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# 20-21 OCTOBER 2020

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20 October at 6.00 pm (Lots 1-30) and 21 October at 10.00 am (Lots 31-91) and 2.00 pm (Lots 92-200)

20 Rockefeller Plaza New York, NY 10020

**AUCTIONEERS** 

Richard Lloyd (#1459445) Diana Bramham (#1464939) Richard Nelson (#1184056)

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# CHRISTIE'S

29/04/2020

The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso



# CARVED IN COLOR THE NICK AND RAQUEL NEWMAN COLLECTION OF PRINTS BY PABLO PICASSO

The greatest painter and the most innovative sculptor of the twentieth century, Pablo Picasso was also its foremost printmaker. His graphic oeuvre spanned the first seven decades of the 20th century and his published prints total approximately 2,000 different images pulled from metal, stone, wood, linoleum, even celluloid. His prints demonstrate Picasso's intuitive and characteristic ability to recognize and exploit the possibilities inherent in any medium in which he chose to work.

For the first thirty years Picasso's graphic work intermittently followed his successive preoccupations and styles as a painter. After 1929, however, his prints began to explore new subjects that greatly enlarged the iconography of his art. These images evolved separately from his painting, and many were composed during concentrated periods of endower.

Picasso carved his first linoleum cut in 1939, on the eve of the Second World War. The work was the artist's contribution to a hastily assembled album of poems and prints published to commemorate Czechoslovak martyrs. Its style is quick and curvilinear, its image violent—the head of an anguished, screaming woman, printed in black on white. It may be considered Picasso's final postscript to his mural *Guernica* (1937), and until 1951, it was the only linoleum cut that he executed.

Linocut is similar to woodcut. Both are means of making prints in which everything is cut away from the flat surface of a block except those areas that, when inked and printed, articulate the components of the composition. Linoleum itself is a flat material pressed from a combination of cloths, gums, and wood dust compacted into one substance with the addition of purified oil. The processed material is relatively inexpensive, and in daily life it is most familiarly used as floor covering. It is softer, more supple, and lighter in weight than wood, and it has no grain. Linoleum can be cut, gouged, and slashed with greater speed and with much less effort than wood, yet it also offers a firm surface upon which the finest lines may be incised. What appealed to Picasso most about linoleum was that it can be quickly and easily carved. Indeed, in the teaching of children, linocut is often used as an introduction to printmaking and as a simple demonstration of how to create a multiple image.

The story of Picasso's involvement with the technique began in earnest in Vallauris, the village above Cannes where the artist had made pottery since 1947, and where Picasso occasionally accepted civic responsibilities of an undemanding nature. From 1951 to 1964 he contributed posters that were used to advertise the town's ceramic crafts and bullfights. Hidalgo Arnéra, a local printer, suggested that Picasso try linoleum to make such posters, since it could be inexpensively printed. Picasso's first images were boldly designed and simply conceived.

As Picasso continued to explore linocut, he realized that the medium need not be limited to the manufacture of ephemera and that it offered many additional possibilities. The facility with which it responded to decorative and cursive design particularly attracted him. Also, colors printed from linoblocks are characteristically flat and opaque—unlike any that Picasso had previously employed.

In 1958, with the proceeds of the recent sale of his series of paintings (1954-55) after Delacroix's 1832 canvas *Women of Algiers*, Picasso, then seventy-seven, purchased the Château de Vauvenargues, near Aix-en-Provence. Picasso knew that it would be impractical as well as physically cumbersome to continue making lithographs or to resume etching whilst living there. Stones, plates, and drawings would have to be transported back and forth to Paris and too much time would elapse before he saw a printed image. But Picasso had become a compulsive printmaker: he was fascinated to study and to reveal his own creative process via the successive states of a print, which record change through to a final image. Such metamorphoses, unless photographed, cannot be similarly followed on a single overpainted canvas. Lacking facilities at Vauvenargues for lithography and etching, Picasso decided that linoleum was the solution to his problems. From then onwards, for the next six years, his engagement with the medium became almost an obsession.

The majority of his linocuts were published in Paris by galerie Louise Leiris, directed by the artist's friend Daniel-Henry Kahnweiler. The first of these, from 1958 (lot 1), represents a lady splendidly dressed in sixteenth-century costume and is one of the most celebrated of Picasso's images. The print reverses a portrait painted in 1564 by Lucas Cranach the Younger that hangs in the Kunsthistorisches Museum in Vienna. Kahnweiler had seen the painting, and had sent Picasso a postcard reproduction of it. Picasso was amused—he loved hats—and his adaptation of the work is fanciful and, in its own way, faithful. Picasso added the color blue (not present in the painted version) but carefully retained many details from the original, such as the curtain at the right and the woman's shadow at the left. The lady's face, however, is unmistakably Jacqueline's.

In linocut more than in any other print medium, Picasso desired to create images in color. However, the process of carving and printing the Cranach portrait had been tedious. The work was technically the most complicated of Picasso's linoleum cuts by far - it needed six different blocks for as many colors, and the correct alignment of the various blocks was extremely hard to achieve. The artist would not employ this laborious method again.

Rather than abandon linocutting altogether, Picasso developed a simpler—indeed, a revolutionary—alternative. He would nail a sheet of linoleum to a plank of wood. The

uncarved surface was then printed in one flat area of color. Picasso then proceeded to cut the block in stages, printing new elements of the composition, each in a different color. This required incredibly detailed planning, and the ability to mentally deconstruct an image into its constituent colors. If this wasn't daunting enough, care would have to be taken about the order in which the colors were prints. Picasso's composition after Manet's 1863 painting *Dejeuner sur l'herbe*, (lot 6) was created with this technique, and was printed not from six different blocks but from one. The first printing, from the uncarved block, was in yellow. Then, after each of five successive stages of carving, blue, violet, red, green, and, finally, black elements were printed.

The themes of Picasso's linocuts can readily be grouped within a chronological sequence. They include corridas (bullfights) most often in brown and beige but at least one (lot 2) in brilliant colors; heads of Jacqueline in a variety of styles (particularly the monumental Jacqueline, (lot 14); nudes (lots 7 and 10); musicians; clowns; and a small series of still lifes (lot 13). The bucolic bacchanalia of 1959 (lot 5), some of them printed with vibrant blue and rich green, find precedence in Picasso's Antibes murals of 1946.

Picasso's engagement with the linocut technique was intense – lasting just six years – but during this short period he created over 100 compositions. Using a technique barely understood by the wider artistic community he opened up a world of possibilities for others to follow. In doing so he effortlessly demonstrated his creative genius and cemented his position as the greatest printmaker of the 20th century. [Adapted from W.S. Lieberman's introduction to Picasso Linoleum Cuts – The Mr and Mrs Charles Kramer Collection, The Metropolitan Museum of Art, Random House, 1985.]

When digging back through the history of a collection, how it began and grew, one usually comes across a tentative first purchase, on a modest scale, before the collecting habit slowly starts gathering momentum. The Newman collection emphatically did not follow this narrative. The Newmans were a culturally, socially and politically engaged couple who lived for many years in Omaha. The earliest documentary evidence concerning Picasso is an invoice relating to a purchase of no fewer than eight linocuts made by C.M. 'Nick' Newman at a Sotheby's auction in May 1971. Given the scope of this first foray into the art world, Nick made sure to seek advice, and the purchase was made via Dick Solomon of Pace Prints. Dick was to become a source of continued friendship and support as the collection grew, either advising on auction purchases or sourcing directly, such as the magnificent Buste de Femme d'après Cranach, le Jeune, bought from Pace in February the following year. Whilst Pace was the main partner during this period, Nick visited, and bought from, other galleries in the city in the first half of 1972, most notably Reiss Cohen on Madison Avenue.

Sadly, this intense involvement with Picasso, lasting barely a year, was cut short when Nick Newman was diagnosed with cancer in the summer of 1972. Before passing away the following spring at the tragically young age of 47, Nick passed the baton to his wife Raquel 'Racky' Newman (1928 – 2019), who shortly thereafter resumed contact with the galleries and auction houses to add significantly to the collection. Racky shared her husband's love of the medium, buying purely on the basis of emotional engagement with each particular image. Guided by this alone, between them Nick and Racky Newman assembled one of the largest collections of Picasso linocuts in private hands.



Pablo Picasso with linocut "Picador et taureau". La Californie, Cannes 1959. Photo: Edward Quinn, ©edwardquinn.com.

The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso

CARVED IN COLOR: THE NICK AND RAQUEL NEWMAN COLLECTION OF PRINTS BY PABLO PICASSO

1

# PABLO PICASSO (1881-1973)



Buste de femme d'après Cranach le Jeune

linocut in colors, on Arches paper, 1958, signed in blue crayon, numbered 17/50, published by galerie Louise Leiris, Paris, with wide margins, some light-staining, framed

Image:  $25\% \times 21$  in. (648 x 533 mm.) Sheet:  $30 \times 22\%$  in. (762 x 572 mm.)

\$300,000-500,000

LITERATURE:

Bloch 859; Baer 1053

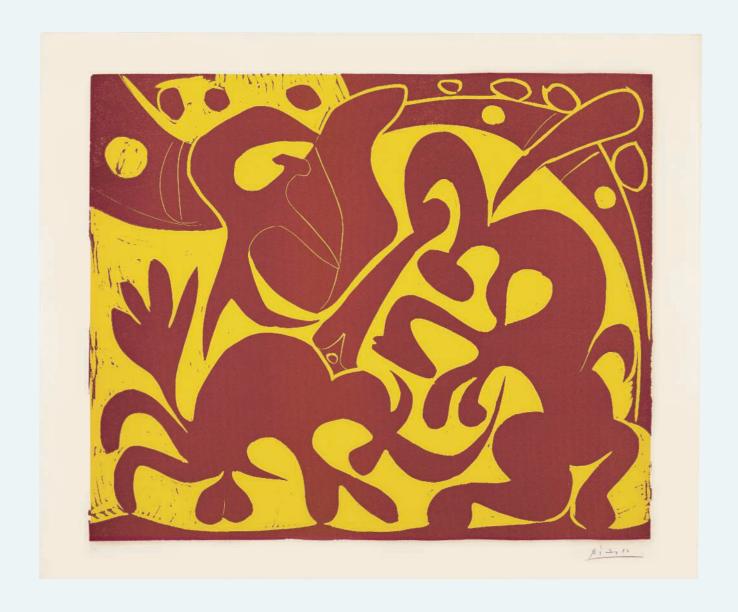


Lucas Cranach the Younger, Portrait of a lady, 1594

**LOT ESSAY** 



The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso



# 2

# PABLO PICASSO (1881-1973)

Pique (Rouge et jaune)



linocut in red and yellow, on Arches paper, 1959, signed in pencil, numbered 3/50, published by galerie Louise Leiris, Paris, with full margins, pale uneven mat staining, framed

Image: 20% x 25 in. (530 x 635 mm.) Sheet: 24½ x 29½ in. (622 x 750 mm.)

\$40,000-60,000

# LITERATURE:

Bloch 908; Baer 1227



# PABLO PICASSO (1881-1973)

Pique (Noir et Beige)



linocut in colors, on Arches paper, 1959, signed in pencil, numbered 5/50, published by galerie Louise Leiris, Paris, 1960, with margins (the sheet fractionally reduced in height), pale mat staining, framed Image: 20% x 25¼ in. (530 x 641 mm.)
Sheet: 23% x 29½ in. (606 x 749 mm.)

\$40,000-60,000

LITERATURE:

Bloch 909; Baer 1226

The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso



# 4

# PABLO PICASSO (1881-1973)

La Pique cassée



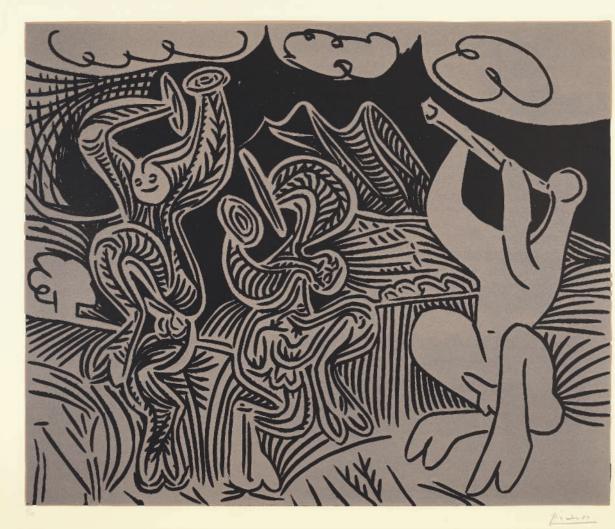
linocut in colors, on Arches paper, 1959, signed in pencil, numbered 5/50, published by galerie Louise Leiris, Paris, 1960, with margins, pale uneven light-staining, otherwise in good condition, framed Image:  $21 \times 25\%$  in. (534 x 640 mm.)

Sheet: 24 x 29% in. (610 x 753 mm.)

\$30,000-50,000

#### LITERATURE:

Bloch 921; Baer 1244



# PABLO PICASSO (1881-1973)

Danseurs et musicien



linocut in colors, on Arches paper, 1959, signed in pencil, numbered 5/50, published by galerie Louise Leiris, Paris, with margins (the sheet fractionally reduced in height), otherwise in generally good condition, framed Image:  $20\% \times 25\%$  in. ( $533 \times 641$  mm.) Sheet: 23% x 29% in. (606 x 752 mm.)

\$12,000-18,000

#### LITERATURE:

Bloch 939; Baer 1251

The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso

#### 6

#### PABLO PICASSO (1881-1973)

Le Déieuner sur l'herbe



linocut in colors, on Arches paper, 1962, signed in pencil, numbered 31/50, published by galerie Louise Leiris, Paris, 1963, with full margins, in very good condition, framed

Image: 20% by 25% in. ( $527 \times 640$  mm.) Sheet: 24% by 29% in. ( $619 \times 749$  mm.)



#### LITERATURE:

Bloch 1027; Baer 1287

Édouard Manet's Le déjeuner sur l'herbe, (1862-1863), had a profound effect on Picasso. In 1932, in a note scribbled on the back of an envelope, Picasso wrote 'When I see Manet's Lunch on the Grass I tell myself there is pain ahead.' This ambiguous statement, a rare written commentary on other painters, reveals the fascination Picasso had with Manet's controversial image. Picasso was to re-visit the work of many great masters for his 'variations' but his engagement with Manet's famed painting was, without doubt, the most profound and complex of them all. Drawn to its modernity and subversion, where oddly paired nude and clothed figures inhabit a strange Arcadian, almost theatrical scene, Picasso began to work on a series of his own interpretations, starting with sketches in 1954 and soon progressing to a series of paintings, of which he did twenty-seven between the period of 1959-1961. This practice of copying and borrowing to explore one's own style was just as typical for Picasso as it was for Manet, with Picasso constantly manipulating the composition, figurative positioning and emotional resonance of the original to achieve his own objectives. In the present work Picasso simplifies, and reverses, the scene, using vibrant primary colors to grant a sense of energy and dynamism to the composition through the rhythm of line and mark-making. Manet's composition is dominated by two men in conversation, with a nude woman in the left foreground, and another, bathing in the middle distance. Picasso changes the gender balance by relegating the male figure at the right to the upper right corner, and reducing it to a caricature of a face with a pipe. The nude woman is moved from the left to the right, and now sits in dialogue with the male figure at the left. This more conventional arrangement mimics the atelier scenes, with artist and model in conversation, which had dominated Picasso's work for several decades.



Edouard Manet, Dejeuner sur l'herbe, 1862-1863



The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso



# 7

# PABLO PICASSO (1881-1973)

Femme nue à la source



linocut in colors, on Arches paper, 1962, signed in pencil, numbered 36/50, published by galerie Louise Leiris, Paris, 1963, with margins, occasional soft handling creases in places, framed lmage:  $20\% \times 25\%$  in. (527 x 640 mm.)

Sheet: 23% x 29½ in. (606 x 749 mm.)

\$10,000-15,000

# LITERATURE:

Bloch 1093; Baer 1326

# **8** PABLO PICASSO (1881-1973)

Le Déjeuner sur l'herbe

(j)

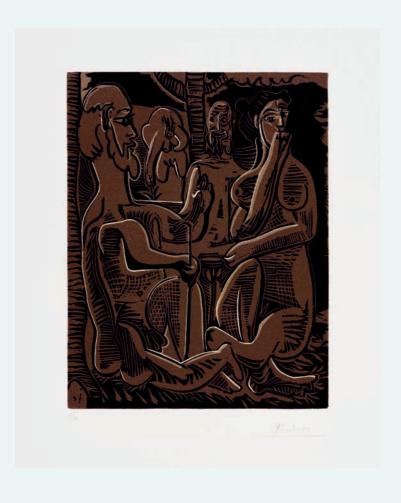
linocut in colors, on Arches paper, 1962, signed in pencil, numbered 1/50, published by galerie Louise Leiris, Paris, with full margins, in good condition, framed

Image:  $13\% \times 10\%$  in. (348 x 269 mm.) Sheet:  $24\% \times 17\%$  in. (626 x 441 mm.)

\$12,000-18,000

LITERATURE:

Bloch 1096; Baer 1328



# **9** PABLO PICASSO (1881-1973) Banderilles



linocut in colors, on Arches paper, 1959, signed in pencil, numbered 5/50, published by galerie Louise Leiris, Paris, 1960, with wide margins, pale uneven light- and mat staining, otherwise in generally good condition, framed Image:  $61/2 \times 87/6$  in. ( $165 \times 225$  mm.) Sheet:  $14/3/4 \times 18/3/6$  in. ( $375 \times 479$  mm.)

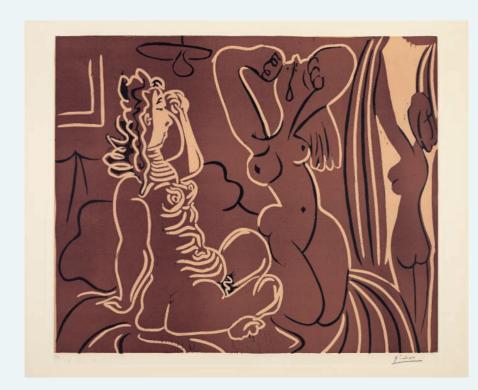
\$5,000-7,000

LITERATURE:

Bloch 943; Baer 1222



The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso





#### 10

### PABLO PICASSO (1881-1973)

# Trois Femmes

linocut in colors, on Arches paper, 1959, signed in pencil, numbered 5/50, published by galerie Louise Leiris, Paris, 1960, with margins (the sheet fractionally reduced in height), otherwise in good condition, framed

Image:  $20\% \times 25\%$  in.  $(530 \times 640$  mm.) Sheet:  $23\% \times 29\%$  in.  $(603 \times 753$  mm.)

\$25,000-35,000

#### LITERATURE:

Bloch 926; Baer 1248





#### 11

# PABLO PICASSO (1881-1973)

Femme regardant par la fenêtre

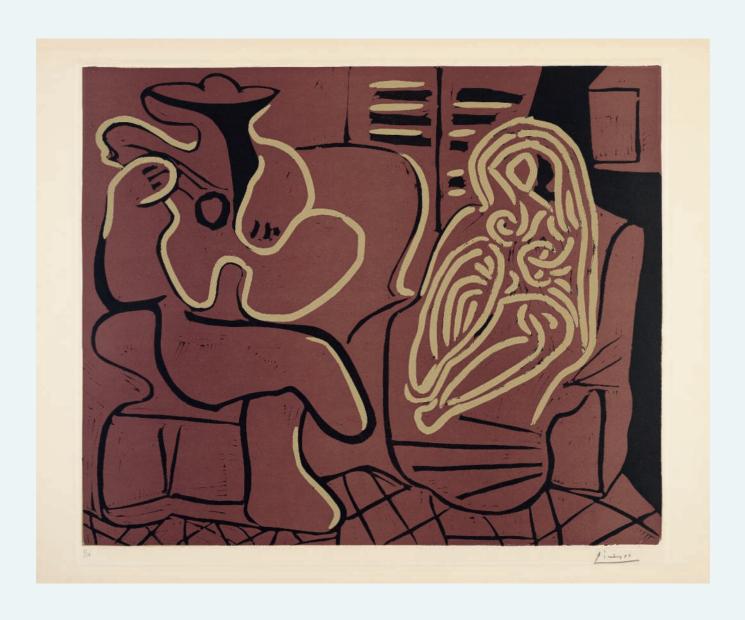
linocut in colors, on Arches paper, 1959, signed in pencil, numbered 5/50, published by galerie Louise Leiris, Paris, 1960, with margins (the lower sheet edge slightly uneven), otherwise in generally good condition, framed

Image: 21 x 25¼ in. (533 x 641 mm.) Sheet: 23¾ x 29% in. (603 x 753 mm.)

\$15,000-20,000

## LITERATURE:

Bloch 925; Baer 1249



# PABLO PICASSO (1881-1973)

Femme dans un fauteuil et guitariste



linocut in colors, on Arches paper, 1959, signed in pencil, numbered 5/50, published by galerie Louise Leiris, Paris, 1960, with margins, in generally good condition, framed lmage:  $20\% \times 25\%$  in. ( $530 \times 642$  mm.)

Image: 20% x 25¼ in. (530 x 642 mm.) Sheet: 24 x 29½ in. (610 x 750 mm.)

\$20,000-30,000

#### LITERATURE:

Bloch 917; Baer 1232



The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso

# 13

# PABLO PICASSO (1881-1973)

Nature morte sous la lampe



linocut in colors, on Arches paper, 1962, signed in pencil, numbered 26/50, published by galerie Louise Leiris, Paris, 1963, with full margins, in good condition, framed

Image:  $25\% \times 20\%$  in. (640 x 530 mm.) Sheet:  $29\% \times 24\%$  in. (752 x 623 mm.)



\$120,000-180,000

#### LITERATURE:

Bloch 1102; Baer 1313

In its composition and selection of elements – a ledge or table, some apples, a glass – *Nature morte sous la lampe* is in its sparseness and simplicity very much in the Spanish, rather than in the more opulent and luxurious Netherlandish tradition. Yet by introducing a modern, jarring element, a ceiling lamp with an electric light-bulb, Picasso transforms the subject into something altogether different and entirely contemporary. No longer is this a quiet, melancholic still-life, exploring the subtleties of natural shapes and hues. It is a celebration of saturated colors, bold shapes – and modernity. Picasso thus breathes life into an old, conservative genre and refreshes it for further generations.



The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso

# 14

# PABLO PICASSO (1881-1973)

Portrait de Jacqueline



linocut in colors, on Arches paper, 1959, signed in pencil, numbered 39/50, published by galerie Louise Leiris, Paris, with wide margins, in good condition, framed

Image:  $25\% \times 20\%$  in. (639 x 527 mm.) Sheet:  $29\% \times 24$  in. (749 x 610 mm.)



\$80,000-120,000

LITERATURE: Bloch 923; Baer 1245



In his studio at Mas Notre-Dame-de-Vie, Pablo Picasso shows for comparison his original linoleum block for "Portrait of Jacqueline" and a linocut print made from it. Mas Notre-Dame-de-Vie, Mougins 1964. Photo: Edward Quinn, ©edwardquinn.com. ©2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso

# 15

# PABLO PICASSO (1881-1973)

Tête de femme



linocut in colors, on Arches paper, 1962, signed in pencil, numbered 21/50, published by galerie Louise Leiris, Paris, 1963, with wide margins, the orange and yellow inks slightly attenuated (as is common), otherwise in generally good condition, framed



\$150,000-250,000

LITERATURE

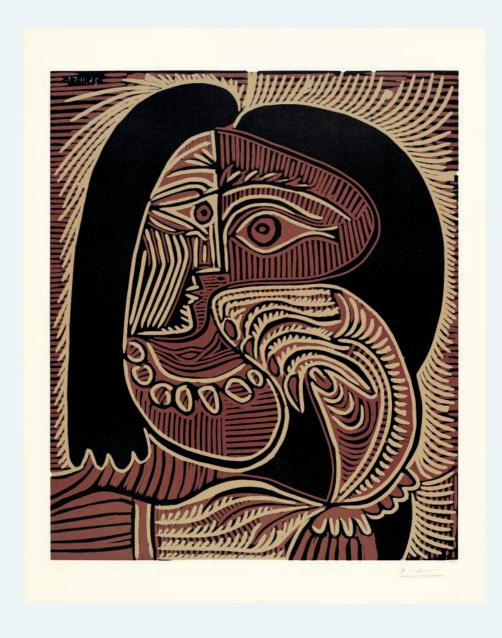
Bloch 1067; Baer 1279

Whenever I have something to say, I have said it in a manner in which it ought to be said. Different motives require different methods of expression. This does not imply either evolution or progress, but an adaptation of the idea one wants to express, and the means to express that idea.

-Pablo Picasso



The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso



# 16

# PABLO PICASSO (1881-1973)

Femme au collier



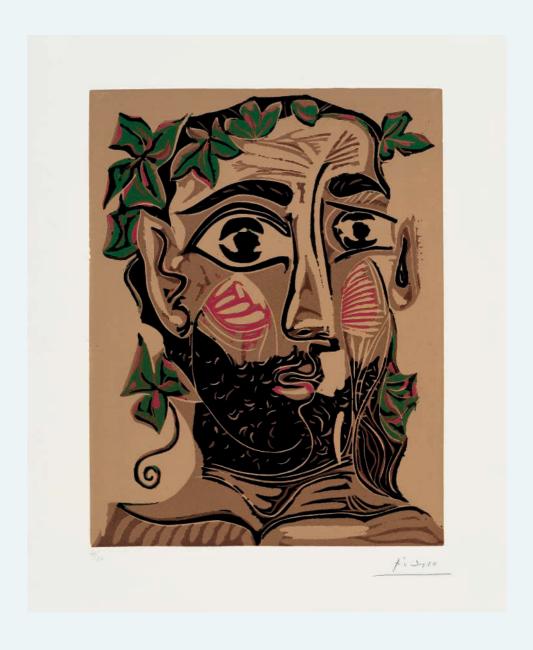
linocut in colors, on Arches paper, 1959, signed in pencil, numbered 27/50, published by galerie Louise Leiris, Paris, 1960, with margins (the left and right sheet edges reduced), otherwise in good condition, framed lmage:  $25 \times 20\%$  in. ( $635 \times 527$  mm.) Sheet:  $29\% \times 23\%$  in. ( $750 \times 597$  mm.)



\$50,000-70,000

# LITERATURE:

Bloch 928; Baer 1258



# PABLO PICASSO (1881-1973)

Homme barbu couronné de feuillage



linocut in colors, on Arches paper, 1962, signed in pencil, numbered 4/50, published by galerie Louise Leiris, Paris, 1963, with full margins, in very good condition, framed

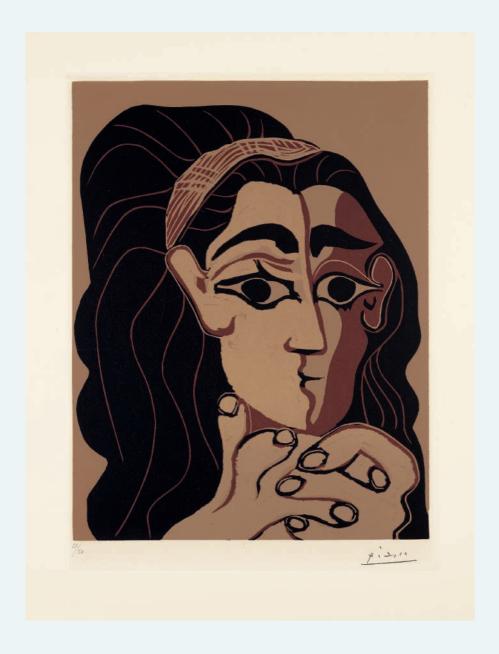
Image: 13% x 10½ in. (348 x 267 mm.) Sheet: 24% x 17½ in. (629 x 443 mm.)

