New York Auction / 19 April 2022 / 5pm EDT

Sale Interest: 373 Lots



PHILLIPS

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Sale Interest: 373 Lots

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

Sale Designation When sending in written bids or making enquiries please refer to this sale as NY030122 or Editions & Works on Paper.

Absentee and Telephone Bids tel +1 212 940 1228 bidsnewyork@phillips.com Editions Department Editions@phillips.com 212 940 1220

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Sale Interest: 373 Lots



Joan Miró
Le Cracheur de flammes (The Fl...
Estimate \$25,000 — 35,000



6
Georges Braque
Si je mourais là-bas (If I Died Th...
Estimate \$6,000 — 8,000



Joan Miró
Sans le soleil, malgré les autres ...
Estimate \$8,000 — 12,000



7
Various Artists includi...
La Magie quotidienne (Daily Ma...
Estimate \$9,000 — 12,000



Marc Chagall
Now the King loved science and ...
Estimate \$15,000 - 25,000



8
Zao Wou-Ki
Beauregard (Å 307-311)
Estimate \$8,000 — 12,000



4
Marc Chagall
So I came forth of the Sea and s...
Estimate \$7,000 — 10,000



Georges Braque
Composition (Nature morte I) (C...
Estimate \$10,000 — 15,000



5
Marc Chagall
Then the old woman mounted o...
Estimate \$6,000 - 9,000



10
Salvador Dalí
Les Caprices de Goya de Dali (D...
Estimate \$20,000 — 30,000

PHILLIPS



11
Pablo Picasso
Les Trois baigneuses, I (The Thr...
Estimate \$12,000 — 18,000



12
Pablo Picasso
Profile en trois couleurs (Profile i...
Estimate \$15,000 — 25,000



13
Pablo Picasso
Engraved bottle (Bouteille grav...
Estimate \$12,000 — 18,000



14

Jean Dubuffet

Site de mémoire I (Memory Site ...
Estimate

\$100,000 — 150,000



Francis Bacon
Study for Bullfight No 1 (S. 10, T. ...
Estimate \$50,000 — 70,000



Jasper Johns
The Seasons (ULAE 238-241)
Estimate
\$100,000 — 150,000



17
Wayne Thiebaud
Four Cakes, from Recent Etchin...
Estimate \$30,000 - 50,000



18
Wayne Thiebaud
Boston Cremes, from Seven Still...
Estimate \$20,000 — 30,000



19
Wayne Thiebaud
Eight Lipsticks
Estimate \$30,000 - 50,000



20 Wayne Thiebaud Lipsticks-Black Estimate \$10,000 — 15,000



21
Wayne Thiebaud
Rabbit, from Seven Still Lifes an...
Estimate \$15,000 - 25,000



22
Wayne Thiebaud
Freeway Curve
Estimate \$20,000 - 30,000



23
Wayne Thiebaud
Twin Peaks Downgrade #1
Estimate \$20,000 — 30,000



24
Wayne Thiebaud
Dark Hill River
Estimate \$10,000 — 15,000



25
Wayne Thiebaud
Hill River
Estimate \$10,000 — 15,000



26
Wayne Thiebaud
Large Sucker, from Seven Still Li...
Estimate \$15,000 - 25,000



27
Wayne Thiebaud
Candy Apples
Estimate \$30,000 - 50,000



28
Wayne Thiebaud
Snack Bar
Estimate \$8,000 — 12,000



Jasper Johns
Untitled (Red Yellow Blue)
Estimate \$20,000 — 30,000



30
Vija Celmins
Two Shells
Estimate \$10,000 — 15,000

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31
Vija Celmins
Ocean Surface
Estimate \$12,000 — 18,000



32 Helen Frankenthaler Tales of Genji III Estimate \$90,000 — 120,000



33
David Hockney
Paper Pools (T. 269, M.C.A.T. 23...
Estimate \$20,000 — 30,000



34
David Hockney
A Bigger Book, Art Edition A, B, ...
Estimate

\$120,000 — 180,000



35
David Hockney
Matelot Kevin Druez 2
Estimate \$12,000 - 18,000



36

David Hockney

Viewers Looking at a Ready-ma...
Estimate \$80,000 — 120,000



37

Jeff Koons

Gazing Ball (da Vinci Mona Lisa)
Estimate \$40,000 - 60,000



38
Andy Warhol
Liz (F. & S. 7)
Estimate \$30,000 - 50,000



39
Andy Warhol
Marilyn (F. & S. 24)
Estimate
\$150,000 — 200,000



40 Andy Warhol Marilyn (F. & S. 23) Estimate \$120,000 — 180,000



41
Andy Warhol
Grace Kelly (F. & S. 305)
Estimate
\$80,000 — 120,000



Andy Warhol
Siberian Tiger, from Endangere...
Estimate
\$100,000 — 150,000



43
Andy Warhol
Flowers (F. & S. 64-73)
Estimate
\$1,000,000 — 1,500,000



44
Andy Warhol
Mobil, from Ads (F. & S. 350)
Estimate \$50,000 — 70,000



Andy Warhol
Van Heusen (Ronald Reagan), fr...
Estimate \$20,000 — 30,000



46
Alex Katz
Black Dress (Carmen)
Estimate \$8,000 — 12,000



47
Alex Katz
Ulla in Black Hat (S. 465)
Estimate \$25,000 — 35,000



Alex Katz
Vivien in Black Hat (S. 464)
Estimate \$25,000 — 35,000



49
Alex Katz
Anne (S. 240)
Estimate \$15,000 — 25,000



50
Alex Katz
Coca-Cola Girl 3
Estimate \$12,000 — 18,000

New York Auction / 19 April 2022 / 5pm EDT



51
Tom Wesselmann
Still Life with Orange and Tulip
Estimate \$30,000 - 50,000



Roy Lichtenstein
Reflections on Crash, from Refle...
Estimate
\$100,000 — 150,000

52



Roy Lichtenstein
Reflections on The Scream, fro...
Estimate
\$100,000 — 150,000



Roy Lichtenstein
Shipboard Girl (C. II.6)
Estimate \$10,000 — 15,000



Soy Lichtenstein

Titled (C. 307)

Estimate \$20,000 - 30,000



56
Roy Lichtenstein
Study of Hands (C. 191)
Estimate \$12,000 - 18,000



James Rosenquist
Horse Blinders: West, North, Ea...
Estimate \$12,000 — 18,000



58
Keith Haring
The Blueprint Drawings (L. pp. 1...
Estimate
\$275,000 — 350,000



Keith Haring

Apocalypse Suite (L. pp. 98-109)

Estimate

\$100,000 — 150,000



David Wojnarowicz

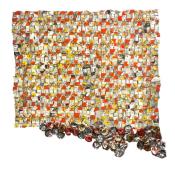
Earth & Wind; and Fire & Water, ...

Estimate \$10,000 — 15,000





61 David Wojnarowicz Untitled (Act Up Diptych) Estimate \$6,000 — 9,000



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



62 Louise Bourgeois The View from the Bottom of th... Estimate \$20,000 — 30,000



67 Kerry James Marshall Brownie \$20,000 — 30,000 Estimate



63 Louise Bourgeois Homely Girl, A Life (MoMA 926-... Estimate \$15,000 — 25,000



68 Kerry James Marshall Vignette (Wishing Well) Estimate \$25,000 — 35,000



64 Louise Bourgeois What is the Shape of This Probl... Estimate \$30,000 — 40,000



65 Ebony G. Patterson Untitled, from The Of 72 Project Estimate \$12,000 — 18,000



69 Mark Bradford Untitled \$25,000 — 35,000 Estimate



70 **Adam Pendleton** Untitled **Estimate** \$80,000 — 120,000



71
Rashid Johnson
Broken Men
Estimate \$25,000 — 35,000





72
Mickalene Thomas
Trois Divas (A E I O U and somet...
Estimate \$15,000 - 25,000



73
Kehinde Wiley
After La Negresse, 1872
Estimate \$10,000 — 15,000



74
Kehinde Wiley
Louis XVI, the Sun King
Estimate \$10,000 — 15,000



75
Kehinde Wiley
St. Francis of Adelaide
Estimate \$10,000 - 15,000



76
Walton Ford
Benjamin's Emblem
Estimate \$10,000 — 15,000



77
Walton Ford
Tale of Johnny Nutkin
Estimate \$10,000 — 15,000



78
Walton Ford
Visitation
Estimate \$10,000 - 15,000



79
Gerhard Richter
EIS 2 (Ice 2) (B. 123, R. p. 197)
Estimate \$40,000 — 60,000



80 Yves Klein Table Bleu KleinTM / Klein Blue Estimate \$15,000 — 20,000

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



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



82 Barnett Newman Note IV, from Notes (S. 25) Estimate \$6,000 — 9,000



87 Robert Longo Eric; and Ellen, from Men in the ... Estimate \$60,000 — 80,000



83 Richard Serra Level I Estimate \$12,000 — 18,000



88 Yoshitomo Nara Untitled (M. & S. E-2010-003 - E... Estimate \$400,000 — 600,000



85 This lot is no longer available. Brice Marden Cold Mountain Series, Zen Studi... Estimate \$50,000 — 70,000



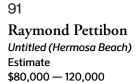
84

89 Yayoi Kusama Pumpkin (OG) (K. 156) Estimate \$25,000 — 35,000



90 **Tom Sachs** Hello Kitty Estimate \$10,000 — 15,000







92
Harland Miller
Love Saves The Day
Estimate \$40,000 - 60,000



93
Jonas Wood
Clipping
Estimate \$10,000 — 15,000

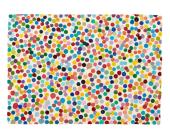


94

Damien Hirst

Methamphetamine

Estimate \$20,000 - 30,000



95
Damien Hirst
5941 Can you see?, from The Cur...
Estimate \$15,000 - 20,000



96
Kenny Scharf
Flores Pink
Estimate \$15,000 - 20,000



97

Julian Opie

Street 1; Street 2; Street 3; and ...
Estimate \$30,000 - 50,000



98

Julian Opie

Cap; Earphones; Long Hair; Den...
Estimate \$50,000 — 70,000



Jenny Holzer
it's hard to know..., from The Su...
Estimate \$8,000 — 12,000



100
Christopher Wool
My House I
Estimate \$12,000 — 18,000



101
Martin Kippenberger
35 Mirror Babies (G. & C. 9)
Estimate \$25,000 — 35,000



102
Chris Levine
Banksy [3D]
Estimate \$18,000 - 25,000



103
Banksy
Morons
Estimate \$40,000 - 60,000



104
After Jean-Auguste-Do...
À Mr. A. LeClère, ses élèves et s...
Estimate \$700 — 1,000



105
Jean-François Raffaëlli
La Gare du Champ-de-Mars (Th...
Estimate \$400 — 600



106
Paul Gauguin
Portrait de Stéphane Mallarmé ...
Estimate \$1,500 — 2,500



107
Pierre-Auguste Renoir
La Danse à la campagne, 2e pla...
Estimate \$4,000 — 6,000



108
Mary Cassatt
Nursing (see B. 135)
Estimate \$4,000 — 6,000



109
Mary Cassatt
Denise Holding her Child (B. 204)
Estimate \$600 - 900



110
Pablo Picasso
Au cirque (At the Circus), plate ...
Estimate \$3,000 — 4,000



111
After Pablo Picasso
Harlequin, from Barcelona Suite...
Estimate \$4,000 — 6,000



112
After Pablo Picasso
Mère et enfant au fichu, from B...
Estimate \$3,000 - 5,000



Pablo Picasso
Le Repos du sculpteur II (The Sc...
Estimate \$6,000 — 9,000



Pablo Picasso

Homme nu avec femme ivre et j...
Estimate \$2,500 — 3,500



115
Pablo Picasso
Peintre au travail (Peintre barbu...
Estimate \$6,000 — 9,000



116
Pablo Picasso
Femme à la fleur sur un transat ...
Estimate \$4,000 — 6,000



117

Pablo Picasso

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



118
Pablo Picasso
Homme arrêtant un cheval deva...
Estimate \$4,000 — 6,000



119
Pablo Picasso
Homme-chien et femme, avec u...
Estimate \$3,000 - 5,000



120
After Pablo Picasso
Visage (Face)
Estimate \$2,500 - 3,500



121
Pablo Picasso
Têtes (Heads) (R. 368)
Estimate \$2,500 — 3,500



122
After Pablo Picasso
Colombe au soleil (Dove in the S...
Estimate \$2,500 — 3,500



123
Pablo Picasso
Le Vieux Roi (The Old King) (B. ...
Estimate \$1,000 — 1,500



124
Georges Braque
Si je mourais là-bas (If I Died Th...
Estimate \$1,500 — 2,500



125
Salvador Dalí
Fantasie des saisons (Les Saiso...
Estimate \$2,500 — 3,500



126
Salvador Dalí
New York Central Park Winter, f...
Estimate \$1,000 - 2,000



127
After Pierre Bonnard
Les Raisins (The Grapes), from ...
Estimate \$700 — 1,000



128
Marc Chagall
Fleurs devant la fenêtre (Flower...
Estimate \$5,000 - 7,000



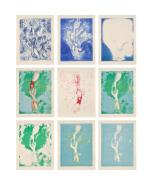
129
Marc Chagall
Nuit d'été (Summer's Night) (M....
Estimate \$4,000 — 6,000



130
Marc Chagall
Le Violoniste au coq (The Violini...
Estimate \$5,000 — 7,000



131
Marc Chagall
Then the boy displayed to the D...
Estimate \$1,500 - 2,500



132
Marc Chagall
So she came down from the tree...
Estimate \$1,500 - 2,500



Marc Chagall
When Abdullah got the net asho...
Estimate \$1,500 - 2,500



Marc Chagall
Then he spent the night with her...
Estimate \$1,500 — 2,500



135
Marc Chagall
From Les Ateliers de Marc Chag...
Estimate \$4,000 - 6,000



136
Marc Chagall
Jeremiah in the Pit, plate 102, fr...
Estimate \$1,500 — 2,500



137
Marc Chagall
Bouquets au ciel bleu (Blue Sky ...
Estimate \$5,000 — 7,000



138
Marc Chagall
L'Artiste Phénix (The Phoenix Ar...
Estimate \$6,000 — 9,000



139
Marino Marini
Marino from Shakespeare II, pla...
Estimate \$1,500 — 2,500



140 After Joan Miró Rose matinale au clair de la lune... Estimate \$3,000 — 5,000



141 **Joan Miró** *Fusée (Rocket): plate 5 (D. 256, ...* Estimate \$3,000 — 5,000



Joan Miró
La Biche chantant La Tosca (The...
Estimate \$3,000 — 5,000



Joan Miró
La Danse nuptiale (Wedding Da...
Estimate \$2,500 — 3,500



Joan Miró
Village d'oiseaux (Bird Village) (...
Estimate \$6,000 — 8,000



Joan Miró
Derrière le Miroir (Behind the Mi...
Estimate \$400 — 600



146
Joan Miró
Homentage a Joan Prats (Tribut...
Estimate \$2,500 — 3,500



147

Joan Miró

Le Chat (The Cat) (M. 636)

Estimate \$3,000 - 5,000



148

Joan Miró

Ma de proverbis (My Proverb): p...
Estimate \$2,500 — 3,500



Joan Miró
Le Marteau sans maître (The Ha...
Estimate \$3,000 — 5,000



150

Joan Miró

cover for Maîtres-Graveurs Cont...
Estimate \$1,000 - 2,000



151

Joan Miró

La Mélodie acide (The Acid Mel...

Estimate \$2,000 — 4,000



152

Joan Miró

Passage de L'Egyptienne (Passa...
Estimate \$2,500 — 3,500



Joan Miró
El Innocente (The Innocent): pla...
Estimate \$3,000 - 5,000



154

Joan Miró

Album 21: one plate (M. 1130, se...

Estimate \$1,500 — 2,500



Alberto Giacometti
Rimbaud vu par las peintres (Ri...
Estimate \$4,000 — 6,000



Alberto Giacometti
Standing Nude II (L. 36)
Estimate \$4,000 — 6,000



157
Henri Matisse
Jeune femme à la coiffure Holla...
Estimate \$7,000 — 10,000



158
Henri Matisse
Figure au col et manchettes de ...
Estimate \$5,000 — 7,000



159
Henry Moore
Eight Reclining Figures (C. 97)
Estimate \$1,000 - 2,000



160
Henry Moore
Reclining Mother and Child with...
Estimate \$1,000 - 2,000



161
Ben Nicholson
Pisa as intended (L. 42, C. 41)
Estimate \$1,000 - 2,000



162
Ben Nicholson
Siena (large version) (L. 22, C. 39)
Estimate \$1,000 - 2,000



163

Barbara Hepworth

Sun Setting, from the Aegean S...
Estimate \$2,000 - 4,000



164
Lucio Fontana
Concetto Spaziale, from Corrent...
Estimate \$2,500 — 3,500



165
Serge Poliakoff
Composition rouge, jaune et ble...
Estimate \$3,000 - 5,000



166
Serge Poliakoff
Composition grise, verte et bleu...
Estimate \$1,500 — 2,500



167
Eduardo Chillida
Aldizkatu II (K. 72027)
Estimate \$2,500 - 3,500



168
Hans Hartung
Untitled (Gravure 10) (S. 39)
Estimate \$700 - 1,000



169

Zao Wou-Ki

Untitled (Å. 120)

Estimate \$3,000 - 5,000



170

Zao Wou-Ki

Les Cerfs (The Deer) (Å 76)

Estimate \$2,000 — 4,000





171
Georges Item
[Sheep]; and [Cows]
Estimate \$500 - 700



172
Antoni Tàpies
Forma ombrejad (G. 1122)
Estimate \$2,500 - 3,500



173
Antoni Tàpies
Variació 1 (G. 1271)
Estimate \$2,500 — 3,500



174

Stuart Davis

Ivy League (C. & M. p. 79)

Estimate \$600 — 900



175
Lyonel Feininger
Manhattan 3, stone II (P. L19)
Estimate \$1,000 — 2,000



176
Alexander Calder
Bonnet Phrygien et barres de fe...
Estimate \$2,000 — 3,000



177
Alexander Calder
Le Chevalier (Knight)
Estimate \$800 - 1,200



178
Alexander Calder
La Pointe de non-retour (The Po...
Estimate \$2,000 — 4,000



179
Alexander Calder
Loops and Yin Yang
Estimate \$2,000 - 3,000



180
Alexander Calder
[Untitled, Loops and Yin Yang]
Estimate \$2,500 — 3,500



181
Alexander Calder
Flight from Tyranny, for Amnest...
Estimate
Estimate On Request



182
Alexander Calder
McGovern for McGovernment
Estimate \$2,000 - 4,000



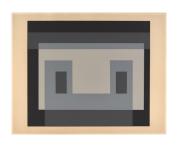
183

Josef Albers

SP-IV, from SP series (D. 175.4)
Estimate \$3,000 — 5,000



Josef Albers
Day and Night: Homage to the S...
Estimate \$2,000 — 4,000



Josef Albers
I-S Va 5, from Six Variants (D. 19...
Estimate \$2,000 — 4,000



Josef Albers
ELC 2-D, from Embossed Linear ...
Estimate \$1,500 - 2,500



187 **Bridget Riley** *Going Across (P. 61, S. 45)*Estimate \$4,000 — 6,000



188
Al Held
Straits of Magellan
Estimate \$1,500 - 2,500



189
Ilya Bolotowsky
Untitled
Estimate \$1,000 - 2,000



190 Victor Vasarely Stèle Estimate \$1,500 – 2,500



191
Ellsworth Kelly
Orange (G. 1890, A. 300)
Estimate \$6,000 — 9,000



192
Ellsworth Kelly
Green (G. 1888, A. 299)
Estimate \$7,000 — 10,000



193
Ellsworth Kelly
Dark Blue and Red (Bleu Foncé ...
Estimate \$6,000 — 8,000



194
Ellsworth Kelly
Purple, from Fourth Curve series...
Estimate \$5,000 — 7,000



195
Ellsworth Kelly
Red Curve (P. 56, G. 1795, A. 278)
Estimate \$4,000 — 6,000



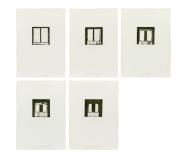
196
Ellsworth Kelly
Sunflower I (G. 2009, A. 313)
Estimate \$5,000 — 7,000



197
Ellsworth Kelly
Wild Grape Leaves II (G. 2012, A...
Estimate \$6,000 — 9,000



198
Frank Stella
Club Onyx-Seven Steps, from Bl...
Estimate \$2,000 — 3,000

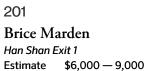


199
Brice Marden
Focus I-V (L. 32I-V)
Estimate \$5,000 — 7,000



200
Brice Marden
The Fungoid Rock
Estimate \$5,000 — 7,000







202
Sol LeWitt
Untitled
Estimate \$8,000 — 12,000



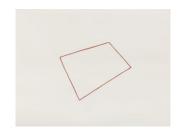
203
Sol LeWitt
Black Loops and Curves (K. 1999...
Estimate \$800 — 1,200



Joan Mitchell
Brush, from the Bedford Series (...
Estimate \$5,000 — 7,000



205
Eleanore Mikus
Relief #9
Estimate \$1,000 - 2,000



206
Fred Sandback
Untitled (J. 21)
Estimate \$2,000 - 3,000



207
Fred Sandback
Untitled (J. 61)
Estimate \$2,000 - 3,000



208
Fred Sandback
Untitled (J. 84)
Estimate \$1,000 — 1,500



209
Fred Sandback
Lithograph (J. 108)
Estimate \$1,000 - 2,000



210
Fred Sandback
Untitled (J. 110)
Estimate \$1,000 - 2,000



211
Kaz Oshiro
Black Flag (Red)
Estimate \$3,000 - 5,000



212
Sam Francis
Chinese Opal (SF 101) (L. L111)
Estimate \$3,000 — 5,000



213
Robert Motherwell
Calligraphy I (E. & B. 490)
Estimate \$3,000 — 5,000



214
Robert Natkin
[Untitled]
Estimate \$700 - 1,000



215
Sam Gilliam
Untitled #1, from a series of 21 u...
Estimate \$5,000 - 7,000



216
Elizabeth Murray
Up Dog
Estimate \$3,000 - 5,000



217
Elizabeth Murray
Charlotte (Poetry Project Print)
Estimate \$400 - 600



218
Elizabeth Murray
Snake Cup
Estimate \$500 - 700



219
Nicholas Howey
Late Night
Estimate \$2,000 - 4,000



220
Steven Sorman
Trees Blowing and Blowing like ...
Estimate \$400 — 600



221
David Hockney
Untitled for Joel Wachs (G. 1584)
Estimate \$5,000 - 7,000



222
David Hockney
Blue Hang Cliff
Estimate \$10,000 — 15,000



223
David Hockney
Hockney's Alphabet
Estimate \$1,500 — 2,000



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



225
David Hockney
An Erotic Etching (S.A.C. 172)
Estimate \$3,000 - 5,000



226
Tom Wesselmann
Smoker (S. 1976.18)
Estimate \$6,000 — 8,000



227
Claes Oldenburg
Butt for Gantt, from Harvy Gant...
Estimate \$800 - 1,200



228
Andy Warhol
From A to B and Back Again, th...
Estimate \$1,000 — 2,000



229
Andy Warhol
Cow (F. & S. 11A)
Estimate \$6,000 — 9,000



230
Andy Warhol
Mao (wallpaper) (F. & S. 125A)
Estimate \$3,000 — 5,000



231
Andy Warhol
U. N. Stamp (F. & S. 185)
Estimate \$3,000 — 5,000



232
Andy Warhol
Golda Meir (F. & S. 153A)
Estimate \$2,000 — 3,000



233
Roy Lichtenstein
The Solomon R. Guggenheim M...
Estimate \$3,000 — 5,000



Roy Lichtenstein
This Must Be the Place (C. III.20)
Estimate \$6,000 — 8,000



235
Richard Estes
Holland Hotel (A. p. 127)
Estimate \$8,000 — 12,000



236
Richard Estes
Ten Doors, from Urban Landsca...
Estimate \$1,500 — 2,500



237
Ed Ruscha
Here and Now
Estimate \$4,000 — 6,000



238
Ed Ruscha
Selected Books
Estimate \$5,000 - 7,000



John Baldessari
Eight Soups: Pea Soup
Estimate \$8,000 — 12,000



240

John Baldessari

Two Unfinished Letters (H. 62)

Estimate \$6,000 — 8,000



241

John Baldessari

Six Colorful Expressions (Frozen...

Estimate \$1,500 - 2,500



242
Sigmar Polke
Filmvorführung (Film Screening...
Estimate \$4,000 — 6,000



243
Sigmar Polke
Untitled (Blumentopf) (Flowerp...
Estimate \$1,000 - 2,000



244
Gerhard Richter
Bahnhof (Hannover) (B. 10)
Estimate \$4,000 — 6,000



245

James Rosenquist

Night Smoke II (S. 15, G. 26)

Estimate \$1,500 — 2,500



John Cage
11 Stones
Estimate \$2,000 - 4,000



247
Richard Artschwager
Untitled (Box with drawers) (S. 1...
Estimate \$1,000 - 2,000



248
Arman
Abacale Guitar
Estimate \$4,000 — 6,000



249

Jasper Johns

Figure 5

Estimate \$6,000 — 9,000



250
Jasper Johns
Ventriloquist (ULAE 250)
Estimate \$5,000 — 7,000



251
Jasper Johns
Untitled (U.L.A.E. 13)
Estimate \$1,500 - 2,500



Jasper Johns
Bent "U", from Fragment-Accor...
Estimate \$2,500 — 3,500



John Wesley
Boyfriends (P. 62)
Estimate \$1,500 - 2,500



254
Alex Katz
Red Grooms and Lizzy Ross, fro...
Estimate \$3,000 — 5,000



255
Richard Diebenkorn
Seated Woman
Estimate \$2,500 - 3,500



256
Richard Diebenkorn
#15 (standing nude with arms o...
Estimate \$1,200 - 1,800



257
Manolo Valdés
Las Meninas
Estimate \$6,000 — 9,000



258
Manolo Valdés
Las Meninas
Estimate \$6,000 — 9,000



259
Manolo Valdés
Las Meninas
Estimate \$6,000 — 9,000



260
Francesco Clemente
Unitled (Self-Portrait)
Estimate \$800 - 1,200



261
Louise Bourgeois
Hamlet and Ophelia (MoMA 69...
Estimate \$5,000 — 7,000



266
George Condo
Reclining Nude Forms (State I)
Estimate \$5,000 — 7,000



262
Louise Bourgeois
Bed (MoMA 480.2)
Estimate \$2,500 — 3,500



267
Susumu Kamijo
Day Trippers
Estimate \$2,500 — 3,500



263
Louise Bourgeois
Le Père et les 3 Fils (MoMA 518.2)
Estimate \$3,000 — 5,000



268
Ella Kruglyanskaya
Untitled 1
Estimate \$700 - 1,000



264
Louise Bourgeois
Ode à la Bièvre (Ode to the Bièv...
Estimate \$5,000 — 7,000



265
Richard Hamilton
The Annunciation
Estimate \$4,000 — 6,000



Shinique Smith
Purple Pansy
Estimate \$1,500 - 2,500



270
Elizabeth Peyton
Marc (Pink)
Estimate \$2,000 - 3,000



271
Elizabeth Peyton
Nick
Estimate \$4,000 - 6,000



272
Shaina McCoy
Troy Lee
Estimate \$1,000 - 1,500



273

Joel Mesler

Untitled (Would I go to heaven)

Estimate \$1,500 — 2,500



274
Keith Haring
The Valley: one plate (L. p. 139)
Estimate \$1,500 — 2,500



275
Matthew Pillsbury
Robot Bar, Tokyo (TV14627)
Estimate \$1,500 — 2,500



276
Matthew Pillsbury
Cocktails at the Boom Boom Ro...
Estimate \$800 — 1,200



277
Nan Goldin
Simon on the Subway
Estimate \$1,000 - 1,500



278
Nan Goldin
Self-Portrait Laughing, Paris
Estimate \$1,000 — 1,500



279
Gilbert & George
Reclining Drunk
Estimate \$4,000 — 6,000



280
Gilbert & George
South Africa
Estimate \$800 - 1,200



281

Dana Schutz

Untitled (Poisoned Man)

Estimate \$1,500 - 2,500



282
James Casebere
Toilets
Estimate \$2,000 - 3,000



Juan Muñoz
Augenblick (Glimpse) (P. 43)
Estimate \$2,000 — 3,000



284
Katharina Fritsch
Maus (Mouse)
Estimate \$2,000 — 3,000



285
Betye Saar
The Long Memory
Estimate \$800 - 1,200



286
Carrie Mae Weems
Untitled (See No Evil, Hear No E...
Estimate \$3,000 — 5,000



287
Adam Pendleton
The Refusal Work
Estimate \$2,000 — 3,000



Adrian Piper
Forget It
Estimate \$1,000 - 1,500



289
Glenn Ligon
Detail
Estimate \$2,000 — 3,000



290
Mike Kelley
Country Cousin, from Pansy Met...
Estimate \$3,000 — 5,000



291
Mike Kelley
Master Dik, from Pansy Metal / ...
Estimate \$3,000 — 5,000



292
Kara Walker
I'll be a Monkey's Uncle
Estimate \$8,000 — 12,000



293
Kara Walker
Boo-hoo (P. 59)
Estimate \$5,000 — 7,000



294
Kara Walker
The Bush; Skinny; and De-boning
Estimate \$3,000 — 5,000



295
Kara Walker
Emancipation Approximation: S...
Estimate \$8,000 — 12,000



296
Katherine Bernhardt
I Know My Rights
Estimate \$2,000 — 3,000



297
Lorna Simpson
Untitled
Estimate \$300 - 500



298
Paul Chan
The Libertine Reader (P. 88)
Estimate \$1,000 — 1,500



299
Frank Moore
Vital Signs
Estimate \$1,000 - 2,000



300
Donald Baechler
Potato Sellers (Prayer Print)
Estimate \$1,000 - 2,000

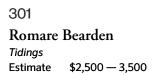
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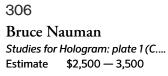
302
Peter Doig
Cave Boat Bird (Saut D'Eau)
Estimate \$3,000 — 5,000

303
Peter Doig
Untitled (Yellow Lion)
Estimate \$3,000 - 5,000

304
Peter Doig
Maracas (Speaker Box)
Estimate \$3,000 - 5,000

305
Peter Doig
Paragrand 2
Estimate \$3,000 - 5,000







307

Bruce Nauman

Small Carousel (C. 58)

Estimate \$1,500 - 2,500



308
William Cordova
Untitled (Follow the Drinking Go...
Estimate \$2,000 — 3,000



309
Erin Shirreff
Figure 2 (II)
Estimate \$2,000 - 3,000



310
Anish Kapoor
Turning the World
Estimate \$3,000 - 5,000

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311

Thomas Hirschhorn
Untitled; Untitled; and Untitled (...
Estimate \$8,000 — 12,000

312

Thomas Hirschhorn
Thank You Scarf [Merci]
Estimate \$1,500 - 2,500

313

Thomas Hirschhorn
Thank You Scarf [Danke]
Estimate \$1,500 - 2,500

314

Robert Longo Strong in Love Estimate \$2,000 — 4,000 315

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



316

Robert Longo
Black Flag
Estimate \$1,200 - 1,800



317

Various Artists includi...

Notes on a Room
Estimate \$3,000 - 5,000



318

Vik Muniz
People Who Always Know Wher...
Estimate \$800 - 1,200



319

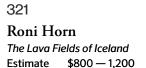
Vik Muniz
Drunken Duel
Estimate \$2,000 — 4,000



320

Roni Horn You are the Weather Estimate \$600 — 900







326
Paula Scher
USA Airline Routes
Estimate \$4,000 - 6,000



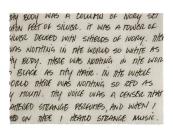
322
Zoe Leonard

I want a president

Estimate \$1,500 - 2,500



327
Barbara Kruger
Untitled (Stamps)
Estimate \$3,000 - 5,000



323
Felix Gonzalez-Torres
Untitled (Oscar Wilde) (E. 273)
Estimate \$2,000 - 3,000



328
Allan McCollum
Visable Markers
Estimate \$1,200 - 1,800



324
Robert Gober
Untitled (Definition) (G. 1818)
Estimate \$1,500 — 2,500



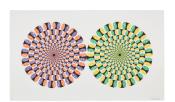
329
Jeff Koons
Baccarat Crystal Set, from Luxu...
Estimate \$1,000 — 1,500



325
Robert Gober
Untitled (Whole Pigs); and Untit...
Estimate \$2,000 — 3,000



329
Jeff Koons
Baccarat Crystal Set, from Luxu...
Estimate \$1,000 — 1,500



331

Ryan McGinness

Double Recursive Combs, Boust...
Estimate \$800 - 1,200



332
Liam Gillick
Literally No Place (P. 61)
Estimate \$800 - 1,200



333
Olafur Eliasson
Black Quasi Bricks
Estimate \$2,000 - 4,000



334
Sarah Morris
Midtown - Viacom, from the Het...
Estimate \$800 — 1,200



335

Vanessa Beecroft

VB08; VB35; VB16; VB39; and V...
Estimate \$1,800 — 2,500



336
Ai Weiwei
Artist's Hand
Estimate \$2,500 — 3,500



337
Ai Weiwei
Swatter (P. 81)
Estimate \$6,000 — 8,000



338
Do Ho Suh
My Country
Estimate \$800 — 1,200



339
Charles Gaines
Numbers and Trees: Project 1 Ed...
Estimate \$1,500 - 2,500



340
Julie Mehretu
Untitled (Grey Area)
Estimate \$4,000 — 6,000

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341
Julie Mehretu
Untitled (P. 76)
Estimate \$3,000 — 5,000



342
Howardena Pindell
Kyoto (Positive/Negative)
Estimate \$5,000 - 7,000



343
Kiki Smith
Esperanza
Estimate \$3,000 - 5,000



344
Kiki Smith
Bird with Stars
Estimate \$1,500 — 2,500





Bat; Squirrel; and Bird

Estimate \$600 — 800

346
Wangechi Mutu
Eve
Estimate \$800 - 1,200



347
Lisa Yuskavage
Forces
Estimate \$1,800 - 2,500



348
Cecily Brown
Film Stills, from Sunnng Stunts ...
Estimate \$3,000 - 5,000



349
Nick Veasey
Boxer Shorts
Estimate \$2,500 - 3,500



Julian Opie
Sara dancing topless (C. 126)
Estimate \$10,000 — 15,000

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351

Julian Opie

Elena, schoolgirl (with lotus blos...

Estimate \$5,000 — 7,000



352

Julian Opie

Antonia (C. 156)

Estimate \$10,000 — 15,000



353
Cindy Sherman
Untitled (Lucille Ball)
Estimate \$8,000 — 12,000



354
Diana Thater
Portrait of Josephine
Estimate \$2,000 - 3,000



355
Sturtevant
Duchamp Wanted
Estimate \$3,000 - 5,000



356
Martin Kippenberger
Untitled, from Heavy Burschi
Estimate \$2,000 — 3,000



357
David Shrigley
Kindness
Estimate \$2,000 - 3,000



358
David Shrigley
The World
Estimate \$2,000 - 3,000



359
David Shrigley
Fuck
Estimate \$2,000 - 3,000

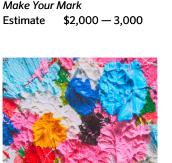


360
David Shrigley
Tiger Shit
Estimate \$2,000 - 3,000

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361
David Shrigley
Make Your Mark
Estimate \$2,000 - 3,000



366

Damien Hirst

Fruitful (Small) (H8-2)

Estimate \$1,000 — 1,500



362
David Shrigley
A Gap in the Clouds
Estimate \$2,500 - 3,500



367
Yayoi Kusama
Infinity Nets (P. 59)
Estimate \$4,000 - 6,000



363
David Shrigley
To Hell with Zoos
Estimate \$2,000 - 3,000



368
Jeff Koons
Balloon Rabbit (Violet)
Estimate \$8,000 — 12,000



364

Damien Hirst

Beverly Hills (H5-2)

Estimate \$6,000 — 8,000



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



365

Damien Hirst

Maltohexaose, from 40 Woodcu...

Estimate \$4,000 — 6,000



370
Jeff Koons
Puppy
Estimate \$5,000 — 7,000

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371
Jeff Koons
Balloon Dog (Blue)
Estimate \$6,000 - 8,000



372

Jeff Koons

Bread with Egg

Estimate \$3,000 - 5,000



373
Takashi Murakami
Oval (Peter Norton Christmas Pr...
Estimate \$2,000 — 3,000

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PROPERTY FROM A PRIVATE COLLECTION, NAPLES, FLORIDA

1

Joan Miró

Le Cracheur de flammes (The Flame-Spitter) (D. 650)

197

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

S. 44 1/2 x 29 1/4 in. (113 x 74.3 cm)

Signed and numbered 15/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

Estimate

\$25,000 — 35,000



"Never has one had materials with equal power. As far as I am concerned, I can express myself without a single hindrance, at a single burst of spirit." —Joan Miró

In 1967, printer Robert Dutrou introduced Joan Miró to a new printmaking technique: Silicon carbide engraving. More commonly known as carborundum, this technique became the artist's final technical development in his graphic work. While Miró had created vast bodies of work in both intaglio and lithography, this climactic and rich combination of etching, aquatint and carborundum resulted in prints that illustrated his most mature style, those which he described as "images to rival any painting."

Silicon carbide had been manufactured as an abrasive since 1893, but in the 1960s, French Surrealist painter and engraver Henri Goetz invented a new printing method using this substance. His technique differed to traditional engraving, in which the surface of a copper plate is incised, by replacing incised work with relief work. Goetz's method involved applying a paste of carborundum powder and binder to the copper printing plate, which solidified into a firm superstructure and created a raised surface with a brushstroke-like texture.

Goetz described his technique as "consist[ing] of setting very high-pressure resistant substances such as silicon carbide, synthetic varnish, or both, on the plate surface. The interstices between the carbide grains and the streaks in the varnish replace the holes or grooves in the metal itself... These interstices, which hold the printing ink, give ink back to the moist paper, under press, to create a print."

In the workshop at the Maeght Foundation, at Saint-Paul de Vence in the South of France, Miró and Dutrou commenced work on a series of prints utilizing this new invention by Henri Goetz. The medium lent itself to large scale works with little difficulty, adding a tactile, three-dimensional quality rarely seen before in printmaking. Areas of a plate were built up so heavily with the silicon carbide that when pressed, the paper would be moulded into depressions and further depth to each image was achieved. The series of works that followed were not only monumental in size, but also in the strength of compositional design, and the volcanic projection of texture to the surface. Miró used three mediums to build up multi-layered images: aquatint for background color, etching for outline forms, and finally the carborundum for texture and depth.

Writing in a letter to Goetz, Miró said "I have worked these past days with Dutrou at Saint-Paul and have become more and more aware of the richness and new horizons that your process brings to printmaking. Never has one had materials with equal power. As far as I am concerned, I can express myself without a single hindrance, at a single burst of spirit, without being paralyzed nor slowed down by an outmoded technique that might risk distorting the free expression, purity and freshness of the final result."

