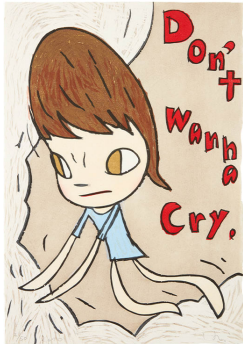
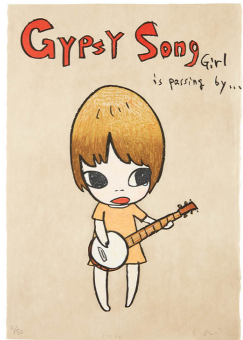


Editions & Works on Paper

New York Auction / 19-21 October 2021

Sale Interest: 470 Lots



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Sale Interest: 470 Lots

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19 October, 4pm EST, Evening Sale (Lots 1-107)
20 October, 10am EST, Day Sale Session 1 (Modern) (Lots 108-211)
20 October, 2pm EST, Day Sale Session 2 (Post-War) (Lots 212-330)
21 October, 10am EST, Day Sale Session 3 (Contemporary) (Lots 331-470)

Viewing

14-20 October 2021
Monday-Saturday 10am-6pm
Sunday 12pm-6pm

Southampton Gallery Viewing
11 September - 3 October 2021
Tuesday-Sunday 12pm-6pm

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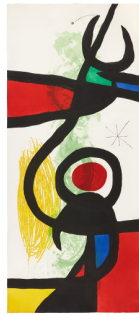
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Sale Interest: 470 Lots



1
Joan Miró
Manoletina (D. 509)
Estimate \$10,000 — 15,000



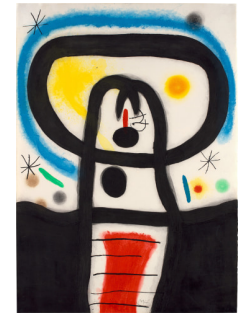
2
Joan Miró
Les Grandes manœuvres (The G...
Estimate \$30,000 — 50,000



3
Joan Miró
Femme aux bijoux (Woman with...
Estimate \$12,000 — 18,000



4
Joan Miró
Série Barcelona (Barcelona Seri...
Estimate \$18,000 — 22,000



5
Joan Miró
Équinoxe (Equinox) (D. 428)
Estimate \$50,000 — 70,000



6
Salvador Dalí
Le Colosse (The Colossus), for A...
Estimate \$8,000 — 12,000



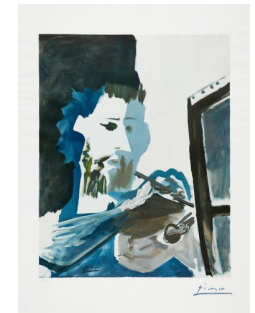
7
Lynn Chadwick, R.A.
Walking Cloaked Figures VI (Ma...
Estimate \$25,000 — 35,000



8
Lynn Chadwick, R.A.
Sitting Girl (F. & C. 802S)
Estimate \$20,000 — 30,000



9
Pablo Picasso
Deux femmes sur la plage (Two ...
Estimate \$15,000 — 25,000



10
After Pablo Picasso
Le Peintre (The Painter)
Estimate \$10,000 — 15,000

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11
Pablo Picasso
Jeune fille de profil couronnée d...
Estimate \$8,000 — 12,000



12
Marc Chagall
Le Bouquet bleu (The Blue Bouq...
Estimate \$15,000 — 25,000



13
Marc Chagall
Le Jugement de Chloé (The Judg...
Estimate \$12,000 — 18,000



14
Marc Chagall
La Fable de Syrinx (The Syrinx ...
Estimate \$8,000 — 12,000



15
Henri Matisse
Orientale sur lit de repos, sol de ...
Estimate \$15,000 — 25,000



16
Léonard Tsuguharu Fo...
Le Rêve (The Dream) (B. 48.04)
Estimate \$12,000 — 18,000



17
Bernard Buffet
Album Paris (S. 31-40)
Estimate \$18,000 — 25,000



18
Hans Hartung
P1958-56
Estimate \$15,000 — 25,000



19
Jean Dubuffet
L'Enfle-chique III (The Inflated S...
Estimate \$9,000 — 12,000

20
This lot is no longer available.

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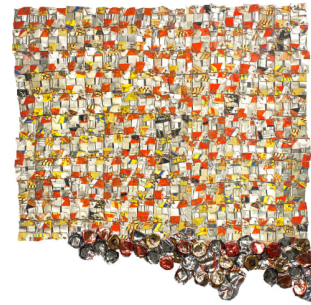
21
After Jean-Michel Basquiat
Flexible
Estimate \$50,000 — 70,000



22
Jean-Michel Basquiat
Untitled (from Leonardo)
Estimate \$50,000 — 70,000



23
El Anatsui
Black & Silver
Estimate \$12,000 — 18,000



24
El Anatsui
Paper & Gold
Estimate \$12,000 — 18,000



25
El Anatsui
Pewter Variation
Estimate \$12,000 — 18,000



26
Ebony G. Patterson
Untitled, from The Of 72 Project
Estimate \$20,000 — 30,000



27
Ellen Gallagher
Untitled
Estimate \$15,000 — 25,000



28
Yoshitomo Nara
Untitled (M. & S. E-2010-003 - E...)
Estimate \$300,000 — 400,000



29
H.C. Westermann
See America First (T. 2425-244...)
Estimate \$30,000 — 50,000



30
Ed Ruscha
Ghost Station
Estimate \$25,000 — 35,000

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31
Ed Ruscha
History Kids
Estimate \$25,000 — 35,000



32
Jasper Johns
Cicada, from Eight Lithographs ...
Estimate \$20,000 — 30,000



33
Jasper Johns
Target (ULAE 147)
Estimate \$150,000 — 250,000



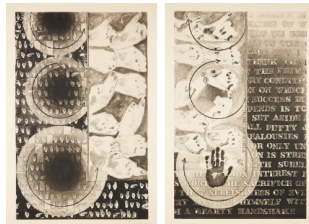
34
Jasper Johns
Bushbaby
Estimate \$25,000 — 35,000



35
Jasper Johns
Untitled
Estimate \$10,000 — 15,000



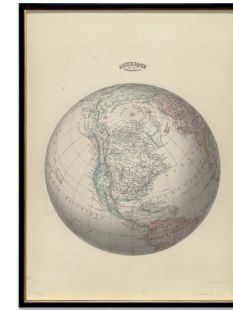
36
Jasper Johns
Untitled
Estimate \$10,000 — 15,000



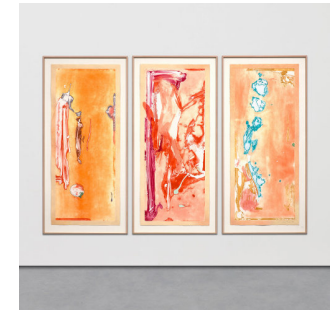
37
Jasper Johns
Fragment of A Letter
Estimate \$20,000 — 30,000



38
Jasper Johns
Within
Estimate \$10,000 — 15,000



39
Vija Celmins
AMERIQUE
Estimate \$15,000 — 25,000



40
Helen Frankenthaler
Gateway (H. 154)
Estimate \$60,000 — 90,000

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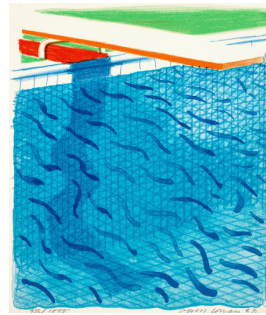
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41
Joan Mitchell
Sunflowers I
Estimate \$50,000 — 70,000



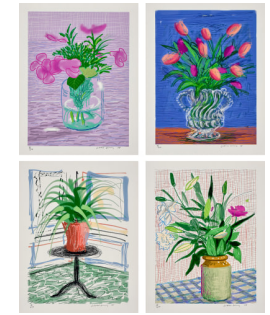
42
Richard Diebenkorn
Blue
Estimate \$20,000 — 30,000



43
David Hockney
Pool Made with Paper and Blue ...
Estimate \$20,000 — 30,000



44
David Hockney
Rue de Seine (S.A.C. 121, M.C.A....
Estimate \$20,000 — 30,000



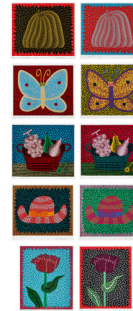
45
David Hockney
A Bigger Book, Art Edition B (wi...
Estimate \$80,000 — 100,000



46
David Hockney
Celia Inquiring (G. 835, M.C.A.T....
Estimate \$10,000 — 15,000



47
David Hockney
Apples, Grapes and Lemon on a ...
Estimate \$10,000 — 15,000



48
Yayoi Kusama
Amour pour Toujours (K. 282-291)
Estimate \$150,000 — 250,000



49
Yves Klein
La Vénus d'Alexandrie (Vénus bl...
Estimate \$80,000 — 120,000



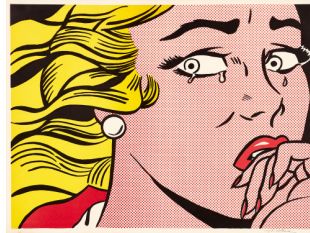
50
Richard Pettibone
Roy Lichtenstein, Woman with F...
Estimate \$12,000 — 18,000

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51
Roy Lichtenstein
Reverie, from 11 Pop Artists, Vol...
Estimate \$120,000 — 180,000



52
Roy Lichtenstein
Crying Girl (C. II.1)
Estimate \$40,000 — 60,000



53
Roy Lichtenstein
Sweet Dreams Baby!, from 11 Po...
Estimate \$80,000 — 120,000



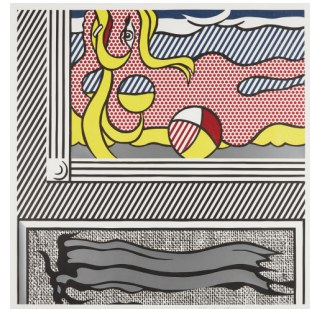
54
Roy Lichtenstein
The Living Room, from Interior ...
Estimate \$70,000 — 100,000



55
Roy Lichtenstein
Tel Aviv Museum Print (C. 238)
Estimate \$25,000 — 35,000



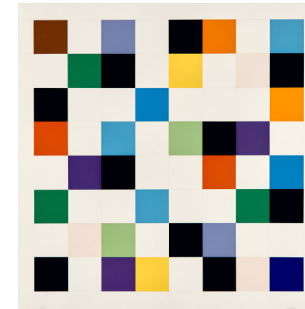
56
Roy Lichtenstein
Road Before the Forest, from La...
Estimate \$50,000 — 70,000



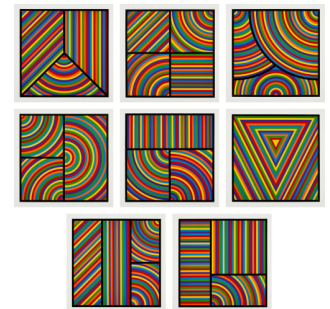
57
Roy Lichtenstein
Two Paintings: Beach Ball, from ...
Estimate \$30,000 — 40,000



58
Roy Lichtenstein
Still Life with Windmill, from Six ...
Estimate \$15,000 — 25,000



59
Ellsworth Kelly
Colors on a Grid (T. 294, A. 140)
Estimate \$15,000 — 20,000



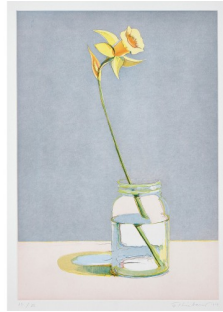
60
Sol LeWitt
Color Bands (K. 2000.07)
Estimate \$20,000 — 30,000

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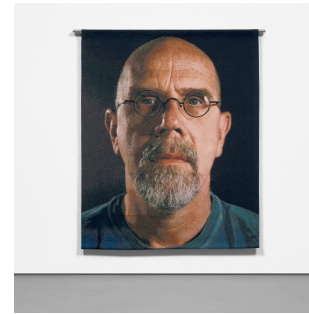
61
Wayne Thiebaud
Candy Apples
Estimate \$30,000 — 50,000



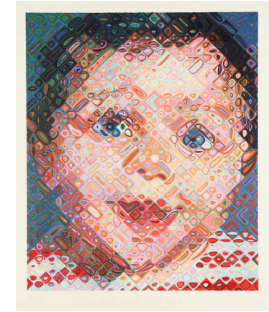
62
Wayne Thiebaud
Daffodil, from Recent Etchings I
Estimate \$12,000 — 18,000



63
Jim Dine
Anderson Ranch Series XII
Estimate \$12,000 — 18,000



64
Chuck Close
Self-Portrait/Color
Estimate \$25,000 — 35,000



65
Chuck Close
Emma
Estimate \$15,000 — 20,000



66
Damien Hirst
The Virtues (H. 9)
Estimate \$25,000 — 35,000



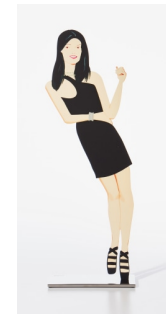
67
Alex Katz
Spring Flowers
Estimate \$10,000 — 15,000



68
Alex Katz
Wild Flowers
Estimate \$10,000 — 15,000



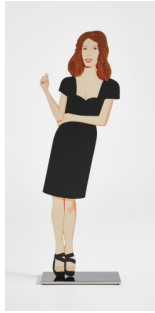
69
Alex Katz
Anne (S. 240)
Estimate \$12,000 — 18,000



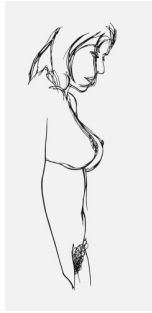
70
Alex Katz
Black Dress (Yi)
Estimate \$8,000 — 12,000

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71
Alex Katz
Black Dress (Cecily)
Estimate \$8,000 — 12,000



72
Tom Wesselmann
Monica Standing Nude
Estimate \$20,000 — 30,000



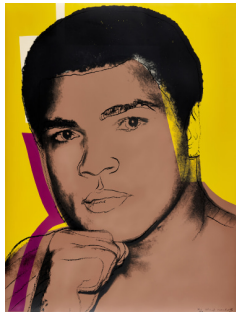
73
Andy Warhol
Marilyn (F. & S. 24)
Estimate \$200,000 — 300,000



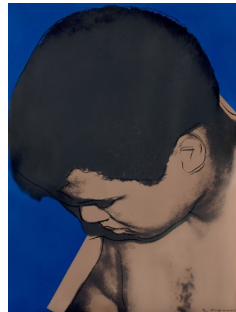
74
Andy Warhol
Marilyn (F. & S. 31)
Estimate \$200,000 — 300,000



75
Andy Warhol
Cowboys and Indians (F. & S. 37...
Estimate \$400,000 — 600,000



76
Andy Warhol
Muhammad Ali (F. & S. 182)
Estimate \$60,000 — 90,000



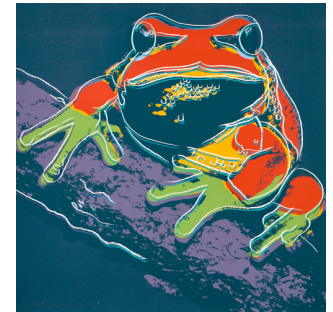
77
Andy Warhol
Muhammad Ali (F. & S. 180)
Estimate \$25,000 — 35,000



78
Andy Warhol
Bald Eagle, from Endangered S...
Estimate \$60,000 — 90,000



79
Andy Warhol
African Elephant, from Endange...
Estimate \$40,000 — 60,000



80
Andy Warhol
Pine Barrens Tree Frog, from En...
Estimate \$40,000 — 60,000

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81
Andy Warhol
Querelle (F. & S. III A.27)
Estimate \$25,000 — 35,000



82
Robert Longo
The Wrestlers, from Boys Slow ...
Estimate \$12,000 — 18,000



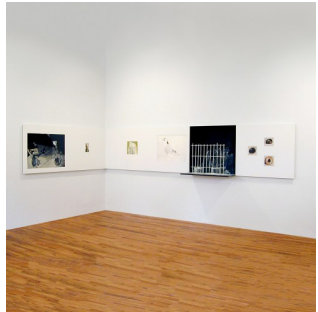
83
Robert Longo
Ellen, from Men in the Cities
Estimate \$20,000 — 30,000



84
Robert Longo
Men in the Cities (Fifteen Photo...)
Estimate \$30,000 — 50,000



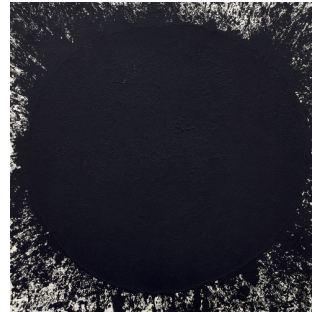
85
Christiane Baumgartner
Sanssouci
Estimate \$7,000 — 9,000



86
Luc Tuymans
The Rumour
Estimate \$10,000 — 15,000



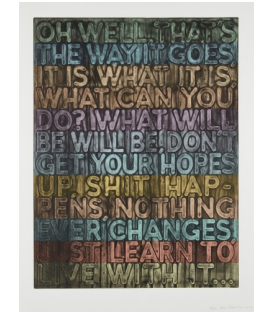
87
Brice Marden
Five Threes (L. 28)
Estimate \$15,000 — 25,000



88
Richard Serra
Freddie King (G. 1794, B.-W. 133)
Estimate \$25,000 — 35,000



89
Bruce Nauman
Oiled Dead (State), from Sundry...
Estimate \$12,000 — 18,000



90
Mel Bochner
Oh Well
Estimate \$10,000 — 15,000

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91
Christopher Wool
Black Book
 Estimate \$20,000 — 30,000



92
Christopher Wool
Portraits (red)
 Estimate \$15,000 — 25,000



93
Mike Kelley
Pansy Metal / Clovered Hoof
 Estimate \$40,000 — 60,000



94
Franz West
Creativity: Furniture Reversal
 Estimate \$10,000 — 15,000



95
Gerhard Richter
Flow (P16)
 Estimate \$15,000 — 25,000



96
Sam Gilliam
Tee 2 (A. 25)
 Estimate \$10,000 — 15,000



97
Keith Haring
Growing 1 (L. p. 89)
 Estimate \$40,000 — 60,000



98
Keith Haring
Pop Shop II: one plate (L. pp. 96...
 Estimate \$15,000 — 25,000



99
Keith Haring
Pop Shop II: one plate (L. pp. 96...
 Estimate \$15,000 — 25,000



100
Keith Haring
The Fertility Suite: one plate (L. ...
 Estimate \$30,000 — 50,000

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101
Keith Haring
Untitled 1-6: one plate (L. p. 20)
 Estimate \$15,000 — 25,000



102
KAWS
DISSECTED COMPANION (BLACK...)
 Estimate \$25,000 — 35,000



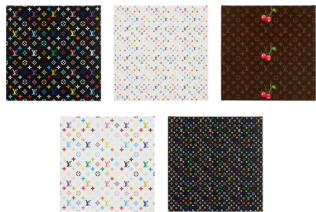
103
Jonas Wood
Untitled (Basketball Wallpaper)
 Estimate \$8,000 — 12,000



104
Jonas Wood
Untitled
 Estimate \$70,000 — 100,000



105
Jonas Wood
Matisse Pot 1; Matisse Pot 2; an...
 Estimate \$40,000 — 60,000



106
Takashi Murakami
Louis Vuitton Monogram
 Estimate \$20,000 — 30,000



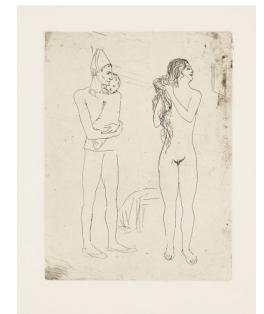
107
Jeff Koons
Balloon Swan (Yellow); Balloon ...
 Estimate \$25,000 — 35,000



108
Giorgio Morandi
Il ponte sul Savena a Bologna (T...
 Estimate \$7,000 — 10,000



109
Henri de Toulouse-La...
La Revue blanche
 Estimate \$8,000 — 12,000



110
Pablo Picasso
La Toilette de la mère (Mother's ...
 Estimate \$5,000 — 7,000

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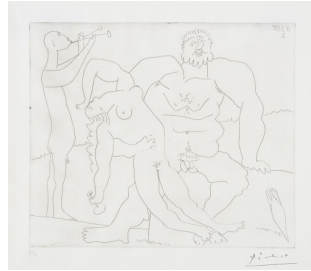
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111
Pablo Picasso
Homme arrêtant un cheval deva...
Estimate \$4,000 — 6,000



112
Pablo Picasso
Portrait de famille I, homme aux...
Estimate \$3,000 — 4,000



113
Pablo Picasso
Homme nu avec femme ivre et j...
Estimate \$3,000 — 5,000



114
Pablo Picasso
Au théâtre: L'Astrologue (At the ...
Estimate \$3,000 — 5,000



115
Pablo Picasso
Femme nue assise devant un rid...
Estimate \$6,000 — 8,000



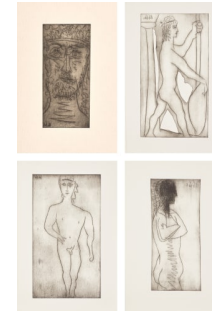
116
Pablo Picasso
Peintre au travail (Painter at W...
Estimate \$5,000 — 7,000



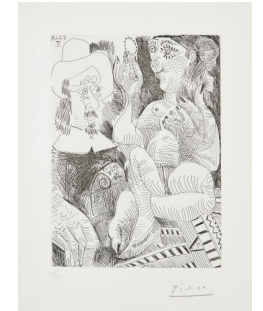
117
Pablo Picasso
Peintre et modèle (Painter and ...
Estimate \$4,000 — 6,000



118
Pablo Picasso
Personnages, from Gérald Cram...
Estimate \$3,000 — 5,000



119
Pablo Picasso
Ville Pythique (Eighth Pythian ...
Estimate \$6,000 — 9,000



120
Pablo Picasso
Femme à sa toilette et homme ...
Estimate \$3,500 — 4,500

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121
Pablo Picasso
Colombe volant (à l'arc-en-ciel) ...
Estimate \$6,000 — 9,000



122
After Pablo Picasso
Nature morte à la Charlotte (Stil...
Estimate \$4,000 — 6,000



123
Pablo Picasso
Hen sujet (Hen Subject) (R. 250)
Estimate \$3,000 — 5,000



124
Marc Chagall
L'Ange violoniste (The Violinist ...
Estimate \$6,000 — 8,000



125
Marc Chagall
L'Acrobate vert (The Green Acro...
Estimate \$5,000 — 7,000



126
After Marc Chagall
Femme de cirque (Circus Woma...
Estimate \$5,000 — 7,000



127
Marc Chagall
Assuérus chasse Vashti (Ahasue...
Estimate \$5,000 — 7,000



128
Marc Chagall
Lettre à Marc Chagall (Letter to ...
Estimate \$1,000 — 1,500



129
Salvador Dalí
Our Historical Heritage (M. & L. ...
Estimate \$5,000 — 7,000



130
Salvador Dalí
Le Paradis terrestre (Earthy Par...
Estimate \$3,000 — 5,000

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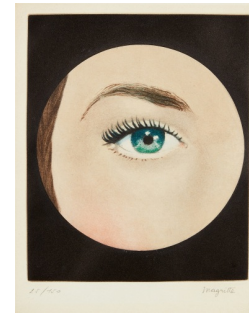
131
Salvador Dalí
Le Décameron (The Decameron...
Estimate \$7,000 — 10,000



132
Salvador Dalí
Roi, je l'attends à Babylone... (K...
Estimate \$5,000 — 7,000



133
Salvador Dalí
Dali Illustré Casanova (Mémoire...
Estimate \$4,000 — 6,000



134
After René Magritte
L'Oeil (The Eye), plate 2 from Le ...
Estimate \$4,000 — 6,000



135
After René Magritte
Untitled (Homme au chapeau m...
Estimate \$2,500 — 3,500



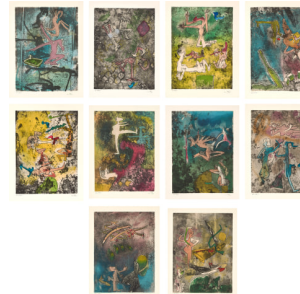
136
Karel Appel
Bedized Pudding Canadian Suite
Estimate \$3,000 — 5,000



137
Karl Schmidt-Rottluff
Bildnis Niemeyer (Portrait of Dr...
Estimate \$3,000 — 5,000



138
Georg Baselitz
Rotes Ohr (Red Ear) (M. 488)
Estimate \$1,500 — 2,500



139
Roberto Matta
Centre Noeuds (Center Knots) (F...
Estimate \$3,000 — 5,000



140
Joan Miró
Ubu roi (King Ubu): plate IX (thr...
Estimate \$6,000 — 8,000

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141
Joan Miró
Le Croc à phynances II (The Phy...
Estimate \$4,000 — 6,000



142
Joan Miró
La Commedia dell'arte V (Come...
Estimate \$3,000 — 5,000



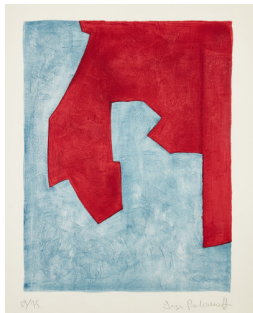
143
Joan Miró
Barb I; Barb II; and Barb III (D. 1...
Estimate \$4,000 — 6,000



144
Joan Miró
Série Mallorca (Mallorca Series)...
Estimate \$3,000 — 5,000



145
Joan Miró
Dibujos y Litografias, Camilo Jos...
Estimate \$800 — 1,200



146
Serge Poliakoff
Composition rouge et bleue (Re...
Estimate \$3,000 — 5,000



147
Serge Poliakoff
Composition bleue, verte et rou...
Estimate \$2,000 — 3,000



148
Serge Poliakoff
Composition grise, verte et bleu...
Estimate \$2,000 — 4,000



149
Serge Poliakoff
Composition en noir et blanc (C...
Estimate \$800 — 1,200



150
Serge Poliakoff
Composition verte (Green Comp...
Estimate \$2,000 — 4,000

Editions & Works on Paper

New York Auction / 19-21 October 2021



151
Jean (Hans) Arp
Vers le blanc infini (Towards Infi...
Estimate \$800 — 1,200



152
Alexander Archipenko
Recontre (Encounter); and Le Gr...
Estimate \$1,000 — 1,500



153
Lynn Chadwick, R.A.
Ladies; and Hommage à Picass...
Estimate \$800 — 1,200



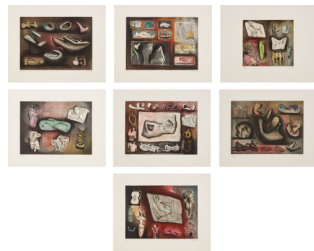
154
Lynn Chadwick, R.A.
Two Sitting Figures II (F. & C. L31)
Estimate \$800 — 1,200



155
Francis Bacon
Studies of the Human Body (S. 3...
Estimate \$8,000 — 12,000



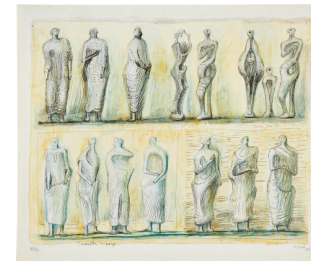
156
Francis Bacon
Figure Writing Reflected in a Mi...
Estimate \$4,000 — 6,000



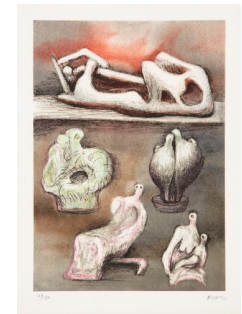
157
Henry Moore
Sculptural Ideas (C. 580-586)
Estimate \$8,000 — 12,000



158
Henry Moore
Two Black Forms Metal Figures ...
Estimate \$800 — 1,200



159
Henry Moore
Standing Figures (C. 9)
Estimate \$5,000 — 7,000



160
Henry Moore
Five Ideas For Sculpture (C. 610)
Estimate \$1,000 — 1,500

Editions & Works on Paper

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161
Henry Moore
Shelter Sketchbook (Two Seated Figures)
Estimate \$1,000 — 1,500



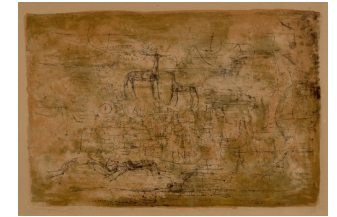
162
Henry Moore
Sketchbook 1928 The West Window
Estimate \$1,000 — 1,500



163
Henry Moore
Prométhée; and Heads, Figures ...
Estimate \$800 — 1,200



164
Henry Moore
W.H. Auden, Auden Poems, Moore
Estimate \$4,000 — 6,000



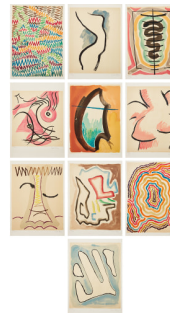
165
Zao Wou-Ki
Les Cerfs (The Deer) (À 76)
Estimate \$2,000 — 4,000



166
Friedensreich Hundertwasser
Die Schatten der Sterne (Shadows of the Stars)
Estimate \$1,500 — 2,500



167
Le Corbusier
Unité: plates 1; 7; 12; and 17
Estimate \$2,000 — 3,000



168
Man Ray
De l'Origine des Espèces par voie sexuelle
Estimate \$5,000 — 7,000



169
Jiří Kolář
[Butterflies]
Estimate \$800 — 1,200



170
Jiří Kolář
[Untitled] (double-sided)
Estimate \$800 — 1,200

Editions & Works on Paper

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171
Jiří Kolář
[Map with Hands]
Estimate \$800 — 1,200



172
Walt Kuhn
Hulda
Estimate \$300 — 500



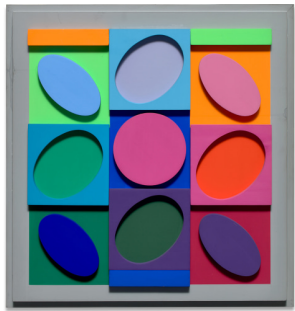
173
George Bellows
Introducing John L. Sullivan (M. ...
Estimate \$2,000 — 3,000



174
Thomas Hart Benton
Island Hay (F. 68)
Estimate \$1,200 — 1,800



175
Joseph Cornell
Untitled (Landscape with Figure...)
Estimate \$1,500 — 2,500



176
Victor Vasarely
Sellem positif
Estimate \$1,200 — 1,800



177
Victor Vasarely
Torony II
Estimate \$4,000 — 6,000



178
Sonia Delaunay
Ballons jaunes (Yellow Balloons)
Estimate \$1,500 — 2,500



179
Alexander Calder
Araignée (Spider)
Estimate \$5,000 — 7,000



180
Alexander Calder
Fêtes (Holidays)
Estimate \$6,000 — 8,000

Editions & Works on Paper

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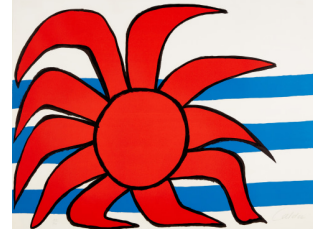
181
Alexander Calder
Yin Yang
Estimate \$1,500 — 2,500



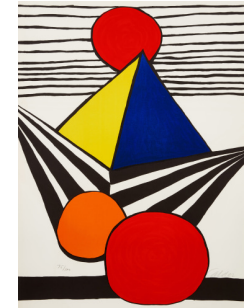
182
Alexander Calder
Carrefour (Crossroads)
Estimate \$1,000 — 1,500



183
Alexander Calder
La Mémoire élémentaire (Elementary Memory)
Estimate \$3,000 — 4,000



184
Alexander Calder
Sun and Sea
Estimate \$2,000 — 4,000



185
Alexander Calder
La Mémoire élémentaire (Elementary Memory)
Estimate \$3,000 — 4,000



186
Alexander Calder
Papouse (Papoose)
Estimate \$2,000 — 4,000



187
Adolph Gottlieb
Black Field (A.A.A. 74)
Estimate \$1,500 — 2,500



188
Adolph Gottlieb
Lemon Yellow Ground (A.A.A. 38)
Estimate \$2,000 — 3,000



189
Willem de Kooning
Untitled
Estimate \$3,000 — 5,000



190
Willem de Kooning
Valentine (G. 16)
Estimate \$3,000 — 5,000

Editions & Works on Paper

New York Auction / 19-21 October 2021



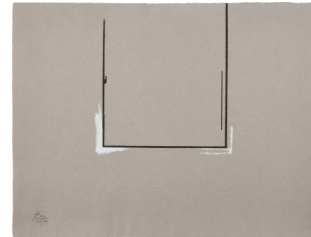
191
Sam Francis
Untitled (L. add. SF-345)
Estimate \$6,000 — 9,000



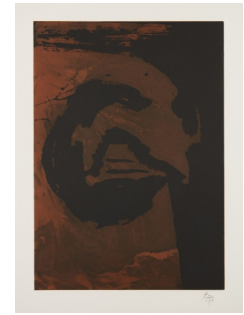
192
Sam Francis
An Other Set - Y (Triptych), fro...
Estimate \$3,000 — 5,000



193
Robert Motherwell
Untitled (E. & B. 138)
Estimate \$1,200 — 1,800



194
Robert Motherwell
Gray Open with White Paint (E. ...)
Estimate \$1,200 — 1,800



195
Robert Motherwell
Primal Sign V (Copper) (E. & B. 2...
Estimate \$1,200 — 1,800



196
Robert Motherwell
Lines for St. Gallen (E. & B. 108)
Estimate \$700 — 1,000



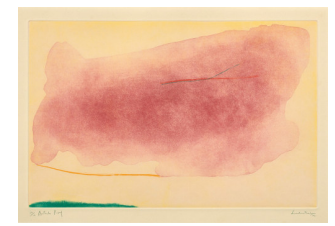
197
Paul Jenkins
Phenomena Prism Basin
Estimate \$6,000 — 8,000



198
Helen Frankenthaler
Tribal Sign (H. 132)
Estimate \$3,000 — 5,000



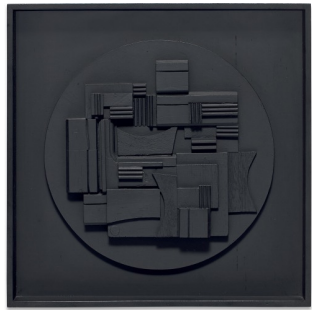
199
Helen Frankenthaler
I Need Yellow (in Orange) (see H...
Estimate \$5,000 — 7,000



200
Helen Frankenthaler
Nepenthe (H. 36)
Estimate \$3,000 — 5,000

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201
Louise Nevelson
Full Moon
Estimate \$4,000 — 6,000



202
Hedda Sterne
Untitled (The Vertical Horizontal...)
Estimate \$2,000 — 3,000



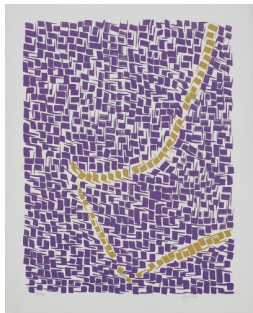
203
Lee Bontecou
Sixth Stone I (S. 6, F. 6-A)
Estimate \$3,000 — 5,000



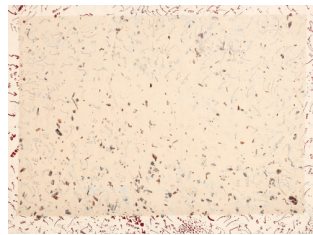
204
Lee Bontecou
Sixth Stone II (S. 7, F. 6-B)
Estimate \$3,000 — 5,000



205
Zarina
Road Lines III
Estimate \$4,000 — 6,000



206
Gego
Acumulación
Estimate \$4,000 — 6,000



207
Howardena Pindell
Untitled
Estimate \$3,000 — 5,000



208
Liza Lou
Untitled
Estimate \$6,000 — 9,000



209
Vija Celmins
Untitled (P. 44, R. fig. 31)
Estimate \$9,000 — 12,000



210
Vija Celmins
Untitled (Web 1), from MOCA po...
Estimate \$8,000 — 12,000

Editions & Works on Paper

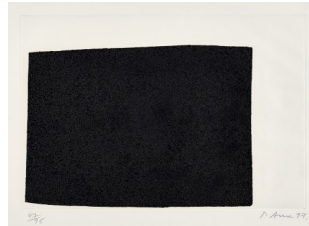
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211
Vija Celmins
Untitled (Sequoia and Moon), fr...
Estimate \$3,000 — 5,000



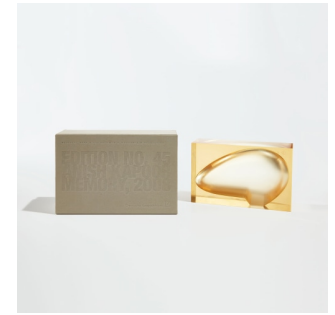
212
Richard Serra
MOCA Print, from MOCA Portfol...
Estimate \$6,000 — 9,000



213
Richard Serra
Schlaun (B.-W. 117)
Estimate \$4,000 — 6,000



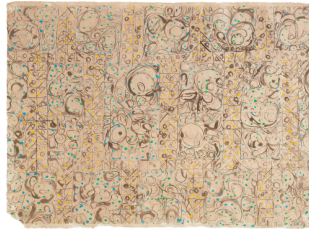
214
Bernar Venet
Position of Three Major Arcs of ...
Estimate \$8,000 — 12,000



215
Anish Kapoor
Memory
Estimate \$4,000 — 6,000



216
Carroll Dunham
Wave (K. A13)
Estimate \$1,200 — 1,800



217
Richmond Burton
Barok Monoprint II
Estimate \$800 — 1,200



218
Julian Schnabel
TOD cage without bars
Estimate \$2,000 — 4,000



219
Pat Steir
Long Vertical Falls #1
Estimate \$4,000 — 6,000



220
Jo Baer
Cardinations
Estimate \$2,500 — 3,500

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221
Ellsworth Kelly
Blue/Black (G. 236, A. 67)
Estimate \$5,000 — 7,000



222
Ellsworth Kelly
Yellow, from the Suite of Twenty...
Estimate \$4,000 — 6,000



223
Ellsworth Kelly
Yellow over Dark Blue, from the ...
Estimate \$4,000 — 6,000



224
Ellsworth Kelly
Yellow with Dark Blue, from the ...
Estimate \$4,000 — 6,000



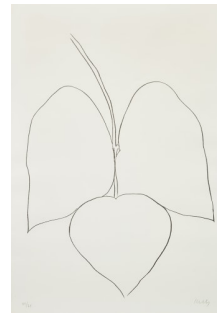
225
Ellsworth Kelly
Blue and Orange and Green, fro...
Estimate \$4,000 — 6,000



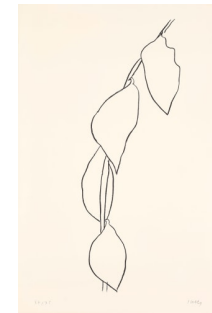
226
Ellsworth Kelly
Tangerine (Mandarine), from Su...
Estimate \$6,000 — 9,000



227
Ellsworth Kelly
Cyclamen III, from Suite of Plant...
Estimate \$6,000 — 9,000



228
Ellsworth Kelly
String Bean Leaves I (Haricots V...
Estimate \$6,000 — 9,000



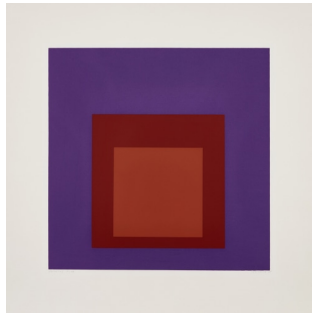
229
Ellsworth Kelly
Lemon Branch (Branche de Citr...
Estimate \$6,000 — 9,000



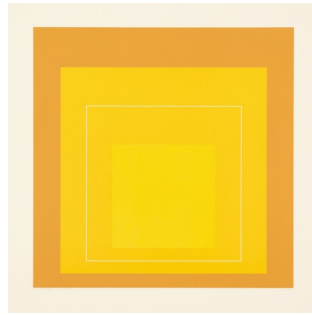
230
Ellsworth Kelly
Locust (Acacia), from Suite of Pl...
Estimate \$6,000 — 9,000

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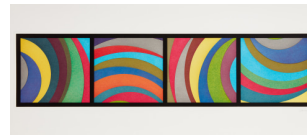
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231
Josef Albers
Palatial, from Soft Edge–Hard E...
Estimate \$2,000 — 3,000



232
Josef Albers
WLS X, from White Line Square ...
Estimate \$2,000 — 3,000



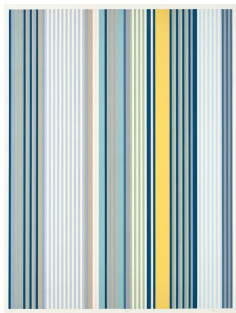
233
Sol LeWitt
Irregular Arcs from Four Sides (...)
Estimate \$3,000 — 5,000



234
Sol LeWitt
Loopy Doopy, Black/Gray (K. 20...
Estimate \$1,000 — 2,000



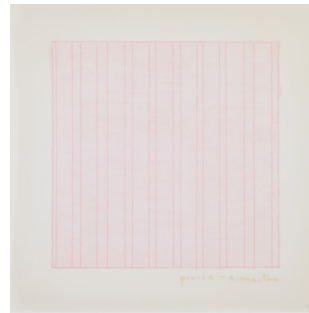
235
Sol LeWitt
Arcs, Circles & Grids (Avery Fish...
Estimate \$6,000 — 9,000



236
Gene Davis
Signal
Estimate \$1,000 — 2,000



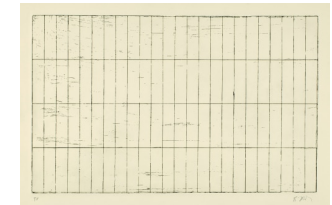
237
Agnes Martin
Agnes Martin Painting and Dra...
Estimate \$2,500 — 3,500



238
Agnes Martin
Praise, from Rubber Stamp Port...
Estimate \$1,000 — 1,500



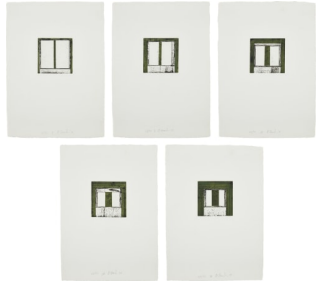
239
Brice Marden
Nevis Letter
Estimate \$3,000 — 5,000



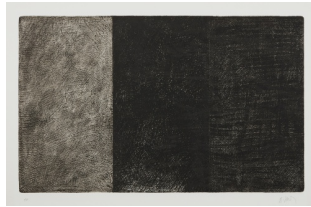
240
Brice Marden
Grid I (L. 17)
Estimate \$1,500 — 2,500

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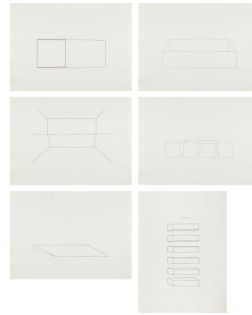
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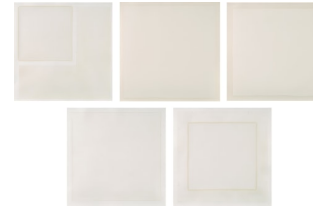
241
Brice Marden
Focus I-V (L. 32)
Estimate \$6,000 — 9,000



242
Brice Marden
Untitled (L. 19)
Estimate \$4,000 — 6,000



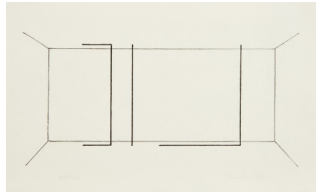
243
Donald Judd
Untitled (S. 1974.15-1974.20, S. ...)
Estimate \$12,000 — 18,000



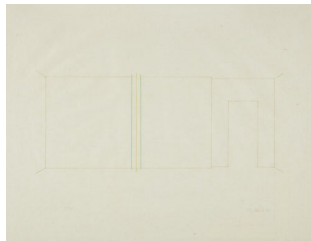
244
Robert Ryman
Four Aquatints and One Etching...
Estimate \$12,000 — 18,000



245
Robert Ryman
Untitled (S. RRG2)
Estimate \$2,500 — 3,500



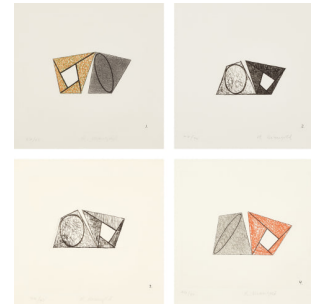
246
Fred Sandback
Lithograph (J. 109)
Estimate \$700 — 900



247
Fred Sandback
Lithograph (J. 110)
Estimate \$1,000 — 2,000



248
Fred Sandback
Lithograph (J. 108)
Estimate \$1,000 — 2,000



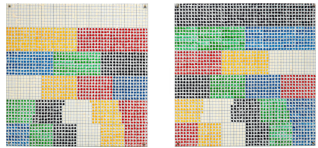
249
Robert Mangold
Pages
Estimate \$2,500 — 3,500



250
Robert Mangold
Untitled, State A (Color); and U...
Estimate \$2,000 — 3,000

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251

Jennifer Bartlett

Plates Divided by 6 Colors: two ...

Estimate \$3,000 — 5,000



252

Jennifer Bartlett

In the Garden #40: Panel A; and...

Estimate \$700 — 1,000



253

Donald Sultan

Blues and Blacks, May 1, 2008

Estimate \$3,000 — 5,000

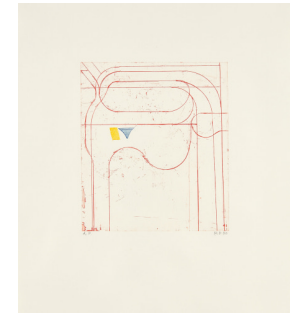


254

Donald Sultan

Wallflower 1, from Wallflowers

Estimate \$1,000 — 1,500



255

Richard Diebenkorn

Construct (Red)

Estimate \$4,000 — 6,000



256

Richard Diebenkorn

Eiffelspade, from Five Spades

Estimate \$1,000 — 1,500



257

Richard Diebenkorn

Poems of W. B. Yeats

Estimate \$8,000 — 12,000



258

Ed Moses

Wedge Series, No. 3 - No. 7 (D. p...

Estimate \$2,000 — 3,000

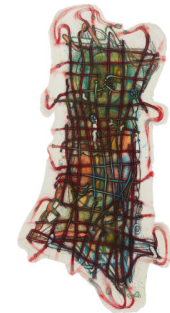


259

Elizabeth Murray

Shoe String

Estimate \$2,000 — 3,000



260

Elizabeth Murray

Wiggle Manhattan

Estimate \$2,000 — 3,000

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261
Elizabeth Murray
Undoing (K. 24)
Estimate \$800 — 1,200



262
Frank Stella
Libertinia, from Imaginary Place...
Estimate \$6,000 — 9,000



263
Frank Stella
Feneralia, from Imaginary Place...
Estimate \$8,000 — 12,000



264
Frank Stella
The Cabin, Ahab and Starbuck, f...
Estimate \$5,000 — 7,000



265
Frank Stella
Sinjerli Variation III, from Sinjerli...
Estimate \$7,000 — 9,000



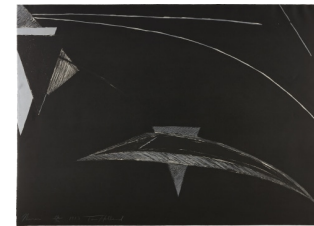
266
Frank Stella
Shards IV, from Shards (A. & K. 1...
Estimate \$3,000 — 5,000



267
Frank Stella
Die Fahne Hoch!, from Black Ser...
Estimate \$2,500 — 3,500



268
Jonathan Lasker
Untitled, from Brooklyn Academ...
Estimate \$800 — 1,200



269
Tom Holland
Neiman (D. p. 278)
Estimate \$500 — 700



270
James Rosenquist
Swing Screen; and Swing Screen...
Estimate \$1,000 — 2,000

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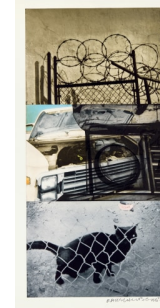
271
Robert Rauschenberg
Individual, from 7 Characters (G. 100)
Estimate \$3,000 — 5,000



272
Robert Rauschenberg
Change, from 7 Characters (G. 101)
Estimate \$3,000 — 5,000



273
Robert Rauschenberg
Room Service, from Airport Suite
Estimate \$6,000 — 9,000



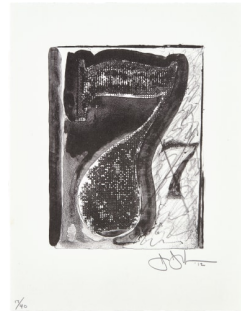
274
Robert Rauschenberg
Street Sounds East
Estimate \$2,000 — 3,000



275
Jasper Johns
Periscope II (G. 841, ULAE 201)
Estimate \$8,000 — 12,000



276
Jasper Johns
Pyre 1 and 2
Estimate \$8,000 — 12,000



277
Jasper Johns
Figure 7
Estimate \$6,000 — 9,000



278
Jasper Johns
Target
Estimate \$200 — 400



279
Jasper Johns
0 through 9 (G. 779, ULAE 188)
Estimate \$4,000 — 6,000



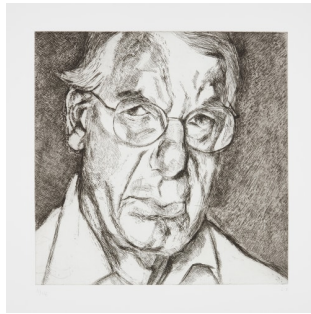
280
Jasper Johns
Summer (Blue) (ULAE 254)
Estimate \$1,500 — 2,500

Editions & Works on Paper

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281
Lucian Freud
Girl with Fuzzy Hair (F. 63)
Estimate \$10,000 — 15,000



282
Lucian Freud
The New Yorker (F. 84)
Estimate \$12,000 — 18,000



283
David Hockney
An Image of Celia Study, from M...
Estimate \$4,000 — 6,000



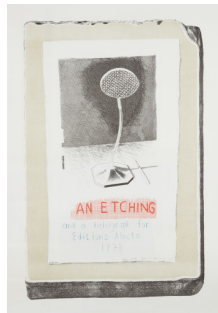
284
David Hockney
Figures with Still Life, from The ...
Estimate \$4,000 — 6,000



285
David Hockney
A Moving Still Life, from The Blu...
Estimate \$4,000 — 6,000



286
David Hockney
Illustrations for 14 Poems by C.P...
Estimate \$4,000 — 6,000



287
David Hockney
An Etching and a Lithograph for...
Estimate \$800 — 1,200



288
David Hockney
Hockney's Alphabet
Estimate \$1,500 — 2,500



289
David Hockney
Red Square and the Forbidden C...
Estimate \$1,000 — 2,000



290
H.C. Westermann
Untitled #9, from See America F...
Estimate \$1,500 — 2,500

Editions & Works on Paper

New York Auction / 19-21 October 2021



291
William Kentridge
Untitled (Central Park Bandshell)
Estimate \$2,000 — 3,000



292
Mimmo Paladino
Acqua di stagno (Pond Water) (...)
Estimate \$500 — 700



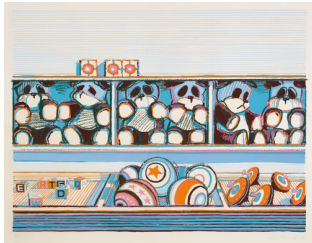
293
Various Artists includi...
New York, New York: seven plates
Estimate \$6,000 — 9,000



294
Richard Estes
Holland Hotel (A. p. 127)
Estimate \$8,000 — 12,000



295
Richard Estes
Lakewood Mall, from Urban Lan...
Estimate \$1,000 — 2,000



296
Wayne Thiebaud
Toy Counter, from Seven Still Liv...
Estimate \$5,000 — 7,000



297
Wayne Thiebaud
Suckers State I (G. 85)
Estimate \$4,000 — 6,000



298
Wayne Thiebaud
Half Cakes, from Seven Still Life...
Estimate \$4,000 — 6,000



299
Wayne Thiebaud
Cherries
Estimate \$3,000 — 5,000



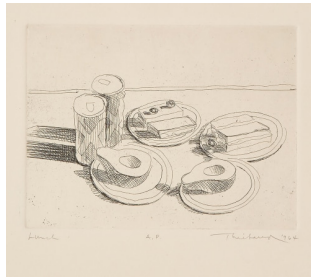
300
Wayne Thiebaud
Cut Melon
Estimate \$3,000 — 5,000

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301
Wayne Thiebaud
Delicatessen Trays
Estimate \$3,000 — 5,000



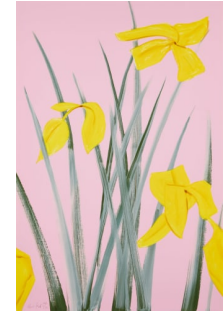
302
Wayne Thiebaud
Lunch, from Delights
Estimate \$3,000 — 5,000



303
Wayne Thiebaud
Marina Ridge
Estimate \$5,000 — 7,000



304
Wayne Thiebaud
Mountain Cloud
Estimate \$2,000 — 3,000



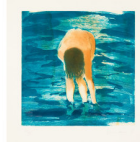
305
Alex Katz
Yellow Flags 3
Estimate \$4,000 — 6,000



306
Alex Katz
Ada in Hat, from Alex and Ada, t...
Estimate \$4,000 — 6,000



307
Alex Katz
Sailor Hat (S. 379)
Estimate \$1,500 — 2,500



308
Eric Fischl
Untitled (Boy in Blue Water), fro...
Estimate \$1,000 — 2,000



309
Eric Fischl
Beach; and Shower
Estimate \$1,000 — 1,500



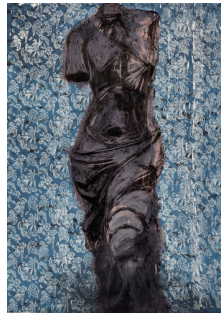
310
Larry Rivers
Fred and Ginger
Estimate \$700 — 900

Editions & Works on Paper

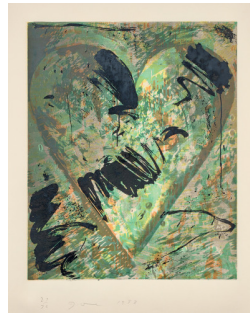
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311
Jim Dine
Christmas Print (B. 26)
 Estimate \$3,000 — 5,000



312
Jim Dine
Nine Views of Winter #1 (D. & F. 1...
 Estimate \$3,000 — 5,000



313
Jim Dine
Called by Sake (C. 70)
 Estimate \$2,000 — 4,000



314
Andy Warhol
Exhibition poster for Andy Warh...
 Estimate \$1,500 — 2,500



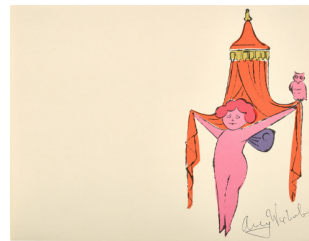
315
Andy Warhol
Lincoln Center Ticket (F. & S. 19, ...
 Estimate \$4,000 — 6,000



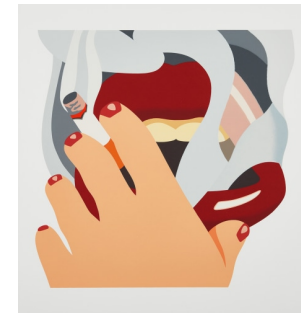
316
Andy Warhol
Merry Christmas (Girl with Arm ...
 Estimate \$600 — 900



317
Andy Warhol
A Gold Book (F. & S. IV.106-124);...
 Estimate \$8,000 — 12,000



318
Andy Warhol
In the Bottom of my Garden: on...
 Estimate \$1,000 — 2,000



319
Tom Wesselmann
Smoker, from An American Port...
 Estimate \$5,000 — 7,000



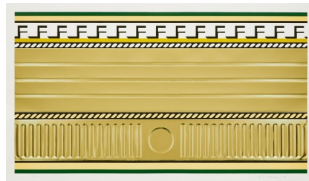
320
Tom Wesselmann
Still Life with Pear and Oranges
 Estimate \$2,500 — 3,500

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321
Roy Lichtenstein
Composition IV (C. 293)
Estimate \$8,000 — 12,000



322
Roy Lichtenstein
Entablature III, from Entablatur...
Estimate \$8,000 — 12,000



323
Roy Lichtenstein
Water Lillies
Estimate \$4,000 — 6,000



324
Claes Oldenburg
Tilting Neon Cocktail (P. 21)
Estimate \$5,000 — 7,000



325
Claes Oldenburg
Fire Plug Souvenir - "Chicago Au..."
Estimate \$8,000 — 12,000



326
Claes Oldenburg
Miniature Soft Drum Set (S. 196...
Estimate \$3,000 — 5,000



327
Claes Oldenburg
Store Window: Bow, Hats, Heart...
Estimate \$1,000 — 2,000



328
Claes Oldenburg
Sketch for a Sculpture in the For...
Estimate \$600 — 900



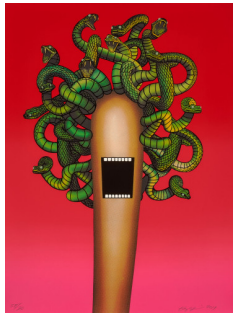
329
Robert Indiana
American Dream No. 5 (The Gol...
Estimate \$7,000 — 10,000



330
Robert Indiana
Classic Love
Estimate \$2,000 — 3,000

Editions & Works on Paper

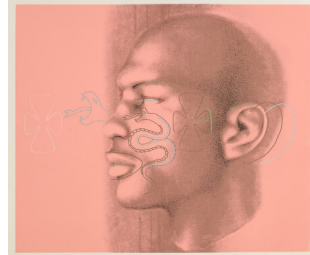
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331
Emily Mae Smith
Medusa
Estimate \$3,000 — 5,000



332
Lenz Geerk
Cathy and Heathcliff
Estimate \$2,000 — 3,000



333
Ed Paschke
Michael Jordan, from One on One
Estimate \$3,000 — 5,000



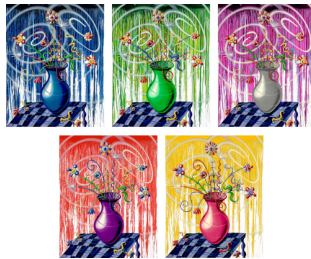
334
Christina Quarles
Lazing on a Sunny Afternoon
Estimate \$4,000 — 6,000



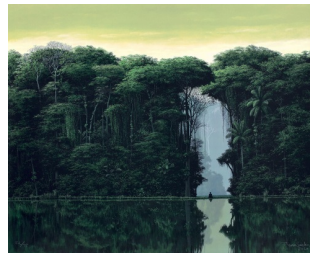
335
Peter Saul
Texas Artist (L.P. PS-84-896)
Estimate \$2,000 — 3,000



336
David Shrigley
Shits
Estimate \$4,000 — 6,000



337
Kenny Scharf
Flores portfolio
Estimate \$8,000 — 12,000



338
Tomás Sánchez
Meditador en la orilla
Estimate \$800 — 1,200



339
Walton Ford
Nila
Estimate \$1,500 — 2,500



340
Walton Ford
New Tricks for Ancient Wings
Estimate \$1,500 — 2,500

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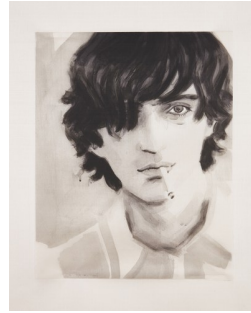
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341
Vaughn Spann
Strange Bloom #4
Estimate \$2,000 — 3,000



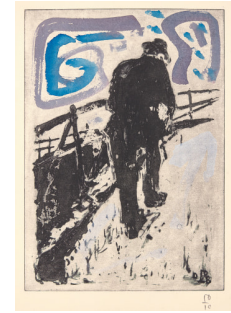
342
Karen Kilimnik
The Royal Little Red Riding Hood
Estimate \$800 — 1,200



343
Elizabeth Peyton
Marc (Pink)
Estimate \$2,000 — 3,000



344
Elizabeth Peyton
John and Jackie
Estimate \$2,000 — 3,000



345
Billy Childish
Man Walking Up A Snowy Slope
Estimate \$1,000 — 1,500



346
Imran Qureshi
And How Many Rains Must Fall ...
Estimate \$4,000 — 6,000



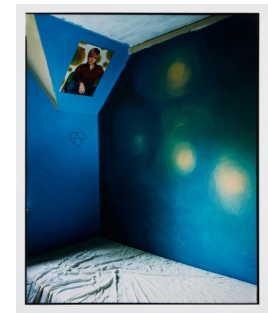
347
Ghada Amer and Rezaul Karim
The Perfumed Garden
Estimate \$800 — 1,200



348
Barnaby Furnas
Boogie Man
Estimate \$1,000 — 1,500



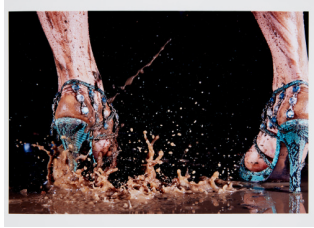
349
Wes Lang
Dear Comrade
Estimate \$1,000 — 1,500



350
Alec Soth
Bedroom
Estimate \$800 — 1,200

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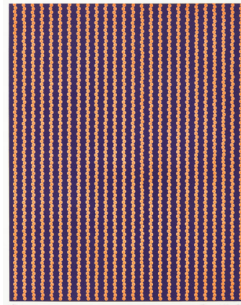
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351
Marilyn Minter
Shit Kicker
Estimate \$3,000 — 5,000



352
Tony Oursler
Untitled (Talking photograph)
Estimate \$500 — 1,000



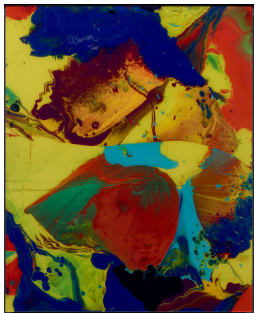
353
Fred Tomaselli
15 mg of Meth Times 2000 Plus
Estimate \$2,000 — 3,000



354
Various Artists includi...
Photobox 01
Estimate \$7,000 — 10,000



355
Gerhard Richter
Kanarische Landschaften I (Can...
Estimate \$2,000 — 3,000



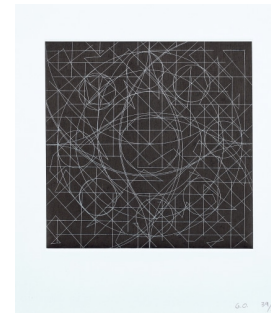
356
Gerhard Richter
Bagdad (P10)
Estimate \$4,000 — 6,000



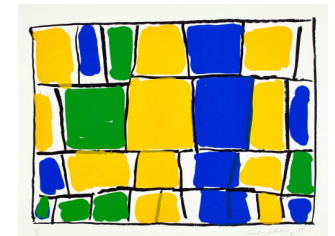
357
Gerhard Richter
Abstraktes Bild (Abstract Painti...
Estimate \$3,000 — 5,000



358
Christopher Wool
Untitled
Estimate \$3,000 — 5,000



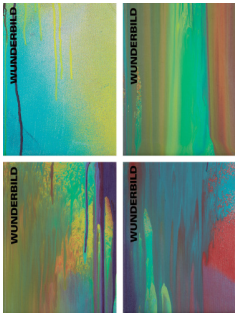
359
Gabriel Orozco
Untitled
Estimate \$500 — 700



360
Stanley Whitney
Untitled
Estimate \$2,000 — 3,000

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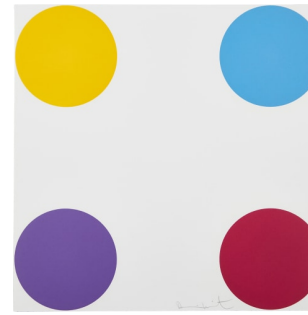
361
Katharina Grosse
Wunderbild (4 Exhibition Catalo...
Estimate \$3,000 — 5,000



362
Wade Guyton
X Poster (Untitled, 2007, Epson ...
Estimate \$2,000 — 3,000



363
Damien Hirst
Opium
Estimate \$4,000 — 6,000



364
Damien Hirst
Maltohexaose, from 40 Woodcu...
Estimate \$3,500 — 5,500



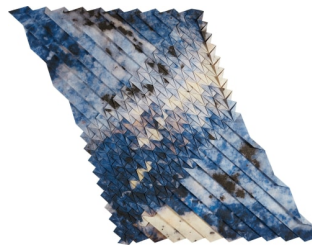
365
Beatriz Milhazes
Flip Flop
Estimate \$3,000 — 5,000



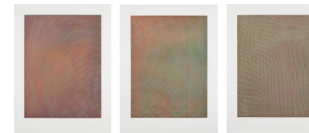
366
Polly Apfelbaum
Color Field Notes (Purple)
Estimate \$2,000 — 3,000



367
Polly Apfelbaum
Let Your 'Freak Flag Fly'
Estimate \$800 — 1,200



368
Tauba Auerbach
Compression System (Marble)
Estimate \$3,000 — 5,000



369
Tauba Auerbach
Mesh/Moire I; II; and VI
Estimate \$7,000 — 10,000



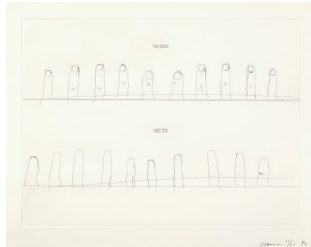
370
Bruce Nauman
No Sweat, from Sundry Obras N...
Estimate \$3,000 — 5,000

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371
Bruce Nauman
T.V. Clown (C. 55)
 Estimate \$3,000 — 5,000



372
Bruce Nauman
Verso Recto (G. 1703)
 Estimate \$800 — 1,200



373
Philip Guston
Room (G. 870, S. 22)
 Estimate \$6,000 — 9,000



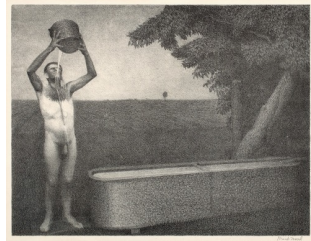
374
Philip Guston
Sea (G. 869, S. 26)
 Estimate \$6,000 — 9,000



375
Zoe Leonard
I want a president
 Estimate \$1,500 — 2,500

MY BODY WAS A COLUMN OF IVORY SET
 UPON FEET OF SILVER. IT WAS A TOWER OF
 SILVER DECKED WITH SIFTERS OF IVORY. THIS
 WAS NOTHING IN THE WORLD SO WHITE AS
 MY BODY. THERE WAS NOTHING IN THE WORLD
 SO BLACK AS MY HAIR. IN THE WHOLE
 WORLD THERE WAS NOTHING SO RED AS
 MY MOUTH. MY VOICE WAS A GONGER THAT
 ANNOUNCED STRANGE RESOURCES, AND WHEN I
 LED ON TREE I HEARD STRANGE MUSIC.

