# POST-WAR & CONTEMPORARY PRINTS & MULTIPLES

Monday May 11, 2015 New York



# Bonhams

**NEW YORK** 

# POST-WAR & CONTEMPORARY PRINTS & MULTIPLES

Including a Collection of Important Ceramics by Pablo Picasso

INQUIRIES

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New York

Monday May 11, 2015 at 1pm New York

#### BONHAMS

580 Madison Avenue New York, New York 10022 bonhams.com

#### PREVIEW

Friday May 8, 12pm to 5pm Saturday May 9, 12pm to 5pm Sunday May 10, 12pm to 5pm Monday May 11, 10am to 12pm

#### BIDS

+1 (212) 644 9001 +1 (212) 644 9009 fax

# To bid via the internet please visit www.bonhams.com/21924

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

**SALE NUMBER:** 21924 Lots 1 - 161

#### CATALOG: \$35

visit

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#### ILLUSTRATIONS

Front cover: Lot 48, © 2015 Estate of Jean-Michel Basquiat / Artists Rights Society (ARS), New York Inside front cover: Lot 88, Image Courtesy Other Criteria. © Damien Hirst & Science Ltd. 2015 Inside back cover: Lot 88, Image Courtesy Other Criteria. © Damien Back cover: Lot 19, © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

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# **CONDITIONS OF SALE**

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

# MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

# **CONDITIONS OF SALE - CONTINUED**

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

#### LIMITED RIGHT OF RESCISSION

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

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"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 BOLD 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 BOLD 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 PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSIY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

#### SELLER'S GUIDE

#### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

#### AUCTION ESTIMATES

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

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

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

#### CONSIGNING YOUR PROPERTY

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

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

#### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

#### ESTATE SERVICES

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

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

# **BUYER'S GUIDE**

#### **BIDDING & BUYING AT AUCTION**

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www. bonhams.com** or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

#### 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.

#### Reserves

Unless indicated by the p symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

# Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number.

#### **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, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot 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 San Francisco, Los Angeles and New York galleries.

#### By Telephone

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

#### Online

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

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

#### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

#### Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. 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.

#### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

#### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday May 11 without penalty. After May 11 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

#### Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us**.

# CONTACTS

#### OFFICERS

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James Hendy Chief Operating Officer

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# **GLOSSARY OF TERMS FOR PRINTS**

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

# NAME OF THE ARTIST

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

### TITLES

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

# REFERENCES

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

### MEDIUM

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

### DATE

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

#### STATE

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

#### SIGNATURE

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

#### EDITION

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

#### MEASUREMENTS

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

# COPYRIGHT

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#### 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 <u>www.bonhams.com</u>. Notwithstanding any condition reports or catalog descriptions provided, all lots are offered and sold 'AS IS' in accordance with Bonhams' Conditions of Sale.

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

Three Sardines (A.R. 34), 1952 Glazed earthenware rectangular dish, painted in brown, blue and yellow, numbered 8/200, inscribed '*l* 113', with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps.  $12 \times 14 7/8in$ **\$10,000 - 15,000** 

#### 2

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

*Bird in Profile* (A.R. 91), 1949 Red earthenware hallowed round medallion, from the edition of 60, with the *'Madoura Empreinte Originale de Picasso'* stamps, framed. *diameter 1 7/8in* 

\$1,000 - 1,500

### 3

# PABLO PICASSO (1881-1973)

Black and Maroon Owl (A.R. 123), 1951 Glazed earthenware turned vase, painted in brown and black, from the edition of 300, inscribed '*Edition Picasso*', with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps. *height 12 1/8in* 

\$7,000 - 10,000

#### 4

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

Fish Subject (A.R. 139), 1952

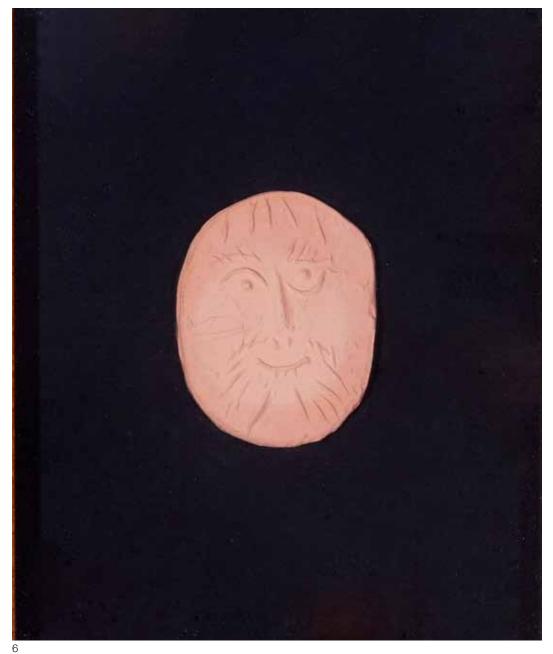
Red earthenware turned pitcher, painted in black and white, from the edition of 500, inscribed '*Edition Picasso Madoura*', with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps.

5 3/4 x 8 1/2in **\$3,000 - 5,000** 









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

Bird on a Branch (A.R. 175), 1952 Partially glazed earthenware turned round dish, painted in white and black, from the edition of 500, inscribed '*Edition Picasso*', with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps. *diameter 6 7/8in* 

\$1,500 - 2,500

#### 6

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

*Face* (A.R. 243), 1954 Red earthenware oval medallion, from edition of 500, with the *'Madoura Empreinte Originale de Picasso'* stamps, framed. *2 3/4 x 2 1/4in* **\$1,200 - 1,800** 

7

# PABLO PICASSO (1881-1973)

*Face in an Oval* (A.R. 273), 1955 Partially glazed earthenware oval platter, painted in blue, green and black, numbered 51/200 (Ramié calls for an edition of 100), with the '*Madoura Plein Feu*' and '*Empreinte Originale de Picasso*' stamps. 13 x 17 5/16in **\$5,000 - 7,000** 

#### 8

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

Face (A.R. 288), 1955 Partially glazed white earthenware turned pitcher, painted in black and brown, from the edition of 500, inscribed '*Edition Picasso Madoura*', with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps. *height 11 3/4in* **\$5,000 - 7,000** 







**PABLO PICASSO (1881-1973)** Jacqueline's Profile (A.R. 308), 1956 Red earthenware square plate, numbered 21/100, inscribed '17100 Bis', with the 'Empreinte Originale de Picasso' and 'Madoura Plein Feu' stamps. diameter 16 3/8in \$10,000 - 15,000



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

Four Dancers (A.R. 314), 1956 Partially glazed earthenware convex wall plaque, painted in black and white, from the edition of 400, with the 'Empreinte Originale de Picasso' and 'Madoura Plein Feu' stamps. 9 3/4 x 9 3/4in \$5,000 - 7,000

#### 11

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

Lozenge with Mask (A.R. 345), 1956 Red earthenware hexagonal tile, painted in black and white, numbered 25/350, inscribed 'J. 172', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps. 15 3/4 x 7 7/8 x 1 1/2in

\$5,000 - 7,000

# 12

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

Heads (A.R. 367), 1957

Partially glazed white earthenware pitcher, painted in black and white, from the edition of 500, inscribed 'Edition Picasso Madoura', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps. height 5in

\$2,000 - 3,000

# 13

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

Heads (A.R. 368), 1956 Partially glazed white earthenware pitcher, painted in white and black, from the edition of 500, inscribed 'Edition Picasso Madoura', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps. height 5 7/8in \$2,000 - 3,000



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

Head (A.R. 372), 1956

Partially glazed white earthenware round plaque, painted in blue, pink, yellow and green, numbered 3/200, inscribed '*Edition Picasso Madoura*', with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps. *diameter 12 1/2in* 

\$10,000 - 15,000

#### 15

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

Jacqueline's Profile (A.R. 383), 1956

Partially glazed white earthenware convex wall plaque, painted in white and black, from the edition of 500, with the '*Empreinte Originale de Picasso*' and '*Madoura Plein Feu*' stamps.

7 1/4 x 7 1/4in **\$6,000 - 9,000** 

# 16

#### **PABLO PICASSO (1881-1973)** Beach Scene (A.R. 389), 1956

Partially glazed white earthenware convex wall plaque, painted in white and black, from the edition of 450, with the '*Empreinte Originale de Picasso*' and '*Madoura Plein Feu*' stamps. *diameter 10 1/2in* \$3,000 - 5,000

# 17

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

Red Owl on Black Ground (A.R. 399), 1957 Partially glazed red earthenware turned round dish, painted in yellow, red and black, numbered 26/150, inscribed '*Edition Picasso Madoura'*, with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps. *diameter 16 3/4in* **\$15,000 - 20,000** 



### 18 PABLO PICASSO (1881-1973)

Mat Wood-Owl (A.R. 405), 1958 Partially glazed white earthenware turned vase, painted in red and black, numbered 21/200, inscribed '*Edition Picasso*', with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps. *height 11in* **\$10,000 - 15,000** 





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

Face and Owl (A.R. 407), 1958 Partially glazed earthenware turned oval vase, painted in red, black and white, numbered 147/200, inscribed '*Edition Picasso Madoura*', with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps. *height 10 1/8in* **\$20,000 - 30,000** 

#### 20

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

Bearded Yan (A.R. 513), 1963

Red earthenware turned pitcher, numbered 182/300 and inscribed 'Edition Picasso Madoura', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

10 3/8 in x 5 1/4in **\$2,500 - 3,500** 

#### 21

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

Man's Face (A.R. 539), 1966 Red earthenware rectangular plaque, painted in black, numbered 25/500, with the *'Empreinte Originale de Picasso'* and *'Madoura Plein Feu'* stamps. 6 3/8 x 3 7/8in

\$2,000 - 3,000

#### 22

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

*Little Sun* (A.R. 547), 1968 Red earthenware rectangular plaque, painted in black, numbered 73/200, inscribed '*J.* 245', with the '*Empreinte Originale de Picasso*' and '*Madoura Plein Feu*' stamps.

4 x 6 3/8in

\$2,000 - 3,000

#### 23

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

Wood-owl (A.R. 605), 1969

Partially glazed white earthenware turned vase, painted in brown and white, numbered 148/500, inscribed '*R* 148' and '*Edition Picasso*' *Madoura*', with the '*Edition Picasso*' and '*Madoura Plein Feu*' stamps. *height 11 7/8in* 

\$3,000 - 5,000

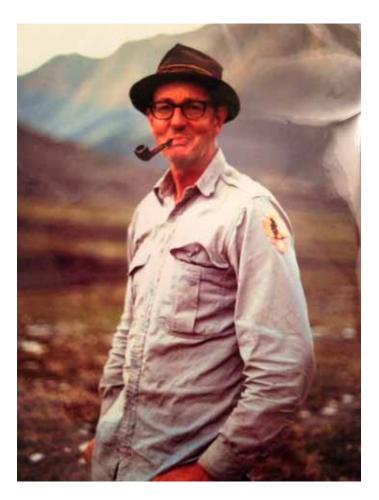


21



22





# JOHN M. KAUFFMANN

Considered amongst the leading conservation pioneers in the United States, John Michael Kauffmann's twenty year tenure with the National Park Service resulted in monumental tracts of land being protected and preserved in Maryland, Massachusetts, Ohio, and Alaska. He was the chief planner for both Alaska's Gates of the Arctic National Park, and the Noatak National Preserve, which, combined, form one of the world's largest areas of designated wilderness. John also quietly protected thousands of acres of land through the New Hampshire Forest Society, a parcel of which is now known as Kauffmann Forest.

An avid art collector from an early age, John's interests were varied, yet bound by the common thread of his life-long love of nature and the environment. A passionate historian, and protector of important landscapes and significant land, his aesthetic presents itself clearly in the themes of the works of art and objects he so carefully collected and cared for.