Miró created at least 72 prints using this silicon carbide technique: the number alone speaks for how much he enjoyed experimenting with Goetz's invention. In 1970, the importance of Miró's

carborundum prints was recognized by the Museum of Modern Art in New York, with a special touring exhibition, entitled *Joan Miró: Fifty Recent Prints*, dedicated to those prints created between 1967 and 1969. The group can largely be defined as an assembly of fantastical figures, filled with Miró 's entrancing spirit and nocturnal energy. The rich, sooty "blackness" of the carborundum overwhelms the viewer with the enormity of each depicted character and creates a unique visceral visual impact.

Literature
Jacques Dupin 650

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

2

Joan Miró

Sans le soleil, malgré les autres astres, il ferait nuit, Héraclite d'Éphèse (Without the Sun, Despite the Other Stars, it Would be Night, by Heraclitus of Ephesus) (D. 398-409, C. bks 98)

1965

The complete deluxe set of nine etchings and aquatint in colors, on Rives BFK paper, with an accompanying suite of 12 signed and numbered etchings in black and white and three in colors, on Richard de Bas paper, the full sheets and full margins, loose (as issued), with the etched title page and justification, all contained within the original orange cloth-covered folio with artist's etched signature and the original brown cloth-covered portfolio.

all I. various sizes all S. $11/4 \times 83/4$ in. $(28.6 \times 22.2 \text{ cm})$ portfolio $131/2 \times 111/4 \times 11/2$ in. $(34.3 \times 28.6 \times 3.8 \text{ cm})$ Signed in pencil on the justification and numbered '6' (printed), from the edition of 25 with the deluxe suite of etchings, all signed and numbered 6/25 in pencil (the total edition was 75), published by Maeght, Paris.

Estimate \$8,000 — 12,000



Joan Miró

Literature Jacques Dupin 398-409 Patrick Cramer books 98

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3

Marc Chagall

Now the King loved science and geometry and one festival day as he sat on his kingly throne there came in to him three wise men...: plate 10, from Four Tales from the Arabian Nights: 11 plates (M. 45, see C. bks 18)

1948

Eleven lithographs in colors, including the signed and numbered final state and ten color progressive proofs, on Utopian laid paper, with full margins, the proofs and final state all contained in the original two wove paper folios with lithograph illustrations, folded (as issued). all I. $14\,7/8\,x\,11\,1/4$ in. $(37.8\,x\,28.6$ cm) all S. $17\,x\,13\,1/8$ in. $(43.2\,x\,33.3$ cm)

The final state signed, annotated 'Pl. 10' and numbered 16/90 in pencil, the 10 color progressive proofs from the deluxe edition of 10 in Roman numerals (there was also an edition of 11 lettered A-K), published by Pantheon Books, New York, printed by Albert Carman, City Island, New York, all unframed.

Estimate \$15,000 — 25,000



"A painter was needed who could handle color so skillfully that the images conjured up in the reader's mind would be augmented and even surpassed by the visual images." —Norbert Nobis from his Introduction to Marc Chagall: Arabian Nights

Chagall's brilliantly captured the vibrant scenes and colors of the East that flow through the four chosen tales of *Arabian Nights*. Art Historian Norbert Nobis describes Chagall's first attempt at color lithography in 1948 as "a particularly splendid jewel in the crown of his graphic work." His illustrations ultimately enhancing the descriptive nature of the text in unparalleled ways that truly establish his mastery of color lithography.

Chagall wanted his renderings of these evocative stories to match their beautiful literary descriptions and thus, he decided upon color lithography as the medium that would best translate these narratives to the printer's press. The versatile printing technique of lithography would allow Chagall to seamlessly integrate his signature painting style of loose brushwork, deep colors, and rich layering of each color from separate plates to the world of his printmaking. However, it would take nearly 20 years for this series to come to fruition as it was not until he found asylum in the United States at the invitation of the Museum of Modern Art during World War II that he found the proper collaboration to illustrate the texts. The result was a portfolio of thirteen elaborate images entitled Four Tales from the Arabian Nights, published in 1948 by Jacques Schiffrin for Pantheon Books.

"Strong ties to the beloved, the fateful element of love, the separation of lovers and their reunion, as well as the meaning of death, are the most important features common to the four stories." —Norbert Nobis from his Introduction to Marc Chagall: Arabian Nights

In 1704, Antoine Galland, a French orientalist, published the first European translation of the tales of *Arabian Nights* and is accredited with their popularization across Europe and the further influence of Arabian stories on European fairytales. Marc Chagall first considered illustrating the tales of *Arabian Nights* in the 1920s at the suggestion of Ambroise Vollard, one of the most prominent art dealers and publishers of early twentieth century French art. Of the hundreds of stories, Chagall carefully chose only four to illustrate: *The Ebony Horse, Julnar the Sea-Born and her Son King Badr Basim of Persia, Abdullah the Fisherman and Abdullah the Merman, and Kamar Al-Zaman and the Jeweller's Wife.*

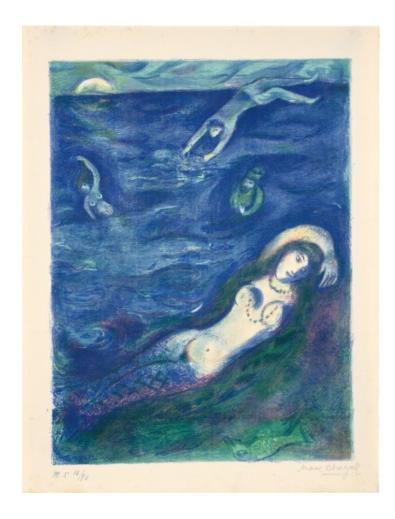
The many tales of *Arabian Nights* explore themes of love and betrayal, destiny and adventure, fantasy and horror, all augmented by incredibly descriptive narratives that conjure up magnificent and colorful imagery. The tales revolve around the central story between King Shahryar, a scorned man intent on revenge, and Shahrazad, an imprisoned woman who shares a tale with the King each evening. After a thousand and one tales, King Shahryar falls in love with Shahrazad and makes her his queen.

In all, Chagall created 12 different images illustrating the four tales. He printed them in editions of 90, 11 and 10. The edition of 10 was made special by Chagall to include a sheet of each different color printed on its own or in combination - probably to show how a multi-color lithograph is made and the amount of work involved to get to the final image. This lot contains an impression of the final signed and numbered image along with 10 of the rare progressive proofs. Lots 4 and 5 are examples of the final signed and numbered, full color, states, and lots 132-135 are groups of progressive proofs for other images in the series.

Provenance
Private American Collection

Literature
Fernand Mourlot 45
see Patrick Cramer books 18

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4

Marc Chagall

So I came forth of the Sea and sat down on the edge of an island in the moonshine...: plate 5, from Four Tales from the Arabian Nights (M. 40, see C. bks 18)

1948

Lithograph in colors, on Utopian laid paper, with full margins, contained in the original wove paper folio with lithograph illustrations, folded (as issued). I. 14 3/4 x 11 in. (37.5 x 27.9 cm)

S. 17 x 13 in. (43.2 x 33 cm)

Signed, annotated 'PI. 5' and numbered 16/90 in pencil (there were also 10 in Roman numerals and 11 lettered A-K), published by Pantheon Books, New York, printed by Albert Carman, City Island, New York, unframed.

Estimate \$7,000 — 10,000

50

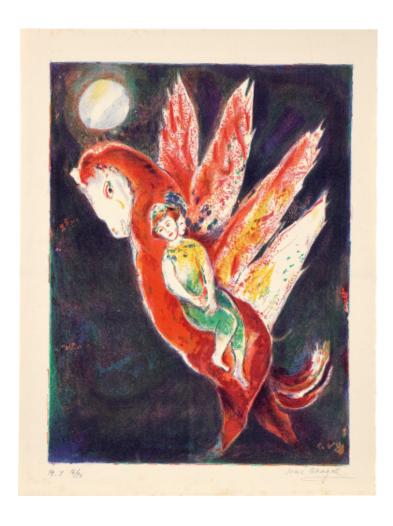


Marc Chagall

Provenance Private American Collection

Literature Fernand Mourlot 40 see Patrick Cramer books 18

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5

Marc Chagall

Then the old woman mounted on the Ifrit's back, taking her daughter behind her, and the Ifrit flew off with them...: plate 7, from Four Tales from the Arabian Nights (M. 42, see C. bks 18)

1948

Lithograph in colors, on Utopian laid paper, with full margins, contained in the original wove paper folio with lithograph illustrations, folded (as issued).

I. 14 1/2 x 11 in. (36.8 x 27.9 cm)
S. 17 x 13 in. (43.2 x 33 cm)
Signed, annotated 'Pl. 4' and numbered 16/90 in pencil (there were also 10 in Roman numerals and 11 lettered A-K), published by Pantheon Books, New York, printed by Albert Carman, City Island, New York, unframed.

Estimate \$6,000 — 9,000

53



Marc Chagall

Provenance Private American Collection

Literature Fernand Mourlot 42 see Patrick Cramer books 18

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

6

Georges Braque

Si je mourais là-bas (If I Died There) (V. 181)

1962

The completed set of 18 woodcuts, including 12 in colors and some with wood engraving, on handmade rag paper, watermark Louis Broder, with full margins, loose and folded (as issued), with text by Guillaume Apollinaire, table of contents, title page and justification all contained in the original gray paper-covered folio and slipcase with woodcut in red on the cover.

portfolio 19 5/8 x 15 3/8 x 2 1/4 in. (49.8 x 39.1 x 5.7 cm)

Signed in pencil and numbered 131 (printed) (the total edition was 180), published by Louis Broder, Paris.

Estimate \$6,000 — 8,000



Georges Braque

Literature Dora Vallier 181

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

7

Various Artists including Jean Arp, Georges Braque, Alberto Giacometti, Andre Masson, Joan Miró, Pablo Picasso and Zao Wou-Ki

La Magie quotidienne (Daily Magic): eight plates 1968

Set of five etchings, two woodcuts and a reproduction (Giacometti), four printed in colors, on wove papers, with full margins, with justification and title page, with the original beige cloth-covered portfolio. portfolio $22\,1/2\,x\,16\,x\,2$ in. $(57.2\,x\,40.6\,x\,5.1\,cm)$ largest I. $19\,1/2\,x\,10$ in. $(49.5\,x\,25.4\,cm)$ S. $21\,x\,14\,1/2$ in. $(53.3\,x\,36.8\,cm)$ smallest I. $9\,1/4\,x\,11\,3/4$ in. $(23.5\,x\,29.8\,cm)$ S. $13\,x\,19\,3/4$ in. $(33\,x\,50.2\,cm)$ Seven signed and numbered II/X in pencil, the Giacometti *Young Woman* estate stamped and numbered II/X in pencil (the total edition was 120), published by Louis Broder, Paris, lacking the Jacques Villon and the Giacometti estate stamped and

numbered Figurines in the Studio, all eight framed.

Estimate \$9,000 — 12,000

Go to Lot



Literature

Including:

Jean Arp, Idol (Wilhem F. Arntz 233)

Georges Braque, Oiseau (not in Dora Vallier)

Alberto Giacometti, Young Woman (Herbert Lust 192)

 $Alberto\ Gia cometti,\ \textit{Figurines in the Studio}\ (see\ Herbert\ Lust\ 193),\ the\ reproduction\ impression\ in$

the portfolio

André Masson, *Untitled* (Lawrence Saphire and Patrick Cramer 79)

Joan Miro, 'Untitled (Jacques Dupin 271, Patrick Cramer books 125)

Pablo Picasso, *Untitled* (Georges Bloch 1460, Brigitte Baer 1505, Patrick Cramer books 144)

Zao Wou-Ki, *Untitled* (Jørgen Ågerup 111)

Lacking: Alberto Giacometti, *Figurines in the Studio* (Herbert Lust 193), the numbered and estate stamped impression; and Jacques Villon, *Untitled* (G. & P. app. 113)

New York Auction / 19 April 2022 / 5pm EDT











PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

8

Zao Wou-Ki

Beauregard (Å 307-311)

1981

The deluxe set of five etchings with aquatint in colors, with the additional suite of five signed and numbered duplicate impressions (loose as issued), on Rives BFK papers, with justification and text, all contained in the original green cloth covered folios and slipcase. all I. $10 \times 73/8$ in. $(25.4 \times 18.7 \text{ cm})$

all S. 15 x 11 in. (38.1 x 27.9 cm)

The additional suite all signed, dated and numbered 9/40 in pencil and also signed on the first print and the justification of the book by the artist and author Philippe Jaccottet (the total edition is 120, there were also 20 hors commerce and 20 artist's proofs in Roman numerals), published by Maeght, Paris, the five signed prints framed.

Estimate \$8,000 — 12,000

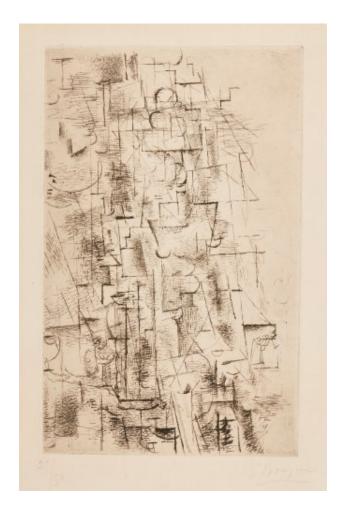
62



Zao Wou-Ki

Literature Jørgen Ågerup 307-311

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9

Georges Braque

Composition (Nature morte I) (Composition, Still Life I) (V. 8)

1911

Etching, on Arches paper, with full margins.

I. 13 3/4 x 8 5/8 in. (34.9 x 21.9 cm)

S. 22 3/8 x 15 in. (56.8 x 38.1 cm)

Signed and numbered 29/50 in pencil (there were also 10 hors commerce impressions printed in 1911), published by Maeght, Paris, 1950, framed.

Estimate \$10,000 — 15,000



Georges Braque

Literature Dora Vallier 8

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10

Salvador Dalí

Les Caprices de Goya de Dali (Dali's 'Caprichos' by Goya): 10 plates (M. & L. 857, 863, 872, 884, 903, 910, 915, 917, 924, and 926)

1977

Ten heliogravures with extensive hand-coloring, made from Goya's print series (circa 1799 edition) reworked and altered with drypoint and unique coloring, before Dali's titles and plate numbers were engraved in the plates, on Rives BFK paper, with full margins. all I. 5/8 x 8 1/4 in. (1.6 x 21 cm) all S. 17 5/8 x 12 3/8 in. (44.8 x 31.4 cm) All signed and annotated 'Premier Etat-Couleur' (first colored state) in pencil, Reflejos de luna with color annotations around the image (all hand-colored proofs before the edition of 200 and 20 artist's proofs), including a copy note from Denise Rigal (Atelier Rigal) dated '18.07.15' describing how the series was printed and these examples were colored by Dalí, the edition published by Berggruen/Editions Graphiques Internationales, Paris, all unframed.

Estimate \$20,000 — 30,000





In this large-scale project, Dalí reinterpreted Goya's famous series by introducing his own surrealist elements and satirical interpretation to the issues Goya presented in his etchings: vices, abuses of power and the relationship between men and women. For the published edition, the reworked plates were then re-titled by Dalí below the image with repartee to Goya's titles.

One can easily see Dali's keen interest in Goya's imagery and thoughts, and a base for his reinterpretation: "Goya was preoccupied with dreams, dreamlike states, and nightmares - the varying states of consciousness that allowed him to explore allusive subjects...The Caprichos provide the earliest concentrated evidence of Goya's interest in dreams..."Truth to life" is the essence of what Goya achieved through his graphic work. His prints and drawings quietly observe, confront, dissect, and reflect the many facets of what it means to be human. This truth to life has fueled the works' relevance over the course of two centuries, as they continue to provoke audiences to engage with Goya's profound insights". Mark McDonald, Goya's Graphic Imagination, The Metropolitan Museum of Art, 2021.

Provenance Private Collection, France

Literature
Ralf Michler and Lutz Löpsinger 857, 863, 872, 884, 903, 910, 915, 917, 924 and 926

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11

Pablo Picasso

Les Trois baigneuses, I (The Three Bathers, I) (B. 60, Ba. 106)

1923

Drypoint, on Arches paper, with full margins. I. 7 x 5 1/8 in. (17.8 x 13 cm)

S. 13 1/4 x 9 7/8 in. (33.7 x 25.1 cm)

Printing with warm plate tone, signed in red crayon, from the total edition of 102, co-published by Lucien Vollard and Marcel Lecomte, Paris, 1947, framed.

Estimate

\$12,000 — 18,000



Pablo Picasso

Literature Georges Bloch 60 Brigitte Baer 106

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12

Pablo Picasso

Profile en trois couleurs (Profile in Three Colors) (B. 826, M. 288)

1956

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

I. $20 \times 12 \, 3/4$ in. $(50.8 \times 32.4$ cm) S. $25 \, 3/4 \times 19 \, 3/4$ in. $(65.4 \times 50.2$ cm) Signed and numbered 19/50 in pencil (there were also some artist's proofs), framed.

Estimate \$15,000 — 25,000



Pablo Picasso

Literature Georges Bloch 826 Fernand Mourlot 288

New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

13

Pablo Picasso

Engraved bottle (Bouteille gravée) (R. 248)

1954

White earthenware turned bottle, painted in colors, with engraving and partially brushed glaze. $17\,1/4\,x\,5\,3/4\,x\,5\,3/4$ in. $(43.8\,x\,14.6\,x\,14.6\,cm)$ Incised 'Edition Picasso' and 'Madoura' and numbered 153/300 and on the underside.

Estimate \$12,000 — 18,000



Pablo Picasso

Literature Alain Ramié 248

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14

Jean Dubuffet

Site de mémoire I (Memory Site I) (L. fasc. XXXII 182b, W. 1262)

1979

Monumental screenprint in black and white, on stretched canvas.

99 x 67 in. (251.5 x 170.2 cm)

Signed and numbered 8/10 in black ink (there were also 3 hors commerce in Roman numerals), published by Pace Editions, Inc., New York, framed.

Estimate

\$100,000 — 150,000



"There is only one healthy diet for artistic creation: permanent revolution." —Jean Dubuffet

During the production of Jean Dubuffet's *Site de Mémoire* series, the floor and walls of his studio became extensions of his mind and canvas. Monumental in scale and produced in a small edition of 10, the imagery used to create *Site de mémoire I* began as a drawing with collage of the same image, titled *Annale II*, now held in the Fondation Jean Dubuffet, Périgny-sure-Yerres. Barbara Rose described Dubuffet's process in her 1979 article for *Arts* magazine as, "he makes a huge variety of abstract patterns in acrylic on paper, cuts them up and glues the pieces in a kind of irregular quilt." Stitched together from various locales of the artist's own memory, the motifs present in the work are formed with the simultaneous notions of intention and fate present in daily life. The large-scale nature of these works creates an immersive panorama, not only engaging the viewer, but enveloping them in the landscape of the mind and memory. After producing several works in this series, Dubuffet decided to name the series after the "Theaters of Memory" imagined by 16th century Italian philosopher Giulio Camillo, which utilized the imagined architecture of ancient Roman theaters as a mnemonic device. The 1966 book *The Art of Memory*, by Frances Yates, brought the renaissance concept to the 20th century, and to Dubuffet himself, who identified with the ways that one can project memory and imagination into the everyday world.

"These assemblages have mixtures of sites and scenes, which are the constituent parts of a moment of viewing. Viewing by the mind, let us say, if not the immediate viewing by the eyes... The mind totalizes; it recapitulates all fields; it makes them dance together"—Jean Dubuffet

In the present work, our eye is led through a chaotic monochromatic field, the figures present in the work acting as life rafts in a sea of pattern and texture. In the exhibition text accompanying The Pace Gallery's 1980 *Recent Paintings* show, art historian Peter Schjeldahl said "There is something essential here, I think, about the peculiar feeling that Dubuffet gives us – a feeling of joy in our humanity that might seem strange in being occasioned by human images so distorted, crazy, isolated and oppressed...The field seems, in fact, to have been made as wild as possible so that its taming by the images may be as dramatic as possible." While the work is rooted in the randomization of Dubuffet's collaging techniques, the composition is entirely intentional. The artist would swap in various elements until the ultimate balance was achieved. Diagonals lead our eye from one element to the next, the thick borders and lines within the work contain each figure, adding definition and creating order in a frenzied composition.

This series would be the last of Dubuffet's large-scale works. In his late seventies, his age and declining health would force him to work on smaller compositions for the remainder of his career. For Dubuffet, the desire for innovation would always be at the forefront of his oeuvre, serving as a

source of inspiration for some of the greatest artistic talent of the late 20th century. It was his 1979 New York exhibition at The Pace Gallery that grabbed the attention of Keith Haring and Jean-Michel Basquiat, continuing Dubuffet's legacy in the next generation of great contemporary artists. Schjeldahl ends his exhibition foreword summarizing the artist's legacy perfectly, "we are inclined to thank and salute Dubuffet, and to leave him, at age 79, where he has always been, in mid-career."

Provenance
Pace Gallery, New York
Private Collection, acquired from the above

Literature

Max Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XXXII: Théâtres de mémoire*, Paris, 1982, no. 182b, p. 115 Sophie Webel 1262

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15

Francis Bacon

Study for Bullfight No 1 (S. 10, T. 2)

1971

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

I. $49\,3/4$ x $45\,1/4$ in. (126.4 x 114.9 cm) S. $62\,7/8$ x $47\,1/4$ in. (159.7 x 120 cm) Signed in black felt-tip pen (faded) and numbered 150/150 in pencil, published by the Musée du Grand Palais, Paris, for the artist's retrospective of 1971, framed.

Estimate \$50,000 — 70,000



Francis Bacon

Literature Bruno Sabatier 10 Alexandre Tacou 2

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

16

Jasper Johns

The Seasons (ULAE 238-241)

1987

The complete set of four etching and aquatints in colors, on Somerset paper, with full margins. all I. 19 $1/4 \times 12 \ 3/4 \ in$. (48.9 $\times 32.4 \ cm$) all S. 26 $\times 19 \ in$. (66 $\times 48.3 \ cm$) All signed, dated and numbered 45/73 in pencil (there were also 16, 14, 14 and 13 artist's proofs respectively), published by Universal Limited Artist Editions, West Islip, New York, (with their blindstamp), all framed.

Estimate \$100,000 — 150,000



"It seems that etching can accept more kinds of marks than other print media can... In etching, the devices for attacking the plate are more elaborate... And for me, the most interesting about etching is the ability of the copper plate to store multiple layers of information. One can work in one way on a plate, later work in another way, and the print can show these different times in one moment." —Jasper Johns

Provenance

Universal Limited Art Editions, Bay Shore, New York Harry W. and Mary Margaret Anderson Acquired from the above by descent

Exhibited

Stanford University Art Museum and T. W. Stanford Art Gallery, Stanford, California, *The Anderson Print Collection at Stanford: Prints, Multiples and Monotypes 1968–1990*, August 11 - December 13, 1992

Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, San Francisco, *An American Focus: The Anderson Graphic Arts Collection*, October 7 - December 31, 2000 Palm Springs Desert Museum, *An American Focus: The Anderson Graphic Arts Collection*, January 17 - March 25, 2001

Fine Arts Museum of San Francisco, M.H. de Young Memorial Museum, San Francisco, *Jasper Johns: 45 Years of Master Prints*, October 15, 2005 - February 12, 2006 Whitney Museum of American Art, New York, *Jasper Johns Mind/Mirror*, September 29, 2021 -

February 13, 2022 (other impressions of Summer and Winter)

Literature

Universal Limited Art Editions 238-241

Karin Breuer, An American Focus, The Anderson Graphic Arts Collection, pp. 134-35 (illustrated) Whitney Museum of American Art, New York and Philadelphia Museum of Art, Jasper Johns Mind/Mirror, pp. 291-92, 294-95 (other examples illustrated)

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

17

Wayne Thiebaud

Four Cakes, from Recent Etchings I

1979

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

I. 11 x 17 in. (27.9 x 43.2 cm)

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

Signed, and with a hand drawn heart, dated and numbered 29/50 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, framed.

Estimate

\$30,000 — 50,000



Wayne Thiebaud

"Common objects become strangely uncommon when removed from their context and ordinary ways of being seen." —Wayne Thiebaud

Provenance Smith Andersen Gallery, Palo Alto, California Harry W. and Mary Margaret Anderson Acquired from the above by descent

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

18

Wayne Thiebaud

Boston Cremes, from Seven Still Lifes and a Silver Landscape

1971

Linocut in colors, on Arches paper, with full margins. I. 13 5/8 x 20 3/8 in. (34.6 x 51.8 cm)
S. 22 3/8 x 30 in. (56.8 x 76.2 cm)
Signed, dated and numbered 27/50 in pencil (there were also 10 artist's proofs), published by Parasol Press Ltd., New York, printed by Arnera, Vallauris, France, framed.

Estimate \$20,000 — 30,000



"It started out just as a sort of crazy problem to set for myself to orchestrate abstract elements with the subject matter. As soon as I did that, as I say, I couldn't help but look at it and laugh, 'That certainly has to be the end of me as a serious painter-a slice of pie.' But I couldn't leave it alone...It just seemed to be the most genuine thing which I had done."—Wayne Thiebaud

Provenance Atherton Gallery, Atherton, California Harry W. and Mary Margaret Anderson

Acquired from the above by descent

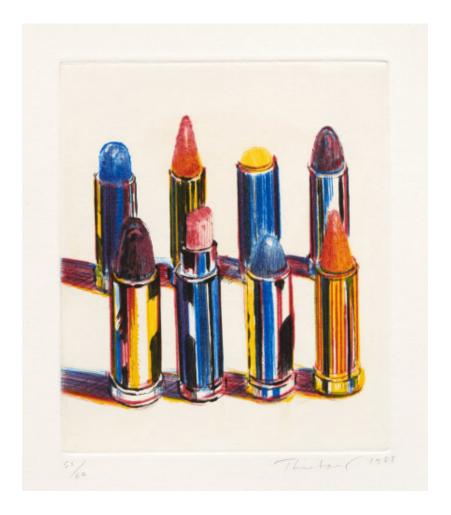
Exhibited

Stanford University Museum of Art, Stanford, California, *The Anderson Collection, Two Decades of American Graphics 1967-1987, Prints, Multiples, Monotypes, Works in Paper,* September 29, 1987 - January 3, 1988

Literature

Betsy G. Fryberger, *The Anderson Collection: Two Decades of American Graphics, 1967-1987, Prints, Multiples, Monotypes, Works in Paper*, checklist p. 20

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

19

Wayne Thiebaud

Eight Lipsticks

1988

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

I. 7 x 6 in. (17.8 x 15.2 cm)

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

Signed and numbered 51/60 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

\$30,000 — 50,000

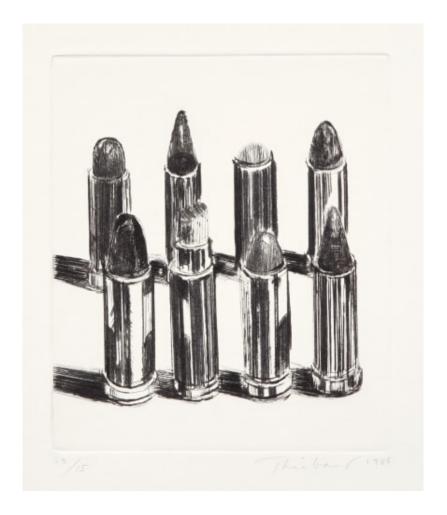


"I remember when I was a boy how great it was to get hold of my mother's lipstick to draw with. Lipstick is so soft, we don't have any pencils that are equally sensitive."

—Wayne Thiebaud

Provenance Crown Point Press, San Francisco, California Harry W. and Mary Margaret Anderson Acquired from the above by descent

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

20

Wayne Thiebaud

Lipsticks-Black

1988

Drypoint, on Somerset paper, with full margins.

I. 7 x 6 in. (17.8 x 15.2 cm)

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

Signed, dated and numbered 13/15 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate \$10,000 — 15,000



"I remember when I was a boy how great it was to get hold of my mother's lipstick to draw with. Lipstick is so soft, we don't have any pencils that are equally sensitive." – Wayne Thiebaud

Provenance Crown Point Press, San Francisco, California Harry W. and Mary Margaret Anderson Acquired from the above by descent

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

21

Wayne Thiebaud

Rabbit, from Seven Still Lifes and a Rabbit

197

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

I. 12 x 19 in. (30.5 x 48.3 cm)

S. 22 1/4 x 30 in. (56.5 x 76.2 cm)

Signed, dated and numbered 29/50 in pencil (there were also 10 artist's proofs), published by Parasol Press Ltd., New York, framed.

Estimate

\$15,000 — 25,000



"I love it when people smile at my work, it's for pleasure really." — Wayne Thiebaud

Provenance Atherton Gallery, Atherton, California Harry W. and Mary Margaret Anderson Acquired from the above by descent

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

22

Wayne Thiebaud

Freeway Curve

1977

Monotype, on wove paper, with full margins.

I. 17 5/8 x 23 3/4 in. (44.8 x 60.3 cm)

S. 22 3/8 x 30 in. (56.8 x 76.2 cm)

Signed, and with a hand drawn heart, dated and annotated '1' in pencil, published by the artist, printed by Lee Altman at Stanford University, framed.

Estimate \$20,000 — 30,000



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

Provenance

The Artist

Harry W. and Mary Margaret Anderson Collection

Acquired from the above by descent

Exhibited

Fine Arts Museum of San Francisco, M.H. de Young Memorial Museum, San Francisco, Anderson Gallery of Graphic Art, *Contemporary American Monotypes: Selections from the Anderson Graphic Arts Collection*, January 26 - April 20, 2008

Stanford University Museum of Art, Stanford, *The Anderson Collection: Two Decades of American Graphics 1967-1987, Prints, Multiples, Monotypes and Works in Paper,* September 29, 1987 - January 3, 1988.

Literature

Fine Arts Museum of San Francisco, M.H. de Young Memorial Museum, San Francisco, Anderson Gallery of Graphic Art, *Contemporary American Monotypes: Selections from the Anderson Graphic Arts Collection*, checklist p. 6

Betsy G. Fryberger, *The Anderson Collection: Two Decades of American Graphics 1967-1987*, illustrated and checklist p. 20

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

23

Wayne Thiebaud

Twin Peaks Downgrade #1

1977

Monotype, on wove paper, with full margins. I. $22\,1/2\,x\,17\,1/4$ in. $(57.2\,x\,43.8\,cm)$ S. $31\,x\,22\,7/8$ in. $(78.7\,x\,58.1\,cm)$ Signed, and with a hand drawn heart, titled, dated, and annotated '#1' in pencil, published by the artist, framed.

Estimate \$20,000 — 30,000



"I was playing around with abstract notions of the edge – I was fascinated, living in San Francisco, by the way that different streets came in and then just vanished. So I sat out on a street corner and began to paint them, but they didn't really work. No one view seemed to get this sense of edges appearing things swooping around their own edges, that I loved." —Wayne Thiebaud

Provenance

The Artist Harry W. and Mary Margaret Anderson Acquired from the above by descent

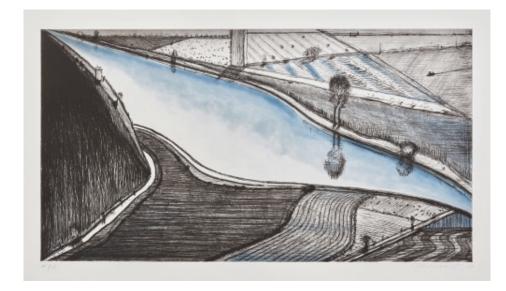
Exhibited

Fine Arts Museum of San Francisco, M.H. de Young Memorial Museum, San Francisco, Anderson Gallery of Graphic Art, *Contemporary American Monotypes: Selections from the Anderson Graphic Arts Collection*, January 26 - April 20, 2008

Literature

Fine Arts Museum of San Francisco, M.H. de Young Memorial Museum, San Francisco, Anderson Gallery of Graphic Art, *Contemporary American Monotypes: Selections from the Anderson Graphic Arts Collection*, checklist p. 6

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

24

Wayne Thiebaud

Dark Hill River

2002

Drypoint and aquatint with direct gravure in colors, on Somerset paper, with full margins.

1. 12 x 22 1/2 in. (30.5 x 57.2 cm)

S. 21 1/4 x 30 1/2 in. (54 x 77.5 cm)

Signed and numbered 12/20 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, framed.

Estimate

\$10,000 — 15,000



"For me it is about remembrance – sketching certain types of reflected patterns, different kinds of lighting, then conjuring it up with your memory and imagination." —Wayne Thiebaud



Wayne Thiebaud with Kathan Brown, founding director of Crown Point Press, in the Crown Point studio, 2002.

Provenance Crown Point Press, San Francisco, California Harry W. and Mary Margaret Anderson Acquired from the above by descent

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10 WORKS FROM THE FAMILY COLLECTION OF HARRY W. AND MARY MARGARET ANDERSON

25

Wayne Thiebaud

Hill River

2002

Drypoint and aquatint with direct gravure in colors, on Somerset paper, with full margins. I. $12 \times 22 \, 1/2$ in. $(30.5 \times 57.2 \, \text{cm})$ S. $21 \, 1/4 \times 30 \, 1/2$ in. $(54 \times 77.5 \, \text{cm})$ Signed, dated and numbered 27/40 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, framed.

Estimate \$10,000 — 15,000



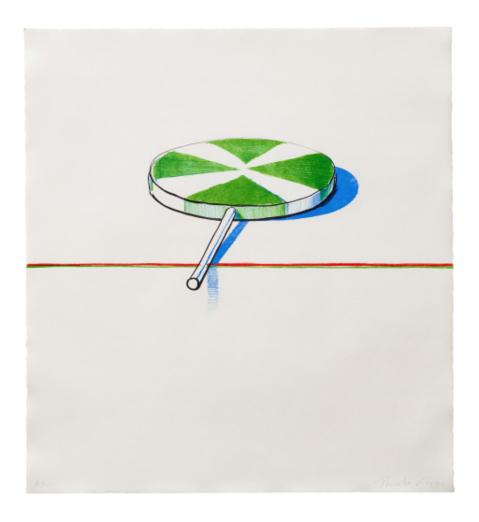
"For me it is about remembrance – sketching certain types of reflected patterns, different kinds of lighting, then conjuring it up with your memory and imagination." —Wayne Thiebaud



Wayne Thiebaud with Kathan Brown, founding director of Crown Point Press, in the Crown Point studio, 2002.

Provenance Crown Point Press, San Francisco, California Harry W. and Mary Margaret Anderson Acquired from the above by descent

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26

Wayne Thiebaud

Large Sucker, from Seven Still Lifes and a Rabbit

197

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

S. 23 3/4 x 22 in. (60.3 x 55.9 cm)

Signed, dated and annotated 'A.P.' in pencil (one of 10 artist's proofs, the edition was 50), published by Parasol Press, Ltd., New York, printed by Michael Knigin, Chiron Press, New York, framed.

Estimate

\$15,000 — 25,000



"If we don't have a sense of humor, we lack a sense of perspective." —Wayne Thiebaud

Provenance The Artist Paul Thiebaud Gallery, San Francisco Private Collection, acquired from the above in 2015

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27

Wayne Thiebaud

Candy Apples

1987

Woodcut in colors, on Tosa Koza paper, with full margins.

I. $15\frac{1}{4} \times 16\frac{1}{2}$ in. $(38.7 \times 41.9 \text{ cm})$ S. $23\frac{3}{8} \times 24\frac{1}{4}$ in. $(59.4 \times 61.6 \text{ cm})$ Signed by the artist and printer, dated and numbered 8/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate \$30,000 — 50,000

Go to Lot



"I think the most compelling part of drawing and painting is the continuing thrill of learning about how they can be made. Working on prints is an extension of this constant search." —Wayne Thiebaud

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28

Wayne Thiebaud

Snack Bar

2017

 $\label{eq:continuous} \mbox{ Aquatint with drypoint in colors, on Somerset paper, with full margins.}$

I. 21 3/4 x 27 5/8 in. (55.2 x 70.2 cm)
S. 30 1/2 x 35 5/8 in. (77.5 x 90.5 cm)
Signed, dated and numbered 13/35 in pencil,
published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate \$8,000 — 12,000



"...still lifes do tattle on us and our preoccupations." — Wayne Thiebaud

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29

Jasper Johns

Untitled (Red Yellow Blue)

1991

Intaglio in black, on handmade Torinoko paper, with full margins.

I. 34 x 72 in. (86.4 x 182.9 cm)
S. 42 1/4 x 77 3/4 in. (107.3 x 197.5 cm)
Signed, dated and numbered 36/38 in pencil,
published by Universal Limited Art Editions, Mount
Kisco, New York (with their blindstamp), framed.

Estimate \$20,000 — 30,000



New York Auction / 19 April 2022 / 5pm EDT



30

Vija Celmins

Two Shells

1963

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

I. 8 3/4 x 9 1/2 in. (22.2 x 24.1 cm)

S. 14 x 14 5/8 in. (35.6 x 37.1 cm)

Signed, dated, annotated 'Artist Proof' and dedicated in pencil, from an unrecorded edition of approximately 4 to 5 proofs, printed at University of California, Los Angeles, unframed.

Estimate \$10,000 — 15,000



Samantha Rippner: Where and with whom did you study printmaking?

Vija Celmins: I was exposed to two teachers during my art school studies who were dedicated printmakers: Garo Antreasian at John Herron Art Institute [Indianapolis], who was a lithographer and who went on to work with June Wayne at Tamarind [Lithography Workshop, Los Angeles] in the early sixties. And John Paul Jones at UCLA, where I did graduate work in the mid-sixties. Both men were very encouraging and supportive even though my interest was mainly painting and drawing. The technical side of printmaking took too long and I was in a hurry to try to form my own ideas. The etching shop at UCLA was a friendly place to hang out though, and since I was such a drawer I enjoyed working on the plates with a needle

SR: Did you make other prints in the 1960s?

VC: I made fewer than ten prints during those years and they're floating around. I don't think I ever made editions of any of those works, maybe small editions, four or five artist's proofs. I dropped the prints all together after a while.

SR: Your later prints aren't merely translations of your drawings but work that really come out of an embracing, or a working though, specific print processes.

VC: The first prints I made with Jones are really just drawings on plates. In 1970 Tamarind invited me to do a lithograph, I think because they had seen a severe but somewhat successful show of ocean drawings that I had had the year before at Rico Mizuno Gallery [Los Angeles]. So I went in and did a big, direct crayon drawing on stone [*Untitled*,1970; fig. 3]. We tinted it graphite color so it would look more like a drawing. It was not until later, in 1980, at Gemini [G.E.L., Los Angeles] that I became interested in exploring different ways of making prints.

