



HERITAGE[®]
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OCTOBER 23, 2012 | DALLAS

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AUCTIONS



R.D

Front Cover Lot 64046
Back Cover Lot 64025
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Heritage Signature® Auction #5113

Modern & Contemporary Art

October 23, 2012 | Dallas

LIVE AUCTION Signature® Floor Session

(Floor, Telephone, HERITAGE Live!®, Internet, Fax, and Mail)

Heritage Auctions Design District Annex
1518 Slocum Street • Dallas, TX 75207

Tuesday, October 23 • 10:00 AM CT • Lots 64001– 64187

LOT SETTLEMENT AND PICK-UP

Available immediately following session or weekdays
9:00 AM – 5:00 PM CT

Lots are sold at an approximate rate of 60 lots per hour, but it is not uncommon to sell 50 lots or 100 lots in any given hour.

Buyer's Premium: 25% on the first \$50,000 (minimum \$14), 20% of any amount between \$50,000 and \$1,000,000, and 12% of any amount over \$1,000,000.

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PRELIMINARY LOT VIEWING

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HERITAGE
AUCTIONS 

25012

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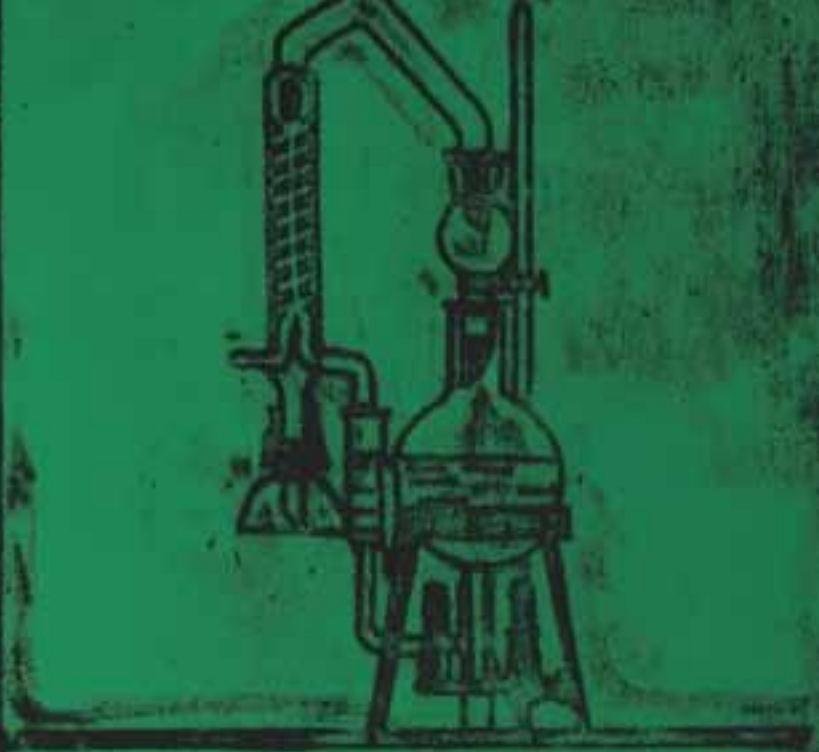
Consignment Directors: Frank Hettig, Brandon Kennedy

Cataloged by: Frank Hettig, Brandon Kennedy



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SESSION ONE



64001

PABLO PICASSO (Spanish, 1881-1973)

Au bain (from Vollard Suite), 1930

Etching

12-1/4 x 8-3/4 inches (31.1 x 22.2 cm)

From the edition of 250

Signed in pencil lower right

LITERATURE:

Bloch, 136

PROVENANCE:

Weinstein Gallery, San Francisco

Private Collection, San Francisco

NOTE:

This lot is accompanied by a letter of authenticity from the Weinstein Gallery, San Francisco, dated November 9, 1998

Estimate: \$6,000-\$8,000



64002

PABLO PICASSO (Spanish, 1881-1973)

Les deux tourterelles doubles, 1946

Color Lithograph

19-3/4 x 25-5/8 inches (50.0 x 65.0 cm)

Ed. 15/50

Signed and numbered in pencil

LITERATURE:

Bloch, 407

Estimate: \$4,000-\$6,000

64003

MARC CHAGALL (Belorussian, 1887-1985)

Le songe du peintre, 1967

Color lithograph

29-3/8 x 22-3/8 inches (74.7 x 56.9 cm)

Ed. 30/50

Signed and numbered in pencil

LITERATURE:

Mourlot, 489

Estimate: \$5,000-\$7,000



64004

MARC CHAGALL (Belorussian, 1887-1985)

L'accordioniste, 1957

Color lithograph

10-1/4 x 15-7/8 inches (25.9 x 40.4 cm)

Ed. 50/90

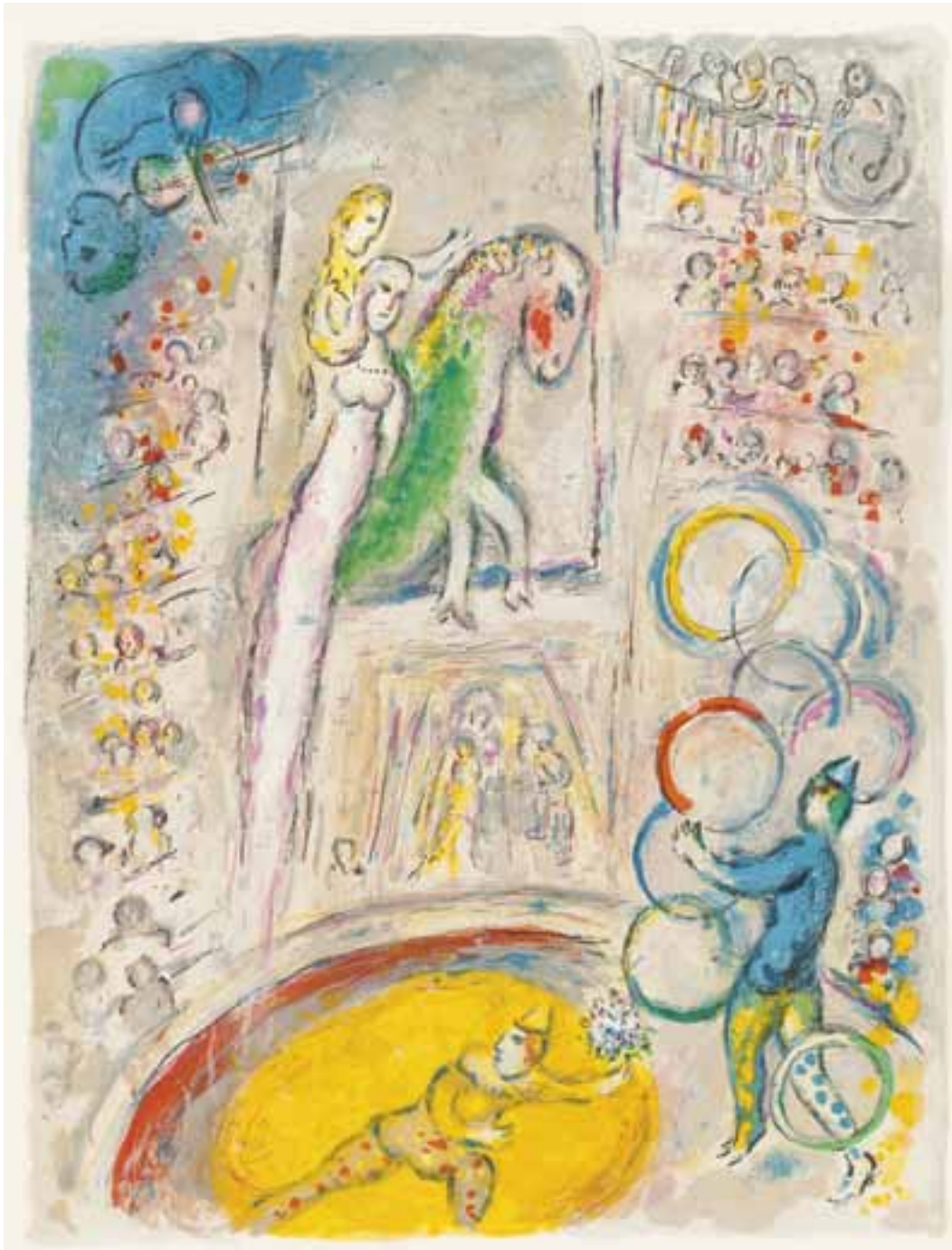
Signed and numbered in pencil

LITERATURE:

Mourlot, 204

Estimate: \$4,000-\$6,000





64005

MARC CHAGALL (Belorussian, 1887-1985)

Le Cirque, 1967

Color lithograph

16-3/4 x 12-3/4 inches (42.4 x 32.5 cm)

H.C., aside from the edition of 24

Signed and inscribed in pencil

PROVENANCE:

Howard Russek Gallery

Private Collection, New Mexico (acquired from the above)

LITERATURE:

Mourlot, 500

Estimate: \$35,000-\$45,000



64006

MARC CHAGALL (Belorussian, 1887-1985)

Le Cirque, 1967

Color lithograph

16-3/4 x 12-3/4 inches (42.4 x 32.3 cm)

Ed. 13/24

Signed and numbered in pencil

Published Tériade Editeur, Paris

PROVENANCE:

Howard Russeck Gallery

Private Collection, New Mexico

LITERATURE:

Mourlot, 498

Estimate: \$35,000-\$45,000



64007

ALEXANDER ARCHIPENKO (Ukrainian, 1887-1964)

Femme nue assise, c. 1920

Pencil on paper

18-3/4 x 12-3/4 inches (47.6 x 32.4 cm)

Signed in pencil lower right: *Archipenko*

PROVENANCE:

Perls Galleries, New York

Sotheby's, New York, June 7, 1996 (lot 32)

Galerie Berndt, Cologne, Germany

Private Collection, Dallas (acquired from the above)

Estimate: \$10,000-\$15,000



64008

KÄTHE KOLLWITZ (German, 1867-1945)

Bettlerin und Kind (Beggar Woman and Child), c. 1924

Charcoal on white laid paper

24-1/2 x 18 inches (62.2 x 45.7 cm)

Signed, titled and indistinctly inscribed lower right: *Käthe Kollwitz, Bettlerin und Kind*,

PROVENANCE:

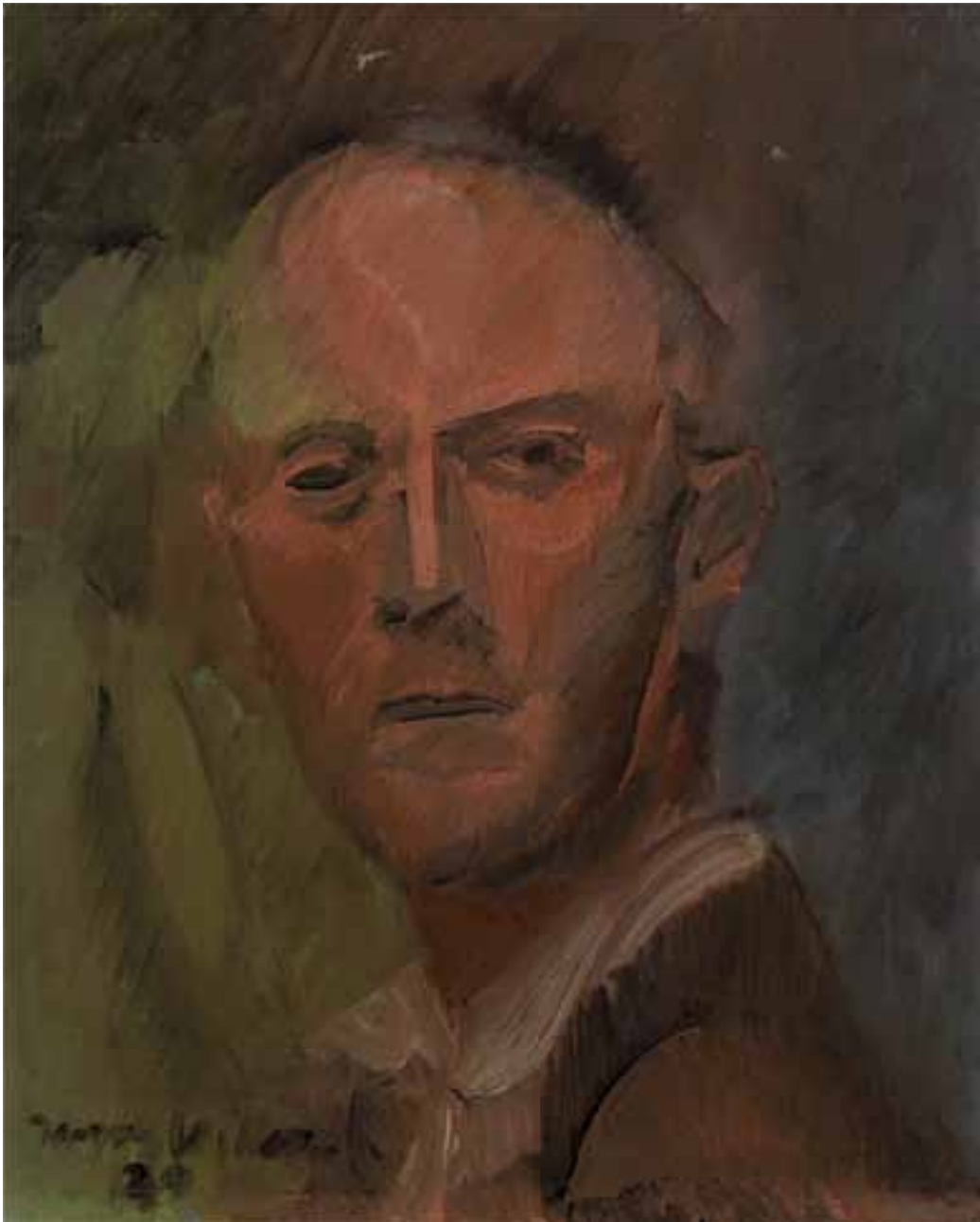
The Galerie St. Etienne, New York

Private Collection, New York

NOTE:

This lot has been authenticated by Hannelore Fischer, Käthe Kollwitz Museum, Cologne

Estimate: \$40,000-\$60,000



64009

JACQUES VILLON (French, 1875-1963)

Tête, 1929

Oil on canvas

14 x 11-1/4 inches (35.6 x 28.6 cm)

Signed and dated lower left

Signed, titled, and dated verso

Bears inscription on stretcher: *No. 9 Portrait Villon*

PROVENANCE:

Galerie Lucien Lefebvre-Foinet, Paris (label verso)

Shannon's Fine Art Auctioneers, Milford, Connecticut, *Fine American and European Paintings*, October 25, 2001, lot 81

Private Collection, Port Washington, New York

Estimate: \$15,000-\$20,000



64010

AMEDEO MODIGLIANI (Italian, 1884-1920)

Portrait de Sola, 1918/1919

Graphite on paper

17 x 10 inches (43.2 x 25.4 cm)

Signed, dated and dedicated: *12 novembre, à Sola, Modigliani*

PROVENANCE:

Collection of Mme. Huguette Berés, Paris

Collection of Franco Russoli

Private Collection, New York

LITERATURE:

Franco Russoli, *Modigliani, Drawings and Sketches*, New York, Harry N. Abrams, Inc., 1969, plate 7 (illustrated)

J. Lanthemann, *Modigliani, 1884-1920: Catalogue raisonné: sa vie, son oeuvre complet, son art*, Barcelona, 1970, no. 948, p. 373 (illustrated)

NOTE:

This lot has been authenticated by the Archives Légales Amédéo Modigliani dated 20/10/2002 (no. 62/1919)

Estimate: \$50,000-\$70,000



64011

HENRI BAPTISTE LEBASQUE (French, 1865-1937)

Nude Bathers

Watercolor and pencil on watermarked paper

12-3/4 x 10-1/2 inches (32.4 x 26.7 cm)

Signed lower right

PROVENANCE:

Carpentier, August 1964

Private Collection, New York

Estimate: \$3,000-\$5,000



64012

RAOUL DUFY (French, 1877-1953)

La Poète Assasine

Watercolor on paper

10-1/2 x 8-1/2 inches (26.7 x 21.6 cm)

Signed lower right

Inscribed verso: à Alexandre Paul ____ / un jeune admirateur / Raoul Dufy

PROVENANCE:

Private Collection, New York

Estimate: \$4,000-\$6,000



64013

CAMILLE PISSARRO (French, 1831-1903)

Jardins Formals, 1890

Chine Appliqué

8 x 10 inches (20.3 x 25.4 cm)

Signed in pencil lower left: *C. Pissarro* and signed in pencil lower right: *G. W. Thornley*

NOTE:

Camille Pissarro was likely influenced to work with the lithographer George Thornley by Theo Van Gogh, brother of Vincent Van Gogh, and the influential director of the Boussod-Valadon Gallery in Paris, as a result of Thornley's masterful lithographic interpretations of drawings by Pierre Puvis de Chavannes. Thornley had previously worked with Edgar Degas starting in 1888 and had published a portfolio of 15 chine appliqués based on Degas' drawings. Clearly Pissarro who was just as prolific an artist as Degas was intrigued with Thornley and relished the opportunity to collaborate with him as well. The result of this union is this extraordinary chine appliqué *Jardins Formals* completed in 1890.

Estimate: \$10,000-\$15,000

64014

MARIE LAURENCIN (French, 1885-1956)

Deux jeunes filles avec l'oiseau

Watercolor and pencil on paper

9-1/2 x 7-3/8 inches (24.1 x 18.8 cm)

Signed in pencil upper left: Marie Laurencin

PROVENANCE:

David B. Findlay Galleries, New York

Christie's East, Impressionist and Modern Art, May 8, 2001 (lot 66)

James and Rane Cloud, Wake Forest, NC

Private Collection, Chapel Hill, NC

NOTE:

This wonderfully rich watercolor and pencil on paper by Marie Laurencin is instantly recognizable as being in the French painters mature style. The composition depicts two seated girls; the one closest to the viewer is reading and the second girl is admiring a small white bird perched on her right hand. The background of the painting is a series of blue, yellow, green, and grey color washes and the subjects are pulled from this color field background to the forefront of the composition by the contrast of the girl's white and very light color palettes. The complete sense of all over balance is achieved not only from the finely executed brush work but from the use of the strong teal blue accenting both the hat and hat band, the coat of one female and the coat trim of the other; and then finally down to a pair of boots. This work is just an extraordinary example of a calm, relaxed, and serene scene that is typically depicted in Laurencin's oeuvre.

Estimate: \$15,000-\$25,000





64015

JEAN DUFY (French, 1888-1964)

Vue de la cathédrale à Bruges, 1935

Watercolor on paper laid on board

25 x 19 inches (63.5 x 48.3 cm)

Signed lower right: *Jean Dufy*

PROVENANCE:

Sotheby's, London, *Impressionist & Modern Art, 20th-Century Russian & Avant-Garde*, May 18, 1988 (lot 173)

Private Collection, Fort Lee, New Jersey.

NOTE:

We wish to thank Jacques Bailly for confirming the authenticity of this work.

A certificate from Mr. Bailly accompanies this lot.

Estimate: \$15,000-\$20,000

64016

ANDRÉ DERAÏN (French, 1880-1954)

Tout le mystère du monde

Bronze with green patina

5-3/4 x 4 inches (14.6 x 10.2 cm)

Inscribed and numbered verso: AT / ANDRE / DERAÏN / 0000

PROVENANCE:

Leonard Hutton Galleries, New York (label verso);

Sotheby Parke Bernet, October 1964, lot 53 (*Masque III*);

Private Collection, New York

EXHIBITED:

Musée de l'Athenée, Lausanne, 1959 (label verso)

LITERATURE:

P. Coray, *André Derain: Scultore*, Milan, 1994, p. 92, no. 77, illus.

Estimate: \$3,000-\$5,000



64017

ANDRÉ DERAÏN (French, 1880-1954)

Femme à la broche

Bronze with gold-brown patina

5 x 5 inches (12.7 x 12.7 cm)

Inscribed and numbered verso: ATELIER / ANDRE DERAÏN / 0000

PROVENANCE:

Sotheby Parke Bernet, October 1964, lot 52 (*Head of a Woman*)

Private Collection, New York

LITERATURE:

P. Coray, *André Derain: Scultore*, Milan, 1994, p. 106-7, no. 91, illus.

Estimate: \$3,000-\$5,000



64018

CAMILLE PISSARRO (French, 1831-1903)

L'église de Knokke, 1894

Gouache and watercolor on paper

10-1/4 x 8-1/4 inches (25.9 x 21.1 cm)

Stamped lower right

PROVENANCE:

Estate of the artist

Sam Salz, New York

Mathilda Goldman, New York

Christie's New York, Impressionist and Modern Works on Paper, November 7, 2001 (lot 413)

Private Collection, Wake Forest, NC

Private Collection, Chapel Hill, NC

NOTE:

Camille Pissarro (1830-1903) was known not only for his artistic contributions to Impressionism, but for the complex theories that were applied to the movement. When he was younger he studied under Camille Corot; but it was later in life that his persistent quest for artistic improvement lead him to lead both writings and discussions with such artists as Claude Monet, Pierre Auguste Renoir, Alfred Sisley and many others. Pissarro's works are distinguished by his perception and manipulation of light. Light to Pissarro was inseparable from the subjects it illuminated and therefore could be treated as a distinct form. He was the only artist to show at all eight Paris Impressionist Exhibitions (1874-1886) and was a major influence on Post-Impressionism influencing such artists as Paul Gauguin, Paul Cézanne, and Vincent van Gogh.

Camille Pissarro completed fourteen canvas paintings between July and September of 1894, in the Belgian coastal town of Knokke. The works created there cover the range of landscape, the livelihood of the town, and the people of Knokke. "L'Église De Knokke", 1894 a wonderful gouache and watercolor over black conté crayon on paper depicts the essence of Knokke. The main subject is the church, complete with steeple and stained glass windows, surrounded by lush, rich, and varied green landscape that is balanced by the brilliantly lit sky composed of rolling pink and blue clouds. Light can be seen throughout the work, both in the colored and the brightly lit negative space.

Pissarro did not complete all the works he painted in the Belgian resort town, however the experience must have had a tremendous impact on his work because some of the compositions he created at Knokke were reworked and were re-dated as late as 1902.

Estimate: \$15,000-\$25,000



64019

ANDRÉ DERAÏN (French, 1880-1954)

Place au Puit (Chambourcy, France), c. 1930-1932

Oil on canvas

14-1/4 x 13-1/4 inches (36.2 x 33.7 cm)

Signed lower right: *a derain*

PROVENANCE:

Christie's East, February 23, 1999 (lot 31)

Private Collection, Chapel Hill, NC

LITERATURE:

Michel Kellerman, *André Derain: catalogue raisonné de l'oeuvre peint* (vol. 3), Paris 1999, no. 2226, illustrated p. 211

NOTE:

André Derain chose to use wide and broad brushstrokes of color when painting his paintings, leaving behind the dots of color indicative of the Impressionist painters. Later during the 1930s Derain received many commissions by the Paris opera to design both sets and costumes for numerous productions; the theatrical experiences during this time undoubtedly influenced his work during this period as can be seen especially in "Place Au Puits," c. 1930-1932. This wonderful landscape painting is centered around a central courtyard located in Chambourcy, France; the buildings along the perimeter of the cobblestone street rise to the bright blue sky and the water well is given center stage. The work is calm and peaceful, however at any moment you would expect action to erupt from the wings as the daily life of this town would, of course, center on the activity of collecting water.

