

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST

Sale Interest: 116 Lots



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PHILLIPS

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST

Sale Interest: 116 Lots

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY030124 or Editions & Works on Paper.

Absentee and Telephone Bids

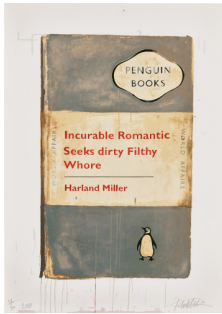
tel +1 212 940 1228

bidsnewyork@phillips.com

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST

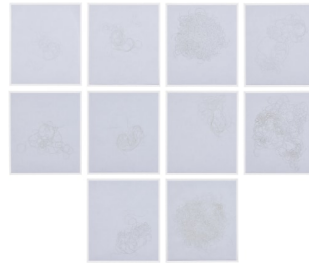
Sale Interest: 116 Lots



1
Harland Miller
Incurable Romantic Seeks Dirty ...
Estimate \$10,000 — 15,000



2
Ewa Juskiewicz
Ginger Locks
Estimate \$3,000 — 5,000



3
Mona Hatoum
hair there and everywhere
Estimate \$5,000 — 7,000



4
Louise Bourgeois
Topiary (MoMA 691/III)
Estimate \$2,500 — 3,500



5
Arturo Herrera
Schloss
Estimate \$4,000 — 6,000



6
Pablo Picasso
Le Saltimbanque au repos, from...
Estimate \$1,500 — 2,500



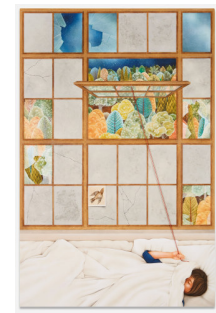
7
Allison Zuckerman
Intergalactic
Estimate \$2,500 — 3,500



8
Allison Zuckerman
Lighthouse
Estimate \$2,500 — 3,500



9
Scott Kahn
Spring Moon, Grant Street
Estimate \$1,000 — 2,000



10
Arghavan Khosravi
Dreams
Estimate \$2,500 — 3,500

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11
Valentine Hugo
Untitled (Dancer with Music Not...
Estimate \$1,000 — 1,500



12
Leonora Carrington
Crookhey Hall
Estimate \$1,500 — 2,500



13
Leonora Carrington
The Transparent Hen
Estimate \$2,000 — 3,000



14
Austin Lee
Rendered Birds
Estimate \$1,000 — 2,000



15
Marc Chagall
Ma belle aura de moi demain un...
Estimate \$7,000 — 10,000



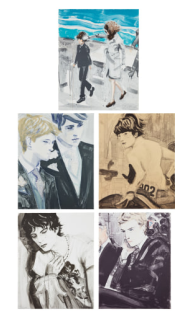
16
This lot is no longer available.



17
Alberto Giacometti
Autoportrait (Self-Portrait) (L. 3...
Estimate \$5,000 — 7,000



19
Marie Laurencin
La Romance (Romance) (M. 22)
Estimate \$2,000 — 4,000



20
Elizabeth Peyton
Jackie and John; Prince Harry a...
Estimate \$15,000 — 25,000

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21
Claire Tabouret
Portrait with a Hood (Pink)
Estimate \$1,000 — 1,500



22
Elmer Bischoff
Untitled (Woman Drawing)
Estimate \$800 — 1,200



23
Danielle Orchard
My Bed
Estimate \$1,000 — 2,000



24
Cristina BanBan
Le Marais #1; #2; and #3
Estimate \$2,000 — 3,000



25
Bony Ramirez
Polluted Love
Estimate \$2,000 — 3,000



26
Alex Katz
Kym with Baseball Cap (S. 443)
Estimate \$6,000 — 9,000



27
Andy Warhol
Happy Bug Day
Estimate \$6,000 — 9,000



28
Walton Ford
Benjamin's Emblem
Estimate \$8,000 — 12,000



29
Various Artists
Why Draw a Landscape?
Estimate \$3,000 — 5,000



30
Wolf Kahn
Autumn in the American South
Estimate \$3,000 — 5,000

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31
Wolf Kahn
Twin Barns
Estimate \$1,200 — 1,800



32
Wolf Kahn
Shed
Estimate \$3,000 — 5,000



33
Jim Dine
Jerusalem Plant #3 (S. 38, D'O. ...
Estimate \$500 — 1,000



34
Jim Dine
Flowered Robe with Sky (D'O. & ...
Estimate \$3,000 — 5,000



35
Charles White
Nude
Estimate \$4,000 — 6,000



36
Cindy Sherman
Untitled (Mother Embracing Chi...
Estimate \$1,500 — 2,500



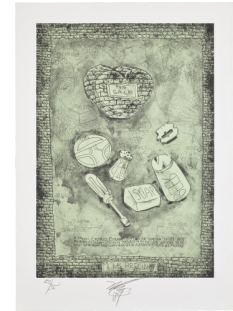
37
Jaime Muñoz
Madre
Estimate \$800 — 1,200



38
Sanford Biggers
Afropick
Estimate \$3,000 — 5,000



39
Sam Durant
End White Supremacy (Mirrored)
Estimate \$10,000 — 15,000



40
Martin Wong
77th Precinct
Estimate \$5,000 — 8,000

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41

Guillermo Kuitca

Puro Teatro (Pure Theatre)

Estimate \$3,000 — 5,000



42

Kara Walker

Untitled (John Brown) (L.P. KW-...)

Estimate \$3,000 — 5,000



43

Carrie Mae Weems

All the Boys

Estimate \$6,000 — 9,000



44

Rirkrit Tiravanija

Untitled (Buddha Newspaper)

Estimate \$1,000 — 2,000



45

Bruce Conner

Leaf September 11 - December 7...

Estimate \$600 — 900



46

Bruce Conner

Untitled (T. 1286)

Estimate \$800 — 1,200



47

Christopher Wool

Untitled (Sonic Youth)

Estimate \$10,000 — 15,000



48

Barbara Kruger

Culture Vulture

Estimate \$3,000 — 5,000



49

Rupert Garcia

Decay Dance; and Frida Kahlo (F...)

Estimate \$1,000 — 1,500



50

Enrique Chagoya

Pyramid Scheme

Estimate \$1,000 — 2,000

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51
Andy Warhol
Marilyn (Castelli Graphics Anno...)
Estimate \$6,000 — 9,000



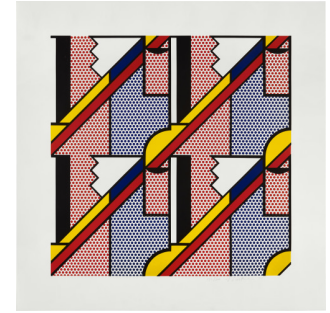
52
Andy Warhol
Campbell's Soup Can (Tomato) (...)
Estimate \$1,000 — 2,000



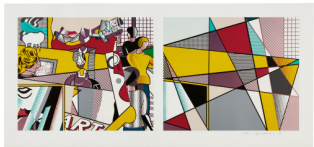
53
Christian Marclay
Klud
Estimate \$7,000 — 9,000



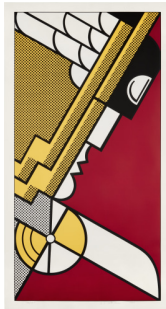
54
Roy Lichtenstein
Composition IV (C. 293)
Estimate \$12,000 — 18,000



55
Roy Lichtenstein
Modern Print (G. 277, C. 103)
Estimate \$10,000 — 15,000



56
Roy Lichtenstein
Tel Aviv Museum Print (C. 238)
Estimate \$20,000 — 30,000



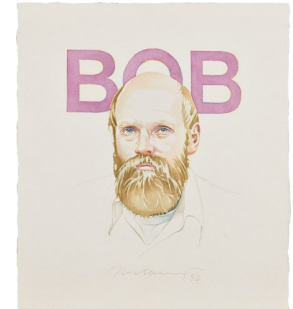
57
Roy Lichtenstein
Salute to Aviation (C. 63)
Estimate \$12,000 — 18,000



58
General Idea
Fear Management (F. 8706)
Estimate \$5,000 — 7,000



59
Andy Warhol
Joseph Beuys in Memoriam, fro...
Estimate \$15,000 — 25,000



60
Mel Ramos
Bob
Estimate \$2,000 — 4,000

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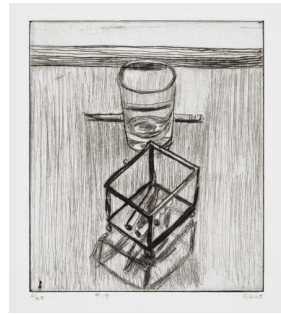


61

Richard McLean

R.B.; and R.A.B. Nantucket 1986

Estimate \$800 — 1,200

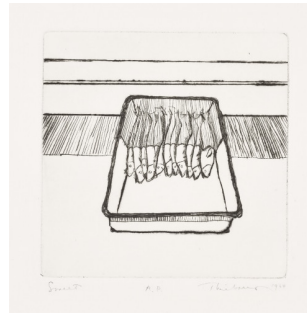


62

Richard Diebenkorn

41 Etchings Drypoints: #19 (still I...)

Estimate \$2,000 — 3,000



63

Wayne Thiebaud

Fish (Smelt), from Delights

Estimate \$2,500 — 3,500



64

Wayne Thiebaud

Banana Splits, from Delights

Estimate \$3,000 — 5,000



65

Richard McLean

Untitled (Horse in Stall)

Estimate \$2,000 — 4,000



66

Ed Ruscha; Robert Be...

Grey Suds, from Suds (E.59); an...

Estimate \$3,000 — 5,000



67

Malcolm Morley

V (Lifeboat)

Estimate \$2,000 — 3,000

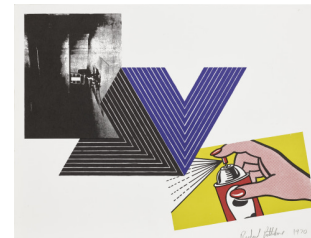


68

Malcolm Morley

Death of Dale Earnhardt

Estimate \$2,000 — 3,000



69

Richard Pettibone

Appropriation Print (with Andy ...)

Estimate \$1,000 — 2,000



70

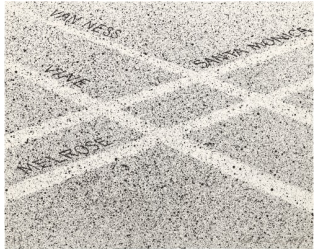
Mel Ramos

Oakland: Ode to Moe (Palm Tre...

Estimate \$800 — 1,000

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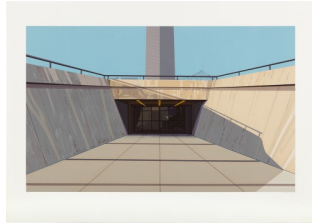


71

Ed Ruscha

Van Ness, Santa Monica, Vine, ...

Estimate \$6,000 — 9,000

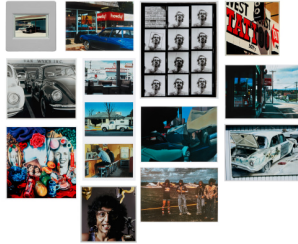


72

Richard Estes

Arch, St. Louis, from Urban Lan...

Estimate \$500 — 1,000

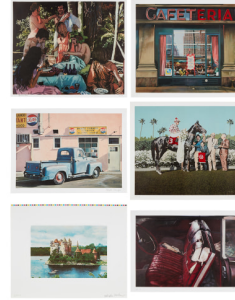


73

Various Artists

Picturing America: Photorealism...

Estimate \$200 — 400



74

Various Artists

Radical Realism I

Estimate \$3,000 — 5,000

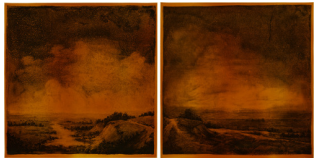


75

Claes Oldenburg

Apple Core (A. & P. 235)

Estimate \$1,500 — 2,500

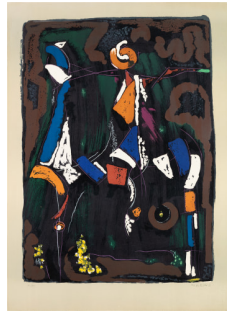


76

Joan Nelson

Untitled

Estimate \$800 — 1,200

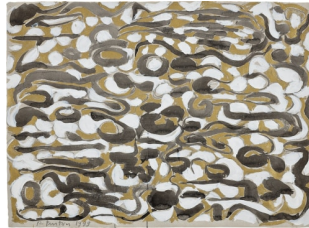


77

Marino Marini

Bunter Reiter II (Multi-Colored ...

Estimate \$600 — 900



78

Richmond Burton

13 Moons

Estimate \$600 — 900



79

Joan Miró

La Dentellière (The Lace Maker)...

Estimate \$6,000 — 8,000



80

Friedensreich Hundert...

Sad Not So Sad is Rainshine, fro...

Estimate \$1,000 — 2,000

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81
Lee Bontecou
Seventh Stone (S. 21)
Estimate \$1,500 — 2,500



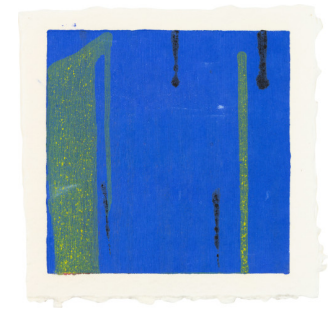
82
Louise Nevelson
The Night Sound (B. 110)
Estimate \$2,000 — 3,000



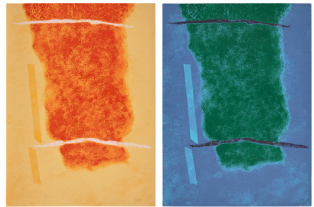
83
Frank Stella
Polar Co-ordinates VI, from Pola...
Estimate \$5,000 — 7,000



84
Pat Steir
Alphabet: Secondary
Estimate \$1,500 — 2,500



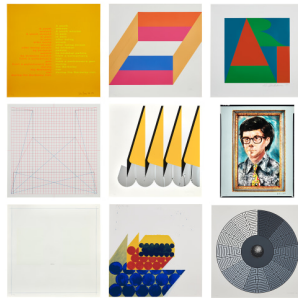
85
Jacqueline Humphries
Untitled
Estimate \$700 — 1,000



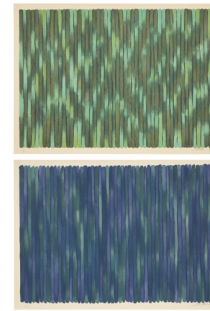
86
Theodoros Stamos
Infinity Field, Lefkada Series: tw...
Estimate \$2,000 — 4,000



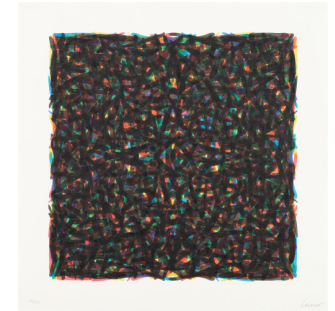
87
Robert Motherwell
Gauloises Bleues (Raw Umber E...
Estimate \$1,500 — 2,500



88
Various Artists
On the Bowery
Estimate \$8,000 — 12,000



89
Gene Davis
Ferris Wheel; and Adam's Rib
Estimate \$800 — 1,200



90
Sol LeWitt
Brushstrokes in All Directions (K...
Estimate \$1,000 — 1,500

Editions & Works on Paper

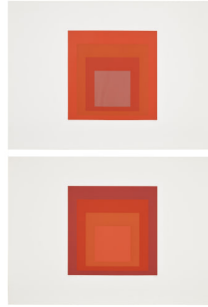
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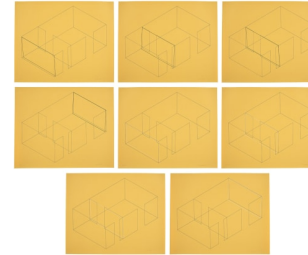
91
Brice Marden
Distant Muses (G. 1881)
Estimate \$3,000 — 5,000



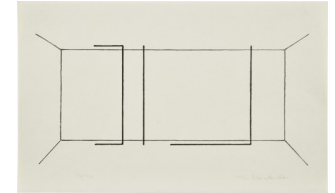
92
Brice Marden
Etchings to Rexroth: plates 6 and 7
Estimate \$5,000 — 7,000



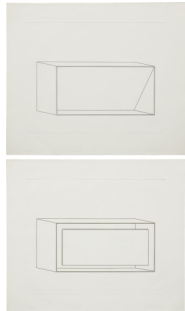
93
Josef Albers
Josef Albers Honors the Hirshhorn Museum
Estimate \$15,000 — 20,000



94
Fred Sandback
Eight Variations for Gallery Heinemann
Estimate \$6,000 — 9,000



95
Fred Sandback
Untitled (J. 109)
Estimate \$800 — 1,200



96
Donald Judd
Untitled: two plates (S. 103 & 117)
Estimate \$2,000 — 4,000



97
Stuart Davis
Ivy League (C. & M. p. 79)
Estimate \$400 — 600



98
Mike Kelley
Bowling Ball, Bag, Shirt and Cat...
Estimate \$1,000 — 2,000



99
Nicasio Fernandez
Blooming (White)
Estimate \$800 — 1,200



100
Banksy
Toxic Mary
Estimate \$15,000 — 20,000

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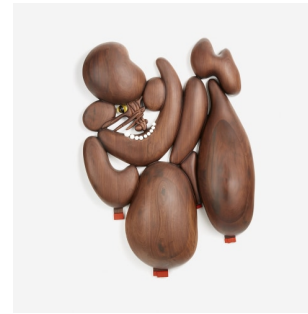
101
Banksy
Jack and Jill (Police Kids)
Estimate \$25,000 — 35,000



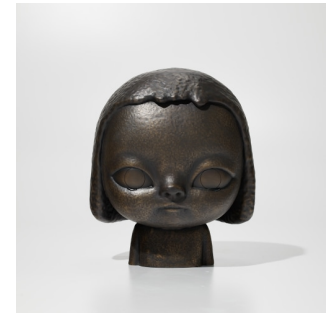
102
Various Artists
The Giants of the contemporary ...
Estimate \$10,000 — 15,000



103
KAWS
NO ONE'S HOME; STAY STEADY...
Estimate \$40,000 — 60,000



104
Susumu Kamijo
Dance For Me In The Dusk
Estimate \$8,000 — 12,000



105
Roby Dwi Antono
KIRA (Burnished Gold)
Estimate \$4,000 — 6,000



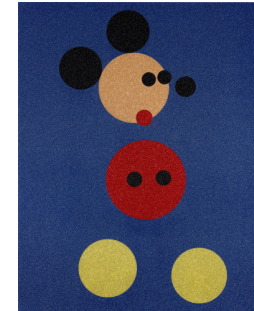
106
Keith Haring
The Bayer Suite
Estimate \$8,000 — 12,000



107
Raymond Pettibon
Untitled (When the Ground Bec...
Estimate \$10,000 — 15,000



108
Jeff Koons
Monkey Train (Dots)
Estimate \$8,000 — 12,000



109
Damien Hirst
Mickey (Blue Glitter)
Estimate \$18,000 — 25,000



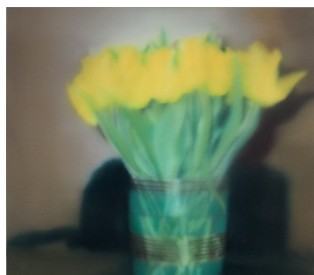
110
Damien Hirst
The Virtues (H. 9)
Estimate \$80,000 — 120,000

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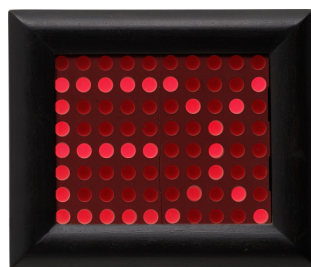
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111
Damien Hirst
Suiko, from The Empresses (H. 1...
Estimate \$2,000 — 3,000



112
Gerhard Richter
Tulips (P17)
Estimate \$4,000 — 6,000



113
Jenny Holzer
Truism 1
Estimate \$2,000 — 3,000



114
Tom Sachs
Space Hardware
Estimate \$7,000 — 10,000



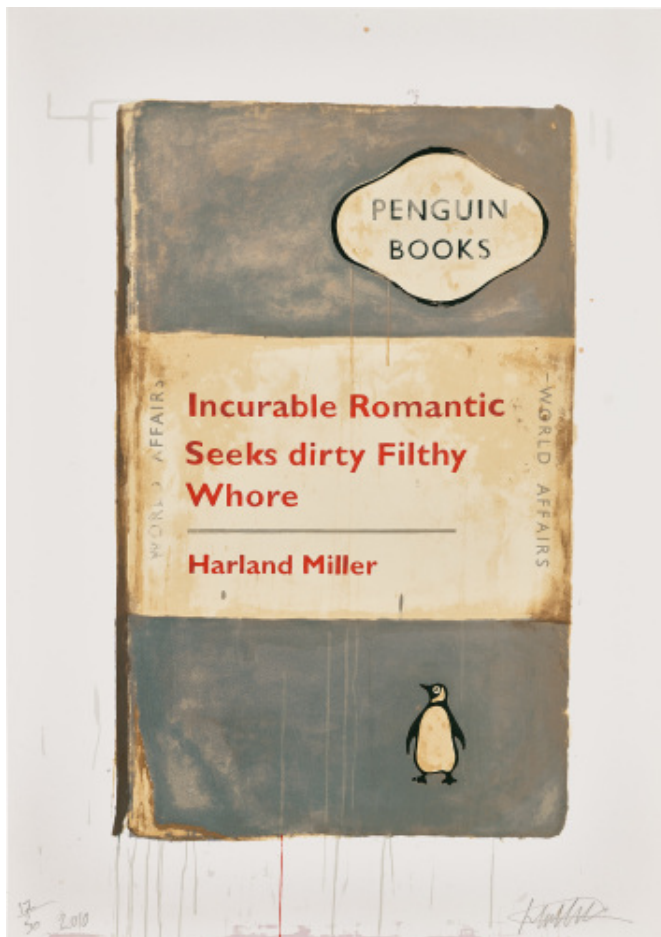
115
David Shrigley
A Gap In the Clouds
Estimate \$1,200 — 1,800



116
David Shrigley
Untitled (Dog Food)
Estimate \$5,000 — 7,000

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1

Harland Miller

Incurable Romantic Seeks Dirty Filthy Whore

2010

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

S. 23 3/8 x 16 1/2 in. (59.4 x 41.9 cm)

Signed, dated and numbered 17/50 in pencil (there were also 10 artist's proofs), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



“When I found a box of Penguin books outside a French secondhand bookshop in Notre Dame, I realized that the design of those classics would throw all the focus on to the title of the book – which is exactly what I wanted to do.” —Harland Miller

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2

Ewa Juskiewicz

Ginger Locks

2021

Archival pigment print in colors, on wove paper, with full margins.

