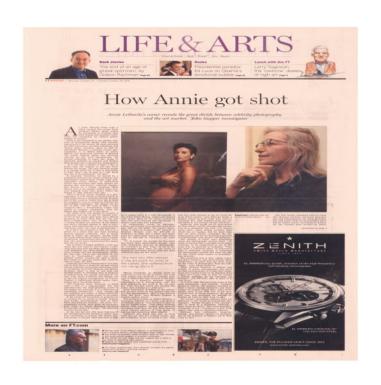
DAVID TOMAS EDITIONS 2003 — 2012

DAVID TOMAS EDITIONS 2003 — 2012

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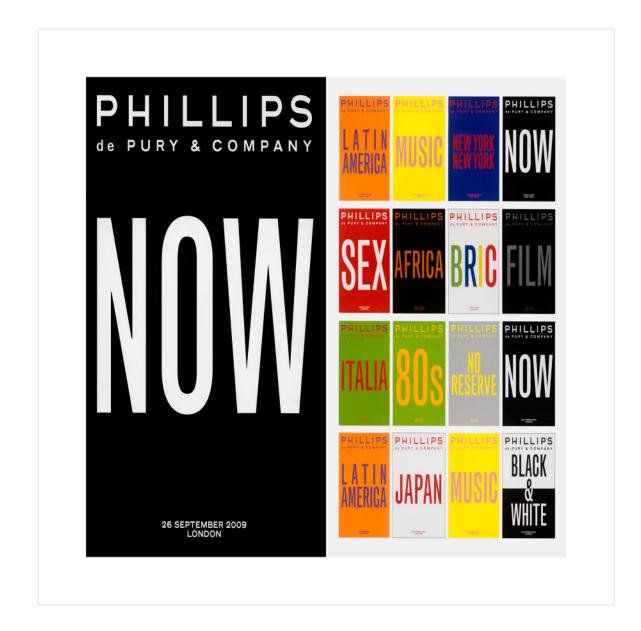


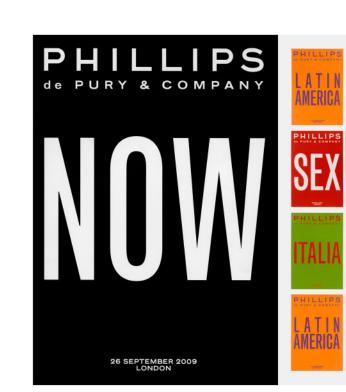


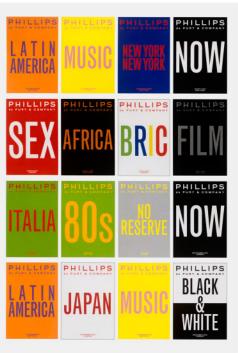








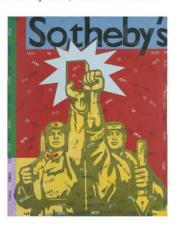




Sotheby's

Contemporary Art Day Auction

New York I 10 May 2012, 10:00 AM I N08854



LOT 540 WANG GUANGYI

B.1957 GREAT CRITICISM: SOTHEBY'S signed twice and dated 2003 on the reverse oil on canvas 59 by 47 1/2 in. 149.8 by 120.6 cm.

ESTIMATE 120,000-180,000 USD

Lot Sold: 146,500 USD

PROVENANCE

Private Collection, United States

CATALOGUE NOTE

"In my view, the central point I want to express in the Great Criticism series is the ideological antagonism that exists between western culture and socialist ideology. The significance of this antagonism has more to do with issues in cultural studies than simply art in and of itself." - Wang Guangyi

Sotheby's Contemporary Art Evening Auction New York I 13 Nov 2012, 07:00 PM I N08900



















Sotheby's

The Gunter Sachs Collection Day Auction

London I 23 May 2012, 10:30 AM I L12027



LOT 239 BERNAR VENET

B.1941

(I) OIL IN A TROUBLED MARKET

(II) AFTER 1000 ON THE DOW, WHAT?

(III) GROPING FOR THE BOTTOM

(i) & (iii) signed, titled and dated 1969 on the reverse

(ii) signed, titled and dated 1968 on the reverse screenprint on paper laid down on board each: 157 by 117cm.

61 7/8 by 46in.

ESTIMATE @3,000-5,000 GBP

Lot Sold: 20,000 GBP

PROVENANCE

Galerie Gunter Sachs, Hamburg Acquired directly from the above in 1972

CHRISTIE'S

STURTEVANT (B. 1926) SCULPTURE DE VOYAGE, AFTER DUCHAMP

Sale Information Sale 258: First Open Post-War and Contemporary Art 19 September 2012 New York, Rackefeller Plaza

Let Description STURTEYANT (B. 1926) Scalptone de voyage, other Dachangs granche on galatin other print in artist's frame 8/o x 60 in. (21.5 x 21.5 cm.) Executed in 1986.

Dachaseg in Advance of the Broken Arms signed, Utilst and durid Thechaseg in Advance of the Broken Arm n. startcvart PARIS 'to' (breen edge) genature on publish after pittal researched on board in article future 8 n. 6 is. (in. 2 n. 2, g. em.) Dacround in 1994.

Definingle in Advance of the Broken Arm signed, 18th and theid Brokening's in Advance of the Broken Arm Starterant Paris 'to' (Inver edge) genates on publish wither grint measured on bound in articly frame 9.5 yin (2.28 x 17.7 cm.) Exceeded in 1945; 133

Pre-Lot Text
PROPERTY PROM AN IMPORTANT PRIVATE COLLECTION

Provenance
Galerie Paul Muere, Cologne
Private collection
Acquired from the above by the present owner

Exhibited Cologne, Galerie Paul Maenz, Sturterout, 1989.

Department Information Post-War & Contemporary Art

Related Features

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Contact our Specialists

CHRISTIE'S

STURTEVANT (B. 1926)
PLAYE 137, AFTER MUYBRIDGE - WOMAN WITH HANDS ON HER HIPS

Lot 119 / Sale 2582

Lot 118 / Sale 2582

in.

Sale Information Sale 1982 First Open Post-War and Contemporary Art 19 September 2012 New York, Sockefeller Plana

Lot Description STILIERANT (R. 1996) Plate (gr. After Spiriting - Wernan with Hands on Her Hips signed and dated 'E Starterous 'Eo' (on the reverse) globals offer grint in native frame to 'as 2,5% in. (als x 30 cm.) Documel in (sold.)

Pre-Lot Text
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Provenance
Private collection, acquired from the artist circa 1986
Acquired from the above by the present owner

Exhibited
New York, White Columns Gallery, Shartcoast, February-March 1986.

Department Information Post-War & Contemporary Art

Related Features

First Open: Highlights from Two Distinguished Collections [Article] Gallery Talk: Highlights from First Open Post-War and Contemporary Art [Video]

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CHRI	ST	TE'S

STURTEVANT (B. 1926) SCULPTURE DE VOYAGE, AFTER DUCHAMP

Price Realized

Price Kealized \$25,000 Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.

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

Sale Information

Sale 2582 First Open Post-War and Contemporary Art 19 September 2012 New York, Rockefeller Plaza

Lot Description STURTEVANT (B. 1926) Sculpture de voyage, after Duchamp gouache on gelatin silver print in artist's frame Bi2 x Bi2 in. (21.5 x 21.5 cm.) Executed in 1969.

Duchamp In Advance of the Broken Arm signed, titled and dated 'Duchamp In Advance of the Broken Arm e. sturtevant PARIS '67' (lower edge) gouache on gelatin silver print mounted on board in artist's frame 8 x 6 in. (20.3 x 15.2 cm.)

Executed in 1967.

Duchamp's In Advance of the Broken Arm signed, titled and dated 'Duchamp's In Advance of the Broken Arm Sturtevant Paris '67' (lower edge) gouache on gelatin silver print mounted on board in artist's frame 9 x 7 in. (22.8 x 27.7 cm.)

Executed in 1967. (3)

Pre-Lot Text
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Provenance
Galerie Paul Maenz, Cologne
Private collection
Acquired from the above by the present owner

Exhibited Cologne, Galerie Paul Maenz, Sturtevant, 1989.

Department Information Post-War & Contemporary Art

Related Features

First Open: Highlights from Two Distinguished Collections [Article] Gallery Talk: Highlights from First Open Post-War and Contemporary Art [Video]

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CHRISTIE'S IPHONE APP SAVE AN INTEREST

Lot 118 / Sale 2582

Finders

Lot 118 2012 | Inkjet/Canvas | 24" x 24"/48" x 48" Edition 2 + 1 HC



STURTEVANT (B. 1926) PLATE 137, AFTER MUYBRIDGE - WOMAN WITH HANDS ON HER HIPS

Lot 119 / Sale 2582



Price Realized \$18,750 Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's

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

Sale Information Sale 2582 First Open Post-War and Contemporary Art 19 September 2012 New York, Rockefeller Plaza

Lot Description
STURTEVANT (B. 1926)
Plate 157, After Muybridge - Woman with Hands on Her Hips signed and dated 'E Sturtevant '67' (on the reverse) gelatin alber print in artist's frame plate 18 ber print in artist's frame 150, 1 3 3/8 lin (26 x 32 cm.)
Executed in 1966.

Pre-Lot Text
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Provenance
Private collection, acquired from the artist circa 1986
Acquired from the above by the present owner

Exhibited
New York, White Columns Gallery, Sturtevant, February-March 1986.

Department Information Post-War & Contemporary Art

First Open: Highlights from Two Distinguished Collections [Article] Gallery Talk: Highlights from First Open Post-War and Contemporary Art [Video]

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2012 | Inkjet/Canvas | 24" x 24"/48" x 48"

Edition 2 + 1 HC

Lot 119

Saleroom Notice Red China 1921-1976 Thursday 4th October 2012

Sale Code: 35982

Note to Buyers: All VAT payments can be refunded once proof of export is provided to Bloomsbury Auctions. Where proof of address is provided outside of the EU, VAT will not be charged.

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3, 25, 42, 53, 86, 87, 94, 100, 131, 132, 133, 134, 140, 156, 169, 184, 185, 186, 195, 196, 198, 202, 208, 209, 214, 215, 217, 222, 224, 226, 228, 229, 231, 237, 239, 240, 241, 252, 253, 254, 255, 256, 257 and 284.

Please note the lots listed below are subject to an additional VAT charge of 20% payable on the hammer price.

5, 6, 10, 12, 13, 16, 21, 22, 24, 27, 29, 31, 36, 40, 41, 49, 52, 61, 62, 63, 64, 66, 67, 68, 69, 70, 71, 72, 73, 76, 77, 78, 80, 89, 90, 91, 93, 95, 98, 99, 102, 103, 104, 105, 107, 109, 110, 111, 112, 115, 116, 117, 118, 120, 121, 122, 123, 124, 125, 126, 129, 130, 135, 136, 137, 138, 141, 142, 143, 144, 145, 146, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 170, 174, 175, 178, 180, 181, 182, 183, 187, 188, 189, 190, 191, 197, 199, 200, 201, 203, 204, 205, 206, 207, 213, 216, 218, 219, 220, 221, 225, 227, 230, 232, 233, 234, 235, 236, 238, 242, 243, 244, 245, 246, 247, 248, 249, 258, 259, 260, 264, 265, 267, 268, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 285, 286

Please note the lots listed below are subject to an import charge of 5% payable on the hammer price

119, 193, 194, 223, 250, 251, 263, 266, 269, 270, 281, 287

Please note the lots listed below are subject to the Artist Re-sale right, payable at 4% of the hammer price up to £50,000 and 3% between £50,000.01 and £200,000.

192, 219, 269 and 282

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Art Handlers 2012 | Inkjet/Canvas | 18,25" x 16,25"

Edition 2 + 1 HC









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CONDITION REPORT

CHRISTIE'S

Report Date 28MAY12 Page I

Chrisé's specialisis are not trained conservants, and the report set on below is not a comprehensive condition report prequend by a prefixional network. While we make certain otherwations on the work, which we train are helpful, we recommend that you consult your own notioner for a notion or for a notion of the notion confedence with the conditions of business printed in the auction candingse. It is no expression of opinion only and must not be trusted as a statement of fact.

Lot 104 GEORGE BRECHT (1925-2008) Exhibit

Condition:

The surface of the work is slightly dirry.

The surface of the work is alightly dirry.

There are no restruction marks (one horizontal of 5 cm.; one vertical of 1.5 cm.) in the lower right quadrust.

There is a circular regular much associated with a phobole restoration mark in the lower Total of origine.

La surface de 1 coverve est lightronest sale.

L'owner periont dons traces de restoration (thus horizontale de 5 cm.; l'autre verticale de 1.5 cm.) and to quart inferior droit.

Présence d'and time circulaire de require, associée à une petite marque de require dans les quart infériores grache.

2012 | Inkjet/Canvas | 18,25" x 18,25"

Lot 104

Edition 2 + 1 HC



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ALLAN CAPACH (1927-2006) This is proposed if you want to believe it), greatly Act Auction (10-) destinations about American (Channel's	MAINSANDO (307-1990) This is signed from whether it I have the & Continuous and Automatics (in I continuous and Automatics).
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ALLAN KAPROW (1927-2006)	ALLAN KAPROW (1927-2006)
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Overview Lot Name	Overview Lot Notes
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Department Information Position A Contemporary Art	Department Information Post-War & Contemporary Art
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ALLAN HAPROW (1927-2000) I This is original if you want to believe it I Post-war & Contemporary Art Auction

Lot 139 / Sale 1061

CHRISTIE'S

ALLAN KAPROW (1927-2006) THIS IS ORIGINAL IF YOU WANT TO BELIEVE IT

Price Realized

Sale Information Sale 1961 Arl Contemporain (Vente du Jour) 8 = 9 December 2011 Paris

Lot Description
ALIAN KAPROW (1997-9006)
ALIAN KAPROW (1997-9006)
This is original if you won't no believe if
This is original if you won't no believe if
WARTTO BELLEVE IT, JACQUEE DONGUY ALIAN KAPROW AUG, 31, 1998' (sur une plaque sur la base)
100 s 40 s 40 s 40 s 10. (30 3/8 s 15.36/4 s 15% in.)
Robitsle E 31 soot 1995.

Provenance Acquis directement auprès de l'artiste par le propriétaire actuel

Literature

Brant donné Marcel Duchamp, Revue annuelle publiée par l'Association pour l'Étude de Marcel Duchamp, No. 6, 2005 (cité p. 191).

Lot Notes Cette œuvre est accompagnée d'un certificat dactylographié établi par l'artiste.

Cette outwre est accompagnée d'un certifient dactylographie établi par l'artiste.

Suite à une visite au Marché aux Puess de Clignameurt pour trouver des objets propiess à ses ré-inventions d'Environnements, Kaprov tembs sur un porte-bouteilles, plus petit, mus identique à celui utilisé par Marcel Duchamp pour son célébre readypartie de la charte de la commentation de l

Post-Lot Text
THIS IS ORIGINAL IF YOU WANT TO BELIEVE IT; SIGNED, TITLED, DATED AND INSCRIBED ON THE BASE; STEEL
ROTTLE RACK.