Estimate: \$12,000-\$18,000





64020

SALVADOR DALÍ (Spanish, 1904-1989)

Working maquette for *Dalí, April 14 to May 5, 1943 at the Galleries of M. Knoedler and Company, Inc.* New York: [Art Aid Corporation], 1943. Spiral-bound quarto. 24 leaves, 48 pages total. **Illustrated with 16 original tipped-in sketches, thirteen of which are sepia pen and ink and three in pencil.** One tipped-in photo reproduction. In a custom clamshell box. Generally very good.

12 x 9 inches (30.5 x 22.6 cm) Using a catalog for a previous El Greco loan exhibition at Knoedler Galleries, Dalí laid out pages for his upcoming exhibition. The first page of the "Dalí to the reader" introduction is laid out as cut-out printed text, followed by a sketched layout of both the half-title and title pages, and then the Dalí intro continues in six tipped-in handwritten pages. There are three handwritten illustration and painting title pages. **Sixteen original tipped-in Dalí sketches follow with handwritten titles below.** Annotations and text are in Gala Dalí's hand; Salvador Dalí's handwriting appears on three pages. An amazing document of the Surrealist master's exhibition record.

PROVENANCE:

Present owner by inheritance.

NOTE:

This lot has been authenticated by Nicolas Descharnes, Sept. 2, 2011.

This lot will be accompanied by the published version of the exhibition catalogue

For images of all illustrations for this lot, please view the online listing at [HA.com/5113*64020](https://www.ha.com/5113*64020)

Estimate: \$40,000-\$60,000





64021

HARRY BERTOIA (American, 1915-1978)

Untitled (Monotype), c. 1940

Monotype and ink on rice paper

17-3/4 x 23-3/4 inches (45.0 x 60.3 cm)

Initialed and inscribed lower right: *HB 650*

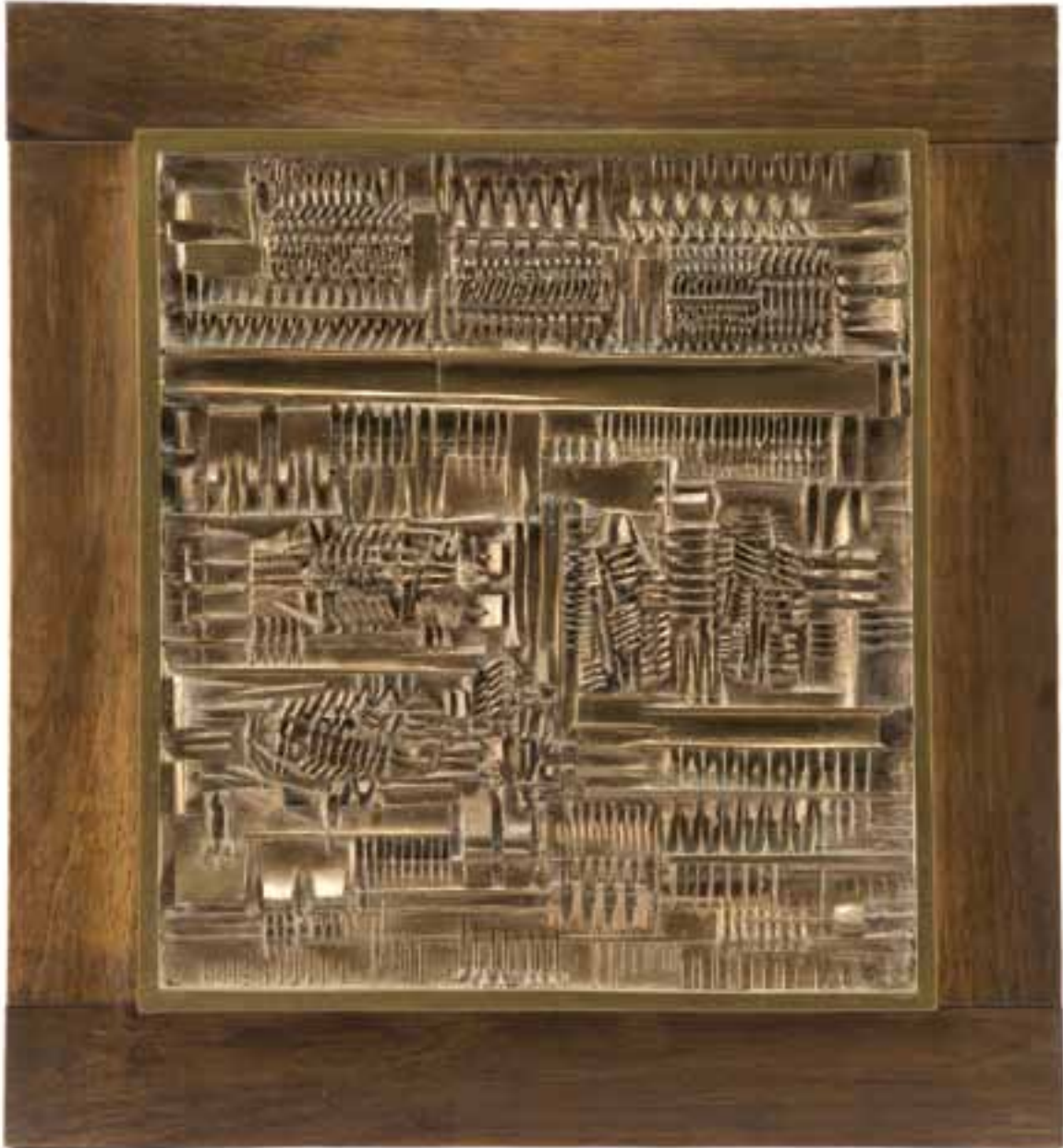
PROVENANCE:

Private Collection, Chapel Hill, NC

NOTE:

Born in Italy, Harry Bertoia was an American sculpture and designer. Both his graphic and sculptural works exemplify a combination of organic shapes as well as intricately created textured details. In this "Untitled" work from circa 1940, Bertoia employs these elements to create a wonderfully complex and well balanced composition. Using colored inks on rice paper, the field is expertly manipulated to create both bold elements as well as a richly textured ground. It is known that Bertoia would purposely not sign or title many works of art because of his belief that his creations were part of a universe that God had designed; and so therefore he did not want to have any influence on another person's imagination which is why this artwork is initialed verso.

Estimate: \$3,000-\$5,000



64022

ARNALDO POMODORO (Italian, b. 1926)

Untitled, 1962

Bronze in wood frame

Bronze: 15-1/4 x 13-3/4 inches (38.7 x 34.9 cm)

Ed. 1/2

Signed, numbered and dated right edge: *Arnaldo Pomodoro, 1962, 1/2*

PROVENANCE:

Peter Findlay Gallery, New York

Private Collection, New York

Estimate: \$30,000-\$50,000



64023

WILLEM DE KOONING (American, 1904-1997)

Untitled, 1972

Bronze

6-1/2 x 11 x 2-1/2 inches (16.5 x 27.9 x 6.4 cm)

Ed. 16/100

Stamped and incised

Published by Gemini G.E.L., Los Angeles

PROVENANCE:

Private Collection, California

LITERATURE:

Gemini, 404

Estimate: \$20,000-\$30,000



64024

WILLEM DE KOONING (American, 1904-1997)

Untitled (Bather I), 1971

Lithograph with pastel marks (bottom left corner) on paper with Hollanders Workshop blind stamp

23-1/2 x 31-1/2 inches (59.7 x 80.0 cm)

Ed. T.P.

Signed lower right: *de Kooning*

PROVENANCE:

Private Collection

LITERATURE:

Lanier Graham, 38

Estimate: \$8,000-\$12,000

64025

LYNN CHADWICK (British, 1914-2003)

Diamond, 1970

Bronze with brown patina

29-1/2 x 8 x 8 inches (74.9 x 20.3 x 20.3 cm)

Ed. 5/6

Stamped: C, 70, 596, 5/6

PROVENANCE:

Private Collection, New York

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: With a Complete Illustrated Catalogue*, Clarendon Press, Oxford, 1992, p. 240, no. 596 (another cast illustrated)

Estimate: \$40,000-\$60,000



64026

RICHARD DIEBENKORN (American, 1922-1993)

Untitled, c. 1951

Oil on canvas

17-5/8 x 15-3/8 inches (44.7 x 39.1 cm)

Initialed lower left and signed and inscribed verso

PROVENANCE:

From the artist to Eulalia Emetaz, La Galeria Escondida, Taos, c. 1951

Private Collection (to present owner, by descent, early 1990s)

EXHIBITIONS:

La Galeria Escondida, Taos, NM, *Richard Diebenkorn, Robert McChesney, and Clay Spohn*, 1952

REFERENCES:

Phyllis F. Dorset, "La Galeria Escondida: A Taos Retrospective", *Artspace*, Fall 1987, p. 48

NOTE:

The Richard Diebenkorn Foundation will include this work in the forthcoming catalogue raisonné as estate number 8615

Estimate: \$150,000-\$250,000



64027

GEORGES MATHIEU (French, 1921-2012)

Untitled (Three works: one broche; two collages), 1964, 1972

brooch: 55.95 grams 14k gold with tourmaline; collages: mixed media on board

Brooch: 4-1/2 x 3-1/2 inches (11.4 x 8.9 cm)

Bigger collage: 11-1/2 x 19-1/2 inches

Small collage: 3-3/4 x 8 1/2 inches

Bigger collage dedicated, signed and dated: *Pour Dorothy Morgenstern avec mes plus courtois hommages de Mathieu, 64;*

Small drawing dedicated lower right: *avec les voeux de Mathieu*

PROVENANCE:

Professor and Mrs. Oskar Morgenstern, Princeton (gift and acquired directly from the artist)

Private Collection (by descent)

NOTE:

Oskar Morgenstern (January 24, 1902 - July 26, 1977) was a German-born Economist. He, along with John von Neumann, helped found the mathematical field of game theory (see von Neumann-Morgenstern utility theorem). He was educated in Vienna, and was a recipient of a three year fellowship financed by the Rockefeller Foundation. When Adolf Hitler took over Vienna through the Anschluss, Morgenstern was in the United States and decided it would be a good idea to stay. He became a member of the faculty at Princeton University, but gravitated toward the Institute for Advanced Study. His first book was "Economic Prediction". In 1944, he and von Neumann co-wrote *Theory of Game and Economic Behavior*, recognized as the first book on game theory. Mathieu and Morgenstern became acquainted through their shared interest in game theory, maintaining a long friendship and correspondence over the years. Morgenstern also wrote the book "On the accuracy of economic observations," applying game theory to business. He died in Princeton, New Jersey, in the United States.

Estimate: \$15,000-\$20,000





64028

ALFRED LESLIE (American, b. 1927)

Untitled, 1948

Mixed media collage on masonite

9 x 16-3/4 inches (22.9 x 42.5 cm)

Signed and inscribed on the reverse: *Alfred Leslie 1948, Alfred Leslie NYC 1948/2007*

PROVENANCE:

Tibor de Nagy Gallery, New York

Ilse Getz

Private Collection, New York

EXHIBITED:

New York, Tibor de Nagy Gallery, 1952

NOTE:

This lot is accompanied by a letter of authenticity signed by Alfred Leslie and dated March 6, 2007.

This collage was not signed at the time and Mr. Leslie accepted to sign it in 2007

Estimate: \$10,000-\$15,000



64029

GORDON ONSLOW FORD (British, 1912-2003)

Grass Leap, 1955

Casein on mulberry paper laid on canvas

38 x 53 inches (96.5 x 134.6 cm) (canvas)

Inscribed and titled and dated on the reverse

PROVENANCE:

Weinstein Gallery, San Francisco

Private Collection

Estimate: \$7,000-\$9,000



64030

LARRY POONS (American, b. 1937)

Untitled (77 A 34), 1974

Oil on canvas

20-7/8 x 36 inches (53.1 x 91.4 cm)

PROVENANCE:

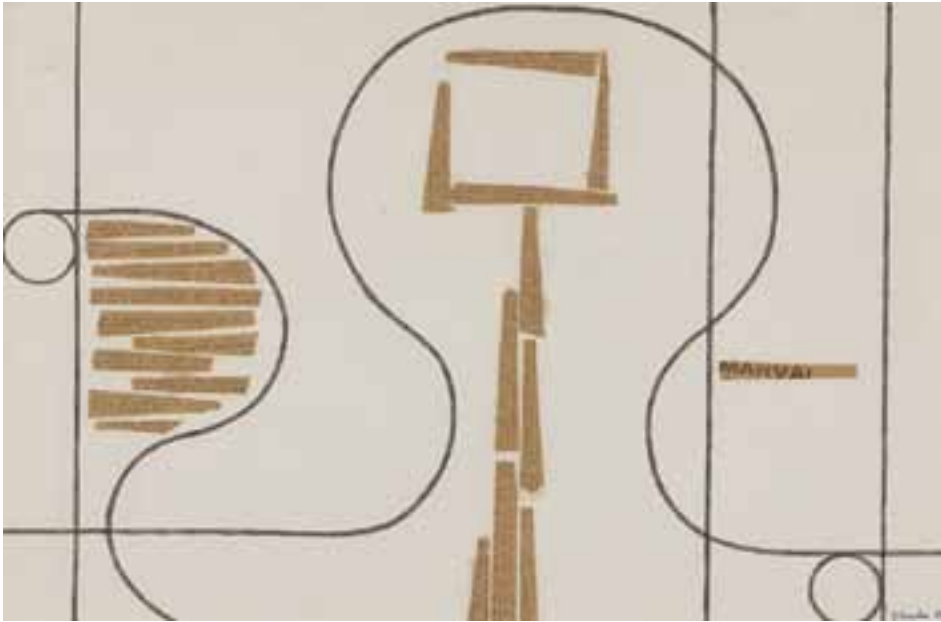
Christie's East, November 6, 1990 (lot 109)

Private Collection (acquired from the above)

EXHIBITED:

Philadelphia Art Alliance, 1987

Estimate: \$8,000-\$12,000



64031

GERARDO RUEDA (Spanish, 1926-1996)

Untitled, 1955

Mixed media

11-3/4 x 17-3/4 inches (29.8 x 45.1 cm)

Signed and dated lower right

PROVENANCE:

Private Collection, California

Estimate: \$4,000-\$6,000



64032

GERARDO RUEDA (Spanish, 1926-1996)

Untitled, 1992

Mixed media

15-1/2 x 11-3/4 inches (39.4 x 29.8 cm)

Signed and dated lower right

PROVENANCE:

Private Collection, California

Estimate: \$3,000-\$5,000



64033

ROGELIO POLESSELLO (Argentine, b. 1939)

Untitled, 1966

Acrylic lacquer on paper

Signed and dated lower right: *Polesello, 66*

PROVENANCE:

Janie C. Lee Gallery, Dallas (label verso)

Private Collection

NOTE:

We want to thank Mr. Polesello to confirm the authenticity of this lot.

Estimate: \$4,000-\$6,000



64034

JOAN MIRÓ (Spanish, 1893-1983)

La Métamorphose, 1978

Color etching and aquatint

42 x 29-1/2 inches (106.7 x 74.9 cm)

Ed. 14/50

Signed and numbered in pencil

Published by Maeght, Paris

LITERATURE:

Dupin, 999

Estimate: \$10,000-\$15,000



64035

ALEXANDER CALDER (American, 1898-1976)

Untitled, 1975

Gouache on paper

30-1/2 x 23 inches (77.5 x 58.4 cm)

Initialed and dated lower left

PROVENANCE:

Estate of Alexander Calder

M. Knoedler & Co., New York

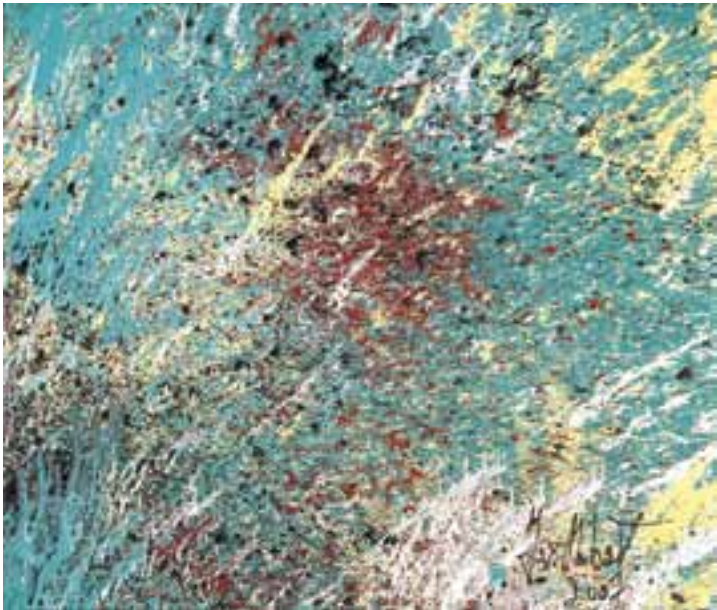
The Upstairs Gallery, Long Beach, California (acquired from the above in 1978)

Private Collection, Pasadena, California (acquired from the above in 1979)

NOTE:

This work is registered in the archives of the Calder Foundation under A25740. The lot is accompanied by a copy of a certificate of authenticity from The Upstairs Gallery, dated February 2, 1979, stating that "the Calder Gouache 25, Inventory Number Z-1325, Invoice Number V929 is an Original Gouache from the Estate of Alexander Calder."

Estimate: \$20,000-\$30,000



64036

PRINCE JURGEN VON ANHALT (German, 1942-2008)

Untitled, 2007

Acrylic on canvas

38 x 45-1/2 inches (96.5 x 115.6 cm)

Signed and dated lower right; signed and dated on the reverse

PROVENANCE:

Private Collection

NOTE:

Prince Jurgen von Anhalt created his paintings with the use of heat and velocity of a jet engine. To accomplish this, von Anhalt directed paint into a force several times greater than hurricane Winds; the heat from the jet engine welds and blends the paint onto reinforced canvas. The jet blast itself created the most unusual texture and structure, which von Anhalt believed could not be achieved by brush or palette knife alone. His paintings capture his vision of color, texture and balance and reflect the cities where the productions were executed. No stranger to dramatic moments, von Anhalt's works were often created amidst large audiences and television cameras.

Estimate: \$6,000-\$8,000



64037

SAM FRANCIS (American, 1923-1994)

Senza Titolo III, 1987

Color etching, aquatint and drypoint

35 x 39-1/4 inches (88.9 x 99.8 cm)

Ed. 70/76

Signed and numbered in pencil

Published by 2RC Edizioni d'Arte, Rome

LITERATURE:

Lembark, I-89

Estimate: \$5,000-\$7,000



64038

SAM FRANCIS (American, 1923-1994)

Untitled (69-008), 1969

Acrylic on paper

43 x 31 inches (109.2 x 78.7 cm)

Signed and dated verso

PROVENANCE:

Andre Emmerich Gallery, New York

Private Collection, Nevada

LITERATURE:

Sam Hunter, *American Art of the 20th Century*, Harry N. Abrams, 1972, p. 197, plate 362 (illustrated)

NOTE:

This work is registered at the Sam Francis Foundation under SF: 69.008

Estimate: \$40,000-\$60,000



64039

LORSER FEITELSON (American, 1898-1978)

Untitled (Black and White Lines on Red Background), 1965

Oil and enamel on canvas

60 x 60 inches (152.4 x 152.4 cm)

Signed, titled and dated on the reverse

PROVENANCE:

Private Collection

Estimate: \$10,000-\$15,000



64040

CHARLES ARNOLDI (American, b. 1946)

Dream of it's own, 1992

Acrylic on canvas

50 x 42 inches (127 x 106.7 cm)

Signed, titled, dated and inscribed verso

PROVENANCE:

Private Collection, Nevada

EXHIBITED:

Costa Mesa, CA, The Works Gallery South, *Charles Arnoldi*, Nov. 6 - Dec. 7, 1992

Ketchum, ID, Ochi Gallery, *Charles Arnoldi*, 1993

NOTE:

This lot is registered at the Arnoldi Studio under 92.64

Estimate: \$15,000-\$20,000



64041

SOL LEWITT (American, 1928-2007)

Untitled (Lines in Color), 2004

Gouache on paper

11-1/4 x 10-1/4 inches (28.7 x 25.9 cm)

Signed and dated in pencil lower right: *Lewitt 04*

PROVENANCE:

Private Collection, Chapel Hill, NC

NOTE:

Sol Lewitt is renowned as a founding member of both the Minimalist and the Conceptual art movements. His early influence was the cube which evolved to the creation of his popular open modular forms. Lewitt has always focused on the reduction of art to its most basic elements of color, line, and shape. In this work, "Untitled (Lines In Color)," the composition is created by using undulating lines of pure color, painted with horizontal lines that seem to float across the paper. His choice of color as well as the width and rhythmic movement of the line are critical and this composition is an excellent example of Lewitt's technical skill as an artist.

