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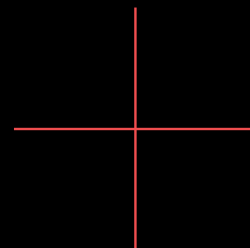
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Art + Design

Auction 23 September 2014 noon cst

Preview 16-22 September 2014

1440 W Hubbard St Chicago IL 60642

The Dr. Martyna Miskinis Collection

Exhibition 9-23 September 2014

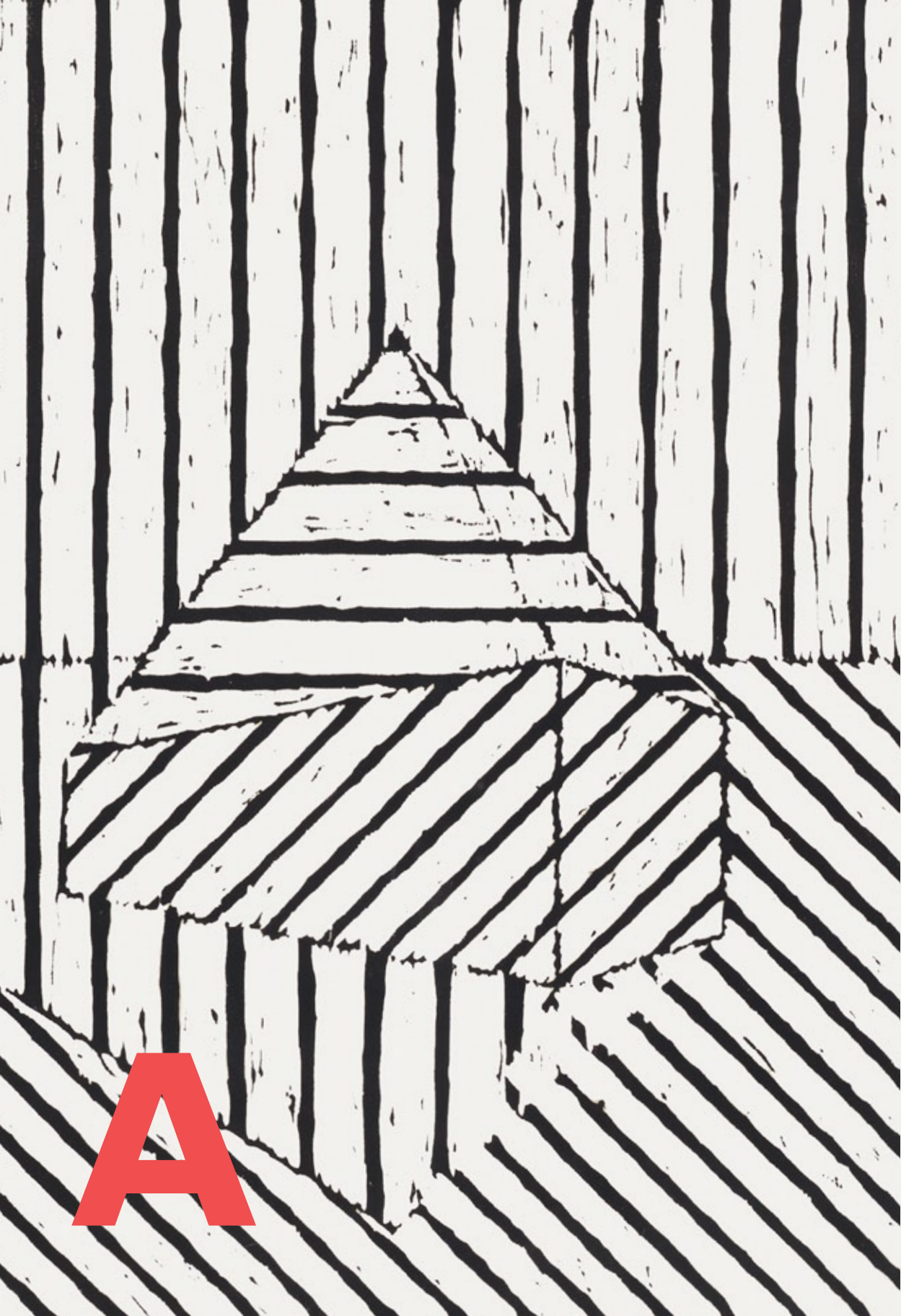
980 Madison Ave New York NY 10075

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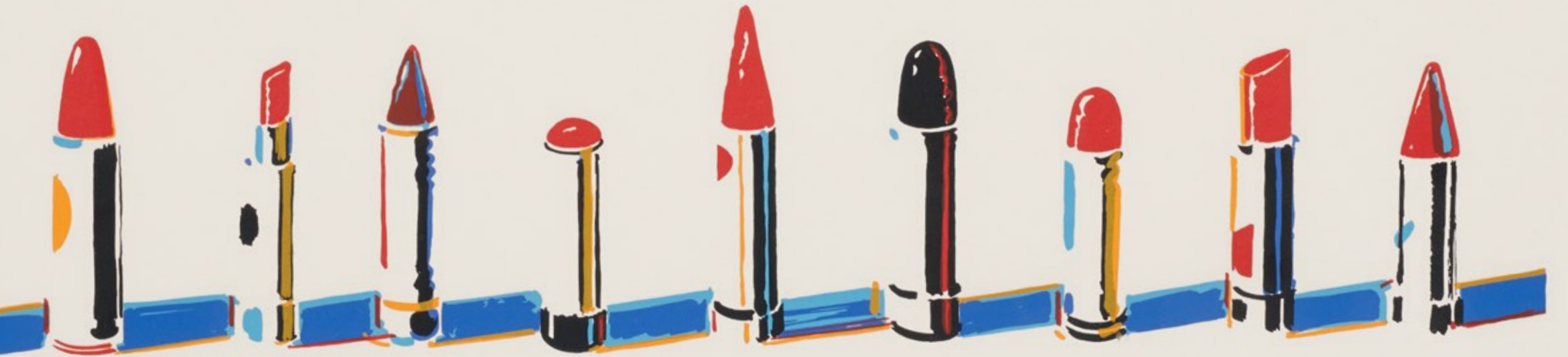
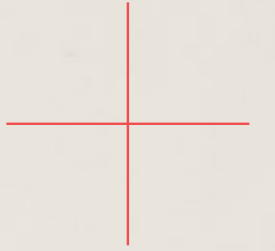
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The Dr. Martyna Miskinis Collection

Lots 100–124

Auction 23 September 2014 noon cst

Exhibition 9–23 September 2014

980 Madison Ave New York NY 10075



100

Andy Warhol 1928–1987

Marilyn Monroe (Marilyn), 1967

screenprint on paper | 36 h × 36 w inches

Signed and stamped number to verso 'Andy Warhol 221/250'. This work is number 221 from the edition of 250 published by Factory Additions, New York. Sold with original J.L. Hudson Gallery label, inventory tag and receipt.

\$40,000–60,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.30

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI



101

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and stamped number to verso 'Andy Warhol 202/250'. This work is number 202 from the edition of 250 published by Factory Additions, New York. Sold with original J.L. Hudson Gallery label and receipt.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.73

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI

102

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and stamped number to verso 'Andy Warhol 247/250'. This work is number 247 from the edition of 250 published by Factory Additions, New York. Sold with original J.L. Hudson Gallery label.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.64

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI

103

Michelangelo Pistoletto b. 1933

Tenda blu (Blue Curtain), 1967

Painted tissue paper on polished stainless steel | 47.25 h x 59.25 w inches

Signed, titled and dated to verso 'Pistoletto 67 Tenda'. This work is unique.

\$150,000–200,000

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI



104

Harry Bertoia 1915–1978

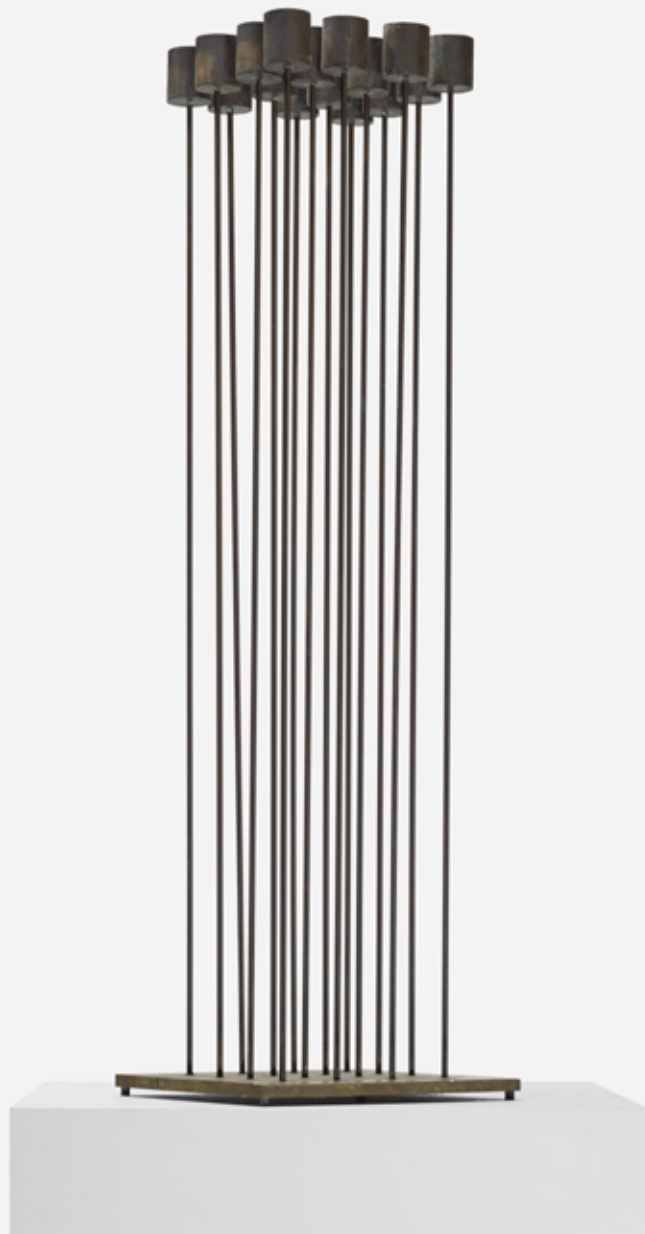
Untitled (Sonambient), c.1970

beryllium copper, brass | 42.75 h x 12 w x 12 d inches

This work is composed of sixteen rods with heavy tops in a four by four configuration.

\$40,000–60,000

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI



105

Alexander Calder 1898–1976

Untitled, 1969

gouache on paper | 29.5 h x 43 w inches

Signed and dated to lower right 'Calder 69'. This work is registered in the archives of the Calder Foundation under application number A26693.

\$50,000–70,000

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI

106

Andy Warhol 1928–1987

Marilyn Monroe (Marilyn), 1967

screenprint on paper | 36 h × 36 w inches

Signed and stamped number to verso 'Andy Warhol 238/250'. This work is number 238 from the edition of 250 published by Factory Additions, New York. Sold with original receipt dated 1974 from J.L. Hudson Gallery.

\$40,000–60,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.23

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI





107

Alex Katz b.1927

Pink Petunia No. 1, c.1968

oil on linen | 42.5 h x 24.25 w inches

This work is one of two unique paintings by Katz featuring a pink petunia.

\$100,000–150,000

Provenance Fischbach Gallery, New York | Galerie Baltimore Art Museum
Estate of Dr. Martyna Miskinis, Orchard Lake, MI

108

Harry Bertoia 1915–1978

Untitled (Bush Form), c.1970

welded copper and bronze with applied patina | 16.5 h x 16.5 w x 11.5 d inches

\$30,000–50,000

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI





109

Marc Chagall 1887–1985

La Caverne des Nymphes, 1961

lithograph on paper | 16.5 h x 25.25 w inches

Signed and numbered to lower margin 'Marc Chagall 28/60'. This work is number 28 from the edition of 60 published by Tériade, Paris. Sold with original receipt from J. L. Hudson Gallery.

\$20,000–30,000

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI



110

Walasse Ting 1929–2010

Singing in Rain, 1966

acrylic and pastel on canvas | 51.25 h x 69.5 w inches

Signed, titled and dated to verso 'Singing in Rain Ting 66'.

\$20,000–30,000

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI

111

Andy Warhol 1928–1987

Marilyn Monroe (Marilyn), 1967

screenprint on paper | 36 h × 36 w inches

Initialed, dated and stamped number to verso 'AW 67 52/250'. This work is number 52 from the edition of 250 published by Factory Additions, New York. Sold with original J.L. Hudson Gallery label.

\$40,000–60,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.26

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI





112

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and stamped number to verso 'Andy Warhol 247/250'. This work is number 247 from the edition of 250 published by Factory Additions, New York. Sold with original J.L. Hudson Gallery label.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.67

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI

113

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and stamped number to verso 'Andy Warhol 229/250'. This work is number 229 from the edition of 250 published by Factory Additions, New York. Sold with original receipt dated 1973 from J.L. Hudson Gallery.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.72

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI



114

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and lettered to verso 'Andy Warhol M'. This work is letter M from 26 artist proofs aside from the edition of 250 published by Factory Additions, New York.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.71

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI



115

John Hoyland 1934–2011

24.9.70, 1970

acrylic on canvas | 96 h × 60 w inches

Signed and titled to verso '24.9.70 John Hoyland'.

\$15,000–20,000

Provenance André Emmerich Gallery, New York
Estate of Dr. Martyna Miskinis, Orchard Lake, MI

116

Harry Bertoia 1915–1978

Untitled (Sonambient), c.1970

beryllium copper and brass | 37 h × 8 w × 8 d inches

This work features two clusters each with fifteen alternating rows of eight and seven rods.

\$30,000–40,000

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI





117

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and lettered to verso 'Andy Warhol M'. This work is letter M from 26 artist proofs aside from the edition of 250 published by Factory Additions, New York.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.66

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI

118

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and stamped number to verso 'Andy Warhol 203/250'. This work is number 203 from the edition of 250 published by Factory Additions, New York. Sold with original receipt dated 1974 from J.L. Hudson Gallery.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.68

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI

119

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and lettered to verso 'Andy Warhol G'. This work is letter G of 26 artist proofs aside from the edition of 250 published by Factory Additions, New York.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.64

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI

120

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and lettered to verso 'Andy Warhol M'. This work is letter M from 26 artist proofs aside from the edition of 250 published by Factory Additions, New York. Sold with original Lee Hoffman Gallery label.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.68

Provenance Lee Hoffman Gallery, Birmingham, MI | Estate of Dr. Martyna Miskinis, Orchard Lake, MI



121

Karel Appel 1921–2006

Deux Personnages, 1969

acrylic on canvas | 20 h × 26 w inches

Signed to lower right corner 'Appel 69'. Sold with original invoice from London Arts Incorporated.

\$20,000–30,000

Provenance London Arts Incorporated, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI



122

Jasper Johns b.1930

Figure 2, 1968–1969

lithograph on paper | 38 h × 31 w inches

Signed, dated and numbered to lower margin 'Jasper Johns 69 37/40'. This work is number 37 from the edition of 40 published by Gemini G.E.L., Los Angeles. Sold with original receipt from J.L. Hudson Gallery.

\$10,000–15,000

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI



123

Andy Warhol 1928–1987

Flowers, 1970

screenprint on paper | 36 h × 36 w inches

Signed and lettered to verso 'Andy Warhol M'. This work is letter M from 26 artist proofs aside from the edition of 250 published by Factory Additions, New York.

\$20,000–30,000

Literature *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Feldman and Schellmann, FS II.65

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI

124

Harry Bertoia 1915–1978

Untitled (Welded Form), c. 1965

welded copper and bronze with applied patina | 28.25 h × 6 w × 5 d inches

Sold with a title of authentication from Bertoia Studio.

\$30,000–40,000

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI



125

Alexander Calder 1898–1976

Kakémono, 1971

gouache on paper | 43 h × 9.5 w inches

Signed and dated to lower right 'AC '71'. This work is registered in the archives of the Calder Foundation under application number A13124.
\$30,000–50,000

Provenance Galerie Maeght, Paris | Irving Galleries, Milwaukee
Private collection | Michael Lord Gallery, Milwaukee
Acquired from the previous in 1999 by the present owner



126

Sol LeWitt 1928–2007

Loopy Doopy Box, 1999

lacquered wood, brass | 3.75 h x 7 w x 7 d inches

Signed and numbered to underside 'Sol LeWitt 15/17'. This work is number 15 from the edition of 17 published by Barbara Krakow Gallery, Boston.

\$2,000–3,000

127

Robert Longo b. 1953

Meryl, 1988

lithograph on paper | 72 h x 36 w inches

Signed, dated and numbered to lower edge '38/48 Robert Longo '88'.

This work is number 38 from the edition of 48 published by Editions Schellmann, Munich and New York.

\$10,000–15,000



128

Juan Gris 1887–1927

Nature Morte au Compotier, 1919

graphite on paper | 10 h × 13 w inches

Signed, dated and inscribed to upper right corner 'A Louis de Gonzague Frick
bien cordialement son ami
Juan Gris 6-19'.

\$70,000–90,000

Provenance Gift from the artist to Louis de Gonzague Frick | Rose Fried Gallery,
New York | Christie's, New York, *Impressionist & Modern Drawings & Watercolors*,
15 November 1989, Lot 19 | Private collection





129

Anish Kapoor b. 1954

Untitled, 1993–1995

gourds with acrylic medium and pigment
10 h × 28 w × 16.5 d inches (as shown)

\$30,000–40,000

Provenance Nishimura Gallery, Tokyo
Marianne Deson Gallery, Chicago | Private Collection

Takashi Murakami b.1963

Cosmos wallpaper, 2003

screenprint on paper | 60 h × 46 w inches

This work is number 15 from the edition of 15. The *Cosmos* edition is comprised of 20 sheets of wallpaper. Sold with a certificate of authenticity and the ability to purchase additional wallpaper (dimensions may vary) from the artist's studio for a nominal fee to complete a project or installation. Additional sheets to be delivered by the artist's studio within 90 days of request.

\$60,000–80,000

Literature © Murakami, Schimmel, unpaginated *Kaikai Kiki:*

Takashi Murakami, exhibition catalog, ppg. 64–65 *Takashi Murakami:*

Summon Monsters? Open the door? Heal? Or die?, Murakami,

Minami and Darling, unpaginated

Exhibited © Murakami, 29 October – 11 February 2008, The Museum

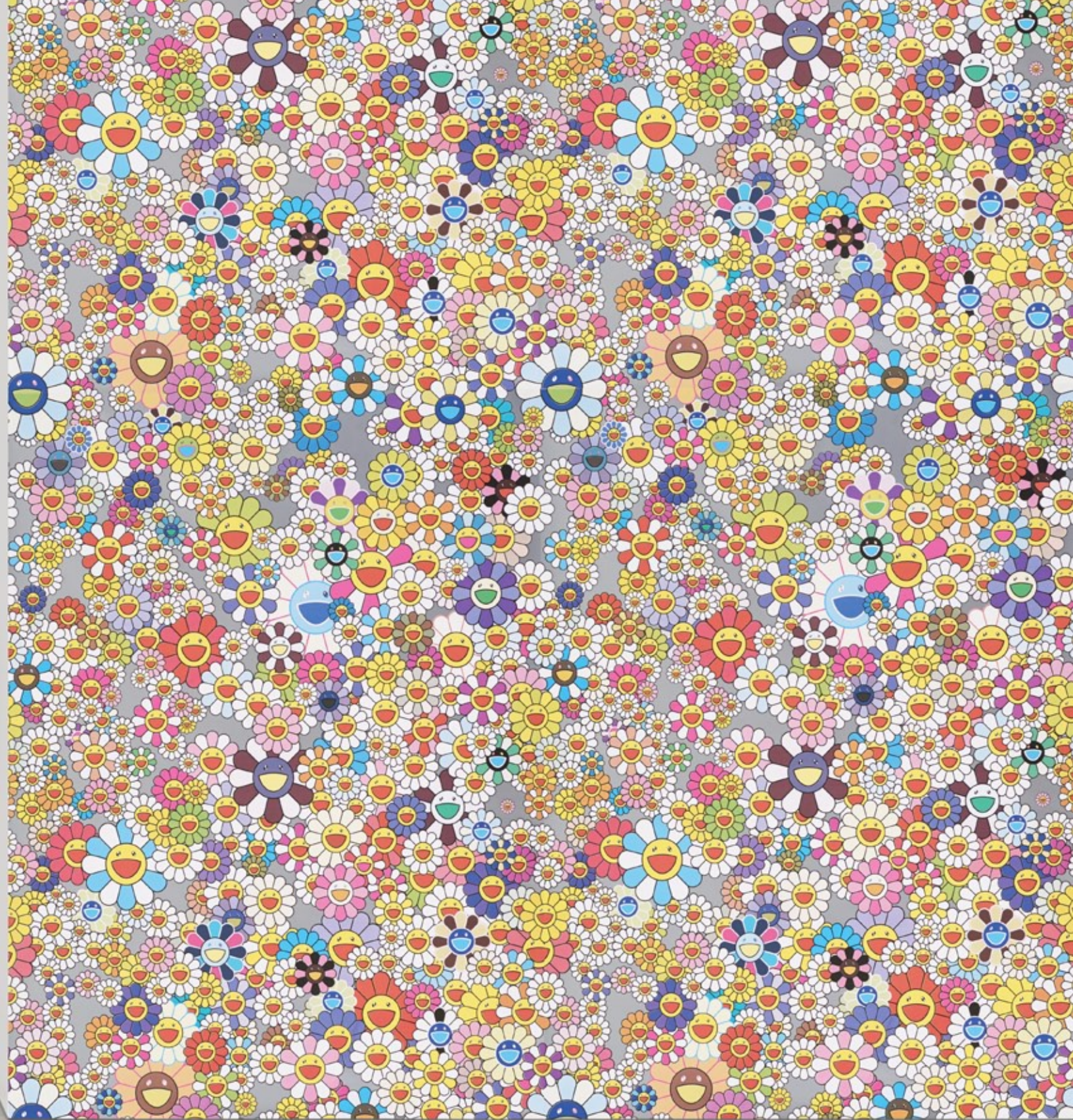
of Contemporary Art, Los Angeles (Exhibition traveled to Brooklyn

Museum of Art, Brooklyn, Museum für Moderne Kunst, Frankfurt and

Guggenheim Museum, Bilbao) | *Regarding Warhol: Sixty Artists, Fifty Years*,

18 September – 31 December 2012, Metropolitan Museum of Art, New York

Provenance Private collection, New York



131

Takashi Murakami b. 1963

Mr. Wink, 2000

colored plastic, vinyl | 10.25 h x 7.25 w x 7.25 d inches

Signed with molded manufacturer's mark to underside 'By Takashi Murakami Produced by CUBE Peter Norton Family Christmas Project 2000'. This work is from the edition of 3000 published by the Peter Norton Family Christmas Project, Santa Monica.

\$2,000–3,000



132

Wayne Thiebaud b. 1920

Lipstick Row (from *Seven Still-Lives and a Rabbit*), 1970

lithograph on paper | 22.5 h x 30.25 w inches

Signed, numbered and dated to lower margin 'Thiebaud 1/50 1970'. This work is number 1 from the edition of 50 published by Parasol Press, New York.

\$5,000–7,000

133

Peter Saul b.1934

American Soldier Returns to his Wife, 1966

crayon and ink on paper | 39.75 h x 49.75 w inches

Signed and dated to lower right 'Saul '66'.

\$30,000–50,000

Provenance Rolf Nelson Gallery, Los Angeles | Private collection





134

Shiro Kuramata

Panacée carpet

Japan, 1989

machine-woven wool | 56 w × 79 l inches

This work is number 7 from the edition of 50.

\$3,000–5,000

Literature *Shiro Kuramata 1934–1991*, Hara et al., pg. 193

Provenance Wright, *Important Design*, 2 June 2009, Lot 118 | Private collection

135

Donald Lipski b. 1947

Untitled, c. 1990

found objects | 6 h × 1.25 w × 2 d inches

This work is number 9 from the edition of 12.

\$1,000–1,500

Provenance Randolph Street Gallery, Chicago | Private collection



136

Edward Ruscha b.1937

All Points Black State, 2010

etching and aquatint on paper | 12 h x 14 w inches

Signed, dated and numbered to lower edge 'Ed Ruscha 2010 22/25'.

This work is number 22 from the edition of 25.