\$30,000-50,000

## LITERATURE:

Bloch 1089; Baer 1310

The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso



# 18

# PABLO PICASSO (1881-1973)

Femme au bandeau

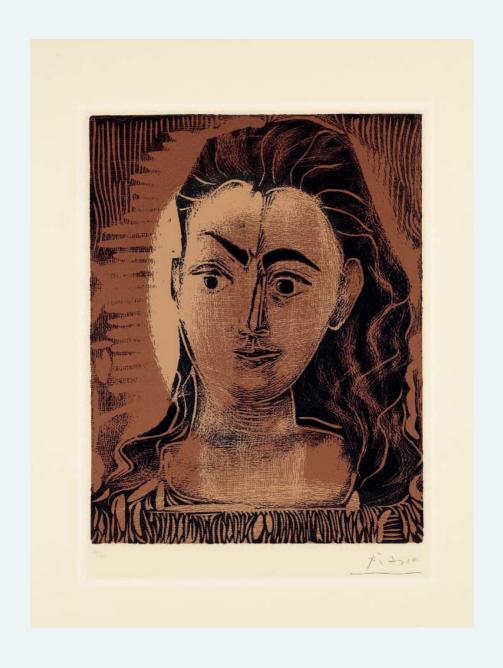


linocut in colors, on Arches paper, 1962, signed in pencil, numbered 21/50, published by galerie Louise Leiris, Paris, with full margins, uneven pale light-staining, otherwise in good condition, framed lmage: 13% x 10% in. (349 x 270 mm.) Sheet: 24% x 17% in. (629 x 445 mm.)

\$40,000-60,000

#### LITERATURE:

Bloch 1081; Baer 1306



# PABLO PICASSO (1881-1973)

Petit buste de femme



linocut in colors, on Arches paper, 1962, signed in pencil, numbered 26/50, published by galerie Louise Leiris, Paris, with full margins, pale light- and mat staining, otherwise in good condition, framed lmage:  $13\% \times 10\%$  in. ( $349 \times 266$  mm.) Sheet:  $24\% \times 17\%$  in. ( $628 \times 444$  mm.)

\$25,000-35,000

# LITERATURE:

Bloch 1082; Baer 1300

The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso

# 20

# PABLO PICASSO (1881-1973)

La Femme au chapeau



linocut in colors, on Arches paper, 1963, signed in pencil, numbered 26/50, published by galerie Louise Leiris, Paris, with full margins, in generally very good condition, framed





\$100,000-150,000

LITERATURE:

Bloch 1145; Baer 1323



The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso





Scipione Pulzone, Portrait of a lady, ca. 1570

# 21

# PABLO PICASSO (1881-1973)

La Dame à la collerette



linocut in colors, on Arches paper, 1962, signed in pencil, numbered 26/50, published by galerie Louise Leiris, Paris, 1963, with full margins, in good condition, framed

Image: 21 x 15½ in. (533 x 394 mm.) Sheet: 24½ x 17% in. (622 x 441 mm.)

\$40,000-60,000

#### LITERATURE

Bloch 1147; Baer 1321



# **22** PABLO PICASSO (1881-1973)

L'homme à la fraise

(j)

linocut in colors, on Arches paper, 1963, signed in pencil, numbered 26/50, published by galerie Louise Leiris, Paris, with full margins, in very good condition, framed

Image: 21 x 15% in. (533 x 400 mm.) Sheet: 24½ x 17% in. (622 x 441 mm.)

\$40,000-60,000

LITERATURE:

Bloch 1148; Baer 1320



Diego Velázquez, Portrait of Francisco Pacheco, ca. 1620

The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso



# 23

# PABLO PICASSO (1881-1973)

Le Thé: Deux Femmes nues et un chat



linocut, on Arches paper, 1965, signed in pencil, numbered 32/50 (there were also five artist's proofs), published by galerie Louise Leiris, Paris, 1980, with full margins, in good condition, framed

Image: 20% x 25% in. (527 x 638 mm.) Sheet: 24% x 29½ in. (619 x 749 mm.)

\$15,000-20,000

# LITERATURE:

Bloch 1851; Baer 1358



# PABLO PICASSO (1881-1973)

Tête de femme, de Profil, from *La suite des Saltimbanques* 



drypoint, on Van Gelder paper, 1905, from the edition of 250 on this paper (there were also 27 or 29 on Japon paper), published by Ambroise Vollard, 1913, with full margins, pale foxing in places in the image, creases in places towards the upper and lower right sheet corners, framed Image:  $11\frac{1}{2} \times 9\%$  in. ( $292 \times 251$  mm.)

Sheet: 25% x 20 in. (654 x 505 mm.)

\$7,000-10,000

LITERATURE: Bloch 6; Baer 7

The Nick and Raquel Newman Collection of Linocuts by Pablo Picasso



# 25

# PABLO PICASSO (1881-1973)

Paloma and Claude, from Picasso Lithographe II



lithograph, on wove paper, 1950, from the unnumbered edition of 2000, published by André Sauret, Paris, with wide margins, in generally good condition, framed

Image: 13% x 20½ in. (333 x 521 mm.) Sheet: 19% x 25½ in. (497 x 647 mm.)

\$1,000-1,500

#### LITERATURE:

Bloch 664; Mourlot 186; see Cramer books 60

## PABLO PICASSO (1881-1973)

Sculpteur au travail, from Sable mouvant



aquatint, on Auvergne paper watermark *PABLO PICASSO*, 1964, signed in pencil, numbered 6/50 (one of 50 with wide margins, the standard portfolio edition was 225 and there were also 20 on *Japan ancien*), published by Louis Broder, Paris, with full margins, an inclusion in the right subject's face, otherwise in generally good condition, framed

Image:  $15 \times 10\%$  in.  $(382 \times 276$  mm.) Sheet:  $22\% \times 181\%$  in.  $(581 \times 464$  mm.)

\$6,000-8,000

#### LITERATURE:

Bloch 1183; Baer 1152; see Cramer books 136



#### PABLO PICASSO (1881-1973)

Vingt Poèmes: three plates



three etching and aquatints, on Marais paper, 1947, from the edition of 250, published by Les Grands Peintres modernes et le livre, Paris, each framed Largest Sheet: 15 x 11½ in. (381 x 283 mm.) (3)

\$800-1,000

#### LITERATURE:

Baer 739, 740, 765; see Cramer books 51

Including: Portrait de Góngora; Texte. Soneto burlesco; Illustration. Femme à la fraise, de profil





## 28

## PABLO PICASSO (1881-1973)

Le Peintre et le modèle



aquatint, on Rives paper, 1966, signed in pencil, numbered 6/50 (there were also fifteen artist's proofs), published by galerie Louise Leiris, Paris, 1968, with full margins, a discolored area at the upper left image edge, a vertical flattened crease through the image, framed

Image: 10% x 15% in. (273 x 384 mm.) Sheet: 16% x 19% in. (419 x 499 mm.)

\$3,000-5,000

## LITERATURE:

Bloch 1395; Baer 1419



#### PABLO PICASSO (1881-1973)

Tête de Femme (Jacqueline au chapeau noir)



linocut in colors, on Arches paper, 1962, signed in pencil, numbered 2/50 (there were also 35 artist's proofs), published by galerie Louise Leiris, Paris, 1963, with full margins, handling creases in places (one in the lower left of the subject with associated very minor ink loss), otherwise in generally good condition, framed

Image:  $25\% \times 20\%$  in. (638 x 524 mm.) Sheet:  $29\% \times 24\%$  in. (749 x 622 mm.)

\$70,000-100,000

LITERATURE:

Bloch 1028; Baer 1311

Picasso's model from the mid-1950s to the end of his life was Jacqueline Roque, whom he met at the Madoura pottery in Vallauris and married in 1961 just before his eightieth birthday. John Richardson has designated this period in the artist's life as l'époque Jacqueline: "It is her solicitude and patience that sustained the artist in the face of declining health and death and enabled him to be more productive than ever before and to go on working into his ninety-second year"

(Late Picasso, exh. cat., The Tate Gallery, London, 1988, p. 47).



PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

#### 30

#### PABLO PICASSO (1881-1973)

Bacchanale au taureau



linocut in colors, on Arches paper, 1959, signed in pencil, numbered 18/50, published by galerie Louise Leiris, Paris, 1960, with margins, in good condition, framed

Image:  $20\% \times 25$  in. ( $525 \times 635$  mm.) Sheet:  $24\% \times 29\%$  in. ( $619 \times 746$  mm.)

\$40,000-60,000

#### LITERATURE:

Bloch 935; Baer 1253

Picasso's *Bacchanale au taureau*, one of approximately 150 linoleum cuts by the artist, dates from the prolific period from 1958 to 1962 when he made most of his prints in this medium. Picasso's dissatisfaction with the multi-block approach to color linoleum cuts led to his prodigious innovation of reduction technique. In this method each color area is carved, inked and printed prior to the carving of the subsequent color areas. Because each step obliterates the preceding design, the sequence of carving and printing must be planned carefully.

In this print Picasso deftly combines both techniques: the sky and the landscape are two separate blocks fitted together, within which are carved the compositional elements of each respective half. The resulting composition is imbued with the bacchanalian verve and vitality that characterizes Picasso's work of the period.



## MODERN PRINTS OCTOBER 21 10.00 AM LOTS 31-89

NOURISHMENT FOR THE SOLIL: THE HERRMANN COLLECTION OF PRINTS

#### 31

#### PABLO PICASSO (1881-1973)

Le Repas frugal, from La suite des Saltimbanques



etching with drypoint, on Van Gelder paper, 1904, Baer's second (final) state, from the edition of 250 on this paper (there were also 27 or 29 impressions on *Japon* paper), published by Ambroise Vollard, Paris, 1913, with margins (the sheet trimmed 1¼-in. at the lower edge), two horizontal creases extending from the left sheet edge into the subject, framed Image: 18½ x 14¾ in. (460 x 375 mm.)

Sheet: 24% x 19% in. (626 x 505 mm.)

\$100,000-200,000

#### EXHIBITED:

Picasso, Braque and Léger: 20th Century Modern Masters: Exhibition of 100 Masterworks, The Forest Lawn Museum, Los Angeles, September 15, 2012 - January 1, 2013; The Oglethorpe Museum of Art, Atlanta, September 8 - December 8, 2013; Fort Wayne Museum of Art, September 24- November 27, 2016; The Hyde Collection, Glen Falls, New York, October 6, 2019 - January 5, 2020.

#### LITERATURE:

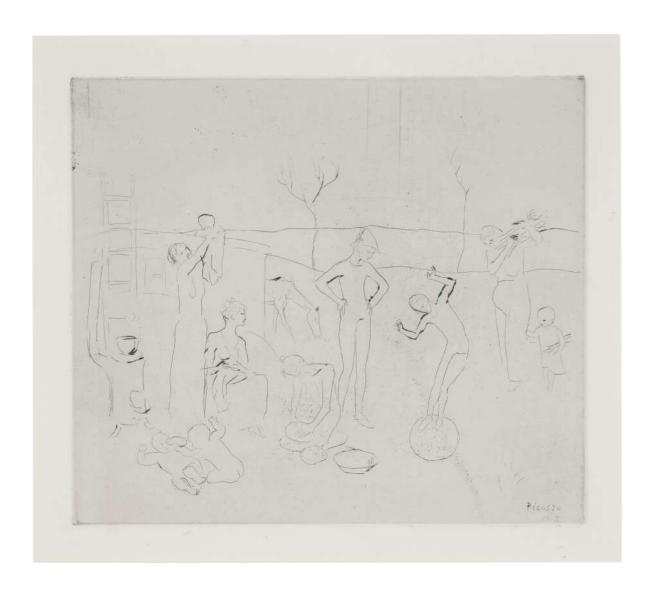
Bloch 1; Baer 2

Poised between Picasso's two most significant early periods, Le Repas frugal represents a pivotal point in the artist's oeuvre. As part of his first series of prints, entitled *La suite des Saltimbanques*, it contains elements of both the Blue Period, marked by its melancholic introspection, and the Rose Period, characterised by the artist's fascination with strolling acrobat players.

First printed in small numbers by Eugène Delâtre in 1905, the plates were later bought by Ambroise Vollard. He had the plates steel-faced and in 1913 the edition was printed by Louis Fort.

Having just learnt the technique from Ricardo Canals, a fellow resident of Montmartre, it is astonishing that Picasso produced this icon in the history of printmaking at the age of only twenty-three. One of his masterpieces as a printmaker, it was only his second work in the medium, which fascinated him for the remainder of his life.





AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## 32

## PABLO PICASSO (1881-1973)

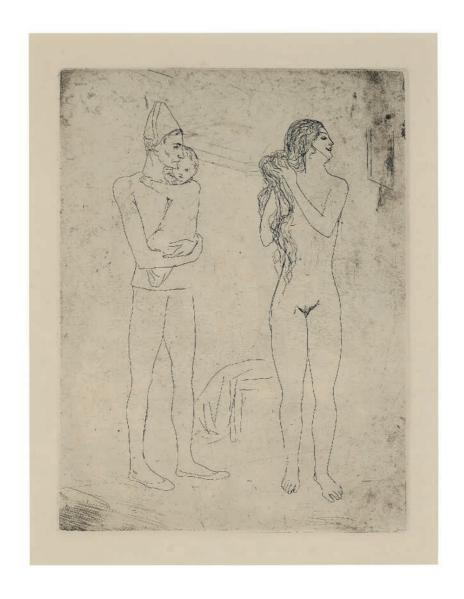
Les Saltimbanques, from La suite des Saltimbanques



drypoint, on Van Gelder paper, 1905, from the edition of 250 (there were also 27 or 29 impressions on <code>Japon</code> paper), published by Ambroise Vollard, Paris, 1913, with full margins, in generally very good condition, framed <code>Image: 11½ x 12½ in. (286 x 327 mm.)</code> Sheet:  $20 \times 26$  ( $508 \times 660$  mm.)

\$3,000-5,000

LITERATURE: Bloch 7; Baer 9



AN EQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

#### 33

## PABLO PICASSO (1881-1973)

La Toilette de la mère, from La suite des Saltimbanques



etching, on Van Gelder paper, 1905, from the edition of 250 on this paper (there were also 27 or 29 impressions on Japon paper), published by Ambroise Vollard, 1913, with margins (trimmed at the left, upper and lower sheet edges), otherwise in good condition, framed Image:  $914 \times 7$  in. ( $235 \times 178$  mm.) Sheet:  $1912 \times 12\%$  in. ( $495 \times 327$  mm.)

\$4,000-6,000

LITERATURE: Bloch 13; Baer 15 Picasso first encountered the wandering acrobats of Paris on the Place des Invalides in 1904. The lives of the so-called saltimbanques, who had performed in the squares of Paris since the 15th century, paralleled that of bohemian artists, as they too lived vicariously through their art. Despite the harsh reality of their impoverished existence, Picasso portrayed them with an almost otherworldly grace in intimate scenes of family life, portraits and theatrical tableaus.

#### PABLO PICASSO (1881-1973)

Jeu sur la plage



drypoint, on laid paper, 1933-1960, signed in pencil, one of four trial proofs, the only one on this paper, before the 1961 stamp-signed edition of 50, printed by Frélaut, Paris, 1960, with wide (presumably full) margins, in generally very good condition, framed

Image: 10% x 6% in. (277 x 175 mm.) Sheet: 17% x 12% in. (448 x 327 mm.)

\$25,000-35,000

#### PROVENANCE:

Jacques Frélaut, Paris; thence by descent. Anon. sale, Bonhams, London, 19 November 2013, lot 40. Acquired at the above sale by the present owner.

#### EXHIBITED

Picasso, Braque and Léger: 20th Century Modern Masters: Exhibition of 100 Masterworks, Fort Wayne Museum of Art, September 24- November 27, 2016; The Hyde Collection, Glen Falls, New York, October 6, 2019 – January 5, 2020.

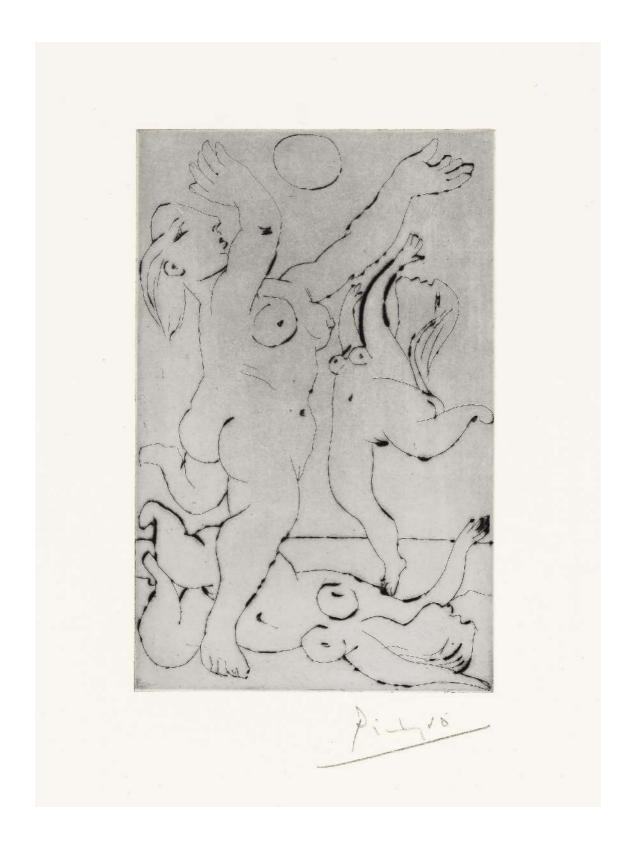
#### LITERATURE:

Bloch 254; Baer 293

Picasso's output in all media was famously prodigious. It seemed to many observers that what drove Picasso was the desire, almost the need, to create. The end result, the object itself, was of less importance, certainly of less interest, once it had been completed. As a result his various ateliers became storehouses of completed and uncompleted projects. Occasionally Picasso could be persuaded to review these, but it was something he resisted doing because, like many artists, his focus was on the present and future, rather than the past. In 1960, however, whilst moving from Cannes to Notre-Dame-de-Vie near Mougins, a cache of printing plates, some decades old, was unearthed. When the paper wrappers were unfolded they revealed a treasure-trove of images, including tender portraits of Olga, his first wife, of Marie-Thérèse, and of Françoise Gilot. Also discovered were surrealist compositions and early appearances of the Minotaur, which became one of the most important motif's in Picasso's career.

Intrigued, Picasso asked Jacques Frélaut, a printer at Lacourière's studio in Paris, to print a trial run to see how they had survived. From a total of 101 plates it was decided that the best 45 would, at last, be printed in an edition of 50 in 1961. Frélaut, a friend of the artist, knew that in order to prevent the project failing again it was imperative that only small batches of prints should be send to Picasso for signing - anything larger ran the risk of being put off until Picasso could 'find the time', which he never would. Unfortunately, Daniel Henry Kahnweiler, legendary dealer and owner of Galerie Louise Leiris, ignored this advice and had the entire edition delivered in one ominous-looking crate. As Frélaut predicted the box was put to one side and eventually buried under waves of newer work. And there it stayed until it was unearthed almost twenty years later, by which time it had been christened 'box of regrets', regrets not just of Picasso, but also of Kahnweiler, who thought an opportunity had been lost for ever.

However, as events transpired, all was not lost. In 1980, the artist's heirs authorised galerie Louise Leiris to issue them. Under their supervision, a stamped signature and edition number was applied to each impression. For the most part, the gallery sold the plates individually with the result that very few sets of this fascinating series remain intact.



PROPERTY SOLD TO BENEFIT THE PETER STRAUSS SYMPOSIUM ON LIVRES D'ARTISTES

#### 35

#### PABLO PICASSO (1881-1973)

Max Jacob, Saint Matorel, Henry Kahnweiler, Paris, 1911



the complete artist's book comprising four etchings, on Van Gelder laid paper, signed in ink by the author and the artist on the justification page, number 20 of 85, with title, text in French and justification pages, bound (as issued), one etching removed from the binding, occasional pinpoint foxmarks in places on the etchings, otherwise in generally good condition, with the original paper covers

Overall: 10½ x 9 x ¾ in. (267 x 229 x 19 mm.) (album)

\$40,000-60,000

#### LITERATURE:

Bloch 19-22; Baer 23-26; Cramer books 2

Saint Matorel is a pivotal work in the history of the modern publishing venture, Picasso's first illustrated book in the medium of etching, and Max Jacob's first published text. That it came about is thanks largely to Kahnweiler's desire to promote the work of his contemporaries, regardless of the fact that they were either unknown or controversial. According to Fernande Olivier, Kahnweiler's gallery on the rue Vignon was a destination point for all those interested in going to see the 'movement nouveaux....'

Kahnweiler commissioned Jacob to provide the text in September 1909, and the story tells of Victor Matorel, a minor employee in a Paris subway who converts to Catholicism, becomes a monk, and ends his life a saint. A second volume, entitled *Le Siège de Jerusalem; Grande Tentation Céleste de Saint Matorel*, published three years later, continued the story as a three act drama. André Derain, whom the publisher initially approached to provide the illustrations, agreed to design the publisher's device on the title page, but considered the project itself too risky. It was written in just 48 hours, composed in a discontinuous narrative, and combined multiple literary genres. Furthermore, Jacob undoubtedly wrote it whilst still in a visionary state, deeply affected by his own religious epiphany that very same month.

Kahnweiler had been an admirer of Picasso for many years, having been deeply impressed by his first exhibition at Vollard's in 1901, and it was to Picasso that he now turned. The artist agreed to provide the designs – primarily out of devotion to his old friend Jacob whom he had met on

arriving in Paris eight years before, but also because he saw in this project an opportunity to explore certain ideas already nascent in the spring of 1910. Whilst staying in Cadaqués that summer with Fernande Picasso he produced a total of six etchings, of which four were finally selected. He touched only tangentially on the episodes in the life of Matorel, instead preferring to concentrate on three episodes; the scene in which the protagonist dines at an inn, the Lazarist monastery of Saint Teresa in Barcelona, and on Mademoiselle Léonie, the love-interest. He used these as springboards for innovations in spatial values across three genres; figurative, still-life, and landscape, and just as the text is to be understood symbolically so Picasso's illustrations should be seen as "formulas expressing the essence of the subject." (Abraham Horodisch, Picasso as a Book Artist, New York, 1962.)

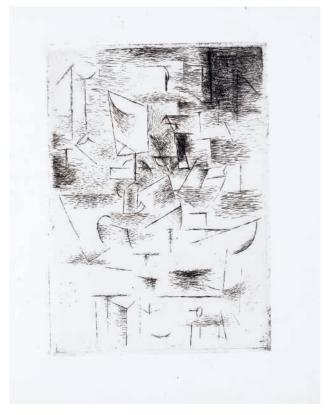
For the first plate, in which Léonie is portrayed standing, the short, sparse lines and slanting diagonals communicate a certain vulnerability or delicateness. Meanwhile in the third plate where she sits on a chaise longue, numerous jutting cubes and triangles emanate from a central axis making the figure appears to rotate or vibrate. Jacob's text alludes to Léonie through unfinished conversations, and Picasso's dislocated planes brilliantly convey her capricious, ungraspable nature. Using similar devices for the final plate, the artist masterfully captures the brightness of the Spanish light refracted in myriad directions as it reflects off the monastery.

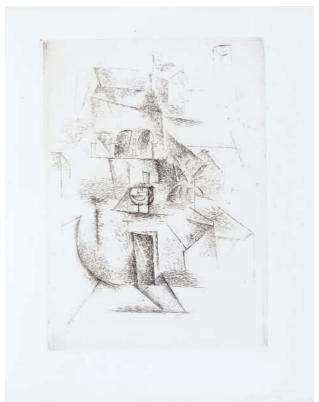
"[Picasso] still intended, in the usual way, to create visual representations of persons and objects appearing in the text, but the use of cubist constructions forced him to forgo realistic forms. Thus he had to create prints which, instead of actually illustrating the text, are visual equivalents inspired by the artistic tenor of the words. Although the result is not an illustration of the text in a strict sense, we feel that word and image have been brought into perfect harmony." (ibid.)

For an enterprise which at the time must have seemed like folly, we can now see *Saint Matorel* as ground-breaking, insofar as it was a catalyst for the birth of Analytical Cubism. Its success lies in the marriage of Jacob's broken text with Picasso's similarly asymmetric compositions and jarring lines. Far from being cold, or austere, the rhythmic interplay of forms in these etchings seems to emanate a vital force, or living energy.

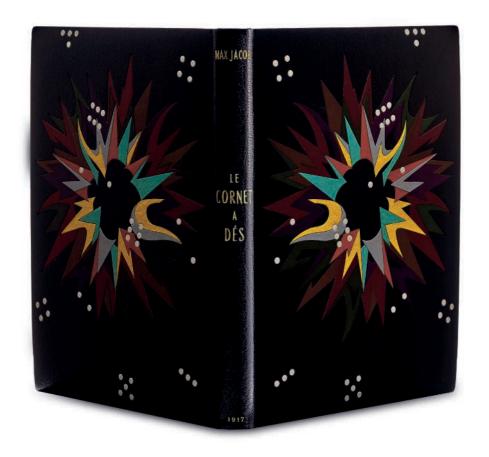
**FEATURE ESSAY** 











## PABLO PICASSO (1881-1973)

Max Jacob, Le Cornet à dés, Max Jacob, Paris 1917



the rare complete artist's book comprising one signed engraving, on  $\it Vieux Japon$  paper, 1917, signed by the author and numbered 'Exemplaire no 8' in ink on the justification page (one of fourteen examples with the engraving  $\it Arlequin$ , the total edition was 44), with title, text (in French) and justification pages, and imitation parchment wrappers, in generally very good condition, the sheet edges gilded, with later leather binding by Paul Bonet, dated 1953 Image:  $6\% \times 4\%$  in. (162 x 118 mm.)

Overall: 7% x 6 x 1 in. (194 x 152 x 25 mm.)

\$120,000-180,000

## LITERATURE:

Bloch 32; Baer 54; Cramer books 4

## **FEATURE ESSAY**



Most of the texts complied in Le Cornet à Dés were written or at least conceived of between 1904 and 1910, at a time when Max Jacob was the intimate friend of Pablo Picasso. They admired each other. Picasso listened while Jacob read to him his first prose poems (the artist was the only one so honored). Jacob hesitated for a long time to have his poems published, hid them during the war and prepared a collection for posthumous printing.