Estimate: \$6,000-\$8,000



64042

SOL LEWITT (American, 1928-2007)

Squiggly Brush Strokes, 1996

Gouache on paper

30 x 22-3/4 inches (76.2 x 57.8 cm)

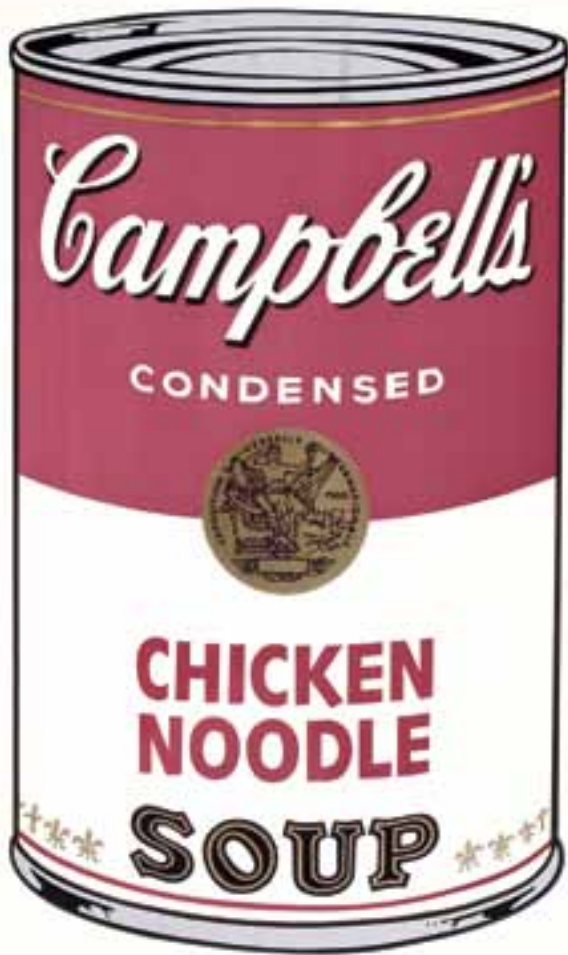
Signed and dated lower right: *S. LeWitt, 96*

PROVENANCE:

Rice University Art Gallery, Houston

Private Collection, Dallas

Estimate: \$18,000-\$22,000



64043

ANDY WARHOL (American, 1928-1987)

Campbell's Soup I: Chicken Noodle, 1968

Color screenprint on paper

35 x 23 inches (88.9 x 58.4 cm)

Ed. 18/250

Signed in ball-point and numbered with rubber stamp verso

Published by Factory Additions, New York

LITERATURE:

Feldman/Schellmann, II.45

Estimate: \$8,000-\$12,000



64044

ANDY WARHOL (American, 1928-1987)

Marilyn (Castelli graphics invitation), 1981

Silk screen

12 x 12 inches (30.5 x 30.5 cm)

Signed lower right

Published by Castelli Graphics, New York

Estimate: \$8,000-\$12,000



64045

ANDY WARHOL (American, 1928-1987)

Annie Oakley (from Cowboys and Indians), 1986

Color screenprint

36 x 36 inches (91.4 x 91.4 cm)

Ed. AP 31/50

Signed and numbered

Printed by Rupert Jasen Smith, New York

LITERATURE:

Feldman/Schellmann, II.378

Estimate: \$15,000-\$25,000

64046

ROY LICHTENSTEIN (American, 1923-1997)

Sunrise; Sunset (two works), 1964

Ink and graphite on paper

Each: 21 x 30 inches (53.3 x 76.2 cm)

PROVENANCE:

Ben Birillo, New York (acquired directly from the artist)

Mark Borghi Fine Art, New York (label verso)

Private Collection, Chapel Hill, NC

NOTE:

These works are registered at the Roy Lichtenstein Foundation under RLF#5212 and RLF#5213.

In 1964 *Fiddler On The Roof* opened on Broadway starring Zero Mostel; it went on to win 9 Tony Awards and was nominated for 10 Tony Awards, one of which was for Best Musical. After the end of Act 1 no audience member can help but sing "Sunrise, Sunset" and certainly Roy Lichtenstein was aware of this popular and infectious tune when he created this remarkable set of drawings which he titled *Sunrise / Sunset* just like in the musical.

By 1964 Roy Lichtenstein has separated from his first wife Isabel and has moved back to Manhattan. The winters were too harsh for Isabel while they were living in upstate New York so she left him and they ultimately divorced in 1965. He also resigned from his teaching position at Douglass College on June 30, 1964 to pursue his career as an artist full time. Keep in mind he had an article published about him earlier in 1964 in *LIFE* magazine (the Jan 31, 1964 issue) titled "Is He The Worst Artist In America?" and was represented by the prestigious Leo Castelli Gallery.

By this point in his career he was just starting to break away from painting the cartoons containing dialogue boxes complete with text which were so prevalent in his oeuvre the prior couple of years; starting with *Look Mickey* in 1961. In fact, words were rarely appearing in his paintings in 1964; and by 1966 they were totally eliminated in his paintings and were never seen again. It was also in 1964 he started painting landscapes thus utilizing classical subject matter and morphing it to his own purposes. The landscape like the cartoon was soon to be distilled to its basics and handled in Lichtenstein's reductive and ingenious way. He stopped using window screens to create the uniformity of Benday dots he desired in his paintings and even started varying the size of the Benday dot. *Sunrise / Sunset* is the first time the Benday dot grew to an enormous proportion and then cropped to form the Sun; even the ultimate power source of the world had now become a cropped Benday dot. The first Landscape paintings Lichtenstein painted were shown by Leo Castelli at an exhibition held Oct 24-Nov 19, 1964.

Lichtenstein was introduced to his second wife Dorothy Herzka by Ben Birillo while Ben was organizing "The American Supermarket" show in the fall of 1964 at Paul Bianchini Gallery. As a close friend to Roy Lichtenstein Ben Birillo was gifted a landscape painting, *Black And White Sunrise*, and this monumental set of drawings, *Sunrise / Sunset* in 1964.

Next to noted gallerist Leo Castelli, Ben Birillo owned more Pop Art than anyone during the era. Birillo bought and sold such volumes of art through the Castelli Gallery that Castelli often referred to him as the 'Castelli Annex'. In the early days of Pop Art, he was called 'Mr. Pop Art', often contemptuously by his peers. Despite criticism from Pop Art's detractors, Birillo's friendship, creative working relationship with many of his artistic peers, and his penchant for promoting their work led to his involvement building notable collections, including the Leon Kraushar collection, perhaps the most respected private Pop Art collection ever amassed.

In the early 1960s, Ivan Karp approached Ben Birillo and asked him to rescue the Bianchini Gallery as a favor. Thanks to his sizeable collection and his extensive network, Ben brought new artists to the gallery and devised creative ways to exhibit their work. Under Ben Birillo's direction, the Bianchini Gallery began to flourish.

On October 6, 1964, "The American Supermarket" opened at New York's Bianchini Gallery, turning the once failing gallery into a premiere destination. The show, conceived by artist and gallerist Ben Birillo, originally was supposed to be entirely Birillo's artwork. However, he decided to contract other artists to use as his palette and create additional objects for his show. This groundbreaking exhibition included works by Andy Warhol, Roy Lichtenstein, Richard Artschwager, Robert Watts, Tom Wesselmann, Claes Oldenburg, Billy Apple, and several other contributors. After a successful American debut that garnered media attention from *LIFE* magazine and *The New York Times*, "The American Supermarket" toured Europe, securing Pop Art's reputation both nationally and abroad.

-Ben Birillo

The *Black And White Landscape* was later sold by Leo Castelli in 1966 and 40 years later ultimately sold at Sotheby's November 14th, 2006 for \$6,624,000, while the set of drawings remained in the Ben Birillo collection until their sale to our consignor in 2008.

Besides the unique provenance and its place in Pop Art (in particular Roy Lichtenstein's oeuvre); it is the scale and date of this drawing set that makes it quite unique and a true stand out among Lichtenstein drawings from this early 1960s time period. *Sunrise / Sunset* is a relatively early work in the artist's career, just a couple years after he began to gain notoriety for his paintings and just two years before his first museum retrospective exhibition. The size of the drawings is enormous compared to other drawings during the same time period as he tended to execute very small drawings so he could place them on his image duplicator and blow them up to size. The sun's rays are completely painted in black rather than the more typical quick pencil shading seen in so many of Lichtenstein's drawings of this era and Lichtenstein allows for a large amount of negative space thus showcasing the vastness of the sky; and when these two works are framed, they read more as completed paintings rather than working drawings.

Estimate: \$400,000-\$600,000







64047

CLAES OLDENBURG (American, b. 1929)

Untitled (Five Views of the Tube), 1969

Black marker on paper

11 x 8-1/2 inches (27.9 x 21.6 cm)

Initialed and dated lower right in pencil: CO 69 and dated in blue ball-point ink upper right: 7/69

PROVENANCE:

Property of a California Collector (acquired directly from the artist)

Christie's Los Angeles, Post-War and Contemporary Art, June 6, 2001 (lot 3)

Private Collection, Los Angeles

Private Collection, Chapel Hill, NC

NOTE:

The Pop artist Claes Oldenburg is well known for finding inspiration in mundane and overlooked objects from everyday life and in the process activating and transforming them into works of art. Inherent in this new way of looking at the ordinary is the use of perspective. In *Five Views Of The Tube* the simple everyday object such as a paint or cream or toothpaste tube has been put through the excellent draftsmanship of Oldenburg and reworked to show variety and uniqueness in form and perspective in space. The product is seen dispensed from the tube in five different orientations and the tubes appear to float in space. The drawing is from a critical time in Pop art history, the 1960s is it was during this time that Pop art was a major force in the art world.

Estimate: \$10,000-\$15,000





64048

CLAES OLDENBURG (American, b. 1929)

Cream Cheese Being Spread, Los Angeles, 1963/1972

Color offset lithograph and transparent acetate sheet
6 x 4 inches (15.2 x 10.2 cm)

Ed. 26/100

Initialed lower right and numbered in pencil

Published by Petersburg Press, London

LITERATURE:

Claes Oldenburg, *Notes in Hand*, New York, 1970 (original drawing illustrated no. 4). Text: "This grew out of watching the waves on the beach near my studio in Venice, California. I made several sandwich sculptures afterwards, buttering with plaster."

Axson, 78.4

Estimate: \$800-\$1,200



64049

CLAES OLDENBURG (American, b. 1929)

Sausage-end and sandwich, Samos, Paris, 1964/1972

Color offset lithograph with transparent acetate sheet
6 x 4 inches (15.2 x 10.2 cm)

Ed. 26/100

Initialed lower right and numbered in pencil

Published by Petersburg Press, London

LITERATURE:

Claes Oldenburg, *Notes in Hand*, New York, 1970 (original drawing illustrated no. 3). Text: "Samos is a brand name"

Axson, 78.3

Estimate: \$800-\$1,200

64050

CLAES OLDENBURG (American, b. 1929)

Stuffed Chair, Inscribed "desolate," Los Angeles, 1963/1972

Color offset lithograph and transparent acetate sheet

6 x 4 inches (15.2 x 10.2 cm)

Ed. 26/100

Initialed lower right and numbered in pencil

Published by Petersburg Press, London

LITERATURE:

Claes Oldenburg, *Notes in Hand*, New York, 1970 (original drawing illustrated no. 5). Text: "One of many images of disconnection collected during my first visit to Los Angeles. Studies like these led to the *Bedroom Ensemble*, 1963."

Axson, 78.5

NOTE:

Text "desolate" is printed on a transparent acetate sheet that overlays the image

Estimate: \$800-\$1,200



64051

CLAES OLDENBURG (American, b. 1929)

Modernistic Chair and Mattress, with Prices, Paris, 1964/1972

Color offset lithograph and transparent acetate sheet

6 x 4 inches (15.2 x 10.2 cm)

Ed. 26/100

Initialed lower right and numbered in pencil

Published by Petersburg Press, London

LITERATURE:

Claes Oldenburg, *Notes in Hand*, New York, 1970 (original drawing illustrated no. 6). Text: "I saved this because it seemed so typical of commercial modernistic design. The black wash lines are captions crossed out."

Axson, 78.6

Estimate: \$800-\$1,200





64052

CLAES OLDENBURG (American, b. 1929)

Sneaker Lace in Landscape with Palm Trees, 1990

Color lithograph

57 x 42-1/2 inches (144.8 x 108.0 cm)

Ed. 8/55

Signed and numbered in pencil

Published by Gemini G.E.L., Los Angeles

LITERATURE:

Gemini, no. 1494; *Gemini 1988-91*, p. 45

Estimate: \$4,000-\$6,000



64053

WILLIAM COPLEY (American, 1919-1996)

Untitled (Woman playing), 1964

Ink on paper

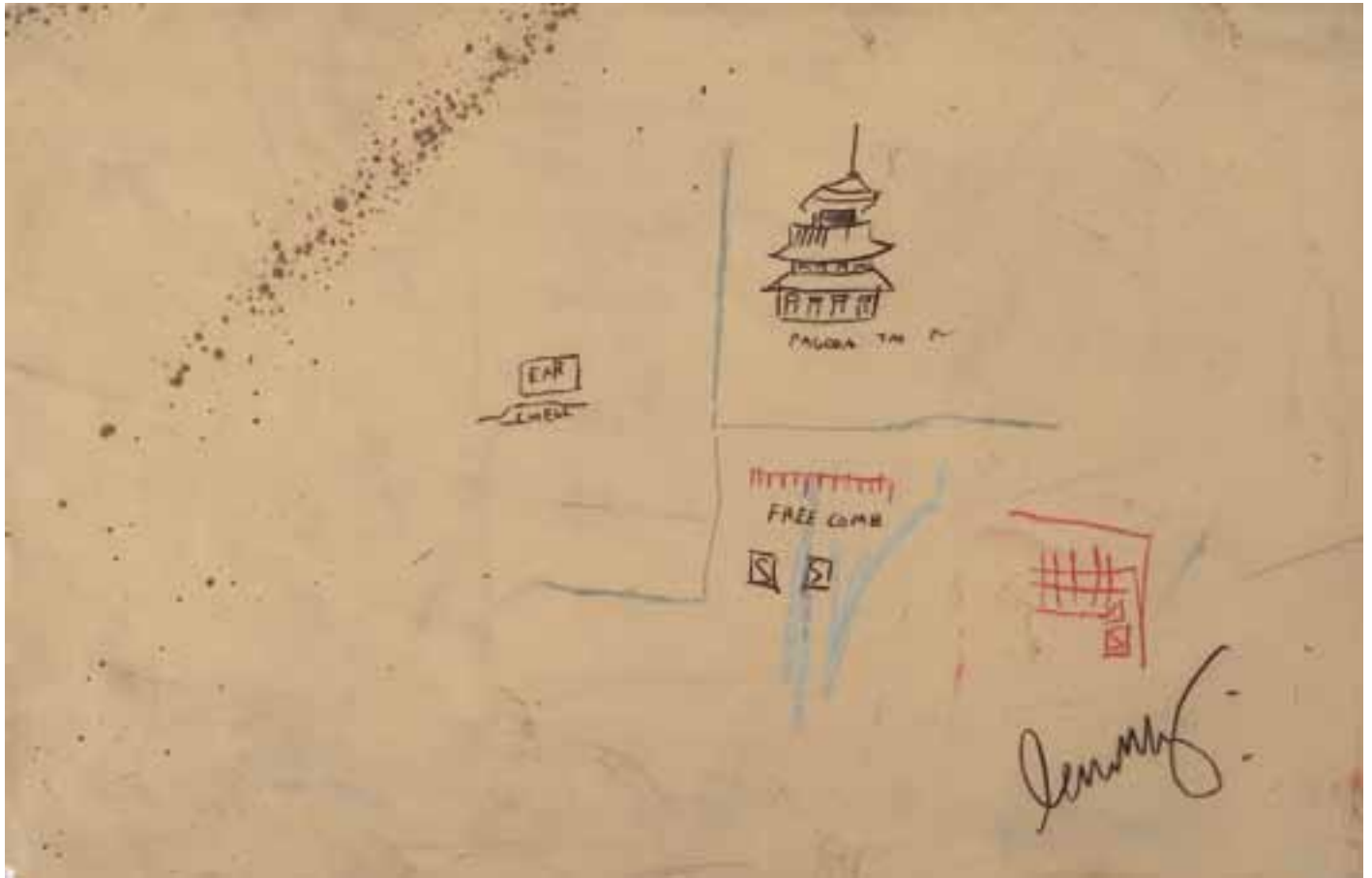
18 x 24 inches (45.7 x 61.0 cm)

Signed and dated lower right: Cply, 64

PROVENANCE:

Private Collection, Texas

Estimate: \$5,000-\$7,000



64054

JEAN-MICHEL BASQUIAT (American, 1960-1988)

Free Comb with Pagoda, 1986

Mixed media on paper

15-3/4 x 24 inches (40.0 x 61.0 cm)

PROVENANCE:

Michael Petronko Gallery, New York

Private Collection, Nevada

NOTE:

This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat dated April 25, 2002

Estimate: \$80,000-\$120,000



64055

KEITH HARING (American, 1958-1990)

Untitled (Man on Dolphin), 1987

Lithograph

29-1/2 x 35-3/8 inches (74.9 x 89.9 cm)

Ed. AP 11/25

Signed, dated and numbered in pencil

NOTE:

This lot is accompanied by a letter of authenticity by Popart3, Wales, Great Britain

Estimate: \$4,000-\$6,000



64056

ROY LICHTENSTEIN (American, 1923-1997)

Untitled (four works)

Ceramic

12 x 12 inches (30.5 x 30.5 cm)

Ed. 578/3000; 597/3000; 658/3000; 1109/3000

Each numbered and inscribed

Published by Rosenthal, Germany

Estimate: \$2,000-\$4,000



64057

KEITH HARING (American, 1958-1990)

Untitled (6 works), 1982

Lithographs

Each 24 x 36 inches (61.0 x 91.4 cm)

Each Ed. AP 8/8

Each signed, dated and numbered

NOTE:

This lot is accompanied by six certificates of authenticity by Bella Cuore, Shetland, Great Britain

Estimate: \$20,000-\$25,000



64058

CHRISTO AND JEANNE-CLAUDE (American, b. 1935)

Two lower Manhattan wrapped buildings (Project for 20 Exchange Place), 1980

Lithograph in colors with collage of fabric, thread and city map
27-7/8 x 21-3/4 inches (70.9 x 55.4 cm)

Ed. 54/99

Signed and numbered in pencil

Published by Ediciones Polígrafa, Barcelona

LITERATURE:

Schellman & Benecke, 106

NOTE:

This lot is accompanied by a letter of authenticity from Multi-Grafik LTD

Estimate: \$7,000-\$9,000



64059

JASPER JOHNS (American, b. 1930)

Untitled (from Harvey Gantt Portfolio), 1990

Color lithograph
6 x 4-3/4 inches (15.2 x 12.1 cm)

Ed. 2/250

Signed, dated and numbered in pencil

Published by Gemini G.E.L., Los Angeles

NOTE:

This work was published to benefit the campaign of Harvey Gantt, who ran for a U.S. Senate seat in North Carolina in 1990

Estimate: \$2,000-\$3,000



64060

MEL RAMOS (American, b. 1935)

Lola Cola; The pause that refreshes (2), 2005; 2000

Each: color offset on enamel plate

Each: 15-5/8 x 15-5/8 inches (39.6 x 39.6 cm)

Ed. 122/999; A/P

Each signed

Estimate: \$1,000-\$1,500



64061

ED RUSCHA (American, b. 1937)

Plate (from Domestic Tranquility Series), 1974

Color lithograph

8-1/2 x 19 inches (21.6 x 48.3 cm)

Ed. 16/65

Signed, dated and numbered in pencil

Published by Multiple, Inc. and Castelli Graphics, New York

LITERATURE:

Engberg, 73

Estimate: \$1,500-\$2,000



64062

ED RUSCHA (American, b. 1937)

Bailarina (from *Portfolio California*); *Anchor in Sand*; *Sunliner #6 (3)*, 1988; 1991; 1995

Color lithographs and aquatint and etching

29-3/4 x 22 inches (75.7 x 55.9 cm)

21 x 32 inches (53.3 x 81.3 cm)

17 x 13 inches (43.2 x 33 cm)

Ed. 41/75; 75/100; 13/50

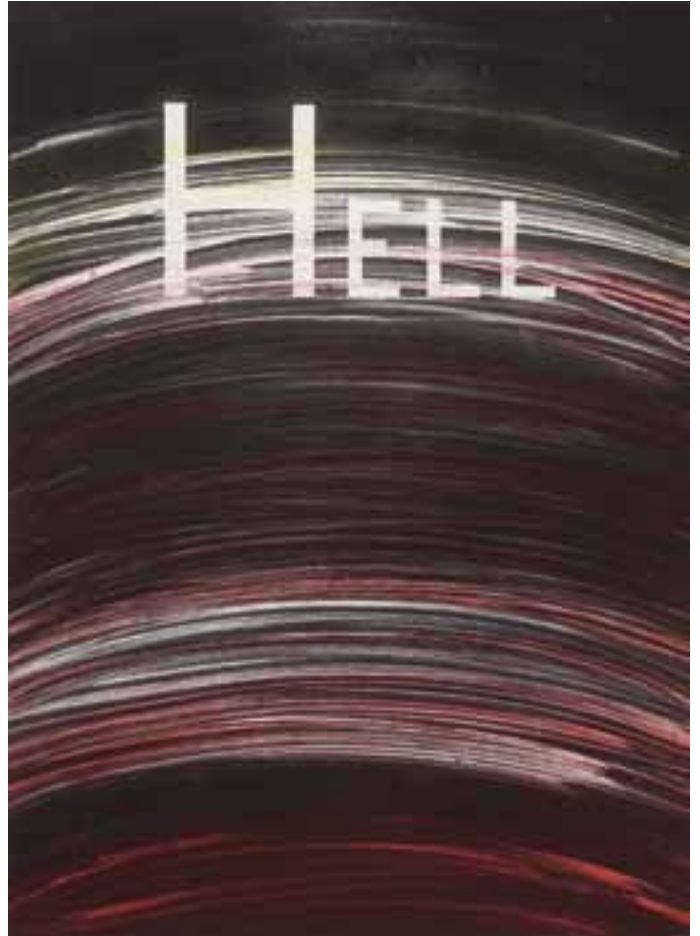
Each signed in pencil, dated and numbered

Published by: Ediciones Poligrafa, Barcelona; Paris Review; Pace Editions, New York

LITERATURE:

Engberg, 164; 213; 242

Estimate: \$5,000-\$7,000



64063

ED RUSCHA (American, b. 1937)

Heaven and Hell (diptych), 1988

Soap-ground aquatints on Somerset cream paper

54-1/8 x 40-1/4 inches each (137.4 x 102.4 cm)

Ed. TPC

Each signed, dated and inscribed

Published by Crown Point Press

PROVENANCE:

Mary Zlot & associates (label verso)

Private Collection

LITERATURE:

Engberg, 157, 158

Estimate: \$8,000-\$12,000



64064

RONNIE CUTRONE (American, b. 1948)

Freedom Fighter, 1989

Mixed media

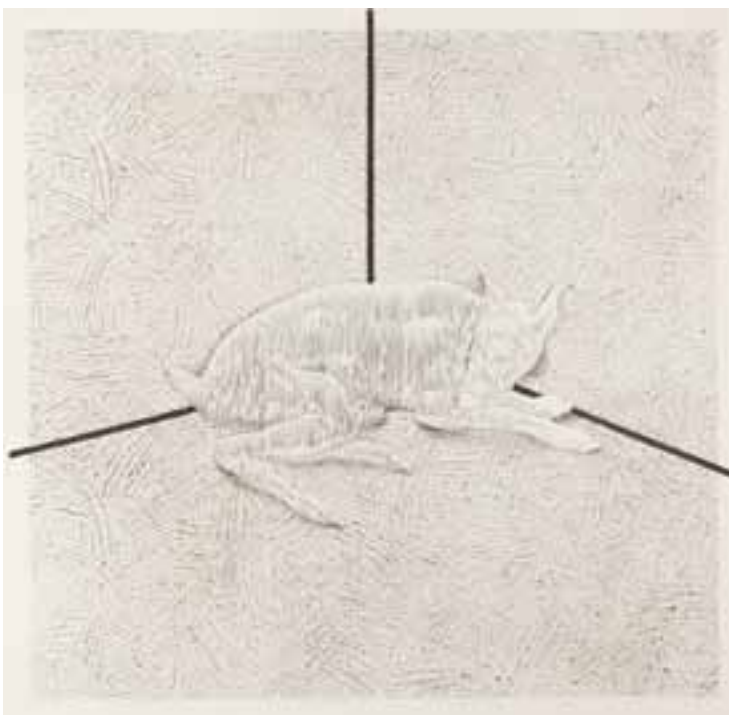
41 x 29 inches (104.1 x 73.7 cm)