376
Felix Gonzalez-Torres
Untitled (Oscar Wilde) (E. 273)
 Estimate \$1,500 — 2,500



377
Grant Wood
Sultry Night (C. 6)
 Estimate \$7,000 — 10,000



378
David Wojnarowicz
Jean Genêt Masturbating in Me...
 Estimate \$6,000 — 9,000



379
Martin Wong
77th Precinct
 Estimate \$5,000 — 8,000



380
Hernan Bas
Downhill at Dusk (the Runaway)
 Estimate \$4,000 — 5,000

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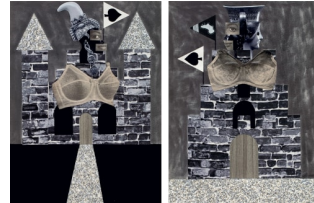
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381
Nicole Eisenman
Lesbian Recruitment Booth
Estimate \$7,000 — 10,000



382
Nicole Eisenman
America's Funniest Home Video
Estimate \$6,000 — 8,000



383
Derrick Adams
The Queen of Spades (Edition B)
Estimate \$2,000 — 3,000



384
Ellen Gallagher
Ruby Dee (P. 73)
Estimate \$4,000 — 6,000



385
Mickalene Thomas
Clarivel with Black Blouse with ...
Estimate \$3,000 — 5,000



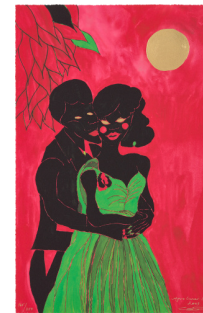
386
El Anatsui
Variation I_C
Estimate \$6,000 — 9,000



387
Kerry James Marshall
Memento (T. 96-367)
Estimate \$8,000 — 12,000



388
Wangechi Mutu
Howl
Estimate \$3,000 — 5,000



389
Chris Ofili
Afro Lunar Lovers
Estimate \$1,000 — 1,500



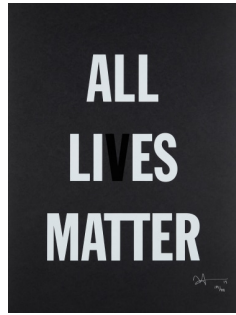
390
Paul Pfeiffer
The Four Horsemen of the Apoc...
Estimate \$600 — 900

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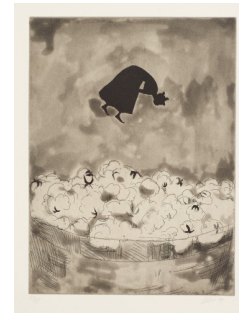
391
Gary Simmons
Everforward
Estimate \$4,000 — 6,000



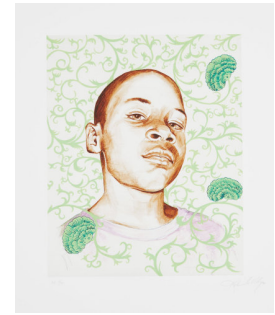
392
Hank Willis Thomas
All Lies Matter
Estimate \$500 — 700



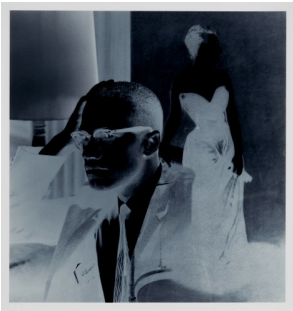
393
Hank Willis Thomas
Love Over Rules
Estimate \$1,000 — 1,500



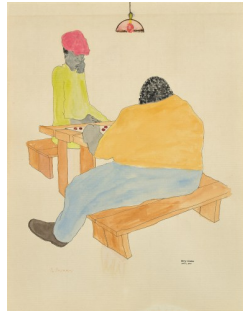
394
Kara Walker
Cotton (L.P. KW-96-05A)
Estimate \$1,500 — 2,500



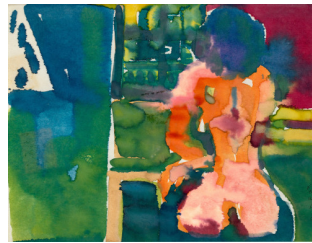
395
Kehinde Wiley
Kid Ike
Estimate \$2,000 — 3,000



396
Fred Wilson
X, from Exit Art Portfolio
Estimate \$2,500 — 3,500



397
Benny Andrews
Untitled, from Appalachee Red
Estimate \$1,500 — 2,500



398
Romare Bearden
Untitled (Nude from Back)
Estimate \$5,000 — 7,000



399
Bob Thompson
Untitled (New York)
Estimate \$3,000 — 5,000



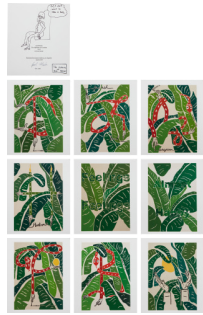
400
Elizabeth Catlett
Gossip
Estimate \$1,200 — 1,800

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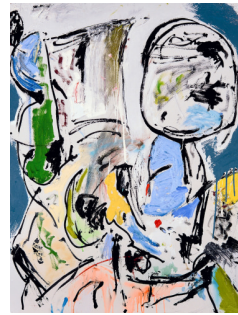
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401
Nate Lowman
Rubberneck
Estimate \$1,500 — 2,500



402
Joel Mesler
The Alphabet of Creation (A-J) (...)
Estimate \$800 — 1,200



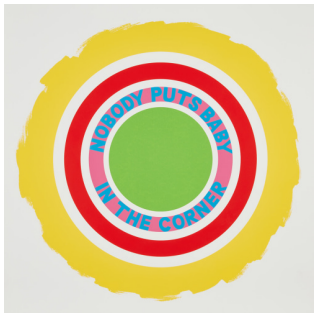
403
Eddie Martinez
Blue Traveler
Estimate \$1,000 — 1,500



404
Jonathan Meese
Der goldene Hades I-V
Estimate \$2,000 — 3,000



405
Deborah Kass
Enough Already
Estimate \$1,500 — 2,500



406
Deborah Kass
Nobody Puts Baby in the Corner
Estimate \$1,500 — 2,500



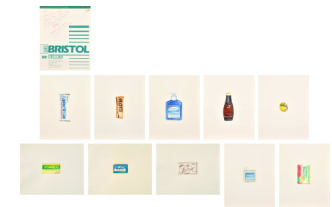
407
Mike Kelley
Untitled (Paddle for Artist's Spa...)
Estimate \$2,500 — 3,500



408
Mike Kelley and Tony ...
Poetics Country
Estimate \$1,500 — 2,500



409
Michael Kagan
Drop the Hammer
Estimate \$800 — 1,200



410
Tony Oursler
Untitled (Vaseline); Untitled (Ny...)
Estimate \$5,000 — 7,000

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411
Martin Kippenberger
Castelli Seltzer (G. & C. 77)
Estimate \$2,500 — 3,500



412
Martin Kippenberger
Kippen Seltzer (G. & C. 28)
Estimate \$2,500 — 3,500



413
John Armleder
Painting with Coat Hanger
Estimate \$6,000 — 9,000



414
Sigmar Polke
Hallo Shiva... (B. & O. 39)
Estimate \$800 — 1,200



415
Sigmar Polke
Kölnler Bettler (Cologne Beggar)...
Estimate \$1,000 — 1,500



416
Sigmar Polke
Günter Brus, from Menschenbil...
Estimate \$600 — 900



417
Jonathan Borofsky
Self-Portrait (2270209-2271466)
Estimate \$800 — 1,200



418
George Condo
Paper Faces (R. p. 189)
Estimate \$5,000 — 7,000



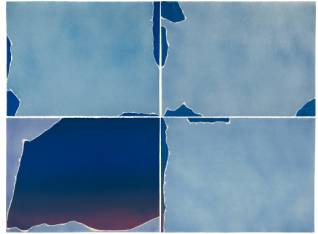
419
George Condo
Untitled (Mental States playing ...)
Estimate \$6,000 — 9,000



420
Richard Prince
Untitled (set of 3)
Estimate \$800 — 1,200

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421
Joe Goode
Untitled (Four Part Torn Cloud) (...)
Estimate \$2,000 — 3,000



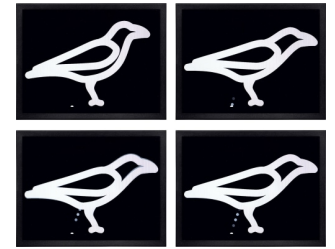
422
Julian Opie
Summer Rain 2, from Summer ...
Estimate \$8,000 — 12,000



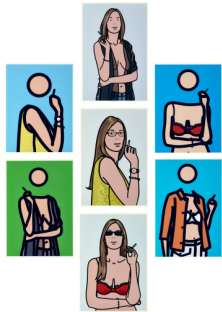
423
Julian Opie
Headphones, from Melbourne S...
Estimate \$6,000 — 9,000



424
Julian Opie
Elena, schoolgirl (with lotus blos...
Estimate \$5,000 — 7,000



425
Julian Opie
Crow excreting
Estimate \$2,500 — 3,500



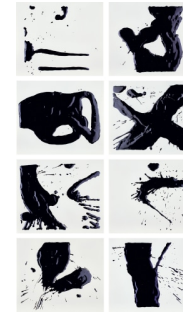
426
Julian Opie
Twenty Six Portraits
Estimate \$4,000 — 6,000



427
Javier Calleja
No Art Here; and Heads
Estimate \$3,000 — 5,000



428
Pawel Althamer
Retrospective
Estimate \$1,000 — 1,500



429
Vik Muniz
After Motherwell (from Pictures ...)
Estimate \$8,000 — 12,000



430
Sterling Ruby
DEEP ORANGE
Estimate \$1,500 — 2,500

Editions & Works on Paper

New York Auction / 19-21 October 2021



431
Banksy
Happy Choppers
Estimate \$15,000 — 25,000



432
Banksy
Pulp Fiction
Estimate \$50,000 — 70,000



433
Banksy
HMV (His Masters Voice)
Estimate \$30,000 — 40,000



434
Banksy
Queen Vic
Estimate \$20,000 — 25,000



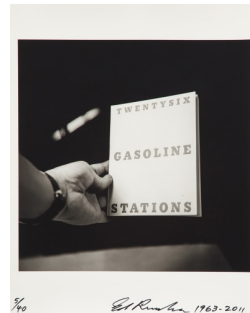
435
Robert Longo
Rick, from Men in the Cities
Estimate \$10,000 — 15,000



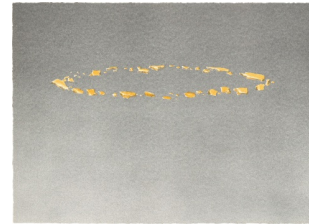
436
Robert Longo
Untitled [from Men in the Cities]
Estimate \$6,000 — 9,000



437
Robert Longo
Untitled (Tree)
Estimate \$8,000 — 12,000



438
Ed Ruscha
Light Years: Conceptual Art and ...
Estimate \$3,000 — 5,000



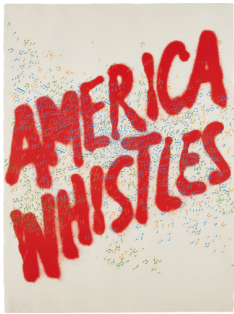
439
Ed Ruscha
Cheese Oval, from Various Chee...
Estimate \$2,000 — 3,000



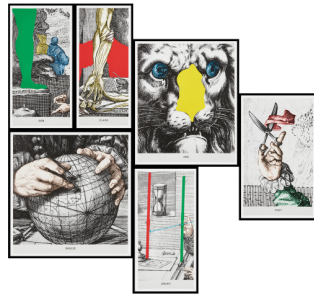
440
Ed Ruscha
A Collection of 10 Artist's Books
Estimate \$8,000 — 12,000

Editions & Works on Paper

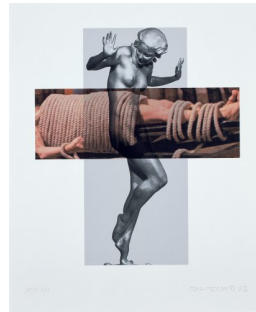
New York Auction / 19-21 October 2021



441
Ed Ruscha
America Whistles, from America...
 Estimate \$2,000 — 4,000



442
John Baldessari
Engravings with Sounds: Sob, G...
 Estimate \$6,000 — 8,000



443
John Baldessari
Statue/Bound Person, from The...
 Estimate \$2,000 — 3,000



444
John Baldessari
Raw Prints (D. pp. 185-187, H. 3-...
 Estimate \$3,000 — 5,000



445
Raymond Pettibon
Untitled (I actually went to bed...)
 Estimate \$6,000 — 8,000



446
Ger van Elk
The Co-Founder of the Word O...
 Estimate \$5,000 — 7,000



447
Lawrence Weiner
Untitled
 Estimate \$3,000 — 4,000



448
Paula Scher
USA Airline Routes
 Estimate \$4,000 — 6,000



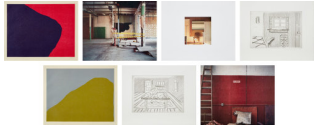
449
Richard Artschwager
Untitled (Box with drawers) (S. 1...
 Estimate \$2,000 — 3,000



450
Richard Artschwager
Untitled
 Estimate \$2,000 — 3,000

Editions & Works on Paper

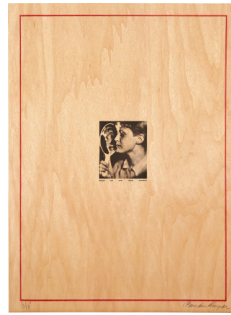
New York Auction / 19-21 October 2021



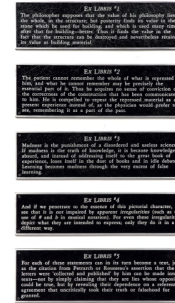
451
Various Artists includi...
Notes on a Room
 Estimate \$4,000 — 6,000



452
Various Artists
SMS Issues No. 1-6 (Shit Must S...
 Estimate \$2,000 — 3,000



453
Barbara Kruger
Untitled (Reach out and Touch S...
 Estimate \$2,500 — 3,500



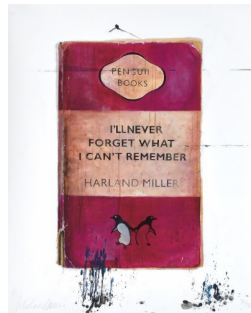
454
Joseph Kosuth
Ex Libris Series
 Estimate \$4,000 — 6,000



455
David Robbins
Talent
 Estimate \$4,000 — 6,000



456
Harland Miller
If the Phone Don't Ring
 Estimate \$10,000 — 15,000



457
Harland Miller
I'll Never Forget What I Can't Re...
 Estimate \$6,000 — 8,000



458
Rob Pruitt
Alone (Facing East); and Alone (...)
 Estimate \$4,000 — 6,000



459
Do Ho Suh
Karma Juggler, for Exit Art portf...
 Estimate \$2,000 — 3,000



460
Ai Weiwei
Artist's Hand
 Estimate \$2,500 — 3,500

Editions & Works on Paper

New York Auction / 19-21 October 2021



461
KAWS
Presenting the Past
Estimate \$8,000 — 12,000



462
KAWS
You Should Know I Know
Estimate \$8,000 — 12,000



463
Jeff Koons
Balloon Dog (Blue)
Estimate \$5,000 — 7,000



464
Jeff Koons
Balloon Dog (Red)
Estimate \$5,000 — 7,000



465
Jeff Koons
Balloon Swan (Magenta)
Estimate \$8,000 — 12,000



466
Jeff Koons
Luxury and Degradation
Estimate \$3,000 — 5,000



467
Yayoi Kusama
Alice's Adventures in Wonderlan...
Estimate \$10,000 — 15,000



468
Takashi Murakami
And then and then and then and...
Estimate \$2,000 — 3,000



469
Takashi Murakami
727-727
Estimate \$1,000 — 1,500



470
Takashi Murakami
Genki Ball
Estimate \$800 — 1,200



1

Joan Miró

Manoletina (D. 509)

1969

Aquatint in colors with carborundum, on Mandeure rag paper, the full sheet.

S. 27 1/2 x 41 in. (69.9 x 104.1 cm)

Signed and numbered 51/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Manoletina is the pass made with the red cape, during which the bullfighter stays immobile during the bull's attack.



1945 poster depicting the bullfighter Manolete, with red cape



2

Joan Miró

Les Grandes manœuvres (The Great Maneuvers) (D. 575)

1973

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

S. 54 1/2 x 23 1/2 in. (138.4 x 59.7 cm)

Signed and numbered 15/50 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

Estimate

\$30,000 — 50,000

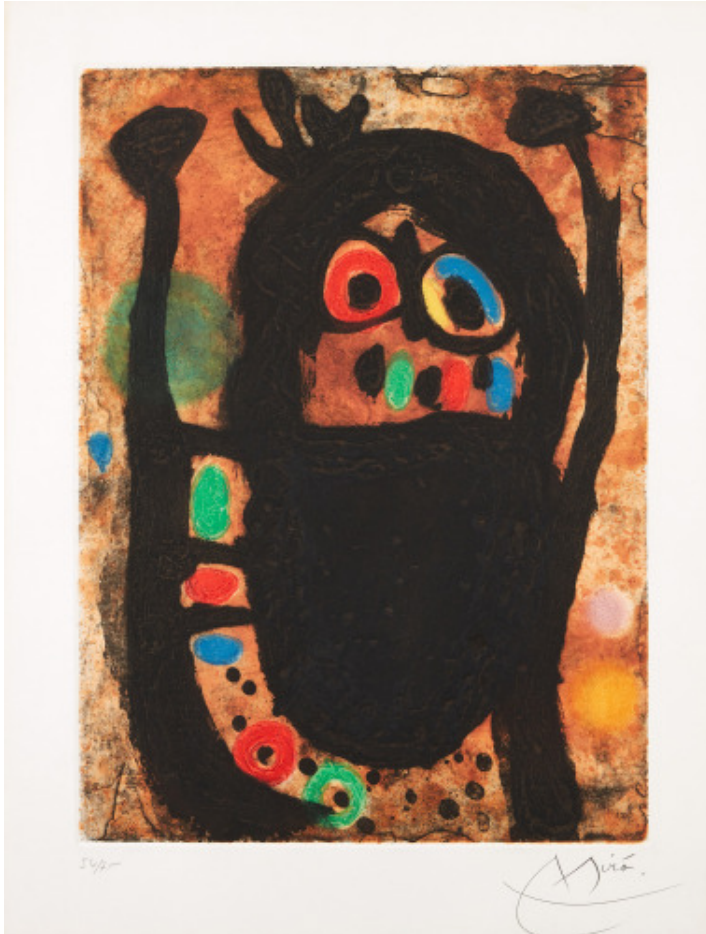
[Go to Lot](#)



"I have worked these past days with Dutrou at Saint-Paul and have become more and more aware of the richness and new horizons that your process brings to printmaking. Never has one had materials with equal power. As far as I am concerned, I can express myself without a single hindrance, at a single burst of spirit, of line without being paralyzed nor slowed down by an outmoded technique that might risk distorting the free expression, purity and freshness of the final result."
—Joan Miró, writing to Henri Goetz (painter and engraver) in 1968, praising the results of his newly developed printing technique using carborundum and synthetic resins

Literature

Jacques Dupin 575



3

Joan Miró

Femme aux bijoux (Woman with Jewelry) (D. 452)

1968

Aquatint in colors with carborundum, on Mandeure rag paper, with full margins.

I. 18 1/2 x 13 1/2 in. (47 x 34.3 cm)

S. 29 5/8 x 23 in. (75.2 x 58.4 cm)

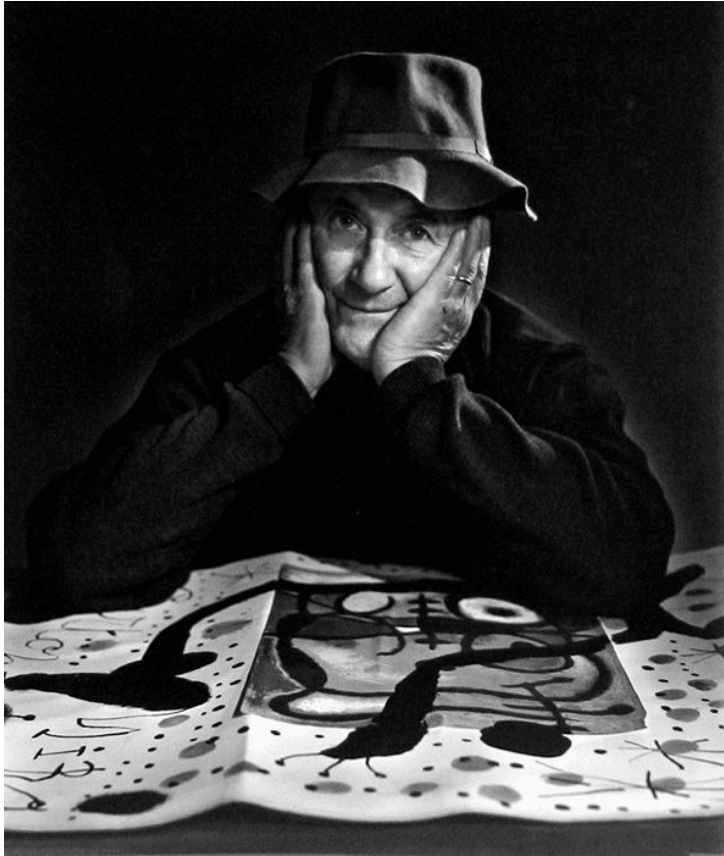
Signed and numbered 54/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





Joan Miro, 1966. Photo: Yousuf Karsh

Literature
Jacques Dupin 452



4

Joan Miró

Série Barcelona (Barcelona Series): Barcelona 9 (D. 600, see C. bks 173)

1973

Etching, engraving, and aquatint in colors with carborundum, on Guarro paper, the full sheet.

S. 41 3/8 x 27 7/8 in. (105.1 x 70.8 cm)

Signed and annotated 'H.C.' in pencil (one of a few hors commerce impressions, the edition was 50), published by Sala Gaspar, Barcelona, with the inkstamp of the printer J.J. Torralba on the reverse, including a titled photo certificate signed by Miguel Gaspar, Sala Gaspar, Barcelona, dated December 6, 1983, framed.

Estimate

\$18,000 — 22,000

[Go to Lot](#)



Provenance

Sala Gaspar, Barcelona, 1983

Private Collection, purchased from the above

Literature

Jacques Dupin 600

see Patrick Cramer books 173



5

Joan Miró

Équinoxe (Equinox) (D. 428)

1967

Etching and aquatint in colors with carborundum, on Mandure rag paper, the full sheet.

S. 41 1/8 x 29 1/8 in. (104.5 x 74 cm)

Signed and annotated 'HC' in pencil (an hors commerce impression, the edition was 75), published by Maeght, Paris, framed.

Estimate

\$50,000 — 70,000

[Go to Lot](#)





Embellishment of *The Flammiron Engraving*, wood engraving, from *L'atmosphère : météorologie populaire*, c.1888

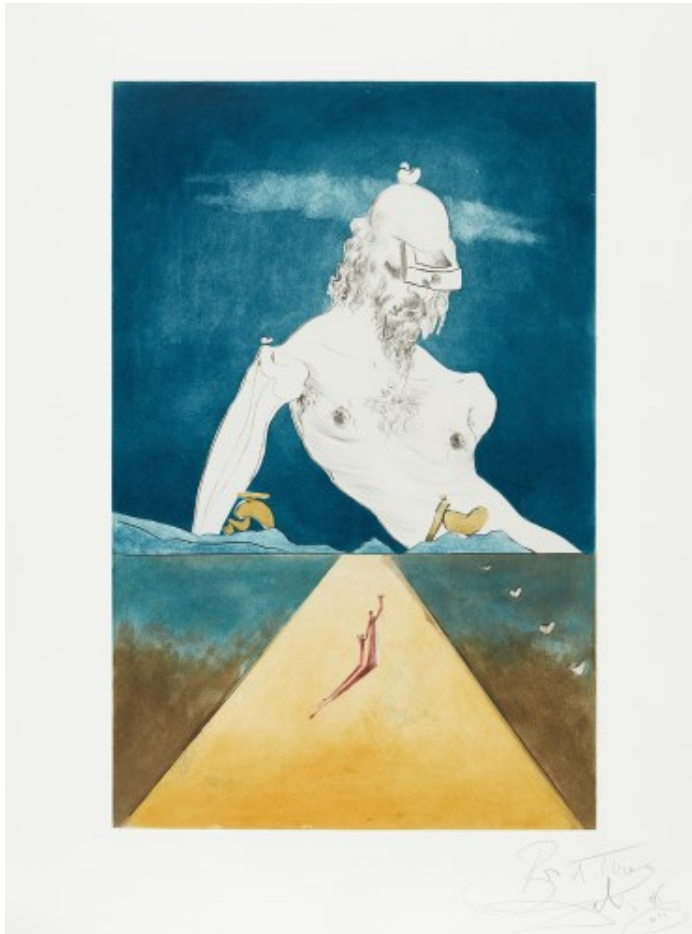
Provenance

Halcyon Gallery, London, 2011

Private American Collection

Literature

Jacques Dupin 428



6

Salvador Dalí

Le Colosse (The Colossus), for Aurélia (see M. & L. 565)

1972

Unique aquatint and drypoint in colors, on Rives BFK paper, with full margins.

I. 22 5/8 x 14 5/8 in. (57.5 x 37.1 cm)

S. 29 5/8 x 22 1/8 in. (75.2 x 56.2 cm)

Signed, dated '70.8.1' and inscribed 'Bon A Tirer' and 'ok' in pencil (one of two good-to-print impressions, the portfolio edition totaled 300 and was printed in drypoint only), also inscribed 'Cette epreuve en BAT en couleurs nous a ete remise par Dali mais le tirage definitif a ete fait avec la pointe seche seule. Denise Rigal' in pencil on the reverse, the completed portfolio was published by Editions de Francony and Ateliers Rigal, Fontenay-aux-Roses, France, unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Ateliers Rigal, Paris

Private Collection, France

Literature

see Ralf Michler and Lutz Löpsinger 565



7

Lynn Chadwick, R.A.

Walking Cloaked Figures VI (Male) (F. & C. 793S)

1980

Bronze with patina.

10 1/2 x 7 1/4 x 10 in. (26.7 x 18.4 x 25.4 cm)

Stamped with the artist's monogram, additionally stamped '793S', and numbered 1/9 on the underside.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Lynn Chadwick, R.A.

Provenance

Alwin Gallery, London

Private Collection, Florida, acquired from the above in 1983

Exhibited

Fondation Veranneman, Kruishoutem, Belgium, 1980 (another example exhibited)

Literature

Dennis Farr and Éva Chadwick 793S



8

Lynn Chadwick, R.A.

Sitting Girl (F. & C. 802S)

1980

Bronze with patina.

8 1/4 x 10 x 11 in. (21 x 25.4 x 27.9 cm)

Stamped with the artist's monogram, additionally stamped '802S' and numbered 6/9 on the underside.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Lynn Chadwick, R.A.

Provenance

Alwin Gallery, London

Private Collection, Florida, acquired from the above in 1983

Exhibited

20th Century British Art Collectors' Items, Crane Kalman Gallery, London, 1982 (another example exhibited)

Literature

Dennis Farr and Éva Chadwick 802S



9

Pablo Picasso

Deux femmes sur la plage (Two Women on the Beach)
(Bl. 789, M. 273)

1956

Lithograph, on Arches paper, with full margins.

I. 18 1/2 x 24 1/2 in. (47 x 62.2 cm)

S. 19 3/4 x 26 in. (50.2 x 66 cm)

Signed and numbered 46/50 in pencil (there were also some artist's proofs), published by Édition Galerie Louise Leiris, Paris, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Literature

Georges Bloch 789

Fernand Mourlot 273

Felix Reuße 671



10

After Pablo Picasso

Le Peintre (The Painter)

1963

Collotype with pochoir in colors, on wove paper, with full margins.

I. 30 x 23 1/2 in. (76.2 x 59.7 cm)

S. 38 5/8 x 29 3/8 in. (98.1 x 74.6 cm)

Signed in blue crayon and numbered 253/350 in pencil, additionally numbered in blue ink on the reverse (visible from the front), published by Guy Spitzer, Paris (with his blindstamp and ink stamp on the reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



This print is based after Picasso's oil on canvas, *Le Peintre*, from March 30, 1963, listed in Volume XXIII of Christian Zervos' catalogue raisonné no. 198, p. 93.

It is common to use the term 'after' when referring to prints that were created based on an already existing painting. Picasso painted the oil on canvas referenced above and then worked with a master printmaker/publisher (Guy Spitzer) to reproduce the print in order to sell commercially. The edition sizes tend to be larger and the techniques more mechanical, but it is done with the artist's involvement and final hand signature on the work.

Picasso took the project further, spending two weeks heavily embellishing 29 of the prints with gouache and ink to create a new series of unique works (see Zervos Volume XXIV, nos. 215-243) creating a cast of new painters. These subjects, some sporting a large straw hat and beard, begin to resemble Vincent van Gogh; others appear in Picasso's distinctive striped shirt and all with exaggerated hands.



One Picasso's embellished *Le Peintre* series, 1964, Zervos 217, SFMOMA Collection, Gift of the Carl Djerassi and Norma Djerassi Art Trust in memory of Pamela Djerassi Bush, Copyright © Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Literature

Susan Greenberg Fisher, *Picasso and the Allure of Language*, Yale University Art Museum, New Haven, 2009, illustrated p. 230



11

Pablo Picasso

Jeune fille de profil couronnée de fleurs (Young Girl in Profile Crowned with Flowers), plate 6 from Six contes fantasques (Six Whimsical Tales) (Bl. 366, Ba. 696, see C. bks 66)

1944

Engraving with burr, on wove paper, with full margins.

I. 13 3/4 x 10 5/8 in. (34.9 x 27 cm)

S. 15 3/4 x 12 3/8 in. (40 x 31.4 cm)

Signed in red crayon and numbered 23/30 in pencil, from the small and special edition reserved for friends of the publisher (there was also a book edition of 225 on various papers), published by Flammarion, Paris, 1953, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Georges Bloch 366

Brigitte Baer 696

see Patrick Cramer books 66



12

Marc Chagall

Le Bouquet bleu (The Blue Bouquet) (M. 710)

1974

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

I. 25 1/4 x 19 in. (64.1 x 48.3 cm)

S. 30 x 22 1/2 in. (76.2 x 57.2 cm)

Signed and numbered 5/50 in pencil (there were also 10 artist's proofs on Japon nacré in Roman numerals), framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



"Chagall gives us color and joy, thanks to him blackberries all over the world are singing." —Charles Sorlier, artist and printmaker

Literature

Fernand Mourlot 710



13

Marc Chagall

Le Jugement de Chloé (The Judgment of Chloe), plate 8 from Daphnis et Chloé (M. 315, see C. bks 46)

1961

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

I. 16 1/2 x 25 in. (41.9 x 63.5 cm)

S. 21 1/2 x 29 7/8 in. (54.6 x 75.9 cm)

Signed and numbered 38/60 in pencil (there was also an unsigned edition of 250 without margins), published by Tériade, Paris, framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



"In love lies true art: that is my technique, my religion; the new and old religion handed down to us from times long past....are not painters inspired by love? In our life there is a single colour, as on an artist's palette, which provides the meaning of life and art and that is the Colour of Love." —Marc Chagall

Fernand Mourlot considered Chagall's *Daphne and Chloe* series to be one of "the most important graphic works that Marc Chagall has created thus far." Chagall dedicated three years to this project and undertook a series of 42 lithographs that perhaps defined his career. Abandoning the traditional practice of first producing a black stone or drawing stone which outlines most of the composition and reduces the subsequent color plates to merely adding detail, Chagall chose to create lithographic compositions from pure color just as he would a painting.

Daphne and Chloe, the two romantic heroes of Greek writer, Longus, are two childhood friends who undergo the trials and tribulations of growing up and, consequently, falling in love in the rich Mediterranean landscapes from which Chagall drew inspiration.

Literature

Fernand Mourlot 315

see Patrick Cramer books 46



Marc Chagall, *Le jugement de Chloé*, 1954-1956, gouache on paper, Centre Pompidou



14

Marc Chagall

La Fable de Syrinx (The Syrinx Fable), plate 24 from
Daphnis et Chloé (M. 332, 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 33/60 in pencil (there was also
an unsigned book edition of 250), published by Tériade
Éditeur, Paris, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



"In love lies true art: that is my technique, my religion; the new and old religion handed down to us from times long past....are not painters inspired by love? In our life there is a single colour, as on an artist's palette, which provides the meaning of life and art and that is the Colour of Love." —Marc Chagall

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Daphne and Chloe, the two romantic heroes of Greek writer, Longus, are two childhood friends who undergo the trials and tribulations of growing up and, consequently, falling in love in the rich Mediterranean landscapes from which Chagall drew inspiration.



Marc Chagall, *La fable de Syringe*, 1954-1956, gouache on paper, Centre Pompidou

Literature

Fernand Mourlot 332

see Patrick Cramer books 46



15

Henri Matisse

Orientale sur lit de repos, sol de carreaux rouges
(*Oriental Day Bed, Red Tiled Floor*) (D. 513)

1929

Lithograph, on Arches paper, with full margins.

I. 10 1/4 x 18 3/4 in. (26 x 47.6 cm)

S. 19 3/4 x 26 in. (50.2 x 66 cm)

Signed and numbered 50/50 in pencil (there were also 10 artist's proofs), framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Henri Petiet, Paris (Fritz Lugt 5031) inkstamp on the reverse

Pace Prints, New York

Private Collection

Literature

Claude Duthuit 513



16

Léonard Tsuguharu Foujita

Le Rêve (The Dream) (B. 48.04)

1948

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

I. 19 3/4 x 24 in. (50.2 x 61 cm)

S. 24 5/8 x 32 1/4 in. (62.5 x 81.9 cm)

Signed and numbered '23/25 H.C.' in pencil (an hors commerce, the edition was 250) published by Guy Spitzer, Paris (with the blindstamp and inkstamp on the reverse), framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





Léonard Tsuguharu Foujita, photographed in Paris in 1927. Photo: Boris Lipnitzki / Roger-Viollet / TopFoto

Shortly after completing his studies at Tokyo National University of Fine Arts in 1913, Leonard Tsuguharu Foujita moved to the vibrant Parisian neighborhood of Montparnasse and began establishing himself as a painter and printmaker. Working and socializing alongside contemporary artists including Amedeo Modigliani (1884-1920), Pablo Picasso (1881-1973) and Henri Matisse (1869-1954) brought a distinct Western influence to the composition of Foujita's traditionally clean, elegantly lined works. Favoring not only the formal elements, but the subject matter of his Western peers, Foujita often engaged with the subject of the nude and the act of self-portraiture. These works were met with great commercial success and earned him several solo exhibitions in Paris galleries. In creative Parisian circles Foujita was known not only for his artistry, but his eccentric and flamboyant dress and personality. Despite his commercial and social ties, Foujita returned to Japan for the duration of WWII, and created idealistic landscapes for the Japanese government, largely labeled as propaganda by his contemporaries.

Despite social ostracization following his war time activities, Foujita returned to Paris and continued creating works in the genre of the nude. Developing many of the successful elements from earlier works, *Le Rêve (The Dream)* features a milky-skinned reclining nude woman surrounded by woodland creatures. Whimsical and engaging, this nude harkens back to Ingres' *Odalisque* in composition, but retains Foujita's precise lines, emphasizing the elegance of the female subject and the serenity of her sleep. In contrast, the meticulously detailed fur and

expression of the creatures delineates the space between dreams and reality. This unique approach to the subject of the nude reflects Foujita's creative spirit and his successful adaptation of established Western traditions. As with many of the prints by prominent artists in mid-century Paris, *Le Rêve* was printed and published by Guy Spitzer who worked with Picasso, Leger, and Foujita, among others and distributed many of these artists' most popular images.

Literature

Sylvie and Dominique Buisson 48.04

Editions & Works on Paper

New York Auction / 19-21 October 2021



17

Bernard Buffet

Album Paris (S. 31-40)

1962

The complete set of 10 lithographs in colors, on Rives BFK paper, with poems by Charles Baudelaire, title page and justification, all contained in the original linen-covered portfolio.

all I. 20 x 26 1/4 in. (50.8 x 66.7 cm)

all S. 21 3/4 x 28 1/2 in. (55.2 x 72.4 cm)

portfolio 22 1/8 x 28 3/4 x 3/4 in. (56.2 x 73 x 1.9 cm)

All signed and numbered 142/150 in pencil, additionally numbered in pencil on the justification (there were also 30 reserved for the artist and publishers), published by Éditions Alain Mazo et Cie., Paris.

Estimate

\$18,000 — 25,000

[Go to Lot](#)



Literature

Charles Sorlier 31-40



18

Hans Hartung

P1958-56

1958

Color chalk pastel and charcoal drawing on wove paper.

19 3/4 x 25 1/2 in. (50.2 x 64.8 cm)

Signed, dated and dedicated 'Herrn Hermann Strehler in freundlicher Erinnerung Hans Hartung 10-7-65' in pencil, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Hans Hartung

Provenance

Erker Galerie, St. Gallen, Switzerland

Mr. Hermann Strehler, St. Gallen, Switzerland

Private Swiss Collection, Vermont, acquired by descent

Exhibited

Hans Hartung pastels 1958, Kleemann Galleries, Inc., New York, 11 East 68th Street, March, 1959

Literature

Hans Hartung pastels 1958, exhib. cat., Kleemann Galleries, Inc., New York, 1959, no. 20

This work is registered in the archives of the Fondation Hartung Bergman under number 'P1958-56' and will be included in the forthcoming catalogue raisonné currently being prepared by the Fondation Hartung Bergman, Antibes.



19

Jean Dubuffet

L'Enfle-chique III (The Inflated Snob III) (L. fasc. XVI p. 225, W. 815)

1963

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

I. 23 1/4 x 14 in. (59.1 x 35.6 cm)

S. 25 x 17 5/8 in. (63.5 x 44.8 cm)

Signed with initials and annotated 'les 4 premières couleurs 2/3' in pencil (one of three color variants aside from the edition of 20, 5 hors commerce impressions in Roman numerals and 2 artist's proofs in Roman numerals), unframed.

Estimate

\$9,000 — 12,000

[Go to Lot](#)



Literature

Max Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XVI: les Phénomènes*, p. 225

Sophie Webel 815



21

After Jean-Michel Basquiat

Flexible

1984/2016

Screenprint in colors, on heavy wove paper, with full margins.

I. 58 3/8 x 43 7/8 in. (148.3 x 111.4 cm)

S. 60 1/4 x 45 1/2 in. (153 x 115.6 cm)

Numbered 'AP 12/15' in pencil on the front (an artist's proof, the edition was 85), 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

\$50,000 — 70,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



22

Jean-Michel Basquiat

Untitled (from Leonardo)

1983

The complete set of five screenprints in colors, on Okawara paper, the full sheets.

all S. 34 3/4 x 30 in. (88.3 x 76.2 cm)

Teeth signed with initials in pencil, from the edition of 45 (there were also 4 artist's proofs), published by New City Editions, Venice, California (all with blindstamps), all framed.

Estimate

\$50,000 — 70,000

[Go to Lot](#)

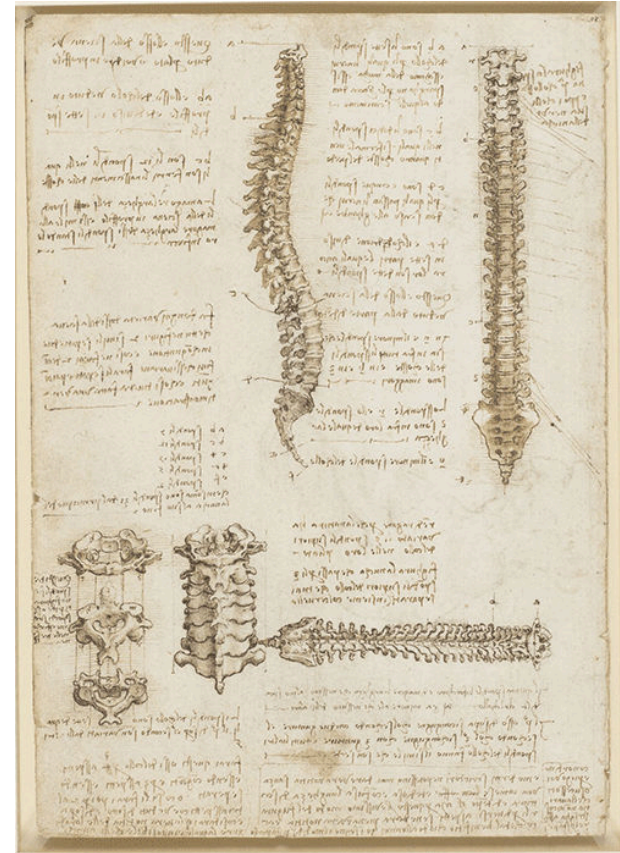


Basquiat's *Untitled: From Leonardo* serves as a captivating reflection on the high renaissance anatomical studies of Leonardo da Vinci. Between seriousness and humor, expressive immediacy and historical distance, drawing and silkscreen, Basquiat presents a compelling set of five sketch-like prints through an unorthodox process. As gallerist and publisher of the edition Fred Hoffman recalls:

"[*Untitled: From Leonardo*] came into being as a result of somewhat unusual and insightful circumstances. In the course of working with Basquiat, I spent a great deal of time in the artist's studio, often watching him paint the entire night. During this period, I came to learn of the artist's interest in the work of Leonardo da Vinci. As a recent Ph.D in the History of Art, I knew that Jean-Michel would enjoy perusing through some of the books on Leonardo which I had collected. Having deposited a couple of these books in his studio, Basquiat mentioned to me that he would be interested in producing a print based on the work of Leonardo. In discussing this idea further, we decided that he would draw on clear acetates, transferring the images photographically to silkscreen and printing on whatever kind of paper he thought appropriate. I therefore delivered several sheets of acetate to the artist.

About a week later, I noticed that many of the acetates were lying on the floor of the studio, now integrated with sheets of drawing paper, photocopies of drawings, paints and oilsticks, along with music cassettes, cigarette butts and other 'stuff' from the artist's immersion in his studio.

In response to the status of the acetates, I offered to remove them from the floor and place them back on the wall. Jean-Michel quickly replied that he would like them left as they were. I found that curious, but having early on come to recognize Basquiat's complete sense of direction and focus, I knew that he was not only aware of the condition of the acetates but also had a complete well-conceived plan in mind. Another week passed, and Jean-Michel said that the acetates, now again tacked to the wall, were ready for printing. Not only had the artist drawn images and texts on the acetates, but their life on the studio floor had become part of the completed images. The subtlety and delicacy of the images Basquiat produced, as well as the artist's desire to more fully contextualize them with the drawings of the Italian master, led him to choose a beautiful Japanese rice paper for the presentation of his imagery. What was totally unexpected was how the random markings resulting from lying on the studio floor would not only complement Basquiat's drawn images, but would also actually give these works a 'patina'—as though they were as old as the sources they referenced."



Leonardo da Vinci, *The Vertebral Column (verso)*, a folio from 'Anatomical Manuscript A', c.1510-11, Royal Collection Trust

Literature

Dieter Buchart, *Jean-Michel Basquiat-Nows The Time*, the Art Gallery of Ontario and Delmonico books, 2015, pp. 141-145



23

El Anatsui

Black & Silver

2018

Pigment print in colors with irregular hand-cut edges, with printed, hand-cut and hand-sculpted aluminum collage and copper wire, on wove paper, the full sheet. S. 22 x 28 1/2 in. (55.9 x 72.4 cm)

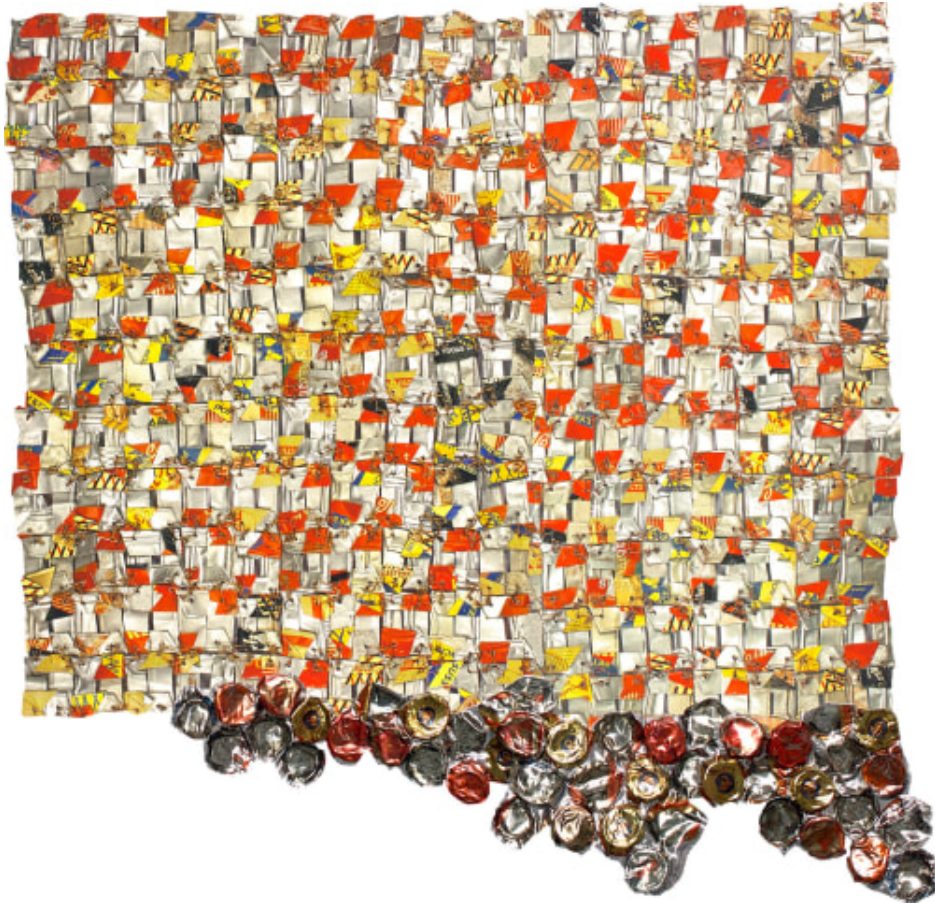
Signed, dated and numbered 'P.P. 5/5' in pencil on a label affixed to the reverse (a printer's proof, the edition was 30), published by Benefit Print Project, New York, unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





24

El Anatsui

Paper & Gold

2017

Pigment print in colors with irregular hand-cut edges, with printed, hand-cut and hand-sculpted aluminum collage, and copper wire, on wove paper, the full sheet. S. 20 x 19 1/2 in. (50.8 x 49.5 cm)

Signed, dated and numbered 'P.P. 3/3' in pencil on a label affixed to the reverse (a printer's proof, the edition was 30), published by Benefit Print Project, New York, unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





25

El Anatsui

Pewter Variation

2014

Pigment print and offset lithograph in colors, with copper wire, on two sheets of wove paper adhered at the seam and folded (as issued), the full sheets, contained in the original light blue cardboard box.

S. 32 1/4 x 25 x 2 1/2 in. (81.9 x 63.5 x 6.4 cm)

Signed, dated and numbered 'PP 2/2' twice in pencil, for two different orientations (a printer's proof, the edition was 10), published by Benefit Print Project, New York, unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





26

Ebony G. Patterson

Untitled, from The Of 72 Project

2012

Three mixed media hand-embellished works, with digitally printed photographs, rhinestones, embroidery, fabric trimmings, and appliques, loose (as issued), all contained in the original cloth-covered portfolio.

portfolio 22 1/8 x 19 3/4 x 1 in. (56.2 x 50.2 x 2.5 cm)

Signed, dated numbered 5/6 and inscribed 'from the of 72 series Variable Edition Suite' in black pen on the reverse of one, additionally numbered on the portfolio, published by the artist.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Jamaican artist Ebony Patterson uses maximalist installations and heavily embellished works to explore gender norms and violence in the black youth culture of post-colonial Jamaica. *Of 72* delves into the 2010 Kingston unrest, which is known locally in Jamaica as the Tivoli Incursion. The title refers to the death of 72 civilian men who lost their lives during the armed clash between Jamacia’s military and the Shower Posse drug cartel in the Kingston neighborhood of Tivoli Gardens. The victims of the Incursion were never publicly identified or acknowledged by the Jamaican government, their continued anonymity is a source of strife for the community. Through this heartbreak, Patterson’s interest in issues of visibility and invisibility comes to the foreground. In 2010, Patterson who had always been interested in Fashion started to think about “dress as a political response for those who are invisible”. The bandanas covering these men’s faces strip them of their individuality, but the heavy adornment of rhinestones, trims, and a lush layering of prints and patterns catch your eye and dare you to look closer. The haloed forms surrounding these portraits reference religious imagery, exalting and honoring the bodies that were absent and ignored from the official rhetoric of the unrest. Once invisible and anonymous, the men depicted in this work force the viewer to engage and their lavish textile environments elevating a community that has historically been overlooked and undervalued.

This project was funded By Small Axe Magazine and the Andy Warhol Foundation in 2012, and the text accompanying the project reads as follows:

“What happens when seventy-two men and one woman die and no one knows who they are? Who were these men and this woman who were killed during the incursion of May 2010? Did they have children? Did they have mothers? Fathers? Did they have brothers or sisters? How old were they? What did they like to do on the weekends? Were they employed? Where did they work? If they weren’t employed ... what did they do? Were they young? Were they old? Did they like Beenie Man, Bounty Killer, Vybz Kartel, Movado, Beris Hammond, or Bob? What were their favorite colors? What did they like to eat for breakfast? Lunch? Dinner? What did their voices sound like? What did they smell like? Did they have boyfriends or husbands? Wives or girlfriends? Had they ever lost a loved one? Did they cry when hurt? Were they tall or short? Dark? Or brown? RED? YELLOW? Where were they when they died? Were they in a building? Were they outside? Who was with them? Were they alone? Were they from Tivoli Gardens? If they weren’t, where were they from? Did they have guns, the same as the police and the soldiers? What was their connection to Christopher “Dudus” Coke? Did they have *any* relationship to Coke? Were there children? Who were their parents? Did they have cell phones? Did they have cars? Did they go to church? Did they go to school? What clothes were they wearing? Did they cry out for anyone? Who *were* they??

© 2012 by Small Axe, Inc.

Video: <https://www.youtube.com/watch?v=eox2tRHkml8>

Provenance

Suzie Wong Presents, Kingston, Jamaica
Acquired at the above by the present owner

Editions & Works on Paper

New York Auction / 19-21 October 2021



27

Ellen Gallagher

Untitled

1997

Monoprint in colors, comprised of watercolor and ink,
on Misu paper, the full sheet,
39 x 25 1/2 in. (99.1 x 64.8 cm)
Signed and dated in pencil, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Long Point Gallery, Provincetown, Massachusetts

Private Collection, Boston

Phillips, New York, *Evening Editions*, April 21, 2015, lot 7

Private American Collection

Exhibited

Ellen Gallagher: Don't Axe Me, The New Museum, New York, June 19 - September 15, 2013



28

Yoshitomo Nara

Untitled (M. & S. E-2010-003 - E-2010-012)

2010

The complete set of 10 Ukiyo-e woodcuts in colors, on Japanese paper, the full sheets.

all S. 16 1/2 x 11 5/8 in. (41.9 x 29.5 cm)

All signed, dated and numbered 2/50 in pencil (there were also 12 artist's proofs), co-published by Tomio Koyama Gallery, Tokyo, and Pace Editions, Inc., New York, all framed.

Estimate

\$300,000 — 400,000

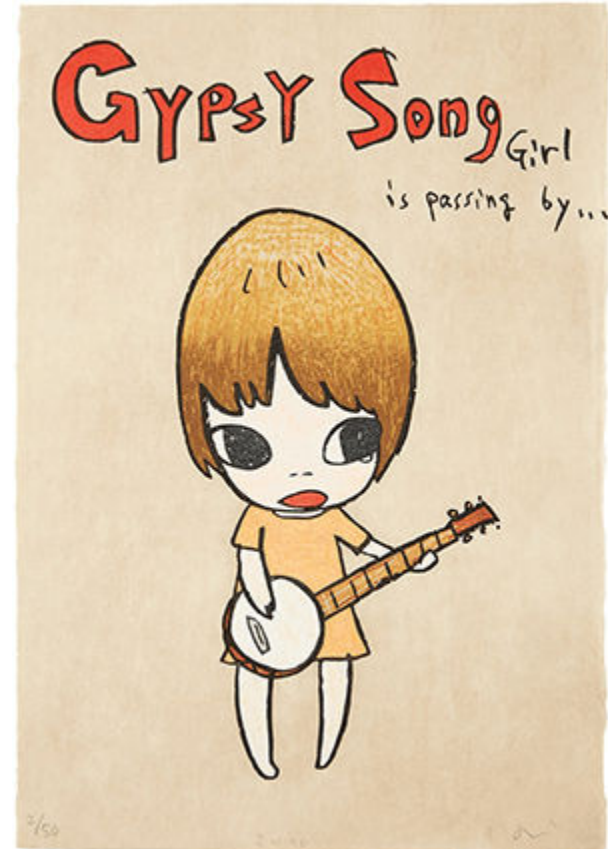
[Go to Lot](#)



*"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 from his essay 'Nobody's Fool', 2011*

Printed by master printer Yasu Shibata at the Pace Editions Workshop, this complete set of ten ukiyo-e woodcuts 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 fatales' draw us in. Formally uncomplicated, Nara's characters engage the viewer with their playful, and at times abject depictions of the human condition; solemn-faced and annoyed. They stare out, wide-eyed and most often not at us. Forms of self-expression, deprecation, and proclamation, Nara captivates the viewer with a singular figure, often accompanied by text or objects. His figures evoke forgotten memories or feelings of childhood, sparked anew by their childlike features and expressions. Referencing his nimble drawings, often done on brown paper or cardboard, these woodcuts embody the same immediacy, but more refined, elevating his practice while imbuing the images with the same lively energy.

Drawing upon his western influences from his time studying art at the Kunstakademie in Düsseldorf, and his love of western music, Nara has created works that have universal appeal. Music and album covers inspired Nara from an early age. Born in 1959 in Aomori Prefecture, Japan, Nara's childhood was impacted by the aftermath of war and economic recovery. When he was nine, Nara began listening to Folk music legends like Fleetwood Mack, Joni Mitchell and Barry McGuire, later leading to a profound love and expansive collection of rock, blues, soul, and punk records. "After contemplative folk singers taught me about deep empathy," said Nara, "the punk rockers schooled me in explosive expression."



Gypsy Song, 2010

A source of escape, records transported Nara into visions and daydreams. "When you are a kid, you are too young to know you are lonely, sad, upset," said Nara, "...now I know I was." His young girlish characters feel reflective of this, each print a glimpse into another facet of his internal psyche. Explosive, punk energy tinged with melodic, contemplative understanding, each character's action embodies a fascination with mood; distilled from music culture. "Album covers were the first things that spoke to me as works of visual art. For me, having been brought up in a rural area where there were no museums, this was my very first art experience," said Nara.

Video: <https://www.youtube.com/watch?app=desktop&v=UWnpRzpx8qw>

Dan Penn, *Nobody's Fool*, 1973

"So I don't listen to music in order to draw something. Of course, I listen to music when I draw. But I do not intentionally try to draw from the beginning. When I'm listening, I see an image and try to capture it." —Yoshitomo Nara

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*

Provenance

Pace Prints, New York

Important New York Collection

Literature

Noriko Miyamura & Shinko Suzuki E-2010-003 - E-2020-012



PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS
FUND

29

H.C. Westermann

See America First (T. 2425-2444, A. & B. 14B-S)

1968

The complete set of 17 lithographs in colors, on
Copperplate Deluxe paper, the full sheets, with title
page and colophon, lacking original wood portfolio.
all S. 22 x 30 in. (55.9 x 76.2 cm) five vertical
All signed, dated and numbered 10/20 in pencil (there
were also 2-4 artist's proofs for each), published by
Tamarind Lithography Workshop (with their
blindstamp), Los Angeles, all unframed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



The phrase was emblazoned seemingly everywhere; *See America First* featured prominently in advertisements for railways, national parks and bus lines — as well as in America's collective consciousness during the 1960s. Expert craftsman and Korean War veteran H.C. Westermann followed the advice by taking a long road trip prior to accepting a coveted invitation to print at the Tamarind Lithography Workshop in Hollywood. After a transcontinental trek to California, H.C. Westermann wrote about "A NEW RESPECT AND LOVE FOR THIS COUNTRY AFTER TAKING A TRIP ACROSS IT SLOW!/ A Tribute to America/ IT'S BEAUTIFUL." Several preparatory travel sketches and watercolors preceded *See America First*, Westermann's expansive and tightly choreographed portfolio that was both a love letter to America as well as a warning about protecting the environment of the country that he held dear.

In the portfolio's fifth plate a globe hovered above a scorched landscape with sharks encircling; Westermann captured the nascent energy of environmentalism during the 1960s. The teetering globe evoked insignia from the 1964 New York World's Fair while announcing Westermann's protective impulse amidst a moment of global optimism. In plate 9, seas engulfed one of Los Angeles' tallest towers; tidal waves actually hit California while the artist and his wife visited. The bubbling stream in plate 12 that twisted along banks dotted with palm trees and under a stone bridge provided respite from the portfolio's more daunting images in the manner of this picturesque Victorian landscape. Yet, above floated a blank banner; it was an epitaph to the illustrious pre-industrial landscapes that Westermann traversed enroute to California.

See America First revealed Westermann's protective perspective. He was a naval gunner in the Pacific theatre at the end of World War II and never shook the vulnerability and responsibility that he felt during attacks by kamikaze. Large ships were frequent subjects for his sculptures that also featured in plates 4 and 16 of the portfolio; as one ship threw out a life preserver and another sat trapped in ice there was a cute polar bear among other swimming creatures. Humor was the life raft that Westermann lobbed to his viewers, which made otherwise alarming images agreeable. In the colophon Westermann dutifully remarked on all of his printer collaborators, writing "These . . . works are sincerely dedicated to the magnificent young men who helped me + printed them <3. . ." and "Now out of due respect for these fine men, + Tamarind please be sure your hands are clean + remember that paper is fragile!!" Before departing the Tamarind printshop Westermann left each of his collaborating printmakers a cash gift and hosted a thank you party.

With his ambitious print portfolio Westermann aimed to protect America.

Literature

Tamarind 2425-2444

Dennis Adrian and Richard A. Born 14B-S

Provenance

James Corcoran Gallery, Los Angeles

Laura Lee Woods, 1982

The Museum of Modern Art, 2011



30 o

Ed Ruscha

Ghost Station

2011

Mixografia® inkless print, on handmade paper, with full margins.

I. 21 x 40 in. (53.3 x 101.6 cm)

S. 27 1/4 x 45 3/4 in. (69.2 x 116.2 cm)

Signed, dated and numbered 28/85 in pencil (there were also 24 artist's proofs), published by Mixografia, Los Angeles, framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Mixografia, Los Angeles

Private Collection, acquired from the above 2011

Acquired from the above in 2020



31 o

Ed Ruscha

History Kids

2013

Lithograph in colors, on Rives BFK paper, with full margins.

I. 24 x 24 in. (61 x 61 cm)

S. 29 x 28 in. (73.7 x 71.1 cm)

Signed, dated and numbered 8/60 in pencil, additionally inscribed "FOR THE HISTORY KID NICK" on the reverse (as issued) in pencil (there were also 18 artist's proofs), co-published by Hamilton Press, Santa Monica, and the Tate Modern, London, framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Tate Enterprises, London

Private collection, acquired from the above in 2013

Acquired from the above in 2020



32

Jasper Johns

Cicada, from *Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc.* (G. 956, ULAE 219)

1981

Lithograph, on Georges Duchene Calcaire paper, with full margins.

I. 26 1/4 x 20 1/4 in. (66.7 x 51.4 cm)

S. 35 x 25 5/8 in. (88.9 x 65.1 cm)

Signed, dated and numbered 5/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private Collection, New York

Literature

Gemini G.E.L. 956

Universal Limited Art Editions 219



33

Jasper Johns

Target (ULAE 147)

1974

Screenprint in colors, on J.B. Green paper, the full sheet.

S. 35 1/8 x 27 1/2 in. (89.2 x 69.9 cm)

Signed, dated and numbered 51/70 in pencil (there were also 9 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York (with their blindstamp), framed.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



In prestigious collections such as MoMA, MFA Boston, and The National Gallery of Art, the 1974 *Target* is widely regarded as an exceptional work amongst Jasper John's expansive print oeuvre. First embracing the image of the target in 1955, Johns famously remarked that he was interested in depicting "things the mind already knows" or "things which are seen and not looked at": targets qua targets, flags qua flags, and numbers qua numbers, and so on.

"The proof of an aesthetic break is in the pudding. The targets work. The dead end of Abstract Expressionism as leapt over in an instant." Co-Founder of Flux Factory
Morgan Meis

Rejecting the gestural immediacy and indeterminacy of form of abstract expressionist artists like Jackson Pollock and Willem de Kooning, Johns' first target works required a deliberate hand, building up his images with layers of newspaper, cloth, and beeswax encaustic. And yet, the targets remain immediate... and immediately recognizable.

Johns would later turn to printmaking to experiment and build upon his target motif, creating a scrawled, ocular *Target* lithograph in 1960. In the early seventies, Johns, with the help of Hiroshi Kawanishi and Kenjiro Nonaka, began his screenprinting journey in the positive and master printers at Simca Print Artists studio in New York City, where he learned how to handle the medium. Printed and published in 1974 with Simca Print Artists Inc., *Target*, 1974 would become the crown jewel of Johns' time there and one of the artist's most important prints. Richard Field, Curator Emeritus of Prints and Drawings at the Yale University Art Gallery, wrote of the work:

In the Target of 1974 Johns continued to explore the relationship between loose brushwork and compositional structure. Far more complex than the Target with Four Faces of 1968, Target of 1974, repeats a painting of the same year now in the Seibu Museum, Tokyo. Both versions were inspired by the targets of the 1950s which were executed in layers of newsprint, encaustic, and pigment. Striving to match this painterly surface, Johns discarded the unmodulated flatness of the complementary colors printed underneath the red, white, and blue Flags I of 1973. In Target of 1974, broad strokes of green, orange, and violet were concentrated in the upper three rectangles. Once again, however, the execution was orderly and rational: each of the two triads was printed four times; only the last three screens were permitted to add irregular accents. This systematic execution did not exclude a spontaneity of brushstroke which continuously covers and uncovers itself, threatens to exceed established boundaries, or succumbs to the pull of gravity in the numerous vertical drips. Ironically, the drips suggest activity and time on the one hand, and rest and resolutions on the other. To achieve such ordered spontaneity required enormous effort from the artist; many screens were drawn, proofed, and subsequently discarded. During this activity, Johns ran off a two-screen Target in gray and black as a release from the problems of the color version. In this bold, two-color Target there is a greater complicity between the form of the image

and the brushstrokes that articulate it—so much so that the chiaroscuro and spiral-like implosion threaten the flatness of the image.

Provenance

Christie's, New York, *Prints and Multiples*, May 2, 2006, lot 491
Jim Kempner Fine Art, New York
Important Private Collection
Acquired from the above by the present owner

Literature

Universal Limited Art Editions 147

Editions & Works on Paper

New York Auction / 19-21 October 2021



34 o

Jasper Johns

Bushbaby

2004

Etching in colors, on Hahnemühle paper, with full margins.

I. 33 3/4 x 22 1/2 in. (85.7 x 57.2 cm)

S. 43 x 30 in. (109.2 x 76.2 cm)

Signed, dated and numbered 26/55 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Susan Lorence, New York

Private Collection, acquired from the above in 2005

Acquired from the above in 2020

Literature

Jasper Johns, *Mind/Mirror*, Philadelphia Museum of Art and Whitney Museum of American Art, 2021, no. 55, p. 299.

Editions & Works on Paper

New York Auction / 19-21 October 2021



35 o

Jasper Johns

Untitled

2010

Intaglio in colors, on wove paper, with full margins.

I. 13 x 15 5/8 in. (33 x 39.7 cm)

S. 19 1/8 x 21 1/2 in. (48.6 x 54.6 cm)

Signed, dated and numbered 36/50 in pencil,
published by the artist to benefit the Museum of
Modern Art Department of Prints and Illustrated
Books (with his blindstamp), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

60th Anniversary Benefit Print to support the Museum of Modern Art's Department of Prints and Illustrated Books, New York

Private Collection, acquired from the above in 2010

Acquired from the above in 2020

Literature

Jasper Johns, *Mirror/Mind*, Philadelphia Museum of Art and Whitney Museum of American Art, 2021, no. 51, p. 298.

Editions & Works on Paper

New York Auction / 19-21 October 2021



36 o

Jasper Johns

Untitled

2011

Intaglio in colors, on Hahnemühle Kupferdruck Etching paper, with full margins.

I. 35 7/8 x 26 7/8 in. (91.1 x 68.3 cm)

S. 43 3/4 x 33 1/2 in. (111.1 x 85.1 cm)

Signed, dated and numbered 10/60 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

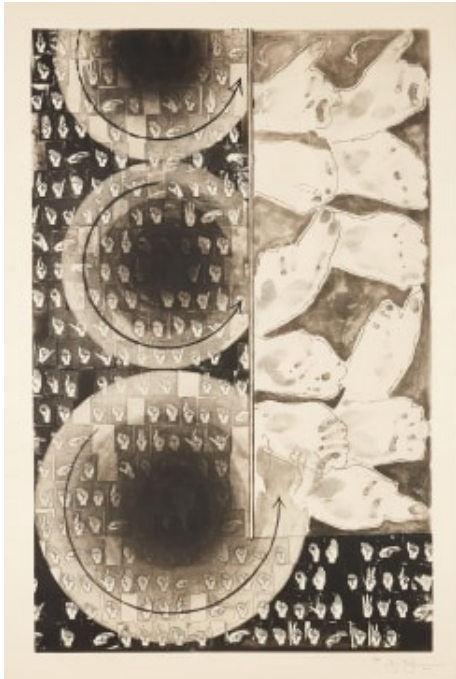
Susan Lorence, New York

Private Collection, acquired from the above in 2012

Acquired from the above in 2020

Editions & Works on Paper

New York Auction / 19-21 October 2021



37 o

Jasper Johns

Fragment of A Letter

2010

The complete set of two intaglios, on Echizen Torinoko handmade paper, with full margins.

both l. 39 x 24 3/4 in. (99.1 x 62.9 cm)

both s. 45 x 30 1/2 in. (114.3 x 77.5 cm)

Both signed, dated and numbered 20/51 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), both framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Susan Lorence, New York

Private Collection, acquired from the above in 2010

Acquired from the above in 2020



38 o

Jasper Johns

Within

2006

Lithograph with intaglio in colors, on Kurotani
Mitsumata laid paper, with full margins.

I. 6 1/2 x 5 1/2 in. (16.5 x 14 cm)

S. 17 x 11 1/2 in. (43.2 x 29.2 cm)

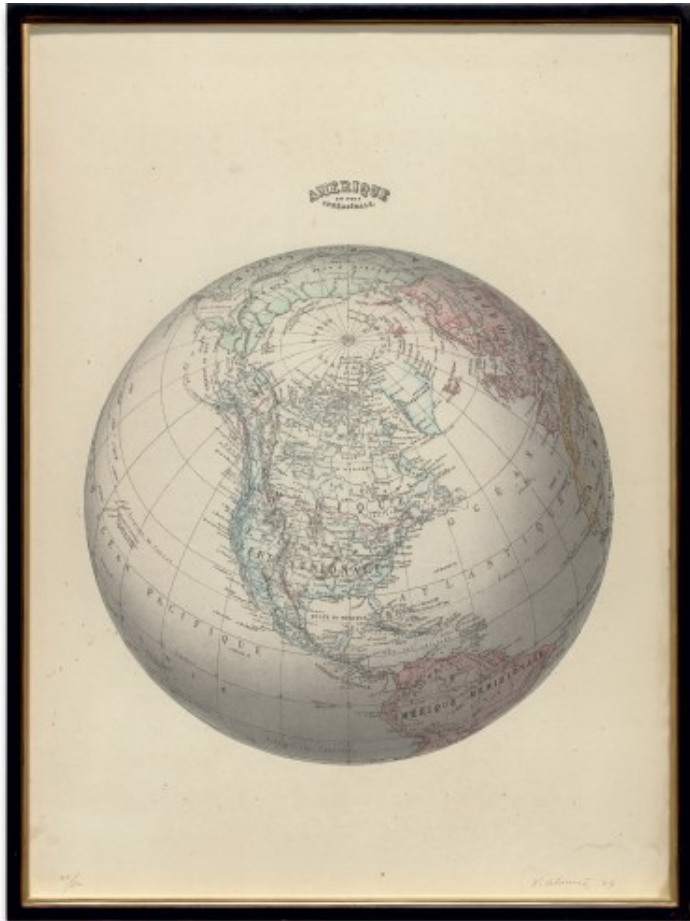
Signed, dated and numbered 23/35 in pencil (there
were also 8 artist's proofs), published by the artist,
Sharon, Connecticut (with his blindstamp), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





39

Vija Celmins

AMERIQUE

2009

Etching, aquatint, engraving, and drypoint with pencil additions in colors, on heavy wove paper, contained in the original artist's designed frame.

artist's frame 25 1/2 x 19 in. (64.8 x 48.3 cm)

Signed, dated and numbered 22/22 in pencil, co-published by the artist and Simmelink/Sukimoto Editions, Olympia, Washington.

Estimate

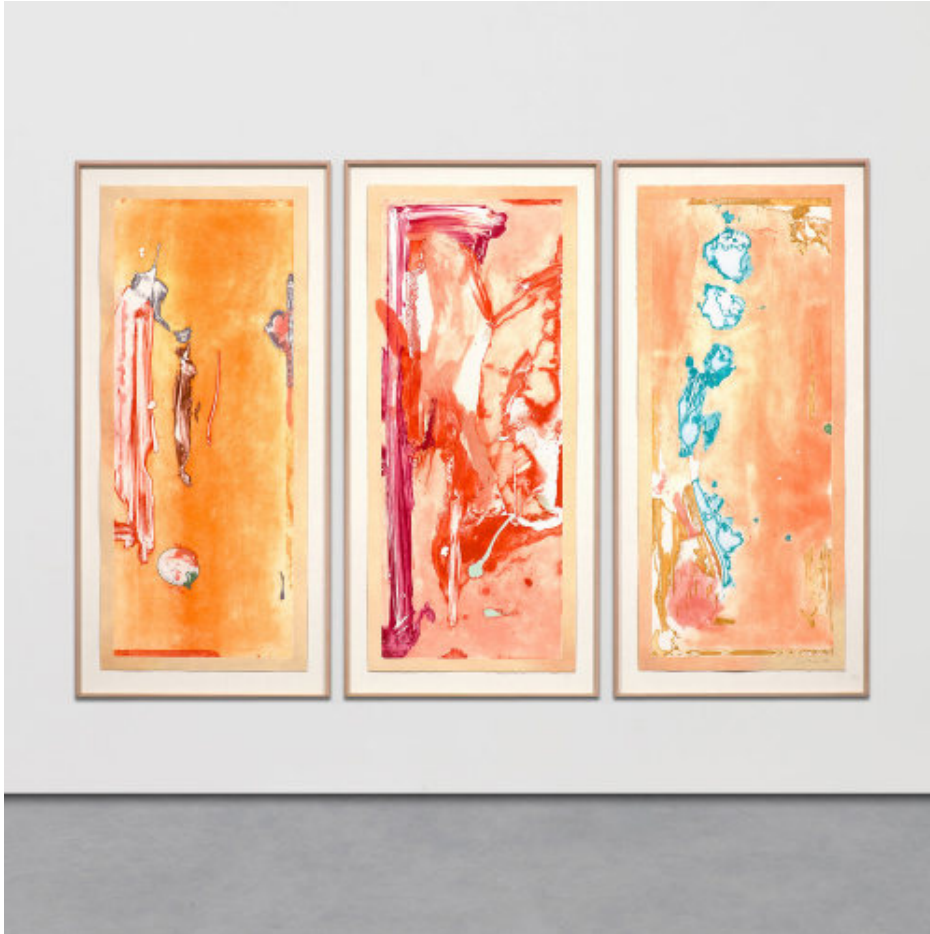
\$15,000 — 25,000

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Editions & Works on Paper

New York Auction / 19-21 October 2021



40

Helen Frankenthaler

Gateway (H. 154)

1988

Monumental etching, relief and aquatint in colors with hand-stenciled margins, on three panels of TGL Handmade paper, the full sheets.

all S. 69 x 29 1/2 in. (175.3 x 74.9 cm)

The right panel signed and numbered 24/30 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), all framed.

Estimate

\$60,000 — 90,000

[Go to Lot](#)



"Frankenthaler has taken the risks and successfully transfigured her painting voice into this spectacular mixed-media object" —Ken Tyler, Tyler Graphics Ltd.

With graceful color passages and technical precision, Helen Frankenthaler pushed the boundaries of printmaking and scale in *Gateway* to create her most ambitious multimedia project to date. Frankenthaler worked with Kenneth Tyler at Tyler Graphics, in Mt. Kisco, New York over a seven-year period from 1982 to 1988 to bring this project to fruition. With each panel of this triptych measuring 69 x 29 1/2 inches, the expansive magnesium and copper plates allowed Frankenthaler to approach printmaking with the same "gestural freedom" as her large-scale works on canvas. Despite the indirectness of the printing process, Frankenthaler worked closely with the printers to utilize the lush layering of intaglio techniques and inking to allow the print to retain the same organic feeling and effortlessness imbued in her mark-making.



Mark Mahaffey, Tom De Bolt, and Roger Campbell stenciling color border on right panel of print, with Bob Cross and Marcella Morgese inspecting proof in background. Screenroom at Tyler Graphics, February 1988.

Beginning with the print series in 1982, it was the 1984 show at the National Gallery of Art in Washington, D.C., *The Folding Image: Screens by Western Artists of the Nineteenth and Twentieth Centuries*, that inspired Frankenthaler to take her intaglio prints from 2D to 3D by incorporating the production of 12 unique bronze screens to accompany the prints as a separate variable edition. The edition's exhibition catalogue from 1988 described the transition by saying, "Work began on the screen when trial proofs of the three printed panels were framed under plexiglas and taken to the foundry. There, the artist used molten wax to create brushstrokes, splatters, and drip shapes not only around, but also over the framed proofs, thereby expanding and extending the composition and adding another dimension to it." This year's long collaboration resulted in an edition of 30 prints which utilize the various techniques of etching, relief, aquatint, and spitbite

aquatint with hand-stenciled margins on three panels. In *Gateway*, we see Frankenthaler's artistic practice in conversation with the material, allowing her transcendent style to speak through inherent qualities of copper, bronze, wax, and ink to create this multi-disciplinary tour de force.



Rodney Konopaki and Bob Cross applying ink to magnesium plates for left and center panels of the editioned print. Pressroom Tyler Graphics, April 1987.



41

Joan Mitchell

Sunflowers I

1992

Monumental lithograph in colors, on two sheets of Rives BFK paper (as issued), the full sheets. overall 57 x 82 3/4 in. (144.8 x 210.2 cm)

Signed, dated and numbered 4/34 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, framed.

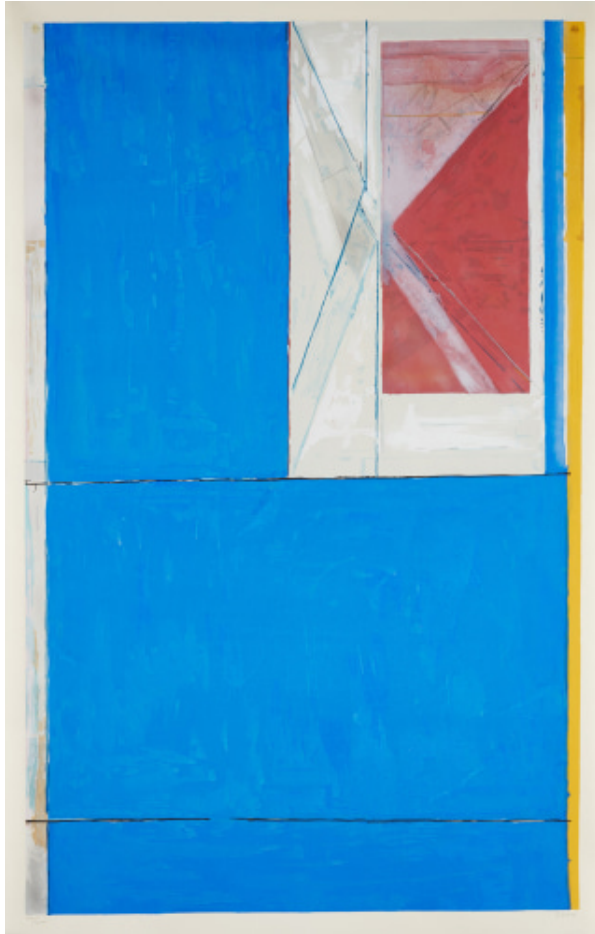
Estimate

\$50,000 — 70,000

[Go to Lot](#)



"Sunflowers are something I feel very intensely. They look so wonderful when young and they are so very moving when they are dying. I don't like fields of sunflowers. I like them alone or, of course, painted by Van Gogh." —Joan Mitchell



PROPERTY FROM THE COLLECTION OF ROBIN QUIST
GATES

42

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 44/200 in
pencil (there were also 20 artist's proofs), published by
Crown Point Press, Oakland (with their blindstamp),
framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)

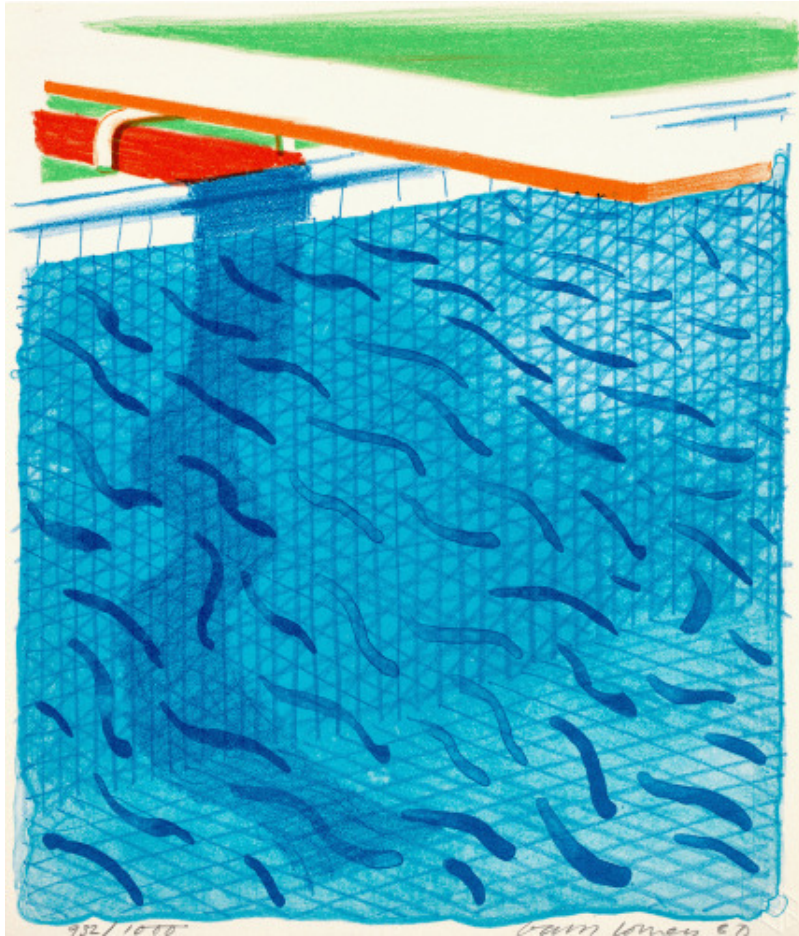


Richard Diebenkorn

To read about the collection of Robin Quist Gates, please click below: <https://www.phillips.com/article/77966206/the-gates-collection>

Provenance

The Merryman Collection, Stanford, California
Acquired from the above by the present owner in 1984



43

David Hockney

*Pool Made with Paper and Blue Ink for Book, from
Paper Pools (M.C.A.T. 234)*

1980

Lithograph in colors, on Arches Cover paper, the full
sheet.