Department Information Post-War & Contemporary Art

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Lot 139

2012 | Inkjet/Canvas | 24" x 24"/48" x 48"

Edition 2 + 1 HC

118 STURTEVANT (B. 1926)

Sculpture de voyage, after Duchamp

gouache on gelatin silver print in artist's frame $8\,\%$ x $8\,\%$ in. (21.5 x 21.5 cm.)

Executed in 1969.

Duchamp In Advance of the Broken Arm

signed, titled and dated 'Duchamp In Advance of the Broken Arm e. sturtevant Paris '67' (lower edge)

gouache on gelatin silver print mounted on board in artist's frame 8 x 6 in. (20.3 x 15.2 cm.) Executed in 1967.

Duchamp's In Advance of the Broken Arm

signed, titled and dated 'Duchamp's In Advance of the Broken Arm Sturtevant Paris '67' (lower edge)

gouache on gelatin silver print mounted on board in artist's frame 9 x 7 in. (22.8 x 17.7 cm.) Executed in 1967.

119 STURTEVANT (B. 1926)

Plate 137, After Muybridge - Woman with Hands on Her Hips

signed and dated 'E Sturtevant '67' (on the reverse)

gelatin silver print in artist's frame 10% x 12 5/8 in. (26 x 32 cm.) Executed in 1966.

September 15 - September 18 2012

Christie's

20 Rockefeller Plaza, New York

 September 15
 10 am - 5 pm

 September 16
 1 pm - 5 pm

 September 17
 10 am - 5 pm

 September 18
 10 am - 2 pm

LOT 14 GIOVANNI ANSELMO (B. 1934)

"Progetto per "direzione" (Project for "direction")
titled and dated 'PROGETTO PER "DIREZIONE" 1967';
inscribed '(BASE RETTANGOLARE - MISURE VARIABILI)' (lower right)
graphite on paper 21 5/8 x 25 5/8/in. (55 x 65cm.) Executed in 1967

LOT 18A
ROBERT SMITHSON
(1938-1973)
Mono Lake Site Mono Lake Non Site
signed, titled and dated 'Mono Lake Site R. Smithson 69 Mono Lake Non Site' (along the
lower edge)
offset print on paper 22 x 341/sin. (56 x 87.7cm.) Executed in 1969

September 8 - September 11 2012

Christie's 85 Old Brompton Road, London SW7 3LD

 Saturday
 September 8
 11.00AM - 5.00 PM

 Sunday
 September 9
 11.00AM - 5.00 PM

 Monday
 September 10
 9.00 AM - 7.30 PM

 Tuesday
 September 11
 9.00 AM - 5.00 PM

LOT 239
BERNAR VENET
B.1941
(I) OIL IN A TROUBLED MARKET
(II) AFTER 1000 ON THE DOW, WHAT?
(III) GROPING FOR THE BOTTOM
(I) & (III) signed, titled and dated 1969 on the reverse
(II) signed, titled and dated 1968 on the reverse
screen print on paper laid down on board
each: 157 by 117cm, 61 7/8 by 46in.

May 18 - May 22 2012

Sotheby's 34-35 New Bond Street, London

Fri, 18 May 12 | 9:00 AM - 4:30 PM Sat, 19 May 12 | 12:00 PM - 5:00 PM Sun, 20 May 12 | 12:00 PM - 5:00 PM Mon, 21 May 12 | 9:00 AM - 4:30 PM Tue, 22 May 12 | 9:00 AM - 12:00 PM

524 ROBERT BARRY Untitled (Outside sculpture), 1968 graphite on paper 8 5/8 x 11 in. (21.5 x 28 cm.)

503 GIOVANNI ANSELMO *Verso l'Infinito*, 1969 Incised varnished iron 5 7/8 x 15 3/4 x 7 7/8 in. (15.1 x 40 x 20.2 cm.)

522 ROBERT BARRY
Is it acceptable, 1972
ink on paper, in two parts
each: 11 x 8 3/4 in. (28 x 21.7 cm.)

October 25 - November 9 2011

Christie's Special Exhibition Galleries 20 Rockefeller Plaza, New York 10am - 5pm (except October 30, November 6, 1pm to 5pm)

REMOTE EXHIBITION No. 1 91 SIMON LINKE Contemporary Art Part I, 1989 Oil on linen. 72 x 72 in. (182.9 x 182.9 cm). Signed and dated "Simon Linke 1989" on the reverse. 92 SIMON LINKE Clegg and Guttman & Kosuth, October 1986, 1987 Oil on linen. 72 x 72 in. (182.9 x 182.9 cm). Signed and dated "Simon Linke 1987" on the reverse. 94 JIRI GEORG DOKOUPIL Auction at Christie's - Degas, 1989 Soot on canvas. 78 3/4 x 78 3/4 in. (200 x 200 cm). December 11 - 17 2010 450 West 15 Street, New York, NY Monday - Saturday 10am - 6pm Sunday 12pm - 6pm

2010 | Inkjet/Chartham Clear | 11" x 8,5"

Edition 20

Remote Exhibition





2010 | Inkjet/Chartham Clear | 11" x 8,5"

Edition 20

Invisible Exhibition

INVISIBLE EXHIBITION No. 1

Early Text Works by Robert Barry

- Inert Gas Series / Helium, Neon, Argon, Krypton, Xenon / From a Measured Volume to Indefinite Expansion, April 1969. Poster, signed.
- 2) A Complete Set of Unmailed Announcement Cards for Closed Gallery Piece, 1969.
- 3) A Complete Set of Unmailed Announcement Cards for Invitation Piece, 1972-3.

Please Note:

Work no. 1 is rolled up and stored in a cardboard storage tube.

Works nos, 2 & 3 are stored in a 9 x 12 % inch brown paper envelope. They are accompanied by a signed and dated Robert Barry invoice/receipt.

November 25 - December 18 2010







CHRISTIE'S TO OFFER WORKS FROM THE PIONEERING ANTON & ANNICK HERBERT COLLECTION

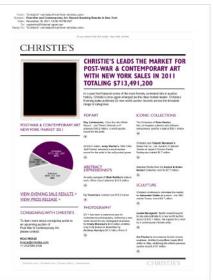


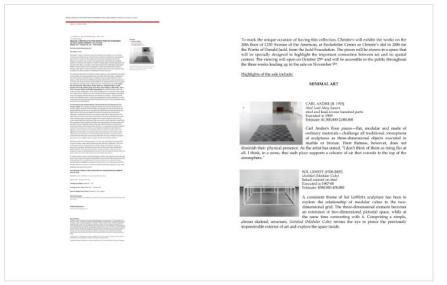
The Anton and Annick Horbort Collection is a usique assembly of words, collected over the course of frees decades and encomposing the pivoted years 1986 to 1989. These dates, so ageinfaced in the course of hisbort, include the constructive-obstacry synth movements that mixed arms Europe, and the full of the Belin Will that dementially addicated the social mixed arms Europe, and the full of the Belin Will that dementially addicated the social and continues to support have all global or activities per socialized the social and continues to support have all global or activities per socialized to the seventiates of this serv. Justing numes such as Carl Andrus, Giavannia Anselam, Robert Berry, Harme Durboven, Douglas Haubell, people, Result, Set al Vera, Lawrence Wirmer and Marian Kipperbergue, the collection reclaims and the second service of the second service of the second second

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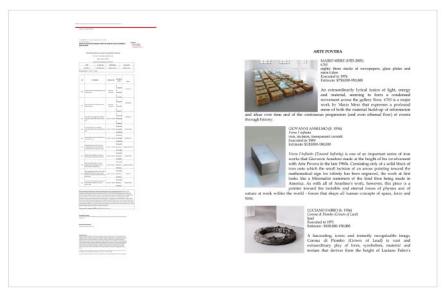
Francis Charter, I threatismal Direction, Boal of Prod-Virus & Currenqueury Art. Europe, stated: "Ill so in should reprint of the Collection of America and Johns (International Allans (Internation of America and Johns (Internation and Internation and International America and International Am

With the proceeds of the forthcorring ruction, the Anton and Annick Herbert Foundation look forward to orasting a unique public institution primarily dedicated to Minimal Art, Art Poses and Ciscoppul Art to the Sound in the Boart of Clear Beglian. The Herbert Art Centre is coverbed as a permanent exhibition space and archer for the product works of the Art Centre is coverbed as a permanent exhibition which there is the product works of the Art Centre in coverbed as a permanent exhibition which the product of the Art Centre is a coverbed as a permanent exhibition of the Art Centre is a coverbed to th





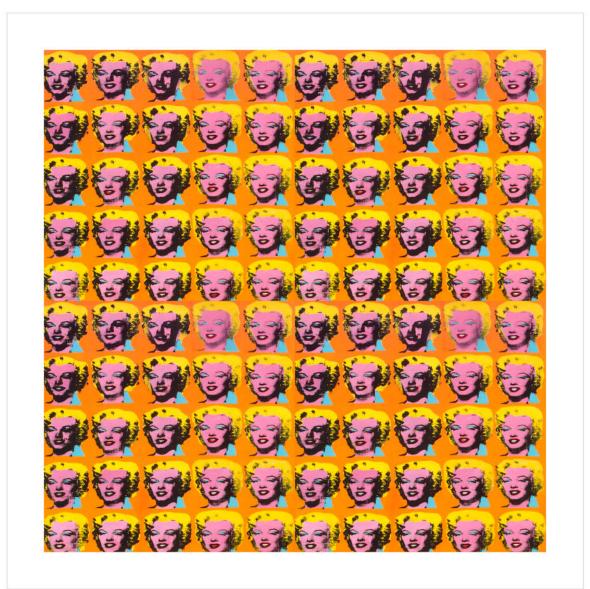






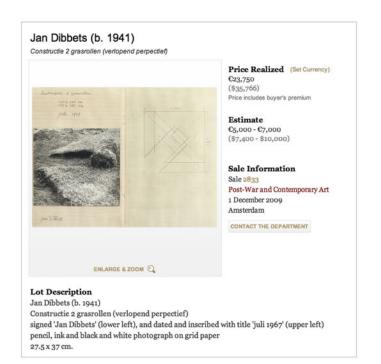




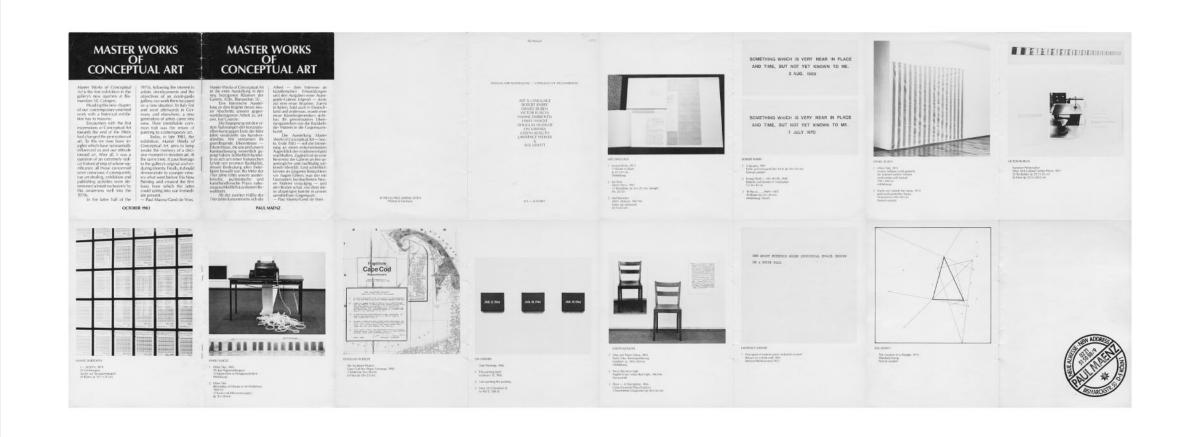












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Section 36, 1984 (excerpt)

Op 13 januari 1985, om 13.00 uur, is IAN WILSON in het Van Abbemuseum voor een diskussie

At 1 P.M., 13th January 1985, IAN WILSON will be at the Van Abbemuseum for a discussion.

Stedelijk Van Abbemuseum Bilderdijklaan 10 5611 NH EINDHOVEN 040-389730



On May 9 (friday), May 12 (monday) and May 30 (friday) 1969 at 3:00 Greenwich Mean Time (9:00 EST) Jan Dibbets will make the gesture indicated on the overside at the place marked "X" in Amsterdam, Holland.

Le 9 May (vendredi), le 12 May (lundi), le 30 May (vendredi) 1969 à 3:00 heures di l'aprésmidi GMT, Jan Dibbets fera le geste comme indiqué à ce verso à l'endroit marqué "X" à Amsterdam, Pays Bas.

Am 9 Mai (Freitag), 12 Mai (Montag) und 30 Mai (Freitag) 1969 um 3:00 Nachmittags (GMT), Jan Dibbets wird das Gebärde wie am anderen Seite machen auf der mit einem "X" bezeichneten Stelle in Amsterdam, Holland.

Op 9 mei (vrijdag), 12 mei (maandag) en 30 mei (vrijdag) 1969 om 3:00 uur 's middags (GMT), zal Jan Dibbets het gebaar, zoals op de andere kant van deze kaart, maken op de met een "X" gemarkeerde plek in Amsterdam, Nederland.

