

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT

Sale Interest: 402 Lots



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PHILLIPS

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT

Sale Interest: 402 Lots

Auction & Viewing Location

24-26 October 2022
432 Park Avenue, New York, NY, United
States, 10022

Editions Department

Editions@phillips.com
212 940 1220

Viewing

17-24 October 2022
Monday-Saturday 10am-6pm
Sunday 12pm-6pm

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
NY030222 or Editions & Works on Paper.

Absentee and Telephone Bids

tel +1 212 940 1228
bidsnewyork@phillips.com

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Sale Interest: 402 Lots



1
Marc Chagall
Le Magicien de Paris I (The Mag...
Estimate \$15,000 — 25,000



2
Marc Chagall
Le Clown bleu (The Blue Clown) ...
Estimate \$10,000 — 15,000



3
Marc Chagall
Le Cirque (The Circus) (M. 490-...
Estimate \$80,000 — 120,000



4
Marc Chagall
Daphnis et Chloé (Daphne and C...
Estimate \$120,000 — 180,000



5
Marc Chagall
Poèmes (Poems) (C. bks 74)
Estimate \$15,000 — 25,000



6
Pablo Picasso
Taureau ailé contemplé par qua...
Estimate \$20,000 — 30,000



7
Pablo Picasso
Danaé (B. 1084, Ba. 1286)
Estimate \$40,000 — 60,000



8
Henri Matisse
La Danse (The Dance) (D. 247)
Estimate \$60,000 — 80,000



9
Joan Miró
Maja Negra (The Black Maja) (D...
Estimate \$18,000 — 25,000



10
Joan Miró
Constellations (M. 260, C. bks 58)
Estimate \$25,000 — 35,000

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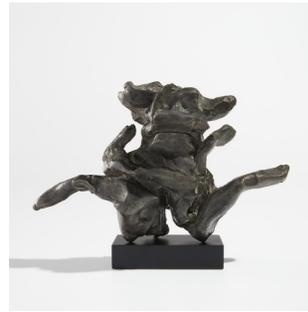
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11
Joan Miró
Femme et chien devant la lune (...)
Estimate \$20,000 — 40,000



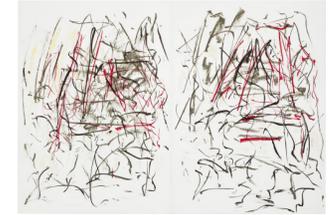
12
Adolph Gottlieb
Pictograph (F. 39)
Estimate \$12,000 — 18,000



13
Willem de Kooning
Untitled (G. 404)
Estimate \$10,000 — 15,000



14
Friedel Dzubas
Untitled
Estimate \$20,000 — 30,000



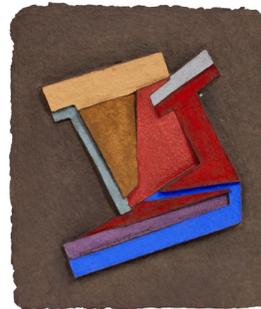
15
Joan Mitchell
Sunflowers IV
Estimate \$50,000 — 70,000



16
Robert Motherwell
Wave (E. & B. 475)
Estimate \$25,000 — 35,000



17
Sam Francis
Untitled
Estimate \$15,000 — 25,000



18
Frank Stella
Olyka (III), from the Paper Relief...
Estimate \$7,000 — 9,000



19
Ellsworth Kelly
Colored Paper Image XI (Gray C...
Estimate \$12,000 — 18,000



20
Jonathan Lasker
Born Yesterday
Estimate \$20,000 — 30,000

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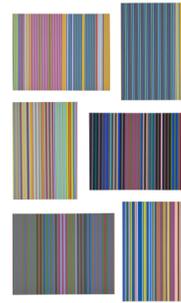
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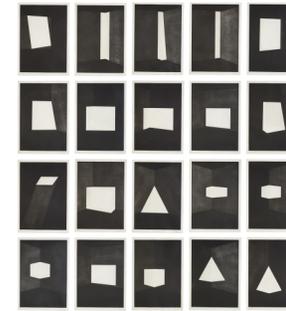
21
Thomas Nozkowski
Untitled: seven works (T-93-T-9...
Estimate \$12,000 — 18,000



22
Josef Albers
Homage to the Square, Soft Edg...
Estimate \$12,000 — 18,000



23
Gene Davis
Series I
Estimate \$12,000 — 18,000



24
James Turrell
First Light
Estimate \$80,000 — 120,000



25
Robert Ryman
Four Aquatints and One Etching...
Estimate \$12,000 — 18,000



26
Marcel Duchamp
Rotoreliefs (Optical Disks) (S. 4...
Estimate \$25,000 — 35,000



27
Jasper Johns
Target, from For Meyer Schapir...
Estimate \$10,000 — 15,000



28
Jasper Johns
Flag (Moratorium) (U.L.A.E. S5)
Estimate \$20,000 — 30,000



29
Jasper Johns
Untitled (Flag & Vase)
Estimate \$15,000 — 25,000



30
Jasper Johns
Savarin (U.L.A.E. 220)
Estimate \$30,000 — 50,000

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31
Gerhard Richter
Kugelobjekt II (Spherical Object ...
Estimate \$15,000 — 25,000



32
Joseph Beuys
Das Schweigen (The Silence) (S...
Estimate \$30,000 — 50,000



33
Ed Ruscha
Sin (C. p. 338, E. 41)
Estimate \$8,000 — 12,000



34
Ed Ruscha
Blank Signs
Estimate \$12,000 — 18,000



35
Ed Ruscha
Turbo Tears
Estimate \$10,000 — 15,000



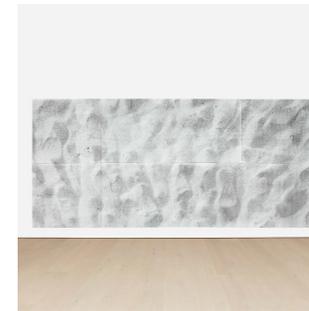
36
H.C. Westermann
The Connecticut Ballroom (A. & ...
Estimate \$40,000 — 60,000



37
Robert Longo
Men in the Cities: Untitled IV; an...
Estimate \$20,000 — 30,000



38
William Kentridge
Lampedusa, from Triumphs and...
Estimate \$30,000 — 40,000



39
Felix Gonzalez-Torres
Untitled (P. 39)
Estimate \$20,000 — 30,000



40
Julie Mehretu
Entropia (construction)
Estimate \$18,000 — 25,000

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41
Adam Pendleton
Untitled (Who is Queen?)
Estimate \$10,000 — 15,000



42
Kara Walker
Boo-hoo (P. 59)
Estimate \$10,000 — 15,000



43
Rashid Johnson
Untitled Anxious Man
Estimate \$8,000 — 12,000



44
Kerry James Marshall
Untitled (Woman)
Estimate \$8,000 — 12,000



45
Glenn Ligon
Narratives
Estimate \$12,000 — 18,000



46
Kara Walker
Emancipation Approximation: S...
Estimate \$8,000 — 12,000



47
Mark Bradford
Untitled
Estimate \$15,000 — 25,000



48
After Jean-Michel Basquiat
Hollywood Africans in front of th...
Estimate \$60,000 — 90,000



49
Andy Warhol
Mick Jagger (F. & S. 140)
Estimate \$80,000 — 120,000



50
Andy Warhol
Muhammad Ali (F. & S. 179)
Estimate \$50,000 — 70,000

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51
Andy Warhol
Mickey Mouse, from Myths (F & ...
Estimate
\$140,000 — 180,000



52
Andy Warhol
Mao (F. & S. 91)
Estimate \$25,000 — 35,000



53
Andy Warhol
Mao (F. & S. 90)
Estimate \$30,000 — 50,000



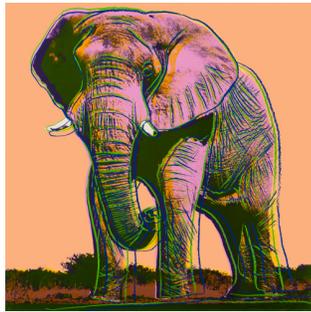
54
Andy Warhol
Untitled (Whitman's Sampler)
Estimate \$8,000 — 12,000



55
Andy Warhol
Flowers (F. & S. 73)
Estimate \$30,000 — 50,000



56
Andy Warhol
Queen Elizabeth II of the United ...
Estimate
\$200,000 — 300,000



57
Andy Warhol
African Elephant, from Endange...
Estimate \$60,000 — 90,000



58
Andy Warhol
Ten Portraits Of Jews Of The Tw...
Estimate
\$300,000 — 500,000



59
Andy Warhol
Marilyn (F. & S. 23)
Estimate
\$250,000 — 350,000



60
Andy Warhol
Marilyn (F. & S. 30)
Estimate
\$80,000 — 120,000

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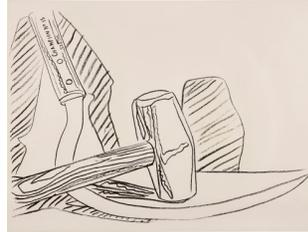
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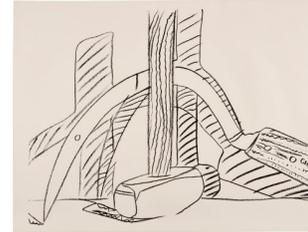
61
Andy Warhol
Liz (F. & S. 7)
Estimate \$10,000 — 15,000



62
Andy Warhol
Joseph Beuys in Memoriam, fro...
Estimate \$15,000 — 25,000



63
Andy Warhol
Hammer and Sickle: one plate (s...
Estimate \$15,000 — 25,000



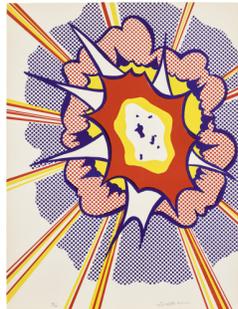
64
Andy Warhol
Hammer and Sickle: one plate (s...
Estimate \$15,000 — 25,000



65
Andy Warhol
Golden Mushroom, from Campb...
Estimate \$25,000 — 35,000



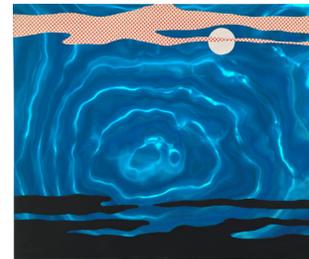
66
Andy Warhol
Self-Portrait (F. & S. 16)
Estimate \$10,000 — 15,000



67
Roy Lichtenstein
Explosion, from Portfolio 9 (C. 49)
Estimate \$15,000 — 25,000



68
Roy Lichtenstein
I Love Liberty (C. 192)
Estimate \$40,000 — 60,000



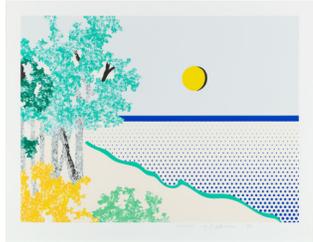
69
Roy Lichtenstein
Moonscape, from 11 Pop Artists,...
Estimate \$25,000 — 35,000



70
Roy Lichtenstein
Two Paintings: Dagwood, from ...
Estimate \$50,000 — 70,000

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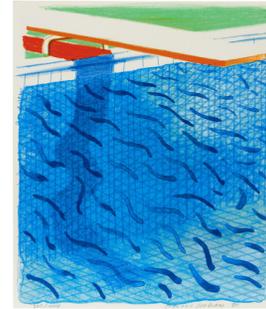
71
Roy Lichtenstein
Titled (C. 307)
Estimate \$25,000 — 35,000



72
Wayne Thiebaud
Pet Bird
Estimate \$30,000 — 50,000



73
Wayne Thiebaud
Candy Sticks in a Pan (Big Candy)
Estimate \$20,000 — 30,000



74
David Hockney
Pool Made with Paper and Blue ...
Estimate \$25,000 — 35,000



75
David Hockney
Untitled (224) (striped mug)
Estimate \$50,000 — 70,000



76
David Hockney
Pictured Gathering with Mirror
Estimate \$50,000 — 70,000



77
David Hockney
Celia in a Wicker Chair (M.C.A.T....)
Estimate \$12,000 — 18,000



78
Alex Katz
Red Coat (S. 164)
Estimate \$30,000 — 50,000



79
Alex Katz
Flowers
Estimate \$80,000 — 120,000



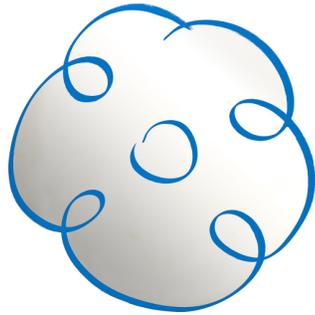
80
Alex Katz
The Red Band (S. 117)
Estimate \$12,000 — 18,000

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81
Robert Indiana
Numbers (S. 46-55)
Estimate \$40,000 — 60,000



82
Jeff Koons
Flower Drawing (Blue)
Estimate \$70,000 — 100,000



83
Yayoi Kusama
Pumpkin
Estimate \$80,000 — 120,000



84
Damien Hirst
The Virtues (H. 9)
Estimate \$70,000 — 100,000



85
Banksy
Kate Moss: Green, Hair Turquoise...
Estimate \$180,000 — 250,000



86
Banksy
Kate Moss: Red, Hair Lime Green
Estimate \$180,000 — 250,000



87
Jeff Koons
Inflatable Flower (Blue)
Estimate \$70,000 — 100,000



88
Banksy
Pulp Fiction
Estimate \$40,000 — 60,000



89
Jeff Koons
Diamond (Red)
Estimate \$12,000 — 18,000



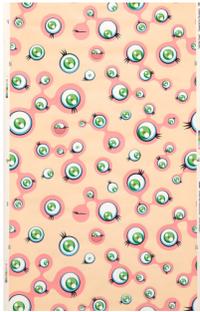
90
Jeff Koons
Untitled (Donkey)
Estimate \$25,000 — 35,000

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91
Jeff Koons
Monkey Train (Blue)
Estimate \$10,000 — 15,000



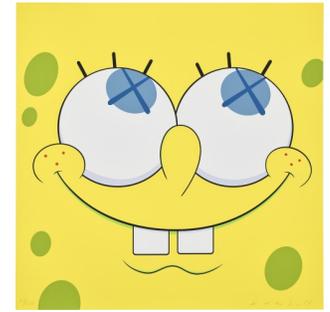
92
Takashi Murakami
Jellyfish Eyes (wallpaper)
Estimate \$10,000 — 15,000



93
Harland Miller
Wherever You Are, Whatever Yo...
Estimate \$20,000 — 30,000



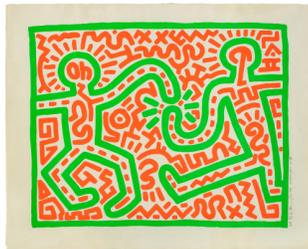
94
Harland Miller
Overcoming Optimism, from Pe...
Estimate \$8,000 — 12,000



95
KAWS
Untitled (KAWSBOB for the Aldr...
Estimate \$12,000 — 18,000



96
KAWS
Companion (Karimoku Version)
Estimate \$20,000 — 30,000



97
Keith Haring
Untitled (L. p. 29)
Estimate \$20,000 — 30,000



98
George Condo
Untitled
Estimate \$12,000 — 18,000



99
Erik Parker
WOKE
Estimate \$8,000 — 12,000



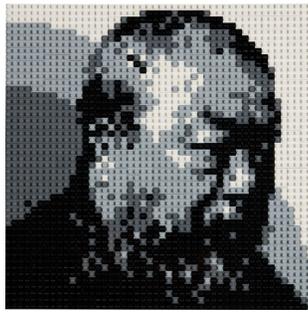
100
Jonas Wood
Giraffe Etching
Estimate \$12,000 — 18,000

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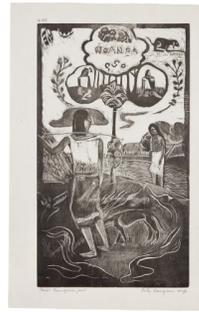
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101
Jonas Wood
VOTE 2020
Estimate \$15,000 — 20,000



102
Ai Weiwei
Self-Portrait in LEGO
Estimate \$8,000 — 12,000



103
Paul Gauguin
Noa Noa (Fragrant Scent) (M./...
Estimate \$3,500 — 4,500



104
Pierre Bonnard
Jeune femme aux bas noirs (You...
Estimate \$1,000 — 2,000



105
Lyonel Feininger
Auf dem Ausguck (On the Looko...
Estimate \$2,500 — 3,500



106
Lyonel Feininger
Kleinstadt (Town) or Sonnenauf...
Estimate \$2,500 — 3,500



107
Friedensreich Hundert...
Waiting houses, from Nana Hya...
Estimate \$3,000 — 5,000



108
Friedensreich Hundert...
Blood garden house (K. 63)
Estimate \$3,000 — 5,000



109
Marc Chagall
Disrobing her with his own hand...
Estimate \$6,000 — 8,000



110
Marc Chagall
Festin nuptial dans la grotte des...
Estimate \$2,500 — 3,500

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111
Marc Chagall
Chloé vêtue et coiffée par Cléari...
Estimate \$3,000 — 5,000



112
Marc Chagall
Le Cirque (The Circus): plate 12 (...)
Estimate \$3,000 — 5,000



113
Marc Chagall
Le Peintre aux trois bouquets (T...
Estimate \$4,000 — 6,000



114
Marc Chagall
Le Village (The Village) (M. 199)
Estimate \$1,000 — 1,500



115
Marc Chagall
Le Peintre à la Tour Eiffel (The P...
Estimate \$3,000 — 5,000



116
Marc Chagall
Soleil d'hiver (Winter Sun) (M. 7...
Estimate \$2,000 — 4,000



117
After Marc Chagall
La Tribu de Nephtali, from Douz...
Estimate \$6,000 — 8,000



118
Georges Braque
Equinoxe (Equinox) (V. 177)
Estimate \$3,500 — 4,500



119
Georges Braque
Astre et oiseau I (Star and Bird I...
Estimate \$3,000 — 5,000



120
Fernand Léger
La Colombe (The Dove) (S. 115)
Estimate \$1,500 — 2,500

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121
After Fernand Léger
La Racine grise (The Grey Root) ...
Estimate \$1,500 — 2,500



122
Henri Matisse
Madeleine - Étude (Study) (D. 6...
Estimate \$5,000 — 7,000



123
Henri Matisse
Les Lettres Portugaises (Portug...
Estimate \$5,000 — 7,000



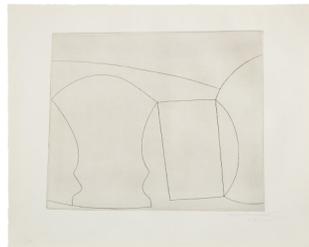
124
Henry Moore
Reclining Figures (C. 236-241)
Estimate \$4,000 — 6,000



125
Henry Moore
Prométhée; and Heads, Figures ...
Estimate \$2,500 — 3,500



126
Henry Moore
Shelter Sketchbook (Two Seate...
Estimate \$1,000 — 2,000



127
Ben Nicholson
Two Goblets and a Mug (L. 115)
Estimate \$1,500 — 2,500



128
Stanley William Hayter
Maternité (Maternity) (B. & M. 1...
Estimate \$1,000 — 2,000



129
Joan Miró
Les Coccinelles (The Lady-Bugs)...
Estimate \$1,500 — 2,500



130
Joan Miró
La Bague d'aurora (Aurora's Rin...
Estimate \$2,000 — 3,000

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131
Joan Miró
Fusées (Rockets): one plate (D. ...
Estimate \$2,500 — 3,500



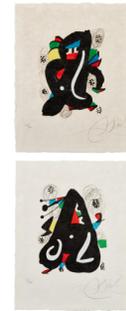
132
Joan Miró
The Slingshot Bird (M. 454)
Estimate \$3,000 — 5,000



133
Joan Miró
Oiseau migrateur (Migratory Bir...
Estimate \$3,000 — 5,000



134
Joan Miró
Raymond Queneau (M. 1077, C. ...
Estimate \$3,000 — 4,000



135
Joan Miró
La Mélodie acide (The Acid Mel...
Estimate \$3,000 — 5,000



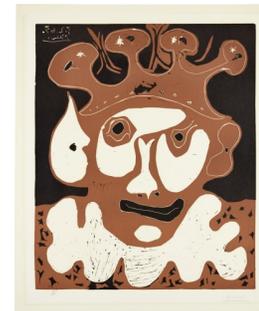
136
Joan Miró
Escalade de la butte (A Climb up...
Estimate \$3,500 — 4,500



137
Salvador Dalí
Don Quichotte et Sancho Panca ...
Estimate \$2,000 — 4,000



138
Salvador Dalí
La Table d'émeraude (The Emer...
Estimate \$1,000 — 2,000



139
Pablo Picasso
Carnaval (B. 1193, Ba. 1356)
Estimate \$8,000 — 12,000



140
Pablo Picasso
Les Portraits imaginaire (Imagin...
Estimate \$1,500 — 2,500

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141
Pablo Picasso
Homme nu assis avec femme nu...
Estimate \$2,000 — 4,000



142
Pablo Picasso
Tête de femme, de profil (Head ...
Estimate \$5,000 — 7,000



143
Pablo Picasso
Trois personnages sur tremplin (...
Estimate \$3,000 — 5,000



144
Pablo Picasso
Lampe femme (Woman lamp) (...
Estimate \$10,000 — 15,000



145
Pablo Picasso
Visage (Face) (R. 611)
Estimate \$8,000 — 12,000



146
Pablo Picasso
Motif spiralé (Spiraled motif) (R...
Estimate \$3,500 — 4,500



147
Marino Marini
Color to Form, plate VI (G. L97)
Estimate \$1,000 — 2,000



148
Sonia Delaunay
Six planches gravées à l'eau-forte (...
Estimate \$1,000 — 1,500



149
Friedrich Meckseper
Labyrinth, Regenbogen und Son...
Estimate \$600 — 900



150
After Alexander Calder
Star
Estimate \$8,000 — 12,000

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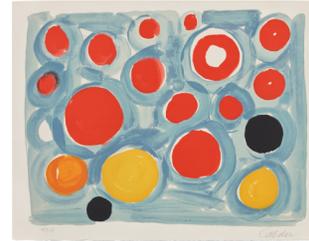
151
Alexander Calder
Untitled
Estimate \$2,000 — 4,000



152
Alexander Calder
Bird's Nest
Estimate \$2,000 — 4,000



153
Alexander Calder
Les Vagues (The Waves)
Estimate \$3,000 — 5,000



154
Alexander Calder
Untitled (Blue Background with ...)
Estimate \$2,000 — 4,000



155
Alexander Calder
Fêtes (Holidays)
Estimate \$6,000 — 8,000



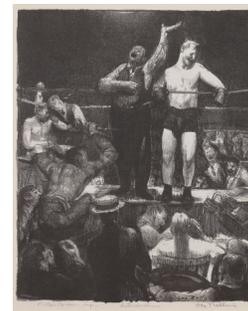
156
Alexander Calder
Galactic System
Estimate \$2,000 — 4,000



157
Man Ray
Le Pain peint (Painted Bread)
Estimate \$2,000 — 3,000



158
Hans Hofmann
Untitled (three drawings)
Estimate \$8,000 — 12,000



159
George Bellows
Introductions (M. 97)
Estimate \$2,000 — 4,000



160
Shikō Munakata
A Goddess with Raised Hands (...)
Estimate \$2,000 — 4,000

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161
Willem de Kooning
Valentine (G. 16)
Estimate \$4,000 — 6,000



162
Willem de Kooning
Untitled
Estimate \$3,000 — 5,000



163
Willem de Kooning
Untitled
Estimate \$2,000 — 3,000



164
Adolph Gottlieb
Chrome Yellow, Green Disc (A.A....)
Estimate \$2,000 — 3,000



165
Helen Frankenthaler
Solar Imp (R. p. 191)
Estimate \$5,000 — 7,000



166
Helen Frankenthaler
Plaza Real (H. 139)
Estimate \$4,000 — 6,000



167
Robert Motherwell
Automatism A (E. & B. 19)
Estimate \$1,200 — 1,800



168
Robert Motherwell
Untitled (E. & B. 182)
Estimate \$800 — 1,200



169
Robert Motherwell
Pauillac #1, from Summer Light ...
Estimate \$2,000 — 4,000



170
Esteban Vicente
Untitled
Estimate \$400 — 600

Editions & Works on Paper

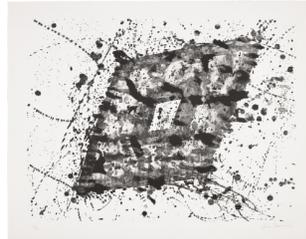
New York Auction / 24 October 2022 / 10am EDT



171
Sam Francis
For the Blue Sons of the Air (SFS...
Estimate \$3,000 — 5,000



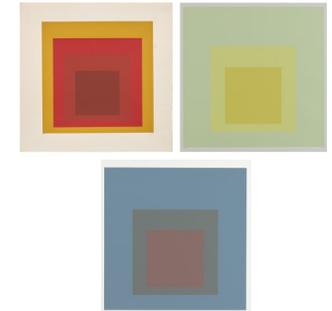
172
Sam Francis
Metal Field I (SFE-2C) (L. 15)
Estimate \$1,000 — 1,500



173
Sam Francis
Untitled (SF-211) (L. L203)
Estimate \$1,000 — 1,500



174
Sam Francis
Self Portrait (SFE-298) (L. 119)
Estimate \$500 — 700



175
Josef Albers
Hommage au Carré (Tribute to t...
Estimate \$3,000 — 5,000



176
Josef Albers
Concord; and Chrysoprase, from...
Estimate \$2,000 — 3,000



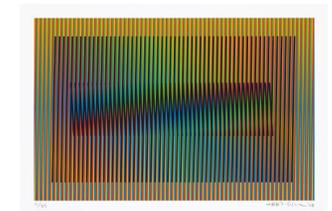
177
Josef Albers
I-S LXXIIIb (D. 219)
Estimate \$1,000 — 1,500



178
Josef Albers
The Interaction of Color
Estimate \$2,000 — 4,000



179
Jesús Rafael Soto
Objeto Cinético Arcay
Estimate \$3,000 — 5,000



180
Carlos Cruz-Diez
[Untitled]
Estimate \$1,500 — 2,500

Editions & Works on Paper

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181
Nancy Graves
Stuck, the Flies Buzzed (P. 73)
Estimate \$4,000 — 6,000



182
Richard Diebenkorn
Tri-Color Spade, from Five Spades
Estimate \$4,000 — 6,000



183
Richard Diebenkorn
Untitled (Club/Spade Group '81-...
Estimate \$2,500 — 3,500



184
Richard Diebenkorn
41 Etchings Drypoints: #38 (chai...
Estimate \$3,000 — 5,000



185
Richard Diebenkorn
Sugarlift Spade, from Five Spades
Estimate \$1,500 — 2,500



186
Richard Diebenkorn
Eiffel Spade, from Five Spades
Estimate \$1,000 — 2,000



187
Eduardo Chillida
Copernico (Kopernikus) (K. 800...
Estimate \$800 — 1,200



188
Mark di Suvero
Untitled (three hands)
Estimate \$800 — 1,200



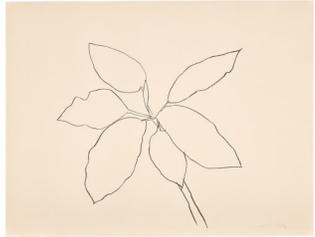
189
Richard Serra
Paths and Edges #11, from Path...
Estimate \$8,000 — 12,000



190
Ellsworth Kelly
Orange over Blue (Orange sur Bl...
Estimate \$5,000 — 7,000

Editions & Works on Paper

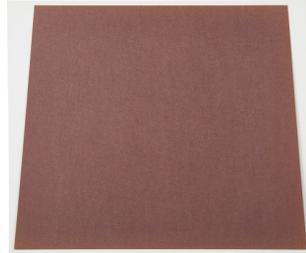
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191
Ellsworth Kelly
St. Martin Tropical Plant, from E...
Estimate \$6,000 — 9,000



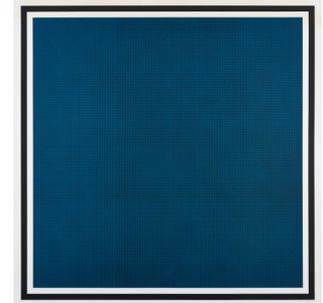
192
Sol LeWitt
Untitled (#50 Fold Piece)
Estimate \$8,000 — 12,000



193
Sol LeWitt
Rip Piece, Fold Piece #R137
Estimate \$8,000 — 12,000



194
Sol LeWitt
Geometric Figures Within Geom...
Estimate \$4,000 — 6,000



195
Sol LeWitt
Colors with Lines in Four Directi...
Estimate \$3,000 — 5,000



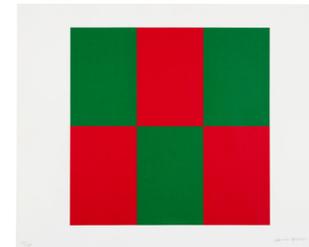
196
Tony Smith
New Piece
Estimate \$3,000 — 5,000



197
Mel Bochner
Untitled, from Four x Four x Fou...
Estimate \$700 — 1,000



198
Ellsworth Kelly
Concorde III (State), from Conco...
Estimate \$3,000 — 5,000



199
Carmen Herrera
Verde y Rojo for Studio
Estimate \$4,000 — 6,000



200
Frank Stella
Honduras Lottery Co., from Mul...
Estimate \$4,000 — 6,000

Editions & Works on Paper

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201
Frank Stella
Gran Cairo, from Multicolored S...
Estimate \$2,500 — 3,500



202
Frank Stella
Referendum '70 (G. 229, A. & K. ...
Estimate \$5,000 — 7,000



203
Frank Stella
Spectralia, from Imaginary Plac...
Estimate \$8,000 — 12,000



204
Thomas Nozkowski
Small Abstract (R. p. 204)
Estimate \$500 — 700



205
Gene Davis
[Untitled]
Estimate \$800 — 1,200



206
Agnes Martin
15A
Estimate \$3,000 — 5,000



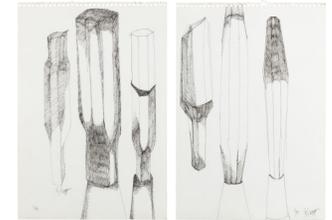
207
Bernar Venet
Position of three major arcs of 2...
Estimate \$800 — 1,200



208
Beverly Pepper
Janis blue
Estimate \$400 — 600



209
Beverly Pepper
Untitled
Estimate \$500 — 700



210
Beverly Pepper
Untitled (diptych)
Estimate \$1,000 — 2,000

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211
Francis Bacon
Étude pour un portrait de John E...
Estimate \$7,000 — 10,000



212
Julian Schnabel
Olatz López
Estimate \$1,000 — 1,500



213
Robert Rauschenberg
Hog Chow, from Chow Bags
Estimate \$1,500 — 2,500



214
Robert Rauschenberg
Poise
Estimate \$800 — 1,200



215
Robert Rauschenberg
Kar, from XXXIV Drawings for D...
Estimate \$4,000 — 6,000



216
Bryan Hunt
Plutarch's Lives, from The Door ...
Estimate \$800 — 1,200



217
Cy Twombly
Leo Castelli Gallery exhibition p...
Estimate \$2,000 — 3,000



218
Cy Twombly
Leo Castelli Gallery exhibition p...
Estimate \$3,000 — 5,000



219
David Hockney
Sunflower II (M.C.A.T. 348)
Estimate \$6,000 — 9,000



220
David Hockney
Dog Etching No. 6, from Dog Wall
Estimate \$7,000 — 9,000

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221
David Hockney
Celia Reclining (G. 838, M.C.A.T...
Estimate \$8,000 — 12,000



222
David Hockney
Henry at the Table, from Friends...
Estimate \$4,000 — 6,000



223
David Hockney
Reclining Figure (S.A.C. 174, M...
Estimate \$5,000 — 7,000



224
David Hockney
Corbusier Chair and Rug (B. 23)
Estimate \$1,500 — 2,500



225
David Hockney
Man Ray, from Homage to Man ...
Estimate \$3,000 — 5,000



226
David Hockney
Byron on Hand (T.G. 264, M.C.A...
Estimate \$2,000 — 3,000



227
David Hockney
Red Square and the Forbidden C...
Estimate \$1,000 — 2,000



228
David Hockney
Hockney's Alphabet
Estimate \$1,500 — 2,500



229
Jasper Johns
Map, from Artists for Obama
Estimate \$6,000 — 8,000



230
Eric Fischl
Tube, from Four Aquatints
Estimate \$600 — 900

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231

Arman

Le Traité du violon (Violin Treati...

Estimate \$4,000 — 6,000



232

Various artists includi...

Portfolio 9: eight plates (L. L87, ...

Estimate \$6,000 — 9,000



233

Donald Sultan

Pomegranates II, from Pomegra...

Estimate \$2,000 — 3,000



234

Donald Sultan

12 Colors: one plate

Estimate \$1,500 — 2,500



235

Donald Sultan

Two Buttons, Oct 16 1996 (T. 96-...

Estimate \$300 — 500



236

Charlie Hewitt

Marker

Estimate \$800 — 1,200



237

Manolo Valdés

Paolo 1

Estimate \$2,000 — 3,000



238

Claes Oldenburg

Soft Saxophone (Black and Whit...

Estimate \$2,000 — 4,000



239

Claes Oldenburg

Soft Toilet #2 (G. 414, A. & P. 93)

Estimate \$1,000 — 2,000



240

Richard Estes

Bus Interior, from Urban Landsc...

Estimate \$1,000 — 1,500

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241
Richard Estes
Subway, from Urban Landscape...
Estimate \$1,000 — 1,500



242
Chuck Close
Leslie
Estimate \$4,000 — 6,000



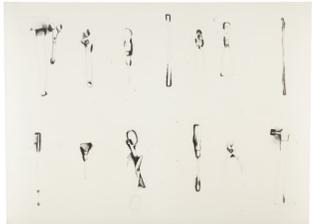
243
Chuck Close
Phil/Fingerprint
Estimate \$5,000 — 7,000



244
Jim Dine
The Bee (D'O. & F. 115)
Estimate \$2,500 — 3,500



245
Jim Dine
Nine Views of Winter #9 (D'O. & ...)
Estimate \$3,000 — 5,000



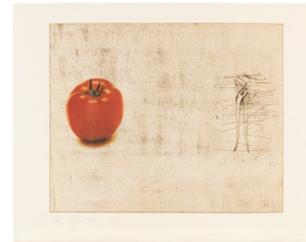
246
Jim Dine
Tools (W. 10)
Estimate \$1,000 — 1,500



247
Jim Dine
Olympic Robe, from Official Arts...
Estimate \$800 — 1,200



248
Jim Dine
Big Red Wrench in Landscape, f...
Estimate \$800 — 1,200



249
Jim Dine
The Tomato (W. 142)
Estimate \$800 — 1,200



250
Christo and Jeanne-Claude
Wrapped Book Modern Art (S. 9...
Estimate \$7,000 — 10,000

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251
Christo and Jeanne-Cl...
Wrapped Building, Project for 1 ...
Estimate \$6,000 — 8,000



252
Christo and Jeanne-Cl...
(Some) Not Realised Projects (S...
Estimate \$6,000 — 9,000



253
Christo and Jeanne-Cl...
Whitney Museum of American ...
Estimate \$3,000 — 5,000



254
Christo and Jeanne-Cl...
Running Fence, Sonoma and M...
Estimate \$1,500 — 2,500



255
Andy Warhol
Flowers (F. & S. 6)
Estimate \$6,000 — 9,000



256
Andy Warhol
Flowers (Black and White) (F. & ...
Estimate \$4,000 — 6,000



257
Andy Warhol
Flowers (Hand-Colored) (F. & S. ...
Estimate \$12,000 — 18,000



258
Andy Warhol
Flowers (Hand-Colored) (F. & S. ...
Estimate \$8,000 — 12,000



259
Andy Warhol
Electric Chair (F. & S. 74)
Estimate \$10,000 — 15,000



260
Andy Warhol
Untitled 12, for For Meyer Shapi...
Estimate \$6,000 — 9,000

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261
Andy Warhol
The Only Way Out is In! (F. & S. ...
 Estimate \$8,000 — 12,000



262
After Andy Warhol
Princess Grace Foundation Men...
 Estimate \$300 — 500



263
Andy Warhol
S&H Green Stamps (F. & S. 9)
 Estimate \$2,000 — 4,000



264
Donald Baechler
Untitled (Flowers), for BAM (Bro...
 Estimate \$1,000 — 1,500



265
Tom Wesselmann
Country Bouquet for Tammy
 Estimate \$3,000 — 5,000



266
Tom Wesselmann
Nude, from 11 Pop Artists, Volu...
 Estimate \$6,000 — 9,000



267
Robert Indiana
Marilyn (The Metamorphosis of ...
 Estimate \$3,000 — 5,000



268
Roy Lichtenstein
Abstract Plate; and Paper Plate ...
 Estimate \$800 — 1,200



269
James Rosenquist
Zone (G. 53)
 Estimate \$1,500 — 2,500



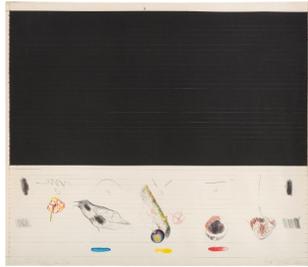
270
Philip Pearlstein
Two Nudes on Navajo Blanket
 Estimate \$500 — 700

Editions & Works on Paper

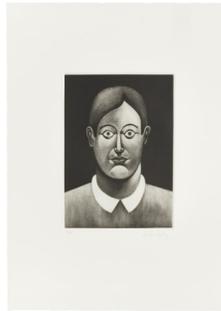
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271
Larry Rivers
The Cultured Box: four works
Estimate \$1,500 — 2,500



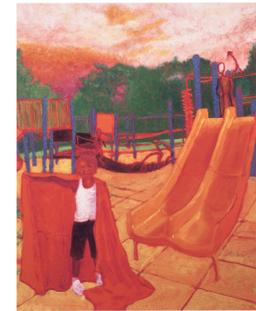
272
Pat Steir
Between the Lines
Estimate \$800 — 1,200



273
Nicolas Party
Portrait
Estimate \$4,000 — 6,000



274
Shara Hughes
Split Ends
Estimate \$2,000 — 3,000



275
Arcmanoro Niles
Magic of Youth
Estimate \$800 — 1,200



276
Chloe Wise
Gluten Freedom
Estimate \$600 — 900



277
Elizabeth Peyton
Elliott
Estimate \$2,000 — 3,000



278
Jessica Stockholder
Untitled/IPCNY
Estimate \$400 — 600



279
David Shrigley
I've Got Your Lipstick; and Fuck
Estimate \$4,000 — 6,000



280
Jammie Holmes
Pop Gun
Estimate \$1,200 — 1,800

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281
Jammie Holmes
A Self Portrait of an Artist on Na...
Estimate \$2,000 — 3,000



282
Eddie Martinez
Time Assassin
Estimate \$1,000 — 1,500



283
David Korty
Untitled 8
Estimate \$800 — 1,200



284
Avery Singer
Nadine
Estimate \$3,000 — 5,000



285
Jenny Saville
The Voice of the Shuttle (Philom...
Estimate \$700 — 900



286
Ugo Rondinone
Poems
Estimate \$3,000 — 5,000



287
Ugo Rondinone
ACHTZEHNTERAUGUSTNEUNZ...
Estimate \$1,000 — 2,000



288
Ugo Rondinone
All Moments Stop Here and Tog...
Estimate \$600 — 900



289
Spencer Finch
The River That Flows Both Ways...
Estimate \$3,000 — 5,000



290
Charles Gaines
Numbers and Trees: Tiergarten ...
Estimate \$6,000 — 9,000

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291
Richard Hamilton
Palindrome, from Mirrors of the ...
Estimate \$800 — 1,200



292
Andreas Gursky
Supernova No. 3
Estimate \$2,500 — 3,500



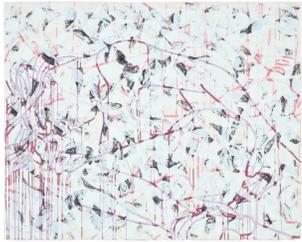
293
Hank Willis Thomas
All Lies Matter
Estimate \$1,500 — 2,000



294
Kara Walker
Freedom, a Fable
Estimate \$2,000 — 3,000



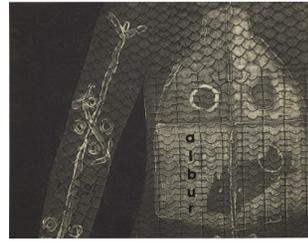
295
Diana Al-Hadid
Untitled
Estimate \$1,000 — 1,500



296
Ghada Amer and Reza...
Sleeping With Orange Tree Bran...
Estimate \$5,000 — 7,000



297
Belkis Ayón
Sin título (A. & V. 96.03)
Estimate \$5,000 — 7,000



298
Belkis Ayón
Sin título [Es una portrada para ...]
Estimate \$8,000 — 12,000



299
Belkis Ayón
Sin título (A. & V. 91.10)
Estimate \$8,000 — 12,000



300
Belkis Ayón
Sin título [Piernas marcadas y b...]
Estimate \$4,000 — 6,000

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301

Kiki Smith

Virgin Mary; Emily B.; Billie; and...

Estimate \$3,000 — 5,000



302

Kiki Smith

Emily D.; and Virgin with Dove, f...

Estimate \$2,500 — 3,500



303

Kiki Smith

Crazy Eyes

Estimate \$2,000 — 4,000



304

Kiki Smith

Summer Night, from Skowhega...

Estimate \$2,000 — 3,000



305

Kiki Smith

Little Mountain (W. 55)

Estimate \$1,200 — 1,800



306

Kiki Smith

Untitled (W. 97)

Estimate \$1,000 — 2,000



307

Kiki Smith

Cat (W. 111)

Estimate \$500 — 700



308

Kiki Smith

Untitled (W. 43)

Estimate \$1,200 — 1,800



309

Alice Neel

Mother and Child (Nancy and Ol...

Estimate \$2,000 — 3,000



310

Paula Rego

Hogarth I, from After Hogarth (...)

Estimate \$1,000 — 2,000

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311
Paula Rego
Mist II, from Pendle Witches (R. ...
Estimate \$1,000 — 2,000



312
Nicholas Africano
The Nurse; and She is Leaving
Estimate \$700 — 1,000



313
Toyin Ojih Odutola
Benjamin
Estimate \$3,000 — 5,000



314
Zeng Fanzhi
Untitled
Estimate \$4,000 — 6,000



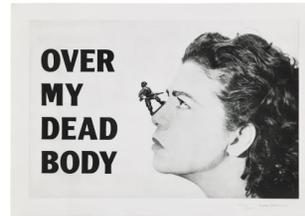
315
Judy Chicago
The Dinner Party (five plates)
Estimate \$8,000 — 12,000



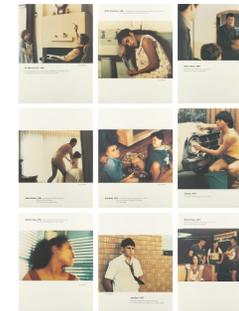
316
Cecily Brown
Film Stills #21, from Cunning Stu...
Estimate \$4,000 — 6,000



317
Cecily Brown
The Battle Between Carnival an...
Estimate \$1,000 — 1,500



318
Mona Hatoum
Over my Dead Body
Estimate \$1,500 — 2,500



319
Tracey Moffatt
Scarred For Life
Estimate \$3,000 — 5,000



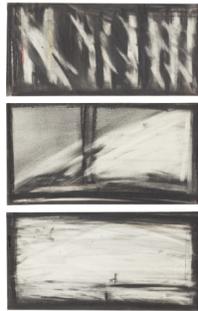
320
Lisa Yuskavage
Bad Habits Facing West
Estimate \$6,000 — 9,000

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321
Lisa Yuskavage
Babie
Estimate \$500 — 700



322
Robert Wilson
Great Day in the Morning #15; #...
Estimate \$1,000 — 2,000



323
Alex Katz
Ariel 1
Estimate \$10,000 — 15,000



324
Alex Katz
Ada with Sunglasses, from Alex ...
Estimate \$3,000 — 5,000



325
Alex Katz
Yellow Flags 3
Estimate \$3,000 — 5,000



326
Julian Opie
New York Couple 7, from New Y...
Estimate \$10,000 — 15,000



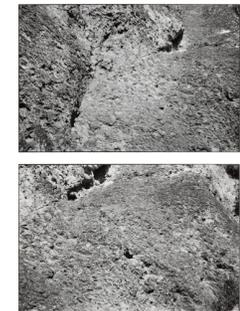
327
Gilbert & George
As Used by the Sculptors
Estimate \$2,000 — 4,000



328
Jenny Holzer
Truisms 5
Estimate \$2,000 — 3,000



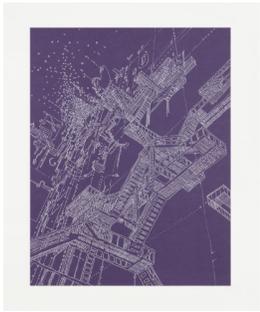
329
Nam June Paik
Nightwatchman
Estimate \$3,000 — 5,000



330
Jeff Wall
Rock Surface
Estimate \$8,000 — 12,000

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331
Sarah Sze
Funny Feeling
Estimate \$500 — 700



332
Robert Longo
The Ledge, from Monsters
Estimate \$7,000 — 10,000



333
Peter Doig
Untitled (Canoe)
Estimate \$800 — 1,200



334
Peter Saul
Amboosh
Estimate \$4,000 — 6,000



335
James Casebere
Toilets
Estimate \$2,000 — 3,000



336
Robert Gober
Untitled (G. 1817)
Estimate \$2,000 — 4,000



337
Robert Gober
Untitled (G. 1816)
Estimate \$1,500 — 2,500



338
Robert Gober
Untitled: four works
Estimate \$8,000 — 12,000



339
Robert Gober
Artist's Bookplates
Estimate \$400 — 600



340
Robert Gober
Untitled (G. 1743)
Estimate \$1,000 — 2,000

Editions & Works on Paper

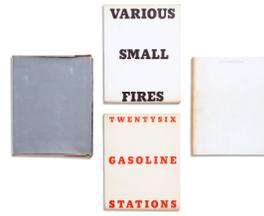
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341
John Cage
Not Wanting to Say Anything A...
Estimate \$2,500 — 3,500



342
Ed Ruscha
Big Dipper over Desert (E. 321)
Estimate \$3,000 — 5,000



343
Ed Ruscha
Twenty-six Gasoline Stations; V...
Estimate \$3,000 — 5,000



344
Ed Ruscha
Course of Empire; Brown Course...
Estimate \$5,000 — 7,000



345
Ed Ruscha
New Wood, Old Wood
Estimate \$5,000 — 7,000



346
Thomas Demand
Gangway (P. 62)
Estimate \$2,000 — 3,000



347
David Hammons
Obama Shrine - 16th Century - ...
Estimate \$1,500 — 2,500



348
Rodney Graham
A Glass of Beer
Estimate \$3,000 — 5,000



349
Susan Rothenberg
Bear Skin Rug (P. 43)
Estimate \$400 — 600



350
Nan Goldin
Joan Crawford on Fire, Thanksgi...
Estimate \$600 — 800

Editions & Works on Paper

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351
Cindy Sherman
Untitled (Lucille Ball)
Estimate \$8,000 — 12,000



352
Cindy Sherman
Untitled (Cosmo Cover Girl)
Estimate \$1,500 — 2,500



353
Cindy Sherman
Untitled Film Still (Tray)
Estimate \$400 — 600



354
Dan Graham
Tract Houses, Jersey City, New J...
Estimate \$1,000 — 2,000



355
John Baldessari
Jacob's Ladder: Love (Yellow, Re...
Estimate \$4,000 — 6,000



356
John Baldessari
Eskimo (Blue), from Cliché (H. 75)
Estimate \$2,500 — 3,500



357
John Baldessari
Man with Snake (Blue and Yello...
Estimate \$800 — 1,200



358
Matthew Barney
Cremaster 5
Estimate \$700 — 1,000



359
Jake and Dinos Chap...
Dinos not Jake, Reworked and i...
Estimate \$500 — 700



360
Katharina Fritsch
Maus (Mouse)
Estimate \$2,000 — 3,000

Editions & Works on Paper

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361
Urs Fischer
Untitled
Estimate \$1,500 — 2,500



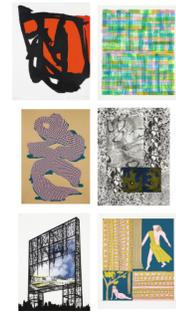
362
Walton Ford
Nantes
Estimate \$7,000 — 9,000



363
Karen Kilimnik
the sparkly Lippazanner at the ...
Estimate \$700 — 900



364
Sue Williams
The Wigginess
Estimate \$1,500 — 2,500



365
Various artists includi...
Pulled in Brooklyn
Estimate \$1,000 — 2,000



366
Christian Schumann
Ah Geef Op!
Estimate \$800 — 1,200



367
Rodney Graham
Untitled
Estimate \$2,000 — 3,000



368
Rodney Graham
Untitled
Estimate \$1,500 — 2,500



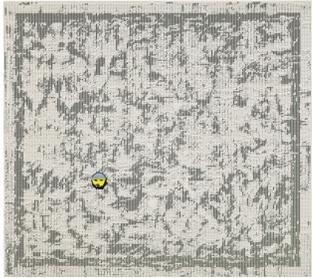
369
Paul McCarthy
Peter Paul Skin Sample (P. 73)
Estimate \$2,500 — 3,500



370
Jack Pierson
Johnnie Ray (for Jack Smith), fr...
Estimate \$800 — 1,200

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



371
Jacqueline Humphries
Untitled
Estimate \$600 — 900



372
Ken Price
Chet (G. 1539)
Estimate \$3,000 — 5,000



373
Ken Price
The Fireworm Cup (G. 1538)
Estimate \$3,000 — 5,000



374
Thomas Hirschhorn
Necklace CNN
Estimate \$3,000 — 5,000



375
Thomas Hirschhorn
Swiss Made (P. 57)
Estimate \$1,000 — 2,000



376
Jack Pierson
Bougainvillea in Hollywood
Estimate \$3,000 — 4,000



377
Raymond Pettibon
No Title (I see the...)
Estimate \$5,000 — 7,000



378
Wade Guyton
Untitled (MAY, Saturday, Octob...)
Estimate \$1,000 — 2,000



379
Wade Guyton
The Tomato Lovers
Estimate \$800 — 1,200



380
Teresita Fernández
Fata Morgana Print Series
Estimate \$500 — 700

Editions & Works on Paper

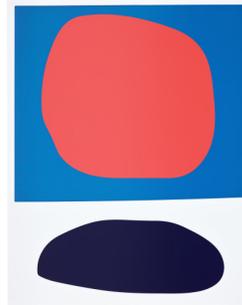
New York Auction / 24 October 2022 / 10am EDT



381
Thomas Hirschhorn
Echarpe (Scarf)
Estimate \$3,000 — 5,000



382
Liz Markus
Blue Faced T-Rex with Auras 01;...
Estimate \$1,000 — 1,500



383
Paul Kremer
Drop
Estimate \$800 — 1,200



384
Paul Henry Ramirez
Juicy Little Passion 4; and Juicy ...
Estimate \$1,000 — 2,000



385
Various Artists
Four Artists Space Annual Editio...
Estimate \$5,000 — 7,000



386
Zak Smith
Untitled
Estimate \$600 — 900



387
Beatriz Milhazes
Pink Sunshine
Estimate \$2,500 — 3,500



388
Carol Bove
Fazzm
Estimate \$600 — 900



389
Chiho Aoshima
Sky
Estimate \$2,000 — 3,000



390
Claudia Comte
Indiana Jones
Estimate \$600 — 900

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



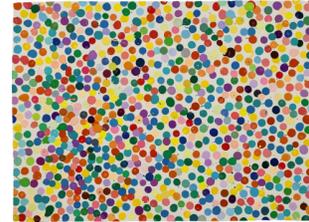
391
Beverly Fishman
Untitled (Pain, Asthma, Depress...
Estimate \$800 — 1,200



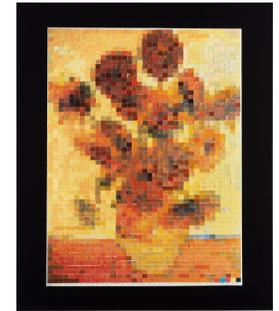
392
Jeremy Deller
Stonehenge at Sunset
Estimate \$1,000 — 1,500



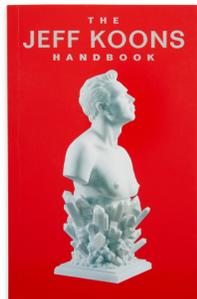
393
Javier Calleja
Do Not Touch
Estimate \$7,000 — 10,000



394
Damien Hirst
165 Set me free, from The Curre...
Estimate \$10,000 — 15,000



395
Vik Muniz
Sunflowers (after Van Gogh), fro...
Estimate \$5,000 — 7,000



396
Jeff Koons
The Jeff Koons Handbook
Estimate \$500 — 700



397
Jeff Koons
Balloon Dog (Yellow)
Estimate \$5,000 — 7,000



398
Jeff Koons
Puppy
Estimate \$5,000 — 7,000



399
Ai Weiwei
Artist's Hand
Estimate \$2,500 — 3,500



400
KAWS
UPS AND DOWNS: one plate
Estimate \$7,000 — 10,000

Editions & Works on Paper

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401

Yoshitomo Nara

Flashlight Girl (M. & S. E-2004-...

Estimate \$7,000 — 10,000



402

Takashi Murakami

Oval (Peter Norton Christmas Pr...

Estimate \$2,000 — 3,000



1

Marc Chagall

Le Magicien de Paris I (The Magician of Paris I) (M. 597)

1969

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

I. 35 1/2 x 24 1/2 in. (90.2 x 62.2 cm)

S. 40 x 26 3/4 in. (101.6 x 67.9 cm)

Signed and numbered 29/50 in pencil (there were also 25 artist's proofs), unframed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



On the occasion of his retrospective at the Grand Palais (1969-70), Chagall was to create the motif for a small poster. It is for this purpose that he engraved four plates, in order to allow himself a choice which would prove to be difficult. These three projects (one of them has two versions) have Paris as their theme. If Chagall ultimately chose *Le Magicien de Paris I*, it was because, as André Breton wrote, 'metaphor alone marks its triumphal entry into modern painting'. Chagall joins here, perhaps unconsciously, the fabliau of the juggler of Notre-Dame. This multicolored stunt performer offering humble flowers to Paris, it is he, a wandering wanderer dreaming of the world of painter-poets, donating to the adopted capital which pays homage to him his most precious possessions: his love and his works. — Charles Sorlier and Fernand Mourlot

Literature

Fernand Mourlot 597



2

Marc Chagall

Le Clown bleu (The Blue Clown) (M. 1032)

1984

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

I. 24 3/4 x 19 1/4 in. (62.9 x 48.9 cm)

S. 33 1/8 x 23 7/8 in. (84.1 x 60.6 cm)

Signed and numbered 38/50 in pencil (there were also some artist's proofs), published by Maeght, Paris, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

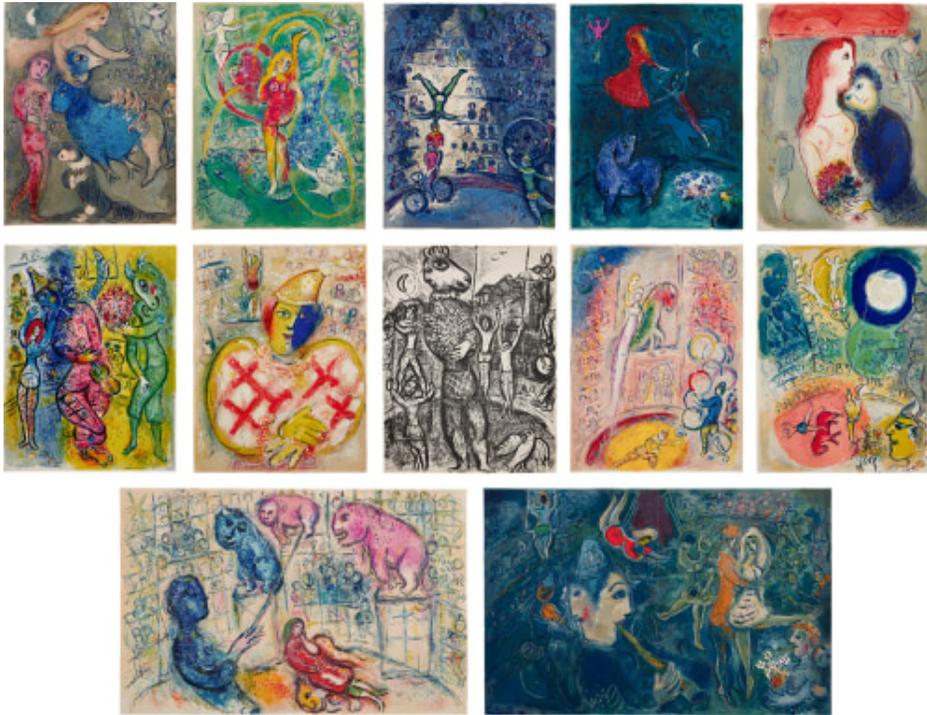
Martin Lawrence Galleries

Literature

Fernand Mourlot 1032

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



3

Marc Chagall

Le Cirque (The Circus) (M. 490-527, C. bks 68)

1967

The complete set of 38 lithographs (23 in colors), on Arches paper, the full sheets, some folded and loose (as issued), title page, text in French and justification, within the original paper wrapper, beige cloth-covered boards with gold printed title on the spine and matching slipcase.

all S. 16 3/4 x 12 3/4 in. (42.5 x 32.4 cm)

3 unfolded S. 16 3/4 x 25 1/2 in. (42.5 x 64.8 cm)

portfolio 17 3/4 x 13 5/9 x 2 1/2 in. (45.1 x 34.4 x 6.4 cm)

Signed in pencil and numbered 145 (printed) on the justification page (the edition was 250 and 20 hors commerce in Roman numerals, there was also an edition of 24 with margins all signed and numbered), published by Tériade Editeur, Paris.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



"For me, a circus is a magic show that appears and disappears like a world. These clowns, bareback riders and acrobats have made themselves at home in my visions. Why? Why am I so touched by their make-up and their grimaces? With them I can move towards new horizons." —Marc Chagall

Marc Chagall's affinity for the circus and its performers emanates from his childhood in pre-revolutionary Vitebsk, Russia. Travelling acrobats, clowns, and equestrians would arrive to entertain audiences at the local village fair. However, the lack of appreciation from the public, who would often walk away unimpressed, was a sad scene that stayed with Chagall throughout his life, deepening a fear that this might be his fate as an artist. Nonetheless, Chagall would go on to illustrate the colorful and dynamic spectacle of the circus in one of his greatest lithographic series, *Le Cirque*.

In 1927, Ambroise Vollard, one of the most prominent art dealers and publishers of early 20th century French art, proposed that Chagall produce a suite of gouaches on the theme of the circus. Vollard, an appreciator of the circus himself, offered Chagall the use of his personal box at the Cirque d'Hiver in Paris. Sidney Alexander, Chagall's personal biographer, described the artist as "childishly delighted" at the opportunity. However, following the tragic death of Vollard in 1939 Chagall abandoned the project until he was encouraged to revisit it at the suggestion of Tériade, a great friend to and supporter of the artist. Tériade was also one of the most significant art publishers of the 20th century, who commissioned and published work from artists such as Pablo Picasso and Henri Matisse in addition to Chagall. Upon the artist's return to this beloved project, he used the early preparatory gouaches as a point of departure, but decided to change the medium to lithography, having mastered this printing technique over the past two decades.

In 1962, Chagall began production on the series of lithographs depicting the vibrant and exhilarating atmosphere of the circus. He depicted dreamlike scenes featuring the sensational performances of trapeze artists, dancers, and clowns engaging in gravity defying acts while surrounded by an adoring crowd. The artist's choice of the versatile printing technique of lithograph allowed him to seamlessly integrate his signature artistic style of loose brushwork, deep colors, and rich layering of each color from separate plates to the world of his printmaking. The spontaneity of Chagall's hand brilliantly conveyed the dazzling movements of the performers. The complete portfolio of 38 lithographs, 23 in colors, was finally published in 1967 alongside text by the artist and it is widely considered one of Chagall's most impressive illustrated books alongside *Daphnis et Chloé*.



Cirque d'Hiver, Paris, 1900

Literature

Fernand Mourlot 490-527

Patrick Cramer books 68

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



4

Marc Chagall

Daphnis et Chloé (Daphne and Chloe) (M. 308-349, C. bks 46)

1961

The complete set of 42 lithographs in colors, on Arches paper, the full sheets, some folded and loose (as issued), with text in French by Longus, title pages and justification all within the original paper folios with printed titles, cream colored imitation parchment paper covered portfolios and slipcase, all contained within the dark blue linen covered portfolio.

26 S. 16 5/8 x 12 5/8 in. (42.2 x 32.1 cm)

16 unfolded S. 16 5/8 x 25 1/8 in. (42.2 x 63.8 cm)

portfolio 18 7/8 x 14 1/2 x 5 1/4 in. (47.9 x 36.8 x 13.3 cm)

Signed in pencil and numbered 116 (printed) on the justification page (the edition was 250, there were also 20 artist's proofs in Roman numerals and an edition of 60 with margins all signed and numbered), published by Tériade Editeur, Paris.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



In *Daphnis et Chloé*, Marc Chagall beautifully illustrated the timeless pastoral romance by the ancient Greek poet Longus. Since the artist's first, and highly successful, attempt at color lithography in 1948 when he illustrated four tales from *Arabian Nights*, Chagall had continued to demonstrate his mastery of the medium and unparalleled talent of enhancing these evocative stories through large portfolios of vibrant imagery. The versatile printing technique of lithography allowed Chagall to seamlessly integrate his signature artistic style of loose brushwork, deep colors, and rich layering of color into the prints. As he built up texture and lush scenes on individually inked plates, Chagall transported this ancient story into the world of his printmaking.

"I have always painted pictures where human love floods my colors." —Marc Chagall

The enchanting tale of *Daphnis et Chloé* recounts the romantic journey between two soulmates, the goatherd Daphnis and the shepherdess Chloé, set on the Greek Isle of Lesbos. The love story deals with themes of young love, innocence, and fate as well as the determination to overcome thrilling obstacles such as the interference of the Gods and an abduction at the hands of pirates. Ultimately, however, love conquers all and the two protagonists eventually marry and live out their idyllic country lives. The whimsical nature of the romantic adventure was magnificently interpreted throughout Chagall's expressive and dream-like scenes.



Maurice Ravel's *Daphnis et Chloé* album cover. Artwork: © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris

In 1952, Tériade, a great friend to and supporter of the artist, commissioned Chagall to illustrate the Greek legend of *Daphnis et Chloé*. Tériade was one of the most significant art publishers of the 20th century, in addition to Chagall he commissioned and published work from artists such as Pablo Picasso and Henri Matisse, and he would eventually publish this series of lithographs. This set of prints was not the first time Chagall had the opportunity to interpret the tale of *Daphnis et Chloé*. Three years earlier, the Paris Opera requested that Chagall design the sets and costumes for Ravel's ballet of *Daphnis et Chloé*. The artist's experience with the ballet clearly emerges in his fluid and elegant portrayal of the figures in his lithographs. Above all, Chagall was inspired by his

extended honeymoon travels through Greece in 1952, producing pastel drawings and gouache paintings of his sun-soaked Mediterranean surroundings. Upon his return to Paris, Chagall used these preparatory studies to collaborate with renowned lithographer Fernand Mourlot and over the following nine years the pair produced the complete series of 42 lithographs that would become one of Chagall's most significant illustrated books.



Marc and Valentina Chagall, Athens, 1952-1954. Image: © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris

Literature

Fernand Mourlot 308-349

Patrick Cramer books 46

Editions & Works on Paper

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5

Marc Chagall

Poèmes (Poems) (C. bks 74)

1968

The complete set of 24 woodcuts in colors, six with collage, on Rives BFK paper watermark Chagall, loose and folded (as issued), poems in French by the artist, with paper wrappers, title and justification pages, all contained in the original beige cloth-covered portfolio with gold printed title and artist's name on the spine with the original slipcase.

all unfolded S. 14 1/2 x 22 1/2 in. (36.8 x 57.2 cm)

all folded S. 14 1/2 x 11 1/4 in. (36.8 x 28.6 cm)

slipcase 15 1/2 x 12 1/4 x 2 1/4 in. (39.4 x 31.1 x 5.7 cm)

Signed in pencil and numbered 98 (printed) on the justification page (the edition was 200, there were also 26 on Japan paper and 12 hors commerce in Roman numerals), published by Patrick Cramer, Geneva.

Estimate

\$15,000 — 25,000

[Go to Lot](#)





THE GARDEN

The garden, the moon
In the evening, and you
Tale. Candy
From reseda
A kiss
thousand kisses
Or spurned
Sorrow. Candy
He loves the evening
A garden scent
From reseda

Throughout his life, Marc Chagall composed poems but rarely recorded them on paper. In "Poemes," the artist first published early works such as 'The Garden' (1909) together with many others written between 1930 and 1964. The poems are presented here adjacent elaborate woodcuts pulled by master printer Jamie Herrera at L'Atelier Lacourière et Frélaud in Paris.

Literature

Patrick Cramer books 74



6

Pablo Picasso

Taureau ailé contemplé par quatre enfants (Winged Bull Watched by Four Children), plate 13 from La Suite Vollard (B. 229, Ba. 444)

1934

Etching, on Montval laid paper, watermark Picasso, with full margins.

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

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

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

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Far Gallery, New York

Important Private Collection, Los Angeles, acquired from the above, 1960's

Literature

Georges Bloch 229

Brigitte Baer 444

Editions & Works on Paper

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PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

7

Pablo Picasso

Danaé (B. 1084, Ba. 1286)

1962

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

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

S. 17 5/8 x 24 3/4 in. (44.8 x 62.9 cm)

Signed and numbered 26/50 in pencil (there were also
20 artist's proofs), published by Galerie Louise Leiris,
Paris, 1963, framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Pablo Picasso

Greek mythology was a source of inspiration for Pablo Picasso throughout his career. In this print, Picasso specifically referenced *The Metamorphoses* by the Roman poet Ovid, a narrative poem that chronicled the history of the world within a loose mythical framework. Danaé was the daughter of King Acrisios, who had been warned by an oracle that his daughter's son would kill him. Out of fear, Acrisios imprisoned the childless Danaé in a bronze tower. Zeus, however, had become enraptured with the Princess and impregnated Danaé in the form of golden rain. This is the otherworldly moment Picasso chose to depict in his linocut of Danaé. Upon a plush bed, Danaé is rendered in the nude, deconstructed into two halves, and positioned behind a framework of black lines that symbolize the confines of her prison. The result of this union was a son named Perseus, the demigod who slayed the gorgon Medusa and who eventually went on to accidentally kill Acrisios, tragically fulfilling the oracle's prophecy. The rich colors of this linocut add vibrancy to the ancient myth.

Provenance

Collection of Nelson A. Rockefeller
Achim Moeller Ltd., London

Literature

Georges Bloch 1084
Brigitte Baer 1286

Editions & Works on Paper

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PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

8

Henri Matisse

La Danse (The Dance) (D. 247)

1935-1936

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

I. 9 1/4 x 29 1/8 in. (23.5 x 74 cm)

S. 11 3/4 x 31 3/4 in. (29.8 x 80.6 cm)

Signed and numbered 39/50 in pencil (there were also
5 artist's proofs), printed by Roger Lacourière, Paris,
framed.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



*"[Dance] – It's the best thing in the world. I'm not talking about the kind of excitement that made me dance the whole night through... I'm talking about the eternal dance that's rejuvenated humanity down the ages; it makes happiness more intense, disasters more bearable, and saves us from sadness and despair."*¹ —Henri Matisse

In 1930 Matisse was commissioned by Dr Albert C. Barnes to create a mural for the main gallery of the Barnes Foundation in Merion, Pennsylvania. Matisse was given creative free-range for the project, so when devising the imagery he returned to his foremost source - dance. Taking inspiration from popular folkdances such as the Sardana and the Farandole, Matisse's dancing figures leap across the frieze-like composition, flowing together and creating a rhythm with the planes of color behind them.

Cobalt blue, rose pink and black were chosen by Matisse specifically to contrast and complement the greens of the gardens that could be viewed through the gallery windows. The pale grey of the figures was selected to harmonize with the limestone of the gallery's interior. The figures' monumental form combined with the cool, stony grey ensures that the dancers become architectonic themselves, as though integral to the structure of the arches they dance beneath.

In planning the composition for *La Danse*, Matisse utilized his iconic cut-paper method at a huge studio in Nice that he rented especially for this large-scale project. He painted the garage's walls to mimic the Barnes Foundation gallery, installed a skylight to imitate the gallery's natural lighting, and constructed an immense canvas with precise measurements to match the gallery's architecture.



