

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT

Sale Interest: 133 Lots



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PHILLIPS

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT

Sale Interest: 133 Lots

Editions & Works on Paper

21 June 2023 10am EDT

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

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY030323 or Editions & Works on Paper.

Absentee and Telephone Bids

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Editions Department

Editions@phillips.com

212 940 1220

Editions & Works on Paper

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Sale Interest: 133 Lots



1
Alexander Calder
Le Noble chevalier (The Noble K...
Estimate \$800 — 1,200



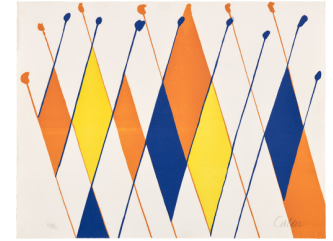
2
Alexander Calder
Untitled (Pin Wheel and Circles)
Estimate \$1,500 — 2,500



3
Alexander Calder
Le Crâne dans le nid (The Skull i...
Estimate \$2,000 — 3,000



4
Alexander Calder
Untitled
Estimate \$1,500 — 2,500



5
Alexander Calder
Un Drôle de poisson (A Funny Fi...
Estimate \$2,000 — 3,000



6
Alexander Calder
La Mousson (The Monsoon)
Estimate \$1,500 — 2,500



7
Alexander Calder
Le S et le O (The S and the O)
Estimate \$1,500 — 2,500



8
Alexander Calder
Les Scies (The Saws)
Estimate \$1,500 — 2,500



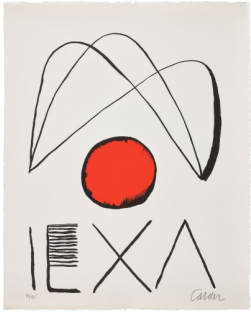
9
Alexander Calder
Horizontal Pyramides
Estimate \$1,500 — 2,500



10
Alexander Calder
Flat World
Estimate \$2,000 — 4,000

Editions & Works on Paper

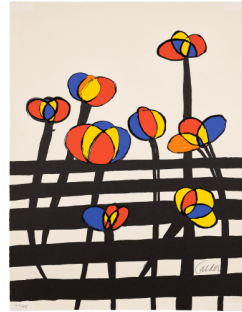
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11
Alexander Calder
El Círculo de Piedra (The Stone ...
Estimate \$800 — 1,200



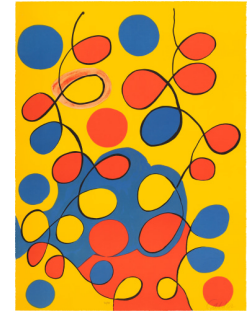
12
Alexander Calder
Untitled (Fiesta)
Estimate \$2,000 — 3,000



13
Alexander Calder
Untitled, from Calder, Magie Éol...
Estimate \$1,000 — 2,000



14
Alexander Calder
Abe Ribicoff
Estimate \$1,500 — 2,500



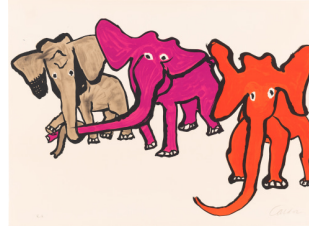
15
Alexander Calder
Tapestry
Estimate \$2,000 — 4,000



16
Alexander Calder
Taches de rousseur (Freckles), fr...
Estimate \$4,000 — 6,000



17
Alexander Calder
Homage to Euclid (Composition ...
Estimate \$3,000 — 5,000



18
Alexander Calder
Elephants, from Our Unfinished ...
Estimate \$3,000 — 4,000



19
Alexander Calder
Seal, from Our Unfinished Revol...
Estimate \$2,000 — 3,000



20
Alexander Calder
Lion and Tamer
Estimate \$1,500 — 2,500

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21
Alexander Calder
Un Patriote (A Patriot)
Estimate \$1,500 — 2,500



22
Alexander Calder
Galactic System
Estimate \$3,000 — 5,000



23
Alexander Calder and ...
Lo Oscuro Invade (The Dark Inv...)
Estimate \$1,200 — 1,800



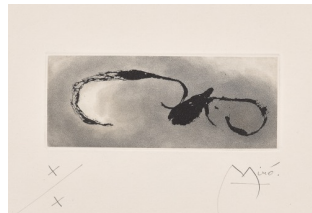
24
Alexander Calder
Flying Colors
Estimate \$3,000 — 5,000



25
Alexander Calder
Boomerang
Estimate \$1,000 — 2,000



26
Joan Miró
Escalade vers la lune (Climbing t...
Estimate \$7,000 — 10,000



27
Joan Miró
Sans le soleil, malgré les autres ...
Estimate \$800 — 1,200



28
Eduardo Chillida
Omar Khayyam Txiki (Little Om...
Estimate \$3,000 — 5,000



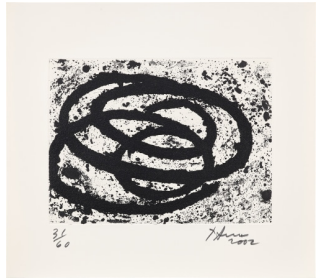
29
Conrad Marca-Relli
Multiple A; Multiple B; Multiple ...
Estimate \$2,000 — 3,000



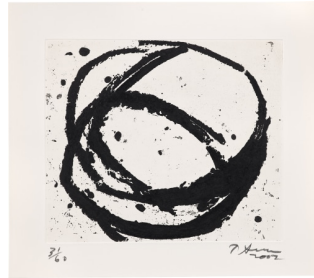
30
Richard Serra
Weight IX
Estimate \$10,000 — 15,000

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31
Richard Serra
Venice Notebook 2001, #15 (G. 1...
Estimate \$3,000 — 5,000



32
Richard Serra
Venice Notebook 2001, #17 (G. 1...
Estimate \$3,000 — 5,000



33
Richard Serra
Untitled (Film Forum Print) (G. 1...
Estimate \$2,000 — 3,000



34
Bernar Venet
Undetermined Line
Estimate \$8,000 — 12,000



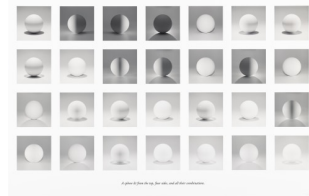
35
Vija Celmins
Saturn Stamps (R. 28)
Estimate \$2,000 — 3,000



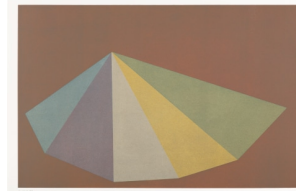
36
Vija Celmins
Untitled, from The Stars
Estimate \$3,000 — 5,000



37
Vija Celmins
Night Sky I (Reversed) (G. 1932, ...
Estimate \$5,000 — 7,000



38
Sol LeWitt
A Sphere Lit from the Top, Four ...
Estimate \$2,000 — 3,000



39
Sol LeWitt
Pyramids: plate #2 (K. 1987.03)
Estimate \$2,000 — 3,000



40
Richard Tuttle
Entertaining...
Estimate \$1,000 — 2,000

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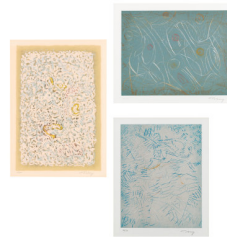
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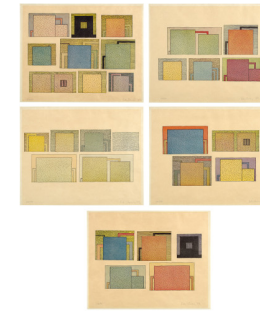
41
Richard Tuttle
Plastic History (Portfolio)
Estimate \$800 — 1,200



42
Tauba Auerbach
Plate Distortion II
Estimate \$2,000 — 3,000



43
Mark Tobey
Renaissance of a Flower; Paean;...
Estimate \$1,500 — 2,500



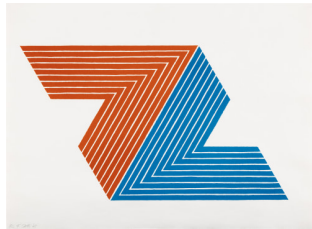
44
Peter Halley
A Tour of the Monuments of Pas...
Estimate \$1,000 — 2,000



45
Robert Motherwell
La Casa de la Mancha (E. & B. 3...
Estimate \$3,000 — 5,000



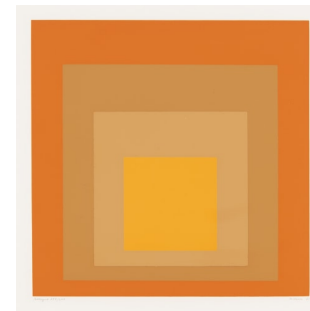
46
Frank Stella
Polar Co-ordinates IV, from Pola...
Estimate \$3,000 — 5,000



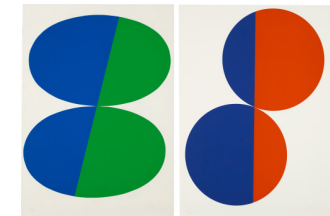
47
Frank Stella
Itata, from V Series (G. 76, A. 23)
Estimate \$3,000 — 5,000



48
Frank Stella
Gezira; and Gavotte, from Black...
Estimate \$5,000 — 7,000



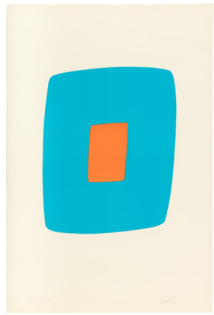
49
Josef Albers
Allegro (D. 155)
Estimate \$1,000 — 2,000



50
Leon Polk Smith
Volair Constellation Series: two ...
Estimate \$2,000 — 3,000

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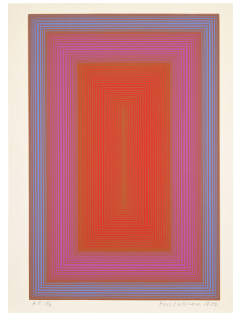
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51
Ellsworth Kelly
Light Blue with Orange (Bleu cla...
Estimate \$5,000 — 7,000



52
Larry Zox
Stencil Series: three plates
Estimate \$1,800 — 2,500



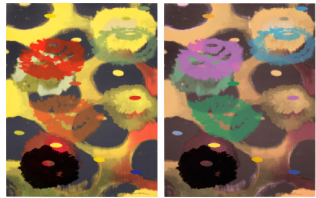
53
Richard Anuszkiewicz
Silent Red
Estimate \$900 — 1,200



54
Taub Auerbach
Fold Slice Topo II
Estimate \$1,500 — 2,500



55
Ross Bleckner
Chaperone
Estimate \$2,000 — 3,000



56
Ross Bleckner
PS I; and PS II
Estimate \$1,500 — 2,500



57
Helen Frankenthaler
Painted Book Cover
Estimate \$15,000 — 25,000



58
Helen Frankenthaler
Flirt (R. p. 195)
Estimate \$5,000 — 7,000



59
Emma Webster
La Nouvelle Epoque (The New E...
Estimate \$2,000 — 3,000



60
Alex Katz
Blue Umbrella 2
Estimate \$30,000 — 50,000

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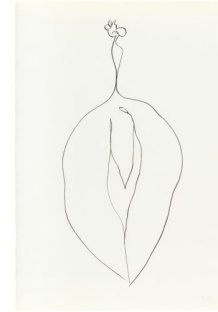
61
Alex Katz
White Visor (S. 381)
Estimate \$25,000 — 35,000



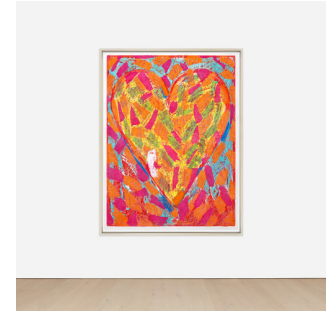
62
Alex Katz
Late Summer Flowers
Estimate \$10,000 — 15,000



63
Ellsworth Kelly
Melon Leaf (Feuille de Melon), f...
Estimate \$4,000 — 6,000



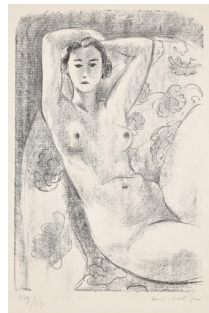
64
Ellsworth Kelly
Seaweed (Algue), from Suite of ...
Estimate \$4,000 — 6,000



65
Jim Dine
The White Foot (B. 101)
Estimate \$20,000 — 30,000



66
Tom Wesselmann
Helen Nude (W.P.I. P816)
Estimate \$8,000 — 12,000



67
Henri Matisse
Nu assis dans un fauteuil au déc...
Estimate \$7,000 — 10,000



68
After Pablo Picasso
Jacqueline à l'Atelier (Jacqueline...
Estimate \$10,000 — 15,000



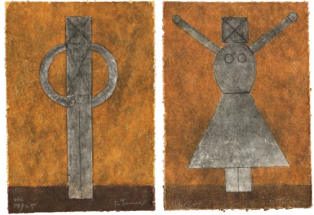
69
Pablo Picasso
Deux femmes se reposant (Two ...
Estimate \$6,000 — 9,000



70
Françoise Gilot
Young Girl and Pelican
Estimate \$1,500 — 2,000

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71
Rufino Tamayo
Hombre I (Man I); and Mujercita...
Estimate \$2,000 — 4,000



72
Henry Moore
Head of Girl and Reclining Figure...
Estimate \$600 — 800



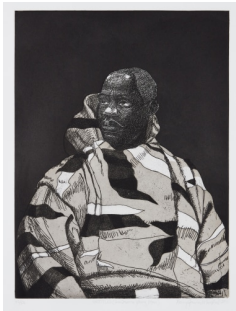
73
David Hockney
Gregory Reclining, from Friends ...
Estimate \$5,000 — 7,000



74
David Hockney
Joe McDonald, from Friends (G...
Estimate \$4,000 — 6,000



75
Kerry James Marshall
Untitled (Woman)
Estimate \$6,000 — 9,000



76
Kerry James Marshall
Untitled (Handsome Young Man)
Estimate \$6,000 — 9,000



77
John Currin
Milestones
Estimate \$6,000 — 9,000



78
Paul Cadmus
Two Boys on a Beach, No. 2 (D...
Estimate \$4,000 — 6,000



79
Eric Fischl
On the Beach, Blue
Estimate \$10,000 — 15,000



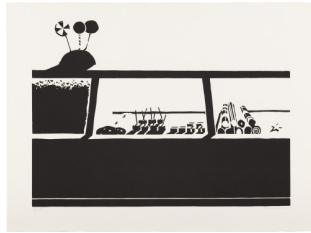
80
Malcolm Morley
Beach Scene with Parasailor
Estimate \$600 — 900

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81
Tom Wesselmann
Country Bouquet (W.P.I. E35)
Estimate \$60,000 — 90,000



82
Wayne Thiebaud
Candy Counter (State 1), from S...
Estimate \$3,000 — 5,000



83
Tom Wesselmann
Still Life, from New York Ten (W...
Estimate \$1,000 — 2,000



84
George Segal
Girl in a Chair (S. 1025)
Estimate \$2,000 — 3,000



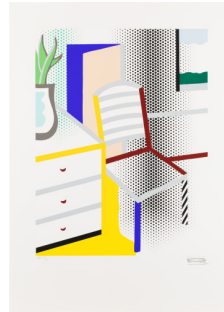
85
Claes Oldenburg
Baked Potato, from 7 Objects in ...
Estimate \$4,000 — 6,000



86
Claes Oldenburg
Apple Core - Spring (G. 1438, A. ...
Estimate \$1,000 — 2,000



87
Roy Lichtenstein
Brushstrokes (C. 45)
Estimate \$10,000 — 15,000



88
Roy Lichtenstein
Interior with Chair, from the Leo ...
Estimate \$12,000 — 18,000



89
Roy Lichtenstein
Modern Sculpture with Aperture...
Estimate \$4,000 — 6,000



90
Jeff Koons
Diamond (Red)
Estimate \$12,000 — 18,000

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91
James Rosenquist
Paper Clip (G. 71)
Estimate \$3,000 — 5,000



92
Mel Ramos
Devil Doll (H. p. 56)
Estimate \$700 — 1,000



93
Emily Mae Smith
Medusa
Estimate \$3,000 — 5,000



94
Lari Pittman
Existential and Needy (C. p. 335)
Estimate \$400 — 600



95
Kenny Scharf
Blimy
Estimate \$1,000 — 1,500



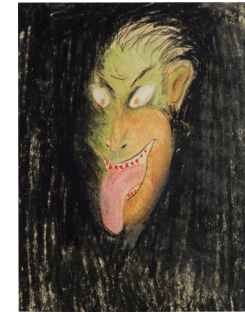
96
Takashi Murakami
AND THEN Black
Estimate \$1,000 — 2,000



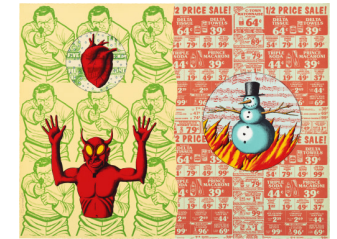
97
Takashi Murakami
Killer Pink
Estimate \$2,000 — 3,000



98
Yoshitomo Nara
Miss Spring
Estimate \$3,000 — 5,000



99
Calvin Marcus
Untitled
Estimate \$400 — 600



100
David Wojnarowicz
Fire & Water, from Four Elements
Estimate \$3,000 — 5,000

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101
Pablo Picasso
Sueño y mentira de Franco I & II ...
Estimate \$7,000 — 10,000



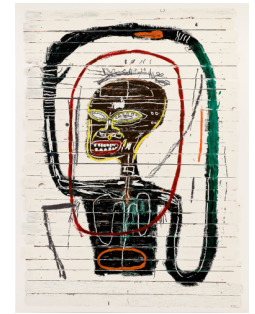
102
Roy Lichtenstein
Morton A. Mort, from Expressio...
Estimate \$10,000 — 15,000



103
Keith Haring
Untitled (Free South Africa): on...
Estimate \$20,000 — 30,000



104
Keith Haring
Catalogue Dedication
Estimate \$6,000 — 9,000



105
After Jean-Michel Bas...
Flexible
Estimate \$60,000 — 90,000



106
Huma Bhabha
Reconstructions
Estimate \$8,000 — 12,000



107
Kara Walker
The Bush; Skinny; and De-boning
Estimate \$3,000 — 5,000



108
William Kentridge
Panic Picnic, from Sleeping on G...
Estimate \$2,000 — 3,000



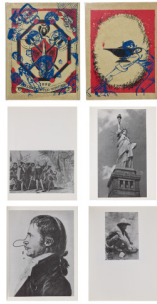
109
Mike Kelley and Tony ...
Poetics Country (S. p. 414)
Estimate \$800 — 1,200



110
Raymond Pettibon
Thinking of You
Estimate \$12,000 — 18,000

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111
Mike Kelley
Reconstructed History
Estimate \$1,000 — 2,000



112
Bruce Nauman
Untitled (Hands)
Estimate \$1,200 — 1,800



113
Jadé Fadojutimi
Clustering Thoughts
Estimate \$5,000 — 7,000



114
Julie Mehretu
Fracture
Estimate \$3,000 — 5,000



115
Glenn Ligon
Draft
Estimate \$3,000 — 5,000



116
Chakaia Booker
Untitled
Estimate \$800 — 1,200



117
Faith Ringgold
Here Comes Moses, from Jones ...
Estimate \$2,000 — 3,000



118
Jordi Ribes
The Green Partner
Estimate \$1,500 — 2,500



119
This lot is no longer available.

120
Andy Warhol
Liza Minnelli at Halston's House...
Estimate \$2,000 — 3,000

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121
Anna Weyant
Robes
Estimate \$2,000 — 3,000



122
Alex Israel
The Big Chill; Maltese Falcon; ...
Estimate \$8,000 — 12,000



123
Robert Longo
Tiger
Estimate \$15,000 — 25,000



124
Gerhard Richter
P-16 (Flow)
Estimate \$8,000 — 12,000



125
Damien Hirst
Superstition
Estimate \$4,000 — 6,000



126
Daniel Arsham
Future Relic 03 (Clock)
Estimate \$1,500 — 2,500



127
Doug Starn and Mike ...
Double Rembrandt (with steps)
Estimate \$2,500 — 3,500



128
Ed Ruscha
Various Small Fires; Some Los A...
Estimate \$2,500 — 3,500



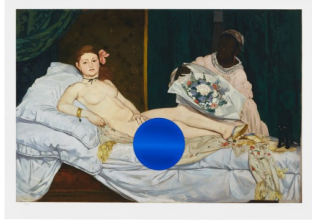
129
Matthew Barney
Cremaster: Field Suite
Estimate \$1,000 — 2,000