L. 31 1/2 x 24 7/8 in. (80 x 63.2 cm)

S. 35 1/2 x 28 7/8 in. (90.2 x 73.3 cm)

Signed, dated and numbered 38/75 in pencil (there were also 5 artist's proofs), published by Almine Rech Editions, London and Brussels, unframed.

Estimate

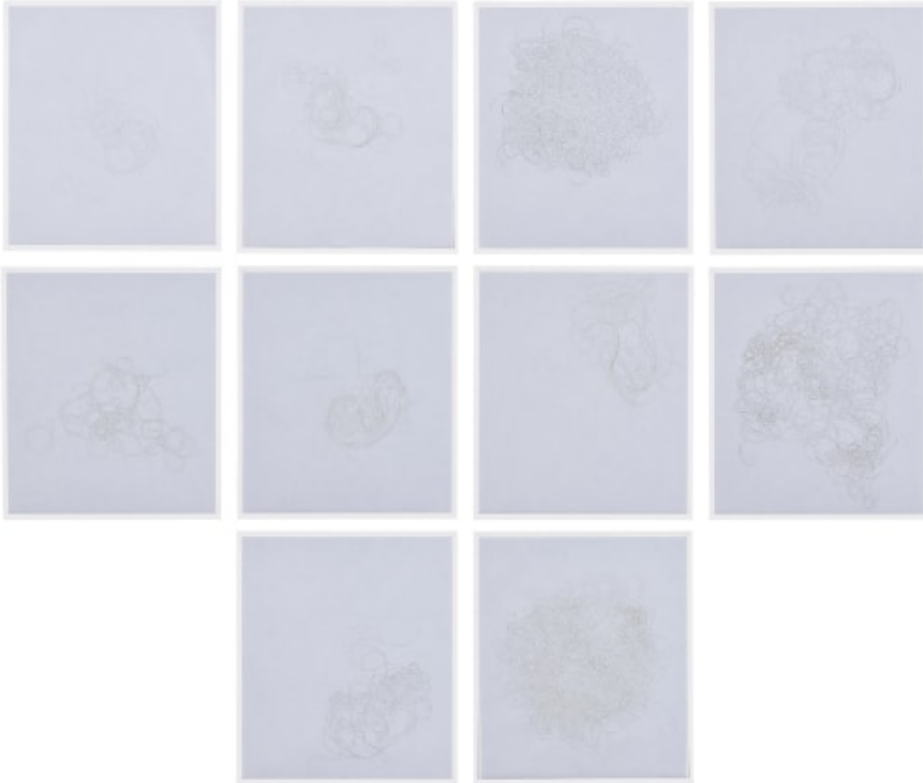
\$3,000 — 5,000

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FROM THE COLLECTION OF MASTER PRINTER AND
PUBLISHER JACOB SAMUEL

3

Mona Hatoum

hair there and everywhere

2004

The complete set of 10 etchings, on Japanese Waxed
Masa Chine collé to Magnani Pescia paper, with full
margins, with title page and justification, all loose (as
issued), all contained in the original gray textured
portfolio.

all I. 7 3/4 x 6 3/4 in. (19.7 x 17.1 cm)

all S. 16 x 14 in. (40.6 x 35.6 cm)

portfolio 17 x 14 1/2 x 1 1/8 in. (43.2 x 36.8 x 2.9 cm)

All signed and numbered 5/20 in pencil (there was
also 1 artist's proof set), published by Edition Jacob
Samuel, Santa Monica (with their blindstamp).

Estimate

\$5,000 — 7,000

[Go to Lot](#)



"I'm going to do small-format black and white, and if nobody likes it, I don't care. What I do is hardcore, extreme etching." —Jacob Samuel

With a traditional but maximally flexible approach, master printer and publisher Jacob Samuel was driven to prove that etching could be a successful and relevant contemporary medium; he would accomplish this goal through Edition Jacob Samuel, which published a range of collaborative projects with over 60 diverse and influential contemporary artists. Recently retired following an illustrious 48-year career, Samuel made a name for himself with his unconventional, often portable workshop that enabled him to bring the rigor and depth of old master etching to spaces beyond his printshop in Santa Monica. At the core of his practice as a master printer, Samuel understood that artists often work best and most naturally in their own studios while maintaining his dedication to etching and the physicality of its materials.

"I'm trying to emulate a level of craft that's important to me. Otherwise, it's just more junk." —Jacob Samuel

These intimate and skillful collaborations, in which Samuel would often be immersed in the artist's life over the course of their time together, resulted in beautifully deep, spectral, and detailed etchings that reflected the artist's overall practice, whether their background was in painting, sculpture, performance, or music. Samuel's breadth of knowledge, historical expertise, and unwavering commitment made him an ideal partner for artists new to the practice of etching. "It's all about honoring the spirit of the artist. It's their work. It's about actualizing their work and the medium that I know," Samuels declared. "My goal is to leave no fingerprints. All you see is the artist's work. I'm just another pencil. I'm just another brush. But I want the pencil to be sharpened really well."

Samuels is the subject of the current exhibition *New Ground: Jacob Samuel and Contemporary Etching* at the Museum of Modern Art, an institution which holds Edition Jacob Samuel's entire catalogue. On view through March 23, 2024, the exhibition draws from Samuel's expansive body of work to highlight his innovative approach to collaborating with contemporary artists, his career-defining commitment to etching, and the resulting works that push the limits of the traditional medium.

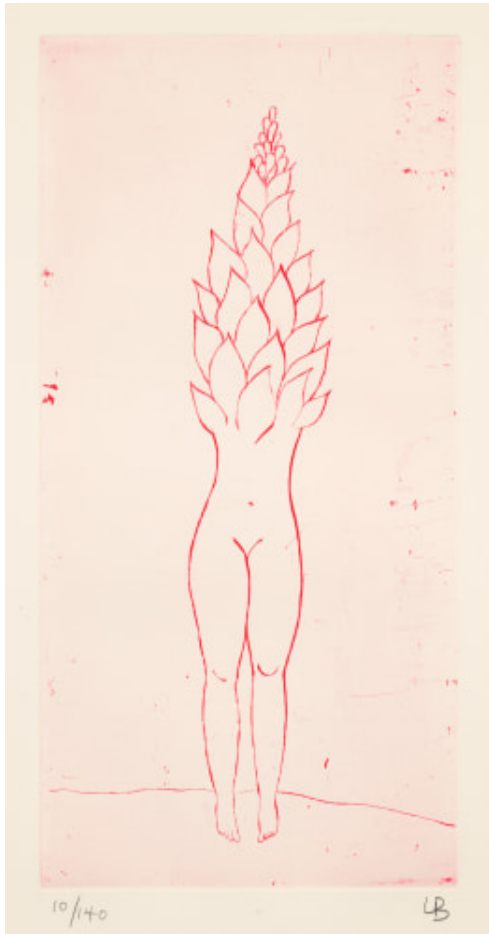
Video: https://www.youtube.com/watch?v=ByrsQzXNi_w&t=27s

Exhibited

New York, Museum of Modern Art, *New Ground: Jacob Samuel and Contemporary Etching*,
October 29, 2023 - March 16, 2024 (another impression exhibited)

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4

Louise Bourgeois

Tapiary (MoMA 691/III)

2005

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

I. 11 7/8 x 5 7/8 in. (30.2 x 14.9 cm)

S. 15 1/2 x 8 1/4 in. (39.4 x 21 cm)

Signed with initials, dedicated and numbered 10/140 in pencil (there were also 15 artist's proofs), published by the artist, unframed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Louise Bourgeois

Provenance

Gift of the artist

Literature

Museum of Modern Art Cat. No. 691/III

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



FROM THE COLLECTION OF MASTER PRINTER AND
PUBLISHER JACOB SAMUEL

5

Arturo Herrera

Schloss

2009

The complete set of seven digital prints in colors with photoengraving, on Hahnemühle paper Chine collé to Somerset paper, with full margins, with screenprinted title page in black and colophon at the interior of the portfolio, all loose (as issued), all contained in the original black linen cloth-covered portfolio with printed cover.

all approx. I. 7 x 9 in. (17.8 x 22.9 cm)

all S. 14 1/2 x 16 3/4 in. (36.8 x 42.5 cm)

portfolio 16 1/8 x 17 7/8 x 1 in. (41 x 45.4 x 2.5 cm)

All signed with initials and numbered 8/15 in pencil, published by Edition Jacob Samuel, Santa Monica (with their blindstamp).

Estimate

\$4,000 — 6,000

[Go to Lot](#)



"I'm going to do small-format black and white, and if nobody likes it, I don't care. What I do is hardcore, extreme etching." —Jacob Samuel

With a traditional but maximally flexible approach, master printer and publisher Jacob Samuel was driven to prove that etching could be a successful and relevant contemporary medium; he would accomplish this goal through Edition Jacob Samuel, which published a range of collaborative projects with over 60 diverse and influential contemporary artists. Recently retired following an illustrious 48-year career, Samuel made a name for himself with his unconventional, often portable workshop that enabled him to bring the rigor and depth of old master etching to spaces beyond his printshop in Santa Monica. At the core of his practice as a master printer, Samuel understood that artists often work best and most naturally in their own studios while maintaining his dedication to etching and the physicality of its materials.

"I'm trying to emulate a level of craft that's important to me. Otherwise, it's just more junk." —Jacob Samuel

These intimate and skillful collaborations, in which Samuel would often be immersed in the artist's life over the course of their time together, resulted in beautifully deep, spectral, and detailed etchings that reflected the artist's overall practice, whether their background was in painting, sculpture, performance, or music. Samuel's breadth of knowledge, historical expertise, and unwavering commitment made him an ideal partner for artists new to the practice of etching. "It's all about honoring the spirit of the artist. It's their work. It's about actualizing their work and the medium that I know," Samuels declared. "My goal is to leave no fingerprints. All you see is the artist's work. I'm just another pencil. I'm just another brush. But I want the pencil to be sharpened really well."

Samuels is the subject of the current exhibition *New Ground: Jacob Samuel and Contemporary Etching* at the Museum of Modern Art, an institution which holds Edition Jacob Samuel's entire catalogue. On view through March 23, 2024, the exhibition draws from Samuel's expansive body of work to highlight his innovative approach to collaborating with contemporary artists, his career-defining commitment to etching, and the resulting works that push the limits of the traditional medium.

Video: https://www.youtube.com/watch?v=ByrsQzXNi_w&t=27s

Editions & Works on Paper

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6

Pablo Picasso

Le Saltimbanque au repos, from La Suite des Saltimbanques (The Acrobat at Rest, from The Acrobats Suite) (Bl. 10, Ba. 12)

1905

Drypoint, on Van Gelder paper, with full margins.

I. 4 5/8 x 3 3/8 in. (11.7 x 8.6 cm)

S. 19 7/8 x 13 in. (50.5 x 33 cm)

From the edition of 250 (there were also 27 or 29 proofs on Japanese paper), published by Ambroise Vollard, Paris, 1913, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Pablo Picasso

Provenance

Thomas French Fine Art, Fairlawn, Ohio

Acquired from the above by the present owner, 2012

Literature

Georges Bloch 10

Brigitte Baer 12

Editions & Works on Paper

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7

Allison Zuckerman

Intergalactic

2020

Inkjet print in colors, on stretched canvas (as issued).

40 x 30 in. (101.6 x 76.2 cm)

Signed, dated and numbered 5/10 in black ink (there were also 2 artist's proofs), unframed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Allison Zuckerman

Provenance

Rubell Museum, Miami

Acquired from the above by the present owner

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



8

Allison Zuckerman

Lighthouse

2020

Inkjet print in colors, on stretched canvas (as issued).
40 x 30 in. (101.6 x 76.2 cm)

Signed, dated and numbered 2/10 in black ink (there
were also 2 artist's proofs), unframed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Allison Zuckerman

Provenance

Rubell Museum, Miami

Acquired from the above by the present owner

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



9

Scott Kahn

Spring Moon, Grant Street

2021

Screenprint in colors with hand-coloring in oil paint, on Somerset paper, the full sheet.

S. 25 7/8 x 29 3/4 in. (65.7 x 75.6 cm)

Signed and numbered 28/30 in black ink (there were also 5 artist's proofs), published by Avant Arte, Amsterdam, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



“It’s a little magical and mysterious. I often have to wait for that inspiration, that moment.” —Scott Kahn

Spring Moon, Grant Street typifies Kahn’s penchant for beguiling, symmetrical compositions. Upon this detailed 21-layer screenprint, Kahn has added further depth and texture through an extensive layer of hand-coloring, in which the artist added blossoms and leaves to the outstretched branches of the moonlit trees. This laborious process makes every print in his debut edition with Amsterdam-based publisher Avant Arte unique and contributes to the otherworldly air that permeates Kahn’s dimensional and surreal interpretation of a spring moon.

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



10

Arghavan Khosravi

Dreams

2022

Pigment print in colors, on Hahnemühle paper mounted to aluminum panel, with wax finishing and red thread, affixed to the original artist's glazed alder wood frame.

S. 23 5/8 x 15 3/8 x 2 1/2 in. (60 x 39.1 x 6.4 cm)

Signed in gold ink and numbered 11/30 (printed) on a label affixed to the reverse (there were also 10 artist's proofs), published by König Galerie, Berlin.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

11

Valentine Hugo

Untitled (Dancer with Music Notes)

1913

Unique graphite drawing, on wove paper.

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

Signed with initials 'V.G.' in pencil for 'Valentine Gross',
framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



“The theatre seemed to be shaken by an earthquake... There was something wonderful about the titanic struggle which must have been going on in order to keep these inaudible musicians and these deafened dancers together, in obedience to the laws of their invisible choreographer. The ballet was astoundingly beautiful.” —Valentine Hugo

In the quote above, Valentine Hugo, néé Gross, marvels at the full-bodied energy of the crowd on the opening night of composer Igor Stravinsky and choreographer Vaslav Nijinsky’s new ballet *Le Sacre du Printemps* (*The Rite of Spring*), performed by the Ballets Russes at the Théâtre des Champs Élysées in Paris on May 29, 1913. Hugo avidly depicted dynamic and delicate movement of dancers through drawing, particularly at the beginning of her career. In 1909, she discovered Nijinsky and was immediately enthralled by his choreography’s agility and emotion. His dances and dancers inspired a series of drawings, prints, and paintings in which Hugo masterfully illustrates the gestural grace of their movements, like quick snapshots taken in the blink of an eye. While Nijinsky’s *Le Sacre du Printemps* played at the Théâtre des Champs Élysées, Hugo exhibited 100 of her pastels in the theater’s foyer to accompany the show. Man Ray emphasizes her intrinsic link to the Parisian art world: “Valentine Hugo, called *The Queen of Diamonds*, is influenced by the most brilliant painters, poets and musicians of our time.”ⁱ She played host to her contemporaries’ artistic endeavors, taking on the role of confidant and muse for many, including poet and playwright Jean Cocteau and composer Erik Satie. Hugo would later explore Surrealism, guided by friendships with André Breton, Salvador Dalí, and Max Ernst.

This drawing in graphite depicts the ballerina Maria Piltz mid leap while dancing in *Le Sacre du Printemps* on opening night. Piltz was cast as the Chosen Maid, sent to be sacrificed at the end of the ballet. In simple marks, Hugo captures the almost weightless nature of the dance, the dancer’s body lifted in ascension. The notes below allow the viewer to imagine the sound accompanying her serpentine movements. The *ff sempre*, written between the clefs, tells the musician to play strong and stable as Piltz remains fluid, bereft with the grief of her character’s impending sacrifice.

Video: <https://www.youtube.com/watch?v=rP42C-4zL3w>

“I’m not interested in style... I’m interested in looking.” —Robert Bechtle

The collection of Robert Bechtle and Whitney Chadwick, assembled over their nearly forty-year marriage, reflects Bechtle’s legacy as a preeminent Photorealist along with Chadwick’s expertise as a historian and scholar. With works by Wayne Thiebaud, Ed Ruscha, and Leonora Carrington, among others, their extensive collection of editions and works on paper represents many of Bechtle’s fellow Bay Area artists, notable names in Pop, and female figureheads of Modernism and Surrealism whom Chadwick championed through her writings and teachings.

Known for his tightly detailed renderings of suburban landscapes and vintage cars, Bechtle is considered one of the founding Photorealists, a set of artists who used photographs as a point of departure for their hyperrealist art. Such interest in notions of realism permeate the works on offer, presenting a multitude of the artistic methodologies for interpreting the world: a visual interpretation of the musicality and movement of a ballet, postmodern representations of landscape, a surreal memory of a childhood home, and even different artists’ renditions of Bechtle himself. Following his passing at the age of 88 in 2020, Bechtle’s legacy persists through his collection, inspiring the continued search for unexpected beauty in the everyday.

ⁱ Translated from the original French, “Valentine Hugo appelée, *La Dame de Carreau*, est marquée par les peintres, les poètes, et les musiciens les plus géniaux de notre temps,” May Ran quoted in Victoria Combalá, Dominique Rabourdin, and Nadine Ribault, *Valentine Hugo: Le Carnaval des Ombres*, p. 12.

Provenance

Decor Gallery, London

Acquired from the above by the present owner

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

12

Leonora Carrington

Crookhey Hall

1987

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

I. 17 x 30 in. (43.2 x 76.2 cm)

S. 23 3/4 x 35 3/4 in. (60.3 x 90.8 cm)

Signed and numbered 18/50 in pencil (there was also
an edition of 150 in three colors and 50 in Roman
numerals), published by Brewster Editions, New York,
framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



“I didn't have time to be anyone's muse...I was too busy rebelling against my family and learning to be an artist.” —Leonora Carrington

Carrington's childhood home, a Gothic-revival mansion in northwest England called Crookhey Hall, appears repeatedly in her artwork, reflecting the troubling memories of her youth that remained with her throughout her life. The ominous building in this lithograph – based on an earlier painting from 1947 – also carries associations with the mental asylum in Santander, Spain to which Carrington was committed after she suffered a psychological breakdown in 1940. Here, ghostly figures eerily walk, float, swim and stand in the pastoral landscape surrounding the building, as if haunted by Carrington's memories of her past. The running white figure in the foreground, dashing away with urgency, mirrors the artist's early desire to escape the stifling expectations of her life at Crookhey Hall for the uninhibited life of an artist.

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Editions & Works on Paper

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PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

13

Leonora Carrington

The Transparent Hen

1969

Unique watercolor and ink drawing.

10 3/4 x 4 1/8 in. (27.3 x 10.5 cm)

Signed and dated in black ink, framed.

We wish to thank Dr. Salomon Grimberg for his kind
assistance in the cataloguing of this work.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



“I’m not interested in style... I’m interested in looking.” —Robert Bechtle

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Provenance

Gift of the artist to Dr. Salomon Grimberg

Gifted to Whitney Chadwick, 1987

Editions & Works on Paper

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14

Austin Lee

Rendered Birds

2021

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

I. 10 1/2 x 13 in. (26.7 x 33 cm)

S. 14 1/4 x 16 7/8 in. (36.2 x 42.9 cm)

Signed, dated and numbered 33/50 in pencil (there were also 20 artist's proofs), published by Pace Editions, Inc., New York, to benefit the Environmental Defense Fund, New York, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



“I’m interested in rendered shapes and atmospheric spaces. Just different ways of seeing an image.” —Austin Lee

Rendered Birds represents a merging of digital and traditional printmaking techniques. While Lee initially drew these birds in virtual reality and ‘photographed’ them in the three-dimensional space, Pace Prints assisted the artist in translating the digital image into an intaglio print through a photogravure process. The resulting print, published in celebration of Earth Day, sees Lee utilize his continued experimentation in combining digital technologies with traditional media for the benefit of environmentalism. “I love birds and computers and nature and people, and I don’t think these things have to be at odds,” Lee remarked. “I am hopeful that there are solutions to environmental challenges that can make a safer world for everyone.”