Henri Matisse drawing with a Bamboo stick at the Barnes Foundation, Philadelphia, 1931. Image: Barnes Foundation / Bridgeman Images, Artwork: © 2022 Succession H. Matisse / Artists Rights Society (ARS), New York

*"At a certain point, there came a flash of inspiration. I took my big charcoal, attached it to the end of a big bamboo, and began drawing the circle of my dancers, from one end to the other of my thirteen-meter surface. I'd got off the mark, taken possession of my surface entirely through the power of my imagination. That's how I made my painting: entirely from feeling, without a model."*² —Henri Matisse

Just as Matisse was finishing the mural at his studio in the South of France, it was realized that a crucial mistake had been made. In the multitude of letters sent across the Atlantic between the artist and his patron, the measurements had been mixed up. The mural Matisse had created would not fit the gallery in Merion, so the artist had no choice but to start over. Nonetheless, Matisse completed the incorrect version - as the Merion commission was for a private institution, he hoped that the first attempt could be shown in a public gallery. The first version of *La Danse* was later acquired by the Musée d'Art Moderne de Ville de Paris, and it is still on display there today.

¹ S. Guilbaut (ed.), *Chatting with Henri Matisse: The Lost 1941 Interview*, London: Tate, 2013, p. 191

² S. Guilbaut (ed.), *Chatting with Henri Matisse: The Lost 1941 Interview*, London: Tate, 2013, p. 114

8

Henri Matisse

Provenance

Waddington Graphics, London

Literature

Claude Duthuit 247



9

Joan Miró

Maja Negra (The Black Maja) (D. 577)

1973

Etching, aquatint and carborundum with hand-coloring, on Arches paper, the full sheet.

S. 23 x 54 in. (58.4 x 137.2 cm)

Signed and numbered 23/50 in pencil, published by Maeght, Paris, framed.

Estimate

\$18,000 — 25,000

[Go to Lot](#)



"My figures underwent the same simplification as my colors. Simplified as they are, they are more human and more alive than they would be if represented in all their detail. Represented in detail, they would lose their imaginary quality, which enhances everything." —Joan Miró

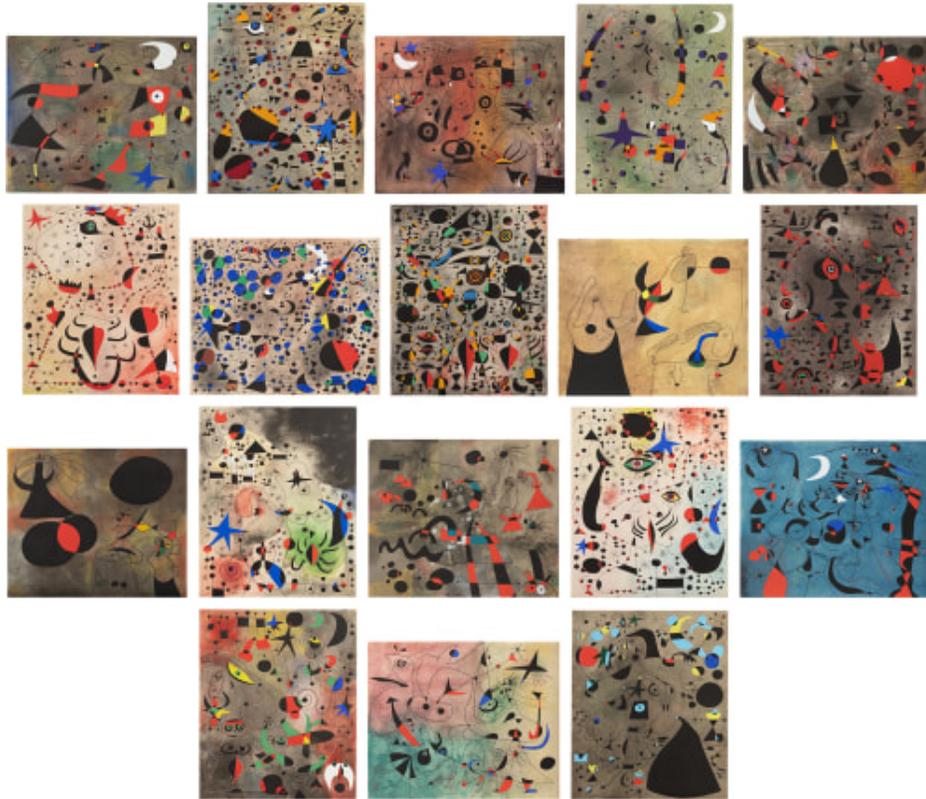
Maja Negra is an enticing example of Miró's mastery of color, shape, and form. An ambiguous dark figure emerges from the center of the composition, accented by dynamic bursts of primary colors. Miró employed four mediums – etching, aquatint, carborundum, and hand-coloring – to build a multi-layered image rich with color and texture. In the latter half of the artist's career, Miró was drawn to the innovative carborundum printmaking technique, in which carborundum grits are adhered to a plate and then covered in ink, adding texture to the surface of the image.

Literature

Jacques Dupin 577

Editions & Works on Paper

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10

Joan Miró

Constellations (M. 260, C. bks 58)

1959

The set of one lithograph in colors and 18 pochoir reproductions in colors after gouaches by the artist (lacking plates 11, 17, 20 and 22), on Arches paper, with full margins and the full sheets, with title page, text in French by André Breton, table of contents and justification, loose (as issued), with the original paper folio printed in colors and the title in black on the front, the prints contained in original paper folios, all contained within the original beige canvas-covered portfolio.

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

all approx. S. 14 1/8 x 17 in. (35.9 x 43.2 cm)

portfolio 16 5/8 x 15 x 2 in. (42.2 x 38.1 x 5.1 cm)

Signed by the artist in blue ink and the author in red ink on the justification page and numbered 151

(printed), the lithograph signed and numbered 151/350 in pencil (there were also 22 in Roman numerals and 12 hors commerce copies), printed by Mourlot Frères and Atelier Lacourière et Frélaud, Paris, published by Pierre Matisse, New York.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



"...Nowhere else do the aerial and the earthly, the familiar and the cosmic, so seamlessly interweave." —Carolyn Lachner, *Joan Miró, Museum of Modern Art, New York, 1993*



Thousands of galaxies are visible, seen in various stages of galactic evolution that span 13.2 billion years of galaxy development, scattered across a black backdrop of space. Courtesy NASA/JPL-Caltech

Beginning in January 1940 and continuing over a period of 20 months, Miró created a series of 23 oil and gouache paintings on paper, each measuring 15 x 18 inches and containing related imagery of cosmic order – planets, suns, stars, crescent moons, birds, lovers – shining nocturnal jewels which became known as his *Constellation* series. These works were the culmination of a period of extreme turmoil at the beginning of World War II and Miró was forced to move his wife, Pilar, and daughter, Dolores, from the Normandy coast to Paris, down to other French towns in the south before taking shelter in Palma, Mallorca and then finally to his family farm in Montroig. There he finished the series in seclusion. The war made this time one of the most disruptive periods of his life, but these works are considered one of the greatest achievements of his career. The external chaos caused internal worlds filled with vitality to come to life.

After the original exhibition of the paintings at Pierre Matisse's gallery in early 1945, the individual gouaches of the *Constellations* were all sold, widely dispersed and not reunited until 1959, when Pierre Matisse, with Miró's full support, decided to publish an elaborate facsimile edition with stenciling. Both Miró and Matisse were determined to reproduce the gouaches as faithfully as possible. To this end the Parisian firm of Daniel Jacomet et Cie—"the best printer in this field" according to Matisse—was engaged, and all of the various owners agreed to allow their

individual *Constellations* to be sent to Paris for color comparison. The resulting prints are of such high quality that, excluding their slight difference in size from the originals, they are virtually indistinguishable from their models. André Breton wrote the preface to the portfolio as well as individual poems, *proses parallèles*, to accompany each of the paintings reproduced.

Provenance

Private Collection, New York

Literature

Fernand Mourlot 260

Patrick Cramer books 58



11

Joan Miró

Femme et chien devant la lune (Woman and Dog in Front of the Moon) (D. 18)

1936

Pochoir in colors, on wove paper, the colors fresh, with full margins.

I. 20 x 17 3/4 in. (50.8 x 45.1 cm)

S. 25 3/4 x 19 5/8 in. (65.4 x 49.8 cm)

Signed, dated '1935' and numbered 43/60 in pencil, published by Adlan, Barcelona (with their inkstamp on the reverse), framed.

Estimate

\$20,000 — 40,000

[Go to Lot](#)



Summer

A woman burned by the flames of the sun catches a butterfly who flies off pushed by the breath of an ant resting in the shade rainbow of the woman's belly before the sea the needles of her breasts turned toward the waves which send off a white pink smile to the crescent moon —Joan Miró, 1937

Literature

Jacques Dupin 18



12

Adolph Gottlieb

Pictograph (F. 39)

c. 1946

Linocut, on wove paper, with presumably full margins.

I. 11 3/4 x 14 3/4 in. (29.8 x 37.5 cm)

S. 13 1/4 x 16 3/8 in. (33.7 x 41.6 cm)

Signed in pencil, from the possible edition of 25,
published by the artist, framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



In the 1940s, Adolph Gottlieb stopped making preparatory drawings and sketches. He instead turned to printmaking as an initial way to explore ideas for paintings, finding interest with the unique elements of each graphic medium to explore ‘feeling’ in his early Abstract Expressionist language. *Pictograph*, a strikingly graphic image with a flat and linear composition, has no clear beginning or end. The directness of the work embodies the spontaneity of this print as well as its open-endedness; it is reflective of ‘time’ through a Surrealist lens. Gottlieb began making works that would belong to his *Pictograph series* in 1941 and sought to create a kind of universal language through them. He saw his imagery and ‘symbols’ as easily relatable “because of [their] roots in a common humanity,” wrote Linda Konheim Kramer, in her essay “The Graphic Sources of Gottlieb’s Pictographs.” Inspired by African, Oceanic, and Native American cultures, Gottlieb sought to connect his imagery with our subconscious minds. The “characters” and “geometric shapes all participate in the history of man’s imagery.”

“ . . . My favorite symbols were those which I didn’t understand. If I knew too well what the symbol signified, then I would eliminate it because then it got to be boring. I wanted these symbols to have. . . a certain kind of ambiguity and mystery.”
—Adolph Gottlieb

The compartmentalized imagery found in Gottlieb’s *Pictograph* is nonspecific. Looking to artists like “Paul Klee, Picasso, and Miró,” Gottlieb observed how the European Modernists “had reinterpreted ancient art forms in their own work,” wrote Kramer. “The images themselves, although reminiscent of hieroglyphs, are not hieroglyphs but rather signs and symbols drawn from both ancient and modern art as well as Gottlieb’s own psyche.” Gottlieb’s imagery and symbols are notably open-ended. He did not mean for the imagery to have meaning or order and instead placed them with free association.

In creating this composition Gottlieb utilized the rectilinear grid which allowed for rectangles of varied proportion, famously championed by Piet Mondrian. A structural tool that heavily influenced Modernist artists and architects alike, the grid struck Gottlieb as a way to present ancient imagery through a new form. “An image maker at heart,” wrote Charlotta Kotik in her essay “The Legacy of Signs: Reflections on Adolph Gottlieb’s Pictographs,” “Gottlieb used the grid filled with the fragments of various objects in a manner that allowed him to incorporate these figurative elements within a modernist format.” For Gottlieb, the grid, a mechanism of Modernism, became a classical form, built to contain his signs and symbols.



Adolph Gottlieb, *Vigil*, 1948, The Whitney Museum of American Art, New York. Artwork: © Adolph & Esther Gottlieb Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), New York

Other impressions of this linocut are in the Smithsonian American Art Museum, Washington D.C., and the Davis Museum and Cultural Center at Wellesley College, Massachusetts collections.

Provenance

Gift of the artist
Cecil Hemley, New York (cousin of Adolph Gottlieb)
by descent to the present owners

Exhibited

Adolph Gottlieb: *Early Prints*, traveling exhibition (another example exhibited)
Allen Memorial Art Museum, Oberlin College, November 7, 2006 – January 7, 2007
Milwaukee Art Museum, May 24, 2007 – August 9, 2007
Art Museum of the University of Memphis, September 8, 2007 – October 20, 2007
Pollock-Krasner House and Study Center, May 1, 2008 – July 27, 2008

Literature

Richard S. Field 39

see Associated American Artists p. 20 (presumably no. 31)



13

Willem de Kooning

Untitled (G. 404)

1969

Cast pewter sculpture.

6 1/2 x 11 x 2 3/8 in. (16.5 x 27.9 x 6 cm)

Cast with initials and stamp numbered 1/100 on the side (there were also 6 artist's copies and 6 cast in silver), published by Gemini G.E.L., Los Angeles (with the publisher's stamp).

Estimate

\$10,000 — 15,000

[Go to Lot](#)



De Kooning's interest in creating sculpture was sparked in 1969 when he met sculptor Herzl Emanuel in Rome. He made his first three-dimensional works at Emanuel's foundry. The following year, with Henry Moore's encouragement, he worked with resins and other materials with an eye to enlarging the small sculptures. His concern with locating appropriate materials for a specific purpose paralleled Gemini's involvements during this period, making this project exemplary.

- Ruth Fine, *Gemini G.E.L. Art and Collaboration*



Willem de Kooning, *Standing Figure*, Bronze, 1969-1984, The Willem de Kooning Foundation. Artwork: © 2022 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

I find de Kooning to be an excellent painter and I find his sculptures very unique, very irritating because they do not correspond to the type of sculptures we know. They don't respect the principles of sculpture. They don't have muscles, or skeleton, or skin. They only have a surface that doesn't have any content....His sculptures do not obey any rules of sculpture. But they are fantastic, they are extremely different and very surprising. - Georg Baseliz. John Elderfield, *De Kooning: A Retrospective*, Museum of Modern Art, 2011



Auguste Rodin, *Iris, Messenger of the Gods*, Harvard Art Museum. Image: © President and Fellows of Harvard College

Literature

Gemini G.E.L. 404

Ruth Fine, *Gemini G.E.L. Art and Collaboration*, 1984, pp. 86-87



14

Friedel Dzubas

Untitled

1987

Monumental monotype in acrylic, on handmade wove paper, the full sheet.

S. 42 1/2 x 88 in. (108 x 223.5 cm)

Signed and dated in pencil on the front, annotated 'GTW-FD-05-#17-1987' in pencil on the reverse, printed at Garner Tullis Workshop, Santa Barbara, California, framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)

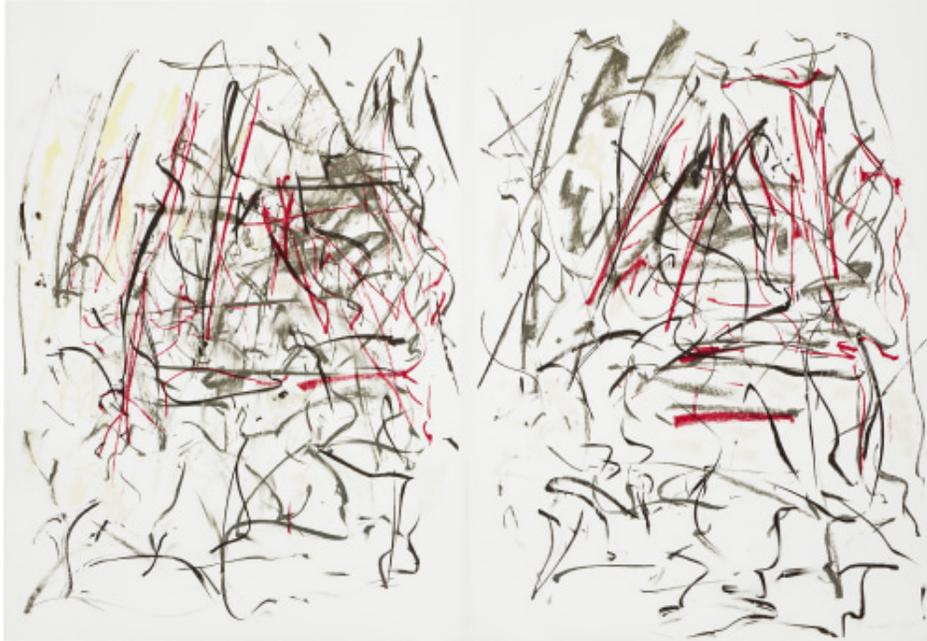


Provenance

Thomas Segal Gallery, Boston

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM A NEW YORK CITY COLLECTION

15

Joan Mitchell

Sunflowers IV

1992

Monumental lithograph in colors, on two sheets of Rives BFK paper (as issued), the full sheets.

overall 57 x 82 1/2 in. (144.8 x 209.6 cm)

Signed, dated and numbered 29/34 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM A NEW YORK CITY COLLECTION

16

Robert Motherwell

Wave (E. & B. 475)

1989

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

I. 39 x 54 1/4 in. (99.1 x 137.8 cm)

S. 41 x 56 1/2 in. (104.1 x 143.5 cm)

Signed and numbered 'ap 15/16' in pencil (an artist's proof, the edition was 92), published by Tyler Graphics, Ltd., Mount Kisco, New York, framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

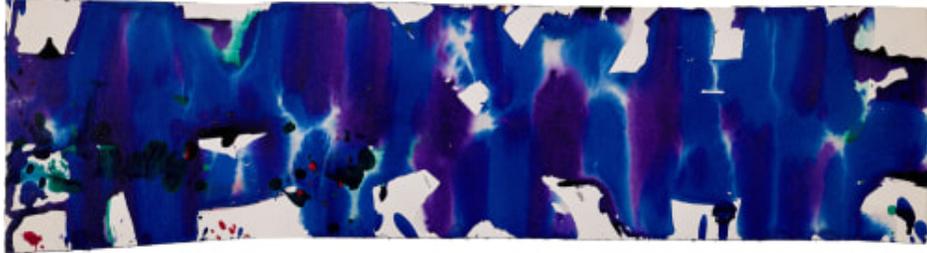
Tyler Graphics, Ltd., Mount Kisco, New York

Literature

Siri Engberg and Joan Banach 475

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



17

Sam Francis

Untitled

1980

Acrylic painting, on wove paper.

5 1/8 x 19 in. (13 x 48.3 cm)

Signed, dated and dedicated 'for Linda best wishes, Sam' in blue ballpoint pen on the reverse, additionally annotated 'SF80-036' by another hand in pencil on the reverse, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

Cynthia Drennon Fine Arts, Santa Fe, New Mexico
Private Collection, New York

Literature

Debra Burchett-Lere, *Untitled*, 1980 (SF80-036), *Sam Francis: Online Catalogue Raisonné Project*, ongoing



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

18

Frank Stella

Olyka (III), from the *Paper Relief Project* (T. 544, A. & K. 106.3)

1975

Unique cotton-pulp relief with hand-coloring and collage, on colored HMP handmade paper, the full sheet.

S. 25 x 21 in. (63.5 x 53.3 cm)

Annotated 'III-9' and 'S3' in pencil on the reverse, published by Tyler Graphics, Ltd., Bedford, New York (with their blindstamp), framed.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Frank Stella

The titles of the Paper Reliefs name sites - cities, settlements, districts, and shtetls - in Poland and the Soviet Union where wooden synagogues, dating to the sixteenth, seventeenth, and eighteenth centuries, were destroyed during the Holocaust. The synagogues in question were highly complex carpentered structures, with intricate geometric patterns. - Richard Axsom and Leah Kolb p. 176

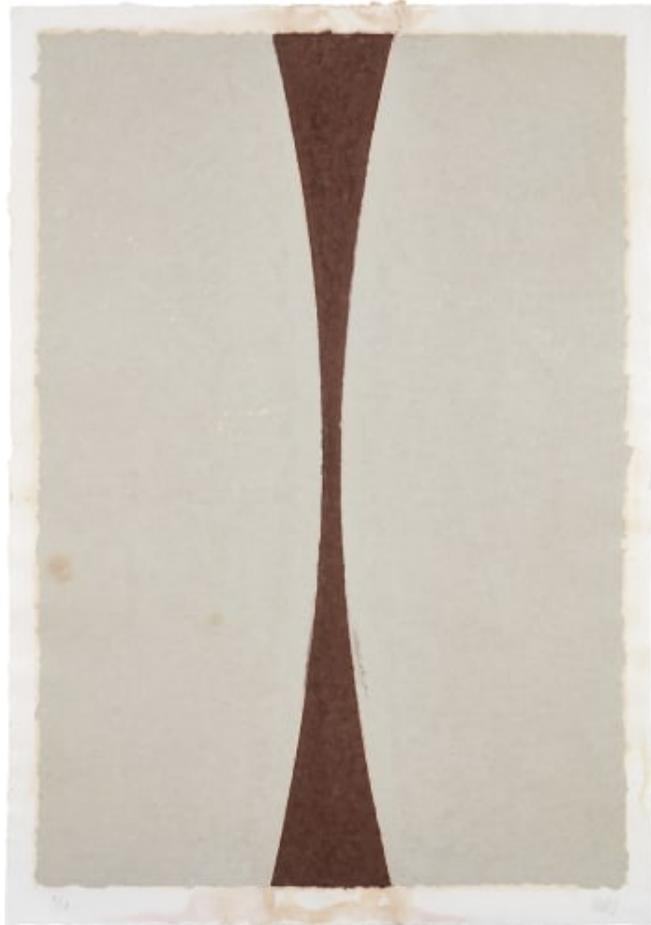
Provenance

Acquired from the artist

Literature

Tyler Graphics 544

Richard Axsom and Leah Kolb 106.3



19

Ellsworth Kelly

*Colored Paper Image XI (Gray Curves with Brown),
from Colored Paper Images (T. 307, A. 151)*

1976

Colored and pressed paper pulp, with full margins.

I. 42 1/4 x 29 1/4 in. (107.3 x 74.3 cm)

S. 45 3/4 x 32 1/4 in. (116.2 x 81.9 cm)

Signed and numbered 5/18 in pencil (there were also 7
artist's proofs), published by Tyler Graphics, Ltd.,
Bedford, New York (with their blindstamp), framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Tyler Graphics 307

Richard Axsom 151

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



20

Jonathan Lasker

Born Yesterday

1990

Screenprint and handpainted additions over airbrushed auto body shop lacquer in colors, on stretched linen.

76 1/2 x 100 5/8 in. (194.3 x 255.6 cm)

Signed, dated and numbered 'AP 6/15' in black ink on the reverse (an artist's proof, the edition was approximately 25), published by Parasol Press, Portland and New York.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Michael Domberger of Edition Domberger GmbH on how he, Robert Feldman and Jonathan Lasker printed *Born Yesterday*:

On many of my visits to N.Y. Bob took me along on one of his Artist Studio visits. Jonathan was one of them. In his studio we saw the almost finished original Painting of *Born Yesterday*. Like so many times before Bob ask me, “you want to print it?” Since I never said NO, I had a new job. Back home we started to find out how to get this done. We knew that we had to work on linen, but we needed help for the yellow background, and decided to use a “Auto Body Shop” for it (more specifically spray paint used on damaged cars), and it worked just perfect. There was no screenprinting machine available in the size we needed, so we decided to ask a company who produced screenprinting machines for the glass industry. We were lucky, because they had just finished a new press and invited us to print these 2 colors (red and black) we needed. Jonathan came to watch the printing job. He couldn't believe how fast and without any difficulties this huge printing job was finished and how beautiful it looked. The prints were sent to New York and Jonathan hand painted two more color spots and finally Bob had the stretcher frame made to finish this unusual Production.

Provenance

Parasol Press, Ltd., New York

Galerie Michael Werner, Cologne

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



21

Thomas Nozkowski

Untitled: seven works (T-93-T-99)

1996

Seven mixed media drawings with ink, crayon and colored pencil, on wove paper.

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

All signed, titled and dated in red pencil on the reverse, all unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



22

Josef Albers

Homage to the Square, Soft Edge - Hard Edge (D. 165)

1965

the complete set of 10 screenprints in colors, on Rives BFK paper, with full margins, the colors bright and fresh, each contained within paper folios with printed titles, with text by Albers, title page, and justification, all contained within the original black cloth-covered portfolio and smooth black card slipcase.

all I. 11 x 11 in. (27.9 x 27.9 cm)

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

slipcase 18 1/4 x 17 3/4 x 11/4 in. (46.4 x 45.1 x 3.2 cm)

Numbered '109' in black ink on the justification (the edition was 250, there was also a signed edition of 50), published by Ives-Sillman, Inc., New Haven, Connecticut (with their blindstamp).

Estimate

\$12,000 — 18,000

[Go to Lot](#)



"Color is the most relative medium in art" —Joseph Albers

This set of ten screenprints comes from Joseph Albers' most well-known series, *Homage to the Square* (1949-1976). By reducing the figure plane to a sequence of squares nested inside one another, Albers draws the viewer's focus to color itself. He was particularly interested in the synergy between colors and approached his ideas in a way that was both pragmatic and philosophical. He divided colors into two categories: the factual and the actual. The factual is how he referred to color in isolation, while the actual is the way a color appears in context. As Albers explained it, the appearance of a color can be altered by other colors around it, which leads to a different emotional response. He understood color to be unstable, saying that "in order to use color effectively, it is necessary to recognize that color deceives continually."

Albers was a very passionate teacher and believed that art students were not there to learn rules, but rather to learn how to see. Albers once said that his goal as a teacher was "to open eyes." He wanted his students to execute their assignments as if they were studying in a lab and pushed them to shift their perspectives to understand the importance of subtleties in the world around them, or what he referred to as an often-unseen reality. Albers' book, *Interaction of Color*, initially intended to be a guide for other teachers, has been in print for almost 60 years and remains one of the most influential resources on color theory.

When I paint

I think and see

first and most—color

but color as motion

Color not only accompanying

form of lateral extension

and after being moved

remaining arrested

But of perpetual inner movement

as aggression—to and from the spectator

besides interaction and interdependence

with shape and hue and light

Color in a direct and frontal focus

and when closely felt

as a breathing and pulsating

—from within

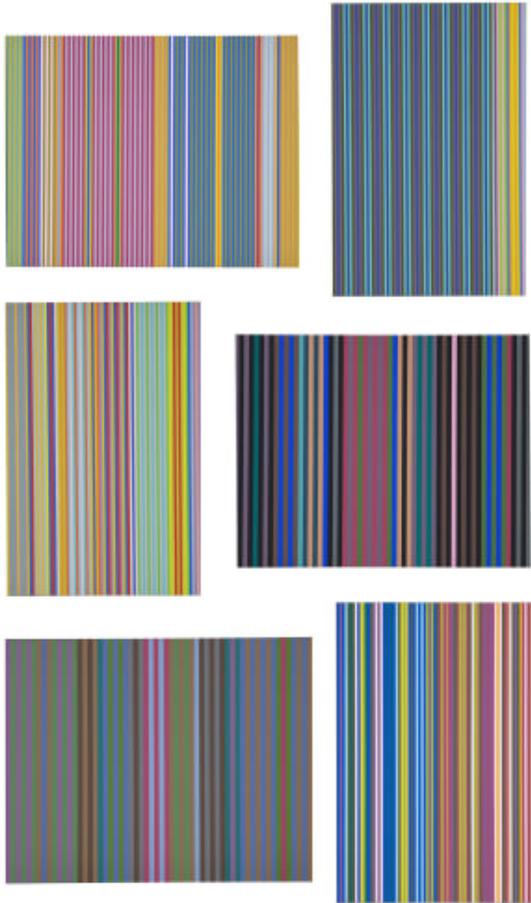
Josef Albers, untitled poem

Provenance

Private Collection, Connecticut, acquired directly from the artist

Literature

Brenda Danilowitz 165



23

Gene Davis

Series I

1969

The complete set of six screenprints in colors, on canvas laminated to board (as issued).

three S. 30 x 20 in. (76.2 x 50.8 cm)

three S. 24 x 30 in. (61 x 76.2 cm)

All signed and annotated 'AP' in black ink on the reverse (one of 25 artist's proof sets, the edition was 150), published by Petersburg Press, New York and London (all with the titles and publisher's inkstamp on the reverse), all framed.

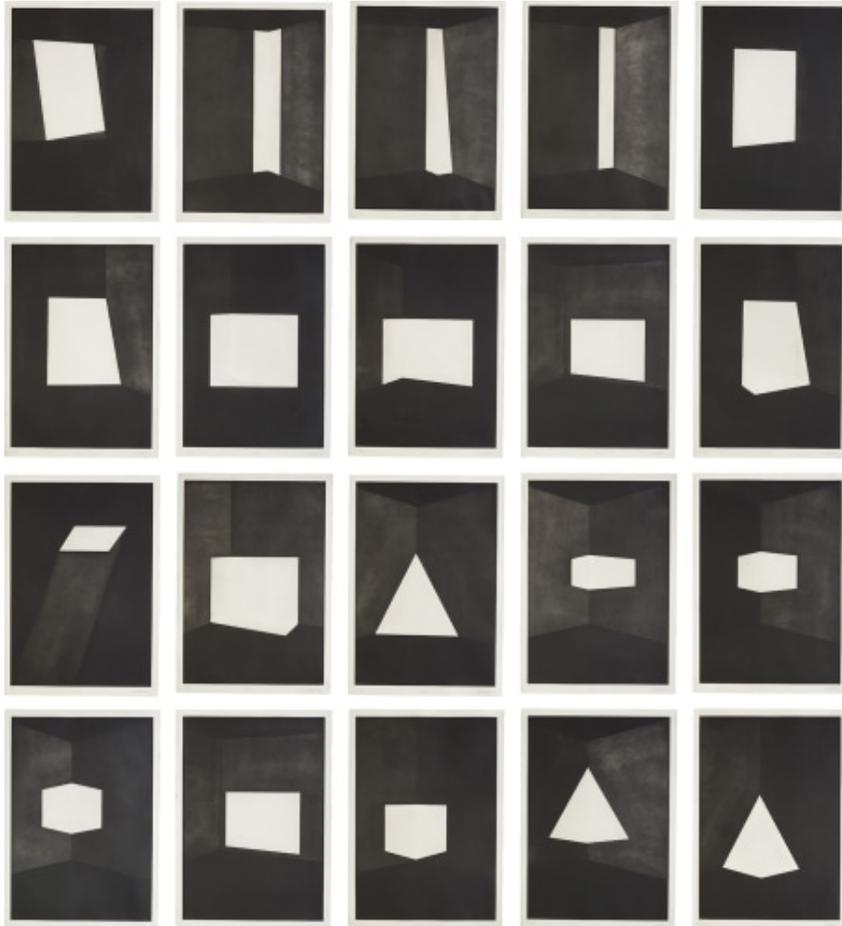
Estimate

\$12,000 — 18,000

[Go to Lot](#)



"There is no simpler way to divide a canvas than with straight lines at equal intervals. This enables the viewer to forget the structure and see the color itself."
—Gene Davis



24

James Turrell

First Light

1989

The complete set of 20 etching and aquatints, on Zerkall paper, with full margins.

all I. 39 1/8 x 27 1/4 in. (99.4 x 69.2 cm)

all S. 42 3/8 x 29 3/4 in. (107.6 x 75.6 cm)

All signed, titled and numbered VII/X and 19 annotated 'A₁- A₅', 'B₁- B₃', 'C₁- C₄', 'D₁-D₄' and 'E₁-E₃' respectively in pencil (artist's proofs, the edition was 30), published by Peter Blum Edition, New York, all framed.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



"This is the light we are given Every evening we unfold the light And every morning fold it back To return the blue sky" —James Turrell from Speaking for the Light

Not unlike the grand *Roden Crater* or the ambitious light installations he is best known for, Turrell's *First Light* is monumental in scope and concept. Consisting of 20 subtly misty aquatints, once installed they are of a scale rarely seen in printmaking. *First Light* takes as its ideological starting point the artist's first body of light works, the *Projection Pieces*, which he began in 1967 and of which only a few light spaces were realized. Though there are conceptual and visual threads from these physical works to the prints themselves, the artist did not see them as illustrations of, or even about, his related works. He considered them active, luminous, and conceptually in line with his light installations, thus the most significant works of his printmaking oeuvre.

Indeed, it was Turrell's specific choice of the aquatint medium that gives the works the visual impact and lightness achieved in his installations. In his own words Turrell explains that the process can "evoke the atmospheric effect of the projection...the aquatint technique was used as the purest, most light-catching form of etching, one which could dispense with line, and instead allow for the subtle all-over tonal effects present in the light works."

The imagery in the series is organized into five themes- squares, triangles, columns, rectangles, and parallelograms. These primarily abstract images are evocative of light pouring into the corner of an empty dark room. Morphing from one shape to another and from sheet to sheet, the contrast from dark to light activate their respective spaces. *First Light* is a tour de force that gives light an architectural yet ethereal quality, pushing the boundaries of the printmaking in a way only Turrell could accomplish.



25

Robert Ryman

Four Aquatints and One Etching (S. RRG10/1-5)

1991

The complete set of five prints, comprised of four aquatints and one etching, on Twinrocker and Somerset papers, with full margins.

all I. various sizes

smallest S. 33 x 33 in. (83.8 x 83.8 cm)

largest S. 35 3/8 x 35 1/8 in. (89.9 x 89.2 cm)

All signed, dated and numbered 60/80 in pencil, additionally annotated 'A-E' in pencil on the reverse (there were also 13 artist's proofs), published by Parasol Press, Ltd., New York, all unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Amy Baker Sandback RRG10/1-5



26

Marcel Duchamp

Rotoreliefs (Optical Disks) (S. 441c)

1935/1963

The complete set of 12 offset lithographs in colors, on six double-sided round card disks, all contained in two original round, black plastic magnetized and foam frames in different widths, to be viewed as they rotate at 33 1/3 revolutions per minute on the velvet-covered wall-mounted turntable designed by Duchamp. turntable 14 1/2 x 14 1/2 x 4 1/8 in. (36.8 x 36.8 x 10.5 cm)

all disks diameter 8 in. (20.3 cm)

All disks signed with initials in blue ink on one side, also signed, titled, dated and numbered 'I' on the underside of the turntable, one of five sets in Roman numerals assembled by the artist and his wife Alexina in New York (disks taken from the 1953 production used in future editions: there was also a 1959 edition using 100 disks published by Editions MAT, Paris, and a 1965 edition of 150 published by Galleria Schwarz, Milan).

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Marcel Duchamp

Several years later in Paris, he decided to try what he called a 'direct contact' with the people. He had just completed twelve *Rotoreliefs*, optical discs which when placed on the turntable of a phonograph produced the illusion of motion in perspective. He rented a tiny stand among the inventions at the Concours Lépine, near the Porte de Versailles, and waited for the crowds to arrive. I had to go and see that. All the discs were turning around him at the same time, some horizontally, others vertically, a regular carnival...but I must say that his little stand went strikingly unnoticed.

None of the visitors, hot on the trail of the useful, could be diverted long enough to stop there. A glance was sufficient to see that between the garbage compressing machine and the incinerators on the left, and the instant vegetable chopper on the right, this gadget of his simply wasn't useful.

When I went up to him, Duchamp smiled and said, 'Error, one hundred percent. At least, it's clear.'

These *Rotoreliefs* have since become collectors' items. Robert Lebel, *Marcel Duchamp*, 1959, pp. 84-85

Video: <https://www.youtube.com/embed/d3QGoADBZFs>

Provenance

Alan Gallery, New York

Henry Geldzahler, New York

Mr. and Mrs. Herbert Isenburger, New Jersey

Richard Q. Praeger, Transition Books, San Francisco

By descent to the present owner

Exhibited

The Pasadena Art Museum, *Marcel Duchamp Retrospective*, October 8 - November 3, 1963, No. 78

Literature

Arturo Schwarz 441c



27

Jasper Johns

Target, from For Meyer Schapiro (U.L.A.E. 126)

1973

Screenprint, on Ohiro Mimitsuki paper, with full margins.

I. 12 1/8 x 12 1/4 in. (30.8 x 31.1 cm)

S. 24 x 16 1/2 in. (61 x 41.9 cm)

Signed, dated and numbered 86/100 (faded) in pencil (there were also 13 artist's proofs), co-published by the artist, the Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York and Simca Print Artists, New York (with their blindstamp), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Universal Limited Art Editions 126



28

Jasper Johns

Flag (Moratorium) (U.L.A.E. S5)

1969

Offset lithograph in colors, on wove paper, with margins

I. 17 x 25 7/8 in. (43.2 x 65.7 cm)

S. 20 1/4 x 28 5/8 in. (51.4 x 72.7 cm)

Signed and numbered 123/300 in pencil, published by the Committee Against the War in Vietnam, unframed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Jasper Johns

In response to Nixon, the anti-war left began to organize a non-rational, symbolic response: multi-city marches and demonstrations, to be called the Moratorium Marches. Around the world, millions would participate, with half a million marching on Washington, D.C. Yet faced with such a massive chorus of rage and disapproval, Nixon effectively shrugged. “Under no circumstances,” he said, “will I be affected by [them].”

To raise money for the anti-war movement, a Los Angeles gallerist commissioned Jasper Johns to produce a poster. The war was, to the anti-war folk, so obviously corrupt; marshaling more arguments would be playing a rigged game. They didn’t need more thoughts. They needed a symbol that was so blatant that it was impossible to misunderstand, yet vague enough to lodge in the mind and irritate it. Hence, Johns produced a flag — another symbol so self-contained that it needed no definition — but unlike the red-white-and-blue flags he had painted a decade before, the Moratorium flag was distorted, sickly. — PBS, 2015

Literature

Universal Limited Art Editions S5



29

Jasper Johns

Untitled (Flag & Vase)

2000

Linocut in colors, on handmade Kurotani Mitsumata paper, with full margins.

I. 16 x 10 5/8 in. (40.6 x 27 cm)

S. 22 1/2 x 16 3/4 in. (57.2 x 42.5 cm)

Signed, dated and numbered 28/38 in pencil (there were also 6 artist's proofs), published by Low Road Studios, Sharon, Connecticut (with their blindstamp), framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)





30

Jasper Johns

Savarin (U.L.A.E. 220)

1981

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

I. 40 x 29 3/4 in. (101.6 x 75.6 cm)

S. 50 x 38 in. (127.0 x 96.5 cm)

Signed, dated and numbered 20/60 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York, framed.

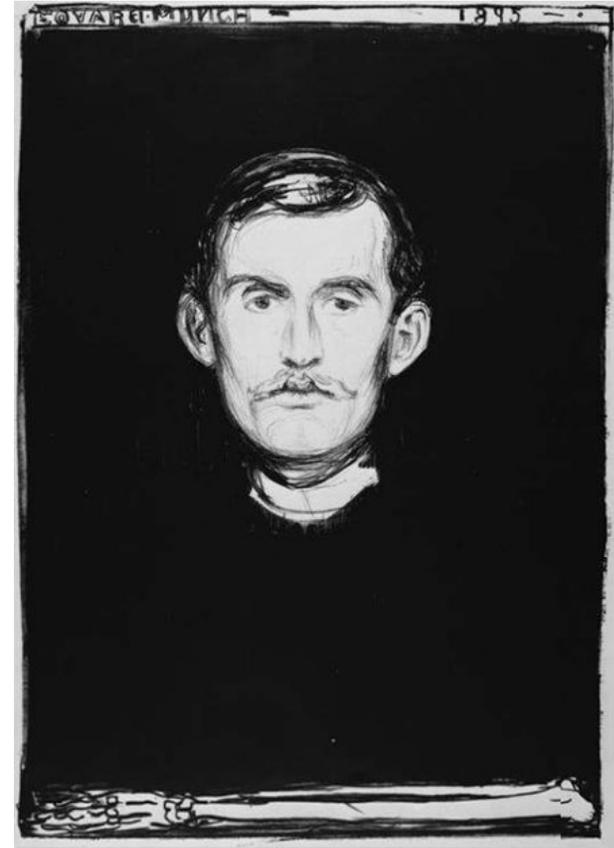
Estimate

\$30,000 — 50,000

[Go to Lot](#)



Monumental in size and iconography, Jasper John's *Savarin* (1981) is the culmination of a decade of artistic exploration and experimentation. With its roots in Norwegian artist Edvard Munch's renowned lithograph *Self-Portrait* (1895), Johns took inspiration from Munch's extensive oeuvre, in both subtle and overt ways, integrating concepts and formal elements into his own work. In *Jasper Johns: A Print Retrospective*, the Museum of Modern Art's department director Riva Castleman says that "John's fondness for the print mediums derives in great part from their inherent retention of actions, as they continue to exist on separate stones and plates. He would have liked to have kept every stone, every screen, every copperplate – envious of Edvard Munch." The Scandinavian Expressionist kept his etching plates, woodblocks, and etched lithographic stones so he could continually return to them, reworking their surface and experimenting with how changes in inking, color, and additional mark-making could transform familiar imagery. In John's work, we see the same habitual return to theme, imagery, and ideas: the finished product a visual record of his progress as an artist.



Edvard Munch, *Self-Portrait*, 1895. Image: © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

Jasper Johns's connection to Munch is one that originated in museums. It was retrospectives at the Museum of Modern Art in New York in 1950 and in 1979 at the National Gallery of Art in Washington, D.C. that allowed Johns to study Munch's expressive and extensive body of prints. Following John's visit to the 1979 retrospective at MoMA, Johns published his 1981 *Savarin* can with his most overt reference to Munch yet.

The 1981 *Savarin* lithograph can trace its origin back to 1960, when Johns unveiled his sculpture, *Painted Bronze*, from a larger series based on everyday objects such as ale cans, flashlights, and toothbrushes. While other sculptures in the series were synonymous with household goods across

America, *Painted Bronze* stood out as deeply personal, as it depicts the coffee can in his studio where his brushes soaked in solvent – adding specificity and biography to the artist’s typically universal iconography. Serving as an abstract self-portrait, Johns chooses these essential studio tools to represent his artistic identity, even going so far as to include his fingerprints on the cast of the paint brush handles.

Awash in monotone grey, John’s iconic crosshatch takes a visual backseat to the vivid red arm along the bottom of the picture plane. For nearly a decade starting in 1972, the abstract motif of crosshatching became a major subject of his artistic output. When describing his fascination with the pattern he said, “It had all the qualities that interest me – literalness, repetitiveness, an obsessive quality, order with dumbness, and the possibility of complete lack of meaning.” However, by the late 1970s, the formal properties of crosshatching became restrictive and, after continually complicating the pattern, it became clear that he might exhaust his ability to manipulate the pattern. Thus, he began experimenting with adding more recognizable imagery and text into his crosshatched works.

Johns first added the crosshatch motif to his beloved Savarin can in 1977 for his Whitney retrospective poster, enlarging the image beyond life-sized so it could be seen from long distances. When writing the exhibition catalogue for the 2016 exhibition, *Jasper Johns and Edvard Munch: Inspiration and Transformation*, curator John Ravenal mused that “conceptualized after this retrospective, Johns now incorporated Munch’s skeleton arm, adopting the motif in combination with his surrogate self-portrait of the savarin can and brushes to produce his own meditation on creativity, anxiety, and public exposure.” Finally, there is no question of the pair’s connection, as John’s adds Edvard Munch’s initials to the bottom right-hand corner next to the arm. In Munch’s print, the same space features the artist’s signature in pencil – but the commercial-looking block text in Johns’s lithograph mimics Munch’s name in the top margin of the 1895 print. Munch reverses several of his letters, not accounting for the mirrored imagery of lithography, a detail that would not have been lost to Johns. Read backwards, “E.M.” would spell “ME” and offers yet another, if not overt, connection between Jasper Johns and Edvard Munch – the self-portrait pair almost a century in the making.

Literature

Universal Limited Art Editions 220



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

31

Gerhard Richter

Kugelobjekt II (Spherical Object II) (B. 29)

1970

Multiple comprised of a photograph and three steel
marbles of varied sizes, within a black wooden box
under three panes of glass.

7 1/8 x 5 1/8 x 2 in. (18.1 x 13 x 5.1 cm)

Signed, dated and inscribed 'II' in white pencil on the
reverse, from the edition of 30, published by Galerie
Heiner Friedrich, Munich.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Literature

Hubertus Butin 29



32

Joseph Beuys

Das Schweigen (The Silence) (S. 80)

1973

Five original 35mm projection reels of the 1962 film *Das Schweigen*, directed by Ingmar Bergman, lacquered and plated in copper and zinc baths, contained in the original black card box.

each reel 2 x 15 x 15 in. (5.1 x 38.1 x 38.1 cm)

Each reel with a metal plaque embossed with title and numbered 1-5, the first reel embossed with numbering '35' from the edition of 50 on an additional metal plaque (there were also 10 artist's proofs), co-published by Edition René Block, Berlin and Multiples, Inc., New York.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



It is an interesting fact that in 1964 Beuys projects Ingmar Bergman's *Silence* verbally into the "context which is directly related to Duchamp" and much later, in 1973, reinterprets it in the form of a multiple. If at that time a parallel was drawn between artistic silence and human silence as lack of communication, understanding, warmth, love, as the agony of art and life, the meanings conveyed by the multiple are further-reaching.

By galvanizing the five film reels, Beuys rendered them unusable; i.e., this way *The Silence* cannot be prolonged. It is finally contained and brought to an end and at the same time conserved as a memento... Beuys reinterpreted Bergman's film reels as objects capable of storing energy and warmth.' - *On the Multiples of Joseph Beuys*, Dierk Stemmer, 1975, *Joseph Beuys: The Multiples*, Jörg Schellmann, 1997



Ingrid Thulin, Gunnel Lindblom and Jörgen Lindström in *The Silence*



Ingrid Thulin and Ingmar Bergman on the set of *The Silence*



Ingrid Thulin and Gunnel Lindblom in Ingmar Bergman's *The Silence*

Provenance

Private Collection

Thomas Babeor Gallery, La Jolla, California

Literature

Jörg Schellmann 80

Dieter Schwarz 1973.03

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

33

Ed Ruscha

Sin (C. p. 338, E. 41)

1970

Screenprint in colors, on Louvain Opaque Cover paper,
with full margins.

I. 12 7/8 x 21 1/2 in. (32.7 x 54.6 cm)

S. 19 x 26 1/2 in. (48.3 x 67.3 cm)

Signed, dated and numbered 58/150 in pencil (there
were also 5 artist's proofs), published by Cirrus
Editions, Los Angeles (with their blindstamp), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Ed Ruscha's *Sin* presents the single word 'SIN' with a trompe l'oeil affect to produce the illusion that the letters have been made from folded paper, emerging from "the traditionally flat, two-dimensional realm of writing into three-dimensional space."¹ Many of Ruscha's early prints explored the power of single words and the accompanying freedom with which to represent them, as words have no prescribed size. The evocative word 'SIN' is accompanied by an olive, situated perilously close to the edge of the composition, as if to tease that it might roll away out of sight at any given moment. In many of Ruscha's early prints, he included unexpected and true-to-size objects, such as an olive, a fly, or a marble. The artist once remarked, "Often when an idea is so overwhelming, I use a small unlike item to 'nag' the theme."² Does the presence of the olive allude to "the power of temptation that attends the theological concept" or does the Surrealist pairing transform a somber notion into "an old idea worthy of a laugh and a martini?"³

¹ John Selvidge. "Don't Nod at an Evil Olive: Ed Ruscha at Oklahoma Contemporary." *Art Focus Oklahoma Summer 2021*.

² Siri Engberg. "Out of Print: The Editions of Edward Ruscha." *Edward Ruscha Editions 1959-1999: Catalogue Raisonné*. P.26.

³ John Selvidge. "Don't Nod at an Evil Olive: Ed Ruscha at Oklahoma Contemporary." *Art Focus Oklahoma Summer 2021*.

Provenance

Brooke Alexander, New York

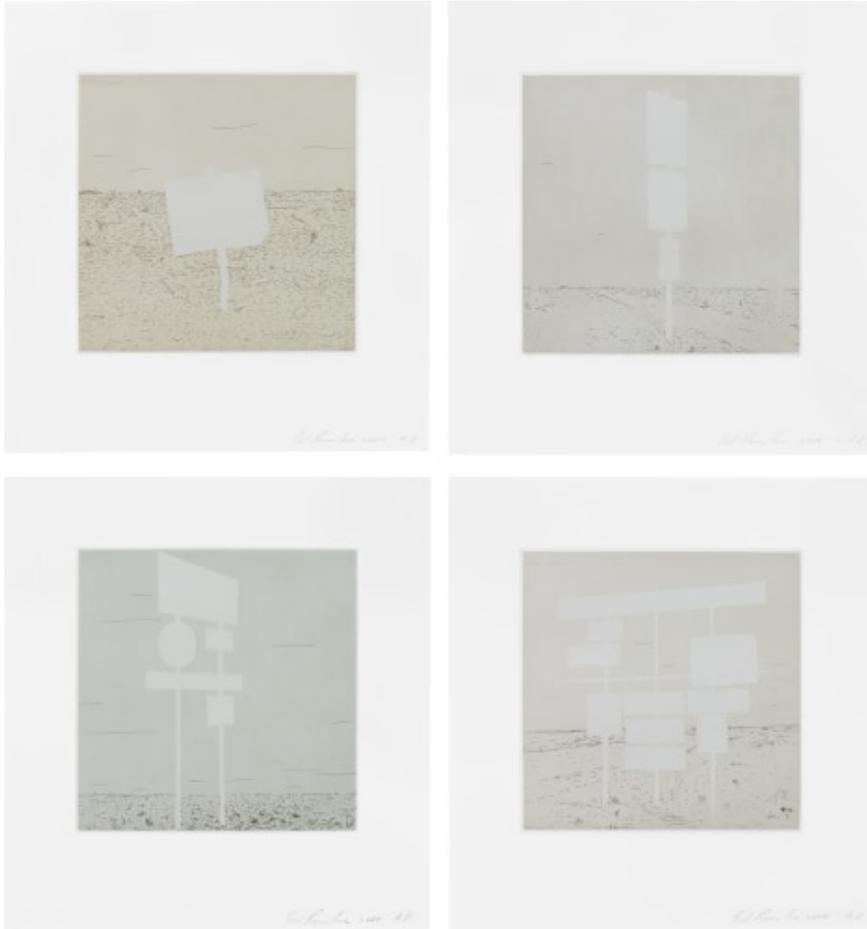
Literature

Cirrus Editions p. 338

Siri Engberg 41

Editions & Works on Paper

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34

Ed Ruscha

Blank Signs

2004

The complete set of four etching and aquatints in colors, on Magnani Pescia paper, with full margins.

all I. 7 7/8 x 7 7/8 in. (20 x 20 cm)

all S. 12 3/4 x 12 in. (32.4 x 30.5 cm)

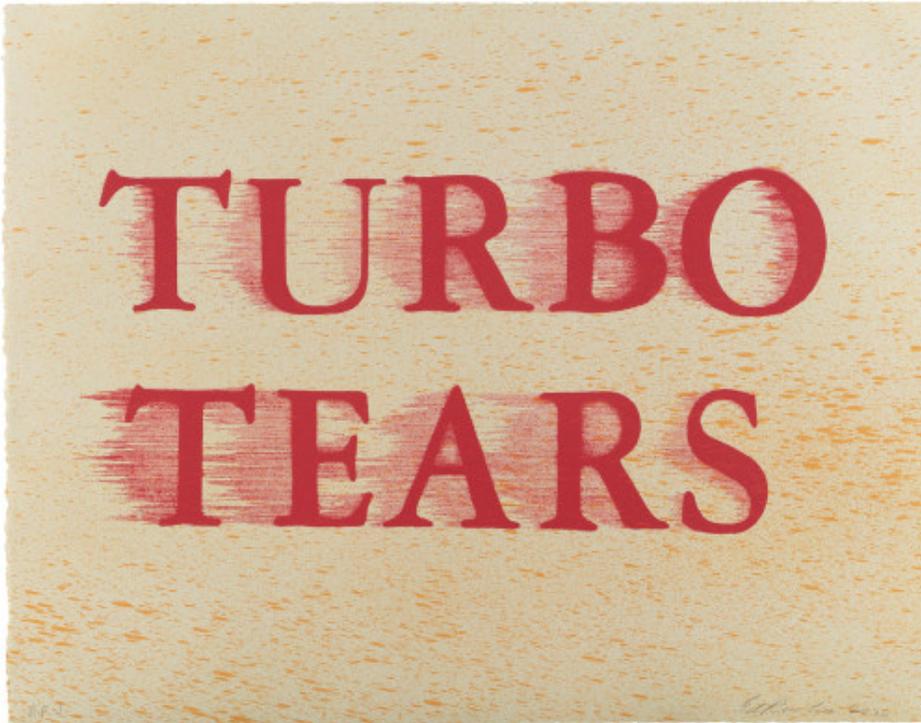
All signed, dated, and annotated 'A.P.' in pencil (one of 5 artist's proof sets, the edition was 35), co-published by Lapis Press, Los Angeles and Edition Jacob Samuel, Santa Monica (with their blindstamp), framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





35

Ed Ruscha

Turbo Tears

2020

Lithograph in colors, on grey Rives BFK paper, the full sheet.

S. 23 5/8 x 30 1/8 in. (60 x 76.5 cm)

Signed, dated and numbered 'A.P. J' in pencil (one of 22 artist's proofs lettered A-V, the edition was 120), co-published by Counter Editions, Margate and Hamilton Press, Venice, California (with their blindstamps), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Editions & Works on Paper

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36

H.C. Westermann

The Connecticut Ballroom (A. & B. 22B-H)

1975-1976

The complete set of seven woodcuts in colors, on Natsume #4007 paper, with full margins.
all approx. l. 18 x 24 in. (45.7 x 61 cm)
all approx. S. 24 x 30 in. (61 x 76.2 cm)
All signed and variously numbered from various edition sizes in pencil, published by the artist, all framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



"The Connecticut Ballroom suite addresses a number of other issues of great interest to Westermann, including cruelty to animals, the menace of nuclear proliferation, world hunger, conservation, and ecological issues." —Dennis Adrian, Art Historian

The *Connecticut Ballroom* series is an articulation of Westermann's personal worldviews and fundamental concerns. The artist draws from his experiences fighting in the Korean War and traveling across the United States to construct satirized images of American landscapes and culture. Westermann's vision of the world as a frightening and corrupt space is balanced by his humor, and his belief in the heroism and nobility of the individual. His scenes combine mythic tales with historical knowledge, as well as film, novels, and short stories that center around adventure and science fiction.

In 1976, H.C. Westermann was on jury duty in Bridgeport, Connecticut. The intriguing building illustrated in the title page of *The Connecticut Ballroom* series is the Pyramid Temple, a Masonic lodge, which was situated across the street from the courthouse. The first color woodcut of the series, *The Green Hell*, appropriates the dangerous and exotic jungle settings from popular science fiction films in which paradise has descended into chaos. At the forefront of the composition, a figure wrestles with a large snake representing the battle between man and nature, calling attention to growing environmental issues.



The Green Hell. Estate of Joanna Beall Westermann

Similarly, the *Arctic Death Ship* portrays the bleak dangers of polar exploration, the solitary nature of which is humorously emphasized by the presence of a lone polar bear. The title of the third color woodcut is a reference to the medieval allegorical concept of the Dance of Death, in which the living are confronted by their own mortality. Westermann subscribes to the traditional visual representation of the concept through his depiction of a youthful couple dancing in the shadow of death, symbolized by the moored Death Ship in the background of the scene. *Deserted Airport N.M.* confronts the destructive effect of nuclear testing on the environment, a fear that encompasses Westermann's anti-militaristic views as well as his concerns for ecological issues. *Popeye and Pinocchio* is perhaps the most positive woodcut of the entire series, depicting two popular characters from children's literature who are celebrated for overcoming adversity through their heroism and courage. The final woodcut in the series, aptly titled *Elephant's Graveyard*, examines the ecological threats faced by animals, as signified by the gaunt elephant wading through the shrinking waterhole, surrounded by the carcasses of fellow elephants and prepared vultures waiting to pounce. *The Connecticut Ballroom* exemplifies Westermann's "commitment to articulating visually his own highly personal sensibilities, however initially incomprehensible to others."¹

"Westermann's name is a byword among artist, collectors, curators, and critics for thoroughgoing, compulsively expert and painstaking craftsmanship." —Dennis Adrian, Art Historian

Westermann is described as "a perfectionist in the production of his prints."² His exploration of printmaking began in the early 1960s, where he cultivated a strong linear style with boldly executed compositions and coloring. While the specialized equipment required for lithography necessitated Westermann's collaboration with print studios, the media of relief printing (linoleum and woodblock) allowed Westermann to execute the entire process himself. He cut and printed all of his relief prints in his studio, using the traditional Japanese method of rubbing, and thus negating the need for a printing press.

"Westermann's themes and subjects present a view of contemporary American culture that is both harsh and humorously ironic." —Dennis Adrian, Art Historian

The Connecticut Ballroom series, a set of seven woodcut prints, is considered Westermann's "most complex set of color woodcuts" and exemplifies this aforementioned relief printing technique.³ Prior to cutting each woodblock, Westermann prepared a pen, ink, and watercolor study of the composition in order to map out the principal zones of color. The artist next executed a full-size watercolor of the intended final design, which was then copied onto tracing paper. This allowed for the separation of color areas which would next be transferred onto individual blocks to print the layers of color.

It is rare to encounter a complete set of *The Connecticut Ballroom* series because most of Westermann's major printmaking projects were often split up to be sold or gifted as individual prints.

¹ Dennis Adrian. H.C. Westermann: The Artist As Printmaker in *See America First: The Prints of H.C. Westermann*. 12.

² Ibid. 30.

³ Ibid. 23.

Literature

Dennis Adrian and Richard A. Born 22B - 22H

Provenance

The artist

By descent to the present owner

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



37

Robert Longo

Men in the Cities: Untitled IV; and Untitled V

1990

Two lithographs, on Arches paper, with full margins.

both I. 32 1/4 x 21 1/4 in. (81.9 x 54 cm)

both S. 40 x 26 in. (101.6 x 66 cm)

Both signed, titled, dated and numbered 39/48 in pencil (there were also 12 artist's proofs), published by Seibu Department Stores Ltd., Tokyo, both framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)





38

William Kentridge

Lampedusa, from Triumphs and Laments

2017

Monumental woodcut assemblage, on 28 pieces of Somerset paper, attached with 47 aluminum pins, full margins and the full sheets.

overall S. 79 1/4 x 47 1/4 in. (201.3 x 120 cm)

Signed and numbered 2/12 in pencil, published by David Krut Workshop, New York (with their blindstamp), framed.

Estimate

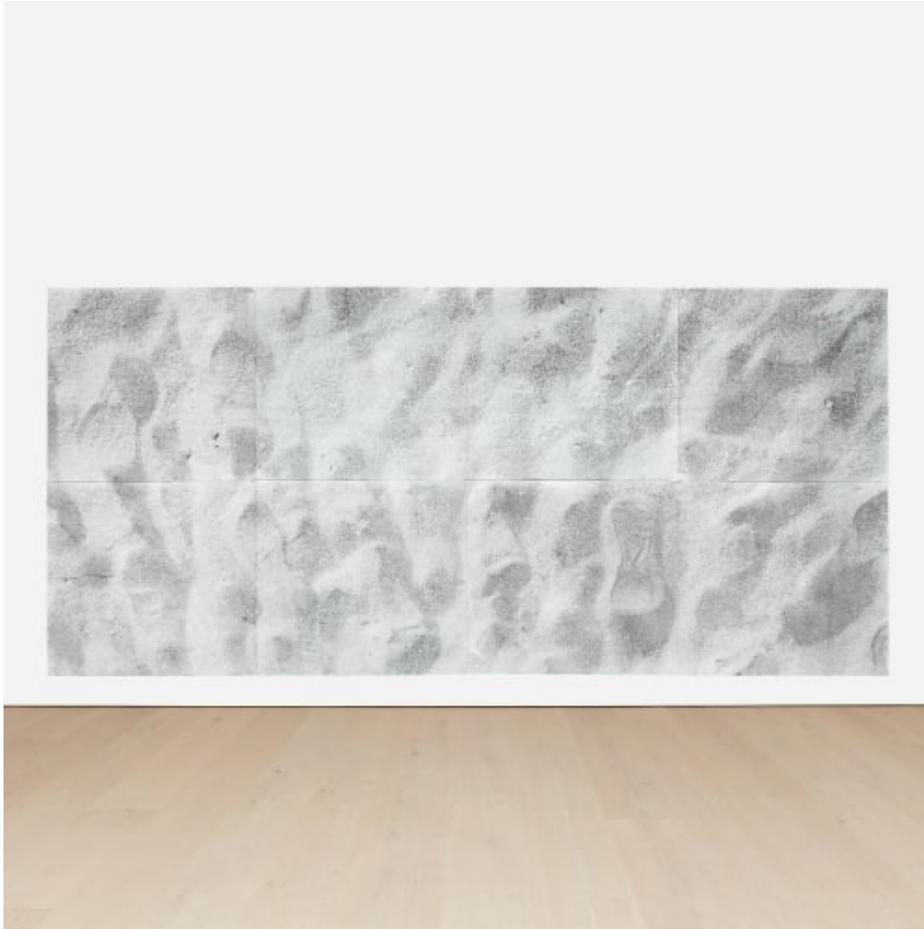
\$30,000 — 40,000

[Go to Lot](#)



Lampedusa is the third print in the *Triumphs and Laments Woodcut Series*. While the second print, *The Flood*, hints in a roundabout fashion at the issue of mass migration of people to Europe and the strife encountered along the way, *Lampedusa* follows up by confronting the issue head-on. Kentridge chose as reference for this work a media image of a group of Eritrean widows taken during a memorial service held in Levinsky Park, Tel Aviv in late 2013. The service was in memory of the victims of a shipwreck off the Mediterranean island of Lampedusa on 3 October 2013 of a fishing boat that left Libya carrying more than 500 refugees from Eritrea, Somalia and Ghana. In the *Triumphs and Laments* frieze on the Tiber River banks, three widows are featured – Women weeping for a Lampedusa Shipwreck – but for the print Kentridge chose to hone in on just one of the figures seen from the back, as if walking away from the viewer, her body bent forward in grief.

The European migration crisis, or refugee crisis, refers to an ongoing calamity that sees millions of people – many of them asylum seekers fleeing from areas of conflict in Africa and the Greater Middle East – crossing the borders of the European Union in hopes of a better chance at a peaceful life. In response to this influx many European countries, including Italy, imposed stringent border control protocols, which resulted in asylum seekers pursuing routes into Europe on overloaded boats across the Mediterranean. The Mediterranean migration route is considered the deadliest in the world owing to the high death toll recorded among those seeking refuge. The migration crisis in Europe has been matched in scale only by the mass evacuation and forced displacement associated with ideological hostility during World War II. From one perspective, an inherent psychological irony exists in the idea of people from colonized territories, many of whom suffered for generations under intolerable conditions imposed by their European colonizers, fleeing to Europe as a safe haven. —Jacqueline Flint, 2020



39

Felix Gonzalez-Torres

Untitled (P. 39)

1994

Monumental screenprinted billboard, on 8 sheets of Appleton Coated Stock paper, the full sheets.
smallest S. 62 1/4 x 70 in. (158.1 x 177.8 cm)
largest S. 63 1/2 x 70 1/2 in. (161.3 x 179.1 cm)
Signed in black ink and numbered 36/84 in blue ink on the accompanying certificate of authenticity (there were also 15 in Roman numerals), published by Parkett, Zurich and New York.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Literature
Parkett 39

Editions & Works on Paper

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

40

Julie Mehretu

Entropia (construction)

2005

Lithograph, on Gampi chine collé to Somerset paper,
with full margins.

I. 29 1/3 x 39 3/4 in. (74.5 x 101 cm)

S. 40 x 49 3/4 in. (101.6 x 126.4 cm)

Signed, dated and numbered 'PP 4/5' in pencil (a
printer's proof, the edition was 30 and 7 artist's
proofs), co-published by Highpoint Editions and the
Walker Art Center, Minneapolis (with the Highpoint
Editions blindstamp), framed.

Estimate

\$18,000 — 25,000

[Go to Lot](#)



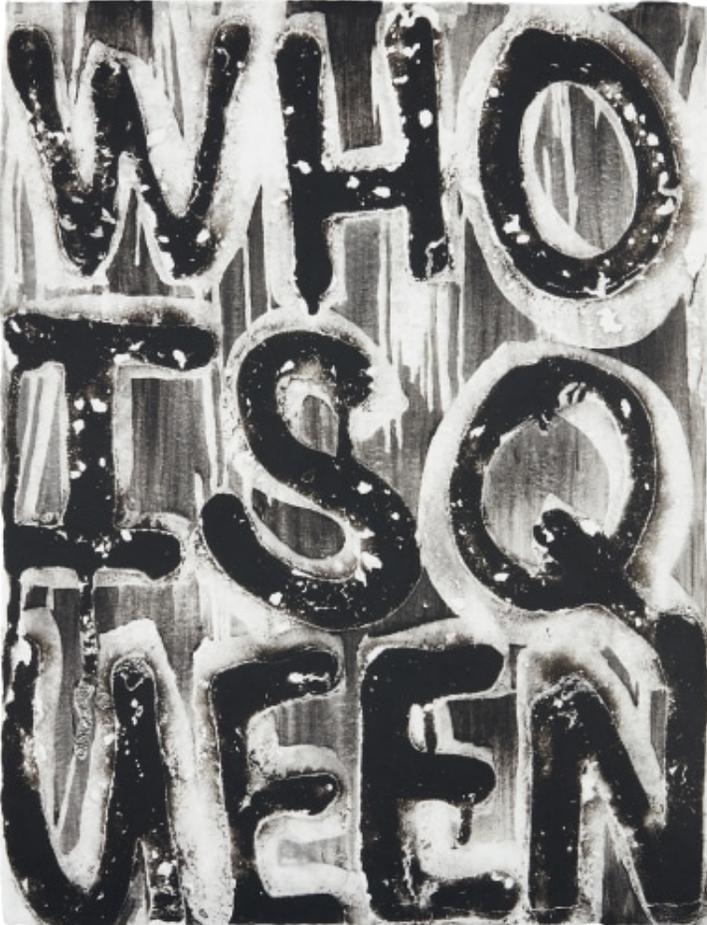
Provenance

Highpoint Editions, Minneapolis

Acquired from the above by the present owner, 2005

Editions & Works on Paper

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41

Adam Pendleton

Untitled (Who is Queen?)

2021

Transferred pulp, on cotton handmade paper, the full sheet.

S. 24 x 18 3/8 in. (61 x 46.7 cm)

Signed and numbered 21/35 in pencil (there were also 8 artist's proofs), published by Pace Editions, Inc., New York, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



*"Black Dada [is a way of] looking at blackness as an open-ended idea, not just related to race, but in relationship to politics, to art, specifically to the avant-garde."
—Adam Pendleton*

Adam Pendleton explores the intersection of the Black Arts Movement, Dada, Abstraction, and Conceptualism to examine issues of representation, appropriation, history, and identity. His multi-disciplinary art practice is situated within the conceptual framework of Black Dada, a term coined by Amiri Baraka, a Black Arts Movement leader and an American beat poet. The term is without a singular definition or understanding, but rather a fluid and abstract notion that provides “a way to talk about the future while talking about the past. It is our present moment.”

"Much like the Dadaists, Pendleton investigates the potential for language as a material to rearrange and reshape history and experience." —Pace Prints

Untitled (Who is Queen?) shares its name with Pendleton’s 2021-2022 immersive installation in the Museum of Modern Art’s atrium. Soaring over five stories, scaffolding held mixed media works that created a layered of field text phrases and gestural marks. Pendleton’s employment of fragmented or incomplete language seeks to disrupt logic, refute the familiar, and challenge institutional authority. Thus, drawing attention to the power of language to define and redefine, to include or exclude, to acknowledge or ignore. Furthermore, through his appropriation, reconfiguration, and layering of texts by historical Black figures such as Toni Morrison, Audre Lorde, or Malcolm X, Pendleton “invokes the political without prescribing to the viewer the intent of the work.”

Provenance

Important Private Collection, Los Angeles

Editions & Works on Paper

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42

Kara Walker

Boo-hoo (P. 59)

2000

Linocut, on Arches Cover paper, with full margins.

I. 36 1/2 x 18 1/2 in. (92.7 x 47 cm)

S. 39 3/4 x 20 3/4 in. (101 x 52.7 cm)

Signed, titled, dated and numbered 68/70 in pencil
(there were also 30 in Roman numerals), published by
Parkett, Zurich and New York, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature
Parkett 59

Editions & Works on Paper

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43

Rashid Johnson

Untitled Anxious Man

2018

Etching, on Somerset paper, the full sheet.

