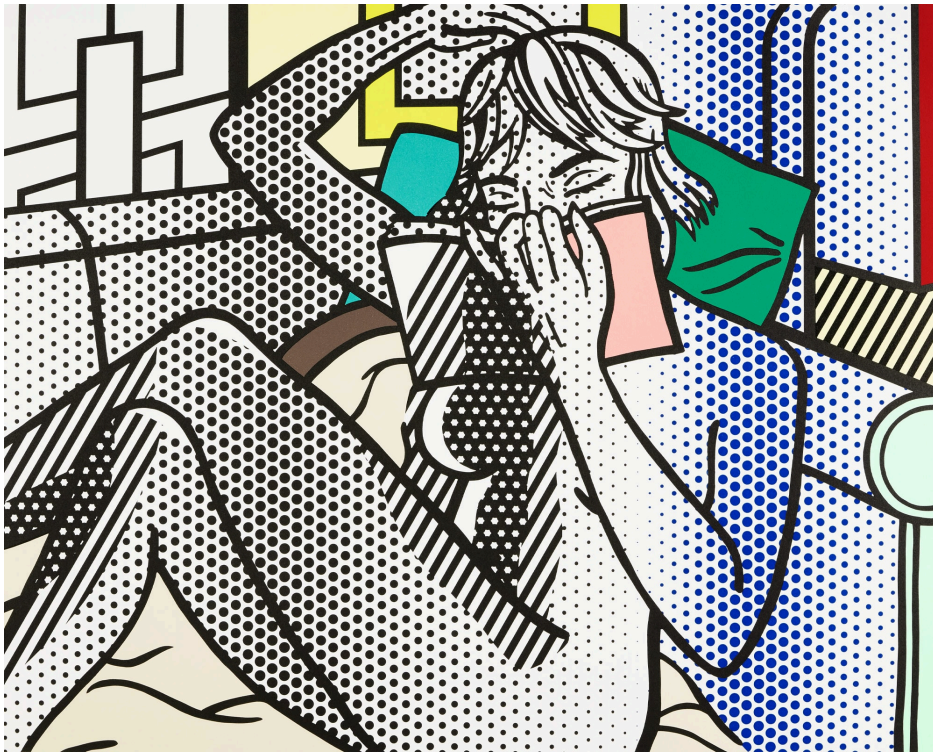


# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT

Sale Interest: 121 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT

Sale Interest: 121 Lots

## Auction & Viewing Location

25 June 2022 12pm EDT  
Southampton Gallery  
1 Hampton Rd, Southampton, NY 11968

## Editions Department

Editions@phillips.com  
212 940 1220

## Viewing

10 - 25 June 2022  
Monday-Sunday 11:00am-6:00pm

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY030322 or Editions Southampton.

## Absentee and Telephone Bids

tel +1 212 940 1228  
[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT

Sale Interest: 121 Lots



1  
**Genieve Figgis**  
*Adam and Eve*  
Estimate \$1,500 — 2,500



2  
**Jules Chéret**  
*La Danse (The Dance) (B. 62)*  
Estimate \$1,500 — 2,500



3  
**Peter Doig**  
*Canoe Island*  
Estimate \$3,000 — 5,000



4  
**Wayne Thiebaud**  
*Beach Glasses*  
Estimate \$10,000 — 15,000



5  
**Malcolm Morley**  
*Beach Scene (T. 374)*  
Estimate \$800 — 1,200



6  
**Romare Bearden**  
*Caribbean Landscape (G. 98)*  
Estimate \$2,000 — 3,000



7  
**Gustave Baumann**  
*Ranchos de Taos (C. 133)*  
Estimate \$8,000 — 12,000



8  
**Gustave Baumann**  
*Arroyo Chamisa (C. 121)*  
Estimate \$4,000 — 6,000



9  
**Sir Frank Bowling, R.A.**  
*Pouring Over 2 Morrison Boys & ...*  
Estimate \$8,000 — 12,000



10  
**Ross Bleckner**  
*Untitled (Flowers)*  
Estimate \$800 — 1,200

# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT



11  
**April Gornik**  
*Mirror Forest*  
Estimate \$1,000 — 1,500



12  
**Sylvia Plimack Mangold**  
*The Locust Trees (state II)*  
Estimate \$1,000 — 1,500



13  
**Ellsworth Kelly**  
*Magnolia (A. 56)*  
Estimate \$6,000 — 9,000



14  
**Joan Mitchell**  
*Trees II*  
Estimate \$20,000 — 30,000



15  
**Pat Steir**  
*Red and Blue Berlin Waterfall (...)*  
Estimate \$1,500 — 2,500



16  
**Sean Scully**  
*Cut Ground Red*  
Estimate \$4,000 — 6,000



17  
**Howard Hodgkin**  
*Gossip (R. p. 180, H. p. 224)*  
Estimate \$3,000 — 5,000



18  
**Nancy Graves**  
*Untitled (Lincoln Center Print) (...)*  
Estimate \$700 — 1,000



19  
**Elaine de Kooning**  
*Taurus VII (T. 73-110)*  
Estimate \$1,000 — 1,500

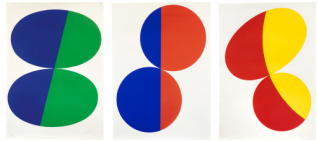


20  
**Lee Krasner**  
*Embrace, from The Superlative ...*  
Estimate \$1,500 — 2,500



# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT



21  
**Leon Polk Smith**  
*Volair Constellation Series*  
Estimate \$5,000 — 7,000



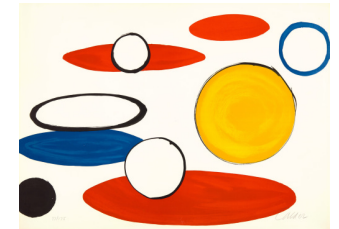
22  
**Alexander Calder**  
*Fêtes (Holidays)*  
Estimate \$6,000 — 8,000



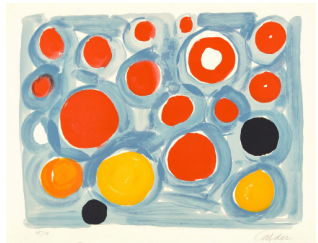
23  
**Alexander Calder**  
*Flying Colors*  
Estimate \$2,500 — 3,500



24  
**Alexander Calder**  
*Black Sun*  
Estimate \$2,000 — 4,000



25  
**Alexander Calder**  
*White Circles and Ellipses, from ...*  
Estimate \$2,000 — 4,000



26  
**Alexander Calder**  
*Untitled (Blue Background with ...)*  
Estimate \$2,000 — 4,000



27  
**Alexander Calder**  
*Homage to Euclid*  
Estimate \$2,000 — 4,000



28  
**Alexander Calder**  
*Lune et étoile rouge (Moon and ...)*  
Estimate \$2,000 — 4,000



29  
**Alexander Calder**  
*Stars and Stripes, from Flying C...*  
Estimate \$2,000 — 4,000



30  
**Alexander Calder**  
*Spirale Imaginatif*  
Estimate \$2,000 — 4,000

# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT



31  
**Alexander Calder**  
*[Composition with Clouds and S...*  
Estimate \$2,500 — 4,500



32  
**Henri Matisse**  
*Nadia, au visage rond (Nadia, R...*  
Estimate \$20,000 — 30,000



33  
**Henri Matisse**  
*Danseuse au divan pilée en deu...*  
Estimate \$6,000 — 9,000



34  
**Henri Matisse**  
*Nu, odalisque au coffret (Nude, ...*  
Estimate \$8,000 — 12,000



35  
**Henri Matisse**  
*Pompadour (D. 665)*  
Estimate \$6,000 — 9,000



36  
**Pablo Picasso**  
*Le Viol, V, plate 31 from La Suite...*  
Estimate \$4,000 — 6,000



37  
**Pablo Picasso**  
*La Célestine, sa protégée, et un ...*  
Estimate \$2,500 — 3,500



38  
**Pablo Picasso**  
*El Entierro del Conde de Orgaz (...*  
Estimate \$4,000 — 6,000



39  
**Pablo Picasso**  
*Baigneuses à la piscine (Bathers...*  
Estimate \$6,000 — 8,000



40  
**Pablo Picasso**  
*Portrait de Jacqueline de face II ...*  
Estimate \$80,000 — 120,000

# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT



41  
**Pablo Picasso**  
*Tête en forme d'horloge (Clock-s...*  
Estimate \$30,000 — 50,000



42  
**Pablo Picasso**  
*Visage de femme (Woman's fac...*  
Estimate \$25,000 — 35,000



43  
**Pablo Picasso**  
*La Danse (Dancing) (R. 400)*  
Estimate \$6,000 — 9,000



44  
**Pablo Picasso**  
*Quatre danseurs (Four dancers) ...*  
Estimate \$3,000 — 5,000



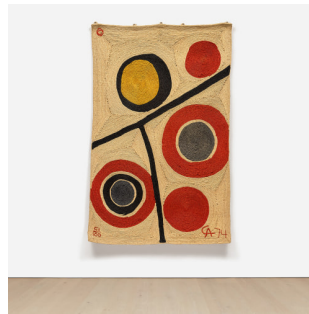
45  
**Pablo Picasso**  
*Femme échevelée (Disheveled ...*  
Estimate \$4,000 — 6,000



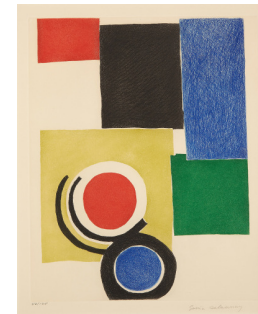
46  
**Alexander Calder**  
*L'Aigle (The Eagle), from The Fly...*  
Estimate \$2,000 — 4,000



47  
**Wifredo Lam**  
*Porcelain Dinner Service Set*  
Estimate \$30,000 — 50,000



48  
**After Alexander Calder**  
*Floating Circles*  
Estimate \$10,000 — 15,000



49  
**Sonia Delaunay**  
*Untitled (Composition with Rect...*  
Estimate \$800 — 1,200



50  
**Jesús Rafael Soto**  
*Untitled (Lettre du Venezuela)*  
Estimate \$1,500 — 2,500



# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT



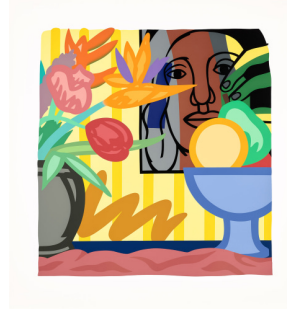
51  
**Yves Klein**  
*Table Bleu Klein™ / Klein Blue*  
Estimate \$15,000 — 20,000



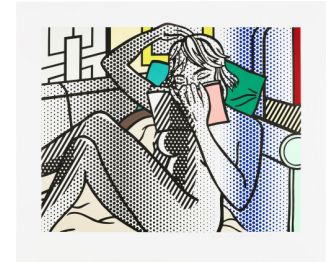
52  
**Barnett Newman**  
*The Moment, from Four on Plexi...*  
Estimate \$12,000 — 18,000



53  
**Arman**  
*Accumulation of Violins*  
Estimate \$4,000 — 6,000



54  
**Tom Wesselmann**  
*Mixed Bouquet with Leger*  
Estimate \$15,000 — 25,000



55  
**Roy Lichtenstein**  
*Nude Reading, from Nudes serie...*  
Estimate \$100,000 — 150,000



56  
**Roy Lichtenstein**  
*Water Lilies*  
Estimate \$500 — 700



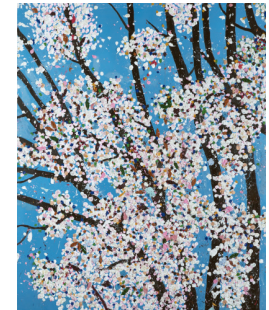
57  
**Julio le Parc**  
*Série 23 n°11-7*  
Estimate \$1,000 — 1,500



58  
**Sarah Morris**  
*2028.08*  
Estimate \$1,000 — 2,000



59  
**Damien Hirst**  
*Butterfly Rainbow (Large) (H7-1)*  
Estimate \$800 — 1,200



60  
**Damien Hirst**  
*Justice, from The Virtues (H9-1)*  
Estimate \$8,000 — 12,000



# Editions Southampton

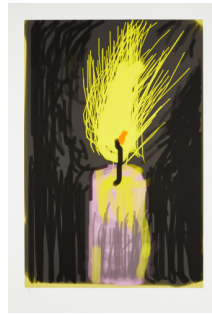
New York Auction / 25 June 2022 / 12pm EDT



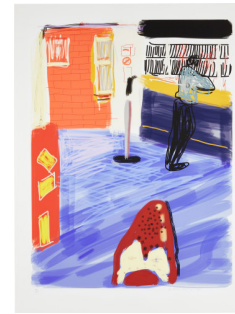
61  
**Julian Opie**  
*Sian Walking; Jeremy Walking i...*  
Estimate \$90,000 — 120,000



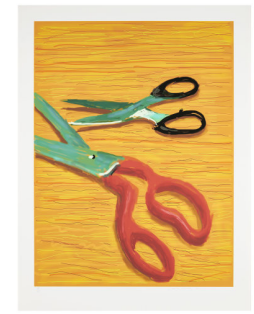
62  
**Carlos Cruz-Diez**  
*Chromointerférence Manipulable*  
Estimate \$1,500 — 2,500



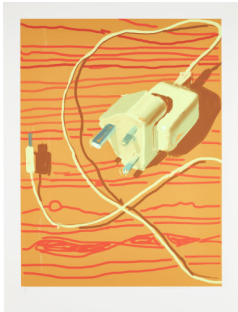
63  
**David Hockney**  
*Untitled (145)*  
Estimate \$30,000 — 40,000



64  
**David Hockney**  
*Untitled (180)*  
Estimate \$30,000 — 40,000



65  
**David Hockney**  
*Untitled (642)*  
Estimate \$30,000 — 40,000



66  
**David Hockney**  
*Plug in for the Next Generation (...)*  
Estimate \$30,000 — 40,000



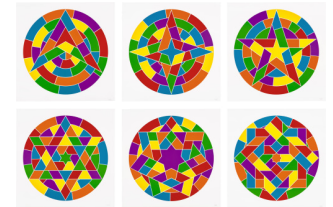
67  
**David Hockney**  
*Untitled (609)*  
Estimate \$30,000 — 40,000



68  
**James Rosenquist**  
*Navigator-Speed of Light*  
Estimate \$2,000 — 3,000



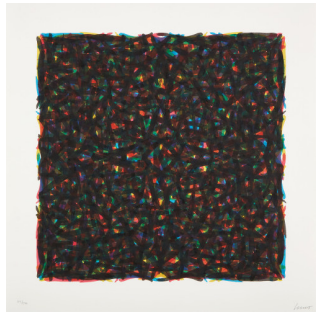
69  
**Frank Stella**  
*Jonah Historically Regarded, fro...*  
Estimate \$10,000 — 15,000



70  
**Sol LeWitt**  
*Stars (K. 2002.02)*  
Estimate \$10,000 — 15,000

# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT



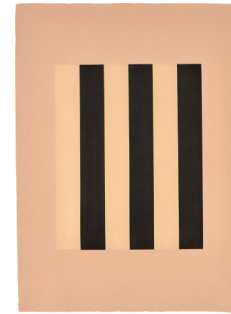
71  
**Sol LeWitt**  
*Brushstrokes in All Directions (K...*  
Estimate \$1,500 — 2,500



72  
**Gerhard Richter**  
*Cage 3 (P19-3)*  
Estimate \$8,000 — 12,000



73  
**Jasper Johns**  
*0-9 series (U.L.A.E. 156-165)*  
Estimate \$25,000 — 30,000



74  
**Sherrie Levine**  
*Barcham Green Portfolio No. 2*  
Estimate \$800 — 1,200



75  
**Sherrie Levine**  
*Barcham Green Portfolio No. 3*  
Estimate \$800 — 1,200



76  
**Andy Warhol**  
*Lincoln Center Ticket (F. & S. 19, ...*  
Estimate \$4,000 — 6,000



77  
**Andy Warhol**  
*Liz (F. & S. 7)*  
Estimate \$50,000 — 70,000



78  
**Andy Warhol**  
*Howdy Doody, from Myths (F. & ...*  
Estimate \$30,000 — 50,000



79  
**Andy Warhol**  
*Mao (wallpaper)*  
Estimate \$2,000 — 3,000



80  
**Andy Warhol**  
*Mao (wallpaper)*  
Estimate \$2,000 — 3,000

# Editions Southampton

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81  
**Claes Oldenburg**  
*Profiterole - Gray State (G. 1444...*  
Estimate \$1,000 — 1,500



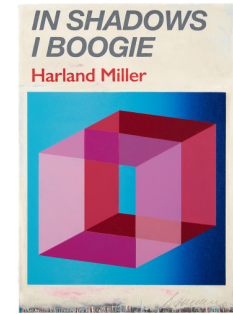
82  
**John Baldessari**  
*National City Portfolio (W, 1, 2, 3...*  
Estimate \$30,000 — 50,000



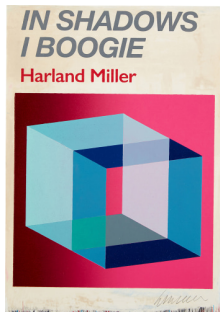
83  
**Banksy**  
*Donuts (Strawberry)*  
Estimate \$60,000 — 90,000



84  
**Daniel Arsham**  
*Eroded Surfboard*  
Estimate \$3,000 — 5,000



85  
**Harland Miller**  
*In Shadows I Boogie (Blue)*  
Estimate \$3,000 — 5,000



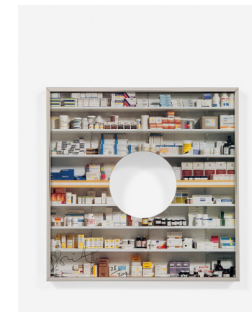
86  
**Harland Miller**  
*In Shadows I Boogie (Pink)*  
Estimate \$3,000 — 5,000



87  
**Spencer Finch**  
*Moonlight (Luna County, New ...*  
Estimate \$3,000 — 5,000