Finally, in 1917, when his financial situation was more than precarious, Jacob made up his mind to sell his manuscript to the collector, Jacques Doucet. It was then that he decided on its definitive title: Le Cornet à Dés, à cause de la diversité de leurs aspects et du côté hasardeux de l'ensemble. This same year, Jacob had the collection printed, and for lack of a publisher, the money was raised by subscription. (The list of subscribers still exists: among them were A. Level, F. Léger. O. Zadkin, R. Dufy, J. Cocteau, A. Landsberg, L. Rosenberg, P. Guillaume, V. Huidobro and Baroness d'Oettingen.) The book was published in November, 1917 after a number of tribulations: difficulty in raising the 1000 francs for the printer's advance, a strike by the workers at the printing shop, and the loss of the plate with Picasso's engraving (which was later found). As it turned out, Picasso's engraving Arlequin for the deluxe copies just about covered the cost of printing- the rest was profit, and Jacob was finally able to free himself from misery. Picasso's illustration is the only Cubist harlequin represented in his prints, and is considered a masterpiece in the style.

The present lot also features a binding by Paul Bonnet who produced five bindings in total for Jacob's book. Only fourteen copies of Le Cornet à Dés included Picasso's engraving and examples at auction are exceptionally rare.

## DU MÊME AUTEUR :

Saint Matorel, roman.

Œuvres burlesques et mystiques de Frère Matorel, mort au couvent de Barcelone, poèmes avec commentaires.

Le Siège de Jérusalem, drame.

La Côte, recueil de chants celtiques inédits.

Les Alliés sont en Arménie, poème.

Les trois premiers ouvrages sont introuvables; pour les autres s'adresser à l'auteur, 17, rue Gabrielle, Paris (XVIIIe arrondissement).

Il a été tiré de cet ouvrage 14 exemplaires sur Japon, ornés d'une eau-forte de Picasso, 30 volumes sur Hollande avec la reproduction du portrait de l'auteur par Picasso.

Le cliché de la reproduction du portrait appartient à M. Ozenfant, propriétaire du journal l'Elan, ainsi que nombre de poèmes du livre. D'autres poèmes appartiennent au "291" de New-York. Beaucoup ont été traduits par le "New Age" de Londres.

Exemploire n°8



#### 37

## PABLO PICASSO (1881-1973)

Deux Figures nues



drypoint, on laid paper, 1909, a strong impression of Baer's third (final) state, signed in pencil, presumably from the edition of 100 published by Edition Henry Kahnweiler, Paris, 1912, with margins, in good condition, framed Image:  $5\% \times 4\%$  in. (130 x 110 mm.) Sheet:  $16\% \times 11\%$  in. (420 x 300 mm.)

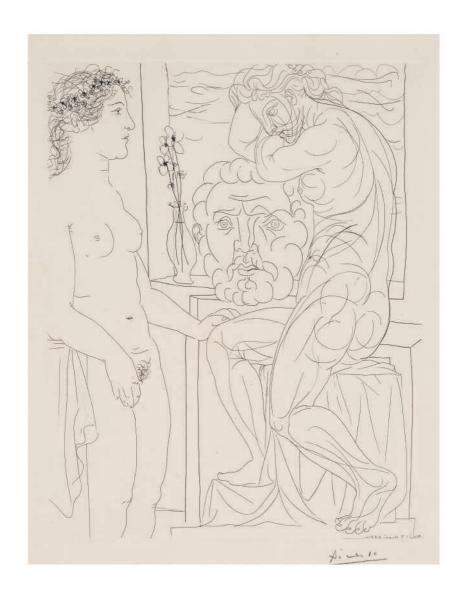
\$8,000-12,000

#### EXHIBITED:

Picasso, Braque and Léger: 20th Century Modern Masters: Exhibition of 100 Masterworks, The Forest Lawn Museum, Los Angeles, September 15, 2012 - January 1, 2013; The Oglethorpe Museum of Art, Atlanta, September 8 - December 8, 2013; Fort Wayne Museum of Art, September 24- November 27, 2016; The Hyde Collection, Glen Falls, New York, October 6, 2019 - January 5, 2020.

## LITERATURE:

Bloch 17; Baer 21



## PABLO PICASSO (1881-1973)

Modèle nu et sculptures, from La Suite Vollard



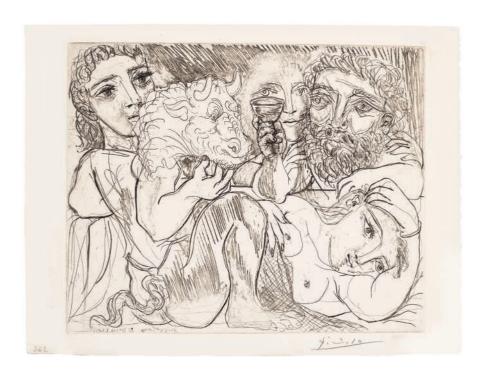
etching, on Montval paper watermark *Vollard*, 1933, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, in good condition, framed Image: 14% x 11% in. (378 x 295 mm.)

Sheet: 17½ x 13¼ in. (446 x 339 mm.)

\$8,000-12,000

LITERATURE:

Bloch 185; Baer 344





PROPERTY OF THE MONTCLAIR ART MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

#### 39

## PABLO PICASSO (1881-1973)

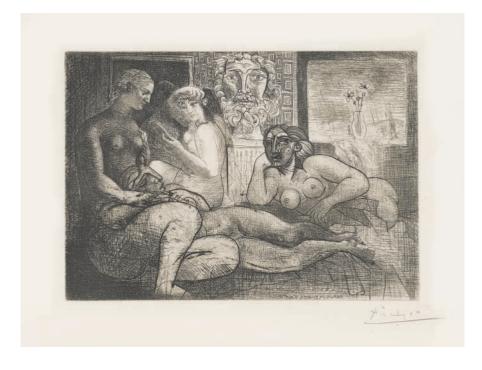
Minotaur, buveur et femmes, from *La Suite Vollard* 

drypoint and etching, on Montval paper watermark *Picasso*, 1933, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, in good condition Image: 11% x 14% in. (295 x 365 mm.)
Sheet: 13% x 17½ in. (340 x 445 mm.)

\$12,000-18,000

#### LITERATURE:

Bloch 200; Baer 368





PROPERTY FROM AN AMERICAN ESTATE

#### 40

## PABLO PICASSO (1881-1973)

Quatre femmes nues et tête sculptée, from La Suite Vollard

etching, on Montval paper watermark *Picasso*, 1934, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, in generally very good condition, framed

Image: 8% x 12% in. (223 x 315 mm.) Sheet: 13% x 17½ in. (340 x 445 mm.)

\$20,000-30,000

#### LITERATURE:

Bloch 219; Baer 424



#### 41

#### PABLO PICASSO (1881-1973)

Rembrandt à la palette, from *La Suite Vollard* 

etching, on Montval paper watermark *Picasso*, 1934, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, in good condition, framed

Image:  $10\% \times 7\%$  in. (276 x 197 mm.) Sheet:  $17\% \times 13\%$  in. (441 x 340 mm.)

\$4,000-6,000

#### EXHIBITED:

Picasso, Braque and Léger: 20th Century Modern Masters: Exhibition of 100 Masterworks, Fort Wayne Museum of Art, September 24- November 27, 2016; The Hyde Collection, Glen Falls, New York, October 6, 2019 – January 5, 2020.

#### LITERATURE:

Bloch 208; Baer 406





#### 42

## PABLO PICASSO (1881-1973)

Le Viol V, from La Suite Vollard

drypoint, on Montval paper watermark *Vollard*, 1933, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, in good condition, framed Image: 11% x 14% in. (295 x 365 mm.)
Sheet: 13% x 17% in. (340 x 448 mm.)

\$4,000-6,000

#### LITERATURE:

Bloch 182; Baer 341





## 43

## PABLO PICASSO (1881-1973)

Minotaure aveugle guidé par une fillette II, from La Suite Vollard etching, on Montval paper watermark Vollard, 1934, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, in very good condition, framed

Image: 9% x 11% in. (239 x 299 mm.) Sheet: 13% x 17% in. (337 x 445 mm.)

\$18,000-25,000

#### EXHIBITED:

Picasso, Braque and Léger: 20th Century Modern Masters: Exhibition of 100 Masterworks, The Forest Lawn Museum, Los Angeles, September 15, 2012 - January 1, 2013; The Oglethorpe Museum of Art, Atlanta, September 8 - December 8, 2013; Fort Wayne Museum of Art, September 24- November 27, 2016; The Hyde Collection, Glen Falls, New York, October 6, 2019 - January 5, 2020.

## LITERATURE:

Bloch 223; Baer 435

Among the concluding works in the Suite is a sequence depicting a blind Minotaur: "...the chastened Minotaur, old, pathetic and blind, is led by a young girl with the features of Marie-Thérèse, who, in the first plate, holds a bunch of flowers, while in the other three she clutches a fluttering white dove of peace. The figure of the Blind Minotaur was Picasso's invention; it is an image that goes beyond the artist's personal nightmare to evoke the wider political darkness threatening to engulf Europe with the rise of Fascism in Germany and Italy" (quoted in *Picasso Prints - The Vollard Suite*, Stephen Coppel, The British Museum Press, London, 2012, pp. 35).



## 44

## PABLO PICASSO (1881-1973)

Garçon et dormeuse à la chandelle, from La Suite Vollard



etching and aquatint, on Montval paper watermark *Vollard*, 1934, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, the sheet toned, otherwise in generally good condition, framed Image:  $9\% \times 11\%$  in. (239 x 295 mm.) Sheet:  $13\% \times 17\%$  in. (337 x 441 mm.)

\$18,000-25,000

#### EXHIBITED:

Picasso, Braque and Léger: 20th Century Modern Masters: Exhibition of 100 Masterworks, The Forest Lawn Museum, Los Angeles, September 15, 2012 - January 1, 2013; The Oglethorpe Museum of Art, Atlanta, September 8 - December 8, 2013; Fort Wayne Museum of Art, September 24- November 27, 2016; The Hyde Collection, Glen Falls, New York, October 6, 2019 - January 5, 2020.

## LITERATURE:

Bloch 226; Baer 440



## PABLO PICASSO (1881-1973)

Jacqueline en Mariée, de Face. I



aquatint, drypoint, and etching, on Arches paper, 1961, Baer's second state (of eighteen) before the addition of zigzag or spiral cuts to the right side of the face, a cancellation proof crossed out with pencil (as listed in Baer), with full margins, pale mat staining, pencil marks rubbed out in places, a touched in foxmark in the lower left of the subject's veil, otherwise in generally good condition, framed Image: 15% x 11% in. (398 x 295 mm.)

Sheet: 19% x 15% in. (505 x 391 mm.)

\$20,000-30,000

## PROVENANCE:

Succession Pablo Picasso, Marina Picasso, with her stamp on the reverse (L. 3698)

## LITERATURE:

not in Bloch; Baer 1089



## **46**AFTER PABLO PICASSO (1881-1973) BY JACQUES VILLON (1875-1963)

Maternité



etching and aquatint in colors, on wove paper, 1930, signed in pencil by Picasso and Villon, annotated 'Epreuve d'artiste' (an artist's proof, the edition was 200), published by Galerie Bernheim-Jeune, Paris, with margins (the sheet trimmed), occasional very minor touched in areas in the image, otherwise in good condition

Image: 25% x 16% in. (651 x 426 mm.) Sheet: 29½ x 20% in. (749 x 518 mm.)

\$7,000-10,000

LITERATURE:

Ginestet & Pouillon E670



## 47

## GEORGES BRAQUE (1882-1963)

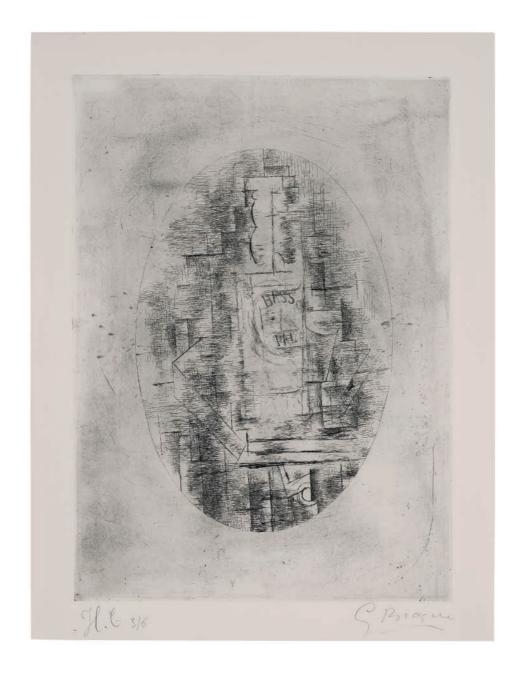
Essai (Composition)



drypoint, on wove paper, 1911, a very good impression of this very rare print (Vallier records only a few proofs), printing with plate tone, with presumably full margins, pale light-staining, foxmarks on the reverse sheet (showing through in places), otherwise in generally good condition, framed Image:  $61/2 \times 43/4$  in. (165 x 121 mm.) Sheet:  $14/6 \times 111/4$  in. (378 x 286 mm.)

\$7,000-10,000

LITERATURE: Vallier 4 "Braque is an exceedingly bold young man... He despises form and reduces everything, landscapes and figures and houses, to geometrical patterns, to cubes" -Louis Vauxcelles



## 48

## GEORGES BRAQUE (1882-1963)

Pal (Bouteille de Bass et verre sur une table)



etching, on tinted Arches paper, 1911, a very good impression, printing with strong burr, signed in pencil, numbered 'H.C. 3/6' (a hors-commerce impression, the edition was 30), published by Maeght, Paris, 1954, with wide (presumably full) margins, in good condition, framed Image:  $18 \times 12\%$  in. ( $457 \times 327$  mm.) Sheet:  $22\% \times 17\%$  in. ( $565 \times 438$  mm.)

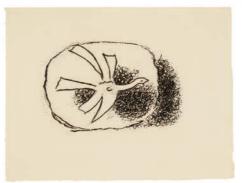
\$7,000-10,000

Vallier 9

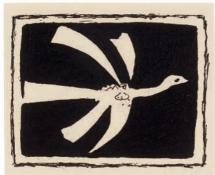
"With the oval format, I rediscovered the sense of horizontal and vertical." -Georges Braque











## 49

## GEORGES BRAQUE (1882-1963)

Août: five prints



five aquatints in colors, on wove paper, 1958, each from the edition of 140, published by Louis Broder, Paris, 1958, each with full margins, in generally good condition, each framed

Largest Sheet: 10 x 13 in. (254 x 330 mm.)

(5)

\$3,000-5,000

LITERATURE:

Vallier 135











PROPERTY SOLD TO BENEFIT THE PETER STRAUSS SYMPOSIUM ON LIVRES D'ARTISTES

#### 50

## GEORGES BRAQUE (1882-1963)

Hesiod, Théogonie, Maeght, Paris, 1955



the complete artist's book comprising twenty etchings, on Montval paper, 1932-1955, signed in pencil on the the justification, number 23 of 150, published by Maeght Editeur, Paris, 1955, with title page, text in Greek by Hesiod, justification page, and index of plates, in generally good condition, loose (as issued), with paper wrappers, within black paper-covered boards and slipcase with collage design on front and back, title, artist's and author's name on spine

Overall: 18 x 14 x 2 in. (457 x 356 x 51 mm.)

(album)

\$7,000-10,000

LITERATURE: Vallier 23 It was the Parisian dealer Ambroise Vollard who prompted Braque, in the early 1930s', to create a livre d'artiste. Braque chose to illustrate Hesiod's Theogony and became deeply involved with the project, producing countless preparatory drawings, and create a series of etchings that stand as milestones of 20th Century printmaking. However, the notoriously meticulous master printer Galanis, to whom the publication was entrusted, had still not finished the book at the time of Vollard's death in 1939. Aimé Maeght took up the project and finally published the *Théogonie* in 1955.

**FEATURE ESSAY** 

PROPERTY FROM THE HERMANN AND ELSE SCHNABEL COLLECTION

#### 51

#### HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Clownesse assise (Mademoiselle CHA-U-KAO), from  $\it Elles$ 



lithograph in colors, on wove paper watermark *G. Pellet/T. Lautrec*, 1896, numbered 'Serie no 64' in ink, published by Gustave Pellet with his paraph in ink (Lugt 1194), the full sheet, in generally very good condition, framed Sheet:  $20\% \times 16$  in. ( $530 \times 407$  mm.)



\$150,000-200,000

## PROVENANCE:

Max Biach, Vienna, his ink stamp on the reverse (Lugt 261e and 5532).

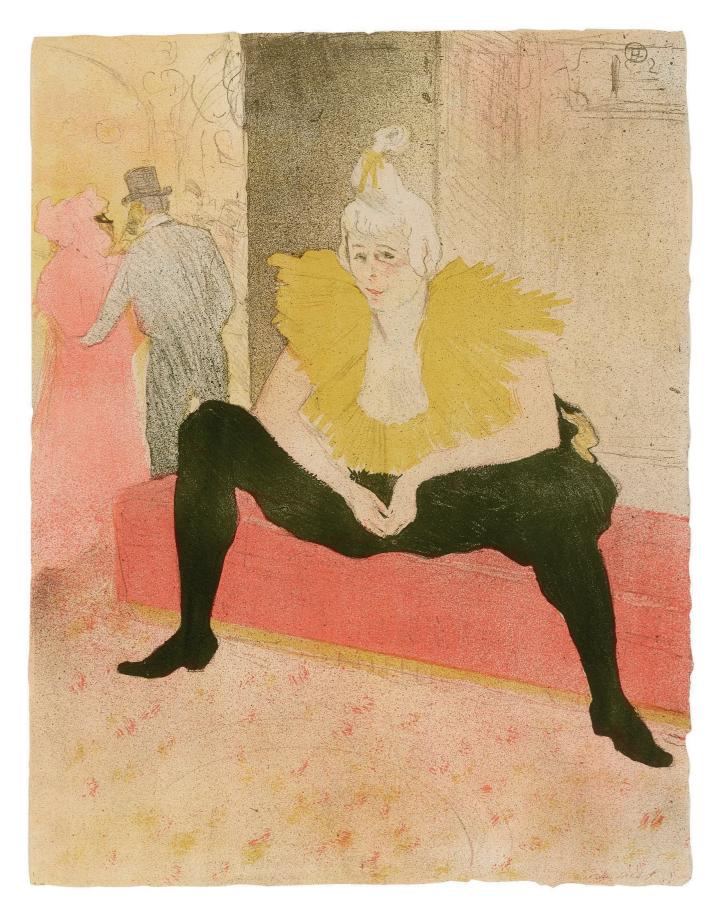
#### LITERATURE

Delteil 180; Adhémar 201; Wittrock 156; Adriani 172

The following lot comes from the collection of Hermann and Else Schnabel, renowned Hamburg based collectors and philanthropists.

Hermann was one of the most successful German businessmen of the Post-War era, having acquired a small trading company in 1949 and growing it into the world's largest independent chemical retailer. Great believers in philanthropy, Hermann and Else have been huge supporters of cultural projects in their home city, including, of course, the Hamburger Kunsthalle. The Schnabels are great collectors of Impressionist art, and were regular attendees of the gala evening sales at Christie's New York through the 1980s and 1990s; always attired in black tie, Hermann would bid with a great sense of theater and determination. Their collection was always a source of great pleasure for them, as well as a testament to the connoisseurship and keen eye of both Else and Hermann.

**LOT ESSAY** 





## PIERRE-AUGUSTE RENOIR (1841-1919)

Le Chapeau Épinglé, 2ème planche



lithograph in colors, on Arches Ingres laid paper watermark *MBM*, 1898, from the edition of 200, published by Ambroise Vollard, Paris, the right sheet edge reduced slightly, pinholes in places in the image, otherwise in generally good condition, framed

Image: 23% x 19% in. (603 x 489 mm.) Sheet: 30% x 23% in. (784 x 587 mm.)

\$30,000-50,000

LITERATURE:

Delteil 30; Stella 30

## 53 PIERRE-AUGUSTE RENOIR (1841-1919)

Le chapeau epinglé

lithograph in bistre,

lithograph in bistre, on laid paper, 1897, from the edition of fifty printed in this color (there were also one hundred in black and 200 in colors), published by A. Vollard, Paris, the full sheet, pale foxing in places, a pinpoint area of discoloration in the central subject

Image: 24 x 19% in. (610 x 499 mm.) Sheet: 31% x 23 in. (807 x 584 mm.)

\$10,000-15,000

LITERATURE:

Delteil 29; Stella 29



# **54**PIERRE-AUGUSTE RENOIR (1841-1919) Enfants jouant à la balle



lithograph in colors, on Arches Ingres laid paper watermark MBM, 1900, from the edition of 200, published by Ambroise Vollard, Paris, the sheet trimmed by  $7\frac{1}{2}$  inches vertically, otherwise in generally good condition, framed Image:  $23 \times 20$  in. ( $584 \times 508$  mm.)

Image: 23 x 20 in. (584 x 508 mm.) Sheet: 28 x 23% in. (711 x 606 mm.)

\$30,000-50,000

LITERATURE:

Delteil 32; Stella 32





## 55 AFTER CLAUDE MONET (1840-1926) BY GEORGE-WILLIAM THORNLEY (1875-1935)

La Douane, Effet de l'apres-midi, from *Vingt Lithographies* 



lithograph in green, on *Chine appliqué* to wove paper, *circa* 1890, signed by Monet and Thornley in pencil, presumably from the edition of 25, published by J. Mancini, Paris, printed by Belfond et Cie, Paris, with their blindstamp (Lugt 225d), with full margins, in generally good condition, framed Image:  $7 \% \times 10 \%$  in. ( $184 \times 267$  mm.) Sheet:  $15 \% \times 22 \%$  in. ( $399 \times 567$  mm.)

\$5,000-7,000



PROPERTY SOLD TO BENEFIT THE PETER STRAUSS SYMPOSIUM ON LIVRES D'ARTISTES

#### 56

## ANDRÉ DERAIN (1880-1954)

Guillaume Apollinaire, *L'Enchanteur pourrissant*, Henry Kahnweiler, Paris, 1909



the complete artist's book of 32 woodcuts (twelve full page), on Arches paper, signed by the artist and author in ink on the justification page, number 86 of 100, with title, text in French and justification pages, each the full sheet, splitting at the binding, otherwise in good condition, bound (as issued), with the original vellum wrappers

Overall: 11% x 8 x ½ in. (295 x 203 x 13 mm.)

(album)

\$15,000-25,000

**FEATURE ESSAY** 









PROPERTY SOLD TO BENEFIT THE PETER STRAUSS SYMPOSIUM ON LIVRES D'ARTISTES

## 57

## **EDOUARD MANET (1832-1883)**

Edgar Allen Poe, Le Corbeau, R. Lesclide, Paris, 1875.



the complete artist's book comprising six lithographs (including one on the cover of the folio), on Hollande laid paper (Ex-libris on parchment), with the additional suite of four lithographs on Chine paper, Wilson-Bareau's first text edition, signed by the translator and artist in ink on the justification page (faded), number  $61\,\mathrm{of}$ 240 (the full edition was probably not realized), with title, text in English and French (translated by Stéphane Mallarmé), and justification pages, loose (as issued), the sheets toned, surface soiling and areas of discoloration throughout, with the original folio and lithographic poster (album)

Overall: 21% x 14% x ½ in. (550 x 375 x 13 mm.)

\$8,000-12,000

#### LITERATURE:

Guérin 85, 86a-d; Harris 83a-f

J. Wilson-Bareau & B. Mitchell, Tales of a Raven, The Origins and Fate of Le Corbeau by Mallarmé and Manet, in: Print Quarterly, September 1989, Volume VI, no. 3, p. 250-307.









PROPERTY SOLD TO BENEFIT THE PETER STRAUSS SYMPOSIUM ON LIVRES D'ARTISTES

## 58

# ODILON REDON (1840-1916)

Gustave Flaubert, *La Tentation de Saint-Antoine*, Ambroise Vollard, Paris, 1933-1938



the complete artist's book comprising 22 lithographs, on Chine appliqué to Arches paper, number 124 of 210, together with 15 wood engravings by Georges Aubert after Odilon Redon, with title, text in French, justification pages and index of lithographs, the full sheets or with full margins, foxmarks in places throughout, loose (as issued), with the original paper cover Overall:  $17\% \times 13\% \times 2\%$  in.  $(451 \times 343 \times 70$  mm.) (album)

\$8,000-12,000

LITERATURE

Mellerio 134-140; 142-157

#### PROPERTY FROM A PRIVATE AMERICAN COLLECTION

#### 59

## EDVARD MUNCH (1863-1944)

## Madonna



lithograph in colors, on heavy wove paper, 1895/1902, Woll's sixth state (of seven), pale mat staining, pale moisture stains in places (primarily in the upper and lower margins), otherwise in generally good condition, framed lmage:  $22 \times 13\%$  in. (559 x 349 mm.) Sheet:  $31\% \times 22\%$  in. (800 x 575 mm.)



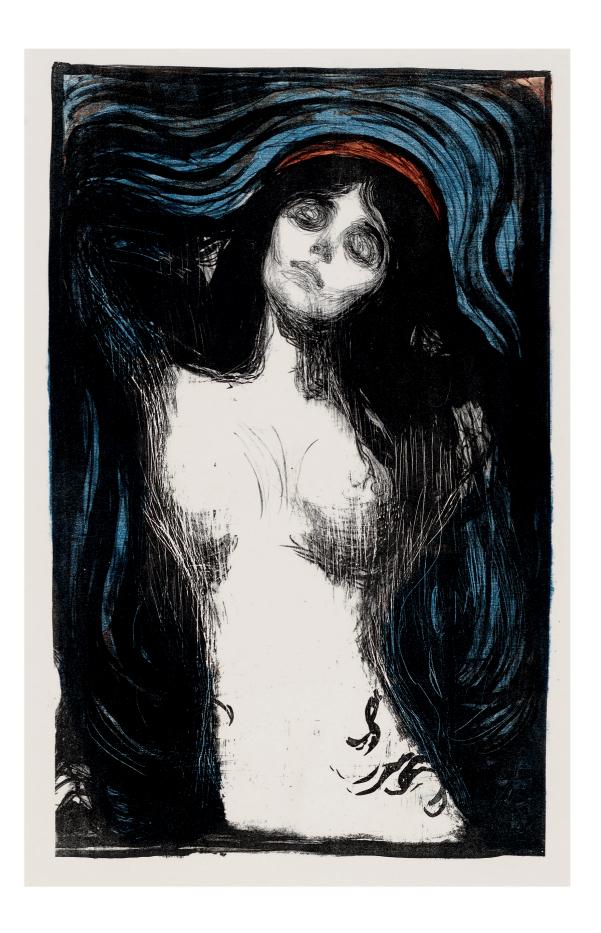
\$300,000-500,000

#### PROVENANCE:

Munch-museet, Oslo; their ink stamp twice on the reverse and annotated '194-92' in ink (not in Lugt)

## LITERATURE:

Schiefler 33; Woll 39



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

#### 60

## EDVARD MUNCH (1863-1944)

## Madonna



lithograph, on grey *Chine* paper, 1895/1902, Woll's first state (of seven), the sheet trimmed slightly into the image, a diagonal crease in the subject's chest, two made up areas at the sheet edges, a repaired area in the lower center of the subject's abdomen and the upper left border, a small break in the border at the right, framed





\$150,000-200,000

## LITERATURE:

Schiefler 33; Woll 39



Lithographic stone for Madonna, 1895. 650x490x86 mm.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

#### 61

## EDVARD MUNCH (1863-1944)

Das kranke Kind I (The Sick Child I)



lithograph in red, yellow, and gray, on tissue thin Japon paper, 1896, signed, dated '97' and inscribed 'Til Welfring venskabilgist' in pencil, Woll's state Xc (final), printed by Clot, with margins, laid to heavy brown paper in places (with associated minor lifting and rippling to the Japan paper), framed Image:  $16\% \times 22\%$  in. (416 x 565 mm.)