S. 23 3/4 x 19 3/4 in. (60.3 x 50.2 cm)

Signed, dated and numbered 13/35 in pencil (there were also 9 artist's proofs), published by Hauser & Wirth, New York, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





44

Kerry James Marshall

Untitled (Woman)

2010

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

I. 16 x 12 in. (40.6 x 30.5 cm)

S. 24 1/2 x 19 in. (62.2 x 48.3 cm)

Signed, dated and numbered 5/50 in pencil, published by Paulson Fontaine Press, Berkeley, California (with their blindstamp), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



"... And when I wasn't seeing a lot of pictures of Black folks in those paintings that everybody was supposed to be looking at, that was a problem for me. And resolving that problem became a paramount objective." —Kerry James Marshall, 2017

Editions & Works on Paper

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PROPERTY FROM A PRIVATE COLLECTION

45

Glenn Ligon

Narratives

1993

The complete set of nine etchings, on chine collé to Arches paper, with full margins.

all approx. l. 21 1/2 x 15 1/2 in. (54.6 x 39.4 cm)

all S. 28 x 21 1/4 in. (71.1 x 54 cm)

All signed, dated and numbered 36/45 in pencil (there were also 10 artist's proofs), co-published by the artist and Max Protetch Gallery, New York, all unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)





46

Kara Walker

Emancipation Approximation: Scene 5

1999-2000

Screenprint, on Somerset paper, the full sheet.

I. 37 x 23 1/2 in. (94 x 59.7 cm)

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

Signed, dated and numbered 'XXIII/XXV' in pencil on the reverse (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](#)



Editions & Works on Paper

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47

Mark Bradford

Untitled

2012

The complete set of six etchings and photogravure, with chine collé to Rives BFK paper, the full sheets. all S. 20 x 16 in. (50.8 x 40.6 cm)

All signed, dated, annotated 'From a set of 6' and numbered 8/25 in pencil on the reverse (there were also 3 artist's proofs), published by Sikkema Jenkins & Co., New York, all framed.

Estimate

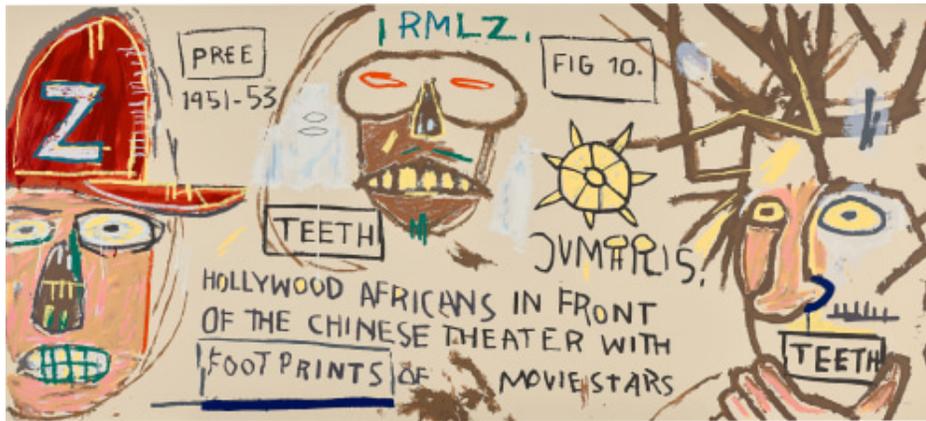
\$15,000 — 25,000

[Go to Lot](#)



Mark Bradford

This suite of 6 prints exhibits Bradford's continued interest in found materials, with central text-based imagery borrowed from a body of work known as "Merchant Posters" - small chine colléd works using real advertising signs gathered from the street around the artist's Los Angeles studio - and surrounding border the result of using discarded etching plates. - Sikkema Jenkins & Co., New York, New York



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

48

After Jean-Michel Basquiat

Hollywood Africans in front of the Chinese Theater with Footprints of Movie Stars

1983/2015

Monumental screenprint in colors, on Museum Board, the full sheet.

S. 37 7/8 x 84 1/2 in. (96.2 x 214.6 cm)

Numbered 60/60 in pencil on the front, signed, dated '10/5/15' and further numbered 60/60 in pencil by Lisane Basquiat and Jeanine Heriveaux

(Administrators of the Estate of Jean-Michel Basquiat) on the Estate stamped label affixed to the reverse, published by Flatiron Editions, New York, framed.

Estimate

\$60,000 — 90,000

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Editions & Works on Paper

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PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

49

Andy Warhol

Mick Jagger (F. & S. 140)

1975

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

S. 43 1/2 x 28 7/8 in. (110.5 x 73.3 cm)

Signed by the artist in pencil and by the sitter in marker and numbered 63/250 in black marker (there were also 50 artist's proofs), published by Seabird Editions, London (with their inkstamp on the reverse), framed.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Andy Warhol's oeuvre revolves around his exploration of and fascination with fame, consumerism, and celebrity culture. Initially in his production of celebrity portraits, Warhol appropriated images from the media, as exemplified by his iconic portrayal of Marilyn Monroe. However, in the 1970s, he began to explore the medium of photography and developed his own portrait practice, turning his polaroid camera towards some of the 20th century icons in his orbit. One of whom, was rock legend and Rolling Stones frontman Mick Jagger, who drew Warhol in with his 'bad-boy' image, flamboyant style, and unforgettable persona.

"Image is so important to rock stars. Mick Jagger is the rock star with the longest running image. He's the one all the young white kids copy. That's why every detail of his appearance is important." —Andy Warhol



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The two stars first met in 1964 at a party for the Rolling Stones in New York to celebrate the release of the band's debut studio album *The Rolling Stones*. Warhol and Jagger were both gaining international fame "in the same cultural moment - the explosion of the counter-cultural and sexual liberation movements and the commercial exploitation of the generation gap."¹ In that same year, the Rolling Stones also recorded the single "Time Is on My Side," which became the band's first top

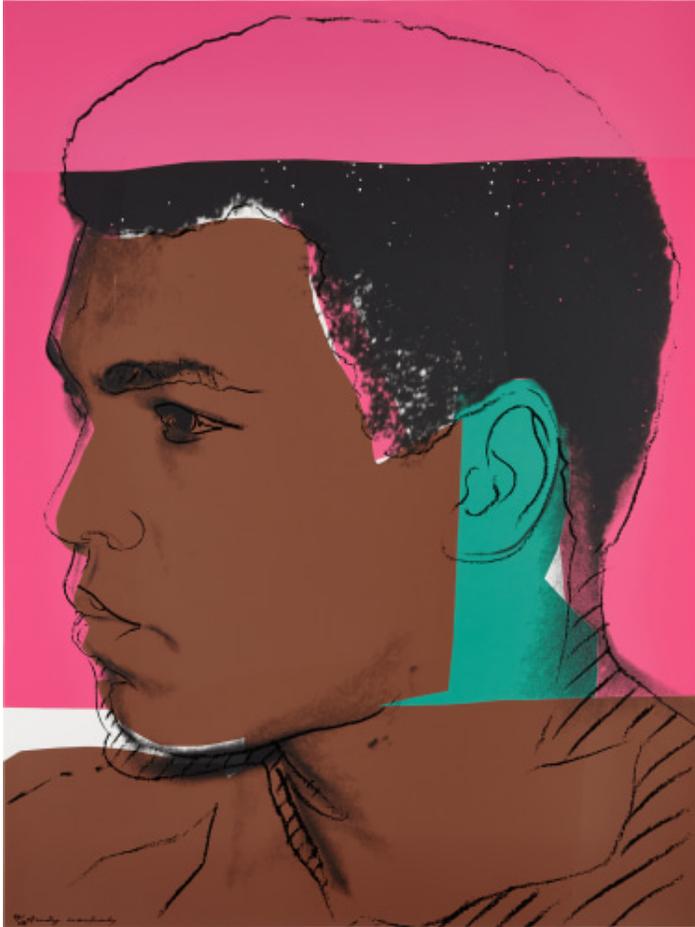
ten hit in the United States, and Warhol produced some of his most pivotal work such as *Race Riot* and *Electric Chair*, both of which were part of his distinctive *Death and Disasters* series. Jagger and Warhol's friendship would go on to become one of legend, a powerful celebrity relationship that would ignite several years of artistic collaboration. In 1971, Warhol designed the iconic cover for the Rolling Stones' *Sticky Fingers* album, a suggestive close-up of Joe Dallesandro's crotch in jeans. Warhol ignored Jagger's request for an uncomplicated cover and instead created the image with a functional zipper, highlighting the rebellious nature of both the Rolling Stones and Warhol's artistic approach.

In the summer of 1975, Jagger rented Warhol's house in Montauk to allow the band to focus on preparing for their sixth American tour. While out East, Warhol photographed Jagger bare-chested with only the chain around his neck, capturing him in a variety of moods and expressions to be implemented as the source imagery for the ensuing screenprint portfolio. Warhol combined photographic images with torn paper collage, as well as superimposed drawing, techniques which would become staples of Warhol's later work. These abstract blocks of color and gestural drawn lines produced more expressive and dynamic imagery, accentuating the subject's movements. The resulting portfolio consisted of 10 screenprints, a distinction Warhol had only previously bestowed upon Marilyn Monroe and Mao. Furthermore, the *Mick Jagger* portfolio is the largest number of screenprints developed from Warhol's personal photographs of a single figure. The project was a uniquely collaborative effort which successfully captured the celebrity status of both Jagger and Warhol, as illustrated by the presence of both stars' signatures on the final prints.

¹ Trevor Fairbrother. "Andy and Mick" in *Frieze*, Issue 16, May 1994.

Literature

Freyda Feldman and Jörg Schellmann 140



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

50

Andy Warhol

Muhammad Ali (F. & S. 179)

1978

Screenprint in colors, on Strathmore Bristol paper, the full sheet.

S. 40 x 30 1/4 in. (101.6 x 76.8 cm)

Signed and numbered 80/150 in black marker (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York (with their inkstamp on the reverse), framed.

Estimate

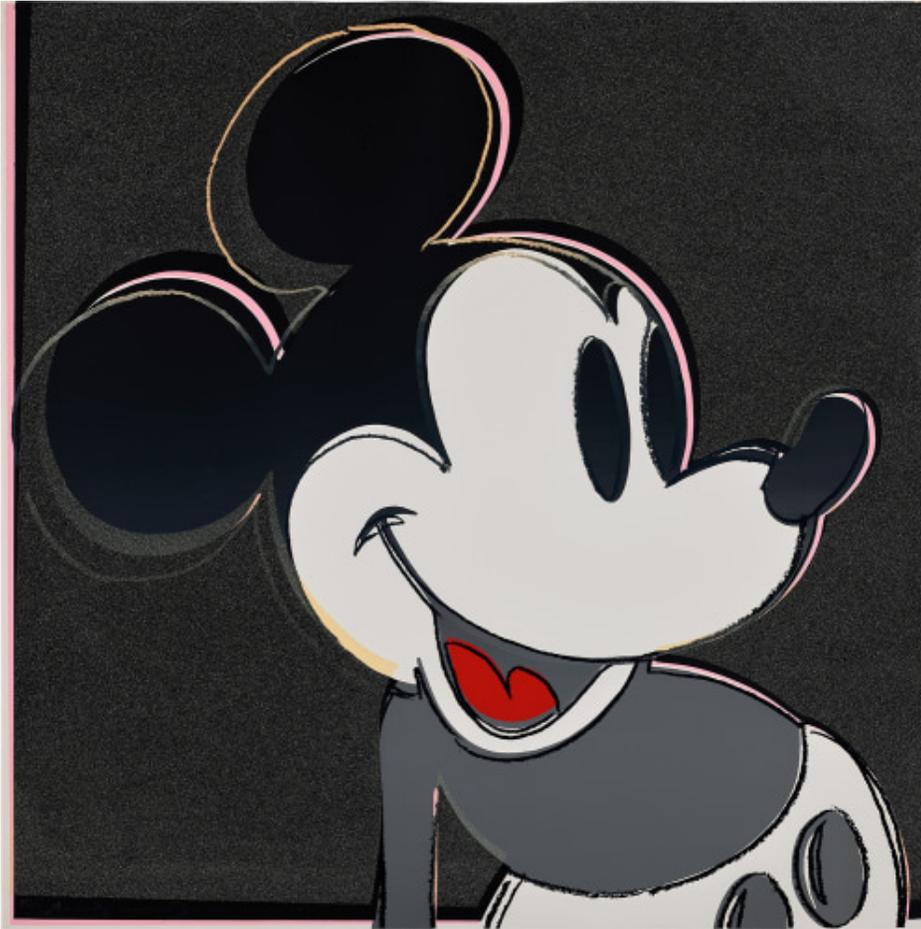
\$50,000 — 70,000

[Go to Lot](#)



Literature

Freyda Feldman and Jörg Schellmann 179



51

Andy Warhol

Mickey Mouse, from Myths (F & S. 265)

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 7/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, framed.

Estimate

\$140,000 — 180,000

[Go to Lot](#)



"The Walt Disney film crew came and shot me in front of my Shoes and my Walt Disney drawings. They asked me who my favorite Disney character was, and I said 'Minnie Mouse, because she can get me close to Mickey.'" —Andy Warhol

Mickey Mouse emerges from Andy Warhol's fascination with celebrity, fame, and consumption. This screenprint comes from Warhol's 1981 *Myths* portfolio, in which the artist created portraits of ten fictional subjects well-known in American Post-War culture. Pulling inspiration from television, the silver screen, and American iconography, other recognizable faces in this series include Santa Claus, Dracula, and Super Man. When planning several of the prints from *Myths*, Warhol invited friends and actors to his studio to dress up in costume and pose in front of his Polaroid camera, photographing them on film before creating the final screenprints. Among them was Margaret Hamilton posing as her iconic role of the Wicked Witch of the West from *The Wizard of Oz*. Warhol cast himself as the 1930s comic book hero, The Shadow. By placing his own recognizable face alongside these fictional characters, Warhol plays with the idea of artist as celebrity and inserts himself as a quintessential part of American culture in this era. Other prints, such as Mickey Mouse, used reference images from film and television as their base, which Warhol then manipulated with vibrant colors before embellishing the final composition with glistening diamond dust.

While these characters were synonymous with American culture, they were also deeply personal to the artist. Warhol named Walt Disney as his favorite American artist and was thrilled when, Ronald Feldman, the publisher of the series was able to obtain permission from the Disney studio to use Mickey Mouse in *Myths*. The portraits that make up the *Myths* portfolio can be read as an introspective project, *Santa Claus* referencing his life-long love of Christmas and *Superman* taking the artist back to his childhood when Superman comic books offered comfort and distraction from an immobilizing illness. The subjects Warhol chose are so significant that even forty years later viewers might still feel a sense of nostalgia when looking at these prints. Even following the artist's death, his likeness, as featured in *The Shadow*, continues to be as relevant and recognizable, as his body of work inspires a new generation of onlookers.

Literature

Frayda Feldman and Jörg Schellmann 265

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PROPERTY FROM THE COLLECTION OF DANIELA MORERA

52

Andy Warhol

Mao (F. & S. 91)

1972

Screenprint in colors, on Beckett High White paper, the full sheet.

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

Signed in blue ballpoint pen and stamp-numbered 5/250 on the reverse (there were also 50 artist's proofs), with the artist's and printer's copyright inkstamp on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



In her own words, Daniela Morera describes her close relationship with Andy Warhol that spanned decades and the world:

In "Unseen Warhol" by John O' Connor and Benjamin Liu, one of the many books about Andy Warhol, I am Daniela Morera "The European Editor on Andy's Persona".

But actually, I was raised in Rome before I came to New York as a model and I met Andy at Max Kansas City, I think it was 1970. That was the beginning of his confrontation with the world after he was shot in 1968 risking his life, I always say that he was not shot: he was actually killed, but he survived.

He asked me to visit him at the office, of course I went, and he told me that he wanted me to write for Interview magazine from Roma. I replied: Andy I walk for fashion shows I don't know how to write, let me show you how I walk. His answer: exactly the way you talk, don't touch anything, and bring it to us next time. It's obvious that I was living in both sides of the Atlantic.

I became the Italian correspondent and later the European Editor of Andy Warhol's Interview Magazine, for about 20 years, and at the same time the New York Correspondent for 5 Italian Condé Nast Magazines including Italian Vogue and L'Uomo Vogue and 2 Japanese publications and art director, art curator including The Andy Warhol Show at La Triennale in Milano 2004 (catalogue Skira). Andy didn't talk too much but I found all of him interesting: his wig, his silences, his unusual appearance, his knapsack, I adored his voice and hands, his trivial embarrassing questions, and his stupid answers like he was an idiot, yes playing the idiot savant. Of course, he was at least half a century ahead of all of us.



Andy Warhol's Studio, The last day of 860 Broadway, January 1985.
Photo: Self-Timer by Daniela Morera

Andy was enchanted by Roma, the incredible parties in the Palazzos with the Princesses, the movie stars, the handsome guys at Fregene beach, he wanted to know everything about them while he was asking me: do you have to go to bed with all of them?

Ah ah ah!

And we were there with Sofia Loren, Gina Lollobrigida, Paulette Goddard, and he was saying that he had the intention to marry her because she had the most beautiful rubies. The scene was a fairy tale.

And afterwards was Studio 54 time, Keith Haring, Jean-Michel Basquiat, where for the first time I saw him touching boys and lips. Andy was always a workaholic, generous with his incessant autographs, I always respected him deeply, he was so delicate, so fragile. Many times, as different voices said, he was a bitch, but that's the way I saw him. He has always been very sweet with me.

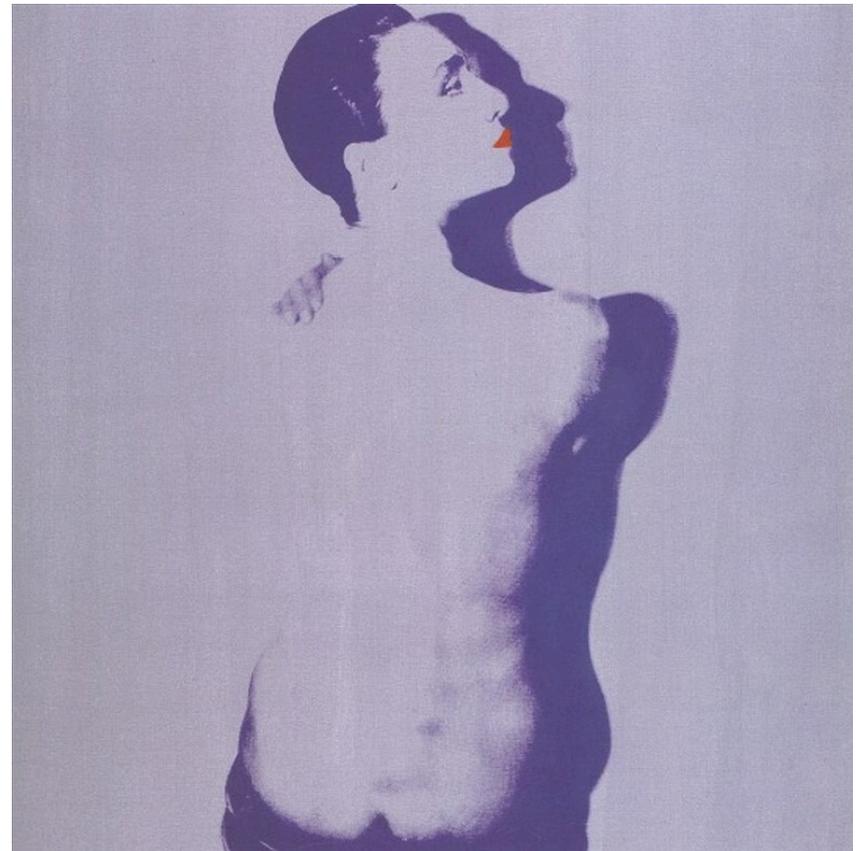
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Daniela Morera, photo by Andy Warhol

He wanted to do another portrait, so I said: let's do something different "my body" a la Ingres or

Matisse, Man Ray? I don't want another portrait. I'm not so vain like many other women that cover their walls with their portraits. I have already many. He didn't know how to reply, and he said I don't think so. I insisted a little, showing different poses and he said it's a good idea. He used his own hands, sweet Andy, to put the white powder all over my back, his assistant Benjamin was buying it in Chinatown. The result is history.



Andy Warhol, Daniela Morera, 1985, synthetic polymer paint and silkscreen ink on canvas © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

Andy's *The Last Supper*, after Leonardo da Vinci, was inaugurated in Milano in ex-convent cross the street from the church Santa Maria delle Grazie where Leonardo da Vinci painted Il Cenacolo in

1400. (I am in the Netflix Andy Warhol' s Diaries not talking about social life or gossip but his suffering, his pain). It was an enormous success. People came from all over Italy and Europe. Andy was ill, exhausted but until last minute signing everything including ties, jeans, plastic glasses, human skin. The Last Supper was the last show of his life, about one month before he passed away. I was in New York on February 22, 1987, it was late morning, and I was still in bed, I dialed Andy's home number. I wanted to ask how he was feeling, Vincent Fremont replied and said: I can't talk, but put the TV on. I saw on the screen Andy's face and the running words AW died this morning at 6am. I fainted on my bed.

Andy is always in my heart

♥ ANDY IS FOREVER

Provenance

Gift of the artist

Literature

Dieter Schwartz 1972.07

Frayda Feldman and Jörg Schellmann 91

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM THE COLLECTION OF DANIELA MORERA

53

Andy Warhol

Mao (F. & S. 90)

1972

Screenprint in colors, on Beckett High White paper, the full sheet.

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

Signed, dedicated 'to Daniela merry Christmas love Andy Warhol' and numbered 'a.p 22/50' in black marker (an artist's proof, the edition was 250), with the artist's and printer's copyright inkstamp on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



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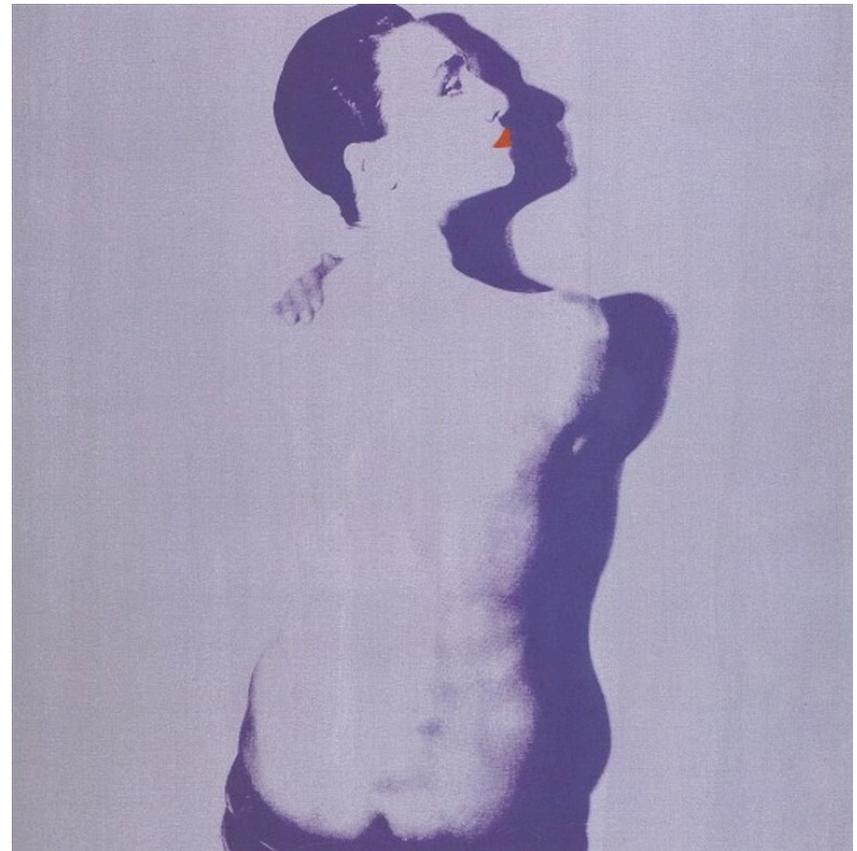
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Provenance

Gift of the artist

Literature

Dieter Schwartz 1972.07

Frayda Feldman and Jörg Schellmann 90



54

Andy Warhol

Untitled (Whitman's Sampler)

1982

Two cement blocks wrapped in cellophane, contained in a Whitman's Sampler cardboard candy box, with original cellophane wrapping (loose).

9 x 11 x 1 7/8 in. (22.9 x 27.9 x 4.8 cm)

Both cement blocks incised with signature and dated '12-25-82', with the Andy Warhol Art Authentication Board and Estate of Andy Warhol inkstamps, and numbered 'SC16.007' in black ink on the interior bottom of the box, accompanied by a certificate of authenticity issued by the Andy Warhol Foundation for the Visual Arts, New York.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



A descendant of THE *Brillo Boxes*

Andy Warhol made this incredible sculpture in 1982

The *Brillo Box* was sealed, nailed shut on all 6 sides

This box is open and attempts to hold what's within

Here we have the surprise Duchampian gesture (or is it a *Price is Right* Curtain number 3!)

There are Hollywood references to the Stars in cement on the walk of fame

and Hollywood gangster films wearing a cement pair of shoes

Then again

They are reminiscent of receiving a gift box of chocolate

No one buys a box of chocolate for themselves

It's a gift



Andy Warhol, Sidewalk from *Eight by Eight*, 1983. Artwork: © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

*him if he would like to go underwear-shopping with me at Macy's...I stopped and watched a Japanese lady in a kimono make up an American lady in a jumpsuit. They were starring in 'Shiseido Presents Exotic Makeup Artist for Free.' Then we walked past the big Charlie promotion, past the Famous Maker Ties, past the candy department – which took a lot of willpower on my part. I walked past the Raspberry-Cherry Mix-Max, the Licorice All-Kinds, the Jelly Beans, the Rock Candy, the Chocolate Pretzels, the TV Munch, the Petit Fours, the Mon Cherry, the Lollipops, the Nonpareils, I even walked past the Whitman Samplers. The smell of chocolate was driving me nuts but I didn't say a word. I didn't even sigh or moan. I just thought of my pimples and gall bladder and kept on walking.”—Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)**



Lucy and Ethel at the chocolate factory during the “Job Switching” episode of *I Love Lucy*.

Provenance

The Andy Warhol Foundation for the Visual Arts, New York

Acquired from the above by the present owner

“...Anyway, one Saturday morning I called a B who knows me pretty well and asked

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



55

Andy Warhol

Flowers (F. & S. 73)

1970

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

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

Signed in ballpoint pen and stamp-numbered 80/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Dayton's Gallery 12, Minneapolis

Literature

Frayda Feldman and Jörg Schellmann 73



56

Andy Warhol

*Queen Elizabeth II of the United Kingdom, from
Reigning Queens (Royal Edition) (F. & S. 336A)*

1985

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

S. 39 3/8 x 31 1/2 in. (100 x 80 cm)

Signed and numbered 'R 30/30' in pencil (there were
also 5 artist's proofs), published by George C. P.
Mulder, Amsterdam (with the artist's copyright
inkstamp on the reverse), framed.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



"I want to be as famous as the Queen of England." —Andy Warhol

In 1985, Andy Warhol turned his attention to royalty and created *Reigning Queens*, the artist's largest screenprint portfolio containing four color variants of each Queen for a total of sixteen screenprints. The set depicts the four reigning female monarchs of the day, each of whom assumed the throne through birthright alone, rather than by marriage: Queen Elizabeth II of England, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark, and Queen Ntombi Twala of Swaziland. Warhol produced two editions of the portfolio in various colorways: 30 'Royal Edition' prints and 40 'Standard Edition prints. The Royal Edition prints were adorned with 'diamond dust,' fine particles of ground up glass that sparkle in the light like diamonds. The glamour of these special Royal Edition prints only heightens the regal allure of these iconic figures who exist as symbols of female royal power.

The King of Pop based his screenprint of Queen Elizabeth II on a photograph taken by Peter Grurgeon at Windsor Castle in 1975 and released in 1977 for her Silver Jubilee. Dressed in the Vladimir tiara, Queen Victoria's Golden Jubilee necklace, Queen Alexandra's wedding earrings, and King George VI's Family Order pinned to the Garter sash, Warhol's subject is adorned with her heritage. Grurgeon's portrait of the Queen has become one of her most well-known images, used globally from currency to postage stamps. This widespread reproduction of the Queen's image directly connects to Warhol's fascination with mass replication and consumption of celebrity imagery. Warhol applied his Pop aesthetic to a traditional state portrait of Queen Elizabeth II, stylizing her face with graphic lines and flat blocks of colors. The hot pink background matches the Queen's Silver Jubilee celebratory garb of pink dress, coat, and hat. Adding a touch of fluorescence, Warhol modernizes Her Majesty in fuchsia, merging her past and present in an image worthy of her legacy.

Celebrating seventy years of service to the people of Great Britain and the Commonwealth, 2022 marks Queen Elizabeth II's Platinum Jubilee - the first British monarch to achieve this milestone. In 2012, to celebrate the Queen's Diamond Jubilee of sixty years on the throne, the Royal Collection acquired the four portraits of Queen Elizabeth II in the varying colorways from Warhol's *Reigning Queens (Royal Edition)*. This set of four works are the only portraits in the Royal Collection for which the Queen did not sit. Upon the completion of the portfolio, Sir William Heseltine, the Queen's private secretary, wrote to George Mulder, Warhol's European dealer, to acknowledge that Queen Elizabeth II was "most pleased and interested to see" the portraits.



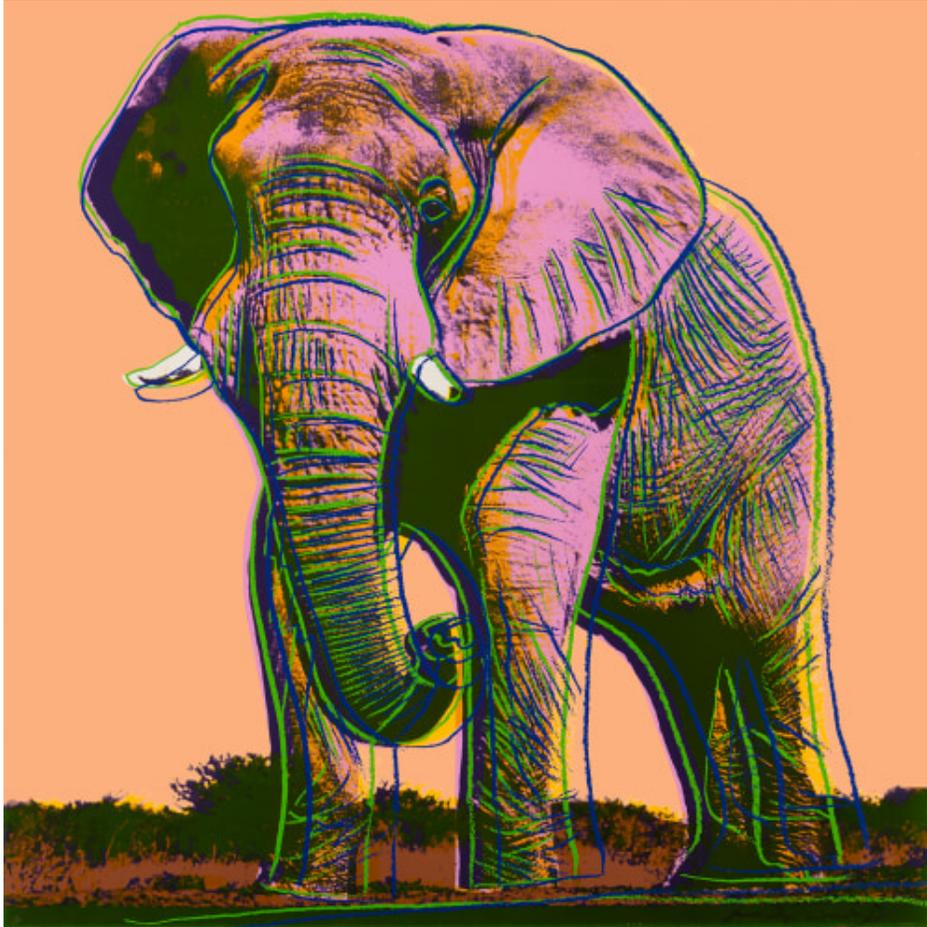
Derek Hudson, Andy Warhol holding a screenprint of Queen Elizabeth II in his studio, The Factory New York, 1985. Image © Derek Hudson/Getty Images

Literature

Frayda Feldman and Jörg Schellmann 336A

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY SOLD TO BENEFIT THE GALAPAGOS
CONSERVANCY INC.

57

Andy Warhol

*African Elephant, from Endangered Species (F. & S.
293)*

1983

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

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

Signed and numbered III/X in pencil (from the edition
intended for wildlife organizations, the edition was 150
and 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

\$60,000 — 90,000

[Go to Lot](#)



"I think having land and not ruining it is the most beautiful art that anybody could ever want to own." —Andy Warhol

Commissioned by gallerists and environmental philanthropists Ronald and Frayda Feldman, Andy Warhol turned his iconic pop sensibility toward the natural world, showcasing the lively nobility of ten animals listed in the Endangered Species Act of 1973. Alongside the African Elephant, Warhol depicted the Bald Eagle, Black Rhinoceros, Bighorn Ram, Giant Panda, Grévy's Zebra, Orangutan, Pine Barrens Tree Frog, San Francisco Silverspot Butterfly, and Siberian Tiger. These vibrant images contrast the grim reality of the dwindling number of each species they represent. Describing the series, the National Museum of Wildlife Art wrote, "Warhol draws attention to the rarity of these animals and gives each the 'star' treatment." Warhol utilized his easily digestible pop style to his advantage, drawing viewers into the work and creating a space for activism.

By placing these animals in the same spotlight he often reserved for celebrities, Warhol helped raise awareness of these endangered animals and funds to aid in their conservation. Warhol printed a special Roman numeral edition of the Endangered Species series aside from the regular edition of 150, which was gifted to wildlife conservation groups. The present example comes from the Galapagos Conservancy, Inc, who received the print in 1983 as a gift from the artist and Ronald Feldman Fine Art via the Smithsonian Institute. The organization is selling this work to aid their mission of protecting and restoring the Galápagos Islands, including over 2,000 species of animals found nowhere else on earth.

"Warhol employed the same silk-screening process that he used for his celebrity and pop art paintings – paintings that ask us to consider the commodification of fame. In an interesting twist, when Warhol applies this to endangered animals, animals most likely at risk because they sit in the crosshairs between profit and nature, the result is an acute awareness of what we stand to lose – if we don't pay attention and act on behalf of the environment." —National Museum of Wildlife Art

Provenance

Donated by the artist and Ronald Feldman Fine Arts, Inc., to the Smithsonian Institute, directed to the benefit of the Charles Darwin Research Station, Galápagos Isles (now Galápagos Conservancy), circa July 28, 1983

Literature

Frayda Feldman and Jörg Schellmann 293

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



58

Andy Warhol

Ten Portraits Of Jews Of The Twentieth Century (F. & S. 226-235)

1980

The complete set of ten screenprints in colors, on Lenox Museum Board, the full sheets.

all S. 40 x 32 in. (101.6 x 81.3 cm)

All signed and numbered 196/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, New York and Jonathan A Editions, Tel Aviv, all framed.

Estimate

\$300,000 — 500,000

[Go to Lot](#)



Andy Warhol's *Ten Portraits of Jews of The Twentieth Century* highlights 10 esteemed members of the global Jewish community who triumphed in their respective fields of science, politics, theater, and the arts. The prints are based on a series of paintings commissioned by art dealer Ronald Feldman with the intention that the poster-sized portraits be exhibited at The Jewish Museum in New York, upon completion. Warhol personally referred to this set of portraits as his "Ten Jewish Geniuses".ⁱ When selecting the subjects for the series, Warhol insisted they commemorate the deceased. This gave him the opportunity to pay tribute to a group of people that helped further a variety of fields and paved the way for future Jewish changemakers.

Franz Kafka, born in 1883 in Czechia, is most commonly remembered for his novels *The Metamorphosis*, *The Trial*, and *The Castle*. Kafka's novels tell tales of isolation and the fantastical, while balancing themes of realism and the surreal. Many works by Kafka were finished and published posthumously by his estate-executor Max Brod, a violation of Kafka's requests to keep his works unpublished.ⁱⁱ But, Max Brod believed Kafka to be a modern-day Goethe and Tolstoy, insisting that his works be seen.



Franz Kafka

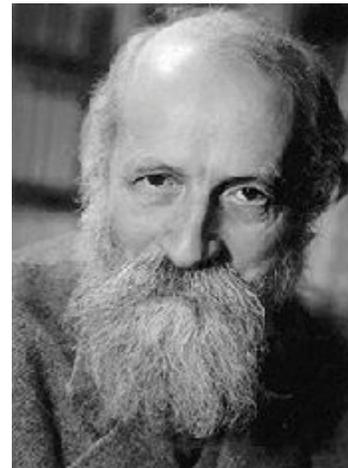


Getrude Stein

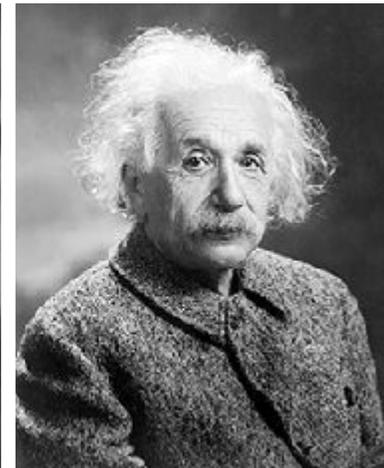
Getrude Stein, an American author, moved to Paris in 1903 and spent most of her life there until her death in 1946. While in Paris, she made a name for herself by hosting weekly literary salons,

and soon emerged as a fixture of the Parisian artistic community. Stein befriended and became a patron of Pablo Picasso, who later painted her portrait during his Rose Period. Her most well-known literary accomplishment, *The Autobiography of Alice B. Toklas*, is a detailed history of her life partner. It is simultaneously a loving testament to her lover while telling stories of the early 20th century Paris art scene. Along with her brother Leo Stein, Gertrude was an avid art collector, including her acquisition of works by 19th and 20th century masters Matisse, Cezanne, Gris and Picabia.

Martin Buber was an Austrian philosopher most notable for his writings and dialogue addressing human existence and the antithesis between good and evil. Buber's existentialist writings and teachings earned him 10 Nobel Prize in Literature nominations and seven Nobel Peace Prize nominations. Amidst the rise in Anti-Semitism in the 1930s, Buber became a leader in Jewish education, founding the Central Office for Jewish Adult Education and later becoming a professor at Hebrew University.



Martin Buber



Albert Einstein

Albert Einstein, widely recognized as the greatest physicist and scientist of all time, made tremendous scientific advancements with his Theory of Relativity in the early 20th century. He published papers on quantum mechanics and proposed the principle of mass-energy equivalence ($E=mc^2$). In addition to his scientific achievements, Einstein also played a major role in the protection and emigration of Jewish scientists to British universities during World War II.

Louis Brandeis is one of the most well-known lawyers and Supreme Court Justices in American history. Born in 1856 in Louisville, Kentucky, Brandeis rose through the ranks of the American legal system following his education at Harvard University. Brandeis' legal briefs have had a lasting influence in the legality of privacy and the fight against monopolies, large overpowering corporations, and the arrival of mass consumerism in the 20th century.

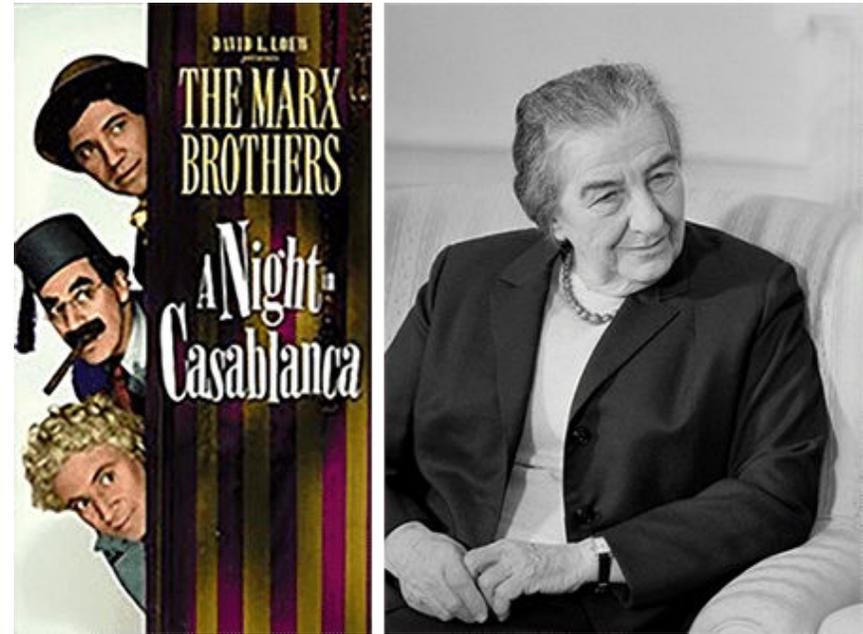


Louis Brandeis

George Gershwin

George Gershwin, born in Brooklyn in 1898, was a classical and jazz pianist regarded for his compositions *Rhapsody in Blue* and *American in Paris*. His 1935 opera *Porgy and Bess*, initially rejected by the critics, featured a predominantly African American cast, a daring approach for the time. The opera has survived through the ages, being adapted for film, and continuing to be revived by operas throughout the world.

The Marx Brothers were a comedic troupe of five brothers that emerged at the onset of the 20th century. The brothers had successes in vaudeville, theatre, and film. Referred to primarily by their stage names, Chico, Harpo, Groucho, Gummo, and Zeppo, the troupe received acclaim in their movies *Duck Soup* (1933) and *A Night at the Opera* (1935). In Warhol's portrait, he paid homage to the movie poster for *A Night in Casablanca* (1946) which features the three eldest brothers.

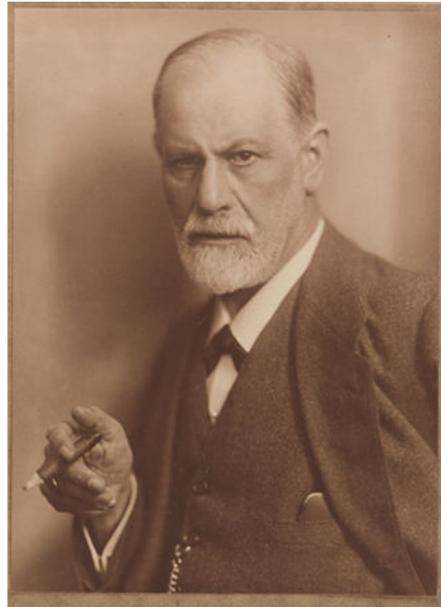
Marx Brothers, *A Night in Casablanca* (1946) Golda Meir

Golda Meir served as the first female and fourth overall Prime Minister of Israel from 1969 to 1974. Meir was born in Kyiv, but her family left when she was seven in search of greater opportunities. The family landed on Milwaukee, Wisconsin where she joined various Zionist organizations including Habonim, the Labor Zionist Youth Movement. Later, Meir emigrated alongside her husband to Palestine where she participated in political activism. On May 14, 1948, Meir was one of the 24 signatories of the Israeli Declaration of Independence. Prior to her role as Prime Minister, Golda Meir served as the Ambassador to the Soviet Union, Minister of Labour, Minister of Foreign Affairs, and the Minister of Internal Affairs.

Sarah Bernhardt, born Sarah Bernard, was a French actress who performed in popular French plays at the end of the 19th and beginning of the 20th centuries. Bernhardt studied at the Paris Conservatory under well-known actors from the Comédie Française. She made a name for herself through her unique acting styles and divisive public image of elaborate clothing, lavish lifestyle, and public affairs.



Sarah Bernhardt



Sigmund Freud

Sigmund Freud is recognized as the father of psychoanalysis and a leading neurologist in the 19th and 20th centuries. He established the concept of transference and its role in psychoanalysis, which was significant for the treatment of mental disorders. Freud focused his studies and writings on the formulation of dreams, the Oedipus complex, and the power of the subconscious mind. Freud died in 1939 in the United Kingdom after fleeing the rise of the Nazi regime in Austria.

Warhol's series received mixed reviews after its exhibition at the Jewish Museum in 1980. The *New York Times* wrote, 'the show is vulgar, it reeks of commercialism, and its contribution to art is nil'.ⁱⁱⁱ While some saw the series as dull and exploitative, *Art Forum* wrote that "the paintings are staggering" and noted the "unexpected mix of cultural anthropology, portraiture, celebration of celebrity, and study of intelligentsia all at the same time".^{iv} Warhol's homage to these Jewish icons received contradictory responses after its conception, but these 20th century icons, pictured above in black and white, continue to be immortalized in his modernist, bright, and colorful style. Despite not being of Jewish descent himself, Warhol used his status and notoriety as one of the most significant artists of the 20th century to pay tribute to a group of Jewish leaders, ensuring that their legacies be remembered along with his paintings.

ⁱ Berger, Maurice et al. *Masterworks of the Jewish Museum*, New York: The Jewish Museum, 2004, p. 230.

ⁱⁱ Matty Edwards, *Kafka's Metamorphosis: 100 years of perplexity*, The Local, 2015

ⁱⁱⁱ The National Portrait Gallery, *Andy Warhol: 10 Portraits of Jews of the 20th Century*, 24 January - 2 July 2006

^{iv} Ibid.

Literature

Frayda Feldman and Jörg Schellmann 226-235

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



59

Andy Warhol

Marilyn (F. & S. 23)

1967

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

S. 36 1/8 x 36 1/8 in. (91.6 x 91.7 cm)

Signed in pencil and stamp-numbered 185/250 in black ink on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

\$250,000 — 350,000

[Go to Lot](#)



"When a person is the beauty of their day, and their looks are really in style, and then the times change and tastes change, and ten years go by, and if they keep exactly their same look and don't change anything and if they take care of themselves, they'll still be a beauty." —Andy Warhol

Andy Warhol created his first silkscreen of Marilyn Monroe in 1962, just weeks after her untimely death at the age of thirty-six. Using a photo of the actress taken in 1953 to promote her film *Niagara*, this image of Monroe became a post-war American icon Warhol would return to throughout his career, capturing the unrivalled charisma and erotic appeal of this iconic Hollywood star in his seminal Pop works. When Warhol decided to create a series in her honor, he moved away from his gilded stylized drawings of the 1950s and worked instead with his newly found silkscreen techniques. Warhol's well-documented factory-line production methods were perhaps at their most poignant in his treatment of Marilyn. The slippages and imperfections that occur in the silkscreen process add an effect that convey the human fragility of the real woman, distorted and wearing away through merciless iteration.



Publicity portrait of Marilyn Monroe as Rose Loomis in the 1953 film *Niagara*

In line with his fascination of commercial processes and mass culture, Warhol directly tapped into the instantly recognizable image and reconfigured it as art, as he had famously done with *Campbell's Soup*. Even so, the artist went a step further in electing to reproduce the series with varying degrees of color and contrast, effectively capturing the multiplicity of meaning within the real image of Marilyn Monroe.

While Marilyn struggled with substance addiction, miscarriages, and spousal abuse, here she is made immaculate, radiant in the technicolor series. The works render her in different colors upon each iteration, selling and reselling, modulating in psychedelic variety - this itself is a mimetic gesture. Just as many Americans projected their own hopes, desires, and dreams upon the young

starlet, so did Warhol's Factory impress upon her with their screens various hues and casts, each time recreating her anew.

Provenance

Martin Lawrence Gallery, New York

Acquired directly from the above by the present owner in 2009

Literature

Frayda Feldman and Jörg Schellmann 23

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



60

Andy Warhol

Marilyn (F. & S. 30)

1967

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

S. 36 x 36 1/8 in. (91.5 x 91.6 cm)

Signed with initials and dated in pencil and stamp-numbered 29/250 in black ink on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



"When a person is the beauty of their day, and their looks are really in style, and then the times change and tastes change, and ten years go by, and if they keep exactly their same look and don't change anything and if they take care of themselves, they'll still be a beauty." —Andy Warhol

Andy Warhol created his first silkscreen of Marilyn Monroe in 1962, just weeks after her untimely death at the age of thirty-six. Using a photo of the actress taken in 1953 to promote her film *Niagara*, this image of Monroe became a post-war American icon Warhol would return to throughout his career, capturing the unrivalled charisma and erotic appeal of this iconic Hollywood star in his seminal Pop works. When Warhol decided to create a series in her honor, he moved away from his gilded stylized drawings of the 1950s and worked instead with his newly found silkscreen techniques. Warhol's well-documented factory-line production methods were perhaps at their most poignant in his treatment of Marilyn. The slippages and imperfections that occur in the silkscreen process add an effect that convey the human fragility of the real woman, distorted and wearing away through merciless iteration.



Publicity portrait of Marilyn Monroe as Rose Loomis in the 1953 film *Niagara*

In line with his fascination of commercial processes and mass culture, Warhol directly tapped into the instantly recognizable image and reconfigured it as art, as he had famously done with *Campbell's Soup*. Even so, the artist went a step further in electing to reproduce the series with varying degrees of color and contrast, effectively capturing the multiplicity of meaning within the real image of Marilyn Monroe.

While Marilyn struggled with substance addiction, miscarriages, and spousal abuse, here she is made immaculate, radiant in the technicolor series. The works render her in different colors upon each iteration, selling and reselling, modulating in psychedelic variety - this itself is a mimetic gesture. Just as many Americans projected their own hopes, desires, and dreams upon the young

starlet, so did Warhol's Factory impress upon her with their screens various hues and casts, each time recreating her anew.

Literature

Frayda Feldman and Jörg Schellmann 30

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



61

Andy Warhol

Liz (F. & S. 7)

1965

Offset lithograph in colors, on wove paper (backed), the colors bright and fresh, with full margins.

I. 22 1/8 x 22 1/8 in. (56.2 x 56.2 cm)

S. 23 1/8 x 23 1/8 in. (58.7 x 58.7 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 7



62

Andy Warhol

Joseph Beuys in Memoriam, from For Joseph Beuys (F. & S. 371)

1986

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

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

Signed and numbered 63/90 in pencil (there was also an edition of 30 in Roman numerals and 20 artist's proofs), co-published by Galerie Bernd Klüser, Munich, Germany and Editions Schellmann, Munich, Germany and New York (with their and the artist's blindstamp), framed.

Estimate

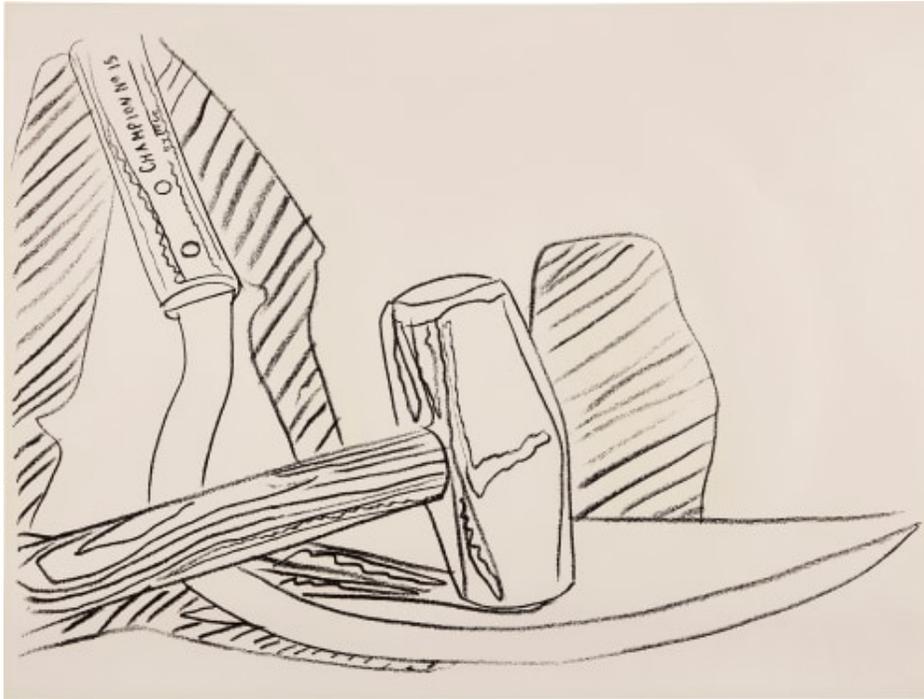
\$15,000 — 25,000

[Go to Lot](#)



Literature

Freyda Feldman and Jörg Schellmann 371



63

Andy Warhol

Hammer and Sickle: one plate (see F. & S. 162)

1977

Screenprint, on Strathmore paper, the full sheet.

S. 30 1/8 x 40 in. (76.5 x 101.6 cm)

An unsigned trial proof (the regular edition was 50 and 10 artist's proofs), with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps on the reverse, initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation and annotated '069B UT.007' in pencil on the reverse, accompanied by a certificate of authenticity issued by the Andy Warhol Foundation for the Visual Arts, New York, unframed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)

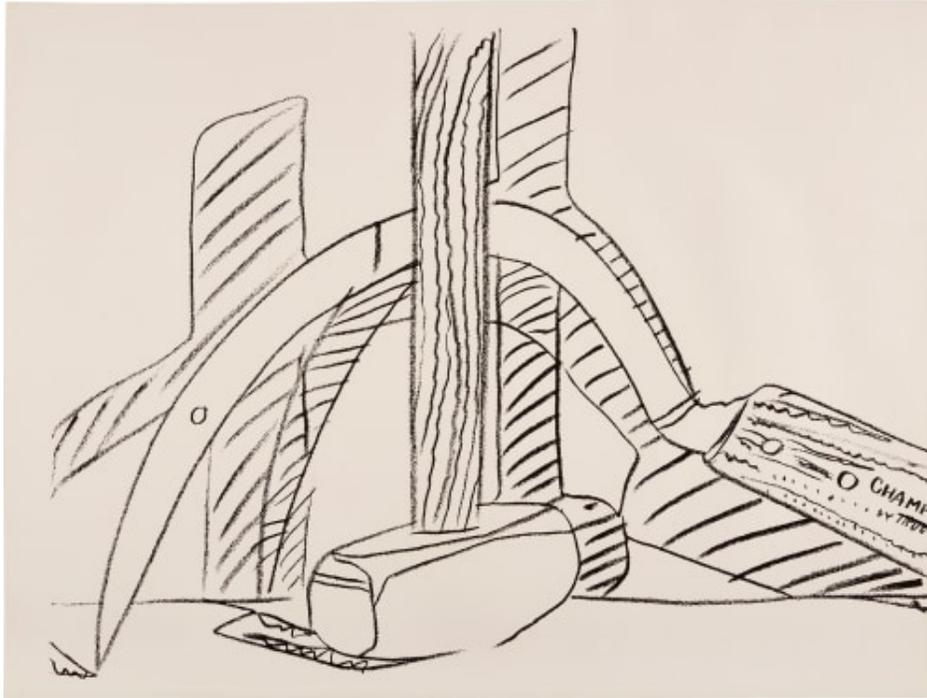


Provenance

The Andy Warhol Foundation for the Visual Arts, New York
Acquired from the above by the present owner

Literature

see Frayda Feldman and Jörg Schellmann 162



64

Andy Warhol

Hammer and Sickle: one plate (see F. & S. 161)

1977

Screenprint, on Strathmore paper, the full sheet.

S. 30 1/8 x 40 in. (76.5 x 101.6 cm)

An unsigned trial proof (the regular edition was 50 and 10 artist's proofs), with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps on the reverse, initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation and annotated '069A UT.001' in pencil on the reverse, accompanied by a certificate of authenticity issued by the Andy Warhol Foundation for the Visual Arts, New York, unframed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Provenance

The Andy Warhol Foundation for the Visual Arts, New York
Acquired from the above by the present owner

Literature

see Frayda Feldman and Jörg Schellmann 161



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

65

Andy Warhol

Golden Mushroom, from Campbell's Soup II (F. & S. 62)

1969

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

I. 31 3/4 x 18 3/4 in. (80.6 x 47.6 cm)

S. 35 x 23 in. (88.9 x 58.4 cm)

Signed in black ballpoint pen and stamp-numbered 55/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Guy Hepner Gallery, New York

Acquired directly from the above by the present owner in 2015

Literature

Frayda Feldman and Jörg Schellmann 62



66

Andy Warhol

Self-Portrait (F. & S. 16)

1966

Offset lithograph, on silver-coated paper, with full margins.

I. 22 x 21 in. (55.9 x 53.3 cm)

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

Signed and numbered 272/300 in black ballpoint pen on the reverse, published by Leo Castelli Gallery, New York, framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$10,000 — 15,000

[Go to Lot](#)

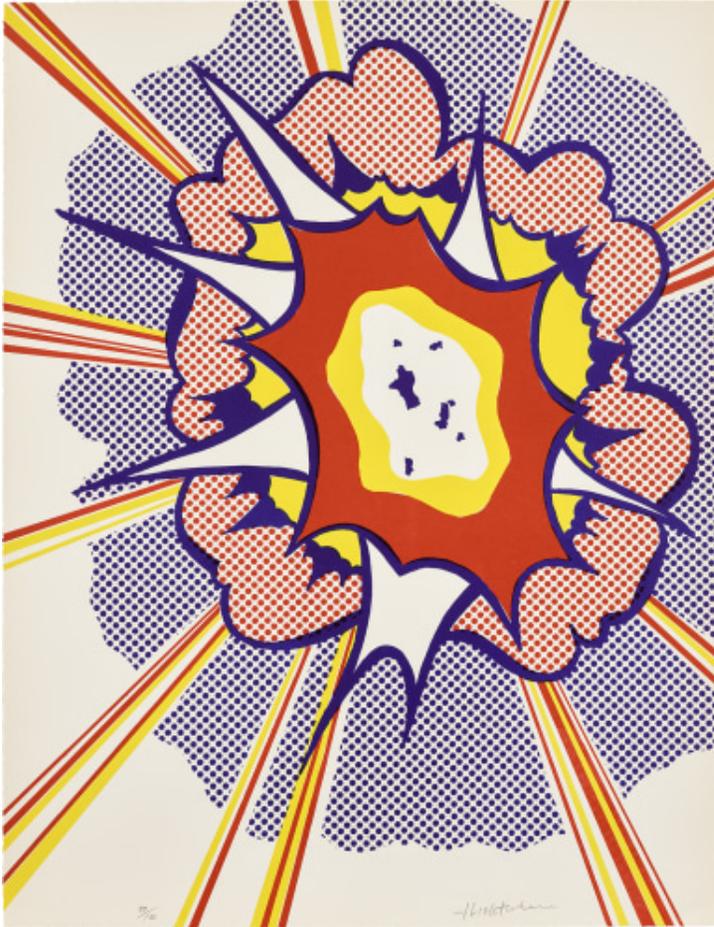


Provenance

Dayton's Gallery 12, Minneapolis

Literature

Frayda Feldman and Jörg Schellmann 16



PROPERTY FROM THE IRWIN HOLLANDER FAMILY
COLLECTION

67

Roy Lichtenstein

Explosion, from Portfolio 9 (C. 49)

1967

Lithograph in colors, on Rives BFK paper, the full
sheet.

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

Signed and numbered 39/100 in pencil (there were
also 20 artist's proofs in Roman numerals and 10
unnumbered artist's proofs), published by Hollander
Workshop, New York (with their blindstamp),
unframed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Irwin Hollander was a master lithographer who worked closely with many of the great Abstract Expressionist painters in the 1960s to help revive fine art printing in America. An artist himself, Hollander turned to working in commercial lithography in the 1950s to make ends meet. The company he worked for allowed Hollander to use their equipment at night for his own artistic pursuits, which caught the notice of artist June Wayne. She had recently opened Tamarind Lithography Workshop in Los Angeles and invited Hollander to become their first master printer – cementing his career as a fine art printer and advocate for lithography as an art form.

Moving back to New York in the mid-1960s, Hollander set up his own print shop, Hollander Workshop, on the Lower East Side. Early works published in the workshop were by Leonard Baskin and Robert Motherwell, leading to the publishing of *Portfolio 9* in 1967 which included works from nine artists: Willem de Kooning, Sam Francis, Ellsworth Kelly, Richard Lindner, Robert Motherwell, Louise Nevelson, Henry Pearson, and Saul Steinberg. Following this series, Hollander went on to work with many of these artists individually and is noted for convincing Willem de Kooning and Robert Motherwell that their artistic styles would be well-suited to lithography, eventually leading to a significant body of prints by both artists.



Irwin Hollander in 1966 working on Robert Motherwell's lithograph "Automatism B." He persuaded many Abstract Expressionist painters to try lithography. Photo credit Dedalus Foundation/VAGA at ARS, NY



Irwin Hollander working with Willem de Kooning in his New York workshop. Image courtesy of the Hollander family.



Irwin Hollander working with Louise Nevelson in his New York workshop. Image courtesy of the Hollander family.

Literature

Mary Lee Corlett 49



68

Roy Lichtenstein

I Love Liberty (C. 192)

1982

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

I. 32 1/2 x 21 in. (82.6 x 53.3 cm)

S. 38 1/2 x 27 1/8 in. (97.8 x 68.9 cm)

Signed, dated and numbered 'AP 11/73' in pencil (an artist's proof, the edition was 250), co-published by the artist and People for the American Way, Washington, D.C., framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



I LOVE LIBERTY

WHAT A NICE SIMPLE SENTENCE

Warning!
Maybe harmless in the others hands

This magnificent print was created in 1982 as a fundraiser for People for the American Way a 501(c)(4) non-profit organization, registered in 1981 by the television producer Norman Lear, who was known for his work on *All in the Family*, *The Jeffersons*, *Maude*, and *Goodtimes*. A self-described "liberal", he founded the organization in 1980 to challenge the conservative Christian agenda of the Moral Majority.

It seems harmless to say *I LOVE LIBERTY*, but these three innocent words - soon to be banned - along with books that only describe one side of the picture. Although there will always be many ways to interpret this simple sentence, I think Roy Lichtenstein, a second-generation American Jew, and Norman Lear, a first-generation American Jew, have a shared relationship with this work.

The print is now over 40 years old along with the children who were born the year it was produced. Half of which were girls, now women, that have now had sacrosanct rights taken away from them. The moral majority has now taken control of the supreme court and People for the American Way continues its mission today as a progressive advocacy group to fight right-wing extremism and build a democratic society that implements the ideals of freedom and justice for all.

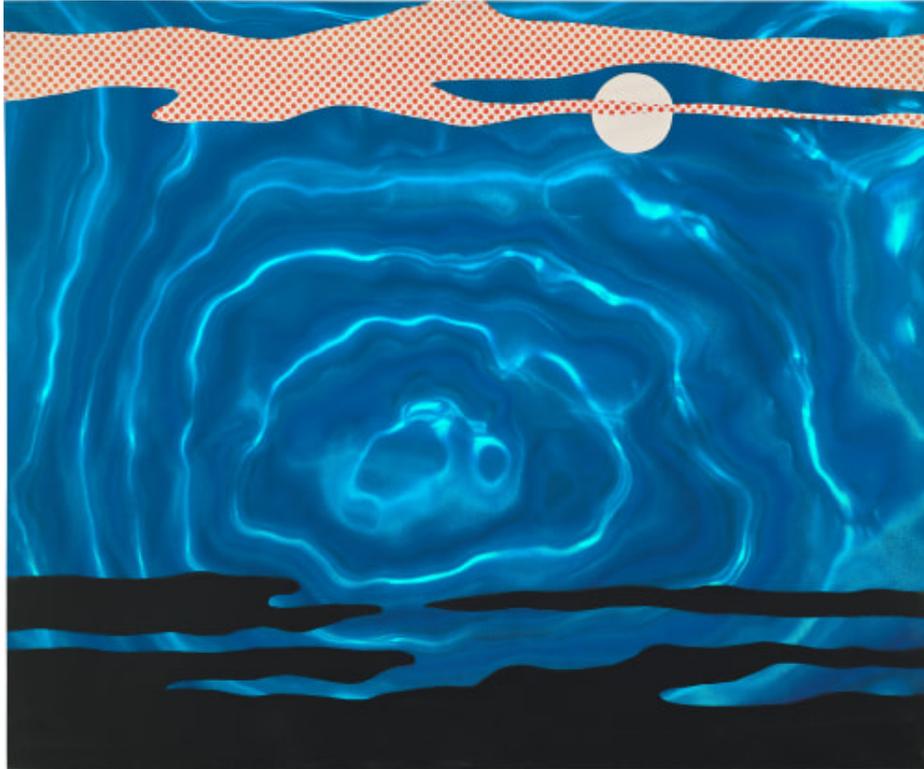
Just keep saying
I LOVE LIBERTY
and register to vote!

Provenance

Leo Castelli Gallery, New York
Acquired from the above by the present owner

Literature

Mary Lee Corlett 192



69

Roy Lichtenstein

Moonscape, from 11 Pop Artists, Volume I (C. 37)

1965

Screenprint in colors, on blue Rowlux, the full sheet.

S. 19 7/8 x 24 in. (50.5 x 61 cm)

Signed, dated and numbered 61/200 in pencil on the reverse (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Dayton's Gallery 12, Minneapolis

Literature

Mary Lee Corlett 37



70

Roy Lichtenstein

Two Paintings: Dagwood, from Paintings (G. 1146, C. 207)

1984

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

I. 50 3/4 x 36 in. (128.9 x 91.4 cm)

S. 53 3/4 x 39 in. (136.5 x 99.1 cm)

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

Estimate

\$50,000 — 70,000

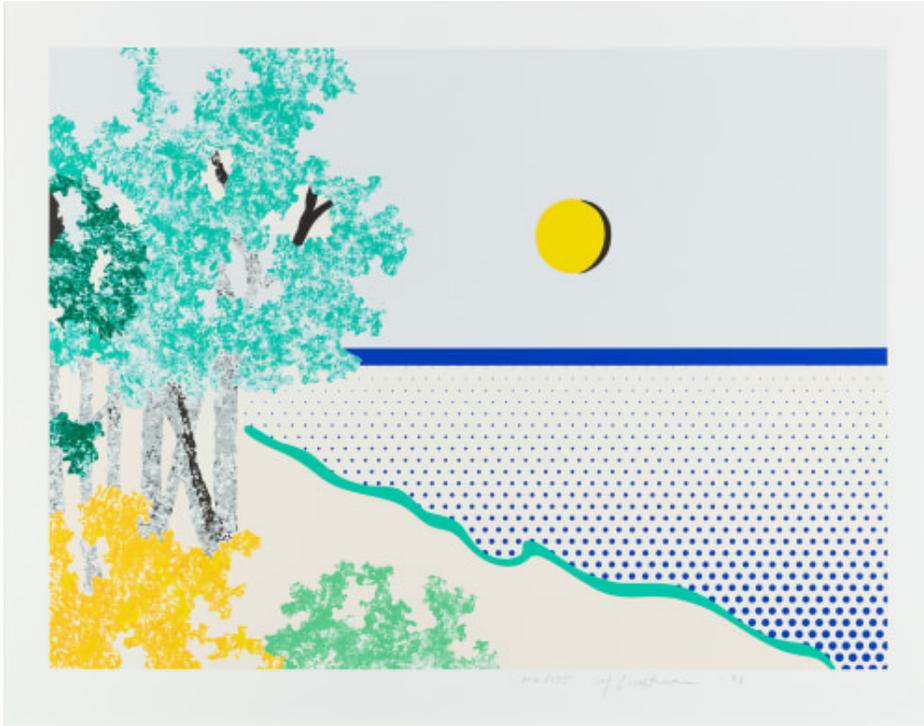
[Go to Lot](#)



Literature

Gemini G.E.L. 1146

Mary Lee Corlett 207



71

Roy Lichtenstein

Titled (C. 307)

1996

Screenprint in colors, on Coventry Rag paper, with full margins.

I. 24 x 32 1/2 in. (61 x 82.6 cm)

S. 31 1/2 x 39 3/4 in. (80 x 101 cm)

Signed, dated and numbered 102/175 in pencil (there were also 25 artist's proofs), co-published by the artist and Ronald Feldman Fine Arts, Inc., New York to benefit the Campaign for Freedom of Expression, framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Literature

Mary Lee Corlett 307



72

Wayne Thiebaud

Pet Bird

1979/1986

Etching in colors with hand-coloring in mixed media, on Somerset paper, with full margins.

I. 9 7/8 x 12 1/2 in. (25.1 x 31.8 cm)

S. 22 1/2 x 17 5/8 in. (57.2 x 44.8 cm)

Signed, titled and dated in pencil (there was also an edition of 50 without hand-coloring) published by Parasol Press, New York, framed.

