, the full sheet.

16 3/8 x 13 1/4in (41.6 x 33.7cm)

sheet 20 1/4 x 17 1/8in (51.4 x 43.5cm)

\$3,000 - 5,000



209

DAVID HOCKNEY (BORN 1937)

Tyler Dining Room, from *Moving Focus* (Tyler 278; Museum of Contemporary Art Tokyo 261), 1985

Lithograph in colors, on TGL handmade paper, signed in pencil, dated and numbered 'AP X/XVIII' (an artist's proof, aside from the edition of 98), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, with full margins, framed.

28 3/4 x 37in (73 x 94cm)

sheet 31 3/4 x 40in (80.6 x 101.6cm)

\$25,000 - 35,000



PROPERTY FROM THE MATTHEW J. WHEALTON ESTATE

210

DAVID HOCKNEY (BORN 1937)

The Wave (Museum of Contemporary Art, Tokyo 324), 1990
Lithograph in colors, on Arches paper, signed in pencil, dated
and annotated 'A.P. V/XII' (aside from the edition of 50), with the
blindstamp of the publisher, Tyler Graphics, Mount Kisco, the full
sheet, framed.
sheet 27 x 38 1/8in (68.6 x 96.8cm)

\$25,000 - 35,000



211



212

211

DAVID HOCKNEY (BORN 1937)

Number One Chair, from Moving Focus (Museum of Contemporary Art, Tokyo 287), 1985-86

Lithograph and etching in colors, on HMP handmade paper, signed in pencil, dated and annotated 'AP IV/XVI' (aside from the edition of 60), with the blindstamp of the publisher, Tyler Graphics, Mount Kisco, the full sheet framed.

22 1/4 x 18 7/8in (56.5 x 47.9cm)

\$4,000 - 6,000

PROPERTY OF VARIOUS OWNERS

212

DAVID HOCKNEY (BORN 1937)

Hockney's Alphabet, 1991

The complete portfolio, comprising 26 lithographs in colors, on Exhibition Fine Art Cartridge paper, signed in ink by the artist and most contributors and numbered 137 on the justification page, from the edition of 250 (there was also an edition of 26 lettered A-Z and an edition of 24 in Roman numerals), published by Faber & Faber, London, with full margins, with full text and title page, bound (as issued) in quarter vellum with handmade Fabriano Roma paper boards, contained in the original grey slipcase.

overall 13 1/2 x 10 x 1 1/8in (34.3 x 25.4 x 2.9cm)

\$4,000 - 6,000

213

HOWARD HODGKIN (1932-2017)

DH in Hollywood (Heenk 56), 1985

Etching with hand-coloring in watercolor and oil pastel, on BFK paper, initialed in pencil, dated and numbered 41/100 (there were also 20 artist's proofs), published by Petersburg Press, New York, printed by Crommelynck, Paris, with full margins, framed.

7 3/4 x 10 1/2in (19.8 x 26.6cm)

sheet 8 3/8 x 11in (21.3 x 28cm)

\$3,000 - 4,000



213

214

BILL JENSEN (BORN 1945)

Lie-Light, 1989-90

Etching in colors, on wove paper, signed in pencil, titled, dated and numbered 50/55 (on reverse, there were also 10 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, with full margins, framed.

plate 9 1/2 x 14 3/4in (24.1 x 37.5cm)

sheet 18 1/2 x 23in (47 x 58.4cm)

\$1,000 - 1,500



214

215

JASPER JOHNS (BORN 1930)

Untitled (Field 260), 1977

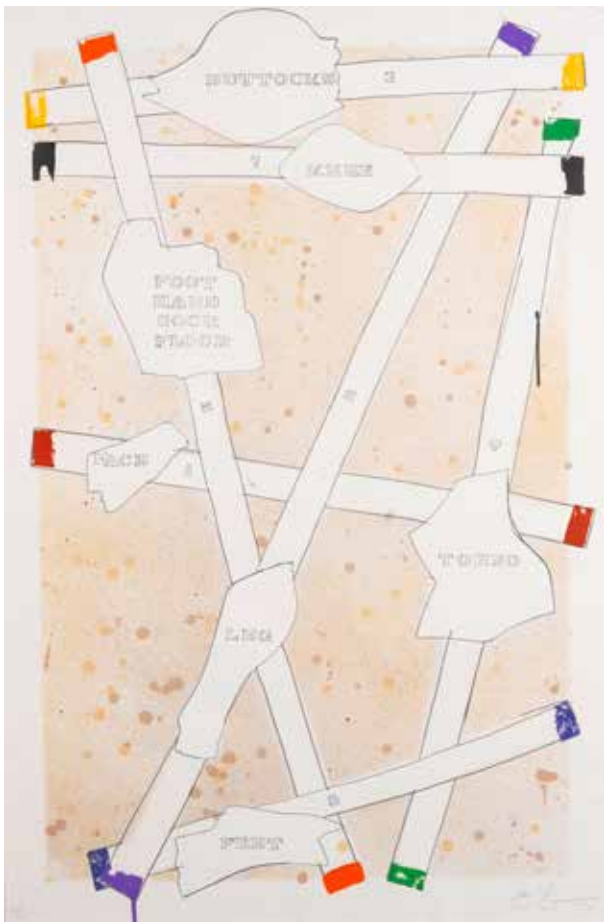
Screenprint in colors, on Patapar printing parchment, from the edition of 3,000 for the catalogue cover *Jasper Johns/Screenprints*, published by Brooke Alexander, printed by Simca Print Artists, Inc., New York, with margins, framed.

sheet 9 7/8 x 10 3/16in (25.1 x 25.9cm)

\$1,000 - 1,500



215



216

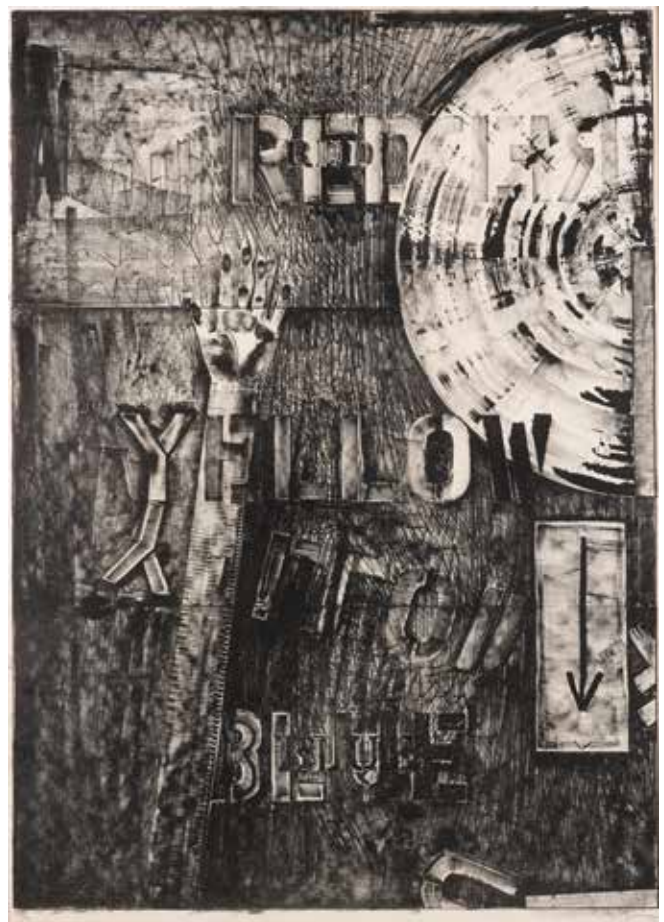
216

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 39/50 (there were also 10 artist's proofs), with the blindstamp and inkstamp (on reverse) of the publisher/printer, Gemini G.E.L., Los Angeles, the full sheet (printed to one side), framed. sheet 43 x 28 1/2in (109.2 x 72.4cm)

\$4,000 - 6,000



217

217

JASPER JOHNS (BORN 1930)

Land's End (Gemini 831), 1979

Lithograph, on Kurotani paper, signed in pencil, dated and numbered 43/70 (there were also 12 artist's proofs), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, the full sheet, framed. sheet 52 x 36 1/4in (132.1 x 92.1cm)

\$8,000 - 10,000



218

218

JASPER JOHNS (BORN 1930)

Periscope (ULAE 218), 1981

Etching and aquatint in colors, on Rives paper, signed in pencil, dated and numbered 34/88, published by Petersburg Press, New York, printed by Atelier Crommelynck, Paris, with full margins, framed.

33 7/8 x 24 1/8in (86 x 61.3cm)

sheet 41 1/2 x 29 5/8in (105.4 x 75.2cm)

\$10,000 - 15,000



219

219

JASPER JOHNS (BORN 1930)

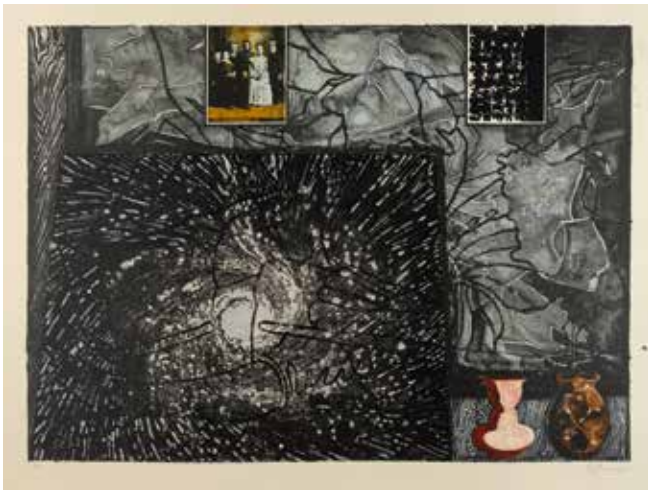
Ventriloquist (ULAE 233), 1985

Lithograph in colors, on wove paper, signed in pencil, dated and numbered 53/67 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, with full margins, framed.