S. 10 1/2 x 9 in. (26.7 x 22.9 cm)

Signed, dated and numbered 932/1000 in pencil
(there were also 100 artist's proofs), published by Tyler
Graphics, Ltd., Bedford, New York (with their
blindstamp), framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private Collection, New York

Literature

Tyler Graphics 269

Museum of Contemporary Art Tokyo 234



PROPERTY FROM THE ESTATE OF MARLYN BRILL,
NEW YORK

44

David Hockney

Rue de Seine (S.A.C. 121, M.C.A.T. 111)

1972

Etching and aquatint, on J. Green mould-made paper,
with full margins.

I. 21 1/8 x 17 1/8 in. (53.7 x 43.5 cm)

S. 35 x 27 3/4 in. (88.9 x 70.5 cm)

Signed, dated and numbered 130/150 in pencil (there
were also 60 artist's proofs), published by Petersburg
Press, London, framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



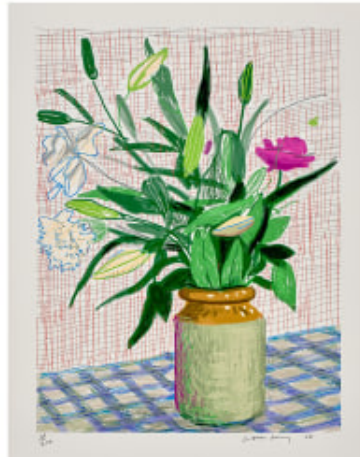
Provenance

Brooke Alexander, Inc., New York, 1979

Literature

Scottish Arts Council 121

Museum of Contemporary Art Tokyo 111



45

David Hockney

A Bigger Book, Art Edition B (with additional A, C and D prints)

2010/2016

Four iPad drawing in colors, printed on archival paper, with full margins, with one illustrated 680-page chronology book numbered '0268', one original print portfolio and one adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0268'.

all I. 17 1/4 x 13 in. (43.8 x 33 cm)

all S. 22 x 17 in. (55.9 x 43.2 cm)

book. 28 x 20 x 3 1/2 in. (71.1 x 50.8 x 8.9 cm)

All iPad drawings signed, dated and numbered 18/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), published by the artist (with their blindstamp) and Taschen, Berlin, the prints unframed.

Estimate

\$80,000 — 100,000

[Go to Lot](#)





46

David Hockney

Celia Inquiring (G. 835, M.C.A.T. 223)

1979

Lithograph, on Japanese Toyoshi 80 paper, the full sheet.

S. 40 1/2 x 29 1/2 in. (102.9 x 74.9 cm)

Signed, dated and numbered 'A.P. X/XIV' in blue pencil (an artist's proof, aside from the edition of 78), published by Gemini G.E.L., Los Angeles (with their blindstamp and inkstamp on the reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Gemini G.E.L. 835

Museum of Contemporary Art Tokyo 223

Editions & Works on Paper

New York Auction / 19-21 October 2021



47

David Hockney

Apples, Grapes and Lemon on a Table, from Brooklyn Academy of Music Portfolio II

1988-1989

Photolithographic print in colors executed on an office copy machine, on two sheets of Arches Text laid paper (as issued), the full sheets.

overall S. 17 x 22 in. (43.2 x 55.9 cm)

Signed, dated and numbered 61/91 in pencil (there were no artist's proofs), published by Parasol Press, Ltd., New York (with the artist's blindstamp), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above in 1989



48

Yayoi Kusama

Amour pour Toujours (K. 282-291)

2000

The complete set of 10 screenprints in colors with glitter, on Rives BFK paper, with full margins, with accompanying poem by Alain Jouffroy, title page and colophon, the sheets loose (as issued) contained in the original handmade paper and embossed leather portfolio.

I. (two vertical) 15 x 17 7/8 in. (38.1 x 45.4 cm)

S. (two vertical) 19 5/8 x 25 1/2 in. (49.8 x 64.8 cm)

All signed, titled, dated, and numbered 34/60 in pencil, additionally signed and dated in gold ink on the portfolio (there were also 15 artist's proofs), printed by Atelier Eric Seydoux, Paris, published by FMR Trading Limited, Hirakata, Japan, all framed.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



Provenance

Gallery COSIMO, Tokyo, Japan

Private Collection, Hawaii, acquired from the above 2000

Literature

Yayoi Kusama 282-291



PROPERTY FROM THE COLLECTION OF ROBIN QUIST
GATES

49

Yves Klein

La Vénus d'Alexandrie (Vénus bleue)

1962/82

International Klein Blue pigment and synthetic resin on
plaster.

27 x 12 x 9 in. (68.6 x 30.5 x 22.9 cm)

Incised with artist's insignia and numbered 237/300
(slightly faded) on the lower leg, stamped and
numbered on the underside (there were also 50 hors
commerce), published by Editions Galerie Bonnier,
Geneva.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



"Blue is the invisible becoming visible. Blue has no dimensions, it is beyond the dimensions of which other colours partake." —Yves Klein

The 20th century meets an ancient classic in *La Vénus d'Alexandrie (Vénus bleue)*. This posthumous edition brings Yves Klein's concept of a "blue revolution" to life by transforming the Greek sculpture, Venus de Milo, in the artist's iconic International Yves Klein blue pigment. Emblematic of the Hellenistic period, the Venus de Milo has solidified itself as a hallmark of feminine beauty for thousands of years. While the Venus de Milo was the undeniable inspiration for this work, Klein took his own artistic liberties by only featuring the torso of the sculpture and making his plaster cast in the reverse orientation of the original marble sculpture.

In May 1960, following several years of refining his blue pigment, Klein registered his International Yves Klein Blue (IKB) patent. With this, Klein was ready to start his "blue revolution" and in 1962 he began transforming everyday items and antique works from the Louvre by covering them in his newly patented IKB paint. His aim was for this series to "take over the world" and "make it more beautiful". Being a multiple, these works were meant to spread Klein's theories and messages around the world, acting as ambassadors to his monochrome world.

After dying unexpectedly in 1962 at the age of 34, Klein's widow Rotraut Klein-Moquay began working with Jan Runnqvist of Galerie Bonnier to bring some of his later designs and concepts to life following his premature death. Dedicated to upholding the integrity of Klein's artistic vision, the estate of the artist worked tirelessly to replicate Klein's techniques and utilize the same materials used in the original pieces. They even enlarged pictures of the artist working to determine the proper angle to spray the blue pigment on the plaster casts. Experts on his work collaborated closely with the CNRS (France's National Center for Scientific Research) to recreate the IKB pigment for these posthumous editions.

Produced in an edition of 300, *La Vénus d'Alexandrie (Vénus bleue)* was the second edition created after Klein's death and was unveiled for the first time at the Chicago art fair in 1982. Klein believed that this ultramarine blue captured immateriality and the infinite, and this Venus does exactly that by blurring the boundaries between time, space, and mortality.

To read about the collection of Robin Quist Gates, please click below: <https://www.phillips.com/article/77966206/the-gates-collection>

Literature

Jean-Paul Ledeur S41

Pierre Restany, *Yves Klein*, New York, 1982, p. 204

Yves Klein, exh. cat., Oslo, 1997, p. 79, no. 66

Nicolas Charlet, *Yves Klein*, Paris, 2000, p. 231

Yves Klein, La Vie, la vie elle-même qui est l'art absolu, exh. cat., Nice, 2000-2001, p. 183

Provenance

Kent Fine Art Inc., New York



50

Richard Pettibone

Roy Lichtenstein, Woman with Flowered Hat, 1963

1970

Screenprint in colors, on canvas, on miniature
stretcher bars with the original wood frame.

7 5/8 x 6 1/4 x 1/2 in. (19.4 x 15.9 x 1.3 cm)

Signed, dated and numbered 15/100 in pencil on the
reverse, additionally titled with an inkstamp on the
reverse, published by the Men's Committee of the
Pasadena Art Museum.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





51

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 10/200 in pencil (there were also 50 copies in Roman numerals and approximately 5 artist's proofs), with the 'Sammlung Lauffs' inkstamp and annotated 'L 51/1968' in pencil on the reverse, published by Original Editions, New York, framed.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



The *11 Pop Artists* portfolios were a new center of gravity in America's art history. 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. From *11 Pop Artists Volume II* and *III* respectively, *Reverie*, lot 51, and *Sweet Dreams Baby!*, lot 53, signaled the meteoric rise of Roy Lichtenstein and endured as two of the greatest prizes in all Post-War printmaking.

Mature and masterful, these images belied any notion that contributions to the *11 Pop Artists* portfolios were Lichtenstein's experimental forays into printmaking. *Reverie* and *Sweet Dreams Baby!* demonstrated that years of experimentation preceded such ingenious screenprints. In 1948 a seminal exhibition of prints arrived in Cleveland and that same year Lichtenstein took up printmaking while a student at Ohio State University. Making more than 30 editions between 1948 and 1959 that he printed, Lichtenstein learned the techniques of etching, aquatint, lithography, drypoint, screenprint and woodcut. He participated in the whole life cycle of *Reverie* and *Sweet Dreams Baby!*, working from preparatory drawings to 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 preparing.

Reverie mothered a visual vocabulary that democratized art history. Its face was familiar to many; from the 1964 comic *Secret Heart*, the central figure was 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 previously discredited "cartoon" imagery back into art history. Lichtenstein's musings on popular imagery sidelined any ongoing notions that art should remain cloistered with obfuscated meaning. 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." If *Reverie* interrupted Post-War aesthetics politely then *Sweet Dreams Baby!* delivered a final blow to legacies of the 19th century. "Art since Cézanne," Lichtenstein noted "has become extremely romantic and unrealistic . . . it has less and less to do with the world." Regarding some of his contemporaries, such as the Abstract Expressionists, as the present-day incarnation of such sentimentalism, Lichtenstein came out swinging.

Provenance

Helga and Walther Lauffs, Bad Honnef, Germany
 Sotheby's, New York, *Prints*, October 31, 2008, lot 479
 Private Collection, acquired from the above by the present owner

Literature

Mary Lee Corlett 38



52

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 1/8 x 24 in. (46 x 61 cm)

Signed in pencil, from an unknown edition size, published by Leo Castelli Gallery, New York, framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



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.

In 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.

Provenance

Pace Wildenstein, New York

Pace Prints, New York

Private Collection, Los Angeles

Literature

Mary Lee Corlett II.1



53

Roy Lichtenstein

Sweet Dreams Baby!, from *11 Pop Artists Volume III* (C. 39)

1965

Screenprint in colors, on wove paper, with full margins.

I. 35 5/8 x 25 5/8 in. (90.5 x 65.1 cm)

S. 37 5/8 x 27 5/8 in. (95.6 x 70.2 cm)

Signed and numbered 198/200 in pencil (there were also approximately 5 artist's proofs and 50 in Roman numerals), published by Original Editions, New York, framed.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



The *11 Pop Artists* portfolios were a new center of gravity in America's art history. 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. From *11 Pop Artists Volume II* and *III* respectively, *Reverie*, lot 51, and *Sweet Dreams Baby!*, lot 53, signaled the meteoric rise of Roy Lichtenstein and endured as two of the greatest prizes in all Post-War printmaking.

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Provenance

John Berggruen Gallery, San Francisco, 1971

Private American Collection, then by descent to present owner

Literature

Mary Lee Corlett 39



54

Roy Lichtenstein

The Living Room, from Interior Series (G. 1502, C. 250)

1990

Monumental woodcut and screenprint in colors, on PTI 4-ply Museum Board, with full margins.

I. 52 1/4 x 66 in. (132.7 x 167.6 cm)

S. 58 x 72 in. (147.3 x 182.9 cm)

Signed, dated and numbered 15/60 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

Estimate

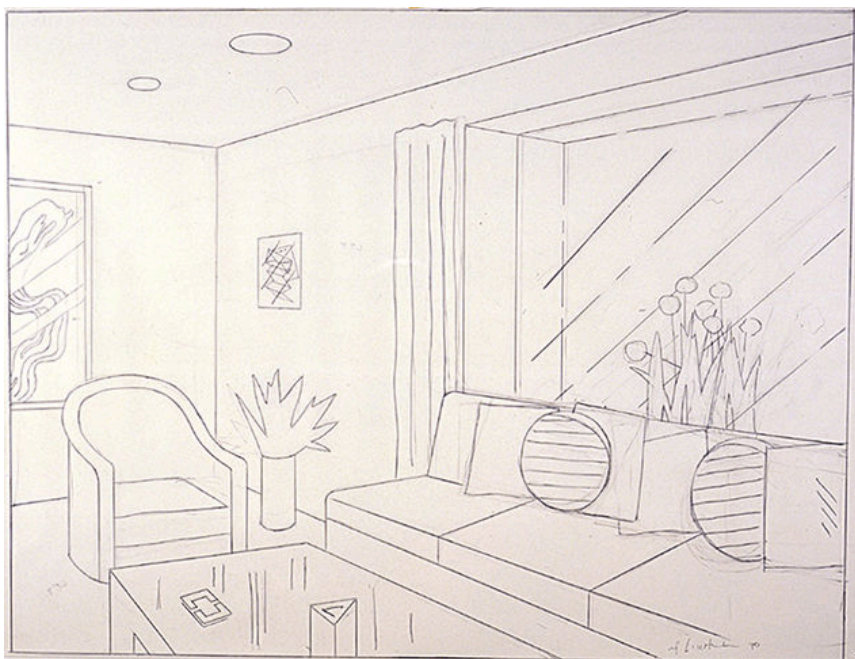
\$70,000 — 100,000

[Go to Lot](#)



"What I see when I stand in front of any interior of Roy's is a work of an important artist that I immediately recognize: a Calder, a blue sponge sculpture by Yves Klein, a Lichtenstein, a Johns from the eighties..." —Leo Castelli

On March 15th, 1989, Roy Lichtenstein became artist-in-residence at the American Academy in Rome. Like many artists before, Rome would be a source of inspiration for Lichtenstein. But unlike his predecessors, the eternal forms of antiquity were not what caught his eye. Rather, Lichtenstein was struck by a furniture advertisement on the side of the road. Intrigued by the simultaneously inviting yet uninhabitable quality of the showroom in the ad, Lichtenstein spent the following evenings thumbing through the yellow pages with a pair of scissors, clipping similarly staged interiors. Lichtenstein's 1990 print *The Living Room* embodies the contrasting sentiments found in these showroom advertisements.



Study for *The Living Room*, 1990. Graphite drawing on polyester tracing film.

immediate sense of depth through perspective. Lichtenstein invites the viewer into this intimate interior, leading the eye inward, with the help of the stark outlining. Bright swaths of color added through successive rounds of screenprinting enliven the image. The rightmost wall is toned with the same red as the floor and ceiling but distinguished by Lichtenstein's iconic benday dots. Though the dots are used on a receding wall, they remain planar and perfectly perpendicular to the viewer's gaze; the illusion of depth is broken. The result is a flat scene—not a space to inhabit, but a plane to confront. The sleek white armchair takes on the characteristics of an abstract form, no more concrete than the Lichtenstein 'brushstroke' painting hanging on the wall 'behind' it. On closer inspection, the plants become mere geometric approximations, not living things at all. In this crystalizing moment, the viewer is confronted by the picture plane just as the artwork beckons us in.

This tension presented in *The Living Room* is a central feature of Lichtenstein's entire series of interiors—a testament to Lichtenstein's growth as a mature artist. Between depth and flatness, invitation and confrontation, woodcut and screenprint, the interior prints elevate and intensify the very complexity Lichtenstein found in the showroom ads he collected. Curator Michael Rooks applauds this tension in his contribution to *Roy Lichtenstein: Classic of the New*. To Rooks, it is "the dynamics between absence and presence, intimacy and distance, the public and the private" that cement the interiors as true achievements in the artist's oeuvre. Former Director of the Museum of Contemporary Art in Chicago Robert Fitzpatrick similarly praised Lichtenstein's interiors for masterfully displaying "folly of domestic conventions that alternately inspire and reflect these lifeless images." Incisive, clever and visually rich, interiors like *The Living Room* stand as a testament to Lichtenstein's continual growth and excellence as an artist in the final decade of an outstanding life and career.

Provenance

Private Collection, Los Angeles

Literature

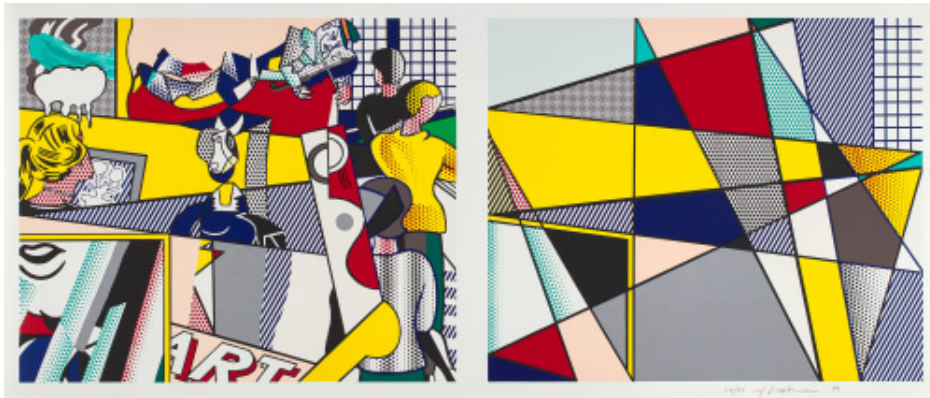
Gemini G.E.L. 1502

Mary Lee Corlett 250

With thick black outlines rendered by woodcut at monumental scale, *The Living Room* conveys an

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

55

LOT OFFERED WITH NO RESERVE

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 23/60 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](#)



Provenance

Irena Hochman Fine Art, New York, 1990

Literature

Mary Lee Corlett 238



56

Roy Lichtenstein

Road Before the Forest, from Landscapes Series (G. 1255, C. 213)

1985

Lithograph, woodcut and screenprint in colors, on Arches 88 paper, with full margins.

I. 37 1/4 x 52 3/8 in. (94.6 x 133 cm)

S. 40 x 55 1/2 in. (101.6 x 141 cm)

Signed, dated and numbered 40/60 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

Estimate

\$50,000 — 70,000

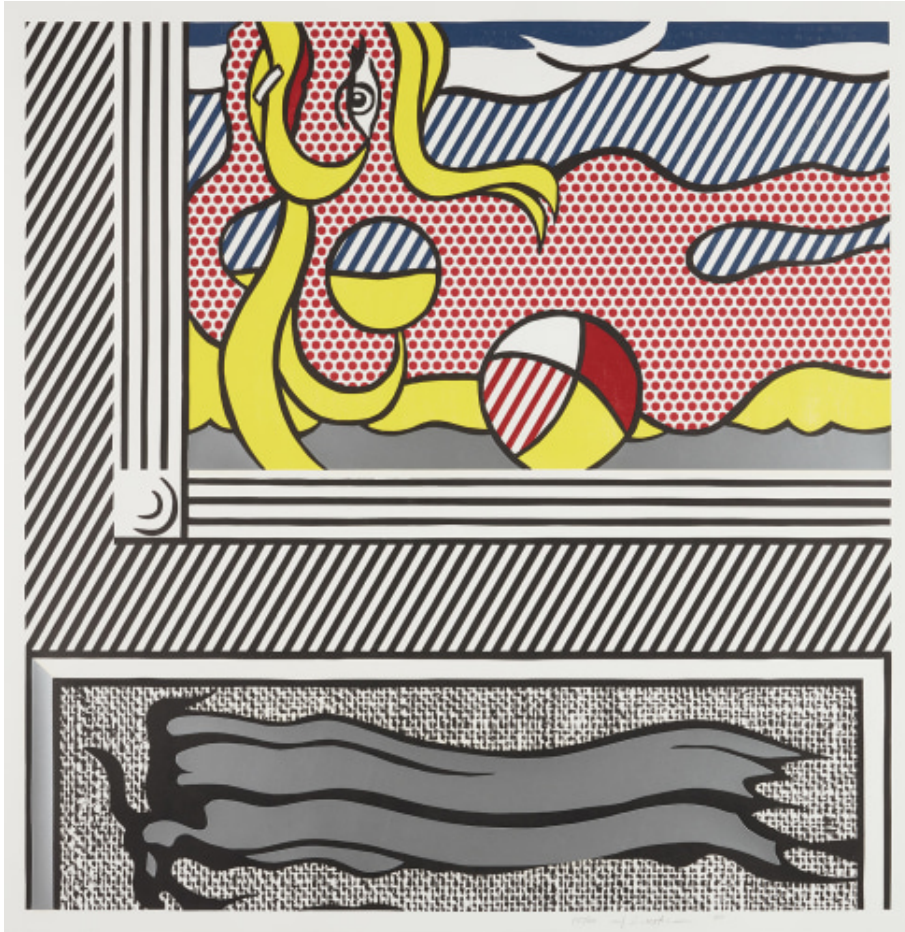
[Go to Lot](#)



Literature

Gemini G.E.L. 1255

Mary Lee Corlett 213



PROPERTY FROM THE COLLECTION OF ROBIN QUIST GATES

57

Roy Lichtenstein

Two Paintings: Beach Ball, from Paintings Series (G. 1143, C. 204)

1984

Woodcut, lithograph, and screenprint in colors, on Arches 88 paper, the full sheet.

I. 37 x 36 in. (94 x 91.4 cm)

S. 40 x 39 in. (101.6 x 99.1 cm)

Signed, dated and numbered 55/60 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



To read about the collection of Robin Quist Gates, please click below: <https://www.phillips.com/article/77966206/the-gates-collection>

Provenance

Kent Fine Art, New York

Acquired from the above by the present owner in 1988

Literature

Gemini G.E.L. 1143

Mary Lee Corlett 204



58

Roy Lichtenstein

Still Life with Windmill, from Six Still Lifes Series (S. 1974.25, C. 132)

1974

Lithograph and screenprint in colors with debossing, on Rives BFK paper, with full margins.

I. 28 x 38 1/4 in. (71.1 x 97.2 cm)

S. 35 3/4 x 44 7/8 in. (90.8 x 114 cm)

Signed dated and numbered 91/100 in pencil (there were also 14 artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



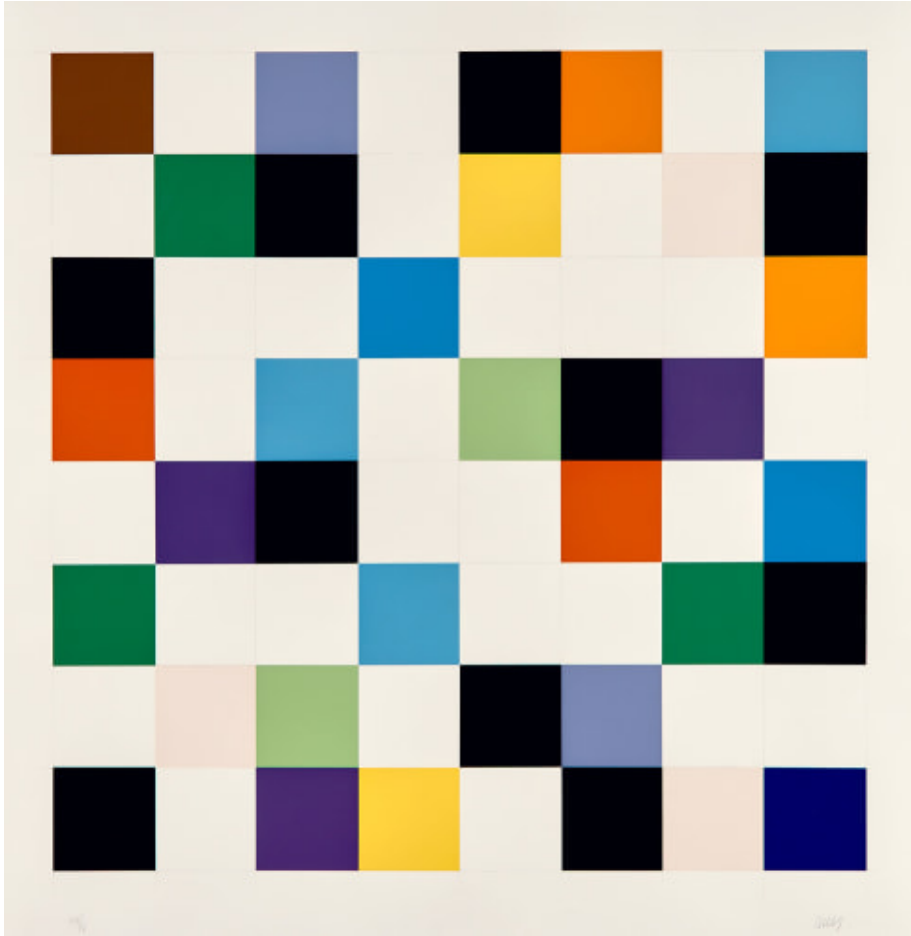
Literature

Dieter Schwarz 1974.25

Mary Lee Corlett 132

Editions & Works on Paper

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59

Ellsworth Kelly

Colors on a Grid (T. 294, A. 140)

1976

Screenprint and lithograph in colors, on Arches paper, with full margins.

I. 40 1/8 x 40 in. (101.9 x 101.6 cm)

S. 48 1/4 x 48 1/4 in. (122.6 x 122.6 cm)

Signed and numbered 20/46 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Bedford, New York, framed.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Literature

Tyler Graphics 294

Richard Axsom 140

Editions & Works on Paper

New York Auction / 19-21 October 2021



60

Sol LeWitt

Color Bands (K. 2000.07)

2000

The complete set of eight linocuts in colors, on Somerset paper, with full margins.

all I. 24 1/8 x 24 1/8 in. (61.3 x 61.3 cm)

all S. 29 x 29 in. (73.7 x 73.7 cm)

All signed and numbered 49/75 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd, New York, all unframed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



60

Sol LeWitt

Literature

Barbara Krakow Gallery 2000.07

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE COLLECTION OF ROBIN QUIST GATES

61

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 3/8 x 24 1/4 in. (59.4 x 61.6 cm)

Signed by the artist and printer, dated and numbered 91/200 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](#)



"Making a print is an orchestration between what you think you know and what you're surprised to learn." —Wayne Thiebaud

To read about the collection of Robin Quist Gates, please click below: <https://www.phillips.com/article/77966206/the-gates-collection>

Provenance

John Berggruen Gallery, San Francisco

Acquired from the above by the present owner in 1989



PROPERTY FROM THE COLLECTION OF ROBIN QUIST GATES

62

Wayne Thiebaud

Daffodil, from Recent Etchings I

1979

Etching and aquatint in colors, on Somerset paper, with full margins.

I. 23 1/4 x 16 1/8 in. (59.1 x 41 cm)

S. 29 3/4 x 22 7/8 in. (75.6 x 58.1 cm)

Signed, dated and numbered 22/50 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, (with the Crown Point Press blindstamp), framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Wayne Thiebaud

To read about the collection of Robin Quist Gates, please click below: <https://www.phillips.com/article/77966206/the-gates-collection>

Provenance

Marlborough Gallery, New York

Editions & Works on Paper

New York Auction / 19-21 October 2021



63

Jim Dine

Anderson Ranch Series XII

1983

Oil monotype with hand-coloring in oil and pastels, on three sheets of wove paper (as issued), the full sheets. overall S. 41 x 88 1/2 in. (104.1 x 224.8 cm)

Signed and dated in pencil, published by Pace Editions Inc., New York, framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



64 o

Chuck Close

Self-Portrait/Color

2007

Monumental Jacquard woven tapestry, with original stainless steel hanging hardware.

96 x 77 1/4 in. (243.8 x 196.2 cm)

Signed in black ink, titled, dated and numbered '2 of 10' (printed) on a fabric label affixed to the reverse, published by Magnolia Editions, Oakland.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

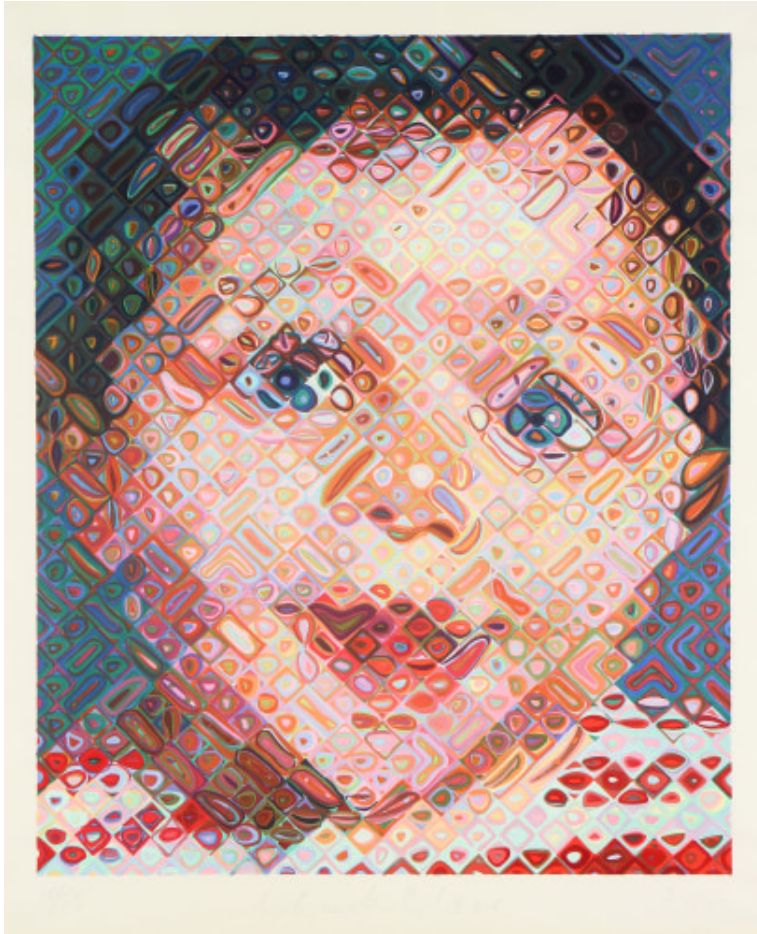
White Cube, London

Private Collection, acquired from the above in 2007

Acquired from the above in 2020

Exhibited

Chuck Close: Family and Others, White Cube, London, October 10 - November 17, 2007 (another edition).



65

Chuck Close

Emma

2002

Woodcut in 113 colors, on Shiramine paper, with full margins.

I. 36 x 30 in. (91.4 x 76.2 cm)

S. 42 7/8 x 34 7/8 in. (108.9 x 88.6 cm)

Signed, dated and numbered 10/55 in pencil (there were also 8 artist's proofs), published by Pace Editions Inc., New York, framed.

Estimate

\$15,000 — 20,000

[Go to Lot](#)





66

Damien Hirst

The Virtues (H. 9)

2021

The complete series of eight laminated giclée prints in colors, flush-mounted to aluminium with metal strainers on the reverse (as issued), all contained in the original grey foam-lined cardboard packing boxes. all 47 1/2 x 37 3/4 in. (120.7 x 95.9 cm)

All signed in pencil and numbered '337' (printed) on the label affixed to the reverse, all from the editions of varying sizes, published by HENI Editions, London.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Literature

Heni Productions H9

Editions & Works on Paper

New York Auction / 19-21 October 2021



67

Alex Katz

Spring Flowers

2017

Screenprint in colors, on Saunders Waterford paper,
the full sheet.

S. 40 x 55 in. (101.6 x 139.7 cm)

Signed and numbered 7/60 in pencil (there were also
20 artist's proofs), published Lococo Fine Art, St. Louis
(with their inkstamp on the reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



68

Alex Katz

Wild Flowers

2017

Screenprint in colors, on Saunders Waterford paper, the full sheet.

S. 40 x 50 in. (101.6 x 127 cm)

Signed and numbered 19/60 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis (with their inkstamp on their reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





69

Alex Katz

Anne (S. 240)

1990

Screenprint in colors, on laser-cut aluminum, the full sheet, with aluminum wall mounts on the reverse (as issued).

67 3/8 x 24 1/2 in. (171.1 x 62.2 cm)

Signed and numbered 69/75 in black ink (there were also 12 artist's proofs), published by Styria Studio, Inc., New York.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above in 1990

Literature

Klaus Albrecht Schröder 240



70

Alex Katz

Black Dress (Yi)

2018

Shaped powder-coated aluminum, printed the same on each side with UV-cured archival inks, clear coated, and mounted to polished stainless steel base, contained in the original white cardboard box with foam lining.

23 1/4 x 7 1/4 x 3 1/4 in. (59.1 x 18.4 x 8.3 cm)

Incised with signature on top of the base, stamp-numbered 23/35 on the underside (there was also one artist's proof), with the artist's copyright and publisher stamps on the underside, published by Lococo Fine Art, St. Louis.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





71

Alex Katz

Black Dress (Cecily)

2018

Cutout from shaped powder-coated aluminum, printed the same on each side with UV cured archival inks, clear coated, and mounted to 1/4 inch stainless steel base

23 1/4 x 7 1/4 x 3 1/4 in. (59.1 x 18.4 x 8.3 cm)

Incised with signature on top of the base, stamp-numbered 35/35 on the underside (there was also one artist's proof), with the artist's copyright and publisher stamps on the underside, published by Lococo Fine Art, St. Louis.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





72

Tom Wesselmann

Monica Standing Nude

1985

Laser cut steel with black enamel.

23 x 7 1/2 in. (58.4 x 19.1 cm)

Incised with signature, date and numbered 49/50 on the reverse, published by Sidney Janis Gallery, New York, framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above in 1989

Editions & Works on Paper

New York Auction / 19-21 October 2021



73

Andy Warhol

Marilyn (F. & S. 24)

1967

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

S. 36 x 36 in. (91.4 x 91.4 cm)

Signed with initials and dated in pencil and stamp-numbered 41/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



With her sultry stare and charming smile, Marilyn Monroe was the epitome of American glamour in the 1950s and early 60s. Idolized and emulated, her whirlwind life was only eclipsed by her tragic and premature demise in 1962. Her death represented a certain loss of American innocence and its impact was felt around the world. When Andy Warhol decided to create a series in her honor, he moved away from his gilded stylized drawings of the 1950s and worked instead with his newly found silkscreen techniques that he had previously used for his *Coke Bottle* and *Dollar Bills* series. Warhol's first *Marilyn Monroe* series in 1962 represented a dynamic shift in the artist's style and career. He moved farther away from his 1950s illustrating roots and towards the bold and visually striking multiples of celebrities that characterized his career in the early 1960s.

Warhol used as his original image of Monroe a publicity still from her 1953 movie, *Niagara*. Taken nine years before the screen idol's death on August 5, 1962, the image is the quintessential portrayal of Monroe during her meteoric rise to fame: lips suggestively parted, eyes sensuously relaxed, hair styled to perfection. Warhol's choice of this particular publicity still hit a tragic note when his first *Marilyns* went on display in Castelli Gallery in 1962, shortly after his subject's death; many spectators wept at the face before them, which bore the innocence of the 27-year old's early career, far before the price of fame and illness took their fatal toll. Warhol ultimately preserved Marilyn Monroe's dazzling, youthful image, one that would give her equal fame after her death.



Publicity still of Marilyn Monroe for the film *Niagara* (1953), showing crop marks made by Andy Warhol; Warhol's source image for all the Marilyn portraits.

Provenance

Sotheby's, New York, *Prints*, May 1, 2009, lot 325
Private Collection, acquired from the above by the present owner.

Literature

Frayda Feldman and Jörg Schellmann 24

Editions & Works on Paper

New York Auction / 19-21 October 2021



74

Andy Warhol

Marilyn (F. & S. 31)

1967

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

S. 36 x 36 in. (91.4 x 91.4 cm)

Signed in pencil and stamp-numbered 217/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



With her sultry stare and charming smile, Marilyn Monroe was the epitome of American glamour in the 1950s and early 60s. Idolized and emulated, her whirlwind life was only eclipsed by her tragic and premature demise in 1962. Her death represented a certain loss of American innocence and its impact was felt around the world. When Andy Warhol decided to create a series in her honor, he moved away from his gilded stylized drawings of the 1950s and worked instead with his newly found silkscreen techniques that he had previously used for his *Coke Bottle* and *Dollar Bills* series. Warhol's first *Marilyn Monroe* series in 1962 represented a dynamic shift in the artist's style and career. He moved farther away from his 1950s illustrating roots and towards the bold and visually striking multiples of celebrities that characterized his career in the early 1960s.

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Publicity still of Marilyn Monroe for the film *Niagara* (1953), showing crop marks made by Andy Warhol; Warhol's source image for all the Marilyn portraits.

Provenance

Private Collection, Santa Monica, California
Sotheby's, New York, *Prints*, October 30, 2010, lot 341
Private Collection, acquired from the above

Literature

Frayda Feldman and Jörg Schellmann 31

Editions & Works on Paper

New York Auction / 19-21 October 2021



75

Andy Warhol

Cowboys and Indians (F. & S. 377-386)

1986

The complete set of 10 screenprints in colors, on Lenox Museum Board, the full sheets.

all S. 36 x 36 in. (91.4 x 91.4 cm)

All signed and numbered 43/250 in pencil (there were also 50 artist's proofs in Roman numerals), published by Gaultney, Klineman Art, Inc., New York (with their and the artist's copyright inkstamp on the reverse), all framed.

Estimate

\$400,000 — 600,000

[Go to Lot](#)



"I was disappointed that nobody in Dallas wears cowboy hats anymore. The cowboy look is dead, I guess." —Andy Warhol (Warhol Diaries, November 20, 1985 excerpt)

Andy Warhol's final major portfolio *Cowboys and Indians* is truly a tour de force. Showcasing the artist's fascination with pop culture, his appreciation of Indigenous art, and his almost prophetic insight into the depths of the American imaginary, Warhol's *Cowboys and Indians* remains an extraordinary series in the later part of Warhol's career. With vivid color and thought-provoking juxtaposed images of U.S. Americana and Indigenous peoples' culture, Warhol offers a new view of the frontier—one of centering performances, public opinion, and difficult historical exchanges. Looking beyond the prints to Warhol's source imagery reveals an immense level of depth and consideration from the artist. Upon publication of the edition in 1986, a complete set of *Cowboys and Indians* was donated to the Smithsonian National Museum of the American Indian.

John Wayne



Publicity Photo for *The Man Who Shot Liberty Valance*, 1962, Everett Collection

A publicity photograph for John Ford's 1962 *The Man Who Shot Liberty Valance* served as the reference image for Warhol's portrait of John Wayne. As a western film enthusiast, Warhol was taken with the Wayne and Ford westerns. He directed the 1968 film *Lonesome Cowboys*, a tongue-in-cheek ode to the western genre inspired by Wayne/Ford collaborations like *Stagecoach*, *The*

Searchers, and *The Man Who Shot Liberty Valance*. Warhol donned a cowboy hat and boots on set while filming. Warhol's *John Wayne* is the most contemporary subject depicted in the series. But rendered alongside historical figures like General Custer, Teddy Roosevelt, and Geronimo appears to comment on the intermingling of fantasy and reality in our understanding of the western frontier. *John Wayne* appears as real as it gets. Unlike the *Plains Indian Shield*, however, his revolver isn't a weapon for survival—it's a prop.

Annie Oakley



Portrait of Annie Oakley by Anthony Percival, 1891

Annie Oakley, pictured (left) by British photographer Anthony Percival in 1891, appears here decorated with her numerous sharpshooting medals. Renowned for her immense accuracy, Oakley was a star performer in Buffalo Bill's Wild West traveling show from 1886 to 1902. Rising to prominence at age fifteen, after defeating famed sharpshooter Frank E. Butler in a shooting competition, she earned the monikers "The Little Sure Shot of the Wild West" and "The Peerless Lady of Wing Shot." Warhol's vibrant *Annie Oakley* revivifies Oakley's nineteenth century fame, emphasizing her position not as the damsel in distress archetype typically seen in Westerns, but as an active agent. Warhol's portrait of Oakley further complicates the murky distinction between the imagined west and the realities of life on the American frontier. She was an entertainer like John Wayne but fired a rifle like General Custer. Her medals are earned in competition but serve the

purpose of costume. Warhol effectively leverages this striking image to deepen his exploration of performance and its relation to U.S. westward expansion.

Kachina Dolls



Kachina Doll Polaroid by Andy Warhol, 1985

Produced by a Hopi Pueblo carver at an unknown date, *Tumas kachina* is one of three Indigenous peoples' works referenced in Warhol's *Cowboys and Indians*. Referencing a Polaroid taken at the Smithsonian National Museum of the American Indian in 1985, Warhol's *Kachina Dolls* depicts Tumas (also known as Angwusnasomtaka and Crow Mother), a matriarch spirit in Hopi mythology. *Kachina Dolls* stands out within the *Cowboys and Indians* series as Warhol takes a more involved approach to interpreting his source material. Not only has he taken the reference Polaroid (as is also the case for *Plains Indian Shield* and *Northwest Coast Mask*), but Warhol's touch is perhaps most felt here as he chooses to duplicate the referenced kachina doll.

Plains Indian Shield



Shield with Cover, Penn Museum, Pan-American Exposition; Wanamaker Expedition / R. Stewart Culin, 1901

Plains Indians Shield depicts a Crow Tribe (Apsáalooke) shield the artist photographed at the Smithsonian National Museum of the American Indian in 1985. A similar Crow shield (left), now displayed at the Penn Museum, has been reproduced above in place of an image of the original, in accordance with the wishes of the Crow Tribe. Warhol's *Plains Indian Shield* depicts a simultaneously tactical and decorated object, like the military uniforms in Warhol's portraits of General Custer and Teddy Roosevelt. The shield, as a defensive object of war, serves as formal and cultural contrast to the image of an armed John Wayne or the stern General Custer. Interestingly, Crow warriors served alongside Custer's companies during the Great Sioux War of 1867, fighting alongside U.S. Forces at Little Bighorn. The shield also echoes the *Indian Head Nickel*—another object of value and utility adding a visually circular tableaux to the portfolio.

General Custer



Portrait of Custer by Mathew Brady, c.1865, U.S. National Archives and Records Administration

George Armstrong Custer's famous last stand at Little Bighorn is perhaps the most recognizable episode of the American Indian Wars spanning from the early 17th Century through the final battles of the Apache Wars in 1924. As a major general during the Civil War and later a lieutenant colonel in the Indian Wars, Custer became a household name in no small part due to his distinctive dress, prolific writing, and willingness to invite journalists to observe his companies. Custer scholar Michael C. C. Adams remarks, "Custer was a largely self-created media personality who worked hard to stay in the popular mind." Custer's death in The Great Sioux War of 1876 was reported widely, inspiring poems, prints, and books valorizing Custer's final moment and elevating him to mythic status. Despite contrasting reports from eyewitnesses, a unified and dramatic tale of Custer's Last Stand persists in the American imagination. Warhol's *General Custer*, emphasizing the figure's distinctive red tie and longer-than-regulation golden locks, presents Custer the "self-created media personality." With undeniable wit, Warhol surrenders much of the pallet of this print alone to its subject, letting the general's penchant for pageantry speak for itself.

Northwest Coast Mask



Mechanical mask representing Sisiutl (a sea serpent), c.1880-1920, Smithsonian National Museum of the American Indian

Warhol's vibrant *Northwest Coast Mask* is the final work in *Cowboys and Indians* to draw from Indigenous work the artist encountered in the Smithsonian National Museum of the American Indian. The piece is a Kwakwaka'wakw (Kwakiutl) ceremonial mask depicting two-headed sea serpent Sisiutl. Anthropologist Audrey Hawthorne writes that Sisiutl, "the most frequently depicted supernatural character [in Kwakiutl art], was central to the themes of warrior power, strength and invulnerability; the ability to cause death; and the contrasting theme of revival." The mask is a complex spectacle unto itself, displaying bright colors, intricate patterning, and moving fins operable by its wearer in performance. Again tackling the intersection of war and performance, Warhol presents an object of ceremony dealing with strength and mortality.

Mother and Child

"Bright Eyes" Postcard, manufactured by E.C. Kropp Co., Museum of Fine Arts Boston

Mother and Child takes as its reference image a detail from a postcard published by Milwaukee's E.C. Kropp Company. The mid-late nineteenth century brought with it both advancements in mechanized collotype printing and an expanding market for pictorial ephemera. Alongside images of recognizable landmarks, Native American imagery was a popular genre of these small prints. With little mind to understanding, respect, or rigor, exoticizing postcards employed reductive stereotypes and racial epithets, depicting its subjects as the 'noble savage.' Warhol's *Mother and Child* opts for a more respectful, less exotic title and a much tighter crop. The figures' faces are emphasized, individualizing the mother and child depicted. *Mother and Child*, seems also to reference the religious imagery of the Madonna and Child—bringing a greater sense of reverence and art historical depth to his subjects as opposed to the original postcard depiction.

Geronimo

Portrait of Geronimo by A.F. Randall, c.1886, Library of Congress Prints and Photographs Division

Geronimo (Goyaaaté), like General Custer, is an immense figure in the mythos of the American Indian Wars. He first rose to public notoriety as a leader of Apache Chihuahua raids in the southwest. Warhol's portrait is based on a photograph taken by A.F. Randall. In the original portrait, Geronimo is pictured with a rifle, surrounded by bits of southwestern brush. Yet in truth, Randall's photo depicts Geronimo the prisoner, soon after his 1886 surrender. In the remaining years of his life, he would remain a prisoner of war, habitually making appearances as a public attraction: the 1904 World's Fair, Teddy Roosevelt's 1905 inaugural parade, and in wild west shows. Warhol's *Geronimo* (as with *Mother and Child*) finally grants his subject the courtesy of a neutral background free of faux set pieces—a courtesy afforded to Wayne, Oakley, Custer, and Roosevelt by their respective original portraitists. There is a greater dignity afforded to Geronimo in Warhol's print, plucking his subject from the condescending, staged setting of the original photograph as a prisoner of war.

Indian Head Nickel

1913 Buffalo Nickel Obverse, photograph by Jaclyn Nash, Smithsonian's National Numismatic Collection, National Museum of American History

Indian Head Nickel depicts the obverse of the Indian Head/Buffalo nickel designed by American Sculptor James Earle Fraser. Born in the Dakota Territory 1876 (the year of Custer's death), Fraser depicted Indigenous people in his sculptures throughout his career. The Indian Head/Buffalo nickel, first minted in 1913, was Fraser's replacement for Charles Barber's 1883 Liberty Head nickel. Fraser's goal was simple: to make sure his design "could not be mistaken for any other country's coin," to create "something totally American." Warhol's *Indian Head Nickel* references the artist's earlier work depicting dollar bills and dollar signs, continuing Warhol's exploration of the connection between commerce and image production. But, by emphasizing the coin's text 'LIBERTY' and presenting it alongside the portraits other cultural products depicted in *Cowboys and Indians*, Warhol offers an incisive reflection of the American imagination—his two-cents was more than just pocket change.

Teddy Roosevelt

Portrait of Theodore Roosevelt by George Gardner Rockwood, 1898, Library of Congress Prints and Photographs Division

The final work in Warhol's *Cowboys and Indians* draws from an 1898 portrait of then Colonel Theodore Roosevelt during the Spanish American War. After making headlines leading the 'Rough Riders' in Cuba, upon his return, Roosevelt was elected Governor of New York. In 1900, he was elected vice president on a ticket with incumbent William McKinley. And mere months later, following McKinley's assassination, Roosevelt was sworn in as president of the United States. Over the course of his breakneck rise to power, Roosevelt leveraged his public persona as a war hero, frontiersman, and naturalist to great political expedience. Warhol's *Teddy Roosevelt* captures the figure just before his rapid political ascension, playing off the role that first garnered him national attention. Depicting Roosevelt's face in inverted tones, Warhol calls attention to the idea, like the film negative, that this image is fundamental—that the colonel underlies the president. Often overlooked in discussions of Warhol's presidential portraits, Warhol's *Teddy Roosevelt* offers not only another stylized portrait, but a serious look at the conditions and myth of producing presidents. *Teddy Roosevelt's* inclusion in *Cowboys and Indians* suggests the concrete, political results of America's fascination with the west—a fascination that took him all the way to the White House

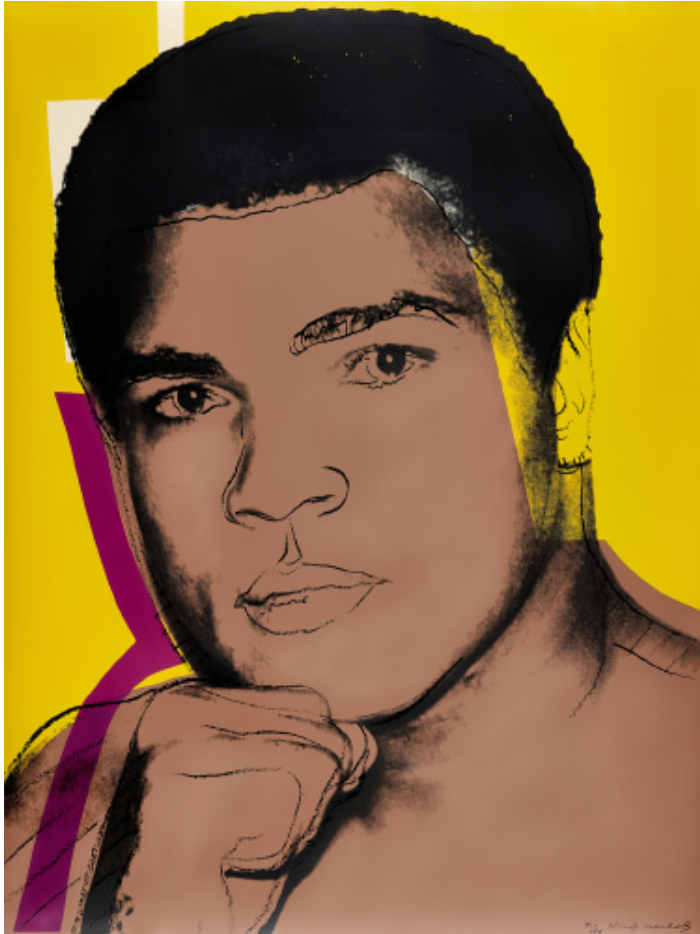
Provenance

Broschofsky Galleries, Ketchum, Idaho

Private Collection, acquired from the above by the present owner

Literature

Frayda Feldmann and Jörg Schellmann 377-386



76

Andy Warhol

Muhammad Ali (F. & S. 182)

1978

Screenprint in colors, on Strathmore Bristol paper, the full sheet.

S. 40 x 30 in. (101.6 x 76.2 cm)

Signed and numbered 93/150 in black felt-tip pen (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York (with their inkstamp on the reverse), framed.

Estimate

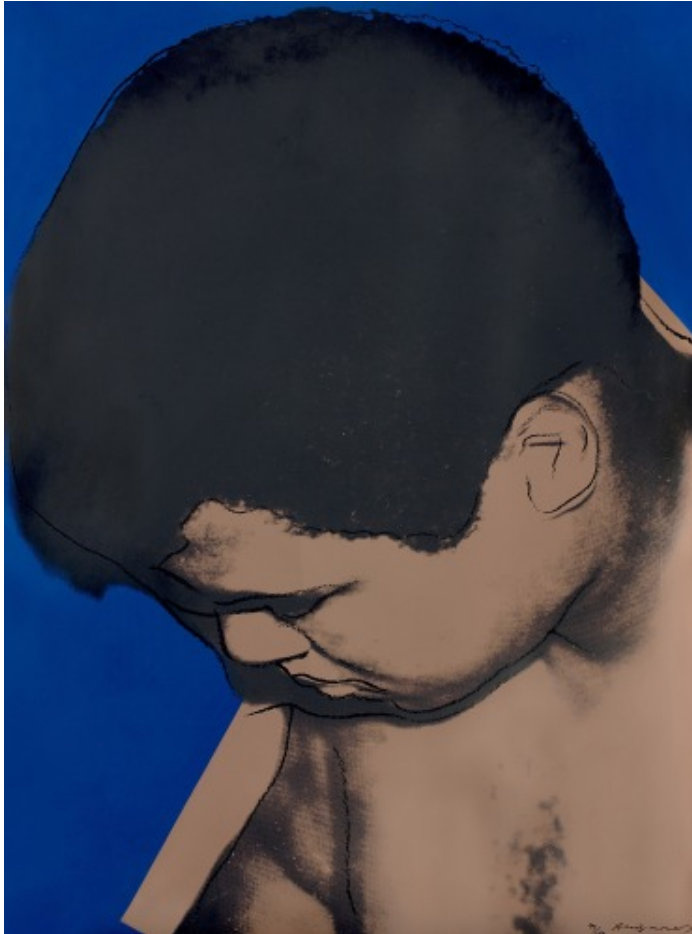
\$60,000 — 90,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 182



77

Andy Warhol

Muhammad Ali (F. & S. 180)

1978

Screenprint in colors, on Strathmore Bristol paper, the full sheet.

S. 40 x 30 in. (101.6 x 76.2 cm)

Signed and numbered 93/150 in black felt-tip pen (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York (with their inkstamp on the reverse), framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 180



78

Andy Warhol

Bald Eagle, from Endangered Species (F. & S. 296)

1983

Screenprint in colors, on Lenox Museum board, the full sheet.

S. 38 x 38 in. (96.5 x 96.5 cm)

Signed and numbered 61/150 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's inkstamp on the reverse), framed.

Estimate

\$60,000 — 90,000

[Go to Lot](#)



"I always like to work on leftovers, doing the leftover things. Things that were discarded, that everybody knew were no good..." —Andy Warhol

Commissioned by gallerists and environmental philanthropists Ronald and Frayda Feldman, Warhol turned his characteristically kinetic pop sensibility and propensity for the discarded toward the natural world. Depicting ten endangered species in screenprint, brimming with color and verve, Warhol showcases the lively nobility of animals like the *Bald Eagle* (lot 78), *African Elephant* (lot 79), and *Pine Barrens Tree Frog* (lot 80). These vibrant images contrast the reality of the dwindling number of each species they represent.

When reflecting on death in general Warhol wrote, "I'm so sorry to hear about it. I just thought that things were magic and that it would never happen." Warhol's tongue in cheek naivete enriches our understanding of his artistic treatment of subjects on the brink of extinction; it's as if his loving depictions are the very magic that might immortalize entire species. Warhol's 1983 *Endangered Species* stands out not only as a striking and appealing series in the career of Andy Warhol, but also as a consequential forerunner to contemporary socially engaged art. Since 1983, the bald eagle and Pine Barrens tree frog populations have rebounded remarkably through the work of environmentalists in the United States. However, the African elephant and seven other species depicted in Warhol's series of prints remain endangered.

Literature

Frayda Feldman and Jörg Schellmann 296

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

79

LOT OFFERED WITH NO RESERVE

Andy Warhol

African Elephant, from *Endangered Species (F. & S. 293)*

1983

Screenprint in colors, on Lenox Museum Board, the full sheet.

S. 38 x 38 in. (96.5 x 96.5 cm)

Signed and numbered 122/150 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

\$40,000 — 60,000 •

[Go to Lot](#)



'I always like to work on leftovers, doing the leftover things. Things that were discarded, that everybody knew were no good...' —Andy Warhol

Commissioned by gallerists and environmental philanthropists Ronald and Frayda Feldman, Warhol turned his characteristically kinetic pop sensibility and propensity for the discarded toward the natural world. Depicting ten endangered species in screenprint, brimming with color and verve, Warhol showcases the lively nobility of animals like the *Bald Eagle* (lot 78), *African Elephant* (lot 79), and *Pine Barrens Tree Frog* (lot 80). These vibrant images contrast the reality of the dwindling number of each species they represent.

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Literature

Frayda Feldman and Jörg Schellmann 293



PROPERTY FROM THE ESTATE OF SAM AND HELGA FELDMAN SOLD TO BENEFIT THE FELDMAN FOUNDATION, SUPPORTING VARIOUS IMPORTANT CHARITIES

80

LOT OFFERED WITH NO RESERVE

Andy Warhol

Pine Barrens Tree Frog, from *Endangered Species (F & S. 294)*

1983

Screenprint in colors, on Lenox Museum Board, the full sheet.

S. 38 x 38 in. (96.5 x 96.5 cm)

Signed and numbered 104/150 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

\$40,000 — 60,000 •

[Go to Lot](#)



"I always like to work on leftovers, doing the leftover things. Things that were discarded, that everybody knew were no good..." —Andy Warhol

Commissioned by gallerists and environmental philanthropists Ronald and Frayda Feldman, Warhol turned his characteristically kinetic pop sensibility and propensity for the discarded toward the natural world. Depicting ten endangered species in screenprint, brimming with color and verve, Warhol showcases the lively nobility of animals like the *Bald Eagle* (lot 78), *African Elephant* (lot 79), and *Pine Barrens Tree Frog* (lot 80). These vibrant images contrast the reality of the dwindling number of each species they represent.

When reflecting on death in general Warhol wrote, "I'm so sorry to hear about it. I just thought that things were magic and that it would never happen." Warhol's tongue in cheek naivete enriches our understanding of his artistic treatment of subjects on the brink of extinction; it's as if his loving depictions are the very magic that might immortalize entire species. Warhol's 1983 *Endangered Species* stands out not only as a striking and appealing series in the career of Andy Warhol, but also as a consequential forerunner to contemporary socially engaged art. Since 1983, the bald eagle and Pine Barrens tree frog populations have rebounded remarkably through the work of environmentalists in the United States. However, the African elephant and seven other species depicted in Warhol's series of prints remain endangered.

Literature

Frayda Feldman and Jörg Schellmann 294



81

Andy Warhol

Querelle (F. & S. III A.27)

1982

Unique screenprint in colors, on Lenox Museum Board, the full sheet.

S. 40 x 40 in. (101.6 x 101.6 cm)

With the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number 'UP.46.10' in pencil on the reverse, framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Ronald Feldman Gallery, New York
Private Collection, New York, acquired from the above in 2003

Literature

see Feldman & Schellmann III A.27



82

Robert Longo

The Wrestlers, from Boys Slow Dance Series

1979

Cast hydro-stone, wood and lacquer.

42 x 48 x 8 in. (106.7 x 121.9 x 20.3 cm)

Signed and dated in black ink on the reverse, from the edition of 6, published by the artist.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





83

Robert Longo

Ellen, from Men in the Cities

1999

Lithograph, on Arches paper, with full margins.

I. 60 x 25 1/2 in. (152.4 x 64.8 cm)

S. 70 x 40 in. (177.8 x 101.6 cm)

Signed, dated and numbered 34/50 in pencil,
published by Hamilton-Selway Fine Art, West
Hollywood, California, framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



84

Robert Longo

Men in the Cities (Fifteen Photographs)

1980/2012

The complete set of 15 giclée prints, on gloss paper, with full margins, all matted (as issued) and contained in the original grey cloth-covered portfolio with accompanying original cardboard box.

all I. 10 3/8 x 15 3/4 in. (26.4 x 40 cm)

all S. 15 3/4 x 19 5/8 in. (40 x 49.8 cm)

All signed, dated and numbered '5/5 A/P' in black ink (artist's proofs, the edition was 20), published by Schirmer/Mosel, Munich in cooperation with Metro Pictures, New York.

Estimate

\$30,000 — 50,000

[Go to Lot](#)





PROPERTY FROM A CONTEMPORARY NEW YORK
COLLECTION

85

Christiane Baumgartner

Sanssouci

2011

Woodcut, on Kozo paper, with full margins.

I. 24 x 47 in. (61 x 119.4 cm)

S. 29 3/4 x 52 1/4 in. (75.6 x 132.7 cm)

Signed, titled, dated and numbered 2/12 in pencil,
framed.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



86

Luc Tuymans

The Rumour

2002-2003

Installation suite of seven color lithographs mounted on three panels of painted plexiglas and wood, with birdcage, with accompanying custom crate and installation instructions.

overall 36 x 263 x 2 1/2 in. (91.4 x 668 x 6.4 cm)

Signed and numbered 9/18 in blue ink on a label affixed to the reverse of the right panel (there were also 2 artist's proofs) co-published by Brooke Alexander Editions and David Zwirner, New York.

Estimate

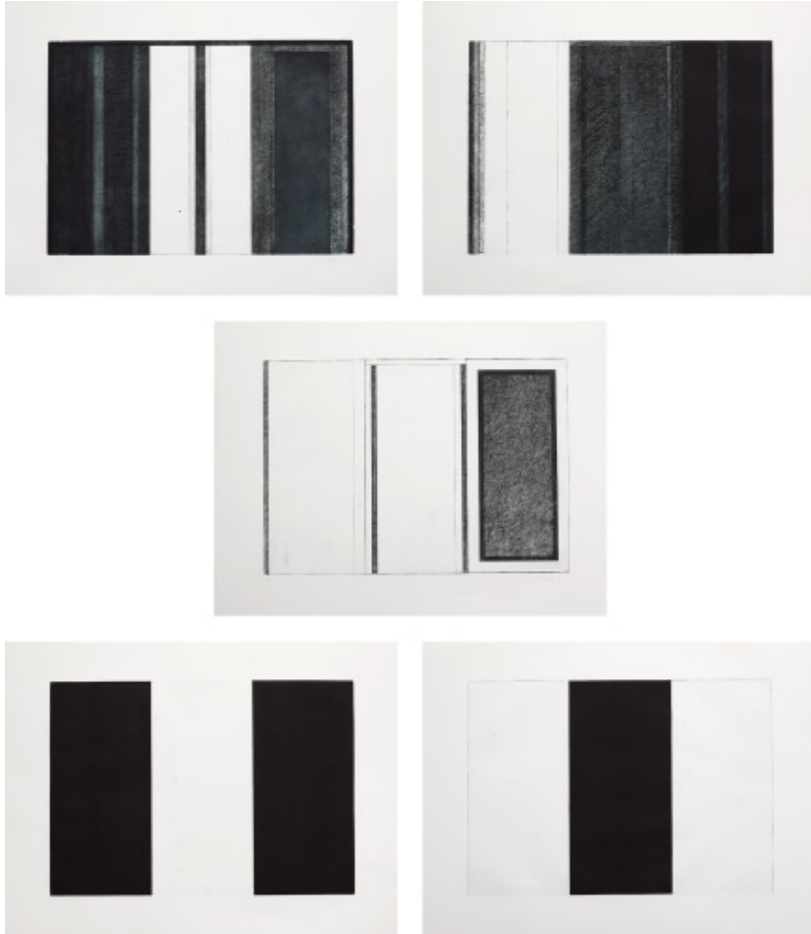
\$10,000 — 15,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



87

Brice Marden

Five Threes (L. 28)

1976-1977

The complete set of five etchings and aquatint in colors, on Stonehenge paper, with full margins.

all I. 20 7/8 x 29 7/8 in. (53 x 75.9 cm)

all S. 33 x 39 3/4 in. (83.8 x 101 cm)

All signed, dated, four numbered 6/25 and one numbered 19/25 in pencil (there were also 10 artist's proofs), published by Parasol Press, New York, all framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Literature

Jeremy Lewison 28

Editions & Works on Paper

New York Auction / 19-21 October 2021



88

Richard Serra

Freddie King (G. 1794, B.-W. 133)

1999

Etching, on Somerset wove paper, the full sheet.

S. 47 1/2 x 47 1/2 in. (120.7 x 120.7 cm)

Signed and numbered 'SP 5/5' in pencil (a special proof, the edition was 32 and 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



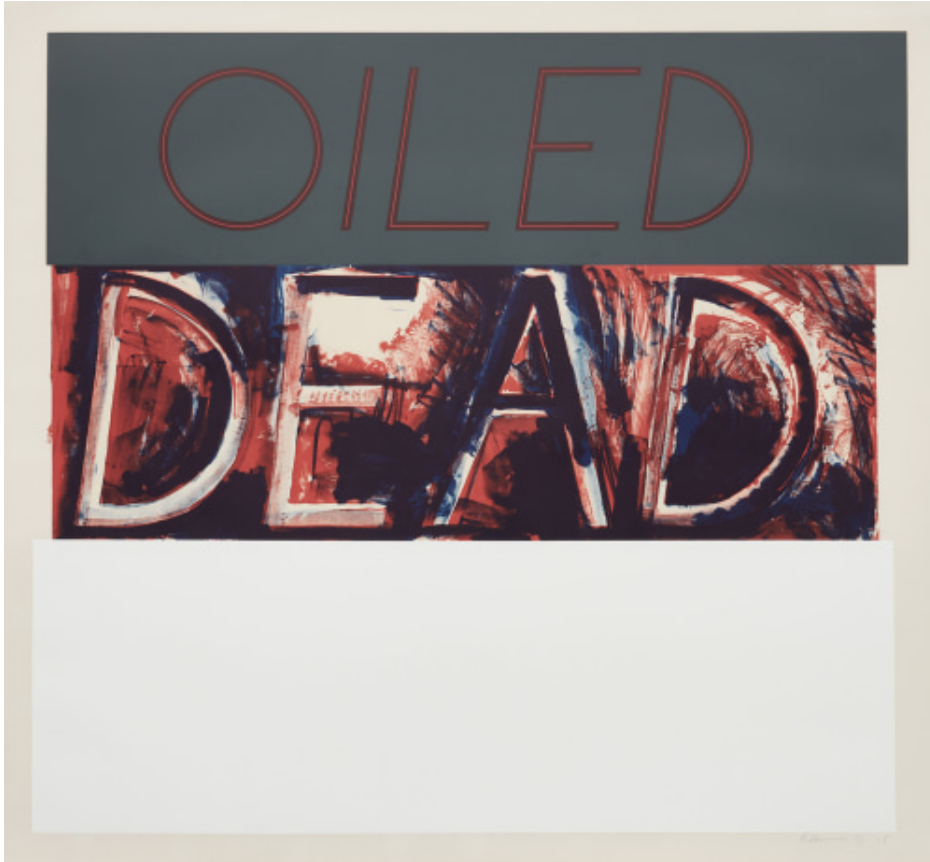
Literature

Gemini G.E.L. 1794

Silke von Berswordt-Wallrabe 133

Editions & Works on Paper

New York Auction / 19-21 October 2021



89

Bruce Nauman

Oiled Dead (State), from *Sundry Obras Nuevas (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

\$12,000 — 18,000

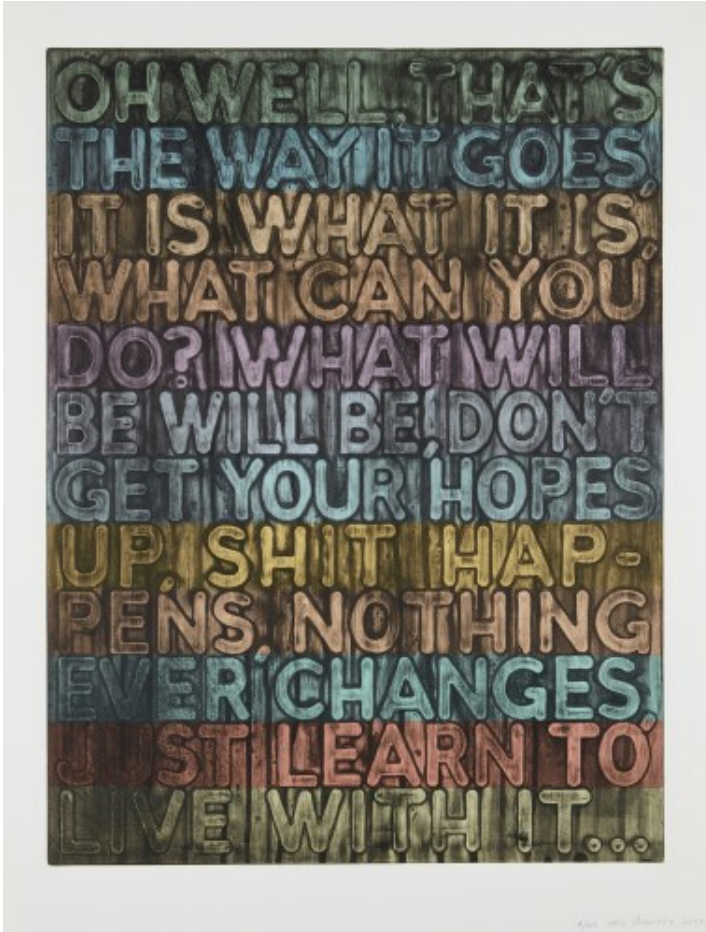
[Go to Lot](#)



Literature

Gemini G.E.L. 608

Christopher Cordes 34



90

Mel Bochner

Oh Well

2020

Etching with screenprint in colors, on wove paper, with full margins.

I. 30 x 22 1/4 in. (76.2 x 56.5 cm)

S. 35 x 26 3/8 in. (88.9 x 67 cm)

Signed, dated and numbered 6/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, unframed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Barbar Krakow 2020.01



91

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.

23 x 16 in. (58.4 x 40.6 cm)

Signed and numbered 341/350 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](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



92

Christopher Wool

Portraits (red)

2014

The complete set of six lithographs in colors, on Rives BFK paper, with full margins.

all I. 19 x 14 1/2 in. (48.3 x 36.8 cm)

all S. 27 x 22 1/2 in. (68.6 x 57.2 cm)

Signed, dated and numbered 'PP 3/4' in pencil (printer's proofs, the edition was 28), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), all framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



93

Mike Kelley

Pansy Metal / Clovered Hoof

1989

The complete set of 10 screenprints in colors, on silk scarves, the full sheets.

S. 53 x 38 in. (134.6 x 96.5 cm)

All signed, dated and numbered 21/40 in black ink on the fabric hanging strips (there were also 10 artist's proofs), published by Julie Sylvester Cabot, New York.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



94

Franz West

Creativity: Furniture Reversal

1998

Two chairs, table, lamp, colored duct tapes, and video cassette, accompanied by original blue print assembly instructions.

28 1/2 x 38 x 28 1/2 in. (72.4 x 96.5 x 72.4 cm)

Incised with signature and numbered 'EP 2/5' on the base (and exhibition proof, the edition was 30 and there were also 10 artist's proofs), co-published by Brooke Alexander, New York and Sabine Knust, Munich.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





95

Gerhard Richter

Flow (P16)

2013/2016

Chromogenic print, flush-mounted to aluminum with metal strainer on the reverse (as issued).

39 3/8 x 78 3/4 in. (100 x 200 cm)

This facsimile object is unsigned and numbered 237/500 in black ink on the reverse (there were also 2 artist's proofs), published by Heni Productions, London.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Literature

Heni Productions P16



96

Sam Gilliam

Tee 2 (A. 25)

1974

Screenprint in colors and collage of T-shirt, Arches
Cover paper, the full sheet.

S. 33 5/8 x 26 1/4 in. (85.4 x 66.7 cm)

Signed, titled, dated and numbered 1/10 in pencil
(there was also 1 artist's proof), published by Jones
Road Print Shop and Stable, Barneveld, Wisconsin,
framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



" . . . what was most personal to me were the things I saw in my own environment—such as clotheslines filled with clothes with so much weight that they had to be propped up . . . That was a pertinent clue." —Sam Gilliam in conversation with Donald Miller, ARTnews January 1973

Sam Gilliam's innovative works of the late '60s and early '70s, which helped push painting into an expanded field, are now legendary, canonical, and well known. These stretcherless, intentionally draped, color-soaked canvases with their folds and myriad of allusions presented a new way to experience the space of painting. With them, he subverts our expectations of where this medium should sit. The same might be said of his equally experimental, yet arguably lesser-known printmaking oeuvre.

By 1974, when Gilliam collaged and screenprinted *Tee-2* with the late Bill Weege (founder of Tandem Press) at the Jones Road Print Shop and Stable in Barnesveld, Wisconsin, he was no stranger to constructing in fabric. Fabric and clothing gave Gilliam's work moments of thick and thin viscous pigment, paper, wrinkles, experimentation, and innovation. Similar to *Tee 2*, *Composed (formerly Dark as I Am)* (1968-74), which began as an installation later transformed into an assemblage, made use of the artist's clothes, and included a T-shirt. The final expression of *Composed* was completed the same year *Tee 2* was conceived. The use of the shirt is inherently personal through its material relation to the body. The shirt rests open-armed with sleeves extending past the confines of the sheet's edges, a welcoming gesture.

In *Tee 2*, the T-shirt sits in relief upon the Arches support quite literally elevating what is usually a flat printing surface. The material with its wrinkles, softness, and instability leaves open the possibility for unique variations from print to print within the edition, although we cannot be certain as this is currently the only known example from the edition of 10. The halo of sparse ink around the outline of the shirt reveals the limits of the screen's ability to register the inks flat. Although the technical process of screenprinting places the work in the realm of printmaking, the palette of warm splatters and overall composition nudges us towards a painterly conversation. Once again Gilliam has defied the limits of a medium. Welcome. To the prints of Sam Gilliam.



Composed (formerly Dark as I Am), 1968-74, acrylic, clothing, backpack, painter's tools, wooden closet pole, all on wood door. Collection of the artist's daughters. Photo: Marc Gulezian/QuickSilver.

Literature

David Acton 25



97

Keith Haring

Growing 1 (L. p. 89)

1988

Screenprint in colors, on Lenox Museum Board, with full margins.