One Jan Dibbets Announcement

SETT-SIEGELAUB NEWYORK

SETT-SIEGELAUB ARCHIVE

At 8:00 P.M. Ian Wilson will be present for discussion. March 18, John Weber Gallery 420 West Broadway March 20, Gian Enzo Sperone 142 Greene Street







Die FERNSEHGALERIE GERRY SCHUM wird MOBIL

Antrieb:

80 PS Diesel-Motor

Höchstgeschwin.:

93 km/h

Zul. Gesamtgewicht:

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Laderaum:

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Einbauten:

Büro- und Arbeitsraum

der Fernsehgalerie

zu erreichen über:

ständige Postanschrift: FERNSEHGALERIE G. SCHUM

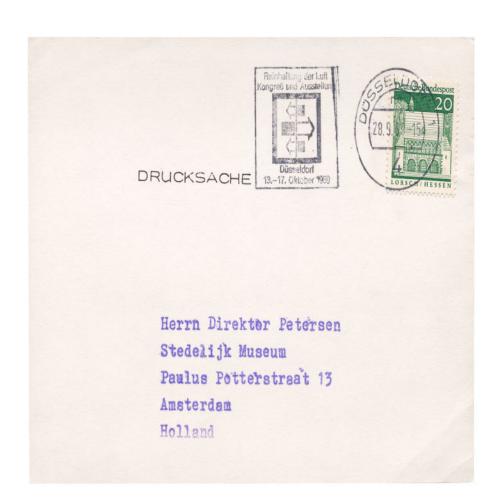
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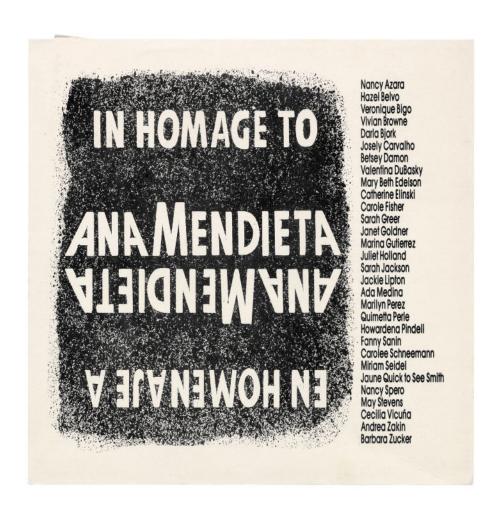
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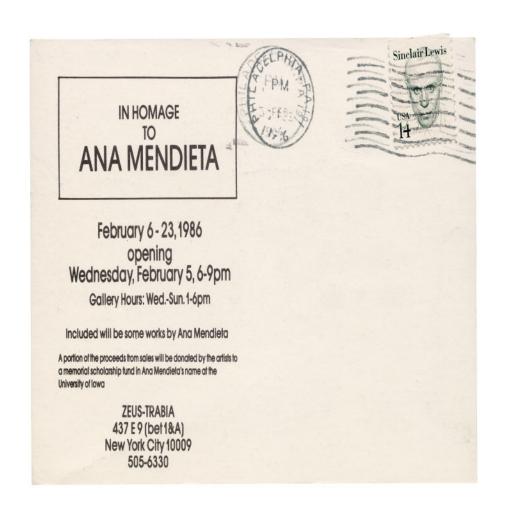
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One Ana Mendieta Invitation

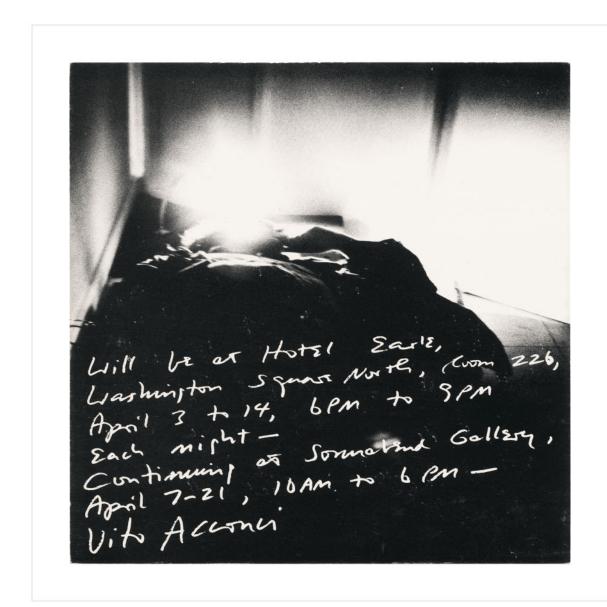


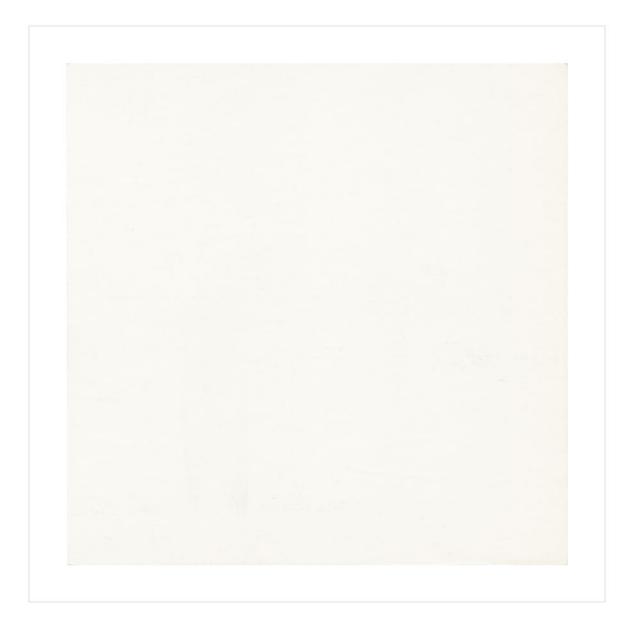


One Specific Object Announcement

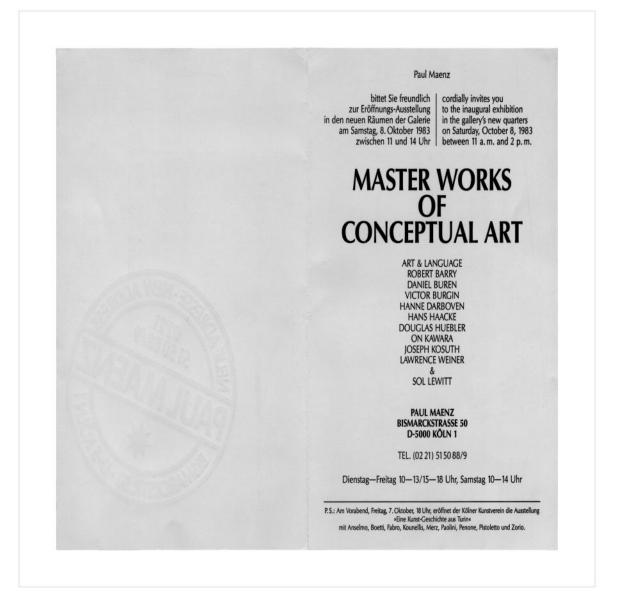
Iris Clert vous convie à honorer, de toute votre présence affective, l'avenement lucide et positif d'un certain règne du sensible. Cette manifestation de synthèse perceptive sanctionne chez Yves Klein la quête picturale d'une émotion extatique et immédiatement communicable. (vernissage, 3, rue des beaux-arts, le lundi 28 avril de 21 h. à 24 heures). Lierre Restany

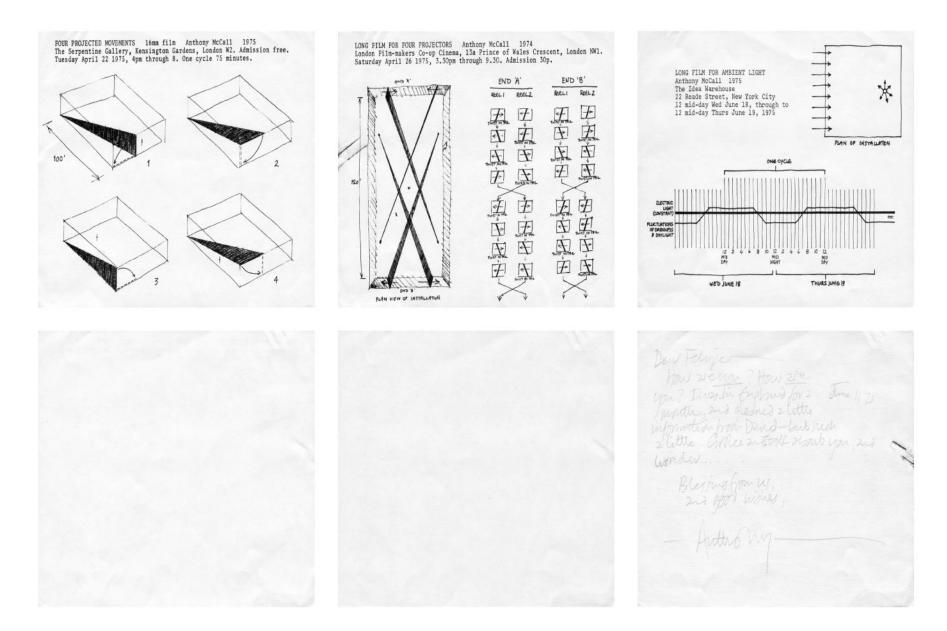


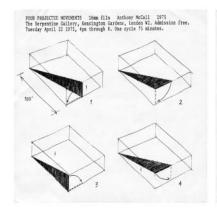




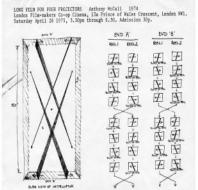




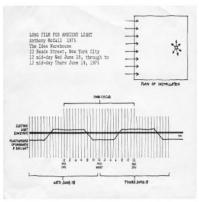








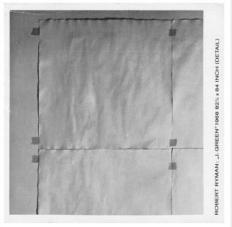




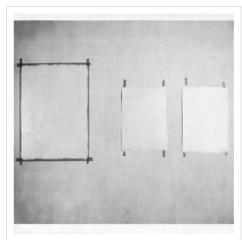






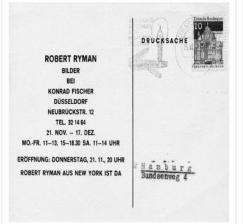












KONRAD FISCHER
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ROBERT RYMANN

BEI KOMRAD FISCHER

DÜSSELDORF

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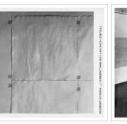
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ROBERT RYMANN IST DA

PHOTO:PROTOTYPES 1969

ROBERT RYMAN







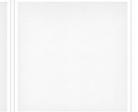


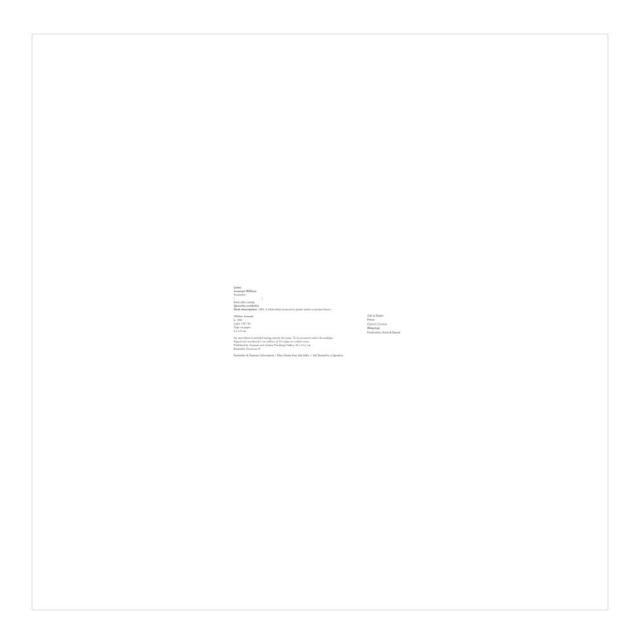








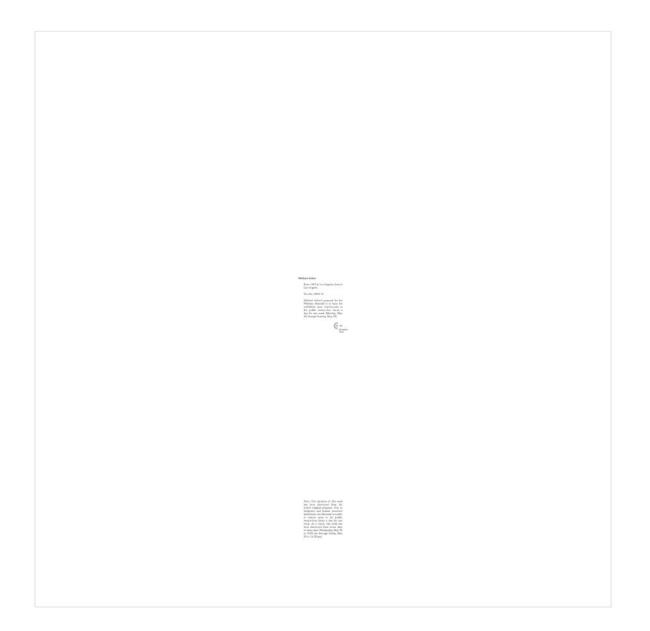




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Anastasi William
Bookseller:
Book seller rating:
Quantity available:
Book description: 1992. A white label mounted in plastic inside a wooden frame:
William Anastasi
b. 1933
Label 1967-92
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Michael Asher

Born 1943 in Los Angeles; lives in Los Angeles

No title, 2009-10

Michael Asher's proposal for the Whitney Biennial is to have the exhibition open continuously to the public twenty-four hours a day for one week (Monday, May 24 through Sunday, May 30).



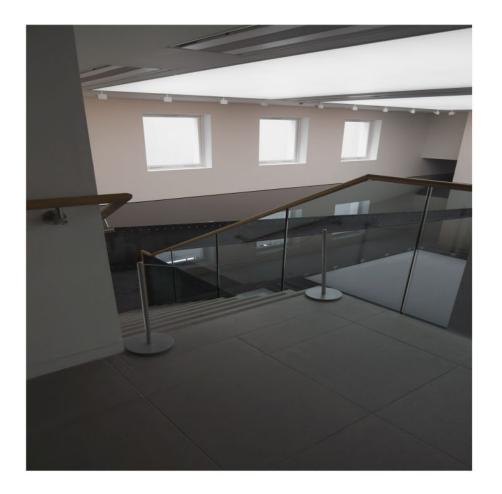
Note: The duration of this work has been shortened from the artist's original proposal. Due to budgetary and human resources limitations, the Museum is unable to remain open to the public twenty-four hours a day for one week. As a result, this work has been shortened from seven days to three days (Wednesday, May 26 at 12:00 am through Friday, May 28 at 11:59 pm)



2012 | Inkjet/Canvas | 24" x 24"/48" x 48" The Art domain

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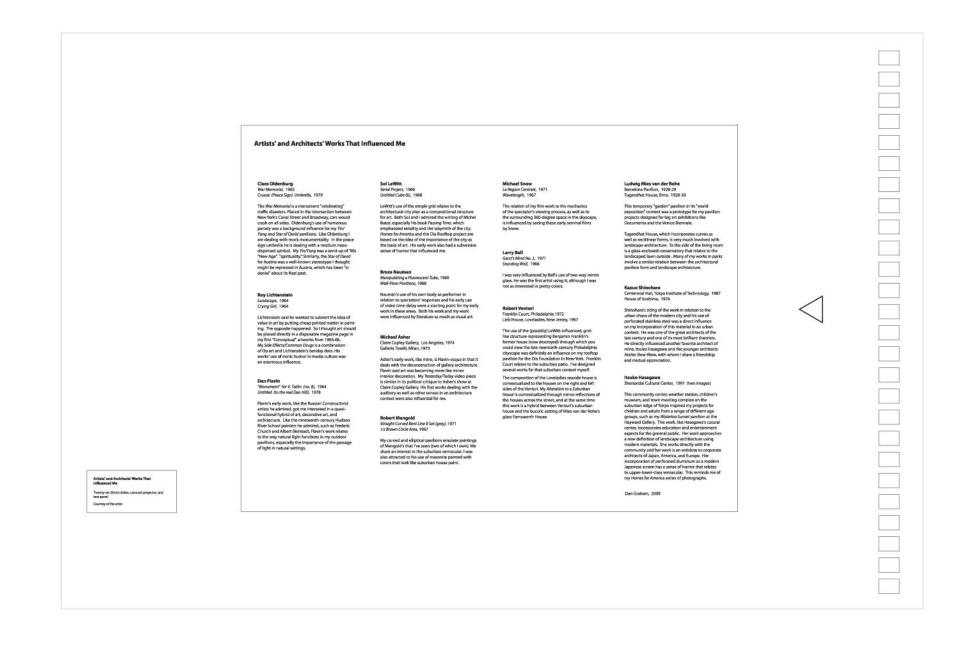