Editions & Works on Paper

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15

Marc Chagall

Ma belle aura de moi demain une colombe..., from *Sur la terre des Dieux* (My Beautiful Will Have From Me Tomorrow a Dove..., from *The Land of the Gods*) (M. 538, see C. bks 72)

1967

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

I. 17 1/4 x 15 1/2 in. (43.8 x 39.4 cm)

S. 25 1/2 x 19 7/8 in. (64.8 x 50.5 cm)

Signed and numbered 22/75 in pencil (there was also an edition of 20 in Roman numerals on Japanese paper and 25 artist's proofs), published by A.C. Mazo, Paris, unframed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Literature

Fernand Mourlot 538

see Patrick Cramer books 72

Editions & Works on Paper

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PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

17

Alberto Giacometti

Autoportrait (Self-Portrait) (L. 355)

1963-65

Lithograph, on Rives BFK paper, with full margins.

I. 21 1/2 x 13 1/2 in. (54.6 x 34.3 cm)

S. 25 3/4 x 19 7/8 in. (65.4 x 50.5 cm)

Signed and numbered 10/75 in pencil, published by Maeght, Paris, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Herbert Lust 355

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

18

Alberto Giacometti

Objet inquietant I (Disturbing Object I) (L. 54)

1965

Lithograph, on Rives BFK paper, with full margins.

I. 11 x 7 1/2 in. (27.9 x 19.1 cm)

S. 25 7/8 x 19 in. (65.7 x 48.3 cm)

Signed and numbered 67/75 in pencil, published by Maeght, Paris, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Herbert Lust 54

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



19

Marie Laurencin

La Romance (Romance) (M. 22)

1912

Etching printed with tone, on laid paper, with full margins.

I. 9 3/4 x 7 5/8 in. (24.8 x 19.4 cm)

S. 16 1/2 x 12 3/4 in. (41.9 x 32.4 cm)

Signed, dated and numbered 12/25 in pencil, additionally annotated with text by Guillaume Apollinaire in pencil, framed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



*“Depuis ce jour fatal Je ne vais plus au bal Car cet air, cet air me fait mal”
—Apollinaire*

Introduced to Guillaume Apollinaire by Picasso at her exhibition debut at the Salon des Indépendants in 1907, Marie Laurencin was romantically involved with the poet for six years and is often identified as his muse. During their relationship, Apollinaire wrote frequently of Laurencin, bestowing her with the title “Our Lady of Cubism” and further cementing her association with the group despite her own resistance to being linked with the movement; instead, she drew from the dreamlike imagery of modern poets, including Apollinaire, and the soft colors of Impressionism. Though the pair never married and were separated by the time Laurencin was thirty, she was buried, as per her wishes, with Apollinaire’s love letters and a rose in her hand, wearing a white dress.

Provenance

Harris Schrank, New York

Acquired from the above by the present owner, 2013

Literature

Daniel Marchesseau 22

Editions & Works on Paper

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PROPERTY FROM AN ESTEEMED COLLECTION

20

Elizabeth Peyton

Jackie and John; Prince Harry and Prince William; John (John F. Kennedy, Jr. on Horseback); Kiss (Tony); and Prince William

2000

The complete set of five lithographs in colors, on wove paper, the full sheets.

all S. 24 x 19 in. (61 x 48.3 cm)

All signed, dated and numbered variously from the edition of 350 in pencil, *Kiss* titled in pencil (there were also 10 artist's proofs), published by the Public Art Fund, New York, four framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



Literature

Ars Publicata, Elizabeth Peyton, 2000.01 [1-5]



21

Claire Tabouret

Portrait with a Hood (Pink)

2021

Digital pigment print in colors, on Hahnemühle paper, with full margins.

I. 21 3/4 x 14 1/2 in. (55.2 x 36.8 cm)

S. 24 7/8 x 17 5/8 in. (63.2 x 44.8 cm)

Signed, dated and numbered 18/50 in pencil (there were also 3 artist's proofs), published by Éditions Dilecta, Paris, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Editions & Works on Paper

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PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

22

Elmer Bischoff

Untitled (Woman Drawing)

circa 1952-69

Unique graphite drawing, on wove paper.

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

Unframed, see condition report.

Estimate

\$800 — 1,200

[Go to Lot](#)



“I’m not interested in style... I’m interested in looking.” —Robert Bechtle

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Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



23

Danielle Orchard

My Bed

2021

Archival pigment print in colors with hand-coloring, on wove paper, the full sheet.

S. 24 x 18 1/4 in. (61 x 46.4 cm)

Signed and numbered 8/10 in pencil (from the edition of 10 unique variants and 5 artist's proofs, there was also an edition of 50 and 5 artist's proofs without hand-coloring), published by Art for Change, New York, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



24

Cristina BanBan

Le Marais #1; #2; and #3

2021

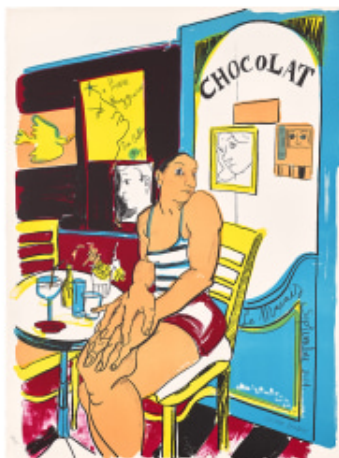
The complete set of three lithographs in colors, on Arches paper, the full sheets.

all S. 29 3/4 x 22 in. (75.6 x 55.9 cm)

All signed and numbered 12/35 in pencil, published by Louis Buhl & Co., Detroit, with the accompanying Certificates of Authenticity, all unframed.

Estimate

\$2,000 — 3,000



[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



25

Bony Ramirez

Polluted Love

2021

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

I. 31 x 25 in. (78.7 x 63.5 cm)

S. 32 1/8 x 26 in. (81.6 x 66 cm)

Signed, dated and numbered 15/28 in pencil (there were also 3 artist's proofs), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



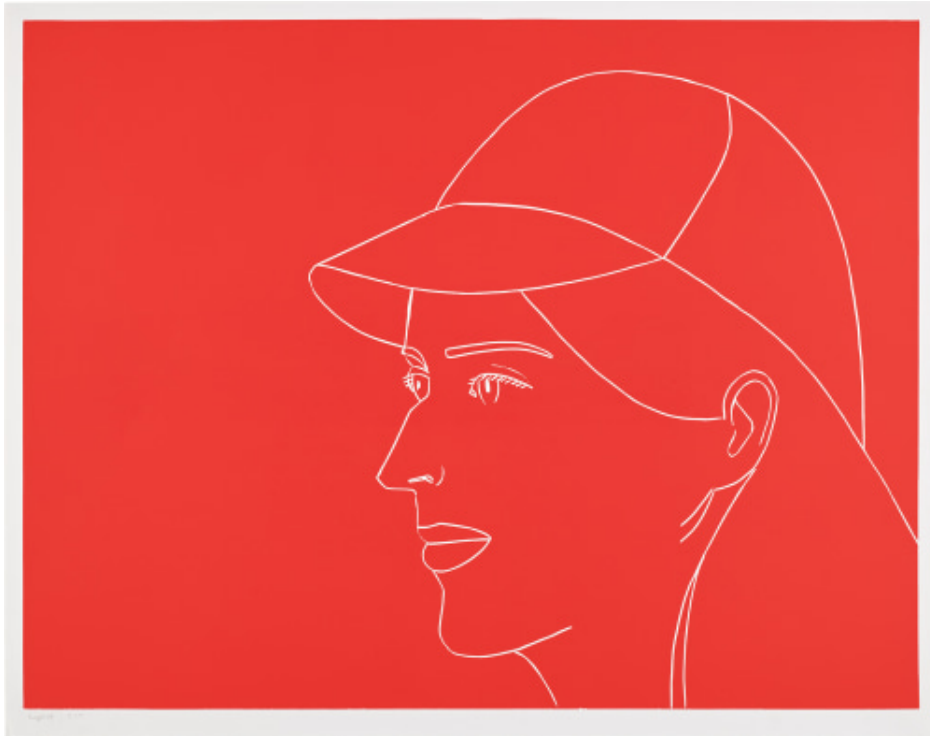
Provenance

Thierry Goldberg Gallery, New York

Acquired from the above by the present owner, 2022

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



26

Alex Katz

Kym with Baseball Cap (S. 443)

2007

Linocut in red, on Rives BFK paper, with full margins.

I. 36 1/2 x 47 5/8 in. (92.7 x 121 cm)

S. 39 1/8 x 49 5/8 in. (99.4 x 126 cm)

Signed and annotated 'B.A.T.' in pencil (the good-to-print proof, the edition was 50 and 10 artist's proofs), published by the artist, unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 443



27

Andy Warhol

Happy Bug Day

1955

Offset lithograph with hand-coloring in watercolor, on wove paper, with full margins.

I. 11 1/4 x 8 3/4 in. (28.6 x 22.2 cm)

S. 14 x 9 5/8 in. (35.6 x 24.4 cm)

With the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Authorization inkstamps on the reverse, initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation and annotated 'PM07.0019' in pencil on the reverse, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)





28

Walton Ford

Benjamin's Emblem

2000

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

I. 35 3/4 x 23 3/4 in. (90.8 x 60.3 cm)

S. 44 1/8 x 30 3/8 in. (112.1 x 77.2 cm)

Signed, dated and numbered 'P.P. 1' in pencil (a printer's proof, the edition was 50 and 12 artist's proofs), published by Blue Heron Press, New York, framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

29

Various Artists

Why Draw a Landscape?

1999

The set of 10 etchings in colors and in black and white, on white and off-white wove papers, with full margins, with title page, all loose (as issued), all contained in the original green linen portfolio. Ed Ruscha, *Van Ness*, *Santa Monica*, *Vine*, *Melrose* is being offered as lot 71. all I. various sizes

all S. 20 x 16 in. (50.8 x 40.6 cm)

portfolio 21 x 16 3/4 x 1 in. (53.3 x 42.5 x 2.5 cm)

All signed, dated and numbered 'AP 5/15' in pencil (an artist's proof set, 14 were in portfolios, the edition was 50, 20 were in portfolios), published by Crown Point Press, San Francisco (with their blindstamp).

Estimate

\$3,000 — 5,000

[Go to Lot](#)



"I think all eleven artists are similar in their engagement with life, their interest in change, and their confidence in moving forward in their art without grand theories. Anything can happen now." —Kathan Brown, Crown Point Press

Each artist featured in the *How to Draw a Landscape?* portfolio has their own answer to the titular question: Jane Freilicher paints landscape because she appreciates it being there; she likes to look at it, whereas Ed Ruscha has adopted a premediated, matter-of-face style that is key to the emotionality of his work, often reducing landscape to a horizontal line. Plimack Mangold is a Realist who investigates landscape by painting outside in the air, while Bechtle is a Photorealist who paints indoors and imitates the way the camera sees. Pat Steir works from the inside out, producing meditative landscapes that are the result of dripping and flinging paint, and Tom Marioni's work demonstrates his own processes and use of materials to explore ideas about our culture, his landscapes becoming suggestions to be interpreted by the viewer.

David Nash, Bryan Hunt, and April Gornik come together to represent the various artistic approaches of 1980s within the portfolio. Nash makes unwieldy artworks directly in the landscape, touching and changing it, then illustrating these works in portable drawings and photos. Hunt works primarily in sculpture, using bronze to explore movement, the changing natural and manmade world. In contrast, Gornik paints romantic and spiritualized landscapes from her own imagination as opposed to direct interactions with nature. Finally, Joan Nelson and Anne Appleby reflect different approaches of 1990s with their own landscapes: Nelson's work, which often evokes another time through secondary sources, is realistic, while Appleby's, which is from her direct experience with nature, is abstract. As Brown reiterates through the comparison of these two artists, "anything is possible now."

Brown identifies these eleven motivations – investigation, stylization, appreciation, meditation, imitation, demonstration, illustration, exploration, spiritualization, evocation, and abstraction – as crucial reasons for which artists engaging with postmodern issues continue to draw landscapes. The *Why Draw a Landscape?* portfolio proves that the subject of landscapes is not too old-fashioned for today's artists and the philosophical dialogue of our time.

"I'm not interested in style... I'm interested in looking." —Robert Bechtle

The collection of Robert Bechtle and Whitney Chadwick, assembled over their nearly forty-year marriage, reflects Bechtle's legacy as a preeminent Photorealist along with Chadwick's expertise as a historian and scholar. With works by Wayne Thiebaud, Ed Ruscha, and Leonora Carrington, among others, their extensive collection of editions and works on paper represents many of Bechtle's fellow Bay Area artists, notable names in Pop, and female figureheads of Modernism and Surrealism whom Chadwick championed through her writings and teachings.

Known for his tightly detailed renderings of suburban landscapes and vintage cars, Bechtle is

considered one of the founding Photorealists, a set of artists who used photographs as a point of departure for their hyperrealist art. Such interest in notions of realism permeate the works on offer, presenting a multitude of the artistic methodologies for interpreting the world: a visual interpretation of the musicality and movement of a ballet, postmodern representations of landscape, a surreal memory of a childhood home, and even different artists' renditions of Bechtle himself. Following his passing at the age of 88 in 2020, Bechtle's legacy persists through his collection, inspiring the continued search for unexpected beauty in the everyday.

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



30

Wolf Kahn

Autumn in the American South

1988

Unique pastel drawing, on wove sketchbook paper.

11 3/4 x 16 in. (29.8 x 40.6 cm)

Signed and annotated 'Laurel MS' in pastel, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Nina Freudenheim Gallery, Buffalo, New York

Thence by descent to the present owner

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



31

Wolf Kahn

Twin Barns

1980

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

I. 10 x 18 in. (25.4 x 45.7 cm)

S. 18 1/8 x 26 in. (46 x 66 cm)

Signed, dated and numbered 37/50 in pencil, printed by Solo Impression, Inc., New York (with their blindstamp), published by the artist, framed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



Provenance

Grace Borgenicht Gallery, New York

Acquired from the above by the present owner, 1981

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



32

Wolf Kahn

Shed

1955

Unique pastel drawing, on wove sketchbook paper.

12 x 18 in. (30.5 x 45.7 cm)

Signed and dated in pastel, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Grace Borgenicht Gallery, New York

Acquired from the above by the present owner, circa 1988

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



33

Jim Dine

Jerusalem Plant #3 (S. 38, D'O. & F. 133)

1982

Monumental woodcut diptych, on two sheets of Kozo paper, the full sheets.

overall S. 38 1/4 x 51 1/2 in. (97.2 x 130.8 cm)

Signed, dated and numbered 5/11 in pencil on the left sheet (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$500 — 1,000

[Go to Lot](#)



Literature

Esther Sparks 38

Ellen D'Oench and Jean Feinberg 133

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



34

Jim Dine

Flowered Robe with Sky (D'O. & F. 62)

1980

Lithograph in colors with hand-coloring in watercolor, on Rives BFK paper, the full sheet.

S. 37 1/2 x 29 5/8 in. (95.3 x 75.2 cm)

Signed, dated and annotated 'A/P' in pencil (one of 9 artist's proofs, the edition was 31), published by Pace Editions, Inc., New York, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Ellen D'Oench and Jean Feinberg 62

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



35

Charles White

Nude

1965

Unique watercolor drawing, on crescent illustration board.

13 7/8 x 8 in. (35.2 x 20.3 cm)

Signed and dated in watercolor, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Heritage Gallery, Los Angeles

Private Collection, California

Private Collection, New York

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



36

Cindy Sherman

Untitled (Mother Embracing Children)

1976-1989

Gelatin silver print, contained in the original artist's brown leather frame.

9 7/8 x 8 in. (25.1 x 20.3 cm)

frame 12 1/2 x 10 3/8 in. (31.8 x 26.4 cm)

Signed and dated in black ink and numbered 162/200 in pencil on the reverse, published by Printed Matter, New York.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Ars Publicata, Cindy Sherman, 1989.01

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



37

Jaime Muñoz

Madre

2019

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

I. 20 7/8 x 16 1/2 in. (53 x 41.9 cm)

S. 18 5/8 x 23 in. (47.3 x 58.4 cm)

Signed, titled, dated and numbered 46/50 in pencil, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



“An important aspect of my identity as an artist comes from my experience as a working class laborer. My work in construction and in commercial art utilized grids as functional layout tools, but as I incorporated them into my work my use of grids evolved to reflect a deeper meaning to me. The grid symbolizes modernity, and the myth of progress through capitalist enterprise that inherently commodifies and dehumanizes human labor.” —Jaime Muñoz

Provenance

Acquired from the artist



38

Sanford Biggers

Afropick

2005

Monumental woodcut, on Mulberry paper, with full margins.

L. 67 1/4 x 11 1/2 in. (170.8 x 29.2 cm)

S. 72 x 27 1/4 in. (182.9 x 69.2 cm)

Signed and numbered 'P.P. 2/2' in pencil (a printer's proof, the edition was 30), published by Goya-Girl Press, Baltimore, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



"I don't make work to talk about the Black experience. This is about the American experience. Period." —Sanford Biggers

Sanford Biggers is known for his fantastical composite art objects and images, exploring ideas born out of encounters between different cultures. The roughly six-foot-tall woodcut *Afropick* is the product of two traditions familiar to Biggers: African American political identity, which pervades much of his work, and Japanese printmaking, a technique he first became aware of during a trip to Japan as an undergraduate. In merging these points of reference, *Afropick* explores and reinforces connections between race, the body, and political self-determination.

Topped by a fist clenched in a Black Power salute – afro picks with this symbol became a popular commercial item in the 1970s – the form transitions into organic tendrils resembling tree roots or locked hair, cascading down the immense picture plane. While its scale and style reflect that of Pre-Columbian art, calling to mind speculative theories regarding transatlantic trade between ancient Africans and native peoples in Mexico prior to the colonization of North America, the red stamp in the right corner directly references the influence of traditional Japanese woodblock printing. Biggers' use of the raised fist symbol in 2005 speaks not just to its history, but also to its enduring legibility in the ongoing struggle for racial equality in America.



39

Sam Durant

End White Supremacy (Mirrored)

2021

The complete set of four screenprints on colored mirrored Plexiglas, each contained in the original artist's anodized metal frame.

all 22 1/4 x 32 1/4 in. (56.5 x 81.9 cm)

End White Supremacy Mirrored (Amber) and *(Red)* signed in black ink and numbered 1/3 (printed) on the accompanying Certificates of Authenticity, published by Louis Buhl & Co., Detroit

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



40

Martin Wong

77th Precinct

1987

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

I. 31 3/8 x 21 3/4 in. (79.7 x 55.2 cm)

S. 38 x 26 7/8 in. (96.5 x 68.3 cm)

Signed, dated and numbered 20/36 in pencil, published by Sheridan Barden Editions, New York (with the artist's and printer's blindstamps), unframed.

Estimate

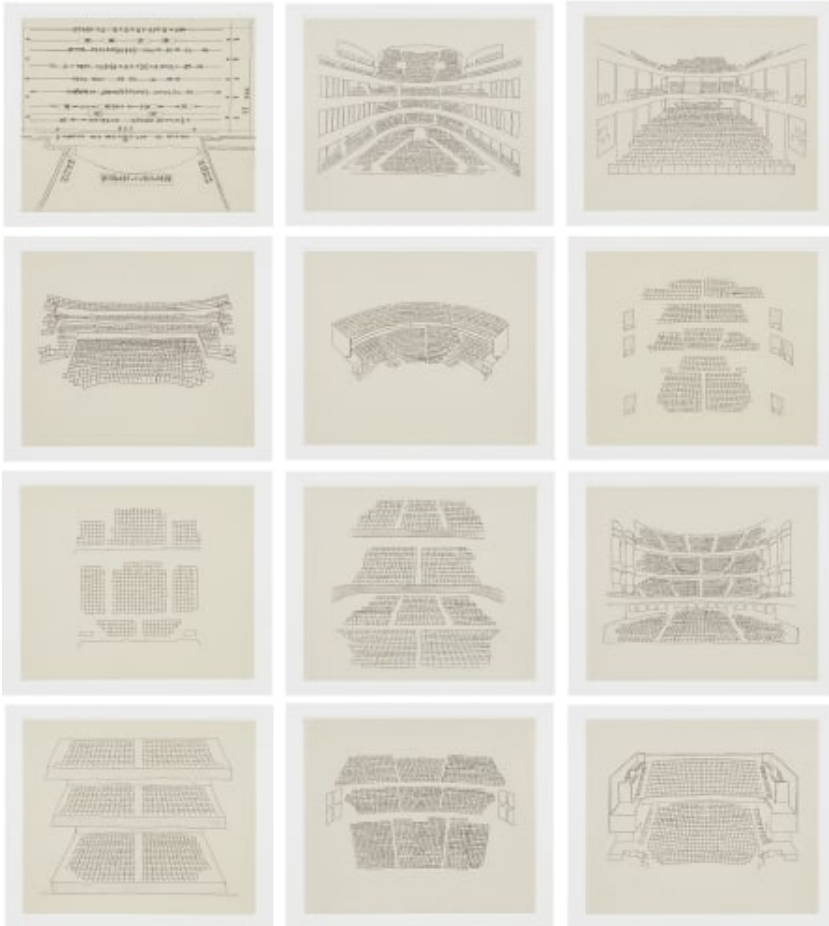
\$5,000 — 8,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



FROM THE COLLECTION OF MASTER PRINTER AND PUBLISHER JACOB SAMUEL

41

Guillermo Kuitca

Puro Teatro (Pure Theatre)

2003

The complete set of 12 etching and aquatints, on Gampi Chine collé to Rives de Lin paper, with full margins, with title, justification and text pages, all loose (as issued), all contained in the original cloth-covered portfolio.

all I. 6 1/2 x 7 3/4 in. (16.5 x 19.7 cm)

all S. 15 3/4 x 16 in. (40 x 40.6 cm)

portfolio 16 3/4 x 16 3/4 x 1 1/8 in. (42.5 x 42.5 x 2.9 cm)

All signed and numbered 25/25 in pencil (there were also 6 artist's proof sets), published by Edition Jacob Samuel, Santa Monica, California (with their blindstamp).