\$200,000-300,000

#### LITERATURE:

Schiefler 59; Woll 72

Edvard Munch wrote about his childhood: "Nothing but illness and death in our family. We were simply born to it." At a young age, the artist lost both his mother and beloved sister Sophie to tuberculosis. These devastating events influenced Munch throughout his life and became the subjects of many of his most famous prints, drawings, and paintings. In 1885-86, he created his first painting of *Das kranke Kind ('The Sick Child')*. Later in 1894, he executed the subject for the first time as a print. Over the years, he would rework the subject in numerous media, each time seeking new ways to convey pictorial expression to his experiences of loss.



Edvard Munch, The Sick Child (Det Syke Barn), oil on canvas, circa 1895-1896

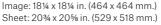


#### EDVARD MUNCH (1863-1944)

Der Kuss IV (The Kiss IV)



woodcut in black and gray, on tissue thin Japon paper with wire lines, 1902, Woll's third state (of four) with the knot in the wood printed on the left, signed, dated '1915', and annotated '(S)' (?) in pencil, with wide margins, very minor pinholes in places, discoloration in the margins, framed



\$120.000-180.000

#### LITERATURE:

Scheifler 102; Woll 204

Munch's woodcut version of *The Kiss* continues his exploration of the theme which had begun in 1892 with his painting of the same title in his Frieze of Life series (The National Gallery, Oslo) and the intaglio version of the subject of 1895 (Schiefler 22). One of his most emblematic images, Munch went on to execute at least four variations on the motif in woodcut.

In his innovative, so-called puzzle technique, Munch sawed out the embracing couple from the rest of the woodblock and printed the forms as separate and discrete entities against an entirely different background of another board which he left untouched, its natural grain forming the sole background design. For the background, Munch chose a piece of spruce with a strong vertical grain which provides the striation of the background, contrasting with the sinuous curve of the couple. By eliminating all details in the hands and faces, and by limiting the colors to black and grey, Munch has distilled his original idea of the kiss to its most essential form: a shadowy arrangement floating on a luminous silver background.

Woll notes that on many impressions Munch wrote 'S' when he himself was responsible for the printing. Cream *Japon* paper with narrow chain lines, like that used in the present lot, was used for lithographs and woodcuts printed by Munch himself or by Neilsen in 1913-1917.





# EDVARD MUNCH (1863-1944)

Das Weib (Woman)



lithograph, on wove paper, 1899, Woll's third (final) state, signed, dated and annotated 'Til Erindring om Skrubben, Juli 1909' in pencil, with margins, a few short tears in places at the sheet edges (one extending slightly into the image), framed

Image: 17% x 23¼ in. (454 x 591 mm.) Sheet: 19¼ x 25% in. (489 x 645 mm.)

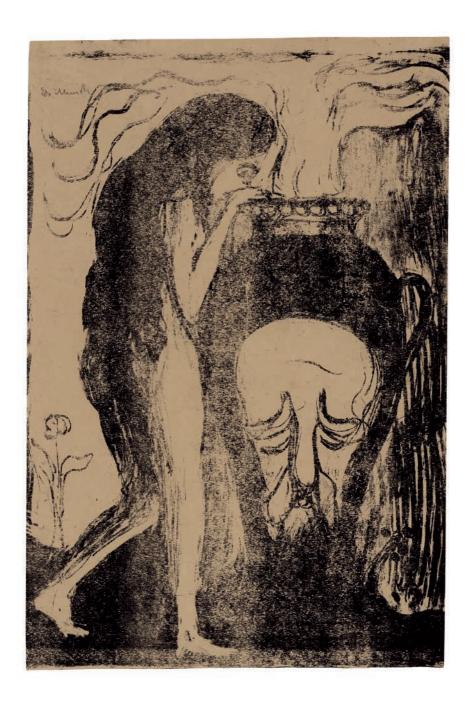


# EXHIBITED:

Rogaland kunstmuseum, Stavanger, Norway (now called Stavanger kunstmuseum)

## LITERATURE:

Schiefler 122; Woll 147



## EDVARD MUNCH (1863-1944)

Das Weib an der Urne (The Woman at the Urn)



lithograph, on sturdy brown paper, 1898, Woll's state V (of VI), a fine impression of this rare print (Woll believes the total edition to be approximately twenty impressions in all six states), signed in pencil, printed by the artist, in generally good condition, framed Sheet: 16% x 11% in. (426 x 282 mm.)



\$40,000-60,000

LITERATURE:

Schiefler 104; Woll 119



# HENRI MATISSE (1869-1954)

Repos sur la banquette



lithograph, on Arches paper, 1929, signed in pencil, numbered 42/50 (there were also ten artist's proofs), with full margins, very pale light-staining, pale foxmarks in places, otherwise in generally good condition, framed Image:  $17 \% \times 21 \%$  in.  $(445 \times 546$  mm.) Sheet:  $19 \% \times 26$  in.  $(499 \times 660$  mm.)

\$20,000-30,000

LITERATURE: Duthuit 520



# HENRI MATISSE (1869-1954)

Nu. Étude de torsion du corps



lithograph, on *Japon* paper, 1926, signed in pencil, numbered 6/50 (there were also ten artist's proofs), with margins (the sheet edges slightly trimmed), in good condition, framed

Image: 17½ x 31¼ in. (435 x 794 mm.) Sheet: 19 x 33½ in. (483 x 841 mm.)

\$15,000-20,000

LITERATURE: Duthuit 472

















PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

#### 67

# HENRI MATISSE (1869-1954)

Pierre Ronsard, *Florilège des amours de Ronsard*, Albert Skira, Paris, 1948



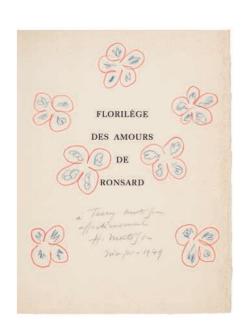
the complete artist's book comprising 125 lithographs in colors, on Arches paper, signed and dedicated 'à Teeny Matisse affecteusement H. Matisse Janvier 1949' in pencil on the title page and signed again in ink by the artist and author on the justification page, number 78 of 1200, with title page, text in French, and justification pages, loose (as issued), each the full sheet, in generally good condition, with the original lithographic paper wrapper with title in black and paper covered boards with purple suede spine and lithographic slipcase

Overall: 17% x 11% x 2 in. (448 x 302 x 51 mm.) (album)

\$12,000-18,000

LITERATURE:

Duthuit Books 25



PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

#### 68

## GEORGES ROUAULT (1871-1958)

Cirque de l'etoile filante, Ambroise Vollard, Paris 1938



the complete artist's book comprising seventeen aquatints in colors and 82 wood engravings, on Montval laid paper, numbered 106 of 250, with title page, text in French, table of contents and justification pages, with full margins, in generally very good condition, loose (as issued), with the original paper wrappers with title

Overall: 1734 x 1356 x 134 in. (451 x 346 x 45 mm.)

(album)

\$18,000-25,000

#### LITERATURE:

Chapon & Rouault 240-256









PROPERTY SOLD TO BENEFIT THE PETER STRAUSS SYMPOSIUM ON LIVRES D'ARTISTES

## 69

# **FERNAND LÉGER (1881-1955)**

Cirque, Les Éditions Verve, Paris, 1950



the complete artist's book comprising 63 lithographs (34 in colors), on Arches paper, signed by the artist in blue ink on the justification page, number 246 of 280, with title page, text in French and justification page, each with full margins or the full sheets, pale time staining, offsetting in places, foxmarks in places, otherwise in good condition, loose (as issued), with original paper boards with artist's name and title printed in black, lacking the original slipcase, two framed

Overall: 1634 x 1276 x 156 in. (426 x 327 x 41 mm.)

(album)

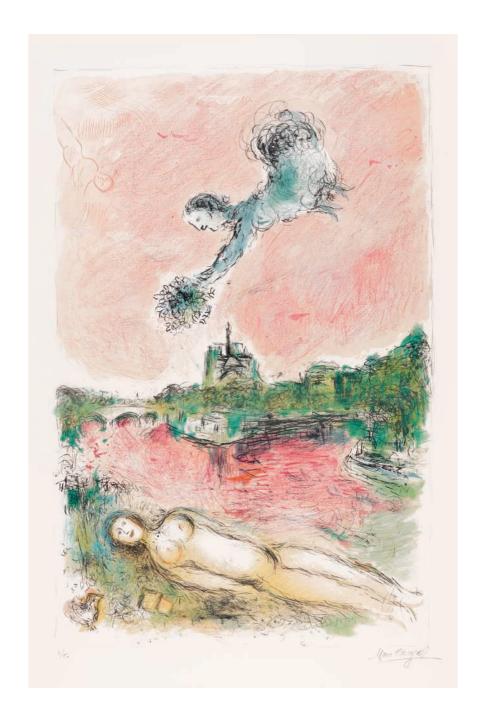
\$15,000-25,000

#### LITERATURE:

Saphire 44-106







# MARC CHAGALL (1887-1985)

Vue de Notre-Dame



lithograph in colors, on Arches paper, 1980, signed in pencil, numbered 7/50, published by Maeght, Paris, with full margins, in good condition, framed Image: 36½ x 23½ in. (927 x 597 mm.) Sheet: 45½ x 29½ in. (1156 x 749 mm.)

\$30,000-50,000

LITERATURE:

Mourlot 977



# **71** MARC CHAGALL (1887-1985)

La Joie

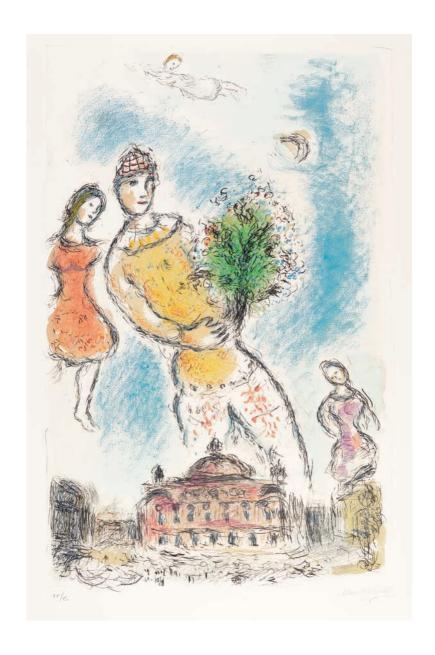


lithograph in colors, on Arches paper, 1980, signed in pencil, numbered 19/50, published by Maeght, Paris, with full margins, in good condition, framed lmage:  $37\% \times 24\%$  in. (949 x 619 mm.) Sheet:  $45\% \times 29\%$  in. (1159 x 753 mm.)

\$30,000-50,000

LITERATURE:

Mourlot 976



# MARC CHAGALL (1887-1985)

Dans le ciel de l'Opéra



lithograph in colors, on Arches paper, 1980, signed in pencil, numbered 15/50, published by Maeght, Paris, with full margins, in good condition, framed Image:  $37\frac{1}{2} \times 24$  in. (953 x 610 mm.) Sheet:  $45\% \times 29\%$  in. (1165 x 753 mm.)

\$25,000-35,000

LITERATURE: Mourlot 973

# MARC CHAGALL (1887-1985)

L'Opéra



lithograph in colors, on Arches paper, 1974, signed in pencil, annotated 'Epreuve d'artiste' (an artist's proof, the edition was 50 in Roman numerals), with full margins, in good condition, framed Image:  $31 \times 23\%$  in. ( $785 \times 590$  mm.) Sheet:  $38\% \times 27\%$  in. ( $975 \times 695$  mm.)

\$20,000-30,000

LITERATURE: Mourlot 715



# **74** MARC CHAGALL (1887-1985)

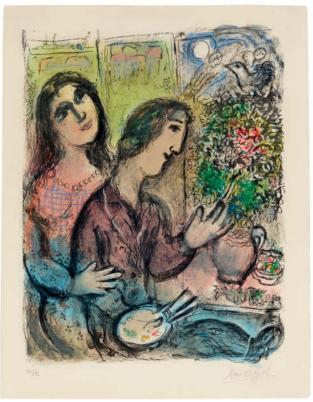
La Femme du peintre



lithograph in colors, on Arches paper, 1971, signed in pencil, numbered 14/50, with full margins, occasional tiny, unobtrusive scratches in places (partially affecting the numbering and with minor associated ink loss in places), framed Image:  $26 \times 20$  in.  $(660 \times 508$  mm.) Sheet:  $29\% \times 23\%$  in.  $(756 \times 591$  mm.)

\$25,000-35,000

LITERATURE: Mourlot 630





# JOAN MIRÓ (1893-1983)

Série noire et rouge: one plate

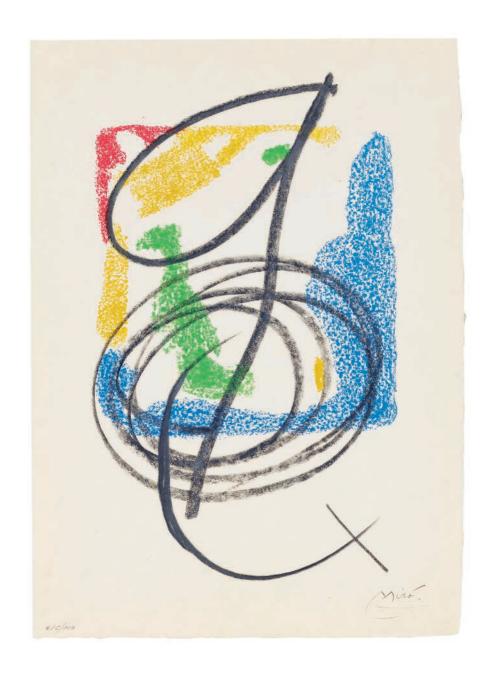


etching in black and red, on Arches paper, 1938, signed in pencil, numbered 19/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, light- and mat staining, otherwise in generally good condition, framed

Image: 6½ x 10% in. (167 x 257 mm.) Sheet: 12% x 17% in. (327 x 448 mm.)

\$25,000-35,000

LITERATURE: Dupin 37



# JOAN MIRÓ (1893-1983)

Les Essències de la terra: one print



lithograph in colors with hand-coloring in black, on *Japon nacré* paper, 1968, signed in pencil, numbered 61C/100 (from the edition of 100 color variants, the total edition was 1120), published by Polígrafa, Barcelona, the full sheet, not examined out of the frame

Sheet: 19% x 14% in. (500 x 360 mm.)

\$6,000-8,000

# LITERATURE:

see Mourlot 580; see Cramer books 123



# JOAN MIRÓ (1893-1983)

Escalade vers la lune



etching and aquatint in colors, on Mandeure rag paper, 1969, signed in pencil, numbered 29/75, published by Maeght, Paris, the full sheet, a handling crease at the upper right sheet edge, otherwise in generally good condition, framed Sheet: 41 x 29% in. (1041 x 740 mm.)

\$10,000-15,000

LITERATURE: Dupin 496



# JOAN MIRÓ (1893-1983)

L'Egyptienne



etching and aquatint in colors, on Arches paper, 1977, signed in pencil, numbered 32/50, published by Maeght, Paris, the full sheet, handling creases in places, otherwise in generally good condition, framed Sheet:  $55 \times 37\%$  in. (1397 x 958 mm.)

\$15,000-25,000

LITERATURE: Dupin 970



## WASSILY KANDINSKY (1866-1944)

Klein Welten VII, from Kleine Welten



lithograph transferred from a woodcut in colors, on wove paper, 1922, signed in pencil, from the edition of 200 (there was also a deluxe edition of 30 on *Japon* paper), published by Propyläen-Verlag, Berlin, with margins (the lower sheet edge slightly unevenly trimmed), light- and mat staining, otherwise in generally good condition, framed

Image: 10% x 9% in. (270 x 232 mm.) Sheet: 13% x 11% in. (352 x 283 mm.)

\$10,000-15,000

LITERATURE: Roethel 170



## **MAURITS CORNELIS ESCHER (1898-1972)**

Puddle



woodcut in black, green and brown, on thin laid *Japon* paper, 1952, signed in pencil and inscribed 'eigen druk', with margins (the right and left margins reduced slightly), otherwise in very good condition, framed Image: 9% x 12½ in. (240 x 319 mm.)
Sheet: 12% x 15¾ in. (314 x 400 mm.)

\$12,000-18,000

LITERATURE: Bool 378

PROPERTY SOLD TO BENEFIT THE PETER STRAUSS SYMPOSIUM ON LIVRES D'ARTISTES

## 81

## MAX ERNST (1891-1976)

Guillaume Tempel, 65 Maximiliana ou l'Exercise illégal de l'Astronomie, Le Degré 41 (Iliazd), Paris, 1964



the complete artist's book comprising twenty-eight etchings (nine with aquatint) and six aquatints in colors, on Japon paper, signed in pencil on the title page, number 52 of 65, with title, text in French and justification pages, the full sheets, in good condition, loose (as issued) within various paper wrappers contained in vellum wrapper with printed image on front, cloth-covered boards and slipcase with printed image on spine Overall:  $17\% \times 13\% \times 2$  in.  $(445 \times 349 \times 51 \text{ mm.})$  (album)

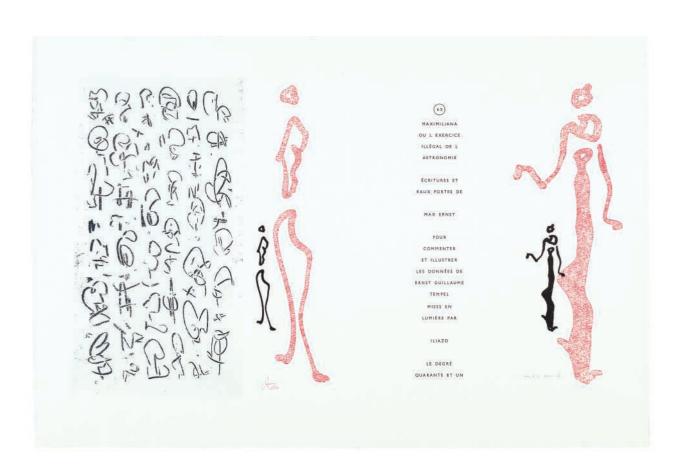
\$70,000-100,000

#### LITERATURE:

Spies & Leppien 95

According to the Museum of Modern Art, "65 Maximiliana is the culmination of Ernst's profound engagement with illustrated books. The project was a collaboration between the artist and Iliazd (Il'ia Zdanevich), a Georgian-born book designer and publisher. The title refers to a planetoid discovered in 1861 by the unsung German astronomer Ernst Wilhelm Tempel, who named it in honor of Maximilian II, then king of Bavaria. Ernst's text and biomorphic aquatints pay homage to Tempel as a kindred spirit seeking to represent domains outside ordinary human perception; they are complemented by the typography that Iliazd designed to float, constellation-like, across each page. Ernst also added a hieroglyphic script of his own invention to many of the pages."

**FEATURE ESSAY** 







#### 82

## **MARCEL DUCHAMP (1887-1968)**

Pierre-Andre Benoit, *Première Lumière*, PAB, Alès, France, 1959



the complete artist's book comprising one signed etching, on Rives BFK paper, initialed by the author in pencil on the justification, numbered 27 of 40 (there were also five in Roman numerals with an additional impression of the etching printed in blue), each the full sheet, in very good condition, with title page, text in French, justification and original printed paper wrapper Overall:  $5 \times 6 \%$  in. (127 x 165 mm.) (album)

\$10,000-15,000

LITERATURE:

Schwarz 570

This work has been authenticated by the Association Marcel Duchamp.



## 83

# MARCEL DUCHAMP (1887-1968)

Pulled at Four Pins



etching, on Pescia paper, 1964, signed and dedicated 'pour Arturo Schwarz' in pencil, a proof aside from the edition of 100, published by Galleria Schwarz, Milan, the full sheet, handling creases in places (primarily in the margins), otherwise in good condition

lmage:  $12\frac{1}{2}$  x  $8\frac{3}{4}$  in. (318 x 222 mm.) Sheet:  $25\frac{1}{4}$  x  $18\frac{1}{4}$  in. (641 x 464 mm.)

\$2,000-3,000

#### LITERATURE:

Schwarz 609

This work has been authenticated by the Association Marcel Duchamp.



## 84

# MARCEL DUCHAMP (1887-1968)

A l'Infinitif



the complete set comprising of a screenprint in black and olive on vinyl mounted under plexiglass and 79 facsimile notes, 1967, with the artist's incised signature and date on the Plexiglas and numbered 92/150, number 92 of 150, published by Cordier & Ekstrom, New York, the screenprint and plexiglass cover serving as the lid for the portfolio box, containing the facsimilie notes, on wove paper, in seven black paper folders, and a booklet of English translations, the booklet signed on the frontispiece in black ink, all within the original box with black linen-covered backboard with the name of the artist and the title in yellow, in very good condition

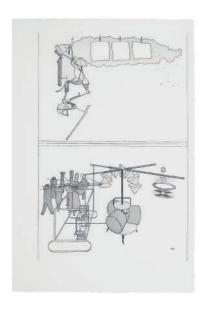
Overall: 13 x 11¼ x 1½ in. (330 x 286 x 38 mm.)

\$12,000-18,000

#### LITERATURE:

Schwarz 637

This work has been authenticated by the Association Marcel Duchamp.









## 85

## **MARCEL DUCHAMP (1887-1968)**

Arturo Schwarz, *The Large Glass and Related Works, Vols. I-II*, Galleria Schwarz, Milan, 1967-1968



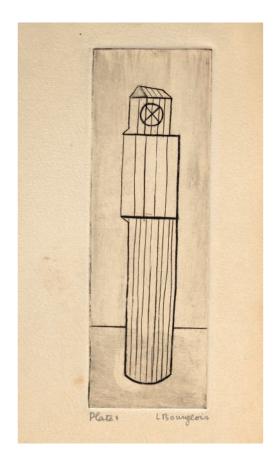
the complete set of eighteen etchings (nine in each volume), on wove paper watermark  $The Large \ Glass$ , folded (as issued), signed in pencil on the justification by author and artist, Volume I numbered VI and Volume II numbered II (each one of fifteen collaborator examples in Roman numerals, the edition was 135), the full sheets, in very good condition, loose (as issued), with title pages, text, facsimilies, reproductions, and justification pages, Volume I with folded paper wrappers, cloth-covered boards with title on spine, within Plexiglas case with color reproduction of the Large Glass, Volume II with paper wrappers, and orange cloth-covered boards and slipcase Volume I:  $17 \times 10\% \times 2\%$  in.  $(432 \times 270 \times 73 \text{ mm.})$ 

\$10,000-15,000

#### LITERATURE:

Schwarz 643 and 658







PROPERTY OF A PRIVATE FRENCH COLLECTION

## 86

## LOUISE BOURGEOIS (1911 - 2010)

 ${\it He \, Disappeared \, Into \, Complete \, Silence, \, Gemor \, Press, \, New \, York, \, 1947}$ 



the rare illustrated book of eight engravings (lacking Plate 5), one with drypoint and one with drypoint and scorper, signed by the author and the artist in ink on the justification page, numbered 22 (the proposed edition was initially 54 examples, a very limited number were produced and assembled), printed by the artist at Atelier 17, New York, with introduction text by Marius Bewley, text by the artist, title and justification pages, loose (as issued), with full margins, in generally very good condition, lacking original beige linen cover Overall:  $11\,x\,7\,\%$  in. (280 x 195 mm.) (album)

\$180.000-220.000

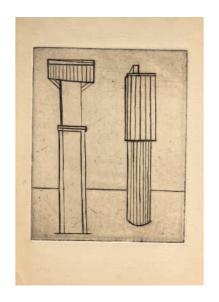
## PROVENANCE:

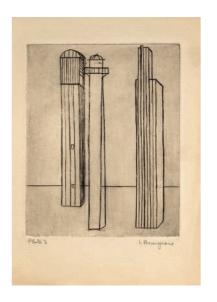
The Artist

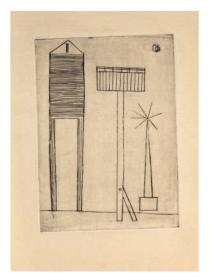
Paul Facchetti (acquired from the above). By descent from the above to the present owners.

## LITERATURE:

MoMA 1228













Once a man was telling a story, it was a very good story too, and it made him very happy, but he told it so fast that nobody understood it.

In 1947 Louise Bourgeois conceived *He Disappeared Into Complete Silence* at Stanley William Hayter's Atelier 17. Published by the artist herself, the purpose of the project was to increase her own notoriety in the New York school, a milieu she already inhabited as a function of her recent marriage to art historian Robert Goldwater. The book was intended as a declaration of her own prowess in the printing studio and importance as an artist, a legacy that endures to the present day.

He Disappeared Into Complete Silence consists of nine black and white engravings of various size, with accompanying parables written by the artist herself. Bourgeois also recruited the poet Marcus Bewley, director of the Peggy Guggenheim's Art of this Century gallery, to provide an introduction. In addition to her work on the printing plates, Bourgeois designed the beige linen cover and portfolio flaps following study of other artist's books at various print rooms in the city. <sup>1</sup> Bourgeois was familiar with the format from her father's collections and the rare bookshops and print auctions she frequented in Paris before moving to New York. Following her mother's death in the late 1930s Bourgeois even sold prints, drawings and illustrated books in her father's tapestry gallery before her move to New York.

Technically the prints in the portfolio show a debt to the lessons Bourgeois learned at the Atelier 17 studio, particularly the use of scorper on plate 7. Their compositions recall other Surrealist prints, particularly the etchings of her friend Joan Miro and Hayter's own engravings. The subject matter is entirely Bourgeois' own, exploring the mundane nature of everyday life and the tragic consequences of missed communications. Like all of Bourgeois' work, these themes are deeply personal and are related to her own isolation in a foreign land. Many critics have commented that the book marks the transition in the artist's work between her life in Paris and her life in New York.