88  
**Damien Hirst**  
*Spin Drawing*  
Estimate \$3,000 — 5,000



89  
**Damien Hirst**  
*Pharmacy*  
Estimate \$2,000 — 3,000



90  
**Barbara Kruger**  
*You're Right (And You Know it a...*  
Estimate \$2,000 — 3,000

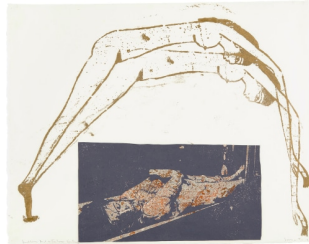


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91  
**Nancy Spero**  
*We are Pro Choice*  
Estimate \$600 — 900



92  
**Nancy Spero**  
*Goddess Nut and Torture Victim*  
Estimate \$1,500 — 2,500



93  
**Nancy Spero**  
*Crawling Woman*  
Estimate \$1,500 — 2,500



94  
**Robert Longo**  
*Jules, from Men in the Cities*  
Estimate \$8,000 — 12,000



95  
**Marcel Dzama**  
*Scared of his own ghost*  
Estimate \$800 — 1,200



96  
**Alexander Calder**  
*Untitled (Santa Claus I - IX)*  
Estimate \$3,500 — 4,500



97  
**Christo**  
*Wrapped statues, Project for Di...*  
Estimate \$1,500 — 2,500



98  
**Kara Walker**  
*Emancipation Approximation: S...*  
Estimate \$8,000 — 12,000



99  
**Hank Willis Thomas**  
*All Lies Matter*  
Estimate \$1,500 — 2,000



100  
**Cindy Sherman**  
*Untitled (Fortune Teller)*  
Estimate \$1,500 — 2,500



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101  
**Cindy Sherman**  
*Untitled (Marilyn Monroe)*  
Estimate \$10,000 — 15,000



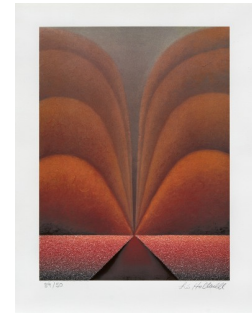
102  
**Cindy Sherman**  
*Untitled (Lucille Ball)*  
Estimate \$8,000 — 12,000



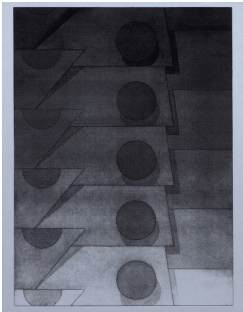
103  
**Mary Frank**  
*Left Hand*  
Estimate \$1,000 — 2,000



104  
**Elizabeth Peyton**  
*Georgia (After Stieglitz 1918)*  
Estimate \$6,000 — 9,000



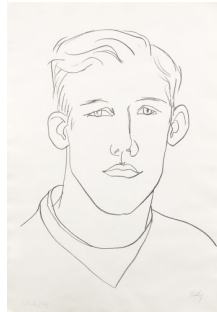
105  
**Loie Hollowell**  
*Red Earth*  
Estimate \$9,000 — 12,000



106  
**Tomma Abts**  
*Untitled*  
Estimate \$500 — 700



107  
**Jonathan Horowitz**  
*Tennyson, Jasper & Bob*  
Estimate \$800 — 1,200



108  
**Ellsworth Kelly**  
*David (A. 3)*  
Estimate \$3,000 — 5,000



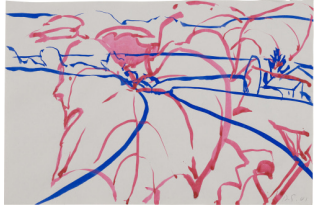
109  
**Elizabeth Peyton**  
*Pierre (Huyghe) January 2012*  
Estimate \$800 — 1,200



110  
**Paul Cadmus**  
*Nude Man Reclining*  
Estimate \$800 — 1,200

# Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT



111  
**David Salle**  
*Untitled*  
 Estimate \$2,000 — 3,000



112  
**Larry Rivers**  
*On the Phone*  
 Estimate \$600 — 800



113  
**Robert Rauschenberg**  
*Edward Kennedy Campaign*  
 Estimate \$1,000 — 1,500



114  
**Robert Rauschenberg**  
*Opal Gospel*  
 Estimate \$3,000 — 5,000



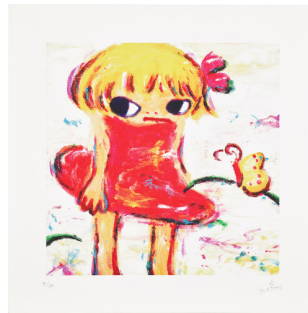
115  
**Robert Rauschenberg**  
*American Indian*  
 Estimate \$1,000 — 2,000



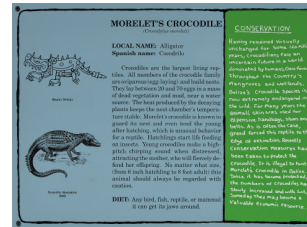
116  
**Robert Rauschenberg**  
*Goat Chow, from Chow Bags*  
 Estimate \$1,500 — 2,500



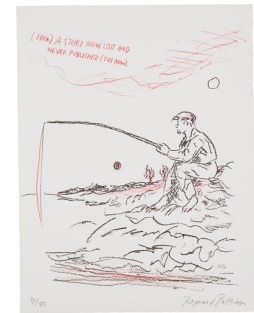
117  
**Urs Fischer**  
*Spaghetti Cat*  
 Estimate \$2,000 — 3,000



118  
**Ayako Rokkaku**  
*Girl in Red Dress*  
 Estimate \$10,000 — 15,000



119  
**Mark Dion**  
*Morelet's Crocodile Project for t...*  
 Estimate \$500 — 700



120  
**Raymond Pettibon**  
*(From) a story now lost and nev...*  
 Estimate \$800 — 1,200

Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT



121

**Mike Kelley and Tony ...**

*Poetics Country (S. p. 414)*

Estimate \$1,200 — 1,800



1

## Genieve Figgis

*Adam and Eve*

2019

Archival inkjet print in colors, on Hahnemühle paper, with full margins.

I. 26 1/2 x 21 1/4 in. (67.3 x 54 cm)

S. 27 1/2 x 22 1/4 in. (69.9 x 56.5 cm)

Signed, dated and numbered 41/150 in pencil (there were also 25 artist's proofs), published by the Irish Museum of Modern Art, Dublin for the exhibition *Desire: A Revision from the 20th Century to the Digital Age*, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)







2

**Jules Chéret**

*La Danse (The Dance) (B. 62)*

1891

Lithograph in colors, on wove paper, linen-backed,  
with margins.

I. 47 1/4 x 31 3/4 in. (120 x 80.6 cm)

S. 49 3/4 x 34 1/2 in. (126.4 x 87.6 cm)

Printed by Chaix, Paris, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



Jules Chéret is considered the father of the color lithographic fine art poster. Due to his skills as an artist and printer, this form of printmaking became a valid artistic movement with social and aesthetic influence. Andre Mellerio, editor and publisher, recalled Chéret's large scale posters as 'the frescoes, if not of the poor, at least of the crowd.'

**Literature**

Lucy Broido 62



*The Surprise (La Surprise)*, about 1718-1719, Jean-Antoine Watteau, The J. Paul Getty Museum

---

**Provenance**

Private Collection, New York



3

**Peter Doig**

*Canoe Island*

2000

Screenprint in colors, on Somerset paper, the full sheet.

S. 29 x 39 3/4 in. (73.7 x 101 cm)

Signed and numbered 184/300 in pencil on the reverse (there were also 30 artist's proofs), published by Counter Editions, London, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





4

**Wayne Thiebaud**

*Beach Glasses*

1994

Drypoint and aquatint in colors, on Arches Cover paper, with full margins.

I. 15 1/2 x 26 7/8 in. (39.4 x 68.3 cm)

S. 24 x 34 1/4 in. (61 x 87 cm)

Signed, dated and numbered 4/50 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), unframed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)







5

**Malcolm Morley**

*Beach Scene (T. 374)*

1982

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

S. 38 1/2 x 51 in. (97.8 x 129.5 cm)

Signed and annotated 'CTP I' in pencil (one of three color trial proofs, the edition was 58 and 18 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



Literature

Tyler Graphics 374



6

**Romare Bearden**

*Caribbean Landscape (G. 98)*

1979

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

S. 29 3/4 x 41 7/8 in. (75.6 x 106.4 cm)

Signed and numbered 39/200 in pencil (there were also 12 artist's proofs), unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



Literature

Gail Gelburd 98





PROPERTY FROM THE LISTON AND BARBARA  
LEYENDECKER ESTATE, FORT COLLINS, COLORADO

7

**Gustave Baumann**

*Ranchos de Taos* (C. 133)

1930/1948

Woodcut in colors, on Zanders laid paper watermarked  
with 'Hand-in-Heart', with margins.

I. 9 1/2 x 11 in. (24.1 x 27.9 cm)

S. 13 5/8 x 17 1/8 in. (34.6 x 43.5 cm)

Signed, titled, inscribed 'II' and numbered '79-125' in  
pencil (from the second printing of approximately 125  
impressions, there was also an earlier projected edition  
of 120), published by the artist (with his Hand-in-Heart  
inkstamp), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Purchased directly from the artist, Santa Fe, New Mexico, late 1960's

**Literature**

Baumann Inventory no. 99

Gala Chamberlain 133

David Acton, Hand of a Craftsman, 1996, no. 25

## Editions Southampton

New York Auction / 25 June 2022 / 12pm EDT



PROPERTY FROM THE LISTON AND BARBARA  
LEYENDECKER ESTATE, FORT COLLINS, COLORADO

8

### Gustave Baumann

*Arroyo Chamisa* (C. 121)

1927/1956

Woodcut in colors, on Zanders laid paper watermarked  
with 'Hand-in-Heart', with margins.

I. 9 1/4 x 11 1/8 in. (23.5 x 28.3 cm)

S. 12 1/8 x 13 5/8 in. (30.8 x 34.6 cm)

Signed, titled 'Arroyo Chamisa', dated, inscribed 'III'  
and numbered '98-125' in pencil (from the third  
printing of approximately 125 impressions, there were  
also two earlier projected editions of 100 and 120),  
published by the artist (with his Hand-in-Heart  
inkstamp), framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Provenance**

Purchased directly from the artist, Santa Fe, New Mexico, late 1960's

**Literature**

Bauman Inventory no. 82

Gala Chamberlain 121





9

**Sir Frank Bowling, R.A.**

*Pouring Over 2 Morrison Boys & 2 Maps I*

2019

Polymergravure with blockprinting in colors, on  
Somerset paper, the full sheet.

S. 45 3/4 x 29 1/4 in. (116.2 x 74.3 cm)

Signed and numbered 25/68 in pencil on the reverse  
(there were also 16 artist's proofs), published by The  
Paragon Press, London, framed

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)





10

**Ross Bleckner**

*Untitled (Flowers)*

1995

Hand-applied oil paint to a Metropolitan Museum of Art card, the full sheet folded (as issued).

folded 6 1/4 x 4 1/2 in. (15.9 x 11.4 cm)

unfolded. 8 3/4 x 6 1/4 in. (22.2 x 15.9 cm)

Signed, dated '4/95' and numbered '44' in black marker on the inside of the card, published by the artist, unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)





11

**April Gornik**

*Mirror Forest*

2001

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

I. 23 3/4 x 34 7/8 in. (60.3 x 88.6 cm)

S. 30 1/4 x 40 5/8 in. (76.8 x 103.2 cm)

Signed, titled, dated and numbered 3/25 in pencil, published by Pace Editions, Inc., New York, framed.

**Estimate**

\$1,000 — 1,500

[Go to Lot](#)





12

**Sylvia Plimack Mangold**

*The Locust Trees (state II)*

1988

Drypoint and aquatint, on wove paper, with margins, unevenly trimmed at the sheet edges.

I. 17 3/4 x 22 1/4 in. (45.1 x 56.5 cm)

S. 22 x 26 7/8 in. (55.9 x 68.3 cm)

Signed, titled, dated and numbered 21/30 in pencil, published by Simmelink Sukimoto Editions, Marina Del-Rey, California, framed.

**Estimate**

\$1,000 — 1,500

[Go to Lot](#)







13

**Ellsworth Kelly**

*Magnolia (A. 56)*

1966

Lithograph, on Rives BFK paper, with full margins.

I. 17 x 25 in. (43.2 x 63.5 cm)

S. 24 x 34 5/8 in. (61 x 87.9 cm)

Signed and annotated 'H.C.' in pencil (an hors commerce, the edition was 75 and there were also 10 artist's proofs), published by Maeght, Paris, unframed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



Literature

Richard Axsom 56



14

**Joan Mitchell**

*Trees II*

1992

Monumental lithograph in colors, on two sheets of Rives BFK paper, the full sheets.

overall S. 57 x 82 1/4 in. (144.8 x 208.9 cm)

Signed and numbered 14/34 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



The Hamptons' landscape has long served as a source of inspiration and a haven away from New York City for artists. In the late 19th century, a fraternal collective known as the Tile Club marked the first artist group to establish roots out in the Hamptons. The members included artists such as Winslow Homer, who had begun venturing East a few years earlier in 1874, as well as William Merritt Chase, Augustus Saint-Gaudens, and J. Alden Weir. Their excursions out to the Hamptons were sponsored by the Long Island Rail Road, who would use their *en plein air* paintings and sketches as promotional materials for the railroad.

*"In the 1950s and 60s, the place became one of the most significant meeting grounds of like-minded artists who extended their vanguard artistic activities and experimentations beyond their hometown." —Elena Martinique, Author of "How the Hamptons Inspired Artists in the 1950s and 1960"*

It wasn't until decades later, with the emergence of the New York School in the mid-20th century that female artists successfully broke into Hamptons art scene. They benefited from the artistically fertile environment and dismantled its legacy as an exclusive boys club. Despite the male dominated nature of the Abstract Expressionist movement, artists such as Lee Krasner, Elaine de Kooning, and Joan Mitchell joined the community of New York bohemians summering out East and participated in the enclave's creative leisure and social activities. The famed annual Artist & Writers softball game was founded in 1954. Franz Kline's team included Willem de Kooning, Jackson Pollock, and Joan Mitchell, while art critic Harold Rosenberg accepted Elaine de Kooning and actor Eli Wallach onto his team.

The development of the Hamptons "as a great incubator for abstract painting is owed, in part to one woman[,] Peggy Guggenheim." Lee Krasner and her husband, Jackson Pollock, were among the first Abstract Expressionist artists to move from New York to the Hamptons. After a few weekend visits to the area, Guggenheim loaned the couple the down payment on a home in Springs, an East Hampton hamlet, in 1945. Initially, Krasner painted in an upstairs bedroom, while Pollock renovated the barn and turned it into his studio. Following his death in 1956, Krasner took over the spacious and natural light-filled barn space, where she produced many of her major works and refined her nature-inspired imagery.

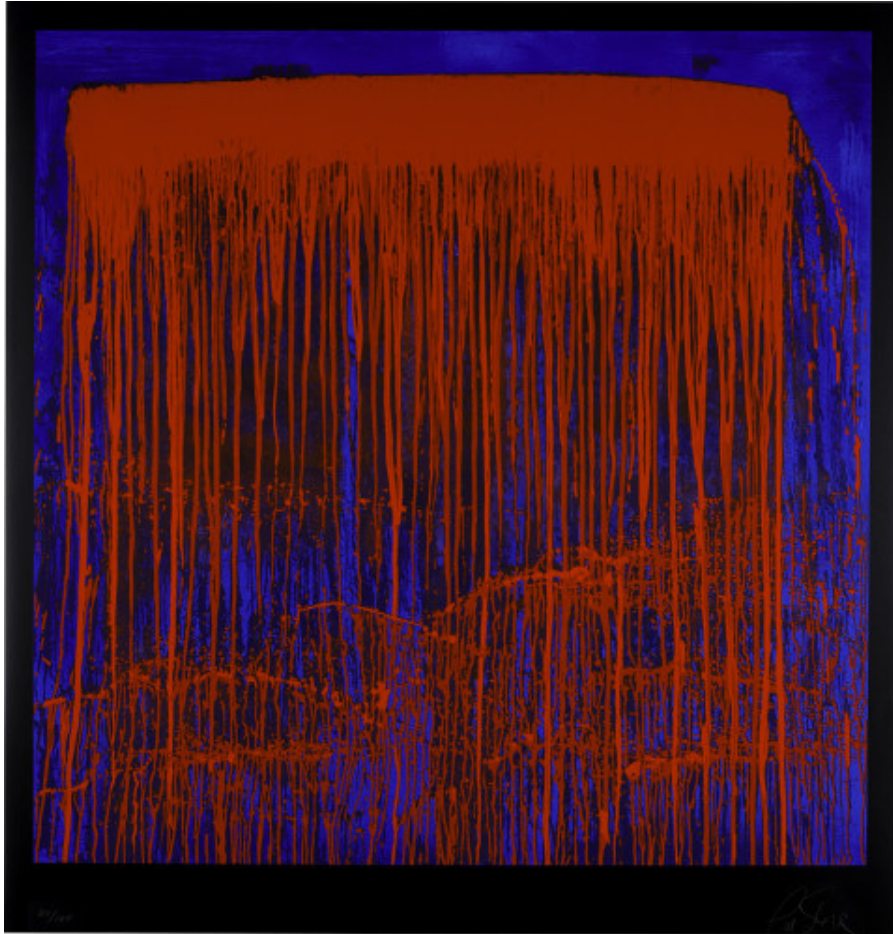
Elaine and Willem de Kooning visited Krasner and Pollock in 1948 and subsequently bought their own home in the Hamptons in the early 1960s. However, after separating and reconciling, Elaine de Kooning purchased another house in 1975, where she stayed during the last years of her life. She commented that,

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15

**Pat Steir**

*Red and Blue Berlin Waterfall (R. p. 177)*

1993

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

S. 38 5/8 x 37 in. (98.1 x 94 cm)

Signed and numbered 49/108 in pencil (there were also 9 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Charles Riley p. 177



16

**Sean Scully**

*Cut Ground Red*

2011

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

I. 19 3/4 x 29 3/4 in. (50.2 x 75.6 cm)

S. 30 3/8 x 39 3/4 in. (77.2 x 101 cm)

Signed, titled, dated and numbered 23/40 in pencil (there were also 8 artist's proofs), published by Tandem Press, Madison, Wisconsin (with their blindstamp), framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





17

**Howard Hodgkin**

*Gossip (R. p. 180, H. p. 224)*

1995

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

I. 29 1/8 x 41 in. (74 x 104.1 cm)

S. 36 x 47 in. (91.4 x 119.4 cm)

Signed, dated and numbered 8/108 in pencil (there were also 14 artists proof), published by Lincoln Center List Poster and Print Program, New York, framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





Literature

Charles Riley p. 180

Liesbeth Heenk p. 224



18

**Nancy Graves**

*Untitled (Lincoln Center Print) (R. p. 149, P. 21)*

1980

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

I. 24 x 30 1/2 in. (61 x 77.5 cm)

S. 32 5/8 x 38 1/4 in. (82.9 x 97.2 cm)

Signed, dated and numbered 129/144 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

**Estimate**

\$700 — 1,000

[Go to Lot](#)



Literature

Charles Riley p. 149

Thomas Padon 21



19

**Elaine de Kooning**

*Taurus VII (T. 73-110)*

1973

Lithograph, on Arches paper, the full sheet.