John M. Kauffmann's legacy proudly continues as 100% of the proceeds from the sale of his collection, including the following two works by Maurits C. Escher, will be donated to a series of non-profit environmental conservation charities.

# PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN, YARMOUTH, MAINE

# 24

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

Sky and Water I (B. 306), 1938 Woodcut on Japan paper, signed and inscribed 'eigendruck', framed. 17 x 17 3/16in sheet 20 1/4x 20in \$12,000 - 18,000

# Provenance

Mickelson's Gallery, Washington, DC.

# PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN, YARMOUTH, MAINE

# 25

# MAURITS CORNELIS ESCHER (1898-1972)

Sun and Moon (B. 357), 1948 Woodcut in colors on thin laid Japan paper, signed and inscribed 'eigendruck', with margins, framed. 9 7/8 x 10 5/8in sheet 12 x 13 1/2in \$30,000 - 50,000

# Provenance

Mickelson's Gallery, Washington, DC.

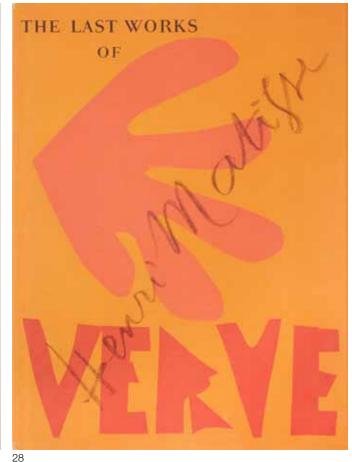












#### 26

### AFTER FERNAND LÉGER (1881-1955)

Le Jardin, 1946

Lithograph in colors on wove paper, with the stamped signature, numbered 159/275 in pencil, with the blindstamp of the publisher, Musee Fernand Leger, Bibot, with full margins, framed. 15  $3/4 \times 19 3/4$ in sheet 20  $3/4 \times 20 1/2$ in **\$1,000 - 1,500** 

#### 27

# HENRI MATISSE (1869-1954)

Portraits (D. bk. 33), 1954 The book, comprising one lithograph (frontispiece), 33 tipped-in color plates and 60 reproductions in black and white on wove paper, with the stamped number '1608' on the appendix page, from the total edition of 2850, with text in English, published by Andre Sauret, Monte Carlo/printed by Mourlot, Paris, bound (as issued), contained in paper wrapper with printed title and design after Matisse, with paper-covered boards with printed title on the spine. (*album*) 12 1/2 x 9 3/4in **\$1,500 - 2,500** 

#### 28

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

*Verve: Volume IX, Nos 35 & 36. Dernières Oeuvres de Matisse 1950-54*, 1958 The book comprising 81 lithographs, 41 in colors on wove paper, with title and text in English, from the American edition by Harcourt, Brace and Company, New York, printed by Mourlot, Paris, bound as issued. *together with* Verve: Volume IX (salesmen's sample), 1958, with no text. (2) (overall) 14 1/2 x 10 3/4 x 1in **\$5,000 - 8,000** 









# 29

# JOAN MIRÓ (1893-1983)

Amazone (M. 393), 1964

Lithograph in colors on Arches paper, signed in pencil and numbered 64/75, published by Maeght, Paris, the full sheet, framed.  $24 \times 35 \ 1/4in$ 

\$2,000 - 3,000

# 30

# JOAN MIRÓ (1893-1983)

*Untitled, from Le Lézard aux plumes d'Or* (M. 457), 1967 Lithograph in colors on wove paper with Miro watermark, signed in pencil and numbered 12/100, published/printed by Mourlot/Louis Broder, Paris, the full sheet, framed.

14 x 39 1/4in **\$4,000 - 6,000** 

# 31

# JOAN MIRÓ (1893-1983)

Arlequin Circonscrit (M. 887), 1973 Lithograph in colors on wove paper with Maeght watermark, signed in pencil and numbered 64/75, published/printed by Maeght, Paris, with full margins, framed.  $25 \times 17 \ 1/2in$ sheet 30 x 22in

\$3,000 - 5,000

# 32

# JOAN MIRÓ (1893-1983)

*Le Bleu de la Cible* (D. 657), 1974 Etching and aquatint in colors with carborundum on Arches paper, signed in pencil and numbered 21/50, published/printed by Maeght/ Morsang, Paris, the full sheet, framed. *26 x 19 7/8in* **\$10,000 - 15,000** 

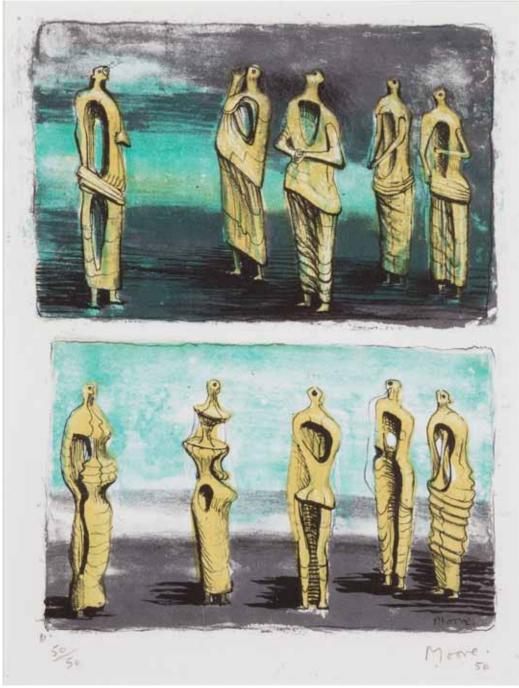


# JOAN MIRÓ (1893-1983)

La Mélodie Acide (M. 1212-1225; C. bk. 248), 1979

The complete deluxe set, comprising 14 lithographs in colors on wove paper, unsigned, with the additional suite of 14 lithographs in colors on *Japon nacré* paper, each signed in pencil and numbered I/VII, with *hors-texte*, title page, text in French and justification, signed by the artist and author, Patrick Waldberg, on the numbering page, copy 'I' (one of 7 in Roman numerals, the total edition was 145 and there is a later edition of 1500), the full sheets, loose (as issued), with the original paper folder and green cloth-covered portfolio box (28) (*album*) 14 3/8 x 10 3/4 x 1 3/4in

\$30,000 - 40,000



# 34 HENRY MOORE (1898-1986)

Standing Figures (C. 14), 1950 Lithograph in colors on wove paper, signed in pencil, dated '50', and numbered 50/50, published/printed by School Prints Ltd., London/W.S. Cowell Ltd, Ipswich, with full margins, framed. *10 1/2 x 8 1/4in sheet 16 x 11 3/4in* **\$4,000 - 6,000** 



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

*Buste de femme à la chaise* (B. 308; Ba. 643), 1938

Etching, aquatint and drypoint on Montval laid paper with Picasso watermark, Baer's state VIII (of X), Baer calls for only one (of 4) proofs with Picasso watermark, with Marina Picasso's rubber stamp and inventory number, verso, with full margins, framed.  $9.9/8 \times 5.1/2in$ 

sheet 13 1/4 x 8 7/8in **\$12,000 - 18,000** 

# Provenance

The collection of Marina Picasso.

# 26 | BONHAMS

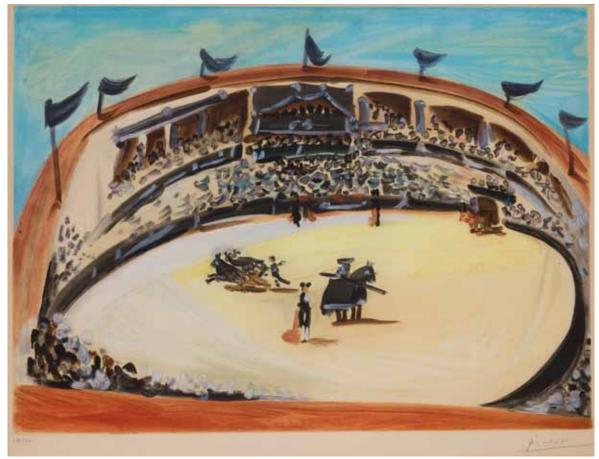
#### 36 PABLO PICASSO (1881-1973)

*Verve. Vol. VIII, no. 29/30: Picasso and the Human Comedy* (not in Cramer), 1954 The book, comprising 180 plates including 16 lithographs in colors on wove paper, the text in English, from the American edition, published/printed by Harcourt, Brace and Co., New York/Mourlot, Paris, bound (as issued), with printed boards, lacking original wrappers. 14 1/4 x 10 1/2 x 1in \$1,500 - 2,500

#### 37 AFTER PABLO PICASSO (1881-1973)

*La Corrida*, 1956 Aquatint in colors on wove paper, signed in pencil and numbered 188/200, printed by Crommelynck, Paris, with full margins, framed. *19 x 25 3/4in sheet 22 x 27 7/8in* **\$15,000 - 20,000** 













#### 38

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

Le Vieux Roi (B. 869; M. 317), 1959 Lithograph on Arches paper with Mourlot watermark, with the red stamped signature, from the edition of 1000 (there was also a signed and numbered edition of 200), executed for "Le Patriote", Nice, the full sheet, framed. 26 3/8 x 20in \$1,500 - 2,500

# 39

# PABLO PICASSO (1881-1973)

A los toros avec Picasso by Jaime Sabartés (B. 1014-1017; C.bk. 113), 1961 The book, containing 4 lithographs, one in colors, on wove paper, from an unknown edition size, (an additional 50 impressions of each lithograph were also printed), with text in English, published/printed by George Brazillier, New York and André Sauret, Paris/ Mourlot, Paris, bound as issued, with red linen covered boards and original dust jacket. (overall) 10 x 13 x 3/4in \$3,000 - 4,000

# 40

#### DARREN ALMOND (BORN 1971)

Minus 60'000 Double Plate 4, from Photography Portfolio II for the Merce Cunningham Dance Company, 2006 Diptych silver gelatin prints, each signed in ink and numbered 6/40 on verso (there were also 12 artist's proofs), published by Carolina Nitsch for the Merce Cunningham Dance Company, New York. (2) each image 38 x 28in each sheet 40 x 30in \$2,000 - 3,000





# PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

#### 41

#### ARMAN (1928-2005)

Untitled (Amphitrite with propellors), c. 1990 Cast bronze multiple with green patina, with incised signature and numbered I/IV on the base (a proof aside from the edition of 8).  $42 \times 24 \times 16in$ **\$20,000 - 30,000** 

This work is recorded in the Arman Studio Archives New York under number: APA# 8309.90.019

# PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

42

# ARMAN (1928-2005)

Slices of Liberty, 1985 Cast bronze multiple with green patina on a stone base, with incised signature and numbered 24/150 on the base (there were also 10 artist's proofs).  $31 \times 10 \times 5$  in **\$4,000 - 6,000** 

This work is recorded in the Arman Studio Archives New York under number: APA# 8306.85.926

# PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

#### 43

#### ARMAN (1928-2005)

Hommage à Yves Klein (pink), 1992 Sliced wood mulitple with pigment, incased in a Plexiglas vitrine, with incised signature and numbered 'E.A. 12/14' on the base of the vitrine (a proof aside from the edition of 99).  $26 \times 12 \ 1/2 \times 8 \ 3/4in$ **\$12,000 - 18,000** 

This work is recorded in the Arman Studio Archives New York under number: APA# 8400.92R.088.