The images in *He Disappeared Into Complete Silence* are closely tied to Bourgeois' sculptural practice. By the late 1940s she had abandoned painting in favor of tall, spindly wooden forms closely connected to Modernist architecture. Bourgeois was fascinated by the emerging skyscrapers of the

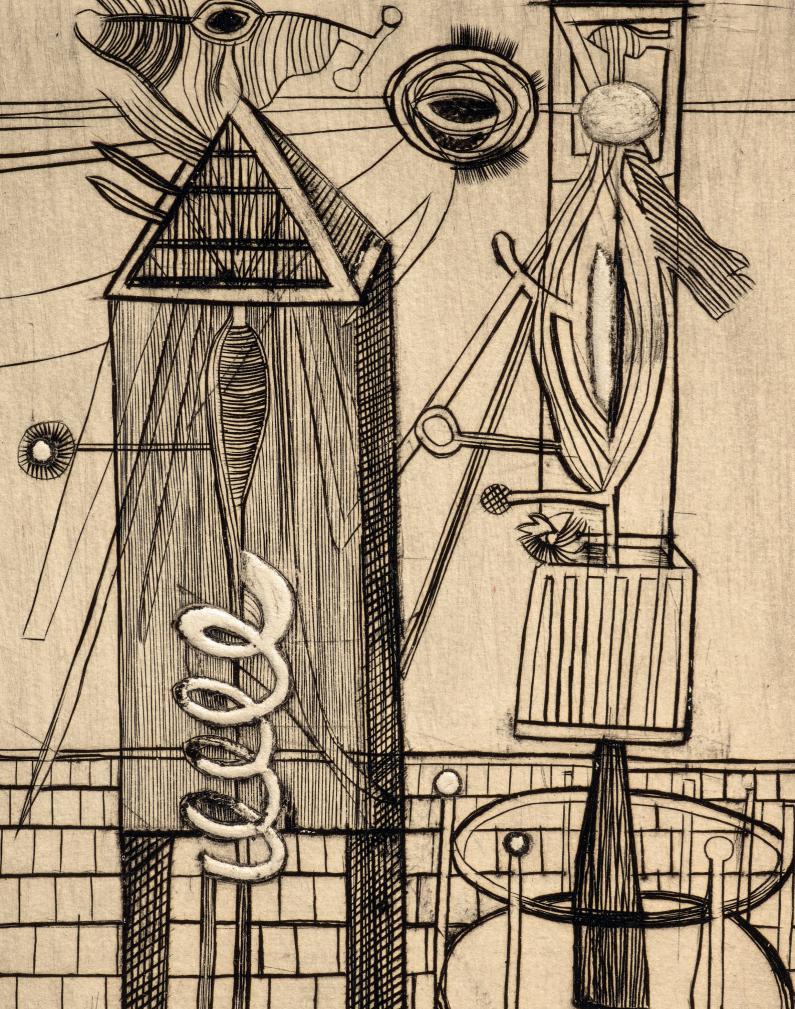
New York City skyline and personified them with human emotions in the accompanying text to the portfolio. The dark bold lines in her engravings create stark images seemingly unmoored from their surroundings. Their severe geometric nature is emblematic of Bourgeois' observations of her new modern urban setting.

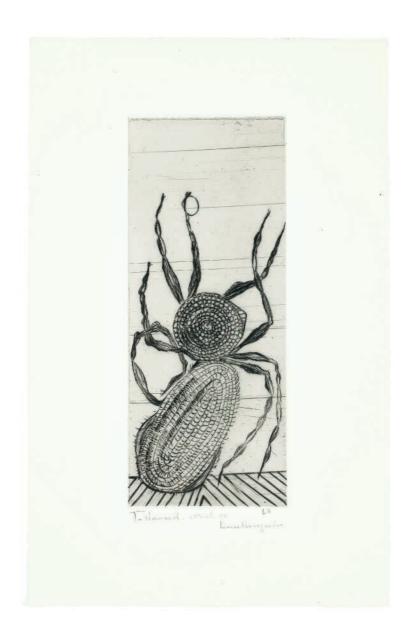
Bourgeois marketed the book herself, sending copies to influential critics such as the Museum of Modern Art's Alfred Barr (see the dedicated example of this portfolio at the National Gallery) and printing her own postcard order forms for book shops. As was often the case with major print portfolio projects in the 19th and 20th centuries, *He Disappeared Into Complete Silence* was not a commercial success. Bourgeois ambitiously intended for an edition of 54 examples as described on the book's justification page, but less than 25 copies were ultimately printed. This was a great disappointment to the artist and as a result she abandoned printmaking until the 1970s.

By the 1970s and 1980s as Bourgeois fame grew the importance of *He Disappeared Into Complete Silence* became clear. The book was exhibited at several important shows devoted to her work and was seen in direct conversation with her sculpture and a hallmark of her work that was to come. The edition's commercial failure continued to haunt Bourgeois however, and was compounded by her unusual loss of her original printing plates from 1947. As a result, Bourgeois published a new version of the portfolio in 2005, with two new compositions included and hand-coloring throughout. <sup>3</sup>

The notoriety of this project continues not only as a function of its importance to Bourgeois' work as a mediation on the themes of isolation and loneliness explored throughout her career, but also as a touchstone to contemporary artists and printmakers. In 2011 a complete show at De Hallen Haarlem was devoted to the reinterpretation of the portfolio including works by Carol Bove, Tracey Emin and Zoe Leonard. <sup>4</sup>

104 Opposite: detail of present lot





# LOUISE BOURGEOIS (1911-2010)

Ode à ma mère: one plate



drypoint, on Hahnemühle paper, 1995, signed, initialed, and dated in pencil, inscribed 'To Howard - Noel 95,' dated 'July 7 95' in pencil on the reverse, presumably an unrecorded proof between Wye's state I and II (of III) (the portfolio edition was 45), published by Éditions du Solstice, Paris, with full margins, in very good condition, framed Image: 9% x 4 in. (248 x 102 mm.)

Sheet: 141/2 x 9 in. (368 x 229 mm.)

\$5,000-7,000

LITERATURE: see Wye 4a





# A NEW YORK | AN IMPORTANT STATE OF MIND | PRIVATE COLLECTION

# 88

# **JEAN DUBUFFET (1901-1985)**

# Le fugitif

two piece screenprint in colors, on magnetized metal, 1977, with the artist's incised initials, date and numbered 28/50 on a plaque affixed to the reverse (there were also four artist's proofs), published by Pace Editions, Inc., New York, with their copyright on the plaque on the reverse, a small loss to the right foot of the subject, otherwise in generally good condition, framed Overall:  $27\% \times 19\%$  in.  $(692 \times 492$  mm.)

\$8,000-12,000

LITERATURE: Webel 1183



# 89

# JEAN DUBUFFET (1901-1985)

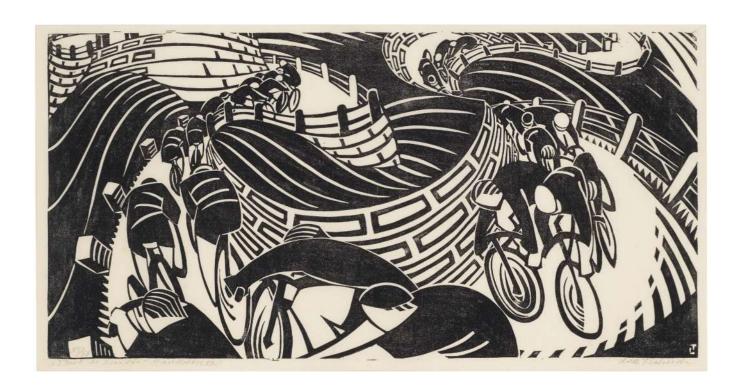
# Delegation

screenprint in colors, on wove paper, 1974, initialed and dated in pencil, numbered 25/50 (there were also seven artist's proofs), published by Editions Beyeler, Basel, Switzerland, the full sheet, a few minor scratches at the left sheet edge (with minor associated ink loss), soft creases in places Sheet:  $30\% \times 21\%$  in. (770 x 550 mm.)

\$5,000-7,000

LITERATURE: Webel 1167





# LILL TSCHUDI (1911-2004)

Tour de Suisse



linocut, on Japon paper, 1935, signed, titled and annotated 'Handdruck' in pencil, numbered 33/50, an impression printed after the decorative border was removed from the block in 1965, with margins, pale light-staining, otherwise in good condition, framed Image:  $9\% \times 19\%$  in. ( $251 \times 499$  mm.) Sheet:  $12\% \times 22\%$  in. ( $311 \times 572$  mm.)

\$7,000-10,000

### LITERATURE:

Coppel LT 43

This print was inspired by cyclists of the Tour de Suisse, one of the first races of its kind, climbing the alpine Klausenpass near the artist's home in Schwanden. This print was originally intended to be printed onto cloth.



# LILL TSCHUDI (1911-2004)

Jazz Orchestra



linocut, on Japon paper, 1935, signed, titled and annotated 'Handprint' in pencil, numbered 18/50, with margins, pale light-staining, otherwise in generally very good condition, framed lmage:  $10\% \times 20\%$  in. ( $273 \times 518$  mm.) Sheet:  $12 \times 24\%$  in. ( $305 \times 622$  mm.)

\$3,000-5,000

LITERATURE: Coppel LT 45

# EILEEN AND I.M.



Eileen and I.M. Pei, Hong Kong, 1988. Photo: Courtesy Eileen and I.M. Pei Family Archive

I.M. Pei was one of the 20th and 21st century's most influential and respected architects. Internationally renowned for his iconic glass pyramid at the entrance to the Louvre Museum in Paris, he designed over one hundred buildings around the world, ranging from large-scale corporate headquarters to smaller, more intimately scaled dwellings. Emerging from the Modernist tradition, Pei's work evinced an intelligent combination of the cutting edge and the conservative, rigorously crafting buildings remembered for their crisp forms, luminous interiors and elegant materials designed to engage and please the public. He became one of the few architects whose inventiveness and erudition appealed equally to real estate developers, corporate chairman, and museum boards. In addition to his project for the Louvre, Pei is well known for the National Gallery of Art East Wing in Washington, D.C. (1978), the Bank of China Building in Hong Kong (1989), the Miho Museum in Shigaraki, Shiga, Japan (1997), and one of his last cultural projects, the Museum of Islamic Art in Doha, Qatar (2008).

Integral to an understanding of I.M. Pei and his stature on the stage of international architecture is a fascinating art collection that Pei and his wife, Eileen, had quietly assembled during their 72-year marriage. It is a unique collection that speaks not only to the sophisticated breadth of their interests in both Eastern and Western artistic traditions, but also to the deep friendships they forged with artists in their milieu. Artists such as Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore, and Isamu Noguchi, many of whom epitomized the major movements of postwar and contemporary art history, and whose bold and assertive works are represented in the collection, were personal friends with whom the Peis maintained longstanding and warm relationships. As such, The Collection of Eileen and I.M. Pei is an intensely personal collaboration reflective of the couple's shared vision and brilliant insight, their artistic circle, and an aesthetic sensibility that celebrated a culture of creativity.



THE COLLECTION OF EILEEN AND I.M. PEI

# 92

# **BARNETT NEWMAN (1905-1970)**

Untitled Etching 2



etching and aquatint, on J. Green paper, 1969, signed and dated in pencil, numbered 27/27 (there were also four artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in generally very good condition, framed Image: 23¼ x 14 $\frac{1}{2}$  in. (591 x 372 mm.)

Image: 23¼ x 14% in. (591 x 372 mm.) Sheet: 31½ x 22% in. (800 x 575 mm.)

\$70,000-100,000

### LITERATURE:

Barnett Newman Foundation 250

"It is our function as artists to make the spectator see the world our way not his way."

- Barnett Newman

### **BARNETT NEWMAN (1905-1970)**

### Untitled



lithograph, on Arches paper, 1961, signed and dated in pencil, numbered 3/25 (there were also at least two artist's proofs), published by the artist, New York, the full sheet, in generally good condition, framed Sheet: 1434 x 1114 in. (375 x 286 mm.)



### Barnett Newman Foundation 202

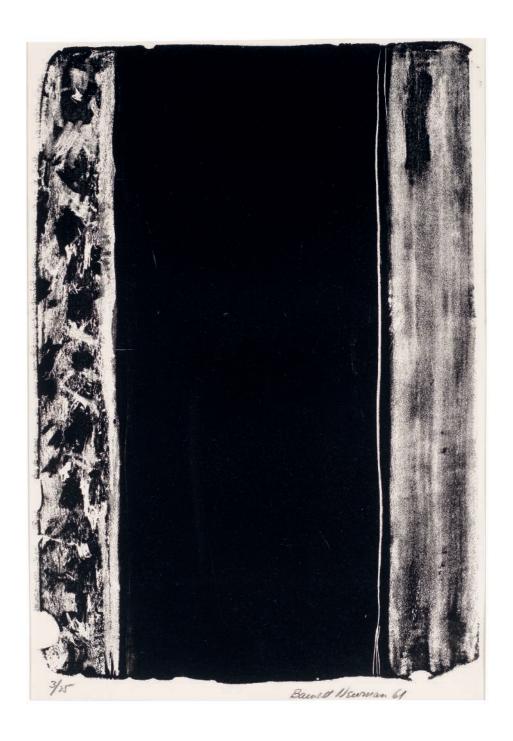
Newman's artistic career was late-blooming and began in fits and starts. He was around 30 when he started painting, having spent the previous decade teaching, writing, studying, and working in his father's menswear store. He deemed much of his early work unworthy of consideration and destroyed it. It was not until 1944 that he considered his work mature.

His 'zips' streak through fields of color in spare compositions that prompted critics to dub him a Color Field painter and Minimalists to look to his work for inspiration. But call him what they would, Newman maintained his own view of his abstractions. Claiming that he sought "to start from scratch, to paint as if painting never existed before," he saw his compositions as forms of thought, as expressions of the universal experience of being alive and individual.

Although he spent his days in his studio on White Street, Lower Manhattan, working on large, brightly colored acrylics like the twenty-foot long Anna's Light 1968 (private collection), Newman's work with etching would take place at home. According to his friend and biographer Thomas Hess, the smallerscale, monochrome works he created there became a sort of 'antidote', preventing him from becoming 'intoxicated with scale' (Thomas Hess, Barnett Newman, New York 1971, p.71).

Throughout his career, Newman experienced periods when he stopped painting altogether. During one such episode, following the death of his brother George in 1960, he was introduced to lithography by a concerned friend, fellow painter Cleve Gray, who thought that working in a new medium might spark Newman's interest. He directed Newman to the Pratt Graphic Art Center, a print workshop loosely affiliated with Brooklyn's Pratt Institute. The Graphic Art Center was available to students as well as established artists looking to experiment with printmaking mediums. Newman made three lithographs at Pratt in 1961, including these two Untitled works (lots 93 and 94).

Newman described himself as being "captivated" by lithography and by the various possibilities offered by different inks and papers. In the final decade of his life, he was an extremely productive printmaker, creating approximately forty editions in a variety of mediums. He worked primarily at Universal Limited Art Editions, Tatyana Grosman's renowned Long Island printmaking studio.



### PROPERTY FROM THE COLLECTION OF BEN HELLER

# 94

# **BARNETT NEWMAN (1905-1970)**

# Untitled



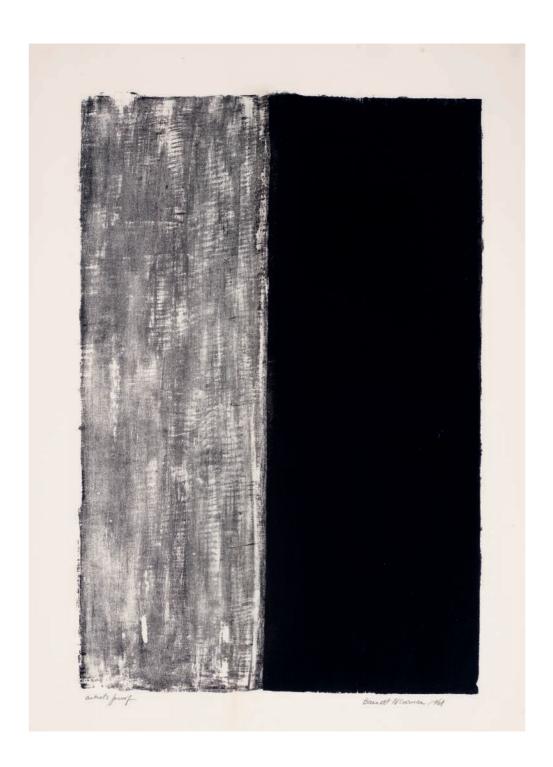
lithograph, on Arches paper, 1961, signed and dated in pencil, annotated 'artist's proof' (one of an unknown number of artist's proofs, the edition was 30), published by the artist, New York, the full sheet, in generally good condition, framed

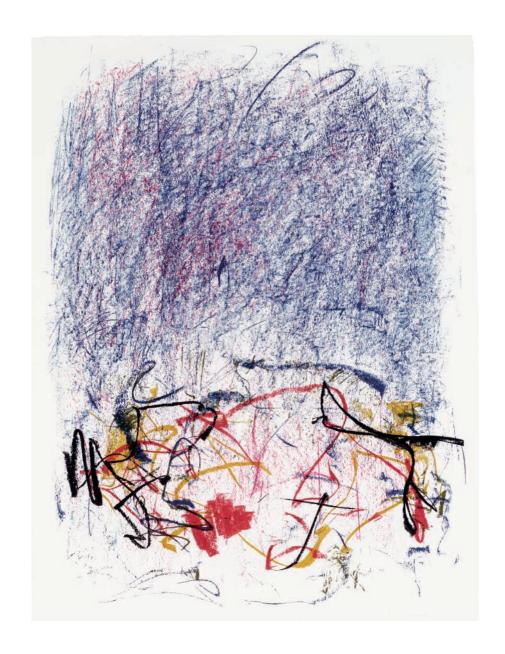
Image:  $24\% \times 16\%$  in. (626 x 419 mm.) Sheet:  $29\% \times 22\%$  in. (759 x 565 mm.)

\$40,000-60,000

### LITERATURE:

Barnett Newman Foundation 204





# JOAN MITCHELL (1925-1992)

Bedford I, from Bedford Series

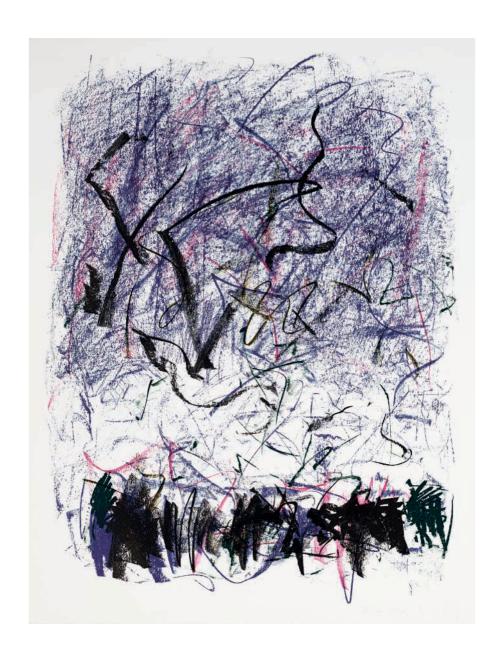


lithograph in colors, on Arches 88 paper, 1981, signed in pencil, numbered 44/70 (there were also sixteen artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, time staining, otherwise in generally very good condition, framed Sheet:  $42\% \times 32\%$  in. ( $1080 \times 826$  mm.)

\$8,000-12,000

LITERATURE:

Tyler 363



# JOAN MITCHELL (1925-1992)

Bedford III, from Bedford Series



lithograph in colors, on Arches paper, 1981, signed in pencil, numbered 23/70 (there were also sixteen artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

Sheet: 42% x 32% in. (1086 x 829 mm.)

\$8,000-12,000

### LITERATURE:

Tyler 365

# **HELEN FRANKENTHALER (1928-2011)**

### Freefal



woodcut in colors, on hand-dyed TGL handmade paper, 1993, signed and dated in pencil, numbered 18/30 (there were also twelve artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed Sheet: 78½ x 60½ in. (1984 x 1537 mm.)



\$80,000-120,000

LITERATURE: Harrison 233

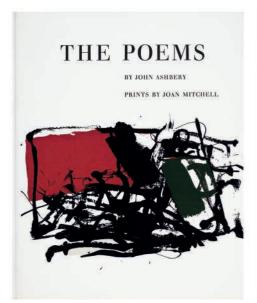
"There are no rules, that is one thing I say about every medium, every picture ... that is how art is born, that is how breakthroughs happen. Go against the rules or ignore the rules, that is what invention is about."

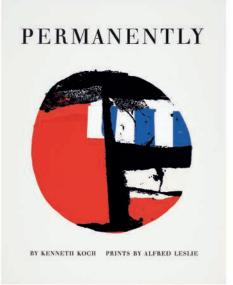
– Helen Frankenthaler

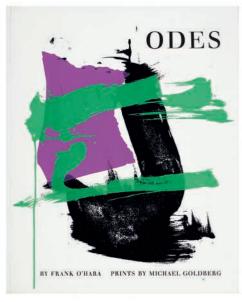


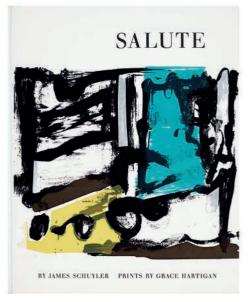
Marabeth Cohen-Tyler (photographer) Helen Frankenthaler and Michael Mueller observing as Kenneth Tyler and Tom Strianese pull proof impression from 'Freefall' assembled woodblocks printed on hydraulic platen press in workshop, Tyler Graphics Ltd., Mount Kisco, New York, 1992. © National Gallery of Australia, Canberra Gift of Kenneth Tyler 2002 Photography: Marabeth Cohen-Tyler











# **VARIOUS ARTISTS**

Permanently; The Poems; Odes; and Salute, Tiber Press, New York, 1960



the complete set of twenty screenprints in colors (five in each volume including the cover), on Hahnemühle paper, signed in ink on the justification pages by the respective artist and poet, each number 51 of 200, the full sheets, bound (as issued), in very good condition, each with title page, text and justification, with the original fabric-covered slipcase Each Overall: 18 x 14 in. (457 x 356 mm.) (4)

\$4,000-6,000

# Including:

JOHN ASHBERY with prints by JOAN MITCHELL, *The Poems*KENNETH KOCH with prints by ALFRED LESLIE, *Permanently*FRANK O'HARA with prints by MICHAEL GOLDBERG, *Odes*JAMES SCHUYLER with prints by GRACE HARTIGAN, *Salute* 

PROPERTY FROM THE COLLECTION OF THE LEWIS CULLMAN ESTATE

### 99

# **BARNETT NEWMAN (1905-1970)**

The Moment, from Four on Plexiglas



screenprint in colors, on Plexiglas mounted to a stretcher (as issued), 1966, with the artist's incised signature and date, numbered 51/125 (there were also sixteen proofs lettered A-P), published by Multiples, Inc., New York, the screenprint element lifting in places at the upper and lower image edge, otherwise in generally good condition, framed Overall:  $49 \times 5 \times 11$  in. (1240  $\times 125 \times 32$  mm.)

\$8,000-12,000

### LITERATURE:

Barnett Newman Foundation 227

# 100

# WILLEM DE KOONING (1904-1997)

Untitled



cast pewter multiple, 1972, with the artist's incised signature, numbered 42/100 (there were also six artist's proofs), published by Gemini G.E.L., Los Angeles, with their incised copyright stamp, in generally very good condition Overall:  $6\frac{1}{2} \times 11 \times 2\frac{3}{2}$  in. ( $165 \times 279 \times 60$  mm.)

\$10,000-15,000

# LITERATURE:

Gemini 404



100



# RICHARD DIEBENKORN (1922-1993)

Large Light Blue, from Eight Color Etchings



etching and aquatint in colors, on Rives BFK paper, 1980, signed and dated in pencil, numbered 29/35 (there were also ten artist's proofs), published by Crown Point Press, Oakland, California with their blindstamp, with full margins, in generally very good condition, framed

Image: 23% x 14 in. (606 x 356 mm.) Sheet: 39% x 26% in. (1007 x 664 mm.)



\$80,000-120,000

LITERATURE: see Guillemin p. 111



PROPERTY FROM THE COLLECTION OF RON & DIANE DISNEY MILLER

# 102

# RICHARD DIEBENKORN (1922-1993)

Touched Red



etching with aquatint and drypoint in colors, on Rives paper, 1991, signed and dated in pencil, numbered 24/85 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, a very minor rubbed area in the right margin, in generally very good condition, framed

Image:  $23\% \times 16$  in.  $(606 \times 406$  mm.) Sheet:  $35\% \times 26\%$  in.  $(905 \times 670$  mm.)

\$20,000-30,000



Left: The Clarke Residence, Guilford, 2019. Below: Fred Clarke in his home, New Haven, 2019. ©Ed Rusha

THE
CLARKE
COLLECTION
IS AN
IMPORTANT
GROUP
OF

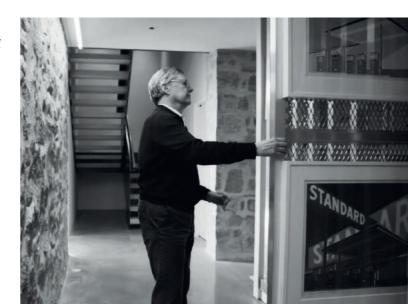
WORKS by artists who share a remarkable vision. Established by the renowned architect Fred Clarke and his wife Laura Weir Clarke, these works on paper, sculptures, artist books, and examples of 20th century design defy convention and challenge the traditional boundaries of art. The couple began collecting in the mid-1970s, soon after they moved to Los Angeles from Texas. While in California, in their neighborhoods of West Los Angeles and Venice, they spent their free time meeting artists and knocking on the studio doors of artists whose work they admired. They found themselves gravitating towards artists who were interested in exploring the use of different materials, and immersing themselves in the meticulous and demanding nature of the creative process. In the architectural practice of his firm, Clarke was gaining a reputation for developing buildings that were not defined by a signature style, but instead were buildings whose function and location were expressed in an aesthetic language that was consistent with new and innovative techniques. In a similar way, the works that entered their collection were focused on the pioneering use of materials and processes; the resulting collection includes an important group of works by Ed Ruscha, an exquisitely rendered, large-scale seascape by Vija Celmins, sculptures by Ken Price and Tony Smith, prints and furniture by some of the most creative minds of the 20th century.

Fred Clarke graduated from the University of Texas at Austin's School of Architecture in 1970. He was recruited by Cesar Pelli, of Gruen Associates, a Los Angeles based firm with a reputation for trailblazing architecture. In 1977, Clarke moved to the East Coast to found Cesar Pelli & Associates with his mentor and friend, who was then Dean of the Architecture School at Yale University. Together, their commitment to a rigorous process, and innovative design and materials, led to a career of award winning buildings.

Laura Weir Clarke, who graduated from UTAustin followed with a Master's in Architecture from UCLA. The first twenty years of her career were devoted to historic preservation in Texas and Connecticut. In the 1990s, she served as Executive Director of the Connecticut Trust for Historic Preservation. In 2004, she co-founded Site Projects | New Haven, a nonprofit organization that commissions world class public artworks, programming, and events that enhance New Haven's cultural heritage and diversity.

A portion of the proceeds from the sale of The Clarke Collection will be directed from the family's charitable trust to support educational institutions with special connections to the family.

During his nearly fifty-year career, Clarke and his firm have gained an international reputation as accomplished and successful architects. Along with Pelli, Clarke and his team have been responsible for, among others, the Petronas Towers in Kuala Lumpur (once the tallest building in the world), the World Financial Center in New York and the Salesforce Tower in San Francisco. Pelli Clarke Pelli Architects has devoted itself to excellence in architecture and incorporating new technologies. The same pioneering vision, distinct sense of sophistication, and desire for quality that has resulted in a portfolio of iconic buildings, has also served as inspiration for the The Clarke Collection, a significant personal collection reflecting their histories, interests, and tastes.