Excerpts from *The Prints of Vija Celmins* by Samantha Rippner, Vija Celmins interviewed by Samantha Rippner, pgs. 12-13

Provenance

Butterfield & Butterfield, Los Angeles, *Fine American, European & Contemporary Prints*, October 25, 1999, lot 1997

Private California Collection

New York Auction / 19 April 2022 / 5pm EDT



31

Vija Celmins

Ocean Surface

2006

Screenprint, on Rives BFK paper, with full margins. I. 21 x 26 3/4 in. (53.3 x 67.9 cm)
S. 27 1/2 x 33 in. (69.9 x 83.8 cm)
Signed and numbered 45/45 in pencil, published by Brand X Editions, New York, framed.

Estimate \$12,000 — 18,000



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32

Helen Frankenthaler

Tales of Genji III

1998

130

Woodcut in colors, on handmade TGL paper, the full sheet.

S. 46 3/4 x 41 5/8 in. (118.7 x 105.7 cm)
Signed and numbered 23/36 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd.,
Mount Kisco, New York (with their blindstamp),
framed.

Estimate \$90,000 — 120,000





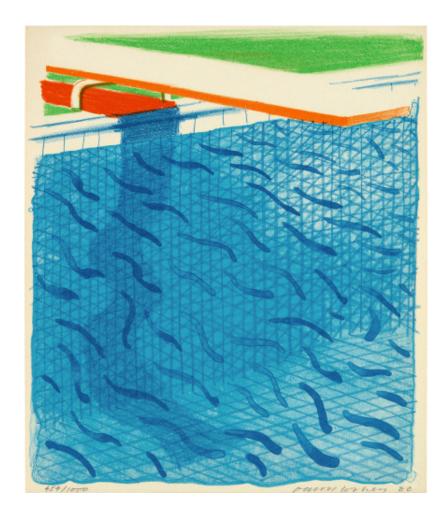
Helen Frankenthaler working on a plate for *Tales of Genji III* at Tyler Graphics in Mount Kisco, NY \odot 2022 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York

Video: https://nga.gov.au/on-demand/frankenthaler/

OK to Print Helen Frankenthaler at Tyler Graphics, Mount Kisco, NY, July 1994

Literature
Not in Harrison
www.frankenthalerfoundation.org/artworks/tales-of-genji-iii/details/all

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33

David Hockney

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 454/1000 in pencil (there were also 100 artist's proofs), published by Tyler Graphics, Ltd., Bedford, New York (with their blindstamp), framed.

Estimate

\$20,000 — 30,000



'It is an interesting formal problem; it is a formal problem to represent water, to describe water, because it can be anything. It can be any colour and it has no set visual description.'—David Hockney

Video: https://www.youtube.com/watch?v=NAVJurE_C-I

Instantly recognisable, David Hockney's swimming pools are widely identified as the artist's most famous motif. Embodying his fascination with post-war America – in particular, with the hedonism of California – Hockney's swimming pools also serve as a metaphorical springboard into an extended investigation that spanned decades of his career: the formal challenge of representing water.

The concern of depicting water has occupied artists throughout history. Lithograph of Water Made of Thick and Thin Lines and Two Light Blue Washes along with Pool Made with Paper Blue Ink for Book, from Paper Pools mark two stages in Hockney's experimentations regarding the matter. In both lithographs, the stillness of the solid, protruding diving board contrasts with the heavily marked surface of the pool below. Dynamic blue gestures evoke the constant movement of the water and are reminiscent of the bold arcs that Hockney had painted on the bottom of his own backyard pool by 1978. These fluid marks also pay homage to Henri Matisse's earlier iteration of the same subject: The Swimming Pool (1952). While Matisse includes the occasional swimming figure, Hockney concentrates on the water itself, using shadows, gestures, and ink washes to emulate its undulating surface.

Swimming pools became a staple of Hockney's oeuvre early on in his career. Flying into Los Angeles for the first time in 1963, Hockney looked out of the aeroplane window and was immediately captivated by the striking blues of the countless swimming pools scattered throughout the city below. Following a move to this 'promised land' in 1964, Hockney visually defined Los Angeles through his celebrated pool paintings, including *A Bigger Splash* (1967) which currently resides in Tate Britain's permanent collection.

Hockney's pool paintings of the 1960s exemplify his initial approaches to depicting water, executed almost exclusively in acrylic paint. Yet, in 1978, Hockney embarked on an intense period of experimentation, encouraged by his close friend and master printmaker, Kenneth Tyler. While staying with Tyler in New York, Hockney produced several editions of swimming pool lithographs in addition to his *Paper Pools* – unique works made of dyed paper pulp which resulted in a cross between painting, printmaking and paper making. *Pool Made with Paper and Blue Ink for Book* was created to accompany a publication on the *Paper Pools* series, emphasising the interconnected nature of Hockney's swimming pool images, despite the varied media he used. Attesting to the fruitful and longstanding creative relationship between David Hockney and Ken Tyler, both *Pool Made with Paper and Blue Ink for Book*, from *Paper Pools*, and *Lithograph of Water Made of Thick and Thin Lines and Two Light Blue Washes* were printed by Tyler Graphics Ltd.

'I believe that the problem of how to depict something is... an interesting one and it's a permanent one; there is no solution to it. There are a thousand and one ways you can go about it. There is no set rule.'—David Hockney

Literature
Tyler Graphics 269
Museum of Contemporary Art Tokyo 234

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34

David Hockney

A Bigger Book, Art Edition A, B, C, and D

2010/2016

The complete series of four iPad drawings in colors, printed on archival paper, with full margins, each with the illustrated 680-page chronology book and adjustable book stand designed by Marc Newson, all contained in the original cardboard boxes, two with printed labels.

all I. 17 1/4 x 13 in. (43.8 x 33 cm) all S. 22 x 17 in. (55.9 x 43.2 cm) books 28×20 1/4 x 3 1/2 in. (71.1 x 51.4 x 8.9 cm) All the iPad drawings signed and dated in pencil, *Edition A* numbered 164/250, *B* numbered 119/250, *C* numbered 226/250, and *D* numbered 2/250 in pencil, the books signed in black ink on the title pages (all from the editions of 250 lettered A-D, there was also an edition of 10,000 without iPad drawings), copublished by the artist (with his blindstamp) and Taschen, Berlin, the iPad drawings unframed.

Estimate \$120,000 — 180,000

136



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35

David Hockney

Matelot Kevin Druez 2

2009

Computer drawing in colors, printed on wove paper, with full margins. I. $54\,3/4\,x\,36\,3/4$ in. (139.1 x 93.3 cm) S. $60\,x\,41$ in. (152.4 x 104.1 cm) Signed, dated and numbered 14/30 in pencil, published by the artist, framed.

Estimate \$12,000 — 18,000



David Hockney

Provenance L.A. Louver Gallery, Venice, California

New York Auction / 19 April 2022 / 5pm EDT



36

David Hockney

Viewers Looking at a Ready-made with Skull and Mirrors

2018

140

Monumental photographic drawing in colors, on four sheets of wove paper, mounted on Dibond (as issued). S. $711/2 \times 421/2$ in. (181.6 x 108 cm) Signed, dated and numbered 25/25 in black ink, published by the artist, framed.

Estimate \$80,000 — 120,000



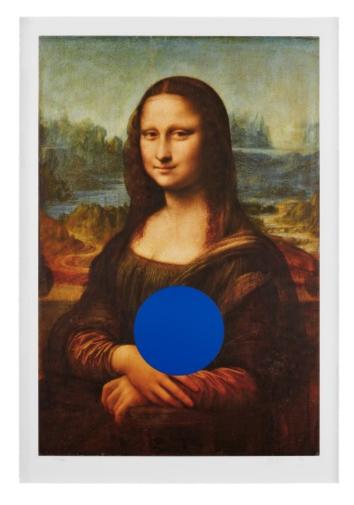
The monumental photographic drawing, *Viewers Looking at a Ready-made with Skull and Mirrors*, depicts a white cube exhibition space in which three enormous mirrors hang on the walls reflecting a formation of standing and seated figures encircling a 'ready-made' sculpture. The assemblage is comprised of variously sized, metal carts stacked upon one another with a skull placed at the pinnacle. Hockney used advanced camera technology to meticulously photograph each person and object from every angle and perspective so that he could digitally alter and stitch the images together to create a fictional scene. The audience consists of friends and colleagues, many of whom make repeat appearances in his other works, but at slightly altered angles, thus emphasizing the impressive capability of the camera.

"In a humorous fashion, he depicted viewers observing an apparent piece of conceptual art to make a comment on contemporary spectatorship and the institutionalized exhibiting models." —Balasz Takac, Wide Walls Magazine

The presence and angles of the mirrors when paired with the composition of the scene presents the idea of viewers as participants. We observe the seven figures, observing themselves, observing the sculpture and as a result, we join them as active participants when we inhabit the position of observing the work as a whole.

Provenance L.A. Louver Gallery, Venice, California

New York Auction / 19 April 2022 / 5pm EDT



37

Jeff Koons

Gazing Ball (da Vinci Mona Lisa)

2016

Archival pigment print in colors with reflective blue element, on Innova rag paper, with full margins. I. $36\,1/2\,x\,24\,3/8$ in. $(92.7\,x\,61.9$ cm) S. $27\,7/8\,x\,40\,5/8$ in. $(70.8\,x\,103.2$ cm) Signed, dated and numbered 26/40 in pencil (there were also 10 artist's proofs), published by Two Palms Press, New York, framed.

Estimate \$40,000 — 60,000



Jeff Koons

Provenance Two Palms, New York

New York Auction / 19 April 2022 / 5pm EDT



38

Andy Warhol

Liz (F. & S. 7)

1965

146

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

I. 217/8 x 217/8 in. (55.6 x 55.6 cm)
S. 227/8 x 227/8 in. (58.1 x 58.1 cm)
Signed and dated in black ballpoint pen (from the edition of approximately 300), published by Leo Castelli, New York, framed.

Estimate \$30,000 — 50,000



Literature

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39

Andy Warhol

Marilyn (F. & S. 24)

1967

Screenprint in colors, on wove paper, the full sheet. S. 36×36 in. $(91.4 \times 91.4 \text{ cm})$

Signed in pencil and stamp-numbered 81/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

149

\$150,000 — 200,000



Literature

New York Auction / 19 April 2022 / 5pm EDT



40

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 91.8 cm) Signed and dated in pencil and stamp-numbered 54/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

152

\$120,000 — 180,000



Literature

New York Auction / 19 April 2022 / 5pm EDT



41

Andy Warhol

Grace Kelly (F. & S. 305)

1984

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

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

Signed and numbered 117/225 in pencil (there were also 30 artist's proofs), published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, with the consent of the Princess Grace Foundation (with their and the artist's copyright inkstamp on the reverse), framed.

Estimate \$80,000 — 120,000



Literature

New York Auction / 19 April 2022 / 5pm EDT



42

Andy Warhol

Siberian Tiger, from Endangered Species (F. & S. 297)

1983

Unique screenprint in colors, on Lenox Museum Board, the full sheet.

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

Signed and numbered 'TP 19/30' in pencil (one of 30 trial proofs, the edition was 150), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's inkstamp on the reverse), framed.

Estimate

158

\$100,000 — 150,000



Literature

New York Auction / 19 April 2022 / 5pm EDT



43

Andy Warhol

Flowers (F. & S. 64-73)

1970

The complete set of 10 screenprints in colors, on wove paper, the full sheets.

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

All signed in black ballpoint pen and stamp numbered variously from the edition of 250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, all framed.

Estimate

\$1,000,000 — 1,500,000

Go to Lot



Andy Warhol's iconic *Flowers*, rarely encountered as the complete portfolio of screenprints, are considered exemplary illustrations of the artist's style and oeuvre. However, at the time they were rebellious rejections of the modernist aesthetic and an engagement with pop culture, commercialism, and death. Initially conceived as an offset lithograph in 1964 to advertise his show at Leo Castelli Gallery, Warhol returned to the increasingly popular and iconic subject matter in print in 1970 to create the vibrant and lush set of 10 screenprint *Flowers*. These were the most abstract works Warhol produced in the 1960s and '70s, simultaneously referencing the art historical genre of still-life paintings of flowers and challenging the seriousness of Abstract Expressionism. Warhol's flowers both reflect and confront nature: created from a reference photo taken in nature, the resulting images are unnatural and synthetic, as well as being emblematic of artificial virility.

The conception of the image occurred in concurrence with the censorship of Warhol's commissioned piece for the 1964 New York World's Fair, *Thirteen Most Wanted Men*, a collection of enlarged mugshots from a dossier distributed by the NYPD. The mural was painted over before the fair even opened.

"There is a close relationship between flowers and convicts. The fragility and delicacy of the former are of the same nature as the brutal insensitivity of the latter." —Jean Genet



Andy Warhol, *Thirteen Most Wanted Men*, silkscreen on canvas, 20 x 20 ft. Installed on the exterior of the New York State Pavilion. ©2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Warhol employed a similar format, technique, and high contrast style for *Flowers* and *Thirteen Most Wanted Men*, distinctly connecting the two bodies of work when he requested that his printer "make [Flowers] like my 13 most wanted men." The tightly cropped, zoomed in composition of the prints encourages a pattern of forms to appear, aided by the collective nature of the works. Since, in the words of Warhol, "that's how they're supposed to be – *all together*." The confrontational lineup of eyes replicated throughout the mugshots is analogous to the repeating fluorescent silhouettes of flowers echoing and interacting with one another. When Warhol first exhibited *Flowers* paintings at Leo Castelli Gallery, he also included forty-two

silkscreened somber portraits of Jackie Kennedy present at Lyndon B. Johnson's swearing-in ceremony following the assassination of her husband John F. Kennedy. The juxtaposition of these two works emphasized "the funeral tones of the *Flowers*, both in their somber black backgrounds and in the traditional iconographic association of floral imagery with life's transience." ³



2-sided collage for 48-inch Flowers (front), 1964. The Andy Warhol Museum. Pittsburgh Founding Collection, Contribution, The Andy Warhol Foundation for the Visual Arts, Inc. ©2012 Andy Warhol / Artists Rights Society (ARS), New York.

The image used by Warhol to produce *Flowers*, was initially published in a 1964 issue of *Modern Photography*. The original photograph consisted of seven hibiscus flowers that Warhol proceeded to crop, rotate, and alter. The hibiscus, specifically the mandrinette, is an extremely rare shrub exclusively native to the mountains of Mauritius. However, reviewers struggled to identify the four remaining flowers due to the extreme flatness of the composition since Warhol asked a studio assistant "to run the photo repeatedly through the Factory's photostat machine – a dozen times at least," Fesulting in the almost complete loss of detail or definition. The transformation of the hibiscus from rare to generic aligns with the critical discussions surrounding the influence of pop culture, mass media, and the increasing commodification of products through production and distribution on an unprecedented scale.



Acetate mechanical for 82-Inch *Flowers*, 1964. The Andy Warhol Museum. Pittsburgh Founding Collection, Contribution, The Andy Warhol Foundation for the Visual Arts, Inc. ©2012 Andy Warhol / Artists Rights Society (ARS), New York.

Upon Warhol's admission of using the photograph without the authorization of the photographer, Patricia Caulfield, he was sued for copyright infringement and lost. This dispute was particularly ironic considering that thus far, Warhol had built much of his artistic career upon the employment of distinguished brands as the subject of his art without conflict or consequences.



Warhol working on a large *Flowers* painting at the Factory, New York City, March 1965, © David McCabe ©2012 Andy Warhol / Artists Rights Society (ARS), New York.

Following this lawsuit, Warhol began experimenting with the medium of photography and developed his own portrait practice throughout the 1970s, in which he transformed regular people into "Warhol stars." Flowers marked a unique and pivotal moment in Warhol's oeuvre, a deviation from dealing with exclusively celebrity or commercial subject matter. Warhol elevated the everyday by treating banal scenes and objects just as he would a renowned figure or brand. Flowers exemplified Warhol's achievement of a certain artistic status, in which he produced images that the public would not have previously paid attention to, until Warhol decided that they should.

"Fame, which had long been one of the primary subjects of his work, was now also one of its effects. Warhol's status as an artistic brand had been secured." —Michael Lobel

Literature Frayda Feldman and Jörg Schellmann 64-73

New York Auction / 19 April 2022 / 5pm EDT



44

Andy Warhol

Mobil, from Ads (F. & S. 350)

1985

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

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

Signed and numbered 70/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's copyright inkstamp on the reverse), framed.

Estimate

166

\$50,000 — 70,000



Literature Frayda Feldman and Jörg Schellmann 350

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45

Andy Warhol

Van Heusen (Ronald Reagan), from Ads (F. & S. 356)

1985

169

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

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

Signed and numbered 78/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Art, Inc., New York (with their blindstamp and their and the artist's copyright inkstamp on the reverse), framed.

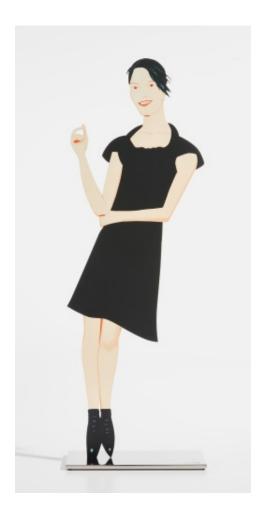
Estimate \$20,000 — 30,000

Go to Lot



Literature

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46

Alex Katz

Black Dress (Carmen)

2018

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

25 x 8 1/4 x 3 1/4 in. (63.5 x 21 x 8.3 cm)

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

Estimate \$8,000 — 12,000



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47

Alex Katz

Ulla in Black Hat (S. 465)

2010

Screenprint in colors, on Rives BFK paper, the full sheet. S. $285/8 \times 40$ in. $(72.7 \times 101.6 \text{ cm})$

Signed and numbered 38/75 in pencil (there were also 8 artist's proofs), published by BXP, Inc., New York, framed.

Estimate

\$25,000 — 35,000



Alex Katz

Literature Klaus Albrecht Shröder 465

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48

Alex Katz

Vivien in Black Hat (S. 464)

2010

Screenprint in colors, on Rives BFK paper, the full sheet.

S. 28 3/4 x 40 in. (73 x 101.6 cm)

Signed and numbered 38/75 in pencil (there were also 8 artist's proofs), published by BXP, Inc., New York, framed.

Estimate

\$25,000 — 35,000



Alex Katz

Literature Klaus Albrecht Shröder 464

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49

Alex Katz

Anne (S. 240)

1990

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

67 1/4 x 24 1/2 in. (170.8 x 62.2 cm) Signed and numbered 'PP 2/6' in black ink (a printer's proof, the edition was 75 and 12 artist's proofs), published by Styria Studio, Inc., New York.

Estimate \$15,000 — 25,000

Go to Lot



Alex Katz

Literature Klaus Albrecht Schröder 240

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50

Alex Katz

Coca-Cola Girl 3

2019

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

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

Signed and numbered 54/60 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis (with their ink stamp on the reverse), framed.

Estimate

\$12,000 — 18,000



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51

Tom Wesselmann

Still Life with Orange and Tulip

1986/1992

Alkyd oil on cut-out, shaped and welded steel. $10\,1/4\,x\,12\,1/4\,x\,2\,1/8$ in. $(26\,x\,31.1\,x\,5.4$ cm) Signed, titled, dated and numbered 5/25 in black marker on the reverse (there was also one artist's proof), published by the artist and Sidney Janis Gallery, New York.

Estimate \$30,000 — 50,000

183



Tom Wesselmann

Provenance Private New York Collection

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52

Roy Lichtenstein

Reflections on Crash, from Reflections series (C. 239)

1990

Monumental lithograph, screenprint, relief and metallized PVC collage with embossing in colors, on Somerset paper, with full margins.

I. 53 x 69 in. (134.6 x 175.3 cm)
S. 59 1/8 x 75 in. (150.2 x 190.5 cm)
Signed, dated and numbered 8/68 in pencil (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate \$100,000 — 150,000



Roy Lichtenstein

Literature Mary Lee Corlett 239

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53

Roy Lichtenstein

Reflections on The Scream, from Reflections series (C. 243)

1990

Monumental lithograph, screenprint and woodcut with metalized PVC collage with embossing in colors, on Somerset paper, with full margins. I. $42\,1/4\times59\,1/4$ in. (107.3 x 150.5 cm) S. $48\,3/4\times65\,3/8$ in. (123.8 x 166.1 cm) Signed, dated and numbered 8/68 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate \$100,000 — 150,000



"It started when I tried to photograph a print by Robert Rauschenberg that was under glass. But the light from a window reflected on the surface of the glass and prevented me from taking a good picture. But it gave me the idea of photographing fairly well-known works under glass, where the reflection would hide most of the work, but you could still make out what the subject was. Well, I tried to do a few photographs in this manner; but I am not much of a photographer. Later the idea occurred to me to do the same idea in painting; and I started this series on various early works of mine ... It portrays a painting under glass. It is framed and the glass is preventing you from seeing the painting. Of course, the reflections are just an excuse to make an abstract work, with the cartoon image being supposedly partly hidden by the reflections."—Roy Lichtenstein

Lichtenstein's Reflections began as a series of three paintings of the comic book character Wimpy in 1988 and evolved to reference some of the most iconic works of his own oeuvre. After working through his ideas on canvas, Lichtenstein took this concept to the printing press at Tyler Graphics, Ltd. in Mount Kisco, New York from 1989 to 1990. As a student at Ohio State University, Lichtenstein experimented with mixing several techniques into one print – developing a sophisticated understanding of the unique mark-making potential of each medium. It is no surprise that throughout his career he continued to use his deft understanding of printmaking to manipulate multiple techniques to obtain his desired visual effect. Taking advantage of the extensive facilities of Tyler Graphics and Ken Tyler's innovative approach to printmaking, *Reflections on the Scream* contains elements of lithography, screenprinting, woodcut, and metalized collage on an impressive scale.

"The radicality of Roy's approach to the problem of representing the new is that it remembers the old position, the old history." —David Salle in Roy Lichtenstein Reflected

In *Reflections on the Scream*, Lichtenstein crafted a playful double entendre with his title and imagery. Returning to the comic book imagery so evocative of the Pop movement of the 1960s, the baby Swee'pea from Popeye takes center stage. The iconic nightgown identifies the infant within American pop culture, but by composing the image with Swee'Pea's head thrown back our focus is directed to the wide-open mouth and the emotion within the scene. With several artfully placed diagonal lines radiating from Swee'Pea's head, it's difficult to look at this work and not feel the visceral reaction of a baby wailing. Lichtenstein's masterful choice of medium is seen here in the choice of woodcut to render the abstracted mouth. The organic woodgrain texture of the woodblock comes through and perfectly captures the raw emotion, heightening the sense of drama in the piece.

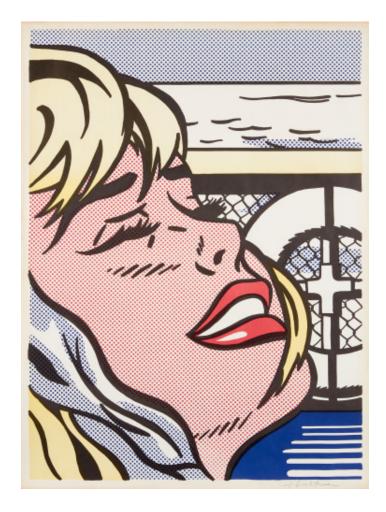
While the imagery goes back to the 1960s, the title of the print dates back another half a century and references Edvard Munch's *The Scream*. As one of the most recognizable images of the

modern era, this painting, brimming with emotion, speaks to anxiety and fear within the human experience. *The Scream* has been parodied and reproduced commercially world-wide and Lichtenstein's reference to the masterpiece was more than just tongue and cheek. Decades into his own successful art career, Lichtenstein found his own works gracing t-shirts, calendars, and other gift-shop ephemera – much like Munch's masterpiece.

In addition to the literal use of reflective materials and inspiration drawn from seeing a reflection on glass, self-reflection has always been an important element of Lichtenstein's work. In the foreword of the exhibition text for *Roy Lichtenstein Reflected*, artist David Salle remarks, "I've come to see Roy's later work as the embodiment of the relentlessly exploratory and self-revealing journey through pictorial abstraction..." While the reflections within this series serve a formal purpose within the picture plane, they also serve a metaphorical one as Lichtenstein reflected on an accomplished and expansive artistic career.

Literature Mary Lee Corlett 243

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54

Roy Lichtenstein

Shipboard Girl (C. II.6)

1965

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

I. 26 x 19 in. (66 x 48.3 cm)

S. 27 1/8 x 20 1/8 in. (68.9 x 51.1 cm)

Signed in pencil, from the edition of unknown size, published by Leo Castelli Gallery, New York, unframed.

Estimate

192

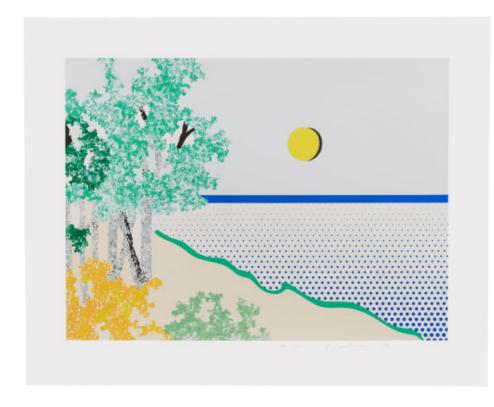
\$10,000 — 15,000



Roy Lichtenstein

Literature Mary Lee Corlett II.6

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55

Roy Lichtenstein

Titled (C. 307)

1996

Screenprint in colors, on Coventry Rag paper, with full margins.

I. 24 x 32 5/8 in. (61 x 82.9 cm)
S. 31 1/2 x 39 5/8 in. (80 x 100.6 cm)
Signed, dated and numbered 'PP 1/5' in pencil (a printer's proof, the edition was 175 and 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, unframed.

Estimate \$20,000 — 30,000



Roy Lichtenstein

Literature Mary Lee Corlett 307

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56

Roy Lichtenstein

Study of Hands (C. 191)

198

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

1. 25 x 25 5/8 in. (63.5 x 65.1 cm)

S. 31 3/8 x 32 3/4 in. (79.7 x 83.2 cm)

Signed, dated and numbered 'P.P. I' in pencil (one of two printer's proof, the edition was 100 and 24 artist's proofs), published by Castelli Graphics, New York, unframed.

Estimate \$12,000 — 18,000



Roy Lichtenstein

Literature Mary Lee Corlett 191

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57

James Rosenquist

Horse Blinders: West, North, East, South (S. 1972.04, G. 60)

1972

The complete set of four monumental lithographs and screenprints in colors with silver foil collage, on Arches paper, the full sheets.

all S. 36 1/2 x 68 in. (92.7 x 172.7 cm)

All signed, titled, dated and numbered 'color trial proof 1/4' in pencil (the edition was 85 and 19 artist's proofs), co-published by Multiples Inc. and Castelli Graphics, New York, all framed.

Estimate \$12,000 — 18,000

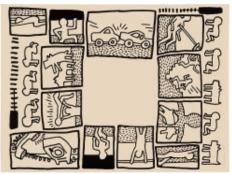


James Rosenquist

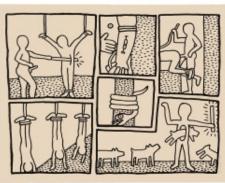
Literature Dieter Schwarz 1972.04A - 1972.04D Constance Glenn 60

New York Auction / 19 April 2022 / 5pm EDT









58

Keith Haring

The Blueprint Drawings (L. pp. 174-183)

990

204

The complete set of 17 screenprints, on Arches Cover paper, with full margins, with justification, all contained in the original wood portfolio box with screenprinted artist's name, title and date. smallest I. 39 x 42 in. (99.1 x 106.7 cm) largest S. 42 1/2 x 79 in. (108 x 200.7 cm) All signed, dated and numbered 14/33 in pencil, published by Durham Press, Durham, Pennsylvania (with their blindstamp), all unframed.

Estimate \$275,000 — 350,000



Keith Haring

Literature Klaus Littmann pp. 174-183

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59

Keith Haring

Apocalypse Suite (L. pp. 98-109)

1988

207

The complete set of 10 screenprints in colors, on Museum Board, with accompanying text by William Burroughs screenprinted on acetate, the full sheets. all S. 38×38 in. $(96.5 \times 96.5 \text{ cm})$

All signed, dated and numbered 4/90 in pencil (there were also 20 artist's proofs and 5 hors commerce sets), published by George Mulder Fine Arts, New York (with the artist and publisher's copyright inkstamps on the reverse), all unframed.

Estimate \$100,000 — 150,000



Plate one

Last act, the End, this is where we all came in. The final Apocalypse is when everyman sees what he sees, feels what he feels, hears what he hears. The creatures of all your dreams and nightmares are right here, right now, solid as they ever were or ever will be, electric vitality of careening subways faster faster stations flash by in a blur.

Pan. God of Panic, whips screaming crowds, as millions of faces look up at the torn sky:

OFF THE TRACK! OFF THE TRACK!

Plate two

The planet is pulling loose from the moorings, careening into space, spilling cities and mountains and seas into the Void, spinning faster and faster as days and nights flash by like subway stations. Iron penis chimneys ejaculate blue sparks in a reek of ozone, tunnels crunch down teeth of concrete and steel, flattening cars like beer cans. Graffiti eats through glass and steel like acid, races across the sky in tornados of flaming colors.

Plate three

Cherry-pickers with satin brushes big as a door inch through Wall Street, leaving a vast souvenir postcard of the Grand Canyon. Water trucks slosh out paint, outlaw painters armed with paint pistols paint everything and everyone in reach. Survival Artists, paint cans strapped to their backs, grenades at their belts, paint anything and anybody within range. Skywriters dogfight, collide and explode in paint. Telephone poles dance electric jigs in swirling, crackling wires. Neon explosions and tornados flash through ruined cities, volcanoes spew molten colors as the earth's crust buckles and splinters into jigsaw pieces

Plate four

The household appliances revolt: washing machines snatch clothes from the guests, bellowing Hoovers suck off makeup and wigs and false teeth, electric toothbrushes leap into screaming mouths, clothes dryers turn gardens into dust bowls, garden tools whiz through lawn parties, impaling the guests, who are hacked to fertilizer by industrious Japanese hatchets. Loathsome, misshapen, bulbous plants spring from their bones, covering golf courses, swimming pools, country clubs and tasteful dwellings

Plate five

Skyscrapers scrape rents of blue and white paint from the sky, shredding, peeling, nitrous ochres and red eat through bridges, which fall into the rivers splashing color across . my back I always hear . piers, streets AMOK art . Hurry up please, it's time . floods inorganic molds . Time's winged chariot hurrying . stirring passion of . near. Closing time , gentlemen . metal and glass steel . these our actors as I foretold you . girders writhe . actors frantically packing in theatrical . mineral lust . hotels... are all spirits.

Plate six

Oh don't bother . burst from concrete . with all that junk, John . were all sprits, John . covers . the Director is on stage and are melted into . walls . air and you what that means in show business . of glass. melt into thin air. Hurry up please, its time. Caught . burn . In New York beneath the animals of the village . with madness . the Piper pulled down the sky. This insub . billion crazed . stantial pageant faded leaves not a. roads buck . wrack behind. Closing time, hurry . sidewalks run ahead . up it's time.



Plate seven

At my back . faster and faster . I always hear hurry up . energy ground down into . please, it's time closing . sidewalks and streets by billions of feet and tires erupts from manholes and tunnels break out with volcanic force let it come down careening subways faster and faster stations blur by, Pan whips screaming crowds with flaming pipes millions of faces look up at the torn sky OFF THE TRACK OFF THE TRACK the planet is pulling loose from its moorings, careening off into space spilling cities and mountains and seas into the Void faster and faster.

Plate eight

This is where we all came in blue and white paint from when Everyman sees color nightmares are right here warehouse and piers electric energy floods inorganic molds subways faster and faster, glass steel girders Pan God of Panic whips screaming concrete, faces look up at the torn sky and burn with madness. TRACK the planet is pulling bucking cars and trucks careening into space faster and faster into the Void spinning walks and streets flash by like subway stations in a reek of ozone.

Plate nine

Force let it come, skyscrapers scrape rents of the final Apocalypse in the sky, dream rivers splashing color across solid roads and buildings, AMOK art vitality stirring passions of metal blur by writhing in mineral lusts, walls of glass melt OFF THE TRACK OFF a billion crazed eyes, the sidewalks run feet and tires, chimneys ejaculate blue tunnels break out graffiti village pulled across the sky in flaming colors.

Plate ten

Skyscrapers scrape rents of blue and white paint from the sky, the rivers swirl with color, nitrous ochres and reds eats through the bridges, falling into the rivers, splashing color across warehouses and piers and roads and buildings, AMOK art floods inorganic molds, string passions of metal and glass, steel girders writhing in mineral lusts burst from their concrete covers, walls of glass melt and burn with madness in a billion crazed eyes, bridges buck cars and trucks into the rivers, the sidewalks run ahead faster and faster, energy ground down into sidewalks and streets by billions of feet and tires erupt from manholes and tunnels, breaks out with volcanic force:

LET IT COME DOWN

Caught in New York beneath the animals of the village, the Piper pulled down the sky.

Poem from "Apocalypse" written by William Burroughs

Provenance
Private California Collection

Literature Klaus Littmann pp. 98-109

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60

David Wojnarowicz

Earth & Wind; and Fire & Water, from Four Elements

1990

Lithograph diptych in colors, on Rives BFK paper, the full sheets.

both S. 22 3/4 x 30 in. (57.8 x 76.2 cm)

Both signed, titled, dated and annotated 'printers proof III' (printer's proofs, the edition was 24 and 16 in Roman numerals for *Fire & Water*), published by Normal Editions Workshop at Illinois State University, Normal, Illinois (with their blindstamp), both framed.

Estimate \$10,000 — 15,000

211



David Wojnarowicz

Literature

David Wojnarowicz, History Keeps Me Awake at Night, exh. cat., the Whitney Museum of American Art, New York, 2018, cat. no. 95, pp. 224-225

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61

David Wojnarowicz

Untitled (Act Up Diptych)

1990

214

The complete set of two screenprints in colors, on wove paper, with full margins. both I. $18\,1/2 \times 23\,5/8$ in. $(47\times 60~\text{cm})$ both S. $23\,1/8\times 27\,5/8$ in. $(58.7\times 70.2~\text{cm})$ One signed and dated, one numbered 'PP 15' in pencil (printer's proofs, the edition was 100), published by ACT UP, New York, both unframed.

Estimate \$6,000 — 9,000



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62

Louise Bourgeois

The View from the Bottom of the Well (MoMA 568-576)

1996

The complete set of nine drypoints, on Somerset paper, with full margins, lacking the original red cloth-covered portfolio.

I. 8 1/2 x 6 1/4 in. (21.6 x 15.9 cm) S. 13 1/8 x 10 1/4 in. (33.3 x 26 cm)

All signed with initials and numbered 'PP 5/5' in pencil (printer's proofs, the edition was 25 there were also 10 in Roman numerals), published by Peter Blum Edition, New York, all framed.

Estimate \$20,000 — 30,000





Louise Bourgeois

Literature Museum of Modern Art Cat. No. 568-576

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PROPERTY OF AN IMPORTANT EAST COAST COLLECTION

63

Louise Bourgeois

Homely Girl, A Life (MoMA 926-935)

The complete set of 10 drypoints, on Somerset paper, with full margins.

all I. 7 1/4 x 5 1/4 in. (18.4 x 13.3 cm) all S. 20 1/2 x 15 in. (52.1 x 38.1 cm)

All signed with initials and numbered 44/44 in pencil (there were also 10 in Roman numerals), published by Peter Blum Edition, New York, all framed.

Estimate

\$15,000 — 25,000







Louise Bourgeois

Literature Museum of Modern Art Cat. No. 926-935

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64

Louise Bourgeois

What is the Shape of This Problem (MoMA 658-667)

The set of nine letterpress and lithography diptychs, on Arches paper, the full sheets, lacking the title page. all S. 12×17 in. $(30.5 \times 43.2 \text{ cm})$

All signed with initials and numbered 6/25 in pencil (there were also 14 artist's proofs), published by Galerie Lelong, New York and Paris, all framed.

Estimate \$30,000 — 40,000



Louise Bourgeois

Literature Museum of Modern Art Cat. No. 658-667

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65

Ebony G. Patterson

Untitled, from The Of 72 Project

2012

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

portfolio $22\,1/8\,x\,19\,3/4\,x\,1$ in. (56.2 x 50.2 x 2.5 cm) Signed, dated numbered 5/6 and inscribed 'from the of 72 series Variable Edition Suite' in black pen on the reverse of one, additionally numbered on the portfolio, published by the artist.

Estimate \$12,000 — 18,000

224



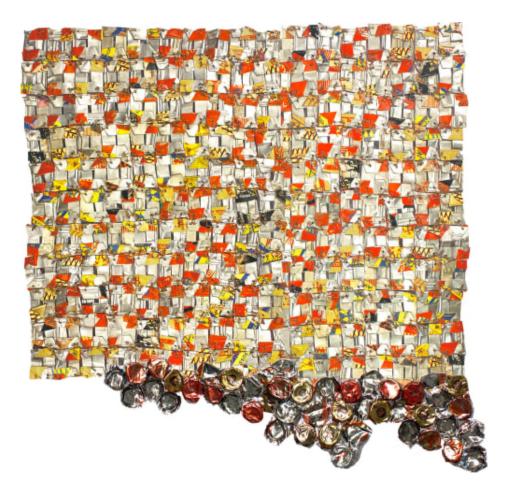
"What happens when seventy-two men and one woman die and no one knows who they are? Who were these men and this woman who were killed during the incursion of May 2010? Did they have children? Did they have mothers? Fathers? Did they have brothers or sisters? How old were they? What did they like to do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

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

This project was funded By Small Axe Magazine and the Andy Warhol Foundation in 2012.

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

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66

El Anatsui

Paper & Gold

2017

227

Pigment print in colors with irregular hand-cut edges, with printed, hand-cut and hand-sculpted aluminum collage, and copper wire, on wove paper, the full sheet. S. 20 x 19 1/2 in. (50.8 x 49.5 cm)
Signed, dated and numbered 'P.P. 3/3' in pencil on a label affixed to the reverse (a printer's proof, the edition was 30), published by Benefit Print Project, New York, unframed.

Estimate \$12,000 — 18,000



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67

Kerry James Marshall

Brownie

1995

Lithograph in colors, on wove paper, the full sheet. S. 19 $7/8 \times 15$ in. (50.5 $\times 38.1$ cm) Signed, titled and numbered 20/50 in pencil, published by Anchor Graphics, Chicago (with their blindstamp), framed.

Estimate \$20,000 — 30,000



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68

Kerry James Marshall

Vignette (Wishing Well)

2010

Aquatint in colors with paper collage, on Somerset paper, with full margins.

I. 44 3/4 x 33 3/4 in. (113.7 x 85.7 cm)

S. 53 1/4 x 40 3/4 in. (135.3 x 103.5 cm)

Signed, dated and numbered 17/50 in pencil (there were also 9 artist's proofs), published by Paulson Bott Press, Berkeley, framed.

Estimate \$25,000 — 35,000



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69

Mark Bradford

Untitled

2012

The complete set of 14 etchings and photogravure, with Chine collé to wove paper, the full sheets. all S. 20×16 in. (50.8×40.6 cm) All signed, dated, annotated 'from a set of 14' and numbered 10/25 in pencil on the reverse, published by Sikkema Jenkins & Co., New York, all framed.