Estimate

\$3,000 — 5,000

[Go to Lot](#)



"I'm going to do small-format black and white, and if nobody likes it, I don't care. What I do is hardcore, extreme etching." —Jacob Samuel

With a traditional but maximally flexible approach, master printer and publisher Jacob Samuel was driven to prove that etching could be a successful and relevant contemporary medium; he would accomplish this goal through Edition Jacob Samuel, which published a range of collaborative projects with over 60 diverse and influential contemporary artists. Recently retired following an illustrious 48-year career, Samuel made a name for himself with his unconventional, often portable workshop that enabled him to bring the rigor and depth of old master etching to spaces beyond his printshop in Santa Monica. At the core of his practice as a master printer, Samuel understood that artists often work best and most naturally in their own studios while maintaining his dedication to etching and the physicality of its materials.

"I'm trying to emulate a level of craft that's important to me. Otherwise, it's just more junk." —Jacob Samuel

These intimate and skillful collaborations, in which Samuel would often be immersed in the artist's life over the course of their time together, resulted in beautifully deep, spectral, and detailed etchings that reflected the artist's overall practice, whether their background was in painting, sculpture, performance, or music. Samuel's breadth of knowledge, historical expertise, and unwavering commitment made him an ideal partner for artists new to the practice of etching. "It's all about honoring the spirit of the artist. It's their work. It's about actualizing their work and the medium that I know," Samuels declared. "My goal is to leave no fingerprints. All you see is the artist's work. I'm just another pencil. I'm just another brush. But I want the pencil to be sharpened really well."

Samuels is the subject of the current exhibition *New Ground: Jacob Samuel and Contemporary Etching* at the Museum of Modern Art, an institution which holds Edition Jacob Samuel's entire catalogue. On view through March 23, 2024, the exhibition draws from Samuel's expansive body of work to highlight his innovative approach to collaborating with contemporary artists, his career-defining commitment to etching, and the resulting works that push the limits of the traditional medium.

Video: https://www.youtube.com/watch?v=ByrsQzXNi_w&t=27s

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



42

Kara Walker

Untitled (John Brown) (L.P. KW-96-05D)

1997

Etching and aquatint, on Mulberry Chine collé to Rives BFK paper, with full margins.

I. 11 7/8 x 8 7/8 in. (30.2 x 22.5 cm)

S. 17 7/8 x 15 in. (45.4 x 38.1 cm)

Signed with initials, dated and numbered 24/35 in pencil (there were also 5 artist's proofs), published by Landfall Press, Chicago (with their inkstamp on the reverse), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Landfall Press KW-96-05D

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



43

Carrie Mae Weems

All the Boys

2017

Two offset lithographs in colors, on one sheet of Somerset Satin paper, with full margins.

overall l. 20 1/2 x 32 3/4 in. (52.1 x 83.2 cm)

S. 27 1/2 x 38 3/4 in. (69.9 x 98.4 cm)

Signed, dated and numbered 29/30 in pencil, published by Segura Arts Studio, Notre Dame Center for Arts and Culture, South Bend, Indiana, unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



44

LOT OFFERED WITH NO RESERVE

Rirkrit Tiravanija

Untitled (Buddha Newspaper)

1997-99

Ultra glossy Chromogenic print on vinyl, contained in the original MDF artist's frame.

16 7/8 x 11 in. (42.9 x 27.9 cm)

With the artist's stamp and numbered 2/3 in black ink on a label affixed to the back of the frame, published by 1301PE project & editions, Los Angeles.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



45

Bruce Conner

Leaf September 11 - December 7, 2001

2001

Lithograph, on green Kitakata Chine collé to
Hahnemühle German Etching paper, with full margins.
I. 10 1/4 x 6 in. (26 x 15.2 cm)

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

Signed 'anonymous' and numbered 10/20 in pencil on
the reverse, printed by Hamilton Press, Los Angeles
(with their blindstamp), unframed.

Estimate

\$600 — 900

[Go to Lot](#)



Provenance

Senior & Shopmaker Gallery, New York City

Acquired from the above by the present owner, 2013

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

46

Bruce Conner

Untitled (T. 1286)

1965

Lithograph, on Rives BFK paper, the full sheet.

S. 12 1/8 x 14 3/8 in. (30.8 x 36.5 cm)

Signed with thumbprint and numbered 17/20 in pencil
on the reverse (there were also 2 artist's proofs),
published by Tamarind Insititute, Albuquerque (with
their inkstamp on the reverse), unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



“I’m not interested in style... I’m interested in looking.” —Robert Bechtle

The collection of Robert Bechtle and Whitney Chadwick, assembled over their nearly forty-year marriage, reflects Bechtle’s legacy as a preeminent Photorealist along with Chadwick’s expertise as a historian and scholar. With works by Wayne Thiebaud, Ed Ruscha, and Leonora Carrington, among others, their extensive collection of editions and works on paper represents many of Bechtle’s fellow Bay Area artists, notable names in Pop, and female figureheads of Modernism and Surrealism whom Chadwick championed through her writings and teachings.

Known for his tightly detailed renderings of suburban landscapes and vintage cars, Bechtle is considered one of the founding Photorealists, a set of artists who used photographs as a point of departure for their hyperrealist art. Such interest in notions of realism permeate the works on offer, presenting a multitude of the artistic methodologies for interpreting the world: a visual interpretation of the musicality and movement of a ballet, postmodern representations of landscape, a surreal memory of a childhood home, and even different artists’ renditions of Bechtle himself. Following his passing at the age of 88 in 2020, Bechtle’s legacy persists through his collection, inspiring the continued search for unexpected beauty in the everyday.

Literature

Tamarind Institute 1286

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



47

Christopher Wool

Untitled (Sonic Youth)

2012

Monumental screenprint, on Fabriano paper, with full margins.

I. 47 x 31 in. (119.4 x 78.7 cm)

S. 55 1/8 x 39 in. (140 x 99.1 cm)

Signed, dated and numbered 6/45 in pencil (there were also 5 artist's proofs), published by Brand X Editions, New York, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Ars Publicata, Christopher Wool, 2012.01



FROM THE COLLECTION OF MASTER PRINTER AND
PUBLISHER JACOB SAMUEL

48

Barbara Kruger

Culture Vulture

2012

Debossed archival pigment print, on Gampi Chine collé
to Strathmore Bristol paper, with full margins.

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

S. 17 3/8 x 16 7/8 in. (44.1 x 42.9 cm)

Stamp-signed and annotated 'BAT' in pencil on the
reverse (the good-to-print proof, the edition was 36),
published by Lincoln Center's Vera List Art Project,
New York, to commemorate the project's 50th
Anniversary, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



"I'm going to do small-format black and white, and if nobody likes it, I don't care. What I do is hardcore, extreme etching." —Jacob Samuel

With a traditional but maximally flexible approach, master printer and publisher Jacob Samuel was driven to prove that etching could be a successful and relevant contemporary medium; he would accomplish this goal through Edition Jacob Samuel, which published a range of collaborative projects with over 60 diverse and influential contemporary artists. Recently retired following an illustrious 48-year career, Samuel made a name for himself with his unconventional, often portable workshop that enabled him to bring the rigor and depth of old master etching to spaces beyond his printshop in Santa Monica. At the core of his practice as a master printer, Samuel understood that artists often work best and most naturally in their own studios while maintaining his dedication to etching and the physicality of its materials.

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Samuels is the subject of the current exhibition *New Ground: Jacob Samuel and Contemporary Etching* at the Museum of Modern Art, an institution which holds Edition Jacob Samuel's entire catalogue. On view through March 23, 2024, the exhibition draws from Samuel's expansive body of work to highlight his innovative approach to collaborating with contemporary artists, his career-defining commitment to etching, and the resulting works that push the limits of the traditional medium.

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Literature

Ars Publicata, Barbara Kruger, 2012.01

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

49

Rupert Garcia

Decay Dance; and Frida Kahlo (F.A.M.S.F. 12a & 103)

1969 & 1990

Two screenprints in colors, on wove paper, with full margins.

Decay Dance I. 24 3/4 x 19 in. (62.9 x 48.3 cm)

Decay Dance S. 26 x 20 1/8 in. (66 x 51.1 cm)

Frida Kahlo I. 24 x 18 7/8 in. (61 x 47.9 cm)

Frida Kahlo S. 29 7/8 x 23 in. (75.9 x 58.4 cm)

Both signed and dated in pencil, *Decay Dance* numbered '1/many' and dedicated 'For Robert' in pencil, *Frida Kahlo* titled and numbered 31/100 in pencil (*Decay Dance* the edition was approximately 50-75 and some artist's proofs), *Frida Kahlo* published by John X. Fernandez Jr., both unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



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Provenance

Gift of the artist

Literature

Fine Arts Museums of San Francisco 12a and 103

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



50

Enrique Chagoya

Pyramid Scheme

2009

The complete set of 10 archival pigment print labels on aluminum cans, all contained within the original screenprinted cardboard box.

all 4 x 2 5/8 x 2 5/8 in. (10.2 x 6.7 x 6.7 cm)

box 4 3/4 x 15 3/4 x 6 1/4 in. (12.1 x 40 x 15.9 cm)

All signed with initials and numbered 22/40 in black ink on the labels (there were also 3 artist's proofs), published by Electric Works, San Francisco.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



51

Andy Warhol

Marilyn (Castelli Graphics Announcement)

1981

Offset lithograph in colors, on light cardstock, the full sheet.

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

Signed in black ink, from the edition of an unknown size, published by Castelli Graphics, New York, as an announcement for *Andy Warhol: A Prints Retrospective* at Castelli Graphics, 1981, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Provenance

Not in Frayda Feldman and Jörg Schellmann

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



52

Andy Warhol

Campbell's Soup Can (Tomato) (F. & S. 4A)

1966

Screenprint in colors, on wove paper shopping bag, folded (as issued).

I. 16 5/8 x 9 1/2 in. (42.2 x 24.1 cm)

S. with handles 23 3/8 x 17 in. (59.4 x 43.2 cm)

From the unlimited edition (an unknown number were signed), published by the Institute of Contemporary Art, Boston, for the exhibition *Andy Warhol*, 1966, framed.

Estimate

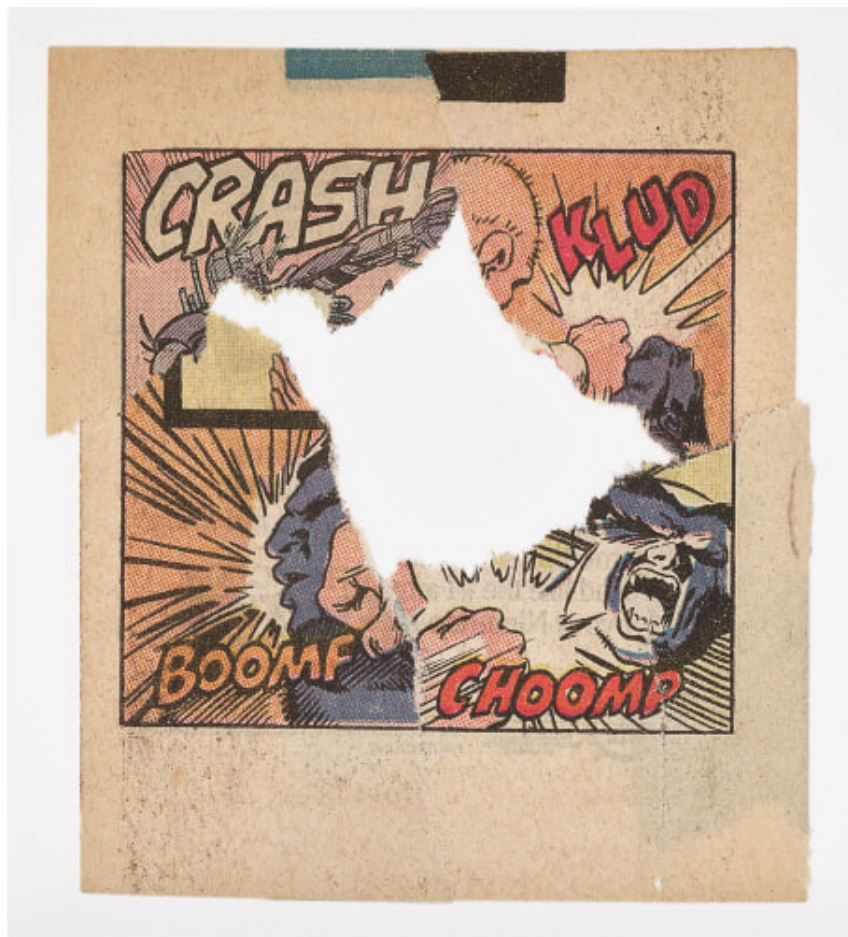
\$1,000 — 2,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 4A



53

Christian Marclay

Klud

2006

Pigment print in colors, on Arches paper mounted to board (as issued), with full margins.

I. 43 x 38 3/4 in. (109.2 x 98.4 cm)

S. 47 5/8 x 43 1/8 in. (121 x 109.5 cm)

Signed, dated and numbered 3/5 in black marker on the reverse (there were also 2 artist's proofs), published by White Cube Gallery, London, framed.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



54

Roy Lichtenstein

Composition IV (C. 293)

1995

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

I. 13 x 19 1/4 in. (33 x 48.9 cm)

S. 22 1/4 x 27 1/4 in. (56.5 x 69.2 cm)

Signed, dated and numbered 64/120 in pencil (there were also 30 artist's proofs), co-published by the artist and Kennedy for Senate, New York, framed.

Estimate

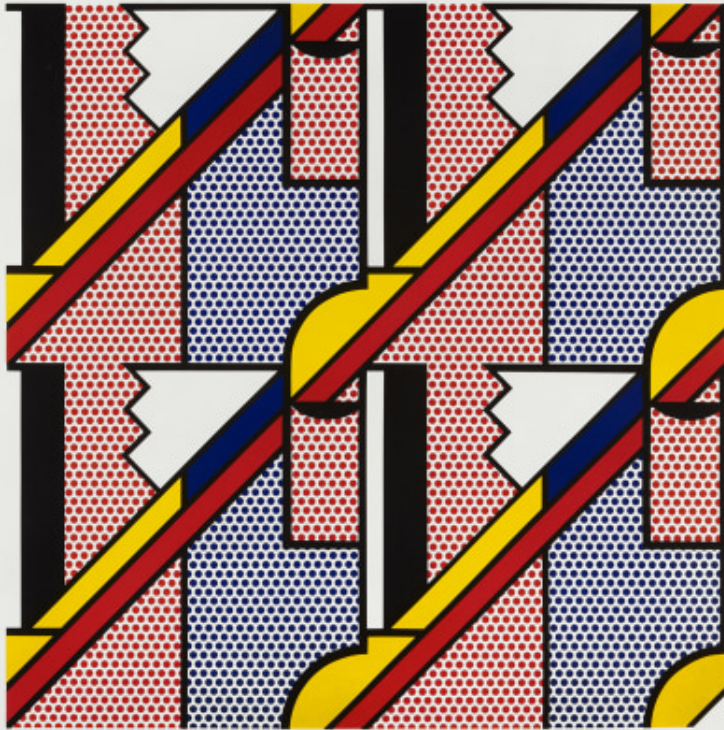
\$12,000 — 18,000

[Go to Lot](#)



Literature

Mary Lee Corlett 293



55

Roy Lichtenstein

Modern Print (G. 277, C. 103)

1971

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

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

S. 30 3/4 x 30 3/4 in. (78.1 x 78.1 cm)

Signed, dated and numbered 137/200 in pencil (there were also 15 artist's proofs), co-published by the artist and Gemini G.E.L., Los Angeles, for the Museum of Modern Art, New York (with their blindstamps and inkstamp on the reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



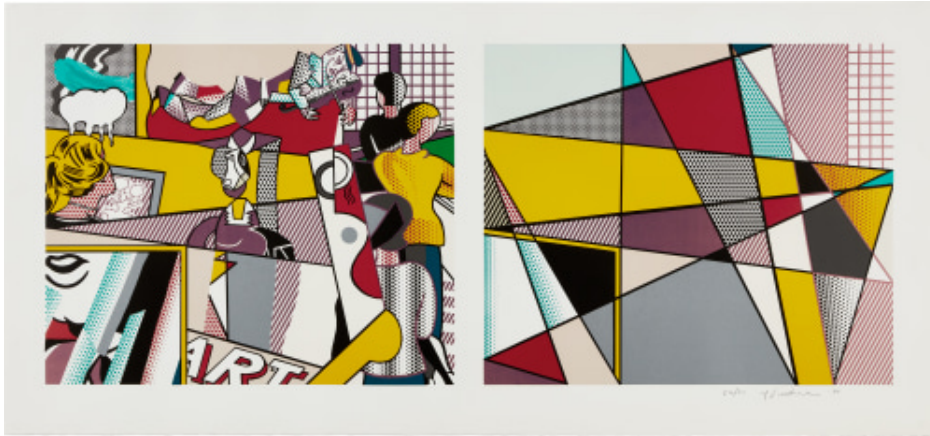
Literature

Gemini G.E.L. 277

Mary Lee Corlett 103

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



56

Roy Lichtenstein

Tel Aviv Museum Print (C. 238)

1989

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

I. 20 5/8 x 51 3/8 in. (52.4 x 130.5 cm)

S. 26 1/8 x 58 3/8 in. (66.4 x 148.3 cm)

Signed, dated and numbered 52/60 in pencil (there were also 20 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), to benefit American Friends of the Tel Aviv Museum of Art, framed, see condition report.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Fine Arts and Artist, Inc., Washington, D.C.

Private Collection, Massachusetts

Skinner, Boston, *American & European Works of Art*, January 11, 2021, lot 1075A

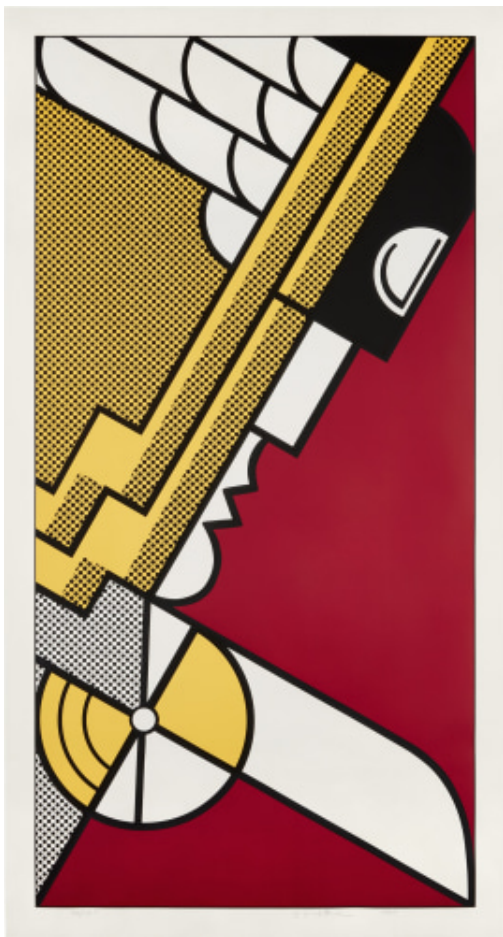
Private Collection

Literature

Mary Lee Corlett 238

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



57

Roy Lichtenstein

Salute to Aviation (C. 63)

1968

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

I. 42 1/2 x 22 1/2 in. (108 x 57.2 cm)

S. 45 5/8 x 24 1/2 in. (115.9 x 62.2 cm)

Signed, dated and numbered 43/135 in pencil, published by Richard Feigen Graphics, New York (with their blindstamp), framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Mary Lee Corlett 63

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



58

General Idea

Fear Management (F. 8706)

1987

The complete set of eight screenprints in colors, on hand-painted wove paper, the full sheets.

all S. 33 x 22 in. (83.8 x 55.9 cm)

All signed, dated and numbered 'P.P. 3/5' in pencil (a printer's proof set, the edition was 50 and 12 artist's proofs), published by Peter Blum Edition, New York, all unframed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Barbara Fischer 8706

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



59

Andy Warhol

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

1986

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

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

Signed and numbered 89/90 in pencil (there was also an edition of 30 in Roman numerals and 20 artist's proofs), co-published by Galerie Bernd Klüser, Munich, Germany and Editions Schellmann, Munich, Germany and New York, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



“I like the politics of Beuys. He should come to the US and be politically active there. That would be great... He should be President.” —Andy Warhol

Andy Warhol and Joseph Beuys, though distinct in their artistic approaches, were united in their status as icons of 20th-century art, both committed to constructing artistic personalities that came to define their work. Beuys, a leading figure in the Fluxus and Conceptual Art movements, explored the realms of social sculpture and shamanistic practices, emphasizing the potency of the idea and the transformative ability of art in society. By contrast, Warhol, the preeminent Pop artist, was known for his fascination with consumerism and celebrity culture. He created vibrant images of highly recognizable people, symbols and commodities, often utilizing the silkscreen technique to echo mass-media. Despite their differences, both Beuys and Warhol became renowned figures as they subverted the established norms of their time, disregarding artistic convention. For that reason, publishers Jörg Schellmann and Bernd Klüser, together with art dealer Lucio Amelio, suggested that Warhol make portraits of Beuys, a fellow artist with myth-like status to rival his own.