S. 25 x 20 in. (63.5 x 50.8 cm)

Signed and numbered 6/16 in pencil, published by Tamarind Institute, New Mexico (with their blindstamp), unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



The Hamptons' landscape has long served as a source of inspiration and a haven away from New York City for artists. In the late 19th century, a fraternal collective known as the Tile Club marked the first artist group to establish roots out in the Hamptons. The members included artists such as Winslow Homer, who had begun venturing East a few years earlier in 1874, as well as William Merritt Chase, Augustus Saint-Gaudens, and J. Alden Weir. Their excursions out to the Hamptons were sponsored by the Long Island Rail Road, who would use their *en plein air* paintings and sketches as promotional materials for the railroad.

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De Kooning, along with Krasner and Mitchell experimented with new themes and ideas while out East in the Hamptons, with each artist producing their own significant works influenced by the local landscape.

#### Literature

Tamarind 73-110





20

**Lee Krasner**

*Embrace, from The Superlative U.S. Olympic Editions*

1976

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

S. 39 7/8 x 25 7/8 in. (101.3 x 65.7 cm)

Signed and numbered 64/200 in pencil, published by Kennedy Graphics, New York, for the 1976 Montreal Olympics, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



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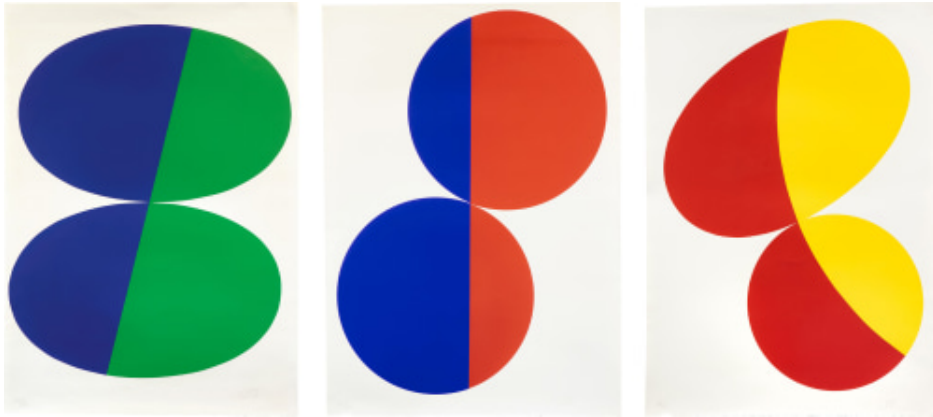
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21

**Leon Polk Smith**

*Volair Constellation Series*

1975

The complete set of three screenprints in colors, on Rives BFK paper, with full margins.

all approx. l. 37 x 25 1/2 in. (94 x 64.8 cm)

all S. 41 1/4 x 29 1/2 in. (104.8 x 74.9 cm)

All signed with initials, dated, and numbered 28/80 in pencil, all unframed.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)





22

**Alexander Calder**

*Fêtes (Holidays)*

1971

The complete set of seven aquatints 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.

all I. 11 3/4 x 9 1/4 in. (29.8 x 23.5 cm)

all S. folded 17 5/8 x 13 in. (44.8 x 33 cm)

Signed by the artist and author in pencil and numbered 121 (printed) on the colophon, from the edition of 200 (there were also 25 hors commerce in Roman numerals, the first 25 contained an additional set of prints), published by Maeght, Paris.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



*"Calder fait des fêtes pour la vie (Calder makes festivals for life)" —Jacques Prévert*

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Literature

Jean Lipman, *Calder's Universe*, Whitney Museum of American Art, New York, 1977, see pp. 133-4, 147





23

**Alexander Calder**

*Flying Colors*

1974

Five lithographs in colors, on Arches paper, the full sheets.

all S. 26 x 20 in. (66 x 50.8 cm)

All signed with monogram and dated in the stone, from the edition of 250, published by State Street, New York for Braniff International Airlines (all with the Flying Colors Collection blindstamp), all unframed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)





24

**Alexander Calder**

*Black Sun*

1969

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

S. 29 x 43 1/8 in. (73.7 x 109.5 cm)

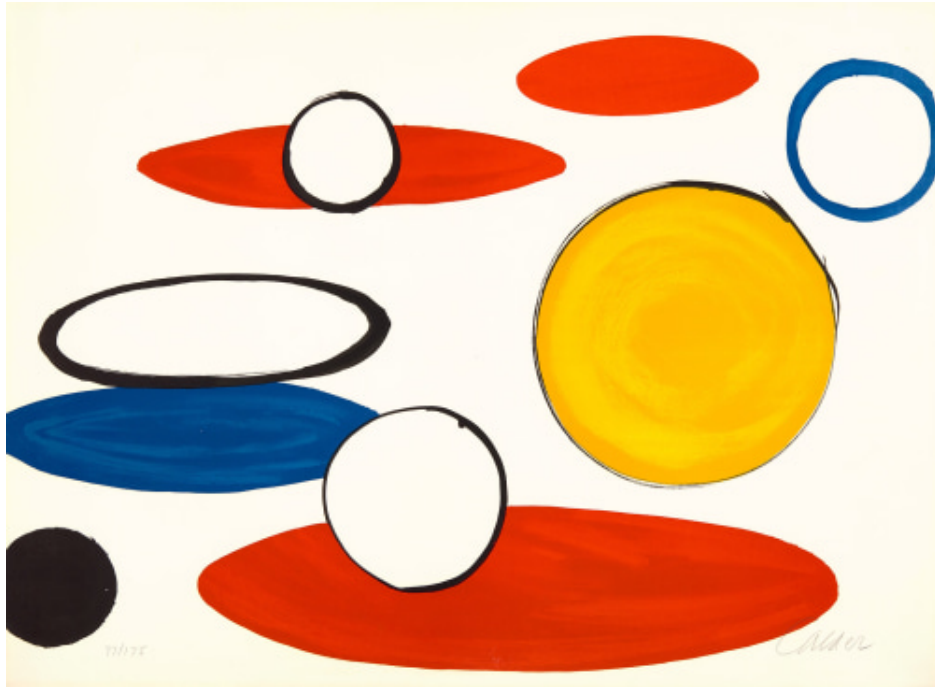
Signed and numbered 21/75 in pencil, published by  
Maeght Editions, Paris, framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





25

**Alexander Calder**

*White Circles and Ellipses, from Our Unfinished Revolution*

1976

Lithograph in colors, on Arches paper, the full sheet.  
S. 22 x 30 in. (55.9 x 76.2 cm)

Signed and numbered 77/175 in pencil, published by  
Alba Editions, Inc., New York, unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)





26

**Alexander Calder**

*Untitled (Blue Background with Red, Yellow and Black Circles)*

1969

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

I. 19 1/2 x 25 3/4 in. (49.5 x 65.4 cm)

S. 21 3/4 x 28 1/4 in. (55.2 x 71.8 cm)

Signed and numbered 48/125 in pencil, unframed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





27

**Alexander Calder**

*Homage to Euclid*

1972

Lithograph in colors, on Japon nacré, the full sheet.

S. 20 1/2 x 28 3/8 in. (52.1 x 72.1 cm)

Signed and numbered XL/L in pencil (aside from the edition of 100 in Arabic numerals), published by Éditions de la Différence, Paris, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)







28

**Alexander Calder**

*Lune et étoile rouge (Moon and Red Star)*

1970

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

I. 21 x 13 in. (53.3 x 33 cm)

S. 26 3/8 x 19 1/4 in. (67 x 48.9 cm)

Signed and numbered 73/100 in pencil (there was also an edition of 25 in Roman numerals on imitation Japanese paper), published by Maeght, Paris (with the Bank Street Atelier blindstamp), framed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





29

**Alexander Calder**

*Stars and Stripes, from Flying Colors Collection*

1975

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

S. 25 x 35 1/2 in. (63.5 x 90.2 cm)

Signed and numbered 90/100 in pencil, commissioned by Braniff Airways, Dallas, unframed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





30

**Alexander Calder**

*Spirale Imaginatif*

1975

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

31 x 22 3/4 in. (78.7 x 57.8 cm)

Signed and numbered 72/90 in pencil, unframed.

**Estimate**

\$2,000 — 4,000

[Go to Lot](#)





31

**Alexander Calder**

*[Composition with Clouds and Spheres]*

1970

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

S. 19 1/2 x 25 5/8 in. (49.5 x 65.1 cm)

Signed and numbered 91/100 in pencil (there were also 25 artist's proofs in Roman numerals), framed.

**Estimate**

\$2,500 — 4,500

[Go to Lot](#)





32

**Henri Matisse**

*Nadia, au visage rond (Nadia, Round-Faced) (D. 808)*

1948

Aquatint, on Marais paper, with full margins.

I. 17 x 13 3/4 in. (43.2 x 34.9 cm)

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

Signed and numbered 18/25 in pencil (there were also 5 artist's proofs), framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)





*"Matisse's old friend and artistic rival Picasso once observed that in his approach to drawing Matisse always aimed to clarify line, in the belief that the best line was 'the most stripped down...the purest, the definitive one.'" —Marilyn McCully*



Henri Matisse in his villa Le Reve, Vence, France, 1948. Image: © Michel Sima / Bridgeman Images, Artwork: © 2022 Succession H. Matisse / Artists Rights Society (ARS), New York

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#### Provenance

Private Collection, New York

#### Literature

Claude Duthuit 808



33

**Henri Matisse**

*Danseuse au divan pilée en deux (Dancer on a Folded Divan), from Dix danseuses (Ten Dancers) (D. 489)*

1925-1926

Lithograph, on Arches paper, with full margins.

I. 10 3/4 x 18 in. (27.3 x 45.7 cm)

S. 12 7/8 x 19 1/2 in. (32.7 x 49.5 cm)

Signed and numbered 77/130 in pencil (there were also 15 artist's proofs) published by Galerie d'Art Contemporain, Paris, 1927, framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



Henri Matisse

---

*"I like dance very much. Dance is an extraordinary thing: life and rhythm" —Henri Matisse*

---

**Provenance**

Private Collection, New York

**Literature**

Claude Duthuit 489



34

**Henri Matisse**

*Nu, odalisque au coffret (Nude, Odalisque in a Box) (D. 498)*

1929

Lithograph, on Arches paper, the full sheet.

S. 19 3/4 x 25 7/8 in. (50.2 x 65.7 cm)

Signed and numbered '6/10 ép. d'artiste' in pencil (an artist's proof, the edition was 50), framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



*"The entire arrangement of my picture is expressive: the place occupied by the figures, the empty spaces around them, the proportions, everything has its share." —Henri Matisse*

---

**Provenance**

Christie's, New York, *Matisse on Paper: Prints & Drawings from the Estate of Jacquelyn Miller Matisse*, June 23, 2021, lot 15

**Literature**

Claude Duthuit 498





35

**Henri Matisse**

*Pompadour (D. 665)*

1951

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

I. 16 x 12 3/4 in. (40.6 x 32.4 cm)

S. 21 5/8 x 15 in. (54.9 x 38.1 cm)

Signed and numbered 55/200 in pencil, with printed inscription 'Pour Versailles' (there were also 15 artist's proofs), framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



**Provenance**

Private Collection, New York

**Literature**

Claude Duthuit 665



36

**Pablo Picasso**

*Le Viol, V, plate 31 from La Suite Vollard (B. 182, Ba. 341)*

1933

Drypoint, on Montval paper watermark Vollard, with full margins.

I. 11 5/8 x 14 3/8 in. (29.5 x 36.5 cm)

S. 13 1/8 x 17 5/8 in. (33.3 x 44.8 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, unframed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



Literature

Georges Bloch 182

Brigitte Baer 341



37

**Pablo Picasso**

*La Célestine, sa protégée, et un jeune gentilhomme*  
(*Her Protege, and a Young Gentleman*), plate 190 from  
347 Series (B. 1670, Ba. 1686, see C. bks 149)

1968

Aquatint, on Rives BFK paper, with full margins.

I. 3 1/2 x 5 in. (8.9 x 12.7 cm)

S. 10 x 13 in. (25.4 x 33 cm)

Signed, dated and numbered 40/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, framed.

**Estimate**

\$2,500 — 3,500

[Go to Lot](#)





Literature

Georges Bloch 1670

Brigitte Baer 1686

see Patrick Cramer books 149



38

**Pablo Picasso**

*El Entierro del Conde de Orgaz (The Burial of the Count of Orgaz), Plate 2 (B. 1467, Ba. 1378, see C. bks 146)*

1966

Etching, on Imperial Japan paper, with full margins.

I. 8 7/8 x 12 7/8 in. (22.5 x 32.7 cm)

S. 14 1/4 x 18 in. (36.2 x 45.7 cm)

Signed and numbered 2/12 in pencil (aside from the book edition of 263), published by Gustavo Gili, Barcelona, 1969, framed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



Literature

Georges Bloch 1467

Brigitte Baer 1378

see Patrick Cramer books 146



39

**Pablo Picasso**

*Baigneuses à la piscine (Bathers at the Pool)* (B. 242, Ba. 270)

1932/1961

Etching, on Japanese laid paper, with full margins.

I. 9 x 7 1/2 in. (22.9 x 19.1 cm)

S. 17 3/4 x 13 in. (45.1 x 33 cm)

Stamp-signed in black ink and numbered 20/50 in pencil (there were also 19 artist's proofs), published by Galerie Louise Leiris, Paris, 1981, framed.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



In the summer of 1932, Pablo Picasso was in love. Not with his wife, the Russian ballerina Olga, but with a young woman of 22 called Marie-Thérèse Walter. It was a milestone year in every sense, one celebrated in the recent Tate exhibition: Picasso 1932 – Love, Fame, Tragedy. Not only did he produce some of his greatest paintings during this intensely creative period, he made great prints too, including a series of 20 etchings depicting bathers. A notable example from the series is *Baigneuses à la Piscine*, where he depicts Marie-Thérèse, not once, but obsessively, six times. Various reclining, seated, standing and diving into a swimming pool, each time Picasso shows her unmistakable profile and cropped bob of hair. At the time of making, only a few trial proofs of each image were pulled. In 1981, Galerie Louise Leiris eventually published the prints, each in an edition of 50, all bearing facsimile stamped signatures.



Marie-Thérèse Walter photographed by Picasso at Juan-les-Pins, July 1932

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**Literature**

Georges Bloch 242

Brigitte Baer 270



40

**Pablo Picasso**

*Portrait de Jacqueline de face II (Portrait of Jacqueline from the Front II) (B. 1063, Ba. 1280)*

1962

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

I. 25 1/4 x 20 3/4 in. (64.1 x 52.7 cm)

S. 29 5/8 x 24 3/8 in. (75.2 x 61.9 cm)

Signed and annotated 'Epreuve d'artiste' (one of 20 artist's proofs, the edition was 50), published by Galerie Louise Leiris, Paris, 1963, framed.

**Estimate**

\$80,000 — 120,000

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*"They lived in a world of his own creation where he reigned almost as a king yet cherished only two treasures – freedom to work and the love of Jacqueline" (Picasso and Jacqueline by David Douglas Duncan, p. 9)*

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

*"Jacqueline's gift to Pablo – after her total love – seemed to be tranquility" (Picasso Linocuts 1958-1963 by Donald H. Karshan, p. 50)*

*Portrait de Jacqueline de Face II*, marked a deviation for Picasso from the limitations of printing in monochrome black and white. We see Picasso pay close attention to her features, while also staying true to the Cubist and Surrealist styles he is known for.



Picasso and Jacqueline. 2014 David Douglas Duncan. © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Assisted by printer Hidalgo Arnéra in the South of France, Picasso reworked iconic masterpieces in linocut. The two began working together while creating annual posters for bullfights and ceramic expositions in Vallauris in the late 1930s and early 40s. The two solidified their partnership in 1958 when Picasso relocated to the South of France. Picasso was fascinated by linocut and its immediacy; the ability to carve a sheet of linoleum and have a print soon after. Art historian Donald H. Karshan remarked "The linocut was considered too limited, too unsophisticated a method to be used by mature artists... Until a fortuitous combination of circumstances, and the ravenous aesthetic appetite of Pablo Picasso, turned this innocent technique into an innovation of the first magnitude" (*Picasso Linocuts 1958-1963*, p. VII). With the use of the linocut, Picasso regained control of his artistic process no longer stymied by the delays of sending etching plates to Paris to proof. Together, Picasso and Arnéra completed over a hundred linocut prints during their decade of collaboration, only ceasing so Picasso could begin his monumental and infamous '347' print series with the Crommelynck brothers.