Estimate

\$25,000 — 35,000



"Bradford's series of 14 prints grew out of collage work inspired by neighborhood 'merchant poster'—brightly colored local advertisements that target the area's lower-income residents. For Bradford, these posters serve as both formal and conceptual points of departure for his artwork: 'The sheer density of advertising creates a psychic mass, an overlay that can sometimes be very tense or aggressive,' he has said, 'As a citizen, you have to participate in that every day. You have to walk by until it's changed.' Devoid of color, scaled down, and abstracted, the merchant poster remnants in these prints are surrounded by a field of scratches, marks, and scuffs. Each print in the series was made using two different printing plates—one for the background and one for the central 'poster' image. The gritty, distressed background was achieved by printing from the backside of etching plates recycled from the Lower East Side Printshop, the innovative workshop with which Bradford collaborated to make these prints. The plates had been used for projects by other artists in the workshop, and their backs reflected the wear-and-tear of handling during prior printings. This re-use mirrors the kind of foraging and subsequent layering, tearing, and sanding of found materials that Bradford deploys in his collage work. The square central motif containing text was printed and collaged onto these background sheets using a photo-transfer method that allowed Bradford to recycle text from other merchant poster-based work. These posters' texts, such as 'My Child Says Daddy/Child Custody/Divorce/Visitation' and 'Create a New Credit File Legally!' have different levels of legibility from print to print, reflecting the artist's process of handtracing and outlining words and phrases from the original street posters." - Judy Hecker, Mark Bradford's Urban Etchings, April 2, 2015

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70

Adam Pendleton

Untitled

2019

The complete set of four unique hand-colored pressed paper pulp prints, on handmade paper, the full sheets. all S. 42 7/8 x 33 1/8 in. (109.1 x 84.2 cm)

One signed and dated in pencil on the reverse, published by Pace Prints, New York, all framed.

Estimate \$80,000 — 120,000



"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 (2019) comprises of four monoprints posting statements or questions that reflect this notion: BLACK DADA; WHAT IS THE BLA(CK DADA); and WE ARE NOT. 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

Acquired directly from the publisher by the present owner

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71

Rashid Johnson

Broken Men

2019

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

I. 47 x 35 1/2 in. (119.4 x 90.2 cm)

S. 55 x 42 in. (139.7 x 106.7 cm)

Signed and numbered 'AP 5/15' in pencil (an artist's proof, the edition was 51), published by Hauser & Wirth Editions, New York, framed.

Estimate \$25,000 — 35,000



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72

Mickalene Thomas

Trois Divas (A E I O U and sometimes Y)

2009

The complete set of three screenprints in colors with hand-applied rhinestones, on Museum Board, the full sheets.

all I. 12 x 12 in. (30.5 x 30.5 cm) all S. 16 x 16 in. (40.6 x 40.6 cm) All signed, dated and numbered 13/20 in pencil, published by Brand X Editions, New York, all framed.

Estimate \$15,000 — 25,000



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73

Kehinde Wiley

After La Negresse, 1872

2007

Cast marble dust and resin multiple. $11 \times 8 \times 5$ in. $(27.9 \times 20.3 \times 12.7 \text{ cm})$ Signed and numbered 38/250 in black ink on the underside, published by Cerealart Multiples, Philadelphia.

Estimate \$10,000 — 15,000

Go to Lot



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74

Kehinde Wiley

Louis XVI, the Sun King

2007

Cast marble dust and resin multiple. $10\,1/4\,x\,9\,x\,5\,1/2$ in. $(26\,x\,22.9\,x\,14$ cm) Signed, dated and numbered 104/250 in black ink on the underside, published by Cerealart Multiples, Philadelphia.

Estimate \$10,000 — 15,000



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75

Kehinde Wiley

St. Francis of Adelaide

2007

Cast marble dust and resin multiple. $11\,1/4\times8\times5\,1/2$ in. $(28.6\times20.3\times14$ cm) Signed, dated and numbered 64/250 in black ink on the underside, published by Cerealart Multiples, Philadelphia.

Estimate \$10,000 — 15,000

Go to Lot



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76

Walton Ford

Benjamin's Emblem

2000

241

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

I. 35 7/8 x 23 7/8 in. (91.1 x 60.6 cm)

S. 44 1/8 x 30 5/8 in. (112.1 x 77.8 cm)

Signed, dated and numbered 37/50 in pencil (there were also 12 artist's proofs), published by Blue Heron Press, New York, framed.

Estimate \$10,000 — 15,000



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77

Walton Ford

Tale of Johnny Nutkin

2001

Etching with aquatint and drypoint in colors, on Somerset Satin paper, with full margins. I. $35\,5/8\times23\,3/4$ in. $(90.5\times60.3\,\text{cm})$ S. $44\times30\,3/4$ in. $(111.8\times78.1\,\text{cm})$ Signed, dated and numbered 13/50 in pencil (there were also 12 artist's proofs), published by Blue Heron Press, New York, framed.

Estimate \$10,000 — 15,000



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78

Walton Ford

Visitation

2004

243

Etching and aquatint with drypoint in colors, on Somerset paper, with full margins. I. $35\,3/4\,x\,23\,3/4$ in. $(90.8\,x\,60.3\,cm)$ S. $44\,x\,31$ in. $(111.8\,x\,78.7\,cm)$ Signed, dated and numbered 37/50 in pencil (there were also 12 artist's proofs), published by Blue Heron Press, New York, framed.

Estimate \$10,000 — 15,000



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79

Gerhard Richter

EIS 2 (Ice 2) (B. 123, R. p. 197)

2003

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

I. 40 x 32 in. (101.6 x 81.3 cm)
S. 43 7/8 x 35 in. (111.4 x 88.9 cm)
Signed, dated and numbered 2/108 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, unframed.

Estimate \$40,000 — 60,000



Gerhard Richter

Literature Hubertus Butin 123 Charles Riley p. 197

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80

Yves Klein

Table Bleu KleinTM / Klein Blue

designed 1961

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

 $39\,3/8\,x\,49\,1/4\,x\,14\,1/4$ in. (100 x 125.1 x 36.2 cm) Signed by R. Klein Moquay in black ink (faded), with serial number BI-BOLE on a label affixed to the underside.

Estimate

\$15,000 — 20,000



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81

Barnett Newman

The Moment, from Four on Plexiglas (Barnett Newman Foundation 227) (S. 1966.0IB)

1966

Screenprint on Plexiglas backed with rag board and mounted to wood support, contained in the original Plexiglas cover (as issued).
49 1/8 x 5 1/8 x 11/8 in. (124.8 x 13 x 2.9 cm)
Incised with signature, date and numbered 71/125 on the Plexiglas cover (there were also sixteen proofs lettered A-P), published by Multiples, Inc., New York, framed.

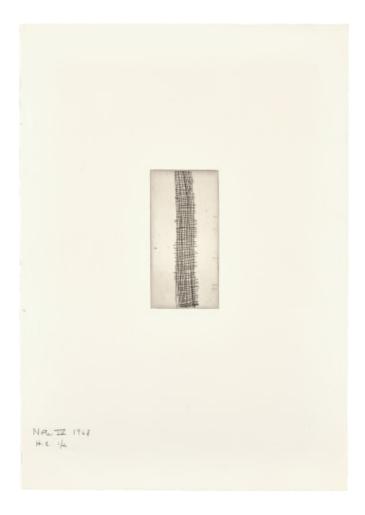
Estimate \$12,000 — 18,000



Barnett Newman

Literature Dieter Schwarz 1966.0IB

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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

82

Barnett Newman

Note IV, from Notes (S. 25)

1968

Etching, on wove Italia paper, with full margins.

I. 5 7/8 x 3 in. (14.9 x 7.6 cm)
S. 19 7/8 x 14 in. (50.5 x 35.6 cm)
Signed by Annalee Newman and dated 'October 17,
1978' in pencil on the reverse, titled, dated '1968' and numbered 'H.C. 1/2' in pencil on the front (an hors commerce, the edition was 7 and 2 artist's proofs),
published by Universal Limited Art Editions, West Islip,
New York (with their and the artists blindstamps),
framed.

Estimate \$6,000 — 9,000



Barnett Newman

Provenance Gift of Annalee Newman, 1979

Literature Esther Sparks 25

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83

Richard Serra

Level I

2008

Etching, on Kozo Misumi paper, the full sheet. S. $38\,1/4\,x\,63\,3/4$ in. $(97.2\,x\,161.9$ cm) Signed, dated and numbered 16/38 in pencil on the reverse (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp), framed.

Estimate \$12,000 — 18,000



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85

Brice Marden

Cold Mountain Series, Zen Studies 1-6: plate 5 (L. 43/5)

1991

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

I. $20\,1/2\,x\,27$ in. $(52.1\,x\,68.6$ cm) S. $27\,1/2\,x\,35\,1/2$ in. $(69.9\,x\,90.2$ cm) Signed, dated and numbered 9/35 in pencil (there were also 15 artist's proofs), published by the artist, framed.

Estimate \$50,000 — 70,000



Brice Marden

Literature
Jeremy Lewison 43/5

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86

Brice Marden

Five Threes (L. 28)

1976-1977

The complete set of five etchings and aquatint in colors, on Stonehenge paper, with full margins. all I. 20 $7/8 \times 29 \, 7/8$ in. $(53 \times 75.9 \, \text{cm})$ all S. $33 \times 39 \, 3/4$ in. $(83.8 \times 101 \, \text{cm})$ All signed, dated, four numbered 6/25 and one numbered 19/25 in pencil (there were also $10 \, \text{artist's}$ proofs), published by Parasol Press, New York, all framed.

Estimate \$15,000 — 25,000



Brice Marden

Literature Jeremy Lewison 28

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87

Robert Longo

Eric; and Ellen, from Men in the Cities

1999

Two lithographs, on Arches Cover paper, with full margins.

both S. 70 x 40 in. (177.8 x 101.6 cm)
Both signed and dated, *Eric* numbered 26/50 and *Ellen* annotated 'H.C.' in pencil (*Ellen* an hors commerce, there were also 10 artist's proofs for each), published by Hamilton-Selway Fine Art, West Hollywood, California, both framed.

Estimate \$60,000 — 80,000



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PROPERTY OF AN ESTEEMED AMERICAN COLLECTOR

88

Yoshitomo Nara

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

201

262

The complete set of 10 Ukiyo-e woodcuts in colors, on Japanese paper, the full sheets. all S. 16 $1/2 \times 115/8$ in. (41.9 x 29.5 cm) All signed, dated and numbered 'PP 2/4' in pencil (printer's proofs, the edition was 50 and 12 artist's proofs), co-published by Tomio Koyama Gallery, Tokyo, and Pace Editions, Inc., New York, all framed.

Estimate \$400,000 — 600,000



Drawing upon his western influences from his time studying art at the Kunstakademie in Düsseldorf, and his love of western music, Yoshitomo Nara has created works that have universal appeal. Born in 1959 in Aomori Prefecture, Japan, Nara's childhood was impacted by the aftermath of war and economic recovery. Music and album covers inspired and provided a therapeutic outlet for Nara from an early age. When he was nine, Nara began listening to Folk music legends like Fleetwood Mack, Joni Mitchell and Barry McGuire, later leading to a profound love and expansive collection of rock, blues, soul, and punk records.

"Album covers were the first things that spoke to me as works of visual art. For me, having been brought up in a rural area where there were no museums, this was my very first art experience."—Yoshitomo Nara

A source of escape, records transported Nara into visions and daydreams. "When you are a kid, you are too young to know you are lonely, sad, upset," said Nara, "...now I know I was." His young characters are reflective of this notion, each image a glimpse into another facet of his internal psyche. Explosive, punk energy tinged with a melodic, contemplative demeanor; Nara's subjects embody a fascination with mood distilled from music culture.

"After contemplative folk singers taught me about deep empathy," said Nara, "the punk rockers schooled me in explosive expression." —Yoshitomo Nara

Rendered with attitude, Yoshitomo Nara's famous 'femme fatales' draw us in. Formally uncomplicated, Nara's characters engage the viewer with their playful, and at times abject depictions of the human condition; solemn-faced and annoyed. They stare out, wide-eyed and most often not at us. Forms of self-expression, deprecation, and proclamation, Nara captivates the viewer with a singular figure, often accompanied by text or objects, or surrounded by empty space indicative of a void. Creating his own unique style by centralizing the figure of a child as his subject, Nara allows for child-like associations.

Printed by master printer Yasu Shibata at the Pace Editions Workshop, this complete set of ten ukiyo-e woodcuts effortlessly presents Nara's signature imagery through a labor-intensive printmaking process familiar to Nara and Japanese heritage. Referencing his nimble drawings, often done on brown paper or cardboard, these woodcuts embody the same immediacy, but more refined, elevating his practice while imbuing the images with the same lively energy.

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

Provenance Pace Prints, New York

New York Auction / 19 April 2022 / 5pm EDT



89

Yayoi Kusama

Pumpkin (OG) (K. 156)

1992

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

I. 15 x 18 in. (38.1 x 45.7 cm)

S. 19 1/2 x 22 3/8 in. (49.5 x 56.8 cm)

Signed, titled in Japanese, dated and numbered 15/120 in pencil (there were also 10 artist's proofs), published by Orient Gallery, Tokyo, framed.

Estimate

\$25,000 — 35,000



Yayoi Kusama

Provenance Fuji Television Gallery, Tokyo Acquired from the above by the present owner, 2001

Literature Yayoi Kusama 156

New York Auction / 19 April 2022 / 5pm EDT



90

Tom Sachs

Hello Kitty

2001

Painted Bronze.

7 1/2 x 5 x 5 1/2 in. (19.1 x 12.7 x 14 cm)

Incised with signature, date and numbered 3/25 on the underside, and with the artist's copyright stamp on the reverse of the figure, published by Beyer Projects, New York.

Estimate

\$10,000 — 15,000



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91

Raymond Pettibon

Untitled (Hermosa Beach)

2019

Monumental lithograph with hand-coloring, on Saunders paper, the full sheet.
S. 45 x 67 1/2 in. (114.3 x 171.5 cm)
Signed and numbered 7/48 in pencil, published by Brooke Alexander Editions, New York, framed.

Estimate \$80,000 — 120,000



"... Therefore whatever you are—that is, whatever the substance by which you are what you are, I am nine-tenths the water..."

Raymond Pettibon is widely recognized as one of America's most inventive representational artists, known for his ink wash drawings combined with text. Pettibon grew up in Hermosa Beach, California, a location implicit to the subject matter of his work's enduring themes. Growing up at the pinnacle of the counter-culture and late punk-rock movements, his upbringing would become indelible to his work. He was only 12 years old during 1969, which marked a true turning point in pop culture. The changing Hollywood landscape of this time undoubtedly inspired his early work, such as album covers for bands like Black Flag and Sonic Youth. Eventually, he began culling from every corner of American popular and underground culture for his drawings: comics, film noir, baseball, organized religion, figures of rock and roll, Ronald Reagan, Charles Manson, and more. But Pettibon didn't just passively observe—these subject matters spoke to him because of what they revealed about society. Instead of glorifying these themes, he critiqued them.



Raymond Pettibon in his studio. Image courtesy of Contemporary Art Curator Magazine

This outlook is no more apparent than in Pettibon's drawings of surfers, a trademark motif in the

artist's oeuvre. When the novelist-critic Denis Cooper asked Pettibon what draws him towards the surfers, Pettibon answered, "Sometimes it is a visual interest, but it can also be the way something like surfing describes a society, and the people in it. I've done a lot of large drawings and prints of that imagery. It has that epic nature, that sublime nature that almost asks you to reproduce it full sized on the wall."



Raymond Pettibon signing *Untitled (Hermosa Beach)* for Brooke Alexander Editions at Derriére L' Etoile Studio in Long Island City

When set alongside the all-consuming force that are waves, multilayered meanings arise in which the inconsequence of humankind is pitted against the magnanimity of Mother Nature. Thus ironically, the overall sentiment of 'going with the flow' goes hand in hand here with the *laissez-faire* culture of beach life, which the artist no doubt became accustomed to. "Waves. To me, it's natural," Pettibon replied when asked about his favorite theme to draw. "It's imagery that, for a lot of people around here anyway, is pornography...Each time I don't know how it's going to look, like it's an ordeal or a challenge." On the subject of placing surfers amidst these giant swells, he

Raymond Pettibon

explained, "I grew up near the beach. Violence at the shoreline can be worse than street violence sometimes. Local surfers are despised and hated by most other surfers throughout the world. There are good days, but if the waves aren't coming, you're sitting on the sand and praying for surf all year. Then you go and poach other people's breaks."²

Balancing at the precipice of danger and exhilaration, in most of Pettibon's surf images, his surfers never fall, and always carry a sense of laid-back confidence and optimism - a nod to the artist's Southern California vibe. His surfing series successfully evoke people's resonance while pursuing inner peace in a chaotic reality, striking the art world through their poetic and philosophical representation.

¹ Denis Cooper, "Interview: Dennis Cooper in conversation with Raymond Pettibon," in Raymond Pettibon, New York, 2001, p. 25

 $^{^2}$ Raymond Pettibon, quoted in Nicholas Gazin, *Raymond Pettibon*, Vice Magazine, October 31, 2011.

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92

Harland Miller

Love Saves The Day

2015

Monumental unique screenprint with extensive hand-coloring, on wove paper, the full sheet.

57 x 41 in. (144.8 x 104.1 cm)

Signed and inscribed 'Seedy Debonair' in pencil,
published by Two Palms Press, New York, framed.

Estimate \$40,000 — 60,000



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93

Jonas Wood

Clipping

2013

Screenprint in colors, on Rives BFK paper, the full sheet.

S. 30 x 40 in. (76.2 x 101.6 cm)

Signed, titled, dated and numbered 35/50 in red pencil, published by RxArt, New York, framed.

Estimate

\$10,000 — 15,000



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94

Damien Hirst

Methamphetamine

2004

Etching and aquatint in colors, on Hahnemühle paper, with full margins. I. $69\,7/8\,x\,34$ in. $(177.5\,x\,86.4\,cm)$

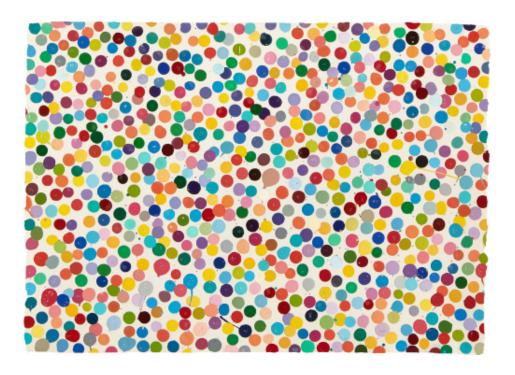
S. 80 x 43 in. (203.2 x 109.2 cm)
Signed in pencil on the front and numbered 6/115 in pencil on the reverse (there were also 30 artist's proofs), published by The Paragon Press, London, framed.

Estimate \$20,000 — 30,000

Go to Lot



New York Auction / 19 April 2022 / 5pm EDT



95

Damien Hirst

5941 Can you see?, from The Currency

2016

Enamel paint, on handmade paper, contained in the original black card box.

S. 8 1/2 x 11 7/8 in. (21.6 x 30.2 cm)

Signed, titled, dated and numbered '5941. Can you see? 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, unframed.

Estimate \$15,000 — 20,000



'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/watch?v=vEsVJJy1od4&t=5s

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96

Kenny Scharf

Flores Pink

2021

Shaped aluminum with pink flocking, mounted to polished steel base with flocked feet, contained in the original white cardboard box with foam lining. $25 \times 21 \times 31/2$ in. $(63.5 \times 53.3 \times 8.9 \text{ cm})$ Incised with signature on top of the base, stampnumbered 3/15 on the underside, with the artist's copyright and publisher stamps on the underside, published by Lococo Fine Art, St. Louis.

Estimate \$15,000 — 20,000



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97

Julian Opie

Street 1; Street 2; Street 3; and Street 4

2020

280

Four laser-cut Museum board reliefs in colors, on wove paper, all contained in the original artist's specified frames.

all framed 18 x 36 1/2 x 11/2 in. $(45.7 \times 92.7 \times 3.8 \text{ cm})$ All signed in black ink and numbered 26/55 (printed) on a label affixed to the reverse (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, all framed.

Estimate \$30,000 — 50,000



Julian Opie

Provenance Jonathan Novak Contemporary Art, Los Angeles

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98

Julian Opie

Cap; Earphones; Long Hair; Denim Waistcoat; Leggings; Cargo Shorts; Blazer; and Dress, from Boston Statuettes

2020

Eight patinated black bronze statuettes on Crema Grey light stone bases.

all approximately $20 \times 61/2 \times 5$ in. (50.8 x 16.5 x 12.7 cm)

All signed in black felt tip pen and numbered 11/25 (printed) on a label affixed to the underside, published by Cristea Roberts Gallery, London.

Estimate \$50,000 — 70,000



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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

99

Jenny Holzer

it's hard to know..., from The Survival Series

1983-1985

Cast aluminum plaque with black paint. $3 \times 10 \times 1/4$ in. $(7.6 \times 25.4 \times .6 \text{ cm})$ Numbered 1/10 (printed on a label affixed to the reverse), published by the artist.

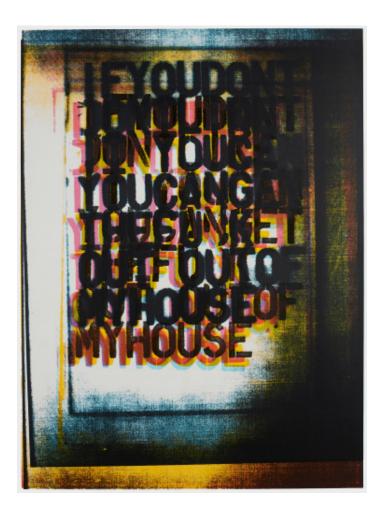
Estimate \$8,000 — 12,000



Jenny Holzer

Provenance Barbara Krakow Gallery, Boston Acquired at the above by the present owner, 1992

New York Auction / 19 April 2022 / 5pm EDT



100

Christopher Wool

My House I

2020

Screenprint in colors, on Matt Custom Art paper, with full margins.

I. 38 5/8 x 28 3/4 in. (98.1 x 73 cm) S. 39 3/4 x 29 3/4 in. (101 x 75.6 cm) Signed, dated and numbered 32/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, London, framed.

Estimate \$12,000 — 18,000



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101

Martin Kippenberger

35 Mirror Babies (G. & C. 9)

1987

The complete installation of 35 screenprints in color, on framed mirror foil (as issued), with accompanying laminate and wood box and dowels.

box $16 \times 42 \times 215/8$ in. $(40.6 \times 106.7 \times 54.9 \text{ cm})$ smallest framed mirror $63/8 \times 63/8$ in. $(16.2 \times 16.2 \text{ cm})$

largest framed mirror18 $1/2 \times 141/4$ in. $(47 \times 36.2 \text{ cm})$ Incised with signature, titled dated and numbered '6' on a brass plaque affixed to the top of the box (the edition was 7 and 2 artist's proofs), published by Edition Artelier, Graz, Austria.

Estimate \$25,000 — 35,000

288



Martin Kippenberger

Literature Karola Grässlin and Gisela Capitain 9

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102

Chris Levine

Banksy [3D]

2019

291

Archival inkjet print with fluorescent pink cross, on wove paper, the full sheet. S. $25\,1/8\,x\,17\,3/4$ in. $(63.8\,x\,45.1\,cm)$ Signed, dated and numbered 18/33 in pencil (there were also 4 artist's proofs), framed.

Estimate \$18,000 — 25,000



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103

Banksy

Morons

2006

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

I. 20 x 28 in. (50.8 x 71.1 cm)

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

Numbered 218/500 in pencil (there was also a signed edition of 150), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

\$40,000 — 60,000



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104

LOT OFFERED WITH NO RESERVE

After Jean-Auguste-Dominique Ingres

À Mr. A. LeClère, ses élèves et ses amis (To Mr. A. Leclere, His Students and His Friends), by Ms. Louise Girard

1850

Crayon-manner engraving, on wove paper, with margins.

I. plate mark 15 $3/4 \times 113/4$ in. (40 $\times 29.8$ cm) S. 20 $\times 16$ in. (50.8 $\times 40.6$ cm) Signed and dated in the plate, unframed.

Estimate

293

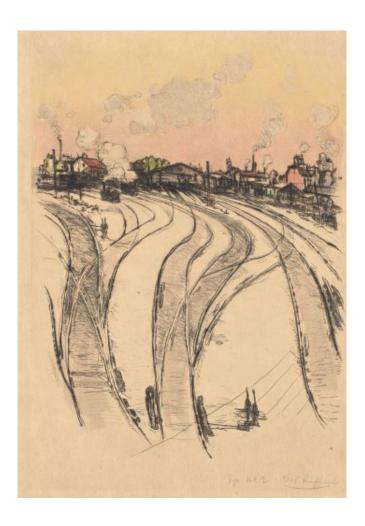
\$700 — 1,000 ·



After Jean-Auguste-Dominique Ingres

Provenance Private American Collection

New York Auction / 19 April 2022 / 5pm EDT



105

LOT OFFERED WITH NO RESERVE

Jean-François Raffaëlli

La Gare du Champ-de-Mars (The Champ-de-Mars Train Station) (D. 90)

1909

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

I. 7 3/4 x 5 1/2 in. (19.7 x 14 cm)

S. 13 x 9 3/8 in. (33 x 23.8 cm)

Signed and numbered 'Ep. no. 2' in pencil, the second state (of three), from the edition of 50, unframed.

Estimate

\$400 - 600 ·



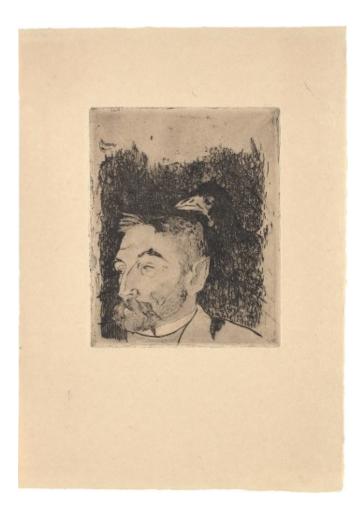
Jean-François Raffaëlli

Provenance Private American Collection

Literature

Loys Delteil, *Le peintre-graveur illustré - Rafaëlli*, vol. XVI, cat. no. 90

New York Auction / 19 April 2022 / 5pm EDT



106

LOT OFFERED WITH NO RESERVE

Paul Gauguin

Portrait de Stéphane Mallarmé (G. 14, M./K./J./S. 12)

189

Etching, on Japan paper, with full margins. I. $71/4 \times 53/4$ in. (18.4 x 14.6 cm) S. $133/4 \times 97/8$ in. (34.9 x 25.1 cm) With date and work number in the plate, Guerin's second (final) state, from the canceled plate, H. Floury edition, 1919, unframed.

Estimate

\$1,500 — 2,500 •



Paul Gauguin

Provenance Private American Collection

Literature Marcel Guérin 14 Elizabeth Mongan, Eberhard W. Kornfeld, Harold Joachim, Christine E. Stauffer 12

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107

Pierre-Auguste Renoir

La Danse à la campagne, 2e planche (Dance in the Country, 2nd plate) (D., S. 2)

circa 1890

Soft ground etching, on wove paper, with full margins. I. $8\,3/4\,x\,5\,1/2$ in. (22.2 x 14 cm) S. $13\,x\,9\,7/8$ in. (33 x 25.1 cm) Stamp-signed (Fritz Lugt 2137a), from the edition of unknown size, framed.

Estimate

\$4,000 — 6,000



Pierre-Auguste Renoir

Provenance Private New York Collection

Literature Loys Delteil, Joseph Stella 2

New York Auction / 19 April 2022 / 5pm EDT



108

Mary Cassatt

Nursing (see B. 135)

1890

305

Drypoint in sepia, with significant burr and selective wiping, on Arches laid paper, with margins. I. $85/8 \times 71/8$ in. $(21.9 \times 18.1 \, \text{cm})$ S. $103/4 \times 85/8$ in. $(27.3 \times 21.9 \, \text{cm})$ Signed and inscribed 'etat épreuve unique' in pencil, presumably a unique unrecorded state proof before the first (of three) states, unframed.

Estimate \$4,000 — 6,000



Mary Cassatt

Nursing, Mary Cassatt's richly inked drypoint completed circa 1891 is a study in intimacy. By the time this, what we presume, is a unique state proof was printed, the classic subject matter of mother and child is warmly familiar to Cassatt and her viewers. Indeed this subject matter was revisited throughout the artist's career. We see it in her paintings, drawings and here through the artist's adept handling of drypoint. It was common for the sitter's of her works to be her family, friends and those closest to her. This intimacy appears to begin with the artist and subject but then extends to the mother and child only to invite us the viewers in through the closely cropped frame of the plates edges. Perhaps we are privileged to much access as we witness the woman's tired gaze as she absent mindedly plays with the infant's foot.

Provenance
Private Collection, New England

Literature see Adelyn Breeskin 135

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109

LOT OFFERED WITH NO RESERVE

Mary Cassatt

Denise Holding her Child (B. 204)

c. 1905

Drypoint, on laid paper with small bunch of grapes watermark, with margins.

I. 8 1/8 x 5 7/8 in. (20.6 x 14.9 cm)

S. 12 1/4 x 9 3/8 in. (31.1 x 23.8 cm)

The second state (of two), unframed.

Estimate

308

\$600 - 900 ·



Mary Cassatt

Provenance Private American Collection

Literature Adelyn Breeskin 204

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110

Pablo Picasso

Au cirque (At the Circus), plate 9, from The Saltimbanques Suite (B. 9, Ba. 11)

1905

311

Drypoint, on Van Gelder paper, with margins. I. $85/8 \times 51/2$ in. (21.9 $\times 14$ cm) S. 17 $1/4 \times 127/8$ in. (43.8 $\times 32.7$ cm) From the edition of 250 (there were also 27 or 29 on Japan paper), published by Ambroise Vollard, Paris, 1913, framed.

Estimate \$3,000 — 4,000

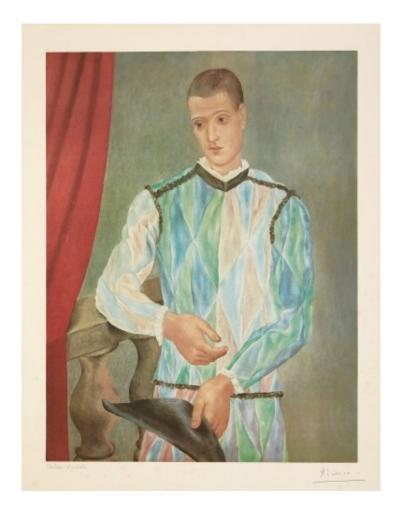


Pablo Picasso

Provenance Vorpal Gallery, San Francisco and New York

Literature Georges Bloch 9 Bernhard Geiser/Brigitte Baer 11

New York Auction / 19 April 2022 / 5pm EDT



111

After Pablo Picasso

Harlequin, from Barcelona Suite (Cz. 230)

1966

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

I. 22 7/8 x 17 1/4 in. (58.1 x 43.8 cm)

S. 29 3/4 x 21 3/4 in. (75.6 x 55.2 cm)

Signed and annotated 'Edition d'artiste' in pencil (an artist's proof, the edition was 60), published by the Museo Picasso, Barcelona, unframed.

Estimate

314

\$4,000 — 6,000



After Pablo Picasso

Literature Christopher Czwiklitzer 230

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112

After Pablo Picasso

Mère et enfant au fichu, from Barcelona Suite (Mother and Child with Shawl) (Cz. 231)

1966

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

I. 18 x 16 1/4 in. (45.7 x 41.3 cm) S. 27 x 21 3/4 in. (68.6 x 55.2 cm)

Signed and numbered 26/60 in pencil (there was also an edition of 60 in Roman numerals and some artist's proofs), published by the Museo Picasso, Barcelona, framed.

Estimate \$3,000 — 5,000



After Pablo Picasso

Literature Christopher Czwiklitzer 231

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113

Pablo Picasso

Le Repos du sculpteur II (The Sculptor's Rest), plate 63 from the Vollard Suite (B. 172, Ba. 325)

1933

Etching, on Montval laid paper watermark Vollard, with margins.

I. 7 5/8 x 10 5/8 in. (19.4 x 27 cm) S. 13 3/8 x 17 in. (34 x 43.2 cm)

Signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), numbered '324' in the Henri Petiet inventory system lower left corner, published by Ambroise Vollard, Paris, 1939, framed.

Estimate \$6,000 — 9,000

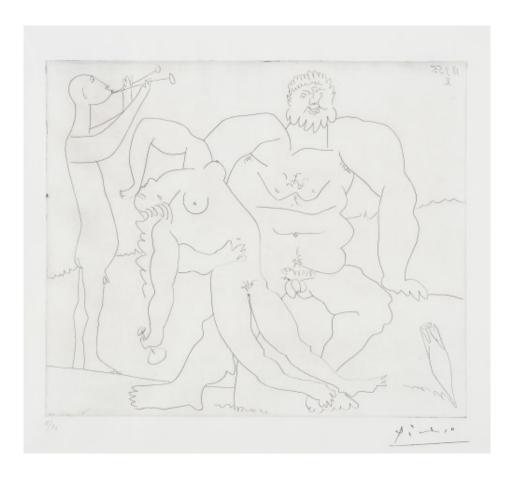
320



Pablo Picasso

Literature Georges Bloch 172 Brigitte Baer 325

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114

Pablo Picasso

Homme nu avec femme ivre et jeune flûtiste (Naked Man with a Drunk Woman and Young Flautist) (B. 773, Ba. 949)

1955/1961

Etching, on Arches paper, with full margins. I. 10×12 in. $(25.4 \times 30.5 \text{ cm})$ S. $14 \cdot 5/8 \times 18 \cdot 3/8$ in. $(37.1 \times 46.7 \text{ cm})$ Stamp-signed and numbered 8/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1980, framed.

Estimate \$2,500 — 3,500



Literature Georges Bloch 773 Brigitte Baer 949

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115

Pablo Picasso

Peintre au travail (Peintre barbu avec modèle nu et un spectateur) (Painter at Work, Bearded Painter with Nude Model and a Spectator) (B. 1122, Ba. 1116)

1963

326

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

I. $12\,1/8\,x\,16\,1/4$ in. $(30.8\,x\,41.3\,cm)$

S. 17 1/2 x 21 5/8 in. (44.5 x 54.9 cm)

Signed and numbered 24/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1967, framed.

Estimate \$6,000 — 9,000



Literature Georges Bloch 1122 Brigitte Baer 1116

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116

Pablo Picasso

Femme à la fleur sur un transat (Woman with Flower on a Deckchair), pl. 278 from 347 Series (B. 1758, Ba. 1775)

1968

Etching, on Rives BFK paper, with full margins.

I. 7 3/4 x 11 3/4 in. (19.7 x 29.8 cm)

S. 11 1/2 x 17 3/4 in. (29.2 x 45.1 cm)

Signed and numbered 4/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

Estimate \$4,000 — 6,000



Literature Georges Bloch 1758 Brigitte Baer 1775

New York Auction / 19 April 2022 / 5pm EDT



PROPERTY SOLD TO BENEFIT THE JERSEYVILLE, ILLINOIS PUBLIC LIBRARY

117

Pablo Picasso

Au théâtre: L'Astrologue (At the Theater: The Astrologer) (B. 1425, Ba. 1453)

1966/1975-77

Etching, on Rives BFK paper, with full margins.

I. 8 3/4 x 12 1/2 in. (22.2 x 31.8 cm)

S. 14 7/8 x 18 5/8 in. (37.8 x 47.3 cm)

Stamp-signed and numbered 8/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1981, framed.

Estimate

\$3,000 — 5,000



Established in 1894 through the efforts of Jerseyville's Young Lady's Shakespeare Club, the Jerseyville Public library currently serves the needs of over 8,000 residents throughout several neighboring counties in rural Illinois. In 1902, Jerseyville became one of the many small towns across America that received grants from Andrew Carnegie to build public libraries to expand access to knowledge and information. Between 1898-1919, 1,689 Carnegie libraries were built across the country, with the majority of grants going to the Rust Belt region. In 1987 the Jerseyville Public library built an addition to double the small footprint of the library and better serve their patrons. Over 30 years later, the library is embarking on a much-needed Expansion project to meet the needs of their community. This Picasso print was gifted to the library in the 1990s and hung in the library for decades for their patrons to enjoy. To fund this much needed project, the library has opted to deaccession this print in order to further the library's time-honored institution and to ensure that the Jerseyville Public Library has the resources it needs to continue to serve their community for decades to come.

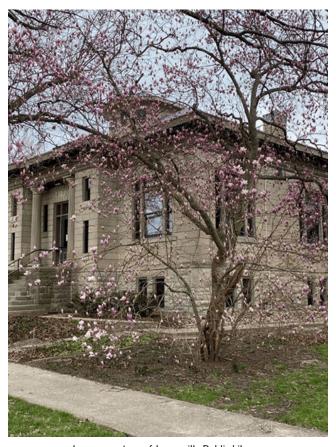


Image courtesy of Jerseyville Public Library

Provenance Bellette Hofmann Fine Art, Inc., New York

Literature Georges Bloch 1425 Brigitte Baer 1797

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118

Pablo Picasso

Homme arrêtant un cheval devant une femme (Man Stopping a Horse in Front of a Woman), plate 57 from 347 Series (B. 1537, Ba. 1553)

1968

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

I. 11 x 15 1/8 in. (27.9 x 38.4 cm) S. 17 1/2 x 21 3/8 in. (44.5 x 54.3 cm)

Signed and numbered 17/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

Estimate \$4,000 — 6,000



Literature Georges Bloch 1537 Brigitte Baer 1553

New York Auction / 19 April 2022 / 5pm EDT



119

Pablo Picasso

Homme-chien et femme, avec une petite bourgeoise stupefaite (Man-dog and Woman, with a Stupefied Little Bourgeoise), plate 32 from 156 Series (B. 1887, Ba. 1893)

1970

Etching, on Rives BFK paper, with full margins.

I. 8 5/8 x 11 in. (21.9 x 27.9 cm)

S. 14 7/8 x 17 3/4 in. (37.8 x 45.1 cm)

Stamp-signed and numbered 47/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

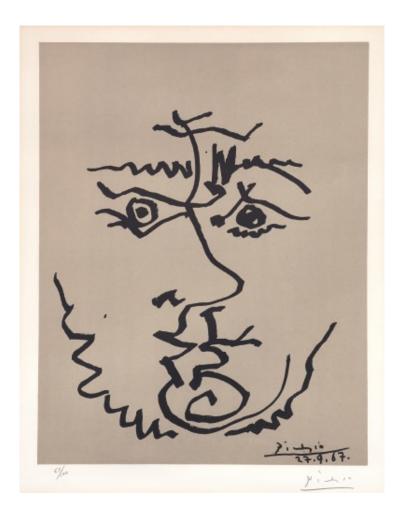
Estimate \$3,000 — 5,000



Provenance Guy L. Huey, Massillon, Ohio Bellette Hofmann Fine Art, New York Private Collection, California

Literature Georges Bloch 1887 Brigitte Baer 1893

New York Auction / 19 April 2022 / 5pm EDT



120

After Pablo Picasso

Visage (Face)

1967

Lithograph in cream and black, on Rives BFK paper, with margins.