Signed and dated lower right

PROVENANCE:

Private Collection, Illinois

Estimate: \$1,000-\$1,500



64065

RICHARD ARTSCHWAGER (American, b. 1923)

Intersect, 1992

Etching

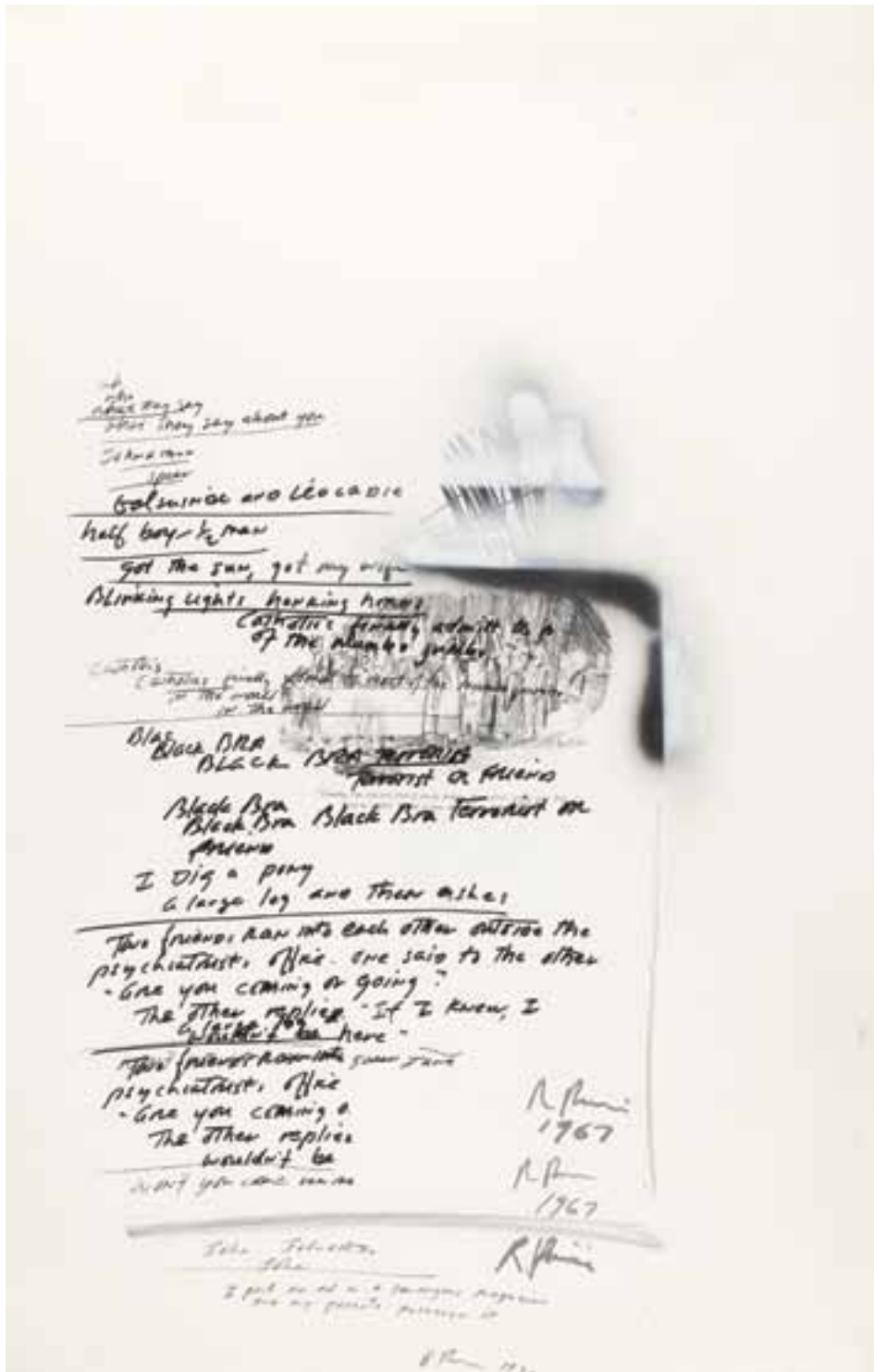
25-3/4 x 26-3/4 inches (65.4 x 67.9 cm)

Ed. A.P. 6/20

Signed, dated and inscribed in pencil

Published by Brooke Alexander Editions, New York

Estimate: \$800-\$1,000



64066

RICHARD PRINCE (American, b. 1949)

Untitled, 1984-1990

Silkscreen, graphite, ink and spray enamel on paper

39-3/4 x 26 inches (101.1 x 66.0 cm)

Signed and dated twice lower right: *R. Prince 1990*

PROVENANCE:

Barbara Gladstone Gallery, New York

Christie's New York, Post-War and Contemporary Art (Afternoon Session), May 12, 2005 (lot 451)

Private Collection, Nevada

Estimate: \$40,000-\$60,000



64067

CHUCK CLOSE (American, b. 1940)

Alex (Alex Katz), 1991

Color woodcut

23-1/4 x 19-1/4 inches (59.2 x 49.0 cm)

Ed. 68/75

Signed, dated and numbered in pencil

Published by Pace Editions, New York

Estimate: \$15,000-\$20,000



64068

CHUCK CLOSE (American, b. 1940)

Lucas Paper/Pulp, 2006

Stenciled handmade paper in colors

48 x 40 inches (121.9 x 101.6 cm)

Ed. 16/50

Signed, dated and numbered in pencil

Published by Pace Editions, New York

Estimate: \$15,000-\$20,000



64069

CHUCK CLOSE (American, b. 1940)

Self-portrait, 2001

Colored pressed handmade paper pulp consisting of eleven various grays
57 x 40 inches (144.8 x 101.6 cm)

Ed. 16/35

Signed, dated and numbered in pencil

Published by Pace Editions, New York

Estimate: \$40,000-\$60,000



64070

VIK MUNIZ (Brazilian, b. 1961)

Andy Warhol (from Pictures of Ink), 2000

Cibachrome print

60 x 45 inches (152.4 x 114.3 cm)

From the edition of 6

PROVENANCE:

Acquired directly from the artist

Estimate: \$30,000-\$40,000



64071

VIK MUNIZ (Brazilian, b. 1961)

Milk drop (from Pictures of Chocolate), 1998

Cibachrome print, flush-mounted

25-1/2 x 20-1/2 inches (64.8 x 52.1 cm)

From the edition of 10

PROVENANCE:

Private Collection, Nevada

Estimate: \$12,000-\$18,000



64072

VIK MUNIZ (Brazilian, b. 1961)

Binoculars (from Pictures of soil)

Gelatin silver print

59-1/2 x 47-1/2 inches (151.1 x 120.7 cm)

PROVENANCE:

Private Collection, Nevada (acquired directly from the artist)

Estimate: \$40,000-\$60,000



64073

DAVID SALLE (American, b. 1952)

Untitled, 2004

Watercolor on paper

5 x 3 inches (12.7 x 7.6 cm)

Initialed and dated in pencil lower right: *DS 04*

PROVENANCE:

Private Collection, Chapel Hill, NC

NOTE:

David Salle is known for his cinematic approach to painting, with a number of his works relating more to film noir or even pastiche rather than following formal artistic practices. In this exquisite watercolor on paper, Salle is certainly playing homage to the older film studios of the 20's and 30's with a very tightly cropped closeup portrait that has been expertly lighted, much the way a director would light an actress in the golden age of Hollywood, using darker and bolder lines that accentuate all the facial features. This composition is a wonderful example of the dominate role light plays in the majority of this works, masterfully exemplified by Salle's highlighting technique.

Estimate: \$2,000-\$3,000



64074

ROBERT LONGO (American, b. 1953)

Eric; Cindy (2 works), 1984

Lithograph

Each 68 x 39 inches (172.7 x 99.1 cm)

Each ed. 25/38

Each signed, dated and numbered

Published by Brooke Alexander Gallery, New York

PROVENANCE:

Brooke Alexander Gallery, New York

Private Collection (acquired from the above)

Estimate: \$10,000-\$15,000



64075

TILO BAUMGÄRTEL (German, b. 1972)

Untitled, 2003

Tempera on paper

11 x 15 inches (27.9 x 38.1 cm)

Signed and dated verso

PROVENANCE:

Galerie Kleindienst, Leipzig

Private Collection, Hamburg

Adam Biesk Fine Art, Los Angeles (label verso)

Private Collection, Illinois

Estimate: \$800-\$1,200



64076

TILO BAUMGÄRTEL (German, b. 1972)

Untitled (F.O.A.M.), 2003

Oil on canvas

15-3/4 x 15-3/4 inches (40.0 x 40.0 cm)

Signed and dated verso

PROVENANCE:

Private Collection, Illinois

Estimate: \$2,000-\$3,000



64077

TIM EITEL (German, b. 1971)

Kante II, 2003

Watercolor and pencil on paper

12 x 9 inches (30.5 x 22.9 cm)

Signed, titled, dated and inscribed verso

PROVENANCE:

Private Collection, Nevada

Estimate: \$10,000-\$15,000



64078

RYAN MCGINNESS (American, b. 1972)

A Dream within a Dream (What am I, a mind Reader?), 2007

Silkscreen ink on canvas

72 x 72 inches (182.9 x 182.9 cm)

Unique

PROVENANCE:

New York, Pace Prints Chelsea, *Varied Editions*, October 6 - November 15, 2007 (gallery states signature most likely obscured by framing)
Private Collection, Nevada

LITERATURE:

Ryan McGinness, *Works*, Rizzoli, 2009

We want to thank Pace Prints, Chelsea for their assistance in confirming the authenticity of this work.

Estimate: \$30,000-\$50,000



64079

MATT MULLICAN (American, b. 1951)

Untitled (diptych), 1989

Oilstick and acrylic on canvas

78 x 96 inches (198.1 x 243.8 cm) (in two parts)

Signed and dated verso

PROVENANCE:

Obelisk Gallery, Boston

Private Collection, Florida (acquired from the above)

Estimate: \$20,000-\$30,000



64080

CY TWOMBLY (American, 1928-2011)

Orazio, pl. 3 (from Six Latin Writers and Poets), 1976

Lithograph with embossing

9-7/8 x 13 inches (25.1 x 33.0 cm)

Ed. 50/60

Published by Propyläen Verlag

LITERATURE:

Bastian, 62

Estimate: \$5,000-\$7,000



64081

JULES DE BALINCOURT (French, b. 1972)

Custom, 2003

Spray paint on masonite

12 x 13 inches (30.5 x 33.0 cm)

Signed, titled and dated on the reverse

PROVENANCE:

LFL Gallery, New York

Private Collection, Dallas (acquired from the above)

Estimate: \$8,000-\$12,000



64082

ANN HAMILTON (American, b. 1956) AND DAVID IRELAND

Untitled, 1994

Galvanized tin box with punched initials of both artists on the lid, contains one ball of hair and one ball of concrete
4-3/4 x 9 x 4-3/4 inches (12.1 x 22.9 x 12.1 cm)

NOTE:

Ann Hamilton collaborated on this work with artist David Ireland after the commissioned installation "Ann Hamilton/David Ireland" was presented at the Walker Art Center, Minneapolis, in 1992. Hamilton has worked parallel to and in collaboration with David Ireland not only at the Walker Art Center but also at the Headlands Center for the Arts and the Mattress Factory. Both artists are known for making site-specific, sensory surround art installations. The use of materials of differing densities and surface, as well as opposing colors, black horse hair and white concrete; puts the two balls in complete contrast to each other yet they occupy the same space.

Estimate: \$4,000-\$6,000

64083

PETER HUTCHINSON (British, b. 1930)

Color Landscape, 1990

Photo-collage with objects

24-1/2 x 20-1/2 inches (62.2 x 52.1 cm)

Signed, dated and inscribed: Peter Hutchinson, 1990

PROVENANCE:

Obelisk Gallery, Boston (label verso)

Private Collection, Florida (acquired from the above)

Estimate: \$4,000-\$6,000



64084

LAWRENCE CARROLL (Australian/American, b. 1954)

Lily CT, 1987-88

Mixed media

8-1/4 x 8 x 6 inches (21.0 x 20.3 x 15.2 cm)

Signed, titled, and dated on interior

PROVENANCE:

Stux Gallery, New York (label verso)

Private Collection

Estimate: \$2,000-\$3,000





64085

ALEX DA CORTE (American, b. 1981)

Accessory (Classic), 2008

Acrylic fingernails, nail polish, sequins, pins, earrings, seed beads, Swarovski crystals, glitter, foam and metal rod

62 x 20 x 20 inches (157.5 x 50.8 x 50.8 cm)

Signed on label

PROVENANCE:

Fleisher/Ollman Gallery, Philadelphia

Private Collection, Illinois

NOTE:

This lot is accompanied by a photo-certificate signed by the artist

Estimate: \$3,000-\$5,000



64086

ERNEST TINO TROVA (American, 1927-2009)

Folding Man, 1969

Solid brass hinged figure contained in Perspex box

Folding man: 12-1/2 x 4-1/2 inches (31.8 x 11.4 cm)

Box: 5 x 5 x 5 inches

Published by Multiples, Inc., New York

PROVENANCE:

Property from the Collection of Drs. Betty Hosmer and Osman Mawardi, Cleveland

Leslie Hindman Auctioneers, Chicago, September 9, 2007 (lot 110)

Private Collection, New York

NOTE:

"Ernest Trova, an artist whose signature creation, a gleaming humanoid known as "Falling Man," appeared in a series of sculptures and paintings and became a symbol of an imperfect humanity hurtling into the future. Trova was largely known as a sculptor, but his "Falling Man," a standard of Pop Art, began life as a painted figure, taking shape on his easel in the early 1960s. Faceless, armless, with a hint of a belly and, its name notwithstanding, of indeterminate sex, the figure struck a variety of poses, sometimes juxtaposed with other like figures, sometimes with mechanical appendages [as is the case with this lot.]" Bruce Weber, New York Times March 13, 2009

His Falling Man became his trademark and Folding Man is certainly an historic and significant mechanical sculpture of what became his greatest icon, instantly recognizable by all.

Estimate: \$800-\$1,200



64087

DAVID HOCKNEY (British, b. 1937)

Untitled, 1991

Color laser-print collage (in 5 sheets)

30 x 11-1/2 inches (76.2 x 29.2 cm)

Signed, dated and dedicated: *for Michael*

PROVENANCE:

Private Collection, California

Estimate: \$4,000-\$6,000



64088

MARCEL DZAMA (Canadian, b. 1974)

Untitled, 2003

Ink, watercolor and root beer on paper

14 x 11 inches (35.6 x 27.9 cm)

Signed lower right: Marcel Dzama

PROVENANCE:

Richard Heller Gallery, Santa Monica

Adam Biesk Fine Art, Los Angeles (label verso)

Private Collection, Illinois

Estimate: \$1,500-\$2,000



64089

ERWIN OLAF (Dutch, b. 1959)

Separation 2, 2002/2003

Chromogenic print

63 x 39-1/4 inches (160.0 x 99.8 cm)

Ed. A/P 2

Signed and numbered on label

PROVENANCE:

Arcaute arte contemporaneo, Monterrey, Mexico

Private Collection (acquired from the above)

LITERATURE:

Erwin Olaf, Silver, Groninger Museum, Groningen, The Netherlands, 2003, p. 14 (illustrated in color); p. 265 (illustrated in color). This book was published on the occasion of the exhibition, *Erwin Olaf - Silver*, September 25 - November 30, 2003 at the Groninger Museum, Groningen, The Netherlands.

NOTE:

This lot is accompanied by a letter of authenticity from arcaute arte contemporaneo.

The characters are clad in black latex clothing from head to toe, but any association with unconventional sex is totally misplaced. "In the *Separation* photos, you can always see the child's eyes. The mother is blinded. I didn't want to give her an identity. It's up to the child, walking towards the outstretched arms, to create the emotion, the sense of isolation and the idea of separation. The photos have something to do with saying goodbye, about suffering the losses in life. It's a symbolic farewell, done after the death of my father, and the end of a couple of long-term relationships. I ended up using the series as a sort of therapy - for me it represents the acceptance of the realities of life." Erwin Olaf in *Silver*, p. 264

Estimate: \$4,000-\$7,000



64090

MARC QUINN (British, b. 1964)

Italian Landscape (II), 2000

Permanent pigment on canvas

43-1/4 x 65-1/2 inches (109.9 x 166.4 cm)

Ed. 1/3

Signed, titled, dated and numbered verso

PROVENANCE:

Darbyshire, London (label verso)

White Cube, London (label verso)

Private Collection, Dallas

Estimate: \$15,000-\$20,000



64091

JEFF KOONS (American, b. 1954)

Puppy (Two), 1992

Mixed media

Each 8 x 4 x 6-3/4 inches (20.3 x 10.2 x 17.1 cm)

Estimate: \$1,000-\$1,500



64092

JEFF KOONS (American, b. 1954)

Three Skateboard Decks by Supreme (Monkey Train), 2006

Thermoformed and silkscreened plywood

31-1/4 x 7-3/4 x 0-1/2 inches (79.4 x 19.7 x 1.3 cm)

Estimate: \$1,500-\$2,000



64094

JIM HODGES (American, b. 1957)

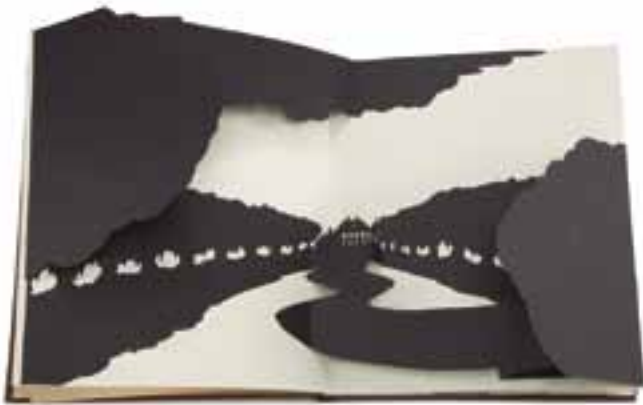
If there had been a pool it would have reflected us, 1998

Wool blanket

52 x 72 inches (132.1 x 182.9 cm)

Published by Peter Norton Family Christmas Projects

Estimate: \$300-\$500



64093

KARA WALKER (American, b. 1969)

Freedom: A Fable, 1997

Pop-up silhouette book

9-1/8 x 8 inches (23.2 x 20.3 cm)

From the edition of 4000

Published by Peter Norton Family Christmas Projects

Estimate: \$1,500-\$2,500



64095

VIK MUNIZ (Brazilian, b. 1961)

Medusa Marinara, 1999

Photographic transfer-printed porcelain plate

12-1/2 x 12-1/2 inches (31.8 x 31.8 cm)

Published by Peter Norton Family Christmas Projects

Estimate: \$1,000-\$1,500



64096

LORNA SIMPSON (American, b. 1960)

III (Wishbones), 1994

Wood, felt, clay, metal and rubber

2-1/8 x 5-1/4 x 13-3/8 inches (5.3 x 13.5 x 34.0 cm)

From the edition of 5000

Published by Peter Norton Family Christmas Projects

Estimate: \$500-\$700



64098

ELLEN GEORGE (American, b. 1957)

Through the Winter (in 9 parts), 2006

Polymer clay

1 x 1 inches (2.5 x 2.5 cm)

Signed underneath biggest part

PROVENANCE:

PDX Contemporary Art, Portland

Private Collection, Oregon

EXHIBITED:

Portland, PDX Contemporary Art, *Speciation*, May 30 - July 1, 2006

Estimate: \$500-\$700



64097

DAN WEBB (American, b. 1965)

Cast Head (11 parts), 2002

Plastic

Each approx. 2-1/2 inches (6.4 cm)

PROVENANCE:

Pulliam Deffenbaugh Gallery, Portland

Private Collection, Oregon

EXHIBITED:

Portland, Pulliam Deffenbaugh Gallery, April 30 - June 1, 2002

NOTE:

We want to thank Mr. Webb for the additional information

Estimate: \$500-\$700



64099

FRANK STELLA (American, b. 1936)

River of Ponds II (from the Newfoundland series), 1971

Color lithograph

39-7/8 x 39-7/8 inches (101.3 x 101.3 cm)

Ed. 12/78

Signed, dated and numbered in pencil

Published by Gemini G.E.L., Los Angeles

PROVENANCE:

Dayton's Gallery, Minneapolis (label verso)

LITERATURE:

Axsom, 51

Estimate: \$5,000-\$6,000



64100

MIRIAM CAHN (Swiss, b. 1949)
Untitled (book of drawings), 1985
Mixed media on paper
22-1/4 x 15 inches (56.5 x 38.1 cm)
Inscribed on first page

NOTE:
This book of drawings includes 6 folded sheets

Estimate: \$5,000-\$7,000



64101

RÉMY BLANCHARD (French, 1958-1993)
Untitled, 1986
Acrylic on canvas
40 x 51 inches (101.6 x 129.5 cm)
Signed and dated lower left: *R. Blanchard II, 1986*

PROVENANCE:
Private Collection, Texas

Estimate: \$8,000-\$12,000



64102

GEORGE RODRIGUE (American, b. 1944)

Blue Dog think Pink, 1996

Oil on canvas

14 x 11 inches (35.6 x 27.9 cm)

Signed lower right: *Rodrigue* and stamped verso

PROVENANCE:

Private Collection

Estimate: \$8,000-\$12,000



64103

GEORGE RODRIGUE (American, b. 1944)

Three Roses for a Love, 2005

Oil on canvasboard

20 x 16 inches (50.8 x 40.6 cm)

Signed lower left: Rodrigue and signed, dated and inscribed verso

PROVENANCE:

Private Collection

Estimate: \$6,000-\$8,000



64104

GEORGE RODRIGUE (American, b. 1944)

Blue Dog underneath a Tree, 1995

Acrylic on canvas

36 x 48 inches (91.4 x 121.9 cm)

Signed lower left: Rodrigue

PROVENANCE:

Private Collection

Estimate: \$15,000-\$25,000



64105

DONALD ROLLER WILSON (American, b. 1938)

One man's hat which had been on a chair in the park where a male deer had worn a dress while blowing bubbles and waiting for a call which never came, 1978

Oil on canvas

10 x 14 inches (25.4 x 35.6 cm)

Inscribed upper left: *Donald Roller Wilson, 3:42 P.M., Saturday November 18, 1978*

PROVENANCE:

Marilyn Butler Fine Art, Scottsdale, Arizona

Private Collection (acquired from the above in 1978)

Estimate: \$6,000-\$8,000



64106

DONALD ROLLER WILSON (American, b. 1938)

Cookie, 2005

Oil on board

11 x 9 inches (27.9 x 22.9 cm)

Signed and dated lower left: *Donald Roller Wilson, 2005/26*

PROVENANCE:

Private Collection, Oregon

Estimate: \$10,000-\$15,000



64107

PRAJAKTA PALAV (Indian, b. 1979)

Tiny Corner, 2004

Acrylic and graphite on paper

11 x 14 inches (27.9 x 35.6 cm)

Signed and dated verso

PROVENANCE:

Gallery Beyond, Mumbai

Private Collection, Illinois

Estimate: \$1,000-\$1,500



64108

IVAN PERIES (Indian, 1921-1988)

Two Men at the Shore, 1976

Oil on board

20 x 28 inches (50.8 x 71.1 cm)

Initialed and dated lower left: *IP 76*

NOTE:

Ivan Peries was a member of the well known 1943 Group of artists in Sri Lanka.