33 1/2 x 22 1/2in (85.1 x 57.2cm)

sheet 42 x 28in (106.7 x 71.1cm)

\$7,000 - 10,000



220

220

JASPER JOHNS (BORN 1930)

Untitled, 1995

Lithograph in colors, on wove paper, signed in pencil, dated and numbered 32/49 (there were also 11 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, with full margins, framed.

35 x 48in (88.9 x 121.9cm)

sheet 41 1/2 x 53 3/4in (105.4 x 136.5cm)

\$8,000 - 12,000



221

221

ANISH KAPOOR (BORN 1954)

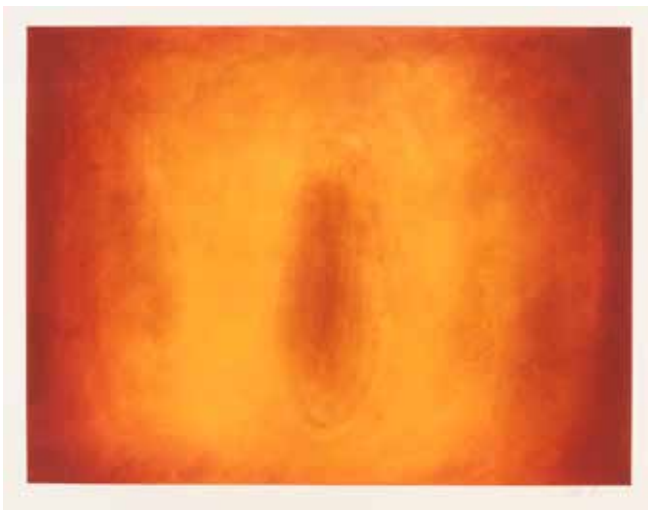
Untitled 2, from 12 Etchings, 2007

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

19 1/2 x 25 7/8in (49.5 x 65.7cm)

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

\$4,000 - 6,000



222

222

ANISH KAPOOR (BORN 1954)

Untitled 4, from 12 Etchings, 2007

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

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

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

\$4,000 - 6,000



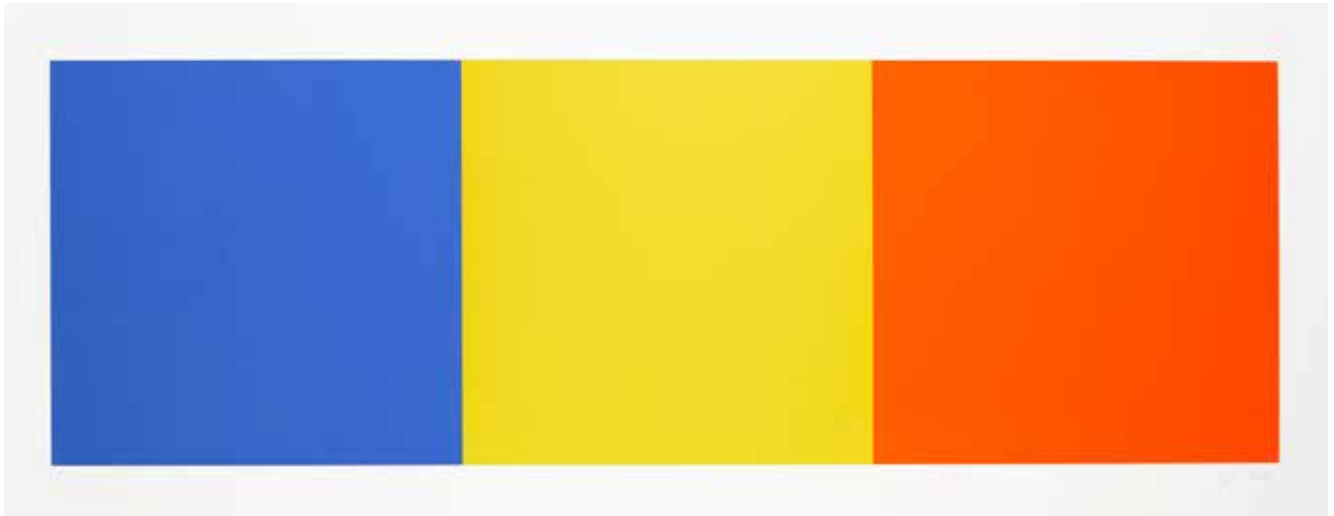
223

ALEX KATZ (BORN 1927)

Brisk Day I-III (Schröder 237-239), 1990

The complete set of 3 prints, including one woodcut, one aquatint, and one screenprint in colors, on Somerset paper, each signed in pencil and numbered 112/150 (there were also 15 artist's proofs), published by Gjon Inc., Kyoto, the full sheets, each framed.
each sheet 36 x 29 1/8in (91.4 x 74cm)

\$15,000 - 20,000



224

ELLSWORTH KELLY (1923-2015)

Blue, Yellow and Red Squares (Axsom 73; Gemini 264), 1970-71
Screenprint in colors, on Special Arjomari paper, signed in pencil
and numbered 14/50 (there were also 9 artist's proofs), with the
blindstamp and inkstamp (on reverse) of the publisher, Gemini G.E.L.,
Los Angeles, with full margins, framed.

24 x 72in (61 x 182.9cm)
sheet 34 x 82in (86.4 x 208.3cm)

\$10,000 - 15,000

225



226



227



PROPERTY FROM A PROMINENT BAY AREA COLLECTION

225

JEFF KOONS (BORN 1955)

Balloon Dog (Blue), 2002

Metallic porcelain multiple, with the artist's printed signature, title and numbered 244/2300 in ink on reverse (there were also 50 artist's proofs), published by The Museum of Contemporary Art, Los Angeles, contained in the original foam-lined cardboard box with printed artist's name and original plastic stands.

diameter 10 1/4in (26cm)

\$5,000 - 8,000

PROPERTY OF ANOTHER OWNER

226

JEFF KOONS (BORN 1955)

Balloon Dog (Yellow), 2015

Metallic porcelain multiple, with the artist's printed signature, title, date and numbered 0542/2300 in gold ink on reverse (there were also 50 artist's proofs), published by Bernardaud, Limoges, contained in the original box with original plastic stand and Bernardaud paperwork.

diameter 10 1/2in (26.7cm)

\$6,000 - 8,000

PROPERTY FROM A PROMINENT BAY AREA COLLECTION

227

JEFF KOONS (BORN 1955)

Balloon Dog (Red), 1995

Metallic porcelain multiple, with the artist's printed signature, title, date and numbered 326/2300 in gold ink on reverse (there were also 50 artist's proofs), published by The Museum of Contemporary Art, Los Angeles, contained in the original cardboard box with printed artist's name and original plastic stands.

diameter 10 1/4in (26cm)

\$5,000 - 8,000



PROPERTY OF ANOTHER OWNER

228

ROY LICHTENSTEIN (1923-1997)

CRACK! (Cortlett 11.2a), 1963-64

Offset lithograph in colors, on wove paper, laid down to foam core, signed in pencil and dated (aside from the numbered edition of 300), published/printed by Leo Castelli Gallery/Colorcraft, New York, with margins, colors attenuated, framed.

18 5/8 x 27 1/16in (47.3 x 68.7cm)

sheet 19 x 27 3/8in (48.3 x 69.5cm)

\$12,000 - 18,000



PROPERTY FROM A PRIVATE COLLECTION, PORTOLA VALLEY

229

ROY LICHTENSTEIN (1923-1997)

Nude in the Woods, from Expressionist Woodcut Series (Corlett 174; Gemini 882), 1980

Woodcut in colors with embossing, on Arches Cover paper, signed in pencil, dated and numbered 21/50 (there were also 13 artist's proofs), with the blindstamp and inkstamp (on reverse) of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.

33 3/16 x 32in (84.3 x 81.3cm)

sheet 39 3/4 x 35 5/8in (101 x 90.5cm)

\$10,000 - 15,000



230

PROPERTY OF VARIOUS OWNERS

230

BRICE MARDEN (BORN 1938)

Untitled (Brown/Blue), 1973

Screenprint in colors, on Rives BFK paper, signed in pencil, dated and numbered 14/50, with full margins, framed.