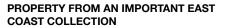






... AND SANDER

47



#### 44 ARMAN (1928-2005)

Untitled (Molting Statue of Liberty), 1992 Cast bronze with black and green patina with porcelain, a unique work from the Liberty series. 29 1/2 x 10 1/4 x 9in

\$7,000 - 10,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8306.92.050

#### PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

#### 45

#### ARMAN (1928-2005)

Untitled (Burnt violin with bow), 2004 Cast bronze multiple with green and black patina, with incised signature and numbered 50/100 on the base, with the stamp of the foundry, Bocquel, France. 23 5/16 x 9 x 3 1/2in \$5,000 - 7,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.04.049

#### **PROPERTY FROM AN IMPORTANT EAST** COAST COLLECTION

46

# ARMAN (1928-2005)

Untitled (Violon Brule I), 2004 Cast bronze multiple with black and brown patina, with incised signature and numbered I/XXX (aside from the edition of 100), with the stamp of the foundry, Bocquel, France. 26 7/16 x 9 x 7in \$7,000 - 9,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.04.048

47

# JOHN BALDESSARI (BORN 1931)

Double Bill (Part 2): ...and Sander, 2012 Lithograph on wove paper, signed in pencil, dated '12' and annotated 'AP 6' (an artist's proof aside from the edition of 34), with the inkstamp of the publisher, El Nopal Press, Los Angeles, with full margins, framed. 22 5/8 x 17 15/16in sheet 23 9/16 x 17 15/16in \$2,000 - 3,000

# 48

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

Untitled (Head), 1983 Screenprint in colors on heavy wove paper, numbered in pencil 61/85, signed in pencil by the executor and dated '11-19.01' with the Estate stamp on the verso, published by DeSanctis Carr Fine Art, Los Angeles, 2001, the full sheet, framed. sheet 40 x 40in

\$40,000 - 50,000









### 49 STANLEY BOXER (1926-2000)

3 Plates, from Ring of Dust in Bloom, 1976 Etching and aquatint in colors on handmade paper, each signed in pencil, dated, and numbered 15/28, 17/28, and 21/28, respectively, with the blindstamp of the publisher, Tyler Graphics Ltd., Mount Kisco, with full margins, framed. (3) each sheet 20 1/4 x 24in \$1,800 - 2,200

### \$1,800 - 2,20

50

### MARK BRADFORD (BORN 1961)

*Untitled (Suite of 6)*, 2012 The complete suite, comprising 6 etchings with photogravure and *chine collé* on wove paper, each signed, dated, numbered 14/25, and annotated 'From a set of six', published by Sikkema Jenkins & Co., New York, each the full sheets, each framed. (6) *each sheet 20 x 16in* **\$10,000 - 15,000** 

### 51

### ALEXANDER CALDER (1898-1976)

2 Plates, from Stabiles, c. 1965 Lithographs in colors on wove paper, each signed in pencil and numbered 14/125, with full margins, framed. (2) 13 1/2 x 19in sheet 18 1/2 x 23 3/4in \$3,000 - 4,000

### 52

### ELIZABETH CATLETT (1915-2012) Gossip, 2005

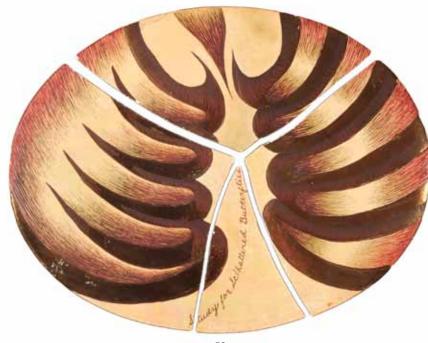
Photolithograph in colors on Somerset paper, signed in pencil, titled, dated and numbered 36/200, with full margins. 18 x 15in sheet 22 1/4 x 24in \$1,500 - 2,500













### 53

### JUDY CHICAGO (BORN 1939)

Study for Sc/hattered Butterflies, from Broken Butterflies/Shattered Dreams, 1975 China-painted porcelain plaque split in 4 pieces, incised with initials and dated, adhered to a lucite base with a clear cover. (overall) 7  $1/2 \times 9 3/4$ \$4,000 - 6,000

This work comes with a letter of authentication from the Studio of Judy Chicago.

"The "Broken Butterfly" was an extension of a series I created while I was working on "The Dinner Party" which was so demanding a project that there were times I feared I would never be able to complete it. I decided to express my anxieties in a series of 'broken' china-painted porcelain pieces in which a butterfly image was attempting to fly. They required many weeks of work and multiple firings and it was not until after they were completed that I broke them, then placed them in coffin like boxes." -Judy Chicago

### 54

### JUDY CHICAGO (BORN 1939)

Theodora Test Plate #5, from The Dinner Party, 1975-1978 China-painted porcelain plate, adhered to a lucite mount. diameter 14in \$20,000 - 30,000

This work comes with a letter of authentication from the Studio of Judy Chicago.

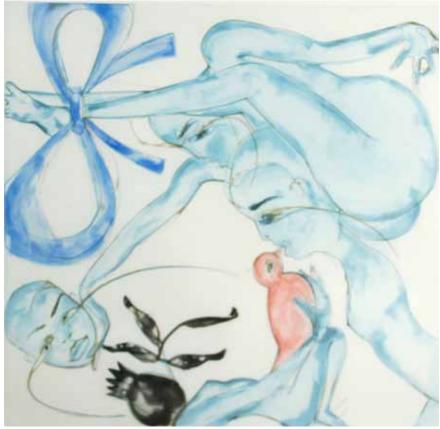
"The "Theodora" plate is almost an exact replica of the one featured on "The Dinner Party" table. It was inspired by the Ravenna mosaic murals representing Theodora and Justinian of Byzantium, the medieval rulers who governed together. During their reign and as a result of Theodora's influence, many laws benefitting women were instituted, for example, the death penalty for rape. As a result, women were freer to move around Byzantine society than we are today." -Judy Chicago

### FRANCESCO CLEMENTE (BORN 1952)

Yellow, Red or Blue, 1999 Aquatint in colors on Fabriano paper, signed in pencil and numbered 50/250 (there were also 10 artist's proofs), published by the Solomon R. Guggenheim Museum, New York, for their Print Collectors Club, with the blindstamp of the printer, Vigna Antoniniana, Stamperia d'Arte, Rome, with full margins, framed. 19 1/2 x 19 1/4in sheet 25 1/2 x 25 1/4in **\$700 - 900** 

### 56 GEORGE CONDO (BORN 1957)

*3 Plates, from Ghost of Chance*, 1991 Etchings on Hahnemühle paper, each signed in pencil and numbered I/X (aside from the edition of 160), with the blindstamp of the printer, Crommelynck, Paris, with full margins, framed. (3) each 9 1/4 x 7in each sheet 18 1/4 x 14 3/4in **\$800 - 1,200** 







#### 57 GEORGE CONDO (BORN 1957)

*4 Plates, from Artists and Writers*, 1991 Etchings on wove paper, each signed in pencil and annotated 'B.A.T.', from the edition of 160, with the blindstamp of the printer, Crommelynck, Paris, full margins, framed. (4) *each 4 5/8 x3 1/2in each sheet 12 3/4 x 9 7/7in* **\$800 - 1,200** 

### 58

### JOHN CURRIN (BORN 1962)

Rachel as the Hag, 2003 Glicée print on tracing paper to Somerset Velvet support, signed in pencil and numbered 180/200, published by Serpentine Gallery, London, the full sheet, framed. sheet 16 3/4 x 11 3/4in \$1,000 - 1,500

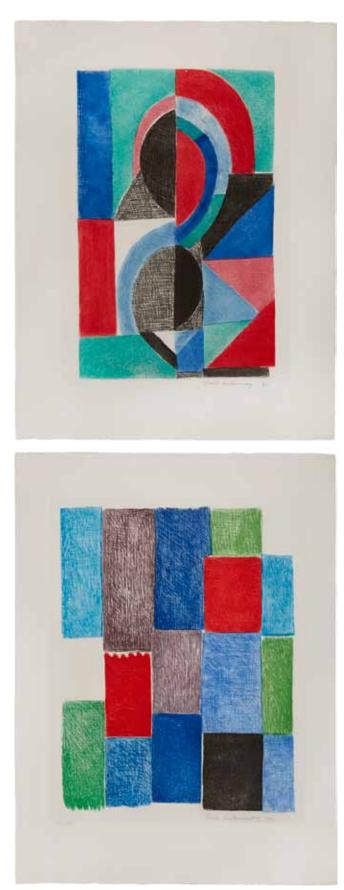
### 59

### SONIA DELAUNAY (1885-1979)

Avec moi-même, pl. 7; Avec moi-même, pl. 10, 1970 (2) Aquatints in colors on wove paper, each signed in pencil, dated and numbered 75/75, with full margins. (2) first 19 1/2 x 19 1/4in; second 14 x 15 1/2in each sheet 26 x 19 3/4in \$2,500 - 3,500

### 60 JIM DINE (BORN 1935)

*The Oil of Gladness* (C. 20), 1988 Heliorelief, spit-bite etching, soft-ground etching, and power-tool drypoint in colors on Arches Cover paper, signed in pencil, dated and numbered 19/50 (there were also 10 artist's proofs), co-published/ printed by Pace Editions, Inc., New York, and Waddington Graphics, London/Graphicstudio, University of South Florida, Tampa, with margins, framed. *approx. 76 3/8 x 35 1/2in* **\$7,000 - 10,000** 







### 61

### JIM DINE (AMERICAN, BORN 1935)

*Olympic Robe, from Games of the XXIVth Olympiad Seoul* (not in Carpenter), 1988 Lithograph in colors on wove paper, signed in pencil, dated and numbered 151/300 (there were also 300 in Roman numerals), with the blindstamp of the publisher, the Olympic Games Committee, Seoul, with full margins, framed. 31 x 23 1/2in sheet 35 x 27in **\$1,500 - 2,000** 





### 62

### SHEPARD FAIREY (BORN 1970)

Untitled (Dove Target Red), from the Target Series, 2012 Screenprint and relief in colors on handmade paper, signed in pencil and numbered 6/35, with full margins, framed. *31 x 23in* sheet *34 3/4 x 25 1/4in* **\$2,000 - 3,000** 

### 63

### **SHEPARD FAIREY (BORN 1970)**

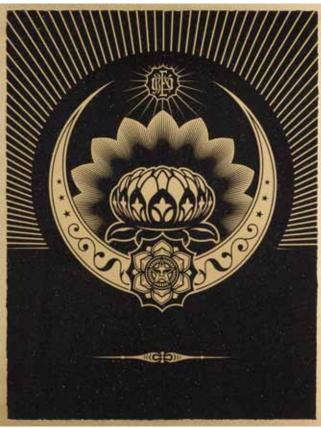
Unititled (Harmony), from the Target Series, 2012 Screenprint and relief in colors on handmade paper, signed in pencil and numbered 6/35, with full margins, framed. 23 1/4 x 31in sheet 25 1/4 x 35in **\$2,000 - 3,000** 