130
Banksy
No Ball Games (Grey)
Estimate \$30,000 — 40,000

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131

Jeff Koons

Gazing Ball (Manet Olympia)

Estimate \$18,000 — 25,000



132

Damien Hirst

The Empresses (H. 10)

Estimate \$12,000 — 18,000

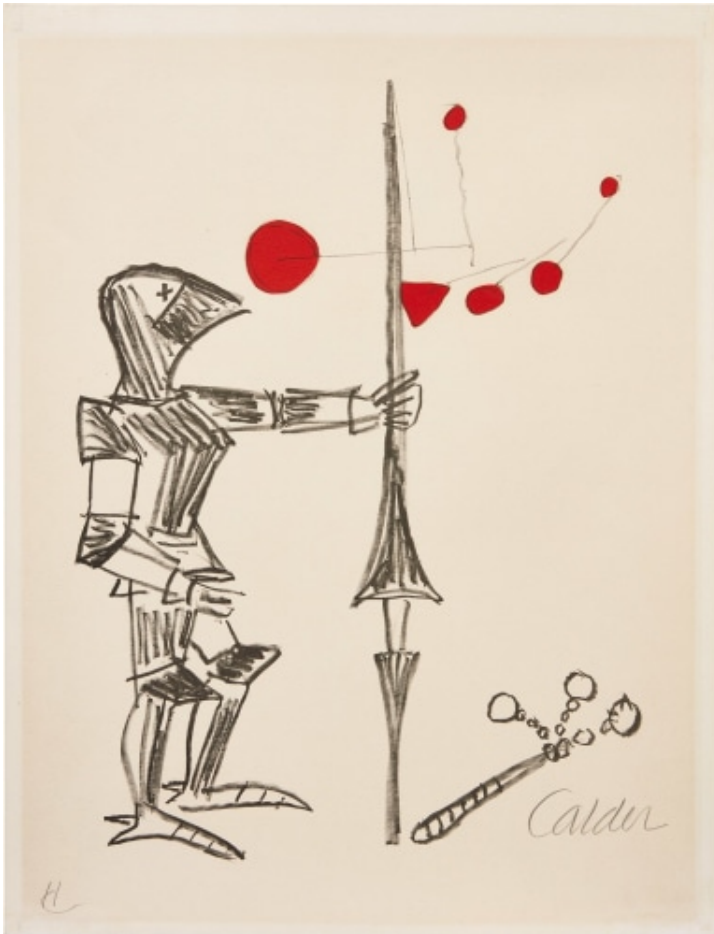


133

Ai Weiwei

Artist's Hand

Estimate \$2,500 — 3,500



1

Alexander Calder

Le Noble chevalier (The Noble Knight)

1960

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

I. 15 x 11 in. (38.1 x 27.9 cm)

S. 17 5/8 x 13 5/8 in. (44.8 x 34.6 cm)

Signed and annotated 'HC' in pencil (an hors commerce, the edition was 150), published by Maeght, Paris, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



Literature
Maeght 651



2

Alexander Calder

Untitled (Pin Wheel and Circles)

1960

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

I. 23 5/8 x 18 3/8 in. (60 x 46.7 cm)

S. 25 5/8 x 19 5/8 in. (65.1 x 49.8 cm)

Signed in black ink and numbered 63/100 in pencil, published by London Arts, Detroit, see condition report, unframed.

Estimate

\$1,500 — 2,500

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3

Alexander Calder

Le Crâne dans le nid (The Skull in the Nest)

1961

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

I. 10 3/4 x 14 3/4 in. (27.3 x 37.5 cm)

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

Signed and numbered 68/90 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

Estimate

\$2,000 — 3,000

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Literature
Maeght 660

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4

Alexander Calder

Untitled

1964

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

S. 19 5/8 x 25 5/8 in. (49.8 x 65.1 cm)

Signed in black ink and numbered 66/100 in pencil, published by Solomon R. Guggenheim Museum, New York, see condition report, unframed.

Estimate

\$1,500 — 2,500

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5

Alexander Calder

Un Drôle de poisson (A Funny Fish)

1965

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

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

Signed and numbered 68/90 in pencil, published by Maeght, Paris, see condition report, framed.

Estimate

\$2,000 — 3,000

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Literature

Maeght Editeur, *Catalogue des Lithographies et Eaux-fortes originales 1*, p. 31

Maeght Editeur, *Eaux-Fortes et Lithographies Originales, Derriere Le Miroir Affiches, 1964-1965*,

Calder entry 11

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6

Alexander Calder

La Mousson (The Monsoon)

1965

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

S. 29 7/8 x 22 in. (75.9 x 55.9 cm)

Signed and numbered 88/90 in pencil, published by Maeght, Paris, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Maeght Editeur, *Eaux-Fortes et Lithographies Originales, Derriere Le Miroir Affiches, 1964-1965*,
Calder entry 4

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



7

Alexander Calder

Le S et le O (The S and the O)

1969

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

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

Signed and numbered 70/75 in pencil, published by
Maeght, Paris, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Maeght Editeur, *Catalogue des Lithographies et Eaux-fortes originales 1*, p. 40

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



8

Alexander Calder

Les Scies (The Saws)

1965

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

I. 19 1/4 x 28 1/2 in. (48.9 x 72.4 cm)

S. 22 x 31 7/8 in. (55.9 x 81 cm)

Signed and numbered 39/90 in pencil, published by Maeght, Paris, see condition report, see condition report, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Maeght Editeur, *Eaux-Fortes et Lithographies Originales, Derriere Le Miroir Affiches, 1964-1965*,
Calder entry 2



9

Alexander Calder

Horizontal Pyramides

1974

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

S. 22 1/2 x 30 3/4 in. (57.2 x 78.1 cm)

Signed and annotated 'EA.' in pencil (an artist's proof, the edition was 100), published by Bank Street Atelier, New York, to benefit the Spanish Refugee Aid, New York, see condition report, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



10

Alexander Calder

Flat World

1970

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

I. 28 1/2 x 42 1/2 in. (72.4 x 108 cm)

S. 30 x 45 1/8 in. (76.2 x 114.6 cm)

Signed and numbered 68/100 in pencil, published by Maeght, Paris, unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)





11

Alexander Calder

El Círculo de Piedra (The Stone Circle): one plate

1971

Lithograph in colors, on wove Filicarta de Brugherio paper, with full margins.

I. 19 x 13 3/4 in. (48.3 x 34.9 cm)

S. 22 1/2 x 17 3/4 in. (57.2 x 45.1 cm)

Signed and numbered 90/125 in pencil (there was also an edition of 25 in Roman numerals), published by Grafica Uno, Milan, unframed.

Estimate

\$800 — 1,200

[Go to Lot](#)



'The *Círculo de piedra* adventure was born thanks to the friendship with Carlos Franqui, who was introduced to me by Wilfredo Lam. I was in Cuba, in 1967, in the middle of the cold war, I remember that there were cannons under my hotel. All of Carlos's friends, including almost all the artists who would later create the *Círculo de piedra* three years later, were in Havana in '67 for the Salon de Mayo congress. I remember [Asger] Jorn, [Wilfredo] Lam, César [Baldaccini], [Antoni] Tapies, my wife Rita Gallè, [Alexander] Calder, [Valerio] Adami, the critic Guido Ballo. On that occasion I met Fidel Castro, to whom I gave a copy of my edition made with Lam *Apostroph Apocalypse*. Castro subsequently organized a graphic exhibition at the Casa de las Américas...

What interests me remains of the *Círculo de Piedra* is the common spirit of familiarity with Carlos Franqui, mine, and of all the artists, in the years of exile from Cuba. The folder is born without a precise commercial purpose and neither is there a union between artists and a movement... It was also born to support Carlos economically and that is why I left him a part of the edition. The portfolio is a project that—as you can imagine—has also cost a lot for the artists involved, but the enthusiasm for our work has led us to bear the costs of the edition and each of the 15 artists was left with a copy of the work, as a reminder of the common project. Mirò was printed by Maeght in Saint-Paul-de-Vence, Jorn by Bramsen in Paris, Calder I printed it, because he was in Milan for the exhibition at Studio Marconi.' —Giorgio Upiglio

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



12

Alexander Calder

Untitled (Fiesta)

1973

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

S. 28 1/4 x 20 1/2 in. (71.8 x 52.1 cm)

Signed and numbered 80/99 in pencil (there was also an edition of 50 in Roman numerals on Japan paper), unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





13

Alexander Calder

Untitled, from Calder, Magie Éolienne (Calder, Aeolian Magic)

1972

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

S. 25 1/2 x 19 1/2 in. (64.8 x 49.5 cm)

Signed and numbered 29/75 in pencil (there were also 7 artist's proofs and 20 hors commerce), published by Société Internationale d'Art XXe Siècle, Paris, unframed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)





14

Alexander Calder

Abe Ribicoff

1974

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

S. 31 1/8 x 23 1/4 in. (79.1 x 59.1 cm)

Signed and numbered 77/90 in pencil (there were also some artist's proofs), published by George J. Goodstadt Inc., New York, unframed

Estimate

\$1,500 — 2,500

[Go to Lot](#)



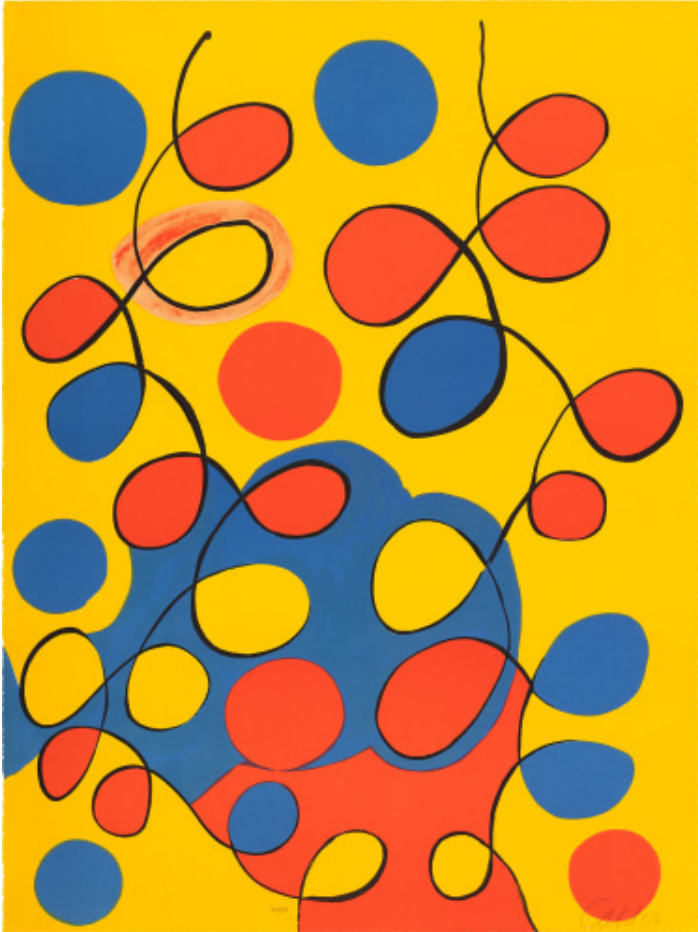
Alexander Calder

George Goodstadt worked closely with Alexander Calder during the 1970's when he was Calder's American publisher. They produced many limited editions from Calder's original gouaches. Quite often during those years, George traveled to France to have many of the limited editions printed in Paris and then onto Calder's studio in Saxe, France, where Calder hand signed the prints. They were then shipped back to the US for sale through Bank Street Atelier. - Goodstadt Gallery

Abraham 'Abe' Ribicoff (1910-1998) was an American politician that served as Connecticut House Representative (1949 to 1953), Connecticut Governor (1955-1961), U.S. Secretary of Health, Education, and Welfare (1961-1962), and U.S. Senator (1963-1981). As Governor, Ribicoff argued for better spending on schools and welfare programs earning him a position as U.S. Secretary under President John F. Kennedy. As Senator, Ribicoff vehemently opposed Lyndon B. Johnson's actions during the Vietnam War. Alexander Calder created this lithograph in support of Ribicoff's 1974 Senate race where he faced off against Republican candidate James H. Brannen. The lithograph is reminiscent of another political poster by Calder McGovern for McGovern, which he created in 1972 in support of McGovern's run for president.

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



15

Alexander Calder

Tapestry

1975

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

S. 30 3/4 x 23 in. (78.1 x 58.4 cm)

Signed and numbered 70/90 in pencil, published by
George J. Goodstadt Inc., New York, unframed.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Alexander Calder

George Goodstadt worked closely with Alexander Calder during the 1970's when he was Calder's American publisher. They produced many limited editions from Calder's original gouaches. Quite often during those years, George traveled to France to have many of the limited editions printed in Paris and then onto Calder's studio in Saxe, France, where Calder hand signed the prints. They were then shipped back to the US for sale through Bank Street Atelier. - Goodstadt Gallery

Editions & Works on Paper

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16

Alexander Calder

Taches de rousseur (Freckles), from La Mémoire élémentaire

1976

Lithograph in colors, on Arches paper, the full sheet.
S. 20 3/8 x 28 3/8 in. (51.8 x 72.1 cm)

Signed and numbered 75/100 in pencil (there was also an edition of 50 in Roman numerals on Japan paper), published by Éditions de la Différence, Paris, unframed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Editions & Works on Paper

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17

Alexander Calder

Homage to Euclid (Composition IX), from La Mémoire élémentaire

1976

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

S. 20 1/2 x 28 1/4 in. (52.1 x 71.8 cm)

Signed and numbered 78/100 in pencil (there was also an edition of 50 in Roman numerals on Japan paper), published by Éditions de la Différence, Paris, unframed.

Estimate

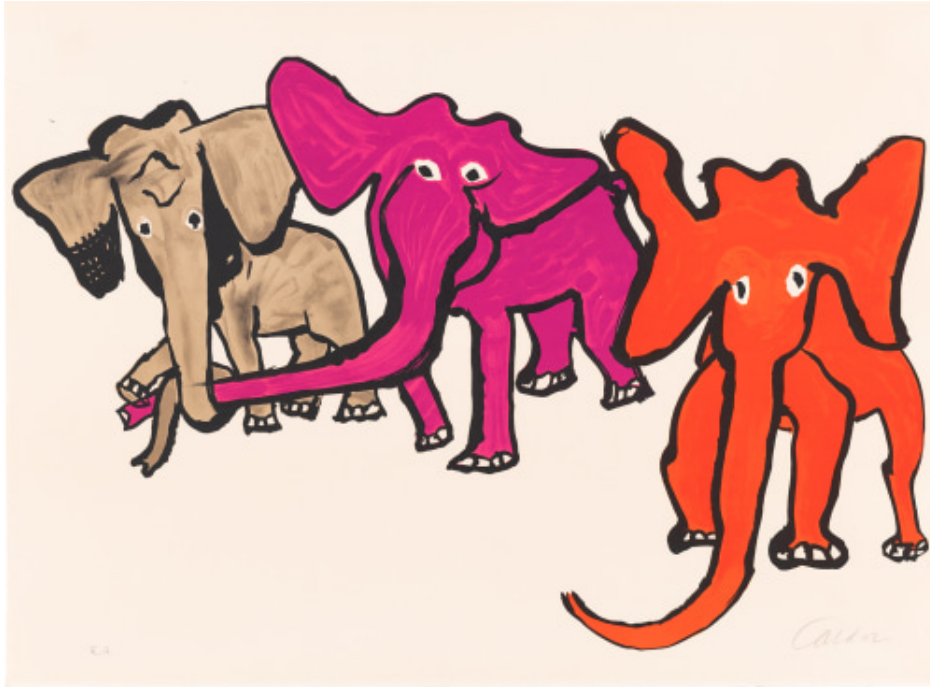
\$3,000 — 5,000

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Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



18

Alexander Calder

Elephants, from Our Unfinished Revolution

1976

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

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

Signed and annotated 'E.A.' in pencil (an artist's proof, the edition was 175), published by Alba Editions, Inc., New York, to aid the National Emergency Civil Liberties Committee, framed.

Estimate

\$3,000 — 4,000

[Go to Lot](#)





19

Alexander Calder

Seal, from Our Unfinished Revolution

1976

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

I. 19 3/4 x 29 1/4 in. (50.2 x 74.3 cm)

S. 21 7/8 x 29 7/8 in. (55.6 x 75.9 cm)

Signed and numbered 2/175 in pencil, published by Alba Editions, New York, to aid the National Emergency Civil Liberties Committee, see condition report, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





20

Alexander Calder

Lion and Tamer

1974

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

I. 20 1/2 x 28 1/4 in. (52.1 x 71.8 cm)

S. 22 7/8 x 31 1/2 in. (58.1 x 80 cm)

Signed and annotated 'E.A.' in pencil (an artist's proof, the edition was 75), published by George J. Goodstadt Inc., New York, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Alexander Calder

George Goodstadt worked closely with Alexander Calder during the 1970's when he was Calder's American publisher. They produced many limited editions from Calder's original gouaches. Quite often during those years, George traveled to France to have many of the limited editions printed in Paris and then onto Calder's studio in Saxe, France, where Calder hand signed the prints. They were then shipped back to the US for sale through Bank Street Atelier. - Goodstadt Gallery



21

Alexander Calder

Un Patriote (A Patriot)

1975

Lithograph in colors, on Arches paper watermarked 'Maeght', with full margins.

I. 14 3/4 x 9 1/4 in. (37.5 x 23.5 cm)

S. 27 7/8 x 15 1/4 in. (70.8 x 38.7 cm)

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

Estimate

\$1,500 — 2,500

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Editions & Works on Paper

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22

Alexander Calder

Galactic System

1976

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

S. 20 3/8 x 28 1/4 in. (51.8 x 71.8 cm)

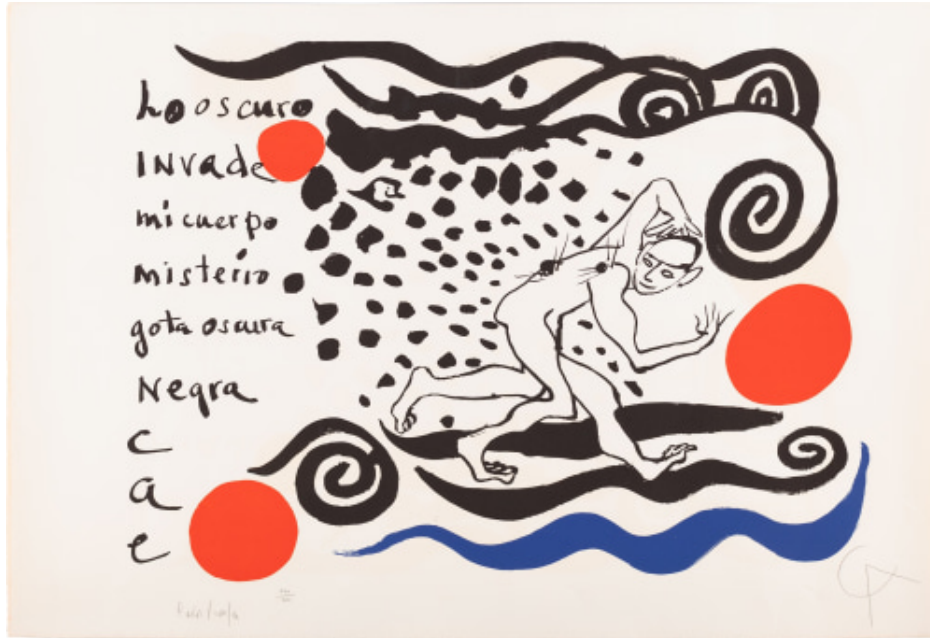
Signed and numbered 76/100 in pencil, published by Éditions de la Différence, Paris, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





23

Alexander Calder and Carlos Franqui

Lo Oscuro Invade (The Dark Invades)

1970

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

I. 24 x 33 in. (61 x 83.8 cm)

S. 28 1/4 x 41 1/2 in. (71.8 x 105.4 cm)

Signed by both artists (Calder with initials) and numbered 170/500 in pencil, unframed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



Editions & Works on Paper

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24

Alexander Calder

Flying Colors

1974

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

all S. 28 1/4 x 20 1/2 in. (71.8 x 52.1 cm)

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

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



25

LOT OFFERED WITH NO RESERVE

Alexander Calder

Boomerang

1974

Lithograph in colors, on Arches paper, the full sheet.
S. 43 3/4 x 30 1/8 in. (111.1 x 76.5 cm)

With printed signature, from the edition of 750,
published by Transworld Art, New York, framed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)





26

Joan Miró

Escalade vers la lune (Climbing to the Moon) (D. 496)

1969

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

S. 41 x 29 in. (104.1 x 73.7 cm)

Signed and numbered 29/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Literature

Jacques Dupin 496



27

Joan Miró

Sans le soleil, malgré les autres astres, il ferait nuit, Héraclite d'Éphèse (Without the Sun, Despite the Other Stars, it Would be Night, by Heraclitus of Ephesus): one plate (see D. 400, see C. bks. 98)

1965

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

I. 2 1/4 x 5 5/8 in. (5.7 x 14.3 cm)

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

Signed and numbered 'X/X' in pencil (one of 10 proofs in Roman numerals not mentioned in Dupin or Cramer, aside from the edition of 75), published by Maeght, Paris, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



Literature

see Jacques Dupin 400

see Patrick Cramer books 98



28

Eduardo Chillida

Omar Khayyam Txiki (Little Omar Khayyam) (K. 82007)

1982

Etching, on Segudo Santos paper, the full sheet.