18 x 15 1/2in (45.7 x 39.4cm)

sheet 41 3/4 x 29 7/8in (106 x 75.9cm)

\$3,000 - 5,000



231

231

PAUL MCCARTHY (BORN 1945), MIKE KELLEY (1954-2012)

The Popular Figure, c. 1993

Offset lithograph in colors, on wove paper, signed in ink by both artists and numbered 51/80, the full sheet, framed.

sheet 33 1/8 x 42 1/4in (84.1 x 107.3cm)

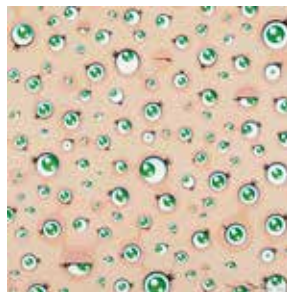
\$2,000 - 3,000

232

TAKASHI MURAKAMI (BORN 1962)

Jellyfish Eyes; Jellyfish Eyes - White3; Jellyfish Eyes - White4, 2001; 2006 (2)
Offset lithographs in colors, on wove paper, each signed in ink and numbered 225/300, 102/300 and 250/300 respectively, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo, the full sheets. (3)
each sheet approx. 19 3/4 x 19 3/4in (50.2 x 50.2cm)

\$3,000 - 4,000



232



232



232

233

TAKASHI MURAKAMI (BORN 1962)

SUPERFLAT Colorful Monogram (Green); SUPERFLAT Colorful Monogram, 2003
Screenprints in colors, on wove paper, each signed in pencil, dated and numbered 19/50 and 39/50 respectively, published by Kaikai Kiki Co., Ltd., Tokyo, with full margins. (2)
each 7 7/8 x 2 7/8in (20 x 7.3cm)
each sheet 11 7/8 x 6 7/8in (30.2 x 17.5cm)

\$4,000 - 6,000



233



233

234

TAKASHI MURAKAMI (BORN 1962)

Eco Eco Rangers Earth Force; New Day: Self-Portrait, 2005; 2011
Screenprints in colors, on wove paper, each signed in pencil, dated and numbered 41/70 (there were also 10 artist's proofs) and 75/100 respectively, published by Kaikai Kiki Co., Ltd., Tokyo, with full margins. (2)
13 3/4 x 18 3/4in (34.9 x 47.6cm); 27 5/8 x 27 5/8in (70.2 x 70.2cm)
sheet 17 3/4 x 22 5/8in (45.1 x 57.5cm); 31 7/16 x 31 7/16in (79.9 x 79.9cm)

\$3,000 - 5,000



234



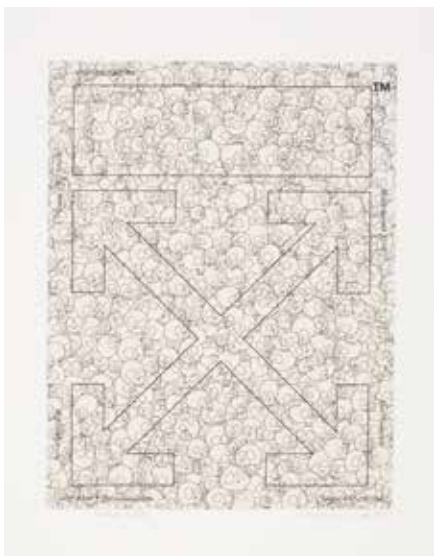
234



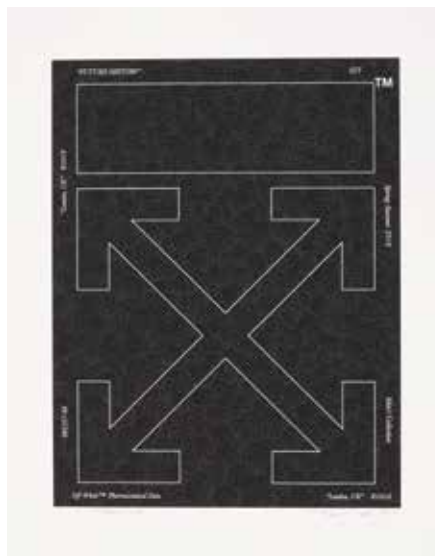
235



235



236



236



236

235

TAKASHI MURAKAMI (BORN 1962)

Shangri-La Pink; Shangri-La Blue, 2018

Screenprints in colors, on wove paper, each signed in pencil, dated and numbered 48/100 and 44/100 respectively, with full margins. (2) 25 5/8 x 25 5/8in (65.1 x 65.1cm)

each sheet approx. 29 5/8 x 29 5/8in (75.2 x 75.2cm)

\$3,000 - 4,000

236

TAKASHI MURAKAMI (BORN 1962) X VIRGIL ABLOH (BORN 1980)

Memento Mori (Off-White; Stone Black; Fluorescent Orange), 2018

Screenprints in colors, on wove paper, each signed in pencil by both artists, dated and numbered 98/100, 77/10 and 98/100 respectively, published by Kaikai Kiki Co. Ltd., Tokyo, with full margins. (3)

each sheet 18 7/16 x 14 1/2in (46.8 x 36.8cm)

\$2,500 - 3,500

237

TAKASHI MURAKAMI (BORN 1962)

Flowers with Smiley Faces; Dazzling Circus: Embrace Peace and Darkness Within Thy Heart, 2020

Archival pigment prints in colors, on wove paper, each signed in pencil, dated and annotated 'SP 15/25' and 'SP 14/25' respectively (both aside from the edition of 100), published by Kaikai Kiki Co. Ltd., Tokyo, with full margins. (2)
 25 1/2 x 25 3/4in (64.8 x 65.4cm); 22 3/8 x 17 1/4in (56.8 x 43.8cm)
 each sheet 29 5/8 x 29 5/8in (75.2 x 75.2cm); 27 5/8 x 22 1/2in (70.2 x 57.2cm)

\$2,000 - 3,000



237



237

238

TAKASHI MURAKAMI (BORN 1962)

Rainbow Smiley; Tonari Smiley; Ms. Rainbow Flower, 2020

Screenprints in colors, on wove paper, each signed, dated and annotated 'SP 10/25', 'SP 7/25' and 'SP 21/25' respectively (each aside from the edition of 100), published by Kaikai Kiki Co., Ltd., Tokyo, with full margins. (3)
 each sheet 19 3/4 x 19 3/4in (50.2 x 50.2cm)

\$3,000 - 5,000



238



238



238

239

TAKASHI MURAKAMI (BORN 1962)

Cherry Blossoms in Bloom, 2020

Screenprint in colors, on wove paper, signed in pencil, dated and annotated 'SP 10/15' (aside from the edition of 100), published by Kaikai Kiki Co., Ltd., Tokyo, with full margins.
 14 5/8 x 14 5/8in (37.1 x 37.1cm)
 sheet 18 1/2 x 18 1/2in (47 x 47cm)

\$3,000 - 4,000



239



240

240

MADSAKI (BORN 1974)

Rolex - Paul Newman Daytona, 2020

Screenprint in colors, on wove paper, signed in pencil, dated and annotated 'SP 2/25' (aside from the edition of 100), with full margins.

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

sheet 19 3/4 x 19 3/4in (50.2 x 50.2cm)

\$2,000 - 3,000



241

241

ELIZABETH MURRAY (1940-2007)

Wiggle Manhattan, 1992

Lithograph in colors, on Japan paper, signed in pencil, titled, dated and numbered 46/47 (on reverse, there were also 10 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, the full sheet, framed.

sheet 58 3/4 x 28 5/8in (149.2 x 72.7cm)

\$2,000 - 3,000



242

242

LOUISE NEVELSON (1899-1988)

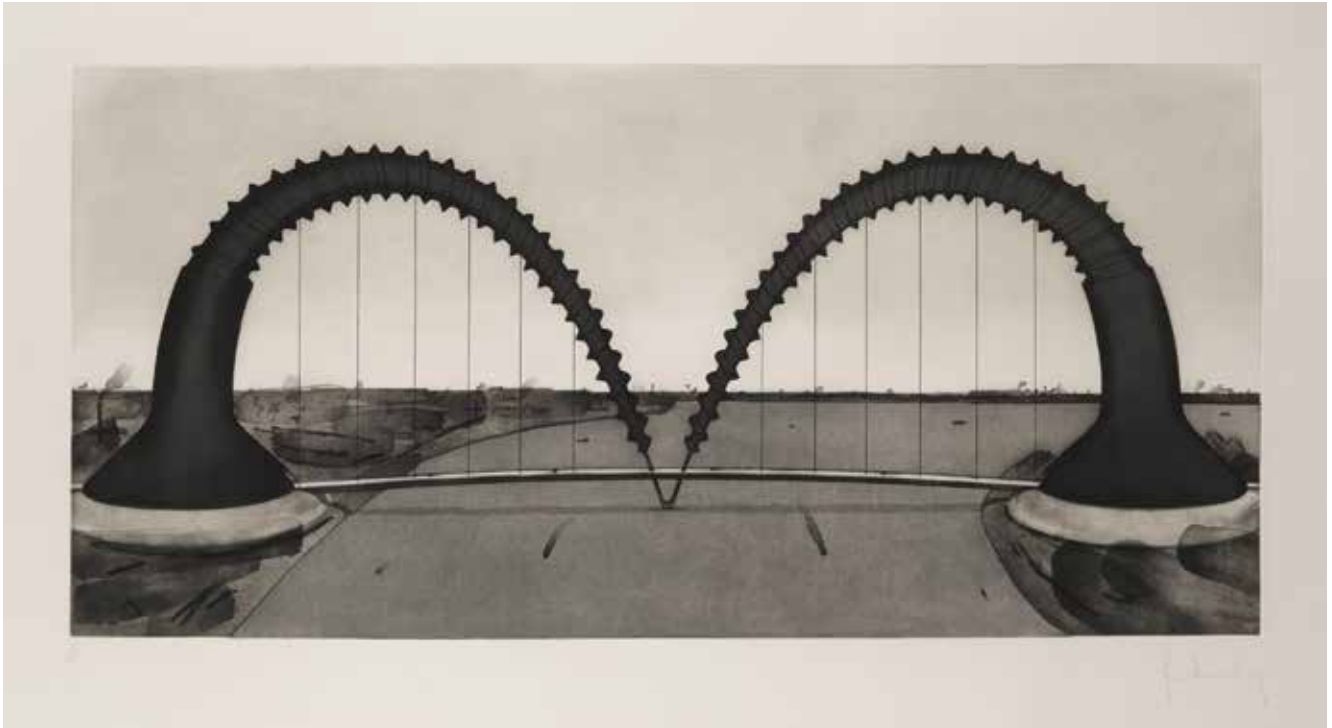
Collegiate (Baro 123), 1972

Wood multiple painted in black, mounted on a Plexiglas stand, signed, dated and numbered 41/150 (on stand), published by Pace Editions, New York, fabricated by Aurora Products Inc., New York.

diameter 6in (15.2cm)

stand 9 1/2 x 8 1/2 x 4 1/8in (24.1 x 21.6 x 10.5cm)

\$2,000 - 3,000



PROPERTY FROM A PRIVATE COLLECTION, PORTOLA VALLEY

243

CLAES OLDENBURG (BORN 1929)

Screwarch Bridge (State II) (Axsom & Platzker 173), 1980
Etching and aquatint, on Arches paper, signed in pencil and numbered 18/35 (there were also 12 artist's proofs), with the blindstamps of the publisher/printer, Multiples, Inc./Aeropress, New York, with full margins, framed.