Pablo Picasso, *Portrait de jeune fille, d'après Cranach le Jeune (Portrait of a Young Woman, After Cranach the Younger)*, 1958 © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Another iconic portrait by Picasso is his first linocut, *Portrait of a Young Woman, After Cranach the Younger*, also believed to be of Jacqueline. The print, painterly in nature, expertly shows Picasso's interest in transforming 16<sup>th</sup> century masters into abstract and elaborate modern pieces. After completing this portrait, what is considered to be his premier linocut, Picasso invented and began the use of his 'reduction' technique which he later used in *Portrait de Jacqueline de Face II*. Instead of carving a block for each color he intended to print, the artist would instead cut and use one block for the entire edition, carving the linoleum as new colors were added to the print, building up to a finished print. He started with the lightest colors and finished with the darkest giving the print depth, texture, and fluidity. This technique became the preference of Picasso. "He discovered that

by printing in strong colors from the same block, after cutting away the unwanted parts, he could overprint more economically and obtain a density of color and texture which gave entirely new possibilities to the process." (Roland Penrose, *Picasso: His Life and Work, in Pablo Picasso Experiments in Linogravure*, Gagosian Gallery, p. 35). In Picasso's *Portrait de Jacqueline de Face II*, he depicts his wife in lush layers of brown separated by thick black ink lines. Printing in relief allowed Picasso to explore new colors and textures in his works, which is exemplified in this portrait of Jacqueline.

#### Provenance

Evelyn Aimis Fine Art, Highland Beach, Florida  
Private Collection, Florida, acquired from the above in 1995

#### Literature

Georges Bloch 1063  
Brigitte Baer 1280



41

**Pablo Picasso**

*Tête en forme d'horloge (Clock-shaped head)*

1967

Repoussé silver plate, contained in the original wooden presentation box with blue velvet lining. 17 x 17 x 11/4 in. (43.2 x 43.2 x 3.2 cm)

Impressed 'Picasso' and numbered 19/20 (there were also 2 artist's proofs, 2 author's proofs and 6 hors commerce examples produced), with the French assay marks for silver and the silversmith's mark and registration numbers '1436' and '3621' impressed on the underside, executed by Atelier François and Pierre Hugo, Paris, 1967, with a certificate of authenticity from Pierre Hugo.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



**Literature**

Claire Siaud and Pierre Hugo, *Bijoux d'artistes: Hommage à François Hugo*, Orfèvre, Aix-en-Provence, 2001, no. 1436

Douglas Cooper, *Picasso, 19 plats en argent par François et Pierre Hugo*, Paris, 1977

Georges Bloch, *Pablo Picasso: Catalogue de l'oeuvre gravé céramique, 1949-1971*, vol. III, Bern, 1972, no. 91 (ceramic version illustrated)

Alain Ramié, Picasso, *Catalogue of the Edited Ceramic Works, 1947-1971*, Madoura, 1988, no. 325 (ceramic version illustrated)



42

**Pablo Picasso**

*Visage de femme (Woman's face) (R. 220)*

1953

White earthenware rectangular dish, incised and painted in colors, with brushed glaze.

14 3/4 x 12 1/4 in. (37.5 x 31.1 cm)

From the edition of 400, presumably with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, mounted and framed.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



Literature

Alain Ramié 220





43

**Pablo Picasso**

*La Danse (Dancing)* (R. 400)

1957

White earthenware ceramic plate, partially engraved and glazed.

15 x 12 1/4 in. (38.1 x 31.1 cm)

Inscribed 'Edition Picasso' and 'Madoura' in black ink on the underside, with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, mounted and framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)



Literature

Alain Ramié 400



44

**Pablo Picasso**

*Quatre danseurs (Four dancers) (R. 314)*

1956

White earthenware ceramic plaque with black oxide and white glaze.

diameter 10 in. (25.4 cm)

From the edition of 450, with the *Madoura Plein Feu*, *Empreinte Originale de Picasso* and *Edition Picasso* pottery stamps on the underside.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



Literature

Alain Ramié 314



45

**Pablo Picasso**

*Femme échevelée (Disheveled woman) (R. 510)*

1963

White earthenware round plate.

diameter 10 1/2 in. (26.7 cm)

Numbered 36/100 in black ink, incised 'T103' and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



Literature

Alain Ramié 510





46

**Alexander Calder**

*L'Aigle (The Eagle), from The Flying Colors Collection*

1975

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

I. 14 1/4 x 29 1/4 in. (36.2 x 74.3 cm)

S. 23 3/4 x 34 1/4 in. (60.3 x 87 cm)

Signed and numbered 68/100 in pencil, commissioned by Braniff International Airlines (with the Flying Colors Collection blindstamp), unframed.

**Estimate**

\$2,000 — 4,000

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47

**Wifredo Lam**

*Porcelain Dinner Service Set*

circa 1970

Set of forty-one porcelain dishes for dinner service.  
various dimensions

All signed and numbered 72/100 on the underside,  
porcelain dishes produced by H Royal Selb, Germany,  
designs by Wifredo Lam produced by FAC/ACF,  
Fabbrica Albissola Ceramiche, this work has been  
confirmed by Eskil Lam, with an accompanying photo  
certificate signed by the artist and numbered 72/100.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



Literature

Michel Leiris, *Wifredo Lam*, Milan, 1970, p. 197

Ezio Gribaudo, *Servizi in porcellana decorati da Wifredo Lam*, Milan, 1970



48

**After Alexander Calder**

*Floating Circles*

1974

Handwoven and dyed jute Maguey fiber tapestry.

86 x 55 1/2 in. (218.4 x 141 cm)

Woven signature, date and numbering 51/100,  
published by C.A.C. Publications and Bon Art,  
Guatemala (with their stitched label on the reverse).

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Acquired directly from the publisher



49

**Sonia Delaunay**

*Untitled (Composition with Rectangles, Circles and Semicircles)*

1970

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

I. 19 1/2 x 15 1/2 in. (49.5 x 39.4 cm)

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

Signed and numbered 42/125 in pencil, published by Jacques Damase, Paris, framed.

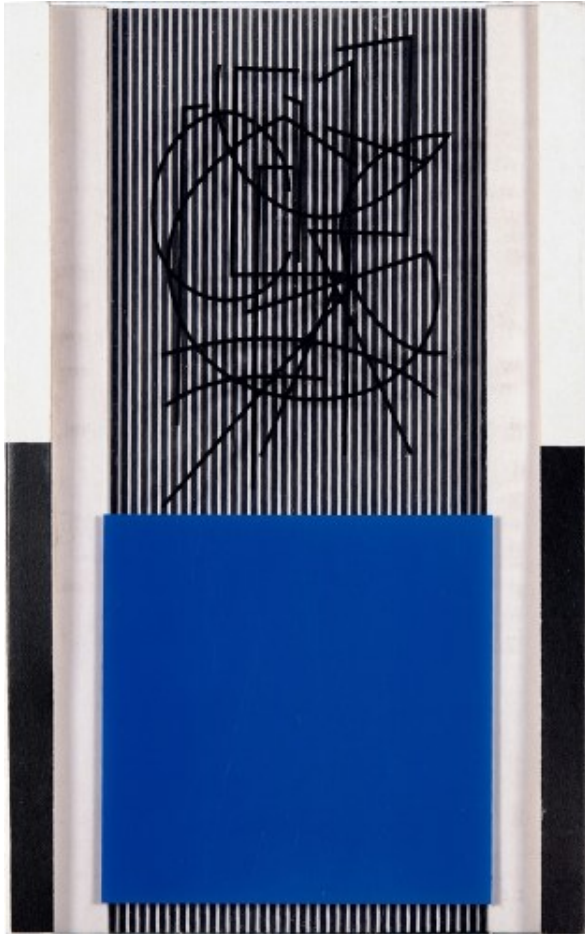
**Estimate**

\$800 — 1,200

[Go to Lot](#)







50

**Jesús Rafael Soto**

*Untitled (Lettre du Venezuela)*

2001

Screenprinted multiple, on Plexiglas and card, lacking the accompanying booklet *Lettre du Venezuela*.

7 1/8 x 4 1/2 x 1/2 in. (18.1 x 11.4 x 1.3 cm)

Signed and numbered 103/280 in pencil on the reverse, published by Editions Jannink, Paris.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





51

**Yves Klein**

*Table Bleu Klein<sup>TM</sup> / Klein Blue*

designed 1961

IKB pigment, glass, Plexiglas and chrome-plated metal.

39 3/8 x 49 1/4 x 14 1/4 in. (100 x 125.1 x 36.2 cm)

Signed by R. Klein Moquay in black ink (faded), with serial number PLJU-UJY on a label affixed to the underside.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)





52

**Barnett Newman**

*The Moment, from Four on Plexiglas (Barnett Newman Foundation 227) (S. 1966.01B)*

1966

Screenprint on Plexiglas backed with rag board and mounted to wood support, contained in the original Plexiglas cover (as issued).

49 1/8 x 5 1/8 x 1 1/8 in. (124.8 x 13 x 2.9 cm)

Incised with signature, date and lettered 'B' on the Plexiglas cover (one of 16 lettered proofs, the edition was 125), published by Multiples, Inc., New York.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



Literature

Dieter Schwarz 1966.01B



53

**Arman**

*Accumulation of Violins*

1989

Bronze multiple with gold patina.

13 1/4 x 6 1/2 x 6 1/2 in. (33.7 x 16.5 x 16.5 cm)

Incised with signature and numbered 37/99.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





54

**Tom Wesselmann**

*Mixed Bouquet with Leger*

1993

Screenprint in colors, on Museum Board, with full margins.

I. 43 3/4 x 40 3/4 in. (111.1 x 103.5 cm)

S. 54 1/2 x 51 in. (138.4 x 129.5 cm)

Signed and numbered 10/90 in pencil (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), framed.

**Estimate**

\$15,000 — 25,000

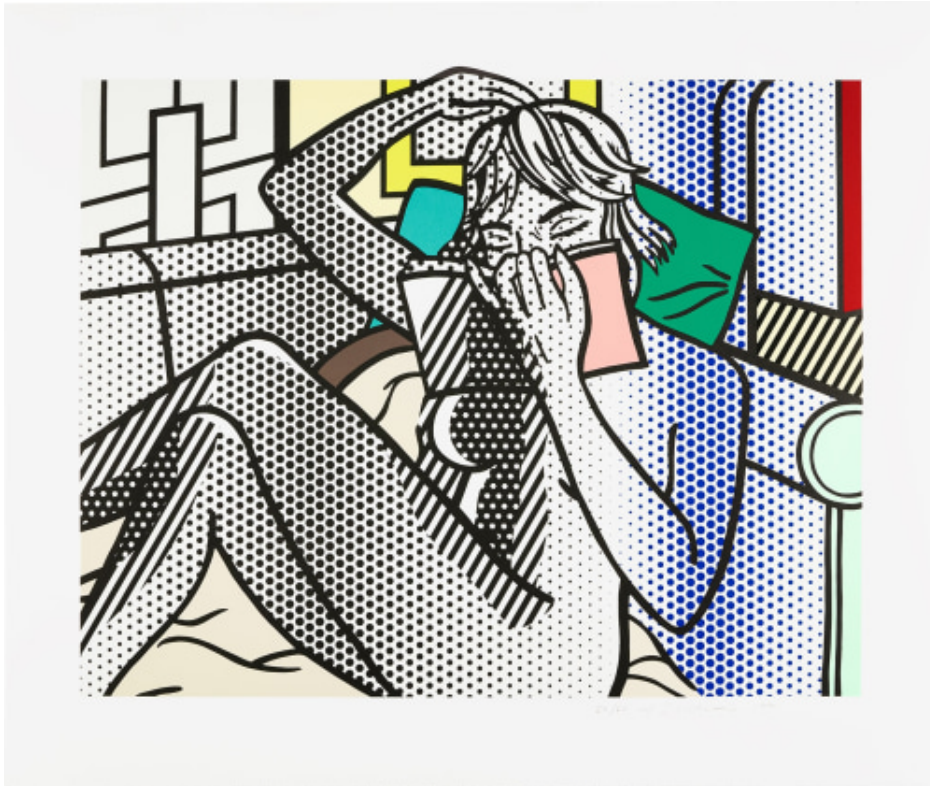
[Go to Lot](#)



Literature

Wildenstein Plattner Institute P9330





55

**Roy Lichtenstein**

*Nude Reading, from Nudes series (C. 288)*

1994

Relief print in colors, on Rives BFK paper, with full margins.

I. 23 7/8 x 30 1/4 in. (60.6 x 76.8 cm)

S. 30 1/2 x 36 1/4 in. (77.5 x 92.1 cm)

Signed, dated, and numbered 50/60 in pencil (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



Roy Lichtenstein's *Nudes Series* was the final major series the artist produced before his death in 1997. The nine prints consider the traditional art historical genre of the female nude through the lens of Pop Art and mark Lichtenstein's return to his iconic 1960s comic book style, consisting of Benday dot patterns, bright colors, and bold lines. Published and printed by Tyler Graphics Ltd., Mount Kisco, New York, Lichtenstein referenced his own oeuvre, integrating motifs found in earlier works from the *Reflections*, *Imperfect*, *Water Lily*, and *Interiors Series*. After four decades of radically probing fundamental questions of art and artmaking, it was apt for him to select the female nude as a symbol of returning to the beginning of both his oeuvre and art history.

Since Lichtenstein did not draw from live models when creating his *Nudes Series*, he appropriated his figures from printed sources, taking comic books characters and reimagining them in the nude. The composition of *Nude Reading* is derived from the November 1963 edition of *Girls' Romances*, a romance comic anthology, published by DC Comics during the Golden Age of comic books. While the narratives presented in *Girls' Romances* focus on themes such as marriage, the women in Lichtenstein's *Nudes* "take pleasure in their own company without the slightest hint of needing or missing a man."<sup>1</sup> Lichtenstein reimagined the subject of the female nude within a 1990s context and the series itself is perhaps reflective of wider societal changes. Nonetheless, Lichtenstein emphasized the fictitious nature of these scenes through the application of his Pop Art style.

*"Lichtenstein's work... is not so much about the subject matter as about what his treatment outlines, unmodulated color, Benday dots – does to the subject."*  
—Marina Isola, *Going Dotty over Roy Lichtenstein*, 1995

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<sup>1</sup> Avis Berman, *Roy Lichtenstein: Classic of the New*, exh. cat., Kunsthhaus Bregenz, Vienna, 2005, p. 143.

#### Provenance

Private Collection, Los Angeles

#### Literature

Mary Lee Corlett 288



56

**Roy Lichtenstein**

*Water Lilies*

1990

Porcelain plate glazed in colors.

diameter 12 1/8 in. (30.8 cm)

With printed signature and numbered 0000/3000 on the underside, published by Rosenthal, Hamburg, with the accompanying certificate of authenticity, contained in the original box.

**Estimate**

\$500 — 700

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57

**Julio le Parc**

*Série 23 n°11-7*

1971

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

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

S. 29 x 29 1/4 in. (73.7 x 74.3 cm)

Signed, titled and numbered 10/200 in pencil, published by Editions Denise René (with their blindstamp), framed.

**Estimate**

\$1,000 — 1,500

[Go to Lot](#)





58

**Sarah Morris**

2028.08

2008

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

S. 23 5/8 x 23 5/8 in. (60 x 60 cm)

Signed and numbered 6/60 in pencil on the reverse  
(there were also 10 artist's proofs), unframed.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)







59

**Damien Hirst**

*Butterfly Rainbow (Large) (H7-1)*

2020

Laminated giclée print in colors, flush-mounted to aluminum composite panel (as issued).

19 x 39 1/2 in. (48.3 x 100.3 cm)

With printed signature and numbered 1184/4150 (printed) on a label affixed to the reverse, published by HENI Editions, London.

**Estimate**

\$800 — 1,200

[Go to Lot](#)



Literature

Heni Productions H7-1





60

**Damien Hirst**

*Justice, from The Virtues (H9-1)*

2021

Laminated giclée print in colors, flush-mounted to aluminum with metal strainer on the reverse (as issued).

47 1/4 x 37 7/8 in. (120 x 96.2 cm)

Signed in pencil and numbered 826/1005 (printed) on the label affixed to the reverse, published by HENI Editions, London.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Literature

Heni Productions H9-1



61

**Julian Opie**

*Sian Walking; Jeremy Walking in Coat; Verity Walking; and Kris Walking (C. 147-150)*

2010

The complete set of four lenticular acrylic panels, comprised of four color inkjet prints, back mounted and contained in brushed aluminum frames specified by the artist.

all approx. 32 5/8 x 18 1/4 x 1 1/2 in. (82.9 x 46.4 x 3.8 cm)

All signed in black ink and numbered 56/60 on labels affixed to the reverse of the frames (there were also 10 artist's proofs), published by Alan Cristea Gallery, London.

**Estimate**

\$90,000 — 120,000

[Go to Lot](#)



Julian Opie is a preeminent artist of the New British Sculpture Movement, pushing the boundaries of traditional artistic practice through his exploration of and experimentation with a variety of media. In *Siân Walking; Jeremy Walking in Coat; Verity Walking; and Kris Walking*, Opie takes advantage of lenticular printing, a medium that employs the 19<sup>th</sup>-century invention of lenticular lenses, to produce the illusion of depth and movement. Situated behind the lenses are at least two or more related images divided into thin vertical strips, with each group of strips presenting a frame of animation. Each of Opie's lenticular acrylic panels include approximately twenty images that appear to transform into one another to generate a figure walking endlessly on a loop. Thus, when a viewer walks past these works of art, their movement is mimicked in the print.