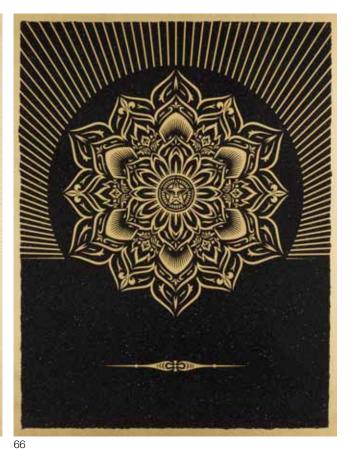
#### 64

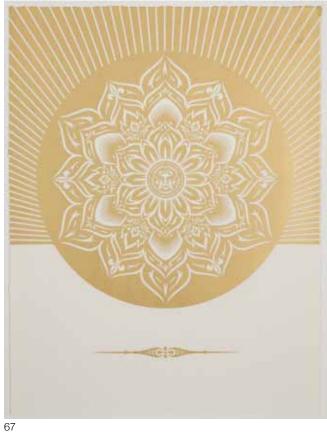
### **SHEPARD FAIREY (BORN 1970)**

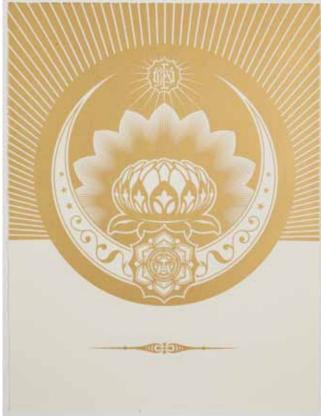
Untitled (Global Target), from the Target Series, 2012 Screenprint and relief in colors on handmade paper, signed in pencil and numbered 6/35, with full margins, framed. 22 7/8 x 31in sheet 33 3/4 x 25 1/2in \$2,000 - 3,000











### **SHEPARD FAIREY (BORN 1970)**

Obey Lotus Crescent (Black & Gold), 2013 Screenprint in colors with diamond dust on Somerset Satin paper, signed in pencil, dated and numbered 9/75, verso, the full sheet, framed. sheet 34 x 26in \$2,000 - 3,000

### 66

### SHEPARD FAIREY (BORN 1970)

Obey Lotus Diamond (Black & Gold), 2013 Screenprint in colors with diamond dust on Somerset Satin paper, signed in pencil, dated and numbered 9/75, verso, the full sheet, framed. sheet 41 x 37 3/4in

\$2,000 - 3,000

#### 67

### SHEPARD FAIREY (B. 1970)

Obey Lotus Diamond (White & Gold), 2013 Screenprint in colors with diamond dust on Somerset Satin paper, signed in pencil, dated and numbered 10/75, verso, the full sheet, framed.

sheet 41 x 37 3/4in **\$2,000 - 3,000** 

### 68 SHEPARD FAIREY (BORN 1970)

Obey Lotus Crescent (White & Gold), 2013 Screenprint in colors with diamond dust on Somerset Satin paper, signed in pencil, dated and numbered 9/75, verso, the full sheet, framed. sheet 34 x 26in

\$2,000 - 3,000

#### 69

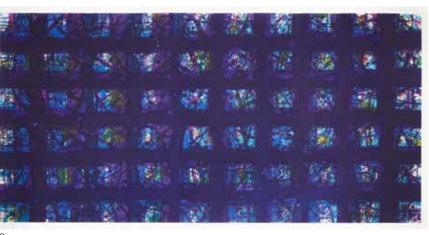
### SAM FRANCIS (1923-1994)

La Notte (L. 1100; SFE-072RC), 1988 Etching and aquatint in colors on Fabriano paper, signed in pencil and numbered 12/30 (there were also 10 artist's proofs), with the blindstamps of the publisher/ printer, 2RC Edizioni d'Arte, Rome/Vigna Antoniniana Stamperia d'Arte, Rome, with full margins, framed. 38 3/4 x 78 1/2in sheet 45 5/8 x 95in **\$6,000 - 8,000** 

#### 70

### **HELEN FRANKENTHALER (1928-2011)**

*The Paris Review* (H. 3), 1966 Screenprint in colors on heavy wove paper, signed in pencil and numbered 38/150, published by The Paris Review, New York, with full margins, framed. 27 5/8 x 19 7/8in sheet 30 7/8 x 22 7/8in **\$2,500 - 3,500** 







### 71

### HELEN FRANKENTHALER (1928-2011)

A Page from a Book II, from This is Not a Book, 1997 Etching, aquatint, mezzotint and pochoir in colors on TGL handmade paper, signed in pencil, dated and numbered 'AP 13/16' (aside from the edition of 60), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, framed.

5 1/2 x 17 3/4in sheet 10 1/8 x 24 1/2in **\$3,000 - 5,000** 

### 72

### **HELEN FRANKENTHALER (1928-2011)**

A Page from a Book III, from This is Not a Book, 1997 Etching, aquatint, mezzotint and pochoir in colors on TGL handmade paper, signed in pencil, dated and numbered 'AP 16/16' (aside from the edition of 60), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, framed.  $9 \times 11 7/8in$ 

sheet 12 3/4 x 15 7/8in **\$3,000 - 5,000** 

### 73

### HELEN FRANKENTHALER (1928-2011)

*Bilbao*, 1998

Screenprint in colors on wove paper, signed in pencil, dated and numbered 148/150, published by Art of This Century, New York, the full sheet, framed. sheet 35 1/2 x 47 1/4in \$2,000 - 3,000

### 74

### HELEN FRANKENTHALER (1928-2011)

*Aerie*, 2009

Screenprint in colors on wove paper, signed in pencil and numbered 55/128 (there were also 9 artist's proofs), published by The Lincoln Center, New York, with the inkstamp of the printer, Brand X Editions, Ltd., New York, verso, the full sheet.

sheet 29 1/2 x 38 7/8in **\$3,000 - 5,000** 









### 75

#### **BARNABY FURNAS (BORN 1973)** Boogie Man, 2006

Etching and aquatint with handcoloring on wove paper, signed in pencil, titled and numbered 9/40 (there were also 10 artist's proofs), published by Julia D'Amario and Katherine Kuehm for Artist's Space, New York, with full margins, framed. 18 x 14in sheet 25 x 20 1/2in

\$1,000 - 1,500

### PROPERTY FROM THE COLLECTION OF **BILL RADAWEC**

76

### **ROBERT GOBER (B. 1954)**

Artists' Bookplates, 1991

The complete set, comprising 250 lithographs on wove paper, signed and numbered 58/100 on the first sheet, numbered in ink on the colophon page, published by Printed Matter, Inc., New York/printed by Abrams Gieber Warhover, New York, contained in the original cardboard and aluminum presentation box. (box)2 x 5 1/2 x 3 1/2in sheet 5 x 3 1/8in

\$1,000 - 1,500

### 77

### **RAYMOND HAINS (1925-2008)**

Renault, 1988 Screenprint and photolithograph in colors on gloss wove paper, signed in pencil, dated and numbered 33/99, published by Galleria l'Elefante, Venice, with full margins, framed. 32 3/4 x 26 3/4in sheet 36 1/2 x 27 1/2in \$5,000 - 7,000

### PROPERTY FROM THE COLLECTION OF **BILL RADAWEC**

### 78

### **KEITH HARING (1958-1990)**

Poster for Fun Gallery, 1983 Offset lithograph in colors on wove paper, signed in ink and dated, with a small remargue of a "radiant baby" in black marker, the full sheet. 28 1/4 x 22in \$1,500 - 2,500

### 79

### **HOWARD HODGKIN (BORN 1932)**

Alexander Street (H. 44; T. 12), 1978 Lithograph in colors with watercolor on Arches paper, signed in pencil, dated and numbered 85/90, published/printed by Bernard Jacobson Ltd, London/Sky Editions, the full sheet. 13 3/8 x 24 in \$1,200 - 1,800



THE END OF THE U.S.A. ML YOU RICH FUCKERS SEE THE REGINNING OF THE END AND TAKE WHAT YOU CAN WHILE YOU CAN. YOU IMAGINE THAT YOU WILL GET AWAY, BUT YOU'NE SHIT IN YOUR OWN BED AND YOU'RE THE ONE TO SLEEP IN IT. WID'S HOULD EVERYONE ELSE STAY BEHIND AND SMIELL YOUR STINKING COWARDLE? HARE'S A MESSIGE TO YOU-SPACE TRAVEL IS UNCERTAIN AND ANY REPUGE OF YOURS CAN BE BLOWN UNCERTAIN AND ANY REPUGE OF YOURS CAN BE BLOWN OFF THE MAP. THERE'S NO OTHER PLACE FOR YOU TO GO ANOW THAT YOUR FUTURE IS WITH US SO DON'T GIVE US MORE REASONS TO HATE YOU

FEAR IS THE MOST ELEGANT WEAPON, YOUR HANDS ARE NEVER MESSY. THREATENING BODILY HARM IS CRUDE. WORK INSTEAD ON MINDS AND BELIEFS, PLAY INSECURITIES LIKE A PIANO. BE CREATIVE IN APPROACH. FORCE CREATIVE IN APTROACH. FORCE ANXIETY TO EXCRUZIATING LEVELS OR GENTLY UNDERMINE THE PUBLIC CONFIDENCE. PANIC DRIVES HUMAN HERDS OVER CLIFFS: AN ALTERNATIVE IS TERROR-INDUCED IMMOBILIZATION. FEAR FEEDE ON FEAD BUT THIS FEEDEMENT TERROR-INDUCED IMMOBILIZATION. FEAM FEEDS ON FEAR, PUT THIS EFFICIENT PROCESS IN MOTION. MANIPULATION IS NOT LIMITED TO PEOPLE. ECONOMIC, SOCIAL AND DEMOCRATIC INSTITUTIONS CAN BE SHAKEN. IT WILL BE DEMONSTRATED THAT NOTHING IS SAFE, SACRED OR SANE. THERE IS NO PESPITY EBROM UNDER A REPORT TES ARE RESPITE FROM HORROR. ABSOLUTES ARE OUICKSIIVER. RESULTS ARE SPECTACULAR.

SHRIEK WHEN THE PAIN HITS SUBJECK WHEN THE FAIN HIS DURING INTERROGATION, REACH INTO THE DARK AGES TO FIND A SOUND THAT IS LIQUID HORROR, A SOUND OF THE BRINK WHERE MAN STOPS AND THE BEAST AND NAMELESS CRUEL FORCES BEGIN. SCREAM WHEN YOUR LIFE IS THREATENED. FORM A LATE IS THREMENES TO AN A NOISE SO TRUE THAT YOUR TORMENTOR RECOGNIZES IT AS A VOICE THAT LIVES IN HIS OWN THROAT. THE TRUE SOUND TELLS HIM THAT HE CUTS HIS FLESH WHEN HE CUTS YOURS, THAT HE CANNOT THRIVE AFTER HE TORTURES YOU. SCREAM THAT HE DESTROYS ALL KINDNESS IN YOU AND BLACKENS EVERY VISION YOU COULD HAVE SHOWN HIM.

DON'T TALK DOWN TO ME. DON'T BE POLITE TO ME. DON'T TRY TO MAKE ME FEEL NICE. DON'T RELAX. FILL CUT THE SMILE OFF YOUR FACE. YOU THINK I DON'T KNOW WHAT'S GOING ON. YOU THINK I'M AFRAID TO REACT. THE JOKE'S ON YOU. I'M BIDING M' TIME, LOOKING FOR THE SPOT. YOU THINK NO ONE CAN REACH YOU THINK NO ONE CAN REACH YOU HAVE. I'VE BEEN PLANNING WHILE YOU'RE PLAYING. I'VE BEEN SAVING WHILE YOU'RE SPENDING. THE GAME IS ALMOST OVER SO TTS TIME YOU ACKNOWLEDGE ME. TIME YOU ACKNOWLEDGE ME. DO YOU WANT TO FALL NOT EVER KNOWING WHO TOOK YOU?

YOU GET AMAZING SENSATIONS FROM GUNS. YOU GET RESULTS FROM GUNS. MAN IS AN AGGRESSIVE ANIMAL; YOU HAVE TO HAVE A GOOD OFFENSE AND A GOOD DEFENSE. TOO MANY CITIZENS THINK THEY ARE HELPLESS. THEY LEAVE EVENYTHING TO THE AUTHORITIES AND THIS CAUSES CORRUPTION. RESPONSIBILITY SHOULD GO BACK WHERE IT BELONGS. IT IS YOUR LIFE SO TAKE CONTROL AND FEEL VITAL THERE MAY BE SOME ACCUDENTS ALONG THE PATH TO SELF-EXPRESSION AND SELF-DETERMINATION. SOME HARMLESS FEOPLE WILL BE HURT, HOWEVER, G-UN SPELLS PRIDE TO THE STRONG, SAFETY TO THE WEAK AND HOPE TO THE HOPELESS. GUNS MAKE WRONG RIGHT FAST.