Estimate

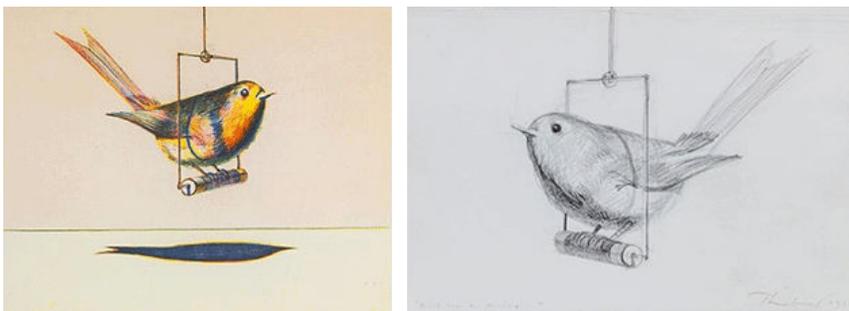
\$30,000 — 50,000

[Go to Lot](#)



"Wayne Thiebaud 'transform[s] and revitalize[s] those images through his masterly application of color. Whether by a few translucent washes or the near obliteration of an image under a heavy snowfall of powdery pastel, he makes us see with new eyes which we thought we knew.'" — Robert Flynn Johnson, Vision and Revision p. 100

The simple motif of a bird on a swing, in the hands of Thiebaud, experienced many transformations as he experimented with different mediums and printing processes. In *Pet Bird*, Thiebaud renders the small creature in a three-quarter view, tail-up, alert and perched on a swing while a dark shadow looms beneath. Thiebaud successfully imbues the delicate bird with unexpected drama and grandeur by silhouetting its bright figure against a dark background, creating an atmosphere of theatricality. The image of the bird perched on the swing evolved first from a drawing and was then rendered in pastel before being realized as an aquatint in colors. The aquatint edition is titled *Bird on a Swing* from *Recent Etchings I* printed in 1979. Thiebaud was known to revisit impressions of his etching and aquatint years later and layer them with rich hand coloring. This enhancement technique is exemplified by the two related works Thiebaud produced in 1986: *Bird in Swing*, a pastel over soft ground etching, and *Pet Bird*, a hand-colored etching. The extensive coloring of *Pet Bird* results in a composition that varies from impression to impression, thus a directness is added to an indirect medium and the print is re-energized through the application of other media.



Left: Wayne Thiebaud, *Bird on a Swing*, from *Recent Etchings I*, 1979. Artwork: © 2022 Wayne Thiebaud Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York Right: Wayne Thiebaud, *Bird on a Swing*, 1971. Artwork: © 2022 Wayne Thiebaud Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York

Thiebaud was the first artist invited to work at Crown Point Press, San Francisco, CA, and he developed a longstanding and close working relationship with the founder and director, Kathan Brown. Subsequently, most of Thiebaud's printmaking over the past 50 years, including *Pet Bird*, occurred at Crown Point Press. In fact, the image of the bird never appeared "in the repertoire of

Thiebaud's work on canvas."¹ Brown underscored the importance of appreciating the individuality of the artist in the creative process of printmaking, rather than merely reproducing the imagery of paintings. She recalls Thiebaud's first visit to her studio in 1964, in which he began to copy images of his paintings onto prepared etching plates, until Brown protested his actions, arguing that "printmaking should be original. What's the point of copying yourself, or redoing something that's already been done?"² Thiebaud took this critique to heart and created a print oeuvre with a depth and richness that highlighted unique images and offered new perspectives on his most iconic subjects.



Wayne Thiebaud at Crown Point Press. Artwork: Artwork: © 2022 Wayne Thiebaud Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York

1. Bill Berkson. "The Thiebaud Papers" in *Vision and Revision: Hand Colored Prints by Wayne Thiebaud*. 94.
2. Kathan Brown. "Ways of Printing, and Some Thoughts on Authenticity" in *ink, paper, metal, wood: Painters and Sculptors at Crown Point Press*. 34.

Provenance

Allan Stone Gallery, New York

Patricia and John Roche, New York

Freeman's, Philadelphia, *The Patricia and John Roche Collection*, September 18, 2017, lot 98

Acquired from the above by the present owner



73

Wayne Thiebaud

Candy Sticks in a Pan (Big Candy)

1980

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

I. 10 x 19 1/2 in. (25.4 x 49.5 cm)

S. 22 3/8 x 30 1/8 in. (56.8 x 76.5 cm)

Signed, dated and annotated 'color proof / unique' in pencil (the edition was never realized, there were approximately 10 unique proofs), published by Donald Farnsworth, Berkeley, California, framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Paul Thiebaud Gallery, San Francisco



74

David Hockney

Pool Made with Paper and Blue Ink for Book, from Paper Pools (T. 269, M.C.A.T. 234)

1980

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

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

Signed, dated and numbered 203/1000 in pencil (there were also 100 artist's proofs), published by Tyler Graphics, Ltd., Mt. Kisco, New York (with their blindstamp), lacking the accompanying book, framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Literature

Tyler Graphics 269

Museum of Contemporary Art Tokyo 234



75

David Hockney

Untitled (224) (striped mug)

2010

iPad drawing in colors, 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 24/25 in pencil, published by the artist (with his blindstamp), framed.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



76

David Hockney

Pictured Gathering with Mirror

2018

Photographic drawing in colors, on wove paper,
mounted on Dibond (as issued).

S. 23 3/4 x 63 3/4 in. (60.3 x 161.9 cm)

Signed, dated and numbered 10/25 in black ink,
published by the artist, framed.

Estimate

\$50,000 — 70,000

[Go to Lot](#)





77

David Hockney

Celia in a Wicker Chair (M.C.A.T. 158)

1981

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

I. 27 1/4 x 21 1/4 in. (69.2 x 54 cm)

S. 35 1/2 x 27 3/4 in. (90.2 x 70.5 cm)

Signed with initials and annotated 'unfinished' in pencil (presumably a working proof, the edition was 60 and 16 artist's proofs), published by Petersburg Press, New York, unframed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Museum of Contemporary Art Tokyo 158

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



78

Alex Katz

Red Coat (S. 164)

1983

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

S. 58 x 29 in. (147.3 x 73.7 cm)

Signed and numbered 72/73 in pencil (there were also 12 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, framed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 164

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



79

Alex Katz

Flowers

2021

The complete set of seven archival pigment prints, on Innova Etching Cotton Rag paper, the full sheets.
four S. 47 x 34 in. (119.4 x 86.4 cm)
two S. 35 x 47 in. (88.9 x 119.4 cm)
one S. 32 x 47 in. (81.3 x 119.4 cm)

All signed and numbered 'AP 13/20' in pencil (all artist's proofs, the edition was 100), published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), all unframed.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



80

Alex Katz

The Red Band (S. 117)

1979

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

S. 55 x 36 in. (139.7 x 91.4 cm)

Signed and numbered 37/60 in pencil (there were also 12 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 117



81

Robert Indiana

Numbers (S. 46-55)

1968

The complete set of 10 screenprints in colors, on Arches paper, with full margins.

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

All signed, dated and numbered 75/125 in pencil (there were also 35 artist's proofs in Roman numerals), co-published by Edition Domberger, Stuttgart, and Galerie Schmela, Düsseldorf, lacking the portfolio, pages and folios, all framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Robert Indiana

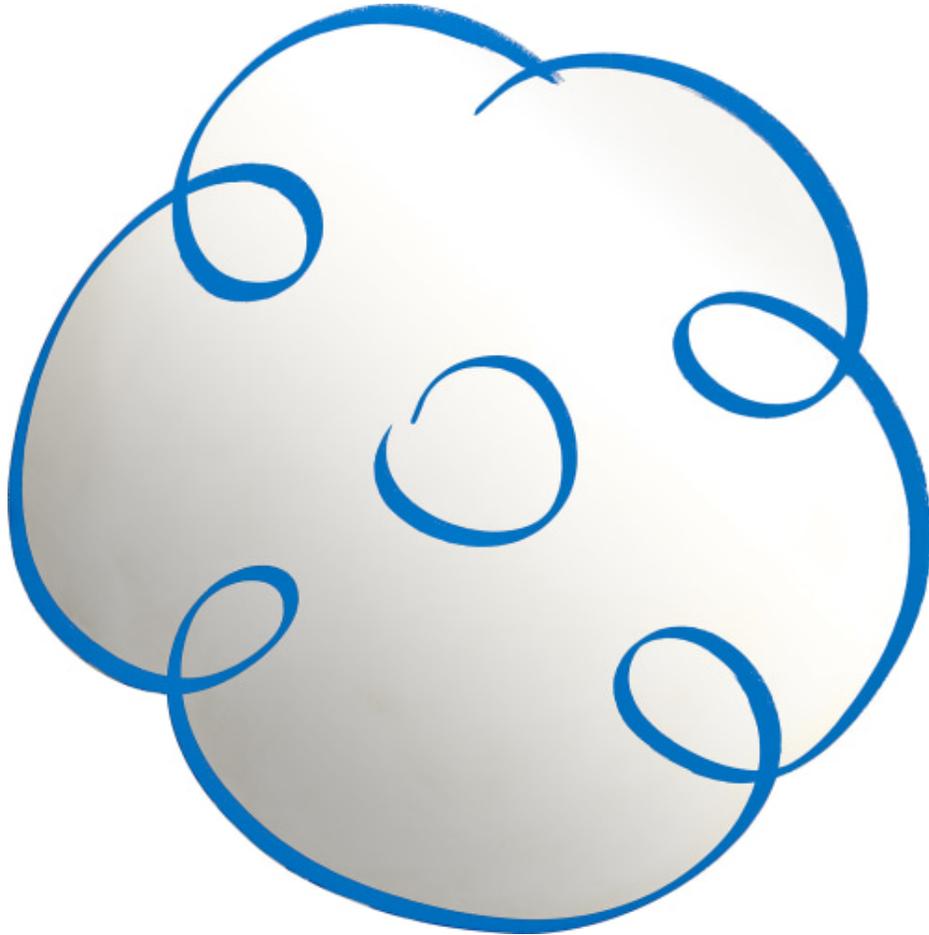
The genesis of Indiana's important *Numbers* portfolio of 1968 also had its origins in the artist's childhood. His fondness for numbers as pure forms, as cultural symbols, and as signifiers of autobiographical milestones is perfectly realized in this suite. Each of the ten serigraphs contains a number inscribed in a circle rendered against a contrasting field of pure, resonating color. Whereas Jasper Johns dealt with cardinal numerals in a detached, formalistic manner in his series of lithographs *0-9* (1960-63), Indiana's staunch, forthright numbers unequivocally state their purpose and thus are "about things that surround us and galvanize us." - Poppy Gandler Orchier *Robert Indiana Prints, A Catalogue Raisonné 1951-1991*, p. 8

Poppy Gandler Orchier: Another major theme which has figured prominently in your work is numbers.

Robert Indiana: My involvement with numbers, my first real consciousness about them, is simply the fact that I lived in 21 different houses before I was 17 years old and as a child it was a great pastime to tour the countryside and visit all these different houses and to go back to house number 1 and house number 2. That's the first meaningful association. Otherwise numbers are just fascinating because they're numbers, each one loaded with multiple references and significances. Ibid p. 13

Literature

Susan Sheehan 46-55



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

82

Jeff Koons

Flower Drawing (Blue)

2011

Mirror-polished stainless steel with transparent color
coating.

29 7/8 x 29 7/8 x 5/8 in. (75.9 x 75.9 x 1.6 cm)

Signed, dated and numbered 11/13 in black ink on the
reverse (there were also 2 artist's proofs).

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Provenance

Sonnabend Gallery, New York

Private Collection, New York

Phillips, New York, *Evening & Day Editions*, October 26, 2016, lot 103

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

83

Yayoi Kusama

Pumpkin

1998

Cast bronze multiple with patina.

11 x 11 x 10 in. (27.9 x 27.9 x 25.4 cm)

Incised with signature, date and stamp numbered 31/
100 on the underside, with the Fonderie Monnaie De
Paris stamp.

Estimate

\$80,000 — 120,000

[Go to Lot](#)



"It seems pumpkins do not inspire much respect, but I was enchanted by their charming and winsome form. What appealed to me most was the pumpkin's generous unpretentiousness." —Yayoi Kusama

Considered Japan's most successful living artist, it is the humble pumpkin that has become a symbol of Yayoi Kusama's worldwide acclaim. Kusama has returned to the imagery of a pumpkin over six decades, reimagining its form in paintings, prints, immersive installations, and sculptures. Kusama's first encounter with a pumpkin occurred when visiting the seed-harvesting fields near her childhood home in Matsumoto, Japan with her grandfather. While her childhood was not a happy one, pumpkins have always been a cheerful image for the artist. The first pumpkin appeared in the artist's work in 1946 in the Nihonga style, a traditional form of painting made in accordance with Japanese artistic conventions, techniques, and materials. However, Kusama's artistic style changed dramatically when she left Japan for New York in the late 1950s, evolving to the bright, colorful, and all-encompassing compositions that are instantly recognizable today.

Over the years Kusama has experimented with scale. At her installation at the 45th Venice Biennale in 1993, she dressed in a matching polka-dot ensemble and gave away tiny yellow and black polka-dotted pumpkins to anyone who entered her exhibition. It was simultaneously a gift acknowledging her rise to art world success and an incredibly smart marketing tool - taking her work beyond the site-specific installation to the wider global audience. When she began making public sculptures in the mid-1990s, the scale of Kusama's pumpkins increased exponentially. From the six-foot tall yellow *Pumpkin* installed on Japan's Naoshima Island in 1994 to her *Dancing Pumpkin* from 2020, installed temporarily in the New York Botanical Garden, these sculptures delight viewers and invite us to imagine the world through Kusama's fantastical eyes.

Cast in bronze, Kusama's *Pumpkin* multiple from 1998 is the perfect marriage of her unique artistic sensibilities and love for the natural world. Often remarking that plants and flowers would come alive and speak to her, this multiple's rich patina ages gracefully and adds a dimensionality to the perfectly imperfect organic form. Solid and compact, this work is a grounding force in an artist oeuvre that often consisted of the artist overcoming her personal fears through obsessive creation. Kusama worked with the Fonderie Monnaie De Paris to produce the multiple. Founded in 1775 to produce the alloys for the manufacturing of coins and medals, the foundry transitioned to working with artists in 1973 and is one of the last active foundries in the heart of Paris. Over the years, she continues to celebrate the pumpkin and treat them as unique - their dimpled skin and bulbous curves only accentuating the beauty of this unpretentious gourd.

Provenance

Christie's, South Kensington, *Prints & Multiples*, July 1, 2009, lot 185
 Obelisk Gallery, Inc., Boston, 2010
 Phillips, New York, *Editions & Works on Paper*, April 23, 2019, lot 86
 Acquired from the above by the present owner

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



84

Damien Hirst

The Virtues (H. 9)

2021

The complete series of eight laminated giclée prints in colors, flush-mounted to aluminum with metal strainers on the reverse (as issued).

all 47 1/2 x 37 3/4 in. (120.7 x 95.9 cm)

All signed in pencil, seven numbered '301' and one numbered '1284' (printed) on the labels affixed to the reverse, from the editions of varying sizes, published by HENI Editions, London.

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Literature

Heni Productions H9

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



85

Banksy

Kate Moss: Green, Hair Turquoise Blue

2005

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

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

S. 27 5/8 x 27 1/2 in. (70.2 x 69.9 cm)

Signed, dated and numbered 16/20 in pencil, published by Pictures on Walls, London, with the accompanying certificate of authenticity issued by Pest Control, framed.

Estimate

\$180,000 — 250,000

[Go to Lot](#)



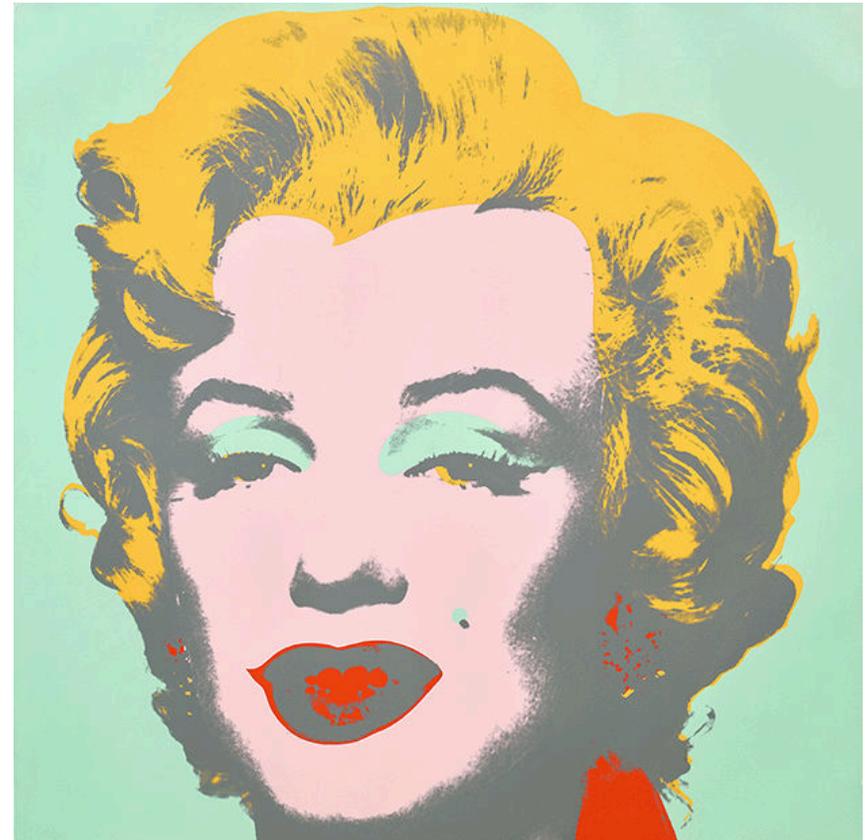
Bold, bright and blonde - Banksy's Kate Moss wittily pays homage to Andy Warhol's iconic portraits of Marilyn Monroe. Moss flaunts Monroe's most iconic attributes - her signature curls, flirtatious eyelashes, boldly-defined lips, and prominent beauty-spot. As well as Monroe's superimposed features, the addition of flat, solid color in contrasting tones acts to capture Warhol's vivid Pop aesthetic. Although Moss emulates Monroe so closely, she does not imitate her gaze - whereas Monroe seductively stares straight out at the viewer, Moss gazes into the distance with a tantalizingly nonchalant coolness.

In recreating Warhol's work in the 21st Century, Banksy both praises the artist and adds a new level of criticality. In *Marilyn* (1967), Warhol glamorizes fame but simultaneously satirically comments on the notion of celebrity and its position as 'spectacle' in consumer culture. Repeating Monroe's portrait through screenprinting, her image became a commercial product, no longer attached to her as an individual but as a product of her era. Kate Moss is arguably Monroe's successor: a contemporary fashion icon, she is one of the most famous supermodels of her time. Banksy uses the image of Kate Moss with the same intentions as his predecessor - the commodification of visual icons.

"I think I was trying to make a statement about the endless recycling of an icon by endlessly recycling an icon." —Banksy, discussing his graffiti of Che Guevara

By drawing a parallel between Moss and Monroe, Banksy also draws a parallel between Warhol and himself. The two artists are often compared for their cut-to-the-chase approach that communicates witty social commentary whilst using the most straightforward visual language. But, of course, there is one hugely significant difference: whereas Warhol cultivated his own celebrity status and became a star with a widely recognizable image, Banksy has fervently preserved his anonymity. For Monroe, Moss and Warhol, their image has become so crucial to their identity - Banksy, however, is only visualized through his art. Ironically, however, Banksy's hidden identity has become central to his reputation. When questioned in a 2014 interview why he is so persistent in keeping his identity secret, Banksy said that as well as to undermine the authorities, 'the secretiveness is also because I feel this kind of thing creates its own kind of buzz.' By concealing his identity, Banksy has become even more alluring. Perhaps, despite his anonymity, Banksy is equally as conscious of the powers of fame as Warhol.

"Nobody ever listened to me until they didn't know who I was." —Banksy



Lot 59 Andy Warhol, *Marilyn*, 1967. © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

Provenance

Steve Lazarides

Private Collection, 2005

Christie's, London, *Banksy: I can't believe you morons actually buy this sh*t*, Sept 23, 2021, lot 6

Acquired from the above by the present owner

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



86

Banksy

Kate Moss: Red, Hair Lime Green

2005

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

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

S. 27 5/8 x 27 1/2 in. (70.2 x 69.9 cm)

Signed, dated and numbered 16/20 in pencil,
published by Pictures on Walls, London, with the
accompanying certificate of authenticity issued by
Pest Control, framed

Estimate

\$180,000 — 250,000

[Go to Lot](#)



Bold, bright and blonde - Banksy's Kate Moss wittily pays homage to Andy Warhol's iconic portraits of Marilyn Monroe. Moss flaunts Monroe's most iconic attributes - her signature curls, flirtatious eyelashes, boldly-defined lips, and prominent beauty-spot. As well as Monroe's superimposed features, the addition of flat, solid color in contrasting tones acts to capture Warhol's vivid Pop aesthetic. Although Moss emulates Monroe so closely, she does not imitate her gaze - whereas Monroe seductively stares straight out at the viewer, Moss gazes into the distance with a tantalizingly nonchalant coolness.

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Lot 59 Andy Warhol, *Marilyn*, 1967. Artwork: © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

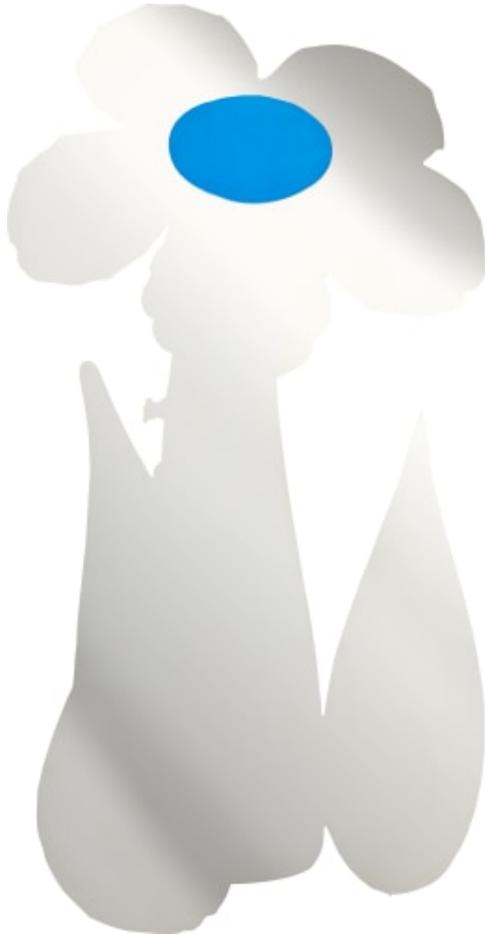
Provenance

Steve Lazarides

Private Collection, 2005

Christie's, London, *Banksy: I can't believe you morons actually buy this sh*t*, Sept 23, 2021, lot 1

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

87

Jeff Koons

Inflatable Flower (Blue)

2000

Mirror-polished stainless steel with transparent color
coating.

35 1/4 x 18 1/4 x 5/8 in. (89.5 x 46.4 x 1.6 cm)

Signed, dated and numbered 4/13 in dark grey ink on
the reverse (there were also 2 artist's proofs).

Estimate

\$70,000 — 100,000

[Go to Lot](#)



Provenance

Sonnabend Gallery, New York

Mary Boone Gallery, New York

Christie's, New York, *Post-War and Contemporary Art Afternoon Session*, May 16, 2019, lot 873

Acquired from the above by the present owner

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



88

Banksy

Pulp Fiction

2004

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

I. 16 1/2 x 24 3/4 in. (41.9 x 62.9 cm)

S. 19 1/4 x 27 1/2 in. (48.9 x 69.9 cm)

Numbered 36/600 in pencil, an unsigned impression (there was also a signed edition of 150), published by Pictures on Walls, London, with the accompanying certificate of authenticity issued by Pest Control, unframed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)





89

Jeff Koons

Diamond (Red)

2020

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with metallic red printed signature.

12 1/2 x 15 1/2 x 12 5/8 in. (31.8 x 39.4 x 32.1 cm)

With printed signature, title, date and numbered 579/599 on the side, published by Bernardaud, Limoges, France (with their stamp on the side).

Estimate

\$12,000 — 18,000

[Go to Lot](#)





PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

90

Jeff Koons

Untitled (Donkey)

1997

Mirror-polished stainless steel.

24 x 18 1/4 x 1/8 in. (61 x 46.4 x .3 cm)

Signed, dated and numbered 46/50 in dark grey ink
on the reverse (there were also 10 artist's proofs).

Estimate

\$25,000 — 35,000

[Go to Lot](#)



90

Jeff Koons

Provenance

Private Collection

Phillips, New York, *Evening & Day Editions*, April 23, 2019, lot 92

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

91

Jeff Koons

Monkey Train (Blue)

2007

Screenprint and inkjet print in colors, on Somerset
paper, with full margins.

L. 28 1/4 x 22 in. (71.8 x 55.9 cm)

S. 32 3/4 x 26 in. (83.2 x 66 cm)

Signed, dated and numbered 35/40 in pencil (there
were also 10 artist's proofs), published by American
Friends of the Tel Aviv Museum of Art, New York,
framed.

Estimate

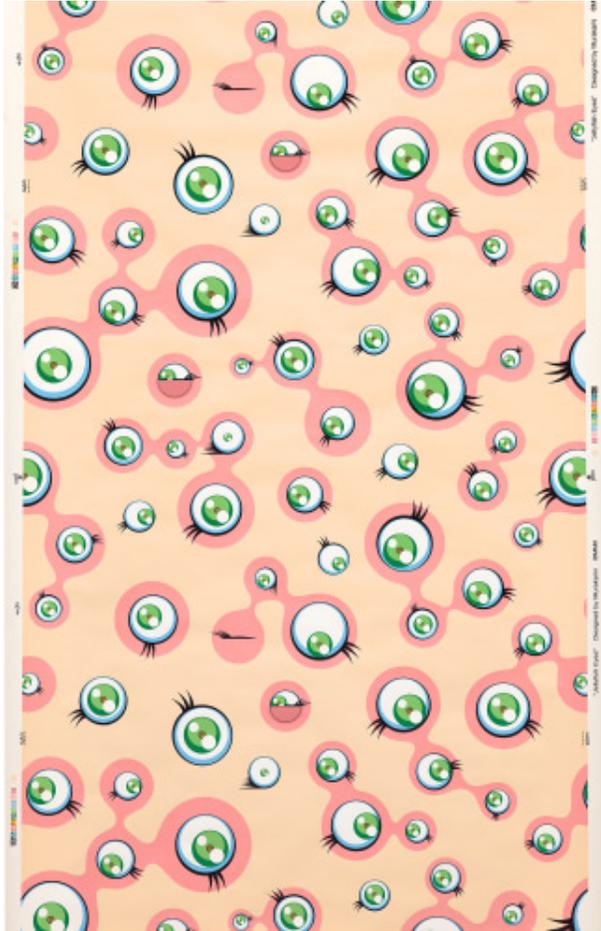
\$10,000 — 15,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



92

Takashi Murakami

Jellyfish Eyes (wallpaper)

2002

Screenprint in colors, on one roll of wallpaper, with margins.

approx. S. 522 x 30 in. (1325.9 x 76.2 cm)

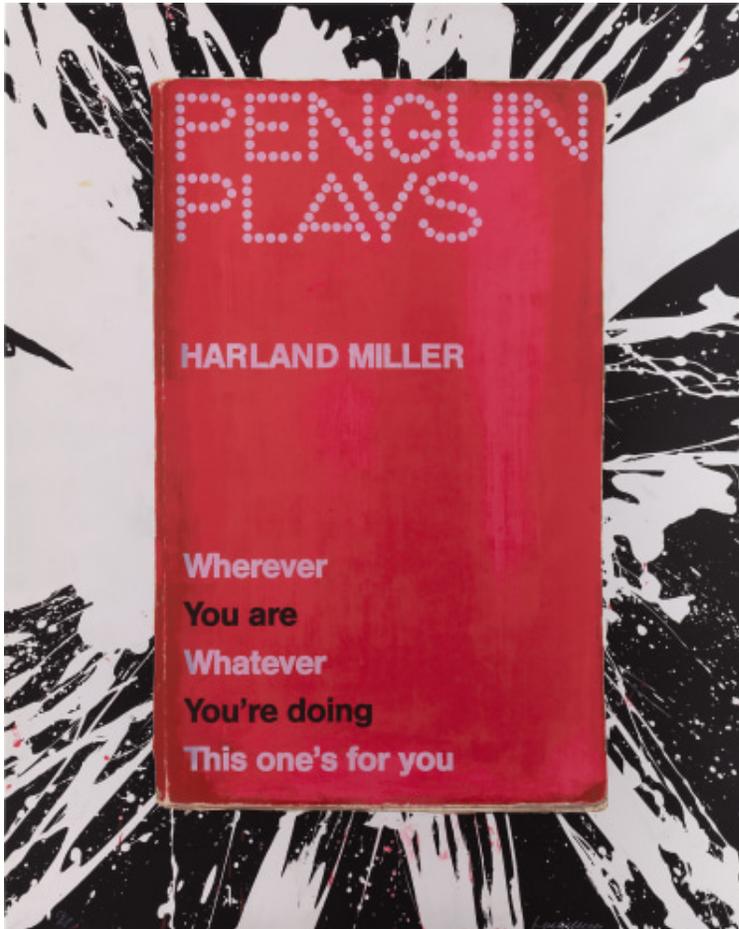
Signed in blue ink and numbered '6/15' (printed) on an accompanying certificate of authenticity, originally issued in sets of 10 rolls each measuring 180 inches in length, published by Kaikai Kiki Co., Ltd., Tokyo.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





93

Harland Miller

Wherever You Are, Whatever You're Doing, This One's For You, from Penguin Plays

2013

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

S. 54 1/4 x 43 1/4 in. (137.8 x 109.9 cm)

Signed and numbered 13/50 in pencil (there were also 10 artist's proofs), published by Reflex Editions, Amsterdam, framed.

Estimate

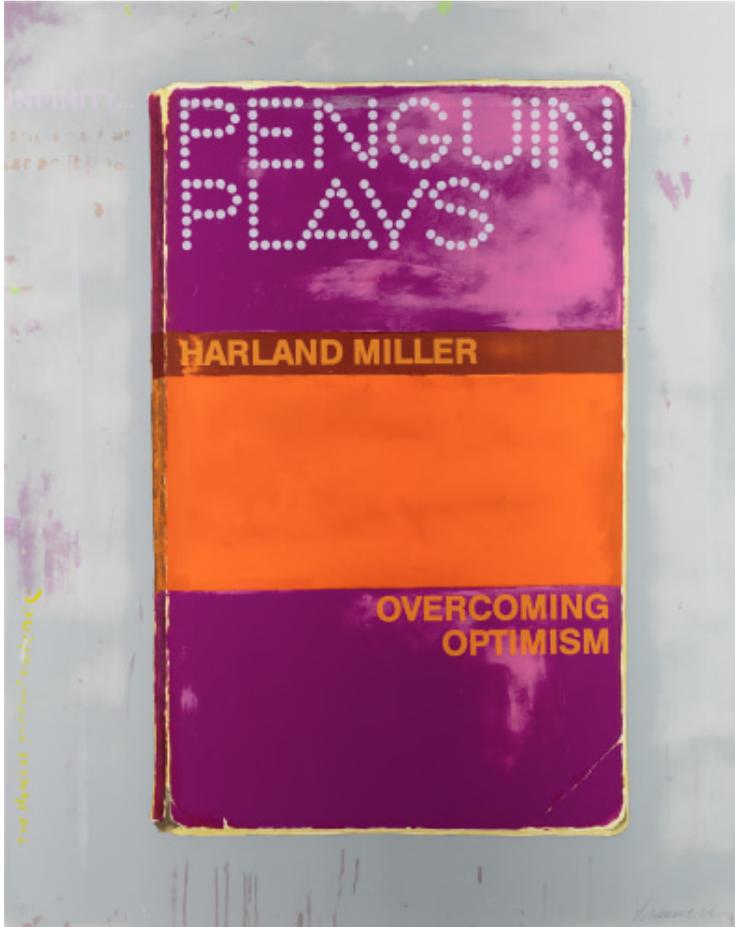
\$20,000 — 30,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



94

Harland Miller

Overcoming Optimism, from Penguin Plays

2014

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

S. 54 x 43 in. (137.2 x 109.2 cm)

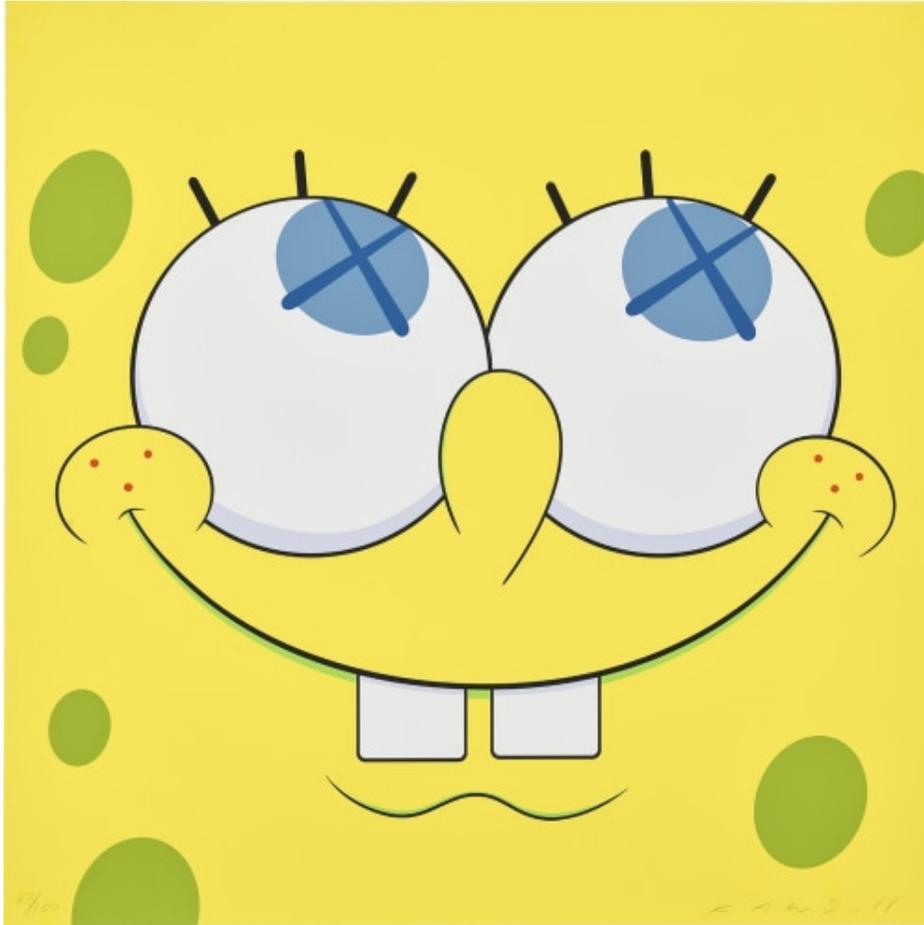
Signed and numbered 29/50 in pencil, published by Ingleby Gallery, Edinburgh, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





95

KAWS

Untitled (KAWSBOB for the Aldrich)

2011

Screenprint in colors, on Rives BFK paper, the full sheet.

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

Signed, dated and numbered 82/100 in pencil (there were also 20 artist's proofs), published by the Aldrich Contemporary Art Museum, Ridgefield, Connecticut, framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



96

KAWS

Companion (Karimoku Version)

2011

Karimoku wood multiple, contained in the original cardboard packing box.

10 5/8 x 4 1/2 x 2 3/4 in. (27 x 11.4 x 7 cm)

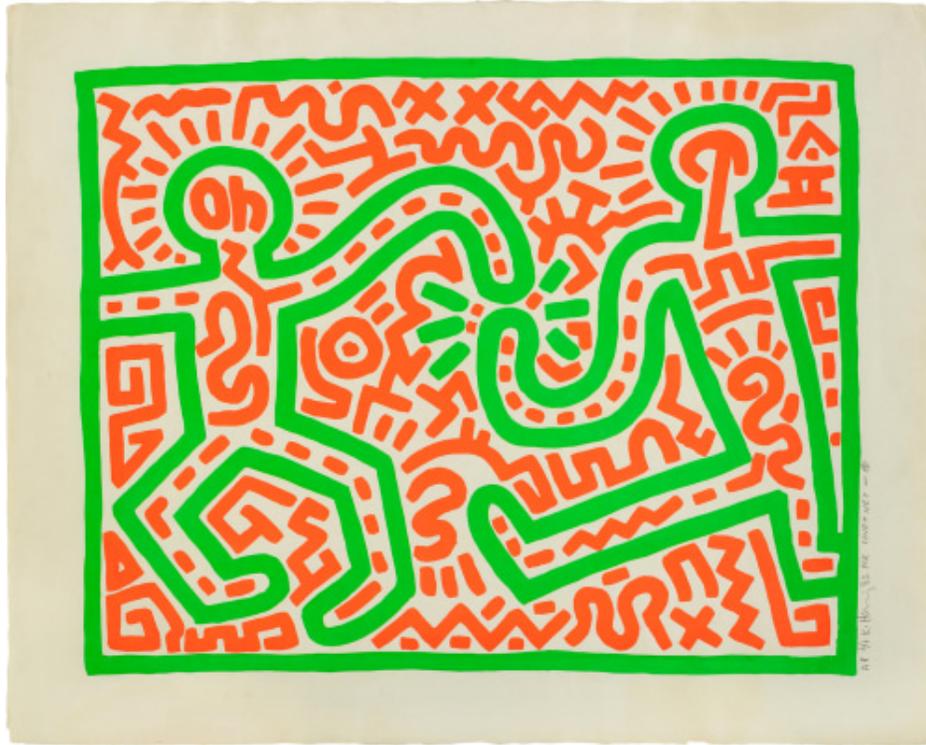
Signed, numbered 62/100 in black marker and stamped 'Karimoku' in Japanese and 'OriginalFake' on the underside, co-published by OriginalFake and Karimoku, Tokyo.

Estimate

\$20,000 — 30,000

[Go to Lot](#)





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

97

Keith Haring

Untitled (L. p. 29)

1983

Woodcut in colors, on Japan paper, with full margins.

I. 19 1/2 x 24 1/2 in. (49.5 x 62.2 cm)

S. 23 3/4 x 29 3/4 in. (60.3 x 75.6 cm)

Signed, dated, dedicated 'FOR COURTNEY', and numbered 'AP 6/6' in pencil (an artist's proof, the edition was 60), unframed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



"Haring discovered the place that would be for him what Tahiti was for Gauguin: the Paradise Garage."¹ —Ingrid Sischy, former editor of Artforum and Interview Magazine

Keith Haring was a staple at Paradise Garage, a legendary nightclub celebrated for its multi-cultural gay dance scene and commemorated as the birthplace of the modern nightclub. Haring is credited as the “key figure behind the exuberant convergence of art, music and performance that developed there.”² From the early 1980s up until its closure in 1987, Paradise Garage was central to Haring’s world to the extent that he would schedule his trips abroad for his international exhibitions around the nightclub’s biggest nights, “leaving on Sundays and returning before or on Saturdays.”³

This print was gifted to the present consignee by Haring himself, as a thank you for her documentation of his legendary Party of Life at Paradise Garage in 1984, an annual event that ran until 1986. The artist completely transformed the club environment with huge, spray-painted banners and tarps adorned in his distinctive iconography of hieroglyphic dancing figures. The party featured a performance from Haring’s good friend Madonna, who debuted two songs from her upcoming album *Like a Virgin* while wearing a custom painted two-piece suit from Haring. This was the only party Haring threw at Paradise Garage, moving the next two Parties of Life to the Palladium in order to account for the rapidly increasing guest list. Haring recounts that “...the energy level at this party was so intense because it was the party to get invited to. In the preceding weeks, it became the most coveted invitation in New York.”⁴



Madonna at the Party of Life, 1984

"[Keith] would look at dance and see things, and he would freeze moments in his mind, and go into the studio and paint them. You could feel the movement and rhythm in his work."⁵ —Fred Brathwaite (Fab 5 Freddy)

In his journals, Haring described how the dance scenes at Paradise Garage inspired the creation and considerable production of hieroglyphic dancing figures throughout the 1980s. Haring’s 1983 woodcut, *Untitled*, depicts two figures engaged in the iconic dance move, ‘the wave,’ a movement the artist particularly loved from the electric boogie style. The wave mimics the motion of water, as well as an electric current, which Haring successfully captures in this vibrantly colored and dynamic print. A current of energy rushes through the arms of the figures and sparks fly around their point of connection as the ‘waves’ pass from one dancer to another.

Video: <https://vimeo.com/406619663>

¹ Ingrid Sischy. “Kid Haring.” *The Keith Haring Foundation*. 1997.

² Deitch Projects. “Paradise Garage.” *The Keith Haring Foundation*. 2001.

³ *Ibid.*

⁴ Keith Haring. “Party of Life 1984.” *Keith Haring*. P. 293.

⁵ Fred Brathwaite. “Conversations.” *The Keith Haring Foundation*.

Provenance

Gift of the artist

Literature

Klaus Littmann p. 29



98

George Condo

Untitled

2019

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

I. 20 x 24 in. (50.8 x 61 cm)

S. 27 1/8 x 30 in. (68.9 x 76.2 cm)

Signed, dated and numbered 18/25 in pencil, published by Skarstedt Gallery, New York, framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Skarstedt Gallery, New York



99

Erik Parker

WOKE

2019

Hand-painted wood multiple pyramid in five stackable parts, contained in the original screenprinted, foam lined wood presentation box.

pyramid 7 1/4 x 7 3/4 x 7 3/4 in. (18.4 x 19.7 x 19.7 cm)
presentation box 12 3/4 x 10 x 10 in. (32.4 x 25.4 x 25.4 cm)

Signed twice, dated and numbered 24/25 in black marker on the underside of the pyramid, additionally numbered 24/25 on the accompanying certificate of authenticity and accompanying hand-painted wood triangle title piece (there were also 3 artist's proofs), produced in collaboration with AllRightsReserved Ltd., Hong Kong.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



"I am drawn to the pyramid largely because it is a universally recognized shape that we all can relate to immediately. Pyramids reference ancient history and are the first abstract artworks. They also touch on the futuristic." —Erik Parker



100

Jonas Wood

Giraffe Etching

2017

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

I. 8 x 6 in. (20.3 x 15.2 cm)

S. 14 5/8 x 12 1/8 in. (37.1 x 30.8 cm)

Signed, dated and numbered 2/7 in pencil (there were also 3 artist's proofs), published by WKS (Wood Kusaka Studios), Los Angeles (with their blindstamp), framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



100

Jonas Wood

Literature

Gagosian Gallery, New York, *Jonas Wood: Prints*, pp. 162-163



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

101

Jonas Wood

VOTE 2020

2020

Screenprint in colors, on Coventry Rag paper, the full
sheet.

S. 46 x 30 in. (116.8 x 76.2 cm)

Signed, dated and numbered 2/20 in pencil, published
by Karma, New York for Downtown for Democracy,
New York, framed.

Estimate

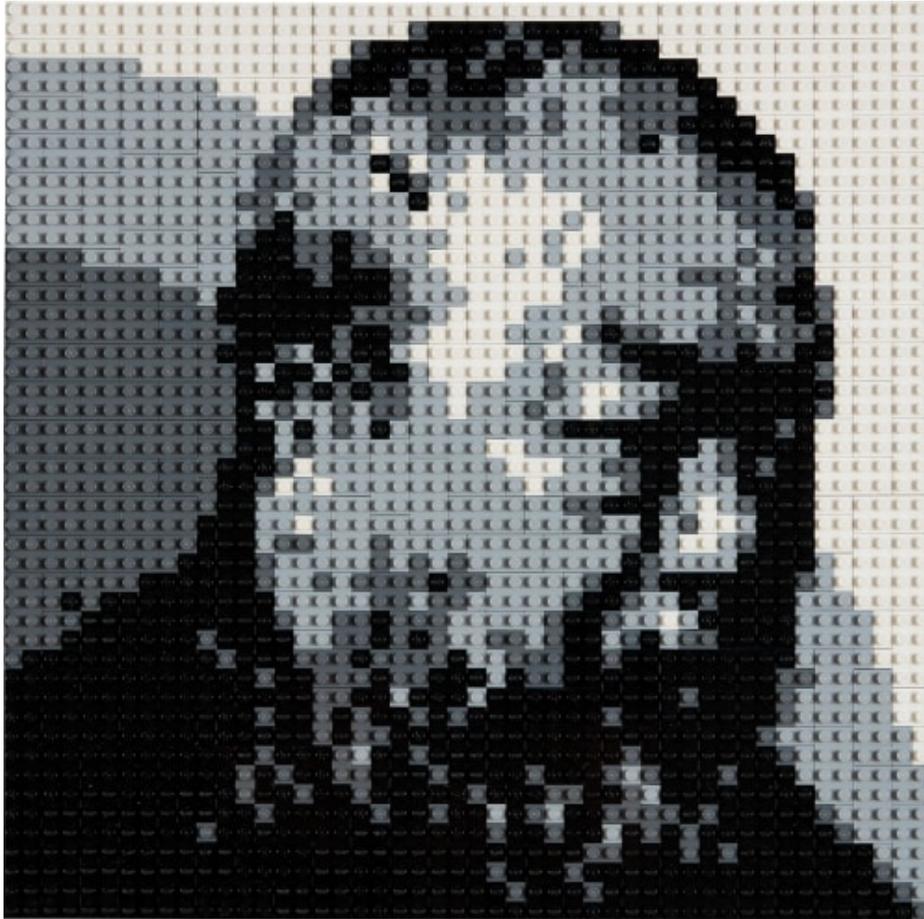
\$15,000 — 20,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

102

Ai Weiwei

Self-Portrait in LEGO

2017

LEGO bricks multiple, mounted (as issued), contained
within the original card presentation box with printed
portrait.

15 x 15 in. (38.1 x 38.1 cm)

box 20 1/2 x 20 1/2 x 1 in. (52.1 x 52.1 x 2.5 cm)

Signed in black ink and numbered '38/50' (printed) on
a label affixed to the reverse, published to coincide
with the exhibition *Ai Weiwei: Trace* at the Hirshhorn,
Washington D.C.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



One of China's most provocative living artists, Ai Weiwei (b. Beijing, 1957) has spent nearly four decades exploring the relationships among art, society, and individual experience. His work, as prolific as it is eclectic, encompasses a wide range of media, including sculpture, installation, photography, film, painting, and architecture. Ai Weiwei has sought to incite change through his art since the late 1970s, and as his work has developed, he has become increasingly committed to his guiding principle of promoting human rights and freedom of expression for all.

A collaborative artist project, *Ai Weiwei: Trace at Hirshhorn* featured the East Coast debut of the monumental installation *Trace*, which portrays individuals from around the world whom the artist and various human rights groups consider to be activists, prisoners of conscience, and advocates of free speech. Each of these 176 portraits comprises thousands of plastic LEGO® bricks, assembled by hand and laid out on the floor. The work foregrounds Ai Weiwei's own experiences of incarceration, interrogation, and surveillance. In 2011, he was detained by the Chinese government for eighty-one days and then prohibited from traveling abroad until 2015. In 2012, the Hirshhorn opened Ai's first major US retrospective exhibition, *Ai Weiwei: According to What?*, which he was unable to attend. - Hirshhorn Museum, *Ai Weiwei: Trace at Hirshhorn June 28, 2017 - January 1, 2018*

Video: <https://www.youtube.com/embed/YsQALbPhsu0>



103

Paul Gauguin

Noa Noa (Fragrant Scent) (M./K./J./S. 13)

1893-94/1921

Woodcut, on China paper, with full margins.

I. 14 x 8 1/8 in. (35.6 x 20.6 cm)

S. 16 1/4 x 10 3/4 in. (41.3 x 27.3 cm)

Inscribed 'Paul Gauguin fait', 'Pola Gauguin imp' and numbered 'No 96' in pencil by the artist's son, Pola Gauguin (from the posthumous edition of 100), printed and published by Pola Gauguin, Copenhagen, 1921, framed.

Estimate

\$3,500 — 4,500

[Go to Lot](#)



Literature

Elizabeth Mongan, Eberhard W. Kornfeld, Harold Joachim, Christine E. Stauffer 13 III/E



104

Pierre Bonnard

Jeune femme aux bas noirs (Young Woman in Black Stockings) (R.-M. 27, B. 27)

1893

Lithograph, on wove paper, with full margins.

I. 11 1/4 x 5 in. (28.6 x 12.7 cm)

S. 15 x 11 in. (38.1 x 27.9 cm)

Signed and numbered 'no 38' in pencil, from the edition of 100 (there were also 20 proofs on Japanese paper), framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



"Possessed of a happy disposition and a discerning eye, Bonnard knew and loved the casual incident, the scenes along the boulevards, the play of sunlight and shadow across a narrow street, as well as the people — flower venders, waifs, nursemaids and their youthful charges. The prints portray a charming, eternally youthful world, humorous, sometimes nostalgic and always essentially French." —Una E. Johnson, Brooklyn Museum Bulletin, vol. 11, no. 2, Winter 1950, pp. 3-5

Literature

Claude Roger-Marx 27

Francis Bouvet 27

Colta Ives, *The Graphic Art of Pierre Bonnard*, 1989, pp. 152-53



105

Lyonel Feininger

Auf dem Ausguck (On the Lookout) (P. W9)

1918

Woodcut, on Japan paper, with margins.

I. 5 7/8 x 9 in. (14.9 x 22.9 cm)

approx. S. 9 3/4 x 11 3/4 in. (24.8 x 29.8 cm)

Signed, dated, titled 'Longshore Men' and annotated with the work number '1806' in pencil, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Provenance

Lunn Gallery, Washington, D.C.

Literature

Leona E. Prasse W9



106

Lyonel Feininger

Kleinstadt (Town) or Sonnenaufgang (Sunrise) (P. E37)

1911

Etching, on Hosho-Japan paper, with full margins.

I. 6 x 9 1/8 in. (15.2 x 23.2 cm)

S. 16 1/4 x 11 3/4 in. (41.3 x 29.8 cm)

Signed and titled 'Kleinstadt' in pencil, from the edition of 100 (another 30 were given to the artists involved), published by Fritz Gurlitt Verlag, Berlin, 1923, for the *Arno Holz zum Sechzigsten Geburtstage Gewidmet von Deutschen Künstlern* portfolio, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Lyonel Feininger

Published as plate 5 *Sunrise in the Small Town* in the portfolio *Dedicated to Arno Holz for his sixtieth birthday* by German artists.

An early etching by Feininger where remnants of his earlier caricaturist style can still be seen, especially in the depiction of figures, while hints of the later decomposition of architecture can already be foreseen.

Provenance

Lunn Gallery, Washington, D.C.

Literature

Leona E. Prasse E37



107

Friedensreich Hundertwasser

Waiting houses, from Nana Hyaku Mizu (K. 37)

1969

Woodcut in colors, on Japanese paper, with margins.

I. 11 3/4 x 15 5/8 in. (29.8 x 39.7 cm)

S. 12 5/8 x 16 3/8 in. (32.1 x 41.6 cm)

Signed, dated '1969', numbered 71/200 and annotated with the work number '637A' in black ink, printed by Nakamura Jr., Nakamura Hanga Koba, Tokyo, published by Gruener Janura AG, Glarus, Switzerland, 1973, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



The difficulties entailed by the production of Hundertwasser's woodcuts had been enormous from the outset. The large number of blocks needed, the registering, the designs, not strictly linear as in the Japanese tradition, as well as the inordinately complicated color mixtures created almost insoluble problems. - Walter Koschatzky, p. 94

Literature

Walter Koschatzky 37



108

Friedensreich Hundertwasser

Blood garden house (K. 63)

1975

Woodcut in colors with metallic gold imprint, on Japanese paper, with full margins.

I. 18 1/2 x 14 5/8 in. (47 x 37.1 cm)

S. 21 1/2 x 16 3/4 in. (54.6 x 42.5 cm)

Signed, dated 'Vienna 14 February 1975', numbered 141/200 and annotated with work number '463A' in black ink, printed by T. Matsuoka Surishi, Uchida Kogei Kobo, Kyoto and gold printed by Matashiro Uchikawa Surishi, Tokyo, published by Gruener Janura AG, Glarus, Switzerland, framed.

Estimate

\$3,000 — 5,000

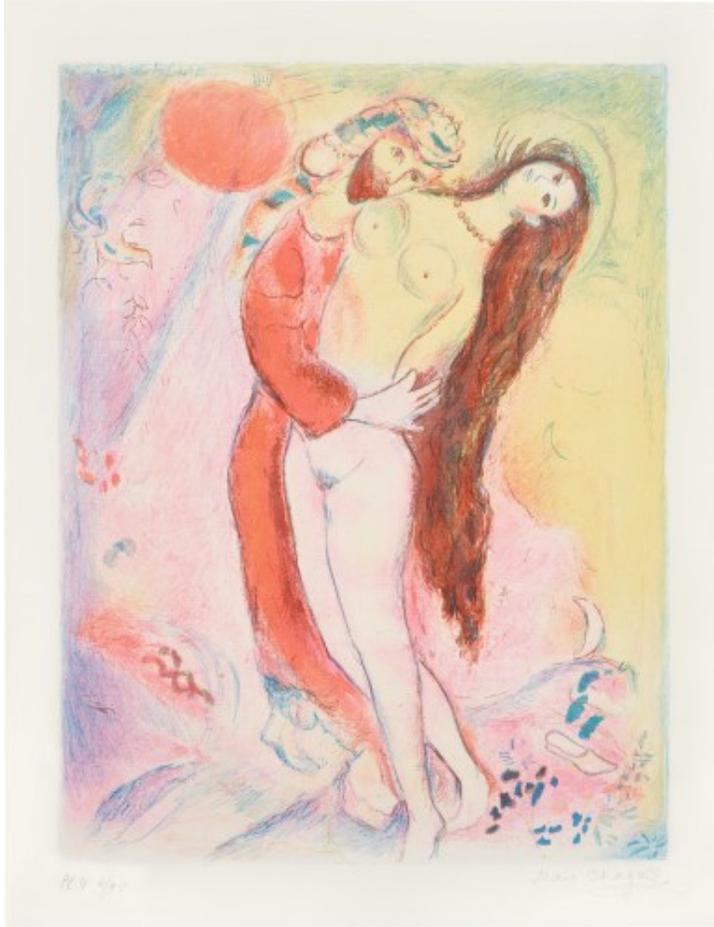
[Go to Lot](#)



Shortly before Hundertwasser's first journey to Japan in February, 1961, the romantic surroundings of Annaberg in Lower Austria provided the watercolor for this image. Its curious title, An Austrian house with smallpox, was probably inspired by peculiar stains on the outside walls. - Walter Koschatzky, p. 148

Literature

Walter Koschatzky 63



109

Marc Chagall

Disrobing her with his own hand, the King looked upon her body and saw it as if it were a silver ingot...: plate 4, from Four Tales from the Arabian Nights (M. 39, see C. bks 18)

1948

Lithograph in colors, on Utopian laid paper, with full margins.

I. 14 5/8 x 11 3/8 in. (37.1 x 28.9 cm)

S. 17 1/8 x 13 in. (43.5 x 33 cm)

Signed, annotated 'Pl. 4' and numbered 6/90 in pencil (there were also 10 in Roman numerals and 11 lettered A-K), published by Pantheon Books, New York, framed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

Fernand Mourlot 39

see Patrick Cramer books 18



110

Marc Chagall

Festin nuptial dans la grotte des nymphes (Wedding Feast in the Nymph's Cave), from Daphnis et Chloé (M. 348, see C. bks 46)

1961

Lithograph in colors, on Arches paper, the full sheet, folded (as issued).

S. 16 1/2 x 25 1/4 in. (41.9 x 64.1 cm)

From the unsigned edition of 250 (there was also a signed and numbered edition of 60 with margins), published by Tériade, Paris, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Literature

Fernand Mourlot 348

see Patrick Cramer books 46



111

Marc Chagall

Chloé vêtue et coiffée par Cléariste (Chloe is Dressed and Braided by Cleariste), from Daphnis et Chloé (M. 345, see C. bks 46)

1961

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

S. 16 1/2 x 12 3/8 in. (41.9 x 31.4 cm)

From the unsigned edition of 250 (there was also a signed and numbered edition of 60 with margins), published by Tériade, Paris, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Fernand Mourlot 345

see Patrick Cramer books 46



112

Marc Chagall

Le Cirque (The Circus): plate 12 (M. 501, see C. bks. 68)

1967

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

S. 16 3/4 x 12 7/8 in. (42.5 x 32.7 cm)

From the unsigned edition of 250 (there was also a signed and numbered edition of 24 with margins), published by Tériade Éditeur, Paris, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Fernand Mourlot 501

see Patrick Cramer books 68



113

Marc Chagall

Le Peintre aux trois bouquets (The Painter with Three Bouquets) (M. 998)

1982

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

I. 13 x 18 in. (33 x 45.7 cm)

S. 18 5/8 x 25 3/4 in. (47.3 x 65.4 cm)

Signed and numbered 5/50 in pencil, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Fernand Mourlot 998



114

LOT OFFERED WITH NO RESERVE

Marc Chagall

Le Village (The Village) (M. 199)

1957

Lithograph, on Arches paper, with full margins.

I. 7 5/8 x 8 in. (19.4 x 20.3 cm)

S. 12 1/2 x 12 1/4 in. (31.8 x 31.1 cm)

Signed and numbered 6/90 in pencil (there was also an unsigned and unnumbered edition of 6,000 for *Chagall* by Jacques Lassaigue), published by Maeght, Paris, framed.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)



Literature

Fernand Mourlot 199



115

Marc Chagall

Le Peintre à la Tour Eiffel (The Painter at the Eiffel Tower) (M. 949)

1979

Lithograph in colors, on Japon nacré paper, with full margins.

I. 13 1/8 x 10 in. (33.3 x 25.4 cm)

S. 23 x 17 1/2 in. (58.4 x 44.5 cm)

Signed and numbered 12/50 in pencil (there were also 7 proofs in Roman numerals), published by Maeght, Paris, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Fernand Mourlot 949

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



116

Marc Chagall

Soleil d'hiver (Winter Sun) (M. 716)

1974

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

I. 18 1/2 x 12 3/4 in. (47 x 32.5 cm)

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

Signed and annotated 'Epreuve d'artiste' in pencil (an artist's proof, the edition was 50 and 7 in Roman numerals on Japan paper), framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Literature

Fernand Mourlot 716



117

After Marc Chagall

La Tribu de Nephtali, from Douze maquettes de vitraux pour Jérusalem (The Tribe of Naphtali, from Twelve Maquettes of Stained Glass Windows for Jerusalem), by Charles Sorlier (M. S21)

1964

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

I. 24 x 18 1/4 in. (61 x 46.4 cm)

S. 29 x 20 7/8 in. (73.7 x 53 cm)

Signed and numbered XXXV/LXXXV in pencil (there was also an edition of 150 in Arabic numerals and 10 artist's proofs), published by Murlot, Paris, framed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

Fernand Mourlot and Charles Sorlier 21



118

Georges Braque

Equinoxe (Equinox) (V. 177)

1962

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

I. 13 3/4 x 20 3/4 in. (34.9 x 52.7 cm)

S. 21 1/4 x 31 3/4 in. (54 x 80.6 cm)

Signed and numbered 50/75 in pencil (there were also a few hors commerce), published by Maeght, Paris, framed.

Estimate

\$3,500 — 4,500

[Go to Lot](#)



Literature

Dora Vallier 177



119

Georges Braque

Astre et oiseau I (Star and Bird I) (V. 129)

1958-1959

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

I. 10 3/4 x 12 1/2 in. (27.3 x 31.8 cm)

S. 17 1/2 x 20 1/2 in. (44.5 x 52.1 cm)

Signed and numbered 66/75 in pencil (there were also a few hors commerce), published by Maeght, Paris, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Dora Vallier 129



120

Fernand Léger

La Colombe (The Dove) (S. 115)

1951

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

I. 16 x 13 in. (40.6 x 33 cm)

S. 25 3/4 x 19 7/8 in. (65.4 x 50.5 cm)

Signed in pencil, presumably a proof aside from the edition of 75, published by Galerie Louise Leiris, Paris, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Lawrence Saphire 115



121

After Fernand Léger

La Racine grise (The Grey Root) (S. E21)

1945

Offset lithograph and pochoir in colors, on Arches paper, with margins (left and right folded).

I. 19 1/4 x 25 1/8 in. (48.9 x 63.8 cm)

S. 25 x 35 3/4 in. (63.5 x 90.8 cm)

Signed in ink (faded) and numbered 107/250 in pencil, also signed and dated in the stone, published by Guy Spitzer, Paris (with their blindstamp and inkstamp on the reverse), framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Lawrence Saphire E21



122

Henri Matisse

Madeleine - Étude (Study) (D. 645)

1950-1951

Lithograph, on chine collé to Arches paper, with full margins.

I. 8 1/2 x 7 3/4 in. (21.6 x 19.7 cm)

S. 16 5/8 x 12 3/4 in. (42.2 x 32.4 cm)

Signed and numbered 100/200 in pencil (there were also 15 artist's proofs), framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Claude Duthuit 645

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



123

Henri Matisse

Les Lettres Portugaises (Portuguese Letters) (D. 15)

1946

The complete book of 15 lithographs in brown, and 58 ornamental lithograph illustrations in purple, on Arches paper, folded (as issued), with text by Marianna Alcaforado, title page and justification, within the original paper boards, all contained in the original beige card slipcase.

book 11 x 8 5/8 x 13/4 in. (27.9 x 21.9 x 4.4 cm)

slipcase 11 3/8 x 9 x 2 in. (28.9 x 22.9 x 5.1 cm)

Signed in blue ink and numbered 85 (printed) on the justification page, from the edition of 250 (there were also 10 hors commerce in Roman numerals), published by Tériade, Paris.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



123

Henri Matisse

Literature

Claude Duthuit 15



124

Henry Moore

Reclining Figures (C. 236-241)

1973

The complete set of six lithographs in colors, on Arches paper, with full margins.

all I. various sizes

all S. 25 3/4 x 19 7/8 in. (65.4 x 50.5 cm)

All signed, dated and numbered 'H.C. 11/20' in pencil (an hors commerce set, the edition was 50, there was also a deluxe set on Japon nacré in Roman numerals), published by Société Internationale d'Art XXe Siècle, Paris, all framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

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

Literature

Patrick Cramer 236-241



125

Henry Moore

Prométhée; and Heads, Figures and Ideas (C. 18-32, and C. 41)

1950 and 1958

The complete artist's book *Prométhée* with eight lithographs in colors, on Marais paper, folded (as issued), with title, text in French translated by André Gide and justification pages, with original paper wrappers and clamshell portfolio case, together with *Heads, Figures and Ideas* the complete book, including the lithograph in colors *Thirteen Standing Figures*, on handmade paper watermarked Henry Moore, with title, text, and 58 facsimile plates.

Prométhée 16 1/8 x 12 1/4 x 1 3/4 in. (41 x 31.1 x 4.4 cm)

Heads, Figures and Ideas 18 3/4 x 13 1/8 in. (47.6 x 33.3 cm)

Prométhée numbered 97 of 183 (printed) on the justification page (there were a few extra books printed for the artist and his collaborators), published by Henri Jonquières, Paris, *Heads, Figures and Ideas* from the standard edition (there was a signed edition of 150), published by George Rainbird Ltd, London and The New York Graphic Society, Greenwich, Connecticut.

Estimate
\$2,500 — 3,500

[Go to Lot](#)



125

Henry Moore

Provenance

Private Collection, Florida

Literature

Patrick Cramer 18-32; and 41



126

Henry Moore

Shelter Sketchbook (Two Seated Women); and
Sketchbook 1928 The West Wind Relief (C. 85, and C. 573)

1967 and 1979-80

Shelter Sketchbook (Two Seated Women), the complete set of 80 facsimile collotypes and one original lithograph in colors, on Japon nacré, with title, justification and text in English by Henry Moore, all contained in the original crimson cloth-covered portfolio, together with *Sketchbook 1928 The West Wind Relief*, the complete set of one etching and aquatint in colors, on Arches paper, with full margins, loose (as issued), and a facsimile sketchbook with accompanying catalogue, all contained in the original green paper-covered portfolio.

Shelter Sketchbook (Two Seated Women)

I. 7 5/8 x 7 3/4 in. (19.4 x 19.7 cm)

S. 14 1/5 x 12 in. (36.1 x 30.5 cm)

Sketchbook 1928 The West Wind Relief

I. 8 3/4 x 11 3/4 in. (22.2 x 29.8 cm)

S. 11 7/8 x 15 in. (30.2 x 38.1 cm)

Shelter Sketchbook signed and numbered 129/180 in pencil (there were also 75 in Roman numerals and 5 artist's proofs annotated 'A'-'E'), additionally signed and numbered in blue ink on the justification page, published by Marlborough Fine Art, Ltd., London and Rembrandt Verlag GmbH, West Berlin; *Sketchbook 1928 The West Wind Relief*, the print signed and numbered 53/75 in pencil (there were 85 of this version including 10 in Roman numerals), the facsimile sketchbook signed in black ink and numbered 'B 53/75' in pencil, published by Raymond Spencer Company Ltd., for The Henry Moore Foundation, Much Hadham.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



126

Henry Moore

Provenance

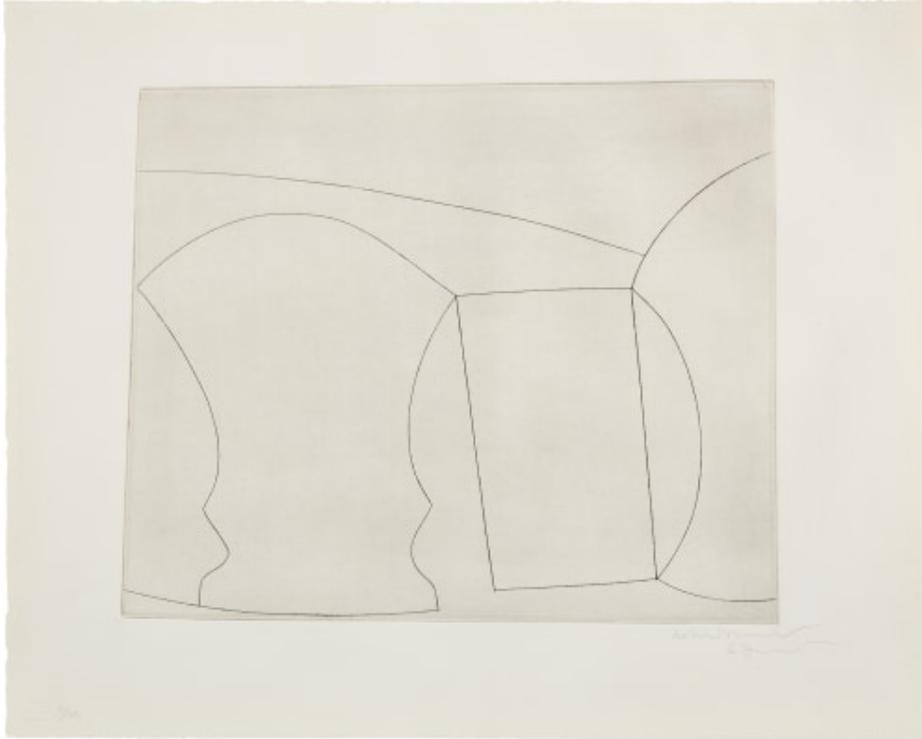
Private Collection, Florida

Literature

Patrick Cramer 85 and 573

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



127

Ben Nicholson

Two Goblets and a Mug (L. 115)

1967

Etching, on Rives BFK paper, with full margins.

I. 10 5/8 x 12 3/4 in. (27 x 32.4 cm)

S. 14 7/8 x 18 3/4 in. (37.8 x 47.6 cm)

Signed, dated and numbered 3/50 in pencil, published by the artist, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

François Lafranca 115

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



128

Stanley William Hayter

Maternité (Maternity) (B. & M. 132)

1940

Etching and screenprint in colors, on Montval laid paper, with margins.

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

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

Signed, titled, dated and numbered 14/50 in pencil (there were also 5 artist's proofs), framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Stanley William Hayter

This image is Hayter's first color print and depicts the artist's then wife, Helen Phillips, cradling their newborn son Augy.

... in San Francisco in 1940, a print, *Maternity*, was made in which one opaque color, orange, and two transparent colors, blue and ochre, were printed in tempera on damp paper, using silk screens to replace stencils, and finally overprinted with black in intaglio from the plate. - Stanley William Hayter, *New Ways of Gravure*, 1949, p. 159

Provenance

Kennedy Galleries, Inc., New York
Lunn Gallery, Washington, D.C.

Literature

Peter Black and Désirée Moorhead 132



129

Joan Miró

Les Coccinelles (The Lady-Bugs) (M. 272)

1960

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

I. 10 3/8 x 8 7/8 in. (26.4 x 22.5 cm)

S. 18 1/2 x 13 1/8 in. (47 x 33.3 cm)

Signed and numbered 19/100 in pencil, published by Maeght, Paris, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Fernand Mourlot 272



130

Joan Miró

La Bague d'aurore (Aurora's Ring), plate 19 (D. 140, see C. bks 45)

1957

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

I. 4 1/2 x 5 1/2 in. (11.4 x 14 cm)

S. 15 x 11 1/8 in. (38.1 x 28.3 cm)

Signed and numbered 52/60 in pencil (the total edition was 75 plus 12 artist's proofs), published by Louis Broder, Paris, framed.