*"Like the classic haunted house portraits whose eyes follow you, I can make my sitters respond to the viewer. It's a simple trick that fools no one, but nonetheless breaks the rules of reality. Magic is an important part of art and allows the picture to break away from normality and become communication, language, alive." —Julian Opie*

Opie draws inspiration from a range of art historical genres and time periods. The minimal, yet bold black line drawing is reminiscent of cave paintings and Egyptian hieroglyphics, but also simultaneously situated in the realm of contemporary symbols and emojis. When first deciding to render the human form, Opie sought out the most familiar and standardized representations, landing on the simplified imagery used to indicate male and female restrooms. Opie's figures are a combination of family, friends, anonymous passersby and conjured up personalities. Though the basic form for each figure is essentially the same, Opie maintains "a sense of individuality with the multiplicity" by providing the characters with names, outfits, and individual movement.<sup>1</sup> By adding these details and sometimes including each figures' occupation in the title, Opie aims to "avoid the feeling that I know them, but you don't."<sup>2</sup> Furthermore, his emphasis on movement and the repetitive actions of the figures recalls the circular nature of striding athletes and warriors on ancient Greek vases or narrative Roman friezes. Much of Opie's work is reliant on the engagement of the viewer, who must activate the work through their movement in the space and watch as the image transforms before their eyes.

<sup>1</sup> Mary Horlock. *Julian Opie*. Tate Britain, 2004.

<sup>2</sup> Julian Opie. *Julian Opie*. Interviewed by Mary Horlock. Tate Britain, 2004.

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#### Literature

Alan Cristea Gallery 147-150



62

**Carlos Cruz-Diez**

*Chromointerférence Manipulable*

1989

Screenprint in colors, on two superimposed Plexiglas panes, mounted to aluminum support (as issued).

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

With printed signature on a label affixed to the reverse, from the unnumbered edition of 100, published by Westdeutsches Werbefernsehen GmbH (West German Advertising Television GmbH), Cologne.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)





63

**David Hockney**

*Untitled (145)*

2009

iPhone drawing in colors, printed on wove paper, with full margins.

I. 32 x 21 1/2 in. (81.3 x 54.6 cm)

S. 37 x 25 3/8 in. (94 x 64.5 cm)

Signed, dated and numbered 14/25 in pencil, published by the artist (with his blindstamp), framed.

**Estimate**

\$30,000 — 40,000

[Go to Lot](#)

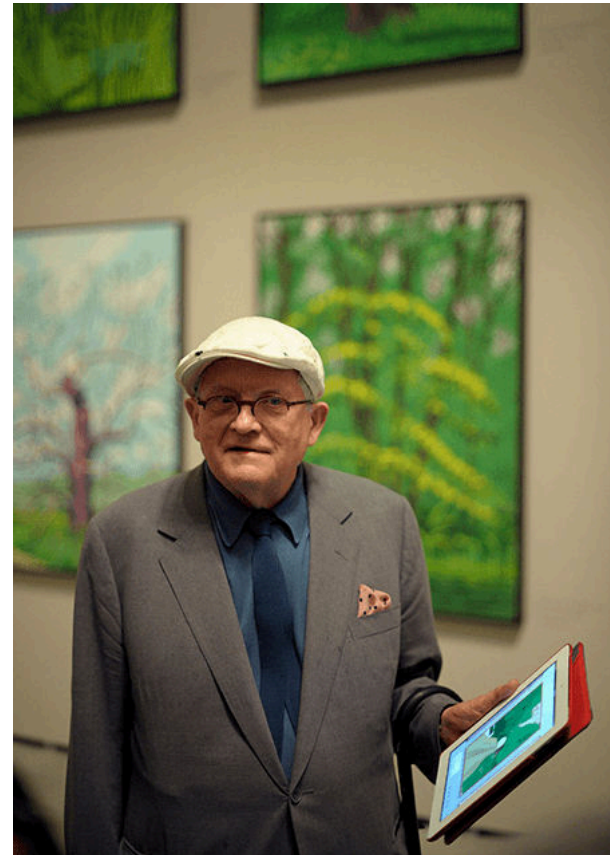




David Hockney has experimented with and produced digital art for almost four decades, having first engaged with the medium in 1985 using an early computer program known as Quantel Paintbox. The artist acquired his first iPhone in 2008, utilizing the drawing applications to produce impromptu sketches of flowers to send to friends and family, before upgrading to an iPad in 2010. The portability of such technology, “afforded him the ability to create anywhere, at any time, and without restriction.”<sup>1</sup> At the time, Hockney’s admiration for the digital medium was unprecedented and disrupted traditional hierarchical structures within the art historical canon and encouraged a re-evaluation of the future of art.

*"Recalling the reaction at the time, Hockney said, 'People from the village come up and tease me: 'We hear you've started drawing on your telephone' [...] And I tell them, 'Well, no, actually, it's just that occasionally I speak on my sketch pad.'"*  
—David Hockney

The growing interest and respect for Hockney’s rebellious approach is evidenced by the continuing inclusion of his iPad drawings alongside his prominent paintings in exhibitions around the globe, most notably the 2017 retrospective *David Hockney* at Tate Britain and the upcoming show *Hockney’s Eye: Art, technology and imagination* at Teylers Museum, Netherlands. Or furthermore, shows that have solely focused on the digital artform, such as *David Hockney: iPhone and iPad Drawings 2009-12* at L.A. Louver, *Me Draw on iPad* at the Louisiana Museum of Modern Art, Denmark, and the travelling exhibition *David Hockney: Fleurs fraîches: Dessins sur iPhone et iPad*.



David Hockney holding his iPad at the exhibition *David Hockney: A Bigger Picture*, Guggenheim, Bilbao, 2012. Image: REUTERS / Alamy Stock Photo

*Untitled*, 145 depicts a burning candle shrouded in darkness and exemplifies the liberatory nature of the iPhone and iPad drawing medium, having stated that “there was great advantage in this medium because it’s backlit and I could draw in the dark.” Furthermore, a digital sketch pad transformed Hockney into an artist on the move. No longer constrained to a studio space or setting up a staged still life, Hockney could easily carry his art tools with him, making him ready and able to spontaneously capture organic scenes as they occurred around him.

Hockney’s iPhone and iPad drawings engage with the everyday. He has produced a myriad of contemporary still life images and like many artists before him, elevating the mundane and



**David Hockney**

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transforming familiar items such as scissors, ashtrays, or computer plugs into works of art for our consideration. The accessibility and immediacy of the iPad as a digital sketchbook offers viewers a glimpse into the life of the artist.

<sup>1</sup> LA Louver Press Release. David Hockney: iPhone and iPad Drawings 2009-12. March 2018.

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**Provenance**

LA Louver Gallery, Venice, California



64

**David Hockney**

*Untitled (180)*

2010

iPad drawing in colors, printed on wove paper, with full margins.

I. 31 5/8 x 24 in. (80.3 x 61 cm)

S. 37 x 28 in. (94 x 71.1 cm)

Signed, dated and numbered 14/25 in pencil, published by the artist (with his blindstamp), framed.

**Estimate**

\$30,000 — 40,000

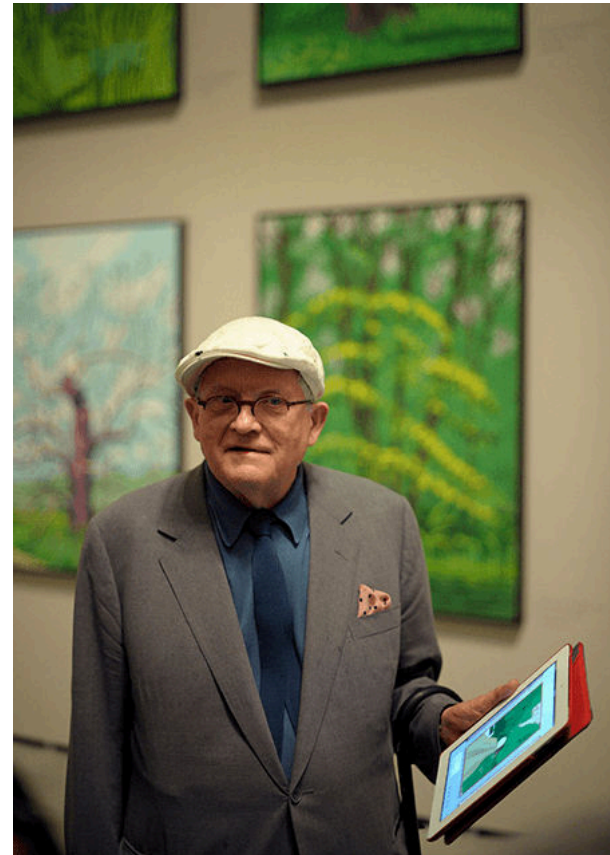
[Go to Lot](#)



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**David Hockney**

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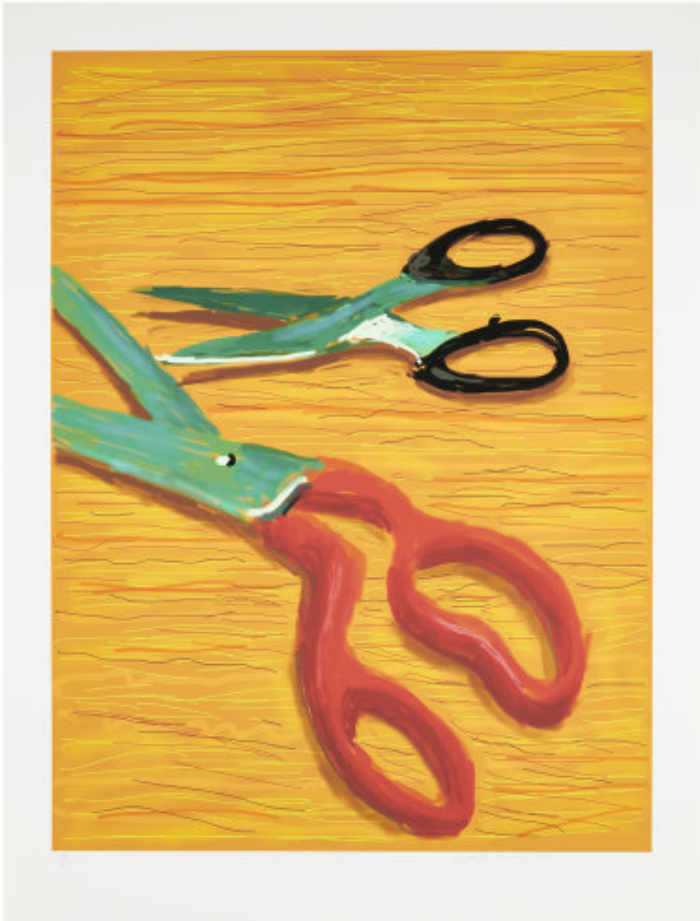
transforming familiar items such as scissors, ashtrays, or computer plugs into works of art for our consideration. The accessibility and immediacy of the iPad as a digital sketchbook offers viewers a glimpse into the life of the artist.

<sup>1</sup> LA Louver Press Release. David Hockney: iPhone and iPad Drawings 2009-12. March 2018.

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**Provenance**

LA Louver Gallery, Venice, California



65

**David Hockney**

*Untitled (642)*

2011

iPad drawing in colors, printed on wove paper, with full margins.

I. 32 x 24 in. (81.3 x 61 cm)

S. 37 x 28 in. (94 x 71.1 cm)

Signed, dated and numbered 14/25 in pencil, published by the artist (with his blindstamp), framed.

**Estimate**

\$30,000 — 40,000

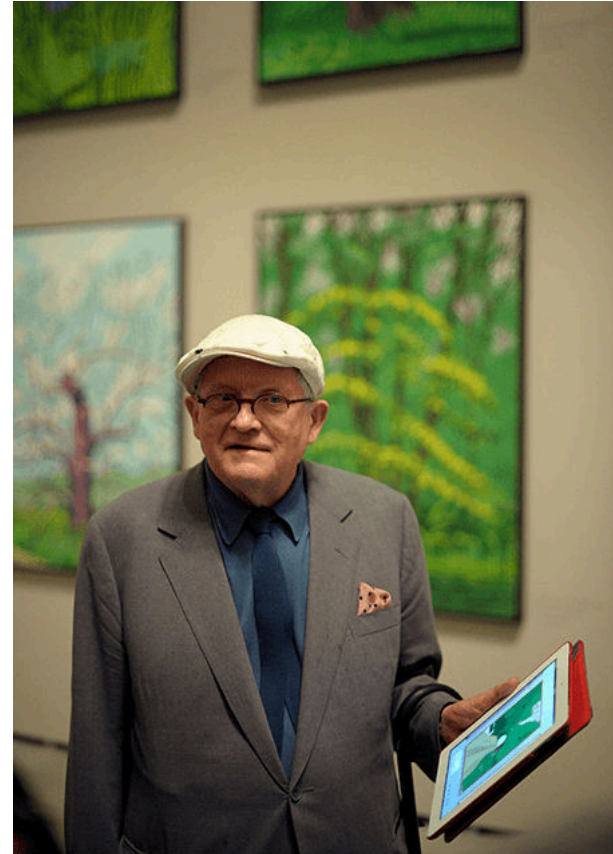
[Go to Lot](#)



David Hockney has experimented with and produced digital art for almost four decades, having first engaged with the medium in 1985 using an early computer program known as Quantel Paintbox. The artist acquired his first iPhone in 2008, utilizing the drawing applications to produce impromptu sketches of flowers to send to friends and family, before upgrading to an iPad in 2010. The portability of such technology, “afforded him the ability to create anywhere, at any time, and without restriction.” At the time, Hockney’s admiration for the digital medium was unprecedented and disrupted traditional hierarchical structures within the art historical canon and encouraged a re-evaluation of the future of art.

*“Recalling the reaction at the time, Hockney said, ‘People from the village come up and tease me: ‘We hear you’ve started drawing on your telephone’ [...] And I tell them, ‘Well, no, actually, it’s just that occasionally I speak on my sketch pad.’”*  
—David Hockney

The growing interest and respect for Hockney’s rebellious approach is evidenced by the continuing inclusion of his iPad drawings alongside his prominent paintings in exhibitions around the globe, most notably the 2017 retrospective *David Hockney* at Tate Britain and the upcoming show *Hockney’s Eye: Art, technology and imagination* at Teylers Museum, Netherlands. Or furthermore, shows that have solely focused on the digital artform, such as *David Hockney: iPhone and iPad Drawings 2009-12* at L.A. Louver, *Me Draw on iPad* at the Louisiana Museum of Modern Art, Denmark, and the travelling exhibition *David Hockney: Fleurs fraîches: Dessins sur iPhone et iPad*.



David Hockney holding his iPad at the exhibition *David Hockney: A Bigger Picture*, Guggenheim, Bilbao, 2012. Image: REUTERS / Alamy Stock Photo

*Untitled, 145* depicts a burning candle shrouded in darkness and exemplifies the liberatory nature of the iPhone and iPad drawing medium, having stated that “there was great advantage in this medium because it’s backlit and I could draw in the dark.” Furthermore, a digital sketch pad transformed Hockney into an artist on the move. No longer constrained to a studio space or setting up a staged still life, Hockney could easily carry his art tools with him, making him ready and able to spontaneously capture organic scenes as they occurred around him.

Hockney’s iPhone and iPad drawings engage with the everyday. He has produced a myriad of contemporary still life images and like many artists before him, elevating the mundane and

**David Hockney**

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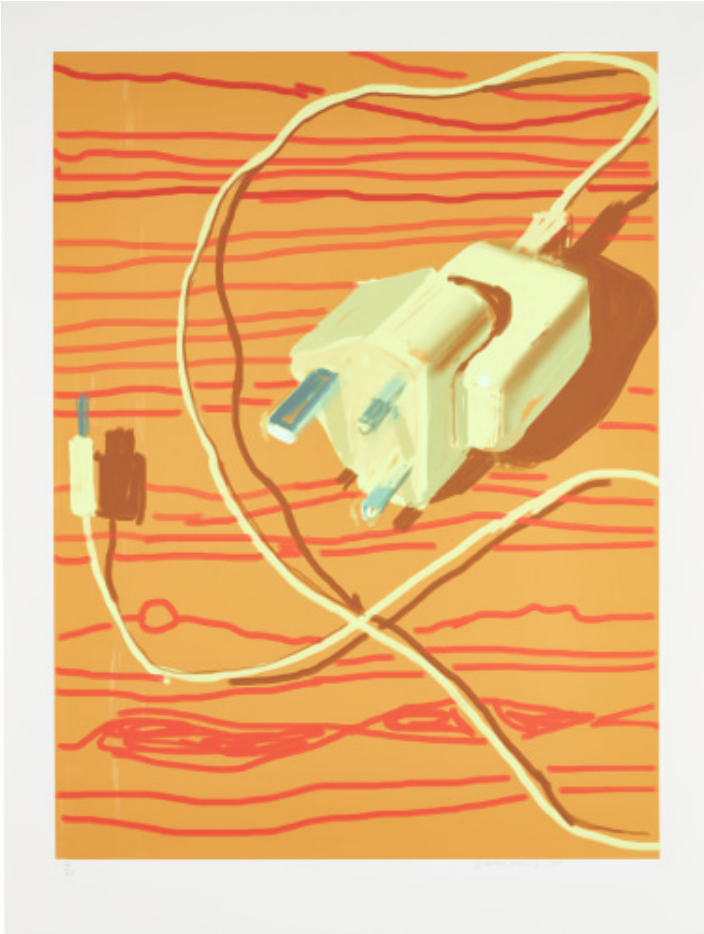
<sup>1</sup> LA Louver Press Release. *David Hockney: iPhone and iPad Drawings 2009-12*. March 2018.

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**Provenance**

LA Louver Gallery, Venice, California





66

**David Hockney**

*Plug in for the Next Generation (684)*

2011

iPad drawing in colors, printed on wove paper, with full margins.

I. 32 x 24 in. (81.3 x 61 cm)

S. 37 1/8 x 28 in. (94.3 x 71.1 cm)

Signed, dated and numbered 14/25 in pencil, published by the artist (with his blindstamp), framed.

