

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT

Sale Interest: 477 Lots



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PHILLIPS

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT

Sale Interest: 477 Lots

## Auction and Viewing

**Auction 24 - 26 October 2023**

**Evening Sale 24 October**

**Day Sale 25 October**

**Day Sale 26 October**

## Viewing

17 October - 24 October

432 Park Avenue, New York, NY, United States, 10022

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY030423 or Editions & Works on Paper.

## Absentee and Telephone Bids

tel +1 212 940 1228

[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

## Editions Department

[Editions@phillips.com](mailto:Editions@phillips.com)

212 940 1220

# Editions & Works on Paper

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Sale Interest: 477 Lots



1  
**B.J.O. Nordfeldt**  
*Wash Day (U.M. 37)*  
Estimate \$5,000 — 7,000



2  
**B.J.O. Nordfeldt**  
*Bathers (U.M. 20)*  
Estimate \$6,000 — 9,000



3  
**Juliette Nichols**  
*Shoving Off*  
Estimate \$2,000 — 4,000



4  
**Ada Gilmore Chaffee**  
*The Silva Sisters*  
Estimate \$4,000 — 6,000



5  
**Ada Gilmore Chaffee**  
*Two Figures in Provincetown; an...*  
Estimate \$3,000 — 5,000



6  
**Ada Gilmore Chaffee**  
*Provincetown*  
Estimate \$4,000 — 6,000



7  
**Ethel Mars**  
*Sewing*  
Estimate \$1,500 — 2,500



8  
**Mildred McMillen**  
*The Outskirts*  
Estimate \$400 — 600



9  
**Edna Hopkins**  
*Studios in the Wharf*  
Estimate \$3,000 — 5,000



10  
**Gustave Baumann**  
*Tom A Hunting (C. 58)*  
Estimate \$3,000 — 5,000

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11  
**Blanche Lazzell**  
*The Monongahela (C. bl. 16)*  
Estimate \$7,000 — 10,000



12  
**Blanche Lazzell**  
*Barn in the Dunes (C. bl. 30)*  
Estimate \$9,000 — 12,000



13  
**Blanche Lazzell**  
*The Red Quill (C. bl. 28)*  
Estimate \$10,000 — 15,000



14  
**Blanche Lazzell**  
*Sail Boat (C. bl. 79)*  
Estimate \$20,000 — 40,000



15  
**Mary J. Coulter**  
*Summer Day, Provincetown*  
Estimate \$1,000 — 2,000



16  
**Grace Martin Taylor**  
*Star Gazing (B. 11)*  
Estimate \$2,000 — 4,000



17  
**Grace Martin Taylor**  
*Studio Window (B. 18)*  
Estimate \$6,000 — 9,000



18  
**William Zorach**  
*Sailing*  
Estimate \$3,000 — 5,000



19  
**Tod Lindenmuth**  
*Low Tide; and Along Side*  
Estimate \$1,500 — 2,500



20  
**William Zorach**  
*Sunrise Fisherman, Provincetow...*  
Estimate \$2,500 — 3,500

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21  
**Angèle Myrer**  
*Mending Twine (Mending Nets)*  
Estimate \$1,000 — 2,000



22  
**Mabel A. Hewit**  
*They Stop for Coffee*  
Estimate \$2,000 — 4,000



23  
**Marguerite Zorach**  
*Interior of Tenth Street*  
Estimate \$1,000 — 2,000



24  
**Agnes Weinrich**  
*Seated Woman; and Three Seated...*  
Estimate \$2,000 — 4,000



25  
**Agnes Weinrich**  
*Flowers; and Seated Woman*  
Estimate \$2,500 — 3,500



26  
**Alice C. Browne**  
*[Bouquet of Flowers on a Table]*  
Estimate \$2,000 — 4,000



27  
**Eliza Draper Gardiner**  
*Boy and Goose*  
Estimate \$700 — 1,000



28  
**Margaret Jordan Patte...**  
*Spring Flowers*  
Estimate \$1,000 — 2,000



29  
**Margaret Jordan Patte...**  
*Morning Glories*  
Estimate \$1,500 — 2,500



30  
**Margaret Jordan Patte...**  
*White Dogwood*  
Estimate \$800 — 1,200

# Editions & Works on Paper

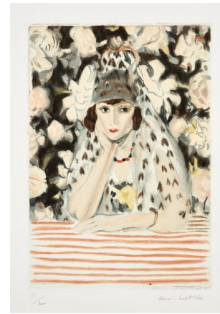
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31  
**Pierre-Auguste Renoir**  
*Le Chapeau épinglé, 2e planche ...*  
Estimate \$20,000 — 30,000



32  
**Marc Chagall**  
*L'Opéra (The Opera) (M. 715)*  
Estimate \$20,000 — 30,000



33  
**After Henri Matisse**  
*L'Espagnole à la mantille (The S...*  
Estimate \$15,000 — 20,000



34  
**Henri Matisse**  
*L'Enterrement de Pierrot (Pierro...*  
Estimate \$10,000 — 15,000



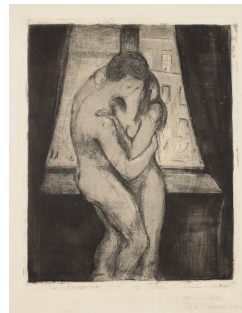
35  
**Henri Matisse**  
*Le Loup (The Wolf), plate 5 from...*  
Estimate \$8,000 — 12,000



36  
**Henri Matisse**  
*Nu allongé sur fond à motifs circ...*  
Estimate \$12,000 — 18,000



37  
**Edward Hopper**  
*Evening Wind (L. 77)*  
Estimate \$25,000 — 35,000



38  
**Edvard Munch**  
*Der Kuss, Kyss (The Kiss) (W. 23...*  
Estimate \$150,000 — 250,000



39  
**Pablo Picasso**  
*Quatre femmes nues et tête scu...*  
Estimate \$20,000 — 30,000



40  
**Pablo Picasso**  
*Deux nus assis (Two Seated Nud...*  
Estimate \$12,000 — 18,000

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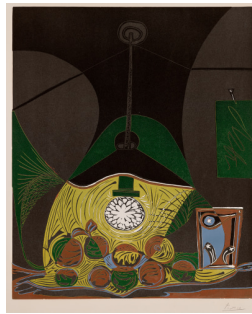
New York Auction / 24 October 2023 / 2pm EDT



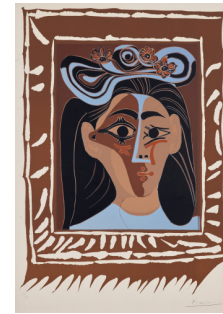
41  
**Pablo Picasso**  
*Ecce Homo, d'après Rembrandt ...*  
Estimate \$12,000 — 18,000



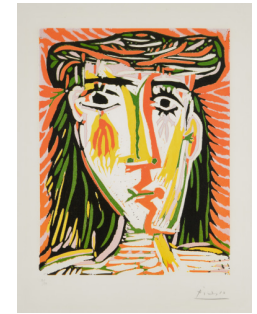
42  
**Pablo Picasso**  
*Maison close. Médisance. Avec ...*  
Estimate \$10,000 — 15,000



43  
**Pablo Picasso**  
*Nature morte à la suspension - ...*  
Estimate \$30,000 — 50,000



44  
**Pablo Picasso**  
*Jacqueline au chapeau à fleurs. ...*  
Estimate \$60,000 — 80,000



45  
**Pablo Picasso**  
*Femme au chapeau (Woman in ...)*  
Estimate \$40,000 — 60,000

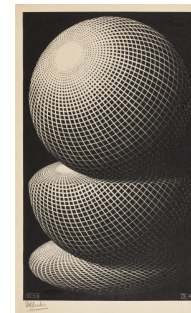


46  
**Pablo Picasso**  
*Le Taureau, from Histoire Natur...*  
Estimate \$10,000 — 15,000



47  
**Joan Miró**  
*Gaudi XX (D. 1079)*  
Estimate \$18,000 — 25,000

48  
This lot is no longer available.



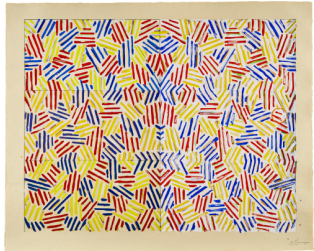
49  
**M.C. Escher**  
*Three Spheres I (B. 336)*  
Estimate \$10,000 — 15,000



50  
**Jasper Johns**  
*Shrinky Dink 3*  
Estimate \$10,000 — 15,000

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51  
**Jasper Johns**  
*Corpse and Mirror (U.L.A.E. 169)*  
Estimate \$80,000 — 120,000



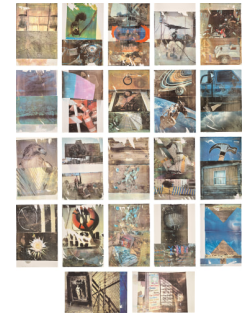
52  
**Jasper Johns**  
*Two Flags (U.L.A.E. 121)*  
Estimate \$20,000 — 30,000



53  
**Wallace Berman**  
*Untitled*  
Estimate \$20,000 — 30,000



54  
**Robert Rauschenberg**  
*Spot (U.L.A.E. 20, F. 24)*  
Estimate \$10,000 — 15,000



55  
**Robert Rauschenberg**  
*Tribute 21*  
Estimate \$40,000 — 60,000



56  
**Michelangelo Pistoletto**  
*Impronta*  
Estimate \$50,000 — 60,000



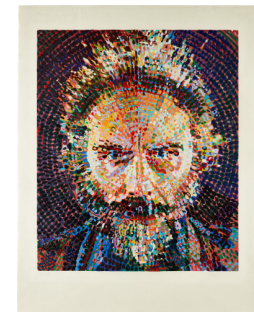
57  
**Bruce Nauman**  
*Raw War (C. 7)*  
Estimate \$12,000 — 18,000



58  
**Bruce Nauman**  
*Partial Truth (G. 1716)*  
Estimate \$15,000 — 25,000



59  
**Chris Burden**  
*Deluxe Photo Book 71-73*  
Estimate \$15,000 — 25,000



60  
**Chuck Close**  
*Lucas/Woodcut*  
Estimate \$8,000 — 12,000



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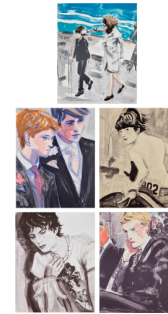
61  
**Robert Longo**  
*Untitled (Tiger Head 2)*  
Estimate \$15,000 — 25,000



62  
**Robert Longo**  
*Anne, from Men in the Cities*  
Estimate \$25,000 — 35,000



63  
**Alex Katz**  
*Blue Umbrella 2*  
Estimate \$30,000 — 50,000



64  
**Elizabeth Peyton**  
*Jackie and John; Prince Harry a...*  
Estimate \$12,000 — 18,000



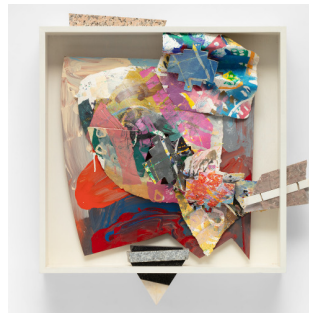
65  
**Elizabeth Peyton**  
*David*  
Estimate \$8,000 — 10,000



66  
**David Hockney**  
*Celia in a Wicker Chair (M.C.A.T....*  
Estimate \$8,000 — 12,000



67  
**David Hockney**  
*Four Part Splinge, from Some N...*  
Estimate \$40,000 — 60,000



68  
**Sam Gilliam**  
*Flowers, from Tulip series*  
Estimate \$10,000 — 15,000



69  
**Helen Frankenthaler**  
*Hermes (H. 166)*  
Estimate \$30,000 — 50,000



70  
**Wayne Thiebaud**  
*Candy Apples*  
Estimate \$30,000 — 50,000

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71  
**Richard Diebenkorn**  
*Blue*  
Estimate \$30,000 — 50,000



72  
**Pat Steir**  
*Triptych Horse*  
Estimate \$40,000 — 60,000



73  
**Julie Mehretu**  
*Entropia (construction)*  
Estimate \$20,000 — 30,000



74  
**Brice Marden**  
*Eagles Mere Muses (G. 1866)*  
Estimate \$15,000 — 25,000



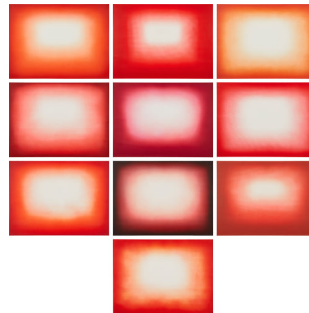
75  
**Vija Celmins**  
*Untitled (Ocean) (D. p. 205, R. 3...*  
Estimate \$25,000 — 35,000



76  
**Vija Celmins**  
*Divided Night Sky; and Reverse ...*  
Estimate \$12,000 — 18,000



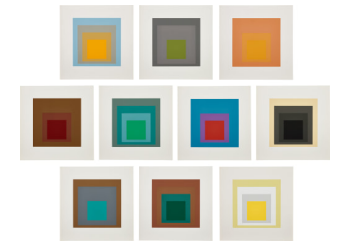
77  
**Yayoi Kusama**  
*Fireflies (K. 250)*  
Estimate \$10,000 — 15,000



78  
**Anish Kapoor**  
*Red Shadow*  
Estimate \$30,000 — 50,000



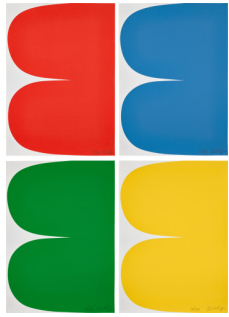
79  
**Spencer Finch**  
*Back to Kansas*  
Estimate \$8,000 — 12,000



80  
**Josef Albers**  
*Homage to the Square: Ten Wor...*  
Estimate \$30,000 — 50,000

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81  
**Ellsworth Kelly**  
*Red Curves; Blue Curves; Green ...*  
Estimate \$15,000 — 25,000



82  
**Niki de Saint Phalle**  
*Head with Snake*  
Estimate \$12,000 — 18,000



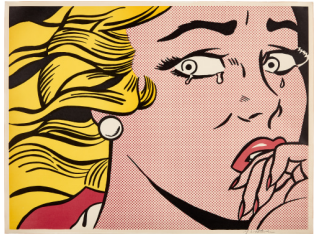
83  
**Niki de Saint Phalle**  
*La fontaine aux quatre nanas*  
Estimate \$10,000 — 15,000



84  
**Niki de Saint Phalle**  
*Dancing Couple Vase*  
Estimate \$8,000 — 12,000



85  
**Tom Wesselmann**  
*Monica Sitting Cross Legged; R...*  
Estimate \$30,000 — 50,000



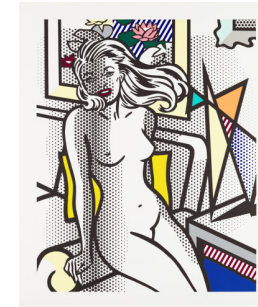
86  
**Roy Lichtenstein**  
*Crying Girl (C. II.1)*  
Estimate \$30,000 — 50,000



87  
**Roy Lichtenstein**  
*Reverie, from 11 Pop Artists, Vol...*  
Estimate \$100,000 — 150,000



88  
**Roy Lichtenstein**  
*Shipboard Girl (C. II.6)*  
Estimate \$15,000 — 25,000



89  
**Roy Lichtenstein**  
*Nude with Yellow Pillow, from N...*  
Estimate \$250,000 — 350,000



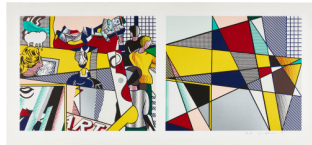
90  
**Roy Lichtenstein**  
*Blue Face, from Brushstroke Fig...*  
Estimate \$20,000 — 30,000

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91  
**Roy Lichtenstein**  
*Seascape, from Landscapes Series*  
Estimate \$50,000 — 70,000



92  
**Roy Lichtenstein**  
*Tel Aviv Museum Print (C. 238)*  
Estimate \$25,000 — 35,000



93  
**Roy Lichtenstein**  
*Still Life with Crystal Bowl (S. 19...)*  
Estimate \$12,000 — 18,000



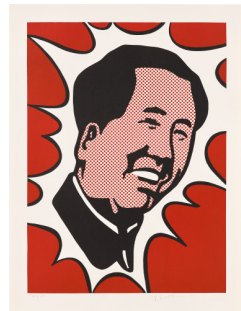
94  
**Roy Lichtenstein**  
*Untitled (Still Life with Lemon a...)*  
Estimate \$15,000 — 25,000



95  
**Roy Lichtenstein**  
*Water Lily (G. 1582, C. 281)*  
Estimate \$15,000 — 25,000



96  
**Roy Lichtenstein**  
*Landscape Mobile (Limoges)*  
Estimate \$15,000 — 25,000



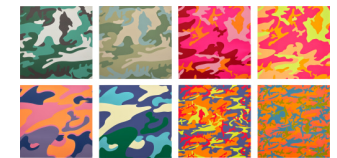
97  
**Roy Lichtenstein**  
*Mao (C. 104)*  
Estimate \$15,000 — 20,000



98  
**James Rosenquist**  
*F-111 (G. 73)*  
Estimate \$25,000 — 35,000



99  
**Andy Warhol**  
*Flash - November 22, 1963 (F. & ...)*  
Estimate \$60,000 — 80,000



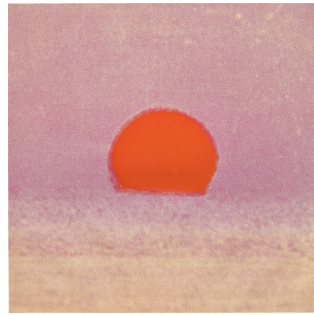
100  
**Andy Warhol**  
*Camouflage (F. & S. 406-413)*  
Estimate \$200,000 — 300,000

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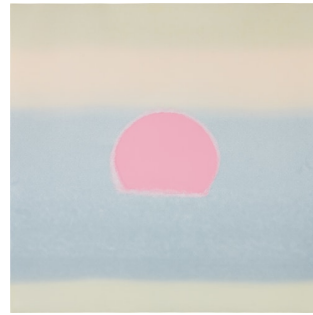
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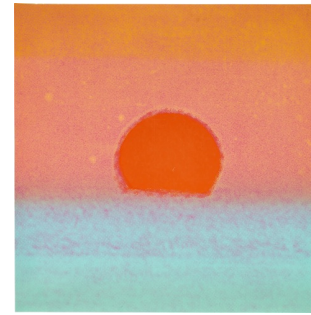
101  
**Andy Warhol**  
*Camouflage: one plate (F. & S. 4...*  
Estimate \$30,000 — 50,000



102  
**Andy Warhol**  
*Sunset (see F. & S. 85-88)*  
Estimate \$100,000 — 150,000



103  
**Andy Warhol**  
*Sunset (see F. & S. 85-88)*  
Estimate \$100,000 — 150,000



104  
**Andy Warhol**  
*Sunset (see F. & S. 85-88)*  
Estimate \$100,000 — 150,000



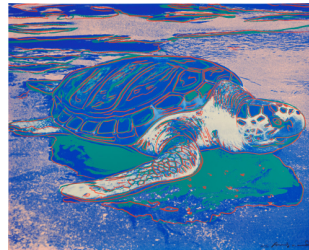
105  
**Andy Warhol**  
*Flowers (F. & S. 64-73)*  
Estimate \$800,000 — 1,200,000



106  
**Andy Warhol**  
*Giant Panda, from Endangered ...*  
Estimate \$100,000 — 150,000



107  
**Andy Warhol**  
*Bighorn Ram, from Endangered...*  
Estimate \$100,000 — 150,000



108  
**Andy Warhol**  
*Turtle (F. & S. 360A)*  
Estimate \$40,000 — 60,000



109  
**Andy Warhol**  
*Grapes (F. & S. 190-195)*  
Estimate \$200,000 — 300,000



110  
**Andy Warhol**  
*Mick Jagger (F. & S. 142)*  
Estimate \$70,000 — 90,000

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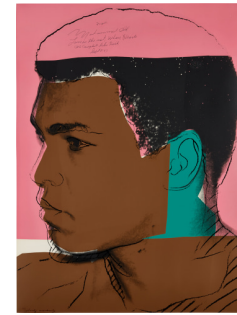
111  
**Andy Warhol**  
*Portraits of the Artists, from Ten...*  
Estimate \$20,000 — 30,000



112  
**Andy Warhol**  
*Brooklyn Bridge (F. & S. 290)*  
Estimate \$40,000 — 60,000



113  
**Andy Warhol**  
*Rebel Without a Cause (James ...)*  
Estimate \$150,000 — 250,000



114  
**Andy Warhol**  
*Muhammad Ali (F. & S. 179)*  
Estimate \$70,000 — 90,000



115  
**Andy Warhol**  
*Marilyn Monroe (Marilyn) (see F...*  
Estimate \$30,000 — 50,000



116  
**Andy Warhol**  
*Sidewalk, from Eight by Eight to...*  
Estimate \$25,000 — 35,000



117  
**Andy Warhol**  
*Skulls (F. & S. 157-160)*  
Estimate \$90,000 — 120,000



118  
**Andy Warhol**  
*Campbell's Soup Can (Tomato) (...)*  
Estimate \$30,000 — 50,000



119  
**Andy Warhol**  
*Uncle Sam, from Myths (F. & S. ...)*  
Estimate \$25,000 — 35,000



120  
**Andy Warhol**  
*Mao (F. & S. 97)*  
Estimate \$30,000 — 50,000

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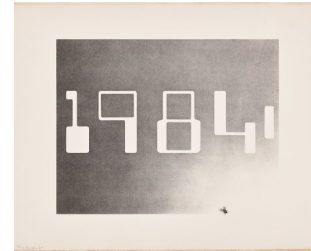
121  
**Andy Warhol**  
*Mao (F. & S. 95)*  
Estimate \$30,000 — 50,000



122  
**Andy Warhol**  
*Truck (F. & S. 367)*  
Estimate \$25,000 — 35,000



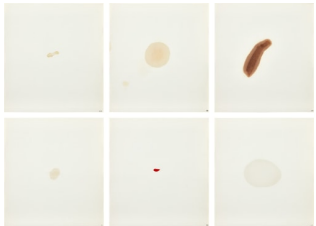
123  
**Ed Ruscha**  
*Clock (E. 223)*  
Estimate \$15,000 — 20,000



124  
**Ed Ruscha**  
*1984 (G. 57, E. 6)*  
Estimate \$15,000 — 25,000



125  
**Ed Ruscha**  
*Sin (E. 41, C. p. 338)*  
Estimate \$10,000 — 15,000



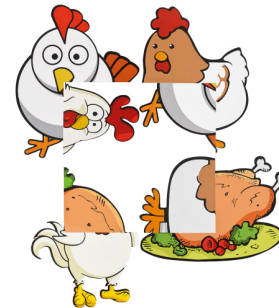
126  
**Ed Ruscha**  
*Stains (E. B9)*  
Estimate \$20,000 — 30,000



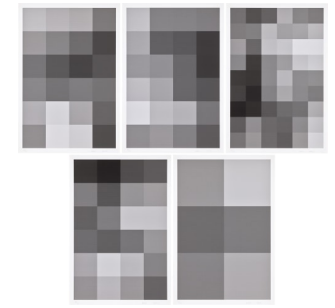
127  
**Ed Ruscha**  
*Selection of 16 Artist Books (E. ...)*  
Estimate \$8,000 — 12,000



128  
**Allen Ruppersberg**  
*Untitled (City Limits)*  
Estimate \$10,000 — 15,000



129  
**Urs Fischer**  
*Chicken Rotation*  
Estimate \$12,000 — 18,000



130  
**Christopher Wool**  
*Untitled*  
Estimate \$12,000 — 18,000

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131  
**Christopher Wool**  
*Black Book*  
Estimate \$20,000 — 30,000



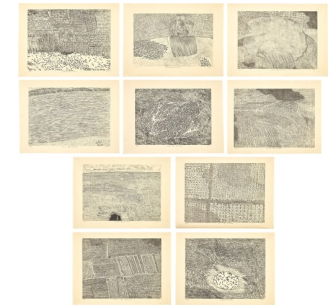
132  
**Barbara Kruger**  
*Untitled (We Will No Longer Be ...)*  
Estimate \$50,000 — 70,000



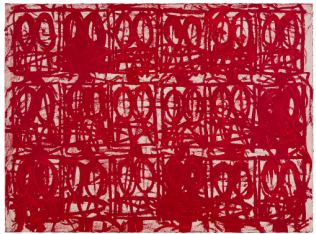
133  
**Hank Willis Thomas**  
*History is Past, Past is Present*  
Estimate \$10,000 — 15,000



134  
**Glenn Ligon**  
*Narratives*  
Estimate \$12,000 — 18,000



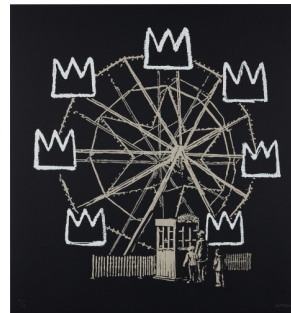
135  
**Xu Bing**  
*Five Series of Repetition*  
Estimate \$30,000 — 50,000



136  
**Rashid Johnson**  
*Untitled Anxious Red*  
Estimate \$30,000 — 50,000



137  
**After Jean-Michel Basquiat**  
*Flexible*  
Estimate \$30,000 — 50,000



138  
**Banksy**  
*Banksquiat (Black)*  
Estimate \$40,000 — 60,000



139  
**Keith Haring**  
*Pop Shop II: one plate (L. p. 97)*  
Estimate \$20,000 — 30,000



140  
**Keith Haring**  
*Pop Shop II: one plate (L. p. 96)*  
Estimate \$20,000 — 30,000



# Editions & Works on Paper

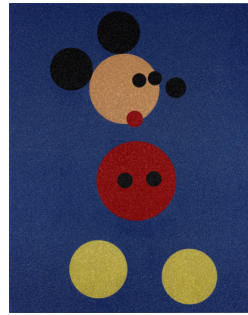
New York Auction / 24 October 2023 / 2pm EDT



141  
**Yoshitomo Nara**  
*My Little Treasure (M. & S. E-20...*  
Estimate \$25,000 — 35,000



142  
**Yayoi Kusama**  
*Morning is Here A-E (K. 332-336)*  
Estimate \$15,000 — 25,000



143  
**Damien Hirst**  
*Mickey (Blue Glitter)*  
Estimate \$20,000 — 30,000



144  
**Damien Hirst**  
*Red, Yellow Swallowtail and gre...*  
Estimate \$25,000 — 35,000

144  
This lot is no longer available.



146  
**Julian Opie**  
*Red Yellow Black White, from St...*  
Estimate \$12,000 — 18,000



147  
**Jeff Koons**  
*Play-Doh*  
Estimate \$10,000 — 15,000



148  
**Jeff Koons**  
*Girl with Dolphin and Monkey*  
Estimate \$9,000 — 12,000



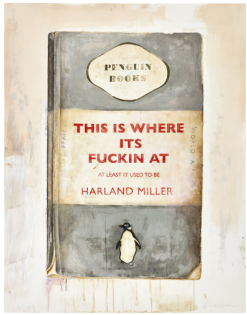
149  
**Jeff Koons**  
*Girl with Lobster*  
Estimate \$15,000 — 25,000



150  
**KAWS**  
*NO ONE'S HOME; STAY STEADY...*  
Estimate \$25,000 — 35,000

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



151  
**Harland Miller**  
*This is Where it's Fuckin At*  
Estimate \$40,000 — 60,000



152  
**After Édouard Manet**  
*Olympia (G. & P. E647)*  
Estimate \$2,000 — 3,000



153  
**After Édouard Manet**  
*Le Déjeuner sur l'herbe (Lunche...*  
Estimate \$2,500 — 3,000



154  
**After Paul Signac**  
*Le Port de La Rochelle (The Port...*  
Estimate \$5,000 — 6,000



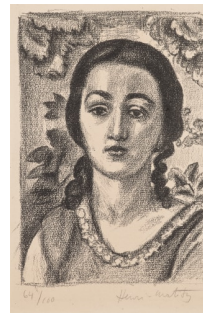
155  
**Pierre Bonnard**  
*Untitled*  
Estimate \$1,000 — 2,000



156  
**Camille Pissarro**  
*Baigneuse vue de dos (Bather S...*  
Estimate \$800 — 1,200



157  
**Henri de Toulouse-La...**  
*Cycle Michael (D. 359, A. 184, W...*  
Estimate \$1,000 — 1,500



158  
**Henri Matisse**  
*Jeune fille aux boucles brunes (...*  
Estimate \$4,000 — 6,000



159  
**Henri Matisse**  
*Jeune femme les mains jointes s...*  
Estimate \$6,000 — 8,000



160  
**Pablo Picasso**  
*Modèle accoudé sur un tableau ...*  
Estimate \$7,000 — 10,000

# Editions & Works on Paper

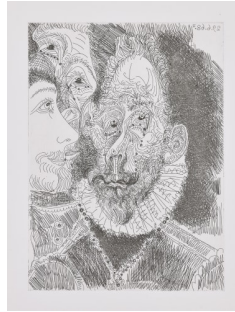
New York Auction / 24 October 2023 / 2pm EDT



161  
**Pablo Picasso**  
*Scene familiale (Family Scene) (...)*  
Estimate \$8,000 — 12,000



162  
**Pablo Picasso**  
*La Petite bacchanale (The Little ...)*  
Estimate \$4,000 — 6,000



163  
**Pablo Picasso**  
*Portrait-Charge d'un des person...*  
Estimate \$4,000 — 6,000



164  
**Pablo Picasso**  
*Portrait de 'Mousquetaire' vieilli...*  
Estimate \$4,000 — 6,000



165  
**Pablo Picasso**  
*Oasis avec flûtiste et danseurs (...)*  
Estimate \$4,000 — 6,000



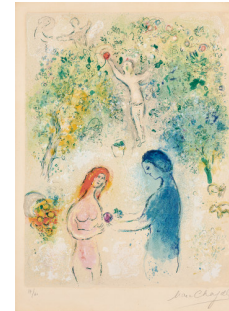
166  
**Henry Moore**  
*Reclining Figure and Standing F...*  
Estimate \$800 — 1,200



167  
**Marc Chagall**  
*Les Amoureux fantastiques (Fa...*  
Estimate \$2,000 — 3,000



168  
**Marc Chagall**  
*La Baie des anges, from Album ...*  
Estimate \$4,000 — 6,000



169  
**Marc Chagall**  
*Frontispiece, from Daphnis et C...*  
Estimate \$6,000 — 8,000



170  
**Marc Chagall**  
*Le Cirque (The Circus): plates 23...*  
Estimate \$6,000 — 8,000

## Editions & Works on Paper

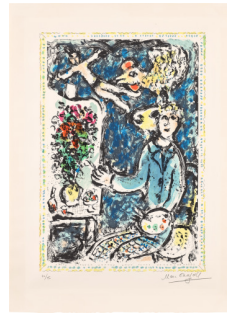
New York Auction / 24 October 2023 / 2pm EDT



171  
**Marc Chagall**  
*Le Presage. L'Autour et la colom...*  
Estimate \$2,500 — 3,500



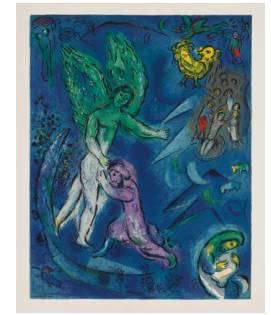
172  
**Marc Chagall**  
*Vision de Jacob (Jacob's Vision) ...*  
Estimate \$6,000 — 9,000



173  
**Marc Chagall**  
*L'Atelier bleu (The Blue Studio) (...*  
Estimate \$6,000 — 9,000



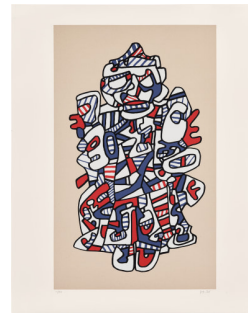
174  
**Marc Chagall**  
*Offrande à la Tour Eiffel (Tribute...*  
Estimate \$2,000 — 3,000



175  
**After Marc Chagall**  
*La Lutte de Jacob et de l'ange (T...*  
Estimate \$2,000 — 3,000



176  
This lot is no longer available.



178  
**Jean Dubuffet**  
*Le Vizir (The Vizier), from Fable...*  
Estimate \$4,000 — 6,000



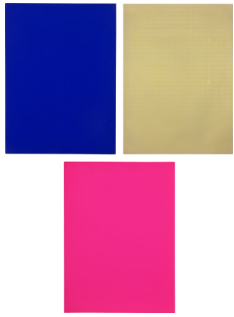
179  
**Jean Dubuffet**  
*Lion héraldique (Lion Heraldry), ...*  
Estimate \$3,000 — 5,000



180  
**Jean Dubuffet**  
*Encrier (Inkwell)*  
Estimate \$5,000 — 7,000

## Editions & Works on Paper

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181  
**Yves Klein**  
*Monochrome und Feuer (Krefel...*  
Estimate \$12,000 — 18,000



182  
**Sonia Delaunay**  
*Soupault, from Poésie de mots, ...*  
Estimate \$3,000 — 5,000



183  
**Sonia Delaunay**  
*Tzara, from Poésie de mots, poé...*  
Estimate \$3,000 — 5,000



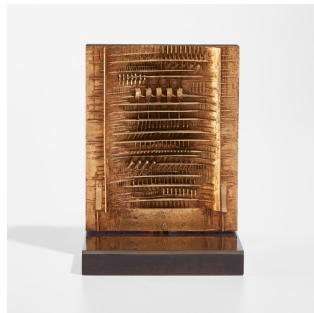
184  
**Pierre Soulages**  
*Serigraphie No. 18, from Official ...*  
Estimate \$7,000 — 10,000



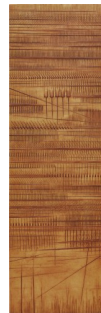
185  
**Pierre Alechinsky**  
*Rouleaux d'écriture (Oiseau de ...*  
Estimate \$3,000 — 5,000



186  
**Arnaldo Pomodoro**  
*Bassorilievo (Bas-relief) (A.P. 581)*  
Estimate \$7,000 — 9,000



187  
**Arnaldo Pomodoro**  
*Porta (Door), for Galerie Kriwin ...*  
Estimate \$7,000 — 9,000



188  
**Arnaldo Pomodoro**  
*Foglio lungo di Urbino (Long Sh...*  
Estimate \$1,000 — 2,000



189  
**Arnaldo Pomodoro**  
*Foglio lungo di Pavia (Long She...*  
Estimate \$1,000 — 2,000



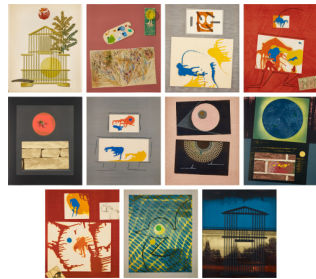
190  
**Arnaldo Pomodoro**  
*Scatola (Box); two boxes (A.P. ...*  
Estimate \$3,000 — 5,000

## Editions & Works on Paper

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191  
**Yves Tanguy**  
*Untitled, from Sept microbes vu...*  
Estimate \$3,000 — 5,000



192  
**Max Ernst**  
*Dent prompte (Prompt Tooth) (...)*  
Estimate \$800 — 1,200



193  
**Joan Miró**  
*Les Essences de la terra (The Es...*  
Estimate \$5,000 — 7,000



194  
**Joan Miró**  
*L'Issue dérobée (The Hidden Wa...*  
Estimate \$3,000 — 5,000



195  
**Joan Miró**  
*Règne végétal (United Plant Kin...*  
Estimate \$4,000 — 6,000



196  
**Joan Miró**  
*La Commedia dell'Arte I (Art Co...*  
Estimate \$3,000 — 5,000



197  
**Joan Miró**  
*Le Scieur de Long (The Pit Sawy...*  
Estimate \$7,000 — 10,000



198  
**Joan Miró**  
*L'Enfance d'Ubu (Ubu's Childho...*  
Estimate \$2,000 — 4,000



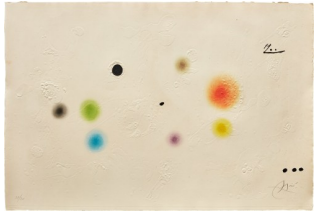
199  
**Joan Miró**  
*Tracé sur la paroi I (Drawn on th...*  
Estimate \$6,000 — 9,000



200  
**Joan Miró**  
*Le Roi David (King David) (D. 55...*  
Estimate \$4,000 — 6,000

## Editions & Works on Paper

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201

**Joan Miró**

*Barcelona: plate 9 (D. 599, see ...*

Estimate \$2,000 — 4,000



202

**Joan Miró**

*Le Bélier fleuri (The Flowery Ra...*

Estimate \$2,500 — 3,500



203

**Joan Miró**

*Obra Gràfica (Graphic Work) (M...*

Estimate \$4,000 — 6,000



204

**Joan Miró**

*Colombine à la fenêtre (Columbi...*

Estimate \$4,000 — 6,000



205

**Joan Miró**

*Obscur Laurier (Dark Laurel) (D...*

Estimate \$2,000 — 3,000

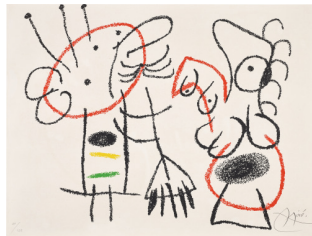


206

**Joan Miró**

*Feuilles éparses (Scattered Leav...*

Estimate \$2,000 — 4,000



207

**Joan Miró**

*Ubu aux Baléares (Ubu of The B...*

Estimate \$2,000 — 4,000

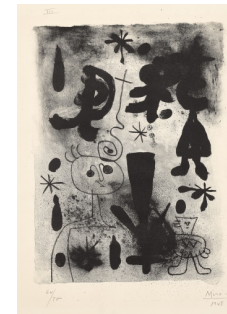


208

**Joan Miró**

*Hommage à Joan Prats (Tribut...*

Estimate \$3,500 — 4,500



209

**Joan Miró**

*Album 13: plate III (M. 74)*

Estimate \$3,000 — 5,000



210

**Thomas Hart Benton**

*The Race (F. 56)*

Estimate \$8,000 — 12,000

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



211  
**Howard Cook**  
*Financial District (D. 155)*  
Estimate \$3,000 — 5,000



212  
**Walt Kuhn**  
*Hulda; Cornelia; and Stella*  
Estimate \$800 — 1,200



213  
**Martin Lewis**  
*Wet Saturday (M. 81)*  
Estimate \$5,000 — 7,000



214  
**Raphael Soyer**  
*Young Woman Waiting in Lobby*  
Estimate \$200 — 400



215  
**Peggy Bacon**  
*Help! (F. 72)*  
Estimate \$600 — 900



216  
**John Sloan**  
*Night Windows (M. 152)*  
Estimate \$2,500 — 3,500



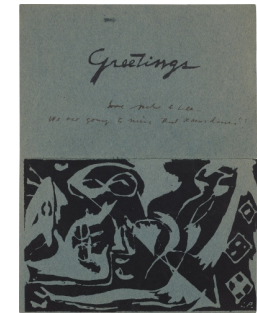
217  
**Oscar Bluemner**  
*Hoboken, NJ*  
Estimate \$3,000 — 5,000



218  
**John Marin**  
*Lake and Mountains*  
Estimate \$5,000 — 7,000



219  
**Stuart Davis**  
*Theater on the Beach (C. & M. 16)*  
Estimate \$5,000 — 7,000



220  
**Jackson Pollock**  
*Greeting Card (O.C. & T. 1088)*  
Estimate \$3,000 — 5,000



## Editions & Works on Paper

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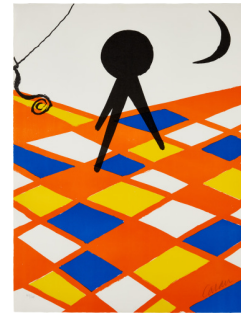
221  
**Adolph Gottlieb**  
*Levitation (A.A.A. 58)*  
Estimate \$2,000 — 4,000



222  
**Willem de Kooning**  
*Figures in Landscape VI*  
Estimate \$8,000 — 12,000



223  
**Alexander Calder**  
*Galactic System*  
Estimate \$3,000 — 5,000



224  
**Alexander Calder**  
*Tabouret à trois pieds (Stool with...)*  
Estimate \$2,000 — 4,000



225  
**Roberto Matta**  
*Centre noeuds (Center Knots) (F...)*  
Estimate \$3,000 — 5,000



226  
**Rufino Tamayo**  
*Interior con Sandía, from 15 Aguafuertes*  
Estimate \$2,000 — 4,000



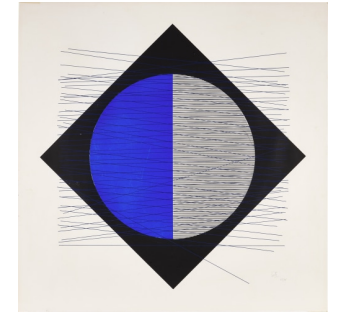
227  
**Rufino Tamayo**  
*Torso, from 15 Aguafuertes (15 E...)*  
Estimate \$1,500 — 2,500



228  
**Rufino Tamayo**  
*Máscara, from 8 Aguafuertes (...)*  
Estimate \$1,500 — 2,500



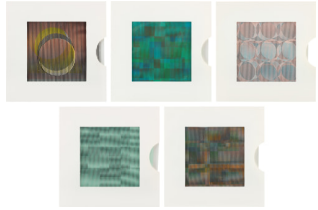
229  
**Rufino Tamayo**  
*Torre Blanca, from 16 Aguafuertes*  
Estimate \$1,200 — 1,800



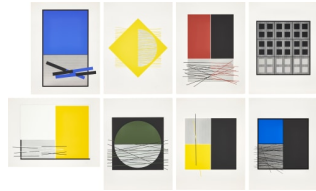
230  
**Jesús Rafael Soto**  
*Untitled*  
Estimate \$600 — 900

# Editions & Works on Paper

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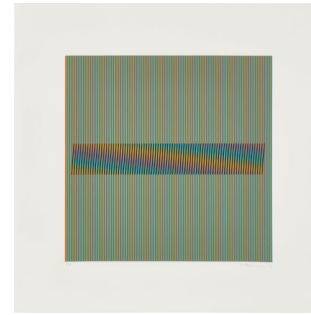
231  
**Carlos Cruz-Diez**  
*Transchromies*  
Estimate \$4,000 — 6,000



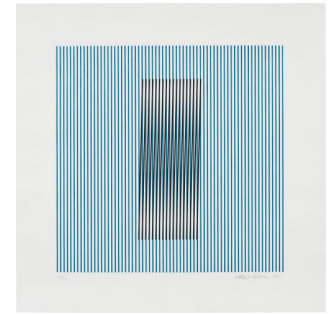
232  
**Jesús Rafael Soto**  
*Vibrations*  
Estimate \$5,000 — 7,000



233  
**Carlos Cruz-Diez**  
*Couleur additive (Color Addition...*  
Estimate \$3,000 — 5,000



234  
**Carlos Cruz-Diez**  
*Induction chromatique à double...*  
Estimate \$800 — 1,200



235  
**Carlos Cruz-Diez**  
*Inducción del Amarillo (Amarillo...*  
Estimate \$800 — 1,200



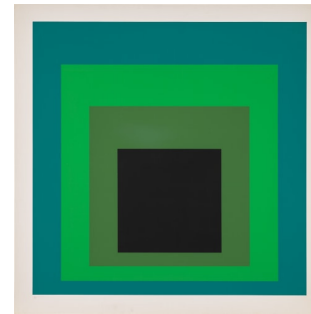
236  
**Victor Vasarely**  
*Moire Wave*  
Estimate \$800 — 1,200



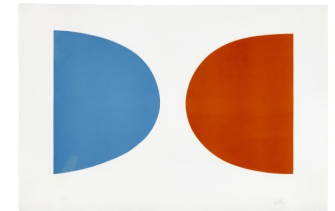
237  
**Josef Albers**  
*Ten Variants (D. 173)*  
Estimate \$7,000 — 10,000



238  
**Josef Albers**  
*Formulation: Articulation (D. ap...*  
Estimate \$6,000 — 8,000



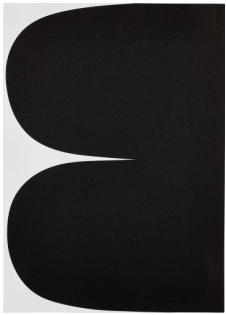
239  
**Josef Albers**  
*DR-b (D. 181)*  
Estimate \$4,000 — 6,000



240  
**Ellsworth Kelly**  
*Blue and Orange (Bleu et Orang...*  
Estimate \$7,000 — 9,000

## Editions & Works on Paper

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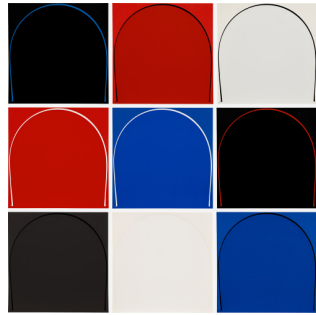


241

**Ellsworth Kelly**

*Untitled (for Obama), from Artis...*

Estimate \$4,000 — 6,000



242

**Ian Davenport**

*Nine Arches Portfolio*

Estimate \$2,500 — 3,500



243

**Agnes Martin**

*Agnes Martin Painting and Dra...*

Estimate \$2,500 — 3,500



244

**Anne Appleby**

*Verona Variation #4; and Veron...*

Estimate \$2,000 — 3,000

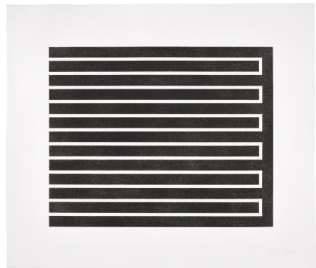


245

**Wes Mills**

*Untitled*

Estimate \$1,000 — 1,500



246

**Donald Judd**

*Untitled: one plate (S. 122)*

Estimate \$5,000 — 7,000



247

**Donald Judd**

*Table Object, from Ten from Leo ...*

Estimate \$8,000 — 12,000



248

**Richard Serra**

*Level III*

Estimate \$10,000 — 15,000



249

**Richard Serra**

*Hreppolar II (G. 1548, B.-W. 75)*

Estimate \$8,000 — 12,000



250

**Richard Serra**

*Hreppolar V (G. 1554, B.-W. 78)*

Estimate \$8,000 — 12,000

# Editions & Works on Paper

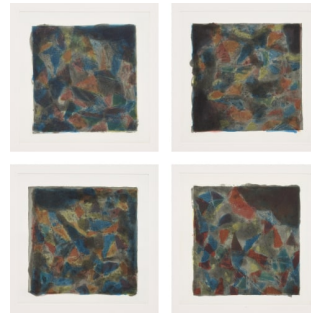
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251  
**Richard Serra**  
*Venice Notebook 2001, #13 (G. 1...*  
Estimate \$3,000 — 5,000



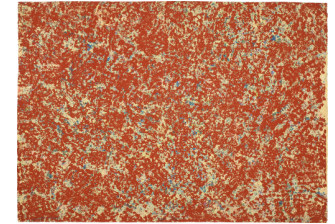
252  
**Richard Serra**  
*Venice Notebook 2001, #2 (G. 19...*  
Estimate \$3,000 — 5,000



253  
**Sol LeWitt**  
*Color & Black (K. 1991.03)*  
Estimate \$5,000 — 7,000



254  
**Joel Shapiro**  
*Untitled, from Postcards for the ...*  
Estimate \$800 — 1,200



255  
**Sam Gilliam**  
*Last Coffee Thyme (V. 85)*  
Estimate \$2,000 — 3,000



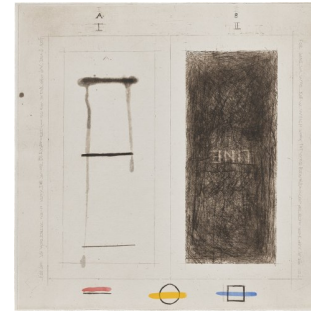
256  
**Suzan Frecon**  
*vertical yellow composition with...*  
Estimate \$4,000 — 6,000



257  
**Pat Steir**  
*Waterfall*  
Estimate \$3,000 — 5,000



258  
**Pat Steir**  
*Alphabet: Secondary*  
Estimate \$2,500 — 3,500



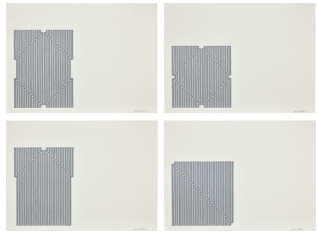
259  
**Pat Steir**  
*Large Line, from Burial Mound s...*  
Estimate \$600 — 900



260  
**James Siena**  
*Constant Window; Proton Saga;...*  
Estimate \$2,500 — 3,500

## Editions & Works on Paper

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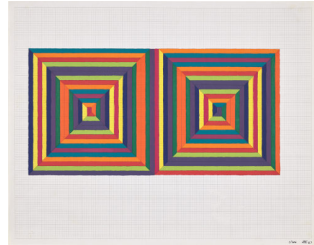


261

**Frank Stella**

*Marquis de Portago; Averroes; L...*

Estimate \$7,000 — 10,000



262

**Frank Stella**

*Fortin de las Flores, from Ten fro...*

Estimate \$5,000 — 7,000



263

**After Frank Stella**

*River of Ponds*

Estimate \$4,000 — 6,000



264

**Lucas Samaras**

*Cutout Colored Pencil Drawing #2*

Estimate \$5,000 — 7,000



265

**Louise Nevelson**

*The Dark Ellipse*

Estimate \$7,000 — 10,000



266

**Louise Nevelson**

*Full Moon*

Estimate \$4,000 — 6,000



267

**Louise Nevelson**

*Symphony Three*

Estimate \$4,000 — 6,000



268

**Louise Nevelson**

*Sky Passage*

Estimate \$2,000 — 3,000



269

**Robert Motherwell**

*Red Sea I (E. & B. 193)*

Estimate \$8,000 — 12,000



270

**Robert Motherwell**

*Put Out All Flags (E. & B. 263)*

Estimate \$6,000 — 9,000

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



271  
**Robert Motherwell**  
*Calligraphic Study V (E. & B. 198)*  
Estimate \$2,000 — 3,000



272  
**Robert Motherwell**  
*Barcelona Elegy to the Spanish ...*  
Estimate \$5,000 — 7,000



273  
**Helen Frankenthaler**  
*Soho Dreams, from Broome Str...*  
Estimate \$5,000 — 7,000



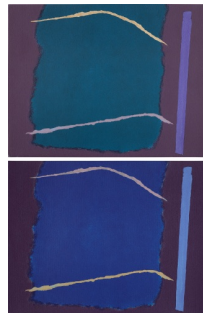
274  
**Joan Mitchell**  
*Sunflower V*  
Estimate \$6,000 — 9,000



275  
**Louise Nevelson**  
*Tropical Leaves (B. 113)*  
Estimate \$3,000 — 5,000



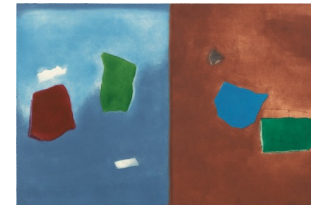
276  
**Yiannis Moralis**  
*Figure I; and Figure II*  
Estimate \$3,000 — 5,000



277  
**Theodoros Stamos**  
*Infinity Field, Lefkada Series: tw...*  
Estimate \$1,500 — 2,500



278  
**Theodoros Stamos**  
*Infinity Field, Lefkada Series: fiv...*  
Estimate \$2,500 — 3,500



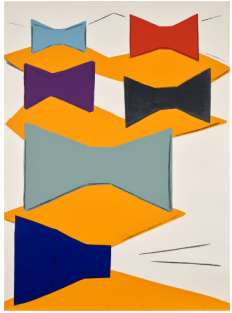
279  
**Esteban Vicente**  
*Point to Point*  
Estimate \$500 — 700



280  
**Sam Francis**  
*Untitled (SFE-090)*  
Estimate \$1,500 — 2,500

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT

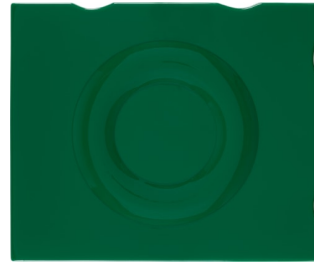


281

**René Daniëls**

*Lland Stival (Land Festival)*

Estimate \$800 — 1,200



283

**Robert Morris**

*Model, from Ten from Leo Castelli...*

Estimate \$800 — 1,200



284

**Lee Bontecou**

*Untitled, from Ten from Leo Cas...*

Estimate \$2,000 — 3,000

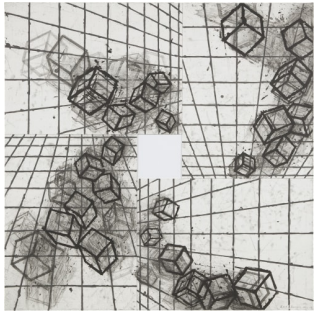


285

**Richard Diebenkorn**

*Center Square*

Estimate \$1,500 — 2,500

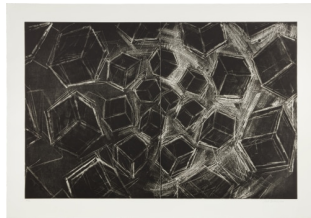


286

**Mel Bochner**

*Vanishing Point (K.W. 1993.01)*

Estimate \$400 — 600

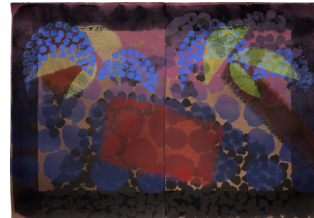


287

**Mel Bochner**

*Untitled II (K. W. 1989.02)*

Estimate \$400 — 600



288

**Howard Hodgkin**

*For Bernard Jacobson (H. 38)*

Estimate \$5,000 — 7,000



289

**David Hockney**

*Geography Book (Félicité's Only ...*

Estimate \$3,000 — 5,000



290

**David Hockney**

*A Picture of Ourselves, from The...*

Estimate \$2,000 — 3,000

# Editions & Works on Paper

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291  
**David Hockney**  
*My Mother with Parrot (S.A.C. 1...*  
Estimate \$2,500 — 3,500



292  
**Larry Rivers**  
*Camel Quartet*  
Estimate \$600 — 900



293  
**Allan D'Arcangelo**  
*Untitled*  
Estimate \$5,000 — 7,000



294  
**Wayne Thiebaud**  
*Hill River*  
Estimate \$10,000 — 15,000



295  
**Wayne Thiebaud**  
*Chocolates*  
Estimate \$8,000 — 12,000



296  
**Wayne Thiebaud**  
*Sucker Tree, State II*  
Estimate \$6,000 — 8,000



297  
**Donald Baechler**  
*Cone (A Feat of Strength); and ...*  
Estimate \$2,000 — 3,000



298  
**Donald Baechler**  
*Red Sundae (Well Fancy That)*  
Estimate \$2,000 — 3,000



299  
**Roy Lichtenstein**  
*Fish and Sky, from Ten from Leo ...*  
Estimate \$5,000 — 7,000

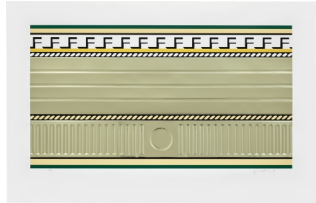


300  
**Roy Lichtenstein**  
*Landscape 9, from Ten Landscapes...*  
Estimate \$2,500 — 3,500

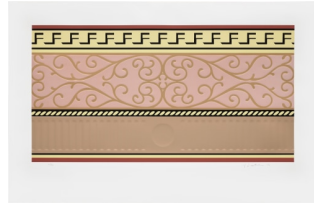


# Editions & Works on Paper

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301  
**Roy Lichtenstein**  
*Entablature III, from Entablatur...*  
Estimate \$8,000 — 12,000



302  
**Roy Lichtenstein**  
*Entablature II, from Entablature...*  
Estimate \$8,000 — 12,000



303  
**James Rosenquist**  
*Hey! Let's Go For A Ride (G. 55)*  
Estimate \$2,000 — 3,000



304  
**James Rosenquist**  
*Flamingo Capsule (S. 1973.12, G...*  
Estimate \$3,000 — 5,000



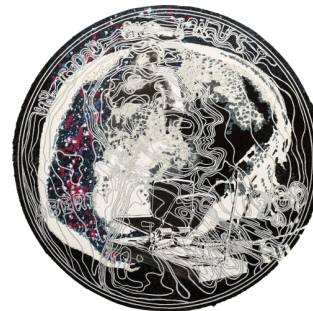
305  
**James Rosenquist**  
*Welcome to the Water Planet (G...*  
Estimate \$2,000 — 3,000



306  
**James Rosenquist**  
*The Prickly Dark (G. 212)*  
Estimate \$2,000 — 4,000



307  
**James Rosenquist**  
*Red Highway Trust (S. 1978.41, ...*  
Estimate \$800 — 1,200



308  
**James Rosenquist**  
*Skull Snap (Black) (G. 220)*  
Estimate \$6,000 — 8,000



309  
**James Rosenquist**  
*Spikes; and Silk Screams (S. 197...*  
Estimate \$1,000 — 2,000



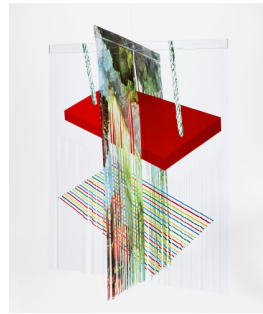
310  
**James Rosenquist**  
*Star Leg (S. 1974.33, G. 78)*  
Estimate \$2,000 — 3,000

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



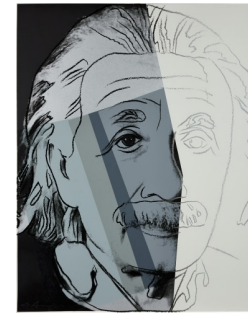
311  
**James Rosenquist**  
*Bottomless House (C. 99)*  
Estimate \$800 — 1,200



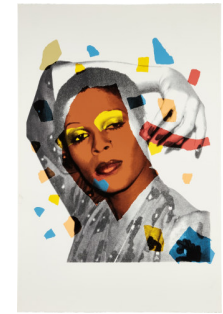
312  
**James Rosenquist**  
*Sketch for Forest Ranger, from T...*  
Estimate \$1,000 — 1,500



313  
**James Rosenquist**  
*Moon Beam Mistaken for the N...*  
Estimate \$500 — 700



314  
**Andy Warhol**  
*Albert Einstein, from Ten Portrai...*  
Estimate \$8,000 — 12,000



315  
**Andy Warhol**  
*Ladies and Gentlemen: one plat...*  
Estimate \$4,000 — 6,000



316  
**Andy Warhol**  
*Ladies and Gentlemen: one plat...*  
Estimate \$4,000 — 6,000



317  
**Andy Warhol**  
*Love is a Pink Cake (F. & S. IV 27...*  
Estimate \$4,000 — 6,000



318  
**Robert Rauschenberg**  
*Passport, from Ten from Leo Ca...*  
Estimate \$4,000 — 6,000



319  
**Robert Rauschenberg**  
*Back Out, from Suite of Nine Pri...*  
Estimate \$2,000 — 4,000



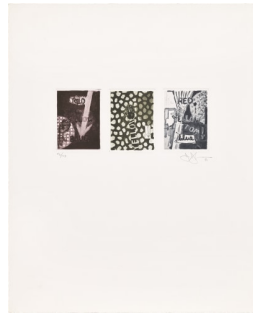
320  
**Robert Rauschenberg**  
*From the Seat of Authority, fro...*  
Estimate \$1,500 — 2,500

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



321  
**Jasper Johns**  
*The Critic Sees, from Ten from L...*  
Estimate \$4,000 — 6,000



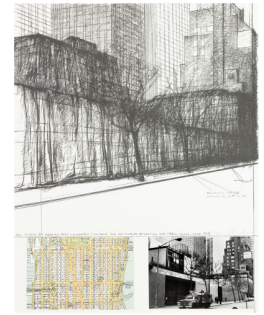
322  
**Jasper Johns**  
*Untitled (Red, Yellow, Blue) (U.L...*  
Estimate \$3,000 — 5,000



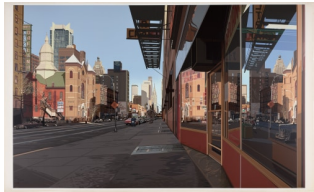
323  
**Jim Dine**  
*Ten Winter Tools (W. 108-117)*  
Estimate \$2,500 — 3,500



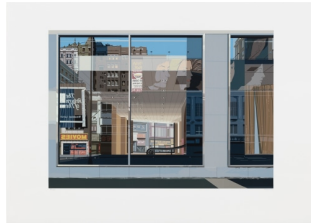
324  
**Christo**  
*Wrapped Monument to Leonard...*  
Estimate \$600 — 900



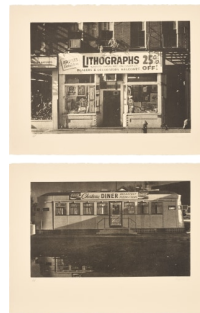
325  
**Christo**  
*The Museum of Modern Art, Wr...*  
Estimate \$800 — 1,200



326  
**Richard Estes**  
*Holland Hotel (A. p. 127)*  
Estimate \$6,000 — 9,000



327  
**Richard Estes**  
*Movies, from Urban Landscapes...*  
Estimate \$800 — 1,200



328  
**John Baeder**  
*Lithographs; and Chateau Diner*  
Estimate \$600 — 900



329  
**John Baeder**  
*Greenbriar; Redwood; Briarcliff; ...*  
Estimate \$2,000 — 3,000



330  
**Robert Indiana**  
*Decade: Autoportraits, Vinalhav...*  
Estimate \$1,000 — 1,500

# Editions & Works on Paper

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331  
**Robert Indiana**  
*Love is God*  
Estimate \$2,000 — 4,000



332  
**Robert Indiana**  
*Autumn, from Four Seasons of ...*  
Estimate \$5,000 — 7,000



333  
**Claes Oldenburg**  
*Cherry (A. & P. 236)*  
Estimate \$2,000 — 3,000



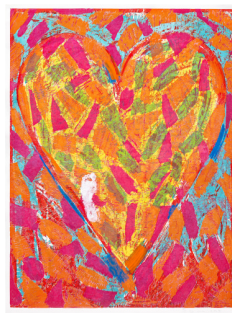
334  
**Claes Oldenburg**  
*Wedding Souvenir (P. 5)*  
Estimate \$1,000 — 2,000



335  
**Jim Dine**  
*The Little Heart in a Landscape ...*  
Estimate \$4,000 — 6,000



336  
**Jim Dine**  
*Hand Painting on the Mandala (...*  
Estimate \$7,000 — 9,000



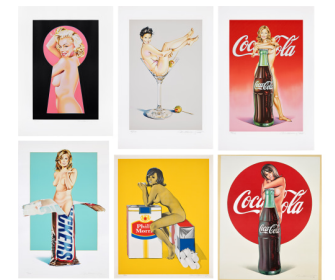
337  
**Jim Dine**  
*The White Foot (B. 101)*  
Estimate \$8,000 — 12,000



338  
**Robert Indiana**  
*Heliotherapy Love*  
Estimate \$12,000 — 18,000



339  
**Robert Indiana**  
*Classic Love*  
Estimate \$3,000 — 5,000



340  
**Mel Ramos**  
*Peek-a-Boo Marilyn #1; Martini ...*  
Estimate \$4,000 — 6,000

## Editions & Works on Paper

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341  
**Tom Wesselmann**  
*Great American Nude Cut Out (...)*  
Estimate \$5,000 — 7,000



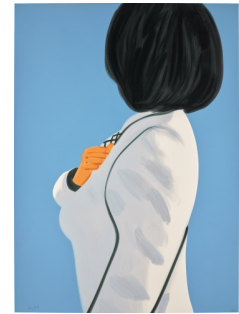
342  
**Tom Wesselmann**  
*Monica with Tulips (W.P.I. P8909)*  
Estimate \$5,000 — 7,000



343  
**Alex Katz**  
*Coca-Cola Girl 8*  
Estimate \$8,000 — 12,000



344  
**Alex Katz**  
*Goldenrod, from Flowers*  
Estimate \$10,000 — 15,000



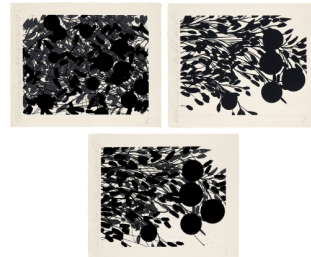
345  
**Alex Katz**  
*Vivien in White Coat*  
Estimate \$8,000 — 12,000



346  
**Alex Katz**  
*Bicycle Rider, from New York: Ei...*  
Estimate \$3,000 — 5,000



347  
**Alex Katz**  
*Black Pond (S. 231, P. 21)*  
Estimate \$1,500 — 2,500



348  
**Donald Sultan**  
*Oranges on Branches, March 13 ...*  
Estimate \$1,500 — 2,500



349  
**William N. Copley**  
*Woman Taken in Adultery*  
Estimate \$2,500 — 3,500



350  
**Romare Bearden**  
*Out Chorus (G. 97)*  
Estimate \$8,000 — 12,000

# Editions & Works on Paper

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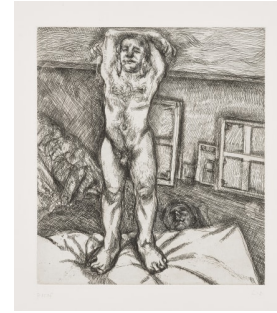
351  
**Grace Hartigan**  
*Elizabeth Etched*  
Estimate \$500 — 700



352  
**Robert Graham**  
*MOCA Torso*  
Estimate \$1,500 — 2,500



353  
**Richard Diebenkorn**  
*Seated Woman on Sofa*  
Estimate \$2,000 — 3,000



354  
**Lucian Freud**  
*Two Men in the Studio (H. 39, F. ...*  
Estimate \$7,000 — 9,000



355  
**Eric Fischl**  
*Untitled*  
Estimate \$3,000 — 5,000



356  
**Francesco Clemente**  
*Untitled; and Untitled*  
Estimate \$800 — 1,200



357  
**George McNeil**  
*Debonair Disco*  
Estimate \$300 — 500



358  
**Philip Pearlstein**  
*Model with Electric Fan and Oce...*  
Estimate \$1,000 — 2,000



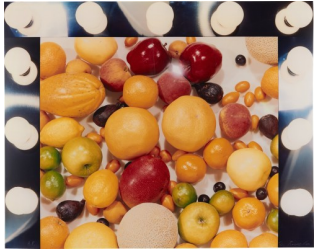
359  
**Ed Ruscha**  
*Spattership (E. 202)*  
Estimate \$4,000 — 6,000



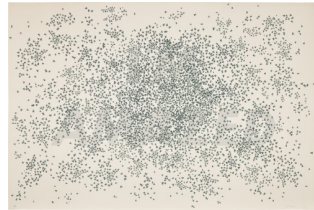
360  
**Ed Ruscha**  
*Just an Average Guy (S. 1979.46...*  
Estimate \$6,000 — 9,000

## Editions & Works on Paper

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361  
**Ed Ruscha**  
*Makeup Department, from Artists...*  
Estimate \$5,000 — 7,000



362  
**Ed Ruscha**  
*I'm Amazed, from Fourteen Big ...*  
Estimate \$5,000 — 7,000



363  
**Ed Ruscha**  
*Miracle (G. 747, E. 96)*  
Estimate \$4,000 — 6,000



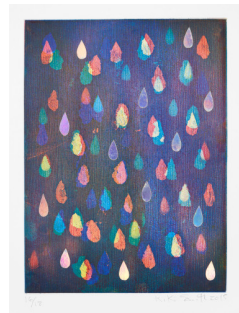
364  
**Ed Ruscha**  
*Bolt IV, from Bolt series (G. 1758...*  
Estimate \$2,000 — 4,000



365  
**Sylvia Plimack Mangold**  
*View of Schunnemunk Mountai...*  
Estimate \$800 — 1,200



366  
**Christiane Baumgartner**  
*Sanssouci*  
Estimate \$3,000 — 5,000



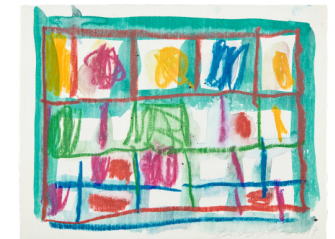
367  
**Kiki Smith**  
*Good Day*  
Estimate \$2,000 — 3,000



368  
**Louise Bourgeois**  
*Paris Review (MoMA 567)*  
Estimate \$6,000 — 9,000



369  
**Mary Heilmann**  
*Sea, from Postcards from the E...*  
Estimate \$4,000 — 6,000



370  
**Stanley Whitney**  
*Untitled*  
Estimate \$5,000 — 8,000

# Editions & Works on Paper

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371  
**Peter Halley**  
*Untitled*  
Estimate \$5,000 — 8,000



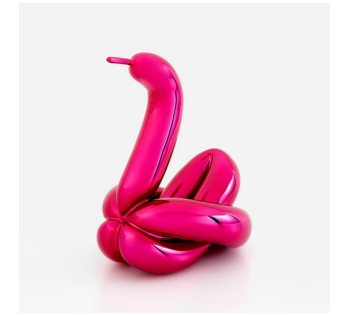
372  
**Peter Halley**  
*Untitled*  
Estimate \$5,000 — 8,000



373  
**Peter Halley**  
*Untitled*  
Estimate \$5,000 — 8,000



374  
**Jeff Koons**  
*Balloon Rabbit (Violet)*  
Estimate \$8,000 — 12,000



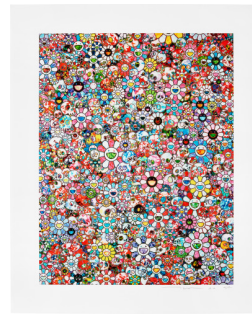
375  
**Jeff Koons**  
*Balloon Swan (Magenta)*  
Estimate \$8,000 — 12,000



376  
**Takashi Murakami**  
*Kōrin: Kyoto*  
Estimate \$800 — 1,200



377  
**Takashi Murakami**  
*Kōrin: Courtly Elegance*  
Estimate \$800 — 1,200



378  
**Takashi Murakami**  
*∞∞∞∞ (INFINITY)*  
Estimate \$1,500 — 2,500



379  
**Keith Edmier**  
*Cycas revoluta bulbil*  
Estimate \$2,000 — 3,000



380  
**Richard Artschwager**  
*Four Approximate Objects (A. 22)*  
Estimate \$2,000 — 4,000

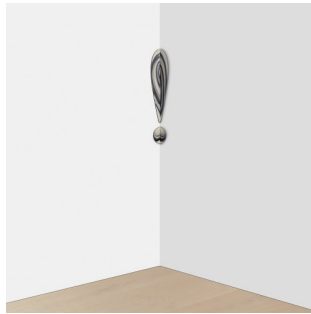


# Editions & Works on Paper

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381  
**Richard Artschwager**  
*Mirror (A. 14)*  
Estimate \$8,000 — 12,000



382  
**Richard Artschwager**  
*Corner Exclamation*  
Estimate \$8,000 — 12,000



383  
**Richard Artschwager**  
*Chair/Chair (A. 19)*  
Estimate \$5,000 — 8,000



384  
**Richard Artschwager**  
*Book (A. 10)*  
Estimate \$3,000 — 5,000



385  
**Richard Artschwager**  
*Interior*  
Estimate \$1,000 — 2,000



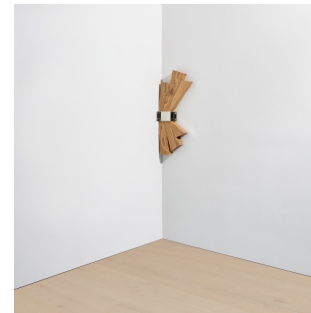
386  
**Richard Artschwager**  
*Time Piece (A. 18)*  
Estimate \$2,000 — 3,000



387  
**Richard Artschwager**  
*Bookends (A. 21)*  
Estimate \$3,000 — 5,000



388  
**Richard Artschwager**  
*Klock (A. 15)*  
Estimate \$2,000 — 3,000



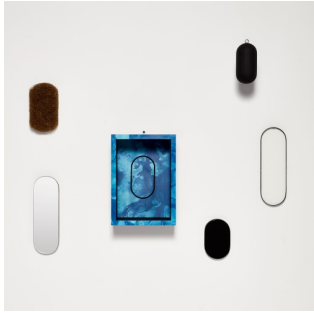
389  
**Richard Artschwager**  
*Corner*  
Estimate \$8,000 — 12,000



390  
**Richard Artschwager**  
*Exclamation Point*  
Estimate \$8,000 — 12,000

## Editions & Works on Paper

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391  
**Richard Artschwager**  
*Locations (A. 1)*  
Estimate \$2,000 — 3,000



392  
**Richard Artschwager**  
*Zeno's Paradox*  
Estimate \$1,500 — 2,500



393  
**Richard Artschwager**  
*Door (A. 12)*  
Estimate \$1,500 — 2,500



394  
**Richard Artschwager**  
*Port*  
Estimate \$1,000 — 2,000



395  
**Allan McCollum and ...**  
*Fixed Intervals*  
Estimate \$500 — 1,000



396  
**Anish Kapoor**  
*Les Objets d'Artistes: A Vase*  
Estimate \$1,000 — 2,000



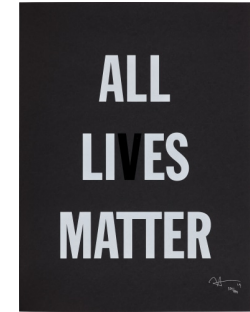
397  
**Virginia Overton**  
*Untitled (Juniper Veneer)*  
Estimate \$800 — 1,200



398  
**Katharina Fritsch**  
*Katze (Cat); and Madonnenfigu...*  
Estimate \$1,200 — 1,800



399  
**David Hammons**  
*The Holy Bible: Old Testament*  
Estimate \$5,000 — 7,000



400  
**Hank Willis Thomas**  
*All Lies Matter*  
Estimate \$1,200 — 1,800

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



401  
**Glenn Ligon**  
*Untitled (My Fear is Your Fear)*  
Estimate \$3,000 — 5,000



402  
**Gary Simmons**  
*Forgotten Personal Property*  
Estimate \$3,500 — 4,500



403  
**Dread Scott**  
*Imagine a World Without America*  
Estimate \$1,000 — 2,000



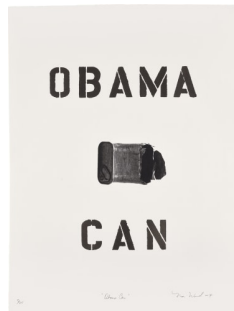
404  
**Dread Scott**  
*Never Again*  
Estimate \$2,000 — 4,000



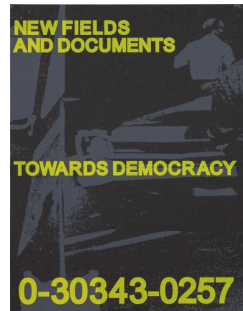
405  
**Kara Walker**  
*Excerpt*  
Estimate \$8,000 — 12,000



406  
**Lorna Simpson**  
*C-Ration*  
Estimate \$5,000 — 7,000



407  
**Nari Ward**  
*Obama Can*  
Estimate \$3,000 — 5,000



408  
**Adam Pendleton**  
*Untitled (New Fields and Documents)*  
Estimate \$300 — 500



409  
**May Stevens**  
*Big Daddy*  
Estimate \$2,000 — 4,000



410  
**Huma Bhabha**  
*Untitled*  
Estimate \$800 — 1,200

# Editions & Works on Paper

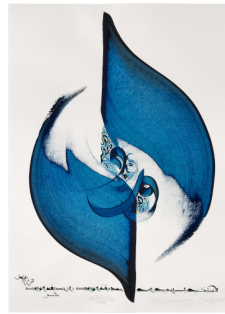
New York Auction / 24 October 2023 / 2pm EDT



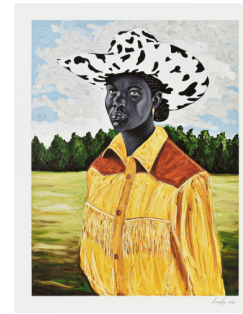
411  
**William Kentridge**  
*Zeno at 4 A.M. (K. pp. 118-119)*  
Estimate \$5,000 — 7,000



412  
**Mona Hatoum**  
*Untitled (Brain)*  
Estimate \$1,500 — 2,000



413  
**Hassan Massoudy**  
*Untitled (Kabir)*  
Estimate \$1,000 — 1,500



414  
**Otis Kwame Kye Quai...**  
*Rancher*  
Estimate \$2,000 — 3,000



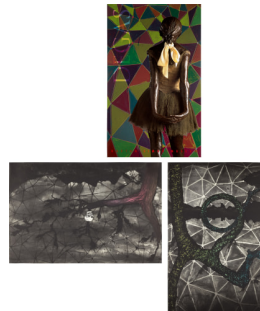
415  
**Rashaad Newsome**  
*Status Symbols No. 26*  
Estimate \$2,000 — 3,000



416  
**Kameelah Janan Rasheed**  
*Purchase the Proper Boots with ...*  
Estimate \$1,000 — 2,000



417  
**Jorge Macchi**  
*fragile*  
Estimate \$1,000 — 1,500



418  
**Matthew Day Jackson**  
*Missing Link (Lady Liberty), fro...*  
Estimate \$3,000 — 5,000



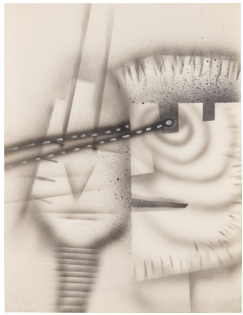
419  
**Jim Shaw**  
*Untitled*  
Estimate \$2,000 — 3,000



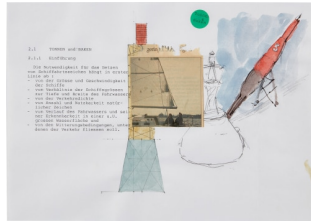
420  
**Jim Shaw**  
*Face in the Mirror*  
Estimate \$1,000 — 2,000

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



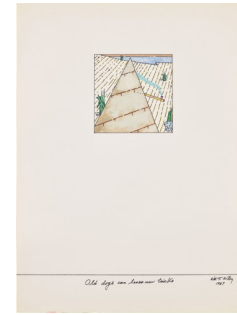
421  
**Jim Shaw**  
*[Untitled]*  
Estimate \$1,000 — 2,000



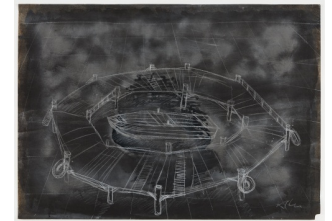
422  
**Manfred Pernice**  
*Untitled*  
Estimate \$700 — 900



423  
**Martin Kippenberger**  
*Haus Schloss Case (G. & C. 33)*  
Estimate \$2,000 — 3,000



424  
**William T. Wiley**  
*Old Dogs Can Learn New Tricks*  
Estimate \$1,000 — 2,000



425  
**Kcho**  
*Untitled*  
Estimate \$2,000 — 3,000



426  
**Elizabeth Peyton**  
*John and Jackie*  
Estimate \$1,500 — 2,500



427  
**Robert Gober**  
*Untitled (G. 1743)*  
Estimate \$1,000 — 1,500



428  
**Robert Gober**  
*Untitled*  
Estimate \$1,000 — 1,500



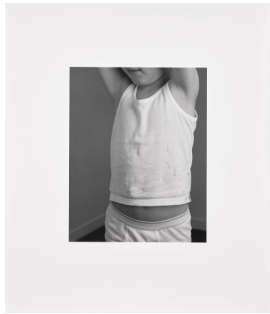
429  
**Jeff Wall**  
*Untitled (Edition for Parkett) (V...*  
Estimate \$1,500 — 2,500



430  
**Jeff Wall**  
*Boy on TV, from Eviction Struggl...*  
Estimate \$1,500 — 2,500

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



431  
**Jeff Wall**  
*Torso (V. 75)*  
Estimate \$1,500 — 2,500



432  
**R.H. Quaytman**  
*Proclitic (P. 90)*  
Estimate \$800 — 1,200



433  
**Richard Prince**  
*Queen Elizabeth II, from Instagr...*  
Estimate \$1,000 — 2,000



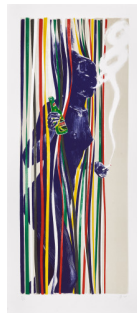
434  
**Cindy Sherman**  
*Mrs. Claus*  
Estimate \$800 — 1,200



435  
**Mick Rock**  
*David Bowie and Mick Ronson, ...*  
Estimate \$1,000 — 2,000



436  
**Ewa Juskiewicz**  
*Ginger Locks*  
Estimate \$5,000 — 7,000



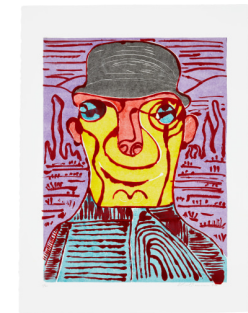
437  
**Lisa Brice**  
*Untitled (After Ophelia)*  
Estimate \$4,000 — 6,000



438  
**Karl Wirsum**  
*Untitled*  
Estimate \$4,000 — 6,000



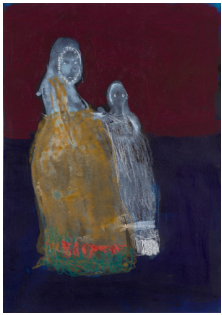
439  
**Nick Cave**  
*Amalgam (brown) (T. 15-301)*  
Estimate \$800 — 1,200



440  
**Nicole Eisenman**  
*Untitled (P. 91)*  
Estimate \$3,000 — 5,000

# Editions & Works on Paper

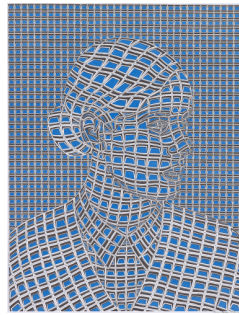
New York Auction / 24 October 2023 / 2pm EDT



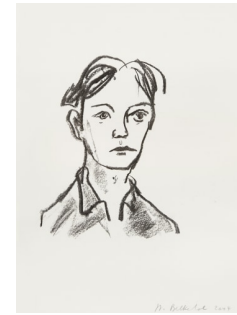
441  
**Gert and Uwe Tobias**  
*Untitled (GUT 0889)*  
Estimate \$1,000 — 1,500



442  
**Erik Schmidt**  
*Untitled (sportsman II)*  
Estimate \$500 — 700



443  
**Thomas Bayrle**  
*Anarchy in Construction (Blau)*  
Estimate \$400 — 600



444  
**Stephan Balkenhol**  
*Untitled*  
Estimate \$600 — 900



445  
**Wes Lang**  
*Bad Medicine*  
Estimate \$3,000 — 5,000



446  
**Ella Kruglyanskaya**  
*Untitled (Rain)*  
Estimate \$2,000 — 3,000



447  
**Eddie Martinez**  
*A Big Old Steely Dan Conversati...*  
Estimate \$800 — 1,200



448  
**Namio Harukawa**  
*Work No. 109*  
Estimate \$2,000 — 3,000



449  
**Justin John Greene**  
*Whimsical Evolution 1*  
Estimate \$1,500 — 2,500



450  
**Danielle Orchard**  
*Joy of Life*  
Estimate \$800 — 1,200

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



451  
**Jordi Ribes**  
*The Pink Partner*  
Estimate \$1,500 — 2,500



452  
**KAWS**  
*YOU SHOULD KNOW I KNOW*  
Estimate \$7,000 — 9,000



453  
**Damien Hirst**  
*Perillartine, from 40 Woodcut S...*  
Estimate \$2,000 — 4,000



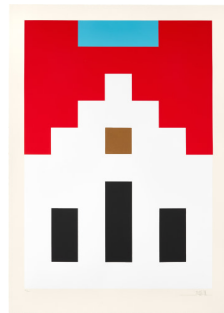
454  
**Damien Hirst**  
*The Souls IV - Chocolate/Silver ...*  
Estimate \$4,000 — 6,000



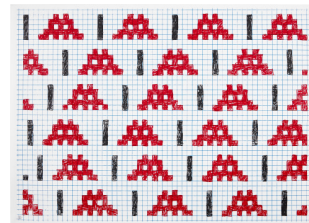
455  
**Damien Hirst**  
*Theodora, from The Empresses ...*  
Estimate \$4,000 — 6,000



456  
**Damien Hirst**  
*Nūr Jahān, from The Empresses ...*  
Estimate \$4,000 — 6,000



457  
**Invader**  
*Marlboro, from Provocateurs*  
Estimate \$3,000 — 5,000



458  
**Invader**  
*Homeworks*  
Estimate \$4,000 — 6,000



459  
**Keith Haring**  
*The Story of Red and Blue: num...*  
Estimate \$3,000 — 5,000



460  
**Keith Haring**  
*The Story of Red and Blue: num...*  
Estimate \$3,000 — 5,000

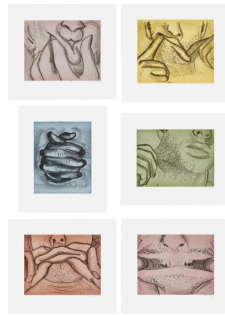


# Editions & Works on Paper

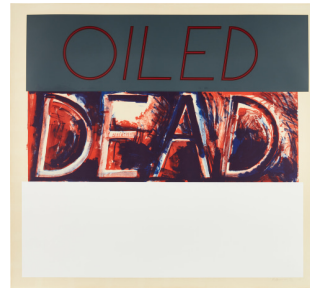
New York Auction / 24 October 2023 / 2pm EDT



461  
**Kenny Scharf**  
*Looky*  
 Estimate \$1,500 — 2,500



462  
**Bruce Nauman**  
*Soft Ground Etching*  
 Estimate \$5,000 — 7,000



463  
**Bruce Nauman**  
*Oiled Dead (State) (G. 608, C. 34)*  
 Estimate \$8,000 — 12,000



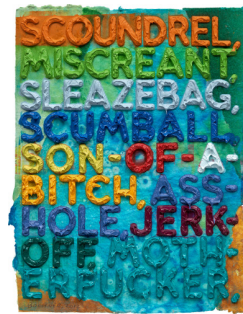
464  
**Claes Oldenburg**  
*Double-Nose/Purse/Punching ...*  
 Estimate \$600 — 900



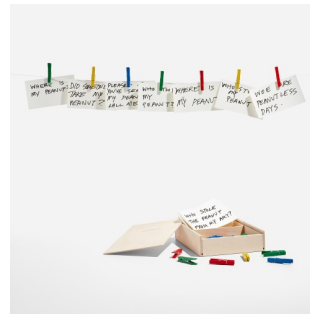
465  
**Jonas Wood**  
*Untitled*  
 Estimate \$10,000 — 15,000



466  
**Jordan Wolfson**  
*Untitled (Animation masks)*  
 Estimate \$2,000 — 3,000



467  
**Mel Bochner**  
*Scoundrel*  
 Estimate \$8,000 — 12,000



468  
**Rachel Harrison**  
*where's my fucking peanut*  
 Estimate \$1,000 — 1,500



469  
**David Shrigley**  
*Black Cats*  
 Estimate \$2,000 — 3,000



470  
**David Shrigley**  
*Just Fly Away*  
 Estimate \$3,000 — 5,000

## Editions & Works on Paper

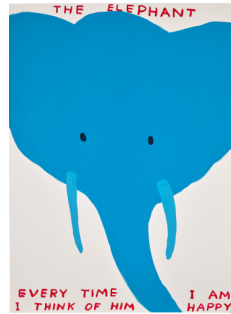
New York Auction / 24 October 2023 / 2pm EDT



471  
**David Shrigley**  
*Untitled (The World)*  
Estimate \$2,000 — 3,000



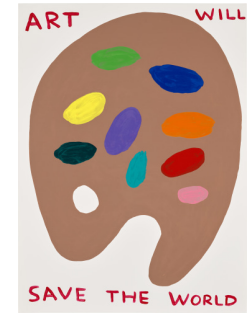
472  
**David Shrigley**  
*A Gap in the Clouds*  
Estimate \$2,500 — 3,500



473  
**David Shrigley**  
*The Elephant*  
Estimate \$3,000 — 5,000



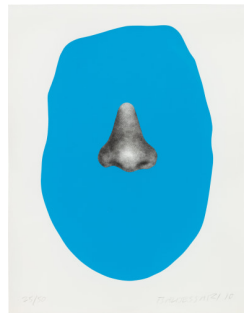
474  
**David Shrigley and Joa...**  
*Vote*  
Estimate \$4,000 — 6,000



475  
**David Shrigley**  
*Art Will Save The World*  
Estimate \$2,000 — 3,000



476  
**Ai Weiwei**  
*Finger, from Ex-Votos*  
Estimate \$7,000 — 10,000



477  
**John Baldessari**  
*Nose/Silhouette: Blue*  
Estimate \$3,000 — 5,000



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

1

**B.J.O. Nordfeldt**

*Wash Day (U.M. 37)*

1916

White-line woodcut in colors, on wove paper, with  
margins.