23 1/2 x 50 1/2 in (59.7 x 128.3cm)

sheet 31 1/4 x 57 3/4 in (79.4 x 146.7cm)

\$6,000 - 8,000



PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

244

JACKSON POLLOCK (1912-1956)

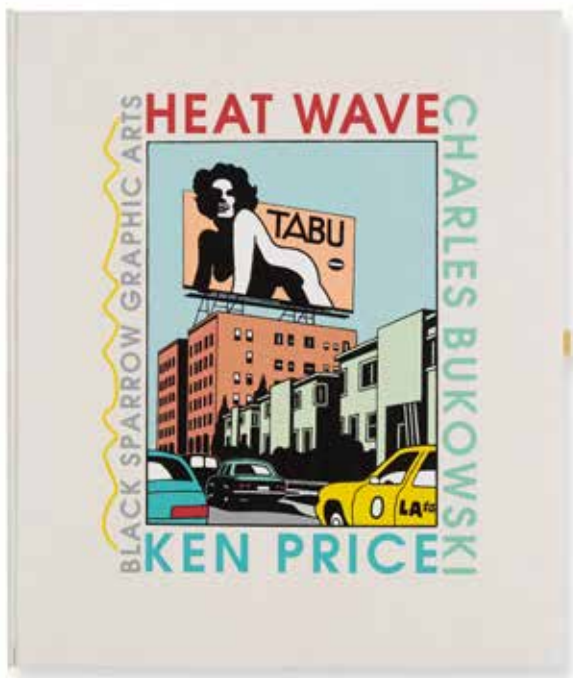
Untitled (after Number 8 - Black Flowing, 1951) (O'Connor & Thaw 1092), 1951

Screenprint, on two sheets of Strathmore paper glued together, as issued, signed in ink, dated and numbered 25/16 (there was also a numbered edition of 50 printed posthumously in 1964 by Lee Krasner and the Pollock Estate), printed by the artist and his brother, Sanford McCoy, Deep River, Connecticut, with full margins, framed.

16 3/4 x 22in (42.5 x 55.9cm)

sheet 23 1/8 x 29 1/8in (58.7 x 74cm)

\$15,000 - 25,000



245



246

PROPERTY OF VARIOUS OWNERS

245

KEN PRICE (1935-2012)

Heat Wave Portfolio, 1995

The complete portfolio, comprising 15 screenprints in colors, on Arches paper, 4 prints signed in pencil, dated and numbered 6/170, each with the blindstamps of the artist and the publisher, Black Sparrow Graphic Arts, Santa Rosa, printed by T.J. Owens, Healdsburg, with full margins, loose (as issued), accompanied by a bound book of Charles Bukowski's poetry, signed again in ink and numbered 6, contained in the original cloth-covered book with screenprinted cover and Plexiglas slip case.

each sheet 14 x 11in (35.6 x 27.9cm)

portfolio 15 x 12 5/8 x 1 1/4in (38.1 x 32.1 x 3.2cm)

\$6,000 - 8,000

246

ROBERT RAUSCHENBERG (1925-2008)

XXXIV Drawings for Dante's Inferno (Foster 15), 1965

The complete set of 34 facsimile drawings, with the title, text and colophon pages, signed by the artist in pencil on the justification page, from the total edition of 300, including one lithograph, on wove paper, signed in pencil, titled 'Ark', dated '1964' and numbered 17/42 (framed), co-published by ULAE and Harry N. Abrams Inc., West Islip and New York, loose (as issued), original paper folders of the facsimile drawings, contained in cream cloth-covered clamshell portfolio.

album 18 3/4 x 18 1/2in (47.6 x 47cm)

\$8,000 - 10,000



247

247

ROBERT RAUSCHENBERG (1925-2008)

Shadow Play, 1967

Photo screenprint in colors, on wove paper, signed in pencil, titled, dated and numbered 6/100, published/printed by Maurel Studios, New York to benefit print the Judson Memorial Church in New York, with full margins.

29 1/2 x 25 5/16in (74.9 x 64.3cm)

sheet 34 1/2 x 29 1/8in (87.6 x 74cm)

\$1,000 - 1,500



248

248

ROBERT RAUSCHENBERG (1925-2008)

Shoot from a Main Stem, from *Suite of Nine Prints*, 1979

Screenprint in colors with collage, on wove paper, signed in pencil, dated and numbered 90/100 (there were also 18 artist's proofs), published by Multiples Inc., New York, with the blindstamp of the printer, Styria Studio, New York, the full sheet, framed.

sheet 30 1/2 x 23in (77.6 x 58cm)

\$2,000 - 3,000



249

249

ROBERT RAUSCHENBERG (1925-2008)

Faus, 1984

Lithograph and intaglio in colors, on wove paper, signed in pencil, dated and numbered 35/44 (there were also 5 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, with full margins, framed.

sheet 13 3/4 x 17in (34.9 x 43.2cm)

\$1,500 - 2,500



250

250

ROBERT RAUSCHENBERG (1925-2008)

Glint, 1984

Lithograph and intaglio in colors with collage, on wove paper, signed in pencil, dated and numbered 33/37 (there were also 4 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, the full sheet, framed.

sheet 42 3/4 x 45 1/2in (108.6 x 115.6cm)

\$5,000 - 8,000



251

251

ROBERT RAUSCHENBERG (1925-2008)

Soviet American Array VI, 1989-90

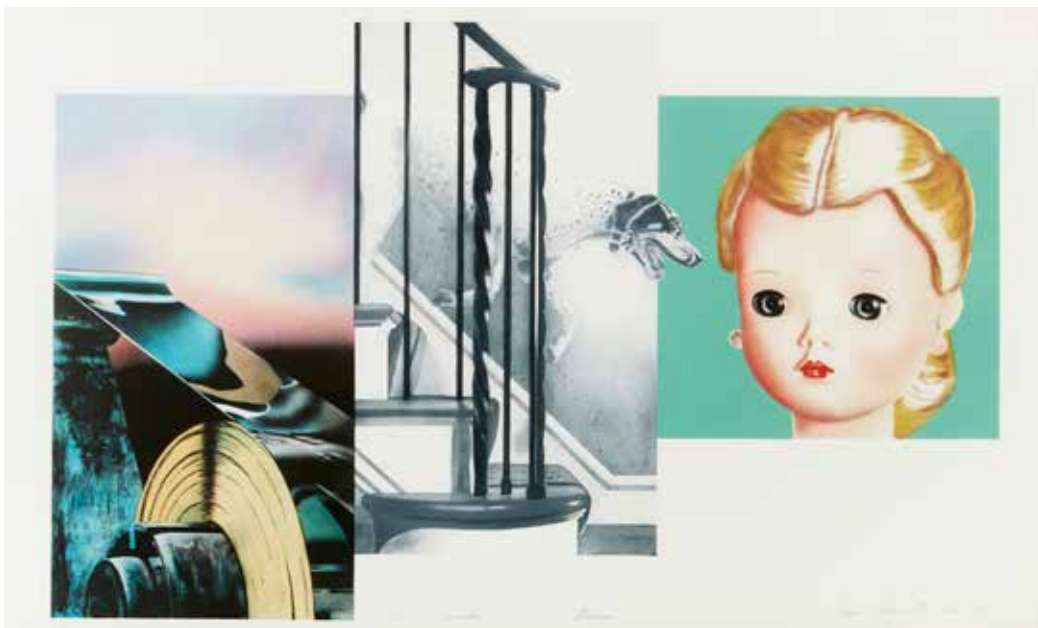
Intaglio in colors, on wove paper, signed in pencil, dated and numbered 40/59 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, printed to two sides, framed.

sheet 88 3/8 x 53 1/2in (224.5 x 135.3cm)

\$12,000 - 18,000



252



253

252

JAMES ROSENQUIST (1933-2017)

Slip Stream (Glenn 91), 1975

Intaglio collograph in colors, on wove paper, signed in pencil, titled, dated and annotated 'artist proof 4/5' (aside from the edition of 38), with the blindstamp of the publisher/printer, ULAE, West Islip, printed to two sides, framed.

sheet 17 11/16 x 36in (44.9 x 91.4cm)

\$1,000 - 2,500

253

JAMES ROSENQUIST (1933-2017)

Dog Descending a Staircase (Glenn 174), 1980-82

Lithograph and intaglio in colors, on Arches paper, signed in pencil, titled, dated and numbered 11/33 (there were also 5 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, with full margins, framed.