**Estimate**

\$30,000 — 40,000

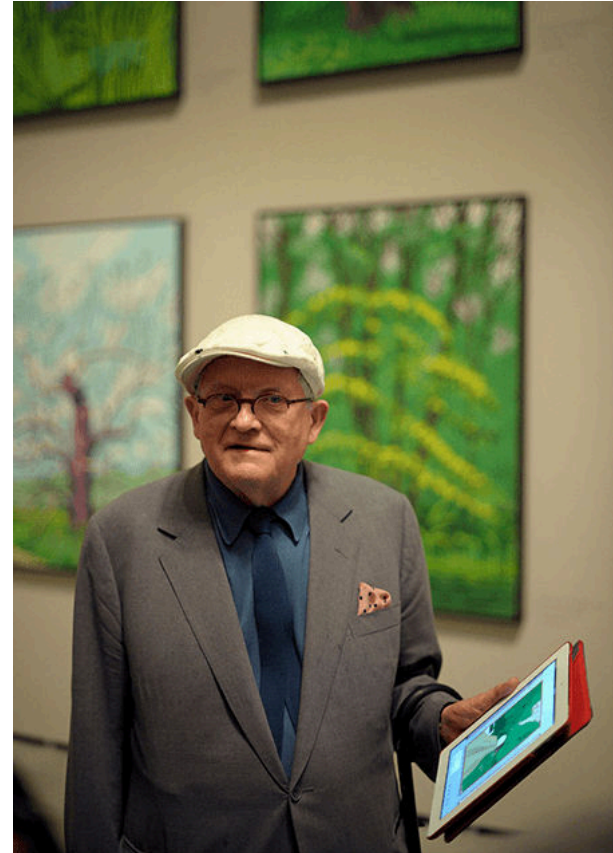
[Go to Lot](#)



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David Hockney holding his iPad at the exhibition *David Hockney: A Bigger Picture*, Guggenheim, Bilbao, 2012. Image: REUTERS / Alamy Stock Photo

*Untitled*, 145 depicts a burning candle shrouded in darkness and exemplifies the liberatory nature of the iPhone and iPad drawing medium, having stated that “there was great advantage in this medium because it’s backlit and I could draw in the dark.” Furthermore, a digital sketch pad transformed Hockney into an artist on the move. No longer constrained to a studio space or setting up a staged still life, Hockney could easily carry his art tools with him, making him ready and able to spontaneously capture organic scenes as they occurred around him.

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<sup>1</sup> LA Louver Press Release. *David Hockney: iPhone and iPad Drawings 2009-12*. March 2018.

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**Provenance**

LA Louver Gallery, Venice, California



67

**David Hockney**

*Untitled (609)*

2010

iPad drawing in colors, printed on wove paper, with full margins.

I. 32 x 24 in. (81.3 x 61 cm)

S. 37 x 28 in. (94 x 71.1 cm)

Signed, dated and numbered 14/25 in pencil, published by the artist (with his blindstamp), framed.

**Estimate**

\$30,000 — 40,000

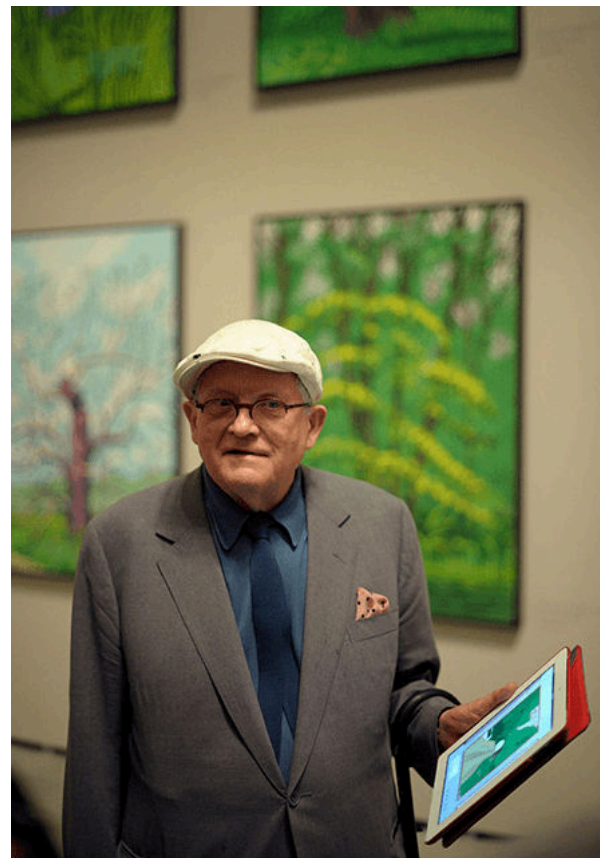
[Go to Lot](#)



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**Provenance**

LA Louver Gallery, Venice, California





68

**James Rosenquist**

*Navigator-Speed of Light*

1999

Lithograph in colors, on Somerset paper, the full sheet.

S. 44 1/4 x 35 in. (112.4 x 88.9 cm)

Signed, titled, dated and numbered 'AP 5/8' in pencil (an artist's proof, the edition was 52), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)







69

**Frank Stella**

*Jonah Historically Regarded, from Moby Dick Domes (A. 210)*

1992

Monumental hand-colored etching, aquatint, relief, engraving, screenprint and stencil, on TGL handmade paper, the full sheet.

S. 73 x 53 x 6 in. (185.4 x 134.6 x 15.2 cm)

Signed, dated and numbered 4/21 in pencil (a color variant, there were also 6 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)

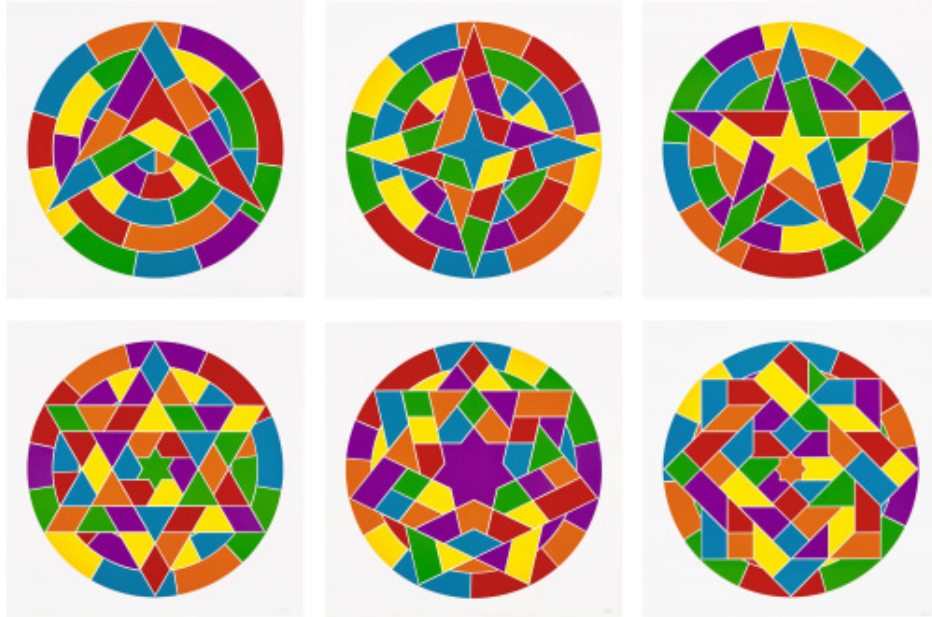


*"The creation of the three-dimensional Moby Dick (domes) series 1992 was one of the most technically challenging printmaking projects that Kenneth Tyler and [Frank] Stella undertook in over thirty years of collaboration. To achieve their ambition of creating an edition of sculptural prints, Tyler and his team spent nearly six years perfecting a process that literally pushed printmaking into a new dimension.*

*Frank finally decided in order to develop these paper sculptures into print editions that the dome in high relief would have to be convex and be anchored to a flat background without any attached elements like his models and sculptures had. This he considered necessary to define the shaped work as a print and not as a sculpture."*  
 —Kenneth Tyler at Grand Rapids Art Museum, Grand Rapids, Michigan January 22, 2009



Frank Stella touching up 'Jonah Historically Regarded, from Moby Dick Domes,' while Kenneth Tyler sits and observes. Artworks: © 2022 Frank Stella / Artists Rights Society (ARS), New York



70

**Sol LeWitt**

*Stars (K. 2002.02)*

2002

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

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

all S. 27 1/8 x 27 1/8 in. (68.9 x 68.9 cm)

All signed and numbered 97/100 in pencil (there were also 10 artist's proofs), published by Parasol Press Ltd., New York, all framed.

**Estimate**

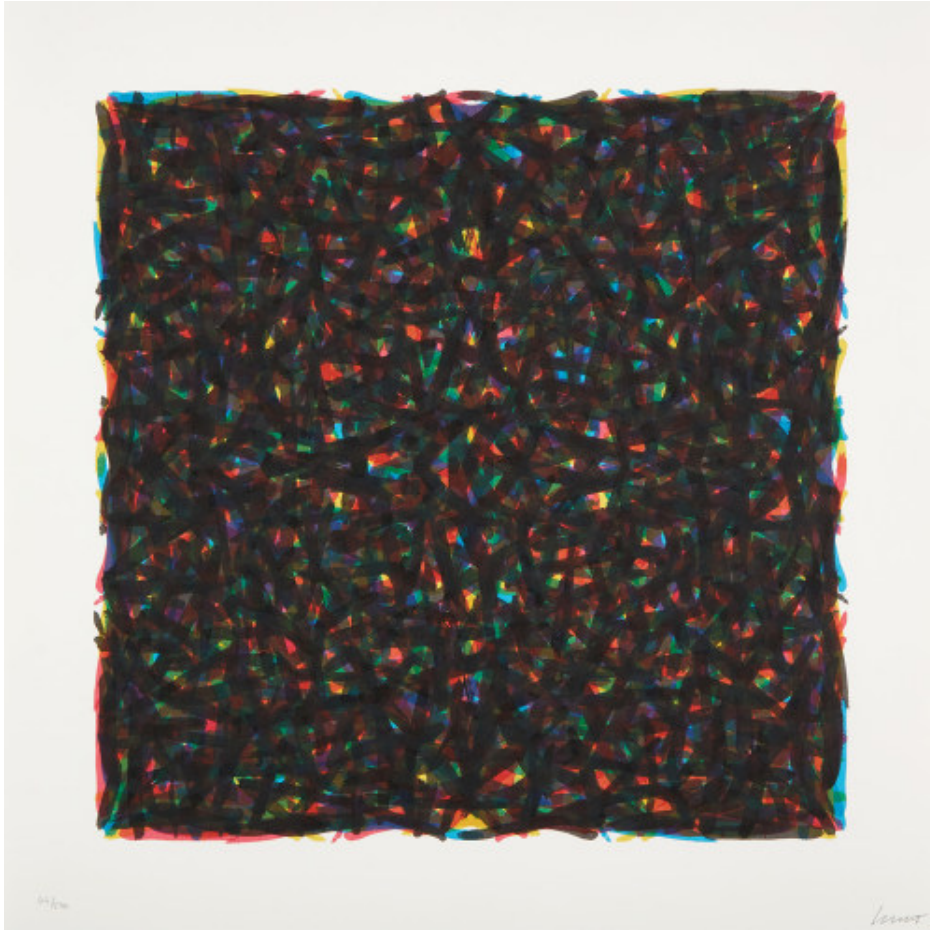
\$10,000 — 15,000

[Go to Lot](#)



Literature

Barbara Krakow 2002.02



71

**Sol LeWitt**

*Brushstrokes in All Directions (K. 1994.05)*

1994

Screenprint in colors, on Folio White paper, with full margins.

I. 16 x 16 in. (40.6 x 40.6 cm)

S. 20 x 20 in. (50.8 x 50.8 cm)

Signed and numbered 69/500 in pencil (there were also 25 artist's proofs), published by Film Forum, New York, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



Literature

Barbara Krakow 1994.05





72

**Gerhard Richter**

*Cage 3 (P19-3)*

2006/2020

Giclée print in colors, flush-mounted to aluminium with metal strainer on the reverse (as issued).

39 3/8 x 39 3/8 in. (100 x 100 cm)

This facsimile object is unsigned and numbered 128/200 in black ink on the reverse, published by HENI Productions, London.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)





Literature

Heni Productions P19-3



73

**Jasper Johns**

*0-9 series (U.L.A.E. 156-165)*

1975

The complete set of 10 etching and aquatints, on Barcham Green paper, with full margins.

all I. 2 1/2 x 2 1/8 in. (6.5 x 5.5 cm)

all S. 8 1/2 x 6 1/8 in. (21.5 x 15.5 cm)

All signed, dated and numbered 87/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, London, all framed.

**Estimate**

\$25,000 — 30,000

[Go to Lot](#)

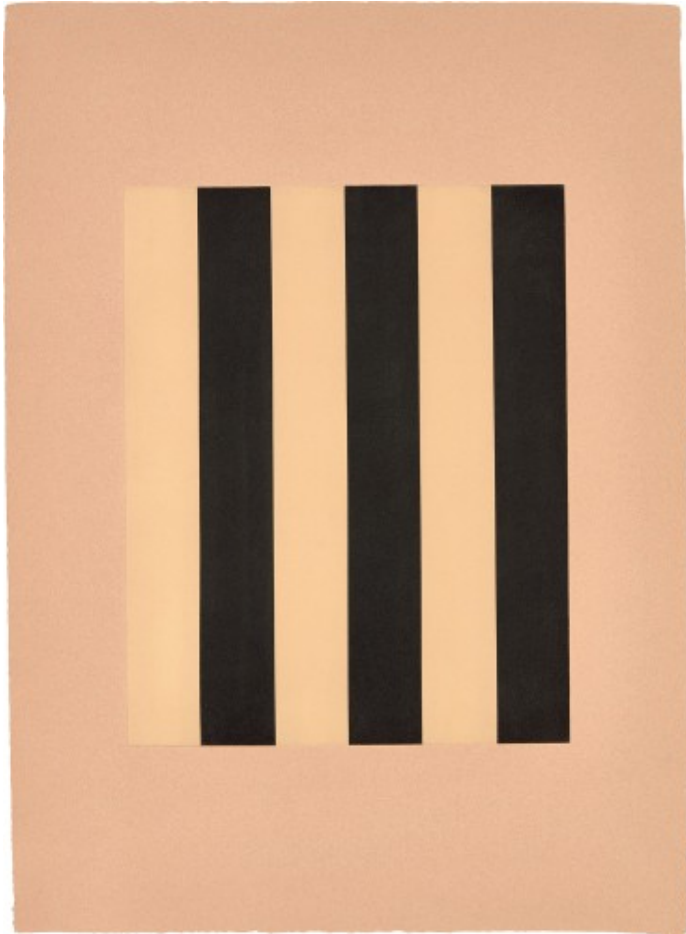


*"Jasper Johns' basic instructions to himself, penned in a sketchbook—'Take an object. Do something to it. Do something else to it'— reveal the overarching serial logic of his creative approach. His exploration of numeric figures began in 1955 and grew in intensity until about 1970; it is the motif to which he has returned most often, exploring it in paintings, drawings, sculpture, and prints. Johns has taken advantage of the opportunity offered by printmaking to test multiple options, and pursue different avenues of exploration in his repetitive, measured transformation of the numerical subject." —National Gallery of Art*

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**Literature**

Universal Limited Art Editions 156-165



74

**Sherrie Levine**

*Barcham Green Portfolio No. 2*

1986

Aquatint in colors, on Robin Cover Brown paper, with full margins.

I. 18 7/8 x 15 in. (47.9 x 38.1 cm)

S. 31 3/8 x 22 7/8 in. (79.7 x 58.1 cm)

Signed, dated and numbered 4/25 in pencil (there were also 10 artist's proofs), published by Crown Point Press, Oakland (with their blindstamp), framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)





75

**Sherrie Levine**

*Barcham Green Portfolio No. 3*

1986

Aquatint in colors, on Robin Cover Brown paper, with full margins.

I. 14 3/4 x 15 in. (37.5 x 38.1 cm)

S. 31 3/8 x 22 7/8 in. (79.7 x 58.1 cm)

Signed, dated and numbered 4/25 in pencil on the reverse (there were also 10 artist's proofs), published by Crown Point Press, Oakland (with their blindstamp), framed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)





76

**Andy Warhol**

*Lincoln Center Ticket (F. & S. 19, R. p. 30)*

1967

Screenprint, on thin wove paper, the full sheet.

S. 45 x 24 1/4 in. (114.3 x 61.6 cm)

From the unsigned edition of 500 (there was also a signed edition of 200 screenprints on opaque acrylic), published by Lincoln Center List Poster and Print Program, New York, unframed.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 19

Charles Riley p. 130





77

**Andy Warhol**

*Liz (F. & S. 7)*

1965

Offset lithograph in colors, on wove paper, with full margins.

I. 21 7/8 x 21 7/8 in. (55.6 x 55.6 cm)

S. 23 x 23 in. (58.4 x 58.4 cm)

Signed and dated in black ballpoint pen (from the edition of approximately 300), published by Leo Castelli, New York, framed.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)



**Provenance**

Private Collection, New York

**Literature**

Frayda Feldman and Jörg Schellmann 7



78

**Andy Warhol**

*Howdy Doody, from Myths (F. & S. 263)*

1981

Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet.

S. 38 x 38 in. (96.5 x 96.5 cm)

Signed and numbered 50/200 in pencil on the reverse (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**

\$30,000 — 50,000

[Go to Lot](#)



*"The Howdy Doody Show was 'one of the most popular and influential children's television series in American history. In its original run from 1947 to 1960, each episode opened with the voiceover question 'Say, kids, what time is it?' Resounding from the peanut gallery—and from millions of television-watching kids around the country—came the reply, 'It's Howdy Doody time!'" —National Museum of American History, Smithsonian*



Andy Warhol, Howdy Doody, 1981. Polacolor Type 108, 4 ¼ x 3 3/8 inches. Collection of University Art Museum, University of California, Santa Barbara. Gift of Andy Warhol Foundation for the Visual Arts, the Andy Warhol Photographic Legacy Program. © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York



Andy Warhol, Howdy Doody, 1980. Dye diffusion transfer print, 4 ¼ x 3 3/8 inches. Collection of Weatherspoon Art Museum, University of North Carolina at Greensboro. Gift of Andy Warhol Foundation for the Visual Arts, 2008. © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

#### Literature

Frayda Feldman and Jörg Schellmann 263



79

## Andy Warhol

*Mao (wallpaper)*

1989

Screenprint in colors, on two sheets of wallpaper, the full sheets, trimmed at the sheet edges and laid to board.

overall S. 67 x 29 5/8 in. (170.2 x 75.2 cm)

From the edition of unknown size, published by The Estate and Foundation of Andy Warhol, for the exhibition *Andy Warhol: A Retrospective*, at the Museum of Modern Art, New York, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 125A





80

**Andy Warhol**

*Mao (wallpaper)*

1989

Screenprint in colors, on two sheets of wallpaper, the full sheets, trimmed at the sheet edges and laid to board.

overall S. 33 1/2 x 59 1/4 in. (85.1 x 150.5 cm)

From the edition of unknown size, published by The Estate and Foundation of Andy Warhol, for the exhibition *Andy Warhol: A Retrospective*, at the Museum of Modern Art, New York, framed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)





Literature

see Frayda Feldman and Jörg Schellmann 125A



81

**Claes Oldenburg**

*Profiterole - Gray State (G. 1444, A. & P. 217)*

1990

Lithograph in colors, on HMP Koller handmade gray paper, with full margins.