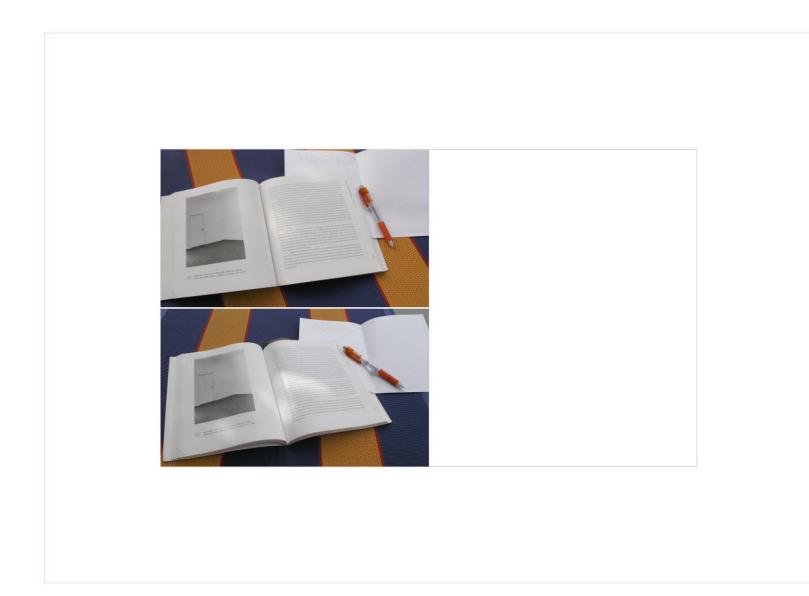
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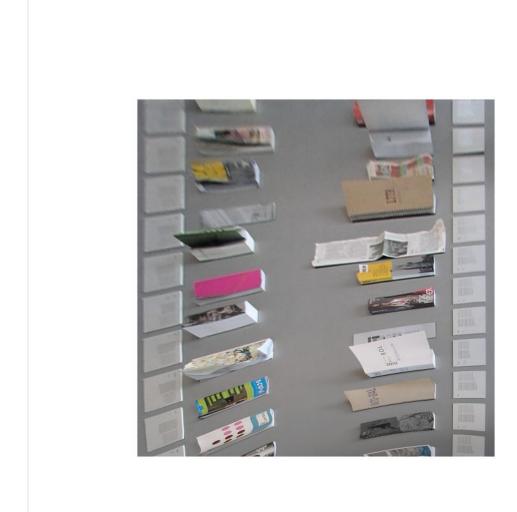
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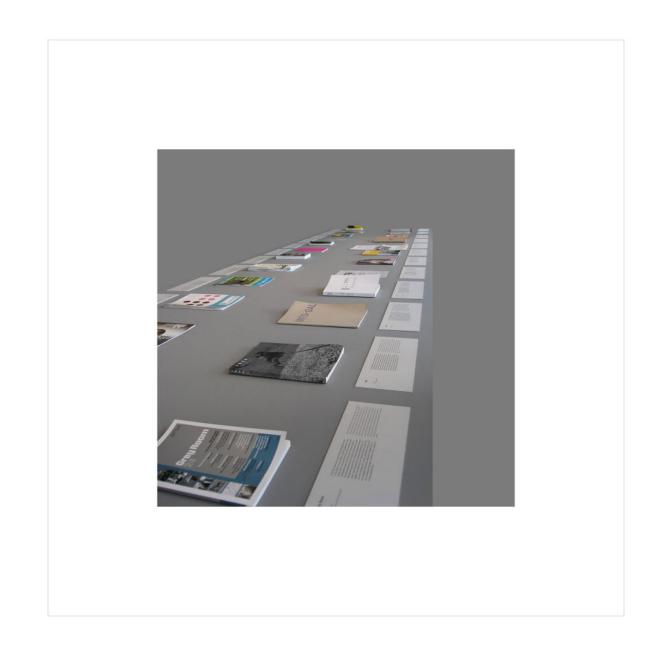
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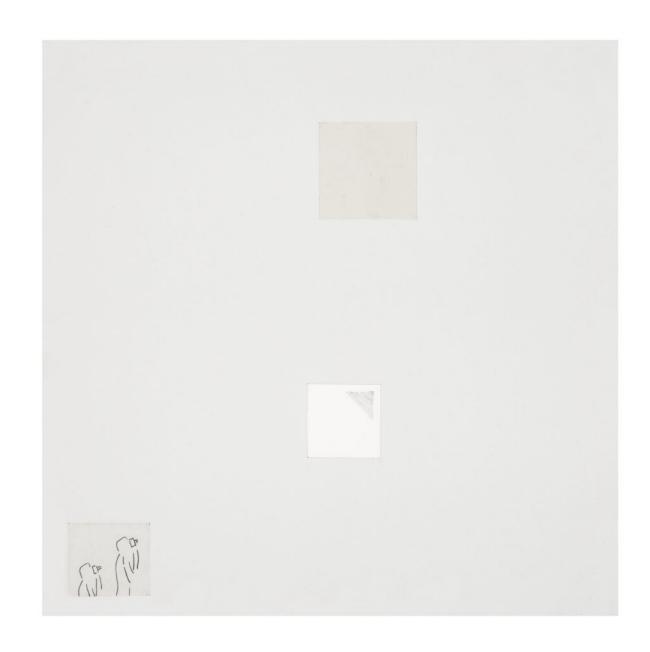
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June 1967-THE RISE AND FALL OF CONCEPTUAL ART A OTHER SUBJECTS OF TOPICAL INTEREST 1) THINK TWICE! 2) ... 3) MEASURE THE DISTANCE .. 4) Dear Sol, a message from the future... Sincerely, ANONYMOUS

















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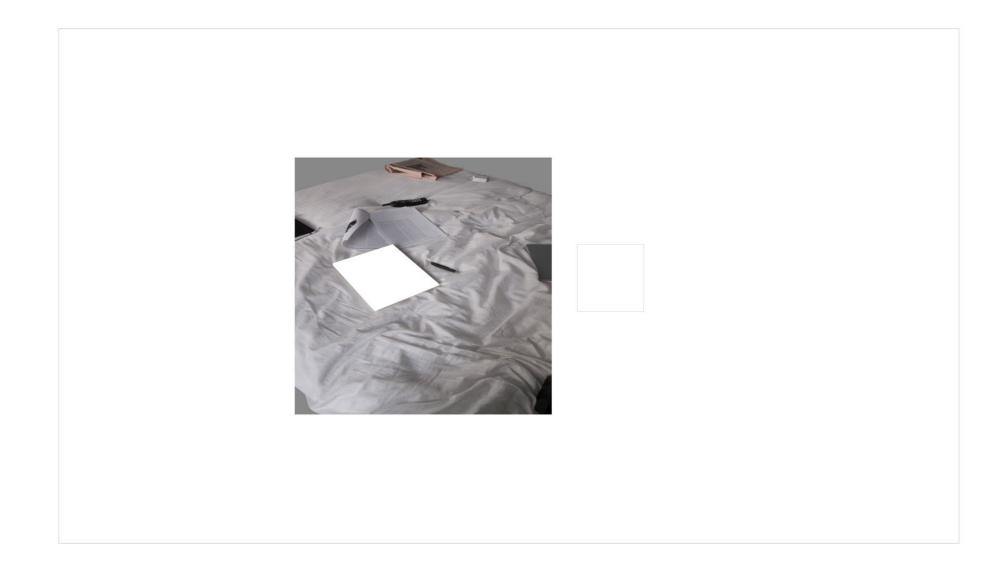










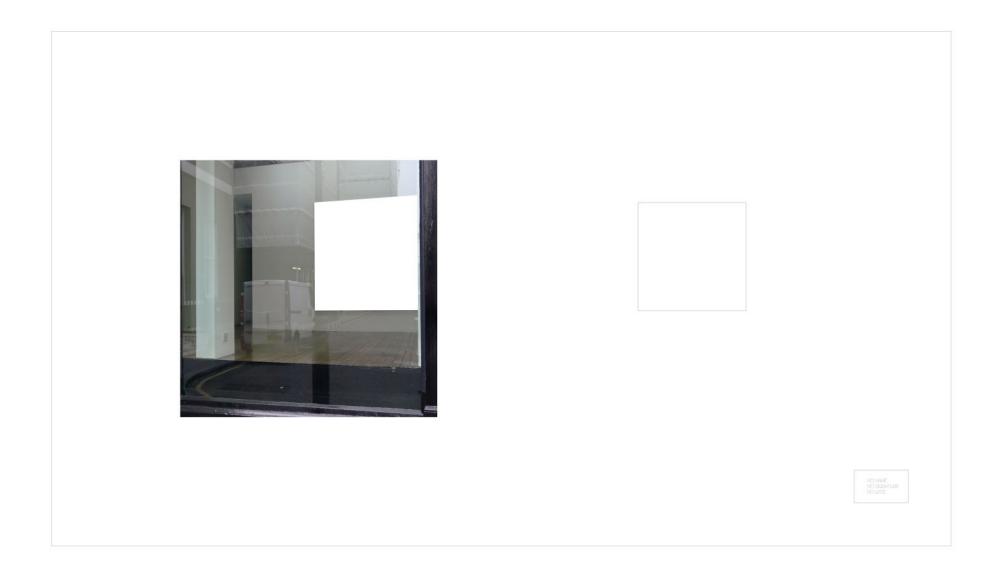




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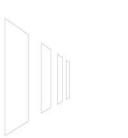
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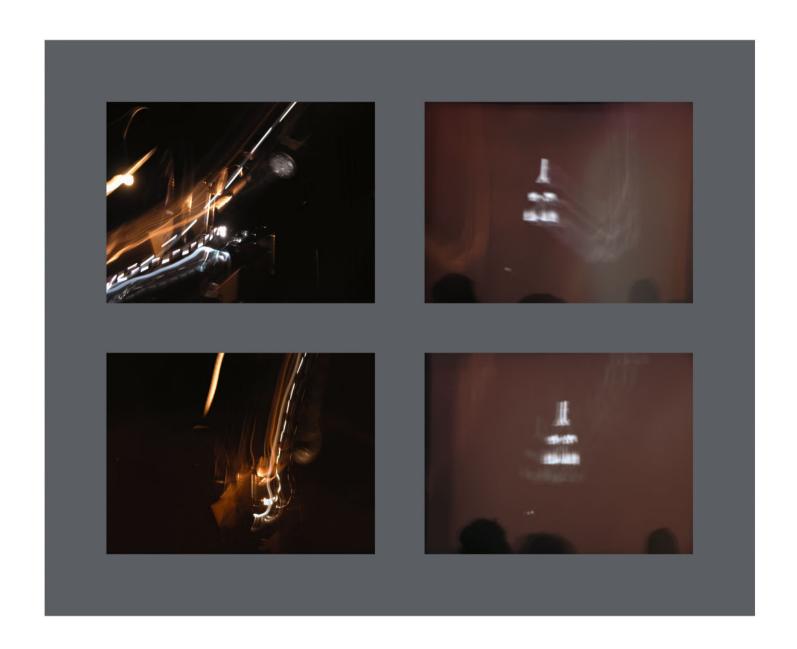


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A RETROSPECTIVE EXHIBITION OF MARCEL DUCHAMP WORKS FROM THE COLLECTION OF ROBERT SHAPAZIAN AS PRESENTED AT THE MOMENT OF THEIR DISPOSAL THROUGH THE MEDIUM OF AN AUCTION.

The Collection of Robert Shapazia

Robert Shapazian's passion for the orts was reflected in his life-long dedication to the field, his friendships with those in it and his personal, yet masterful collection which Christist's will offer in the Post-War and Contemperary Air Tevening and Egy aleas and other various auctions, beginning this fall. The Collection of Robert Shapazian Includes 69 works of art including standout examples by Andy Warshi, Marcel Dakshaps and Rhy Lichtenstein.

Robert Shapazian's affinity for art and collecting was deep and down to the core. Robert was raised in Fresso, California, where his family was involved in the apricultural beatiness. He began collecting at age 12, and sold works to major measures, including the Calvedand Biassem of Art, white in his teams. Shapazian partayed his knowledge and reverence for the arts into modestly beginning a collection of Art Doos object during an apprenental phetography, specifically the constructivity and Bishelp-Nagy. He developed a fondered later on for 15th century photographers including Nadar, and Roper Parry, as well as a fondered later on for 15th century photographers including Nadar, and Roper Parry, as well as English at Harvard Also, was deeply interested in Marcel Docksamp, who made an indefinite impact on his IRs. There are 13 works from Duchamp in the Shapazian collection, including the zare and loosle Moste Carlo Bond No. 1.

After being elected to the phetographic committees of both the Metropolitan Museum of Art and the San Francisco Museum of Art, he moved to Los Angless where he was tapped by San Francis to produce belows for Lupil Press in Venice, California. It was there that Shapazing not of feet in creative muscles as well as his dett interpersonal skills, longing bonds with artists, writers and collectors. He published books on philosophy, art and literature and worked with artist such as fit Ruschs and William Wegman as well as supporting young authors both by mentorship as well as financially.

In 1994, Larry Gagasian asked Shapazian to be the founding director of his Severly Nills gallery, where he earned a reputation of being prescribe about bringing over Calent to the gallery and worsder with a risks and premier collectors such as Ell and Eighte Bread for a decade. At Gagasian, Shapazian hosed his obsession with Andy Warhold and declared him to be the single greatest from jetter to at since the second half of the 20th century.

Ebapazian's collection embodies a lifetime of immersion in the arts, specifically of the Post-War and Contemporary period. There are 13 works by Duchamp, 16 works by Warhol and two by Damien Pirat, and Roy Lichtenstein.

The Andy Warhol group presents overy important theme from Andy Warhol's careest Compiled?'s Snop, Martipa Mesews, The Electric Chair, Jacquellae Hennedy, Greacy Boxes, and the Bullar States, and the States of Chair States of Chair States, and the Bullar States of Chair States of Chair

SALE 2355, NEW YORK, ROCKEFELLER PLAZA Monte Carlo Bond (No 1) SALE 2356, NEW YORK, ROCKEFELLER PLAZA LOT 104 Prière de toucher LOT 109 Nude Descending a Staircase, No 2 LOT 113 Disk Inscribed with Pun LOT 116 LOT 118 Pendu Femelle (Female Hanged Body) LOT 126 LHOOD Rossin LOT 127 Couverture-Cigarette (Stripped-Down Cigarette Tobacco) LOT 128 Stereoscopic Photographs of the Rotary Glass Plates LOT 132 De ou par Marcel Duchamp ou Rrose Sélavy (La Boite-en-valise) LOT 133 Belle Haleine: Eau de Vollette

LOT 9, SALE 2355, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Monte Carlo Bond (No 1)

Let Description Marcel Dechamp (1887-1968)

Marcel Duchamp (1857-1988)
Monto Carlo Bond (No. 1)
signed, inscribed, numbered and dated 'No 1 Rross Sélavy M. Duchamp' (lower center); signed
with initials 'No' (in tax stamp)
initiated Roctified Rocdymade - lak, gelatin silver print and printed paper with tax stamp
13 - 38 x 7.3 Bin (5.34 x 19.3 cm).