Estimate: \$6,000-\$9,000



64109

AJA ISKANDER SCHMIDLIN/BHIKKHU SUMEDHA (Swiss/Sri Lankan, 1932-2007)

Pesaka (Transmitter), 1992

Watercolor on paper

8-1/4 x 11-1/2 inches (21.0 x 29.2 cm)

LITERATURE:

The Vision of Dhamma, Watercolors and Drawings by Bhikkhu Sumedha, Goethe-Institut, sponsored by Deutsche Bank, 1985, no. 85, p. 65 (illustrated in colors)

NOTE:

"As one standing on a mountain peak
Might see below the people all around,
Just so, O wise one, universal eye,

Behold the people sunk in sorrow,
Overcome by birth and decay."
Samyutta Nikaya 6:1

The Buddhist monk Bhikkhu Sumedha, born in Switzerland, holder of a German passport, lived the last decades of his life in Sri Lanka, more than 25 of them in a cave, Manapadassana Lena in Dulvala, near Kandy. Aja Iskander Schmidlin, as his name appeared in his passport, did not want to be remembered either as German or as a Swiss, but simply as a Sri Lankan monk, even writing a letter with this request to the President of Sri Lanka.

Estimate: \$2,500-\$3,000



64110

H.A. KARUNARATNE (Sri Lankan, b. 1929)

Untitled (Soul Searching), 2000

Mixed media on canvas

24 x 19 inches (61.0 x 48.3 cm)

Signed lower left: *Karunaratne*

NOTE:

H.A. Karunaratne's formal academic art education began at Government College of Fine Arts. During the years 1952-1958, Karunaratne trained under JDA Perera, David Painter, and other art teachers at Government College of Fine Arts. From 1959 to 1961 Karunaratne won a scholarship from the Japanese government, and in 1965 he won a Fulbright scholarship to study graphic art at Pratt Institute. In 1962 he joined the Institute of Aesthetic Studies, Art and Sculpture department at the University of Kelaniya and retired in 1986. His works are displayed in many galleries and institutions. He is the recipient of numerous honours and recognitions in the field of art such as Bunka, Vishva, Prasadini, Kalasuri, Kalapathi and most recently an *honoris causa* from the University of the Visual and Performing Arts of Sri Lanka.

Estimate: \$3,000-\$4,000



64111

ALOK BAL (Indian, b. 1969)

Butterfly; Zebra (2), 2012

Watercolor on paper

Each: 8 x 10-1/2 inches (20.3 x 26.7 cm)

Both signed and dated lower right

PROVENANCE:

Private Collection

Estimate: \$1,000-\$1,500



64112

ALOK BAL (Indian, b. 1969)

Deer, Leopard (2), 2012

Watercolor on paper

Each: 8 x 10-1/2 inches (20.3 x 26.7 cm)

Both signed and dated lower right

PROVENANCE:

Private Collection

Estimate: \$1,000-\$1,500



64113

PRADEEP L. MISHRA (Indian, b. 1977)

Love to Live, 2012

Oil on canvas

66 x 72 inches (167.6 x 182.9 cm)

PROVENANCE:

Private Collection, Texas

NOTE:

This lot is accompanied by a letter of authenticity by the artist

Estimate: \$5,500-\$6,500



CHINESE & JAPANESE ART





64114

TAKASHI MURAKAMI (Japanese, b. 1962)

Mr. Wink, cosmos ball, 2000

Colored plastic, vinyl and mini cd
10-1/2 x 7-1/2 inches (26.7 x 19.1 cm)

From the edition of 3000

Published by Peter Norton Family Christmas Projects

Estimate: \$1,500-\$2,500



64116

TAKASHI MURAKAMI of Kaikai Kiki Co. (Japanese, b. 1962)

Three Skateboard Decks by Supreme (BunBu-kun, Ponchi-kun, Shimon-kun), 2007

Thermoformed and silkscreened plywood
31-1/4 x 7-3/4 x 0-1/2 inches (79.4 x 19.7 x 1.3 cm)

Estimate: \$1,000-\$1,500



64115

TAKASHI MURAKAMI (Japanese, b. 1962)

Flower cushion pink (large)

Polyester and cotton
56 x 66 x 16 inches (142.2 x 167.6 x 40.6 cm)

Published by Kaikai Kiki Co., Ltd.

Estimate: \$1,000-\$1,500



64117

MR. of Kaikai Kiki Co. (Japanese, b. 1969)

Two Skateboard Decks by Supreme, 2007

Thermoformed and silkscreened plywood
31-1/4 x 7-3/4 x 0-1/2 inches (79.4 x 19.7 x 1.3 cm)

Estimate: \$1,000-\$1,500



64118

YASUMASA MORIMURA (Japanese, b. 1951)

Animai-no-bi, 1995

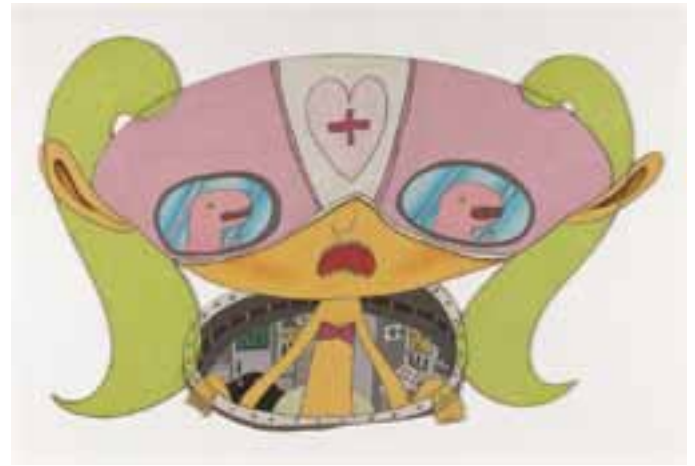
Lithograph on Japanese fan in wooden box

1-1/2 x 12-1/2 x 2-1/2 inches (3.8 x 31.8 x 6.4 cm)

Edition unknown

Published by Peter Norton Family Christmas Projects

Estimate: \$500-\$700



64120

SHINTARO MIYAKE (Japanese, b. 1970)

Encounter, 2005

Pencil on paper on wood

18 x 30 inches (45.7 x 76.2 cm)

Signed and dated verso

PROVENANCE:

C/O - Atle Gerhardsen Galerie, Berlin

Private Collection, Illinois

Estimate: \$1,000-\$1,500



64119

AYA TAKANO (Japanese, b. 1976)

Mail Mania Mami, Standing in a Storm, 2006

Lithograph

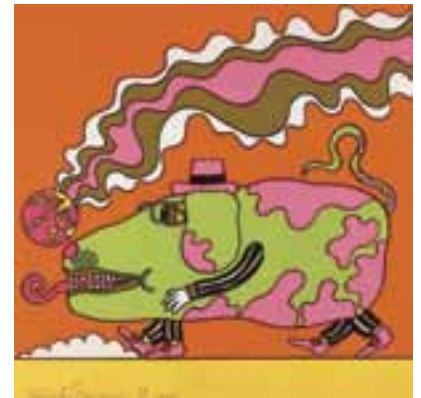
24-1/4 x 17-1/8 inches (61.7 x 43.4 cm)

Ed. 190/300

Signed, dated and numbered in pencil

Published by Kaikai Kiki Co., Ltd., Tokyo

Estimate: \$300-\$500



64121

KEIICHI TANAAMI (Japanese, b. 1936)

An Object of Ambiguous Desire 34; A Dog Runs (2), 2007; 1966

Color pencil on paper; Silkscreen

18 x 15 inches (45.7 x 38.1 cm)

20 x 20 inches (50 x 50 cm)

Ed. 13/20

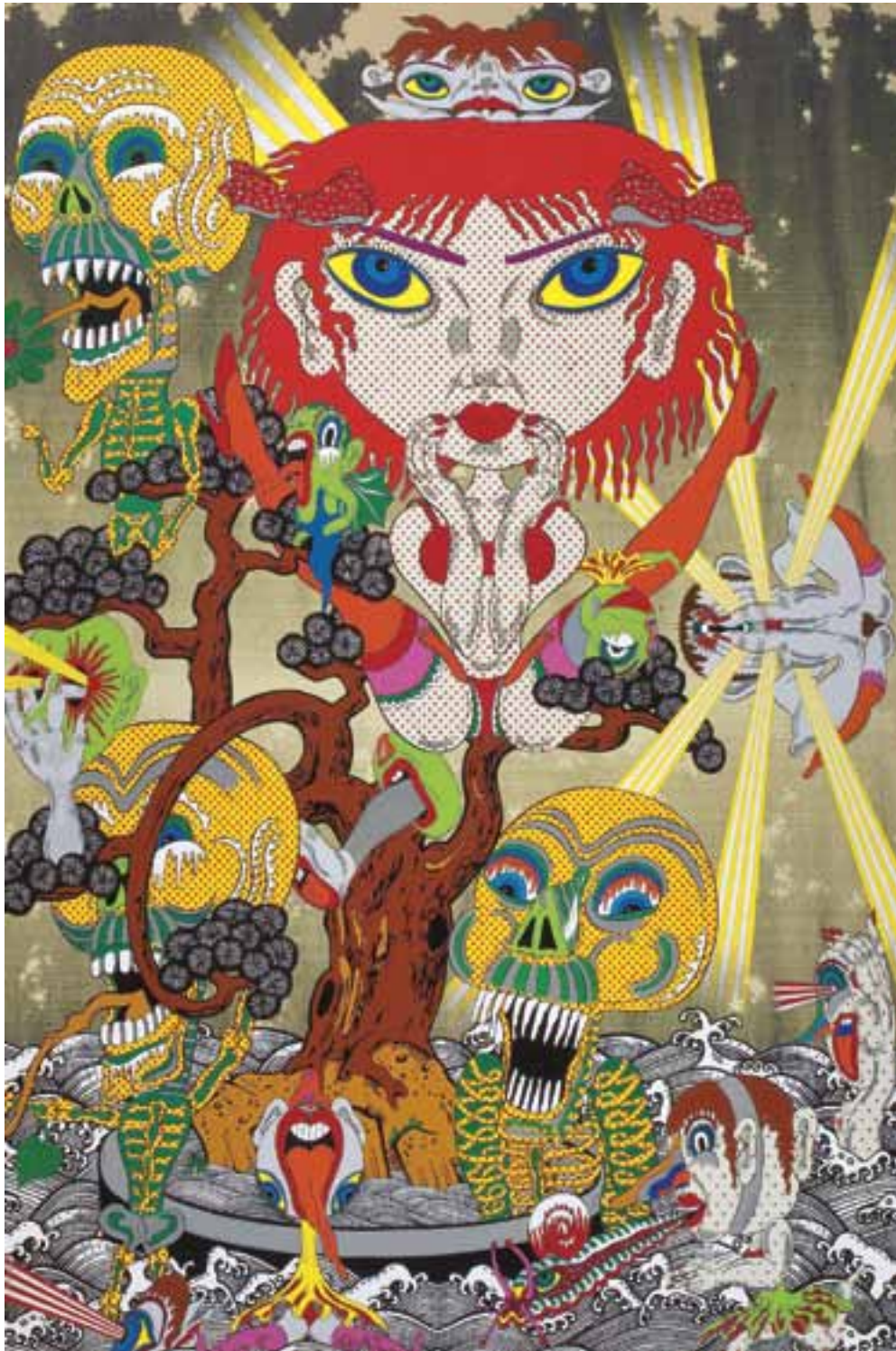
Each signed and dated lower left

PROVENANCE:

Nanzuka Underground, Tokyo (label verso)

Private Collection, Illinois

Estimate: \$800-\$1,200



64122

KEIICHI TANAAMI (Japanese, b. 1936)

Skeleton Bonsai, 2005

Acrylic and screenprint on canvas

57-1/2 x 38 inches (146.1 x 96.5 cm)

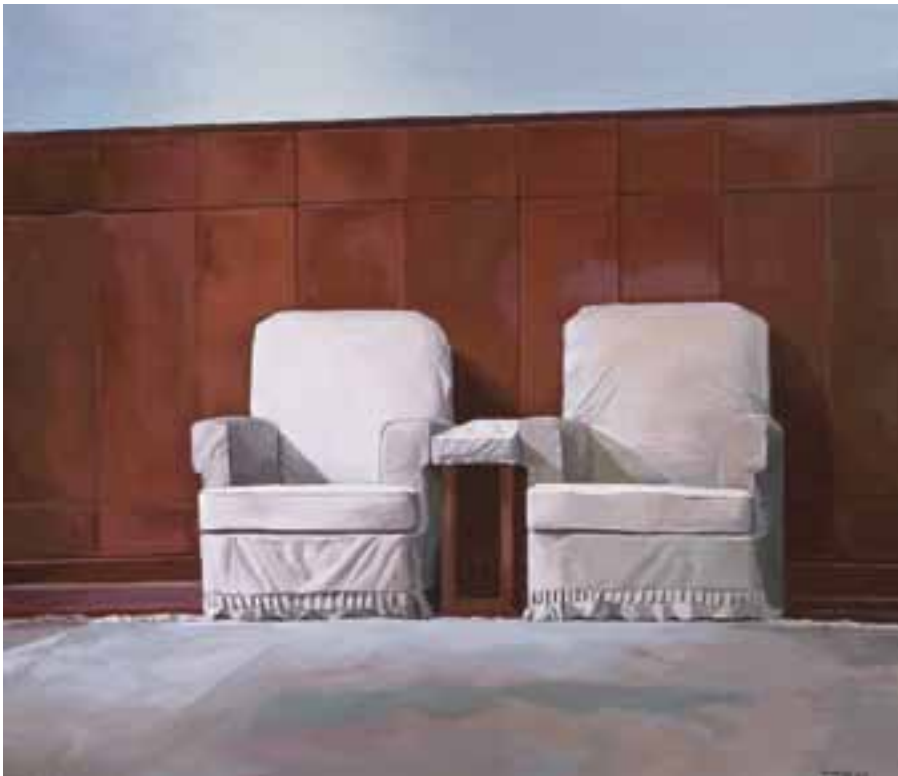
Signed and dated bottom middle

PROVENANCE:

Nanzuka Underground (label verso)

Private Collection, Illinois

Estimate: \$10,000-\$15,000



64123

LIU WEIJIAN (Chinese, b. 1981)

Two Leaders, 2006

Acrylic on canvas

47-1/4 x 55-1/4 inches (120.0 x 140.3 cm)

Signed and dated lower right

PROVENANCE:

Private Collection, Illinois

Estimate: \$2,000-\$3,000



64124

LIU WEIJIAN (Chinese, b. 1981)

Lion's Sorrow, 2006

Acrylic on canvas

47-1/2 x 63 inches (120.7 x 160.0 cm)

Initialed and dated bottom right

PROVENANCE:

Private Collection, Illinois

Estimate: \$2,000-\$3,000

64125

ZHANG LEI (Chinese, b. 1968)

Three Chairs in Berlin, 2005
Oil on canvas
27-1/2 x 39-3/8 inches (69.9 x 100.1 cm)
Signed, dated and inscribed verso

PROVENANCE:
Sotheby's New York,
Chinese Contemporary Art,
March 21, 2007 (lot 131)
Private Collection, Illinois

Estimate: \$5,000-\$7,000



64126

REI SATO (Japanese, b. 1984)

One Time (When I lick the Bird), 2008
Photo print and water-based paint on canvas
20-3/4 x 31-1/2 inches (52.8 x 80.0 cm)
Signed and dated verso

PROVENANCE:
Lehmann/Maupin Gallery, New York
Private Collection

Estimate: \$2,000-\$3,000





64127

YOSHITOMO NARA (Japanese, b. 1959)

Living in days, 1997

Ink, gouache, pencil and colored crayon on paper

11-1/2 x 8 inches (29.2 x 20.3 cm)

Signed, titled and dated at bottom

PROVENANCE:

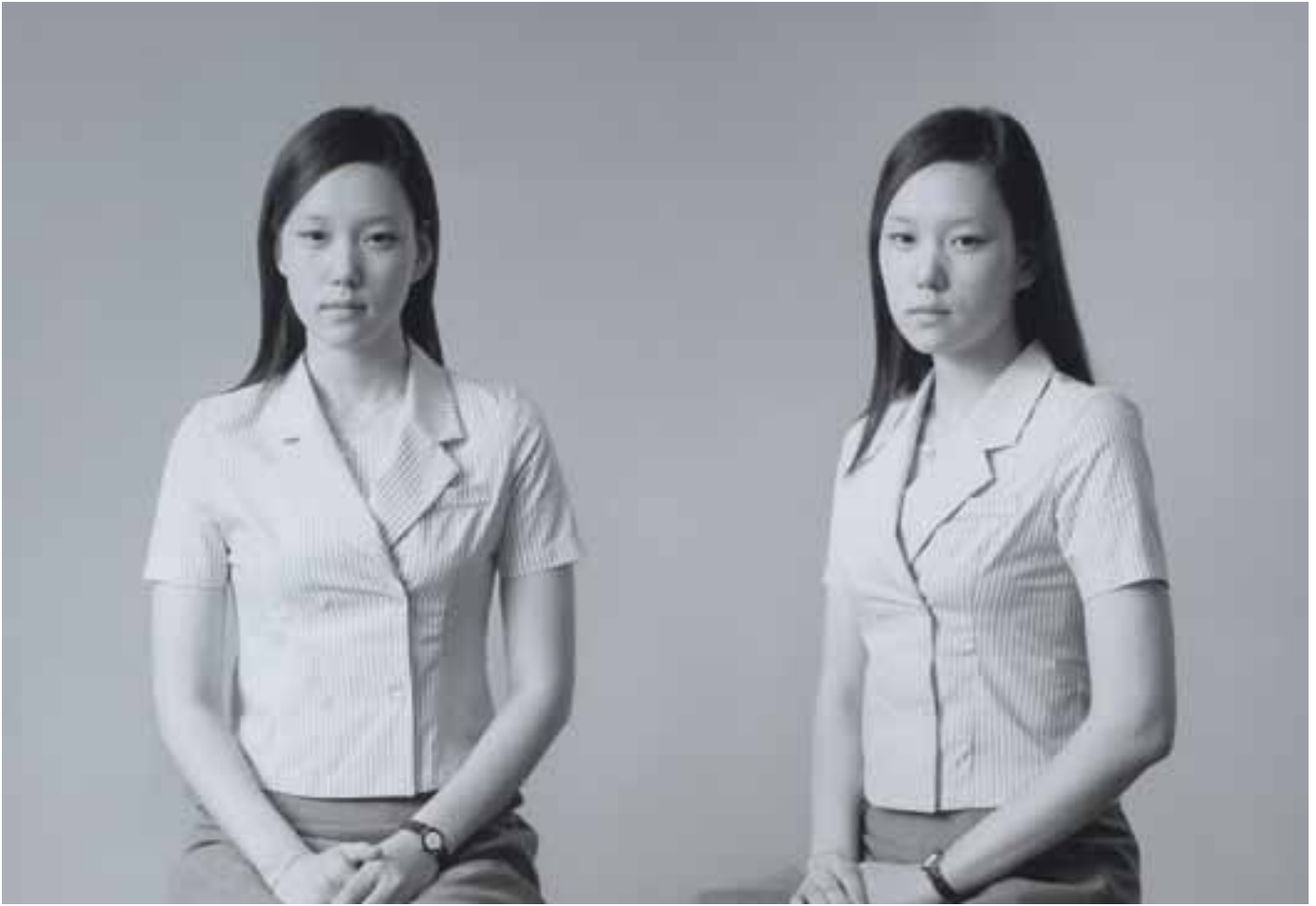
James Hyman Fine Arts, London

Private Collection (acquired from the above)

Sotheby's New York, *Contemporary Art - Afternoon*, November 13, 2003 (lot 425)

Private Collection, Nevada

Estimate: \$12,000-\$16,000



64128

HEIN-KUHN OH (South Korean, b. 1963)

Na-lee Kim, Age 19, 2003

Black and white print by light-zet

46 x 61-3/4 inches (116.8 x 156.8 cm)

Ed. 2/5

Titled, signed, dated, with edition on reverse

PROVENANCE:

Private Collection, Illinois

Estimate: \$6,000-\$8,000



64129

AYA TAKANO (Japanese, b. 1976)

Untitled

Mixed media on canvas

18 x 15 inches (45.7 x 38.1 cm)

Signed on verso

PROVENANCE:

Private Collection, Nevada

Estimate: \$15,000-\$25,000

64130

MAHOMI KUNIKATA (Japanese, b. 1979)

The mermaid show from Disney Sea (Imaginary), 2001

Pen on paper

8-1/4 x 5-3/4 inches (21.0 x 14.6 cm)

Signed and dated upper right: *Mahomi Kunikata, 2001*

PROVENANCE:

Kaikai Kiki Co. Ltd., Tokyo, New York (label verso)

Private Collection, Illinois

Estimate: \$500-\$700



64131

FANG RUNSHENG, JAMES FONG

AKA ULTRAMAN
(Chinese, b. 1968)

Ultra iron qee robot, 2007

High-gloss effect

spray on fiberglass

36-1/2 x 19 x 15 inches

(92.7 x 48.3 x 38.1 cm)

Signed and dated on

bottom of torso

PROVENANCE:

Sotheby's Hong Kong, *Chinese*

Contemporary Art II,

April 7, 2007 (Lot 107)

Private Collection, Illinois

Estimate: \$1,000-\$1,500



64132

CHIHO AOSHIMA (Japanese, b. 1974)

In Sane Karune, 2000

Inkjet print

66 x 17-3/4 inches (167.6 x 45.1 cm)

From the edition of 8

PROVENANCE:

Private Collection, Illinois

Estimate: \$4,000-\$6,000



64133

LUO BROTHERS (Chinese)

Welcome to the World's Famous Brands (29), 1997

Lacquer and paint on wood

25-1/2 x 25-1/2 inches (64.8 x 64.8 cm)

PROVENANCE:

Lehman Maupin Gallery, New York (label verso)

Private Collection (acquired from the above)

Estimate: \$5,000-\$7,000



64134

LUO BROTHERS (Chinese)

Welcome to the World's Famous Brands (33), 1997

Lacquer and paint on wood

25-1/2 x 21-3/4 inches (64.8 x 55.2 cm)

PROVENANCE:

Lehman Maupin Gallery, New York (label verso)

Private Collection (acquired from the above)

Estimate: \$5,000-\$7,000



64135

LUO BROTHERS (Chinese)

Welcome to the World's famous brands (Baby girl with pigtails holding hamburger), 2007

Polychrome fiberglass

22 x 13-1/2 x 10-1/4 inches (55.9 x 34.3 x 26.0 cm)