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

S. 21 5/8 x 18 1/4 in. (54.9 x 46.4 cm)

Signed and numbered 61/100 in pencil, published for the cover of the newspaper *Le Patriote*, framed.

Estimate

341

\$2,500 — 3,500



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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

121

Pablo Picasso

Têtes (Heads) (R. 368)

1956

White earthenware turned pitcher painted in black, white and green, with partial brushed glaze. 5 x 5 1/2 x 5 1/2 in. (12.7 x 14 x 14 cm)
From the edition of 500, incised 'EDITION PICASSO' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

Estimate \$2,500 — 3,500

Go to Lot



Literature Alain Ramié 368

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122

After Pablo Picasso

Colombe au soleil (Dove in the Sun) (Cz. 174)

1962

345

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

I. 20 1/2 x 22 3/4 in. (52.1 x 57.8 cm)
S. 30 x 23 1/8 in. (76.2 x 58.7 cm)
Signed and numbered 118/200 in pencil, published for the World Congress for General Disarmament and Peace, unframed.

Estimate \$2,500 — 3,500



After Pablo Picasso

Provenance Private New York Collection

Literature

Christopher Czwiklitzer 174

New York Auction / 19 April 2022 / 5pm EDT



123

LOT OFFERED WITH NO RESERVE

Pablo Picasso

Le Vieux Roi (The Old King) (B. 869, M. 317)

1959

Lithograph, on Arches paper, the full sheet. S. 26 x 20 1/4 in. (66 x 51.4 cm)
With red printed signature, from the edition of 1000 (there was also a signed and numbered edition of 200), published to benefit *Le Patriote* newspaper, Nice, unframed.

Estimate

\$1,000 — 1,500 ·

Go to Lot



Literature Georges Bloch 869 Fernand Mourlot 317

New York Auction / 19 April 2022 / 5pm EDT



124

Georges Braque

Si je mourais là-bas (If I Died There): one plate (V. 181)

1962

Woodcut in colors, on hand-made paper watermarked Louis Broder, with full margins. I. $16 \times 10 \, 7/8 \, \text{in}$. $(40.6 \times 27.6 \, \text{cm})$ S. $18 \, 3/4 \times 14 \, 3/8 \, \text{in}$. $(47.6 \times 36.5 \, \text{cm})$

Signed and numbered 7/70 in pencil, published by Louis Broder, Paris, unframed.

Estimate

351

\$1,500 — 2,500



Georges Braque

Literature Dora Vallier 181

New York Auction / 19 April 2022 / 5pm EDT









125

Salvador Dalí

Fantasie des saisons (Les Saisons) (Fantasy of the Seasons, The Seasons) (M & L. 1368-1371)

1972

The complete set of four lithographs in colors, on Arches paper, the full sheets, with text and justification in Japanese, all contained in the original blue cloth-covered portfolio.

portfolio $25\,3/4\,x\,34\,1/8\,x\,2\,5/8$ in. (65.4 x 86.7 x 6.7 cm)

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

All signed and numbered XXXV/CC in pencil, each with a reference sticker on the reverse listing the artist, title and season in Japanese, published by Nihonbashi Mitsukoshi, Tokyo.

Estimate \$2,500 — 3,500

354



Salvador Dalí

Literature Ralf Michler and Lutz Löpsinger 1368-1371

New York Auction / 19 April 2022 / 5pm EDT



126

Salvador Dalí

New York Central Park Winter, from Currier & Ives series (M. & L. 1349)

1971

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

S. 211/2 x 30 in. (54.6 x 76.2 cm)

Signed in pencil, numbered 142/250 in white pencil (there were also 50 on Japanese paper), published by Sidney Lucas, New York (with their inkstamp on the reverse), unframed.

Estimate

\$1,000 — 2,000



New York Auction / 19 April 2022 / 5pm EDT



127

After Pierre Bonnard

Les Raisins (The Grapes), from Album Pierre Bonnard, by Jacques Villon (B. 116, G. & P. E686)

1942-43

Lithograph in colors, on wove paper, with full margins. I. $13 \times 97/8$ in. $(33 \times 25.1$ cm) S. $253/5 \times 205/8$ in. $(65 \times 52.4$ cm) Signed with initials and numbered 54/80 in pencil (there were also 20 proofs), published by Galerie Louis Carré & Co., Paris, unframed.

Estimate \$700 — 1,000



After Pierre Bonnard

Literature
Francis Bouvet 116
Colette de Ginestet and Catherine Pouillon E686

New York Auction / 19 April 2022 / 5pm EDT



128

Marc Chagall

Fleurs devant la fenêtre (Flowers in Front of the Window) (M. 478)

1967

Lithograph in colors, on Arches paper, the full sheet. I. 17 $3/4 \times 16 \ 3/4$ in. $(45.1 \times 42.5 \ cm)$ S. $26 \ 1/8 \times 21$ in. $(66.4 \times 53.3 \ cm)$ Signed and numbered 'epreuve d'artiste XXII/XXV' in pencil (an artist's proof, the edition was 50), framed.

Estimate

361

\$5,000 — 7,000



Literature Fernand Mourlot 478

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129

Marc Chagall

Nuit d'été (Summer's Night) (M. 696)

1973

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

I. 22 x 15 in. (55.9 x 38.1 cm)
S. 27 x 19 7/8 in. (68.6 x 50.5 cm)
Signed and numbered 45/50 in pencil (there were also 12 proofs in black), unframed.

Estimate

\$4,000 — 6,000



Literature Fernand Mourlot 696

New York Auction / 19 April 2022 / 5pm EDT



130

Marc Chagall

Le Violoniste au coq (The Violinist with the Rooster) (M. 1000)

1982

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

I. 19 1/4 x 13 1/2 in. (48.9 x 34.3 cm) S. 26 x 19 3/4 in. (66 x 50.2 cm) Signed and numbered 27/50 in pencil, published by?, unframed.

Estimate

\$5,000 **—** 7,000



Literature Fernand Mourlot 1000

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131

Marc Chagall

Then the boy displayed to the Dervish...: plate 1, from Four Tales from the Arabian Nights: seven plates (M. 36, see C. bks 18)

1948

Seven lithographs, color progressive proofs, in colors, on Utopian laid paper, with full margins, all contained in the original wove paper folio, folded (as issued). all I. $15 \times 111/4$ in. $(38.1 \times 28.6 \text{ cm})$

all S. 17 x 13 in. (43.2 x 33 cm)

Unsigned (as issued), printed to accompany the final state edition of 10 in Roman numerals (there was also a final state edition of 90 in Arabic numerals and 11 lettered A-K), published by Pantheon Books, New York, printed by Albert Carman, City Island, New York, all unframed.

Estimate \$1,500 — 2,500



Provenance Private American Collection

Literature Fernand Mourlot 36 see Patrick Cramer books 18

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132

Marc Chagall

So she came down from the tree and drawing near him strained him to her bosom...: plate 6, from Four Tales from the Arabian Nights: nine plates (M. 41, see C. bks 18)

1948

Nine lithographs, color progressive proofs, in colors, on Utopian laid paper, with full margins, all contained in the original wove paper folio with lithograph illustration, folded (as issued).

all I. 14 5/8 x 11 in. (37.1 x 27.9 cm)

all S. 17 x 13 in. (43.2 x 33 cm)

Unsigned (as issued), printed to accompany the final state deluxe edition of 10 in Roman numerals (there was also a final state edition of 90 in Arabic numerals and 11 lettered A-K), published by Pantheon Books, New York, printed by Albert Carman, City Island, New

Estimate \$1,500 — 2,500

373

York, all unframed.



Provenance Private American Collection

Literature Fernand Mourlot 41 see Patrick Cramer books 18

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133

Marc Chagall

When Abdullah got the net ashore, he saw a man in it and he fled from him, but the man called out to him from within the net...: plate 8, from Four Tales from the Arabian Nights: nine plates (M. 43, see C. bks 18)

1948

Nine lithographs, progressive color plate proofs, on Utopian laid paper, with full margins, all contained in the original wove paper folio with lithograph illustration, folded (as issued).

all I. 14 5/8 x 11 1/4 in. (37.1 x 28.6 cm) all S. 17 x 13 in. (43.2 x 33 cm)

Unsigned (as issued), printed to accompany the final state deluxe edition of 10 in Roman numerals (there was also a final state edition of 90 in Arabic numerals and 11 lettered A-K), published by Pantheon Books, New York, printed by Albert Carman, City Island, New York, all unframed.

Estimate \$1,500 — 2,500

376



Provenance Private American Collection

Literature Fernand Mourlot 43 see Patrick Cramer books 18

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134

Marc Chagall

Then he spent the night with her embracing and clipping...: plate 3, from Four Tales from the Arabian Nights: nine plates (M. 38, see C. bks 18)

1948

Nine lithographs, progressive color plate proofs, in colors, on Utopian laid paper, with full margins, all contained in the original wove paper with lithograph, folded (as issued).

all I. 11 x 14 1/2 in. (27.9 x 36.8 cm) all S. 13 x 17 in. (33 x 43.2 cm)

Unsigned (as issued), printed to accompany the final state deluxe edition of 10 in Roman numerals (there was also a final state of 90 in Arabic numerals and 11 lettered A-K), published by Pantheon Books, New York, printed by Albert Carman, City Island, New York, all unframed.

Estimate \$1,500 — 2,500

379





Provenance Private American Collection

Literature Fernand Mourlot 38 see Patrick Cramer books 18

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135

Marc Chagall

From Les Ateliers de Marc Chagall (From the Workshop of Marc Chagall) (M. 899, see C. bks 101)

1976

Lithograph in colors, on Arches paper, with full margins, folded (as issued). I. $12\,1/2\,x\,9$ in. $(31.8\,x\,22.9\,cm)$ folded S. $12\,7/8\,x\,17\,(32.7\,x\,43.2)$ unfolded S. $25\,3/4\,x\,12\,7/8$ in. $(65.4\,x\,32.7\,cm)$ Signed and numbered 23/250 in pencil, framed.

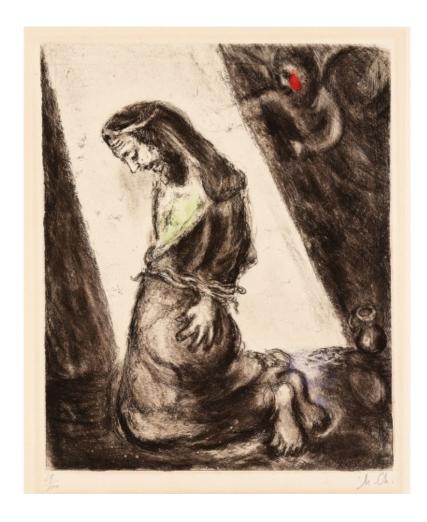
Estimate \$4,000 — 6,000



Provenance Private New York Collection

Literature Fernand Mourlot 899 see Patrick Cramer books 101

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136

Marc Chagall

Jeremiah in the Pit, plate 102, from The Bible Series (see C. bks 30)

1958

Etching and aquatint with hand-coloring in watercolor, on Arches paper, with full margins. I. 12 7/8 x 10 5/8 in. (32.7 x 27 cm) S. 21 1/8 x 15 3/8 in. (53.7 x 39.1 cm) Signed with initials, and numbered 59/100 in pencil, from the deluxe edition (the standard edition was 295 on Montval without hand-coloring), published by Ambroise Vollard, Paris, unframed.

Estimate \$1,500 — 2,500



Literature see Patrick Cramer books 30

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137

Marc Chagall

Bouquets au ciel bleu (Blue Sky Bouquets) (M. 1024)

1984

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

I. 12 1/2 x 9 1/2 in. (31.8 x 24.1 cm)

S. 22 3/8 x 17 in. (56.8 x 43.2 cm)

Signed and numbered 38/40 in pencil (there were also 12 artist's proofs), framed.

Estimate

388

\$5,000 — 7,000



Literature Fernand Mourlot 1024

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138

Marc Chagall

L'Artiste Phénix (The Phoenix Artist) (M. 648, S. pp. 58-59)

1972

391

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

I. 24 x 17 1/2 in. (61 x 44.5 cm) S. 29 1/2 x 22 in. (74.9 x 55.9 cm) Signed and numbered 12/50 in pencil, published by Maeght, Paris, framed.

Estimate \$6,000 — 9,000



Literature Fernand Mourlot 648 Charles Sorlier pp. 58-59

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

139

Marino Marini

Marino from Shakespeare II, plate 3 (G. A213)

197

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

I. 19 x 15 in. (48.3 x 38.1 cm)

S. 30 x 22 3/8 in. (76.2 x 56.8 cm)

Signed and numbered XVIII/L in pencil (there were also 75 in Arabic numerals and 20 artist's proofs), printed by Labyrinth, Florence, published by ZWR, London (with their blindstamp), framed.

Estimate

\$1,500 — 2,500



Marino Marini

Literature Giorgio and Guido Guastalla A213

New York Auction / 19 April 2022 / 5pm EDT



140

After Joan Miró

Rose matinale au clair de la lune (Morning Rose in the Light of the Moon) (M. 1713)

1958

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

I. 15 1/2 x 19 1/4 in. (39.4 x 48.9 cm) S. 22 x 25 1/2 in. (55.9 x 64.8 cm)

Signed and numbered 197/300 in pencil, unframed.

Estimate

397

\$3,000 — 5,000



After Joan Miró

Literature Maeght 1713

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141

Joan Miró

Fusée (Rocket): plate 5 (D. 256, see C. bks 54)

1959

Etching and aquatint in colors, on Rives BFK, with full margins.

I. 5 1/5 x 16 1/4 in. (13.2 x 41.3 cm)

S. 12 3/4 x 20 7/8 in. (32.4 x 53 cm)

Signed and numbered 46/50 in pencil (there were also 15 in Roman numerals on Japanese paper and 8 proofs on parchment touched-up by the artist), published by Louise Broder, Paris, unframed.

Estimate \$3,000 — 5,000

400



Literature Jacques Dupin 256 see Patrick Cramer books 54

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142

Joan Miró

La Biche chantant La Tosca (The Deer Singing Tosca) (D. 485)

1969

Etching, aquatint and carborundum in colors, on wove paper.

I. $18 \times 241/2$ in. $(45.7 \times 62.2$ cm) S. $227/8 \times 271/4$ in. $(58.1 \times 69.2$ cm) Signed and numbered 53/75 in pencil, published by Maeght, Paris, framed.

Estimate

403

\$3,000 — 5,000



Literature Jacques Dupin 485

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143

Joan Miró

La Danse nuptiale (Wedding Dance) (M. 348, see C. bks 83)

1963

406

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

S. 18 7/8 x 26 in. (47.9 x 66 cm)
Signed and numbered 56/90 in pencil, published by Maeght, Paris, framed.

Estimate \$2,500 — 3,500



Provenance Private New York Collection

Literature Fernand Mourlot 348 see Patrick Cramer books 83

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

144

Joan Miró

Village d'oiseaux (Bird Village) (D. 526)

1969

Etching and aquatint with carborundum in colors, on Arches paper, with full margins. I. $36\,1/4\,x\,25$ in. $(92.1\,x\,63.5$ cm) S. $41\,1/2\,x\,29\,1/2$ in. $(105.4\,x\,74.9$ cm) Signed and numbered 17/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

Estimate

\$6,000 - 8,000



Literature Jacques Dupin 526

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145

LOT OFFERED WITH NO RESERVE

Joan Miró

Derrière le Miroir (Behind the Mirror), No. 123: one plate

1961

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

I. 14 x 22 1/2 in. (35.6 x 57.2 cm) S. 18 1/2 x 23 1/8 in. (47 x 58.7 cm)

Signed in the stone and numbered 91/200 in pencil, published by Maeght, Paris (with their blindstamp), unframed.

Estimate

\$400 - 600 ·



Provenance Private New York Collection

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146

Joan Miró

Homentage a Joan Prats (Tribute to Joan Prats) (M. 1034, see C. bks 208)

1975

Lithograph in colors, on Guarro paper, the full sheet. S. $22 \times 29 \, 3/4$ in. (55.9 x 75.6 cm)

Signed and numbered 25/100 in pencil (there were also 15 hors commerce), published by Fundació Joan Miró, Barcelona, unframed.

Estimate

\$2,500 — 3,500



Literature Fernand Mourlot 1034 see Patrick Cramer books 208

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147

Joan Miró

Le Chat (The Cat) (M. 636)

1969

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

I. 23 1/2 x 17 1/4 in. (59.7 x 43.8 cm)

S. 29 1/2 x 22 in. (74.9 x 55.9 cm)
Signed and numbered 73/75 in pencil (there were also some artist's proofs), published by Mourlot, Paris, framed.

Estimate \$3,000 — 5,000



Literature Fernand Mourlot 636

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148

Joan Miró

Ma de proverbis (My Proverb): plate I (M. 673, see C. bks 139)

1970

Lithograph in colors, on Arches paper, the full sheet. S. 22 x 30 in. (55.9 x 76.2 cm)
Signed and numbered 33/75 in pencil (there were also 25 in Roman numerals), published by Polígrafa, Barcelona, framed.

Estimate \$2,500 — 3,500

Go to Lot



Literature Fernand Mourlot 673 see Patrick Cramer books 139

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149

Joan Miró

Le Marteau sans maître (The Hammer Without a Master): plate 6 (D. 949, see C. bks 216)

1976

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

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

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

Signed and annotated 'e.' impr.' (a proof, aside from the editions of 50 in Roman numerals and 125 in Arabic numerals), published by Le Vent d'Arles, Paris, framed.

Estimate

\$3,000 — 5,000



Literature Jacques Dupin 949 see Patrick Cramer books 216

New York Auction / 19 April 2022 / 5pm EDT



150

Joan Miró

cover for Maîtres-Graveurs Contemporains (Contemporary Master Engravers) (M. 682, C. bks 132)

1970

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

I. 9 x 117/8 in. (22.9 x 30.2 cm) S. 175/8 x 153/5 in. (44.8 x 39.6 cm) Signed and annotated 'Epreuve d'artiste' in pencil (an artist's proof, aside from the edition of 100 and 25 in Roman numerals on Japon nacre), published by Berggruen, Paris, framed.

Estimate \$1,000 — 2,000



Literature Fernand Mourlot 682 Patrick Cramer books 132

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151

Joan Miró

La Mélodie acide (The Acid Melody): plate 10 (M. 1221, see C. bks. 248)

1980

Lithograph in colors, on Japan nacré paper, with full margins.

I. $8 \times 61/4$ in. $(20.3 \times 15.9 \text{ cm})$ S. $133/8 \times 101/8$ in. $(34 \times 25.7 \text{ cm})$ Signed and numbered 6/20 in pencil (the total edition was 145), published by La Polígrafa, Barcelona, framed.

Estimate \$2,000 — 4,000

Go to Lot



Literature Fernand Mourlot 1221 see Patrick Cramer books 248

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152

Joan Miró

Passage de L'Egyptienne (Passage of the Egyptian Woman): plate 5 (D. 1186, see C. bks 257)

1985

Etching and aquatint in colors, on Japan nacré paper, the full sheet?

S. 23 5/8 x 16 1/2 in. (60 x 41.9 cm)

Signed and numbered 3/25 in pencil (the total edition was 146), published by Robert Lydie Dutroux, Paris, framed.

Estimate

\$2,500 — 3,500



Joan Miró

Literature
Jacques Dupin 1186
see Patrick Cramer books 257

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153

Joan Miró

El Innocente (The Innocent): plate 8 (D. 683, see C. bks 184)

1974

Etching and aquatint, on Auvergne Richard-de-Bas paper, with full margins.

I. 5 1/4 x 4 3/8 in. (13.3 x 11.1 cm)

S. 12 5/8 x 9 5/8 in. (32.1 x 24.4 cm)

Signed and numbered 34/45 in pencil (the total edition was 170), published by Morsang, Paris, framed.

Estimate

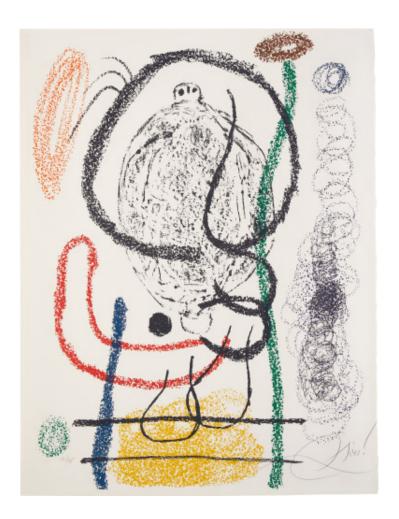
\$3,000 — 5,000



Joan Miró

Literature Jacques Dupin 683 see Patrick Cramer books 184

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154

Joan Miró

Album 21: one plate (M. 1130, see C. bks 241)

1978

Lithograph in colors, on Arches paper, the full sheet. S. 25 5/8 x 19 3/4 in. (65.1 x 50.2 cm) Signed and numbered 10/75 in pencil (there were also 15 artist's proofs in Roman numerals), published by Maeght, Paris, unframed.

Estimate

439

\$1,500 — 2,500



Joan Miró

Literature Fernand Mourlot see Patrick Cramer books 241

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

155

Alberto Giacometti

Rimbaud vu par las peintres (Rimbaud Seen by the Painters) (L. 175)

1962

Etching, on Rives BFK paper, with full margins. I. $11\,3/4\times9\,7/8$ in. $(29.8\times25.1\,\text{cm})$ S. $19\,1/8\times14\,5/8$ in. $(48.6\times37.1\,\text{cm})$ Signed and numbered 74/97 in pencil (there were also some artist's proofs), published by Matarasso, Paris, framed.

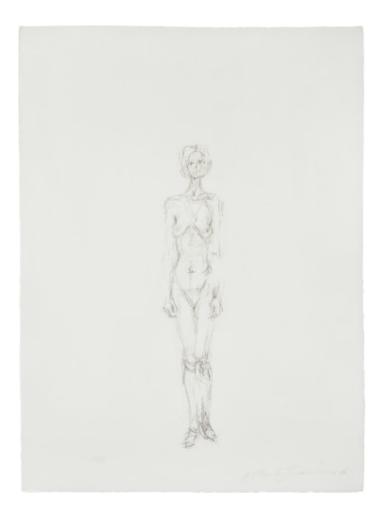
Estimate \$4,000 — 6,000



Alberto Giacometti

Literature Herbert Lust 175

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156

Alberto Giacometti

Standing Nude II (L. 36)

1961

Lithograph, on Rives BFK paper, with full margins. I. $20 \times 41/4$ in. $(50.8 \times 10.8 \text{ cm})$ S. 30×22 in. $(76.2 \times 55.9 \text{ cm})$ Signed and numbered 52/75 in pencil, published by Maeght, Paris, framed.

Estimate

\$4,000 — 6,000



Alberto Giacometti

Provenance Private New York Collection

Literature Herbert Lust 36

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157

Henri Matisse

Jeune femme à la coiffure Hollandaise, regardant des poissons (Young Woman with Dutch Hairstyle, Looking at Fish) (D. 184)

1929

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

I. $53/4 \times 37/8$ in. (14.6 x 9.8 cm)

S. 15 x 11 1/8 in. (38.1 x 28.3 cm)

Signed and numbered 15/25 in pencil (there were also two state and three trial proofs), framed.

Estimate

\$7,000 — 10,000



Henri Matisse

Literature Claude Duthuit 184

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158

Henri Matisse

Figure au col et manchettes de dentelle (Figure with Lace Collar and Cuffs) (D. 197)

1929

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

I. $5 \times 35/8$ in. (12.7 $\times 9.2$ cm) S. $15 \times 111/8$ in. (38.1 $\times 28.3$ cm) Signed and numbered 16/25 in pencil (there were also two state proofs), framed.

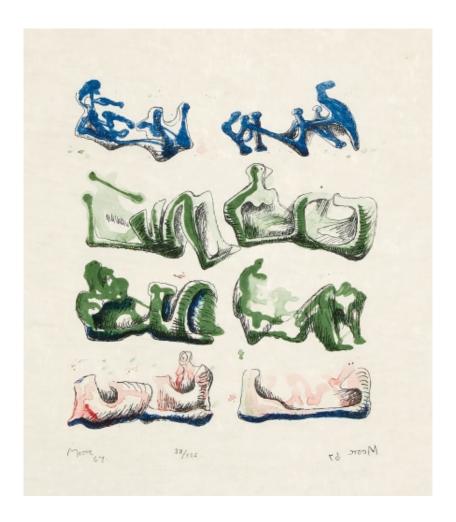
Estimate \$5,000 — 7,000



Henri Matisse

Literature Claude Duthuit 197

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159

Henry Moore

Eight Reclining Figures (C. 97)

1967

Lithograph in colors, on Japan paper, with full margins. I. $10\,1/4\,x\,8\,3/4$ in. $(26\,x\,22.2$ cm) S. $30\,x\,22\,1/4$ in. $(76.2\,x\,56.5$ cm) Signed, dated and numbered 38/125 in pencil (there were also 5 artist's proofs in Roman numerals), published by the Philadelphia Musuem of Art, Philadelphia, framed.

Estimate \$1,000 — 2,000



Henry Moore

Literature Patrick Cramer 97

New York Auction / 19 April 2022 / 5pm EDT



160

Henry Moore

Reclining Mother and Child with Grey Background (C. 655)

1982

Lithograph in black and grey, on wove paper, the full sheet.

S. 21 1/2 x 29 1/2 in. (54.6 x 74.9 cm)
Signed and numbered 9/50 in pencil (there were also 35 artist's proofs in Roman numerals), published by Raymond Spencer Company Ltd., for The Henry Moore Foundation, Much Hadham, in association with Visconti, Vienna, framed.

Estimate \$1,000 — 2,000

457



Henry Moore

Literature Patrick Cramer 655

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

161

Ben Nicholson

Pisa as intended (L. 42, C. 41)

1967

Etching, on wove paper, with full margins
I. 8 x 115/8 in. (20.3 x 29.5 cm)
S. 12 3/4 x 16 1/2 in. (32.4 x 41.9 cm)
Signed (slightly faded) and numbered 46/50 in pencil, published by Leslie Waddington, London, framed.

Estimate

\$1,000 — 2,000



Ben Nicholson

Literature François Lafranca 42 Alan Cristea 41

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

162

Ben Nicholson

Siena (large version) (L. 22, C. 39)

1965

Etching and drypoint printed with tone, on Zerkal paper, with full margins.

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

S. 17 x 15 in. (43.2 x 38.1 cm)

Signed, dated and numbered 14/50 in pencil, printed by Lafranca (with their blindstamp), framed.

Estimate

463

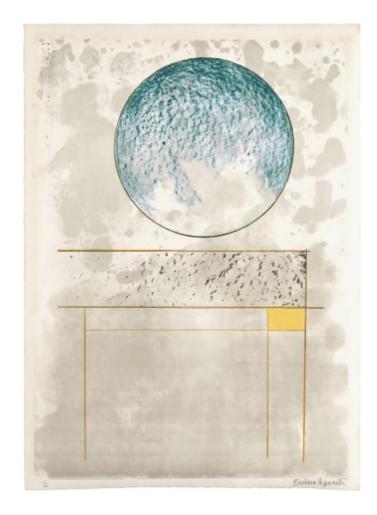
\$1,000 — 2,000



Ben Nicholson

Literature François Lafranca 22 Alan Cristea 39

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

163

Barbara Hepworth

Sun Setting, from the Aegean Suite Series

1970-71

Lithograph in colors, on wove paper, with full margins. I. $30 \times 213/8$ in. $(76.2 \times 54.3 \text{ cm})$ S. $313/4 \times 23$ in. $(80.6 \times 58.4 \text{ cm})$ Signed and numbered 'x17/30' (there were also some artist's proofs), published by Marlborough Fine Art, London, framed.

Estimate \$2,000 — 4,000



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164

Lucio Fontana

Concetto Spaziale, from Corrente (R. & R. L-29)

1967

Lithograph in purple with incision, on wove paper, the with full margins.

I. 10 3/4 x 9 1/4 in. (27.3 x 23.5 cm)

S. 18 1/2 x 13 4/5 in. (47 x 35.1 cm)

Signed in pencil, presumably an unnumbered proof (the edition was 150), published by Edizioni Teodorani, Milan, framed.

Estimate

\$2,500 — 3,500



Lucio Fontana

Literature Harry Ruhè and Camillo Rigo L-29

New York Auction / 19 April 2022 / 5pm EDT



165

Serge Poliakoff

Composition rouge, jaune et bleue (Red, Yellow and Blue Composition) (R. 13)

1956-1957

Lithograph in colors, on wove paper, with full margins. I. $22\ 3/4\ x\ 17\ 1/2\ in.\ (57.8\ x\ 44.5\ cm)$

S. 26 x 19 in. (66 x 48.3 cm)

Signed and numbered 26/200 in pencil (there were also some artist's proofs), published by Berggruen et Cie., Paris, framed.

Estimate

\$3,000 — 5,000



Serge Poliakoff

Literature Yves Rivière 13

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166

Serge Poliakoff

Composition grise, verte et bleue (Gray, Green and Blue Composition) (R. 54)

1966

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

I. 19 x 24 3/4 in. (48.3 x 62.9 cm) S. 24 3/4 x 31 1/2 in. (62.9 x 80 cm)

Signed, dated and dedicated 'pour Hermann Strehler' in pencil, presumably an artist's proof (the edition was 200, there were also 14 artist's proofs), published by Kunstverein, St. Gallen, Switzerland (with their blindstamp), unframed.

Estimate \$1,500 — 2,500

473

Go to Lot



Provenance
Erker Galerie, St. Gallen, Switzerland
Mr. Hermann Strehler, St. Gallen, Switzerland
Private Swiss Collection, Vermont, acquired by descent

Literature Yves Rivière 54

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167

Eduardo Chillida

Aldizkatu II (K. 72027)

1972

Etching, with Japan paper Chine collé to Arches paper, with full margins.

I. 8 7/8 x 9 7/8 in. (22.5 x 25.1 cm) S. 25 3/4 x 19 3/4 in. (65.4 x 50.2 cm)

Signed and numbered 46/50 in pencil, published by Maeght, Paris, framed.

Estimate

\$2,500 — 3,500



Eduardo Chillida

Literature Martin van der Koelen 72027

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168

LOT OFFERED WITH NO RESERVE

Hans Hartung

Untitled (Gravure 10) (S. 39)

1953

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

I. 14 7/8 x 21 7/8 in. (37.8 x 55.6 cm) S. 19 3/4 x 25 7/8 in. (50.2 x 65.7 cm) Signed and numbered 8/100 in pencil, published by Atelier Lacourière, Paris, unframed.

Estimate

\$700 — 1,000 ·



Hans Hartung

Literature Rolf Schmücking 39

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169

Zao Wou-Ki

Untitled (Å. 120)

1959

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

I. 13 1/2 x 23 in. (34.3 x 58.4 cm) S. 19 3/4 x 25 3/4 in. (50.2 x 65.4 cm) Signed, dated and numbered 23/75 in pencil, published by l'Oeuvre Gravée, Zurich, unframed.

Estimate \$3,000 — 5,000

Go to Lot



Zao Wou-Ki

Provenance Private New York Collection

Literature Jørgen Ågerup 120

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170

Zao Wou-Ki

Les Cerfs (The Deer) (Å 76)

1952

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

I. 12 3/4 x 19 3/8 in. (32.4 x 49.2 cm)

S. 15 1/8 x 22 3/8 in. (38.4 x 56.8 cm)

Signed and numbered 187/250 in pencil (there were also 25 artist's proofs in Roman numerals), published by La Guilde Internationale de la Gravure, Geneva (with their blindstamp), the sheet toned, framed.

Estimate

485

\$2,000 — 4,000



Zao Wou-Ki

Literature Jorgen Ågerup 76

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171

LOT OFFERED WITH NO RESERVE

Georges Item

[Sheep]; and [Cows]

1958

Two lithographs, on wove paper, with full margins. I. $12\,1/2\times18\,1/2$ in. $(31.8\times47\,\text{cm})$ [Cows] S. $17\times21\,7/8$ in. $(43.2\times55.6\,\text{cm})$ [Sheep] I. $18\,1/2\times18\,2/8$ in. $(47\times46.4\,\text{cm})$ [Sheep] S. $17\,5/8\times22$ in. $(44.8\times55.9\,\text{cm})$ Both signed, one numbered 60/200 in pencil, published by Artia, Zurich, both unframed.

Estimate

\$500 — 700 ·



Georges Item

Provenance Private New York Collection

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172

Antoni Tàpies

Forma ombrejad (G. 1122)

1987

Etching with carborundum in black and red, with embossing, on Aquari handmade paper, the full sheet. S. 32×30 in. (81.3 x 76.2 cm)

Signed and numbered 34/99 in pencil (there were also 15 artist's proofs in Roman numerals), published by Edicions La Polígrafa, Barcelona, framed.

Estimate

491

\$2,500 — 3,500



Antoni Tàpies

Literature Gustavo Gili 1122

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173

Antoni Tàpies

Variació 1 (G. 1271)

1990

494

Etching and aquatint with carborundum in colors, on Lafranca paper, the full sheet. S. 22×30 in. $(55.9 \times 76.2 \text{ cm})$

Signed and numbered 26/75 in pencil (there were also 2 artist's proofs in Roman numerals), published by Edicions La Polígrafa, Barcelona, framed.

Estimate \$2,500 — 3,500

Go to Lot



Antoni Tàpies

Literature Gustavo Gili 1271

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174

Stuart Davis

Ivy League (C. & M. p. 79)

1953

Screenprint in colors, on wove paper, with full margins. I. $5 \times 77/8$ in. (12.7 x 20 cm)

S. 6 x 9 in. (15.2 x 22.9 cm)

With stenciled signature, from the edition of unknown size, published by Tiber Press, New York (with their inkstamp on the reverse), framed.

Estimate

497

\$600 — 900



Stuart Davis

Literature Sylvan Cole and Jane Myers p. 79

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

175

Lyonel Feininger

Manhattan 3, stone II (P. L19)

1951

Lithograph, on Rives BFK paper, with margins. I. $10 \times 81/4$ in. $(25.4 \times 21 \text{ cm})$ approx. S. $131/8 \times 10$ in. $(33.3 \times 25.4 \text{ cm})$ Signed in pencil, from the edition of 200 (there were also 20 artist's proofs), published by Kestner Gesellschaft E. V., Hannover, framed.

Estimate \$1,000 — 2,000



Lyonel Feininger

Literature Leona Prasse L19

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176

Alexander Calder

Bonnet Phrygien et barres de feu (Phrygian Cap and Bars of Fire)

1969

Lithograph in colors, on wove paper, the full sheet. S. $29\,3/8\,x\,43\,1/8$ in. $(74.6\,x\,109.5$ cm) Signed and numbered 67/75 in pencil, framed.

Estimate \$2,000 — 3,000



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177

LOT OFFERED WITH NO RESERVE

Alexander Calder

Le Chevalier (Knight)

1968

Lithograph, on wove paper, with full margins. I. $211/2 \times 185/8$ in. $(54.6 \times 47.3 \text{ cm})$ S. $311/4 \times 235/8$ in. $(79.4 \times 60 \text{ cm})$ Signed and numbered 69/90 in pencil, published by Maeght, Paris, framed.

Estimate

504

\$800 — 1,200 ·



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178

Alexander Calder

La Pointe de non-retour (The Point of No Return), from La Mémoire élémentaire (The Elementary Memory)

1976

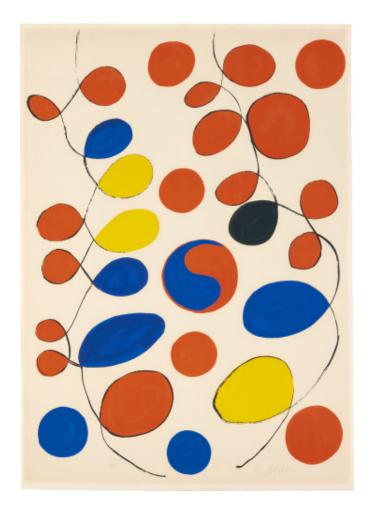
505

Lithograph in colors, on wove paper, the full sheet.
S. 20 1/2 x 28 1/4 in. (52.1 x 71.8 cm)
Signed and numbered 75/100 in pencil (there was also an edition of 50 in Roman numerals), published by Editions de la Différence, Paris, unframed.

Estimate \$2,000 — 4,000



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179

Alexander Calder

Loops and Yin Yang

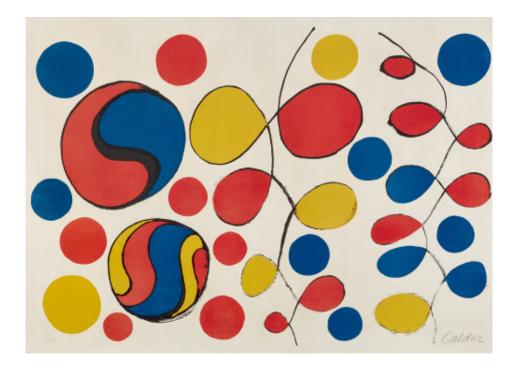
1969

Lithograph in colors, on Arches paper, the full sheet. S. $32 \times 225/8$ in. (81.3 x 57.5 cm) Signed and annotated 'E.A.' in pencil (an artist's proof, the edition was 90), framed.

Estimate \$2,000 — 3,000



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180

Alexander Calder

[Untitled, Loops and Yin Yang]

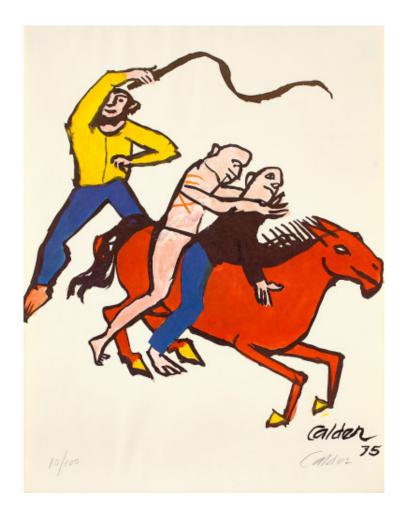
1969

Lithograph in colors, on wove paper, with full margins. S. $30\,3/4\,x\,42\,7/8$ in. ($78.1\,x\,108.9$ cm) Signed and numbered 2/20 in pencil, framed.

Estimate \$2,500 — 3,500



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181

Alexander Calder

Flight from Tyranny, for Amnesty International

1975-1977

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

S. 29 1/4 x 22 3/4 in. (74.3 x 57.8 cm)

Signed and numbered 10/100 in pencil, additionally signed and dated in the stone, published for Amnesty International, Prisoners of Conscience, unframed.