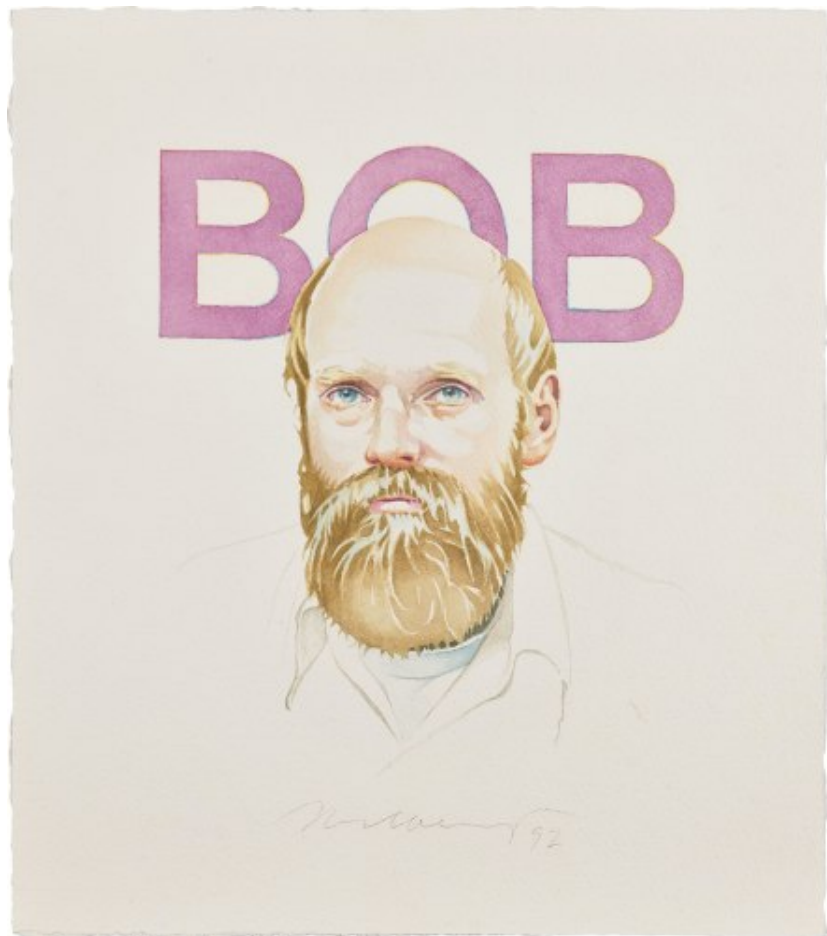
Warhol met Beuys in 1979 when he visited New York for his Guggenheim retrospective, and a critic wrote that the occasion “had all the ceremonial aura of two rival popes meeting in Avignon.” That same year, the two artists met again at the Hans Mayer Gallery in Düsseldorf. There, Warhol took a polaroid of Beuys which would become the basis for the multiple portraits he made of him. Ranging from colorful repetitions, to subtle black-on-black images, to vivid camouflage overlays, Warhol's portraits of Beuys not only signify the crossover of two icons of contemporary art, but also serve as visual testament to the deep mutual respect shared between these influential figures.

Literature

Freyda Feldman and Jörg Schellmann 371

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

60

Mel Ramos

Bob

1992

Unique watercolor drawing, on watercolor paper.

11 7/8 x 10 3/8 in. (30.2 x 26.4 cm)

Signed and dated in pencil, unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



“I’m not interested in style... I’m interested in looking.” —Robert Bechtle

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Provenance

Gift of the artist

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

61

Richard McLean

R.B.; and R.A.B. Nantucket 1986

1964 & 1988

One unique pencil drawing with fabric collage and one
unique watercolor and pencil drawing, both on wove
paper.

R.B. 18 1/2 x 15 7/8 in. (47 x 40.3 cm)

R.A.B. 8 1/2 x 8 1/2 in. (21.6 x 21.6 cm)

Both signed and dated, *R.A.B. Nantucket 1986* titled in
pencil, both framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



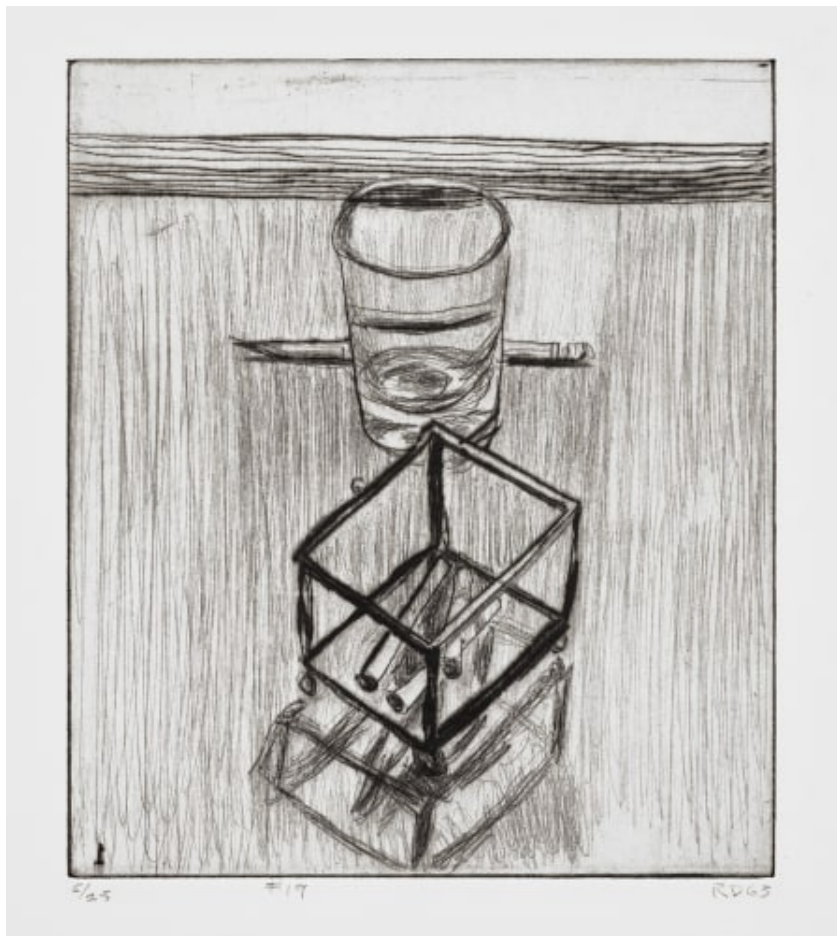
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Provenance

Gift of the artist



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

62

Richard Diebenkorn

*41 Etchings Drypoints: #19 (still life with pencil, glass
and box with cigarettes) (G. p. 118)*

1963

Etching, on Rives BFK paper, with full margins.

I. 7 3/4 x 6 3/4 in. (19.7 x 17.1 cm)

S. 18 1/4 x 15 in. (46.4 x 38.1 cm)

Signed with initials, titled, dated and numbered 6/25
in pencil (there were also 10 artist's proofs), published
by Crown Point Press, San Francisco, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



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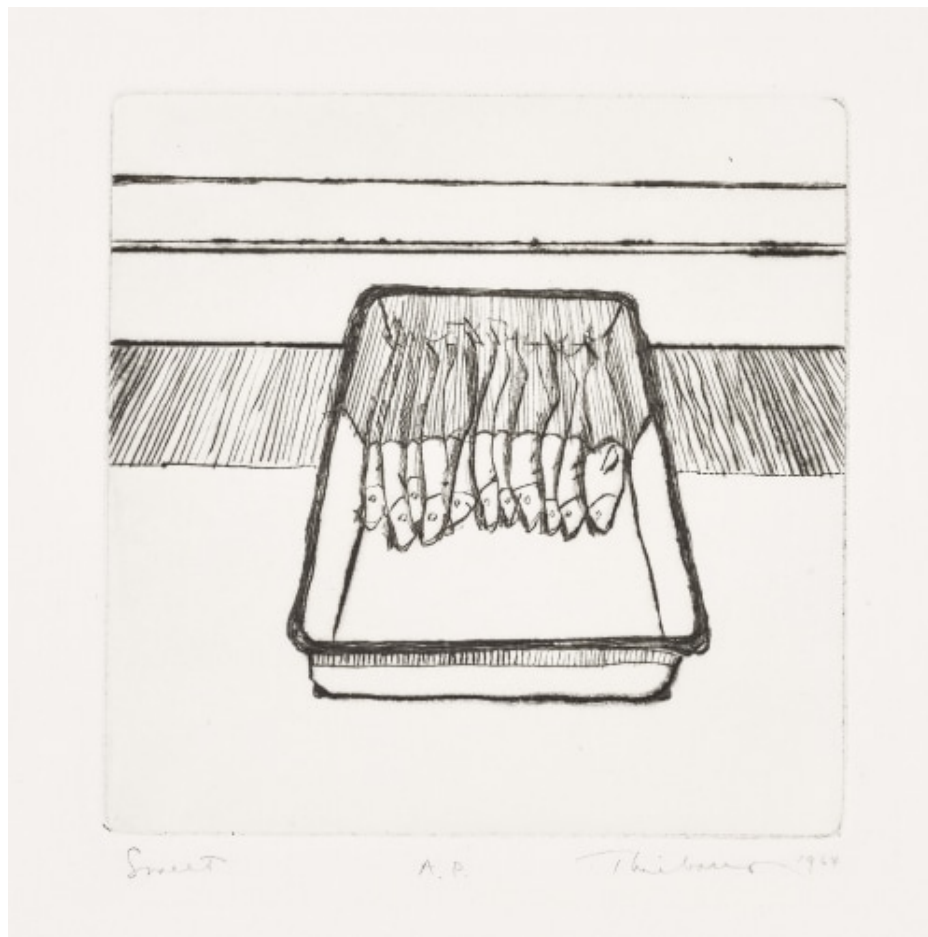
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Literature

Chantal Guillemin p. 118

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



63

Wayne Thiebaud

Fish (Smelt), from Delights

1965

Drypoint, on Rives BFK paper, with full margins.

I. 4 x 4 in. (10.2 x 10.2 cm)

S. 11 x 14 3/4 in. (27.9 x 37.5 cm)

Signed, titled 'Smelt', dated and annotated 'A.P.' in pencil (an artist's proof, the edition was 100), published by Crown Point Press, San Francisco, unframed.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Provenance

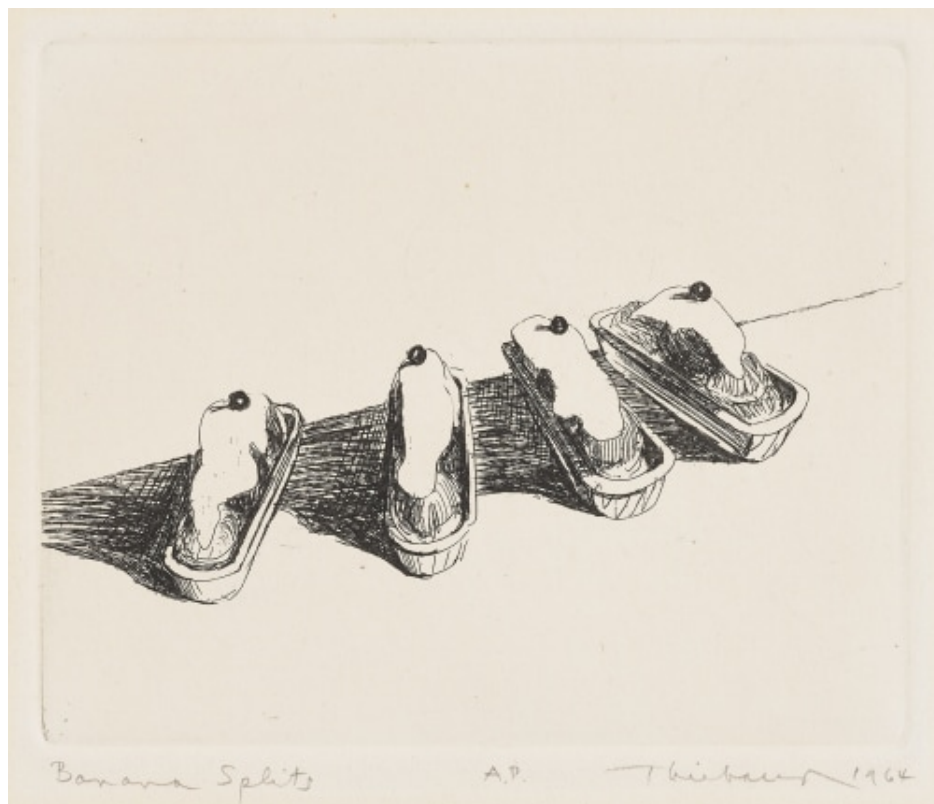
Paul Thiebaud Gallery, San Francisco

Private Collection, San Francisco

Private Collection, California

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

64

Wayne Thiebaud

Banana Splits, from Delights

1964

Etching, on Rives BFK paper, with full margins.

I. 3 7/8 x 4 7/8 in. (9.8 x 12.4 cm)

S. 12 x 11 in. (30.5 x 27.9 cm)

Signed, titled, dated and annotated 'A.P.' in pencil (an artist's proof, the edition was 100), published by Crown Point Press, San Francisco, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



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Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

65

Richard McLean

Untitled (Horse in Stall)

1982

Unique watercolor drawing, on Arches watercolor
paper.

11 1/2 x 14 3/4 in. (29.2 x 37.5 cm)

Signed and dated in pencil, accompanied by a signed
dedication 'For Bob and Whitney with Love and Best
Wishes, Richard + Darlene, November 6, 1982' in black
ink on the reverse of the frame, framed, see condition
report.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



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Provenance

Gift of the artist

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

66

Ed Ruscha; Robert Bechtle

Grey Suds, from Suds (E.59); and '61 Pontiac

1971

Grey Suds screenprint in colors, on Arches paper, the full sheet, '61 *Pontiac* lithograph, on Rives BFK paper, the full sheet (trimmed).

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

Bechtle S. 23 7/8 x 18 in. (60.6 x 45.7 cm)

Grey Suds signed, dated and numbered 12/100 in pencil (there were also 15 artist's proofs), published by Edizioni O, Milan, '61 *Pontiac* presumably an unsigned proof, aside from the edition of 15, *Grey Suds* framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



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Literature

Siri Engberg 59 (Ruscha)

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



67

Malcolm Morley

V (Lifeboat)

2009

Unique monotype in colors, on Saunders Waterford paper, with full margins.

I. 18 x 22 7/8 in. (45.7 x 58.1 cm)

S. 18 3/4 x 25 1/2 in. (47.6 x 64.8 cm)

Signed and titled 'V' in pencil, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

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68

Malcolm Morley

Death of Dale Earnhardt

2005

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

I. 45 1/4 x 35 3/4 in. (114.9 x 90.8 cm)

S. 51 3/4 x 41 1/2 in. (131.4 x 105.4 cm)

Signed and numbered 100/125 in pencil, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

69

Richard Pettibone

*Appropriation Print (with Andy Warhol, Frank Stella,
and Roy Lichtenstein)*

1970

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

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

S. 12 1/4 x 16 in. (31.1 x 40.6 cm)

Signed and dated in pencil, from the edition of an
unknown size, published by the artist, unframed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



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Editions & Works on Paper

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PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

70

Mel Ramos

Oakland: Ode to Moe (Palm Trees) (T. 81-105)

1981

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

I. 20 x 27 7/8 in. (50.8 x 70.8 cm)

S. 22 x 30 1/4 in. (55.9 x 76.8 cm)

Signed, dated, dedicated 'To Whitney and Bob with
Love' and numbered 9/45 in pencil, published by
Tamarind Institute, Albuquerque (with their
blindstamp), framed.

Estimate

\$800 — 1,000

[Go to Lot](#)



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Provenance

Gift of the artist

Literature

Tamarind Institute 81-105

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

71

Ed Ruscha

*Van Ness, Santa Monica, Vine, Melrose, from Why
Draw a Landscape?*

1999

Direct gravure, on Somerset paper, the full sheet.
S. 16 x 20 in. (40.6 x 50.8 cm)

Signed, dated and numbered 'A.P. 5' in pencil (an
artist's proof, the edition was 50), published by Crown
Point Press, San Francisco (with their blindstamp),
unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



“[I am] a victim of the horizontal line, and the landscape, which is almost one and the same to me.” —Ed Ruscha

In her volume *Why Draw a Landscape?*, in which she answers the question for each artist featured in this Crown Point Press portfolio, Kathan Brown gives Ed Ruscha the answer of “stylization.” Mapping in itself is a practical and ordinary way of stylizing a landscape, but in his etched map *Van Ness, Santa Monica, Vine, Melrose*, Ruscha has taken additional liberties with mapmaking and landscape conventions, using fine speckles to create hypnotic, space-filled surfaces that recall the texture of asphalt streets, an element deemed erroneous in typical roadmaps. Brown describes Ruscha’s Los Angeles maps as “endless, going off in all directions. As maps they are systematic but not flat. As landscapes they are expansive and without horizon lines.” While much of Ruscha’s landscape work is defined by its distinctive and often extreme horizontality, Ruscha pushes the definition of landscape and his own stylistic hallmarks with *Van Ness, Santa Monica, Vine, Melrose*: four simple lines, none of them a typical horizon line, represent the city of Los Angeles with the characteristic “distinction and elegance of manner and bearing” – the definition Brown gives to “style” – that pervades Ruscha’s extensive body of landscape compositions.

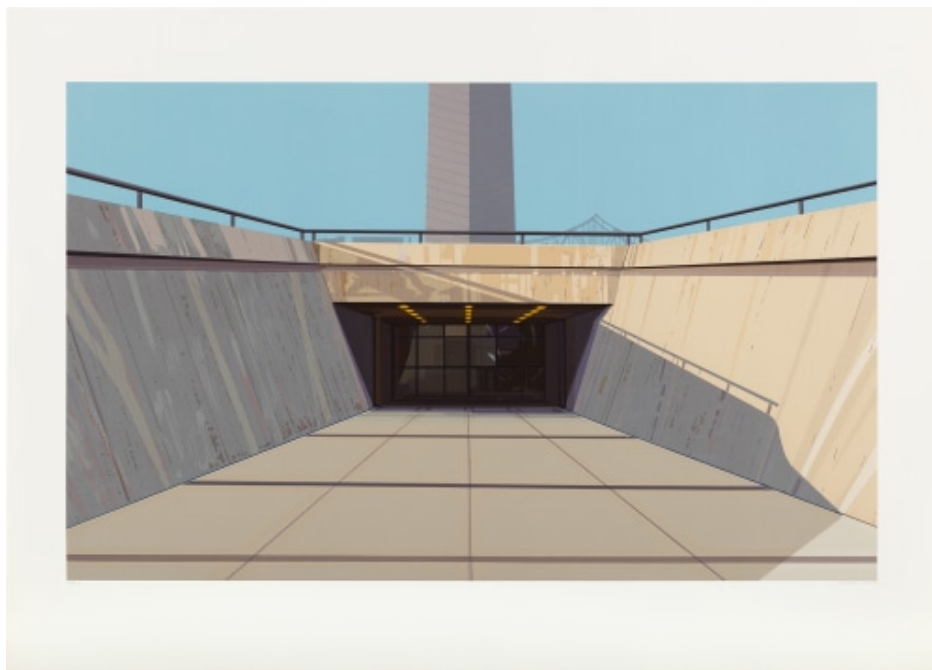
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Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



72

Richard Estes

Arch, St. Louis, from Urban Landscapes I (A. p. 113)

1972

Screenprint in colors, on Schoeller's Parole paper, with full margins.

I. 14 5/8 x 23 7/8 in. (37.1 x 60.6 cm)

S. 19 5/8 x 27 1/2 in. (49.8 x 69.9 cm)

Signed and lettered 'K/A-Y' in pencil (an artist's proof, the edition was 75 in Arabic numerals), published by Parasol Press, Ltd., New York, unframed.

Estimate

\$500 — 1,000

[Go to Lot](#)

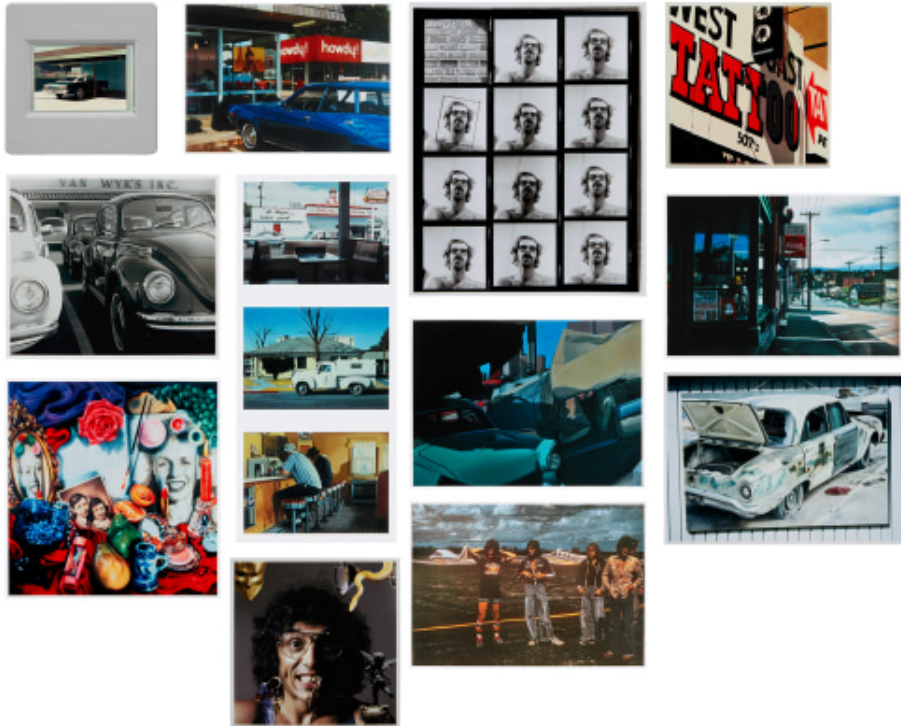


Literature

John Arthur p. 113

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

73

LOT OFFERED WITH NO RESERVE

Various Artists

*Picturing America: Photorealism in the 1970's, Edition
46*

2009

A book of photography, text and visual works by nine
artists, organized by Valerie L. Hillings, Assistant
Curator, Solomon R. Guggenheim Museum, with text
page, justification, and folded Guggenheim museum
brochure/poster, all loose (as issued), contained in the
original bound paper folios.

smallest S. 5 1/8 x 5 1/8 in. (13 x 13 cm)

largest S. 15 x 11 1/2 in. (38.1 x 29.2 cm)

album 15 3/4 x 13 3/4 x 1 in. (40 x 34.9 x 2.5 cm)

All unsigned, numbered 'A.P/50' in black ink on the
justification page (one of 35 artist's proofs), published
by Deutsche Guggenheim, Berlin.