40 x 63 1/4in (101.6 x 160.7cm)

sheet 42 x 70in (106.7 x 177.8cm)

\$7,000 - 10,000



254

254

JAMES ROSENQUIST (1933-2017)

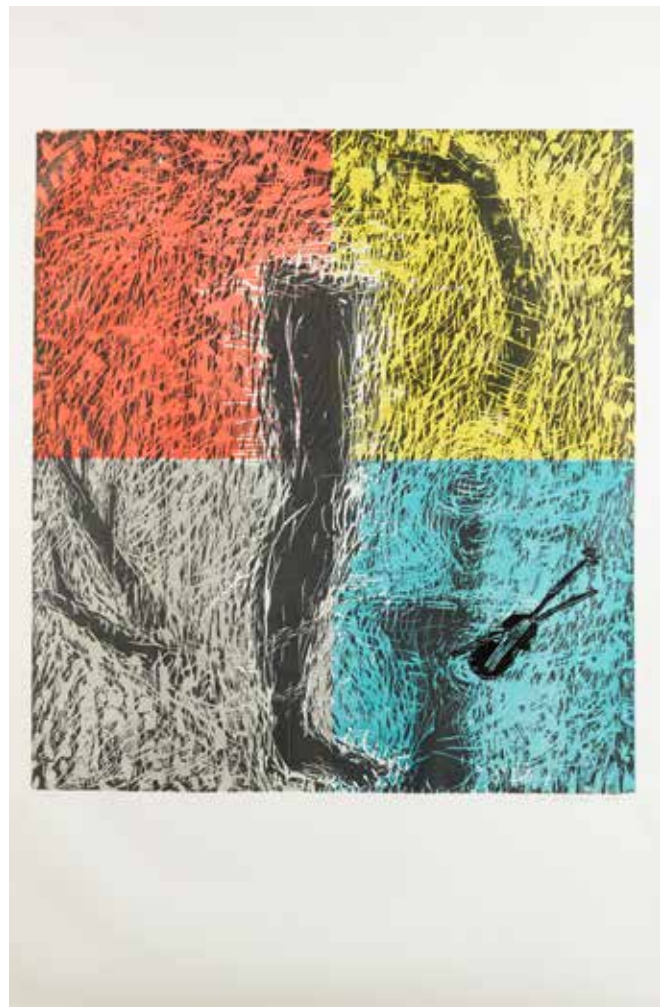
Night Transitions (Glenn 204), 1985

Lithograph in colors, on Arches paper, signed in pencil, titled, dated and numbered 22/35 (there were also 7 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, with full margins, framed.

47 1/2 x 30in (120.7 x 76.2cm)

sheet 53 x 34 1/2in (134.6 x 87.6cm)

\$3,000 - 5,000



255

255

SUSAN ROTHENBERG (1945-2020)

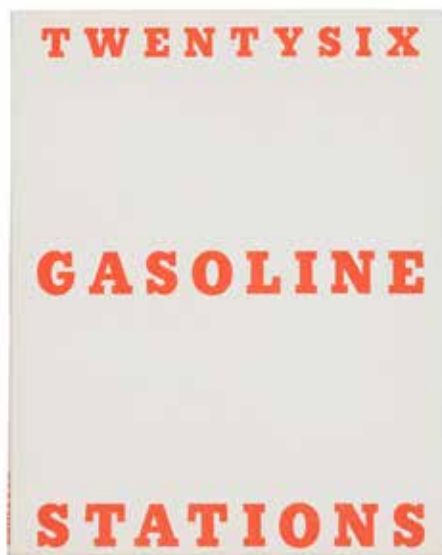
Blue Violin, 1985

Woodcut in colors, on handmade Japanese Toyoshi paper paper, signed in pencil, dated and numbered 32/37 (there were also 5 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, with full margins, framed.

42 1/2 x 38in (108 x 96.5cm)

sheet 65 1/2 x 42 3/4in (166.4 x 108.6cm)

\$1,000 - 1,500



256

256

ED RUSCHA (BORN 1937)

Twentysix Gasoline Stations (Engberg B1), 1963

The complete artist's book on wove paper, numbered in red ink 359 (from the first edition of 400), published by the artist, printed by The Cunningham Press, Alhambra, with glassine dust jacket.

7 x 5 1/2 x 3/16in (17.8 x 14 x 0.5cm)

\$3,000 - 5,000

257

ED RUSCHA (BORN 1937)

A Collection of Artist's Books (Engberg B2, B3, B8, B12), 1964-70

A group of 4 artist's book on wove paper, published by the artist, each with glassine dust jackets. (4)

Titles include:

Various Small Fires; Some Los Angeles Apartments; Nine Swimming Pools; Real Estate Opportunities

each 7 1/8 x 5 1/2in (18.1 x 14cm)

\$2,000 - 3,000

258

ED RUSCHA (BORN 1937)

Every Building on the Sunset Strip (Engberg B4), 1966

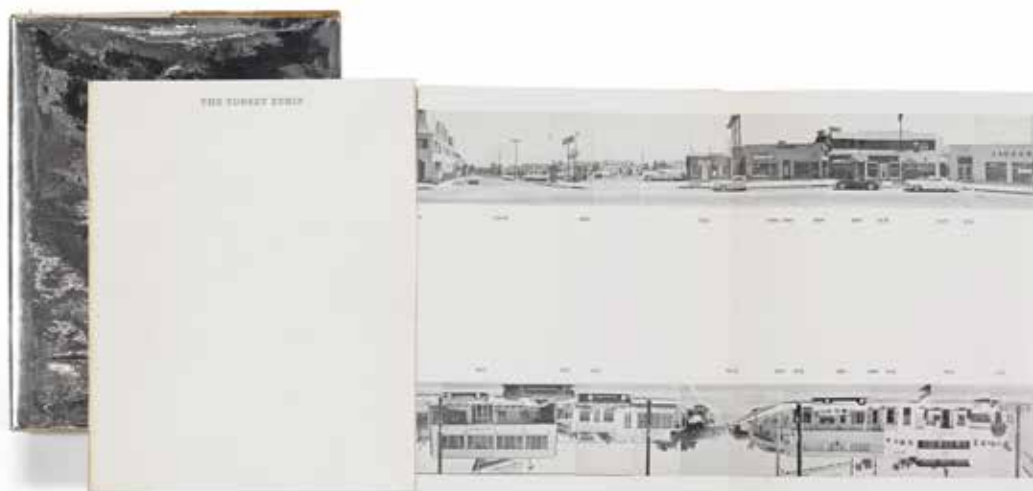
Offset lithograph on accordion-folded wove paper, signed in ink on the slipcase, from the second edition of 5,000 copies printed in 1971, published by the artist, Los Angeles, printed by Cinema Center Printing Co., Hollywood, the full sheet, contained in the original reflective silver Mylar-covered slipcase.

overall 7 1/4 x 5 7/8 x 1/2in (18.4 x 14.9 x 1.3cm)

\$1,500 - 2,000



257



258

259

ED RUSCHA (BORN 1937)

A Collection of Artist's Books (Engberg B6, B7, B10, B11, B13, B15, B16), 1967-78

A group of 8 artist's books on wove paper, (E. B7) signed in ink, 'Billy Al' and 'Edward Ruscha', published by the artist. (8)

Titles include:

Royal Road Test, Business Cards, Crackers, Baby Cakes, A Few Palm Trees, Records, Colored People, Hard light

smallest 7 x 5in (17.8 x 12.7cm)

largest 9 3/8 x 6 1/4in (23.8 x 15.9cm)

\$5,000 - 7,000



259

260

ED RUSCHA (BORN 1937)

Thirtyfour Parking Lots (Engberg B5), 1967

The complete artist's book, on wove paper, the first edition (of 2), from the edition of 2,413, published by the artist, printed by Blair Litho, Los Angeles, together with the original glassine dust jacket. *10 x 8 x 1/8in (25.4 x 20.3 x 0.3cm)*

\$1,000 - 1,500



260



261

261

ED RUSCHA (BORN 1937)

Billy (Engberg M10), 1968

The exhibition catalogue for Billy Al Bengston on wove paper, from the edition of 2,500, published/printed by Los Angeles Country Museum of Art/Toyo Press, Los Angeles, with sandpaper cover and satin ribbon bookmark, bound with nuts and bolts.

overall 9 x 11 in (22.9 x 27.9cm)

\$600 - 800



262

262

ED RUSCHA (BORN 1937)

Dutch Details (Engberg B14), 1971

The complete artist book on wove paper, from the edition of 3,000 (of which approximately 200 exist), published by Octopus Foundation within the framework of Sonsbeek 71, Deventer, The Netherlands.

overall 4 1/2 x 15 x 5/16 in (11.4 x 38.1 x 0.8cm)

\$4,000 - 6,000



263

263

ED RUSCHA (BORN 1937)

Edward Ruscha (ED-WERD REW-SHAY) Young Artist (Engberg M25), 1972

The exhibition book on wove paper, from the edition of 2,000, published/printed by The Minneapolis Institute of Arts/Kolorpress, Inc., Minneapolis, together with two business cards belonging to Edward Ruscha and Edward A. Foster (Curator at The Minneapolis Institute of Arts).