Pre-Lot Text The Collection of Robert Shapazian

George Hoyningen-Huene, Los Angeles Bevan Davies Books, New York Acquired from the above by the late owner, 1982

- R. Lebel, Marcel Duchamp, New York, 1959, pp. 50 and 91, pl. 105 (illustrated).
- C. Tomkins, The World of Marcel Duchamp, New York, 1966, p. 104 (Illustrated).
- F. Naumann, "The Monte Carlo Bond," in The Mary and William Sister Collection, New York, 1984, pp. 200-203 (illustrated in color); reprinted in Étant donné, no. 8, 2007, pp. 258-263 (illustrated in A. Fischer and D. Daniels. Obrigens sterben immer die anderen: Marcel Duchamo und die
- A. Fischer and D. Daniels, *Ubrigens steaden immer die anderens Marcel Duchamp und die*Auantgarde seit 1950, Ceologa, 1982, p. 96 (lilustrated).
 C. Tomkins, *Duchamy: A Biography*, New York, 1986, pp. 260-261, 269 and 309 (lilustrated).
 A. Schwarz, *The Complete Works of Marcel Duchamp*, vol. 2, New York, 1997, p. 763, no. 406
 (another axample illustrated in color).

Exhibited

Paris, Galorico Goemans, Exposition de Collages, March 1939, no. 10 (another example cshihited),
New York, Museum of Medern Art, Fantastic Art, Dads, Surrealism, December 1936-Anasary 1937,
no. 225 (another examples exhibited),
Blutich, Hans der Kunst, Der Surrealismus, 1922-1942 and Faris, Musice des Arts Decoratifs, Les
Surrealismon, Black-August 1973, no. 170 (no. 134 in Parits, sundher example exhibited)
Exhications, Black-August 1973, no. 176 (no. 134 in Parits, sundher example exhibited)
Chicago, Marcel Duchamy, September 1973-April 1974, no. 176 (nonther example exhibited).
Paris, Marcel Autonal Affet Moderne, Cantre Gorappe Pempidou, L'Ovance de Marcel Duchamy,
January-Hay 1977, no. 136 (nonther example exhibited).
Paris, Marcel Marcel de Anna Marchi, Bain de Exposiciones de la Caja de Pensiones and
Colique, Museum Ludvid, Duchamy, February August 1914, no. 90 (nonther example exhibited).

The artist intended to make 30 individual bonds, from which only eight were realized. This work has been authenticated by Mme. Jaqueline Natisse Monnier and the Association Marcel

In 1924 Duchamp devised a system of wagering in roulette, whereby his experiments with the laws of chance might be profitably applied to the gambling tables of Monte Carlo. It appears that

he first tried to work out the details of this system with the help of his friend and Dada co-conspirator Francis Ficalaba. From his held in Nice, Deschamp wrote to the Partiala collector. Jacquess Describt 1 spend the afternoons in the game rooms, and I have're the heast templated and the state of the partial part have wen steadily," he reported in a letter to Pricable, "small sums - in an hour or two. I'm still positioning the street and hope to return to Paris with it completely perfected." But the system Duckamp devised was no time-consuming and boring that it tested oven Duckamp's renound patience. To Pichable in described the operation as "delicitions montropy without the least emotion," but to Doucet he wrote: "The showness of progress is more or less a test of patience. The staying above even or else am makingens of progress is more or less a test of patience. The staying above even or else am advised and will sever be either one or the other" (Duchamp to Doucech Fetter dated on "Investigary 1924," BLJD (Sull delice, p. 147)).

Duchamp decided to expand upon its principles and profits by simply increasing the amounts of operation, he planned to issue stocks in his new company - thirty shares at an assigned value of 500 francs each - repayable to investors at the rate of 20 interest over the course of a three-year speciation, as parameter is said stocks in the first Colleged; thereby saided is a facing analysis shall be period. Demonship in the company would be established by the purchase of a bond, a legal document that Duchamp bineself carefully designed and issued. The bond features a diagrammatic, overhead view of a routest table, crowned at the summit by a plotic colleged portrain of Duchamp by Man Rey, Duchamp's heatures in this photograph are harely discernable; he had is completely enveloped in layers of Jahobig latter, in the large banded into row deviliable he did is completely enveloped in layers of Jahobig latter, in the large peaked into two deviliable heads of sometimes of the second in larges of the large latter, in the large banded into two deviliables and the large latter in the large latter in the large latter is a considerable of the large latter in large second latter in the band is britten emphasized by a pure - "moveripues demestiques demestiques demestiques demestiques of the large latter in the band is press in kin a continuous pattern the band is britten and the large lattern and the large lattern and the large lattern and la

The imagery that Duchamp dreve upon for the design of this document has never before been explored. For the layout of the routlets table and wheel, he may have relied on a postcard that outlined the general rules of the game. His decision to cash tho own features on the bond as some sort of animal must have come from cards that render a variety of authopomersphe figures marking off to the gambling halts of dente Carls. In many cases, the animals are sheep dreused in slepart cirching and, in one case, are shown boarding a train for Monte Carls, as it is suggest that they are being led unknowledge to slaughter (or, at the very least, about to be abbared or fleece). Other cards show legions of denkeys with money hags in their hands lining up to enter a casion, while ambient line of dischays arterian cett the cost door, depicted and bruke. Perhaps the casion, while ambient line of dischays arterian cett the cost door, depicted and bruke. Perhaps the dressed rams gathered around a tablic, the requirts wheel on which they fally is made of paper and cardiocark, similar to a smaller version of the disk that each payer on his legel. Below the days and the cardiocark, similar to a smaller version of the disk that case a post on the layer. Below the single specified on the cardiocark institute to a smaller version of the disk that case a post on which they fally in the cardiocark. areason rams gathered around a table; the requisite wheel on which they play in make of paper or cardiboral, similar to a smaller varieties of the disk that each sports on his play. Below the image appear the worst. "Rice or or plays," the French expression for "No more both." Dechamps decision to place his had in the caster of the reculative wheel seems to have been inspired by a card that shows a wealthy pipe-moking play, who, under his cloven host, carries a croupler's instrument for pathering chips on a croutlet table.

As these various items were designed with humorous intent, there is little doubt that *Monte Cario Bood was intended to elicit a like response, although we now know that * for Duchamp and his potential investors : it was also to be understood as a bone fide legal document. Once he had

determined the fluid apparatures of the hond, he arranged for it to be printed and mode available for purchase. At florist, he attempted to solicit groupoethic investors through advectionment, he send a sample of the hond to Jane Hoap, editor of The Liftie Review, in hopes that the might he send is a sample of the hond to Jane Hoap, editor of The Liftie Review, in hopes that the might the honding pulliciting the variative in the review table and period materials. As an investment, here is a chance to invest in a perfect materiples. Marcia? signature alone is worth much more than the 500 frances asked for the share? (J. Hiparigh Comment?, The Liftie Reviews, in De. 3, Autisman Milvert 192-25), p. 16), heap then forwarded a sample of the hond to Elite Settleheimer, Deckmap's good friend and supporter from the lime of the Sirt with to Heavy Tork. Settleheimer apparently appeared to lead the flamical support, for in Sirt with to Heavy Tork. Settleheimer of the Settleheimer of determined the final appearance of the bond, he arranged for it to be printed and made available

The distinction Duchamp makes is important, because although all copies of the bond bear the signatures "M. Duchamp' (identified as 'na administrator') and "Rrose 56-laby" ("President of the Administrative Council"), only the numbered bonds bearing a fifty-centimes stamp were to be considered legal documents, officially entitling their owners to collect shares in the dividends of the company. The atamps that appear on these documents are identified with numbers corresponding to the issue of the bond, and each bears the initials of the company's president: "R.S." Having observed the professional activities of his father who worked as a notary, Duchamp was familiar with the procedure customarily followed to establish the legality of a document. Years later Duchame would engage in a similar procedure to elevate common reproductions of his own paintings to the status of original works of art, once again troving into question the importance that should be assigned to an artist's signature, a cencern that recurred in Duchamy's work from it the line he introduced the concept of the Readymade.

Although thirty bonds were issued, it is unlikely that Duchamp found that many investors willing Although bring bonds were issued, it is unlikely that Duckmap bound that many investor willing to guality the monity in this pathon. Besides Etile Stettheisers, the cold known purchasers of the bond were a handland of his triends: Jacques Doucet, the painter Marie Lourencie, Modelsine of the bond were a handland or his triends: Jacques Doucet, the painter Marie Lourencie, Modelsine Tremosis (an accusate Lourencie, Modelsine Common Lourencie), Daniel Zizanck. The present example of the bond is No. 1, and may very well have been the first to sell from the edition (although based on the bond is No. 1, and may very well have been the first to sell from the edition (although based on the bond is No. 1, and may very well have been the first to sell from the edition (although based on the bond is No. 1, and may very well have been the first to sell from the edition (although based on the bond is No. 1, and the part of the bond is not the sell of the sell-sell of the s

1963), who worked for Freech Vogue.

Undanisted by inshifty to secure investors in his scheme, just before departing for Monte Carlo, Duchamp wrote an optimistic note to Doucet. "I have studied the system a great deal, hasing yearly on the desperation of the studied sequence of the studied sequence of the studied sequence of the studied sequence. I would like to force the resiste to the come a game of close, A claim and it is consequence, but it would like a much to pay of defidence." In March he sent Doucet a like the sequence of the studied and the consequence but I would he as much to pay of defidence." In March he sent Doucet a Jame to Beptember, and for three weeks in Documber, Duchamp returned to Moste Carlo to continue perfecting his system. "I part of beling you that it is very same put cold," he informed Constantis Branousi sometime in early Documber, I am delighted just the aame. I just wrote down my system. I.d., everything is easyly and I tusted to pay supervisely this venture." In decision of erichies were sent to be supported to the studies of the studies. "In the studies of the studies of the studies." In the studies of the studies of the studies on his investment on the Investment of the Studies of the Studies. The Studies of the Studies on his investment on the Investment of existed March 4, post 2005 quoted and the Schwarz, The Complete Works of Refered Dockson, second existed March 4, post 2005 quoted and the Schwarz, The Complete Works of Refered Dockson, second existed March 4, post 2005 quoted and the Schwarz, The Complete Works of Refered Dockson, second existed March 4, post 2005 quoted and the Schwarz, The Complete Works of Refered Dockson, second existed March 4, post 2005 quoted and the Schwarz, The Complete Works of Refered Dockson, second existed March 4, post 2005 quoted and the Schwarz, The Complete Works of Refered Dockson, second existed March 4, post 2005 quoted and the second processed edition, Harry N. Abrams, New York, 1970, p. 491; and letter dated Documber 2 [1925]

(Saif Saino, p. 185).

Years after his spanishing scheme failed, Duchamp admitted to an interviewer that the gambling scheme he devised was ineffectives he won nothing (quoted in Saif Seiler, p. 137). The system was too salvo to have any practical value," he total an auditinue a few years before his ideath, "sometimes having to wait a half hour for the projettious figure to appear in the succession of his chart and reals. And the how weeks I spent in Monte Carlo were so bering that I soon gove up, fortunately breaking event" ("Aprepos of Byzelf", quested in A. Histranecourt and K. Richlins, etc.)

fortunately breaking event "("Aprepos of Byzelf", quested in A. Histranecourt and K. Richlins, etc.)

LOT 104, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Prière de toucher

Prière de toucher signed and dated 'Marcel Duchamp 1947' (lower right) foam-rubber breast and black velvet on board 10 x 9 in. (25.4 x 22.9 cm.) Executed in 1947. This work is unique.

Pre-Lot Text

The Collection of Robert Shapazian

Mary Staler Collection, Palm Beach Mrs. Catherine Perrot, Paris Yves Arman, Paris Private collection, Monte Carlo Shoshana Wayne Gallery, Santa Monica Acquired from the above by the late owner, 1991

Literature R. Lebel, Marcel Duchamp, New York, 1958, p. 175, no. 191 and pl. 118 (Hisstrated).
A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, pp. 787-788, no.

P. Hulten, ed., Marcel Duchamp: Work and Life, Boaton, 1993, p. 147, no. 1:3 (illustrated in color).

Exhibited
London, Tate Gallery, The Almost Complete Works of Marcel Duchamp, June-July 1966, p. 74, no. 172 (Illustrated).

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association

In 1946, André Breton began plans for another international Surrealist exhibition, along the lines of those he had organized in 1938 in Paris, and in 1942 in New York. As for those two seriler shows, he calisted Duchamp's help, who, among other things, agreed to design the cover of the

catalogue. He decided that it should feature the image of a weman's hare breast encircised by a swetche of black velvet fabric bearing the provocative title PRIERE DE TOUCHER [Please touch], a request that was embiazoned in capital letters on a label attached to the back cover. For the regular edition, a black-and-white photograph of this subject was prepared in accordance with bucknays instructions by Heiny beard [1867-1866], a photographer town Rosen best known for a bucknays instructions by Heiny beard [1867-1866], a photographer town Rosen best known for a shown for his photographs of artists in their atolins, and later for his book Colona; de law victoire & R. Riberation de Paris, 1846). For the delives delices, extent leasn-whort fabries were patiented and glued to a light-pink cardboard cover by Decahmp with the assistance of the Italian-born American painter Earloo Donaff. Ty the end we weeker follup but not potent pick of possible and a state of the state o

LOT 108, SALE 2366, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Let Description since signed, inscribed and dated 'Oct. 37 M. Duchamp' (on the stamp) oir-colored reproduction and a French 5-centime revenue stamp 13 3/8 x 7 7/8 in. (34 x 20 cm.)

Pre-Lot Text

The Collection of Robert Shapazian

During the spring of 1937, an Duchamp was in the process of assembling Items for his Boile-en-value (see let no. 122), he came up with an idea to help fund the project by issuing five hand-colored pocholisy prints of select polarisings that would be included in the work. In the end, he produced only two: one of his famous flut descendant un escaller no.2 (Nude Descending a Staticasis No.2) and marked for his hards (Bride).

The differences that exist between an original and its capy are not only concerns that affect the world of art today, but they have always been matters of critical importance within the Ispain profession. Duchamp was beenly aware of this fact, for his father had worked as a notine, first serving in the hamster where he was born and raised, Blainville-Creven. The young Duchamp would have had many opportunities to writeres the activities of his father, who was frequently called upon to authenticate the validity of legal documents, deeds, trusts, real estate transactions, and reports settlements. After these papers had been carefully reviewed, the notary applies his signature over the surface of a small-denomination timbre flocial, or an excite, revenue or flocal tamps (a practice till widely followed in France until gate recently, thereby diminishing the prientable for forgary and viewfully the status of a document to legal tender. Duchamp followed regions are considered to the control of the state of the state parties, it is was, in effect, following the same method utilized by his father, but here ingeniously validating the authenticity

and faithful reproduction of his own work (F. Naumann, "Money is No Object," Art in America,

Duchamp planned to produce as many as 500 examples of each work, but in the end seems to have made somewhere between 250 to 506, initially, he thought that Julies Levy. The dealer in New York who had plat sold the original painting of the Ribries to Watter Aremshey; would help him to sell these pochoirs at a retail price of \$5 secb. Levy, however, managed to find only a few players. The majority of these singles and stamped pochoirs remained in the dealer's possession until his death in 1951. A handful were sold in his setate sale held in Paris in 2004, although it seems that most of the others in the define were either foot or destroyed.