I. 22 1/4 x 30 1/2 in. (56.5 x 77.5 cm)

S. 30 1/2 x 40 1/4 in. (77.5 x 102.2 cm)

Signed and numbered 35/58 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

**Estimate**

\$1,000 — 1,500

[Go to Lot](#)



**Provenance**

Carl Solway Gallery, Cincinnati, Ohio

**Literature**

Gemini G.E.L. 1444

Richard Axsom and David Platzker 216



82

**John Baldessari**

*National City Portfolio (W, 1, 2, 3, 4, 5, 6, B) (H. 81-88)*

1996/2009

The complete set of eight color photographs with hand-painted acrylic, mounted to Sintra (as issued), with full margins.

all I. 18 x 18 in. (45.7 x 45.7 cm)

all S. 19 1/4 x 18 7/8 in. (48.9 x 47.9 cm)

All signed in black ink and numbered 'P.P. 1/2' (printed) on labels affixed to the reverse (printer's proofs, the edition was 12 and 4 artist's proofs), published by Patrick Painter Editions, Los Angeles, all framed.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



**Provenance**

Patrick Painter, Inc., Los Angeles

Private Collection

Sotheby's New York, *Contemporary Curated*, September 25, 2013, Lot 35

Acquired from the above by the present owner

**Literature**

Sharon Hurowitz 81-88



83

**Banksy**

*Donuts (Strawberry)*

2009

Screenprint in colors, on Arches 88 wove paper, with full margins.

I. 13 3/8 x 23 in. (34 x 58.4 cm)

S. 22 x 22 7/8 in. (55.9 x 58.1 cm)

Signed (faded) and numbered 140/299 in red pencil, published by Pictures on Walls (with their blindstamp) with the accompanying Certificate of Authenticity issued by Pest Control, London, framed.

**Estimate**

\$60,000 — 90,000

[Go to Lot](#)





84

**Daniel Arsham**

*Eroded Surfboard*

2021

Resin, fiberglass and quartz crystal surfboard.

68 x 18 3/4 x 2 in. (172.7 x 47.6 x 5.1 cm)

Printed signature on the underside of the surfboard,  
and numbered '033/500' (printed) on an  
accompanying certificate with the artist's hologram.

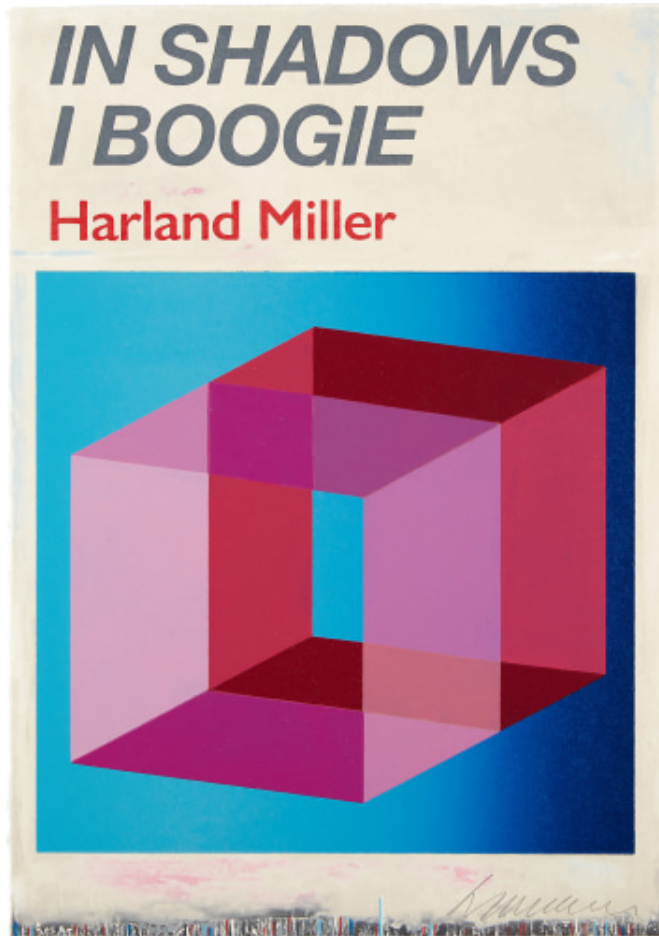
**Estimate**

\$3,000 — 5,000

[Go to Lot](#)







85

**Harland Miller**

*In Shadows / Boogie (Blue)*

2019

Etching and letterpress in colors, on Mohawk Superfine paper, the full sheet, with accompanying original hardcover book from the deluxe editions and blue linen-covered portfolio, all contained in the original brown cardboard portfolio with printed artist's title.

print 12 1/2 x 8 7/8 in. (31.8 x 22.5 cm)

portfolio 13 1/2 x 10 x 1 3/4 in. (34.3 x 25.4 x 4.4 cm)

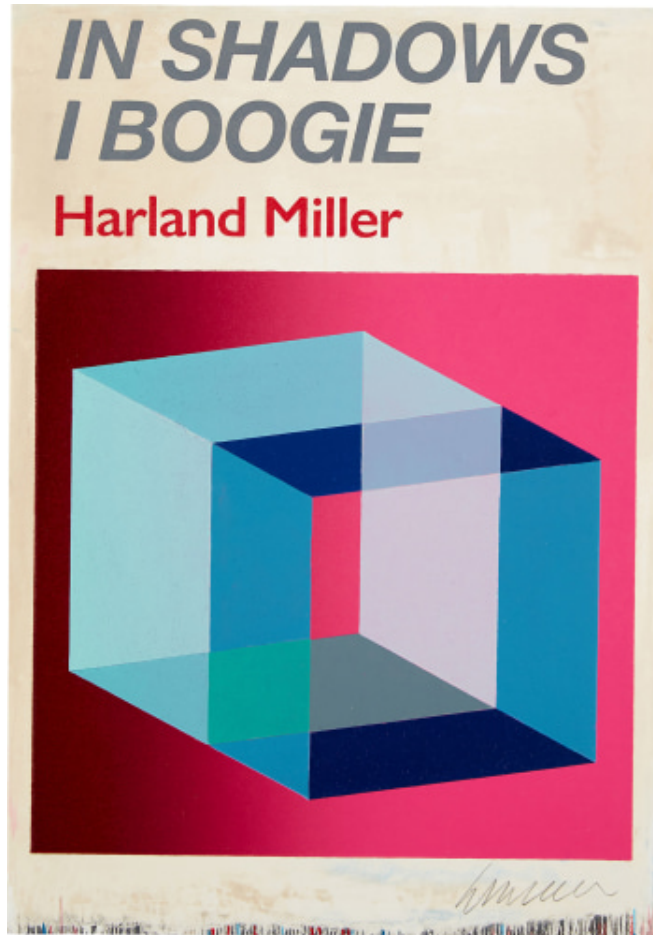
Signed on the print in pencil, additionally signed and numbered 35/100 in black marker on the justification page (there were also 10 artist's proofs) published by Phaidon, London, the print framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





86

**Harland Miller**

*In Shadows I Boogie (Pink)*

2019

Etching and letterpress in colors, on Mohawk Superfine paper, the full sheet, with accompanying original hardcover book from the deluxe edition and pink linen-covered portfolio, all contained in the original brown cardboard portfolio with printed artist's title.

print 12 1/2 x 8 7/8 in. (31.8 x 22.5 cm)

portfolio 13 3/4 x 9 3/4 x 1 3/4 in. (34.9 x 24.8 x 4.4 cm)

Signed on the print in pencil, additionally signed and numbered 5/100 in black marker on the justification page (there were also 10 artist's proofs), published by Phaidon, London, the print framed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





87

**Spencer Finch**

*Moonlight (Luna County, New Mexico, July 13, 2003)*

2003

Fluorescent light fixture, nine colored filters adhered to a fluorescent tube light (as issued), with an accompanying extra set of filters.

3 3/8 x 24 x 3 in. (8.6 x 61 x 7.6 cm)

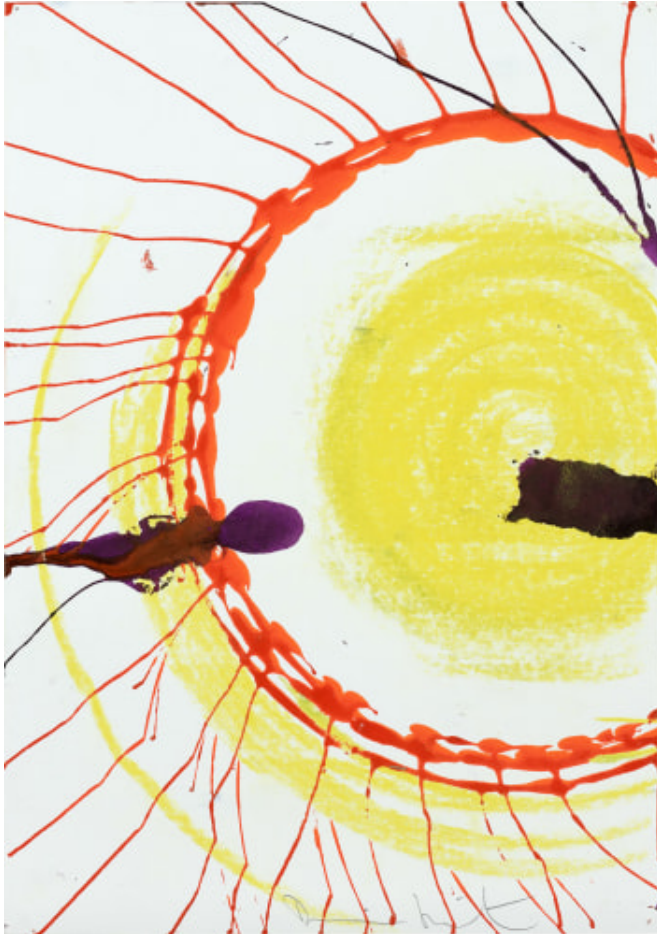
Signed in black ink, titled, dated and numbered 4/100 (printed) on the accompanying Certificate of Authenticity label, published by Cabinet Magazine, New York, for their 2003 holiday benefit.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





88

**Damien Hirst**

*Spin Drawing*

2002

Mixed media drawing on paper.

S. 11 3/4 x 8 1/4 in. (29.8 x 21 cm)

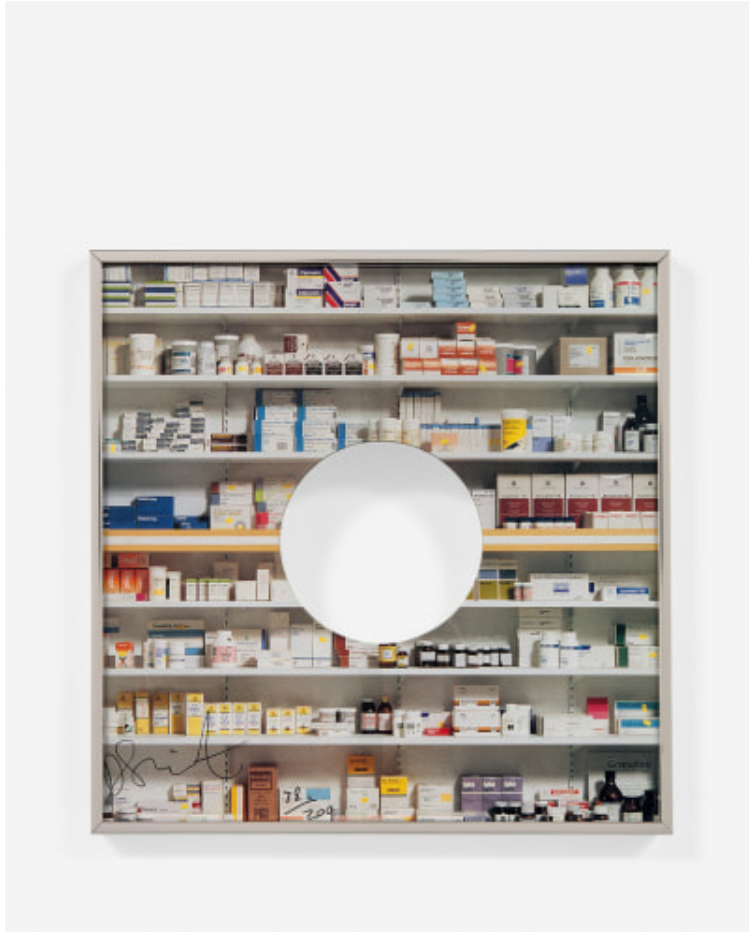
Signed in pencil, from the edition of 100 spins, published for the AIDS Community Research Initiative of America with their inkstamp on the reverse, unframed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)





89

**Damien Hirst**

*Pharmacy*

1992

Offset photolithograph in colors, on 4-ply board, the full sheet, contained in the original artist's specified frame.

framed 8 5/8 x 8 5/8 in. (21.9 x 21.9 cm)

Signed and numbered 78/200 in black ink, published by Cohen Gallery, New York as an invitation for *Pharmacy*, 1992.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)





90

**Barbara Kruger**

*You're Right (And You Know it and So Should Everyone Else)*

2010

Lithograph in colors, on smooth wove paper, the full sheet.

S. 9 x 24 in. (22.9 x 61 cm)

Signed with initials, dated and numbered 32/200 in pencil on the reverse (there were also 50 artist's proofs), published by the Editions and Artists Books Fair, New York, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)







91

**Nancy Spero**

*We are Pro Choice*

1992

Screenprint in colors, on pink Japanese laid paper, the full sheet.

S. 18 1/2 x 30 in. (47 x 76.2 cm)

Signed and dated in pencil, presumably a proof aside from the edition of 75, published by Brand X Editions, New York, framed.

**Estimate**

\$600 — 900

[Go to Lot](#)







92

**Nancy Spero**

*Goddess Nut and Torture Victim*

1991

Hand-printed linocut in colors with collage, on rice paper, the full sheet.

S. 19 1/4 x 24 in. (48.9 x 61 cm)

Signed, titled and dated in pencil, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



Provenance

Gift of the artist



93

**Nancy Spero**

*Crawling Woman*

1984

Hand-printed linocut in colors, on rice paper, the full sheet.

S. 19 3/4 x 24 5/8 in. (50.2 x 62.5 cm)

Signed, titled and dated in pencil, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Provenance

Gift of the artist



94

**Robert Longo**

*Jules, from Men in the Cities*

1982-83

Lithograph with embossing, on Arches paper, with full margins.

I. 30 1/2 x 15 in. (77.5 x 38.1 cm)

S. 36 5/8 x 21 in. (93 x 53.3 cm)

Signed, dated and numbered 18/45 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Gallery, Inc., New York, unframed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Metro Pictures, New York



95

**Marcel Dzama**

*Scared of his own ghost*

2008

Lithograph in colors with photoluminescent ink, on wove paper, the full sheet.

S. 14 5/8 x 25 3/8 in. (37.1 x 64.5 cm)

Signed, dated and numbered 23/175 in pencil (there were also 50 artist's proofs), co-published by I.C. Editions and Brooke Alexander Editions for the Editions and Artists Books Fair, New York, unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)







96

**Alexander Calder**

*Untitled (Santa Claus I - IX)*

1974

The complete set of nine etchings on Richard de Bas paper, with full margins, with title page, justification and text by E. E. Cummings on Arches paper, the sheets loose (as issued), all contained in the original brown paper folder and beige linen-covered portfolio with stamped signature, title and image.

all I. 18 5/8 x 13 3/4 in. (47.3 x 34.9 cm)

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

portfolio 27 3/4 x 21 2/3 x 1 1/2 in. (70.5 x 55 x 3.8 cm)

All the prints signed in pencil, annotated 'H.C.' (printed) on the justification, also annotated '225 exemplaires BON A TIRER' by an unidentified hand in pencil on the first page of the accompanying text (aside from the edition of 175 and 50 artist's proofs), published by Editions de L'Herne, Paris.

**Estimate**

\$3,500 — 4,500

[Go to Lot](#)



*"Santa Claus, measuring twenty-eight by twenty-two inches, is a volume in keeping with Calder's current interest in monumental works. Increased scale does not mean increased labor on his graphics any more than on his sculpture. The publisher prepared huge waxed plates, and Calder incised them with a rough tool, he says, in a few hours. The nine etchings, with their shaggy outlines, are related in style to the illustrations in his earliest books, but the former are far more original."*—Jean Lipman, *Calder's Universe*, Whitney Museum of American Art, New York, 1977, p.

134

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97

**Christo**

*Wrapped statues, Project for Die Glyptothek, München*  
(S. 135)

1988

Screenprint with collage of offset prints in colors, on  
Arches Cover paper, the full sheet.

S. 35 x 27 in. (88.9 x 68.6 cm)

Signed and numbered 105/300 in pencil (there were  
also 30 artist's proofs), published by Olympic Games  
Committee, Seoul, South Korea, framed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)



Literature

Jörg Schellmann 135



98

**Kara Walker**

*Emancipation Approximation: Scene 15*

1999-2000

Screenprint in colors, on Somerset paper, the full sheet.