I. 11 7/8 x 11 in. (30.2 x 27.9 cm)

S. 14 1/2 x 13 3/4 in. (36.8 x 34.9 cm)

Signed, titled 'Wash day' and annotated 'imp' in pencil,  
additionally annotated '(one block method)' in blue  
pencil, framed.

**Estimate**

\$5,000 — 7,000

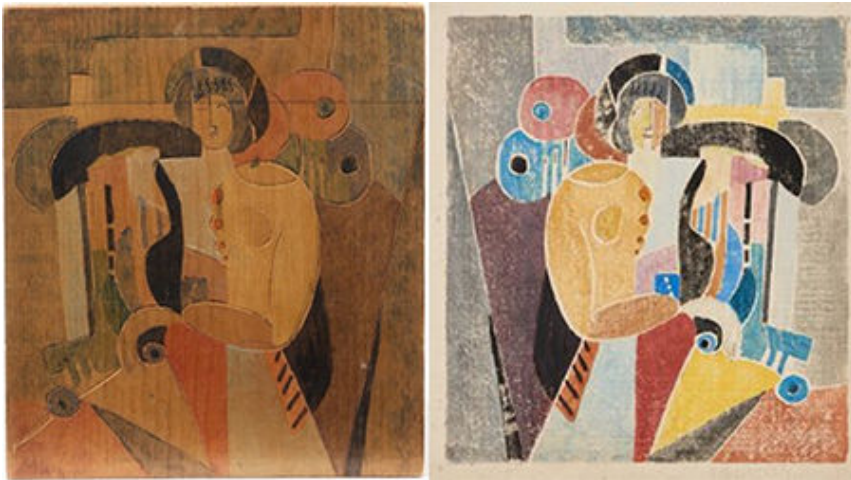
[Go to Lot](#)



*“Immediately, woodblock printing was revolutionized.” —Ada Gilmore Chaffee<sup>1</sup>*

During the winter of 1915-1916, a group of printmakers, many of whom had recently returned to the United States following the outbreak of the war, decided to stay in the small fishing village of Provincetown, Massachusetts for the season, building a sense of camaraderie and community as they braved the harsh New England winter to focus upon their artistic pursuits in woodblock printing. Settling down for the quiet winter, the group rented cottages on nearby streets, where they could support one another daily as they experimented with processes of printmaking.<sup>2</sup> It was during this time that one printmaker, B.J.O. Nordfeldt, would be credited with inventing a new method of block printing that would quickly be taken up by the majority of the area’s printmakers, firmly establishing the distinctive aesthetic of the Provincetown Printers art colony.

That winter, the white-line woodcut, otherwise known as the “Provincetown Print” was said to be born. Ada Gilmore Chaffee, who would soon also adapt her work to this process, described the difference between the white-line woodcut and the preceding techniques as such: “one day [Nordfeldt] surprised the others by exhibiting one block, with his complete design on that, instead of parts of it being cut on five or six blocks. He had left a groove in the wood to separate each color, and, in printing this, left a white line which emphasized the design. With his invention he had produced a more beautiful picture... Immediately, woodblock printing was revolutionized. Being able to see the complete picture on one piece of wood, like a painting on a canvas, gave new possibilities for creative work in that medium.”<sup>3</sup>



A woodblock carved and inked by Provincetown Printer Agnes Weinrich and the associated print, *Seated*

*Woman*, lots 25 and 24 in the present sale, respectively

Japanese ukiyo-e style printmaking revolutionized the color print in Europe preceding World War I and served as the foundational technique for many of the Provincetown Printers. However, it was an extensive process of working from several blocks, one for each color; the white-line woodcut, while still labor intensive, simplified the process. Instead, an image could be drawn in pencil on the block; following its cutting, a sheet of paper is secured to the top of the block to insure accurate registration. Color is applied to each flat section, printed to paper, then repeated until all colors have been applied. Through applying watercolor with painterly strokes, the resulting print, like the present *Wash Day*, often appeared closer to a unique watercolor painting than an editioned work.

Because of such efforts involved, editions of white-line woodcuts from Provincetown tend to be small; the extensiveness of the process indicates Nordfeldt’s interest in process and experimentation over replication, including the manner of inking impressions with watercolor, a method which resulted in varied color relationships of individual prints. *Wash Day* is an exemplary Provincetown Print for its utilization of the white-line woodcut technique to render a detailed composition in vibrant tones, the scene vibrantly alive through Nordfeldt’s application of watercolor to the block, the superimposed hues creating shimmering, nearly iridescent effects. Provincetown women and scenes of feminine domestic life similarly became a typical subject for Provincetown prints, the artists looking toward the quaint and charming lives afforded to residents of the Arcadian, picturesque Provincetown.

<sup>1</sup> Ada Gilmore Chaffee, “Cape End Early Cradled Gifted Group of Print Makers Who Added To Art,” *The (Provincetown) Advocate*, October 30, 1952, p. 5

<sup>2</sup> University Art Museum, University of Minnesota, *The Woodblock Prints of B.J.O. Nordfeldt*, 1991, p. 49

<sup>3</sup> Ada Gilmore Chaffee, “Cape End Early Cradled Gifted Group of Print Makers Who Added To Art,” *The (Provincetown) Advocate*, October 30, 1952, p. 5

#### Exhibited

University Art Museum, University of Minnesota, Minneapolis, *The Woodblock Prints of B.J.O. Nordfeldt*, January 7 - March 22, 1991 (this impression)

#### Literature

Fiona Donovan, University of Minnesota, Minneapolis, *The Woodblock Prints of B.J.O. Nordfeldt*, 1991, cat. no. 37 (this impression)

Sam Hunter, *B.J.O. Nordfeldt: An American Expressionist*, 1984, p. 34

## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

2

**B.J.O. Nordfeldt**

*Bathers (U.M. 20)*

circa 1916

White-line woodcut in colors, on laid paper, with  
margins.

I. 9 x 10 in. (22.9 x 25.4 cm)

S. 14 5/8 x 13 1/8 in. (37.1 x 33.3 cm)

Signed and annotated 'imp' in pencil, additionally titled  
'Bathers.' in the lower left margin (the 'B' partially  
trimmed), framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



*“Pictures are like poems. A good poem doesn’t tell a story; it contains beauty of rhythm.” —B.J.O. Nordfeldt*

Like many of his fellow Provincetown Printers, Nordfeldt took significant inspiration from the canon of French art history, having previously lived in Paris before returning to the United States following the outbreak of the first World War. It was in Paris that Nordfeldt first became acquainted with processes of printmaking, which had shifted from its traditionally reproductive role to an elevated status of fine art in France by the late 1880’s.<sup>1</sup> Continuing his admiration for the creative climate of France, and the artists it produced, the present print sees Nordfeldt cast his gaze towards bathers, a subject which famously engaged the Post-Impressionists and served as a common scene on the Provincetown shores.



Henri Matisse, *Le Bonheur de vivre (The Joy of Life)*, 1905-1906, The Barnes Foundation, Philadelphia. Image: © The Barnes Foundation / Bridgeman Images, Artwork: © 2023 Succession H. Matisse / Artists Rights Society (ARS), New York

As the pioneer of the white-line woodcut technique, *Bathers* exhibits a masterful early utilization of the methodology, from the delicate lines that distinguish details in the bather’s backs, to the bold forms and bright color, perhaps emulating the figurative style of Henri Matisse.<sup>2</sup> Matisse’s work, which Nordfeldt likely would have seen during his time in Europe, may have also inspired

Nordfeldt to explore the expressive possibilities of color and form as an element of his printing process.<sup>3</sup> *Bathers*, in particular, exhibits similarities to one of Matisse’s most famous canvases, *Le Bonheur de vivre (The Joy of Life)*, executed between 1905 and 1906. Nordfeldt’s lounging bather is depicted in the same reclining pose as Matisse’s central figure, both gazing out towards action in the distance. Nordfeldt also embraces a more Fauvist use of color than was typical in America at this time, tinting the natural scene with brighter, more expressive tones, his trees washed with shades of teal and azure.



Paul Cézanne, *The Large Bathers (Les grandes baigneuses)*, c. 1894-1906, The Barnes Foundation, Philadelphia. Image: Courtesy of the Barnes Foundation, Merion and Philadelphia, Pennsylvania

Many Provincetown Printers took further inspiration from the Fauvist use of color, utilizing brilliant hues in nonnaturalistic ways that freed artists from the confines of realism, resulting in vividly expressionistic compositions. While drawing from the robust history of French painting, the landscape and dazzling quality of light in Provincetown would have additionally contributed to Nordfeldt’s use of such intense colors, as Cape Cod shaped the aesthetic of so many Provincetown Printers in terms of light, color, and subject. Influenced by both sides of the Atlantic, *Bathers* illustrates not only the undeniable impact of French artistry on the Provincetown printers, but the ways in which the small Massachusetts town proved to be an equal creative guide.

<sup>1</sup> University Art Museum, University of Minnesota, *The Woodblock Prints of B.J.O. Nordfeldt*, 1991,

p. 20

<sup>2</sup> Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, p. 13

<sup>3</sup> University Art Museum, University of Minnesota, *The Woodblock Prints of B.J.O. Nordfeldt*, 1991, p. 52

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#### Exhibited

University Art Museum, University of Minnesota, Minneapolis, *The Woodblock Prints of B.J.O. Nordfeldt*, January 7 - March 22, 1991 (this impression)

Museum of Fine Arts, Boston, *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, January 23 - April 29, 2002 (this impression)

The Cleveland Museum of Art, Ohio, *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, May 19 - July 28, 2002 (this impression)

Elvehjem Museum of Art, Madison, Wisconsin, *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, September 7 - November 3, 2002 (this impression)

#### Literature

Fiona Donovan, University of Minnesota, Minneapolis, *The Woodblock Prints of B.J.O. Nordfeldt*, 1991, cat. no. 20 (this impression)

Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, cat. no. 110, p. 13 (this impression)

## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

3

### Juliette Nichols

*Shoving Off*

1921

White-line woodcut in colors with hand-coloring, on  
wove paper, with margins.

I. 11 7/8 x 11 in. (30.2 x 27.9 cm)

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

Signed in pencil, framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





*“First you carve the block, then, in effect, you paint a picture on it, and repaint it every time you pull another print. Each print is different, and the possibilities of texture and shading are limited only by your skill and patience.” —Janet Flint<sup>1</sup>*

<sup>1</sup>Quoted in “A Vibrant Legacy of Forgotten Artists” by Hank Burchard, *The Washington Post*, September 9, 1983

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#### Exhibited

Provincetown Art Association and Museum, Provincetown, Massachusetts, *Provincetown Printers: A Woodcut Tradition*, July 29 - August 21, 1983 (this impression)

National Museum of American Art, Smithsonian Institution, Washington, D.C., *Provincetown Printers: A Woodcut Tradition*, September 9, 1983, - January 8, 1984 (this impression)

#### Literature

Janet Altic Flint, *Provincetown Printmakers: A Woodcut Tradition*, 1983, cat. no. 45, pp. 41-42 (this impression)

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

4

### Ada Gilmore Chaffee

*The Silva Sisters*

1917

White-line woodcut in colors, on wove paper, with  
margins.

I. 9 7/8 x 9 7/8 in. (25.1 x 25.1 cm)

S. 11 1/4 x 12 7/8 in. (28.6 x 32.7 cm)

Signed, titled and dated in pencil, additionally signed,  
dated and annotated 'Provincetown' in ink in the  
image, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



## Ada Gilmore Chaffee

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Ada Gilmore Chaffee's early imagery is dominated by scenes of the idyllic lifestyle and introspective activities of Provincetown women. The present print, *Silva Sisters*, illustrates the daughters of a local merchant family, the pair strolling through Provincetown with flowers in hand. The Silva sisters had additional ties to the Provincetown Printers beyond their portrayal in this print by Chaffee: in the prominent fishing village of Provincetown, the Silva family's fish market was financially able to support the first exhibition catalogues of the Provincetown Art Association, and one Silva daughter is recorded as performing as a solo vocalist at the 1917 Valentine's Day party held by the Association.<sup>1</sup>

Chaffee's woodcuts of local women are among the most modern, patterned, and vividly colored of all the Provincetown prints, as illustrated in the boldly outfitted Silva sisters and the exuberant rendering of the surrounding Provincetown landscape. This depiction of sisterhood echoes not only Chaffee's close friendship with fellow printmaker Mildred McMillen, but the close-knit ties of the largely female group of Provincetown Printers, many of whom were drawn to the one-block printing technique due to its accessibility to women artists; compared to printing methodologies like lithography, a more time-consuming process largely facilitated by male-dominated studios, the woodblock print had a closer adjacency to the arts and crafts movement and offered a more tactile, handcrafted process.

<sup>1</sup> Mary Ryan Gallery, *Ada Gilmore: Woodcuts and Watercolors*, 1988, p. 7.

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### Provenance

Mary Ryan Gallery, New York

### Exhibited

Mary Ryan Gallery, New York, *Ada Gilmore: Woodcuts and Watercolors*, June 29 - July 30, 1988 (this impression)

Provincetown Art Association and Museum, Provincetown, Massachusetts, *Ada Gilmore: Woodcuts and Watercolors*, October 7 - November 20, 1988 (this impression)

### Literature

Mary Ryan Gallery, *Ada Gilmore: Woodcuts and Watercolors*, 1988, cat. no. 1 (this impression)

Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, cat. no. 89, p. 62



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

5

**Ada Gilmore Chaffee**

*Two Figures in Provincetown; and Walking in Provincetown*

circa 1916

Original double-sided carved woodblock with hand-coloring, framed.

10 x 10 x 7/8 in. (25.4 x 25.4 x 2.2 cm)

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

6

### Ada Gilmore Chaffee

*Provincetown*

1919

White-line woodcut in colors, on wove paper, with  
margins.

I. 8 3/4 x 14 1/4 in. (22.2 x 36.2 cm)

S. 12 1/4 x 16 5/8 in. (31.1 x 42.2 cm)

Signed and dated in pencil, additionally signed in ink in  
the image, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



*“Mrs. Chaffee and I are aiming to bring the color print into its own art.” —Blanche Lazzell<sup>1</sup>*

Ada Gilmore Chaffee’s lyrical depictions of Provincetown transform the town into a modern-day Arcadia, where the absence of worldly troubles allowed for reflection on deeper issues of life, death, and religion. The brooding nature of Chaffee’s Arcadian themes pervade *Provincetown* with a neoclassical nude meditating on a hill above the quaint New England village. The scene is dominated by two clapboard churches encircled by the homes of their parishioners, the delicate coloring of the locale reminiscent of the translucent quality of watercolor painting. Through Chaffee’s masterful use of the white-line woodcut technique, *Provincetown* highlights the splendor and harmony of the area’s natural landscape with a thoughtful contemplation that such picturesque scenery nurtures.

<sup>1</sup> Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, p. 13

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#### Literature

Mary Ryan Gallery, *Ada Gilmore: Woodcuts and Watercolors*, 1988, cat. no. 7

Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, cat. no. 91, p. 61



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

7

**Ethel Mars**

*Sewing*

circa 1915

Woodcut in colors, on wove paper, the full sheet.

S. 12 3/4 x 11 in. (32.4 x 27.9 cm)

Signed 'by Ethel Mars' in pencil on the reverse,  
additionally annotated 'Ethel Mars' and '1918 or 1919' in  
pencil on the reverse (all presumably by other hands),  
framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



**Ethel Mars**

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**Provenance**

Hirschl & Adler Galleries, Inc., New York

**Literature**

Janet Altic Flint, *Provincetown Printmakers: A Woodcut Tradition*, 1983, cat. no. 35, p. 39



## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

8

### Mildred McMillen

*The Outskirts*

1919

Woodcut, on thin wove paper, with margins.

I. 13 3/4 x 16 3/8 in. (34.9 x 41.6 cm)

S. 16 3/4 x 19 1/2 in. (42.5 x 49.5 cm)

Signed, titled and dated in pencil, from the edition of  
10, framed.

Estimate

\$400 — 600

[Go to Lot](#)



Literature

Janet Altic Flint, *Provincetown Printers: A Woodcut Tradition*, 1983, cat. no. 34, p. 38

## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

9

### Edna Hopkins

*Studios in the Wharf*

circa 1920

Woodcut in colors, on laid paper, with margins.

I. 7 3/8 x 9 in. (18.7 x 22.9 cm)

S. 13 1/2 x 15 1/2 in. (34.3 x 39.4 cm)

Signed, titled and numbered 'No. 4' in pencil, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

10

### Gustave Baumann

*Tom A Hunting* (C. 58)

1917

Woodcut in colors, on J.W. Zanders pebbled wove  
paper, with full margins.

I. 11 x 13 1/4 in. (27.9 x 33.7 cm)

S. 13 3/8 x 17 1/8 in. (34 x 43.5 cm)

Signed and titled in pencil, from the second projected  
edition of 120 (there was also a first projected edition  
of 100), published by the artist (with his Hand-in-Heart  
inkstamp), 1931-32, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



*“There is no readymade formula telling you how to do it [printmaking] as a substitute for skill or craftsmanship.”—Gustave Baumann*

While Baumann was one Provincetown artist who did not adopt the white-line woodcut technique, opting for a more traditional woodcut methodology, the style of *Tom A Hunting* pays homage to Nordfeldt’s method in image: the pictorial elements – the Provincetown staples of a clapboard house, picket fence, and lush foliage – outlined in negative space. Baumann’s prints further differed from the Provincetown style and most other American color woodcuts of the period in that they did not evolve from the Japanese method of hand-rubbed watercolor prints, but rather from the European tradition of multiple-block, color wood engravings printed on a press. It was also around this time in Provincetown that Baumann developed his personal chopmark: an open palm within a heart, here stamped in the same orange hue as he colored the houses’ chimneys.

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#### Literature

Gala Chamberlain 58

Janet Altic Flint, *Provincetown Printers: A Woodcut Tradition*, 1983, cat. no. 4, p. 27

Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, cat. no. 87, p. 60



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

11

**Blanche Lazzell**

*The Monongahela (C. bl. 16)*

1919

White-line woodcut in colors, on wove paper, with margins.

I. 12 x 12 in. (30.5 x 30.5 cm)

S. 15 3/4 x 13 3/8 in. (40 x 34 cm)

Signed, titled and dated in pencil, additionally numbered '20/2' in pencil on the reverse, Clarkson records 10 impressions based on the artist's record book, framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



*“The wood block print has the same rank in art as any other medium or expression.”*  
—Blanche Lazzell

Depicting the sweeping river in her hometown of Morgantown, West Virginia, where Lazzell first developed her artistic prowess, *The Monongahela* sees Blanche Lazzell take the white-line woodcut beyond the geographic confines of Provincetown, in more ways than one. The woodblock matrix was carved in 1919 in the studio of William E. Schumacher at the Byrdcliffe summer art colony in Woodstock, New York; along with her cousin and fellow West Virginian, Ada Gilmore Chaffee, Lazzell was taking classes from Schumacher at the time. It was during this period on the East Coast that Lazzell wrote disparagingly about her home state: “I wish you knew how I feel about my lack of general knowledge here among these educated people,” she wrote to her sister, Bessie. “And my lack of pronouncing English correctly. Very few Americans can speak their own language. And West Virginians the worst of all.”<sup>1</sup> It was one of few times Lazzell wrote negatively about her West Virginian roots.

Nevertheless, any sense of inferiority Lazzell felt about her West Virginian background was balanced by the pride she took in her art during her periods in Woodstock with Schumacher, or “Schu”, as she dearly called him. “I have never done anything in any way near as good as I am doing now,” she said regarding her white-line woodcuts of this time.<sup>2</sup> *The Monongahela* reflects Lazzell’s aptitude for the medium while working in Woodstock, combined with a true, beautiful reverence for her home state. In fact, the print amalgamates many facets of Lazzell’s life and work, depicting the Monongahela River of West Virginia, utilizing the hallmark style of the Provincetown Printers, and working from a block cut in Schumacher’s New York studio. Almost entirely composed of arcs and ellipses, from the scalloped contour of the shoreline to the river’s curve around bulging hills, Lazzell’s depiction of the Monongahela River contains nearly no straight lines – save for the illuminated windows of the town’s homes. The leafless tree and cool colors suggest a winter scene, the relative darkness imbuing an atmosphere of a crisp evening. A glowing twilight beyond the horizon, represented by a singular yellow band, gives the impression of a transitory sky, blanketing Lazzell’s native Morgantown with a diffused, graceful light, masterfully utilizing the watercolor application of the white-line woodcut.

<sup>1</sup> Susan M. Doll, “Blanche Lazzell Biography,” in Robert Bridges, *Blanche Lazzell: The Life and Work of an American Modernist*, p. 27

<sup>2</sup> Ibid

#### Literature

John Clarkson block 16, p. 17

Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, cat. no. 8, p. 27

Robert Bridges, Kristina Olson and Janet Snyder, *Blanche Lazzell: The Life and Work of an American Modernist*, 2004, cat. no. 6.11 p. 185

James and Tara Keny, *The French Connection: Midwestern Modern Women, 1900-1930*, 2014, p. 23



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

12

**Blanche Lazzell**

*Barn in the Dunes* (C. bl. 30)

1920

White-line woodcut in colors, on wove paper, with margins.

I. 14 5/8 x 15 1/2 in. (37.1 x 39.4 cm)

S. 15 1/2 x 16 1/2 in. (39.4 x 41.9 cm)

Signed, titled and dated in pencil, additionally annotated '1920 1 print only' in pencil on the reverse, Clarkson records 1 impression based on the artist's record book, framed.

**Estimate**

\$9,000 — 12,000

[Go to Lot](#)





*“The first sight of Provincetown is unforgettable. It stretches across the bay to the very tip of the Cape in beautiful profile. Behind it are dunes, like mountains, sheltering it from the open sea. As a whole, the town has the appearance of a fishing village which might well be found in Europe; but, in contrast, are parts showing the imprint of New England tradition...” —Blanche Lazzell<sup>1</sup>*

<sup>1</sup> Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, p. 13

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#### Literature

John Clarkson block 30

## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

13

### Blanche Lazzell

*The Red Quill* (C. bl. 28)

1920

White-line woodcut in colors, on laid paper, with  
margins.

I. 11 1/2 x 11 7/8 in. (29.2 x 30.2 cm)

S. 15 3/4 x 15 1/2 in. (40 x 39.4 cm)

Signed and titled in pencil, additionally signed and  
dated in the image, Clarkson records 2 impressions  
based on the artist's record book, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



**Blanche Lazzell**

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While living in Paris from 1912 to 1913, Blanche Lazzell would have been keenly aware of Henri Matisse and the Fauve-inspired modernism, generated by the liberation of color, practiced by the artist and his followers. Like others who flocked from Europe to Provincetown at the outbreak of World War I, Lazzell brought her modernist inspiration with her to the tip of Cape Cod. Her particular adaptation to the white-line woodcut methodology that came to define the Provincetown Print enabled her to produce impressions of varying colors and intensities, resulting in designs that share a commonality with Matisse and his own experimentations with color and form. *The Red Quill* is an exceptional reflection of the aesthetics Lazzell absorbed in France: the intricate pattern of the tablecloth, multitude of unnaturalistic colors, and utilization of a flattened perspective transform the still life composition into a cacophony of shape, color, and line similar to that of Matisse's own 1908 painting *The Dessert: Harmony in Red (The Red Room)*, both exhibiting triumphs of pattern and decoration.

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**Exhibited**

Museum of Fine Arts, Boston, *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, January 23 - April 29, 2002 (this impression)

The Cleveland Museum of Art, Ohio, *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, May 19 - July 28, 2002 (this impression)

Elvehjem Museum of Art, Madison, Wisconsin, *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, September 7 - November 3, 2002 (this impression)

**Literature**

John Clarkson block 28

Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, cat. no. 18, p. 16 (this impression)

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PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

14

### Blanche Lazzell

*Sail Boat* (C. bl. 79)

1931

White-line woodcut in colors, on wove paper, with margins.

I. 12 x 14 in. (30.5 x 35.6 cm)

S. 15 3/4 x 18 1/8 in. (40 x 46 cm)

Signed, titled and dated in pencil, additionally numbered 298/2 four times and annotated 'Blanche Lazzell Morgantown WV, April 20, 1931 298/2

Number from all blocks/Number from this block, 'Sail Boat' in pencil on the reverse, Clarkson records 8 impressions based on the artist's record book, framed.

Estimate

\$20,000 — 40,000

[Go to Lot](#)



*“Originality, Simplicity, Freedom of Expression, and above all Sincerity, with a clean-cut block, are characteristics of a good wood block print.” —Blanche Lazzell*

Though many of her fellow Provincetown Printers eventually left the area for other artistic pursuits, Blanche Lazzell remained a stronghold of the village’s printmaking community, spending almost every summer and many winters in Provincetown for more than forty years, during which she carved over 138 blocks and created over 550 white-line woodcut impressions, between 1916 and 1956.<sup>1</sup> In her quaint wharf studio, decorated with flowers and vines, she continued to entertain visitors, display her work, and demonstrate the techniques of the white-line woodcut process. Her private lessons on the method would attract numerous students, many of whom would work in the medium throughout their careers. Through Lazzell, the white-line woodcut continued to be passed down from generation to generation as artists and tourists alike passed through Provincetown. It was in her little seaside studio, overlooking scenes such as this, that almost singlehandedly Lazzell championed the white-line woodcut technique past the glory days of the Provincetown Printers, aiding in its legacy as an inventive form of American modernism.

<sup>1</sup> Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, p. 20

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#### Literature

John Clarkson block 79

Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, cat. no. 56, p. 45

## Editions & Works on Paper

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15

### Mary J. Coulter

*Summer Day, Provincetown*

circa 1920

White-line woodcut in colors, on wove paper, with  
margins.

I. 7 1/4 x 6 5/8 in. (18.4 x 16.8 cm)

S. 8 x 8 in. (20.3 x 20.3 cm)

Signed and titled in pencil, framed.

Estimate

\$1,000 — 2,000

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Literature

Janet Altic Flint, *Provincetown Printers: A Woodcut Tradition*, 1983, cat. no. 11, p. 30

## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND  
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16

### Grace Martin Taylor

*Star Gazing (B. 11)*

1928

White-line woodcut in colors, on Japan paper, with  
margins.

I. 14 x 12 in. (35.6 x 30.5 cm)

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

Signed 'Grace Martin Frame', titled, dated '1930' and  
numbered 2/12 in pencil, framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





*"There is excitement in planning a movement around a pivot, in, out, and across the picture plane to plot a design which is vibrant with harmonic life."—Grace Frame Martin Taylor*

The modern aesthetic of *Star Gazing* demonstrates Grace Frame Martin Taylor's embrace of Cubism, a modality introduced to Taylor by her cousin and fellow Provincetown Printer Blanche Lazzell, along with the beginnings of her own visual vocabulary, which would continually be punctuated by impulses towards the curvilinear. *Star Gazing's* setting is rendered in a particularly Cubist fashion, flat planes of unmodulated color recalling the Synthetic Cubism of Albert Gleizes, from whom Lazzell took lessons while in Paris. However, while the Cubists relied on more muted hues of browns and greys, Taylor has inflected her Cubist environment with highlights of yellow and gradated bright green, resulting in figures and forms that exude a moonlike glow.

Central to the scene are two nude figures, the pair crucial in crafting a design both vibrant and harmonious. At once Cubist and sinuous, Taylor's nudes marry geometric simplification and angular shadowing with curvilinear forms; their bodies rendered with soft curvature, and the compositional balance of their poses form a circular line that echoes their surrounding orb-like forms. Emphasizing the contrast between Taylor's curvilinear and straight lines, the white-line woodcut technique encourages a viewer's eye to subtly move around this abstracted scene, accentuating Taylor's adept ability in constructing uniquely graceful compositions.

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#### Literature

Robert Bridges 11

Barbara Stern Shapiro, *Blanche Lazzell and the Color Woodcut*, 2002, cat. no. 119, p. 78

## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

17

### Grace Martin Taylor

*Studio Window (B. 18)*

1932

White-line woodcut in colors, on wove paper, with  
margins.

I. 12 x 14 in. (30.5 x 35.6 cm)

S. 15 3/4 x 18 1/4 in. (40 x 46.4 cm)

Signed 'Grace Martin Frame', titled and dated '1933' in  
pencil, additionally numbered '20' in pencil at the  
lower right and left center sheet edges, framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



*“Control must begin only after creation.” —Grace Martin Frame Taylor*

Grace Martin Frame Taylor learned the artistry of the white-line woodcut through her older cousin and founding Provincetown Printer Blanche Lazzell, who likely first instructed Taylor in 1925 while visiting her brother in her native Morgantown, West Virginia, where Taylor also resided.<sup>1</sup> Lazzell, twenty-five years Taylor’s senior, functioned as a teacher and mentor to her younger relative throughout her life, encouraging Taylor to pursue her development as a similarly-minded modern artist.

*Studio Window* is a complex print that combines a floral still life with the artist’s view of the Morgantown glass factory from her studio window. The perspective is distinctly Cubist-inspired, holding a large-scale pitcher-turned-vase in the interior foreground on the same plane as the distant scenery framed by her windowpanes. Taylor adeptly contrasts the wild assortment of flowers with the orderly row of houses visible out her window, introducing visual movement throughout - in the circular mat below the vase, the swirling strokes of the flower stems, and the structured lines of the windowsill and surrounding interior room. The occasional unfinished flower or building emphasizes the modernity of Taylor’s printmaking process and the painterly technique used in the work’s creation. *Studio Window* represents Taylor’s expertise in rendering intricate compositions, bringing intellectual order to imaginative impulses.

<sup>1</sup> Robert Bridges, *Studio Window: The Prints of Grace Martin Taylor*, 2016, p. 14

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#### Provenance

The Brown Shop, Pasadena, California (partial label center right sheet edge)

#### Exhibited

*8th Modern Exhibition*, Provincetown Art Association, 1932

*50 Best Color Prints in USA & Canada*, Printmakers Club of California, 1933

Corcoran Gallery, Washington, D.C., 1940

*Artists for Victory*, Metropolitan Museum of Art, New York, 1942-43

#### Literature

Robert Bridges 18



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

18

**William Zorach**

*Sailing*

1916

Linocut in colors, on wove paper, with margins, with an additional pencil drawing on the reverse.

I. 6 7/8 x 6 1/2 in. (17.5 x 16.5 cm)

S. 10 x 9 5/8 in. (25.4 x 24.4 cm)

Signed, titled and dated '1920' in black ink (faded), additionally dedicated 'To Frances Kemp, Provincetown 1923' in pencil, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



**Provenance**

Hirschl & Adler Galleries, Inc., New York

**Literature**

Efram L. Burk, "The Prints of William Zorach," *Print Quarterly*, Vol. XIX, December 2002, fig. 164, p. 363 (black and white impression)

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19

### Tod Lindenmuth

*Low Tide; and Along Side*

circa 1915-1940

Two linocuts in colors, on laid paper, with margins.

*Low Tide* I. 14 7/8 x 13 7/8 in. (37.8 x 35.2 cm)

*Low Tide* S. 21 1/2 x 19 3/8 in. (54.6 x 49.2 cm)

*Along Side* I. 9 1/8 x 7 1/8 in. (23.2 x 18.1 cm)

*Along Side* S. 14 3/8 x 11 1/4 in. (36.5 x 28.6 cm)

Both signed and titled in pencil, *Low Tide* numbered 32/100 in pencil, both framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



**Provenance**

Hirschl & Adler Galleries, Inc., New York (*Low Tide*)

**Literature**

Janet Altic Flint, *Provincetown Printmakers: A Woodcut Tradition*, 1983, cat. no. 28, p. 37 (*Low Tide*)

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PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

20

### William Zorach

*Sunrise Fisherman, Provincetown (Seiners); and Provincetown From the Boat*

1915-1917

Two linocuts, on Japan paper, with margins.

*Sunrise Fisherman, Provincetown (Seiners)* I. 11 5/8 x 8 1/2 in. (29.5 x 21.6 cm)

*Sunrise Fisherman, Provincetown (Seiners)* S. 15 5/8 x 13 5/8 in. (39.7 x 34.6 cm)

*Provincetown From the Boat* I. 11 x 7 1/4 in. (27.9 x 18.4 cm)

*Provincetown From the Boat* S. 16 x 11 1/8 in. (40.6 x 28.3 cm)

Both signed in pencil, both framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





**Literature**

Efram L. Burk, "The Prints of William Zorach," *Print Quarterly*, Vol. XIX, December 2002, figs. 161 and 163, pp. 359 and 362

Leah Redfield, *Partners in Modernism: The Art of Marguerite and William Zorach*, 2007, p. 4 (*Sunrise Fisherman, Provincetown (Seiners)*)

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21

**Angèle Myrer**

*Mending Twine (Mending Nets)*

1954

White-line woodcut in colors, on wove paper, with  
margins.

I. 14 7/8 x 10 in. (37.8 x 25.4 cm)

S. 18 3/4 x 13 1/4 in. (47.6 x 33.7 cm)

Signed, titled and dated in pencil, framed.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



Literature

Janet Altic Flint, *Provincetown Printmakers: A Woodcut Tradition*, 1983, cat. no. 43, p. 40

## Editions & Works on Paper

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PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

22

**Mabel A. Hewit**

*They Stop for Coffee*

White-line woodcut in colors, on wove paper, with margins.

I. 10 7/8 x 8 1/2 in. (27.6 x 21.6 cm)

S. 15 3/8 x 13 1/8 in. (39.1 x 33.3 cm)

Signed and titled in pencil, framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

23

**Marguerite Zorach**

*Interior of Tenth Street*

1921

Linocut, on Japan paper, with margins.

I. 9 1/4 x 5 1/2 in. (23.5 x 14 cm)

S. 15 1/4 x 10 5/8 in. (38.7 x 27 cm)

Signed in pencil, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



## Marguerite Zorach

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While the white-line woodcut dominated the printmaking scene in Provincetown, many artists continued to practice established methods of printmaking. Marguerite Zorach – and her husband William Zorach – spent time between New York and Provincetown, working primarily in black-and-white linocuts, a choice which eschewed the typical Provincetown proclivity towards the color woodcut. Despite not embracing the white-line woodcut technique, Zorach’s exposure to the prolific printmaking community in Provincetown inspired a fruitful period of printing linocuts for the couple.

*Interior of Tenth Street* attests to Zorach’s immersion in sophisticated Cubism during her earlier days in Europe, where she met Pablo Picasso, along with Henri Matisse and Henri Rousseau.<sup>1</sup> The print presents Zorach herself, one of her children, and a pet in a Cubist depiction of the Zorach’s Greenwich Village home at 123 West Tenth Street, where the couple lived for 25 years; the neighborhood would soon become a bustling hub for New York artists, namely the Abstract Expressionists, who lived, worked, and exhibited in the area. The Zorachs’ own apartment on West Tenth Street is rendered with melded planes and transparent angles, interspersed with swatches of patterns. Utilizing only the briefest hatchings, squiggles, diamonds, and squares, Zorach depicts her life at a time of transition, when she was balancing artmaking and mothering. Through the shifting planes of Cubism, Zorach defines her life as interdependent with her art and home.

<sup>1</sup>Elizabeth Seaton, *Paths to Press: Printmaking and American Women Artists, 1910-1960*, 2006, p. 248

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### Literature

Elizabeth Seaton, *Paths to the Press: Printmaking and American Women Artists, 1910-1960*, 2006, pp. 248-249

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New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

24

### Agnes Weinrich

*Seated Woman; and Three Seated Figures*

1920

Two white-line woodcuts in colors, on wove paper, with  
margins.

*Seated Woman* I. 12 7/8 x 11 5/8 in. (32.7 x 29.5 cm)

*Seated Woman* S. 16 x 15 in. (40.6 x 38.1 cm)

*Three Seated Figures* I. 5 3/4 x 5 1/4 in. (14.6 x 13.3  
cm)

*Three Seated Figures* S. 10 1/2 x 9 1/8 in. (26.7 x 23.2  
cm)

Both signed in pencil, both framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



*“It was not until she came to Provincetown in 1914 that she was influenced by the modern movement.” —Karl Knath, on his sister-in-law Agnes Weinrich<sup>1</sup>*

In 1926, Agnes Weinrich joined the likes of Blanche Lazzell and twenty-eight other modernists in a rebellion against the traditionalists who controlled the Provincetown Art Association. The group mounted complaints that judges for the annual exhibitions were hostile to their style and requested that artists more accepting of modernism be added to the year’s jury. Once the Association refused to oblige, the rebel group asked for and was permitted to mount a separate exhibition in the Art Association gallery, one which would be under their sole control. Separate exhibitions juried by the modernists continued to be held annually until 1936, when a compromise between the old guard and the radical modernists was reached, resulting in a single exhibition with each faction having its own jury. As a champion of the modernist cause, Weinrich designed covers for the exhibition catalogs and was an active member of the group as long as it existed, proving her dedication to the modern movement she first embraced during her Provincetown summers.

<sup>1</sup>Louise R. Noun, *Agnes Weinrich*, p. 13

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## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

25

### Agnes Weinrich

*Flowers; and Seated Woman*

1925

Original double sided carved woodblock with hand-  
coloring.

13 x 11 1/2 x 7/8 in. (33 x 29.2 x 2.2 cm)

Signed with initials in ink on one side, framed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

26

**Alice C. Browne**

*[Bouquet of Flowers on a Table]*

White-line woodcut in colors, on laid paper, with  
margins.

I. 14 x 11 1/8 in. (35.6 x 28.3 cm)

S. 18 x 15 3/4 in. (45.7 x 40 cm)

Signed in pencil, framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

27

### Eliza Draper Gardiner

*Boy and Goose*

1919

Woodcut in colors, on wove paper, with margins.

I. 11 7/8 x 9 1/4 in. (30.2 x 23.5 cm)

S. 12 1/2 x 12 1/8 in. (31.8 x 30.8 cm)

Signed in pencil in the image, from the edition of 40,  
framed.

**Estimate**

\$700 — 1,000

[Go to Lot](#)



**Provenance**

Abigail Furey, Fine Prints and Drawings, Brighton, Massachusetts

**Exhibited**

The Art Institute of Chicago, *Exhibition of Etchings and Block Prints*, April 4 - May 1, 1919 (this impression)

Printmakers Society of California, San Francisco, *The First International Printmakers Exhibition*, 1920 (this impression)

**Literature**

The Art Institute of Chicago, *Exhibition of Etchings and Block Prints*, 1919, cat. no. 207 (this impression)

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

28

### Margaret Jordan Patterson

*Spring Flowers*

circa 1925

Woodcut in colors, on wove paper, with margins.

I. 7 x 10 in. (17.8 x 25.4 cm)

S. 9 x 11 1/8 in. (22.9 x 28.3 cm)

Signed, titled and numbered 7/100 in pencil, framed.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



Before the white-line woodcut, it was the Japanese ukiyo-e print, in its subject matter, style, and technique, that captured the attention of the Provincetown Printers. Modernist artists, particularly those in France, extolled these woodcuts for their abstract compositional characteristics, including their decorative flatness, stylized line, pure colors, and often skewed perspective. Having been taught by Arthur Wesley Dow at Pratt Institute in the late 1980's, Patterson was certainly influenced by her mentor and friend's knowledge of the ukiyo-e print, Dow being an avid collector of these prints and having practiced the traditional methodology of Japanese woodblock printing firsthand. The stylistic impact of the ukiyo-e print is certainly reflected in the floral composition of *Spring Flowers*: the flat, blue background, the abstracted nature of the bouquet's flowers, and even the movement of the outermost leaves and stems are reminiscent of scenes from ukiyo-e master Katsushika Hokusai's series of flowers.



Katsushika Hokusai, *Poppies*, from an untitled series of flowers, c. 1832. Image: Art Institute of Chicago, Clarence Buckingham Collection, 1925.3372

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PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

29

**Margaret Jordan Patterson**

*Morning Glories*

circa 1915

Woodcut in colors with hand-coloring, on wove paper,  
with margins.

I. 10 1/8 x 7 1/8 in. (25.7 x 18.1 cm)

S. 10 5/8 x 7 1/2 in. (27 x 19.1 cm)

Signed and dedicated 'To my friend Peter Witcomb' in  
pencil, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)





PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

30

**Margaret Jordan Patterson**

*White Dogwood*

1920

Woodcut in colors, with metallic hand-coloring, on wove paper, with margins.

I. 7 1/8 x 10 1/8 in. (18.1 x 25.7 cm)

S. 9 1/8 x 12 in. (23.2 x 30.5 cm)

Signed, titled and dedicated 'To dear Alice from Margaret J. Patterson' in pencil, framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)







31

**Pierre-Auguste Renoir**

*Le Chapeau épinglé, 2e planche (Pinning the Hat, 2nd plate) (D., S. 30)*

circa 1898

Lithograph in eleven colors, on Arches MBM laid paper with watermark, with full margins.

I. 24 x 19 1/2 in. (61 x 49.5 cm)

S. 29 3/8 x 24 1/2 in. (74.6 x 62.2 cm)

Signed in the stone at the lower right image, additionally with a lithographed signature in the lower left margin, from the edition of 200 (there were also some artist's proofs and editions in various colors), published by Ambroise Vollard, Paris, unframed.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Around 1897, 200 prints were printed in a first run of 100 in black and white, 50 in bistre and 50 in sanguine. According to Joseph Stella, apart from a few proofs, the colored lithograph exists in an edition of 200 copies in various color variations. The printer was Auguste Clot, Paris, who added the second signature below the illustration in the most colorful version.

Depicted is Berthe Morisot's daughter, Julie Manet, and a cousin of hers, who inspired the artist to create several versions in print form. *Pinning the Hat*, one of Renoir's largest, most elaborate prints, is among the lithographs he published in the 1890s, when color lithography finally began to shed its commercial associations and became a vehicle for original expression. His efforts in this medium were greatly indebted to the enterprising encouragement of two men: the Parisian dealer Ambroise Vollard, who commissioned prints by contemporary artists, and eventually became the most important print publisher of his time; and Auguste Clot, the great lithography printer who printed many of Vollard's editions. Vollard believed that by using the finest paper and inks and employing the best master printers his editions would appeal to collectors as affordable alternatives to unique works.

To create this print, Renoir made a preliminary drawing on paper, which was transferred to the lithographic stone. He then reworked the image on the stone, using lithographic ink. After this state was printed, he colored an impression with pastel, which the printer then used as a guide for the preparation of the color print. The final print bears the kind of loose, feathery markings and vivid, atmospheric coloring that are hallmarks of Renoir's paintings. The subject, which Renoir had previously treated in a pastel and an oil painting of 1893, as well as in three etchings of 1894, is the painter Berthe Morisot's daughter, Julie, pinning flowers on her cousin Paulette's broad-brimmed hat.

– Starr Figura, in Deborah Wye, *Artists and Prints: Masterworks from The Museum of Modern Art*, 2004, p. 3

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#### Literature

Loys Delteil; Joseph Stella 30

Claude Roger-Marx 5bis.

Johnson 1977

Ambroise Vollard 108



32

**Marc Chagall**

*L'Opéra (The Opera) (M. 715)*

1974

Lithograph in colors, on Arches paper, with full margins.

I. 30 3/4 x 23 1/2 in. (78.1 x 59.7 cm)

S. 38 1/2 x 27 1/2 in. (97.8 x 69.9 cm)

Signed and numbered 34/50 in pencil, framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Literature

Fernand Mourlot 715



33

**After Henri Matisse**

*L'Espagnole à la mantille (The Spanish Woman with Mantilla) (D. II p. 354, G. & P. E645)*

1925

Etching and aquatint in colors, by Jacques Villon, on Arches paper, with full margins.

I. 15 7/8 x 10 7/8 in. (40.3 x 27.6 cm)

S. 25 x 17 1/2 in. (63.5 x 44.5 cm)

Signed by Matisse and numbered 61/200 in pencil, published by Galerie Bernheim-Jeune, Paris, unframed.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



After the war, Jacques Villon found himself in a difficult economic situation, and, to live, he made reproduction engravings for about ten years. He began by engraving plates for *Architectures*, a collection published by the Compagnie des Arts Français under the direction of Louis Süe and André Mare, then he produced a series of reproductions of paintings by contemporary painters for the Bernheim Jeune gallery. Before the war he had already engraved *François Ier d'après Clouet* (*François I after Clouet*) and two gouaches by Rouault: *Une mendiante et ses enfants* (*A Beggar and her Children*) and *Un petit Breton* (*A Little Breton*).

He had made some attempts with which he was not satisfied; there was no draw. "This great artist had the modesty to devote a great deal of work to the color reproduction of a certain number of paintings by the greatest modern masters. But with what taste and what results! While most of the reproductions of paintings, whatever their fidelity, give only the most material aspect or the bark, Villon delivers the essence. An astonishing appropriateness in the work of the process and of the scale preserves its substance. Villon's reproductions remain unequaled in this field."<sup>1</sup>

Through long and meticulous work, Villon endeavored to remain faithful to the spirit of the work, trying to bring the interest of the engravings more to the painter than to the engraver [...] He takes the boards again until he is satisfied, using the brush, the roller, the soft varnish, the Sulphur, seeking the relief by reworking with the burnisher, the scraper, modeling the grain. This laborious, often disappointing work for a single transposed work could take three to six months before it reached the print run.

This practice enabled him to achieve astonishing perfection in color engraving, but during these years left him little time for his own research.

- Colette de Ginestet and Catherine Pouillon

<sup>1</sup>Roger Vieillard, "*Les gravures de Jacques Villon*," *Jardin des Arts*, n° 55, May 1959

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#### Literature

Georges Duthuit II p. 354

Colette de Ginestet and Catherine Pouillon E645



34

**Henri Matisse**

*L'Enterrement de Pierrot (Pierrot's Funeral), plate 10  
from Jazz (D. 22)*

1947

Pochoir in colors, on Arches paper, the full sheet, with  
the center fold (as issued).

S. 16 1/2 x 25 1/2 in. (41.9 x 64.8 cm)

From the book edition of 250 (there was also an  
unfolded portfolio edition of 100), published by  
Tériade, Paris, unframed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



Literature

Claude Duthuit 22





35

**Henri Matisse**

*Le Loup (The Wolf), plate 5 from Jazz (D. 22)*

1947

Pochoir in colors, on Arches paper, the full sheet.

S. 16 1/2 x 25 1/2 in. (41.9 x 64.8 cm)

From the portfolio edition of 100 (there is also a folded book edition of 250), published by Tériade, Paris, unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Claude Duthuit 22



36

**Henri Matisse**

*Nu allongé sur fond à motifs circulaires (Nude Lying Against a Circular Patterned Background) (D. 203)*

1929

Etching, on Chine appliqué to Arches paper, with full margins.

I. 5 1/2 x 7 1/2 in. (14 x 19.1 cm)

S. 11 1/4 x 15 in. (28.6 x 38.1 cm)

Signed and numbered 19/25 in pencil (there was also 1 state proof and 2 trial proofs), unframed.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



Literature

Claude Duthuit 203



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

37

**Edward Hopper**

*Evening Wind (L. 77)*

1921

Etching, on wove paper, with wide margins.

I. 6 7/8 x 8 1/4 in. (17.5 x 21 cm)

S. 12 7/8 x 13 3/4 in. (32.7 x 34.9 cm)

Signed in pencil, annotated 'The Evening Wind \$25.' in  
pencil in the lower left margin, framed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



*Evening Wind*, like many of Hopper's most iconic artworks, presents an interior view of an individual in the most private of moments. A naked woman kneels at the edge of her bed, turning her head towards the sight of her curtain billowing from the open window. Her face is veiled by the drape of her hair; thus, her emotion, whether it be surprise, fear, or ambivalence, is a mystery, illustrating Hopper's unique ability to imbue an everyday scene with an aura of drama and uncertainty. The woman's ambiguous stance elevates this mood, begging the question of whether she is retreating into bed despite the gale, getting up to shut the window, or recoiling from the scene outside. Further, the world beyond the window becomes a void of stark white paper to suggest the infinite potentiality of what might be occurring beyond the print's edge.

The emptiness of the unknown exterior is juxtaposed against Hopper's rich and expressive etching technique, which casts much of the scene in a crosshatched darkness. Contrasts between light and shadow transform the simple bedroom into a cinematic set, the woman playing the protagonist in this New York scene. In the shallowness of this room, the viewer is situated with a closeness to the woman, as though personally involved in the intrigue of this enigmatic tableau.



Caspar David Friedrich, *Frau am Fenster (Woman at the Window)*, 1822, Alte Nationalgalerie, Berlin.  
Image: © NPL - DeA Picture Library / Bridgeman Images

Literature  
Gail Levin 77



38

**Edvard Munch**

*Der Kuss, Kyss (The Kiss) (W. 23, Sch. 22)*

1895

Etching with drypoint, burnisher and open bite, on laid paper with interlaced initials 'JMG' watermark, with margins.

I. 12 7/8 x 10 1/8 in. (32.7 x 25.7 cm)

S. 18 1/2 x 14 7/8 in. (47 x 37.8 cm)

Signed 'Edv Munch', dated '96' and inscribed 'N 6 avant lettre' in pencil, only a few early proofs are recorded, Wool's state a (of c), printed by Sabo or Angerer, framed.

**Estimate**

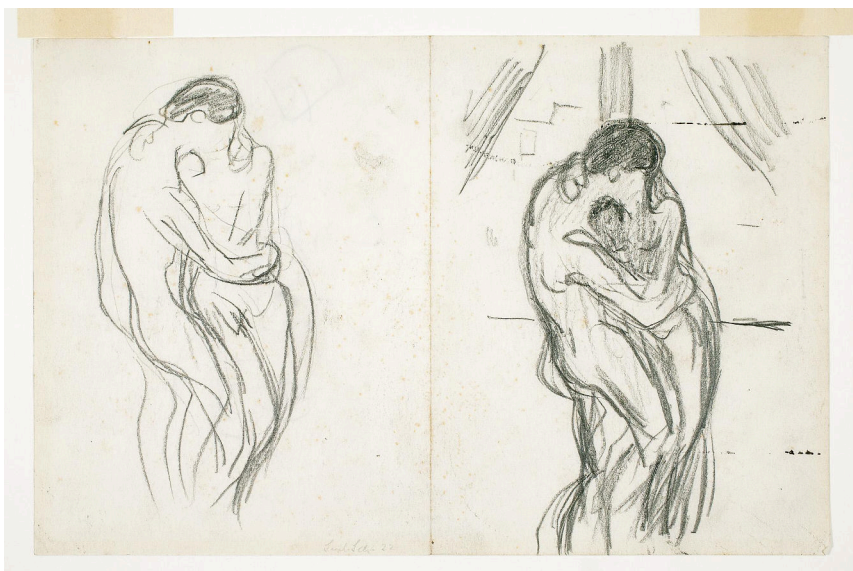
\$150,000 — 250,000

[Go to Lot](#)



*"Like no other major modern painter I can think of except Edward Hopper, Munch takes aggressive pride in making subject matter as all-determining and form as strictly instrumental as possible. Everything comes to a point of impact, a shock so sudden as to short-circuit reason and so deep that it does not wear off but resonates infinitely." —Peter Schjeldahl<sup>1</sup>*

Much has been written about Edvard Munch's *The Kiss* (*Kyss*, *Der Kuss*) showing two lovers, so desperately intertwined that their faces cannot be distinguished from one another. The woman rests her hand on her partner's shoulder and lifts her chin to meet his mouth while he lowers himself to meet her and wraps his arm so tightly around her waist his muscle bulges slightly, his other hand lost in her hair. What initially appears to be an intimate demonstration of love and desire is dampened by the austere room surrounding them, dark and bare.



Edvard Munch, *Two Sketches for "Kiss"*, 1895, Munchmuseet, Oslo. Image: © Munchmuseet

*"the struggle between man and a woman called Love." —Edvard Munch*

*The Kiss* has become an iconic characterization of passionate emotion, complicated attachment and heartbreak with torment. Munch ruminated on these two fused nude lovers first in drawings,

then this etching in 1895, and then in a number of woodcuts from 1897-98 and 1902, along with the 1897 oil painting from *Frieze of Life* based on the etching. Here we have his first graphic exploration of the subject and also one of his first prints.

We do not know who owned this rare impression before it appeared for sale in Frankfurt in 1929 (see provenance listing below), but it is one of only a few earliest examples printed by Carl Sabo or Ludwig Angerer in Berlin, before the Otto Felsing edition most commonly seen at auction. Gerd Woll records two copies, one in the National (Gallery) Museum, Oslo and the other in the Campbell Collection, Toronto; there appear to have been two at auction before this one, Christie's (London), June, 1997 and Kornfeld (Bern), June, 2008 selling for \$350,000.

At the age of 22, the artist had painful relations with married actress and opera singer Fru Heiberg, or Milly Thaulow, as she was popularly called among the avant-garde. She had a reputation as a coquette and, apparently, did not take his courtship seriously. For Edvard, who grew up in a religious environment, the relations with a married woman were a violation of the strictest taboo. Munch lamented that when she took his first kiss, he was thereafter unable to be apart from her or to remove her from his mind. He felt helplessly trapped by her inconsistent, contradictory behaviors. She did not return his adoration, and the ambiguity of their relationship affronted his desire for constancy and tenderness in a woman. Munch's unsuccessful efforts to master the trauma of his first lost love, compelled him toward a painful repetition of these experiences with other women.<sup>2</sup> He is rumored to have depicted Fru Heiberg in several of his works and appears to repeat this compulsive attachment in *The Kiss*. Munch wrote extensively on his relationships with women in his diaries, many of his entries taking the form of a poem, rife with complicated and dark emotion as in the one below. *The Kiss* becomes a characterization of the gloom centered in mental pain of attachment and heartbreak, now among Munch's most famous works.

—That

was her beauty

and her classy

look that captured

me—and I said

time could

bind and perhaps

shape love

one night



I dreamed that  
 I kissed her  
 I felt the  
 narrow cool  
 lips against mine  
 —and I felt the  
 cool teeth  
 against my lips—  
 —I have  
 kissed a corpse  
 such was that kiss—  
 and I discovered that  
 it was a dead  
 face I woke up  
 in fright<sup>3</sup>



Edvard Munch, *The Kiss IV*, 1902, Munchmuseet, Oslo. Image: © Munchmuseet / Ove Kvakvik

<sup>1</sup>Peter Schjeldahl, "Greatest Hits of Edvard Munch, in *Symbolist Prints of Edvard Munch - The Vivian and David Campbell Collection*, 1996, p. 52

<sup>2</sup>V. Y. Skryabin, A. A. Skryabina, M. V. Torrado, and E. A. Gritchina, "Edvard Munch: The Collision of Art and Mental Disorder," *Mental Health, Religion & Culture*, September 2020, p. 571

<sup>3</sup>Edvard Munch and J. Gill Holland, *The Private Journals of Edvard Munch: We Are Flames Which Pour Out of the Earth*, 2005, p. 40

**Provenance**

Ackermann & Sauerwein, Frankfurt/Main, stock catalogue no. 2, Autumn, 1929, lot 679: "...Sch. 22a, einer der frühen Drucke auf gelblichen Papier, signiert u. datiert: 'Ed. Munch 1896 avant letter No. 6'". Von größter Seltenheit. 700 (one of the early prints on yellowish paper, signed and dated: 'Ed. Munch 1896 avant letter No. 6'". Extremely rare)

Private Collection, Chemnitz

Private Collection, Southern Germany, acquired by descent

Dorotheum, Vienna, *Modern Art*, May 23, 2023, lot 11

Private Collection, New York

**Literature**

Gerd Woll 23

Gustrav Schiefler 22

Sigurd Willoch 22



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

39

**Pablo Picasso**

*Quatre femmes nues et tête sculptée (Four Nude  
Women and a Carved Head), plate 82 from La Suite  
Vollard (Bl. 219, Ba. 424)*

1934

Etching, scraper and burin, on laid Montval paper  
watermarked Vollard, with full margins.

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

S. 13 1/4 x 17 5/8 in. (33.7 x 44.8 cm)

Signed in pencil, from the edition of 260 (there was  
also an edition of 50 with wide margins), published by  
Ambroise Vollard, Paris, 1939, framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Between 1930 and 1937, Picasso embarked on a series of one hundred etchings titled *La Suite Vollard*. The project was commissioned by its namesake, Ambroise Vollard, one of the most influential art dealers in Europe at the time. Many of the details surrounding the commission and how Vollard intended to present the finished suite remain a mystery, as the dealer was killed in a car crash in 1939 just weeks after the edition was printed. Despite the speculation surrounding their original context, the etchings of *La Suite Vollard* function almost as individual diary entries covering this seminal period of Picasso's life and career. Illustrating a huge variety of motifs that frequent the artist's wider oeuvre, *La Suite Vollard* also documents the artist's desire for his mistress and muse at the time, Marie-Thérèse Walter. Although still married to his wife of nine years, the Russian ballerina Olga Khokhlova, Picasso became romantically involved with Marie-Thérèse – who was twenty-eight years his junior – in 1927. The production of *La Suite Vollard* stretched over the entirety of Picasso's affair with Marie-Thérèse, and she subsequently appears in many of the individual etchings.

Upon first meeting the seventeen-year-old Marie-Thérèse, Picasso was allegedly struck by her Grecian profile and reportedly said, “Mademoiselle, you have an interesting face. I would like to do a portrait of you. I feel we are going to do great things together...I am Picasso.” Picasso's obsession with the young woman's profile is evident through the artist's many depictions of Marie-Thérèse, whose strong classical nose is frequently exaggerated in his artworks. Although not mentioned by name in the title assigned to this etching, the reclining figure to the left of the eighty-second plate from *La Suite Vollard* certainly draws similarities to other portraits Picasso produced of his young lover. Depicting four female figures either sitting or reclining in classical-inspired postures, *Quatre femmes nues et tête sculptée* (*Four Nude Women and a Carved Head*) demonstrates Picasso's interest in Neoclassicism, while also engaging with the theme of sculptor and muse which pervades many prints from *La Suite Vollard*. In earlier plates, the likeness of Marie-Thérèse features as a model for a bearded sculptor, with the latter character serving as one of Picasso's alter egos. In plate eighty-two, Marie-Thérèse gazes up at the bearded sculptor who, in this instance, is represented as a bust. Throughout these etchings, Picasso uses the relationship between the bearded sculptor and Marie-Thérèse to consistently suggest an analogy between making art and making love. Similarly, the dedication and care required to create this incredibly detailed etching – and *La Suite Vollard* in its entirety – serves as an analogy for Picasso's infatuation with his muse.

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#### Literature

Georges Bloch 219

Brigitte Baer 424



40

**Pablo Picasso**

*Deux nus assis (Two Seated Nudes) (Bl. 133, Ba. 200)*

1930

Etching, on Rives BFK paper, with full margins.

I. 9 3/4 x 7 in. (24.8 x 17.8 cm)

S. 17 5/8 x 10 7/8 in. (44.8 x 27.6 cm)

Signed in pencil (one of approximately 15 artist's proofs, aside from the numbered edition of 100), published by Le Nouvel Essor, G. Jacquart, Paris, 1933, unframed.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



Literature

Georges Bloch 133

Brigitte Baer 200



41

**Pablo Picasso**

*Ecce Homo, d'apres Rembrandt (Christ Presented to the People, After Rembrandt), plate 10 from 156 series (Bl. 1865, Ba. 1870)*

1970

Etching and aquatint, on Rives BFK paper, with full margins.

I. 19 3/8 x 16 1/8 in. (49.2 x 41 cm)

S. 26 7/8 x 22 1/8 in. (68.3 x 56.2 cm)

Stamp-signed and numbered 40/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



*“Picasso suggests that as a performer in the public eye, the artist is exposed to the misunderstandings and ridicule of the masses, not unlike that experienced by Rembrandt's Christ” —Timothy Anglin Burgard, “Picasso and Appropriation,” *The Art Bulletin*, September 1991, pp. 492-493*

Picasso based this work on one of Rembrandt van Rijn's most revered etchings, *Christ Presented to the People*, which depicts a Biblical scene in which Jesus Christ is presented to the crowd before his crucifixion. Picasso reinterpreted the religious scene as a secular one, depicting a theater filled with the people who had populated his life and art. Images of these figures layer upon and blend into one another in a dreamlike simultaneity, as though memories were rushing back to the artist as he looked back over his life.



Rembrandt van Rijn, *Christ Presented to the People (Ecce Homo)*, 1655. Image: Rijksmuseum, RP-P-1975-1, Amsterdam

#### Provenance

Private Collection, New York

#### Exhibited

The Solomon R. Guggenheim Museum, *Picasso: The Last Years*, March 2 - May 6, 1984 (this impression)

#### Literature

Georges Bloch 1865

Brigitte Baer 1870

Gert Schiff, *Picasso: The Last Years*, 1963-1973, cat. no 171, fig. 108, p. 58 (illustrated)





42

**Pablo Picasso**

*Maison close. Médisance. Avec profil de Degas au nez froncé (Brothel. Gossip. With profile of Degas with a wrinkled nose), plate 130 from 156 Series (Bl. 1985, Ba. 1995)*

1971

Etching and aquatint, on Rives BFK paper, with full margins.

I. 14 3/8 x 19 1/4 in. (36.5 x 48.9 cm)

S. 19 3/4 x 25 5/8 in. (50.2 x 65.1 cm)

Stamp-signed and numbered 45/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



*“The line should not even vibrate...should not be able to” —Pablo Picasso, on the art of etching*

We can watch Picasso impulsively tracing, without any barrier between eye and hand, between the sensation and its registration, the grandiose works that are the crowning expression of a balance reached between mastery of the means and the eruption of a vision oblivious to all merely demonstrative skill. The authority of his genius and seventy years of creative impatience, unremittingly backed by his own untiring application, make Picasso the most fertile engraver of all time and lend the body of work presented here the character of a milestone in the history of engraving.<sup>1</sup>

As a teenager in Barcelona, Picasso mixed with radical Catalan artists who had visited Paris and seen the work of the Impressionists, including Degas. While in his late teens in 1900, Picasso made his first trip to experience Paris firsthand, staying with many of these Catalan friends in the artistic quarter of Montmartre, where Degas lived, already well into his sixties. While separated in age by half a century, Picasso and Degas shared an interest in depicting the salacious world of brothels in Paris with shocking visual similarity. Both artists’ disheveled, blowsy prostitutes and paunchy, mustachioed clients are of the same conventionalized types, and both contrive to evoke an entire, compellingly real, mini-drama through facial expression, body language, figure groupings, and the merest indications of setting. Picasso also held a specific investment in gossip surrounding Degas’s personal life, as did many contemporary art critics, participating in wide-spread speculation as to the reasons for the artists self-pronounced celibacy, especially in light of his depictions of brothel scenes.

*“In Picasso’s etchings...the brothel becomes to Degas what it became to Bloom in Joyce’s Ulysses: a theater of hallucinations where, in constantly shifting scenes, all the hero’s secret wishes and fears take shape.” —Gert Schiff, Picasso, The Last Years, 1963-1973, p. 60*

Degas’ monotypes depicting life in Parisian brothels in the late 1870s had a unique appeal for Picasso, whose own earliest images of prostitution were produced shortly before his first Parisian exploration. It was perhaps Ambroise Vollard — the gallery dealer who hosted Picasso’s first Parisian exhibition in 1901 — who introduced the young Spaniard to this little-known aspect of the Frenchman’s work. Between 1958 and 1960 Picasso realized a long-standing ambition when he acquired nine of Degas’ brothel monotypes, and it was in his late work that his admiration found its most explicit expression. Picasso sought to collect as many of Degas’s brothel monotypes as possible, naming them “the best thing he ever did.” To Picasso, the true value of the impressionist’s monotypes rested in their ability, more than any of his other work, to reveal “the actual drama of the man.”<sup>2</sup> Echoes of Degas’s imagery and technique are evident in numerous prints produced in 1968, and in March 1971 Picasso began a series of thirty-nine etchings in which

Degas appears as a client visiting a brothel. Convinced that Degas resembled his own father, and regarding him as an alter ego, Picasso continued to portray Degas in his drawings until a few months before his death, at age ninety-one, in April 1973.<sup>3</sup>

<sup>1</sup> Piero and Aldo Crommelynck, quoted in Georges Bloch, *Picasso, Volume IV, Catalogue of the Printed Graphic Work 1970-1972*, pp. 26-27

<sup>2</sup> Elizabeth Cowling, “‘The Best Things He Ever Did’: Picasso and Degas’ *Maison Closes*,” in *Picasso Looks at Degas*, p. 227

<sup>3</sup> Museo Picasso, *Picasso Looks at Degas*, October 15, 2010 – January 1, 2011

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#### Provenance

Private Collection, New York

#### Literature

Georges Bloch 1985

Brigitte Baer 1995



PROPERTY SOLD TO BENEFIT VANDERBILT HILLEL,  
NASHVILLE

43

**Pablo Picasso**

*Nature morte à la suspension - Nature morte sous la  
lampe (Still Life with Suspension - Still Life Under the  
Lamp) (Bl. 1102, Ba. 1313)*

1962

Linocut in colors, on Arches paper, with full margins.

I. 25 x 20 7/8 in. (63.5 x 53 cm)

S. 29 5/8 x 24 1/2 in. (75.2 x 62.2 cm)

A rare color proof, signed in pencil by another hand,  
one of approximately four proofs - this impression with  
vermillion and dark red (the edition was 50,  
approximately 25 artist's proofs and 12-13 unsigned  
and unnumbered impressions), the final edition  
published by Galerie Louise Leiris, Paris, framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



Literature

Georges Bloch 1102

Brigitte Baer 1313



44

**Pablo Picasso**

*Jacqueline au chapeau à fleurs. II (Jacqueline in a Flowered Hat. II) (Bl. 1149, Ba. 1304)*

1962

Linocut in colors, on Arches paper, with full margins.

I. 21 x 15 3/4 in. (53.3 x 40 cm)

S. 24 3/4 x 17 1/2 in. (62.9 x 44.5 cm)

Signed and numbered 35/50 in pencil (there were also 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1963, framed.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



*“They lived in a world of his own creation where he reigned almost as a king yet cherished only two treasures – freedom to work and the love of Jacqueline”<sup>1</sup>*

Pablo Picasso began using the linocut print process in the late 1950s, sixty years after the publication of his first etching. Picasso took inspiration from the masters of European painting, reimagining past traditions and exploring their timeless themes with modern techniques. He interpreted common imagery from artists like Manet, Degas, Goya, and the Old Masters like Cranach and Rembrandt. Using the rich printmaking medium of linocut, he re-explored portraits of women, the reclining female nude, the bullfight, elaborate still lifes, and most notably his second wife and muse Jacqueline Picasso née Roque. Photojournalist and friend to the artist, David Douglas Duncan, noted in his book *Picasso and Jacqueline* that Jacqueline never sat and posed for Picasso, but rather he observed her movements and styles in their daily life, giving him the ability to emanate her beauty and grace in his art. Jacqueline continued to make appearances in Picasso’s prints, ceramics, and paintings until his death in 1973; his adoration for her is evident in all his works.

*“Jacqueline’s gift to Pablo – after her total love – seemed to be tranquility”<sup>2</sup>*

Assisted by printer Hidalgo Arnéra in the South of France, Picasso reworked iconic masterpieces in linocut. The two began working together while creating annual posters for bullfights and ceramic expositions in Vallauris in the late 1930s and early 40s. The two solidified their partnership in 1958 when Picasso relocated to the South of France. Picasso was fascinated by linocut and its immediacy; the ability to carve a sheet of linoleum and have a print soon after. Art historian Donald H. Karshan remarked “The linocut was considered too limited, too unsophisticated a method to be used by mature artists... Until a fortuitous combination of circumstances, and the ravenous aesthetic appetite of Pablo Picasso, turned this innocent technique into an innovation of the first magnitude.”<sup>3</sup> With the use of the linocut, Picasso regained control of his artistic process no longer stymied by the delays of sending etching plates to Paris to proof. Together, Picasso and Arnéra completed over a hundred linocut prints during their decade of collaboration, only ceasing so Picasso could begin his monumental and infamous ‘347’ print series with the Crommelynck brothers.

In this work, *Jacqueline au Chapeau à Fleurs II*, we see the signature ‘reduction’ technique invented by Picasso during this period of intense collaboration. Instead of carving a block for each color he intended to print, the artist would cut and use one block for the entire edition, carving the linoleum as new colors were added to the print, building up to a final image. He started with the lightest colors and finished with the darkest giving the print depth, texture, and fluidity. This technique became the preference of Picasso. “He discovered that by printing in strong colors from the same

block, after cutting away the unwanted parts, he could overprint more economically and obtain a density of color and texture which gave entirely new possibilities to the process.”<sup>4</sup>

*Jacqueline au Chapeau à Fleurs II* presents an exceptional example from this period as Picasso has unusually combined two blocks with the reduction technique: one for the face and a second for the ornate, peripheral pattern. Allowing for added complexity, bold, colorful layers of ink comprise this striking portrait of his muse. Intertwining his signature Cubist and Surrealist styles, Jacqueline’s features are delineated through an interplay of geometric angles and sweeping curves. Her ornate hat is abundantly layered with delicate flowers, flourishing amidst the baby blue fabric. In dialogue with historic portraiture, the second block acts as a gilded frame. Picasso sought to elevate the print to the status of a master painting, presenting Jacqueline as a dignified and aristocratic figure. As such, this work exemplifies Picasso’s interest in transforming 16th century masters into abstract and elaborate modern pieces.

<sup>1</sup> David Douglas Duncan, *Picasso and Jacqueline*, 1988, p. 9

<sup>2</sup> Donald H. Karshan, *Picasso Linocuts 1958-1963*, 1968, p. 50

<sup>3</sup> Donald H. Karshan, *Picasso Linocuts 1958-1963*, 1968, p. VII

<sup>4</sup> Roland Penrose, *Picasso: His Life and Work, in Pablo Picasso Experiments in Linogravure*, 1981, p. 35

#### Provenance

Henri M. Petiet ink stamp on the reverse (Lugt 5031)

Sotheby’s, New York, *Old Master, 19th and 20th Century Prints*, May 1, 1998, lot 625

Private Collection, Vancouver

Heffel, Vancouver, *International Graphics*, October 31, 2019, lot 131

Private California Collection

#### Literature

Georges Bloch 1149

Brigitte Baer 1304



45

**Pablo Picasso**

*Femme au chapeau (Woman in a Hat) (Bl. 1073, Ba. 1281)*

1962

Linocut in colors, on Arches paper, the full margins, with full margins.

I. 13 5/8 x 10 1/2 in. (34.6 x 26.7 cm)

S. 24 5/8 x 17 3/8 in. (62.5 x 44.1 cm)

Signed and numbered 17/50 in pencil (there were also some artist's proofs), published by Galerie Louise Leiris, 1963, framed.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



Though the linocut was considered too limited and unsophisticated to be widely adopted by professional artists in the nineteenth and early twentieth centuries, the simplicity of line it elicited fit perfectly with Picasso's geometric and linear style. His work in the medium in the 1950s and 60s soon revolutionized the technique, shepherding its popularity into the world of graphic art. The linocut provided a sense of immediacy for Picasso that he could not find in other forms of printmaking; it allowed for more control and speed; however speed was only immediately accessible when printing with a single color. When Picasso attempted expand his palette from one to six, carving identical pieces of linoleum proved so tedious he invented a new method of multi-color graphics that allowed him to print every color from the same block. *Femme au chapeau* (*Woman in Hat*) is comprised five colors, all inked on the same block, starting with the largest base color and subsequently carving the details out with each new color.

Made from a quarter inch-thick piece of linoleum, the linocut bares the unique signs of the manner used to create an impression. A sharp, concave tool is pressed down and into the rubber surface, smoother than wood and less delicate than a metal plate. Linocuts also require less pressure than its counterparts, which creates lines specific to linocuts, which give the resulting image a vivid yet softer physicality. *Femme au chapeau* (*Woman in Hat*) serves as a perfect example of these lines, wide in the middle with tapered ends. Each impression, each stroke, is visible, including remnants of the removal of negative space in small dots across the image. Repetitive, rhythmic, and tactile, Picasso's touch breathes life into the woman and her hat.

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**Provenance**

Private Collection, Japan

**Literature**

Georges Bloch 1073

Brigitte Baer 1281





46

**Pablo Picasso**

*Le Taureau, from Histoire Naturelle 'Eaux-fortes originales pour les textes de Buffon' (The Bull, from Natrual History 'Original Etchings for Texts by Buffon') (Bl. 330, Ba. 577, see C. bks 37)*

1936

Etching and aquatint, on laid vergé de Montval paper with their watermark, with full margins.

I. 10 1/2 x 8 1/8 in. (26.7 x 20.6 cm)

S. 17 1/2 x 13 in. (44.5 x 33 cm)

Signed in red crayon, from the edition of 47 proofs with margins (there was also a book edition of 226 published by Martin Fabiani, Paris, 1942), unframed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



Literature

Georges Bloch 330

Brigitte Baer 577

see Patrick Cramer books 37



47

**Joan Miró**

*Gaudi XX (D. 1079)*

1979

Etching and aquatint in colors with paper collage, on shaped Arches paper, the full sheet.

S. 37 1/2 x 30 1/2 in. (95.3 x 77.5 cm)

Signed in white pencil and numbered 4/50 in pencil (there were also 15 in Roman numerals), published by Maeght, Barcelona, framed.

**Estimate**

\$18,000 — 25,000

[Go to Lot](#)



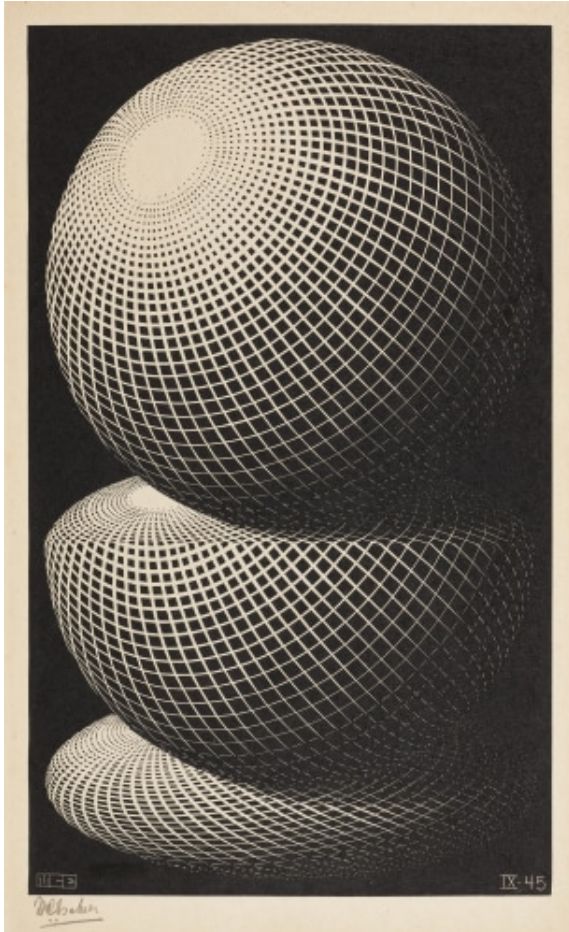
In their youth, both Joan Miró and Antoni Gaudí attended drawing classes at the Centre Artistic de Sant Lluc in Barcelona. Though the two never met in that setting, from that point onwards Miró always professed great admiration for Gaudí's work. The artists shared a deep love of nature, which often formed a driving force in their respective creative practices.

Paying tribute to the architect in the mid-1970s, Miró created a group of prints entitled the *Gaudí Series*. Comprising 21 artworks, using both etching and aquatint with a variety of paper collage to create works in varying sizes, the prints feature the artist's strong fantastical creatures. Like most admirers, Miró was particularly drawn to the structure and rhythm of Gaudí's palette, especially his use of mosaic. He translated the architect's signature *trencadis* broken-tile technique into his own prints through a strong use of color, defined use of black line, and underlay of varying torn edged papers.

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#### Literature

Jacques Dupin 1079



49

**M.C. Escher**

*Three Spheres I (B. 336)*

1945

Wood engraving, on laid Japanese paper, with full margins.

I. 11 x 6 5/8 in. (27.9 x 16.8 cm)

S. 14 1/2 x 11 1/4 in. (36.8 x 28.6 cm)

Signed in pencil, annotated 'Houtsnede "Drie bollen"' (Woodcut "Three spheres") in pencil along the lower right sheet edge, framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist  
Jo Spier, Santa Fe, New Mexico  
thence by descent to the present owner

**Literature**

Flip H. Bool 336

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

50

### Jasper Johns

*Shrinky Dink 3*

2011

Etching and aquatint in colors, on Chine collé to Revere  
Standard White Felt paper, with full margins.

I. 19 3/4 x 23 3/4 in. (50.2 x 60.3 cm)

S. 28 3/4 x 31 3/4 in. (73 x 80.6 cm)

Signed, dated and numbered 53/57 in pencil (there  
were also 12 artist's proofs), published by Universal  
Limited Art Editions, West Islip, New York (with their  
blindstamp), framed.

**Estimate**

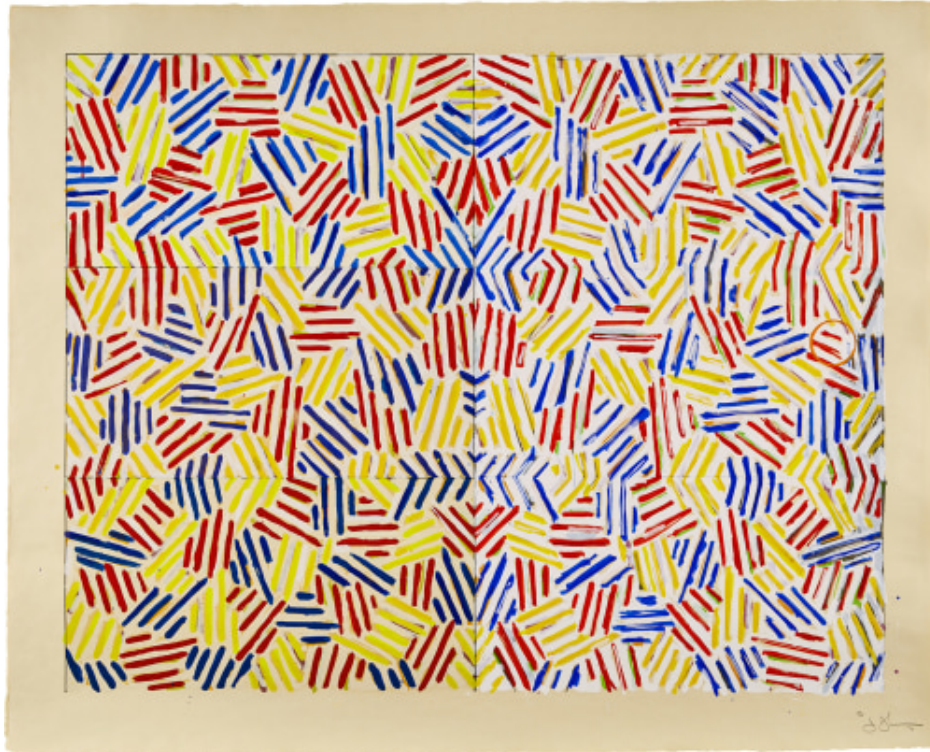
\$10,000 — 15,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

51

### Jasper Johns

*Corpse and Mirror* (U.L.A.E. 169)

1976

Screenprint in colors, on Nishinouchi Kizuki Kozo paper  
watermarked *Corpse and Mirror*, with full margins.

I. 36 1/2 x 46 3/4 in. (92.7 x 118.7 cm)

S. 42 3/4 x 52 3/4 in. (108.6 x 134 cm)

Signed, dated and numbered 35/65 in pencil (there  
were also 8 artist's proofs in Roman numerals), co-  
published by the artist and Simca Print Artists, Inc.,  
New York (with the Simca blindstamp), framed.

Estimate

\$80,000 — 120,000

[Go to Lot](#)





Literature

Universal Limited Art Editions 169



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

52

**Jasper Johns**

*Two Flags (U.L.A.E. 121)*

1970-1972

Lithograph, on East India paper, with full margins.

I. 24 3/4 x 19 3/4 in. (62.9 x 50.2 cm)

S. 31 5/8 x 23 1/4 in. (80.3 x 59.1 cm)

Signed, dated and numbered 35/40 in pencil (there were also 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Literature

Universal Limited Art Editions 121

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



53

### Wallace Berman

*Untitled*

1966

Verifax collage, on wove paper mounted to illustration board (as issued).

12 1/8 x 13 in. (30.8 x 33 cm)

Signed in pencil, from a series of unique collages, framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

54

### Robert Rauschenberg

*Spot (U.L.A.E. 20, F. 24)*

1964

Lithograph, on Rives BFK paper, the full sheet.

S. 41 x 29 1/2 in. (104.1 x 74.9 cm)

Signed, dated and numbered 2/37 in pencil (there were also approximately 3 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



Literature

Universal Limited Art Editions 20

Edward A. Foster 24

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



55

### Robert Rauschenberg

*Tribute 21*

1994

The complete set of 22 lithographs in colors, on Arches Infinity paper, the full sheets, all contained in the original white cloth-covered clamshell portfolio box. all S. 41 x 27 in. (104.1 x 68.6 cm) (two horizontal) portfolio 43 1/8 x 28 7/8 x 13/4 in. (109.5 x 73.3 x 4.4 cm)

Incised with signature and title on a metal plaque affixed to the front of the portfolio box, all prints signed, dated and numbered 22/50 in pencil on the reverse (there were also 20 artist's proofs), published by Felissimo Corporation, Tokyo (with their blindstamp).

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



On October 14, 1994, Robert Rauschenberg invited leaders in the fields of arts, politics, fashion, and commerce to his Lower Manhattan studio to witness the unveiling of a monumental endeavor. He had partnered with Japanese lifestyle company Felissimo to conceive of *Tribute 21*, a series of twenty-one prints in support of a newly formed humanitarian aid project of the same name. In bringing together some of the world's most influential people, Rauschenberg and Felissimo sought support for their mission for the Tribute 21 program to provide tangible means for a better future through nonprofit activities in twenty-one proposed areas. Rauschenberg gushed to his guests that night, "There is a lot of concern and love here that is uncontrollable and should continue..."<sup>1</sup> Through his energetic and striking imagery, *Tribute 21* brings to light the values and figures that shaped and progressed society and culture throughout the twentieth century in its final decade.

*"The twentieth century is no time to be drawing on rocks." —Robert Rauschenberg*

In typical Rauschenberg collage-like style, each print explores a different aspect of humanity by employing the synthesis of two or three images to translate the multitudes of human experiences. Each print was inspired by a contemporary figure who epitomized the fields Rauschenberg and Felissimo found most pertinent to Tribute 21's objective, for example Mikhail Gorbachev for *Peace*, Bill Gates for *Technology*, Al Gore for *Environment*, Bonnie Blair for *Sports*, and Toni Morrison for *Literature*. With *Tribute 21*, Rauschenberg believed he could spread the message of art in service of a more peaceful and just society. The series was included in the exhibition "Dialogues of Peace" at the Palais des Nations in Geneva in celebration on the 50<sup>th</sup> anniversary of the United Nations, organized by Adelina von Furstenberg, who called the lithographs "the key" to the narrative.<sup>2</sup>

Rauschenberg's work centers contemporary life through the immediacy of its imagery. Images used for this series are sourced exclusively from his own photographs. The choice and combination of images can be visually unexpected yet evocative, for example, *Music* is represented by the two rectangle washes of colors, a deep mauve and seafoam green dusk sky over ocean waves. Rauschenberg's image selections appear more straightforward in other prints in the series; *Nature* is represented by the head of a falcon placed above a field of texture similar to feathers. The individual images unite in each composition to create a dynamic, sensory experience.

In alignment with his values and hopes for a greener future, Rauschenberg was an early adopter of a more sustainable form of printmaking called "vegetable dye transfer." He chose to use vegetable dyes that were water soluble to avoid using toxic chemical solvents. The substitution of vegetable dyes in place of the traditional oil-based inks contributes to the prints' overall fluid appearance. *Tribute 21* exemplifies Rauschenberg's critical eye in rethinking our understanding of art, technology, and life and emphasizes his passion for a holistically prosperous society.

<sup>1</sup>"Bon Anniversaire: 50<sup>th</sup> Anniversary of the United Nations Showcases Tribute 21 Artworks July 3 – October 26," *Tribute 21*, Newsletter. <https://sfmoma-media-dev.s3.us-west-1.amazonaws.com/>

[www-media/2018/10/27190348/TRIB\\_96.247\\_024.pdf](https://www-media/2018/10/27190348/TRIB_96.247_024.pdf)

<sup>2</sup> Alan Riding, "Politics, This Is Art. Art, This Is Politics," *New York Times*, August 10, 1995





56

**Michelangelo Pistoletto**

*Impronta*

2003

Screenprint, on polished stainless steel.

32 3/4 x 24 3/4 x 1 in. (83.2 x 62.9 x 2.5 cm)

Signed, dated, inscribed 'L'impronta del pollice di Michel Maffesoli' and numbered 1/3 in black marker on the reverse.