### THE CLARKE COLLECTION

### 103

### **DONALD JUDD (1928-1994)**

Untitled



the complete set of seven woodcuts in colors, on Tosa Hanga paper, 1990, each signed in pencil on the reverse and numbered 5/25 (there were also ten artist's proof sets), published by Brooke Alexander Editions, New York, each the full sheet, in generally very good condition, framed Each Sheet: 23½ x 31½ in. (600 x 800 mm.)



\$100,000-150,000

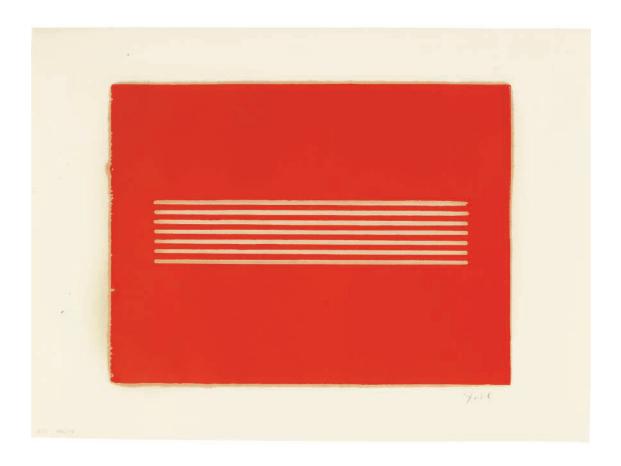
### LITERATURE:

Schellmann 193-199

Donald Judd's four-decade long engagement with wood block printing resulted in a striking corpus of graphic work. In these serialized, hard-edged prints, Judd carried the vocabulary of his Minimalist sculptures-repetition, line, shape, and color—to the medium of print. Judd's printmaking practice began as a collaborative endeavor with his woodworking father, Roy Judd, who carved the woodblocks for the earliest series. While Judd's prints of the 1960s and 70s feature monochrome, striped parallelograms or axonometric constructions, Judd shifted his attention to printing variations on a solid rectangular form around 1986. These mature works evince Judd's interest in framing and dividing the flat surface of the sheet. Richly hued solid forms and uninked voids conform closely to the edges his chosen paper supports. This series from 1990, was Judd's first use of differently colored blocks together for a single print. While the rectangular form remains central to the woodcut prints, Judd varies this motif with proportional divisions into halves and thirds. The bold colors and rigorous geometry of the prints are modulated only by variations in the wood grain of the printing block or the fine textures of Judd's preferred papers.

**COLLECTION ESSAY** 





# **DONALD JUDD (1928-1994)**

# Untitled



woodcut in cadmium red, on offset paper, 1962-1979, signed and dated '1962/79' in pencil, numbered 6/25, published by Edition der Galerie Heiner Friedrich, Munich, with full margins, in good condition, framed Image: 15¼ x 20% in. (387 x 518 mm.) Sheet: 21½ x 28½ in. (537 x 724 mm.)



\$18,000-25,000

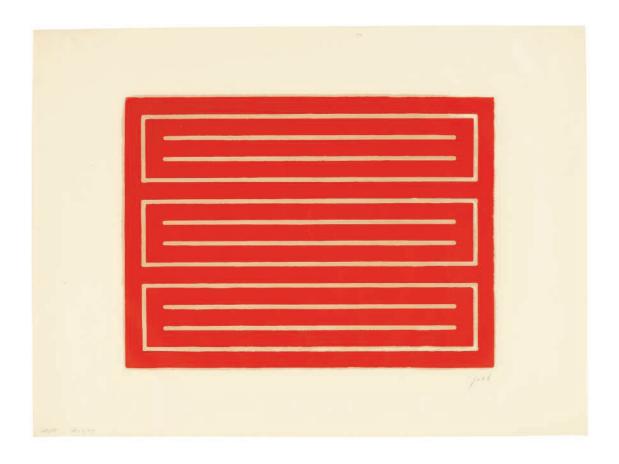
# PROVENANCE:

Property from the Seagram Collection, Christie's, New York, 29 April 2003, lot 640.

Acquired at the above sale by the present owner.

# LITERATURE:

Schellmann 34



# **DONALD JUDD (1928-1994)**

Untitled: one print

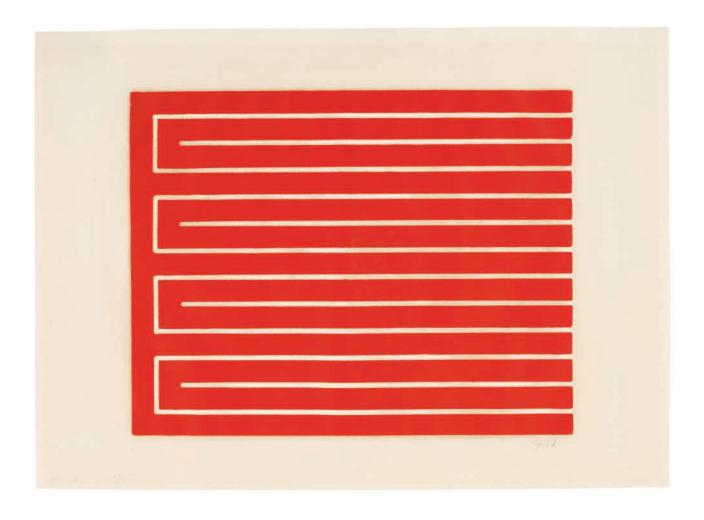


woodcut in cadmium red, on offset paper, 1962-1979, signed and dated '1962/79' in pencil, numbered 19/25, published by Edition der Galerie Heiner Friedrich, Munich, with full margins, in generally very good condition, framed Image:  $14\% \times 19\%$  in. ( $368 \times 499$  mm.) Sheet:  $22 \times 29\%$  in. ( $559 \times 756$  mm.)



\$20,000-30,000

LITERATURE: Schellmann 33



# DONALD JUDD (1928-1994)

Untitled: one plate



woodcut in cadmium red, on offset paper, 1961-1978, signed and dated '1961-78' in pencil, numbered 20/25, published by Edition der Galerie Heiner Friedrich, Munich, with full margins, in good condition, framed Image:  $16 \times 20\%$  in.  $(406 \times 521$  mm.) Sheet:  $21\% \times 29\%$  in.  $(543 \times 749$  mm.)



\$20,000-30,000

LITERATURE:

Schellmann 32

**COLLECTION ESSAY** 

# **DONALD JUDD (1928-1994)**

Untitled: one print

woodcut in cadmium red, on offset paper, 1961-79, signed and dated '1961/79' in pencil, numbered 12/25, published by Edition der Galerie Heiner Friedrich, Munich, with full margins, in good condition, framed

Image:  $15 \times 20\%$  in.  $(381 \times 514$  mm.) Sheet:  $21\% \times 29\%$  in.  $(546 \times 756$  mm.)

\$20,000-30,000

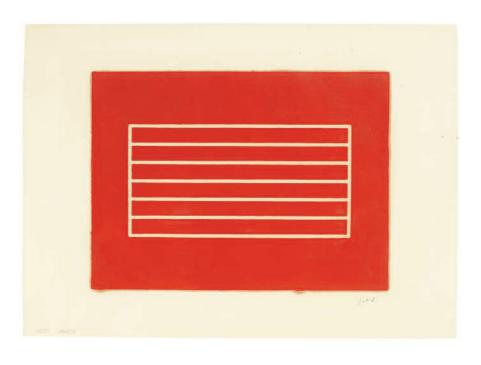
### PROVENANCE

Property from the Seagram Collection, Christie's, New York, 29 April 2003, lot 638 (partial). Acquired at the above sale by the present owner.

### LITERATURE:

Schellmann 31





# 108

# **DONALD JUDD (1928-1994)**

Untitled: one print

woodcut in cadmium red, on offset paper, 1961-79, signed and dated '1961/79' in pencil, numbered 20/25 (there were also nine artist's proofs), published by Edition der Galerie Heiner Friedrich, Munich, with full margins, in good condition, framed

Image:  $15\% \times 20\%$  in. (387 x 518 mm.) Sheet:  $21\% \times 29$  in. (543 x 737 mm.)

\$20,000-30,000

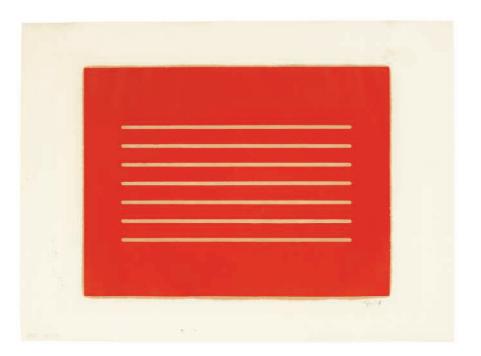
# PROVENANCE:

Property from the Seagram Collection, Christie's, New York, 29 April 2003, lot 638 (partial). Acquired at the above sale by the present owner.

### LITERATURE:

Schellmann 30





# **109** DONALD JUDD (1928-1994)

Untitled



the complete set of ten woodcuts in ivory black, on Okawara paper, 1988, each signed in pencil on the reverse and numbered 10/25 (there were also ten artist's proof sets), published by Brooke Alexander Editions, New York, each the full sheet, framed Each Sheet: 23½ x 31½ in. (597 x 800 mm.) (10)

\$200,000-300,000

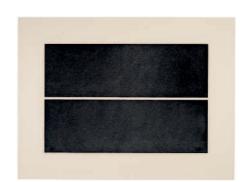
### LITERATURE:

Schellmann 177-186



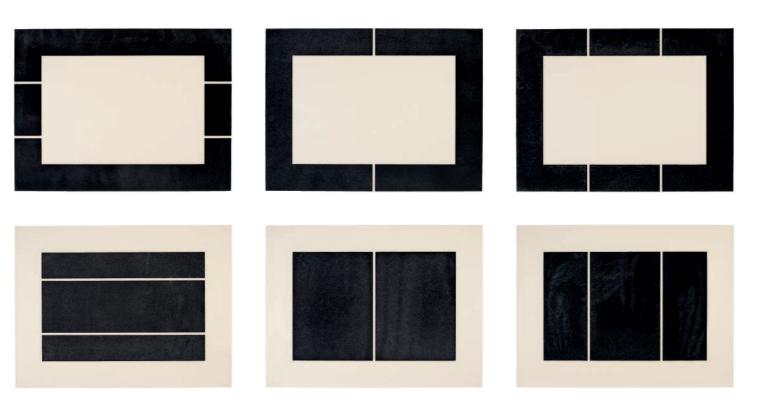






"The main thing wrong with painting is that it is a rectangular plane faced flat against the wall. A rectangle is a shape itself; it is obviously the whole shape; it determines and limits the arrangement of whatever is on or inside it."

– Donald Judd Specific Objects



# **ROBERT RAUSCHENBERG (1925-2008)**

Hot Shot



lithograph in colors with collage, on Arches paper, 1983, signed and dated in pencil, numbered 25/29 (there were also five artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, minor defects in the silver foil, otherwise in generally very good condition, framed

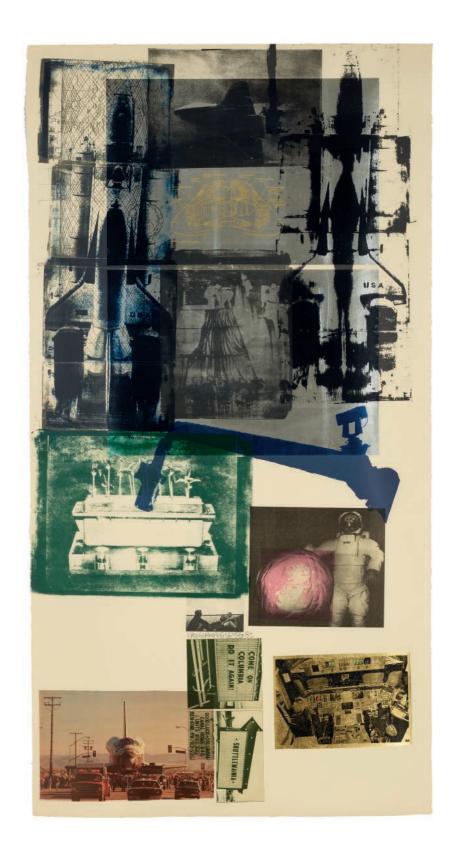
Sheet: 81 x 421/4 in. (2058 x 1073 mm.)

\$12,000-18,000

Rauschenberg wrote in his notes about this print "Hot Shot was created at ULAE to share and express my belief in the spiritual and physical improvement of life and mind through space curiosity. This involvement with the realization of the abstracts directed towards the future is not only the most important exercise for mandkind, but could also bypass us into peace"



Photo by Robert Alexander/Archive Photos/Getty Images (Photo by Robert Alexander/Archive Photos/Getty Images)



### JASPER JOHNS (B. 1930)

O Through 9, from Lead Reliefs



embossed lead relief, 1970, with the artist's incised signature and date, numbered 17/60 (there were also eight artist's proofs), published by Gemini G.E.L., Los Angeles, scratches and surface imperfections (as is common), otherwise in good condition, in the original frame Overall:  $30\% \times 23\%$  in. ( $765 \times 600$  mm.)



\$60,000-80,000

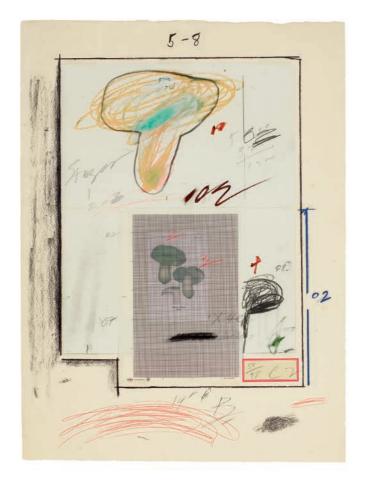
### LITERATURE:

Universal Limited Art Editions 84; Gemini 189

"I'm always interested in the physical form of whatever I'm doing and often repeat an image in another physical form just to see what happens, what the difference is, to see what it is that connects them and what it is that separates them."

- Jasper Johns









# CYTWOMBLY (1928-2011)

No. III, from Natural History Part I: Mushrooms

lithograph, grano-lithograph, collotype in colors with collage and hand-coloring in crayon, on Richard de Bas paper, 1974, signed in pencil, numbered 50/98 (there were also seventeen artist's proofs), published by Propyläen Verlag, Berlin, the full sheet, the sheet toned, otherwise in generally good condition, framed

Sheet: 29% x 22 in. (760 x 560 mm.)

\$6,000-8,000

LITERATURE: Bastian 44



### 113

# CY TWOMBLY (1928-2011)

No. I, from Natural History Part I: Mushrooms

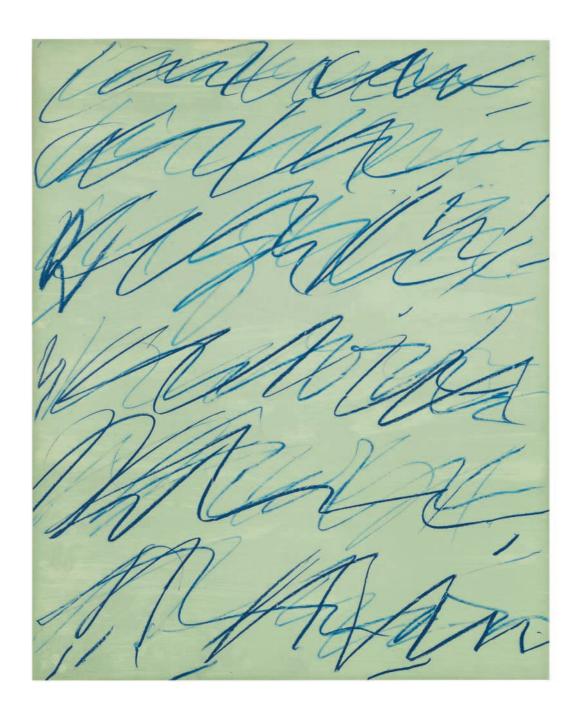
lithograph, grano-lithograph, collotype, and offset lithograph in colors with hand-collage and hand-coloring, on Rives Couronne rag paper, 1974, signed in pencil, numbered 50/98 (there were also seventeen artist's proofs), published by Propyläen Verlag, Berlin, the full sheet, in generally very good condition, framed

Sheet: 29% x 22 in. (759 x 559 mm.)

\$5,000-7,000

### LITERATURE:

Bastian 42



# CY TWOMBLY (1928-2011)

Roman Notes: one print



offset lithograph in colors, on heavy offset paper, 1979, signed, dated and annotated '1' in pencil and numbered 15/100 on the reverse (there were also ten artist's proofs), published by Neuendorf Verlag, Hamburg, Germany, the full sheet, in very good condition Sheet: 34% x 27½ in. (867 x 699 mm.)

\$50,000-70,000

LITERATURE:

Bastian 21

### PROPERTY OF A HAWAII COLLECTOR

### 115

# JASPER JOHNS (B. 1930)

# Corpse and Mirror



screenprint in colors, on Nishinouchi Kizuki Kozo paper watermark *Corpse and Mirror*, 1976, signed and dated in pencil, numbered 38/65 (there were also eight artist's proofs in Roman numerals), co-published by the artist and Simca Print Artists, Inc., New York, with the Simca blindstamp, with full margins, pale time staining at the extreme sheet edges, the colors slightly attenuated, otherwise in generally good condition, framed Image: 36% x 47 in. (950 x 1194 mm.)



Sheet: 42% x 53% in. (1089 x 1349 mm.)

### \$150,000-200,000

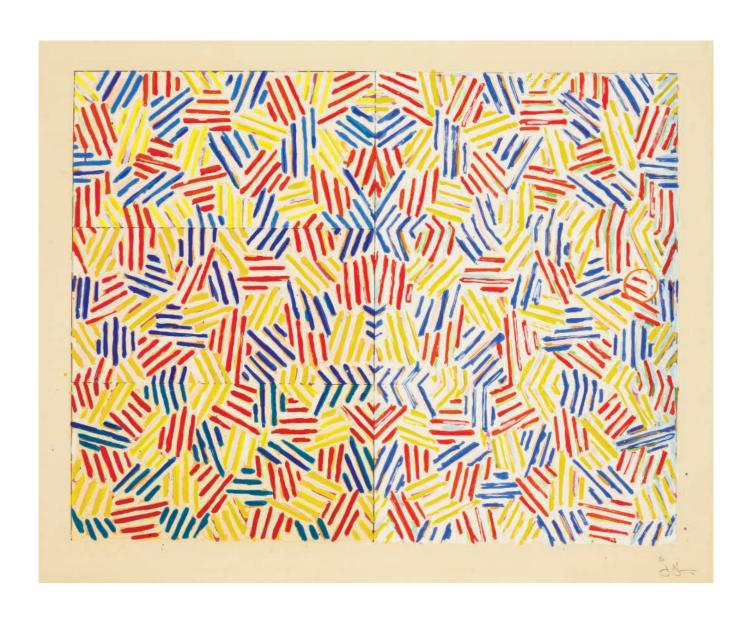
### PROVENANCE:

Elizabeth Bliss Parkinson Cobb, Hightstown, New Jersey. By descent from the above to the present owner.

### LITERATURE:

Universal Limited Art Editions 169

**LOT ESSAY** 







# JASPER JOHNS (B. 1930)

Light Bulb, from 1st Etchings, 2nd State

etching and aquatint, on Auvergne Richard de Bas paper, 1969, signed and dated '67-69' in pencil, numbered 24/40 (there were also nine artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in good condition, framed Image:  $61/2 \times 85/6$  in. ( $165 \times 220$  mm.)

Sheet: 25½ x 19¾ in. (648 x 502 mm.)

\$3,000-5,000

### LITERATURE

Universal Limited Art Editions 58







# **ROBERT RAUSCHENBERG (1925-2008)**

Street Sounds East

intaglio and photogravure in colors, on *Chine collé* to Arches En Tout Cas paper, 1995, signed and dated in pencil, numbered 18/41 (there were also nine artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed Image:  $33\% \times 16\%$  in.  $(860 \times 416$  mm.) Sheet:  $46\% \times 28\%$  in.  $(1181 \times 724$  mm.)

\$1,500-2,000



#### 118

# **ROBERT RAUSCHENBERG (1925-2008)**

Street Sounds West

intaglio and photogravure in colors, on *Chine collé* to Arches En Tout Cas paper, 1993, signed and dated in pencil, numbered 6/37 (there were also eight artist's proofs), published by Universal Limited Art Editions, West Islip, New York, the full sheet, in very good condition, framed Sheet:  $56\% \times 34\%$  in.  $(1435 \times 883 \text{ mm.})$ 

\$1,500-2,000

# **ROBERT RAUSCHENBERG (1925-2008)**

Narcissus, from ROCI USA (Wax Fire Works)



acrylic and fire wax in colors, on mirror polished stainless steel, 1990, signed and dated, numbered 'STA PROOF 2/2' (a Saff Tech Arts proof aside from the edition of 22), published by Saff Tech Arts, Oxford, Maryland, with their incised blindstamp and the artist's copyright ink stamp on the reverse, in generally very good condition

Overall: 96¾ x 72¾ in. (2457 x 1848 mm.)

\$30,000-50,000





# **ROBERT RAUSCHENBERG (1925-2008)**

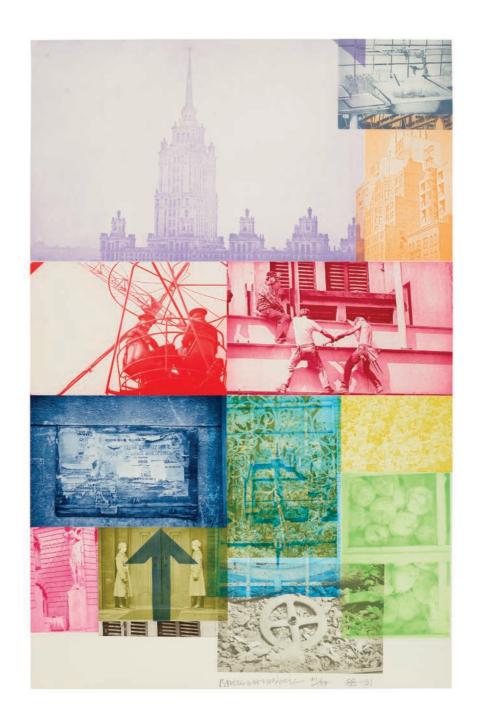
Baby Bellini



intaglio photogravure in colors with hand-coloring in graphite, on Lana Gravure paper, 1993, signed and dated in pencil, numbered 6/35 (there were also nine artist's proofs), published by Universal Limited Art Editions, West Islip, New York, for the benefit of the Museum of Modern Art Endowment for the Purchase of Prints, with their blindstamp, with full margins, in very good condition, framed

Image:  $26\% \times 20\%$  in. ( $667 \times 530$  mm.) Sheet:  $29\% \times 22\%$  in. ( $759 \times 568$  mm.)

\$1,500-2,000



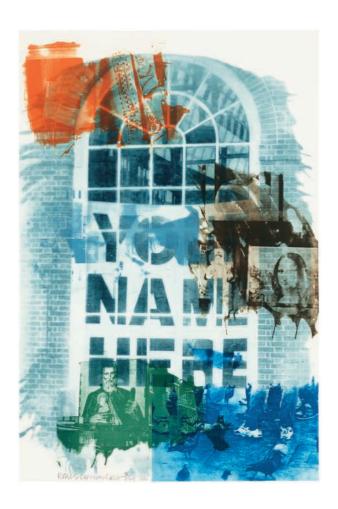
# **ROBERT RAUSCHENBERG (1925-2008)**

Soviet American Array VII



intaglio in colors, on Saunders paper, 1991, signed and dated '88-91' in pencil, numbered 44/55 (there were also thirteen artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in very good condition, framed Sheet:  $78\% \times 50\%$  in. (1998 x 1289 mm.)

\$12,000-18,000





#### ROBERT RAUSCHENBERG (1925-2008)

**Ground Rules** 



the complete set of eleven aquatint and photogravures in colors, on Fabriano handmade paper, 1996-97, each signed and dated in pencil and numbered 3/44, published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, each the full sheet, in very good condition, framed Largest Sheet: 62% x 51% in. (1597 x 1305 mm.)

\$40,000-60,000

Including: Rotary Drive; Collateral; Banco; Retreat; Storyline; Leasee; Dream Cycle; Epic; Waiver; Back-Up and Intermission

In 1996, the director of Universal Limited Art Editions, Bill Goldston, approached Rauschenberg with the possibility of producing prints using solvent-transfer, a photographic technique that involves brushing developer fluid directly onto a printing matrix. Rauschenberg combined the solvent-

transfer technique with photogravure and intaglio processes to create the eleven images in *Ground Rules*. While the prints are characteristic of Rauschenberg's photo-collages and montages of recycled imagery, here, as a result of the fluid solvent-transfer process, images dissolve into each other with the wavering edges of brushstrokes. At the same time, the vivid palette divides these images into discrete patches, rendered in translucent greens, blues, and oranges. The vibrancy of the series' color scheme is matched by the international focus of the photographic collages, which include images of a Tibetan monk, an elephant sleeping in a mudhole, and a Vive Zapata poster.

"One of the most exciting things for me is that I'm more or less painting with light. So the process begins with me by taking the photograph, selecting it for the series, and then projecting it onto the photosensitized plastic. Then going into the darkroom, and bringing it up with the developer...and then taking the rough material after it has been printed and processed, with proofs, assembling it, and assigning colors. From the moment that I take the photograph until Bill is finished is an adventure, subject to decision, indecision, and final results." –Robert Rauschenberg.























#### JASPER JOHNS (B. 1930)

Ocean

lithograph in colors, on Somerset paper, 1996, signed and dated in pencil, numbered 41/54 (there were also twenty artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed Image: 21 x 30½ in. (533 x 775 mm.) Sheet: 27% x 36% in. (708 x 930 mm.)

\$4,000-6,000





# 124

# JASPER JOHNS (B. 1930)

Untitled

etching in colors, on Tokusuki Torinoko paper, 2001, signed and dated in pencil, numbered 'PRINTER'S PROOF 2/4' (the edition was 46), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition Image:  $18\% \times 26\%$  in:  $(460 \times 676$  mm.) Sheet:  $26 \times 33\%$  in.  $(660 \times 854$  mm.)

\$6,000-8,000



# 125 JASPER JOHNS (B. 1930)

Untitled



aquatint in colors, on Magnani Pescia paper, 2012, signed and dated in pencil, numbered 11/30 (there were also eight artist's proofs), published by LeRoy Neiman Center for Print Studies, Columbia University, New York, the full sheet, in very good condition, framed Image:  $11\% \times 8$  in.  $(299 \times 203 \text{ mm.})$ 

Sheet: 20% x 15% in. (530 x 403 mm.)

\$10,000-15,000



# CHRISTO (1935-2020)

Wrapped Telephone, Project, from 12 Years of Galeria Joan Prats, 1976-1988



lithograph with collage of transparent polyethylene, twine, and staples with hand-coloring in grease pencil and paint, on Guarro paper mounted to board (as issued), 1988, signed in pencil, the edition was 100 (there were also 25 artist's proofs in Roman numerals), published by Galeria Joan Prats, Barcelona, the full sheet, in very good condition Sheet:  $22 \times 15$  in. ( $560 \times 380$  mm.)