S. 8 x 4 5/8 in. (20.3 x 11.7 cm)

Signed and numbered 48/50 in pencil (there were also 9 artist's proofs), published by Galerie Maeght, Zurich, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Martin van der Koelen 82007

Editions & Works on Paper

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29

Conrad Marca-Relli

Multiple A; Multiple B; Multiple C; Multiple D; and [Untitled]

1968-69

The set of five multiples, including four with screenprint, canvas and metal grommets, three on aluminum, one on board and one polyvinyl collage. all 18 x 18 in. (45.7 x 45.7 cm)

All signed, dated and numbered 7/50, 45/50, 46/50, 28/50 and 36/40 respectively, two in black ink and three incised, all published by Marlborough Graphics, all unframed, New York.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Marlborough Graphics

Acquired from the above by the present owner, 1980



30

Richard Serra

Weight IX

2013

Monumental etching, on Cottrell paper, the full sheet.

S. 69 x 59 in. (175.3 x 149.9 cm)

Signed, dated '2012' and numbered 14/22 in pencil, published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Editions & Works on Paper

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31

Richard Serra

Venice Notebook 2001, #15 (G. 1923, B.-W. 159)

2002

Etching, on Fabriano Tiegolo paper, with full margins.

I. 9 1/2 x 13 in. (24.1 x 33 cm)

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

Signed, dated and numbered 31/60 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1923

Silke von Berswordt-Wallrabe 159

Editions & Works on Paper

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32

Richard Serra

Venice Notebook 2001, #17 (G. 1926, B.-W. 161)

2002

Etching, on Fabriano Tiegolo paper, with full margins.

I. 11 3/4 x 13 3/4 in. (29.8 x 34.9 cm)

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

Signed, dated and numbered 31/60 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1926

Silke von Berswordt-Wallrabe 161

Editions & Works on Paper

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33

Richard Serra

Untitled (Film Forum Print) (G. 1417, B.-W. 57)

1990

Screenprint, on PTI Supra paper, with full margins.

I. 24 3/4 x 18 3/8 in. (62.9 x 46.7 cm)

S. 26 1/4 x 19 1/2 in. (66.7 x 49.5 cm)

Signed, dated and numbered 128/500 in pencil (there were also 100 artist's proofs), published by Film Forum, New York (with the Gemini G.E.L. blindstamps), unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1417

Silke von Berswordt-Wallrabe 57



34

Bernar Venet

Undetermined Line

1986

Unique charcoal drawing with collage, on heavy wove paper.

15 3/4 x 14 1/2 in. (40 x 36.8 cm)

Signed, titled and dated in pencil on the reverse, framed.

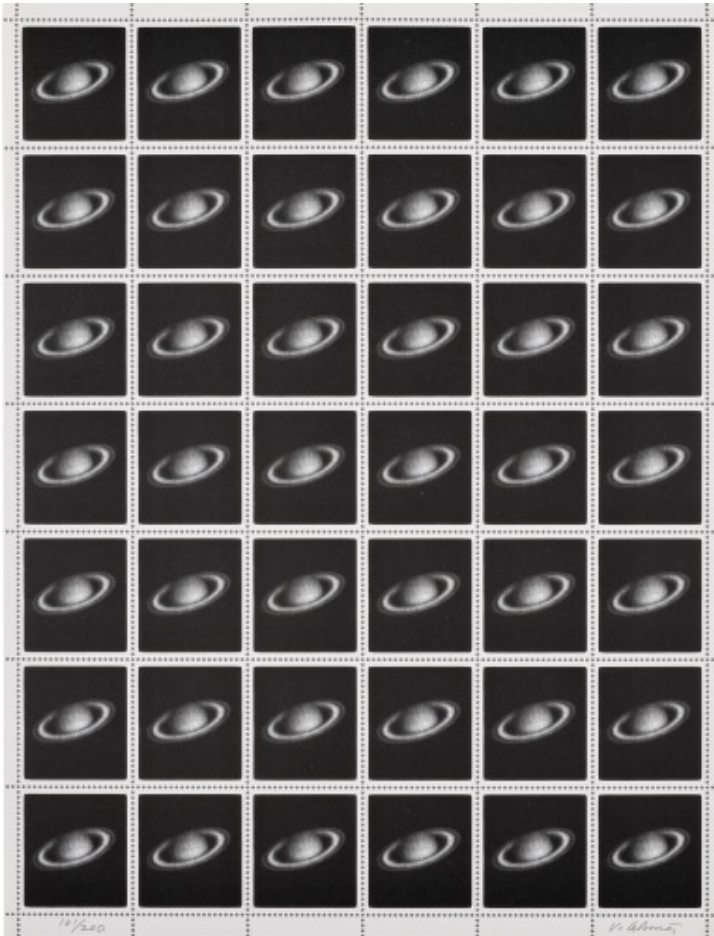
Estimate

\$8,000 — 12,000

[Go to Lot](#)



“I paint with reason, not passion, in that way I am like a scientist” —Bernar Venet



35

Vija Celmins

Saturn Stamps (R. 28)

1995

Offset lithograph, on wove paper with perforation, the full sheet.

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

Signed and numbered 161/200 in pencil (there were also 30 artist's proofs), published by Richard Anderson Fine Art, New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Samantha Rippner 28



36

Vija Celmins

Untitled, from The Stars

2005

Etching and aquatint, on Gampi Chine collé to wove paper, with full margins.

I. 10 3/4 x 13 3/4 in. (27.3 x 34.9 cm)

S. 13 x 16 in. (33 x 40.6 cm)

Signed and numbered 'AP 11/20' in pencil (an artist's proof, the edition was 130), published by The Museum of Modern Art, New York, framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





37

Vija Celmins

Night Sky I (Reversed) (G. 1932, R. 38)

2002

Photogravure, aquatint and drypoint in colors, on Hahnemühle Copperplate paper, with full margins.

I. 15 1/2 x 19 1/4 in. (39.4 x 48.9 cm)

S. 21 x 24 1/2 in. (53.3 x 62.2 cm)

Signed, dated and numbered 7/65 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1932

Samantha Rippner 38



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

38

LOT OFFERED WITH NO RESERVE

Sol LeWitt

*A Sphere Lit from the Top, Four Sides, and all their
Combinations (Composite) (K. 2004.07)*

2004

Inkjet print, on Hahnemühle paper, with full margins.

I. 20 1/2 x 33 7/8 in. (52.1 x 86 cm)

S. 24 x 35 7/8 in. (61 x 96.2 cm)

Signed, dated and numbered 11/19 in pencil (there
were also 6 artist's proofs), published by Fraenkel
Gallery, San Francisco, unframed.

Estimate

\$2,000 — 3,000 •

[Go to Lot](#)



“I think a good dealer is also a collector.” —Rosa Esman

Rosa and Aaron Esman assembled an outstanding collection of Modern, Post-War, and Contemporary art over the course of their seventy-year marriage. The collection’s highlights mirror that of Rosa’s career as a gallerist and edition publisher with the strong support of Aaron, a psychoanalyst and passionate collector, with interests in Modernism, Dada, Russian Constructivism, and American Pop Art taking center stage. Rosa began publishing portfolios of prints by contemporary artists in the 1960s. Editions such as the New York Ten Portfolio, 1965, Seven Objects In A Box, 1966, and Ten from Leo Castelli, 1968, which featured works by rising contemporary artists such as Andy Warhol, Roy Lichtenstein, Claes Oldenburg, and Robert Rauschenberg, pioneered the field of artist’s editions. Her eponymous gallery exhibited in Manhattan for over twenty years, and she was a founding partner of Ubu Gallery, which is still in operation today.

When asked about her wide artistic tastes in 2009, Rosa emphasized her love of drawing, “the quintessential bit of the art,” which can be seen across the Esman collection, regardless of genre.

Art was one of several passions that Rosa and Aaron shared, even when they began dating in the early 1950s. In 1952, they bought their first artwork together, a drawing by Miró, initiating their shared pursuit of inspired collecting that would continue for the rest of their lives. Rosa recalled: “sometimes we look at something, and I say, ‘Oh, isn’t that marvelous?’ and Aaron would respond, ‘It’s for us.’” Founded in lifelong love, the Collection of Rosa and Aaron Esman gives a unique vision of the art movements of the 20th century that shaped New York’s art scene.



Rosa and Aaron Esman, Madrid, 1963

Provenance

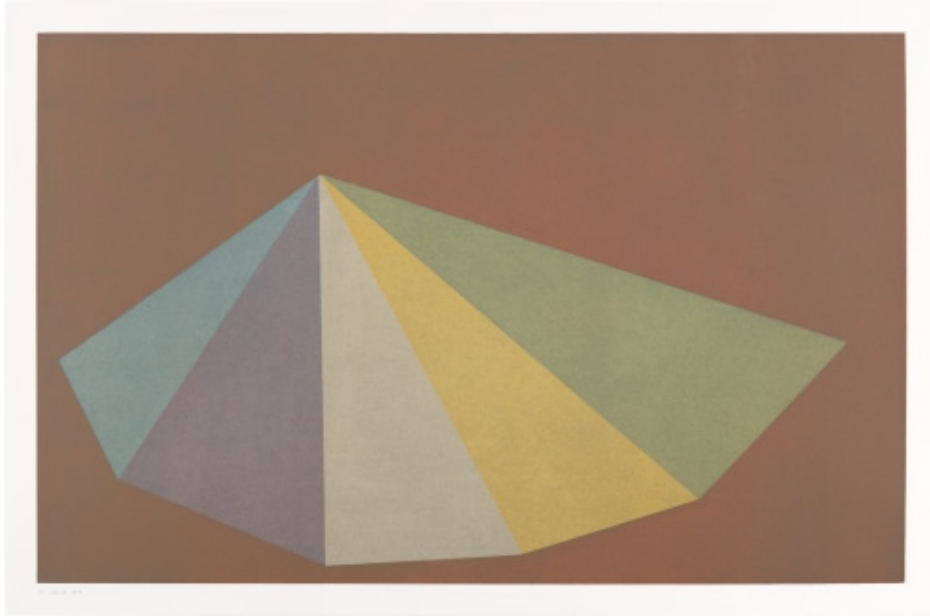
Fraenkel Gallery, San Francisco

Rosa and Aaron Esman, New York (acquired from the above, 2004)

Thence by descent to the present owners

Literature

Barbara Krakow Gallery 2004.07



39

Sol LeWitt

Pyramids: plate #2 (K. 1987.03)

1987

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

I. 20 3/4 x 32 3/4 in. (52.7 x 83.2 cm)

S. 23 1/4 x 35 1/8 in. (59.1 x 89.2 cm)

Signed and annotated 'RTP' in pencil (a right-to-print proof, the edition was 19 and 10 artist's proofs), published by Parasol Press Ltd., New York, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Barbara Krakow Gallery 1987.03

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

40

LOT OFFERED WITH NO RESERVE

Richard Tuttle

Entertaining...

2002

Letterpress, on pigmented and embossed Dieu Donné cotton paper, the full sheet, within a sugar pine with satin polyurethane finish and maple plywood wooden artist's presentation frame.

overall 20 x 11 1/2 x 1 1/2 in. (50.8 x 29.2 x 3.8 cm)

Signed with initials, dated and numbered 4/15 in pencil on the wood under the lower sheet edge, published by Editions Fawbush, New York.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)



In classic Tuttle fashion the piece blurs boundaries between sculpture, printmaking and the book arts... *Entertaining...* is a work about surface, materials and texture. It sits enigmatically on the table. At first it looks like something that should be hung on the wall. But after further viewing, *Entertaining...* quietly commands a relaxed space while laying flat on a horizontal surface. It's texture and color recall the earth, while the wooden element reminds us of architecture, and that the piece is clearly 'built'. It's clean lines and simple shape draw from Minimalism, but its texture and scale remind us how the sculpture was carefully and lovingly handmade. *Entertaining...* is yet another example of how Richard Tuttle continues to exact beauty and poetry out of the simplest materials, shapes and processes. – Editions Fawbush

"I think a good dealer is also a collector." —Rosa Esman

Rosa and Aaron Esman assembled an outstanding collection of Modern, Post-War, and Contemporary art over the course of their seventy-year marriage. The collection's highlights mirror that of Rosa's career as a gallerist and edition publisher with the strong support of Aaron, a psychoanalyst and passionate collector, with interests in Modernism, Dada, Russian Constructivism, and American Pop Art taking center stage. Rosa began publishing portfolios of prints by contemporary artists in the 1960s. Editions such as the New York Ten Portfolio, 1965, Seven Objects In A Box, 1966, and Ten from Leo Castelli, 1968, which featured works by rising contemporary artists such as Andy Warhol, Roy Lichtenstein, Claes Oldenburg, and Robert Rauschenberg, pioneered the field of artist's editions. Her eponymous gallery exhibited in Manhattan for over twenty years, and she was a founding partner of Ubu Gallery, which is still in operation today.

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Art was one of several passions that Rosa and Aaron shared, even when they began dating in the early 1950s. In 1952, they bought their first artwork together, a drawing by Miró, initiating their shared pursuit of inspired collecting that would continue for the rest of their lives. Rosa recalled: "sometimes we look at something, and I say, 'Oh, isn't that marvelous?' and Aaron would respond, 'It's for us.'" Founded in lifelong love, the Collection of Rosa and Aaron Esman gives a unique vision of the art movements of the 20th century that shaped New York's art scene.



Rosa and Aaron Esman, Madrid, 1963

Literature

Ars Publicata, Richard Tuttle, 2001.02



41

LOT OFFERED WITH NO RESERVE

Richard Tuttle

Plastic History (Portfolio)

1990

The complete set of three screenprints hand-colored with pigmented gelatin, on transparent cotton rag paper, each with a text page by René Descartes, Baruch Spinoza and Joseph Beuys respectively, on brown handmade paper with mica, each screenprint and associated text contained in a yellow paper folio, all contained in the original bookbinder's board portfolio.

all S. 26 x 19 1/4 in. (66 x 48.9 cm)

Signed and numbered 'T.P 12/10' in black ink on the inside portfolio cover (a trial proof set, the edition was 50), published by Wasserman Editions, Munich, 1991.

Estimate

\$800 — 1,200 •

[Go to Lot](#)



“...what is most to be noticed in all this is the generation of the animal spirits, which are like a very subtle wind, or rather like a very pure and lively flame....”

—René Descartes, *Discourse on Method, Discourse Number Five*, Penguin Books, 1968, page 72

“Many argue in this way. If all things follow from a necessity of the absolutely perfect nature of God, why are there so many imperfections in nature? Such, for instance, as things corrupt to the point of putridity, loathsome deformity, confusion, evil, sin, etc. But these reasoners are, as I have said, easily confuted, for the perfection of things is to be reasoned only from their own nature and power; things are not more or less perfect, according as they are serviceable or repugnant to mankind.”

—Baruch Spinoza, *The Ethics*, Citadel Press, 1957, page 80

“Materialism has worked out the principle of death. When one looks upon this as a Mysterium, it is nothing more than a repetition of the Mystery of Golgotha. At this point (i.e., the sacrifice of Christ), man is first incarnated. He lands on his feet on the earth and stands there firmly. Then, one can say: through materialism, man first became an earth-man. Before this, he swung a little over it. He came down slowly and he stood strongly in the middle of matter: then he had to get out of the conformity of matter. But nothing, such as there was in olden times to help him, either by spiritual forces, or by seers or mediums, or from high priests, or from druids, none of that will (now) help him; he has to do it for himself. Now man walks for himself.”

—Joseph Beuys, *Joseph Beuys: Life and Work*, Götz Adriani, Winfried Konnerts, and Karin Thomas, Barron's New York, page 274

Literature

Ars Publicata, Richard Tuttle, 1991.04 [1-6]



42

Tauba Auerbach

Plate Distortion II

2011

Aquatint in colors, on Kozo paper Chine collé to Revere paper, with full margins.

I. 24 1/2 x 34 in. (62.2 x 86.4 cm)

S. 44 x 33 5/8 in. (111.8 x 85.4 cm)

Signed, dated and numbered 9/35 in pencil (there were also 10 artist's proofs), published by Paulson Bott Press, Berkeley, California (with their blindstamp), unframed.

Estimate

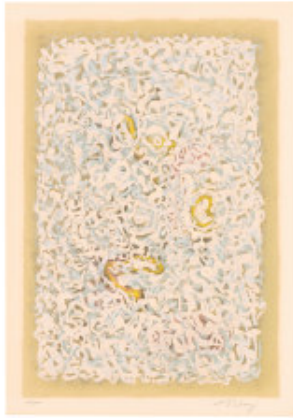
\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



43

LOT OFFERED WITH NO RESERVE

Mark Tobey

Renaissance of a Flower; Paeon; and Of Time and Age

1975

One lithograph and two etchings in colors, on Arches and Rives BFK papers, with margins.

all approx. I. 14 x 11 in. (35.6 x 27.9 cm) (one horizontal)

Renaissance of a Flower S. 24 5/8 x 19 5/8 in. (62.5 x 49.8 cm)

Paeon S. 18 7/8 x 21 1/2 in. (47.9 x 54.6 cm)

Of Time and Age S. 21 1/2 x 18 3/8 in. (54.6 x 46.7 cm)

All signed and numbered 116/150 in pencil, published by Transworld Art Corporation, New York (with their partial blindstamp on *Renaissance of Flower*), see condition report, all framed.

Estimate

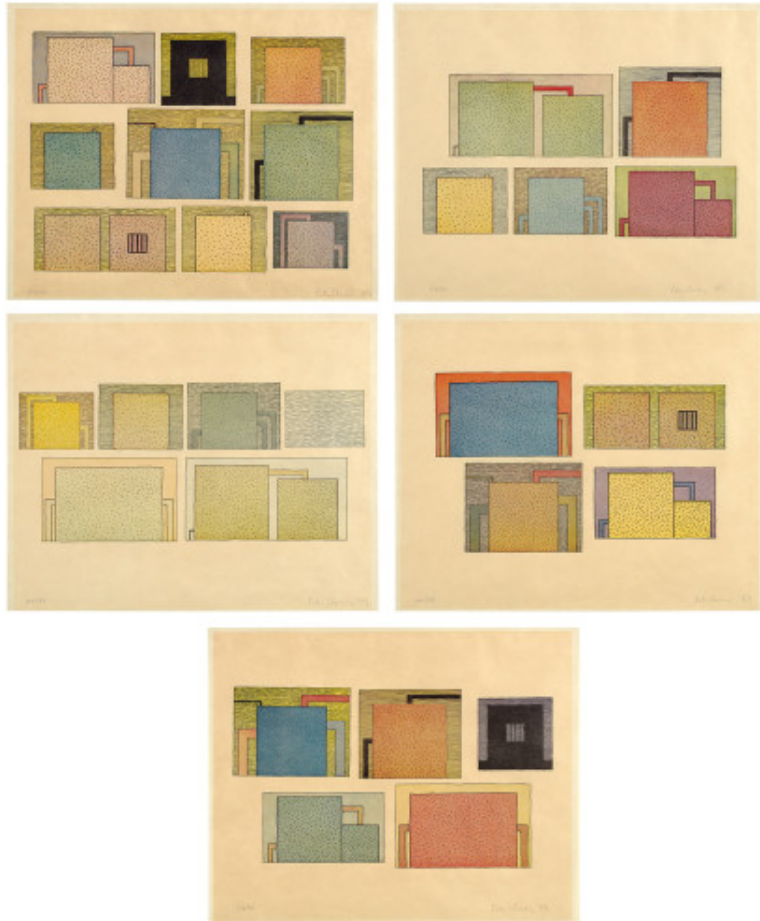
\$1,500 — 2,500 •

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



44

Peter Halley

A Tour of the Monuments of Passiac, New Jersey (S. pp. 132-133)

1989

The complete set of five relief etchings in colors, on Kitikata Japanese paper, with full margins.

all I. various sizes

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

All signed, dated and numbered 24/50 in pencil (there were also 12 artist's proofs), co-published by Edition Schellmann, Munich and New York, and Pace Editions Inc., New York, all framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Literature

Jörg Schellmann, *Forty Are Better Than One*, Munich/New York, 2009, pp. 132-133

Ars Publicata, Peter Halley, 1989.01 [a-e]



45

Robert Motherwell

La Casa de la Mancha (E. & B. 349)

1984

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

I. 17 5/8 x 23 1/2 in. (44.8 x 59.7 cm)

S. 24 3/8 x 29 7/8 in. (61.9 x 75.9 cm)

Signed and numbered 48/70 in pencil (there were also 10 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., Bedford, New York (with the artist's blindstamp), framed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Siri Engberg and Joan Banach 349

Editions & Works on Paper

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46

LOT OFFERED WITH NO RESERVE

Frank Stella

Polar Co-ordinates IV, from Polar Co-ordinates for Ronnie Peterson (A. 122)

1980

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

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

Signed, dated and numbered 31/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.