Estimate

\$200 — 400 •

[Go to Lot](#)



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Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

74

Various Artists

Radical Realism I

1972

The complete set of six offset lithographs in colors, on
Strathmore Fairfield white opaque stock, with full
margins, with justification page (attached to the paper
folio), all loose (as issued), all contained in the original
paper folio.

all I. various sizes

smallest S. 20 3/4 x 28 3/8 in. (52.7 x 72.1 cm)

largest S. 22 3/4 x 28 1/4 in. (57.8 x 71.8 cm)

folio 23 1/2 x 29 1/2 in. (59.7 x 74.9 cm)

All signed and numbered 'A.P. 12' in pencil (an artist's
proof set, the edition was 200), co-published by
Hundred Acres Gallery and Mother Lode Editions, New
York.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



“I’m not interested in style... I’m interested in looking.” —Robert Bechtle

The collection of Robert Bechtle and Whitney Chadwick, assembled over their nearly forty-year marriage, reflects Bechtle’s legacy as a preeminent Photorealist along with Chadwick’s expertise as a historian and scholar. With works by Wayne Thiebaud, Ed Ruscha, and Leonora Carrington, among others, their extensive collection of editions and works on paper represents many of Bechtle’s fellow Bay Area artists, notable names in Pop, and female figureheads of Modernism and Surrealism whom Chadwick championed through her writings and teachings.

Known for his tightly detailed renderings of suburban landscapes and vintage cars, Bechtle is considered one of the founding Photorealists, a set of artists who used photographs as a point of departure for their hyperrealist art. Such interest in notions of realism permeate the works on offer, presenting a multitude of the artistic methodologies for interpreting the world: a visual interpretation of the musicality and movement of a ballet, postmodern representations of landscape, a surreal memory of a childhood home, and even different artists’ renditions of Bechtle himself. Following his passing at the age of 88 in 2020, Bechtle’s legacy persists through his collection, inspiring the continued search for unexpected beauty in the everyday.

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



75

Claes Oldenburg

Apple Core (A. & P. 235)

1991

Lithograph in colors, on Richard de Bas Narcisse paper, with full margins.

I. 17 1/2 x 13 1/2 in. (44.5 x 34.3 cm)

S. 31 1/8 x 22 3/4 in. (79.1 x 57.8 cm)

Signed with initials, dated and annotated 'B.A.T.' in pencil (the good-to-print proof, the edition was 45 and 10 artist's proofs in Roman numerals), published by Brooke Alexander Editions, New York, framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)

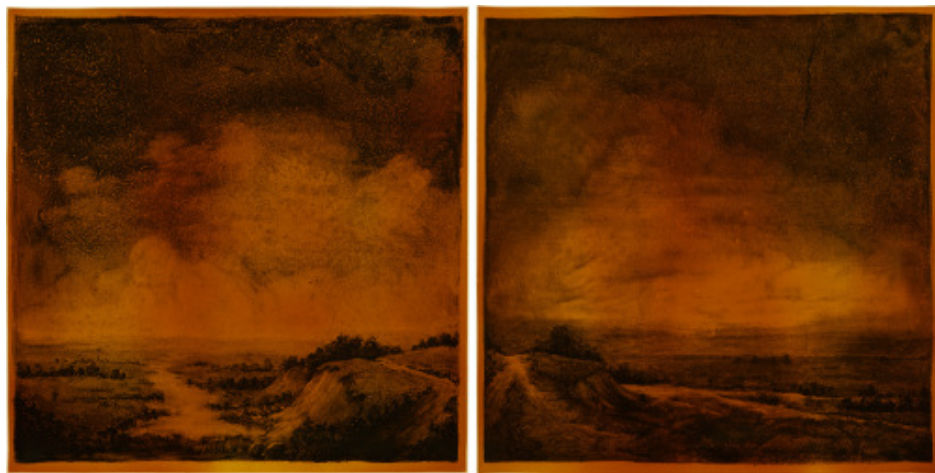


Literature

Richard Axsom and David Platzker 235

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



76

LOT OFFERED WITH NO RESERVE

Joan Nelson

Untitled

1986

The complete set of two lithographs in colors with acrylic varnish, on wove paper, the full sheets.

both S. 13 5/8 x 13 1/2 in. (34.6 x 34.3 cm)

Both signed, dated and numbered 17/45 and 17/86 in pencil respectively, published by Editions Fawbush, New York, both framed.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



77

Marino Marini

Bunter Reiter II (Multi-Colored Rider II) (G. L123)

1976

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

S. 36 3/4 x 26 1/2 in. (93.3 x 67.3 cm)

Signed and numbered 23/75 in pencil (there were also 50 in Roman numerals and 12 artist's proofs), published by ZWR, London, unframed, see condition report.

Estimate

\$600 — 900

[Go to Lot](#)



Literature

Giorgio and Guido Guastalla L123

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



78

Richmond Burton

13 Moons

1999

Unique mixed media drawing, on laid paper.

19 1/8 x 26 1/8 in. (48.6 x 66.4 cm)

Signed and dated in black charcoal, framed.

Estimate

\$600 — 900

[Go to Lot](#)

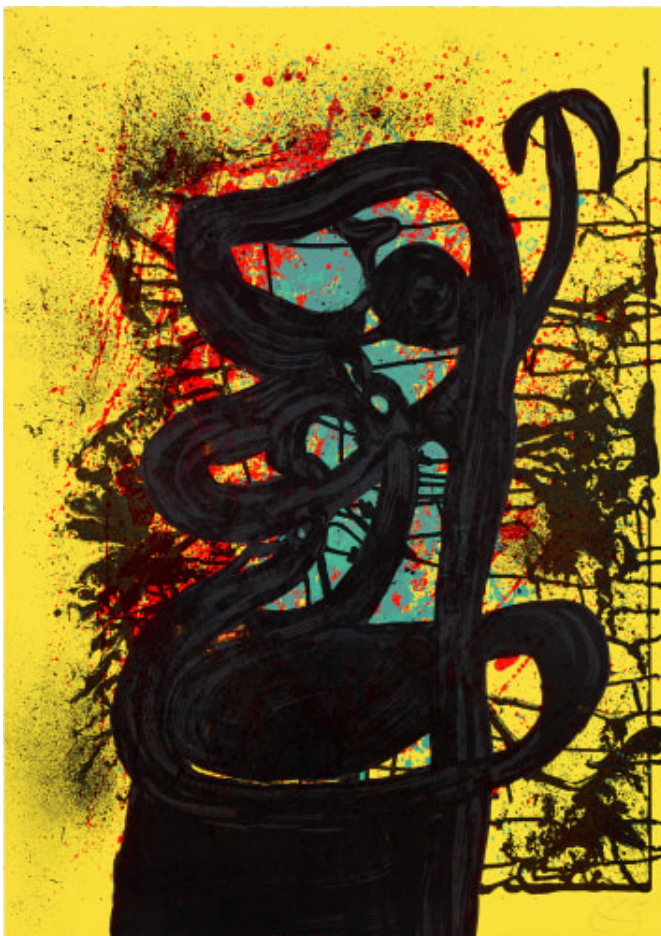


Provenance

Gift of the artist

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



79

Joan Miró

La Dentellière (The Lace Maker) (M. 593)

1969

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

S. 33 1/2 x 23 3/4 in. (85.1 x 60.3 cm)

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

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Literature

Fernand Mourlot 593

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



PROPERTY FROM THE ROBERT BECHTLE AND
WHITNEY CHADWICK TRUST, SAN FRANCISCO,
CALIFORNIA

80

Friedensreich Hundertwasser

*Sad Not So Sad is Rainshine, from Rainday on a Rainy
Day (K. 39a)*

1968

Screenprint in colors with metal embossing, on
Fabriano paper, with full margins.

I. 22 1/2 x 18 1/2 in. (57.2 x 47 cm)

S. 29 1/8 x 22 in. (74 x 55.9 cm)

Signed, dated and numbered 177/250 in black ink,
published by the University Art Museum, Berkeley,
California (with their blindstamp), unframed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



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Literature

Walter Koschatzky 39a

Editions & Works on Paper

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81

Lee Bontecou

Seventh Stone (S. 21)

1965-68

Lithograph, on Chatham British paper, with full margins.

I. 14 1/4 x 10 5/8 in. (36.2 x 27 cm)

S. 24 7/8 x 20 in. (63.2 x 50.8 cm)

Signed, dated, and numbered '16-31' in pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Esther Sparks 21

Editions & Works on Paper

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82

Louise Nevelson

The Night Sound (B. 110)

1971

Lead-intaglio collage, on C.M. Fabriano paper, with full margins.

I. 25 1/4 x 17 in. (64.1 x 43.2 cm)

S. 30 x 25 in. (76.2 x 63.5 cm)

Signed, titled, dated and numbered 118/150 in pencil (there were also 20 artist's proofs), published by Pace Editions, Inc., New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Gene Baro 110

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



83

Frank Stella

*Polar Co-ordinates VI, from Polar Co-ordinates for
Ronnie Peterson (A. 124)*

1980

Lithograph and screenprint in colors with letterpress,
on Arches Cover paper, the full sheet.

S. 38 1/2 x 38 in. (97.8 x 96.5 cm)

Signed, dated and numbered 20/100 in pencil (there
were also 20 artist's proofs), published by Petersburg
Press, New York, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)

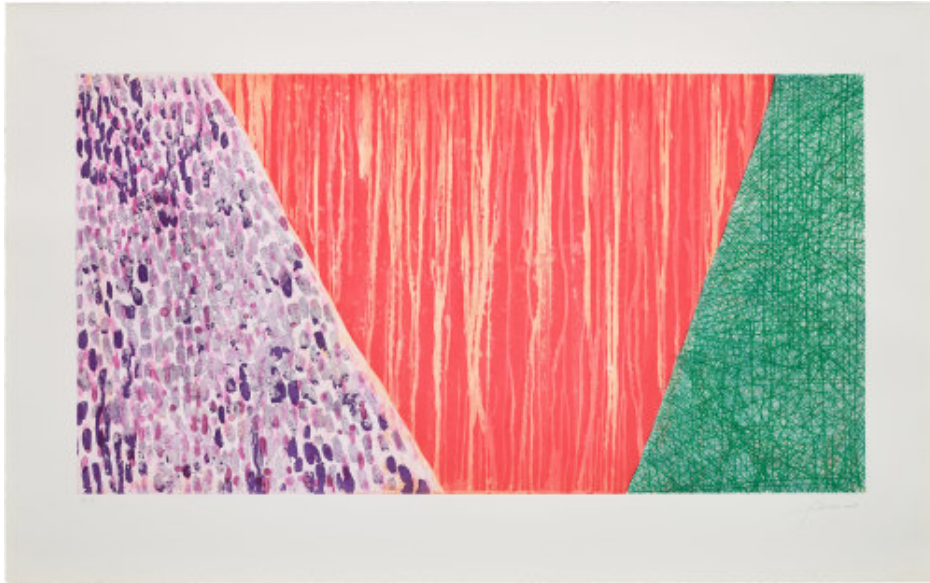


Literature

Richard Axsom 124

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



84

Pat Steir

Alphabet: Secondary

2007

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

I. 23 7/8 x 44 3/4 in. (60.6 x 113.7 cm)

S. 33 x 53 in. (83.8 x 134.6 cm)

Signed, dated and numbered 'AP 9' in pencil (one of 10 artist's proofs, the edition was 20), published by Crown Point Press, San Francisco (with their blindstamps), framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Ars Publicata, Pat Steir, 2007.02



85

Jacqueline Humphries

Untitled

1995

Unique monotype in colors, on Twinrocker handmade paper, with full margins.

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

S. 10 1/2 x 10 3/8 in. (26.7 x 26.4 cm)

Signed and annotated '6/50' in pencil on the reverse, published by Two Palms Press, New York, framed.

Estimate

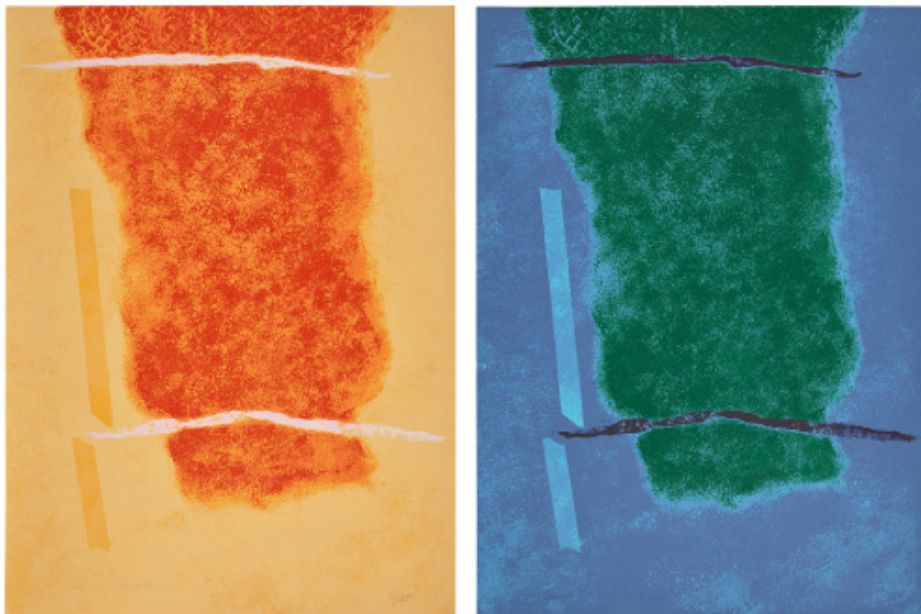
\$700 — 1,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



86

Theodoros Stamos

Infinity Field, Lefkada Series: two plates

1977

Two screenprints in colors, on T.H. Saunders paper, the full sheets.

both S. 37 3/4 x 27 7/8 in. (95.9 x 70.8 cm)

Both signed, one numbered 33/125 and one annotated 'A.P.' in pencil (an artist's proof, the edition was presumably 125), published by Marlborough Graphics, New York, both unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



“...my feeling was to create more infinity with color...” —Theodoros Stamos

Editions & Works on Paper

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87

Robert Motherwell

Gauloises Bleues (Raw Umber Edge) (E. & B. 99)

1971

Aquatint and linocut in colors, on Auvergne à la Main Richard de Bas handmade paper, with full margins.

I. 11 1/2 x 6 1/2 in. (29.2 x 16.5 cm)

S. 22 1/2 x 15 1/4 in. (57.2 x 38.7 cm)

Signed and numbered 8/38 in pencil (there were also 6 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)

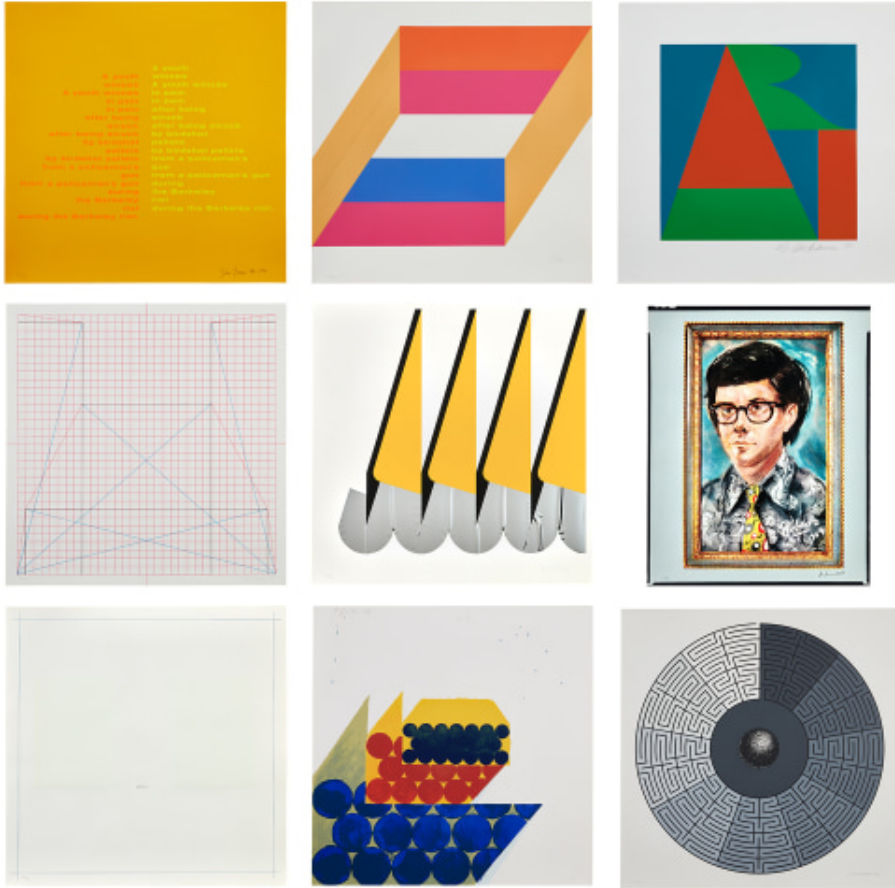


Literature

Siri Engberg and Joan Banach 99

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



88

Various Artists

On the Bowery

1964-1971

The set of nine screenprints, in colors and in black and white, on various wove papers, with full margins and the full sheets, lacking the Cy Twombly, each contained in the original brown wove paper folios with screenprinted artist's names, text and studio photos, all contained in the original cardboard portfolio.

eight S. 25 3/8 x 25 1/2 in. (64.5 x 64.8 cm)

one S. (Les Levine) 25 1/2 x 20 1/4 in. (64.8 x 51.4 cm)

portfolio 26 x 26 x 1 3/8 in. (66 x 66 x 3.5 cm)

All signed, six dated and all numbered 'AP XIV/XX' in pencil (an artist's proof set, the edition was 100), published by Edition Domberger, Stuttgart (all with their blindstamp).

Estimate

\$8,000 — 12,000

[Go to Lot](#)

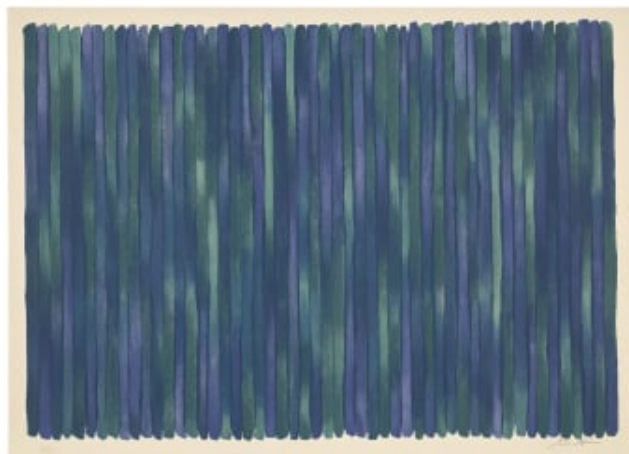
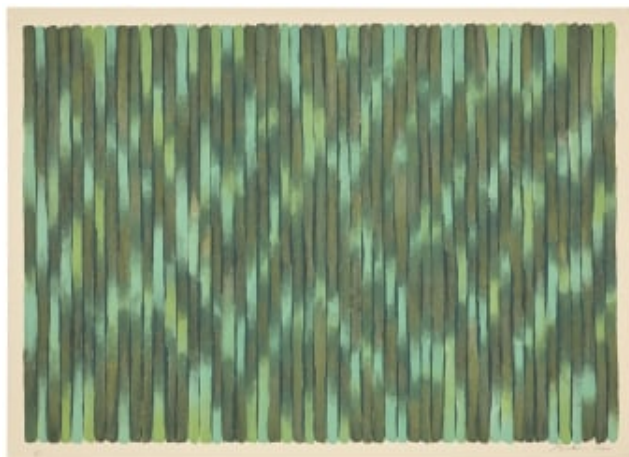


Literature

Susan Sheehan 73 (Indiana)

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



89

Gene Davis

Ferris Wheel; and Adam's Rib

1980

Two lithographs in colors, on Arches paper, with full margins.

both l. 18 x 25 1/2 in. (45.7 x 64.8 cm)

both s. 19 5/8 x 27 in. (49.8 x 68.6 cm)

Both signed, *Ferris Wheel* dated and both annotated 'A.P.' in pencil (artist's proofs, the editions were 250), published by Post Oak Fine Arts Distributor, Houston, both unframed.