Provenance George Hoyningen-Huene, Los Angeles Bevan Davies Books, New York Acquired from the above by the late owner, 1982

Literature
A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, p. 744, no. 456

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association

LOT 109, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Nude Descending a Staircase, No 2

Lot Description Marcel Duchamp (1887-1968)

Nude Descending a Staircase, No. 2 signed, inscribed and dated 'Dec 37 M Duchamp' (on the stamp) olored reproduction and a French 5-centime reve 13 3/8 x 7 7/8 in. (34 x 20 cm.)

Pre-Lot Text The Collection of Robert Shapazian

Provenance George Hoyningen-Hwene, Los Angeles Bevan Davies Books, New York Acquired from the above by the present owner, 1982

Literature

A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, p. 745, no. 458

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association

LOT 113, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

L.H.O.O.Q. algned, titled and numbered '21/35 Marcel Duchamp L.H.O.O.Q.' (lower edge) graphite and

Saleroom Notice
This work is number twenty-one from an edition of thirty-five numbered copies and three artist's

Pre-Lot Text

Acquired from the above by the late owner, 1989

A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, p. 670, no. 369f

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association

In 1964, Attors Schwarz arranged to publish a brief though poetic essay on Duchamp by the Frunck writer Pierre de Masset (1906-1989). For the planned publication of 35 copies, Duchamp was asked to previde a work that could be produced in a small edition. Ho decided to re-present the non-famous pun he had inscribed on a reproduction of Leonardo da Vinci's Mona Liza d's years arrier. For this dedition, he purchaed 30 color reproductions or the painting (allowing for 3 examples outside the edition one for Schwarz, one for Masset, and one for himself). In pencil, he dever a mustache and goater on the face of £a_Joucné, deliging the for capital letters in a margin below the image to provide the phoesite pan, which, when read stend in French reads as "Sile a delicately translated it: Three is for done below" (Lettersieve with Rubert, Chaha for WISA-FM Radio, New York, published in Eridence, no. 3, Toronto, Foll 1981, pp. 38-38).

The L.H.O.O.O. has been discussed extensively in the literature on Duchamp. It has been interpreted as a work that relates to Duchamp's female alter ego, Rrose Scisory, as well as to the monoscausity of Lenande de Vince, a fact that was popularized through the publication of a famous exary by Sigmond Freud. No matter how this work is interpreted, there can be no question that Duchamp's desceration of a cerveroff Renalization material problems of the considered the most succinct expression of Dada negation, as ultimate gesture of is considered the new ymbiolically yell effectively terminates the modern orn's attachment to the conservative aesthetics of the past (for a summation of these theories, see the cetty on this work in F. M. Namanan, The Stary and William State Confection, ex. Nac. I.N. wor Yest, 1954, pp. 188-91).

When Buchamp prepared the numbered edition in 1954, he used a breah to apply a thin layer of white geauche over Leonarde's name and the name of the institution where the famous picture resides (the Leonev). Buchamp was not only trying to avoid issues of copyright, but he wanted to make it clear that his L.M.O.O. was an independent work of art in its own right, and should not be conflued with the work from which it was to freely appropriated.

LOT 116, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Disk Inscribed with Pun

Lot Description Marcel Duchamp (1887-1968) Disk Inscribed with Pun

inscribed "L'enfant qui tête est un souffleur de chair chaude et n'aime pas le chou-fleur de serre chaude' white letters mounted on disk, painted black and mounted on record Diameter: 11% in. (28.6 cm.) Executed in 1923.

The Collection of Robert Shapazian

Willis bittes in New York during the fall of \$120, teachangs writes to this slater factors and between the fall of \$1.00 and \$ While living in New York during the fall of 1920, Duchamp wrote to his sister Suzanne and her

Exactly which films Duchamp was working on at the time are unknown. In the early 1920s Exactly which films Duckamp was working on at the time are unknewn. In the early 1920s (consettime between 1923 and 1920), we know that Dichamp got the idea of making a film that combined his interest in optical experiments with his fascination for puns and word games, On high 28, 1921 (the occasion of Duckamps) 24th birthday, Neerly-Ferre Roche, John Quinn and Jeanns Robert Foster visit Duchamp and his brother Jacques Villon in the latter's studies on the Real Robert Foster visit Duchamp and his brother Jacques Villon in the latter's studies on the Real Robert Foster visit Posterior in the Robert Foster visit Duchamp and a his cycle wheel on which Duchamp has attached his apprint for filming, an event that was recorded by Roche in his day (Ch. 47. Robert, Carractic Lee Annoes Judies et Jun, Premiter Partie 1920-27 Jun, Marsailli, Aussailli, Auss 1999, p. 295). Han Ray also describes his filmmaking activities with Duchamp, but seems to confine sessions that took place in Paris with those that took place in New York (R. Ray, Self Petral), London, 1943, pp. 91-910, Man Ray was now Proign Paris and, topother, they worked on this project by attaching circular-apiral designs that Duchamp had made to his hisycle wheel, spinning them, and filming the results. At some point, Duchamp decided to intersperse the optical forms with examples of his pure. Note of the pure that he selected had appeared in earlier publications, but here - by attaching sumil-scales margue intents to the surface of a cardioard disk, which was in turn glosed to the surface of a Têrgun record. Ohis text was arranged in the precess of making the film was balleries and time-constanting, for in those days film speed was so slow that moving images tended to his. It was necessary, therefore, to shoot the entire film frame-by-frame, placing each disk on the bicycle wheel and moving it only a millimeter at a time before opening the camera lens for the next exposure. The thing took us a week or ten days to do It," Dechamp later recalled. "It was a little jerky at times, because we didn't do it very very well' (From an unpublished interview with Stdnay, Harriet and Carroll Janis, 1953, transcript, p.
86). The results was a film called Aniemic Cinema, an appropriate title, some might argue, for
during the entire even missters of its duration, the audience is subjected to a continuous viewing
of revolving spirals, the pulsating action of which could easily cause some members of the

Among the most popular and gracefully rhythmic of Duchamp's puns is the one that reads ESQUIVONS LES ECCHYMOSES DES ESQUIMAUX AUX MOTS EXQUIS. This sentence was first published in a slightly variant form as "Nous estimons les ecchymoses des Esquimaux aux mots exquis" (We esteem the bruises of the Eskimos of exquisite words).

Duchamp's puns have always presented a challenge for translators, but the puns in Animic Cinéma were skillfully translated and analyzed in an article by Katrina Martin. Excepts of her translation of the ECCHYMOMSE pun follows:

"Let us flee from (cleverly and with some disdain) the bruises of the Eskimoes who have exquisite

L'ENFANT QUI TÊTE EST UN SOUFFLEUR DE CHAIR CHAUDE ET N'AIME PAS LE CHOU-FLEUR DE

This sentence can also be divided into three;

L'enfant qui tête est un souffleur de chair chaude et n'aime pas le chou-fleur de serre chaude.

A literal translation would be: The child who nurses is a sucker (blower) of hot flesh and does not like the cauliflower of the hot glass-house.

Duchamp has said, "I would like to grasp an idea as the vagina grasps the penis." Server (v.) means to grasp, and them... ET NAIME PAS LE CHOUF-LEUR DE SERRE CHAUDE would mean... who does not like the Browning genitals of the hot sexual grasp (K. Martin, "Anemic-Cleema," Studie international 189, no. 973, January-Pebrary 1975 p. 58).

Madame Delfies, Paris

Acquired from the above by the present owner, May 1983

Literature
A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, p. 711, no. 416

R. Lebel, Marcel Duchamp, New York, 1959, p. 172, no. 162 and pl. 194b (illustrated).

Exhibited
London, Tate Gallery, The Almost Complete Works of Marcel Duchamp, June-July 1966, p. 170.
Philadelphia Masceum of Arti New York, Reseams of Modern Art and Art Institute of Chicage, Mascel Duchamp, September 1973-May 1974, p. 238, no. 150.
Paris, Stubes Hatlonai d'Art Hoderne, Centre National d'Art et de Culture Georges Pompidou, L'Oeuvre de Marcel Duchamp, February-Bay 1977, p. 157, no. 139.
Los Angeles County Masceum of Art Chicage, Messeum of Contemporary Art and The Hague, Haags Gemeentemuseum, The Spiritual in Art. Abstract Paleting 1880-1885, November 1986-November 1487.

Let Notes

This work has been suthenticated by Mrms Jacqueline Matisse Monnier and the Association Marcel Quehamp.

LOT 117, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Let Description arcel Duchamp (1887-1968) Disk Inscribed with Pun

inscribed 'Esquivons les ecchymoses des Esquimaux aux mots exquis' white letters mounted on disk, painted black and mounted on record Diameter: 11% in. (28.6 cm.) Executed in 1923.

Pre-Let Text The Collection of Robert Shapazian

Provenance
Michel Tapié, Paris, 1854
William N. Copley, New York
Timothy Baum, New York
Acquired from the above by the present owner, March 1984

Literature
A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, p. 713, no. 429

(illustrated).

R. Lebel, Marcel Duchamp, New York, 1959, p. 172, no. 162 and pl. 104 (illustrated).

Exhibited

London, Tate Gallery, The Almost Complete Works of Marcel Duchamp, June-July 1966, p. 70, no. 157 (illustrated).
Philadelphia Museum of Art; New York, Museum of Modern Art and Art Institute of Chicago, Marcel

Duchamp, September 1973-May 1974, p. 298, no. 150 (illustrated).

Paris, Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou,
L'Oeuvre de Marcel Duchamp, p. 117, February-May 1977, no. 139 (illustrated). Los Angeles County Museum of Art; Chicago, Museum of Contemporary Art and The Hague, Haaga Gemeentenuseum, The Complete Works of Marcel Duchamp, November 1986-November 1987.

Lot Notes

This work has been authenticated by Nme Jacqueline Hatisse Nonnier and the Association Marcel Duchamp.

LOT 118, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Pendu Femelle (Female Hanged Body)

Let Description
Marcel Duchamp (1887-1968)
Pendu Femelle (Female Hanged Body)
Manuscript note and colored pencil, charcoal and India lak on paper
12°L x 8°L is. (3/1 x 24 cm.)

Pre-Lot Text The Collection of Robert Shapazian

Provenance

George Hoyningen-Huene, Parts Acquired from the above by the late owner

A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, p. 585, no. 273

P. Hulten, ed., Marcel Duchamp, Boston, 1993, p. 94 (illustrated).

enice, Palazzo Grassi, Marcel Duchame, April-July 1993.

Lot Notes This work has been authenticated by Nme Jacqueline Matisse Nonnier and the Association Marcel Duchamp.

This drawing is one of several preliminary sketches and over 150 notes that Duchamp prepared for the most delaborate and involved artists project of list early years in Paris. The Brise Bripes of the by Iris Brise Bripes of the by Iris Brise Bripes of Artista Company of the Brise B

Pendu Femelle is a drawing that seems to have been designed to probe the inner, mechanical workings of the Bride, whose basic appearance had already been determined in two paintings that Duchamp made during a sojourn to Munich in 1912: Mariée [Bride] and The Passage from Virgin to Bride (The Museum of Modern Art, New York). The present drawing bears a marked resemblanc to elements contained within these paintings, particularly the semi-circular, crescent-shaped form at the top and, at the very bottom of both paintings, a line that departs from the lower extremity of the "wasp" (the ampoule-like shape in the center that Duchamp described in another note as her "so cylinder") at a roughly 46-degree angle to the left. A this tracery of the wasp can be seen within the diagram the malar trans of her body spits into a decorative, numing feedlike shape at the summit (resembling a magneto) in a position that Duchamp calls the "mortise" (although her reminds himself that he should book for the exact terms," he also says that the mortise should be "held by a bowl and permitting movement in all directions of the pole agitated by the air currents." A turns Gehvarz (the meat assistouch criective of Duchamp's work), who was the first to purise prepares the "project for an unrealized testail of the idefal's Domanii" (a. Kehwarz, The Complete Works of Marcel Ducham), "Ind revised and expanded edition, believe Greening Settlines, liver Alternan, New York, 1987, the finance Families are sented in an official selection of the Alternan, New York, 1987, the finance Families are selected and control of the selection of the work is all discovered that I in time libely presents a diagrammatic view of the Bride's this work. As all discovered that I in time libely presents a diagrammatic view of the Bride's this work. As all discovered that I in time libely presents a diagrammatic view of the Bride's this work - has discovered that it more likely represents a diagrammatic view of the Bride's functioning apparatus, which, she was the first to observe, is similar in appearance to instruments associated with the science of meteorology, especially weather vanes, barometers and hygrometers (L. D. Henderson, Durchamp in Gentexti Science and Technology in the "Large Glass" and Rafated Works, Princeton University Press, Princeton, 1988, pp. 121-22; This is a logical source, for the principle means of communication between the Bride and Bachelors are wind, gas and water, elements that can be accurately measured by means of these scientific devices.

Of course, it should be emphasized that none of the elements in the Large Glass were ever meant Of course, it should be emphasized that none of the elements in the Large Glass were ever meant of "muction". The threat literally of figuratively, Even mechanically, the Buchelines lever message to attain union with the Brids above, their difficults lack of fuffiliment just can more infantionally as the state of th

Duchmap shaway plasmed for his notes to be consisted by viewers of the Large Glass, so they could decipher its circuitous meanderings in a systematic and togical fashios. At first, he envisioned their publish them in faccinities, each note paintakingly replicated to simulate the apparatuse of the envisioned their publish them in faccinities, each note paintakingly replicated to simulate the apparatuses of the which 23 notes, faceing and photographs of works used in making the Longe Glass were placed at random. André Broten was enrong the first to consult this publication is an effort to interpret his work, which he memorably described as "the trupply of a fabrillate but it through virgin territory" [A. Broten, "Plasm de La Barleia," Mindraum, no. 4, Winter 1935, p. 46; English work, which he memorably described as "the trupply of a fabrillate but through virgin territory" [A. Broten, "Plasm de La Barleia," Mindraum, no. 4, Winter 1935, p. 46; English towards and the control of the

The deluxe edition of the Green Box was distinguished from the regular run by the addition of a The deluxe edition of the Green Rev was distinguished from the requirer run by the addition of a targe letter 8 care between and attached by a better 0 on regular run by the addition of a term of the cover, another by a better 0 on the result of the cover, another by a better 0 on the result of the cover of the result of t

LOT 126, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

LHOOQ Rasée

Marcel Duchamp (1857198)
L.H.O.O.G. Rasic Duchamp' (lower right); Iffled 'rasée L.H.O.O.G.' (lower center); Inscribed 'Mr. Riccias Herita Estarom' (on the reverse) playing and mounted on printed paper card 3's x 2's in (4.5 x 6.4 cm.)
eversil 8's x 3's in (2.5 x 6.4 cm.)
Exception 1955.

Pre-Lot Text The Collection of Robert Shapazian

Provenance Nicolas H. Ekstrom, New York, acquired from the artist Acquired from the above by the present owner, 1983

A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, p. 849, no. 615

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

On January 44 4965 - NOT SEEN and or LESS SEEN of the MARCHI DUCHAMP BROSE SÉLAVY On January 14, 1653 - NOT SEEN andor LESS SEEN only MARCEL DUCHARP RINOSE SELVAY 1946-46. The simple targest gallery authinition of Dechamps work had in the littlems - opened at works, this show did more to introduce Dechamps' and and ideas to an international audience than works, this show did more to introduce Dechamps' and and ideas to an international audience than any previous conhilltion, including the retrospective that was held at the Pasadena Neuesse of Art a few years certific. From 1655 through 1556, it foured sixtees cities in three separate countries, from five locations across America to three in New Zeeland and six is Australia.