\$2,500–3,500

137

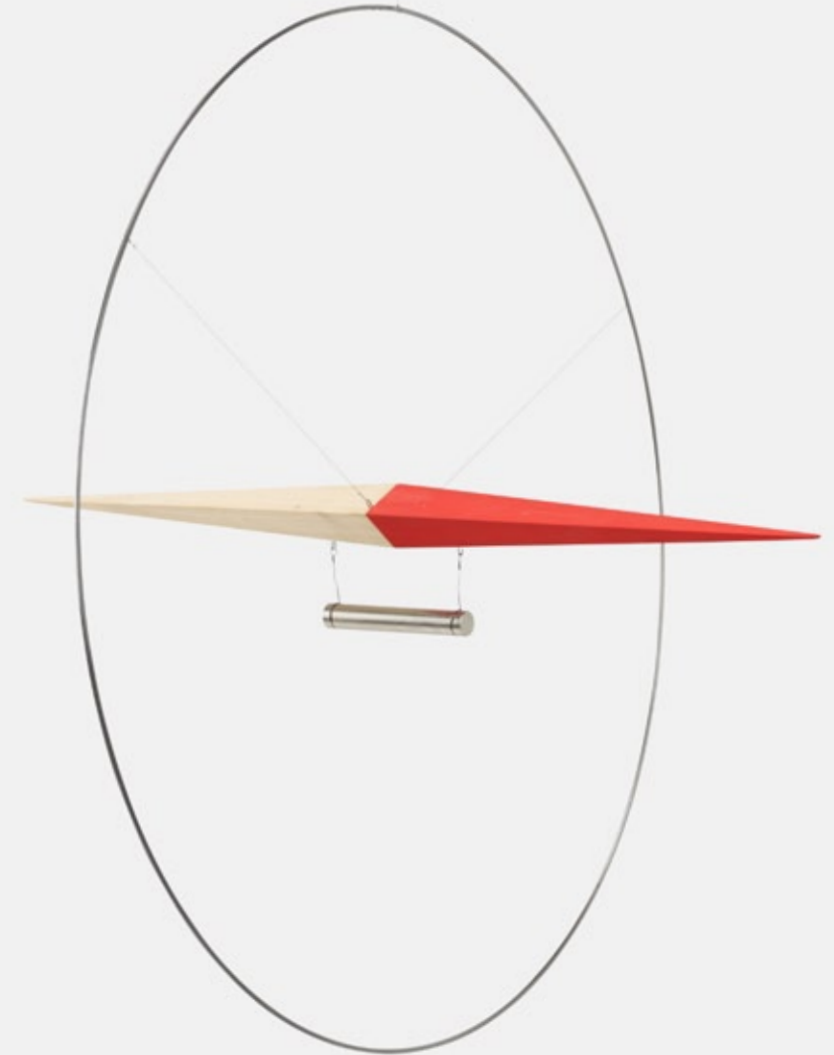
Olafur Eliasson b.1967

360 Degree Compass, 2009

steel, lacquered wood, magnet, steel wire, thread | 23.75 h x 23.75 dia inches

This work is number 166 from the edition of 360.

\$3,000–5,000



138

Yaacov Agam b. 1928

3 x 3 Interplay, 1970

18 karat gold plate | 14.5 h x 9 dia inches

Incised signature and number to base 'Agam 33/36'.

This work is number 33 from the edition of 36.

Each rod can be turned to create alternate compositions.

\$2,000–3,000

139

Sol LeWitt 1928–2007

Sette Stelle (portfolio of seven works), 1984

lithographs on paper | 19.75 h x 15.75 w inches (each)

Signed and numbered to insert '76 S LeWitt'. This work is number

76 from the edition of 500 published by Fratelli Alinari Stamperia

D'arte, Florence. Sold with original cloth case.

\$2,000–3,000





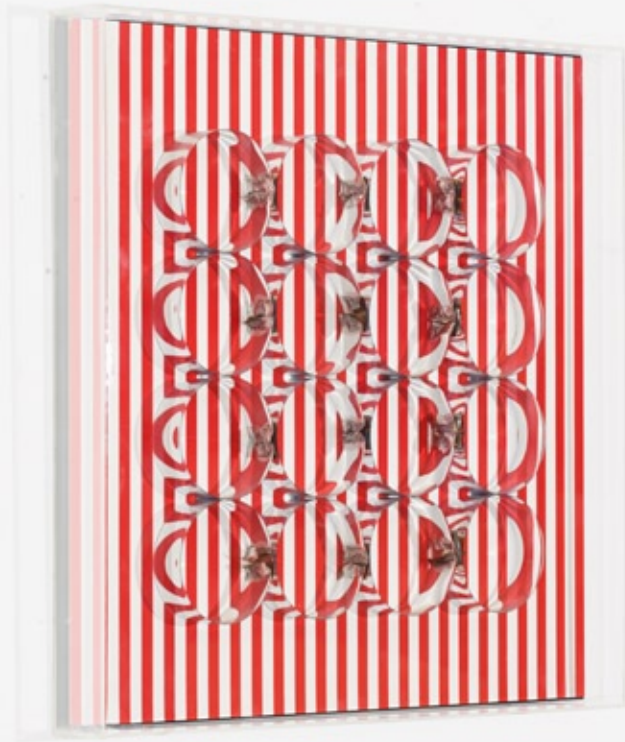
140

Luis Tomasello b. 1915
Atmosphere Chromoplastique Verte, 1976
acrylic on wood | 23.24 h x 23.25 w inches
This work is from the edition of 100 published
by Editions Denise René, Paris.
\$3,000–5,000

141

Harry Bertoia 1915–1978
Untitled (Sonambient), c. 1978
beryllium copper | 39.75 h x 12 w x 12 d inches
Incised initials and number to base 'HB 50/50'. This work is comprised of
forty-nine rods in a seven by seven configuration. This work is number 50
from the edition of 50. Sold with a title of authentication from Bertoia Studio.
\$20,000–30,000





142

Julio Le Parc b. 1928

Relief 9, 1970

aluminum relief, Plexiglas, printed cardboard | 16 h × 16 w × 2 d inches

This work is from the edition of 200 published by Editions Denise René, Paris.

\$3,000–5,000

143

Marijn van der Poll b. 1973

Do Hit chair

2000 | Droog Design

stainless steel, enameled steel, oak | 29.25 h × 38.25 w × 27.5 d inches

The owner completes this form by utilizing the sledgehammer to hit and sculpt the stainless steel box into a seat. Laser-engraved to side of chair: [Do Hit by Marijn van der Poll for Droog no. 30].

\$2,000–3,000

Literature *A Human Touch*; Droog, Ramakers, ppg. 66–67



144

Tony Tasset b. 1960

Table (Wedged), 1992

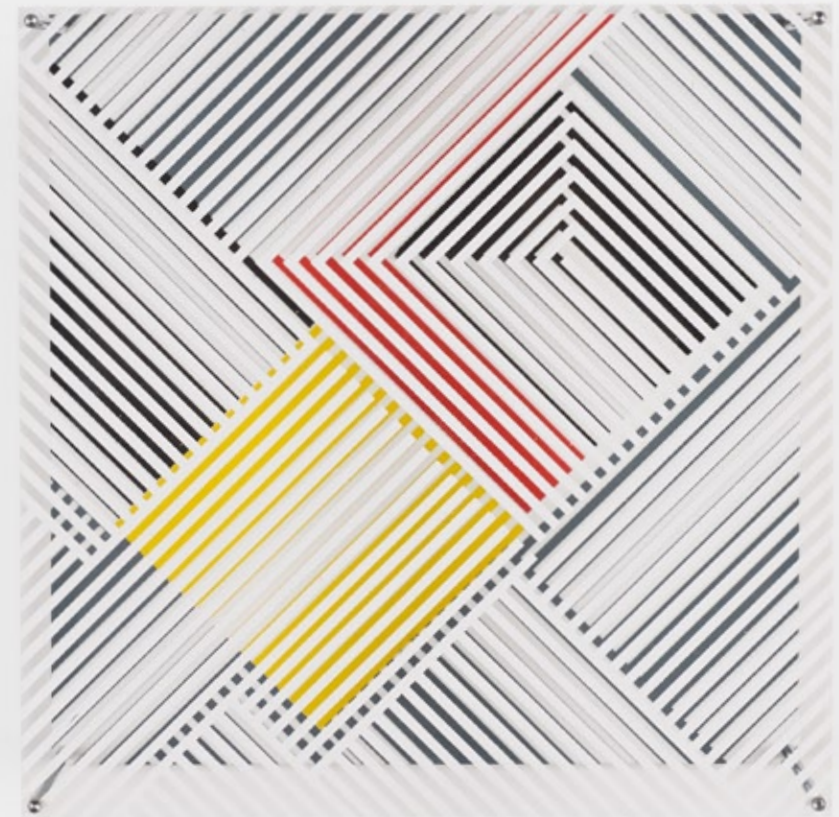
maple | 18 h x 18 w x 26 d inches

Signed, titled, numbered and dated to accompanying certificate of authenticity

'Tony Tasset 1992 4/10'. This work is number 4 from the edition of 10.

\$3,000–5,000

Provenance Randolph Street Gallery, Chicago | Private collection



145

Jesús Rafael Soto 1923–2005

Structure Cinétique (Sotomagie), 1967

screenprint on Plexiglas with metal rods | 13.5 h x 13.5 w x 7.25 d inches

Signed and numbered on applied gallery label to verso 'Soto 20/100'. This work is number 20 from the edition of 100 published by Editions Denise René, Paris.

\$15,000–20,000



146

Christopher Wool b. 1955

Untitled (from 6 + 4), 2005

etching on paper | 10.5 h × 7.75 w inches

Signed, dated and numbered to lower margin 'Wool 2005 16/18'. This work is number 16 from the edition of 18 published by Edition Jacob Samuel, Santa Monica.

\$2,000–3,000

147

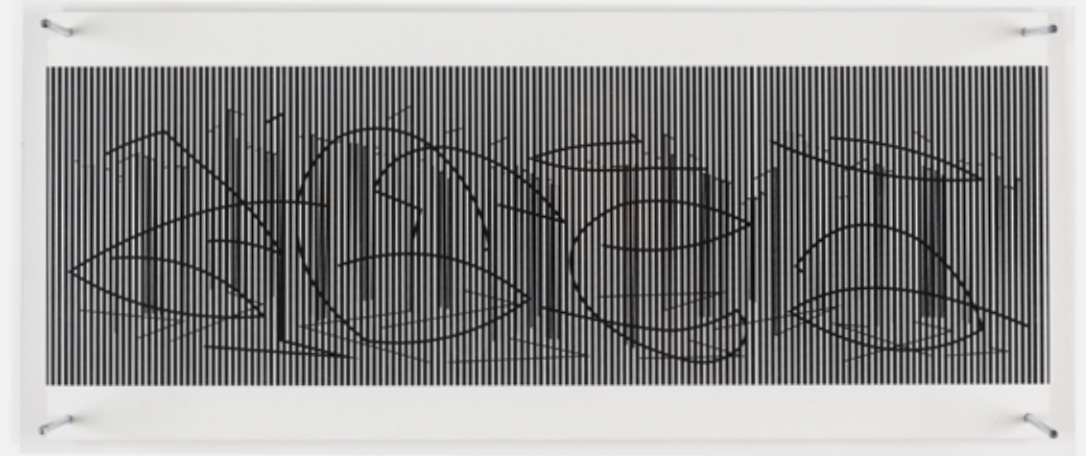
Christopher Wool b. 1955

Untitled (from 6 + 4), 2005

etching on paper | 10.5 h × 7.75 w inches

Signed, dated and numbered to lower margin 'Wool 2005 16/18'. This work is number 16 from the edition of 18 published by Edition Jacob Samuel, Santa Monica.

\$2,000–3,000



148

Jesús Rafael Soto 1923–2005

Escritura (from the Serie Sintesis), 1978

screenprint on Plexiglas with metal rods | 11.75 h × 27.5 w × 5.5 d inches

Signed and numbered on applied label to verso 'Soto 19/110'. This work is number 19 from the edition of 110 published by Editions Denise René, Paris.

\$7,000–9,000

149

Yayoi Kusama b. 1929

Nostalgia, 1986

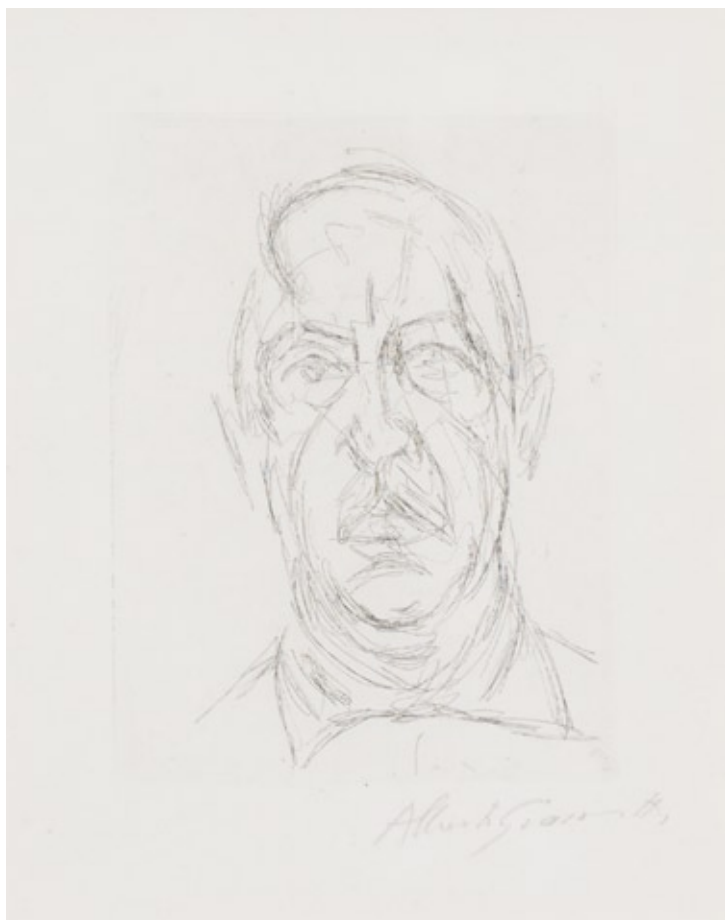
mixed media | 11.75 h × 8 w × 5 d inches

Signed and dated to underside 'Yayoi Kusama 1986'.

\$30,000–40,000

Provenance Acquired from Fuji Television Gallery,
Tokyo in 1987 by the present owner





150

Alberto Giacometti 1901–1966

Portrait of Iliazd, 1962

etching on paper | 5.25 h × 4 w inches

Signed to lower margin 'Alberto Giacometti'. This work is from *Les Douze Portraits du célèbre Orbandale* published by Iliazd, Paris.

\$2,500–3,000

151

Marc Quinn b. 1964

Sky, 2007

enameled bronze | 4.25 h × 4.25 w × 5 d inches

Impressed signature and number to underside 'MQ 1'.

This work is number 1 from the edition of 3.

\$2,000–3,000

Provenance White Cube, London | Private collection





152

Anthony Goicolea b. 1971

Degarotype 1 and Degarotype 3, 2007

graphite, ink and acrylic on Mylar, sanded acrylic | 17 h x 14 w inches (each)

\$2,000–3,000



153

Lynn Davis b. 1944

Iceberg XI, Disko Bay, Greenland, 2004/2005

gelatin silver print | 40 h x 40 w inches

Signed, dated and numbered to verso 'Lynn Davis 2005 AP1'.

This work is an artist's proof aside from the edition of 10.

\$7,000–9,000

Isamu Noguchi and Jeanne Reynal: Artists, Friends and Collaborators



Photo by Kevin Noble ©The Isamu Noguchi Foundation and Garden Museum, New York

In 1941 Isamu Noguchi joined Arshile Gorky on a road trip west to California where Gorky would have an exhibition at the San Francisco Museum of Art thanks to their friend and patron, Jeanne Reynal. Aside from supporting the arts through collecting, Reynal was a pioneering mosaic artist working in the tradition of abstract expressionism. Noguchi would spend much of the year and part of 1942 in California and during his stay he would collaborate with Jeanne Reynal making a table that would feature a mosaic design.

This early table, currently residing within the collection of The Noguchi Museum, features a sculptural, organic-shaped base made of painted magnesite (a cement-like material that both Reynal and Noguchi used in their work) and an abstract mosaic tile top. Reynal and Noguchi aimed to sell the table but failed to do so quickly; in a letter to Noguchi (March, c.1942), Reynal writes: "Shall I send you the table we made together. Maybe you could sell it in New York. People have looked at it here. Nibbles only. Tell me about this." In the end the table was never sent to Noguchi and Reynal lived with it until her passing in 1983.

The present lot is the second known example of this table design. The table comes from a private West Coast collection, the owner a mosaic artist and friend of Jeanne Reynal. The table was presumably acquired sometime between 1941 and 1946 when Reynal moved to New York. Further attesting to the table's vintage, the owner's Marin County home was featured in numerous bay area publications in 1952 and images from the photo shoots include this table. While The Isamu Noguchi Foundation and Garden Museum does not have documentation concerning more than one table by Noguchi and Reynal, it is not hard to imagine that another may have been made and there is at least conversation between the artists about the possibility; In December of 1944, Reynal writes to Agnes (Magouch) Magruder Gorky: "Isamu writes AGAIN that he wants to come west, get Ann divorced, spend some time in the mountains, makes some tables and remarry or rather marry Ann [Matta's wife]."

Noguchi didn't end up traveling to California (nor did he marry Ann). Aside from the single letter documenting the collaboration of the one table in the museum's collection, the Noguchi Archive only has Noguchi's account of his prior projects (done in the late 1950s and early 1960s) where he lists "table for Jeanne Reynal". Whether Noguchi was involved or aware of the creation of the example offered here we may never know, but we do know it follows his design. The table's asymmetrical base is an exploration of form and negative space and like his other works, his idea of sculpture is not compromised. The table offered here matches the museum's example in shape, form and construction. It follows the same lines, though it does measure roughly one-inch shorter in each direction, a variance that can be attributed to the tables' construction. Hollow and not cast, both tables are made with an interior frame covered in burlap.

The tables vary in color; the museum's example is made of natural magnesite and painted white while the present example features dyed magnesite that has been painted black. While different, the use of dyed magnesite does appear elsewhere in Noguchi's oeuvre in works such as *Red Lunar Fist* (1944) and *Untitled wall piece* (c.1943), therefore the shift is understandable given the tables' wildly different motifs. The colorful abstract mosaic by Reynal atop the museum's example almost reads as an homage to their shared friend Gorky, while the mosaic featured here is more of a nod to Picasso and cubism, a genre Reynal studied. Though different in color, the tiles have a matte sheen, common among Reynal's mosaics.

Clearly the design of the present table is by Noguchi; the history, construction and provenance of the work all point to Noguchi's involvement but without explicit documentation this example is an attribution and not definitively part of Noguchi's recognized artistic oeuvre.



*The table featured in the owner's
Marin County home, c.1952.*



154

Attributed to Isamu Noguchi and Jeanne Reynal

coffee table

USA, 1942

Painted magnesite and mosaic tiles | 38 w x 42 d x 13 h inches

\$50,000–70,000

Literature *On Becoming an Artist: Isamu Noguchi and his Contemporaries*

1922–1960, Wolf, ppg. 84–85 illustrate other known example

Provenance Acquired directly from Jeanne Reynal | Private West Coast Collection





- 155** **After Asger Jorn**
carpet
Belgium/Denmark, 1953 | Ege Axminster
machine-woven wool | 55 w × 80 l inches
Woven signature and date to lower right: [Jorn 53]. Signed with
applied fabric manufacturer's label to underside: [Art Line New
Pure Wool Made in Denmark by Ege Axminster AS].
\$3,000–5,000
- 156** **Gego (Gertrude Goldschmidt)** 1912–1994
Untitled, 1963
lithograph on paper | 18 h × 15 w inches
Signed, numbered, dated and stamped to lower margin 'GEGO
16/20 Gego 63'. This work is number 16 from the edition of 20.
\$10,000–15,000

157

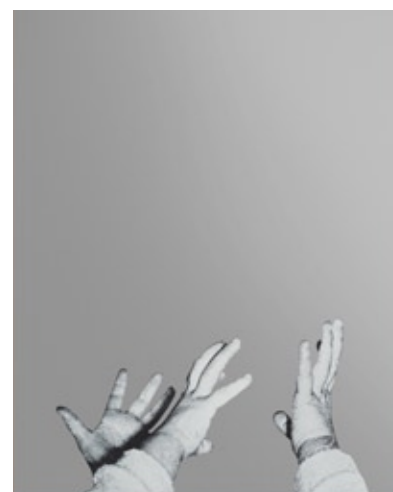
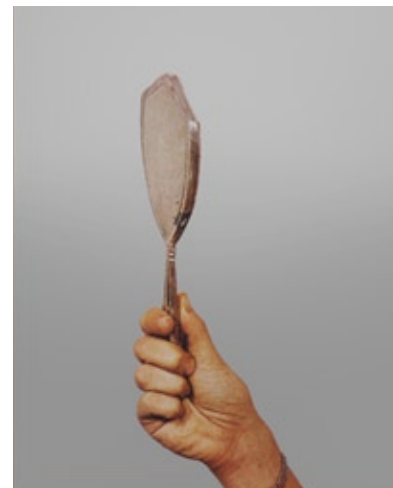
Ronald Mallory b. 1939

ring, c. 1988

acrylic, mercury | 2 h x 1.5 dia inches

Incised signature to edge 'r/m'. Reminiscent of his kinetic sculptures, the mercury in this ring moves constantly, quickening as the temperature rises.

\$1,000–1,500



158

Michelangelo Pistoletto b. 1933

Cartella B, 1983

screenprint on Mylar | 19.75 h x 15.75 w inches (each)

Signed and numbered to insert 'n. 117 Michelangelo Pistoletto'.

This portfolio is number 117 from the edition of 500 published by Edizioni Fratelli Alinari. Sold with original portfolio case.

\$3,000–5,000

FIDDLER
 FISTFUCKER
 IRON PUMPER
 JERK
 MAJESTICATOR
 TOSSES
 WANKER

BALL BAK
 BANCER
 BELL ENDER
 BOLLOCKS
 BUNKER
 BRUTE
 CHOPPER
 COCK
 DICK
 OI DOLER
 OINKLE
 OI D STICK
 DRILL BIT
 FUCKER
 GRINDER
 HELMET
 HUMPER
 KNOB
 LENGTH
 MEMBER
 MOTHER
 OLD BILL
 PART
 PLONKER
 PLUCKER
 PRICK
 ROOTER
 SCREW DRIVER
 SHART
 SHAGGLED
 STONKER
 STUFFER
 TOOL
 WELDER
 WILLY
 WINKLE

ANIMAL
 ASS
 BATTLEAXE
 BEAUTY
 BIRD
 BITCH
 BROAD
 CHUCK
 CRACKER
 CUNT
 DOLL
 DOG
 DRAGON
 DYKE
 FANNY
 HAR
 HOOKER
 MEAT
 MONSTER
 MUFF
 OLBAG
 PEE
 PEE
 PEE
 SHIT POINT
 SKIFF
 SLAM
 SLUT
 SMASHER
 SWEET
 TART
 TRAMP
 TEAL DOP
 TUM
 WHORE
 WITCH

ARSE EATER
 ARSEHOLE DANONIT
 BENDER
 BROWN HATTER
 BROWN NOSE
 BUMBOY
 BUMCHUM
 FAGGOT
 FAIRY
 FISTFUCKER
 FRUIT
 GAY
 HOMO
 LIMP WRIST
 PANSY
 POF
 QUEEN
 QUEER
 RAUNCH IRON
 RENT BOY
 SHIT CUNT
 SHITSTABBER
 TART
 TEAPOT
 WOOF TA

BROWN BENE
 CRAK
 DICK
 DO DO
 EXCREMENT
 COLCHER RAIN
 JIMMY
 LEAK
 PACKET
 PEE
 PIDDLE
 PISS
 POC
 PONY
 SHIT
 SHIT
 SLASH
 STOOD
 TINALE
 TURD
 WEE



159

Sarah Lucas b.1962

Five Lists, 1991

pencil on paper | 9 h x 7 w inches (each)

Signed and dated to original envelope 'Sarah Lucas 1991'.

\$7,000–9,000

Provenance Acquired directly from the artist by the present owner

160

Mark Flood b.1957

LIKE, 2012

acrylic on canvas | 12 h x 16 w inches

Signed and dated to verso '12-2012 Mark Flood'.

\$6,000–8,000



161

Robert Rauschenberg 1925–2008

Cliché Verre, 1980

lithograph on mylar | 25 h × 18.75 w inches

Signed, dated and numbered to lower margin 'Rauschenberg 80 69/200'.

This work is number 69 from the edition of 200 published by The Drawing and Print Club Founders Society, Detroit Institute of Art.

\$1,000–1,500

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI

162

Marc Newson

Embryo chair

Australia/Japan, c. 1988 | Idée

Neoprene, aluminum | 33 w × 34 d × 31 h inches

\$3,000–5,000

Literature *Marc Newson*, Rawsthorn, ppg. 26–29, 212

Marc Newson, Morgan, ppg. 152–153





163

Franz West 1947–2012

Privat Lampe II

Austria/Italy, 1989 | Meta Memphis

welded steel | 71 h × 13 dia inches

\$2,000–3,000

164

Al Taylor 1948–1999

Untitled, 1988

etching, aquatint and spitbite on paper | 15.5 h × 11.25 w inches

Signed, dated and numbered to lower margin 'Al Taylor 88 4/20'.