YOU GET AMAZING SENSATIONS FROM

REPRESSING SEX URGES IS SO BAD. POISON DAMS UP INSIDE AND THEN IT MUST COME OUT. WHEN SEX IS HELD BACK TOO LONG IT COMES OUT FAST AND WILD. IT CAN DO A LOT OF HARM. INNOCENT PEOPLE GET SHOT OR CUT BY CONFUSED SEX URGES. THEY DON'T KNOW WHAT HIT THEM UNTIL TOO WHAT HIT THEM UNTIL TOO LATE. PARENTS SHOULD LET CHILDREN EXPRESS THEMSELVES SO THEY DON'T GET MEAN EARLY. NO THE'I DON'T GET MEAN EARLY. ADULTS SHOULD MAKE SURE THEY FIND MANY OUTLETS. ALL PEOPLE SHOULD RESPOND TO BIG SEX NEEDS. DON'T MAKE FUN OF INDIVIDUALS AND SEND THEM AWAY, IT'S BETTER TO VOLUNTEER THAN TO GET FORCED.

REJOICE: OUR TIMES ARE INTOLERABLE. TAKE COURAGE, FOR THE WORST IS A HARBINGER OF THE BEST. ONLY DIRE CIRCUMSTANCE CAN PRECIPITATE THE OVERTHROW OF OPPRESSORS, THE OLD AND CORRUPT MUST BE LAID TO WASTE BEFORE THE JUST CAN TRIUMPH. OPPOSITION IDENTIFIES AND ISOLATES THE ENEMP. CONFLICT OF INTEREST MUST BE SEEN FOR WHAT IT IS. DO NOT SUPPORT PALLATIVE GESTURES; THEY CONFUSE THE PEOPLE AND DELAY THE INEVITABLE CONFRONTATION. DELAY IN SOT TOLERATED FOR IT JEOPARDIZES THE WELL-BEING OF THE MAJORTIT. CONTRADICTION WILL BE HASTENED BY THE RECKONING WILL BE HASTENED BY THE APOCALIPSE WILL BLOSSOM.

WHAT SCARES PEASANTS IS THINKING THEIR BODIES WILL BE THROWN OUT IN PUBLIC AND LEFT TO ROT, THEY FEEL SHAME— AS IF IT MATTERS WHAT POSITION THER LEGS ARE IN WHEN THEY RE DEAD. LUCKY THEY RE SUPERSTITIOUS BECAUSE THEY RE EASIER TO MANAGE. MAKE AN EXAMPLE OF 2 OR 3 REBELS, DROP THEIR RODIES BY A ROAD, GET THEM FLAT AND DRY SO BONES SHOW AND THE GRASS WEARS THE CLOTHES. SHOOT SO BONES SHOW AND THE GRASS WEARS THE CLOTHES. SHOOT THE FINGERS OFF ANYONE WHO COMES TO COLLECT THE REMAINS. THOSE BODIES STAY AS A SIGN OF ABSOLUTE AUTHORITY. IF PEASANTS THINK THEIR SOULS CAN'T REST, SO MUCH THE BETTER. THE MOST EXQUISITE PLEASURE IS DOMINATION. NOTHING CAN COMPARE WITH THE FEELING, THE MENTAL SENSATIONS ARE EVEN BETTER THAN THE PHYSICAL ONES. KNOWING YOU HAVE POWER HAS TO BE THE BIGGEST HIGH, THE GREATEST COMFORT. IT IS COMPLETE SECURIT, PROTECTION FROM HURT, WHEN YOU DOMINATE SOMEBODY YOU'RE DOING HIM A FAVOR. HE PRAYS SOMEONE WILL CONTROL HIM, TAKE HIS MIND OFF HIS TROUBLES. YOU'RE HELPING HIM WHILE HELPING YOURSELF. EVEN WHEN YOU GET MEAN HE LIKES IT. SOMETIMES HE'S ANGRY AND FIGHTS BACK BUT YOU CAN HANDLE IT. HE ALWAYS REMEMBERS WHAT HE NEEDS. YOU ALWAYS GET WHAT YOU WANT. MAYS GET WHAT YOU WANT

RUIN YOUR FUCKING SELF BEFORE THEY DO. OTHERWISE THEY'LL THEY DO. OTHERWISE THEY'LL SCREW YOU BECAUSE YOU'RE A NOBODY. THEY'LL KEEP YOU ALIVE, BUT YOU'LL HAVE TO CRAWL AND SAY "THANK-YOU" FOR EVERY BONE THEY THROW. YOU MIGHT AS WELL STAY DRUNK OR SHOOT JUNK AND BE A CRAZY FUCKER. IF THE RICH GUYS WANT TO PLAY WITH YOU, MAKE THEM GET THEIR HANDS DIRTY. SEND THEM AWAY GACGING. OR GET THEIR HANDS DIRTY, SEND THEM AWAY GAGGING, OR SOBBING IF THEY'RE SOFT-HEARTED. YOU'LL BE LEFT ALONE IF YOU'RE FRIGHTENING, AND DEAD YOU'RE FREE! YOU CAN CHANGE THE RADIANT CHILD IN YOU TO A REFLECTION OF THE UNTY AN WORD WINT TA SENT. SHIT YOU WERE MEANT TO SERVE.

DESTROY SUPERABUNDANCE. STARVE THE FLESH, SHAVE THE HAR, EXPOSE THE BONE, CLARIFY THE MIND, DEFINE THE WILL, RESTRAIN THE SENSES, LEAVE THE FAMILY, FLEE THE CHURCH, ALL THE VERMIN, VOMIT THE HEART, FORGET THE DEAD, LIMIT THE HEART, FORGET THE DEAD, LIMIT THE, FORGO AMUSEMENT, DENY NATURE, REJECT ACQUAINTANCES, DISCARD ORDECTS, FORGET TRUTHS, DISSECT MYTH, STOP MOTION, BLOCK IMPULSE, CHOKE SORS, SWALLOW CHATTER, SCORN JOJ, SCORN TOUCH, SCORN TRAGEDY, SCORN TOUCH, SCORN TRAGEDY, SCORN MODEN, SCORN CONSTANCY, SCORN HOPE, SCORN EXALTATION, SCORN REPRODUCTION, SCORN VARIETT, SCORN FAMILISHMENT, SCORN VARIETT, SCORN FAMILISHMENT, SCORN VARIETT, SCORN FAMILISHMENT, SCORN VARIETT, SCORN FAMILISHMENT, SCORN VARIETT, SCORN AST, SCORN SWEETNESS, SCORN LIGHT, IT'S A QUESTION OF FORM AS MUCH AS FUNCTION, IT IS A MATTER OF REVULSION.

CHANGE IS THE BASIS OF ALL HISTORY, THE PROOF OF VIGOR. THE OLD IS SOILED AND DISGUSTING BY NATURE. STALE FOOD IS REPELLENT, MONOGAMOUS LOVE BREEDS CONTEMPT, SENILITY CRIPPLES THE GOVERNMENT THAT IS TOO POWERFUL TOO LONG. UPHEAVAL IS DESIRABLE BECACES FRESH, UNTAINTED GROUPS SEIZE OPPORTUNITY. VIOLENT OVERTHIROW IS APPROPRIATE WHEN THE SITUATION IS INTOLERABLE. SLOW MODIFICATION CAN BE EFFECTIVE; MEN CHANGE BEFORE THEY NOTICE AND RESIST. THE DECADENT AND THE POWERFUL CHAMPION CONTINUITY. "NOTHING ESSENTIAL CHANGES." THAT IS A MYTH. IT WILL BE REFUTED. THE NECESSARY BIRTH CONVULSIONS WILL BE TRIGGERED. ACTION WILL BRING THE EVIDENCE TO YOUR DOORSTEP. BRING THE EVIDENCE TO YOUR DOORSTEP.









# PROPERTY FROM THE COLLECTION OF BILL RADAWEC

#### 80

### **JENNY HOLZER (BORN 1950)**

Inflammatory Essays (W. 62-69), c. 1979-1982 The incomplete set, comprising 12 (of 15) offset lithographs on multicolored wove paper, each with full margins. (12) each sheet 10 x 10in \$3,000 - 5,000

# PROPERTY FROM THE COLLECTION OF BILL RADAWEC

### 81

### DAMIEN HIRST (BORN 1965)

Pharmacy, c. 1990 Offset lithograph in colors on archival board, signed in ink and numbered 134/200, with full margins, the full sheet.  $8 \ 1/2 \times 8 \ 1/2$ \$3,000 - 5,000

### 82

### DAMIEN HIRST (BORN 1965)

Helter Skelter, from In a Spin, the Action of the World on Things, Vol. II, 2002 Etching in colors on Hahnemühle wove paper, signed in pencil, from the edition of 68, published/printed by Paragon Press, London, with full margins, framed. 28 4/5 x 30 3/5in sheet 43 1/2 x 35 1/2in \$4,000 - 6,000

# 83

### DAMIEN HIRST (BORN 1965)

Spin Spin Sugar, from In a Spin, the Action of the World on Things, Vol. II (P.III 88-97), 2002 Etching in colors on Hahnemühle wove paper, signed in pencil, from the edition of 68, published/printed by Paragon Press, London, with full margins, framed. 42 x 28 7/8in sheet 43 1/2 x 35 1/2in

\$4,000 - 6,000

### 84

### DAMIEN HIRST (BORN 1965)

Windmills of My Mind, from In a Spin, the Action of the World on Things, Vol. II, 2002 Etching in colors on Hahnemühle wove paper, signed in pencil, from the edition of 68, published/printed by Paragon Press, London, with full margins, framed. 39 1/2 x 29 1/2in sheet 43 1/2 x 35 1/2in \$4,000 - 6,000

### POST-WAR & CONTEMPORARY PRINTS & MULTIPLES | 49



### 85 DAMIEN HIRST (BORN 1965)

Carvacrol, 2008

Screenprint in colors with bronze glitter on wove paper, signed in pencil and numbered 92/50, with the blindstamp of the publisher, Other Criteria, London, with full margins, framed.  $30 \times 22 \ 1/4in$ 

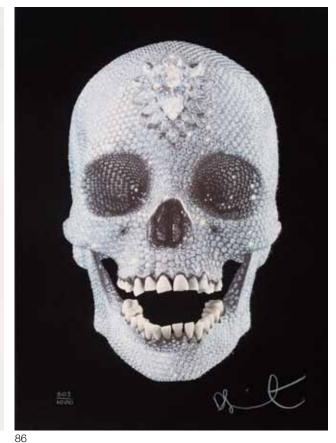
sheet 38 1/2 x 30in **\$7,000 - 9,000** 

### 86

### **DAMIEN HIRST (BORN 1965)**

Love of God, 2009 Screenprint in colors with diamond dust on black wove paper, signed in white crayon and numbered 803/1000, published by Other Criteria, London, with full margins, framed.  $10 \ 1/4 \ x \ 6 \ 1/2in$ 

sheet 12 3/4 x 9 1/2in **\$3,000 - 5,000** 



### 87 DAMIEN HIRST (BORN 1965)

Altar, from Sanctum, 2009

Etching in colors with photogravure and hand coloring on wove paper, signed in ink and numbered 22/59 in pencil, verso, with full margins, framed. 39 x 39in sheet 48 x 45 1/2in **\$12,000 - 15,000** 