Estimate

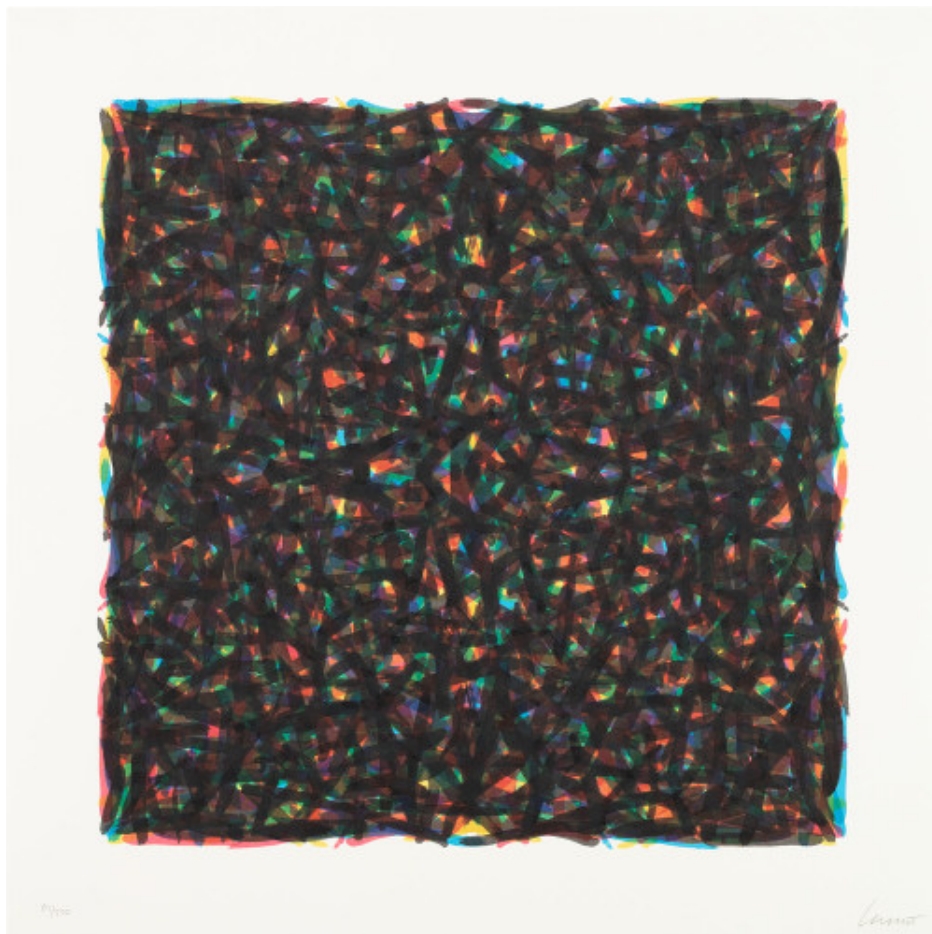
\$800 — 1,200

[Go to Lot](#)



Editions & Works on Paper

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90

Sol LeWitt

Brushstrokes in All Directions (K. 1994.05)

1994

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

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

S. 19 7/8 x 19 7/8 in. (50.5 x 50.5 cm)

Signed and numbered 67/500 in pencil (there were also 25 artist's proofs), published by Film Forum, New York, framed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Literature

Krakow Witkin Gallery 1994.05

Editions & Works on Paper

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91

Brice Marden

Distant Muses (G. 1881)

2000

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

I. 8 1/2 x 13 in. (21.6 x 33 cm)

S. 23 3/8 x 19 in. (59.4 x 48.3 cm)

Signed, dated and numbered 247/300 in pencil (there were also 45 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1881

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



92

Brice Marden

Etchings to Rexroth: plates 6 and 22 (L. 40/6 & 40/22)

1986

Two etching and aquatints, on Rives BFK paper, with full margins.

both I. 7 7/8 x 6 7/8 in. (20 x 17.5 cm)

both S. 19 1/2 x 16 in. (49.5 x 40.6 cm)

Both signed, dated and numbered 'PP 3' in pencil (printer's proofs, the edition was 45 and 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, both framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



"At a certain point, I started looking beyond Western Art." —Brice Marden

Brice Marden's love of poetry shines in his series of prints *Etchings to Rexroth*, dedicated to a poet whom he greatly admired. At the time, Marden's artistic practice was undergoing a significant stylistic shift. He was moving away from the flat, clean grid that associated him with Minimalism and toward freer, calligraphic lines. The graphic triangular shapes in the two plates featured in this lot are fluid and deliberate like the ink dripped and scratched by a pen on paper. They bring a rhythm and movement evocative of the cadence and swing of poems translated by Kenneth Rexroth.

Kenneth Rexroth was an American poet and translator, deemed by many to be the godfather of the Beats Generation. Marden encountered Rexroth's translations of poems by eighth-century Chinese poet Tu Fu in the middle of working on the prints that would become *Etchings to Rexroth*. Rather than directly illustrating specific poems, the series takes inspiration from their overall sense of "exile nostalgia" exercised through "complex sensations and values, a completely different nervous system,"ⁱ as Rexroth describes Tu Fu's work. An example of this nostalgia is evident in the poem "For Up the River":

A pair of golden orioles

Songs in the bright green willows,

A line of white egrets crosses

The clear blue sky. The window

Frames the western mountains, white

With the snows of a thousand years.

Anchored to the pilings are

Boats from eastern Win,

Three thousand miles from home.

The complete portfolio of twenty-five prints was published by Peter Blum alongside thirty-six of Rexroth's Tu Fu translations.

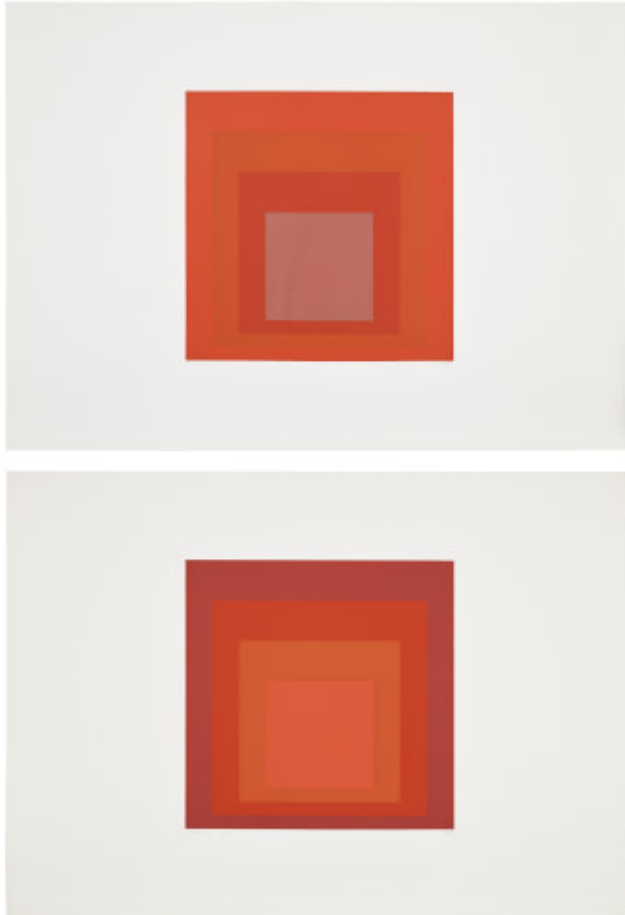
ⁱ Kenneth Rexroth quoted in Jeremy Lewison, *Brice Marden: Prints 1961-1991. A Catalogue Raisonné*, 146.

Literature

Jeremy Lewison 40/6 and 40/22

Editions & Works on Paper

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93

Josef Albers

Josef Albers Honors the Hirshhorn Museum and Sculpture Garden (D. 224)

1973

The complete set of two screenprints in colors, on German Etching paper, with full margins.

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

both S. 24 7/8 x 34 3/4 in. (63.2 x 88.3 cm)

Both signed, titled, dated and numbered 20/22 in pencil (presumably an hors commerce, Danilowitz calls for 18, consistent with other examples offered, the edition was 144), published by Ives-Sillman, Inc., New Haven, for the Hirshhorn Museum and Sculpture Garden, Washington, D.C., both unframed.

Estimate

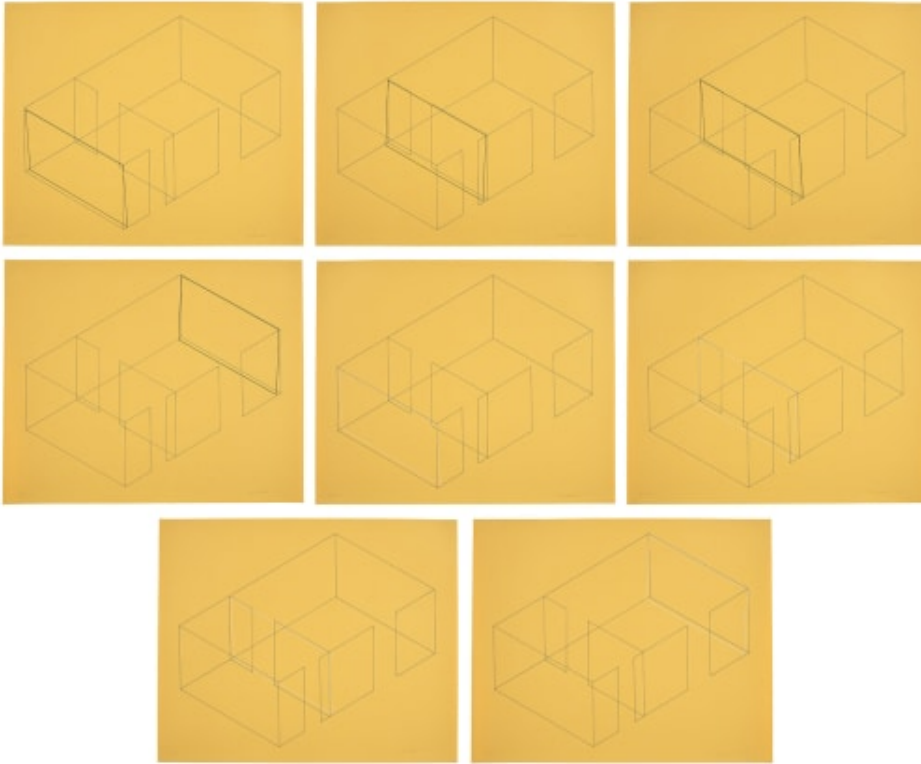
\$15,000 — 20,000

[Go to Lot](#)



Editions & Works on Paper

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94

Fred Sandback

Eight Variations for Gallery Heiner Friedrich (J. 3-10)

1971-73

The complete set of eight screenprints in colors, on yellow wove paper, with full margins.

all approx. l. 13 1/2 x 16 in. (34.3 x 40.6 cm)

all S. 15 3/8 x 18 7/8 in. (39.1 x 47.9 cm)

All signed, dated and numbered 21/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Edition Heiner Friedrich, Munich, all framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



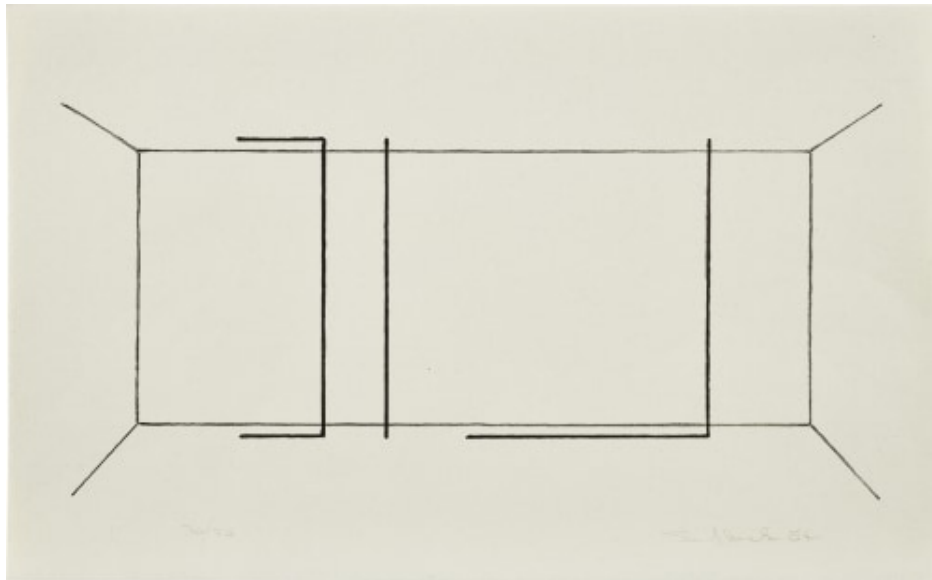
Literature

Fred Jahn 3-10

Sims Reed Gallery pp. 16-17

Editions & Works on Paper

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95

Fred Sandback

Untitled (J. 109)

1984

Lithograph, on Japanese paper, with full margins.

I. 6 1/4 x 13 in. (15.9 x 33 cm)

S. 9 1/8 x 14 3/4 in. (23.2 x 37.5 cm)

Signed, dated and numbered 30/30 in pencil,
published by Edition Fred Jahn, Munich, framed.

Estimate

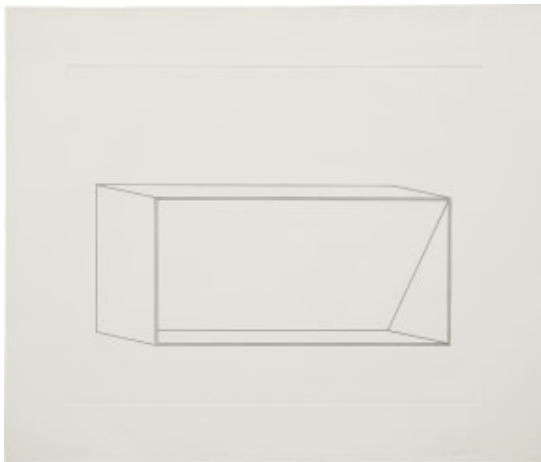
\$800 — 1,200

[Go to Lot](#)



Editions & Works on Paper

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96

Donald Judd

Untitled: two plates (S. 103 & 117)

1977-78

Two etchings, on wove paper, with full margins.

both I. 22 x 27 in. (55.9 x 68.6 cm)

both S. 30 x 35 in. (76.2 x 88.9 cm)

Both signed, dated and numbered 'P.P. 2/6' in pencil
(printer's proofs, the edition was 75 and 10 artist's
proofs), published by the artist, both unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)

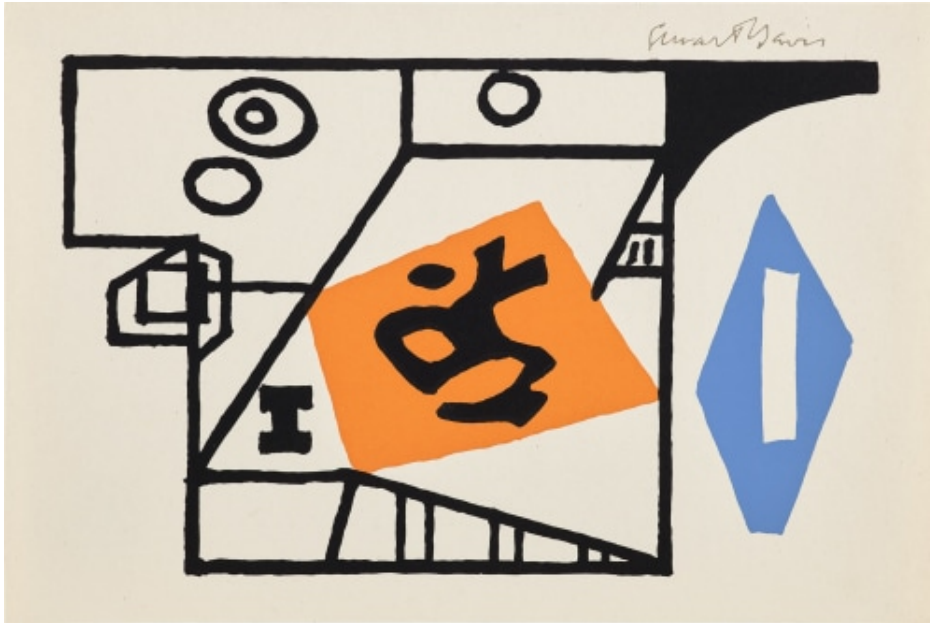


Literature

Jörg Schellmann 103 and 117

Editions & Works on Paper

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97

Stuart Davis

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

1953

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

I. 5 x 7 7/8 in. (12.7 x 20 cm)

S. 6 x 9 in. (15.2 x 22.9 cm)

With stenciled signature, from the edition of an unknown size, published by Tiber Press, New York (with their inkstamp on the reverse), framed.

Estimate

\$400 — 600

[Go to Lot](#)



Literature

Sylvan Cole and Jane Myers p. 79



98

LOT OFFERED WITH NO RESERVE

Mike Kelley

Bowling Ball, Bag, Shirt and Catalog

1991

The complete set of four objects including a customized bowling shirt with artist's stitched name, bowling ball, bowling bag and book, with accompanying bowling ball stand.

bowling bag 11 x 7 x 14 in. (27.9 x 17.8 x 35.6 cm)

book 10 x 8 1/2 in. (25.4 x 21.6 cm)

shirt Extra Large

The ball engraved with signature and numbered 7/50, published by A.R.T Press, Los Angeles.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)



“My entrance into the art world was through the counter-culture, where it was common practice to lift material from mass culture and ‘pervert’ it to reverse or alter its meaning... Mass culture is scrutinized to discover what is hidden, repressed, within it.” —Mike Kelley

The bright-red customized elements of Mike Kelley’s three-part still-life sculpture conjure an alter-ego of the artist as a member of a bowling league. Fabricated for the piece, these seemingly common commercial items feature mysterious personalized details. The bowling ball has no holes and is engraved with the artist’s signature. The XXL shirt is monogrammed above the chest pocket, with the artist’s signature stitched in black thread and its mirror image stitched in white. On the back of the shirt and on the bowling bag is a hand-designed emblem of a genie’s lamp with a small puff emerging from its spout. Flanked by two crossed paintbrushes dripping with paint, its handles read “Death, Knowledge, Life, and Guilt,” while the lamp itself is inscribed with the letters “X-C,” connoting a Christogram, or Christian monogram. This darkly humorous assemblage perhaps alludes to Kelley’s Roman Catholic upbringing in a working class suburb of Detroit, while also suggesting the cultural distance between bowling leagues and art museums.

– Rhode Island School of Design Museum

Literature

Ars Publicata, Mike Kelley, 1991.01



99

Nicasio Fernandez

Blooming (White)

2021

Ceramic and glass vase, contained in the original foam-lined cardboard box.

10 1/2 x 10 1/4 x 12 in. (26.7 x 26 x 30.5 cm)

Signed and numbered 14/25 in black ink on the underside, published by DDT Store (AllRightsReserved), Hong Kong, accompanied by a signed and numbered Certificate of Authenticity issued by the publisher.

Estimate

\$800 — 1,200

[Go to Lot](#)



Editions & Works on Paper

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100

Banksy

Toxic Mary

2004

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

S. 27 1/2 x 19 5/8 in. (69.9 x 49.8 cm)

Numbered 484/600 in pencil, an unsigned impression (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

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Sotheby's London, *Banksy*, August 17, 2022, lot 19
Acquired at the above sale by the present owner

Literature

Ars Publicata, Banksy, 2004.03

Editions & Works on Paper

New York Auction / 15 February 2024 / 11am EST



101

Banksy

Jack and Jill (Police Kids)

2005

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

I. 17 3/4 x 25 1/2 in. (45.1 x 64.8 cm)

S. 19 5/8 x 27 1/2 in. (49.8 x 69.9 cm)

Signed, dated and numbered 151/350 in pencil (Pest Control identified this as a duplicate edition number, erroneously signed and numbered, there was also an unsigned edition of 350 and 22 artist's proofs), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Literature

Ars Publicata, Banksy, 2006.05

Editions & Works on Paper

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102

Various Artists

The Giants of the contemporary Chinese art

2005

The complete set of 10 lithographs and screenprints in colors, on Arches paper, the full sheets, with text and colophon, all loose (as issued), all contained in the original burgundy linen-covered portfolio.

all S. 29 1/4 x 21 5/8 in. (74.3 x 54.9 cm)

portfolio 30 5/8 x 22 1/2 in. (77.8 x 57.2 cm)

All signed, dated and numbered 71/99 in pencil (there were also 16 artist's proofs), published by Gallery Artside, Seoul.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Editions & Works on Paper

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103

KAWS

NO ONE'S HOME; STAY STEADY; and THE THINGS THAT COMFORT

2015

The complete set of three screenprints in colors, on Saunders Waterford paper, with full margins.

all I. various sizes

smallest S. 29 1/8 x 33 1/2 in. (74 x 85.1 cm)

largest S. 36 x 30 in. (91.4 x 76.2 cm)

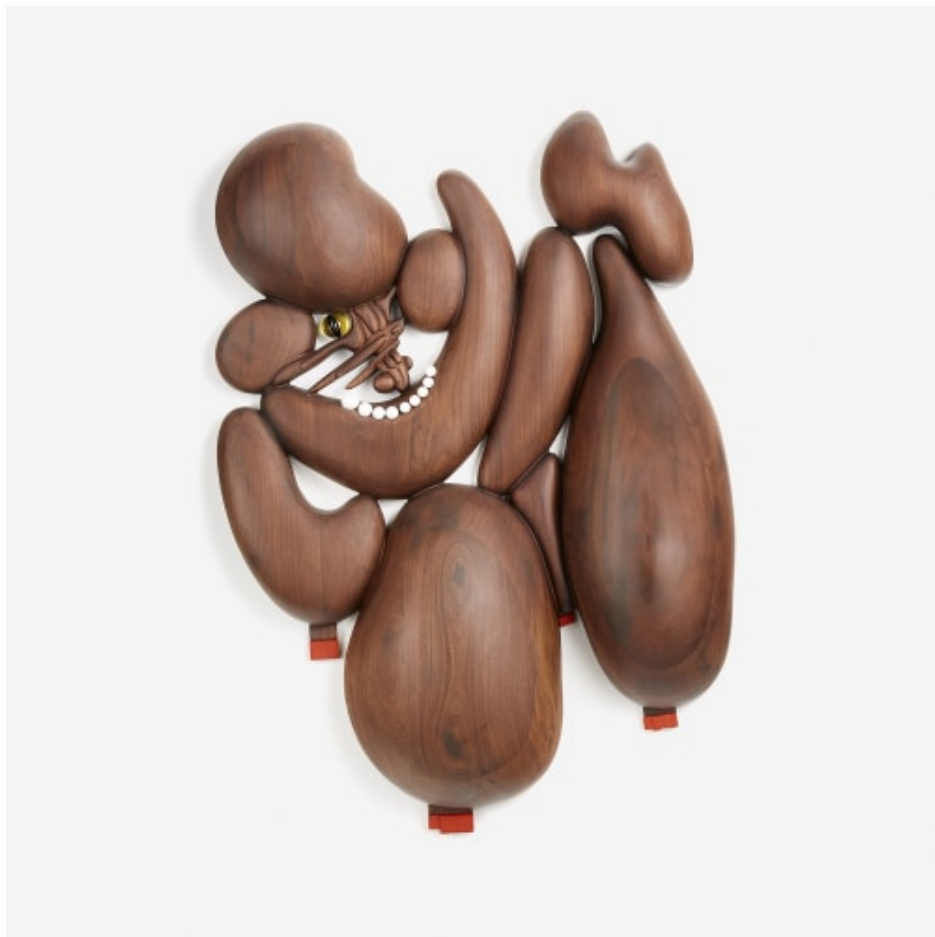
All signed, dated and numbered 45/250, 45/250 and 44/250 in pencil respectively (there were also 50 artist's proofs), published by Pace Editions, Inc., New York, all framed.