From a later edition of 12

Signed and dated on bottom of base

PROVENANCE:

Private Collection, Illinois

Estimate: \$5,000-\$7,000



64136

ZAO WOU-KI (Chinese, b. 1921)

Les Poissons, 1953

Color lithograph

17-1/8 x 22-1/2 inches (43.4 x 57.2 cm)

Ed. 44/55

Signed, dated and numbered in pencil

LITERATURE:

Ågerup, 79

Estimate: \$5,000-\$7,000



64137

KAORU HIGASHI (Japanese, 20th Century)

Resonance (09M-2), 2009

Etching, drypoint and aquatint on Japanese paper

31 x 47 inches (78.7 x 119.4 cm)

Ed. A/P

Signed and inscribed lower right

Estimate: \$600-\$800



64138

YAYOI KUSAMA (Japanese, b. 1929)

Flowers, 1997

Color screenprint

13 x 9-3/8 inches (33.0 x 23.9 cm)

Ed. 56/125

Signed, dated and numbered in pencil

Published by Gallery Shimizu

Estimate: \$1,000-\$1,500

LATIN AMERICAN ART
INCLUDING CUBAN ART FROM
THE ESTATE OF JOHN CASUCCIO



Alberto Torres
2011



64139

RUFINO TAMAYO (Mexican, 1899-1991)

Untitled

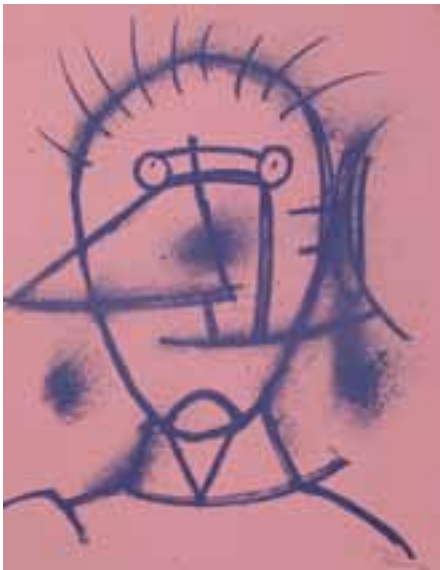
Color lithograph

22-1/2 x 17-1/2 inches (57.2 x 44.5 cm)

Ed. 10/25

Signed and numbered in pencil

Estimate: \$3,000-\$5,000



64140

RUFINO TAMAYO (Mexican, 1899-1991)

Sunlit man

Color lithograph

22-1/2 x 17-1/2 inches (57.2 x 44.5 cm)

Ed. 17/25

Signed and numbered in pencil

Estimate: \$3,000-\$5,000



64141

FIDELIO PONCE DE LEÓN (Cuban, 1895-1949)

Madonna, 1939

Oil on canvas

27 x 23 inches (68.6 x 58.4 cm)

Signed and dated upper left

PROVENANCE:

Sotheby's, New York, February 7, 1996 (lot 220)

Private Collection

Estimate: \$6,000-\$8,000

64142

FELIPE CASTANEDA (Mexican, b. 1933)

Pensive Woman, 1978

White onyx

15 x 10 x 10 inches (38.1 x 25.4 x 25.4 cm)

PROVENANCE:

Sotheby's, *19th & 20th Century Latin American Art*, November 29, 1983
Private Collection, New York (acquired from the above)

Estimate: \$3,000-\$5,000



64143

FELIPE CASTANEDA (Mexican, b. 1933)

Face

Marble

13 x 8 x 15 inches (33.0 x 20.3 x 38.1 cm)

PROVENANCE:

Sotheby's, *19th & 20th Century Latin American Art*, November 29, 1983
(lot 125)

Private Collection, New York (acquired from the above)

Estimate: \$3,000-\$5,000





64144

FRANCISCO ZÚÑIGA (Mexican, 1912-1998)

Madre e hija sentadas, 1976

Bronze

10-1/2 x 11-1/2 x 8 inches (26.7 x 29.2 x 20.3 cm)

Ed. IV/VI

Incised

PROVENANCE:

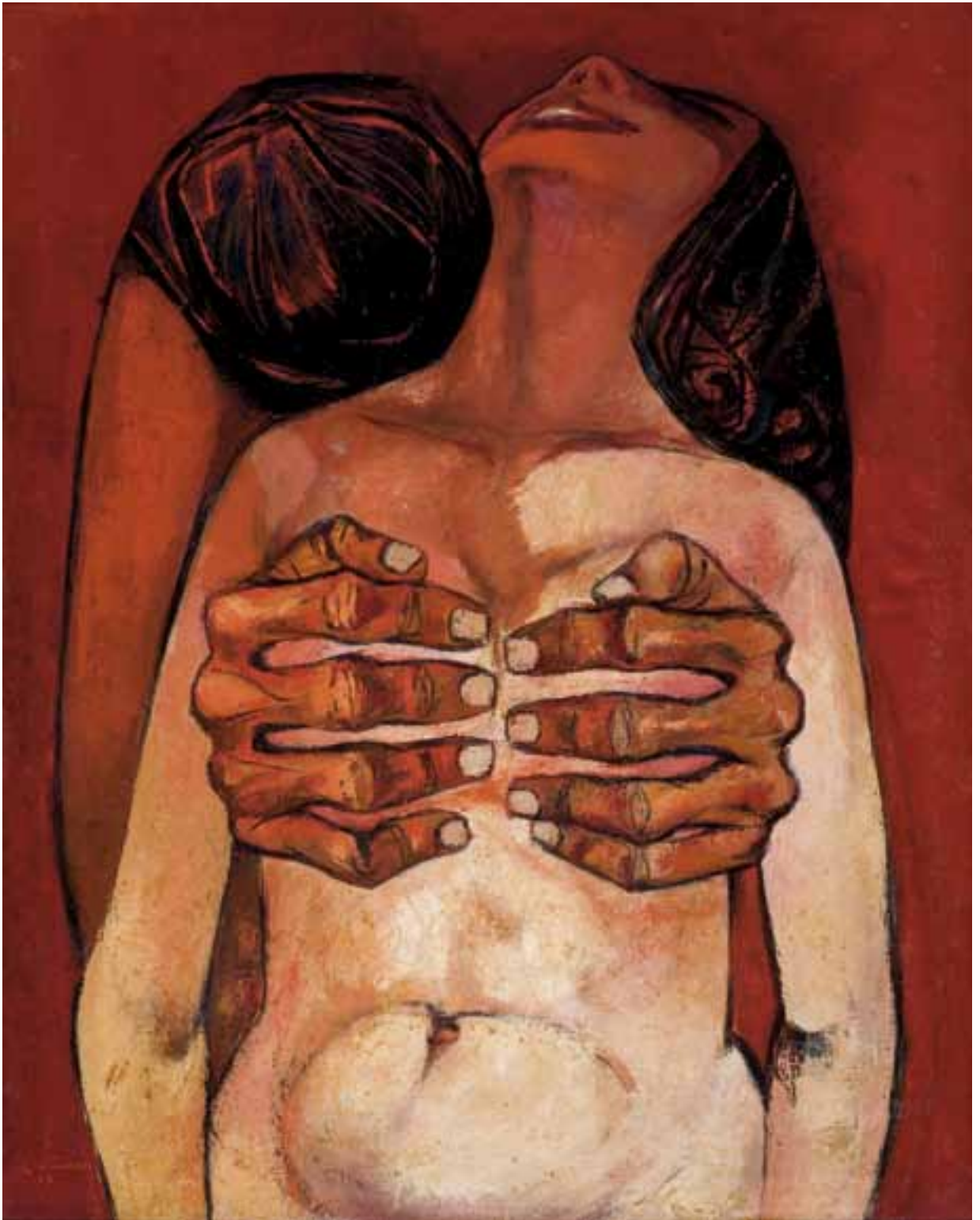
Galleria de Arte Misrachi, Mexico

Private Collection, New York

LITERATURE:

Francisco Zúñiga: *Catalogue raisonné (1923 - 1993)*, 1999, p. 396, no. 676 (another cast illustrated)

Estimate: \$15,000-\$25,000



64145

EDUARDO KINGMAN (Ecuadorian, 1913-1997)

Untitled, 1967

Oil on canvas

38 x 30-1/2 inches (96.5 x 77.5 cm)

Signed and dated lower left: *E. Kingman, 67*

PROVENANCE:

Private Collection

Estimate: \$10,000-\$15,000



64146

EDUARDO KINGMAN (Ecuadorian, 1913-1997)

Recónditas Señales, 1969

Oil on canvas

29-3/4 x 50-1/2 inches (75.6 x 128.3 cm)

Signed and dated lower right: *E. Kingman*, 69 and signed, dated and titled verso

PROVENANCE:

Private Collection

Estimate: \$15,000-\$20,000

64147

RAFAEL CORONEL (Mexican, b. 1932)

Billetero

Pencil on illustration board

20 x 15 inches (50.8 x 38.1 cm)

Signed and titled lower right: *Rafael Coronel, Billetero*

PROVENANCE:

Galeria de Arte Mexico, Mexico, DF

Private Collection, Massachusetts (acquired from the above)

Estimate: \$3,000-\$5,000



64148

RODOLFO MORALES (Mexican, 1925-2001)

Untitled (Soccer Players), ca. 1980

Fabric and foil collage in a pressed metal frame

20 x 13-1/4 inches (50.8 x 33.7 cm)

Signed "Rodolfo Morales" on a strip of paper lower right corner

Estimate: \$4,000-\$6,000





64149

JOSÉ CHÁVEZ MORADO
(Mexican, 1909-2002)

The Workers, 1962

Oil on canvas

31 x 37 inches (78.7 x 94.0
cm)

Signed and dated lower
right: *Chavez Morado, 62*

PROVENANCE:

Private Collection, New York
(acquired in 1963)

Estimate: \$6,000-\$8,000



64150

GERLYS ALVAREZ CHACON (Cuban, b. 1977)

Marina de Orilla #2, 2007

Mixed media on canvas

31-1/2 x 39 inches (80.0 x 99.1 cm)

Signed and dated lower right

PROVENANCE:

Private Collection, Florida

Estimate: \$1,000-\$1,500

64151

LUIS CRUZ AZACETA (American/Cuban, b. 1942)

Bound, 1999

Acrylic, color pencil and shellac

24 x 24 inches (61.0 x 61.0 cm)

Signed lower right: *Azaceta* and signed, titled, dated and inscribed verso

PROVENANCE:

Arthur Roger Gallery, New Orleans

Private Collection, Texas (acquired from the above in 2004)

Estimate: \$5,000-\$7,000



64152

ROBERTO FABELO (Cuban, b. 1950)

Caracola (Conch), 2003

Pastel on cardboard

28-1/2 x 26-1/2 inches (72.4 x 67.3 cm)

Signed, titled and dated lower right: *Caracola, Fabelo 2003*

PROVENANCE:

Private Collection, Florida (acquired directly from the artist)

Estimate: \$3,500-\$4,500





64153

NELSON DOMINGUEZ (Cuban, b. 1947)

Una Pequena Flor Lila, 2008

Mixed media on canvas

18-3/4 x 19 inches (47.6 x 48.3 cm)

Signed and dated upper right and signed and inscribed verso

PROVENANCE:

Private Collection, Florida

Estimate: \$2,500-\$3,500



64154

JORGE LUIS SANTOS LOPEZ (Cuban, b. 1973)

Convivencia (Tras la Ventana), 2003

Mixed media on canvas

35 x 47 inches (88.9 x 119.4 cm)

Signed lower left

PROVENANCE:

Private Collection, Florida

Estimate: \$1,500-\$2,500



64155

XUL SOLAR (Argentine, 1888-1963)

Tres Astronautas (Three Astronauts), 1959

Mixed media on paper on board

Sight: 3 x 4-3/8 inches (7.6 x 11.1 cm)

Signed and dated "Xul '59" lower right. Titled on reverse.

Estimate: \$8,000-\$12,000



64156

FRANKLIN ALVAREZ (Cuban, b. 1971)

Naufragio (Shipwreck), 2006

Oil on canvas

23-3/4 x 31-1/2 inches (60.3 x 80.0 cm)

Signed and dated lower right

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$800-\$1,200



64157

IRIAN MARTINEZ (Cuban, b. 1967)

Utopía de un Repuesto, 2005

Oil on canvas

39-1/2 x 29 inches (100.3 x 73.7 cm)

Signed lower right; Signed, titled and dated on reverse

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$800-\$1,200

64158

ROBERTO ALFONSO RODRIGUEZ (Cuban, b. 1977)

Mogote, 2005

Oil on canvas

31-1/4 x 46-1/2 inches (79.4 x 118.1 cm)

Signed and dated lower right

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$800-\$1,200



64159

LESTER CORZO (Cuban, b. 1981)

Acumulación 11 (Street Scene), 2006

Oil on canvas

58-1/2 x 39 inches (148.6 x 99.1 cm)

Signed lower right

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$800-\$1,200





64160

ENRIQUE TOLEDO (Cuban, b. 1966)

Homage to Dalí (Untitled 12), 2009

Oil on canvas

39-1/2 x 51 inches (100.3 x 129.5 cm)

Signed and dated lower right

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$2,500-\$3,500



64161

ISMAEL RODRIGUEZ (Trinidadian/Cuban, b. 1970)

Untitled 1 (Female Form), 2009

Oil on canvas

31-1/2 x 23-1/2 inches (80.0 x 59.7 cm)

Signed and dated lower left

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$700-\$900

64162

JULIO FERRER (Cuban, b. 1973)

The Party, 2005

Acrylic on canvas

31-1/2 x 39-1/2 inches (80.0 x 100.3 cm)

Signed and dated lower right

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$1,000-\$1,500



64163

ULISES BRETANA (Cuban, b. 1957)

Surreal Scene, 2005

Oil on canvas

Sight: 25-1/2 x 31-1/2 inches (64.8 x 80.0 cm)

Signed and dated lower left

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$1,000-\$2,000





64164

ELIOR VICTORES (Cuban, b. 1976)
Portrait of a Man Chewing Straw, 2004
Mixed media
31-1/2 x 39 inches (80.0 x 99.1 cm)

PROVENANCE:
From the Estate of John Casuccio, Toronto
Estimate: \$1,000-\$1,500



64165

DANIS OSUNA MILO (Cuban, b. 1977)
Portrait of a Man with a Cigar, 2008
Oil on canvas
Sight: 24 x 38-3/4 inches (61.0 x 98.4 cm)
Signed and dated lower right

PROVENANCE:
From the Estate of John Casuccio, Toronto
Estimate: \$1,000-\$1,500

64166

FRANK IRAOLA (Cuban, b. 1952)

Shy, 2004

Oil on canvas

35-1/2 x 25-1/2 inches (90.2 x 64.8 cm)

Signed and dated bottom right

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$800-\$1,200



64167

JOEL JOVER (Cuban, b. 1953)

Desnudo con Sombrilla IV (Nude with Parasol IV), 2008

Mixed media on canvas

40 x 29 inches (101.6 x 73.7 cm)

Signed and dated lower right

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$1,000-\$1,500





64168

JUAN RAMÓN VALDÉZ GÓMEZ "YIKI" (Cuban, b. 1968)

Seated Lady with Grids, 2006

Oil on canvas

25-1/2 x 24-1/2 inches (64.8 x 62.2 cm)

Signed "Yiki" and dated lower left

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$600-\$800



64169

WALTER CRUZ (Cuban, b. 1969)

Actividad Cultural 3, 2006

Oil on canvas

31-1/2 x 39-1/2 inches (80.0 x 100.3 cm)

Signed and dated lower right

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$800-\$1,200

64170

JOSÉ ANTONIO HECHEVARRÍA (Cuban, b. 1967)

El Jardín de las Delicias (La Lámpara Maravillosa II) [The Garden of Earthly Delights (The Wonderful Lamp II)], 2007

Acrylic on canvas

22 x 22 inches (55.9 x 55.9 cm)

Signed and dated lower left: Jose Antonio 2007. Titled, signed, and dated on reverse. Inscribed "Para mi amigo y guio del audiovisual cubano, John Laffita..."

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$500-\$700



64171

JULIAN MORALES (Cuban, 1937-1990)

Untitled (Abstract in a Rainbow of Colours)

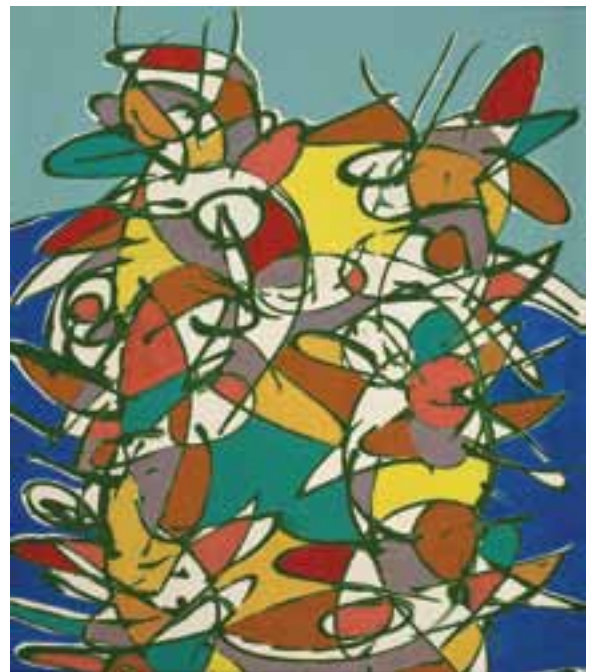
Oil on board

Sight: 25-1/2 x 21 inches (64.8 x 53.3 cm)

PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$800-\$1,200



64172

ASBEL DUMPIERRE (Cuban, b. 1971)

Triciclo (Tricycle)

Acrylic on canvas

39-1/4 x 47-1/4 inches (99.7 x 120.0 cm)

Signed lower right

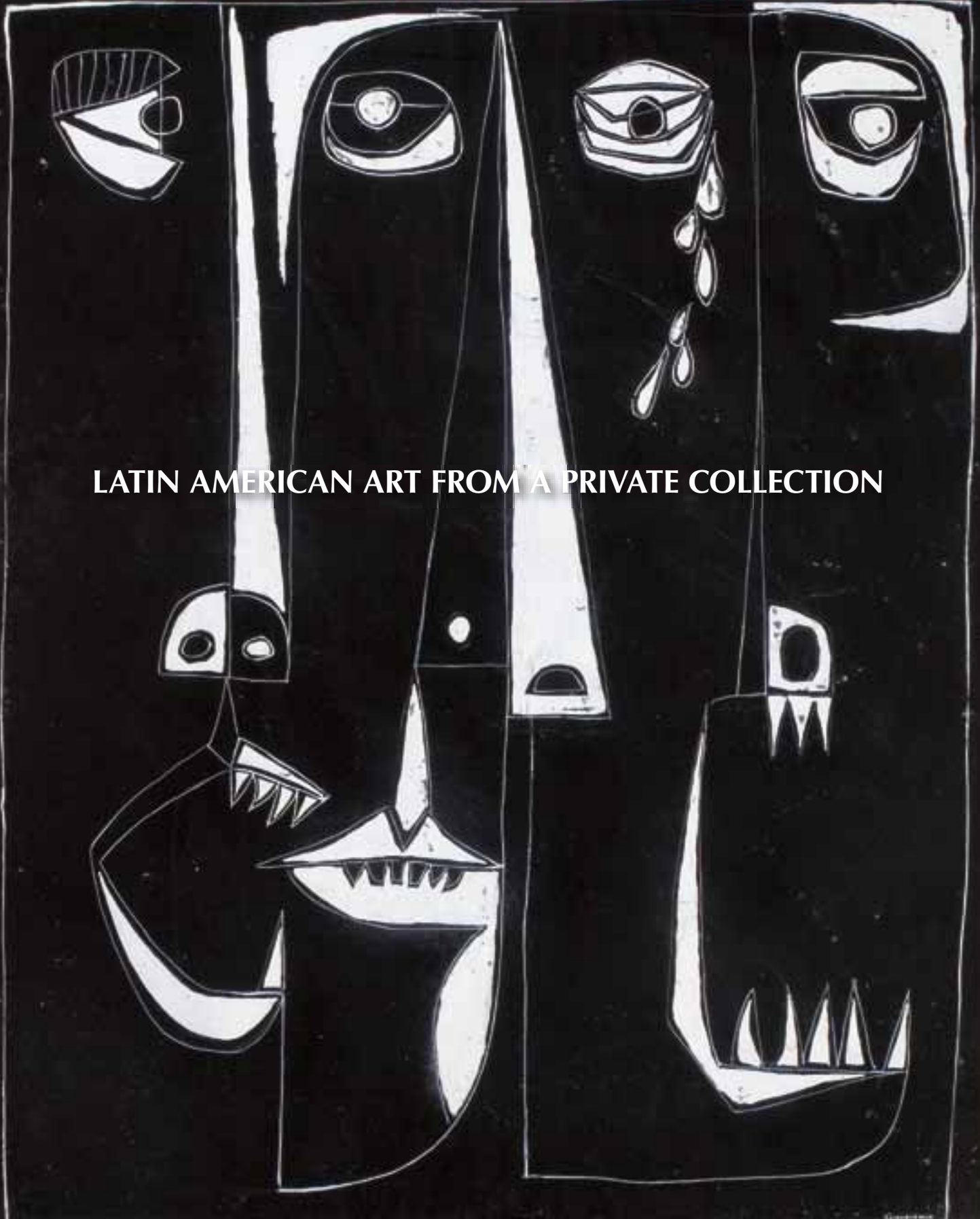
PROVENANCE:

From the Estate of John Casuccio, Toronto

Estimate: \$1,000-\$1,500



QUAYASAMIN



LATIN AMERICAN ART FROM A PRIVATE COLLECTION

64173

JULIA CODESIDO (Peruvian, 1892-1971)

Amantes Bajo La Luna Negra (Lovers Beneath the Black Moon)

Oil on canvas

13-1/2 x 10-1/2 inches (34.3 x 26.7 cm)

Signed lower right

Estimate: \$500-\$700



64174

EMILIANO DI CAVALCANTI (Brazilian, 1897-1976)

Construction, 1929

Gouache and pencil on paper

10 x 12-1/2 inches (25.4 x 31.8 cm)

Signed lower right

Dedicated on the reverse "a Joa Caetano 1929"

Estimate: \$2,500-\$3,500





64175

ANTONIO BERNI (Argentine, 1905-1981)

Retrato (Portrait)

Oil on canvas

27-3/4 x 24 inches (70.5 x 61.0 cm)

Signed lower left

Estimate: \$5,000-\$7,000



64176

CÂNDIDO PORTINARI (Brazilian, 1903-1962)

Three figures, 1942

Oil on board

12-1/4 x 9-1/2 inches (31.1 x 24.1 cm)

Signed and dated lower right

Estimate: \$7,000-\$10,000

64177

RAMON OVIEDO (Dominican, b. 1927)

Prisa en Dos Direcciones (Speed in Two Directions)

Acrylic on canvas

30 x 39-3/4 inches (76.2 x 101.0 cm)

Signed lower left

Estimate: \$2,000-\$3,000



64178

ARMANDO MORALES (Nicaraguan, 1927-)