## 88

### DAMIEN HIRST (BORN 1965)

*Vipera Lebetina*, 2011 Screenprint in colors with glaze on Somerset Satin paper, signed in pencil and numbered 20/100, with the blindstamp of the artist, published by Other Criteria, London, with full margins, framed. *19 x 17in sheet 27 1/2 x 25in* **\$5,000 - 7,000** 









DAMIEN HIRST (BORN 1965) The Physical Impossibility of Death in the Mind of Someone Living, 2013 Lenticular digital print in colors on PETG plastic, signed in white ink and numbered 69/150, published by Other Criteria, London/Paul Stolper, the full sheet, framed. sheet 31 1/2 x 47 1/4in \$12,000 - 15,000





### DAMIEN HIRST (BORN 1965)

Untitled, from It's a Beautiful Day, 2013 Polymer-gravure block print in colors on Zerkall Paper, signed in pencil and numbered 31/55 on the verso, published by Other Criteria, London, the full sheet, framed.

sheet 26 x 19in **\$4,000 - 6,000** 

### 91

### 91 JASPER JOHNS (BORN 1930)

Souvenir (U.L.A.E. 104; F. 127), 1970 Lithograph in colors on wove paper, signed in pencil, dated '70' and numbered 24/50, with the blindstamp of the publisher, ULAE, West Islip, New York, with full margins, framed. 23 1/4 x 17 1/2in sheet 30 1/2 x 22 1/4in \$4,000 - 6,000









### 94 92

### ALEX KATZ (BORN 1927)

Danny Moynihan & Laura Faber, from Pas de Deux 5, 1995

Screenprint in colors on Arches paper, signed in pencil and numbered 78/150 (there were also 18 artist's proofs), published by Chalk and Vermilion Fine Arts, Connecticut, the full sheets, framed. sheet 36 x 20in

95

\$3,000 - 5,000



### ALEX KATZ (BORN 1927)

Francesco & Alba Clemente, from Pas de Deux 5, 1995

Screenprint in colors on Arches paper, signed in pencil and numbered 113/150 (there were also 18 artist's proofs), published by Chalk and Vermilion Fine Arts, Connecticut, the full sheets, framed. sheet 36 x 20in \$2.000 - 3.000

### 94

### ALEX KATZ (BORN 1927)

Janet Leonard & David Salle, from Pas de Deux 5, 1995

Screenprint in colors on Arches paper, signed in pencil and numbered 113/150 (there were also 18 artist's proofs), published by Chalk and Vermilion Fine Arts, Connecticut, the full sheets, framed, sheet 36 x 20in \$3.000 - 5.000

### 95

### ALEX KATZ (BORN 1927)

Red Grooms & Liz Ross, from Pas de Deux 5, 1995

Screenprint in colors on Arches paper, signed in pencil and numbered 113/150 (there were also 18 artist's proofs), published by Chalk and Vermilion Fine Arts. Connecticut, the full sheets, framed.

sheet 36 x 20in

\$2.000 - 3.000

#### 96

### ALEX KATZ (BORN 1927)

Vicki Hudspith & Wally Turverville, from Pas de Deux 5, 1995 Screenprint in colors on Arches paper, signed in pencil and numbered 113/150 (there were also 18 artist's proofs), published by Chalk

and Vermilion Fine Arts, Connecticut, the full sheets, framed. sheet 36 x 20in \$2,000 - 3,000

97

### **ELLSWORTH KELLY (BORN 1923)**

Fig Branch (Figue), from Suite of Plant Lithographs (A. 51), 1965-66 Lithograph on Rives BFK paper, signed in pencil and numbered 73/75 (there were also 10 artist's proofs), titled in pencil, verso, published by Maeght, Paris, with full margins, framed. 21 x 19 1/2in sheet 34 3/8 x 24in \$3,000 - 4,000

### 98

### WILLIAM KENTRIDGE (BORN 1955)

Baggage I, 2000 Lithograph with toner on Fabriano paper, signed in pencil and numbered 12/24, published/printed by Caversham Press/ Malcom Christian, Howick, South Africa, with full margins, framed. 10 3/4 x 23in sheet 19 3/4 x 25 7/8in \$2,000 - 3,000













### JEFF KOONS (BORN 1955)

Balloon Dog - Blue, 1995 Metallic porcelain plate multiple, numbered 1064/2300 in ink on label affixed on verso of plate, published by the Museum of Contemporary Art, Los Angeles, contained in the original presentation box. *diameter 10 1/2in* 

\$8,000 - 12,000

100

### JEFF KOONS (BORN 1955)

Balloon Dog - Red, 1995

Metallic porcelain plate multiple, numbered 609/2300 in ink on a label affixed to the verso of plate, published by the Museum of Contemporary Art, Los Angeles, contained in the original presentation box. *diameter 10 1/4in* 

\$8,000 - 12,000

# PROPERTY FROM THE COLLECTION OF BILL RADAWEC

101

### LOUISE LAWLER (BORN 1947)

*Untitiled (Three Warhols at auction)*, 1991 Cibachrome on high gloss paper, signed, dated and numbered 42/100, with the artist's ink stamp, the full sheet. 7 *3/8 x 9 3/8in* **\$2,000 - 3,000** 

102

### **ROY LICHTENSTEIN (1923-1997)**

Shipboard Girl (C. II6), 1965 Offset lithograph in colors on white wove paper, signed in pencil, published by Leo Castelli Gallery, New York, with margins. 26 1/16 x 19 1/8in **\$20,000 - 30,000** 

Provenance

Private Collection, France











### **ROY LICHTENSTEIN (1923-1997)**

As I Opened Fire (C. 5), 1966 Triptych, comprising three offset lithographs in color on wove paper, signed in pencil on the last panel, each numbered 9/25, with the stamp of the publisher, Stedelijk Museum, Amsterdam, printed by Drukerij Luii & Co., Amsterdam, with full margins. (3) 23 7/8 x 19 1/2in (each) sheet 25 1/8 x 20 3/4in (each) \$4,000 - 6,000

104

### **ROY LICHTENSTEIN (1923-1997)**

Hat, from S.M.S., no. 4 portfolio (C. III9), 1968 Offset lithograph in colors on both sides of a thin white plastic sheet, sandwiched in transparent plastic multiple, an unsigned proof from the approximate edition of 200 (there were also 100 copies signed by the artist), the full sheet. (folded) 7  $1/4 \times 14 \ 3/16in$ sheet 19  $1/4 \times 14in$ \$2,500 - 3,500

φ2,000 - 0,0

### 105

### **ROY LICHTENSTEIN (1923-1997)**

Wallpaper (C. III.43), 1968 Screenprint in colors on two sheets of fabricbacked metallic foil, published by Bert Stern for On 1st, New York, the full sheet. *approx. 29 7/8 x 46in* **\$10,000 - 15,000** 

#### Provenance

Private Collection, France

### 106

### **CHRISTIAN MARCLAY (BORN 1955)**

Luzerner Theater, from Photography Portfolio II for Merce Cunningham Dance Company, 2006 Chromogenic crystal archival print on high gloss paper, signed in ink and numbered 6/40, published by Carolina Nitsch for the Merce Cunningham Dance Company, New York. 11 x 16in sheet 17 x 22in **\$1,500 - 2,000** 













### **ROBERT MOTHERWELL (1915-1991)** *Automatism B* (B. 7), 1966

Lithograph on Rives BFK paper, signed in pencil and numbered 94/100, with the blindstamp of the publisher, Hollander Workshop, New York, with full margins, framed.  $25 \ 3/4 \ x \ 20 \ 1/4 in$ sheet 29 x 20 1/2

\$3,000 - 5,000

108

### **ROBERT MOTHERWELL (1915-1991)**

Black with No Way Out (E./B. 313), 1983 Lithograph in colors on white Tyler Graphics handmade paper, signed in pencil and annotated 'ap IV/XIV' (aside from the edition of 98), with the blindstamp of the publisher/ printer, Tyler Graphics, New Bedford, New York, the full sheet, framed. *sheet 15 x 37 3/4in* 

\$8,000 - 12,000





109 **ROBERT MOTHERWELL (1915-1991)** 

Mexican Night II (E./B. 348), 1984 Aquatint and lift-ground etching in colors on Whatman paper, signed in pencil and numbered 35/70 (there were also 10 artist's proofs), with the blindstamp of the artist, published/printed by Tyler Graphics/Catherine Mosley, with full margins, framed. 17 1/2 x 17 1/2in sheet 25 x 24in \$15,000 - 20,000



### PROPERTY FROM THE COLLECTION OF BILL RADAWEC

110

### VIK MUNIZ (BORN 1961)

Untitled (Medusa Plate), 1999 Printed ceramic mutiple, stamped '1999/ Peter Norton Family Christmas Project/by Vik Muniz' and numbered 33, published by the Peter Norton Family Christmas Project, New York/Bernardaud, Limoges, contained in original presentation box. *diameter 12 1/2in* **\$1,000 - 1,500** 

#### 111

### TAKASHI MURAKAMI (BORN 1962)

Mister Wink, Cosmos Ball, 2000 Colored plastic multiple with compact disc, with the artist's embossed stamp on the underside of base, from the edition of approximately 3000, published by the Norton Family Christmas Project/Cube Company, Ltd., Tokyo, contained in original presentation box. height 10 1/2in \$2,000 - 3,000

### 112

### TAKASHI MURAKAMI (BORN 1962)

111

And then... Red; And then... Blue, 2001 (2) Offset lithographs in colors on high gloss wove paper, each signed in ink, dated '01' and numbered 259/300 and 101/300, respectively, published by the artist and Kaikai Kiki Co. Ltd., Tokyo, with full margins. each 17  $1/4 \times 18 3/4in$ each sheet 19  $3/4 \times 19 \times 3/4in$ **\$1,000 - 1,500** 









113

### TAKASHI MURAKAMI (BORN 1962)

Mushroom Bomb, Pink; Hawks and Doves, 2001 Offset lithographs in colors on high gloss wove paper, each signed in ink and numbered 235/300 and 189/300, respectively, published by the artist and Kaikai Kiki Co. Ltd., Tokyo, each the full sheet. (2) each sheet 19 5/8 x 19 5/8in

\$1,200 - 1,800

## .....

114

### TAKASHI MURAKAMI (BORN 1962)

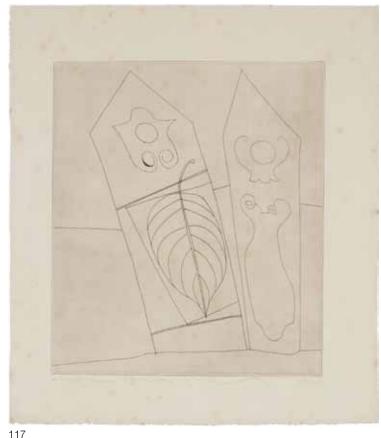
Jelly Fish Eyes; Red Rope, 2001 Offset lithographs in colors on high gloss wove paper, each signed in ink, the second dated '01', each numbered 274/300 and 93/100, respectively, published by the artist and Kaikai Kiki Co. Ltd., Tokyo, the full sheet. (2) each sheet 19 5/8 x 19 5/8in \$1,200 - 1,500

### 115

### TAKASHI MURAKAMI (BORN 1962)

*My Neighbor Kerotan; Skulls Rock*, 2001; 2004 Digital print in colors and a lithograph in colors on high gloss wove paper, first signed in pencil, dated and numbered 55/105, second signed in ink and numbered 226/700, second published by the artist and Kaikai Kiki Co. Ltd., Tokyo, with margins and the full sheet, first framed. (2) *first sheet 15 1/2 x 8 1/2in second sheet 26 3/4 x 26 3/4in* **\$1,000 - 1,500** 