Duchamp was very much involved in the organization of the show, helping the gallery to assemble snamples of his work from collections around the world. He designed the cover of the catalogues and the invitation to a dinner after the opening. The invitation consisted of a playing card decorated with a repredection of the ifona. List, each of which he inscribed rate put above the interest. List.O.O. that he arranged he be printed directly on the invitation. By having handwritten the word "shaved," Duchamp emphasizes the fact that this famous woman of the Renaissance's appears here without the added faciled his that made her such an appropriate and meaning appears here without the added faciled his that made her such an appropriate and meaning appears here without the added faciled his that made her such an appropriate and meaning any activity of the control of the c

LOT 127, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Couverture-Cigarette (Stripped-Down Cigarette Tobacco)

Let Description (1887-1968)
Gowerture-Cisparette (Stripped Dewn Cigarette Tobacco)
signed "Marcel Duchamp" (on a fragment of green paper affixed to the lower edge of the mat)

Pre-Let Text The Collection of Robert Shapazian

Provenance Timothy Baum, New York

A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, pp. 733-734. F. Naumana, Marcel Ducahmp: The Age of Making Art in the Age of Mechanical Reproduction, New York, 1999, pp. 129 and 131.

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association

LOT 128, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Stereoscopic Photographs of the Rotary Glass Plates

Let Description (1827-1969)
Marcel Outhamp (1827

Pre-Lot Text The Collection of Robert Shapazian

Man Ray, Paris Timothy Baum, New York Acquired from the above by the late owner, 1983

A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, pp. 682-683, no.

Lot Notes
This work has been authenticated by Mine Jacqueline Matisse Monnier and the Association Marcel Duchamp.

Barcel Duchamy.

Outhamp's interest in the acience of optics dates from the years when he was compiling notes for the Large Glass, particularly in the peried when he worked for a few months as a filteration at the filteration of the peried with the peried when he worked for a few months as a filteration at the filteration of the peried with the per geometric pyramid (and, presumably, its reflection) on a pair of photographs mounted side-by-side recording a seascape; when viewed through a stereopticon viewer, the pyramid appears to float above the sea. When he returned to New York in 1920, he built a large motorized optical device called Retary Glass Plates (Precision Optics), which consisted of five separate rectangular plates of glass, each slightly larger than the next, on which Duchamp painted fragments of concentric circles. These plates were aligned on a single axis and, when spun, the circles joined visually and appear to have been rendered on the same flat plane. In order to capture and preserve the appear to have been rendered on the same flat plane. In order to capture and preserve the renational semantics, Duchamp edited the photographic shills of lift in Rey, who was nearly hilled when one of the glass plates shattered and almost descapitated him. They even tried to make a plane plate is a present to the present the present the shatter of the present the present the present the present the present the developing process, but a few frames survived, which then Ray printed up and Duchamp mounted next to one another on a conf. (Idin. Ray described these photographic sessions in this autisticipanely, Self Pertury, Andre Dustsch, London, 1953, pp. 65 and 95). When this card is viewed through a sterooption viewer, a convincing semantion of depth is pencerated.

LOT 132, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

De ou par Marcel Duchamp ou Rrose Sélavy (La Boite-en-valise)

Let Description
Marcal Duchange (1827-1648)
Marcal Duchange (1827-1648)
Marcal Duchange on Force Scilary (La Both-ea-valles)
signed, inscribed and dated where Levies cette both coefficient \$\$ Rems et toute men affection.
Marcal Duchange NN, 1952' (on the interior of the case)
leather case containing ministeror repulsoa, photographs and color reproductions of works by the
artist 18 x 15 x 16, 16(57 x 36.1 x 16.2 cm)

Pre-Lot Text The Collection of Robert Shapazian

Mr. and Mrs. Albert Lewin, New York Str. and Strs. Albert Lewin, New York His sale; Sothely's Parks-Bernet, New York, 17 December 1968 Peder Bonnier, Inc., New York Beavan Davina Books, New York Acquired from the above by the late owner, 1982

Literature A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, New York, 1997, p. 762, no. 484

This work has been authenticated by Nime Jacqueline Matisse Monnier and the Association

On January 1, 1941, Marcel Duchamp - who had already established a reputation in the art world on awardy, 1981, marked use, and the work of the second of letters on one side of a small folded sheet of lightweight, olive-colored paper. We are further informed that the work is issued in a deluxe edition of twenty numbered copies, each accompanied by a signed original work." The lower half of the announcement could be detached and used as an order form, serving to reserve an example of the item being described, which, according to the form, would be sent to the subscriber within a month after the money is received (This Subscription Bulletin was first described by Yves Poupard-Lioussou, who compiled the bibliography for M. Sanouillet, ed., Marchand du sel, écrits de Marcel Duchamp, Le Terrain Vague Paris, 1959, p. 223. The copy cited here is reproduced in fig. 5.30, f. M. Nau Duchamp: The Art of Making Art in the Age of Mechanical Reproduction, Harry N.

From the information provided on the announcement, there is little to indicate how intricate and complex the item being offered actually was; beyond a class circle of friends, few knew that Dochamp had been working on the assembly of material for this "lov of pull-cots" (as he called them in the announcement) for nearly five years. What the description does tell us is that the approachation is contains are representative of the artists production over a span of 27 years from things made in his youth to items made within the previous three years (another detail than yould have come as unsupercide away for those who were under the impression that Duchland proposed making art), forever, for these where were first the supersist of the control of the previous three years (another detail than young another than the previous three years (another detail than young another than the previous three years (another detail than young another than the previous three years (another detail than young another than the previous three years).

The idea to produce this work came to Duchamp at some point during the spring of 1935. At first, The idea to produce this work came to Duchamp at some point during the spring of 1935. At first, the described his new publication to friends as an "Mism," indicating that be originally exclusioned it as Illtie more than a particlio of coder reproductions. Eventually, the project grew into a for exceedable production, eventually in a board enclosure that could be opened in a series of separate but sequential actions, so as to reveal its contents in a gradual, step-by-step fashion, it has been suggested that Duchamp might have based his design on that of a 7th or 18th Century Flemink Konstitution(e., a piece of farmiture designed like a treasure box, with many interior compartments overed by painted panels (Rep. for example, Jennetic Gough-Cooper & Jacques Camonot, "ghhemmedes", entry for \$1074ct, in P. Helten, ed., Morcel Duchamp, Palazze Grand, Venice, IRIT Peas, Cambridge, 1955. Bet since Duchamp planned to build his container out of cardinant, services clears to home are more Blody, such as the display cases that were used to besure a variety of inscincted products: reliablishes esseing equipment. Authority, magic that was the control of the con

The announcement that he had printed informed prospective buyers that the deluxe editions of this work would be covered in leather. To this end, he had a plyvood bux made, which, in turn, his everyer in brown butther and provided with a handar. As Exch Bosh was the first to observe, it whereas -inchinically the samples lacking this voter case should be called simply a bible [back] distinct of the warming of the control of

Duchamp had gathered most of the reproductions for inclusion in his valise while still living in Europe, and although he managed to complete a few there, most were not assembled until after he arrived in New York in June of 1942. With the help of the American artist Joseph Cornell, he completed the construction of the deluxe edition, giving several to friends and collectors who had provided photographs of the works it contained, especially Katherine S. Dreier and Walter Arensberg, his most dedicated and loyal American patrons. After having received an example of the value, Arenaberg, who was then living in California, wrote to let Duchamp know how much he the Vallies, havensuring, who was used or a second of the second of a life work," he wrote. "You have invented a new kind of autobiography. It is a kind of autobiography in a performance of marionettes. You have become the pupper berg to Duchamp, May 21, 1943, Duchamp Archives, Philadelphia Museum of Art Archives gift of the Francis Bacon Library).

It would not be long before Duchamp established guite a reputation in New York for his "portable omber 1942. Time manazine ran an article on the artist, which was illu measum." In September 1942, Time magazine ran an article on the artist, which was illustrated with a photograph of Duchamp deplaying the value in the apartment of pagg Ouggeshaim where he was staying temporarily as a house guest. In October, as example of the value was placed on the staying outperform the page of the page of the value was placed on the page of the

According to the cataloguing system established by Ecke Bank (the first to prepare a complete investory of the valles and all list variations, only the first towns the first through ZXIV - ware intended to have an order instance cases and contained an "original frame. Unlike the Ecke Ecke Bank (the Ecke Bank) and the examples in the deluxe series, this example of the valles does not contain 69 litems, but rather 68, since Duchamp took the litherty of eliminating his pechesion or plastic of the Clisteric (Elideri, which was intended for placement next to the Large Class (attached to one of the side panels). As and yas 1150, Duchamp began separinenting with various techniques per pirit on transparent surfaces so that he could better achieve convincing simulations of the various works he had made regions. The second of this his reproductions of the Large Class and Mine Malic Bolis, but wherity after the first sets were assembled, the Clister, which was printed on a howler plant of the country of the control of the control of the country of the

The present example of the valise was acquired from Duchamp by "The Lewins" (to whom it is The present example of the value was acquired from Duchamp by "The Levina" (to whom it is inscincibed) in 1522, Albert Lordwas as well-known Hollywood screenwriter and director, his best-known films are: The shown and Singance (1942), The Frient of Ducham Group (1945), The Frient between the state of the shown of the state of the shown of th

In the years that have passed since the valles was completed, it has gradually acquired new meaning and significance within the Duchamp nevery; it is no longer considered a mere collection of repredections having after some rise that documentary values, but, return, a subject and important seen that the basic ideas it presents - appropriation and replications - are themse septered in the work of an everygening number of young contemporary artists. It is bese artists who carry Duckamp's legacy into the heture, for, in different ways and to varying degrees, they continue to hair upon the conceptual strategies he so neaty; and brilliasty - packed letch his portable solution per a many content of the processing of the conceptual strategies he so neaty; and brilliasty - packed letch his portable side is not provided in the size of the processing of th

LOT 133, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

MAN RAY (1890-1976) and Marcel Duchamp...

Belle Haleine: Eau de Voilette

Let Description
MAN RAY (1850-1978) and Marcel Duchamp (1887-1988)
Belio Haliemie Eau de Voilette
signed and inscribed 'pour la couverture de New York Dada Marcel Duchamp' (center right) and
initiated by Man Ray (lower right corner of each photograph)
true photographs mounted on white paper
Overell: 173 x 14 5 in; (1.64 x 25.5 cm.)

Label: 7 1/8 x 5% in. (18 x 13.3 cm.) Bottle: 5 1/8 x 4 1/8 in. (13 x 10.5 cm.)

Pre-Lot Text The Collection of Robert Shapazian

Provesance Marcel Duchamp, New York Cordier & Ekstrom, New York Dieter Keller, Stuttgart Arthuro Schwartz, Milan Arthuro Schwartz, Milan Gallery Yves Aman, New York Acquired from the above by the late owner, 1984

Exhibited

New York, Cordier & Ekstrom, Not Seen andier Less Seen of by Marcel Duchamp/Kroso Sélavy,
1904-1903, 1965, no. M35.

Milan, Galleria Schwarz, Marcel Duchamp: 66 Creative Years, December 1972-February 1973, no.

Let Notes
In 1921, Marcell Duchamp enlisted the assistance of Man Ray in creating his Belle Halekine-Eau de
Vailerte [Beautiful Breath/vell Water], a perhume bottle that would feature his newly invented
femals alter-age, Rose fidery. Han Ray began by photographing Duchamp dressed in dray, where
Rose wears a hat (sedectively public dover her rysels), a point coat and a pearl neckline. These
images were then printed by Blan Ray and send to prepare the layard of the bettle for some years,
design and layard artistic, From a hettle of Rigand perhume that Duchamp had acquired, Man Ray
alexady knew the sizes and format of the label, so he attached Rose's portrait at the top and, in
accordance with Duchamp's instructions, directly below it handprinted the words EELE
HALEINE (in according and descending capital tetters) and Eau de Voiréere (in a Ramboyant and
expressive script). This was followed by the Intrials ATB. (the Tir greatested Intervals, as if to
approach the size of the siz

The present work includes a photograph of Man Ray's layout, as well as a photograph of the finished bettle. Each print is signed with Man Ray's menogram, and the whole was matted with paper, upon which Duchamp wrote fined these images were used in preparable for the cover of New York Dado, the single-issue periodical devoted to the Dada movement that Man Ray and Duchamp issued in New York in 240°H 121°L. Indeed, I was this magazine that premiered Rean's existence to the public, for the periams bottle van emblacement in the center of its cover sorrounded by ministics bypol letters spelling out the works' here york finds april 1914."

LOT 135, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1877-1963)

Monte Carlo Bond

Let Description
Marcel Duchamp (1877-1983)
Monte Carls Bond
offset lithograph in color
12's X7's in.
Executed in 1938. This work is from the edition of two thousand.

Pre-Let Text The Collection of Robert Shapazian

Provenance George Hoyningen-Huene, Los Angeles Bevan Davies Books, New York Acquired from the above by the late owner, 1982

Literature
A. Schwarz, The Complete Works of Marcel Duchamp, vol. II, p. 793, no. 405b.

Let Notes
This work has been authenticated by Mme Jacqueline Matisse Mounier and the Association
Marcel Duchamp. In 1938 Duchamp was asked by the editors of XXe Siècle - a lavish French art magazine - for a contribution to their publication. He readily accepted, for he was anxious to produce a facsimile of his Monte Carlo Bond, which he wanted to include in his value (see lot no. 122). As in other publication projects that he accepted at this time, this would provide the idea opportunity to secure multiple copies. After several networkey factors, but have give such a large quantity, for example, the image of his lathered head had to be mechanically printed, Duchamp prepared a fulf-scale color lithograph of bond no. 12, which had not yet been classing or signed, and over 2,000 capies were run off and included as hors force plates in the Christmas issue of the magazine. After a number of additional modifications were made, well over 300 extra prints were set aside for inclusion in the value. This is an example of the Monte Carlo Bond removed from an issue of IXG Bond.