This work is number 4 from the edition of 20.

\$1,500–2,000

165

Al Taylor 1948–1999

Untitled (Small Holes), 1988

etching, aquatint and spitbite on paper | 16.75 h × 14.25 w inches

Signed, dated and numbered to lower margin 'Al Taylor 88 5/25'.

This work is number 5 from the edition of 25.

\$1,500–2,000

166

Ludovico Diaz de Santillana

vase for Pierre Cardin, 1969

Venini

glass | 13.5 h × 6 w × 6 d inches

Incised signature to underside: [Venini Pierre Cardin].

\$2,000–3,000

Literature *Venini Catalogue Raisonné 1921–1986*, Diaz de Santillana, pl. 134



167

Friedensreich Hundertwasser 1928–2000

Good Morning City, 1969

screenprint with metallic embossing on Fabriano paper | 33.5 h × 21.75 w inches

This work is number 7441 from the edition of 10,000 printed by Studio Quattro, Campalto-Venice and published by Dorothea Leonhard, Munich.

\$1,000–1,500

Literature *Hundertwasser's Complete Graphic Work 1951–1976*, Schmied, no. 686



168

Joan Miró 1893–1983

Peinture = Poésie, 1976

lithograph on Arches wove paper | 23 h x 34.5 w inches

Signed and numbered to lower margin 'Miro 30/75'.

This work is number 30 from the edition of 75.

\$5,000–7,000

169

Tony (Bernard) Rosenthal 1914–2009

Harp Player, 1953

cut and welded bronze | 33.75 h x 10 w x 9.5 d inches

Sold with original correspondence from the Long Beach Museum of Art regarding the inclusion of this work in their exhibition.

\$5,000–7,000

Literature *Arts & Architecture*, November 1953, cover

Exhibited *Sculpture by Bernard Rosenthal*, 9 November – 3 December 1958, Long Beach Museum of Art, Long Beach

Provenance Collection of Dr. & Mrs. William Fogg | Thence by descent





170

Jannis Kounellis b.1936

Untitled, 1978

beeswax and pencil on paper | 16 h x 13.75 w inches

Signed to lower right 'Kounellis'.

\$8,000–10,000

Provenance Anthony D'Offay, London | Sotheby's, London,
10 December 1999, Lot 183 | Marianne Deson Gallery, Chicago

171

Salvador Dali 1904–1989

Gala Gradiva necklace, c. 1975

18 karat gold | 6 w x .75 d x 13 h inches

Impressed signature and number to pendant 'Dali 3/25'. This work is number 3 from the edition of 25. A portion of the chain is removable and can be worn as a bracelet. Sold with original case. This work is sold to benefit *A Brain Tumor and a Dream*.

\$7,000–9,000

Provenance Collection of Lawrence Laske



172

Tony (Bernard) Rosenthal 1914–2009

Burnt Offering, 1957

cast and welded bronze, ebony | 19.75 h x 14.5 w x 7.5 d inches

Carved signature to base 'Rosenthal'. Sold with original correspondence from the Carnegie Institute of Technology regarding the inclusion of this work in their exhibition. Sold with a copy of the Catherine Viviano exhibition catalog listing this work.

\$3,000–5,000

Exhibited *Bernard Rosenthal: Exhibition of Sculpture*,

6 January – 1 February 1958, Catherine Viviano, New York *Sculpture*

by *Bernard Rosenthal*, 9 November – 3 December 1958,

Long Beach Museum of Art, Long Beach *Bernard Rosenthal*,

1959, Carnegie Institute of Technology, Pittsburgh

Provenance Collection of Dr. & Mrs. William Fogg | Thence by descent



173

Stephen Shore b. 1947

Brewster County, 1988

c-print | 10 h x 8 w inches

Signed, titled, dated and inscribed to verso 'Stephen Shore Brewster County, Texas 1988 For Henry, with respect and affection, Stephen'.

This work is from an unknown edition size.

\$2,000–3,000

Provenance Gift from the artist | Estate of Henry Geldzahler

Acquired from the previous by the present owner



174

Marc Chagall 1887–1985

The Little Swallow (from Daphnis and Chloë), 1961

lithograph on paper | 16.5 h × 12.5 w inches

This work is from the unsigned edition of 250.

\$4,000–6,000

Provenance William A. Findley, Chicago | Private collection

175

Sido and Francois Thevenin

Deu bench

France, c. 1984 | Sawaya & Moroni

wrought iron, leather, brass | 54.5 w × 16 d × 17 h inches

Incised signature to leather: [Sido & F. Thevenin pour Sawaya et Moroni TS].

\$10,000–15,000

Provenance B.C. Holland, Chicago | Private collection



176

Ettore Sottsass

necklace

Italy, 1967 | GEM

18 karat gold, quartz, black glass | 5.25 w × .5 d × 9.75 h inches

This work is number two from the edition of ten. Incised signature and number to pendant: [Ettore Sottsass No 2/10]. Signed with impressed manufacturer's mark to clasp: [702M1 GEM].

\$30,000–50,000



In 1967 Artist and designer GianCarlo Montebello founded GEM, a goldsmith workshop dedicated to working with artists. Over the following decade, GEM produced limited edition jewelry designs by more than fifty artists including Lucio Fontana, Niki de Saint Phalle, Alex Katz, Ettore Sottsass and Giò Pomodoro, to name a few.

GEM's production of artist-made jewels ended in 1978 when Montebello was the victim of theft and all of his work with artists was stolen. Despite its short-history and small editions, GEM's works have been widely celebrated and exhibited around the world.

177

Pol Bury

ring

France, 1968 | GEM

18 karat gold | 1 w x 1 d x 1.25 h inches

Incised signature, date and number to interior: [Pol Bury 68 49/50].

Signed with impressed manufacturer's mark to band: [GEM 750].

This work is number 49 from the edition of 50. The rod elements of this ring move similarly to the kinetic sculptures that Bury is known for.

\$5,000–7,000

Literature *Pol Bury*, Dore, pg. 138 *Pol Bury Bijoux*, Galerie Maeght, unpaginated



178

Ross Bleckner b. 1949

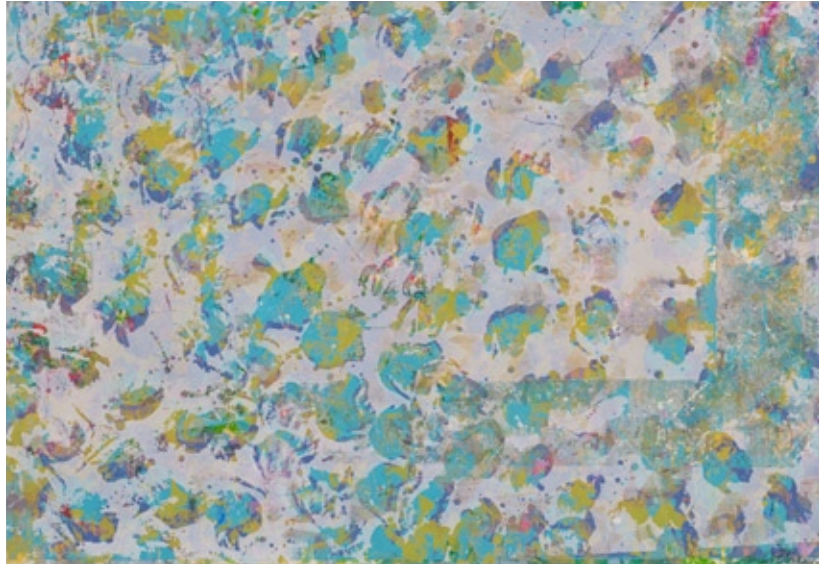
HIM, 1988

oil on linen | 48.25 h x 40.25 w inches

Signed, titled and dated to verso 'HIM Ross Bleckner 1988'.

\$20,000–30,000

Provenance Mary Boone Gallery, New York | Private collection



179

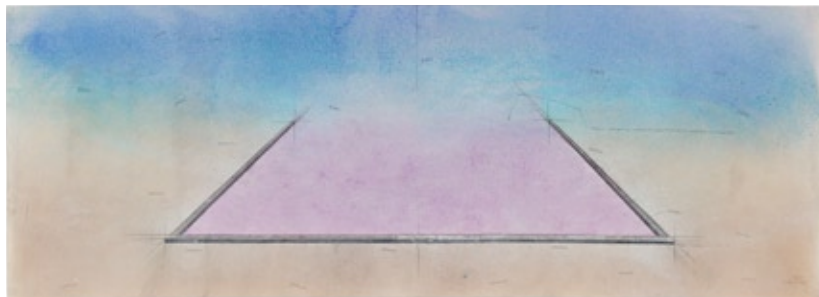
Sam Gilliam b. 1933

Cape, 1974

acrylic on paper | 20.75 h x 29.75 w inches

Signed, titled and dated to lower edge 'Sam Gilliam 74 Cape'.

\$1,000–1,500



180

Gilberto Zorio b. 1944

Spaggia che cambia colore, 1972

gouache and collage on handmade paper | 27.5 h x 77 w inches

Signed, numbered and dated to lower right corner 'G. Zorio 44/50 1972'.

This work is number 44 from the edition of 50.

\$5,000–7,000

181

Giò Pomodoro

necklace

Italy, 1967 | GEM

silverplate | 3 w x 1.75 d x 16 h inches

Signed with impressed manufacturer's

mark to reverse: [GP2 GEM 800].

\$4,000–6,000



182

Benin

figure, c. 1915
cast bronze | 9.5 w × 8 d × 26 h inches
\$1,000–1,500

Provenance Acquired in 1979 from Janet Fleisher Gallery, Philadelphia
Collection of Janet and Joseph Shein



183

Jennifer Bartlett b. 1941

Untitled (Graceland Woodcut State I, five works), 1979–1980
woodcut on handmade Japanese paper | 27.75 h × 27.5 w inches (each)
Signed and dated to lower right of one work 'Jennifer Bartlett 1979'.
Numbered to lower left corner of each work '19/20'. Each work is
number 19 from the edition of 20 printed by Chip Elwell and co-published
by Paula Cooper Gallery, New York and Brooke Alexander, Inc., New York.
\$5,000–7,000



184

Sol LeWitt 1928–2007

Untitled, 2004

gouache on paper | 11 h x 11 w inches

Signed and dated to lower edge 'S. LeWitt 04'.

\$9,000–12,000

Provenance Private collection, Texas



185

Sol LeWitt 1928–2007

Loops & Curves, 1999

gouache on paper | 11 h x 11 w inches

Signed and dated to lower edge 'S. LeWitt 99'.

\$10,000–15,000

Provenance Chester Gallery, Chester, CT
Eric Firestone Gallery, East Hampton





187

Ray Johnson 1927–1995

Untitled, 1979

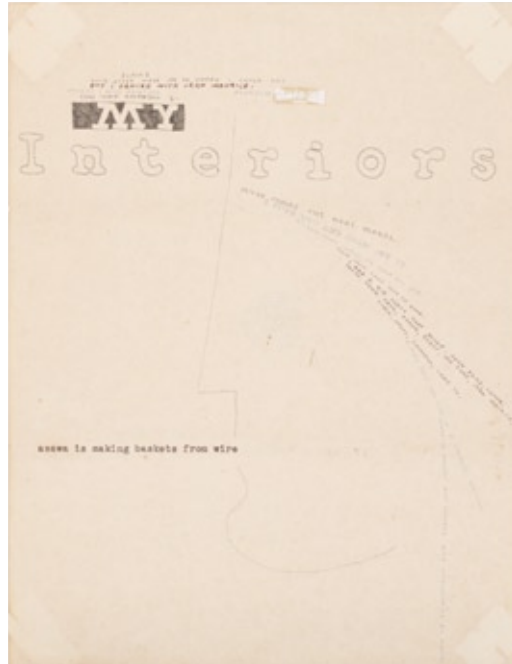
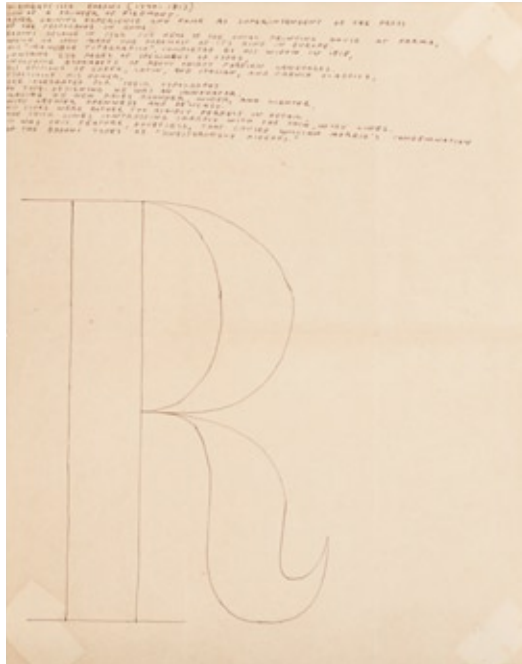
printed paper with collage and ink on board | 9.5 h x 7.5 w inches

Signed and dated to lower edge 'Ray Johnson 1979'.

\$5,000–7,000

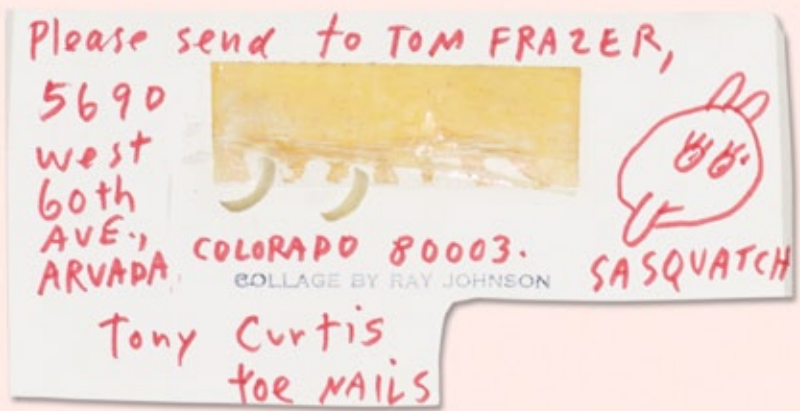
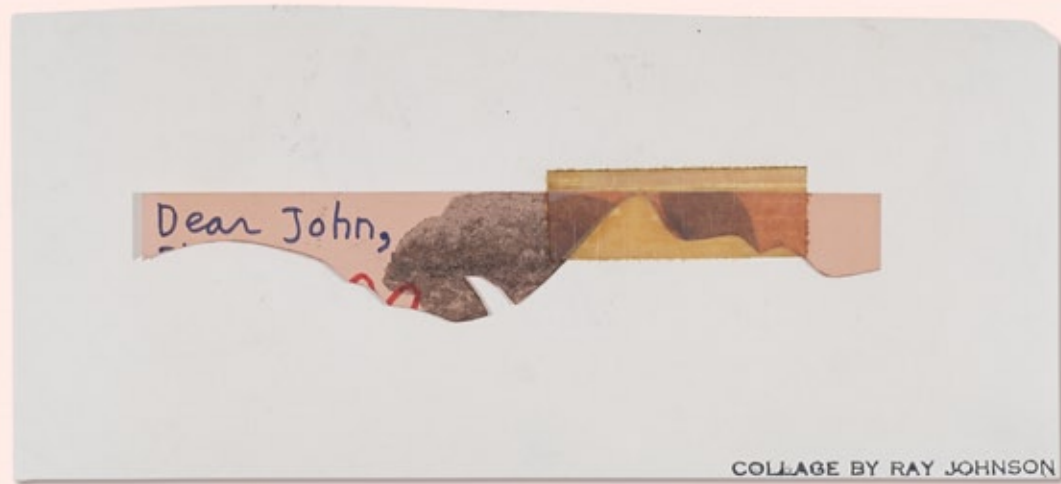
Provenance Sydney and Frances Lewis, Virginia

Acquired from the previous by the present owner

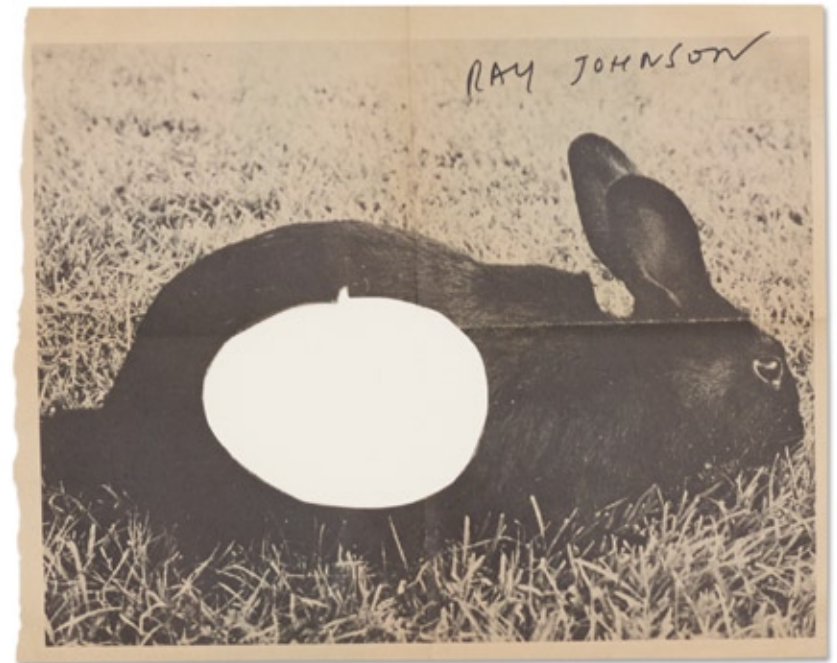
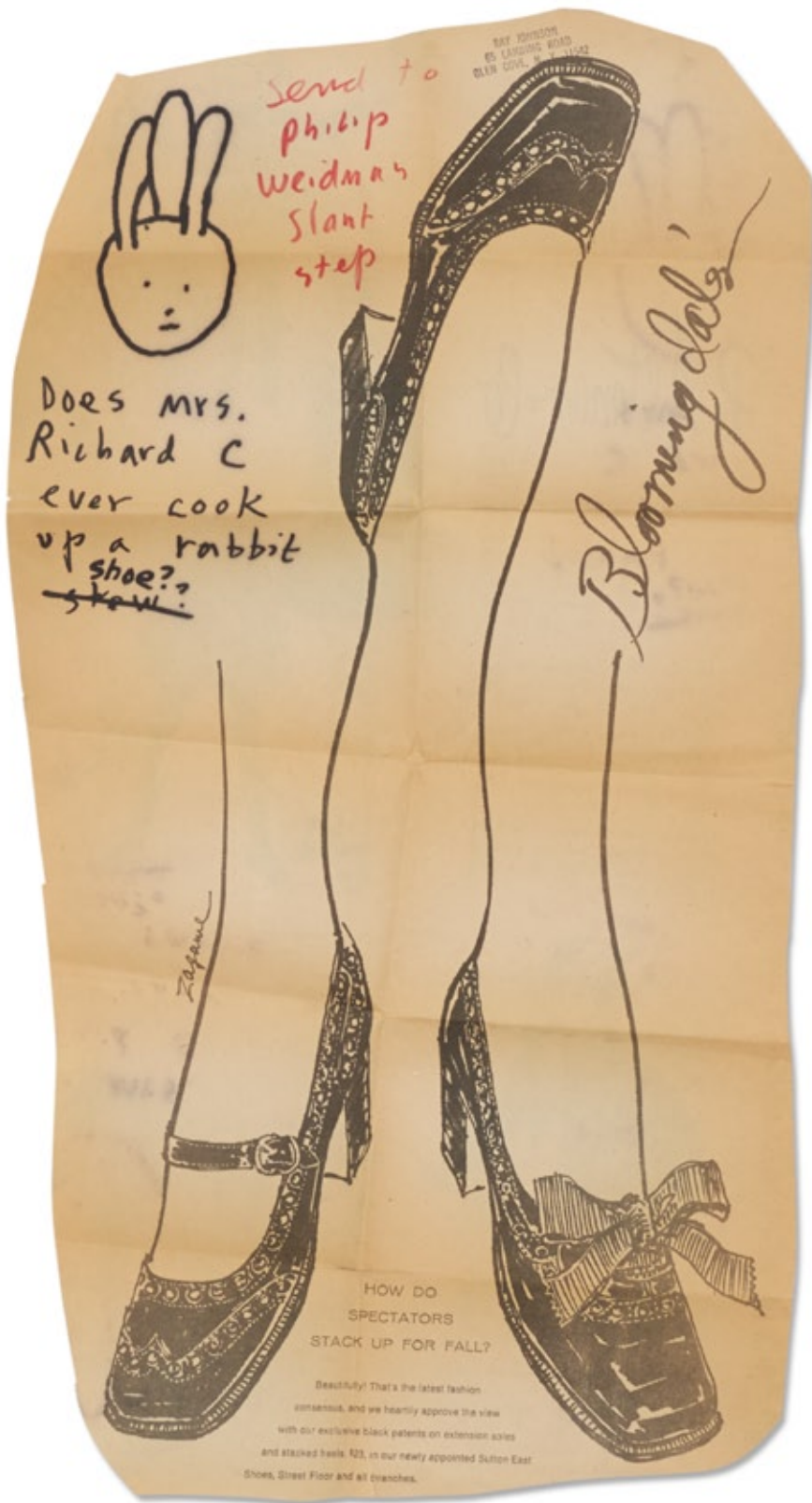


188 **Ray Johnson** 1927–1995
Untitled (two works), c. 1946
 ink and pencil on paper | 11 h × 8.5 w inches
 These early works were created when Ray Johnson attended Black Mountain College, NC.
 \$2,000–3,000
Provenance Elizabeth Jennerjahn, Garden City, NY | Private collection

189 **Ray Johnson** 1927–1995
Untitled (Dear John), c. 1970
 collage on paper | 3.75 h × 8.5 w inches
 Stamped signature to front 'Collage by Ray Johnson'.
 \$1,000–1,500
Provenance John Evans, New York
 Acquired from the previous by the present owner



190 **Ray Johnson** 1927–1995
Untitled (Sasquatch), 1972
 ink on paper with collage | 3.25 h × 6.5 w inches
 Stamped signature to lower edge 'Collage by Ray Johnson'.
 Sold with envelope addressed to Charles Fahlen.
 \$1,000–1,500
Provenance Charles Fahlen, Pennsylvania
 Acquired from the previous by the present owner



191

Ray Johnson 1927–1995

Untitled (Bloomingdale's), 1969

ink on paper | 19.75 h × 10.5 w inches

Stamped signature to front 'Ray Johnson'. Sold with envelope addressed to Jud Yalkut and a postcard addressed to the artist.

\$3,000–5,000

Provenance Jud Yalkut, New York

Acquired from the previous by the present owner

192

Ray Johnson 1927–1995

Untitled, c. 1970

ink on paper | 8.25 h × 10 w inches

Signed to upper right 'Ray Johnson'. Sold with envelope addressed to Stuart, various newspaper clippings and small collages.