### 116

ERNESTO NETO (BORN 1964)

Untitled (Um Si Ho No Tiempo), from Photography Portfolio II for the Merce Cunningham Dance Company, 2006 Chromogenic crystal archive print on gloss paper, from the edition of 60, published by Carolina Nitsch for the Merce Cunningham Dance Company, New York, with margins. 28 x 26 3/4in sheet 40 x 30in **\$1,500 - 2,500** 

# PROPERTY FROM THE ESTATE OF A LADY, CAMBRIDGE, MASSACHUSSETS

117

### **BEN NICHOLSON (1894-1982)**

Turkish Forms with Leaf, from Greek and Turkish Forms (L. 71), 1967 Etching on wove paper, signed in pencil, dated and numbered 28/50, with the blindstamp of the publisher, Ganymed Original Editions/Marlborough Fine Art, London, with full margins, framed. 12 5/8 x 11in sheet 17 x 14 7/8in **\$1,800 - 2,500** 

# PROPERTY FROM THE COLLECTION OF BILL RADAWEC

118

### TOM OTTERNESS (BORN 1952)

Sitting Man II, 1978; Documenta 7, 1982, Cast hydrocal multiples, each inscribed with the artist's copyright and date, Sitting Man II titled and numbered 22/250 on the label of the publisher, Brooke Alexander, New York. (2) first  $5 \times 4 \times 4in$ ; second  $4 \times 4 \times 1/2in$ **\$5,000 - 7,000** 









119





120

### 119 VICTOR PASMORE (1908-1998)

Two Images, 1974

Etching and aquatint with chine appliqué on Fabriano paper, signed in pencil, dated and numbered 57/90, with full margins, framed. 16 1/2 x 21 3/4in sheet 32 1/2 x 25 1/2in **\$2,000 - 3,000** 

# PROPERTY FROM THE COLLECTION OF BILL RADAWEC

120

### **RICHARD PETTIBONE (BORN 1938)**

Appropriation print (With Andy Warhol, Frank Stella and Roy Lichtenstein), 1974 Screenprint in colors on light wove paper, signed in pencil and dated, with full margins, framed. *11 1/4 x 15in sheet 12 1/8 x 16in* **\$1,200 - 1,800** 

### 121 PHILIP PEARLSTEIN (BORN 1924)

Nude on a Stool, 1971

Lithograph in colors on Arches buff paper, signed in pencil and numbered 134/150 (there were also 13 proof impressions), with the ink stamp of the publisher/printer, Landfall Press/ Jack Lemon, Chicago, the full sheet. 24 x 18in

\$1,000 - 1,500









### 122 PORTFOLIO

Art and Sports, 1983-84

The incomplete portfolio, comprising 19 (of 20) prints in various mediums on various paper, lacking Giuseppe Santomaso, each signed or initialed (the Hundertwasser not signed), some dated, each numbered 123/150 (the Folon and Glaser numbered 123/200, the Hozo numbered 59/80, and the Moore 3/35), with titled page, published by Visconti Art Spectrum, Vienna for the 1984 Sarajevo Olympic Winter Games, with full margins or full sheet, 10 framed, 9 contained in original linen portfolio case (case with scuff on cover). Artists Include: Piero Dorazio; Jean-Michel Folon; Milton Glaser; Emilio Greco; Gottfried Helnwein; Howard Hodgkin; David Hockney; Dzevad Hozo; Friedensreich Hundertwasser; Kyu-Baik Hwang; Jiri Kolar; Henry Moore; Mimmo Paladino; Michelangelo Pistoletto; Gabrijel Stupica; James Rosenquist; Cy Twombly; Victor Vasarely; Andy Warhol. each sheet 33 3/4 x 23 1/2in

\$8,000 - 12,000

### 123

### MARC QUINN (BORN 1964)

Separation of Body and Soul, 2012 Archival pigment print on Somerset photo paper, signed in pencil, dated and inscribed 'AP III' (from the edition of 20), with full margins, framed. *36 1/2 x 59in sheet 39 1/4 x 60in* **\$1,500 - 2,500** 

### 124

### MARC QUINN (BORN 1964)

Sarasvati Dawn, 2011 Archival pigment print on Somerset photo paper, signed in pencil, dated and inscribed 'APII' (from the edition of 20), with full margins, framed. 28 1/4 x 43 1/4in sheet 29 1/2 x 44in \$1,500 - 2,500

### 125

### MARC QUINN (BORN 1964)

### Stealth Kate, 2013

Digital print with silkscreen glaze and diamond dust on black gloss paper, signed in white crayon, titled and annotated 'AP8' (aside from the edition of 75), with full margins, framed.  $26 \times 33 \ 1/2in$ sheet  $28 \times 36 \ 1/2in$ \$2,500 - 3,500



124









128



### 126

### **ROBERT RAUSCHENBERG (1925-2008)**

CORE poster (F. 33), 1965 Offset lithograph and screenprint in colors with varnish overlay on wove paper, signed in ink, dated and numbered 91/200 (there was also an unsigned edition of unknown size), with the blindstamp of the publisher, Ives-Sillman, published for CORE (Congress of Racial Equality), Chicago, the full sheet, framed. sheet 36 x 24in

\$5,000 - 7,000

### 127

### **RETNA (BORN 1979)**

El Salvador, 2014 Screenprint in colors on Coventry rag paper, signed in pencil and numbered 15/60, with the blindstamp of the publisher, Smogtown Press, Los Angeles, the full sheet, framed. sheet 19 3/8 x 13 3/8in \$2,500 - 3,500

128

### **JAMES ROSENQUIST (BORN 1933)**

For Love, from 11 Pop Artists, Volume III (G. 13), 1965 Screenprint in colors on wove paper, signed in pencil and numbered 28/100, published by Original Editions, New York, the full sheet. sheet 35 1/4 x 26 1/2in \$1.000 - 1.500

129

### **JAMES ROSENQUIST (BORN 1933)**

Astronomical Blackboard (2nd State) (G. 149), 1978 Aquatint, etching and embossing in colors on buff wove paper, signed in pencil, dated and numbered 'AP 6/15' (aside from the edition of 78), with full margins, framed. 17 5/8 x 35 3/4in sheet 22 3/4 x 39 3/4in \$1,500 - 2,500

130

### HUNT SLONEM (BORN 1951)

Untitled #2, 2009 Screenprint and acrylic polymer on canvas, signed in acrylic, from the edition of 5, the full sheet, framed. (overall) 47 1/2 x 47 1/2in \$1,000 - 1,200

### PROPERTY FROM THE COLLECTION OF BILL RADAWEC

131

### LAURIE SIMMONS (BORN 1949)

Tourism: Bikini Atol, 1984 Cibachrome on Kodak photo paper, signed in ink, dated and numbered 14/50, with full margins. 11 1/8 x 8 7/16in sheet 19 7/8 x 15 7/8in \$5,000 - 7,000









131

133

### PROPERTY FROM THE COLLECTION OF BILL RADAWEC

### 132

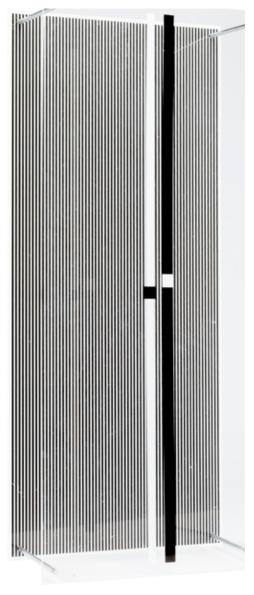
### ANDREAS SLOMINSKI (BORN 1959)

The Wrong Gallery Door 1:16, 2005 Aluminum and glass assemblage with screenprinting, with the copyright stamp '© Andreas Slominski 2005 edition 500', published by Cerealart Multiples, Philadelphia, contained in original cardboard and cellophane presentation box. 16 1/2 x 7 3/8in

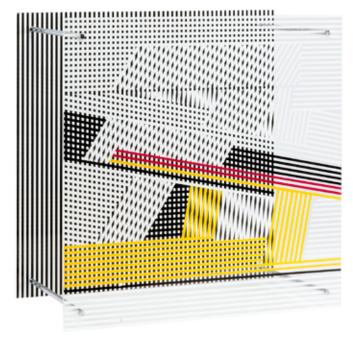
\$1,500 - 2,500

### 133

JOSEPH SOLMAN (1909-2008) Motorcycles, 1991 Monotype in colors on white handmade Japan paper, signed in pencil, dated and inscribed, with full margins. 10 3/4 x 15 3/4in sheet 12 1/2 x 17 1/4in \$1,000 - 1,500







#### 134 JESÚS RAFAEL SOTO (1923-2005)

Permutacion, 1967

Screenprint in colors on Plexiglas and plastic with metal elements multiple, signed in ink, titled and numbered 42/110 on a paper label from the publisher, Editions Denise Rene, Paris.

27 1/2 x 11 3/4 x 5 7/8in **\$7,000 - 10,000** 

#### 135

#### JESÚS RAFAEL SOTO (1923-2005)

*Escultura cinética (Sotomagie), from Permutacions,* 1967 Screenprint in colors on Plexiglas and plastic with metal elements multiple, signed in pencil, titled 'Sotomagie' and numbered 84/100 on a paper label from the publisher, Editions Denise Rene, Paris. 13 3/8 x 13 3/8 x 7 3/8in

\$8,000 - 12,000

#### 136

#### FRANK STELLA (BORN 1936)

Estoril Five I, from Circuits (A. 140), 1982

Relief-printed etching and woodcut in colors on handmade rag paper, signed in pencil, dated '82' and numbered 13/30 (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, framed.

sheet 66 1/4 x 51 1/2in **\$25,000 - 35,000** 

#### 137

#### FRANK STELLA (BORN 1936)

Jonah Historically Regarded, from Moby Dick Engravings, 1991 Etching, aquatint, engraving, screenprint and carborundum in colors on TGL handmade paper, signed in pencil, dated '91' and numbered 16/30 (there were also 14 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, framed.

sheet 73 7/8 x 54 3/4in

\$8,000 - 12,000



136









#### 138

#### HIROSHI SUGIMOTO (BORN 1948)

*U.A. Walker, New York*, 1978 Photogravure on wove paper, signed in pencil and dated, numbered 0398/1000 in ink on a label affixed to the original aluminum portfolio case, published/printed by Eyestorm, London, and Sonnabend Sundell, New York/Matsumoto, New York, with full margins. *11 1/2 x 14 3/4in* 

sheet 17 1/8 x 21 1/8in **\$1,800 - 2,200** 

#### 139

#### **GRAHAM SUTHERLAND (1903-1980)**

Cathedral I (T. 160), Lithograph in colors on white wove paper, signed and numbered 4/75, with full margins, framed.  $12 \ 1/4 \ x \ 9 \ 1/2in$ sheet  $14 \ x \ 10 \ 1/2in$ \$800 - 1,200

#### 140 RUFINO TAMAYO (1899-1991)

#### Pastèque #2, from Mujeres (P. 119), 1969

Lithograph in colors on Rives BFK paper, signed in pencil and numbered IV/XXV (aside from the edition 150), published/printed by Touchstone Publishers, New York/Atelier Désjobert, Paris, with full margins, framed. 27 1/2 x 21in sheet 30 x 22 1/2in **\$2,500 - 3,500** 

#### 141

#### **RUFINO TAMAYO (1899-1991)**

Bodegón, from Rufino Tamayo 15 aguafuertes series (P. 283), 1980 Aquatint in colors on Guarro paper, signed in pencil and annotated 'HC' (aside from the edition of 99), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed. *sheet 22 x 29 1/2in* 

\$2,000 - 3,000



#### 142

#### WAYNE THIEBAUD (BORN 1920)

Candy Apples, 1987

Woodcut in colors on Tosa Kozo paper, signed in pencil, dated and numbered 113/200 (there were also 20 artist's proofs), signed in Japanese by the printer, Tadashi Toda at Shi-un-do Print Shop, Kyoto, with the blindstamp of the publisher, Crown Point Press, San Francisco, with the printer's seal, with full margins, framed.