S. 44 x 34 in. (111.8 x 86.4 cm)

Signed with initials, dated, and numbered 'VIII/XXV' in pencil (there were also 5 artist's proofs and an edition of 20 in Arabic numerals), published by Sikkema Jenkins Editions, New York, unframed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)





99

**Hank Willis Thomas**

*All Lies Matter*

2019

Screenprint, on black wove paper, the full sheet.

S. 32 1/2 x 18 in. (82.6 x 45.7 cm)

Signed, dated and numbered 310/400 in silver ink,  
published by Public Art Fund, New York, framed.

**Estimate**

\$1,500 — 2,000

[Go to Lot](#)





100

**Cindy Sherman**

*Untitled (Fortune Teller)*

1993

Chromogenic print.

I. 12 x 9 in. (30.5 x 22.9 cm)

S. 14 x 11 in. (35.6 x 27.9 cm)

Signed and dated in blue ink on the reverse, from the edition of 100, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





100

Cindy Sherman

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Provenance

Metro Pictures, New York



101

**Cindy Sherman**

*Untitled (Marilyn Monroe)*

1982

Chromogenic print.

I. 15 5/8 x 9 1/8 in. (39.7 x 23.2 cm)

S. 20 x 14 5/8 in. (50.8 x 37.1 cm)

Signed, dated and annotated 'AP' in blue ink on the reverse (one of ten artist's proofs, the edition was 125), framed.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Metro Pictures, New York

**Literature**

Schirmer/Mosel, Cindy Sherman, back cover

Nassau County Museum of Art, Explosive Photography, p. 30



102

**Cindy Sherman**

*Untitled (Lucille Ball)*

1975/2001

Fujicolor Crystal Archive print, on Photo paper, with full margins.

I. 10 1/2 x 8 3/8 in. (26.7 x 21.3 cm)

S. 12 x 9 1/2 in. (30.5 x 24.1 cm)

Signed and dated '1975/2001' in black ink on the reverse, framed.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Metro Pictures, New York

**Exhibited**

The Metropolitan Museum of Art, New York, *The Pictures Generation, 1974-84*, April 21 - August 2, 2009



103

**Mary Frank**

*Left Hand*

c. 1960

Unique bronze cast with brown patina, affixed to wooden base.

overall 8 1/2 x 7 1/4 x 5 in. (21.6 x 18.4 x 12.7 cm)

Incised with initials at the base of the hand.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)



103

Mary Frank

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**Provenance**

Sotheby's New York, *Impressionist, Modern and Contemporary Art*, October 8, 1998, lot 358





104

**Elizabeth Peyton**

*Georgia (After Stieglitz 1918)*

2006

Etching and aquatint, on Hahnemühle paper, the full sheet.

S. 30 x 22 in. (76.2 x 55.9 cm)

Signed with initials, titled, dated and numbered 20/40 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, framed.

**Estimate**

\$6,000 — 9,000

[Go to Lot](#)





105

**Loie Hollowell**

*Red Earth*

2021

Screenprint in colors with crushed glass, on Somerset paper, with full margins.

I. 12 x 9 in. (30.5 x 22.9 cm)

S. 14 3/4 x 11 3/8 in. (37.5 x 28.9 cm)

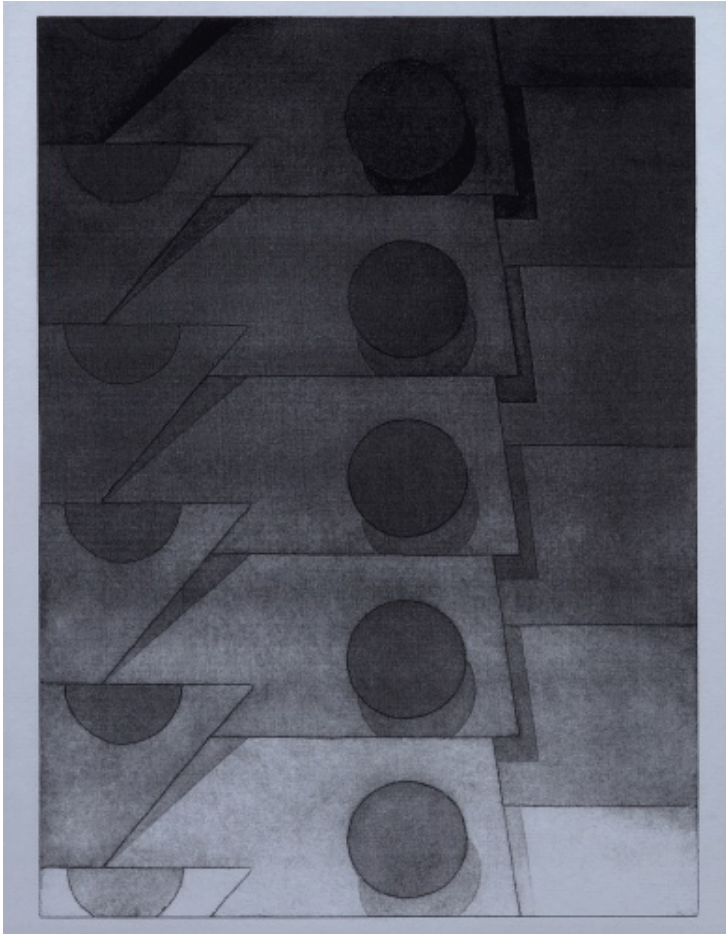
Signed and numbered 39/50 in pencil, published by Migrate Art, framed.

**Estimate**

\$9,000 — 12,000

[Go to Lot](#)





106

LOT OFFERED WITH NO RESERVE

**Tomma Abts**

*Untitled*

2010

Xerox print, on wove paper, with full margins,  
contained in the original artist's specified frame.

I. 10 1/2 x 7 3/4 in. (26.7 x 19.7 cm)

S. 11 x 8 1/2 in. (27.9 x 21.6 cm)

Signed in black ink on a label affixed to the reverse of  
the frame, from the edition of 50 (there were also 10  
artist's proofs), published by White Columns, New  
York.

**Estimate**

\$500 — 700 •

[Go to Lot](#)





107

**Jonathan Horowitz**

*Tennyson, Jasper & Bob*

2013

Etching and photogravure, on wove paper, with full margins.

I. 30 x 21 3/4 in. (76.2 x 55.2 cm)

S. 32 5/8 x 24 in. (82.9 x 61 cm)

Signed and numbered 12/50 in pencil (there were also 5 artist's proofs), published by ACRIA, New York, unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)





108

**Ellsworth Kelly**

*David (A. 3)*

1964

Lithograph, on Rives BFK paper, with full margins.

I. 29 1/4 x 22 1/2 in. (74.3 x 57.2 cm)

S. 35 1/4 x 24 3/4 in. (89.5 x 62.9 cm)

Signed and annotated 'artist's proof' in pencil (the edition was 20), published by the artist, unframed.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



Literature

Richard Axsom 3



109

**Elizabeth Peyton**

*Pierre (Huyghe) January 2012*

2012

Etching, on wove paper, the full sheet.

S. 14 7/8 x 12 in. (37.8 x 30.5 cm)

Signed, dated and numbered 2/15 in pencil (there were also 4 artist's proofs), published by Two Palms Press, New York, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)







110

**Paul Cadmus**

*Nude Man Reclining*

1997

Etching, on Arches paper, with full margins.

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

S. 24 x 18 in. (61 x 45.7 cm)

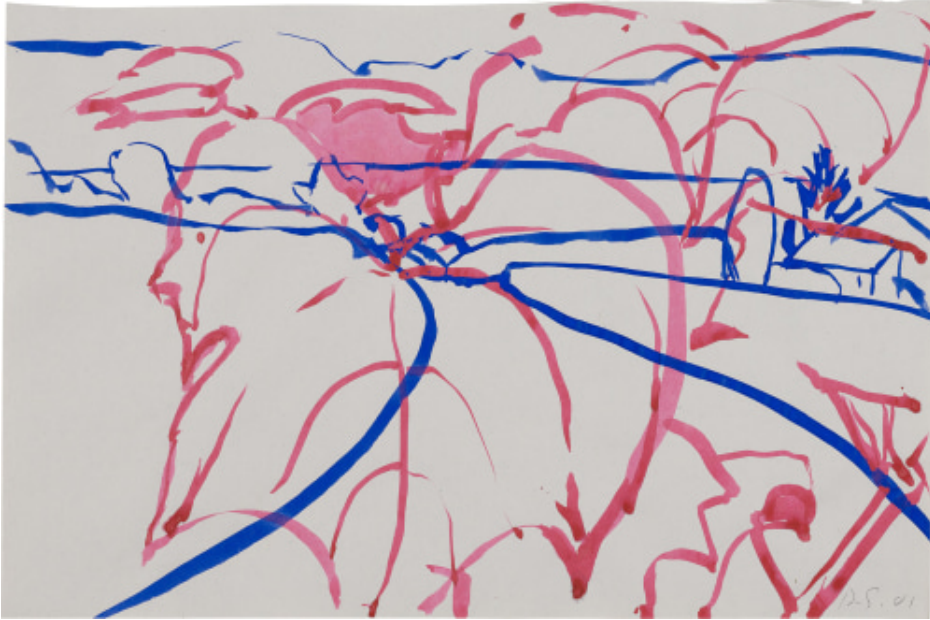
Signed, numbered 'AP 16/25' and dedicated 'for Will (without whom this would not have been) with best wishes for 1997 from Paul' in pencil (an artist's proof), unframed.

**Estimate**

\$800 — 1,200

[Go to Lot](#)





111

**David Salle**

*Untitled*

2001

Ink and watercolor drawing, on thin wove paper.

8 x 11 7/8 in. (20.3 x 30.2 cm)

Signed and dated in pencil, unframed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Lehmann Maupin, New York



112

**Larry Rivers**

*On the Phone*

1982

Lithograph with screenprint in colors, on wove paper, the full sheet.

S. 32 1/2 x 47 3/8 in. (82.6 x 120.3 cm)

Signed, dated and numbered 14/52 in pencil, (there were also 10 artist's proofs), published by Marlborough Graphics, New York, unframed.

**Estimate**

\$600 — 800

[Go to Lot](#)





113

LOT OFFERED WITH NO RESERVE

**Robert Rauschenberg**

*Edward Kennedy Campaign*

1994

Offset lithograph in colors, on wove paper, the full sheet.

S. 28 1/2 x 20 1/4 in. (72.4 x 51.4 cm)

Signed and numbered 71/100 in pencil, published by Edward M. Kennedy Campaign, Washington D.C (with their blindstamp), unframed.

**Estimate**

\$1,000 — 1,500 •

[Go to Lot](#)





114

**Robert Rauschenberg**

*Opal Gospel*

1971

The complete set of 10 screenprints in colors, on transparent acrylic panels, all contained in the original steel case with acrylic stand (as issued).

overall 19 x 23 x 7 in. (48.3 x 58.4 x 17.8 cm)

All incised with signature, date and numbered 67/230, the steel case also incised with signature (there were also some artist's proofs), published by Racolin Press, Inc., Briarcliff Manor, New York.

**Estimate**

**\$3,000 — 5,000**

[Go to Lot](#)







115

**Robert Rauschenberg**

*American Indian*

2000

Archival pigment print in colors, on Concord Rag paper, the full sheet.

S. 36 x 29 7/8 in. (91.4 x 75.9 cm)

Signed, dated and numbered 88/100 in pencil, published by Universal Limited Art Editions, West Islip, New York, unframed.

**Estimate**

\$1,000 — 2,000

[Go to Lot](#)







116

**Robert Rauschenberg**

*Goat Chow, from Chow Bags*

1977

Screenprint in colors with applied string and fabric collage, on smooth wove paper, the full sheet.

S. 48 x 36 1/4 in. (121.9 x 92.1 cm)

Signed, dated and numbered 'PP 4/6' in pencil (one of 6 printer's proofs, the edition was 100 and 20 artist's proofs), published by Styria Studio, Inc., New York (with their blindstamp), unframed.

**Estimate**

\$1,500 — 2,500

[Go to Lot](#)





117

**Urs Fischer**

*Spaghetti Cat*

2015

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

I. 28 x 37 1/2 in. (71.1 x 95.3 cm)

S. 32 1/2 x 41 1/2 in. (82.6 x 105.4 cm)

Signed and numbered 7/20 in pencil (there were also 5 artist's proofs), published by the artist, framed.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)





118

**Ayako Rokkaku**

*Girl in Red Dress*

2009

Archival inkjet print, on wove paper, with full margins.

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

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

Signed and numbered 19/20 in pencil, published by the artist, framed.

Estimate

\$10,000 — 15,000

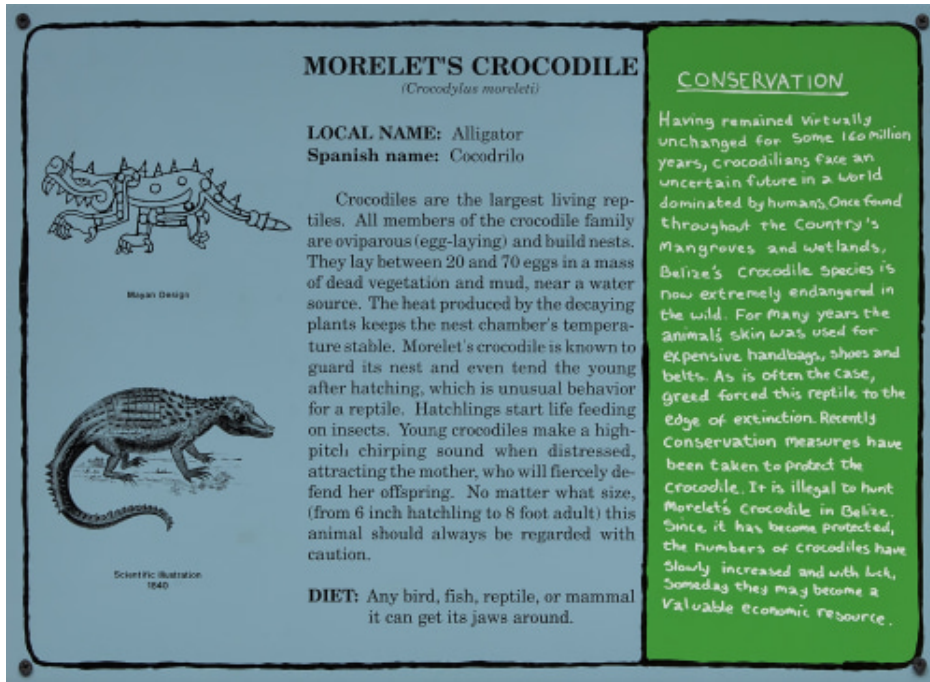
[Go to Lot](#)





Ayako Rokkaku in her studio, with the painting for *Girl in Red Dress*

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119

**Mark Dion**

*Morelet's Crocodile Project for the Belize Zoo*

1989

Screenprinted aluminum sign.

16 x 20 in. (40.6 x 50.8 cm)

**Estimate**

\$500 — 700

[Go to Lot](#)



119

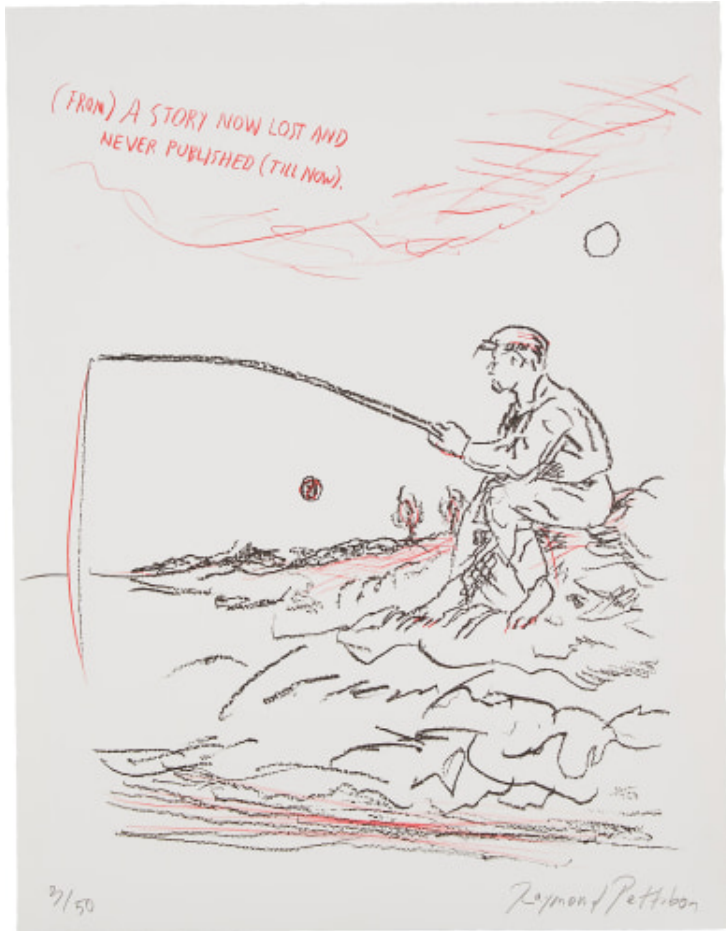
Mark Dion

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Provenance

Metro Pictures, New York





120

**Raymond Pettibon**

*(From) a story now lost and never published (till now)*

2012

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

S. 20 x 15 1/2 in. (50.8 x 39.4 cm)

Signed and numbered 3/50 in pencil, published by Ooga Booga Fundraiser Art Editions, Los Angeles, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)







121

**Mike Kelley and Tony Oursler**

*Poetics Country (S. p. 414)*

1997

Screenprint in colors, on aluminum with bullet holes.

34 5/8 x 36 x 1 in. (87.9 x 91.4 x 2.5 cm)

Signed by both artists and numbered 'AP 8' in black marker (one of 25 artist's proofs, the edition was 60), published by Edition Schellmann, Cologne and New York.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



**Provenance**

Metro Pictures, New York

**Literature**

Jörg Schellmann, *Forty Are Better Than One*, Munich/New York, 2009, p. 414