\$3,000–5,000

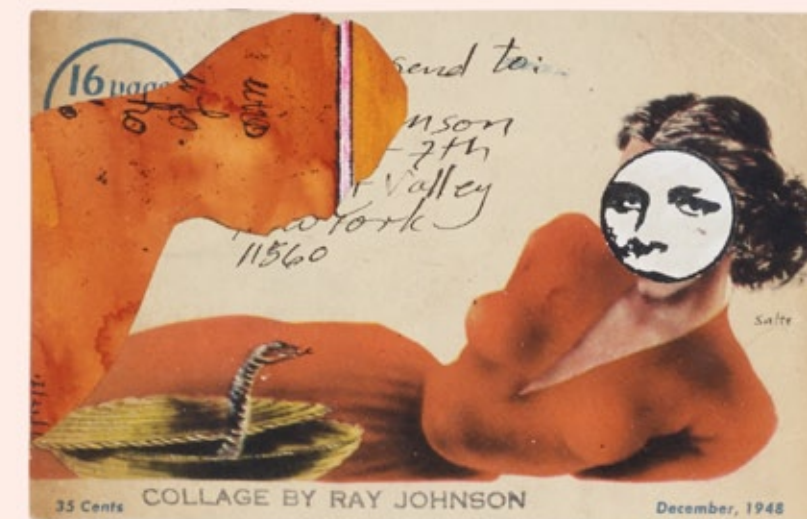
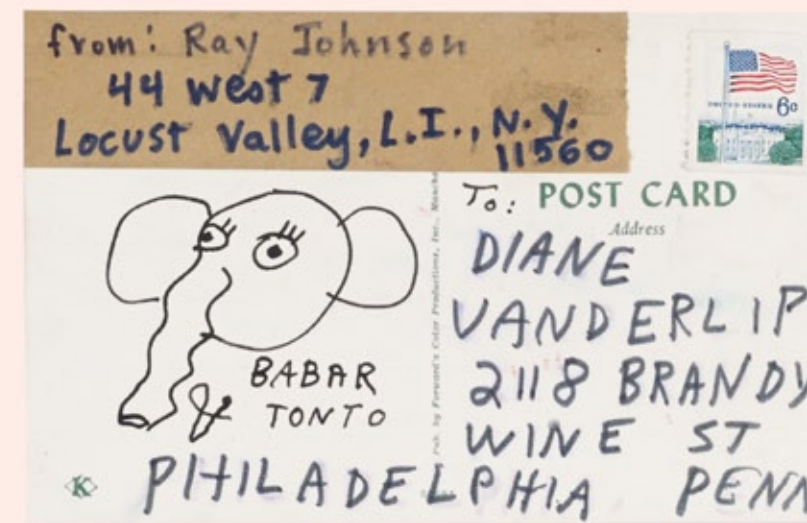


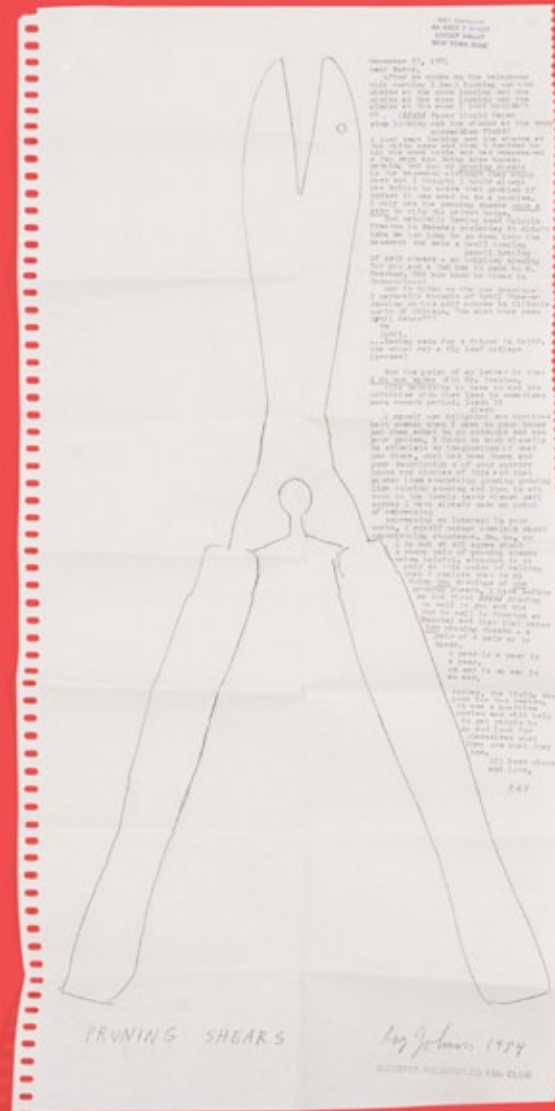
193 **Ray Johnson** 1927–1995
Untitled, 1969
 ink and collage on paper | 4.5 h x 18.5 w inches
 \$3,000–5,000
 Provenance V. Romano, New York
 Acquired from the previous by the present owner

194 **Ray Johnson** 1927–1995
Untitled (Flyswatter), 1979
 ink on cardstock, paper | 3.25 h x 5.5 w inches
 Sold with envelope addressed to Jerry Dreva.
 \$1,000–1,500
 Provenance Jerry Dreva, Milwaukee
 Acquired from the previous by the present owner

195 **Ray Johnson** 1927–1995
Untitled (Babar Tonto), 1972
 ink on cardstock | 3.5 h x 5.5 w inches
 Signed to upper left 'Ray Johnson'. Sold with envelope addressed to John Evans.
 \$1,000–1,500
 Provenance Diane Vanderlip, Philadelphia | John Evans, New York
 Acquired from the previous by the present owner

196 **Ray Johnson** 1927–1995
Untitled, 1972
 ink and collage on cardstock | 3.5 h x 5.5 w inches
 Stamped signature to lower edge 'Collage by Ray Johnson'.
 Sold with envelope addressed to John Evans and three newspaper clippings.
 \$1,000–1,500
 Provenance John Evans, New York
 Acquired from the previous by the present owner





197

Ray Johnson 1927–1995

Untitled (Pruning Shears), 1984

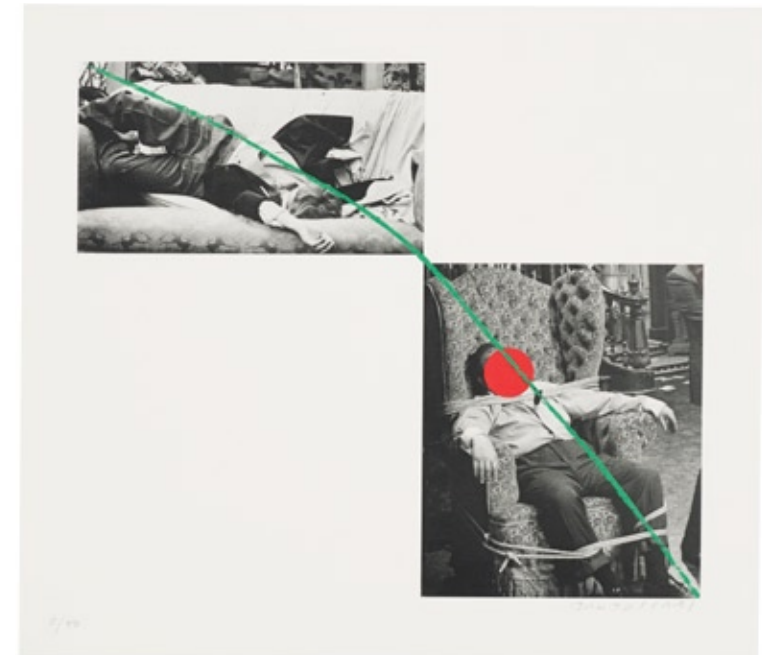
ink and pencil on paper | 24 h × 11.5 w inches

Signed and dated to lower right 'Ray Johnson 1984'.

Stamped to lower right 'Giuseppe Arcimboldo Fan Club'.

\$3,000–5,000

Provenance Elizabeth Jennerjahn, Garden City, NY | Private collection



198

John Baldessari b.1931

Man Collapsed on Sofa; Man Tied to Chair (from A Suite of Five Lithographs for Tristram Shandy), 1988

lithograph and screenprint on paper | 22.25 h × 25.25 w inches

Signed and numbered to lower margin 'Baldessari 8/50'. This work is number 8 from the edition of 50 printed by Magnoli Editions, Oakland and published by Arion Press, San Francisco.

\$2,000–3,000

Literature *John Baldessari: A Catalogue Raisonné of Prints and Multiples, 1971–2007*, Hurowitz, no. 31, ppg. 120–121



199 **Jörg Immendorff** 1945–2007
Untitled, 2006
serigraph on paper | 74.5 h × 48.75 w inches
Signed, numbered and dated to lower margin '23/27 Jorg Immendorff 06'. This work is number 23 from the edition of 27.
\$3,000–5,000
Provenance T. Kreuzer Gallery, Cologne



200 **Sigmar Polke**
Untitled, 1989
screenprint on paper | 38.75 h × 26.25 w inches
Signed and dated to verso 'Sigmar Polke 89'. This work is from the edition of 940 published by Griffelkunst-Vereinigung, Hamburg.
\$1,500–2,000

201

Yayoi Kusama b. 1929

Pumpkin, 2004

screenprint on nylon | 7 h × 10 dia inches

Printed signature and date to tag 'Yayoi Kusama 2004 Dots Obsession Workaholics Inc. Sun Arrow Made in China'.

\$1,000–1,500



202

William Copley and Various Artists

SMS: A Collection of Multiples, 1968

mixed media, reel-to-reel recordings | 14 h x 7.5 w x 1.75 d inches

This complete set of multiples is from the edition of 2000 published by Letter Edged in Black Press.

\$2,000–3,000



203

Various Artists

Act Up Art Box (Seven works by seven artists), 1993–1994

mixed media | 5 h x 24 w x 14 d inches (box)

Signed to accompanying informational booklet by each artist and numbered to underside of box '64/95'. This work is number 64 from the edition of 95 published by Act Up, New York. The Act Up Art Box includes works by Ross Bleckner, Louise Bourgeois, Mike Kelley, Simon Leung, Lorna Simpson, Kiki Smith and Nancy Spero.

\$4,000–5,000



204

Dongwook Lee b. 1976

Untitled, 2007

painted wax, inset coin, glass

6 h x 1.75 w x 2 d inches

Vitrine measures 11 h x 6 dia inches.

\$3,000–5,000

205

Dongwook Lee b. 1976

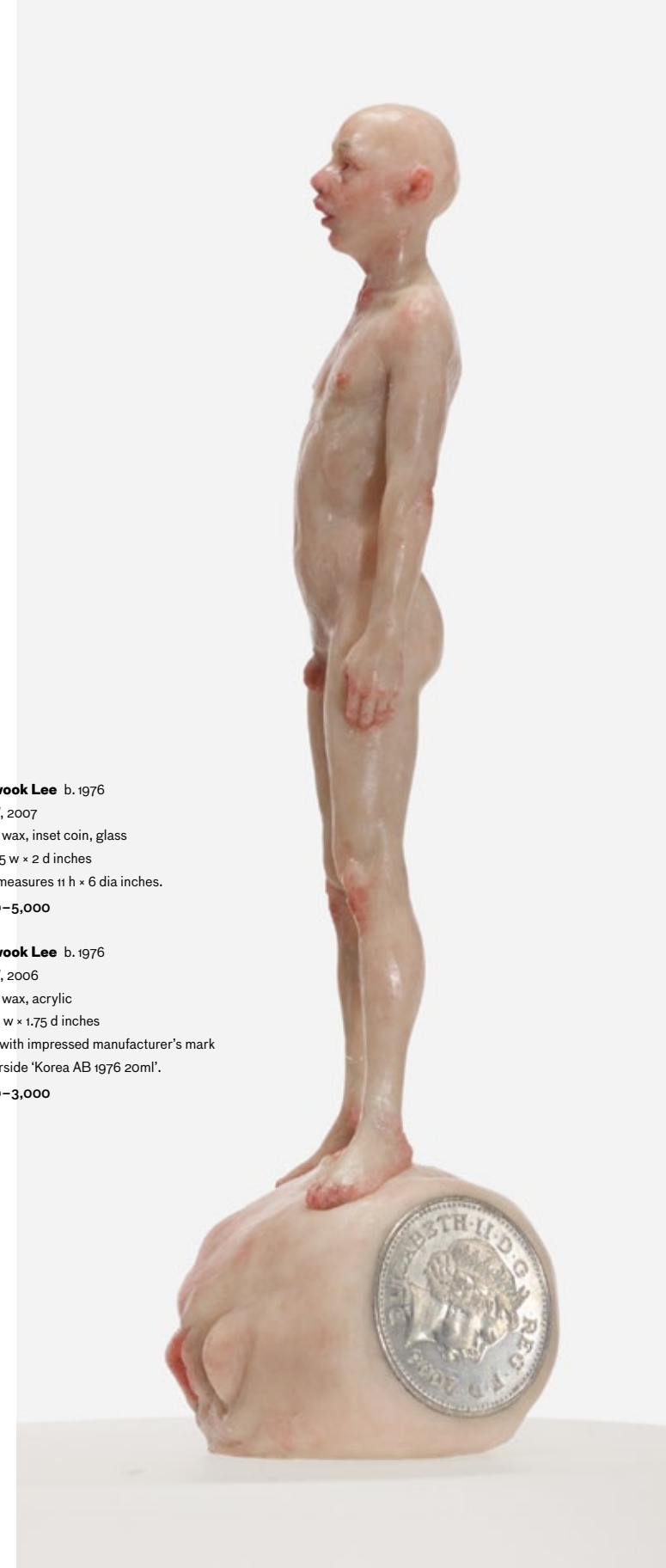
Untitled, 2006

painted wax, acrylic

1.5 h x 6 w x 1.75 d inches

Signed with impressed manufacturer's mark
to underside 'Korea AB 1976 20ml'.

\$2,000–3,000





206 Yoshitomo Nara b. 1959

Angry Girl, 2010

bound book with artist's drawing in ink | 10.25 h x 8.25 w inches

This drawing is included in the front matter of the book *Yoshitomo Nara: Nothing Ever Happens* by Kristin Chambers published by the Museum of Contemporary Art, Cleveland. Signed and dated by the artist both to interior and front cover 'YN 2010'.

\$3,000–5,000

Provenance Acquired from Peter Van Beveran, Rotterdam by the present owner

207 Liang Shuo b. 1976

collection of twenty toys from *The Great Chairman series (Jigujigu)*, 2006

glazed stoneware, leather, plastic | 4 h x 7.5 w x 3 d inches (each)

Incised signature to each example 'Lezz'.

\$2,000–3,000



208

Attasit Pokpong b.1977

Portrait no. 2, 2012

acrylic on canvas | 70.75 h x 70.75 w inches

Signed and dated to lower edge 'Attasit Pokpong 2012'.

\$5,000-7,000



209

Victor Spinski 1940–2013

Box of Four Paint Cans, 2008

glazed ceramic | 9 h × 13.25 w × 13.25 d inches

Signed and dated to front and underside 'V. Spinski 08'.

\$3,000–5,000



210

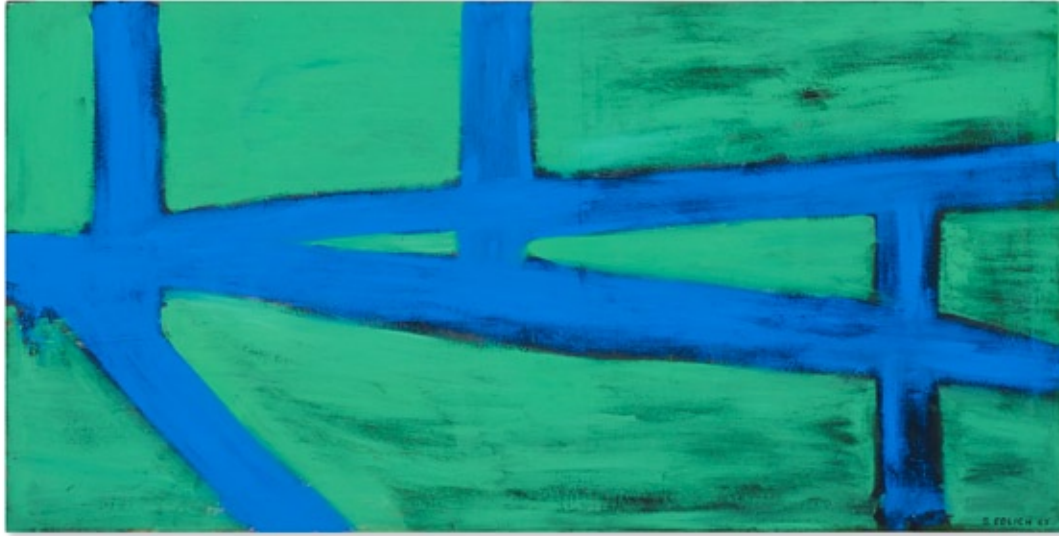
Martin Creed b.1968

Work #1560, 2013

acrylic on paper, vinyl | 12.5 h × 12.5 w inches

Signed, numbered and dated to sleeve 'Martin Creed 92/100 2013'. This work is number 92 from the edition of 100 unique paintings. Vinyl record includes two tracks by Creed: *Blow and Suck* (*Work #208c*) and *I Want You* (*Work #1651*).

\$3,000–5,000



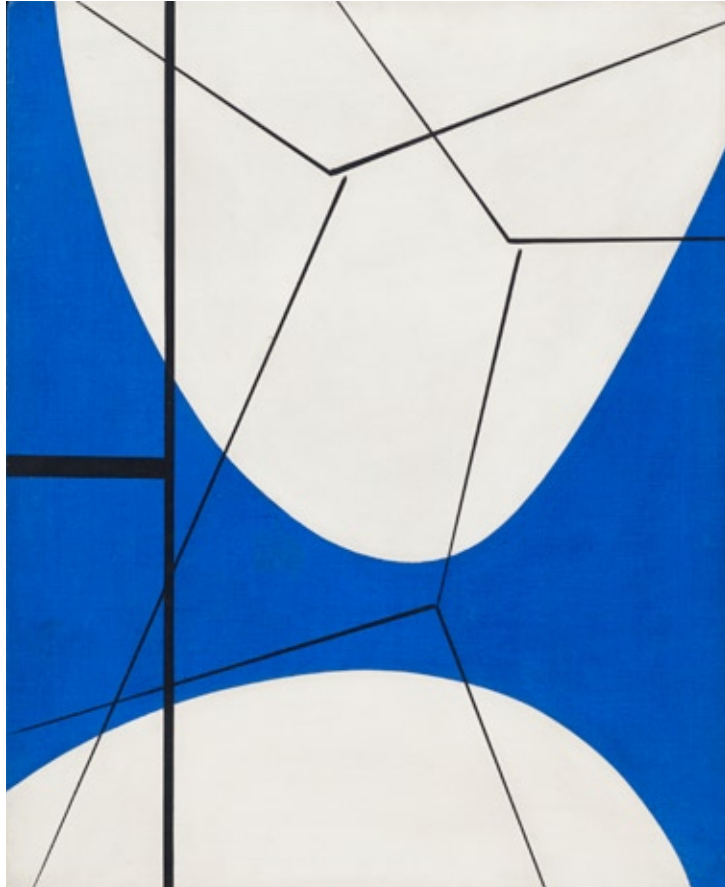
211 **Stephen Edlich** 1944–1989
Untitled, 1963
acrylic on canvas | 27 h × 53.5 w inches
Signed and dated to lower right 'S. Edlich 63'. Inscribed to verso.
\$2,000–3,000
Provenance Gift from the artist to his parents | Private collection



212 **Jim Lutes** b. 1955
Untitled, c. 1993
oil on linen | 22 h × 18 w inches
\$3,000–5,000
Provenance Acquired directly from the artist | Private collection, Chicago



213 **Jim Lutes** b. 1955
The Finder, 1993
oil on linen | 24 h × 18 w inches
Signed, titled and dated to verso 'Lutes 93'.
\$3,000–5,000
Provenance Acquired directly from the artist | Private collection, Chicago



214

Daniel Massen 1897–1971

Untitled, 1959

oil on canvas | 27.25 h × 22 w inches

Signed and dated to verso 'DM Daniel Massen 59'.

\$3,000–5,000

215

Peter Reginato b. 1945

Shoestring Catch, 1985

polychromed steel | 60.25 h × 53 w × 37 d inches

\$4,000–5,000

Exhibited *Interplay: Painted Sculpture and Constructions*,
10 November – 29 December 1985, Summit Art Center, New Jersey

Provenance Acquired directly from the artist by the present owner





216

Jenny Holzer b. 1950

Selections from TRUISMS, 1992

cyberlight LED | 3.5 h × 4.25 w × 1.25 d inches

Signed with molded manufacturer's mark to verso 'Cyberlights TM 1992'.

This work is from the edition of 100 produced for *16 Artists for Freedom of Expression*.

\$2,000–3,000

217

Jenny Holzer b. 1950

Inflammatory Essays (set of ten), c. 1982

offset print on paper | 17 h × 17 w inches

\$2,000–3,000

Literature Jenny Holzer, Waldman, ppg. 62–69

Provenance Sydney and Frances Lewis, Virginia | Acquired from the previous by the present owner

DON'T TALK DOWN TO ME. DON'T BE POLITE TO ME. DON'T TRY TO MAKE ME FEEL NICE. DON'T RELAX. I'LL 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 BIDDING MY TIME, LOOKING FOR THE SPOT. YOU THINK NO ONE CAN REACH YOU, NO ONE CAN HAVE WHAT YOU HAVE. I'VE BEEN PLANNING WHILE YOU'RE PLAYING. I'VE BEEN SAVING WHILE YOU'RE SPENDING. THE GAME IS ALMOST OVER SO IT'S TIME YOU ACKNOWLEDGE ME. DO YOU WANT TO FALL NOT EVER KNOWING WHO TOOK YOU?

DESTROY SUPERABUNDANCE. STARVE THE FLESH, SHAVE THE HAIR, EXPOSE THE BONE, CLARIFY THE MIND, DEFINE THE WILL, RESTRAIN THE SENSES, LEAVE THE FAMILY, FLEE THE CHURCH, KILL THE VERMIN, VOMIT THE HEART, FORGET THE DEAD. LIMIT TIME, FORGO AMUSEMENT, DENY NATURE, REJECT ACQUAINTANCES, DISCARD OBJECTS, FORGET TRUTHS, DISSECT MYTH, STOP MOTION, BLOCK IMPULSE, CHOKE SOBS, SWALLOW CHATTER. SCORN JOY, SCORN TOUCH, SCORN TRAGEDY, SCORN LIBERTY, SCORN CONSTANCY, SCORN HOPE, SCORN EXALTATION, SCORN REPRODUCTION, SCORN VARIETY, SCORN EMBELLISHMENT, SCORN RELEASE, SCORN REST, SCORN SWEETNESS, SCORN LIGHT. IT'S A QUESTION OF FORM AS MUCH AS FUNCTION. IT IS A MATTER OF REVULSION.

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 EVERYTHING 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 ACCIDENTS ALONG THE PATH TO SELF-EXPRESSION AND SELF-DETERMINATION. SOME HARMLESS PEOPLE WILL BE HURT. HOWEVER, G-U-N SPELLS PRIDE TO THE STRONG, SAFETY TO THE WEAK AND HOPE TO THE HOPELESS. GUNS MAKE WRONG RIGHT FAST.

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 SECURITY, 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.

A CRUEL BUT ANCIENT LAW DEMANDS AN EYE FOR AN EYE. MURDER MUST BE ANSWERED BY EXECUTION. ONLY GOD HAS THE RIGHT TO TAKE A LIFE AND WHEN SOMEONE BREAKS THIS LAW HE WILL BE PUNISHED. JUSTICE MUST COME SWIFTLY. IT DOESN'T HELP ANYONE TO STALL. THE VICTIM'S FAMILY CRIES OUT FOR SATISFACTION, THE COMMUNITY BEGS FOR PROTECTION AND THE DEPARTED CRAVES VENGEANCE SO HE CAN REST. THE KILLER KNEW IN ADVANCE THERE WAS NO EXCUSE FOR HIS ACT, TRULY HE HAS TAKEN HIS OWN LIFE. HE, NOT SOCIETY, IS RESPONSIBLE FOR HIS FATE. HE ALONE STANDS GUILTY AND DAMNED.

IT ALL HAS TO BURN, IT'S GOING TO BLAZE. IT IS FILTHY AND CAN'T BE SAVED. A COUPLE OF GOOD THINGS WILL BURN WITH THE REST BUT IT'S O. K., EVERY PIECE IS PART OF THE UGLY WHOLE. EVERYTHING CONSPIRES TO KEEP YOU HUNGRY AND AFRAID FOR YOUR BABIES. DON'T WAIT ANY LONGER. WAITING IS WEAKNESS, WEAKNESS IS SLAVERY. BURN DOWN THE SYSTEM THAT HAS NO PLACE FOR YOU, RISE TRIUMPHANT FROM THE ASHES. FIRE PURIFIES AND RELEASES ENERGY. FIRE GIVES HEAT AND LIGHT. LET FIRE BE THE CELEBRATION OF YOUR DELIVERANCE. LET LIGHTNING STRIKE, LET THE FLAMES DEVOUR THE ENEMY!