Still Life, 1968

Oil on canvas

39-1/2 x 54-1/2 inches (100.3 x 138.4 cm)

Signed and dated lower right

Estimate: \$5,000-\$8,000





64179

HUMBERTO AQUINO (Peruvian, b. 1947)

Composición Surrealista C, 1971

Oil on canvas

31-1/4 x 39 inches (79.4 x 99.1 cm)

Signed and dated lower right

Estimate: \$1,500-\$2,000



64180

JORGE MOGROVEJO CALLE (Ecuadorian)

Eternidad (Infinity), 1974

Oil on canvas

31-1/2 x 19-3/4 inches (80.0 x 50.2 cm)

Signed and dated bottom right

Estimate: \$300-\$500

64181

JUAN BATTLE PLANAS (Argentine, 1911-1966)

Retrato de Mujer (Portrait of a Woman)

Oil on canvas laid on board

12-1/2 x 9-1/4 inches (31.8 x 23.5 cm)

Signed lower left

Estimate: \$2,000-\$3,000



64182

MARIETTE LYDIS (Austrian/Argentine, 1890-1970)

Crying girl

Oil on board

Size: 3-1/4 x 3-1/4 inches (8.3 x 8.3 cm)

Signed lower left

Estimate: \$300-\$500



64183 No lot



64184

OSWALDO GUAYASAMÍN (Ecuadorian, 1920-1999)

Proyecto para Afiche (Project for a Poster)

Tempera on paper

39 x 27 inches (99.1 x 68.6 cm)

Estimate: \$6,000-\$8,000

64185

VITO CAMPANELLA (Italian/Argentine, b.1932)

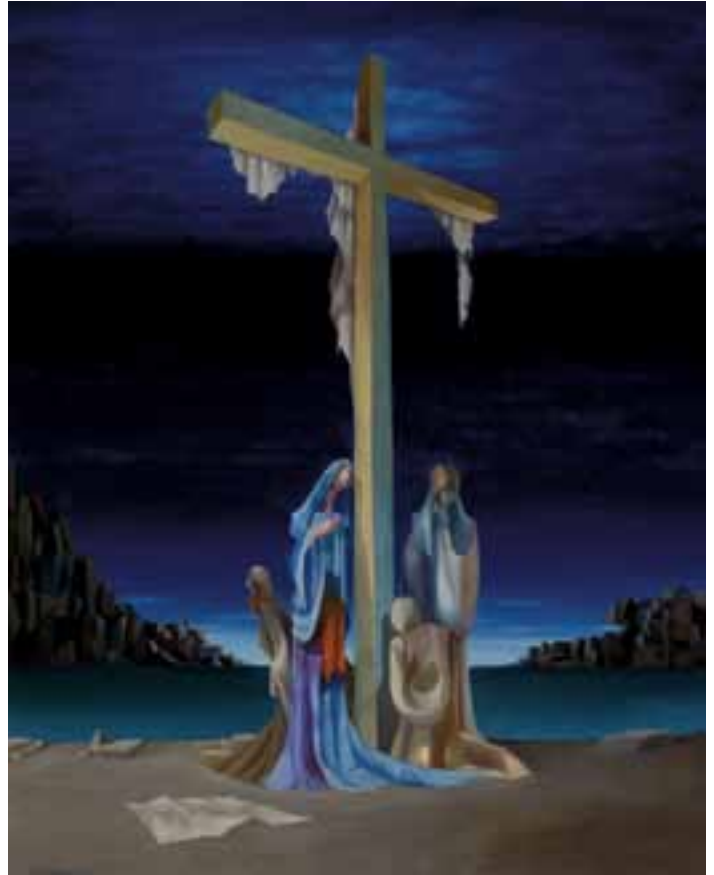
Crucifixion

Oil on masonite

20 x 16 inches (50.8 x 40.6 cm)

Signed lower left

Estimate: \$2,000-\$3,000



64186

DAVID LONDONO MANZUR (Colombian, b. 1929)

Estudio para el Hombre Medieval Pensado (Study for Medieval Man Thinking)

Pencil on paper

14-1/2 x 12 inches (36.8 x 30.5 cm)

Signed upper right

Estimate: \$1,000-\$2,000





64187

ROBERTO FABELO (Cuban, b. 1950)

La reunion (The Reunion), 1990

Ink and wash on paper

15-3/4 x 22-1/4 inches (40.0 x 56.5 cm)

Signed and dated bottom right

Estimate: \$3,000-\$5,000

End Of Auction

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- Nineteen and one-half percent (19.5%) on Americana & Political, Arms & Armor, Civil War & Militaria, Comic, Manuscript, Movie Poster, Space Exploration, Sports Collectibles, Texana, Wine, and Gallery Auction (sealed bid auctions of mostly bulk numismatic material) lots;
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- If an entity places a bid, then the person executing the bid on behalf of the entity agrees to personally guarantee payment for any successful bid.

Credit:

7. In order to place bids, Bidders who have not established credit with the Auctioneer must either furnish satisfactory credit information (including two collectibles-related business references) or supply valid credit card information along with a social security number, well in advance of the Auction. Bids placed through our Interactive Internet program will only be accepted from pre-registered Bidders. Bidders who are not members of HA.com or affiliates should pre-register at least 48 hours before the start of the first session (exclusive of holidays or weekends) to allow adequate time to contact references. Credit will be granted at the discretion of Auctioneer. Adequate credit history may be required to provide their social security number or the last four digits thereof so a credit check may be performed prior to Auctioneer's acceptance of a bid. Check writing privileges and immediate delivery of merchandise may also be determined by pre-approval of credit based on a combination of criteria: HA.com history, related industry references, bank verification, a credit bureau report and/or a personal guarantee for a corporate or partnership entity in advance of the auction venue.

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- Bids in Signature. Auctions or Grand Format Auctions may be placed as set forth in the printed catalog section entitled "Choose your bidding method." For auctions held solely on the Internet, see the alternatives on HA.com. Review at HA.com/common/howtobid.php.
- Presentment of Bids: Non-Internet bids (including but not limited to podium, fax, phone and mail bids) are treated similar to floor bids in that they must be on-increment or at a half increment (called a cut bid). Any podium, fax, phone, or mail bids that do not conform to a full or half increment will be rounded up or down to the nearest full or half increment and this revised amount will be considered your high bid.
- Auctioneer's Execution of Certain Bids. Auctioneer cannot be responsible for your errors in bidding, so carefully check that every bid is entered correctly. When identical mail or FAX bids are submitted, preference is given to the first received. To ensure the greatest accuracy, your written bids should be entered on the standard printed bid sheet and be received at Auctioneer's place of business at least two business days before the Auction start. Auctioneer is not responsible for executing mail bids or FAX bids received on or after the day the first lot is sold, nor Internet bids submitted after the published closing time; nor is Auctioneer responsible for proper execution of bids submitted by telephone, mail, FAX, e-mail, Internet, or in person once the Auction begins. Bids placed electronically via the internet may not be withdrawn until your written request is received and acknowledged by Auctioneer (FAX: 214-443-8425); such requests must state the reason, and may constitute grounds for withdrawal of bidding privileges. Lots won by mail Bidders will not be delivered at the Auction unless prearranged.
- Caveat as to Bid Increments. Bid increments (over the current bid level) determine the lowest amount you may bid on a particular lot. Bids greater than one increment over the current bid can be any whole dollar amount. It is possible under several circumstances for winning bids to be between increments, sometimes only \$1 above the previous increment. Please see: "How can I lose by less than an increment?" on our website. Bids will be accepted in whole dollar amounts only. No "buy" or "unlimited" bids will be accepted.

The following chart governs current bidding increments.

Current Bid.....	Bid Increment	Current Bid.....	Bid Increment
<\$10	\$1	\$20,000 - \$29,999	\$2,000
\$10 - \$29	\$2	\$30,000 - \$49,999	\$2,500
\$30 - \$49	\$3	\$50,000 - \$99,999	\$5,000
\$50 - \$99	\$5	\$100,000 - \$199,999	\$10,000
\$100 - \$199	\$10	\$200,000 - \$299,999	\$20,000
\$200 - \$299	\$20	\$300,000 - \$499,999	\$25,000
\$300 - \$499	\$25	\$500,000 - \$999,999	\$50,000
\$500 - \$999	\$50	\$1,000,000 - \$1,999,999	\$100,000
\$1,000 - \$1,999	\$100	\$2,000,000 - \$2,999,999	\$200,000
\$2,000 - \$2,999	\$200	\$3,000,000 - \$4,999,999	\$250,000
\$3,000 - \$4,999	\$250	\$5,000,000 - \$9,999,999	\$500,000
\$5,000 - \$9,999	\$500	>\$10,000,000	\$1,000,000
\$10,000 - \$19,999	\$1,000		

12. If Auctioneer calls for a full increment, a bidder may request Auctioneer to accept a bid at half of the increment ("Cut Bid") only once per lot. After offering a Cut Bid, bidders may continue to participate only at full increments. Off-increment bids may be accepted by the Auctioneer at Signature® Auctions and Grand Format Auctions. If the Auctioneer solicits bids other than the expected increment, these bids will not be considered Cut Bids.

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- Nominal Bids. The Auctioneer in its sole discretion may reject nominal bids, small opening bids, or very nominal advances. If a lot bearing estimates fails to open for 40-60% of the low estimate, the Auctioneer may pass the item or may place a protective bid on behalf of the consignor.
- Lots bearing bidding estimates shall open at Auctioneer's discretion (approximately 50%-60% of the low estimate). In the event that no bid meets or exceeds that opening amount, the lot shall pass as unsold.
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- All sales are strictly for cash in United States dollars (including U.S. currency, bank wire, cashier checks, travelers checks, eChecks, and bank money orders, and are subject to all reporting requirements). All deliveries are subject to good funds; funds being received in Auctioneer's account before delivery of the Purchases; and all payments are subject to a clearing period. Auctioneer reserves the right to determine if a check constitutes "good funds": checks drawn on a U.S. bank are subject to a ten business day hold, and thirty days when drawn on an international bank. Clients with pre-arranged credit status may receive immediate credit for payments via eCheck, personal or corporate checks. All others will be subject to a hold of 5 days, or more, for the funds to clear prior to releasing merchandise. (ref. T&C item 7 Credit for additional information.) Payments can be made 24-48 hours post auction from the My Orders page of the HA.com website.
- Payment is due upon closing of the Auction session, or upon presentment of an invoice. Auctioneer reserves the right to void an invoice if payment in full is not received within 7 days after the close of the Auction. In cases of nonpayment, Auctioneer's election to void a sale does not relieve the Bidder from their obligation to pay Auctioneer its fees (seller's and buyer's premium) on the lot and any other damages pertaining to the lot.
- Lots delivered to you, or your representative in the States of Texas, California, New York, or other states where the Auction may be held, are subject to all applicable state and local taxes, unless appropriate permits are on file with Auctioneer. (Note: Coins are only subject to sales tax in California on invoices under \$1500 and in Texas on invoices under \$1000. Check the Web site at: <http://coins.ha.com/c/ref/sales-tax.zx> for more details.) Bidder agrees to pay Auctioneer the actual amount of tax due in the event that sales tax is not properly collected due to: 1) an expired, inaccurate, inappropriate tax certificate or declaration, 2) an incorrect interpretation of the applicable statute, 3) or any other reason. The appropriate form or certificate must be on file and verified by Auctioneer five days prior to Auction or tax must be paid; only if such form or certificate is received by Auctioneer within 4 days after the Auction can a refund of tax paid be made. Lots from different Auctions may not be aggregated for sales tax purposes.
- In the event that a Bidder's payment is dishonored upon presentment(s), Bidder shall pay the maximum statutory processing fee set by applicable state law. If you attempt to pay via eCheck and your financial institution denies this transfer from your bank account, or the payment cannot be completed using the selected funding source, you agree to complete payment using your credit card on file.
- If any Auction invoice submitted by Auctioneer is not paid in full when due, the unpaid balance will bear interest at the highest rate permitted by law from the date of invoice until paid. Any invoice not paid when due will bear a three percent (3%) late fee on the invoice amount or three percent (3%) of any installment that is past due. If the Auctioneer refers any invoice to an attorney for collection, the buyer agrees to pay attorney's fees, court costs, and other collection costs incurred by Auctioneer. If Auctioneer assigns collection to its in-house legal staff, such attorney's time expended on the matter shall be compensated at a rate comparable to the hourly rate of independent attorneys.
- In the event a successful Bidder fails to pay any amounts due, Auctioneer reserves the right to sell the lot(s) securing the invoice to any underbidders in the Auction that the lot(s) appeared, or at subsequent private or public sale, or relist the lot(s) in a future auction conducted by Auctioneer. A defaulting Bidder agrees to pay for the reasonable costs of resale (including a 10% seller's commission, if consigned to an auction conducted by Auctioneer). The defaulting Bidder is liable to pay any difference between his total original invoice for the lot(s), plus any applicable interest, and the net proceeds for the lot(s) if sold at private sale or the subsequent hammer price of the lot(s) less the 10% seller's commissions, if sold at an Auctioneer's auction.

Terms and Conditions of Auction

29. Auctioneer reserves the right to require payment in full in good funds before delivery of the merchandise.
30. Auctioneer shall have a lien against the merchandise purchased by the buyer to secure payment of the Auction invoice. Auctioneer is further granted a lien and the right to retain possession of any other property of the buyer then held by the Auctioneer or its affiliates to secure payment of any Auction invoice or any other amounts due the Auctioneer or affiliates from the buyer. With respect to these lien rights, Auctioneer shall have all the rights of a secured creditor under Article 9 of the Texas Uniform Commercial Code, including but not limited to the right of sale. In addition, with respect to payment of the Auction invoice(s), the buyer waives any and all rights of offset he might otherwise have against the Auctioneer and the consignor of the merchandise included on the invoice. If a Bidder owes Auctioneer or its affiliates on any account, Auctioneer and its affiliates shall have the right to offset such unpaid account by any credit balance due Bidder, and it may secure by possessory lien any unpaid amount by any of the Bidder's property in their possession.
31. Title shall not pass to the successful Bidder until all invoices are paid in full. It is the responsibility of the buyer to provide adequate insurance coverage for the items once they have been delivered to a common carrier or third-party shipper.

Delivery; Shipping; and Handling Charges:

32. Buyer is liable for shipping and handling. Please refer to Auctioneer's website www.HA.com/common/shipping.php for the latest charges or call Auctioneer. Auctioneer is unable to combine purchases from other auctions or affiliates into one package for shipping purposes. Lots won will be shipped in a commercially reasonable time after payment in good funds for the merchandise and the shipping fees is received or credit extended, except when third-party shipment occurs. Buyer agrees that Service and Handling charges related to shipping items which are not pre-paid may be charged to the credit card on file with Auctioneer.
33. Successful international Bidders shall provide written shipping instructions, including specified customs declarations, to the Auctioneer for any lots to be delivered outside of the United States. NOTE: Declaration value shall be the item(s) hammer price together with its buyer's premium and Auctioneer shall use the correct harmonized code for the lot. Domestic Buyers on lots designated for third-party shipment must designate the common carrier, accept risk of loss, and prepay shipping costs.
34. All shipping charges will be borne by the successful Bidder. On all domestic shipments, any risk of loss during shipment will be borne by Heritage until the shipping carrier's confirmation of delivery to the address of record in Auctioneer's file (carrier's confirmation is conclusive to prove delivery to Bidder; if the client has a Signature release on file with the carrier, the package is considered delivered without Signature) or delivery by Heritage to Bidder's selected third-party shipper. On all foreign shipments, any risk of loss during shipment will be borne by the Bidder following Auctioneer's delivery to the Bidder's designated common carrier or third-party shipper.
35. Due to the nature of some items sold, it shall be the responsibility for the successful Bidder to arrange pick-up and shipping through third-parties; as to such items Auctioneer shall have no liability. Failure to pick-up or arrange shipping in a timely fashion (within ten days) shall subject Lots to storage and moving charges, including a \$100 administration fee plus \$10 daily storage for larger items and \$5.00 daily for smaller items (storage fee per item) after 35 days. In the event the Lot is not removed within ninety days, the Lot may be offered for sale to recover any past due storage or moving fees, including a 10% Seller's Commission.
- 36A. The laws of various countries regulate the import or export of certain plant and animal properties, including (but not limited to) items made of (or including) ivory, whalebone, turtle shell, coral, crocodile, or other wildlife. Transport of such lots may require special licenses for export, import, or both. Bidder is responsible for: 1) obtaining all information on such restricted items for both export and import; 2) obtaining all such licenses and/or permits. Delay or failure to obtain any such license or permit does not relieve the buyer of timely compliance with standard payment terms. For further information, please contact Ron Brackemyre at 800- 872-6467 ext. 1312.
- 36B. Auctioneer shall not be liable for any loss caused by or resulting from:
- Seizure or destruction under quarantine or Customs regulation, or confiscation by order of any Government or public authority, or risks of contraband or illegal transportation of trade, or
 - Breakage of statuary, marble, glassware, bric-a-brac, porcelain, jewelry, and similar fragile articles
37. Any request for shipping verification for undelivered packages must be made within 30 days of shipment by Auctioneer.

Cataloging, Warranties and Disclaimers:

38. NO WARRANTY, WHETHER EXPRESSED OR IMPLIED, IS MADE WITH RESPECT TO ANY DESCRIPTION CONTAINED IN THIS AUCTION OR ANY SECOND OPINE. Any description of the items or second opine contained in this Auction is for the sole purpose of identifying the items for those Bidders who do not have the opportunity to view the lots prior to bidding, and no description of items has been made part of the basis of the bargain or has created any express warranty that the goods would conform to any description made by Auctioneer. Color variations can be expected in any electronic or printed imaging, and are not grounds for the return of any lot. NOTE: Auctioneer, in specified auction venues, for example, Fine Art, may have express written warranties and you are referred to those specific terms and conditions.
39. Auctioneer is selling only such right or title to the items being sold as Auctioneer may have by virtue of consignment agreements on the date of auction and disclaims any warranty of title to the Property. Auctioneer disclaims any warranty of merchantability or fitness for any particular purposes. All images, descriptions, sales data, and archival records are the exclusive property of Auctioneer, and may be used by Auctioneer for advertising, promotion, archival records, and any other uses deemed appropriate.
40. Translations of foreign language documents may be provided as a convenience to interested parties. Auctioneer makes no representation as to the accuracy of those translations and will not be held responsible for errors in bidding arising from inaccuracies in translation.
41. Auctioneer disclaims all liability for damages, consequential or otherwise, arising out of or in connection with the sale of any Property by Auctioneer to Bidder. No third party may rely on any benefit of these Terms and Conditions and any rights, if any, established hereunder are personal to the Bidder and may not be assigned. Any statement made by the Auctioneer is an opinion and does not constitute a warranty or representation. No employee of Auctioneer may alter these Terms and Conditions, and, unless signed by a principal of Auctioneer, any such alteration is null and void.
42. Auctioneer shall not be liable for breakage of glass or damage to frames (patent or latent); such defects, in any event, shall not be a basis for any claim for return or reduction in purchase price.

Release:

43. In consideration of participation in the Auction and the placing of a bid, Bidder expressly releases Auctioneer, its officers, directors and employees, its affiliates, and its outside experts that provide second opinions, from any and all claims, cause of action, chose of action, whether at law or equity or any arbitration or mediation rights existing under the rules of any professional society or affiliation based upon the assigned description, or a derivative theory, breach of warranty express or implied, representation or other matter set forth within these Terms and Conditions of Auction or otherwise. In the event of a claim, Bidder agrees that such rights and privileges conferred therein are strictly construed as specifically declared herein; e.g., authenticity, typographical error, etc. and are the exclusive remedy. Bidder, by non-compliance to these express terms of a granted remedy, shall waive any claim against Auctioneer.
44. Notice: Some Property sold by Auctioneer are inherently dangerous e.g. firearms, cannons, and small items that may be swallowed or ingested or may have latent defects all of which may cause harm to a person. Purchaser accepts all risk of loss or damage from its purchase of these items and Auctioneer disclaims any liability whether under contract or tort for damages and losses, direct or consequential, and expressly disclaims any warranty as to safety or usage of any lot sold.

Dispute Resolution and Arbitration Provision:

45. By placing a bid or otherwise participating in the auction, Bidder accepts these Terms and Conditions of Auction, and specifically agrees to the dispute resolution provided herein. Consumer disputes shall be resolved through court litigation which has an exclusive Dallas, Texas venue clause and jury waiver. Non-consumer dispute shall be determined in binding arbitration which arbitration replaces the right to go to court, including the right to a jury trial.
46. Auctioneer in no event shall be responsible for consequential damages, incidental damages, compensatory damages, or any other damages arising or claimed to be arising from the auction of any lot. In the event that Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title, or other transfer or condition issue is claimed, in such cases the sole remedy shall be limited to rescission of sale and refund of the amount paid by Bidder; in no case shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot. After one year has elapsed, Auctioneer's maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot.
47. In the event of an attribution error, Auctioneer may at its sole discretion, correct the error on the Internet, or, if discovered at a later date, to refund the buyer's purchase price without further obligation.
48. Dispute Resolution for Consumers and Non-Consumers: Any claim, dispute, or controversy in connection with, relating to and/or arising out of the Auction, participation in the Auction, award of lots, damages of claims to lots, descriptions, condition reports, provenance, estimates, return and warranty rights, any interpretation of these Terms and Conditions, any alleged verbal modification of these Terms and Conditions and/or any purported settlement whether asserted in contract, tort, under Federal or State statute or regulation shall or any other matter: a) if presented by a consumer, be exclusively heard by, and the parties consent to, exclusive in personam jurisdiction in the State District Courts of Dallas County, Texas. THE PARTIES EXPRESSLY WAIVE ANY RIGHT TO TRIAL BY JURY. Any appeals shall be solely pursued in the appellate courts of the State of Texas; or b) for any claimant other than a consumer, the claim shall be presented in confidential binding arbitration before a single arbitrator, that the parties may agree upon, selected from the JAMS list of Texas arbitrators. The case is not to be administered by JAMS; however, if the parties cannot agree on an arbitrator, then JAMS shall appoint the arbitrator and it shall be conducted under JAMS rules. The locale shall be Dallas Texas. The arbitrator's award may be enforced in any court of competent jurisdiction. Any party on any claim involving the purchase or sale of numismatic or related items may elect arbitration through binding PNG arbitration. Any claim must be brought within one (1) year of the alleged breach, default or misrepresentation or the claim is waived. This agreement and any claims shall be determined and construed under Texas law. The prevailing party (party that is awarded substantial and material relief on its claim or defense) may be awarded its reasonable attorneys' fees and costs.
49. No claims of any kind can be considered after the settlements have been made with the consignors. Any dispute after the settlement date is strictly between the Bidder and consignor without involvement or responsibility of the Auctioneer.
50. In consideration of their participation in or application for the Auction, a person or entity (whether the successful Bidder, a Bidder, a purchaser and/or other Auction participant or registrant) agrees that all disputes in any way relating to, arising under, connected with, or incidental to these Terms and Conditions and purchases, or default in payment thereof, shall be arbitrated pursuant to the arbitration provision. In the event that any matter including actions to compel arbitration, construe the agreement, actions in aid or arbitration or otherwise needs to be litigated, such litigation shall be exclusively in the Courts of the State of Texas, in Dallas County, Texas, and if necessary the corresponding appellate courts. For such actions, the successful Bidder, purchaser, or Auction participant also expressly submits himself to the personal jurisdiction of the State of Texas.
51. These Terms & Conditions provide specific remedies for occurrences in the auction and delivery process. Where such remedies are afforded, they shall be interpreted strictly. Bidder agrees that any claim shall utilize such remedies; Bidder making a claim in excess of those remedies provided in these Terms and Conditions agrees that in no case whatsoever shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot.