**Estimate**

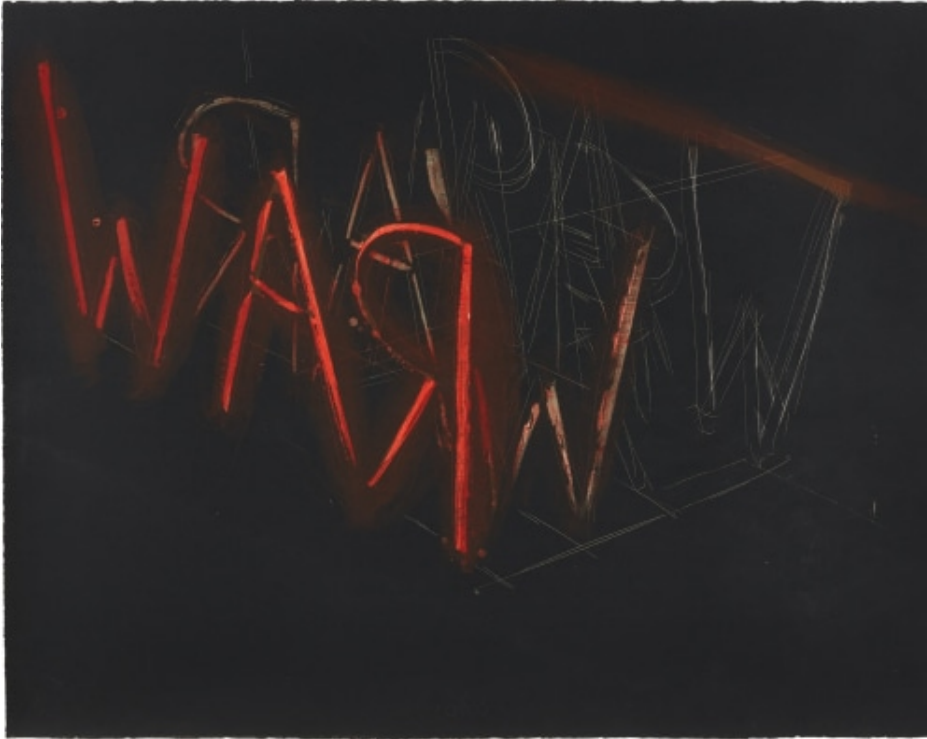
\$50,000 — 60,000

[Go to Lot](#)



Literature

*Inchiostro indelebile - Impronte a regola d'arte*, MACRO, Museum of Contemporary Art, Rome, 2003, exh. cat., pp. 272 - 273 (illustrated)



57

**Bruce Nauman**

*Raw War (C. 7)*

1971

Lithograph in colors, on Arches paper, the full sheet.

S. 22 3/8 x 28 1/4 in. (56.8 x 71.8 cm)

Signed, dated and numbered 50/100 in pencil (there were also 10 artist's proofs), co-published by Castelli Graphics, New York, and Nicholas Wilder Gallery, Los Angeles, framed.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



**Literature**

Christopher Cordes 7

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



58

### **Bruce Nauman**

*Partial Truth (G. 1716)*

1997

Hand-carved Black Absolute granite multiple.

18 x 24 x 2 1/4 in (45.7 x 61 x 5.7 cm)

Incised with initials and numbered 11/25 on the underside (there were also 9 artist's copies), published by Gemini G.E.L., Los Angeles (with their and the artist's copyright incised on the underside).

**Estimate**

\$15,000 — 25,000

[Go to Lot](#)



In a 2001 interview with the curator Joan Simon, in response to a question of whether he was considering working in the medium of neon again, Nauman explained the inception of *Partial Truth*:

“No. The last one that almost came up was the piece I did, Partial Truth, when Konrad [the art dealer Konrad Fischer] was dying. It was the year that Susan [Rothenberg] and I had sublet a loft in New York. Konrad had heard about that. He called and said, ‘Bruce, I hear you’re moving to New York.’ I said, ‘No, well maybe partly. This is partly true.’ And he said, ‘This is a piece. We’ll make this piece.’ So I didn’t really think about it very much, but I did make a drawing. By the time I’d made a drawing, he’d already made plans to have it made in neon. Then he died before anything got done. I didn’t really want to do it in neon; it seemed appropriate to do it in stone. That was the last tiny thing that almost got done in neon.”

Nauman specifically chose granite for *Partial Truth* to honor his friendship with Fischer. The choice of material and font in which the words are inscribed evoke those used for gravestones, imbuing the work with quiet pathos. While the use of granite and the *scriptura monumentalis* font speak of memorialization, the change of artistic direction that it signaled, from the glow of neon to the more antiquated format of a stone carving, highlights a shift in artistic practice. Moreover, the words “PARTIAL TRUTH” resist confirming completeness, implying that not all is what it seems. – Tate

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#### Literature

Gemini G.E.L. 1716

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



59

### Chris Burden

*Deluxe Photo Book 71-73*

1974

The complete artist's book containing 44 gelatin silver prints and 9 chromogenic prints depicting 23 projects/performances by the artist, with accompanying typed descriptions, justification, title page and photography credit page, all contained in loose leaf sleeves and original black vinyl binder with hand-painted artist's name and title.

binder 11 1/2 x 11 1/2 x 2 5/8 in. (29.2 x 29.2 x 6.7 cm)

Signed, dated and numbered 5/50 in pencil on the justification, additionally signed in pencil on the reverse of each of the photographs (there were also 10 artist's proofs), published by the artist.

**Estimate**

\$15,000 — 25,000

[Go to Lot](#)



*“Those first articles in Esquire, Newsweek, the LA Times, and the interview on Channel 9 in LA... It pisses me off when they only take the first slice, the first level. ‘Chris Burden, man who walks through glass...’ I mean, come on! It’s true I’ve done some of those things, but I’m not doing them as a circus act.” —Chris Burden*

Independently published in the wake of sensationalist articles dwelling on the extremities of his performances, Burden’s *Deluxe Photo Book 1971-73* is an exceptional catalogue that recontextualizes the artist’s early performances beyond surface-level notions of self-inflicted suffering and bodily harm. The artist’s book presents fifty-three black-and-white photographs taken by various photographers, which document twenty-three of Burden’s early performance pieces alongside short paragraphs describing these actions in Burden’s own words. At its core, this self-published volume serves as a necessary archive to ensure the survival of Burden’s otherwise ephemeral performances, which were performed in the presence of little to no audience.

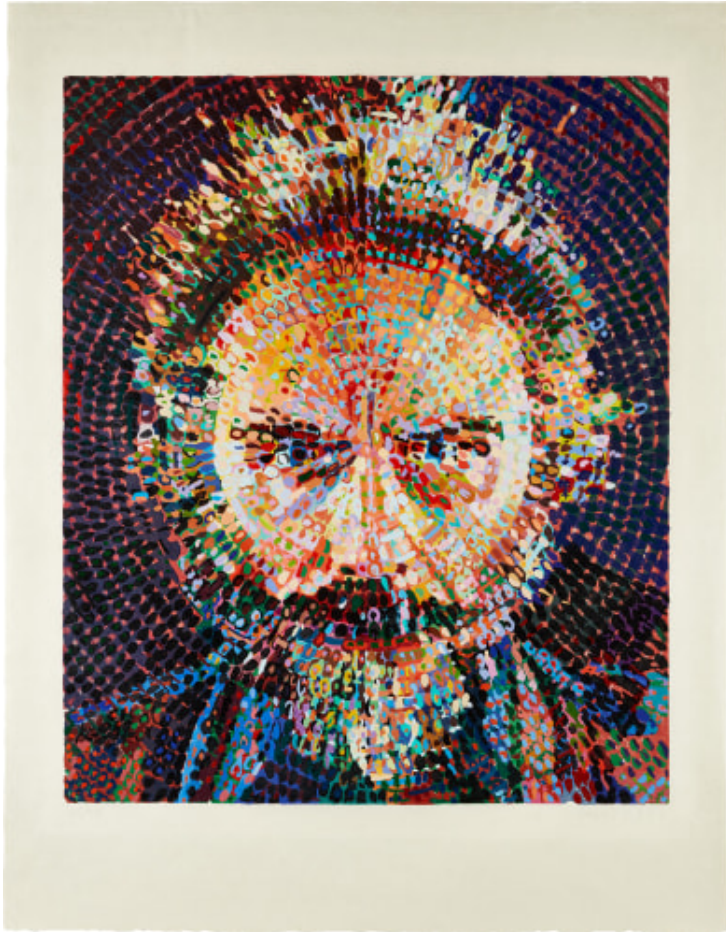
While a few performances are memorialized through a standalone image, *Deluxe Photo Book* offers a nuanced understanding of many of Burden’s pieces by using multiple images as documentation for a singular performance. In the case of some performances, like *TV Hijack* (1972), this multiplicity is used to illustrate chronology of the action, following Burden from a televised interview to his destruction of the station’s tapes. For others, like *Shoot* (1971), a work about which the *New York Times* penned an article in 1973, accompanying photographs illustrate the audience assisting Burden after he was injured more severely than expected during the performance. These deliberate representations serve to reframe perceptions regarding Burden’s intentions and conceptual artistry in a clear counter argument against the superficial remarks of mainstream media.

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## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

60

### Chuck Close

*Lucas/Woodcut*

1993

Woodcut and pochoir in colors, on Kozo paper, with full  
margins.

I. 35 7/8 x 30 in. (91.1 x 76.2 cm)

S. 46 1/4 x 36 x 29 7/8 in. (117.5 x 91.4 x 75.9 cm)

Signed, dated and numbered 45/50 in pencil (there  
were also 12 artist's proofs), published by Pace Editions  
Inc., New York, framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)





61

**Robert Longo**

*Untitled (Tiger Head 2)*

2014

Archival pigment print, on wove paper, with full margins.

I. 26 x 19 1/2 in. (66 x 49.5 cm)

S. 28 1/4 x 22 in. (71.8 x 55.9 cm)

Signed, dated and numbered 23/30 in pencil, published by Adamson Editions, Washington, D.C., framed.

**Estimate**

\$15,000 — 25,000

[Go to Lot](#)



Literature

*Ars Publicata*, Robert Longo, 2014.05

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



62

### Robert Longo

*Anne, from Men in the Cities*

1985

Lithograph, on wove paper, with full margins.

I. 60 x 26 1/2 in. (152.4 x 67.3 cm)

S. 68 x 39 1/4 in. (172.7 x 99.7 cm)

Signed, dated and numbered 4/38 in pencil (there were also 10 artist's proofs), published by Brooke Alexander, New York, framed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



Literature

*Ars Publicata*, Robert Longo, 1985.01 [2]

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



63

**Alex Katz**

*Blue Umbrella 2*

2020

Archival pigment print in colors, on Crane Museo Max paper, the full sheet.

S. 30 1/8 x 45 1/2 in. (76.5 x 115.6 cm)

Signed and numbered 89/150 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis (with their and the artist's copyright inkstamp on the reverse), unframed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



Intimate, delicate, and deeply atmospheric, *Blue Umbrella 2*, from 2020, highlights Alex Katz's preferred model and muse, his wife Ada. Based on a 1972 painting of the same name, this sumptuous, moody print is exceptional both in pictorial rendition and subject matter. It employs Katz's characteristic approach to figuration – cool in appearance and hyper-meticulous in design, while working within a theme that the artist has profusely alluded to throughout his career. Signifying the importance of the series within the artist's oeuvre, the painting *Blue Umbrella II* was used as the front cover for the catalogue of Katz's major solo exhibition at the Whitney Museum of Art in 1986.

Calm and composed amidst slanting drops of rain, Ada is here pictured close-up, her titular umbrella cropped at the margins of the canvas. She is as much the subject of the painting as her striking facial features and sartorial accessories that dominate the canvas. Ada represents a familiar subject imbued with an unnamable elusive quality; she is aloof, remote, disconnected from the torrential rain surrounding her, like an urban siren or a 1960s cinema star haloed by the camera's captivated lens. "Such is [Ada's] deep reserve that you can spend a very pleasant hour tête-à-tête with her and still wonder if you have ever really met," wrote Leslie Camhi.<sup>1</sup> Both warm and distant, Ada commands the viewer's gaze in its beauty, poetry and mystery.

The subject of Ada is of paramount importance in Katz's oeuvre, so much so, that Katz painted his wife more than two hundred times since their marriage in 1958. Musing on the importance and prominence of Ada -- Robert Marshall contended that Ada can be read as the perfect, timeless muse: "a symbol of beauty, sorrow, mystery, coldness, or desire."<sup>2</sup> Decades after their wedding, *Blue Umbrella 2* seems more assured than early portraits, both in form and content. Ada's features are delineated with more clarity and conviction, and the colors are distributed more generously throughout the image. Presented close-up, the elements that constitute the present painting brim with an irrepressible cinematic gleam, that signals the solidified shift of Katz's creative direction. Only adding to the work's effect, Katz has placed the tilted raindrops surrounding Ada strategically, so that some of them appear to be running down her cheeks.

Despite the vitality of Katz's model, there is something deeply two-dimensional about the artist's style of portraiture. In the 1950s, he was among the first to reduce the gestural brushwork that pervaded figurative painting, whilst maintaining the size and scale associated with Abstract Expressionism and Color Field Abstraction. As such, his compositions bore an ambivalent feel that aligned them with multifarious styles of painting, namely Pop and Abstraction, whilst retaining a unique formal inflection. Here, Katz has employed a rich color palette and striking contrasts to increase verisimilitude, yet a minimalist sense of flatness comes to the fore. Departing from the New York School's hazy and energetic figurative style, Katz developed a clean, graphic, and vibrant visual language, influenced in part by the aesthetics of billboard advertising, a purely post-modern style that a number of his contemporaries, including Elizabeth Peyton, Peter Doig, David Salle and Richard Prince, are indebted to in their painterly work. Spotlighting Katz's favorite subject, *Blue Umbrella 2* is a sumptuous example from the artist's oeuvre. It is conceived as an ode to his timeless muse, who, despite continuous changes in American society, remained her elegant self

for decades – a feat that Robert Storr dubs "the mark of her musedom."<sup>3</sup>

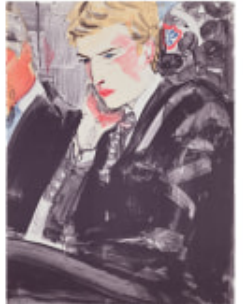
<sup>1</sup> Leslie Camhi, 'Painted Lady', *The New York Times*, August 27, 2006

<sup>2</sup> Robert Marshall, "Alex Katz," New York, 1986, p. 22

<sup>3</sup> Robert Storr, *Alex Katz Paints Ada*, exh. cat., The Jewish Museum, New York, 2007

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



64

### Elizabeth Peyton

*Jackie and John; Prince Harry and Prince William; John (John F. Kennedy, Jr. on Horseback); Kiss (Tony); and Prince William*

2000

The complete set of five lithographs in colors, on wove paper, the full sheets.

all S. 24 x 19 in. (61 x 48.3 cm)

All signed, dated and numbered 16/350 in pencil, *Kiss* and *John* titled in pencil (there were also 10 artist's proofs), published by the Public Art Fund, New York, all unframed.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)





Literature

*Ars Publicata*, Elizabeth Peyton, 2000.01 [1-5]

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



65

### Elizabeth Peyton

*David*

2017

Etching and aquatint, on Shikoku Surface gampi paper, with full margins.

I. 32 1/4 x 24 in. (81.9 x 61 cm)

S. 37 1/4 x 27 7/8 in. (94.6 x 70.8 cm)

Signed, titled, dated and numbered 41/50 in pencil (there were also 10 artist's proofs), published by Fondation Beyeler, Riehen, Switzerland, framed.

**Estimate**

\$8,000 — 10,000

[Go to Lot](#)



Literature

*Ars Publicata*, Elizabeth Peyton, 2017.02



PROPERTY FROM AN ESTEEMED MARYLAND  
COLLECTION

66

**David Hockney**

*Celia in a Wicker Chair (M.C.A.T. 158)*

1974

Etching and aquatint in colors, on Rives BFK paper,  
with full margins.

I. 26 7/8 x 21 1/4 in. (68.3 x 54 cm)

S. 35 1/2 x 29 5/8 in. (90.2 x 75.2 cm)

Signed, dated and numbered 13/60 in pencil (there  
were also 16 artist's proofs), published by Petersburg  
Press, New York and London, 1981, framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Literature

Museum of Contemporary Art Tokyo 158



67

**David Hockney**

*Four Part Splinge, from Some New Prints (G. 1606, M.C.A.T. 334)*

1993

Lithograph and screenprint in colors, on four sheets of wove paper, with full margins.

I. 47 x 64 3/8 in. (119.4 x 163.5 cm)

S. 48 7/8 x 65 7/8 in. (124.1 x 167.3 cm)

Signed, titled, dated and numbered 37/48 in pencil on the lower right sheet, annotated 'first part', 'second part' and 'third part' in pencil respectively on the remaining sheets (there were also 32 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1606

Museum of Contemporary Art Tokyo 334

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



68

### Sam Gilliam

*Flowers, from Tulip series*

1989

Unique collage of woodblock print in colors, paint and encaustic, on handmade paper with marble elements, all contained in an artist's white painted wood frame.

36 x 36 x 6 in. (91.4 x 91.4 x 15.2 cm)

Signed, dated and numbered 15/20 in blue ink on a label affixed to the underside, co-published by Enterprise and Off Jones Road Prints, Arena, Wisconsin.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



69

### Helen Frankenthaler

*Hermes (H. 166)*

1989

Monumental Mixografia® print in colors, on white handmade paper, the full sheet.

S. 41 3/8 x 91 3/4 in. (105.1 x 233 cm)

Signed, dated and numbered 27/50 in pencil (there were also 12 artist's proofs), published by Mixografia, Los Angeles, framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



Literature

Pegram Harrison 166



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

70

**Wayne Thiebaud**

*Candy Apples*

1987

Woodcut in colors, on Tosa Koza paper, with full  
margins.

I. 15 1/4 x 16 1/2 in. (38.7 x 41.9 cm)

S. 23 1/2 x 24 1/4 in. (59.7 x 61.6 cm)

Signed by the artist and printer, dated and numbered  
106/200 in pencil (there were also 20 artist's proofs),  
published by Crown Point Press, San Francisco (with  
their blindstamp), framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



*“I think the most compelling part of drawing and painting is the continuing thrill of learning about how they can be made. Working on prints is an extension of this constant search.” —Wayne Thiebaud*

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## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

71

### Richard Diebenkorn

*Blue*

1984

Woodcut in colors, on Mitsumata paper, with full  
margins.

I. 40 3/8 x 24 3/4 in. (102.6 x 62.9 cm)

S. 42 1/2 x 26 3/4 in. (108 x 67.9 cm)

Signed with initials, dated and numbered 83/200 in  
pencil (there were also 20 artist's proofs), published by  
Crown Point Press, Oakland (with their blindstamp),  
framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)





PROPERTY FROM AN ESTEEMED COLLECTION

72

**Pat Steir**

*Triptych Horse*

2008

Monumental monoprint with screenprint in colors and hand-coloring, on three sheets of wove paper, the full sheets.

each S. 71 1/4 x 23 7/8 in. (181 x 60.6 cm)

overall S. 71 1/4 x 72 1/4 in. (181 x 183.5 cm)

Signed and dated on the right sheet, each titled 'Horse Left' 'Horse Center' and 'Horse Right' in black or white pencil respectively, published by Pace Editions Inc., New York, framed together.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



Pat Steir's body of work has evolved over the last 45 years into an organic dichotomy of the artist and her art. Her easily recognizable style, often relating to waterfalls, was developed from her in-depth analysis of pigment application; specifically it's relation to gravity, color layering and density. The actual paint or ink falling down the substrate and forming a recognizable subject (the waterfall) is, in itself, a combination of real and symbolic imagery. In Steir's monoprints, the presence of the unpredictable "dripping" marks and the subtle and sparse artist's brushstrokes work together to create her signature style. These complimenting practices allow each work to be both inside and outside of the artist's control. Pat Steir's paintings and prints have been described as a conversation with the past - specifically with certain art historical movements, from Abstract Expressionism to Romanticism to traditional Chinese painting.

—*Pat Steir: Editions & Monoprints*, Pace Editions, 2012

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## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



73

### Julie Mehretu

*Entropia (construction)*

2005

Lithograph, on Gampi Chine collé to Somerset paper, with full margins.

I. 29 1/2 x 39 3/4 in. (74.9 x 101 cm)

S. 40 x 49 3/4 in. (101.6 x 126.4 cm)

Signed, dated and numbered 17/30 in pencil (there were also 7 artist's proofs), co-published by Highpoint Editions and the Walker Art Center, Minneapolis (with the Highpoint Editions blindstamp), framed.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)





Literature

*Ars Publicata*, Julie Mehretu, 2005.04

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM AN ESTEEMED MARYLAND  
COLLECTION

74

### **Brice Marden**

*Eagles Mere Muses (G. 1866)*

2001

Etching and lithograph in colors, on Somerset paper,  
with full margins.

I. 17 x 26 in. (43.2 x 66 cm)

S. 22 x 30 in. (55.9 x 76.2 cm)

Signed, dated and numbered 15/45 in pencil (there  
were also 8 artist's proofs), published by Gemini G.E.L.,  
Los Angeles (with their blindstamps and inkstamp on  
the reverse), framed.

#### **Estimate**

\$15,000 — 25,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1866



75

**Vija Celmins**

*Untitled (Ocean) (D. p. 205, R. 39)*

1972

Lithograph, on Rives paper, with full margins.

I. 6 x 41 3/4 in. (15.2 x 106 cm)

S. 28 1/8 x 45 7/8 in. (71.4 x 116.5 cm)

Signed, dated and numbered 64/65 in pencil (there were also 13 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), framed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



*“I don’t think there was ever a point where I said, ‘I’m going to be an artist.’ No. It just seeped in.” —Vija Celmins*

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**Provenance**

Gift of architect Frank Gehry

Private Collection, Connecticut

Thence by descent to the present owner

**Literature**

Cirrus Editions p. 205

Samantha Rippner 39

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



76

### Vija Celmins

*Divided Night Sky; and Reverse Galaxy*

2010

One mezzotint and one etching and drypoint, on Magnani Pescia Satinato paper, with full margins.

both I. 11 3/4 x 8 1/4 in. (29.8 x 21 cm)

both S. 16 1/2 x 11 3/4 in. (41.9 x 29.8 cm)

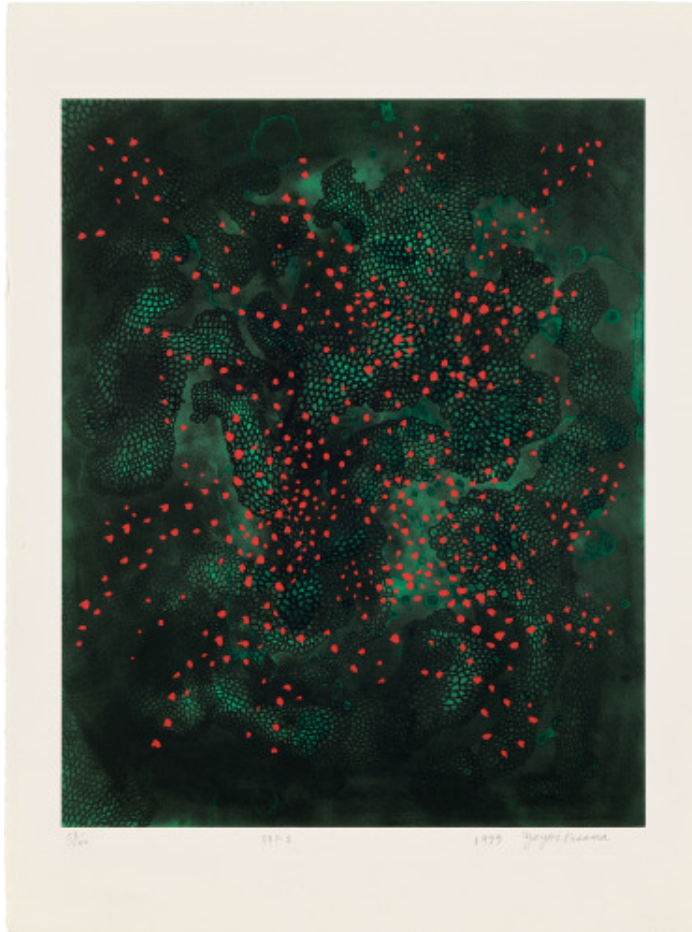
Both signed and numbered 18/30 in pencil (there were also 10 artist's proofs), co-published by the artist and Simmelink/Sukimoto Editions, Olympia, Washington, framed.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)





77

**Yayoi Kusama**

*Fireflies (K. 250)*

1999

Screenprint in colors, on Arches paper, with full margins.

I. 23 3/8 x 18 3/4 in. (59.4 x 47.6 cm)

S. 30 x 22 1/8 in. (76.2 x 56.2 cm)

Signed, titled in Japanese, dated and numbered 53/100 in pencil (there were also 10 artist's proofs), framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Keiko Goto Gallery

Acquired from the above by the present owner, 2010

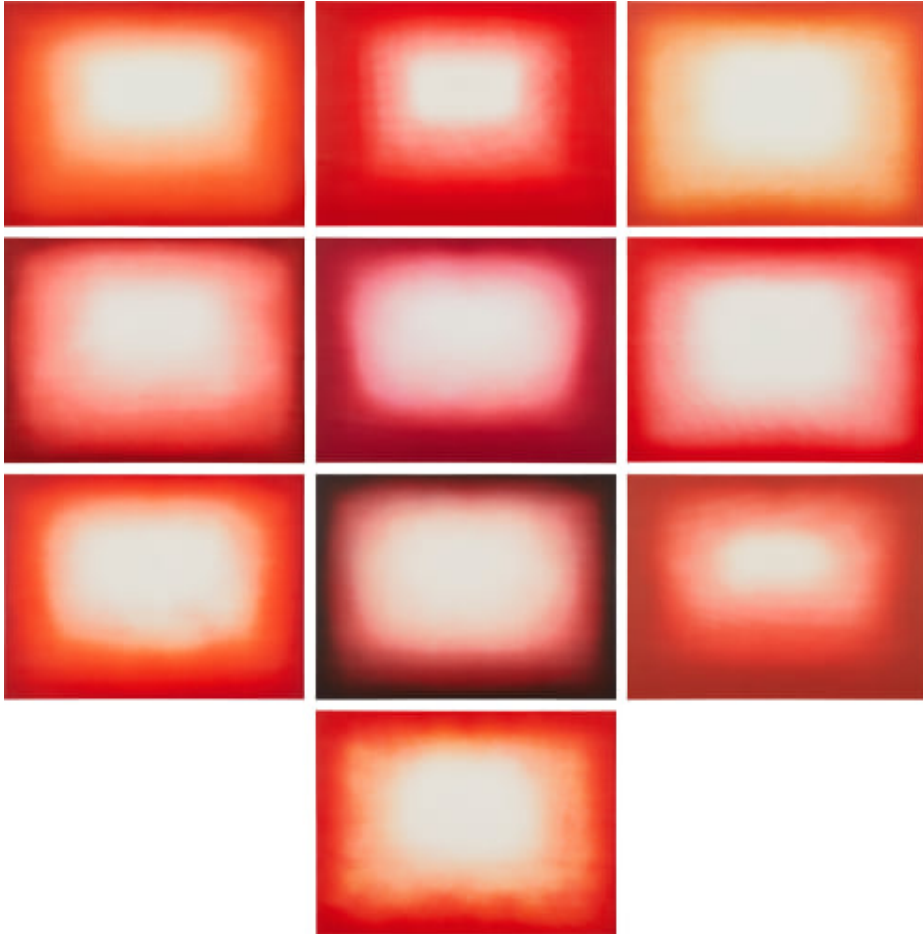
Literature

Yayoi Kusama 250



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



78

### Anish Kapoor

*Red Shadow*

2016

The complete set of 10 etchings in colors, on Hahnemühle paper, the full sheets.

all S. 28 1/2 x 38 in. (72.4 x 96.5 cm)

All signed and numbered 19/39 in pencil on the reverse (there were also 9 artist's proofs), published by The Paragon Press, London, all framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)





79

**Spencer Finch**

*Back to Kansas*

2015

Aquatint in colors, on Chine collé to Rives BFK paper, with full margins.

I. 39 3/4 x 57 in. (101 x 144.8 cm)

S. 42 1/4 x 59 1/4 in. (107.3 x 150.5 cm)

Signed, titled, dated and numbered 17/35 in pencil (there were also some artist's proofs), published by Paulson Bott Press, Berkeley, California, framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)

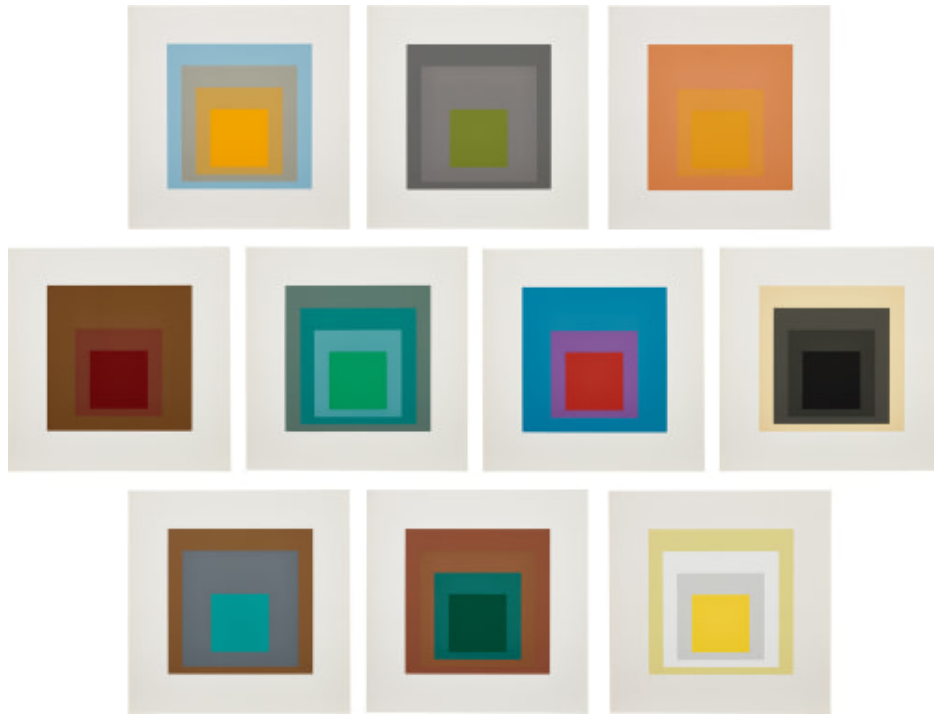


Back to Kansas is comprised of 70 blocks of brilliant and subtle color gleaned from the artist's own repeated viewing of The Wizard of Oz. Each color in the grid corresponds to a color from the film, such as "Yellow Brick Road" and "Ruby Slippers." The size and shape of the billboard is a reference to the proportional relationship between the width and height—or aspect ratio—in which the film was originally projected (1.37:1). — University of Houston

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## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



80

### Josef Albers

*Homage to the Square: Ten Works by Josef Albers (D. 156)*

1962

The complete set of 10 screenprints in colors, on Mohawk Superfine Bristol paper, with title, text by Richard Lippold, and justification pages, accompanied by the original cream linen-covered portfolio case and black card slipcase.

all I. 11 x 11 in. (27.9 x 27.9 cm)

all S. 17 x 16 7/8 in. (43.2 x 42.9 cm)

Signed and numbered 115/250 in black ink on the justification, published by Ives-Sillman, Inc., New Haven, Connecticut, all framed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



*“Color is the most relative medium in art” —Joseph Albers*

This set of ten screenprints comes from Joseph Albers’ most well-known series, Homage to the Square (1949-1976). By reducing the figure plane to a sequence of squares nested inside one another, Albers draws the viewer’s focus to color itself. He was particularly interested in the synergy between colors and approached his ideas in a way that was both pragmatic and philosophical. He divided colors into two categories: the factual and the actual. The factual is how he referred to color in isolation, while the actual is the way a color appears in context. As Albers explained it, the appearance of a color can be altered by other colors around it, which leads to a different emotional response. He understood color to be unstable, saying that “in order to use color effectively, it is necessary to recognize that color deceives continually.”

Albers was a very passionate teacher and believed that art students were not there to learn rules, but rather to learn how to see. Albers once said that his goal as a teacher was “to open eyes.” He wanted his students to execute their assignments as if they were studying in a lab and pushed them to shift their perspectives to understand the importance of subtleties in the world around them, or what he referred to as an often-unseen reality. Albers’ book, Interaction of Color, initially intended to be a guide for other teachers, has been in print for almost 60 years and remains one of the most influential resources on color theory.

When I paint

I think and see

first and most—color

but color as motion

Color not only accompanying

form of lateral extension

and after being moved

remaining arrested

But of perpetual inner movement

as aggression—to and from the spectator

besides interaction and interdependence

with shape and hue and light

Color in a direct and frontal focus

and when closely felt

as a breathing and pulsating

—from within

Josef Albers, untitled poem

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#### Literature

Brenda Danilowitz 156.1-156.10



81

**Ellsworth Kelly**

*Red Curves; Blue Curves; Green Curves; and Yellow Curves*

2013

Four lithographs in colors, on wove paper, the full sheets.

all S. 14 x 10 in. (35.6 x 25.4 cm)

All signed, two numbered 15/50 and two numbered 18/50 in pencil respectively, published by Gemini G.E.L., Los Angeles (with their inkstamps on the reverse), all framed.

**Estimate**

\$15,000 — 25,000

[Go to Lot](#)



**Provenance**

Grinstein-Donenfeld Contemporary Art, Santa Monica, 2013 and 2014

Private Collection, Los Angeles



82

**Niki de Saint Phalle**

*Head with Snake*

circa 1985

Plaster multiple with acrylic in colors.

12 x 4 3/4 x 4 3/4 in. (30.5 x 12.1 x 12.1 cm)

Stamp-signed and numbered 5/7 on the underside,  
fabricated by Niki Plastiques d'Art.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)





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*“Most people don’t see the edginess in my work. They think it’s all fantasy and whimsy.” —Niki de Saint Phalle, 1998*

Niki de Saint Phalle, whose innovative work in utilitarian sculpture redefined an entire genre of contemporary art, was known as “the beauty who challenged the beast of public taste.”<sup>1</sup> Best known for her monumental public works, de Saint Phalle’s unconventional approach to sculpture cemented her place at the center of a male-dominated field, one that she continually challenged in the realms of gender archetypes and orthodoxy. Through her artistic explorations, de Saint Phalle carefully approached and rejected the “accepted female role images such as passivity, withdrawal, shyness, and the willingness to play second fiddle, she directed a sharp criticism at the prejudiced images of male society. In her work she left behind the old female roles and formulated new ones and opportunities, thus anticipating the dialectics of the birth of a possible new world from the destruction of the old.”<sup>2</sup>

In the 1980’s, de Saint Phalle applied her iconic chromatic brushwork, capricious patterns, and untraditional silhouettes to the forms of snakes (a symbol of particular interest to the artist), creating vibrantly painted chairs adorned with geometric patterns. As one of the most ancient mythological symbols, the serpent has been associated with fertility, wisdom, and rebirth. *Head with Snake* adopts these ancestral traits with astonishing vitality, a serpent spouting out of a vibrant blue head alive with both fantastical and mythological patterns in its metallic gold, orange, and green designs.

<sup>1</sup> U. Krempel, “The Political Universe in the Art of Niki de Saint Phalle,” 2001, p. 29

<sup>2</sup> Ibid

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#### Provenance

Collection of Billy Wilder, Los Angeles

Christie’s, Los Angeles, *20th Century Art & 20th Century Prints*, June 7, 2000, lot 29

Private Collection

Christie’s, New York, *First Open, Post-War and Contemporary Art*, September 28, 2016, lot 155



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

83

**Niki de Saint Phalle**

*La fontaine aux quatre nanas*

1991

Painted polyester resin multiple.

19 3/4 x 17 1/2 x 5 1/2 in. (50.2 x 44.5 x 14 cm)

Incised with the artist's name and numbered 24/150 on a metal plaque affixed to the underside (there were also 15 artist's proofs), incised with the foundry stamp R. Haligon Plastiques d'Art on the underside.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



*“Why the nanas? Well, first because I am one myself. Because my work is very personal and I try to express what I feel. It is the theme that touches me most closely. Since women are oppressed in today’s society I have tried, in my own personal way, to contribute to the Women’s Liberation Movement.”*—Niki de Saint Phalle

Niki de Saint Phalle, whose innovative work in utilitarian sculpture redefined an entire genre of contemporary art, was known as “the beauty who challenged the beast of public taste.”<sup>1</sup> Best known for her monumental public works, de Saint Phalle’s unconventional approach to sculpture cemented her place at the center of a male-dominated field, one that she continually challenged in the realms of gender archetypes and orthodoxy. Through her artistic explorations de Saint Phalle carefully approached and rejected the “accepted female role images such as passivity, withdrawal, shyness, and the willingness to play second fiddle, she directed a sharp criticism at the prejudiced images of male society. In her work she left behind the old female roles and formulated new ones and opportunities, thus anticipating the dialectics of the birth of a possible new world from the destruction of the old.”<sup>2</sup>

Niki de Saint Phalle created her first Nana sculpture in 1964 after a visit with her friend, and wife of artist Larry Rivers, Clarice Rivers who was then pregnant with her first child. Nana, French slang for “chick”, became the vision of a modern representation of femininity and motherhood. Often posed in joyful and triumphant poses, these sculptures of voluptuous women took a variety of different forms over decades of work. Monumental Nanas have been installed in parks and museums all over the world from Central Park in New York to the Venice Biennale and were also used as a tool of artistic activism, with *Black Rosy, or My Heart Belongs to Rosy* (1965) representing the artist’s belief that all women are goddesses regardless of the color of their skin. In the present example, *La fontaine aux quatre nanas*, we see the vibrant color and pattern – along with the undeniable joy – that has become synonymous with Nana imagery.

*“Working with Niki was always something intense. So whatever small thing, big thing, or personal thing it was intense and extraordinary.”*—Robert Haligon

In 1971, de Saint Phalle commissioned Robert Haligon to make molds of three of her sculptures, charting the course of a rich and long relationship with the Haligon family workshop outside of Paris, resulting in over 3000 works over the 25-year partnership. A business spanning four generations and steeped with tradition, Niki began to work with Robert Haligon and his family to produce both monumental sculptures and editioned works. “For the process of making editions, Saint Phalle created a sculpture in clay with which Robert could produce a mold and a prototype in plaster or resin. Saint Phalle painted the prototype that served as the sample piece for the reproduction of 8 to 12 more sculptures, in resin, with the same colors and design. It was important for her that the reproduction felt as though she herself made the piece.”<sup>3</sup> It was Robert’s daughter, Marie Haligon, who was personally trained by the artist on how to paint her editioned sculptures to

mimic her brushwork with accuracy and flair. The relationship between the artist and workshop was one of great trust and admiration, resulting in a friendship that extended beyond the studio. The family continued their relationship with the artist even after her move to California and, following Niki de Saint Phalle’s death in 2002, the foundry remains to this day the official restorer of Niki de Saint Phalle artworks.

<sup>1</sup> U. Krempel, “The Political Universe in the Art of Niki de Saint Phalle,” 2001, p. 29

<sup>2</sup> Ibid

<sup>3</sup> Niki Charitable Art Foundation, “When Polyester Resin Forms More than a Sculpture: Niki de Saint Phalle and the Haligon Workshop”, [online](#)

#### Provenance

Nohra Haime Gallery, New York

Thomas B. Lemann, New Orleans (acquired from the above in 2022)

Thence by descent to the present owners



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

84

**Niki de Saint Phalle**

*Dancing Couple Vase*

2000

Painted polyester resin vase multiple.

12 x 7 1/2 x 7 1/4 in. (30.5 x 19.1 x 18.4 cm)

Incised with signature, date and numbered 34/150 on the underside (there were also 25 artists proofs), with the foundry stamp Bernard Haligon on the underside.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



*“Why the nanas? Well, first because I am one myself. Because my work is very personal and I try to express what I feel. It is the theme that touches me most closely. Since women are oppressed in today’s society I have tried, in my own personal way, to contribute to the Women’s Liberation Movement.”*—Niki de Saint Phalle

Niki de Saint Phalle, whose innovative work in utilitarian sculpture redefined an entire genre of contemporary art, was known as “the beauty who challenged the beast of public taste.”<sup>1</sup> Best known for her monumental public works, de Saint Phalle’s unconventional approach to sculpture cemented her place at the center of a male-dominated field, one that she continually challenged in the realms of gender archetypes and orthodoxy. Through her artistic explorations de Saint Phalle carefully approached and rejected the “accepted female role images such as passivity, withdrawal, shyness, and the willingness to play second fiddle, she directed a sharp criticism at the prejudiced images of male society. In her work she left behind the old female roles and formulated new ones and opportunities, thus anticipating the dialectics of the birth of a possible new world from the destruction of the old.”<sup>2</sup>

Niki de Saint Phalle created her first Nana sculpture in 1964 after a visit with her friend, and wife of artist Larry Rivers, Clarice Rivers who was then pregnant with her first child. Nana, French slang for “chick”, became the vision of a modern representation of femininity and motherhood. Often posed in joyful and triumphant poses, these sculptures of voluptuous women took a variety of different forms over decades of work. Monumental Nanas have been installed in parks and museums all over the world from Central Park in New York to the Venice Biennale and were also used as a tool of artistic activism, with *Black Rosy, or My Heart Belongs to Rosy* (1965) representing the artist’s belief that all women are goddesses regardless of the color of their skin. In the present example, *Dancing Couple Vase*, we see the vibrant color and pattern – along with the undeniable joy – that has become synonymous with Nana imagery.

*“Working with Niki was always something intense. So whatever small thing, big thing, or personal thing it was intense and extraordinary.”*—Robert Haligon

In 1971, de Saint Phalle commissioned Robert Haligon to make molds of three of her sculptures, charting the course of a rich and long relationship with the Haligon family workshop outside of Paris, resulting in over 3000 works over the 25-year partnership. A business spanning four generations and steeped with tradition, Niki began to work with Robert Haligon and his family to produce both monumental sculptures and editioned works. “For the process of making editions, Saint Phalle created a sculpture in clay with which Robert could produce a mold and a prototype in plaster or resin. Saint Phalle painted the prototype that served as the sample piece for the reproduction of 8 to 12 more sculptures, in resin, with the same colors and design. It was important for her that the reproduction felt as though she herself made the piece.” It was Robert’s daughter, Marie Haligon, who was personally trained by the artist on how to paint her editioned sculptures to

mimic her brushwork with accuracy and flair. While many of Niki’s early works were created with a matte finish, Robert suggested that she shift to a glossy finish to improve the durability of her outdoor works. Taken by the brilliance and shininess of her sculptures in the sun, she began to incorporate this fabrication in her editioned works as well. The relationship between the artist and workshop was one of great trust and admiration, resulting in a friendship that extended beyond the studio. The family continued their relationship with the artist even after her move to California and, following Niki de Saint Phalle’s death in 2002, the foundry remains the official restorer of Niki de Saint Phalle artworks.

<sup>1</sup> U. Krempel, “The Political Universe in the Art of Niki de Saint Phalle,” 2001, p. 29

<sup>2</sup> Ibid

#### Provenance

Jonathan Novak Gallery, Los Angeles  
 Private Collection (acquired from the above 2001)  
 Heather James Fine Art, Palm Desert, California  
 Thomas B. Lemann, New Orleans (acquired from the above in 2022)  
 Thence by descent to the present owners

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



85

### Tom Wesselmann

*Monica Sitting Cross Legged; Rosemary Sitting Up Straight; Monica Sitting, One Leg on the Other; Monica Sitting Against Wall; Monica Sitting, Robe Half Off; Monica Lying on Her Side with Scribbles; and Monica Lying Down, One Arm Up*

1990

Seven lithographs, on wove paper, with full margins.  
all I. various sizes

smallest S. 42 3/4 x 37 1/4 in. (108.6 x 94.6 cm)

largest S. 41 x 61 in. (104.1 x 154.9 cm)

All signed in pencil, six variously numbered from the edition of 3 printer's proofs, one annotated 'B.A.T.' in pencil (the good-to-print proof), the editions were 26 and 6 artist's proofs, all published by International Images, Putney, Vermont, all unframed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Literature

Wildenstein Plattner Institute P90L01, P90L02, P90L03, P90L04, P90L05, P90L06, and P90L46



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

86

**Roy Lichtenstein**

*Crying Girl (C. II.1)*

1963

Offset lithograph in colors, on lightweight wove paper,  
with full margins.

I. 17 1/4 x 23 1/4 in. (43.8 x 59.1 cm)

S. 18 x 24 in. (45.7 x 61 cm)

Signed in pencil, from the edition of an unknown size,  
published by Leo Castelli Gallery, New York, framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)





**Roy Lichtenstein**

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In anticipation of his first solo show at The Leo Castelli Gallery, Roy Lichtenstein had a very important decision to make – how to invite the art world elite. Knowing this is how potential collectors would first encounter his work, he needed to make a statement. To Lichtenstein, that meant turning to the highly stylized comic book imagery pervasive in American pop culture and pushing it further to create his iconic blond woman in *Crying Girl*, 1963. Lichtenstein printed this edition of offset lithographs, setting aside a select few of these prints to sign and preserve for sale and—almost unfathomably today—folding the rest in four as paper invitations.

One image, *Crying Girl*, with her luscious blond locks, full face of makeup, and pearl earrings, confronts the mid-century feminine ideal to reveal the struggle behind the pursuit of perfection. This print, then, perfectly encapsulates just what sets Lichtenstein apart from his predecessors and summarizes his lasting influence on Pop Art. With its striking field of benday dots, slickly mechanical style, and graphic intensity, there's little wonder that Lichtenstein selected *Crying Girl* to set the stage for his first solo exhibition.

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**Literature**

Mary Lee Corlett II.1



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

87

**Roy Lichtenstein**

*Reverie*, from *11 Pop Artists, Volume II* (C. 38)

1965

Screenprint in colors, on smooth wove paper, with full margins.

I. 27 1/8 x 23 in. (68.9 x 58.4 cm)

S. 30 x 24 in. (76.2 x 61 cm)

Signed and numbered 163/200 in pencil (there were also 50 in Roman numerals and approximately 5 artist's proofs), published by Original Editions, New York, framed.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



Following their publications, the *11 Pop Artists* portfolios quickly became a new center of gravity in the history of American art. These edgy compilations of fresh prints from then-emerging artists like Roy Lichtenstein, Andy Warhol and Tom Wesselmann, among others, launched new dialogues as artists engaged printmaking as a way to broadcast novel ideas more broadly. *Reverie*, from *11 Pop Artists Volume II*, signaled the meteoric rise of Roy Lichtenstein and has endured as one of the greatest prizes in all Post-War printmaking.

Mature and masterful, Lichtenstein's prints belied any notion that his contributions to the *11 Pop Artists* portfolios were experimental forays into printmaking; *Reverie* demonstrated the years of experimentation that preceded such an ingenious screenprint. In 1948, a seminal exhibition of prints arrived in Cleveland, Ohio and marked the same year that Lichtenstein took up printmaking while a student at Ohio State University. Self-publishing more than 30 editions between 1948 and 1959, Lichtenstein learned the techniques of etching, aquatint, lithography, drypoint, screenprint and woodcut, which would go on to inform his artistic process throughout his career. While working with Original Editions in New York, Lichtenstein participated in the entirety of *Reverie's* life cycle, from crafting the preparatory drawings to the printing and proofing. A long history with prints notwithstanding, Lichtenstein regarded his contributions to the *11 Pop Artists* portfolios as his very first fine art prints, the culmination of years spent experimenting with a wide variety of printmaking techniques.

*Reverie* is the pinnacle of a movement that ushered in a democratic visual vocabulary to American art history. The heroine's face would have been familiar to contemporaries who would know it from the 1964 comic *Secret Heart*, and this central female figure became an avatar for new collectors who were backed by rapid economic expansion in Post-War America. Reproductive techniques and regularized colors more typical of commercial printing delivered a recognizable and conventionally pretty picture that launched a largely ignored language of cartoon imagery into the realm of fine art. Lichtenstein's musings on popular imagery offered reconsideration of ongoing notions that art should remain cloistered with obfuscated meaning. As Lichtenstein recalled, "There is a relationship between cartooning and people like Miró and Picasso," and, "I want [my subjects] to come through with the immediate impact of the comics."

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#### Literature

Mary Lee Corlett 38

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

88

### Roy Lichtenstein

*Shipboard Girl (C. II.6)*

1965

Offset lithograph in colors, on wove paper, with full  
margins.

I. 26 x 19 1/8 in. (66 x 48.6 cm)

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

Signed in pencil, from the edition of an unknown size,  
published by Leo Castelli Gallery, New York, framed.

Estimate

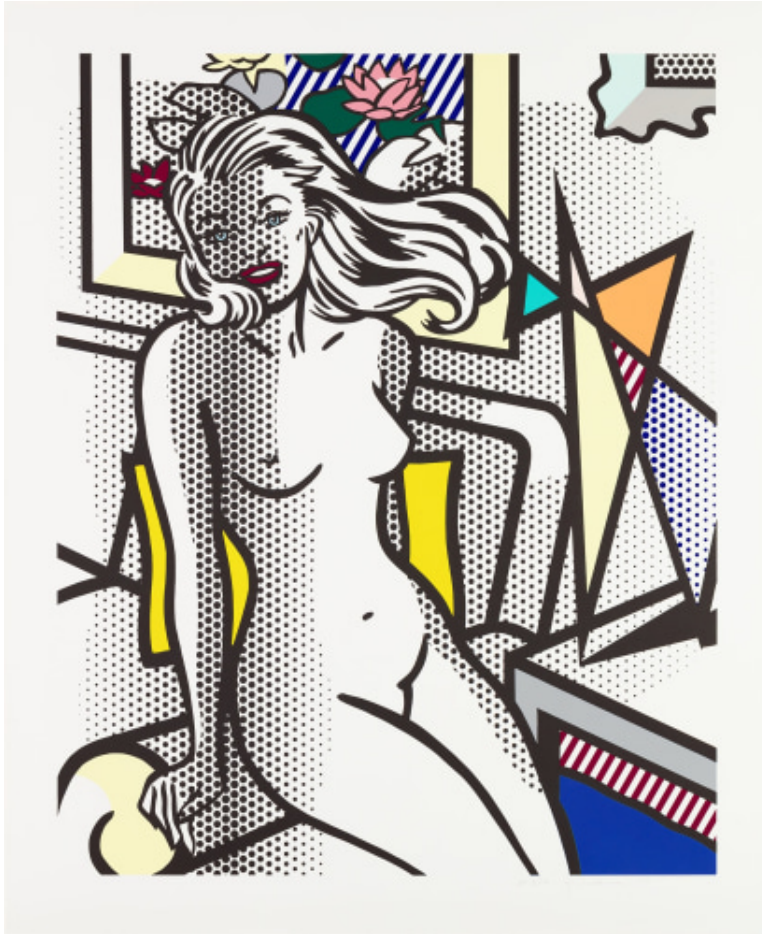
\$15,000 — 25,000

[Go to Lot](#)



Literature

Mary Lee Corlett II.6



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

89

**Roy Lichtenstein**

*Nude with Yellow Pillow, from Nudes series (C. 283)*

1994

Relief print in colors, on Rives BFK paper, with full  
margins.

I. 46 1/8 x 37 in. (117.2 x 94 cm)

S. 52 1/2 x 43 in. (133.4 x 109.2 cm)

Signed, dated and numbered 'AP 3/12' in pencil (an  
artist's proof, the edition was 60), published by Tyler  
Graphics Ltd., Mount Kisco, New York (with their  
blindstamp), framed.

**Estimate**

\$250,000 — 350,000

[Go to Lot](#)



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*“Everything I’m doing now had its origin at the beginning of my career...Everything I do is a comment on something. It’s ironic or humorous... It’s meant to make the spectator wonder about it” —Roy Lichtenstein*

Roy Lichtenstein's *Nudes* was the final major series the artist produced before his death in 1997. The nine prints consider the traditional art historical genre of the female nude through the lens of Pop Art and mark Lichtenstein's return to his iconic 1960s comic book style, consisting of Benday dot patterns, bright colors, and bold lines. Published and printed by Tyler Graphics Ltd. in Mount Kisco, New York, Lichtenstein referenced his existing print oeuvre, integrating motifs found in earlier works from the *Reflections*, *Imperfect*, *Water Lily*, and *Interiors* series. After four decades of prompting radical and fundamental questions of art and artmaking, he was apt to select the female figure as his subject matter and revisit the work of his early career.

Amidst a dynamic arrangement of dots and geometric abstractions, *Nude with Yellow Pillow* presents a cherry-lipped, blonde heroine gazing into the viewer's eyes, her hair effortlessly flowing in the breeze. A provocative stereotype, Lichtenstein presents the nude form as a commodity of desire, amidst a society obsessed with external presentation and domestic perfection. Taken from comic books, Lichtenstein re-worked the found material, confronting the latent desire present in quotidian commercial products and sardonically acknowledging the male gaze embedded within the canon of art history.

Here, the domestic arena is subsumed by Lichtenstein's graphic patterning and signature pictorial language. A complex compositional arrangement, this late work reflects the artist's mastery of navigating texture, color, and form. The densely layered interior, inspired by home décor and furniture advertisements in the yellow pages, provides a rich contrast of rigid geometry against the undulating and volumetric form of the body. Engaging with the nude as subject, Lichtenstein boldly inserts himself into a longstanding artistic lineage, newly interpreting this traditional painterly genre. Subverting the classical theme through a pop facade, this work presents quintessential elements of Lichtenstein's oeuvre, and simultaneously presents a poignant commentary on the consumer culture of everyday America.

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#### Provenance

Leo Castelli, New York

#### Literature

Mary Lee Corlett 283



90

**Roy Lichtenstein**

*Blue Face, from Brushstroke Figures Series (C. 226)*

1989

Lithograph, waxtype, woodcut and screenprint in colors, on Saunders Waterford paper, with full margins.

I. 48 1/4 x 24 in. (122.6 x 61 cm)

S. 54 x 33 1/2 in. (137.2 x 85.1 cm)

Signed, dated and numbered 54/60 in pencil (there were also 8 artist's proofs), co-published by Waddington Graphics, London, and Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)





Literature

Mary Lee Corlett 226



91

**Roy Lichtenstein**

*Seascape, from Landscapes Series (G. 1252, C. 210)*

1985

Lithograph, woodcut and screenprint in colors, on Arches paper, with full margins.

I. 37 3/8 x 52 1/2 in. (94.9 x 133.4 cm)

S. 40 1/4 x 55 3/8 in. (102.2 x 140.7 cm)

Signed, dated and annotated 'RTP' in pencil (the right-to-print proof, the edition was 60 and 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), framed.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)



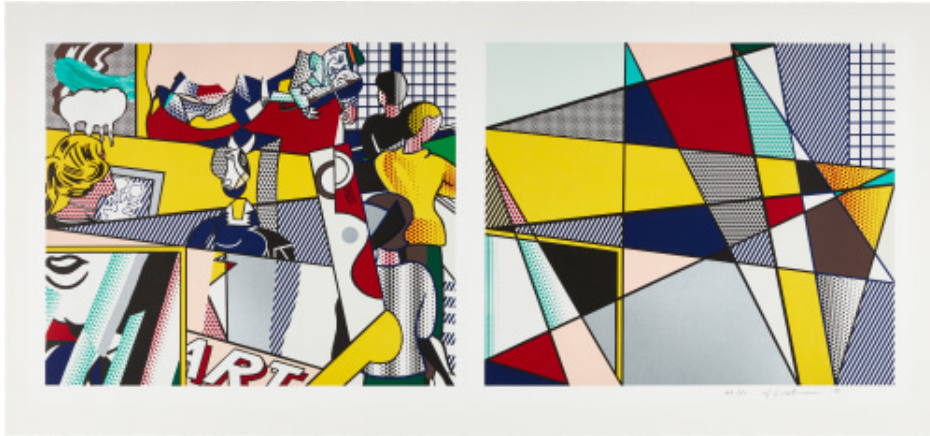
Literature

Gemini G.E.L. 1252

Mary Lee Corlett 210

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A CONTEMPORARY COLLECTION

92

### Roy Lichtenstein

*Tel Aviv Museum Print (C. 238)*

1989

Lithograph in colors, on Rives BFK paper, with full margins.

I. 20 5/8 x 51 1/2 in. (52.4 x 130.8 cm)

S. 26 1/4 x 56 1/2 in. (66.7 x 143.5 cm)

Signed, dated and numbered 46/60 in pencil (there were also 20 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), to benefit American Friends of the Tel Aviv Museum of Art, framed.

Estimate

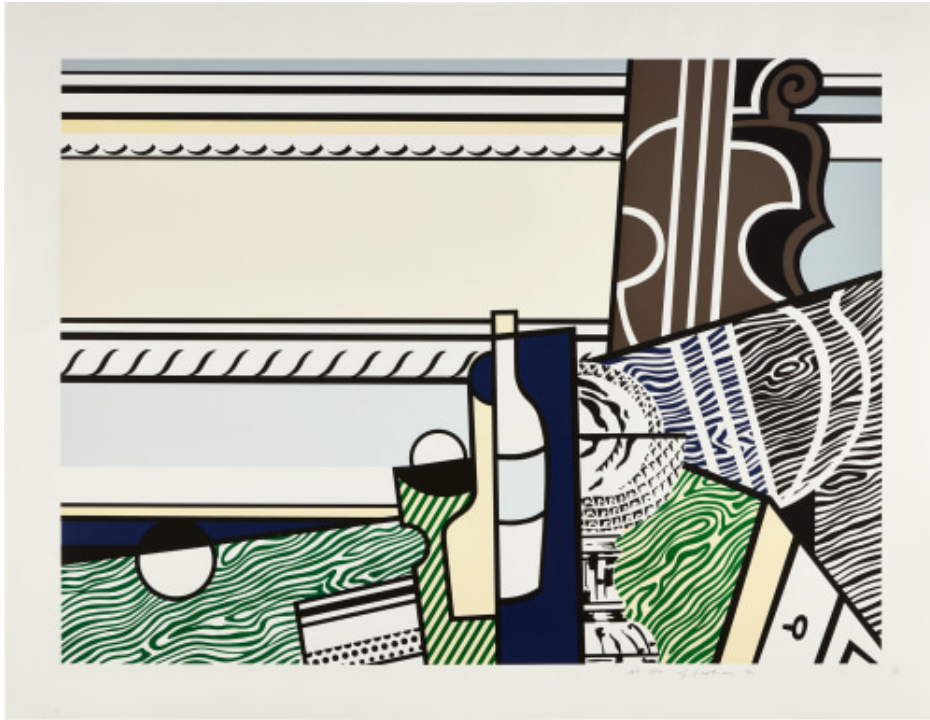
\$25,000 — 35,000

[Go to Lot](#)



Literature

Mary Lee Corlett 238



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

93

**Roy Lichtenstein**

*Still Life with Crystal Bowl* (S. 1976.07, C. 150)

1976

Screenprint and lithograph in colors, on Rives BFK  
paper, with full margins.

I. 32 x 43 in. (81.3 x 109.2 cm)

S. 38 x 49 3/8 in. (96.5 x 125.4 cm)

Signed, dated and numbered 'AP 5/10' in pencil (an  
artist's proof, the edition was 45), co-published by  
Multiples Inc., and Castelli Graphics, New York,  
framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Dieter Schwarz 1976.07

Mary Lee Corlett 150



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

94

**Roy Lichtenstein**

*Untitled (Still Life with Lemon and Glass), from For  
Meyer Schapiro (C. 134)*

1974

Lithograph and screenprint in colors with debossing,  
on smooth wove paper, with full margins.

I. 32 3/8 x 23 3/4 in. (82.2 x 60.3 cm)

S. 40 1/2 x 31 7/8 in. (102.9 x 81 cm)

Signed, dated and numbered 85/100 in pencil (there  
were also possibly 13 artist's proofs), published by the  
Committee to Endow a Chair in Honor of Meyer  
Schapiro at Columbia University, New York, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)





Literature

Mary Lee Corlett 134



95

**Roy Lichtenstein**

*Water Lily (G. 1582, C. 281)*

1993

Screenprint in colors, on Lana Royale paper, with full margins.

I. 12 1/2 x 17 in. (31.8 x 43.2 cm)

S. 18 1/2 x 22 7/8 in. (47 x 58.1 cm)

Signed, dated and numbered 'SP 18/20' in pencil (a special proof, the edition was 130 and 28 artist's proofs), co-published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps), in support of the campaign of Los Angeles City Councilman Joel Wachs, framed.

**Estimate**

\$15,000 — 25,000

[Go to Lot](#)



**Provenance**

Private Collection, Los Angeles

**Literature**

Gemini G.E.L. 1582

Mary Lee Corlett 281



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

96

**Roy Lichtenstein**

*Landscape Mobile (Limoges)*

1991

Painted bronze and porcelain multiple.

21 3/4 x 25 1/2 x 5 3/4 in. (55.2 x 64.8 x 14.6 cm)

With printed signature, title, date and numbered 34/  
125 on the underside in black ink, published by  
Bernardaud & Artes Magnus Ltd., Limoges and New  
York.

Estimate

\$15,000 — 25,000

[Go to Lot](#)





97

**Roy Lichtenstein**

*Mao (C. 104)*

1971

Lithograph in colors, on Arches paper, with full margins.

I. 23 x 17 in. (58.4 x 43.2 cm)

S. 26 3/8 x 20 in. (67 x 50.8 cm)

Signed, dated and numbered 147/150 in pencil (there were also an unknown number of artist's proofs), co-published by Richard Kasak and Citadel Press, Inc., New York (with the artist's blindstamp), framed.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



Literature

Mary Lee Corlett 104



98

**James Rosenquist**

*F-111 (G. 73)*

1974

The complete set of four lithographs with screenprint in colors, on Arches paper, with full margins.

*South* I. 34 1/2 x 69 in. (87.6 x 175.3 cm)

*West* I. 31 x 74 in. (78.7 x 188 cm)

*North* I. 31 1/4 x 68 3/4 in. (79.4 x 174.6 cm)

*East* I. 30 x 74 1/8 in. (76.2 x 188.3 cm)

two *S.* 36 1/2 x 70 in. (92.7 x 177.8 cm)

two *S.* 36 1/2 x 75 in. (92.7 x 190.5 cm)

All signed, titled, dated and numbered 1/75 in pencil (there were also 20 artist's proofs), published by Petersburg Press, London (with their blindstamp), all unframed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



Literature

Constance Glenn 73



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



99

### Andy Warhol

*Flash - November 22, 1963 (F. & S. 32-42)*

1968

The complete set of 11 screenprints in colors, on wove paper, with cover page on cloth mounted to cardboard, colophon and Teletype text pages.

all S. 21 x 21 in. (53.3 x 53.3 cm)

cover 22 1/4 x 44 1/4 in. (56.5 x 112.4 cm)

case 23 x 22 1/2 x 13/4 in. (58.4 x 57.2 x 4.4 cm)

All signed in blue ink on the reverse, additionally signed and numbered '95' in blue ink on the colophon (from the edition of 200, there was also an edition of 26 in Roman numerals and 10 lettered A-J), published by Racolin Press, Inc., Briarcliff Manor, New York, all framed.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



In a striking departure from the expected seriality of the prints and paintings, Warhol produced *Flash - November 32, 1963* (II.32 - 42), a 1968 portfolio of eleven prints that extended his earlier interest in the assassination of John F. Kennedy and is related to the paintings and prints of Jackie Kennedy. Ready-made images, fragmented and non-linear, are joined by words that recount the story of Kennedy's murder through the news photos capturing the event and the Teletype report announcing the tragedy to the world. The unexpected colors make the event more surreal than real. Though this portfolio comes close in structure to the illustrated books Warhol produced throughout the 1950s, it has an affinity with later more abstract works. One particular print (II.32), in black and gray inks, virtually dematerializes Kennedy's face, a transformation that results in an afterimage, or imprint left on the brain. The portfolio's cover is based on the front page of the New York World Telegram for November 22, the day of Kennedy's assassination, and is overlaid with flowers. Ironically, in 1968, an assassination attempt was made on Warhol's life by Valerie Solans, a writer and activist, and he was hospitalized for two months.

— Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints*, p. 25

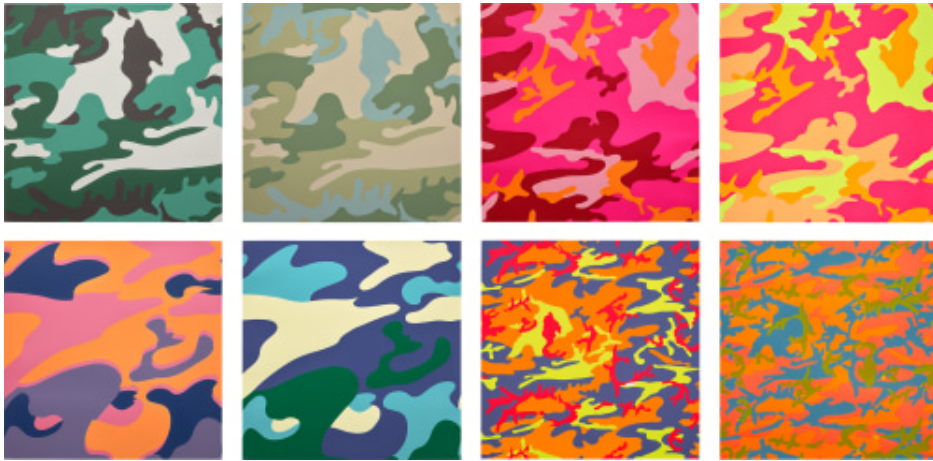
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#### Literature

Frayda Feldman and Jörg Schellmann 32-42

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

100

### Andy Warhol

*Camouflage* (F. & S. 406-413)

1987

The complete set of eight screenprints in colors, on  
Lenox Museum Board, the full sheets.

all S. 38 x 38 in. (96.5 x 96.5 cm)

All signed by Fredrick W. Hughes (Executor of the  
Estate of Andy Warhol), titled, annotated 'REG. ED.'  
and numbered 60/80 in pencil on the stamped  
Certificates of Authenticity on the reverse, published  
by Andy Warhol, New York (with his copyright  
inkstamps on the reverse), all framed.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



*“For Warhol, the art of deception, the fun of fooling people, mystifying, hiding, lying—camouflaging, if you will—was a compulsion, a strategy, and a camp.”*

—Bob Colacello<sup>1</sup>

Moving beyond depictions of iconic figures, Warhol’s final print portfolio contrasts the individuality of his typical portraiture with the uniformity of camouflage. Designed to blend in with an environment and strongly associated with the armed forces, camouflage’s paradox of being a pattern of disguise yet identifiable by the masses may have appealed to Warhol’s sensibilities towards brands and logos. Universally recognizable, the pattern bears further connotations of masculinity, landscape, and nationality, themes of which Warhol addressed throughout his prolific career in printmaking.

The *Camouflage* portfolio, printed in fluorescent hues, boldly sabotages the traditional purpose of camouflage, eschewing the typical muted tones of green, brown, and gray. In this subversion of camouflage’s typical purpose, the pattern is transformed into something ironically conspicuous, obliterating its function. The Day-Glo fluorescence additionally renders the works difficult to reproduce accurately, undermining the inherent replicative essence of a print. Here, Warhol transforms our understanding of what a print can be: in his hands, it became unique, even unreproducible.

*“If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, there I am.”* —Andy Warhol

Published posthumously, *Camouflage* further serves as a convenient metaphor for the enigma that was Andy Warhol. Plagued with severe acne and early baldness, Warhol chose to wear makeup and custom-made wigs. He feigned ignorance regarding art history, which he had formally studied since age eleven, and he would lie about where he was from: depending on the journalist who asked him, it was Philadelphia, Cleveland, or Newport, Rhode Island, when really - it was Pittsburgh. *Camouflage* can thus be viewed as an external projection of his internal insecurities, his very last print portfolio being perhaps one of his most personal.

Continuing Warhol’s legacy and building upon the history of artists designing and modernizing military camouflage garments, fashion designer Stephen Sprouse was permitted to use a print from Warhol’s *Camouflage* portfolio in his Fall 1987 and Spring 1988 collections of menswear and womenswear, adorning the articles of clothing with Warhol’s vibrant pattern. The collection would be worn prominently by Blondie frontwoman Debbie Harry, one of Warhol’s longstanding muses, who would also use an adapted *Camouflage* print in the UK album art for her 1987 single “In Love with Love.”

<sup>1</sup>Gagosian, *Andy Warhol: Camouflage*, 1998, p. 8

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## Literature

Frayda Feldman and Jörg Schellmann 406-413



PROPERTY FROM A CONTEMPORARY COLLECTION

101

**Andy Warhol**

*Camouflage: one plate (F. & S. 410)*

1987

Screenprint in colors, on Lenox Museum Board, the full sheet.

S. 38 x 38 in. (96.5 x 96.5 cm)

Signed by Fredrick W. Hughes (Executor of the Estate of Andy Warhol), titled, annotated 'REG. ED.' and numbered 26/80 in pencil on the stamped Certificate of Authenticity on the reverse, published by Andy Warhol, New York (with his copyright ink stamp on the reverse), framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



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<sup>1</sup>Gagosian, *Andy Warhol: Camouflage*, 1998, p. 8

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## Literature

Frayda Feldman and Jörg Schellmann 410

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



102

### Andy Warhol

*Sunset (see F. & S. 85-88)*

1972

Unique screenprint in colors, on smooth wove paper, the full sheet.

S. 34 x 34 in. (86.4 x 86.4 cm)

Signed, dated and numbered 16/40 in pencil on the reverse (one of 40 portfolios of four prints each, from the total edition of 632 unique impressions), published by David Whitney, New York, framed.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



Published in 1972, Andy Warhol's *Sunset* series was commissioned by the architects Johnson & Burgee for their new Marquette Hotel in Minneapolis. This was just one of several projects between the firm's partner Philip Johnson and Warhol, Johnson being a long-term collector and friend of the artist. In contrast to the architecture's highly geometric and functional aesthetic, Warhol's colorful screenprints vibrantly decorated each guest room, with a vast 472 impressions installed for the opening. A massive undertaking, the total project encompassed 632 unique color impressions, with 160 pieces set aside and assembled into 40 portfolios of four. As such, this series is one of Warhol's most ambitious editions, encapsulating his experimental approach and mastery of color - no two pieces the same. This work is one of the 160 prints held aside for the unique portfolios. The 472 prints from the hotel are differentiated by the additional ink stamp on the reverse, "Hotel Marquette Prints", designating their history in this cutting-edge 1970's hotel. Less than a decade later in 1981, the hotel underwent a renovation and the Sunset prints were all removed from the rooms and returned to Warhol.

Each print was comprised only three screens, bright shades of ink blending to form an ombre sky, and a colorful and harmonious oscillation surrounding the central sun. Employing color to transcend naturalistic representation, the vibrancy of the *Sunset* series reflects Warhol's mastery of color theory and his adept application of the screenprint medium, essential in creating such a sizeable, unique edition with only three layers of ink. The source for the series was not appropriated from popular culture, but reworked from an unfinished film started by Warhol five years prior. In his 1967 *Sunset* film, commissioned by the de Menil Family for the Rothko Chapel, Warhol captured sunsets across America, as a meditation on temporality and quotidian phenomena. Never satisfied by his sunset shots, Warhol left the project unfinished, instead translating the iconography into an edition that seeks to capture the unique illumination of each day's end. Such fixation on the ephemerality of sunsets is reminiscent on Claude Monet's *Haystacks* series of paintings, the French artist similarly repeating the same subject with the ambition of expressing the transience of natural light.



Claude Monet, *Grainstack, Sun in the Mist*, 1891, Minneapolis Institute of Art. Image: Minneapolis Institute of Art, Gift of Ruth and Bruce Dayton, The Putnam Dana McMillan Fund, The John R. Van Derlip Fund, The William Hood Dunwoody Fund, The Ethel Morrison Van Derlip Fund, Alfred and Ingrid Lenz Harrison, and Mary Joann and James R. Jundt

#### Provenance

Christie's, New York, *Contemporary Prints and Multiples*, November 21, 1989, lot 1070  
Acquired from the above by the present owner

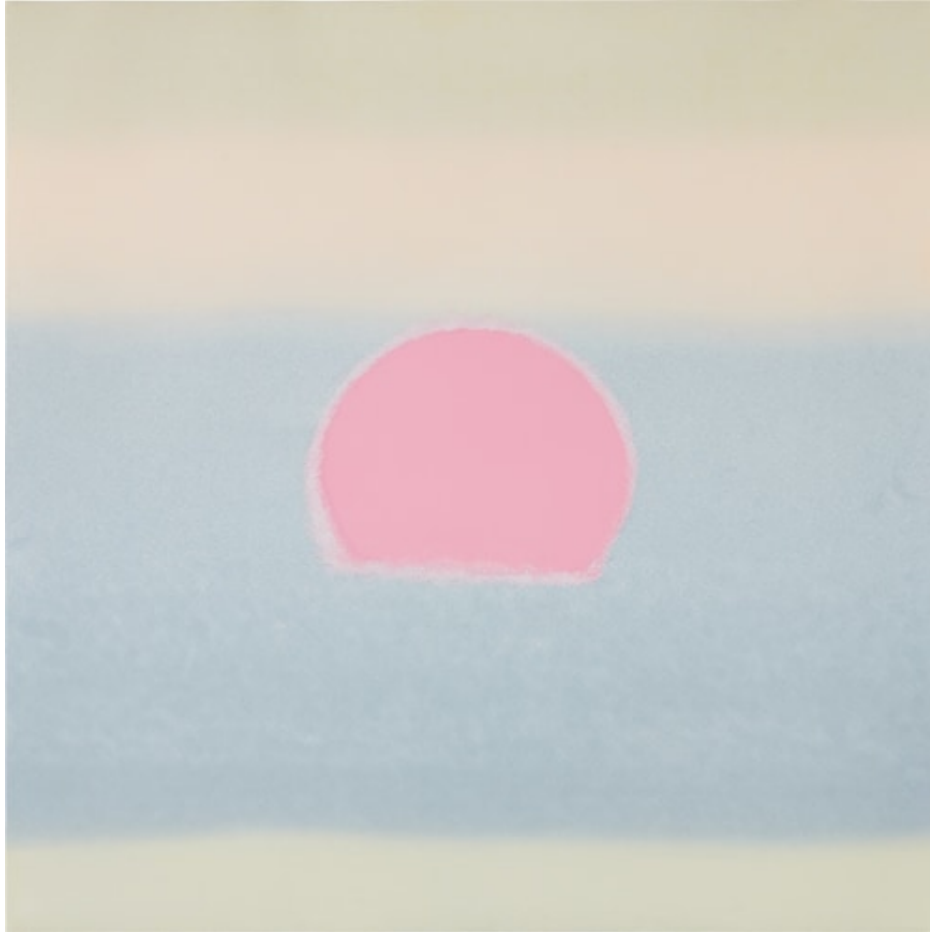
#### Literature

see Frayda Feldman and Jörg Schellmann 85-88



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



103

### Andy Warhol

*Sunset* (see F. & S. 85-88)

1972

Unique screenprint in colors, on smooth wove paper, the full sheet.

S. 34 x 34 in. (86.4 x 86.4 cm)

Signed, dated and numbered 217/470 in pencil on the reverse (from the total edition of 632 unique impressions), published by David Whitney, New York, with the 'Hotel Marquette Prints' inkstamp on the reverse, framed.

#### Estimate

\$100,000 — 150,000

[Go to Lot](#)



Published in 1972, Andy Warhol's *Sunset* series was commissioned by the architects Johnson & Burgee for their new Marquette Hotel in Minneapolis. This was just one of several projects between the firm's partner Philip Johnson and Warhol, Johnson being a long-term collector and friend of the artist. In contrast to the architecture's highly geometric and functional aesthetic, Warhol's colorful screenprints vibrantly decorated each guest room, with a vast 472 impressions installed for the opening. A massive undertaking, the total project encompassed 632 unique color impressions, with 160 pieces set aside and assembled into 40 portfolios of four. As such, this series is one of Warhol's most ambitious editions, encapsulating his experimental approach and mastery of color - no two pieces the same. This work is one of the 160 prints held aside for the unique portfolios. The 472 prints from the hotel are differentiated by the additional ink stamp on the reverse, "Hotel Marquette Prints", designating their history in this cutting-edge 1970's hotel. Less than a decade later in 1981, the hotel underwent a renovation and the *Sunset* prints were all removed from the rooms and returned to Warhol.

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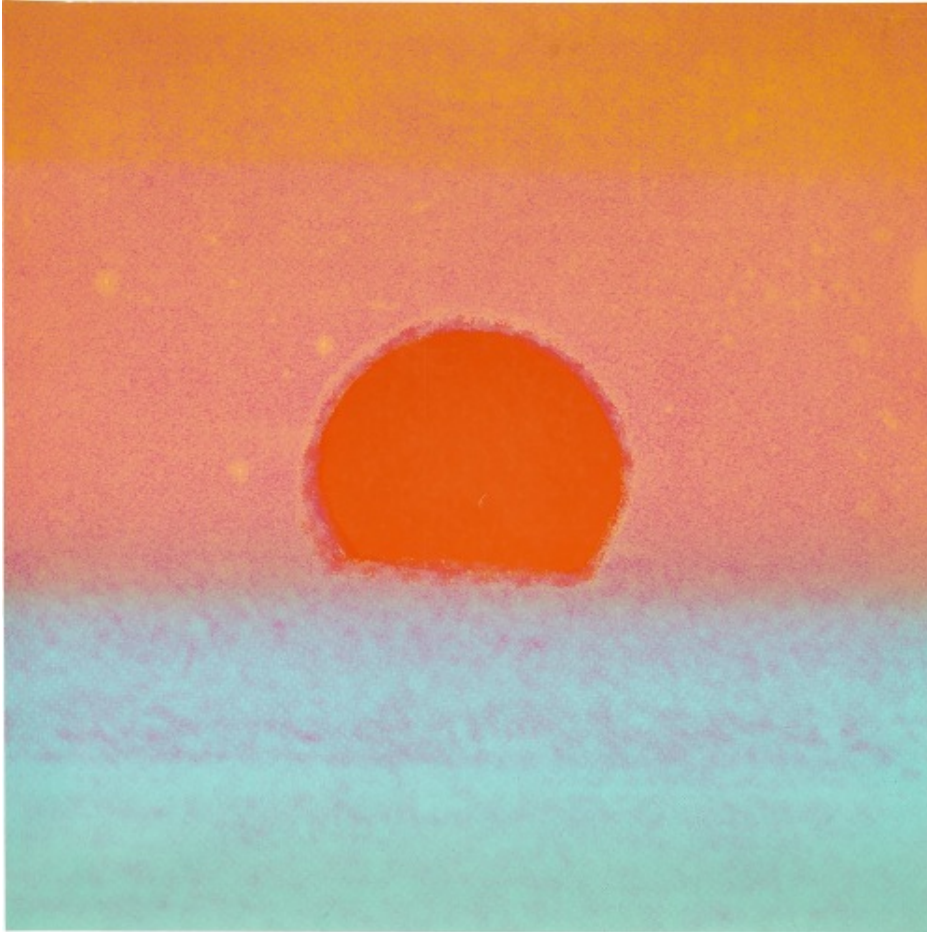
Claude Monet, *Haystack (Effect of Snow and Sun)*, 1891, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, 29.100.109

#### Provenance

Sotheby's, New York, *Contemporary Prints*, November 18, 1989, lot 1327  
Acquired from the above by the present owner

#### Literature

see Frayda Feldman and Jörg Schellmann 85-88



104

**Andy Warhol**

*Sunset (see F. & S. 85-88)*

1972

Unique screenprint in colors, on smooth wove paper, the full sheet.

S. 34 x 34 in. (86.4 x 86.4 cm)

Signed, dated and numbered 40/40 in pencil on the reverse (one of 40 portfolios of four prints each, from the total edition of 632 unique impressions), published by David Whitney, New York, framed.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



Published in 1972, Andy Warhol's *Sunset* series was commissioned by the architects Johnson & Burgee for their new Marquette Hotel in Minneapolis. This was just one of several projects between the firm's partner Philip Johnson and Warhol, Johnson being a long-term collector and friend of the artist. In contrast to the architecture's highly geometric and functional aesthetic, Warhol's colorful screenprints vibrantly decorated each guest room, with a vast 472 impressions installed for the opening. A massive undertaking, the total project encompassed 632 unique color impressions, with 160 pieces set aside and assembled into 40 portfolios of four. As such, this series is one of Warhol's most ambitious editions, encapsulating his experimental approach and mastery of color - no two pieces the same. This work is one of the 160 prints held aside for the unique portfolios. The 472 prints from the hotel are differentiated by the additional ink stamp on the reverse, "Hotel Marquette Prints", designating their history in this cutting-edge 1970's hotel. Less than a decade later in 1981, the hotel underwent a renovation and the *Sunset* prints were all removed from the rooms and returned to Warhol.

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Claude Monet, *Stacks of Wheat (End of Day, Autumn)*, 1890/1891, Art Institute of Chicago. Image: Art Institute of Chicago, Mr. and Mrs. Lewis Larned Coburn Memorial Collection, 1933.444

#### Provenance

Christie's, New York, *Contemporary Prints and Multiples*, November 21, 1989, lot 1070  
Acquired from the above by the present owner

#### Literature

see Frayda Feldman and Jörg Schellmann 85-88

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

105

**Andy Warhol**

*Flowers (F. & S. 64-73)*

1970

The complete set of 10 screenprints in colors, on wove paper, the full sheets.

all approx. S. 36 x 36 in. (91.4 x 91.4 cm)

All signed in black ballpoint pen and stamp numbered variously from the edition of 250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, all framed.

**Estimate**

\$800,000 — 1,200,000

[Go to Lot](#)



Andy Warhol's iconic *Flowers*, rarely encountered as the complete portfolio of screenprints, are considered exemplary illustrations of the artist's style and oeuvre. However, at the time they were rebellious rejections of the modernist aesthetic and an engagement with pop culture, commercialism, and death. Initially conceived as an offset lithograph in 1964 to advertise his show at Leo Castelli Gallery, Warhol returned to the increasingly popular and iconic subject matter in print in 1970 to create the vibrant and lush set of 10 screenprints, *Flowers*. These were the most abstract works Warhol produced in the 1960s and '70s, simultaneously referencing the art historical genre of still-life paintings of flowers and challenging the seriousness of Abstract Expressionism. Warhol's flowers both reflect and confront nature: created from a reference photo taken in nature, the resulting images are unnatural and synthetic, as well as being emblematic of artificial virility.

The conception of the image occurred in concurrence with the censorship of Warhol's commissioned piece for the 1964 New York World's Fair, *Thirteen Most Wanted Men*, a collection of enlarged mugshots from a dossier distributed by the NYPD. The mural was painted over before the fair even opened.

*“There is a close relationship between flowers and convicts. The fragility and delicacy of the former are of the same nature as the brutal insensitivity of the latter.” —Jean Genet*



Andy Warhol, *Thirteen Most Wanted Men*, silkscreen on canvas, 20 x 20 ft. Installed on the exterior of the New York State Pavilion. Artwork: © 2023 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Warhol employed a similar format, technique, and high contrast style for *Flowers* and *Thirteen Most Wanted Men*, distinctly connecting the two bodies of work when he requested that his printer “make [Flowers] like my 13 most wanted men.”<sup>ii</sup> The tightly cropped, zoomed in composition of the prints encourages a pattern of forms to appear, aided by the collective nature of the works. Since, in the words of Warhol, “that’s how they’re supposed to be – all together.”<sup>iii</sup> The confrontational lineup of eyes replicated throughout the mugshots is analogous to the repeating fluorescent silhouettes of flowers echoing and interacting with one another. When Warhol first exhibited *Flowers* paintings at Leo Castelli Gallery, he also included forty-two

silkscreened somber portraits of Jackie Kennedy present at Lyndon B. Johnson's swearing-in ceremony following the assassination of her husband John F. Kennedy. The juxtaposition of these two works emphasized "the funeral tones of the *Flowers*, both in their somber black backgrounds and in the traditional iconographic association of floral imagery with life's transience."<sup>iii</sup>



2-sided collage for 48-inch *Flowers* (front), 1964. The Andy Warhol Museum. Pittsburgh Founding Collection, Contribution, The Andy Warhol Foundation for the Visual Arts, Inc. Artwork: © 2023 Andy Warhol / Artists Rights Society (ARS), New York.

The image used by Warhol to produce *Flowers*, was initially published in a 1964 issue of *Modern Photography*. The original photograph consisted of seven hibiscus flowers that Warhol proceeded to crop, rotate, and alter. The hibiscus, specifically the mandrinette, is an extremely rare shrub exclusively native to the mountains of Mauritius. However, reviewers struggled to identify the four remaining flowers due to the extreme flatness of the composition since Warhol asked a studio assistant "to run the photo repeatedly through the Factory's photostat machine – a dozen times at least,"<sup>iv</sup> resulting in the almost complete loss of detail or definition. The transformation of the hibiscus from rare to generic aligns with the critical discussions surrounding the influence of pop culture, mass media, and the increasing commodification of products through production and distribution on an unprecedented scale.



Acetate mechanical for 82-inch *Flowers*, 1964. The Andy Warhol Museum. Pittsburgh Founding Collection, Contribution, The Andy Warhol Foundation for the Visual Arts, Inc. Artwork: © 2023 Andy Warhol / Artists Rights Society (ARS), New York.

Upon Warhol's admission of using the photograph without the authorization of the photographer, Patricia Caulfield, he was sued for copyright infringement and lost. This dispute was particularly ironic considering that thus far, Warhol had built much of his artistic career upon the employment of distinguished brands as the subject of his art without conflict or consequences.

Following this lawsuit, Warhol began experimenting with the medium of photography and developed his own portrait practice throughout the 1970s, in which he transformed regular people into "Warhol stars."<sup>v</sup> *Flowers* marked a unique and pivotal moment in Warhol's oeuvre, a deviation from dealing with exclusively celebrity or commercial subject matter. Warhol elevated the everyday by treating banal scenes and objects just as he would a renowned figure or brand. *Flowers* exemplified Warhol's achievement of a certain artistic status, in which he produced images that the public would not have previously paid attention to, until Warhol decided that they should.

*“Fame, which had long been one of the primary subjects of his work, was now also one of its effects. Warhol’s status as an artistic brand had been secured.” —Michael Lobel*

<sup>1</sup>Frei and Printz, *The Andy Warhol Catalogue Raisonne*, vol. 02A: 293, as cited in Michael Lobel, *Andy Warhol, Flowers*, n.p.

<sup>2</sup>*The Andy Warhol Diaries*, ed. Pat Hackett, 2022, p. 784

<sup>3</sup>Michael Lobel, *Andy Warhol, Flowers*, 2012, n.p.

<sup>4</sup>Scherman and Dalton, *Pop: The Genius of Andy Warhol*: 238, as cited in Michael Lobel, *Andy Warhol, Flowers*, 2012, n.p.

<sup>5</sup>Michael Lobel, *Andy Warhol, Flowers*, 2012, n.p.

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#### Literature

Frayda Feldman and Jörg Schellmann 64-73





106

**Andy Warhol**

*Giant Panda, from Endangered Species (F & S. 295)*

1983

Screenprint in colors, on Lenox Museum Board, the full sheet.