THE ONLY WAY TO BE PURE IS TO STAY BY YOURSELF
 TOTAL SUBMISSION CAN BE A FORM OF FREEDOM
 OFTEN YOU SHOULD ACT LIKE YOU ARE SEXLESS
 THE MORE YOU KNOW THE BETTER OFF YOU ARE
 SYMBOLS ARE MORE MEANINGFUL THAN THINGS THEMSELVES
 DESCRIPTION IS MORE VALUABLE THAN METAPHOR
 IT'S BETTER TO STUDY THE FACT THAN TO ANALYZE IT'S HISTORY
 EATING TOO MUCH IS CRIMINAL
 YOU SHOULD ENJOY YOURSELF BECAUSE YOU CAN'T CHANGE ANYTHING ANYWAY
 THERE'S A FINE LINE BETWEEN INFORMATION AND PROPAGANDA
 CHASING THE NEW IS DANGEROUS
 YOU CAN'T EXPECT PEOPLE TO BE SOMETHING THEY'RE NOT
 SOMETIMES ALL YOU CAN DO IS LOOK THE OTHER WAY
 ANYTHING IS A LEGITIMATE AREA OF INVESTIGATION
 HABITUAL CONTEMPT OR DISGUST DOESN'T REFLECT A FINER SENSIBILITY
 YOU CAN PULL YOURSELF OUT OF ANY HOLE IF YOU ARE DETERMINED ENOUGH
 IMPOSING ORDER IS MAN'S VOCATION; CHAOS IS A VERSION OF HELL
 HIDING YOUR MOTIVES IS DESPICABLE
 TRADING A LIFE FOR A LIFE IS FAIR ENOUGH
 SACRIFICING YOURSELF FOR A BAD CAUSE IS NOT A MORAL ACT
 REDISTRIBUTING WEALTH IS MANDATORY
 CHANGE IS VALUABLE BECAUSE IT GIVES THE OPPRESSED A CHANCE TO BE TYRANTS
 IT IS HEROIC TO TRY TO STOP TIME
 YOU GET THE FACE YOU DESERVE
 THINKING TOO MUCH CAN ONLY CAUSE TROUBLE
 YOU ARE RESPONSIBLE FOR CONSTITUTING THE MEANING OF THINGS
 YOU ARE COMPLETELY GUILTESS IN YOUR DREAMS
 CHILDREN ARE THE HOPE OF THE FUTURE
 PEOPLE ARE BORING UNLESS THEY'RE EXTREMISTS
 YOU DON'T KNOW WHAT'S WHAT UNTIL YOU SUPPORT YOURSELF
 YOU MUST DISAGREE WITH AUTHORITY FIGURES
 VIOLENCE IS PERMISSABLE, EVEN DESIRABLE OCCASSIONALLY
 IN SOME INSTANCES IT'S BETTER TO DIE THAN TO CONTINUE
 YOU HAVE NO MORE RESPONSIBILITY TO YOUR FAMILY THAN TO OTHER PEOPLE
 YOU SHOULD RAISE BOYS AND GIRLS IN THE SAME WAY
 AT TIMES INACTIVITY IS PREFERABLE TO MINDLESS FUNCTIONING
 IT'S GOOD TO TRY TO STAY CLEAN ON ALL LEVELS
 IT'S CRUCIAL TO HAVE AN ACTIVE FANTASY LIFE
 THE MOST PROFOUND THINGS ARE INEXPRESSIBLE
 SELF-AWARENESS CAN BE CRIPPLING
 ABSTRACTION IS A TYPE OF DECADENCE
 BEING BORED CAN MAKE YOU DO CRAZY THINGS
 DRAMA OFTEN OBSCURES THE REAL ISSUES
 CRIMES AGAINST PROPERTY ARE RELATIVELY UNIMPORTANT
 DYING SHOULD BE AS EASY AS FALLING OFF A LOG
 THE WORLD OPERATES ACCORDING TO DISCOVERABLE LAWS
 THERE'S NOTHING REDEEMING IN TOIL
 EXPIRING FOR LOVE IS BEAUTIFUL BUT STUPID
 FATHERS OFTEN USE TOO MUCH FORCE
 IF YOU'RE NOT POLITICAL, YOUR PERSONAL LIFE SHOULD BE EXEMPLARY
 SLIPPING INTO MADNESS IS VALUABLE FOR THE SAKE OF COMPARISON
 LEARN TO TRUST YOUR OWN EYES
 TEASING PEOPLE SEXUALLY CAN HAVE UGLY CONSEQUENCES
 THERE'S NO SENSE BEING ANYWHERE BUT THE TOP OF THE HEAP
 YOUR ACTIONS ARE POINTLESS IF NO ONE NOTICES THEM
 A STRONG SENSE OF DUTY CAN IMPRISON YOU
 REPETITION IS THE BEST WAY TO LEARN THINGS

© 1978 JENNY HOLZER

218

Jenny Holzer b. 1950

Truisms, 1978

offset lithograph on paper | 22 h x 17 w inches

Stamped signature and date to lower right 'Jenny Holzer 1978'.

\$2,000–3,000

219

Jenny Holzer b. 1950

Untitled (Golf Tee), 1995

lacquered wood, plastic, transfer-printed golf balls | 4 h x 12.75 w x 6 d inches

Signed to underside 'Jenny Holzer'. This work was created for the DeCordova

Museum and Sculpture Park's 1995 exhibition, *Strokes of Genius: Mini Golf*.

\$3,000–5,000

Exhibited *Strokes of Genius: Mini Golf*, 1995, DeCordova Museum

and Sculpture Park, Lincoln, MA

Provenance Collection of Dale A. Roberts | Private collection



220

Louis Sognot

occasional table

France, c. 1940

Vitrolite, maple

25.5 w × 19.75 d × 24.5 h inches

\$2,000–3,000

Provenance Galerie Yves Gastou, Paris

Private collection



221

Günther Förg 1952–2013

Berliner Serie (portfolio of four works), 2001

lithograph on paper | 19.5 h × 13.75 w inches (each)

Signed, numbered and dated to margin 'Förg 18/55 01'.

This portfolio is number 18 from the edition of 55.

\$2,000–3,000



222

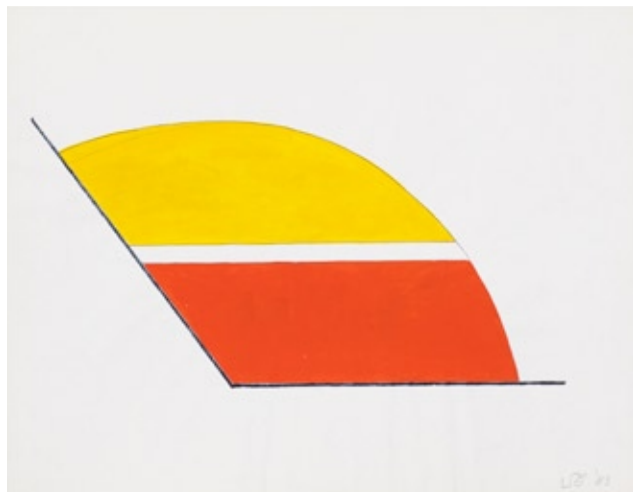
Leon Polk Smith 1906–1996

Untitled, 1983

gouache and ink on paper | 14 h × 18 w inches
Initialed and dated to lower right corner 'LPS 83'.

\$2,000–3,000

Provenance Gift from the Artist | Robert Jamieson, New York
Acquired from the previous by present owner



223

Leon Polk Smith 1906–1996

Untitled, 1983

gouache and ink on paper | 14 h × 18 w inches
Initialed and dated to lower right corner 'LPS 83'.

\$2,000–3,000

Provenance Gift from the Artist | Robert Jamieson, New York
Acquired from the previous by present owner



224

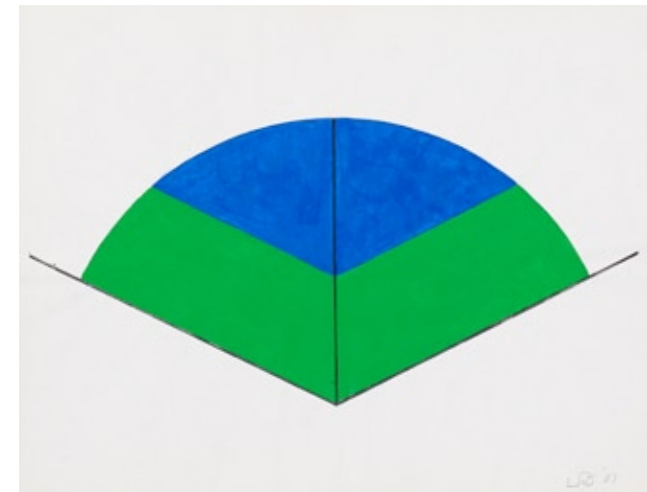
Leon Polk Smith 1906–1996

Untitled, 1988

gouache and ink on paper | 14 h × 18 w inches
Initialed and dated to lower right corner 'LPS 88'.

\$2,000–3,000

Provenance Gift from the Artist | Robert Jamieson, New York
Acquired from the previous by present owner



225

Leon Polk Smith 1906–1996

Untitled, 1983

gouache and ink on paper | 14 h × 18 w inches
Initialed and dated to lower right corner 'LPS 83'.

\$2,000–3,000

Provenance Gift from the Artist | Robert Jamieson, New York
Acquired from the previous by present owner

226

Nassos Daphnis 1914–2010

Untitled, c. 1970

acrylic on canvas | 96 h × 96 w inches

\$9,000–12,000

Provenance HSBC Collection

(formerly Marine Midland Bank), Buffalo, NY

Private collection





227

Helen Frankenthaler 1928–2011

Untitled, c. 1965

lithograph on paper | 21.75 h x 16.5 w inches

Signed and numbered to lower edge 'Frankenthaler 42/100'.

This work is number 42 from the edition of 100.

\$2,000–3,000

Provenance Gift from the Artist to Rosa Esman, founder of Tanglewood Press, New York | Acquired from the previous by the present owner

228

Helen Frankenthaler 1928–2011

Sun Corner (from *The Metropolitan Scene portfolio*), 1968

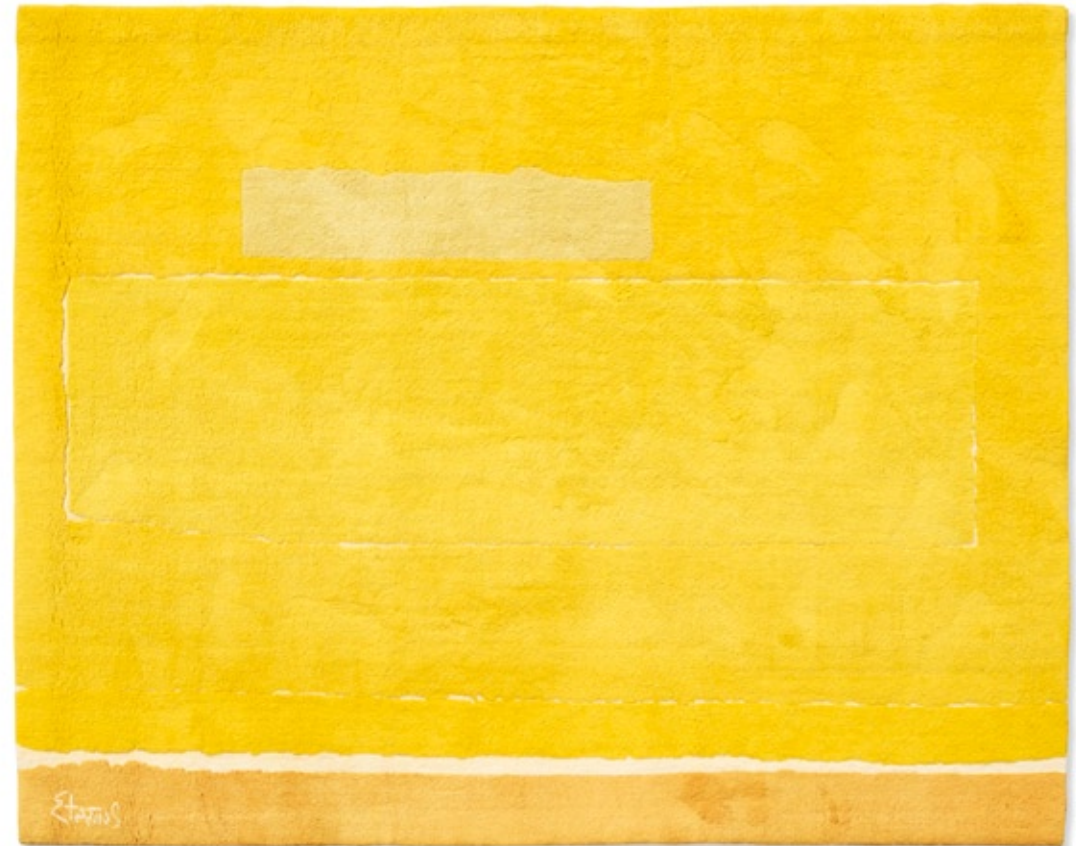
screenprint on paper | 32.25 h x 32.25 w inches

Signed, numbered, dated and inscribed to lower margin 'Frankenthaler A/P 68 For Rosa and Aaron; I love our joint projects! Love, Helen'. This work is an artist proof aside from the edition of 50 on aluminum published by Tanglewood Press, New York.

\$2,000–3,000

Literature *Frankenthaler, A Catalogue Raisonné: Prints 1961–1994*, Harrison, no. 12, ppg. 90–91

Provenance Gift from the artist to Rosa Esman, founder of Tanglewood Press, New York | Acquired from the previous by the present owner



229

Theodoros Stamos 1922–1997

After Mark Rothko tapestry, c. 1970

hand-woven wool | 124 w x 97 h inches

Woven signature to corner 'Stamos'.

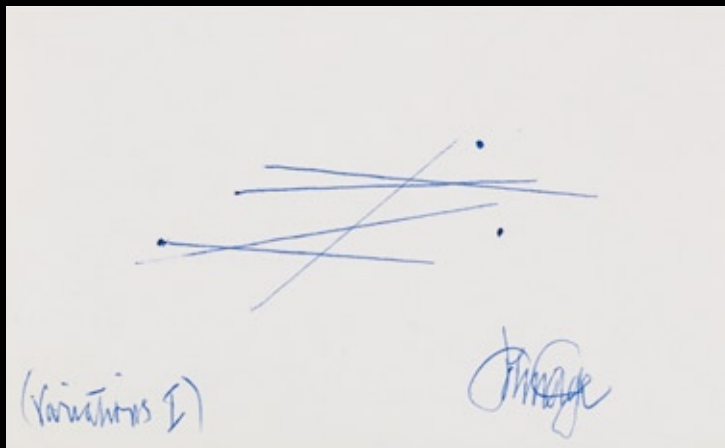
\$7,000–9,000



230 **Sonia Delaunay** 1885–1979
Cercles, 1968
lithograph on paper | 26 h x 19.875 w inches
Numbered to lower left 'H.C. 6/10'. This work is number 6 of 10 Hors de Commerce prints aside from the edition of 75. Sold with original receipt from J.L. Hudson Gallery.
\$1,000–1,500
Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI

231 **Sonia Delaunay** 1885–1979
Thunderbird, 1975
lithograph on paper | 23 h x 18.5 w inches
Signed, numbered and dated to lower margin 'Sonia Delaunay 1975 35/75'. This work is number 35 from the edition of 75.
\$1,000–2,000
Provenance Allen Rubiner Gallery, Royal Oak, MI | Estate of Dr. Martyna Miskinis, Orchard Lake, MI

232 **Sonia Delaunay** 1885–1979
Grand Idole, c.1975
lithograph on paper | 33 h x 24.5 w inches
Signed and numbered to lower margin 'Sonia Delaunay H.C. 8/25'. This work is number 8 of 25 Hors de Commerce prints aside from the edition of 75.
\$2,000–3,000
Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI



233

John Cage 1912–1992

Variations I, c. 1958

ink on paper | 3 h × 5 w inches

Signed and titled to lower edge 'John Cage Variations I'.

\$1,000–1,500

234

Larry Bell

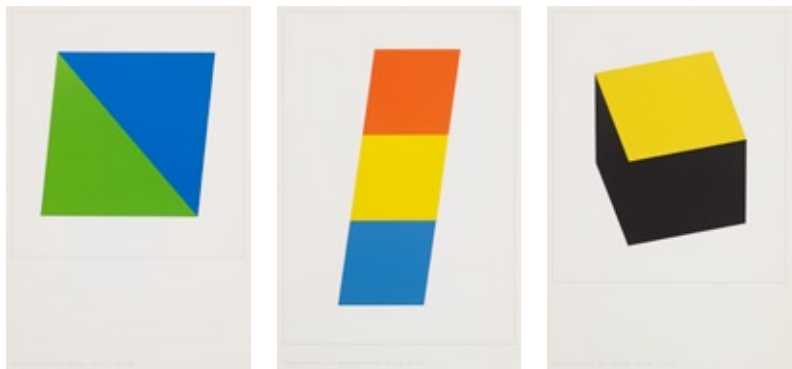
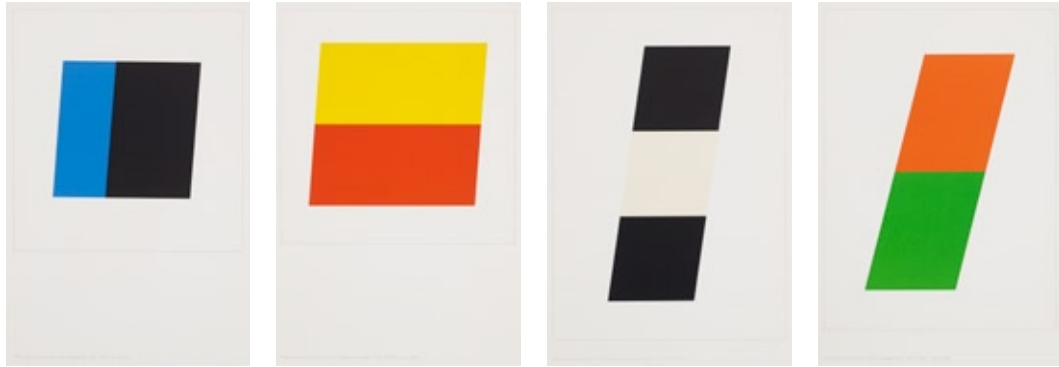
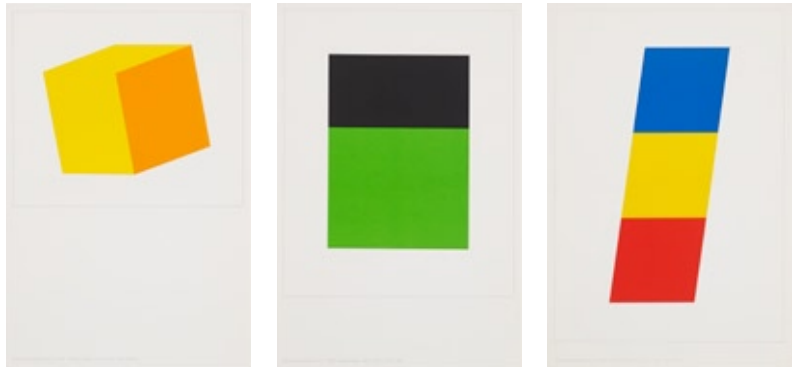
MDFBK #7, 1980

vaporized metals and silicon monoxide on paper | 39.75 h × 31 w inches

Signed and dated to lower left 'Larry Bell 80' and titled to verso 'MDFBK #7'.

\$4,000–6,000





235

After Ellsworth Kelly

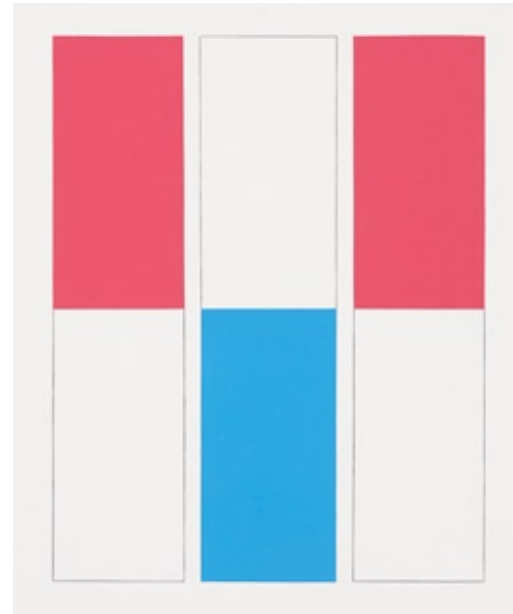
Sample portfolio (ten works), 1970

lithograph on paper | 9.25 h x 6.25 w inches (each)

Signed with printed manufacturer's mark to lower edge of each sheet

'© Gemini G.E.L. 1970'. Sold with original slipcase and information bi-fold.

\$1,500–2,000



236

Jules Engel 1909–2003

Exceptional Document, 1968

acrylic on canvas | 60 h x 50 w inches

\$2,000–3,000

Provenance Esther Robles Gallery, Los Angeles

237

Marko Spalatin b.1945

Cubes in Space II, 1972

acrylic on canvas | 72.25 h x 60.5 w inches

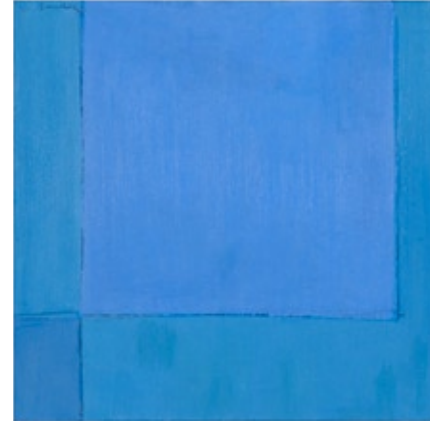
Signed, titled and dated to verso 'Marko Spalatin Cubes in Space II 1972'.

\$1,000–1,500

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI



238 **Howard Hodgkin** b.1932
Untitled, 2000
lithograph on paper | 26.25 h x 30.25 w inches
Signed, dated and numbered to lower margin 'HH 2000 RP 4/10'.
This work is number 4 from the edition of 10.
\$3,000–5,000



239 **Ludwig Sander** 1906–1975
Untitled, 1968
oil on masonite | 14 h x 14.25 w inches
Signed to upper left corner 'Sander'.
\$2,000–3,000



240 **Jennifer Bartlett** b.1941
Untitled (House of Dots), 1999
serigraph on paper | 30.25 h x 30.25 w inches
Signed, dated and numbered to lower margin 'J. Bartlett 99 A.P. 20/50'.
This work is number 20 of 50 artist proofs aside from the edition
of 150 published by The Smithsonian Associates.
\$1,000–1,500



241

Sean Scully b. 1945

Yellow Red, 1994

aquatint and spitbite on paper | 23.25 h x 35.5 w inches

Signed, titled, numbered and dated to lower margin 'Sean Scully 94 18/30'. This work is number 18 from the edition of 30 published by Brooke Alexander, New York.

\$4,000–6,000

242

Hugo Weber 1918–1971

Kugelspiel, 1936

carved and stained ash | 4 h x 13.25 w x 9.5 d inches

\$10,000–15,000

Exhibited *Play Objects – The Art of Possibilities*, 19 February – 11 May 2014, Museum Tinguely, Basel

Provenance Acquired directly from the artist | Harry and Kitty Weese, Chicago
Thence by descent



243

Folk Art

watch repair box, c. 1978

mixed media | 13.5 w × 6.25 d × 14.25 h inches

Handyman and watch repair man, Cookie Johnson, outfitted this vintage box as his traveling repair kit.

\$1,000–1,500

244

Robert Rauschenberg 1925–2008

Tag, 1997

lithograph on paper | 18.5 h × 15.75 w inches

Signed, numbered and dated to lower edge 'Rauschenberg 5/500 97'. This work is number 5 from the edition of 500 published by the Solomon R. Guggenheim Museum.

\$1,000–1,500

245

Robert Rauschenberg 1925–2008

Currents, 1970

screenprint on paper | 40 h × 40 w inches

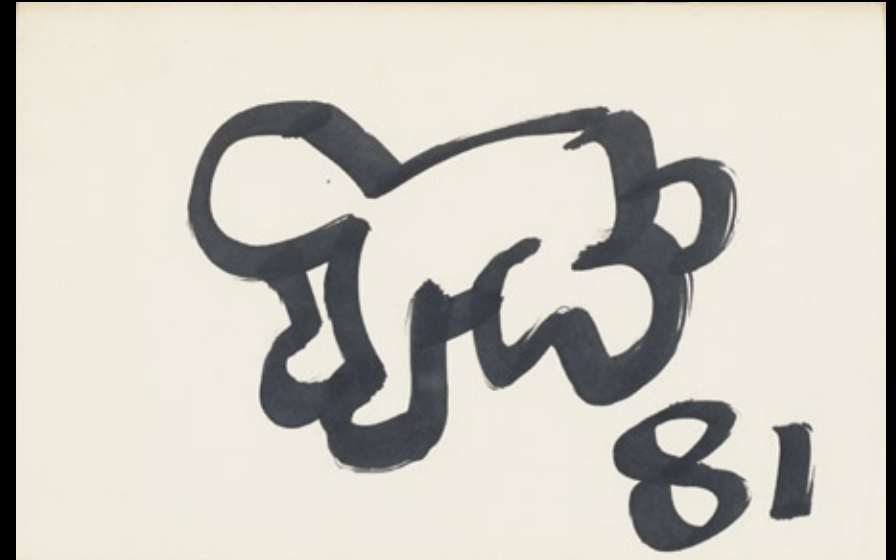
Signed, dated and numbered to lower right 'Rauschenberg 4/50 70'. This work is number 4 from the edition of 50.

\$2,000–3,000





246 **Nick Cave** b. 1959
Untitled, 1990
collage and ink on paper | 47.75 h x 31 w inches
Signed and dated to lower left corner 'Nick Cave 90'.
\$3,000–5,000



247 **Keith Haring** 1958–1990
Untitled (Radiant Baby), 1981
sumi ink drawing on artist book | 5.5 h x 8.5 w inches
Dated to lower right '81'. In 1981, Tom Wolf, a professor of Art History, invited Keith Haring to give a lecture at Bard College, New York. While visiting Bard, Haring drew four crawling babies, his signature graffiti tag, on the wall of Wolf's classroom. Later that same year, Wolf included works by Haring in a group exhibition at the Proctor Art Center of Bard College. At the time, Haring gave Wolf this early self-published book with a drawing of the *Radiant Baby* to the reverse. Sold with a copy of a letter of provenance from Tom Wolf.
\$5,000–7,000
Provenance Gift from the artist to Tom Wolf | Acquired from the previous by the present owner

"The reason that the 'baby' has become my logo or signature is that it is the purest and most positive experience of human existence." — **Keith Haring**



248

Shepard Fairey b.1970

Operation Oil Freedom, 2007

serigraph on paper | 44.75 h x 31.5 w inches

Signed, dated and numbered to lower edge 'Shepard Fairey 07 50/50'. This work is number 50 from the edition of 50 published by Modern Multiples, Los Angeles.