overall 4 1/2 x 3 3/4 x 1 3/8 in (11.4 x 9.5 x 3.5cm)

\$1,000 - 1,500

264

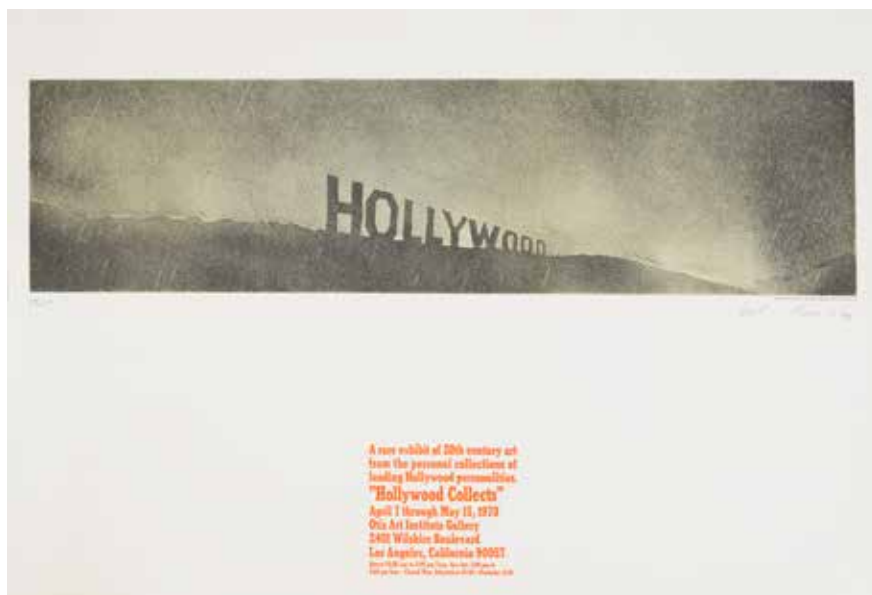
ED RUSCHA (BORN 1937)

Hollywood in the Rain, from *Hollywood Collects* (Engberg M19), 1970
Offset lithograph in colors, on wove paper,
signed in pencil and numbered 28/220,
published by Otis Art Institute, Los Angeles,
with margins.

8 1/16 x 32 3/4in (20.5 x 83.2cm)

sheet 23 1/16 x 35 1/16in (58.6 x 89.1cm)

\$1,500 - 2,500



264

265

ED RUSCHA (BORN 1937)

Sin (Engberg 41), 1970
Screenprint in colors, on Louvain Opaque
Cover paper, signed in pencil, dated and
numbered 1/150 (there were also 5 artist's
proofs), with the blindstamp of the publisher/
printer, Cirrus Editions, Los Angeles, with full
margins.

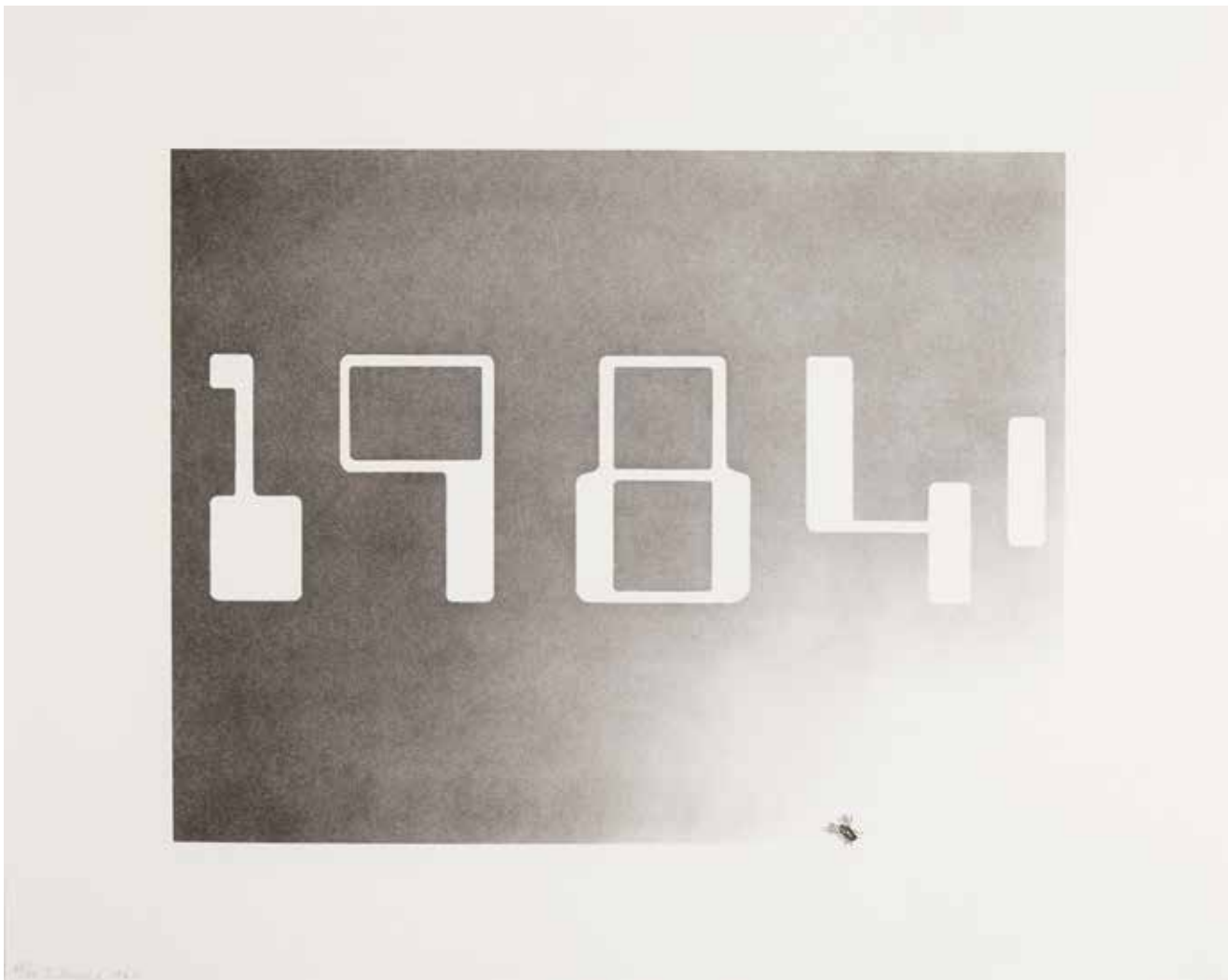
13 1/16 x 21 3/4in (33.2 x 55.2cm)

sheet 19 1/8 x 26 1/2in (48.6 x 67.3cm)

\$7,000 - 10,000



265



266

ED RUSCHA (BORN 1937)

1984 (Engberg 6; Gemini 57), 1967

Lithograph with hand-coloring, on Arches Cover paper, signed in pencil, dated and numbered 60/60 (there were also 16 artist's proofs), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.

14 x 17 7/8in (35.6 x 45.4cm)

sheet 20 x 25in (50.8 x 63.5cm)

\$15,000 - 20,000



PROPERTY FROM A PRIVATE COLLECTION, LA JOLLA

267

ED RUSCHA (BORN 1937)

Hollywood (Engberg 7), 1968

Screenprint in colors, on laid paper, signed in pencil, dated and numbered 24/100 (there were also 2 artist's proofs), published by the artist, with full margins, framed.

12 1/2 x 40 7/8in (31.8 x 103.8cm)

sheet 17 1/2 x 44 1/2in (44.5 x 113cm)

\$80,000 - 120,000



(reverse)

PROPERTY OF VARIOUS OWNERS

268

NIKI DE ST. PHALLE (1930-2002)

Les Baigneurs, 1983

Polyester resin and acrylic multiple in colors, stamped with the artist's name and inscribed 'VI/XX Plastiques d'art R. Haligon' (on underside), aside from the edition of 150 plus 25 artist's proofs.
18 1/2 x 18 x 12in (47 x 47cm)

\$20,000 - 30,000

269

BETYE SAAR (BORN 1926)

The Beastie Parade, 1964

Etching and aquatint in colors with hand-coloring, a trial proof, on wove paper, signed in pencil, titled, dated and annotated 'Proof', aside from the edition of 15, with margins, framed.