S. 37 7/8 x 37 7/8 in. (96.2 x 96.2 cm)

Signed and numbered 107/150 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, framed.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



*“I think having land and not ruining it is the most beautiful art that anybody could ever want to own.”—Andy Warhol*

Commissioned by gallerists and environmental philanthropists Ronald and Frayda Feldman, Andy Warhol turned his iconic pop sensibility toward the natural world, showcasing the lively nobility of ten animals listed in the Endangered Species Act of 1973. Alongside the Giant Panda, Warhol depicted the Bald Eagle, Black Rhinoceros, African Elephant, Bighorn Ram, Grévy’s Zebra, Orangutan, Pine Barrens Tree Frog, San Francisco Silverspot Butterfly, and Siberian Tiger. These vibrant images contrast the grim reality of the dwindling number of each species they represent. Describing the series, the National Museum of Wildlife Art wrote, “Warhol draws attention to the rarity of these animals and gives each the ‘star’ treatment.” Warhol utilized his easily digestible pop style to his advantage, drawing viewers into the work and creating a space for activism.

By placing these animals in the same spotlight he often reserved for celebrities, Warhol helped raise awareness of these endangered animals and funds to aid in their conservation. Warhol printed a special Roman numeral edition of the Endangered Species series aside from the regular edition of 150, which was gifted to wildlife conservation groups.

*“Warhol employed the same silk-screening process that he used for his celebrity and pop art paintings – paintings that ask us to consider the commodification of fame. In an interesting twist, when Warhol applies this to endangered animals, animals most likely at risk because they sit in the crosshairs between profit and nature, the result is an acute awareness of what we stand to lose – if we don’t pay attention and act on behalf of the environment.”—National Museum of Wildlife Art*

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#### Literature

Frayda Feldman and Jörg Schellmann 295

## Editions & Works on Paper

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107

### Andy Warhol

*Bighorn Ram, from Endangered Species (F. & S. 302)*

1983

Screenprint in colors, on Lenox Museum Board, the full sheet.

S. 37 7/8 x 37 7/8 in. (96.2 x 96.2 cm)

Signed and numbered 107/150 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's copyright inkstamp on the reverse), framed.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



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#### Literature

Frayda Feldman and Jörg Schellmann 302

## Editions & Works on Paper

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108

### Andy Warhol

*Turtle* (F. & S. 360A)

1985

Screenprint in colors, on Lenox Museum Board, the full sheet.

S. 31 1/2 x 39 3/8 in. (80 x 100 cm)

Signed and numbered 'AP 18/50' in pencil (an artist's proof, the edition was 250), with the artist's copyright inkstamp on the reverse, published by CBS, Inc., Los Angeles, to coincide with the 1985 film *Turtle Diary* written by Harold Pinter, framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 360A

## Editions & Works on Paper

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PROPERTY FROM A CONTEMPORARY COLLECTION

109

**Andy Warhol**

*Grapes (F. & S. 190-195)*

1979

The complete set of six screenprints in colors, on Strathmore Bristol paper, the full sheets.

all S. 40 x 30 in. (101.6 x 76.2 cm)

All signed and numbered 38/50 in black felt-tip pen (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York (with the artists copyright inkstamp on the reverse), all framed.

**Estimate**

\$200,000 — 300,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 190-195





110

**Andy Warhol**

*Mick Jagger (F. & S. 142)*

1975

Screenprint in colors, on Arches Aquarelle paper, the full sheet.

S. 43 5/8 x 29 in. (110.8 x 73.7 cm)

Signed by the artist in pencil and by the sitter in red marker (slightly faded) and numbered 63/250 in pencil (there were also 50 artist's proofs), published by Seabird Editions, London (with their inkstamp on the reverse), framed.

**Estimate**

\$70,000 — 90,000

[Go to Lot](#)



Andy Warhol's oeuvre revolves around his exploration of and fascination with fame, consumerism, and celebrity culture. Initially in his production of celebrity portraits, Warhol appropriated images from the media, as exemplified by his iconic portrayal of Marilyn Monroe. However, in the 1970s, he began to explore the medium of photography and developed his own portrait practice, turning his polaroid camera towards some of the 20th century icons in his orbit. One of whom was rock legend and Rolling Stones frontman Mick Jagger, who drew Warhol in with his 'bad-boy' image, flamboyant style, and unforgettable persona.

*"Image is so important to rock stars. Mick Jagger is the rock star with the longest running image. He's the one all the young white kids copy. That's why every detail of his appearance is important."* —Andy Warhol<sup>1</sup>



Andy Warhol, Mick Jagger, 1975. Artwork: © 2023 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

The two stars first met in 1964 at a party for the Rolling Stones in New York to celebrate the release of the band's debut studio album *The Rolling Stones*. Warhol and Jagger were both gaining international fame "in the same cultural moment - the explosion of the counter-cultural and sexual liberation movements and the commercial exploitation of the generation gap."<sup>2</sup> In that same year, the Rolling Stones also recorded the single "Time Is on My Side," which became the band's first top

ten hit in the United States, and meanwhile, Warhol produced some of his most pivotal work, including *Race Riot* and *Electric Chair*, both of which were part of his distinctive Death and Disasters series. Jagger and Warhol's friendship would go on to become one of legend, a powerful celebrity relationship that would ignite several years of artistic collaboration. In 1971, Warhol designed the iconic cover for the Rolling Stones' album *Sticky Fingers*, a suggestive close-up of Joe Dallesandro's crotch in jeans. Warhol ignored Jagger's request for an uncomplicated cover and instead created the image with a functional zipper, reflecting the rebellious nature of both the Rolling Stones and Warhol's artistic approach.

In the summer of 1975, Jagger rented Warhol's house in Montauk to allow the band to focus on preparing for their sixth American tour. While out East, Warhol photographed Jagger bare-chested with only the chain around his neck, capturing him in a variety of moods and expressions to be implemented as the source imagery for the ensuing screenprint portfolio. Warhol combined photographic images with torn paper collage, as well as superimposed drawing, techniques which would become staples of Warhol's later work. These abstract blocks of color and gestural drawn lines produced more expressive and dynamic imagery, accentuating the subject's movements. The resulting portfolio consisted of 10 screenprints, a distinction Warhol had only previously bestowed upon Marilyn Monroe and Mao Zedong. Furthermore, the Mick Jagger portfolio is the largest number of screenprints developed from Warhol's personal photographs of a single figure. The project was a uniquely collaborative effort which successfully captured the celebrity status of both Jagger and Warhol, as illustrated by the presence of both stars' signatures on the final prints.

<sup>1</sup> Andy Warhol, *Andy Warhol's Exposures*, 1979, p. 196

<sup>2</sup> Trevor Fairbrother, "Andy and Mick" in *Frieze*, Issue 16, May 1994

#### Provenance

American State of the Arts Gallery Exchange, Inc., New York  
Acquired from the above by the present owner, 1981

#### Literature

Frayda Feldman and Jörg Schellmann 142

## Editions & Works on Paper

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111

### Andy Warhol

*Portraits of the Artists, from Ten from Leo Castelli (F. & S. 17)*

1967

One hundred screenprints in black, on acrylic boxes in 10 colors, encased in a custom acrylic box and stand.  
20 x 20 x 3/4 in. (50.8 x 50.8 x 1.9 cm)

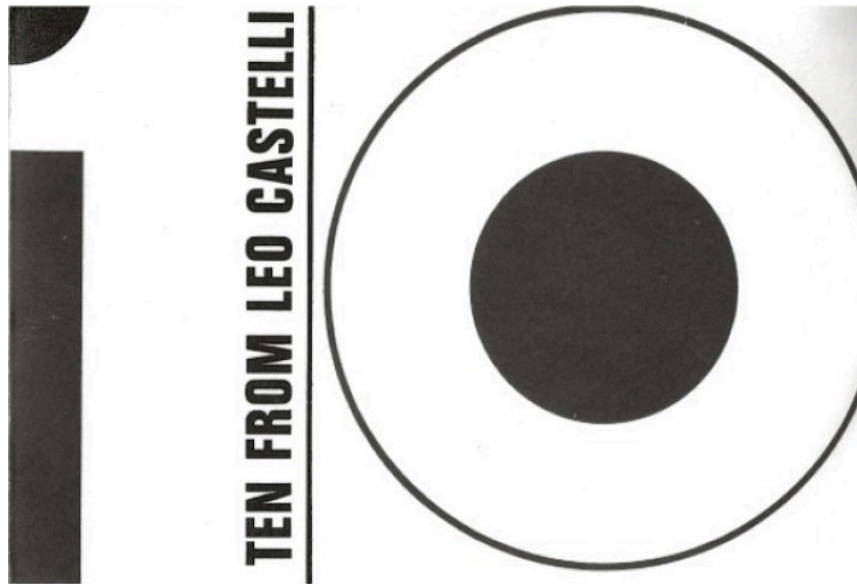
Incised with initials and numbered 157/200 on the reverse of the blue box with Warhol's portrait (there were also 25 proofs lettered A-Y), published for the 10th anniversary of Leo Castelli Gallery by Tanglewood Press, Inc., New York.

Estimate

\$20,000 — 30,000

[Go to Lot](#)





Graphic from the cover of the original pamphlet that accompanied *Ten from Leo Castelli*. Design © Elaine Lustig Cohen

#### Literature

Frayda Feldman and Jörg Schellmann 17

Ten prints and graphic objects by as many artists comprise the startling portfolio-in-a-box entitled *Ten from Leo Castelli*. *Ten from Leo Castelli* testifies eloquently to the avant-garde's intense involvement with printmaking today. The renaissance in printmaking was accelerated in the mid-1960's by a conceptual reorientation of aesthetics. Its visual manifestations, in relationship to printmaking of the past, sometimes seemed startling, and its implication and possibilities were extraordinary.

The present *Ten from Leo Castelli*, more than any other edition yet published, personifies "the new look in prints." Never before has the artist had so many opportunities for the realization of graphic images. The once sacred boundaries between painting, drawing, sculpture, and prints have been assaulted. Three-dimensional forms, often in part hand-painted or hand-stenciled, are completely acceptable as graphic objects. No longer must an artist suffer artificial restrictions imposed by arbitrary classifications of individual media.

—William S. Lieberman, in his introduction to *Ten from Leo Castelli*

## Editions & Works on Paper

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PROPERTY FROM A CONTEMPORARY COLLECTION

112

### Andy Warhol

*Brooklyn Bridge (F. & S. 290)*

1983

Unique screenprint in colors, on Lenox Museum Board, the full sheet.

S. 39 3/8 x 39 3/8 in. (100 x 100 cm)

Signed and numbered 'TP 5/25' in pencil (one of 25 unique trial proofs, the edition was 200 and 25 artist's proofs), published by the 1983 Brooklyn Bridge Centennial Commission, Inc., New York (with the Andy Warhol Copyright inkstamp on the reverse), framed.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



In the 1980's, Andy Warhol went beyond contemporary pop culture and turned toward imagery rooted in the past, finding inspiration in a wide variety of subject matter, from old master paintings to famous longstanding structures like the Cologne Cathedral and the Brooklyn Bridge. King of the New York art scene, Warhol was an obvious choice for the city to approach to make a series of prints in honor of the 100<sup>th</sup> anniversary of the city's beloved Brooklyn Bridge in 1983. Warhol found his source imagery for the edition in the archives of Museum of the City of New York, choosing a photo that highlighted the rich history of the city and brought another New York institution into the conversation of such a monumental event. Each of the 200 prints in the edition is entirely unique, their bright colors reflective of the trending hues of the 1980's. Warhol's *Brooklyn Bridge* screenprint was featured on the invitations to the 100<sup>th</sup> anniversary event, which culminated with astonishing fireworks over the Brooklyn Bridge, lighting up the night sky in commemoration.



Fireworks over the Brooklyn Bridge, May 24, 1983. Image: Bernard Gotfryd photograph collection, Library of Congress, Washington, D.C.

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#### Literature

Frayda Feldman and Jörg Schellmann 290

## Editions & Works on Paper

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PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

113

### Andy Warhol

*Rebel Without a Cause (James Dean), from Ads (see F.  
& S. 355)*

1985

Unique screenprint in colors, on Lenox Museum Board,  
the full sheet.

S. 38 x 38 in. (96.5 x 96.5 cm)

Signed and numbered 'TP 23/30' in pencil (one of 30  
unique color trial proofs, the edition was 190 and 30  
artist's proofs), published by Ronald Feldman Fine  
Arts, Inc., New York (with their and the artist's  
copyright inkstamps on the reverse), framed.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



**Provenance**

Sotheby's, New York, *Contemporary Prints*, May 13, 1989, lot 1305

Acquired from the above by the present owner

**Literature**

see Frayda Feldman and Jörg Schellmann 355





114

**Andy Warhol**

*Muhammad Ali (F. & S. 179)*

1978

Screenprint in colors, on Strathmore Bristol paper, the full sheet.

S. 39 7/8 x 29 7/8 in. (101.3 x 75.9 cm)

Signed and numbered 44/150 in black marker, inscribed by Ali 'From Muhammad Ali Love is the net, Where Hearts are caught like Fish Sept-8-83' in black ink in the image (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York (with their inkstamp on the reverse), framed.

**Estimate**

\$70,000 — 90,000

[Go to Lot](#)



**Provenance**

Private Collection, Los Angeles

**Literature**

Frayda Feldman and Jörg Schellmann 179



115

**Andy Warhol**

*Marilyn Monroe (Marilyn)* (see F. & S. IIIA.3)

1978-1979

Unique screenprint, on Curtis Rag paper, with full margins.

I. 19 x 14 1/4 in. (48.3 x 36.2 cm)

S. 22 1/2 x 17 1/2 in. (57.2 x 44.5 cm)

A rare unpublished proof (there was no edition), with the artist's copyright inkstamp and the Estate of Andy Warhol inkstamp on the reverse, initialed 'VF' by Vincent Fremont of the Andy Warhol Foundation and annotated 'WP890.38' and '84' in pencil on the reverse, framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann IIIA.3

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A CONTEMPORARY COLLECTION

116

### Andy Warhol

*Sidewalk, from Eight by Eight to Celebrate the Temporary Contemporary (F. & S. 304)*

1983

Unique screenprint in colors, on Dutch Etching paper, the full sheet.

S. 30 x 44 1/2 in. (76.2 x 113 cm)

Signed and numbered 'TP 24/45' in pencil (one of 45 unique color trial proofs, the edition was 250), published by The Museum of Contemporary Art, Los Angeles, framed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 304

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



117

### Andy Warhol

*Skulls (F. & S. 157-160)*

1976

The complete set of four screenprints in colors, on Strathmore Bristol paper, the full sheets.

all S. 30 x 40 in. (76.2 x 101.6 cm)

Signed and numbered 26/50 in pencil (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, all framed.

Estimate

\$90,000 — 120,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 157-160





PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

118

**Andy Warhol**

*Campbell's Soup Can (Tomato) (F. & S. IIIA.5)*

circa 1978

Screenprint, on Mowhawk Superfine paper, with full  
margins.

I. 29 3/4 x 17 in. (75.6 x 43.2 cm)

S. 45 1/8 x 35 1/8 in. (114.6 x 89.2 cm)

A rare unpublished proof (there was no edition), with  
the Estate of Andy Warhol and the Visual Arts  
Foundation inkstamps on the reverse, initialed 'VF' by  
Vincent Fremont of the Andy Warhol Foundation and  
annotated 'UP 47.73' in pencil on the reverse, framed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



*“I used to drink it. I used to have the same lunch every day, for twenty years, I guess, the same thing over and over again.” —Andy Warhol*

Andy Warhol engaged with art in a radically unembellished way, whilst simultaneously endowing modern art history with a newfound complexity. This surprising simplicity, unburdened by traditional understandings of ‘high art’ and instead informed directly by the pedestrian everyday, is perhaps best exemplified in the *Campbell’s Soup* screenprints. As the most recognizable piece of Andy Warhol’s exploration of collective consciousness, they are the template through which an entire tradition of Pop Art is derived.

Since its art world debut, the series has been enshrined with myth and intrigue. While its origin-story is disputed, one famous account narrates how Warhol, feeling rejected from the art world, enlisted the help of his confidant and aspiring art dealer, Muriel Latow (1931 - 2003). Eager to help her distressed friend, Latow suggested that he should paint “something you see every day and that everybody would recognize. Something like a can of Campbell’s Soup.” The following day, Warhol (or in other versions his mother), headed to the Finast Supermarket to purchase the product — one for each flavor. Whether this account may be taken as fact or fiction remains a mystery; however, it is revelatory of the work’s sheer power in creating and directing pivotal dialogues within mass culture.

Warhol’s *Campbell’s Soup* continue to inspire and direct our collective tastes. In 2012, the Warhol Foundation partnered with the Campbell Soup Company to celebrate fifty years since the series’ debut. In line with the artist’s belief that “art shouldn’t be for the select few” but for “the mass of the American people,” limited-edition cans of Campbell’s Condensed Tomato Soup were sold at \$.75 in Target supermarkets across the United States. In all their simplicity, Warhol’s *Soup Cans* are a wonderful contradiction. Their medium and theme subverts the idea of the artist as an original creator. At the same time, they also served to construct the cult image of Andy Warhol, who, as it so happens, ate soup for lunch every day.

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#### Literature

Frayda Feldman and Jörg Schellmann IIIA.5

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

119

### Andy Warhol

*Uncle Sam, from Myths (F. & S. 259)*

1981

Screenprint in colors with diamond dust, on Lenox  
Museum Board, the full sheet.

S. 38 x 38 in. (96.5 x 96.5 cm)

Signed and numbered 118/200 in pencil (there were  
also 30 artist's proofs), published by Ronald Feldman  
Fine Arts, Inc., New York (with their and the artist's  
copyright inkstamp on the reverse), framed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



*“You live in your dream America that you’ve custom-made from art and schmaltz and emotions just as much as you live in your real one.” —Andy Warhol*

*Uncle Sam* emerges from Andy Warhol’s fascination with celebrity, fame, and consumption. This screenprint comes from Warhol’s 1981 *Myths* portfolio, in which the artist created portraits of ten fictional subjects well-known in American Post-War culture. Pulling inspiration from television, the silver screen, and American iconography, other recognizable faces in this series include Santa Claus, Dracula, Mickey Mouse, and Super Man. When planning several of the prints from *Myths*, Warhol invited friends and actors to his studio to dress up in costume and pose in front of his Polaroid camera, photographing them on film before creating the final screenprints. Among them was Margaret Hamilton posing as her iconic role of the Wicked Witch of the West from *The Wizard of Oz*. Warhol cast himself as the 1930s comic book hero, *The Shadow*. By placing his own recognizable face alongside these fictional characters, Warhol plays with the idea of artist as celebrity and inserts himself as a quintessential part of American culture in this era. Other prints, such as Mickey Mouse, used reference images from film and television as their base, which Warhol then manipulated with vibrant colors before embellishing the final composition with glistening diamond dust.

While these characters were synonymous with American culture, they were also deeply personal to the artist. The portraits that make up the *Myths* portfolio can be read as an introspective project, *Santa Claus* referencing Warhol’s life-long love of Christmas and *Superman* taking the artist back to his childhood when comic books offered comfort and distraction from an immobilizing illness. *Uncle Sam* represents the artist’s connection to American society and everyday life in Post-War America. The subjects Warhol chose are so significant that even forty years later viewers might still feel a sense of nostalgia when looking at these prints. Even following the artist’s death, his likeness, as featured in *The Shadow*, continues to be as relevant and recognizable, as his body of work inspires a new generation of onlookers.

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#### Provenance

Sotheby’s, *Contemporary Prints*, November 14, 1987, lot 919

Acquired from the above by the present owner

#### Literature

Frayda Feldman and Jörg Schellmann 259

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



120

### Andy Warhol

*Mao (F. & S. 97)*

1972

Screenprint in colors, on Beckett High White paper, the full sheet.

S. 36 x 36 in. (91.4 x 91.4 cm)

Signed in blue ballpoint pen and stamp-numbered 218/250 on the reverse (there were also 50 artist's proofs), with the artist's and printer's copyright inkstamp on the reverse and annotated 'A890.8' and 'RE-10.8' in pencil on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



*“I have been reading so much about China...The only picture they ever have is of Mao Zedong. It's great. It looks like a silkscreen.” —Andy Warhol*

Known as Warhol's next prolific series after his *Flowers* of 1970, the *Maos* returned to the vein of the artist's images of popular culture earlier in his career, while transforming the infamous politico-cultural icon into one of his Pop images of celebrity. One of Andy Warhol's most iconic portraits, *Mao* captures the political and painterly consciousness that preoccupied the artist in the early 1970s. After Richard Nixon's historic visit to China in 1972, Warhol undertook a body of Chairman Mao portraits between 1972 and 1973, creating a series of 10 screenprints and a total of 199 paintings in five scales. Transforming the globally known photograph of Mao Zedong used for propagandic dissemination during the Cultural Revolution in China (1966-1976) into a pop mélange of capitalist product, Warhol's series of *Maos* are nonetheless each endowed with unique characteristics. The series showcases Warhol's painterly touch, the leader's face framed by black squiggling gestural marks— a frenzy of movement against swaths of bold color, materializing Douglas Crimp's perceptive statement from 1973: “[Warhol] has given us an image of Mao with such brutal force that, however we formulated our mental picture of the Chinese leader a moment ago, he has supplanted it with his own.”<sup>1</sup>

First inspired by Nixon's televised announcement in July 1971 on his sanctioned visit to China, Warhol's *Maos* were conceived over a conversation between the artist and Bruno Bischofberger in 1972 as they were contemplating Warhol's series of paintings of the same subject. On the genesis of the *Mao* series, as Bob Colacello recalled, “began with an idea from Bruno Bischofberger, who had been pushing Andy to go back to painting...Bruno's idea was that Andy should paint the most important figure of the twentieth century.”<sup>2</sup> At the time Warhol embarked on the series, the official photograph of the Chinese communist revolutionary was one of the most reproduced images around the world. Although Bischofberger had suggested Albert Einstein for his Theory of Relativity, Warhol replied, “That's a good idea. But I was just reading in *Life* magazine that the most *famous* person in the world today is Chairman Mao. Shouldn't it be the most famous person, Bruno?”<sup>3</sup> For Warhol, the Chinese leader embodied the sensational drives that ultimately fascinated him. “Politics, after all, combines two of the themes that interested Andy most,” Colacello observed. “Power and fame.”<sup>4</sup>

<sup>1</sup> Douglas Crimp, “New York Letter,” *Art International*, vol. 17, no. 2, February 1973, p. 46

<sup>2</sup> Bob Colacello, *Holy Terror: Andy Warhol Up Close*, New York, 1990, p. 110

<sup>3</sup> *Ibid.*, p. 111

<sup>4</sup> *Ibid.*, p. 110

#### Provenance

Hubert Gallery, New York

Acquired from the above by the present owner, 2001

#### Literature

Frayda Feldman and Jörg Schellmann 97

## Editions & Works on Paper

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121

### Andy Warhol

*Mao (F. & S. 95)*

1972

Screenprint in colors, on Beckett High White paper, the full sheet.

S. 36 x 36 in. (91.4 x 91.4 cm)

Signed in blue ballpoint pen and stamp-numbered 147/250 on the reverse (there were also 50 artist's proofs), with the artist's and printer's copyright inkstamp on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



*“I have been reading so much about China...The only picture they ever have is of Mao Zedong. It's great. It looks like a silkscreen.” —Andy Warhol*

Known as Warhol's next prolific series after his *Flowers* of 1970, the *Maos* returned to the vein of the artist's images of popular culture earlier in his career, while transforming the infamous politico-cultural icon into one of his Pop images of celebrity. One of Andy Warhol's most iconic portraits, *Mao* captures the political and painterly consciousness that preoccupied the artist in the early 1970s. After Richard Nixon's historic visit to China in 1972, Warhol undertook a body of Chairman Mao portraits between 1972 and 1973, creating a series of 10 screenprints and a total of 199 paintings in five scales. Transforming the globally known photograph of Mao Zedong used for propagandic dissemination during the Cultural Revolution in China (1966-1976) into a pop mélange of capitalist product, Warhol's series of *Maos* are nonetheless each endowed with unique characteristics. The series showcases Warhol's painterly touch, the leader's face framed by black squiggling gestural marks— a frenzy of movement against swaths of bold color, materializing Douglas Crimp's perceptive statement from 1973: “[Warhol] has given us an image of Mao with such brutal force that, however we formulated our mental picture of the Chinese leader a moment ago, he has supplanted it with his own.”<sup>1</sup>

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<sup>1</sup> Douglas Crimp, “New York Letter,” *Art International*, vol. 17, no. 2, February 1973, p. 46

<sup>2</sup> Bob Colacello, *Holy Terror: Andy Warhol Up Close*, New York, 1990, p. 110

<sup>3</sup> *Ibid.*, p. 111

<sup>4</sup> *Ibid.*, p. 110

## Literature

Frayda Feldman and Jörg Schellmann 95





122

**Andy Warhol**

*Truck (F. & S. 367)*

1985

Screenprint in colors, on Lenox Museum Board, the full sheet.

S. 39 3/8 x 39 3/8 in. (100 x 100 cm)

Signed and numbered 'HC 2/15' in pencil (an hors commerce, the edition was 60 and 15 artist's proofs), published by Hermann Wünsche, Bonn, Germany (with the artist's copyright inkstamp on the reverse), framed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 367



123

**Ed Ruscha**

*Clock (E. 223)*

1995

Mixografia® print in colors, on handmade paper, the full sheet.

S. 40 1/2 x 33 7/8 in. (102.9 x 86 cm)

Signed, dated '94' and numbered 36/75 in pencil (there were also 7 artist's proofs), published by Mixografia, Los Angeles, framed.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



123

Ed Ruscha

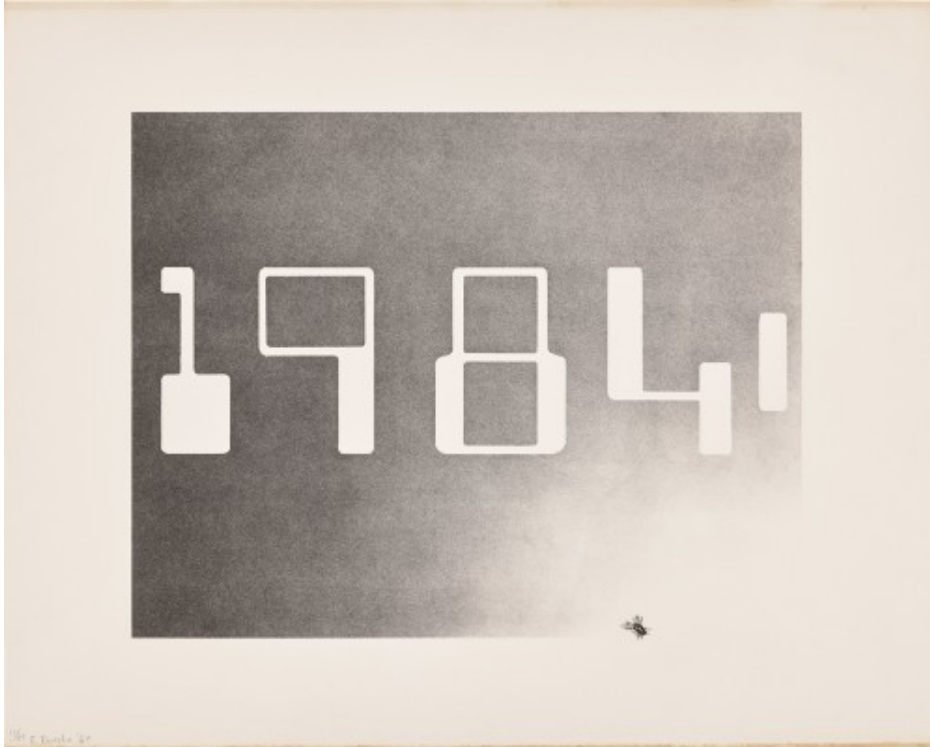
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Literature

Siri Engberg 223

## Editions & Works on Paper

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124

### Ed Ruscha

1984 (G. 57, E. 6)

1967

Lithograph in colors with hand-coloring, on Arches paper, with full margins.

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

S. 20 x 25 in. (50.8 x 63.5 cm)

Signed, dated and numbered 11/60 in pencil (there were also 16 artist's proofs on Barcham Green paper), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

#### Estimate

\$15,000 — 25,000

[Go to Lot](#)



“When I drew *1984* – in 1967– I was thinking about the book and the talk at the time that Big Brother was watching you. I put that together with these new funny numerals on my check stubs, and I wondered why they had invented this new vocabulary of numbers. I thought we may never reach that number on our calendar because we might hit some Armageddon. I always liked the idea that it was a few years before its time that I had made this statement in this work. Beyond that, it was fun to make. When 1984 did arrive, I remember the Olympics were here, and we all went to a spa in Montana to get away because we thought the city was going to explode with traffic. The exact opposite happened—there was nothing. The freeways were empty, and no one could figure out why. Either people didn’t show up, or they stayed put.”

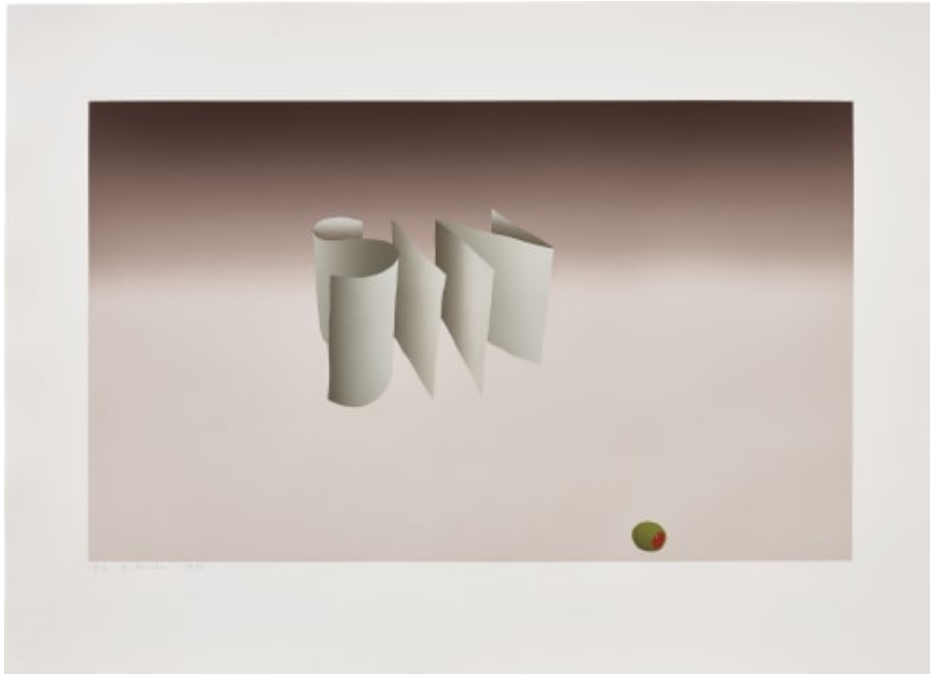
—Ed Ruscha, “The Future of Then,” *LA Magazine*, 2014

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#### Literature

Gemini G.E.L. 57

Siri Engberg 6



125

**Ed Ruscha**

*Sin (E. 41, C. p. 338)*

1970

Screenprint in colors, on Louvain Opaque Cover paper, with full margins.

I. 12 7/8 x 21 5/8 in. (32.7 x 54.9 cm)

S. 18 7/8 x 26 1/4 in. (47.9 x 66.7 cm)

Signed, dated and numbered 1/150 in pencil (there were also 5 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



Ed Ruscha's *Sin* presents the single word 'SIN' with a trompe l'oeil affect to produce the illusion that the letters have been made from folded paper, emerging from "the traditionally flat, two-dimensional realm of writing into three-dimensional space."<sup>1</sup> Many of Ruscha's early prints explored the power of single words and the accompanying freedom with which to represent them, as words have no prescribed size. The evocative word 'SIN' is accompanied by an olive, situated perilously close to the edge of the composition, as if to tease that it might roll away out of sight at any given moment. In many of Ruscha's early prints, he included unexpected and true-to-size objects, such as an olive, a fly, or a marble. The artist once remarked, "Often when an idea is so overwhelming, I use a small unlike item to 'nag' the theme."<sup>2</sup> Does the presence of the olive allude to "the power of temptation that attends the theological concept" or does the Surrealist pairing transform a somber notion into "an old idea worthy of a laugh and a martini?"<sup>3</sup>

<sup>1</sup> John Selvidge, "Don't Nod at an Evil Olive: Ed Ruscha at Oklahoma Contemporary," *Art Focus Oklahoma*, Summer 2021

<sup>2</sup> Siri Engberg, "Out of Print: The Editions of Edward Ruscha," in *Edward Ruscha Editions 1959-1999: Catalogue Raisonné*, p. 26

<sup>3</sup> John Selvidge, "Don't Nod at an Evil Olive: Ed Ruscha at Oklahoma Contemporary," *Art Focus Oklahoma*, Summer 2021

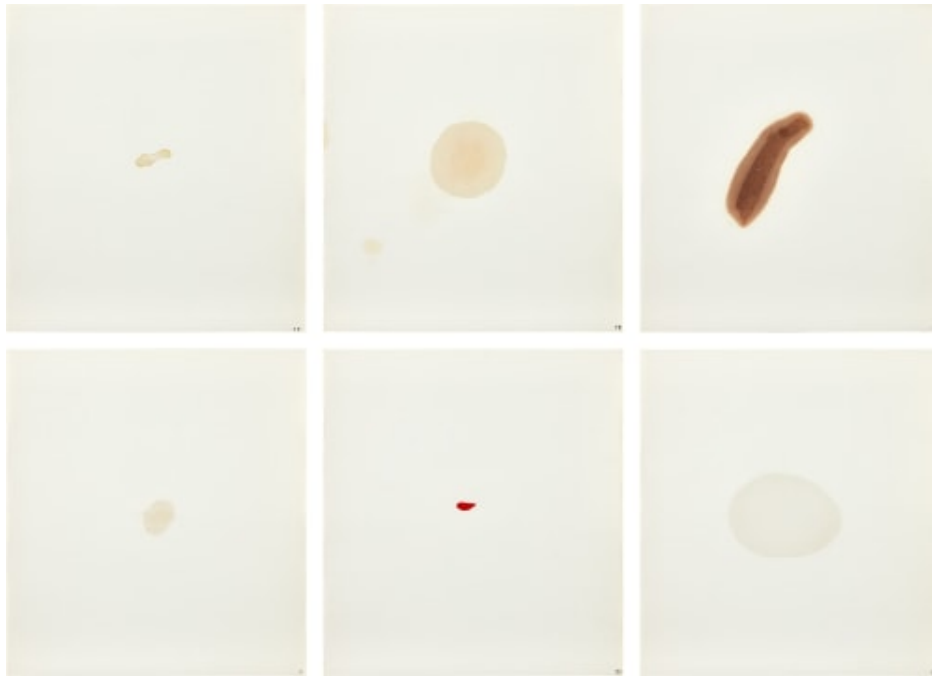
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#### Literature

Siri Engberg 41

Cirrus Editions p. 338





126

**Ed Ruscha**

*Stains (E. B9)*

1969

The complete artist's book of 75 stains, on Eagle Coupon Bond paper, with one additional stain of the artist's blood on white silk moiré fabric boxed in the portfolio, with title, colophon and index pages, all loose (as issued), contained in the original clamshell portfolio covered with black textured paper with embossed title in silver ink on the cover and spine.

all S. 11 3/4 x 10 3/4 in. (29.8 x 27.3 cm)

Portfolio 12 1/2 x 11 1/4 x 11/2 in. (31.8 x 28.6 x 3.8 cm)

Signed and numbered 36/70 in blue ink on the colophon, all sequentially stamp-numbered '1-75' in black ink (there were also 2 artist's proofs), published by Heavy Industry Publications, Hollywood.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



“Stains is a boxed set of single sheets of paper, done in 1969, and it’s like a little treasure chest of overlooked things. Stains have always been scorned I guess, and it evolved out of my concepts painting. I’ve always painted with a skin on a support, like paint on a canvas. And finally, I got sick of doing it, and staining something, letting a wet material sink down into the fabric of the support—in this case, paper—was the effort here and was my interest. The idea of using something that stains rather than a paint that sits on the surface of a canvas was my discovery for myself at the time.

So, there is everything from wine stains, coffee stains, L.A. tap water that’s almost invisible—lots of ‘em, lots of stains. I made a little laundry list of things that I think I wanted to see at that time, one was even sulfuric acid which eats a hole in the paper and everything that I selected seemed to be right at the time.

When I produced this thing, I remember buying a large quantity of this 100% rag content paper, and I got a call from the U.S. government because it is the same kind of paper that would be used in counterfeiting, so I had a short-lived problem there, proving that I was not doing anything nefarious.”

— Ed Ruscha

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**Provenance**

Susan Inglett Gallery, New York

**Literature**

Siri Engberg B9

## Editions & Works on Paper

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127

### Ed Ruscha

*Selection of 16 Artist Books (E. B1-8, B10-13, B15-17, M25)*

1963-1972

16 artists' books, four with the original glassine dust jackets, one with the original slipcase.

smallest 4 1/2 x 3 5/8 x 1 3/8 in. (11.4 x 9.2 x 3.5 cm)

largest 10 x 8 x 1/4 in. (25.4 x 20.3 x .6 cm)

Two signed, one numbered, all from the first, second or third editions of varying sizes, nine published by the artist, five published by Heavy Industry Publications, Hollywood, one published by Multiples, Inc., New York and one published by The Minneapolis Institute of Art.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Siri Engberg B1-8, B10-13, B15-17, M25

## Editions & Works on Paper

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128

**Allen Ruppersberg**

*Untitled (City Limits)*

1970

Five black and white photographs, on Agfa photo paper.

all S. 8 x 10 in. (20.3 x 25.4 cm)

All sequentially numbered 1-5 in red ink on the reverse, from the edition of 3, all unframed.

Estimate

\$10,000 — 15,000

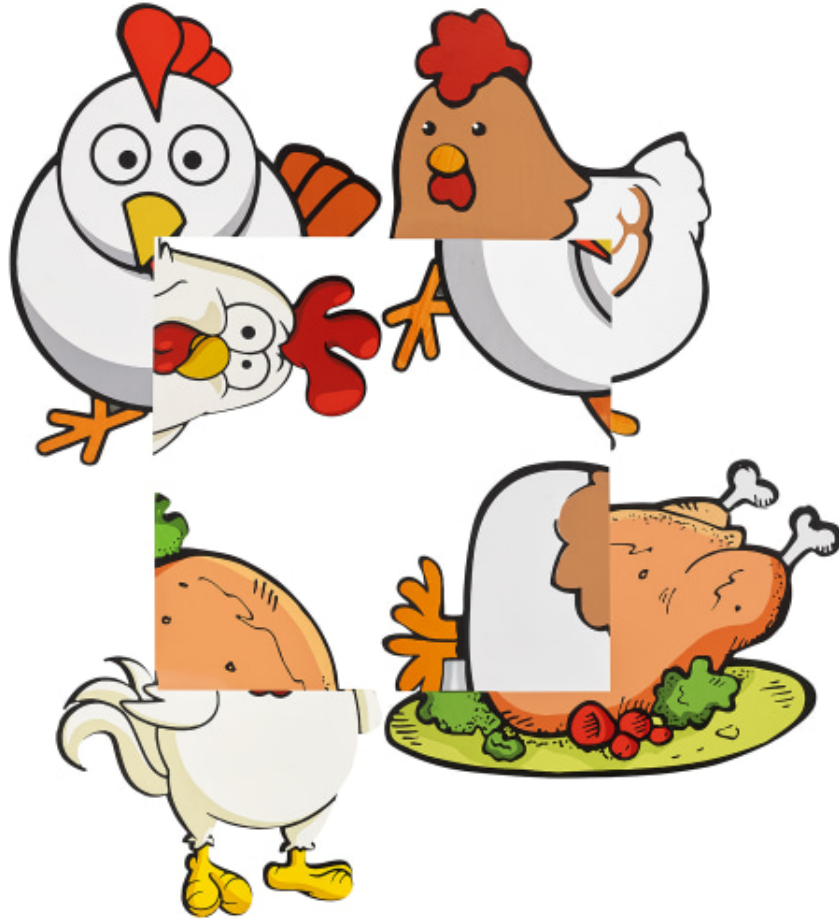
[Go to Lot](#)



**Exhibited**

San Antonio, Artpace, *On the Road*, May 13 - September 5, 2010 (another example exhibited, dated 1971)

Los Angeles, *Hammer Museum, Still Life with Fish: Photography from the Collection*, February 13 - May 15, 2016 (another example exhibited)



129

**Urs Fischer**

*Chicken Rotation*

2016

Mixed-media wall relief in aluminum, epoxy, steel, acrylic primer, gesso, acrylic ink, acrylic silkscreen, and acrylic paint, with the original case designed by the artist.

overall 49 3/4 x 45 x 1/4 in. (126.4 x 114.4 x .6 cm)

One signed in blue ink and all numbered 13/18

(printed) on labels affixed to the reverse (there were also 4 artist's proofs), published by Carolina Nitsch for the New Museum of Contemporary Art.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



Urs Fischer's edition for the New Museum, *Chicken Rotation*, is a four-part mixed-medium wall relief that plays with ideas of misalignment, subversion, and simultaneity and relates to his recent series of cartoonlike assemblages. Often humorous and shocking, Fischer's works underscore the notions of impermanence, metamorphosis, and change through the artist's particular attention to materials and their transformation over time. His large-scale installations, sculptures, and wall works have incorporated both durable and organic mediums in an alchemy of correspondences and juxtapositions that evoke the passing of time with a uniquely macabre sensibility. "I don't care about big or small," Fischer has insisted; instead, he revels in the "collisions of things, and how objects relate to each other."

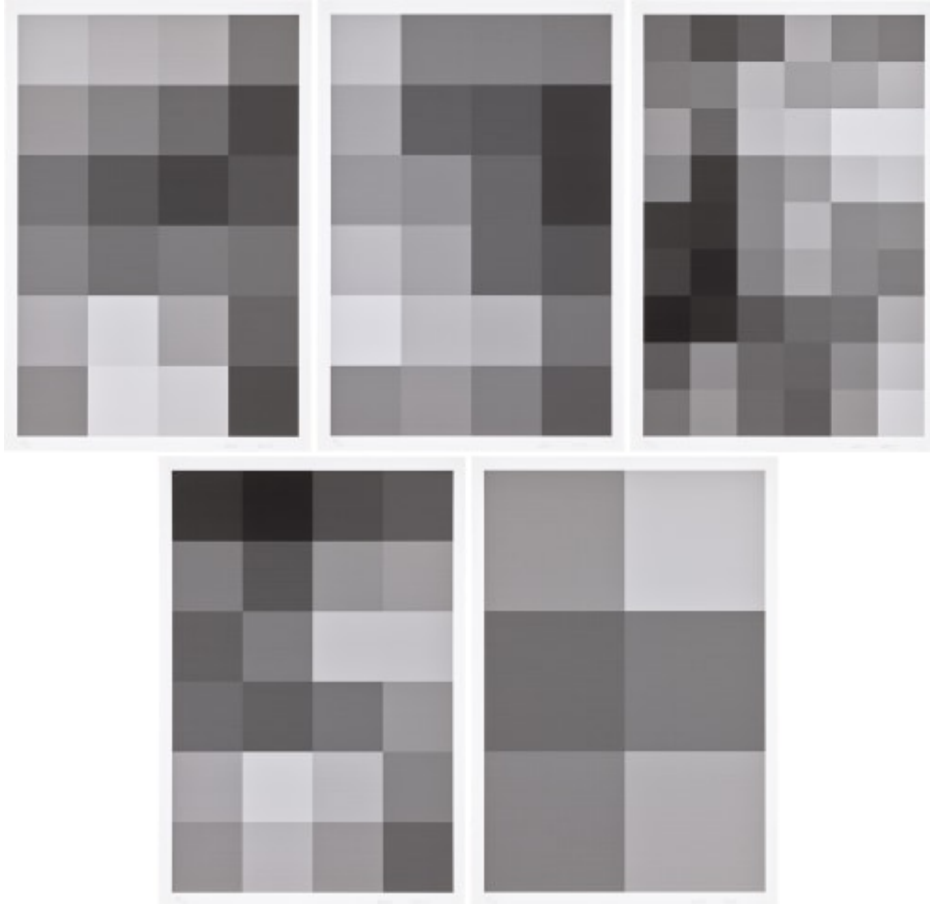
—The New Museum

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## Editions & Works on Paper

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130

### Christopher Wool

*Untitled*

2003

The complete set of five digital inkjet prints, on wove paper, with full margins.

all I. 17 3/4 x 11 7/8 in. (45.1 x 30.2 cm)

all S. 19 x 13 in. (48.3 x 33 cm)

All signed, dated and numbered 14/15 in pencil, published by Sabine Knust Maximilian Verlag, Munich, all unframed.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



Literature

*Ars Publicata*, Christopher Wool, 2003.01 [1-5]



131

**Christopher Wool**

*Black Book*

1989

Book with 17 text images, on smooth wove paper, the full sheets, bound (as issued) in the original black paper-covered hardcover.

all S. 23 x 16 in. (58.4 x 40.6 cm)

book 23 1/8 x 16 1/8 in. (58.7 x 41 cm)

Signed and numbered 71/350 in black ink on the justification (there were also 8 artist's proofs), published by Gisela Capitain and Thea Westreich, New York.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Literature

*Ars Publicata*, Christopher Wool, 1989.01

## Editions & Works on Paper

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132

### Barbara Kruger

*Untitled (We Will No Longer Be Seen and Not Heard)*

1985

The complete set of nine photolithographs and screenprints in colors, on Arches 88 paper, the full sheets, all contained in the original artist's frames.

all S. 20 3/8 x 20 3/8 in. (51.8 x 51.8 cm)

All signed, dated and numbered 30/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all framed.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Literature

*Ars Publicata*, Barbara Kruger, 1985.01



133

**Hank Willis Thomas**

*History is Past, Past is Present*

2017

Lenticular panel in black and white, contained in the original artist's specified frame.  
framed 41 x 31 in. (104.1 x 78.7 cm)

Numbered 4/5 (printed) on a label affixed to the reverse of the frame (there was also 1 artist's proof).

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Jack Shainman Gallery, New York



# Editions & Works on Paper

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134

## Glenn Ligon

*Narratives*

1993

The complete set of nine etchings, on Chine collé to Arches paper, with full margins.

all approx. l. 21 1/2 x 15 1/2 in. (54.6 x 39.4 cm)

all S. 28 x 21 1/4 in. (71.1 x 54 cm)

All signed, dated and numbered 37/45 in pencil (there were also 10 artist's proofs), co-published by the artist and Max Protetch Gallery, New York, all unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



*“My job is not to produce answers. My job is to produce good questions” —Glenn Ligon*

Unearthing a dialogue between the 19th century and our present, *Narratives* engages the essential themes of Glenn Ligon's practice, examining issues of race, representation, and agency. The nine photo-etchings in this series focus on the descriptive powers of the written word. Text, rather than image, comprises the composition. The sepia-toned chine-collé and traditional typescript meticulously recreate the aesthetic of historical slave narratives. A genre invented to bolster the success of abolitionists, these popular stories were primarily inaccessible to enslaved people, many of whom were illiterate. While such documents were persuasive in their anti-slavery message, they relied on sensationalism and remained of questionable authenticity.

Reckoning with this legacy, Ligon composes a new version of such title pages, combining autobiographical details with quotations from black literary figures, such as Derek Walcott and Bell Hooks. *The Life and Uncommon Sufferings of Glenn Ligon* and other titles in the series are simultaneously satirical and open-ended, raising questions about linguistically codified expressions of black suffering throughout time. Impersonal literary dictation is undercut with personal intimacies, such as details from childhood and his sexuality, elaborating the tenuous boundary between truth and fiction. Bringing this historic genre from the archive to the gallery, Ligon re-frames the slave narrative to question authorship, authority, and personal memories underpinning a nation's stories.

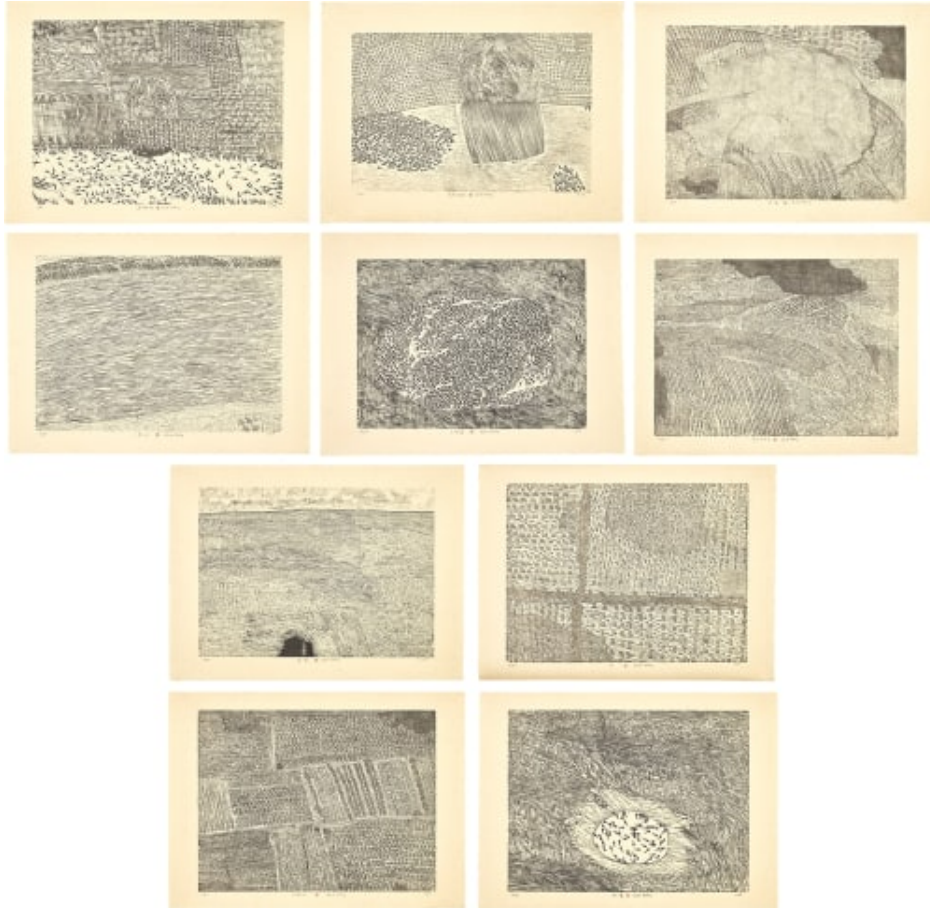
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#### Literature

*Ars Publicata*, Glenn Ligon, 1993.01 [1-9]

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



135

### Xu Bing

#### *Five Series of Repetition*

1987-1988

The complete set of 10 woodcuts, on Japan paper, with full margins.

all I. approx. 21 1/2 x 28 1/2 in. (54.6 x 72.4 cm)

all S. approx. 26 x 35 5/8 in. (66 x 90.5 cm)

Signed in Chinese and Pinyin, stamped with the artist's seal, titled in Chinese, dated and numbered 31/50 in pencil (there were also some artist's proofs), published by the artist, all framed.

#### Estimate

\$30,000 — 50,000

[Go to Lot](#)



While pursuing his master's degree in printmaking at the Central Academy of Fine Arts in Beijing, Xu Bing became increasingly interested in the element of repetition that characterizes the print medium. This curiosity culminated in *Five Series of Repetitions*, which was presented as part of his 1987 master's thesis project and marked the artist's decisive turn towards conceptualism, foretelling Xu's continued exploration of visual culture and materiality in printmaking and large-scale installations.

*Five Series of Repetitions* functions as an experiment in the artistic qualities that make prints unique despite their repetitive forms. For the project, Bing made an impression at each state of the printmaking process to show the evolution of carved woodblocks over time. This began with the artist making an impression from an uncarved woodblock that resulted in a solid black print, then proceeding to carve the block and print these states, evolving towards the present depictions of fields, mountains, and ponds. Once these scenes had been established on the block, Bing then continued through this typical final state by slowly chipping away at the representational forms and making impressions at various stages until a blank white "print", representing the block after the raised surface had been completely carved away, was all that remained.

Originally mounted successively in a strip, the complete scope of the project illustrated the progression from nothing to something to nothing again, in accordance with the Buddhist cycle of life, death, and rebirth. This oscillation between nothingness and somethingness additionally anticipates the artist's desire, expressed later in his career, to "make something useless"—to push the medium of woodcutting, the usefulness of figuration. The present prints thus reflect a figurative midway point in this early series, in which the aerial scenes of the idyllic natural world are fully carved, their forms not yet carved away towards oblivion.

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## Editions & Works on Paper

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136

### Rashid Johnson

*Untitled Anxious Red*

2021

Screenprint in colors, with hand-applied pigment, on wove paper, the full sheet.

S. 22 5/8 x 30 1/2 in. (57.5 x 77.5 cm)

Signed and numbered 'AP 13/15' in pencil (an artist's proof, the edition was 51), published by Brand X Editions, New York (with their inkstamp on the reverse), framed.

**Estimate**

\$30,000 — 50,000

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Literature

*Ars Publicata*, Rashid Johnson, 2021.03



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

137

### After Jean-Michel Basquiat

*Flexible*

1984/2016

Screenprint in colors, on heavy wove paper, with full  
margins.

I. 57 3/4 x 42 3/8 in. (146.7 x 107.6 cm)

S. 60 1/4 x 45 5/8 in. (153 x 115.9 cm)

Numbered 4/85 in pencil on the front (there were also  
15 artist's proofs), signed and dated '5/13/16' by Lisane  
Basquiat and Jeanine Heriveaux in pencil (The artist's  
sisters and administrators of the Estate of Jean-Michel  
Basquiat) on a Certificate of Authenticity affixed to the  
reverse, published by Flatiron Editions, New York,  
framed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



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*“Royalty, heroism, and the streets” —Jean Michel Basquiat*

Published by Pace Prints and the Estate of Jean-Michel Basquiat in 2016, *Flexible* is a screenprint of the late artist’s wood-panel painting of 1984. Encapsulating his central themes, this piece celebrates Basquiat’s cultural legacy and reflects his lifelong exploration of African American and Caribbean traditions. Here, the figure depicted is a griot: a member of the poet-musician, storyteller class called to preserve a tradition of oral history in West African culture. Grinning, the figure’s abstracted, curving arms raise and loop above the head, crowning himself with a red, haloed crown of thorns. Seeking to canonize the Black male figure, noticeably absent from the history of Western painting, Basquiat visualizes this act of divination, negotiating ethnicity alongside questions of prestige and status. Simultaneously, he incorporates an x-ray vision of the body, as the griot’s lungs, bones, and cranium overlay the skin’s surface in white; thus, these internal structures also act as maps of interior consciousness, negotiating the public and private spheres of identity.

In *Flexible*, Basquiat intertwines his diasporic cultural heritage with the urban influences of his New York City upbringing. Physically bringing the street into the studio, the wood panels were sourced from a fence in Basquiat’s backyard during his time in Venice Beach, California. Expressive, thick brushstrokes and frenetic scribbles of color play on top of the white horizontal slats as the 24-color screen-print faithfully recreates the plethora of textures and range of both color and materiality found in Basquiat’s experimental mixed media approach. In dialogue with his earlier prominence as the street artist SAMO, *Flexible* marks a transmutation of graffiti into a heralded piece of art laden with metaphor and history; this found material transformed into a unique picture support through his creative and experimental approach.

Subsequently, the wood slat fencing was used in more than 17 paintings between 1984 and 1986. With *Flexible* being the earliest of these material studies, this piece reflects Basquiat’s adept exploration of the relationship between image and surface, as the application of unorthodox material combinations would continue to define his oeuvre.

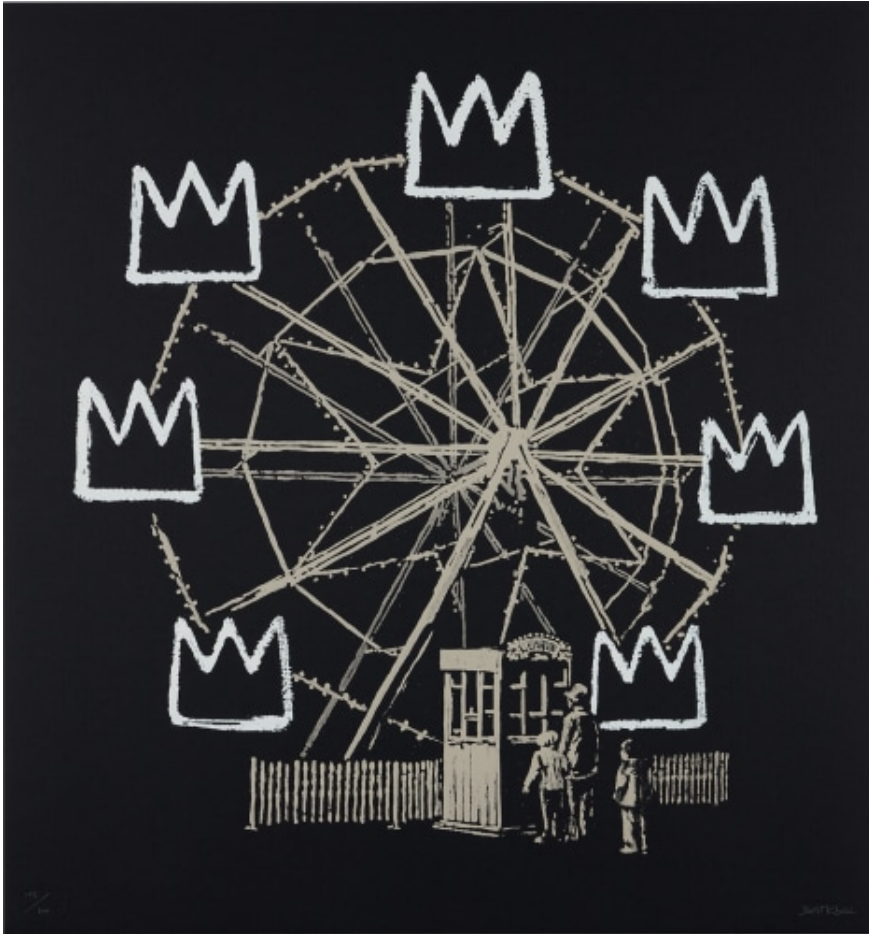
*Flexible* —contorting yet unbreakable— this figure stands boldly against the rigidity of the wooden planks, encapsulating Basquiat’s character as a radiant artist negotiating the elite art world through his unique poeticism.

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## Editions & Works on Paper

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138

### Banksy

*Banksquiat (Black)*

2019

Screenprint in colors, on black card, with full margins.

I. 24 1/2 x 23 1/2 in. (62.2 x 59.7 cm)

S. 29 1/2 x 27 5/8 in. (74.9 x 70.2 cm)

Signed and numbered 195/300 in white pencil, co-published by the artist and Gross Domestic Product (GDP), London (with the artist's blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

Estimate

\$40,000 — 60,000

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*Banksquiat (Grey)*, realized in 2019 as part of the artist's *Gross Domestic Product* installation, derives its imagery from an original stenciled work that was unveiled in 2017 at the Barbican Centre in London. The appearance of this mural coincided with the opening of the Barbican's *Basquiat: Boom For Real* exhibition – the first major retrospective in Britain dedicated to the American artist Jean-Michel Basquiat. Positioned on the concrete facade of the Barbican, the original design for *Banksquiat* was accompanied by another Banksy mural, which detailed a pair of London Metropolitan Police officers frisking the two titular figures of Basquiat's 1982 painting *Boy and Dog in a Johnnypump*. Both works were cleverly stenciled near a sign pointing towards the 'Barbican Exhibition Halls', encouraging viewers to question the complex politics at play in the encounter between the Barbican, the street, Basquiat, and Banksy.

*“Art should come in unconventional guises and be brought to those who might not ordinarily seek it out in more predictable settings” —André Heller*

At first glance, the deceptively simple design of *Banksquiat (Grey)* shrouds the heavily layered art historical references within the print. Depicting a Ferris wheel, Banksy's composition visually recalls the installation created by Basquiat for *Luna Luna*. Held in Hamburg in 1987, *Luna Luna* was the world's first contemporary art amusement park, which featured attractions created by renowned artists of the era, such as a carousel by Keith Haring, an immersive forest pavilion by David Hockney, and a Ferris wheel by Basquiat. Organized by André Heller, *Luna Luna* was born out of Heller's belief that “art should come in unconventional guises and be brought to those who might not ordinarily seek it out in more predictable settings.” Heller's ethos and the concept behind *Luna Luna* draws clear parallels with Banksy's practice. In 2015, the British artist created *Dismaland* – a temporary art project involving over 50 creatives which sought to reinvent Disneyland with a sinister twist. Featuring remote-controlled migrant boats, a Punch and Judy show centered around domestic violence, and a monumental Ferris wheel, Banksy took inspiration from *Luna Luna* to bring his satirical graffiti to life in a setting that still operated outside the walls of museums and galleries.

Banksy's satirical criticisms of the art world continue in *Banksquiat (Grey)* through his appropriation of the late-American artist's imagery. Adorned with Basquiat's trademark crown motif, Banksy's Ferris wheel symbolizes the endless cycle of capitalism. Presenting a commentary on the commodification and acceptance of artists – particularly black artists – in contemporary art, Banksy considers how celebrated works are increasingly reproduced to satisfy contemporary consumer culture. Encompassing a myriad of meanings, Basquiat used the three-point crown as a symbol through which he could convey important meditations on social and political issues. Infused with the context of the artist's original mural, the *Banksquiat (Grey)* screenprint is a thought-provoking composition that pays homage to Basquiat as a forerunner of the contemporary street art movement and closely aligns Banksy's practice with that of the pioneering American artist.



139

**Keith Haring**

*Pop Shop II: one plate (L. p. 97)*

1988

Screenprint in colors, on wove paper, with full margins.

I. 10 1/2 x 13 in. (26.7 x 33 cm)

S. 12 x 15 in. (30.5 x 38.1 cm)

Signed, dated and numbered 78/200 in pencil,  
published by Martin Lawrence Limited Editions, New  
York, framed.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Literature

Klaus Littmann p. 97



140

**Keith Haring**

*Pop Shop II: one plate (L. p. 96)*

1988

Screenprint in colors, on wove paper, with full margins.

I. 10 1/2 x 13 1/2 in. (26.7 x 34.3 cm)

S. 12 x 15 in. (30.5 x 38.1 cm)

Signed, dated and numbered 103/200 in pencil,  
published by Martin Lawrence Limited Editions, New  
York, framed.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Literature

Klaus Littmann p. 96



141

**Yoshitomo Nara**

*My Little Treasure (M. & S. E-2010-008)*

2010

Ukiyo-e woodcut in colors, on Japanese paper, the full sheet.

S. 16 5/8 x 11 3/4 in. (42.2 x 29.8 cm)

Signed, dated and numbered 24/50 in pencil (there were also 12 artist's proofs), published by Pace Prints, New York, framed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



*“My viewers become a true audience when they take what I’ve made and make it their own. That’s the moment the works gain their freedom, even from their maker.”*  
—Yoshitomo Nara

Printed by master printer Yasu Shibata at the Pace Editions Workshop, this ukiyo-e woodcut effortlessly presents Nara’s signature imagery through a labor-intensive printmaking process familiar to Nara and Japanese heritage. Rendered with attitude, somewhere between melancholy and punk, Yoshitomo Nara’s famous ‘femme fatale’ draw us in, the formally uncomplicated character of *My Little Treasure* engaging the viewer with her playful stance, staring out with wide eyes as she delicately grasps her glowing, titular ‘treasure’ between two figures. Referencing his nimble drawings, often done on brown paper or cardboard, this woodcut embodies the same immediacy, but more refined, elevating his practice while imbuing the image with the same lively energy.

Through *My Little Treasure*, Nara evokes forgotten memories or feelings of childhood, sparked anew by the childlike features and expressions of his figure, further creating his own unique style by centralizing the figure of a child as his subject; largely surrounded by empty space indicative of a void, Nara allows for child-like associations. “Nara will always find his own voice, as he once found it in the strange but deeply familiar figure of the solitary child dwelling in the apparent void of his unconscious. Somewhere in his inexhaustible imaginary realm, the image of a simple song awaits his return, and its return to the world with him.” – Midori Matsui, “A Child in the White Field: Yoshitomo Nara as a Great ‘Minor’ Artist” in *Yoshitomo Nara: The Complete Works, Paintings, Sculptures, Editions*

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#### Literature

Noriko Miyamura and Shinko Suzuki E-2010-008



## Editions & Works on Paper

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142

### Yayoi Kusama

*Morning is Here A-E* (K. 332-336)

2004

The complete set of five screenprints in colors, on Arches paper, with full margins.

all I. 6 1/4 x 9 in. (15.9 x 22.9 cm)

all S. 9 1/2 x 12 1/4 in. (24.1 x 31.1 cm)

All signed, titled in Japanese, dated, lettered 'A-E' respectively and annotated 'H.C.' in pencil (from the edition of 11 hors commerce impressions, the edition was 95 and 13 artist's proofs), published by TOKI-NO-WASUREMONO, Takeda Bijyutsu, Tokyo, all framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



In *Morning is Here A-E*, Yayoi Kusama partners a mug embossed with the words “Love Forever 2004” overlaid with a field of monochromatic dots in five versions. “Love Forever” seems to be a phrase for which Kusama holds fondness. In 1998, The Museum of Modern Art and the Los Angeles County Museum of Art organized an exhibition titled “Love Forever: Yayoi Kusama 1958-1968” investigating the decade she spent living and creating in New York City. The exhibition’s poster featured the artist holding buttons in front of her eyes that read “Love Forever,” originally fashioned to be handed out at the opening of Kusama’s Peep Show in 1966. The exhibition, as well as the phrase, highlighted the longevity of Kusama’s work, remaining every bit as bizarre and as mystifying as it was in her earliest days.<sup>1</sup> Kusama’s choice to include the year she created *Morning is Here* just below “Love Forever” emphasizes her continued endurance as one of contemporary art’s most significant artists. 2004 was a significant year for Kusama, being the year The National Museum of Modern Art, Tokyo organized an exhibition titled “Yayoi Kusama: Eternity-Modernity,” her most-comprehensive retrospective to date. Such a major exhibition led to an influx of interest in acquisitions by museums and collectors; that same year, her infinity mirror room *Fireflies on the Water* was featured in the Whitney Biennale, increasing her international recognition. Though Kusama had shown extensively throughout her career, the 2000s marked the beginning of what would become a world-wide obsession with the eccentric artist.

Kusama is well known for signature polka-dot motif, which fills the picture plane in this vibrant set of five screenprints. At a young age, she experienced hallucinations of bright lights, spots, and obliterating patterns and sought to capture them through art in an attempt to subdue them. Later, she came to call this ‘psychosomatic art’, a coping mechanism to alleviate her mental state. Kusama’s obsession with dots evokes a child-like playfulness masking a darker, psychedelic experience, their repetition transporting the artist’s mind to a calmer, more meditative state. This same repetitive act is notable in the prints themselves of *Morning is Here A-E*. In creating five different iterations of the mug surrounded by polka-dots—some even adorn the saucer beneath—Kusama perpetuates her need for replication just as one might find comfort sipping coffee from a mug in their morning routine. With the words “Love Forever,” Kusama promises an eternity of comfort veiled in the continual obligation of the dots, an echo of her past and a constant of her present.

<sup>1</sup> “Love Forever: Yayoi Kusama, 1958-1968,” The Museum of Modern Art, 1998.

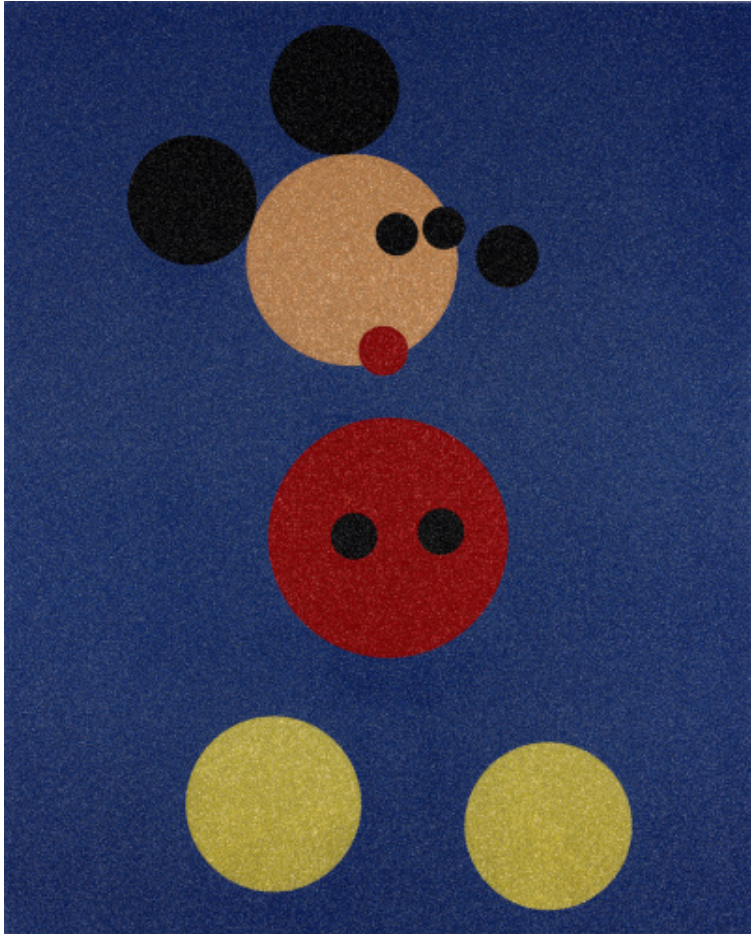
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#### Provenance

Christie’s, South Kensington, *Prints & Multiples*, July 18, 2007, lot 457

#### Literature

Yayoi Kusama 332-336



143

**Damien Hirst**

*Mickey (Blue Glitter)*

2016

Screenprint in colors with glitter, on Somerset paper, the full sheet.

S. 34 1/4 x 27 1/2 in. (87 x 69.9 cm)

Signed and numbered 86/150 in pencil on the reverse (there were also 10 artist's proofs), published by Other Criteria, London (with the artist's inkstamp on the reverse), framed.

**Estimate**

\$20,000 — 30,000

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145

**Damien Hirst**

*Red, Yellow Swallowtail and green spots*

2008

Monoprint in colors, on Arches paper, with full margins.

I. 36 1/2 x 33 1/2 in. (92.7 x 85.1 cm)

S. 47 x 42 3/8 in. (119.4 x 107.6 cm)

Signed and annotated 'U.P.' in pencil (a unique proof), additionally annotated 'DHP 11244' in pencil on the reverse, published by Other Criteria, London, framed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Gallery Maximilian, Aspen



146

**Julian Opie**

*Red Yellow Black White, from Standing People*

2019

Lenticular acrylic panel on white acrylic mount (as issued).

44 x 46 7/8 x 1 1/4 in. (111.8 x 119 x 3.2 cm)

Signed in black ink and numbered 6/25 (printed) on a label affixed to the reverse (there were also 4 artist's proofs), published by Cristea Roberts Gallery, London.

**Estimate**

\$12,000 — 18,000

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**Provenance**

Cristea Roberts Gallery, London

Acquired from the above by the present owner, 2020

## Editions & Works on Paper

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147

### Jeff Koons

*Play-Doh*

2015

Pigment print, on wove paper, with full margins.

I. 38 1/8 x 31 7/8 in. (96.8 x 81 cm)

S. 42 3/4 x 36 in. (108.6 x 91.4 cm)

Signed, dated and numbered '2/2 PP' in pencil (a printer's proof, the edition was 50), framed.

Estimate

\$10,000 — 15,000

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148

**Jeff Koons**

*Girl with Dolphin and Monkey*

2014

Archival pigmented inkjet print, on Hot-Pressed natural paper, with full margins.

I. 38 x 56 in. (96.5 x 142.2 cm)

S. 43 7/8 x 61 in. (111.4 x 154.9 cm)

Signed, dated and numbered 'PP 4/5' in pencil (a printer's proof, the edition was 40 and 10 artist's proofs), unframed.

**Estimate**

\$9,000 — 12,000

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149

**Jeff Koons**

*Girl with Lobster*

2014

Monumental archival pigmented inkjet print with screenprint in colors, on Hot-Pressed natural paper, with full margins.

I. 48 7/8 x 40 in. (124.1 x 101.6 cm)

S. 54 1/2 x 45 1/8 in. (138.4 x 114.6 cm)

Signed, dated and numbered 'PP 4/5' in pencil (a printer's proof, the edition was 40 and 10 artist's proofs, there was also a smaller edition), unframed.

**Estimate**

\$15,000 — 25,000

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## Editions & Works on Paper

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150

**KAWS**

*NO ONE'S HOME; STAY STEADY; and THE THINGS THAT COMFORT*

2015

The complete set of three screenprints in colors, on Saunders Waterford paper, with full margins.

all I. various sizes

smallest S. 29 1/8 x 33 1/2 in. (74 x 85.1 cm)

largest S. 36 x 29 in. (91.4 x 73.7 cm)

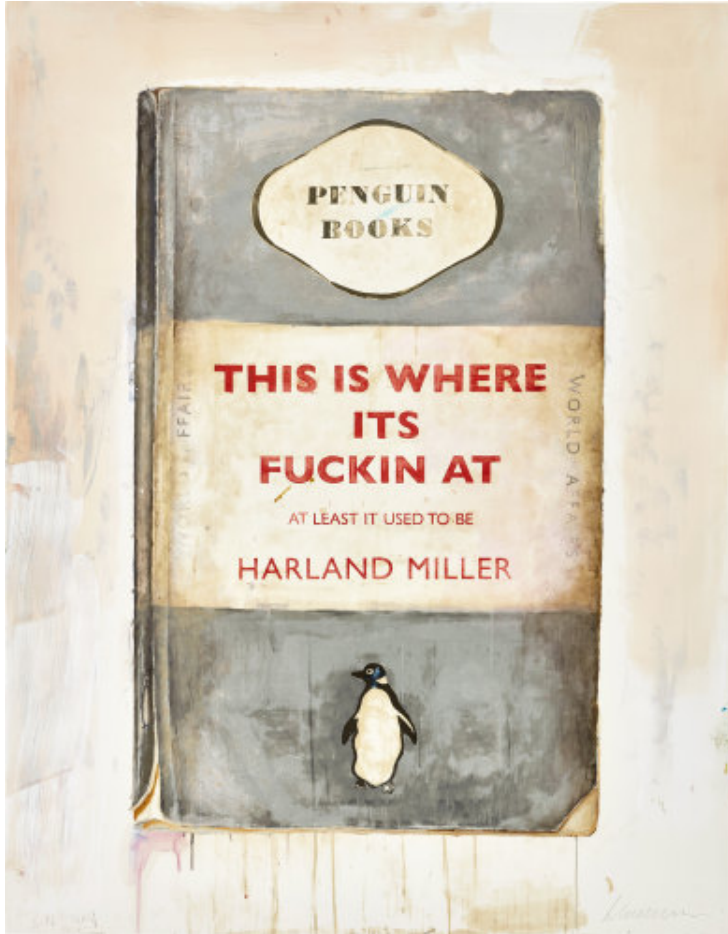
All signed, dated and numbered 85/250 in pencil (there were also 50 artist's proofs), published by Pace Editions Inc., New York, all framed.

**Estimate**

\$25,000 — 35,000

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151

**Harland Miller**

*This is Where it's Fuckin At*

2012/2016

Screenprint in colors with hand-coloring, on wove paper, the full sheet.

S. 55 1/2 x 43 1/4 in. (141 x 109.9 cm)

Signed, dated '2016' and numbered 'U.P. 1/1' in pencil (a unique proof, the 2012 edition was 50), framed.

Estimate

\$40,000 — 60,000

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152

**After Édouard Manet**

*Olympia* (G. & P. E647)

1926-27

Etching and aquatint in colors, by Jacques Villon, on Arches paper, with margins.

I. 15 3/4 x 23 in. (40 x 58.4 cm)

S. 19 3/4 x 26 3/8 in. (50.2 x 67 cm)

Signed by Villon and numbered 47/200 (re-written) in pencil (there were also some artist's proofs), published by Galerie Bernheim-Jeune, Paris, unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



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After the war, Jacques Villon found himself in a difficult economic situation, and, to live, he made reproduction engravings for about ten years. He began by engraving plates for *Architectures*, a collection published by the Compagnie des Arts Français under the direction of Louis Süe and André Mare, then he produced a series of reproductions of paintings by contemporary painters for the Bernheim Jeune gallery. Before the war he had already engraved *François Ier d'après Clouet* (*François I after Clouet*) and two gouaches by Rouault: *Une mendiante et ses enfants* (*A Beggar and her Children*) and *Un petit Breton* (*A Little Breton*).

He had made some attempts with which he was not satisfied; there was no draw. "This great artist had the modesty to devote a great deal of work to the color reproduction of a certain number of paintings by the greatest modern masters. But with what taste and what results! While most of the reproductions of paintings, whatever their fidelity, give only the most material aspect or the bark, Villon delivers the essence. An astonishing appropriateness in the work of the process and of the scale preserves its substance. Villon's reproductions remain unequaled in this field."<sup>1</sup>

Through long and meticulous work, Villon endeavored to remain faithful to the spirit of the work, trying to bring the interest of the engravings more to the painter than to the engraver [...] He takes the boards again until he is satisfied, using the brush, the roller, the soft varnish, the Sulphur, seeking the relief by reworking with the burnisher, the scraper, modeling the grain. This laborious, often disappointing work for a single transposed work could take three to six months before it reached the print run.

This practice enabled him to achieve astonishing perfection in color engraving, but during these years left him little time for his own research.

- Colette de Ginestet and Catherine Pouillon

<sup>1</sup>Roger Vieillard, "*Les gravures de Jacques Villon*," *Jardin des Arts*, n° 55, May 1959

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#### Literature

Colette de Ginestet and Catherine Pouillon E647



153

**After Édouard Manet**

*Le Déjeuner sur l'herbe (Luncheon on the Grass)* (G. & P. E668)

1926-27

Etching and aquatint in colors, by Jacques Villon, on Arches paper, with full margins.

I. 19 3/8 x 23 3/8 in. (49.2 x 59.4 cm)

S. 25 3/8 x 31 5/8 in. (64.5 x 80.3 cm)

Signed by Villon and numbered 59/200 in pencil (there were also 10 artist's proofs), published by Galerie Bernheim-Jeune, Paris, unframed.

**Estimate**

\$2,500 — 3,000

[Go to Lot](#)



After the war, Jacques Villon found himself in a difficult economic situation, and, to live, he made reproduction engravings for about ten years. He began by engraving plates for *Architectures*, a collection published by the Compagnie des Arts Français under the direction of Louis Süe and André Mare, then he produced a series of reproductions of paintings by contemporary painters for the Bernheim Jeune gallery. Before the war he had already engraved *François Ier d'après Clouet* (*François I after Clouet*) and two gouaches by Rouault: *Une mendiante et ses enfants* (*A Beggar and her Children*) and *Un petit Breton* (*A Little Breton*).

He had made some attempts with which he was not satisfied; there was no draw. "This great artist had the modesty to devote a great deal of work to the color reproduction of a certain number of paintings by the greatest modern masters. But with what taste and what results! While most of the reproductions of paintings, whatever their fidelity, give only the most material aspect or the bark, Villon delivers the essence. An astonishing appropriateness in the work of the process and of the scale preserves its substance. Villon's reproductions remain unequaled in this field."<sup>1</sup>

Through long and meticulous work, Villon endeavored to remain faithful to the spirit of the work, trying to bring the interest of the engravings more to the painter than to the engraver [...] He takes the boards again until he is satisfied, using the brush, the roller, the soft varnish, the Sulphur, seeking the relief by reworking with the burnisher, the scraper, modeling the grain. This laborious, often disappointing work for a single transposed work could take three to six months before it reached the print run.

This practice enabled him to achieve astonishing perfection in color engraving, but during these years left him little time for his own research.

- Colette de Ginestet and Catherine Pouillon

<sup>1</sup>Roger Vieillard, "*Les gravures de Jacques Villon*," *Jardin des Arts*, n° 55, May 1959

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#### Literature

Colette de Ginestet and Catherine Pouillon E668





154

**After Paul Signac**

*Le Port de La Rochelle (The Port of La Rochelle) (G. & P. E644)*

1928

Etching and aquatint in colors, by Jacques Villon, on Arches paper, with full margins.

I. 18 x 23 1/2 in. (45.7 x 59.7 cm)

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

Signed by Signac and numbered 116/200 in pencil (there were also some artist's proofs), published by Galerie Bernheim-Jeune, Paris, unframed.

**Estimate**

\$5,000 — 6,000

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Paul Signac, *La Rochelle*, c. 1911, Barnes Foundation, Philadelphia. Image: Courtesy of the Barnes Foundation, Merion and Philadelphia, Pennsylvania

After the war, Jacques Villon found himself in a difficult economic situation, and, to live, he made reproduction engravings for about ten years. He began by engraving plates for *Architectures*, a collection published by the Compagnie des Arts Français under the direction of Louis Süe and André Mare, then he produced a series of reproductions of paintings by contemporary painters for the Bernheim Jeune gallery. Before the war he had already engraved *François Ier d'après Clouet* (*François I after Clouet*) and two gouaches by Rouault: *Une mendiante et ses enfants* (*A Beggar and her Children*) and *Un petit Breton* (*A Little Breton*).

He had made some attempts with which he was not satisfied; there was no draw. "This great artist had the modesty to devote a great deal of work to the color reproduction of a certain number of paintings by the greatest modern masters. But with what taste and what results! While most of the reproductions of paintings, whatever their fidelity, give only the most material aspect or the bark, Villon delivers the essence. An astonishing appropriateness in the work of the process and of the scale preserves its substance. Villon's reproductions remain unequalled in this field."<sup>1</sup>

Through long and meticulous work, Villon endeavored to remain faithful to the spirit of the work, trying to bring the interest of the engravings more to the painter than to the engraver. The reading of the different states highlights the transition from interpretation to reproduction: after squaring,

Villon makes a drypoint sketch. In this first state, we feel Villon's workmanship, then, as the work progresses, he gets closer to the painter.

He takes the boards again until he is satisfied, using the brush, the roller, the soft varnish, the Sulphur, seeking the relief by reworking with the burnisher, the scraper, modeling the grain. This laborious, often disappointing work for a single transposed work could take three to six months before it reached the print run.

This practice enabled him to achieve astonishing perfection in color engraving, but during these years left him little time for his own research.

- Colette de Ginestet and Catherine Pouillon

<sup>1</sup> Roger Vieillard, "Les gravures de Jacques Villon," *Jardin des Arts*, n° 55, May 1959

#### Literature

Colette de Ginestet and Catherine Pouillon E644



155

**Pierre Bonnard**

*Untitled*

Graphite drawing, on wove paper.

6 3/8 x 5 in. (16.2 x 12.7 cm)

Stamped 'PB' in gold ink (Lugt 3887), accompanied by a photo certificate of authenticity signed by M.

(Michel) Terrasse, 1984, framed.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



**Provenance**

The artist

Bonnard-Terrasse family, with the Pierre Bonnard estate ink stamp lower right image (Fritz Lugt 3887), thence by descent

Private Collection, Virginia

Douglas Flanders & Associates, LLC, Minneapolis

Private Collection, Minnesota

LewAllen Contemporary, Santa Fe



156

**Camille Pissarro**

*Baigneuse vue de dos (Bather Seen from Behind) (D. 114)*

1895/1920

Etching, on laid paper, with margins.

I. 3 1/2 x 2 7/8 in. (8.9 x 7.3 cm)

S. 15 3/8 x 10 3/4 in. (39.1 x 27.3 cm) (sight)

Numbered 26/50 in pencil, the fifth (final) state, with the artist's inkstamp in brown (Lugt 613f), framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



Literature

Loys Delteil 114

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

157

### Henri de Toulouse-Lautrec

*Cycle Michael* (D. 359, A. 184, W. P25)

1896

Lithograph in olive green, on wove paper backed with  
linen, with margins.

I. 32 1/4 x 47 1/2 in. (81.9 x 120.7 cm)

S. 35 3/8 x 49 3/4 in. (89.9 x 126.4 cm)

From the edition of 200, printed by Chaix, Paris,  
framed.

**Estimate**

\$1,000 — 1,500

[Go to Lot](#)



**Provenance**

Sotheby's, New York, *19th & 20th Century and Contemporary Prints*, November 11, 1987, lot 658

Acquired from the above by the present owner

**Literature**

Loys Delteil 359

Jean Adhémar 184

Wolfgang Wittrock 25





158

**Henri Matisse**

*Jeune fille aux boucles brunes (Girl with Brown Curls)*  
(D. 448)

1924

Lithograph, on Arches paper, with full margins.

I. 7 1/2 x 5 1/4 in. (19.1 x 13.3 cm)

S. 10 5/8 x 8 7/8 in. (27 x 22.5 cm)

Signed and numbered 64/100 in pencil (there were also 12 artist's proofs), framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Henri Matisse**

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**Provenance**

R.S. Johnson International Gallery, Chicago  
Douglas Flanders & Associates, LLC, Minneapolis  
LewAllen Contemporary, Sante Fe

**Literature**

Claude Duthuit 448



159

**Henri Matisse**

*Jeune femme les mains jointes sur le dossier d'un meuble (Young Woman with Folded Hands on the Back of a Piece of Furniture) (D. 162)*

1929

Etching, on Chine appliqué to Arches paper, with full margins.

I. 6 x 4 3/4 in. (15.2 x 12.1 cm)

S. 14 7/8 x 11 1/8 in. (37.8 x 28.3 cm)

Signed and numbered 19/25 in pencil (there was also 1 artist's proof), framed.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Henri M. Petiet ink stamp on the reverse (Fritz Lugt 5031)  
Hubert Gallery, New York, 2011

**Literature**

Claude Duthuit 162

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



160

### Pablo Picasso

*Modèle accoudé sur un tableau (Model Leaning on a Table), plate 43 from La Suite Vollard (Bl. 151, Ba. 303)*

1933

Etching, on Montval laid paper watermarked Ambroise Vollard, with full margins.

I. 10 1/4 x 7 3/8 in. (26 x 18.7 cm)

S. 21 5/8 x 17 in. (54.9 x 43.2 cm)

Signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, framed.

#### Estimate

\$7,000 — 10,000

[Go to Lot](#)



160

**Pablo Picasso**

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Literature

Georges Bloch 151

Brigitte Baer 303

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY SOLD TO BENEFIT VANDERBILT HILLEL,  
NASHVILLE

161

### Pablo Picasso

*Scene familiale (Family Scene)* (Bl. 1146, Ba. 1337)

1962

Linocut in colors, on Arches paper, with full margins.

I. 15 1/2 x 21 in. (39.4 x 53.3 cm)

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

Signed and annotated 'Epreuve d'artisté' in pencil (one of approximately 20 artist's proofs, the edition was 50), published by Galerie Louise Leiris, Paris, 1963, framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Literature

Georges Bloch 1146

Brigitte Baer 1337





PROPERTY SOLD TO BENEFIT VANDERBILT HILLEL,  
NASHVILLE

162

**Pablo Picasso**

*La Petite bacchanale (The Little Bacchanal)* (Bl. 1020,  
Ba. 1250)

1959-1961

Linocut in colors, on Arches paper, with full margins.