\$2,000–3,000

249

Shepard Fairey b.1970

Uncle Scam, 2006

serigraph on paper | 41.75 h x 28.5 w inches

Signed, dated and numbered to lower edge 'Shepard Fairey 06 49/50'. This work is number 49 from the edition of 50 published by Modern Multiples, Los Angeles.

\$2,000–3,000



250

Yvaral (Jean-Pierre Vasarely) 1934–2002

Plan Espace, 1969

enameled steel, nylon cord | 24.5 h x 24.5 w x 10 d inches

Signed, titled, dated and numbered to applied artist label on verso 'Yvaral Plan Espace 1969 51/100'. This work is number 51 from the edition of 100 published by Editions Denise René.

\$2,000–3,000

Provenance Galerie Denise René, Paris | Private collection



251

Andy Warhol 1928–1987

Untitled, c. 1955

ink on paper | 8.75 h × 13.75 w inches

Estate stamps to verso 'The Estate of Andy Warhol' with handwritten number '276.035'.

\$8,000–10,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts
Acquired from the previous via Christie's, New York in 2012 by the present owner



252

Andy Warhol 1928–1987

Japanese Toy Parrot, 1983

color polaroid | 4.25 h x 3.25 w inches

Embossed signature to lower margin 'Andy Warhol'. Estate stamps to verso 'The Estate of Andy Warhol' with handwritten number 'FA09.01774'. Sold with a certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts and Christie's.

\$4,000–5,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts
Acquired from the previous via Christie's, New York in 2012 by the present owner



253

Andy Warhol 1928–1987

Shoes, 1980

color polaroid | 4.25 h x 3.25 w inches

Embossed signature to lower margin 'Andy Warhol'. Estate stamps to verso 'The Estate of Andy Warhol' with handwritten number 'FA09.01615'. Sold with a certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts and Christie's.

\$5,000–7,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts
Acquired from the previous via Christie's, New York in 2012 by the present owner



254

Andy Warhol 1928–1987

Ladies and Gentlemen, 1975

screenprint on paper | 37.25 h x 25.5 w inches

Signed, dated and numbered to verso 'Andy Warhol 75 XLVII/L'. This work is number 47 of 50 artist proofs aside from the edition of 250 published by Mazzotta Editore, Milan.

\$5,000–7,000

Literature *Andy Warhol Prints: A Catalogue Raisonné*, Feldman and Schellmann, FS II.127

Provenance Coskun Fine Art, London | Phillips, London, *Contemporary Art Day Sale*, 28 June 2011, Lot 204 | Hamilton-Selway Fine Art, West Hollywood | Private collection



255

Andy Warhol 1928–1987

Cow, 1976–1977

screenprint on wallpaper | 44.75 h x 29.25 w inches

Signed to edge 'Andy Warhol Nov 18 1976 to Jan 8 1977 Copyright AWF'.

This work is from the approximately 100 signed examples aside from the unlimited edition printed by Bill Miller's Wallpaper Studio, Inc., New York and published by Factory Additions, New York for an exhibition at the Modern Art Pavilion, Seattle Center.

\$10,000–15,000

Literature *Andy Warhol Prints: A Catalogue Raisonné*, Feldman and Schellmann, FS 11.12A



256

Andy Warhol 1928–1987

Gun, c. 1977

color polaroid | 3.25 h x 4.25 w inches

Embossed signature to lower margin 'Andy Warhol'. Estate stamps to verso 'The Estate of Andy Warhol' with handwritten number 'FA09.01470'. Sold with a certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts and Christie's.

\$6,000–8,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts
Acquired from the previous via Christie's, New York in 2012 by the present owner



257

Andy Warhol 1928–1987

Gun, c. 1977

color polaroid | 3.25 h x 4.25 w inches

Embossed signature to lower margin 'Andy Warhol'. Estate stamps to verso 'The Estate of Andy Warhol' with handwritten number 'FA09.01484'. Sold with a certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts and Christie's.

\$6,000–8,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts
Acquired from the previous via Christie's, New York in 2012 by the present owner



258

Andy Warhol 1928–1987

Andy Warhol in Drag, 1981

gelatin silver print | 6 h x 8.5 w inches

Sold with a copy of the certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts and Christie's.

\$2,000–3,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts Christie's, New York, *Andy Warhol @ Christie's*, 13–27 June 2013, Sale #2808, Lot 113 Acquired from the previous by the present owner



259

Andy Warhol 1928–1987

Andy Warhol in Drag, 1981

gelatin silver print | 6 h x 8.5 w inches

Sold with a copy of the certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts and Christie's.

\$2,000–3,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts Christie's, New York, *Andy Warhol @ Christie's*, 13–27 June 2013, Sale #2808, Lot 113 Acquired from the previous by the present owner

260

Tjep.

House of Texture

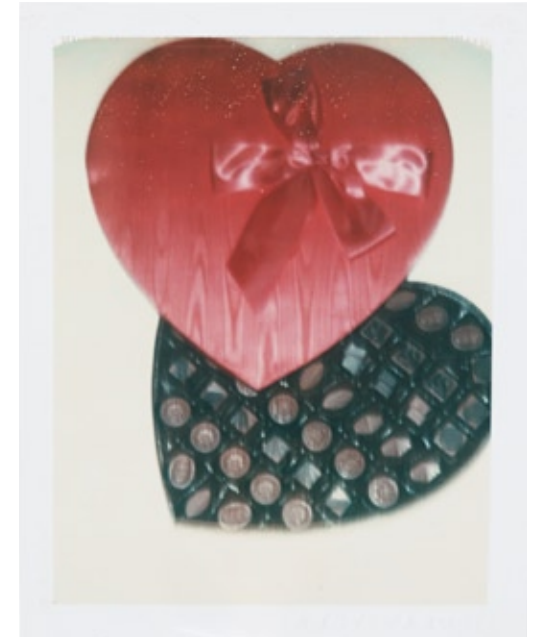
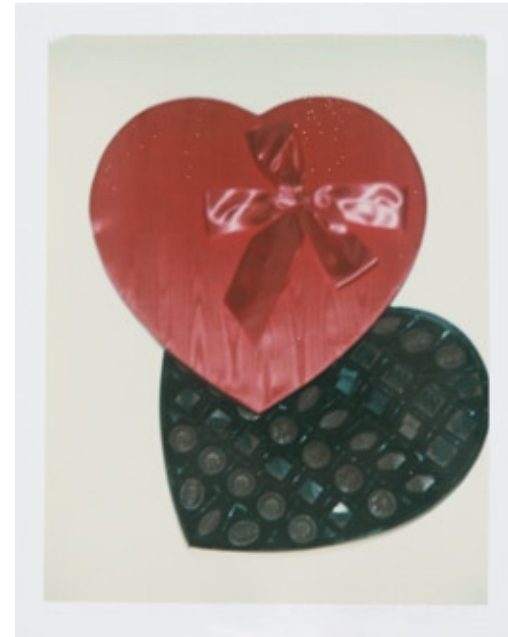
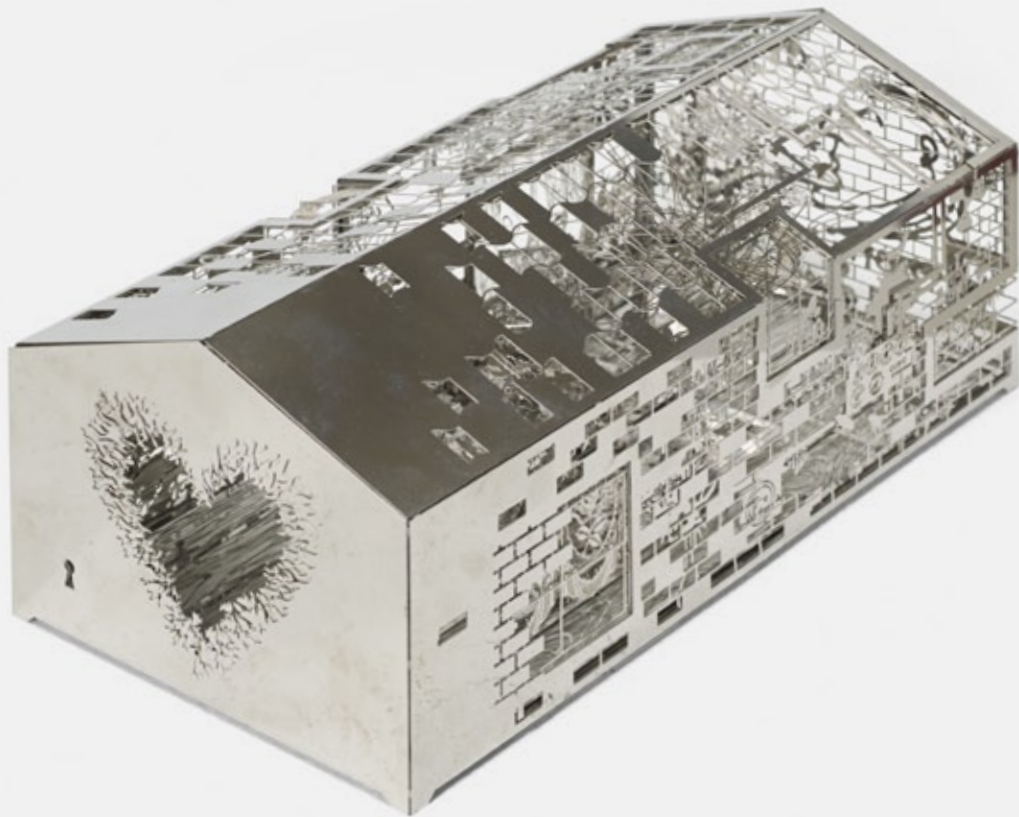
The Netherlands, 2005 | Droog

laser-cut stainless steel | 9.25 w × 4.75 d × 4 h inches

This work is number two from the edition of five.

Incised signature to underside: [Tjep 2/5].

\$1,000–1,500



261

Andy Warhol 1928–1987

Candy Box, 1981

color polaroid | 4.25 h × 3.25 w inches

Embossed signature to lower margin 'Andy Warhol'. Estate stamps to verso 'The Estate of Andy Warhol' with handwritten number 'FA09.02198'. Sold with a certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts and Christie's.

\$4,000–5,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts | Christie's, New York, *Andy Warhol @ Christie's*, 12 November 2012
Acquired from the previous by the present owner

262

Andy Warhol 1928–1987

Candy Box, 1981

color polaroid | 4.25 h × 3.25 w inches

Embossed signature to lower margin 'Andy Warhol'. Estate stamps to verso 'The Estate of Andy Warhol' with handwritten number 'FA09.02204'. Sold with a certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts and Christie's.

\$4,000–5,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts | Christie's, New York, *Andy Warhol @ Christie's*, 12 November 2012
Acquired from the previous by the present owner



263

Andy Warhol 1928–1987

The Thirteen Most Wanted Men (Dossier No 2357), 1967
 screenprint on paper | 10.5 h x 7 w inches

The *Thirteen Most Wanted Men (Dossier No 2357)* contains six loose sheets, one with an original screenprint of John Joseph H. This work is from the unknown edition size printed by Andy Warhol and published by Sonnabend Gallery, New York on the occasion of the 1967 New York World's Fair.

\$2,000–3,000



264

Andy Warhol 1928–1987

Knives, 1981
 color polaroid | 4.25 h x 3.25 w inches

Embossed signature to lower margin 'Andy Warhol'. Estate stamps to verso 'The Estate of Andy Warhol' with handwritten number 'FA09.00161'. Sold with a certificate of provenance issued by The Andy Warhol Foundation for the Visual Arts and Christie's.

\$4,000–5,000

Provenance Estate of Andy Warhol | The Andy Warhol Foundation for the Visual Arts Acquired from the previous via Christie's, New York in 2012 by the present owner



265

Jeff Koons b. 1955

Bread with Egg, 1995

glazed ceramic | 5.5 w × 5.75 d × 2 h inches

Signed, dated and numbered to underside 'Special Edition for Armitage Foundation JK '95 50/250'. This work is number 50 from the edition of 250 published by the Armitage Foundation, New York.

\$2,000–3,000

266

After Andy Warhol

wastepaper baskets, set of three

USA, c. 1969 | Cheinco

photo-lithographic transfer print on steel | 10.75 w × 7.5 d × 13 h inches

Signed with molded manufacturer's mark to underside of each example: [Cheinco Made in USA].

\$2,000–3,000





267 **Robert Indiana** b. 1928

Love, 1965
screenprint on paper | 6.25 h x 6.25 w inches

Robert Indiana's *LOVE* is among the most iconic images of the Pop Art movement of the 1960s. *LOVE* was originally introduced in 1965 (two years before the first of many print editions) when The Museum of Modern Art, New York commissioned Robert Indiana to design their Christmas card. For the project, Indiana presented *LOVE* in four color variations; the red, blue and green version was selected by the museum marking the first appearance of Indiana's epoch-defining *LOVE*. Signed to verso 'Robert Indiana'. This early work comes from the unknown edition size commissioned by the MoMA.

\$5,000–7,000

Literature *Robert Indiana: Beyond LOVE*, Haskell, pg. 245

268 **American**

collection of forty-one stencils, 1880–1910
brass | 37 w x 8 h inches

Assorted impressed manufacturer's marks to some examples including: [Everson-Ross Co. Chambers St. NY]; [Louis Leonhardt 111 Warren St. NY]; [A.J. Bradley MFG Co. New York] and [A.E. Jacobs 18 No Market St. Boston].

\$1,000–1,500





269

Robert Indiana b. 1928

six works from the American Dream Portfolio, 1997

serigraphs on paper | 18.5 h x 16 w inches (each)

Signed and numbered to margin of each work 'Robert Indiana 152/395'.

Each work is number 152 from the edition of 395 published by the artist.

Lot includes the following titles: *Love, High Ball Redball Manifest, One*

Indiana Square, Picasso, Tilt, and The Metamorphosis of Norma Jean.

\$5,000–7,000

270

Shiro Kuramata

Three-legged chair

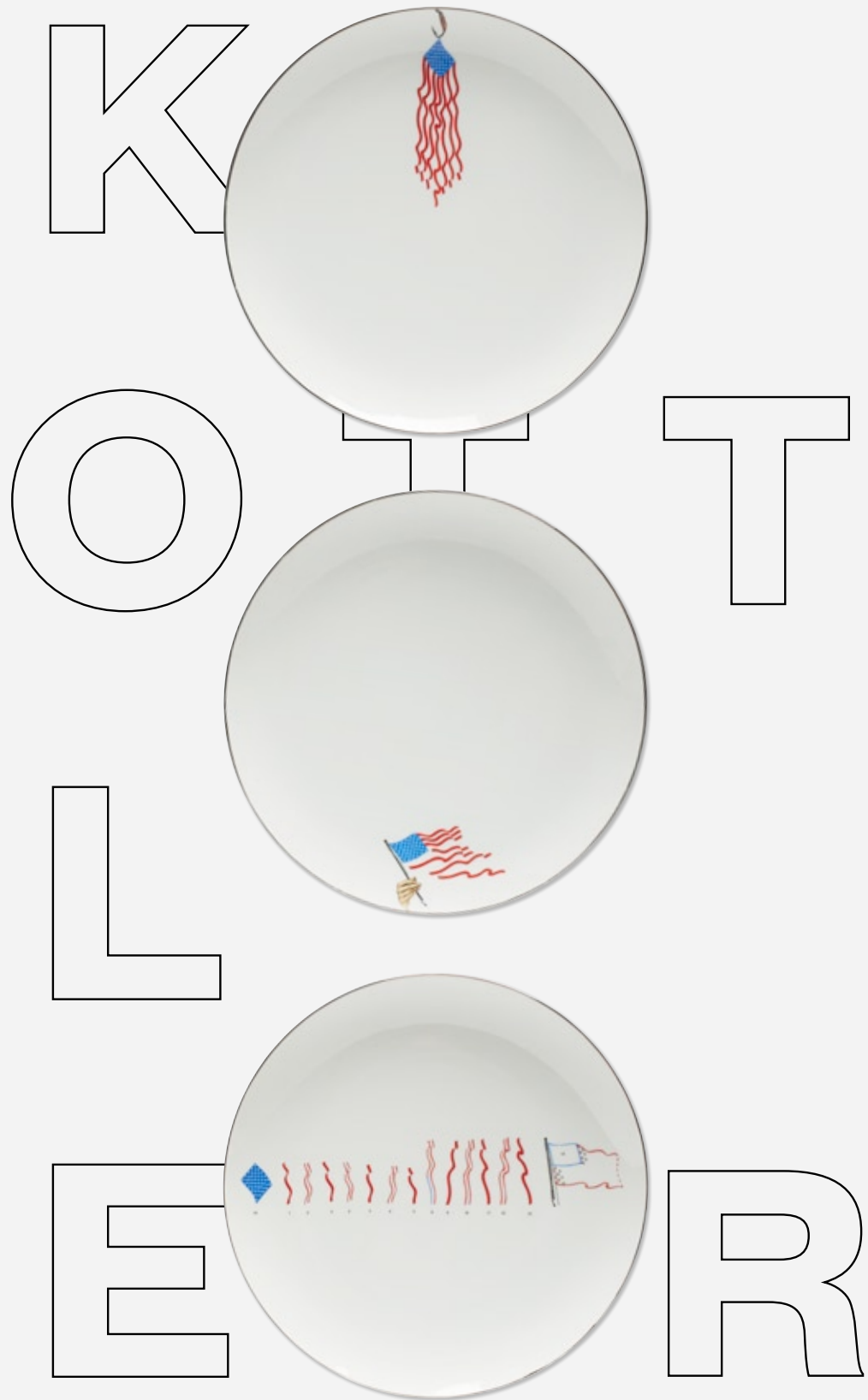
Japan, 1983 | Ishimaru Co., Ltd.

chrome-plated steel, oak plywood | 17.75 w x 22 d x 33.5 h inches

\$3,000–5,000

Literature *Shiro Kuramata, Hara et al., ppg. 52, 58, 162, 181*





In the late 1960s and 1970s, Seattle-based ceramic artist Howard Kottler broke with tradition creating an experimental body of work that rejected the hand-made object in favor of a conceptual approach to his medium. Using store-bought white plates and ready-made ceramic decals, Kottler made elegant tableware featuring appropriated imagery skillfully collaged into social and political commentary.

The following six lots are exemplary of Kottler's innovative use of materials as well as his visual and intellectual cunning.



271

Howard Kottler 1930–1989

American Supperware (four plates), USA, 1969

glazed porcelain with applied decoration | 10.25 dia inches

Signed with stamped manufacturer's mark to verso of each example 'Howard Kottler'

This collection of works from the *American Supperware* series includes: *Drip Dry*, *Made in the USA* and *Exhausted Glory*.

\$4,000–6,000



272 **Howard Kottler** 1930–1989
The Capitol Walk, 1967
 glazed porcelain with applied decoration | 10.25 dia inches
 Stamped signature to verso 'Howard Kottler'.
 \$1,000–1,500
 Literature *Look Alikes: The Decal Plates of Howard Kottler*, Halper, pg. 14

273 **Howard Kottler** 1930–1989
Untitled, c. 1970
 glazed porcelain with applied decoration | 10.25 dia inches
 Stamped signature to verso 'Howard Kottler'.
 \$1,000–1,500

274 **Howard Kottler** 1930–1989
Untitled, c. 1970
 glazed porcelain with applied decoration | 10.25 dia inches
 Stamped signature to verso 'Howard Kottler'.
 \$1,000–1,500

275 **Howard Kottler** 1930–1989
Untitled, c. 1970
 glazed porcelain with applied decoration | 10.5 dia inches
 Stamped signature to verso 'Howard Kottler'.
 \$1,000–1,500



Rose is a rose is a rose is a rose / Loveliness extreme
Gertrude Stein (*Sacred Emily*, 1913)



276

Howard Kottler 1930–1989

Homage to Gertrude (four works), 1972

glazed porcelain with applied decoration | 10.25 dia inches

Stamped signature to verso of each example 'Howard Kottler'. *Homage to Gertrude* includes: *Just for Alice*, *Roses Are Red*, *Shadow Play* and *Seeing is Believing*.

Sold with original box and embroidered leather envelopes.

\$4,000–6,000

Literature *Look Alikes: The Decal Plates of Howard Kottler*, Halper, ppg. 48–49

277

Dorothy Draper

pair of cabinets from the España group

USA, c. 1955 | Heritage Henredon

lacquered wood | 38.25 w × 18.5 d × 31.75 h inches

\$3,000–5,000

Literature *In the Pink: Dorothy Draper America's Most Fabulous Decorator*, Verney, pg. 178



278

Pedro Friedeberg b. 1937

I told you so, 1964

ink on paper in artist's frame | 15 h × 20.5 w inches

Signed and dated to lower left 'Pedro Friedeberg 1964'.

\$3,000–5,000

Provenance International Gallery, Inc., Baltimore | Private collection.



279

Abraham Walkowitz 1878–1965

Isadora Duncan (six works)

ink and watercolor on paper | 9 h × 5.75 w inches (each)

Signed to lower edge of each work 'A. Walkowitz'.

\$2,000–3,000

Provenance Zabriskie Gallery, New York | Lee Hoffman Gallery, Birmingham, MI | Estate of Dr. Martyna Miskinis, Orchard Lake, MI

280

Helmut Newton 1920–2004

SUMO, 1999

bound printed paper, chrome-plated steel | 30 h × 21 w × 22 d inches

Signed and numbered to interior 'Helmut Newton'. This book is number 1,788 of 10,000 from the first edition published by Taschen and retains original Philippe Starck designed book stand.

\$5,000–7,000



281

Richard Artschwager b. 1923

Time Piece, 1989

Formica, aluminum, lacquered aluminum | 25.5 h x 23.25 w x 5.25 d inches

Signed, titled, numbered and dated to applied artist's label on underside 'Richard Artschwager 1989 25/30'. This work is number 25 from the edition of 30 co-published by Brooke Alexander Editions and Castelli Graphics, New York.

\$3,000–5,000



282

Alphonse Mucha 1860–1939

Job, 1898

lithograph on paper | 55 h x 36 w inches

\$3,000–5,000

Provenance Detroit Institute of Arts
Estate of Dr. Martyna Miskinis, Orchard Lake, MI

283

Jules Cheret 1836–1932

Vin Mariani, 1895

lithograph on paper | 22.25 h x 15 w inches

Sold with original receipt from J.L. Hudson Gallery and
correspondence from Joy Emery, director of J.L. Hudson Gallery.

\$800–1,200

Provenance J.L. Hudson Gallery, Detroit
Estate of Dr. Martyna Miskinis, Orchard Lake, MI



284

Milton Avery 1893–1965

Back View, c. 1940

pencil on paper | 11 h × 8.5 w inches

Signed to lower right 'Milton Avery'. Sold with a letter of opinion issued by The Milton and Sally Avery Arts Foundation, Inc.

\$5,000–7,000

Provenance Acquired from Marianne Friedland Gallery, Toronto in 1992 by the present owner

285

Colette Gueden

chaise lounge

France, c. 1940

upholstery, wrought iron | 22 w × 61 d × 32 h inches

\$3,000–5,000

Provenance Galerie Yves Gastou, Paris | Private collection





286

Jim Lutes b. 1955

Untitled, 1993

ink on paper | 13 h x 9.5 w inches

Signed and dated to lower margin 'Lutes 93'.

\$1,000–1,500

Provenance Acquired directly from the artist
Private collection, Chicago

287

Aldona Jonuskaite-Salteniene b. 1943

The Beast, 1984

glazed stoneware and mixed media | 22.75 h x 8 w x 11 d inches

Incised signature to base 'A'.

\$1,000–1,500

Provenance Collection of Joseph and Janet Shein





288

Edward Burtynsky b. 1955

Railcuts #4, C.N. Track, Thompson River, British Columbia, 1985

c-print | 40 h x 50 w inches

Signed, titled, numbered and dated to applied label on verso 'Edward Burtynsky

2000 Railcuts #4, C.N. Track, Thompson River, British Columbia, 1985 AP1'.

This work is an artist proof aside from the edition of 5.

\$15,000–20,000

Provenance Charles Cowles Gallery, New York | Private collection



289

Edward Burtynsky b. 1955

Vermont Marble Company #52, Rochester, VT, 1991

c-print | 40 h x 50 w inches

Signed, titled, numbered and dated to applied label on verso

'Edward Burtynsky 2001 Vermont Marble Company #52, Rochester, VT, 1991 3/5'. This work is number 3 from the edition of 5.