Estimate

Estimate On Request



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182

Alexander Calder

McGovern for McGovernment

1973

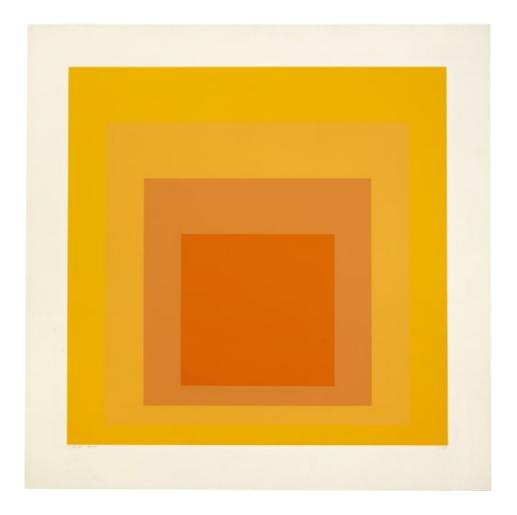
509

Lithograph in colors, on wove paper, the full sheet. S. $30 \times 421/2$ in. $(76.2 \times 108 \text{ cm})$ Signed and numbered 98/175 in pencil, published by Styria Studios, Ltd., New York (with their blindstamp), unframed.

Estimate \$2,000 — 4,000



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183

Josef Albers

SP-IV, from SP series (D. 175.4)

1967

Screenprint in colors, on Schöllers Hammer Board, with full margins.

I. 19 1/2 x 19 5/8 in. (49.5 x 49.8 cm)

I. 19 1/2 x 19 5/8 in. (49.5 x 49.8 cm)
S. 24 1/4 x 24 1/4 in. (61.6 x 61.6 cm)
Signed with initial 'A', titled, dated and numbered
20-125 in pencil (there were also some artist's proofs),
published by Editions Domberger, Stuttgart, for
Galerie der Spiegel, Cologne, framed.

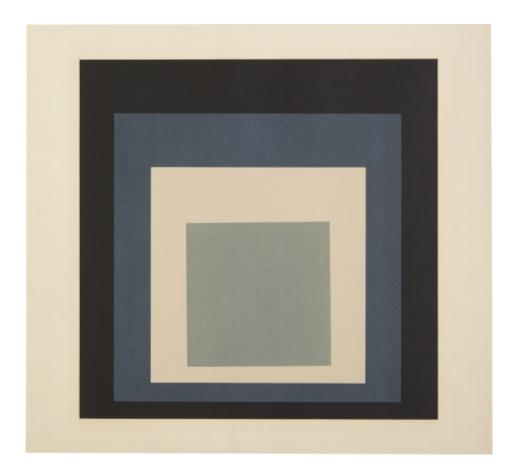
Estimate \$3,000 — 5,000



Josef Albers

Literature Brenda Danilowitz 175.4

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184

Josef Albers

Day and Night: Homage to the Square, plate VIII (T. 946, D. 157.8)

1963

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

I. 15 3/4 x 15 3/4 in. (40 x 40 cm) S. 19 x 20 1/2 in. (48.3 x 52.1 cm)

Signed, dated and numbered 4/20 in pencil (there were also 3 artist's proofs), published by Tamarind Lithography Workshop, Los Angeles (with their inkstamp on the reverse), framed.

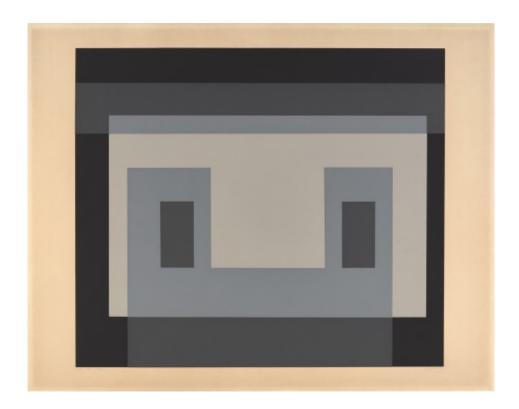
Estimate \$2,000 — 4,000



Josef Albers

Literature Tamarind 946 Brenda Danilowitz 157.8

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PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

185

Josef Albers

I-S Va 5, from Six Variants (D. 192.5)

1969

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

I. 24 x 27 3/4 in. (61 x 70.5 cm) S. 28 x 35 1/2 in. (71.1 x 90.2 cm)

Signed, titled, dated and numbered 54/150 in pencil, published by Ives-Sillman, Inc., New Haven (with their blindstamp), framed.

Estimate

\$2,000 — 4,000



Josef Albers

Literature Brenda Danilowitz 192.5

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186

Josef Albers

ELC 2-D, from Embossed Linear Constructions (G. 141, D. 186.8)

1969

Embossing, on Arches watercolor paper, with full margins.

I. $8\,3/4 \times 20\,3/4$ in. (22.2 x 52.7 cm) S. $20\,1/8 \times 26\,1/8$ in. (51.1 x 66.4 cm) Signed with initials, titled, dated and annotated 'printer's proof II' (one of two printer's proofs, the edition was 100 and 10 artist's proofs), published by Gemini G.E.L., Los Angeles, unframed.

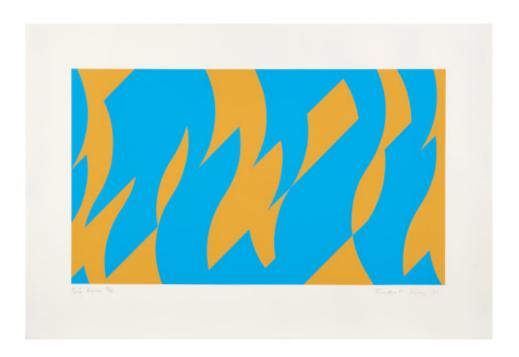
Estimate \$1,500 — 2,500



Josef Albers

Literature Gemini G.E.L. 141 Brenda Danilowitz 186.8

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187

Bridget Riley

Going Across (P. 61, S. 45)

2001

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

I. 16 1/2 x 28 7/8 in. (41.9 x 73.3 cm)

S. 24 1/4 x 35 7/8 in. (61.6 x 91.1 cm)

Signed, titled, dated and numbered 21/90 in pencil (there were also 10 artist's proofs in Roman numerals), published by Parkett, Zurich and New York, unframed.

Estimate

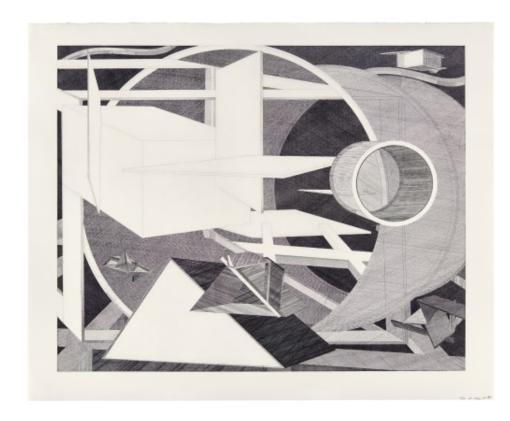
\$4,000 — 6,000



Bridget Riley

Literature Parkett 61 Karsten Schuber 45

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188

Al Held

Straits of Magellan

1986

Etching, on Arches paper, with full margins.

I. 35 1/2 x 44 1/2 in. (90.2 x 113 cm)

S. 41 1/2 x 51 in. (105.4 x 129.5 cm)

Signed, dated and numbered 5/50 in pencil, published by Crown Point Press, San Francisco, framed.

Estimate

\$1,500 — 2,500



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189

Ilya Bolotowsky

Untitled

Drawing in graphite and colored pencil, on Rives BFK paper, with full margins. I. 11 1/8 x 11 1/8 in. (28.3 x 28.3 cm)

S. 15 x 22 1/8 in. (38.1 x 56.2 cm)

Signed and dated in pencil, unframed.

Estimate

\$1,000 — 2,000



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190

Victor Vasarely

Stèle

1988

Polychrome wood multiple hand-painted in acrylic colors on both sides.

12 1/8 x 7 3/4 x 2 in. (30.8 x 19.7 x 5.1 cm)

Signed in ink, presumably a proof aside from the numbered edition of 100, published by Galerie Denise René, Paris.

Estimate

\$1,500 — 2,500

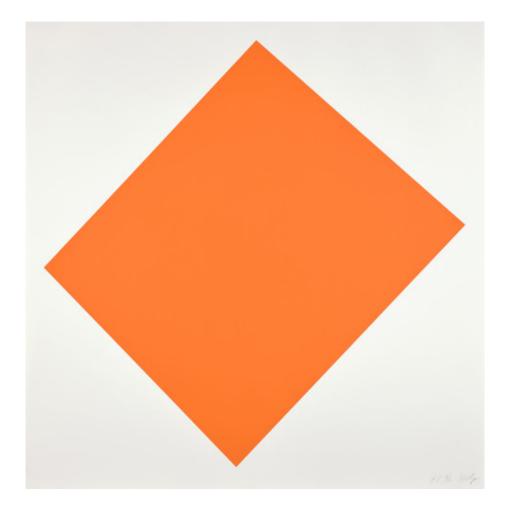


Victor Vasarely

Literature

Pedro Benavides and Michele Vasarely 1873

New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

191

Ellsworth Kelly

Orange (G. 1890, A. 300)

2001

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

I. $36 \frac{1}{2} \times 36 \frac{1}{2}$ in. $(92.7 \times 92.7 \text{ cm})$ S. $40 \frac{1}{4} \times 39 \frac{5}{8}$ in. $(102.2 \times 100.6 \text{ cm})$ Signed and numbered 'AP $\frac{4}{10}$ ' in pencil (an artist's proof, the edition was $\frac{45}{10}$), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate \$6,000 — 9,000



Ellsworth Kelly

Provenance Gift of the artist

Literature Gemini G.E.L. 1890 Richard Axsom 300

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192

Ellsworth Kelly

Green (G. 1888, A. 299)

2001

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

I. 38 x 18 in. (96.5 x 45.7 cm)

S. 48 x 36 in. (121.9 x 91.4 cm)

Signed and numbered 45/45 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

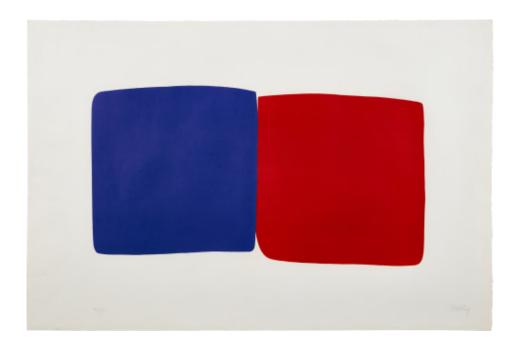
\$7,000 — 10,000



Ellsworth Kelly

Literature Gemini G.E.L. 1888 Richard Axsom 299

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193

Ellsworth Kelly

Dark Blue and Red (Bleu Foncé et Rouge), from Suite of Twenty-Seven Color Lithographs (A. 18)

1964-1965

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

I. 13 x 25 in. (33 x 63.5 cm)

S. 23 1/2 x 35 in. (59.7 x 88.9 cm)

Signed and numbered 65/75 in pencil (there were also 6 artist's proofs), published by Maeght, Paris, framed.

Estimate

\$6,000 — 8,000



Ellsworth Kelly

Literature Richard Axsom 18

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194

Ellsworth Kelly

Purple, from Fourth Curve series (G. 1990, A. 306)

2003

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

I. 19 x 13 in. (48.3 x 33 cm)

S. 29 x 22 1/2 in. (73.7 x 57.2 cm)

Signed and numbered 4/45 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps on the reverse), framed.

Estimate

\$5,000 — 7,000

Go to Lot



Ellsworth Kelly

Literature Gemini G.E.L. 1990 Richard Axsom 306

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195

Ellsworth Kelly

Red Curve (P. 56, G. 1795, A. 278)

1999

Lithograph in red, on Rives BFK paper, the full sheet. S. $10 \times 75/8$ in. (25.4 x 19.4 cm) Signed and numbered 30/70 in pencil (there were also 30 artist's proofs), published by Gemini G.E.L., Los Angeles, for Parkett 56, framed.

Estimate

\$4,000 — 6,000

Go to Lot



Ellsworth Kelly

Literature Parkett 56 Gemini G.E.L. 1795 Richard Axsom 278

New York Auction / 19 April 2022 / 5pm EDT



196

Ellsworth Kelly

Sunflower I (G. 2009, A. 313)

2004

Lithograph, on Somerset Satin paper, with full margins.

I. 26 1/4 x 23 1/2 in. (66.7 x 59.7 cm)
S. 37 x 29 in. (94 x 73.7 cm)
Signed and numbered 'AP 11/12' in pencil (one of 12 artist's proofs, the edition was 50), published by
Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), unframed.

Estimate \$5,000 — 7,000

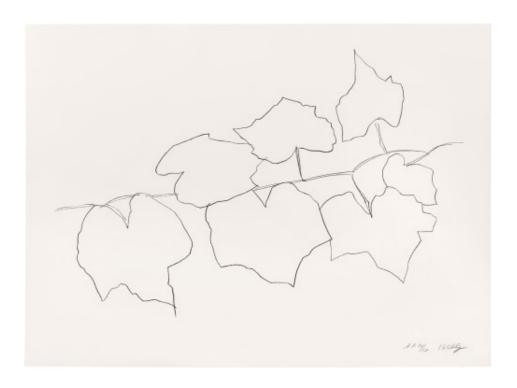
Go to Lot



Ellsworth Kelly

Literature Gemini G.E.L. 2009 Richard Axsom 313

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197

Ellsworth Kelly

Wild Grape Leaves II (G. 2012, A. 312)

2004

Lithograph, on Somerset paper, with full margins. I. $18 \times 26 \times 1/2$ in. $(45.7 \times 67.3 \text{ cm})$ S. $22 \times 7/8 \times 37 \times 1/8$ in. $(58.1 \times 94.3 \text{ cm})$ Signed and numbered 'AP 12/12' in pencil (an artist's proof, the edition was 60), published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), unframed.

Estimate \$6,000 — 9,000

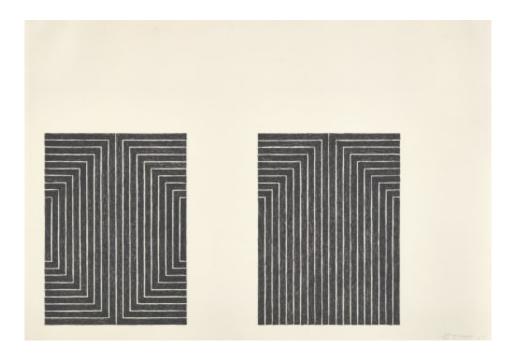


Ellsworth Kelly

Literature Gemini G.E.L. 2012 Richard Axsom 312

PHILLIPS

New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

198

Frank Stella

Club Onyx-Seven Steps, from Black Series I (G. 55, A. 11)

1967

Lithograph, on Barcham Green paper, with full margins.

I. 9 x 16 1/2 in. (22.9 x 41.9 cm)

S. 15 x 22 in. (38.1 x 55.9 cm)

Signed, dated and numbered 74/100 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$2,000 — 3,000



Frank Stella

Literature Gemini G.E.L. 55 Richard Axsom 11

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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

199

Brice Marden

Focus I-V (L. 32I-V)

1979

The complete set of five etchings and aquatint in colors, on Twinrocker paper, with full margins. all I. 4×4 in. (10.2 \times 10.2 cm) all S. 15 $1/4 \times 11$ in. (38.7 \times 27.9 cm) All signed, titled, dated and numbered 47/75 in pencil (there were also 15 artist's proofs), published by Brooke Alexander Editions, Inc., New York, all unframed.

Estimate \$5,000 — 7,000



Brice Marden

Provenance Brooke Alexander Editions, Inc., New York Acquired from the above by the present owner, 1989

Literature Jeremy Lewison 32I-V

New York Auction / 19 April 2022 / 5pm EDT



200

Brice Marden

The Fungoid Rock

1996-1997

Etching and aquatint, on Richard de Bas paper, with full margins.

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

S. 19 1/8 x 15 5/8 in. (48.6 x 39.7 cm)

Signed, dated and numbered 15/45 in pencil, published by the artist, framed.

Estimate

\$5,000 — 7,000



New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

201

Brice Marden

Han Shan Exit 1

1992

Etching and aquatint, on handmade Twinrocker paper, with full margins.

I. 7 1/4 x 5 1/2 in. (18.4 x 14 cm)

S. 10 x 7 3/4 in. (25.4 x 19.7 cm)

Signed, dated and numbered 61/75 in pencil (there were also some artist's proofs), published by the artist, New York, framed.

Estimate

\$6,000 — 9,000



New York Auction / 19 April 2022 / 5pm EDT



202

Sol LeWitt

Untitled

1996

Unique gouache painting on Fabriano paper. 5 1/8 x 12 1/4 in. (13 x 31.1 cm)
Signed and dated in pencil, unframed.

Estimate \$8,000 — 12,000



New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

203

Sol LeWitt

Black Loops and Curves (K. 1999.26)

1000

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

I. 11 x 9 in. (27.9 x 22.9 cm)

S. 15 x 13 in. (38.1 x 33 cm)

Signed, dedicated 'for Brenda Richardson' and numbered 1/45 in pencil, published by the artist and printed by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

\$800 - 1,200



Sol LeWitt

Provenance

Gift of the artist, to benefit *Sol LeWitt: A Retrospective*, 2000, San Francisco Museum of Modern Art

Literature

Barbara Krakow Gallery 1999.26

New York Auction / 19 April 2022 / 5pm EDT



204

Joan Mitchell

Brush, from the Bedford Series (T. 372)

1981

Lithograph in colors, on Arches paper, the full sheet. S. 42 1/2 x 32 1/2 in. (108 x 82.6 cm)
Signed and numbered 68/70 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate \$5,000 — 7,000



Joan Mitchell

Literature Tyler Graphics 372

New York Auction / 19 April 2022 / 5pm EDT



205

Eleanore Mikus

Relief #9

1963

White flat enamel on illustration board. framed $115/8 \times 93/4$ in. $(29.5 \times 24.8 \text{ cm})$

Estimate

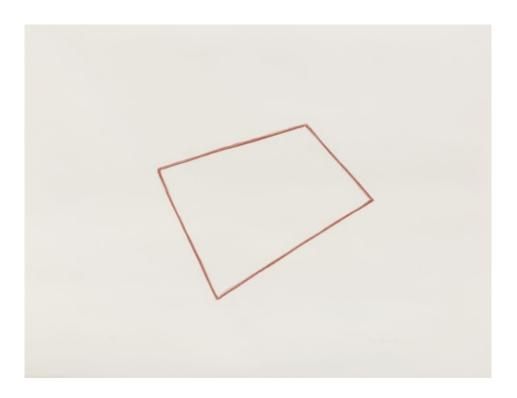
\$1,000 — 2,000



Eleanore Mikus

Provenance Pace Gallery, New York

New York Auction / 19 April 2022 / 5pm EDT



206

Fred Sandback

Untitled (J. 21)

1975

Lithograph, on handmade paper, with full margins.
I. 9 1/4 x 11 1/2 in. (23.5 x 29.2 cm)
S. 19 1/4 x 25 1/4 in. (48.9 x 64.1 cm)
Signed, dated and numbered 6/20 in pencil (there were also 10 in Roman numerals and 5 artist's proofs), published by Edition Heiner Friedrich, Munich, framed.

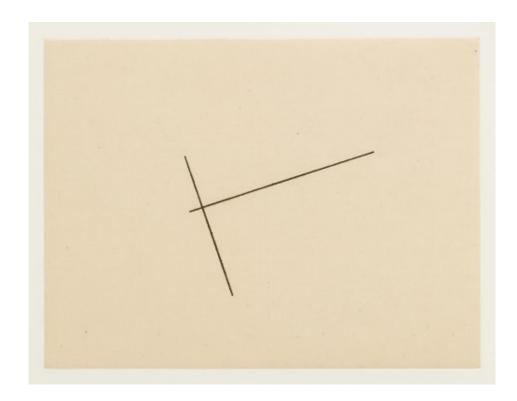
Estimate \$2,000 — 3,000



Fred Sandback

Literature Fred Jahn 21

New York Auction / 19 April 2022 / 5pm EDT



207

Fred Sandback

Untitled (J. 61)

1976

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

I. 8 5/8 x 11 5/8 in. (21.9 x 29.5 cm)

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

Signed, dated and numbered 'X/X' in pencil (the edition was 30 and 5 artist's proofs), published by

Brooke Alexander, New York, unframed.

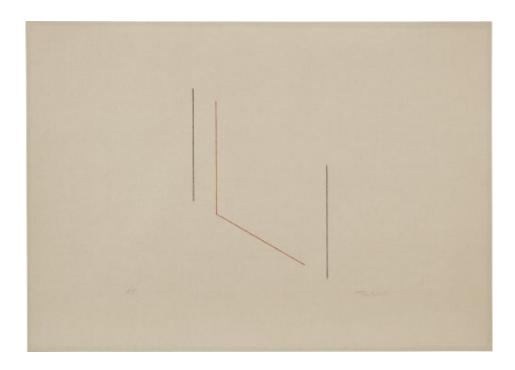
Estimate \$2,000 — 3,000



Fred Sandback

Literature Fred Jahn 61

New York Auction / 19 April 2022 / 5pm EDT



208

Fred Sandback

Untitled (J. 84)

1981

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

I. 6 1/2 x 4 3/4 in. (16.5 x 12.1 cm)

S. 11 3/4 x 16 1/2 in. (29.8 x 41.9 cm)

Signed, dated and annotated 'AP' in pencil on the front, additionally dated and dedicated 'For Julia' in pencil on the reverse (an artist's proof, the edition was 40), published by Annemarie Verna Galerie, Zürich, framed.

Estimate

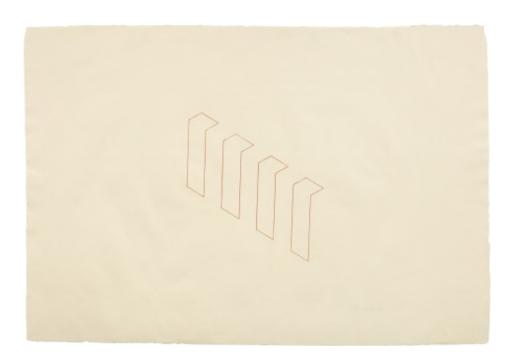
\$1,000 — 1,500



Fred Sandback

Literature Fred Jahn 84

New York Auction / 19 April 2022 / 5pm EDT



209

Fred Sandback

Lithograph (J. 108)

1984

Lithograph in brown, on Japanese paper, with full margins.

I. 11 x 10 1/2 in. (27.9 x 26.7 cm)
S. 24 5/8 x 36 1/8 in. (62.5 x 91.8 cm)
Signed, dated and numbered 10/20 in pencil (there were also 6 artist's proofs), published by Edition Fred Jahn, Munich, framed.

Estimate

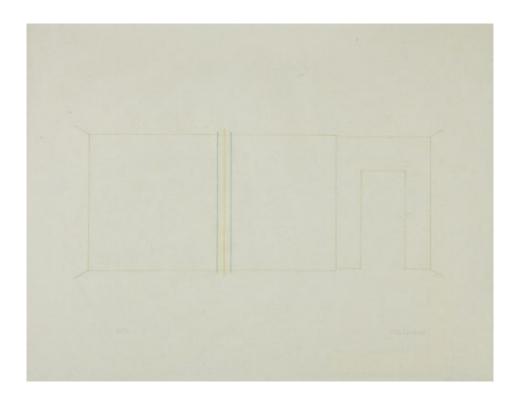
\$1,000 — 2,000



Fred Sandback

Literature Fred Jahn 108

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210

Fred Sandback

Untitled (J. 110)

1984

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

I. 7 x 17 in. (17.8 x 43.2 cm)

S. 16 1/2 x 21 1/2 in. (41.9 x 54.6 cm)

Signed, dated and numbered 10/35 in pencil (there were also 5 artist's proof), published by Edition Fred Jahn, Munich, framed.

Estimate

\$1,000 — 2,000



Fred Sandback

Literature Fred Jahn 110

New York Auction / 19 April 2022 / 5pm EDT



211

Kaz Oshiro

Black Flag (Red)

2002

Airbrushed acrylic in colors, on Arches paper. I. $11\,1/4\,x\,16$ in. $(28.6\,x\,40.6$ cm) S. $16\,1/4\,x\,20\,3/8$ in. $(41.3\,x\,51.8$ cm) Signed and dated in pencil, framed.

Estimate

\$3,000 — 5,000



New York Auction / 19 April 2022 / 5pm EDT



212

Sam Francis

Chinese Opal (SF 101) (L. L111)

1970

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

S. 35 1/8 x 25 1/8 in. (89.2 x 63.8 cm)

Signed and annotated 'artist proof' in pencil (one of two artist's proofs, the edition was 15), published by The Litho Shop, Inc., Santa Monica, unframed.

Estimate

585

\$3,000 — 5,000



Sam Francis

Literature Connie Lembark L111

New York Auction / 19 April 2022 / 5pm EDT



213

Robert Motherwell

Calligraphy I (E. & B. 490)

1989

Lithograph in colors, on Somerset paper, the full sheet. S. $54 \times 40 \, 1/4$ in. (137.2 x 102.2 cm) Signed and numbered 20/50 in pencil (there were also 15 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), unframed.

Estimate \$3,000 — 5,000



Robert Motherwell

Literature Siri Engberg and Joan Banach 490

New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

214

LOT OFFERED WITH NO RESERVE

Robert Natkin

[Untitled]

1978

Soft-ground etching in colors, on wove paper, with margins.

I. 44 1/2 x 35 in. (113 x 88.9 cm)

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

Signed, dated and numbered 34/78 in pencil, framed.

Estimate

\$700 — 1,000 ·



New York Auction / 19 April 2022 / 5pm EDT



215

Sam Gilliam

Untitled #1, from a series of 21 unique works

198

592

Monotype in colors with collage and stitching, on Arches paper, the full sheet.
S. 30 1/4 x 42 in. (76.8 x 106.7 cm)
Signed, dated and titled '#1' in pencil, printed by Dan Gualdoni at Washington University Printmaking Workshop (with their blindstamp and inkstamp on the reverse), unframed.

Estimate \$5,000 — 7,000



New York Auction / 19 April 2022 / 5pm EDT



PROPERTY OF AN IMPORTANT EAST COAST COLLECTION

216

Elizabeth Murray

Up Dog

1987-1988

Lithograph in colors, on 14 sheets of wove paper mounted to support (as issued).
45 3/4 x 46 1/2 in. (116.2 x 118.1 cm)
Signed, dated and numbered 18/62 in pencil on the reverse (there were also 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

593

\$3,000 — 5,000



New York Auction / 19 April 2022 / 5pm EDT



217

Elizabeth Murray

Charlotte (Poetry Project Print)

1998

Lithograph in colors, on HMP handmade paper, the full sheet.

S. 12 1/2 x 16 in. (31.8 x 40.6 cm)

Signed, dated and numbered 65/90 in pencil, unframed.

Estimate

\$400 — 600



New York Auction / 19 April 2022 / 5pm EDT



218

Elizabeth Murray

Snake Cup

1984

Lithograph in colors, on wove paper, the full sheet. S. 32×25 in. (81.3 $\times 63.5$ cm) Signed, titled, dated and numbered 8/40 in pencil, published by Brooke Alexander Editions, Inc., New York, framed.

Estimate \$500 — 700



New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

219

LOT OFFERED WITH NO RESERVE

Nicholas Howey

Late Night

1992

596

The complete set of four screenprints with hand-painting in gold, on Waterford paper, the full sheets. all S. $30 \times 221/4$ in. $(76.2 \times 56.5 \text{ cm})$ All signed, dated and numbered 2/40 in pencil, published by the artist, framed.

Estimate \$2,000 — 4,000 •



New York Auction / 19 April 2022 / 5pm EDT



220

Steven Sorman

Trees Blowing and Blowing like Arms Akimbo (T. 533)

Woodcut, etching, relief, lithogragh, and collage with hand-coloring, on handmade TGL paper, the full sheet. S. $59 \times 37 \, 1/4$ in. $(149.9 \times 94.6 \, \text{cm})$

Signed, titled, dated and numbered 20/42 in pencil (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate \$400 — 600



Steven Sorman

Literature Tyler Graphics 533

New York Auction / 19 April 2022 / 5pm EDT



221

David Hockney

Untitled for Joel Wachs (G. 1584)

1993

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

I. 20 x 23 3/8 in. (50.8 x 59.4 cm)

S. 211/2 x 25 3/8 in. (54.6 x 64.5 cm)

Signed, dated and numbered 112/130 (there were also 20 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.

Estimate

600

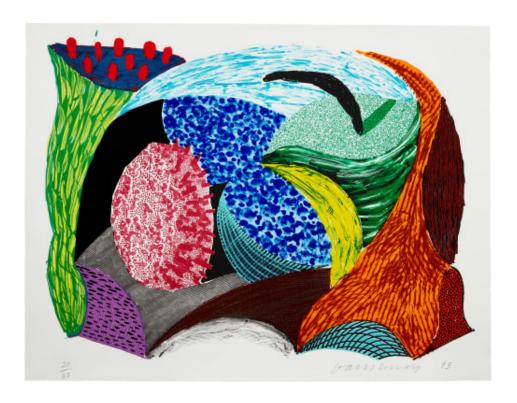
\$5,000 — 7,000



David Hockney

Literature Gemini G.E.L. 1584

New York Auction / 19 April 2022 / 5pm EDT



222

David Hockney

Blue Hang Cliff

1993

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

I. 21 x 27 in. (53.3 x 68.6 cm)

S. 23 x 30 in. (58.4 x 76.2 cm)

Signed, dated and numbered 20/68 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.

Estimate

\$10,000 — 15,000



David Hockney

Literature Gemini 1604

New York Auction / 19 April 2022 / 5pm EDT









223

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 $1/2 \times 10 \times 11/4$ in. (34.3 x 25.4 x 3.2 cm) Signed by the artist and most contributors in ink and numbered '187' 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 — 2,000

606





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224

David Hockney

Sunflower II (M.C.A.T. 348)

1995

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 3/8 in. (68.6 x 56.8 cm)

Signed, dated and numbered 64/80 in pencil (there were also 15 artist's proofs in Roman numerals), with the artist's blindstamp, co-published by the artist and Lococo Mulder Inc., St. Louis, framed.

Estimate

\$6,000 — 9,000



David Hockney

Literature Museum of Contemporary Art Tokyo 348

New York Auction / 19 April 2022 / 5pm EDT



225

David Hockney

An Erotic Etching (S.A.C. 172)

1975

Etching, on wove paper, with full margins. I. 5 7/8 x 4 3/8 in. (14.9 x 11.1 cm)
S. 8 1/2 x 6 in. (21.6 x 15.2 cm)
Signed and numbered 'A.P. V' in pencil (one of 15 artist's proofs, the edition was 100 and 26 lettered A-Z), published by Secker and Warburg, London (with their blindstamp), unframed.

Estimate \$3,000 — 5,000



David Hockney

Literature Scottish Arts Council 172

New York Auction / 19 April 2022 / 5pm EDT



226

Tom Wesselmann

Smoker (S. 1976.18)

1976

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

I. 14 3/8 x 23 in. (36.5 x 58.4 cm)

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

Signed, dated and numbered 48/75 in pencil (there were also 12 artist's proofs), published by Multiples, Inc., New York (with their blindstamp), framed.

Estimate

\$6,000 — 8,000



Tom Wesselmann

Literature Dieter Schwarz 1976.18

New York Auction / 19 April 2022 / 5pm EDT



227

Claes Oldenburg

Butt for Gantt, from Harvy Gantt Portfolio (G. 1451)

1991

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

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

S. 19 x 18 in. (48.3 x 45.7 cm)

Signed and numbered 176/250 in pencil (there were also 50 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.

Estimate

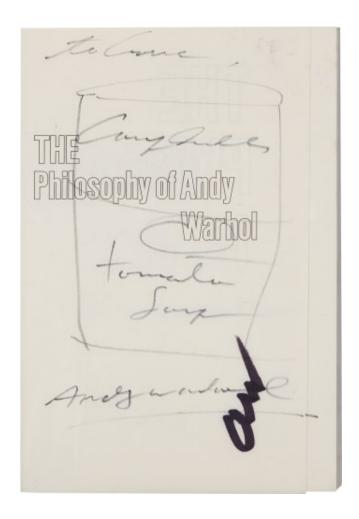
\$800 — 1,200



Claes Oldenburg

Literature Gemini G.E.L. 1451

New York Auction / 19 April 2022 / 5pm EDT



228

Andy Warhol

From A to B and Back Again, the Philosophy of Andy Warhol book with drawing

1975

Drawing of a Tomato Soup can in black marker on the title page of the artist's Hard cover book, with original dust jacket cover.

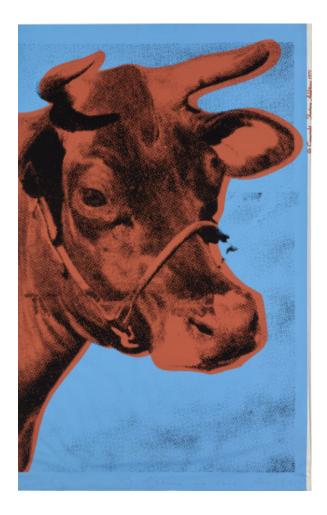
8 1/2 x 5 3/4 x 1 in. (21.6 x 14.6 x 2.5 cm)
Signed and dedicated in black marker, the book published by Harcourt Brace Jovanovich.

Estimate

\$1,000 — 2,000



New York Auction / 19 April 2022 / 5pm EDT



229

Andy Warhol

Cow (F. & S. 11A)

1971

Screenprint in colors, on wallpaper, the full sheet (upper and lower sheet edges uneven).

S. 43 5/8 x 29 1/4 in. (110.8 x 74.3 cm)

Signed and dedicated 'to Adriana with Love' in black ink (faded) (one of approximately 100 signed in 1979), published by Factory Additions, New York, for a Warhol exhibition at the Whitney Museum of American Art, New York, framed.

Estimate \$6,000 — 9,000

Go to Lot



Andy Warhol

Literature Frayda Feldman and Jörg Schellmann 11A

New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

230

Andy Warhol

Mao (wallpaper) (F. & S. 125A)

197

Screenprint in colors, on wallpaper, the sheet trimmed at the upper and lower sheet edges (as is common with this edition).

S. 120 3/4 x 29 1/2 in. (306.7 x 74.9 cm)

From the unlimited edition (Feldman and Schellmann call for 100 signed copies), published by Factory Additions, New York, for an Andy Warhol exhibition at the Musée Galliera, Paris, unframed.

Estimate

\$3,000 — 5,000



Andy Warhol

Literature

Frayda Feldman and Jörg Schellmann 125A

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231

Andy Warhol

U. N. Stamp (F. & S. 185)

1979

Offset lithograph in colors and United Nations stamp, on Rives paper, with full margins.

I. 7 x 8 1/2 in. (17.8 x 21.6 cm)

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

Signed twice in felt-tip pen and marker and numbered 497/1000 in pencil (from the edition of 500 with the U.S. stamp, there was also an edition of 500 with the Swiss stamp), published by United Nations Disaster Relief Organization, New York (with their inkstamp), unframed.

Estimate \$3,000 — 5,000



Andy Warhol

Provenance United Nations Disaster Relief Organization, New York, 1979 Acquired from the above by descent

Literature Frayda Feldman and Jörg Schellmann 185

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232

Andy Warhol

Golda Meir (F. & S. 153A)

1973

629

Screenprint in colors, on felt, the full sheet. S. 67/8 x 67/8 in. (17.5 x 17.5 cm) Numbered 242/550 in blue ballpoint pen on a label affixed to the reverse, published by the American Friends of the Israel Museum, New York, unframed.

Estimate \$2,000 — 3,000



Andy Warhol

Literature

Frayda Feldman and Jörg Schellmann 153A

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233

Roy Lichtenstein

The Solomon R. Guggenheim Museum poster (C. 83)

1969

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

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

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

Signed, dated and numbered 240/250 in pencil (there were also some artist's proofs), published by the artist and Leo Castelli Gallery, for the Solomon R. Guggenheim Museum, New York, framed.

Estimate

\$3,000 — 5,000



Roy Lichtenstein

Literature Mary Lee Corlett 83

New York Auction / 19 April 2022 / 5pm EDT



234

Roy Lichtenstein

This Must Be the Place (C. III.20)

1965

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

I. 21 1/2 x 16 in. (54.6 x 40.6 cm)

S. 24 3/4 x 17 3/4 in. (62.9 x 45.1 cm)

Signed in pencil and additionally signed and dated in the plate (as issued), from the edition of unknown size, published by Leo Castelli Gallery, New York, framed.

Estimate

635

\$6,000 — 8,000



Roy Lichtenstein

Literature Mary Lee Corlett III.20

New York Auction / 19 April 2022 / 5pm EDT



235

Richard Estes

Holland Hotel (A. p. 127)

1980

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

I. 45 1/2 x 72 in. (115.6 x 182.9 cm)

S. 46 1/2 x 76 in. (118.1 x 193 cm)

Signed and annotated 97/100 in gold ink (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, unframed.

Estimate

\$8,000 — 12,000



Richard Estes

Literature John Arthur p. 127

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236

Richard Estes

Ten Doors, from Urban Landscapes (A. p. 112)

1972

Screenprint in colors, on Schoeller's Parole paper, with full margins.

I. 14 1/2 x 21 3/8 in. (36.8 x 54.3 cm)

S. 19 5/8 x 27 5/8 in. (49.8 x 70.2 cm)

Signed and numbered 17/75 in pencil (there were also 25 artist's proofs), published by Parasol Press, Ltd.,

New York, unframed.

Estimate

\$1,500 — 2,500



Richard Estes

Literature John Arthur p. 112

New York Auction / 19 April 2022 / 5pm EDT



237

Ed Ruscha

Here and Now

2008

Lithograph in colors, on Kohler HMP paper, with full margins.

I. 14 1/2 x 20 1/2 in. (36.8 x 52.1 cm)
S. 17 1/4 x 23 1/8 in. (43.8 x 58.7 cm)
Signed, dated and numbered 28/75 in pencil (there were also 20 artist's proofs), published by Gemini
G.E.L. Los Angeles (with their blindstamps), unframed.

Estimate

\$4,000 — 6,000



New York Auction / 19 April 2022 / 5pm EDT



238

Ed Ruscha

Selected Books

1966-1972

A group of 13 artist's books, five with the original glassine dust jackets, one with the original silver slipcase.

smallest 4 5/8 x 3 3/4 in. (11.7 x 9.5 cm) largest 10 x 8 in. (25.4 x 20.3 cm) All from the 1st editions, all published by the artist.

Estimate \$5,000 — 7,000



Ed Ruscha

Literature
Siri Engberg B2, B3, B5, B6, B8, B10, B13, B12, B15 and B16

New York Auction / 19 April 2022 / 5pm EDT



239

John Baldessari

Eight Soups: Pea Soup

2012

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

S. 38 x 24 1/4 in. (96.5 x 61.6 cm)

Signed with initials, dated and numbered 25/50 in pencil, published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), framed.