Estimate

\$2,000 — 3,000

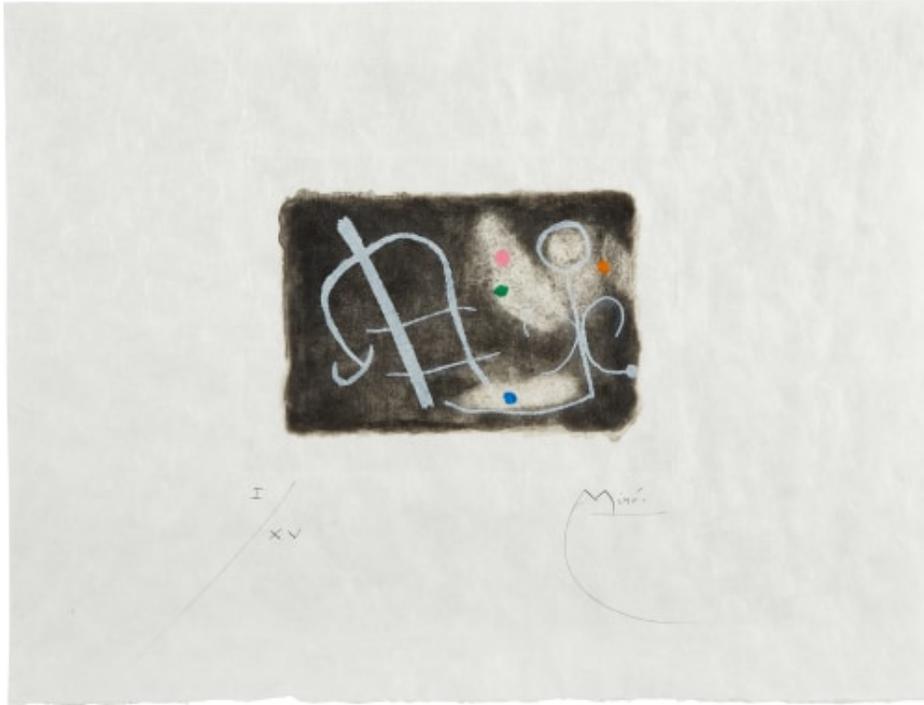
[Go to Lot](#)



Literature

Jacques Dupin 140

see Patrick Cramer books 45



131

Joan Miró

Fusées (Rockets): one plate (D. 260, see C. bks 54)

1959

Etching and aquatint in colors with hand-stenciled multi-color spots, on Japon Misumi paper, with full margins.

I. 7 x 5 in. (17.8 x 12.7 cm)

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

Signed and numbered I/XV in pencil (the edition was 50 on Rives BFK paper), published by Louis Broder, Paris, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Literature

Jacques Dupin 260

see Patrick Cramer books 54



132

Joan Miró

The Slingshot Bird (M. 454)

1965

Lithograph in colors, on Rives BFK paper, the full sheet.

S. 31 1/2 x 22 1/2 in. (80 x 57.2 cm)

Signed and numbered 55/75 in pencil (there were some artist's proofs of the black plate), published by Maeght, Paris, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



132

Joan Miró

Provenance

Sotheby's, New York, *Prints*, April 26, 2012, lot 148

Literature

Fernand Mourlot 454



133

Joan Miró

Oiseau migrateur (Migratory Bird): plate 3 (M. 653)

1970

Lithograph in colors, on Rives BFK paper watermark 'LB', the full sheet.

S. 26 x 20 1/8 in. (66 x 51.1 cm)

Signed and numbered 73/75 in pencil (there was also an edition of 15 in Roman numerals), published by Louis Broder, Paris, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Fernand Mourlot 653



134

Joan Miró

Raymond Queneau (M. 1077, C. bks 205)

1975

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

I. 11 1/2 x 16 3/4 in. (29.2 x 42.5 cm)

S. 19 1/2 x 25 1/2 in. (49.5 x 64.8 cm)

Signed and numbered 81/120 in pencil (there were also 25 hors commerce in Roman numerals), published by Éditions de l'Herne, Paris, framed.

Estimate

\$3,000 — 4,000

[Go to Lot](#)



Literature

Fernand Mourlot 1077

Patrick Cramer books 205

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



135

Joan Miró

La Mélodie acide (The Acid Melody): plate 6; and 9 (M. 1217 and 1220, see C. bks 248)

1980

Two lithographs in colors, on Japan nacré paper, with full margins.

both I. 8 x 6 in. (20.3 x 15.2 cm)

both S. 13 1/4 x 10 1/8 in. (33.7 x 25.7 cm)

Both signed and numbered 12/20 and 9/20 in pencil respectively (the total edition was 145), published by La Polígrafa, Barcelona, both framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Fernand Mourlot 1217 and 1220
see Patrick Cramer books 248



136

Joan Miró

Escalade de la butte (A Climb up the Hill), Montmartre (D. 932)

1976

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

I. 19 1/4 x 17 in. (48.9 x 43.2 cm)

S. 29 7/8 x 22 1/4 in. (75.9 x 56.5 cm)

Signed and annotated 'E.A.' in pencil (an artist's proof, the edition was 50), published by Atelier Lacourière et Frélaud, Paris, framed.

Estimate

\$3,500 — 4,500

[Go to Lot](#)



Literature

Jacques Dupin 932



137

Salvador Dalí

Don Quichotte et Sancho Panca (Don Quixote and Sancho Panca) (M. & L. 266)

1968/1980

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

I. 19 5/8 x 15 3/4 in. (49.8 x 40 cm)

S. 30 1/4 x 22 1/4 in. (76.8 x 56.5 cm)

From the reworked with aquatint edition in 1980, signed and numbered LVII/CLXXV in pencil (the edition was 200 on Auvergne and Arches paper in Arabic numbers), published by Jean Schneider, Basel, unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Provenance

Private Collection, France

Literature

Ralf Michler and Lutz W. Löpsinger 266



138

LOT OFFERED WITH NO RESERVE

Salvador Dalí

La Table d'émeraude (The Emerald Table), from
Alchimie des philosophes (Alchemy of Philosophers)
(M. & L. 837)

1976

Drypoint, lithograph and screenprint in colors, on
parchment, the full sheet.

S. 30 1/2 x 22 1/2 in. (77.5 x 57.2 cm)

Signed in black ink and numbered 'H.C. 22/30' in blue
ink (an hors commerce, the edition was 225 and 30
artist's proofs in Roman numerals), published by Art et
Valeur, Paris, framed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)



Literature

Ralf Michler and Lutz W. Löpsinger 837

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



139

Pablo Picasso

Carnaval (B. 1193, Ba. 1356)

1965

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 1/4 x 24 1/2 in. (74.3 x 62.2 cm)

Signed and numbered 86/160 in pencil (there were also 35 artist's proofs), published by La Patriote, Nice, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Far Gallery, New York, 1960's

Important Private Collection, Los Angeles, acquired from the above

Literature

Georges Bloch 1193

Brigitte Baer 1356



140

LOT OFFERED WITH NO RESERVE

Pablo Picasso

Les Portraits imaginaire (Imaginary Portraits): one plate

1969

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

I. 21 x 16 in. (53.3 x 40.6 cm)

S. 25 3/5 x 19 7/8 in. (65 x 50.5 cm)

Numbered 'A 216/250' in pencil, from the American edition (there was also a French edition of 250 marked 'F'), published by Harry N. Abrams, New York, with the 'Lithographie exécutée par M. Salinas d'après une peinture sur carton de Picasso' blindstamp, framed.

Estimate

\$1,500 — 2,500 •

[Go to Lot](#)





141

Pablo Picasso

Homme nu assis avec femme nue sur les genoux
(*Naked Man Seated with Naked Woman on Lap*) (B.
775, Ba. 950)

1955-1961

Etching, on Auvergne Richard de Bas laid paper, with
full margins.

I. 10 1/8 x 12 in. (25.7 x 30.5 cm)

S. 15 3/4 x 20 in. (40 x 50.8 cm)

Stamped with signature and numbered 7/50 in pencil
(there were also 15 artist's proofs in Roman numerals),
published by Galerie Louise Leiris, Paris, 1980,
unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Literature

Georges Bloch 775

Brigitte Baer 950



142

Pablo Picasso

Tête de femme, de profil (Head of a Woman, in Profile), from La Suite des Saltimbanques (B. 6, Ba. 7)

1905

Drypoint, on Van Gelder paper, with full margins.

I. 11 1/2 x 9 7/8 in. (29.2 x 25.1 cm)

S. 25 7/8 x 20 in. (65.7 x 50.8 cm)

From the edition of 250 (there were also 27 or 29 on Japon paper), published by Ambroise Vollard, Paris, 1913, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Ivo Kirschen Fine Art, Pacific Palisades, California

Literature

Georges Bloch 6

Brigitte Baer 7



143

Pablo Picasso

Trois personnages sur tremplin (Three Figures on Trampoline) (R. 374)

1956

White earthenware ceramic plaque with black engobe and white glaze.

diameter 7 1/4 in. (18.4 cm)

From the edition of 500, with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



143

Pablo Picasso

Literature

Alain Ramié 374



144

Pablo Picasso

Lampe femme (Woman lamp) (R. 294)

1955

White earthenware turned vase painted in colors with glaze on the inside, with knife engraving.

13 3/4 x 7 1/2 x 5 1/4 in. (34.9 x 19.1 x 13.3 cm)

From the edition of 100, inscribed 'EDITION PICASSO' in black ink and with the *Madoura Plein Feu* pottery stamp on the underside.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Alain Ramié 294



145

Pablo Picasso

Visage (Face) (R. 611)

1969

White earthenware turned pitcher painted in colors, glazed and with knife engraving.

12 1/4 x 5 1/8 x 4 1/4 in. (31.1 x 13 x 10.8 cm)

Incised with date '9.1.69' on the side and numbered 316/500 and incised 'Edition Picasso' on the underside, with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



145

Pablo Picasso

Literature

Alain Ramié 611



146

Pablo Picasso

Motif spiralé (Spiraled motif) (R. 404)

1957

White earthenware ceramic plate painted in colors with engobes and glaze, with knife engraving. diameter 9 1/2 in. (24.1 cm)

Numbered 155/500 and incised 'K 119', 'Edition Picasso' and 'Madoura', with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, mounted and framed.

Estimate

\$3,500 — 4,500

[Go to Lot](#)



Literature

Alain Ramié 404



147

Marino Marini

Color to Form, plate VI (G. L97)

1969

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

I. 15 1/2 x 20 1/2 in. (39.4 x 52.1 cm)

S. 19 5/8 x 25 5/8 in. (49.8 x 65.1 cm)

Signed and numbered 16/50 in pencil (there were also 25 hors commerce in Roman numerals), published by Société International d'Art XX Siècle, Paris, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Provenance

Lunn Gallery, Washington, D.C.

Literature

Giorgio and Guido Guastalla L97



148

Sonia Delaunay

Six planches gravées à l'eau-fortes: gravure II (Six Etched Plates: engraving II)

1966

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

I. 16 x 14 3/8 in. (40.6 x 36.5 cm)

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

Signed and numbered 25/100 in pencil, published by Damease, Paris, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





PROPERTY SOLD TO BENEFIT PRINT CENTER NEW YORK

149

Friedrich Meckseper

Labyrinth, Regenbogen und Sonnenuhr (Maze, Rainbow and Sundial) (S. 111)

1969

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

I. 17 x 23 1/4 in. (43.2 x 59.1 cm)

S. 21 x 30 3/4 in. (53.3 x 78.1 cm)

Signed, dated and numbered 32/45 in pencil (there were also 20 in Roman numerals), published by Galerie Rosenbach, Hanover, Germany, unframed.

Estimate

\$600 — 900

[Go to Lot](#)



Literature

Rolf Schmücking 111



150

After Alexander Calder

Star

1975

Monumental handwoven and dyed jute Maguey fiber tapestry.

56 3/4 x 84 3/4 in. (144.1 x 215.3 cm)

Woven signature, date and numbering 73/100, published by C.A.C. Publications and Bon Art, Guatemala.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





151

Alexander Calder

Untitled

1962

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

S. 20 x 25 7/8 in. (50.8 x 65.7 cm)

Signed and numbered 89/100 in pencil, unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)





152

Alexander Calder

Bird's Nest

1968

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

S. 29 5/8 x 43 1/4 in. (75.2 x 109.9 cm)

Signed and numbered 12/95 in pencil (there were also 50 in Roman numerals), published by Éditions d'Art, Twentieth Century Art, Paris, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)





153

Alexander Calder

Les Vagues (The Waves)

1971

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

S. 29 1/2 x 43 1/4 in. (74.9 x 109.9 cm)

Signed and numbered 60/75 in pencil, published by
Maeght, Paris, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





154

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](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



155

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. 12 1/2 x 9 1/4 in. (31.8 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 146 (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](#)



Fêtes is a delightful forty-eight-page prose-poem homage to Calder accompanied by his brilliantly colored embossed etchings. Sandy described how these were done: he made an exact drawing in color, and then cut out the abstract shapes from sheet metal a bit heavier than the aluminum he uses for mobiles. These shapes were laid out in the open press, arranged according to the drawing, and the specified colors were brushed on. The paper was run through the press, and the metal pieces produced a subtle embossed effect in the finished print. This process is as unconventional and personal as the hammered-wire woodblocks he made years ago, and the etchings relate directly to his mobiles, just as the woodblock prints relate to his early wire sculpture. - Jean Lipman, *Calder's Universe*, Whitney Museum of American Art, New York, 1977, p. 134

Literature

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

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



156

Alexander Calder

Galactic System

1974

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

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

Signed and numbered 72/100 in pencil, published by Éditions de la Différence, Paris, unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)





157

Man Ray

Le Pain peint (Painted Bread)

1974

The complete set with 10 pochoirs in colors, three reproductions in colors and a folded exhibition poster in colors mounted on the backboard (as issued), all on wove paper, with title page, contained in the original blue velvet boards with a blue painted baguette multiple mounted on the front cover.

9 1/2 x 6 3/4 x 11/2 in. (24.1 x 17.1 x 3.8 cm)

Signed, dated, annotated 'Paris' and dedicated 'for Eleanor Friede a souvenir' in green ballpoint pen on the title page, additionally initialed 'MR' in pencil on the cover, published by Galerie Alexandre Iolas, Paris as an exhibition catalogue *Man Ray* in 1973-1974.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Richard Q. Praeger, Transition Books, San Francisco

By descent to the present owner

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



158

Hans Hofmann

Untitled (three drawings)

c. 1941-1942

Three india ink drawings, on wove paper.

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

One drawing signed in grey ink and one dated in black ink, all stamped with the Estate of Hans Hofmann stamp and registration numbers in ink on the respective backing boards, all framed.

Estimate

\$8,000 — 12,000



[Go to Lot](#)



Hans Hofmann

Provenance

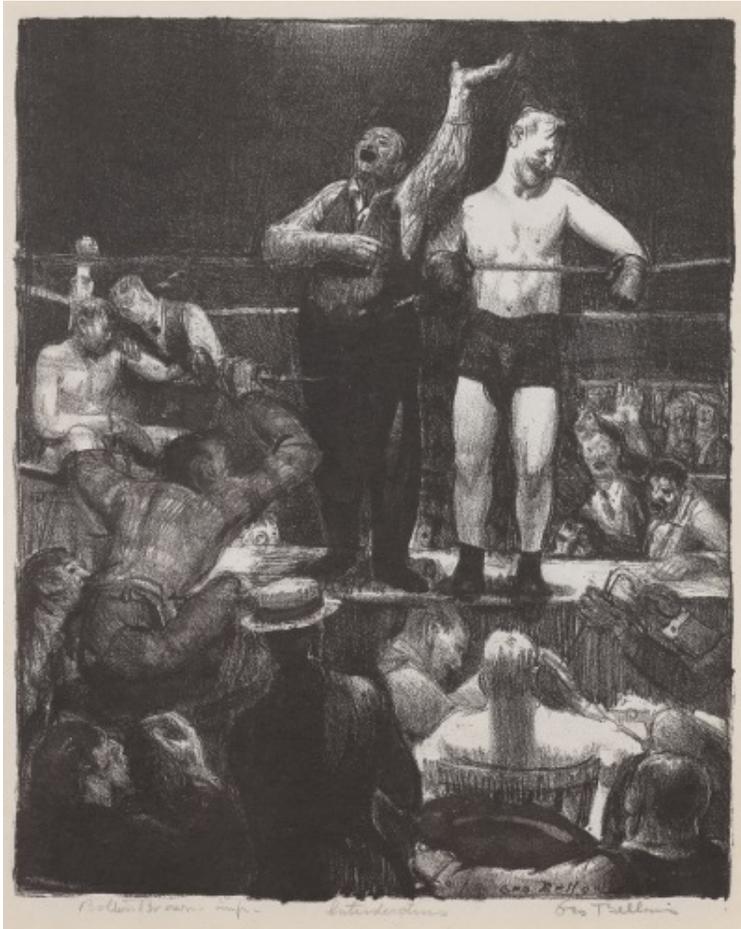
André Emmerich Gallery, New York

Ameringer Howard Gallery, New York

Private Collection, Florida

Exhibited

One drawing exhibited, *Untitled (figure study)*, American Federation of Arts, New York, *Hans Hofmann as Teacher: Drawings by Hofmann and His Students*, traveled: The Metropolitan Museum of Art, New York, January 23 - March 4, 1979; Bass Museum of Art, Miami Beach, Florida, December 12 - February 6, 1983; Elvehjam Museum of Art, University of Wisconsin, Madison, March 6 - April 24, 1983; Museum of Art, University of Arizona, Tucson, September 25 - October 19, 1983; The Montreal Museum of Fine Arts, Quebec, November 13 - December 8, 1983; Community Gallery of Art, Santa Fe Community College, New Mexico, February 5 - April 1, 1984; Art Gallery of Hamilton, Ontario, Canada, May 10 - July 1, 1984



159

George Bellows

Introductions (M. 97)

1921

Lithograph, on laid China paper, with margins.

I. 8 1/2 x 7 in. (21.6 x 17.8 cm)

S. 10 x 8 3/4 in. (25.4 x 22.2 cm)

Signed, titled and inscribed 'Bolton Brown - imp.' in pencil (the edition was 57), printed by Bolton Brown, New York, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Provenance

Hirschl & Adler Galleries, New York

Literature

Lauris Mason 97

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM THE IRWIN HOLLANDER FAMILY
COLLECTION

160

Shikō Munakata

*A Goddess with Raised Hands (Soukyohi no saku), and
Dancing Goddess (Maihi no saku)*

1967

Two lithographs, on wove paper, with full margins.

both approx. l. 11 x 8 1/2 in. (27.9 x 21.6 cm)

both approx. s. 13 x 11 1/4 in. (33 x 28.6 cm)

overall 13 x 21 1/4 in. (33 x 54 cm)

Both signed in pencil (Shikō in Japanese, Munakata in English) and with the artist's red signature stamp in ink, published by Hollander Workshop, New York (with their blindstamp), framed together.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



When Siko Munakata came to America, where he was given a large show at the Brooklyn Museum, I approached him to do some lithographs. Beate Gordon, who was working for the Japan Society, was his interpreter and friend. In his Riverside Drive apartment we all sat and talked. Munakata loved Walt Whitman, so when I said, 'I love Walt Whitman,' and pulled out a picture of Whitman that I carried in my wallet behind my mother's photo-that clinched it for me and him to work together. I'm a Brooklyn boy-and in Japan, Brooklyn means Walt Whitman. Munakata had touched the medium [lithography] once before in Japan with Arthur Flory. He was intrigued to do more. In 1965 we did twenty-four editions and in 1974 we did another twenty. Shiko had very little eye vision and did not speak English; we dialogued delightfully well through the lithographic medium. Through lithography he was looking at the chemistry in his art for the first time, unlike his form, the woodcut. The life quality that he could imagine as he looked into those washes was very exciting to him. Until his death in 1975 he was one of Japan's National Treasures. I had the pleasure of going to Japan and of being with him. I learned the meaning of bowing, the importance of the seal and its placement, of the spiritual moment. ... - Irwin Hollander, quoted in *Life and Work: Thoughts of an Artist-Printer, A Conversation with Irwin Hollander*

Literature

Kodansha, *The Complete Works of Shiko Munakata, Vol. 8, The World of Women (2)*, 1979, no. 87 (*A Goddess with Raised Hands*), and no. 88 (*Dancing Goddess*)



161

Willem de Kooning

Valentine (G. 16)

1970-1971

Lithograph, on Suzuki laid paper, with full margins.

I. 31 x 23 1/2 in. (78.7 x 59.7 cm)

S. 37 x 28 1/4 in. (94 x 71.8 cm)

Signed, dated '70' and numbered 16/47 in pencil (there were also 6 artist's proofs), published by Knoedler Gallery, New York (with the Hollander Workshop blindstamp), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



161

Willem de Kooning

Provenance

Sotheby's, New York, *Contemporary Prints*, May 2, 1998, lot 1120
Susan Sheehan Gallery, New York

Literature

Lanier Graham 16



162

Willem de Kooning

Untitled

1981

Lithograph, on wove paper, with full margins.

I. 18 1/4 x 24 1/2 in. (46.4 x 62.2 cm)

S. 22 5/8 x 28 7/8 in. (57.5 x 73.3 cm)

Signed and numbered 32/60 in pencil, printed by Dan Welden (with his blindstamp), co-published by the artist and Hampton Editions, Ltd., framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Pace Editions, New York



163

Willem de Kooning

Untitled

1981

Lithograph, on wove paper, with full margins.

I. 7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

S. 22 1/2 x 29 in. (57.2 x 73.7 cm)

Signed and annotated 'AP' in pencil (an artist's proof, the edition was 45), printed by Dan Welden (with his blindstamp), co-published by the artist and Hampton Editions, Ltd., framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)

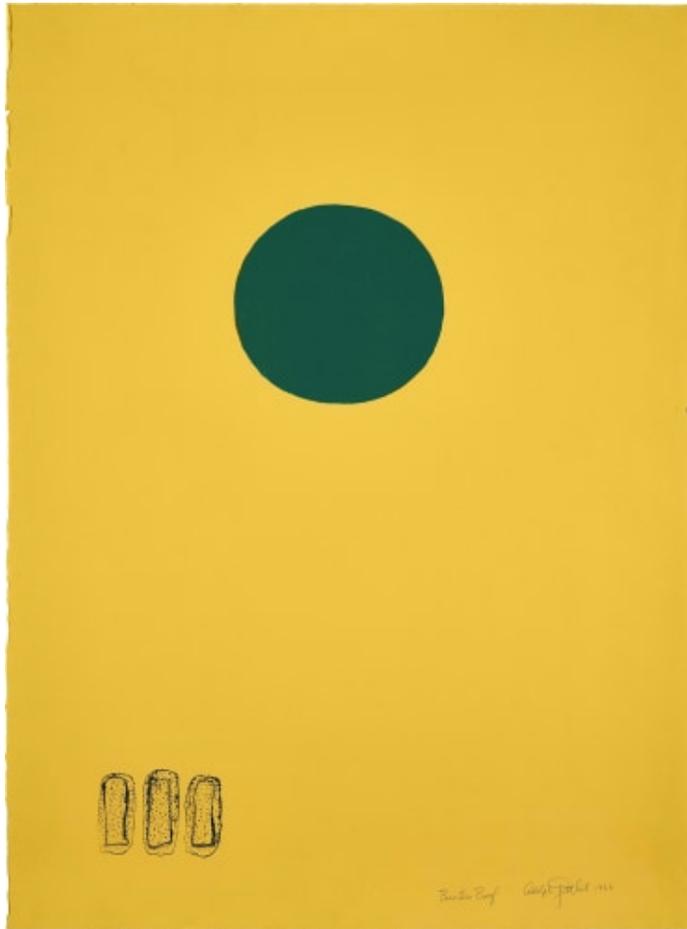


163

Willem de Kooning

Provenance

Pace Editions, New York



164

Adolph Gottlieb

Chrome Yellow, Green Disc (A.A.A. 36)

1966

Lithograph in colors, on Rives BFK paper, the full sheet.

S. 30 x 22 1/4 in. (76.2 x 56.5 cm)

Signed, dated and annotated 'Printers Proof' in pencil (the edition was 50), published by Marlborough Graphics, Inc., New York, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Associated American Artists 36



165

Helen Frankenthaler

Solar Imp (R. p. 191)

2001

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

S. 39 1/2 x 30 in. (100.3 x 76.2 cm)

Signed and numbered 96/126 in pencil, additionally signed in the screen (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Charles Riley p. 191



166

Helen Frankenthaler

Plaza Real (H. 139)

1987

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

I. 19 3/4 x 26 1/4 in. (50.2 x 66.7 cm)

approx. S. 28 1/2 x 34 3/4 in. (72.4 x 88.3 cm)

Signed, dated and numbered 46/60 in pencil (there were also 12 artist's proofs), published by Ediciones Polígrafa, S.A., Barcelona, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Pegram Harrison 139

Editions & Works on Paper

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PROPERTY FROM THE IRWIN HOLLANDER FAMILY
COLLECTION

167

Robert Motherwell

Automatism A (E. & B. 19)

1966

Lithograph, on Rives BFK paper, the full sheet.

S. 27 1/2 x 21 1/4 in. (69.9 x 54 cm)

Signed and annotated 'artist's proof' in red pencil (the
edition was 100), published by Hollander Workshop,
New York (with their blindstamp), framed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



Irwin Hollander was a master lithographer who worked closely with many of the great Abstract Expressionist painters in the 1960s to help revive fine art printing in America. An artist himself, Hollander turned to working in commercial lithography in the 1950s to make ends meet. The company he worked for allowed Hollander to use their equipment at night for his own artistic pursuits, which caught the notice of artist June Wayne. She had recently opened Tamarind Lithography Workshop in Los Angeles and invited Hollander to become their first master printer - cementing his career as a fine art printer and advocate for lithography as an art form.

Moving back to New York in the mid-1960s, Hollander set up his own print shop, Hollander Workshop, on the Lower East Side. Early works published in the workshop were by Leonard Baskin and Robert Motherwell, leading to the publishing of *Portfolio 9* in 1967 which included works from nine artists: Willem de Kooning, Sam Francis, Ellsworth Kelly, Richard Lindner, Robert Motherwell, Louise Nevelson, Henry Pearson, and Saul Steinberg. Following this series, Hollander went on to work with many of these artists individually and is noted for convincing Willem de Kooning and Robert Motherwell that their artistic styles would be well-suited to lithography, eventually leading to a significant body of prints by both artists.



Irwin Hollander in 1966 working on Robert Motherwell's lithograph "Automatism B." He persuaded many Abstract Expressionist painters to try lithography. Photo credit Dedalus Foundation/VAGA at ARS, NY



Irwin Hollander working with Willem de Kooning in his New York Workshop. Image courtesy of the Hollander family.



Irwin Hollander working with Louise Nevelson in his New York workshop. Image courtesy of the Hollander family.

Literature

Siri Engberg and Joan Banach 19



168

Robert Motherwell

Untitled (E. & B. 182)

1975

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

I. 9 7/8 x 11 3/4 in. (25.1 x 29.8 cm)

S. 30 x 22 1/8 in. (76.2 x 56.2 cm)

Signed and numbered 56/96 in pencil (there were also 15 artist's proofs), published by the artist (with his blindstamp), framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$800 — 1,200

[Go to Lot](#)



Provenance

Peter M. David Gallery Inc., Minneapolis

Literature

Siri Engberg and Joan Banach 182

Editions & Works on Paper

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PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

169

Robert Motherwell

Pauillac #1, from Summer Light Series (G. 472, E. & B. 148)

1973

Lithograph in colors with collage and embossing, on Arjomari paper with full margins.

I. 32 1/4 x 17 3/4 in. (81.9 x 45.1 cm)

S. 36 1/4 x 23 3/4 in. (92.1 x 60.3 cm)

Signed and numbered 'ap X' in pencil (an artist's proof, the edition was 92), published by Gemini G.E.L., Los Angeles (with their and the artist's blindstamps), framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Literature

Gemini G.E.L. 472

Siri Engberg and Joan Banach 148

Editions & Works on Paper

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PROPERTY FROM THE IRWIN HOLLANDER FAMILY
COLLECTION

170

LOT OFFERED WITH NO RESERVE

Esteban Vicente

Untitled

1965

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

I. 22 1/2 x 19 1/4 in. (57.2 x 48.9 cm)

S. 25 x 21 1/4 in. (63.5 x 54 cm)

Signed and numbered 9/40 in pencil, published by
Hollander Workshop, New York, framed.

Estimate

\$400 — 600 •

[Go to Lot](#)





171

Sam Francis

For the Blue Sons of the Air (SFS-336) (L. S21)

1990

Screenprint in colors, on PTI Supra paper, the full sheet.

S. 53 1/2 x 32 in. (135.9 x 81.3 cm)

Signed and numbered 45/150 in pencil, published by American Indian Heritage Foundation, Falls Church, Virginia, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



171

Sam Francis

Provenance

Sotheby's, New York, *Contemporary Prints*, November 9, 1996, lot 1070

Literature

Connie Lembark S21



172

LOT OFFERED WITH NO RESERVE

Sam Francis

Metal Field I (SFE-2C) (L. 15)

1973

Etching and aquatint, on Fabriano Rosaspina paper,
with full margins.

I. 29 1/2 x 35 1/2 in. (74.9 x 90.2 cm)

S. 38 1/2 x 46 1/2 in. (97.8 x 118.1 cm)

Signed and numbered 34/42 in pencil (there were also
10 artist's proofs), published by 2RC Edizioni d'Arte,
Rome (with their blindstamp), framed.

Estimate

\$1,000 — 1,500 •

[Go to Lot](#)

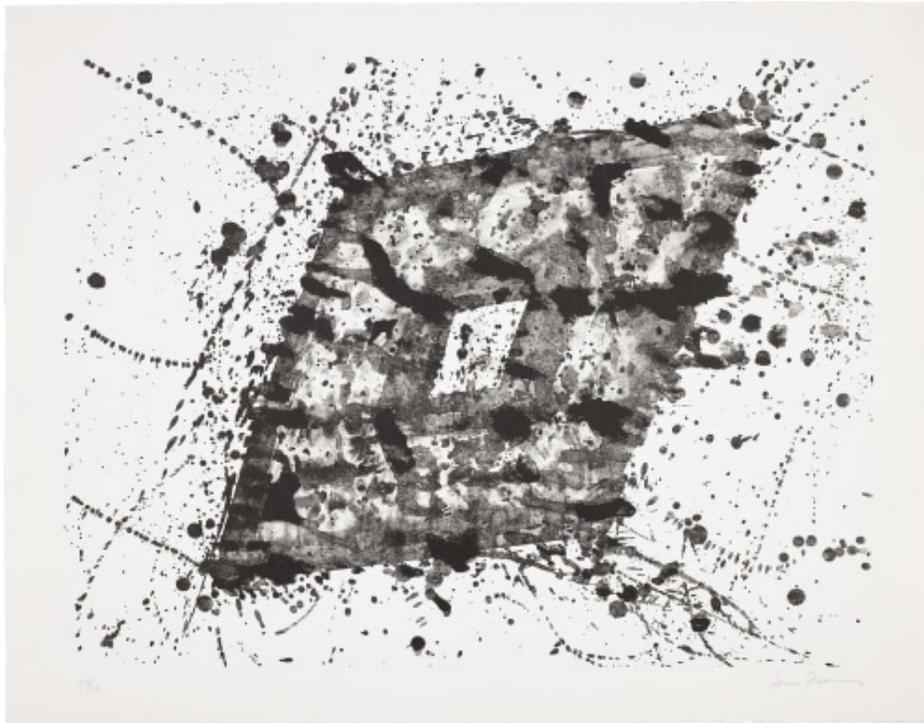


172

Sam Francis

Literature

Connie Lembark I5



173

Sam Francis

Untitled (SF-211) (L. L203)

1976

Lithograph, on Rives BFK paper, with full margins.

I. 23 1/2 x 31 1/2 in. (59.7 x 80 cm)

S. 28 x 36 1/8 in. (71.1 x 91.8 cm)

Signed and numbered 26/30 in pencil (there were also 5 artist's proofs), published by The Litho Shop, Inc., Santa Monica, California (with their blindstamp), framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



173

Sam Francis

Literature

Connie Lembark L203



174

LOT OFFERED WITH NO RESERVE

Sam Francis

Self Portrait (SFE-298) (L. 119)

1982

Etching and aquatint, on Fabriano Tiepolo paper, with full margins.

I. 7 x 5 1/2 in. (17.8 x 14 cm)

S. 19 1/8 x 15 in. (48.6 x 38.1 cm)

Signed and annotated 'P/P' in pencil (a printer's proof, the edition was 20 and 2 artist's proofs), published by 3EP, Ltd., Palo Alto, California (with their blindstamp), framed.

Estimate

\$500 — 700 •

[Go to Lot](#)



174

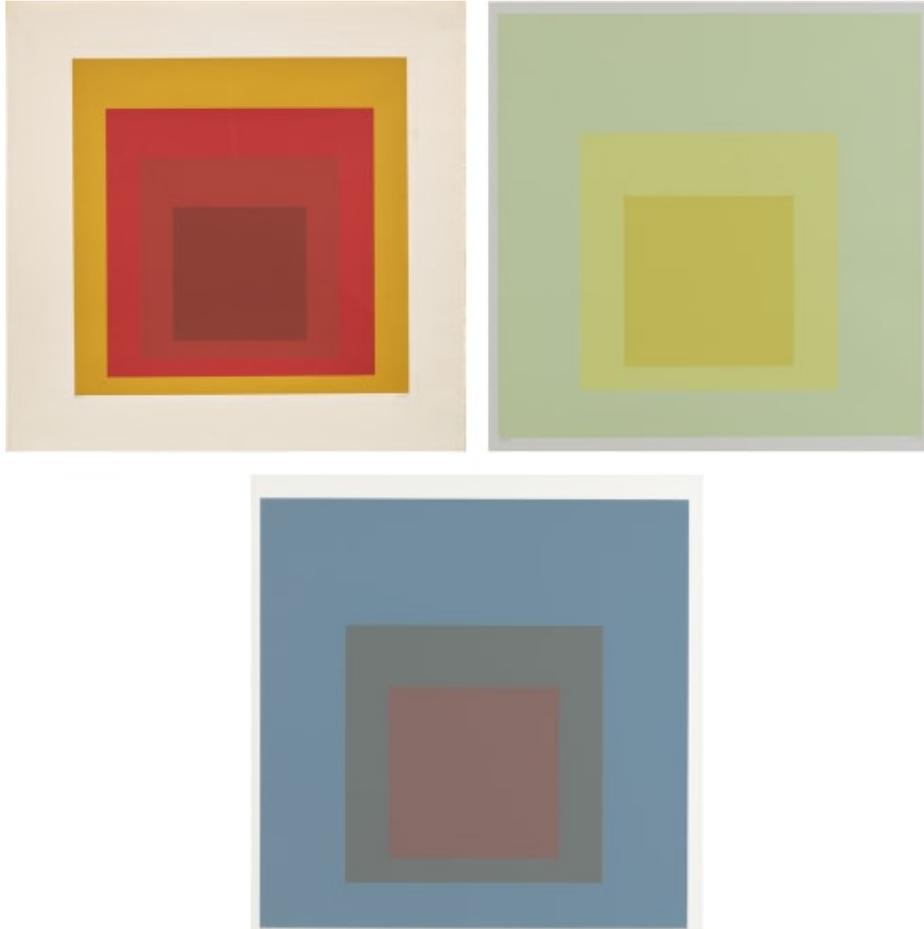
Sam Francis

Literature

Connie Lembark I19

Editions & Works on Paper

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175

Josef Albers

Hommage au Carré (Tribute to the Square): three plates (D. 160.1, 160.10, 160.11)

1965

Three screenprints in colors, on J. Perrugot Arches Special MBM paper, with margins, trimmed at the sheet edges.

all I. 11 x 11 in. (27.9 x 27.9 cm)

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

one S. 15 1/4 x 15 in. (38.7 x 38.1 cm)

All signed, two with initials, dated and numbered 33/125 in pencil, published by Éditions Denise René, Paris, all framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



175

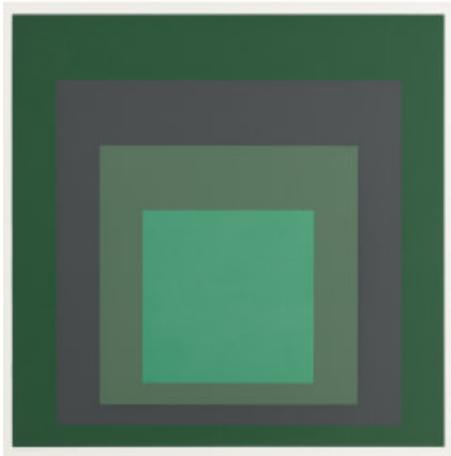
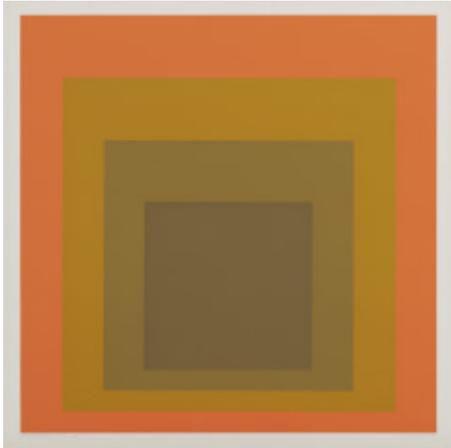
Josef Albers

Literature

Brenda Danilowitz 160.1, 160.10, and 160.11

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



176

Josef Albers

Concord; and Chrysopraxe, from Die Oberfläche (The Surface) (D. 167.1, 167.4)

1965

Two screenprints in colors, on Mohawk Superfine Bristol paper, with full margins.

both I. 11 x 11 in. (27.9 x 27.9 cm)

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

Both signed, titled, dated and numbered 112/120 in pencil, published by Ives-Sillman, Inc., New Haven, for *Das Kunstwerk*, Agis Verlag, Baden-Baden.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



176

Josef Albers

Literature

Brenda Danilowitz 167.1, 167.4

Editions & Works on Paper

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177

Josef Albers

I-S LXXIIIb (D. 219)

1973

Screenprint in colors, on German Etching paper, with full margins.

I. 17 1/2 x 17 1/2 in. (44.5 x 44.5 cm)

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

Signed with initials, titled, dated and numbered 'HC 20/35' in pencil (an hors commerce, the edition was 100), published by Ives-Sillman, Inc., New Haven (with their blindstamp), framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)

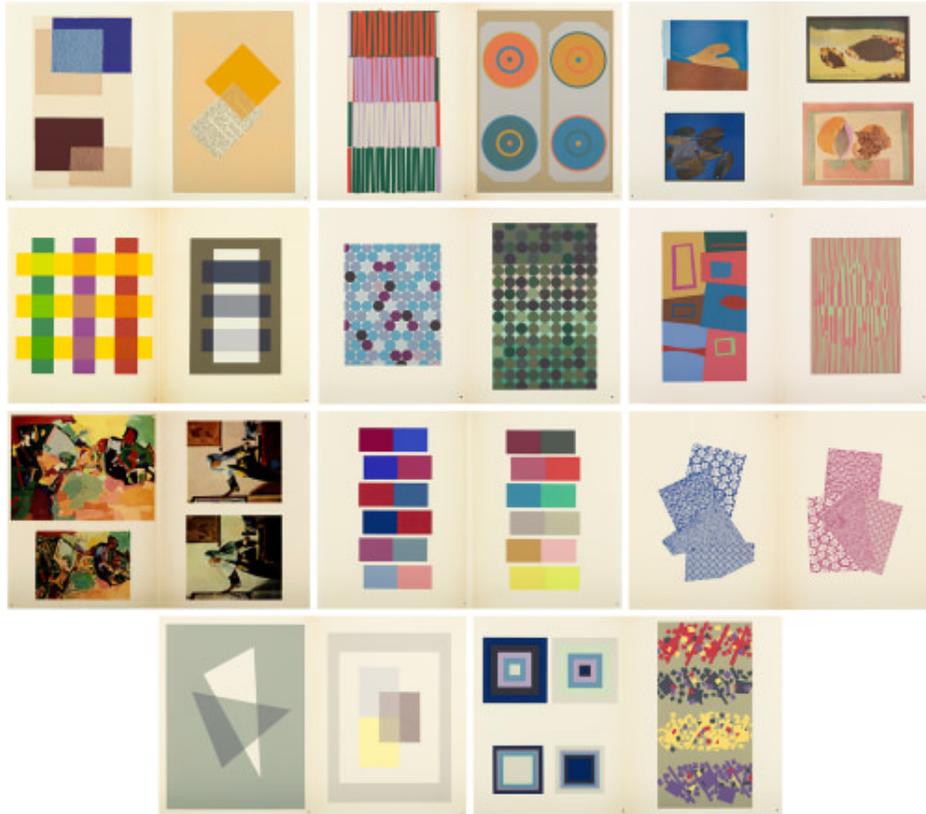


Literature

Brenda Danilowitz 219

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



178

Josef Albers

The Interaction of Color

1963

The set of 75 screenprints in colors (lacking plates IV-3; VIII-1; VIII-2; XI-1; and XVI-1), on wove paper, with full margins, some with cut-out overlays, the sheets loose and folded (as issued), with the accompanying hardcover text in English and softcover commentary in English, all contained in the original black paper portfolio box and brown cloth-covered slipcase. all I. various sizes

unfolded S. 13 x 20 in. (33 x 50.8 cm)

slipcase 14 1/2 x 11 x 5 1/2 in. (36.8 x 27.9 x 14 cm)

From the unnumbered edition of 2000 (there were also 50 signed and numbered copies), published by Yale University Press, New Haven, see condition report for detailed description.

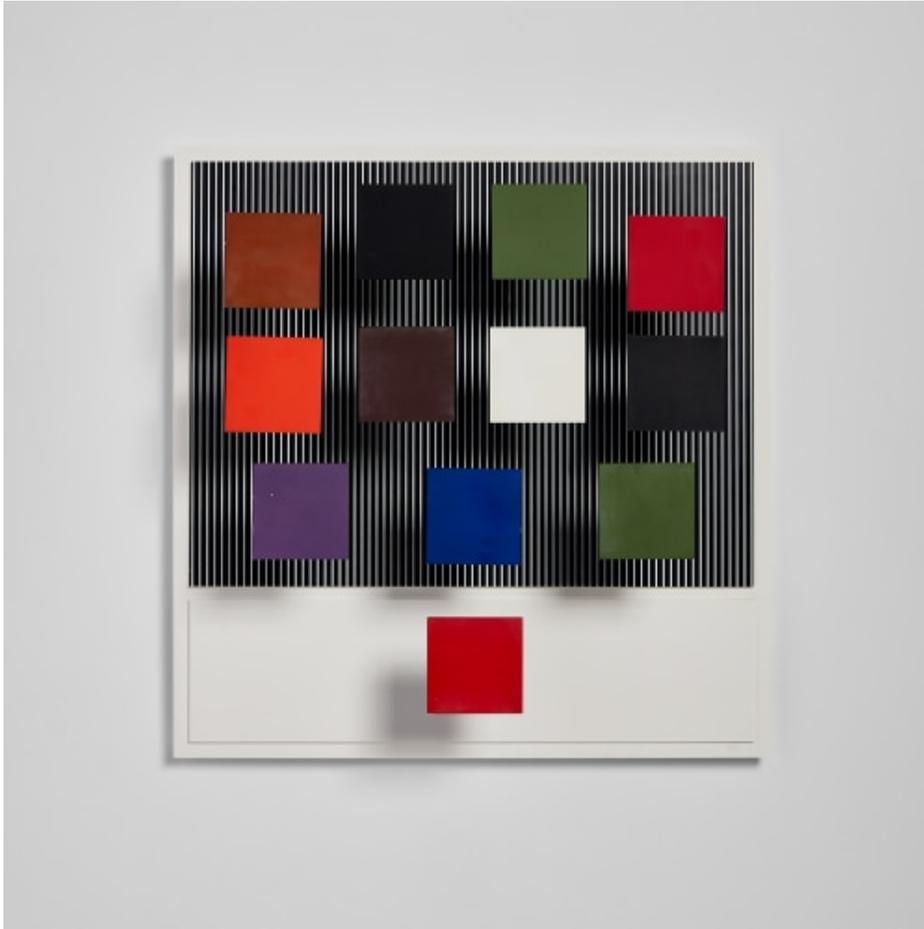
Estimate

\$2,000 — 4,000

[Go to Lot](#)



"In visual perception a color is almost never seen as it really is—as it physically is. This fact makes color the most relative medium in art. In order to use color effectively it is necessary to recognize that color deceives continually." —Josef Albers



179

LOT OFFERED WITH NO RESERVE

Jesús Rafael Soto

Objeto Cinético Arcay

c. 1970

Screenprint on acrylic, with painted wood and metal.
21 1/2 x 21 x 4 1/4 in. (54.6 x 53.3 x 10.8 cm)

Incised with signature and numbered 3/40 on the reverse in black ink.

Estimate

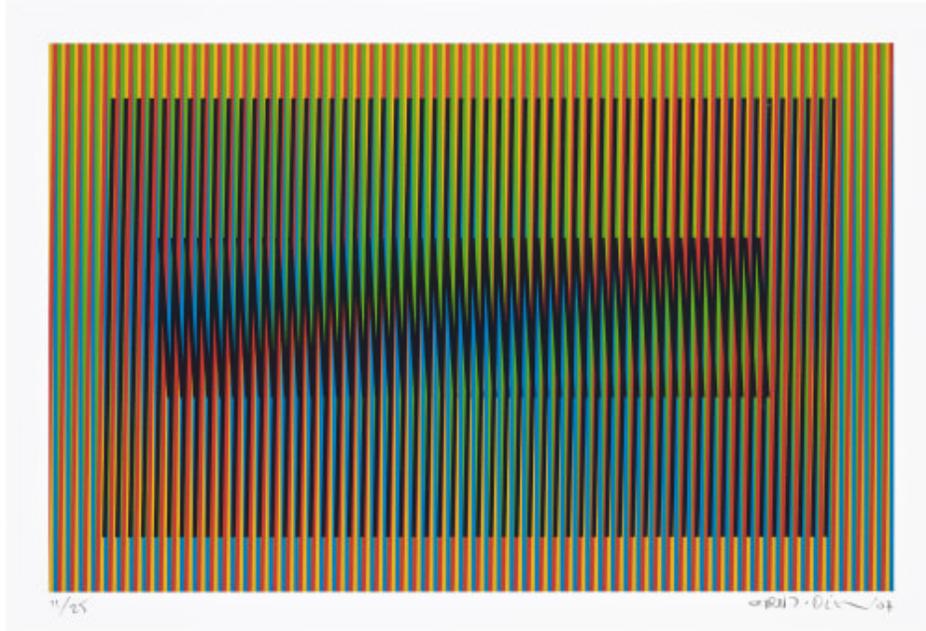
\$3,000 — 5,000 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



180

Carlos Cruz-Diez

[Untitled]

2007

Screenprint in colors, on wove paper, with margins.

I. 10 1/4 x 15 3/4 in. (26 x 40 cm)

approx. S. 12 1/4 x 18 1/2 in. (31 x 47 cm)

Signed, dated and numbered 11/25 in pencil, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





181

LOT OFFERED WITH NO RESERVE

Nancy Graves

Stuck, the Flies Buzzed (P. 73)

1989

Monumental etching, aquatint and screenprint in colors with screenprinted and embossed collage, on Magnani Aquaforti paper, with full margins.

I. 40 3/4 x 70 1/4 in. (103.5 x 178.4 cm)

S. 47 1/2 x 90 1/2 in. (120.7 x 229.9 cm)

Signed, dated and numbered 5/68 in pencil (there were also 20 artist's proofs), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), framed.

Estimate

\$4,000 — 6,000 •

[Go to Lot](#)



181

Nancy Graves

Provenance

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

Literature

Thomas Padon 73



182

Richard Diebenkorn

Tri-Color Spade, from Five Spades

1982

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

I. 9 3/4 x 9 in. (24.8 x 22.9 cm)

S. 26 1/4 x 19 7/8 in. (66.7 x 50.5 cm)

Signed with initials, dated and numbered 20/50 in pencil (there were also 11 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

\$4,000 — 6,000

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183

Richard Diebenkorn

Untitled (Club/Spade Group '81-82), from Eight by Eight to Celebrate the Temporary Contemporary (G. 1148)

1982-1986

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

I. 38 x 25 1/2 in. (96.5 x 64.8 cm)

S. 40 x 27 in. (101.6 x 68.6 cm)

Signed with initials, dated '82' and numbered 'AP 27/43' in pencil (an artist's proof, the edition was 250), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



183

Richard Diebenkorn

Provenance

Christie's New York, *Contemporary Prints and Multiples*, November 4, 1997, lot 413

Literature

Gemini G.E.L. 1148



184

Richard Diebenkorn

41 Etchings Drypoints: #38 (chair, potted plant, woman standing),

1965

Etching, on Rives BFK paper, with full margins.

I. 8 1/2 x 8 in. (21.6 x 20.3 cm)

S. 17 3/4 x 14 7/8 in. (45.1 x 37.8 cm)

Signed with initials, titled, dated and numbered 15/25 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





185

Richard Diebenkorn

Sugarlift Spade, from Five Spades

1982

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

I. 16 x 14 7/8 in. (40.6 x 37.8 cm)

S. 32 x 26 1/4 in. (81.3 x 66.7 cm)

Signed with initials, dated, and numbered 20/35 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





186

Richard Diebenkorn

Eiffel Spade, from Five Spades

1982

Etching and aquatint, on J. Whatman laid paper, with full margins.

I. 8 1/2 x 6 7/8 in. (21.6 x 17.5 cm)

S. 23 1/8 x 18 1/4 in. (58.7 x 46.4 cm)

Signed with initials, dated and numbered 2/50 in pencil (there were also 11 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



187

LOT OFFERED WITH NO RESERVE

Eduardo Chillida

Copernico (Kopernikus) (K. 80007)

1980

Etching, on Japan paper chine collé to Arches paper, with full margins.

I. 4 5/8 x 5 1/2 in. (11.7 x 14 cm)

S. 19 1/4 x 15 3/4 in. (48.9 x 40 cm)

Signed and numbered 33/50 in pencil (there were also 7 artist's proofs), published by Galería Maeght, Barcelona, framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



187

Eduardo Chillida

Literature

Martin van der Koelen 80007

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

188

Mark di Suvero

Untitled (three hands)

1965

Graphite and ink drawing, on wove paper.

23 3/4 x 17 3/4 in. (60.3 x 45.1 cm)

Signed and dated in pencil, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



188

Mark di Suvero

Provenance

Paula Cooper Gallery, New York



189

Richard Serra

Paths and Edges #11, from Paths and Edges (B.-W. 201)

2007

Etching, on Mohachi paper, the full sheet.

S. 23 1/2 x 29 1/2 in. (59.7 x 74.9 cm)

Signed, dated and numbered 8/60 in pencil on the reverse (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Important Private Collection, Los Angeles

Literature

Silke von Berswordt-Wallrabe 201



PROPERTY FROM A NEW YORK CITY COLLECTION

190

Ellsworth Kelly

Orange over Blue (Orange sur Bleu), from Suite of Twenty-Seven Color Lithographs (A. 28)

1964-1965

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

I. 20 1/2 x 15 3/4 in. (52.1 x 40 cm)

S. 35 1/4 x 23 7/8 in. (89.5 x 60.6 cm)

Signed and numbered 16/75 in pencil (there were also 7 artist's proofs), published by Maeght, Paris, framed.

Estimate

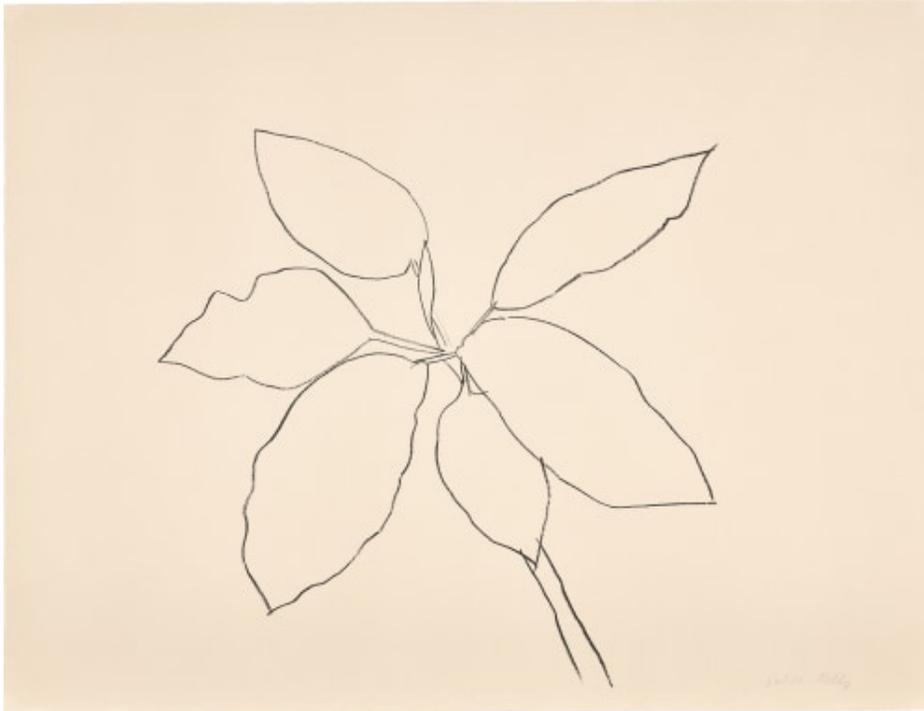
\$5,000 — 7,000

[Go to Lot](#)



Literature

Richard Axsom 28



191

Ellsworth Kelly

St. Martin Tropical Plant, from Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc. (G. 957, A. 192)

1981

Lithograph, on Arches paper, with full margins.

I. 20 x 20 1/2 in. (50.8 x 52.1 cm)

S. 26 x 34 in. (66 x 86.4 cm)

Signed and numbered 32/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Provenance

Private Collection, New York

Literature

Gemini G.E.L. 957

Richard Axsom 192

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



192

Sol LeWitt

Untitled (#50 Fold Piece)

1971

Folded wove paper drawing.

11 1/2 x 7 1/2 in. (29.2 x 19.1 cm)

Signed and dated '1971' in pencil, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Sol LeWitt interviewed by Paul Cummings on July 15, 1974, as part of the California Oral History Project for the Archives of American Art, Smithsonian Institution:

Mr. Cummings: When did you start doing the torn paper and the folded paper drawings?

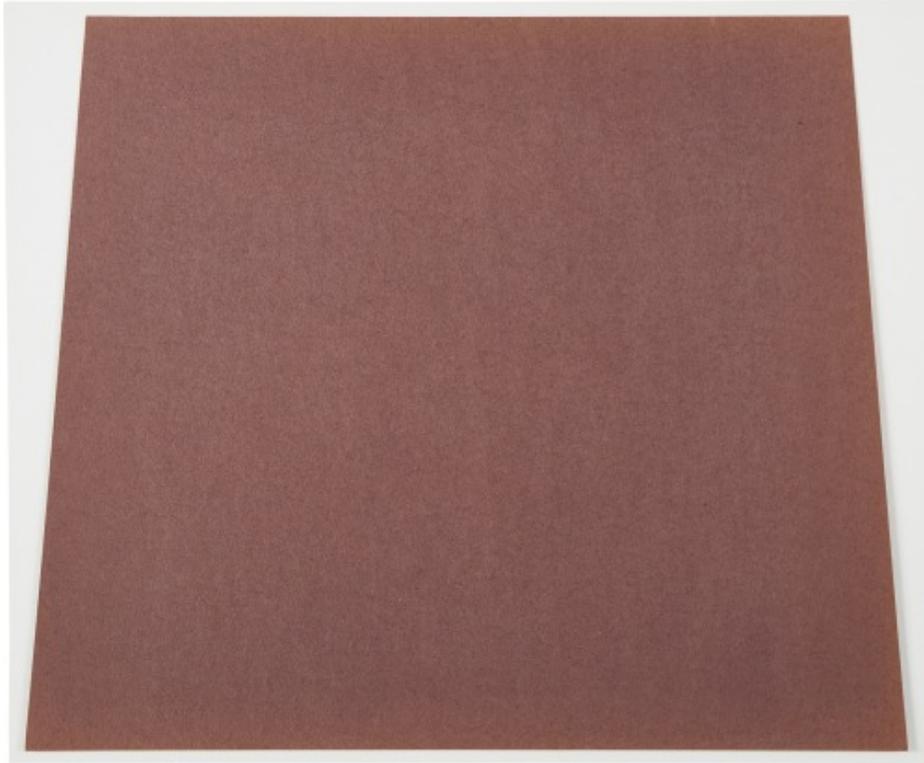
Mr. LeWitt: Well, the first folded paper I did was in '66, '65. Lucy has one. I just sent them out to some friends instead of Christmas cards. Then there was a show I had with Smithson and Leo Valadore at the Park Place Gallery and the announcement was folded like a grid and then the names are just written in the center. I just kept doing them.

Mr. Cummings: You're talking about the folded one, right?

Mr. LeWitt: These are the folded ones. Then the ripped ones I started doing about 1969, or 1970.

Mr. Cummings: I didn't know the folded drawings had such a long history. Obscured, but

Mr. LeWitt: Well, I never really made very much of them. I used to just give them away to friends. I never really wanted to do them as a major kind of work. I wanted them to be another kind of drawing. They do make lines and rips also. But for instance Dorothea Rockburne makes a major statement out of that, and I think they are very good. But what I do, I want to keep this a private kind of thing; that's why I want them to be sold as cheaply as possible.



PROPERTY FROM A PRIVATE COLLECTION

193

Sol LeWitt

Rip Piece, Fold Piece #R137

1974

Black construction paper drawing.

14 x 17 in. (35.6 x 43.2 cm)

Signed, titled 'R137' and dated in pencil, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



193

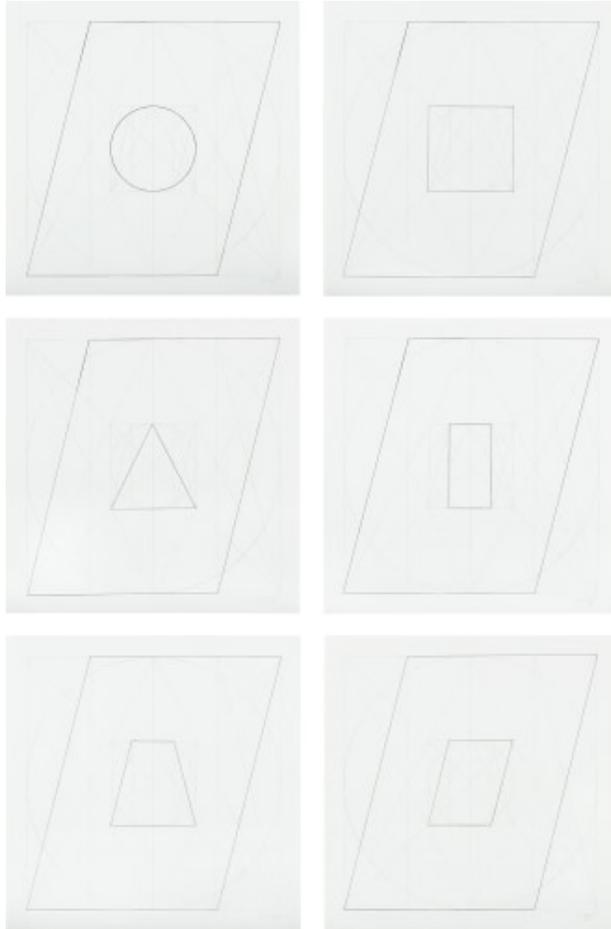
Sol LeWitt

Provenance

Max Protech Gallery, New York

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



194

Sol LeWitt

Geometric Figures Within Geometric Figures, plates #31-36 (see K. 1976.07)

1976

Six etchings, on wove paper, with full margins.

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

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

All signed and annotated 'TP' in pencil (trial proofs, the edition was 10 and 5 artist's proofs, there was also a bound edition of 10), published by Parasol Press, Ltd., New York, all framed.

Estimate

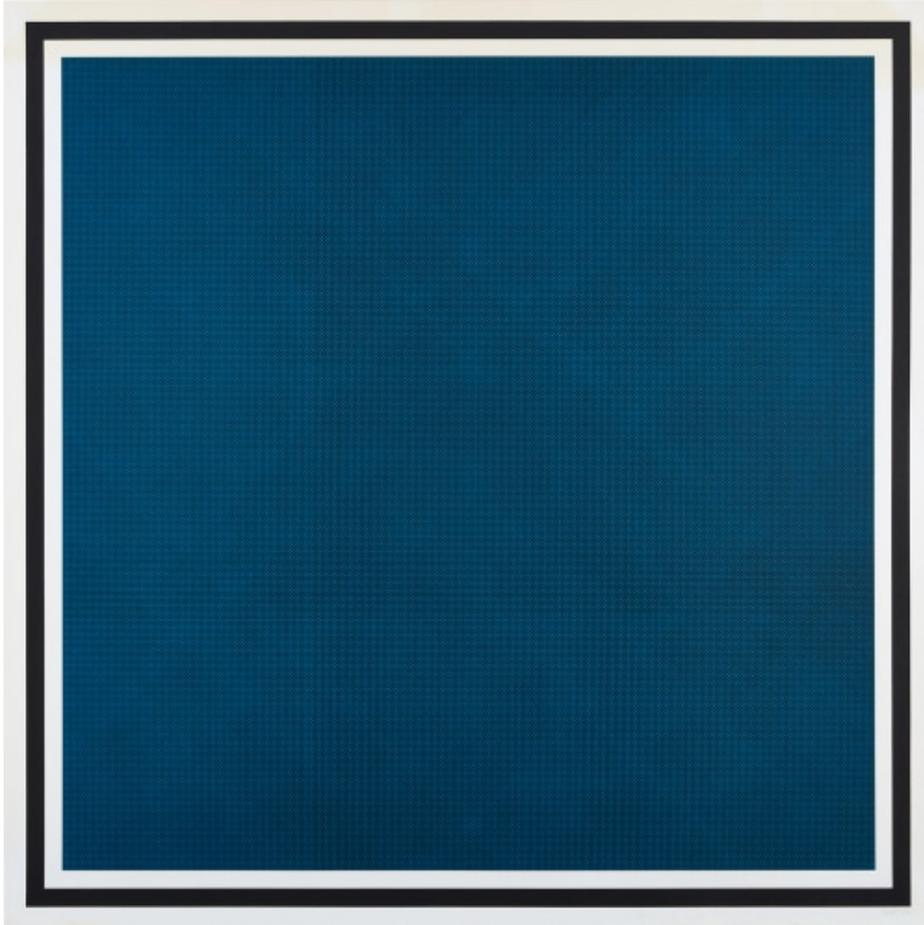
\$4,000 — 6,000

[Go to Lot](#)



Literature

see Barbara Krakow 1976.07



195

Sol LeWitt

Colors with Lines in Four Directions, Within a Black Border (Blue), from Four x Four x Four (K. 1990.09)

1990

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

I. 45 1/2 x 45 1/2 in. (115.6 x 115.6 cm)

S. 48 x 48 in. (121.9 x 121.9 cm)

Signed and numbered 56/100 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



195

Sol LeWitt

Literature

Barbara Krakow 1990.09



196

Tony Smith

New Piece

1966

Black lacquered wood multiple.

10 1/2 x 21 x 22 3/4 in. (26.7 x 53.3 x 57.8 cm)

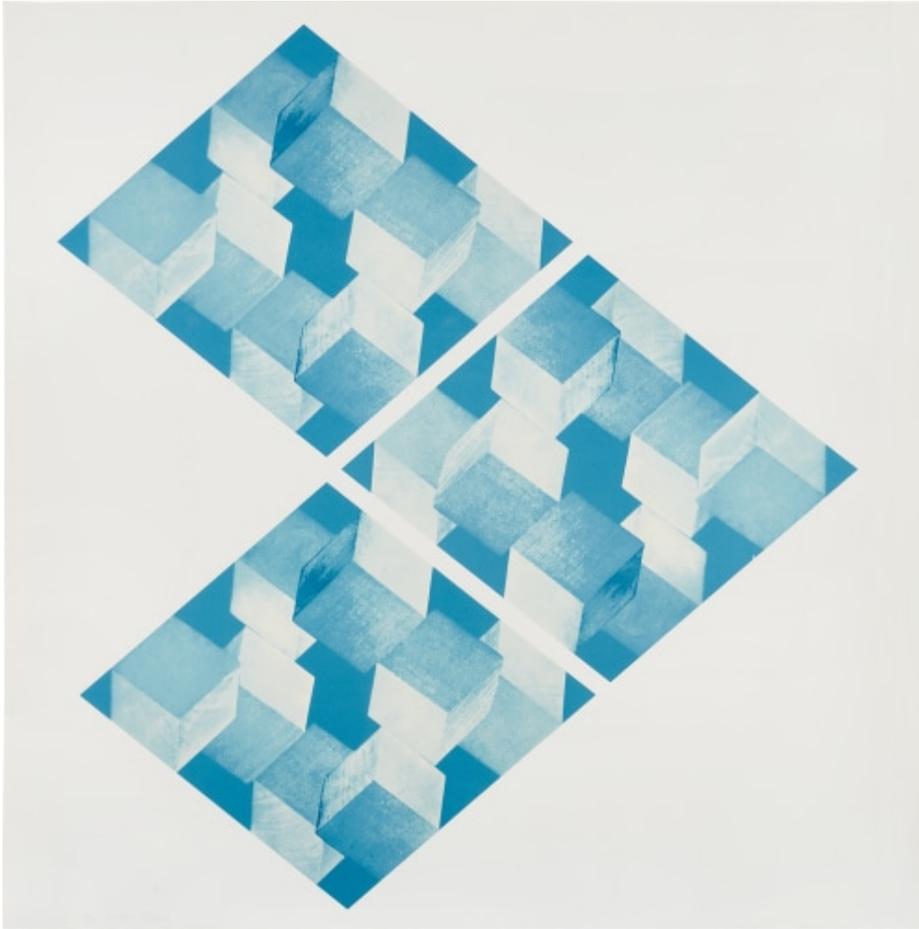
Signed, dated and numbered 18/40 in black ink (faded) on a label affixed to the underside, published by Documenta Foundation, Kassel.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





197

Mel Bochner

Untitled, from Four x Four x Four (K. 1990.01)

1990

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

I. 45 x 42 1/4 in. (114.3 x 107.3 cm)

S. 48 x 48 in. (121.9 x 121.9 cm)

Signed, dated '1968/1990' and numbered 56/100 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, unframed.

Estimate

\$700 — 1,000

[Go to Lot](#)



197

Mel Bochner

Literature

Krakow Witkin Gallery 1990.01



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

198

Ellsworth Kelly

Concorde III (State), from *Concorde Series (G. 1004, A. 198a)*

1981-1982

Aquatint, on Arches paper, with full margins.

I. 26 x 19 in. (66 x 48.3 cm)

S. 41 1/2 x 29 1/2 in. (105.4 x 74.9 cm)

Signed, annotated 'state' and numbered 16/18 in pencil, published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Brooke Alexander, New York

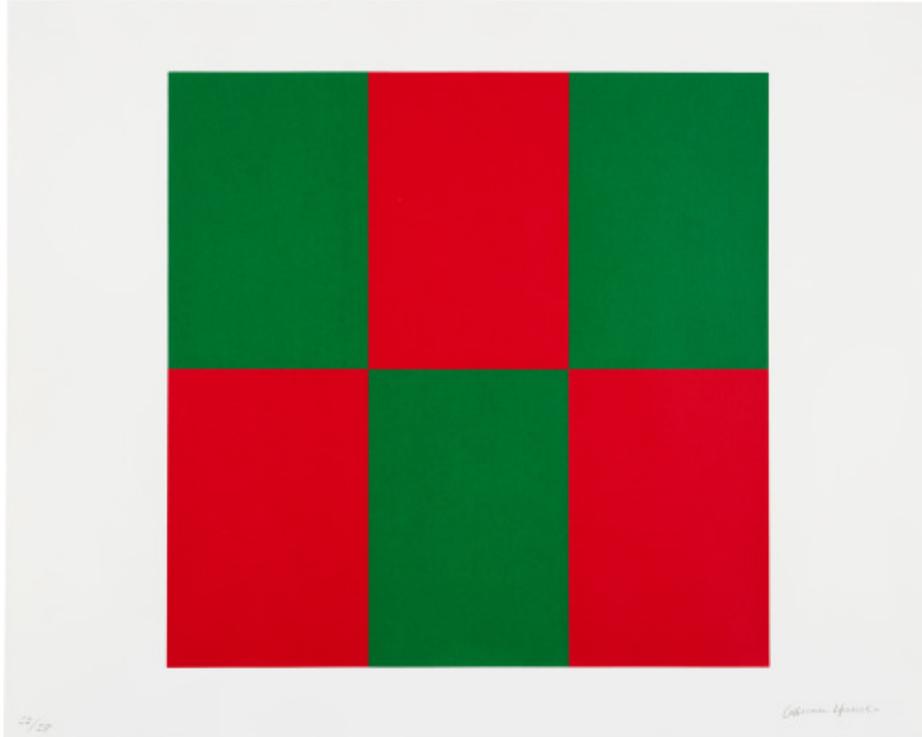
Literature

Gemini G.E.L. 1004

Richard Axsom 198a

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

199

Carmen Herrera

Verde y Rojo for Studio

2019

Screenprint in colors, on Coventry Rag paper, with full margins.