I. 38 3/4 x 28 1/2 in. (98.4 x 72.4 cm)

S. 40 1/4 x 30 in. (102.2 x 76.2 cm)

Signed, dated and numbered 21/100 in pencil (there were also 15 artist's proofs), published by Martin Lawrence Limited Editions, New York (with their inkstamp on the reverse), framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Literature

Klaus Littmann p. 89



98

Keith Haring

Pop Shop II: one plate (L. pp. 96-97)

1988

Screenprint in colors, on wove paper, with full margins.

I. 10 5/8 x 13 5/8 in. (27 x 34.6 cm)

S. 12 x 15 in. (30.5 x 38.1 cm)

Signed, dated and numbered 80/200 in pencil (there were also 20 artist's proofs), published by Martin Lawrence Limited Editions, New York, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Private Collection, New York

Literature

Klauss Littmann pp. 96, 97



99

Keith Haring

Pop Shop II: one plate (L. pp. 96-97)

1988

Screenprint in colors, on wove paper, with full margins.

I. 10 1/2 x 13 3/8 in. (26.7 x 34 cm)

S. 12 x 15 in. (30.5 x 38.1 cm)

Signed, dated and numbered 48/200 in pencil (there were also 20 artist's proofs), published by Martin Lawrence Limited Editions, New York, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Private Collection, New York

Literature

Klaus Littmann pp. 96-97



100

Keith Haring

The Fertility Suite: one plate (L. p. 33)

1983

Screenprint in colors, on wove paper, with full margins.

I. 40 3/4 x 47 3/4 in. (103.5 x 121.3 cm)

S. 42 x 50 in. (106.7 x 127 cm)

Signed, dated and numbered 25/100 in pencil (there were also 15 artist's proofs), published by Tony Shafrazi Gallery, New York, framed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



100

Keith Haring

Literature

Klaus Littmann p. 33



PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

101

Keith Haring

Untitled 1-6: one plate (L. p. 20)

1982

Lithograph, on wove paper, with full margins.

I. 22 1/2 x 32 7/8 in. (57.2 x 83.5 cm)

S. 25 x 36 1/8 in. (63.5 x 91.8 cm)

Signed, dated and numbered 11/40 in red pencil (there were also 8 artist's proofs), published by Barbara Gladstone Editions, New York, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



101

Keith Haring

Provenance

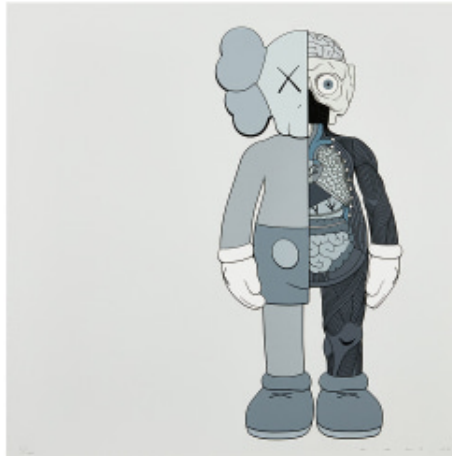
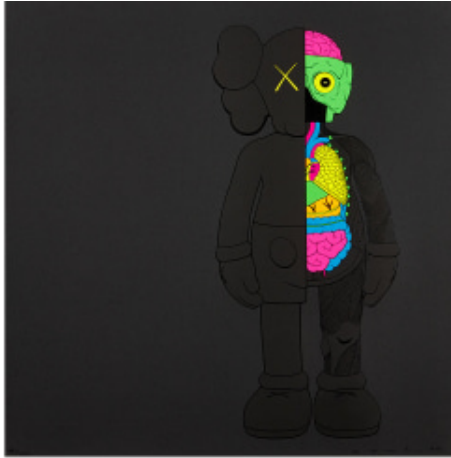
Acquired in 1982

Literature

see Klaus Littman p. 20

Editions & Works on Paper

New York Auction / 19-21 October 2021



102

KAWS

DISSECTED COMPANION (BLACK); (GREY); and (BROWN)

2005

The complete set of three screenprints in colors, on wove paper, the full sheets, with the original black 'ORIGINAL FAKE' heavy board folios.

all S. 20 x 20 in. (50.8 x 50.8 cm)

All signed, dated and numbered 93/100, 61/100 and 12/100 in black ink, pencil and silver ink respectively (there were also 15 artist's proofs), published by KAWSONE, Brooklyn, all framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



103

Jonas Wood

Untitled (Basketball Wallpaper)

2013

Twenty-two sheets of digitally printed wallpaper in colors, on unbacked 212 GSM wet strength paper.

all S. 60 x 36 in. (152.4 x 91.4 cm)

From an open edition, unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

104 o

Jonas Wood

Untitled

2014

The complete set of four lithographs with screenprint
in colors, on Coventry Rag paper, with full margins.

all I. various sizes

all S. 48 x 37 in. (121.9 x 94 cm)

All signed with initials, dated and numbered 8/50 in
pencil (there were also 20 artist's proofs), published by
Cirrus Editions Ltd., Los Angeles (with their blindstamp
and inkstamp on the reverse), all framed.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



"In 2014, I made some of my most successful prints, where I merged a collage concept with lithography to make cutout photos of landscape pots with silkscreened plants 'growing' out of them. It was a great learning experience, because I had never used a photolithograph—I'd always use lithographs as a drawing source." —Jonas Wood

Literature

Gagosian Gallery, New York, *Jonas Wood: Prints*, pp. 48-55

Editions & Works on Paper

New York Auction / 19-21 October 2021



105

Jonas Wood

Matisse Pot 1; Matisse Pot 2; and Matisse Pot 3

2017-18

The complete set of three screenprints in colors, on Rising Museum board, the full sheets.

all S. 27 1/2 x 28 in. (69.9 x 71.1 cm)

All signed, dated and numbered 3/50 in pencil (there were also 10 artist's proofs), published by WKS (Wood Kusaka Studios), Los Angeles, California, all framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"Repainting a Matisse painting, or a Picasso painting all these things just seem natural to me. I'm not trying to remake those things, I'm trying to make them in my own way because I'm so turned on by them." —Jonas Wood

Jonas Wood grew up surrounded by the greats. His artistically inclined family counted works by Matisse, Picasso, and Calder amongst their impressive personal art collection. Interacting with such prolific and influential artists in the intimacy of his home, Wood developed an attachment to their aesthetic elements, which are reflected in many of his later series. Drawing on the imagery of these Modern masters and experiences from his own life, Wood assembles photocollages which become the basis for his paintings and prints. The *Matisse Pots* series reflects the classic artistic genres of landscape and interior scenes set against the unexpected background of two-dimensional ceramics. Wood brings traditional genres of art into a contemporary dialogue, playfully challenging the canonical separations of medium and artistic movements. Drawing inspiration from Matisse's *L'Atelier Rouge* (1911), Wood embraces fauvist color and fluid lines to animate the eternal theme of the artist's studio, bridging the shared experience of artists and their collectors across generations.



Henri Matisse, *L'Atelier Rouge*, 1911 (painting depicted in Wood's *Matisse Pot 3*) The Museum of Modern Art, New York. Succession H. Matisse/Artists Rights Society (ARS), New York

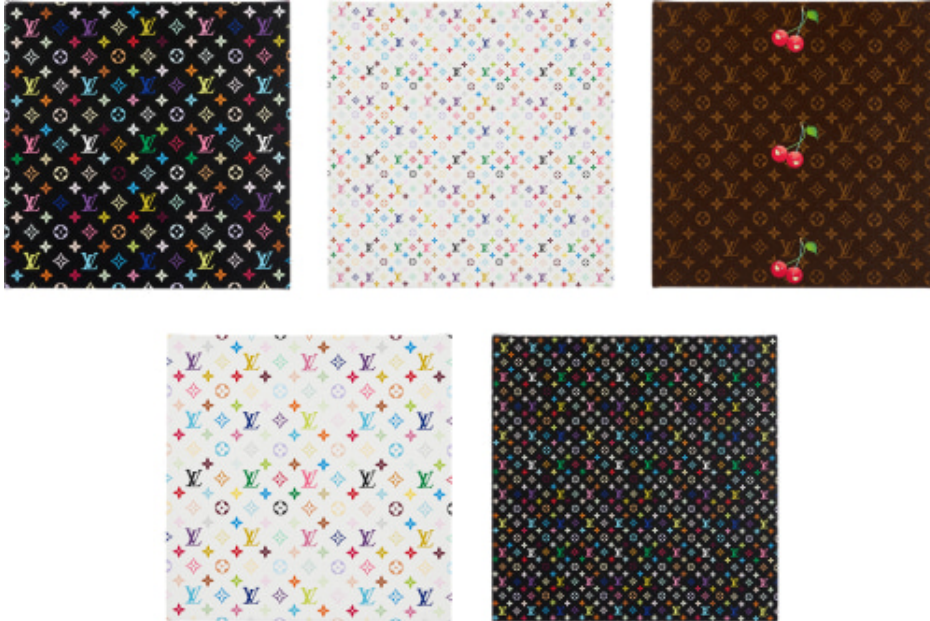
Embracing the integration of genre and form, Wood brings contemporary narratives to existing paintings. Wood's *Clippings* series draws on the ability of plants to regenerate from small pieces, an approach Wood takes to reimagine the themes of Matisse. The printmaking process is especially suited to concepts to emergence and transformation, as the layering of each color through a different screen allows for minor adjustments and the transformation of the print throughout the printing process. By constantly changing, the image becomes a live body of working creating a through line from its creation by Matisse to present form. Wood has given himself more freedom to focus on the creative liberties of printmaking by establishing his own studio, Wood Kusaka Studios, in collaboration with master printer, Jacob Samuel. Wood enjoys his freedom to experiment until he finds the best fitting combination of inspiration and images to achieve his current vision. The creation of the *Matisse Pots* spanned 2017 through 2018, reflecting the ethos of print as a medium of introspection and careful deliberation.

Literature

Jonas Wood interviewed by master printer Jacob Samuel, from *Nonstop: Jonas Wood Speaks with Jacob Samuel, Art in Print*, vol. 8, no. 1, 2018

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

106 o

Takashi Murakami

Louis Vuitton Monogram

2007

Five screenprints in colors, on editioned canvas mounted to aluminum chassis (as issued), all contained within the original Louis Vuitton presentation boxes.

all 16 x 16 in. (40.6 x 40.6 cm)

All signed in black marker on the reverse of the chassis, from the edition of 100, co-published by Louis Vuitton and The Museum of Contemporary Art, Los Angeles (with the artist's copyright stamp on the reverse).

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



107

Jeff Koons

Balloon Swan (Yellow); Balloon Monkey (Blue); and Balloon Rabbit (Red)

2017

Three porcelain multiples painted in chrome, all contained in the original Styrofoam-lined boxes with silver printed signature.

Swan 24.8 x 15.2 x 20.3 cm (9 3/4 x 6 x 8 in.)

Monkey 24.8 x 21 x 41.9 cm (9 3/4 x 8 1/4 x 16 1/2 in.)

Rabbit 26.7 x 14 x 17.8 cm (10 1/2 x 5 1/2 x 7 in.)

All with printed signature, title, date and all numbered 421/999, 574/999 and 244/999 on the underside respectively, published by Bernardaud, Limoges, France (with their stamp on the underside).

Estimate

\$25,000 — 35,000

[Go to Lot](#)





108

Giorgio Morandi

Il ponte sul Savena a Bologna (The Bridge Over the Savena in Bologna) (V. 1, C. 1)

1912

Etching, on wove paper, with full margins.

I. 6 1/2 x 8 3/4 in. (16.5 x 22.2 cm)

S. 10 1/4 x 14 1/4 in. (26 x 36.2 cm)

Signed, dated and numbered 2/50 in pencil, Morandi's first print, framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Giorgio Morandi

In 1912 Morandi taught himself to etch using old manuals, and printmaking came to occupy an important place within his practice. He exhibited with the Futurists in 1914, but was never influenced by their aesthetics or interested in their cultural agenda. The Metaphysical iconography of Giorgio de Chirico inspired him to create a small number of enigmatic still lifes starting with this, his very first print.

Morandi quickly mastered the etching technique, coming to consider it an important vehicle for artistic expression, and going on to hold the Chair in Printmaking at Bologna's Accademia di Belle Arti for over twenty years. Although restricted in terms of subject matter, his work shows great stylistic versatility and experimentation through different formats and incorporation of a wide range of mark-making processes. Like Lucian Freud, a generation later, you recognize an etched line and image of Morandi's when you see it.

Provenance

World House Galleries Corp., 987 Madison Avenue, New York (label on back of frame)
Christie's New York, *Prints & Multiples*, October 31, 2007, lot 343
Private Collection, New York

Literature

Lamberto Vitali 1
Michele Cordaro 1



109

Henri de Toulouse-Lautrec

La Revue blanche

1895

Lithograph in colors, on two sheets of wove paper, backed with wove paper and laid to a wove paper-covered matboard support, the full sheet.

S. 51 1/4 x 37 in. (130.2 x 94 cm)

Wittrock's state C, printed by Ancourt, commissioned by *La Revue Blanche*, published by G. Charpentier and E. Fasquelle, Paris, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Loys Delteil 355

Götz Adriani 130

Wolfgang Wittrock P16



110

Pablo Picasso

La Toilette de la mère (Mother's Grooming), from La Suite des Saltimbanques (Bl. 13, Ba. 15)

1905

Etching, on Van Gelder paper, with full margins.

I. 9 3/8 x 7 in. (23.8 x 17.8 cm)

S. 20 x 13 in. (50.8 x 33 cm)

From the edition of 250 (there were also 27 or 29 impressions on Japan paper), published by Ambroise Vollard, 1913, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Georges Bloch 13

Brigitte Baer 15



111

Pablo Picasso

Homme arrêtant un cheval devant une femme (Man Stopping a Horse in Front of a Woman), plate 57 from 347 Series (Bl. 1537, Ba. 1553)

1968

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

I. 11 x 15 1/4 in. (27.9 x 38.7 cm)

S. 18 x 21 1/2 in. (45.7 x 54.6 cm)

Signed and numbered 22/50 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](#)



Literature

Georges Bloch 1537

Brigitte Baer 1553



112

Pablo Picasso

Portrait de famille I, homme aux bras croisés (Family Portrait I, Man with Crossed Arms) (Bl. 1029, M. 383)

1962

Lithograph, on Arches paper, with full margins.

I. 20 3/8 x 26 3/8 in. (51.8 x 67 cm)

S. 22 1/4 x 30 in. (56.5 x 76.2 cm)

Signed in red crayon and numbered 17/50 in pencil, published by Galerie Simon, Paris, framed.

Estimate

\$3,000 — 4,000

[Go to Lot](#)



This is the first in a series of five lithographs Picasso made in summer 1962 after a drawing by the French artist Jean-Auguste-Dominique Ingres. *The Forestier Family* drawn in 1806, shows Ingres's fiancée Julie Forestier, with both her parents, an uncle and the family maid. It is one of the best-known graphic portraits by Ingres in the Louvre because of the delicacy of the drawing and the placement of the figures in the composition. Ingres drew the family portrait when he had to leave his fiancée in Paris and spend four years at the French Academy in Rome (the Villa Medici) after winning the Prix de Rome in 1801. Once he had left, the pair decided to separate and Julie returned the drawing to the artist, who copied it. Picasso repositions, edits and reinterprets the work for his own narrative.

Literature

Georges Bloch 1029
 Fernand Mourlot 383
 Felix Reuße 832



Jean-Auguste-Dominique Ingres, *Portrait of the Forestier Family*, 1806, Harvard Art Museums/Fogg Museum, Bequest of Grenville L. Winthrop



113

Pablo Picasso

Homme nu avec femme ivre et jeune flûtiste (Naked Man with a Drunk Woman and Young Flautist), (Bl. 773, Ba. 949)

1955/1961

Etching, on Arches paper, with full margins.

I. 10 x 12 in. (25.4 x 30.5 cm)

S. 14 5/8 x 18 3/8 in. (37.1 x 46.7 cm)

Stamp-signed and numbered 8/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1980, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Georges Bloch 773

Brigitte Baer 949



114

Pablo Picasso

Au théâtre: L'Astrologue (At the Theater: The Astrologer) (Bl. 1425, Ba. 1453)

1966/1975-77

Etching, on Rives paper, with full margins.

I. 8 3/4 x 11 5/8 in. (22.2 x 29.5 cm)

S. 14 7/8 x 18 3/4 in. (37.8 x 47.6 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, 1981, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Georges Bloch 1425

Brigitte Baer 1797



115

Pablo Picasso

Femme nue assise devant un rideau (Naked Woman Sitting in Front of a Curtain), plate 4 from La Suite Vollard (Bl. 137, Ba. 202)

1931

Etching, on Montval laid paper watermark Vollard, with full margins.

I. 12 3/8 x 8 7/8 in. (31.4 x 22.5 cm)

S. 17 3/8 x 13 1/4 in. (44.1 x 33.7 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

\$6,000 — 8,000

[Go to Lot](#)



Literature

Georges Bloch 137

Brigitte Baer 202



116

Pablo Picasso

Peintre au travail (Painter at Work) (Bl. 1157, Ba. 1145)

1964

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

I. 12 1/8 x 18 1/8 in. (30.8 x 46 cm)

S. 17 3/4 x 23 3/4 in. (45.1 x 60.3 cm)

Signed and numbered 17/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1967, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Georges Bloch 1157

Brigitte Baer 1145



117

Pablo Picasso

Peintre et modèle (Painter and Model) (Bl. 1372, Ba. 1393)

1966

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

I. 15 1/2 x 22 in. (39.4 x 55.9 cm)

S. 19 5/8 x 25 5/8 in. (49.8 x 65.1 cm)

Signed and numbered 20/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1968, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Georges Bloch 1372

Brigitte Baer 1393



118

Pablo Picasso

Personnages, from Gérald Cramer, Trente ans d'activité (Characters, from Gerald Cramer, Thirty Years of Activity), (Bl. 1241, Ba. 1474, C. bks 150)

1966

Etching, on Guarro paper, with full margins.

I. 12 3/4 x 8 3/4 in. (32.4 x 22.2 cm)

S. 19 1/4 x 15 1/4 in. (48.9 x 38.7 cm)

Signed and numbered 44/125 in pencil (there were also approximately 25 artist's proofs), published by Galerie Gérald Cramer, Geneva, 1971, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Georges Bloch 1241

Brigitte Baer 1474

Patrick Cramer 150



119

Pablo Picasso

Ville Pythique (Eighth Pythian Ode), by Pindare (Bl. 995-98, Ba. 1077-80, C. bks 108)

1960

The complete set of four drypoints printed from celluloid, loose and folded (as issued), with title page and text in Greek and French, all contained in the original light gray linen-covered portfolio.

all I. various sizes

all S. folded 19 7/8 x 13 in. (50.5 x 33 cm)

Signed and numbered '23/44 PAB' in pencil (there were also 6 proof copies), published by Pierre André Benoit (PAB), Paris.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Patrick Cramer books 108

Brigitte Baer 1077-1080



120

Pablo Picasso

Femme à sa toilette et homme au chapeau Rembrandesque (Woman at Her Dressing Table and Man in a Rembrandtesque Hat), plate 258 from 347 Series (Bl. 1738, Ba. 1755)

1968

Etching, on Rives BFK paper, with full margins.

I. 8 1/4 x 6 in. (21 x 15.2 cm)

S. 13 5/8 x 11 1/8 in. (34.6 x 28.3 cm)

Signed and numbered 29/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

Estimate

\$3,500 — 4,500

[Go to Lot](#)



Literature

Georges Bloch 1738

Brigitte Baer 1755



121

Pablo Picasso

Colombe volant (à l'arc-en-ciel) (Flying Dove in a Rainbow) (Bl. 712, M. 214)

1952

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

I. 19 7/8 x 25 1/2 in. (50.5 x 64.8 cm)

S. 21 5/8 x 30 in. (54.9 x 76.2 cm)

Signed and numbered 66/200 in pencil (there were also 38 artist's proofs), framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Georges Bloch 712

Fernand Mourlot 214

Felix Reuße 598



122

After Pablo Picasso

Nature morte à la Charlotte (Still Life with a Charlotte Cake)

c. 1960

Collotype with stencil pochoir in colors, on Arches paper, with margins.

I. 20 x 24 1/2 in. (50.8 x 62.2 cm)

S. 26 x 30 in. (66 x 76.2 cm)

Signed and numbered 350/350 in pencil, published by Guy Spitzer, Paris (with his blindstamp and partial inkstamp on the reverse), see condition report, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private Collection, Florida



123

Pablo Picasso

Hen sujet (Hen Subject) (R. 250)

1954

White earthenware turned pitcher painted in blue.

4 7/8 x 7 x 4 in. (12.4 x 17.8 x 10.2 cm)

From the edition of 500, inscribed 'Edition Picasso Madoura' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



123

Pablo Picasso

Provenance

Private Collection, New York

Literature

Alain Ramié 250



124

Marc Chagall

L'Ange violoniste (The Violinist Angel) (M. 833)

1975

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

I. 19 x 14 1/4 in. (48.3 x 36.2 cm)

S. 26 x 19 7/8 in. (66 x 50.5 cm)

Signed and numbered 22/50 in pencil (there were also 12 artist's proofs in Roman numerals on Japan paper), framed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

Fernand Mourlot 833



125

Marc Chagall

L'Acrobate vert (The Green Acrobat) (M. 946)

1979

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

I. 12 1/2 x 8 3/4 in. (31.8 x 22.2 cm)

S. 19 3/8 x 14 5/8 in. (49.2 x 37.1 cm)

Signed and numbered 27/50 in pencil, published by Maeght, Paris, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



125

Marc Chagall

Literature

Fernand Mourlot 946



126

After Marc Chagall

Femme de cirque (Circus Woman) (Ma. 1206)

c. 1960

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

I. 23 1/2 x 18 in. (59.7 x 45.7 cm)

S. 31 x 24 7/8 in. (78.7 x 63.2 cm)

Signed and numbered 79/150 in pencil, published by
Guy Spitzer, Paris (with his blind stamp and ink stamp
on the reverse), unframed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Maeght 1206



127

Marc Chagall

*Assuérus chasse Vashti (Ahasuerus Drives out Vashti),
from Dessins pour La Bible (Drawings for the Bible)
(M. 251, see C. bks 42)*

1960

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

I. 14 x 10 1/2 in. (35.6 x 26.7 cm)

S. 20 1/2 x 15 in. (52.1 x 38.1 cm)

Signed and numbered 18/50 in pencil (there were also
10 hors commerce impressions, aside from the
unsigned edition for *Verve*), published by Tériade,
Paris, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Fernand Mourlot 251

see Patrick Cramer books 42



128

LOT OFFERED WITH NO RESERVE

Marc Chagall

Lettre à Marc Chagall (Letter to Marc Chagall) (C. bks 76)

1969

The complete set of five etchings, on Rives BFK paper, folded and loose (as issued), with full margins, with text by Jerzy Ficowski, all contained in the original grey cloth covered folio with gold embossed title on the spine and slipcase.

all I. 8 3/4 x 5 3/4 in. (22.2 x 14.6 cm)

all S. folded 11 x 7 1/2 in. (27.9 x 19.1 cm)

slipcase 11 3/4 x 8 1/4 in. (29.8 x 21 cm)

Signed in pencil and numbered 141 (printed), additionally signed by the author in black ink on the colophon (the edition was 175 and 15 hors commerce in Roman numerals), published by Maeght Éditeur, Paris.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)



Literature

Patrick Cramer books 76



129

Salvador Dalí

Our Historical Heritage (M. & L. 752-762)

1975

The complete set of 11 etchings with stencil hand-coloring, on Arches paper, with full margins, loose (as issued), with justification and title page, all contained in the original blue cloth covered portfolio with copper relief.

all I. approx. 15 3/4 x 22 3/4 in. (40 x 57.8 cm)

all (three vertical) S. approx. 25 5/8 x 19 5/8 in. (65.1 x 49.8 cm)

portfolio 26 1/2 x 20 1/2 x 1 in. (67.3 x 52.1 x 2.5 cm)

All signed and numbered 271/400 in pencil, from the edition of 450 with color variations (there was also an edition of 300 reserved for South America), published by Léon Amiel, Paris (with their blindstamp).

Estimate

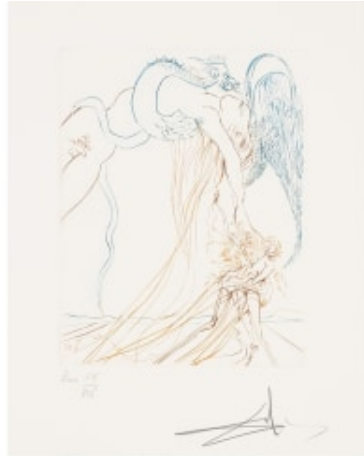
\$5,000 — 7,000

[Go to Lot](#)



Literature

Ralf Michler and Lutz Löpsinger 752-762



130

Salvador Dalí

Le Paradis terrestre (Earthly Paradise) (M. & L. 705-713)

1974

The complete set of nine drypoints in colors (printed à la poupée), on Moulin de Lana paper, with full margins, loose (as issued), with justification and title sheets, all contained in the original light gray linen-covered portfolio.

all I. 10 1/2 x 8 1/4 in. (26.7 x 21 cm)

all S. 22 x 17 5/8 in. (55.9 x 44.8 cm)

All signed, annotated 'Lana' and numbered 175/225 in pencil (there was also an edition of 25 in Roman numerals on Auvergne paper), published by Editions de Francony, Paris.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Ralf Michler and Lutz Löpsinger 705-713

Editions & Works on Paper

New York Auction / 19-21 October 2021



131

Salvador Dalí

Le Décameron (The Decameron) (M. & L. 552-561)

1972

The complete set of 10 drypoints in colors, on Arches paper, with full margins, unbound and folded (as issued), with title and justification pages with text in Italian, all contained in the green cloth-covered portfolio with magnetic snap.

all I. 7 x 5 in. (17.8 x 12.7 cm)

all S. (folded) 17 5/8 x 12 3/8 in. (44.8 x 31.4 cm)

All of the prints signed in pencil and numbered 57 (printed) on the justification (the edition was 150), published by Michèle Broutta and Pamela Verlag.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Literature

Ralf Michler and Lutz Löpsinger 552-561

Editions & Works on Paper

New York Auction / 19-21 October 2021



132

Salvador Dalí

Roi, je l'attends à Babylone... (King, I Shall Await You at Babylon...) (M. & L. 592-605)

1973

The complete set of 12 drypoints, on parchment, with text by André Malraux on Rives paper with the artist's watermark, loose (as issued), justification, all contained within paper wrappers, within parchment and black Morocco boards with black embossed design, the title in gold on the spine, with matching black Morocco slipcase.

portfolio 26 x 18 3/4 x 2 1/2 in. (66 x 47.6 x 6.4 cm)

All signed and numbered 109/150 in pencil, also signed by the artist, author and publisher in black ink on the justification page (there were also 10 hors commerce impressions in Roman numerals), published by Albert Skira, Geneva.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Ralf Michler and Lutz Löpsinger 592-605



133

Salvador Dalí

Dali Illustré Casanova (Mémoires de Casanova) (Dali Illustrates Casanova, Memories of Casanova) (M. & L. 174-187)

1967

The complete set of 14 heliogravures in colors, on Rives BFK paper, the full sheets, loose (as issued), with text, title page and justification, all contained in the original satin-covered slipcase with floral tapestry additions.

all S. 14 7/8 x 10 7/8 in. (37.8 x 27.6 cm)

Signed in blue ball-point pen on the justification, additionally all signed in the plates, copy 298 of 390 (there were also some hors commerce), published by Cercle du Livre Précieux, Paris.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Ralf Michler and Lutz Löpsinger 174-187



134

After René Magritte

L'Oeil (The Eye), plate 2 from Le Lien de paille (The Straw Link) (K. & B. 17)

1968

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

I. 6 7/8 x 5 3/4 in. (17.5 x 14.6 cm)

S. 11 1/8 x 8 7/8 in. (28.3 x 22.5 cm)

Stamp signed and numbered 25/150 in pencil (there was also an edition of 150 on Japon nacré and 25 hors commerce on Rives and Japon nacré paper), published by Editions Georges Visat, Paris, with the Gravure Originale Atelier René Magritte blindstamp, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)

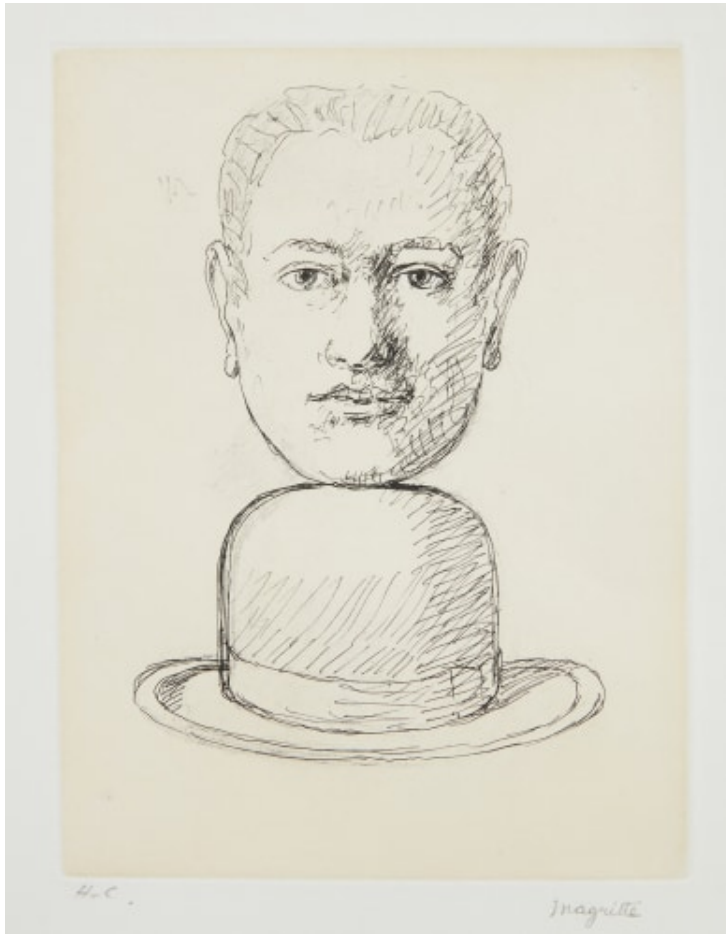


After René Magritte

Etched and printed at the Atelier Georges Visat, Paris, by Georges Visat following an original color sketch by the artist illustrating *Le Lien de paille* by Louis Scutenaire. The etching of the plates for the series was completed under Magritte's supervision but he died before the editioning could be carried out.

Literature

Gilbert Kaplan and Timothy Baum 17



135

After René Magritte

Untitled (Homme au chapeau melon, The Man with a Bowler Hat), plate 4 from Le Lien de paille (The Straw Link) (K. & B. 19)

1969

Etching printed in black and pale ochre, on Japon nacré paper, with full margins.

I. 7 3/4 x 5 3/4 in. (19.7 x 14.6 cm)

S. 11 1/8 x 8 7/8 in. (28.3 x 22.5 cm)

Stamp signed and annotated 'H.C.' in pencil (one of 25 hors commerce on Japon nacré, aside from the edition of 150 on Rives and Japon nacré and 25 hors commerce on Rives), published by Editions Georges Visat, Paris, with the Gravure Originale Atelier René Magritte blindstamp, unframed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





René Magritte, 1965. © Duane Michals, Courtesy of DC Moore Gallery

Etched and printed at the Atelier Georges Visat, Paris, by Georges Visat following an original color sketch by the artist illustrating *Le Lien de paille* by Louis Scutenaire. The etching of the plates for the series was completed under Magritte's supervision but he died before the editioning could be carried out.

Literature

Gilbert E. Kaplan and Timothy Baum 19

Editions & Works on Paper

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136

Karel Appel

Bedized Pudding Canadian Suite

1979

The complete set of six mixed media prints in colors with embossing, on Arches paper, with full margins, with title page, all contained in the original blue fabric-covered portfolio.

all I. 30 3/4 x 22 1/8 in. (78.1 x 56.2 cm)

all S. 35 1/8 x 25 3/4 in. (89.2 x 65.4 cm)

All signed, dated and numbered 126/130 in pencil, *Sound* signed and numbered twice (there were also 25 artist's proofs), published by Editions Canada, London, Ontario.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





137

Karl Schmidt-Rottluff

Bildnis Niemeyer (Portrait of Dr. Wilhelm Niemeyer)
(S. H270)

1922

Woodcut, on laid paper, with full margins.

I. 19 3/4 x 15 5/8 in. (50.2 x 39.7 cm)

S. 27 3/4 x 22 in. (70.5 x 55.9 cm)

Signed and annotated with the work number '223' in pencil, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Sheldon Ross Gallery, Birmingham, Michigan

Literature

Rosa Schapire H270



138

Georg Baselitz

Rotes Ohr (Red Ear) (M. 488)

1985/89

Woodcut in black and red, on wove paper, with full margins.

I. 25 1/2 x 19 1/4 in. (64.8 x 48.9 cm)

S. 33 3/4 x 24 1/8 in. (85.7 x 61.3 cm)

Signed, dated and numbered 7/75 in pencil, unframed.

Estimate

\$1,500 — 2,500

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Literature

Rainer Michael Mason 488

Georg Baselitz: Grabados, Gravures, Prints, exh. cat. IVAM, Valencia, Cabinet des estampes, Genève, Tate Gallery, London 1991-1992, no. 123

Editions & Works on Paper

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139

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, with title page, colophon and poem by Antonin Artaud, the sheets loose (as issued), all contained in the original fabric-covered portfolio.

all I. 14 x 10 3/8 in. (35.6 x 26.4 cm)

all S. 23 7/8 x 17 1/2 in. (60.6 x 44.5 cm)

portfolio 25 3/4 x 19 1/4 x 1 in. (65.4 x 48.9 x 2.5 cm)

All signed and numbered 65/125 in pencil (there were also 15 hors commerce copies 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

Editions & Works on Paper

New York Auction / 19-21 October 2021



140

Joan Miró

Ubu roi (King Ubu): plate IX (three states) (M. 484-486, see C. bks 108)

1966

The complete set of three lithographs (two in colors), on Arches paper, with full margins.

all I. 16 x 24 5/8 in. (40.6 x 62.5 cm)

all S. 21 1/8 x 29 1/2 in. (53.7 x 74.9 cm)

The black proof, the color proof and the final combination, two signed (one with initial 'M') and all numbered 52/75 in pencil (from the edition with large margins), published by Tériade, Paris, all unframed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Christie's, New York, *Modern Prints and Illustrated Books*, May 13, 1986, lot 178
Private Collection, Florida, acquired from the above by the present owner

Literature

Fernand Mourlot 484-486
see Patrick Cramer books 108



141

Joan Miró

Le Croc à phynances II (The Phynancial Croc(odile) (M. 689)

1971

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

S. 49 x 36 1/4 in. (124.5 x 92.1 cm)

Signed and numbered 4/30 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Fernand Mourlot 689



142

Joan Miró

La Commedia dell'arte V (Comedy of Professional Artists V) (D. 1110)

1979

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

S. 22 x 29 7/8 in. (55.9 x 75.9 cm)

Signed and numbered 27/30 in pencil (there were also 15 hors commerce in Roman numerals), published by Maeght, Barcelona, framed.

Estimate

\$3,000 — 5,000

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142

Joan Miró

Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above by the present owner

Literature

Jacques Dupin 1110

Editions & Works on Paper

New York Auction / 19-21 October 2021



143

Joan Miró

Barb I; Barb II; and Barb III (D. 1221-23)

1987

Three etchings with carborundum in colors, on Arches paper, with full margins.

all I. 8 x 5 7/8 in. (20.3 x 14.9 cm)

all S. 26 x 19 7/8 in. (66 x 50.5 cm)

All with the artist's stamped signature (as issued) and numbered 33/75, 33/75 and 71/75 in pencil respectively (there were also 25 in Roman numerals on Japan paper), published by Taller 46, Barcelona, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, all unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



143

Joan Miró

Literature

Jacques Dupin 1221-1223



144

Joan Miró

Série Mallorca (Mallorca Series): plate 9 (D. 619, see C. bks 177)

1973

Etching and aquatint in colors, on wove paper, with full margins.

I. 21 3/8 x 27 in. (54.3 x 68.6 cm)

S. 27 1/2 x 34 in. (69.9 x 86.4 cm)

Signed and numbered 'H.C. 2/15' in pencil (a hors commerce, the edition was 50), published by Sala Pelayres, Palma de Mallorca (with their blindstamp), unframed.

Estimate

\$3,000 — 5,000 ▲

[Go to Lot](#)



Literature

Jacques Dupin 619

see Patrick Cramer books 177



145

LOT OFFERED WITH NO RESERVE

Joan Miró

Dibujos y Litografías, Camilo José Cela: Joan Miró
(*Drawings and Lithographs, Camilo José Cela: Joan Miró*) (C. bks 56)

1959

Three lithographs in colors, on one sheet of wove paper, the full sheet, folded (as issued), with accompanying unbound book, all contained in the original green cloth and paper-covered portfolio.

S. unfolded 13 3/8 x 37 3/4 in. (34 x 95.9 cm)

portfolio 14 5/8 x 10 5/8 x 1 5/8 in. (37.1 x 27 x 4.1 cm)

The lithograph signed in pencil, numbered '195' (printed) on the justification, the total edition was 738, co-published by New York Graphic Society, Greenwich, Connecticut and Editorial Seix Barral S.A.

Estimate

\$800 — 1,200 •

[Go to Lot](#)

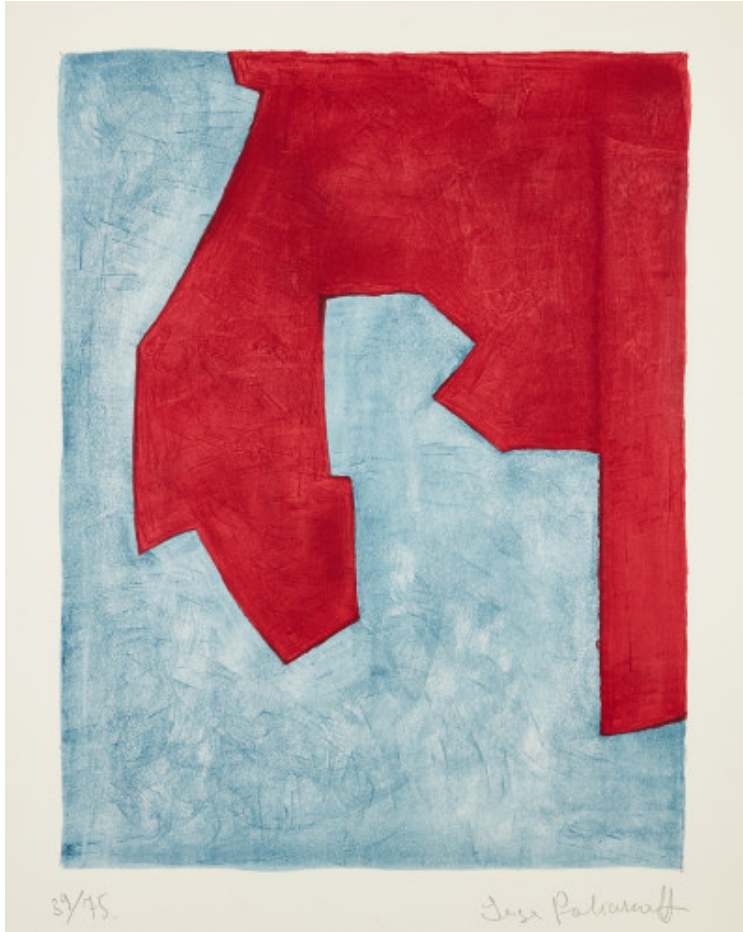


145

Joan Miró

Literature

Patrick Cramer books 56



146

Serge Poliakoff

Composition rouge et bleue (Red and Blue Composition) (R. 49)

1965

Lithograph in colors, on Rives BFK paper, with full margins.

I. 24 x 18 in. (61 x 45.7 cm)

S. 31 3/4 x 24 3/4 in. (80.6 x 62.9 cm)

Signed and numbered 39/75 in pencil, published by Erker Presse, St. Gallen (with their blindstamp), unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Erker Galerie, St. Gallen, Switzerland

Mr. Hermann Strehler, St. Gallen, Switzerland

Private Swiss Collection, Vermont, acquired by descent

Literature

Yves Rivière 49



147

Serge Poliakoff

Composition bleue, verte et rouge (Composition Blue, Green and Red) (R. 31)

1961

Lithograph in colors, on Rives BFK paper, with full margins.

I. 17 7/8 x 24 1/8 in. (45.4 x 61.3 cm)

S. 22 x 30 in. (55.9 x 76.2 cm)

Signed and numbered 50/65 in pencil, published by L'Oeuvre gravée, Zurich (with their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Yves Rivière 31



148

Serge Poliakoff

Composition grise, verte et bleue (Gray, Green and Blue Composition) (R. 54)

1966

Lithograph in colors, on Rives BFK paper, with full margins.

I. 19 x 24 3/4 in. (48.3 x 62.9 cm)

S. 24 3/4 x 31 1/2 in. (62.9 x 80 cm)

Signed, dated and dedicated 'pour Hermann Strehler' in pencil, presumably an artist's proof (the edition was 200, there were also 14 artist's proofs), published by Kunstverein, St. Gallen, Switzerland (with their blindstamp), unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Provenance

Erker Galerie, St. Gallen, Switzerland

Mr. Hermann Strehler, St. Gallen, Switzerland

Private Swiss Collection, Vermont, acquired by descent

Literature

Yves Rivière 54



149

LOT OFFERED WITH NO RESERVE

Serge Poliakoff

Composition en noir et blanc (Composition in Black and White) (R. 38)

1962

Lithograph, on Rives BFK paper, with margins, laid to matboard.

I. 17 1/2 x 15 3/4 in. (44.5 x 40 cm)

S. 24 3/8 x 21 3/4 in. (61.9 x 55.2 cm)

Signed and numbered 12/60 in pencil, published by Bodensee-Verlag, Amriswil, Switzerland (with their blindstamp), framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



Provenance

Erker Galerie, St. Gallen, Switzerland

Mr. Hermann Strehler, St. Gallen, Switzerland

Private Swiss Collection, Vermont, acquired by descent

Literature

Yves Rivière 38



150

Serge Poliakoff

Composition verte (Green Composition) (R. 53)

1966

Lithograph in colors, on Rives BFK paper, with full margins.

I. 25 x 18 1/2 in. (63.5 x 47 cm)

S. 31 1/2 x 24 7/8 in. (80 x 63.2 cm)

Signed and numbered 4/100 in pencil, published by Erker Presse, St. Gallen, Switzerland (with their blindstamp), unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Provenance

Erker Galerie, St. Gallen, Switzerland

Mr. Hermann Strehler, St. Gallen, Switzerland

Private Swiss Collection, Vermont, acquired by descent

Literature

Yves Rivière 53



151

LOT OFFERED WITH NO RESERVE

Jean (Hans) Arp

Vers le blanc infini (Towards Infinite White) (A. 405-412)

1960

The complete set of eight etchings, on Rives paper, with full margins, loose and folded (as issued), with text by the artist, title page and justification, all contained in the original light beige, wove paper-covered slipcase.

all I. 10 3/4 x 8 1/2 in. (27.3 x 21.6 cm)

all S. (folded) 14 7/8 x 11 in. (37.8 x 27.9 cm)

Signed in pencil and inscribed 'fur Strehler' in pencil and numbered '274' (printed) on an inside sheet (the edition was 400), published by La Rose des Vents, Lausanne and Paris.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



Provenance

Acquired directly from the artist through Erker Galerie, St. Gallen, Switzerland, 1964

Mr. Hermann Strehler, St. Gallen, Switzerland

Private Swiss Collection, Vermont, acquired by descent



152

LOT OFFERED WITH NO RESERVE

Alexander Archipenko

Recontre (Encounter); and Le Group (The Group) from Les Formes vivantes (Living Forms) (K. 42; and 46)

1963

Two lithographs, on Rives BFK paper, with full margins.

largest l. 28 x 17 1/2 in. (71.1 x 44.5 cm)

S. 30 x 22 1/4 in. (76.2 x 56.5 cm)

smallest l. 20 x 11 in. (50.8 x 27.9 cm)

S. 25 1/2 x 19 5/8 in. (64.8 x 49.8 cm)

Both signed and numbered 14/75 and 6/50 in pencil (there were also some proofs for *Recontre*), printed by Erker Presse, St. Gallen, Switzerland (with their blindstamp), both framed.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)



Provenance

Erker Galerie, St. Gallen, Switzerland

Mr. Hermann Strehler, St. Gallen, Switzerland

Private Swiss Collection, Vermont, acquired by descent

Literature

Donald Karshan 42; and 46



153

LOT OFFERED WITH NO RESERVE

Lynn Chadwick, R.A.

Ladies; and Hommage à Picasso (F. & C. L23; and L27)

1971

Two lithographs in colors, on Rives BFK, the full sheets, both S. 30 x 22 in. (76.2 x 55.9 cm)

Both signed and dated, *Ladies* annotated 'E.d.A.' in pencil (an artist's proof, the edition is unknown), *Hommage à Picasso* aside from the edition of 90 and 30 in Roman numerals (F. & C. calls for an edition of 200 and an edition of 200 with a yellow plate in the left figure), *Hommage à Picasso* co-published by Erker Presse, St. Gallen and Propyläen-Verlag, Berlin and Pantheon Press, Rome, both unframed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



Lynn Chadwick, R.A.

Provenance

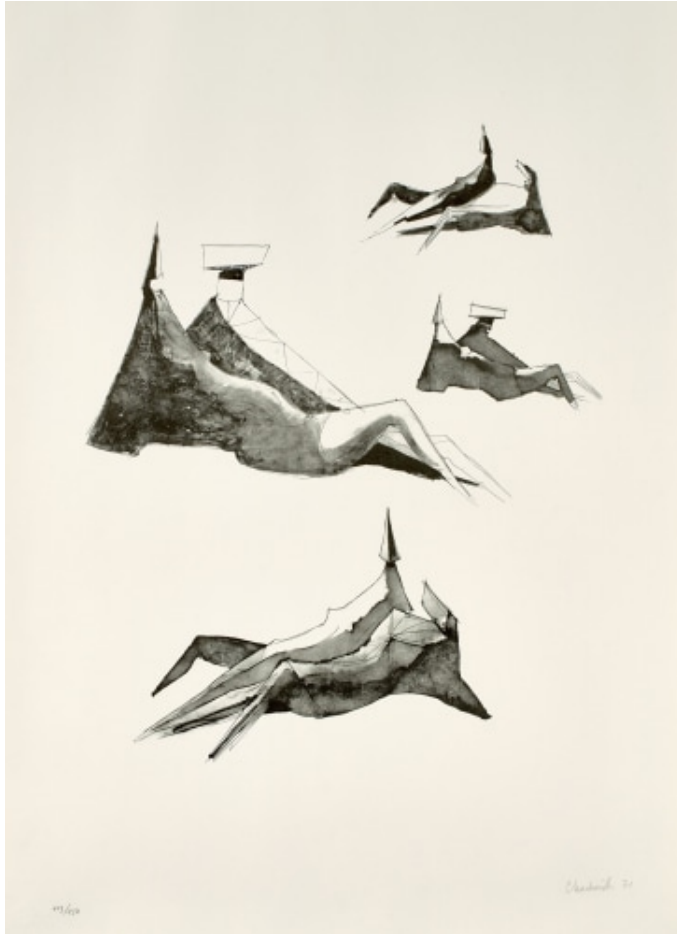
Erker Galerie, St. Gallen, Switzerland

Mr. Hermann Strehler, St. Gallen, Switzerland

Private Swiss Collection, Vermont, acquired by descent

Literature

Dennis Farr and Éva Chadwick L23; and L27



154

LOT OFFERED WITH NO RESERVE

Lynn Chadwick, R.A.

Two Sitting Figures II (F. & C. L31)

1971

Lithograph, on Rives BFK paper, the full sheet.

S. 30 x 22 in. (76.2 x 55.9 cm)

Signed, dated and numbered 103/150 in pencil (there were also some proofs), published by Erker Presse, St. Gallen, Switzerland (with their blindstamp), framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)

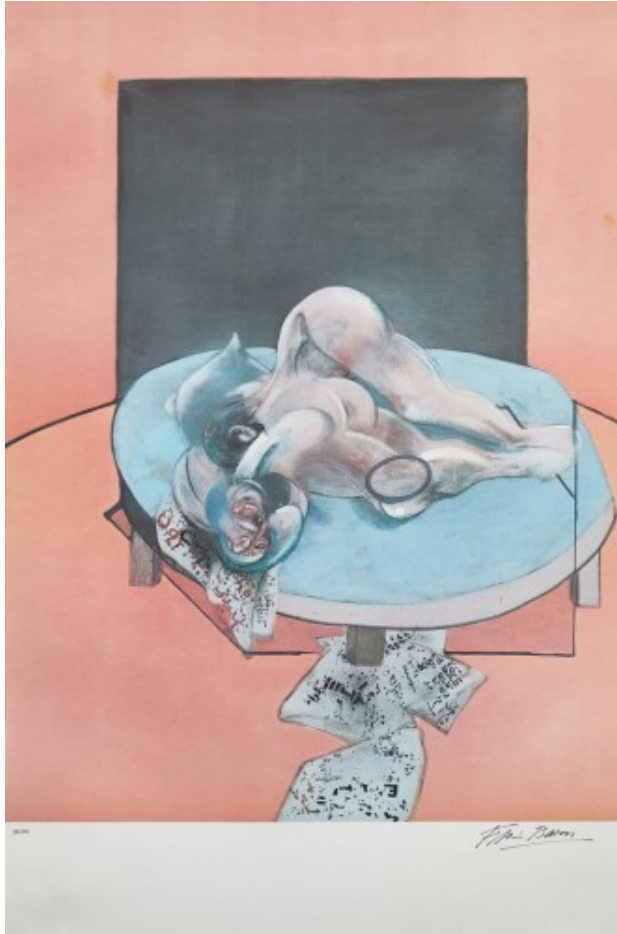


Literature

Lynn Farr and Éva Chadwick L31

Editions & Works on Paper

New York Auction / 19-21 October 2021



155

Francis Bacon

Studies of the Human Body (S. 34)

1979

Offset lithograph in colors, on wove paper, the full sheet.

S. 33 1/2 x 26 in. (85.1 x 66 cm)

Signed and numbered 180/250 in black ink (there were also some artist's proofs), published by Marlborough Gallery, New York, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Bruno Sabatier 34



156

Francis Bacon

Figure Writing Reflected in a Mirror (S. 13, T. 8)

1977

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

I. 33 1/2 x 24 3/4 in. (85.1 x 62.9 cm)

S. 41 1/8 x 28 3/4 in. (104.5 x 73 cm)

An unsigned printer's proof (aside from the edition of 180 and some artist's proofs), with accompanying certificate of provenance issued by Mourlot, Paris, published by Galerie Claude Bernard, Paris, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Galerie Mourlot, New York

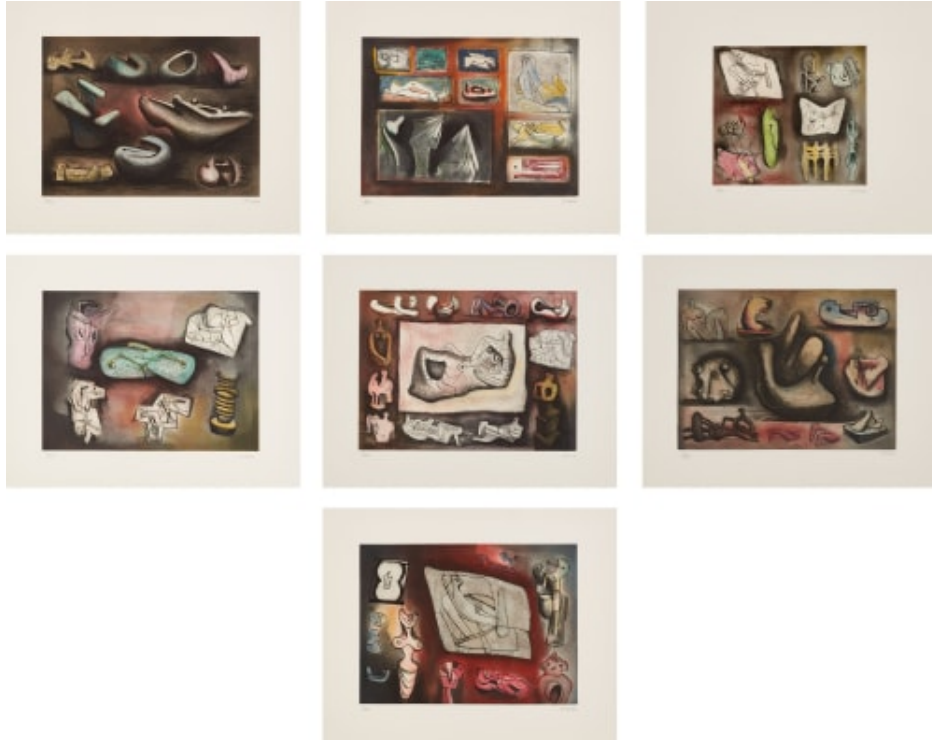
The Metropolitan Museum of Art Mezzanine Gallery, New York, 2007

Acquired at the above by the present owner

Literature

Bruno Sabatier 13

Alexandre Tacou 8



157

Henry Moore

Sculptural Ideas (C. 580-586)

1980

The complete set of seven etchings with aquatint in colors, on Fabriano paper, with full margins.

all I. 9 7/8 x 13 1/2 in. (25.1 x 34.3 cm)

all S. 17 x 22 7/8 in. (43.2 x 58.1 cm)

All signed and numbered 18/50 in pencil (there were also 12 in Roman numerals and 10 hors commerce), published by Raymond Spencer Company Ltd. for the Henry Moore Foundation, Much Hadham, in association with 2RC Editions, Rome, all unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



157

Henry Moore

Provenance

Private Collection, Florida

Literature

Patrick Cramer 580-586



158

Henry Moore

Two Black Forms Metal Figures (C. 307)

1973

Lithograph, on T H Saunders paper, with full margins.

I. 12 1/4 x 10 1/4 in. (31.1 x 26 cm)

S. 23 x 17 1/2 in. (58.4 x 44.5 cm)

Signed, dated and numbered 25/80 in pencil (there were also 10 artist's proofs in Roman numerals), published by Gérald Cramer, Geneva, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



Provenance

Christie's, London, *Modern British and Continental Prints*, April 21, 1986
Private Collection, Florida, acquired from the above by the present owner

Literature

Patrick Cramer 307

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE COLLECTION OF ROBIN QUIST GATES

159

Henry Moore

Standing Figures (C. 9)

1949

Colograph in colors, on English cartridge paper, with full margins.

I. 14 3/4 x 18 1/4 in. (37.5 x 46.4 cm)

S. 16 5/8 x 20 in. (42.2 x 50.8 cm)

Signed, dated and numbered 48/75 in pencil (there were a few signed artist's proofs), published by Ganymed Original Editions Ltd., London (with their sticker label on the reverse), framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



To read about the collection of Robin Quist Gates, please click below:

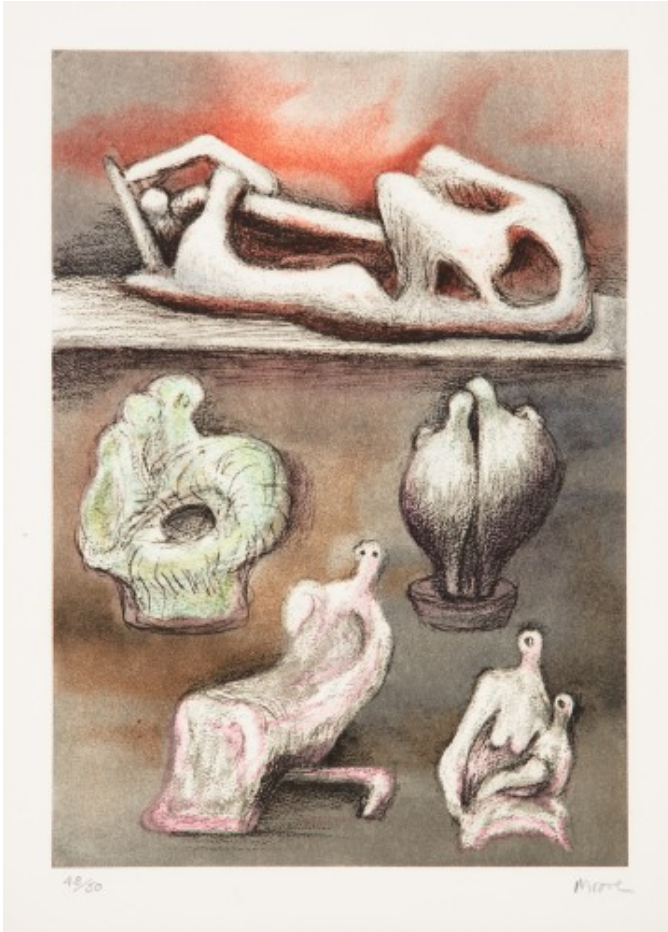
<https://www.phillips.com/article/77966206/the-gates-collection>

Provenance

Kent Fine Art, Inc., New York

Literature

Patrick Cramer 9



160

Henry Moore

Five Ideas For Sculpture (C. 610)

1981

Lithograph in colors, on Rives BFK paper, with full margins.

I. 13 7/8 x 9 7/8 in. (35.2 x 25.1 cm)

S. 22 x 17 3/4 in. (55.9 x 45.1 cm)

Signed and numbered 48/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Raymond Spencer Company Ltd., for the Henry Moore Foundation, Much Hadham, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



160

Henry Moore

Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above by the present owner in 1982

Literature

Patrick Cramer 610



161

Henry Moore

Shelter Sketchbook (Two Seated Women) (C. 85)

1967

The complete set of 80 facsimile collotypes and one original lithograph in colors, on Japon nacré, with title, justification and text in English by Henry Moore, all contained in the original crimson cloth-covered portfolio.

I. 7 5/8 x 7 3/4 in. (19.4 x 19.7 cm)

S. 14 1/5 x 12 in. (36.1 x 30.5 cm)

Signed and numbered 129/180 in pencil (there were also 75 in Roman numerals and 5 artist's proofs annotated 'A'-'E'), additionally signed and numbered in blue ink on the justification page, published by Marlborough Fine Art, Ltd., London and Rembrandt Verlag GmbH, West Berlin.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



161

Henry Moore

Provenance

Private Collection, Florida

Literature

Patrick Cramer 85



162

Henry Moore

Sketchbook 1928 The West Wind Relief (C. 573)

1979-80

The complete set of one etching and aquatint in colors, on Arches paper, with full margins, loose (as issued), and a facsimile sketchbook with accompanying catalogue, all contained in the original green paper-covered portfolio.

I. 8 3/4 x 11 3/4 in. (22.2 x 29.8 cm)

S. 11 7/8 x 15 in. (30.2 x 38.1 cm)

The print signed and numbered 53/75 in pencil (there were 85 of this version including 10 in Roman numerals), the facsimile sketchbook signed in black ink and numbered 'B 53/75' in pencil, published by Raymond Spencer Company Ltd., for The Henry Moore Foundation, Much Hadham.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



162

Henry Moore

Provenance

Patrick Cramer, Geneva

Private Collection, Florida, acquired from the above by the present owner in 1985

Literature

Patrick Cramer 573



163

LOT OFFERED WITH NO RESERVE

Henry Moore

Prométhée; and Heads, Figures and Ideas (C. 18-32; & 41)

1950; and 1958

The complete artist's book *Prométhée* with eight lithographs in colors, on Marais paper, folded (as issued), with title, text in French translated by André Gide and justification pages, with original paper wrappers and clamshell portfolio case, together with *Heads, Figures and Ideas* the complete book, including the lithograph in colors *Thirteen Standing Figures*, on handmade paper watermarked Henry Moore, with title, text, and 58 facsimile plates.

Prométhée 16 1/8 x 12 1/4 x 1 3/4 in. (41 x 31.1 x 4.4 cm)

Heads, Figures and Ideas 18 3/4 x 13 1/8 in. (47.6 x 33.3 cm)

Prométhée numbered 97 of 183 (printed) on the justification page (there were a few extra books printed for the artist and his collaborators), published by Henri Jonquière, Paris, *Heads, Figures and Ideas* from the standard edition (there was a signed edition of 150), published by George Rainbird Ltd, London and The New York Graphic Society, Greenwich, Connecticut.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



163

Henry Moore

Provenance

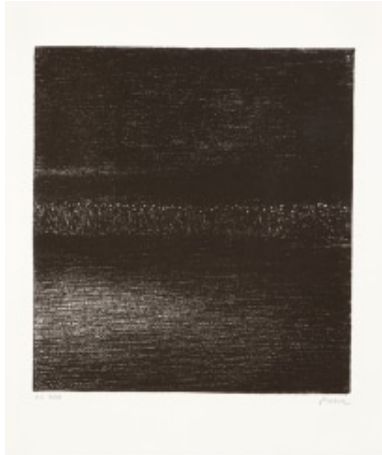
Private Collection, Florida

Literature

Patrick Cramer 18-32; and 41

Editions & Works on Paper

New York Auction / 19-21 October 2021



164

Henry Moore

W.H. Auden, Auden Poems, Moore Lithographs (C. 243-265)

1974

The complete set of 21 lithographs, including the book of 17 bound and the folio of four loose (as issued), on Hodgkinson paper with the artist's and poet's watermark, the loose prints contained in the original black linen-covered folio, all contained in the original black linen-covered portfolio.

portfolio 17 1/2 x 14 x 2 1/8 in. (44.5 x 35.6 x 5.4 cm)

The four loose prints signed and numbered 'H.C. 4/10' in pencil, the book signed, numbered and dedicated 'for/Eric Ayers.' in pencil on the justification (there was also an edition of 150 in Roman numerals bound in green linen and one in crimson linen, there were also 10 artist's proofs), published by Petersburg Press, London.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



164

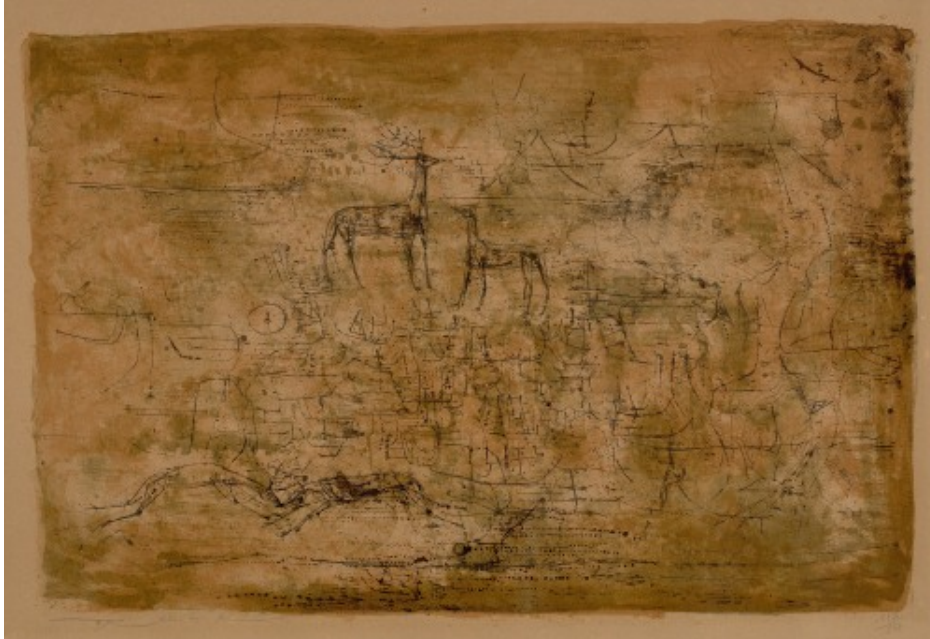
Henry Moore

Provenance

Private Collection, Florida

Literature

Patrick Cramer 243-265



165

Zao Wou-Ki

Les Cerfs (The Deer) (A 76)

1952

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

I. 12 3/4 x 19 3/8 in. (32.4 x 49.2 cm)

S. 15 1/8 x 22 3/8 in. (38.4 x 56.8 cm)

Signed and numbered 187/250 in pencil (there were also 25 artist's proofs in Roman numerals), published by La Guilde Internationale de la Gravure, Geneva (with their blindstamp), the sheet toned, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Literature

Jorgen Agerup 76



166

Friedensreich Hundertwasser

Die Schatten der Sterne (Shadow of the Stars) (K. 30)

1967

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

I. 16 5/8 x 20 7/8 in. (42.2 x 53 cm)

S. 20 1/2 x 24 in. (52.1 x 61 cm)

Signed, dated and numbered 124/150 in black ink (there was also an unsigned edition of 750), published by Galerie Krugier and Moos, Geneva, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Walter Koschatzky 30

Editions & Works on Paper

New York Auction / 19-21 October 2021



167

Le Corbusier

Unité: plates 1; 7; 12; and 17

1953/1965

Four etchings, on Rives BFK paper, with full margins.

all I. 12 1/4 x 16 in. (31.1 x 40.6 cm)

all S. 17 7/8 x 22 1/2 in. (45.4 x 57.2 cm)

Plates 1 and 7 both numbered 21/30 in pencil (from the deluxe suite); plates 12 and 17 numbered 44/130 and 109/130 respectively in pencil (from the portfolio edition, there were also 30 in Roman numerals), published by A.C. Mazo et Cie., Paris, all framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)

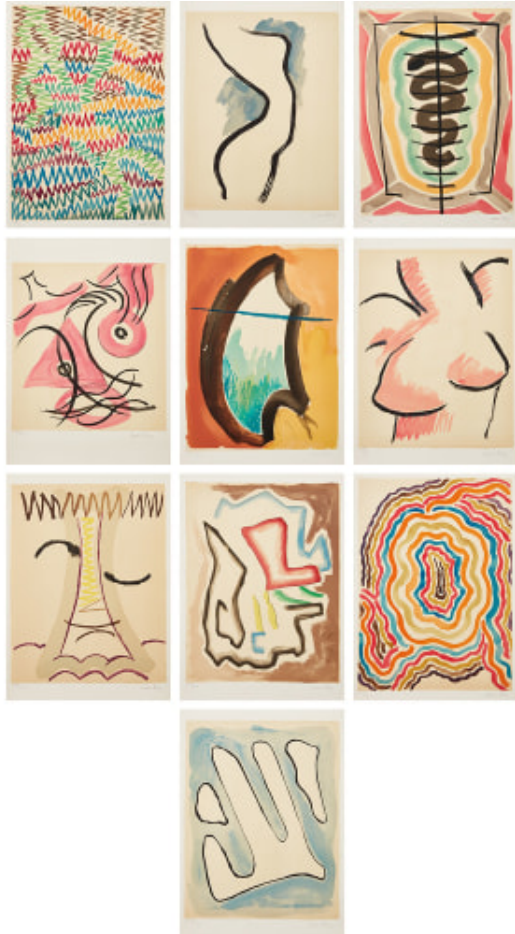


167

Le Corbusier

Provenance

Private Collection, Florida



168

Man Ray

*De l'Origine des Espèces par voie de sélection
irrationnelle (On the Origin of Species by Irrational
Selection) (A. 58)*

1971

The complete set of 10 lithographs in colors, on Arches paper, with title, text in French by G. di San Lazzaro and justification pages, loose (as issued), all with full margins, with the original yellow board portfolio with printed label.

all I. 16 x 12 1/2 in. (40.6 x 31.8 cm)

all S. 19 3/4 x 14 1/8 in. (50.2 x 35.9 cm)

overall 20 3/4 x 14 5/8 x 5/8 in. (52.7 x 37.1 x 1.6 cm)

All the sheets signed and numbered 143/180 in pencil (there were also 30 hors commerce in Roman numerals), additionally numbered on the justification, published by Leon Amiel, New York, and XXe Siecle, Paris.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



168

Man Ray

Provenance

Private Collection, Florida

Literature

Luciano Anselmino 58

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

169

LOT OFFERED WITH NO RESERVE

Jiří Kolář

[Butterflies]

1980

Mixed media collage in colors, on heavy card, the full
sheet, framed.

10 5/8 x 8 1/4 in. (27 x 21 cm)

Signed with initials and dated in blue ink.

Estimate

\$800 — 1,200 •

[Go to Lot](#)

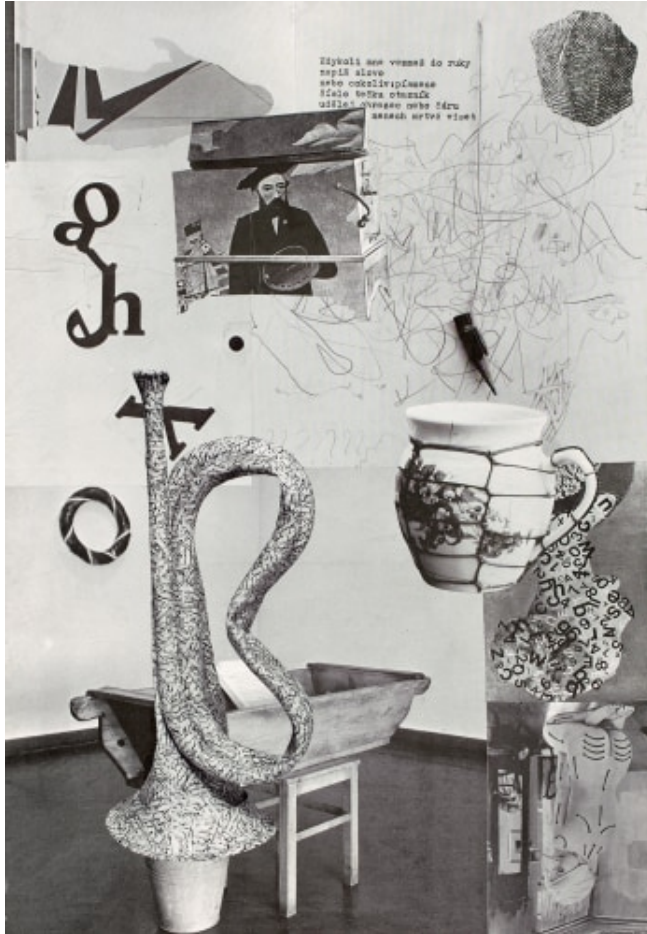


Exhibited

The Meadows Gallery, Southern Methodist University, Dallas, *Kolář - Collages*, September 29 - October 31, 1982.

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

170

LOT OFFERED WITH NO RESERVE

Jiří Kolář

[Untitled] (double-sided)

c. 1980

Double-sided mixed media collage in colors, on heavy
card, the full sheet, unframed.

14 1/4 x 10 in. (36.2 x 25.4 cm)

Estimate

\$800 — 1,200 •

[Go to Lot](#)



Exhibited

The Meadows Gallery, Southern Methodist University, Dallas, *Kolář - Collages*, September 29 - October 31, 1982.

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

171

LOT OFFERED WITH NO RESERVE

Jiří Kolář

[Map with Hands]

c. 1980

Mixed media collage in colors, on heavy card, the full
sheet, framed.

12 1/8 x 8 3/4 in. (30.8 x 22.2 cm)

Estimate

\$800 — 1,200 •

[Go to Lot](#)



Exhibited

The Meadows Gallery, Southern Methodist University, Dallas, *Kolář - Collages*, September 29 - October 31, 1982.



172

LOT OFFERED WITH NO RESERVE

Walt Kuhn

Hulda

1927

Lithograph, on wove paper, with full margins.

I. 16 x 8 1/2 in. (40.6 x 21.6 cm)

S. 20 7/8 x 12 1/4 in. (53 x 31.1 cm)

Signed in pencil, from the edition of 50, also titled and annotated 'WK-72' in pencil in another hand along the lower sheet edge, framed.

Estimate

\$300 — 500 •

[Go to Lot](#)





173

George Bellows

Introducing John L. Sullivan (M. 27, B. 106)

1916

Lithograph, on wove paper, with full margins.

I. 20 1/2 x 20 1/2 in. (52.1 x 52.1 cm)

S. 24 5/8 x 23 5/8 in. (62.5 x 60 cm)

Signed, titled and numbered 'No.44 in pencil (from the edition of 54), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



"I saw Sullivan only once, and as I have him in this print. He was a great old Viking, walked on his toes, conscious of his breadth of beam and vast shoulders; and had a smile that included the whole of humanity with himself in the center. Robert Fitzsimmons is on the left; Willard is having his gloves adjusted for his fight with Moran" —George Bellows

Literature

Lauris Mason 27

Emma Bellows 106



174

Thomas Hart Benton

Island Hay (F. 68)

1945

Lithograph, on wove paper, with full margins.

I. 10 x 12 5/8 in. (25.4 x 32.1 cm)

S. 11 5/8 x 14 5/8 in. (29.5 x 37.1 cm)

Signed in pencil, from the edition of 250, published by Associated American Artists (A.A.A.), New York, framed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)

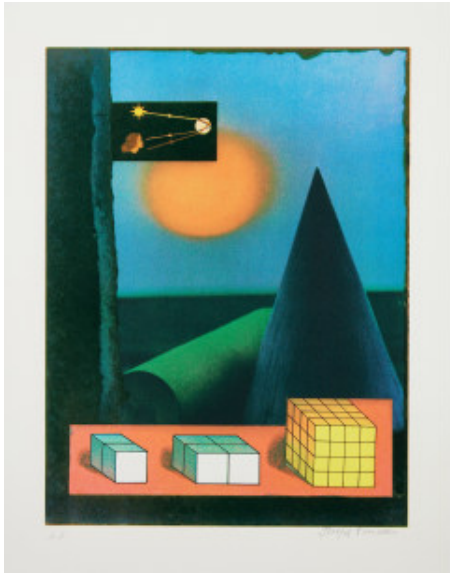


Thomas Hart Benton

This lithograph was made as a study for the artist's painting *Island Hay*, depicting reapers on Martha's Vineyard mowing with scythes.