I. 8 1/2 x 10 1/4 in. (21.6 x 26 cm)

S. 17 3/4 x 24 3/4 in. (45.1 x 62.9 cm)

Signed and annotated 'epreuve d'artiste' in pencil (one  
of 15 artist's proofs, the edition was 50), published by  
Galerie Louise Leiris, Paris, 1963, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



Literature

Georges Bloch 1020

Brigitte Baer 1250



163

**Pablo Picasso**

*Portrait-charge d'un des personnages de l'enterrement du Comte d'Orgaz, en Larmes*  
(Character Portrait of one of the Characters at the Funeral of the Count of Orgaz, in Tears), plate 194 from 347 Series (Bl. 1674, Ba. 1690)

1968

Etching, on Rives BFK paper, with full margins.

I. 5 7/8 x 8 in. (14.9 x 20.3 cm)

S. 12 3/4 x 9 3/4 in. (32.4 x 24.8 cm)

Presumably one of five proofs before steel-facing (aside from the signed and numbered edition of 50, there were also 17 artist's proofs), with the Collection Marina Picasso inkstamp on the reverse (Lugt 3698), the edition was published by Galerie Louise Leiris, 1969, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Provenance**

Marina Picasso, blue inkstamp on the reverse (Fritz Lugt 3698)

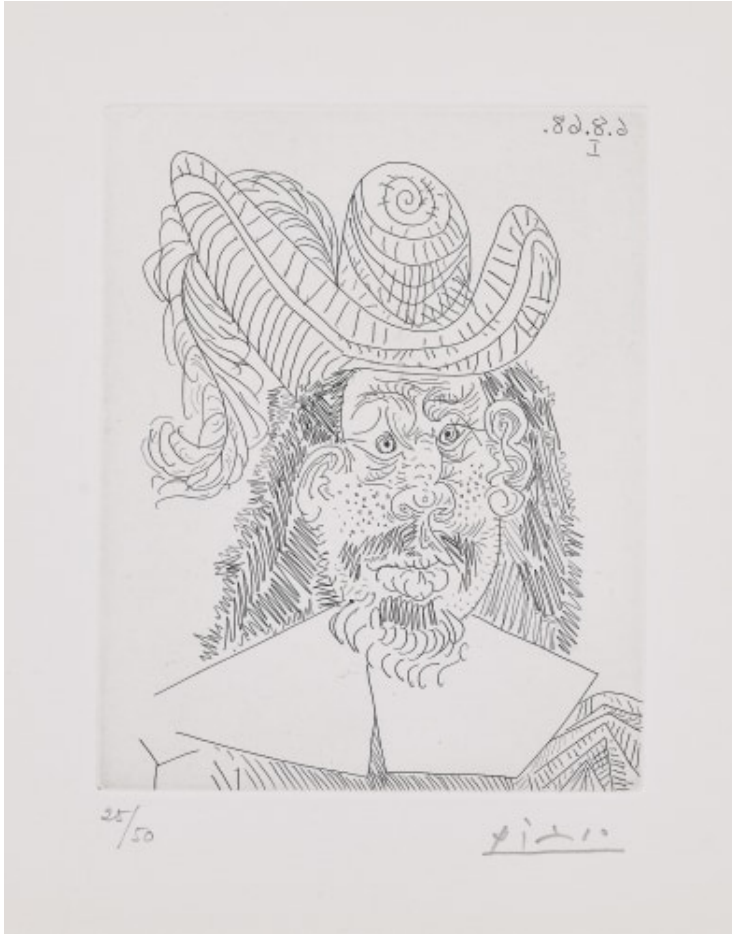
Douglas Flanders & Associates, LLC, Minneapolis

LewAllen Contemporary, Santa Fe

**Literature**

Georges Bloch 1674

Brigitte Baer 1690



164

**Pablo Picasso**

*Portrait de 'Mousquetaire' vieillissant, au visage couperosé (Portrait of an Aging 'Musketeer' with a Blotchy Face), plate 252 from 347 Series (Bl. 1732, Ba. 1749)*

1968

Etching, on wove paper, with full margins.

I. 5 3/8 x 4 1/4 in. (13.7 x 10.8 cm)

S. 12 7/8 x 9 7/8 in. (32.7 x 25.1 cm)

Signed and numbered 25/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



164

**Pablo Picasso**

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**Rich Text Component 55267**

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**Provenance**

John Szoke Editions, New York

Douglas Flanders & Associates, LLC, Minneapolis

LewAllen Contemporary, Sante Fe

**Literature**

Georges Bloch 1732

Brigitte Baer 1749

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



165

### Pablo Picasso

*Oasis avec flûtiste et danseurs (Oasis with Flutist and Dancers)*, plate 238 from 347 Series (Bl. 1718, Ba. 1735)

1968

Etching, on Rives BFK paper, with full margins.

I. 6 3/4 x 10 3/8 in. (17.1 x 26.4 cm)

S. 11 1/8 x 14 7/8 in. (28.3 x 37.8 cm)

Signed and numbered 4/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



165

**Pablo Picasso**

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**Provenance**

Sotheby's, New York, *Old Master, Modern and Contemporary Prints*, November 18, 1982, lot 275  
Acquired from the above by the present owner

**Literature**

Georges Bloch 1718  
Brigitte Baer 1735





166

**Henry Moore**

*Reclining Figure and Standing Figure and Family Group, from Reclining Figures Portfolio (C. 237)*

1973

Lithograph in colors, on wove paper, with full margins.

I. 17 1/4 x 12 5/8 in. (43.8 x 32.1 cm)

S. 25 5/8 x 19 5/8 in. (65.1 x 49.8 cm)

Signed, dated and numbered 26/50 in pencil (there were also 20 hors commerce and 10 in Roman numerals), published by Société Internationale d'Art XXe Siècle, Paris, framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



Literature

Patrick Cramer 237

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



167

### Marc Chagall

*Les Amoureux fantastiques (Fantastic Lovers)*

1967

Aquatint, on light wove paper, with full margins.

I. 7 x 5 1/8 in. (17.8 x 13 cm)

S. 12 x 9 1/4 in. (30.5 x 23.5 cm)

Signed and numbered 16/35 in pencil, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Patrick Cramer, *Marc Chagall - Gerald Cramer, Trente ans de travail et d'amitie*, cat. no. 8, pp. 26 and 28



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

168

**Marc Chagall**

*La Baie des anges*, from *Album Nice et la Côte d'Azur*  
(*The Bay of Angels*, from *Album Nice and the Côte*  
*d'Azur*) (M. 486A)

1967

Lithograph in colors, on Arches paper, with full  
margins.

I. 14 1/4 x 17 1/2 in. (36.2 x 44.5 cm)

S. 20 1/4 x 21 1/4 in. (51.4 x 54 cm)

Signed and numbered 4/50 in pencil (there were also  
25 artist's proofs in Roman numerals on Japan paper),  
published by Mourlot, Paris, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



168

**Marc Chagall**

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**Provenance**

Sotheby's, New York, *19th and 20th Century Prints*, November 3, 1988, lot 139

Acquired from the above by the present owner

**Literature**

Fernand Mourlot 486A



169

**Marc Chagall**

*Frontispiece, from Daphnis et Chloé (M. 308, see C. bks 46)*

1961

Lithograph in colors, on Arches paper, with full margins.

I. 16 3/4 x 12 3/4 in. (42.5 x 32.4 cm)

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

Signed and numbered 17/60 in pencil (there was also an unsigned edition of 250 and 20 artist's proofs in Roman numerals), published by Tériade Editeur, Paris, framed.

**Estimate**

\$6,000 — 8,000

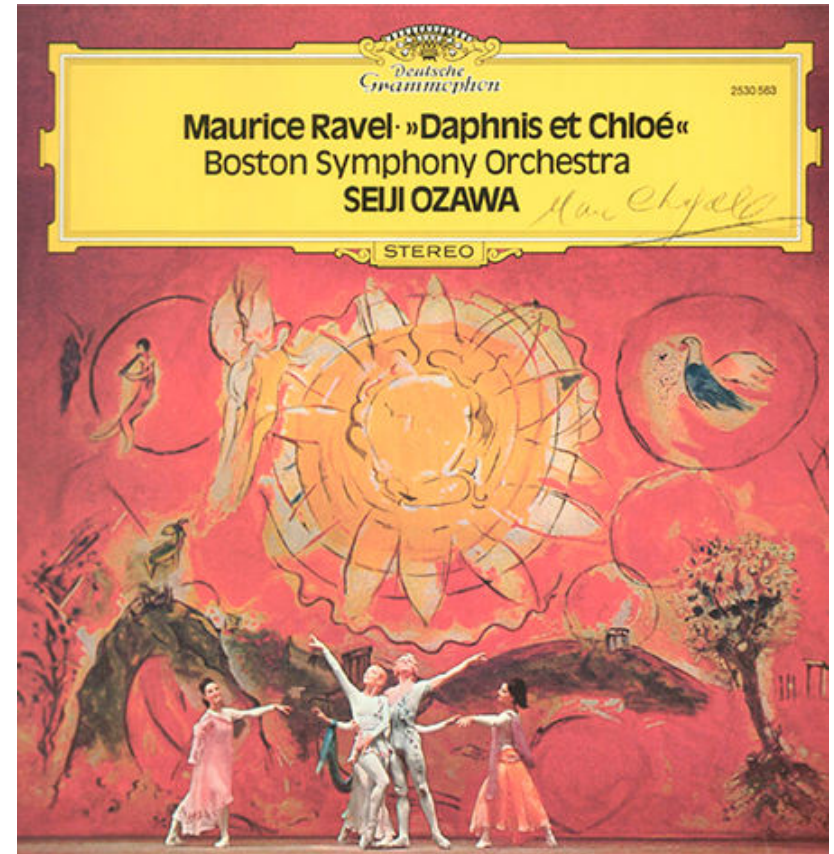
[Go to Lot](#)



In *Daphnis et Chloé*, Marc Chagall beautifully illustrated the timeless pastoral romance by the ancient Greek poet Longus. Since the artist's first, and highly successful, attempt at color lithography in 1948 when he illustrated four tales from *Arabian Nights*, Chagall had continued to demonstrate his mastery of the medium and unparalleled talent of enhancing these evocative stories through large portfolios of vibrant imagery. The versatile printing technique of lithography allowed Chagall to seamlessly integrate his signature artistic style of loose brushwork, deep colors, and rich layering of color into the prints. As he built up texture and lush scenes on individually inked plates, Chagall transported this ancient story into the world of his printmaking.

*"I have always painted pictures where human love floods my colors." —Marc Chagall*

The enchanting tale of *Daphnis et Chloé* recounts the romantic journey between two soulmates, the goatherd Daphnis and the shepherdess Chloé, set on the Greek Isle of Lesbos. The love story deals with themes of young love, innocence, and fate as well as the determination to overcome thrilling obstacles such as the interference of the Gods and an abduction at the hands of pirates. Ultimately, however, love conquers all and the two protagonists eventually marry and live out their idyllic country lives. The whimsical nature of the romantic adventure was magnificently interpreted throughout Chagall's expressive and dream-like scenes.



Maurice Ravel's *Daphnis et Chloé* album cover. Artwork: © 2023 Artists Rights Society (ARS), New York / ADAGP, Paris

In 1952, Tériade, a great friend to and supporter of the artist, commissioned Chagall to illustrate the Greek legend of *Daphnis et Chloé*. Tériade was one of the most significant art publishers of the 20th century, in addition to Chagall he commissioned and published work from artists such as Pablo Picasso and Henri Matisse, and he would eventually publish this series of lithographs. This series was not the first time Chagall had the opportunity to interpret the tale of *Daphnis et Chloé*. Three years earlier, the Paris Opera requested that Chagall design the sets and costumes for Ravel's ballet of *Daphnis et Chloé*. The artist's experience with the ballet clearly emerges in his fluid and elegant portrayal of the figures in his lithographs. Above all, Chagall was inspired by his extended honeymoon travels through Greece in 1952, producing pastel drawings and gouache



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paintings of his sun-soaked Mediterranean surroundings. Upon his return to Paris, Chagall used these preparatory studies to collaborate with renowned lithographer Fernand Mourlot and over the following nine years the pair produced the complete series of 42 lithographs that would become one of Chagall's most significant illustrated books.



Marc and Valentina Chagall, Athens, 1952-1954. Image: © 2023 Artists Rights Society (ARS), New York / ADAGP, Paris

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#### Literature

Fernand Mourlot 308

see Patrick Cramer books 46

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



170

### Marc Chagall

*Le Cirque (The Circus): plates 23 and 26 (M. 512 and 515, see C. bks 68)*

1967

Two lithographs in colors, on Arches paper, the full sheets.

both S. 16 3/4 x 12 3/4 in. (42.5 x 32.4 cm)

Both from the unsigned editions of 250 (there were also 20 hors commerce in Roman numerals and a signed and numbered edition of 24 with margins), published by Tériade, Paris, both unframed.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



*“For me, a circus is a magic show that appears and disappears like a world. These clowns, bareback riders and acrobats have made themselves at home in my visions. Why? Why am I so touched by their make-up and their grimaces? With them I can move towards new horizons.” —Marc Chagall*

Marc Chagall’s affinity for the circus and its performers emanates from his childhood in pre-revolutionary Vitebsk, Russia. Travelling acrobats, clowns, and equestrians would arrive to entertain audiences at the local village fair. However, the lack of appreciation from the public, who would often walk away unimpressed, was a sad scene that stayed with Chagall throughout his life, deepening a fear that this might be his fate as an artist. Nonetheless, Chagall would go on to illustrate the colorful and dynamic spectacle of the circus in one of his greatest lithographic series, *Le Cirque*.

In 1927, Ambroise Vollard, one of the most prominent art dealers and publishers of early 20<sup>th</sup> century French art, proposed that Chagall produce a suite of gouaches on the theme of the circus. Vollard, an appreciator of the circus himself, offered Chagall the use of his personal box at the Cirque d’Hiver in Paris. Sidney Alexander, Chagall’s personal biographer, described the artist as “childishly delighted” at the opportunity. However, following the tragic death of Vollard in 1939 Chagall abandoned the project until he was encouraged to revisit it at the suggestion of Tériade, a great friend to and supporter of the artist. Tériade was also one of the most significant art publishers of the 20<sup>th</sup> century, who commissioned and published work from artists such as Pablo Picasso and Henri Matisse in addition to Chagall. Upon the artist’s return to this beloved project, he used the early preparatory gouaches as a point of departure, but decided to change the medium to lithography, having mastered this printing technique over the past two decades.

In 1962, Chagall began production on the series of lithographs depicting the vibrant and exhilarating atmosphere of the circus. He depicted dreamlike scenes featuring the sensational performances of trapeze artists, dancers, and clowns engaging in gravity defying acts while surrounded by an adoring crowd. The artist’s choice of the versatile printing technique of lithography allowed him to seamlessly integrate his signature artistic style of loose brushwork, deep colors, and rich layering of each color from separate plates to the world of his printmaking. The spontaneity of Chagall’s hand brilliantly conveyed the dazzling movements of the performers. The complete portfolio of 38 lithographs, 23 in colors, was finally published in 1967 alongside text by the artist and it is widely considered one of Chagall’s most impressive illustrated books.



Cirque d’Hiver, Paris, 1900

#### Literature

Fernand Mourlot 512 and 515  
see Patrick Cramer books 68



PROPERTY SOLD TO BENEFIT VANDERBILT HILLEL,  
NASHVILLE

171

**Marc Chagall**

*Le Presage. L'Autour et la colombe, from L'Odyssee II*  
(*The Omen: The Goshawk and The Dove, from The*  
*Odyssey II*) (M. 799, see C. bks 96)

1975

Lithograph in colors, on Japon nacré paper, with full  
margins.

I. 16 x 12 1/2 in. (40.6 x 31.8 cm)

S. 21 1/8 x 15 in. (53.7 x 38.1 cm)

Signed and numbered 21/30 in pencil (there was also  
an unsigned edition of 270), published by Mourlot,  
Paris, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Literature

Fernand Mourlot 799

see Patrick Cramer books 96



172

**Marc Chagall**

*Vision de Jacob (Jacob's Vision)* (M. 625)

1971

Lithograph in colors, on Arches paper, with full margins.

I. 30 1/8 x 21 in. (76.5 x 53.3 cm)

S. 38 1/2 x 25 1/2 in. (97.8 x 64.8 cm)

Signed and annotated 'Epreuve d'artiste' in pencil (an artist's proof, the edition was 50), framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



172

Marc Chagall

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Literature

Fernand Mourlot 625



173

**Marc Chagall**

*L'Atelier bleu (The Blue Studio) (M. 1004)*

1983

Lithograph in colors, on Arches paper, with full margins.

I. 20 x 13 3/4 in. (50.8 x 34.9 cm)

S. 25 3/4 x 18 7/8 in. (65.4 x 47.9 cm)

Signed and numbered 26/50 in pencil, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)





173

Marc Chagall

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Literature

Fernand Mourlot 1004



174

**Marc Chagall**

*Offrande à la Tour Eiffel (Tribute to the Eiffel Tower)*  
(M. 416)

1964

Lithograph in colors, on thin wove paper, with full margins.

I. 25 x 19 in. (63.5 x 48.3 cm)

S. 30 3/4 x 22 1/2 in. (78.1 x 57.2 cm)

An unsigned trial proof before lettering (aside from the signed and numbered edition of 50 on Arches), the poster published for a Mourlot Ateliers exhibition at the Smithsonian Institution, Washington, D.C., unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



**Provenance**

R.G. Michel Gallery, Paris (RGM blindstamp lower right)

**Literature**

Fernand Mourlot 416

see Charles Sorlier, *Les Affiches de Marc Chagall*, pp. 48-9



175

**After Marc Chagall**

*La Lutte de Jacob et de l'ange (The Fight of Jacob and the Angel)*, by Charles Sorlier (M. S40)

1967

Lithograph in colors, on Arches paper, with full margins.

I. 20 1/2 x 16 in. (52.1 x 40.6 cm)

S. 30 x 22 in. (76.2 x 55.9 cm)

An unsigned trial proof (aside from the signed and numbered edition of 100), later printed as the poster for the exhibition of the donation of Marc and Valentina Chagall of *Le Message Biblique (The Biblical Message)* at the Louvre Museum, Paris, unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



**Provenance**

Galerie R.G. Michel, Paris (RGM blindstamp lower right)

**Literature**

Fernand Mourlot and Charles Sorlier 40

see Charles Sorlier, *Les Affiches de Marc Chagall*, pp. 104-05



177

**After Fernand Léger**

*La Lecture (Reading) (S. E23)*

1953

Lithograph in colors, on Arches paper, with full margins.

I. 17 1/8 x 21 3/4 in. (43.5 x 55.2 cm)

S. 21 1/2 x 27 3/4 in. (54.6 x 70.5 cm)

Signed and numbered 4/350 in pencil, published by Galerie Louis Carré, Paris (with their inkstamp on the reverse), framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)



**After Fernand Léger**

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**Provenance**

Theodor Ahrenberg, Stockholm

Private European Collection

Sotheby's, Paris, *Impressionist & Modern Art*, December 15, 2020, lot 82

Private California Collection

**Exhibited**

Musée des Beaux-Arts, Mons, Belgium, *Hej Teto! Collection Ahrenberg*, October 17, 1998 - January 17, 1999

**Literature**

Lawrence Saphire E23



178

**Jean Dubuffet**

*Le Vizir (The Vizier), from Fables (W. 1182)*

1976

Screenprint in colors, on Arches paper, with full margins.

I. 29 1/4 x 18 in. (74.3 x 45.7 cm)

S. 34 1/4 x 27 1/2 in. (87 x 69.9 cm)

Signed with initials, dated and numbered 11/50 in pencil (there were also 6 artist's proofs), published by Pace Editions Inc., New York, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





178

**Jean Dubuffet**

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**Provenance**

Pace Prints, New York

**Literature**

Sophie Webel 1182



179

**Jean Dubuffet**

*Lion héraldique (Lion Heraldry), from Fables (W. 1179)*

1976

Screenprint in colors, on Arches paper, with full margins.

I. 21 1/2 x 29 1/4 in. (54.6 x 74.3 cm)

S. 27 1/2 x 34 5/8 in. (69.9 x 87.9 cm)

Signed with initials, dated and numbered 43/50 in pencil (there were also 9 artist's proofs), published by Pace Editions Inc., New York, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



179

Jean Dubuffet

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Literature

Sophie Webel 1179



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

180

**Jean Dubuffet**

*Encrier (Inkwell)*

1970

White earthenware sculpture, painted in colors.

11 x 11 3/4 x 4 1/4 in. (27.9 x 29.8 x 10.8 cm)

With stamped signature and date on one side, signed in black ink and numbered '25/10' (printed) on a ceramic plaque on the underside, published by Rosenthal Editions, Germany, 1984.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



180

Jean Dubuffet

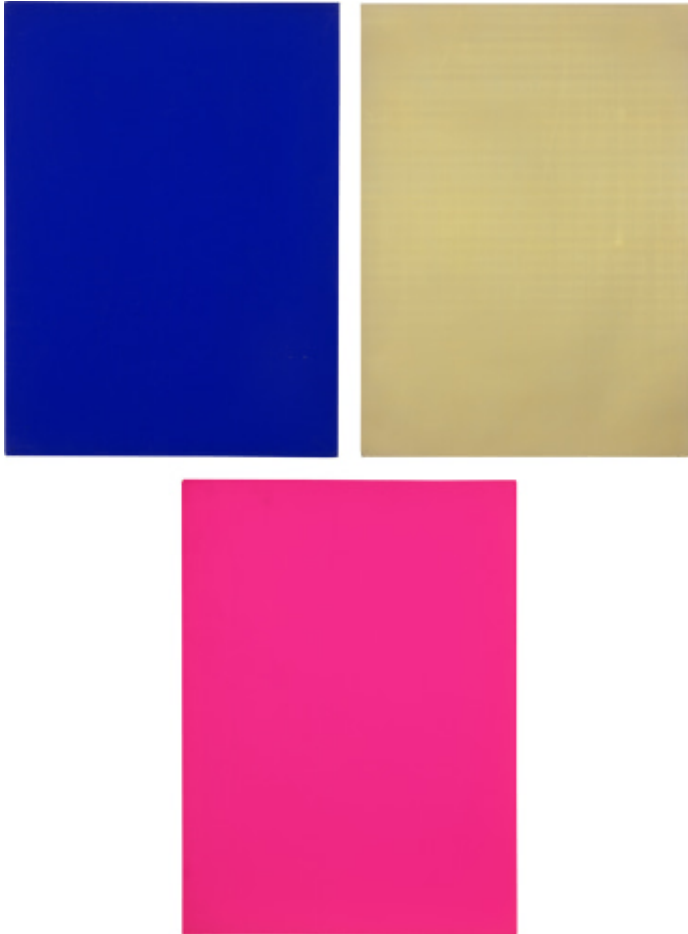
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**Provenance**

Private Collection

Thomas B. Lemann, New Orleans (acquired from the above in 2022)

Thence by descent to the present owners



181

**Yves Klein**

*Monochrome und Feuer (Krefeld Triptych)*

1961

The complete set of three works, comprised of one gold leaf and two screenprints in Yves Klein blue and pink, on card, the full sheets, contained in the original Museum Haus Lange, Krefeld exhibition catalogue.

all S. 12 1/2 x 9 1/4 in. (31.8 x 23.5 cm)

catalogue 12 5/8 x 9 3/8 in. (32.1 x 23.8 cm)

Published by the Kaiser Wilhelm Museum, Krefeld on occasion of the exhibition *Monochrome under Feuer* at the Museum Haus Lange, Krefeld, 14 January-26 February 1961, unframed.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



Literature

*The Memorial, an Architectural Project*, Yves Klein/Claude Parent, pp. 30-37



182

**Sonia Delaunay**

*Soupault, from Poésie de mots, poésie de couleurs  
(The Poetry of Words, The Poetry of Colors)*

1961

Gouache pochoir in colors, on Johannot paper, the full sheet.

S. 25 5/8 x 19 3/4 in. (65.1 x 50.2 cm)

Signed, dated and numbered 71/80 in pencil, published by Galerie Denise René, Paris (with their blindstamp), unframed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)







183

**Sonia Delaunay**

*Tzara, from Poésie de mots, poésie de couleurs (The Poetry of Words, The Poetry of Colors)*

1961

Gouache pochoir in colors, on Johannot paper, the full sheet.

S. 25 3/4 x 19 5/8 in. (65.4 x 49.8 cm)

Signed, dated and numbered 52/80 in pencil, published by Galerie Denise René, Paris (with their blindstamp), unframed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





184

**Pierre Soulages**

*Serigraphie No. 18, from Official Arts Portfolio of the XXIVth Olympiad, Seoul, Korea (E. & M. 110)*

1988

Screenprint in colors, on wove paper, with full margins.

I. 29 1/2 x 21 1/4 in. (74.9 x 54 cm)

S. 35 x 27 in. (88.9 x 68.6 cm)

Signed and numbered 'XXX/CCC' in pencil, published by SPADM, Paris, on the occasion of the 1988 Seoul Olympics, framed.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



Literature

Pierre Encrevé and Marie-Cecile Miessner 110

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

185

LOT OFFERED WITH NO RESERVE

### Pierre Alechinsky

*Rouleaux d'écriture (Oiseau de mer; and Visage et serpent) Writing Rolls (Seabird; and Face and Snake)*

1973

Two bronze multiples with gold patina.

9 1/4 x 4 x 4 in. (23.5 x 10.2 x 10.2 cm)

Both incised with signature and numbered 112/150 on the undersides.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



**Provenance**

Association des Amis des Arts Chapelle de la Charité, Arles

Thomas B. Lemann, New Orleans (acquired from the above in 1979)

Thence by descent to the present owners



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

186

**Arnaldo Pomodoro**

*Bassorilievo (Bas-relief) (A.P. 581)*

1974-75

Gilded bronze and burnished brass sculpture, mounted to artist's wood and metal base.

13 3/4 x 10 x 3 1/8 in. (34.9 x 25.4 x 7.9 cm)

Incised with signature and numbered 1/2.

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)



*“...breaking these perfect, magic forms in order to reveal its internal ferment, mysterious and alive, monstrous and yet pure; so I create a discordant tension, a conflict, with the polished shine: a unity composed of incompleteness.” —Arnaldo Pomodoro*

Known for his monumental sculptures and public installation, Arnaldo Pomodoro's editioned works invoke this renowned sculptural style incorporating rectilinear forms, serrated shapes, and complex patterning. These smaller pieces relate to Pomodoro's earliest works from the 1950s. The compressed, diminutive reliefs predate his foray into colossal sizing. Interested in the themes of destruction and regeneration, Pomodoro's free-standing works reconstitute fundamental geometric forms (such as spheres, cubes, and columns), ripped open to reveal layers of intricate detailing. The fractured and corroded sculptures blossom with perforated, gear-like interiors, an approach developed by Pomodoro known as 'negative spatiality.' As with the large-scale works, his editions simultaneously inhabit the ancient and futuristic, as mysterious and imaginative relics imbued with universally archaic forms.

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**Provenance**

Galleria Ferrari, Treviglio, Italy

Thomas B. Lemann, New Orleans (acquired from the above in 2023)

Thence by descent to the present owners

**Literature**

Arnaldo Pomodoro Online Catalogue Raisonné 581



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

187

**Arnaldo Pomodoro**

*Porta (Door), for Galerie Kriwin (A.P. M64)*

1977

Gilded bronze multiple, on a burnished brass and wood base.

10 1/4 x 7 1/4 x 5 3/4 in. (26 x 18.4 x 14.6 cm)

Incised with signature, date and numbered 30/30 on the base (there were also some artist's proofs), fabricated by Geccherle Microfoundry, Milan, co-published by Galerie Kriwin, Brussels and Marlborough Galleria, Rome.

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)





*“...breaking these perfect, magic forms in order to reveal its internal ferment, mysterious and alive, monstrous and yet pure; so I create a discordant tension, a conflict, with the polished shine: a unity composed of incompleteness.” —Arnaldo Pomodoro*

Known for his monumental sculptures and public installation, Arnaldo Pomodoro's editioned works invoke this renowned sculptural style incorporating rectilinear forms, serrated shapes, and complex patterning. These smaller pieces relate to Pomodoro's earliest works from the 1950s. The compressed, diminutive reliefs predate his foray into colossal sizing. Interested in the themes of destruction and regeneration, Pomodoro's free-standing works reconstitute fundamental geometric forms (such as spheres, cubes, and columns), ripped open to reveal layers of intricate detailing. The fractured and corroded sculptures blossom with perforated, gear-like interiors, an approach developed by Pomodoro known as 'negative spatiality.' As with the large-scale works, his editions simultaneously inhabit the ancient and futuristic, as mysterious and imaginative relics imbued with universally archaic forms.

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**Provenance**

Marlborough Gallery, Zurich

Private Collection; Sigrid Freundorfer Fine Art, New York

Thomas B. Lemann, New Orleans (acquired from the above in 1979)

Thence by descent to the present owners

**Literature**

Arnaldo Pomodoro Online Catalogue Raisonné M64



188

**Arnaldo Pomodoro**

*Foglio lungo di Urbino (Long Sheet from Urbino) (A.P. GR53)*

1977

Etching in colors with embossing, on Magnani paper, the full sheet.

S. 62 1/4 x 19 3/8 in. (158.1 x 49.2 cm)

Signed, dated and numbered 53/90 in pencil (there were also 20 artist's proofs in Roman numerals), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), framed.

**Estimate**

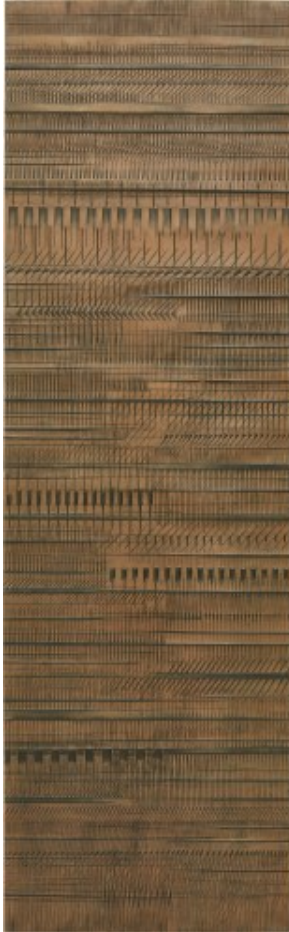
\$1,000 — 2,000

[Go to Lot](#)



**Literature**

Arnaldo Pomodoro Online Catalogue Raisonné GR53



189

**Arnaldo Pomodoro**

*Foglio lungo di Pavia (Long Sheet from Pavia) (A.P. GR52)*

1977

Etching in colors with embossing, on Magnani paper, the full sheet.

S. 62 1/4 x 19 3/8 in. (158.1 x 49.2 cm)

Signed, dated and numbered 65/90 in pencil (there were also 20 artist's proofs in Roman numerals), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), framed.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



**Literature**

Arnaldo Pomodoro Online Catalogue Raisonné M68

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

190

LOT OFFERED WITH NO RESERVE

### Arnaldo Pomodoro

*Scatola (Box); two boxes (A.P. M106)*

1981-82

Two gilded bronze and silver boxes.

both 2 1/8 x 4 3/8 x 4 3/8 in. (5.5 x 11 x 11 cm)

Both incised with signature and numbered 28/250 and 158/250 (there were also 7 artist's proofs in Roman numerals), published by Edizioni Artcurial, Paris.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



*“...breaking these perfect, magic forms in order to reveal its internal ferment, mysterious and alive, monstrous and yet pure; so I create a discordant tension, a conflict, with the polished shine: a unity composed of incompleteness.” —Arnaldo Pomodoro*

Known for his monumental sculptures and public installation, Arnaldo Pomodoro's editioned works invoke this renowned sculptural style incorporating rectilinear forms, serrated shapes, and complex patterning. These smaller pieces relate to Pomodoro's earliest works from the 1950s. The compressed, diminutive reliefs predate his foray into colossal sizing. Interested in the themes of destruction and regeneration, Pomodoro's free-standing works reconstitute fundamental geometric forms (such as spheres, cubes, and columns), ripped open to reveal layers of intricate detailing. The fractured and corroded sculptures blossom with perforated, gear-like interiors, an approach developed by Pomodoro known as 'negative spatiality.' As with the large-scale works, his editions simultaneously inhabit the ancient and futuristic, as mysterious and imaginative relics imbued with universally archaic forms.

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**Provenance**

Artcurial, Paris

Private Collection

Thomas B. Lemann, New Orleans (acquired from the above in 2020)

Thence by descent to the present owners

**Literature**

Arnaldo Pomodoro Online Catalogue Raisonné M106



191

**Yves Tanguy**

*Untitled, from Sept microbes vus à travers un tempérament (Seven Microbes Seen Through a Temperament) (W. 18)*

1953

Etching in colors, on van Gelder Zonen laid paper, with full margins.

I. 3 7/8 x 2 3/4 in. (9.8 x 7 cm)

S. 7 1/8 x 4 7/8 in. (18.1 x 12.4 cm)

Signed in pencil, from the edition of 100, published by Les Éditions Cercle des Arts, Paris, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



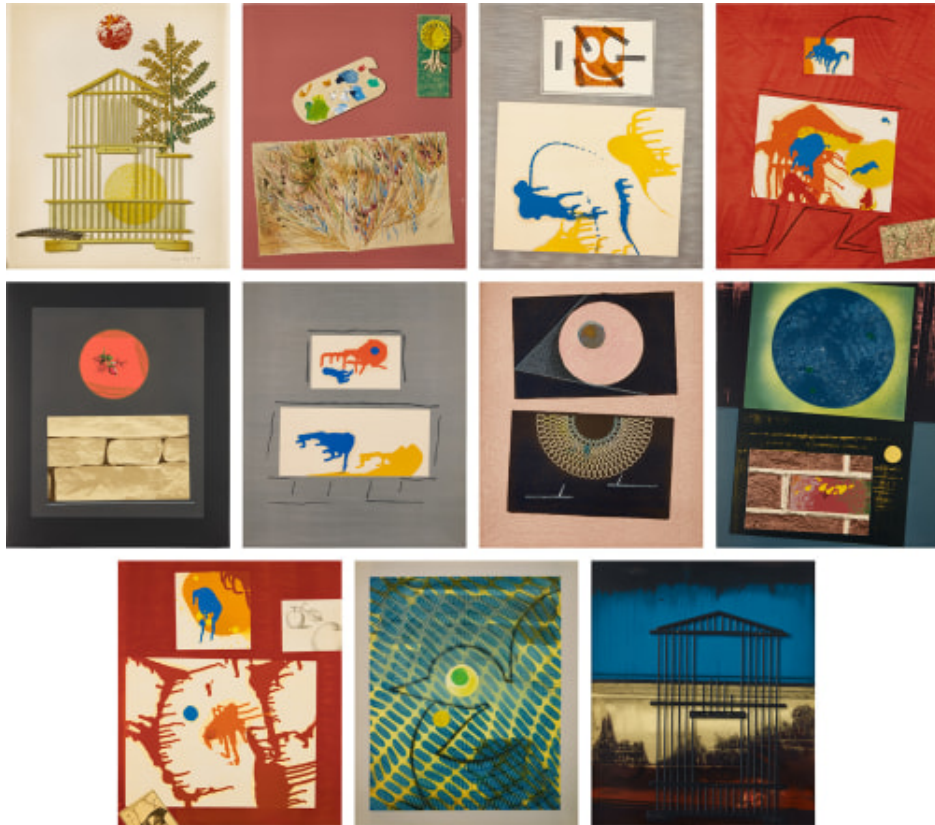


Literature

Wolfgang Wittrock 18

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

192

**Max Ernst**

*Dent prompte (Prompt Tooth) (S. & L. A19)*

1969

The complete set of 10 lithographs in colors, on Arches paper, the full sheets, with justification and text by René Char, contained in the original paper wrapper with lithograph in colors, all contained in the original blue linen-covered portfolio.

all unfolded S. 18 3/8 x 30 5/8 in. (46.7 x 77.8 cm)

portfolio 19 3/8 x 16 1/8 x 1 1/4 in. (49.2 x 41 x 3.2 cm)

Signed by the artist and author in pencil and numbered '80' (printed) on the justification, from the edition of 240 (there were also 50 artist's proofs in Roman numerals and an edition of 70 on Japan paper with an extra signed suite and 10 copies on Japan paper without the extra suite), published by Galerie Lucie Weill, Au Pont des Arts, Paris.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



192

Max Ernst

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**Provenance**

Redford Gallery, Westhampton Beach, New York  
Acquired from the above by the present owner, 1989

**Literature**

Werner Spies and Helmut Leppien A19

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY SOLD TO BENEFIT VANDERBILT HILLEL,  
NASHVILLE

193

### Joan Miró

*Les Essences de la terra (The Essences of the Earth):  
one plate (M. 576, see C. bks. 123)*

1968

Lithograph in colors with brush and ink, on Japan nacré  
paper, the full sheet.

S. 19 5/8 x 14 1/8 in. (49.8 x 35.9 cm)

Signed in pencil (unnumbered, from the edition of 100  
color variants, there were also 15 hors commerce in  
Roman numerals), published by Polígrafa, Barcelona,  
framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



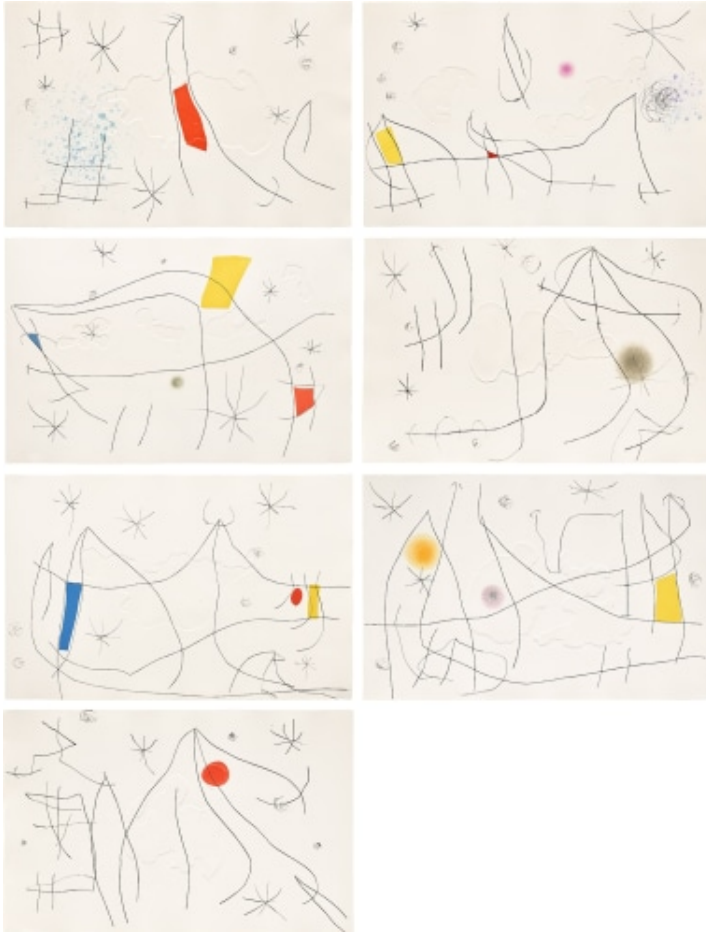
Literature

Fernand Mourlot 576

see Patrick Cramer books 123

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY SOLD TO BENEFIT VANDERBILT HILLEL,  
NASHVILLE

194

**Joan Miró**

*L'Issue dérobée (The Hidden Way Out): seven plates*  
(D. 692-696, 703-704, see C. bks 187)

1974

Seven etching and aquatints in colors, on seven double  
sheets of Arches paper (as issued), with justification,  
the full sheets.

all S. 12 3/4 x 19 7/8 in. (32.4 x 50.5 cm)

Signed in pencil and numbered 33 (printed) on the  
justification, additionally signed by Jacques Dupin (the  
edition was 200 and 20 hors commerce impressions in  
Roman numerals), published by Maeght, Paris, all  
framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



Literature

Jacques Dupin 692-696, 703-704

see Patrick Cramer books 187



PROPERTY SOLD TO BENEFIT VANDERBILT HILLEL,  
NASHVILLE

195

**Joan Miró**

*Règne végétal (United Plant Kingdom) (D. 462)*

1968

Aquatint and carborundum in colors, on Chiffon de  
Mandeure paper, with full margins.

I. 18 3/8 x 13 1/2 in. (46.7 x 34.3 cm)

S. 29 1/4 x 22 3/4 in. (74.3 x 57.8 cm)

Signed and numbered 48/75 in pencil (there were also  
some hors commerce), published by Maeght, Paris,  
framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





195

**Joan Miró**

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**Provenance**

Russeck Gallery, San Francisco

**Literature**

Jacques Dupin 462

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY SOLD TO BENEFIT VANDERBILT HILLEL,  
NASHVILLE

196

### Joan Miró

*La Commedia dell'Arte I (Art Comedy I): one plate (D. 1106)*

1979

Etching and aquatint in colors, on Arches paper, the full sheet.

S. 22 x 29 5/8 in. (55.9 x 75.2 cm)

Signed and numbered 12/30 in pencil (there were also 15 hors commerce in Roman numerals), published by Maeght, Paris, framed.

#### Estimate

\$3,000 — 5,000

[Go to Lot](#)



196

Joan Miró

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Literature

Jacques Dupin 1106



197

**Joan Miró**

*Le Scieur de Long (The Pit Sawyer) (D. 458)*

1968

Etching and aquatint with carborundum in colors, on  
Mandeure rag paper, the full sheet.

S. 30 1/8 x 22 3/4 in. (76.5 x 57.8 cm)

Signed and annotated 'H.C' in pencil (an hors  
commerce, the edition was 75), published by Maeght,  
Paris, framed.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)





Katsushika Hokusai, *In the Mountains of Totomi Province, from the series Thirty-six Views of Mount Fuji*, 1825-1838, Art Institute of Chicago. Image: Art Institute of Chicago, Clarence Buckingham Collection, 1925.3278

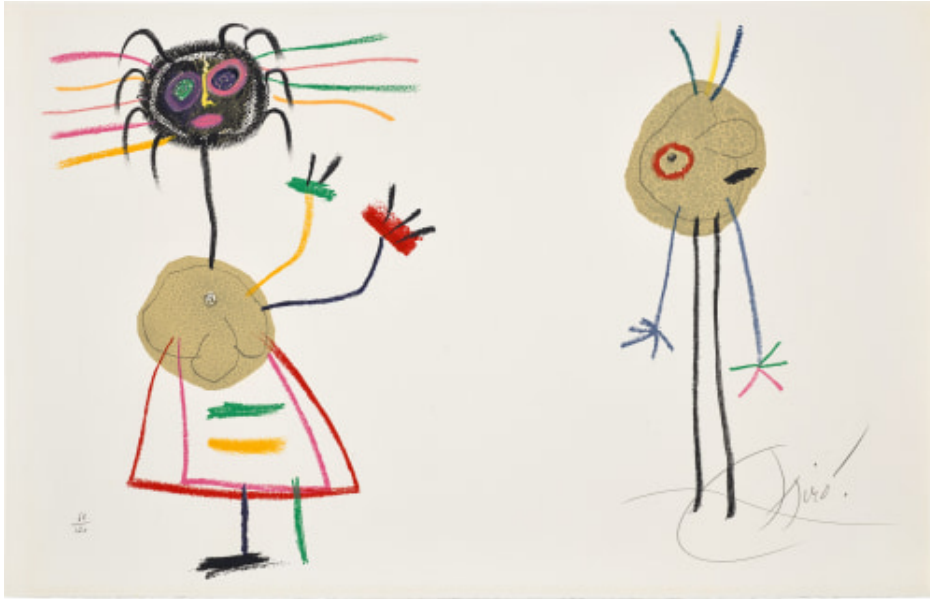
#### Provenance

Hubert Gallery, New York

Acquired from the above by the present owner, 2010

#### Literature

Jacques Dupin 458



198

**Joan Miró**

*L'Enfance d'Ubu (Ubu's Childhood): plate 23 (M. 1020, see C. bks 204)*

1975

Lithograph in colors, on Arches paper, with full margins.

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

S. 12 3/4 x 19 3/4 in. (32.4 x 50.2 cm)

Signed and numbered 68/120 in pencil (there were also 20 hors commerce in Roman numerals), published by Tériade, Paris, unframed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)



Literature

Fernand Mourlot 1020

see Patrick Cramer books 204

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



199

### Joan Miró

*Tracé sur la paroi I (Drawn on the Wall I) (D. 440)*

1967

Etching and aquatint with carborundum in colors, on Mandeure rag paper, with full margins.

I. 23 x 36 1/2 in. (58.4 x 92.7 cm)

S. 29 3/8 x 41 in. (74.6 x 104.1 cm)

Signed and numbered 13/75 in pencil (there were also some hors commerce), published by Maeght, Paris, framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)





Literature

Jacques Dupin 440

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



200

### Joan Miró

*Le Roi David (King David) (D. 555)*

1972

Etching and aquatint in colors, on Arches paper, with full margins.

I. 26 3/4 x 21 1/8 in. (67.9 x 53.7 cm)

S. 36 x 24 3/4 in. (91.4 x 62.9 cm)

Signed and annotated 'H.C.' in pencil (an hors commerce, the edition was 50), published by Maeght, Paris, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



200

Joan Miró

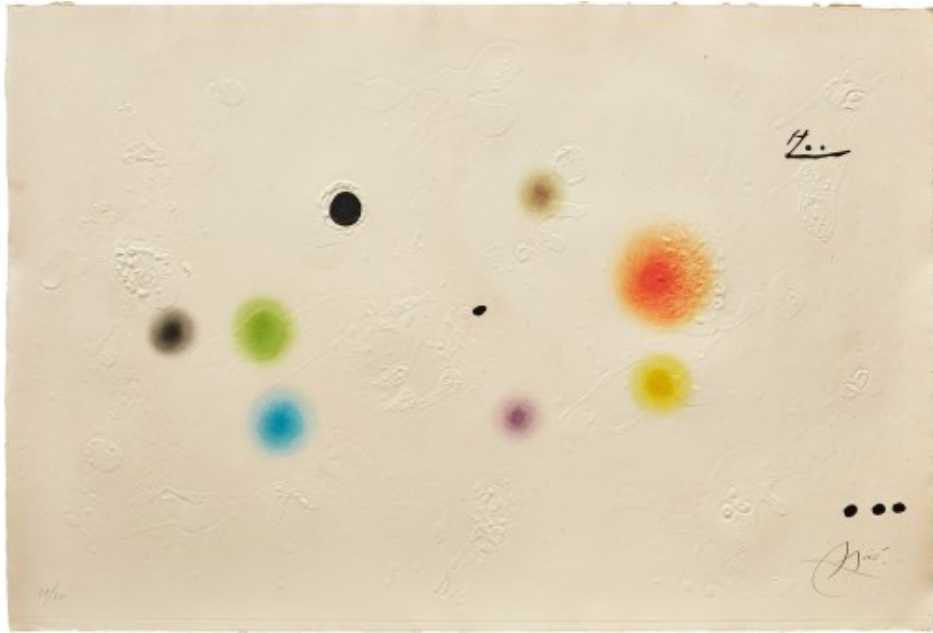
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Literature

Jacques Dupin 555

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



201

### Joan Miró

*Barcelona: plate 9 (D. 599, see C. bks 173)*

1972-1973

Etching, aquatint in colors with carborundum, on  
Guarro paper, the full sheet.

S. 27 5/8 x 41 in. (70.2 x 104.1 cm)

Signed and numbered 39/50 in pencil (there were also  
10 hors commerce in Roman numerals), published by  
Sala Gaspar, Barcelona, framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)



201

**Joan Miró**

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**Provenance**

Hubert Gallery, New York

Acquired from the above by the present owner, 2000

**Literature**

Jacques Dupin 599

see Patrick Cramer books 173



202

**Joan Miró**

*Le Bélier fleuri (The Flowery Ram)* (M. 739, see C. bks. 145)

1971

Lithograph in colors, on Arches paper, with full margins.

I. 15 1/4 x 22 1/2 in. (38.7 x 57.2 cm)

S. 21 1/4 x 30 1/8 in. (54 x 76.5 cm)

Signed and numbered 36/75 in pencil, published by Maeght, Paris, framed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)



Literature

Fernand Mourlot 739

see Patrick Cramer books 145



203

**Joan Miró**

*Obra Gràfica (Graphic Work) (M. 1210)*

1980

Lithograph in colors, on Arches paper, with full margins.

I. 30 3/4 x 22 3/4 in. (78.1 x 57.8 cm)

S. 36 7/8 x 27 5/8 in. (93.7 x 70.2 cm)

Signed and numbered 48/75 in pencil (there were also 20 hors commerce in Roman numerals), published by Fundació Joan Miró, Barcelona, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





203

Joan Miró

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Literature

Fernand Mourlot 1210



204

**Joan Miró**

*Colombine à la fenêtre (Columbine at the Window) (M. 1201)*

1980

Lithograph in colors, on Arches paper, with full margins.

I. 28 1/4 x 20 in. (71.8 x 50.8 cm)

S. 35 1/4 x 23 7/8 in. (89.5 x 60.6 cm)

Signed and numbered 21/50 in pencil (there were also 12 hors commerce in Roman numerals), published by Maeght Editeur, Paris, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



204

Joan Miró

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Literature

Fernand Mourlot 1201

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



205

### Joan Miró

*Obscur Laurier (Dark Laurel) (D. 305, C. bks 75)*

1962

Etching and aquatint in colors, on Rives BFK paper, folded (as issued), with full margins.

I. 7 1/8 x 4 7/8 in. (18.1 x 12.4 cm)

folded S. 9 3/8 x 6 3/8 in. (23.8 x 16.2 cm)

Signed in pencil, from the edition of 175 (there were also 25 hors commerce in Roman numerals), published by G.L.M. (Guy Lévis Mano), Paris, framed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



205

**Joan Miró**

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**Provenance**

Hubert Gallery, New York

Acquired from the above by the present owner, 2000

**Literature**

Jacques Dupin 305

Patrick Cramer books 75



206

**Joan Miró**

*Feuilles éparées (Scattered Leaves): one plate (D. 121, see C. bks 100)*

1965

Etching and aquatint in colors, on Rives BFK paper, with full margins.

I. 8 1/4 x 6 7/8 in. (21 x 17.5 cm)

S. 15 1/8 x 11 in. (38.4 x 27.9 cm)

Signed and numbered 17/50 in pencil (there were also 10 impressions on Japanese paper and 12 proofs on Rives paper touched-up by the artist), published by Louis Broder, Paris, framed.

**Estimate**

\$2,000 — 4,000

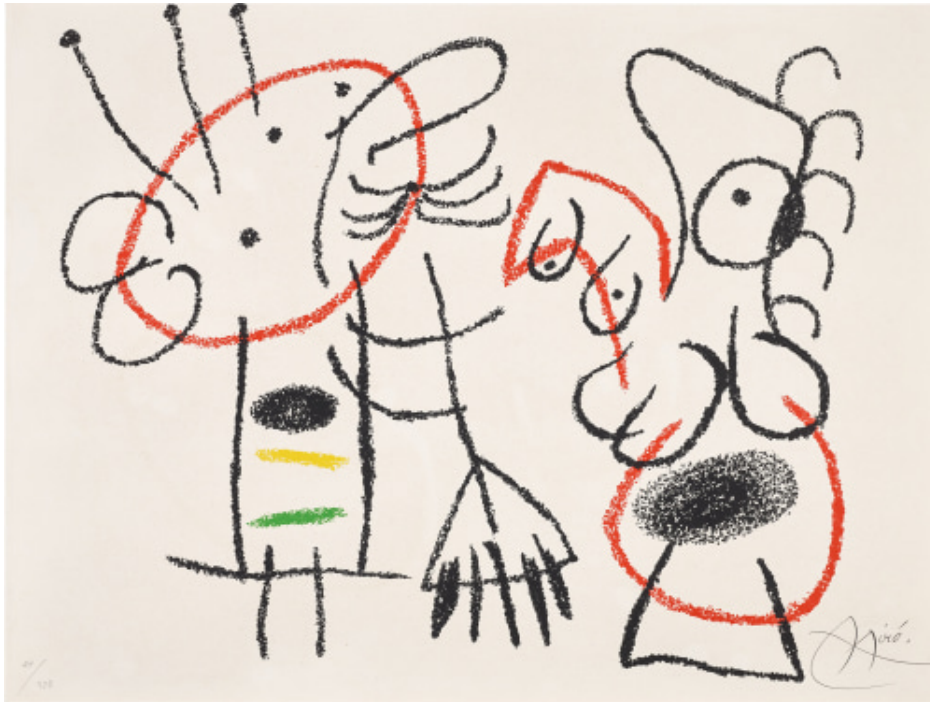
[Go to Lot](#)



Literature

Jacques Dupin 121

see Patrick Cramer books 100



207

**Joan Miró**

*Ubu aux Baléares (Ubu of The Balearic Islands): plate 13 (M. 778, see C. bks 146)*

1971

Lithograph in colors, on Arches paper, with full margins.

I. 18 1/2 x 21 1/2 in. (47 x 54.6 cm)

S. 19 3/4 x 25 7/8 in. (50.2 x 65.7 cm)

Signed and numbered 49/120 in pencil (there were also 6 hors commerce in Roman numerals), published by Tériade, Paris, framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





Literature

Fernand Mourlot 778

see Patrick Cramer books 146



208

**Joan Miró**

*Homenage à Joan Prats (Tribute to Joan Prats): plate 10 (M. 723, see C. bks 153)*

1971

Lithograph in colors, on Guarro paper, with full margins.

I. 21 1/4 x 29 1/2 in. (54 x 74.9 cm)

S. 25 1/2 x 33 5/8 in. (64.8 x 85.4 cm)

Signed and numbered 41/75 in pencil (there was also an edition of 25 in Roman numerals and 5 hors commerce), published by Polígrafa, Barcelona, framed.

**Estimate**

\$3,500 — 4,500

[Go to Lot](#)



Literature

Fernand Mourlot 723

see Patrick Cramer books 153

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



209

### Joan Miró

*Album 13: plate III (M. 74)*

1948

Lithograph, on pur fil du Marais paper, with full margins.

I. 15 x 11 in. (38.1 x 27.9 cm)

S. 22 1/4 x 17 3/4 in. (56.5 x 45.1 cm)

Signed, annotated 'III', dated and numbered 64/75 in pencil (there were also some artist's proofs), published by Maeght, Paris, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



**Provenance**

Collection of Helga & Walther Lauffs (with their inkstamp 'Sammlung Lauffs' on the reverse)

Carl Solway Gallery, Inc., Cincinnati, Ohio

Acquired from the above by the present owner, 2010

**Literature**

Fernand Mourlot 74

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

210

### Thomas Hart Benton

*The Race (F. 56)*

1942

Lithograph, on wove paper, with full margins.

I. 8 7/8 x 13 1/4 in. (22.5 x 33.7 cm)

S. 11 3/8 x 16 1/8 in. (28.9 x 41 cm)

Signed in pencil, from the edition of 250, published by  
Associated American Artists, New York, framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



*“Common enough scene in the days of the steam engine. Why did horses so often run with the steam trains while they now pay no attention to the diesels?” —Thomas Hart Benton*

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Literature

Creekmore Fath 56

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

211

### Howard Cook

*Financial District (D. 155)*

1931

Lithograph, on wove paper, with margins.

I. 13 3/8 x 10 3/8 in. (34 x 26.4 cm)

S. 18 1/4 x 13 7/8 in. (46.4 x 35.2 cm) (irregular)

Signed, dated and numbered '75' in pencil, from the edition of 75, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





Literature

Betty and Douglas Duffy 155

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

212

### Walt Kuhn

*Hulda; Cornelia; and Stella*

1927-1929

Two lithographs and one black ink drawing, on wove paper, with margins.

*Hulda* I. 15 1/2 x 9 3/8 in. (39.4 x 23.8 cm)

*Hulda* S. 20 7/8 x 12 3/8 in. (53 x 31.4 cm)

*Cornelia* I. 12 x 9 in. (30.5 x 22.9 cm)

*Cornelia* S. 17 x 12 1/2 in. (43.2 x 31.8 cm)

*Stella* I. 6 x 17 1/4 in. (15.2 x 43.8 cm)

*Stella* S. 9 3/4 x 19 1/2 in. (24.8 x 49.5 cm)

All signed, two in pencil and one in black ink, the lithographs from the editions of 50, all titled, *Hulda* annotated 'WK-72' in pencil in another hand along the lower sheet edge, all framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



213

### Martin Lewis

*Wet Saturday (M. 81)*

1929

Etching, on laid paper, with margins.

I. 9 7/8 x 10 3/8 in. (25.1 x 26.4 cm)

S. 13 x 14 in. (33 x 35.6 cm)

Signed and annotated 'imp.' in pencil, the approximate edition was 72, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



213

**Martin Lewis**

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**Provenance**

The Old Print Shop, New York

Acquired from the above by the present owner, 2012

**Literature**

Paul McCarron 81

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

214

### Raphael Soyer

*Young Woman Waiting in Lobby*

1971

Etching, on wove paper, with full margins.

I. 10 7/8 x 6 3/8 in. (27.6 x 16.2 cm)

S. 14 7/8 x 10 3/4 in. (37.8 x 27.3 cm)

Signed and numbered 18/30 in pencil, framed.

**Estimate**

\$200 — 400

[Go to Lot](#)





PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

215

**Peggy Bacon**

*Help! (F. 72)*

1927

Drypoint, on wove paper, with full margins.

I. 9 7/8 x 7 7/8 in. (25.1 x 20 cm)

S. 16 x 11 1/2 in. (40.6 x 29.2 cm)

Signed, titled and dated in pencil, from the edition of  
an unknown size, framed.

**Estimate**

\$600 — 900

[Go to Lot](#)



215

Peggy Bacon

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Literature

Janet Flint 72

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

216

### John Sloan

*Night Windows (M. 152)*

1910

Etching, on wove paper, with full margins.

I. 5 1/8 x 6 7/8 in. (13 x 17.5 cm)

S. 9 1/2 x 12 1/2 in. (24.1 x 31.8 cm)

Signed, titled, and numbered '100 proofs' in pencil,  
framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





Literature

Peter Morse 152



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

217

**Oscar Bluemner**

*Hoboken, N5*

1916

Unique watercolor, gouache and charcoal, on wove  
paper, with preliminary sketch and notes on the  
reverse, framed.

4 3/4 x 7 1/2 in. (12.1 x 19.1 cm)

Estimate

\$3,000 — 5,000

[Go to Lot](#)





PROPERTY FROM AN ESTEEMED COLLECTION

218

**John Marin**

*Lake and Mountains*

circa 1910

Unique watercolor, charcoal and graphite drawing in colors, on wove paper.

9 x 11 7/8 in. (22.9 x 30.2 cm)

Signed in pencil, dedicated 'For Phyllis Leon - this Marin - 1910 - as a souvenir of a very memorable few hours at "An American Place" Jan. 3 - 1945 Alfred Stieglitz' in black ink on cardboard taped to the mat board, framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



**John Marin**

---

At his last gallery, An American Place, Alfred Stieglitz welcomed a stream of visitors who wanted to meet a living legend of the New York art scene. Here, Stieglitz was dedicated almost exclusively to the exhibition of the American Modernist artists in whom he believed most deeply: John Marin, Charles Demuth, Arthur Dove, Marsden Hartley, and Georgia O'Keefe. Stieglitz's business practices were as enigmatic as ever, as he maintained his policy of selling only to those he thought deserving of the work in question and paying artists the amount he saw fit.

In the gallery space, on the seventeenth floor of a newly constructed skyscraper on Madison Avenue, Stieglitz posted the gallery's austere mission on a card:

*No formal press views*

*No cocktail parties*

*No special invitations*

*No advertising*

*No institutions*

*No isms*

*No theories*

*No game being played*

*Nothing* asked of anyone who comes

*No anything* on the walls except what *you see there*

*The doors of An American Place are ever open to all.*<sup>1</sup>

<sup>1</sup>Reproduced in Dorothy Norman, *Alfred Stieglitz: An American Seer*, p. 205

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**Provenance**

An American Place Gallery, New York, 1945

Phyllis Leon Green (gift from Alfred Stieglitz)

Christie's, New York, *Fine American Paintings, Drawings and Sculpture*, March 2, 2006, lot 184

Babcock Galleries, New York

Birnam Wood Galleries, East Hampton

**Exhibited**

Birnam Wood Galleries, *Modern Life: American Painting Between the Wars*, July 5 - August 5, 2007

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

219

### Stuart Davis

*Theater on the Beach* (C. & M. 16)

1931

Lithograph, on Rives paper, with full margins.

I. 11 x 15 in. (27.9 x 38.1 cm)

S. 20 x 26 in. (50.8 x 66 cm)

Signed and numbered 13/25 in pencil, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Following a reinvigorating period working in Europe, which saw Stuart Davis turn his eye to scenes across the Atlantic, he returned to the American imagery of his early career, transforming both urban and coastal subjects through a pictorial language that combined elements of Cubism and Surrealism. *Theater on the Beach*, one of five lithographs produced following his European jaunt, sees Davis combine a familiar American town with a landmark building in France.

The town of Gloucester, Massachusetts figures prominently in *Theater on the Beach*, situating the scene on the town's shores to the left of the composition, while to the right stands an incongruously ornate theater, a structure whose origin is from another continent entirely. The source of the theater building lies in a drawing Davis produced during his time in Paris, electing to sketch only the central portion of the Montmare district's Théâtre de l'Atelier, a decision that was furthered in the shortening of the building for the present lithograph. Superimposed over these two disparate halves is a Cubist-inspired figure, in a pose reminiscent of a Picasso nude. This playful regrouping of contrasting geographies and subjects is characteristic of Davis' 1931 prints and illustrates the progression of the artist's Cubist and Surrealist vernacular towards richly visual environments.



Exterior of Théâtre de l'Atelier, Montmartre, Paris

#### Provenance

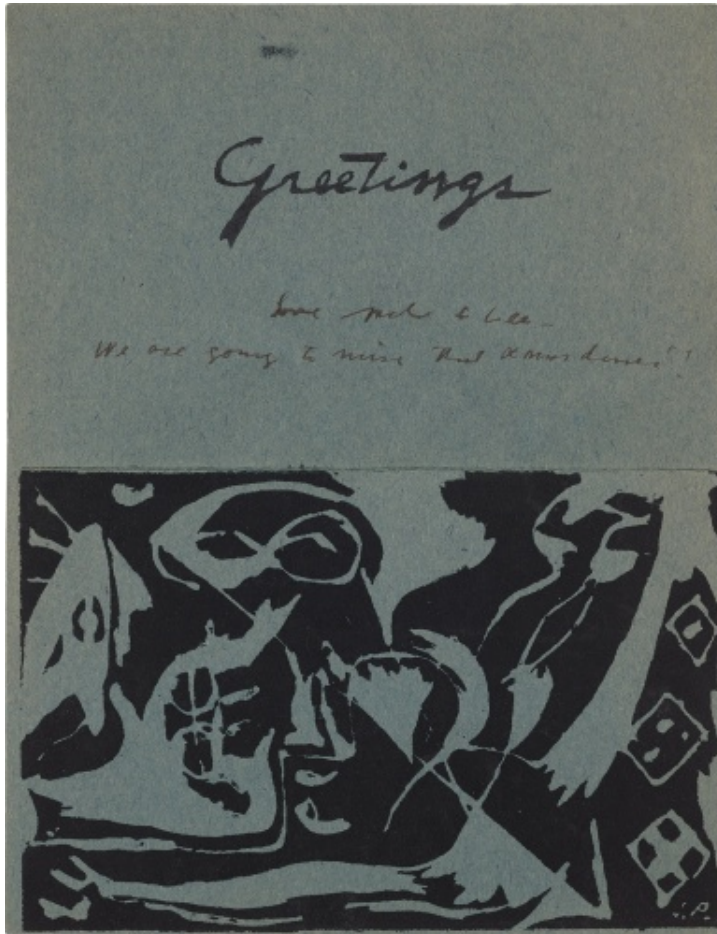
Hirschl & Adler Galleries, New York  
David S. Ramus, Ltd., Atlanta, Georgia

#### Exhibited

David S. Ramus, Ltd., Atlanta, Georgia, *American Printmaking: A Survey 1800-1940*, February 22 - March 23, 1985

#### Literature

Sylvan Cole and Jane Myers 16



220

**Jackson Pollock**

*Greeting Card (O.C. & T. 1088)*

1944

Double-sided screenprinted card, on blue wove paper (slightly faded), folded (as issued).

I. 5 1/2 x 8 1/2 in. (14 x 21.6 cm)

S. 11 1/8 x 8 1/2 in. (28.3 x 21.6 cm)

Inscribed 'Love me + Lee - we are going to miss that xmas dinner!' in black ink at the interior of the card, with initials and date in the screen of the front image, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



220

Jackson Pollock

---

Literature

Francis O'Conner and Eugene Thaw 1088





221

**Adolph Gottlieb**

*Levitation (A.A.A. 58)*

1969

Screenprint in colors, on wove paper, with full margins.

I. 21 x 17 in. (53.3 x 43.2 cm)

S. 30 x 22 in. (76.2 x 55.9 cm)

Signed, dated and numbered 50/90 in pencil,  
published by Marlborough Graphics, New York,  
framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)



221

**Adolph Gottlieb**

---

Literature

Associated American Artists 58



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

222

**Willem de Kooning**

*Figures in Landscape VI*

1980

Offset lithograph in colors, on wove paper, with full  
margins.

I. 31 x 28 in. (78.7 x 71.1 cm)

S. 36 1/4 x 32 in. (92.1 x 81.3 cm)

Signed, dated and numbered 100/100 in pencil (there  
were also 50 artist's proofs), published by the Institute  
of Contemporary Art, Philadelphia, framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



223

### Alexander Calder

*Galactic System*

1976

Lithograph in colors, on Arches paper, the full sheet.

S. 20 1/2 x 28 1/4 in. (52.1 x 71.8 cm)

Signed and numbered 70/100 in pencil, published by Éditions de la Différence, Paris, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





224

**Alexander Calder**

*Tabouret à trois pieds (Stool with Three Legs)*

1969

Lithograph in colors, on Rives BFK paper, the full sheet.

S. 29 5/8 x 22 3/4 in. (75.2 x 57.8 cm)

Signed and numbered 23/75 in pencil, published by Maeght, Paris, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



225

### Roberto Matta

*Centre noeuds (Center Knots)* (F. 88-97, S. 393-402)

1974

The complete set of 10 etching and aquatints in colors, on Arches paper, with full margins, the sheets loose (as issued), contained in the original paper folio, lacking the original title page, colophon, text and portfolio.

all I. 14 x 10 1/2 in. (35.6 x 26.7 cm)

all S. 24 x 17 1/2 in. (61 x 44.5 cm)

All signed and numbered 77/125 in pencil (there were also 15 hors commerce in Roman numerals), co-published by Editions Alexander Kahan, New York and Editions Georges Visat, Paris, lacking the suite on Japon nacré.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Germana Ferrari 88-97

Roland Sabatier 393-402



226

**Rufino Tamayo**

*Interior con Sandía, from 15 Aguafuertes (Interior with Watermelon, from 15 Etchings) (P. 180)*

1975

Etching and carborundum in colors, on Guarro paper, the full sheet.

S. 22 x 29 1/2 in. (55.9 x 74.9 cm)

Signed and numbered 61/75 in pencil (there were also 10 artist's proofs in Roman numerals), published by Ediciones Polígrafa, S.A., Barcelona, framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





Literature

Juan Carlos Pereda 180



227

**Rufino Tamayo**

*Torso, from 15 Aguafuertes (15 Etchings) (P. 176)*

1975

Etching and carborundum in colors, on Guarro paper, the full sheet.

S. 29 1/2 x 22 1/4 in. (74.9 x 56.5 cm)

Signed and numbered 62/75 in pencil (there were also 10 artist's proofs in Roman numerals), published by Ediciones Polígrafa, S.A., Barcelona, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



Literature

Juan Carlos Pereda 176



228

**Rufino Tamayo**

*Máscara, from 8 Aguafuertes (Mask, from 8 Etchings)*  
(P. 318)

1984

Etching and carborundum in colors, on Guarro paper,  
the full sheet.

S. 29 5/8 x 21 7/8 in. (75.2 x 55.6 cm)

Signed and numbered 89/99 in pencil (there were also  
15 artist's proofs in Roman numerals), published by  
Ediciones Polígrafa, S.A., Barcelona, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



Literature

Juan Carlos Pereda 318



229

**Rufino Tamayo**

*Torre Blanca, from 16 Aguafuertes (White Tower, from 16 Etchings) (P. 197)*

1976

Etching and embossing in colors, on Guarro paper, the full sheet.

S. 29 1/8 x 22 1/8 in. (74 x 56.2 cm)

Signed and numbered 14/75 in pencil (there were also 10 artist's proofs in Roman numerals), published by Ediciones Polígrafa, S.A., Barcelona, framed.

**Estimate**

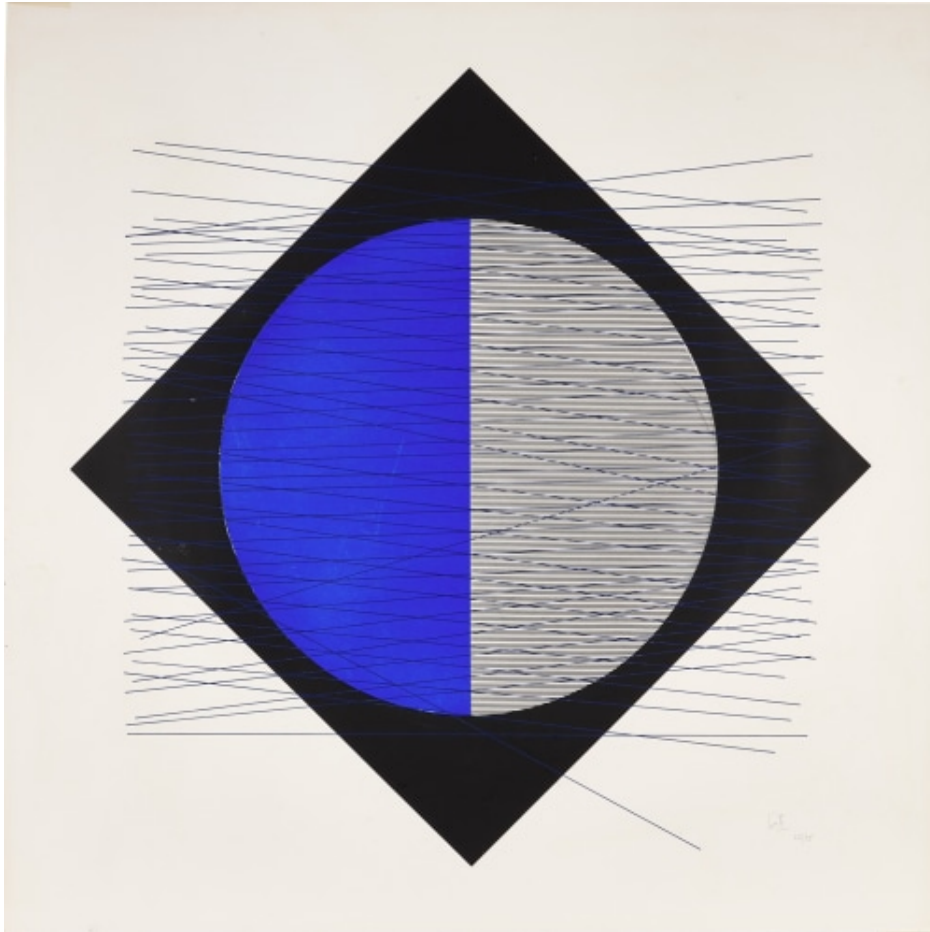
\$1,200 — 1,800

[Go to Lot](#)



Literature

Juan Carlos Pereda 197



230

LOT OFFERED WITH NO RESERVE

**Jesús Rafael Soto**

*Untitled*

1970

Etching in colors with embossing, on heavy wove paper, with full margins.

I. 31 1/2 x 31 5/8 in. (80 x 80.3 cm)

S. 37 x 37 in. (94 x 94 cm)

Signed and numbered 38/95 in pencil, framed.

**Estimate**

\$600 — 900 •

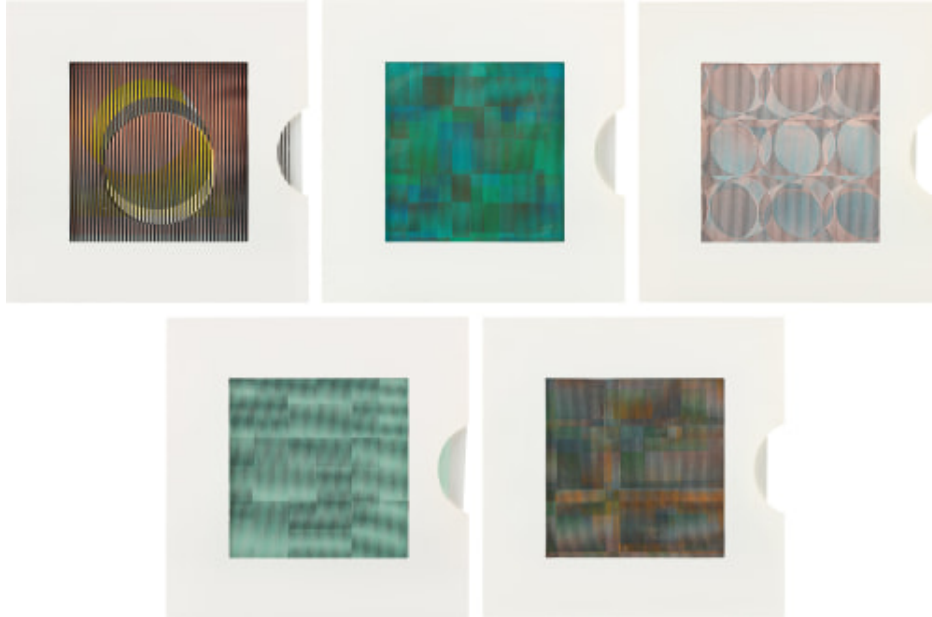
[Go to Lot](#)





## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



231

### Carlos Cruz-Diez

#### *Transchromies*

1965

The complete set of five manipulable screenprints in colors, on light wove paper and clear acetate, with full margins, contained in the original cardboard sleeves, with title page, colophon, and artist's texts in English and Spanish, all contained in the original card portfolio box with printed title.

all sleeves 12 5/8 x 12 5/8 in. (32.1 x 32.1 cm)

portfolio 13 x 12 7/8 x 1/2 in. (33 x 32.7 x 1.3 cm)

Signed with initials in black ink and stamp-numbered '130' on the colophon, from the edition of 250 (there were also 10 sets reserved for libraries), published by Éditions Denise René, Paris.

#### Estimate

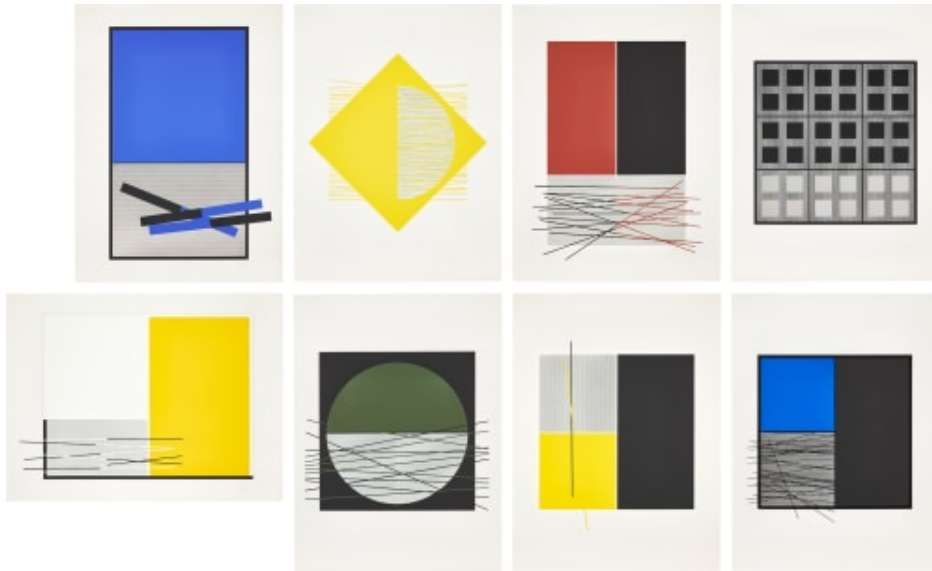
\$4,000 — 6,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



232

### Jesús Rafael Soto

*Vibrations*

1969

The complete set of eight screenprints in colors, on heavy wove paper, loose (as issued), with title page and justification, all contained in the original blue linen-covered portfolio with screenprint on the cover and metal clasp to close.

all I. various sizes

all S. 26 3/4 x 20 1/8 in. (68 x 51 cm)

portfolio 28 1/4 x 21 1/2 x 7/8 in. (71.8 x 54.6 x 2.2 cm)

All signed and numbered 1/125 in pencil, additionally numbered '1' in pencil on the justification, published by Éditions Denise René, Paris (with their blindstamps).

Estimate

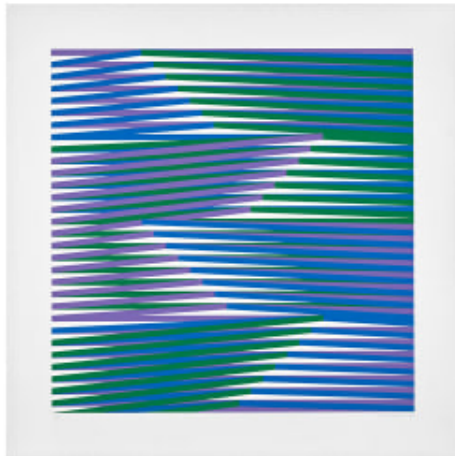
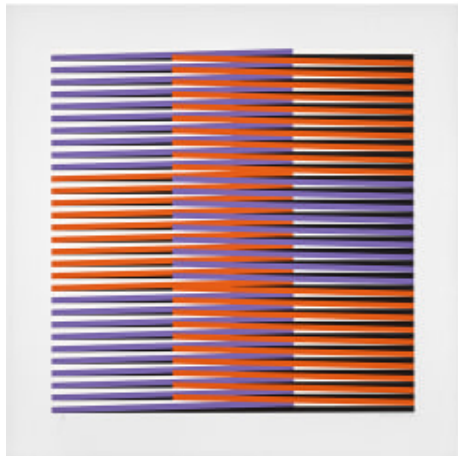
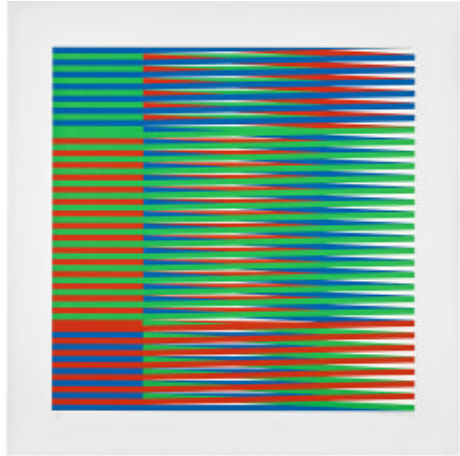
\$5,000 — 7,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



233

### Carlos Cruz-Diez

*Couleur additive (Color Addition): three plates*

1971

Three screenprints in colors, on light-weight card paper, with full margins.

all I. 23 1/2 x 23 1/2 in. (59.7 x 59.7 cm)

all S. 29 1/2 x 29 1/2 in. (74.9 x 74.9 cm)

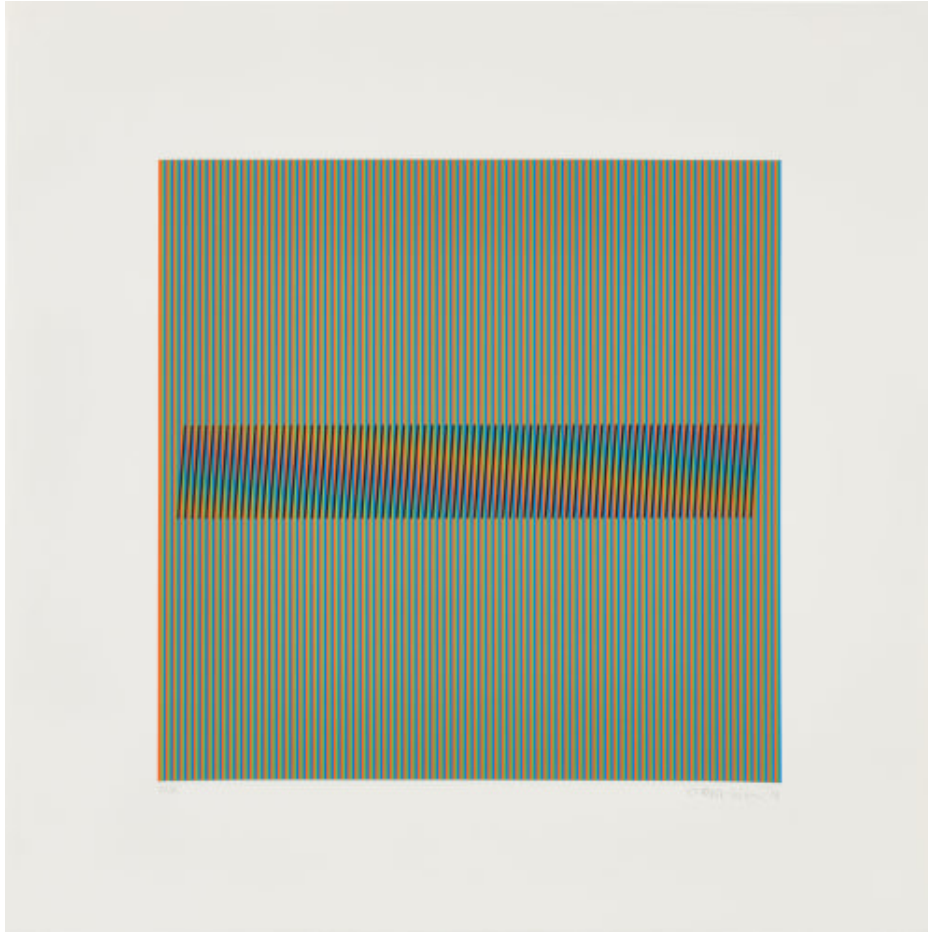
All signed, dated '70' and numbered 176/200, 188/200 and 189/200 in pencil respectively, published by Éditions Denise René, Paris (with their blindstamp), all unframed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





234

**Carlos Cruz-Diez**

*Induction chromatique à double fréquence, Marcigny 2*  
(*Double Frequency Chromatic Induction, Marcigny 2*)

2008

Screenprint in colors, on Arches paper, with full margins.

I. 15 3/4 x 15 3/4 in. (40 x 40 cm)

S. 23 5/8 x 23 5/8 in. (60 x 60 cm)

Signed, dated and numbered 57/99 in pencil, accompanied by a Certificate of Authenticity issued by Atelier Cruz-Diez, unframed.

**Estimate**

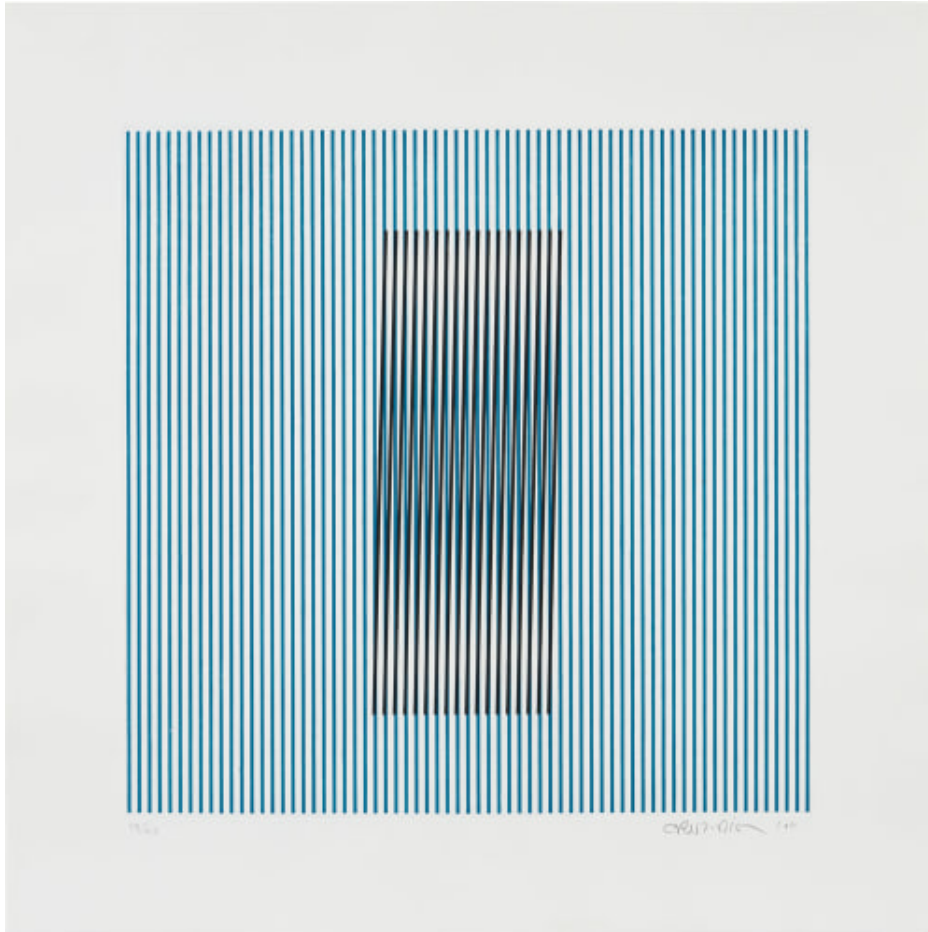
\$800 — 1,200

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



235

### Carlos Cruz-Diez

*Inducción del Amarillo (Amarillo Induction)*

2011

Screenprint in colors, on wove paper, with full margins.

I. 15 3/4 x 15 3/4 in. (40 x 40 cm)

S. 21 1/2 x 21 1/2 in. (54.6 x 54.6 cm)

Signed, dated and numbered 12/40 in pencil,  
accompanied by Certificate of Authenticity issued by  
Atelier Cruz-Diez, unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)





236

**Victor Vasarely**

*Moire Wave*

circa 1980

Screenprint on acrylic cube multiple, with acrylic base  
(as issued).

9 x 6 x 6 in. (22.9 x 15.2 x 15.2 cm)

Signed and numbered 12/300 in black ink on the base,  
published by Editions Circle Gallery, Paris.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



Literature

Pedro Benavides and Michele Vasarely 1789

# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM THE COLLECTION OF ROSA AND  
AARON ESMAN

237

## Josef Albers

*Ten Variants (D. 173)*

1967

The complete set of 10 screenprints in colors, on Rives BFK paper, with full margins, loose (as issued), contained in the original paper folders, all contained in the original cream linen-covered portfolio case and black slipcase.

all I. various sizes

all S. 17 x 17 in. (43.2 x 43.2 cm)

slipcase 18 1/4 x 17 3/4 x 11/4 in. (46.4 x 45.1 x 3.2 cm)

Numbered 249/300 in black ink on the reverse of the title page (from the unsigned edition of 100, there was also a signed edition of 200), published by Ives-Sillman, Inc., New Haven, Connecticut (with their blindstamp).