I. 16 3/4 x 17 in. (42.5 x 43.2 cm)

S. 20 3/4 x 26 in. (52.7 x 66 cm)

Signed and numbered 22/28 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, Bay Shore, New York (with their blindstamp), to benefit Studio in a School, New York, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





200

Frank Stella

Honduras Lottery Co., from Multicolored Squares I (A. & K. 76)

1972

Lithograph in colors, on J. Green mould-made paper, with full margins.

I. 10 3/8 x 10 3/8 in. (26.4 x 26.4 cm)

S. 16 x 21 3/4 in. (40.6 x 55.2 cm)

Signed, dated and numbered 60/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press Ltd., London, framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



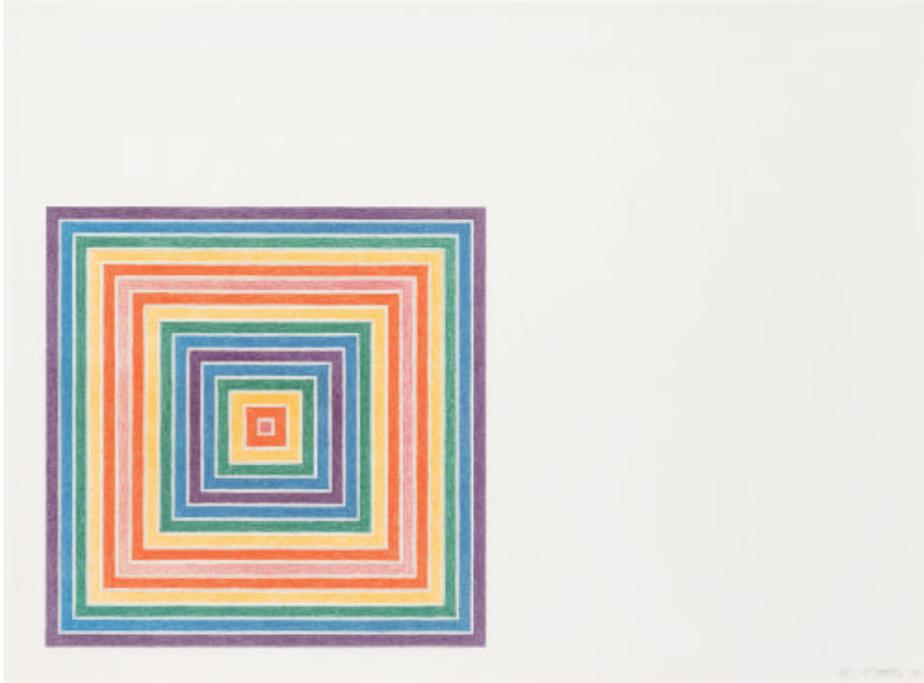
Honduras Lottery Co. name[s] a disreputable later nineteenth-century American lottery, which, when the United States Congress banned lotteries, moved its de jure headquarters to Honduras and illegally issued lottery tickets in the United States. - Richard Axsom and Leah Kolb p. 141

Provenance

Peter M. David Gallery Inc., Minneapolis

Literature

Richard Axsom and Leah Kolb 76



201

Frank Stella

Gran Cairo, from Multicolored Squares I (A. & K. 81)

1972

Lithograph in colors, on J. Green mould-made paper, with full margins.

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

S. 16 x 21 3/4 in. (40.6 x 55.2 cm)

Signed, dated and numbered 10/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press Ltd., London, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Gran Cairo refers to the Spanish conquest of the Yucatan in the 16th century: Gran Cairo was a Mayan city so named by conquistadors because of its pyramids. - Richard Axsom and Leah Kolb p. 141

Literature

Richard Axsom and Leah Kolb 81



202

Frank Stella

Referendum '70 (G. 229, A. & K. 49)

1970

Screenprint in colors, on Special Arjomari paper, with full margins.

I. 31 7/8 x 31 7/8 in. (81 x 81 cm)

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

Signed, dated and numbered 90/200 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



This screenprint was produced to help the organization Referendum '70 raise money during the 1970 national elections for candidates who sought an end to the United States' involvement in the Vietnam War. The same image, with the addition of *Referendum '70* printed in the lower margin, was used for a poster in support of this cause. - Richard Axsom and Leah Kolb p. 106

Literature

Gemini G.E.L. 229

Richard Axsom and Leah Kolb 49

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

203

Frank Stella

Spectralia, from *Imaginary Places* (A. & K. 226)

1995

Lithograph, etching, aquatint and screenprint in colors,
on white TGL handmade paper, the full sheet.

S. 27 x 32 1/2 in. (68.6 x 82.6 cm)

Signed, dated and annotated 'presentation proof' and
dedicated 'for Sidney Guberman!' in pencil (the edition
was 75 and 14 artist's proofs), published by Tyler
Graphics, Ltd., Mount Kisco, New York (with their
blindstamp), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



203

Frank Stella

Literature

Richard Axsom and Leah Kolb 226

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT

PROPERTY SOLD TO BENEFIT PRINT CENTER NEW YORK

204

Thomas Nozkowski

Small Abstract (R. p. 204)

2007

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

I. 22 1/4 x 29 3/4 in. (56.5 x 75.6 cm)

S. 28 x 35 in. (71.1 x 88.9 cm)

Signed, dated and numbered 'AP 16/18' in pencil (an artist's proof, the edition was 108), published by Lincoln Center List Poster and Print Program, New York, unframed.

Estimate

\$500 — 700



[Go to Lot](#)



204

Thomas Nozkowski

Literature

Charles Riley p. 204



205

Gene Davis

[Untitled]

1981

Felt-tip pen drawing, on wove paper.

17 3/4 x 12 1/2 in. (45.1 x 31.8 cm)

Signed and dated in pencil, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



205

Gene Davis

Provenance

Christie's, New York, November 2, 1984, lot 182

Bonhams, Los Angeles, *The Modern House*, November 1, 2016, lot 1113



206

Agnes Martin

15A

1973

Screenprint, on Japanese rag paper, with full margins.

I. 6 7/8 x 8 in. (17.5 x 20.3 cm)

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

Signed and numbered 45/50 in pencil (there were also 15 artist's proofs lettered a-o), published by Parasol Press, Ltd., New York, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





207

LOT OFFERED WITH NO RESERVE

Bernar Venet

Position of three major arcs of 256.5° each

1981

Lithograph and wove paper collage with tape, on wove paper, with full margins.

I. 10 x 18 1/8 in. (25.4 x 46 cm)

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

Signed, dated and annotated 'L.P. Imp.' in pencil (a publisher's proof, the edition was 35 and 10 artist's proofs), published by Landfall Press, Inc., Chicago (with their blindstamp and inkstamp on the reverse), framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



207

Bernar Venet

Provenance

Hal Katzen Gallery, New York



208

LOT OFFERED WITH NO RESERVE

Beverly Pepper

Janis blue

1990

Etching, aquatint and chalcography in colors, on
Fabriano paper, the full sheet.

S. 39 x 27 in. (99.1 x 68.6 cm)

Signed, dated '89' and annotated 'PA' in pencil (a
proof, the edition was 40), published by 2RC Edizioni
d'Arte, Rome (with their blindstamp), framed.

Estimate

\$400 — 600 •

[Go to Lot](#)





209

LOT OFFERED WITH NO RESERVE

Beverly Pepper

Untitled

1988

Etching, aquatint and drypoint, on Fabriano paper, the full sheet.

S. 42 1/4 x 37 1/8 in. (107.3 x 94.3 cm)

Signed and numbered VII/X in pencil (an artist's proof, the edition was 50), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), framed.

Estimate

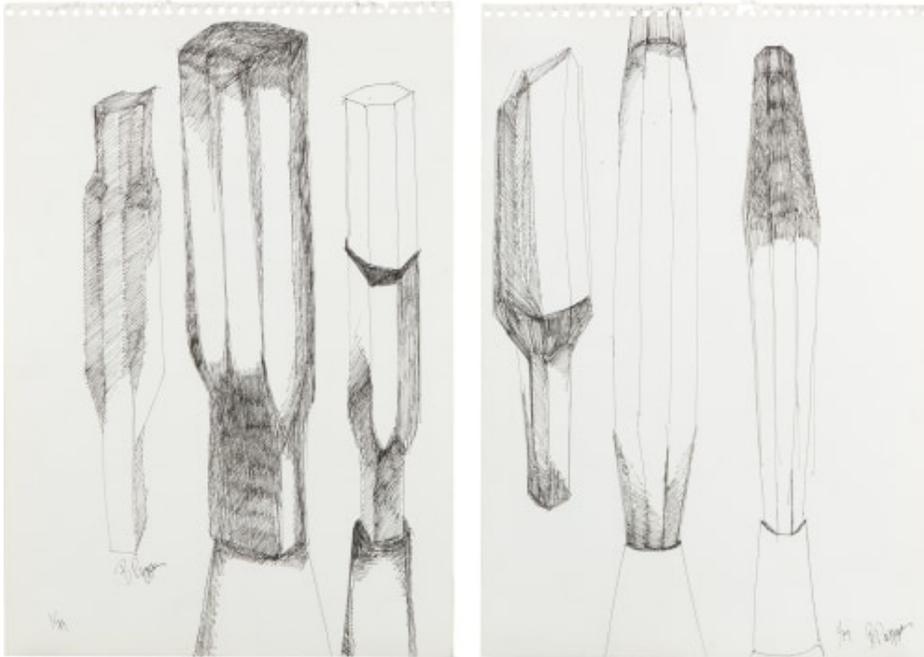
\$500 — 700 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



210

Beverly Pepper

Untitled (diptych)

1979

Ink drawing diptych, on two sheets of wove paper.
both 9 3/4 x 6 3/4 in. (24.8 x 17.1 cm)
Both signed and dated '1/79' in black ink, framed
together.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



210

Beverly Pepper

Provenance

The artist



211

Francis Bacon

Étude pour un portrait de John Edwards (after, Study for a Portrait of John Edwards, 1986) (S. 22, T. 23)

1987

Lithograph in colors, on Arches paper, with margins.

I. 26 3/4 x 19 7/8 in. (67.9 x 50.5 cm)

S. 36 x 26 3/4 in. (91.4 x 67.9 cm)

Signed and numbered 171/180 in pencil (there were also some artist's proofs), published by Galerie Lelong, Paris, framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Literature

Bruno Sabatier 22

Alexandre Tacou 23

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



212

Julian Schnabel

Olatz López

1992

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

S. 54 x 43 1/2 in. (137.2 x 110.5 cm)

Signed, dated and numbered 107/250 in pencil,
published by the artist, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





213

Robert Rauschenberg

Hog Chow, from Chow Bags

1977

Screenprint in colors with white thread stitching, on smooth wove paper, the full sheet.

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

Signed, dated and numbered 'AP 19/20' in pencil (an artist's proof, the edition was 100), published by Styria Studio, Inc., New York, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



214

Robert Rauschenberg

Poise

1991

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

S. 41 x 29 1/2 in. (104.1 x 74.9 cm)

Signed, dated and numbered 22/48 in pencil, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

215

Robert Rauschenberg

Kar, from XXXIV Drawings for Dante's *Inferno* (F. 19,
U.L.A.E. 15)

1964

Lithograph, on Angoumois à la main paper, with full
margins.

I. 16 5/8 x 14 in. (42.2 x 35.6 cm)

S. 30 1/8 x 22 1/4 in. (76.5 x 56.5 cm)

Signed, titled, dated and numbered 'AP 2/2' in pencil
(an artist's proof, the edition was 42), published by
Universal Limited Art Editions, West Islip, New York
(with their blindstamp), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Edward A. Foster 19

Universal Limited Art Editions 15



216

LOT OFFERED WITH NO RESERVE

Bryan Hunt

Plutarch's Lives, from The Door Series

1983

Monumental graphite, conté crayon and linseed oil drawing, on wove paper.

84 x 35 in. (213.4 x 88.9 cm)

Signed and dated '82' in pencil, framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



Provenance

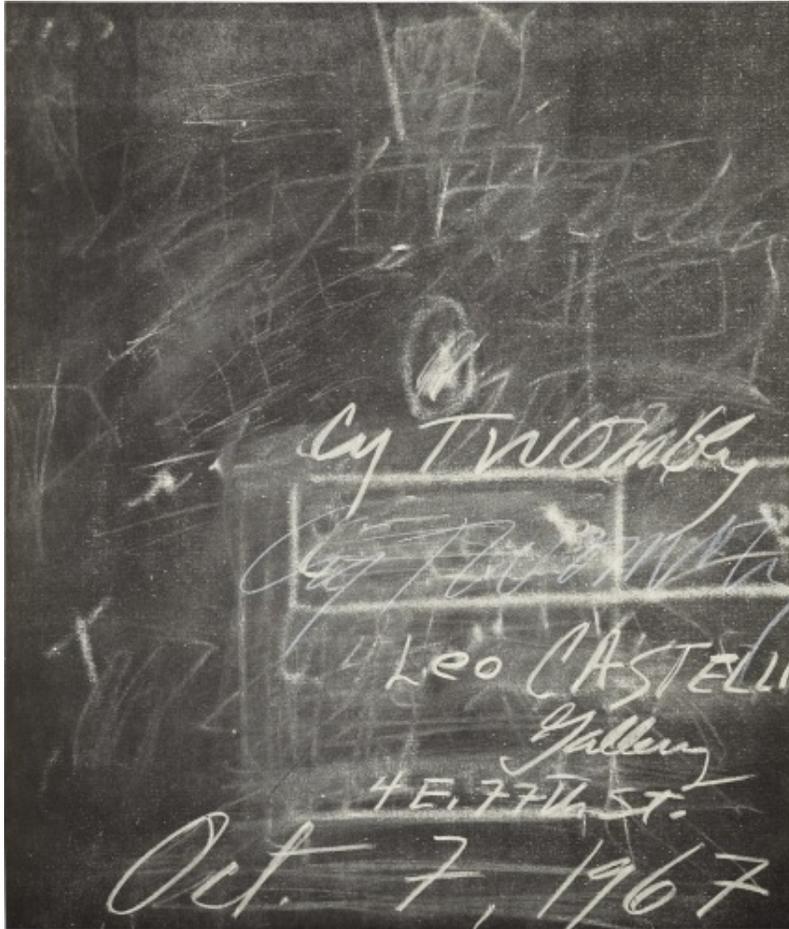
Blum Helman Gallery, New York

John C. Gaines Trust

Christie's New York, *Contemporary Art*, February 22, 1995, lot 98

Evelyn Aimis Fine Art, Highland Beach, Florida

Private Collection, Florida, acquired from the above



PROPERTY FROM THE ESTATE OF DAVID B. BOYCE

217

LOT OFFERED WITH NO RESERVE

Cy Twombly

Leo Castelli Gallery exhibition poster

1967

Offset lithograph, on thin wove paper, the full sheet.

S. 22 x 25 7/8 in. (55.9 x 65.7 cm)

Signed in white pencil, from the edition of unknown size, published by Leo Castelli Gallery, New York, for the exhibition *Cy Twombly*, October 7 - 26, 1967, unframed.

Estimate

\$2,000 — 3,000 •

[Go to Lot](#)



Property from the Estate of David B. Boyce, a figure in the 1970s art scene

David Bartlett Boyce (1949–2014) was a writer, curator, art historian, and active member of the art scene in New York’s Greenwich Village in the 1970s. A close friend to many of the most important artists of the time—including Robert Mapplethorpe, Duane Michals, Claes Oldenburg and George Segal—Boyce also worked as a studio assistant for such acclaimed artists such as Jasper Johns, Tom Wesselmann and Joseph Cornell. It was Boyce who introduced Mapplethorpe to the gallerist Holly Solomon, and the artist’s subsequent shows at the gallery launched the young photographer into art world stardom.ⁱ



George Segal, *Gay Liberation*, commissioned 1979, installed 1992 (David Boyce pictured left)

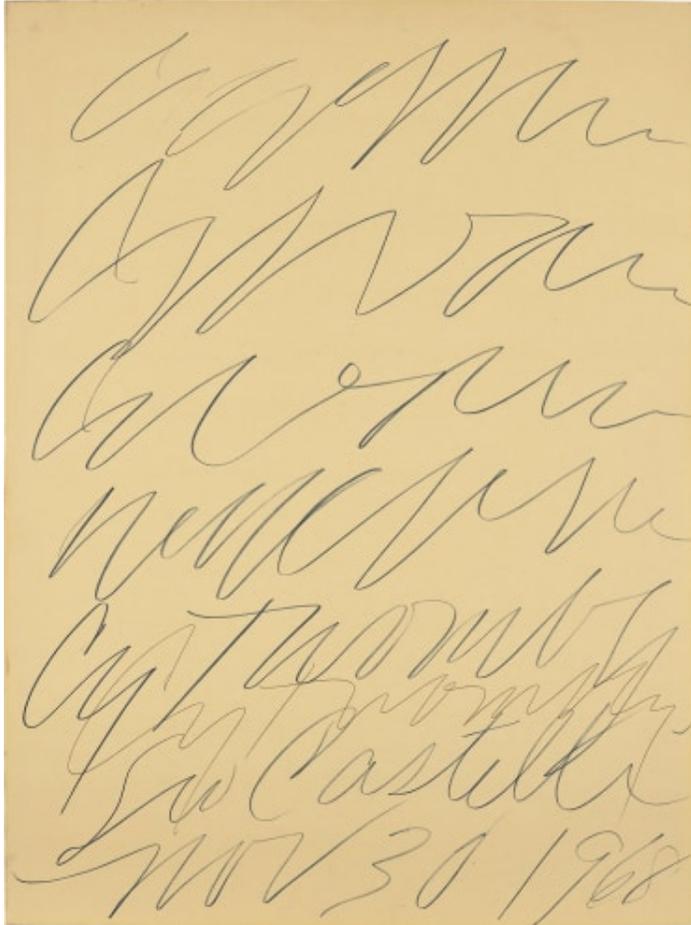
Boyce was a key figure in the Gay Liberation movement after the 1969 riots at the Stonewall Inn. When George Segal was commissioned to create a sculpture to commemorate the riots in 1979, the artist asked Boyce to model for him.ⁱⁱ Consisting of four figures in two same-sex couples, Segal’s *Gay Liberation* was installed outside the Stonewall Inn in 1992 as a memorial to the violence and discrimination against the LGBTQ community, as well as a celebration of the progress that the community has witnessed since 1969.

Following the excitement that the Greenwich Village art scene witnessed in the 1970s, Boyce left New York City in the early 1980s. From 1996 to 1999, he returned to school at Goddard College to obtain a master’s degree in Creative Writing and Gay Studies. After receiving this degree, Boyce lived in New Bedford, Massachusetts, where he worked as an art critic for the *Standard Times* and a curator at the New Bedford Art Museum.ⁱⁱⁱ Until his passing in 2014, Boyce remained an influential voice in the art world. Today he is remembered as a symbol of the Gay Liberation movement, a patron of the arts, and a friend to many in the art world and beyond.

ⁱ Lasse Antonsen, “David B. Boyce, cast as one of the four figures in George Segal’s *Gay Liberation* Monument, dies at 65,” *Artscope*, January 7, 2015, online

ⁱⁱ Peggi Medeiros, “Remembering David Boyce, New Bedford’s link to art history,” *SouthCoast TODAY*, January 17, 2015, online

ⁱⁱⁱ Lasse Antonsen, “David B. Boyce, cast as one of the four figures in George Segal’s *Gay Liberation* Monument, dies at 65,” *Artscope*, January 7, 2015.



PROPERTY FROM THE ESTATE OF DAVID B. BOYCE

218

LOT OFFERED WITH NO RESERVE

Cy Twombly

Leo Castelli Gallery exhibition poster

1968

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

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

Signed in ballpoint pen, from the edition of unknown size, published by Leo Castelli Gallery, New York, for the exhibition *Cy Twombly, Paintings*, November 30 - December 21, 1968, unframed.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Property from the Estate of David B. Boyce, a figure in the 1970s art scene

David Bartlett Boyce (1949–2014) was a writer, curator, art historian, and active member of the art scene in New York’s Greenwich Village in the 1970s. A close friend to many of the most important artists of the time—including Robert Mapplethorpe, Duane Michals, Claes Oldenburg and George Segal—Boyce also worked as a studio assistant for such acclaimed artists such as Jasper Johns, Tom Wesselmann and Joseph Cornell. It was Boyce who introduced Mapplethorpe to the gallerist Holly Solomon, and the artist’s subsequent shows at the gallery launched the young photographer into art world stardom.ⁱ



George Segal, *Gay Liberation*, commissioned 1979, installed 1992 (David Boyce pictured left)

Boyce was a key figure in the Gay Liberation movement after the 1969 riots at the Stonewall Inn. When George Segal was commissioned to create a sculpture to commemorate the riots in 1979, the artist asked Boyce to model for him.ⁱⁱ Consisting of four figures in two same-sex couples, Segal’s *Gay Liberation* was installed outside the Stonewall Inn in 1992 as a memorial to the violence and discrimination against the LGBTQ community, as well as a celebration of the progress that the community has witnessed since 1969.

Following the excitement that the Greenwich Village art scene witnessed in the 1970s, Boyce left New York City in the early 1980s. From 1996 to 1999, he returned to school at Goddard College to obtain a master’s degree in Creative Writing and Gay Studies. After receiving this degree, Boyce lived in New Bedford, Massachusetts, where he worked as an art critic for the *Standard Times* and a curator at the New Bedford Art Museum.ⁱⁱⁱ Until his passing in 2014, Boyce remained an influential voice in the art world. Today he is remembered as a symbol of the Gay Liberation movement, a patron of the arts, and a friend to many in the art world and beyond.

ⁱ Lasse Antonsen, “David B. Boyce, cast as one of the four figures in George Segal’s *Gay Liberation* Monument, dies at 65,” *Artscope*, January 7, 2015, online

ⁱⁱ Peggi Medeiros, “Remembering David Boyce, New Bedford’s link to art history,” *SouthCoast TODAY*, January 17, 2015, online

ⁱⁱⁱ Lasse Antonsen, “David B. Boyce, cast as one of the four figures in George Segal’s *Gay Liberation* Monument, dies at 65,” *Artscope*, January 7, 2015.



219

David Hockney

Sunflower II (M.C.A.T. 348)

1996

Etching and aquatint, on Arches watercolor paper, with full margins.

I. 18 1/4 x 15 in. (46.4 x 38.1 cm)

S. 27 x 22 1/2 in. (68.6 x 57.2 cm)

Signed, dated and numbered 70/80 in pencil (there were also 15 artist's proofs in Roman numerals), co-published by the artist and Lococo Mulder Inc., St. Louis, Missouri (with the artist's blindstamp), unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Museum of Contemporary Art Tokyo 348

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



220

David Hockney

Dog Etching No. 6, from Dog Wall

1994

Etching, on Somerset paper, with full margins.

I. 8 5/8 x 10 5/8 in. (21.9 x 27 cm)

S. 12 5/8 x 14 1/4 in. (32.1 x 36.2 cm)

Signed, dated and numbered 5/35 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



"I wanted desperately to paint something loving... I felt such a loss of love I wanted to deal with it in some way. I realized I was painting my best friends, Stanley and Boogie. They sleep with me; I'm always with them here. They don't go anywhere without me and only occasionally do I leave them. They're like little people to me. The subject wasn't dogs but my love of the little creatures." —David Hockney

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



221

David Hockney

Celia Reclining (G. 838, M.C.A.T. 225)

1979

Lithograph, on Twinrocker paper, the full sheet.

S. 22 3/4 x 21 7/8 in. (57.8 x 55.6 cm)

Signed, dated and numbered 88/100 in pencil (there were also 16 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



221

David Hockney

Provenance

Magnuson Lee Gallery, Boston

Literature

Gemini G.E.L. 838

Museum of Contemporary Art Tokyo 225



222

David Hockney

Henry at the Table, from Friends (G. 736, S.A.C. 188, M.C.A.T. 176)

1976

Lithograph in colors, on Arches paper, the full sheet.
S. 29 3/4 x 41 1/2 in. (75.6 x 105.4 cm)

Signed, dated and numbered 15/96 in pencil (there were also 18 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Gemini G.E.L. 736

Scottish Arts Council 188

Museum of Contemporary Art Tokyo 176



223

David Hockney

Reclining Figure (S.A.C. 174, M.C.A.T. 163)

1975

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

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

S. 17 7/8 x 19 1/2 in. (45.4 x 49.5 cm)

Signed, dated and numbered 35/75 in pencil (there were also 16 artist's proofs), published by Petersburg Press, New York and London, with the artist's copyright blindstamp, framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Scottish Arts Council 174

Museum of Contemporary Art Tokyo 163



224

David Hockney

Corbusier Chair and Rug (B. 23)

1969

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

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

S. 27 x 21 3/4 in. (68.6 x 55.2 cm)

Signed in pencil, from the edition of unknown size, published by André Emmerich Gallery, New York as the exhibition poster for *David Hockney* at André Emmerich, April 26 - May 15, 1969, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



224

David Hockney

Literature

Brian Baggott 23

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



225

David Hockney

Man Ray, from Homage to Man Ray (S.A.C. 171)

1974

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

S. 20 3/4 x 15 in. (52.7 x 38.1 cm)

Signed and numbered 94/100 in pencil (there were also 50 artist's proofs in Roman numerals), published by Galleria Il Fauno, Turin, 1976, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



225

David Hockney

Literature

Scottish Arts Council 171



226

David Hockney

Byron on Hand (T.G. 264, M.C.A.T. 218)

1979

Lithograph, on Chinese Traditional Tissue paper, the full sheet.

S. 13 1/2 x 11 3/4 in. (34.3 x 29.8 cm)

Signed, dated and numbered 4/60 in pencil (there were also 21 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Tyler Graphics 264

Museum of Contemporary Art Tokyo 218



227

David Hockney

Red Square and the Forbidden City, from China Diary
(M.C.A.T. 254)

1982

Lithograph in colors, on Somerset paper, the full sheet folded three times to form four panels (as issued), with accompanying book and text by Stephen Spender, contained in the original red paper folio, all contained in the original heavy card slipcase.

S. 19 1/4 x 21 1/4 in. (48.9 x 54 cm)

slipcase 10 5/8 x 8 1/4 x 1 in. (27 x 21 x 2.5 cm)

The print signed, dated and numbered 209/1000 in pencil, additionally signed by the artist and author in blue and black ink on an inside page of the book (there were also 104 artist's proofs), published by Thames and Hudson, New York.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



227

David Hockney

Literature

Museum of Contemporary Art Tokyo 254

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



228

David Hockney

Hockney's Alphabet

1991

The complete book including 26 lithographs in colors, on Exhibition Fine Art Cartridge paper, with full margins, with full text and title page, the sheets bound (as issued) in quarter vellum with handmade Fabriano Roma paper boards, housed in the original grey slipcase.

13 1/2 x 10 x 1 1/4 in. (34.3 x 25.4 x 3.2 cm)

Signed by the artist and most contributors in ink and numbered '119' in black ink on the justification page, from the edition of 250 (there was also an edition of 26 lettered A-Z and an edition of 24 in Roman numerals), published by Faber & Faber, London.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





229

Jasper Johns

Map, from Artists for Obama

2012

Lithograph, on Rives BFK paper, with full margins.

I. 7 7/8 x 6 in. (20 x 15.2 cm)

S. 14 1/4 x 11 5/8 in. (36.2 x 29.5 cm)

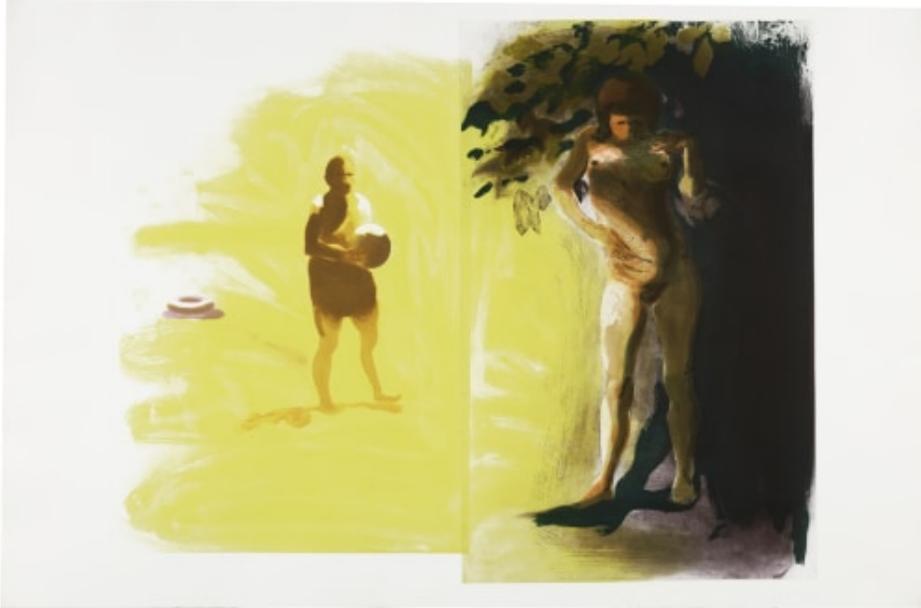
Signed, dated and numbered 60/150 in pencil (there were also 28 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)





230

Eric Fischl

Tube, from Four Aquatints

1989

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

I. 33 x 41 in. (83.8 x 104.1 cm)

S. 35 1/2 x 54 in. (90.2 x 137.2 cm)

Signed, dated and numbered 11/100 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, framed.

Estimate

\$600 — 900

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



231

Arman

Le Traité du violon (Violin Treatise) (O. & M. 248)

1979

The complete set of 12 etchings and 12 lithographs, on Arches paper, with full margins, loose (as issued), with title page and justification, all contained in the original cloth-covered and leather embellished portfolio with gilt metal violin on both sides.

all approx. l. 15 1/2 x 11 3/4 in. (39.4 x 29.8 cm)

all S. 22 1/2 x 15 in. (57.2 x 38.1 cm)

portfolio 24 1/4 x 16 1/4 x 2 1/4 in. (61.6 x 41.3 x 5.7 cm)

All the prints signed and numbered 4/75 in pencil, additionally signed and numbered '4' in pencil on the justification (there were also 10 hors commerce and 8 in Roman numerals), published by Bernard Lucas, Paris.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



231

Arman

Literature

Jane Otmegzguine and Marc Moreau 248

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM THE IRWIN HOLLANDER FAMILY
COLLECTION

232

Various artists including Willem de Kooning, Sam Francis, Ellsworth Kelly, Richard Lindner, Robert Motherwell, Louise Nevelson, Henry Pearson, and Saul Steinberg

Portfolio 9: eight plates (L. L87, B. 85, G. 4, E. & B. 56, A. 60)

1967

Eight lithographs in colors, on Arches, Rives BFK and Canson papers, the full sheets and with full margins, with justification, all contained in the original black linen-covered portfolio, lacking the Roy Lichtenstein.

all I. various sizes

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

portfolio 23 1/2 x 18 1/4 x 7/8 in. (59.7 x 46.4 x 2.2 cm)

All signed and numbered 39/100 in pencil (there were also 20 artist's proofs in Roman numerals and 10 unnumbered artist's proofs), published by Hollander Workshop, New York (with their blindstamp).

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Various artists including Willem de Kooning, Sam Francis, Ellsworth Kelly, Richard Lindner, Robert Motherwell, Louise Nevelson, Henry Pearson, and Saul Steinberg

Irwin Hollander was a master lithographer who worked closely with many of the great Abstract Expressionist painters in the 1960s to help revive fine art printing in America. An artist himself, Hollander turned to working in commercial lithography in the 1950s to make ends meet. The company he worked for allowed Hollander to use their equipment at night for his own artistic pursuits, which caught the notice of artist June Wayne. She had recently opened Tamarind Lithography Workshop in Los Angeles and invited Hollander to become their first master printer - cementing his career as a fine art printer and advocate for lithography as an art form.

Moving back to New York in the mid-1960s, Hollander set up his own print shop, Hollander Workshop, on the Lower East Side. Early works published in the workshop were by Leonard Baskin and Robert Motherwell, leading to the publishing of *Portfolio 9* in 1967 which included works from nine artists: Willem de Kooning, Sam Francis, Ellsworth Kelly, Richard Lindner, Robert Motherwell, Louise Nevelson, Henry Pearson, and Saul Steinberg. Following this series, Hollander went on to work with many of these artists individually and is noted for convincing Willem de Kooning and Robert Motherwell that their artistic styles would be well-suited to lithography, eventually leading to a significant body of prints by both artists.



Irwin Hollander working with Willem de Kooning in his New York Workshop. Image courtesy of the Hollander family.



Irwin Hollander in 1966 working on Robert Motherwell's lithograph "Automatism B." He persuaded many Abstract Expressionist painters to try lithography. Photo credit Dedalus Foundation/VAGA at ARS, NY

Various artists including Willem de Kooning, Sam Francis, Ellsworth Kelly, Richard Lindner, Robert Motherwell, Louise Nevelson, Henry Pearson, and Saul Steinberg



Irwin Hollander working with Louise Nevelson in his New York workshop. Image courtesy of the Hollander family.

Literature

Connie Lembark L 87 (Francis); Gene Baro 85 (Nevelson); Lanier Graham 4 (de Kooning); Siri Engberg and Joan Banach 56 (Motherwell); Richard Axsom 60 (Kelly)



233

Donald Sultan

Pomegranates II, from Pomegranates

1990

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

I. 39 3/4 x 29 5/8 in. (101 x 75.2 cm)

S. 47 1/4 x 35 3/4 in. (120 x 90.8 cm)

Signed with initials, titled, dated and numbered 36/60 in pencil (there were also 13 artist's proofs), published by Waddington Graphics, London, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Barry Walker, *Donald Sultan: A Print Retrospective*, p. 64



234

Donald Sultan

12 Colors: one plate

2007

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

S. 25 x 20 1/4 in. (63.5 x 51.4 cm)

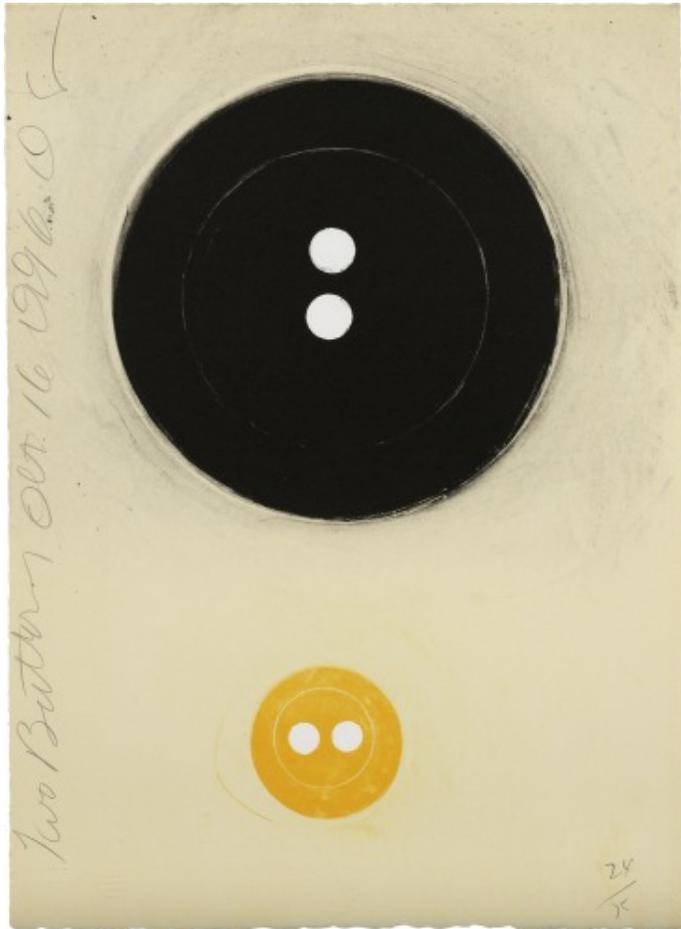
Signed, dated and numbered 31/50 in pencil,
published by Mary Ryan Gallery, New York, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





235

LOT OFFERED WITH NO RESERVE

Donald Sultan

Two Buttons, Oct 16 1996 (T. 96-356)

1996

Lithograph in colors, on Somerset paper, the full sheet.
S. 15 1/4 x 11 1/8 in. (38.7 x 28.3 cm)

Signed with initials, titled, dated and numbered 24/75
in pencil, published by Tamarind Institute,
Albuquerque, New Mexico (with their blindstamp),
unframed.

Estimate

\$300 — 500 •

[Go to Lot](#)



235

Donald Sultan

Literature

Tamarind 96-356

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY SOLD TO BENEFIT PRINT CENTER NEW YORK

236

Charlie Hewitt

Marker

2011

Woodcut in colors, on rice paper, with full margins.

I. 20 x 13 in. (50.8 x 33 cm)

S. 23 x 16 in. (58.4 x 40.6 cm)

Signed, dated and numbered 32/100 in pencil (there were also 5 artist's proofs), published by The Vinalhaven Press, Maine, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)





237

Manolo Valdés

Paolo 1

2007

Etching and aquatint in colors with unique collage, on heavy wove paper, with full margins.

I. 15 3/8 x 11 5/8 in. (39.1 x 29.5 cm)

S. 24 3/4 x 19 1/2 in. (62.9 x 49.5 cm)

Signed and numbered 1/50 in pencil, published by Galería Hispánica, Madrid, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



238

Claes Oldenburg

Soft Saxophone (Black and White) (A. & P. 240)

1992

Lithograph, on Somerset paper, the full sheet.

S. 35 x 43 3/4 in. (88.9 x 111.1 cm)

Signed with initials and numbered 26/30 in pencil
(there were also 8 artist's proofs), published by Brooke
Alexander Editions, New York, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



238

Claes Oldenburg

Provenance

Private Collection, Florida

Literature

Richard Axsom and David Platzker 240



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

239

Claes Oldenburg

Soft Toilet #2 (G. 414, A. & P. 93)

1972

Lithograph, on Amgoumois à la main paper, the full sheet.

I. 16 x 10 1/2 in. (40.6 x 26.7 cm)

S. 20 1/8 x 14 5/8 in. (51.1 x 37.1 cm)

Signed, dated and numbered 8/25 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

Estimate

\$1,000 — 2,000

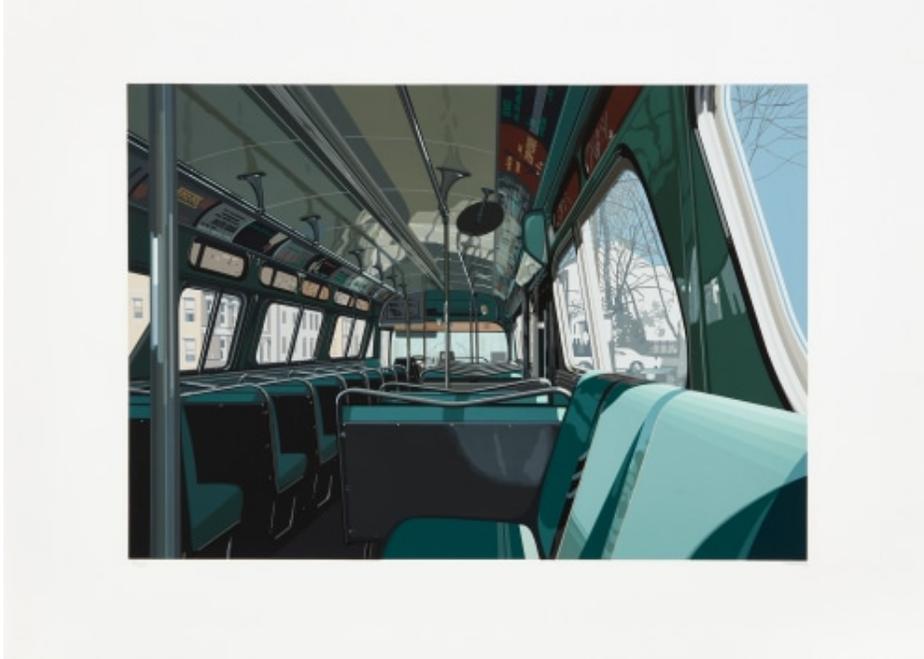
[Go to Lot](#)



Literature

Gemini G.E.L. 414

Richard Axsom and David Platzker 93



240

Richard Estes

Bus Interior, from Urban Landscapes III (A. p. 123)

1981

Screenprint in colors, on Fabriano Cottone paper, with full margins.

I. 14 x 20 in. (35.6 x 50.8 cm)

S. 19 3/4 x 27 5/8 in. (50.2 x 70.2 cm)

Signed and numbered 90/250 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Literature

John Arthur p. 123



241

Richard Estes

Subway, from Urban Landscapes III (A. p. 121)

1981

Screenprint in colors, on Fabriano Cottone paper, with full margins.

I. 14 x 20 in. (35.6 x 50.8 cm)

S. 19 3/4 x 27 5/8 in. (50.2 x 70.2 cm)

Signed and numbered 90/250 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)

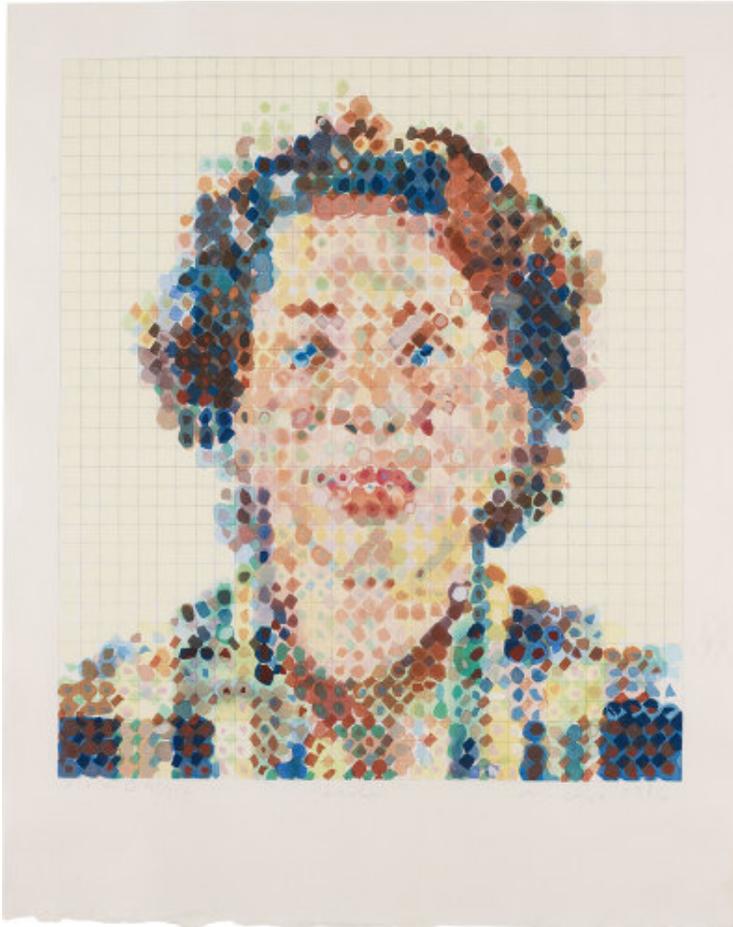


241

Richard Estes

Literature

John Arthur p. 121



242

Chuck Close

Leslie

1986

Woodcut in colors, on Echizen Kozo Nimai Suki paper, with full margins.

I. 24 3/4 x 21 3/8 in. (62.9 x 54.3 cm)

S. 31 3/4 x 25 1/4 in. (80.6 x 64.1 cm)

Signed, titled, dated and numbered 82/150 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





243

Chuck Close

Phil/Fingerprint

1981

Lithograph, on wove paper, with full margins.

I. 42 x 31 3/4 in. (106.7 x 80.6 cm)

S. 50 1/8 x 38 1/8 in. (127.3 x 96.8 cm)

Signed, titled, dated and annotated 'P.P./white' in pencil (a printer's proof, the edition was 36), published by Pace Editions, Inc., New York (with the artist's blindstamp), framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)





244

Jim Dine

The Bee (D'O. & F. 115)

1982

Etching and aquatint with hand-coloring, on Arches Aquarelle Fin paper, with full margins.

I. 21 3/4 x 18 3/4 in. (55.2 x 47.6 cm)

S. 26 1/4 x 22 1/2 in. (66.7 x 57.2 cm)

Signed, dated and numbered 6/40 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc. New York, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



244

Jim Dine

Literature

Ellen D'Oench and Jean Feinberg 115



245

Jim Dine

Nine Views of Winter #9 (D'O. & F. 205)

1985

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

S. 52 1/4 x 37 in. (132.7 x 94 cm)

Signed, dated and numbered 17/24 in pencil (there were also 5 artist's proofs), published by Pace Editions Inc., New York, with the Angeles Press inkstamp on the reverse, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



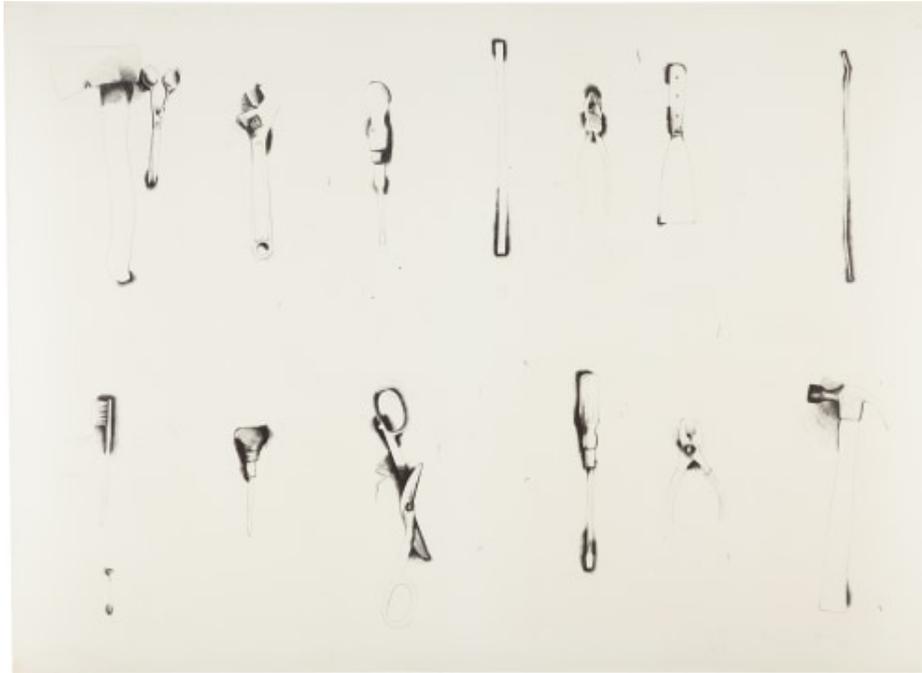
"I love to make prints. I have made them all my life. I like the medium. It's not that I necessarily want more democratic art for all people, it's just that I like printmaking. Making prints are as important to me now as making drawings or paintings." —Jim Dine

Literature

Ellen D'Oench and Jean Feinberg 205

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY SOLD TO BENEFIT PRINT CENTER NEW YORK

246

Jim Dine

Tools (W. 10)

1970

Offset lithograph, on Hodgkinson paper, the full sheet.
S. 40 x 55 in. (101.6 x 139.7 cm)

Signed, dated and numbered 27/63 in pencil (there were also 8 artist's proofs), published by Petersburg Press, London, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



246

Jim Dine

Literature

Williams College 10

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



247

Jim Dine

Olympic Robe, from Official Arts Portfolio of the XXIVth Olympiad, Seoul, Korea

1988

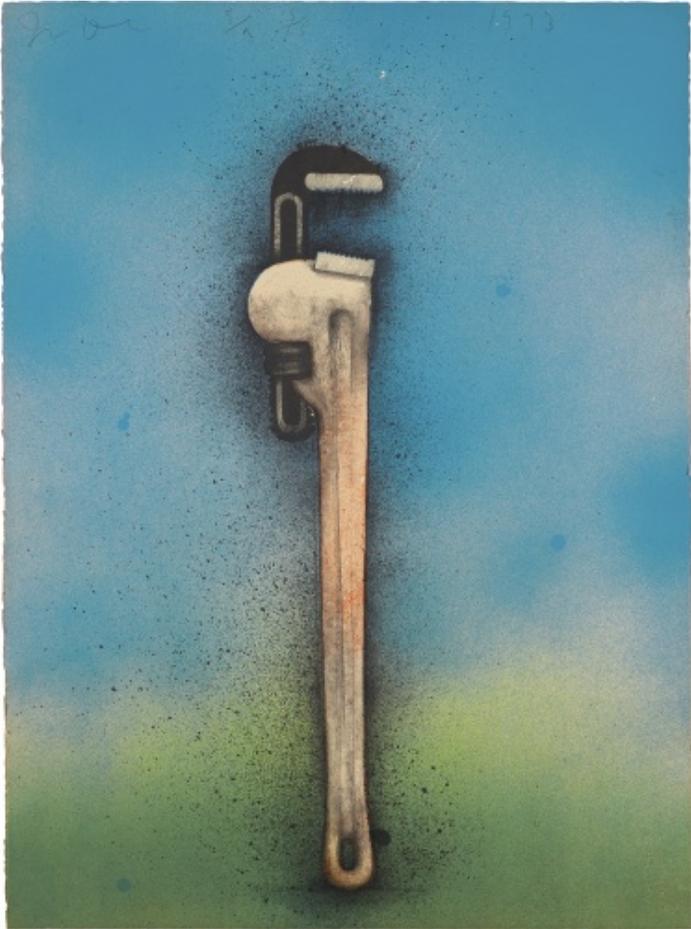
Lithograph in colors, on wove paper, the full sheet.
S. 35 1/8 x 27 in. (89.2 x 68.6 cm)

Signed and numbered 285/300 in pencil (there were also 300 in Roman numerals), co-published by the Olympic Games Committee, Seoul and Lloyd Shin Gallery, Chicago and Seoul (with their blindstamp), framed.

Estimate
\$800 — 1,200

[Go to Lot](#)





248

LOT OFFERED WITH NO RESERVE

Jim Dine

Big Red Wrench in Landscape, from Homage à Picasso
(W. 146)

1973

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

S. 30 1/8 x 22 1/2 in. (76.5 x 57.2 cm)

Signed, dated, and numbered 5/9(?) and 5/15 in pencil
(presumably one of 15 artist's proofs, the edition was
90 in Arabic numerals and 30 in Roman numerals), co-
published by Pantheon Presse, Agno, Switzerland and
Propyläen Verlag, Berlin, framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



248

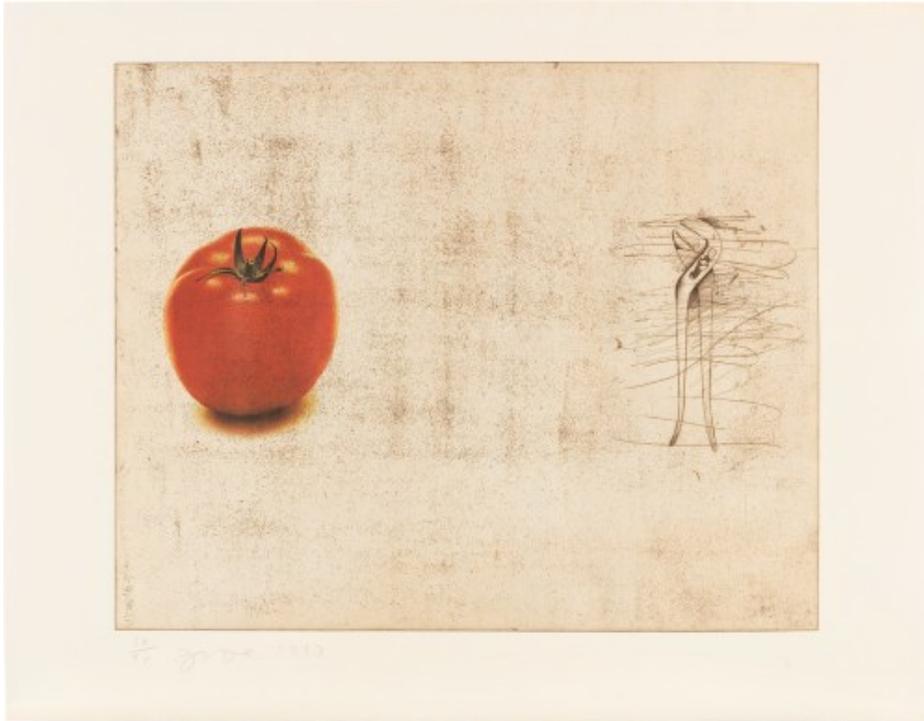
Jim Dine

Literature

Williams College 146

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



249

Jim Dine

The Tomato (W. 142)

1973

Etching and offset lithograph in colors, on German Etching paper, with full margins.

I. 23 3/4 x 29 1/2 in. (60.3 x 74.9 cm)

S. 30 x 38 3/4 in. (76.2 x 98.4 cm)

Signed, dated and numbered 50/75 in pencil (there were also 15 artist's proofs), published by Petersburg Press, London, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



249

Jim Dine

Literature

Williams College 142



250

Christo and Jeanne-Claude

Wrapped Book Modern Art (S. 95)

1978

The book *Modern Art* by Sam Hunter and John Jacobus wrapped in transparent polyethylene with twine and cord.

overall 14 x 10 x 2 1/4 in. (35.6 x 25.4 x 5.7 cm)

Signed, dated and numbered 'VI/XX' in black felt-tip pen (one of 20 artist's proofs, the edition was 120), published by Abrams Original Editions, New York.

Estimate

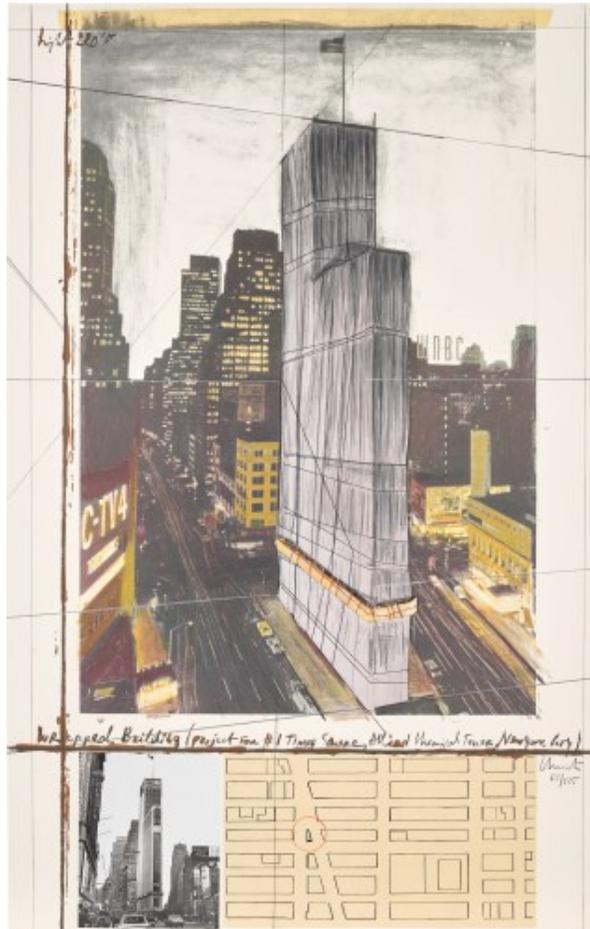
\$7,000 — 10,000

[Go to Lot](#)



Literature

Jörg Schellmann 95



251

Christo and Jeanne-Claude

Wrapped Building, Project for 1 Times Square, Allied Chemical Tower, New York (S. 154)

1991

Lithograph in colors with collage of fabric, thread, transparent polyethylene, staples, photograph, map (chine collé), and masking tape, with charcoal and color additions, on Arches Cover paper on museum board (as issued).

S. 39 1/2 x 25 in. (100.4 x 63.5 cm)

Signed and numbered 65/125 in pencil (there were also 35 artist's proofs), published by Gallery Saint-Guillaume, Tokyo, framed.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

Jörg Schellmann 154

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



252

Christo and Jeanne-Claude

(Some) Not Realized Projects (S. 35-39)

1971

The complete set of five lithographs in colors, two with collage, on Rives BFK paper and Special Arjomari paper, the full sheets, all contained in the original heavy board portfolio with printed artist's name.

all S. 28 x 21 3/4 in. (71.1 x 55.2 cm)

All signed and numbered 68/100 in pencil (there were also 10 artist's proofs and 10 in Roman numerals), published by Landfall Press, Inc., Chicago (with their blindstamp).

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Jörg Schellmann 35-39



253

Christo and Jeanne-Claude

Whitney Museum of American Art, Packed, Project for New York, from (Some) Not Realized Projects (S. 35)

1971

Lithograph in colors with collage of fabric, twine, thread, staples, and transparent polyethylene, on Rives BFK paper, the full sheet.

S. 27 7/8 x 21 7/8 in. (70.8 x 55.6 cm)

Signed and annotated 'Landfall Press Imp.' in pencil (a publisher's proof, the edition was 100, 10 artist's proofs and 10 in Roman numerals), published by Landfall Press, Inc., Chicago (with their blindstamp), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Jörg Schellmann 35



254

Christo and Jeanne-Claude

*Running Fence, Sonoma and Marin Counties,
California 1972-76, from Sequences (S. 178-80)*

1998

The complete set of one lithograph in colors with collage, on Fabriano paper and two heliogravures in colors, on Rives BFK paper, with full margins.

all I. 13 3/8 x 17 1/4 in. (34 x 43.8 cm)

all S. 15 7/8 x 19 7/8 in. (40.3 x 50.5 cm)

All signed by Christo, two signed by Jean-Claude and Christo and all numbered 45/60 in pencil (there were also 10 in Roman numerals and 22 artist's proofs), published by Edition Schellmann, Munich and New York (with their inkstamp on the reverse), all unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Jörg Schellmann 178-180

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



255

Andy Warhol

Flowers (F. & S. 6)

1964

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

I. 22 x 22 in. (55.9 x 55.9 cm)

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

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

Estimate

\$6,000 — 9,000

[Go to Lot](#)



255

Andy Warhol

Provenance

Leo Castelli Gallery, New York

Acquired from the above by the present owner, circa 1965

Literature

Freyda Feldman and Jörg Schellmann 6



256

Andy Warhol

Flowers (Black and White) (F. & S. 104)

1974

Screenprint, on J. Green paper, with full margins.

I. 33 3/4 x 24 3/4 in. (85.7 x 62.9 cm)

S. 40 1/2 x 27 1/2 in. (102.9 x 69.9 cm)

Signed with initials on the front, additionally signed and numbered 72/100 in pencil on the reverse, co-published by Peter M. Brant, Castelli Graphics and Multiples, Inc., New York (with their and the artist's inkstamps on the reverse), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 104

Dieter Schwarz 1974.40



PROPERTY FROM THE COLLECTION OF DANIELA MORERA

257

Andy Warhol

Flowers (Hand-Colored) (F. & S. 119)

1974

Screenprint with hand-coloring, on Arches paper, the full sheet.

S. 41 3/4 x 29 7/8 in. (106 x 75.9 cm)

Signed with initials on the front additionally signed and numbered 'ap 16/50' in pencil on the reverse (an artist's proof, the edition was 250), co-published by Peter M. Brant, Castelli Graphics and Multiples, Inc., New York, framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



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In "Unseen Warhol" by John O' Connor and Benjamin Liu, one of the many books about Andy Warhol, I am Daniela Morera "The European Editor on Andy's Persona".

But actually, I was raised in Rome before I came to New York as a model and I met Andy at Max Kansas City, I think it was 1970. That was the beginning of his confrontation with the world after he was shot in 1968 risking his life, I always say that he was not shot: he was actually killed, but he survived.

He asked me to visit him at the office, of course I went, and he told me that he wanted me to write for Interview magazine from Roma. I replied: Andy I walk for fashion shows I don't know how to write, let me show you how I walk. His answer: exactly the way you talk, don't touch anything, and bring it to us next time. It's obvious that I was living in both sides of the Atlantic.

I became the Italian correspondent and later the European Editor of Andy Warhol's Interview Magazine, for about 20 years, and at the same time the New York Correspondent for 5 Italian Condé Nast Magazines including Italian Vogue and L'Uomo Vogue and 2 Japanese publications and art director, art curator including The Andy Warhol Show at La Triennale in Milano 2004 (catalogue Skira). Andy didn't talk too much but I found all of him interesting: his wig, his silences, his unusual appearance, his knapsack, I adored his voice and hands, his his trivial embarrassing questions, and his stupid answers like he was an idiot, yes playing the idiot savant. Of course, he was at least half a century ahead of all of us.



Andy Warhol's Studio, The last day of 860 Broadway, January 1985.
Photo: Self-Timer by Daniela Morera

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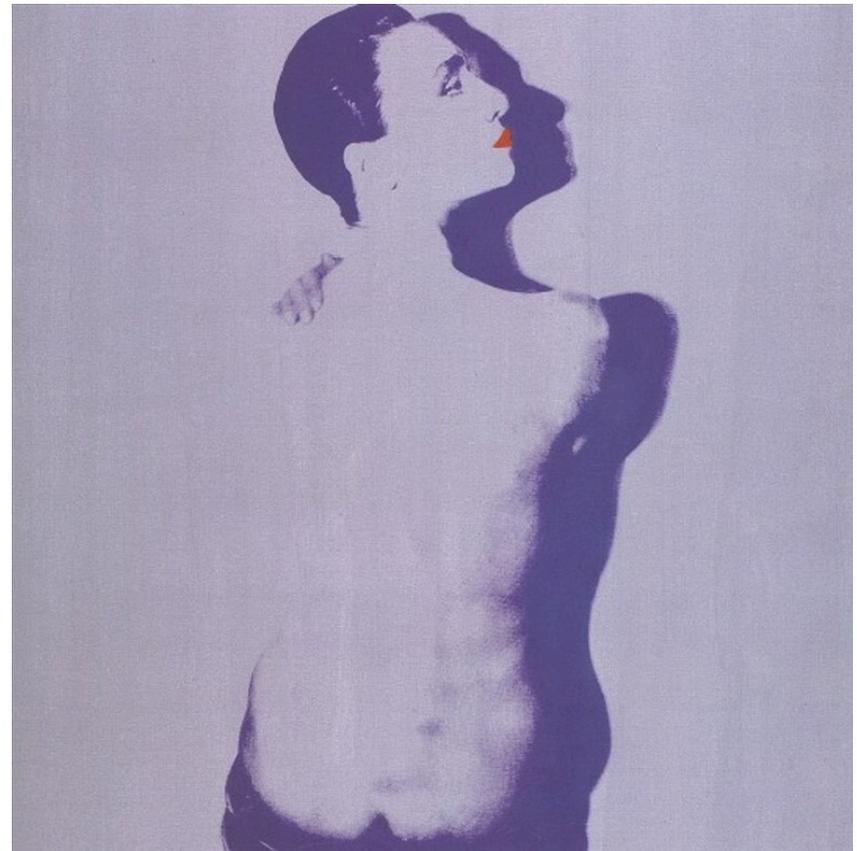
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Andy Warhol, Daniela Morera, 1985, synthetic polymer paint and silkscreen ink on canvas © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

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♥ ANDY IS FOREVER

Provenance

Gift of the artist

Literature

Frayda Feldman and Jörg Schellmann 119

Dieter Schwartz 1974.41

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM THE COLLECTION OF DANIELA MORERA

258

Andy Warhol

Flowers (Hand-Colored) (F. & S. 116)

1974

Screenprint with hand-coloring, on Arches paper, the full sheet.

S. 40 5/8 x 27 1/2 in. (103.2 x 69.9 cm)

Signed with initials in pencil and dedicated 'to daniella love Andy' in black ink on the front, additionally signed, dated and numbered 36/250 in pencil on the reverse (there were also 50 artist's proofs), co-published by Peter M. Brant, Castelli Graphics and Multiples, Inc., New York (with their inkstamp on the reverse), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



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Andy Warhol's Studio, The last day of 860 Broadway, January 1985.
Photo: Self-Timer by Daniela Morera

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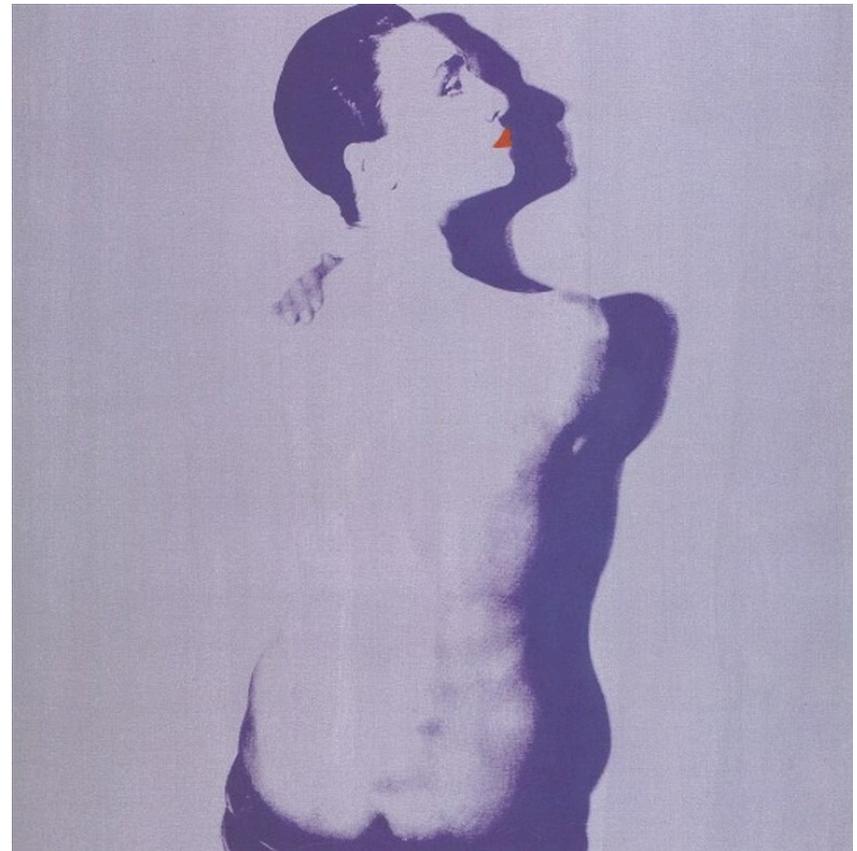
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Provenance

Gift of the artist

Literature

Frayda Feldman and Jörg Schellmann 116

Dieter Schwartz 1974.41

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM THE COLLECTION OF DANIELA MORERA

259

Andy Warhol

Electric Chair (F. & S. 74)

1971

Screenprint in colors, on wove paper, the full sheet.
S. 35 1/2 x 48 in. (90.2 x 121.9 cm)

Signed and dated in black ballpoint pen, additionally signed and dedicated 'merry Christmas, Daniela' in black marker and stamp-numbered 'A.p. XLVIII/L' on the reverse (an artist's proof, the edition was 250), published by Bruno Bischofberger, Zurich (with their and the Factory Additions copyright inkstamps on the reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



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Andy Warhol's Studio, The last day of 860 Broadway, January 1985.
Photo: Self-Timer by Daniela Morera

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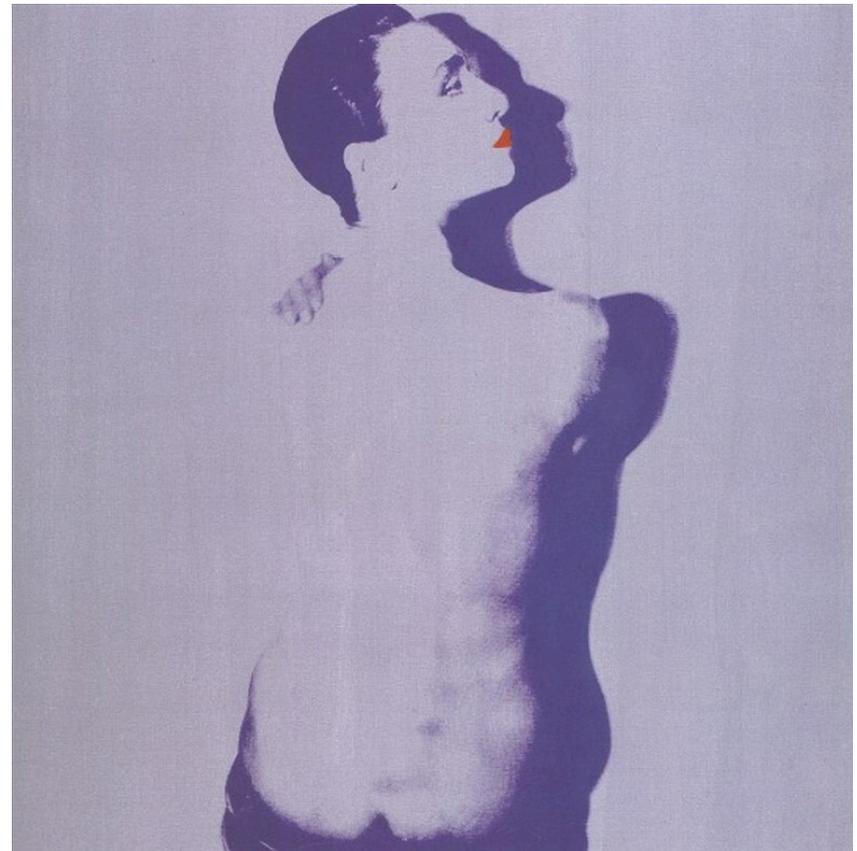
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♥ ANDY IS FOREVER

Provenance

Gift of the artist

Literature

Frayda Feldman and Jörg Schellmann 74



260

Andy Warhol

Untitled 12, for For Meyer Shapiro (F. & S. 120)

1974

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

I. 19 x 16 in. (48.3 x 40.6 cm)

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

Signed, dated and numbered 49/100 in black ballpoint pen on the reverse (there were also 13 artist's proofs), published by The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



260

Andy Warhol

Provenance

Sotheby's New York, *An Auction to Benefit IPCNY (International Print Center New York)*, May 2, 1998, lot 1343

Literature

Frayda Feldman and Jörg Schellmann 120



PROPERTY FROM THE COLLECTION OF DANIELA MORERA

261

Andy Warhol

The Only Way Out is In! (F. & S. A.55)

circa 1984

Screenprint, on silk scarf, the full sheet.