Estimate

648

\$8,000 — 12,000



New York Auction / 19 April 2022 / 5pm EDT



240

John Baldessari

Two Unfinished Letters (H. 62)

1992-1993

Photolithograph and screenprint in colors, on Arches paper, with full margins. I. 29 $1/4 \times 19$ in. (74.3 $\times 48.3$ cm) S. 31 $5/8 \times 21$ in. (80.3 $\times 53.3$ cm)

Signed and numbered 58/80 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, framed.

Estimate \$6,000 — 8,000



John Baldessari

Literature Sharon Coplan Hurowitz 62

New York Auction / 19 April 2022 / 5pm EDT



241

John Baldessari

Six Colorful Expressions (Frozen) (P. 29, H. 59)

1991

Photographic screenprint on porcelain enamel steel plate.

10 1/2 x 4 3/4 in. (26.7 x 12.1 cm)

Signed and numbered 42/75 in black ink on a label affixed to the reverse (there were also 20 artist's proofs in Roman numerals), published by Parkett, Zurich, New York.

Estimate

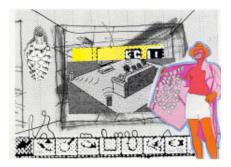
\$1,500 — 2,500



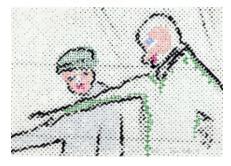
John Baldessari

Literature Parkett 29 Sharon Coplan Hurowitz 59

New York Auction / 19 April 2022 / 5pm EDT







242

Sigmar Polke

Filmvorführung (Film Screening); Freistilübung (Freestyle Practice); and Orstbestimmung (Localization) (B. & O. 127-129)

1998

655

Three screenprints in colors, on Schoellershammer board, the full sheets. all S. 19 $1/2 \times 27 \, 1/2$ in. (49.5 x 69.9 cm)

All signed, dated and numbered 22/70 in pencil (there were also 20 in Roman numerals and some artist's proofs), published by Edition Staeck, Heidelberg, Germany, all framed.

Estimate \$4,000 — 6,000

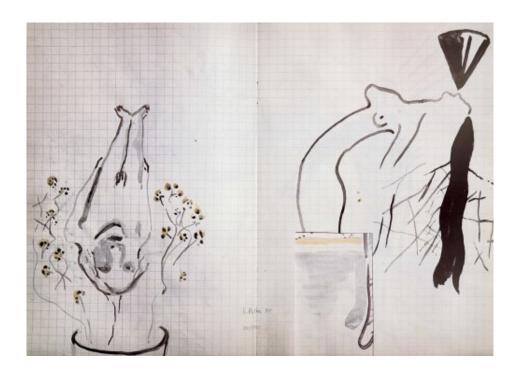
Go to Lot



Sigmar Polke

Literature Jürgen Becker and Claus von der Osten 127-129

New York Auction / 19 April 2022 / 5pm EDT



243

Sigmar Polke

Untitled (Blumentopf) (Flowerpot) (B. & O. 68)

1985

Offset lithograph in colors, on Schoeller-Turm board, the full sheet.

S. 19 1/2 x 27 1/2 in. (49.5 x 69.9 cm)

Signed, dated and numbered 30/120 in pencil (there were also 20 in Roman numerals and some artist's proofs), published by Edition Staeck, Heidelberg, Germany, framed.

Estimate

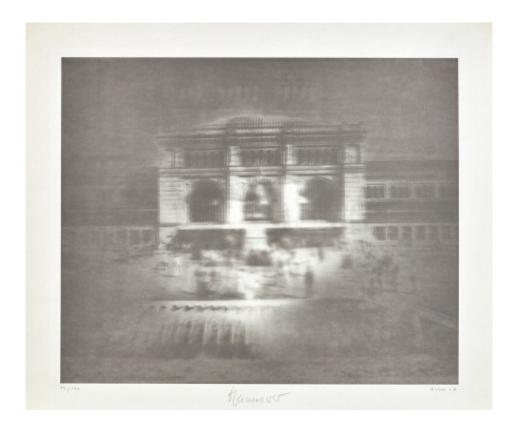
\$1,000 — 2,000



Sigmar Polke

Literature Jürgen Becker and Claus von der Osten 68

New York Auction / 19 April 2022 / 5pm EDT



244

Gerhard Richter

Bahnhof (Hannover) (B. 10)

1967

Offset lithograph in gray, on lightweight card, with full margins.

I. 18 3/4 x 23 in. (47.6 x 58.4 cm)

S. 23 x 27 1/4 in. (58.4 x 69.2 cm)

Signed, titled, dated and numbered 59/170 in pencil (there were also 12 proofs), published by Kunstverein Hanover, framed.

Estimate

\$4,000 — 6,000



Gerhard Richter

Literature Hubertus Butin 10

New York Auction / 19 April 2022 / 5pm EDT



245

James Rosenquist

Night Smoke II (S. 15, G. 26)

1969-1972

Lithograph in colors, British A. Milbourn handmade wove paper, with full margins.

I. 16 1/2 x 21 7/8 in. (41.9 x 55.6 cm)

S. 22 3/8 x 30 3/4 in. (56.8 x 78.1 cm)

Signed, titled, dated and numbered 23/27 in pencil (there were also 8 artist's proofs), published by

Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate \$1,500 — 2,500



James Rosenquist

Literature Esther Sparks 15 Constance Glenn 26

New York Auction / 19 April 2022 / 5pm EDT



246

John Cage

11 Stones

1989

Aquatint in colors, on smoked J. Whatman paper, the full sheet.

S. 22 3/4 x 18 in. (57.8 x 45.7 cm)

Signed, titled, dated and numbered 'A.P. 10' in pencil (an artist's proof, the edition was 20), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

667

\$2,000 — 4,000



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247

Richard Artschwager

Untitled (Box with drawers) (S. 1971.04, A. 3)

1971

Wood box with five drawers, formica, glass, mirror, brass and rubberized horsehair.
11 $5/8 \times 143/4 \times 125/8$ in. (29.5 $\times 37.5 \times 32.1$ cm) Signed in black marker on the reverse, from the edition of 50, co-published by Castelli Graphics and Multiples, Inc., New York.

Estimate \$1,000 — 2,000

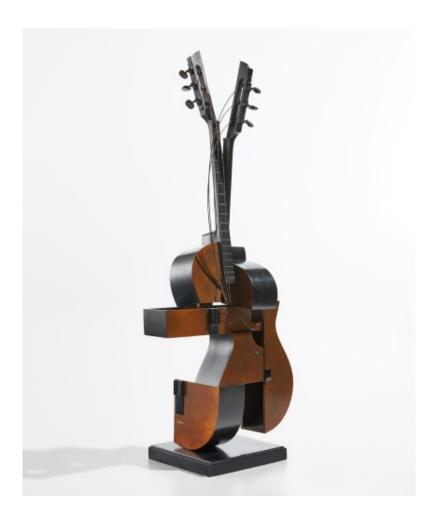


Richard Artschwager

Provenance Gift of the artist

Literature Dieter Schwarz 1971.04 Brooke Alexander 3

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248

Arman

Abacale Guitar

1994

Bronze multiple with brown and black patina. $29 \times 10 \times 1/4 \times 7$ in. $(73.7 \times 26 \times 17.8 \text{ cm})$ Incised with signature and stamp numbered '55/350 ARTCURIAL'.

Estimate

671

\$4,000 — 6,000



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249

Jasper Johns

Figure 5

2012

672

Lithograph, on Rives BFK paper, with full margins. I. 7 x 5 1/4 in. (17.8 x 13.3 cm)
S. 10 1/2 x 8 in. (26.7 x 20.3 cm)
Signed, dated and numbered 26/40 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate \$6,000 — 9,000



New York Auction / 19 April 2022 / 5pm EDT



250

Jasper Johns

Ventriloquist (ULAE 250)

1990

Lithograph in colors, on J. Whatman paper, with full margins.

I. 32 1/2 x 22 in. (82.6 x 55.9 cm)

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

Signed, dated and numbered 65/70 in pencil, published by Universal Limited Artist Editions, West Islip, New York, unframed.

Estimate

673

\$5,000 — 7,000



Jasper Johns

Literature Universal Limited Artist Editions 250

New York Auction / 19 April 2022 / 5pm EDT



251

Jasper Johns

Untitled (U.L.A.E. 13)

1977

Screenprint in colors, on Patapar printing parchment, with full margins, folded (as issued and smaller lower margin).

I. 9 1/2 x 9 1/2 in. (24.1 x 24.1 cm) S. 10 x 25 1/8 in. (25.4 x 63.8 cm)

From the edition of 3000, the catalogue cover for Jasper Johns/Screenprints, published by Brooke Alexander Gallery, Inc., New York, framed.

Estimate \$1,500 — 2,500

676



Jasper Johns

Literature Universal Limited Art Editions Supplement 13

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252

Jasper Johns

Bent "U", from Fragment-According to What series (G. 291, ULAE 140)

1971

Lithograph in colors, on Arches paper, the full sheet. S. $25\,1/8 \times 20\,1/8$ in. $(63.8 \times 51.1$ cm) Signed, dated and numbered 48/69 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L. (with their blindstamps), framed.

Estimate \$2,500 — 3,500

Go to Lot



Jasper Johns

Literature Gemini G.E.L. 291 Universal Limited Art Editions 140

New York Auction / 19 April 2022 / 5pm EDT



253

John Wesley

Boyfriends (P. 62)

2001

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

I. 27 3/4 x 34 3/4 in. (70.5 x 88.3 cm) S. 31 3/4 x 38 3/4 in. (80.6 x 98.4 cm) Signed, dated and numbered 21/70 in pencil (there were also 30 in Roman numerals), published by Parkett, Zurich and New York, unframed.

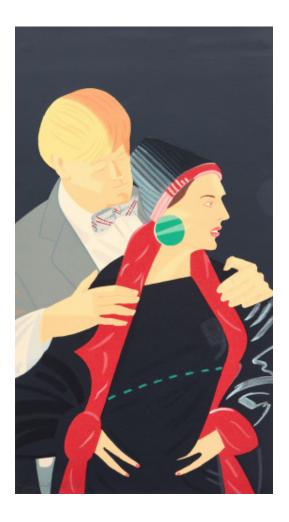
Estimate \$1,500 — 2,500



John Wesley

Literature Parkett 62

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254

Alex Katz

Red Grooms and Lizzy Ross, from Pas De Deux (S. 285)

1993

Screenprint in colors, on Arches paper, the full sheet. S. 36×20 in. $(91.4 \times 50.8 \text{ cm})$

Signed and annotated 'R.T.P. 1/2' in pencil (a right-toprint proof, the edition was 150 and 18 artist's proofs), published by Chalk and Vermilion Fine Arts, Greenwich, Connecticut, framed.

Estimate \$3,000 — 5,000



Alex Katz

Literature Klaus Albrecht Shröder 285

New York Auction / 19 April 2022 / 5pm EDT



255

Richard Diebenkorn

Seated Woman

1965

Lithograph, on Rives BFK paper, with full margins.

I. 25 x 19 1/2 in. (63.5 x 49.5 cm)

S. 28 x 22 1/8 in. (71.1 x 56.2 cm)

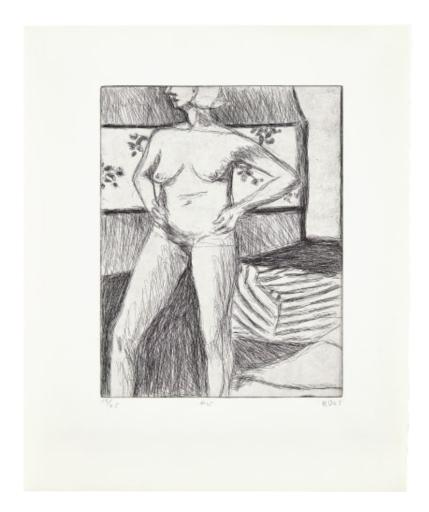
Signed with initials, dated and numbered 82/100 in black ink, published by Original Press, San Francisco (with their and the printer's blindstamps), unframed.

Estimate

\$2,500 — 3,500



New York Auction / 19 April 2022 / 5pm EDT



256

Richard Diebenkorn

#15 (standing nude with arms on hips), from 41 Etchings Drypoints

1965

Etching, on Rives BFK paper, with full margins.
I. 11 3/4 x 9 1/4 in. (29.8 x 23.5 cm)
S. 17 3/4 x 14 5/8 in. (45.1 x 37.1 cm)
Signed with initials, titled, dated and numbered 10/25 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, framed.

Estimate

689

\$1,200 — 1,800



Richard Diebenkorn

Provenance
Burton Marinkovich Fine Art, Washington D.C.
Acquired from the above by the present owner

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257

Manolo Valdés

Las Meninas

2000

Etching in colors with collage, on Eskulan handmade paper, the full sheet.
S. 65 7/8 x 37 1/2 in. (167.3 x 95.3 cm)
Signed and numbered 6/50 in pencil, published by Art of this Century, New York, framed.

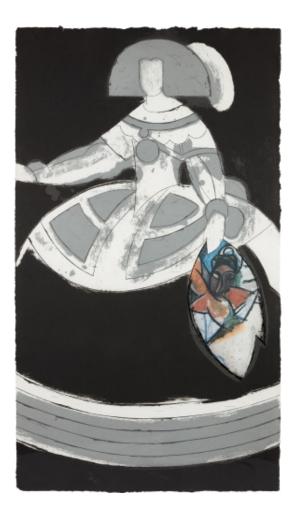
Estimate

692

\$6,000 — 9,000



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258

Manolo Valdés

Las Meninas

2000

Etching in colors with collage, on Eskulan handmade paper, the full sheet.

S. 66 x 37 1/2 in. (167.6 x 95.3 cm)

Signed and numbered 6/50 in pencil, published by Art of this Century, New York, framed.

Estimate \$6,000 — 9,000

Go to Lot



New York Auction / 19 April 2022 / 5pm EDT



259

Manolo Valdés

Las Meninas

2000

Etching in colors with collage, on Eskulan handmade paper, the full sheet.

S. 66 x 37 1/4 in. (167.6 x 94.6 cm)

Signed and numbered 72/1000 in pencil, published by Art of this Century, New York, framed.

Estimate \$6,000 — 9,000



New York Auction / 19 April 2022 / 5pm EDT



260

Francesco Clemente

Unitled (Self-Portrait)

1993

Inkjet print in colors, on handmade paper, the full sheet.

S. 10 1/2 x 15 1/2 in. (26.7 x 39.4 cm)

Signed and numbered 229/250 in pencil, published by Nash Editions, Manhattan Beach, framed.

Estimate

695

\$800 — 1,200



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261

Louise Bourgeois

Hamlet and Ophelia (MoMA 697/VI)

Lithograph in colors with hand-coloring, on Arches paper, the full sheet.

S. 29 1/2 x 42 in. (74.9 x 106.7 cm)

Signed with initials, dated and numbered 'P.P. 1' in pencil (one of four printer's proofs, the edition was 50 and 20 artist's proofs), published by Brooklyn Academy of Music, New York, unframed.

Estimate

696

\$5,000 — 7,000



Louise Bourgeois

Literature Museum of Modern Art Cat. No. 697/VI

New York Auction / 19 April 2022 / 5pm EDT



262

Louise Bourgeois

Bed (MoMA 480.2)

1997

Etching, drypoint and engraving on wove paper, with full margins.

I. 16 3/8 x 19 1/2 in. (41.6 x 49.5 cm)

S. 20 3/4 x 23 5/8 in. (52.7 x 60 cm)

Signed and numbered 11/100 in pencil (there were also 15 artist's proofs), published by Village Care of New York, New York, unframed.

Estimate

\$2,500 — 3,500



Louise Bourgeois

Literature Museum of Modern Art 480.2

New York Auction / 19 April 2022 / 5pm EDT



263

Louise Bourgeois

Le Père et les 3 Fils (MoMA 518.2)

1999

Lithograph and embossing with hand-coloring, on Rives BFK paper, with full margins.

I. 18 3/4 x 9 1/4 in. (47.6 x 23.5 cm)

S. 24 x 13 1/8 in. (61 x 33.3 cm)

Signed with initials and numbered 6/50 in pencil (there were also 10 artist's proofs), published by the artist, with the SOLO Impression, New York (with their blindstamp), unframed.

Estimate \$3,000 — 5,000

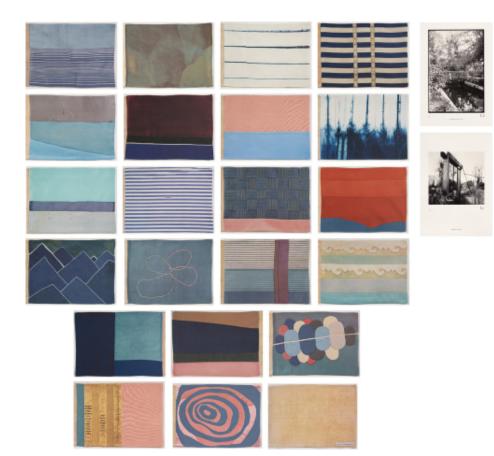


Louise Bourgeois

Provenance Galerie Nanky de Vreeze, Amsterdam Acquired from the above by the present owner, 2000

Literature Museum of Modern Art Cat. No. 518.2

New York Auction / 19 April 2022 / 5pm EDT



264

Louise Bourgeois

Ode à la Bièvre (Ode to the Bièvre) (MoMA 380b-403b)

2007

The complete set of two digital prints, on Verona paper, with accompanying to scale reproduction of the fabric book of the same title made in 2002 (bound as issued), all contained in the original brown paper-covered slipcase, also with an unbound set of the reproductions.

Slipcase 12 $1/8 \times 16 2/8 \times 1$ in. (30.8 x 41.3 x 2.5 cm) Signed with initials and numbered 42/95 in pencil on the two prints, additionally signed in black ink and numbered in pencil on the justification page (from the Special Edition of 95 and 25 artist's proofs in Roman numerals, part of the trade edition of 1,800), published by Zucker Art Books, New York.

Estimate \$5,000 — 7,000





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265

Richard Hamilton

The Annunciation

2005

Digital inkjet print in colors, on Somerset paper, with full margins.

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

S. 26 3/4 x 23 1/4 in. (67.9 x 59.1 cm)

Signed, titled and numbered 48/60 in pencil (there were also 6 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

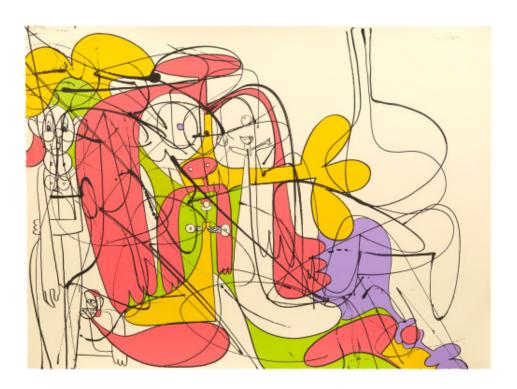
\$4,000 — 6,000



Richard Hamilton

Provenance Alan Cristea Gallery, London

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266

George Condo

Reclining Nude Forms (State I)

2001

709

Lithograph in colors, on wove paper, the full sheet. S. $26 \times 351/4$ in. $(66 \times 89.5 \text{ cm})$ Signed, annotated 'ST. I' and numbered 20/20 in pencil, published by Hamilton Press, Los Angeles (with their blindstamp), framed.

Estimate \$5,000 — 7,000



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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

267

Susumu Kamijo

Day Trippers

2019

710

Screenprint in colors, Coventry paper, with full margins.

I. 24 1/2 x 19 3/4 in. (62.2 x 50.2 cm) S. 30 x 23 3/4 in. (76.2 x 60.3 cm) Signed, dated and numbered 29/40 in pencil, published Aliso Editions, Los Angeles (with their blindstamp), framed.

Estimate \$2,500 — 3,500



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268

Ella Kruglyanskaya

Untitled 1

2011

Hand-colored Xerox print, on wove paper, the full sheet.

S. 17 x 11 in. (43.2 x 27.9 cm)

Signed and dated in black marker, from the edition of 50 (there were also 10 artist's proofs), published by White Columns, New York, framed.

Estimate

\$700 — 1,000



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269

Shinique Smith

Purple Pansy

2008

Screenprint and archival inkjet print in colors with collage, on Rives BFK paper, with full margins. I. $23 \times 19 \, 1/2$ in. $(58.4 \times 49.5 \, \text{cm})$ S $.30 \times 22 \, 1/2$ in. $(76.2 \times 57.2 \, \text{cm})$ Signed, titled, dated and numbered 5/10 in pencil, published by the Lower Eastside Printshop, New York, unframed.

Estimate \$1,500 — 2,500

712



New York Auction / 19 April 2022 / 5pm EDT



270

Elizabeth Peyton

Marc (Pink)

2003

Etching, on pink silk laminated paper, with full margins.

I. 15 x 11 7/8 in. (38.1 x 30.2 cm)

S. 22 7/8 x 17 3/4 in. (58.1 x 45.1 cm)

Signed, dated and numbered 17/30 in pencil (there were also 4 artist's proofs), published by Two Palms Press, New York, framed.

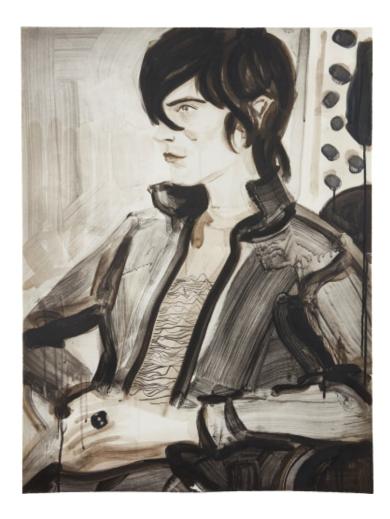
Estimate

713

\$2,000 — 3,000



New York Auction / 19 April 2022 / 5pm EDT



271

Elizabeth Peyton

Nick

714

2004/2013

Etching and aquatint, on Tout Cas paper, the full sheet. S. $313/4 \times 24$ in. $(80.6 \times 61 \text{ cm})$ Signed, titled, dated '2004-2013' and numbered 1/20 in pencil, published by Two Palms Press, New York, framed.

Estimate \$4,000 — 6,000

Go to Lot



Elizabeth Peyton

Provenance Two Palms, New York

New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

272

Shaina McCoy

Troy Lee

2019

Sreenprint in colors, on wove paper, with full margins. I. $211/2 \times 213/4$ in. $(54.6 \times 55.2 \text{ cm})$ S. $411/2 \times 293/4$ in. $(105.4 \times 75.6 \text{ cm})$ Signed, dated and numbered 7/20 in pencil, published by Simchowitz Gallery, Los Angeles, framed.

Estimate

\$1,000 — 1,500



New York Auction / 19 April 2022 / 5pm EDT



273

Joel Mesler

Untitled (Would I go to heaven)

2016

Pen and marker drawing, on wove paper. S. 14 x 11 in. (35.6 x 27.9 cm) Stamp-signed 'The Estate of Joel Mesler' on the reverse, published by Exhibition A, New York, framed.

Estimate

\$1,500 — 2,500



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274

Keith Haring

The Valley: one plate (L. p. 139)

1989

Etching, on Twinrocker HMP paper, with full margins. I. 10×9 in. $(25.4 \times 22.9 \text{ cm})$ S. $14 \times 1/8 \times$

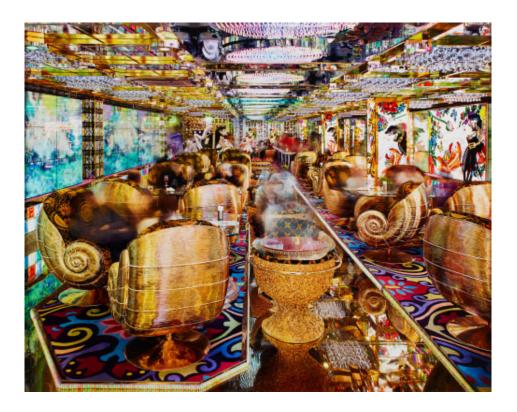
Estimate \$1,500 — 2,500



Keith Haring

Literature Klaus Littmann p. 139

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275

LOT OFFERED WITH NO RESERVE

Matthew Pillsbury

Robot Bar, Tokyo (TV14627)

2014

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

S. 30 x 40 in. (76.2 x 101.6 cm)

Signed, titled, dated and numbered 1/6 in black marker on a label affixed to the reverse, framed.

Estimate

\$1,500 — 2,500 ·



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276

LOT OFFERED WITH NO RESERVE

Matthew Pillsbury

Cocktails at the Boom Boom Room, The Standard Hotel, New York

2011

Archival pigment print, on photo paper, with full margins.

I. 12 1/2 x 15 3/4 in. (31.8 x 40 cm)

S. 13 x 19 in. (33 x 48.3 cm)

Signed, titled, dated and numbered 1/20 in pencil, framed.

Estimate

723

\$800 — 1,200 ·



Matthew Pillsbury

Provenance Bonni Benrubi Gallery, Inc., New York

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277

Nan Goldin

Simon on the Subway

1998

Dye destruction print. I. $13 \times 19 \times 1/4$ in. $(33 \times 48.9 \text{ cm})$ S. 16×20 in. $(40.6 \times 50.8 \text{ cm})$ Signed, titled, dated and numbered 73/150 in black ink on the reverse, unframed.

Estimate

\$1,000 — 1,500



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278

Nan Goldin

Self-Portrait Laughing, Paris

1999

Cibachrome print, on photo paper, the full sheet. S. 16×20 in. $(40.6 \times 50.8 \text{ cm})$ Signed and numbered 41/200 in blue ink on the reverse, published by Matthew Marks Gallery, New York, to benefit Partners in Health, unframed.

Estimate \$1,000 — 1,500



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279

Gilbert & George

Reclining Drunk

1973

Altered green glass bottle, contained in the original cardboard box.

9 1/4 x 5 x 2 in. (23.5 x 12.7 x 5.1 cm)

box 10 1/4 x 6 1/4 x 2 1/8 in. ($26 \times 15.9 \times 5.4$ cm) Incised with initials, title, date and numbered '198' (the edition was 200), co-published by Nigel Greenwood Inc., Ltd., London, and Brooke Alexander, New York.

Estimate

728

\$4,000 — 6,000



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280

Gilbert & George

South Africa

2007

Giclée print in colors, on Epson gloss paper, with full margins.

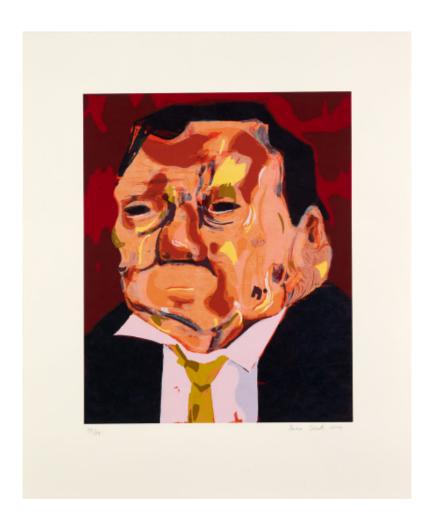
I. 13 1/4 x 18 1/2 in. (33.7 x 47 cm) S. 15 1/2 x 19 5/8 in. (39.4 x 49.8 cm) Signed and numbered 33/35 in black ink, framed.

Estimate

\$800 — 1,200



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281

Dana Schutz

Untitled (Poisoned Man)

2006

Woodcut and lithograph in colors, on Yatsuo, Somerset Book White, Arches Cover Black Chine collé to Rives BFK paper, with full margins.

I. 211/2 x 17 1/2 in. (54.6 x 44.5 cm)
S. 30 5/8 x 25 5/8 in. (77.8 x 65.1 cm)
Signed, dated and numbered 43/50 in pencil, published by the LeRoy Neiman Center for Print Studies at Columbia University, New York, framed.

Estimate \$1,500 — 2,500



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282

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.

Estimate

\$2,000 — 3,000

Go to Lot



James Casebere

Literature

James Casebere: The Spatial Uncanny, pp. 112-113

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283

Juan Muñoz

Augenblick (Glimpse) (P. 43)

1995

Hand-etched glass (the image becomes momentarily visible by breathing on the glass). $5\,1/2\,x\,3\,5/8\,x\,11/2$ in. $(14\,x\,9.2\,x\,3.8$ cm) Incised with signature and numbered 66/70 (there were also 25 in Roman numerals), published by Parkett, Zurich and New York.

Estimate \$2,000 — 3,000

Go to Lot



Juan Muñoz

Literature Parkett 43

New York Auction / 19 April 2022 / 5pm EDT



284

Katharina Fritsch

Maus (Mouse)

1991/1998

Painted polyester resin multiple. $71/2 \times 21/2 \times 9$ in. (19.1 $\times 6.4 \times 22.9$ 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



New York Auction / 19 April 2022 / 5pm EDT



285

Betye Saar

The Long Memory

1998

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

S. 14 5/8 x 11 5/8 in. (37.1 x 29.5 cm)

Signed, titled, dated and numbered 73/100 in yellow pencil, published by the National Museum of Women in the Arts, Washington, D.C., unframed.

Estimate

\$800 — 1,200



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286

Carrie Mae Weems

Untitled (See No Evil, Hear No Evil, Speak No Evil)

1995

739

Three chromogenic prints, on one sheet of Kodak Professional photo paper, with full margins. I. $7 \times 18 \, 3/4$ in. $(17.8 \times 47.6 \, \text{cm})$ S. $19 \, 7/8 \times 24$ in. $(50.5 \times 61 \, \text{cm})$ Signed and dated in black ink on the reverse, from the unnumbered edition of 200, unframed.

Estimate \$3,000 — 5,000



New York Auction / 19 April 2022 / 5pm EDT



287

Adam Pendleton

The Refusal Work

2006

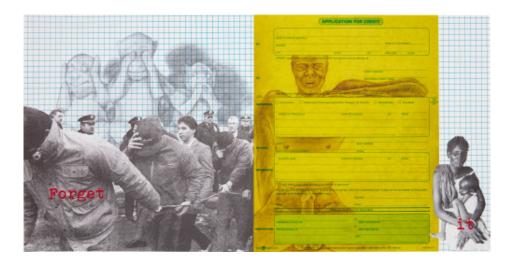
Screenprint on mirrored steel plate. 30×22 in. $(76.2 \times 55.9 \text{ cm})$ Signed and numbered 17/40 in black ink on the reverse (there were also some proofs), published by BXP, Inc., New York.

Estimate

\$2,000 — 3,000



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288

Adrian Piper

Forget It

1991

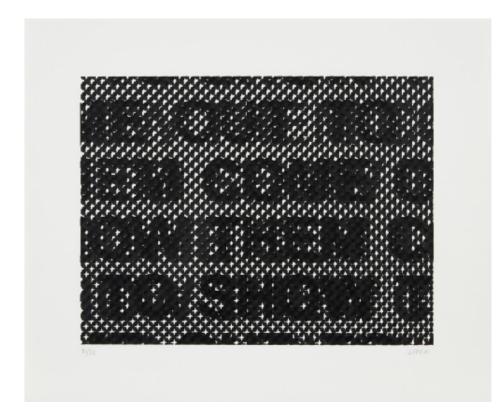
Offset lithograph in colors, on wove paper, the full sheet.

S. 10 $3/4 \times 211/8$ in. $(27.3 \times 53.7 \text{ cm})$ Signed and numbered 50/100 in pencil on the reverse, published by Brody's Gallery, Washington D.C., unframed.

Estimate \$1,000 — 1,500



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289

Glenn Ligon

Detail

2014

Screenprint, on Coventry Rag paper, with full margins. I. 9 1/8 x 12 in. (23.2 x 30.5 cm)
S. 13 x 16 in. (33 x 40.6 cm)
Signed and numbered 31/50 in pencil, published by the Camden Arts Centre, London, to coincide with their Glenn Ligon *Call and Response* exhibition, 10 October

2014 - 11 January 2015, unframed. Estimate \$2,000 — 3,000

Go to Lot



New York Auction / 19 April 2022 / 5pm EDT



290

Mike Kelley

Country Cousin, from Pansy Metal / Clovered Hoof
1989

Screenprint, on silk scarf, the full sheet.
S. 53 x 38 in. (134.6 x 96.5 cm)
Signed, dated and numbered 32/40 in black ink on one of the fabric hanging strips (there were also 10 artist's proofs in Roman numerals), published by Julie Sylvester Cabot, New York.

Estimate \$3,000 — 5,000

743

Go to Lot



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291

Mike Kelley

Master Dik, from Pansy Metal / Clovered Hoof

1989

Screenprint, on silk scarf, the full sheet.
S. 53 x 38 in. (134.6 x 96.5 cm)
Signed, dated and numbered 31/40 in black ink on one of the fabric hanging strips (there were also 10 artist's proofs in Roman numerals), published by Julie Sylvester Cabot, New York.

Estimate \$3,000 — 5,000

Go to Lot



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292

Kara Walker

I'll be a Monkey's Uncle

1996

Lithograph, on Somerset Satin paper, with full margins.

I. 34 x 30 in. (86.4 x 76.2 cm) S. 39 5/8 x 35 in. (100.6 x 88.9 cm) Signed, dated and numbered 5/96 in pencil (there were also 10 artist's proofs), published by Landfall Press, Chicago, unframed.

Estimate \$8,000 — 12,000



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293

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 5/8 in. (101 x 52.4 cm)

Signed, titled, dated and numbered 23/70 in pencil (there were also 30 in Roman numerals), published by Parkett, Zurich and New York, unframed.

Estimate \$5,000 — 7,000

Go to Lot



Kara Walker

Literature Parkett 59

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294

Kara Walker

The Bush; Skinny; and De-boning

2002

The complete set of three free-standing, laser-cut stainless steel multiples, painted black. The Bush $6\,1/2\,x\,5\,3/8\,x\,5/8$ in. (16.5 x 13.7 x 1.6 cm) Skinny $5\,3/4\,x\,6\,x\,5/8$ in. (14.6 x 15.2 x 1.6 cm) De-Boning $4\,3/8\,x\,4\,x\,5/8$ in. (11.1 x 10.2 x 1.6 cm) Signed and numbered 74/100 in black ink on a label affixed to the cover of the original box, published by Deutsche Guggenheim, Berlin.

Estimate \$3,000 — 5,000



New York Auction / 19 April 2022 / 5pm EDT



295

Kara Walker

Emancipation Approximation: Scene 9

1999-2000

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

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

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

Estimate

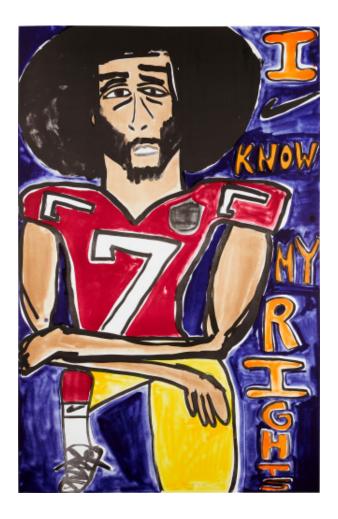
750

\$8,000 — 12,000





New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

296

Katherine Bernhardt

I Know My Rights

2019

751

Lithograph in colors, on Somerset paper, the full sheet. S. 50 3/4 x 32 3/4 in. (128.9 x 83.2 cm)
Signed, titled, dated and numbered 7/65 in pencil, published by Counter Editions, London, for Colin Kaepernick's Know Your Rights Camp, framed.

Estimate \$2,000 — 3,000



New York Auction / 19 April 2022 / 5pm EDT



297

LOT OFFERED WITH NO RESERVE

Lorna Simpson

Untitled

1995

Electrostatic heat color transfer print, on wool felt, with full margins.

I. 8 3/8 x 12 3/8 in. (21.3 x 31.4 cm) S. 12 x 15 in. (30.5 x 38.1 cm)

Signed, dated and numbered 163/250 in black ink, published by SITE Santa Fe, New Mexico, unframed.

Estimate

752

\$300 - 500 ·



New York Auction / 19 April 2022 / 5pm EDT



298

Paul Chan

The Libertine Reader (P. 88)

201

Screenprint in colors, on natural woven rayon cloth with foil stamping, mounted on wooden frame (as issued).

 $25\,1/8\,x\,16\,1/2\,x\,3/4$ in. (63.8 x 41.9 x 1.9 cm) Signed and numbered 21/35 in pencil on an accompanying certificate of authenticity (there were also 20 in Roman numerals), published by Parkett, Zurich and New York.

Estimate \$1,000 — 1,500

753

Go to Lot



Paul Chan

Literature Parkett 88

New York Auction / 19 April 2022 / 5pm EDT









299

Frank Moore

Vital Signs

1997

The complete set of four etchings, on handmade Twinrocker paper, with full margins, with title page and justification.

I. 11 x 8 1/2 in. (27.9 x 21.6 cm)
S. 17 3/4 x 14 3/4 in. (45.1 x 37.5 cm)
All signed, titled and numbered 'WP 1/3' in pencil (working proofs, the edition was 30, there were also 6 artist's proofs), published by Evans Editions, New York,

Estimate \$1,000 — 2,000

all unframed.



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300

Donald Baechler

Potato Sellers (Prayer Print)

1990

Monumental lithograph in colors, on handmade Nepali paper coated with Caolin clay, the full sheet. S. 77 3/4 x 48 in. (197.5 x 121.9 cm)
Signed, dated and numbered 14/20 in pencil (there were also 3 artist's proofs), published by AC & T Corporation, Tokyo, unframed.

Estimate \$1,000 — 2,000

757



New York Auction / 19 April 2022 / 5pm EDT



301

Romare Bearden

Tidings

1972

Screenprint in colors, on wove paper, with full margins. I. $15\,7/8 \times 23\,3/4$ in. $(40.3 \times 60.3 \text{ cm})$ S. $22\,1/4 \times 29\,1/8$ in. $(56.5 \times 74 \text{ cm})$ Signed, titled and numbered 93/125 in pencil, published by Ives-Sillman, Inc., New Haven, unframed.

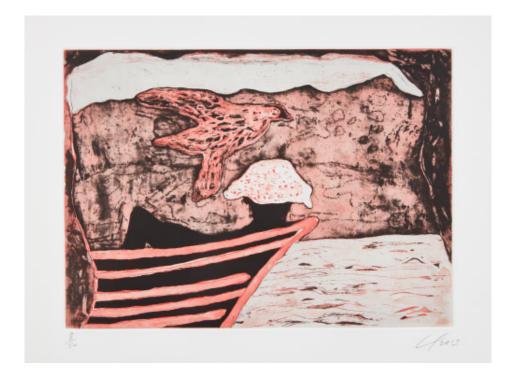
Estimate

758

\$2,500 — 3,500



New York Auction / 19 April 2022 / 5pm EDT



302

Peter Doig

Cave Boat Bird (Saut D'Eau)

2013

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

I. 9 3/4 x 13 7/8 in. (24.8 x 35.2 cm)
S. 15 1/2 x 18 3/4 in. (39.4 x 47.6 cm)
Signed, dated and numbered 8/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, framed.