\$4,000-6,000

#### LITERATURE:

Schellmann 137

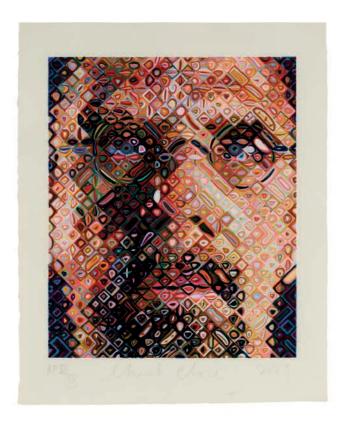


### CHUCK CLOSE (B. 1940)

Self-Portrait Woodcut

woodcut in colors, on handmade Japanese paper, 2009, signed and dated in pencil, numbered 'AP IIII/IX' (an artist's proof, the edition was 70), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed Image:  $27\% \times 23$  in. ( $708 \times 584$  mm.) Sheet:  $35\% \times 28\%$  in. ( $902 \times 724$  mm.)

\$8,000-12,000





### 128

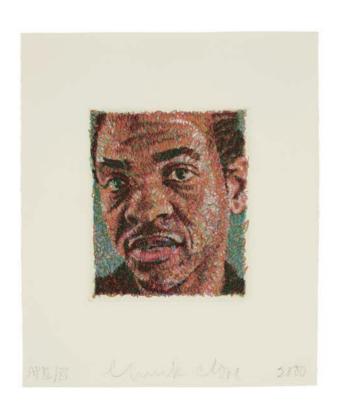
# CHUCK CLOSE (B. 1940)

Lyle

etching in colors, on wove paper, 2000, signed and dated in pencil, numbered 'AP XI/XV' (an artist's proof, the edition was 60), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed Image: 9% x 8% in. (251 x 213 mm.)

Sheet: 18¼ x 15¼ in. (464 x 387 mm.)

\$6,000-8,000





# **VARIOUS ARTISTS**

BAM II Portfolio



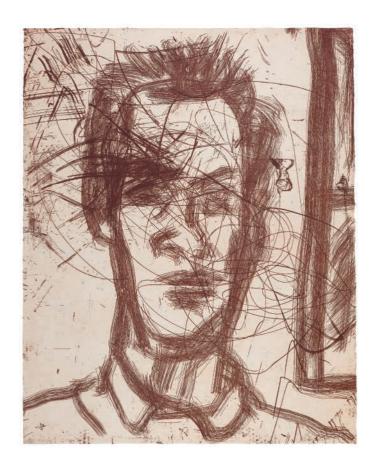
the complete set of nine prints in various media, on wove paper and steel, respectively, 1988-89, each signed, some dated, seven numbered 15/75, the Hockney numbered 15/91, the Watts numbered 15, published by the Brooklyn Academy of Music, Brooklyn, New York, in generally good condition Largest Overall: 66 x 18 in. (1676 x 457 mm.) (9)

\$10,000-15,000

Including: Robert Mangold, *Untitled, State A (Color)* (Parasol RM 25); Robert Mangold, *Untitled, State B (Black)* (Parasol RM 26); David Hockney, *Apples, Grapes and Lemon on a Table*; Eric Fischl, *Untitled (Boy in Blue Water)*; Christian Eckart, *Cimabue Restoration*; Barbara Kruger, *Untitled (Reach out and Touch Someone)*; Jonathan Lasker, *Untitled*; Todd Watts, *Article and Artifact*; Claes Oldenburg, *Soft Pencil Sharpener* (Axsom & Platzker 206)









### **JULIAN SCHNABEL (B. 1951)**

Tod, Cage Without Bars

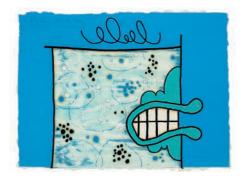
the complete set of nine etchings with aquatint in colors, on Kozo Shoin paper, 1983, each signed and dated in pencil and annotated 'I' through 'IX' respectively, numbered 32/50 (there were also ten artist's proof sets), published by Parasol Press, Ltd., New York, each the full sheet, in very good condition, one framed

Each Sheet: 2914 x 2316 in. (743 x 594 mm.)

\$2,000-3,000









#### 131

### CARROLL DUNHAM (B. 1949)

Waiting for Wood

the complete set of three wood engravings in colors with embossing, on Twinrocker handmade paper, 1995-1996, each signed and dated '1995-96' in pencil and numbered 6/10 (there were also four artist's proof sets), published by Two Palms Press, New York, each the full sheet, in very good condition, framed

Largest Sheet: 23¼ x 30½ in. (591 x 775 mm.) (3)

\$8,000-12,000



# WILLIAM H. BAILEY (1930-2020)

Untitled

the complete set of two etchings with aquatint, on wove paper, 1982, each signed and dated in pencil and numbered 21/50, published by Parasol Press, Ltd., New York, each with full margins, in generally very good condition Largest Image:  $14\% \, x \, 11\%$  in.  $(375 \, x \, 302 \, mm.)$ 

(2)

Each Sheet: 27½ x 22 in. (700 x 560 mm.)

\$1,000-1,500





#### 133

# DONALD SULTAN (B. 1951)

Black Lemons, November 30, 1984

aquatint, on Somerset Satin paper, 1984, initialed, titled and dated in pencil, numbered 'AP 3' (one of ten artist's proofs, the edition was ten), published by Parasol Press, Ltd., New York, with full margins, occasional scuffs in places in the upper lemon, otherwise in very good condition, framed Image:  $61½ \times 47$  in.  $(1562 \times 1194$  mm.) Sheet:  $63 \times 48\%$  in.  $(1602 \times 1222$  mm.)

\$3,000-5,000









# **134** RICHARD ESTES (B. 1932)

Urban Landscapes III

the complete set of eight screenprints in colors, on Fabriano Cottone paper, 1981, each signed in pencil and numbered 172/250 (there were also fifteen artist's proof sets), published by Parasol Press, New York, with full margins, in generally very good condition, with the original justification page and olive linen-covered slipcase Each Image: 137 x 19% in. (355 x 507 mm.)
Each Sheet: 19% x 27½ in. (500 x 700 mm.) (8)

\$8,000-12,000

#### LITERATURE:

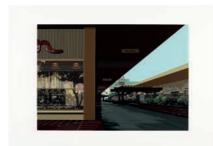
Arthur pp. 120-123

Including: Manhattan; Cafeteria, Vatican; Flughafen; Subway; Bus Interior; Movies; Eiffel Tower Restaurant; and Lakewood Mall















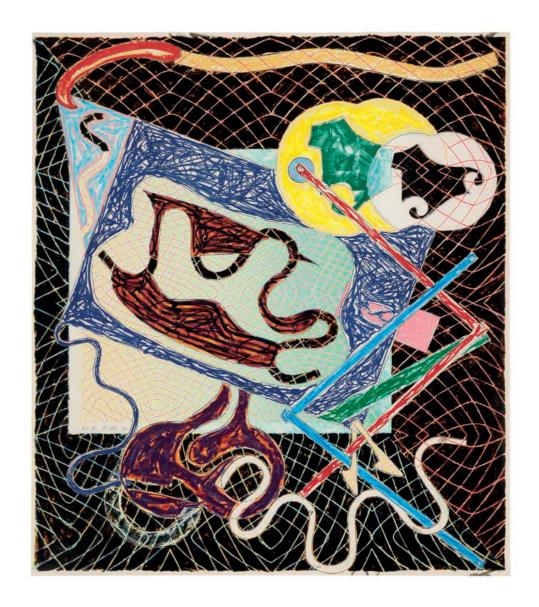
### SOL LEWITT (1928-2007)

Nine Pyramids on a Nine Part Grid



painted cast polyurethane resin multiples on Formica base, 1991, signed and numbered 8/15 in ink on the underside of the base (there were also six artist's proofs), published by Tanglewood Press, New York, the nine pyramidal elements screwed to the base, surface soiling and minor chips in places at the extreme edges, otherwise in generally good condition Overall:  $13 \times 29 \times 29$  in.  $(330 \times 737 \times 737$  mm.)

\$8,000-12,000



# FRANK STELLA (B. 1936)

Shards Variant IIIa, from Shards



lithograph and screenprint in colors, on Arches Cover paper, 1982, signed and dated in pencil, numbered 'A.P. X' (one of ten artist's proofs, the edition was 27), published by Petersburg Press, New York, the full sheet, in generally very good condition, framed

Sheet: 451/4 x 395/6 in. (1156 x 1007 mm.)

\$6,000-8,000

LITERATURE: Axsom 150



# FRANK STELLA (B. 1936)

Shards Variant IVa, from Shards

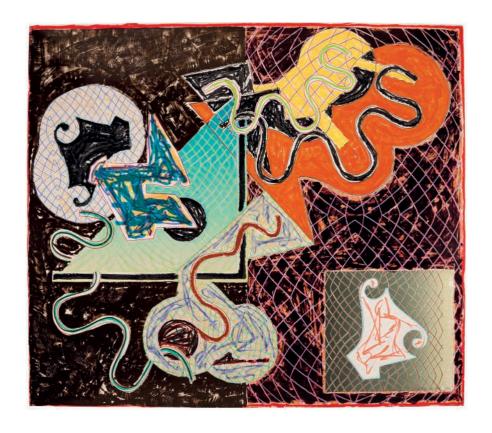
lithograph and screenprint in colors, on Arches Cover paper, 1982, signed and dated in pencil, numbered 'A.P. X' (one of ten artist's proofs, the edition was 49), published by Petersburg Press, New York, the full sheet, an unobtrusive crease in the lower left corner, otherwise in generally good condition

Sheet: 39% x 45% in. (1010 x 1149 mm.)

\$6,000-8,000

#### LITERATURE:

Axsom 151





# 138

# FRANK STELLA (B. 1936)

Shards Variant Va, from Shards

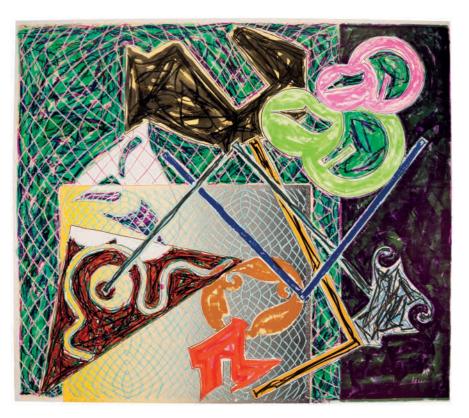
lithograph and screenprint in colors, on Arches Cover paper, 1982, signed and dated in pencil, numbered 'A.P. X' (one of ten artist's proofs, the edition was 30), published by Petersburg Press, New York, the full sheet, pale foxing in places at the lower left sheet edge, an unobtrusive crease at the upper right sheet edge, otherwise in generally good condition

Sheet: 39% x 45¼ in. (1007 x 1149 mm.)

\$6,000-8,000

#### LITERATURE:

Axsom 152



### **HOWARD HODGKIN (1932-2017)**

Venice, Evening, from Venetian Views



etching and aquatint in colors with carborundum and hand-coloring, on sixteen sheets of Arches wove paper, 1995, one sheet initialed, dated and numbered 39/60 (there were also fourteen artist's proofs), published by Alan Cristea Gallery, London, the full sheet, in very good condition, framed Overall:  $62\% \times 77\%$  in. ( $1594 \times 1960$  mm.)

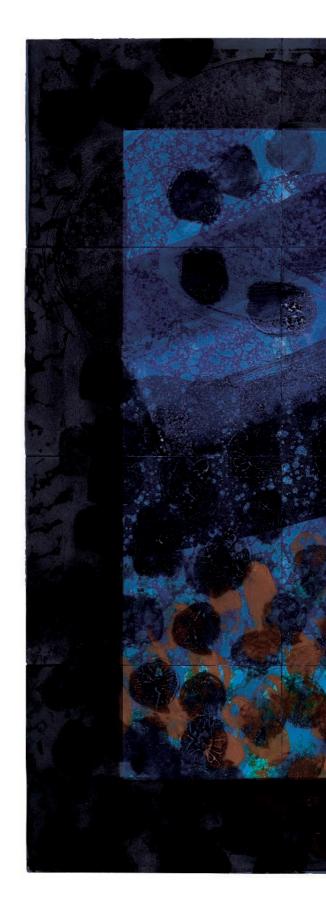


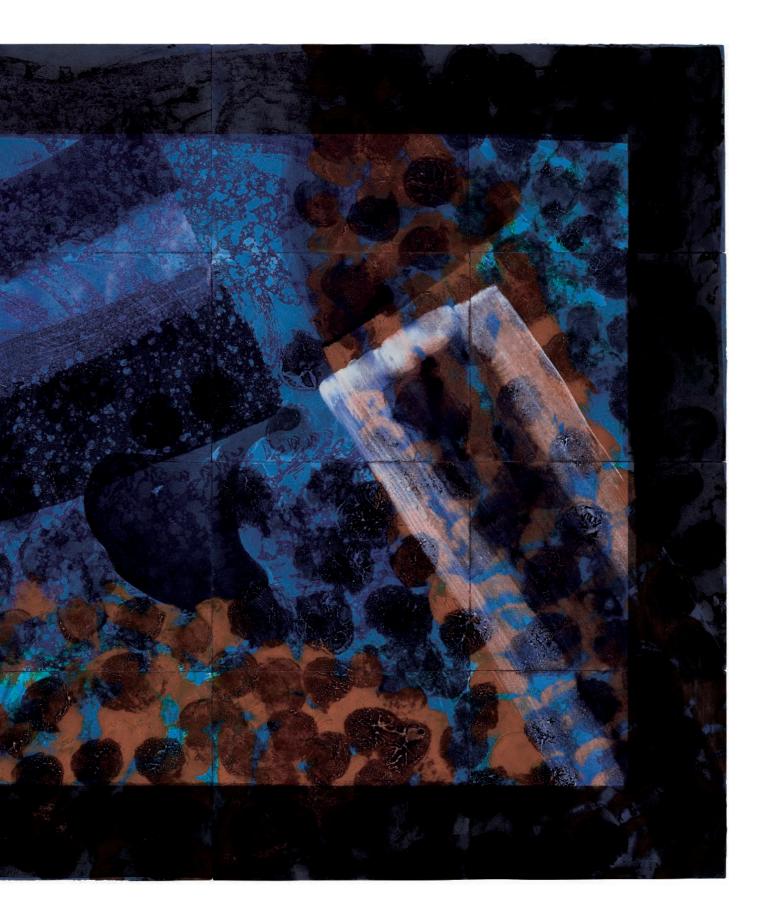
\$8,000-12,000

#### LITERATURE:

Heenk 95

Before printing all 16 sheets of torn Velin Arches blanc were hand-colored in blue acrylic, after printing they were hand-colored in zinc white acrylic and while still wet, carbon black acrylic was worked into selected areas and used to create the border.









#### ·140

### **HOWARD HODGKIN (1932-2017)**

Artist and Model (in green and yellow)

etching in colors with hand-coloring in watercolor and gouache, on Stoneridge etching paper, 1980, signed and dated in red crayon, numbered 56/100 (there were also twenty artist's proofs), published by Petersburg Press, London and New York, the full sheet, in very good condition, framed Sheet: 32 x 40% in. (813 x 1032 mm.)

\$1,500-2,000

LITERATURE: Heenk 60





#### •141

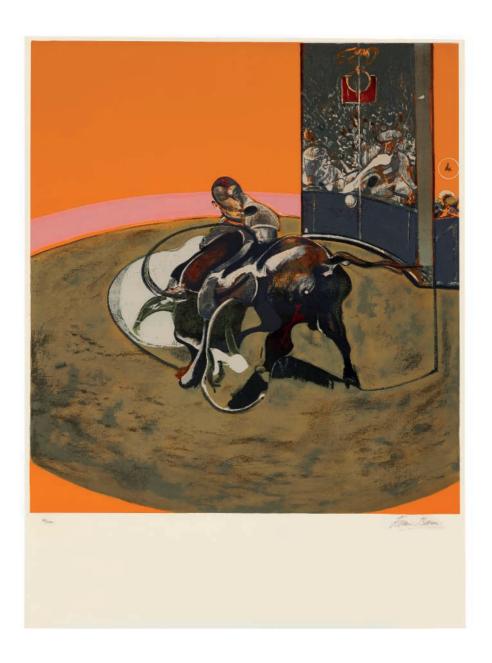
#### **HOWARD HODGKIN (1932-2017)**

Red Listening Ear

intaglio with carborundum in colors with hand-coloring in red egg tempera, on TH Saunders paper, 1986, signed and dated in pencil, numbered 85/100 (there were also nine artist's proofs), published by Bernard Jacobson Ltd., London, the full sheet, in very good condition, framed Sheet: 18½ x 25¼ in. (475 x 644 mm.)

\$2,000-3,000

LITERATURE: Heenk 74





### FRANCIS BACON (1909-1992)

Étude pour une corrida

lithograph in colors, on Arches paper, 1971, signed in felt-tip pen, numbered 22/150, published by Musée du Grand Palais, Paris, with full margins, the signature faded (as is common), handling creases throughout, otherwise in generally good condition, framed

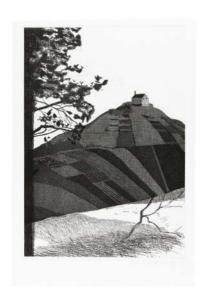
Image: 49% x 45% in. (1264 x 1149 mm.) Sheet: 62% x 47% in. (1597 x 1200 mm.)

\$40,000-60,000

LITERATURE: Sabatier 10 Bacon's interest in bullfighting developed through several trips to Spain and southern France during the 1960s. The drama and brutality of the spectacle clearly struck a chord with the artist, who began collecting reference materials and images which he would annotate in his characteristic working style. In 1969 Bacon conceived three large scale works intended to form a Bullfighting triptych. Ultimately Bacon decided that each work should stand alone as each individual composition focusing the viewer's attention on the precise choreographed movement in the arena, and as such was a closer reflection of the Art of the Corrida.













### DAVID HOCKNEY (B. 1937)

Illustrations for Six Fairy Tales from the Brothers Grimm



the complete portfolio of 39 etchings (some with aquatint), on Hodgkinson  $\,$ handmade paper, 1969-1970, signed, annotated 'Ed A' and numbered 41/100 in pencil on the justification page (there were also fifteen artist's proof examples and a total book edition of 460 examples), published by Petersburg Press, London, 1970, with title, text, table of contents and justification pages, with an additional suite of six loose signed etchings, the full sheets, pale foxing in places, otherwise in generally good condition, bound (as issued), together with the original navy leather portfolio box and slipcase Overall: 18% x 12% x 1% in. (475 x 321 x 48 mm.) (album)

\$8,000-12,000

Scottish Arts Council 70-108; Museum of Contemporary Art Tokyo 67-105



#### DAVID HOCKNEY (B. 1937)

A Moving Still Life, from *The Blue Guitar* etching and aquatint in colors, on Inveresk mould made paper, 1976-77, signed in pencil, numbered 23/200 (there were also 37 artist's proofs), published by Petersburg Press, New York and London, with full margins, in good condition, framed

Image: 13% x 16% in. (346 x 422 mm.) Sheet: 18 x 20% in. (457 x 524 mm.)

\$2,000-3,000

#### LITERATURE:

Museum of Contemporary Art Tokyo 195; Scottish Arts Council 216





#### 145

# DAVID HOCKNEY (B. 1937)

Ann Seated in Director's Chair

lithograph in magenta, on grey BFK Rives paper, 1980, signed in pencil, numbered 2/5 (there were also four artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, surface soiling in places in the upper unprinted area, foxmarks (?) at the left sheet edge, otherwise in generally good condition, framed

Sheet: 29% x 43% in. (759 x 1111 mm.)

\$5,000-7,000

#### LITERATURE

Museum of Contemporary Art Tokyo 228; Tyler 267





# **DAVID HOCKNEY (B. 1937)**

Henry Geldzahler with Hat

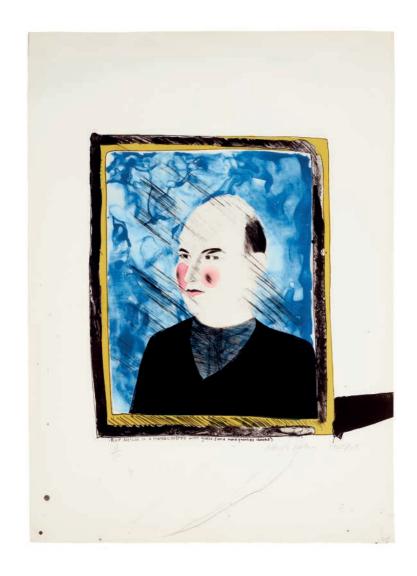


lithograph, on Arches Cover Buff paper, 1976, signed and dated in pencil, numbered 49/96 (there were also sixteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, in very good condition, framed Sheet:  $1414 \times 12$  in.  $(365 \times 305 \text{ mm.})$ 

\$4,000-6,000

#### LITERATURE:

Scottish Arts Council 181; Gemini 711



# **DAVID HOCKNEY (B. 1937)**

A Portrait of Rolf Nelson



lithograph in brown, blue and gold with hand-coloring in watercolor, on Rives BFK paper, 1965-68, signed and dated in pencil, numbered 6/12 (there were also three artist's proofs), published by Gemini G.E.L., Los Angeles, the full sheet, in good condition, framed Sheet:  $41\% \times 29\%$  in. ( $1048 \times 746$  mm.)

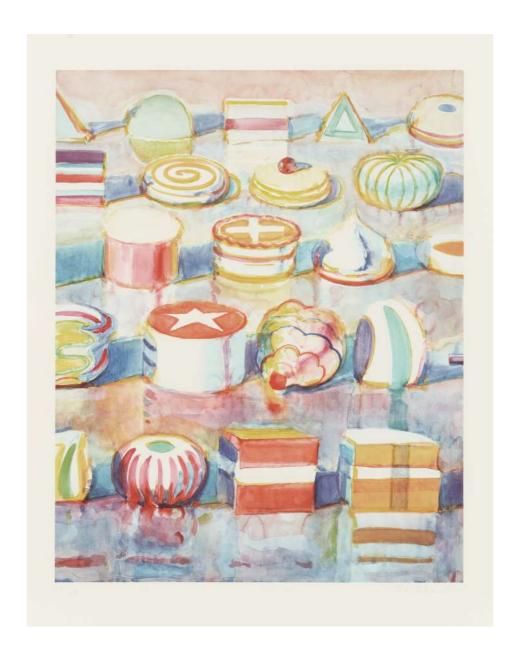
\$7,000-10,000

#### LITERATURE:

Scottish Arts Council 63; Gemini 630

Rolf Nelson (born 1935) was an American art dealer from New York. From 1963 he operated his own gallery on La Cienega Boulevard in Los Angeles, which had a significant influence on the southern Californian art scene of the 1960s, before moving back to New York in 1966.

In each impression of this print, produced in a very small edition, Hockney heightened the sitter's cheeks with pink watercolor.



# WAYNE THIEBAUD (B. 1920)

Display Rows



lithograph in colors, on wove paper, 1990, signed and dated in pencil, numbered 55/60, published by Campbell-Thiebaud Gallery, San Francisco, with full margins, in very good condition, framed Image: 28% x 22% in. (730 x 581 mm.) Sheet: 37% x 29½ in. (959 x 749 mm.)

\$20,000-30,000



### WAYNE THIEBAUD (B. 1920)

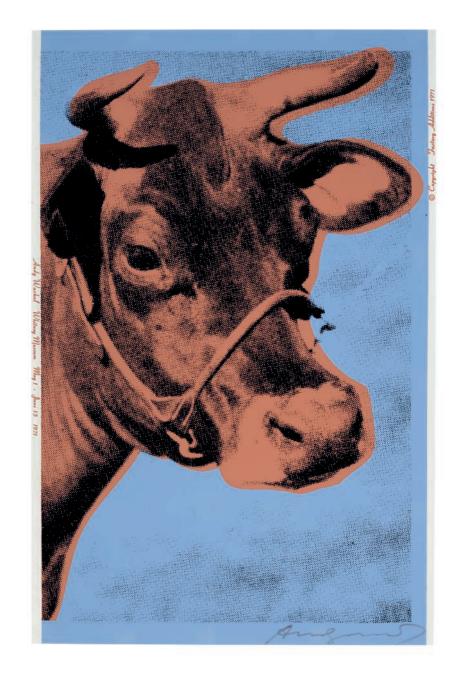
Cigars, from Recent Etchings II



etching, aquatint and drypoint in colors, on Somerset paper, 1979, signed and dated in pencil, numbered 20/50 (there were also ten artist's proofs), published by Parasol Press, New York, with full margins, in very good condition, framed

Image: 15% x 19% in. (400 x 505 mm.) Sheet: 22% x 29% in. (578 x 753 mm.)

\$4,000-6,000



# ANDY WARHOL (1928-1987)

Cow



screenprint in colors, on wallpaper, 1971, signed in felt-tip pen, from the signed edition of approximately 100, published by Factory Additions, New York, the full sheet, in generally good condition, framed Sheet:  $45\% \times 29\%$  in. ( $1153 \times 753$  mm.)

\$8,000-12,000

#### LITERATURE:

Feldman & Schellmann II.11A



### **ANDY WARHOL (1928-1987)**

Electric Chairs: one print

screenprint in colors, on wove paper, 1971, signed and dated in ball-point pen on the reverse and stamp-numbered 226/250 (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zürich, Switzerland, with their copyright ink stamp on the reverse, the sheet reduced by ¼-in., scattered pale foxing throughout on the reverse, framed Sheet: 35% x 47¾ in. (899 x 1213 mm.)

\$8,000-12,000

#### LITERATURE:

Feldman & Schellmann II.83





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# ANDY WARHOL (1928-1987)

Flash-November 22, 1968: one print

screenprint in purple and black, on wove paper, 1968, signed in blue ball-point pen on the reverse, from the edition of 200 (there were also 26 artist's proofs in Roman numerals), published by Racolin Press, Inc., Briarcliff Manor, New York, the full sheet, creasing at the lower left sheet edge (slightly affecting the signature), otherwise in generally good condition, framed Sheet: 20% x 20% in. (530 x 530 mm.)

\$3,000-5,000

#### LITERATURE

Feldman & Schellmann II.41





# ANDY WARHOL (1928-1987)

Mao: one print



screenprint in colors, on Beckett High White paper, 1972, signed in ball-point pen on the reverse, a proof aside from the edition of 250 (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, the full sheet, in generally good condition Sheet:  $36 \times 36$  in. (914 x 914 mm.)

\$30,000-50,000

#### PROVENANCE

Ronald Feldman Fine Arts, Inc., New York. Acquired from the above by the present owner.

#### LITERATURE:

Feldman & Schellmann II.90



# **154** ANDY WARHOL (1928-1987)

Mao: one print



screenprint in colors, on Beckett High White paper, 1972, signed in ball-point pen on the reverse, stamp-numbered 65/250 (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, the full sheet, the pink and orange inks attenuated, crease with associated hairline ink loss to the right of the subject, framed Sheet:  $36 \times 35\%$  in. (914 x 911 mm.)