S. 34 3/4 x 34 in. (88.3 x 86.4 cm)

From the edition of unknown size, framed by the artist.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



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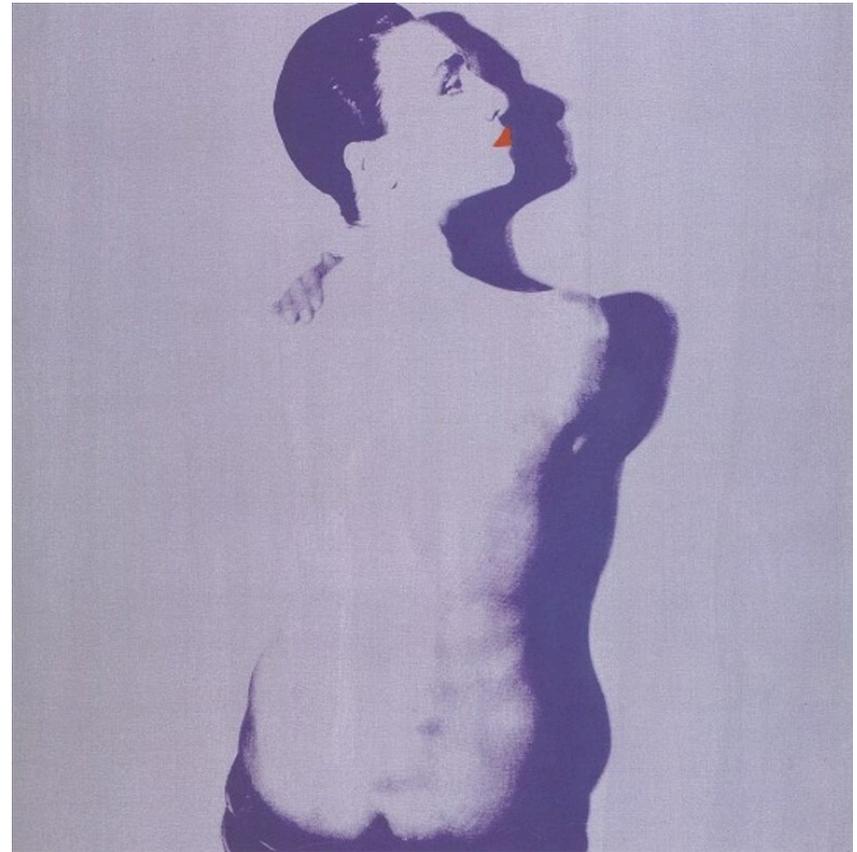
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Daniela Morera, photo by Andy Warhol

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Provenance

Gift of the artist

Literature

Frayda Feldman and Jörg Schellmann A.55

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM THE COLLECTION OF DANIELA MORERA

262

After Andy Warhol

Princess Grace Foundation Menu, signed by Andy Warhol

Screenprint in red on original clear Plexiglas Loews L'Enfant Plaza Hotel standing menu.

7 x 5 x 3 in. (17.8 x 12.7 x 7.6 cm)

Signed in black ink on the reverse.

Estimate

\$300 — 500

[Go to Lot](#)



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Photo: Self-Timer by Daniela Morera

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After Andy Warhol

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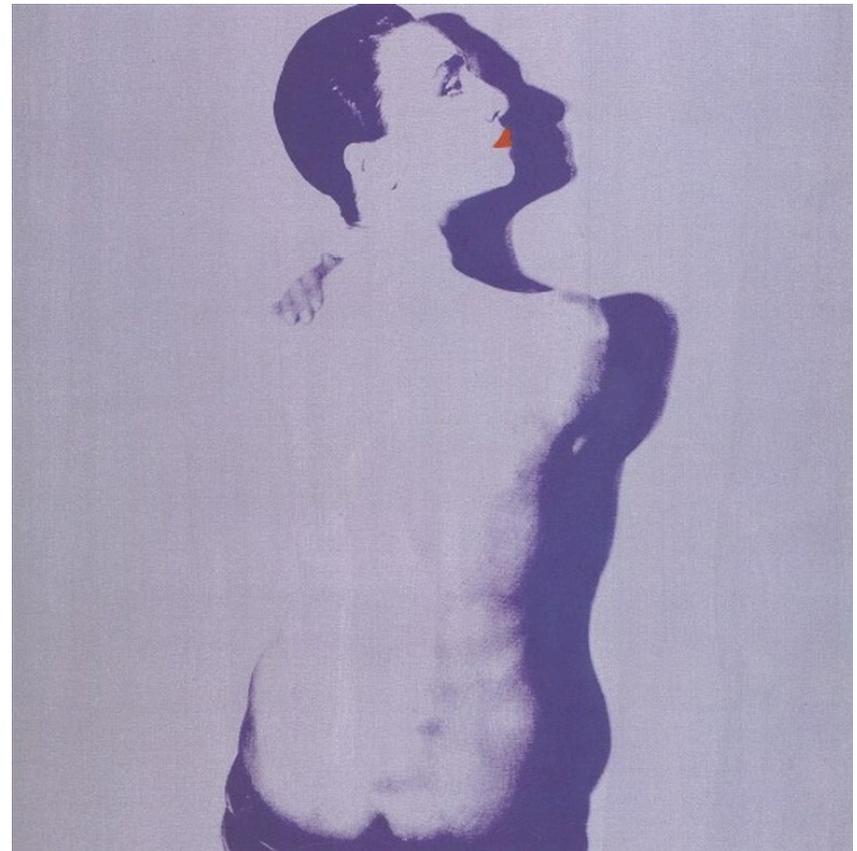
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Andy's *The Last Supper*, after Leonardo da Vinci, was inaugurated in Milano in ex-convent cross the street from the church Santa Maria delle Grazie where Leonardo da Vinci painted Il Cenacolo in

After Andy Warhol

1400. (I am in the Netflix Andy Warhol' s Diaries not talking about social life or gossip but his suffering, his pain). It was an enormous success. People came from all over Italy and Europe. Andy was ill, exhausted but until last minute signing everything including ties, jeans, plastic glasses, human skin. The Last Supper was the last show of his life, about one month before he passed away. I was in New York on February 22, 1987, it was late morning, and I was still in bed, I dialed Andy's home number. I wanted to ask how he was feeling, Vincent Fremont replied and said: I can't talk, but put the TV on. I saw on the screen Andy's face and the running words AW died this morning at 6am. I fainted on my bed.

Andy is always in my heart

♥ ANDY IS FOREVER

Provenance

Gift of the artist



263

Andy Warhol

S&H Green Stamps (F. & S. 9)

1965

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

I. 22 3/8 x 22 1/2 in. (56.8 x 57.2 cm)

S. 23 1/8 x 22 7/8 in. (58.7 x 58.1 cm)

From the edition of approximately 300, published by the Institute of Contemporary Art, Philadelphia, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)

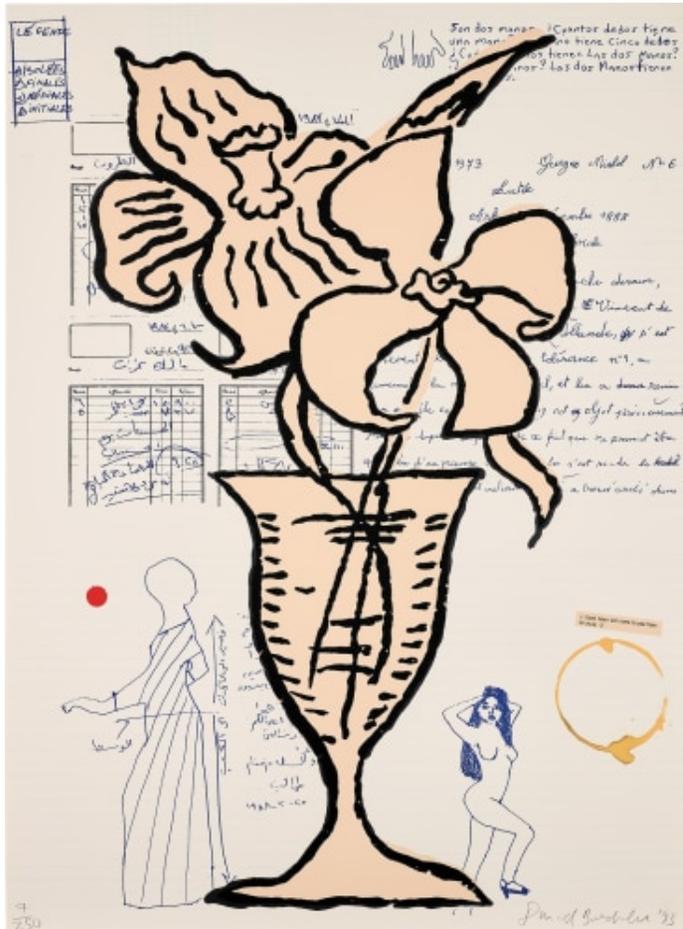


Literature

Frayda Feldman and Jörg Schellmann 9

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



264

Donald Baechler

Untitled (Flowers), for BAM (Brooklyn Academy of Music)

1993

Screenprint in colors, on Arches paper, the full sheet.
S. 37 x 27 1/4 in. (94 x 69.2 cm)

Signed, dated and numbered 7/250 in pencil,
published by the Brooklyn Academy of Music, New
York, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





265

Tom Wesselmann

Country Bouquet for Tammy

1989

Screenprint, on Arches paper, with full margins.

I. 26 1/4 x 18 1/4 in. (66.7 x 46.4 cm)

S. 39 x 29 3/8 in. (99.1 x 74.6 cm)

Signed and numbered 52/82 in pencil (there were also 8 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Wildenstein Plattner Institute P8911

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



266

Tom Wesselmann

Nude, from 11 Pop Artists, Volume II

1965

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

S. 24 x 29 1/2 in. (61 x 74.9 cm)

Signed and numbered 155/200 in pencil (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, framed.

Phillips will donate the Buyers Premium from this lot to the Ukrainian Red Cross.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Wildenstein Plattner Institute P652



267

Robert Indiana

Marilyn (The Metamorphosis of Norma Jean Mortenson), from The American Dream Portfolio

1997-1998

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

I. 42 1/4 x 42 1/4 in. (107.3 x 107.3 cm)

S. 49 1/2 x 49 1/2 in. (125.7 x 125.7 cm)

Signed, dated '98' and numbered II/XX in yellow pencil (the edition was 395 on white wove paper), published by Marco Fine Arts Contemporary Atelier, El Segundo, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





268

Roy Lichtenstein

Abstract Plate; and Paper Plate (see C. III.45)

1969/1990

One screenprint in colors, on paper plate, and one porcelain plate glazed in colors.

Porcelain plate diameter 12 1/4 in. (31.1 cm)

Paper plate diameter 10 1/4 in. (26 cm)

The porcelain plate with printed signature and numbered '3000/0990' on the underside, published by Rosenthal, Hamburg, and the paper plate from the edition of unknown size, published by Bert Stern for On 1st Inc., New York, mounted and framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



Literature

see Mary Lee Corlett III.45



269

James Rosenquist

Zone (G. 53)

1972

Lithograph, on Hodgkinson handmade Wookey Hole paper, with full margins.

I. 27 3/4 x 28 1/4 in. (70.5 x 71.8 cm)

S. 30 7/8 x 30 1/2 in. (78.4 x 77.5 cm)

Signed, titled, dated and numbered '3/14 H.C.' in pencil (an hors commerce, the edition was 66 and 10 artist's proofs), published by Petersburg Press, London, framed.

Estimate

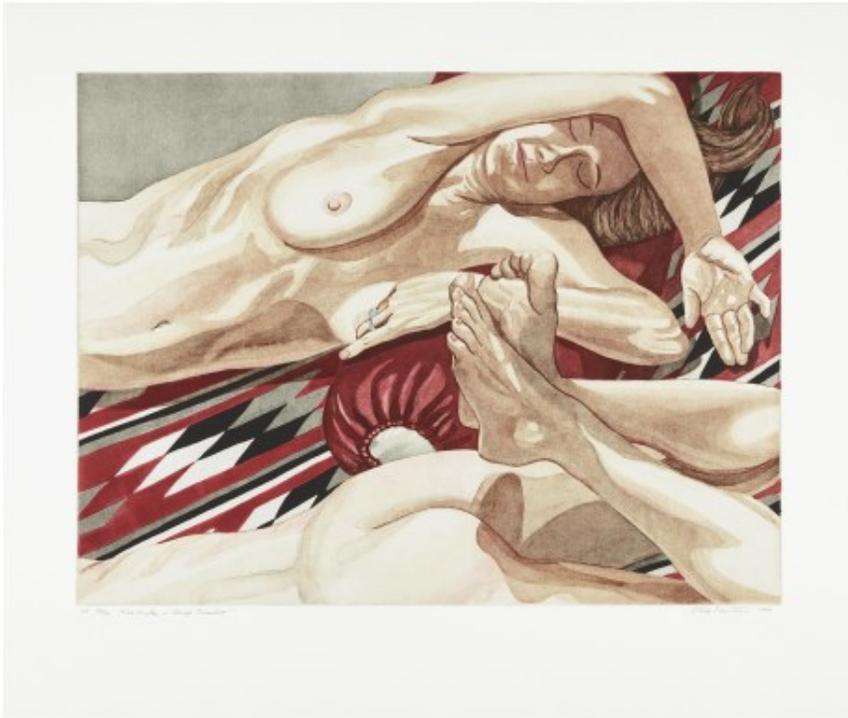
\$1,500 — 2,500

[Go to Lot](#)



Literature

Constance Glenn 53



PROPERTY SOLD TO BENEFIT PRINT CENTER NEW YORK

270

Philip Pearlstein

Two Nudes on Navajo Blanket

2006

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

I. 22 1/4 x 29 1/2 in. (56.5 x 74.9 cm)

S. 30 x 35 3/4 in. (76.2 x 90.8 cm)

Signed, titled, dated and numbered 'AP 30/30' in pencil (an artist's proof, the edition was 150), published by Cascadia Fine Art, Vancouver, unframed.

Estimate

\$500 — 700

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



271

LOT OFFERED WITH NO RESERVE

Larry Rivers

The Cultured Box: four works

1992

The set of four screenprints in colors, on colored sheet metal, lacking the original wood box.

all approx. overall 24 x 24 x 6 in. (61 x 61 x 15.2 cm)

All signed and dated, one numbered 4/25 and three numbered 'F.P. 2/2' in ink respectively.

Estimate

\$1,500 — 2,500 •

[Go to Lot](#)



271

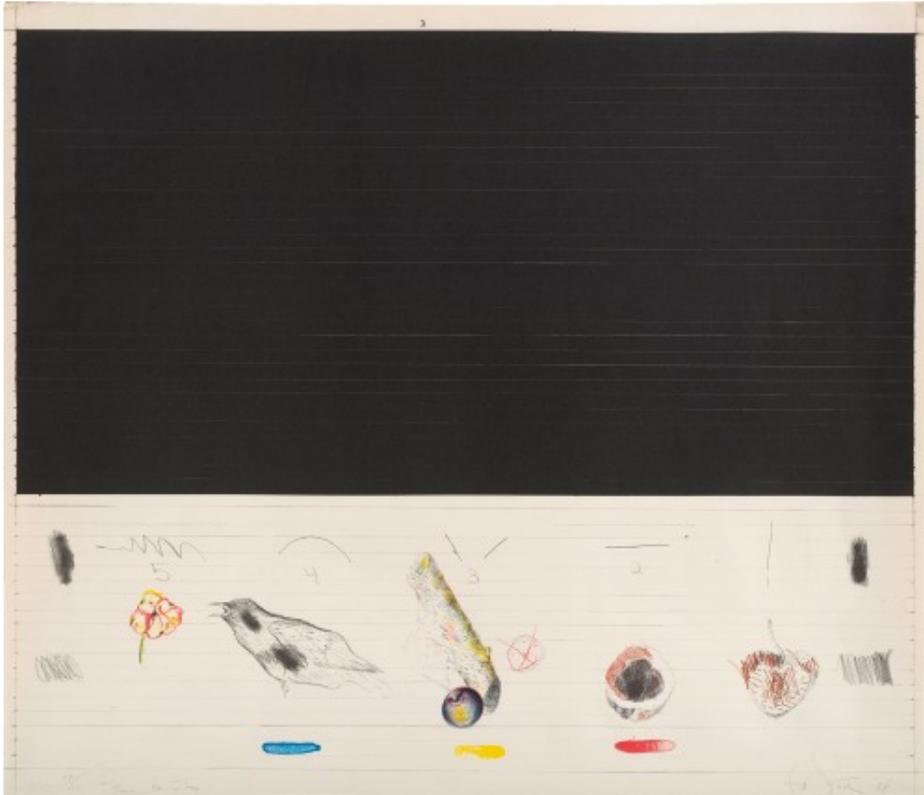
Larry Rivers

Provenance

Private Collection, Florida

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
SOLD TO BENEFIT THE GEISEL SCHOOL OF MEDICINE
AT DARTMOUTH COLLEGE

272

LOT OFFERED WITH NO RESERVE

Pat Steir

Between the Lines

1974

Lithograph in colors, on Arches paper, the full sheet.
S. 27 1/2 x 32 in. (69.9 x 81.3 cm)

Signed, titled, dated and numbered 39/50 in pencil,
published by Landfall Press, Inc., Santa Fe, New
Mexico (with their blindstamp), framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)

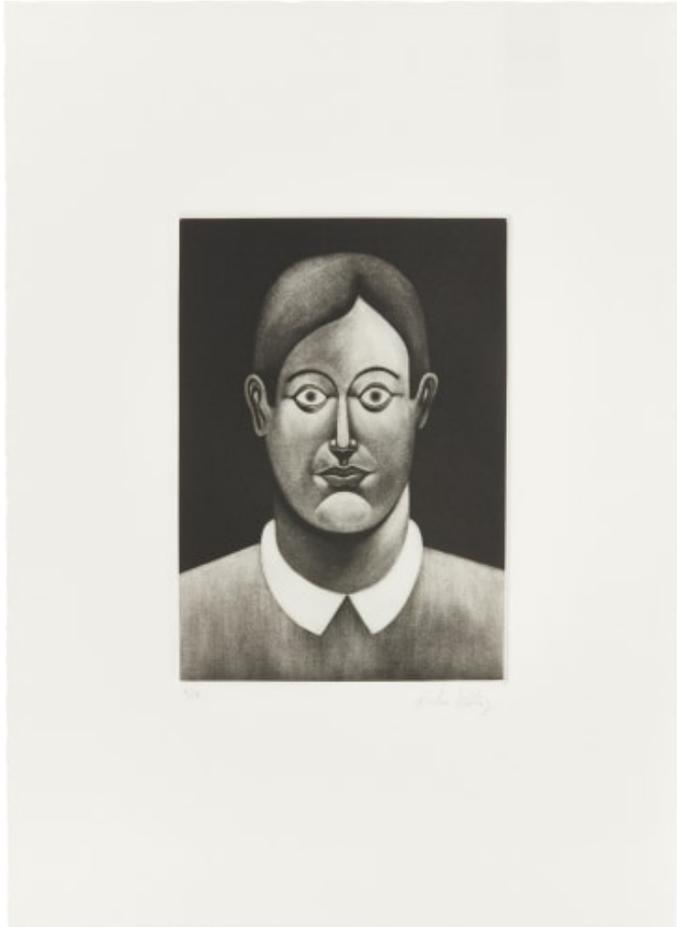


272

Pat Steir

Provenance

Harcus Gallery, Boston



273

Nicolas Party

Portrait

2016

Mezzotint, on wove paper, with full margins.

I. 9 3/8 x 6 3/4 in. (23.8 x 17.1 cm)

S. 18 3/4 x 13 3/4 in. (47.6 x 34.9 cm)

Signed and numbered 3/15 in pencil (there were also 3 artist's proofs), published by Glasgow Print Studio, Scotland, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





274

Shara Hughes

Split Ends

2016

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

S. 24 x 21 1/8 in. (61 x 53.7 cm)

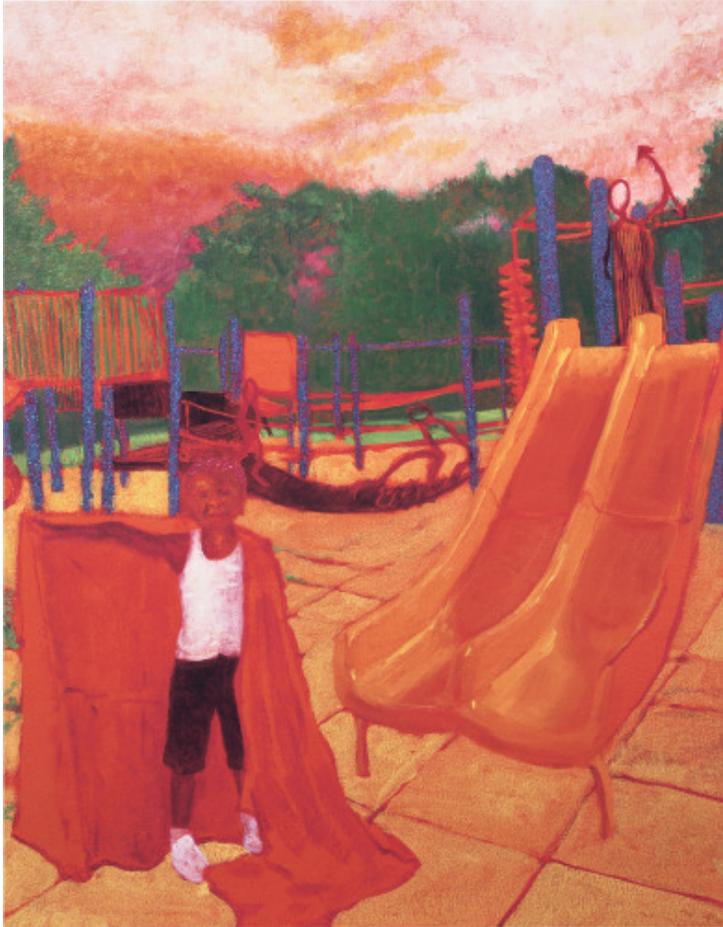
Signed, dated and numbered 40/50 in black ballpoint pen on the accompanying certificate of authenticity, published by Exhibition A, New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





275

Arcmanoro Niles

Magic of Youth

2017

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

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

Signed, dated and numbered 3/50 in black ink on the accompanying certificate of authenticity, published by Exhibition A, New York, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)





276

Chloe Wise

Gluten Freedom

2017

Archival pigment print in colors, on wove paper, with full margins.

I. 19 x 15 3/4 in. (48.3 x 40 cm)

S. 22 1/8 x 19 in. (56.2 x 48.3 cm)

Signed and numbered 5/30 in black ballpoint pen on a label affixed to the reverse (there were also 5 artist's proofs), published by Almine Rech Editions, Brussels, framed.

Estimate

\$600 — 900

[Go to Lot](#)





277

Elizabeth Peyton

Elliott

1999

Lithograph in colors, on Somerset Satin paper, with full margins.

I. 13 3/4 x 9 3/4 in. (34.9 x 24.8 cm)

S. 18 x 13 3/4 in. (45.7 x 34.9 cm)

Signed, dated and numbered 28/80 in blue pencil (there were also 20 artist's proofs), co-published by Derriere L'Etoile Studios and Gavin Brown's Enterprise, New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY SOLD TO BENEFIT PRINT CENTER NEW YORK

278

Jessica Stockholder

Untitled/IPCNY

2001

Woodcut in colors, with embossing, faux fur, yellow Lake Como silk and upholstery, on Twinrocker paper, the full sheet.

S. 12 1/4 x 16 1/4 in. (31.1 x 41.3 cm)

Signed, dated and numbered 82/100 in pencil on the reverse (there were also 10 artist's proofs), published by the International Print Center New York (IPCNY), unframed.

Estimate

\$400 — 600

[Go to Lot](#)





279

David Shrigley

I've Got Your Lipstick; and Fuck

2021

Two screenprints in colors, on wove paper, the full sheets.

both S. 30 x 22 1/8 in. (76.2 x 56.2 cm)

Both numbered 53/125 in pencil on the reverse, both accompanied by a signed and numbered certificate, published by AllRightsReserved, Hong Kong, both unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



280

Jammie Holmes

Pop Gun

2020

Archival pigment print in colors, on wove paper.

I. 18 1/2 x 14 in. (47 x 35.6 cm)

S. 20 x 16 in. (50.8 x 40.6 cm)

Signed and numbered 101/150 in pencil, published by Louis Buhl & Co., Detroit, with the accompanying certificate of authenticity, unframed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)





281

Jammie Holmes

A Self Portrait of an Artist on Narrow Street

2020

Screenprint in colors, on Mohawk Superfine paper, the full sheet.

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

Signed and numbered 3/35 in pencil, published by Louis Buhl & Co., Detroit, with the accompanying certificate of authenticity, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



"This piece is me sitting on the street that raised me. Behind you can see the stained-glass windows from a church that was originally there. It is obscured to show my struggle with religion growing up." —Jammie Holmes



282

Eddie Martinez

Time Assassin

2012

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

I. 16 1/2 x 23 in. (41.9 x 58.4 cm)

S. 18 1/2 x 25 in. (47 x 63.5 cm)

Numbered 31/50 in pencil in the reverse, additionally signed, dated and numbered 31/50 in black ink on the accompanying certificate of authenticity, published by Exhibition A, New York, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



283

David Kory

Untitled 8

2008

Watercolor drawing, on wove paper.

S. 9 3/4 x 7 3/4 in. (24.8 x 19.7 cm)

Signed, dated and titled '8' in pencil on the reverse,
framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



283

David Kory

Provenance

Michael Kohn Gallery, Los Angeles



284

Avery Singer

Nadine

2014

Photopolymer gravure, on Somerset paper, with full margins.

I. 15 1/8 x 11 1/4 in. (38.4 x 28.6 cm)

S. 22 1/4 x 17 5/8 in. (56.5 x 44.8 cm)

Signed, dated and numbered 10/50 in pencil (there were also 10 artist's proofs), published by Glasgow International, Scotland, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





285

LOT OFFERED WITH NO RESERVE

Jenny Saville

The Voice of the Shuttle (Philomela)

2015

Indigo digital print, on Somerset paper, with full margins.

I. 12 x 15 1/2 in. (30.5 x 39.4 cm)

S. 15 3/4 x 19 3/4 in. (40 x 50.2 cm)

Signed, dated and numbered 4/100 in pencil, published by the Royal Academy of Arts, London, unframed.

Estimate

\$700 — 900 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



286

Ugo Rondinone

Poems

2006

The complete set of 10 woodcuts in colors, on Arches paper, with full margins, with colophon, all contained in the original linen-covered portfolio.

all I. 27 x 19 1/2 in. (68.6 x 49.5 cm)

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

portfolio 31 x 23 3/8 x 1/2 in. (78.7 x 59.4 x 1.3 cm)

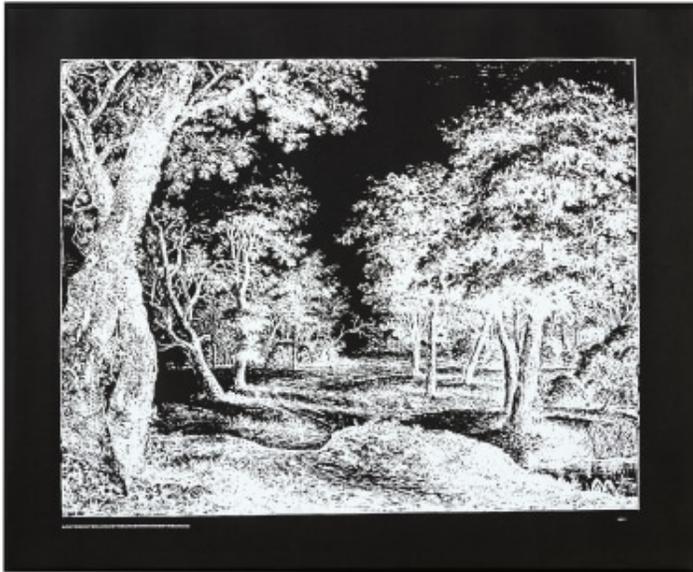
All signed, titled, dated and numbered 19/33 in pencil on the reverse (there were also 6 artist's proofs), co-published by World House Editions, Middlebury, Connecticut and Edition Copenhagen, Denmark.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





287

Ugo Rondinone

ACHTZEHNTERAUGUSTNEUNZEHNHUNDERTNEUNZI
(18 August 1990)

1991

Screenprint, on wove paper, the full sheet.

S. 38 x 46 1/2 in. (96.5 x 118.1 cm)

Signed, dated and numbered 47/60 in pencil on the reverse, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)





288

Ugo Rondinone

*All Moments Stop Here and Together We Become
Every Memory That Has Ever Been (P. 52)*

1998

Stone from the Valle Maggia, Ticino, Switzerland, with
original polaroid.

11 1/2 x 6 1/2 x 6 1/2 in. (29.2 x 16.5 x 16.5 cm)

Signed, dated and numbered 33/50 in black marker on
the stone (there were also 10 in Roman numerals),
published by Parkett, Zurich and New York.

Estimate

\$600 — 900

[Go to Lot](#)



Literature

Parkett 52



289

Spencer Finch

The River That Flows Both Ways (Hudson River, June 12, 2008; 9:20 am, 11:29 am, 12:10 pm, 3:54 pm, 7:08 pm)

2011

The complete set of five double couched, pigmented, overbeaten abaca paper sheets with trapped bubbles, all approx. S. 21 x 26 in. (53.3 x 66 cm)

All signed and numbered 10/30 in various colored pencils, published by the Brodsky Center for Innovative Editions, New Brunswick, New Jersey (with their blindstamp), all unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



290

Charles Gaines

Numbers and Trees: Tiergarten Print Series, #1

2018

Screenprint in colors, on Rives BFK paper, the full sheet.

S. 38 7/8 x 29 3/8 in. (98.7 x 74.6 cm)

Signed, titled, dated and numbered 24/25 in pencil (there were also 10 artist's proofs), published by The Kitchen, New York, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



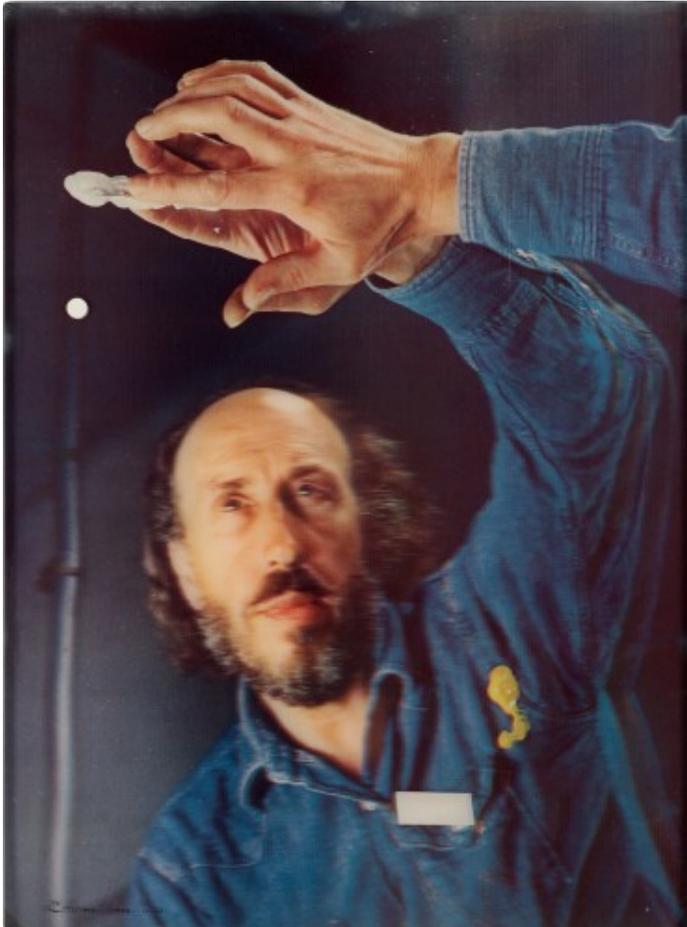
290

Charles Gaines

Provenance

Hauser & Wirth

Important Private Collection, Los Angeles, acquired from the above



291

Richard Hamilton

Palindrome, from Mirrors of the Mind (L. 94)

1974

Lenticular acrylic laminated to collotype in colors, on Chromolux paper, the full sheet, mounted (as issued).

S. 23 1/4 x 17 1/2 in. (59.1 x 44.5 cm)

mount 28 1/2 x 22 1/2 in. (72.4 x 57.2 cm)

Signed and numbered 2/100 in black ink on the lenticular (there were also 10 artist's proofs), published by Multiples, Inc., New York (with their copyright inkstamp on the reverse of the mount), unframed.

Estimate

\$800 — 1,200

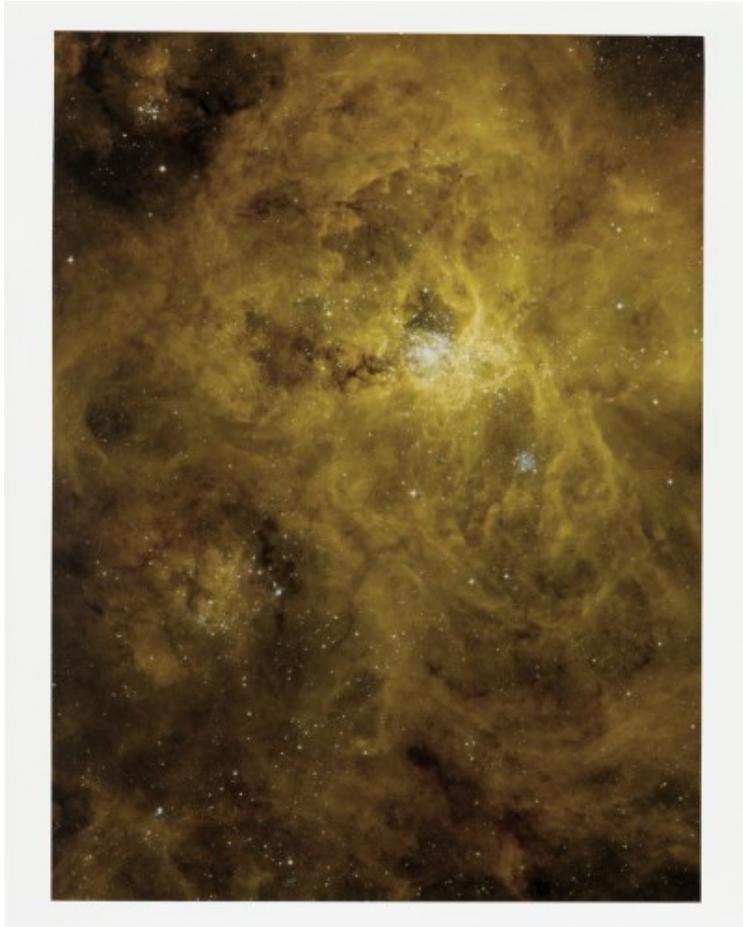
[Go to Lot](#)



Literature

Etienne Lullin 94

Dieter Schwarz 1975.02E



292

Andreas Gursky

Supernova No. 3

1999

Chromogenic print in colors, on Kodak photographic paper.

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

S. 11 7/8 x 9 1/2 in. (30.2 x 24.1 cm)

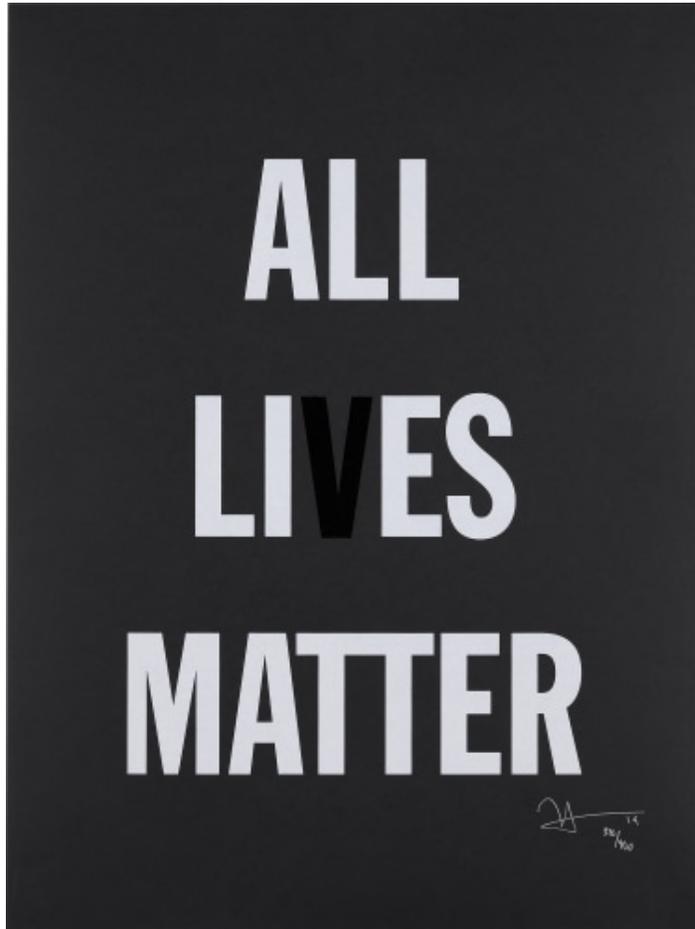
Signed, titled, dated '2002' and dedicated in pencil on the reverse, framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





293

Hank Willis Thomas

All Lies Matter

2019

Screenprint, on black wove paper, with full margins.

I. 15 7/8 x 11 3/4 in. (40.3 x 29.8 cm)

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

Signed, dated and numbered 312/400 in silver ink,
published by Public Art Fund, New York, unframed.

Estimate

\$1,500 — 2,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



294

Kara Walker

Freedom, a Fable

1997

Laser-cut paper pop-up book, bound in brown leather (as issued).

9 3/8 x 8 3/8 x 5/8 in. (23.8 x 21.3 x 1.6 cm)

From the edition of 4,000, published by The Peter Norton Family Christmas Project, New York.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY SOLD TO BENEFIT PRINT CENTER NEW YORK

295

Diana Al-Hadid

Untitled

2014

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

I. 23 3/4 x 30 3/4 in. (60.3 x 78.1 cm)

S. 28 x 35 in. (71.1 x 88.9 cm)

Signed and numbered 37/45 in pencil on the reverse (there were also 5 artist's proofs), published by Flying Horse Editions at the University of Central Florida, Orlando, Florida, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



296

Ghada Amer and Reza Farkhondeh

Sleeping With Orange Tree Branches

2007

Lithograph and screenprint in colors, on pigment stained STPI handmade cotton paper, the full sheet.
S. 40 x 50 in. (101.6 x 127 cm)

Signed by both artists and dated in pencil, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)





297

Belkis Ayón

Sin título (A. & V. 96.03)

1996

Collagraph, on wove paper, with margins at top and bottom.

I. 9 3/4 x 4 3/4 in. (24.8 x 12.1 cm)

S. 13 1/2 x 4 3/4 in. (34.3 x 12.1 cm)

Signed, dated and numbered 25/50 in pencil, with an accompanying certificate of authenticity issued by the Belkis Ayón Estate, unframed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Belkis Ayón was an Afro-Latina printmaker and professor born in Havana, Cuba in 1967. Ayón made significant contributions to the field of contemporary printmaking, leaving behind a prolific body of work following her tragic death at the age of thirty-two. She studied engraving at the Instituto Superior de Arte in Havana (ISA), where she was honored with national awards, held her first solo show, and received invitations to participate in more than thirty group exhibitions. Additionally, Ayón appears to have been involved with *Albur*, a student run magazine supported by artists of the Cuban vanguard, based on modified versions of her prints that were presumably intended to be magazine covers, but were ultimately not published by the magazine.



Belkis Ayón in 1998 at the Couturier Gallery in Los Angeles with her work, "Perfidia," which she completed that year. *New York Times*

Ayón is commemorated for her mastery of collography, an extension of the relief printmaking process, in which she assembled a variety of materials such as sandpaper, vegetable peelings, and hundreds of pieces of soft paper on a cardboard sheet in a collage-like manner to produce a composition. The image was then inked and run through a hand-cranked printer, enabling Ayón to achieve a range of tones, textures, and forms. The artist developed the unusual and labor-intensive printmaking technique "to create a unique [visual] language rich in nuances and textures that are hard to obtain through any other medium."¹

"Above all, I am interested in questioning human nature – that fleeting feeling, spirituality, by which my art can be appreciated by a universal public." —Belkis Ayón

Ayón dedicated her life's work to the exploration and depiction of the mysterious iconography of Abakuá, a secret, hermetic Afro-Cuban brotherhood brought to Cuba in the nineteenth century by enslaved men from Nigeria. The foundational myth of the men-only society is based on a woman's perceived act of betrayal. Princess Sikán accidentally discovered Tanze, a sacred fish which promised to impart power upon those who heard its voice. Sikán brought the fish to her father, who swore her to silence, but she shared the secret with her fiancé, a prince of an enemy nation. Sikán was condemned to death and with her, Tanze the fish died. The Myth of Sikán determined that only men could be initiated into the religious society and consequently, Ayón renders her female characters without mouths to represent the absence of women in the Abakuá religion.



Belkis Ayón Belkis Ayón at the Havana Galerie, Zurich, Aug. 23, 1999. Photography and copyright © Werner Gädli, Zurich.

*"They said it was a secret society, only for men, and that aroused my interest."
—Belkis Ayón*

Throughout Ayón's exploration of Abakuá, she focused on Sikán's experience and perspective since she viewed her as the principal character, the mother of every Abakuá, the great sacrificed initiator.² Moreover, Ayón considered Sikán her alter ego and a reflection of herself as well as other women marginalized by their surrounding masculine societies. While the Abakuá religion has a strong oral tradition of sharing their legends, there is little visual representation. Therefore, Ayón

was provided with the opportunity to create her own imagery, centered around a key female figure in a male dominated world. Her work raised questions surrounding power, control, censorship, violence, and freedom, concerns that were likely present in Ayón's life as a Black Cuban female artist at the end of the 20th century.

Video: <https://www.youtube.com/watch?v=E2irEjWHKyk>

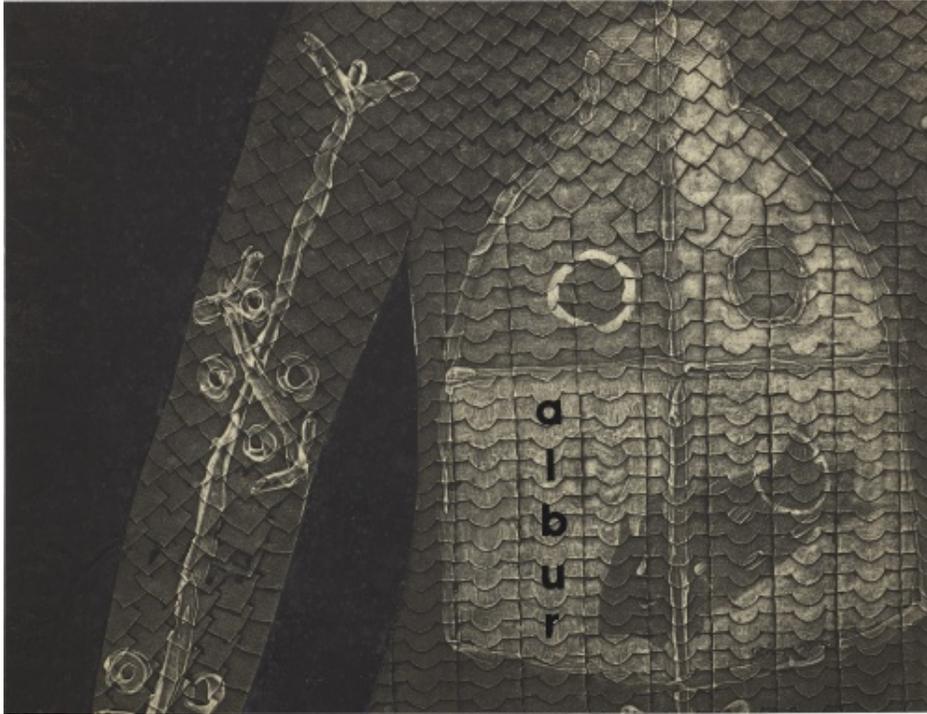
Belkis Ayón A Documentary Video Work in Progress

¹ Museo Reina Sofía. "Belkis Ayón: Collographs." 17 November 2021 – 18 April 2022.

² Belkis Ayón quoted by Sam Jones. "On show at last: the Myths and mysteries of Belkis Ayón, a giant of Cuban art." *The Guardian*. November 20, 2021.

Literature

Katia Ayón and Cristina Vives 96.03



298

Belkis Ayón

Sin título [Es una portada para la Revista ALBUR] (A. & V. 89.04)

1992

Collagraph, on wove paper with chine collé text, the full sheet.

S. 12 7/8 x 16 3/4 in. (32.7 x 42.5 cm)

Signed in black ink, with an accompanying certificate of authenticity issued by the Belkis Ayón Estate, unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Belkis Ayón was an Afro-Latina printmaker and professor born in Havana, Cuba in 1967. Ayón made significant contributions to the field of contemporary printmaking, leaving behind a prolific body of work following her tragic death at the age of thirty-two. She studied engraving at the Instituto Superior de Arte in Havana (ISA), where she was honored with national awards, held her first solo show, and received invitations to participate in more than thirty group exhibitions. Additionally, Ayón appears to have been involved with *Albur*, a student run magazine supported by artists of the Cuban vanguard, based on modified versions of her prints that were presumably intended to be magazine covers, but were ultimately not published by the magazine.



Belkis Ayón in 1998 at the Couturier Gallery in Los Angeles with her work, "Perfidia," which she completed that year. *New York Times*

Ayón is commemorated for her mastery of collography, an extension of the relief printmaking process, in which she assembled a variety of materials such as sandpaper, vegetable peelings, and hundreds of pieces of soft paper on a cardboard sheet in a collage-like manner to produce a composition. The image was then inked and run through a hand-cranked printer, enabling Ayón to achieve a range of tones, textures, and forms. The artist developed the unusual and labor-intensive printmaking technique "to create a unique [visual] language rich in nuances and textures that are hard to obtain through any other medium."¹

"Above all, I am interested in questioning human nature – that fleeting feeling, spirituality, by which my art can be appreciated by a universal public." —Belkis Ayón

Ayón dedicated her life's work to the exploration and depiction of the mysterious iconography of Abakuá, a secret, hermetic Afro-Cuban brotherhood brought to Cuba in the nineteenth century by enslaved men from Nigeria. The foundational myth of the men-only society is based on a woman's perceived act of betrayal. Princess Sikán accidentally discovered Tanze, a sacred fish which promised to impart power upon those who heard its voice. Sikán brought the fish to her father, who swore her to silence, but she shared the secret with her fiancé, a prince of an enemy nation. Sikán was condemned to death and with her, Tanze the fish died. The Myth of Sikán determined that only men could be initiated into the religious society and consequently, Ayón renders her female characters without mouths to represent the absence of women in the Abakuá religion.



Belkis Ayón Belkis Ayón at the Havana Galerie, Zurich, Aug. 23, 1999. Photography and copyright © Werner Gädli, Zurich.

*"They said it was a secret society, only for men, and that aroused my interest."
—Belkis Ayón*

Throughout Ayón's exploration of Abakuá, she focused on Sikán's experience and perspective since she viewed her as the principal character, the mother of every Abakuá, the great sacrificed initiator.² Moreover, Ayón considered Sikán her alter ego and a reflection of herself as well as other women marginalized by their surrounding masculine societies. While the Abakuá religion has a strong oral tradition of sharing their legends, there is little visual representation. Therefore, Ayón

was provided with the opportunity to create her own imagery, centered around a key female figure in a male dominated world. Her work raised questions surrounding power, control, censorship, violence, and freedom, concerns that were likely present in Ayón's life as a Black Cuban female artist at the end of the 20th century.

Video: <https://www.youtube.com/watch?v=E2irEjWHKyk>

Belkis Ayón A Documentary Video Work in Progress

¹ Museo Reina Sofía. "Belkis Ayón: Collographs." 17 November 2021 – 18 April 2022.

² Belkis Ayón quoted by Sam Jones. "On show at last: the Myths and mysteries of Belkis Ayón, a giant of Cuban art." *The Guardian*. November 20, 2021.

Literature

see Katia Ayón and Cristina Vives 89.04



299

Belkis Ayón

Sin título (A. & V. 91.10)

1992

Collagraph, on wove paper with chine collé text, the full sheet.

S. 12 3/4 x 16 3/4 in. (32.4 x 42.5 cm)

Signed in black ink, with an accompanying certificate of authenticity issued by the Belkis Ayón Estate, unframed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Belkis Ayón was an Afro-Latina printmaker and professor born in Havana, Cuba in 1967. Ayón made significant contributions to the field of contemporary printmaking, leaving behind a prolific body of work following her tragic death at the age of thirty-two. She studied engraving at the Instituto Superior de Arte in Havana (ISA), where she was honored with national awards, held her first solo show, and received invitations to participate in more than thirty group exhibitions. Additionally, Ayón appears to have been involved with *Albur*, a student run magazine supported by artists of the Cuban vanguard, based on modified versions of her prints that were presumably intended to be magazine covers, but were ultimately not published by the magazine.



Belkis Ayón in 1998 at the Couturier Gallery in Los Angeles with her work, "Perfidia," which she completed that year. *New York Times*

Ayón is commemorated for her mastery of collography, an extension of the relief printmaking process, in which she assembled a variety of materials such as sandpaper, vegetable peelings, and hundreds of pieces of soft paper on a cardboard sheet in a collage-like manner to produce a composition. The image was then inked and run through a hand-cranked printer, enabling Ayón to achieve a range of tones, textures, and forms. The artist developed the unusual and labor-intensive printmaking technique "to create a unique [visual] language rich in nuances and textures that are hard to obtain through any other medium."¹

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Belkis Ayón Belkis Ayón at the Havana Galerie, Zurich, Aug. 23, 1999. Photography and copyright © Werner Gädli, Zurich.

*"They said it was a secret society, only for men, and that aroused my interest."
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Throughout Ayón's exploration of Abakuá, she focused on Sikán's experience and perspective since she viewed her as the principal character, the mother of every Abakuá, the great sacrificed initiator.² Moreover, Ayón considered Sikán her alter ego and a reflection of herself as well as other women marginalized by their surrounding masculine societies. While the Abakuá religion has a strong oral tradition of sharing their legends, there is little visual representation. Therefore, Ayón

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Belkis Ayón A Documentary Video Work in Progress

¹ Museo Reina Sofía. "Belkis Ayón: Collographs." 17 November 2021 – 18 April 2022.

² Belkis Ayón quoted by Sam Jones. "On show at last: the Myths and mysteries of Belkis Ayón, a giant of Cuban art." *The Guardian*. November 20, 2021.

Literature

see Katia Ayón and Cristina Vives 91.10



300

Belkis Ayón

Sin título [Piernas marcadas y botija con pez] (A. & V. 86.16)

1986

Collagraph, on wove Canson paper, with margins.

I. 7 3/8 x 5 1/8 in. (18.7 x 13 cm)

S. 10 1/2 x 10 in. (26.7 x 25.4 cm)

Published by the Escuela de Bellas Artes, San Alejandro, Cuba, unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



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Belkis Ayón in 1998 at the Couturier Gallery in Los Angeles with her work, "Perfidia," which she completed that year. *New York Times*

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Belkis Ayón Belkis Ayón at the Havana Galerie, Zurich, Aug. 23, 1999. Photography and copyright © Werner Gädli, Zurich.

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Belkis Ayón A Documentary Video Work in Progress

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² Belkis Ayón quoted by Sam Jones. "On show at last: the Myths and mysteries of Belkis Ayón, a giant of Cuban art." *The Guardian*. November 20, 2021.

Literature

Katia Ayón and Cristina Vives 86.16

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



301

Kiki Smith

Virgin Mary; Emily B.; Billie; and Eva, from Blue Prints
(see W. pp. 126-127)

1999

Four etching and aquatints in colors, on Hahnemühle paper, with full margins.

smallest I. 5 3/4 x 4 7/8 in. (14.6 x 12.7 cm)

largest S. 20 1/4 x 16 in. (51.4 x 40.6 cm)

All signed, dated and numbered 6/20 in pencil,
published by Thirteen Moons, New York, all framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



301

Kiki Smith

Provenance

John Berggruen Gallery, San Francisco

Literature

see Wendy Weitman/Museum of Modern Art pp. 126-127

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



302

Kiki Smith

Emily D.; and Virgin with Dove, from Blue Prints (W. 120 & 122)

1999

Two etching and aquatints in colors, on Hahnemühle paper, with full margins.

Emily D. I. 8 x 5 5/8 in. (20.3 x 14.3 cm)

Virgin with Dove I. 10 7/8 x 8 7/8 in. (27.6 x 22.5 cm)
both S. 20 x 16 in. (50.8 x 40.6 cm)

Both signed and numbered 6/20 in pencil, published by Thirteen Moons, New York, both framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



302

Kiki Smith

Provenance

John Berggruen Gallery, San Francisco

Literature

Wendy Weitman/Museum of Modern Art 120 and 122



303

Kiki Smith

Crazy Eyes

1997

Cast glass multiple.

5 3/4 x 4 x 1 1/2 in. (14.6 x 10.2 x 3.8 cm)

Incised on the underside with signature, date, numbered 28/50 and annotated 'RWP', published by Round World Projects.

Estimate

\$2,000 — 4,000

[Go to Lot](#)





304

Kiki Smith

Summer Night, from Skowhegan Portfolio No. 1

2011

Lithograph in colors with glitter, hand-coloring and white gold leaf, on Hoshō paper, the full sheet.

S. 18 x 14 in. (45.7 x 35.6 cm)

Signed, dated and numbered 16/30 in pencil (there were also 6 artist's proofs), published by Skowhegan School of Painting and Sculpture, Madison, Maine, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





305

Kiki Smith

Little Mountain (W. 55)

1993-1996

Cast glass multiple.

3 1/4 x 4 1/8 x 2 in. (8.3 x 10.5 x 5.1 cm)

Incised with signature, date and numbered 14/150 on the underside, published by A/D Editions, New York.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



305

Kiki Smith

Literature

Wendy Weitman/Museum of Modern Art 55



306

Kiki Smith

Untitled (W. 97)

1998

Rubber stamp print with paper collage, wax, metallic paint, and hand additions in pencil and ink, on handmade multicolored Nepalese paper, the full sheet. S. 8 3/4 x 7 in. (22.2 x 17.8 cm)

Signed and dated in pencil, from the edition of 100 variants, published for the AIDS Community Research Initiative of America (ACRIA), New York, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Provenance

Sotheby's, New York, *Arcade Auction, Impressionist, Modern, and Contemporary Art*, October 6-8, 1998, lot 488

Literature

Wendy Weitman and Museum of Modern Art 97c

Unframed: Artists Respond to AIDS, a chronicle of the art sales benefiting the AIDS Community Research Initiative of America (ACRIA), 1993-2002, p. 69



307

Kiki Smith

Cat (W. 111)

1999

Cast porcelain multiple.

3 1/3 x 3 1/4 x 3 in. (8.5 x 8.3 x 7.6 cm)

Stamped with initials, date and numbered 62/150 on the interior, published by A/D Editions, New York.

Estimate

\$500 — 700

[Go to Lot](#)



307

Kiki Smith

Literature

Wendy Weitman/Museum of Modern Art 111

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



308

Kiki Smith

Untitled (W. 43)

1990

Lithograph, on Japanese paper, the full sheet.

S. 35 3/4 x 36 in. (90.8 x 91.4 cm)

Signed, dated and numbered 44/54 in pencil,
published by Universal Limited Art Editions, West Islip,
New York (with their blindstamp), unframed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



Literature

Wendy Weitman/Museum of Modern Art 43

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

309

Alice Neel

Mother and Child (Nancy and Olivia)

1982

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

I. 26 x 24 in. (66 x 61 cm)

S. 31 1/4 x 28 in. (79.4 x 71.1 cm)

Signed, dated and numbered 'A.P. 11/25' in pencil (an
artist's proof, the edition was 175), published by
Eleanor Ettinger Inc., New York (with their
blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





310

Paula Rego

Hogarth I, from After Hogarth (R. 170)

2000

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

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

S. 21 x 21 3/4 in. (53.3 x 55.2 cm)

Signed and numbered 12/17 in pencil (there were also 14 artist's proofs), co-published by the artist and Marlborough Graphics, London, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



310

Paula Rego

Provenance

Marlborough Gallery, New York

Literature

T.G. Rosenthal 170



311

Paula Rego

Mist II, from Pendle Witches (R. 133)

1996

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

I. 14 x 11 3/4 in. (35.6 x 29.8 cm)

S. 26 1/4 x 20 3/4 in. (66.7 x 52.7 cm)

Signed and numbered 'H.C. 2/2' in pencil (an hors commerce, the edition was 30 and 14 artist's proofs), co-published by the artist and Marlborough Graphics, London, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Paula Rego

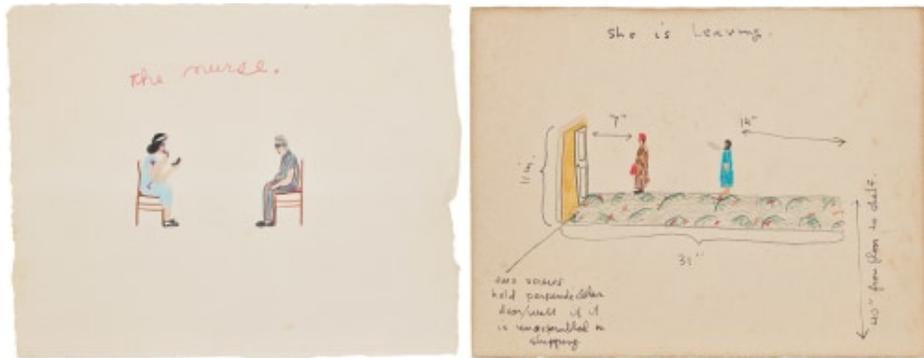
Rego created these images in response to the referendum on abortion that took place in Portugal on 28 June 1998. A predominately catholic country, Portugal's restrictive laws on the subject fueled a series of works by the artist, and her intention from the outset was to exhibit these images in Portugal.

Provenance

Marlborough Gallery, New York

Literature

T.G. Rosenthal 133



Daddy's old. 1977.

Dear David. you have seen such a good friend to me. Your kindness and caring support have meant very much to me.

This package is one of the works for the show in Oct. it will be called Daddy's old, and involve his paintings. They have been here for me, and I fear they will be ignored again, and I will be hurt by that. please come to see it. curly and I care about you.

Nicholas.

PROPERTY FROM THE ESTATE OF DAVID B. BOYCE

312

LOT OFFERED WITH NO RESERVE

Nicholas Africano

The Nurse; and She is Leaving

1977

Two colored pencil drawings, on wove paper.

The Nurse 7 1/4 x 9 1/4 in. (18.4 x 23.5 cm)

She is Leaving 6 x 8 in. (15.2 x 20.3 cm)

Both signed, dated and titled in pencil and in ink on the reverse, *The Nurse* inscribed and dedicated 'dear David, you have been such a good friend to me...' in blue ink on the reverse, both unframed, *The Nurse* contained within the original envelope.

Estimate

\$700 — 1,000 •

[Go to Lot](#)



Property from the Estate of David B. Boyce, a figure in the 1970s art scene

David Bartlett Boyce (1949–2014) was a writer, curator, art historian, and active member of the art scene in New York’s Greenwich Village in the 1970s. A close friend to many of the most important artists of the time—including Robert Mapplethorpe, Duane Michals, Claes Oldenburg and George Segal—Boyce also worked as a studio assistant for such acclaimed artists such as Jasper Johns, Tom Wesselmann and Joseph Cornell. It was Boyce who introduced Mapplethorpe to the gallerist Holly Solomon, and the artist’s subsequent shows at the gallery launched the young photographer into art world stardom.ⁱ



George Segal, *Gay Liberation*, commissioned 1979, installed 1992 (David Boyce pictured left)

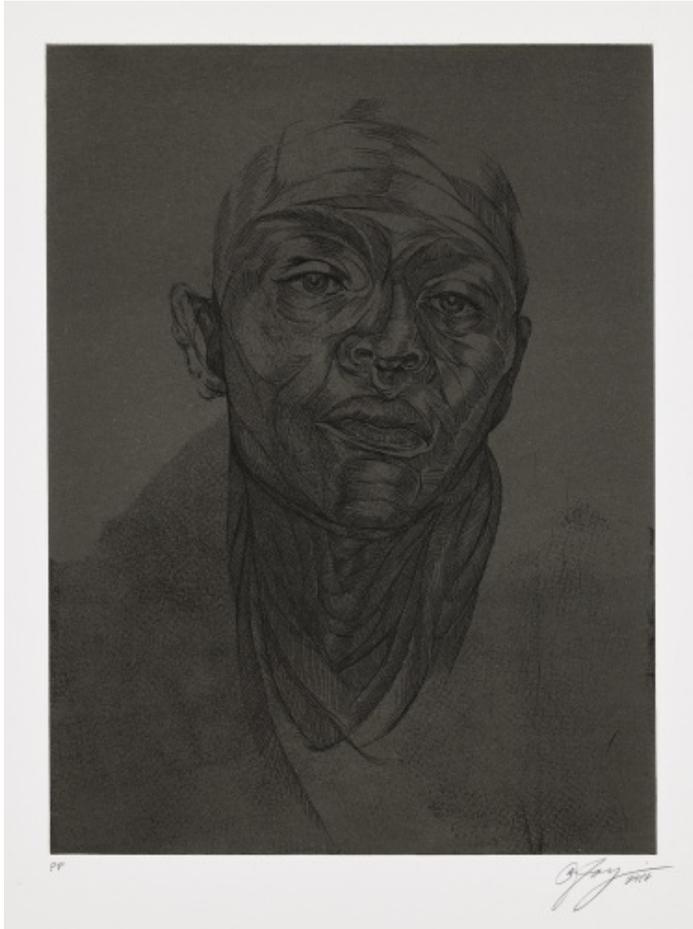
Boyce was a key figure in the Gay Liberation movement after the 1969 riots at the Stonewall Inn. When George Segal was commissioned to create a sculpture to commemorate the riots in 1979, the artist asked Boyce to model for him.ⁱⁱ Consisting of four figures in two same-sex couples, Segal’s *Gay Liberation* was installed outside the Stonewall Inn in 1992 as a memorial to the violence and discrimination against the LGBTQ community, as well as a celebration of the progress that the community has witnessed since 1969.

Following the excitement that the Greenwich Village art scene witnessed in the 1970s, Boyce left New York City in the early 1980s. From 1996 to 1999, he returned to school at Goddard College to obtain a master’s degree in Creative Writing and Gay Studies. After receiving this degree, Boyce lived in New Bedford, Massachusetts, where he worked as an art critic for the *Standard Times* and a curator at the New Bedford Art Museum.ⁱⁱⁱ Until his passing in 2014, Boyce remained an influential voice in the art world. Today he is remembered as a symbol of the Gay Liberation movement, a patron of the arts, and a friend to many in the art world and beyond.

ⁱ Lasse Antonsen, “David B. Boyce, cast as one of the four figures in George Segal’s *Gay Liberation* Monument, dies at 65,” *Artscope*, January 7, 2015, online

ⁱⁱ Peggi Medeiros, “Remembering David Boyce, New Bedford’s link to art history,” *SouthCoast TODAY*, January 17, 2015, online

ⁱⁱⁱ Lasse Antonsen, “David B. Boyce, cast as one of the four figures in George Segal’s *Gay Liberation* Monument, dies at 65,” *Artscope*, January 7, 2015.



313

Toyin Ojih Odutola

Benjamin

2012-2013

Etching and aquatint, with chine collé to Rives BFK paper, with full margins.

I. 11 3/4 x 8 7/8 in. (29.8 x 22.5 cm)

S. 16 3/4 x 13 in. (42.5 x 33 cm)

Signed, dated and annotated 'PP' in pencil (a printer's proof, the edition was 16 and 3 artist's proofs), published by Flying Horse Editions at the University of Central Florida, Orlando, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

314

Zeng Fanzhi

Untitled

2008

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

S. 39 1/8 x 46 1/2 in. (99.4 x 118.1 cm)

Signed in Chinese and Pinyin and numbered 44/65 in
pencil, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





315

Judy Chicago

The Dinner Party (five plates)

2018

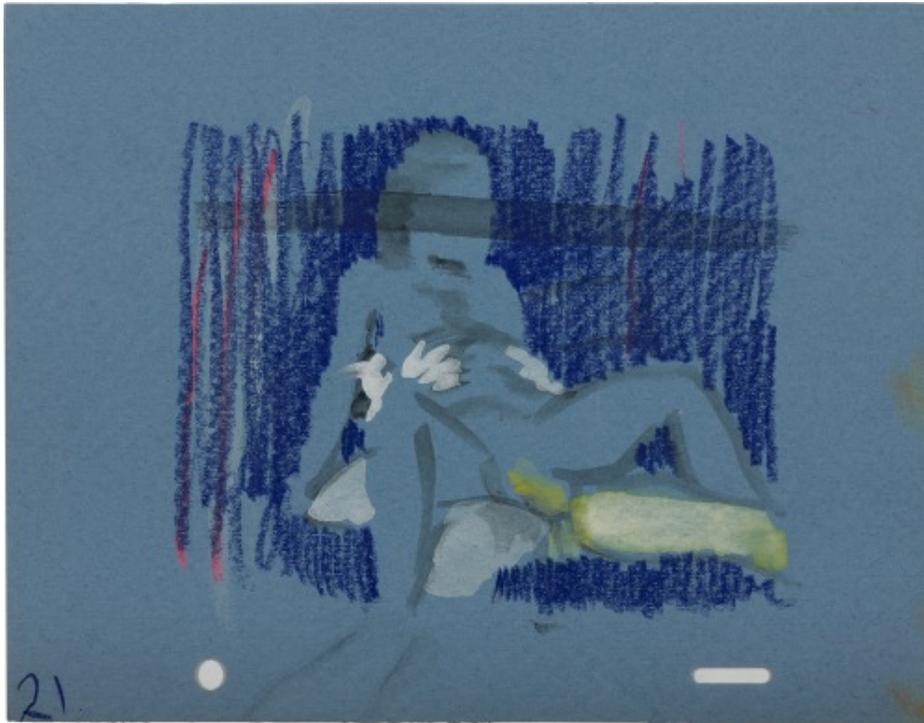
Five bone china plates in colors, each contained within the original card presentation boxes.
two diameters 7 1/2 in. (19.1 cm)
three diameters 10 3/4 in. (27.3 cm)
Four signed in black marker on the reverse and one signed in purple marker on the reverse, all with printed signature, date and title on the reverse, from the edition of 150, produced by The Prospect NY, New York, designed by Judy Chicago.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





316

Cecily Brown

Film Stills #21, from Cuning Stunts

1997

Watercolor, crayon and pencil drawing, on blue wove paper.

5 5/8 x 7 1/4 in. (14.3 x 18.4 cm)

Signed with initials and dated in pencil on the reverse, numbered '21' in blue pastel on the front, created for the AIDS Community Research Initiative of America (ACRIA), New York, unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Unframed: Artists Respond to AIDS, a chronicle of the art sales benefiting the AIDS Community Research Initiative of America (ACRIA), 1993-2002, p. 113



317

Cecily Brown

The Battle Between Carnival and Lent (after Breughel)

2017

Archival pigment print, on Hahnemühle paper, the full sheet.

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

Signed, dated and numbered 44/100 in pencil, published by Two Palms Press for Downtown for Democracy, New York, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





318

Mona Hatoum

Over my Dead Body

2005

Photogravure, on wove paper, with full margins.