5 1/4 x 14 5/8in (13.3 x 37.1cm)
sheet 7 1/2 x 16in (19.1 x 40.6cm)

\$2,000 - 3,000



269

270

KIKI SMITH (BORN 1954)

Untitled (Hair), 1990

Lithograph, on wove paper, signed in pencil, dated and numbered 28/54 (there were also 11 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, the full sheet, framed.

sheet 35 3/4 x 36in (90.8 x 91.5cm)

\$1,500 - 2,000



270



271

271

KIKI SMITH (BORN 1954)

Worm, 1992

Etching, aquatint and photogravure with cut-outs and collage, on Japanese paper, signed in pencil, dated and numbered 30/50 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, the full sheet, framed.

sheet 42 1/2 x 62in (108 x 157.5cm)

\$6,000 - 8,000



272

272

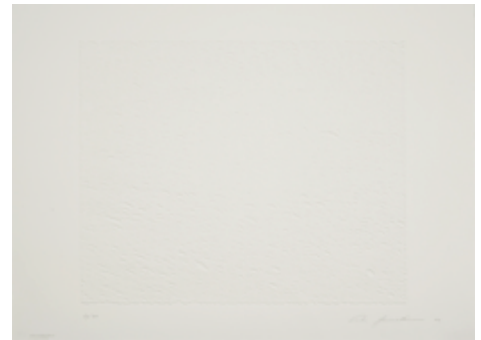
FRANK STELLA (BORN 1936)

Then Came a Stick and Beat the Dog, from *Illustrations after El Lissitzky's Had Gadya* (Axsom 174), 1984

Lithograph, linocut, screenprint in colors with collage and hand-coloring, on T.H. Saunders and Somerset paper, signed in pencil, dated and numbered 52/60 (there were also 10 artist's proofs), published by Waddington Graphics, London, printed by Brand X, New York, the full sheet, framed.

sheet 52 7/8 x 52 3/4in (134.3 x 134cm)

\$8,000 - 12,000



**PROPERTY FROM THE ESTATE OF YVONNE DE CHAVIGNY
SEGERSTROM**

273

VARIOUS ARTISTS

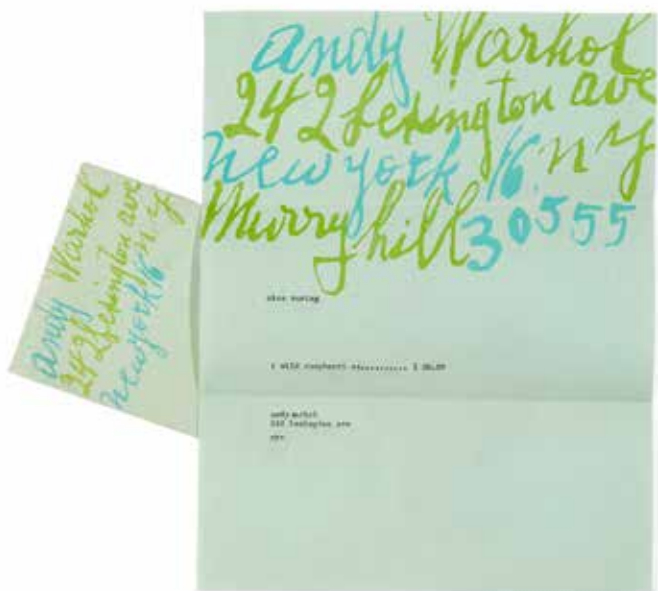
The MOCA Portfolio, 1999-2000

The complete set of 6 various media prints (some in colors), on various paper, each signed in pencil and numbered 50/80 (there were also various artist's proofs for all), co-published by The Museum of Contemporary Art, Los Angeles, Lapis Press, Venice, and Gemini G.E.L., Los Angeles, each with respective blindstamps or inkstamps, each with full margins, with the title page and justification, all contained in the original red cloth-covered portfolio box designed by Frank Gehry. (6)

Artists and Titles include:

Vija Celmins, *Untitled (spider web)*; Ann Hamilton, *written*; Brice Marden, *L.A. Muses*; Martin Puryear, *Untitled*; Ed Ruscha, *Pico, Flower, Figueroa*; Richard Serra, *MOCA Print various sizes*
portfolio 32 x 23 1/4 x 1 1/4in (81.3 x 59.1 x 3.2cm)

\$25,000 - 35,000



PROPERTY OF VARIOUS OWNERS

274

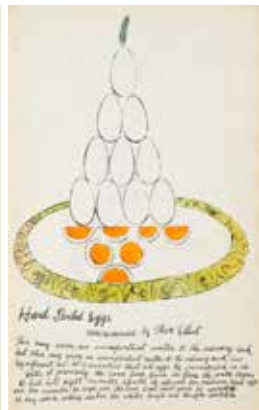
ANDY WARHOL (1928-1987)

Wild Raspberries (Feldman & Schellmann IV. 126-143), 1959

The complete book, a particularly highly embellished copy, comprising 18 offset lithographs, 17 with hand-coloring, 5 with gilt paper collage and 1 with gold leaf, with recipes by Suzie Frankfurt, on laid paper, signed ink and dedicated 'Miss Waring' on the first page, from the unknown edition size, some pages interleaved with the original fuschia tissue paper, rebound in green linen over fuschia paper-covered boards, original boards included and with the original invoice on Andy Warhol letter head accompanies the lot.

each sheet 17 1/4 x 11in (43.8 x 27.9cm)
overall 17 9/16 x 11 3/8in (44.6 x 28.9cm)

\$25,000 - 35,000





275

ANDY WARHOL (1928-1987)

Onion Soup, from Campbell's Soup I (Feldman & Schellmann II.47), 1968

Screenprint in colors, on wove paper, signed in ink and stamp numbered 22/250 (on reverse, there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, printed by Salvatore Silkscreen Co., Inc., New York, with full margins, framed.

32 x 18 1/2in (81.3 x 47cm)

sheet 35 1/8 x 23 1/4in (89.2 x 59cm)

\$20,000 - 30,000



PROPERTY FROM A PRIVATE COLLECTION, PORTOLA VALLEY

276

ANDY WARHOL (1928-1987)

Consommé (Beef), from *Campbell's Soup I* (Feldman & Schellmann II.52), 1968

Screenprint in colors, on wove paper, signed in ink and stamp numbered 229/250 (on reverse, there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, printed by Salvatore Silkscreen Co., Inc., New York, with full margins, framed.
32 x 18 3/4 in (81.3 x 47.6 cm)

sheet 35 3/16 x 23 3/16 in (89.4 x 58.9 cm)

\$25,000 - 35,000



277

PROPERTY OF VARIOUS OWNERS

277

ANDY WARHOL (1928-1987)

Campbell's Soup Can (Tomato) (Feldman & Schellmann II.4), 1964

Screenprint in colors, on shopping bag, aside from the signed edition of 300, with the Andy Warhol Art Authentication Board, Inc. inkstamp and the number 'A165.042' in pencil (on underside), published by Bianchini Gallery, New York, framed.

6 1/8 x 3 1/4in (15.6 x 8.3cm)

bag 19 1/2 x 17in (49.5 x 43.2cm)

including handle 23 1/4 x 17in (59.1 x 43.2cm)

\$2,000 - 3,000



278

278

ANDY WARHOL (1928-1987)

Electric Chair (Feldman & Schellmann II.77), 1971

Screenprint in colors, on wove paper, signed in ball-point pen and dated (on reverse), stamp numbered 18/250 (on reverse, there were also 50 artist's proofs), with the inkstamp of the Factory Additions and the publisher, Edition Bischofberger, New York and Zurich (on reverse), printed by Silkprint Kettner, Zürich, the full sheet, framed.

sheet 35 1/2 x 48in (90.2 x 121.9cm)

\$6,000 - 8,000



279

ANDY WARHOL (1928-1987)

\$ (1) (Feldman & Schellmann IIA.278), 1982

Unique screenprint in colors, on Lenox Museum Board, signed in pencil and numbered 27/60 (there were also 10 artist's proofs), published by the artist, New York, with the blindstamp of the printer, Robert Jasen Smith, New York, the full sheet, framed.
sheet 19 3/4 x 15 5/8in (50.2 x 39.7cm)

\$50,000 - 70,000



280

ANDY WARHOL (1928-1987)

Alexander the Great (Feldman & Schellmann II. 292), 1982
Screenprint in colors, on Lenox Museum Board, signed in pencil and numbered 2/25 (there were also 5 artist's proofs), with the artist's copyright inkstamp (on reverse), published by Alexander Iolas, New York, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.

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

\$40,000 - 60,000



281

ANDY WARHOL (1928-1987)

One Plate, from Kiku (Feldman & Schellmann II.307), 1983
Screenprint in colors, on Rives BFK paper, signed in pencil and numbered 174/300 (there were also 30 artist's proofs and 18 *hors commerce*), with the blindstamps of the publisher/printer, Gendai Hanga Center/Ryoichi Ishida, Tokyo, with the artist's copyright inkstamp (on reverse), the full sheet, framed.
sheet 19 3/4 x 26in (50.2 x 66cm)

\$20,000 - 30,000



282

ANDY WARHOL (1928-1987)

John Wayne, from Cowboys and Indians (Feldman & Schellmann II.377), 1986

Screenprint in colors, on Lennox Museum Board, signed in pencil and annotated 'UNIQUE' (recto) and 'AP 33/50' (on reverse), aside from the total edition of 250, with the inkstamp of the publisher (on reverse), Gaultney Klineman, Inc., New York, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.
sheet 36 x 36in (91.4 x 91.4cm)

\$70,000 - 90,000

**PROPERTY FROM A PRIVATE
COLLECTION, PORTOLA VALLEY**

283

TOM WESSELMANN (1931-2004)

Nude with Rose, 1976

Lithograph and screenprint in colors with embossing, on Rives BFK paper, signed in pencil, dated and numbered 64/75, with the blindstamps of the publisher/printer, Multiples Inc./Styria Studio, New York, with full margins.

13 1/2 x 23 5/8in (34.3 x 60cm)

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

\$6,000 - 8,000



283

284

TOM WESSELMANN (1931-2004)

Bedroom Face, 1977

Etching and aquatint in colors, on Arches paper, signed in pencil, dated and numbered 17/75 (there were also 17 artist's proofs), with the blindstamps of the publisher/printer Multiples Inc./Aero Press, New York, with full margins.

16 3/4 x 24in (42.5 x 61cm)

sheet 22 3/8 x 29 15/16in (56.8 x 76.2cm)

\$5,000 - 7,000



284



285

285

TOM WESSELMANN (1931-2004)

Seascape Dropout, 1982

Woodcut in colors, on wove paper, signed in pencil, dated and numbered 34/50 (there were also 11 artist's proofs), co-published by Marian Goodman Gallery and with the blindstamp of the co-publisher, Multiples Inc., New York, printed by Michael Berden, Boston, with full margins.