\$15,000–20,000



290

Rodney Graham b.1949

Oxfordshire Oak, Banford Fall 1990, 2002

c-print | 11.5 h x 9 w inches

Signed, numbered and dated to verso 'R. Graham 02 466/500'.

This work is number 466 from the edition of 500 published by Whitechapel Art Gallery, London. Sold with a certificate issued by Whitechapel Art Gallery.

\$1,000–1,500

Provenance Whitechapel Art Gallery, London | Private collection, Chicago



291

Vik Muniz b.1961

Torso (After Drikkol) from Pictures of Soil, 1998

c-print | 22.75 h x 19 w inches

Signed, titled, numbered and dated to verso 'Torso Vik Muniz 1998 AP 4/5'.

This work is number 4 of 5 artist proofs aside from the edition of 5.

\$10,000–15,000



292 **Zhang Huan** b.1965
My America, 1999
c-print | 40 h x 60 w inches
Signed, titled, dated and numbered to applied artist label to verso
'Zhang Huan 1999 2/6'. This work is number 2 from the edition of 6.
\$5,000–7,000

293 **Zhang Huan** b.1965
My America, 1999
c-print | 40 h x 60 w inches
Signed, titled, dated and numbered to applied artist label to verso
'Zhang Huan 1999 2/6'. This work is number 2 from the edition of 6.
\$5,000–7,000



294 **Zhang Huan** b.1965
My Boston, 2005
c-print mounted to Plexiglas | 20 h x 39.75 w inches
Signed and numbered to verso 'Zhang Huan 3/8'.
This work is number 3 from the edition of 8.
\$7,000–9,000



295

Wang Jin b.1962

Dream of China #2, 1998

gelatin silver print | 45 h x 29.75 w inches

Signed, titled and numbered to lower edge 'AP 2/2'. This work is number 2 of 2 artist's proofs aside from the edition of 10.

\$7,000–9,000

Literature *Wang Jin*, Friedman Benda exhibition catalog, unpaginated *Between Past and Future: New Photography and Video from China*, Hu and Phillips, pg. 134



296

Wang Jin b.1962

Dream of China #3, 1998

c-print | 46 h x 46 w inches

Signed, titled, dated and numbered to lower edge '3/5'. This work is number 3 from the edition of 5.

\$7,000–9,000



297 **Zhang Dali** b.1963
 AK-47, 2005
 screenprint on paper | 29.5 h x 22 w inches
 Signed, titled, dated and numbered to lower margin 'Zhang Dali
 7/16 2005'. This work is number 7 from the edition of 16.
 \$2,000–3,000



298 **Nick Waplington** b.1970
 Untitled (from the Circles of Civilisation series), 1991/92
 c-print | 10 h x 29 w inches
 Signed, titled, numbered and dated to lower margin 'Nick Waplington
 Untitled from the series Circles of Civilisation 1991/92 SP. Edition 65/100'.
 This work is number 65 from the edition of 100.
 \$1,000–1,500



299 **Gilles Barbier** b.1965
 Polyfocus 3, 2001
 c-print | 47.25 h x 67.75 w inches
 Signed, titled, dated and numbered on artist's label to verso
 'Gilles Barbier 2001 2/2'. This work is number 2 from the edition of 2.
 \$5,000–7,000

300

Robert Mapplethorpe 1946–1989

Mum, 1981/1989

dye-transfer print | 22.5 h × 22.75 w inches

Signed and dated by the Estate to verso '1989 The Estate of Robert Mapplethorpe. This photograph was taken in 1981 and printed in 1989'. This work is from the edition of seven.

\$35,000–45,000

Provenance Sean Kelly Gallery, New York | Private collection





301

Nan Goldin b.1953

Clemens and Jens hand in mouth, USA, 1999

c-print | 30 h x 40 w inches

Signed, titled, dated and numbered to artist's label on verso 'Nan Goldin Clemens and Jens hand in mouth, 1999 AP3'. This work is an artist's proof.

\$7,000–9,000

302

Nan Goldin b.1953

Monopoly game, NYC, 1980

c-print | 12.75 h x 19 w inches

Signed, titled, dated and numbered to artist's label on verso 'Nan Goldin Monopoly game, NYC 1980 AP4'. This work is an artist's proof.

\$5,000–7,000

303

Nan Goldin b.1953

Four boys in the convertible at the drive-in, NJ, 1979

c-print | 30 h x 40 w inches

Signed, titled, dated and numbered to artist's label on verso 'Nan Goldin Four boys in the convertible at a drive-in, NJ 1979 AP1'. This work is an artist's proof.

\$7,000–9,000



304

Roger Ballen b.1950

Juxtaposed, 2004

gelatin silver print | 16.5 h x 16 w inches

Signed, titled, dated and numbered to verso 'Roger Ballen Juxtaposed 2004 8/20'. This work is number 8 from the edition of 20.

\$2,000–3,000

305

Lin Tianmiao b.1961 and **Wang Gongxin** b.1960

Here? or There? No. 2, 2003

digital c-print mounted to acrylic | 45 h x 55 w inches

Signed, titled and numbered to verso 'Lin Tianmiao Wang Gongxin Here? or There? No. 2, 2003 9/10'. This work is number 9 from the edition of 10.

\$3,000–5,000



306

Anthony Goicolea b.1971

Black House, 2010

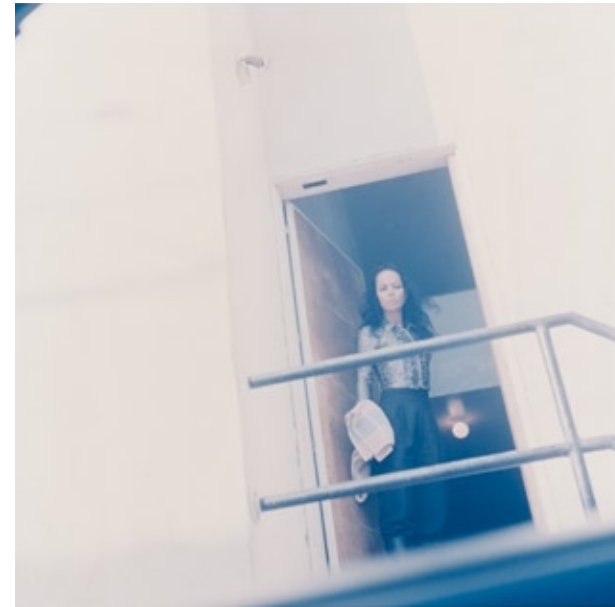
c-print mounted to acrylic | 19.75 h x 19.75 w inches

This work is from the edition of 6.

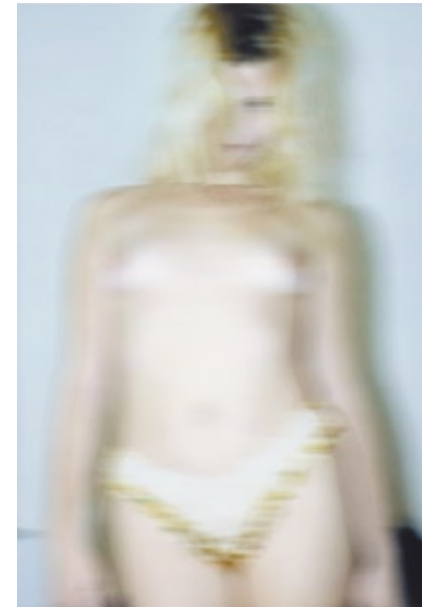
\$3,000–5,000



307 **David LaChapelle** b.1969
Fish Stick, 1998
 c-print | 14 h x 11 w inches
 Signed, titled, and dated to studio label on verso.
 This work is number 44 from the edition of 50.
\$2,000–3,000
Provenance Reflex Gallery, Amsterdam
 Private collection, New York



308 **Jack Pierson** b.1968
On the Way to Vegas, 1991
 c-print | 19 h x 19 w inches
 This work is number 1 from the edition of 3.
\$1,500–2,000
Provenance Marc Jancou Contemporary, New York | Private collection



309 **Thomas Ruff** b.1958
Nude (motif 0038), 2001
 iris print on paper | 14 h x 9.25 w inches
 Signed and numbered to verso 'Thomas Ruff 27/50'. This work is number 27
 from the edition of 50 published by Edition Schellmann.
\$3,000–5,000
Literature *Thomas Ruff: 1979 to the Present*, Winzen, ppg. 238, 250

310

Annie Leibovitz b. 1949

Miles Davis, New York City, July 1, 1989

c-print | 11 h x 13 w inches

Signed, titled, dated and numbered to margin 'Annie Leibovitz
5/40 1989'. This work is number 5 from the edition of 40.

\$5,000–7,000

311

Robert Heinecken 1931–2006

Lessons in Posing Subjects: (Fist Errors), 1982

polaroid SX-70 prints mounted to paper | 15 h x 20 w inches

Signed, numbered and dated to lower margin 'Robert Heinecken
7/10 1982'. This work is number 7 from the edition of 10.

\$3,000–5,000

312

Arnold Newman 1918–2006

Igor Stravinsky, New York City, 1946

gelatin silver print | 11 h x 19.75 w inches

Signed, titled, and dated to lower edge 'Igor Stravinsky,
New York City 1946 Arnold Newman'.

\$5,000–7,000



313

Hugo Daini

Untitled, c.1965

cast bronze | 20 h x 15 w x 4 d inches

Incised signature to base 'Daini'.

\$1,000–1,500

Provenance Collection of Joseph and Janet Shein



314

Anthony Goicolea b.1971

Pinata, 2010

c-print mounted to acrylic | 30.5 h x 29.75 w inches

This work is from the edition of 6.

\$3,000–5,000

315

Edward Ruscha b.1937

Every Building on the Sunset Strip, 1966

offset print on paper, silver Mylar | 7.25 h x 5.75 w inches

Signed to slipcase 'Ed Ruscha'. This work is from the true first edition of 1,000 published by the artist and includes the original slipcase.

\$5,000–7,000

Literature *Edward Ruscha: Editions 1959–1999, Catalogue Raisonné*, Engberg, vol. 1, ppg. 84–85 and vol. 2, pg. 124, no. B4

316

Paul Strand 1890–1976

The White Fence, Port Kent, 1916

hand-pulled dust-grain photogravure | 13.25 h x 10.25 w inches (image)

Signed by the director of the Paul Strand Archive to verso 'Anthony Montoya' with authorized seal of the archive. This work is number 76 from the edition of 300.

\$3,000–5,000

317

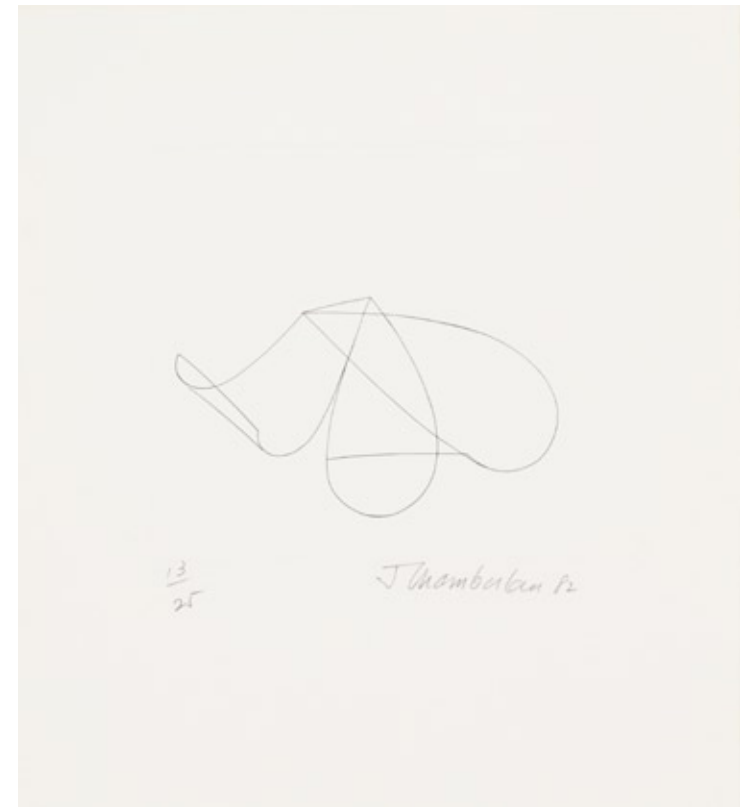
John Chamberlain b.1927

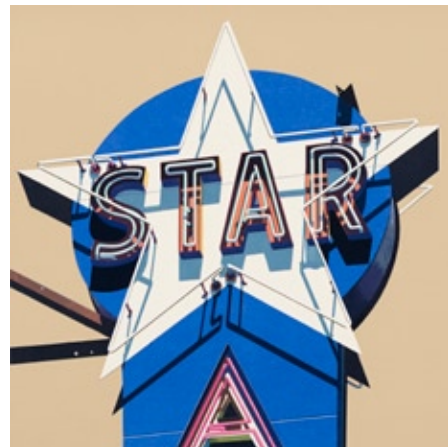
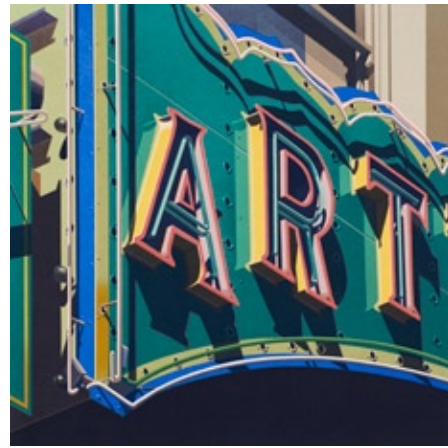
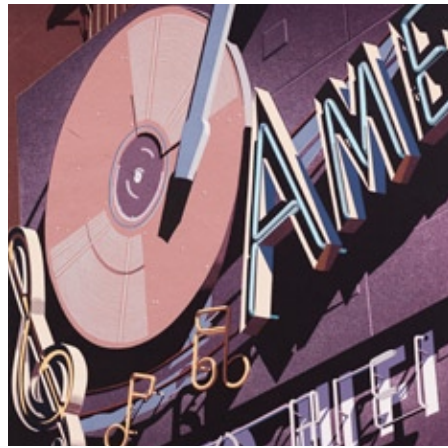
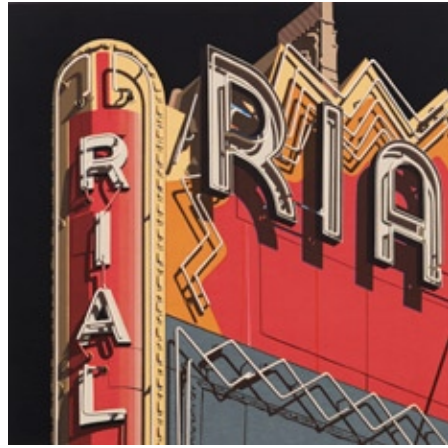
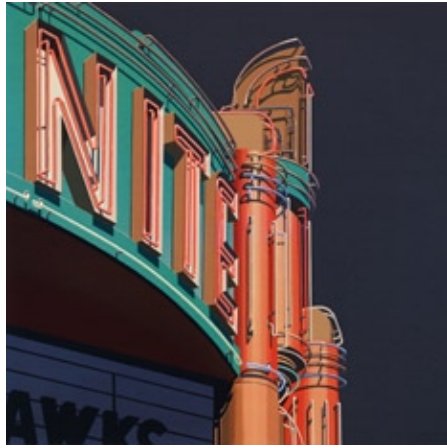
Untitled, 1982

lithograph on paper | 20 h x 17.75 w inches

Signed, dated and numbered to lower margin '13/25 J Chamberlain 82'. This work is number 13 from the edition of 25 published by Hudson River Editions, South Nyack, NY.

\$800–1,200





318

Robert Cottingham b.1935
American Signs (portfolio of twelve works), 2009
screenprints on paper | 32 h x 32 w inches (each)
Signed, titled, numbered and dated to lower
margin of each example '13/100 Cottingham
2009'. Each work is number 13 from the edition
of 100 published by Exhibit A Fine Art
and Editions and American Images Atelier,
New York. Sold with original portfolio case.
\$15,000–20,000

319

Paul Jenkins b. 1923

Phenomena Jade Windchimes, c. 1975

acrylic on canvas | 58 h x 78.25 w inches

Signed and titled to reverse 'Paul Jenkins Phenomena Jade Windchimes'.

\$15,000–25,000





320

Sam Francis 1923–1994

Freshet, 1972

screenprint on Arches paper | 38 h × 29.5 w inches

Signed and numbered to margin 'Sam Francis 99/100'. This work is number 99 from the edition of 100 published by Gemini G.E.L., Los Angeles.

\$2,000–3,000

321

Sam Francis 1923–1994

Untitled, c. 1975

lithograph on paper | 38 h × 29.5 w inches

Signed and numbered to lower edge 'Sam Francis 22/50'.

This work is number 22 from the edition of 50.

\$1,500–2,000

Provenance Acquired directly from the artist

Collection of Donald D. Powell, Chicago

322

Sam Francis 1923–1994

Untitled (SF-236), 1978

lithograph on paper | 38.25 h × 28 w inches

Signed and numbered to lower edge 'Sam Francis 49/50'.

This work is number 49 from the edition of 50.

\$2,500–3,500



323

David Roth b. 1942

#54-C, 1971–1973

acrylic on cotton string | 94 h × 107 w × 1.5 d inches

Signed, titled and dated to verso

'54-C David Roth 1971-1973'

\$3,000–5,000

Provenance Acquired in the late 1970s
by the present owner



324 **A. R. Penck** b.1939
bowl, 1988
 glazed stoneware | 2.75 h x 16 dia inches
 Glazed signature to underside 'AR Penck'.
 \$1,000–1,500



325 **Janet Fish** b.1938
Treille, 1996
 screenprint on paper | 29.75 h x 21.75 w inches
 Signed, titled, numbered and dated to lower margin 'Janet Fish Treille 96 22/60'.
 This work is number 22 from the edition of 60 published by Stewart & Stewart,
 Bloomfield Hills. Sold with print documentation signed by the artist.
 \$1,000–1,500

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI



326 **Donald Baechler** b.1956
Untitled, 2003
 ink on collaged paper | 13.75 h x 10.75 w inches
 Signed and dated to lower left 'DB 03'.
 \$4,000–6,000



327

Dennis Pearson b. 1939

Turkey Flag, c. 1966

felt | 11.5 h x 13.25 w inches

Applied felt signature to lower right 'Pearson'.

\$1,000–1,500

Provenance Acquired directly from the artist by the present owner

328

Pol Bury 1922–2005

Guitare, 1968

mahogany, ebony, steel wire | 35.75 h x 9 w x 8 d inches

Signed, titled, dated and numbered to verso 'Guitare 1968 Pol Bury
Esemplare 2/40 Sergio Tosi edizioni numerate'. This work is number
2 from the edition of 40 published by Sergio Tosi.

\$7,000–9,000

Provenance The David C. and Sarajejan Ruttenberg Collection, Chicago
Private collection





329 **Elaine de Kooning** 1918–1989
Faena, 1960
oil on Masonite | 18.25 h x 24 w inches
Signed to lower right corner 'E. de K'. Signed, titled
and dated to verso 'Elaine de Kooning Faena 60'
\$3,000–5,000

330 **Michael Loew** 1907–1985
Untitled, 1958
oil on board | 16 h x 20 w inches
Signed and dated to verso 'M Loew 1958'.
\$1,000–1,500

331 **Pablo Picasso** 1881–1973
Fish Subject vase, 1952
Madoura Pottery | red earthenware with engobe decoration
5.25 h x 8.25 w x 3.5 d inches
This work is from the edition of 500. Incised manufacturer's
mark to underside 'Edition Picasso Madoura'.
\$2,000–3,000

Literature *Picasso: Catalogue of the Edited Ceramic Works
1947–1971*, Ramie, pg. 78, pl. 139

332

Masayuki Nagare b.1923

Untitled, 1963

bronze, volcanic rock | 14.5 h x 7.5 w x 3.5 d inches
Signed with artist's cipher and date to underside '63'.

\$1,500–2,000

Provenance Laurance S. Rockefeller | Sotheby's, New York,
11 October 2005, Lot 74 | Private collection

333

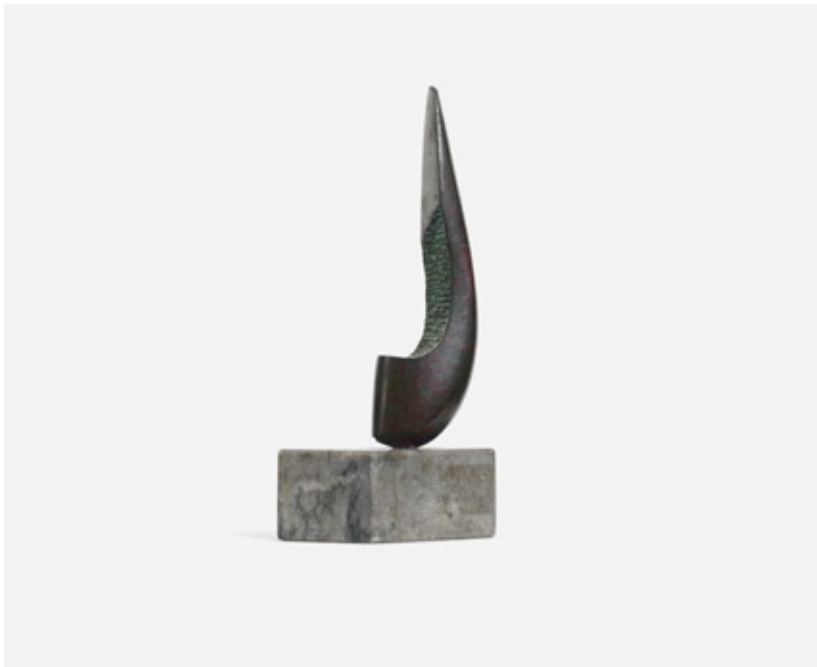
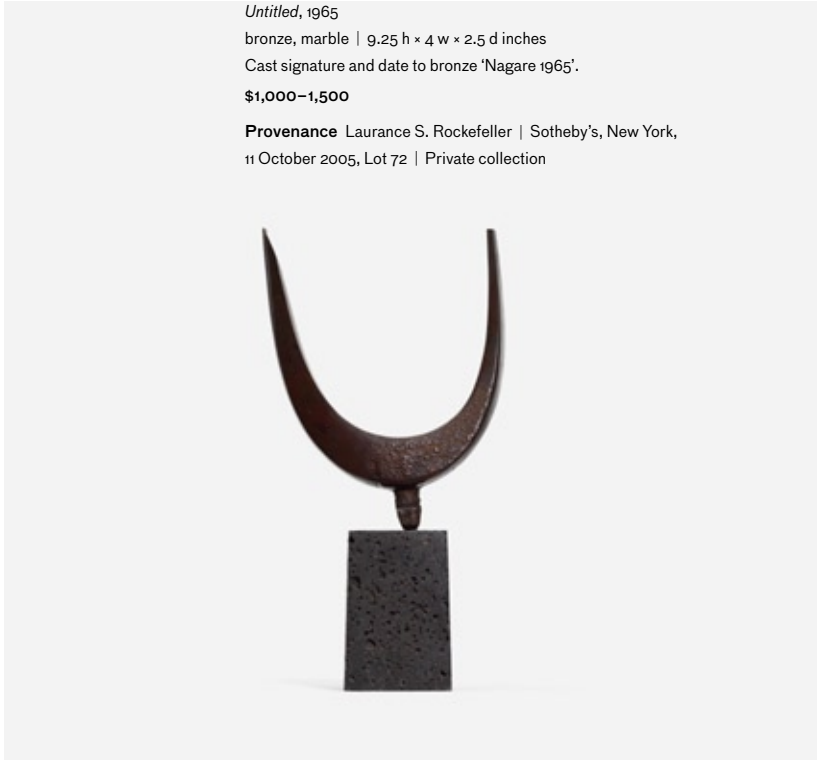
Masayuki Nagare b.1923

Untitled, 1965

bronze, marble | 9.25 h x 4 w x 2.5 d inches
Cast signature and date to bronze 'Nagare 1965'.

\$1,000–1,500

Provenance Laurance S. Rockefeller | Sotheby's, New York,
11 October 2005, Lot 72 | Private collection



334

Pablo Picasso 1881–1973

Corrida, 1953

Madoura Pottery | white earthenware with oxidized paraffin decoration
and enamel | 17.25 dia inches

Signed with impressed studio mark to underside 'Madoura Plein Feu Empreinte
Originale de Picasso'. This work is one of few examples produced.