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)





237

Josef Albers

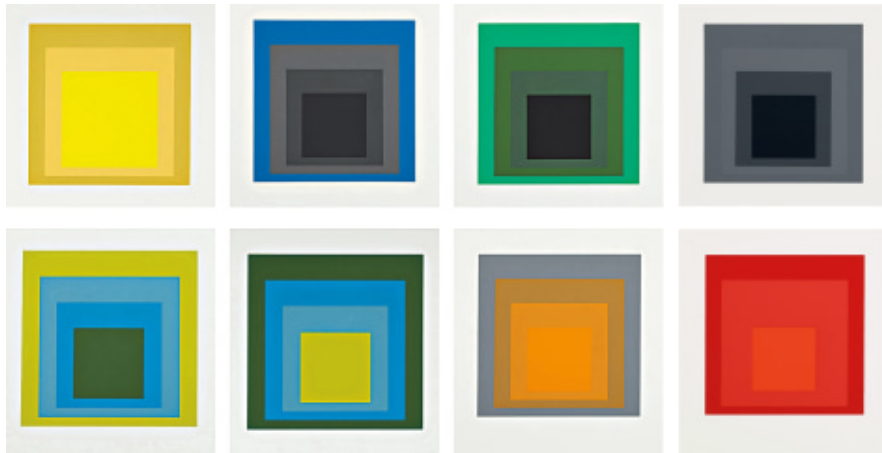
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Literature

Brenda Danilowitz 173.1-173.10

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



238

### Josef Albers

*Formulation: Articulation (D. appx. C)*

1972

The complete set of 127 screenprints in colors, on 66 sheets of Mohawk Superfine Bristol paper, folded (as issued), with full margins, with colophon, all contained in two original grey fabric-covered portfolios and slipcases with printed titles.

all I. various sizes

all S. 15 x 40 in. (38.1 x 101.6 cm)

slipcase 15 3/4 x 20 3/4 x 2 1/2 in. (40 x 52.7 x 6.4 cm)

Signed in black ink on the title page and numbered '549' in black ink on the colophon (the edition was 1000), co-published by Harry N. Abrams, Inc., New York and Ives-Sillman, Inc., New Haven, Connecticut.

**Estimate**

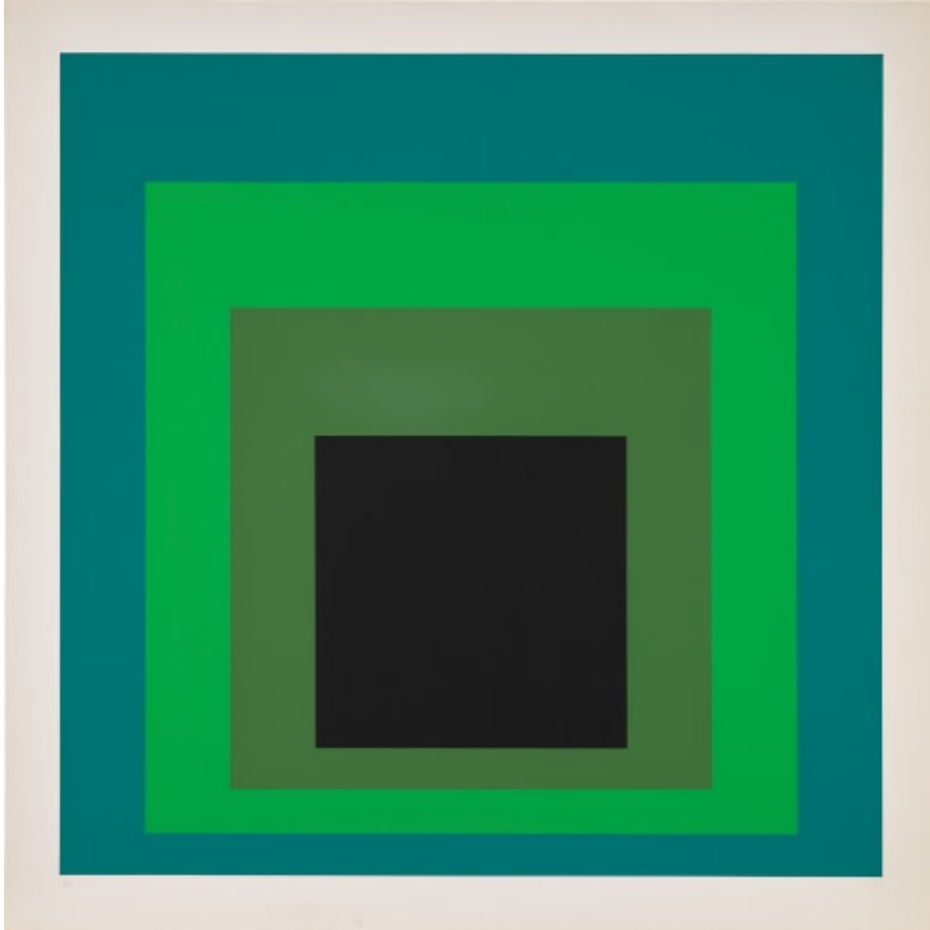
\$6,000 — 8,000

[Go to Lot](#)



Literature

Brenda Danilowitz Appendix C



239

**Josef Albers**

*DR-b (D. 181)*

1968

Screenprint in colors, on heavy board, with full margins.

I. 23 5/8 x 23 5/8 in. (60 x 60 cm)

S. 26 3/4 x 26 3/4 in. (67.9 x 67.9 cm)

Signed with initials, titled 'DRb', dated and numbered 11/100 in pencil (there were also 25 artist's proofs), published by Galerie Denise René, Paris (with their blindstamp), unframed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



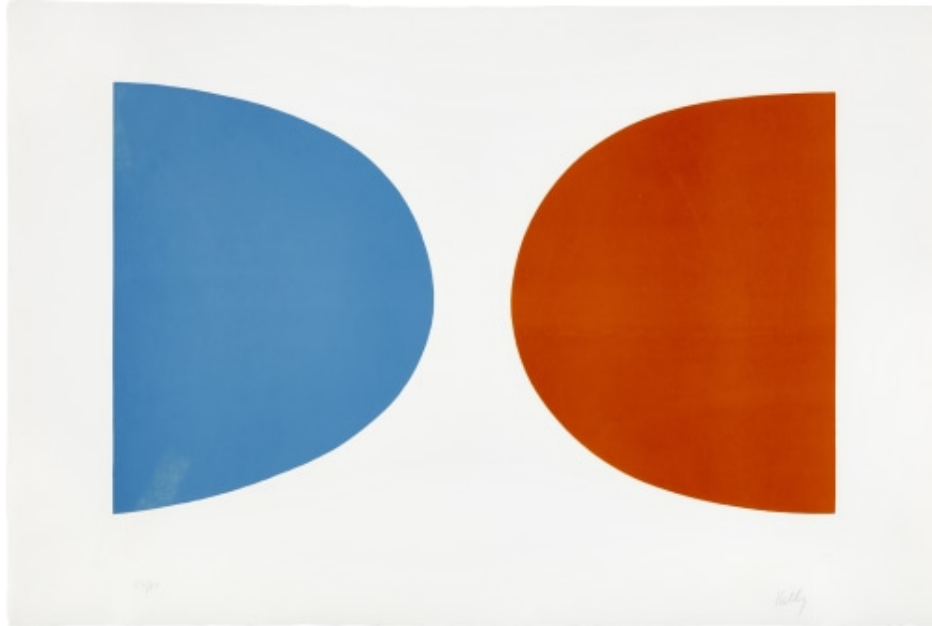
239

Josef Albers

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Literature

Brenda Danilowitz 181



240

**Ellsworth Kelly**

*Blue and Orange (Bleu et Orange), from Suite of  
Twenty-Seven Color Lithographs (A. 8)*

1964-65

Lithograph in colors, on Rives BFK paper, with full  
margins.

I. 15 7/8 x 27 1/8 in. (40.3 x 68.9 cm)

S. 23 1/2 x 35 in. (59.7 x 88.9 cm)

Signed and numbered 54/75 in pencil (there were also  
6 artist's proofs), published by Maeght, Paris, framed.

**Estimate**

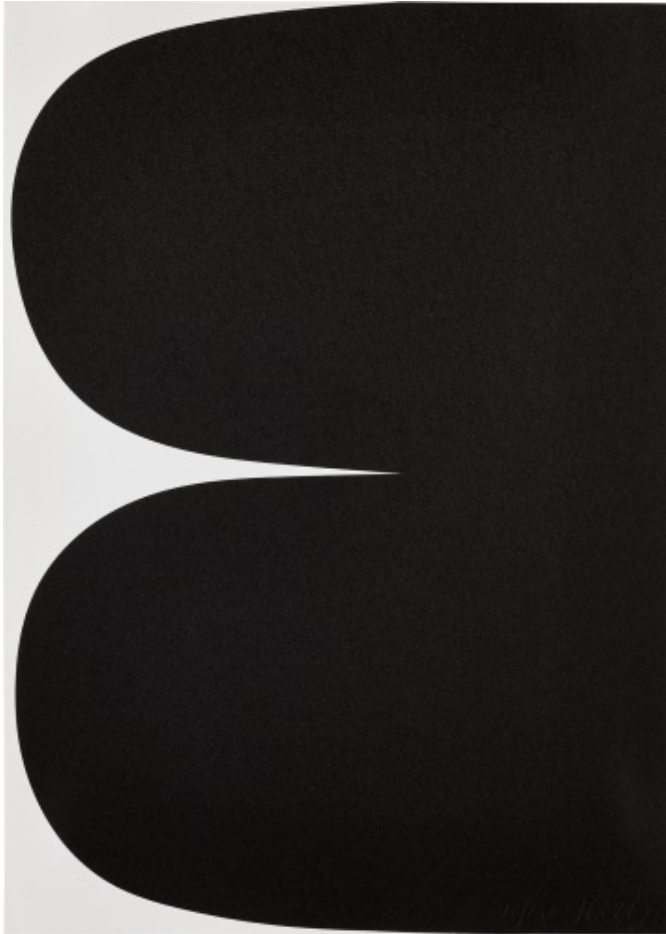
\$7,000 — 9,000

[Go to Lot](#)



Literature

Richard Axsom 8



241

**Ellsworth Kelly**

*Untitled (for Obama), from Artists for Obama II*

2012

Lithograph in colors, on Rives BFK paper, the full sheet.

S. 14 x 10 in. (35.6 x 25.4 cm)

Signed and numbered 10/150 in pencil (there were also 28 artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), framed.

**Estimate**

\$4,000 — 6,000

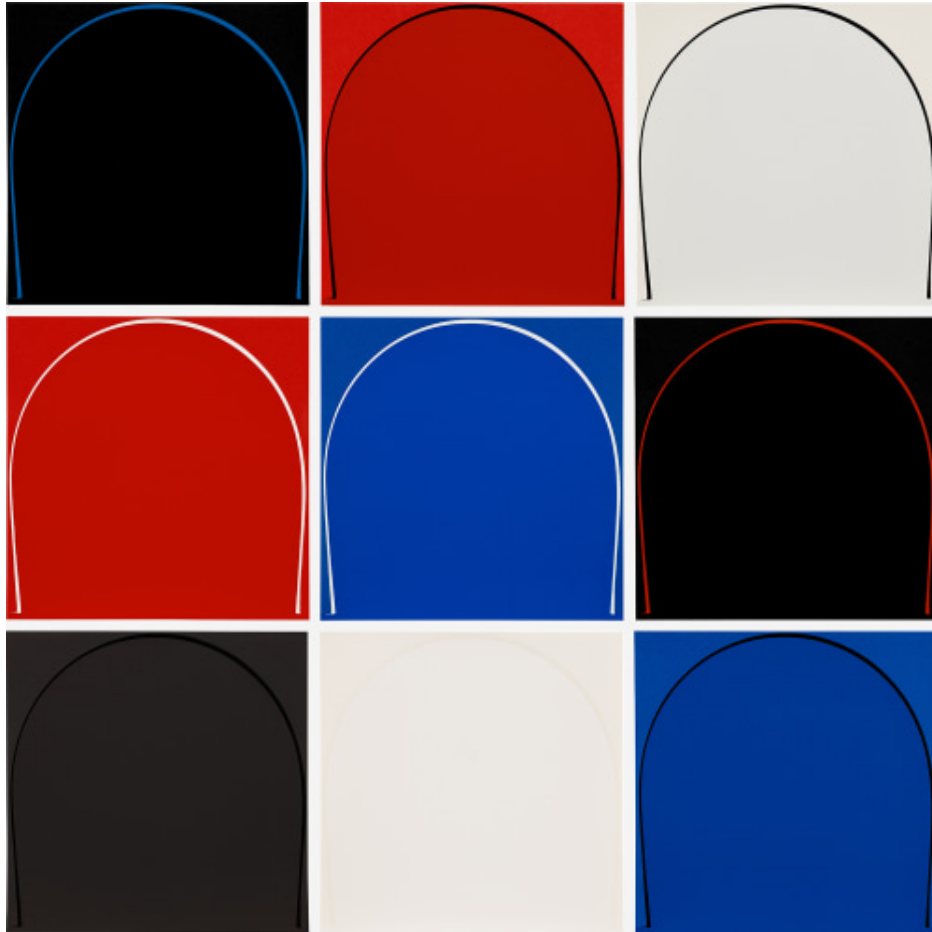
[Go to Lot](#)





## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



242

### Ian Davenport

*Nine Arches Portfolio*

2005

The complete set of nine screenprints in colors, on Somerset paper, the full sheets.

all S. 10 5/8 x 10 5/8 in. (27 x 27 cm)

All signed, dated and numbered 11/30 in pencil on the reverse (there were also 8 artist's proofs), published by Alan Cristea Gallery, London, all framed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)





243

**Agnes Martin**

*Agnes Martin Painting and Drawings 1974-1990*

1991

The complete set of 10 lithographs in colors, on firm transparency paper, with full margins, with text, the sheets loose (as issued), with the accompanying original grey card portfolio with printed uppers.

all I. approx. 9 x 9 in. (22.9 x 22.9 cm)

all S. 11 3/4 x 11 3/4 in. (29.8 x 29.8 cm)

portfolio 12 1/4 x 12 1/4 in. (31.1 x 31.1 cm)

From the edition of 2500 co-published by Edition Nemela & Lenzen GmbH, Mönchengladbach and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum, all unframed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)



Literature

*Ars Publicata*, Agnes Martin, 1991.01 [1-10]

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



244

### Anne Appleby

*Verona Variation #4; and Verona Variation #5*

2003

Two aquatints in colors, on wove paper, with full margins.

both l. 19 3/4 x 20 1/2 in. (50.2 x 52.1 cm)

both s. 31 3/4 x 31 1/2 in. (80.6 x 80 cm)

Both signed, titled, dated and numbered 'TPA' and 'AP 1' in pencil respectively (the edition was 10), published by Crown Point Press, San Francisco, both unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

245

LOT OFFERED WITH NO RESERVE

**Wes Mills**

*Untitled*

1995

Unique graphite drawing, on wove paper.

6 3/4 x 6 5/8 in. (17.1 x 16.8 cm)

Signed and dated in pencil, framed.

**Estimate**

\$1,000 — 1,500 •

[Go to Lot](#)



245

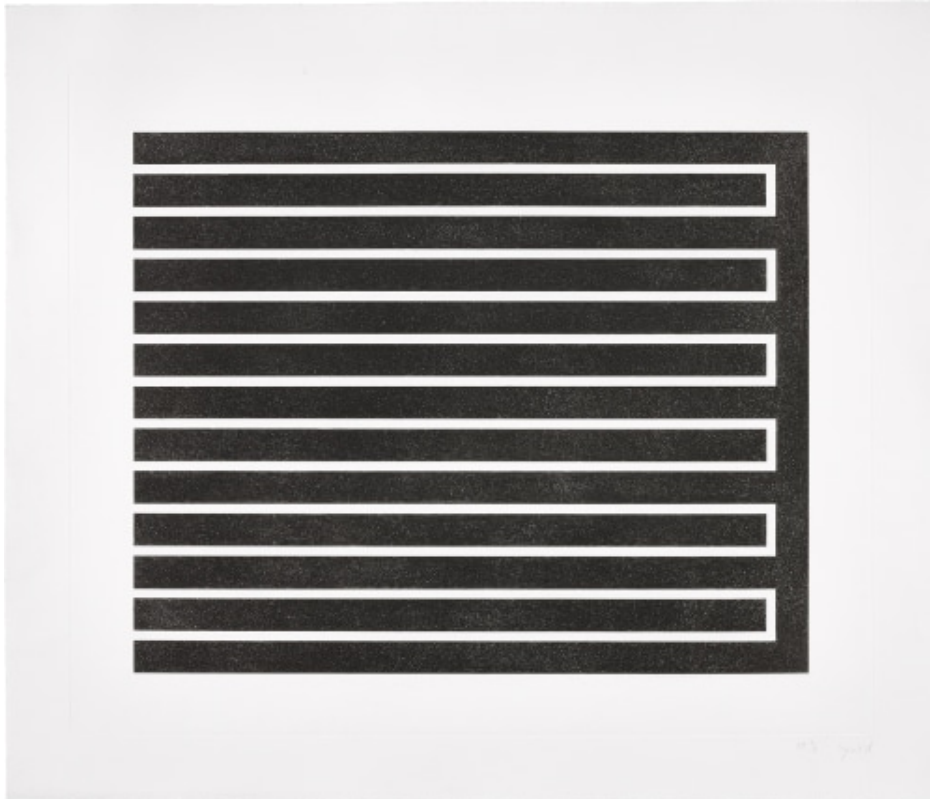
Wes Mills

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**Provenance**

Curt Marcus Gallery, New York

Acquired from the above by the present owner, 1996



246

**Donald Judd**

*Untitled: one plate (S. 122)*

1980

Aquatint in black, on wove paper, with full margins.

I. 20 x 24 3/4 in. (50.8 x 62.9 cm)

S. 29 3/8 x 34 1/4 in. (74.6 x 87 cm)

Signed and numbered 'P.P 6/6' in pencil (a printer's proof, the edition was 150 and 20 artist's proofs), published by the artist, framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



Literature

Jörg Schellmann 122





247

**Donald Judd**

*Table Object, from Ten from Leo Castelli (S. 1)*

1967

Folded stainless steel multiple.

24 x 20 x 2 3/4 in. (61 x 50.8 x 7 cm)

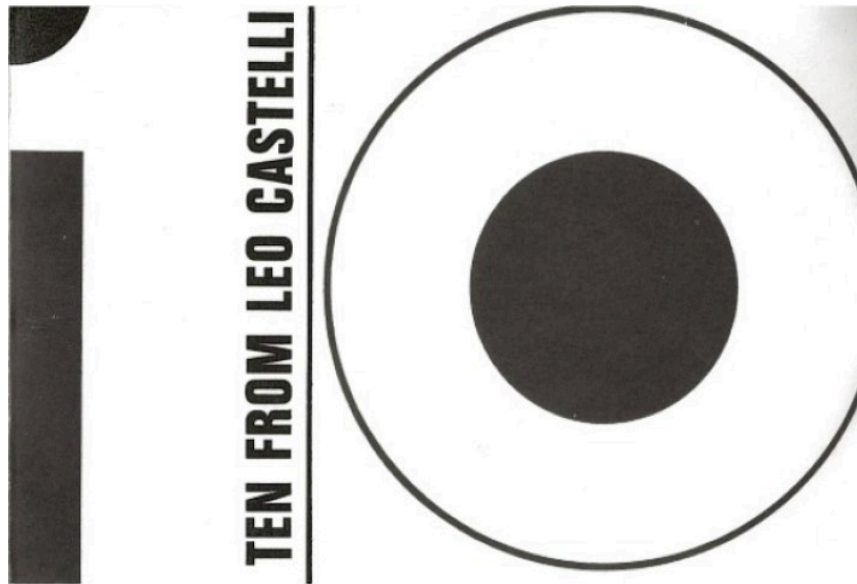
Signed in black ink and numbered 1/200 in blue ink on a label affixed to the reverse (there were also 25 artist's proofs lettered A-Y), published for the 10th anniversary of Leo Castelli Gallery by Tanglewood Press, Inc., New York.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)





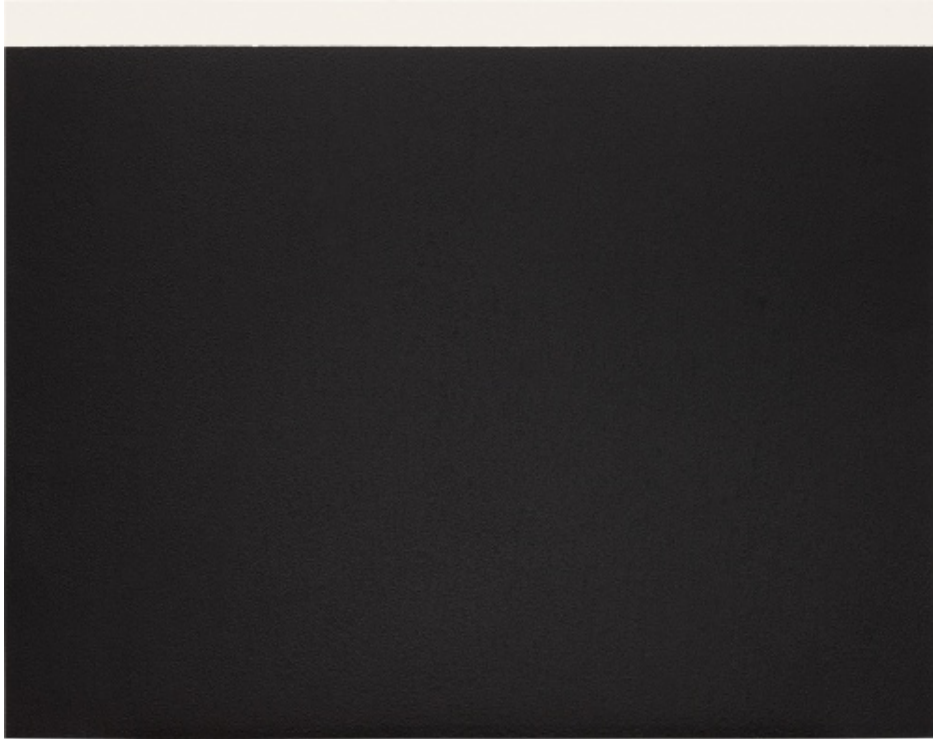
Literature  
Jörg Schellmann 1

Graphic from the cover of the original pamphlet that accompanied *Ten from Leo Castelli*. Design © Elaine Lustig Cohen

Ten prints and graphic objects by as many artists comprise the startling portfolio-in-a-box entitled *Ten from Leo Castelli*. *Ten from Leo Castelli* testifies eloquently to the avant-garde's intense involvement with printmaking today. The renaissance in printmaking was accelerated in the mid-1960's by a conceptual reorientation of aesthetics. Its visual manifestations, in relationship to printmaking of the past, sometimes seemed startling, and its implication and possibilities were extraordinary.

The present *Ten from Leo Castelli*, more than any other edition yet published, personifies "the new look in prints." Never before has the artist had so many opportunities for the realization of graphic images. The once sacred boundaries between painting, drawing, sculpture, and prints have been assaulted. Three-dimensional forms, often in part hand-painted or hand-stenciled, are completely acceptable as graphic objects. No longer must an artist suffer artificial restrictions imposed by arbitrary classifications of individual media.

—William S. Lieberman, in his introduction to *Ten from Leo Castelli*



248

**Richard Serra**

*Level III*

2008

Etching, on Kozo Misumi paper, the full sheet.

S. 51 x 64 1/2 in. (129.5 x 163.8 cm)

Signed, dated and numbered 27/38 in pencil on the reverse (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





249

**Richard Serra**

*Hreppholar II (G. 1548, B.-W. 75)*

1991

Etching, on Meirat Velasquez and Japanese Kozo paper, the full sheet.

S. 34 3/4 x 44 3/4 in. (88.3 x 113.7 cm)

Signed, dated and numbered 34/35 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their and the artist's blindstamps), unframed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1548

Silke von Berswordt-Wallrabe 75



250

**Richard Serra**

*Hreppholar V (G. 1554, B-W. 78)*

1991

Etching, on Meirat Velasquez and Japanese Kozo paper, the full sheet.

S. 34 5/8 x 43 3/4 in. (87.9 x 111.1 cm)

Signed, dated and numbered 24/36, additionally annotated '36' in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their and the artist's blindstamps), unframed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



250

Richard Serra

---

Literature

Gemini G.E.L. 1554

Silke von Berswordt-Wallrabe 78



251

**Richard Serra**

*Venice Notebook 2001, #13 (G. 1921, B.-W. 157)*

2002

Etching, on Fabriano Tiegolo paper, with full margins.

I. 11 7/8 x 13 3/4 in. (30.2 x 34.9 cm)

S. 16 x 18 in. (40.6 x 45.7 cm)

Signed, dated and numbered 31/60 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





Literature

Gemini G.E.L. 1921

Silke von Berswordt-Wallrabe 157



252

**Richard Serra**

*Venice Notebook 2001, #2 (G. 1910, B.-W. 146)*

2002

Etching, on Fabriano Tiegolo paper, with full margins.

I. 11 7/8 x 13 3/4 in. (30.2 x 34.9 cm)

S. 16 x 18 in. (40.6 x 45.7 cm)

Signed, dated and numbered 39/60 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1910

Silke von Berswordt-Wallrabe 146

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



253

### Sol LeWitt

*Color & Black (K. 1991.03)*

1991

The complete set of four etching and aquatints in colors, on Somerset paper, with full margins.

all I. 4 7/8 x 5 in. (12.4 x 12.7 cm)

all S. 12 5/8 x 12 in. (32.1 x 30.5 cm)

All signed and numbered 5/10 in pencil (an artist's proof set, the edition was 25), published by Crown Point Press, Oakland, California (with their blindstamp), all unframed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



253

Sol LeWitt

---

Literature

Krakow Witkin Gallery 1991.03



254

**Joel Shapiro**

*Untitled, from Postcards for the Edge: A Benefit for Visual AIDS*

2012

Unique pastel, graphite, charcoal and ink drawing, on Strathmore postcard.

6 x 4 in. (15.2 x 10.2 cm)

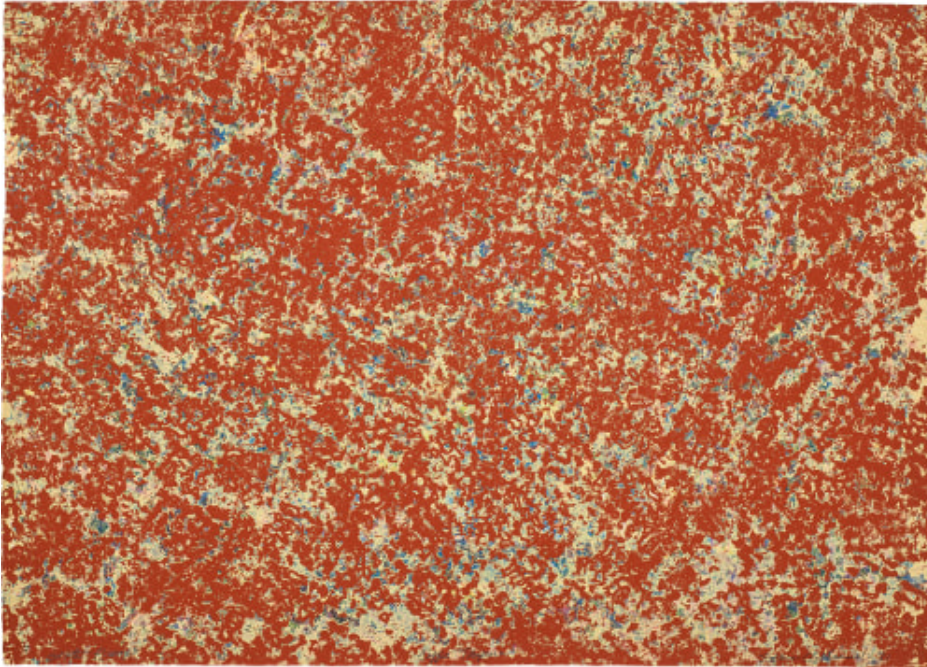
Signed and dated in pencil on the reverse, unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)





255

**Sam Gilliam**

*Last Coffee Thyme (V. 85)*

1981

Lithograph, screenprint, etching and embossing, on John Koller HMP paper, the full sheet.

S. 29 1/2 x 41 3/8 in. (74.9 x 105.1 cm)

Signed, titled, dated and annotated 'state proof' in pencil (the edition was 10 and 1 artist's proof), co-published by Middendorf-Lane Gallery, Washington, D.C. and Vermillion Editions Limited, Minneapolis (with their blindstamp), framed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



255

Sam Gilliam

---

Literature

Vermillion Editions Limited 85



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



256

**Suzan Frecon**

*vertical yellow composition with reverse curve*

2011

Unique watercolor, on old Indian ledger paper.

17 1/4 x 6 1/2 in. (43.8 x 16.5 cm)

Signed and titled in pencil on the reverse, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



256

**Suzan Frecon**

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**Provenance**

David Zwirner Gallery, New York

Acquired from the above by the present owner, 2013

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



257

### Pat Steir

#### *Waterfall*

1988

Etching and aquatint in colors, on wove paper, with full margins.

I. 44 5/8 x 35 3/4 in. (113.3 x 90.8 cm)

S. 53 3/8 x 41 3/8 in. (135.6 x 105.1 cm)

Signed, titled, dated and numbered 36/60 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

#### Estimate

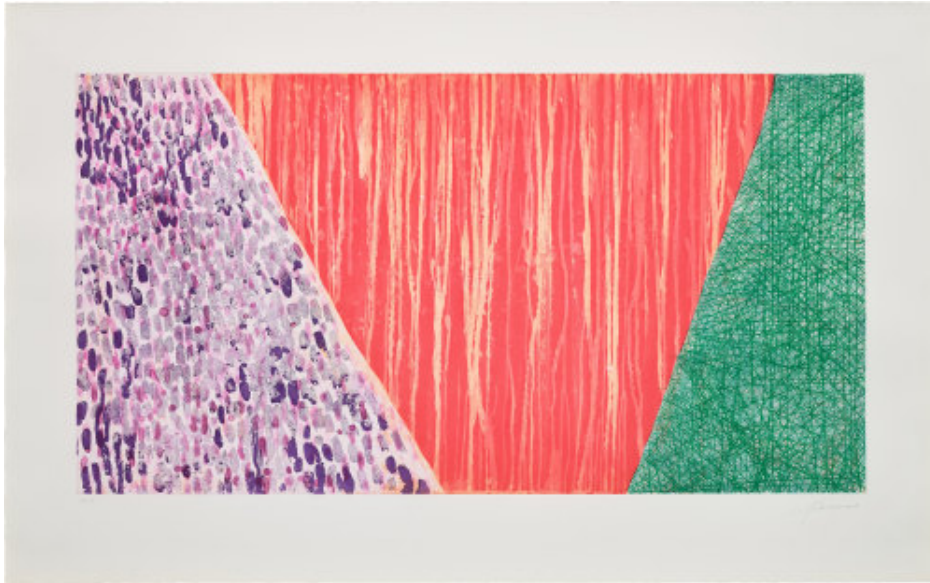
\$3,000 — 5,000

[Go to Lot](#)



Literature

*Ars Publicata*, Pat Steir, 1998.01



258

**Pat Steir**

*Alphabet: Secondary*

2007

Etching and aquatint in colors, on Somerset paper, with full margins.

I. 23 7/8 x 44 3/4 in. (60.6 x 113.7 cm)

S. 33 x 53 in. (83.8 x 134.6 cm)

Signed, dated and numbered 'AP 9' in pencil (one of 10 artist's proofs, the edition was 20), published by Crown Point Press, San Francisco (with their blindstamps), framed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)

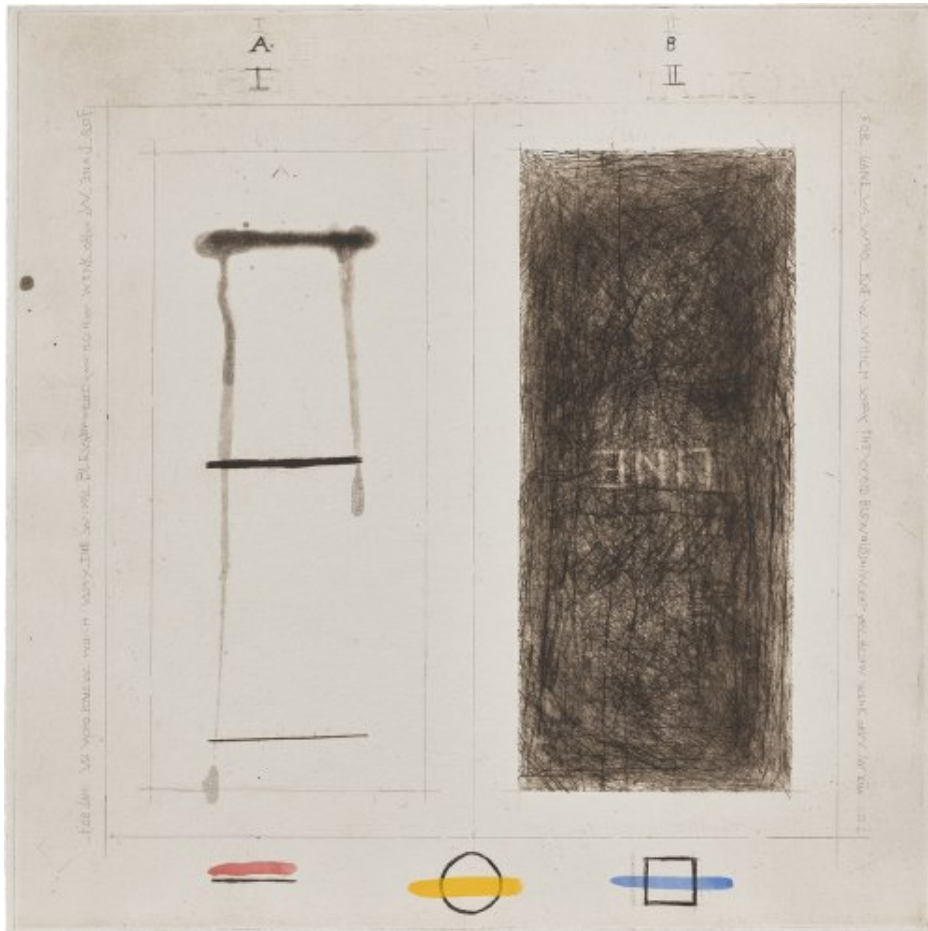


Literature

*Ars Publicata*, Pat Steir, 2007.02

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



259

**Pat Steir**

*Large Line, from Burial Mound series*

1976

Etching with hand-coloring, on handmade HMP paper, the full sheet.

S. 20 x 20 1/8 in. (50.8 x 51.1 cm)

Signed, titled 'Line', dated and numbered 1/15 in pencil on the reverse, published by Landfall Press, Inc., Chicago (with their inkstamp on the reverse), unframed.

**Estimate**

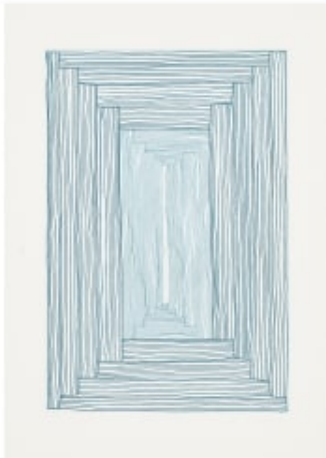
\$600 — 900

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



260

### James Siena

*Constant Window; Proton Saga; and 56787654, from Nine Prints*

1999-2000

Three etchings in colors, on Hahnemühle paper, with full margins.

all I. 6 x 4 in. (15.2 x 10.2 cm)

all S. 12 7/8 x 10 3/4 in. (32.7 x 27.3 cm)

All signed, dated and numbered 28/28 in pencil (there were also 6 artist's proofs), published by Harlan & Weaver, New York, all framed.

#### Estimate

\$2,500 — 3,500

[Go to Lot](#)



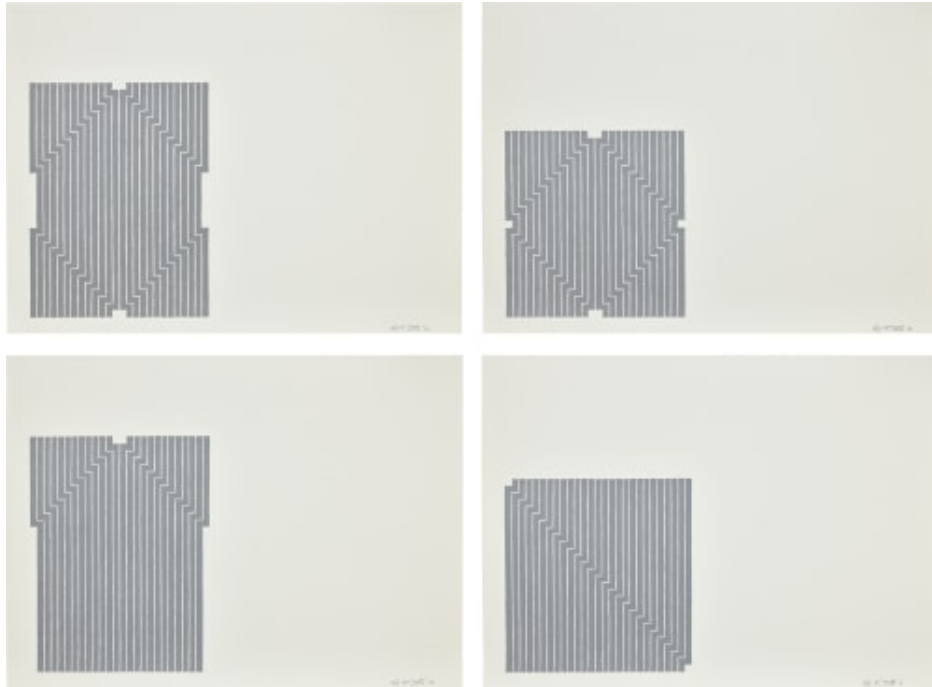


Literature

*Ars Publicata*, James Siena, 2001.02 [1, 2, and 4]

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



261

### Frank Stella

*Marquis de Portago; Averroes; Luis Miguel Dominguin; and Kingsbury Run, from Aluminum Series (G. 214, 217, 219 & 221, A. 31, 34, 36 & 38)*

1970

Four lithographs and screenprints in colors, on Arjomari paper, with full margins.

all I. various sizes

all S. 16 x 22 in. (40.6 x 55.9 cm)

All signed, dated and numbered 37/75 and 47/75 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), all framed.

**Estimate**

\$7,000 — 10,000

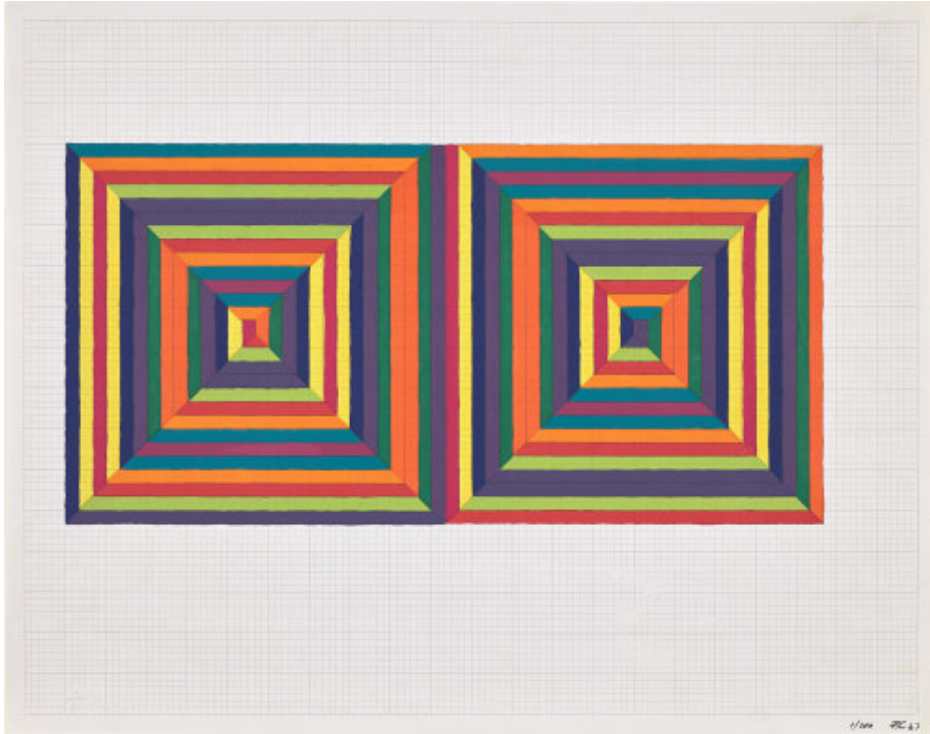
[Go to Lot](#)



Literature

Gemini G.E.L. 214, 217, 219, and 221

Richard Axsom 31, 34, 36, and 38



262

**Frank Stella**

*Fortin de las Flores, from Ten from Leo Castelli (A. I.B)*

1967

Screenprint in colors, with pencil additions, on English Vellum graph paper, with full margins.

I. 9 3/8 x 18 5/8 in. (23.8 x 47.3 cm)

S. 18 x 23 in. (45.7 x 58.4 cm)

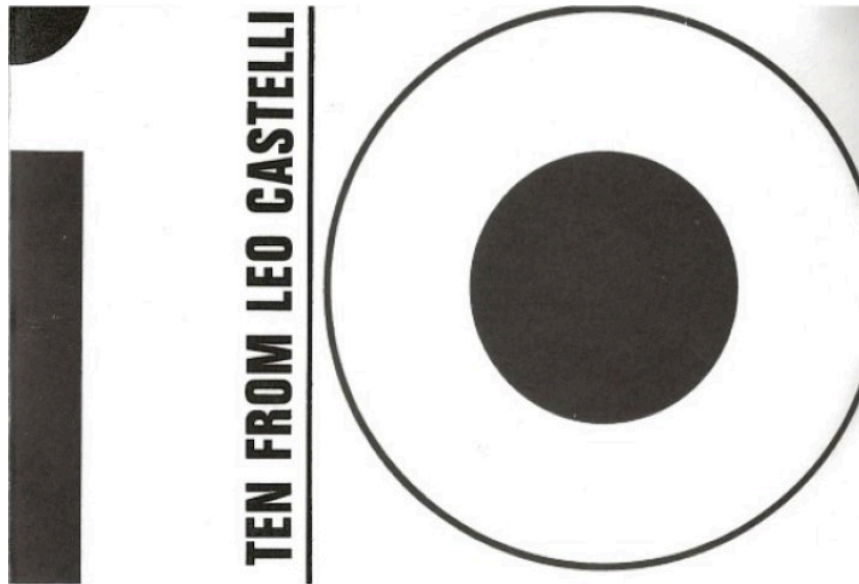
Signed, dated and numbered 1/200 in black ink (there were also 25 artist's proofs lettered A-Y), published for the 10th anniversary of Leo Castelli Gallery by Tanglewood Press, Inc., New York.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)





Graphic from the cover of the original pamphlet that accompanied *Ten from Leo Castelli*. Design © Elaine Lustig Cohen

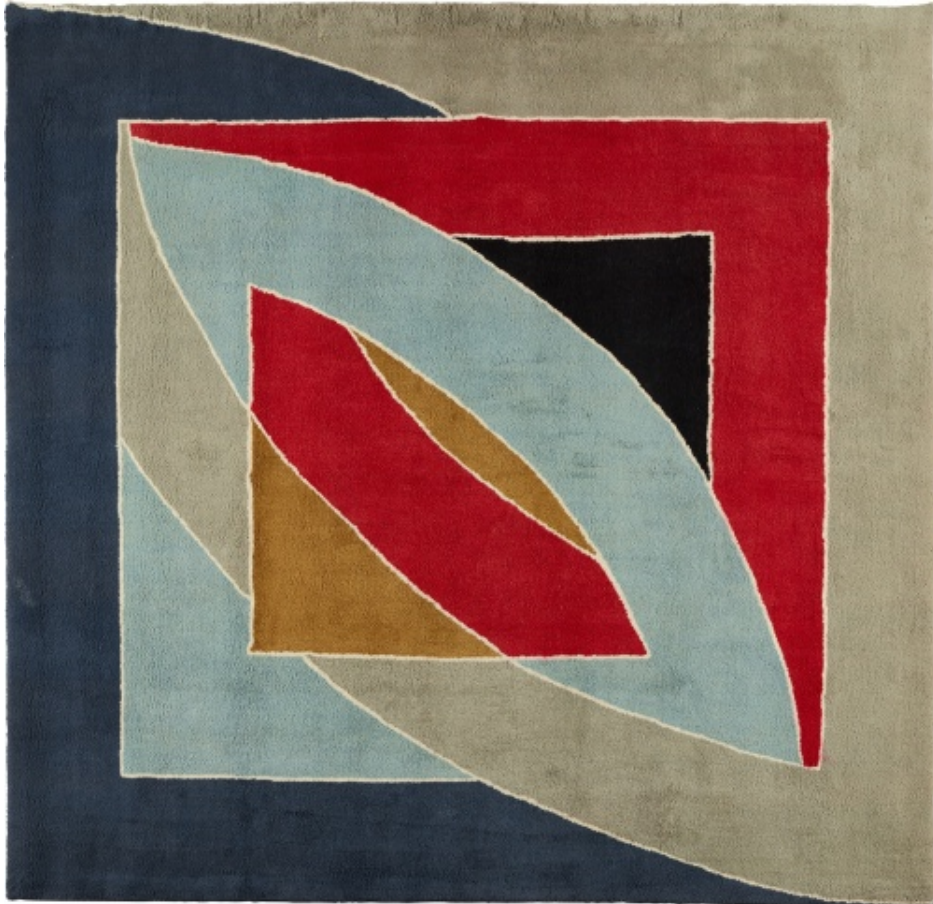
#### Literature

Richard Axsom I.B

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—William S. Lieberman, in his introduction to *Ten from Leo Castelli*



263

**After Frank Stella**

*River of Ponds*

1970-1971

Hand-knotted and dyed woven wool tapestry.

119 1/2 x 122 in. (303.5 x 309.9 cm)

Stitched signature on the reverse, published by  
Modern Masters Tapestries, Inc., New York.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





264

**Lucas Samaras**

*Cutout Colored Pencil Drawing #2*

1982

Unique colored pencil, on black cutout wove paper,  
framed.

11 1/2 x 17 1/2 in. (29.2 x 44.5 cm)

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



**Exhibited**

The Pace Gallery, New York, *Lucas Samaras: Slices of Abstraction, Slivers of Passion and/or Mere Decor*, October 25 - November 30, 1991

Alexandros Soutzos Museum, National Gallery of Greece, Athens, *Lucas Samaras: A Retrospective*, April 4 - June 30, 2005

**Literature**

The Pace Gallery, New York, *Lucas Samaras: Slices of Abstraction, Slivers of Passion and/or Mere Decor*, 1991, cat no. 19

Katerina Koskina, *Lucas Samaras: A Retrospective*, 2005, p. 229





PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

265

**Louise Nevelson**

*The Dark Ellipse*

1974

Black cast polyester resin multiple.

17 3/4 x 7 3/4 x 7 in. (45.1 x 19.7 x 17.8 cm)

Incised with signature and numbered 'AP VIII/XXV' on a metal plaque affixed to the underside of the base (an artist's proof, the edition was 125), published by Pace Editions Inc., New York.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



**Provenance**

Pace Editions Inc., New York

Thomas B. Lemann, New Orleans (acquired from the above in 2022)

Thence by descent to the present owners



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

266

LOT OFFERED WITH NO RESERVE

**Louise Nevelson**

*Full Moon*

1980

Black cast polyester resin multiple, contained in the original black painted wood frame.

18 1/2 x 18 1/2 x 2 in. (47 x 47 x 5.1 cm)

Incised with signature and numbered 66/125 and stamped with title, date and publisher on an aluminum plaque affixed to the reverse (there were also 25 artist's proofs), published by Pace Editions Inc., New York.

Estimate

\$4,000 — 6,000 •

[Go to Lot](#)



**Provenance**

Pace Editions Inc., New York

Thomas B. Lemann, New Orleans (acquired from the above in 2022)

Thence by descent to the present owners



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

267

LOT OFFERED WITH NO RESERVE

**Louise Nevelson**

*Symphony Three*

1974

Black cast polyester resin multiple, contained in the original black painted wood frame.

18 1/8 x 18 3/8 x 2 in. (46 x 46.7 x 5.1 cm)

Incised with signature and numbered 'AP IX/XXV' on a metal plaque affixed to the reverse (an artist's proof, the edition was 125), published by Pace Editions Inc., New York.

**Estimate**

\$4,000 — 6,000 •

[Go to Lot](#)



**Provenance**

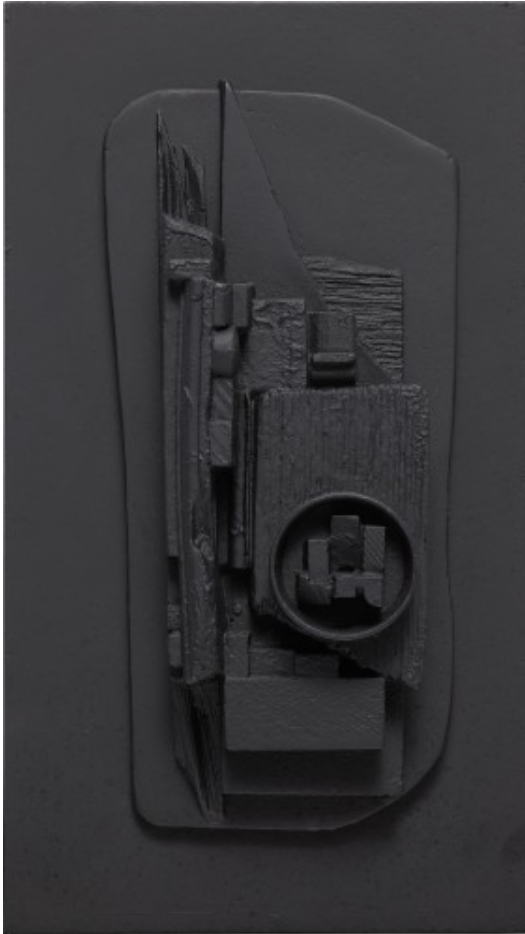
Pace Editions Inc., New York

Thomas B. Lemann, New Orleans (acquired from the above in 2022)

Thence by descent to the present owners

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

268

LOT OFFERED WITH NO RESERVE

### Louise Nevelson

*Sky Passage*

1976

Black cast polyester resin multiple.

10 x 5 5/8 x 2 1/4 in. (25.4 x 14.3 x 5.7 cm)

Incised with signature and annotated 'AP' on a plaque affixed to the reverse (an artist's proof, the edition was 150), published by Pace Editions Inc., New York to benefit the Dalton School, New York.

**Estimate**

\$2,000 — 3,000 •

[Go to Lot](#)



**Provenance**

Pace Editions Inc., New York

Thomas B. Lemann, New Orleans (acquired from the above in 2022)

Thence by descent to the present owners



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND ESTATE

269

### Robert Motherwell

*Red Sea I (E. & B. 193)*

1976

Aquatint in colors, on Arches Cover paper, with full margins.

I. 23 5/8 x 19 7/8 in. (60 x 50.5 cm)

S. 41 3/8 x 29 1/8 in. (105.1 x 74 cm)

Signed and numbered 6/100 in pencil (there were also 20 artist's proofs in Roman numerals), published by Abrams Original Editions, Harry N. Abrams, Inc., New York, framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Literature

Siri Engberg and Joan Banach 193



270

**Robert Motherwell**

*Put Out All Flags (E. & B. 263)*

1980

Etching and aquatint in colors, on German Etching paper, with full margins.

I. 11 3/4 x 19 3/4 in. (29.8 x 50.2 cm)

S. 21 x 29 in. (53.3 x 73.7 cm)

Signed and numbered 41/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by The American Federation of Arts, New York (with the artist's blindstamp), framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



Literature

Siri Engberg and Joan Banach 263



271

**Robert Motherwell**

*Calligraphic Study V (E. & B. 198)*

1976

Etching and aquatint in colors, on HMP laid paper, with full margins.

I. 8 3/4 x 11 7/8 in. (22.2 x 30.2 cm)

S. 22 3/4 x 18 in. (57.8 x 45.7 cm)

Signed and numbered 14/30 in black ink (there were also 10 artist's proofs), published by the artist (with his blindstamp), unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



Literature

Siri Engberg and Joan Banach 198

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



272

### Robert Motherwell

*Barcelona Elegy to the Spanish Republic (E. & B. 533)*

1991

Etching and aquatint colors, on German etching paper, with full margins.

I. 21 1/8 x 27 1/2 in. (53.7 x 69.9 cm)

S. 26 7/8 x 32 3/4 in. (68.3 x 83.2 cm)

Numbered 13/50 in pencil by Catherine Mosley and Joan Banach (with the artist's estate blindstamp), published by the Dedalus Foundation, New York, framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



Literature

Siri Engberg and Joan Banach 533





273

**Helen Frankenthaler**

*Soho Dreams, from Broome Street Series (H. 124)*

1987

Etching, aquatint and drypoint in colors, on Magnani paper, with full margins.

I. 15 5/8 x 18 5/8 in. (39.7 x 47.3 cm)

S. 25 1/2 x 30 3/4 in. (64.8 x 78.1 cm)

Signed, dated and numbered 57/71 in pencil (there were also 8 artist's proofs), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



Literature

Pegram Harrison 124

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



274

### Joan Mitchell

*Sunflower V*

1972

Etching and aquatint in colors, on Arches paper, with full margins.

I. 26 1/2 x 17 in. (67.3 x 43.2 cm)

S. 35 1/2 x 24 7/8 in. (90.2 x 63.2 cm)

Signed and numbered 5/75 in pencil, published by Maeght, Paris, framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)





275

**Louise Nevelson**

*Tropical Leaves (B. 113)*

1972

Lead-intaglio collage, on C.M. Fabriano paper, with full margins.

I. 24 3/4 x 15 1/2 in. (62.9 x 39.4 cm)

S. 29 3/4 x 24 7/8 in. (75.6 x 63.2 cm)

Signed, titled, dated and numbered 89/150 in pencil, published by Pace Editions Inc., New York, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



Literature

Gene Baro 113



PROPERTY FROM THE COLLECTION OF THOMAS B. LEMANN

276

LOT OFFERED WITH NO RESERVE

**Yiannis Moralis**

*Figure I; and Figure II*

1982

Two bronze multiples.

both approx. 10 1/2 x 6 1/2 x 1 3/4 in. (26.7 x 16.5 x 4.4 cm)

Both incised with signature and numbered '39-60' on the reverse.

**Estimate**

\$3,000 — 5,000 •

[Go to Lot](#)

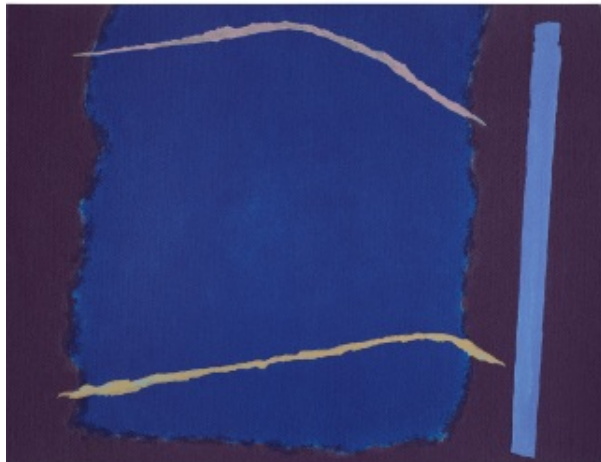


**Provenance**

Zoumboulakis Gallery, Athens, Greece

Thomas B. Lemann, New Orleans

Thence by descent to the present owners



277

**Theodoros Stamos**

*Infinity Field, Lefkada Series: two plates*

1979

Two screenprints in colors, on T.H. Saunders paper, the full sheets.

both S. approx. 32 1/4 x 24 7/8 in. (81.9 x 63.2 cm)

Both signed, one annotated 'color trial proof' and one annotated 'A.P.' in pencil (an artist's proof, the edition was 75), published by Marlborough Graphics, New York, both unframed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



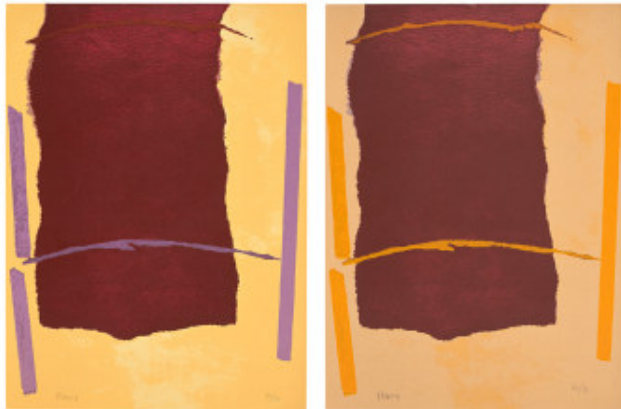


*“...my feeling was to create more infinity with color...” —Theodoros Stamos*

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## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



278

### Theodoros Stamos

*Infinity Field, Lefkada Series: five plates*

1977

Five lithographs in colors, on T.H. Saunders paper, the full sheets.

all S. 28 3/4 x 21 in. (73 x 53.3 cm)

All signed and numbered 16/50, 19/50, 23/50 and 30/50 in pencil respectively, published by Marlborough Graphics, New York, all unframed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)

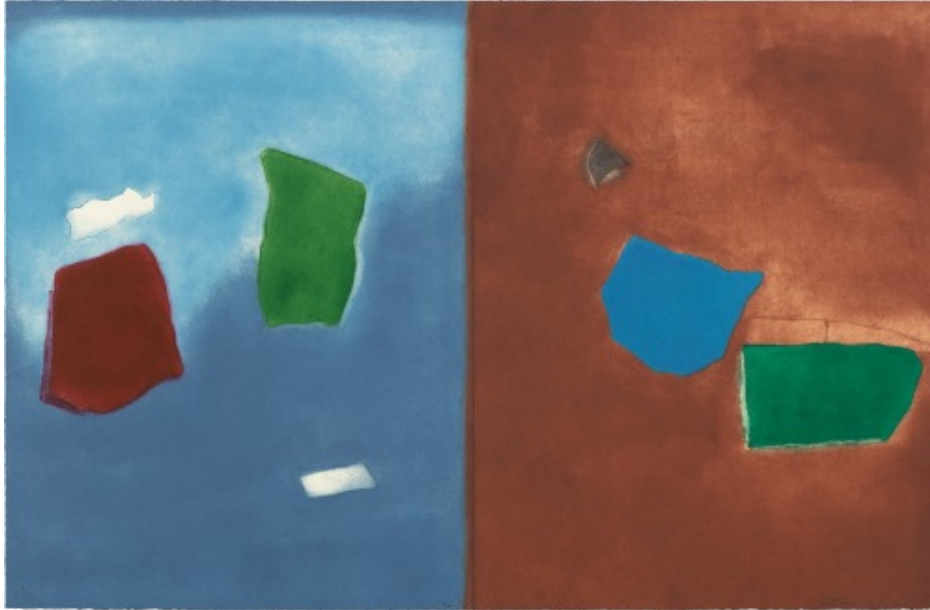


*“...my feeling was to create more infinity with color...” —Theodoros Stamos*

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## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

279

### Esteban Vicente

*Point to Point*

1984

Aquatint in colors, on wove paper, the full sheet.

S. 25 1/2 x 39 in. (64.8 x 99.1 cm)

Signed, dated and numbered 37/50 in pencil, printed  
by Hudson River Editions, South Nyack, New York  
(with their blindstamp), unframed.

**Estimate**

\$500 — 700

[Go to Lot](#)





280

**Sam Francis**

*Untitled (SFE-090)*

1993

Etching in colors, on wove paper, with full margins.

I. 16 1/4 x 7 1/4 in. (41.3 x 18.4 cm)

S. 25 1/2 x 15 3/8 in. (64.8 x 39.1 cm)

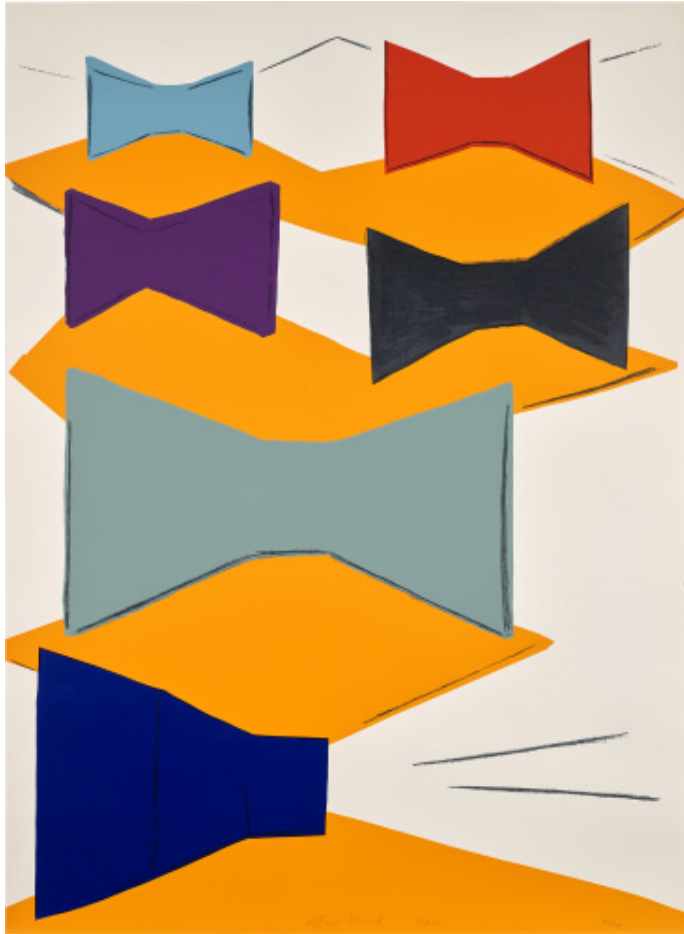
Signed and numbered 15/26 in pencil (there were also 4 artist's proofs), published by The Litho Shop Inc., Santa Monica, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)





281

**René Daniëls**

*Lland Stival (Land Festival)*

1985

Lithograph in colors, on wove paper, the full sheet.

S. 45 1/4 x 33 1/4 in. (114.9 x 84.5 cm)

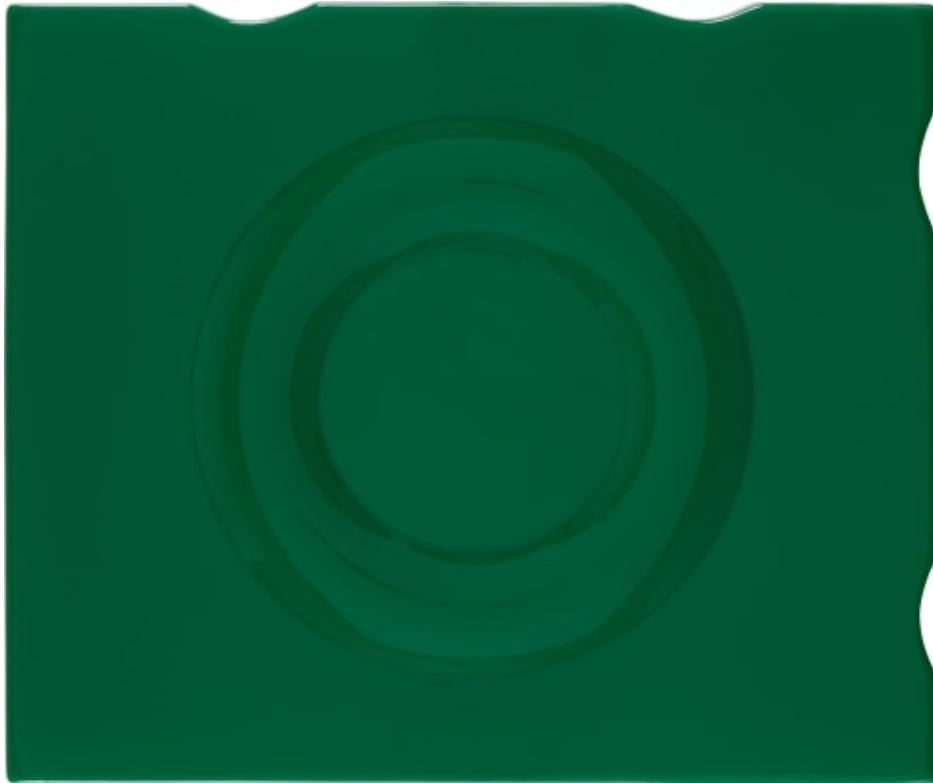
Signed with initials, titled, dated and numbered 79/120 in pencil, published for the Holland Festival 1985, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)





283

**Robert Morris**

*Model, from Ten from Leo Castelli (C. M1)*

1967

Moulded green Plexiglas multiple.

19 1/4 x 23 x 3/4 in. (48.9 x 58.4 x 1.9 cm)

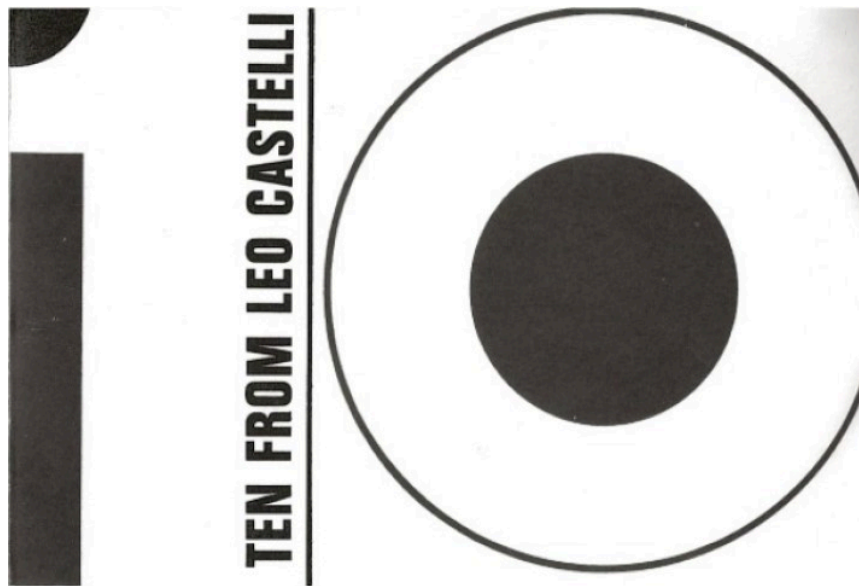
With incised signature, date and numbered 1/200 on the underside (there were also 25 artist's proofs lettered A-Y), published for the 10th anniversary of Leo Castelli Gallery by Tanglewood Press, Inc., New York.

**Estimate**

\$800 — 1,200

[Go to Lot](#)





Graphic from the cover of the original pamphlet that accompanied *Ten from Leo Castelli*. Design © Elaine Lustig Cohen

Literature  
Christophe Cherix M1

Ten prints and graphic objects by as many artists comprise the startling portfolio-in-a-box entitled *Ten from Leo Castelli*. *Ten from Leo Castelli* testifies eloquently to the avant-garde's intense involvement with printmaking today. The renaissance in printmaking was accelerated in the mid-1960's by a conceptual reorientation of aesthetics. Its visual manifestations, in relationship to printmaking of the past, sometimes seemed startling, and its implication and possibilities were extraordinary.

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—William S. Lieberman, in his introduction to *Ten from Leo Castelli*





284

**Lee Bontecou**

*Untitled, from Ten from Leo Castelli (F. 12)*

1967

Screenprint, on muslin mounted to board (as issued),  
the full sheet.

I. 14 x 13 in. (35.6 x 33 cm)

S. 24 x 20 in. (61 x 50.8 cm)

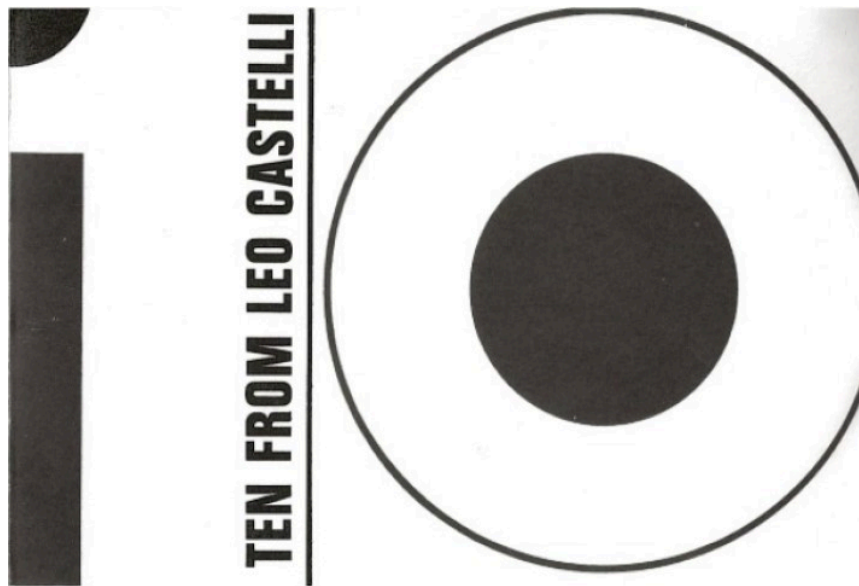
Signed and numbered 1/200 in pencil on the board  
(there were also 25 artist's proofs lettered A-Y),  
published for the 10th anniversary of Leo Castelli  
Gallery by Tanglewood Press, Inc., New York.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)





Graphic from the cover of the original pamphlet that accompanied *Ten from Leo Castelli*. Design © Elaine Lustig Cohen

#### Literature

Richard S. Field 12

Ten prints and graphic objects by as many artists comprise the startling portfolio-in-a-box entitled *Ten from Leo Castelli*. *Ten from Leo Castelli* testifies eloquently to the avant-garde's intense involvement with printmaking today. The renaissance in printmaking was accelerated in the mid-1960's by a conceptual reorientation of aesthetics. Its visual manifestations, in relationship to printmaking of the past, sometimes seemed startling, and its implication and possibilities were extraordinary.

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—William S. Lieberman, in his introduction to *Ten from Leo Castelli*



285

**Richard Diebenkorn**

*Center Square*

1985

Etching and aquatint in colors, on Rives BFK paper, with full margins.

I. 10 1/4 x 7 7/8 in. (26 x 20 cm)

S. 26 1/8 x 19 5/8 in. (66.4 x 49.8 cm)

Signed, dated and numbered 16/25 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), unframed.

**Estimate**

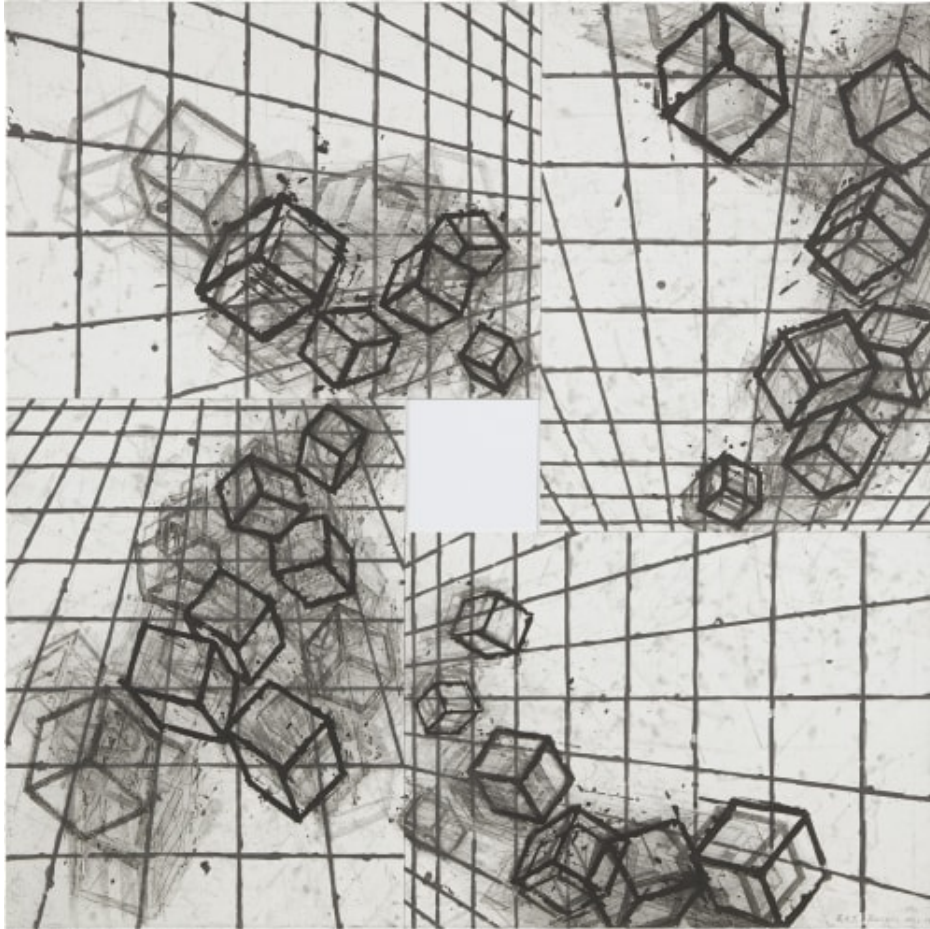
\$1,500 — 2,500

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



286

### Mel Bochner

*Vanishing Point (K.W. 1993.01)*

1993

Etching, on Somerset paper with center square cutout, the full sheet.

S. 27 5/8 x 27 3/4 in. (70.2 x 70.5 cm)

Signed, dated and annotated 'B.A.T.' in pencil (the good-to-print proof, the edition was 30 and 10 artist's proofs in Roman numerals), published by Parasol Press, Ltd., New York, New York, unframed.

**Estimate**

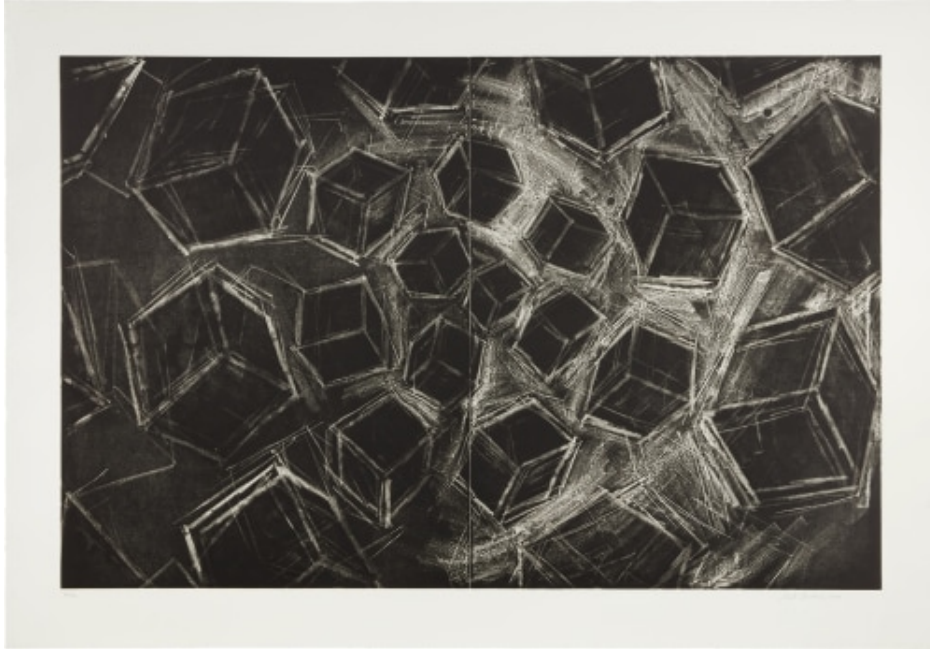
\$400 — 600

[Go to Lot](#)



Literature

Krakow Witkin Gallery 1993.01



287

**Mel Bochner**

*Untitled II (K. W. 1989.02)*

1989

Etching and aquatint, on wove paper, with full margins.

I. 27 x 41 1/2 in. (68.6 x 105.4 cm)

S. 32 7/8 x 47 1/8 in. (83.5 x 119.7 cm)

Signed, dated and numbered 32/32 in pencil (there were also 10 artist's proofs in Roman numerals), published by Galerie Fred Jahn, Munich, unframed.

**Estimate**

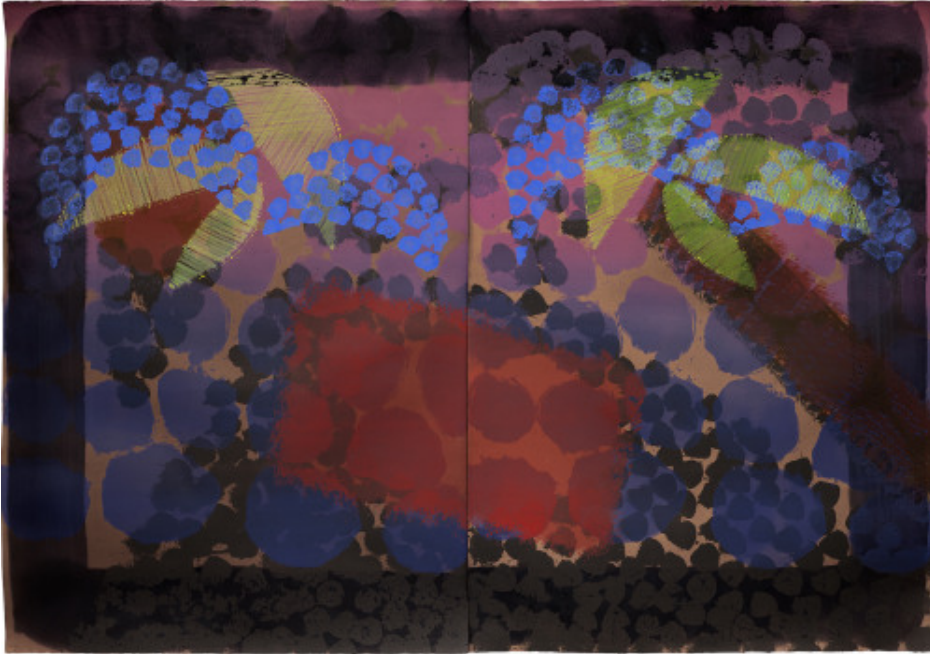
\$400 — 600

[Go to Lot](#)



Literature

Krakow Witkin Gallery 1989.02



288

**Howard Hodgkin**

*For Bernard Jacobson (H. 38)*

1977-79

Lithograph in colors with hand-coloring in black gouache, pochoir in colors and yellow wax crayon, on two sheets of cream Arches paper dyed blackish-purple before printing (as issued), the full sheets.

S. 41 3/8 x 59 1/8 in. (105.1 x 150.2 cm)

Signed, dated and numbered 62/80 in pencil on each sheet (there were also 15 artist's proofs), published by Bernard Jacobson Ltd., London, 1979, framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)





Literature

Liesbeth Heenk 38



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

289

**David Hockney**

*Geography Book (Félicité's Only View From Abroad):  
Illustration for "A Simple Heart" of Gustave Flaubert  
(S.A.C. 164, M.C.A.T. 151)*

1974

Etching and aquatint in colors, on Arches paper, with  
full margins.

I. 8 1/2 x 9 1/4 in. (21.6 x 23.5 cm)

S. 14 7/8 x 16 1/2 in. (37.8 x 41.9 cm)

Signed, dated and annotated 'A.P. 1' in pencil (one of  
23 artist's proofs, the edition was 100), published by  
Petersburg Press, London, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



**Provenance**

Hokin Gallery, Palm Beach, Florida  
Acquired from the above by the present owner, 1989

**Literature**

Scottish Arts Council 164  
Museum of Contemporary Art Tokyo 151



290

**David Hockney**

*A Picture of Ourselves, from The Blue Guitar (S.A.C. 210, M.C.A.T. 189)*

1976-1977

Etching and aquatint in colors, on Inveresk mould-made paper, with full margins.

I. 13 1/2 x 16 5/8 in. (34.3 x 42.2 cm)

S. 18 x 20 1/2 in. (45.7 x 52.1 cm)

Signed and numbered 34/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, London, framed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



290

David Hockney

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Literature

Scottish Arts Council 210

Museum of Contemporary Art Tokyo 189



291

**David Hockney**

*My Mother with Parrot (S.A.C. 161, M.C.A.T. 148)*

1973

Etching and aquatint in colors, on Arches paper, with full margins.

I. 17 x 8 1/2 in. (43.2 x 21.6 cm)

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

Signed, dated and numbered 22/100 in pencil (there were also 23 artist's proofs), published by Petersburg Press, New York, framed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)



Literature

Scottish Arts Council 161

Museum of Contemporary Art Tokyo 148

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

292

**Larry Rivers**

*Camel Quartet*

1978

Lithograph in colors, on wove paper, with full margins.

I. 16 1/2 x 20 1/4 in. (41.9 x 51.4 cm)

S. 22 3/8 x 20 1/4 in. (56.8 x 51.4 cm)

Signed, dated and numbered 'P.P. 6/10' in blue pencil  
(a printer's proof, the edition was 125), published by  
Marlborough Graphics, New York, framed.

**Estimate**

\$600 — 900

[Go to Lot](#)





**Provenance**

Christie's, New York, *Contemporary Prints and Multiples*, November 21, 1989, lot 909  
Acquired from the above by the present owner

**Literature**

*Ars Publicata*, Larry Rivers, 1978.03

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM THE ESTATE OF KYNASTON  
MCSHINE

293

**Allan D'Arcangelo**

*Untitled*

1964

Unique charcoal drawing and postcard collage, on  
wove paper.

14 x 16 3/4 in. (35.6 x 42.5 cm)

Signed and dated in pencil, framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



*“My most profound experiences of landscape were looking through the windshield.”*  
—Allan D'Arcangelo

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PROPERTY FROM AN ESTEEMED MARYLAND  
COLLECTION

294

**Wayne Thiebaud**

*Hill River*

2002

Drypoint and aquatint with direct gravure in colors, on  
Somerset paper, with full margins.

I. 12 x 22 3/8 in. (30.5 x 56.8 cm)

S. 21 1/4 x 30 1/2 in. (54 x 77.5 cm)

Signed, dated and numbered 24/40 in pencil (there  
were also 10 artist's proofs), published by Crown Point  
Press, San Francisco (with their blindstamps), framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



*“For me it is about remembrance – sketching certain types of reflected patterns, different kinds of lighting, then conjuring it up with your memory and imagination.” —Wayne Thiebaud*

The Sacramento River deltas and levees near Thiebaud’s studio became a source of inspiration starting in the mid-1990s where he would sketch en plein air and then work combined ideas back at his easel – personal emotions along with academic composition and elements in daring colors. “I was intrigued by what I could do to try to get some kind of image or self-relationship, which I hadn’t seen so much...” Thiebaud said, “As a consequence, I tried to steal every kind of idea—Western, Eastern—and the use of everything I could think of—atmospheric perspective, size differences, color differences, overlapping, exaggeration, linear perspective, planal and sequential recessions—and to do that with the kind of vision I talked about before, with as many ways of seeing in the same picture—clear forms, hazy, squinting, glancing, staring and even a sort of inner seeing.”

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## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM AN ESTEEMED MARYLAND  
COLLECTION

295

### Wayne Thiebaud

#### *Chocolates*

1993

Etching in colors, on Somerset paper, with full margins.

I. 8 7/8 x 10 3/8 in. (22.5 x 26.4 cm)

S. 15 1/8 x 16 in. (38.4 x 40.6 cm)

Signed, dated and numbered 46/50 in pencil (there were also 6 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamps), framed.

#### Estimate

\$8,000 — 12,000

[Go to Lot](#)





296

**Wayne Thiebaud**

*Sucker Tree, State II*

1964/2008

Woodcut, on wove paper, with full margins.

I. 7 1/2 x 7 in. (19.1 x 17.8 cm)

S. 13 7/8 x 13 in. (35.2 x 33 cm)

Signed, dated '1964/2008' and numbered 8/10 in pencil (there were also 2 artist's proofs), published by the artist, framed.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Jonathan Novak Contemporary Art, Los Angeles



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



297

### Donald Baechler

*Cone (A Feat of Strength); and Camouflage Sandwich (Cross Examination)*

2000

Two screenprints in colors, on thin wove paper, the full sheets.

both S. 36 x 36 in. (91.4 x 91.4 cm)

Both signed, dated and numbered 48/60 in pencil (there were also 15 artist's proofs), published by Pace Editions Inc., New York, both framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

*Ars Publicata*, Donald Baechler, 2000.02 [1-2]

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



298

### Donald Baechler

*Red Sundae (Well Fancy That)*

2000

Screenprint in colors, on wove paper, the full sheet.

S. 36 x 36 in. (91.4 x 91.4 cm)

Signed, dated and numbered 48/60 in pencil (there were also 15 artist's proofs), published by Pace Editions Inc., New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

*Ars Publicata*, Donald Baechler, 2000.01



299

**Roy Lichtenstein**

*Fish and Sky, from Ten from Leo Castelli (C. 50)*

1967

Screenprint on gelatin silver print, mounted to lenticular offset lithograph in colors, on white composition board with window mount (as issued), the full sheet.

I. 11 x 14 in. (27.9 x 35.6 cm)

S. 23 5/8 x 20 in. (60 x 50.8 cm)

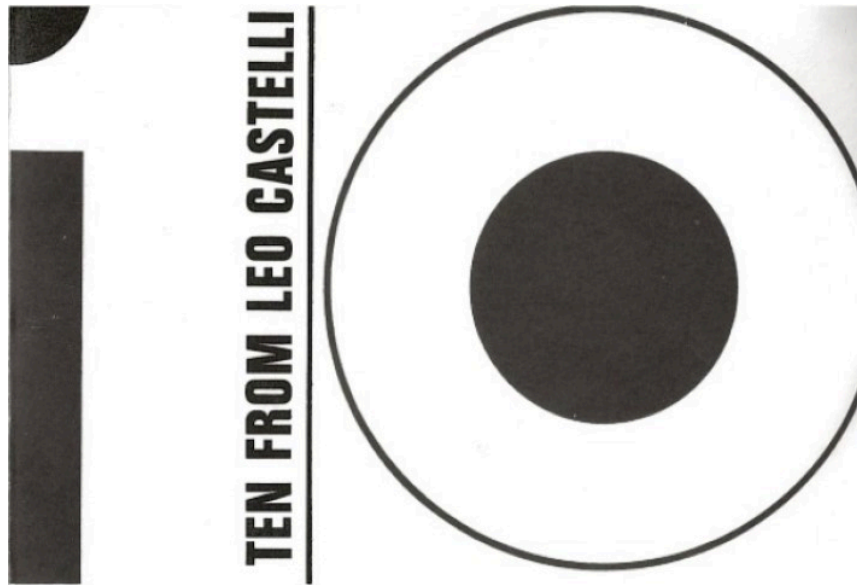
Signed and numbered 1/200 in pencil on the reverse of the lenticular and on the window mount (there were also 25 artist's proofs lettered A-Y), published for the 10th anniversary of Leo Castelli Gallery by Tanglewood Press, Inc., New York (with their inkstamp on the reverse), unframed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)





Graphic from the cover of the original pamphlet that accompanied *Ten from Leo Castelli*. Design © Elaine Lustig Cohen

#### Literature

Mary Lee Corlett 50

Ten prints and graphic objects by as many artists comprise the startling portfolio-in-a-box entitled *Ten from Leo Castelli*. *Ten from Leo Castelli* testifies eloquently to the avant-garde's intense involvement with printmaking today. The renaissance in printmaking was accelerated in the mid-1960's by a conceptual reorientation of aesthetics. Its visual manifestations, in relationship to printmaking of the past, sometimes seemed startling, and its implication and possibilities were extraordinary.