Miscellaneous:

52. Agreements between Bidders and consignors to effectuate a non-sale of an item at Auction, inhibit bidding on a consigned item to enter into a private sale agreement for said item, or to utilize the Auctioneer's Auction to obtain sales for non-selling consigned items subsequent to the Auction, are strictly prohibited. If a subsequent sale of a previously consigned item occurs in violation of this provision, Auctioneer reserves the right to charge Bidder the applicable Buyer's Premium and consignor a Seller's Commission as determined for each auction venue and by the terms of the seller's agreement.
53. Acceptance of these Terms and Conditions qualifies Bidder as a client who has consented to be contacted by Heritage in the future. In conformity with "do-not-call" regulations promulgated by the Federal or State regulatory agencies, participation by the Bidder is affirmative consent to being contacted at the phone number shown in his application and this consent shall remain in effect until it is revoked in writing. Heritage may from time to time contact Bidder concerning sale, purchase, and auction opportunities available through Heritage and its affiliates and subsidiaries.
54. Rules of Construction: Auctioneer presents properties in a number of collectible fields, and as such, specific venues have promulgated supplemental Terms and Conditions. Nothing herein shall be construed to waive the general Terms and Conditions of Auction by these additional rules and shall be construed to give force and effect to the rules in their entirety.

State Notices:

Notice as to an Auction in California. Auctioneer has in compliance with Title 2.95 of the California Civil Code as amended October 11, 1993 Sec. 1812.600, posted with the California Secretary of State its bonds for it and its employees, and the auction is being conducted in compliance with Sec. 2338 of the Commercial Code and Sec. 535 of the Penal Code.

Notice as to an Auction in New York City. These Terms and Conditions of Sale are designed to conform to the applicable sections of the New York City Department of Consumer Affairs Rules and Regulations as Amended. This sale is a Public Auction Sale conducted by Heritage Auctioneers & Galleries, Inc. # 41513036. The New York City licensed auctioneers are: Sam Foose, #095260; Kathleen Guzman, #0762165; Nicholas Dawes, #1304724; Ed Beardsley, #1183220; Scott Peterson, #1306933; Andrea Voss, #1320558, who will conduct the Sale on behalf of itself and Heritage Numismatic Auctions, Inc. (for Coins) and Currency Auctions of America, Inc. (for currency). All lots are subject to: the consignor's rights to bid thereon in accord with these Terms and Conditions of Sale, consignor's option to receive advances on their consignments, and Auctioneer, in its sole discretion, may offer limited extended financing to registered bidders, in accord with Auctioneer's internal credit standards. A registered bidder may inquire whether a lot is subject to an advance or a reserve. Auctioneer has made advances to various consignors in this sale. On lots bearing an estimate, the term refers to a value range placed on an item by the Auctioneer in its sole opinion but the final price is determined by the bidders.

Notice as to an Auction in Texas. In compliance with TDLR rule 67.100(c)(1), notice is hereby provided that this auction is covered by a Recovery Fund administered by the Texas Department of Licensing and Regulation, P.O. Box 12157, Austin, Texas 78711 (512) 463-6599. Any complaints may be directed to the same address.

Notice as to an Auction in Ohio: Auction firm and Auctioneer are licensed by the Dept. of Agriculture, and either the licensee is bonded in favor of the state or an aggrieved person may initiate a claim against the auction recovery fund created in Section 4707.25 of the Revised Code as a result of the licensee's actions, whichever is applicable.

Terms and Conditions of Auction

Additional Terms & Conditions: FINE & DECORATIVE ARTS AUCTIONS

FINE AND DECORATIVE ARTS TERM A: LIMITED WARRANTY: Auctioneer warrants authorship, period or culture of each lot sold in this catalog as set out in the **BOLD**-face type heading in the catalog description of the lot, with the following exclusions. This warranty does not apply to:

- i. authorship of any paintings, drawings or sculpture created prior to 1870, unless the lot is determined to be a counterfeit which has a value at the date of the claim for rescission which is materially less than the purchase price paid for the lot; or
- ii. any catalog description where it was specifically mentioned that there is a conflict of specialist opinion on the authorship of a lot; or
- iii. authorship which on the date of sale was in accordance with the then generally accepted opinion of scholars and specialists, despite the subsequent discovery of new information, whether historical or physical, concerning the artist or craftsman, his students, school, workshop or followers; or
- iv. the identification of periods or dates of execution which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalog, or which were unreasonably expensive or impractical to use at the time of publication of the catalog. The term counterfeit is defined as a modern fake or forgery, made less than fifty years ago with the intent to deceive. The authenticity of signatures, monograms, initials or other similar indications of authorship is expressly excluded as a controlling factor in determining whether a work is a counterfeit under the meaning of these Terms and Conditions of Auction.

FINE AND DECORATIVE ARTS TERM B: GLOSSARY OF TERMS: Terms used in this catalog have the following meanings. Please note that all statements in this catalog, excluding those in **BOLD**-face type, regarding authorship, attribution, origin, date, age, provenance and condition are statements of opinion and are not treated as a statement of fact.

1. THOMAS MORAN
In our opinion, the work is by the artist.
2. ATTRIBUTED TO THOMAS MORAN
In our opinion, the work is of the period of the artist which may be whole or in part the work of the artist.
3. STUDIO, (CIRCLE OR WORKSHOP) OF THOMAS MORAN
In our opinion, the work is of the period and closely relates to his style.
4. SCHOOL OF THOMAS MORAN
In our opinion, the work is by a pupil or a follower of the artist.
5. MANNER OF THOMAS MORAN
In our opinion, the work is in the style of the artist and is of a later period.
6. AFTER THOMAS MORAN
In our opinion, this work is a copy of the artist.
7. ASCRIBED TO THOMAS MORAN
In our opinion, this work is not by the artist, however, previous scholarship has noted this to be a work by the artist.
8. SIGNED (OR DATED)
The work has a signature (or date) which is in our opinion is genuine.
9. BEARS SIGNATURE (OR DATE)
The work has a signature (or date) which in our opinion is not authentic.

FINE AND DECORATIVE ARTS TERM C: PRESENTMENT: The warranty as to authorship is provided for a period of one (1) year from the date of the auction and is only for the benefit of the original purchaser of record and is not transferable.

FINE AND DECORATIVE ARTS TERM D: The Auction is not on approval. Under extremely limited circumstances (e.g. gross cataloging error), not including attributions in **BOLD**-face type, which are addressed in Term F below, a purchaser who did not bid from the floor may request Auctioneer to evaluate voiding a sale; such request must be made in writing detailing the alleged gross error, and submission of the lot to Auctioneer must be pre-approved by Auctioneer. A bidder must notify the appropriate department head (check the inside front cover of the catalog or our website for a listing of department heads) in writing of the purchaser's request within three (3) days of the non-floor bidder's receipt of the lot. Any lot that is to be evaluated for return must be received in our offices within 40 days after Auction. AFTER THAT 40-DAY PERIOD, NO LOT MAY BE RETURNED FOR ANY REASON. Lots returned must be in the same condition as when sold and must include any Certificate of Authenticity. No lots purchased by floor bidders (including those bidders acting as agents for others) may be returned. Late remittance for purchases may be considered just cause to revoke all return privileges.

FINE AND DECORATIVE ARTS TERM E: The catalog descriptions are provided for identification purposes only. Bidders who intend to challenge a **BOLD**-face provision in the description of a lot must notify Auctioneer in writing within forty (40) days of the Auction's conclusion. In the event Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title or the **BOLD**-face section of description is incorrect, or other transfer or condition issue is claimed, Auctioneer's liability shall be limited to rescission of sale and refund of purchase price. In no case shall Auctioneer's maximum liability exceed the successful bid on that lot, which bid shall be deemed for all purposes the value of the lot. After one year has elapsed from the close of the Auction, Auctioneer's maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot.

FINE AND DECORATIVE ARTS TERM F: Any claim as to authorship, provenance, authenticity, or other matter under the remedies provided in the Fine Arts Terms and Conditions or otherwise must be first transmitted to Auctioneer by credible and definitive evidence within the applicable claim period. Auctioneer, in processing the written claim, may require the Purchaser to obtain the written opinion of two recognized experts in the field who are mutually accepted by Auctioneer and Purchaser. Upon receipt of the two opinions, Auctioneer shall determine whether to rescind the sale. The Purchaser's claim must be presented in accord with the remedies provided herein and is subject to the limitations and restrictions provided (including within the described time limitations). Regardless of Purchaser's submissions there is no assurance after such presentation that Auctioneer will validate the claim. Authentication is not an exact science and contrary opinions may not be recognized by Auctioneer. Even if Auctioneer agrees with the contrary opinion of such authentication and provides a remedy within these Terms and Conditions or otherwise, our liability for reimbursement for bidder's third party opines shall not exceed \$500. The right of rescission, return, or any other remedy provided in these Terms and Conditions, or any other applicable law, does not extend to authorship of any lot which at the date of Auction was in accordance with the then generally accepted opinion of scholars and specialists, despite the subsequent discovery of new information, whether historical or physical, concerning the artist, his students, school, workshop or followers. Purchaser by placing a bid expressly waives any claim or damage based on such subsequent information as described herein. It is specifically understood that any refund agreed to by the Auctioneer would be limited to the purchase price.

FINE AND DECORATIVE ARTS TERM G: Provenance and authenticity, excluding attributions in **BOLD**-face type, are guaranteed by neither the consignor nor Auctioneer. While every effort is made to determine provenance and authenticity, it is the responsibility of the Bidder to arrive at their own conclusion prior to bidding.

FINE AND DECORATIVE ARTS TERM H: On the fall of Auctioneer's hammer, Buyers of Fine Arts and Decorative Arts lots assumes full risk and responsibility for lot, including shipment by common carrier or third-party shipper, and must provide their own insurance coverage for shipments.

FINE AND DECORATIVE ARTS TERM I: Auctioneer complies with all Federal and State rules and regulations relating to the purchasing, registration and shipping of firearms. A purchaser is required to provide appropriate documents and the payment of associated fees, if any. Purchaser is responsible for providing a shipping address that is suitable for the receipt of a firearm.

Heritage Auctions strongly encourages in-person inspection of lots by the Bidder. While Heritage is not obligated to provide a condition report of each lot, Bidders may feel free to contact the department for a Condition Report and Heritage will attempt to furnish one, but shall not be liable for failing to do so. Condition is often detailed online, but is not included in our catalogues. The Bidder should review online descriptions as the descriptions supersede catalog descriptions and those condition reports otherwise provided. Statements by Heritage regarding the condition of objects are for guidance only and should not be relied upon as statements of fact, and do not constitute a representation, warranty, or assumption of liability by Heritage. All lots offered regardless of a condition report are sold "AS IS".

For wiring instructions call the Credit department at 1-800-872-6467
or e-mail: CreditDept@HA.com

New York State Auctions Only

Notice as to an Auction in New York City. These Terms and Conditions of Sale are designed to conform to the applicable sections of the New York City Department of Consumer Affairs Rules and Regulations as Amended. This sale is a Public Auction Sale conducted by Heritage Auctioneers & Galleries, Inc. # 41513036. The New York City licensed auctioneers are: Sam Foose, #095260; Kathleen Guzman, #0762165; Nicholas Dawes, #1304724; Ed Beardsley, #1183220; Scott Peterson, #1306933; Andrea Voss, #1320558, who will conduct the Sale on behalf of itself and Heritage Numismatic Auctions, Inc. (for Coins) and Currency Auctions of America, Inc. (for currency). All lots are subject to: the consignor's rights to bid thereon in accord with these Terms and Conditions of Sale, consignor's option to receive advances on their consignments, and Auctioneer, in its sole discretion, may offer limited extended financing to registered bidders, in accord with Auctioneer's internal credit standards. A registered bidder may inquire whether a lot is subject to an advance or a reserve. Auctioneer has made advances to various consignors in this sale. On lots bearing an estimate, the term refers to a value range placed on an item by the Auctioneer in its sole opinion but the final price is determined by the bidders. Rev 10-10-11

How to Ship Your Purchases



Agent Shipping Release
Authorization form

Heritage Auction Galleries requires "Third Party Shipping" for certain items in this auction not picked up in person by the buyer. It shall be the responsibility of the successful bidder to arrange pick up and shipping through a third party; as to such items auctioneer shall have no liability.

Steps to follow:

1. Select a shipping company from the list below or a company of your choosing.
2. Complete, sign, and return an Agent Shipping Release Authorization form to Heritage (this form will automatically be emailed to you along with your winning bid(s) notice or may be obtained by calling Client Services at 866-835-3243). The completed form may be faxed to 214-409-1425.
3. Heritage Auctions' shipping department will coordinate with the shipping company you have selected to pick up your purchases.

Shippers that Heritage has used are listed below. However, you are not obligated to choose from the following and may provide Heritage with information of your preferred shipper.

Navis Pack & Ship
11009 Shady Trail
Dallas, TX 75229
Ph: 972-870-1212
Fax: 214-409-9001
Navis.Dallas@GoNavis.com

The Packing & Moving Center
2040 E. Arkansas Lane, Ste #222
Arlington, TX 76011
Ph: 817-795-1999
Fax: 214-409-9000
thepackman@sbcglobal.net

Craters & Freighters
2220 Merritt Drive, Suite 200
Garland, TX 75041
Ph: 972-840-8147
Fax: 214-780-5674
dallas@cratersandfreighters.com

- It is the Third Party Shipper's responsibility to pack (or crate) and ship (or freight) your purchase to you. Please make all payment arrangements for shipping with your Shipper of choice.
- Any questions concerning Third Party Shipping can be addressed through our Client Services Department at 1-866-835-3243.
- Successful bidders are advised that pick-up or shipping arrangements should be made within ten (10) days of the auction or they may be subject to storage fees as stated in Heritage's Terms & Conditions of Auction, item 35.

design for
a living world

Auction Benefitting The Nature Conservatory



October 5, 2012, 10pm CT to
October 27, 2012, 10pm CT

Session 1

Online Only Auction

Opens for Online Bidding

October 5, 2012, 10 PM CT

Closing October 27, 2012 10 PM CT

Session 2

Live Floor Auction

Opens Online for Bidding

October 5, 2012, 10 PM CT

Online Bidding Ends

October 24, 2012 10 PM CT

Live Floor Auction

October 25, 2012 7 PM ET

Coral Gables Museum

285 Aragon Avenue

Coral Gables, FL 33134

1. Benefitting The Nature Conservancy:

design for a living world

ISAAC MIZRAHI (American, 20th Century)

Salmon Skin Paillette Dress and Robe, 2012

HA.com/524-11003

2. Benefitting The Nature Conservancy:

design for a living world

ERZI TARAZI (Israeli, 20th Century)

Bamboo Totem: Wine Rack, 2012

HA.com/524-11001

3. Benefitting The Nature Conservancy:

design for a living world

PAULINA REYES (American, 20th Century)

Jipijapa Handbag Blue, 2012

HA.com/524-11005

4. Benefitting The Nature Conservancy:

design for a living world

TED MUEHLING (American, 20th Century)

Vegetable Ivory Lei, 2012

HA.com/524-11004

5. Benefitting The Nature Conservancy:

design for a living world

ABBOTT MILLER (American, 20th Century)

Bolivian Plywood Chair in Red, 2012

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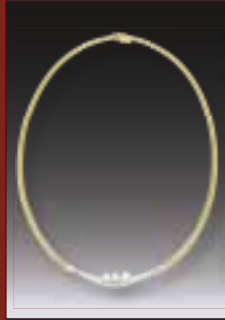
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Dale Chihuly Glass
Sold For: \$13,145, Nov. 2011
Benefiting The Phoenix House

Diamond, Gold Necklace, Black, Starr & Frost
Sold For: \$7,767, May 2007
Benefiting Academy Award winner Meryl Streep's charity of choice, Equality Now

2009 Hideki Matsui World Series Game Six Home Run Baseball
Sold For: \$23,900, April 2010
Benefiting Friends of the Children of Haiti

Cowboy Legends Poker Fantasy
Sold For: \$30,000, May 2010
Benefiting Pat & Emmitt Smith Charities

Emmitt Smith Hall of Fame Fantasy Trip
Sold For: \$22,000, May 2010
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2004 Arlen Ness Victory Vegas, Autographed by NASCAR legend Kyle Petty
Sold For: \$9,500, Oct. 2011
Benefiting Texas Scottish Rite Hospital for Children

Super Bowl XLV Double Suite
Sold For: \$160,000, Feb. 2010
Benefiting Big Brothers Big Sisters

1909-11 T206 Sweet Caporal Honus Wagner SGC Authentic - A Newly Discovered Example!
Sold For: \$262,900, Nov. 2010
Benefiting School Sisters of Notre Dame

Fall Fashion Week Fantasy With Tina Craig, "The Bag Snob"
Sold For: \$42,500, May 2010
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MILTON AVERY

Crucifixion

Signed and dated lower left:

Milton Avery 1946

Titled and dated on verso:

Crucifixion 1946

Oil on canvas, 44 x 34 in.

Estimate: \$500,000-700,000

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World & Ancient Coin Auctions	Location	Auction Dates	Consignment Deadline
World Coins	New York	January 6-7, 2013	November 16, 2012
World Coins	Rosemont	April 17-20, 2013	February 25, 2013
Rare Currency Auctions	Location	Auction Dates	Consignment Deadline
Currency	Dallas	October 18-22, 2012	Closed
Currency	Orlando	January 9-15, 2012	November 19, 2012
Fine & Decorative Arts Auctions	Location	Auction Dates	Consignment Deadline
Illustration Art	New York	October 13-14, 2012	Closed
Modern & Contemporary Art	Dallas	October 23, 2012	Closed
Maritime & Ship Models	Annapolis	October 27, 2012	Closed
Western & California Art + American Indian Art	Dallas	November 10, 2012	Closed
Texas Art + Fine European & American Art	Dallas	November 15, 2012	Closed
Tiffany, Lalique & Art Glass + Photographs	New York	November 17, 2012	Closed
Fine Silver & Vertu	Dallas	December 5, 2012	October 3, 2012
Decorative Arts	Dallas	December 6, 2012	Closed
The Estate Auction	Dallas	February 19, 2013	December 13, 2012
Illustration Art	Beverly Hills	March 7, 2013	December 29, 2013
Photographs	Dallas	May 1, 2013	March 1, 2013
Texas Art + Western & California Art	Dallas	May 4, 2013	February 25, 2013
American Indian Art	Dallas	May 4, 2013	February 25, 2013
Fine European & American Art	Dallas	May 7, 2013	February 28, 2013
Modern & Contemporary Art	Dallas	May 22, 2013	March 15, 2013
Decorative Arts	Dallas	June 12, 2013	April 12, 2013
Jewelry, Timepieces & Luxury Accessory Auctions	Location	Auction Dates	Consignment Deadline
Timepieces	New York	November 18, 2012	Closed
Fine Jewelry	Dallas	December 3, 2012	Closed
Handbags & Luxury Accessories	Dallas	December 4, 2012	Closed
Fine Jewelry	Dallas	April 29, 2013	February 26, 2013
Handbags & Luxury Accessories	Dallas	April 30, 2013	February 27, 2013
Timepieces	Dallas	May 18, 2013	March 17, 2013
Vintage Movie Posters Auctions	Location	Auction Dates	Consignment Deadline
Vintage Movie Posters	Dallas	November 29-30, 2012	October 8, 2012
Vintage Movie Posters	Dallas	March 22-23, 2013	January 28, 2013
Comics Auctions	Location	Auction Dates	Consignment Deadline
Comics & Original Comic Art	Dallas	November 15-16, 2012	October 2, 2012
Comics & Original Comic Art	New York	February 21-22 2013	January 8, 2013
Entertainment & Music Memorabilia Auctions	Location	Auction Dates	Consignment Deadline
Vintage Guitars & Musical Instruments	Beverly Hills	October 26-27, 2012	Closed
Entertainment & Music Memorabilia	Dallas	December 15, 2012	October 24, 2012
Vintage Guitars & Musical Instruments	Dallas	February, 2013	December 1, 2012
Historical Grand Format Auctions	Location	Auction Dates	Consignment Deadline
Historical Manuscripts + Rare Books	Beverly Hills	October 4-5, 2012	Closed
Space Exploration	Dallas	November 2, 2012	Closed
Americana & Political	Dallas	November 3, 2012	Closed
Militaria	Dallas	December 8, 2012	October 17, 2012
Arms & Armor	Dallas	December 9, 2012	October 18, 2012
Texana	Ft. Worth	March 1, 2013	January 8, 2013
Historical Manuscripts	Dallas	April 10-11, 2013	February 17, 2013
Rare Books	Dallas	April 10-11, 2013	February 17, 2013
Space Exploration	Dallas	April 18, 2013	February 17, 2013
Americana	Dallas	April 19, 2013	February 26, 2013
Vintage Sports Collectibles Auctions	Location	Auction Dates	Consignment Deadline
Vintage Sports Collectibles	Dallas	October 25-26, 2012	Closed
Vintage Sports Collectibles - Platinum Night	New York	February 23, 2013	January 2, 2013
Nature & Science Auctions	Location	Auction Dates	Consignment Deadline
Meteorites	New York	October 14, 2012	Closed
Fine Minerals	Dallas	April 20, 2013	February 23, 2013
Nature & Science	Dallas	May 19, 2013	February 1, 2012
Fine & Rare Wine	Location	Auction Dates	Consignment Deadline
Fine & Rare Wine	Beverly Hills	December 7-8, 2012	October 25, 2012
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wh
who
what they say
what they say about you

Johnathan
Speer

Galsuinice and Leo cadie

half boy - 1/2 man

got the sun, got my wife

Blinking lights honking horns

Catholics finally admit to a
of the numbo jumbo

Catholics
Catholics finally admit to most of the numbo jumbo
in the world
in the world

Blac
Black BRA
BLACK BRA TERRORIST
Terrorist or Alien

Blade Bra
Black Bra Black Bra Terrorist or
Alien

I Dig a pony
a large log and then ashes

Two friends ran into each other outside the
psychiatrist's office. one said to the other
- Are you coming or going?

The other replied, "If I knew, I
wouldn't be here"

Two friends ran into each other
psychiatrist's office

- Are you coming or
The other replied
wouldn't be

won't you come see me

R. P. P.
1967

R. P. P.
1967

John Johnston
John

R. P. P.

I put an ad in a swingers magazine
and my parents purchased it.

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