Estimate

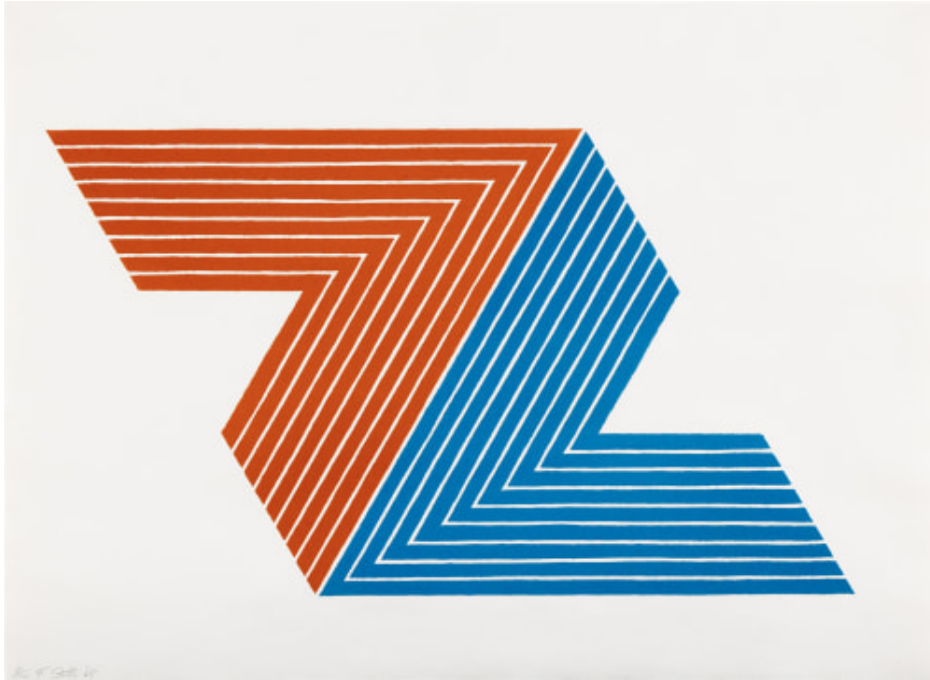
\$3,000 — 5,000 •

[Go to Lot](#)



Literature

Richard Axsom 122



47

Frank Stella

Itata, from V Series (G. 76, A. 23)

1968

Lithograph in colors with varnish, on Lowell paper, with full margins.

I. 11 x 19 in. (27.9 x 48.3 cm)

S. 16 1/8 x 22 1/8 in. (41 x 56.2 cm)

Signed, dated and numbered 8/100 in pencil (there were also 12 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. 76

Richard Axsom 23



48

Frank Stella

Gezira; and Gavotte, from Black Series II (G. 67 & 72, A. 14 & 19)

1967

Two lithographs, on Barcham Green paper, with full margins.

Gezira I. 13 x 8 in. (33 x 20.3 cm)

Gavotte I. 10 x 15 7/8 in. (25.4 x 40.3 cm)

both S. 15 x 22 7/8 in. (38.1 x 58.1 cm)

Both signed, dated and numbered 16/100 and 98/100 in pencil respectively (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), both framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



“Why is Frank Stella such a great artist? Because he fills in between those lines better than anybody else.”—Robert Rauschenberg to Sidney Felsen, 1967

Frank Stella came to California in 1967 with his then-wife Barbara Rose, who were both invited to teach at U.C. Irvine – Barbara, art history and Frank to teach painting. At the time, signing a loyalty oath to the government was required. Frank refused.

As Sidney B. Felsen, co-founder and co-owner of Gemini recalls; “He was just sitting out in Irvine with nothing to do. He came in to visit Bob [Rauschenberg] somewhat regularly. And one day—as we had just purchased a whole collection of limestones that were fairly small, 17 by 23 inches, and very thin, from some print shop in England—Bob picked up one of those stones and handed it to Frank and said, “Why don't you go back there in the corner and draw?” Frank was 29 at the time.”

[*Gezira* and *Gavotte* are lithographs] from Stella’s *Black Series*, which closely relates to his large monochromatic *Black Paintings* (1958-1960), made using enamel paint and a standard housepainter’s brush. By then, Stella was famous for describing his work as, “What you see is what you see.” By focusing on purely formal concerns devoid of any references, he was reacting against the subjective artistic gestures and romanticism surrounding Abstract Expressionism.

Each lithograph in the series features a pattern of rectilinear stripes of uniform width printed in metallic black ink on buff -tinted paper. In the *Black Paintings*, the stripes extend to the edge of the canvas support; in the prints, Stella positioned the striped form in the lower left quadrant of the sheet. This format visually unifies the series, and subtly shifts focus from the symmetrical patterning to the asymmetrical relationship between the striped field and rectangular paper. The slight sheen of the metallic ink of the prints echoes the glossy finish of the oil-based enamel paint that Stella used in his paintings. The stripes in the prints are not opaque flats, as they would be in later series, but rather bands of dense scribbled line – or “noodling,” as Stella called it – drawn with a lithographic crayon.

-- Gemini G.E.L. at Joni Moisant Weyl

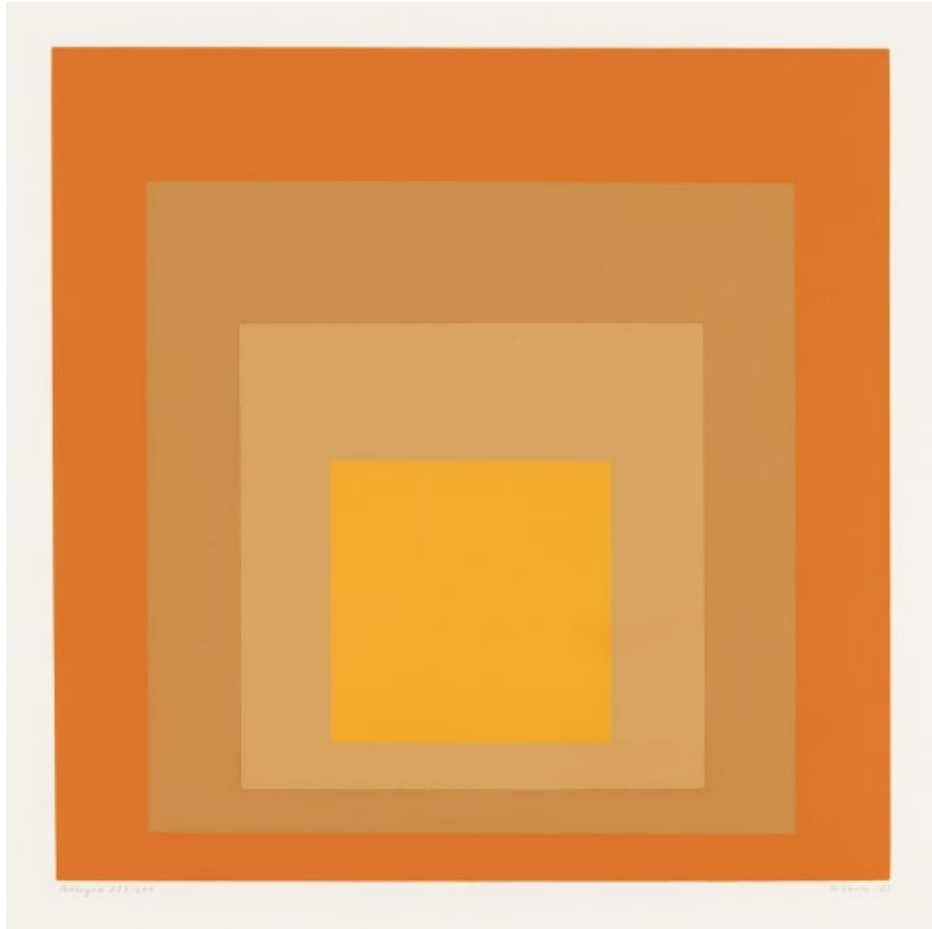
Literature

Gemini G.E.L. 67 and 72

Richard Axsom 14 and 19

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



49

Josef Albers

Allegro (D. 155)

1961

Screenprint in colors, on Mohawk Superfine Bristol paper, with full margins.

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

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

Signed, titled, dated and numbered 253/300 in pencil, published by Ives-Sillman, Inc., New Haven, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)

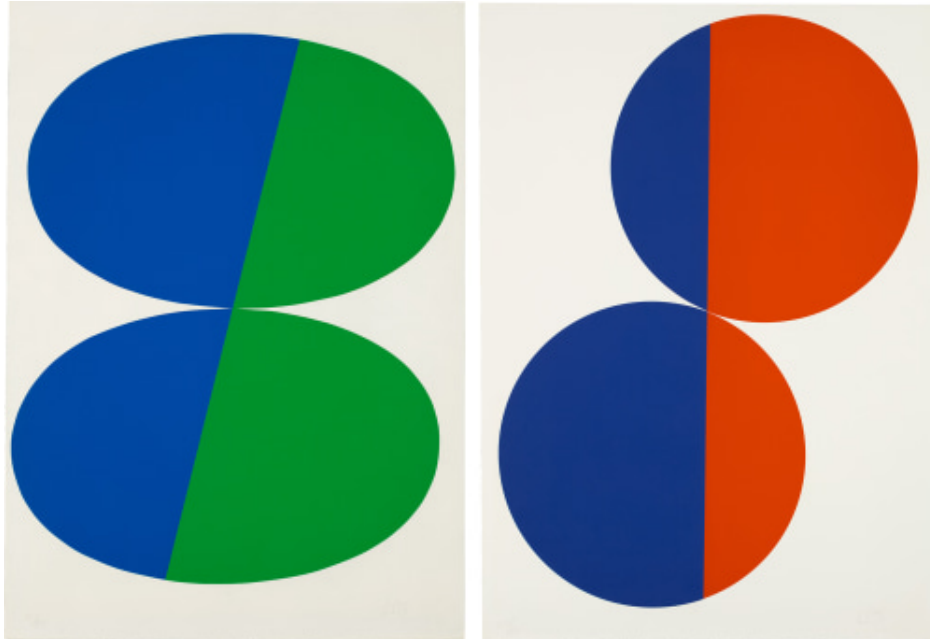


Provenance

Brooke Alexander, New York

Literature

Brenda Danilowitz 155



50

Leon Polk Smith

Volair Constellation Series: two plates

1975

Two screenprints in colors, on Rives BFK paper, with full margins.

one l. 35 1/2 x 28 in. (90.2 x 71.1 cm)

one l. 37 1/2 x 27 in. (95.3 x 68.6 cm)

both S. 41 3/8 x 29 1/2 in. (105.1 x 74.9 cm)

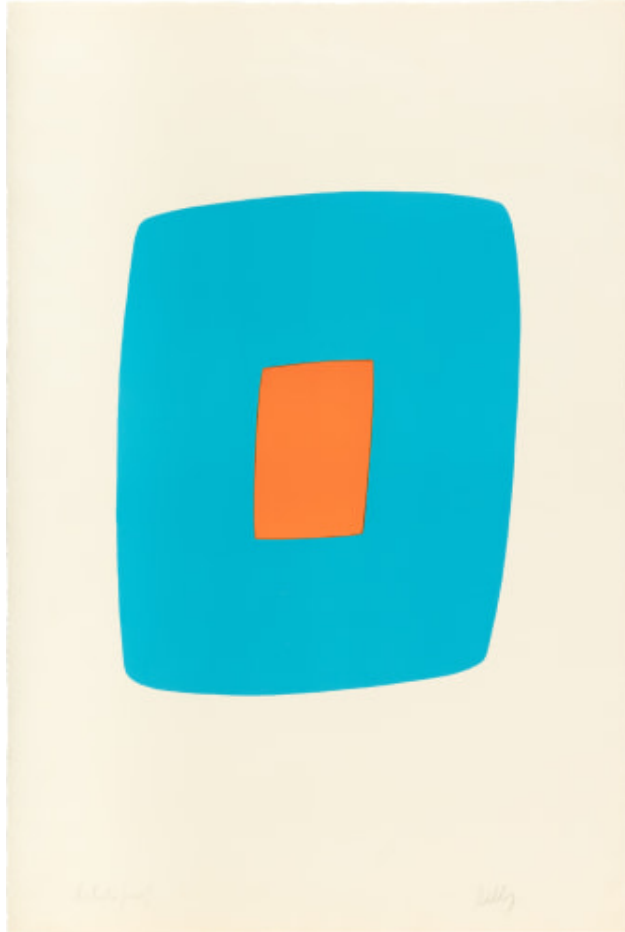
Both signed with initials, dated, and numbered 19/80 and 27/80 in pencil respectively, both unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





51

Ellsworth Kelly

Light Blue with Orange (Bleu clair avec orange), from Suite of Twenty-Seven Color Lithographs (A. 14)

1964-65

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

I. 18 3/4 x 15 in. (47.6 x 38.1 cm)

S. 35 x 23 3/8 in. (88.9 x 59.4 cm)

Signed and annotated 'artists proof' in pencil (one of 11 artist's proofs, the edition was 75), published by Maeght, Paris, unframed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Richard Axsom 14

Editions & Works on Paper

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52

Larry Zox

Stencil Series: three plates

1977

Three pochoirs in colors, on CM Fabriano paper, with full margins.

all approx. I. 17 1/2 x 17 1/2 in. (44.5 x 44.5 cm)

all S. 23 x 22 in. (58.4 x 55.9 cm)

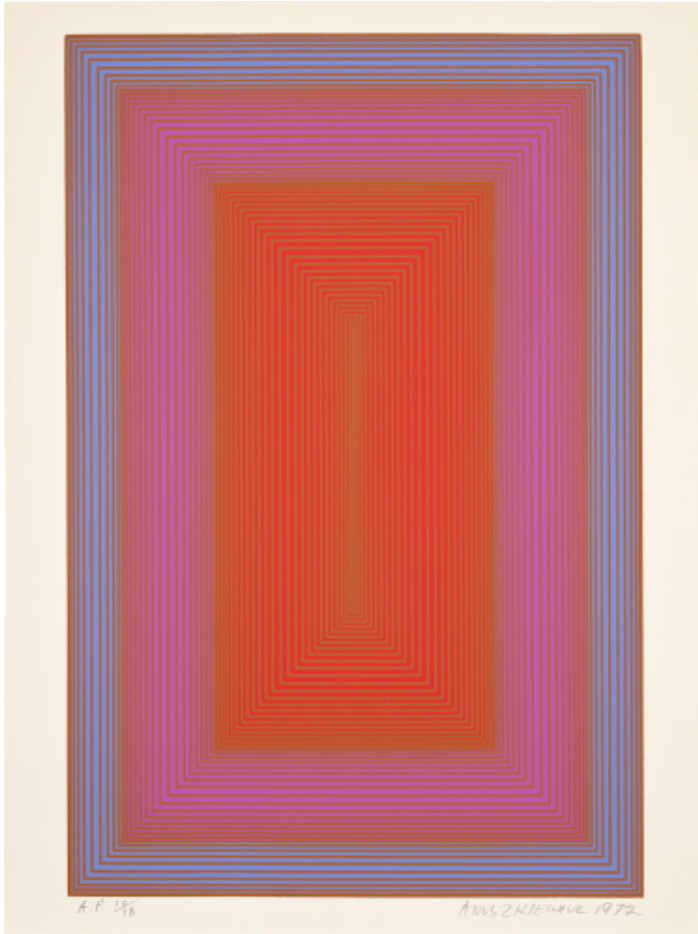
All signed, two numbered 'AP 3/6' one numbered 'AP 1/6' in pencil (the edition was 20), published by Barbara Gladstone Editions, New York, all unframed.

Estimate

\$1,800 — 2,500

[Go to Lot](#)





53

Richard Anuszkiewicz

Silent Red

1972

Screenprint in colors, on Antique Buckeye Cover paper, with full margins.

I. 17 7/8 x 11 7/8 in. (45.4 x 30.2 cm)

S. 19 3/8 x 14 1/2 in. (49.2 x 36.8 cm)

Signed, dated and numbered 'A.P. 10/18' in pencil (an artist's proof, the edition was 100), published by Easterseals of New Jersey, Lakewood, New Jersey, unframed.

Estimate

\$900 — 1,200

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54

Tauba Auerbach

Fold Slice Topo II

2011

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

I. 35 5/8 x 26 3/4 in. (90.5 x 67.9 cm)

S. 44 3/4 x 34 5/8 in. (113.7 x 87.9 cm)

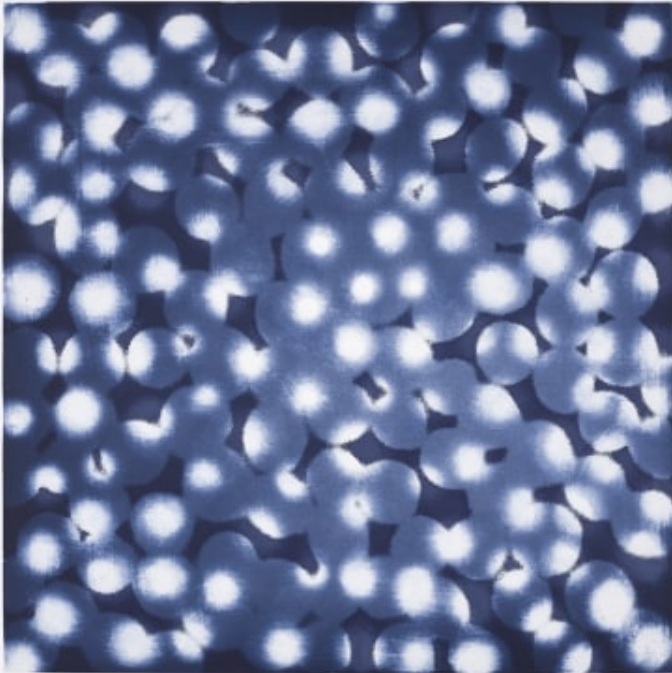
Signed, dated and numbered 9/35 in pencil (there were also 10 artist's proofs), published by Paulson Bott Press, Berkeley, California (with their blindstamp), unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





55

Ross Bleckner

Chaperone

2002

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

I. 26 3/4 x 26 3/4 in. (67.9 x 67.9 cm)

S. 37 1/2 x 35 3/4 in. (95.3 x 90.8 cm)

Signed, dated and numbered 13/35 in pencil (there were also some artist's proofs), published by Paulson Bott Press, Berkeley, California (with their blindstamp), framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)

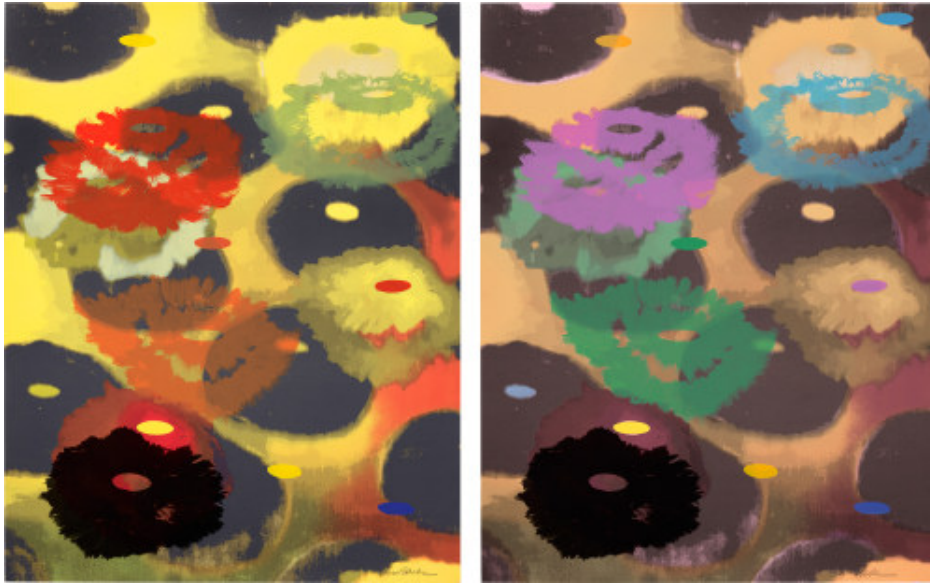


Literature

Ars Publicata, Ross Bleckner, 2003.05 [1]

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



56

Ross Bleckner

PS I; and PS II

1997

Two screenprints in colors, on Museum Board, the full sheets.

both S. 42 x 33 in. (106.7 x 83.8 cm)

Both signed and numbered 31/75 in pencil (there were also 20 artist's proofs), published by Lococo Mulder Fine Art, St. Louis (with their and the artist's copyright inkstamp on the reverse), both framed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)



Literature

Ars Publicata, Ross Bleckner, 1997.04 [1,2]



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

57

Helen Frankenthaler

Painted Book Cover

1971

Acrylic in colors, on canvas bound monograph of the
artist, with text by Barbara Rose, designed by Robert
Motherwell.