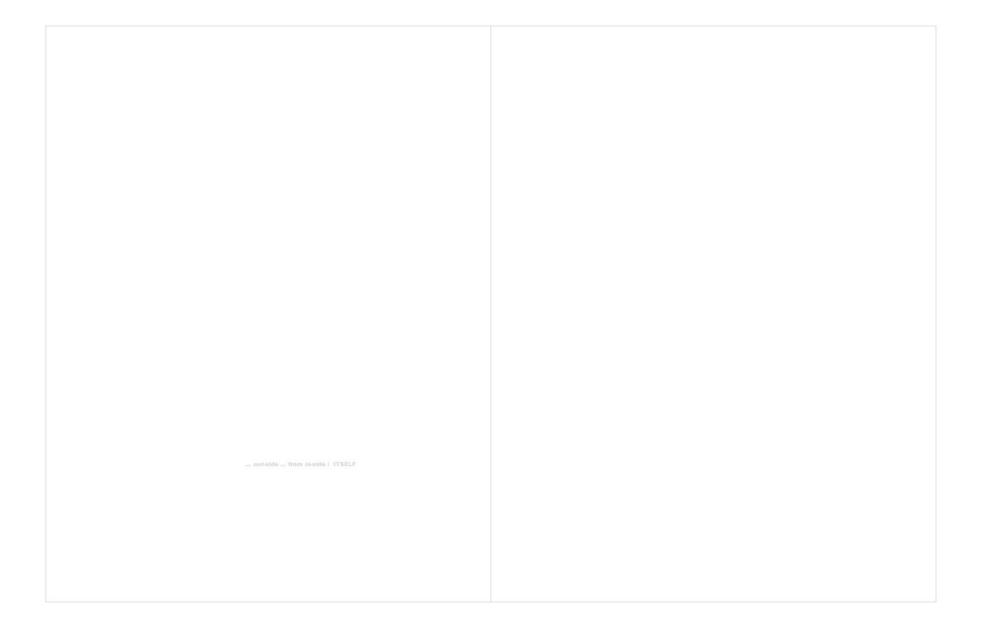
Source: Christie's Sales 2355 and 2356, New York, Rockefeller Plaza, David Tomas, 2010

TREATISE ON THE WORK OF ART	THINK
Part I	'LIMIT' '()'
	LIMIT + BOUNDARY + LIMIT
2010	

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THINK		THINK	
l l	BETWEEN THE LIMIT		BEYOND THE LIMIT
			(FROM WITHIN ITSELF)





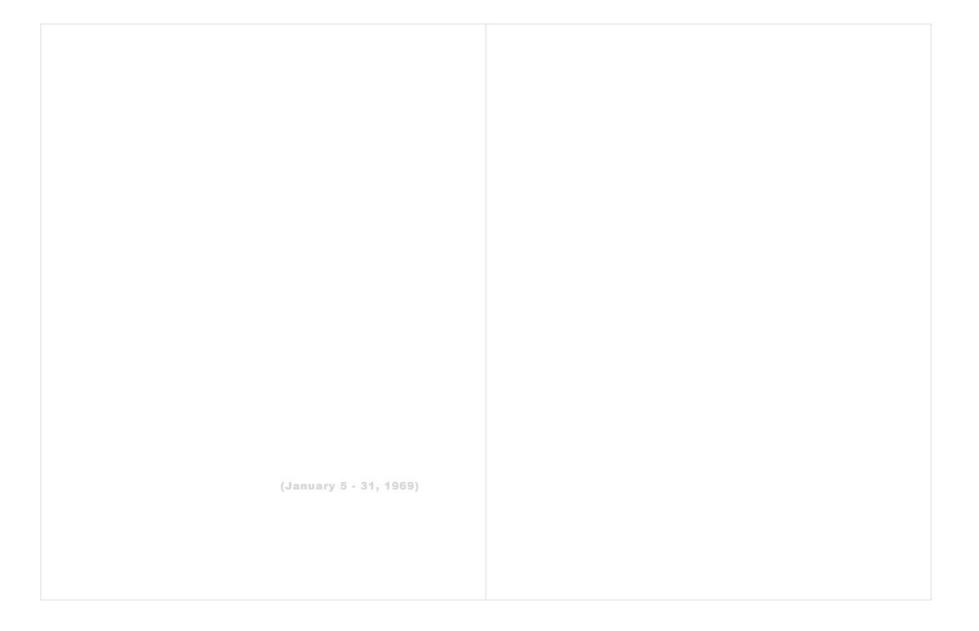
TREATISE ON THE WORK OF ART	THINK	'LIMIT'
Part II	THINK	*() [*]
2010		

THINK	BOUNDARIES OF THE LIMIT think	BEYOND THE LIMIT



... through ... out, away from New visibility ... LIMIT...



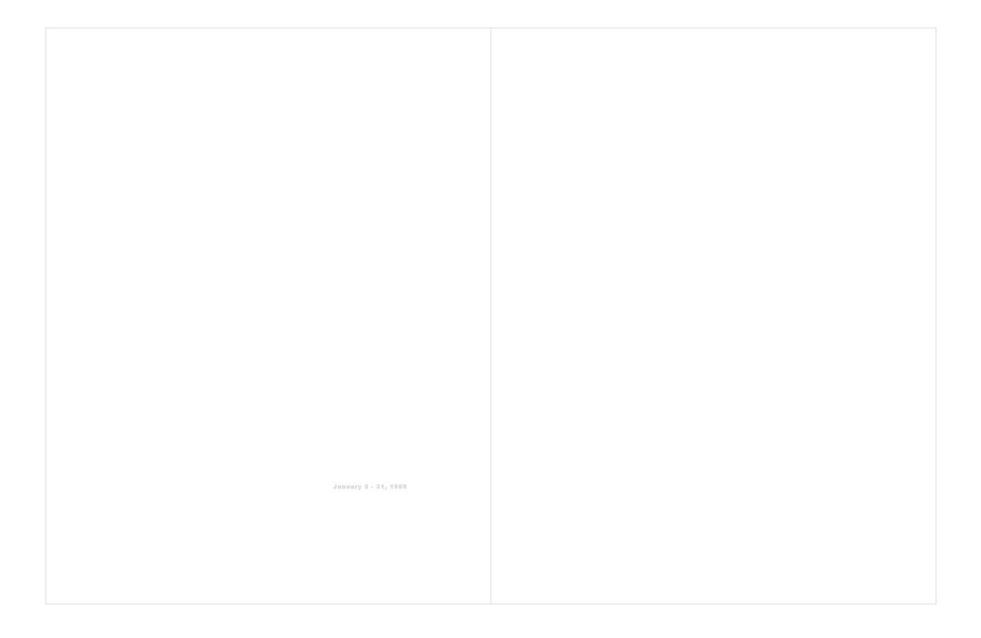


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THINK	WITHIN THE LIMIT ()	THINK	BETWEEN THE LIMIT







ARRÀS LECUTE TO AUTACADEMY (After Franz, Kafka), Conseil, National de Recherche, Ottowa, 4 mai 1 1986.

- A Programme-des-conferences ECI (Intervenants Culturels Internationaux), niercredi 96 avril à 12h40, au focal 4-M050,7 mmmacon 9 Pavillot Hobert-Reginf. Présentation d'une performance de Districtionia par Sophie Belair-Clement (Penis Furfan), David - OCOM Tomas (David Tomas) avec le participation de David Jacques (Claude Schrier), Merch 3, blarco Lains de Franta Loper 21/3 174427 | Frequise du programme ICI.

THERE IS A GROWING CONSERVED THAT THE CONTEMPORARY ARTIST MUST NOT ONLESSEED REPORT SPECIAL OF THE CONTINUED MINE 27 M

An autoritaire, moins directive; elle indique sa propre condition de mise en scène. Le extre de Kafta est manifeste, ta, no 19 récriture est incisive, je ne crois pas qu'une adaptation de ton. Lexte -sou, nue, perspective, estique actuelle un account soit une approche appropriée, j'imagine peut-être encore bien mai ton intervention, dont je suits curieuse, avec un wordfiamee. PAS DE CATEMATE TANT ATAMATEMENT DE L'ARTEMATEMENT DE L'ARTEMATEM

CONTRADICTORY CONDITIONS OF EXISTENCE AS A WORK THAT COULD NEVER LIVE UP TO ITS RADICAL ASPERATIONS and the state of t l'auditoire est universitaire: un mentor et son étudiante d'aloguent. à l'ombre d'un arbre au sommet d'une I admotre extunyer stature: un memor ex son entuanne engagent, a rounte e un arrive au sommet e une nontagne non loin d'un rutseau serait preferable, on s'est d'abord poss la question de la possibilité it une telle discussion et tout de suite ea nous a semble impossible. d'abord parce qu'une discussion devant auditoire , non a sur la discussion et tout de suite ea nous a semble impossible. d'abord parce qu'une discussion devant auditoire , non a sur la comment de la comment ow médiatisée, ne serait pasante discussion, sa prendrait une capacité d'abstraction de la situation si grande, sa present A 3 deviendrait du théâtec, quoique ajlai du mal à tracer la frontière, peut-être n'estres pas nécessaires cette DRIARADA G∃ abstraction de l'auditoire pour favoccessité de la représentation, la présentation na intéresse dayantaire pette suan ∃ 🤫 o THE Sim so-tes "sidiased so-tierbes, ottendos sines; it is "I for a second minimal and second sidiase sum sino no a constant second sec GERMAN ORIGINAL. IN THE SECOND CASE, SHE PRESENTED A REWOR dequis plusteurs anges nous correspondons, e est yea). E capport est établi, la fin du diplôme n'a pas mis un que terme à nos correspondances, la relation se désinstitutionnailse, qu sonières des questions, mes projets saus toner de la conserve des questions, mes projets saus toner de la conserve des questions de preserveurs. Valable de la conserve que ignes unes de preserveurs. Valable de la conserve que ignes unes de preserveurs. sad'inexpérience technique dans tes œuvres, la précision envers l'image reproduite aura participé à momo irasut Judoa Schooling that (Snon, shirtse sak tool sentings and sentings are sentings and sentings and sentings and sentings are sentings and sentings and sentings and sentings are sentings and sentings are sentings and sentings and sentings are sentings are sentings and sentings are sentings and sentings are sentings and sentings are sentings and sentings are sentings are sentings. The sentings are sentings are sentings are sentings are sentings and sentings are sentings are sentings are sentings. The sentings are sentings are sentings are sen the artist in the 1970s and 1980s, the two kapka lectures were presented in the **volum repropol** ciem. Lectur **operol jipò se at oup, oupiroòd elysh-so o pretosi el biard al diard at avolue resis an berutool el cieng** тра tugétais étudiant/(est-ce le cas?) cest-ce que cette voix d'appartient toujours?/de dialogue des relations et de la мияочи за valucritique s'ouvre avecla l'arefécuaverte's de la performance/bien que lu en sois l'auteur/la vols me semble celle 🗵 TAHT EXIST AT THE LIMITS OF COHERENCE AND COMPREHENSICHHSTÄHLS STYSHUS AUVAIDED STILL MANAGING TO ACKNOWLEDGING ITS 'IMPOSSIBLE' CONDITIONS OF EXISTERCE, WHILE NEVERTHELESS STILL MANAGING TO er's on se posait la question du cadre architecturar-dans quelle mesure est-ce qu'il conditionne l'expérience de comma la réception? dans quelle mesure est-ce que On Her Majesty's Service et National Research Council sur le carrol

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APRÈS LEURGER (PER 15 EN 15 EN

THERE IS A GROWING CONSENSUE THAT THE CONTEMPORARY ARTIST MUST NOT ONLY, AGENT AND TREATMENT AND ALBO LEARN TO FUNCTION POSITIVELY UNDER THE CURRENT SOCIO-INSTITUTIONAL 2019, 34 9418, 48418, 48514, 85514, 86514,

อหากษุปั่งเห็นโรคาที่คนิกสู่เกี่ยวให้ยังเห็น มีเก็บการครากคนิโรคาที่สามารถสามารถสามารถสามารถสามารถสามารถสามารถ Trééctiture est incisive, je ne crois pas qu'une ada**นในโอค ใช (คนในโรค) สมารถสามารถสมาร**ถในเพลาสเปลยในเกมารถออ

soft une approche appropriée, j'imagine peut-être encore bien mal ton intervention, dont je suis curieuse, avec LECTURE TO AN ACADEMY (1985-86) WAS A MULTILAYERED PERFORMANCE THAT ATTEMPTED TO EXPLOSE TRADEW CONTRADICTORY CONDITIONS OF EXISTENCE AS A WORK THAT COULD NEVER LIVE UP TO ITS RADICAL ASPIRATION SOCIE-POLITIFIC PROPERTY OF STATE AND THE STATE OF STATE OF STATE AND THE STATE OF S overlapping albotoribessythesiquisticismits with sugarification and the complete supplied the supplied of the complete supplied to the complete su OF FRANZ SPANSANDINAVER BOOTENS ANNAIGADESING ALS SHIRTH STORY HAVE BUILDING AND HEAD THAT IN A DETAIL AND A SHIRTH STORY HAVE BUILDING AND A SHIRTH BUILDING AND A S AVANT-GARDE MOVEMENTS. IN THE FIRST CASE, THE LECTURER READ A FAITHEN ENGLISH TRANSI OF ICENTAL IN WHICH GERMAN ORIGINAL. IN THE SECOND CASE, SHE PRESENTED A REWORKED VERSION OF KARKA'S ORIGINAL IN WHICH AN UNIDENTIFIED WOMAN, PASSEBULK A STUDIO MODELL REPLACED, RED PETER, KAPKA'S SIMAN, PROTROCHIST, IN THIS ADAMATICACA, ARANGE (MIR, MP BLOW MARS) BE WINNIFLY, NYS (CR. 2 GROWNER) WORLD CONTROLL WERE MESSED WINNIFLY NO CONTROLL WAS A CONTROLLED WINNIFLY OF CONTROLLED WINNIFLY OF CONTROLLED WAS A CONTROLLED WINNIFLY OF CONTROLLED WINNIFLY OF CONTROLLED WAS A CONT PHOTOGRAPHY AND THE PROBLEM PHIS PURISH THE PROPERTY OF THE PROPERTY AND T HAD directories technique also tenerous parécisies von de l'inage serre du iscurre participé de noncontanu un participé de l'independent de l' SCHOOMITERATION COMAZONICE เลย เลย เลยแบบ ลายเกาะเลยแบบ เลยแบบ เลยแบบ เลยแบบ เลยแบบ เลยแบบ เลยแบบ เลยแบบ เลยแบบ BUT THAT HAD BEGUN TO BE REPLACED IN THE 1960S BY UNIVERSITY-BASED STUDIO ART HOMEOMORED AND AN INCREASING INTEREST IN OTHER FORMS OF KNOWLEDGE. THE WOMAN LECTURER'S VOICE WAS, ELECTRONIA THAT BOY SATE THE PARTY HIT SALE WAS A STATE OF THE PERFORMANCE OBJECTIVES CONCERNING GENERAL DENTITY AND POWER. SINCE ONE OF THE PERFORMANCE OBJECTIVES WAS TO RAISE QUESTIONS PERTAINING TO THE NEW UNIVERSITY BASED EDUCATION AND PROFESSIONAL THE ARTIST IN THE 1970S AND 1980S. THE TWO KAPKA LECTURES WERE PRESENTED IN THE 281,48 FF0PP ARTHUR. LECTURES/19810JDBB RESENTED IN THE 281,48 FF0PP ARTHUR. LECTURES/19810JDB RESENTED IN THE 281,48 FF0PP ARTHUR. LECTURES/19810 PERFORMANION OF THE STATE OF TH THAT LEGISLAND STREET OF THE OF THE TREET OF TREET. EXIST AT THE LIMITS OF COHERENCE AND COMPREHENSION THE SPURIS ALL MANAGING TO ACKNOWLEDGING ITS 'IMPOSSIBLE' CONDITIONS OF EXISTENCE, WHILE NEVERTHELESS STILL MANAGING TO 3HT-E/R 3m & Polication I de Pular Methode Control of the Control

DAVID TOMAS
EDITIONS 2003 —
2011

DAVID TOMAS
EDITIONS 2003 —
2012