Literature

Creekmore Fath 68



175

Joseph Cornell

Untitled (Landscape with Figure); and Untitled (How to Make a Rainbow), from Prints for Phoenix House

1972

One screenprint with varnish and stencil and one photogravure in colors, on wove papers, with full margins.

both I. various sizes

both S. 19 1/2 x 15 1/2 in. (49.5 x 39.4 cm)

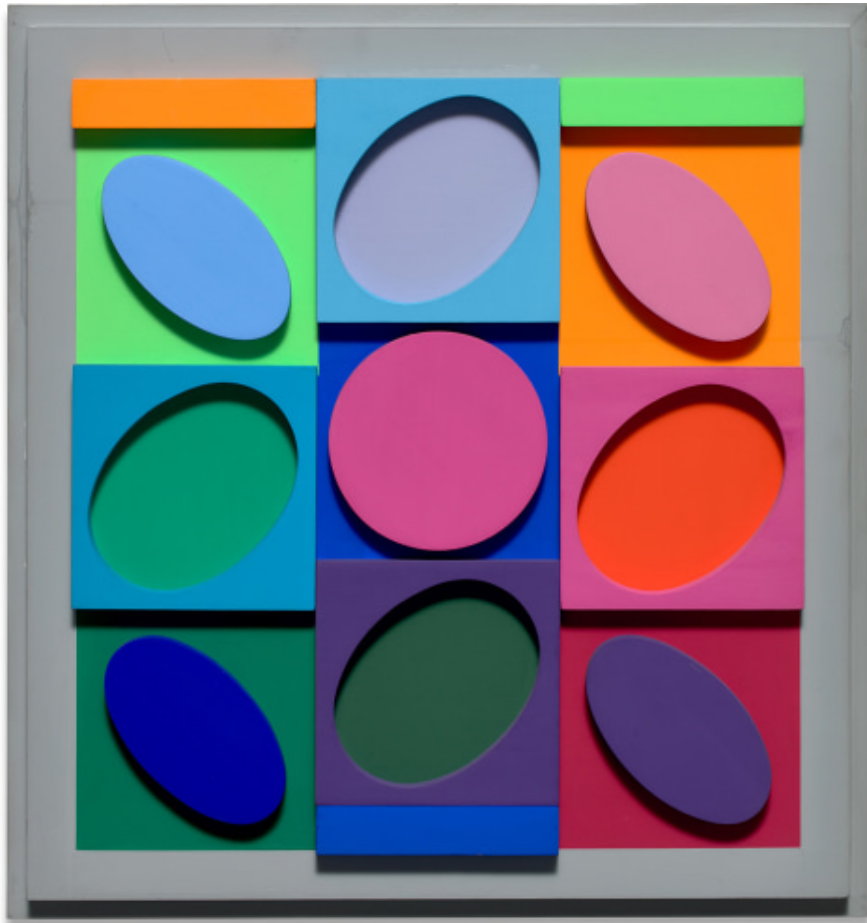
Figure signed in black ink and numbered 101/125 in pencil and with the estate blindstamp, *Rainbow* signed and annotated 'A.P.' in pencil (an artist's proof, the edition was 125), published by Brooke Alexander Editions, New York, both unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





176

LOT OFFERED WITH NO RESERVE

Victor Vasarely

Sellem positif

1967

Painted wood relief multiple in colors.

15 x 14 1/8 in. (38.1 x 35.9 cm)

From the edition of 50, lacking the original signed and numbered label on the reverse, published by Galerie Denise René, Paris, framed.

Estimate

\$1,200 — 1,800 •

[Go to Lot](#)





177

Victor Vasarely

Torony II

1970

Wood multiple hand-painted with acrylic in colors on both sides, contained in a blue velvet foam-lined case. 24 3/8 x 18 7/8 x 2 3/4 in. (61.9 x 47.9 x 7 cm)

Signed in red ink (slightly faded) and numbered 155/175 in black ink (there were also 18 artist's proofs), published by Circle Fine Arts, Chicago.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





178

Sonia Delaunay

Ballons jaunes (Yellow Balloons)

1970

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

I. 24 3/4 x 19 in. (62.9 x 48.3 cm)

S. 30 x 22 in. (76.2 x 55.9 cm)

Signed and numbered 37/75 in pencil (there were also 25 artist's proofs and 25 hors commerce in Roman numerals), framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





179

Alexander Calder

Araignée (Spider)

1953

Wool rug/tapestry in colors.

58 x 81 in. (147.3 x 205.7 cm)

With stitched signature on the reverse, from the edition of approximately 20 unnumbered examples, published by Marie Cuttoli and Galerie Lucie Weill, Paris.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Christie's, New York, *Prints and Multiples*, November 1, 2005, lot 329

Private Midwestern Collection, acquired from the above

Exhibited

Tapis de maîtres, Galerie Lucie Weill-Seligmann, Paris, 1985, similar example pl. 4

Teppiche: *Arp, Bissier, Calder, Léger...*, Galerie Beyeler, Basel, 1961

Contemporary French tapestries, Charles Slatkin Galleries Inc., New York, 1965, p. 11

Literature

Jean Lipman, *Calder's Universe*, New York, 1976, p. 160

Sarah B. Sherill, *Tapis d'Occident*, Abbeville Press, New York and Paris 1995, p. 373

Jacques Sirat and Françoise Siriex, *Tapis Français u XXe siècle*, Ed. de l'Amateur, Paris, 1993, p. 92

Editions & Works on Paper

New York Auction / 19-21 October 2021



180

Alexander Calder

Fêtes (Holidays)

1971

The complete set of seven etchings plus the cover in colors, on Arches paper, loose and folded (as issued), with title page and text by Jacques Prévert, contained in the original red linen-covered portfolio.

I. 11 3/4 x 9 1/4 in. (29.8 x 23.5 cm)

S. folded 17 5/8 x 13 in. (44.8 x 33 cm)

Signed by the artist and author in pencil on the colophon, stamp numbered 78 (printed) from the edition of 200 (there were also 25 hors commerce on Arches in Roman numerals, the first 25 contained an additional set of prints), published by Maeght, Paris.

Estimate

\$6,000 — 8,000

[Go to Lot](#)





181

Alexander Calder

Yin Yang

1975

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

S. 19 5/8 x 25 3/8 in. (49.8 x 64.5 cm)

Signed and numbered 120/175 in pencil, published by Transworld Art, New York (with their blindstamp), framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





182

Alexander Calder

Carrefour (Crossroads)

1971

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

I. 19 1/4 x 17 3/4 in. (48.9 x 45.1 cm)

S. 25 3/4 x 19 7/8 in. (65.4 x 50.5 cm)

Signed and numbered 63/75 in pencil, published by Maeght, Paris, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Literature

Maeght Editeur, *Catalogue des Lithographies et Eaux-fortes originales 1*, 1971, p. 48



183

Alexander Calder

La Mémoire élémentaire (Elementary Memory): plate 6

1976

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

S. 20 1/2 x 28 3/8 in. (52.1 x 72.1 cm)

Signed and numbered 75/100 in pencil (there was also an edition of 50 in Roman numerals), published by Editions de la Différence, Paris, unframed.

Estimate

\$3,000 — 4,000

[Go to Lot](#)





184

Alexander Calder

Sun and Sea

c. 1972

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

S. 22 3/4 x 30 5/8 in. (57.8 x 77.8 cm)

Signed and numbered 108/150 in pencil (there were also some artist's proofs), published by Société Internationale d'Art XXe Siècle, Paris, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)





185

Alexander Calder

La Mémoire élémentaire (Elementary Memory): plate 11

1976

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

S. 28 3/8 x 20 1/2 in. (72.1 x 52.1 cm)

Signed and numbered 75/100 in pencil (there was also an edition of 50 in Roman numerals), published by Editions de la Différence, Paris, unframed.

Estimate

\$3,000 — 4,000

[Go to Lot](#)





186

Alexander Calder

Papouse (Papoose)

1969

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

S. 29 1/2 x 43 in. (74.9 x 109.2 cm)

Signed and numbered 62/75 in pencil, published by
Maeght, Paris, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Provenance

Private Midwestern Collection

Literature

Maeght Editeur, *Catalogue des Lithographies et Eaux-fortes originales 1*, 1971, p. 38



187

Adolph Gottlieb

Black Field (A.A.A. 74)

1972

Screenprint in colors, on wove paper, with full margins.

I. 24 x 17 1/2 in. (61 x 44.5 cm)

S. 36 x 27 1/2 in. (91.4 x 69.9 cm)

Signed, dated and numbered 40/150 in pencil,
published by Marlborough Graphics, New York and
London, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



187

Adolph Gottlieb

Provenance

Christie's, New York, *Prints, Part I, Contemporary Prints*, November 19, 1985, lot 81
Private Collection, Florida, acquired from the above by the present owner

Literature

Associated American Artists 74



188

Adolph Gottlieb

Lemon Yellow Ground (A.A.A. 38)

1966

Lithograph in colors, on wove paper, with margins.

I. 19 7/8 x 28 1/8 in. (50.5 x 71.4 cm)

S. 20 1/4 x 28 1/2 in. (51.4 x 72.4 cm)

Signed, dated and numbered 20/50 in pencil,
published by Marlborough Graphics, Inc., New York,
unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



188

Adolph Gottlieb

Provenance

Christie's, New York, *Prints, Part I, Contemporary Prints*, November 19, 1985, lot 81
Private Collection, Florida, acquired from the above by the present owner

Literature

Associated American Artists 38



189

Willem de Kooning

Untitled

1981

Lithograph, on wove paper, with full margins.

I. 18 1/4 x 24 1/2 in. (46.4 x 62.2 cm)

S. 22 x 28 5/8 in. (55.9 x 72.7 cm)

Signed and numbered 6/60 in pencil, printed by Dan Welden (with his blindstamp), published by the artist, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





190

Willem de Kooning

Valentine (G. 16)

1970-71

Lithograph, on Suzuki paper, with full margins.

I. 30 1/4 x 23 1/2 in. (76.8 x 59.7 cm)

S. 37 x 28 1/2 in. (94 x 72.4 cm)

Signed, dated and numbered 33/47 in pencil (there were also 6 artist's proofs), published by Knoedler Gallery, New York, with the Hollanders Workshop Inc. blindstamp, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Lanier Graham 16

Editions & Works on Paper

New York Auction / 19-21 October 2021



191

Sam Francis

Untitled (L. add. SF-345)

1991

Lithograph in colors, on Waterleaf paper, the full sheet.

S. 46 3/8 x 30 in. (117.8 x 76.2 cm)

Signed and annotated 'AP' in pencil (one of 10 artist's proofs, the edition was 50), annotated 'SF-345' by another hand in pencil on the reverse, published by The Litho Shop, Inc., Santa Monica, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)

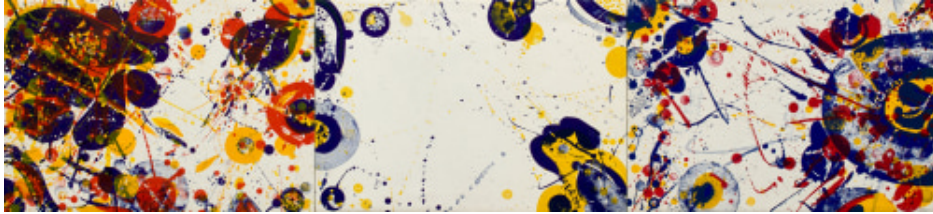


Literature

Connie Lembark addendum SF-345

Editions & Works on Paper

New York Auction / 19-21 October 2021



192

Sam Francis

An Other Set - Y (Triptych), from the Pasadena Box (L. L66)

1964

Lithograph in colors, on three sheets of Kochi rice paper, the full sheets, mounted on a folding screen (as issued).

15 1/2 x 67 1/2 in. (39.4 x 171.5 cm)

Signed and numbered 20/100 in pencil on the right panel (there were also some artist's proofs), published by the Pasadena Art Museum, California, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



192

Sam Francis

Literature

Connie Lembark L66



193

Robert Motherwell

Untitled (E. & B. 138)

1973

Etching and aquatint in colors, on Arches Cover paper, with full margins.

I. 35 1/4 x 17 3/4 in. (89.5 x 45.1 cm)

S. 41 3/8 x 24 1/8 in. (105.1 x 61.3 cm)

Signed and numbered 3/46 in pencil (there were an unrecorded number of artist's proofs), published by the artist, New York (with his blindstamp), framed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



193

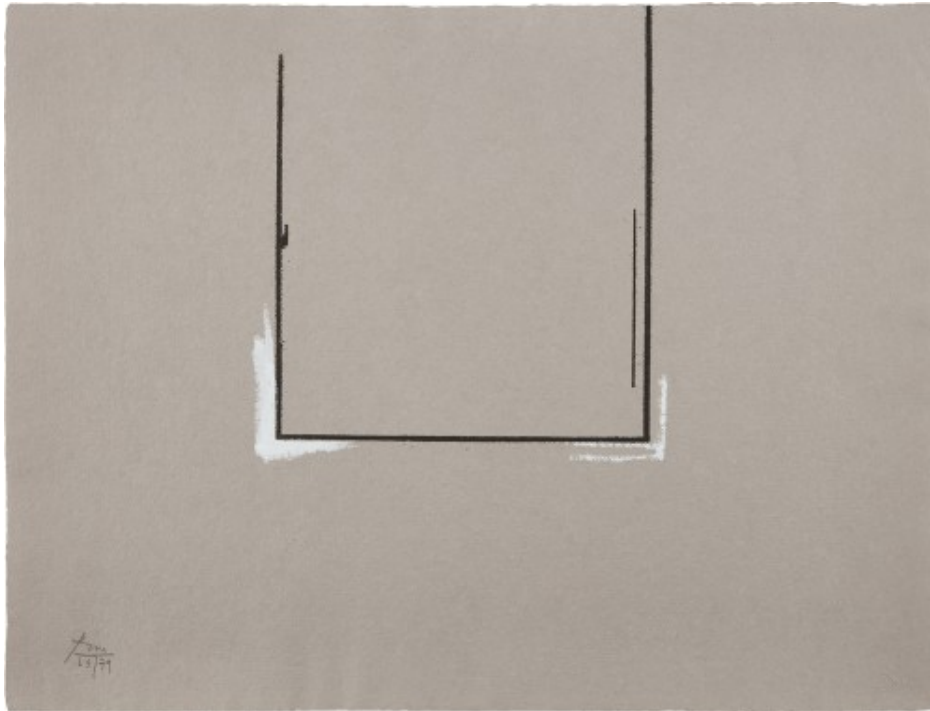
Robert Motherwell

Provenance

Private Collection, Florida

Literature

Siri Engberg and Joan Banach 138



194

Robert Motherwell

Gray Open with White Paint (E. & B. 279)

1981

Etching and pochoir in black and white, on gray Auvergne à la Main Richard de Bas handmade paper, the full sheet.

S. 19 7/8 x 26 1/4 in. (50.5 x 66.7 cm)

Signed with initials and numbered 63/79 in pencil (there were also 14 artist's proofs in Roman numerals), published by the artist, New York (with his blindstamp), unframed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



Provenance

Sotheby's, New York, *19th and 20th Century Prints and American Decorative Prints*, February 28, 1985, lot 278

Private Collection, Florida, acquired from the above

Literature

Siri Engberg and Joan Banach 279



195

Robert Motherwell

Primal Sign V (Copper) (E. & B. 280)

1981

Etching and aquatint in colors, on Arches Cover paper, with full margins.

I. 23 1/2 x 16 1/2 in. (59.7 x 41.9 cm)

S. 33 1/2 x 25 3/4 in. (85.1 x 65.4 cm)

Signed with initials and numbered 21/28 in pencil (there were also 7 artist's proofs in Roman numerals), published by the artist, New York (with his blindstamp), unframed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



Provenance

Sotheby's, New York, *19th and 20th Century, Contemporary and Old Master Prints*, November 9, 1984, lot 770

Private Collection, Florida, acquired from the above by the present owner

Literature

Siri Engberg and Joan Banach 280



196

LOT OFFERED WITH NO RESERVE

Robert Motherwell

Lines for St. Gallen (E. & B. 108)

1971

Lithograph in colors, on Arches Cover paper, the full sheet.

S. 27 1/4 x 22 in. (69.2 x 55.9 cm)

Signed and dedicated 'for Hermann Strehler' in pencil, the foundation calls for an unrecorded number of proofs (the edition was 80, and there was also an unrecorded number of artist's proofs), published by Erker Presse, St. Gallen, Switzerland (with their blindstamp), unframed.

Estimate

\$700 — 1,000 •

[Go to Lot](#)



Provenance

Erker Galerie, St. Gallen, Switzerland

Mr. Hermann Strehler, St. Gallen, Switzerland

Private Swiss Collection, Vermont, acquired by descent

Literature

Siri Engberg and Joan Banach 108

Editions & Works on Paper

New York Auction / 19-21 October 2021



197

Paul Jenkins

Phenomena Prism Basin

1984

Watercolor painting on heavy wove paper.

S. 31 1/8 x 43 1/4 in. (79.1 x 109.9 cm)

Signed, titled, dated and annotated 'New York' in black ink on the reverse, framed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Freeman's, Philadelphia, *Modern & Contemporary Works of Art*, May 16, 2010, lot 127

Private Midwestern Collection

Acquired from the above by the present owner.



198

Helen Frankenthaler

Tribal Sign (H. 132)

1987

Lithograph in colors, on mauve TGL handmade paper, the full sheet.

S. 24 x 18 1/2 in. (61 x 47 cm)

Signed, dated and numbered 43/47 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Pegram Harrison 132



199

Helen Frankenthaler

I Need Yellow (in Orange) (see H. 40)

1973-76

Unique lithograph in colors with hand-coloring, on Nepalese handmade paper, with full margins.

I. 16 3/4 x 10 3/4 in. (42.5 x 27.3 cm)

S. 31 1/2 x 22 in. (80 x 55.9 cm)

Signed, dated and inscribed 'I Need Yellow (in Orange) w. crayon and paint' in pencil, additionally signed with initials and dated '7/6/76' in pencil (one of eight 'other impressions', aside from the edition of 29, 5 artist's proofs, 31 trial proofs and 5 working proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Helen Frankenthaler

Provenance

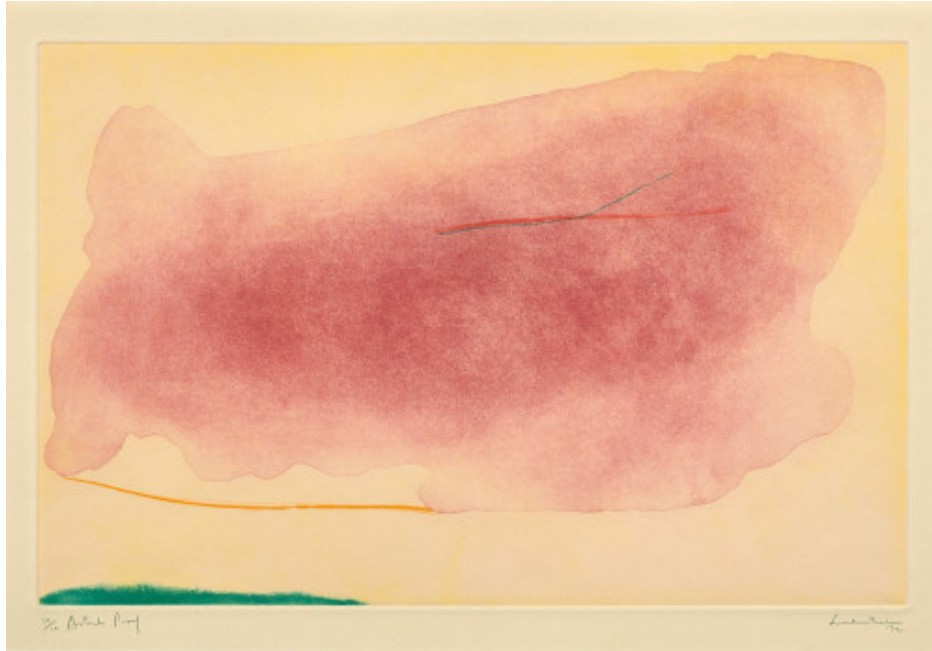
Private Collection, Santa Fe, New Mexico

Heritage Auctions Texas, *Modern & Contemporary Art*, November 14, 2015

Acquired at the above by the present owner

Literature

see Pegram Harrison 40



200

Helen Frankenthaler

Nepenthe (H. 36)

1972

Etching, aquatint and drypoint in colors, on Arches paper, with full margins.

I. 15 1/2 x 24 in. (39.4 x 61 cm)

S. 22 1/4 x 30 in. (56.5 x 76.2 cm)

Signed, dated and numbered '10/10 Artist's Proof' in pencil (the edition was 50), published by John Berggruen Gallery, San Francisco (with the Kathan Brown blindstamp), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



200

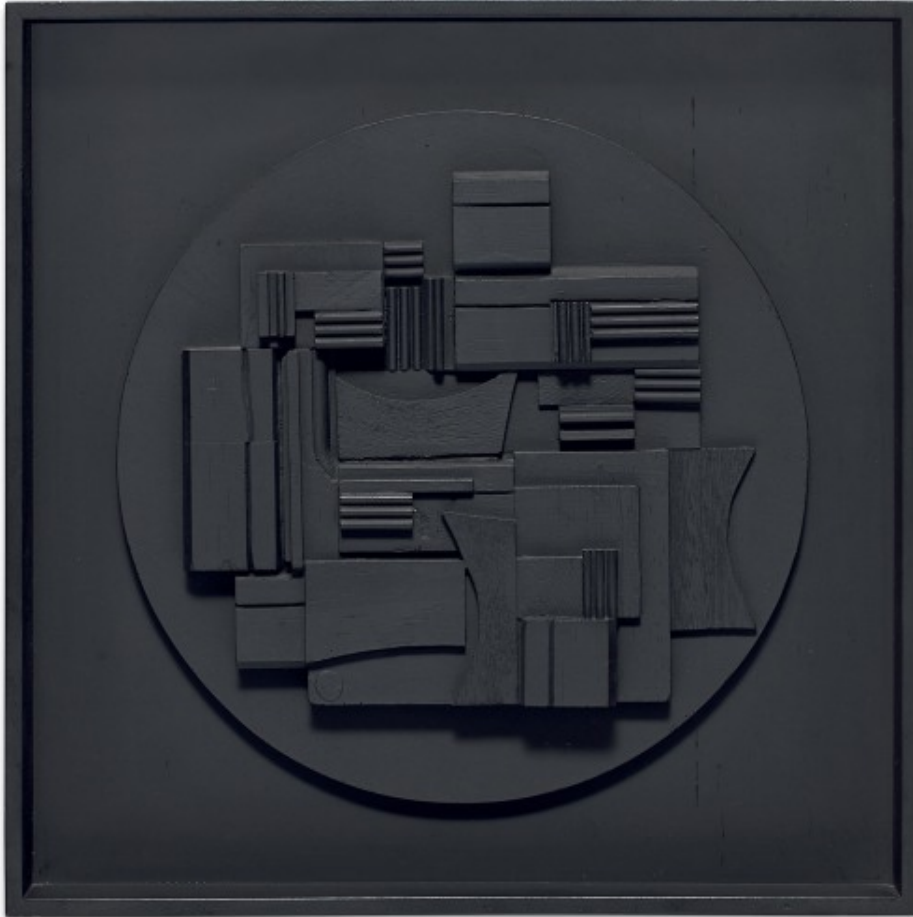
Helen Frankenthaler

Provenance

Private Collection, Florida

Literature

Pegram Harrison 36



201

Louise Nevelson

Full Moon

1980

Cast polyester resin contained in the original wood frame.

18 1/2 x 18 1/2 x 2 in. (47 x 47 x 5.1 cm)

Incised with signature and numbered 104/125 and stamped with title, date and publisher on an aluminum label affixed to the reverse, published by Pace Editions Inc., New York.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



201

Louise Nevelson

Provenance

Private Collection, Florida

Editions & Works on Paper

New York Auction / 19-21 October 2021



202

LOT OFFERED WITH NO RESERVE

Hedda Sterne

Untitled (The Vertical Horizontals I, II, IV, and V) (T. 2021-22, and 2024-25)

1967

Four lithographs, on Copperplate Deluxe paper, with full margins.

all I. 11 x 7 in. (27.9 x 17.8 cm)

all S. 22 x 14 in. (55.9 x 35.6 cm)

All signed and numbered 12/20, 18/20, 8/20 and 5/20 in pencil respectively (there were also some artists's proofs for each), published by Tamarind Institute, University of New Mexico, all unframed.

Estimate

\$2,000 — 3,000 •

[Go to Lot](#)



202

Hedda Sterne

Literature

Tamarind 2021, 2022, 2024, and 2025



203

LOT OFFERED WITH NO RESERVE

Lee Bontecou

Sixth Stone I (S. 6, F. 6-A)

1964

Lithograph in colors, on tan laid Japan paper, with full margins.

I. 35 1/2 x 27 1/4 in. (90.2 x 69.2 cm)

S. 46 1/2 x 36 5/8 in. (118.1 x 93 cm)

Signed, dated and numbered '9-27-1' in pencil (there were also some artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Literature

Esther Sparks 6

Richard S. Field 6-A



204

LOT OFFERED WITH NO RESERVE

Lee Bontecou

Sixth Stone II (S. 7, F. 6-B)

1964

Lithograph in colors, on brown wrapping paper, with full margins.

I. 36 x 27 1/4 in. (91.4 x 69.2 cm)

S. 44 1/4 x 32 1/8 in. (112.4 x 81.6 cm)

Signed, dated and numbered '3-14-II' in pencil (there were also 2 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Literature

Esther Sparks 7

Richard S. Field 6-B



205

Zarina

Road Lines III

1996

Etching, with Chine collé to Arches Cover buff paper, with full margins.

I. 5 1/2 x 4 in. (14 x 10.2 cm)

S. 9 7/8 x 8 in. (25.2 x 20.4 cm)

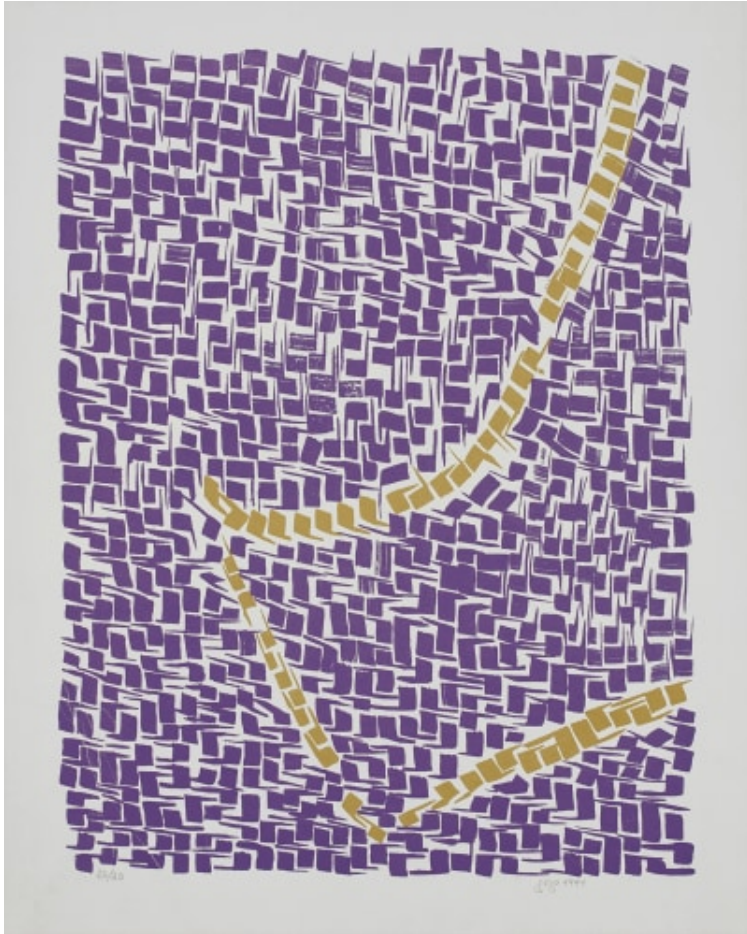
Signed, titled, dated and annotated 'A/P' in pencil (an artist's proof, the edition was 35), published by the artist, unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





206

Gego

Acumulación

1991

Screenprint in colors, on grey cardboard, with full margins.

I. 17 1/4 x 13 1/4 in. (43.8 x 33.7 cm)

S. 25 1/4 x 17 3/4 in. (64.1 x 45.1 cm)

Signed, dated and numbered 23/30 in pencil, registered with Fundación Gego under FG-3072, framed.

Estimate

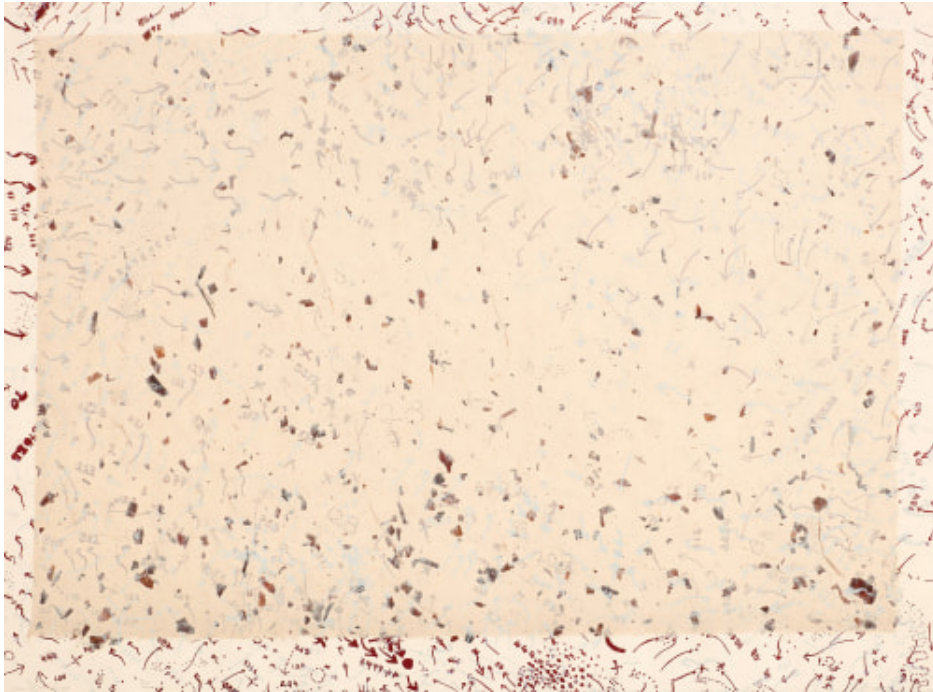
\$4,000 — 6,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



207

Howardena Pindell

Untitled

1976

Lithograph in colors, with handmade paper Chine collé to Arches paper, the full sheet.

S. 22 1/2 x 30 in. (57.2 x 76.2 cm)

Signed, dated and annotated 'Solo Press Imp.' in pencil (aside from the edition of 30), published by A.I.R. Gallery, New York, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





208

Liza Lou

Untitled

2013

The complete set of eight etchings on Gampi Chine collé to Somerset Satin paper, all with full margins, the sheets loose (as issued), all contained in the original tan cloth-covered portfolio with embossed title and artist's name.

all I. 10 7/8 x 8 3/8 x 1 in. (27.6 x 21.3 x 2.5 cm)

all S. 17 1/2 x 14 in. (44.5 x 35.6 cm)

All signed and numbered 'AP/3' in pencil (one of 3 artist's proof sets, aside from the edition of 10), published by Edition Jacob Samuel, Santa Monica (with their blindstamp).

Estimate

\$6,000 — 9,000

[Go to Lot](#)





209

Vija Celmins

Untitled (P. 44, R. fig. 31)

1995

Mezzotint, on Rives BFK paper, with full margins.

I. 5 1/8 x 5 1/4 in. (13 x 13.3 cm)

S. 16 x 14 in. (40.6 x 35.6 cm)

Signed and numbered XXI/XXV in pencil (an artist's proof, the edition was 60), published by Parkett Editions, Zurich and New York, framed.

Estimate

\$9,000 — 12,000

[Go to Lot](#)



Literature

Edition for Parkett 44

Samantha Rippner 31



210

Vija Celmins

Untitled (Web 1), from MOCA portfolio (R. p. 54)

2001

Mezzotint in grey, on Hahnemühle Copperplate paper, with full margins.

I. 7 x 7 5/8 in. (17.8 x 19.4 cm)

S. 23 x 18 3/8 in. (58.4 x 46.7 cm)

Signed and numbered 19/80 in pencil (there were also 12 artist's proofs in Arabic numerals and 15 in Roman numerals), published by Lapis Press, Los Angeles (with their blindstamp), unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

Samantha Rippner p. 54



211

Vija Celmins

Untitled (Sequoia and Moon), from The View

1985

Mezzotint, on Rives BFK paper, with full margins.

I. 7 1/2 x 9 5/8 in. (19.1 x 24.4 cm)

S. 11 1/2 x 14 3/4 in. (29.2 x 37.5 cm)

Signed, dated and annotated 'T.P.' in pencil (a trial proof, aside from the bound edition of 120), published by Library Fellows, The Whitney Museum of American Art, New York, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Samantha Rippner fig. 25, p. 52



212

Richard Serra

MOCA Print, from MOCA Portfolio (G. 1796, B-W. 134)

2001

Etching, on Somerset Velvet paper, the full sheet.

S. 30 x 22 in. (76.2 x 55.9 cm)

Signed, dated and numbered 19/80 in pencil (there were also 20 artist's proofs), printed by Gemini G.E.L., Los Angeles (with their blindstamps) and published by the Museum of Contemporary Art Los Angeles (MOCA) as part of MOCA'S 20th Anniversary portfolio in 1999-2000, unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1796

Silke von Berswordt-Wallrabe 134



213

Richard Serra

Schlaun (B.-W. 117)

1997

Etching and aquatint, on Somerset Velvet paper, with full margins.

I. 18 1/2 x 27 1/4 in. (47 x 69.2 cm)

S. 23 1/2 x 31 1/2 in. (59.7 x 80 cm)

Signed, dated and numbered 47/75 in pencil (there were also 6 artist's proofs), published by Westfälisches Landesmuseum, Münster, with the Burnet Editions, New York blindstamp, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Silke von Berswordt-Wallrabe 117



214

Bernar Venet

Position of Three Major Arcs of 242.5° Each

1979

Charcoal and graphite drawing with collage on paper.

S. 21 x 49 5/8 in. (53.3 x 126 cm)

Signed and dated 'Venet Bernar 1979' and dedicated 'for Tom Newman' in pencil on the reverse.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Acquired directly from the artist

Private Collection

Christie's, New York, *Open House*, January 12, 2009, lot 132

Private Midwest Collection, acquired from the above by the present owner



215

Anish Kapoor

Memory

2008

Cast polyurethane multiple, contained in the original foam-lined cardboard box with embossed title and artist name.

5 1/2 x 9 x 2 7/8 in. (14 x 22.9 x 7.3 cm)

Incised with signature and numbered 19/40 on the side, published by Deutsche Guggenheim, Berlin.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





216

LOT OFFERED WITH NO RESERVE

Carroll Dunham

Wave (K. A13)

1988-90

Etching in colors, on Saunders Waterford paper, with full margins.

I. 40 1/2 x 60 1/2 in. (102.9 x 153.7 cm)

S. 53 1/4 x 73 1/2 in. (135.3 x 186.7 cm)

Signed, dated and numbered 21/43 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

Estimate

\$1,200 — 1,800 •

[Go to Lot](#)

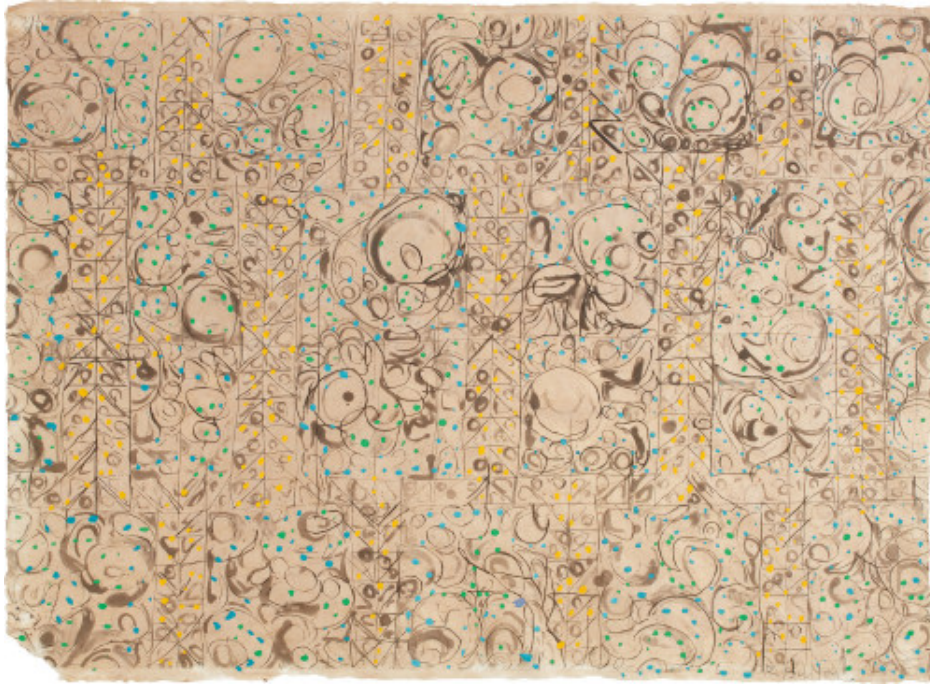


Literature

Allison Kemmerer A13

Editions & Works on Paper

New York Auction / 19-21 October 2021



217

Richmond Burton

Barok Monoprint II

2000

Drypoint with hand-coloring, on Nepal handmade paper, the full sheet.

S. 22 1/2 x 30 3/4 in. (57.2 x 78.1 cm)

Signed twice in pencil, published by Pace Editions, Inc., New York, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)





218

LOT OFFERED WITH NO RESERVE

Julian Schnabel

TOD cage without bars

1983

Three etchings and one aquatint with etching in colors, on Kozo Shoin paper, the full sheets, with two justifications, all contained in the original brown linen-covered portfolio.

all S. 29 3/8 x 23 1/4 in. (74.6 x 59.1 cm)

All signed, dated and numbered 49/50 and annotated II, III, V, and VII respectively in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York.

Estimate

\$2,000 — 4,000 •

[Go to Lot](#)





219

Pat Steir

Long Vertical Falls #1

1991

Aquatint, on wove paper, with full margins.

I. 45 x 22 3/4 in. (114.3 x 57.8 cm)

S. 53 1/4 x 30 1/2 in. (135.3 x 77.5 cm)

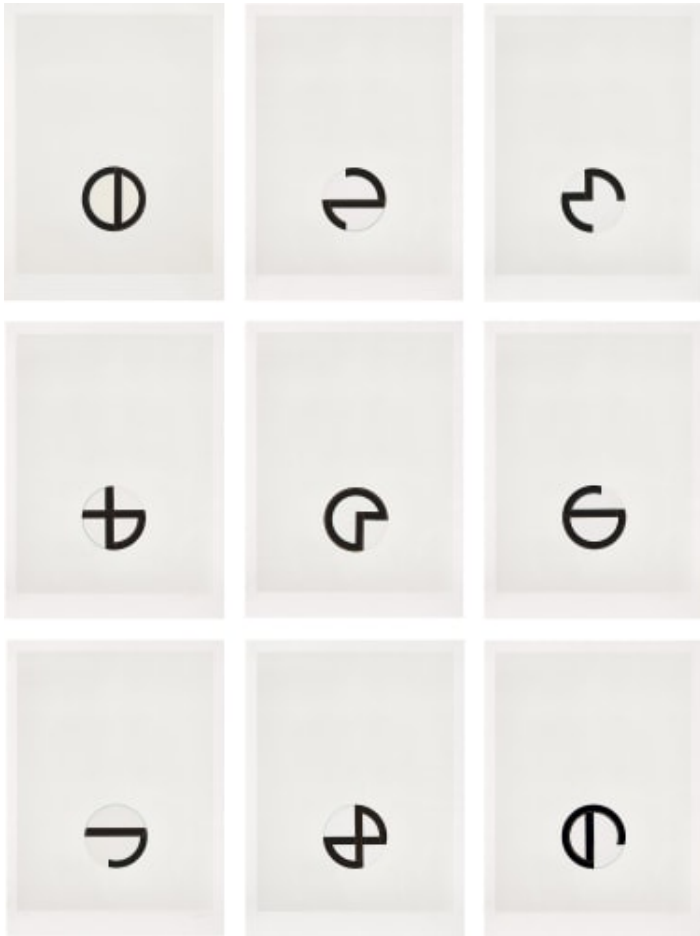
Signed, dated and numbered 'AP 7' in pencil (an artist's proofs, the edition was 20), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





220

Jo Baer

Cardinations

1974

The complete set of nine screenprints in colors, on J.B. Green paper, with full margins, with colophon, all contained in the original gray linen-covered portfolio.

all I. 24 1/2 x 18 5/8 in. (62.2 x 47.3 cm)

all S. 28 3/8 x 21 in. (72.1 x 53.3 cm)

All signed, dated and numbered 11/75 in pencil (there were also 15 artist's proofs), published by Brooke Alexander, Inc. New York, one framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





221

Ellsworth Kelly

Blue/Black (G. 236, A. 67)

1970

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

I. 20 x 20 1/2 in. (50.8 x 52.1 cm)

S. 36 x 34 3/8 in. (91.4 x 87.3 cm)

Signed and numbered 59/75 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Gemini G.E.L. 236

Richard Axsom 67



222

Ellsworth Kelly

*Yellow, from the Suite of Twenty-Seven Color
Lithographs (A. 5)*

1964-1965

Lithograph in yellow, on Rives BFK paper, with full
margins.

I. 23 1/8 x 15 3/8 in. (58.7 x 39.1 cm)

S. 35 x 23 5/8 in. (88.9 x 60 cm)

Signed and numbered 68/75 in pencil (there were also
9 artist's proofs), published by Maeght, Paris, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Richard Axsom 5

Editions & Works on Paper

New York Auction / 19-21 October 2021



223

Ellsworth Kelly

Yellow over Dark Blue, from the Suite of Twenty-Seven Color Lithographs (A. 22)

1964-1965

Lithograph in colors, on Rives BFK paper, with full margins.

I. 22 3/8 x 15 1/4 in. (56.8 x 38.7 cm)

S. 35 1/4 x 23 1/2 in. (89.5 x 59.7 cm)

Signed and annotated 'A.P.' in pencil (one of 8 artist's proofs, the edition was 75), published by Maeght, Paris, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Richard Axsom 22



224

Ellsworth Kelly

Yellow with Dark Blue, from the Suite of Twenty-Seven Color Lithographs (A. 15)

1964-1965

Lithograph in colors, on Rives BFK paper, with full margins.

I. 18 7/8 x 14 1/2 in. (47.9 x 36.8 cm)

S. 34 1/4 x 23 5/8 in. (87 x 60 cm)

Signed and numbered 30/75 in pencil (there were also 6 artist's proofs), published by Maeght, Paris, framed.

Estimate

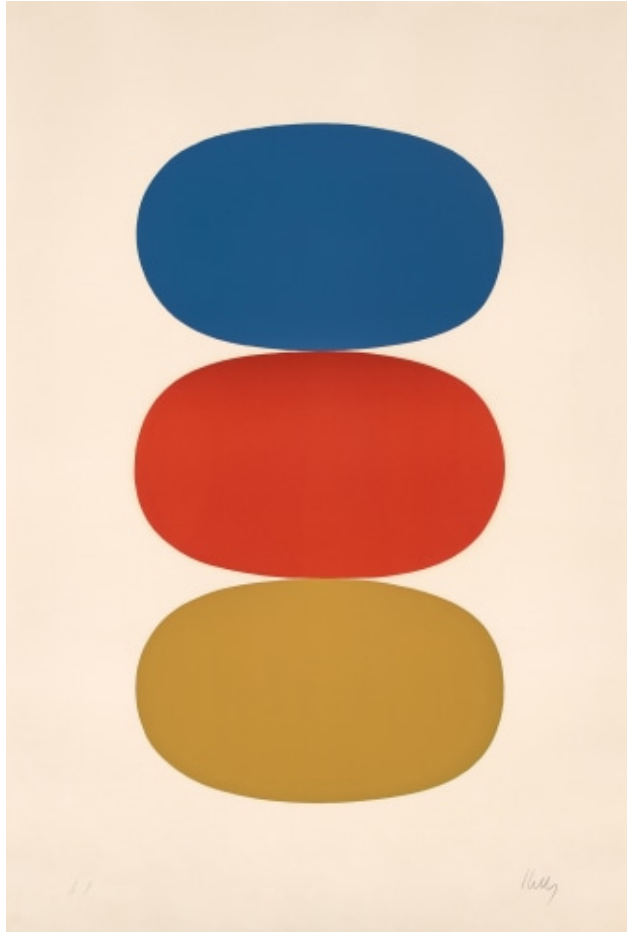
\$4,000 — 6,000

[Go to Lot](#)



Literature

Richard Axsom 15



225

Ellsworth Kelly

Blue and Orange and Green, from the Suite of Twenty-Seven Color Lithographs (A. 16)

1964-1965

Lithograph in colors, on Rives BFK paper, with full margins.

I. 25 3/8 x 13 3/4 in. (64.5 x 34.9 cm)

S. 35 1/4 x 23 3/4 in. (89.5 x 60.3 cm)

Signed and annotated 'A.P.' in pencil (one of 6 artist's proofs, the edition was 75), published by Maeght, Paris, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Richard Axsom 16



PROPERTY FROM THE ESTATE OF MARLYN BRILL,
NEW YORK

226

Ellsworth Kelly

Tangerine (Mandarine), from *Suite of Plant
Lithographs (A. 34)*

1964-1965

Lithograph, on Rives BFK paper, with full margins.

I. 26 1/2 x 18 in. (67.3 x 45.7 cm)

S. 35 1/4 x 24 1/4 in. (89.5 x 61.6 cm)

Signed and numbered 74/75 in pencil (there were also
10 artist's proofs), published by Maeght, Paris, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Already an established American artist, Ellsworth Kelly moved to Paris in 1964 and began a fruitful relationship with Aimé and Marguerite Maeght, co-owners of Galerie Maeght. Following his successful solo exhibition at the gallery, Kelly began working simultaneously on his *Suite of Twenty-Seven Color Lithographs* (1964-65) and *Suite of Plant Lithographs* (1964-66), all to be printed in the famous lithography atelier and published by Galerie Maeght. For his first major foray into printmaking, Kelly drew on the French Modern and Impressionist influences of Jean Arp and Henri Matisse to guide his abstracted view of the natural world.

"Since birth we get accustomed to seeing and thinking at the same time. But I think that if you can turn off the mind and look at things only with your eyes, ultimately everything becomes abstract." —Ellsworth Kelly

Embracing the physicality of the natural and built environment, Kelly created prints that exemplified a purity of form, eliminating unnecessary detail. The *Suite of Plant Lithographs* (1964-66) relies on a clarity of line and composition to contextualize the stark shapes set against white backgrounds. Kelly highlights the individuality of each leaf and branch, emphasizing the concern for form shared in his *Suite of Twenty-Seven Color Lithographs* (1964-65). As Kelly developed his unique ability to simplify botanicals found in Paris, Nice, and New York, his reductive but evocative approach to seeing uncovered the essence of the physical form.

Although Kelly continued to utilize a variety of artistic mediums in his practice, he was dedicated to the craft of lithography for its ability to closely represent the truth of his vision. Often forgoing preparatory sketches, Kelly would draw directly on transfer paper, maintaining the integrity of his decisive shapes. Preserving the connection between hand and eye, Kelly maintained his roots in the natural world while giving form to the novel arrays of color and shape which defined his career.

Provenance

Brooke Alexander, Inc., New York, 1975

Literature

Richard Axsom 34

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF MARLYN BRILL,
NEW YORK

227

Ellsworth Kelly

Cyclamen III, from *Suite of Plant Lithographs (A. 38)*

1964-1965

Lithograph, on Rives BFK paper, with full margins.

I. 26 1/2 x 20 in. (67.3 x 50.8 cm)

S. 35 1/2 x 24 1/8 in. (90.2 x 61.3 cm)

Signed and numbered 60/75 in pencil (there were also
10 artist's proofs), published by Maeght, Paris, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Ellsworth Kelly

Already an established American artist, Ellsworth Kelly moved to Paris in 1964 and began a fruitful relationship with Aimé and Marguerite Maeght, co-owners of Galerie Maeght. Following his successful solo exhibition at the gallery, Kelly began working simultaneously on his *Suite of Twenty-Seven Color Lithographs* (1964-65) and *Suite of Plant Lithographs* (1964-66), all to be printed in the famous lithography atelier and published by Galerie Maeght. For his first major foray into printmaking, Kelly drew on the French Modern and Impressionist influences of Jean Arp and Henri Matisse to guide his abstracted view of the natural world.

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Provenance

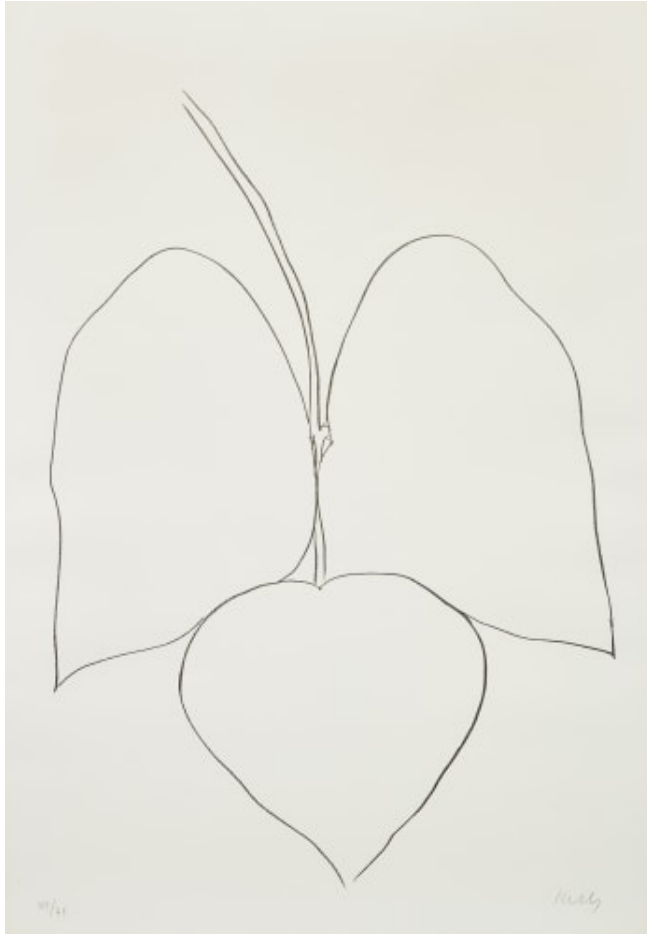
Brooke Alexander, Inc., New York, 1979

Literature

Richard Axsom 38

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF MARLYN BRILL,
NEW YORK

228

Ellsworth Kelly

String Bean Leaves I (Haricots Vert I), from Suite of
Plant Lithographs (A. 48)

1965-1966

Lithograph, on Rives BFK paper, with full margins.

I. 30 1/2 x 21 1/2 in. (77.5 x 54.6 cm)

S. 35 1/4 x 24 5/8 in. (89.5 x 62.5 cm)

Signed and numbered 45/75 in pencil (there were also
10 artist's proofs), published by Maeght, Paris, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Ellsworth Kelly

Already an established American artist, Ellsworth Kelly moved to Paris in 1964 and began a fruitful relationship with Aimé and Marguerite Maeght, co-owners of Galerie Maeght. Following his successful solo exhibition at the gallery, Kelly began working simultaneously on his *Suite of Twenty-Seven Color Lithographs* (1964-65) and *Suite of Plant Lithographs* (1964-66), all to be printed in the famous lithography atelier and published by Galerie Maeght. For his first major foray into printmaking, Kelly drew on the French Modern and Impressionist influences of Jean Arp and Henri Matisse to guide his abstracted view of the natural world.

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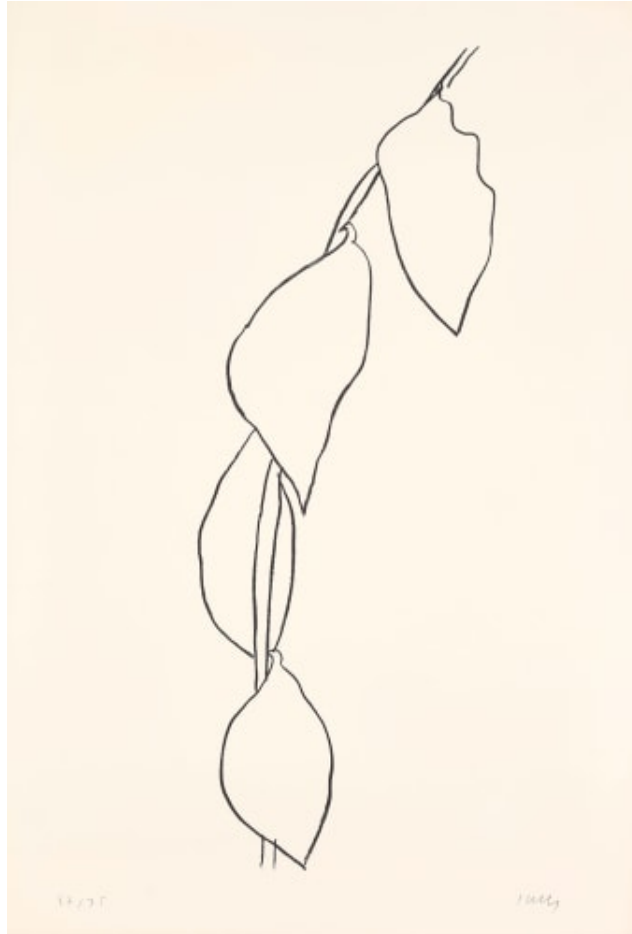
Although Kelly continued to utilize a variety of artistic mediums in his practice, he was dedicated to the craft of lithography for its ability to closely represent the truth of his vision. Often forgoing preparatory sketches, Kelly would draw directly on transfer paper, maintaining the integrity of his decisive shapes. Preserving the connection between hand and eye, Kelly maintained his roots in the natural world while giving form to the novel arrays of color and shape which defined his career.

Provenance

Brooke Alexander, Inc., New York, 1976

Literature

Richard Axsom 48



PROPERTY FROM THE ESTATE OF MARLYN BRILL,
NEW YORK

229

Ellsworth Kelly

Lemon Branch (Branche de Citron), from *Suite of Plant
Lithographs (A. 57)*

1965-1966

Lithograph, on Rives BFK paper, with full margins,
I. 31 x 10 in. (78.7 x 25.4 cm)

S. 35 1/2 x 23 7/8 in. (90.2 x 60.6 cm)

Signed and numbered 57/75 in pencil (there were also
10 artist's proofs), published by Maeght, Paris, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Ellsworth Kelly

Already an established American artist, Ellsworth Kelly moved to Paris in 1964 and began a fruitful relationship with Aimé and Marguerite Maeght, co-owners of Galerie Maeght. Following his successful solo exhibition at the gallery, Kelly began working simultaneously on his *Suite of Twenty-Seven Color Lithographs* (1964-65) and *Suite of Plant Lithographs* (1964-66), all to be printed in the famous lithography atelier and published by Galerie Maeght. For his first major foray into printmaking, Kelly drew on the French Modern and Impressionist influences of Jean Arp and Henri Matisse to guide his abstracted view of the natural world.

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Provenance

Brooke Alexander, Inc., New York, 1975

Literature

Richard Axsom 57



PROPERTY FROM THE ESTATE OF MARLYN BRILL,
NEW YORK

230

Ellsworth Kelly

Locust (Acacia), from Suite of Plant Lithographs (A. 52)

1965-1966

Lithograph, on Rives BFK paper, with full margins.

I. 13 x 27 1/4 in. (33 x 69.2 cm)

S. 24 x 35 1/4 in. (61 x 89.5 cm)

Signed and numbered 49/75 in pencil (there were also 10 artist's proofs), published by Maeght, Paris, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



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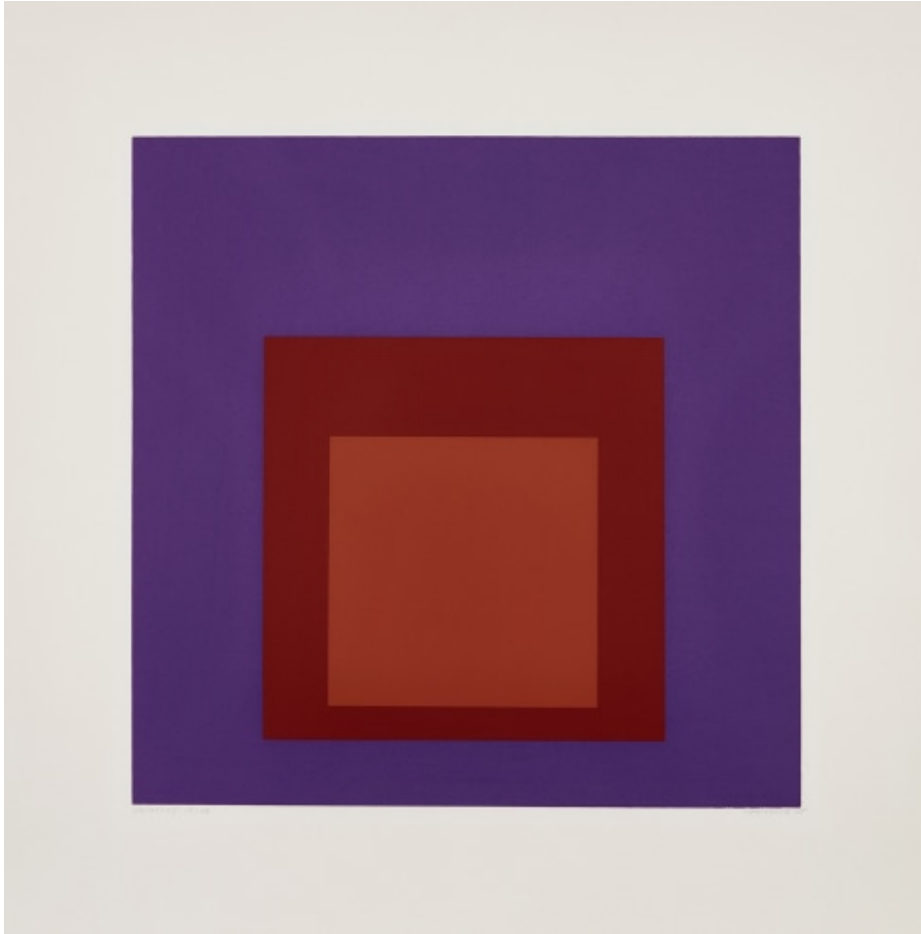
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Provenance

Brooke Alexander, Inc., New York, 1976

Literature

Richard Axsom 52



231

Josef Albers

Palatial, from Soft Edge–Hard Edge (D. 165.2)

1965

Screenprint in colors, on Rives BFK paper, with full margins.

I. 11 x 11 in. (27.9 x 27.9 cm)

S. 16 7/8 x 16 7/8 in. (42.9 x 42.9 cm)

Signed, titled, dated and numbered 10/50 in pencil (there was also an unsigned edition of 250), published by Ives-Sillman, Inc., New Haven (with their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)

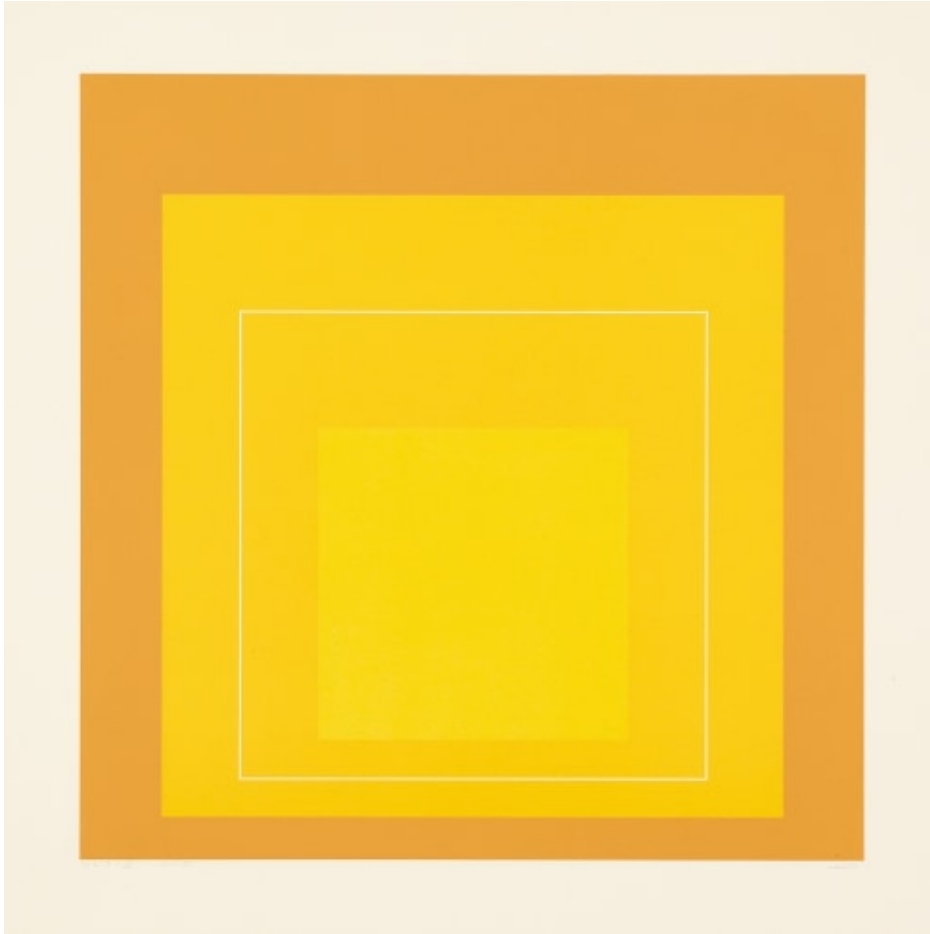


231

Josef Albers

Literature

Brenda Danilowitz 165.2



232

Josef Albers

WLS X, from White Line Square (Series II) (G. 11, D. 172.2)

1966

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

I. 15 5/8 x 15 5/8 in. (39.7 x 39.7 cm)

S. 20 3/4 x 20 3/4 in. (52.7 x 52.7 cm)

Signed with initial 'A', titled, dated and numbered 16/125 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

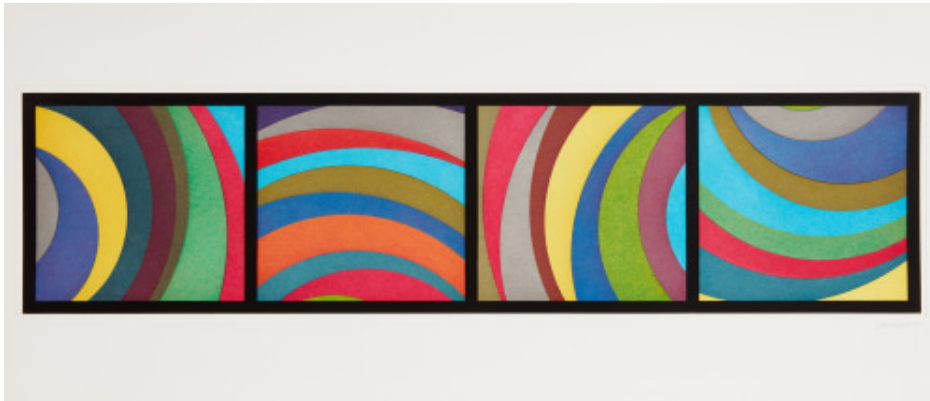
Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above in 1987

Literature

Gemini G.E.L. 11

Brenda Danilowitz 172.2



233

Sol LeWitt

Irregular Arcs from Four Sides (K. 1997.18)

1997

Etching with aquatint in colors, on Somerset paper, with full margins.

I. 7 1/2 x 29 in. (19.1 x 73.7 cm)

S. 13 1/2 x 34 1/2 in. (34.3 x 87.6 cm)

Signed and numbered 'PP 2/3' in pencil (a printer's proof, the edition was 35 and there were also 8 artist's proofs), published by Edicions T, Barcelona, Spain, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



233

Sol LeWitt

Literature

Barbara Krakow 1997.18



234

LOT OFFERED WITH NO RESERVE

Sol LeWitt

Loopy Doopy, Black/Gray (K. 2000.03)

2000

Woodcut in colors, on Kozo-Misumu paper, with full margins.

I. 20 5/8 x 28 5/8 in. (52.4 x 72.7 cm)

S. 23 5/8 x 31 1/2 in. (60 x 80 cm)

Signed and numbered 'PP 1/3' (a printer's proof, aside from the edition of 100 and 10 artist's proofs), published by Ernst August Quenses, Germany, framed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)

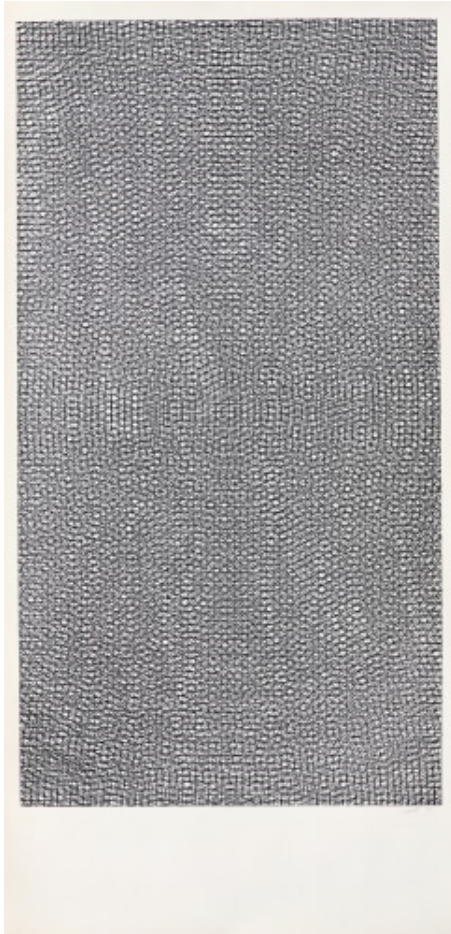


234

Sol LeWitt

Literature

Barbara Krakow 2000.03



235

Sol LeWitt

Arcs, Circles & Grids (Avery Fisher Hall) (R. p. 138, K. 1972.08)

1972

Monumental screenprint, on Strathmore paper, with full margins.

I. 68 x 36 3/8 in. (172.7 x 92.4 cm)

S. 81 7/8 x 40 1/8 in. (208 x 101.9 cm)

Signed and numbered 93/144 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



235

Sol LeWitt

Provenance

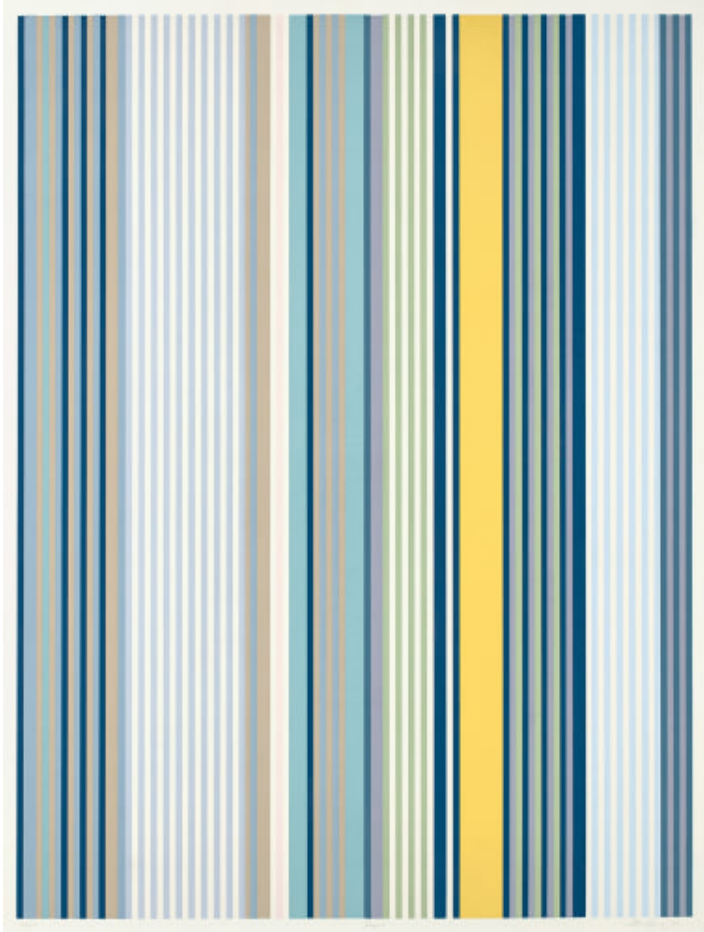
Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above by the present owner

Literature

Charles Riley p. 138

Barbara Krakow 1972.08



236

LOT OFFERED WITH NO RESERVE

Gene Davis

Signal

1973

Screenprint in colors, on wove paper, with full margins.

I. 36 x 26 5/8 in. (91.4 x 67.6 cm)

S. 40 x 30 in. (101.6 x 76.2 cm)

Signed, titled, dated and numbered 140/250 in pencil, published on the occasion of the dedication of the joint television tower and antenna of WMAL-TV and WTOP-TV, Washington, D.C., (with the inkstamp on the reverse), framed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)





237

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) all contained in the original grey card portfolio with printed uppers.

each sheet 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)

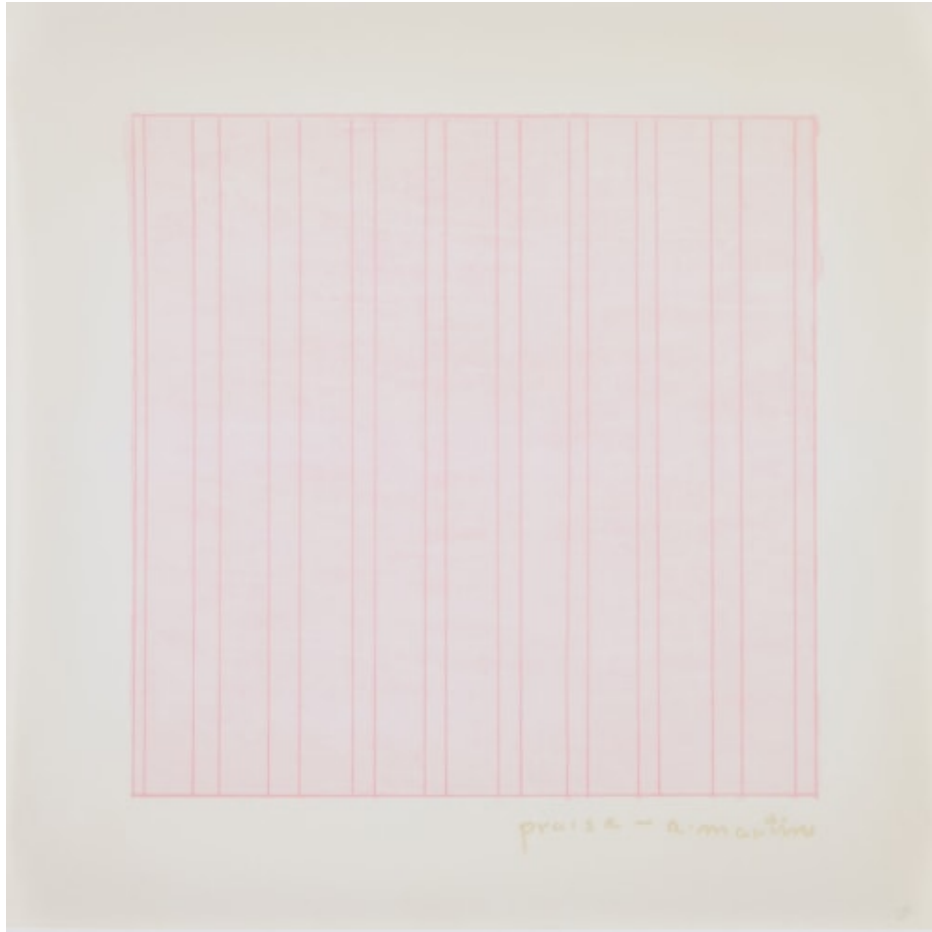
From the edition of 2500 co-published by Nemela & Lenzen GmbH, Monchengladbach and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





238

Agnes Martin

Praise, from Rubber Stamp Portfolio

1976

Rubber stamp print in colors, on Dalton Natural Bond paper, with full margins.

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

S. 11 x 11 in. (27.9 x 27.9 cm)

Printed signature and title in gold ink, from the edition of 1000, published by Parasol Press, Ltd., New York, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



239 o

Brice Marden

Nevis Letter

2009

Etching, on Somerset paper, with full margins.