11 x 11 3/4 x 1 1/2 in. (27.9 x 29.8 x 3.8 cm)

Signed in black ink on the spine of the book,
additionally signed and numbered '23' in black ink on
the title page (from a series of 62 unique paintings),
published by Harry N. Abrams, Inc., New York, framed.

Estimate

\$15,000 — 25,000

[Go to Lot](#)



“There is nothing more fit to be looked at than the outside of a book. It is, as I may say from repeated experience, a pure and unmixed pleasure to have a goodly volume lying before you, and to know that you may open it if you please, and need not open it unless you please. It is a resource against ennui, if ennui should come upon you.”
 —Thomas Love Peacock, *Crotchet Castle*, 1831. John J. McKendry, *Curator in Charge, Department of Prints and Photographs, Metropolitan Museum of Art, 1973*

The primary function of a book cover, whether it be simply paper or a lavish jewel-encrusted gold binding, is to protect the book's pages. But protection is only the beginning. Covers are also used to inform us of a book's content, sometimes directly, sometimes quite subtly; often they are used to enhance, to give delight and pleasure. Covers have been made from a wide-ranging assortment of materials, paper, wood, cloth, leather, ivory, and metal, and they have been designed or decorated in a great variety of fashions. Some conceal, some reveal, some surprise, some detract, but all of them are part of our experience of enjoying a book.

Books are ambiguous objects, for cover and contents combine to make a three-dimensional object that can be looked at in an enormous variety of ways. In this exhibition the emphasis is on the covers. However, the contents of the book should not be ignored, as both are inextricably linked together, both figuratively and literally.

Frankenthaler is a book consisting of text and illustrations, dealing with the paintings of one of the foremost painters of the New York School, Helen Frankenthaler. It is a beautiful book, designed by Robert Motherwell, with a text that is a unique blend of familiarity and perception, by Barbara Rose, who has known Frankenthaler as both a friend and a painter for many years. The cover of the regular edition reproduces a drawing by Frankenthaler, mainly eggplant in color against a white background, with touches of green and yellow. The book is substantial but not ponderous, capturing the essentials of Frankenthaler's oeuvre without attempting to be complete or in any way final; this would be an impossible task with an artist so young and active as Frankenthaler.

After the book had been completed, the artist and publisher decided to do a special edition. The first suggestion, which is a tradition in book publishing, was that an edition of a print should be done for a limited number of copies. But Frankenthaler was not excited at the idea of adding, as she said, what seemed like a premium to an already completed book. Instead she decided to paint a number of specially bound cloth covers. She attacked this project with characteristic spontaneity and verve.

Somehow the very limitations imposed by the nature of a book cover - its flatness and three-dimensionality and the repetition of the format-- led her to do a remarkable series of paintings, uncontainable yet strictly confined, which combine discipline and spontaneity equally. In these covers Frankenthaler's full range of shapes and colors is suggested. With ease and precision she draws on her extensive invented vocabulary. Frankenthaler has said that she does not want her paintings to look like images that have been labored over, and they do not look as if they were. But the ease of Frankenthaler's work is deceptive, for there is enormous control behind those dashes

and blots of paint.

The covers were done over a short period of time, on weekends. When Frankenthaler told me this I could not help thinking of Rubens, whose publisher, Moretus, wrote that when he commissioned title pages from the artist, "I must inform him six months ahead, that he may think over the title and delineate it with complete leisure on Sundays." Both artists seem to have approached their book projects in somewhat the same spirit. Three centuries separate them, and their aims were completely different - while Rubens dashed off free sketches that were translated by skilled craftsmen into finished engravings, Frankenthaler painted the books themselves-- but both lavished their talents on enhancing books.

Other artists have specially designed covers for their books or the books of others, and some have decorated individual copies of books with drawings or paintings, but this series of book covers is unique. It is in many ways characteristic of Frankenthaler, who so often acts counter to what is common, that she should make a special edition that is not an edition at all, as each of the sixty-two covers is different. Frankenthaler, like a true artist-magician, has transformed this book. She has made a book on art into a work of art.'

“I think a good dealer is also a collector.” —Rosa Esman

Rosa and Aaron Esman assembled an outstanding collection of Modern, Post-War, and Contemporary art over the course of their seventy-year marriage. The collection’s highlights mirror that of Rosa’s career as a gallerist and edition publisher with the strong support of Aaron, a psychoanalyst and passionate collector, with interests in Modernism, Dada, Russian Constructivism, and American Pop Art taking center stage. Rosa began publishing portfolios of prints by contemporary artists in the 1960s. Editions such as the New York Ten Portfolio, 1965, Seven Objects In A Box, 1966, and Ten from Leo Castelli, 1968, which featured works by rising contemporary artists such as Andy Warhol, Roy Lichtenstein, Claes Oldenburg, and Robert Rauschenberg, pioneered the field of artist’s editions. Her eponymous gallery exhibited in Manhattan for over twenty years, and she was a founding partner of Ubu Gallery, which is still in operation today.

When asked about her wide artistic tastes in 2009, Rosa emphasized her love of drawing, “the quintessential bit of the art,” which can be seen across the Esman collection, regardless of genre.

Art was one of several passions that Rosa and Aaron shared, even when they began dating in the early 1950s. In 1952, they bought their first artwork together, a drawing by Miró, initiating their shared pursuit of inspired collecting that would continue for the rest of their lives. Rosa recalled: “sometimes we look at something, and I say, ‘Oh, isn’t that marvelous?’ and Aaron would respond, ‘It’s for us.’” Founded in lifelong love, the Collection of Rosa and Aaron Esman gives a unique vision of the art movements of the 20th century that shaped New York’s art scene.



Rosa and Aaron Esman, Madrid, 1963

Editions & Works on Paper

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58

Helen Frankenthaler

Flirt (R. p. 195)

2003

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

S. 26 3/4 x 39 3/8 in. (67.9 x 100 cm)

Signed and numbered 43/126 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Charles Riley p. 195



59

Emma Webster

La Nouvelle Epoque (The New Era)

2021

Lithograph in colors with extensive hand-coloring in ink and watercolor, on wove paper, with full margins.

I. 39 1/4 x 27 1/2 in. (99.7 x 69.9 cm)

S. 43 1/4 x 30 3/4 in. (109.9 x 78.1 cm)

Signed, titled and numbered 16/50 in pencil, published by Stems Gallery, Paris and Brussels, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Editions & Works on Paper

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60

Alex Katz

Blue Umbrella 2

2020

Archival pigment print in colors, on Crane Museo Max paper, the full sheet.

S. 30 1/4 x 45 1/2 in. (76.8 x 115.6 cm)

Signed and numbered 92/150 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis (with their and the artist's copyright inkstamp on the reverse), framed.

Estimate

\$30,000 — 50,000

[Go to Lot](#)





61

Alex Katz

White Visor (S. 381)

2003

Aquatint in colors, on Somerset Velvet paper, the full sheet.

S. 33 3/8 x 66 7/8 in. (84.8 x 169.9 cm)

Signed and numbered 32/75 in pencil (there were also 11 artist's proofs), published by Arte y Naturaleza, Madrid, see condition report, framed.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 381



62

Alex Katz

Late Summer Flowers

2013

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

S. 40 1/8 x 55 1/8 in. (101.9 x 140 cm)

Signed and numbered 30/50 in pencil (there were also 15 artist's proofs), published by Lococo Fine Art, St.

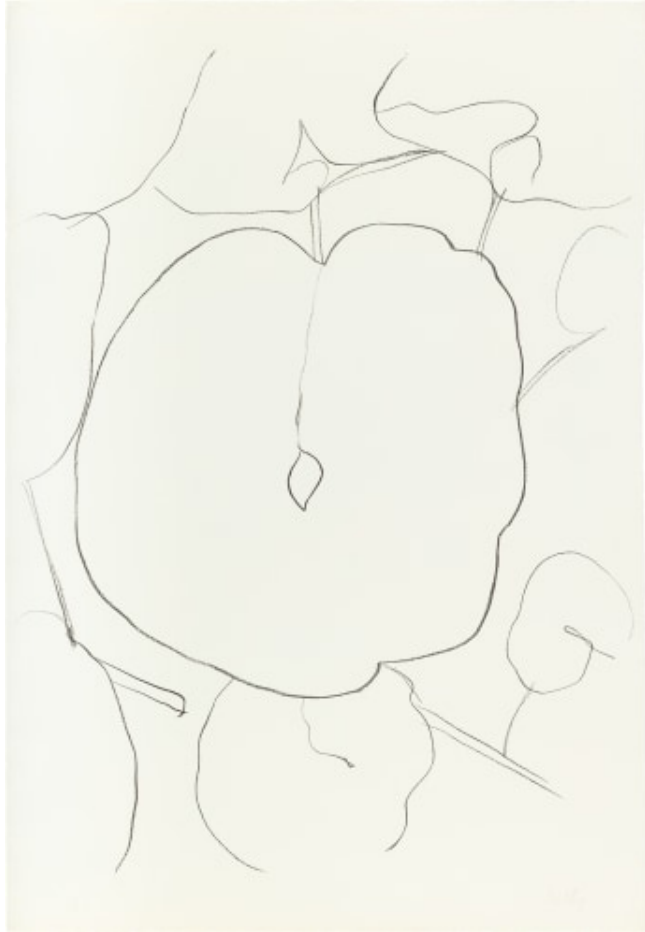
Louis (with their and the artist's copyright inkstamp on the reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





63

Ellsworth Kelly

*Melon Leaf (Feuille de Melon), from Suite of Plant
Lithographs (A. 44)*

1965-66

Lithograph, on Rives BFK paper, the full sheet.

S. 35 3/8 x 24 1/2 in. (89.9 x 62.2 cm)

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

Estimate

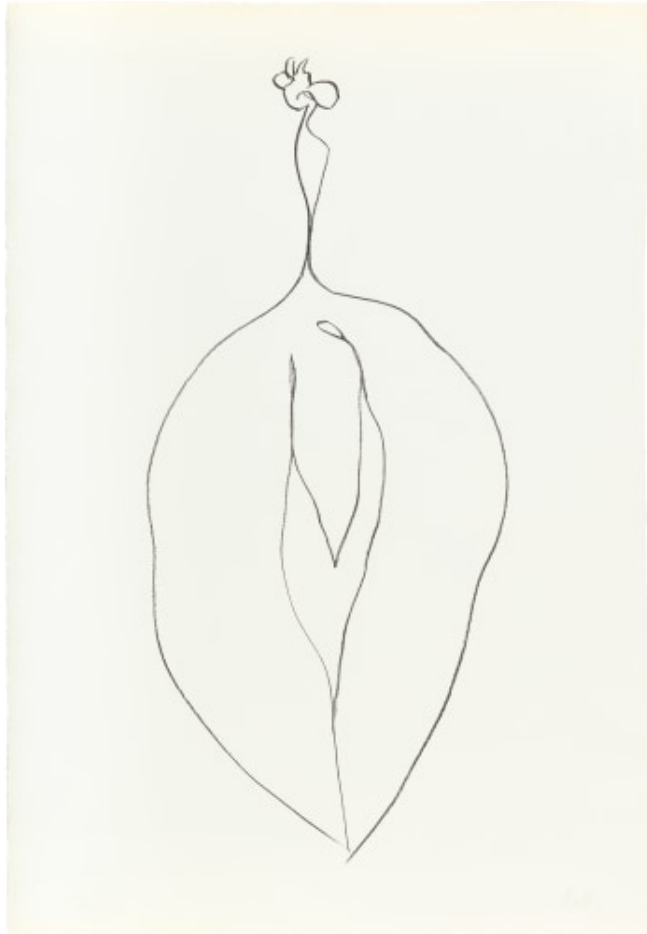
\$4,000 — 6,000

[Go to Lot](#)



Literature

Richard Axsom 44



64

Ellsworth Kelly

Seaweed (Algae), from *Suite of Plant Lithographs (A. 53)*

1965-66

Lithograph, on Rives BFK paper, with full margins.

S. 35 3/8 x 24 1/2 in. (89.9 x 62.2 cm)

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

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Richard Axsom 53

Editions & Works on Paper

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65

Jim Dine

The White Foot (B. 101)

2003

Monumental woodcut with acrylic hand-coloring and white acrylic footprint, on Somerset paper, with full margins.

I. 63 3/4 x 48 in. (161.9 x 121.9 cm)

S. 66 x 50 in. (167.6 x 127 cm)

Signed, dated and numbered 7/12 in pencil (there were also 2 artist's proofs), co-published by Pace Editions, Inc., New York and Alan Cristea Gallery, London, framed.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Literature

Tobias Burg 101

Editions & Works on Paper

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66

Tom Wesselmann

Helen Nude (W.P.I. P816)

1981

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

I. 31 x 31 7/8 in. (78.7 x 81 cm)

S. 36 x 36 7/8 in. (91.4 x 93.7 cm)

Signed, dated and numbered 119/150 in pencil (there were also 20 artist's proofs), published by Transworld Art Inc., New York (with their blindstamp), framed.

Estimate

\$8,000 — 12,000

[Go to Lot](#)

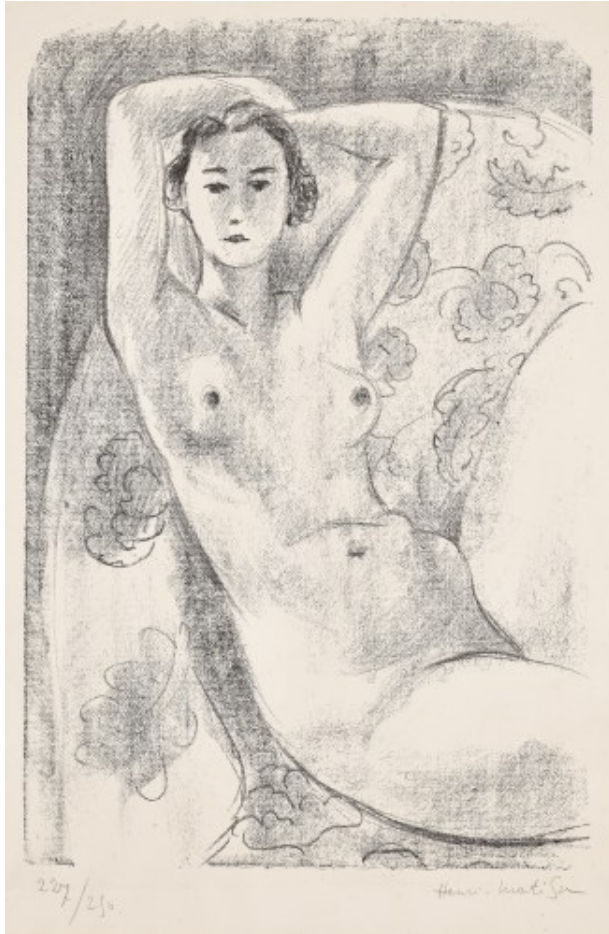


Literature

Wildenstein Plattner Institute P816

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



67

Henri Matisse

Nu assis dans un fauteuil au décor fleuri (Nude Sitting in a Floral Decorated Armchair) (D. 445)

1924

Lithograph, on Arches paper, with margins.

I. 18 3/4 x 12 1/2 in. (47.6 x 31.8 cm)

S. 23 3/4 x 15 1/2 in. (60.3 x 39.4 cm)

Signed and numbered 227/250 in pencil (there were also 10 artist's proofs), framed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



Provenance

Henri M. Petiet ink stamp on the reverse (Lugt 5031)

Literature

Claude Duthuit 445



68

After Pablo Picasso

Jacqueline à l'Atelier (Jacqueline at the Easel)

1956

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

I. 18 1/2 x 22 1/8 in. (47 x 56.2 cm)

S. 24 7/8 x 31 5/8 in. (63.2 x 80.3 cm)

Signed and numbered 120/350 in pencil, published by Guy Spitzer, Paris (with their blindstamp and inkstamp on the reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Masterworks Fine Art Gallery, Oakland



69

Pablo Picasso

*Deux femmes se reposant (Two Women Resting),
plate 10 from La Suite Vollard (Bl. 143, Ba. 210)*

1931

Drypoint, on laid Montval paper watermarked 'Vollard',
with full margins.

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

S. 13 3/8 x 17 1/2 in. (34 x 44.5 cm)

Signed in pencil, from the edition of 260 (there was
also an edition of 50 with wide margins), published by
Ambroise Vollard, framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Provenance

Hubert Gallery, New York

Literature

Georges Bloch 143

Brigitte Baer 210



PROPERTY FROM THE COLLECTION OF WILLIAM
(BILL) SNYDER

70

Françoise Gilot

Young Girl and Pelican

1987

Mixed media in colors, on handmade wove paper, the
full sheet.

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

Signed, titled, dated and annotated 'Monotype
Painting' in pencil, framed.

Estimate

\$1,500 — 2,000

[Go to Lot](#)

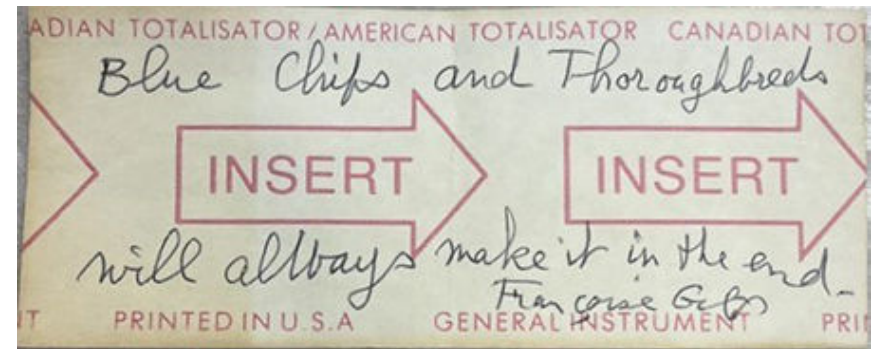


Françoise Gilot's *Young Girl and Pelican or Woman with a Seagull* comes from the collection of the late William (Bill) Snyder, a friend of the French painter and her husband at the time, Dr. Jonas Salk, and a proud collector of the artist's work. Born in Mississippi, Snyder founded a successful porcelain and ceramics factory in Tennessee, which he eventually sold and then moved to the West Coast, settling in the La Jolla neighborhood of San Diego. It was here where Snyder began to attend races at Del Mar and Santa Anita with his friends, eventually becoming involved in buying and racing directly.



William (Bill) Snyder (center, wearing khaki pants and a white short sleeve collared shirt), at Del Mar racetrack in 1985

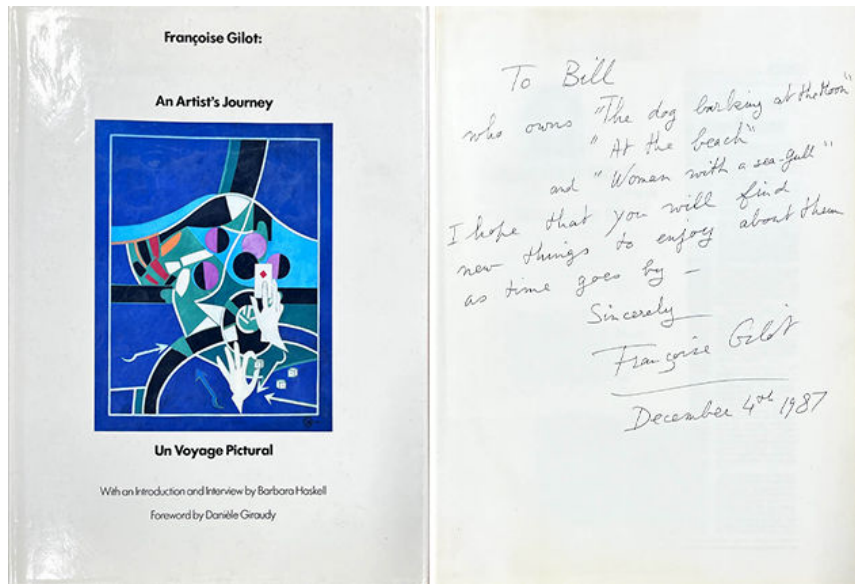
It was around the same time Snyder settled in La Jolla that Françoise Gilot met her second husband, Jonas Salk. After marrying in 1970, Salk and Gilot eventually settled in the same seaside idyllic neighborhood. Belonging to the same vibrant social circles and members of the same walking groups, Salk and Snyder became friends, after which Snyder quickly became a collector and friend of Gilot's as well. The three friends bonded over their shared love of horses, attending many of the same races. It was through this friendship with Salk and Gilot that Snyder acquired a handful of paintings and monotypes by the artist.