16 3/8 x 17in (41.6 x 43.2cm)

sheet 21 7/8 x 25in (55.6 x 63.5cm)

\$4,000 - 6,000



286

PROPERTY OF VARIOUS OWNERS

286

WANG GUANGYI (BORN 1956), 2006

Great Criticism - Coca Cola, 2006

Lithograph in colors, on Rives BFK paper, signed in pencil in Chinese and numbered 106/199, with the blindstamp of the publisher, Idem, Paris, with margins, framed.

29 1/2 x 26 1/8in (74.9 x 66.4cm)

sheet 35 1/2 x 30 1/8in (90.2 x 76.5cm)

\$1,200 - 1,800

287

WILLIAM WEGMAN (BORN 1943)

Friends, 2009

Archival pigment print, on Museo Silver Rag, signed in ink, titled, dated and numbered 470/1500 (on reverse), with full margins.

28 x 22 1/2in (71.1 x 57.1cm)

sheet 33 3/8 x 24 1/8in (84.9 x 61.3cm)

\$1,200 - 1,800



287

288

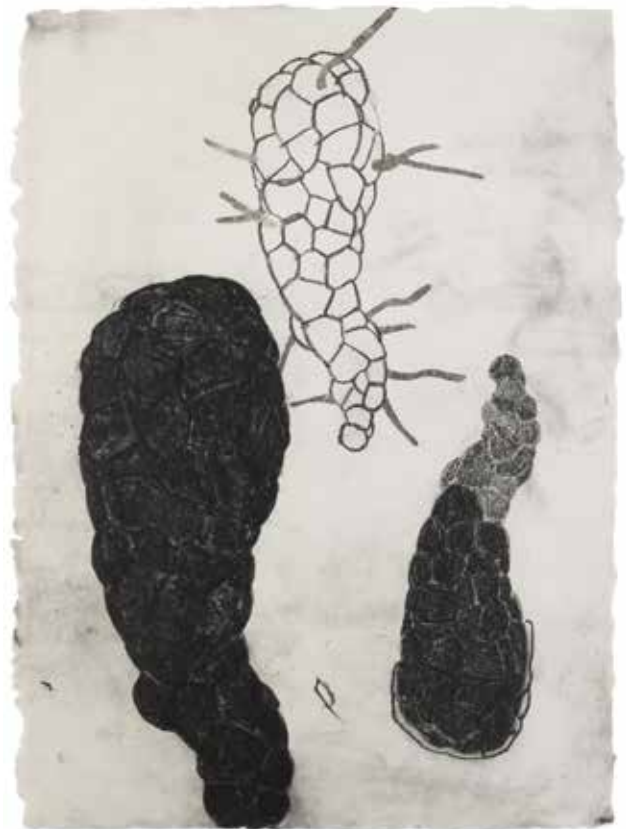
TERRY WINTERS (BORN 1949)

Factors of Increase, 1983

Lithograph, on wove paper, initialed in pencil, dated and numbered 18/30 (there were also 7 artist's proofs), with the blindstamp of the publisher/printer, ULAE, West Islip, the full sheet, framed.

sheet 31 1/4 x 23in (79.4 x 58.4cm)

\$800 - 1,200



288

Index

A

Ai Weiwei.....177
Albers, Josef176
American School38
Andreani, Andrea.....47
Andrews, Benny4
Audubon, After John James 53-57

B

Bearden, Romare 1-3
Beckmann, Max60
Benton, Thomas Hart5, 58, 59
Bigaud, Wilson39
Biggers, John Thomas.....6
Braque, Georges61
Buffet, Bernard62
Burroughs, Margaret Taylor Goss.....7

C

Calder, Alexander 8, 178-180
Cassandre, Adolphe Mouron63
Catlett, Elizabeth 9-17
Cézanne, Paul64
Chagall, Marc 65-73
Chagall, After Marc 74-76
Cocteau, Jean77, 78
Covarrubias, Miguel.....80

D

Dalí, Salvador 81-88
Davis, Ronald181
Diebenkorn, Richard 182-184
Dine, Jim185
Driskell, David C.18
Dubuffet, Jean89
Dunham, Carroll186
Dürer, Albrecht..... 48-50

F

Francis, Sam 187-189
Frankenthaler, Helen 190-192

G

Giacometti, Alberto.....90, 91
Gilliam, Sam19
Gottlieb, Adolph193
Green, Jonathan.....21, 22
Grosz, George.....92

H

Haring, Keith..... 194-199
Hepworth, Barbara200
Hockney, David 201-212
Hodgkin, Howard213
Honeywood, Varnette P.20
Hundertwasser, Friedensreich..... 93-96

J

Jensen, Bill214
Johns, Jasper..... 215-220
Jones, Lois Mailou.....23

K

Kandinsky, Wassily97
Kapoor, Anish221, 222
Katz, Alex223
Kelley, Mike.....231
Kelly, Ellsworth.....224
Klee, After Paul.....98
Kollwitz, Käthe.....99, 100
Koons, Jeff 225-227

L

Lane, Artis24
Lawrence, Jacob 25-30
Le Corbusier.....79
Léger, Fernand101, 102
Léger, After Fernand103
Lichtenstein, Roy228, 229
Lozowick, Louis..... 104-107

M

Madsaki.....240
Magritte, After René.....108
Marden, Brice.....230
Marini, Marino.....109, 110
Matisse, Henri..... 111-116
McCarthy, Paul231
Miró, Joan 117- 128
Moore, Henry..... 129-132
Mucha, Alphonse.....133
Munch, Edvard134
Murakami, Takashi.....232-235, 237-239
Murakami, Takashi X Abloh, Virgil.....236
Murray, Elizabeth241

N

Nevelson, Louise242
Normil, Andre39

O

Oldenburg, Claes.....243
Orozco, José Clemente 135-137

P

Picasso, Pablo..... 138-161
Pollock, Jackson244
Price, Ken.....245

R

Ramié, Alain154
Rauschenberg, Robert 246-251
Rembrandt Harmensz van Rijn51, 52
Renoir, Pierre-Auguste..... 162- 166
Rivera, Diego168
Rosenquist, James..... 252-254
Rothenberg, Susan.....255
Rouault, Georges167
Ruscha, Ed..... 256-267

S

Saar, Alison32
Saar, Betye.....33, 269
Shahn, Ben34, 35
Smith, Kiki270, 271
Stella, Frank272
de St. Phalle, Niki268

T

Tamayo, Rufino..... 169-172
Tanner, Henry Ossawa.....36
Tolliver, Mose37
Toulouse-Lautrec, Henri de.....174, 175

V

Various Artists.....173, 273

W

Wang Guangyi286
Warhol, Andy 274-282
Wegman, William.....287
Wells, James Lesesne31
Wesselmann, Tom 283-285
White, Charles Wilbert 40-42
Winters, Terry288
Wood, Grant.....43, 44
Woodruff, Hale Aspacio45

Z

Zúñiga, Francisco46

Glossary of Terms for Prints

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

NAME OF THE ARTIST

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

TITLES

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

REFERENCES

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

MEDIUM

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

DATE

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

STATE

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

SIGNATURE

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

EDITION

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

MEASUREMENTS

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

COPYRIGHT

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

CONDITION

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

FRAMING

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

Including

Property from a Private Collection

Property from a Private Collection, La Jolla

Property from a Private Collection, Palm Springs

Property from a Private Collection, Phoenix

Property from a Private Collection, Portola Valley

Property from a Private Collection, Southern California

Property from a Prominent Bay Area Collection

Property from Dr. Norman Levine and the late Morelle Lasky Levine, Los Angeles

Property from the Barbara Rickles Estate

Property from the Estate of Yvonne de Chavigny Segerstrom

Property from the Lupita Tovar Estate

Property from the Margaret J. Rogers Estate

Property from the Matthew J. Whealton Estate

Property from the Private Collection of Mrs. Jean Stern

Property from the Collection of Benjamin D. Schulman

Bonhams

AUCTIONEERS SINCE 1793



Sam Francis: California Cool

Los Angeles | November 18, 2021



Download Bonhams app
for iOS & Android

INQUIRIES

+1 (323) 436 5435
+1 (415) 503 3259
morisa.rosenberg@bonhams.com
bonhams.com/prints

SAM FRANCIS

Trio I, 1991
Color etching and aquatint
\$6,000 - 8,000

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$12,500 UP TO AND INCLUDING \$600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$600,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally

liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (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/. If you desire access, update, or restriction to the use of your personal information, please email 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 (323) 850 7500.

AUCTION ESTIMATES

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

- Attend one of our Auction 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 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.

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, 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 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, 7601 W Sunset Boulevard, Los Angeles, California 90046.

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 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 (323) 850 7500.

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.

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"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

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

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

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

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

If successful

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

Please email the completed Registration Form and requested information to:

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

Bonhams

Sale title: Prints & Multiples	Sale date: September 28, 2021
Sale no. 26756	Sale venue: Los Angeles
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at 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.

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

Your signature: _____	Date: _____
-----------------------	-------------







27/60

Handwritten signature





Bonhams
7601 W. Sunset Boulevard
Los Angeles, California 90046

+1 323 850 7500
bonhams.com

AUCTIONEERS SINCE 1793