I. 9 x 11 3/4 in. (22.9 x 29.8 cm)

S. 29 3/4 x 22 1/2 in. (75.6 x 57.2 cm)

Signed, dated and numbered 22/45 in pencil,
published by Matthew Marks Gallery, New York,
framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



239

Brice Marden

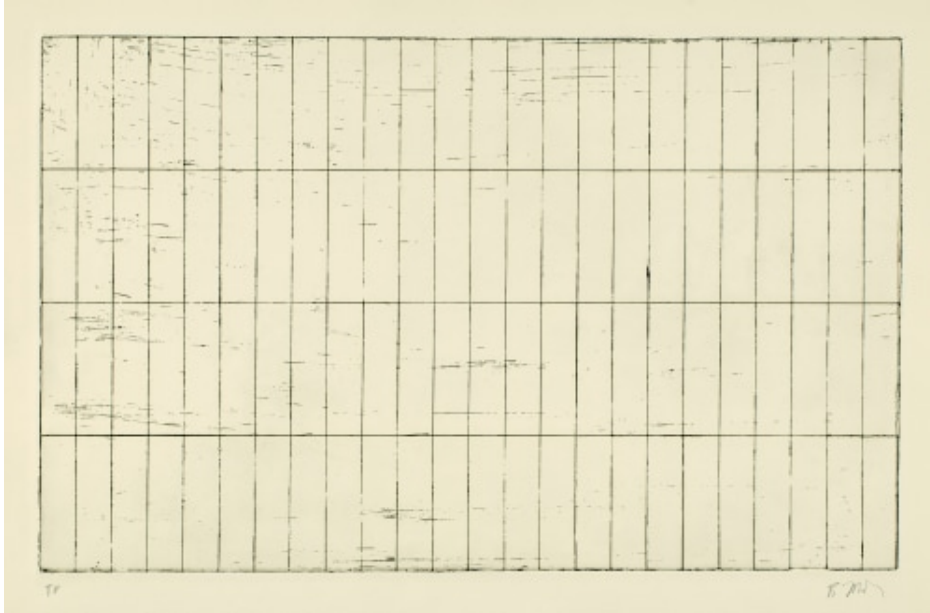
Provenance

The artist

Matthew Marks Gallery, New York

Private Collection, acquired from the above in 2009

Acquired from the above in 2020



240

Brice Marden

Grid I (L. 17)

1971

Etching, on Arches paper, with full margins.

I. 14 3/4 x 23 7/8 in. (37.5 x 60.6 cm)

S. 22 1/4 x 30 in. (56.5 x 76.2 cm)

Signed and annotated 'TP' in pencil (a trial proof, the edition was 50 and 1 artist's proof), published by Parasol Press, Ltd., New York, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



240

Brice Marden

Literature

Jeremy Lewison 17

Editions & Works on Paper

New York Auction / 19-21 October 2021



241

Brice Marden

Focus I-V (L. 32)

1979-80

The complete set of five etchings and aquatint, on handmade Twinrocker paper, with full margins, with justification, all contained in the original beige heavy wove paper folio, with printed title and artist's name.

all I. 4 x 4 in. (10.2 x 10.2 cm)

all S. 15 1/4 x 11 in. (38.7 x 27.9 cm)

All signed, dated, numbered 23/75 and additionally numbered consecutively 'I-V' in pencil (there were also 15 artist's proofs), published by Brooke Alexander Inc., New York.

Estimate

\$6,000 — 9,000

[Go to Lot](#)

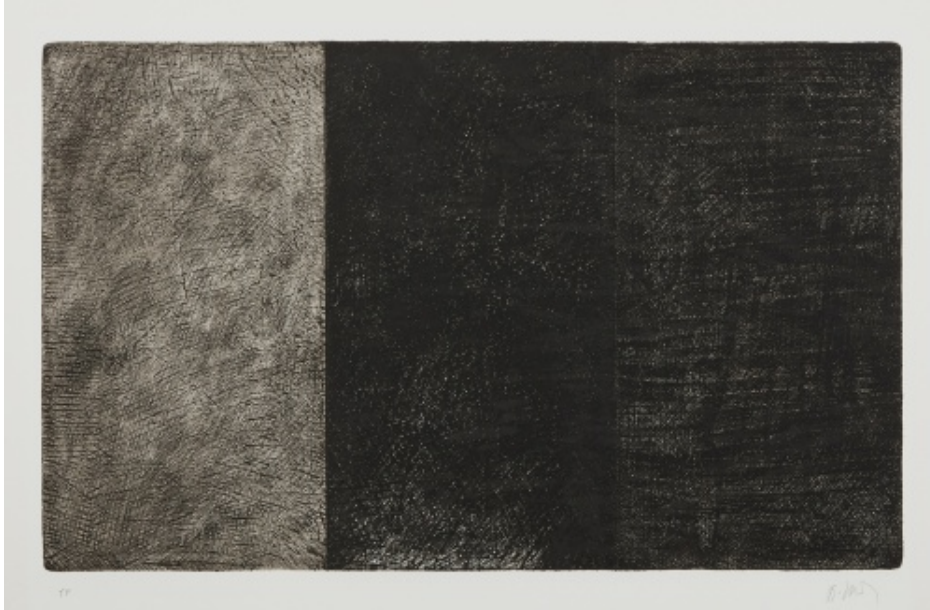


241

Brice Marden

Literature

Jeremy Lewison 32



242

Brice Marden

Untitled (L. 19)

1971

Etching, on Rives BFK paper, with full margins.

I. 14 3/4 x 23 1/2 in. (37.5 x 59.7 cm)

S. 22 3/8 x 29 3/4 in. (56.8 x 75.6 cm)

Signed and annotated 'TP' in pencil (a trial proof, the was edition of 50 and some artist's proofs), published by Parasol Press, New York, framed.

Estimate

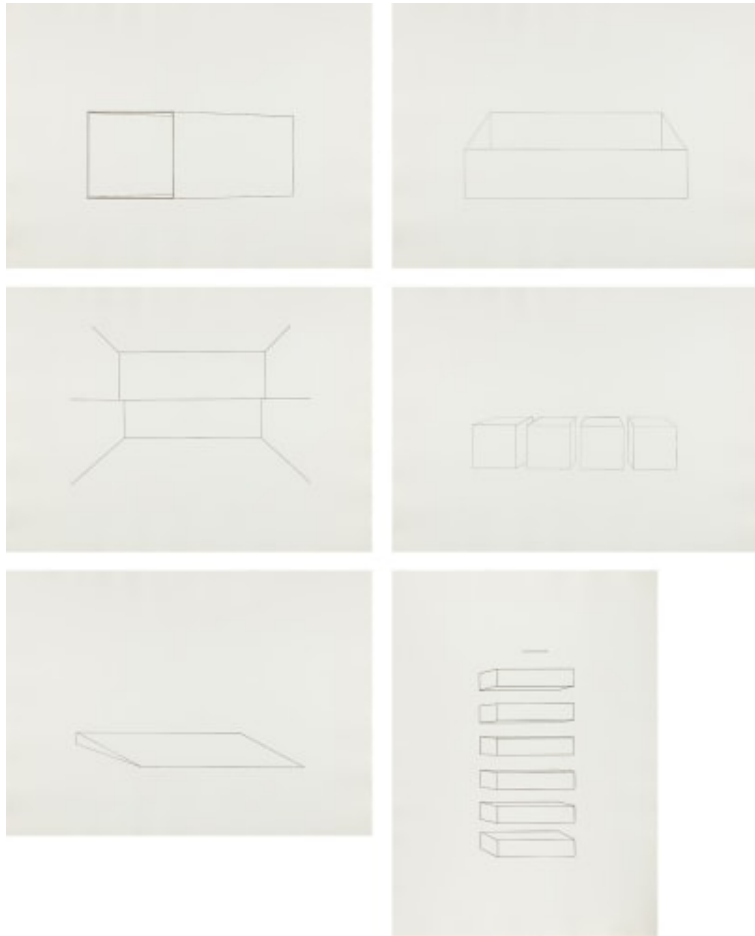
\$4,000 — 6,000

[Go to Lot](#)



Literature

Jeremy Lewison 19



243

Donald Judd

Untitled (S. 1974.15-1974.20, S. 77-82)

1974

The complete set of six etchings in black, on German Etching paper, with full margins.

all I. 21 3/4 x 27 1/2 in. (55.2 x 69.9 cm)

all (one vertical) S. 30 3/4 x 41 3/4 in. (78.1 x 106 cm)

All signed, dated and numbered 29/35 in pencil, co-published by Multiples Inc., New York and Castelli, Graphics, New York (with their inkstamp on the reverse), all unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



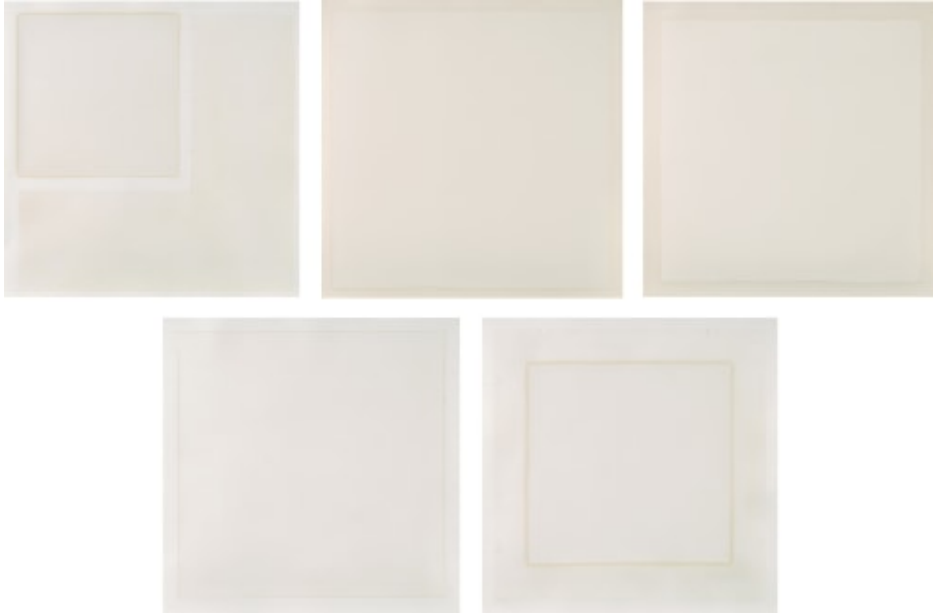
Literature

Dieter Schwarz 1974.15-1974.20

Jörg Schellmann 77-82

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

244

LOT OFFERED WITH NO RESERVE

Robert Ryman

Four Aquatints and One Etching (S. RRG10/1-5)

1990

The complete set of five prints, comprised of four
aquatints and one etching, on Twinrocker and
Somerset papers, with full margins.

all I. various sizes

smallest S. 32 3/4 x 32 3/4 in (83.2 x 83.2 cm)

largest S. 35 x 35 in (88.9 x 88.9 cm)

All signed, dated and numbered 65/80 in pencil,
additionally annotated 'A-E' in pencil on the reverse
(there were also 13 artist's proofs), published by
Parasol Press, Ltd., New York, four framed.

Estimate

\$12,000 — 18,000 •

[Go to Lot](#)



244

Robert Ryman

Provenance

Irena Hochman Fine Art, New York, 1991

Literature

Amy Baker Sandback RRG10/1-5



245

Robert Ryman

Untitled (S. RRG2)

1969

Screenprint in white and blue, on Schodles-Hammer paper, with full margins.

I. 19 1/2 x 17 1/2 in. (49.5 x 44.5 cm)

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

Signed, dated and numbered 19/25 in pencil, published by Fischbach Gallery, New York, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)

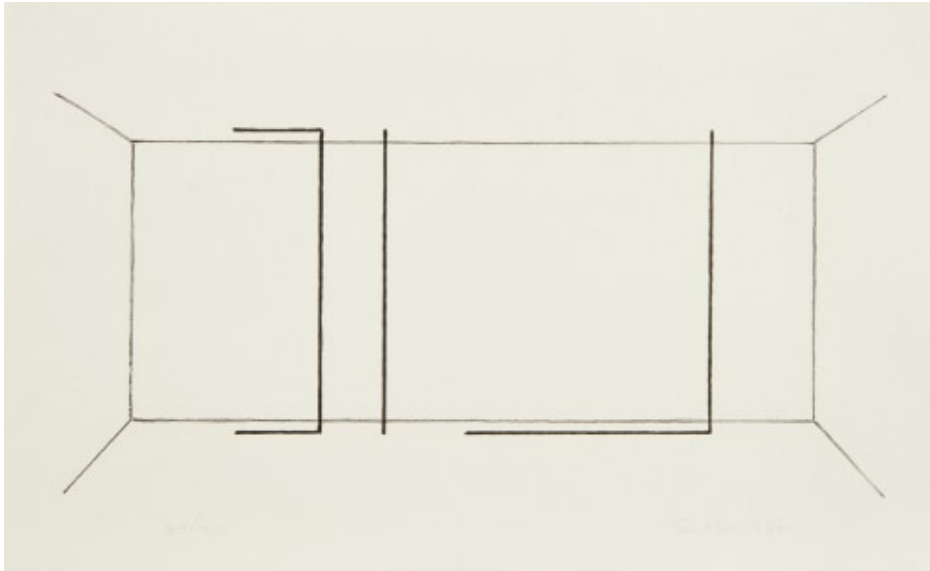


245

Robert Ryman

Literature

Amy Baker Sandback RRG2



246

Fred Sandback

Lithograph (J. 109)

1984

Lithograph, on Japanese paper, with full margins.

I. 6 1/4 x 13 in. (15.9 x 33 cm)

S. 9 1/4 x 14 3/4 in. (23.5 x 37.5 cm)

Signed, dated and numbered 29/30 in pencil (there were also 5 artist's proofs), published by Edition Fred Jahn, Munich, framed.

Estimate

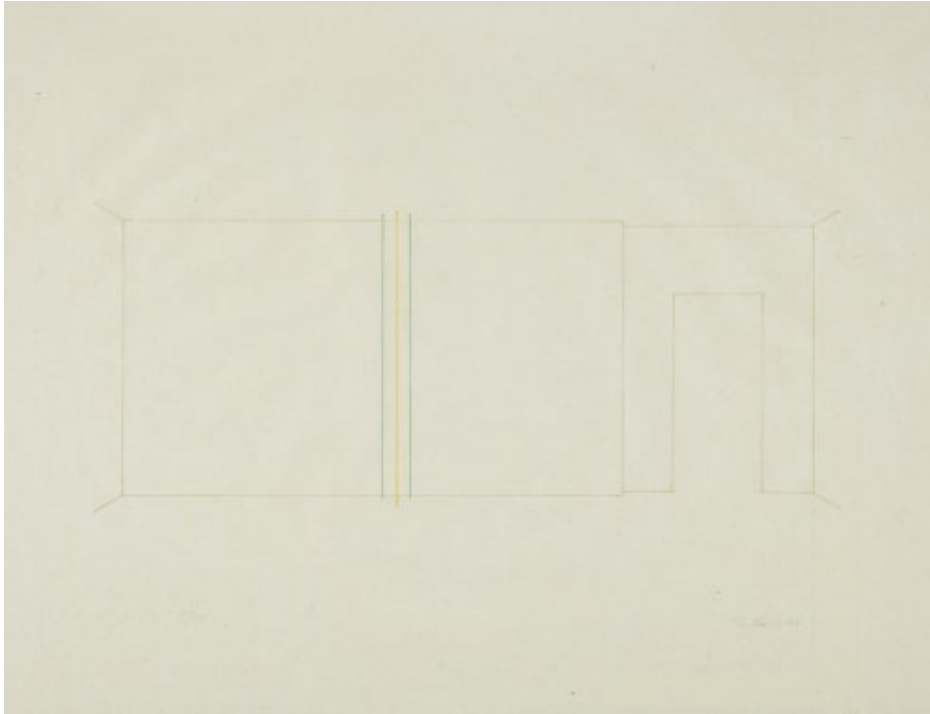
\$700 — 900

[Go to Lot](#)



Literature

Fred Jahn 109



247

Fred Sandback

Lithograph (J. 110)

1984

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

I. 7 x 17 in. (17.8 x 43.2 cm)

S. 16 1/2 x 21 5/8 in. (41.9 x 54.9 cm)

Signed, dated and numbered 9/35 in pencil (there were also 5 artist's proofs), published by Edition Fred Jahn, Munich, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



247

Fred Sandback

Literature

Fred Jahn 110



248

Fred Sandback

Lithograph (J. 108)

1984

Lithograph in brown, on Japanese paper, with full margins.

I. 11 x 10 1/2 in. (27.9 x 26.7 cm)

S. 24 1/2 x 36 1/4 in. (62.2 x 92.1 cm)

Signed, dated and numbered 8/20 in pencil (there were also 6 artist's proofs), published by Edition Fred Jahn, Munich, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Literature

Fred Jahn 108

Editions & Works on Paper

New York Auction / 19-21 October 2021



249

Robert Mangold

Pages

1989

Twelve etchings in colors, on various papers, with full margins, and title page, all contained in the original beige linen colored portfolio.

all I. various sizes

all S. 13 7/8 x 13 7/8 in. (35.2 x 35.2 cm)

All signed and numbered 26/40 in pencil (there were also 10 artist's proofs), published by Simmelink/Sukimoto Editions, Los Angeles.

Estimate

\$2,500 — 3,500

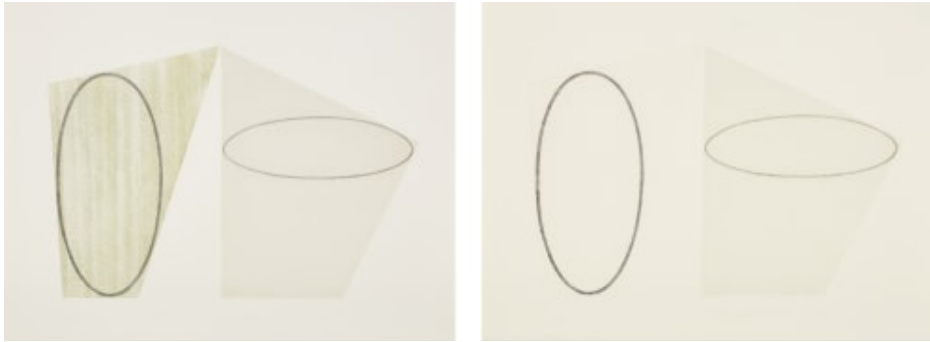
[Go to Lot](#)



Literature

Amy Baker Sandback 28

Senior and Shopmaker 1989.02



250

Robert Mangold

Untitled, State A (Color); and Untitled, State B (Black)
(S. & S. 1988.03-1988.04)

1988

Two etching and aquatints in colors, on Somerset and D'Arches Rough paper, with full margins.

both I. 16 1/2 x 24 1/4 in. (41.9 x 61.6 cm)

both S. 22 1/2 x 29 7/8 in. (57.2 x 75.9 cm)

Both signed, dated and numbered 61/75 in pencil
(there were also 16 artist's proofs), published by
Brooklyn Academy of Music, New York, both
unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



250

Robert Mangold

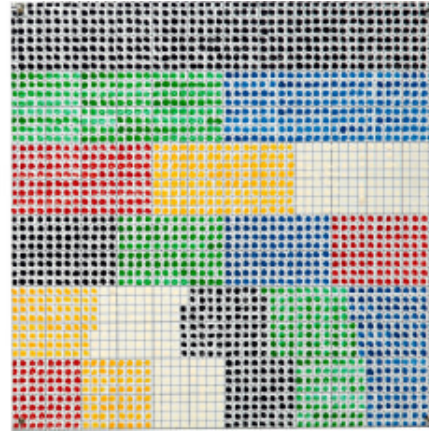
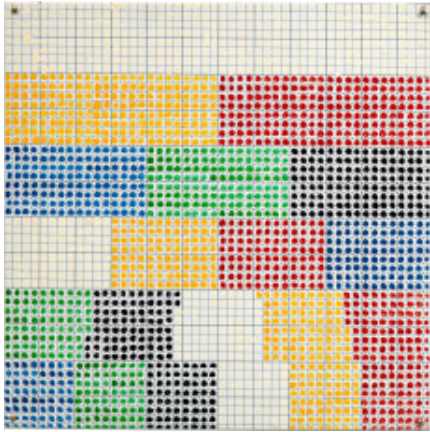
Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above by the present owner in 1989

Literature

Senior & Shopmaker Gallery 1988.03-1988.04



251

Jennifer Bartlett

Plates Divided by 6 Colors: two plates

1970

Acrylic paintings on baked enamel steel plates,
both 12 x 12 in. (30.5 x 30.5 cm)

Signed in black ink on the reverse and titled and dated
in black ink on labels affixed to the reverse.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



252

LOT OFFERED WITH NO RESERVE

Jennifer Bartlett

In the Garden #40: Panel A; and Panel C (see O. M. 11)

1983

Two screenprints with woodcut in colors, on Echizen Hosho paper, with full margins.

both l. 20 x 28 in. (50.8 x 71.1 cm)

both S. 22 7/8 x 30 1/8 in. (58.1 x 76.5 cm)

Both signed with initials, numbered 16/68 and annotated 'A' and 'C' respectively in pencil on the reverse (lacking panels B and D), co-published by the artist and Simca Print Artists Inc., New York, both unframed.

Estimate

\$700 — 1,000 •

[Go to Lot](#)



Literature

see Orlando Museum 11



253

Donald Sultan

Blues and Blacks, May 1, 2008

2008

Screenprint in colors with enamel inks, flocking and hand-applied silica, on 4-ply Museum Board, with full margins.

I. 49 x 73 3/4 in. (124.5 x 187.3 cm)

S. 52 x 76 in. (132.1 x 193 cm)

Signed with initials, titled, dated and numbered 16/25 in pencil (there were also 4 hors commerce), published by Lococo Fine Art, St. Louis, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Elaine Baker Gallery, Boca Raton, Florida

Private Collection, Florida



254

Donald Sultan

Wallflower 1, from Wallflowers

2008

Screenprint in colors, on wove paper, with full margins.

I. 15 7/8 x 13 1/4 in. (40.3 x 33.7 cm)

S. 24 1/4 x 21 1/2 in. (61.6 x 54.6 cm)

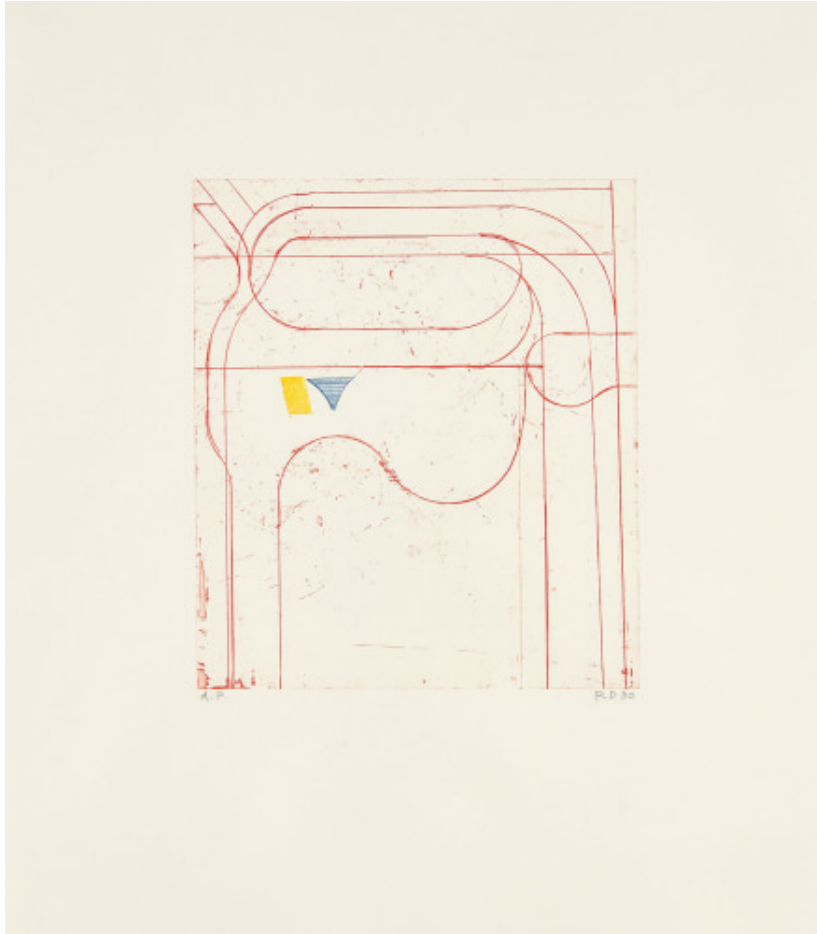
Signed and numbered 35/190 in pencil, published by Gallery Har-El, Printers and Publishers, Jaffa, Israel, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





255

Richard Diebenkorn

Construct (Red)

1980

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

I. 11 x 9 3/4 in. (27.9 x 24.8 cm)

S. 27 1/2 x 19 3/4 in. (69.9 x 50.2 cm)

Signed with initials, dated and annotated 'A.P.' in pencil (one of 10 artist's proofs, the edition was 35), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





256

Richard Diebenkorn

Eiffelspade, from Five Spades

1982

Etching and aquatint, on J Whatman paper, with full margins.

I. 8 5/8 x 6 7/8 in. (21.9 x 17.5 cm)

S. 23 1/2 x 18 1/2 in. (59.7 x 47 cm)

Signed with initials, dated and numbered 43/50 in pencil (there were also 11 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



256

Richard Diebenkorn

Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above in 1989



257

Richard Diebenkorn

Poems of W. B. Yeats

1990

The complete set of six etchings, on handmade paper watermark Arion Press, with full margins, accompanied by six poems by W. B. Yeats, all framed.

all I. 8 3/8 x 6 3/8 in. (21.3 x 16.2 cm)

all S. 17 3/4 x 13 3/4 in. (45.1 x 34.9 cm)

All signed with initials, dated and numbered 20/40 in pencil, from the deluxe edition with large margins (there was also a bound edition of 400 and 26 hors commerce lettered A-Z), published by Arion Press, San Francisco

Estimate

\$8,000 — 12,000

[Go to Lot](#)





258 o

Ed Moses

Wedge Series, No. 3 - No. 7 (D. pp. 313-315)

1973

Five single and double-sided lithographs in colors, on layered Arches, silk, or A.T. tissue papers, the full sheets.

all S. 24 1/8 x 18 1/4 in. (61.3 x 46.4 cm)

All signed, titled, dated and numbered 16/50 in pencil (there were also 12 artist's proofs), published by Cirrus Editions, Ltd., Los Angeles (with their blindstamp), all framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Bruce Davis pp. 313-315



259

Elizabeth Murray

Shoe String

1993

Three-dimensional lithograph in 21 colors, on multiple sheets of Arches Cover paper, the full sheet, in the original artist's specified frame (as issued).

S. 41 x 33 1/4 x 5 in. (104.1 x 84.5 x 12.7 cm)

Signed, dated and numbered 8/70 in pencil (there were also 6 artist's proofs), published by Universal Limited Art Editions, West Islip, New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





Elizabeth Murray drawing in the ULAE studio in West Islip, New York. Image courtesy of Universal Limited Art Editions.



260

Elizabeth Murray

Wiggle Manhattan

1992

Lithograph in colors, on handmade Torinoko paper, the full sheet.

58 3/4 x 29 in. (149.2 x 73.7 cm)

Signed, titled, dated and numbered 43/47 in pencil on the reverse (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





261

Elizabeth Murray

Undoing (K. 24)

1989-90

Lithograph in colors, on shaped Somerset paper, the full sheet.

S. 29 x 23 in. (73.7 x 58.4 cm)

Signed, titled, dated and numbered 44/60 in pencil on the reverse (there were also some artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



261

Elizabeth Murray

Literature

Barbara Krakow 24



262

Frank Stella

Libertinia, from Imaginary Places (A. & K. 229)

1995

Relief, screenprint, etching, aquatint, lithograph and engraving in colors, on TGL handmade paper, the full sheet.

S. 21 5/8 x 49 1/4 in. (54.9 x 125.1 cm)

Signed, dated and numbered 28/50 in pencil (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Richard Axsom and Leah Kolb 229



263

Frank Stella

Feneralia, from Imaginary Places (A. & K. 228)

1995

Screenprint, lithograph, etching, aquatint, collagraph and relief in colors, on TGL handmade paper, the full sheet.

S. 46 x 41 3/8 in. (116.8 x 105.1 cm)

Signed dated and numbered 'A.P. 2' in pencil (one of 14 artist's proofs, the edition was 65), published by Tyler Graphics, Ltd., Mt Kisco, New York (with their blindstamp), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



263

Frank Stella

Literature

Richard Axsom and Leah Kolb 228



264

Frank Stella

The Cabin, Ahab and Starbuck, from Moby Dick Engravings (A. & K. 203)

1991

Etching, aquatint and relief, on white TGL handmade paper, the full sheet.

S. 74 1/4 x 52 1/2 in. (188.6 x 133.4 cm)

Signed, dated and numbered 8/32 in pencil (there were also 11 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



264

Frank Stella

Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above by the present owner

Literature

Richard Axsom and Leah Kolb 203



265

Frank Stella

Sinjerli Variation III, from Sinjerli Variations (A. & K. 117)

1977

Offset lithograph and screenprint in colors, on Arches Cover paper, with full margins.

I. diameter 25 in. (63.5 cm)

S. 32 x 42 1/4 in. (81.3 x 107.3 cm)

Signed, dated and numbered 71/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



265

Frank Stella

Provenance

Private Collection, New York

Literature

Richard Axsom and Leah Kolb 117

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

266

LOT OFFERED WITH NO RESERVE

Frank Stella

Shards IV, from Shards (A. & K. 147)

1982

Lithograph and screenprint in colors, on Arches Cover
paper, the full sheet.

S. 39 3/4 x 45 1/4 in. (101 x 114.9 cm)

Signed, dated and numbered 90/100 in pencil (there
were also 20 artist's proofs), published by Petersburg
Press, New York, the colors faded, framed.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Literature

Richard Axsom and Leah Kolb 147



267

Frank Stella

Die Fahne Hoch!, from *Black Series I* (G. 50, A. & K. 6)

1967

Lithograph, on Barcham Green paper, with full margins.

I. 13 1/4 x 8 in. (33.7 x 20.3 cm)

S. 15 1/4 x 22 in. (38.7 x 55.9 cm)

Signed, dated and numbered 14/100 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Literature

Gemini G.E.L. 50

Richard Axsom and Leah Kolb 6



268

Jonathan Lasker

Untitled, from Brooklyn Academy of Music Portfolio II

1989

Etching and aquatint in colors, on Rives BFK paper, the full sheet.

S. 22 1/2 x 29 7/8 in. (57.2 x 75.9 cm)

Signed, dated and numbered 61/75 in pencil (there were also 16 artist's proofs), published by Parasol Press, Ltd., New York, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)

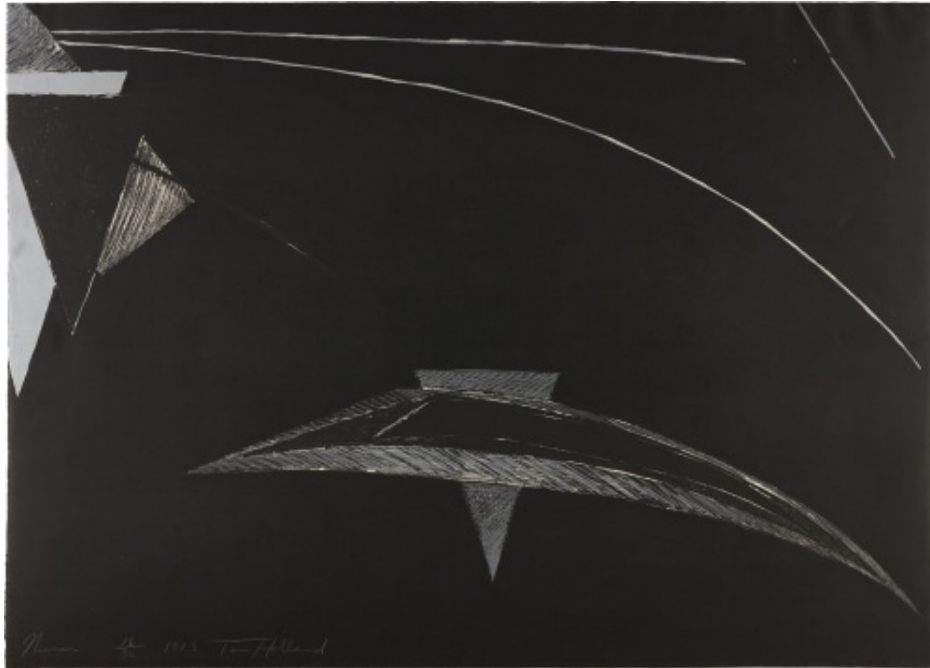


268

Jonathan Lasker

Provenance

Private Collection, Florida



269 o

Tom Holland

Neiman (D. p. 278)

1973

Lithograph in black and grey, on Copperplate Deluxe paper, the full sheet.

S. 30 x 42 in. (76.2 x 106.7 cm)

Signed, titled, dated and numbered 16/30 in white pencil (there were also 10 artist's proofs), published by Cirrus Editions, Ltd., Los Angeles, framed.

Estimate

\$500 — 700

[Go to Lot](#)

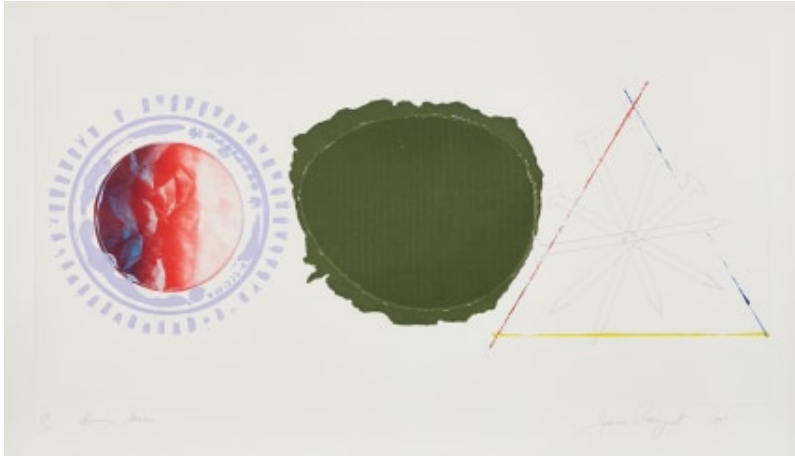


Literature

Bruce Davis p. 278

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

270

LOT OFFERED WITH NO RESERVE

James Rosenquist

Swing Screen; and Swing Screen (second state) (S.
1979.44, G. 170-17A)

1979

Two etching and aquatints, one with pochoir and hand-
coloring, on Pescia Italia paper, with full margins.

both I. 17 3/4 x 35 3/4 in. (45.1 x 90.8 cm)

both S. 22 3/4 x 39 3/4 in. (57.8 x 101 cm)

Both signed, dated, titled and numbered 59/78 in
pencil (there were also 15 artist's proofs), published by
Multiples, Inc., New York, both unframed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)



270

James Rosenquist

Literature

Dieter Schwarz 1979.44

Constance Glenn 170-170A



271

Robert Rauschenberg

Individual, from 7 Characters (G. 1033)

1982

Unique collage in colors with pulp relief, on handmade Xuan paper laminated with silk and edged with gold-leaf, with silk medallion and a mirror mounted to the silk-lined backing board.

collage 30 3/4 x 26 3/4 in. (78.1 x 67.9 cm)

overall 42 1/2 x 30 1/2 in. (108 x 77.5 cm)

Signed and dated in pencil, from the series of 71 unique works, published by Gemini G.E.L., Los Angeles (with their and the artist's inkstamp in Chinese symbols), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1033

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA FELDMAN SOLD TO BENEFIT THE FELDMAN FOUNDATION, SUPPORTING VARIOUS IMPORTANT CHARITIES

272

LOT OFFERED WITH NO RESERVE

Robert Rauschenberg

Change, from 7 Characters (G. 1034)

1982

Unique collage in colors with pulp relief, on handmade Xuan paper laminated with silk and edged with gold-leaf, with silk medallion and a mirror mounted to the silk-lined backing board.

collage 30 3/4 x 26 3/4 in. (78.1 x 67.9 cm)

overall 42 1/2 x 30 1/2 in. (108 x 77.5 cm)

Signed and dated in pencil, from the series of 71 unique works, published by Gemini G.E.L., Los Angeles (with their and the artist's inkstamp in Chinese symbols), framed.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Literature

Gemini G.E.L. 1034



273

Robert Rauschenberg

Room Service, from Airport Suite

1974

Relief, intaglio and collage in colors, including the artist's personal tie, on white cotton and green muslin, machine buttonholed for mounting.

approximately 52 x 57 in. (132.1 x 144.8 cm)

Signed, dated and annotated 'AP' in green marker (slightly faded) (one of 15 artist's proofs, the edition was 20 in Arabic numerals and 20 in Roman numerals), published by Graphicstudio, University of South Florida, Tampa, (with their inkstamp on the reverse), unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



“*Airport Suite* was realized, proofed and editioned at Rauschenberg’s Captiva studio – the first time a project was developed and completed off [Graphicstudio’s] campus. Rauschenberg and I had lengthy discussions concerning this project before sending down printers, press, and materials. I recall one morning when he came out after shaving with blood on his cheek, saying that he loved the color and wanted to do a colorful print project. I gathered newspaper matrices – primarily because I’ve never seen a successful print made with one of these, and students try to work with them all the time. I also got some beautifully heavy-toothed stiff paper. Bob had a great deal of difficulty with these elements. He said I was thinking ‘hard’ while he was thinking ‘soft’. So he switched to fabric as a printing base.

Airport Suite was Rauschenberg’s first intaglio project. Not only was the printing material innovative, but the method of printing was totally new. By folding fabrics of differing weaves, he was able to print on and through the materials simultaneously. After printing, the fabric was unfolded and the sections sewn. He achieved images of great expansiveness through a single press run. He further extended the visual impact of the images by additions – bottle caps, rulers, and his entire collection of neckties.”

As master printer Donald Saff describes, the ten works that made up the *Airport Suite* are emblematic of Rauschenberg’s propensity for experimentation, as well as, evoking the same raw physicality seen in his early combines. In using fabric, the printed images, patterns and shapes build upon each other through the transparent and semitransparent layers. Once through the press, folds and stray threads left impressions on the thin white cotton and muslin; in Rauschenberg’s mind, these were “free collaboration”.

By the time printing was completed in Captiva and the parts were assembled at Graphicstudio in Tampa, Rauschenberg was already scheduled to leave on his next adventure. To get the works signed, Graphicstudio packed up the edition and brought it to a room in a Tampa airport hotel, thus deeming the series the Airport suite. Fitting for the pace and energy of Rauschenberg’s life at that time.

Literature

Ruth E. Fine and Mary Lee Corlett 194



274

Robert Rauschenberg

Street Sounds East

1995

Photogravure in colors, on Gampi Chine collé to Arches En Tout Cas paper, with full margins.

I. 34 x 16 5/8 in. (86.4 x 42.2 cm)

S. 46 5/8 x 28 1/2 in. (118.4 x 72.4 cm)

Signed, dated and numbered 27/41 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





275

Jasper Johns

Periscope II (G. 841, ULAE 201)

1979

Lithograph, on Arches paper, with full margins.

I. 51 x 37 in. (129.5 x 94 cm)

S. 56 1/4 x 41 in. (142.9 x 104.1 cm)

Signed, dated and numbered 23/28 in pencil (there were also 4 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



275

Jasper Johns

Provenance

Obelisk Gallery, Boston

Literature

Gemini G.E.L. 841

Universal Limited Art Editions 201



276 o

Jasper Johns

Pyre 1 and 2

2005

Intaglio in colors, on Kupferdruck white etching paper, with full margins.

I. 24 x 35 3/4 in. (61 x 90.8 cm)

S. 32 x 43 in. (81.3 x 109.2 cm)

Signed, dated and numbered 26/51 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)

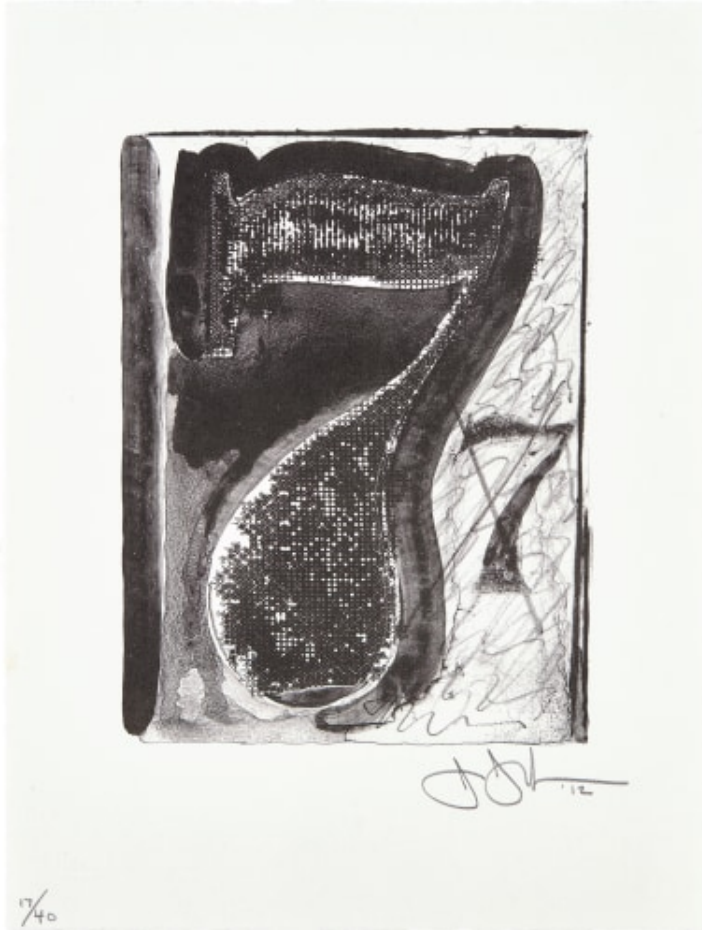


Provenance

Susan Lorence, New York

Private Collection, acquired from the above in 2005

Acquired from the above in 2020



277 o

Jasper Johns

Figure 7

2012

Lithograph, on Rives BFK paper, with full margins.

I. 6 7/8 x 5 1/4 in. (17.5 x 13.3 cm)

S. 10 1/2 x 8 in. (26.7 x 20.3 cm)

Signed, dated and numbered 17/40 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)





278

LOT OFFERED WITH NO RESERVE

Jasper Johns

Target

1970-71

Offset lithograph with collage of red, yellow and blue watercolors and brush, on heavy wove paper, accompanied by the exhibition catalogue *Technics and Creativity*, contained in a plastic clamshell box.

S. 10 1/4 x 8 3/8 in. (26 x 21.3 cm)

overall 10 3/4 x 8 7/8 x 11/4 in. (27.3 x 22.5 x 3.2 cm)

From the edition of 22,500, printed by Gemini G.E.L., Los Angeles, published by the Museum of Modern Art, New York.

Estimate

\$200 — 400 •

[Go to Lot](#)





279

Jasper Johns

0 through 9 (G. 779, ULAE 188)

1978

Lithograph in colors, on La Paloma handmade paper, with full margins.

I. 6 1/2 x 5 in. (16.5 x 12.7 cm)

S. 10 7/8 x 8 1/4 in. (27.6 x 21 cm)

Signed, dated and numbered 38/60 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Gemini G.E.L. 779

Universal Limited Art Editions 188



280

Jasper Johns

Summer (Blue) (ULAE 254)

1985-1991

Lithograph in colors, on pale blue J. Whatman paper, with full margins.

I. 9 1/2 x 6 1/4 in. (24.1 x 15.9 cm)

S. 16 1/4 x 11 1/8 in. (41.3 x 28.3 cm)

Signed, dated and numbered 40/225 in pencil (there were also 19 artist's proofs), published by Brooke Alexander Editions, New York, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



280

Jasper Johns

Literature

Universal Limited Art Editions 254



281 o

Lucian Freud

Girl with Fuzzy Hair (F. 63)

2004

Etching, on Somerset paper, with full margins.

I. 12 1/2 x 11 3/8 in. (31.8 x 28.9 cm)

S. 25 x 19 3/4 in. (63.5 x 50.2 cm)

Signed with initials and numbered 41/46 in pencil (there were also 12 artist's proofs), published by Acquavella LLC, New York, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



281

Lucian Freud

Provenance

Acquavella Contemporary Art, New York
Private Collection, acquired from the above in 2004
Acquired from the above in 2020

Literature

Starr Figura 63



282 o

Lucian Freud

The New Yorker (F. 84)

2006

Etching, on Somerset paper, with full margins.

I. 15 x 15 in. (38.1 x 38.1 cm)

S. 25 1/2 x 22 5/8 in. (64.8 x 57.5 cm)

Signed with initials and numbered 4/46 in pencil (there were also 12 artist's proofs), published by Acquavella LLC, New York, framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Acquavella Contemporary Art, New York
Private Collection, acquired from the above 2006
Acquired from the above in 2020

Literature

Starr Figura 84



PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

283

David Hockney

*An Image of Celia Study, from Moving Focus Series
(M.C.A.T. 280)*

1986

Lithograph, etching and aquatint in colors, on Koller
HMP handmade paper, the full sheet.

S. 22 3/4 x 17 3/4 in. (57.8 x 45.1 cm)

Signed, dated and numbered 44/60 in pencil (there
were also 23 artist's proofs), published by Tyler
Graphics, Ltd., Mount Kisco, New York (with their
blindstamp), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



283

David Hockney

Literature

Museum of Contemporary Art Tokyo 280



284

David Hockney

Figures with Still Life, from The Blue Guitar (S.A.C. 208, M.C.A.T. 187)

1976-1977

Etching and drypoint in colors, on Inveresk paper, with full margins.

I. 16 3/4 x 13 5/8 in. (42.5 x 34.6 cm)

S. 20 5/8 x 18 in. (52.4 x 45.7 cm)

Signed and numbered 79/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, London and New York, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Scottish Arts Council 208

Museum of Contemporary Art Tokyo 187



285

David Hockney

A Moving Still Life, from The Blue Guitar (S.A.C. 216, M.C.A.T. 195)

1976-1977

Etching and aquatint in colors, on Inveresk paper, with full margins.

I. 13 1/2 x 16 1/2 in. (34.3 x 41.9 cm)

S. 18 1/8 x 20 3/4 in. (46 x 52.7 cm)

Signed and numbered 53/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, London and New York, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



285

David Hockney

Literature

Scottish Arts Council 216

Museum of Contemporary Art Tokyo 195



286

David Hockney

Illustrations for 14 Poems by C.P. Cavafy (S.A.C. 47-59, M.C.A.T. 47-59)

1967

Book of 12 etchings with aquatint, on wove paper, with full margins, with title-page, text and justification, bound (as issued) in the original purple cotton silk covers, with the accompanying signed and dated etching *Portrait of Cavafy II* loose (as issued), all contained in the original black cotton silk covered slipcase.

slipcase 19 x 13 3/8 x 1 1/4 in. (48.3 x 34 x 3.2 cm)

Signed and numbered 137/500 in pencil on the colophon (there were also 50 artist's proofs), published by Editions Alecto, London (with their inkstamp on the reverse of the loose print).

Estimate

\$4,000 — 6,000

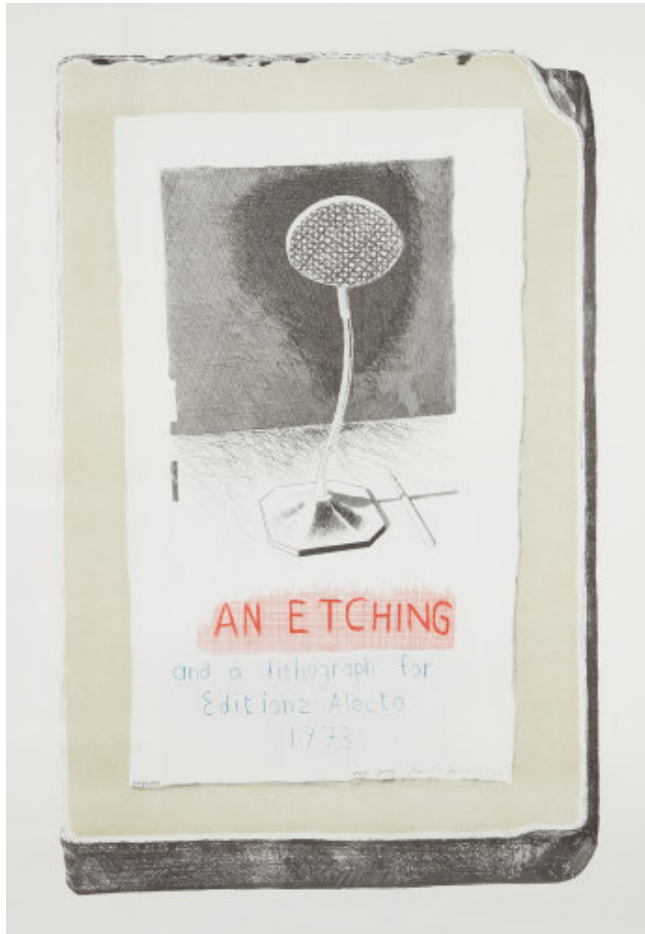
[Go to Lot](#)



Literature

Scottish Arts Council 47-59

Museum of Contemporary Art Tokyo 47-59



287

David Hockney

*An Etching and a Lithograph for Editions Alecto
(M.C.A.T. 121)*

1973

Collotype in colors, on cartridge paper, with full margins.

I. 30 x 19 1/4 in. (76.2 x 48.9 cm)

S. 37 x 27 in. (94 x 68.6 cm)

Numbered 599/2000 in pencil, published by Editions Alecto, London (with their blindstamp), unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)

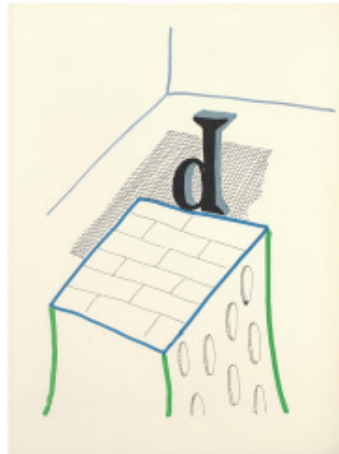
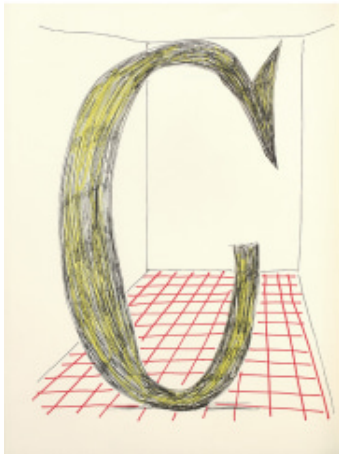
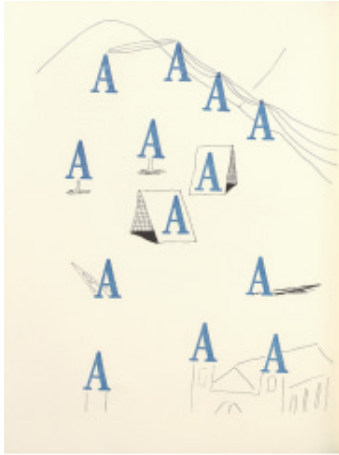


Literature

Editions Alecto 474

Scottish Arts Council 129

Museum of Contemporary Art Tokyo 121



288

David Hockney

Hockney's Alphabet

1991

The complete book including 26 lithographs in colors, on Exhibition Fine Art Cartridge paper, with full margins, with full text and title page, the sheets bound (as issued) in quarter vellum with handmade Fabriano Roma paper boards, housed in the original grey slip case.

13 1/2 x 10 x 1 1/4 in. (34.3 x 25.4 x 3.2 cm)

Signed by the artist and most contributors in ink and numbered '89' in black ink on the justification page, from the edition of 250 (there was also an edition of 26 lettered A-Z and an edition of 24 in Roman numerals), published by Faber & Faber, London.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





289

David Hockney

Red Square and the Forbidden City, from China Diary
(M.C.A.T. 254)

1982

Lithograph in colors, on Somerset paper, the full sheet folded three times to form four panels (as issued), with accompanying book and text by Stephen Spender, contained in the original red paper folio, all contained in the original heavy card slipcase.

S. 19 1/4 x 21 1/4 in. (48.9 x 54 cm)

slipcase 10 5/8 x 8 1/4 x 1 in. (27 x 21 x 2.5 cm)

The print signed, dated and numbered 312/1000 in pencil, additionally signed by the artist and author in blue and black ink on an inside page of the book (there were also 104 artist's proofs), published by Thames and Hudson, New York.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Literature

Museum of Contemporary Art Tokyo 254

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS
FUND

290

H.C. Westermann

*Untitled #9, from See America First (T. 2434, A. & B
14K)*

1968

Lithograph in colors, on Copperplate Deluxe paper, the
full sheet.

S. 22 x 30 in. (55.9 x 76.2 cm)

Signed and annotated 'cancellation proof' in pencil (the
edition was 20), published by Tamarind Lithography
Workshop, Los Angeles, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Provenance

Rolf G. Nelson, Los Angeles

Laura Lee Woods, 1969

The Museum of Modern Art, 2011

Literature

Tamarind 2432

Dennis Adrian and Richard A. Born 14K



291

William Kentridge

Untitled (Central Park Bandshell)

2005

Etching, on wove paper, with full margins.

I. 7 x 8 3/8 in. (17.8 x 21.3 cm)

S. 11 3/4 x 12 5/8 in. (29.8 x 32.1 cm)

Signed and numbered 7/8 in pencil, published by the Public Art Fund?, New York, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





292

LOT OFFERED WITH NO RESERVE

Mimmo Paladino

Acqua di stagno (Pond Water) (S. 1980.20, Di M. 9)

1980

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

I. 14 3/4 x 20 1/2 in. (37.5 x 52.1 cm)

S. 22 1/2 x 35 1/2 in. (57.2 x 90.2 cm)

Signed, dated and numbered 17/35 in pencil (there were also 12 artist's proofs), published by Multiples, Inc., New York (with their blindstamp), framed.

Estimate

\$500 — 700 •

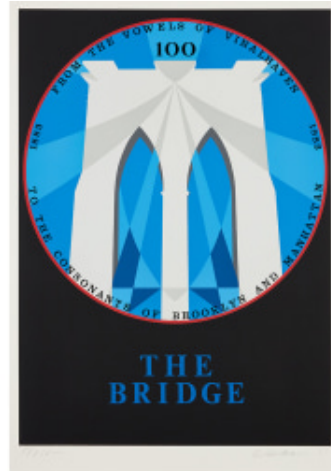
[Go to Lot](#)



Literature

Dieter Schwarz 1980.20

Enzo Di Martino 9



293

Various Artists including Robert Indiana, Larry Rivers, Robert Rauschenberg, R.B. Kitaj, Alex Katz, Robert Motherwell, and Red Grooms

New York, New York: seven plates

1983

Two screenprints, two lithographs, one lithograph with embossing, one screenprint and lithograph, one screenprint and lithograph with collage and one screenprint with die cut and collage all in colors, on various wove papers, the full sheets and full margins. smallest S. 22 x 30 in. (55.9 x 76.2 cm)

largest S. 29 5/8 x 36 1/4 in. (75.2 x 92.1 cm)

All signed and numbered 5/250 in pencil (some also titled and dated, there were also 25 artist's proofs and a deluxe edition of 35 and 10 artist's proofs in Roman numerals), published by the New York Graphic Society, one framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Various Artists including Robert Indiana, Larry Rivers, Robert Rauschenberg, R.B. Kitaj, Alex Katz, Robert Motherwell, and Red Grooms

Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above by the present owner in 1986

Literature

Jane Kinsman 1126 (Kitaj); Klaus Albrecht Schröder 154 (Katz); Siri Engerg and Joan Banach 293 (Motherwell); Tyler Graphics 414 (Motherwell); Walter Knestrick 97 (Grooms)

Editions & Works on Paper

New York Auction / 19-21 October 2021



294

Richard Estes

Holland Hotel (A. p. 127)

1980

Screenprint in colors, on 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 annotated 58/100 in gold ink (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Literature

John Arthur p. 127



295

Richard Estes

Lakewood Mall, from Urban Landscapes No. 3 (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 5/8 x 27 1/2 in. (49.8 x 69.9 cm)

Signed and numbered 112/250 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, unframed.

Estimate

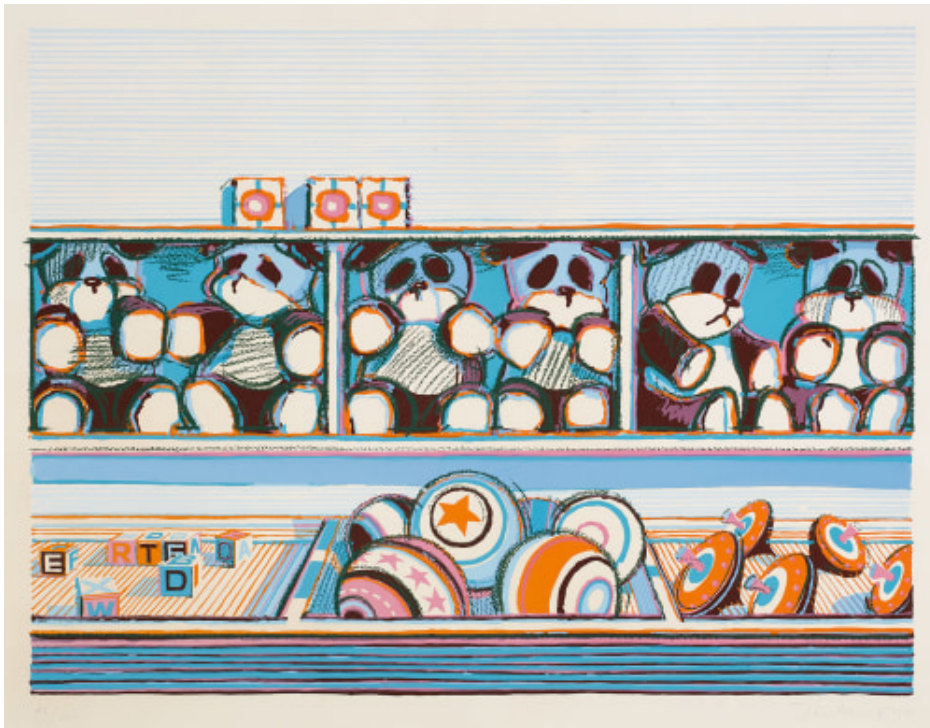
\$1,000 — 2,000

[Go to Lot](#)



Literature

John Arthur p. 123



296

Wayne Thiebaud

Toy Counter, from Seven Still Lives and a Rabbit

1971

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

I. 18 x 23 3/4 in. (45.7 x 60.3 cm)

S. 22 1/8 x 29 3/8 in. (56.2 x 74.6 cm)

Signed, dated and numbered 48/50 in pencil (there were also some artist's proofs), published by Parasol Press, New York, Ltd., see condition report, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)





297

Wayne Thiebaud

Suckers State I (G. 85)

1968

Lithograph, on Rives BFK paper, with full margins.

I. 8 x 14 in. (20.3 x 35.6 cm)

S. 16 x 22 in. (40.6 x 55.9 cm)

Signed, titled and numbered 40/150 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](#)



Literature

Gemini G.E.L. 85



298

Wayne Thiebaud

Half Cakes, from Seven Still Lifes and a Silver Landscape

1971

Screenprint, on Arches paper, with full margins.

I. 18 x 16 1/8 in. (45.7 x 41 cm)

S. 29 7/8 x 22 1/8 in. (75.9 x 56.2 cm)

Signed, dated and numbered 22/50 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





299

Wayne Thiebaud

Cherries

1984

Aquatint with drypoint, on wove paper, with full margins.

I. 9 x 12 in. (22.9 x 30.5 cm)

S. 15 3/4 x 18 1/2 in. (40 x 47 cm)

Signed, dated and numbered 2/25 in pencil (there were also 10 artist's proofs), published by Crown Point Press, Oakland (with their blindstamp), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





300

Wayne Thiebaud

Cut Melon

1964

Etching, on wove paper, with full margins.

I. 6 x 6 3/4 in. (15.2 x 17.1 cm)

S. 15 x 11 in. (38.1 x 27.9 cm)

Signed, titled, dated and annotated 'A.P.' in pencil (an artist's proof, aside from the edition of 15), published by the artist, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





301

Wayne Thiebaud

Delicatessen Trays

1965

Etching and aquatint, on wove paper, with full margins.

I. 3 7/8 x 4 in. (9.8 x 10.2 cm)

S. 10 x 10 in. (25.4 x 25.4 cm)

Signed, dated and annotated 'A.P.' in pencil (an artist's proof, aside from the edition of 10), published by the artist, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)

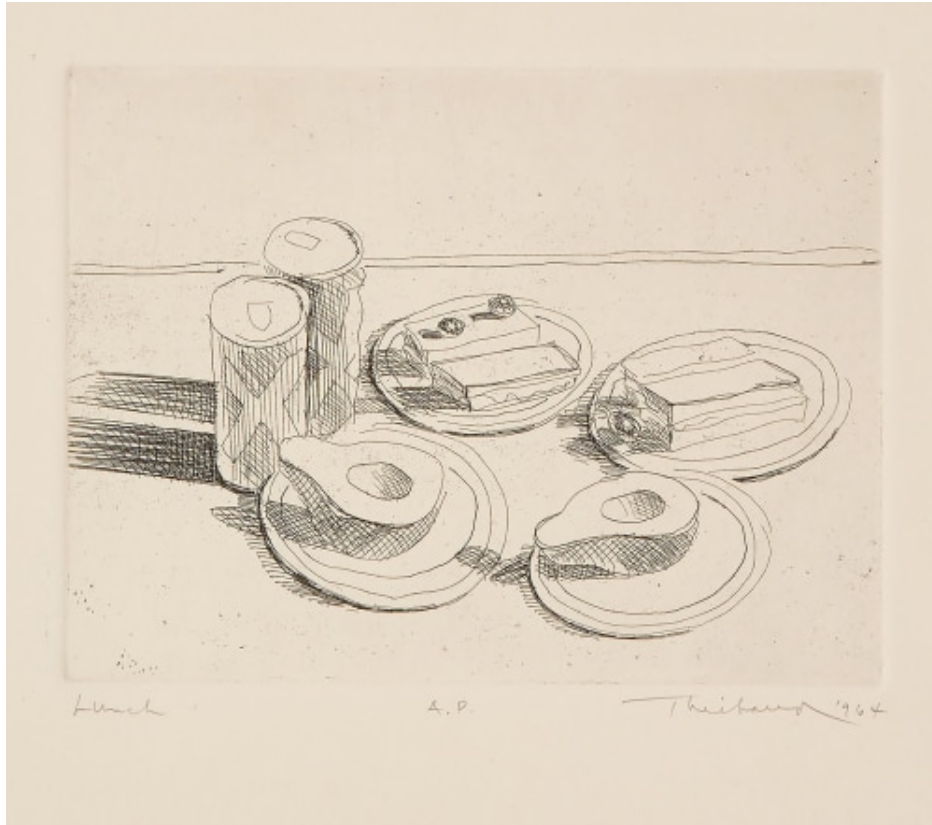


301

Wayne Thiebaud

Provenance

Christies, New York, *Thiebaud from Thiebaud: Prints and Works on Paper from the Private Studio of Wayne Thiebaud*, September 29th, 2016, lot 71



302

Wayne Thiebaud

Lunch, from Delights

1965

Etching, on Rives BFK paper, slightly trimmed at the upper sheet edge.

I. 5 x 6 3/4 in. (12.7 x 17.1 cm)

S. 15 x 11 in. (38.1 x 27.9 cm)

Signed, titled, dated and annotated 'A.P.' in pencil (an artist's proof, the edition was 100), published by Crown Point Press, Berkeley, California, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





303

Wayne Thiebaud

Marina Ridge

1997

Drypoint, on gampi paper Chine collé to wove paper, with full margins.

I. 11 x 9 in. (27.9 x 22.9 cm)

S. 21 x 17 in. (53.3 x 43.2 cm)

Signed, dated and numbered 13/35 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)





304

Wayne Thiebaud

Mountain Cloud

1998

Etching, on wove paper, with full margins.

I. 6 3/8 x 4 3/4 in. (16.2 x 12.1 cm)

S. 12 x 10 in. (30.5 x 25.4 cm)

Signed, dated and numbered 18/25 in pencil,
published by Crown Point Press, San Francisco (with
their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



305

Alex Katz

Yellow Flags 3

2020

Archival pigment print in colors, on Crane Museo Max paper, the full sheet.

S. 33 1/4 x 22 1/4 in. (84.5 x 56.5 cm)

Signed and numbered 108/150 in pencil (there were also 25 artist's proofs), published by Lococo Fine Art, St. Louis, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM A CONTEMPORARY NEW YORK
COLLECTION

306

Alex Katz

*Ada in Hat, from Alex and Ada, the 1960's to the
1980's (S. 241)*

1990

Screenprint in colors, on Arches paper, the full sheet.
S. 26 x 36 in. (66 x 91.4 cm)

Signed and numbered 33/150 in pencil (there were
also 30 artist's proofs), published by Gaultney-
Klineman Art, New York, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



306

Alex Katz

Literature

Klaus Albrecht Schröder 241



307

Alex Katz

Sailor Hat (S. 379)

2003

Linocut, on Iyo Glazed paper, with full margins.

I. 12 x 10 1/4 in. (30.5 x 26 cm)

S. 19 1/2 x 17 1/2 in. (49.5 x 44.5 cm)

Signed and numbered 32/60 in pencil (there were also 10 artist's proofs), published by the artist to benefit the Brooklyn Academy of Music, New York, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



307

Alex Katz

Literature

Klaus Albrecht Schröder 379



308

LOT OFFERED WITH NO RESERVE

Eric Fischl

Untitled (Boy in Blue Water), from Brooklyn Academy of Music Portfolio II; and Untitled

1988; and 1989

One etching and aquatint in colors, and one woodcut in colors, both on wove papers, with full margins.

smallest I. 9 1/2 x 10 1/2 in. (24.1 x 26.7 cm)

largest S. 24 1/2 x 20 1/2 in. (62.2 x 52.1 cm)

Both signed and numbered 61/75 and 51/200 in pencil respectively, one published by Parasol Press, Ltd., New York, the other published by Crown Point Press, San Francisco (with their blindstamp), both framed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)





309

LOT OFFERED WITH NO RESERVE

Eric Fischl

Beach; and Shower

1987

Two etchings and aquatint, on Hahnemühle paper, with full margins.

Shower I. 15 1/2 x 19 1/2 in. (39.4 x 49.5 cm)

S. 22 1/8 x 25 1/4 in. (56.2 x 64.1 cm)

Beach I. 12 x 16 in. (30.5 x 40.6 cm)

S. 18 3/4 x 21 3/4 in. (47.6 x 55.2 cm)

Both signed and numbered 97/100 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, with the blindstamp of the printer Aldo Crommelynck, Paris, both unframed.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)





310

LOT OFFERED WITH NO RESERVE

Larry Rivers

Fred and Ginger

1999

Lithograph in colors, mounted to sculpted foam core.
34 3/8 x 29 5/8 x 2 1/2 in. (87.3 x 75.2 x 6.4 cm)

Signed, dated and numbered 16/53 in black marker,
John Szoke Editions, New York, unframed.

Estimate

\$700 — 900 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



311

Jim Dine

Christmas Print (B. 26)

2001

Offset lithograph, etching and drypoint in colors with hand-coloring, on T.H. Saunders paper, the full sheet. S. 13 1/4 x 19 1/8 in. (33.7 x 48.6 cm)

Signed, dated and numbered 7/24 in pencil (there were also 4 artist's proofs), co-published by Pace Editions, Inc., New York and Alan Cristea Gallery, London, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)

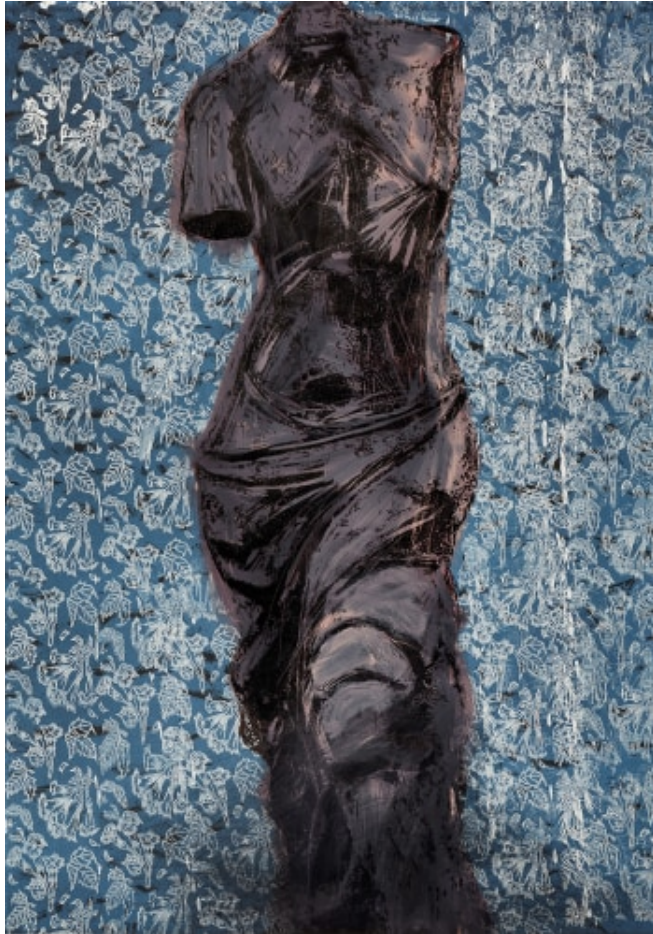


311

Jim Dine

Literature

Tobias Burg 26



312

Jim Dine

Nine Views of Winter #1 (D. & F. 197)

1985

Woodcut in colors with hand-coloring in oil paint, on Arches buff paper, the full sheet.

S. 52 1/2 x 37 1/4 in. (133.4 x 94.6 cm)

Signed, dated and numbered 10/24 in pencil (there were also 5 artist's proofs), published by Pace Editions Inc., New York, with the Angeles Press inkstamp on the reverse, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



312

Jim Dine

Provenance

Private Collection, New York

Literature

Ellen D'Oench and Jean Feinberg 197

Editions & Works on Paper

New York Auction / 19-21 October 2021



313

Jim Dine

Called by Sake (C. 70)

1993

Woodcut, collagraph and photo-engraving in colors, on Rives Lightweight Cream paper, with full margins.

I. 22 x 17 3/4 in. (55.9 x 45.1 cm)

S. 30 x 23 1/2 in. (76.2 x 59.7 cm)

Signed, dated and numbered 27/36 in pencil (there were also 8 artist's proofs), published by Pace Editions, Inc., New York, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



313

Jim Dine

Provenance

Private Collection, New York

Literature

Elizabeth Carpenter 70



314

Andy Warhol

Exhibition poster for Andy Warhol: Pasadena Art Museum - Brillo

1970

Screenprint in colors, on wove paper, the full sheet.
S. 30 x 26 in. (76.2 x 66 cm)

Signed in black ink, from the edition of unknown size,
published by Pasadena Art Museum, California,
unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





315

Andy Warhol

Lincoln Center Ticket (F. & S. 19, R. p. 130)

1967

The colors bright and fresh, screen print on opaque acrylic, the full sheet.

S. 45 x 24 in. (114.3 x 61 cm)

Presumably an unsigned proof aside from the signed edition of 200 (there was also an edition of 500 on wove paper), published by Leo Castelli Gallery, New York, unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 19

Charles Riley p. 130



316

Andy Warhol

Merry Christmas (Girl with Arm Over Head)

1953

Offset lithograph, on pink wove paper, the full sheet.

S. 11 x 8 1/2 in. (27.9 x 21.6 cm)

With The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts inkstamps on the reverse, with the initials 'T.J.H.' and annotated 'PM 04.0008' in pencil on the reverse, framed.

Estimate

\$600 — 900

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE FAMILY COLLECTION OF THOM LAFFERTY

317

Andy Warhol

A Gold Book (F. & S. IV.106-124); and *Holy Cats* by Andy Warhol's Mother

1957

Two artist's books, *A Gold Book* comprised of the complete set of 20 offset lithographs, five with hand-coloring, 14 on gold paper and six on white wove paper, the full sheets (bound as issued), with the original binding and cover, lacking tissue dividers, and *Holy Cats* by *Andy Warhol's Mother* comprised of 20 offset lithographs (one with hand-coloring), on colored wove paper, bound (as issued), with original paper-covered hardcover with offset lithograph and hand-coloring on the front.