Inscribed betting ticket by Gilot given to Snyder, reading "Blue Chips and Thoroughbreds will always make it in the end."

Undoubtedly inspired by her Southern California surroundings, each of the works in Snyder's collection provides an intimate look at Gilot's life and the friendships she formed during this time.

Snyder is remembered today for his close relationship with his children and grandchildren, and a shared love of art, the ocean and horses that connected him to Gilot decades ago.



The inscribed front page of Françoise Gilot: An Artist's Journey, 1987, to Bill

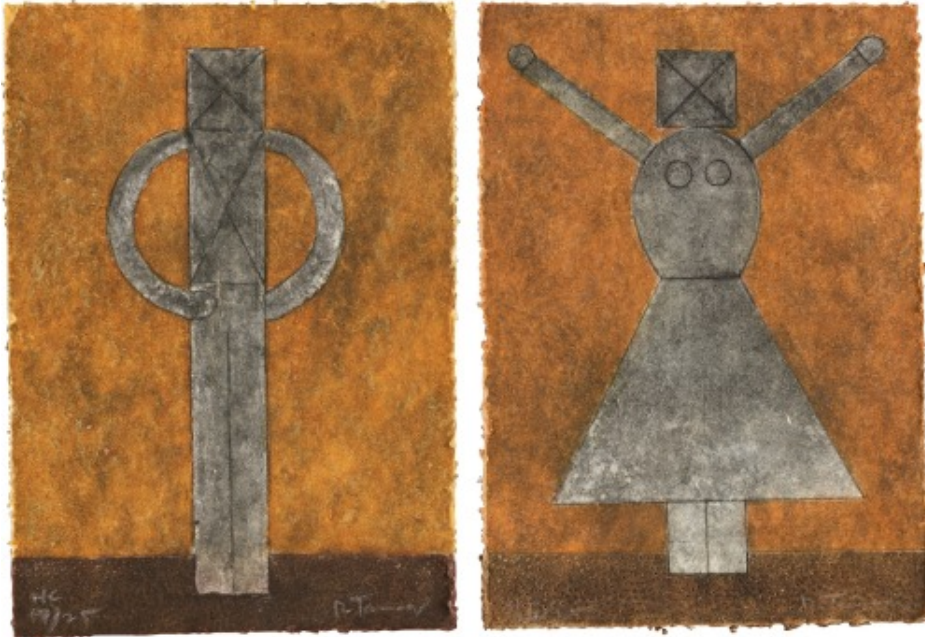
"To Bill who owns "The Dog Barking at the Moon" "At the beach" and "Woman with a sea-gull" I hope that you will find new things to enjoy about them as time goes by - Sincerely Françoise Gilot / December 4th 1987".

Provenance

Riggs Gallery, La Jolla

William (Bill) Snyder, La Jolla (acquired from the above)

Thence by descent to the present owner



71

Rufino Tamayo

Hombre I (Man I); and Mujercita (Little Woman) (P. 295 & 300)

1981

Two Mixografía® prints in colors, on handmade paper, the full sheets.

both S. 9 1/2 x 6 1/2 in. (24.1 x 16.5 cm)

Both signed and numbered 'HC 17/25' in white pencil (both faded) (Pereda calls for 30 hors commerce impressions and an edition 300 and 30 artist's proofs in Roman numerals), published by Grupo Alfa and Fundación Cultural Televisa, Mexico City, framed together.

Estimate

\$2,000 — 4,000

[Go to Lot](#)



Literature

Juan Carlos Pereda 295 and 300



72

Henry Moore

Head of Girl and Reclining Figure (C. 506)

1979

Etching, on Richard de Bas paper, with full margins.

I. 9 1/8 x 10 7/8 in. (23.2 x 27.6 cm)

S. 17 7/8 x 21 in. (45.4 x 53.3 cm)

Signed and numbered 12/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Raymond Spencer Company Ltd., for the Henry Moore Foundation, Much Hadham, England, 1980, framed.

Estimate

\$600 — 800

[Go to Lot](#)



Literature

Patrick Cramer 506



73

David Hockney

Gregory Reclining, from Friends (G. 772, M.C.A.T. 198)

1976

Lithograph, on Rives BFK newsprint, the full sheet.

S. 25 3/8 x 19 1/2 in. (64.5 x 49.5 cm)

Signed and numbered 21/28 in blue crayon (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$5,000 — 7,000

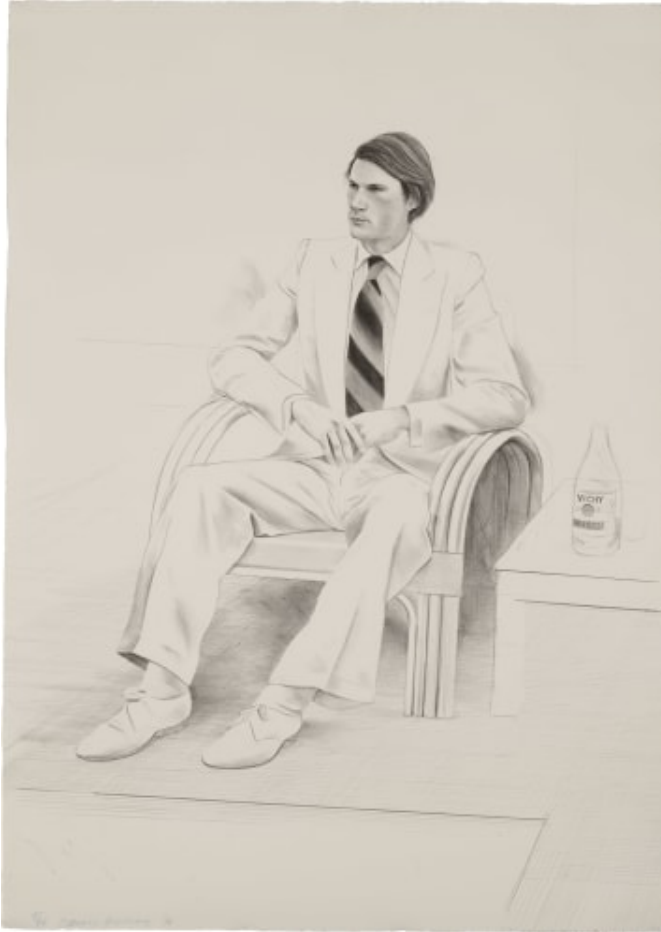
[Go to Lot](#)



Literature

Gemini G.E.L. 772

Museum of Contemporary Art Tokyo 198



74

David Hockney

*Joe McDonald, from Friends (G. 717, S.A.C. 175,
M.C.A.T. 164)*

1976

Lithograph, on Arches paper, the full sheet.

S. 41 1/2 x 29 5/8 in. (105.4 x 75.2 cm)

Signed, dated and numbered 95/99 in blue crayon
(there were also 20 artist's proofs), published by
Gemini G.E.L., Los Angeles (with their blindstamps),
framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Gemini G.E.L. 717

Scottish Arts Council 175

Museum of Contemporary Art Tokyo 164



75

Kerry James Marshall

Untitled (Woman)

2010

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

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

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

Signed, titled, dated and numbered 42/50 in pencil, published by Paulson Bott Press, Berkeley, California (with their blindstamp), unframed.

Estimate

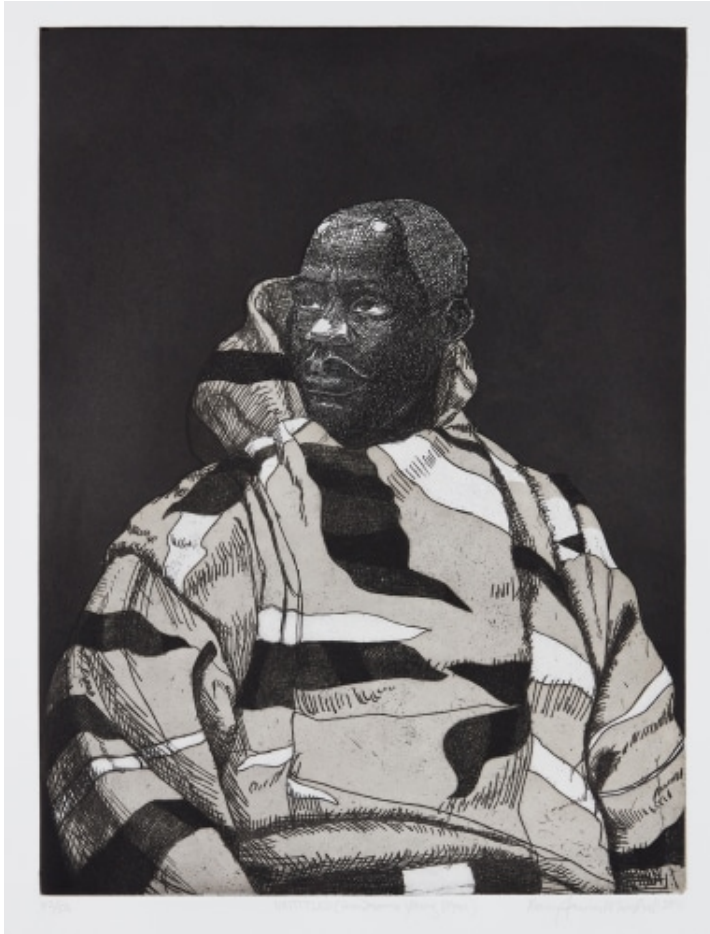
\$6,000 — 9,000

[Go to Lot](#)



Literature

Ars Publicata, Kerry James Marshall, 2010.06



76

Kerry James Marshall

Untitled (Handsome Young Man)

2010

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

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

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

Signed, titled, dated and numbered 42/50 in pencil, published by Paulson Bott Press, Berkeley (with their blindstamp), unframed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Literature

Ars Publicata, Kerry James Marshall, 2010.05

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



77

John Currin

Milestones

2006

The complete set of seven etching, aquatint and drypoints, on Kochi NB paper, with full margins, with title page, colophon and the original brown leather portfolio.

all I. various sizes

six S. 18 x 14 1/2 in. (45.7 x 36.8 cm)

one S. 14 1/2 x 18 in. (36.8 x 45.7 cm)

Signed and numbered 10/45 in pencil on the colophon (there were also 5 artist's proofs), co-published by Gagosian Gallery and Sadie Coles HQ, London, all framed.

Estimate

\$6,000 — 9,000

[Go to Lot](#)





78

Paul Cadmus

Two Boys on a Beach, No. 2 (D. 43, J. 86)

1939

Etching, on G. Wilmot laid paper, with full margins.

I. 6 3/8 x 9 in. (16.2 x 22.9 cm)

S. 9 3/8 x 12 1/2 in. (23.8 x 31.8 cm)

Signed in pencil, from the edition of 151, published by the Albany Print Club, New York, framed.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Guy Davenport 43

Una Johnson 86

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



79

Eric Fischl

On the Beach, Blue

2013

Digital pigment print, on multiple acetates with poured resin.

30 x 39 3/4 x 2 in. (76.2 x 101 x 5.1 cm)

Signed, dated and numbered 3/7 in pencil (there was also 1 artist's proof), published by Hexton Gallery, Chicago and Aspen.

Estimate

\$10,000 — 15,000

[Go to Lot](#)





80

LOT OFFERED WITH NO RESERVE

Malcolm Morley

Beach Scene with Parasailor

1998

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

I. 34 1/4 x 45 1/2 in. (87 x 115.6 cm)

S. 39 1/2 x 49 3/4 in. (100.3 x 126.4 cm)

Signed, dated and numbered 10/60 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, framed.

Estimate

\$600 — 900 •

[Go to Lot](#)





81

Tom Wesselmann

Country Bouquet (W.P.I. E35)

1989

Enamel in colors, on cut out steel relief.

42 x 28 in. (106.7 x 71.1 cm)

Incised with signature, date and numbered 11/25, co-published by the artist and Sidney Janis Gallery, New York.

Estimate

\$60,000 — 90,000

[Go to Lot](#)



"It was like a miracle, to be able to hold this unit of spidery lines, as though it were a drawing that had just been picked up by the lines and removed, intact, from the paper" —Tom Wesselmann.

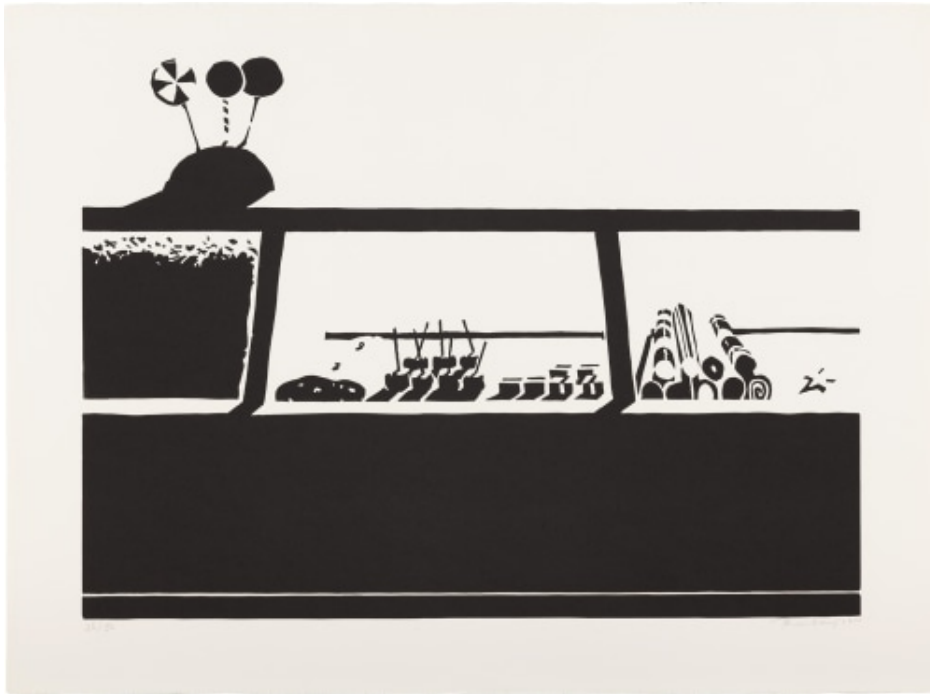
A significant contributor to the New York Pop Art movement, Tom Wesselmann gained notoriety for his *American Nude* series: incorporating bold coloring, striking scale, and graphic form. However, he engaged with various historical genres throughout his career, seeking a holistic dialogue within the canon. Wesselmann's thematic interests were not limited to popular culture and consumerism, and his oeuvre may also be read as a modernization of traditional painterly sensibilities.

In later years, Wesselmann forged a distinctive artistic path, maturing into a new stage of creativity that extended beyond the codified lexicon of Pop. In this stage of his career, he looked towards earlier artists such as Van Gogh, Cezanne, and Matisse for inspiration. During the 1970s, he began to fully explore the alternative, subtler fields of landscape and still-life, using the foundation of these traditional categories to create new signature techniques and innovative approaches in laser-cut metal. This shift in outlook was partly due to his new country home in upstate New York, where he retreated to six months of the year, which became central to his family life and artistic practice. Wesselmann subsequently burgeoned his love for the natural world in poetry and drawing, exploring quieter, non-figurative themes largely overlooked by his contemporaries. Transplanting these observational studies of flora and fauna as the subject of his most technologically innovative projects in laser metalwork, he successfully rejuvenated such painterly genres as sculptural editions. As one of the earliest proponents of this method, such works exemplify the two core elements of his practice: the continuous role of drawing as a creative starting point and his desire to push the boundaries of any chosen medium.

Metal in nature yet organic in form, *Country Bouquet* is a work that invokes Wesselmann's playful approach, an artist always seeking to surprise and inspire a viewer through the quotidian subject matter. Part of his larger body of floral works, the bright, multicolored flowers of this humble country bouquet are not only beautiful, but also signify a radically new exploration of draftsmanship. Existing neither as sculpture nor painting, neither drawing nor relief, this laser-cut steel sculpture calls for a bespoke categorization, wherein the two and three-dimensional spatial planes converge, providing a new tactile quality to the familiar artist's sketch.

Literature

Wildenstein Plattner Institute E35



82

Wayne Thiebaud

Candy Counter (State 1), from Seven Still Lifes and a Rabbit

1970

Linocut, on Arches paper, with full margins.

I. 18 x 25 1/4 in. (45.7 x 64.1 cm)

S. 22 3/8 x 30 1/8 in. (56.8 x 76.5 cm)

Signed, dated and numbered 35/50 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

83

LOT OFFERED WITH NO RESERVE

Tom Wesselmann

Still Life, from New York Ten (W.P.I. P654)

1965

Embossing with pencil additions, on wove paper, with
full margins.

I. 15 1/4 x 20 5/8 in. (38.7 x 52.4 cm)

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

Signed, dated and dedicated 'For Rosa and Aaron' in
pencil (presumably a proof, the edition was 200 and 25
artist's proofs lettered A-Y), published by Tanglewood
Press, Inc., New York, unframed.

Estimate

\$1,000 — 2,000 •

[Go to Lot](#)



“I think a good dealer is also a collector.” —Rosa Esman

Rosa and Aaron Esman assembled an outstanding collection of Modern, Post-War, and Contemporary art over the course of their seventy-year marriage. The collection’s highlights mirror that of Rosa’s career as a gallerist and edition publisher with the strong support of Aaron, a psychoanalyst and passionate collector, with interests in Modernism, Dada, Russian Constructivism, and American Pop Art taking center stage. Rosa began publishing portfolios of prints by contemporary artists in the 1960s. Editions such as the New York Ten Portfolio, 1965, Seven Objects In A Box, 1966, and Ten from Leo Castelli, 1968, which featured works by rising contemporary artists such as Andy Warhol, Roy Lichtenstein, Claes Oldenburg, and Robert Rauschenberg, pioneered the field of artist’s editions. Her eponymous gallery exhibited in Manhattan for over twenty years, and she was a founding partner of Ubu Gallery, which is still in operation today.

When asked about her wide artistic tastes in 2009, Rosa emphasized her love of drawing, “the quintessential bit of the art,” which can be seen across the Esman collection, regardless of genre.

Art was one of several passions that Rosa and Aaron shared, even when they began dating in the early 1950s. In 1952, they bought their first artwork together, a drawing by Miró, initiating their shared pursuit of inspired collecting that would continue for the rest of their lives. Rosa recalled: “sometimes we look at something, and I say, ‘Oh, isn’t that marvelous?’ and Aaron would respond, ‘It’s for us.’” Founded in lifelong love, the Collection of Rosa and Aaron Esman gives a unique vision of the art movements of the 20th century that shaped New York’s art scene.



Rosa and Aaron Esman, Madrid, 1963

Provenance

Gift of the artist

Thence by descent to the present owners

Literature

Wildenstein Plattner Institute P654



84

George Segal

Girl in a Chair (S. 1025)

1970

Wall hanging multiple with white plaster, wooden chair, enamel and red paint.

36 x 24 x 11 3/4 in. (91.4 x 61 x 29.8 cm)

With incised signature, title, date and numbering 147/150 on an accompanying label (there were also 30 artist's proofs), published by Editions Alecto Ltd., London.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



"That same chair has been knocking around in my studio for years with the funny steps cut into the back of it. After having been drawn so often, it's finally been incorporated into a sculpture. The chair is like a ladder with steps, the box is like a house, the girl is like a Greek caryatid holding up the roof... I've always liked the hardness and softness combined, this wedding of organic and geometric..." —George Segal in conversation with art dealer Richard Bellamy, 1969

Literature

Tessa Sidey 1025



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

85

Claes Oldenburg

Baked Potato, from 7 Objects in a Box (P. 3)

1966

Cast resin multiple with hand-painting, with the
original Shenango china dish.

overall 4 3/4 x 10 1/2 x 7 in. (12.1 x 26.7 x 17.8 cm)

Signed with initials, dedicated 'for Rosa' and numbered
4/72 in black ink on the interior of the potato (there
were also 26 artist's proofs lettered A-Z), published by
Tanglewood Press, Inc., New York.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Provenance

Gift of the artist

Thence by descent to the present owners

Literature

David Platzker 3



86

Claes Oldenburg

Apple Core - Spring (G. 1438, A. & P. 210)

1990

Lithograph in colors, on Laurence Barker Green paper, with full margins.