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—William S. Lieberman, in his introduction to *Ten from Leo Castelli*



300

**Roy Lichtenstein**

*Landscape 9, from Ten Landscapes (C. 59)*

1967

Screenprint with chromogenic photographic print collage, on four-ply white 100%-rag board, mounted on composition board, the full sheet.

S. 12 7/8 x 16 1/4 in. (32.7 x 41.3 cm)

Unsigned, presumably from the edition of 100, co-published by Original Editions, New York and Leo Castelli Gallery, New York, framed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)



300

**Roy Lichtenstein**

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**Provenance**

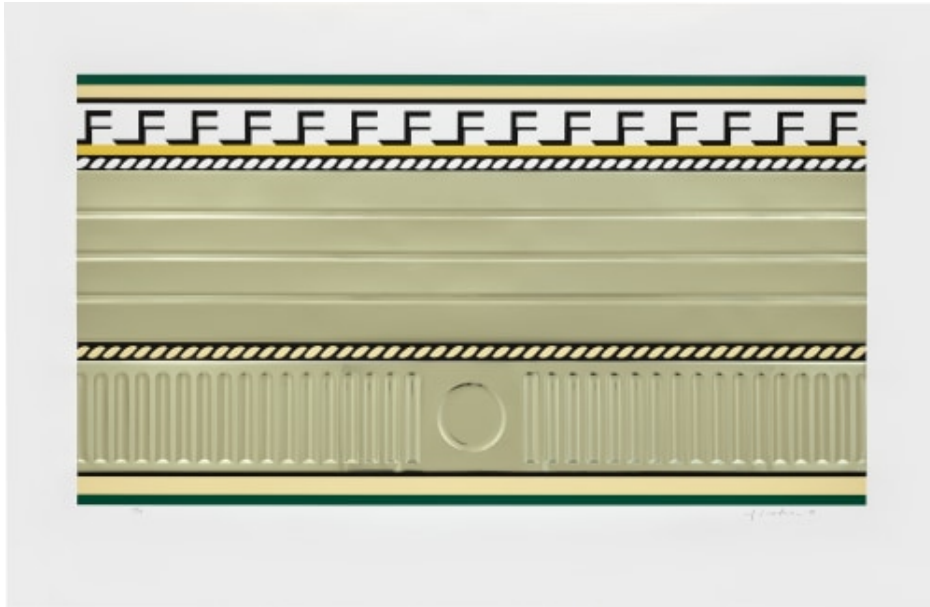
Leo Castelli, New York (label on reverse of frame)

Private Collection, Los Angeles, acquired from the above by the present owner

**Literature**

Mary Lee Corlett 59





301

**Roy Lichtenstein**

*Entablature III, from Entablature series (T. 336, C. 140)*

1976

Screenprint in colors with embossing and collage of mat and gloss gold metallic foil, on Rives BFK paper, with full margins.

I. 20 5/8 x 37 7/8 in. (52.4 x 96.2 cm)

S. 29 1/8 x 44 7/8 in. (74 x 114 cm)

Signed, dated and numbered 13/16 in pencil (there were also 9 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Inspired by the architecture of Lower Manhattan, and the grand, neo-classical facades of Wall Street's buildings, Roy Lichtenstein's *Entablature* series is named after the term describing the superstructure of moldings resting atop columns. First explored in two series of paintings executed from 1971-1976, this series of eleven prints marks the capstone of this thematic exploration. Moving beyond the appropriation of comic strips and advertisements he is so known for, Roy Lichtenstein looked to a different source of inspiration. Reflecting upon hierarchies of taste, the *Entablatures* subvert the assumed power of Classical motifs, his appropriation in dialogue with the mass-imitation of Greco-Roman forms found throughout the American urban landscape.

To assemble the patterned compositions, Lichtenstein studied examples from architectural journals and shot photographs of New York City as source material, creating collages for each print in the series to serve as the basis for the screens and plates. Translating this machine made, three-dimensional architecture onto a paper surface, Lichtenstein foregrounds geometric pattern, texture, and abstraction. The layering of innovative printmaking techniques, including screen-printing, lithography, and stencils, invoke the rich ornamentation and stacked patterning of the original reliefs. Further, playing with spatial illusion and reflectivity, machine-cut foil elements are incorporated throughout the series, with a plethora of colorful finishes ranging from glossy black to matte silver and pink.

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**Literature**

Tyler Graphics 336

Mary Lee Corlett 140



302

**Roy Lichtenstein**

*Entablature II, from Entablature series (T. 335, C. 139)*

1976

Screenprint in colors with embossing and collage of gloss copper and mat pink metallic foil, on Rives BFK paper, with full margins.

I. 19 3/4 x 38 in. (50.2 x 96.5 cm)

S. 29 1/8 x 44 7/8 in. (74 x 114 cm)

Signed, dated and numbered 23/30 in pencil (there were also 9 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



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#### Literature

Tyler Graphics 335

Mary Lee Corlett 139



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

303

**James Rosenquist**

*Hey! Let's Go For A Ride (G. 55)*

1972

Lithograph in colors, on Hodgkinson handmade  
Wookey Hole paper, with full margins.

I. 22 1/2 x 22 1/2 in. (57.2 x 57.2 cm)

S. 31 1/4 x 30 in. (79.4 x 76.2 cm)

Signed, titled, dated and numbered 6/75 in pencil  
(there were also 20 artist's proofs), published by  
Petersburg Press, New York, framed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



*“In Hey! Let’s Go for a Ride, the girl’s face and the soda bottle burst out of the frame right in your face. You’re in the picture. It’s coming at you as if you’re a couple of inches from the girl holding the soda bottle. You almost have to back off.” —James Rosenquist*

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## Literature

Constance Glenn 55

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

304

### James Rosenquist

*Flamingo Capsule* (S. 1973.12, G. 66)

1973

Monumental lithograph and screenprint in colors, on  
Arches paper, with full margins.

I. 28 3/8 x 68 1/4 in. (72.1 x 173.4 cm)

S. 36 1/2 x 76 3/8 in. (92.7 x 194 cm)

Signed, titled, dated and numbered '1/1 HC' in pencil  
(the hors commerce, the edition was 85 and 18 artist's  
proofs), co-published by Multiples, Inc. and Castelli  
Graphics, New York, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Dieter Schwarz 1973.12

Constance Glenn 66





305

**James Rosenquist**

*Welcome to the Water Planet (G. 211)*

1987

Monumental aquatint, on two sheets of T.H. Saunders paper, with full margins.

I. 68 1/2 x 53 3/4 in. (174 x 136.5 cm)

S. 75 3/4 x 60 in. (192.4 x 152.4 cm)

Signed, titled, dated and numbered 27/55 in pencil (there were also 7 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp and inkstamp on the reverse), unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



305

**James Rosenquist**

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Literature

Constance Glenn 211

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



306

LOT OFFERED WITH NO RESERVE

### James Rosenquist

*The Prickly Dark (G. 212)*

1987

Monumental aquatint, on T.H. Saunders paper, with full margins, folded (as issued).

I. 59 x 59 3/4 in. (149.9 x 151.8 cm)

S. 66 1/8 x 66 3/4 in. (168 x 169.5 cm)

Signed, titled, dated and numbered 37/55 in pencil (there were also 7 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp and inkstamp on the reverse), unframed.

Estimate

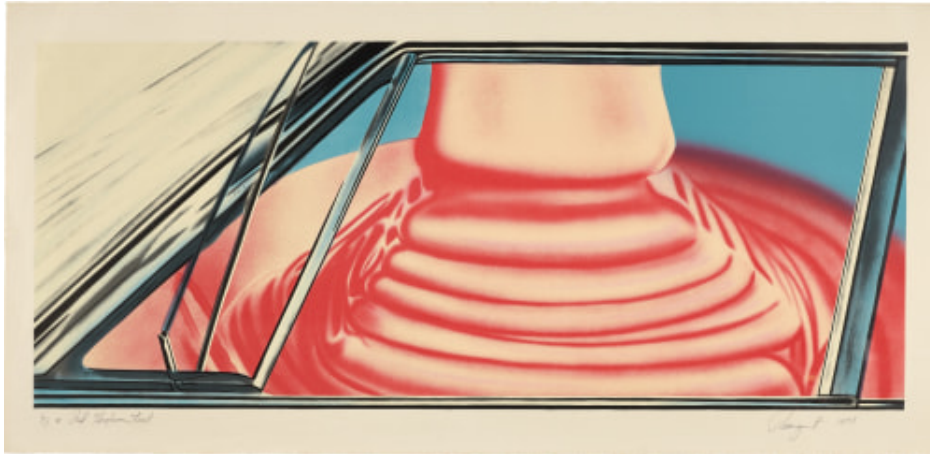
\$2,000 — 4,000 •

[Go to Lot](#)



Literature

Constance Glenn 212



307

**James Rosenquist**

*Red Highway Trust (S. 1978.41, G. 158)*

1978

Lithograph in colors, on Arches Cover paper, with full margins.

I. 18 1/2 x 44 in. (47 x 111.8 cm)

S. 22 3/4 x 47 in. (57.8 x 119.4 cm)

Signed, titled, dated and numbered '2/15 AP' in pencil (an artist's proof, the edition was 78), published by Multiples, Inc., New York, framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



Literature

Dieter Schwarz 1978.41

Constance Glenn 158



308

**James Rosenquist**

*Skull Snap (Black)* (G. 220)

1989

Pressed paper pulp with lithographic collage in colors, on Rives BFK and TGL handmade papers, the full sheet.

diameter S. 59 1/2 in. (151.2 cm)

Signed, titled, dated and numbered 20/38 in silver ink (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, framed.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



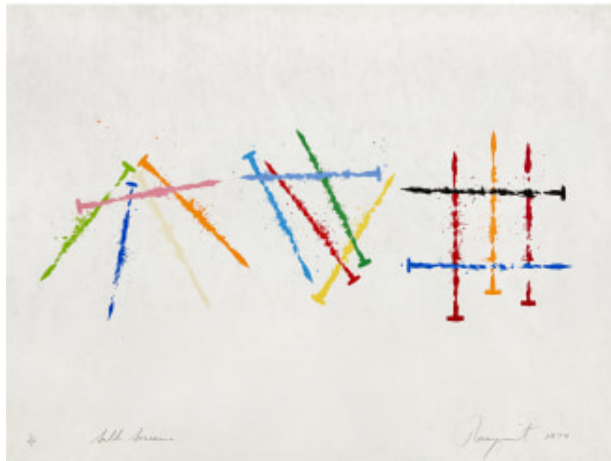
Literature

Constance Glenn 220



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

309

### James Rosenquist

*Spikes; and Silk Screams* (S. 1974.29 & 1974.31, G. 74 & 76)

1974

One lithograph in colors with embossing and one screenprint in colors, on English watercolor and Natsume papers respectively, both with full margins.

*Spikes* I. 11 1/2 x 23 3/4 in. (29.2 x 60.3 cm)

*Silk Screams* I. 9 1/4 x 25 1/2 in. (23.5 x 64.8 cm)

both approx. S. 22 1/2 x 30 7/8 in. (57.2 x 78.4 cm)

Both signed, titled, dated and numbered 'color trial proof 1/3' and '3/80' respectively in pencil (the editions were 80 and 20 artist's proofs), co-published by Multiples Inc., and Castelli Graphics, New York, both framed.

Estimate

\$1,000 — 2,000

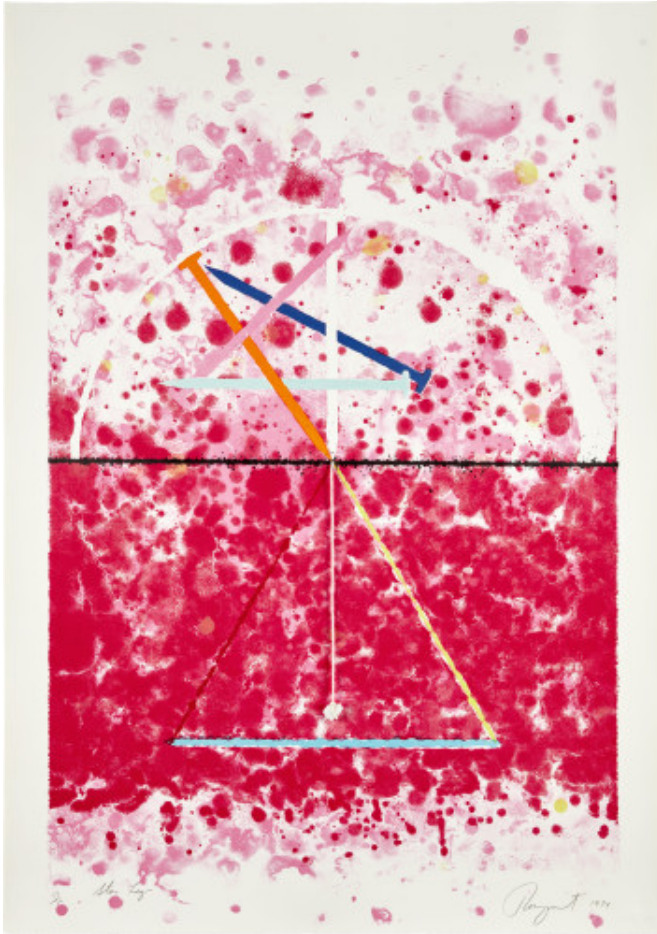
[Go to Lot](#)



**Literature**

Dieter Schwarz 1974.29 and 1974.31

Constance Glenn 74 and 76



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

310

**James Rosenquist**

*Star Leg* (S. 1974.33, G. 78)

1974

Lithograph in colors with debossing and collage, with a  
string and stone, on Copperplate Deluxe paper, with  
full margins.

I. 34 x 22 1/4 in. (86.4 x 56.5 cm)

S. 36 1/8 x 25 5/8 in. (91.8 x 65.1 cm)

Signed, titled, dated and numbered 33/80 in pencil  
(there were also 20 artists proofs), co-published by  
Multiples Inc., and Castelli Graphics, New York,  
framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Dieter Schwarz 1974.33

Constance Glenn 78

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

311

### James Rosenquist

*Bottomless House* (C. 99)

1976

Etching with hand-coloring, on Pescia Italia paper, with  
full margins.

I. 6 x 11 7/8 in. (15.2 x 30.2 cm)

S. 12 x 18 in. (30.5 x 45.7 cm)

Signed, titled, dated and numbered 25/41 in pencil  
(there were also 7 artist's proofs), published by  
Pyramid Arts, Ltd., Tampa (with their blindstamp and  
inkstamp on the reverse), framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



311

**James Rosenquist**

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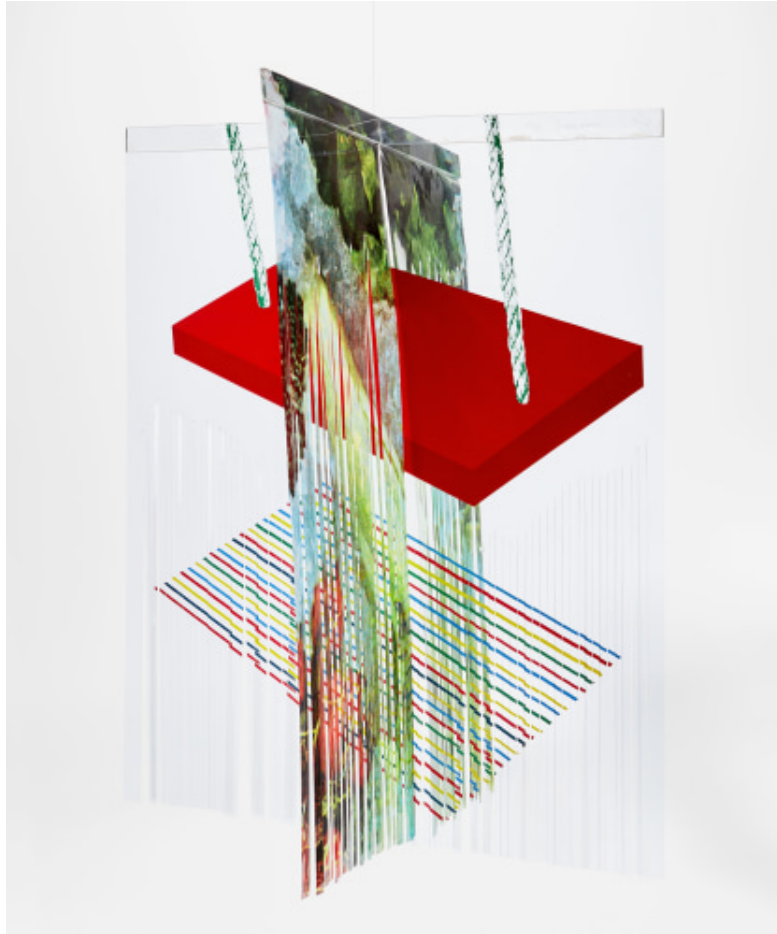
**Provenance**

Sotheby's, New York, *Contemporary Prints*, February 16, 1990, lot 1207

Acquired from the above by the present owner

**Literature**

Constance Glenn 99



312

**James Rosenquist**

*Sketch for Forest Ranger, from Ten from Leo Castelli*

1967

Screenprint in colors, on two sheets of fringed plastic film with Plexiglas, the full sheets.

both S. 24 x 20 in. (61 x 50.8 cm)

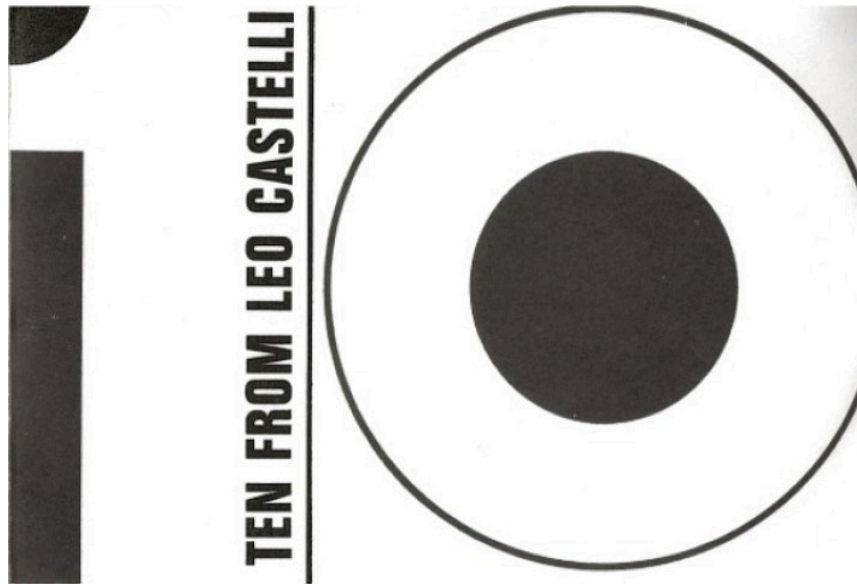
With incised signature, date and numbered 1/200 (there were also 25 artist's proofs lettered A-Y), published for the 10th anniversary of Leo Castelli Gallery by Tanglewood Press, Inc., New York.

**Estimate**

\$1,000 — 1,500

[Go to Lot](#)





Graphic from the cover of the original pamphlet that accompanied *Ten from Leo Castelli*. Design © Elaine Lustig Cohen

Ten prints and graphic objects by as many artists comprise the startling portfolio-in-a-box entitled *Ten from Leo Castelli*. *Ten from Leo Castelli* testifies eloquently to the avant-garde's intense involvement with printmaking today. The renaissance in printmaking was accelerated in the mid-1960's by a conceptual reorientation of aesthetics. Its visual manifestations, in relationship to printmaking of the past, sometimes seemed startling, and its implication and possibilities were extraordinary.

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—William S. Lieberman, in his introduction to *Ten from Leo Castelli*





313

**James Rosenquist**

*Moon Beam Mistaken for the News, from Cold Light Suite (G. 38)*

1971

Lithograph in colors, on Arches paper, the full sheet.  
S. 22 3/8 x 30 1/8 in. (56.8 x 76.5 cm)

Signed, titled, dated and annotated 'trial proof' in pencil (one of three trial proofs, the edition was 70 in Arabic numerals, 30 in Roman numerals and 1 artist's proof), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp and inkstamp on the reverse), unframed.

**Estimate**  
\$500 — 700

[Go to Lot](#)



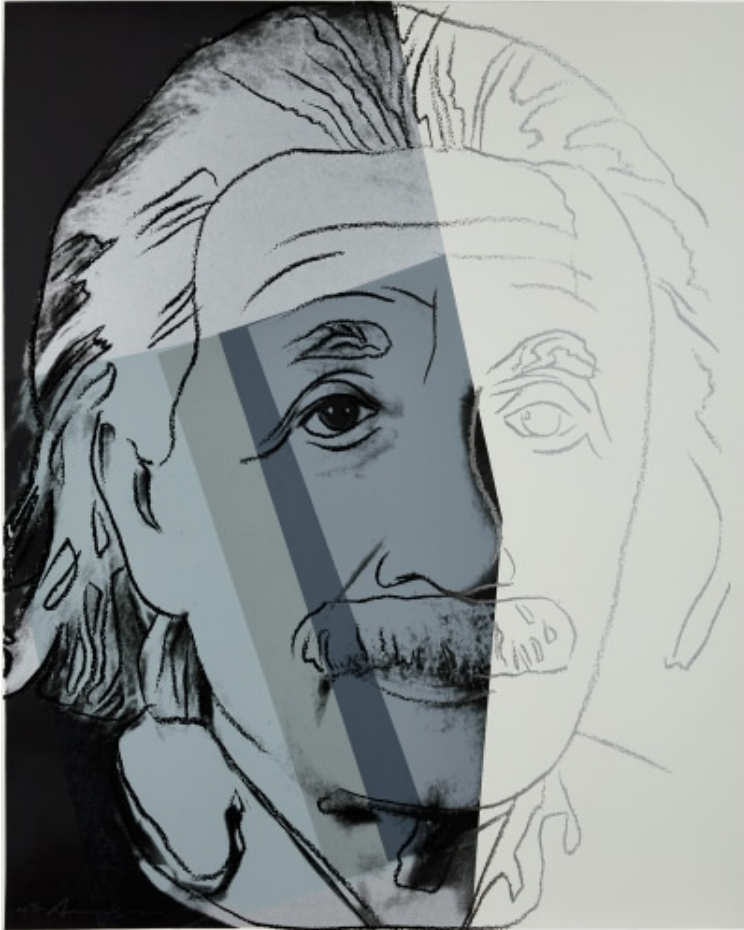
Literature

Constance Glenn 38

Ruth Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, 1991, cat. no. 216

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY SOLD TO BENEFIT PROGRAMS OF THE  
CHICAGO PSYCHOANALYTIC INSTITUTE

314

### Andy Warhol

*Albert Einstein, from Ten Portraits of Jews of the  
Twentieth Century (F. & S. 229)*

1980

Screenprint in colors, on Lenox Museum Board, the full  
sheet.

S. 40 x 32 in. (101.6 x 81.3 cm)

Signed and numbered 'A.P. 14/30' in pencil (an artist's  
proof, the edition was 200), co-published by Ronald  
Feldman Fine Arts, New York and Jonathan A Editions,  
Tel Aviv (with their and the artist's copyright inkstamp  
on the reverse), framed.

Estimate

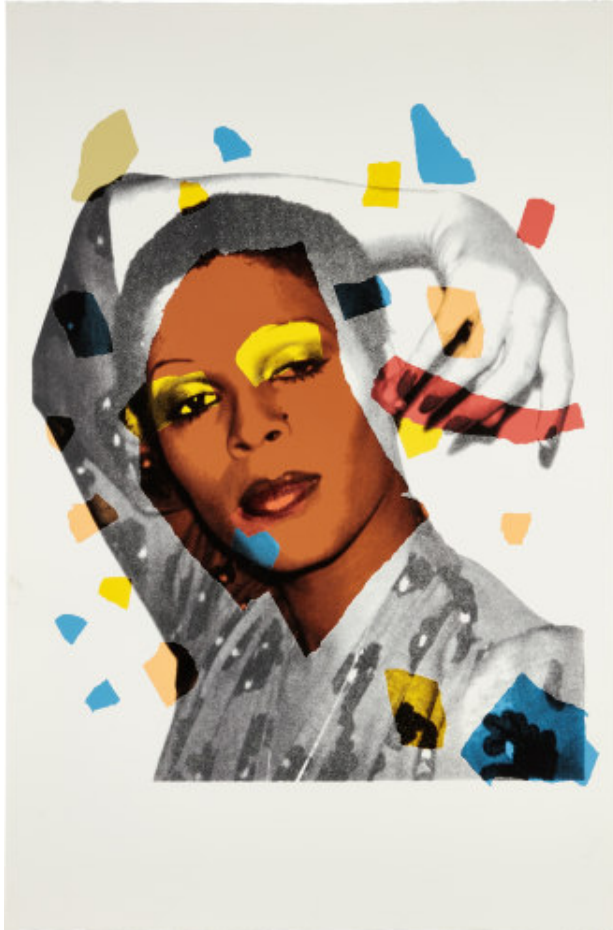
\$8,000 — 12,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 229



315

**Andy Warhol**

*Ladies and Gentlemen: one plate (F. & S. 135)*

1975

Screenprint in colors, on Arches paper, with full margins.

I. 32 1/8 x 26 3/8 in. (81.6 x 67 cm)

S. 44 x 27 7/8 in. (111.8 x 70.8 cm)

Signed, dated, numbered 'A.P 21/25' and annotated '©AWE' in pencil on the reverse (an artist's proof, the edition was 125), published by Luciano Anselmino, Milan, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 135



316

**Andy Warhol**

*Ladies and Gentlemen: one plate (F. & S. 132)*

1975

Screenprint in colors, on Arches Aquarelle paper, with full margins.

I. 34 1/2 x 27 3/4 in. (87.6 x 70.5 cm)

S. 43 3/4 x 28 7/8 in. (111.1 x 73.3 cm)

Signed, dated and numbered 'A.P 21/25' in pencil on the reverse (an artist's proof, the edition was 125), published by Luciano Anselmino, Milan, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 132



# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



317

**Andy Warhol**

*Love is a Pink Cake (F. & S. IV 27-50)*

1953

The complete set of 25 offset lithographs, on pale blue paper, unbound (as issued), in collaboration with Ralph Thomas Ward (Corkie) who wrote the poems, the full sheets, lacking the original tracing vellum cover.

all S. 11 x 8 1/2 in. (27.9 x 21.6 cm)

All from the edition of an unknown size, published by the artist and Württemberger Kunstverein, Stuttgart, all framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann IV 27-50



318

**Robert Rauschenberg**

*Passport, from Ten from Leo Castelli (F. 39)*

1967

Screenprint in colors, on three Plexiglas discs,  
assembled in a rotating multiple (as issued).  
diameter 20 x 1 1/4 in. (50.8 x 3.2 cm)

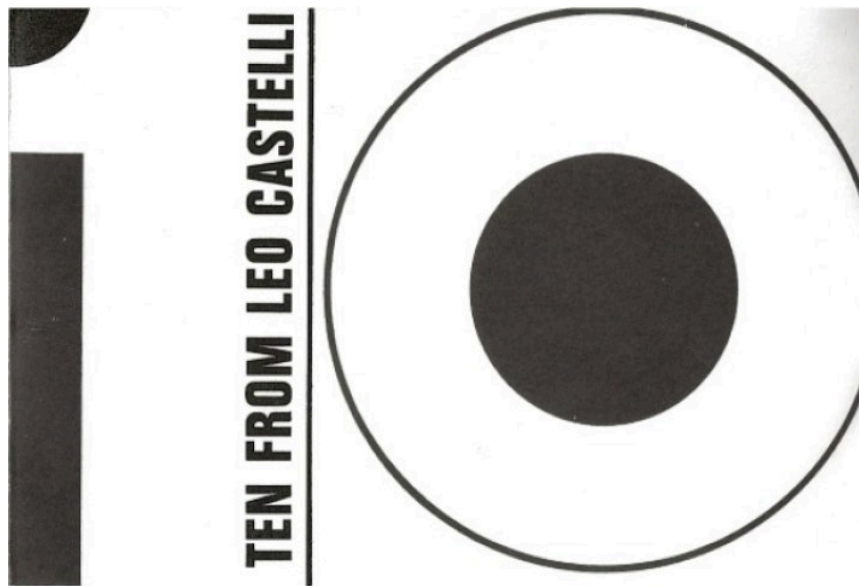
With incised signature, date and numbered 1/200  
(there were also 25 artist's proofs lettered A-Y),  
published for the 10th anniversary of Leo Castelli  
Gallery by Tanglewood Press, Inc., New York.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





Graphic from the cover of the original pamphlet that accompanied *Ten from Leo Castelli*. Design © Elaine Lustig Cohen

Literature  
Edward Foster 39

Ten prints and graphic objects by as many artists comprise the startling portfolio-in-a-box entitled *Ten from Leo Castelli*. *Ten from Leo Castelli* testifies eloquently to the avant-garde's intense involvement with printmaking today. The renaissance in printmaking was accelerated in the mid-1960's by a conceptual reorientation of aesthetics. Its visual manifestations, in relationship to printmaking of the past, sometimes seemed startling, and its implication and possibilities were extraordinary.

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—William S. Lieberman, in his introduction to *Ten from Leo Castelli*

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



319

### Robert Rauschenberg

*Back Out, from Suite of Nine Prints (S. 1979.31)*

1979

Screenprint in colors with fabric collage, on Arches paper, the full sheet.

S. 30 3/4 x 23 1/8 in. (78.1 x 58.7 cm)

Signed, dated and numbered 36/100 in pencil, published by Multiples Inc., New York, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Literature

Dieter Schwarz 1979.31

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



320

LOT OFFERED WITH NO RESERVE

### Robert Rauschenberg

*From the Seat of Authority, from Suite of Nine Prints*  
(S. 1979.27)

1979

Screenprint in colors with fabric collage, on Arches  
Cover paper, the full sheet.

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

Signed, dated and numbered 47/100 in pencil (there  
was also an unrecorded number of artist's proofs),  
published by Multiples, Inc., New York, framed.

Estimate

\$1,500 — 2,500 •

[Go to Lot](#)



320

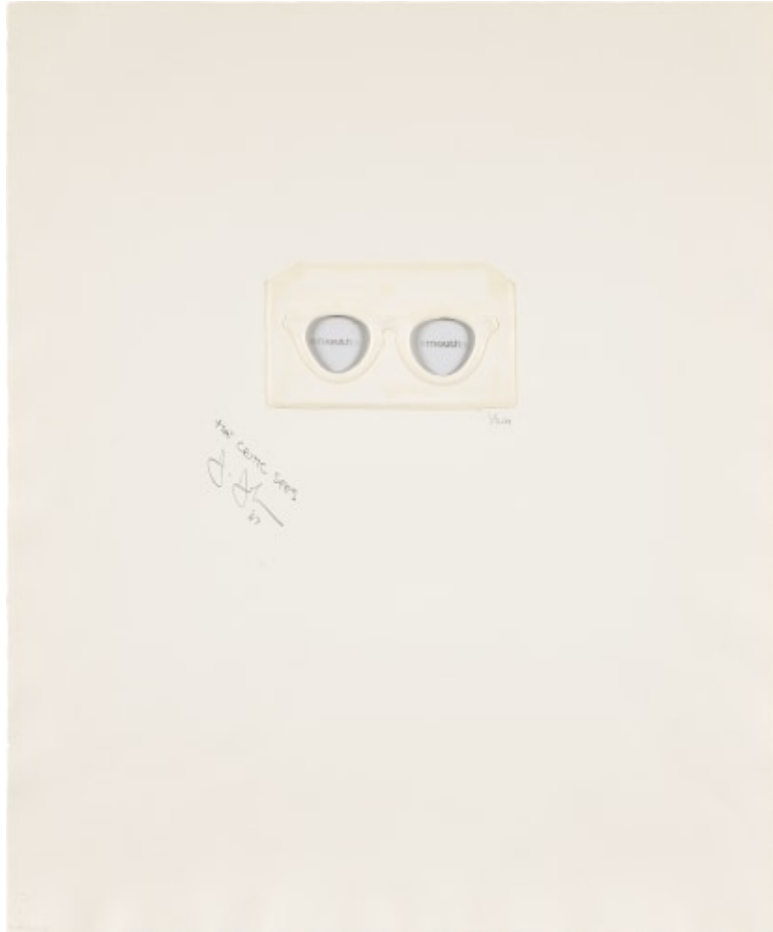
Robert Rauschenberg

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Literature

Dieter Schwarz 1979.27





321

**Jasper Johns**

*The Critic Sees, from Ten from Leo Castelli (U.L.A.E. 39)*

1967

Embossment with collage and acetate, on Rives BFK paper, with full margins.

I. 3 5/8 x 6 3/8 in. (9.2 x 16.2 cm)

S. 23 7/8 x 19 7/8 in. (60.6 x 50.5 cm)

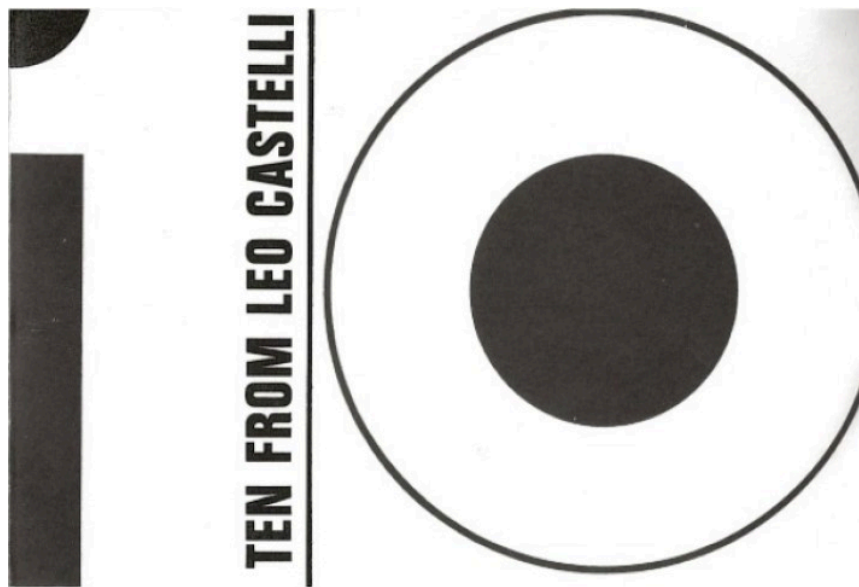
Signed, titled, dated and numbered 1/200 in pencil (there were also 15 artist's proofs), published for the 10th anniversary of Leo Castelli Gallery by Tanglewood Press, Inc., New York, unframed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





Graphic from the cover of the original pamphlet that accompanied *Ten from Leo Castelli*. Design © Elaine Lustig Cohen

Literature

Universal Limited Art Editions 39

Ten prints and graphic objects by as many artists comprise the startling portfolio-in-a-box entitled *Ten from Leo Castelli*. *Ten from Leo Castelli* testifies eloquently to the avant-garde's intense involvement with printmaking today. The renaissance in printmaking was accelerated in the mid-1960's by a conceptual reorientation of aesthetics. Its visual manifestations, in relationship to printmaking of the past, sometimes seemed startling, and its implication and possibilities were extraordinary.

The present *Ten from Leo Castelli*, more than any other edition yet published, personifies "the new look in prints." Never before has the artist had so many opportunities for the realization of graphic images. The only sacred boundaries between painting, drawing, sculpture, and prints have been assaulted. Three-dimensional forms, often in part hand-painted or hand-stenciled, are completely acceptable as graphic objects. No longer must an artist suffer artificial restrictions imposed by arbitrary classifications of individual media.

—William S. Lieberman, in his introduction to *Ten from Leo Castelli*

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



322

### Jasper Johns

*Untitled (Red, Yellow, Blue) (U.L.A.E. 217)*

1981

Etching and aquatint in colors, on wove paper, with full margins.

all I. 3 1/4 x 2 1/4 in. (8.3 x 5.7 cm)

S. 16 1/4 x 13 in. (41.3 x 33 cm)

Signed, dated and numbered 56/78 (there were also 12 artist's proofs), published by Petersburg Press, New York, unframed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



322

Jasper Johns

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Literature

Universal Limited Art Editions 217

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



323

### Jim Dine

*Ten Winter Tools (W. 108-117)*

1973

The complete set of 10 lithographs, on German Etching Deluxe paper, with full margins.

all I. various sizes

all S. 27 3/4 x 21 3/4 in. (70.5 x 55.2 cm)

All signed, dated and numbered 14/100 in pencil (there were also 10 artist's proofs), published by Petersburg Press Ltd., New York, all framed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)



323

**Jim Dine**

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**Provenance**

Christie's, New York, *Prints and Multiples*, May 2, 2007, lot 538

**Literature**

Williams College 108-117

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



324

### Christo

*Wrapped Monument to Leonardo, Project for Piazza della Scala, Milan: two prints (S. 41-42)*

1971

One collotype and lithograph in colors and one collotype in colors, on Rives Couronne paper, the full sheets.

both S. 29 1/4 x 21 3/4 in. (74.3 x 55.2 cm)

Both signed and numbered 639/999 and 632/999 in pencil respectively, published by Edition 999, Zurich, both unframed.

**Estimate**

\$600 — 900

[Go to Lot](#)



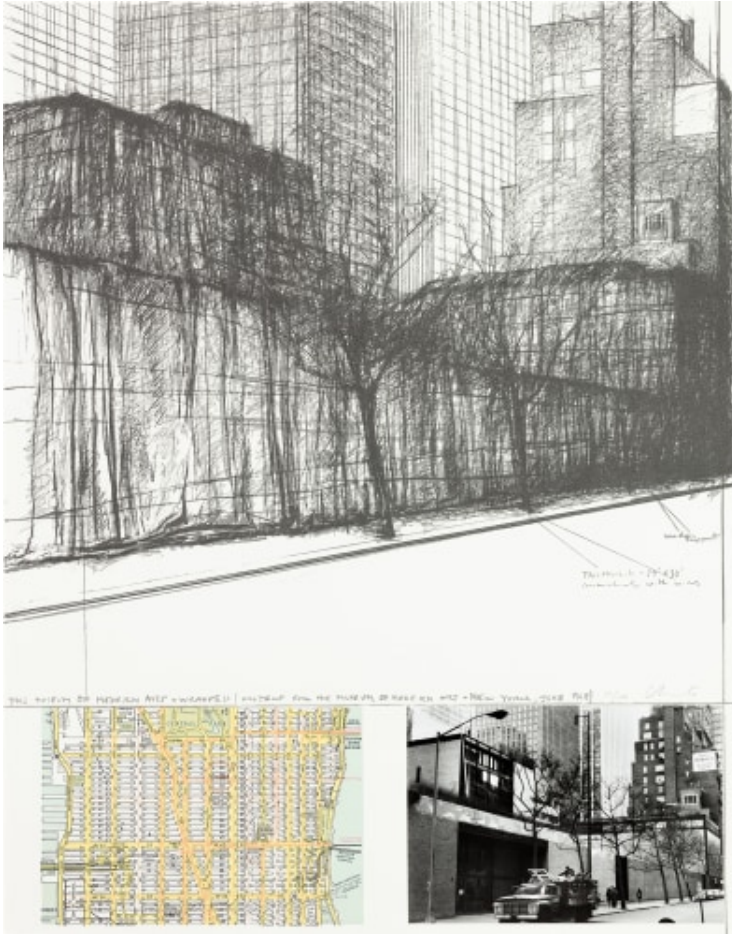
Literature

Jörg Schellmann 41 and 42



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



325

**Christo**

*The Museum of Modern Art, Wrapped Project for New York, from (Some) Not Realized Projects (S. 36)*

1971

Lithograph in colors with photograph collage, on Rives BFK paper, the full sheet.

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

Signed and numbered 34/100 in pencil (there were also 10 artist's proofs and 10 in Roman numerals), published by Landfall Press, Inc., Chicago (with their blindstamp), unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)

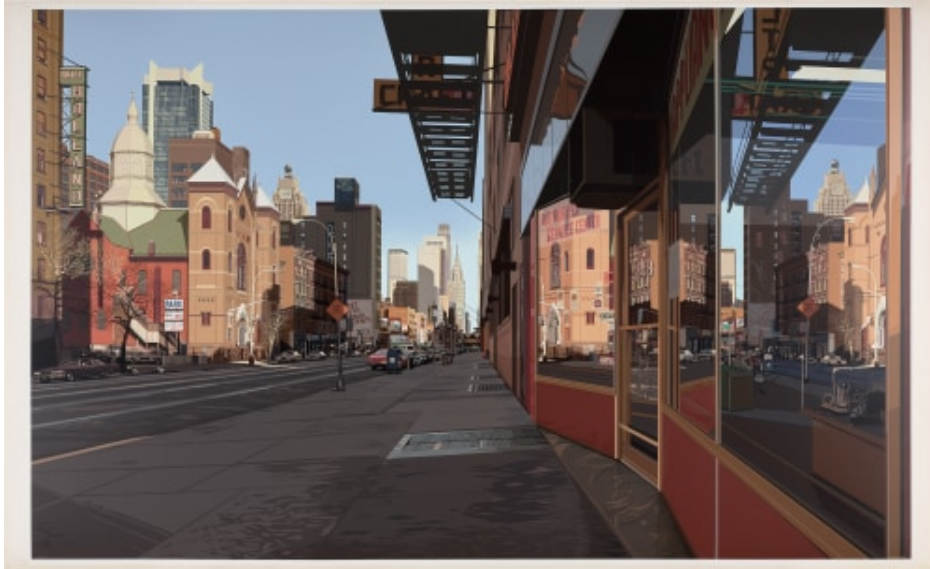


Literature

Jörg Schellmann 36

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



326

### Richard Estes

*Holland Hotel (A. p. 127)*

1980

Monumental screenprint in colors, on three laminated sheets of Rives BFK paper, with full margins.

I. 45 1/2 x 72 in. (115.6 x 182.9 cm)

S. 46 1/2 x 76 in. (118.1 x 193 cm)

Signed and numbered 38/100 in gold ink (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



326

Richard Estes

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**Provenance**

Private California Collection

**Literature**

John Arthur p. 127



327

**Richard Estes**

*Movies, from Urban Landscapes III (A. p. 123)*

1981

Screenprint in colors, on Fabriano Cottone paper, with full margins.

I. 14 x 20 in. (35.6 x 50.8 cm)

S. 19 3/4 x 27 1/2 in. (50.2 x 69.9 cm)

Signed and numbered 90/250 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York (with the printer's blindstamp), unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



Literature

John Arthur p. 123



328

**John Baeder**

*Lithographs; and Chateau Diner*

1979

Two photolithograph and mezzotints, on Arches paper, with full margins.

one l. 14 x 23 3/4 in. (35.6 x 60.3 cm)

one l. 16 1/2 x 23 3/4 in. (41.9 x 60.3 cm)

both S. 22 1/4 x 30 in. (56.5 x 76.2 cm)

Both signed, dated and annotated 'AP' in pencil (both artist's proofs, the editions were 200), published by London Arts, Inc., Detroit, both unframed.

**Estimate**

\$600 — 900

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



329

### John Baeder

*Greenbriar; Redwood; Briarcliff; Dixon; and Culver*

1980

Five etching and aquatints with screenprint and collage in colors, on Arches paper, with full margins. all I. various sizes

all S. 41 x 29 in. (104.1 x 73.7 cm)

All signed, dated, four annotated 'A.P.' and one annotated 'H.C.' in pencil (four artist's proofs and one hors commerce, the edition was 200, there was also a deluxe edition of 20), published by New Masters, New York, all unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)







330

**Robert Indiana**

*Decade: Autoportraits, Vinalhaven Suite: one print (S. 1980.06, S. 122)*

1980

Screenprint in colors, on Fabriano Classico paper, with full margins.

I. 24 x 24 in. (61 x 61 cm)

S. 26 3/4 x 26 3/4 in. (67.9 x 67.9 cm)

Signed, dated and numbered 8/125 in pencil (there were also 10 artist's proofs), published by Multiples, Inc., New York (with their blindstamp), unframed.

**Estimate**

\$1,000 — 1,500

[Go to Lot](#)



Literature

Dieter Schwarz 1980.06

Susan Sheehan 122



331

LOT OFFERED WITH NO RESERVE

**Robert Indiana**

*Love is God*

2014

Monumental screenprint in colors, on Museum board, with full margins.

I. 67 1/2 x 67 1/2 in. (171.5 x 171.5 cm)

sight S. 83 1/4 x 83 1/4 in. (211.5 x 211.5 cm)

Signed, dated and numbered 'MP 1/3' in pencil (a museum print, the edition was 25 and 4 artist's proofs), published by Gary Lichtenstein Editions at MANA, New Jersey, framed.

**Estimate**

\$2,000 — 4,000 •

[Go to Lot](#)





332

**Robert Indiana**

*Autumn, from Four Seasons of Hope (Silver)*

2012

Screenprint in colors, on Coventry Rag paper, with full margins.

I. 26 x 26 in. (66 x 66 cm)

S. 35 1/8 x 29 1/2 in. (89.2 x 74.9 cm)

Signed, dated and numbered 48/125 in pencil, published by American Image Art, New York, unframed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)





333

**Claes Oldenburg**

*Cherry (A. & P. 236)*

1991

Woodcut in colors, on Okawara paper, with full margins.

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

S. 26 x 18 1/2 in. (66 x 47 cm)

Signed with initials, dated and numbered 92/100 in pencil (there were also 25 artist's proofs), published by Pace Editions Inc., New York, unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



Literature

Richard Axsom and David Platzker 236



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

334

**Claes Oldenburg**

*Wedding Souvenir (P. 5)*

1966

Plaster multiple with hand-applied silver glitter.

6 x 6½ x 2½ in. (15 x 16.5 x 6.5 cm.)

Signed in black ink on the underside (faded), from the edition of 72 with silver glitter (the edition was 250 total), commissioned for the wedding of James Elliott and Judith Algar, Topanga Canyon, California (with the artist's inkstamp on the underside).

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



“*Wedding Souvenir* was conceived as a multiple in the form of a single slice of wedding cake made for the wedding of James Elliott to Judith Algar on April 23, 1966. Elliott was then curator of contemporary art at the Los Angeles County Museum of Art and lived in an apartment over the merry-go-round on the Santa Monica Pier. The proximity of Beryl’s Studio, the souvenir casting show where two years earlier I had bought the decorative reliefs used in the California Ray Guns, must have had some influence on the conception of the *Wedding Souvenir*. I made the original in New York and sent it to Beryl’s, where several molds were made for the mass production of the slices. By the morning of the wedding there were probably about 250 slices; no record survives, nor can anyone remember how many were actually made, and the slices were not numbered. Many, but apparently not all, were stamped ‘Claes Oldenburg Wedding Souvenir Los Angeles 1966.’

The photographer John Bryson, a friend of Jim’s who was covering the event for Life magazine, documented the stamping and packing of the slices and, later, their display on paper plates before the wedding reception. According to Elliot, seventy-two of the slices were tinted silver on their tops with spray enamel. Eighteen of these formed a cake, which was given to the Elliots. Single silver-tinted slices were also given to the forty-five or so member of the wedding party. The unpainted white slices were placed on paper plates for guests to take home. During the party the slices moved around freely, and I signed several. The stamp also circulated. I remember worrying that Bob Rauschenberg might become ill after he stamped his tongue and insisted that I sign it with a felt pen.

The party was held in a house in Topanga Canyon that had no electric light, but though the cakes remained visible after dusk due to their whiteness, many of the guests failed to collect them. One couple, however, took home eighteen plain white slices plus a spare, which they made into a full cake. The following morning, after the Elliots had left on their honeymoon, the remaining slices were brought to the Los Angeles County Museum of Art and subsequently accompanied the Elliots to Jim’s new post as director of the Wadsworth Atheneum in Hartford, Connecticut.

Eventually the Elliots assembled two full cakes out of the remaining plain white slices and sold them. The cake of plain white slices assembled by the couple at the party was also sold. Because of these sales, the *Wedding Souvenir* is sometimes seen as a sculpture in the form of a cake, but I prefer to insist on its original identify as part of a cake – a multiple in the form of a slice.” Claes Oldenburg quoted in David Platzker, *Claes Oldenburg: Multiples in Retrospect 1964 – 1990*, p.40

#### Literature

David Platzker 5

#### Provenance

Acquired directly from the artist

Christie’s, New York, *Impressionist and Modern, Post-War and Contemporary Art*, February 20, 2001, lot 72

Acquired from the above by the present owner





335

**Jim Dine**

*The Little Heart in a Landscape (C. 48)*

1991

Etching with red Moriki Chine collé, on Hahnemühle paper, with full margins.

I. 10 1/8 x 12 1/2 in. (25.7 x 31.8 cm)

S. 15 3/4 x 16 5/8 in. (40 x 42.2 cm)

Signed, dated and numbered 42/100 in pencil (there were also 25 artist's proofs), co-published by the artist and Pace Editions Inc., New York, unframed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



335

Jim Dine

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Literature

Elizabeth Carpenter 48



336

**Jim Dine**

*Hand Painting on the Mandala (C. 13)*

1986

Engraving and power-tool drypoint with hand-coloring, on Arches Cover White paper, with full margins.

I. 38 1/8 x 35 3/4 in. (96.8 x 90.8 cm)

S. 49 5/8 x 40 1/8 in. (126 x 101.9 cm)

Signed, dated and numbered 41/60 in pencil (there were also 16 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)



Literature

Elizabeth Carpenter 13

Ruth Fine and Mary Lee Corlett, *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, 1991, cat. no. 65

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



337

### Jim Dine

*The White Foot (B. 101)*

2003

Monumental woodcut with acrylic hand-coloring and white acrylic footprint, on Somerset paper, with full margins.

I. 63 3/4 x 48 in. (161.9 x 121.9 cm)

S. 66 x 50 in. (167.6 x 127 cm)

Signed, dated and numbered 7/12 in pencil (there were also 2 artist's proofs), co-published by Pace Editions Inc., New York and Alan Cristea Gallery, London, framed.

#### Estimate

\$8,000 — 12,000

[Go to Lot](#)



337

Jim Dine

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Literature

Tobias Burg 101

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



338

### Robert Indiana

*Heliotherapy Love*

1995

Screenprint in colors, on Museum Board, with full margins.

I. 37 x 37 1/8 in. (94 x 94.3 cm)

S. 39 3/4 x 40 in. (101 x 101.6 cm)

Signed, dated and numbered 233/300 in pencil (there were also 50 artist's proofs), published by Donald J. Christal, Los Angeles, framed.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



338

**Robert Indiana**

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Provenance

Private California Collection





339

**Robert Indiana**

*Classic Love*

1995

Skein dyed, hand-carved and hand-tufted archival New Zealand woolen rug.

96 x 97 1/2 in. (243.8 x 247.7 cm)

Signed and numbered 76/100 in black ink on a fabric label on the reverse, with a further sheared signature on the front, handcrafted by Master Contemporary Original Artist Rugs, New York.

**Estimate**

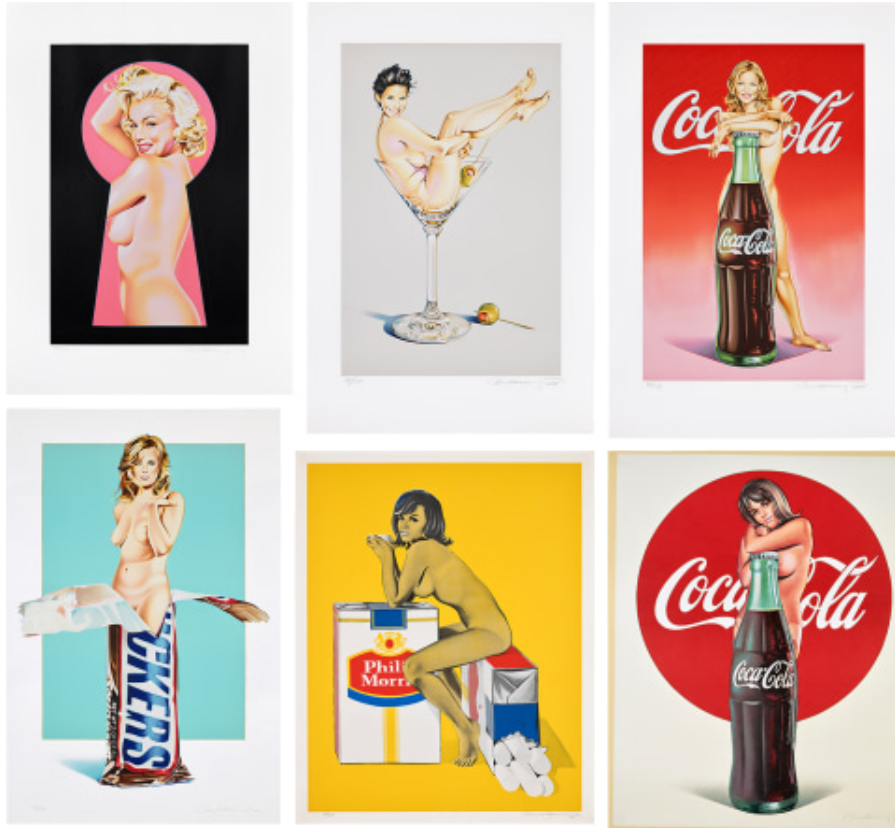
\$3,000 — 5,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

340

### Mel Ramos

*Peek-a-Boo Marilyn #1; Martini Miss #2; Lola Cola #4; Candy II - Snickers; Tobacco Rhoda; and Lola Cola #1*

1965-2004

Four lithographs, one offset lithograph and one screenprint in colors, on wove paper, with full margins.

smallest I. 24 x 15 7/8 in. (61 x 40.3 cm)

largest S. 34 1/2 x 23 in. (87.6 x 58.4 cm)

All signed in pencil, four dated, four variously numbered from the editions of 199, one numbered from the edition of 200, one unnumbered and presumably a proof aside from the edition of 2500, four published by Galerie Ernst Hilger, Vienna, one published by Original Editions, New York, all framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Ernst Hilger 41, pp. 92-93 and 104-109



341

**Tom Wesselmann**

*Great American Nude Cut Out (W.P.I. P704)*

1970

Pencil and thinned Liquitex in colors, with hand-coloring, on die-cut museum board mounted to a board support (as issued).

I. 13 1/8 x 17 in. (33.3 x 43.2 cm)

S. 16 x 20 1/8 in. (40.6 x 51.1 cm)

Signed, dated and numbered 50/100 in pencil (approximately 90 were published, there were also approximately 2 artist's proofs), published by the artist, framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



Literature

Wildenstein Plattner Institute P704



342

**Tom Wesselmann**

*Monica with Tulips (W.P.I. P8909)*

1989

Screenprint in colors, on Museum Board, with full margins.

I. 35 7/8 x 44 5/8 in. (91.1 x 113.3 cm)

S. 44 3/4 x 53 1/2 in. (113.7 x 135.9 cm)

Signed and numbered 44/100 in pencil (there were also 12 artist's proofs), published by International Images, Putney, Vermont, framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



342

Tom Wesselmann

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**Provenance**

Sotheby's, New York, *Prints*, May 1, 2008, lot 538

**Literature**

Wildenstein Plattner Institute P8909



343

**Alex Katz**

*Coca-Cola Girl 8*

2019

Screenprint in colors, on Saunders Waterford paper, the full sheet.

S. 40 x 55 in. (101.6 x 139.7 cm)

Signed and numbered 54/60 in pencil, published by Lococo Fine Art, St. Louis (with their inkstamp on the reverse), framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)







344

**Alex Katz**

*Goldenrod, from Flowers*

2021

Archival pigment print in colors, on Innova Etching

Cotton Rag paper, the full sheet.

S. 34 3/4 x 47 in. (88.3 x 119.4 cm)

Signed and numbered 68/100 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis (with their and the artist's copyright inkstamp on the reverse), unframed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



*“I thought flowers would be a nice foil for the machos, so I did delicate little flowers and hung them with the abstract expressionists.” —Alex Katz*

Having first painted *en plein air* in 1949 at the Skowhegan School of Painting & Sculpture, Alex Katz returned to his outdoor studies in the 1960s when he began painting flowers during summer residences in Maine. Despite working from direct observation, Katz eschewed the didactic realism of botanical illustration and the pictorial tradition of recording still-life arrangements in vases.

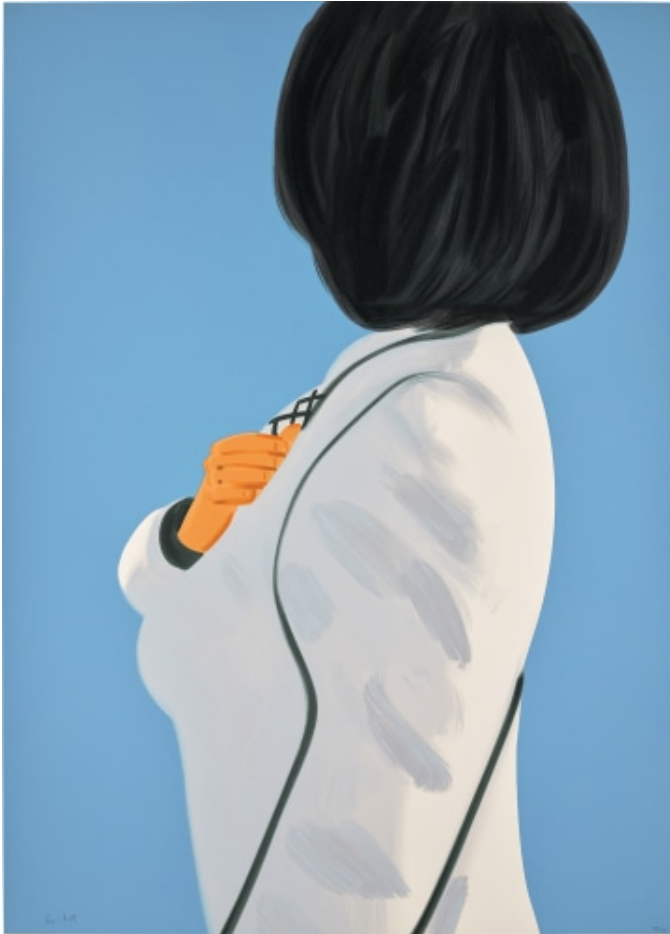
His floral subjects are depicted in tightly cropped compositions, deftly distilled to their fundamental components. Clever splashes of color indicate lush petals and broad, crisscrossing strokes imply leaves and stems, all overlaid on lively backgrounds of flat color. Blending abstraction and representation, Katz’s studies of blooms are intimate, yet expansive and, as author and critic Calvin Tomkins describes, “make us see the world the way he sees it, clear and up close, with all but the most essential details pared away.”

Indebted to Japanese woodblock printing, the illustrative qualities of Katz’s flowers are paired with hard-edged definitions and minimal modelling techniques. An essential and subtractive methodology, the artist’s economic execution of form allows him to concentrate on exploring light and motion with key precision. In a 1968 interview, Katz described his flower pictures as an extension of the cocktail party scenes he often painted. He noted that the flowers were “all overlapping volumes”, like the individuals in his groups of figures stacked through the pictorial space. Katz employs a poetic language in his depiction of flowers, with highlighted petals, awkward crops and suspended forms that create volumes and voids, offering an unexpected syncopation of movement across the surface of his prints.



Katsushika Hokusai, *Lilies*, from an untitled series of *Large Flowers*, c. 1833-34. Image: Art Institute of Chicago, Clarence Buckingham Collection, 1925.3370

Katz depicts flowers individually, and in small clusters, varying groupings and compositions but continuously returning to the same blooms, including the goldenrods he has been painting in Maine for the past sixty years.



345

**Alex Katz**

*Vivien in White Coat*

2021

Screenprint in colors, on Saunders Waterford paper, the full sheet.

S. 54 x 39 in. (137.2 x 99.1 cm)

Signed and numbered 58/60 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis (with their and the artist's copyright inkstamp on the reverse), unframed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)





346

**Alex Katz**

*Bicycle Rider, from New York: Eight Contemporary Artists Celebrate Their City (S. 154)*

1982

Lithograph in colors, on Arches Cover paper, the full sheet.

S. 22 x 30 in. (55.9 x 76.2 cm)

Signed and numbered 190/250 in pencil (there were also 25 artist's proofs), published by the New York Graphic Arts Society Ltd., Waterbury, Connecticut, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



346

Alex Katz

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Literature

Klaus Albrecht Schröder 154



347

**Alex Katz**

*Black Pond (S. 231, P. 21)*

1989

Two woodcuts in brown, on one sheet of Goyu paper, with full margins.

overall I. 10 x 16 3/8 in. (25.4 x 41.6 cm)

S. 12 5/8 x 19 in. (32.1 x 48.3 cm)

Signed and numbered '4/4 P.P.' in pencil (a printer's proof, the edition was 100 and 20 in Roman numerals), published by Parkett Editions, Zurich and New York, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



347

Alex Katz

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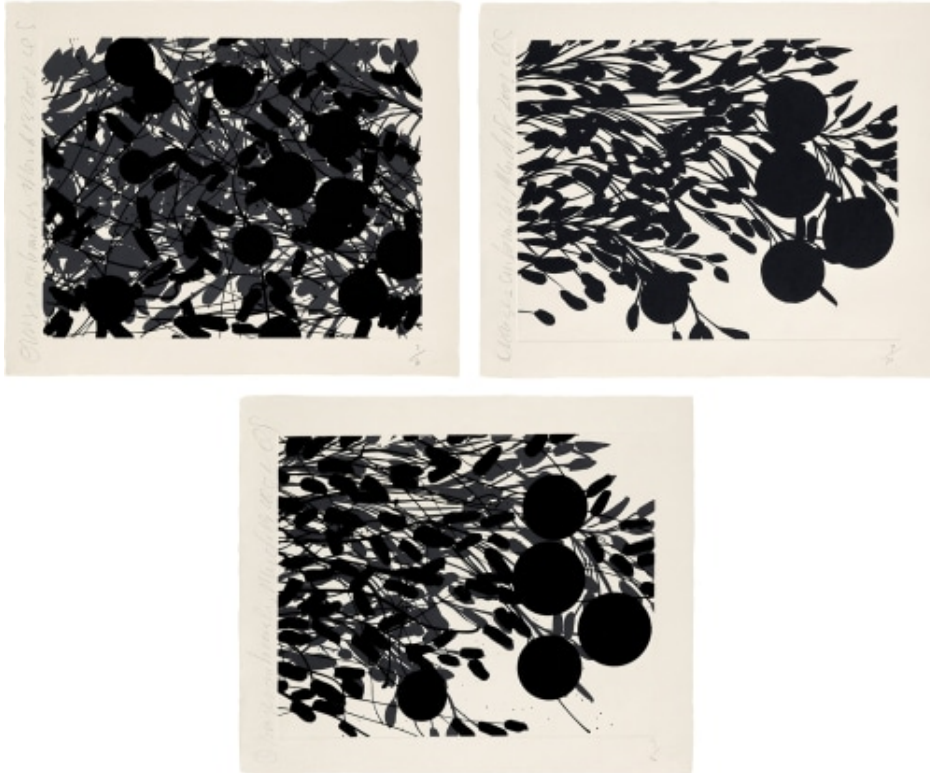
Literature

Klaus Albrecht Schröder 231

Parkett 21

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



348

### Donald Sultan

*Oranges on Branches, March 13 2002; Oranges on Branches, March 18 2002; and Oranges on Branches, March 19 2002*

2002

Two etching, aquatints and screenprints with flocking and one etching, aquatint and mezzotint, on STPI handmade cream paper, with full margins.

all I. 18 3/4 x 23 1/2 in. (47.6 x 59.7 cm)

all S. 23 1/2 x 28 1/4 in. (59.7 x 71.8 cm)

All signed, titled, dated and numbered 7/20 in pencil, published by STPI, Singapore (with their blindstamp), all framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)







349

**William N. Copley**

*Woman Taken in Adultery*

1964

Unique black marker drawing, on wove paper.

10 x 14 in. (25.4 x 35.6 cm)

Signed 'CPLY' in black ink, additionally signed 'CPLY', annotated 'Bill Copley c/o David Stuart Gallery', titled and dated in pencil on the reverse, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



349

**William N. Copley**

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**Provenance**

Phillips New York, *Evening & Day Editions*, October 25, 2019, lot 333

**Exhibited**

David Stuart Gallery, Los Angeles, *CPLY*, July 7 - August 1, 1964



350

**Romare Bearden**

*Out Chorus (G. 97)*

1979-80

Screenprint in colors and etching in black with extensive hand-coloring in watercolor, on Arches paper, the full sheet.

I. 12 3/8 x 16 1/4 in. (31.4 x 41.3 cm)

S. 22 1/8 x 30 in. (56.2 x 76.2 cm)

Signed and numbered '8/12 AP' in pencil (an artist's proof, the edition was 200), published by the University of Pennsylvania Press, Philadelphia, unframed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



350

**Romare Bearden**

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Literature

Gail Gelburd 97

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

351

### Grace Hartigan

*Elizabeth Etched*

1984

Etching in colors, on wove paper, the full sheet.

S. 40 1/2 x 30 1/2 in. (102.9 x 77.5 cm)

Signed, dated and numbered 29/50 in pencil,  
published by Gruenebaum Gallery, Ltd., New York,  
unframed.

Estimate

\$500 — 700

[Go to Lot](#)





352

**Robert Graham**

*MOCA Torso*

1992

Patinated cast bronze multiple.

11 x 4 1/2 x 4 1/2 in. (27.9 x 11.4 x 11.4 cm)

With incised signature on the underside, additionally incised 'Smiley' and 'Heaven', from the edition of 3500, published by the Museum of Contemporary Art, Los Angeles.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED MARYLAND  
ESTATE

353

### Richard Diebenkorn

*Seated Woman on Sofa*

1965

Lithograph, on Rives BFK paper, the full sheet.

S. 23 7/8 x 19 in. (60.6 x 48.3 cm)

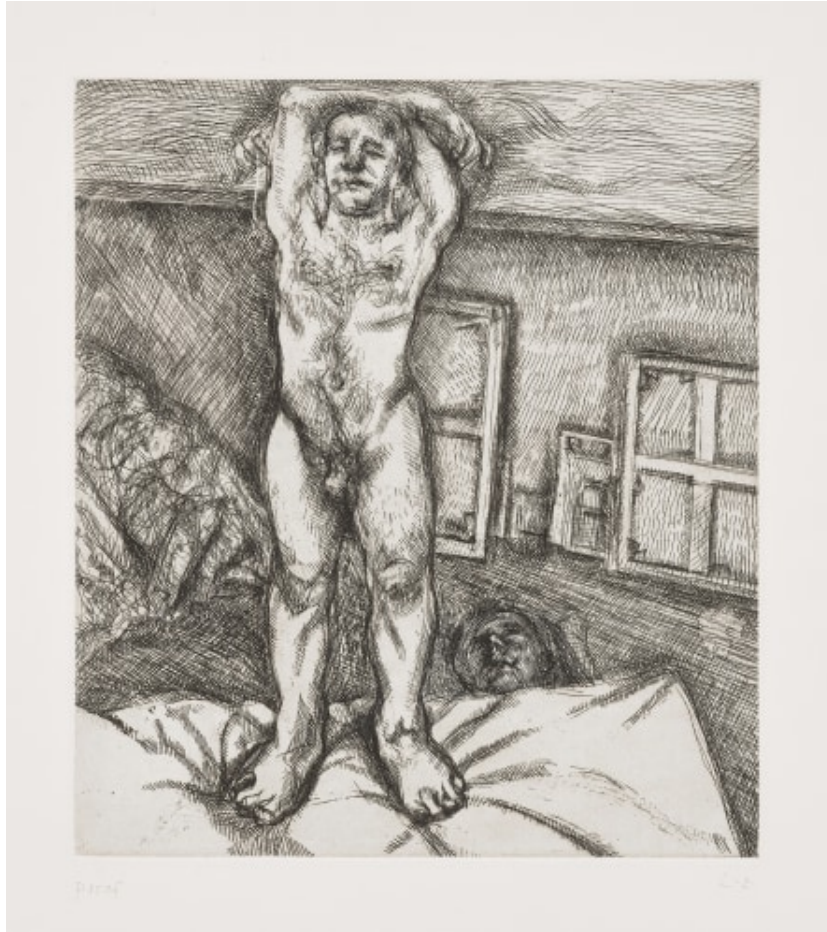
Signed with initials, dated and numbered 36/100 in  
black ink, published by Original Press, San Francisco  
(with their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





354

**Lucian Freud**

*Two Men in the Studio* (H. 39, F. 46, T. 55)

1989

Etching, on wove paper, with full margins.

I. 8 7/8 x 7 7/8 in. (22.5 x 20 cm)

S. 15 7/8 x 14 1/4 in. (40.3 x 36.2 cm)

Signed with initials and annotated 'proof' in pencil (an artist's proof, the edition was 25, Hartley records a small, unspecified number of artist's proofs), published by J. Kirkman and B. Alexander, New York, framed.

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)





Literature

Craig Hartley 39

Starr Figura 46

Toby Treves 55

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



355

**Eric Fischl**

*Untitled*

2000

Eight etchings and aquatints, on Somerset paper, with full margins.

all I. 15 3/5 x 16 7/8 in. (39.6 x 42.9 cm)

all S. 20 1/4 x 21 1/4 in. (51.4 x 54 cm)

One signed and annotated 'B.A.T.' in pencil (the good-to-print proof), seven additionally annotated 'Plate 1', '1A', 'Plate 2', '2A', 'Plate 3', '3A', and '4A' in pencil respectively on the reverse, four with additional printing annotations in pencil on the reverse, all various state proofs, there was no final edition, all unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



356

### Francesco Clemente

*Untitled; and Untitled*

1992

Two etchings in colors, on wove paper, with full margins.

both l. 23 7/8 x 17 3/4 in. (60.6 x 45.1 cm)

both s. 32 3/4 x 24 1/4 in. (83.2 x 61.6 cm)

Both signed and numbered 'AP 4/12' in pencil (artist's proofs), both unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

357

**George McNeil**

*Debonair Disco*

1984

Aquatint in colors, on wove paper, the full sheet.

S. 31 x 42 1/4 in. (78.7 x 107.3 cm)

Signed, dated and numbered '9/10 AP' in pencil (an  
artist's proof, the edition was 50), unframed.

**Estimate**

\$300 — 500

[Go to Lot](#)





358

**Philip Pearlstein**

*Model with Electric Fan and Oceanic Head Carving (2 states)*

2010

Two etchings, one in colors, on Somerset paper, with full margins.

both I. 22 1/8 x 29 5/8 in. (56.2 x 75.2 cm)

both S. 29 x 36 1/4 in. (73.7 x 92.1 cm)

Both signed, titled, dated and annotated 'BAT' in pencil (the good-to-print proofs), both unframed.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



359

### Ed Ruscha

*Spattership (E. 202)*

1990

Lithograph in colors, on Rives BFK paper, the full sheet.

S. 36 x 27 in. (91.4 x 68.6 cm)

Signed, dated and numbered 77/100 in pencil (there were also 10 artist's proofs), published by Art for Thirteen (WNET-TV), New York, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



359

**Ed Ruscha**

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**Provenance**

Fay Gold Gallery, Atlanta, Georgia

**Literature**

Siri Engberg 202

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



360

### Ed Ruscha

*Just an Average Guy* (S. 1979.46, E. 104)

1979

Etching in colors, on Rives BFK paper, with full margins.

I. 8 7/8 x 35 3/4 in. (22.5 x 90.8 cm)

S. 15 5/8 x 43 3/8 in. (39.7 x 110.2 cm)

Signed, titled, dated and numbered 38/45 in pencil (there were also 12 artist's proofs in Roman numerals), published by Multiples, Inc., New York, framed.

#### Estimate

\$6,000 — 9,000

[Go to Lot](#)





360

Ed Ruscha

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Literature

Dieter Schwarz 1979.46

Siri Engberg 104



361

**Ed Ruscha**

*Makeup Department, from Artists & Photographs (S. 1975.03F, E. 85)*

1975

Three-color dye transfer print.

S. 15 7/8 x 19 7/8 in. (40.3 x 50.5 cm)

Incised with signature and annotated 'A.P.' (one of 17 artist's proofs, the edition was 60), published by Multiples, Inc., New York (with their inkstamp on the reverse), framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



361

Ed Ruscha

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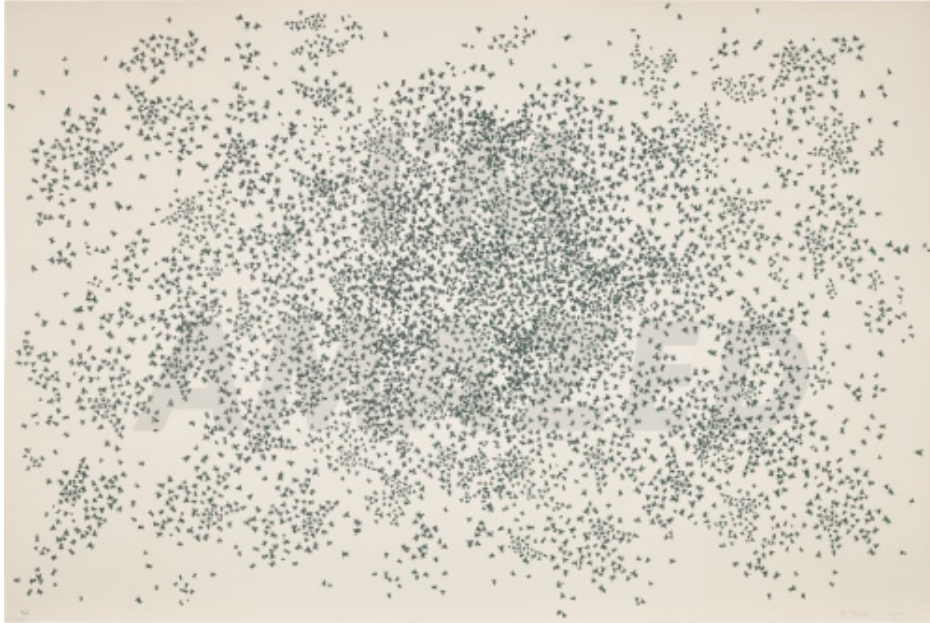
Literature

Dieter Schwarz 1975.03F

Siri Engberg 85

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



362

### Ed Ruscha

*I'm Amazed, from Fourteen Big Prints (E. 56)*

1971

Screenprint in colors, on Hollingsworth rag paper, the full sheet.

S. 39 7/8 x 59 3/4 in. (101.3 x 151.8 cm)

Signed, dated and numbered 4/100 in pencil (there were also 15 artist's proofs), published by Bernard Jacobson Ltd., London, framed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



362

Ed Ruscha

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Literature

Siri Engberg 56



363

**Ed Ruscha**

*Miracle* (G. 747, E. 96)

1975-77

Lithograph in colors, on Rives BFK paper, with full margins.

I. 15 1/2 x 24 7/8 in. (39.4 x 63.2 cm)

S. 22 x 31 in. (55.9 x 78.7 cm)

Signed, dated '1975' and numbered 4/35 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



363

Ed Ruscha

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Literature

Gemini G.E.L. 747

Siri Engberg 96



364

**Ed Ruscha**

*Bolt IV, from Bolt series (G. 1758, E. 275)*

1998

Lithograph in colors, on Murillo Avorio paper, with full margins.

I. 14 1/4 x 7 1/4 in. (36.2 x 18.4 cm)

S. 22 x 14 in. (55.9 x 35.6 cm)

Signed, dated and numbered 34/35 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





364

**Ed Ruscha**

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**Provenance**

Private Collection, New York

Acquired from the above by the present owner, 2008

**Literature**

Gemini G.E.L. 1758

Siri Engberg 275



365

**Sylvia Plimack Mangold**

*View of Schunnemunk Mountain (D'O. & F. 11)*

1980

Lithograph with hand-coloring, on Arches paper, the full sheet.

S. 20 3/4 x 32 1/4 in. (52.7 x 81.9 cm)

Signed, dated and numbered 'AP 3/50' in pencil (an artist's proof, the edition was 50), published by 724 Prints Inc., New York, framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



Literature

Ellen D'Oench and Hilarie Faberman 11



366

LOT OFFERED WITH NO RESERVE

**Christiane Baumgartner**

*Sanssouci*

2011

Woodcut, on Kozo paper, with full margins.

I. 24 x 47 in. (61 x 119.4 cm)

S. 29 1/2 x 52 1/4 in. (74.9 x 132.7 cm)

Signed, titled, dated and numbered 1/12 in pencil  
(there were also 2 artist's proofs), published by Alan  
Cristea Gallery, London, framed.

**Estimate**

\$3,000 — 5,000 •

[Go to Lot](#)





367

LOT OFFERED WITH NO RESERVE

**Kiki Smith**

*Good Day*

2015

Etching in colors with hologram paper and mirrored mylar collage, on Hahnemühle paper, with full margins.

I. 11 5/8 x 8 1/2 in. (29.5 x 21.6 cm)

S. 18 1/4 x 14 1/2 in. (46.4 x 36.8 cm)

Signed, dated and numbered 16/18 in pencil (there were also 8 artist's proofs), published by LeRoy Neiman Center for Print Studies, New York, framed.

**Estimate**

\$2,000 — 3,000 •

[Go to Lot](#)



367

**Kiki Smith**

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**Provenance**

LeRoy Neiman Center for Print Studies, New York



368

**Louise Bourgeois**

*Paris Review (MoMA 567)*

1994

Etching and aquatint in colors with pochoir hand-coloring, on Somerset paper, with full margins.

I. 31 3/4 x 23 1/2 in. (80.6 x 59.7 cm)

S. 36 5/8 x 27 3/4 in. (93 x 70.5 cm)

Signed, dated and numbered 27/35 in pencil (there were also 10 artist's proofs), published by The Paris Review, New York, framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



**Louise Bourgeois**

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"I like the Rorschach effect here... it is like the optical illusion... others see things in it. It can be a toi, not a moi." "This is the pomegranate... it is the movement of twisting and squeezing out the juice of the pomegranate. All those interviewers squeezed me to exhaustion... so this was a remark on them. This can only happen to an over-achiever... an over-achiever wants to please... wants to please the teacher... she can't resist... she doesn't know how to say no. It is exhausting. When you are in the grip of Barbara Walters, you cannot fight back!" Louise Bourgeois quoted in Deborah Wye and Carol Smith, *The Prints of Louise Bourgeois*, 1994, p. 229

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**Literature**

Museum of Modern Art Cat. No. 567





369

**Mary Heilmann**

*Sea, from Postcards from the Edge: A Benefit for Visual AIDS*

2014

Unique acrylic painting in colors, on wove paper.  
6 x 4 in. (15.2 x 10.2 cm)

Signed, titled and dated in blue ink on the reverse,  
unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



370

**Stanley Whitney**

*Untitled*

2017

Monotype in watercolor, on Lanaquarelle paper, the full sheet.

S. 8 1/4 x 10 7/8 in. (21 x 27.6 cm)

Signed and dated in pencil, published by Two Palms Press, New York, framed.

Estimate

\$5,000 — 8,000

[Go to Lot](#)



*“The idea of beauty, the idea of making paintings be very loving in a really not loving time, that can be very political too. I think there are all kinds of ways of being political and you could choose what is the best that suits you... my work has been very political anyway – just who I am, what I do, what it reflects.” —Stanley Whitney*

Henri Matisse has served as a creative inspiration for Stanley Whitney, both regarding aesthetics and the relationship between art and times of turmoil. “Sometimes I think about the Picasso painting *Guernica* and then Matisse making beautiful paintings in Nice during the Nazi occupation—what’s more political?”<sup>1</sup> The notion of Matisse painting his sensual work in Nice during World War II, with Nazis in the streets, is a scene which mirrors Whitney painting in the basement of the Kansas City Art Institute as a student in the mid-1960’s, the civil rights movement raging outside. In such creation, Whitney embraces the necessity of beauty amid times of unrest.

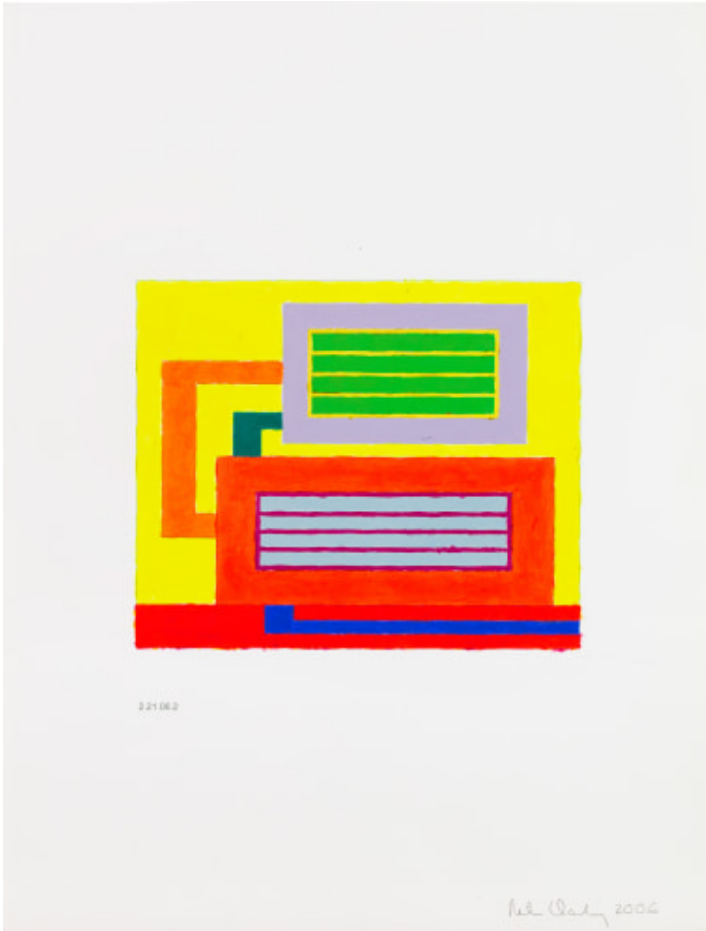
Drawing from Matisse’s visual vocabulary, *Untitled*, like many of Whitney’s monoprints, recalls the grid motif that reverberates throughout his oeuvre, channeling his admiration of Matisse’s organic line and vivid coloring. Here, Whitney also offers another parallel, to Matisse’s stained-glass windows at the Chapelle du Rosaire de Vence in Southern France, a site to which the artist has made several visits; the hallmark panes of stacked color that comprise the present monoprint, combined with Whitney’s experimental interplay of opacity and transparency, from a unique work as luminous as a decorative chapel window.

<sup>1</sup> Marta Gnyp, “I Was on My Own’: Stanley Whitney on Finding His Way Through Erasure in the White Art World and Competition Among Black Artists,” *Artnet News*, January 3, 2022

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## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



371

**Peter Halley**

*Untitled*

2006

Unique mixed media drawing, on wove paper.

21 x 16 in. (53.3 x 40.6 cm)

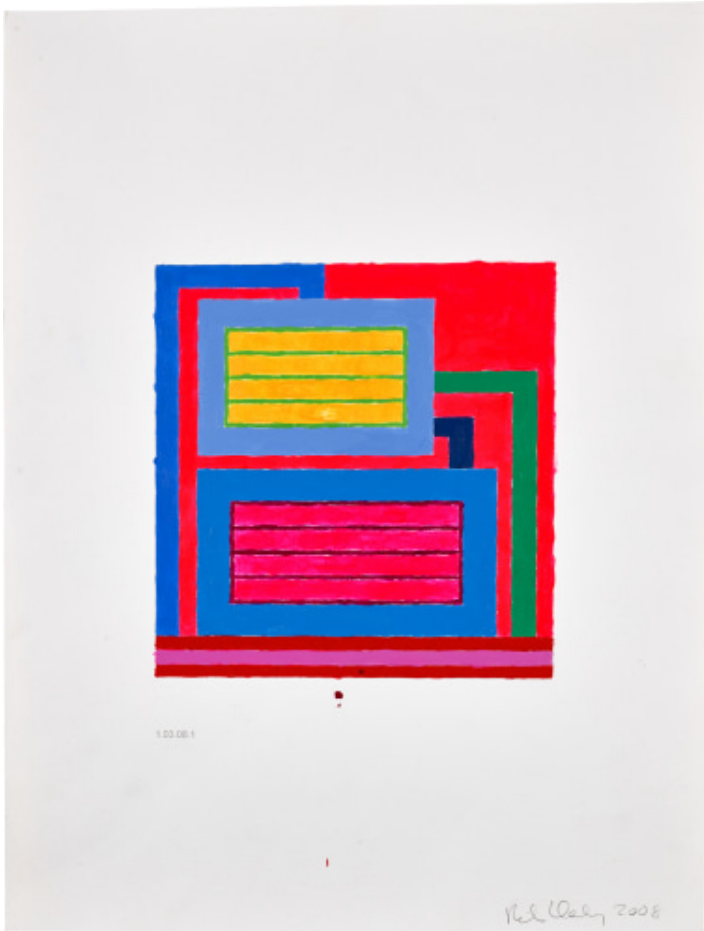
Signed and dated in pencil, additionally annotated  
'2.21.06.2' (printed), unframed.

**Estimate**

\$5,000 — 8,000

[Go to Lot](#)





372

**Peter Halley**

*Untitled*

2008

Unique mixed media drawing, on wove paper.

21 x 16 in. (53.3 x 40.6 cm)

Signed and dated in pencil, additionally annotated  
'1.03.08.1' (printed), framed.

**Estimate**

\$5,000 — 8,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



373

**Peter Halley**

*Untitled*

2005

Unique mixed media drawing, on wove paper.

21 x 16 in. (53.3 x 40.6 cm)

Signed and dated in pencil, additionally annotated  
'11.23.04.2' (printed), framed.

**Estimate**

\$5,000 — 8,000

[Go to Lot](#)





374

**Jeff Koons**

*Balloon Rabbit (Violet)*

2017

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with silver printed signature.

11 x 5 1/2 x 7 in. (27.9 x 14 x 17.8 cm)

With printed signature, title, date and numbered 762/999 on the underside, published by Bernardaud, Limoges, France (with their stamp on the underside).

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)





375

**Jeff Koons**

*Balloon Swan (Magenta)*

2017

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with silver printed signature.

9 3/4 x 5 7/8 x 7 7/8 in. (24.8 x 15.2 x 20.3 cm)

With printed signature, title, date and numbered 434/999 on the underside, published by Bernardaud, Limoges, France (with their stamp on the underside).

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)





## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



376

**Takashi Murakami**

*Kōrin: Kyoto*

2016

Offset lithograph in colors, on wove paper, the full sheet.

S. 30 x 28 3/8 in. (76.2 x 72.1 cm)

Signed and numbered 165/300 in silver ink, published by Kaikai Kiki Co. Ltd., Tokyo, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



377

**Takashi Murakami**

*Kōrin: Courty Elegance*

2016

Offset lithograph in colors, on wove paper, the full sheet.