A Gold Book 15 x 11 5/8 x 3/8 in. (38.1 x 29.5 x 1 cm)

Holy Cats 9 x 5 3/4 in. (22.9 x 14.6 cm)

A Gold Book signed, dedicated and numbered '#58' in black ink on the colophon (from the edition of 100), *Holy Cats* by *Andy Warhol's Mother* from the edition of unknown size.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





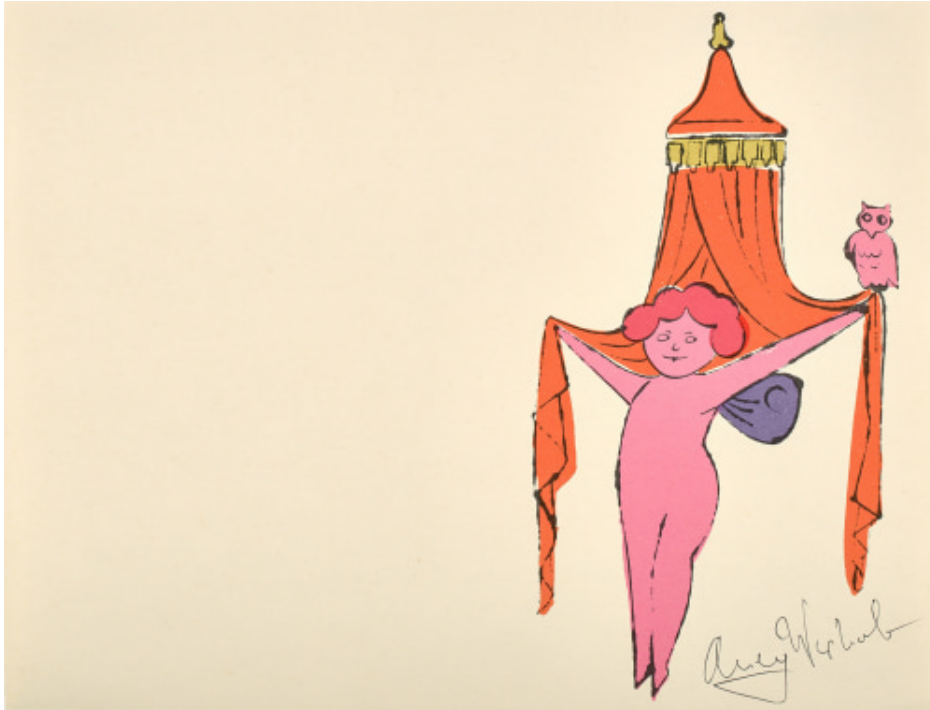
Andy Bakes a Cake, photo by Thomas Lafferty. Originally printed in *Vogue Magazine*. At last Andy begins working baking his cake with very strange ingredients, topping it off with gold leaf for the frosting.

Provenance

Gift of art by decent to present owners

Literature

Frayda Feldman and Jörg Schellmann IV.106-124



PROPERTY FROM A CONTEMPORARY NEW YORK COLLECTION

318

LOT OFFERED WITH NO RESERVE

Andy Warhol

In the Bottom of my Garden: one plate (see F. & S. IV.86)

c. 1956

Offset lithograph with hand coloring, on wove paper, with margins.

I. 8 1/4 x 4 1/2 in. (21 x 11.4 cm)

S. 8 3/8 x 11 in. (21.3 x 27.9 cm)

Bears signature in black felt-tip pen, from the original bound book, framed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann IV.86



319

Tom Wesselmann

Smoker, from An American Portrait 1776-1976

1976

Screenprint in colors, on Museum Board, with full margins.

I. 16 1/4 x 16 1/4 in. (41.3 x 41.3 cm)

S. 26 x 19 1/2 in. (66 x 49.5 cm)

Signed and numbered 60/75 in pencil (there were also 50 in Roman numerals), published by Transworld Art, New York (with their blindstamp), framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



319

Tom Wesselmann

Provenance

Private Midwestern Collection



320

Tom Wesselmann

Still Life with Pear and Oranges

1998

Screenprint in colors, on Coventry rag paper, with full margins.

I. 6 1/4 x 5 in. (15.9 x 12.7 cm)

S. 8 1/2 x 7 7/8 in. (21.6 x 20 cm)

Signed and numbered 120/150 in pencil (there were also 20 artist's proofs), co-published by the artist and The Cooper Union for their Christmas Card, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





321

Roy Lichtenstein

Composition IV (C. 293)

1995

Screenprint in colors, on Rives BFK paper, with full margins.

I. 13 x 19 1/4 in. (33 x 48.9 cm)

S. 22 1/4 x 27 3/8 in. (56.5 x 69.5 cm)

Signed, dated and numbered 42/120 in pencil (there were also 30 artist's proofs), co-published by the artist and Kennedy for Senate, unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)

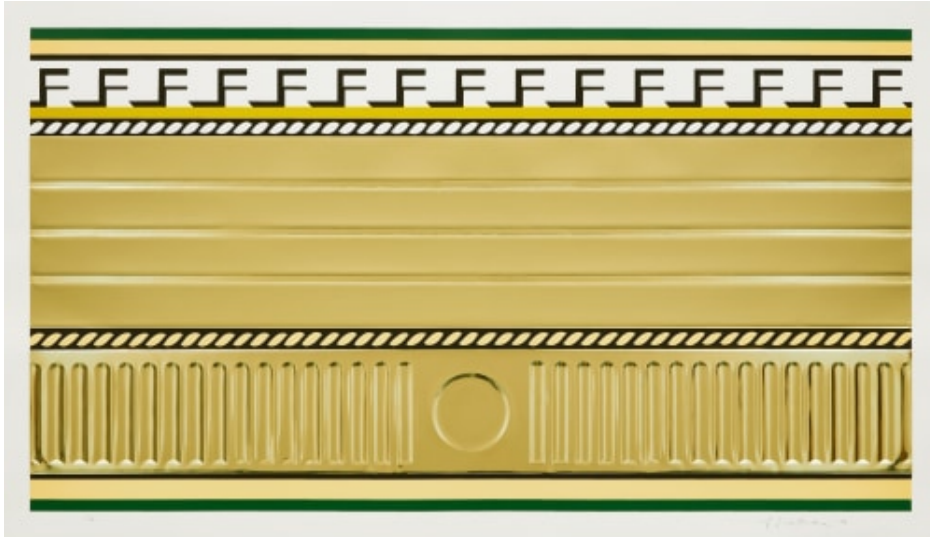


321

Roy Lichtenstein

Literature

Mary Lee Corlett 293



322

Roy Lichtenstein

Entablature III, from Entablature Series (C. 140)

1976

Screenprint in colors and collage with embossing, on Rives BFK paper, with full margins.

I. 20 3/4 x 38 in. (52.7 x 96.5 cm.)

S. 29 1/4 x 45 in. (74.3 x 114.3 cm.)

Signed, dated and numbered 1/16 in pencil (were also 9 artist's proofs), published by Tyler Graphics Ltd., Bedford Village, New York (with their blindstamp), framed.

Estimate

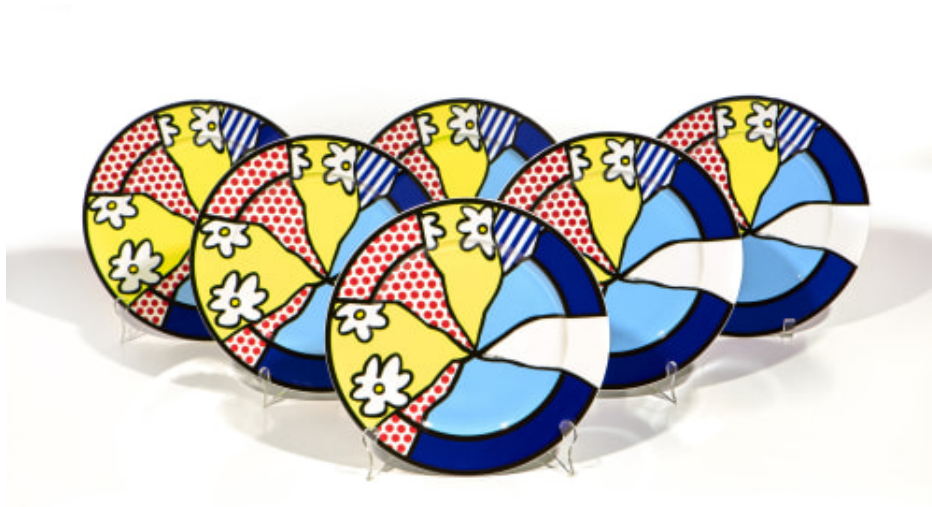
\$8,000 — 12,000

[Go to Lot](#)



Literature

Mary Lee Corlett 140



323

Roy Lichtenstein

Water Lilies

1990

Six porcelain plates glazed in colors.
all diameter 12 1/8 in. (30.8 cm)

All with printed signature and numbered 1360/3000,
1376/3000, 1469/3000, 1505/3000, 1519/3000 and
1585/3000 on the undersides, published by Rosenthal,
Hamburg, with the accompanying certificates of
authenticity, all contained in the original individual
boxes.

Estimate
\$4,000 — 6,000

[Go to Lot](#)



323

Roy Lichtenstein

Provenance

Private Collection, Los Angeles



324

Claes Oldenburg

Tilting Neon Cocktail (P. 21)

1983

Stainless steel, cast aluminum, acrylic paint, Plexiglas multiple.

18 1/2 x 6 1/2 x 7 in. (47 x 16.5 x 17.8 cm)

Incised with initials, title, date and numbered 16/50 on the underside of the base (there were also 5 hors commerce copies), published by Brooke Alexander for The New Museum of Contemporary Art, New York.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



“After the 1960s, fund-raising was nearly always the impetus for my multiple making. Fund-raising especially influenced the choice of subject for *Tilting Neon Cocktail*. I visualized the benefactors of The New Museum of Contemporary Art in New York seated around a banquet table with a cocktail sculpture at each setting. In fact, I had wanted a motive for this ubiquitous subject since 1954 when I noticed that every bar in San Francisco was identified by an identical emblem, a cocktail glass in neon.

This well-established sign for happy times is conventionally tilted as if the glass itself were intoxicated. A rod of stainless steel, which has the look and feel of a “white” liquor, like the vodka or gin of martinis, was substituted for the neon, and was formed, as neon must be, in a single, unbroken line. In three dimensions, this left parts of the subject, such as the walls of the glass and its contents, to the imagination, making the cocktail a rather abstract object. To bring the subject back from geometry to nature, the olive, cradled in the imaginary funnel of the glass and surrounded by imaginary alcohol, is treated in a painterly way.

There are overtones of the glistening black dance floors from 1930s film musicals, or of the earliest plastic – Bakelite – in the curved corner fragment of a bar table, on which the *Tilting Neon Cocktail* can be revolved. But the envisioned choreography of an opulent table setting with sixty-five twirling cocktails never materialized.” *Claes Oldenburg* quoted in *Claes Oldenburg: Multiples in Retrospect 1964 – 1990*, p. 132



Tilting Neon Cocktail Study, 1983. Wood, cardboard, acrylic 17 15/16 x 9 1/4 x 11 9/16 inches. *Claes Oldenburg: Multiples in Retrospect 1964-1990* pg. 134

Literature

David Platzker 21



325

Claes Oldenburg

Fire Plug Souvenir - "Chicago August 1968" (P. 10)

1968

Plaster sculpture painted in red.

8 3/8 x 7 1/2 x 8 in. (21.3 x 19.1 x 20.3 cm)

Signed with initials, numbered 32/100 in black marker, and stamped with initials, 'Chicago' and 'August 1968' on the underside (there was also an unknown number of artist's proofs), published by Richard Feigen Gallery, Chicago.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



“In October 1968, the Richard Feigen Gallery in Chicago organized an exhibition to protest mayor Richard J. Daley’s brutal response to demonstrations at the Democratic National Convention the previous August. I was asked to make a multiple object that could be sold to benefit the American Civil Liberties Union, which had handled the cases of those arrested. I wanted to make a sort of souvenir of the August events, the kind that is sold at airports or that one takes home from a carnival of a world’s fair and that is normally made out of painted plaster.

The subject in this case would not be a Hancock Tower, but a humble subject that is a fixture in every neighborhood, a true multiple of the city – one of Chicago’s characteristic, chunky, red, two-headed fireplugs. The scale I chose was that of a cobblestone, something I associated with revolutionary activity, though the plan to throw one plug through the window to launch the exhibition was never realized. As I made *Fire Plug Souvenir- ‘Chicago August 1968,’* it began to look somewhat like a teddy bear, and, like a stuffed animal, it could be set down in different ways. For the opening of the Feigen exhibition fifty of the plugs were arranged in different positions like an unruly crowd, and roses, which seemed a related shape, were scattered over them.” Claes Oldenburg quoted in *Claes Oldenburg: Multiples in Retrospect 1964 – 1990*, p.78

Literature

David Platzker 10



326

Claes Oldenburg

Miniature Soft Drum Set (S. 1969.06, P. 12, A. & P. 61)

1969

Screenprint on canvas, wash-line, wood and spray painted multiple, with accompanying screenprinted wove paper-covered wood base (as issued), all contained in the original plywood dovetail presentation box with printed artist's name, title and publisher. presentation box 15 3/4 x 20 3/4 x 11 3/4 in. (40 x 52.7 x 29.8 cm)

Signed with initials and numbered 187/200 in grey marker on the large drum (there were also 18 artist's proofs in Roman numerals), published by Multiples, Inc., New York (with their and the artist's inkstamp on the underside of the wood base).

Estimate

\$3,000 — 5,000

[Go to Lot](#)



“I chose to make a soft drum set for the International Exhibition of Sculpture, which was held in the autumn of 1967 at the Guggenheim Museum, because of its resemblance to the architecture of the building. The subject, with all its accessories, was impossibly detailed, especially in its “soft” state of collapse, and in order to visualize it in a drawing for a catalogue in advance of the exhibition, I found it necessary to have a small model sewn out of canvas, which I sprayed with black enamel and set on a rough platform made from a Canadian Club whiskey carton. Later in the year, this model became the unlikely subject for the second edition done with Multiples, Inc. The sketch had the scale suitable for a multiple, but it was an extremely casual, intimate, and shabby object that seemed completely unreproducible. In its individuality, it was the very opposite of a multiple, a fact that I took as a challenge. Its softness would make each member of the edition individual.” *Claes Oldenburg* quoted in *Claes Oldenburg: Multiples in Retrospect 1964 - 1990*, p. 92

Literature

Dieter Schwarz 1969.06

David Platzker 12 (*Multiples in Retrospect*)

Richard Axsom and David Platzker 61 (*Printed Stuff*)



327

LOT OFFERED WITH NO RESERVE

Claes Oldenburg

Store Window: Bow, Hats, Heart, Shirt, 29 c (L.P. CO-72-333, L.P. p. 212, A. & P. 105)

1973

Lithograph in colors, on J. Barcham Green paper, with full margins.

I. 15 x 19 in. (38.1 x 48.3 cm)

S. 22 3/4 x 27 in. (57.8 x 68.6 cm)

Signed, dated and numbered 61/75 in blue pencil (there were also 10 artist's proofs), published by Landfall Press, Inc., Chicago (with their blindstamp), framed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)

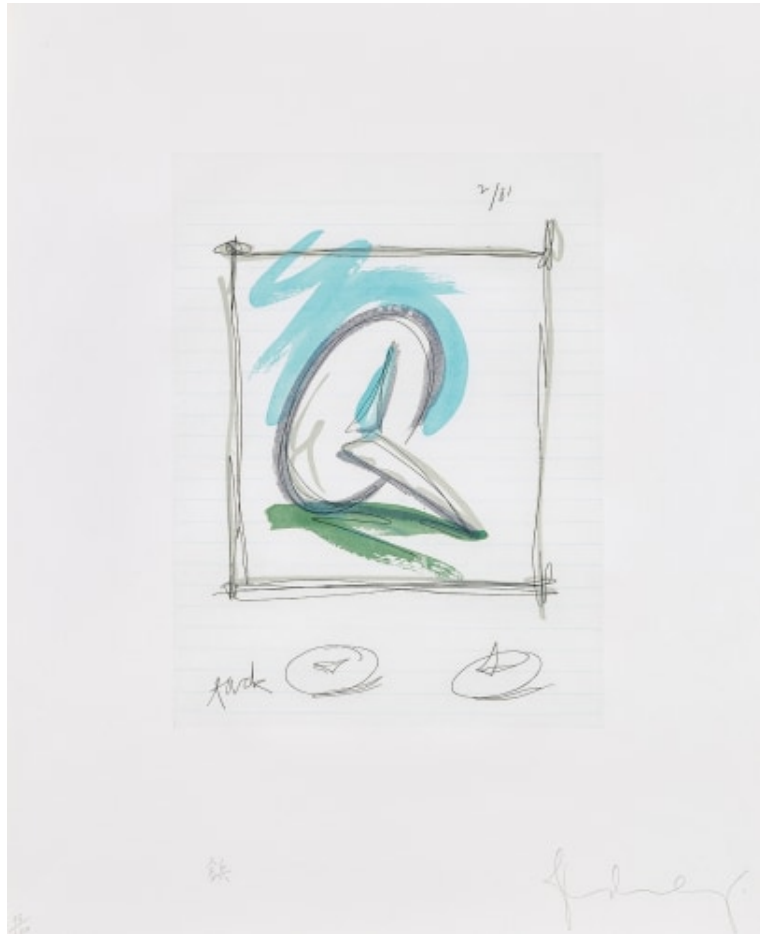


Literature

Landfall Press CO-72-333

Landfall Press: Twenty-Five Years of Printmaking, Milwaukee Art Museum, 1996, p. 212

Richard Axsom and David Platzker 105



328

Claes Oldenburg

*Sketch for a Sculpture in the Form of a Steel Tack,
from Marginalia: Hommage to Shimizu (A. & P. 176)*

1981

Etching and aquatint in colors, on Barcham Green
paper, with full margins.

I. 13 1/4 x 9 7/8 in. (33.7 x 25.1 cm)

S. 22 x 17 7/8 in. (55.9 x 45.4 cm)

Signed and numbered 48/100 in pencil (there were
also 30 artist's proofs), published by Marginalia
Publishing Group, Modern Prints Workshop, Gendai
Hanga Kobo Co., Ltd., Tokyo, framed.

Estimate

\$600 — 900

[Go to Lot](#)



Literature

Richard Axsom and David Platzker 176



329 ж

Robert Indiana

American Dream No. 5 (The Golden Five) (S. 113)

1980

The complete set of five screenprints in colors, on
Fabriano paper, with full margins.

all I. 24 x 24 in. (61 x 61 cm)

all S. 26 3/4 x 26 3/4 in. (67.9 x 67.9 cm)

All signed, four with initials, dated and numbered 93/
100 in pencil, and one titled in pencil (there were also
40 artist's proofs), co-published by Prestige Art, Ltd.,
New York, and Edition Domberger, Stuttgart (with
their blindstamp), all framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Literature

Susan Sheehan 113



330

Robert Indiana

Classic Love

1995

Skein dyed, hand carved and hand tufted archival New Zealand woolen rug, on stretched canvas with natural latex backing, lacking signed label on the reverse.

94 3/4 x 94 3/4 in. (240.7 x 240.7 cm)

From the edition of 100, with a sheared signature in the lower right corner, handcrafted by Master Contemporary Original Artist Rugs, New York.

Estimate

\$2,000 — 3,000

[Go to Lot](#)

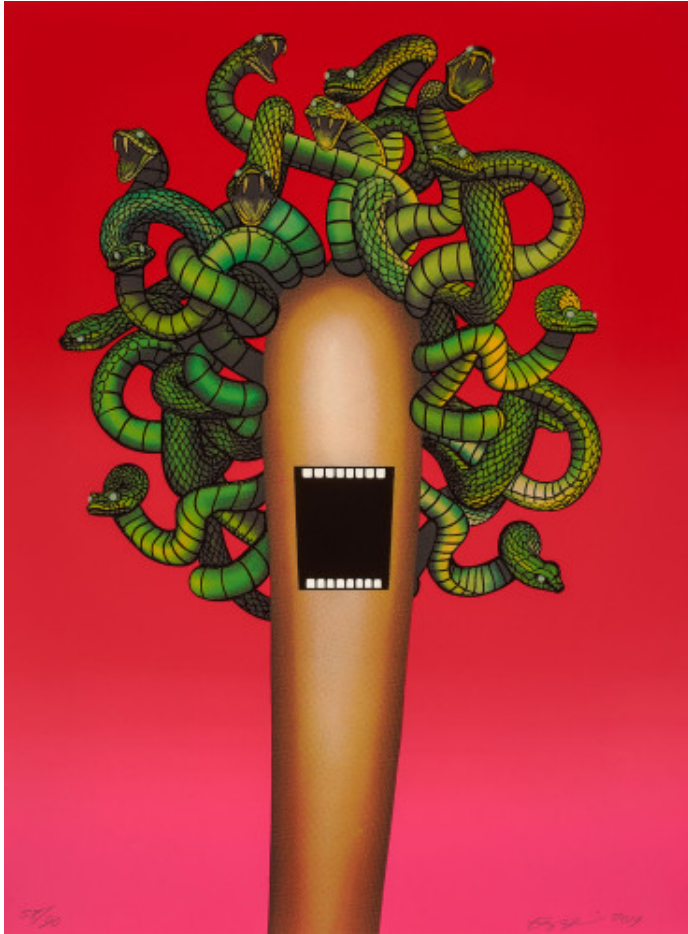


Provenance

John Gilbert, Indiana

Jim Kempner Fine Art, New York

Acquired from the above by the present owner



331

Emily Mae Smith

Medusa

2019

Screenprint in colors with glow-in-the-dark ink, on
Coventry rag paper, the full sheet.

S. 24 x 18 in. (61 x 45.7 cm)

Signed, dated and numbered 58/90 in pencil,
published by Elective Affinity, Brooklyn, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





332

Lenz Geerk

Cathy and Heathcliff

2019

The complete set of one etching, on wove paper, with full margins, contained in the original gold cloth-covered portfolio with embossed title and artist's name, accompanied by a special edition of Emily Brontë's *Wuthering Heights* in English and German, with illustrations by Geerk.

I. 10 x 7 3/8 in. (25.4 x 18.7 cm)

S. 15 x 11 in. (38.1 x 27.9 cm)

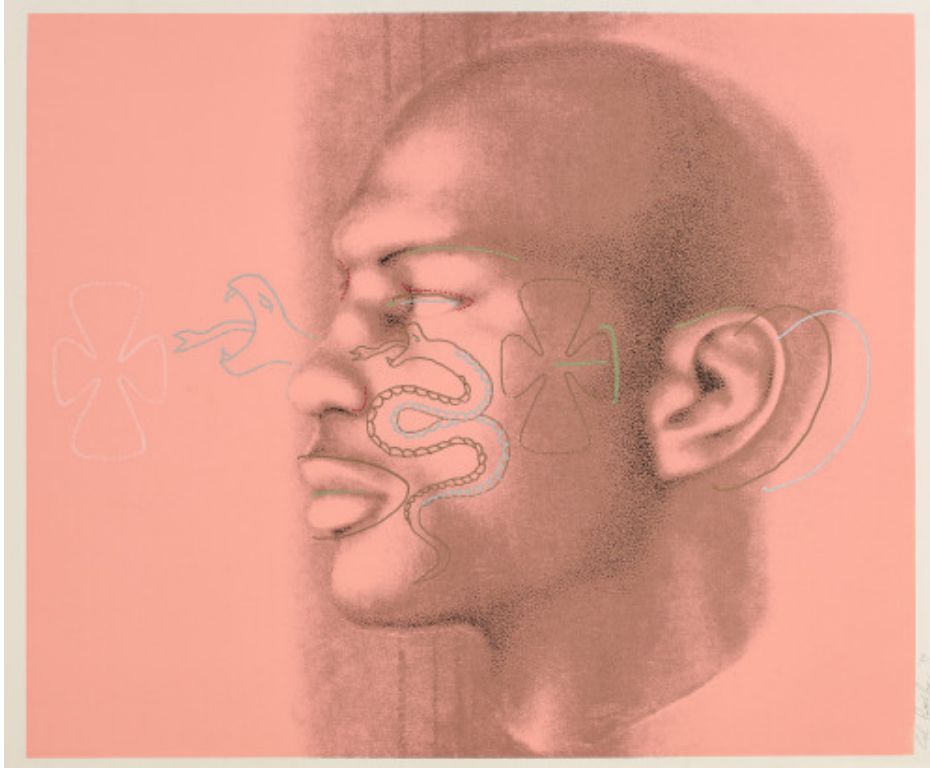
Signed and numbered 9/25 in pencil (there were also 4 artist's proofs), the book additionally numbered '9' in black ink on the justification page, published by Roberts Projects, Los Angeles.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





333

Ed Paschke

Michael Jordan, from One on One

1994

Unique screenprint with metallic ink and hand-coloring in enamel marker, on wove paper, with full margins.

I. 25 x 30 in. (63.5 x 76.2 cm)

S. 26 1/8 x 40 in. (66.4 x 101.6 cm)

Signed and dated in pencil, one of 31 unique color variants, published by Exhibit A, New Jersey, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





334

Christina Quarles

Lazing on a Sunny Afternoon

2019

Lithograph in colors, on heavy wove paper, with full margins.

I. 27 x 36 1/4 in. (68.6 x 92.1 cm)

S. 28 3/8 x 38 in. (72.1 x 96.5 cm)

Signed, titled, dated and numbered 12/20 in pencil (there were also 8 artist's proofs), published by The Hepworth Wakefield Museum, West Yorkshire, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





335

Peter Saul

Texas Artist (L.P. PS-84-896)

1985

Lithograph in colors, on Rives BFK paper, the full sheet.

S. 30 x 30 1/4 in. (76.2 x 76.8 cm)

Signed, dated and annotated 'L.P. IMP' in pencil (a publisher's proof, aside from the edition of 20 and 10 artist's proofs), published by Landfall Press, Chicago (with their blindstamp), unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



335

Peter Saul

Literature

Landfall Press PS-84-896



336

David Shrigley

Shits

2019

Hand-painted acrylic in colors, on Fabriano Artistic paper, the full sheet.

S. 29 3/4 x 22 1/8 in. (75.6 x 56.2 cm)

Signed with initials, dated and numbered 39/125 in pencil on the reverse, from the series of unique variants, published by Counter Editions, London, unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



337

Kenny Scharf

Flores portfolio

2020

The complete set of five archival pigment prints with screenprinted high gloss varnish and diamond dust in colors, on Innova Etching cotton fine art paper, the full sheets.

all S. 37 1/2 x 30 in. (95.3 x 76.2 cm)

All signed and numbered 11/12 in pencil, published by Lococo Fine Art, St. Louis (with their inkstamp on the reverse), all unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





338

Tomás Sánchez

Meditador en la orilla

2020

Screenprint in colors, on Somerset satin paper, the full sheet.

S. 24 1/4 x 30 in. (61.6 x 76.2 cm)

Signed, dated and numbered 52/75 in white pencil, published by Avant Arte, Amsterdam, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)





339

Walton Ford

Nila

2000

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

I. 40 1/4 x 29 1/2 in. (102.2 x 74.9 cm)

S. 45 1/4 x 31 1/2 in. (114.9 x 80 cm)

Signed, dated and numbered 63/150 in pencil (there were also 30 artist's proofs), published by Paul Kasmin Gallery, New York, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





340

Walton Ford

New Tricks for Ancient Wings

2001

Lithograph in colors, on Somerset Velvet paper, with full margins.

I. 33 x 24 1/2 in. (83.8 x 62.2 cm)

S. 36 x 27 1/2 in. (91.4 x 69.9 cm)

Signed, dated and numbered 'A.P. 7/20' in pencil (an artist's proof, aside from the edition of 90), co-published by the artist, Smith College, Northampton, Massachusetts, and Derriere L'Etoile Studios, New York, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





341

Vaughn Spann

Strange Bloom #4

2018

Watercolor painting with graphite and highlighter on wove paper.

S. 14 x 11 in. (35.6 x 27.9 cm)

Signed, dated and annotated '4' in black ink on the reverse (from a series of 10 unique works), unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





342

LOT OFFERED WITH NO RESERVE

Karen Kilimnik

The Royal Little Red Riding Hood

2007

Lithograph in colors with hand-applied glitter, on wove paper, with full margins.

I. 15 7/8 x 12 5/8 in. (40.3 x 32.1 cm)

S. 20 x 16 3/4 in. (50.8 x 42.5 cm)

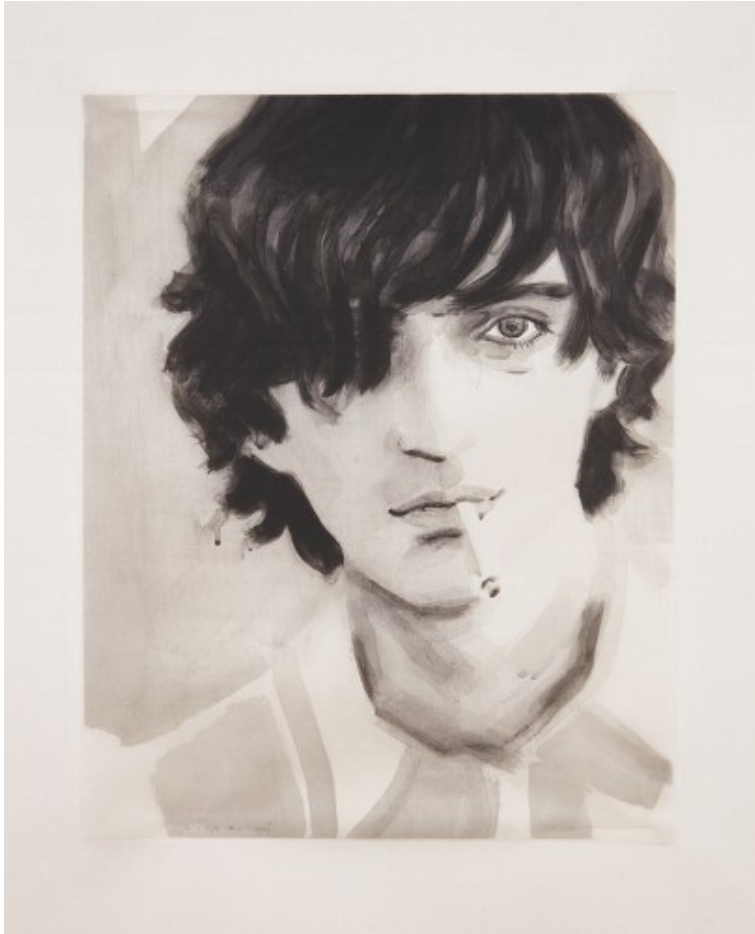
Signed, dated and numbered 159/200 in pencil, published by Serpentine Gallery, London, framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)





343

Elizabeth Peyton

Marc (Pink)

2003

Etching, on pink silk laminated paper, with full margins.

I. 15 x 11 7/8 in. (38.1 x 30.2 cm)

S. 22 7/8 x 17 3/4 in. (58.1 x 45.1 cm)

Signed, dated and numbered 17/30 in pencil (there were also 4 artist's proofs), published by Two Palms Press, New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





344

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 7/350 in pencil (there were also 10 artist's proofs), published by the Public Art Fund, New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





345

Billy Childish

Man Walking Up A Snowy Slope

2010

Etching with hand-coloring, on Somerset paper, with full margins, with accompanying linocut with letterpress poem with artist's stamp.

I. 11 1/2 x 8 1/8 in. (29.2 x 20.6 cm)

S. 17 3/4 x 13 in. (45.1 x 33 cm)

The print signed on the front and numbered 79/100 in pencil on the reverse, additionally signed on the poem, published by the artist on the occasion of his exhibition *Billy Childish: Unknowable but Certain* in 2010 at the ICA, London, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





PROPERTY FROM A CONTEMPORARY NEW YORK
COLLECTION

346

Imran Qureshi

*And How Many Rains Must Fall before the Stains are
Washed Clean*

2013

Digital print with hand-coloring, on wove paper, with
full margins.

I. 15 3/4 x 23 3/4 in. (40 x 60.3 cm)

S. 24 x 30 in. (61 x 76.2 cm)

Signed, dated and numbered 16/30 in pencil,
published by Mezzanine Gallery at the Metropolitan
Museum of Art, New York (with their blindstamp),
framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





347

Ghada Amer and Reza Farkhondeh

The Perfumed Garden

2005

Lithograph with digitized sewing in colors, with fabric
Chine collé to wove paper, with full margins.

I. 15 x 15 in. (38.1 x 38.1 cm)

S. 20 3/4 x 24 in. (52.7 x 61 cm)

Signed by the by artist and collaborator Reza
Farkhondeh, titled, dated and numbered 6/25 in
pencil, published by Solo Press, New York (with their
blindstamp), framed.

Estimate

\$800 — 1,200

[Go to Lot](#)





348

LOT OFFERED WITH NO RESERVE

Barnaby Furnas

Boogie Man

2006

Etching and aquatint in colors with hand-coloring, on wove paper, with full margins.

I. 17 3/4 x 14 1/8 in. (45.1 x 35.9 cm)

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

Signed, titled and numbered 'PP 2/3' in pencil (a printer's proof, the edition was 40 and 5 artist's proofs), published by Artists Space, New York, unframed.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)





349

Wes Lang

Dear Comrade

2012

Archival pigment print in colors, on wove paper, the full sheet.

S. 21 x 17 in. (53.3 x 43.2 cm)

Signed, dated and numbered 45/50 in black felt-tip pen on the accompanying certificate of authenticity, published by Exhibition A, New York, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





350

LOT OFFERED WITH NO RESERVE

Alec Soth

Bedroom

2006

Chromogenic print, on photo paper, with full margins.

I. 9 7/8 x 7 3/4 in. (25.1 x 19.7 cm)

S. 14 x 11 in. (35.6 x 27.9 cm)

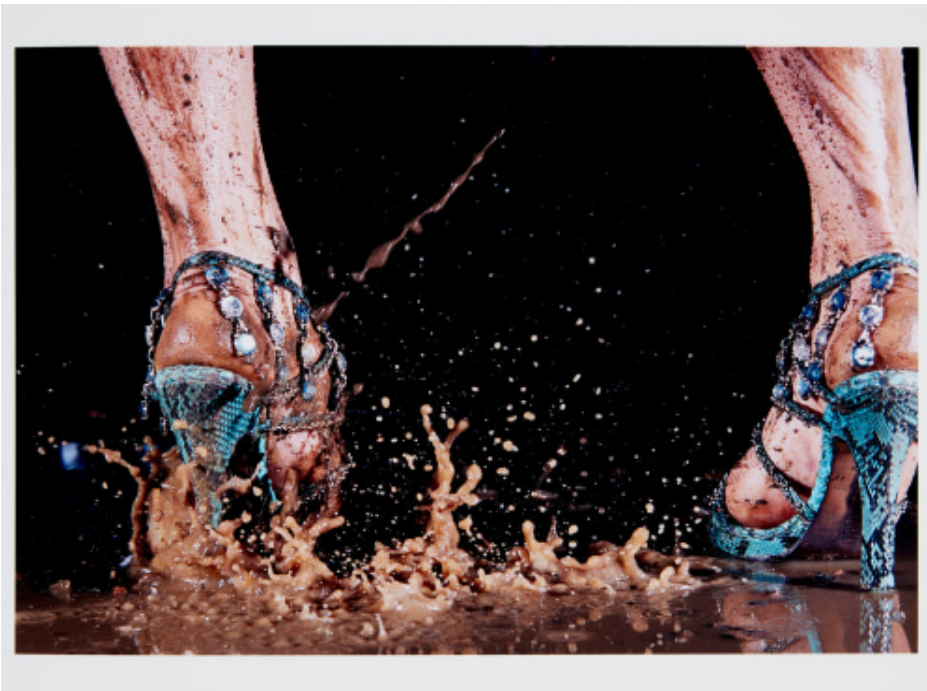
Signed, dated and numbered 11/25 in black felt tip pen on the reverse, framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)





351

Marilyn Minter

Shit Kicker

2006

Chromogenic print.

I. 8 3/4 x 13 in. (22.2 x 33 cm)

S. 11 x 14 in. (27.9 x 35.6 cm)

Signed, dated and numbered 61/100 in black marker, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

352

LOT OFFERED WITH NO RESERVE

Tony Oursler

Untitled (Talking photograph)

1996

Color photograph mounted in plastic frame with 10
second recording (not in working order).

6 x 7 x 1/2 in. (15.2 x 17.8 x 1.3 cm)

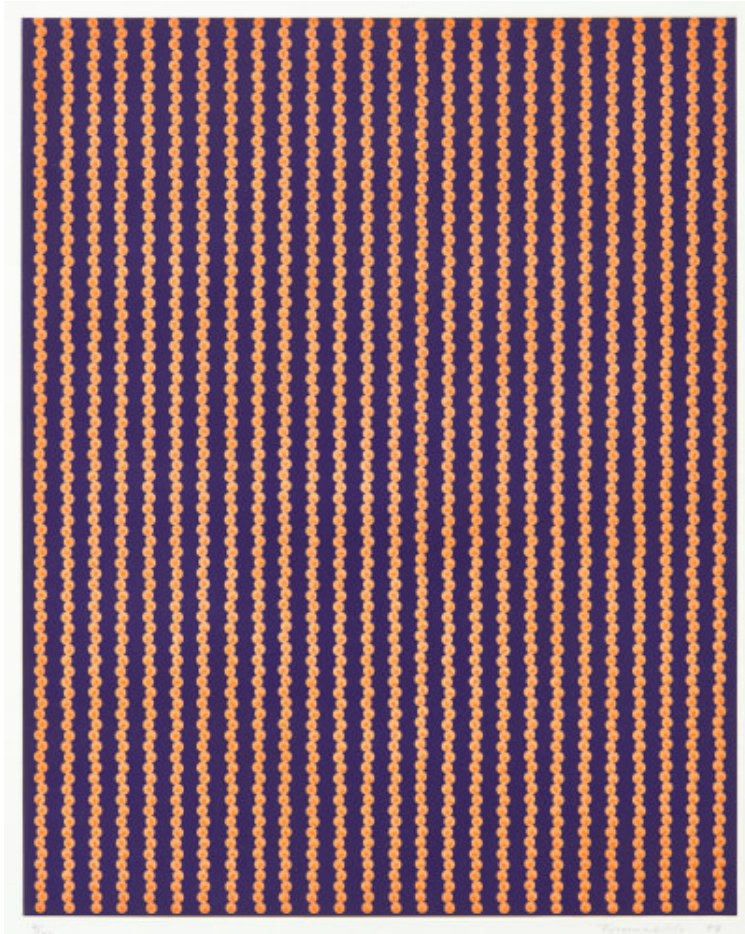
Signed and numbered 43/100 in black ink on a label
affixed to the original cardboard box, published by
Artists Space, New York.

Estimate

\$500 — 1,000 •

[Go to Lot](#)





353

Fred Tomaselli

15 mg of Meth Times 2000 Plus

1998

Etching and aquatint in colors, on wove paper, with full margins.

I. 28 1/4 x 23 in. (71.8 x 58.4 cm)

S. 42 5/8 x 35 1/8 in. (108.3 x 89.2 cm)

Signed, dated and numbered 9/40 in pencil, published by Riverhouse Editions, Steamboat Springs, Colorado (with their blindstamp), framed.

Estimate

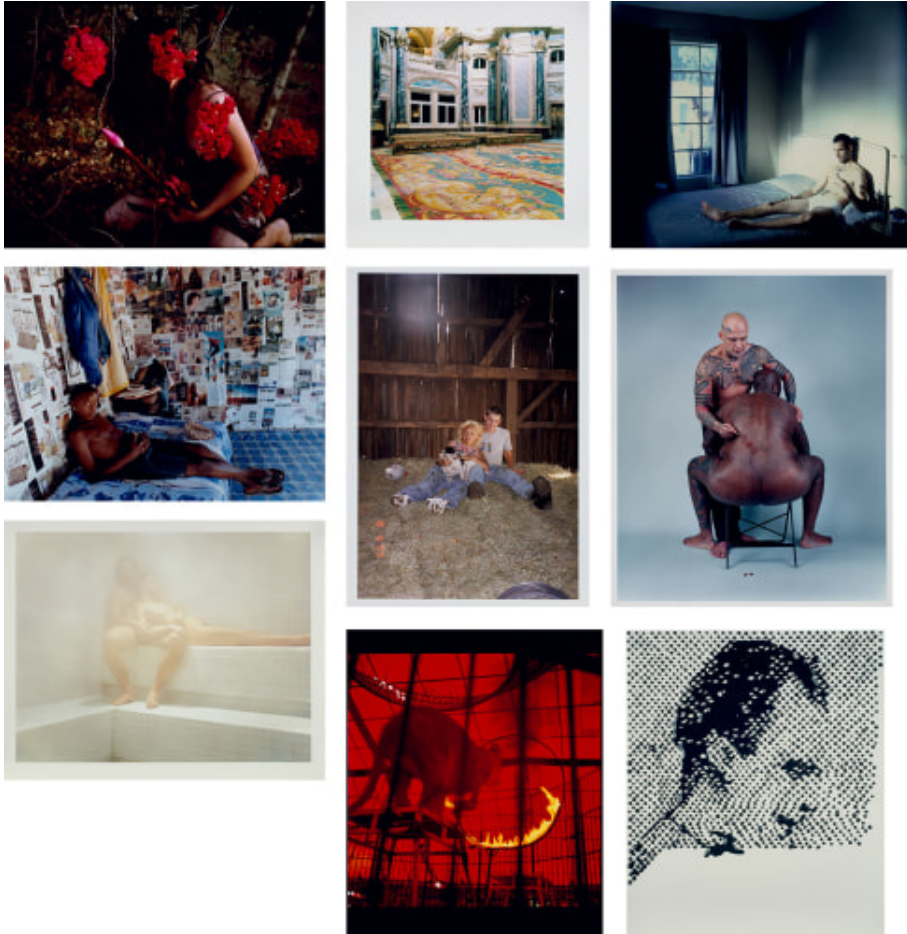
\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



354

Various Artists including Naomi Fisher, Candida Höfer, Isaac Julien, Nikki S. Lee, Malerie Marder, Zwelethu Mthethwa, Vik Muniz, Catherine Opie, and Miguel Rio Branco

Photobox 01

2001

The complete set of nine photographic prints, on various papers, the full sheets, with justification, all contained in the original beige cloth-covered portfolio. smallest S. 16 x 20 in. (40.6 x 50.8 cm) largest S. 20 x 24 in. (50.8 x 61 cm)

All signed, titled dated and numbered 18/40 in various mediums, three on accompanying certificates of authenticity (there were also 12 artist's proofs), published by the New Museum of Contemporary Art, New York, on the occasion of the Museum's 24th Gala Benefit in honor of Ileana Sonnabend.

Estimate

\$7,000 — 10,000

[Go to Lot](#)





355

Gerhard Richter

Kanarische Landschaften I (Canary Landscapes I): one plate (B. 39)

1971

Heliogravure in colors, on ivory rag paper, with full margins.

I. 4 5/8 x 9 in. (11.7 x 22.9 cm)

S. 15 1/2 x 19 3/4 in. (39.5 x 50.1 cm)

Signed and numbered 35/100 in pencil (there were also 10 hors commerce), published by Galerie Heiner Friedrich, Munich, framed.

Estimate

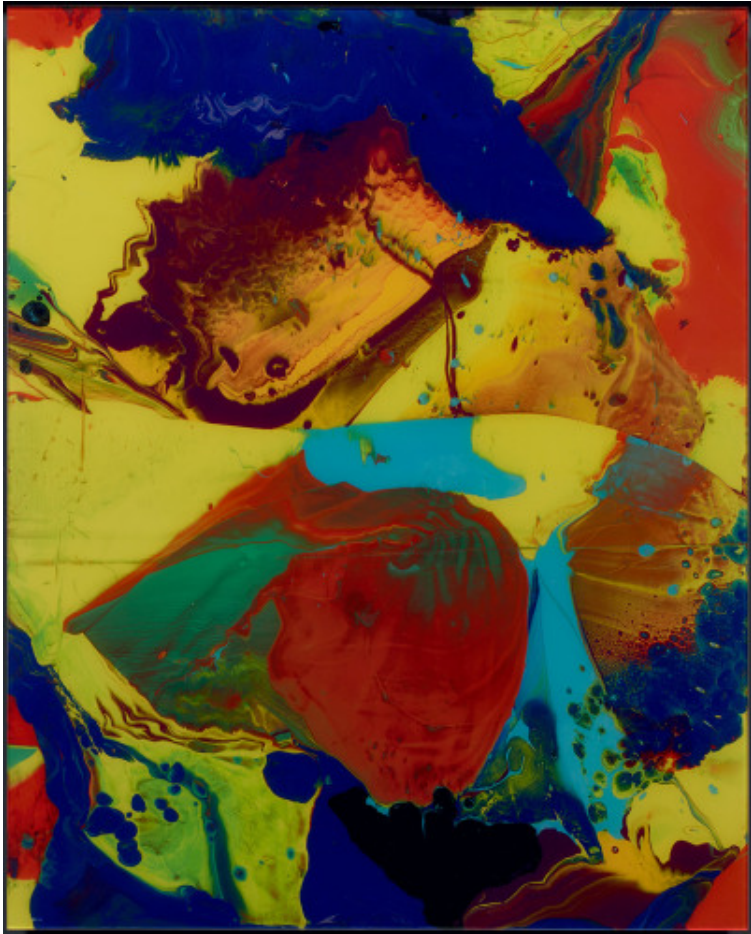
\$2,000 — 3,000

[Go to Lot](#)



Literature

see Hubertus Butin 39



356

Gerhard Richter

Bagdad (P10)

2014

Diasc-mounted chromogenic print in colors, flush-mounted to aluminum with a metal strainer on the reverse (as issued).

19 5/8 x 15 3/4 in. (49.8 x 40 cm)

Numbered 449/500 in black marker on the reverse, published by the Serpentine Galleries, London, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Heni Productions P10



357

Gerhard Richter

Abstraktes Bild (Abstract Painting) (B. p. 284)

1990

Offset lithograph in colors, on wove paper, with full margins.

I. 16 1/2 x 22 1/2 in. (41.9 x 57.2 cm)

S. 23 5/8 x 31 1/2 in. (60 x 80 cm)

Signed and dated in pencil, from the edition of 100, published by Politischer Club Colonia, Cologne, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Hubertus Butin Appendix p. 284

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

358 o

Christopher Wool

Untitled

2007

Screenprint in colors, on Rives BFK paper, with full margins.

I. 22 7/8 x 17 3/4 in. (58.1 x 45.1 cm)

S. 30 x 21 7/8 in. (76.2 x 55.6 cm)

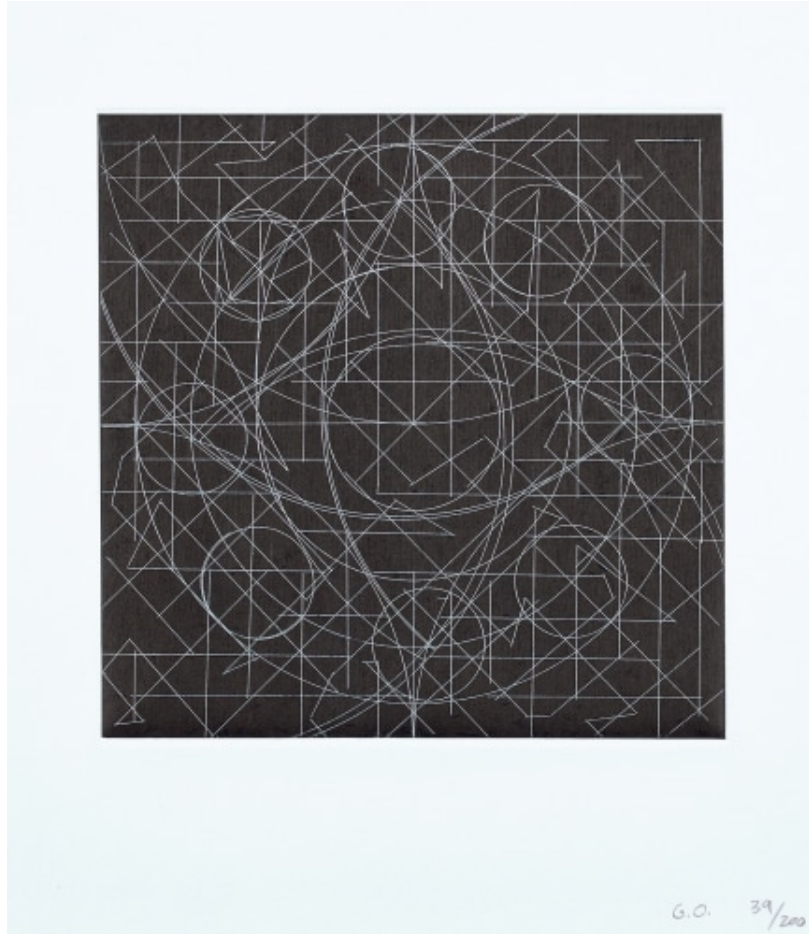
Signed, dated and numbered 11/40 in pencil, published by Bard College, Annandale-On-Hudson, New York, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





359 o

Gabriel Orozco

Untitled

2004

Etching, on Shikibu black Gampi paper with Chine collé to Magnani Pescia paper, with full margins.

I. 5 7/8 x 5 7/8 in. (14.9 x 14.9 cm)

S. 9 2/8 x 8 3/8 in. (23.5 x 21.3 cm)

Signed with initials and numbered 39/200 in pencil, published by Contemporary Editions, Library Council of The Museum of Modern Art, New York, framed.

Estimate

\$500 — 700

[Go to Lot](#)

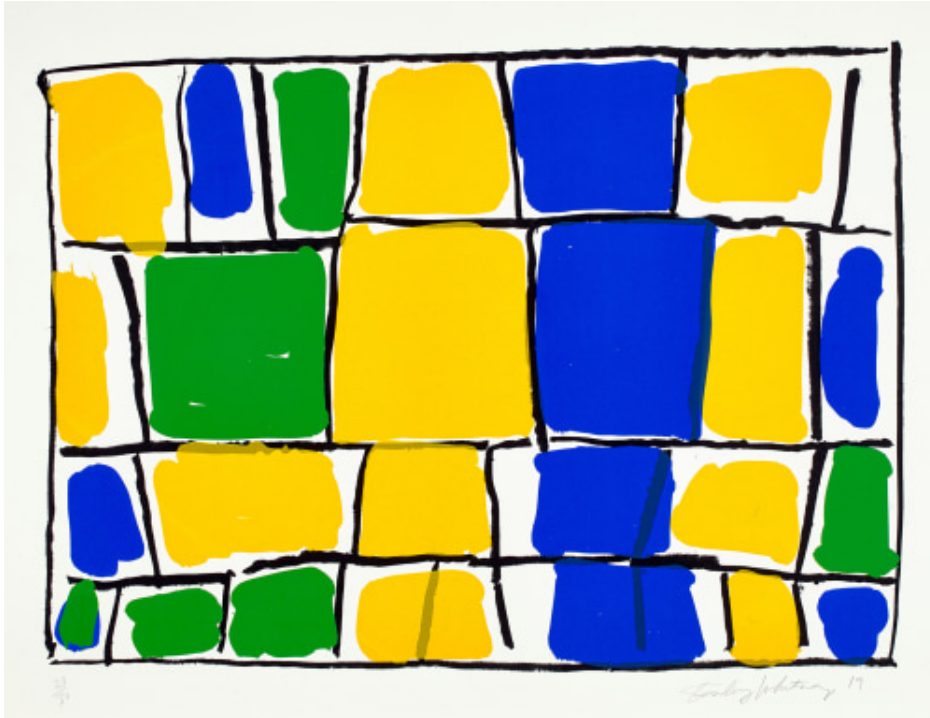


Provenance

The Museum of Modern Art, The Library Council, New York

Private Collection, acquired from the above in 2004

Acquired from the above in 2020



360 o

Stanley Whitney

Untitled

2019

Screenprint in colors, on Lanaquarelle paper, with full margins.

I. 19 3/4 x 27 in. (50.2 x 68.6 cm)

S. 23 3/4 x 31 1/4 in. (60.3 x 79.4 cm)

Signed, dated and numbered 21/30 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



361

Katharina Grosse

Wunderbild (4 Exhibition Catalogues)

2018

Four exhibition catalogues with cover materials individually spray painted by the artist.

12 3/8 x 9 1/4 x 9 1/8 in. (31.4 x 23.5 x 23.2 cm)

From the edition of 400, published on the occasion of the exhibition in the the Trade Fair Palace, National Gallery in Prague, February 16, 2018- January 6, 2019, published by the National Gallery, Prague.

Estimate

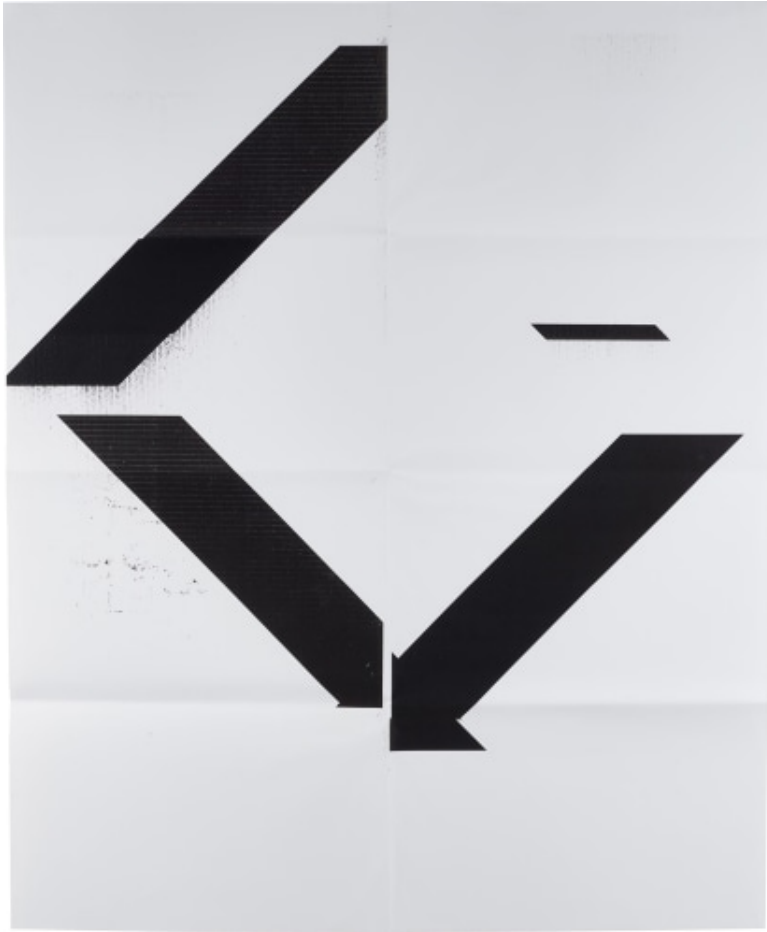
\$3,000 — 5,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



362

Wade Guyton

X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, 84 x 69 inches, WG1208)

2017

Monumental digital print with archival UV curable inks, on wove paper, the full sheet, hand-folded (as issued) contained in the original white cardboard sleeve.

S. 84 x 69 in. (213.4 x 175.3 cm)

Signed and numbered 18/100 in black ink on a label affixed to the cardboard sleeve, published by Printed Matter, Inc., New York, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



364

Damien Hirst

Maltohexaose, from 40 Woodcut Spots

2011

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

S. 18 x 18 in. (45.7 x 45.7 cm)

Signed and numbered 42/55 in pencil on the reverse,
published by The Paragon Press, London, framed.

Estimate

\$3,500 — 5,500

[Go to Lot](#)





365

Beatriz Milhazes

Flip Flop

2010

Screenprint and woodcut in colors, on wove paper, the full sheet.

S. 11 x 11 in. (27.9 x 27.9 cm)

Signed, titled, dated and numbered 32/60 in pencil on the reverse, published by Durham Press, Durham, Pennsylvania (with their blindstamp), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





366

Polly Apfelbaum

Color Field Notes (Purple)

2009

Woodcut in colors, on Osamu handmade Japanese triple thick paper, the full sheet.

S. 20 1/4 x 20 1/4 in. (51.4 x 51.4 cm)

Signed with initials, dated and numbered 35/43 in pencil, published by Durham Press, Durham, Pennsylvania (with their blindstamp and inkstamp on the reverse), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





367

Polly Apfelbaum

Let Your 'Freak Flag Fly'

2007

Marker in colors, on velvet, with full margins.

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

S. 18 x 23 in. (45.7 x 58.4 cm)

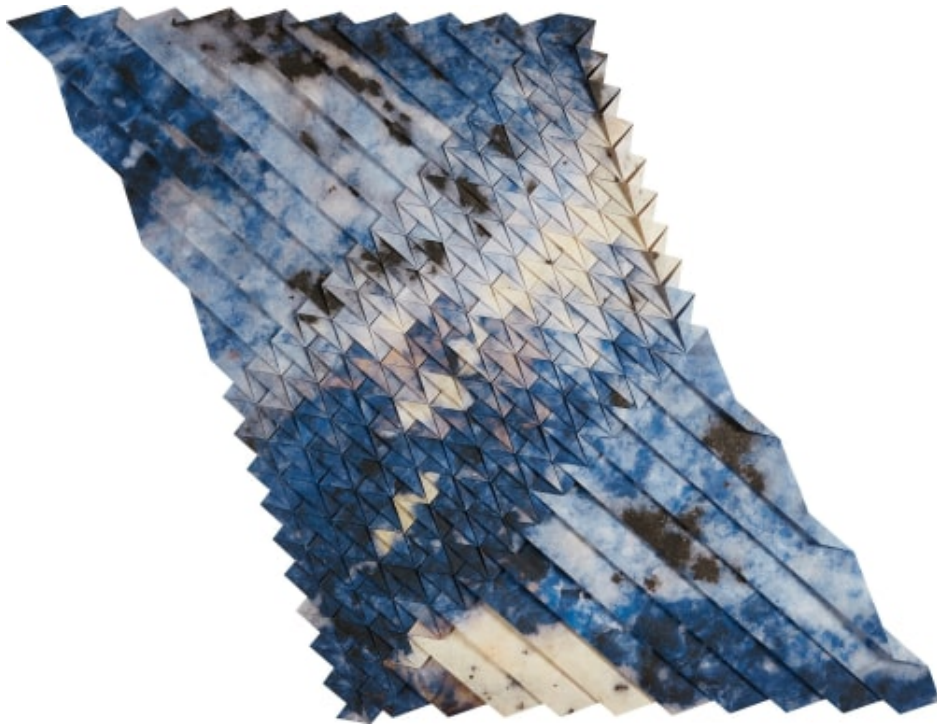
Signed, titled, dated, dedicated 'For Acria' and numbered '21' in marker on an accompanying handmade certificate, from an edition of approximately 50 unique variants, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)





PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

368 o

Tauba Auerbach

Compression System (Marble)

2013

Pigment print in colors, on Asuka paper, scored, hand-creased and folded (as issued), the full sheet.

S. 25 x 19 in. (63.5 x 48.3 cm)

Signed, dated and numbered 6/25 in pencil on the reverse (there were also a few proofs), published by Lisa Ivorian-Jones for the New Museum, New York, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



"One might think of it as a physical version of a jpeg, or some other digital form of compression. After studying the work of origami tessellation masters, I designed this crease pattern, which actually can be collapsed in a variety of different ways."
—Tauba Auerbach



369

Tauba Auerbach

Mesh/Moire I; II; and VI

2012

Three etchings in colors, on Somerset paper, with full margins.

all I. 31 3/4 x 23 3/4 in. (80.6 x 60.3 cm)

all S. 40 1/4 x 30 1/2 in. (102.2 x 77.5 cm)

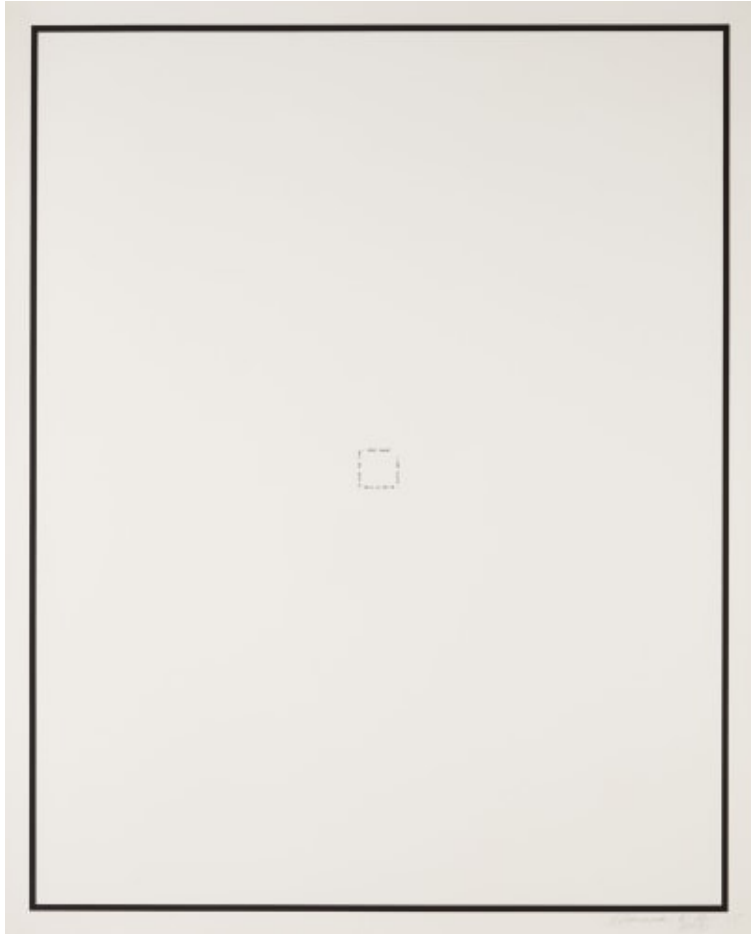
All signed, dated, two numbered 15/40 and one numbered 8/40 in pencil (there were also 10 artist's proofs), published by Paulson Fontaine Press, San Francisco (with their blindstamp), one framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)





370

Bruce Nauman

No Sweat, from Sundry Obras Nuevas (G. 609, C. 35)

1975

Screenprint, on Arches 88 paper, with full margins.

I. 37 1/4 x 29 1/4 in. (94.6 x 74.3 cm)

S. 39 7/8 x 32 in. (101.3 x 81.3 cm)

Signed, dated and numbered 'AP VI/XI' in pencil (an artist's proof, aside from the edition of 25), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



370

Bruce Nauman

Literature

Gemini G.E.L. 609

Christopher Cordes 35

Editions & Works on Paper

New York Auction / 19-21 October 2021



371

Bruce Nauman

T.V. Clown (C. 55)

1988

Lithograph, on Transpagra paper, with full margins.

I. 27 3/4 x 41 1/2 in. (70.5 x 105.4 cm)

S. 30 x 44 in. (76.2 x 111.8 cm)

Signed, dated and numbered 22/35 in pencil (there were also 9 artist's proofs), published by Brooke Alexander Editions, New York, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)

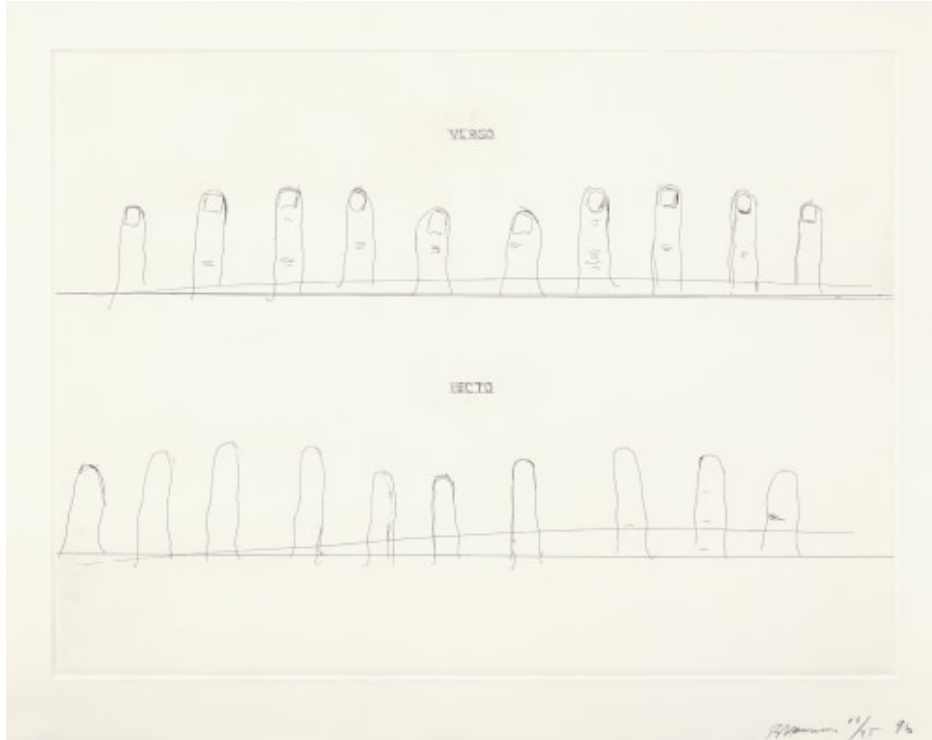


371

Bruce Nauman

Literature

Christopher Cordes 55



372

Bruce Nauman

Verso Recto (G. 1703)

1996

Etching, on Lana Gravure paper, with full margins.

I. 17 1/2 x 24 in. (44.5 x 61 cm)

S. 21 3/8 x 27 in. (54.3 x 68.6 cm)

Signed, dated and numbered 10/75 in pencil (there were also 14 artist proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



372

Bruce Nauman

Literature

Gemini G.E.L. 1703



373

Philip Guston

Room (G. 870, S. 22)

1980

Lithograph, on Arches Cover paper, with full margins.

I. 28 1/4 x 39 3/4 in. (71.8 x 101 cm)

S. 32 3/4 x 42 3/4 in. (83.2 x 108.6 cm)

Signed, dated and numbered 39/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Gemini G.E.L. 870

Michael Semff 22



374

Philip Guston

Sea (G. 869, S. 26)

1980

Lithograph, on HMP Köller handmade paper, the full sheet.

S. 30 1/2 x 40 3/4 in. (77.5 x 103.5 cm)

Signed, titled, dated and numbered 27/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



374

Philip Guston

Literature

Gemini G.E.L. 869

Michael Semff 26

Editions & Works on Paper

New York Auction / 19-21 October 2021



375

Zoe Leonard

I want a president

1992/2018

Ink on onion skin paper.

S. 11 x 8 1/2 in. (27.9 x 21.6 cm)

Signed and dated in black ink and numbered 26/100

(printed) on the accompanying certificate of authenticity (there were also 10 artist's proofs), published by Hauser & Wirth, New York, accompanied by a sheet of glass, an extra sheet of onion skin paper and four exhibition L pins for installation.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



MY BODY WAS A COLUMN OF IVORY SET
UPON FEET OF SILVER. IT WAS A TOWER OF
SILVER DECKED WITH SHIELDS OF IVORY. THERE
WAS NOTHING IN THE WORLD SO WHITE AS
MY BODY. THERE WAS NOTHING IN THE WORLD
SO BLACK AS MY HAIR. IN THE WHOLE
WORLD THERE WAS NOTHING SO DEED AS
MY MOUTH. MY VOICE WAS A CENSURE THAT
ATTENDED STRANGE PERFUMES, AND WHEN I
SLEPT ON TREE I HEARD STRANGE MUSIC.

376

Felix Gonzalez-Torres

Untitled (Oscar Wilde) (E. 273)

1995

Photo-etching, on wove paper, the full sheet.

S. 4 5/8 x 6 3/8 in. (11.7 x 16.2 cm)

Signed and numbered 249/350 in pencil on the reverse (there were also 25 artist's proofs), published by the Solomon R. Guggenheim Museum, New York, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)

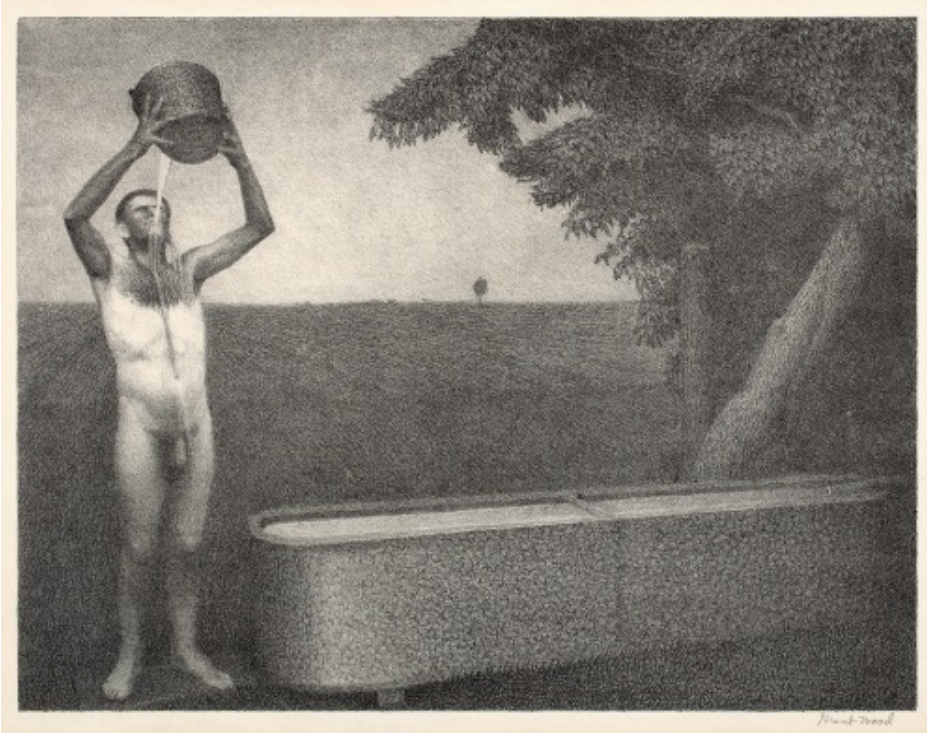


Literature

Dietmar Elger 273

Editions & Works on Paper

New York Auction / 19-21 October 2021



377

Grant Wood

Sultry Night (C. 6)

1939

Lithograph, on wove paper, with full margins.

I. 9 x 11 3/4 in. (22.9 x 29.8 cm)

S. 11 1/2 x 14 3/4 in. (29.2 x 37.5 cm)

Signed in pencil, from the edition of 100 (the proposed edition was 250), published by Associated American Artists (A.A.A.), New York, framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



377

Grant Wood

Provenance

Private Collection, New York

Literature

Sylvan Cole 6



378

David Wojnarowicz

Jean Genêt Masturbating in Metteray Prison

1983

Stencil, on wove paper, with margins.

I. 18 1/4 x 15 in. (46.4 x 38.1 cm)

S. 20 1/2 x 18 in. (52.1 x 45.7 cm)

Signed, inscribed 'NYC' and dated '1983' in black ink,
from a small unknown edition on two paper types.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



379

Martin Wong

77th Precinct

1987

Etching and aquatint in colors, on wove paper, with full margins.

I. 31 1/4 x 21 3/4 in. (79.4 x 55.2 cm)

S. 38 x 26 7/8 in. (96.5 x 68.3 cm)

Signed, dated and numbered 18/36 in pencil, published by Sheridan Barden Editions, New York, framed.

Estimate

\$5,000 — 8,000

[Go to Lot](#)





380

Hernan Bas

Downhill at Dusk (the Runaway)

2013

Hand-stenciled pigmented linen pulp, on cotton-base sheet, with thin margins.

I. 23 3/4 x 17 3/4 in. (60.3 x 45.1 cm)

S. 24 1/8 x 18 1/4 in. (61.3 x 46.4 cm)

Signed with initials, dated and numbered 'RP 1/4' in pencil (a proof, aside from the edition of 30), co-published by the Adrienne Arsht Center for the Performing Arts, Miami, and the Benefit Print Project, New York, framed.

Estimate

\$4,000 — 5,000

[Go to Lot](#)



"I selected this image primarily due to its significance to the characters often overlooked in the theater: the outcasts and vagabond waifs of numerous productions throughout the stage's history. Often the filler for the production (the background singers, and street extras), I wanted to elevate the role of these characters to the forefront, never the star but essential to the story. I have always related my paintings as being a stage in and of themselves, the curtains having just parted to reveal a scene where something is about to unfold... the colors and landscapes in this scene in particular remind me of the swamps and streams that once existed under the concrete of the Arsht Center." —Hernan Bas

Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

381

LOT OFFERED WITH NO RESERVE

Nicole Eisenman

Lesbian Recruitment Booth

1993

Watercolor and ink painting on heavy wove paper.

10 1/2 x 16 in. (26.7 x 40.6 cm)

Signed in pencil on the reverse, unframed.

Estimate

\$7,000 — 10,000 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

382

LOT OFFERED WITH NO RESERVE

Nicole Eisenman

America's Funniest Home Video

1993

Watercolor and ink painting on heavy wove paper.

12 1/8 x 17 3/4 in. (30.8 x 45.1 cm)

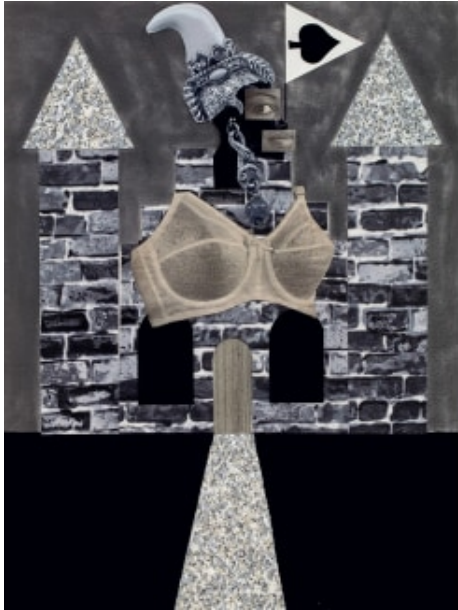
Signed in black ink on the reverse, unframed.