I. 27 1/4 x 21 in. (69.2 x 53.3 cm)

S. 40 1/4 x 29 in. (102.2 x 73.7 cm)

Signed and numbered 'A.P. XII/XII' in pencil (an artist's proof, the edition was 57), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Literature

Gemini G.E.L. 1438

Richard Axsom and David Platzker 210



87

Roy Lichtenstein

Brushstrokes (C. 45)

1967

Screenprint in colors, on off-white wove paper, with full margins.

I. 21 3/4 x 29 7/8 in. (55.2 x 75.9 cm)

S. 23 x 31 in. (58.4 x 78.7 cm)

Signed and numbered 141/300 in green ballpoint pen (there were also some artist's proofs), published by Leo Castelli Gallery, New York for the Pasadena Art Museum, California, framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Mary Lee Corlett 45



88

Roy Lichtenstein

Interior with Chair, from the Leo Castelli 90th Birthday portfolio (C. 309)

1997

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

I. 27 x 20 5/8 in. (68.6 x 52.4 cm)

S. 37 x 27 in. (94 x 68.6 cm)

Signed in pencil by Dorothy Lichtenstein (the artist's widow and Executor of the Estate), dated '98' and numbered 'AP 15/15' in pencil (an artist's proof, the edition was 90), with the Lichtenstein Estate stamp, published by Forty/Ninety, Inc., New York, framed.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Mary Lee Corlett 309



PROPERTY FROM THE COLLECTION OF ROSA AND
AARON ESMAN

89

Roy Lichtenstein

Modern Sculpture with Apertures (C. 46)

1967

Screenprinted enamel in colors, on interlocking
Plexiglas with silver Mylar.

16 1/2 x 5 3/4 x 7 1/2 in. (41.9 x 14.6 x 19.1 cm)

Signed and numbered 179/200 in black ink on the
base (there were also approximately 15 proofs),
published by the artist for Artists for Scholarship,
Education, and Defense Fund for Racial Equality, New
York.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



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Rosa and Aaron Esman, Madrid, 1963

Literature

Mary Lee Corlett 46



90

Jeff Koons

Diamond (Red)

2020

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with metallic red printed signature.

12 1/2 x 15 1/2 x 12 5/8 in. (31.8 x 39.4 x 32.1 cm)

With printed signature, title, date and numbered 577/599 on the side, published by Bernardaud, Limoges, France (with their stamp on the side).

Estimate

\$12,000 — 18,000

[Go to Lot](#)





91

James Rosenquist

Paper Clip (G. 71)

1974

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

I. 31 x 62 in. (78.7 x 157.5 cm)

S. 36 1/8 x 69 in. (91.8 x 175.3 cm)

Signed, titled, dated and numbered 54/75 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.

Estimate

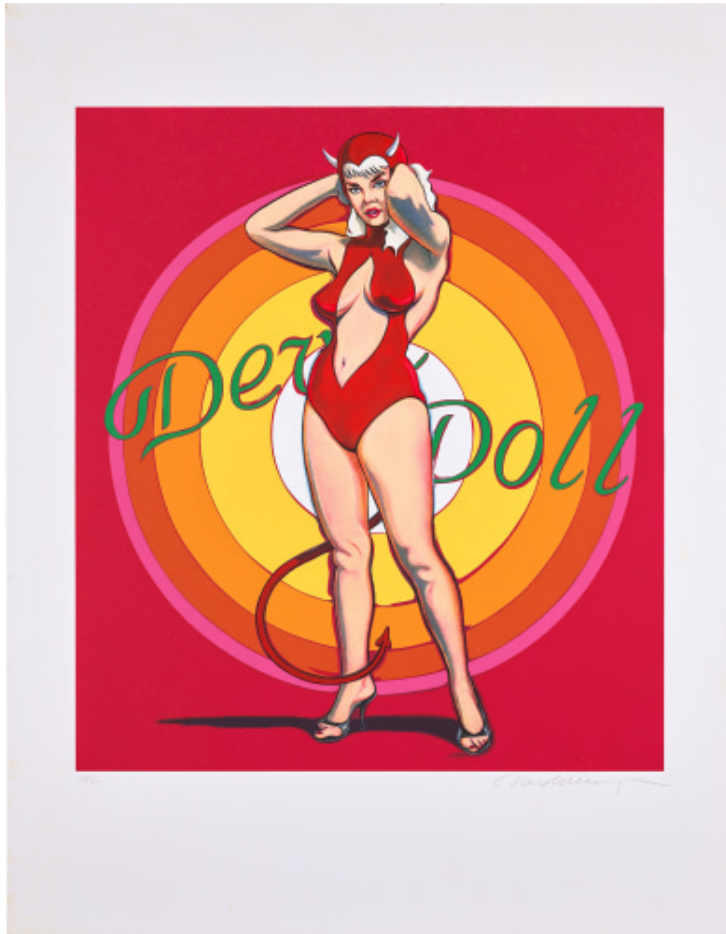
\$3,000 — 5,000

[Go to Lot](#)



Literature

Constance Glenn 71



92

LOT OFFERED WITH NO RESERVE

Mel Ramos

Devil Doll (H. p. 56)

1997

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

I. 20 3/8 x 18 1/8 in. (51.8 x 46 cm)

S. 28 3/4 x 22 3/8 in. (73 x 56.8 cm)

Signed and annotated 'H.C.' in pencil (an hors commerce, the edition was 200 and 30 in Roman numerals), published by Galerie Ernst Hilger, Vienna, framed.

Estimate

\$700 — 1,000 •

[Go to Lot](#)



Literature

Ernst Hilger p. 56



93

Emily Mae Smith

Medusa

2019

Screenprint in colors with glow-in-the-dark ink, on
Coventry rag paper, the full sheet.

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

Signed, dated and numbered 68/90 in pencil,
published by Elective Affinity, Brooklyn with their
accompanying Certificate of Authenticity, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)





94

Lari Pittman

Existential and Needy (C. p. 335)

1991

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

S. 49 x 38 in. (124.5 x 96.5 cm)

Signed, dated and numbered 28/40 in white pencil (there were also 12 artist's proofs), published by Cirrus Editions Ltd., Los Angeles (with their blindstamp and inkstamp on the reverse), framed.

Estimate

\$400 — 600

[Go to Lot](#)



Literature

Cirrus Editions p. 335



95

Kenny Scharf

Blimy

2022

Screenprint in colors, on a circular sheet of Mohawk Superfine paper, the full sheet. diameter S. 24 in. (61 cm)

Signed, dated and numbered 92/99 in pencil, published by JRP Editions, Geneva (with their blindstamp), with their accompanying Certificate of Authenticity, unframed.

Estimate

\$1,000 — 1,500

[Go to Lot](#)



Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



96

Takashi Murakami

AND THEN Black

2005

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

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

Signed and numbered 211/300 in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

\$1,000 — 2,000

[Go to Lot](#)





97

Takashi Murakami

Killer Pink

2003

Screenprint in colors, on Excell watercolor paper, with full margins.

I. 21 5/8 x 21 5/8 in. (54.9 x 54.9 cm)

S. 27 1/2 x 26 3/4 in. (69.9 x 67.9 cm)

Signed, dated and numbered 38/50 in pencil (there were also 10 artist's proofs), published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





98

Yoshitomo Nara

Miss Spring

2012/2021

Digital pigment print in colors, on Takeo Deep PV Hakou paper, the full sheet, contained in the original green card portfolio.

S. 9 x 11 in. (22.9 x 27.9 cm)

portfolio 11 5/8 x 10 1/8 x 1/2 in. (29.5 x 25.7 x 1.3 cm)

Numbered 29/100 in black ink on the accompanying Certificate of Authenticity (there were also 5 artist's proofs), co-published by Artspace, New York and Phaidon, London (with their blindstamp on the certificate), with the accompanying hardcover monograph *Yoshitomo Nara*, published by Phaidon, New York.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Ars Publicata, Yoshitomo Nara, 2021.01



99

Calvin Marcus

Untitled

2020

Xerox print in colors, on wove paper, the full sheet.

S. 10 5/8 x 8 in. (27 x 20.3 cm)

Signed, dated and numbered 5/50 in pencil (there were also 10 artist's proofs), published by White Columns, New York, unframed.

Estimate

\$400 — 600

[Go to Lot](#)





100

David Wojnarowicz

Fire & Water, from Four Elements

1991

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

S. 22 3/4 x 29 7/8 in. (57.8 x 75.9 cm)

Signed, titled, dated '1990' and numbered 'VII/XVI' in pencil, additionally signed and dated '1991' by the artist in black ink (there were also 24 in Arabic numerals), published by Normal Editions Workshop at Illinois State University, Normal, Illinois (with their blindstamp), unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Gift of the artist

Acquired from the above by the present owner

Literature

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

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



101

Pablo Picasso

Sueño y mentira de Franco I & II (The Dream and Lie of Franco) (Bl. 297 & 298, Ba. 615 & 616, C. bks 28)

1937

The complete set of two etchings and aquatints, on laid Montval paper, with full margins.

both I. 12 1/2 x 16 1/2 in. (31.8 x 41.9 cm)

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

Both with the artist's stamped-signature (as issued), and numbered 664/850 in pencil (there was also a signed edition of 150 and 30 artist's proofs in Roman numerals), both unframed.

Estimate

\$7,000 — 10,000

[Go to Lot](#)



“Painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy” —Pablo Picasso.

The first overtly political works made by Pablo Picasso, *Sueño y mentira de Franco I & II (The Dream and Lie of Franco)*, are two plates consisting of serial vignettes, that combined, create an eighteen-scene narrative. Invoking a style akin to comic strips, a format historically associated with mass-appeal and popular culture, this pair of etchings sought to graphically illustrate the violence of General Franco's totalitarian regime. Picasso sold the works to benefit Franco's opposition, the Spanish Republic, showcasing his commitment to artistic activism and profound social engagement.

Combining his signature cubist style with a biting political commentary, Picasso applies distorted figuration to emphasize the grotesque imagery of war and the dehumanizing toll of dictatorship. In the first work, *Sueno y mentira de Franco I*, Picasso portrays Franco as a monstrous figure ravaging the landscape in conquest for power. Here, the artist's critique is explored through satire: the dictator is shown humorously disfigured, feminized in a silk veil, riding a pig, attacked by a bull, and raising his sword with an oversized phallus. Despite the playful quality of this first etching, the second print reveals the darker, violent realities experienced by the Spanish public. In this work, the bestialized Franco devours his horse's innards alongside graphic renderings of decimated bodies killed in battle. The final four scenes were executed on June 7th 1937, several months after the prints' initial conception in January, following the bombing of Guernica. These vignettes are differentiated from the rest of the work as Picasso depicts the suffering of women and children through a fervent application of line. Serving as partial studies for his infamous Guernica mural, these scenes reflect the increasing influence of politics in Picasso's oeuvre.

Literature

Georges Bloch 297 and 298

Brigitte Baer 615 and 616

Patrick Cramer books 28



102

Roy Lichtenstein

Morton A. Mort, from Expressionist Woodcut Series
(G. 886, C. 178)

1980

Woodcut in colors with embossing, on Arches Cover paper, with full margins.

I. 22 3/4 x 32 1/2 in. (57.8 x 82.6 cm)

S. 29 3/8 x 39 in. (74.6 x 99.1 cm)

Signed, dated and numbered 35/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), framed.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Gemini G.E.L. 886

Mary Lee Corlett 178



103

Keith Haring

Untitled (Free South Africa): one plate (S. p. 142, L. pp. 42-43)

1985

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

I. 30 1/4 x 37 5/8 in. (76.8 x 95.6 cm)

S. 31 7/8 x 39 1/2 in. (81 x 100.2 cm)

Signed, dated and numbered 37/60 in pencil (there were also 15 artist's proofs), published by Edition Schellmann, Munich and New York, framed.

Estimate

\$20,000 — 30,000

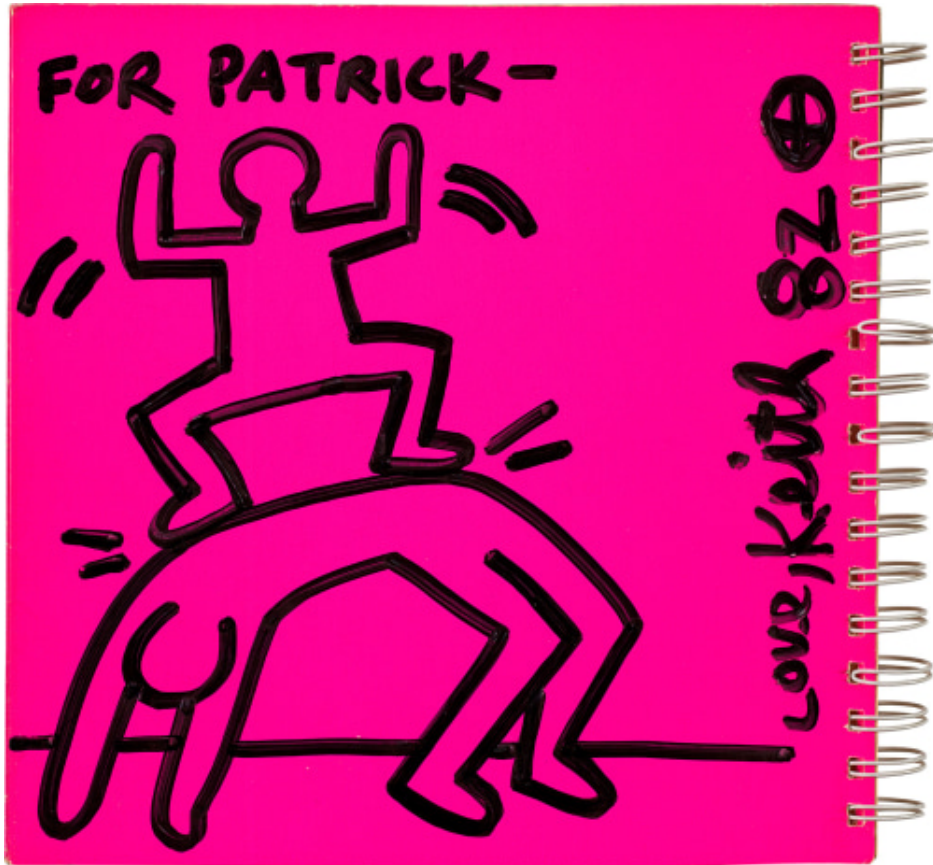
[Go to Lot](#)



Literature

Jörg Schellmann, *Forty Are Better Than One*, Munich/New York, 2009, p. 142

Klaus Littmann pp. 42-43



104

Keith Haring

Catalogue Dedication

1982

Ink drawing, on pink spiral-bound paper catalogue for the exhibition *Keith Haring*, at Tony Shafrazi Gallery, October 9 - November 13, 1982.

drawing 9 x 9 1/8 in. (22.9 x 23.2 cm)

catalogue 9 x 9 3/4 x 7/8 in. (22.9 x 24.8 x 2.2 cm)

Signed, dated and dedicated 'For Patrick - Love, Keith 82' in black ink, with the accompanying Certificate of Authenticity issued by the Estate of Keith Haring.

Estimate

\$6,000 — 9,000

[Go to Lot](#)



Keith Haring

The dedication and original sketch in the Tony Shafrazi Gallery exhibition catalogue of 1982 is written 'for Patrick'. Patrick Fussell was an Englishman who the consignor grew up with in Salisbury, Wiltshire, UK, and first boyfriend. Patrick (and his partner Craig) lived and owned a store called 'Empire Blues' at 325 Broome Street in New York. Keith and Juan Dubose lived upstairs. They were friends and neighbors. In the basement of the Broome Street building, Keith had painted a frieze of iconic work all the way around the top of those walls. Patrick was also a photographer and supplier of many of the props for *High Times* magazine. When Prince Charles and Diana Spencer married in July 1981, Keith watched the ceremony on TV in Patrick's apartment.

Provenance

Gift of the artist

Private East Coast Collection



105

After Jean-Michel Basquiat

Flexible

1984/2016

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

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

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

Numbered 'AP 9/15' in pencil on the front (an artist's proof, the edition was 85), signed and dated '5/13/16' by Lisane Basquiat and Jeanine Heriveaux in pencil (The artist's sisters and administrators of the Estate of Jean-Michel Basquiat) on a Certificate of Authenticity affixed to the reverse, published by Flatiron Editions, New York, framed.

Estimate

\$60,000 — 90,000

[Go to Lot](#)



“Royalty, heroism, and the streets” —Jean Michel Basquiat

Published by Pace Prints and the Estate of Jean-Michel Basquiat in 2016, *Flexible* is a screenprint of the late artist’s wood-panel painting of 1984. Encapsulating his central themes, this piece celebrates Basquiat’s cultural legacy and reflects his lifelong exploration of African American and Caribbean traditions. Here, the figure depicted is a griot: a member of the poet-musician, storyteller class called to preserve a tradition of oral history in West African culture. Grinning, the figure’s abstracted, curving arms raise and loop above the head, crowning himself with a red, haloed crown of thorns. Seeking to canonize the Black male figure, noticeably absent from the history of Western painting, Basquiat visualizes this act of divination, negotiating ethnicity alongside questions of prestige and status. Simultaneously, he incorporates an x-ray vision of the body, as the griot’s lungs, bones, and cranium overlay the skin’s surface in white; thus, these internal structures also act as maps of interior consciousness, negotiating the public and private spheres of identity.

In *Flexible*, Basquiat intertwines his diasporic cultural heritage with the urban influences of his New York City upbringing. Physically bringing the street into the studio, the wood panels were sourced from a fence in Basquiat’s backyard during his time in Venice Beach, California. Expressive, thick brushstrokes and frenetic scribbles of color play on top of the white horizontal slats as the 24-color screen-print faithfully recreates the plethora of textures and range of both color and materiality found in Basquiat’s experimental mixed media approach. In dialogue with his earlier prominence as the street artist SAMO, *Flexible* marks a transmutation of graffiti into a heralded piece of art laden with metaphor and history; this found material transformed into a unique picture support through his creative and experimental approach.

Subsequently, the wood slat fencing was used in more than 17 paintings between 1984 and 1986. With *Flexible* being the earliest of these material studies, this piece reflects Basquiat’s adept exploration of the relationship between image and surface, as the application of unorthodox material combinations would continue to define his oeuvre.

Flexible —contorting yet unbreakable— this figure stands boldly against the rigidity of the wooden planks, encapsulating Basquiat’s character as a radiant artist negotiating the elite art world through his unique poeticism.

Editions & Works on Paper

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106

Huma Bhabha

Reconstructions

2007

The complete set of 18 prints, including 16 photogravures and two woodblock prints, on Hahnemühle and Tosa Hanga papers, the full sheet and with full margins, the sheets loose (as issued), with title page, colophon, and text page by Jorge Luis Borges on Vellum, all contained in the original linen-covered portfolio box with embossed text in green.
four l. 22 3/4 x 30 3/8 in. (57.8 x 77.2 cm)
twelve l. 20 x 30 1/4 in. (50.8 x 76.8 cm) (two vertical)
two S. 25 x 34 in. (63.5 x 86.4 cm)
sixteen S. 29 1/4 x 36 1/2 in. (74.3 x 92.7 cm) (two vertical)

All signed, dated and numbered 29/35 in pencil (there were also 10 artist's proofs), published by Peter Blum Edition, New York.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Transcription of the artist speaking on *Reconstructions* for the Museum of Modern Art:

Hello. My name is Huma Bhabha. My family lives in Pakistan. So I visit there every year.

Karachi, where I'm from seems to be under constant construction. And there are lots of unfinished foundations, which I realized could work well as plinths for imaginary monumental sculptures.

But the work is just as much influenced by the ruins that are being created every day by war and environmental destruction. I'm interested and saddened in how ruins are being freshly born constantly. The idea of monument and death is the ultimate raw material in art.

I took black and white photographs of the landscape. And, I drew on them with India ink. The combination of the photographic detail and the drawing is then translated into a whole different medium through the process of etching with a very rich, dark, black ink. It's black, but it actually has a lot of different colors which make the black.

I use discarded materials, and I fashion these materials into figures which recall sort of burnt-out images. They look distressed. They have eroded to just leaving a body part. But they also suggest phoenixes rising from ashes of destruction.