Estimate \$3,000 — 5,000



Peter Doig

Provenance Two Palms, New York

New York Auction / 19 April 2022 / 5pm EDT



303

Peter Doig

Untitled (Yellow Lion)

2016

Etching with hard ground and screenprint in colors, on wove paper, with full margins. I. $32\,1/4\,x\,19\,1/4$ in. $(81.9\,x\,48.9\,cm)$ S. $38\,1/4\,x\,25\,1/4$ in. $(97.2\,x\,64.1\,cm)$ Signed with initials, dated and numbered 2/30 in pencil, published by Two Palms Press, New York, framed.

Estimate \$3,000 — 5,000



Peter Doig

Provenance Two Palms, New York

New York Auction / 19 April 2022 / 5pm EDT



304

Peter Doig

Maracas (Speaker Box)

2013

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

I. 13 3/4 x 9 3/4 in. (34.9 x 24.8 cm)

S. 17 3/4 x 13 5/8 in. (45.1 x 34.6 cm)

Signed, dated and numbered 8/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, framed.

Estimate

\$3,000 — 5,000



Peter Doig

Provenance Two Palms, New York

New York Auction / 19 April 2022 / 5pm EDT



305

Peter Doig

Paragrand 2

2013

Etching and aquatint, on wove paper, with full margins. I. $15\,3/4\,x\,19\,3/4$ in. $(40\,x\,50.2\,cm)$ S. $19\,3/4\,x\,24\,1/4$ in. $(50.2\,x\,61.6\,cm)$ Signed, dated and numbered 12/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, framed.

Estimate \$3,000 — 5,000

Go to Lot



Peter Doig

Provenance Two Palms, New York

New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

306

Bruce Nauman

Studies for Hologram: plate 1 (C. 1)

1970

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

I. 20 3/8 x 26 in. (51.8 x 66 cm)

S. 26 x 26 in. (66 x 66 cm)

Signed, dated and numbered 70/150 in black ballpoint pen (slightly faded) (there were also 10 artist's proofs), published by Castelli Graphics, New York, framed.

Estimate

771

\$2,500 — 3,500



Bruce Nauman

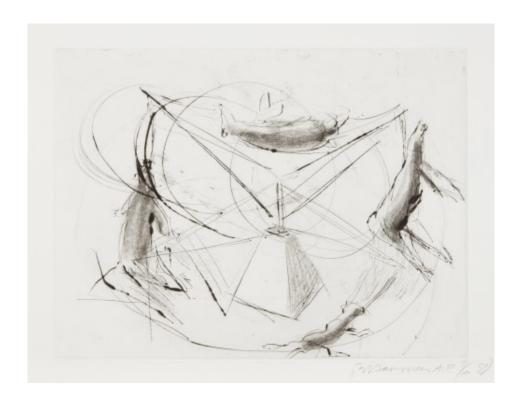
Exhibited

Photo Image: Printmaking 60s to 90s, Museum of Fine Arts Boston, July 7 - September 37, 1998, and Des Moines Art Center, March 5 - May 9, 1999

Literature

Christopher Cordes 1

New York Auction / 19 April 2022 / 5pm EDT



307

Bruce Nauman

Small Carousel (C. 58)

1988

Drypoint, on Somerset Satin paper, with full margins. I. 9×12 in. $(22.9 \times 30.5 \text{ cm})$ S. $15 \times 1/2 \times 17 \times 1/8$ in. $(39.4 \times 45.4 \text{ cm})$ Signed, dated and numbered 'A.P. 7/10' in pencil (the edition was 35), published by Brooke Alexander Editions, New York, unframed.

Estimate \$1,500 — 2,500



Bruce Nauman

Literature Christopher Cordes 58

New York Auction / 19 April 2022 / 5pm EDT



308

William Cordova

Untitled (Follow the Drinking Gourd)

2006

Four found book covers with electrical tape, one with a small piece of foam.

approximately 20 x 20 x 9 1/2 in. (50.8 x 50.8 x 24.1 cm)

Signed and dated in blue ink on the inside cover.

Estimate

\$2,000 — 3,000



William Cordova

Provenance Steve Turner Contemporary, Los Angeles Acquired from the above by the present owner, 2006

Exhibited

Steven Turner Gallery, Los Angeles, *Efface': Contemporary Practices in Revelation and Subterfuge*, Septmeber 15 - October 13, 2006

New York Auction / 19 April 2022 / 5pm EDT





309

Erin Shirreff

Figure 2 (II)

2016

Photogravure diptych, with Chine collé to wove paper, with full margins.

both I. 15 5/8 x 11 5/8 in. (39.7 x 29.5 cm) both S. 24 1/4 x 19 3/4 in. (61.6 x 50.2 cm) Both signed, dated, numbered 5/24 and additionally annotated 'R' and 'L' respectively in pencil on the reverse (there were also 3 artist's proofs), printed by the Lower East Side Printshop, Inc., New York, published by Sikkema Jenkins & Co., New York, both unframed.

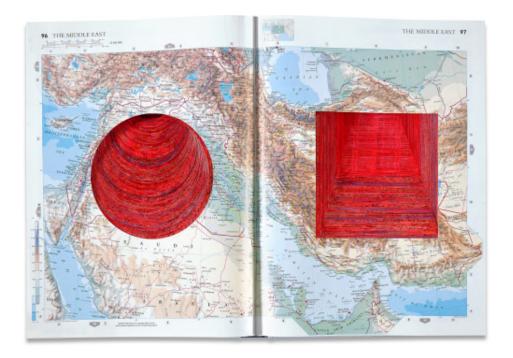
Estimate \$2,000 — 3,000



Erin Shirreff

Provenance Sikkema Jenkins & Co., New York

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PROPERTY OF AN IMPORTANT EAST COAST COLLECTION

310

Anish Kapoor

Turning the World

2005

783

Book comprised of World Atlas pages, with cut-outs and hand-painting in colors, bound (as issued). 14 $7/8 \times 111/4 \times 11/2$ in. (37.8 $\times 28.6 \times 3.8$ cm) Signed and numbered 4/26 in pencil on the first page (there were also 12 artist's proofs), published by Carolina Nitsch for the New Museum of Contemporary Art, New York.

Estimate \$3,000 — 5,000



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311

Thomas Hirschhorn

Untitled; Untitled; and Untitled (Only the Good Die Young)

1999

Three ballpoint pen and marker drawings on collage, each contained in plastic foil with adhesive tape on the reverse

all S. 11 3/4 x 16 1/2 in. (29.8 x 41.9 cm)

All signed and dated in black marker on the reverse, all unframed.

Estimate

784

\$8,000 — 12,000



Thomas Hirschhorn

Provenance Chantal Crousel Gallery, Paris Metro Pictures, New York

New York Auction / 19 April 2022 / 5pm EDT

312

Thomas Hirschhorn

Thank You Scarf [Merci]

1996

Black tape on fabric scarf. 13 x 70 in. (33 x 177.8 cm)

Estimate

\$1,500 — 2,500





Thomas Hirschhorn

Provenance Chantal Crousel Gallery, Paris Metro Pictures, New York

New York Auction / 19 April 2022 / 5pm EDT

313

Thomas Hirschhorn

Thank You Scarf [Danke]

1996

Red tape on green fabric scarf. 11 1/4 x 53 1/8 in. (28.6 x 134.9 cm)

Estimate

\$1,500 — 2,500





Thomas Hirschhorn

Provenance Chantal Crousel Gallery, Paris Metro Pictures, New York

New York Auction / 19 April 2022 / 5pm EDT



314

Robert Longo

Strong in Love

1989-91

Black and white photo-etching with aquatint, on Somerset paper, with full margins.

I. 15 x 34 3/4 in. (38.1 x 88.3 cm)

S. 28 5/8 x 44 in. (72.7 x 111.8 cm)

Signed, dated and numbered 13/15 in pencil (there were also 5 artist's proofs), published by Brooke Alexander, New York, unframed.

Estimate \$2,000 — 4,000



New York Auction / 19 April 2022 / 5pm EDT



315

Robert Longo

Untitled (Tree)

2018

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

I. 34 1/4 x 58 in. (87 x 147.3 cm)
S. 36 1/4 x 59 3/4 in. (92.1 x 151.8 cm)
Signed and numbered 12/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions,
Washington D.C., framed.

Estimate \$8,000 — 12,000



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316

Robert Longo

Black Flag

1989

Lithograph, on wove paper, with full margins.
I. 15 1/2 x 16 in. (39.4 x 40.6 cm)
S. 22 x 30 in. (55.9 x 76.2 cm)
Signed, dated and numbered 33/50 in pencil (there were also 14 artist's proofs) published by Bill Bradley for U.S. Senate, framed.

Estimate \$1,200 — 1,800

Go to Lot



New York Auction / 19 April 2022 / 5pm EDT















317

Various Artists including Louise Lawler, Sol LeWitt, and Richard Artschwager

Notes on a Room

1998

The complete set of two etchings, two woodcuts and three offset lithographs in colors, on various wove papers, with full margins and the full sheets, with accompanying hand-bound book with screenprinted cover, all contained within the original black cloth and dark purple paper-covered portfolio. all I. various sizes

all 1. Various sizes all S. 16 x 20 in. (40.6 x 50.8 cm) portfolio 16 3/4 x 21 x 1 in. (42.5 x 53.3 x 2.5 cm) The Richard Artschwagers signed, dated and numbered 25/130, the Sol LeWitts signed and numbered 25/130, one of the Louise Lawlers signed and dated on the reverse in pencil, published by the Library Fellows of the Whitney Museum of American Art, New York.

Estimate \$3,000 — 5,000

796



New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

318

Vik Muniz

People Who Always Know Where They Are Tend To Live Longer, from Personal Articles

2000

Offset lithograph, on newspaper, the full sheet. S. $11\,1/4\,x\,7$ in. $(28.6\,x\,17.8\,cm)$ Signed, dated and numbered 2/6 in pencil on the reverse, published by the artist, framed.

Estimate \$800 — 1,200

797



Vik Muniz

Provenance
Ubu Gallery, New York
Phillips, New York, *Contemporary Art Part II*, May 15, 2001, lot 296
Acquired from the above by the present owner

New York Auction / 19 April 2022 / 5pm EDT



319

Vik Muniz

Drunken Duel

1991

800

Two bronze multiples, one polished in silver, contained in the original velvet and foam-lined black cloth-covered box.

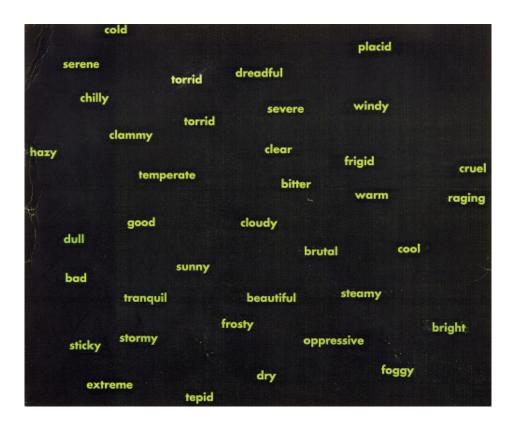
case $8\,3/4\times16\times2$ in. (22.2 x 40.6 x 5.1 cm) Signed in black ink and lettered 'G' (printed) on the colophon (from the edition of 26 lettered copies), copublished by Kunst Editions and Stux Gallery, New York.

Estimate \$2,000 — 4,000

Go to Lot



New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

320

Roni Horn

You are the Weather

1997

Chartreuse-color transfer-printed words, on black paper, the full sheet.

S. 71/2 x 91/4 in. (19.1 x 23.5 cm)

Signed, dated and dedicated to 'Dearest Brenda' in black ink on the reverse.

Estimate

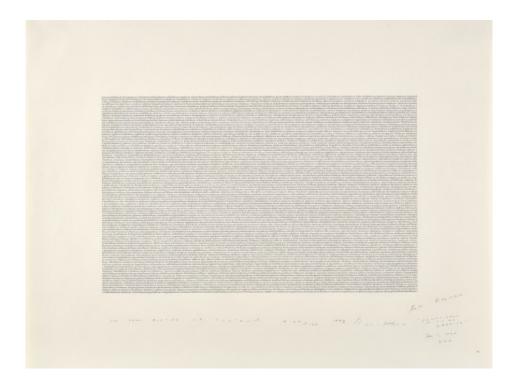
\$600 - 900



Roni Horn

Provenance Gift of the artist

New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

321

Roni Horn

The Lava Fields of Iceland

197

Letterpress, on Rives paper, with full margins. I. $10\,1/8\,x\,16\,1/4$ in. $(25.7\,x\,41.3$ cm) S. $18\,1/4\,x\,24\,1/2$ in. $(46.4\,x\,62.2$ cm) Signed, dated, dedicated 'For Brenda' and numbered 27/100 in pencil, published by the artist, framed.

Estimate \$800 — 1,200

804



Roni Horn

Provenance Gift of the artist

New York Auction / 19 April 2022 / 5pm EDT



322

Zoe Leonard

I want a president

1992/2018
Ink on onion skin paper.
S. 11 x 8 1/2 in. (27.9 x 21.6 cm)
Signed and dated in black ink and numbered 26/100 (printed) on the accompanying certificate of authenticity (there were also 10 artist's proofs), published by Hauser & Wirth, New York, accompanied by a sheet of glass, an extra sheet of onion skin paper and four exhibition L pins for installation.

Estimate \$1,500 — 2,500



New York Auction / 19 April 2022 / 5pm EDT

THY BODY WAS A COMMIN OF WORY SET WOON FRET OF SILVER. IT WAS A TOWER OF SILVER OF WORY. THE WORLD SO WHITE AS HY BODY. THERE WAS NOTHING IN THE WORLD SO WHITE AS HOLD BLACK AS THY HAIR. IN THE WHOLE LOWD THERE WAS NOTHING SO TED AS Y MOUTH. THY VOICE WAS A CENSER THAT AMERICA STRANGE PERGUNES, AND WHEN I WAS ON THEE I HEATED STRANGE MUSIC.

323

Felix Gonzalez-Torres

Untitled (Oscar Wilde) (E. 273)

1995

Photo-etching, on wove paper, the full sheet. S. $45/8 \times 63/8$ in. (11.7 x 16.2 cm) Signed and numbered 153/350 in pencil on the reverse (there were also 25 artist's proofs), published by the Solomon R. Guggenheim Museum, New York, unframed.

Estimate \$2,000 — 3,000



Felix Gonzalez-Torres

Literature Dietmar Elger 273

New York Auction / 19 April 2022 / 5pm EDT

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as if by fate
        be-times \bi-timz\ adv 1: in good time : EARLY 2 orchaic
alls
         : in a short time : SPEEDILY 3: at times : OCCASIONALLY
re's
         be-tise \ba-'tez\ n. pl be-tises \-'tez\ [F] 1: lack of good sense
         : STUPIOITY 2: an act of foolishness or stupidity
        1 10
iwo
        betony betonica fr. Vettones, an ancient people inhabiting the
ted.
          Iberian peninsula]: any of several woundworts (genus Stachys):
SET
         be tray \bi-'tra\ vb [ME betrayen. fr. be- + trayen to betray, fr. OF trair, fr. L tradere — more at TRAITOR) vt 1: to lead astray.

esp: SEDUCE 2: to deliver to an enemy by treachery 3: to fail or desert esp. in time of need 4 a: to reveal unintentionally b
rad]
aast
          : SHOW. INDICATE c: to disclose in violation of confidence ~ vi
: to prove false syn see REVEAL — be-tray-al \-'tra(-a)|\ n — be-
or
\ VI
the
         be troth \bi-'trath, -'troth, -'troth, or with th\ w [ME betrouthen,
          fr. be- + trouthe truth, troth]: to promise to marry or give in
tion
man
          be-troth-al \-'troth-al, -'troth-\ n 1: the act of betrothing or fact of being betrothed 2: a mutual promise or contract for
ium.
neal
          be trothed n: the person to whom one is betrothed bet-ta \bet-a\n [NL]; any of a genus (Betta) of small brilliantly
           colored long-finned freshwater fishes (as the Siamese fighting fish)
           of southeastern Asia, an anarrive of GOOD [ME bestre, fr. OE
nore
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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

324

Robert Gober

Untitled (Definition) (G. 1818)

2000

Lithograph, on Arches Cover paper, with full margins. I. 29 1/4 x 38 1/2 in. (74.3 x 97.8 cm)
S. 38 x 46 1/4 in. (96.5 x 117.5 cm)
Signed, dated and numbered 19/50 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate \$1,500 — 2,500



Robert Gober

Provenance Gift of the artist and Matthew Marks Gallery, New York

Literature Gemini G.E.L 1818

New York Auction / 19 April 2022 / 5pm EDT





325

Robert Gober

Untitled (Whole Pigs); and Untitled (Fresh Pigs)

1993-94

Two photolithographs in colors, on French Dur-O-Tone paper, folded (as issued), with full margins. Whole Pigs I. 21×11 in. $(53.3 \times 27.9 \text{ cm})$ Fresh Pigs I. 11.74×11 in. $(28.6 \times 27.9 \text{ cm})$ both S. $22.1/2 \times 12$ in. $(57.2 \times 30.5 \text{ cm})$ Both signed, dated and numbered 54/75 in pencil (there were also 10 artist's proofs), published by the artist, both unframed.

Estimate \$2,000 — 3,000



New York Auction / 19 April 2022 / 5pm EDT



326

Paula Scher

USA Airline Routes

2020

Digital pigment print in colors, on wove paper, with full margins.

I. $36\,3/4$ x $53\,3/4$ in. (93.3 x 136.5 cm) S. $43\,1/2$ x 60 in. (110.5 x 152.4 cm) Signed, dated and numbered 78/90 in pencil, published by Friends of the Jewish Museum, New York, framed.

Estimate \$4,000 — 6,000

815



New York Auction / 19 April 2022 / 5pm EDT



327

Barbara Kruger

Untitled (Stamps)

1990/2013

Offset lithograph in colors, on perforated sticker paper, with full margins.

I. 9 1/2 x 9 in. (24.1 x 22.9 cm)

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

Stamp-signed and numbered 2/35 in pencil on the reverse, published by East of Borneo Editions, Los Angeles, unframed.

Estimate

\$3,000 — 5,000



New York Auction / 19 April 2022 / 5pm EDT



PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

328

Allan McCollum

Visable Markers

1997

The complete set of six polymerized pigmented concrete tablets.

all 7 7/8 x 2 1/2 x 2 in. (20 x 6.4 x 5.1 cm)

All signed, dated and consecutively annotated 'No. 451 - No. 456' in black ink on the felt pad on the underside (from the unlimited edition), published by I.C. Editions, Inc., New York.

Estimate

\$1,200 — 1,800



New York Auction / 19 April 2022 / 5pm EDT



329

Jeff Koons

Baccarat Crystal Set, from Luxury & Degradation

1986

Photolithograph in colors, on Ragcote paper, the full sheet.

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

Signed with initials in pencil on the reverse (from the edition of 60, there were also 10 artist's proofs), published by Editions Ilene Kurtz, New York (with their inkstamp on the reverse), framed.

Estimate

818

\$1,000 — 1,500



Jeff Koons

Provenance Gift of the artist.

New York Auction / 19 April 2022 / 5pm EDT



329

Jeff Koons

Baccarat Crystal Set, from Luxury & Degradation

1986

Photolithograph in colors, on Ragcote paper, the full sheet.

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

Signed with initials in pencil on the reverse (from the edition of 60, there were also 10 artist's proofs), published by Editions Ilene Kurtz, New York (with their inkstamp on the reverse), framed.

Estimate

821

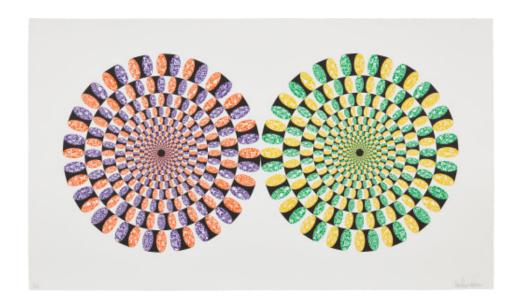
\$1,000 — 1,500



Jeff Koons

Provenance Gift of the artist.

New York Auction / 19 April 2022 / 5pm EDT



331

Ryan McGinness

Double Recursive Combs, Boustrophedonic

2005

Screenprint in colors, on wove paper, with full margins. I. $15\,1/4\,x\,30$ in. $(38.7\,x\,76.2\,cm)$ S. $21\,x\,36\,1/8$ in. $(53.3\,x\,91.8\,cm)$ Signed and numbered 6/100 in pencil, published by the artist, framed.

Estimate

\$800 — 1,200



New York Auction / 19 April 2022 / 5pm EDT



332

Liam Gillick

Literally No Place (P. 61)

2001

The complete set of five Plexiglas and three aluminium plates in colors.

assembled 22 3/4 x 10 x 10 in. (57.8 x 25.4 x 25.4 cm) Signed and numbered 21/70 in black ink on the accompanying certificate (there were also 25 in Roman numerals), published by Parkett, Zurich and New York.

Estimate

\$800 — 1,200



Liam Gillick

Literature Parkett 61

New York Auction / 19 April 2022 / 5pm EDT



333

Olafur Eliasson

Black Quasi Bricks

2003

Clay and glazing. all $8 \times 6 \times 1/4 \times 9$ in. (20.3 x 15.9 x 22.9 cm) All numbered 22/30, 23/30, 24/30 and 25/30 in black ink on the underside.

Estimate

\$2,000 — 4,000



New York Auction / 19 April 2022 / 5pm EDT



334

Sarah Morris

Midtown - Viacom, from the Het Stedelijk Museum Portfolio

2007

Screenprint in colors, on wove paper, the full sheet. S. $29\,1/2 \times 29\,1/2$ in. $(74.9 \times 74.9 \text{ cm})$ Signed, titled and dated in pencil on the reverse (from the edition of 100), commissioned by the Stedelijk Museum, Amsterdam, unframed.

Estimate \$800 — 1,200



New York Auction / 19 April 2022 / 5pm EDT











335

Vanessa Beecroft

VB08; VB35; VB16; VB39; and VB39 (P. 56)

The complete set of five screenprints in colors, on wove paper, the full sheets, laid to foam core. all S. 19 3/4 x 27 5/8 in. (50.2 x 70.2 cm)
Signed with initials in blue marker and numbered 30/50 in black ink on an accompanying certificate of authenticity (there were also 55 in Roman numerals), published by Parkett, Zurich and New York, all framed.

Estimate \$1,800 — 2,500

Go to Lot



Vanessa Beecroft

Literature Parkett 56

New York Auction / 19 April 2022 / 5pm EDT



336

Ai Weiwei

Artist's Hand

2017

Cast urethane resin multiple with electroplated rhodium, contained in the original cardboard presentation box.

 $47/8 \times 33/4 \times 41/4$ 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



New York Auction / 19 April 2022 / 5pm EDT



337

Ai Weiwei

Swatter (P. 81)

2007

Gilded brass multiple. 21 1/8 x 4 3/8 x 1/4 in. (53.7 x 11.1 x .6 cm)

Incised 'Edition for Parkett 81 No. 18/55' on the handle, additionally signed and numbered 18/55 in felt-tip pen

on the accompanying certificate of authenticity (there were also 25 in Roman numerals), published by

Parkett, Zurich and New York.

Estimate

\$6,000 — 8,000

Go to Lot



Ai Weiwei

Literature

Parkett 81

New York Auction / 19 April 2022 / 5pm EDT



338

Do Ho Suh

My Country

2004

Lithograph in colors with hand-coloring, on wove paper, with full margins. I. $6\,3/4\,x\,7\,7/8$ in. $(17.1\,x\,20$ cm) S. $11\,3/4\,x\,15\,3/4$ in. $(29.8\,x\,40$ cm) Signed, titled, dated and numbered 20/50 in pencil, unframed.

Estimate \$800 — 1,200



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339

Charles Gaines

Numbers and Trees: Project 1 Edition

2016

Digital pigment print, on wove paper, with full margins.

I. 20 x 16 in. (50.8 x 40.6 cm)

S. 21 x 17 in. (53.3 x 43.2 cm)

Numbered 79/150 in pencil on the reverse (there were also 5 artist's proofs), published by Side Street Projects, Pasadena, California, unframed.

rojects, i asadena, camon

Estimate

\$1,500 — 2,500



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340

Julie Mehretu

Untitled (Grey Area)

2009

Drypoint, with Chine collé to Somerset paper, with full margins, contained in the original charcoal card folder with printed artist's name.

I. 8 x 9 7/8 in. (20.3 x 25.1 cm) S. 12 x 13 7/8 in. (30.5 x 35.2 cm) Signed, dated and numbered 5/40 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

Estimate \$4,000 — 6,000



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341

Julie Mehretu

Untitled (P. 76)

2006

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

I. 15 3/4 x 19 1/2 in. (40 x 49.5 cm)

S. 23 1/4 x 28 1/4 in. (59.1 x 71.8 cm)

Signed, dated and numbered 29/60 in pencil (there were also 25 artist's proofs in Roman numerals), published by Parkett, Zurich and New York, unframed.

Estimate \$3,000 — 5,000

840



Julie Mehretu

Literature Parkett 76

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342

Howardena Pindell

Kyoto (Positive/Negative)

1980

Double-sided lithograph with etching in colors, on five sheets of laminated Kinwashi paper Chine collé to dyed Japan paper, the full sheet.

S. 26 1/2 x 20 1/2 in. (67.3 x 52.1 cm)

Signed, dated and annotated 'Aero Press Imp.' in pencil (a printer's proof, the edition was 30), published by Bristol Art Editions, New York, with the blindstamps of the printers Aeropress and Solo Impression, Inc., unframed.

Estimate \$5,000 — 7,000



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343

Kiki Smith

Esperanza

2015

Etching in colors with hologram paper and mirrored mylar collage, on Hahnemühle paper, with full margins.

I. 35 1/4 x 24 in. (89.5 x 61 cm) S. 42 1/8 x 30 in. (107 x 76.2 cm) Signed, dated and numbered 8/18 in pencil (there were also 8 artist's proofs), published by LeRoy Neiman Center for Print Studies, New York, framed.

Estimate \$3,000 — 5,000



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344

Kiki Smith

Bird with Stars

2005

845

Etching, drypoint and aquatint, on Magnani Handmade Velata Ivory paper, the full sheet. S. 26 3/8 x 19 1/4 in. (67 x 48.9 cm)
Signed, dated and numbered 50/70 in pencil (there were also 12 artist's proofs), co-published by the artist and the Museum of Modern Art, New York, framed.

Estimate \$1,500 — 2,500



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345

LOT OFFERED WITH NO RESERVE

Kiki Smith

Bat; Squirrel; and Bird

1998

Three lithographs with tracing paper collage, on wove paper, the full sheets.

all I. various sizes

all S. 19 3/4 x 16 1/2 in. (50.2 x 41.9 cm)

All signed and dated in pencil, from the edition 20, published by Griffel Knust, Hamburg, all framed.

Estimate

\$600 - 800 ·





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346

Wangechi Mutu

Eve

2011

Archival pigment print, on rag paper, with full margins. I. $18\,1/2\,x\,13\,3/4$ in. $(47\,x\,34.9$ cm) S. $20\,x\,16$ in. $(50.8\,x\,40.6$ cm) Signed and dated in brown ink, and numbered 52/75 in black ballpoint pen on a label affixed to the reverse, published by Artspace, New York, framed.

Estimate \$800 — 1,200

847

Go to Lot



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347

Lisa Yuskavage

Forces

2007

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

I. 32 x 25 7/8 in. (81.3 x 65.7 cm)

S. 37 7/8 x 30 in. (96.2 x 76.2 cm)

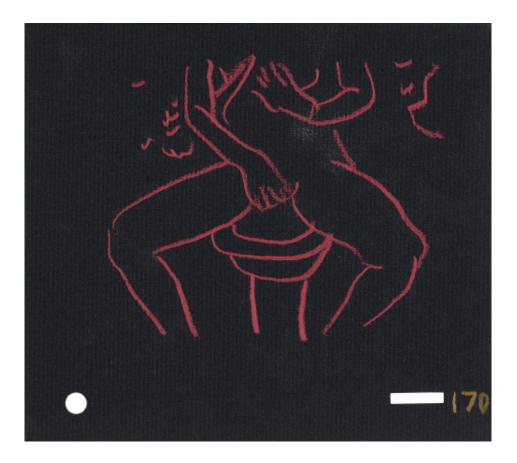
Signed with initials, dated and numbered 45/46 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

Estimate

\$1,800 — 2,500



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348

Cecily Brown

Film Stills, from Sunnng Stunts #21

1997

Pastel drawing in colors on black wove paper. $5 \times 51/2$ in. (12.7 \times 14 cm) Signed with initials and dated in blue pastel on the reverse, numbered '170' in yellow pastel on the front, unframed.

Estimate \$3,000 — 5,000



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349

Nick Veasey

Boxer Shorts

2008

Chromogenic print mounted to dibond (as issued). $31\,1/2\,x\,31\,1/2$ in. (80 x 80 cm) Signed with initials and numbered 1/10 on the print,

Signed with initials and numbered 1/10 on the print, framed.

Estimate

\$2,500 — 3,500



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350

Julian Opie

Sara dancing topless (C. 126)

2008

Lenticular acrylic panel comprised of an inkjet print, printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond (as issued). 40 x 17 1/4 x 11/2 in. (101.6 x 43.8 x 3.8 cm)

Signed in black ink and numbered 30/45 (printed) on a label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, contained in the original brushed aluminium frame specified by the artist.

Estimate \$10,000 — 15,000



Julian Opie

Literature Alan Cristea Gallery 126

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351

Julian Opie

Elena, schoolgirl (with lotus blossom) (C. 103)

2006

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

I. 18 x 14 in. (45.7 x 35.6 cm)

S. 20 x 15 5/8 in. (50.8 x 39.7 cm)

Signed and numbered 31/100 in pencil (there were also 10 artist's proofs), co-published by the artist and the Museum of Modern Art, New York, unframed.

Estimate

854

\$5,000 — 7,000



Julian Opie

Literature Alan Cristea Gallery 103

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352

Julian Opie

Antonia (C. 156)

2011

857

Inkjet print dry-mounted to aluminum, contained in the original black painted wooden artist's frame. Artist's Frame 50 1/4 x 35 5/8 in. (127.6 x 90.5 cm) Signed in black marker and numbered 5/40 (printed) on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London.

Estimate \$10,000 — 15,000



Julian Opie

Literature Alan Cristea Gallery 156

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353

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, unframed.

Estimate

\$8,000 — 12,000



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354

Diana Thater

Portrait of Josephine

2010

Chromogenic print, contained in the original artist's specified frame. S. $49\,3/4\,x\,33$ in. $(126.4\,x\,83.8\,cm)$ framed $51\,x\,34\,1/8$ in. $(129.5\,x\,86.7\,cm)$ Signed and numbered 2/5 in black marker on the reverse (there were also 2 artist's proofs), published by David Zwirner.

Estimate \$2,000 — 3,000

Go to Lot



Diana Thater

Provenance David Zwirner, New York

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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

355

Sturtevant

Duchamp Wanted

1991

864

Offset print in colors, on wove paper, with full margins. I. $11\,1/4 \times 9\,1/4$ in. (28.6 x 23.5 cm) S. $13 \times 10\,1/4$ in. (33 x 26 cm) Signed, titled and dated in pencil.

Estimate \$3,000 — 5,000



Sturtevant

Provenance Gift of the artist

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356

Martin Kippenberger

Untitled, from Heavy Burschi

1989-1990

Color photograph, contained in artist's frame. S. 22 3/4 x 18 7/8 in. (57.8 x 47.9 cm) framed 24 1/4 x 20 3/8 x 11/8 in. (61.6 x 51.8 x 2.9 cm)

Estimate

\$2,000 — 3,000



Martin Kippenberger

Provenance Metro Pictures, New York

Literature

Martin Kippenberger, exh. cat., Tate Modern, London, 2006, no. 40

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357

David Shrigley

Kindness

2018

Screenprint in colors with varnish overlay, on Somerset Satin paper, the full sheet.

S. 29 3/4 x 22 in. (75.6 x 55.9 cm)

Signed with initials, dated and numbered 'AP 9/12' in pencil on the reverse (an artist's proof, the edition was 125), published by Stephen Friedman Gallery, London, framed.

Estimate \$2,000 — 3,000



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358

David Shrigley

The World

2020

871

Screenprint in colors with varnish overlay, on Somerset Satin paper, the full sheet. S. $30 \times 221/8$ in. (76.2 x 56.2 cm)

Signed with initials, dated and numbered 4/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, framed.

Estimate \$2,000 — 3,000



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359

David Shrigley

Fuck

2021

Screenprint in colors, on wove paper, the full sheet. S. 30×22 in. $(76.2 \times 55.9 \text{ cm})$ Numbered 17/125 in pencil on the reverse, accompanied by a signed and numbered certificate, published by AllRightsReserved, Hong Kong, unframed.

Estimate \$2,000 — 3,000



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360

David Shrigley

Tiger Shit

2021

Screenprint in colors with varnish overlay, on Somerset Satin paper, the full sheet.
S. 29 3/4 x 22 in. (75.5 x 56 cm)
Signed with initials, dated and numbered 97/125 in pencil on the reverse, published by Jealous Gallery,

London, unframed.
Estimate
\$2,000 — 3,000



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361

David Shrigley

Make Your Mark

2020

Screenprint in colors with varnish overlay, on Somerset Satin paper, the full sheet.
S. 29 3/4 x 22 in. (75.6 x 55.9 cm)
Signed with initials, dated and numbered 118/125 in pencil on the reverse, published by Jealous Gallery, New York, unframed.

Estimate \$2,000 — 3,000

Go to Lot



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362

David Shrigley

A Gap in the Clouds

2020

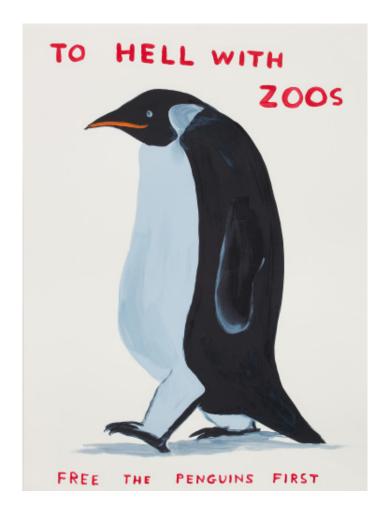
Screenprint in colors with varnish overlay, on Somerset Satin paper, the full sheet.
S. 29 1/2 x 21 5/8 in. (74.9 x 54.9 cm)
Signed with initials, dated and numbered 107/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

Estimate \$2,500 — 3,500

Go to Lot



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363

David Shrigley

To Hell with Zoos

2021

Screenprint in colors with varnish overlay, on Somerset Satin paper, the full sheet. S. $29\,5/8\,x\,22$ in. $(75.2\,x\,55.9\,cm)$ Signed with initials, dated and numbered 112/125 in

Signed with initials, dated and numbered 112/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, unframed.

Estimate \$2,000 — 3,000



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364

Damien Hirst

Beverly Hills (H5-2)

2018

Giclée print in colors, flush-mounted to aluminium with metal strainer on the reverse (as issued). $35\,1/2\,x\,35\,1/2$ in. $(90.2\,x\,90.2$ cm) Signed in pencil on a label affixed to the reverse and numbered 95/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate \$6,000 — 8,000

Go to Lot



Damien Hirst

Literature Heni Productions H5-2

New York Auction / 19 April 2022 / 5pm EDT



365

Damien Hirst

Maltohexaose, from 40 Woodcut Spots

2011

Woodcut in colors, on Somerset paper, the full sheet. S. 18×18 in. $(45.7 \times 45.7 \text{ cm})$ Signed and numbered 41/55 in pencil on the reverse, published by The Paragon Press, London, framed.

Estimate

\$4,000 — 6,000



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366

Damien Hirst

Fruitful (Small) (H8-2)

2020

Laminated giclée print in colors, flush-mounted to aluminium.

15 3/8 x 15 3/8 in. (39 x 39 cm)

Signed in black ink and numbered '854/3308' (printed) on a label affixed to the reverse, published by HENI Editions, London.

Estimate

\$1,000 — 1,500



Damien Hirst

Literature Heni Productions H8-2

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367

Yayoi Kusama

Infinity Nets (P. 59)

2000

Screenprint in colors, on a mirror. 10 x 8 1/4 in. (25.4 x 21 cm)

Signed, titled, dated and numbered 24/70 in silver ink

on the reverse, published by Parkett, Zurich and New York.

Estimate

\$4,000 — 6,000



Yayoi Kusama

Literature Parkett 59

New York Auction / 19 April 2022 / 5pm EDT



368

Jeff Koons

Balloon Rabbit (Violet)

2019

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with silver printed signature.

11 x 5 1/2 x 7 in. (27.9 x 14 x 17.8 cm)

With printed signature, title, date and numbered 665/999 on the underside, published by Bernardaud, Limoges, France (with their stamp on the underside).

Estimate

887

\$8,000 — 12,000



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369

Jeff Koons

Balloon Swan (Magenta)

2019

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined box, with silver printed signature.

 $10 \times 8 \frac{1}{2} \times 6 \frac{1}{2}$ in. (25.4 x 21.6 x 16.5 cm) With printed signature, title, date and numbered 458/999 on the underside, published by Bernardaud, Limoges, France (with their stamp on the underside).

Estimate \$8,000 — 12,000

Go to Lot



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370

Jeff Koons

Puppy

1998

Glazed white ceramic vase.

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 1696/
3000 on the underside, published by Art of this
Century, New York and Paris (with their stamp).

Estimate

\$5,000 — 7,000



Jeff Koons

Provenance

Craig F. Starr Gallery, New York

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371

Jeff Koons

Balloon Dog (Blue)

2002

892

Porcelain multiple painted in chrome, contained in the original foam-lined cardboard box with printed artist's name and original plastic stand.

10 $3/8 \times 10 \ 3/8 \times 5$ in. (26.4 x 26.4 x 12.7 cm) Numbered 2162/2300 in black ink on a label affixed to the underside, published by the Museum of Contemporary Art, Los Angeles.

Estimate \$6,000 — 8,000



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372

Jeff Koons

Bread with Egg

1995

The complete set of three plaster multiples hand-painted with tempera in colors. all $5\,1/2\,x\,5\,1/2\,x\,2$ in. ($14\,x\,14\,x\,5.1$ cm) All signed, dated and numbered 82/250, 97/250, 126/350 in gold ink respectively on the undersides (there were also 75 artist's proofs), published by the Armitage Foundation, New York.

Estimate \$3,000 — 5,000

893



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PROPERTY FROM A DISTINGUISHED CURATOR'S COLLECTION

373

Takashi Murakami

Oval (Peter Norton Christmas Project 2000)

2000

894

Polychrome plastic multiple containing a mini CD, with accompanying original packing box. $10\,1/4\,x\,7\,1/4\,x\,7\,1/4\,in.\,(26\,x\,18.4\,x\,18.4\,cm)$ From the edition of 2000, published by Peter Norton Family Christmas Project, Santa Monica.

Estimate \$2,000 — 3,000