15 1/4 x 16 1/2in sheet 23 1/2 x 24 1/4in **\$40,000 - 50,000** 





#### 143 JOE TILSON (BORN 1929)

*Cut Out and Send*, 1968 Screenprint in colors with collage on light wove paper, signed in pencil, dated and numbered 37/70, with full margins, framed. *38 x 25 1/4in sheet 40 x 27in* **\$2,000 - 3,000** 

144 JULIAN TREVELYAN (1910-1988)

Boules Players (T.131), 1961 Etching and aquatint in colors on wove paper, signed in pencil, titled and numbered 12/50, printed by Angela Sorel/John Brundson, with full margins. 19 1/2 x 14 1/2in sheet 21 1/2 x 25 7/8in \$1,000 - 1,500







146 (reverse)

)am

147

#### 145 VICTOR VASARELY (1906-1997)

4 Plates, c. 1970 (4) Screenprints in colors on wove paper, each signed in pencil and numbered 186/250, 141/250, 80/250 and 67/250, with margins, framed (not examined out of frames). (4) sizes vary \$2,500 - 3,500

#### **PROPERTY OF A MASSACHUSETTS FAMILY**

#### 146

#### VICTOR VASARELY (1906-1997)

Gestalt-RJ (double-sided), 1985 Acrylic painted wood multiple, signed in ink and numbered 50/100. (overall) 16 3/4 x 15 x 2 1/2in \$3,500 - 4,500





#### 147

#### ANDY WARHOL (1928-1987)

25 Cats Name(d) Sam and One Blue Pussy (F./S. IV.56), 1954 Lithograph on laid paper, indistinguishable watermark, with margins partially trimmed, framed. 8 3/4 x 5 3/4in sheet 8 13/16 x 5 7/8in

\$1,500 - 2,500

#### 148 ANDY WARHOL (1928-1987)

25 Cats Name(d) Sam and One Blue Pussy (F./S. IV.65), 1954 Lithograph on wove paper, with margins partially trimmed, framed. 8 3/8 x 5 1/2in sheet 8 7/8 x 5 3/4in \$1,500 - 2,500

an





#### 149<sup>°°</sup> ANDY WARHOL (1928-1987)

*In the Bottom of My Garden* (F/S. IV.87A), 1956 Lithograph on laid paper, with margins partially trimmed, framed. 8 x 9 1/2in sheet 10 1/2 x 10 7/8in **\$1,500 - 2,500** 

#### 150<sup>¤</sup>

#### ANDY WARHOL (AMERICAN, 1928-1987)

*In the Bottom of my Garden* (F./S. IV.100B), 1956 Offset lithograph on laid paper, with margins partially trimmed, framed. 7 7/8 x 10 1/4in sheet 8 1/2 x 10 15/16in **\$1,500 - 2,500** 

#### PROPERTY FROM THE COLLECTION OF JANET VILLELLA

#### 151

#### ANDY WARHOL (1928-1987)

Plate 3, from Flowers (Hand-colored) (F./S. II.112), 1974 Screenprint with hand-coloring on J. Green paper, initialed in pencil, recto, signed in pencil, dated and annotated 'ap 28/50' (aside from the edition of 250), verso, published/printed by Peter M. Brant, Castelli Graphics and Multiples Inc., the full sheet, framed. 26 1/2 x 27in sheet 41 x 27 1/4in

\$3,500 - 5,000

#### PROPERTY FROM THE COLLECTION OF JANET VILLELLA

#### 152

#### ANDY WARHOL (1928-1987)

Plate 7, from Flowers (Hand-colored) (F./S. II. 116), 1974 Screenprint with hand-coloring on J. Green paper, initialed in pencil, recto, signed in pencil, dated and annotated 'ap 28/50' (aside from the edition of 250), verso, published/printed by Peter M. Brant, Castelli Graphics and Multiples Inc., New York/Alexander Heinrici, New York, with full margins, framed. 24 1/4 x 27in

sheet 41 x 27 1/4in \$4,000 - 6,000

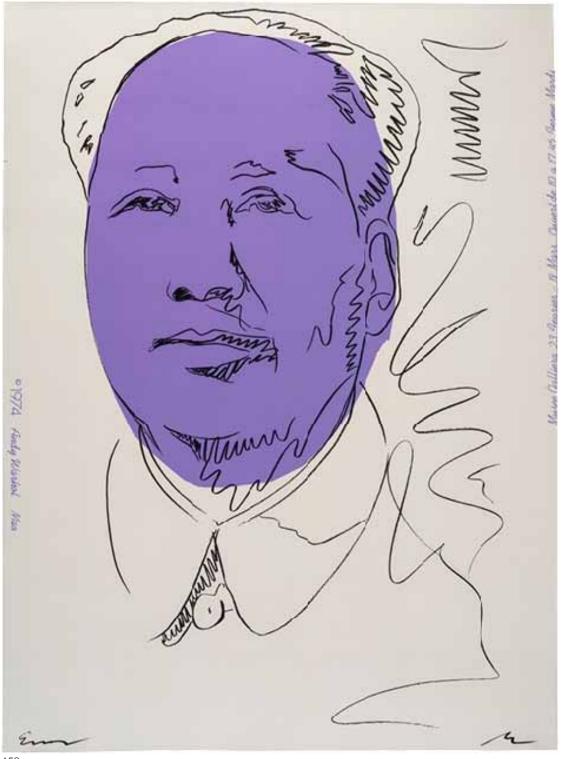
Janet Villella met Andy Warhol in the late 1960s, and after becoming fast friends, they rarely missed an evening out together. Villella, who danced with American ballet theater and New York City ballet, among other major companies, had her portrait done twice by Warhol, both times in 1979. Villella is mentioned extensively in Warhol's *Diaries*, and maintained a close relationship with the artist until the time of his death. A native New Yorker, she remains an active member of the global artistic community.



151



© Bettina Cirone



#### 153 ANDY WARHOL (1928-1987)

Mao (wallpaper) (F./S. II.125A), 1974 Screenprint in colors on wallpaper, signed in black felt pen and inscribed, from the edition of unknown size, the full sheet. 40 x 29 3/4in \$18,000 - 22,000

#### Provenance

Private Collection, France



#### 154 ANDY WARHOL (1928-1987)

Witch, from Myths (F./S. II.261), 1981 Unique screenprint in colors with diamond dust on Lenox Museum Board, a proof aside from the edition of 200 (there were also 30 artist's proofs), with the Andy Warhol Authentication Board 'Outside the Regular Edition' stamp, and annotated '108.089', verso, the full sheet, framed. *sheet 38 x 38* **\$25,000 - 35,000** 







#### 155 ANDY WARHOL (1928-1987)

#### Saint Apollonia (F./S. II.330), 1984

Screenprint in colors on Essex Offset Kid paper, signed in pencil and numbered 192/250, published/printed by Dr. Frank Braun, Dusseldorf/ Jasen Smith, New York, the full sheet, framed. *sheet 30 x 22in* 

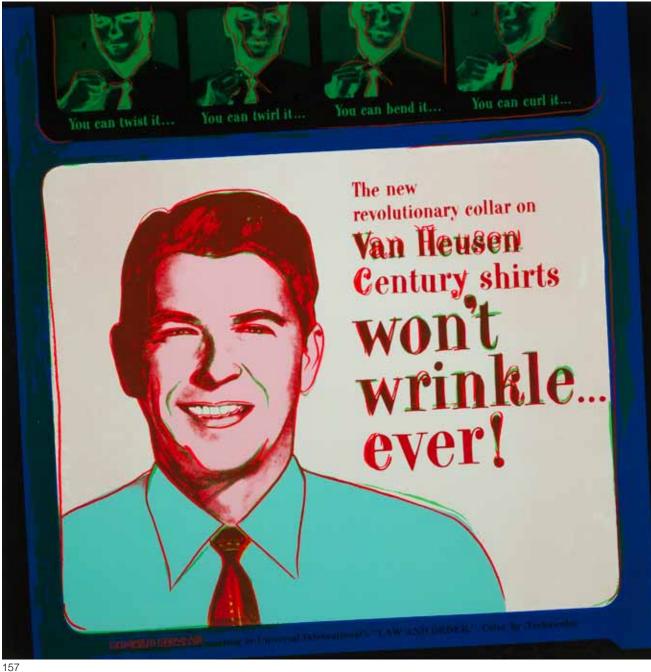
\$3,000 - 5,000

#### 156

#### ANDY WARHOL (1928-1987)

*Blackglama (Judy Garland), from Ads* (F./S. II.351), 1985 Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 73/190 (there were also 30 artist's proofs), published/ printed by Ronald Feldman Fine Arts, Inc., New York/Rupert Jasen Smith, the full sheet, framed. *sheet 38 x 38in* 

\$25,000 - 35,000



#### ANDY WARHOL (1928-1987)

Van Heusen (Ronald Reagan), from Ads (F./S. II.356), 1985 Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 190/190 (there were also 30 artist's proofs), published/printed by Ronald Feldman Fine Arts, Inc., New York/ Rupert Jasen Smith, the full sheet, framed. sheet 38 x 38in

\$15,000 - 20,000



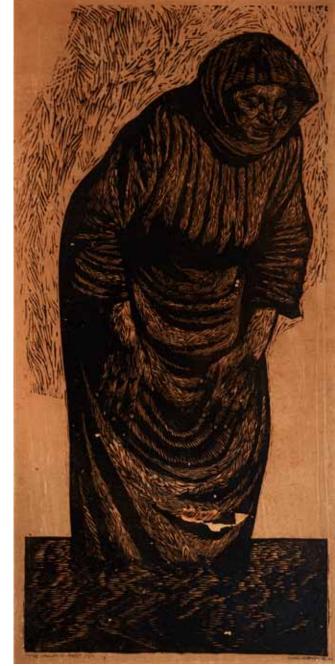
#### 158

#### ANDY WARHOL (1928-1987)

*Marilyn (Invitation)* (not in F./S.), 1981 Offset lithograph in colors on wove paper, from the edition of approx. 250, published by Castelli Graphics, New York, as an announcement for the exhibition: Andy Warhol: A Print Retrospective 1963-1981 (November 21 - December 22, 1981), folded as issued, the full sheet, framed. *sheet 7 x 7in* 

\$3,000 - 5,000





160

160

#### 159

#### AI WEIWEI (BORN 1957)

Sunflower Seeds, 2013 Acrylic and screenprint in colors on wood, with stamped signature and numbered 52/150 in silver ink, published by SK8ROOM, Brussels. *31 3/8 x 8in* **\$500 - 700** 

#### CHARLES WILBERT WHITE (1918-1979)

*I've known rivers*, 1961 Linoleum cut on thin Japan paper, signed in pencil, titled, dated and numbered '25/p', with margins, laid down, framed. *sight 49 1/4 x 24in* **\$4,000 - 6,000** 



#### 161 TERRY WINTERS (BORN 1949)

Marseille Templates, from Photography Portfolio II for the Merce Cunningham Dance Company, 2006 Pigment print and lithograph in colors on wove paper, signed in ink, dated, and numbered 6/40, published by Carolina Nitsch for the Merce Cunningham Dance Company, New York. 36 x 27in

sheet 40 x 30in **\$1,500 - 2,000** 

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