S. 30 x 28 3/8 in. (76.2 x 72.1 cm)

Signed and numbered 249/300 in silver ink, published by Kaikai Kiki Co. Ltd., Tokyo, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



378

**Takashi Murakami**

∞∞∞∞ (*INFINITY*)

2020

Archival pigment print in colors, on Canson Velin Cotton Rag Paper, with full margins.

I. 22 1/4 x 17 1/4 in. (56.5 x 43.8 cm)

S. 27 1/2 x 22 1/2 in. (69.9 x 57.2 cm)

Signed with initials and numbered 21/100 in pencil, published by Kaikai Kiki Co., Ltd, Tokyo, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



378

**Takashi Murakami**

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**Provenance**

Galerie Perrotin, Paris

Private collection, Montreal



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

379

**Keith Edmier**

*Cycas revoluta bulbil*

2003

Hand-painted cast urethane resin multiple on basalt  
base.

8 1/2 x 13 x 16 in. (21.6 x 33 x 40.6 cm)

Signed, dated and numbered 6/12 in silver ink on the  
underside of the base (there were also 4 artist's proofs  
and 30 in Roman numerals), published by  
Graphicstudio, University of South Florida, Tampa.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



**Keith Edmier**

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"To make *Cycas revolutae bulbil*, Keith Edmier developed new techniques for pouring molten lava in collaboration with Graphicstudio's fabricators and University geologists. Basalt, the solid form of lava, was crushed, heated to the melting point, and poured around the form of a cycad plant, leaving a cavity with an impression of the cycad. A urethane resin cast of a cycad plant was hand painted and attached to the lava form. Edmier has been interested in making sculpture with molten rock from the earth's core for several years. In Hawaii, he investigated the phenomenon of lava tree molds, created when molten lava engulfs a live, wet tree, leaving a negative cavity or impression. The cycad is an ancient plant that has survived with few changes for millions of years. Although there are male and female cycads, the plant can reproduce asexually, by generating pups of the same sex as the parent. His plant sculptures address aspects of sexuality - the male and female functions of reproduction, renewal and rebirth." -Graphicstudio, University of South Florida, Tampa

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**Provenance**

Friedrich Petzel Gallery, New York

Acquired from the above by the present owner, 2004



380

**Richard Artschwager**

*Four Approximate Objects (A. 22)*

1970-1991

Mahogany, formica and brass box multiple with green flocking and four chrome-plated brass objects.

overall open 13 1/2 x 14 1/2 x 13 in. (34.3 x 36.8 x 33 cm)

overall closed 13 1/2 x 14 1/2 x 3 1/2 in. (34.3 x 36.8 x 8.9 cm)

Signed and numbered 'AP/3' in black ink on a label affixed to the underside (an artist's proof, the edition was 30), co-published by Brooke Alexander Editions, New York and Daniel Weinberg Gallery, Santa Monica.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)



*“They are otherworldly flawless. As if they had been generated by numbers, but the origin is like a glacial pebble, rolled, fondled, tumbled for hundreds of years until there is not a ripple.”—Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

Brooke Alexander 22



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



381

### Richard Artschwager

*Mirror (A. 14)*

1988

Formica and enamel on wood multiple.

30 5/8 x 24 3/4 x 3 3/4 in. (77.8 x 62.9 x 9.5 cm)

Signed and numbered 'A.P. 5' in black ink on a label affixed to the reverse (an artist's proof, the edition was 25), published by Brooke Alexander, New York.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



*“The mirror belongs to the big family of art which is mostly blank in the middle with stuff going on at the periphery, which is the frame. The frame is a passage/transition from the art part to the outside which you can touch.”—Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

Brooke Alexander 14



382

**Richard Artschwager**

*Corner Exclamation*

1993

Hand-painted acrylic on wood multiple.

upper element 25 1/4 x 6 x 4 in. (64.1 x 15.2 x 10.2 cm)

lower element 5 3/4 x 4 5/8 x 3 1/4 in. (14.6 x 11.7 x 8.3 cm)

Both signed, dated and numbered 11/30 and annotated 'Part A' and 'Part B' respectively in black ink on the reverse (there were also 6 artist's proofs in Roman numerals), published by Portikus, Frankfurt am Main, Germany.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



*“[My] punctuation pieces were wanting to inflect objects and spaces the way real punctuation inflects the abstract objects and spaces of written language.”—Richard Artschwager*

*Corner Exclamation* is among many sculptures by Artschwager that translate punctuation marks, borrowed from written language, into the three-dimensional world. Decontextualized from the written page, Artschwager uproots the multitude of emotions typically expressed by the exclamation point – those of anger, excitement, pain, and beyond, transferring the mute authority of flat punctuation to an interior environment. Installed at the intersection of two walls, an unexpected and underutilized area of the typical gallery, *Corner Exclamation* playfully embodies its grammatical function, interrupting space and time through its humorous and almost sensuous form, its physical silence contradicting the implications of its textual presence.

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

*Ars Publicata*, Richard Artschwager, 1993.01



383

**Richard Artschwager**

*Chair/Chair (A. 19)*

1987-1990

Chair comprised of oak, cow hide, formica and painted steel.

40 x 41 x 45 in. (101.6 x 104.1 x 114.3 cm)

Signed, dated '1990' and numbered 62/100 in black ink on the underside, co-published by the artist and Vitra International, Birsfelden, Switzerland.

**Estimate**

\$5,000 — 8,000

[Go to Lot](#)



*"My originality, if any, lies in good part in paradoxes: usefull/useless, object/image, etc." —Richard Artschwager*

Informed by his background in mass-producing furniture early 1960's, *Chair/Chair* reflects Artschwager's preference for everyday objects and industrial materials, fusing them with his philosophical sensibilities regarding the visual meaning of his objects and their materiality; just as *Chair/Chair* is furniture, sculpture and image all at once, Formica, one of Artschwager's signature materials, is both itself and a depiction of a wooden plane, a laminate composite disguised by its walnut pattern. Through the materials of *Chair/Chair*, the mimicry of Formica converses with the subject of its impersonation, genuine red oak comprising much of the object's form. The inclusion of cowhide on the chair's seat and back further builds the dichotomous interplay between natural and unnatural, exploring the relationship between an object and its raw materials and offering a seductive contrast to the work's industrialism.

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

Brooke Alexander 19



384

**Richard Artschwager**

*Book (A. 10)*

1987

Formica and wood multiple, with a green felt underside.

5 x 20 x 12 in. (12.7 x 50.8 x 30.5 cm)

Signed and numbered 'A/P 3' in black ink on a label affixed to the underside (one of 4 artist's proofs, the edition was 40), published by Brooke Alexander, New York to benefit the New Museum, New York.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



*“There have been a few books, but this one was clearly generated by the choice of material. I took two sheets [of formica], stuck them face to face in a vise and bent them out; that inflected the lined and put them on a gradient: head-on to tangent. It all happened in a minute.” —Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

Brooke Alexander 10



## Editions & Works on Paper

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385

### Richard Artschwager

*Interior*

1972

Screenprint in colors, on Rives BFK paper, with full margins.

I. 28 x 40 3/4 in. (71.1 x 103.5 cm)

S. 32 3/4 x 46 in. (83.2 x 116.8 cm)

Signed, dated and annotated 'sample' in pencil (the edition was 68 and some artist's proofs), published by Brooke Alexander Editions, New York, unframed.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



Literature

*Ars Publicata*, Richard Artschwager, 1972.02



386

**Richard Artschwager**

*Time Piece (A. 18)*

1989

Formica and enamel on wood multiple, with aluminum and clock mechanism.

25 1/2 x 23 1/4 x 5 1/4 in. (64.8 x 59.1 x 13.3 cm)

Signed and numbered '19' in black ink on a label affixed to the reverse (from the edition of 30, there were also some artist's proofs), co-published by Brooke Alexander Editions and Castelli Graphics, New York.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



*"It's giving some ballast to this thing here (time) that weights nothing and is being calculated by a quartz movement that weights like a feather, giving some substance to that- actually quite a lot." —Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

Brooke Alexander 18



387

**Richard Artschwager**

*Bookends (A. 21)*

1990

Two formica on wood multiples.

both 6 5/8 x 4 x 6 in. (16.8 x 10.2 x 15.2 cm)

Both stamped with initials, dated and numbered 'A.P. 10' and 'A' and 'B' respectively on bronze circular plaques on the undersides (one of 10 artist's proofs, the edition was 50), published by Brooke Alexander Editions, New York.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



*“They can live in either domain [of functional or sculptural]; in either case, it’s a book or in neither case it’s a book. It’s this is a book both times.” —Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

Brooke Alexander 21



388

**Richard Artschwager**

*Klock (A. 15)*

1989

Formica and enamel on wood multiple, with clock mechanism.

7 1/4 x 43 1/8 x 3 3/4 in. (18.4 x 109.5 x 9.5 cm)

Signed in black ink and numbered 19/25 (printed) on a label affixed to the reverse (there were also some artist's proofs), published by Artists Space, New York, in celebration of their 15th anniversary.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



*“Where the mantel clock uses its arms to architecturally stabilize time and keep it anchored to the ground, the Klock has wings – it’s a strange bird caught in flight... it is the essence of time frozen into a stationary object. But you can’t really freeze time – the Klock keeps on ticking.” – Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

Brooke Alexander 15





389

**Richard Artschwager**

*Corner*

1991-1992

Formica multiple with chrome plated steel and red paint.

35 1/4 x 14 3/4 x 4 3/8 in. (89.5 x 37.5 x 11.1 cm)

Signed, dated and numbered 22/30 in black ink on the reverse (there were also 8 artist's proofs), published by Brooke Alexander Editions, New York.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



*“I use visual perception as a way of bringing people into my space.” —Richard Artschwager*

Bolted to the corner of a wall, *Corner* is suspended in an unpredictable space of the gallery, forgoing typical sculptural placement on a pedestal, wall, or floor. A sense of compression is conveyed through the angular, bent shape of this multiple, as though the corner of the room itself is somehow bearing pressure upon its form. This illusionary effect makes the viewer aware of the space in a new way, making it almost palpable, nearly personifying the room into an active player in the artwork's form. Such illusion is mirrored in Artschwager's use of Formica, a laminate composite material that imitates the appearance of wood, continuing the duality of material reality and fantasy that pervades the conceptual framework of Artschwager's oeuvre.

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

*Ars Publicata*, Richard Artschwager, 1992.02



390

**Richard Artschwager**

*Exclamation Point*

2006

Rubberized horsehair, paint, and masonite multiple.  
upper element 21 3/4 x 8 x 1 in. (55.2 x 20.3 x 2.5 cm)  
lower element 5 x 5 x 1 in. (12.7 x 12.7 x 2.5 cm)

Both elements signed, the dot with initials, the line dated, both numbered 'AP 6/6' in white paint on the reverse (an artist's proof, the edition was 12), published by Brooke Alexander Editions, New York.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



*“[My] punctuation pieces were wanting to inflect objects and spaces the way real punctuation inflects the abstract objects and spaces of written language.”—Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

*Ars Publicata*, Richard Artschwager, 2006.01

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



391

### Richard Artschwager

*Locations (A. 1)*

1969

The complete set of five multiples, including wood, glass, Plexiglas, mirror and rubberized horsehair with formica, accompanied by a formica on wood container with Plexiglas lid.

container 15 x 10 3/4 x 5 in. (38.1 x 27.3 x 12.7 cm)

Signed and numbered 50/90 in blue ink on a label affixed to the underside of the container (there were also 18 artist's proofs), co-published by Brooke Alexander, Inc. and Castelli Graphics, New York.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



*“They are waiting to be used. The variants can be periodically unleashed and be periodically returned to their kennel. They are portable – but once you put one in place it becomes locked into its context. What locks it in? It don’t know. Something different every time, I would Imagine.” —Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

Brooke Alexander 1

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



392

### Richard Artschwager

*Zeno's Paradox*

2004

The complete set of four etchings and aquatints in colors, on Somerset paper, with full margins, within the original paper folio, all contained in the wall-mountable portfolio of rubberized horsehair.

all I. 11 3/4 x 15 3/4 in. (29.8 x 40 cm)

all S. 19 x 22 in. (48.3 x 55.9 cm)

portfolio 25 1/4 x 22 x 4 3/4 in. (64.1 x 55.9 x 12.1 cm)

All the prints signed, dated and numbered 'AP III/V' in pencil (artist's proofs, the edition was 250), additionally signed, dated and numbered in pencil on labels affixed to the paper folio and the reverse of the portfolio, published by Brooke Alexander Editions, New York.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



Literature

*Ars Publicata*, Richard Artschwager, 2004.01a-e





393

**Richard Artschwager**

*Door (A. 12)*

1987

Formica and wood multiple with metal hardware.

17 x 25 1/8 x 4 in. (43.2 x 63.8 x 10.2 cm)

Signed and numbered 'AP 6' in black ink on a label affixed to the reverse (an artist's proof, the edition was 25), published by Brooke Alexander Editions, New York.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



*“It’s intransitive. It’s opening with no objects; there is opening and there is closing, reflexive to the person that is doing the opening and closing... This thing illuminates a moment in our brief precious lives: an opening and a closing.”—Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

Brooke Alexander 12

## Editions & Works on Paper

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394

### Richard Artschwager

*Port*

1991

Painted wood, formica and painted Celotex multiple.

19 1/2 x 19 1/2 x 3 1/8 in. (49.5 x 49.5 x 7.9 cm)

Signed, titled, dated and numbered 18/50 in black ink on the reverse (there were also approximately 10 artist's proofs), published by Multiples, Inc., New York.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



*“My most important quality or property is curiosity. And that had its beginning in what I was going to do with my life.” —Richard Artschwager*

Artschwager's multiples offer visual and analytical contradictions, subversively engaging simultaneously with the vernaculars of Pop, Minimalism, and Conceptualism: the Pop derivation from utilitarian objects, the Minimal application of industrial materials, and the Conceptual impulse to engage with the ideological structures of language. Twisting established dichotomies of artistic and industrial production, Artschwager blurs the line between what is faux versus real, handmade versus manufactured, functional versus useless, and ordinary object versus high art.

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#### Literature

*Ars Publicata*, Richard Artschwager, 1991.02



395

**Allan McCollum and Louise Lawler**

*Fixed Intervals*

1992

Six lacquered and cut brass multiples.

smallest 2 1/2 x 2 x 1/2 in. (6.4 x 5.1 x 1.3 cm)

largest 8 3/4 x 4 x 1/2 in. (22.2 x 10.2 x 1.3 cm)

All incised with signatures of both artists, dated and numbered 9/25 on the undersides, published by Brooke Alexander Editions, New York.

**Estimate**

\$500 — 1,000

[Go to Lot](#)



Fixed Intervals was jointly conceived and produced by Allan McCollum and Louise Lawler, who are well known for their individual bodies of work. It consists of a series of stylized signs or symbols made of polished brass. When put on the wall, the separate components act as stand-ins for artworks that have been removed from the exhibition set-up either because they are on loan, in storage, taken to restoration, etc. Both artists are interested in how the immediate surrounding of each work influences its reception, and how the reading of an exhibition changes through the relocation of particular works. Fixed Intervals emphasizes the physical properties of gallery space and of display. It also reveals common operations that occur within an art institution and around every exhibition on a daily basis.

- Rhode Island School of Design

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#### Literature

*Ars Publicata*, Louise Lawler, 1992.01 [1-20]



396

**Anish Kapoor**

*Les Objets d'Artistes: A Vase*

1993

The complete three part vase consisting of two frosted-glass vessels and one terracotta base, contained in the original cardboard box.

overall 4 1/2 x 8 1/2 x 9 in. (11.4 x 21.6 x 22.9 cm)

The terracotta base stamp-signed and dated on the underside, from the unlimited edition, published by Slegten & Toegemann, Brussels.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)





397

**Virginia Overton**

*Untitled (Juniper Veneer)*

2013

Eastern red cedar veneer.

S. 19 x 12 in. (48.3 x 30.5 cm)

Signed, dated and numbered 11/16 in pencil on the reverse (there were also 4 artist's proofs), published by Triple Canopy, New York, framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)







398

**Katharina Fritsch**

*Katze (Cat); and Madonnenfigur (Madonna)*

1981/89 - 1982

One plastic multiple painted black (*Cat*) and one plaster multiple with yellow pigment (*Madonna*).

*Katze (Cat)* 6 5/8 x 6 5/8 x 2 3/8 in. (16.8 x 16.8 x 6 cm)

*Madonnenfigur (Madonna)* 12 x 2 1/2 x 2 1/2 in. (30.5 x 6.4 x 6.4 cm)

Both from the editions of unknown sizes, published by the artist.

**Estimate**

\$1,200 — 1,800

[Go to Lot](#)



Literature

Valeria Liebermann 25 (*Katze (Cat)*)



399

**David Hammons**

*The Holy Bible: Old Testament*

2002

Leather bound book of the revised and expanded two volume Marcel Duchamp Catalogue Raisonné, *The Complete Works of Marcel Duchamp*, published in 2000 by Arturo Schwartz, with gold embossed lettering on the spine and paper edge-gilding, contained in the original slipcase.

12 7/8 x 10 1/4 x 2 in. (32.7 x 26 x 5.1 cm)

Signed and numbered 147/165 in black ink on the justification page, published by Hand/Eye Projects, London.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



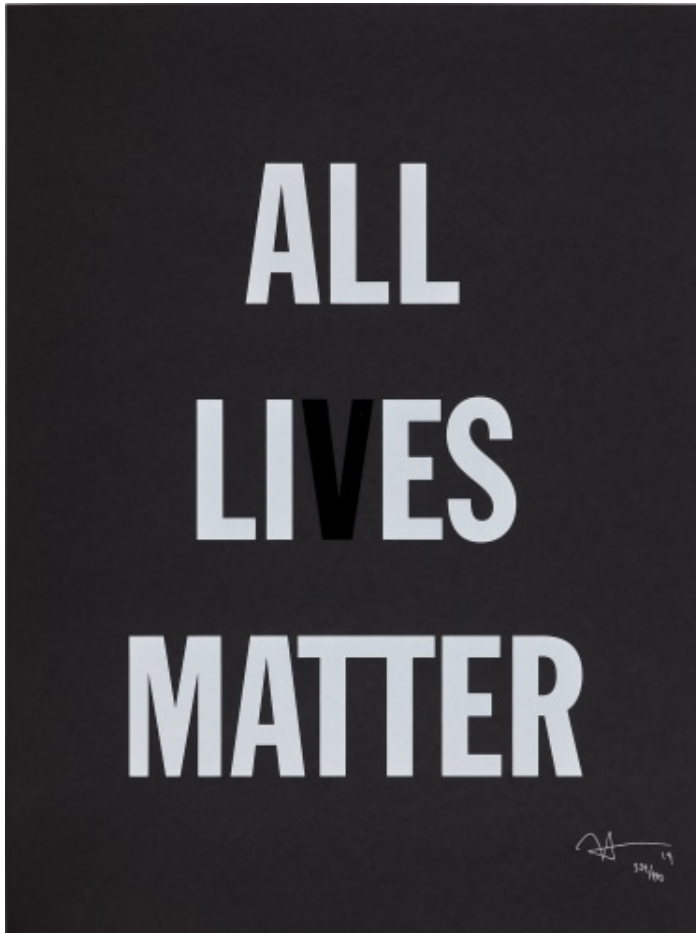
*"I am the C.E.O. of the D.O.C.—the Duchamp Outpatient Clinic" —David Hammons*

Over the past fifty years, David Hammons has produced sculptures, installations, prints, drawings, paintings, performances, and videos that, with a sense of the sacred and the humorous, investigate the intersection of art and daily life. Hammons' *The Holy Bible: Old Testament* is a limited-edition artist's book that reappropriates a 1997 softcover edition of Arturo Schwartz's *The Complete Works of Marcel Duchamp*, rebinding the book to resemble a Bible, complete with gilded text embossed on a leatherbound cover. As the originator of the "readymade"—a work of art made by placing an unaltered found object into an artistic context—Marcel Duchamp, perhaps more than any other artist, influenced the course of artmaking over the past century. Here Hammons celebrates Duchamp's close-to-sacred status as the forefather of conceptual art but also offers a gentle criticism: the book is bound as the Old Testament, leaving open the potentiality for a new volume of more recent artistic revelations.

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#### Literature

*Ars Publicata*, David Hammons, 2004.01



400

**Hank Willis Thomas**

*All Lies Matter*

2019

Screenprint, on black wove paper, with full margins.

I. 15 7/8 x 11 3/4 in. (40.3 x 29.8 cm)

S. 24 x 18 in. (61 x 45.7 cm)

Signed, dated and numbered 329/400 in silver ink,  
published by the Public Art Fund, New York, unframed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)





401

**Glenn Ligon**

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**Provenance**

Mireille Mosler, Ltd., New York

**Literature**

*Ars Publicata*, Glenn Ligon, 1995.02



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

402

**Gary Simmons**

*Forgotten Personal Property*

1998

Unique charcoal drawing, on vellum.

11 x 14 in. (27.9 x 35.6 cm)

Signed in pencil on the reverse, framed.

Estimate

\$3,500 — 4,500

[Go to Lot](#)





402

**Gary Simmons**

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**Provenance**

Metro Pictures, New York

Acquired from the above by the present owner, 1999



403

LOT OFFERED WITH NO RESERVE

**Dread Scott**

*Imagine a World Without America*

2006

Screenprint in colors, on Magnani Incisione 310 gsm paper, the full sheet.

S. 25 x 25 in. (63.5 x 63.5 cm)

Signed, titled, dated and numbered 11/19 in pencil on the reverse (there were also 2 artist's proofs), published by the artist, printed by Lower East Side Printshop, New York (with their blindstamp), framed.

**Estimate**

\$1,000 — 2,000 •

[Go to Lot](#)



403

Dread Scott

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Provenance

Jack Shainman Gallery, New York



404

LOT OFFERED WITH NO RESERVE

**Dread Scott**

*Never Again*

2017

Pigment print, on wove paper, the full sheet, mounted to Sintra.

I. 48 x 28 3/4 in. (121.9 x 73 cm)

S. 52 x 32 3/4 in. (132.1 x 83.2 cm)

Signed, titled, dated and numbered 1/4 in black ink on the reverse (there was also 1 artist's proof), created in partnership with Revolution Books for AMPLIFY: Leveraging the power of art and design to advance the front lines of social justice, a Make Art with Purpose and Worldstudio project, New York, framed.

Estimate

\$2,000 — 4,000 •

[Go to Lot](#)



404

Dread Scott

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Provenance

Jack Shainman Gallery, New York

## Editions & Works on Paper

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405

### Kara Walker

*Excerpt*

2014

Lithograph, on Somerset paper, the full sheet.

S. 37 7/8 x 24 1/4 in. (96.2 x 61.6 cm)

Signed, dated and numbered 'P.P. 1/5' in pencil (a printer's proof, the edition was 50 and 5 artist's proofs), published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, unframed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



405

Kara Walker

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Literature

*Ars Publicata*, Kara Walker, 2014.01



406

**Lorna Simpson**

*C-Ration*

1991

Gelatin silver prints, on one sheet of photo paper, with full margins.

overall I. 19 x 42 1/4 in. (48.3 x 107.3 cm)

S. 25 x 48 1/4 in. (63.5 x 122.6 cm)

Signed, dated and numbered 14/50 in pencil on the reverse, unframed.

**Estimate**

\$5,000 — 7,000

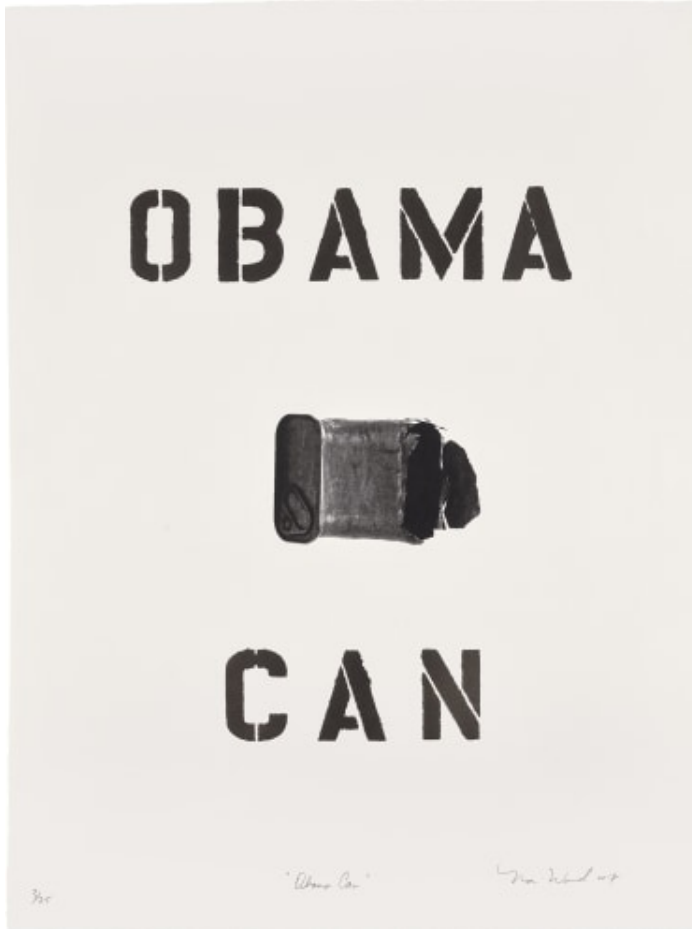
[Go to Lot](#)





*“I started to concentrate more upon how the viewer looks at photographs... I would insert my own text or my own specific reading of the image to give the viewer something they might not interpret or surmise... So I would start to interject these things that the photograph would not speak of and that I felt needed to be revealed, but that couldn't be revealed from just looking at an image” – Lorna Simpson*

---



407

LOT OFFERED WITH NO RESERVE

**Nari Ward**

*Obama Can*

2017

Lithograph, on Fabriano Artistic paper, with full margins.

I. 17 3/4 x 14 in. (45.1 x 35.6 cm)

S. 30 x 22 3/8 in. (76.2 x 56.8 cm)

Signed, titled, dated and numbered 3/25 in pencil (there were also 5 artist's proofs), published by Lehmann Maupin, New York, framed.

**Estimate**

\$3,000 — 5,000 •

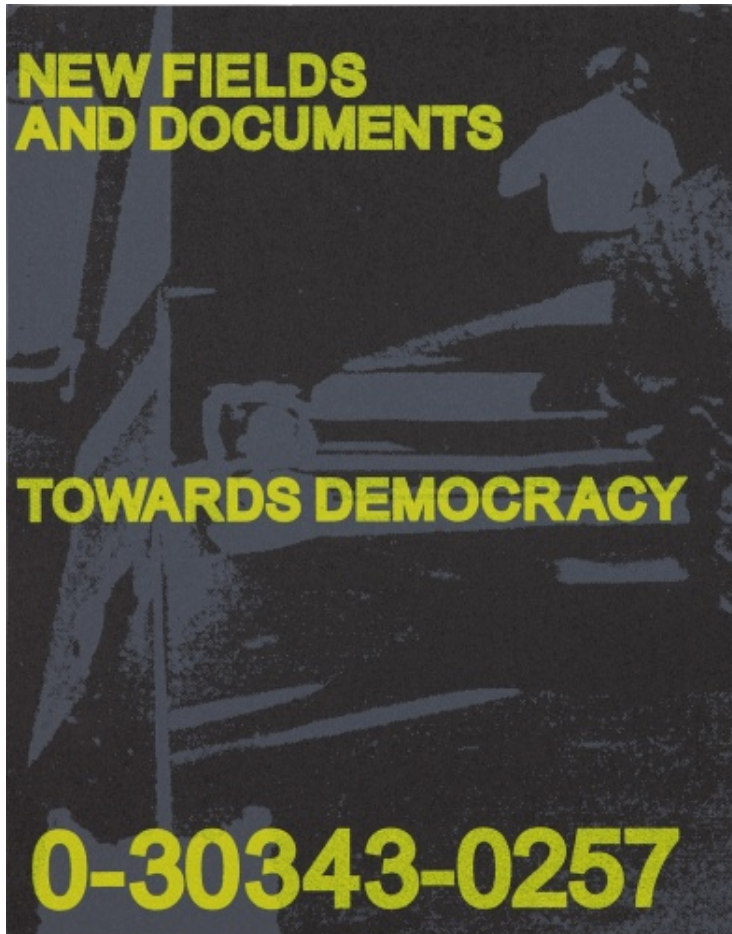
[Go to Lot](#)



Ward re-contextualizes found/discarded objects in juxtapositions that create complex and metaphorical meanings that highlight cultural values or offer social critique. He intentionally leaves the meaning of his work open, allowing the viewer to bring their own subject position to the work and provide his/her own interpretation.

Here, Ward presents a tin can opened from the bottom and covered in black stencil ink. This work was inspired by a video that Ward came across on the Internet of a person finding a can that had been vigorously pried open from the bottom, instead of by using the easy pull tab on the lid. Ward related this action to political gridlock, a metaphor for the Obama presidency, and also the idea of meeting obstacles with a 'can-do' attitude. Although Ward often deals with heavy, political issues throughout his work, he takes an optimistic attitude, rather than perpetuate the negativity of the current political climate. – Lehmann Maupin

---



408

**Adam Pendleton**

*Untitled (New Fields and Documents Towards Democracy 0-30343-0257)*

2005

Photocopy with transfer lettering in colors, on wove paper, the full sheet.

S. 10 5/8 x 8 3/8 in. (27 x 21.3 cm)

Signed, dated and numbered 64/140 in pencil on the reverse, unframed.

**Estimate**

\$300 — 500

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



409

### May Stevens

*Big Daddy*

circa 1970s

Unique gouache and pen diptych, on wove paper.

left 10 1/2 x 6 3/8 in. (26.7 x 16.2 cm)

right 10 5/8 x 7 1/2 in. (27 x 19.1 cm)

Signed in black ink (faded) on the right sheet, framed together.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



410

### Huma Bhabha

*Untitled*

2021

Digital archival print in colors, on Epson Hot Press Natural paper, the full sheet.

S. 20 7/8 x 19 in. (53 x 48.3 cm)

Signed, dated and numbered 36/50 in pencil (there were also 5 artist's proofs), published by Artspace and Phaidon, New York, to benefit the Museum of Contemporary Art, Los Angeles, framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



*“For me, ghastly and horror mean sophisticated and beautiful.” —Huma Bhabha*

---



411

**William Kentridge**

*Zeno at 4 A.M. (K. pp. 118-119)*

2001

Nine etchings and aquatint, on one sheet of Hahnemühle paper, with full margins.

I. 32 1/8 x 26 1/2 in. (81.6 x 67.3 cm)

S. 38 7/8 x 31 3/4 in. (98.7 x 80.6 cm)

Signed and annotated 'cancellation proof' in pencil (the edition was 12), published by David Krut Fine Art, New York, unframed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)





Literature

David Krut pp. 118-119



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

412

**Mona Hatoum**

*Untitled (Brain)*

2003

Unique handmade paper, mounted to card (as issued).

paper 6 x 8 3/8 in. (15.2 x 21.3 cm)

mount 10 3/4 x 13 in. (27.3 x 33 cm)

Signed in black ink on the reverse of the mount,  
framed.

**Estimate**

\$1,500 — 2,000

[Go to Lot](#)



412

**Mona Hatoum**

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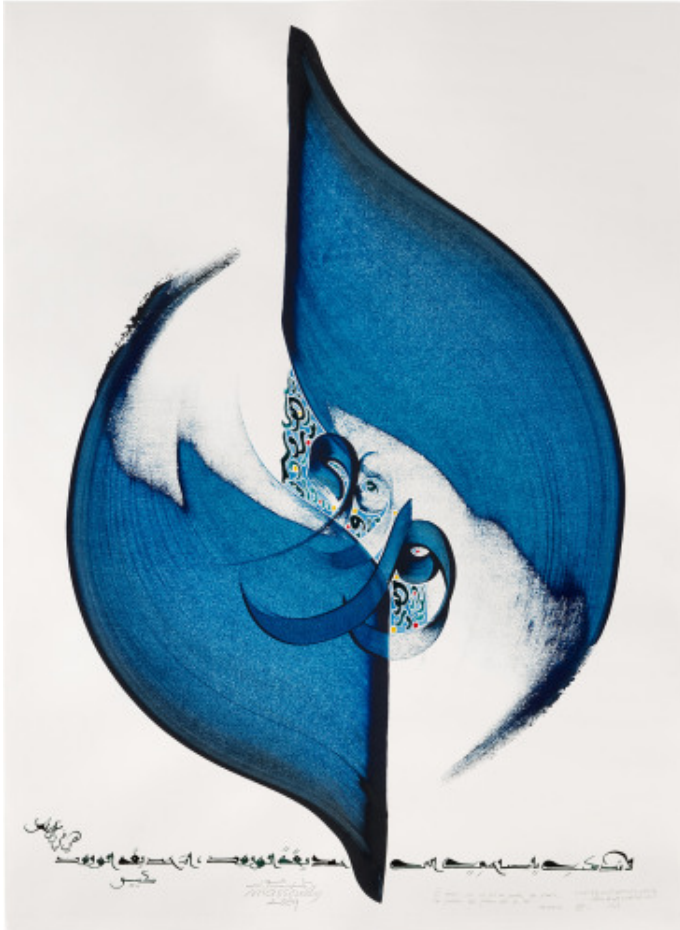
**Provenance**

Alexander and Bonin, New York

Acquired from the above by the present owner, 2003

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

413

**Hassan Massoudy**

*Untitled (Kabir)*

2009

Unique ink and pigment drawing, on Canson CA Grain  
paper.

29 1/2 x 21 5/8 in. (74.9 x 54.9 cm)

Signed and dated in pencil, framed.

**Estimate**

\$1,000 — 1,500

[Go to Lot](#)



413

Hassan Massoudy

---

**Provenance**

Sundaram Tagore Gallery, New York

Acquired from the above by the present owner, 2009



414

**Otis Kwame Kye Quaicoe**

*Rancher*

2021

Archival pigment print in colors, on cotton paper, with full margins.

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

S. 35 3/8 x 27 5/8 in. (89.9 x 70.2 cm)

Signed and numbered 75/75 in black ink (there were also 20 artist's proofs), published by Almine Rech Editions, Paris, unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)





415

LOT OFFERED WITH NO RESERVE

**Rashaad Newsome**

*Status Symbols No. 26*

2009

Unique collage, on Fabriano paper, contained in the original gold painted artist's frame.

S. 30 1/4 x 22 in. (76.8 x 55.9 cm)

framed 38 5/8 x 33 1/2 in. (98.1 x 85.1 cm)

Signed and dated in black ink on the reverse of the sheet.

**Estimate**

\$2,000 — 3,000 •

[Go to Lot](#)



**Provenance**

Galeria Ramis Barquet, New York

Private Collection

Christie's New York, *First Open: Post-War & Contemporary Art Online, September 30, 2016*, lot 47





416

LOT OFFERED WITH NO RESERVE

**Kameelah Janan Rasheed**

*Purchase the Proper Boots with which to Pull Yourself Up by the Bootstraps; Lower the Pitch of Your Suffering; Take It Like a Man But Don't Take It Up with the Man; and Tell Your Struggle with Triumphant Humor*

2014

Four inkjet prints in colors, on thin wove paper, the full sheet.

all S. 36 x 23 7/8 in. (91.4 x 60.6 cm)

All numbered 1/10 on labels affixed to the reverse of the mat boards and reverse of the frames (printed), all framed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)



416

Kameelah Janan Rasheed

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Provenance

Jack Shainman Gallery, New York

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

417

LOT OFFERED WITH NO RESERVE

**Jorge Macchi**

*fragile*

2012

Unique watercolor drawing, on wove paper, framed.  
11 5/8 x 15 7/8 in. (29.5 x 40.3 cm)

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)



417

**Jorge Macchi**

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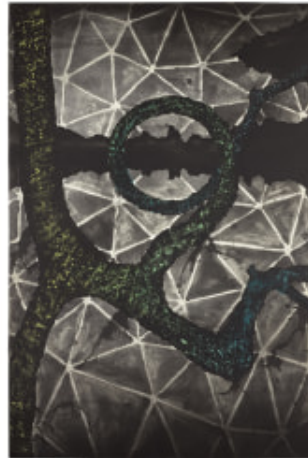
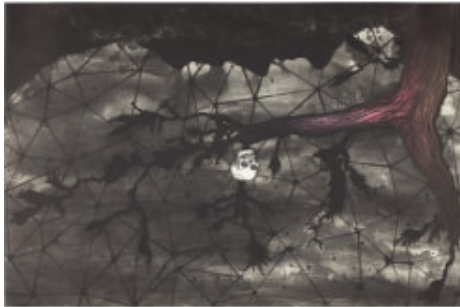
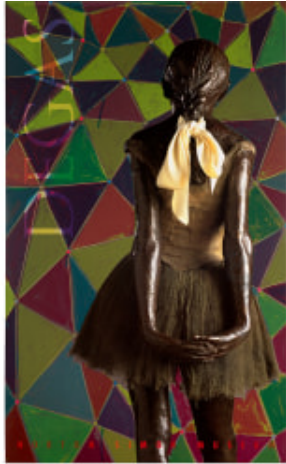
**Provenance**

Alexander and Bonin, New York

Acquired from the above by the present owner, 2013

**Exhibited**

Alexander and Bonin, New York, *Loop*, May 4 - June 15, 2013



418

LOT OFFERED WITH NO RESERVE

**Matthew Day Jackson**

*Missing Link (Lady Liberty)*, from *The Dymaxion Series*

2007

The complete set of three prints, including one screenprint in colors with collage, on found poster laminated on Coventry Rag paper, and two etching and aquatints with hand-painting, on Hahnemühle Copperplate paper, the full sheets.

one S. 36 x 22 in. (91.4 x 55.9 cm)

two S. 23 1/2 x 35 1/2 in. (59.7 x 90.2 cm) (one vertical)

All signed, two with initials, one titled and dated, and all numbered 20/35 in pencil on the reverse (there were also 5 artist's proofs), published by Peter Blum Edition, New York, all framed.

**Estimate**

\$3,000 — 5,000 •

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

419

LOT OFFERED WITH NO RESERVE

**Jim Shaw**

*Untitled*

1981

Unique airbrush and pencil drawing, on wove paper,  
framed.

13 5/8 x 10 3/4 in. (34.6 x 27.3 cm)

**Estimate**

\$2,000 — 3,000 •

[Go to Lot](#)



**Provenance**

Texas Gallery, Houston

Rosamund Felsen Gallery, Santa Monica

Metro Pictures, New York

Acquired from the above by the present owner, 1998



420

**Jim Shaw**

*Face in the Mirror*

1981

Unique airbrush and pencil drawing, on wove paper,  
framed.

13 5/8 x 10 5/8 in. (34.6 x 27 cm)

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)





420

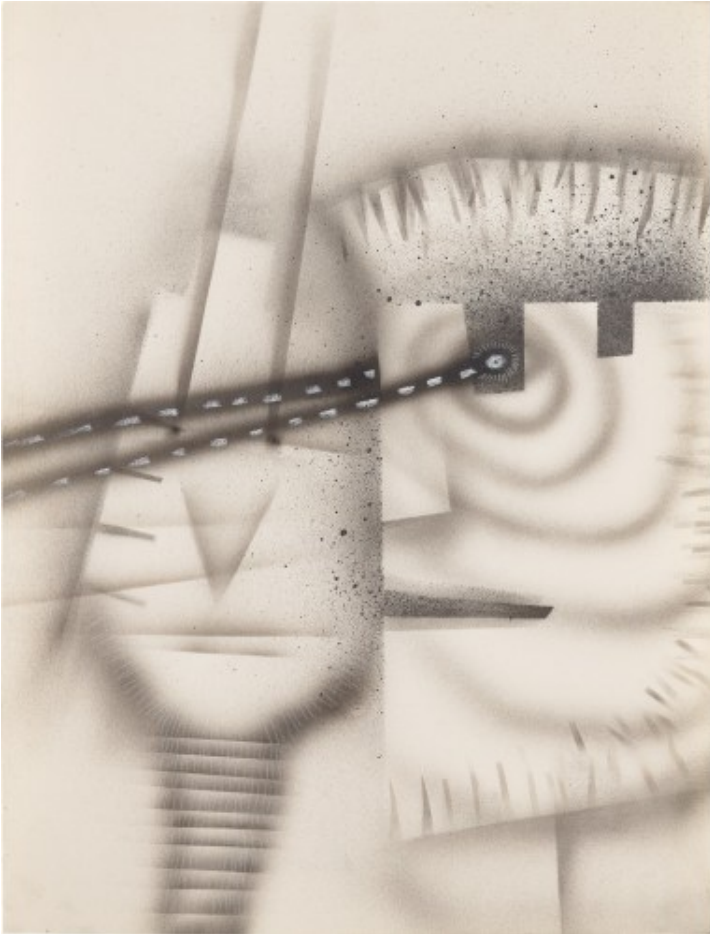
**Jim Shaw**

---

**Provenance**

Texas Gallery, Houston

Rosamund Felsen, Santa Monica, California



421

**Jim Shaw**

*[Untitled]*

1978

Unique airbrush and pencil drawing, on wove paper, framed.

14 1/8 x 10 5/8 in. (35.9 x 27 cm)

Signed and dated in pencil on the reverse, framed.

**Estimate**

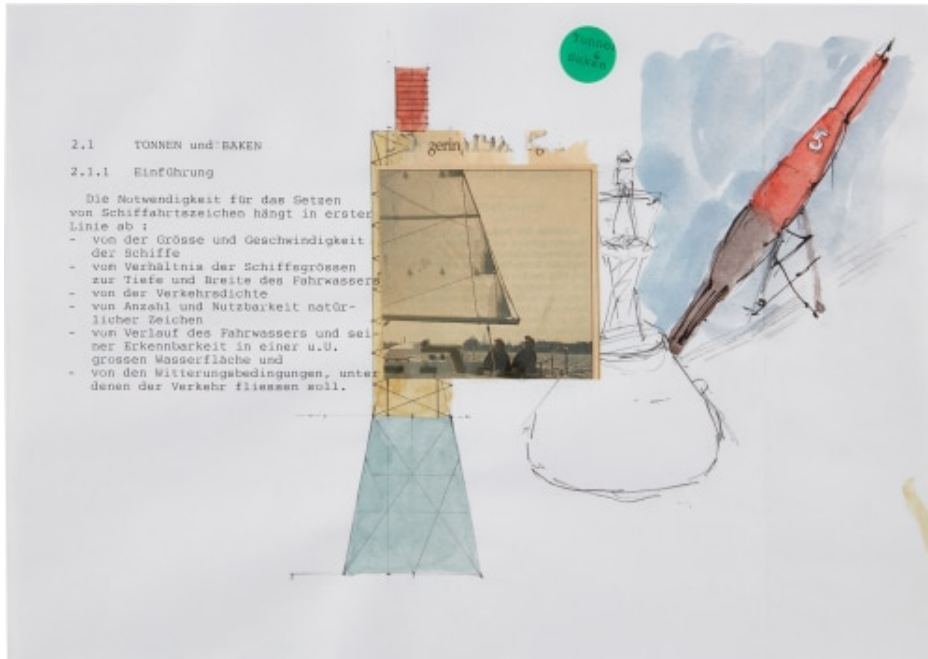
\$1,000 — 2,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

422

LOT OFFERED WITH NO RESERVE

### Manfred Pernice

*Untitled*

1999

Unique pencil, collage and mixed media drawing, on  
wove paper.

8 1/4 x 11 5/8 in. (21 x 29.5 cm)

Signed and dated in blue ink on the reverse, framed.

**Estimate**

\$700 — 900 •

[Go to Lot](#)



422

Manfred Pernice

---

Provenance

Mai 36 Galerie, Zürich

Acquired from the above by the present owner, 2002



423

**Martin Kippenberger**

*Haus Schloss Case (G. & C. 33)*

1990

Screenprinted wallpaper in colors, on cardboard box  
multiple.

overall 17 x 19 x 13 1/2 in. (43.2 x 48.3 x 34.3 cm)

Signed and numbered 14/23 in pencil (there were also  
4 artist's proofs), published by Edition Julie Sylvester,  
New York.

**Estimate**

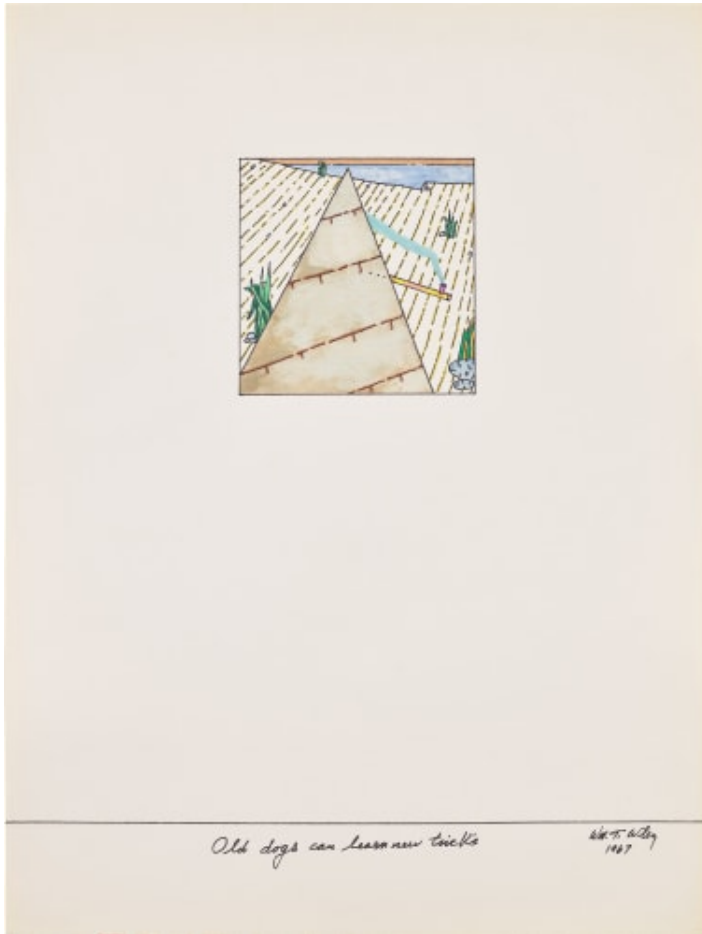
\$2,000 — 3,000

[Go to Lot](#)



Literature

Karola Grässlin and Gisela Capitan 33



424

**William T. Wiley**

*Old Dogs Can Learn New Tricks*

1967

Unique ink drawing in colors, on wove paper.

23 7/8 x 18 in. (60.6 x 45.7 cm)

Signed, titled and dated in black ink, framed.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



**Exhibited**

Venus Over Manhattan, New York, *Mr. Unatural and Other Works from the Allan Frumkin Gallery (1952-1987)*, February 22 - April 7, 2018



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

425

**Kcho**

*Untitled*

1995

Unique watercolor and pastel drawing, on wove paper,  
framed.

28 3/4 x 40 1/8 in. (73 x 101.9 cm)

Estimate

\$2,000 — 3,000

[Go to Lot](#)



425

**Kcho**

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**Provenance**

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner, 1995

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



426

### Elizabeth Peyton

*John and Jackie*

2000

Lithograph in colors, on wove paper, the full sheet.

S. 24 x 19 in. (61 x 48.3 cm)

Signed, dated and numbered 211/350 in pencil (there were also 10 artist's proofs), published by the Public Art Fund, New York, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

*Ars Publicata*, Elizabeth Peyton, 2000.01 [2]

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



427

### Robert Gober

*Untitled (G. 1743)*

1997

Double-sided lithograph, on French Durotone paper, with full margins.

both approx. l. 8 1/2 x 8 in. (21.6 x 20.3 cm)

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

Signed, dated and numbered 17/40 in pencil at the lower sheet edge under the artist's mat (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles, to benefit the Museum of Contemporary Art, Los Angeles, contained in the original white mount and wooden double-sided frame specified by the artist.

#### Estimate

\$1,000 — 1,500

[Go to Lot](#)



427

Robert Gober

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Literature

Gemini G.E.L. 1743

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



428

**Robert Gober**

*Untitled*

1999

Etching, on Rives BFK paper, with full margins.

I. 11 x 8 1/2 in. (27.9 x 21.6 cm)

S. 19 3/8 x 17 in. (49.2 x 43.2 cm)

Signed, dated and numbered 22/40 in pencil (there were also 12 artist's proofs), published by the Walker Art Center, Minneapolis, framed.

**Estimate**

\$1,000 — 1,500

[Go to Lot](#)



Literature

*Ars Publicata*, Robert Gober, 1999.01





429

**Jeff Wall**

*Untitled (Edition for Parkett) (V. 74, P. 49)*

1997

Silver gelatin contact print, on archival paper, with full margins.

I. 7 1/2 x 9 5/8 in. (19.1 x 24.4 cm)

S. 15 x 16 1/2 in. (38.1 x 41.9 cm)

Signed with initials, dated and numbered 16/55 in pencil (there were also 25 artist's proofs in Roman numerals), published by Parkett, Zurich and New York, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



429

Jeff Wall

---

Literature

Theodora Vischer 74

Parkett 49



430

**Jeff Wall**

*Boy on TV, from Eviction Struggle (V. 28b, P. 22)*

1989

Cibachrome print in colors, the full sheet.

S. 14 x 14 3/4 in. (35.6 x 37.5 cm)

Signed with initials, dated and numbered 58/80 in black ink on the reverse (there were also 20 artist's proofs in Roman numerals), published by Parkett, Zurich and New York, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



430

Jeff Wall

---

**Provenance**

Matthew Marks Gallery, New York

**Literature**

Theodora Vischer 28b

Parkett 22



431

**Jeff Wall**

*Torso (V. 75)*

1997

Silver gelatin print, on photo paper, with full margins.

I. 9 5/8 x 7 1/2 in. (24.4 x 19.1 cm)

S. 17 x 14 5/8 in. (43.2 x 37.1 cm)

Signed with initials, dated and numbered 17/50 in pencil on the reverse (there were also 20 artist's proofs), co-published by Edition Schellmann, Munich and New York, and Patrick Painter Editions, Vancouver, for documenta X, Kassel, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



431

Jeff Wall

---

**Provenance**

Matthew Marks Gallery, New York

**Literature**

Theodora Vischer 75

Jörg Schellmann, *Forty Are Better Than One*, Munich/New York, 2009, p. 415



432

LOT OFFERED WITH NO RESERVE

**R.H. Quaytman**

*Proclitic (P. 90)*

2012

Lithograph, on stainless steel plate.

20 x 12 3/8 in. (50.8 x 31.4 cm)

Incised with signature, title, date and numbered 'VIII' on the reverse (one of 20 in Roman numerals, the edition was 35), published by Parkett, Zürich and New York, unframed.

**Estimate**

\$800 — 1,200 •

[Go to Lot](#)



Literature  
Parkett 90



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



433

### Richard Prince

*Queen Elizabeth II, from Instagram New Portraits*

2015

Offset lithograph in colors, on smooth wove paper, with full margins.

I. 22 x 15 in. (55.9 x 38.1 cm)

S. 23 3/8 x 16 1/2 in. (59.4 x 41.9 cm)

From the unsigned edition of an unknown size, published by Gagosian Gallery, London, unframed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



433

**Richard Prince**

---

**Provenance**

Gagosian Gallery, London

Private Collection



434

**Cindy Sherman**

*Mrs. Claus*

1990

Chromogenic print in colors, on Fujicolor paper, with full margins.

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

S. 13 7/8 x 10 7/8 in. (35.2 x 27.6 cm)

Signed and dated in black ink on the reverse, unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



435

### Mick Rock

*David Bowie and Mick Ronson, Lunch on Train to Aberdeen*

1973/2004

Silver print, on wove paper.

I. 12 7/8 x 19 1/4 in. (32.7 x 48.9 cm)

S. 15 7/8 x 19 7/8 in. (40.3 x 50.5 cm)

Signed and numbered 37/90 in pencil, additionally titled and dated in pencil on the reverse, unframed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



*“I thought of myself more as a kind of [photographic] hit man, always relating to the action.” —Mick Rock*

---



436

**Ewa Juszkiewicz**

*Ginger Locks*

2021

Archival pigment print in colors, on wove paper, with full margins.

I. 31 1/2 x 24 7/8 in. (80 x 63.2 cm)

S. 35 1/2 x 28 7/8 in. (90.2 x 73.3 cm)

Signed, dated and numbered 55/75 in pencil (there were also 5 artist's proofs), published by Almine Rech Editions, London and Brussels, framed.

**Estimate**

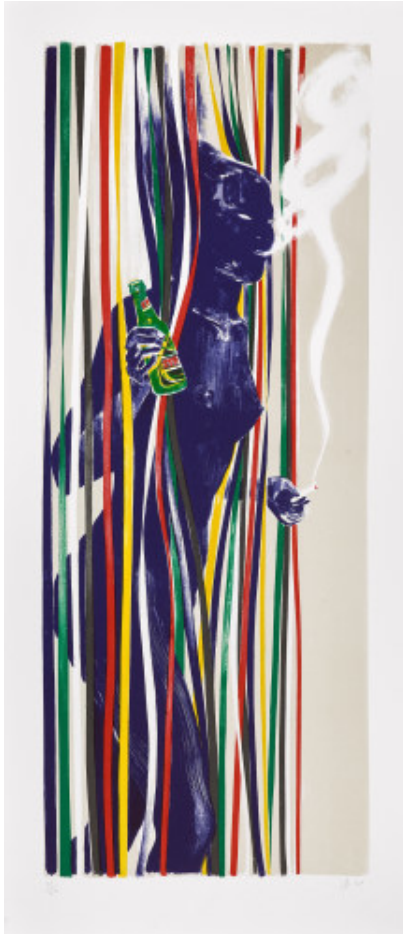
\$5,000 — 7,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



437

**Lisa Brice**

*Untitled (After Ophelia)*

2020

Lithograph in colors, on wove paper, with full margins.

I. 30 1/4 x 11 7/8 in. (76.8 x 30.2 cm)

S. 34 1/4 x 14 7/8 in. (87 x 37.8 cm)

Signed with initials, dated and numbered 31/50 in pencil, published by Tate, London, to benefit the Art Now programme, unframed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

438

**Karl Wirsum**

*Untitled*

1970

Unique ballpoint pen and ink drawing, on wove paper.

17 x 14 in. (43.2 x 35.6 cm)

Signed in pencil on the reverse, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





438

**Karl Wirsum**

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**Provenance**

Derek Eller Gallery, New York

Acquired from the above by the present owner, 2013



439

LOT OFFERED WITH NO RESERVE

**Nick Cave**

*Amalgam (brown) (T. 15-301)*

2015

Lithograph in colors, on Somerset paper, with full margins.

I. 24 1/2 x 16 1/4 in. (62.2 x 41.3 cm)

S. 32 1/2 x 22 in. (82.6 x 55.9 cm)

Signed, titled and numbered 66/95 in pencil, published by Tamarind Institute, Albuquerque (with their blindstamp), framed.

**Estimate**

\$800 — 1,200 •

[Go to Lot](#)



439

Nick Cave

---

Literature

Tamarind 15-301



440

**Nicole Eisenman**

*Untitled (P. 91)*

2012

Unique monotype in colors, on wove paper, with full margins.

I. 24 x 18 in. (61 x 45.7 cm)

S. 30 x 22 1/4 in. (76.2 x 56.5 cm)

Signed, dated and numbered 11/20 in pencil (there were also 20 in Roman numerals), published by Parkett Publishers, Zürich and New York, printed by 10 Grand Press, Brooklyn, New York, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



440

Nicole Eisenman

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Literature

Parkett 91

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

441

LOT OFFERED WITH NO RESERVE

**Gert and Uwe Tobias**

*Untitled (GUT 0889)*

2008

Unique mixed media drawing, on wove paper.

11 5/8 x 8 1/4 in. (29.5 x 21 cm)

Signed by both artist's and dated in pencil on the  
reverse, framed.

**Estimate**

\$1,000 — 1,500 •

[Go to Lot](#)



441

Gert and Uwe Tobias

---

**Provenance**

Team Gallery, New York

Acquired from the above by the present owner, 2008

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

442

LOT OFFERED WITH NO RESERVE

**Erik Schmidt**

*Untitled (sportsman II)*

1999

Unique ballpoint pen and ink drawing, on tracing  
paper.

13 x 8 7/8 in. (33 x 22.5 cm)

Signed in blue ballpoint pen on the reverse, framed.

Estimate

\$500 — 700 •

[Go to Lot](#)





442

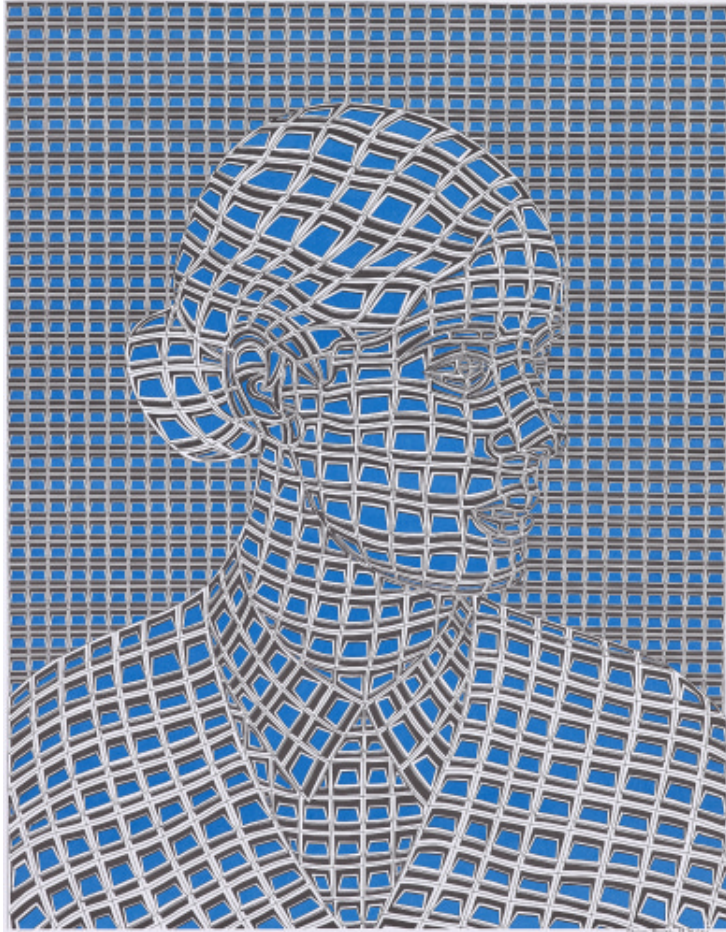
Erik Schmidt

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**Provenance**

Galerie Gebauer, Berlin

Acquired from the above by the present owner, 2000



443

**Thomas Bayrle**

*Anarchy in Construction (Blau)*

1971/2006

Screenprint in colors, on thin wove paper, the full sheet.

S. 23 1/8 x 29 5/8 in. (58.7 x 75.2 cm)

Signed, dated '1970/06' in black ink and numbered 2/50 in pencil, unframed.

Estimate

\$400 — 600

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

444

LOT OFFERED WITH NO RESERVE

**Stephan Balkenhol**

*Untitled*

2004

Unique charcoal drawing, on wove paper.

12 1/2 x 9 1/2 in. (31.8 x 24.1 cm)

Signed and dated in pencil, framed.

**Estimate**

\$600 — 900 •

[Go to Lot](#)



444

**Stephan Balkenhol**

---

**Provenance**

Mai 36 Galerie, Zürich

Acquired from the above by the present owner, 2005



445

**Wes Lang**

*Bad Medicine*

2005

Unique colored pencil, ink and graphite drawing, on found book cover.

7 1/2 x 5 1/4 in. (19.1 x 13.3 cm)

Signed, titled and dated in black ink on the reverse, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

446

**Ella Kruglyanskaya**

*Untitled (Rain)*

2014

Unique ink drawing, on wove paper.

17 1/2 x 12 1/2 in. (44.5 x 31.8 cm)

Signed and dated in pencil on the reverse, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



446

Ella Kruglyanskaya

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**Provenance**

Gavin Brown's Enterprise, New York

Acquired from the above by the present owner, 2019



447

**Eddie Martinez**

*A Big Old Steely Dan Conversation*

2005

Screenprint in colors, on wove paper, the full sheet.

S. 18 x 11 3/4 in. (45.7 x 29.8 cm)

Signed and numbered 57/100 in pencil, published by the artist for his show *A Big Old Steely Dan Conversation* at Allston Skirt Gallery, Boston, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)





*“I started with portraits and landscapes and still lifes, because I thought that’s what painting was supposed to be.” —Eddie Martinez*

Known for his colorful and graphic paintings, which blur the boundary between abstraction and representation, this work harkens back to imagery of Eddie Martinez’s early career. Significant as presumably one of the first prints Martinez ever produced, *A Big Old Steely Dan Conversation* was published concurrently with his first solo show of the same name, held at Allston Skirt Gallery in Boston. This screenprint gives insight into the origins of Martinez’ unconventional figuration, rooted in cartoons and an engagement with popular culture; humor and play continue to be central components of his practice today.

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**Provenance**

Allston Skirt Gallery, Boston

Private Collection

Acquired from the above by the present owner



448

**Namio Harukawa**

*Work No. 109*

2003

Unique graphite and colored pencil drawing, on wove paper.

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

Signed in white ink, numbered '1' in pencil and additionally annotated 'A6' in red pencil, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



449

**Justin John Greene**

*Whimsical Evolution 1*

2015

Unique colored pencil drawing, on wove paper.

17 x 14 in. (43.2 x 35.6 cm)

Signed and dated in colored pencil, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



450

### Danielle Orchard

*Joy of Life*

2018

Archival pigment print in colors, on wove paper, the full sheet.

S. 19 1/8 x 24 in. (48.6 x 61 cm)

Signed and numbered 45/50 in black ink on the accompanying Certificate of Authenticity, published by Exhibition A, New York, framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)





451

**Jordi Ribes**

*The Pink Partner*

2020

Photopolymer etching in colors, on Zerkali Bütten wove paper, with full margins.

I. 27 x 18 1/2 in. (68.6 x 47 cm)

S. 37 1/4 x 27 1/2 in. (94.6 x 69.9 cm)

Signed and numbered 4/21 in pencil (there were also 2 artist's proofs), published by L21 Gallery, Spain, unframed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



452

**KAWS**

*YOU SHOULD KNOW I KNOW*

2015

Screenprint in colors, on wove paper, the full sheet.

S. 37 1/4 x 32 in. (94.6 x 81.3 cm)

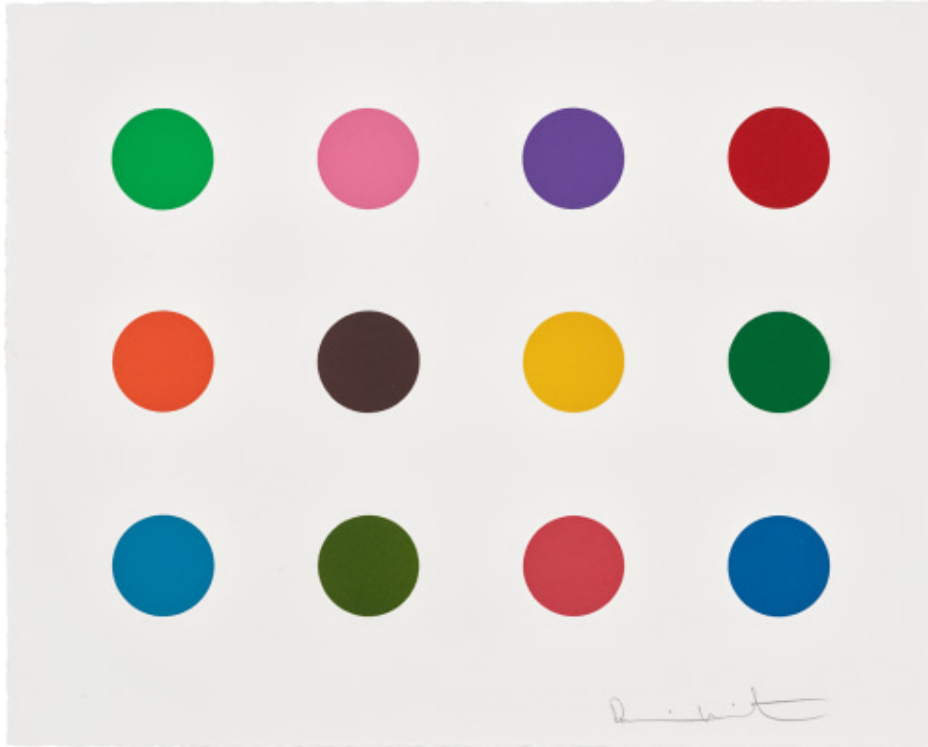
Signed, dated and numbered 'AP 31/50' in pencil (an artist's proof, the edition was 250), published by Pace Editions Inc., New York, framed.

Estimate

\$7,000 — 9,000

[Go to Lot](#)





453

**Damien Hirst**

*Perillartine, from 40 Woodcut Spots*

2012

Woodcut in colors, on Somerset paper, with full margins.

I. 9 3/4 x 13 3/4 in. (24.8 x 34.9 cm)

S. 14 1/2 x 18 in. (36.8 x 45.7 cm)

Signed in pencil and numbered 34/55 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





454

**Damien Hirst**

*The Souls IV - Chocolate/Silver Gloss/Leaf Green*

2010

Foil block print in colors, on Arches 88 archival paper, with full margins.

I. 11 x 16 3/4 in. (27.9 x 42.5 cm)

S. 28 3/8 x 20 in. (72.1 x 50.8 cm)

Signed and numbered 8/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)







455

**Damien Hirst**

*Theodora, from The Empresses (H. 10-3)*

2022

Laminated giclée print in colors with screenprinted glitter, flush-mounted to aluminum with metal strainer on the reverse (as issued).

S. 39 3/8 x 39 3/8 in. (100 x 100 cm)

Signed in pencil and numbered '2250' (printed) on the label affixed to the reverse, from the edition of 3315, published by HENI Editions, London.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



455

**Damien Hirst**

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Literature

Heni Productions H10-3



456

**Damien Hirst**

*Nūr Jahān, from The Empresses (H. 10-2)*

2022

Laminated giclée print in colors with screenprinted glitter, flush-mounted to aluminum with metal strainer on the reverse (as issued).

S. 39 3/8 x 39 3/8 in. (100 x 100 cm)

Signed in pencil and numbered '2250' (printed) on the label affixed to the reverse, from the edition of 3041, published by HENI Editions, London.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



456

**Damien Hirst**

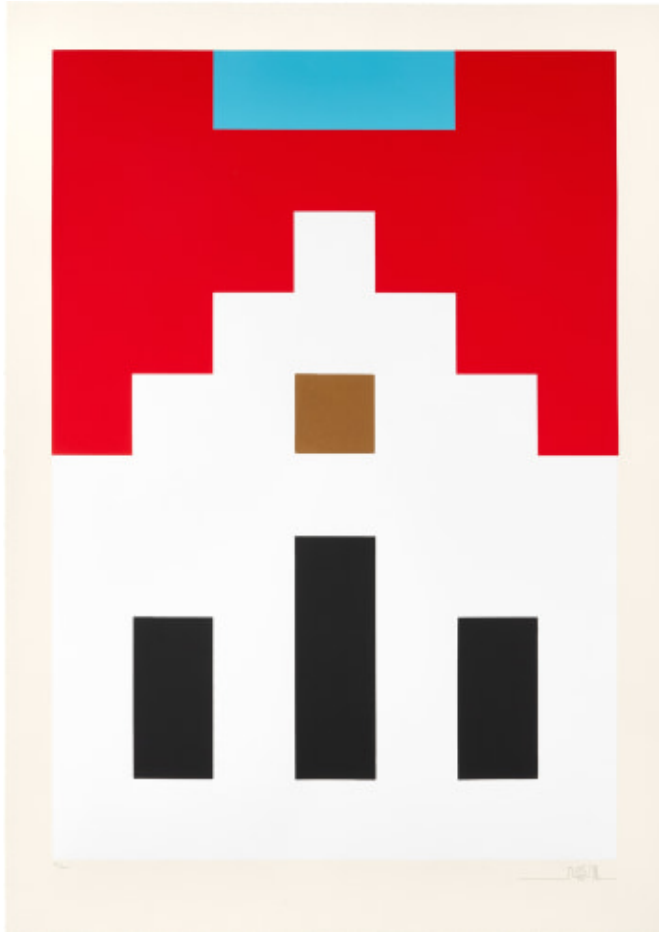
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Literature

Heni Productions H10-2

## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

457

### Invader

*Marlboro, from Provocateurs*

2014

Screenprint in colors, on wove paper, with full margins.

I. 29 1/2 x 20 5/8 in. (74.9 x 52.4 cm)

S. 34 1/8 x 24 1/8 in. (86.7 x 61.3 cm)

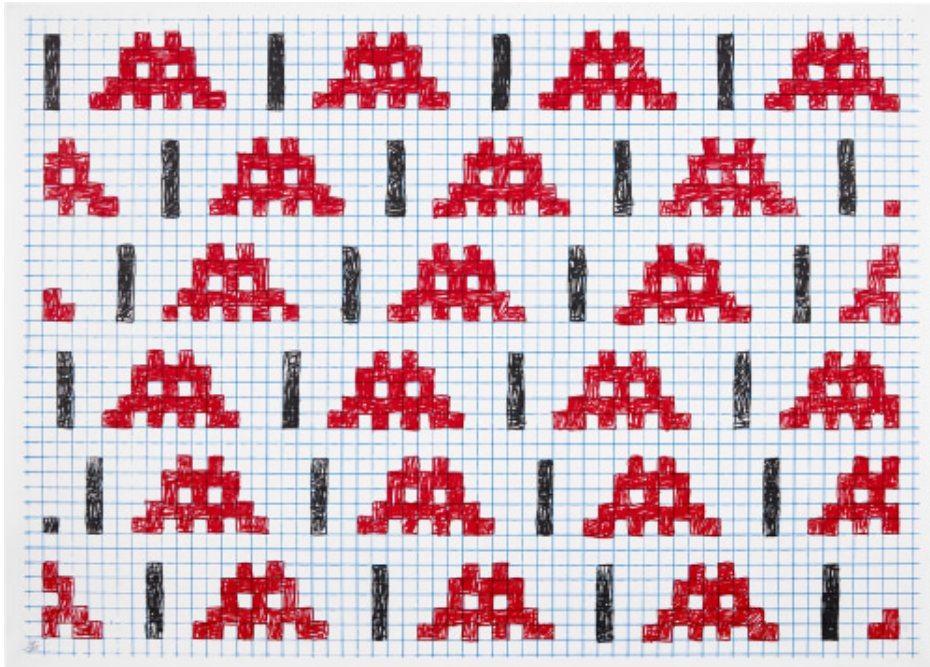
Signed, dated and numbered 105/200 in pencil (there were also 8 artist's proofs), published by Shepard Fairey Studio, for the exhibition *Art Alliance: The Provocateurs*, Chicago (with their blindstamp), framed.

#### Estimate

\$3,000 — 5,000

[Go to Lot](#)





458

### Invader

*Homeworks*

2006

Screenprint in colors, on wove paper, with full margins.

I. 19 x 26 1/4 in. (48.3 x 66.7 cm)

S. 19 3/4 x 27 1/2 in. (50.2 x 69.9 cm)

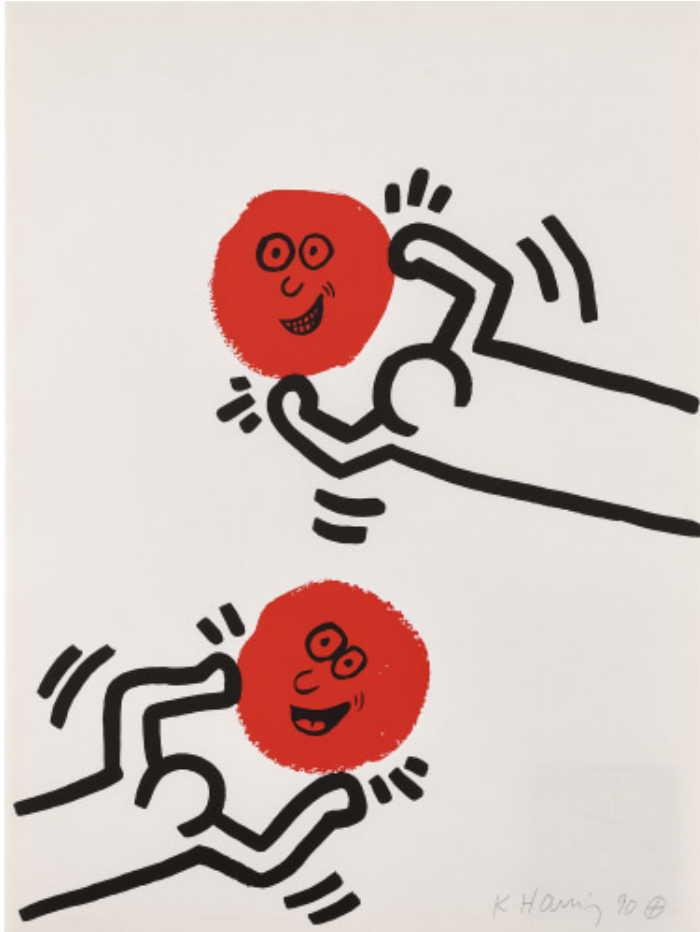
Numbered 57/100 in pencil (there were also 10 artist's proofs), published by Pictures on Walls, London (with their blindstamp), unframed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





459

**Keith Haring**

*The Story of Red and Blue: number 11 (L. p. 131)*

1989

Lithograph in black and red, on light wove paper, the full sheet.

S. 22 x 16 1/2 in. (55.9 x 41.9 cm)

With printed signature and date in silver on the front, signed and dated '6/14/90' in pencil by Julia Gruen (Executor for the Keith Haring Estate) and numbered '20/90 - XI' in pencil on a printed Certificate of Authenticity on the reverse (there were also 10 artist's proofs in Roman numerals), published by the Keith Haring Estate, New York, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



459

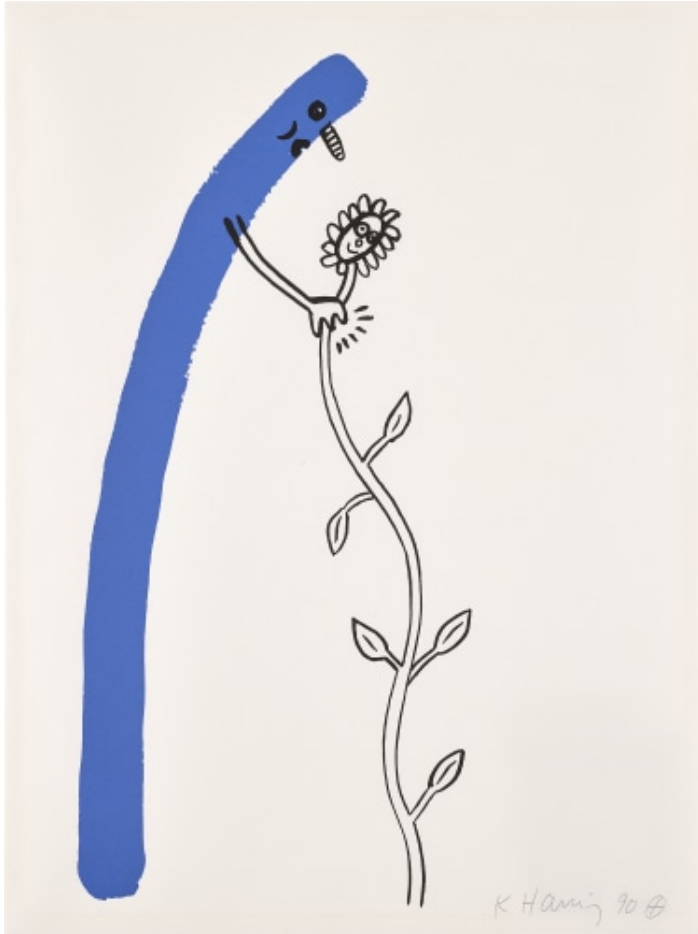
Keith Haring

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Literature

Klaus Littmann p. 131





460

**Keith Haring**

*The Story of Red and Blue: number 12 (L. p. 131)*

1989

Lithograph in black and blue, on light wove paper, with full margins.

I. 20 x 9 in. (50.8 x 22.9 cm)

S. 22 x 16 1/2 in. (55.9 x 41.9 cm)

With printed signature and date in silver on the front, signed and dated '6/14/90' in pencil by Julia Gruen (Executor for the Keith Haring Estate) and numbered '64/90 - XII' in pencil on a printed Certificate of Authenticity on the reverse (there were also 10 artist's proofs in Roman numerals), published by the Keith Haring Estate, New York, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



460

Keith Haring

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Literature

Klaus Littmann p. 131



461

**Kenny Scharf**

*Looky*

2021

Screenprint in colors, on a circular sheet of Mohawk Superfine paper, the full sheet.  
diameter S. 24 in. (61 cm)

Signed, dated and numbered 16/99 in pencil,  
published by JRP Editions, Geneva (with their  
blindstamp), with their accompanying Certificate of  
Authenticity, framed.

**Estimate**

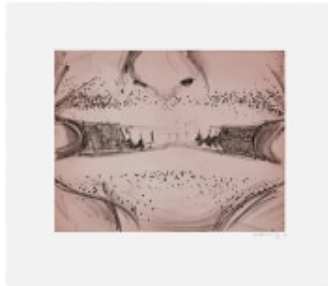
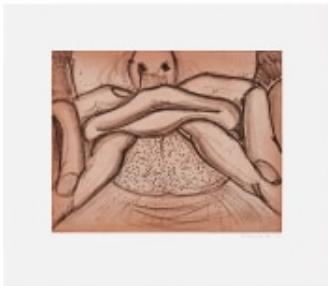
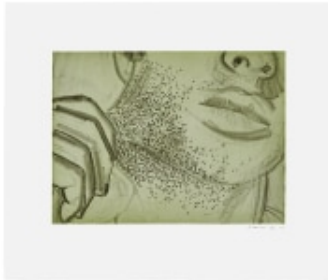
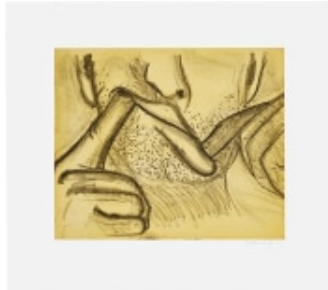
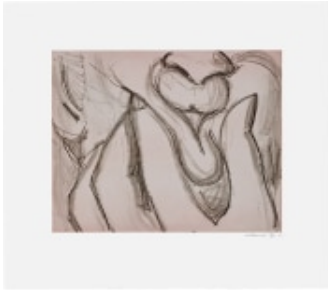
\$1,500 — 2,500

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



462

### Bruce Nauman

*Soft Ground Etching*

2007

The complete set of six etchings in colors, on Somerset paper, with full margins.

all I. approx. 18 x 24 in. (45.7 x 61 cm)

all S. approx. 30 x 34 in. (76.2 x 86.4 cm) (one vertical)

All signed, dated '06' or '07' and numbered 19/50 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), all unframed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



Literature

*Ars Publicata*, Bruce Nauman, 2007.01 [1-6]



463

**Bruce Nauman**

*Oiled Dead (State)* (G. 608, C. 34)

1975

Lithograph and screenprint in colors, on Arches paper, with full margins.

I. 41 3/4 x 45 1/2 in. (106 x 115.6 cm)

S. 45 1/2 x 49 1/2 in. (115.6 x 125.7 cm)

Signed, dated and numbered 13/14 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



463

**Bruce Nauman**

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Literature

Gemini G.E.L. 608

Christopher Cordes 34



464

**Claes Oldenburg**

*Double-Nose/Purse/Punching Bag/Ashtray (G. 259, A. & P. 72)*

1970

Lithograph, on Rives BFK paper, with full margins.

I. 13 1/2 x 13 in. (34.3 x 33 cm)

S. 21 x 19 in. (53.3 x 48.3 cm)

Signed with initials, dated and numbered 19/50 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

\$600 — 900

[Go to Lot](#)





Literature

Gemini G.E.L. 259

Richard Axsom and David Platzker 72



465

**Jonas Wood**

*Untitled*

2009

Lithograph and screenprint in colors, on Coventry vellum paper, the full sheet.

S. 40 x 26 1/2 in. (101.6 x 67.3 cm)

Signed with initials, dated and numbered 37/50 in pencil (there were also 12 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp and inkstamp on the reverse), framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



465

Jonas Wood

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Literature

Gagosian Gallery, New York, *Jonas Wood: Prints*, pp. 30-31



PROPERTY FROM A DISTINGUISHED NEW YORK  
DRAWINGS COLLECTOR

466

**Jordan Wolfson**

*Untitled (Animation masks)*

2012

Inkjet print, on wove paper, laid to board, framed.  
S. 10 x 8 in. (25.4 x 20.3 cm)

Estimate

\$2,000 — 3,000

[Go to Lot](#)



466

**Jordan Wolfson**

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**Provenance**

Alex Zachary Peter Currie, New York

Acquired from the above by the present owner, 2012



467

Mel Bochner

*Scoundrel*

2012

Monoprint in colors with collage, engraving and embossing, on hand-dyed Twinrocker handmade paper, the full sheet.

S. 12 3/8 x 9 1/4 in. (31.4 x 23.5 cm)

Signed and dated in pencil, published by Two Palms Press, New York, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



468

LOT OFFERED WITH NO RESERVE

## Rachel Harrison

*where's my fucking peanut*

2012

The complete set of 26 inkjet prints, on wove paper, accompanied by 32 wooden clothespins, all contained in the original wooden box.

all S. 3 1/2 x 6 in. (8.9 x 15.2 cm)

box 9 1/4 x 6 3/4 x 2 in. (23.5 x 17.1 x 5.1 cm)

Signed and numbered 7/50 in black ink on the underside of the lid (there were also 8 artist's proofs), published by Triple Canopy, New York.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)





469

David Shrigley

*Black Cats*

2021

Screenprint in colors, on Somerset paper, the full sheet.

S. 29 7/8 x 22 in. (75.9 x 55.9 cm)

Signed with initials, dated and numbered 73/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



470

**David Shrigley**

*Just Fly Away*

2023

Screenprint in colors, on Somerset paper, the full sheet.

S. 30 x 22 in. (76.2 x 55.9 cm)

Signed with initials, dated and numbered 16/125 in pencil on the reverse (there were also 12 artist's proofs), published by Stephen Friedman Gallery, London, unframed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





471

**David Shrigley**

*Untitled (The World)*

2019

Screenprint in colors, on Rives BFK paper, the full sheet.

S. 29 1/2 x 22 in. (74.9 x 55.9 cm)

Signed with initials, dated and numbered 17/125 in pencil on the reverse (there are no recorded artist's proofs), published by Two Rooms, Auckland, New Zealand, unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



## Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



472

### David Shrigley

*A Gap in the Clouds*

2020

Screenprint in colors, on Somerset Satin paper, the full sheet.

S. 29 1/2 x 21 1/2 in. (74.9 x 54.6 cm)

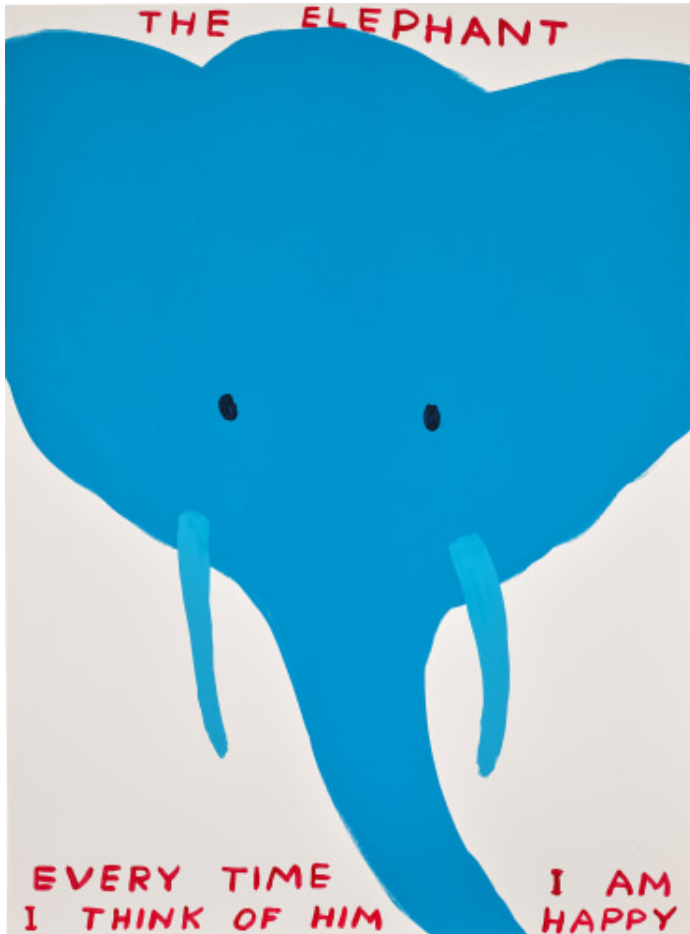
Signed with initials, dated and numbered 108/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)





473

**David Shrigley**

*The Elephant*

2023

Screenprint in colors, on Somerset paper, the full sheet.

S. 30 x 22 in. (76.2 x 55.9 cm)

Signed with initials, dated and numbered 16/125 in pencil on the reverse (there were also 12 artist's proofs), published by Stephen Friedman Gallery, London, unframed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



# Editions & Works on Paper

New York Auction / 24 October 2023 / 2pm EDT



474

David Shrigley and Joan Cornellà

Vote

2022

The complete set of eight screenprints in colors, on wove paper, the full sheets, with title page, all contained in the original foam-lined wooden box with printed title and artists names.

all S. 18 1/4 x 12 3/4 in. (46.4 x 32.4 cm)

box 22 x 16 1/2 x 3 1/2 in. (55.9 x 41.9 x 8.9 cm)

Signed by both artists and numbered '109/125' in pencil on the title page, all the prints numbered 109/125 in pencil, published by DDT Store (AllRightsReserved), Hong Kong.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





475

**David Shrigley**

*Art Will Save The World*

2019

Screenprint in colors, on Somerset paper, the full sheet.

S. 29 7/8 x 22 in. (75.9 x 55.9 cm)

Signed with initials, dated and numbered 30/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)





476

**Ai Weiwei**

*Finger, from Ex-Votos*

2018

Hand-carved wood multiple, with accompanying exhibition catalogue.

11 7/8 x 4 x 2 1/2 in. (30.2 x 10.2 x 6.4 cm)

A unique variant from the edition of an unknown size, published on the occasion of the exhibition *Ai Weiwei: RAIZ* held at OCA, Ibirapuera Park, São Paulo, 20 October, 2018 - 20 January, 2019, accompanied by a Certificate of Authenticity with printed signature.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)





477

**John Baldessari**

*Nose/Silhouette: Blue*

2010

Lithograph and screenprint in colors, on wove paper, with full margins.

I. 14 7/8 x 10 in. (37.8 x 25.4 cm)

S. 18 x 14 in. (45.7 x 35.6 cm)

Signed, dated and numbered 25/50 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





477

**John Baldessari**

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Provenance

Private Collection, Los Angeles