I. 22 1/2 x 34 1/4 in. (57.2 x 87 cm)

S. 27 1/4 x 39 1/4 in. (69.2 x 99.7 cm)

Signed and numbered XXIX/XXXV in pencil (one of 35 impressions in Roman numerals, the edition was 55 and 10 artist's proofs in Arabic numerals), published by Edition René Block, Berlin, on the occasion of the Centinje Biennial *Love It or Leave It*, Montenegro, 2004, framed.

Estimate

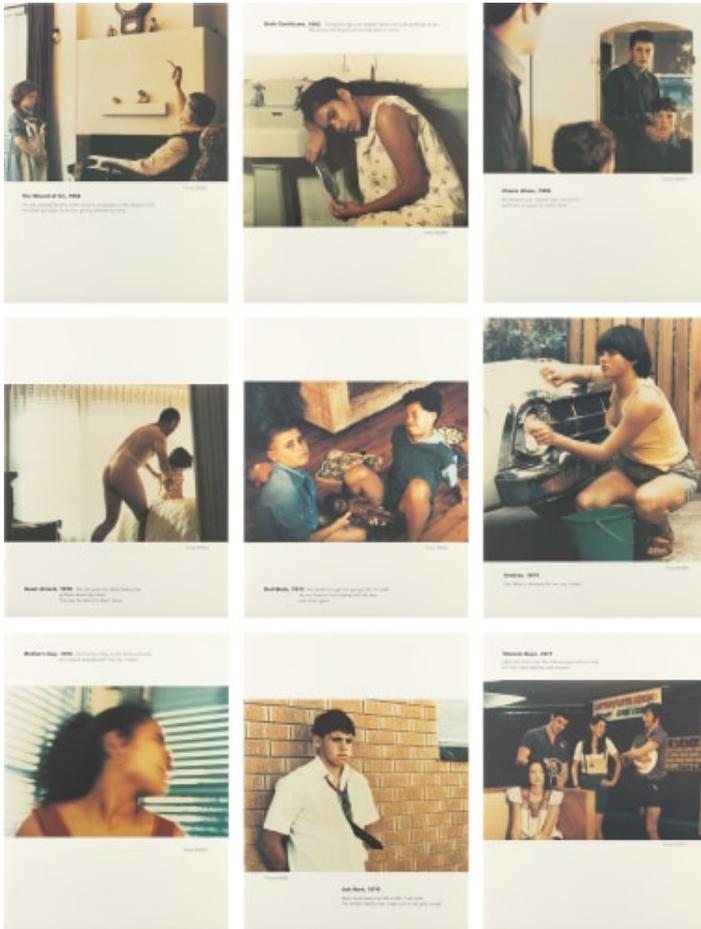
\$1,500 — 2,500

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



319

Tracey Moffatt

Scarred For Life

1994

The complete set of nine photolithographs in colors, on wove paper, the full sheets.

all I. various sizes

all S. 31 1/2 x 23 3/4 in. (80 x 60.3 cm)

All signed, dated and annotated 'AP' in pencil (one of 9 artist's proofs, the edition was 50), published by the artist, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



320

Lisa Yuskavage

Bad Habits Facing West

1996/2002

The complete set of six platinum palladium prints, on Arches paper, with full margins.

all I. 8 x 6 1/4 in. (20.3 x 15.9 cm)

all S. 10 x 8 in. (25.4 x 20.3 cm)

All signed, titled, dated '1996' and 'printed 2002' and numbered 6/10 in pencil (there were also 3 artist's proofs), published by Marianne Boesky Gallery, New York, all unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)





321

LOT OFFERED WITH NO RESERVE

Lisa Yuskavage

Babie

2003-2004

Etching and aquatint, on cream laid paper chine collé to wove paper, with full margins.

I. 10 x 7 1/2 in. (25.4 x 19.1 cm)

S. 19 1/4 x 14 7/8 in. (48.9 x 37.8 cm)

Signed with initials, titled, dated '2004' and numbered 6/40 in pencil (there were also 3 artist's proofs), published by Marianne Boesky Gallery, New York, unframed.

Estimate

\$500 — 700 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



322

LOT OFFERED WITH NO RESERVE

Robert Wilson

Great Day in the Morning #15; #16; and #22

1981

Three graphite drawings, two with colored crayon, on wove paper.

all approx. 3 1/2 x 6 3/4 in. (8.9 x 17.1 cm)

Each numbered '15', '16', and '22' in pencil respectively on the reverse, all framed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)

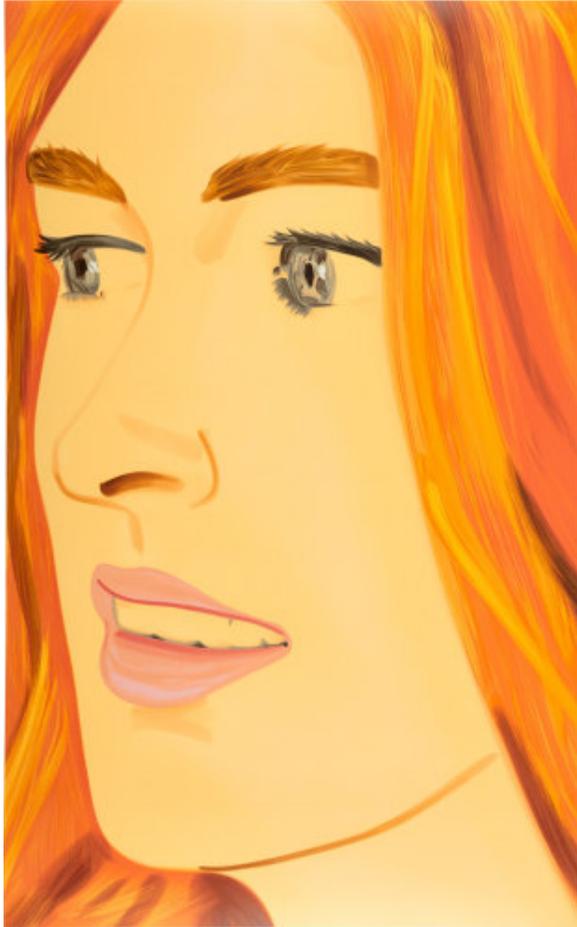


322

Robert Wilson

Provenance

Paula Cooper Gallery, New York



323

Alex Katz

Ariel 1

2021

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

S. 60 x 37 in. (152.4 x 94 cm)

Signed and numbered 29/60 in pencil (there were also
20 artist's proofs), published by Lococo Fine Art, St.
Louis (with their inkstamp on the reverse), unframed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





324

Alex Katz

Ada with Sunglasses, from Alex and Ada, the 1960's to the 1980's (S. 243)

1990

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

S. 36 x 24 1/4 in. (91.4 x 61.6 cm)

Signed and numbered 7/150 in pencil (there were also 30 artist's proofs), published by Gaultney-Klineman Art, New York, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 243

Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



325

Alex Katz

Yellow Flags 3

2020

Archival pigment print in colors, on Crane Museo Max paper, the full sheet.

S. 33 1/4 x 22 1/4 in. (84.5 x 56.5 cm)

Signed and numbered 42/150 in pencil (there were also 25 artist's proofs), published by Lococo Fine Art, St. Louis (with their inkstamp on the reverse), unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





326

Julian Opie

New York Couple 7, from New York Couples

2019

Screenprint and inkjet in colors with collage, on Canson Conservation Board, the full sheet, contained in an artist's specified frame.

I. 44 x 30 3/4 in. (111.8 x 78.1 cm)

S. 47 3/4 x 40 3/8 in. (121.3 x 102.6 cm)

framed 49 1/4 x 35 7/8 x 1 3/4 in. (125.1 x 91.1 x 4.4 cm)

Signed in black marker and numbered 1/55 (printed) on a label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





327

Gilbert & George

As Used by the Sculptors

1972

Bent stemmed glass multiple.

5 x 4 1/2 x 3 in. (12.7 x 11.4 x 7.6 cm)

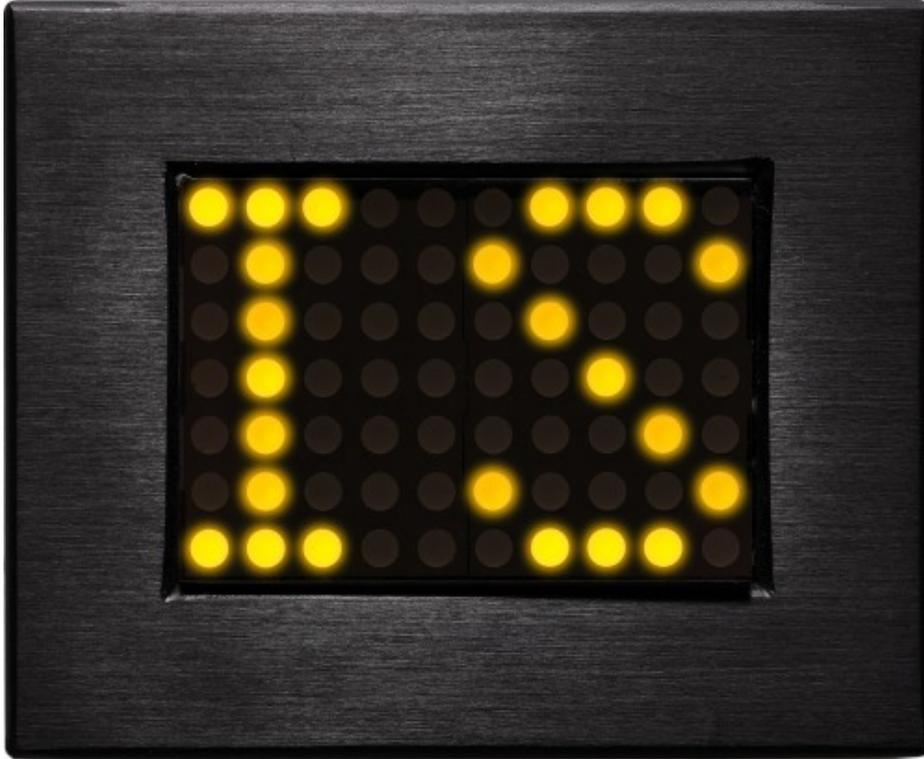
Incised 'G & G', titled, dated and numbered 1/30 on the underside, published by Art for All, London.

Estimate

\$2,000 — 4,000

[Go to Lot](#)





328

Jenny Holzer

Truisms 5

1991

Electronic mini LED screen with color-changing diodes, contained in the original black painted metal artist's specified frame.

4 x 5 x 11/2 in. (10.2 x 12.7 x 3.8 cm)

Signed in black ink (faded), titled and numbered 44/100 (printed) on a label affixed to the reverse.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





329

Nam June Paik

Nightwatchman

1995

Sony Watchman and red oil lantern multiple.

12 1/2 x 7 x 5 1/2 in. (31.8 x 17.8 x 14 cm)

Signed and dated in black ink at the base of the lantern, from the edition of 25.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





330

Jeff Wall

Rock Surface

2006-2007

The complete set of two silver gelatin prints, on fiber paper, with colophon, all contained in the original grey cloth-covered portfolio.

both I. 10 3/4 x 16 1/4 in. (27.3 x 41.3 cm)

both S. 16 x 19 7/8 in. (40.6 x 50.5 cm)

portfolio 17 5/8 x 21 1/4 x 1 3/8 in. (44.8 x 54 x 3.5 cm)

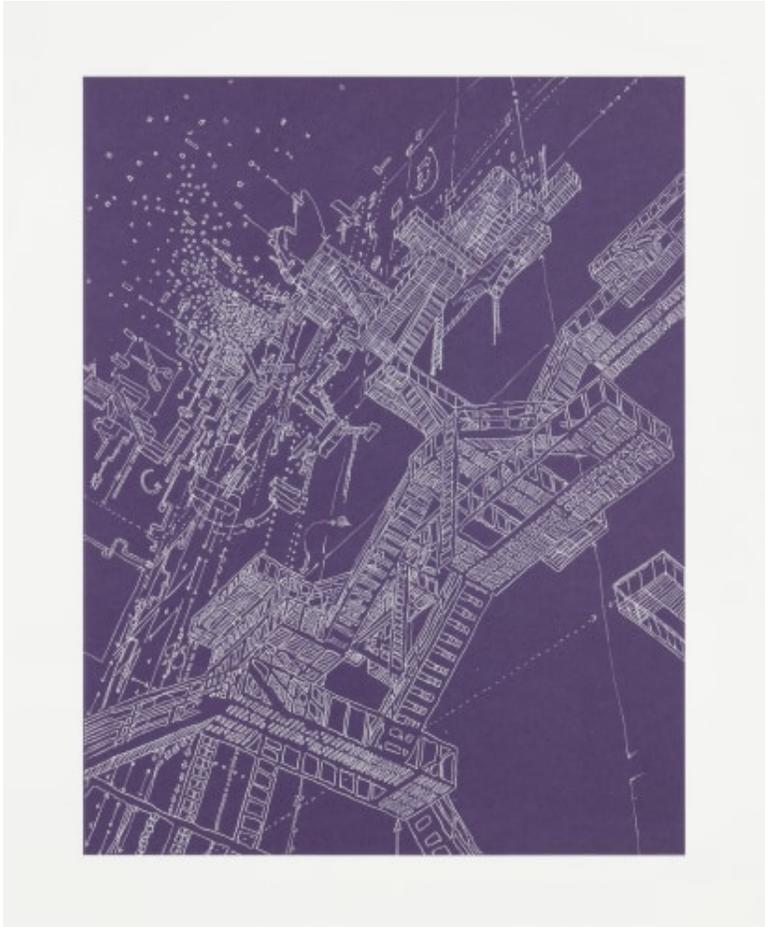
Both signed with initials, titled, dated '06', and numbered 10/30 in pencil on the reverse (there were also 12 artist's proofs), published by Carolina Nitsch for the New Museum of Contemporary Art, New York.

Estimate

\$8,000 — 12,000

[Go to Lot](#)





331

LOT OFFERED WITH NO RESERVE

Sarah Sze

Funny Feeling

2004

Lithograph, on wove paper, with full margins.

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

S. 21 x 18 1/2 in. (53.3 x 47 cm)

Signed, dated and numbered 56/150 in pencil on the reverse, published by Marianne Boesky Gallery, New York, unframed.

Estimate

\$500 — 700 •

[Go to Lot](#)





332

Robert Longo

The Ledge, from Monsters

2005

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

I. 53 x 39 3/4 in. (134.6 x 101 cm)

S. 57 1/2 x 44 in. (146.1 x 111.8 cm)

Signed, dated and numbered 'AP 3/5' in pencil (an artist's proof, the edition was 30), published by Adamson Editions, Lorton, Virginia, framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)





333

Peter Doig

Untitled (Canoe)

2008

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

S. 23 1/4 x 29 1/2 in. (59.1 x 74.9 cm)

Signed, dated and numbered 282/500 in pencil,
published for the exhibition *Peter Doig* at the Musée
d'Art Moderne de la Ville de Paris, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



334

Peter Saul

Amboosh

1975

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

S. 29 7/8 x 40 in. (75.9 x 101.6 cm)

Signed and numbered 27/50 in pencil (there were also 9 artist's proofs), published by Landfall Press, Inc., Chicago (with their inkstamp on the reverse), framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)





335

James Casebere

Toilets

1995

Dye destruction print, flush-mounted to Plexiglas (as issued).

S. 24 x 30 in. (61 x 76.2 cm)

Signed, titled, dated and numbered 2/5 in pencil on the reverse, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



335

James Casebere

Provenance

Galerie Lelong, New York

Literature

James Casebere: The Spatial Uncanny, pp. 112-113



336

Robert Gober

Untitled (G. 1817)

2000

Lithograph in colors, screenprint, and embossing with hand additions in graphite and erasure, on Fabriano Tiepolo paper, with full margins.

I. 22 x 32 in. (55.9 x 81.3 cm)

S. 30 1/8 x 43 1/2 in. (76.5 x 110.5 cm)

Signed, dated and numbered 12/47 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1817



337

Robert Gober

Untitled (G. 1816)

2000

Lithograph, on Fabriano Tiegolo paper, with full margins.

I. 15 1/2 x 26 in. (39.4 x 66 cm)

S. 30 1/4 x 44 1/4 in. (76.8 x 112.4 cm)

Signed, dated and numbered 32/50 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



337

Robert Gober

Literature

Gemini G.E.L. 1816



338

Robert Gober

Untitled: four works

1993-1994

Two photolithographs and two coupler prints in colors, on French Dur-O-Tone paper, folded (as issued), and Fujicolor paper, all with full margins.

Untitled (whole pigs) I. 21 x 11 in. (53.3 x 27.9 cm)

Untitled (fresh pigs) I. 11 1/4 x 11 in. (28.6 x 27.9 cm)

both S. 22 1/2 x 12 in. (57.2 x 30.5 cm)

coupler prints I. 3 5/8 x 4 1/2 in. (9.2 x 11.4 cm)

S. 4 1/4 x 5 1/4 in. (10.8 x 13.3 cm)

All signed and dated, the photolithographs numbered 63/75 and 66/75 in pencil respectively (there were also 10 artist's proofs for each), the coupler prints numbered 15/15 in black ballpoint pen (there was also 1 artist's proof for each), published by the artist, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



339

LOT OFFERED WITH NO RESERVE

Robert Gober

Artist's Bookplates

1991

The complete set of 250 offset lithographs, on wove paper, all contained in the original card archival document box.

all S. 5 x 3 1/4 in. (12.7 x 8.3 cm)

box 5 1/2 x 3 1/2 x 2 in. (14 x 8.9 x 5.1 cm)

Signed and numbered 59/100 in pencil on the first sheet, and numbered 59/100 in black ballpoint pen on the colophon page, published by Printed Matter, Inc., New York.

Estimate

\$400 — 600 •

[Go to Lot](#)





340

Robert Gober

Untitled (G. 1743)

1997

Double-sided lithograph, on French Durotone paper, with full margins.

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

approx. S. 11 x 13 in. (27.9 x 33 cm)

Signed, dated and numbered 25/40 in pencil at the lower right under the artist's mat, published by Gemini G.E.L., Los Angeles, to benefit the Museum of Contemporary Art, Los Angeles, contained in the original white mount and wooden double-sided frame specified by the artist.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



340

Robert Gober

Literature

Gemini G.E.L. 1743



341

John Cage

Not Wanting to Say Anything About Marcel: Plexigram II

1969

The complete set of eight screenprints in colors, each on Rohm and Haas Plexiglas panels, installed on a stained and waxed walnut base, with accompanying publication to 'To Describe the Process of Composition Used In Not Wanting To Say Anything About Marcel'. 14 3/4 x 24 x 14 1/2 in. (37.5 x 61 x 36.8 cm) Numbered 105/125 in black marker on a piece of tape adhered to the edge of the base (there were also 18 in Roman numerals), published by EYE Editions, Cincinnati.

Estimate
\$2,500 — 3,500

[Go to Lot](#)



Not Wanting to Say Anything About Marcel (1969), was created to honor the passing of his friend and mentor, Marcel Duchamp. Each of the eight "Plexigrams" is comprised of silkscreened Plexiglas panels. Through chance operations, Cage randomly selected words and numbers from the dictionary and transposed them onto Plexiglas in a disintegrating composition. Assembled together, the Plexigrams resemble a translucent tombstone with ghostly, fading inscriptions. The title refers to a comment Jasper Johns made to Cage when artists were encouraged to respond in memoriam to Duchamp's death, "I don't want to say anything about Marcel." Duchamp's iconic *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, (1915–23) as well as Robert Rauschenberg's *Revolvers* (1967) had a significant impact on Cage's thinking when conceiving of this suite of works. - James Cohan Gallery, 2015



342

Ed Ruscha

Big Dipper over Desert (E. 321)

1982

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

I. 23 7/8 x 35 3/4 in. (60.6 x 90.8 cm)

S. 33 1/2 x 44 3/4 in. (85.1 x 113.7 cm)

Signed, dated and numbered 38/40 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



342

Ed Ruscha

Literature

Siri Enberg 321



343

Ed Ruscha

Twenty-six Gasoline Stations; Various Small Fires; and Every Building on the Sunset Strip (E. B1, B2 & B4)

1962-1966

A group of three artist's books, one with the original silver slipcase.

all approx. 7 x 5 7/8 x 1/4 in. (17.8 x 14.9 x .6 cm)

All signed in blue ink, *Various Small Fires* dated '1963' and *Twenty-six Gasoline Stations* dedicated 'Sincerely yours' and numbered '315' in red pencil on the last page, all from the first editions of 400 and 1,000.

Estimate

\$3,000 — 5,000

[Go to Lot](#)

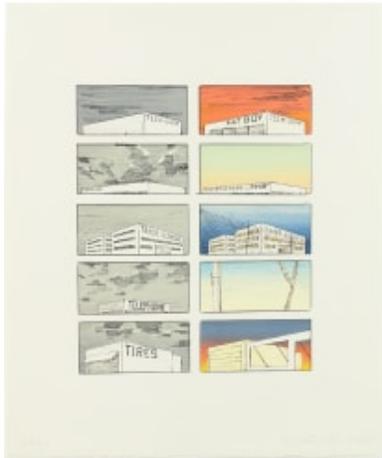


343

Ed Ruscha

Literature

Siri Engberg B1, B2 and B4



344

Ed Ruscha

Course of Empire; Brown Course of Empire; and Black Course of Empire

2005

Three lithographs, one in colors, on Rives BFK paper, with full margins.

all I. 11 1/2 x 9 1/2 in. (29.2 x 24.1 cm)

all S. 18 x 15 in. (45.7 x 38.1 cm)

All signed, dated and numbered 'C.T.P. 1', 'A.P. P' and 'A.P. S' in pencil respectively (a color trial proof and two artist's proofs, the editions were 50 and 35), published by Hamilton Press, Venice, California (with their blindstamps), all framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)





345

Ed Ruscha

New Wood, Old Wood

2007

Diptych of Mixografía® relief prints in colors, on handmade paper, the full sheets.

both S. 13 1/4 x 33 7/8 in. (33.7 x 86 cm)

Both signed, dated and numbered 'A.P. 7/10' in pencil (artist's proofs, the edition was 75), published by Mixografía, Los Angeles, both framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)





346

Thomas Demand

Gangway (P. 62)

2001

Diasc mounted Lambda print on black acrylic glass.

9 3/4 x 8 1/8 in. (24.8 x 20.6 cm)

Signed and numbered 48/75 on an accompanying certificate (there were also 20 in Roman numerals), published by Parkett, Zurich and New York.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



346

Thomas Demand

Literature

Parkett 62



347

David Hammons

Obama Shrine - 16th Century - Obama Japan, from Artists for Obama II

2012

Screenprint in colors, on three sheets of Mylar and Rives BFK paper, with full margins.

I. 6 3/4 x 9 in. (17.1 x 22.9 cm)

S. 8 3/4 x 11 in. (22.2 x 27.9 cm)

Signed, dated and numbered 41/150 in pencil, published by Gemini G.E.L., Los Angeles (with their blindstamp), to benefit the Obama Victory Fund, Chicago, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





348

Rodney Graham

A Glass of Beer

2005

Screenprint in colors, on mirror, contained in the artist's specified black lacquered wood frame. framed 48 x 41 x 2 1/2 in. (121.9 x 104.1 x 6.4 cm)
Signed in black ink and numbered '10' (printed) from the edition of 18 on the accompanying certificate (there were also 3 artist's proofs), co-published by Donald Young Gallery, Chicago and Christine Burgin Gallery, New York.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



348

Rodney Graham

Provenance

Donald Young Gallery, Chicago



349

Susan Rothenberg

Bear Skin Rug (P. 43)

1995

Synthetic latex multiple.

12 1/4 x 13 x 2 in. (31.1 x 33 x 5.1 cm)

Incised with initials and date on the underside, numbered 69/70 (imprinted) on the front (there were also 10 in Roman numerals), published by Parkett, Zurich and New York.

Estimate

\$400 — 600

[Go to Lot](#)



Literature
Parkett 43



350

Nan Goldin

Joan Crawford on Fire, Thanksgiving, New Jersey

2005

Chromogenic print, in colors, on photo paper.

11 x 14 in. (27.9 x 35.6 cm)

Signed, titled, dated and numbered 12/100 in black marker on the reverse, published to benefit the Kaufman Center, Barbara Holly Goldin Memorial Scholarship Fund and Giorno Poetry Systems (with their inkstamp on the reverse), unframed.

Estimate

\$600 — 800

[Go to Lot](#)





351

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](#)



Editions & Works on Paper

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352

Cindy Sherman

Untitled (Cosmo Cover Girl)

1990-1991

Chromogenic print in colors, on Kodak paper, with full margins.

I. 17 x 10 3/4 in. (43.2 x 27.3 cm)

S. 20 x 15 5/8 in. (50.8 x 39.7 cm)

Signed, dated '1990-91' and numbered 26/125 in black ink on the reverse, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





353

LOT OFFERED WITH NO RESERVE

Cindy Sherman

Untitled Film Still (Tray)

2014

Transfer-printed porcelain tray.

8 1/8 x 11 1/4 x 1 1/4 in. (20.6 x 28.6 x 3.2 cm)

From the edition of 500, with the 'Cindy Sherman Sundance Film Festival Editions' label on the underside, published by the Sundance Film Festival Editions, Park City, Utah.

Estimate

\$400 — 600 •

[Go to Lot](#)



Editions & Works on Paper

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354

Dan Graham

Tract Houses, Jersey City, New Jersey; and Row of Tract Houses, Bayonne, New Jersey, from Homes for America

1966

Two photolithographs in colors, on smooth wove paper, with full margins.

both l. approx. 9 5/8 x 11 1/8 in. (24.4 x 28.3 cm)

both s. approx. 19 1/2 x 21 7/8 in. (49.5 x 55.6 cm)

Both signed in pencil, with printed series title, artist name, and numbered '1' and '2' respectively, published by Griffelkunst-Vereinigung, Hamburg, both unframed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)





355

John Baldessari

Jacob's Ladder: Love (Yellow, Red, Blue and Black and White); War (Orange, Violet, Green and Black and White) (H. 136)

2004

Multiple with movable parts, printed on both sides of six aluminum panels, contained in anodized aluminum frame and base, with electric motor and gear system. 29 x 11 3/4 x 7 in. (73.7 x 29.8 x 17.8 cm)

Incised with signature, dated '04' and stamp numbered 32/50 on the back of base, with edition information on the underside, Edition No. 29, published by Deutsche Guggenheim, Berlin.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



355

John Baldessari

Provenance

Deutsche Guggenheim, Berlin

Acquired from the above by the present owner

Literature

Sharon Hurowitz 136



356

John Baldessari

Eskimo (Blue), from Cliché (H. 75)

1995

Lithograph and screenprint in colors, on Coventry Smooth paper, with full margins.

I. 35 x 35 3/4 in. (88.9 x 90.8 cm)

S. 39 x 39 3/4 in. (99.1 x 101 cm)

Signed and numbered 'P.P. 3' in pencil (one of 3 printer's proofs, the edition was 50 and 12 artist's proofs), published by Cirrus Editions, Ltd., Los Angeles (with their blindstamp and inkstamp on the reverse), framed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



356

John Baldessari

Provenance

Christie's, New York, *Prints & Multiples*, April 25, 2011, lot 159

Literature

Sharon Hurowitz 75



357

John Baldessari

Man with Snake (Blue and Yellow), from Harvey Gantt for Senate Campaign Committee (G. 1455, H. 52)

1990

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

I. 4 7/8 x 6 7/8 in. (12.4 x 17.5 cm)

S. 18 x 14 in. (45.7 x 35.6 cm)

Signed and numbered 'AP 16/22' in pencil (an artist's proof, the edition was 170), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



Literature

Gemini G.E.L. 1455

Sharon Hurowitz 52

Editions & Works on Paper

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358

Matthew Barney

Cremaster 5

1997

Photolithograph, screenprint, hot-stamped foil and embossing, on Somerset paper, the full sheet.

S. 33 x 23 1/4 in. (83.8 x 59.1 cm)

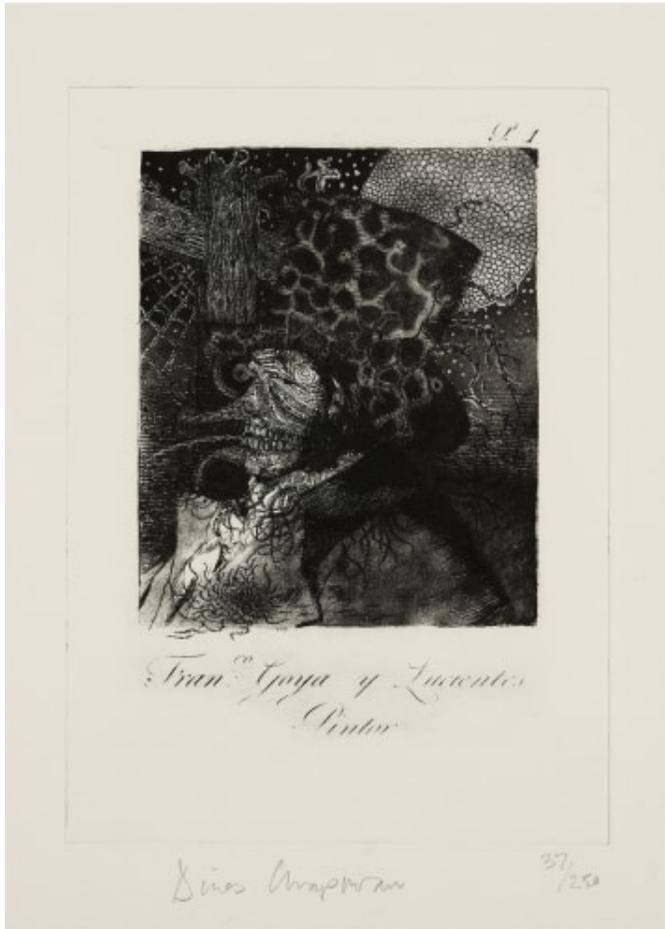
Signed, dated and numbered 'III/L' in pencil (one of 50 in Roman numerals, there was also an edition of 250 in Arabic numerals), published by Film Forum, New York, unframed.

Estimate

\$700 — 1,000

[Go to Lot](#)





359

Jake and Dinos Chapman

Dinos not Jake, Reworked and improved etching from Francisco de Goya's 'Los Caprichos'

2006

Etching, on wove paper, with full margins.

I. 8 5/8 x 6 1/8 in. (21.9 x 15.6 cm)

S. 16 x 12 1/4 in. (40.6 x 31.1 cm)

Signed 'Dinos Chapman' and numbered 37/250 in pencil, published by the artists, unframed.

Estimate

\$500 — 700

[Go to Lot](#)





360

Katharina Fritsch

Maus (Mouse)

1991/1998

Painted polyester resin multiple.

7 1/2 x 2 1/2 x 9 in. (19.1 x 6.4 x 22.9 cm)

Signed and numbered 94/240 in black ink on an accompanying certificate (there were also 24 artist's proofs), published by the artist.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





361

Urs Fischer

Untitled

2013

Plaster multiple with acrylic paint, screws and spray-paint.

overall 9 x 5 x 3 3/4 in. (22.9 x 12.7 x 9.5 cm)

Signed and numbered 546/1000 in black marker on the underside, with the Museo Jumex stamp on the underside, published by Museo Jumex, Mexico City.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





362

Walton Ford

Nantes

2009

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

I. 39 3/4 x 29 3/4 in. (101 x 75.6 cm)

S. 48 x 37 in. (121.9 x 94 cm)

Signed, dated and numbered 23/65 in pencil (there were also 25 artist's proofs), published by Kasmin Gallery, New York, framed.

Estimate

\$7,000 — 9,000

[Go to Lot](#)





363

Karen Kilimnik

the sparkly Lippazanner at the battle of austerlitz

2009

Giclée print in colors with hand-applied glitter, on
Sunset Cotton Etching paper, with full margins.

I. 8 3/4 x 7 in. (22.2 x 17.8 cm)

S. 14 1/4 x 12 in. (36.2 x 30.5 cm)

Signed and numbered 57/200 in blue pencil on the
reverse, published by the Institute of Contemporary
Art, Philadelphia, unframed.

Estimate

\$700 — 900

[Go to Lot](#)



Editions & Works on Paper

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

364

Sue Williams

The Wiggleness

2004

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

I. 30 1/4 x 41 1/4 in. (76.8 x 104.8 cm)

S. 34 3/4 x 45 1/2 in. (88.3 x 115.6 cm)

Signed, dated and numbered 14/35 in pencil (there
were also 8 artist's proofs), published by Pace Editions,
Inc., New York, framed.

Estimate

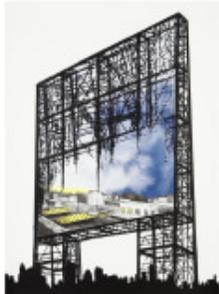
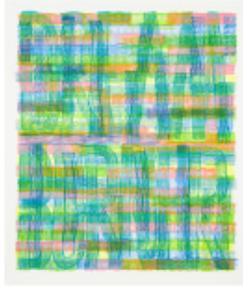
\$1,500 — 2,500

[Go to Lot](#)



Editions & Works on Paper

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PROPERTY SOLD TO BENEFIT PRINT CENTER NEW YORK

365

Various artists including Charline von Heyl, Glen Baldrige, Alex Dodge, Nicola López, Sheryl Oppenheim, and Ruby Sky Stiler

Pulled in Brooklyn

2019

The complete set of six screenprints in colors, on various wove papers, with full margins and the full sheets, all contained within the original gray card portfolio.

all I. various sizes

all S. various sizes

portfolio 33 1/4 x 24 1/4 x 1 in. (84.5 x 61.6 x 2.5 cm)

All signed, numbered 47/60 and some dated in pencil (there were also 7 artist's proofs), published by the International Print Center New York (IPCNY).

Estimate

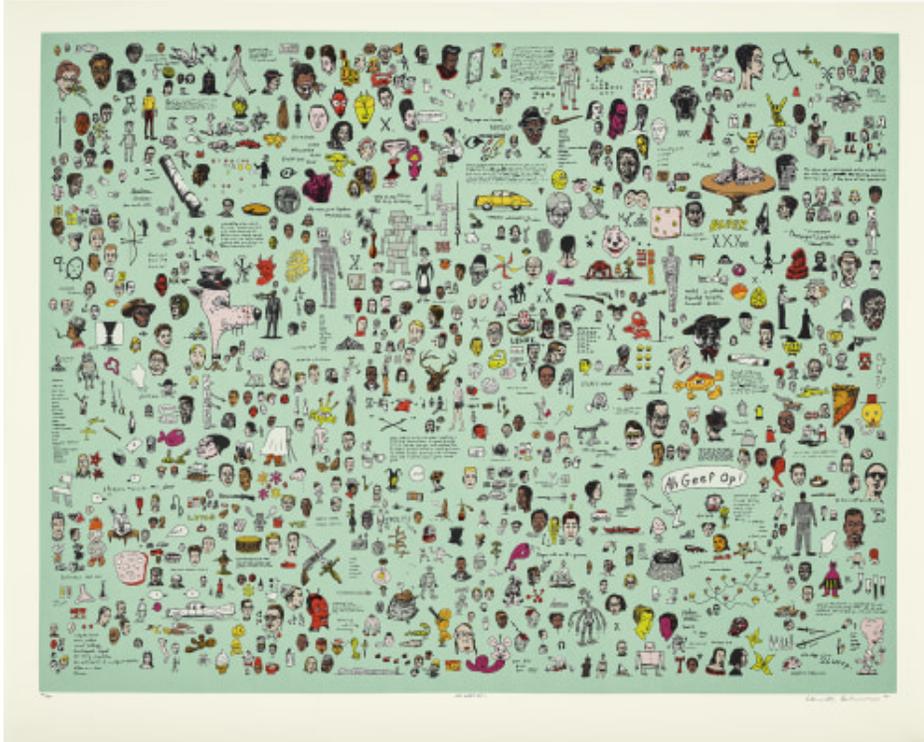
\$1,000 — 2,000

[Go to Lot](#)



Editions & Works on Paper

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366

Christian Schumann

Ah Geef Op!

1996

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

I. 32 x 40 1/2 in. (81.3 x 102.9 cm)

S. 35 1/4 x 43 7/8 in. (89.5 x 111.4 cm)

Signed, titled, dated and numbered 57/60 in pencil
(there were also 6 artist's proofs), published by
Alexander Heinrici, New York, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



Editions & Works on Paper

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367

Rodney Graham

Untitled

2003

Acrylic, crayon and graphite on found wove paper.

15 1/2 x 11 1/2 in. (39.4 x 29.2 cm)

Signed with initials and dated '03' in pencil, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)

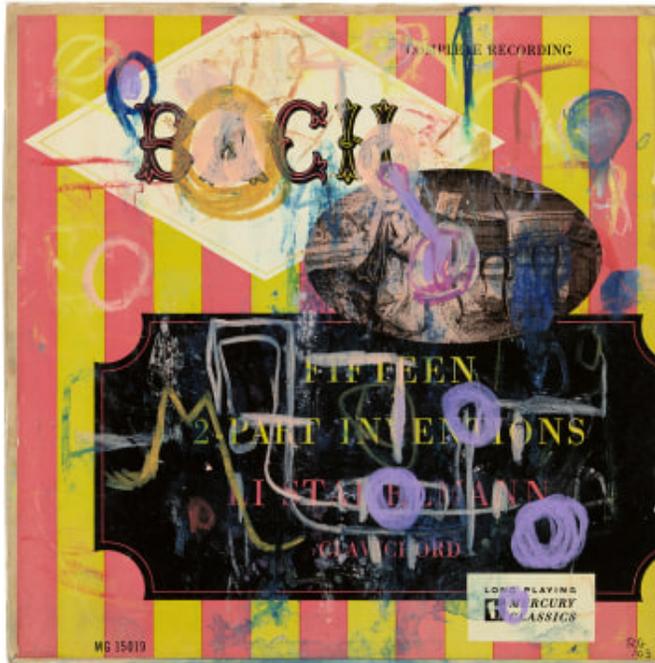


367

Rodney Graham

Provenance

Donald Young Gallery, Chicago



368

Rodney Graham

Untitled

2004

Crayon drawing on found Bach record cover.

10 1/8 x 10 1/8 in. (25.7 x 25.7 cm)

Signed with initials and dated '03' in black ink, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



368

Rodney Graham

Provenance

Donald Young Gallery, Chicago



369

LOT OFFERED WITH NO RESERVE

Paul McCarthy

Peter Paul Skin Sample (P. 73)

2005

The complete set of 15 digital laser prints in colors, on Kodak Professional Endura paper, the full sheets.

all S. 6 5/8 x 9 7/8 in. (16.8 x 25.1 cm)

Signed and numbered 28/36 in ink on the accompanying certificate of authenticity (there were also 20 artist's proofs in Roman numerals), published by Parkett, Zurich and New York, all framed.

Estimate

\$2,500 — 3,500 •

[Go to Lot](#)



"I was interested in therapy, and I talked about venting. I made a hollow box covered in—the type of bent metal hot rods (Vented Cube Drawing, 1975). Then I wrote this poem about venting. Venting the subconscious. I want to vent a situation..." —Paul McCarthy interview with Jeremy Sigler, Parkett No. 73, 2005

Literature
Parkett 73



370

Jack Pierson

Johnnie Ray (for Jack Smith), from 1989

2000

Chromogenic print in colors, on Agfa Professional photo paper.

S. 20 x 24 in. (50.8 x 61 cm)

Signed, titled, dated and numbered 25/75 in black ink on the reverse (there were also 12 artist's proofs), published by The Estate Project for Artists with AIDS, New York, to honor artists lost to AIDS, framed.

Estimate

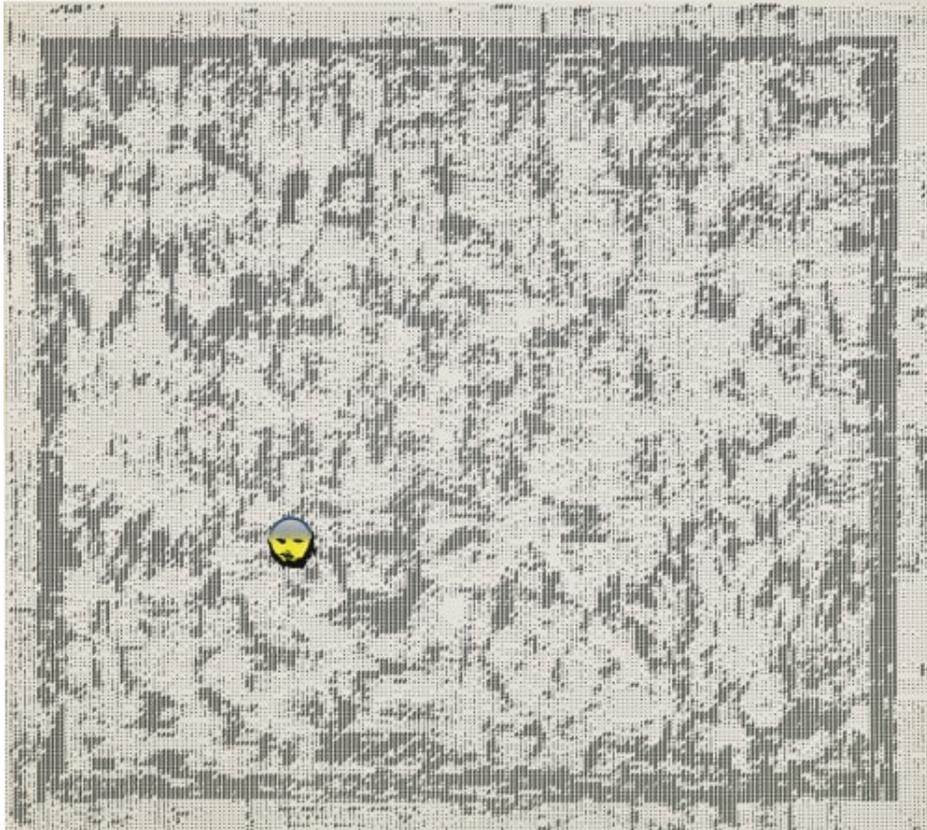
\$800 — 1,200

[Go to Lot](#)



Editions & Works on Paper

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371

Jacqueline Humphries

Untitled

2017

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

S. 22 x 24 1/2 in. (55.9 x 62.2 cm)

Signed, dated and numbered 13/30 in pencil on the reverse, framed.

Estimate

\$600 — 900

[Go to Lot](#)





372

Ken Price

Chet (G. 1539)

1991

Glazed earthenware cup, contained in the original artist's designed display box.

cup 4 x 5 7/8 x 3 in. (10.2 x 14.9 x 7.6 cm)

case 8 x 10 3/8 x 5 5/8 in. (20.3 x 26.4 x 14.3 cm)

The cup signed, dated and numbered 20/25 in black marker on the underside (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their and the artist's inkstamp on the underside).

Estimate

\$3,000 — 5,000

[Go to Lot](#)



372

Ken Price

Literature

Gemini G.E.L. 1539



373

Ken Price

The Fireworm Cup (G. 1538)

1991

Glazed earthenware cup, contained in the original artist's specified display case.

cup 3 7/8 x 6 1/4 x 3 1/4 in. (9.8 x 15.9 x 8.3 cm)

display case 8 1/4 x 10 1/2 x 5 7/8 in. (21 x 26.7 x 14.9 cm)

Signed, dated and numbered 'AC 10/10' in black marker on the underside (one of 10 artist's copies, the edition was 25), published by Gemini G.E.L., Los Angeles (with their and the artist's inkstamp on the underside).

Estimate

\$3,000 — 5,000

[Go to Lot](#)



373

Ken Price

Literature

Gemini G.E.L. 1538



374

LOT OFFERED WITH NO RESERVE

Thomas Hirschhorn

Necklace CNN

2002

Multiple comprised of cardboard, foil, plastic, gold wrapping paper and tape.

dimensions variable, overall: 120 x 84 x 8 in. (304.8 x 213.4 x 20.3 cm)

Signed and numbered 14/50 in black marker on the reverse (there were also 10 artist's proofs), published for Documenta11, Kassel, Germany.

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)



Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 150-151 (another example illustrated)



375

Thomas Hirschhorn

Swiss Made (P. 57)

1999

Multiple comprised of cardboard, aluminum foil, felt, wood, plastic and transparent foil.

89 x 20 1/2 x 2 1/4 in. (226.1 x 52.1 x 5.7 cm)

Signed, dated and numbered 21/50 in black ink on the underside of the watch face (there were also 20 artist's proofs in Roman numerals), published by Parkett, Zurich and New York.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Thomas Hirschhorn

Thomas Hirschhorn—an artist easily recognized for his persistent use of low-grade materials such as tinfoil, cardboard, plywood, plastic, and masking tape in his sculptural assemblages—perfectly illustrates cheapness in all of its senses. From the connotation of poor quality or shoddy standing to appearing easily made, despicable, or having little value, Hirschhorn has cultivated more than aesthetic consistency in his oeuvre. Underlying the objects that he fashions out of these meager materials is a sophisticated machine whose inner workings produce affects and interpretations that extend beyond mere formal statement. Cheap is no longer just an adjective; Hirschhorn makes it a procedure. - Alison Gingeras, Parkett No. 57, 1999

Literature

Parkett 57



376

Jack Pierson

Bougainvillea in Hollywood

1992

Chromogenic print in colors, on Kodak paper.

S. 27 1/4 x 39 3/8 in. (69.2 x 100 cm)

Signed, dated, titled 'Bouganviella', annotated 'N.Y.C.' and numbered 2/3 in blue ballpoint pen on the reverse, framed.

Estimate

\$3,000 — 4,000

[Go to Lot](#)



Editions & Works on Paper

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377

Raymond Pettibon

No Title (I see the...)

2019

The complete set of six Canadian Maple wood skateboard decks.

all approx. 31 x 8 in. (78.7 x 20.3 cm)

Signed on the last board in black marker, all with printed signature and numbered 50/50 in black marker on the tail, published by The Skateroom, Brussels, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



378

Wade Guyton

Untitled (MAY, Saturday, October 6, 2012 Last Update)

2012

Four Epson DURABrite inkjet and letterpress prints, on May Editions letterhead paper, the full sheets.

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

Signed and numbered 25/50 in black ink (there were also 10 artist's proofs), published by the artist, framed.

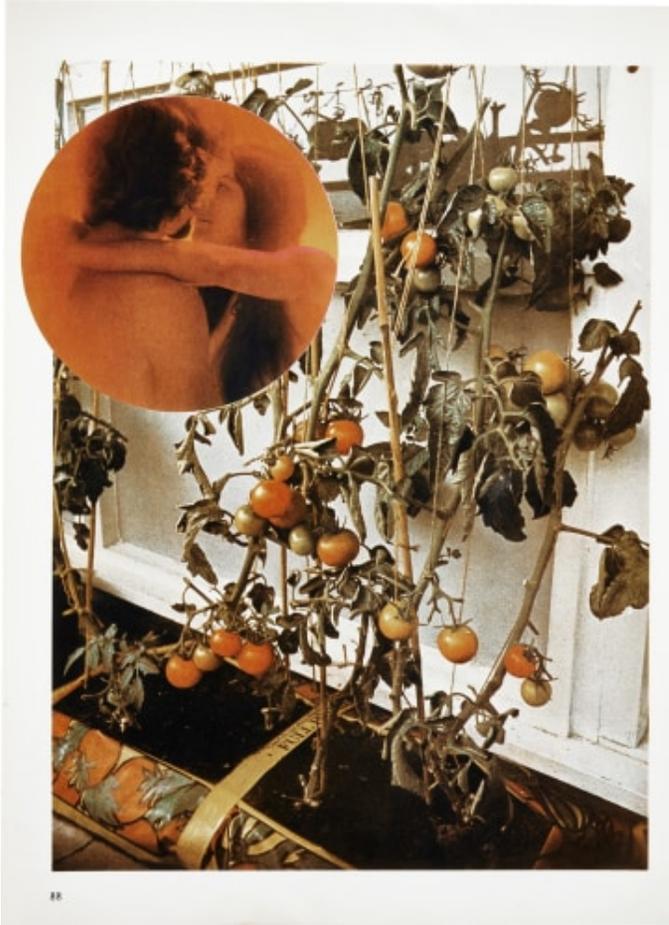
Estimate

\$1,000 — 2,000

[Go to Lot](#)



The edition is a four-page print of the front page of The *New York Times* website on May letterhead. The edition was printed in one day, creating variations of time stamp and, occasionally, layout and headlines for each impression.



379

Wade Guyton

The Tomato Lovers

2006

Chromogenic print in colors, on Fujicolor Crystal Archive paper, with full margins.

I. 14 1/4 x 11 1/4 in. (36.2 x 28.6 cm)

S. 16 1/2 x 12 in. (41.9 x 30.5 cm)

Signed, dated and numbered 43/100 in black ink on the reverse (there were also 20 artist's proofs), published by Texte zur Kunst, Berlin, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)





380

LOT OFFERED WITH NO RESERVE

Teresita Fernández

Fata Morgana Print Series

2015

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

I. 11 x 14 1/8 in. (27.9 x 35.9 cm)

S. 15 x 18 1/8 in. (38.1 x 46 cm)

Signed, titled, dated and numbered 3/5 in pencil, unframed.

Estimate

\$500 — 700 •

[Go to Lot](#)





381

LOT OFFERED WITH NO RESERVE

Thomas Hirschhorn

Echarpe (Scarf)

1996

Duct tape on beige fabric scarf.
8 x 48 in. (20.3 x 121.9 cm)

Estimate

\$3,000 — 5,000 •

[Go to Lot](#)





382

Liz Markus

Blue Faced T-Rex with Auras 01; and Jaws T-Rex with Auras 01

2020

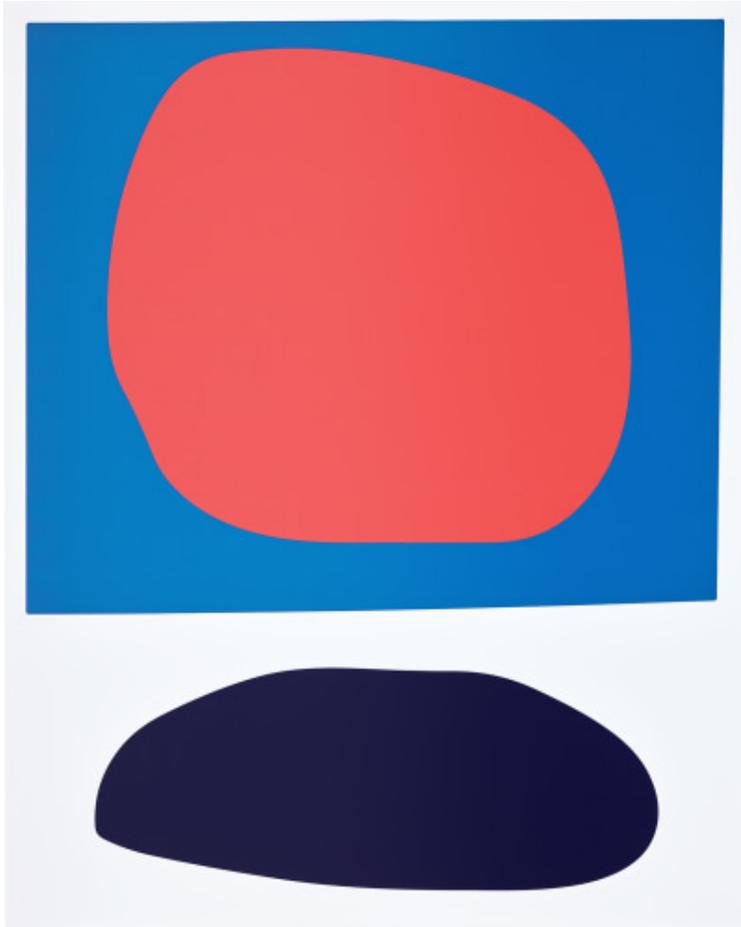
Two archival pigment prints in colors with hand coloring in acrylic, on wove paper, both approx. S. 26 x 21 in. (66 x 53.3 cm)
Both signed and numbered 1/12 in pencil, published by Exhibition A, New York, both unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





383

Paul Kremer

Drop

2016

Archival pigment print in colors, on Epson paper, with full margins.

I. 27 3/4 x 22 1/4 in. (70.5 x 56.5 cm)

S. 30 x 24 in. (76.2 x 61 cm)

Signed, dated and numbered 42/50 in purple ink on the accompanying certificate of authenticity (there were also some artist's proofs), published by Exhibition A, New York, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



Editions & Works on Paper

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PROPERTY SOLD TO BENEFIT PRINT CENTER NEW YORK

384

Paul Henry Ramirez

Juicy Little Passion 4; and Juicy Little Passion 6

2005

Two etchings in colors, with chine collé to wove paper, with full margins.

both l. 13 1/2 x 12 in. (34.3 x 30.5 cm)

both S. 21 x 18 in. (53.3 x 45.7 cm)

Both signed and numbered 7/25 in pencil (there were also 10 artist's proofs), published by Diane Villani Editions, New York, both framed.

Estimate

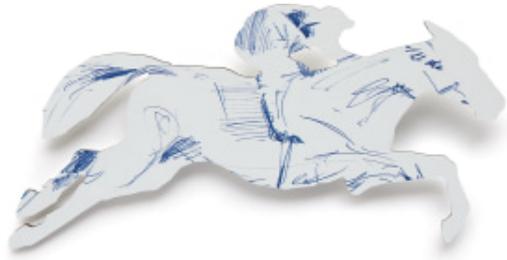
\$1,000 — 2,000

[Go to Lot](#)



Editions & Works on Paper

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385

LOT OFFERED WITH NO RESERVE

Various Artists

Four Artists Space Annual Edition Portfolios

2010, 2011, 2012 and 2013

Four complete portfolios, including six, six, five, and six works respectively, in various media, all contained within their original artist's box.

each box: 24 3/4 x 21 x 1 3/4 in. (62.9 x 53.3 x 4.4 cm)

Works from each portfolio signed and numbered 48/100, 12/100, 6/100, and 26/100 respectively in pencil or ink (some on an accompanying Certificate of Authenticity, some also dated, Tillmans from the 2012 portfolio numbered from the edition of 170, as issued), published by and to benefit Artists Space, New York, all of the prints framed.

Estimate

\$5,000 — 7,000 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 24 October 2022 / 10am EDT



386

Zak Smith

Untitled

2007

Ink drawing with lipstick, on lined notebook paper.

S. 9 3/4 x 6 3/8 in. (24.8 x 16.2 cm)

Signed with initials in blue ink on the reverse, with
hand-written text by the artist on the reverse, framed.

Estimate

\$600 — 900

[Go to Lot](#)



386

Zak Smith

Provenance

Fredericks and Freiser, New York

Editions & Works on Paper

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387

Beatriz Milhazes

Pink Sunshine

2021

Lithograph in colors, on Fabriano 5 paper, the full sheet.

S. 18 5/8 x 23 in. (47.3 x 58.4 cm)

Signed in pencil and numbered 56/100 (printed) on a label affixed to the reverse, published by Museum in Progress, Vienna, to benefit the Safety Curtain project at the Vienna State Opera, unframed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)





388

LOT OFFERED WITH NO RESERVE

Carol Bove

Fazzm

2016

Screenprint in colors, on Coventry Rag paper, the full sheet.

S. 30 x 20 1/8 in. (76.2 x 51.1 cm)

Signed, titled, dated and numbered 9/50 in pencil on the reverse (there were also 5 artist's proofs), published by The Song Cave, Brooklyn, unframed.

Estimate

\$600 — 900 •

[Go to Lot](#)





389

LOT OFFERED WITH NO RESERVE

Chiho Aoshima

Sky

2005

Chromogenic print in colors, face-mounted to Plexiglas, flush-mounted and with hanging cleat/strainer on the reverse.

67 x 67 in. (170.2 x 170.2 cm)

Presumably from the edition of 6, lacking the signed and numbered label.

Estimate

\$2,000 — 3,000 •

[Go to Lot](#)





390

LOT OFFERED WITH NO RESERVE

Claudia Comte

Indiana Jones

2012

The complete set of four screenprints in colors, on wove paper, the full sheets.

all S. 27 5/8 x 19 3/4 in. (70.2 x 50.2 cm)

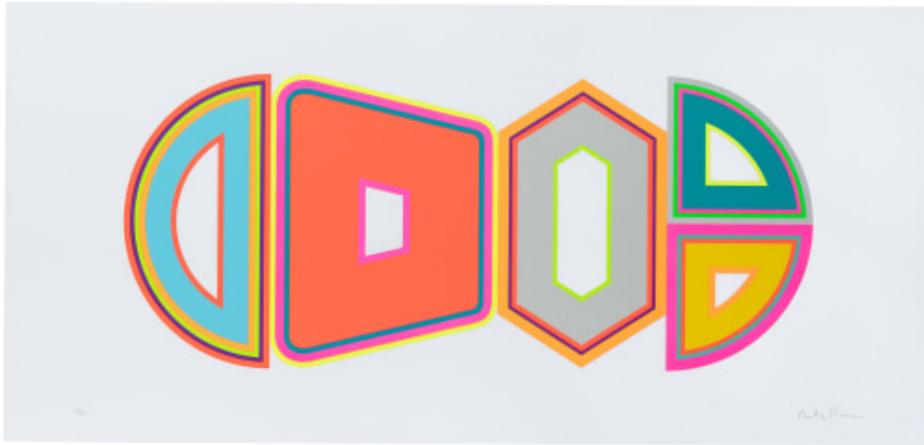
All signed, dated and numbered 10/12 in pencil on the reverse, published by BolteLang, Zurich, all framed.

Estimate

\$600 — 900 •

[Go to Lot](#)





391

Beverly Fishman

Untitled (Pain, Asthma, Depression, ADHD)

2019

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

I. 12 x 28 1/4 in. (30.5 x 71.8 cm)

S. 18 x 38 in. (45.7 x 96.5 cm)

Signed and numbered 18/50 in pencil, published by Louis Buhl & Co., Detroit, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)





392

Jeremy Deller

Stonehenge at Sunset

2013

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

S. 23 1/2 x 35 1/2 in. (59.7 x 90.2 cm)

Signed and numbered 11/60 in pencil on the reverse (there were also 10 artist's proofs), published by Glasgow International, Scotland, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)





393

Javier Calleja

Do Not Touch

2020

Painted resin and steel multiple with accompanying acrylic painting, on canvas, all contained in the original wood crate.

figure 14 1/8 x 7 1/8 x 7 7/8 in. (35.9 x 18.1 x 20 cm)

canvas 8 1/8 x 6 3/8 x 11/4 in. (20.6 x 16.2 x 3.2 cm)

crate 13 x 18 1/4 x 12 1/4 in. (33 x 46.4 x 31.1 cm)

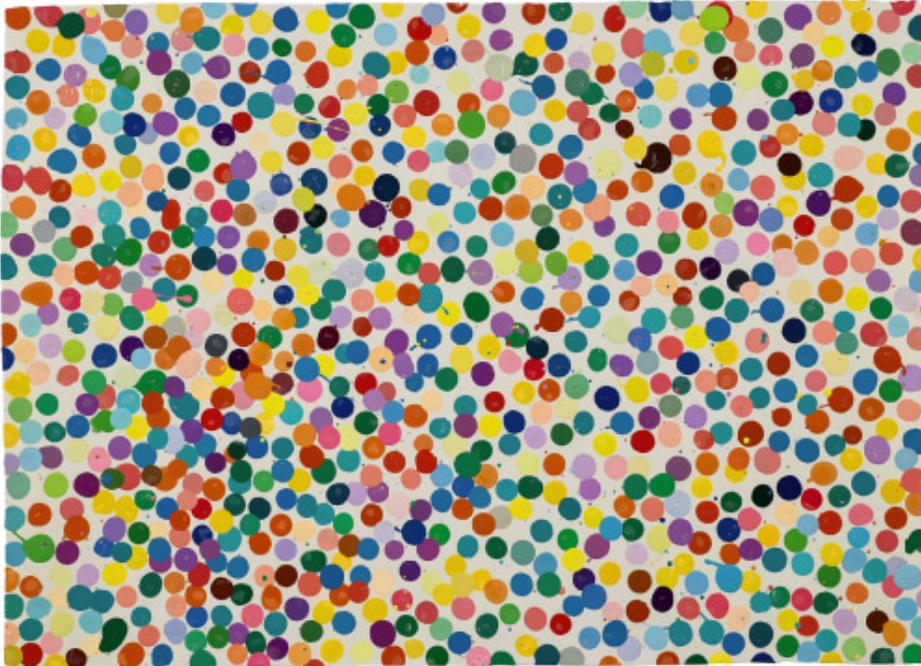
Signed and numbered 129/250 in black ink on the reverse of the canvas, produced by APPortfolio, London.

Estimate

\$7,000 — 10,000

[Go to Lot](#)





394

Damien Hirst

165 Set me free, from The Currency

2016

Enamel paint, on handmade paper, with the original accompanying black card box.

S. 8 1/2 x 11 3/4 in. (21.6 x 29.8 cm)

Signed, titled, dated and numbered '165. Set me free. 2016 Damien Hirst' in pencil on the reverse, from the series of 10,000 unique variants, with the artist's blindstamp, microdot, hallmark and hologram on the reverse, contained in the artist's specified frame.

Estimate

\$10,000 — 15,000

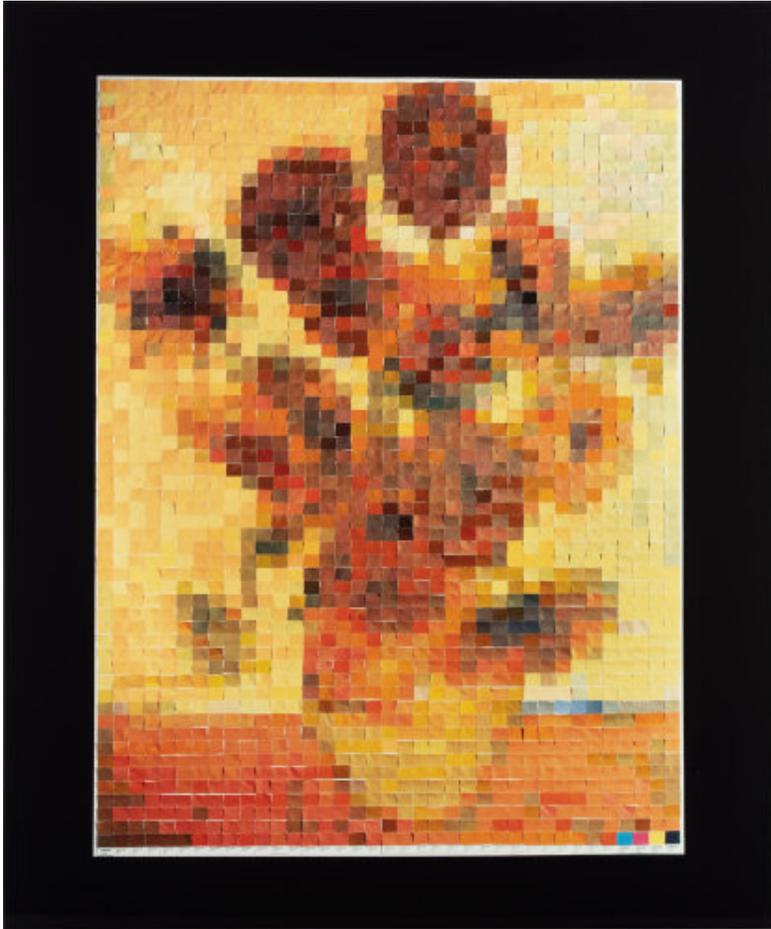
[Go to Lot](#)



"The Currency is an artwork, and anyone who buys it will participate in this work, it's not just about owning it. It is the most exciting project I have ever worked on by far." —Damien Hirst

The Currency is Damien Hirst's first NFT. The series includes a total of 10,000 NFTs, also known as Tenders, which correspond to 10,000 unique physical artworks. Successful buyers initially received NFTs but have the option of choosing the physical artwork by a certain deadline. Once all decisions are made, the artist burns the unkept copy - either the work on paper or the NFT. The collection is on the Palm blockchain, which is based on Ethereum.

Video: <https://www.youtube.com/embed/vEsVJJy1od4>



395

Vik Muniz

Sunflowers (after Van Gogh), from Pictures of Color

2002

Chromogenic print in colors, on photo paper.

S. 24 x 20 in. (61 x 50.8 cm)

Signed, dated '2004' and numbered 36/40 in black ink on the reverse (there were also 4 artist's proofs), framed.

Estimate

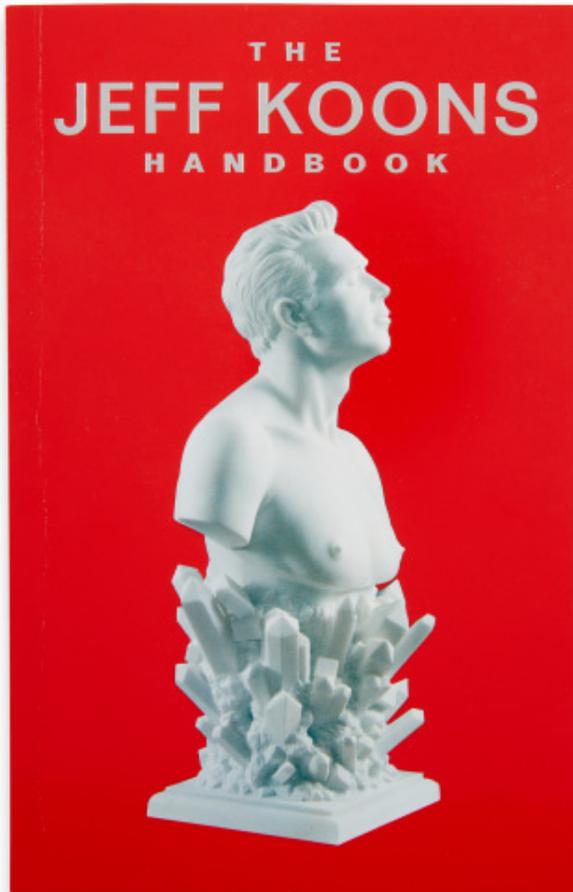
\$5,000 — 7,000

[Go to Lot](#)



Editions & Works on Paper

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PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

396

LOT OFFERED WITH NO RESERVE

Jeff Koons

The Jeff Koons Handbook

1992

Paperback artist monograph.

7 3/4 x 5 x 1/2 in. (19.7 x 12.7 x 1.3 cm)

Signed, dated '93' and with a flower drawing in silver
ink on the title page, published by Rizzoli, New York.

Estimate

\$500 — 700 •

[Go to Lot](#)





PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

397

Jeff Koons

Balloon Dog (Yellow)

2015

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with silver printed signature and original plastic stand. diameter 10 1/2 in. (26.7 cm)

Stamp-numbered 1422/2300 in gold ink on the underside, further numbered in black ink on the accompanying Bernardaud card, manufactured by Bernardaud, Limoges, published by the Museum of Contemporary Art, Los Angeles.

Estimate

\$5,000 — 7,000

[Go to Lot](#)





398

Jeff Koons

Puppy

1998

Glazed white ceramic vase, contained in the original Styrofoam-lined white and blue cardboard box.
17 1/2 x 17 1/2 x 11 in. (44.5 x 44.5 x 27.9 cm.)

Incised signature, date and stamp-numbered 452/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp).

Estimate

\$5,000 — 7,000

[Go to Lot](#)





399

Ai Weiwei

Artist's Hand

2017

Cast urethane resin multiple with electroplated rhodium, lacking the original cardboard presentation box.

4 7/8 x 3 3/4 x 4 1/4 in. (12.4 x 9.5 x 10.8 cm)

With incised signature on the underside, from the edition of 1000, published by the Public Art Fund, USA in collaboration with eBay for Charity to benefit the exhibition *Ai Weiwei: Good Fences Make Good Neighbors*, New York, 2018.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Editions & Works on Paper

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400

KAWS

UPS AND DOWNS: one plate

2013

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

S. 35 x 23 in. (88.9 x 58.4 cm)

Signed, dated and numbered 8/100 in pencil (there were also 20 artist's proofs), published by the artist, New York, framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)





401

Yoshitomo Nara

Flashlight Girl (M. & S. E-2004-003)

2002-2004

Photogravure and drypoint, on wove paper, the full sheet.

S. 19 x 15 in. (48.3 x 38.1 cm)

Signed, dated '2002-04' and numbered 13/36 in pencil (there were also 9 artist's proofs), published by KIDO Press, Inc., Tokyo (with their blindstamp), framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



401

Yoshitomo Nara

Literature

Miyamura and Suzuki E-2004-003



402

Takashi Murakami

Oval (Peter Norton Christmas Project 2000)

2000

Polychrome plastic multiple containing a mini CD.

10 1/4 x 7 1/4 x 7 1/4 in. (26 x 18.4 x 18.4 cm)

From the edition of 2000, published by Peter Norton Family Christmas Project, Santa Monica.

Estimate

\$2,000 — 3,000

[Go to Lot](#)