Estimate

\$6,000 — 8,000 •

[Go to Lot](#)





383

Derrick Adams

The Queen of Spades (Edition B)

2015

The complete set of two pigment prints in colors, on Hotpress paper, the full sheets with text, all contained in the original red cloth-covered folio.

both S. 15 1/4 x 11 1/2 in. (38.7 x 29.2 cm)

Both signed dated and numbered '11/11 P.P.' in pencil on the reverse (printer's proofs, the edition was 18, there were also 3 artist's proofs) published by Eminence Grise Editions, New York.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





384

Ellen Gallagher

Ruby Dee (P. 73)

2005

Photogravure with aquatint in colors and hand-shaped plasticine elements, on multilayered paper, the full sheet.

S. 6 x 4 in. (15.2 x 10.2 cm)

Signed, dated and numbered 30/30 in pencil on the reverse (there were also 15 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



384

Ellen Gallagher

Literature

Parkett 73



385

Mickalene Thomas

Clarivel with Black Blouse with White Ribbon

2016

Archival inkjet print in colors, on wove paper, with full margins.

I. 21 1/2 x 17 1/4 in. (54.6 x 43.8 cm)

S. 26 x 20 3/4 in. (66 x 52.7 cm)

Signed, dated and numbered 'P.P. 3/3' in pencil on the reverse (a printer's proof, the edition was 25), published by Museum of Contemporary African Diasporan Arts, New York, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



386

El Anatsui

Variation I_C

2014

Pigment print in colors, on wove paper

S. 22 3/4 x 30 in. (57.8 x 76.2 cm)

Signed, dated and numbered 'PP 2/2' in pencil twice, for different orientations (a printer's proof, the edition was 30, there were also 6 artist's proofs), published by Benefit Print Project, New York, unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)





387

Kerry James Marshall

Memento (T. 96-367)

1997

Lithograph in colors, on Somerset paper, the full sheet.

S. 30 3/8 x 44 in. (77.2 x 111.8 cm)

Signed, titled, dated and numbered 30/33 in pencil (there were also 5 artist's proofs), published by Tamarind Institute, Albuquerque (with their blindstamp), unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



387

Kerry James Marshall

Literature

Tamarind 96-367



388

Wangechi Mutu

Howl

2006

Archival pigment print with screenprint in colors, on smooth wove paper, with full margins.

I. 34 7/8 x 24 in. (88.6 x 61 cm)

S. 40 x 28 in. (101.6 x 71.1 cm)

Signed, dated and numbered 9/40 in pencil (there were also 13 artist's proofs), published by MoCA Projects Council, Los Angeles, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

389 o

Chris Ofili

Afro Lunar Lovers

2003

Giclée print with hand-coloring in gouache and felt tip
digitally merged, embossing and gold leaf, on wove
paper, the full sheet.

S. 19 1/4 x 12 1/4 in. (48.9 x 31.1 cm)

Signed, titled, dated and numbered 165/350 in gold
ink, published by Victoria Miro Gallery, London,
framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





390

LOT OFFERED WITH NO RESERVE

Paul Pfeiffer

The Four Horsemen of the Apocalypse #7

2004

Fujiflex digital c-print, on glossy photo paper, with full margins.

I. 12 1/8 x 15 1/4 in. (30.8 x 38.7 cm)

S. 12 5/8 x 15 3/4 in. (32.1 x 40 cm)

Signed, dated and numbered 15/30 in black felt-tip pen on the reverse (there were also 5 artist's proofs), unframed.

Estimate

\$600 — 900 •

[Go to Lot](#)





391

Gary Simmons

Everforward

1993

Pair of white leather boxing gloves with metallic gold thread and satin.

both 13 x 7 x 5 1/2 in. (33 x 17.8 x 14 cm)

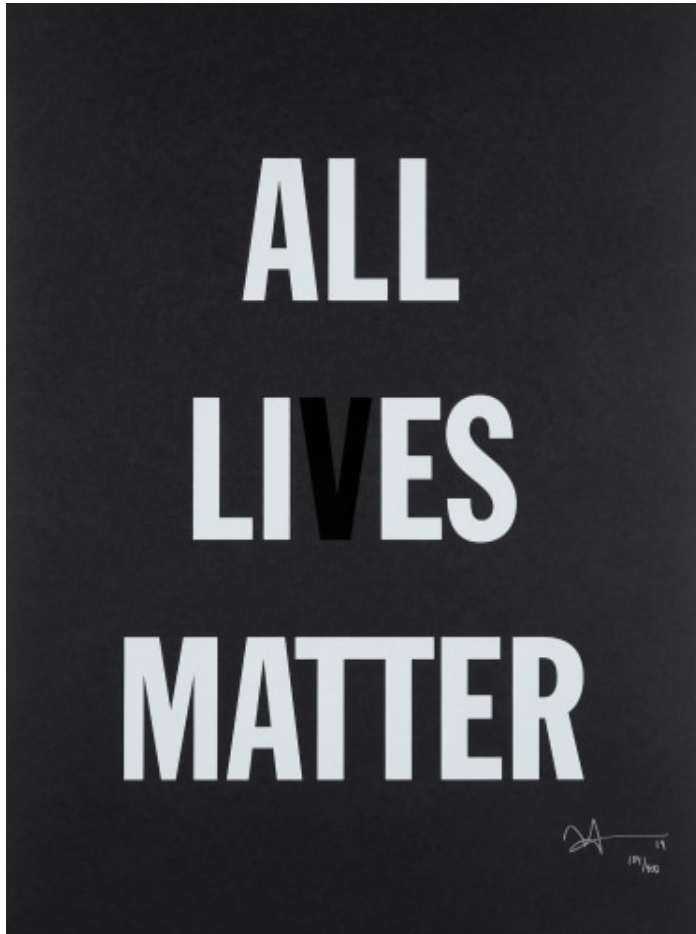
Signed, dated and numbered 5/20 in black ink inside one glove, also numbered inside the other glove (there were also 4 artist's proofs), published by Permanent Press, Brooklyn.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





392

Hank Willis Thomas

All Lies Matter

2019

Screenprint, on black wove paper, with full margins

I. 15 7/8 x 11 5/8 in. (40.3 x 29.5 cm)

S. 24 x 18 in. (61 x 45.7 cm)

Signed, dated and numbered 184/400 in silver ink,
published by the Public Art Fund, New York, unframed.

Estimate

\$500 — 700

[Go to Lot](#)





393

Hank Willis Thomas

Love Over Rules

2020

Screenprint in colors, on black wove paper, the full sheet.

S. 23 7/8 x 18 in. (60.6 x 45.7 cm)

Signed, dated and numbered 82/100 in silver ink on the reverse, published by Wide Awakes, Washington D.C., unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Editions & Works on Paper

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394

Kara Walker

Cotton (L.P. KW-96-05A)

1997

Etching and aquatint, on Mulberry paper Chine collé to Rives BFK paper, with full margins.

I. 11 7/8 x 8 3/4 in. (30.2 x 22.2 cm)

S. 18 x 15 1/8 in. (45.7 x 38.4 cm)

Signed, dated and numbered 34/35 in pencil (there were also 5 artist's proofs), published by Landfall Press, Inc., Chicago (with their copyright inkstamp on the reverse), unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



394

Kara Walker

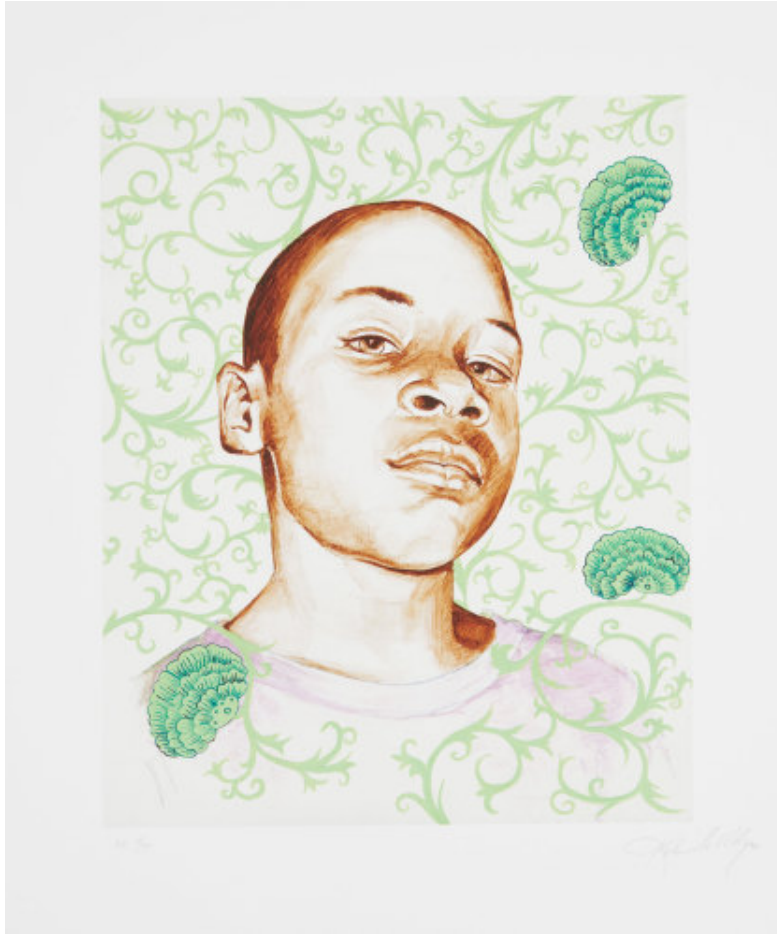
Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above by the present owner

Literature

Landfall Press KW-96-05A



395

Kehinde Wiley

Kid Ike

2006

Pigment print in colors, on Somerset paper, with full margins.

I. 10 x 8 in. (25.4 x 20.3 cm)

S. 19 7/8 x 16 in. (50.5 x 40.6 cm)

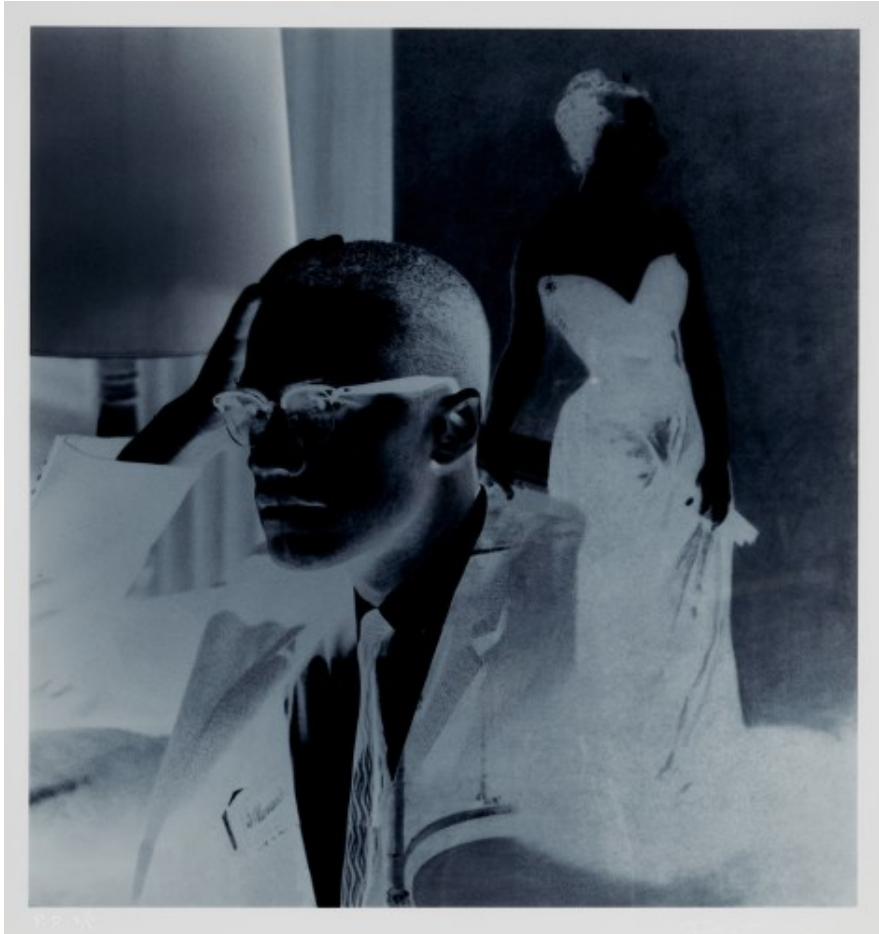
Signed and numbered 'P.P. 4/5' in pencil (an artist's proof, the edition was 25), published by Rush Arts, Philadelphia, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





396

Fred Wilson

X, from Exit Art Portfolio

2005

Digital chromogenic print on Duratrans© film, with full margins.

I. 18 1/2 x 17 1/2 in. (47 x 44.5 cm)

S. 22 x 20 7/8 in. (55.9 x 53 cm)

Signed and numbered 'P.P. 4/5' in white ink (a printer's proof, the edition was 50), published by Exit Art, New York, unframed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





397

LOT OFFERED WITH NO RESERVE

Benny Andrews

Untitled, from Appalachee Red

1978

Offset lithograph with hand-coloring and hand-drawn additions, on heavy wove paper, the full sheet, lacking the original wove paper folio.

S. 11 x 8 1/2 in. (27.9 x 21.6 cm)

Signed in red ink (slightly faded), additionally signed in the plate, published by The Dial Press, New York, framed.

Estimate

\$1,500 — 2,500 •

[Go to Lot](#)



397

Benny Andrews

Provenance

Lerner-Heller Gallery, New York

Exhibited

Lerner-Heller Gallery, New York, *Flight - Recent Collages on Paper*, November 29 - December 24, 1980



398

Romare Bearden

Untitled (Nude from Back)

1978

Watercolor painting on wove paper.

8 1/2 x 11 1/8 in. (21.6 x 28.3 cm)

Signed in black ink, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Jerald Melberg Gallery, Charlotte, North Carolina

Editions & Works on Paper

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PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

399

LOT OFFERED WITH NO RESERVE

Bob Thompson

Untitled (New York)

1961

Color pastel drawing, on wove paper, unframed.

4 1/4 x 7 in. (10.8 x 17.8 cm)

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



399

Bob Thompson

Provenance

Danese Gallery, New York, 1998



400

Elizabeth Catlett

Gossip

2005

Giclée print and lithograph in colors, on Somerset paper, with full margins.

I. 15 3/8 x 18 in. (39.1 x 45.7 cm)

S. 22 3/8 x 24 in. (56.8 x 61 cm)

Signed, titled, dated and numbered 16/200, published by the New York Print Club, New York, printed by the Rutgers Center for Innovative Print and Paper, New Brunswick, New Jersey (with their blindstamp), framed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



400

Elizabeth Catlett

Provenance

Private Collection, New York



401

LOT OFFERED WITH NO RESERVE

Nate Lowman

Rubberneck

2005

Chromogenic print, laid to heavy board (as issued).

26 5/8 x 39 3/4 in. (67.6 x 101 cm)

Signed, titled, dated and numbered 2/5 in black ink on a label affixed to the reverse, published by Maccarone Gallery, New York, unframed.

Estimate

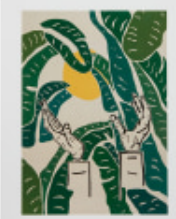
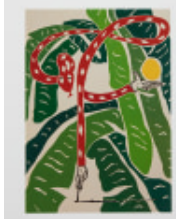
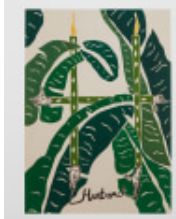
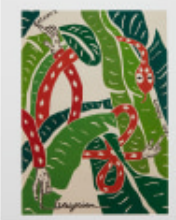
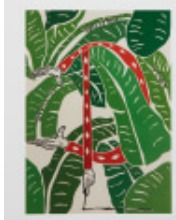
\$1,500 — 2,500 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



402

LOT OFFERED WITH NO RESERVE

Joel Mesler

The Alphabet of Creation (A-J) (A true story), Box Series II

2018

The complete set of 9 digital prints in colors and one unique drawing on the colophon, on wove paper, with full margins, all contained in the original cardboard box portfolio with printed image and embossed publisher name.

all I. 9 1/4 x 6 3/4 in. (23.5 x 17.1 cm)

all S. 10 1/4 x 8 3/4 in. (26 x 22.2 cm)

portfolio 13 x 11 1/2 x 3 1/4 in. (33 x 29.2 x 8.3 cm)

Signed and numbered 70/100 in black ball-point pen on the colophon, published by Kantor Gallery, Los Angeles.

Estimate

\$800 — 1,200 •

[Go to Lot](#)





403

Eddie Martinez

Blue Traveler

2014

Archival inkjet print in colors, on wove paper, the full sheet.

S. 24 x 18 in. (61 x 45.7 cm)

Signed, dated and numbered '3PP' in black ink on the accompanying certificate of authenticity (a printer's proof, the edition was 35) published by Exhibition A, New York, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Editions & Works on Paper

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404

Jonathan Meese

Der goldene Hades I-V

2005

The complete set of three lithographs in colors, on Rives BFK paper, the full sheets and with full margins, lacking the original grey linen portfolio.

two S. 29 1/2 x 20 3/4 in. (74.9 x 52.7 cm)

one L. 27 1/4 x 39 in. (69.2 x 99.1 cm)

S. 29 1/2 x 41 1/2 in. (74.9 x 105.4 cm)

One signed and dated, one titled and one annotated 'e.a.' in pencil (an artist's proof, the edition was 30), published by Grimm Fine Art Editions, New York and Amsterdam, all framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





PROPERTY FROM A CONTEMPORARY NEW YORK
COLLECTION

405

Deborah Kass

Enough Already

2009

Screenprint in colors, on Museum Board, the full sheet.
S. 16 x 22 1/2 in. (40.6 x 57.2 cm)

Signed, dated and numbered 'AP 2/8' in pencil on the
reverse (an artist's proof, the edition was 40),
published by Lococo Fine Art, St. Louis, to benefit
Visual AIDS, New York, framed.

Estimate

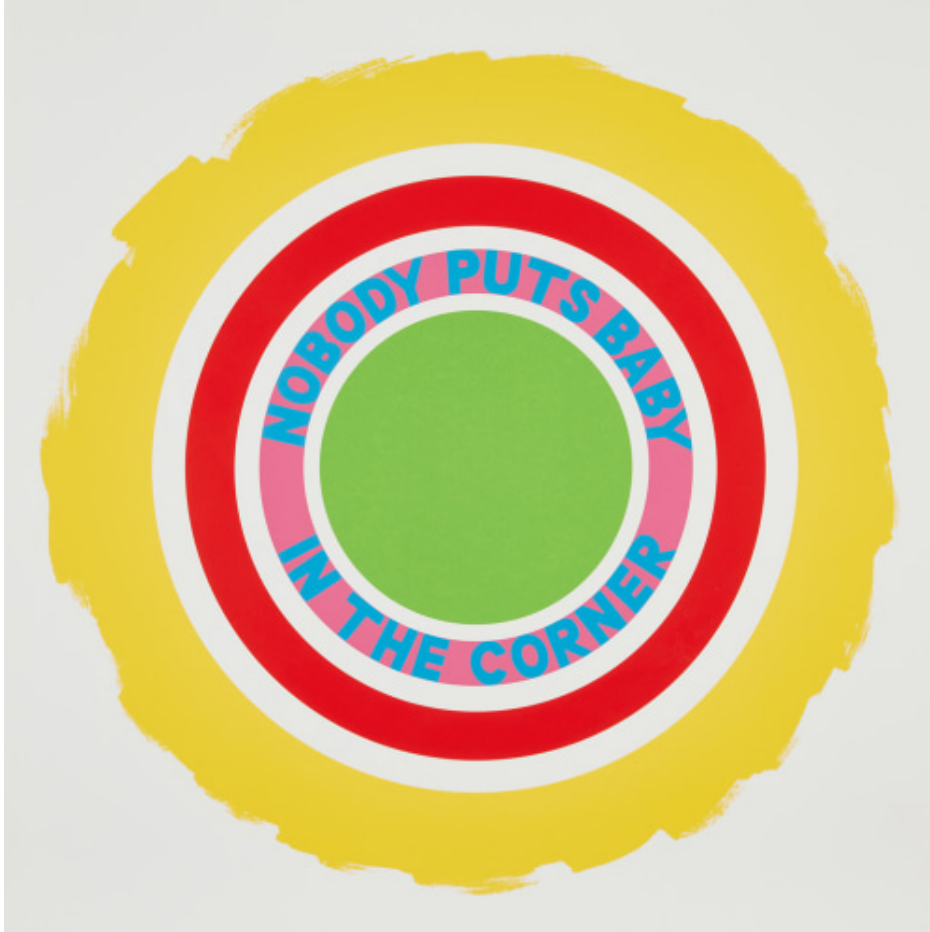
\$1,500 — 2,500

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM A CONTEMPORARY NEW YORK
COLLECTION

406

Deborah Kass

Nobody Puts Baby in the Corner

2009

Screenprint in colors, on Museum Board, with full
margins.

I. diameter 18 in. (45.7 cm)

S. 20 x 20 in. (50.8 x 50.8 cm)

Signed, dated and numbered 'PP 1/1' in pencil on the
reverse (a printer's proof, aside from the edition of
40), published by Lococo Fine Art, St. Louis, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





407

Mike Kelley

Untitled (Paddle for Artist's Space)

1992

Screenprint on wood with leather hanging rope, with accompanying black fabric bag.

23 1/4 x 6 x 3/4 in. (59.1 x 15.2 x 1.9 cm)

Stamped with initials and numbered 18/50 on the handle, additionally numbered in black marker accompanying on title sheet, published by Artist's Space, New York.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





408

Mike Kelley and Tony Oursler

Poetics Country

1997

Screenprint in colors on aluminium with bullet holes.

35 x 35 3/4 x 1 in. (88.9 x 90.8 x 2.5 cm)

Signed by both artists and numbered 'AP 1' in black marker (an artist's proof, the edition was 46), published by Edition Schellmann, Cologne and New York.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





409

Michael Kagan

Drop the Hammer

2014

Archival inkjet print in colors, on wove paper, the full sheet.

S. 30 x 40 in. (76.2 x 101.6 cm)

Signed, dated and numbered 3/50 in black ink on the accompanying certificate of authenticity, published by Exhibition A, New York, unframed.

Estimate

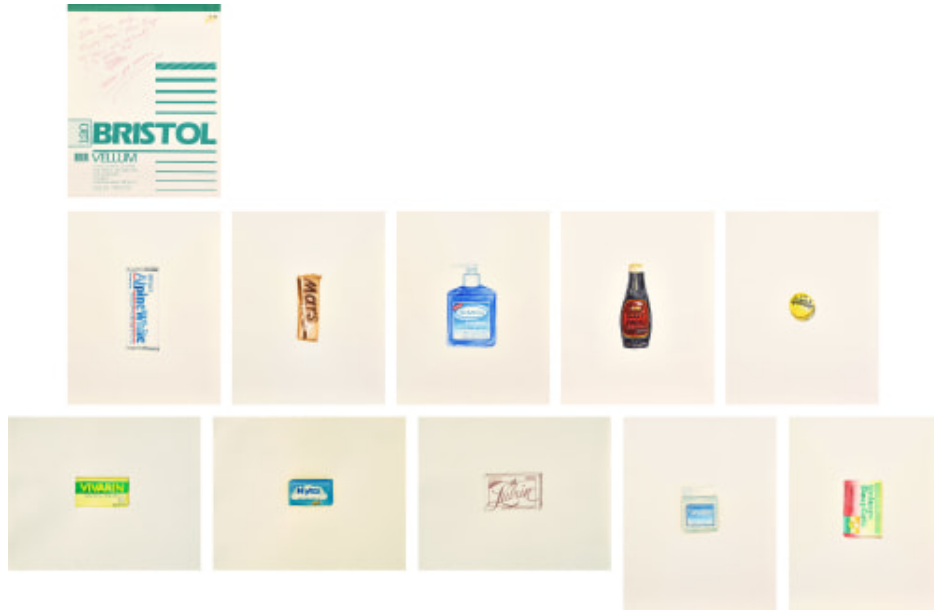
\$800 — 1,200

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM THE ESTATE OF SAM AND HELGA
FELDMAN SOLD TO BENEFIT THE FELDMAN
FOUNDATION, SUPPORTING VARIOUS IMPORTANT
CHARITIES

410

LOT OFFERED WITH NO RESERVE

Tony Oursler

Untitled (Vaseline); Untitled (Nytol); Untitled (Alpine White); Untitled (Noxema); Untitled (Scuf Magic); Untitled (Carmex); Untitled (Vivarin); Untitled (Lubrin); Untitled (Mars Bar); and Untitled (Unisom Sleep Gel)

1994

Ten gouache paintings with graphite on Bristol wove paper.

all I. various sizes

all S. 11 x 14 in. (27.9 x 35.6 cm)

All signed and dated in black ink on the reverse (some faded), 8 framed, 2 unframed.

Estimate

\$5,000 — 7,000 •

[Go to Lot](#)



410

Tony Oursler

Provenance

Acquired directly from the artist



411

Martin Kippenberger

Castelli Seltzer (G. & C. 77)

1993

Carved wood multiple.

diameter 10 3/4 x 1 5/8 in. (27.3 x 4.1 cm)

Signed, dated and numbered 1/8 in pencil (G & C call for an edition of 10 and 3 artist's proofs), published by Johann Widauer, Innsbruck.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Literature

Karola Grässlin and Gisela Capitain 77



412

Martin Kippenberger

Kippen Seltzer (G. & C. 28)

1990

Carved wood multiple.

diameter 11 x 13/4 in. (27.9 x 4.4 cm)

Signed, dated and numbered 16/25 in pencil on the reverse (there were also 5 artist's proofs), published by Anders Tornberg Gallery, Lund, on the occasion of the exhibition *Jetzt geh ich im den Birkenwald denn meine Pillen wirken bald (Now I'll Go into the Birch Forest for My Pills Will Take Effect Soon)*.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Literature

Karola Grässlin and Gisela Capitan 28



413

John Armleder

Painting with Coat Hanger

1984

Acrylic and graphite on canvas, with wooden coat hanger.

hanger 10 1/8 x 19 in. (25.7 x 48.3 cm)

canvas 24 x 18 in. (61 x 45.7 cm)

overall 35 x 19 x 2 in. (88.9 x 48.3 x 5.1 cm)

Signed, dated and numbered 5/60 in black marker on the hanger, published by John Gibson Editions, New York.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



414

LOT OFFERED WITH NO RESERVE

Sigmar Polke

Hallo Shiva... (B. & O. 39)

1974

Offset lithograph in colors, on art paper, with full margins.

I. 8 x 17 in. (20.3 x 43.2 cm)

S. 15 3/4 x 21 3/4 in. (40 x 55.2 cm)

Signed and annotated 'a.p.' in pencil (an artist's proof, the edition was 80), published by Galerie Erhard Klein, Bonn, framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



Literature

Jürgen Becker and Claus von der Osten 39



415

LOT OFFERED WITH NO RESERVE

Sigmar Polke

Kölner Bettler (Cologne Beggar): two plates (B. & O. 24)

1972

Two offset lithographs, on Schoeller-Turm-cardboard, with full margins.

both l. 13 x 17 3/8 in. (33 x 44.1 cm)

both s. 17 x 24 in. (43.2 x 61 cm)

Both signed and numbered 44/100 in pencil (there were also 20 in Roman numerals), published by Edition Staeck, Heidelberg, Germany (with their inkstamp on the reverse), both framed.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)



Literature

Jürgen Becker and Claus von der Osten 24



416

LOT OFFERED WITH NO RESERVE

Sigmar Polke

Günter Brus, from Menschenbilder 3 (B. & O. 33)

1973

Offset lithograph, on thin board, the full sheet.

I. 10 3/8 x 8 1/4 in. (26.4 x 21 cm)

S. 11 1/2 x 9 in. (29.2 x 22.9 cm)

Signed and numbered 147/175 in pencil (there was also an edition of 25 in Roman numerals), published by Galerie und Edition Udo Liebelt, Marburg and Galerie Erhard Klein, Bonn, framed.

Estimate

\$600 — 900 •

[Go to Lot](#)



Literature

Becker & Osten 33



417

Jonathan Borofsky

Self-Portrait (2270209-2271466)

1988

Charcoal, chalk pastel and bronze paint drawing, on wove paper.

S. 17 x 14 in. (43.2 x 35.6 cm)

Numbered '2271446' in bronze paint and '2270209' in charcoal, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



Provenance

Brooke Alexander, Inc.

Private Collection, New York

Editions & Works on Paper

New York Auction / 19-21 October 2021



418

George Condo

Paper Faces (R. p. 189)

2000

Screenprint in colors, on wove paper, with full margins.

I. 25 1/4 x 42 3/8 in. (64.1 x 107.6 cm)

S. 32 1/4 x 48 3/8 in. (81.9 x 122.9 cm)

Signed, dated and numbered 55/108 in pencil (there were also 18 artist's proofs), published by Lincoln Center for the Performing Arts, Inc., New York, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Charles Riley p. 189



419

George Condo

Untitled (Mental States playing card drawing)

2011

Ink drawing, on a playing card with accompanying limited edition set of playing cards, all contained in the original purple paper-covered box.

card 3 1/2 x 2 1/2 in. (8.9 x 6.4 cm)

box 5 5/8 x 8 1/4 x 2 in. (14.3 x 21 x 5.1 cm)

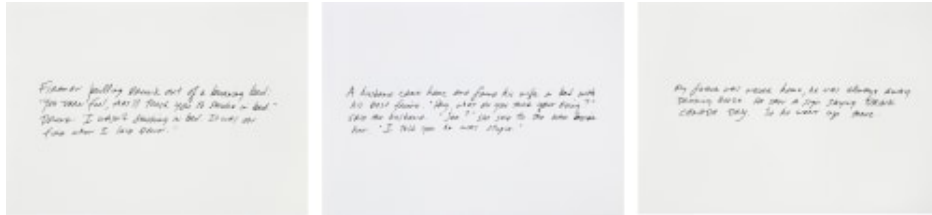
The drawing signed and dated in black ink, published by Hayward Gallery, London, on the occasion of the artist's exhibition *George Condo: Mental States*.

Estimate

\$6,000 — 9,000

[Go to Lot](#)





420

Richard Prince

Untitled (set of 3)

2011

The complete set of three foil-stamped prints, on heavy wove greeting cards, folded (as issued), all contained within the original envelopes.

folded 5 7/8 x 8 1/8 in. (14.9 x 20.6 cm)

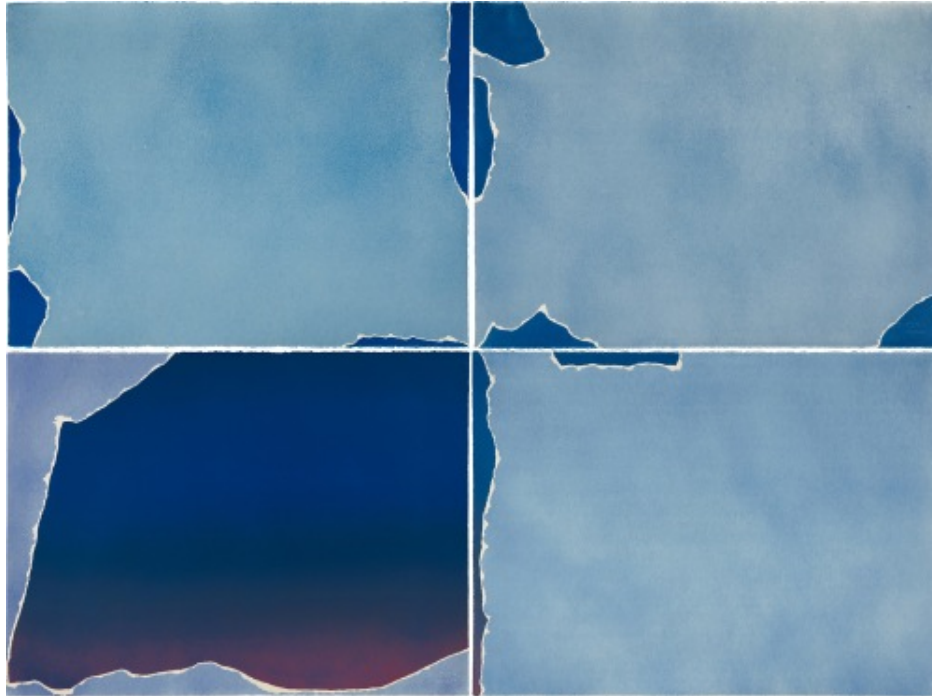
All signed and numbered 62/100 in black pen on the interior of the card, further numbered in pencil on the original envelope, and in black ink on the brown card portfolio, co-published by Hatje Cantz Verlag, Ostfildern, Germany and Foggy Notion Books, New York, all contained in a grey cloth-covered portfolio.

Estimate

\$800 — 1,200

[Go to Lot](#)





421

Joe Goode

Untitled (Four Part Torn Cloud) (D. p. 240)

1971

The complete set of four lithographs in colors, on Arches paper, the full sheets.

overall S. 45 x 60 in. (114.3 x 152.4 cm)

each S. 22 3/8 x 30 in. (56.8 x 76.2 cm)

Signed, dated, and numbered 8/60 in pencil in various places on the reverse of three of the sheets (there were also 15 artist's proofs), published by Bernard Jacobson, Ltd., London, printed by Cirrus Editions Ltd., Los Angeles (with their inkstamp on the reverse), all framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



421

Joe Goode

Literature

Bruce Davis p. 240



422

Julian Opie

Summer Rain 2, from Summer Rain

2020

Freestanding black acrylic sculpture, contained in the original cardboard box with foam lining.

17 1/4 x 23 1/2 x 5 1/2 in. (43.8 x 59.7 x 14 cm)

Signed in black ink and titled, dated and numbered 28/40 (printed) on a label affixed to the underside of the base, published by Alan Cristea Gallery, London.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





423

Julian Opie

Headphones, from Melbourne Statuettes

2018

Patinated black bronze statuette on Crema Grey Light stone base.

20 1/8 x 6 3/4 x 4 5/8 in. (51.1 x 17.1 x 11.7 cm)

Signed in black felt tip pen and numbered 4/25 (printed) on a label affixed to the underside, published by Alan Cristea Gallery, London.

Estimate

\$6,000 — 9,000

[Go to Lot](#)





424 o

Julian Opie

Elena, schoolgirl (with lotus blossom) (C. 103)

2006

Screenprint in colors, Somerset Satin paper, with full margins.

I. 18 x 14 in. (45.7 x 35.6 cm)

S. 20 1/8 x 15 5/8 in. (51.1 x 39.7 cm)

Signed and numbered 18/100 in pencil (there were also 10 artist's proofs), co-published by the artist and the Museum of Modern Art, New York, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



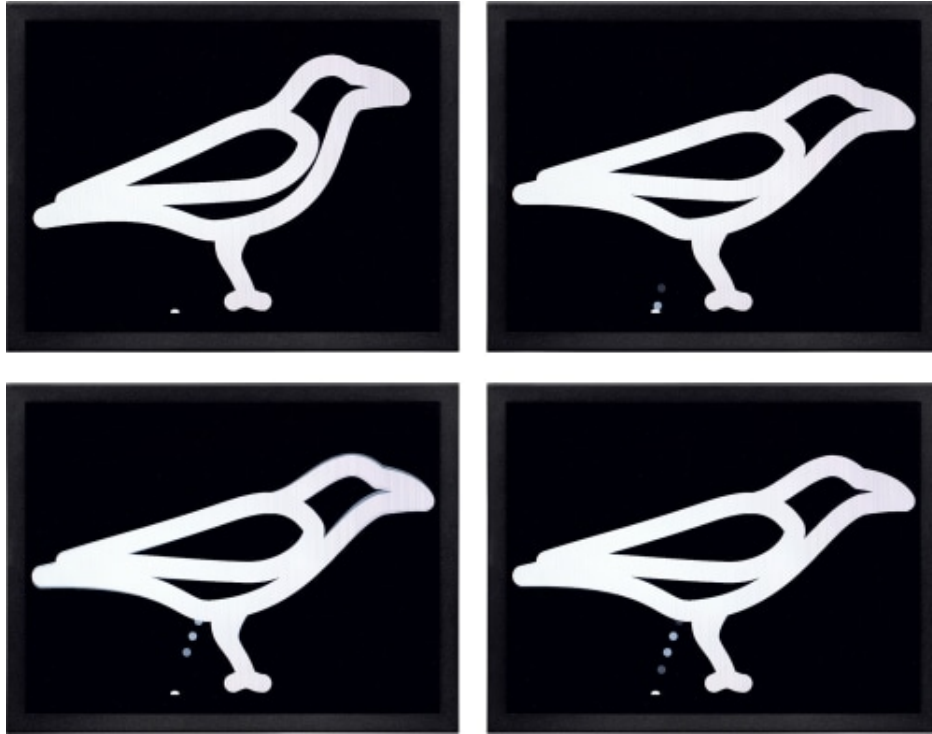
Provenance

The Museum of Modern Art, to benefit the Department of Prints and Illustrated Books, New York
Private Collection, acquired from the above in 2006

Acquired from the above in 2020

Literature

Alan Cristea Gallery 103



425

Julian Opie

Crow excreting

2018

Continuous computer animation on LCD screen, with all electrical components, mounting hardware and contained in the original cardboard box with gallery label.

10 1/4 x 13 1/8 x 1 1/2 in. (26 x 33.3 x 3.8 cm)

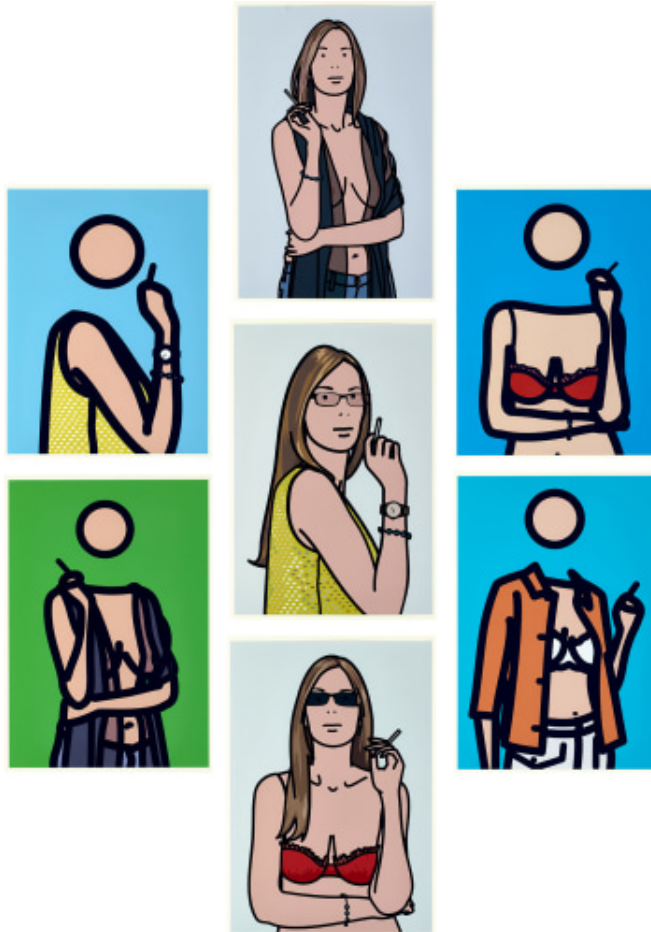
Signed in black ink and numbered 15/20 (printed) on a label affixed to the reverse (there were also 5 artist's proofs), published by Alan Cristea Gallery, London.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





426

Julian Opie

Twenty Six Portraits

2006

The complete book of 26 prints in colors, comprised of 16 lithographs bound (as issued), five Lambda prints and five screenprints tipped-in (as issued), on wove paper, the full sheets, with text by the artist, bound in the original cloth cover, contained in the original navy silk-covered slipcase.

16 3/4 x 12 x 3/4 in. (42.5 x 30.5 x 1.9 cm)

Signed and numbered 138/250 in pencil on the justification page (there were also 50 artist's proofs in Roman numerals), published by Alan Cristea Gallery, London.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



426

Julian Opie

Literature

Alan Cristea Gallery 95



427

Javier Calleja

No Art Here; and Heads

2020

Two PVC and glass multiples, both contained within their original boxes.

No Art Here 11 3/4 x 5 3/4 x 5 3/4 in. (29.8 x 14.6 x 14.6 cm)

Heads 11 1/2 x 4 1/2 x 4 1/4 in. (29.2 x 11.4 x 10.8 cm)

Both from the editions of 1000, produced by MEDICOM TOY, both accompanied by authentication cards issued by ZHEN.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





428

LOT OFFERED WITH NO RESERVE

Pawel Althamer

Retrospective

2008

The complete set of 12 tin figures all contained in the original custom-made blue cardboard suitcase.

largest figure. 3 1/2 x 3/4 x 1 in. (8.9 x 1.9 x 2.5 cm)

suitcase. 7 1/2 x 10 x 3 1/2 in. (19.1 x 25.4 x 8.9 cm)

Signed on COA, the edition was 38, published by Parkett, Zurich and New York.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)



Literature

Parkett 82



429

Vik Muniz

After Motherwell (from Pictures of Ink), I-VIII

2002

The complete set of eight Iris prints with screenprinted spot varnish, on wove paper, the full sheets.

all I. various dimensions

all S. 19 x 22 in. (48.3 x 55.9 cm)

All signed, dated and numbered 'PP1' in pencil on the reverse (a printer's proof, the edition was 40, there were also 10 artist's proofs), co-published by Pace Prints Inc., New York and Sikkema Jenkins Editions, New York, all unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





430

Sterling Ruby

DEEP ORANGE

2016

Screenprint and Giclée with spot varnish in colors, on wove paper, the full sheet.

S. 34 1/2 x 27 in. (87.6 x 68.6 cm)

Signed and dated in pencil on the reverse, with edition by SRS '1/20' in pencil on the reverse, published by Printed Matter Inc., New York, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





PROPERTY FROM A CONTEMPORARY NEW YORK COLLECTION

431

Banksy

Happy Choppers

2003

Screenprint in colors, on wove paper, with full margins.

I. 26 1/4 x 18 1/2 in. (66.7 x 46.9 cm)

S. 27 3/8 x 19 1/2 in. (69.6 x 49.5 cm)

Numbered 490/750 in pencil (the total edition was 600 unsigned and 150 signed impressions), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)





432

Banksy

Pulp Fiction

2004

Screenprint in colors, on wove paper, with full margins.

I. 16 1/2 x 24 7/8 in. (41.9 x 63.1 cm)

S. 19 1/8 x 27 3/8 in. (48.6 x 69.6 cm)

Numbered 193/600 in pencil, an unsigned impression (there was also a signed edition of 150), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



433

Banksy

HMV (His Masters Voice)

2003

Screenprint, on wove paper, with full margins.

I. 11 3/8 x 17 3/8 in. (29 x 44.1 cm)

S. 13 3/4 x 19 5/8 in. (34.9 x 49.8 cm)

Numbered 206/600 in pencil, an unsigned impression (there was also a signed edition of 150), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



434

Banksy

Queen Vic

2003

Screenprint in colors, on wove paper, with full margins.

I. 26 3/8 x 18 3/8 in. (67.1 x 46.8 cm)

S. 27 5/8 x 19 3/4 in. (70.2 x 50.1 cm)

Numbered 87/500 in pencil, an unsigned impression (the first 50 of the edition were signed), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

Estimate

\$20,000 — 25,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



435

Robert Longo

Rick, from Men in the Cities

1994

Lithograph, on Arches Cover paper, with full margins.

I. 37 1/4 x 22 1/2 in. (94.6 x 57.2 cm)

S. 46 x 30 1/8 in. (116.8 x 76.5 cm)

Signed, dated and numbered 112/170 in pencil (there were also 30 artist's proofs), published by Greenpeace, New York, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





436

Robert Longo

Untitled [from Men in the Cities]

1989

Lithograph with embossing, on Rives BFK paper, with full margins.

I. 16 x 29 1/4 in. (40.6 x 74.3 cm)

S. 21 3/4 x 30 1/2 in. (55.2 x 77.5 cm)

Signed, dated, annotated '3SS' and numbered 6/12 in pencil (there were also 5 artist's proofs), unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)





437

Robert Longo

Untitled (Tree)

2018

Archival pigment print, on wove paper, with full margins.

I. 34 1/4 x 58 in. (87 x 147.3 cm)

S. 36 1/4 x 59 3/4 in. (92.1 x 151.8 cm)

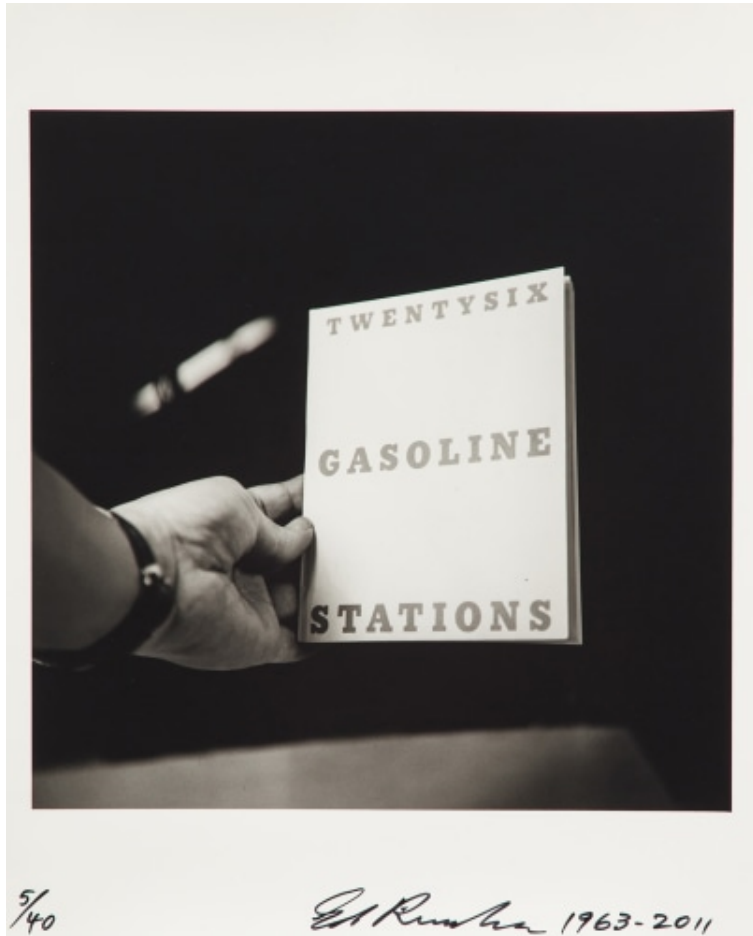
Signed and numbered 11/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





438 o

Ed Ruscha

Light Years: Conceptual Art and the Photograph (Hand Showing Book Cover), 1964-1977

2011

Gelatin silver print, with accompanying book *Light Years: Conceptual Art and the Photograph, 1964-1977*, all contained in the original black cloth-covered portfolio, printed later.

S. 7 3/8 x 7 3/8 in. (18.7 x 18.7 cm)

The print signed, dated 1963-2011 and numbered 5/40 in black ink.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

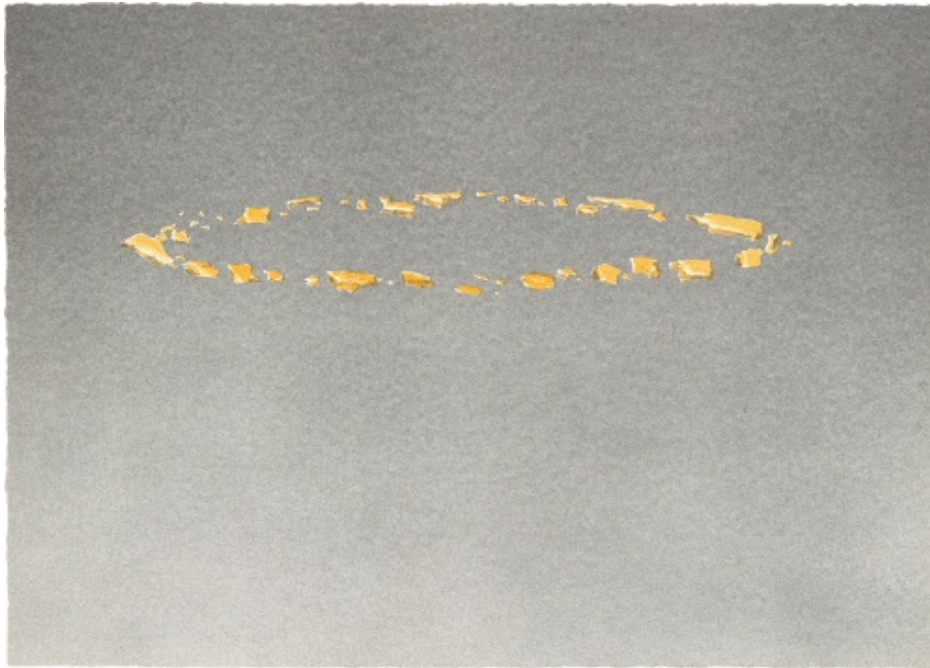
Gagosian Gallery, New York

Private Collection, acquired from the above in 2012

Acquired from the above in 2020

Literature

Matthew Witkovsky, *Light Years: Conceptual Art and the Photograph, 1964-1977*, pl. 3



439

Ed Ruscha

Cheese Oval, from Various Cheeses (G. 723, E. 93)

1976

Lithograph in colors, on Arches 88 paper, the full sheet.

S. 14 1/2 x 20 1/4 in. (36.8 x 51.4 cm)

Signed and numbered 37/39 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



439

Ed Ruscha

Literature

Gemini G.E.L. 723

Siri Enberg 93

Editions & Works on Paper

New York Auction / 19-21 October 2021



440 o

Ed Ruscha

A Collection of 10 Artist's Books

1965-1990

A group of 10 artist's books, one with the original glassine dust jacket, one with the original silver slipcase.

largest 10 x 8 in. (25.4 x 20.3 cm)

smallest 4 1/2 x 3 3/4 x 1 1/2 in. (11.4 x 9.5 x 3.8 cm)

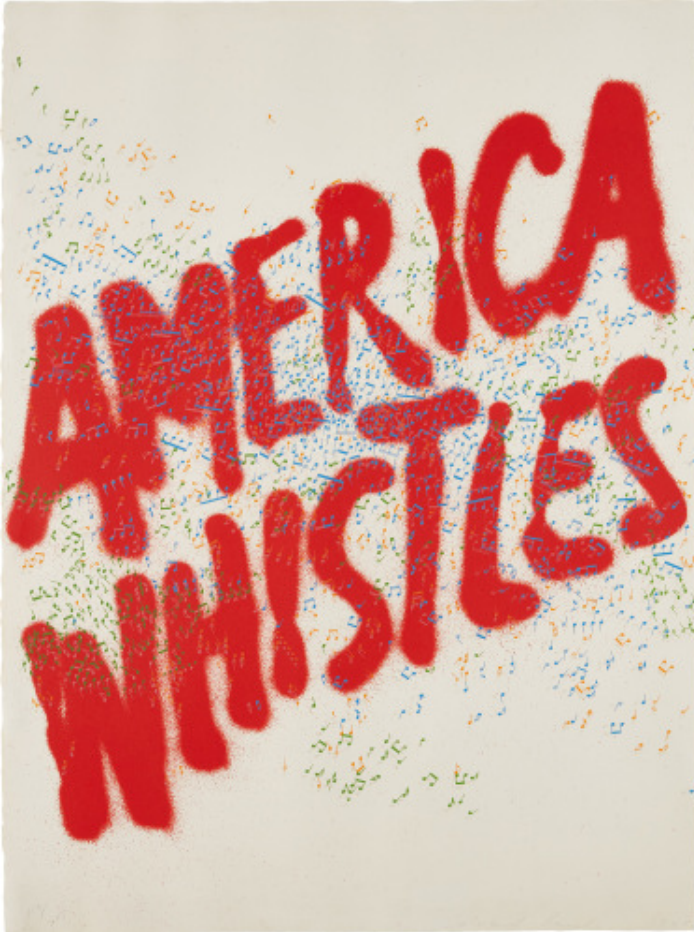
All from the first edition, three signed in blue ink, one signed, dated and dedicated 'For Don Friend Indeed - Ed Ruscha 11-20-04' in blue ink and one signed and dedicated 'Greetings Don' on the slipcase in blue ink, published by the artist.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





441

Ed Ruscha

America Whistles, from America: The Third Century (E. 84)

1975-1976

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

S. 30 x 22 1/4 in. (76.2 x 56.5 cm)

Signed, dated and numbered 159/200 in pencil (there were also 25 artist's proofs), published by APC Editions, New York, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



441

Ed Ruscha

Provenance

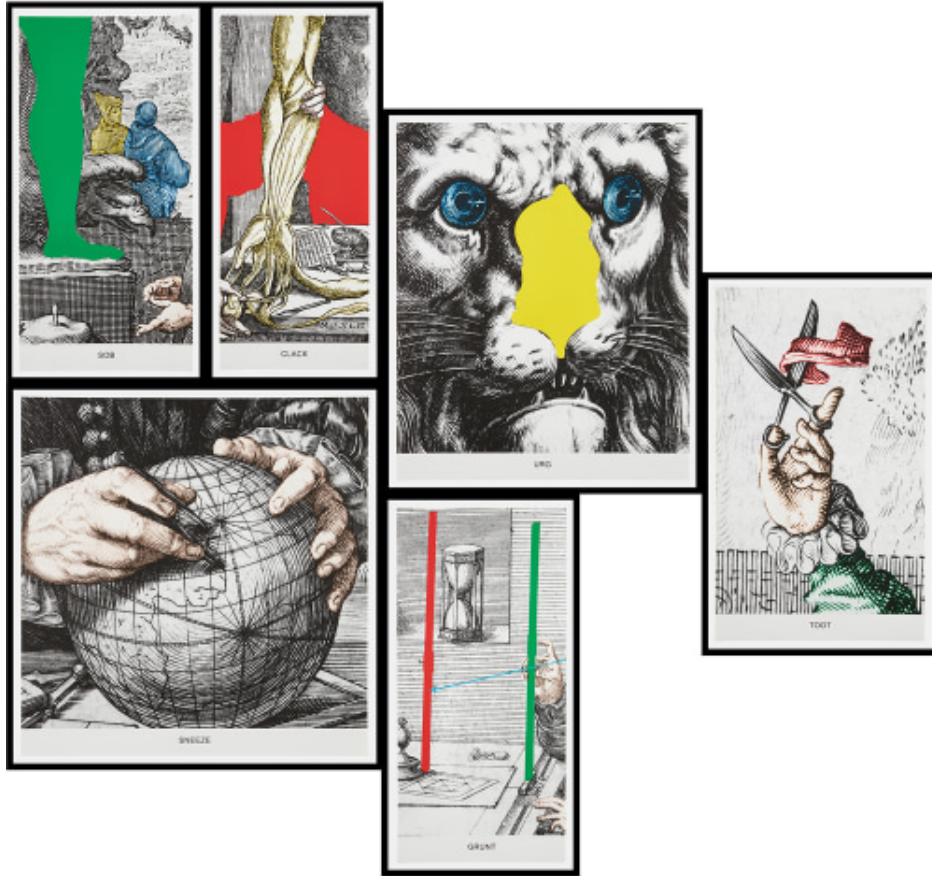
Private Midwestern Collection

Literature

Siri Engberg 84

Editions & Works on Paper

New York Auction / 19-21 October 2021



442

John Baldessari

Engravings with Sounds: Sob, Grunt, Clack, Sneeze, Urg, Toot

2015

The complete set of six archival inkjet prints, on wove papers, the full sheets.

all I. various sizes

largest S. 26 x 25 1/4 in. (66 x 64.1 cm)

smallest S. 25 7/8 x 10 7/8 in. (65.7 x 27.6 cm)

All signed with initials in black ink and titled, dated and numbered 7/30 (printed) on labels affixed to the reverse, published Cirrus Editions Ltd., Los Angeles, all unframed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)





443

John Baldessari

Statue/Bound Person, from The Intersection Series (H. 128)

2001-2002

Iris print in colors, on Somerset paper, with full margins.

I. 12 x 10 1/4 in. (30.5 x 26 cm)

S. 15 3/4 x 13 in. (40 x 33 cm)

Signed, dated and numbered 'P.P. 1/1' in pencil (a publisher's proof, aside from the edition of 20 and 9 artist's proofs), published by Los Angeles Contemporary Exhibitions (LACE), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Sharon Coplan Hurowitz 128

Editions & Works on Paper

New York Auction / 19-21 October 2021



444

John Baldessari

Raw Prints (D. pp. 185-187, H. 3-8)

1976

The complete set of six lithographs in colors with hand-tipped color photograph and embossing, on Arches paper, with full margins, lacking the colophon and original carboard portfolio box.

all I. 14 3/4 x 20 1/2 in. (37.5 x 52.1 cm)

all S. 18 5/8 x 24 1/2 in. (47.3 x 62.2 cm)

All signed, dated and numbered 24/50 in pencil (there were also 12 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), all unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Bruce Davis pp. 185-187

Sharon Coplan Hurowitz 3-8



BROOKE ALEXANDER, INC.
PRIVATE COLLECTION, NEW YORK

445

Raymond Pettibon

Untitled (I actually went to bed...)

1987

Ink drawing on wove paper.

14 x 11 in. (35.6 x 27.9 cm)

Signed and dated on the reverse in black ink, framed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



446

LOT OFFERED WITH NO RESERVE

Ger van Elk

The Co-Founder of the Word O.K.—Hollywood

1971

Three chromogenic prints.

all 19 3/8 x 16 in. (49.2 x 40.6 cm)

All signed, titled, dated and numbered 4/4 in black ink (slightly faded), all framed.

Estimate

\$5,000 — 7,000 •

[Go to Lot](#)





447

Lawrence Weiner

Untitled

1991

The complete set of three screenprints and baked enamel multiples in colors, on steel, the full sheets, all contained in the original cream colored heavy box with screenprinted title.

one S. 12 x 36 in. (30.5 x 91.4 cm)

two S. 12 x 12 in. (30.5 x 30.5 cm)

All signed, dated and numbered 37 in black ink and annotated 'A-C' consecutively on labels affixed to the reverse (the edition was 45), published by Brooke Alexander Editions Inc., New York.

Estimate

\$3,000 — 4,000



[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



448

Paula Scher

USA Airline Routes

2020

Digital pigment print in colors, on wove paper, with full margins.

I. 36 3/4 x 54 in. (93.3 x 137.2 cm)

S. 43 3/4 x 60 in. (111.1 x 152.4 cm)

Signed, dated and numbered 76/98 in pencil, published by Friends of the Jewish Museum, New York, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





449

Richard Artschwager

Untitled (Box with drawers) (S. 1971.04, A. 3)

1971

Wood box with five drawers, formica, glass, mirror, brass and rubberized horsehair.

11 5/8 x 14 3/4 x 12 5/8 in. (29.5 x 37.5 x 32.1 cm)

From the edition of 50, co-published by Castelli Graphics and Multiples, Inc., New York.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Dieter Schwarz 1971.04

Brooke Alexander 3

Editions & Works on Paper

New York Auction / 19-21 October 2021



450

Richard Artschwager

Untitled

1982

Charcoal drawing on sketchbook wove paper.

18 x 24 in. (45.7 x 61 cm)

Signed and dated in pencil, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



450

Richard Artschwager

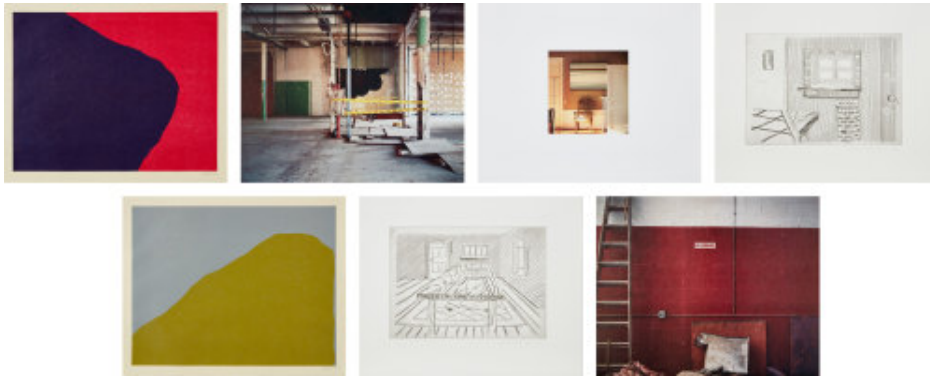
Provenance

Brooke Alexander, Inc.

Private Collection, New York

Editions & Works on Paper

New York Auction / 19-21 October 2021



451

Various Artists including Richard Artschwager, Sol LeWitt, and Louise Lawler

Notes on a Room

1998

The complete set of two etchings, two woodcuts and three offset lithographs in colors, on various wove papers, with full margins and the full sheets, with accompanying hand-bound book with screenprinted cover, all contained within the original black cloth and dark purple paper-covered portfolio.

all I. various sizes

all S .16 x 20 in. (40.6 x 50.8 cm)

The Richard Artschwagers signed, dated and numbered 24/130, the Sol LeWitts signed and numbered 24/130, one of the Louise Lawlers signed and dated on the reverse in pencil, published by the Library Fellows of the Whitney Museum of American Art, New York.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



453

Barbara Kruger

*Untitled (Reach out and Touch Someone), from
Brooklyn Academy of Music Portfolio II*

1989

Screenprint in black and red, on Anga wood veneer
mounted to Whatman paper (as issued), the full sheet.

S. 26 3/8 x 19 3/4 in. (67 x 50.2 cm)

Signed and numbered 61/75 in pencil (there were also
16 artist's proofs), published by Parasol Press, Ltd.,
New York, unframed.

Estimate

\$2,500 — 3,500

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453

Barbara Kruger

Provenance

Fredric Snitzer Gallery, Miami

Private Collection, Florida, acquired from the above in 1989

EX LIBRIS #1
The philosopher supposes that the value of his philosophy lies in the whole, in the structure; but posterity finds its value in the stone which he used for building, and which is used many times after that for building—better. Thus it finds the value in the fact that the structure can be destroyed and nevertheless retain its value as building material.

EX LIBRIS #2
The patient cannot remember the whole of what is repressed in him, and what he cannot remember may be precisely the essential part of it. Thus he acquires no sense of conviction of the correctness of the construction that has been communicated to him. He is compelled to repeat the repressed material as a present experience instead of, as the physician would prefer to see, remembering it as a part of the past.

EX LIBRIS #3
Madness is the punishment of a disordered and useless science. If madness is the truth of knowledge, it is because knowledge is absurd, and instead of addressing itself to the great book of experience, loses itself in the dust of books and in idle debate. Learning becomes madness through the very excess of false learning.

EX LIBRIS #4
And if we penetrate to the essence of this pictorial character, we see that it is not impaired by *apparent irregularities* (such as the use of *#* and *b* in musical notation). For even these *irregularities* depict what they are intended to express; only they do it in a different way.

EX LIBRIS #5
For each of these statements can in its turn become a text, just as the citation from Petrarch or Rousseau's assertion that the letters were 'collected and published' by him can be made into texts—not by simply claiming that they are lies whose opposites could be true, but by revealing their dependence on a referential agreement that uncritically took their truth or falsehood for granted.

454

Joseph Kosuth

Ex Libris Series

1989

The complete set of five cast bronze plaques.

smallest 6 3/4 x 24 1/8 in. (17.1 x 61.3 cm)

largest 7 1/2 x 24 1/8 in. (19.1 x 61.3 cm)

All incised with initials, dated and numbered 2/20 and with the foundry's stamp on the reverse.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



455

David Robbins

Talent

1986

The complete set of 18 gelatin silver prints.
all 10 x 8 in. (25.4 x 20.3 cm)

All signed with initials and numbered 31/100 in pencil
on the reverse (Cindy Sherman not signed), all further
signed and titled with inkstamp on the reverse, all
unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





456

Harland Miller

If the Phone Don't Ring

2008

Archival inkjet print in colors with hand finished varnish, on wove paper, the full sheet.

S. 22 1/4 x 17 5/8 in. (56.5 x 44.8 cm)

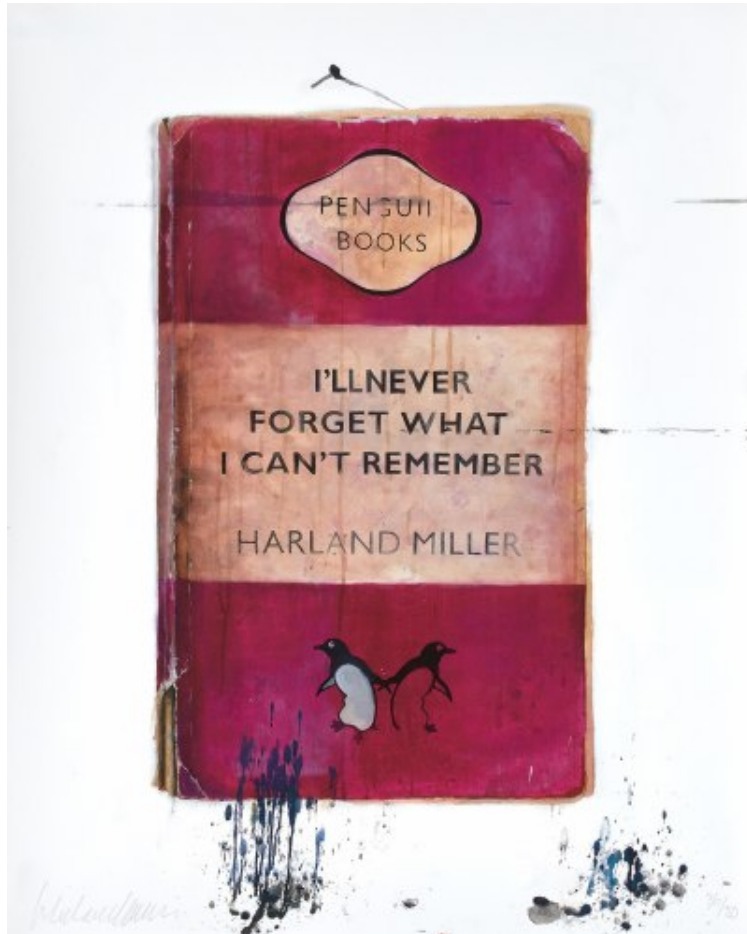
Signed and numbered 36/50 in pencil, published by Galerie Alex Daniëls - Reflex Amsterdam, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





457

Harland Miller

I'll Never Forget What I Can't Remember

2010

Archival inkjet print in colors, on wove paper, the full sheet.

S. 22 1/4 x 17 3/4 in. (56.5 x 45.1 cm)

Signed and numbered 36/50 in pencil, published by Galerie Alex Daniëls - Reflex Amsterdam, framed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

458 o

Rob Pruitt

Alone (Facing East); and Alone (Facing West)

2000

The complete set of two screenprints in colors with micronic mica chips, on Koshiji Japanese paper, the full sheets.

both S. 36 1/8 x 29 1/2 in. (91.8 x 74.9 cm)

Both signed, titled, dated and numbered 39/100 in pencil (there were also 8 artist's proofs), published by the New Museum, New York, both framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



459

Do Ho Suh

Karma Juggler, for *Exit Art* portfolio

2004

Archival pigment print, on Somerset paper, with full margins.

S. 22 x 30 in. (55.9 x 76.2 cm)

Signed, dated and numbered 'P.P. 4/5' in red pencil (a printer's proof, the edition was 50), published by Exit Art, New York, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





460

Ai Weiwei

Artist's Hand

2017

Cast urethane resin multiple with electroplated rhodium, contained in the original cardboard presentation box.

5 x 3 3/4 x 4 1/4 in. (12.7 x 9.5 x 10.8 cm)

With incised signature on the underside, from the edition of 1000, published by the Public Art Fund, USA in collaboration with eBay for Charity to benefit the exhibition *Ai Weiwei: Good Fences Make Good Neighbors*, New York, October 12, 2017 - February 11, 2018.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





461

KAWS

Presenting the Past

2014

Screenprint in colors, on Sanders Waterford paper, the full sheet.

S. 32 x 32 in. (81.3 x 81.3 cm)

Signed, dated and numbered 42/250 in pencil (there were also 50 artist's proofs), published by the artist, framed.

Estimate

\$8,000 — 12,000

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Editions & Works on Paper

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462

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 208/250 in pencil (there were also 50 artist's proofs), published by Pace Editions, Inc., New York, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

463 o

Jeff Koons

Balloon Dog (Blue)

2002

Porcelain multiple painted in chrome, contained in the original foam-lined cardboard box with printed artist's name, lacking the original plastic stand.

10 3/8 x 10 3/8 x 5 in. (26.4 x 26.4 x 12.7 cm)

Numbered 2279/2300 in black ink on a label affixed to the underside, published by the Museum of Contemporary Art, Los Angeles.

Estimate

\$5,000 — 7,000

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PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

464 o

Jeff Koons

Balloon Dog (Red)

1995

Porcelain multiple painted in chrome, lacking the
original foam-lined cardboard box and stand.

10 1/4 x 10 1/4 x 5 in. (26 x 26 x 12.7 cm)

Numbered 990/2300 in gold ink on the underside,
published by the Museum of Contemporary Art, Los
Angeles.

Estimate

\$5,000 — 7,000

[Go to Lot](#)





465

Jeff Koons

Balloon Swan (Magenta)

2019

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined boxes with silver printed signature.

9 3/4 x 6 x 8 in. (24.8 x 15.2 x 20.3 cm)

With printed signature, title, date and numbered 418/999 on the underside, published by Bernardaud, Limoges, France (with their stamp on the underside).

Estimate

\$8,000 — 12,000

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Editions & Works on Paper

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466

Jeff Koons

Luxury and Degradation

1986

The complete set of three photolithographs in colors, on Ragcote paper, the full sheets, all contained in the original grey cloth-covered portfolio.

all S. 24 x 32 in. (61 x 81.3 cm)

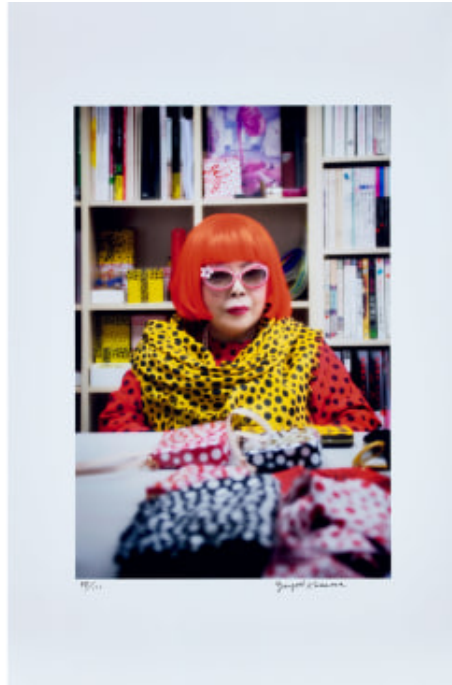
All signed with initials in pencil on the reverse, additionally signed, dated and numbered 6/60 in pencil on the justification page (there were also 10 artist's proofs), published by Editions Ilene Kurtz, New York (with their inkstamp on the reverse), all unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





467

Yayoi Kusama

*Alice's Adventures in Wonderland - Louis Vuitton
Deluxe Box Set*

2012

The complete set of one screenprint and one Lambda print in colors, on Somerset and Fuji Crystal Archive paper, with full margins, contained in archival mats, with accompanying bound book edition of *Lewis Carroll's Alice's Adventures in Wonderland*, all contained in the original red cloth-covered portfolio case with screenprinted white dots and artist's name. Portfolio 30 1/2 x 21 1/2 x 2 3/4 in. (77.5 x 54.6 x 7 cm) book 9 x 7 1/2 x 1 in. (22.9 x 19.1 x 2.5 cm) screenprint I. 14 1/2 x 11 5/8 in. (36.8 x 29.5 cm) Lambda print S. 25 1/2 x 16 3/4 in. (64.8 x 42.5 cm) All signed and numbered in pencil or black ink, published by Louis Vuitton.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





468

LOT OFFERED WITH NO RESERVE

Takashi Murakami

*And then and then and then and then and then (Red);
And then and then and then and then and then (Blue)*

2001

Two offset lithographs in colors, on smooth wove paper, with full margins.

both l. 17 1/4 x 18 1/2 in. (43.8 x 47 cm)

both s. 19 3/4 x 19 3/4 in. (50.2 x 50.2 cm)

Both signed, dated and numbered 206/300 and 262/300 in black ink respectively, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.

Estimate

\$2,000 — 3,000 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 19-21 October 2021



469

LOT OFFERED WITH NO RESERVE

Takashi Murakami

727-727

2006

Offset lithograph in colors, on wove paper, with full margins.

I. 25 1/4 x 39 in. (64.1 x 99.1 cm)

S. 25 3/4 x 39 3/8 in. (65.4 x 100 cm)

Signed and numbered 174/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)





470

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Genki Ball

2001

Offset lithograph in colors, on smooth wove paper, the full sheet.

S. 19 5/8 x 19 5/8 in. (49.8 x 49.8 cm)

Signed, dated and numbered 243/300 in black ink, published by Kaikai Kiki, Co., Ltd., Tokyo, unframed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)