Estimate

\$40,000 — 60,000

[Go to Lot](#)





104

Susumu Kamijo

Dance For Me In The Dusk

2021

Polished walnut wood sculpture with glass and crystal resin details.

37 3/4 x 28 1/4 x 5 in. (95.9 x 71.8 x 12.7 cm)

Incised with numbering '4/75 ED' on the underside, published by Avant Arte, Amsterdam.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



“It’s not about the dog, a specific poodle. It’s more about the form that looks like a poodle.” —Susumu Kamijo

Susumu Kamijo is, perhaps, best known for his delightfully abstracted depictions of poodles. The intelligent and agile dogs take on a new impish character in Kamijo’s artistic hand. He was first introduced to poodles when visiting a dog show with his girlfriend Marta and was immediately taken with their immaculate coats. Since, he has sifted through thousands of images, sometimes using photographs of his own dogs, yet usually preferring those he uncovers on the internet. Ultimately, Kamijo selects his subject based simply on what he likes: “I definitely sometimes just choose an image because I know it’s going to be fun, and it’s going to look Pop, and happy, and it makes me feel good.”ⁱ *Dance For Me In The Dusk* translates his signature, fragmented style into a wall-mounted wooden sculpture, balancing the glamor of his canine muse with his penchant for darkly ambiguous narratives.

ⁱ Susumu Kamijo, *Poodles*, 12.



105

Roby Dwi Antono

KIRA (Burnished Gold)

2021

Cast bronze multiple with burnished gold finish and crystal resin tears, contained in the original foam-lined wooden box.

12 x 10 1/2 x 9 3/4 in. (30.5 x 26.7 x 24.8 cm)

Stamp signed and numbered 39/75 on the underside, additionally signed on the accompanying Certificate of Authenticity in black ink, published by Avant Arte, Amsterdam.

Estimate

\$4,000 — 6,000

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“My works are like a mirror in which I see a reflection of myself.” —Roby Dwi Antono

Roby Dwi Antono proffers a darkly endearing, emotionally-charged take on childhood nostalgia – pulling from his own hazy recollections of his childhood in Indonesia – through *KIRA (Burnished Gold)*, rendering one of his most distinctive characters in three-dimensional space as a bronze multiple. The careful placement of crystal resin tears under each of the character’s eyes imbues the otherwise robust bronze with the paradox of heroism and helplessness found throughout Dwi Antono’s practice. “I enjoy challenging myself to create works that can trigger an emotional response from other people,” Dwi Antono noted. “Everyone has their own interpretations and I love it when people attempt to decipher the perplexing images. All of this is part of the human experience that affects the concept and visual aspects of my works.”

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106

Keith Haring

The Bayer Suite

1982

The complete set of six offset lithographs in colors, on light transparent paper, the full sheets.

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

Signed in the plate, from the unsigned edition of 70, there were approximately 5 signed sets (not in Littmann), published by Bayer AG, on the occasion of the release of the medication Sali-Adalat, all framed, see condition report.

Estimate

\$8,000 — 12,000

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107

Raymond Pettibon

Untitled (When the Ground Becomes Hard and Firm)

2002

Etching and aquatint with hand-coloring in blue acrylic, on Rives BFK paper, with full margins.

I. 16 1/4 x 12 1/2 in. (41.3 x 31.8 cm)

S. 29 5/8 x 22 1/4 in. (75.2 x 56.5 cm)

Signed, dated and annotated 'A/P' in pencil (an artist's proof, the edition was 30 without hand-coloring, there were also approximately 7 artist's proofs), published by GEM, Museum of Contemporary Art, The Hague, Netherlands, framed.

Estimate

\$10,000 — 15,000

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"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

Raymond Pettibon grew up in Hermosa Beach, California, a location implicit to the wave and surfing images that have become his trademark motifs. With a short narrative written above the wave's crest, the present work showcases Pettibon's signature interplay between image and text, as well as his virtuosic graphic handling of water. As a small surfer catches an immense wave, *Untitled (When the Ground Becomes Hard and Firm)* inspires awe and terror at once, conjuring the sublime of nature and man's attempt to match it, freezing in time what may be an inevitable fate or a miraculous feat.



Katsushika Hokusai, *The Great Wave at Kanagawa* (from a Series of Thirty-six Views of Mount Fuji), circa 1830-32. The Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929.

Looking at Pettibon's great wave, one is reminded of Katsushika Hokusai's *Under the Wave off Kanagawa*, part of a series of *ukiyo-e* prints representing Japan's national culture and spirit. Otherwise known as *The Great Wave*, Hokusai's print features a breaking swell that is about to strike a trio of boats as if it were an enormous sea monster, symbolizing the irresistible force of

nature and the weakness of humans. The swell consumes the work's surface, dwarfing both Mount Fuji and the boats to convey an overwhelming sense of tension and dominance. The insignificance of man in the face of nature is heavily explored by a multitude of different cultures across various eras, with sources as diverse as the aforementioned Hokusai, to Song dynasty art exploring human survival against natural elements, to the "great American novel" *Moby-Dick*, the latter of which Pettibon clearly had a penchant for, as he created a limited-edition cover for the famous novel in 2020.

"Waves. To me, it's natural," Pettibon replied when asked about his favorite subject 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." Multilayered meanings arise from the all-consuming force of waves, in which the inconsequence of humankind is pitted against the magnanimity of Mother Nature. Poignantly, Pettibon's surfers, whilst they balance at the precipice of danger and exhilaration, never fall. Rather, they carry a sense of laid-back confidence and optimism—a nod to the artist's Southern Californian disposition.

This confidence is apparent in the text accompanying this surfing scene: "When the ground becomes hard and firm, I know where I am (the spectator knows where he is); nothing, in other words, need (no other words or lines can or would) prevent the March (and etching on) from being straight and true and strong."

Provenance

Private Collection, New York



108

Jeff Koons

Monkey Train (Dots)

2007

Screenprint and archival inkjet in colors, on Somerset paper, with full margins.

I. 28 1/4 x 21 7/8 in. (71.8 x 55.6 cm)

S. 32 3/4 x 26 in. (83.2 x 66 cm)

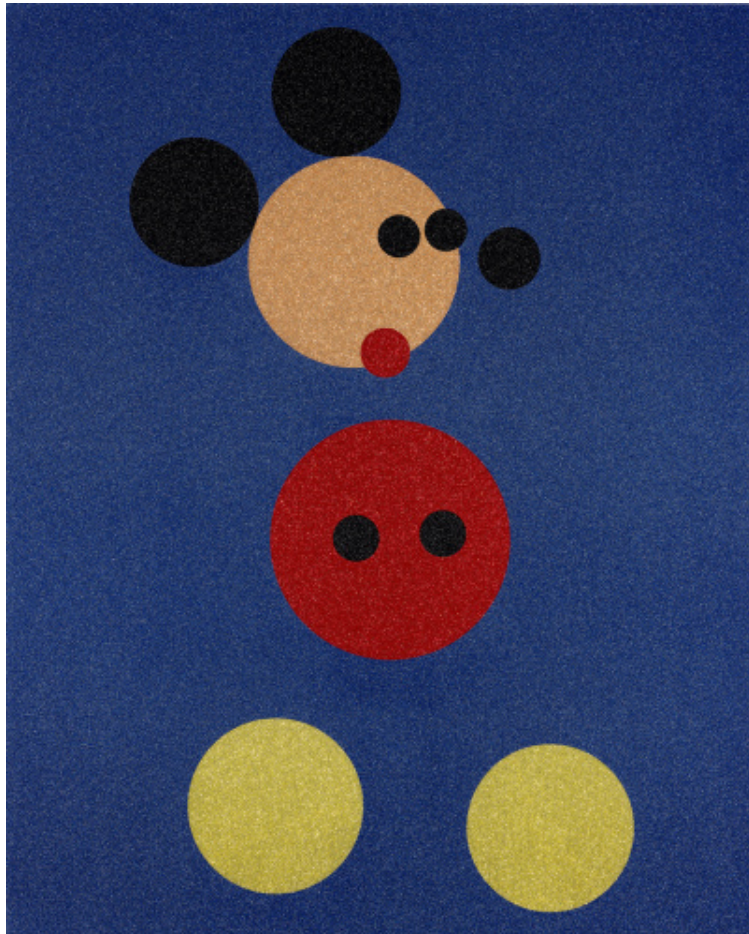
Signed, dated and numbered 'P.P. 4/5' in pencil (a printer's proof, the edition was 40 and 10 artist's proofs), published by American Friends of the Tel Aviv Museum of Art, New York, framed.

Estimate

\$8,000 — 12,000

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109

Damien Hirst

Mickey (Blue Glitter)

2016

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

S. 34 1/4 x 27 1/2 in. (87 x 69.9 cm)

Signed and numbered 86/150 in pencil on the reverse (there were also 10 artist's proofs), published by Other Criteria, London (with the artist's inkstamp on the reverse), framed.

Estimate

\$18,000 — 25,000

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110

Damien Hirst

The Virtues (H. 9)

2021

The complete series of eight laminated giclée prints in colors, flush-mounted to aluminum with metal strainers on the reverse (as issued).

all 47 1/4 x 37 3/4 in. (120 x 95.9 cm)

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

Estimate

\$80,000 — 120,000

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“Cherry Blossoms are about beauty and life and death. They’re extreme – there’s something hopeful yet hopeless about them. They’re art but taken from nature....Blossoms are optimistic and bright yet fragile, just like we are.” —Damien Hirst

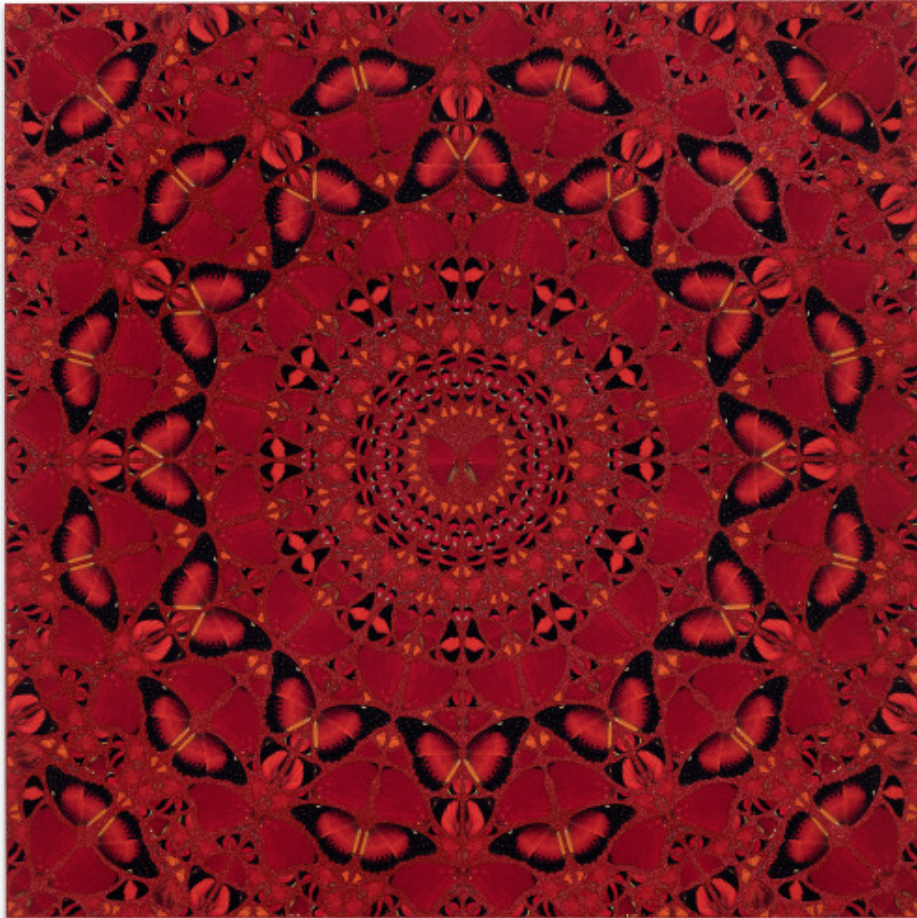
Damien Hirst’s eight-part series entitled *The Virtues* is inspired by Bushidō, the Japanese samurai code of ethics. In 1900, Nitobe Inazō published a book titled *Bushidō: The Soul of Japan*, which intended to explain the practice of Bushidō to western audiences. According to Nitobe, Bushidō literally translates to ‘Military-Knight-Ways’ and it is a set of rules that Japanese nobles were expected to maintain in their daily lives. This code is divided into eight virtues, which relate to various customs, such as the tea ceremony, and behaviors, such as tranquility in the face of danger. These Eight Virtues of Bushidō are Justice, Courage, Mercy, Politeness, Honesty, Honor, Loyalty, and Control, which form the individual titles of Hirst’s acclaimed series.

Literature

HENI Productions H9

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111

LOT OFFERED WITH NO RESERVE

Damien Hirst

Suiko, from The Empresses (H. 10-4)

2022

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

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

Signed in pencil and numbered (printed) 2250/3310 on the label affixed to the reverse, published by HENI Editions, London.

Estimate

\$2,000 — 3,000 •

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Literature

Heni Productions H10-4



112

Gerhard Richter

Tulips (P17)

2017

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

14 1/8 x 16 1/8 x 1 in. (35.9 x 41 x 2.5 cm)

This facsimile object is unsigned and numbered 236/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Editions, London (with their label affixed to the reverse).

Estimate

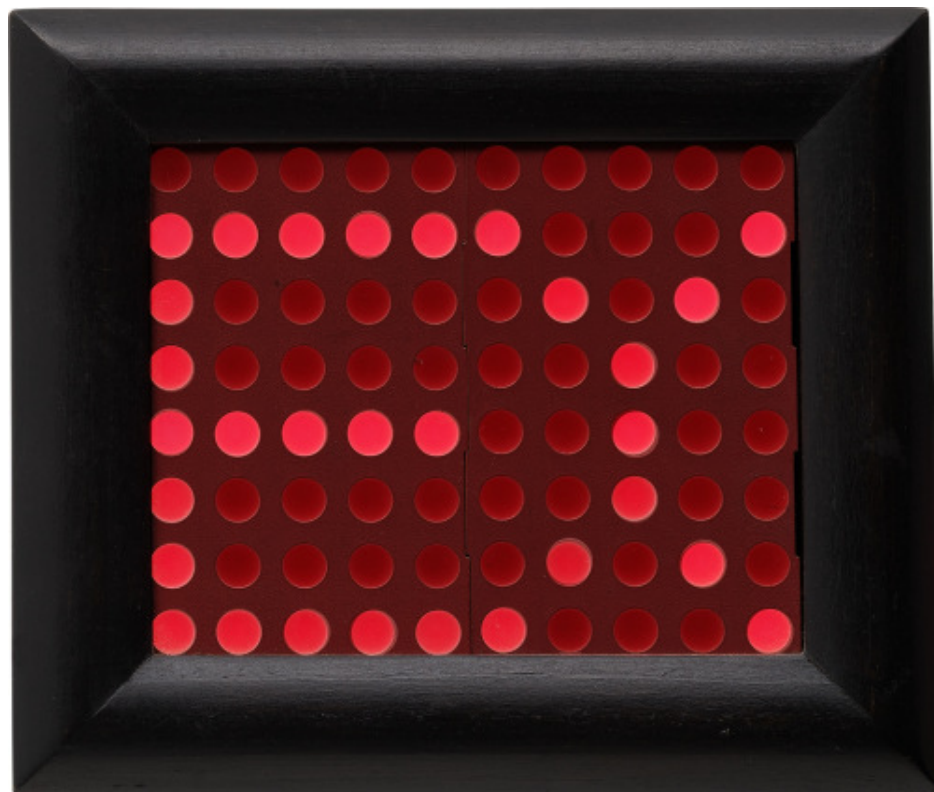
\$4,000 — 6,000

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Literature

HENI Productions P17



113

Jenny Holzer

Truism 1

1983-91

Electronic mini LED screen with red diodes, contained in the original black painted wood artist's specified frame.

3 3/4 x 4 1/2 x 1 1/8 in. (9.5 x 11.4 x 2.9 cm)

Incised with numbering '51' on the reverse (the edition was 100), published by the artist.

Estimate

\$2,000 — 3,000

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Literature

Ars Publicata, Jenny Holzer, 1991.01

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FROM THE COLLECTION OF MASTER PRINTER AND PUBLISHER JACOB SAMUEL

114

Tom Sachs

Space Hardware

2013

The complete set of eight etchings, on cut and pasted Gampi and Phillipine Chine collé to Somerset paper, with full margins, with justification page, all loose (as issued), all contained in the original fibrous white portfolio.

all I. various sizes

all S. 18 x 16 in. (45.7 x 40.6 cm)

portfolio 19 1/4 x 16 7/8 x 1 1/8 in. (48.9 x 42.9 x 2.9 cm)

All signed and numbered 12/12 in pencil (there were also 4 artist's proof sets), published by Edition Jacob Samuel, Santa Monica (with their blindstamp).

Estimate

\$7,000 — 10,000

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"I'm going to do small-format black and white, and if nobody likes it, I don't care. What I do is hardcore, extreme etching." —Jacob Samuel

With a traditional but maximally flexible approach, master printer and publisher Jacob Samuel was driven to prove that etching could be a successful and relevant contemporary medium; he would accomplish this goal through Edition Jacob Samuel, which published a range of collaborative projects with over 60 diverse and influential contemporary artists. Recently retired following an illustrious 48-year career, Samuel made a name for himself with his unconventional, often portable workshop that enabled him to bring the rigor and depth of old master etching to spaces beyond his printshop in Santa Monica. At the core of his practice as a master printer, Samuel understood that artists often work best and most naturally in their own studios while maintaining his dedication to etching and the physicality of its materials.

"I'm trying to emulate a level of craft that's important to me. Otherwise, it's just more junk." —Jacob Samuel

These intimate and skillful collaborations, in which Samuel would often be immersed in the artist's life over the course of their time together, resulted in beautifully deep, spectral, and detailed etchings that reflected the artist's overall practice, whether their background was in painting, sculpture, performance, or music. Samuel's breadth of knowledge, historical expertise, and unwavering commitment made him an ideal partner for artists new to the practice of etching. "It's all about honoring the spirit of the artist. It's their work. It's about actualizing their work and the medium that I know," Samuels declared. "My goal is to leave no fingerprints. All you see is the artist's work. I'm just another pencil. I'm just another brush. But I want the pencil to be sharpened really well."

Samuels is the subject of the current exhibition *New Ground: Jacob Samuel and Contemporary Etching* at the Museum of Modern Art, an institution which holds Edition Jacob Samuel's entire catalogue. On view through March 23, 2024, the exhibition draws from Samuel's expansive body of work to highlight his innovative approach to collaborating with contemporary artists, his career-defining commitment to etching, and the resulting works that push the limits of the traditional medium.

Video: https://www.youtube.com/watch?v=ByrsQzXNi_w&t=27s

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115

David Shrigley

A Gap In the Clouds

2020

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

S. 29 1/2 x 21 1/2 in. (74.9 x 54.6 cm)

Signed with initials, dated and numbered 74/125 in pencil (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

Estimate

\$1,200 — 1,800

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116

David Shrigley

Untitled (Dog Food)

2021

Unique acrylic painting, on Fabriano paper.

29 7/8 x 22 1/8 in. (75.9 x 56.2 cm)

Signed with initials and dated in pencil on the reverse, framed.

Estimate

\$5,000 — 7,000

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