\$8,000–10,000

Literature *Picasso: Catalogue of the Edited Ceramic Works 1947–1971*,
Ramie, pg. 98, pl. 182

335

In the manner of Ico Parisi

lounge chairs, pair

Italy, c. 1960

upholstery, stained ash | 24.5 w × 30 d × 33 h inches

\$3,000–5,000



336

Bob Thompson 1937–1966

Untitled, 1960–1961

oil and marker on masonite | 25.5 h × 35 w inches

Signed to lower left 'B Thompson'. Signed and dated to verso 'Bob Thompson 1960-61'.

\$8,000–10,000



337 **Bob Thompson** 1937–1966
Untitled, c. 1966
pastel on paper | 18.5 h x 25.5 w inches
Signed to lower left 'B Thompson'.
\$2,000–3,000

338 **Bob Thompson** 1937–1966
Untitled, 1966
pastel on paper | 19.5 h x 25.5 w inches
Signed to upper left 'B Thompson'. Dated to upper right '6-66'.
\$2,000–3,000



339 **Bob Thompson** 1937–1966
Untitled, 1966
pastel on paper | 25.75 h x 19.75 w inches
Signed to lower left 'B Thompson'. Dated to lower right '6-16-66'.
\$2,000–3,000



340 **Bob Thompson** 1937–1966
Untitled, c. 1960
gouache on paper | 13.75 h × 17.75 w inches
Signed to upper left 'B Thompson'.
\$1,500–2,000



341 **Bob Thompson** 1937–1966
Untitled, 1966
gouache on paper | 15 h × 17.75 w inches
Signed to lower right 'B Thompson'.
Signed and dated to verso 'Bob Thompson 1966'.
\$1,500–2,000

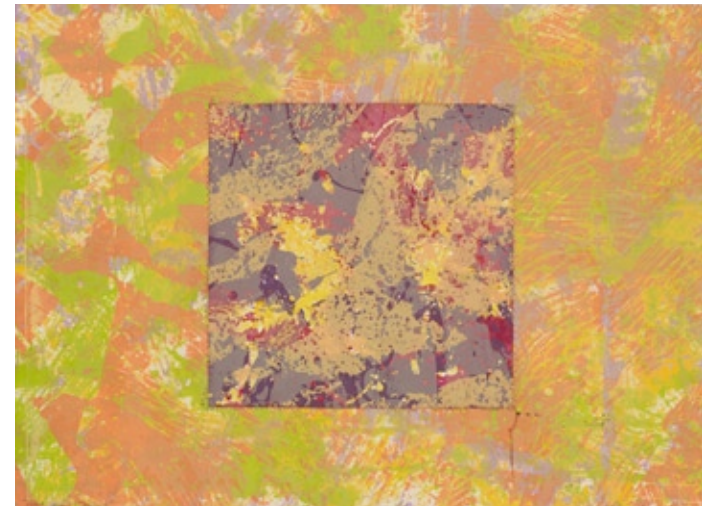
342 **Nancy Spero** 1926–2009
Untitled (Running Woman), c. 1970
collage on paper | 24.75 h × 19 w inches
Signed to lower left corner 'Spero'.
\$1,000–1,500



343 **JPW3 (J. Patrick Walsh)** b.1983
Wax, 2014
ink, ink transfers and wax on canvas | 21 h x 16 w inches
Sold with a certificate of authenticity signed by the artist.
\$4,000-5,000



344 **Sam Gilliam** b.1933
Lisa G, 1974
handmade and hand-dyed paper | 37 h x 74 w inches
Signed, titled and dated to lower edge 'Sam Gilliam 74 Lisa G'
\$3,000-5,000



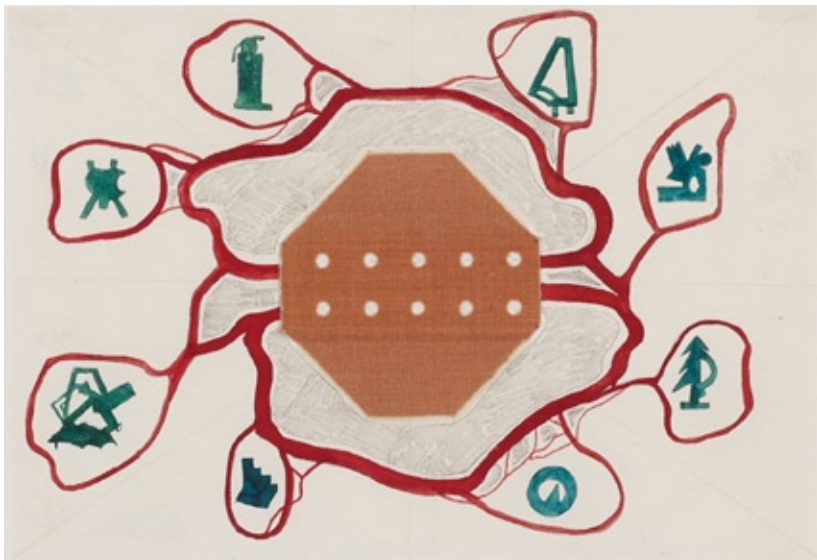
345 **Sam Gilliam** b.1933
Peach Mint Special, 1974
acrylic on paper collage with stitching | 25 h x 33.5 w inches
Signed, titled and dated to lower edge 'Sam Gilliam 74 Peach Mint Special'.
\$1,500-2,000



346 **Friedensreich Hundertwasser** 1928–2000
Two Trees on Board of Regentag (from *Midori No Namida portfolio*), 1971
 woodcut with metallic embossing on Fabriano paper | 15,5 h × 21 w inches
 Signed, numbered and dated to lower edge 'For the artist VI/XXVI Hundertwasser 688A 1971'. This work is number 6 from 26 artist proofs aside from the edition of 200 printed by M. Uchikawa, Tokyo and published by Gruener Janura, Glarus.
 \$3,000–5,000
 Literature *Hundertwasser's Complete Graphic Work 1951–1976*, Schmied, no. 688A

347 **Franz Ackermann** b.1963
Untitled (Mental Map: No. 8, Sculptures Near Central Square), 1992
 collage and ink on paper | 5 h × 7,5 w inches
 Signed and dated to verso 'F Ackermann 92'.
 \$5,000–7,000
 Provenance Neugerriemschneider, Berlin | Private collection

348 **Marilyn Levine** 1935–2005
Pottery Pillow, c.1975
 glazed earthenware | 8 h × 15 w × 11 d inches
 \$2,000–3,000



349

Abbott Pattison 1916–1999

Creten Goddess, 1984

earthenware | 16 h x 7.5 w x 5.5 d inches

Incised signature to base 'A. Pattison'.

\$2,000–3,000



350

Earl Kerkam 1890–1965

Untitled (Self Portrait), c. 1950

oil on board | 25.5 h x 17.5 w inches

Signed to upper right corner 'Kerkam'.

\$3,000–5,000

Provenance Poindexter Gallery, New York | Vanderwoude Tananbaum Gallery, New York | B.C. Holland, Chicago | Private collection



351

Milton Resnick 1917–2004

You and Me, 1994

oil on canvas | 24 h × 36 w inches

Signed and dated to verso 'Resnick 94'.

\$7,000–9,000

Provenance Robert Miller Gallery, New York | Private collection

352

Christian Krekels

coffee table

Belgium, c. 1980

etched brass, enameled steel | 59 w × 38.75 d × 13 h inches

Incised signature to edge: [Christian Krekels].

\$7,000–9,000





353 **Wolf Kahn** b.1927
Nasturtiums, c. 1968
pastel on paper | 9 h x 11.5 w inches
Signed to lower edge 'Kahn'. Sold with original receipt
from J.L. Hudson Gallery.
\$1,000–2,000
Provenance J.L. Hudson Gallery, Detroit
Estate of Dr. Martyna Miskinis, Orchard Lake, MI



354 **James Bishop** b.1927
Flag, 1954
watercolor on board | 16 h x 20 w inches
Signed and titled to verso 'Bishop Flag'.
\$3,000–5,000
Provenance Acquired directly from the artist
Andy Oates, Black Mountain College, NC | Private collection

355 **Lennart Anderson** b.1928
Seated Nude, 1963
oil on canvas | 57 h x 70 w inches
Signed and dated to left 'A 63'. Sold with original
receipt from J.L. Hudson Gallery.
\$3,000–5,000
Provenance J.L. Hudson Gallery, Detroit
Estate of Dr. Martyna Miskinis, Orchard Lake, MI



356

Pablo Picasso 1881–1973

L'Atelier de Cannes (cover for *Ces Peintres Nos Amis Vol. II*), 1956

lithograph on paper, printed paper | 17.5 h × 12.75 w inches

Signed in plate to upper left '74.56 pour Gilberte + Gorge Picasso 65.12.58'.

This work is from the edition of 250 for *Ces Peintres Nos Amis Vol. II* published by Mourlot, Paris in 1960. Lot includes entire publication with text by Gilberte Duclaud and biographies by Serge Chauby.

\$1,500–2,000



357

James Rosenquist b.1933

Free For All, 1976

lithograph with screenprint on paper | 26 h × 19.5 w inches

Signed, titled, numbered and dated to lower edge '39/175 A Free For All Rosenquist 1976'. This work is number 39 from the edition of 175 printed by Derriere L'Etoile Studios and published by Alex Rosenberg, Transworld Art.

\$1,000–1,500

Exhibited *Warhol, Et Al.*, 24 January – 21 February 2013, Art History Gallery, University of Wisconsin, Milwaukee

358

Georges Mathias

coffee table

Belgium, c. 1980

etched brass, brass, agate | 33.25 w × 33.25 d × 14.25 h inches

Etched signature to top: [Georges Mathias].

\$5,000–7,000





359

Cecily Brown b.1969

Footsie, 2000

lithograph on paper | 43.75 h x 33.5 w inches

Signed, dated and numbered to lower edge 'AP 10/12 Cecily Brown 2000'. This work is number 10 of 12 artist proofs aside from the edition of 33 published by ULAE, New York.

\$2,500–3,500

Provenance Private collection, Chicago



360

Dan Colen b.1979

Untitled (Flowers), 2012

flower petals and pigment on paper | 10.75 h x 8 w inches

This unique work features text by Harmony Korine.

\$2,000–3,000

Provenance Karma, New York | Private collection



361

Hans Moller 1905–2000

Foliage, 1955

oil on linen | 35 h x 42 w inches

Signed and dated to lower right 'Moller 55'.

\$2,000–3,000

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI

362

Georges Mathias

coffee table

Belgium, c.1980

etched brass, enameled steel | 39.5 w × 25.5 d × 13.75 h inches

Etched signature to top: [Georges Mathias].

\$5,000–7,000

363

Jose Bedia b.1959

Untitled, 2013

pastel on paper | 15 h × 20 w inches

Signed and dated to lower right 'J Bedia 13'.

\$1,500–2,000

364

Philip Pearlstein b.1924

Nude on Chaise, 1978

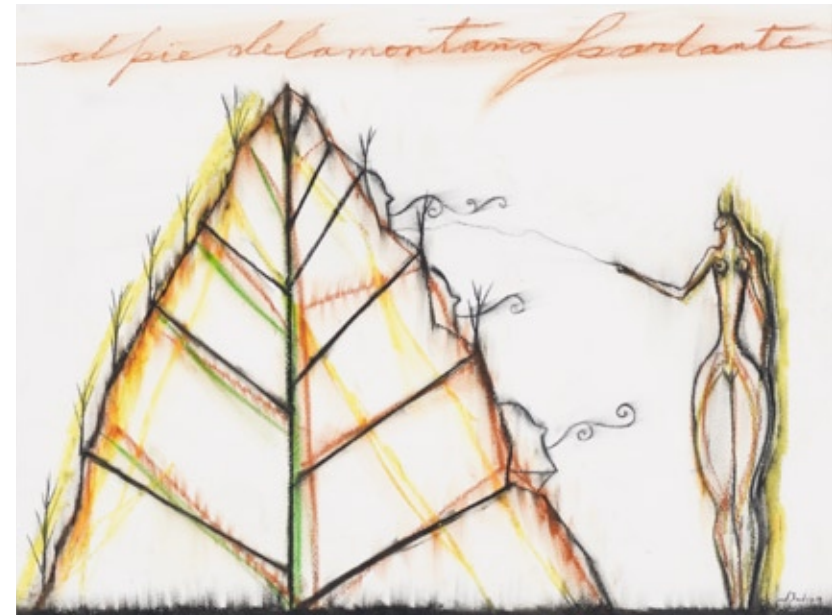
lithograph on paper | 17 h × 22 w inches

Signed, titled, dated and numbered to upper edge 'Philip Pearlstein 1978 45/50'.

This work is number 45 from the edition of 50 printed by the Hollander Workshop and published by The Drawing and Print Club of the Detroit Institute of Arts.

\$800–1,200

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI





365

Jorge Pardo b. 1963

Subscription lamps (nine works), 2003

acrylic, birch plywood, pressboard,
walnut, stone, walnut veneer, polyurethane

This lot is comprised of nine lamps from Pardo's 2003 Subscription series.

\$9,000–12,000





366

Walasse Ting 1929–2010

25 Grasshoppers to Detroit, c. 1975

pastel and crayon on paper | 22.75 h × 32.25 w inches

Signed and titled to lower edge '25 Grasshoppers to Detroit

Walasse Ting'. Sold with original receipt from J.L. Hudson Gallery.

\$2,000–3,000

Provenance J.L. Hudson Gallery, Detroit

Estate of Dr. Martyna Miskinis, Orchard Lake, MI



367

Ross Bleckner b. 1949

Untitled (Bird), 2010

acrylic on canvas | 12 h × 12 w inches

Signed and dated to verso 'Ross Bleckner 2010'.

\$5,000–7,000



368 **Hans (Jean) Arp** 1886–1966
Trois Formes, 1965
lithograph on paper | 25.75 h × 19.75 w inches
Signed and numbered to lower margin 'Arp 11/30'.
This work is number 11 from the edition of 30.
\$2,000–3,000
Literature *Hans (Jean) Arp: Das Graphische Werk 1912–1966*,
Arntz, no. 244, pg. 217
Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI



369 **Leon Polk Smith** 1906–1996
Untitled, 1960
collage on paper | 39.5 h × 26 w inches
Signed and dated to lower right 'Leon Polk Smith 60'.
\$3,000–5,000
Provenance Galerie Chalette, New York | Private collection

370 **Maxime Old**
book table
France, c. 1950
oak, vinyl | 35.5 w × 20 d × 20.5 h inches
\$2,000–3,000
Provenance Galerie Yves Gastou, Paris | Private collection





371

Rolf Nesch 1893–1975

The Victor (from The Detroit series), 1968

etching on paper | 9.25 h x 7.5 w inches

Signed and numbered to lower margin 'Rolf Nesch 20/25'.

This work is number 20 from the edition of 25.

\$1,000–1,500

Literature *Rolf Nesch: The Complete Graphic Works*, Helliesen and Sorensen, no. 808, pg. 463

Provenance Estate of Dr. Martyna Miskinis, Orchard Lake, MI

372

Rolf Nesch 1893–1975

Face, 1966

relief etching on paper | 21 h x 12 w inches

Signed, inscribed and numbered to lower margin '1/5 Rolf Nesch'.

Sold with original receipt from J.L. Hudson Gallery. This work is number 1 from the edition of 5.

\$1,000–1,500

Literature *Rolf Nesch: The Complete Graphic Works*, Helliesen and Sorensen, no. 789–191, ppg. 458–459 illustrate other works in series

Provenance J.L. Hudson Gallery, Detroit | Estate of Dr. Martyna Miskinis, Orchard Lake, MI



373

Yinka Shonibare MBE b. 1962

Untitled (two kites from Jim's Escape), 2010

Dutch wax fabric, hand-carved wood and piano wire

64 h x 20 w x 1 d inches (each)

These works are from an installation of 25 unique kites commissioned by the CCA Wattis Institute of San Francisco.

\$3,000–5,000

Exhibited *Jim's Escape*, 2010, CCA Wattis Institute for Contemporary Arts, San Francisco



374

David Gilhooly 1943–2013

Meat Block, 1974

hand-built and glazed stoneware | 11 w × 12 d × 11.25 h inches
Incised signature and date to underside 'Gilhooly 1974'.

\$3,000–5,000

Provenance Acquired in 1977 from Allan Frumkin Gallery,
Chicago by the present owner



375

Dan Attoe b.1975

Mosquito in My Soul, 2003

oil on board | 5 h × 7 w inches

Signed, titled and dated to verso 'Dan Attoe Mosquito in My Soul 2003'.

\$1,500–2,000

Provenance Peres Projects, Los Angeles | Phillips de Pury,
Contemporary Art Part II, 14 May 2012, Lot 476 | Private collection



376

Alexander Calder 1898–1976

Untitled

lithograph on paper | 29.75 h x 22 w inches

Signed and numbered to lower margin 'Calder 9/175'.

This work is number 9 from the edition of 175.

\$1,000–1,500

Provenance Collection of Joseph and Janet Shein

377

Curtis Jeré

Sunflowers, pair

USA, 1968

brass, quartz, resin, enameled steel | 10 w x 4 d x 18.25 h inches

Signed to petal on each example: [C. Jere 68'].

\$1,000–1,500





A

Terms & Conditions of the Sale

Each lot in this catalog is offered subject to the following Terms and Conditions of Sale, as supplemented in writing or otherwise by us at any time prior to the sale. By registering to bid at the auction, or by placing a bid through any means, you agree to be bound by these Terms and Conditions of Sale. In these Terms and Conditions of Sale, "we," "us," "our," "Wright" or similar terms mean R. Wright, Inc. and any of its agents, and "you," "your," "buyer" or similar terms mean a person bidding on or buying property.

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As a convenience to buyers who cannot be present on the day of the sale, we will use reasonable efforts to execute, on a competitive basis, written absentee bids left with us prior to the sale. We assume no responsibility for a failure to execute any such bid, or for errors or omissions made in connection with the execution of any such bid. If requested prior to the sale, we will use reasonable efforts to contact the buyer by telephone to enable the buyer to participate in the bidding by telephone on the day of the sale, but we assume no responsibility for errors or omissions made in connection with any such arrangement. As a convenience to buyers who cannot be present on the day of the sale, we will use reasonable efforts to execute, on a competitive basis, bids left with us via the Internet, whether by absentee or, if available, a live bidding program. We assume no responsibility for a failure to execute any such bid, or for errors or omissions made in connection with the execution of any such bid.

Buyers are advised that there may be additional terms and conditions governing the use of Internet bidding services including, but not limited to, those providing for additional charges and fees relating to the execution of such bids. Any such additional terms and conditions are hereby incorporated by reference into these Terms and Conditions of Sale as though such terms and conditions were included herein, and buyers are therefore advised to familiarize themselves with any such terms and conditions prior to utilizing any Internet bidding service.

All lots may be offered subject to reserve, which is the confidential minimum price below which the lot will not be sold. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

The auctioneer has the right, in his absolute discretion, to determine the conduct of the sale, including, without limitation, to advance the bidding, to reject any bid offered, to withdraw any lot, to reoffer and resell any lot, and to resolve any dispute in connection with the sale. In any such case, the judgment of the auctioneer is final, and shall be binding upon all participants in the sale.

The sale will be conducted in the following increments:

to \$1,000	\$50 increment
\$1,000–2,000	\$100 increment
\$2,000–3,000	\$200 increment
\$3,000–5,000	\$250 increment
\$5,000–10,000	\$500 increment
\$10,000+	\$1000 increment or auctioneer's discretion

3 Payment for and Collection of Purchases

In addition to the hammer price, the buyer of a lot agrees to pay us a buyer's premium, together with any applicable sales tax due to the state of Illinois or New York, late payment charges and storage fees. The buyer's premium on any lot is 25% of the hammer price up to and including \$100,000, 20% of any amount in excess of \$100,000 up to and including \$1,000,000, and 12% of any amount in excess of \$1,000,000. For internet bidding, an additional 2% is added to the buyer's premium rates stated above. All purchases will be subject to state sales tax in Illinois or New York unless the buyer has provided us with a valid certificate of exemption from such tax or if interstate commerce tax laws apply coupled with valid certification of the interstate shipment.

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been made in advance of the auction. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

- Cash
- Check, with acceptable identification
- Visa, MasterCard or American Express, with a 2% surcharge for any such payment.

In the event that the buyer has not made satisfactory arrangements with us for the payment of all amounts owed within five (5) business days after the auction date or has otherwise defaulted in the performance of its obligations under these Terms and Conditions of Sale, we reserve the right to bill the buyer's credit card in an amount equal to ten percent (10%) of the sum of the hammer price plus the Buyer's Premium. Any charge made by us under this provision shall be credited against all amounts owed to us by the buyer under these Terms and Conditions of Sale, and shall in no way limit or restrict the exercise of any of our rights and remedies available at law or in equity with respect to payment of all other sums owed to us. We reserve the right to delay delivery of any property until clearance or collection of funds in connection with any payment and, in any event, title to the property shall not pass to the buyer until clearance or collection of funds has occurred.

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- reselling the property, at public or private sale, with or without reserve;
- retention of any amounts already paid by the buyer as liquidated damages;
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The buyer's sole remedy, and Wright's sole liability, under the warranty shall be the cancellation of the sale of the property in question, and the refund of the purchase price originally paid by the buyer in respect of the property (not including any late fees, shipping or storage charges incurred by the buyer).

In no event shall Wright be liable to the buyer or any third party for any special or consequential damages including, without limitation, lost profits or interest.

The buyer must provide written notice of any claim under the warranty to Wright not later than five (5) years following the date of sale, and must return the property to Wright in the same condition as at the time of the original sale. Wright reserves the right to appoint two independent specialists to examine the property and evaluate the buyer's claim before determining whether to cancel the sale in question.

5 Rescission of Sale by Wright

If we become aware of an adverse claim of a third party relating to property purchased by the buyer, we may, in our discretion, rescind the sale. Upon notice of our election to rescind a sale, the buyer will promptly return the property to us, at which time we will refund to the buyer the hammer price and buyer's premium paid to us by the buyer in respect of the property. This refund will represent the buyer's sole remedy against us and/or the consignor in case of a rescission of sale under this paragraph 5.

6 Private Sales

These Terms and Conditions of Sale shall govern, to the extent applicable, any private sale of property by us not made through auction.

7 Copyright Notice

All images and text contained in this catalog or in any other publication by us, in whatever form, shall remain the property of their respective owners, and the buyer shall have no right of ownership, use or reproduction of any such material by virtue of any purchase of property or otherwise.

8 Severability

If any provision of these Terms and Conditions of Sale is held by any court to be invalid, illegal or unenforceable, such provision shall be disregarded and the remaining Terms and Conditions of Sale enforced in accordance with the original document and in accordance with applicable law.

9 Governing law

These Terms and Conditions of Sale shall be governed by and interpreted in accordance with the law of the State of Illinois and, by registering for and bidding in the auction (whether personally, by telephone or by agent), the buyer agrees to submit to the exclusive jurisdiction of the state courts located in Cook County, Illinois in connection with any matter regarding this auction.

Contact

Richard Wright President

312 521 7150 | rwright@wright20.com

Michael Jefferson Senior Vice President

312 521 7165 | mjefferson@wright20.com

Brent Lewis Director, New York

212 585 0200 | blewis@wright20.com

Kelli Thoma Lenox Director of Operations

312 521 7161 | kthoma@wright20.com

Peter Jefferson Specialist

312 521 7156 | pjefferson@wright20.com

Emilie Sims Editor and Chief Researcher

312 235 4181 | esims@wright20.com

Clare Meyer Registrar

312 235 4171 | cmeyer@wright20.com

Annie Wang Marketing and Press

312 235 4183 | awang@wright20.com

Melissa Riddle Director of Wright Now

312 235 4179 | mriddle@wright20.com

Meghan McCarthy Associate

212 585 0200 | mmccarthy@wright20.com

Anthony Amiano Associate

212 585 0200 | aamiano@wright20.com

Jennifer Mahanay Art Director

312 235 4185 | jmahanay@wright20.com

Annaka Olsen Graphic Designer

312 563 0020 | aolsen@wright20.com

Lucas Albrecht Graphic Designer

312 563 0020 | lalbrecht@wright20.com

Todd Simeone Image Production

312 521 7158 | tsimeone@wright20.com

Mason Kessinger Web Developer

312 521 7166 | mkessinger@wright20.com

Devin Ehrenfried Photographer

312 563 0020 | dehrenfried@wright20.com

Ross Floyd Photographer

312 563 0020 | rfloyd@wright20.com

Charles Meadows Director of Property and Transport

312 235 4177 | cmeadows@wright20.com

Denia Garcia Art and Property Handler

312 563 0020 | dgarcia@wright20.com

Andrew Reichold Art and Property Handler

312 563 0020 | areichold@wright20.com

Victor Garcia Art and Property Handler

312 563 0020 | vgarcia@wright20.com

Ian Barnard Art and Property Handler

312 563 0020 | ibarnard@wright20.com

Jean Martin Client Accounts

312 521 7169 | clientaccounts@wright20.com

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1440 West Hubbard Chicago Illinois 60642 | t 312 563 0020

980 Madison Ave New York New York 10075 | t 212 585 0200

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