Text by Jorge Luis Borges, an excerpt from *The Immortal*, a short story from his book *Labyrinths*:

Everything was elucidated for me that day. The troglodytes were the Immortals; the rivulet of sandy water, the River sought by the horseman. As for the city whose renown had spread as far as the Ganges, it was some nine centuries since the Immortals had razed it. With the relics of its ruins they erected, in the same place, the mad city I had traversed: a kind of parody or inversion and also temple of the irrational gods who govern the world and of whom we know nothing, save that they do not resemble man. This establishment was the last symbol to which the Immortals condescended; it marks a stage at which, judging that all undertakings are in vain, they determined to live in thought, in pure speculation. They erected their structure, forgot it and went to dwell in caves. Absorbed in thought, they hardly perceived the physical world.



107

Kara Walker

The Bush; Skinny; and De-boning

2002

The complete set of three free-standing, laser-cut stainless steel multiples, painted black.

The Bush 6 1/2 x 5 3/8 x 5/8 in. (16.5 x 13.7 x 1.6 cm)

Skinny 5 3/4 x 6 x 5/8 in. (14.6 x 15.2 x 1.6 cm)

De-boning 4 3/8 x 4 x 5/8 in. (11.1 x 10.2 x 1.6 cm)

Signed and numbered 27/100 in black ink on a label affixed to the cover of the original box, published by Deutsche Guggenheim, Berlin.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Ars Publicata, Kara Walker, 2002.02 [1-3]



108

William Kentridge

Panic Picnic, from Sleeping on Glass (K. p. 82)

1999

Etching and aquatint with hand-coloring in red pencil, on a found book spread Chine-collé to Fabriano

Rosapina paper, with full margins

I. 9 3/4 x 13 1/4 in. (24.8 x 33.7 cm)

S. 13 3/4 x 19 5/8 in. (34.9 x 49.8 cm)

Signed and numbered 18/60 in pencil, published by Malcolm Christian, Kwa Zulu Natal, South Africa, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

David Krut p. 82



109

Mike Kelley and Tony Oursler

Poetics Country (S. p. 414)

1997

Screenprint in colors, on aluminum with bullet holes.

35 x 35 3/4 x 1 in. (88.9 x 90.8 x 2.5 cm)

Signed by both artists and numbered '3' in black marker, from the edition of 60 (there were also 25 artist's proofs), published by Edition Schellmann, Cologne and New York.

Estimate

\$800 — 1,200

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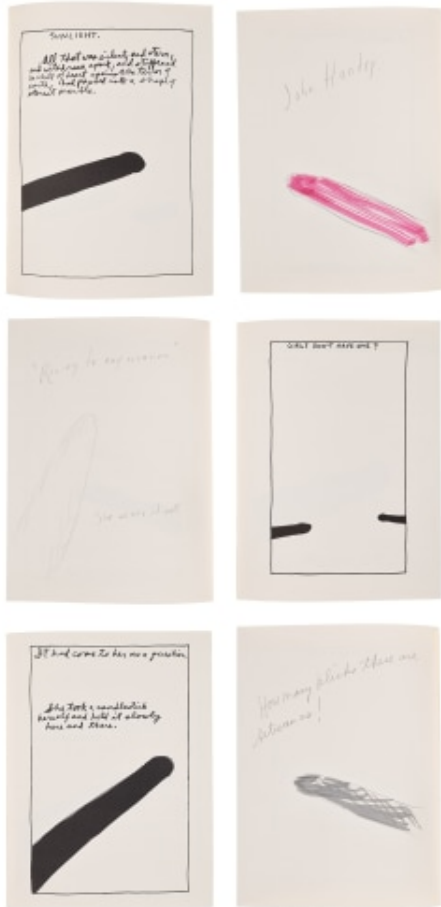


Literature

Jörg Schellmann, *Forty Are Better Than One*, Munich/New York, 2009, p. 414
Ars Publicata, Mike Kelley, 1997.01

Editions & Works on Paper

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110

Raymond Pettibon

Thinking of You

1998

The complete exhibition catalogue for *Raymond Pettibon*, with 54 unique ink and or pencil drawings and handwritten text, on wove paper, bound (as issued).

12 1/4 x 9 1/4 x 1 in. (31.1 x 23.5 x 2.5 cm)

Signed in red ink on the title page, one of a limited number of copies with hand additions from the edition of 2,000, published by the Renaissance Society at the University of Chicago.

Estimate

\$12,000 — 18,000

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111

Mike Kelley

Reconstructed History

1990

The complete artist's book with photographic reproductions, with the publisher's decorated cloth in the format of a high school yearbook contained in the original mylar dust jacket printed in blue.

12 1/2 x 9 1/2 x 7/8 in. (31.8 x 24.1 x 2.2 cm)

Signed and numbered 103/250 in black ballpoint pen on the colophon (there were also 12 artist's proofs), co-published by Thea Westreich, New York and Galerie Gisela Capitain, Cologne.

Estimate

\$1,000 — 2,000

[Go to Lot](#)



Reconstructed History is a series of 50 ink drawings created by Mike Kelley in 1989. Using fragments of aged schoolbooks, Kelley graffitied pre-existing images with profanity and lewd scribbles... He explored the found textbook as a medium, imitating how tomorrow's leaders of society - the next generation - make their mark on the past through the act of defacing textbooks with doodles and notations - signifying their own 'reconstruction' while moving towards the future. Often humorous, these juvenile images unveil a new way of looking at American history icons and challenge traditional attitudes towards history, as well as questioning the societal and cultural values embedded within the system of education. — Art Basel, 2016

"Heroic images thrive on subtraction. Idealization occurs as things move away from the physical concerns of man. Only then, after the body and desire are no longer in proximity to them, are things worthy of adoration.... The photographs you see here are not truthful representations of the historical events they picture, nor are they meant to be. Like a printed word which gives up its graphic specificity to express a concept so these pictures leave behind historical specificity to convey general American values. The reality of these past events is a confused and gruesome one anyway. One better off buried. Murder, war, the struggle for power, the desire for wealth, and the disruption of social order: all passions fired by the flesh, of no consequence today when peace and satisfaction are the rule. The past is where these things belong — adored but not emulated."

— Mike Kelly, from *Reconstructed History*

Provenance

Deutsche Guggenheim, Berlin



112

Bruce Nauman

Untitled (Hands)

1990-91

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

I. 7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

S. 16 3/4 x 19 3/8 in. (42.5 x 49.2 cm)

Signed, dated '91' and numbered 13/38 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, framed.

Estimate

\$1,200 — 1,800

[Go to Lot](#)



Literature

Ars Publicata, Bruce Nauman, 1991.02



113

Jadé Fadojutimi

Clustering Thoughts

2019

Cotton, silk viscose velvet, organza ribbon, grosgrain ribbon, velvet ribbon, cotton cord and embroidery, hand-dyed and stitched on linen.

45 x 64 1/2 in. (114.3 x 163.8 cm)

Signed and numbered '13 of 30' in black felt-tip pen on the reverse (there were also 2 artist's proofs), published by The Art of Empowerment - UN Women UK, London, unframed.

Estimate

\$5,000 — 7,000

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114

Julie Mehretu

Fracture

2007

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

I. 15 3/4 x 19 1/2 in. (40 x 49.5 cm)

S. 23 1/4 x 28 in. (59.1 x 71.1 cm)

Signed, dated and numbered 'P.P. 3/4' in pencil (a printer's proof, the edition was 30 and 12 artist's proofs), published by Burnet Editions, New York (with their blindstamp), framed.

Estimate

\$3,000 — 5,000

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Literature

Ars Publicata, Julie Mehretu, 2007.04



115

Glenn Ligon

Draft

2010

Etching, aquatint and drypoint, on Hahnemühle paper, with full margins.

I. 20 x 16 in. (50.8 x 40.6 cm)

S. 25 1/2 x 21 in. (64.8 x 53.3 cm)

Signed, dated and numbered 11/55 in pencil (there were also 10 artist's proofs), published by Skowhegan School of Painting & Sculpture, New York, unframed.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Literature

Ars Publicata, Glenn Ligon, 2010.01



116

Chakaia Booker

Untitled

2011

Woodcut, on various wove papers Chine collé to Somerset paper, with full margins.

I. 15 1/2 x 19 in. (39.4 x 48.3 cm)

S. 20 3/8 x 25 in. (51.8 x 63.5 cm)

Signed, dated and numbered 181/200 in pencil (there were also 30 artist's proofs), published by The Print Club of New York, Inc., New York, framed.

Estimate

\$800 — 1,200

[Go to Lot](#)



'The production of this print required 20,000 pieces which all needed to be cut, stored and registered before going through the press. Master printer Phil Sanders compared the production to conducting an orchestra which is an interesting analogy since the image evokes sound and movement.' - Print Club of New York



117

Faith Ringgold

Here Comes Moses, from Jones Road

2014

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

I. 19 3/4 x 26 1/4 in. (50.2 x 66.7 cm)

S. 22 3/8 x 29 7/8 in. (56.8 x 75.9 cm)

Signed, titled, dated and numbered 185/200 in pencil (there were also some artist's proofs), published by The Print Club of New York, Inc., New York, with their accompanying Certificate of Authenticity, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Transcription:

Here Come Moses. Aunt Emmy said he'd find us one day. That boy came North to Freedom in a storm. He lost his mother and father on the way. 'They'll never find me in this storm, but we'll all find Freedom. God Willing. We were born to be free. I will never give up,' said Moses. Moses was only twelve years old when he came to Jones Road on Thanksgiving Day in 1793.



118

Jordi Ribes

The Green Partner

2020

Photopolymer etching in colors, on Zerkali Bütten wove paper, with full margins.

I. 26 1/2 x 18 1/4 in. (67.3 x 46.4 cm)

S. 37 1/2 x 27 1/2 in. (95.3 x 69.9 cm)

Signed and numbered 4/21 in pencil (there were also 2 artist's proofs), published by L21 Gallery, Spain, unframed.

Estimate

\$1,500 — 2,500

[Go to Lot](#)





120

Andy Warhol

Liza Minnelli at Halston's House, from Photographs

1980

Two gelatin silver prints, stitched together.

overall S. 16 x 38 1/2 in. (40.6 x 97.8 cm)

Both signed and numbered 37/250 and 84/250 in pencil on the reverse respectively, both with the Andy Warhol Art Authentication Board inkstamps and both annotated 'A174.0310' and 'A173.0310' in pencil on the reverse respectively, framed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





121

Anna Weyant

Robes

2016

Etching, on wove paper, with full margins.

I. 11 5/8 x 8 3/4 in. (29.5 x 22.2 cm)

S. 18 1/4 x 14 1/2 in. (46.4 x 36.8 cm)

Signed, titled, dated and numbered 1/4 in black ink,
published by the artist, unframed.

Estimate

\$2,000 — 3,000

[Go to Lot](#)





122

Alex Israel

The Bigg Chill; Maltese Falcon; and Risky Business

2012-15

The set of three multiples including a marble in styrofoam cup multiple, a cast bronze multiple with black patina, and a crystal glass multiple with black glass base.

The Bigg Chill 5 x 3 1/2 x 3 1/2 in. (12.7 x 8.9 x 8.9 cm)

Maltese Falcon 10 1/4 x 4 1/2 x 5 1/4 in. (26 x 11.4 x 13.3 cm)

Risky Business 8 1/2 x 6 1/4 x 6 1/4 in. (21.6 x 15.9 x 15.9 cm)

The Bigg Chill signed, dated and numbered 7/20 in black marker on the underside of the marble, *Maltese Falcon* incised with initials, date and numbered 6/20 on the underside, *Risky Business* incised with title, date, artist's name and numbered 2/20 on the base.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



“Alex understands object aura. And like any good Angeleno, he knows it comes in both authentic and kitsch flavors... His replicas of the crystal egg from *Risky Business* (1983) and the black onyx *Maltese Falcon* from the eponymous 1941 film—*Risky Business* (2014–15) and *Maltese Falcon* (2013)—toe the line between memorabilia and art object. Authentically Alex Israel rather than authentically collector’s items.”

—Gagosian, *Alex Israel: Freeway*, 2022

“This is again one of those double take moments when you look at this wonderful display of French 18th-century soft-paste porcelain and you’re not thinking “What is Alex Israel doing in the case?,” [Catherine] Hess commented. “You’re thinking maybe ‘I didn’t know they had soft-serve yogurt in the 18th century.’ You’re wondering what belongs and what doesn’t belong?” [Kevin] Salatino said one of Israel’s relatives at one time owned a chain of frozen yogurt shops called ‘The Bigg Chill’ in the region. “It’s also a reference to the film ‘The Big Chill,’ which is a popular 80’s film,” he added. “The yogurt itself is in marble, but the cup is actual Styrofoam. It’s a kind of humorous take on durability. Alex’s whole point is that if this were in a waste site, it’s much more likely that the Styrofoam would last longer than the marble.”

—Stacy Lee, *Israel Focuses on Celebrity Culture, LA Iconography in Huntington Exhibition*, 2016

Provenance

Gavin Brown's Enterprise, New York
Private Collection



123

Robert Longo

Tiger

2011

Archival pigment print, on Epson Hot-Pressed paper, with full margins.

I. 41 7/8 x 30 1/2 in. (106.4 x 77.5 cm)

S. 45 1/4 x 33 1/4 in. (114.9 x 84.5 cm)

Signed, dated and numbered 4/30 in pencil (there were also 3 artist's proofs), published by Handicap International, France, framed.

Estimate

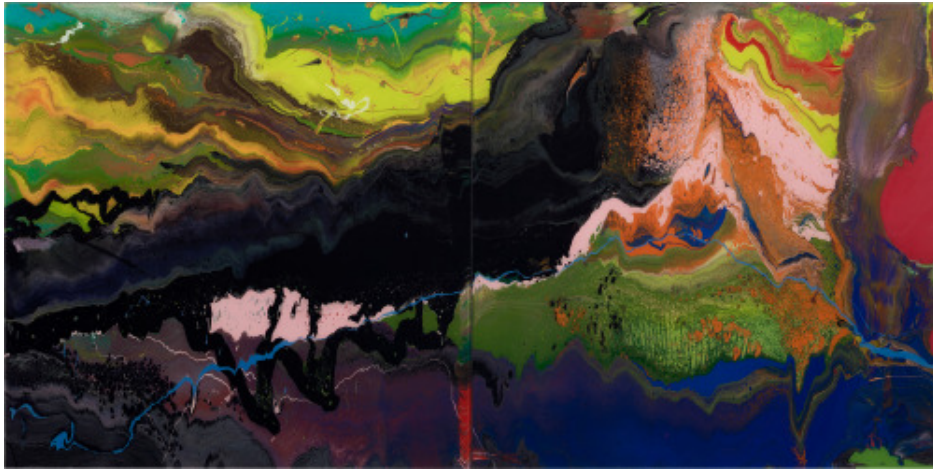
\$15,000 — 25,000

[Go to Lot](#)



Literature

Ars Publicata, Robert Longo, 2011.02



124

Gerhard Richter

P-16 (Flow)

2013/2016

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

39 3/8 x 78 3/4 in. (100 x 200 cm)

This facsimile object is unsigned and numbered 436/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London (with their label affixed to the reverse).

Estimate

\$8,000 — 12,000

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Literature

Heni Productions P16

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125

Damien Hirst

Superstition

2007

The complete set of 12 bone china plates, contained in the original presentation box with printed title. all diameter 11 in. (27.9 cm)

Each with printed signature and numbered 6/100 on the underside, produced by Villeroy and Boch, Mettlach, Germany, published by Other Criteria and Gagosian Gallery, London.

Estimate

\$4,000 — 6,000

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126

Daniel Arsham

Future Relic 03 (Clock)

2015

Cast multiple in plaster and crushed glass, contained in the original foam-lined presentation box.

5 3/4 x 5 x 2 1/2 in. (14.6 x 12.7 x 6.4 cm)

Stamp numbered 259/400 on a label affixed to the box, published by Daniel Arsham Studio, New York.

Estimate

\$1,500 — 2,500

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127

Doug Starn and Mike Starn

Double Rembrandt (with steps)

1987-91

Assemblage of toned silver gelatin and Kodalith prints, with plywood, painted metal nails, tape, and glue, contained in the original artist-specified frame, in two parts.

overall 26 1/2 x 25 1/4 in. (67.3 x 64.1 cm)

Signed by both artists, dated and numbered 37/50 in pencil on the reverse of the left panel.

Estimate

\$2,500 — 3,500

[Go to Lot](#)

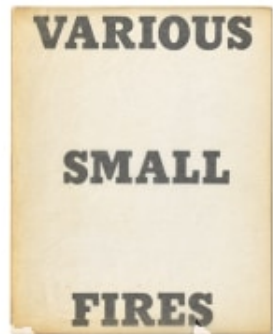
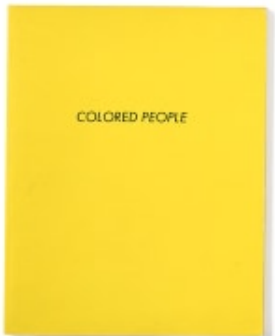
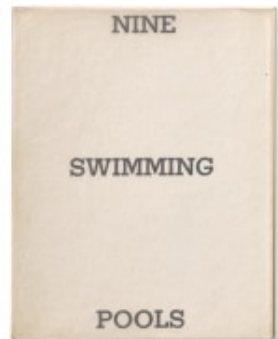


Literature

Andy Grundberg p. 81

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128

Ed Ruscha

Various Small Fires; Some Los Angeles Apartments; Nine swimming pools; A Few Palm Trees; Colored People; and S Books (E. B2, B3, B8, B13 & B16)

1964-2001

A group of six artist's books, three with glassine dust jackets.

one 8 x 5 3/4 x 1/4 in. (20.3 x 14.6 x .6 cm)

five approx. 7 x 5 1/2 x 1/4 in. (17.8 x 14 x .6 cm)

Various Small Fires and *Some Los Angeles Apartments* from the second editions of 3000, *Nine swimming pools*, *A Few Palm Trees*, *Colored People* and *S Books* from the first editions of various sizes, five published by the artist, *A Few Palm Trees* published Heavy Industry Publications, Hollywood.

Estimate

\$2,500 — 3,500

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Literature

Siri Engberg B2, B3, B8, B13 and B16

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



129

Matthew Barney

Cremaster: Field Suite

2002

The complete set of five etchings in colors with embossing, on Hahnemühle paper, all contained in the original self-lubricating plastic case.

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

all S. 15 3/4 x 10 3/4 in. (40 x 27.3 cm)

case 18 x 12 3/4 x 1 in. (45.7 x 32.4 x 2.5 cm)

All signed and numbered 36/40 in pencil, additionally numbered on the title page (there were also 10 artist's proofs), published by Jean-Yves Noblet, Brooklyn.

Estimate

\$1,000 — 2,000

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Literature

Ars Publicata, Matthew Barney, 2002.02 [1-5]

Editions & Works on Paper

New York Auction / 21 June 2023 / 10am EDT



130

Banksy

No Ball Games (Grey)

2009

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

I. 24 x 25 1/8 in. (61 x 63.8 cm)

S. 26 1/4 x 27 3/8 in. (66.7 x 69.5 cm)

Signed and numbered 64/250 in pencil, published by Pictures on Walls, London (with the artist's blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Literature

Ars Publicata, Banksy, 2009.1 [1]



131

Jeff Koons

Gazing Ball (Manet Olympia)

2017

Archival pigment print in colors with blue mirrored glass inset, on Innova rag paper, with full margins.

I. 29 1/2 x 43 1/4 in. (74.9 x 109.9 cm)

S. 33 1/2 x 48 5/8 in. (85.1 x 123.5 cm)

Signed, dated and numbered 9/20 in pencil (there were also 5 artist's proofs), published by Two Palms, New York, framed.

Estimate

\$18,000 — 25,000

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Provenance

Two Palms, New York

Private Collection, New York



132

Damien Hirst

The Empresses (H. 10)

2022

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

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

All signed in pencil, three numbered '915' and two numbered '916' (printed) on labels affixed to the reverse, from the edition of varying sizes, published by HENI Editions, London.

Estimate

\$12,000 — 18,000

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Literature

Heni Productions H10



133

Ai Weiwei

Artist's Hand

2017

Cast urethane resin multiple with electroplated rhodium, contained in the original cardboard presentation box.

4 7/8 x 3 3/4 x 4 1/4 in. (12.4 x 9.5 x 10.8 cm)

With incised signature on the underside, from the edition of 1000, published by the Public Art Fund, USA in collaboration with eBay for Charity to benefit the exhibition *Ai Weiwei: Good Fences Make Good Neighbors*, New York, 2018.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Literature

Ars Publicata, Ai Weiwei, 2017.01