\$25,000-35,000

#### LITERATURE:

Feldman & Schellmann II.94

PROPERTY OF A NEW YORK COLLECTOR

#### 155

#### **ANDY WARHOL (1928-1987)**

Campbell's Soup II



the complete set of ten screenprints in colors, on smooth wove paper, 1969, each signed in ball-point pen on the reverse and stamp-numbered 114/250 (there were also 26 artist's proof sets lettered A-Z), published by Factory Additions, New York, each with full margins, in generally good condition, framed

Each Image: 31% x 18¾ in. (809 x 477 mm.) Each Sheet: 35 x 23 in. (889 x 584 mm.)

(10)

\$300,000-500,000

#### LITERATURE:

Feldman & Schellmann II.54-63

"The Campbell's Soup Can was the Nude Descending a Staircase of pop art. Here was an image that became an overnight rallying point for the sympathetic and the bane of the hostile. Warhol captured the imagination of the media and the public as had no other artist of his generation. Andy was pop and pop was Andy"

-Henry Geldzahler

**LOT ESSAY** 

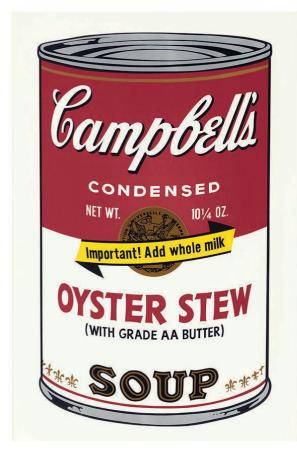








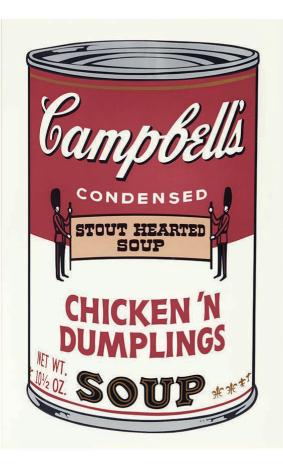


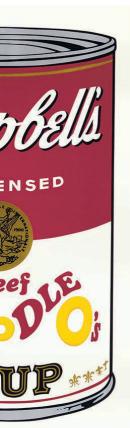
















#### ANDY WARHOL (1928-1987)

Liz



offset lithograph in colors, on wove paper, 1964, signed and dated '65' in ball-point pen, from the edition of 300, published by Leo Castelli Gallery, New York, with full margins

Image: 22 x 22 in. (559 x 559 mm.) Sheet: 23 x 23 in. (584 x 584 mm.)

\$50,000-70,000

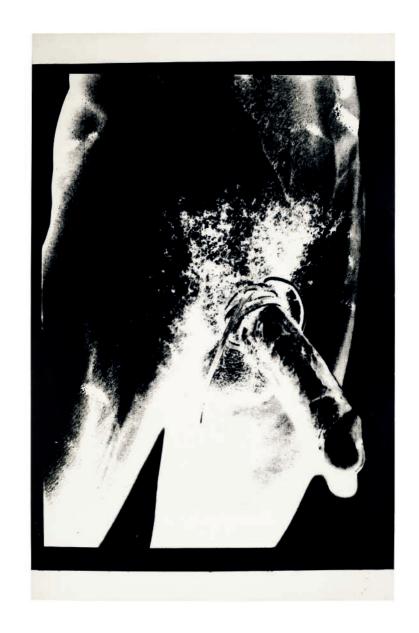
#### LITERATURE:

Feldman & Schellmann II.7

As perhaps the greatest cinematic icon of the silver screen in the latter half of the twentieth century, Elizabeth Taylor was clearly a fitting subject for Warhol's celebrity-oriented art. For a man who-ever since boyhood-had held an almost obsessive fascination for the glittering allure and glamour of Hollywood and for young female starlets like Shirley Temple and Natalie Wood, it would seem in retrospect only to have been a matter of time before such a major iconic presence such as Liz Taylor entered the Warholian canon. Indeed, of all the many famous stars that Andy Warhol knew and painted, he seems to have held Elizabeth Taylor in especially high regard, seeing her throughout his life as the absolute epitome of glamour. When asked once in 1964 if he would like to meet her, he immediately became coy and bashful, cooing ecstatically in response, "Ohhhh, Elizabeth Taylor, Ohhhhh. She's so glamorous" (A. Warhol quoted in K. Goldsmith, I'll be your Mirror: The Selected Andy Warhol Interviews, New York, 2004, p. 26). When later in life Warhol met Taylor, growing to become friends with her in the late 1970s and 80s, he was famously heard to quip how as a choice of afterlife, he would like to be reincarnated as a "big ring" on Taylor's finger.

The present impression is from the collection of Norman Dolph, a music executive, producer and DJ in Warhol's circle in the 1960s. Dolph initially was asked to provide the music for Warhol's first solo show at the ICA Philadelphia in 1965 by Ivan Karp. This engagement lead to him providing music between sets at the "Exploding Plastic Inevitable" on St. Mark's Place. This was New York debut of the Velvet Underground, whose debut album Dolph would ultimately finance.





# **157** ANDY WARHOL (1928-1987)

Torso

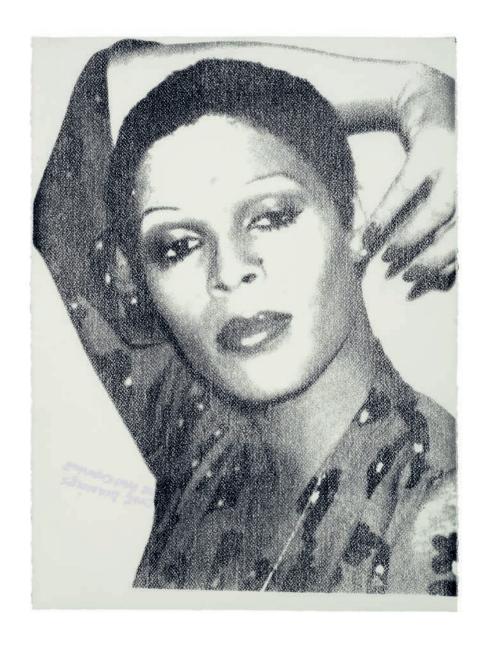


screenprint, on Lenox Museum Board, circa 1977, one of a small number of impressions, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' ink stamps and annotated 'UP 56.47' in pencil on the reverse, the full sheet, creases, scuffs and surface soiling throughout, framed Image:  $53\% \times 40$  in. ( $1362 \times 1016$  mm.) Sheet:  $60 \times 40$  in. ( $1524 \times 1016$  mm.)

\$15,000-20,000

#### LITERATURE

see Feldman and Schellmann, IIIA.2 [b]



#### **ANDY WARHOL (1928-1987)**

Ladies and Gentlemen: one print



screenprint, on Arches paper, 1975, a trial proof, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' ink stamps and annotated '0554 UT.004' in pencil on the reverse, the full sheet, offsetting in the lower left unprinted area, otherwise in good condition, framed Sheet:  $30 \times 22\%$  in. (762 x 565 mm.)

\$30,000-40,000

# LITERATURE:

see Feldman & Schellmann II.135

During their photoshoot, Warhol took 36 Polaroids of Iris, three of which he went on to use for 26 paintings and the *Ladies and Gentlemen* portfolio. This black and white screenprint is a trial proof before the edition of 125 in colors. While Iris did not sign her Polaroids, she has been identified by Corey Tippin, who was part of the Warhol scene in the early 1970s and knew Iris personally. We know very little about Iris's life. She may have moved to Paris in 1977.

### **ANDY WARHOL (1928-1987)**

\$ (4): one print



unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 10/35 (from the edition of 35 unique color variants, there were also ten artist's proofs), published by the artist, New York, the full sheet, a small burnished area towards the left sheet edge with associated discoloration, otherwise in generally very good condition, framed Sheet:  $40 \times 32$  in.  $(1016 \times 813 \text{ mm.})$ 

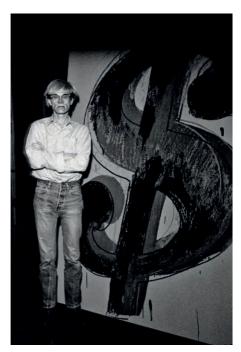
\$70,000-100,000

### LITERATURE:

Feldman & Schellmann II.282

"We are all preoccupied with money, and, in its way, [Warhol's] ... dollar sign is as much an emblem of America as the flag."

-A.C. Danto



Andy Warhol with *Dollar Sign* Painting in The Factory 1982. ©Photo by Santi Visalli



### **ANDY WARHOL (1928-1987)**

\$ (1): one print



unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 5/60 (from the edition of 60 unique variants, there were also ten artist's proofs), published by the artist, New York, with his copyright ink stamp on the reverse, the full sheet, in very good condition, framed Sheet:  $19\% \times 15\%$  in.  $(502 \times 397 \text{ mm.})$ 

\$40,000-60,000

#### LITERATURE:

see Feldman & Schellmann II.274



#### ANDY WARHOL (1928-1987)

Hammer and Sickle



the complete set of four screenprints in colors, on Strathmore Bristol paper, 1977, each signed in pencil and numbered 36/50 (there were also ten artist's proof sets), published by Andy Warhol Enterprises, Inc., New York, each the full sheet, in good condition, framed (4)

Sheet: 30 x 40 in. (762 x 1016 mm.)

\$50.000-70.000

#### LITERATURE:

Feldman & Schellmann II.161-164

"Following the trail of the Maos, in 1976 Andy did silkscreens of hammers and sickles. His fondness for communist iconography may have been partly motivated by a desire to please European collectors and critics, who tended to read Marxist meanings into his work, but he had always favored images of private identity resisting (and succumbing to) mass culture's manic replications, and he had always sought the literal's face overruling the figurative. The hammers and sickles may be symbols, but Warhol made the images from photographs of real hammers and sickles that Ronnie Cutrone had bought at a hardware store"

-Wayne Koestenbaum



Andy Warhol, Hammer and Sickle with Pizza, © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.









#### PROPERTY FROM A PRIVATE COLLECTOR

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#### **ROY LICHTENSTEIN (1923-1997)**

Nude with Yellow Pillow, from Nude Series



relief print in colors, on Rives BFK paper, 1994, signed and dated in pencil, numbered 31/60 (there were also twelve artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, adhered to the support in places on the reverse upper sheet, otherwise in generally very good condition, framed Image: 46% x 36% in. (1172 x 937 mm.)

Sheet: 52% x 43 in. (1337 x 1092 mm.)

\$120,000-180,000

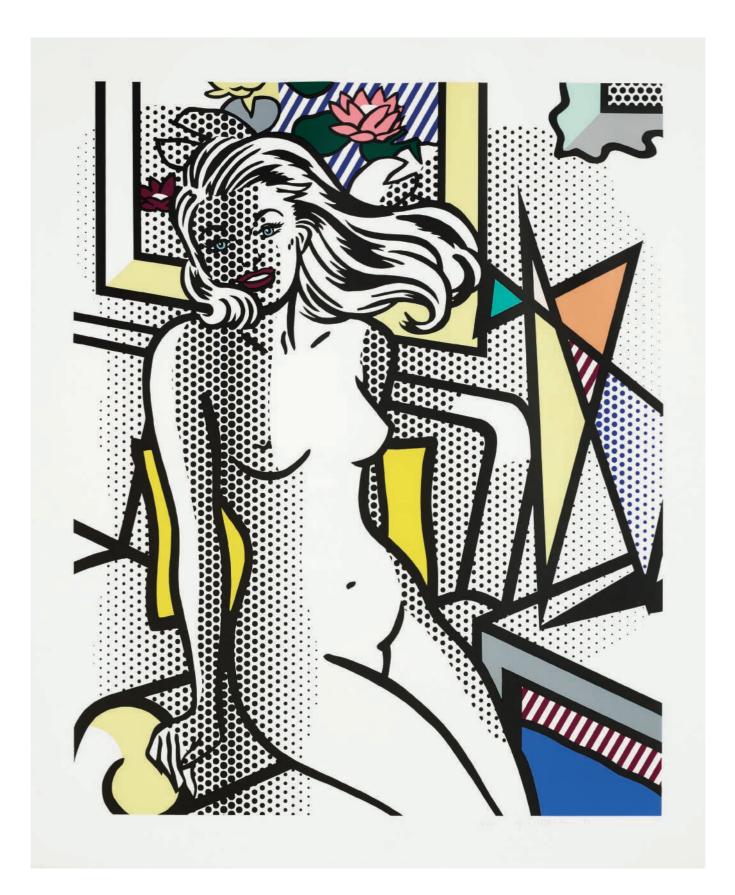
#### LITERATURE:

Corlett 283

As one of the last series before Lichtenstein's death in 1997, the *Nudes Series* introduced a different intermediary step that Lichtenstein possibly never envisioned: the use of the computer to generate patterns. In *Nude with Yellow Pillow*, the dots' application and function vary. No longer are they contained within the boundaries of a single subject but flow over several subjects at a time, serving as two-dimensional decorative overlay in addition to their suggestion of three-dimensional space and form. This series was the perfect setting for this experimentation as Lichtenstein noted in an interview the nude form is "a good excuse to contrast undulating and volumetric form with rigid geometry." (Robert Hurlburt, "Lichtenstein Returns to Comic-Book Style," Sun-Sentinel (Fort Lauderdale), November 13, 1994)



Kenneth Tyler (Photographer) John Hutcheson and Christopher Creyts inking the plate on the lithography offset press for the first colour print run of Roy Lichtenstein's 'Roommates', Tyler Graphics Ltd.workshop, Mount Kisco, New York, 1994 photo by Kenneth Tyler. © National Gallery of Australia, Canberra Gift of Kenneth Tyler 2002





### **ANDY WARHOL (1928-1987)**

New York Post (Judge Blasts Lynch)



screenprint, on Stonehenge Grey paper, *circa* 1983, one of a small number of impressions, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' ink stamps and annotated 'UP37.03' in pencil on the reverse, with full margins, in very good condition, framed Image:  $11\% \times 13\%$  in. ( $289 \times 333$  mm.)

Sheet: 151/8 x 22 in. (384 x 559 mm.)

\$12,000-18,000

### LITERATURE:

Feldman & Schellmann IIIA.46

Based on the front page of the New York Post, Metro-Sports Final edition, April 1, 1983. They were intended as holiday gifts.



# ANDY WARHOL (1928-1987)

Steaks 99¢



screenprint, on Moulin du Verger paper, *circa* 1986, one of a small number of impressions, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' ink stamps and annotated 'UP15.44' in pencil on the reverse, the full sheet, in very good condition, framed Sheet:  $21\% \times 15$  in.  $(552 \times 381$  mm.)

\$10,000-15,000

#### LITERATURE

Feldman & Schellmann IIIA.68

Based on a newsprint advertisement, these prints were intended as holiday gifts.







# ANDY WARHOL (1928-1987)

Sarah Bernhardt, from Ten Portraits of Jews of the Twentieth Century

screenprint in colors, on Lenox Museum Board, 1980, signed in pencil, numbered 54/200 (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts Inc., and Jonathan A. Editions, New York and Tel Aviv, Israel, with the artist's copyright ink stamp on the reverse, in generally very good condition, framed

Sheet: 40 x 32 in. (1016 x 813 mm.)

\$15,000-20,000

#### LITERATURE:

Feldman & Schellmann II.234



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# ANDY WARHOL (1928-1987)

George Gershwin, from *Ten Portraits of Jews of the Twentieth Century* 

screenprint in colors, on Lenox Museum Board, 1980, signed in pencil, numbered 54/200 (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts Inc., and Jonathan A. Editions, New York and Tel Aviv, Israel, with the artist's copyright ink stamp on the reverse, the full sheet, in generally very good condition, framed

Sheet: 40 x 32 in. (1016 x 813 mm.)

\$15,000-20,000

#### LITERATURE:

Feldman & Schellmann II.231



# ANDY WARHOL (1928-1987)

The Marx Brothers, from *Ten Portraits of Jews of the Twentieth Century* 



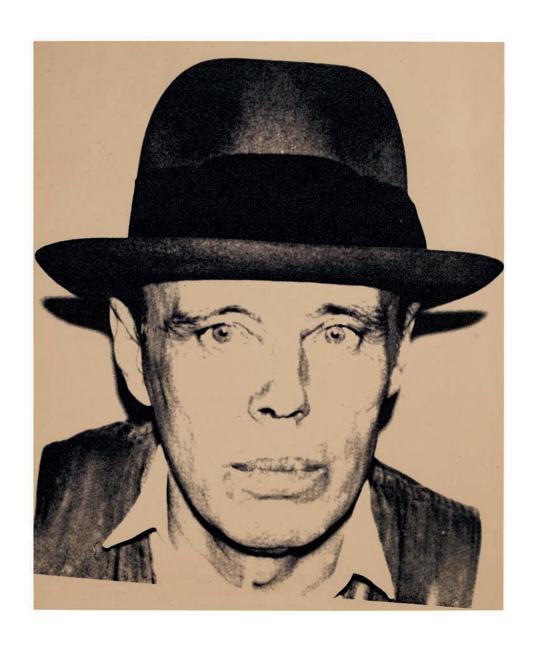
screenprint in colors, on Lenox Museum Board, 1980, signed in pencil, numbered 14/200 (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts Inc., and Jonathan A. Editions, New York and Tel Aviv, Israel, with the artist's copyright ink stamp on the reverse, the full sheet, in generally very good condition, framed

Sheet: 40 x 32 in. (1016 x 813 mm.)

\$30,000-50,000

### LITERATURE:

Feldman & Schellmann II.232



# **168** ANDY WARHOL (1928-1987)

Joseph Beuys



screenprint with diamond dust, on thin brown paper, 1980, one of a small number of impressions, annotated '096B UT.001' in pencil on the reverse, the full sheet, a loss at the upper right sheet edge, creases in places, otherwise in generally good condition, framed Sheet:  $48\% \times 36$  in. (1222  $\times 914$  mm.)

\$30,000-50,000

# LITERATURE:

see Feldman & Schellmann II.246



# ANDY WARHOL (1928-1987)

# Truman Capote



screenprint, on wove paper, circa 1979, one of a small number of impressions, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' ink stamps and annotated 'UP42.68' in pencil on the reverse, the full sheet, two reattached areas at the upper sheet edge, creases in places, framed Sheet:  $50\% \times 41\%$  in. ( $1273 \times 1060$  mm.)

\$20,000-30,000

# LITERATURE:

Feldman & Schellmann IIIC.46

#### **ANDY WARHOL (1928-1987)**

Rebel Without A Cause (James Dean), from Ads



screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 'AP 20/30' (an artist's proof, the edition was 190), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright ink stamp on the reverse, the full sheet, in very good condition, framed

Sheet: 37% x 37% in. (962 x 962 mm.)

\$80.000-120.000

#### LITERATURE:

Feldman & Schellmann II.355

From the perspective of the mid-1980s, James Dean's persona would have taken on almost-mythical layers of significance, his memory merging with the times he was part of; that idealized and nostalgic view of the 1950s. The rebel, the playboy, the hopelessly charming Dean, taken too soon, and adored all the more for his untimely demise, was to become a romanticized emblem of 1950s American culture. Unlike the aforementioned Elvis or Brando, Dean never aged beyond his idealized state. There was nothing but the brief window in which he was celebrated, followed by a prolonged reverence. That Warhol portrayed Dean in this style is all the more poignant for the unique perspective it entails: one celebrity at the outset of a short and young career as seen by a celebrated artist towards the end of his. No longer contemporaries, it's as if the older Warhol is reminiscing to another time, with the bright colors and blurry memories of his own youth tied completely to his view this departed rebel.



### **ANDY WARHOL (1928-1987)**

Skull



screenprint, on paper, circa 1976, one of a small number of impressions, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' ink stamps and annotated 'UP 65.05' in pencil on the reverse, the lower sheet edge uneven, in very good condition, framed Image:  $13\%\times19$  in. ( $336\times482$  mm.) Sheet:  $20\times27$  in. ( $508\times686$  mm.)

\$50,000-70,000

#### LITERATURE:

Feldman & Schellmann IIIA. 1 [a]

Based on a photograph by Ronnie Cutrone, this screenprint was created at approximately the same time as the 1976 portfolio *Skulls*.





# AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Untitled (Ernok), from Untitled



screenprint in colors, on Saunders paper, 2001, with Gerard Basquiat's signature in pencil and dated '11-10.01' on the reverse, numbered 'HC 3/15' (a hors-commerce impression, the edition was 85), published by David DeSanctis Contemporary Art, Los Angeles, with the publisher and artist estate's ink stamp on the reverse, the full sheet, handling creases in places (two towards the lower edge touched in), adhered to the support in places on the reverse, framed

Sheet: 40 x 40 in. (1016 x 1016 mm.)

\$50,000-70,000



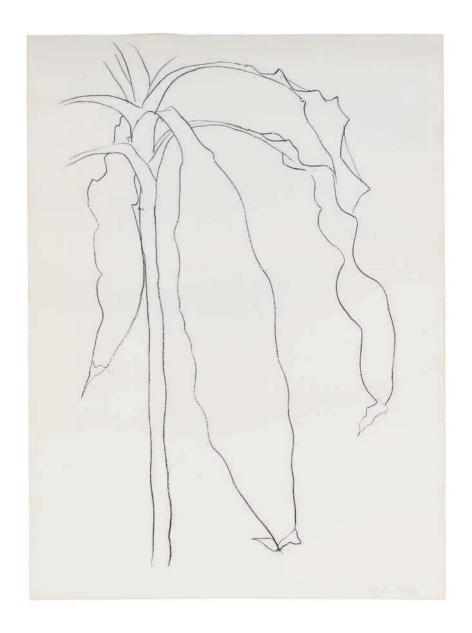
# 173 TOM WESSELMANN (1931-2004)

Monica Sitting, Robe Half Off



lithograph, on wove paper, 1990, signed in pencil, numbered 23/26, published by International Images, Inc., Putney, Vermont, the full sheet, in very good condition, framed Sheet: 47 x 39 in. (1194 x 991 mm.)

\$7,000-10,000



# ELLSWORTH KELLY (1923-2015)

#### Dracena



lithograph, on Rives BFK paper, 1983, signed in pencil, numbered 'PP II' (a printer's proof, the edition was 30), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, time staining, otherwise in good condition, framed Sheet:  $42\% \times 31\%$  in. ( $1089 \times 800$  mm.)

\$7,000-10,000

# LITERATURE:

Axsom 212; Gemini 1209



# ELLSWORTH KELLY (1923-2015)

Dark Gray Curve (State I)



lithograph, on Arches Cover paper, 1988, signed in pencil, numbered 18/25 (there were also eight artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, pale surface soiling and handling creases in places in the unprinted areas, otherwise in generally good condition, framed Sheet:  $26 \times 83\%$  in.  $(660 \times 2130 \text{ mm.})$ 

\$6,000-8,000

### LITERATURE:

Axsom 226; Gemini 1357

# **176** ED RUSCHA (B. 1937)

Adios



lithograph in colors, on Rives BFK paper, 1969, signed and dated in pencil, numbered 5/20 (there were also three artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, with their ink stamp on the reverse, the full sheet, in very good condition, framed Sheet:  $9\% \times 22$  in.  $(239 \times 559$  mm.)

\$20,000-30,000

#### LITERATURE:

Engberg 21; Tamarind 2538

At the end of the 1960s, Ed Ruscha's "romance with liquids" produced some of his most iconic and ingenious work. "That was about 1966," said the artist, "and I had just seen the end of the road with a certain kind of painting I was doing. I don't know why it happened, but close-up views of liquids somehow began to interest me. And then I started making little setups on tables, and painting them, using syrup, and studying what happens" (E. Ruscha, quoted in "A Conversation Between Walter Hopps and Ed Ruscha," in Y.-A. Bois, Edward Ruscha: Romance with Liquids, exh. cat., Gagosian Gallery, New York, 1993, p. 102). Ruscha does not always make identifable the liquids which he masterfully renders into print, yet they recall a diverse range of liquids in thickness and finish as they whimsically float across the page. The physical spill of the liquid, in making the shape of letters completely original due to the random fall of gravity, gives these works a freshness and vitality which transcends the medium.









# ED RUSCHA (B. 1937)

Reloj de Arena, from Portfolio California

lithograph in black and beige, on Guarro paper, 1988, signed and dated in pencil, numbered 30/75 (there were also ten artist's proofs), published by Ediçiones Poligrafa, Barcelona, the full sheet, in very good condition Sheet:  $29\% \times 22$  in. ( $759 \times 559$  mm.)

\$6,000-8,000

LITERATURE: Engberg 163







### ED RUSCHA (B. 1937)

Untitled

lithograph in colors, Arches 88 paper, 1983, signed and dated in pencil, numbered 6/100 (there were also 25 artist's proofs), co-published by Cirrus Editions and Bernard Jacobson, Ltd., Los Angeles and London, with the Cirrus blindstamp, the full sheet, in good condition, framed Sheet:  $33 \times 28 \%$  in. ( $838 \times 724$  mm.)

\$3.000-5.000

LITERATURE:

Engberg 132



### 179

# ED RUSCHA (B. 1937)

Spattership

lithograph in colors, on Rives BFK paper, 1990, signed and dated in pencil, numbered 48/100 (there were also ten artist's proofs), published by Hamilton Press, Venice, California, with their blindstamp, the full sheet, in very good condition, framed

Sheet: 36 x 27 in. (914 x 686 mm.)

\$3,000-5.000

### LITERATURE:

Engberg 202

WNET-TV (Channel 13) in New York, a public broadcasting station, commissioned this print from the artist to raise funds for arts programming. Ruscha was the third artist (following Sam Francis and Robert Rauschenberg) in the Art for Thirteen project, launched in 1989.



# **180** ED RUSCHA (B. 1937)

Motor City



the complete set of seven etching and aquatints in colors, on wove paper, 2009, each signed and dated in pencil and numbered 9/50 (there were also ten artist's proof sets), published by Crown Point Press, San Francisco, with their blindstamp, each with full margins, in very good condition, with justification page and original gray cloth portfolio Each Image:  $7 \times 6 \frac{1}{2}$  in. ( $178 \times 165$  mm.) Each Sheet:  $10\frac{1}{2} \times 9\frac{1}{2}$  in. ( $260 \times 240$  mm.)

\$18,000-24,000

"I used to have a 1939 Ford. I'm more interested in the function of getting around than I am in the stylistic happenings of cars. I don't think there's today, in 1981, that much of an emphasis on style as there was in the old days. You might agree with me on that. The styles of cars don't represent the kind of people who drive them around, and they don't represent the frustrations that the people have who are driving them around. There's no particular style of car that represents teenagers today, there's no style of car that represents anybody. You can find a banker who drives the same kind of car a bank robber might drive."

- Ed Ruscha

(7)

















#### **GERHARD RICHTER (B. 1932)**

#### Mustangs



Laserchrome paper (Diasec) behind Antelio glass, 2005, signed and numbered 36/48 in felt-tip marker on the reverse (there was also one artist's proof), published by Joseph Heni, GF, London, in very good condition, with the original black flight case with numbered plaque Overall:  $34\% \times 59$  in.  $(880 \times 1500 \text{ mm.})$ 



\$120,000-180,000

#### LITERATURE:

Butin 131

"Pictures like that don't do anything to combat war. They only show one tiny aspect of the subject of war - maybe only my childish feelings of fear and fascination with war and with weapons of that kind." - Gerhard Richter

As one of the most important artists of our time, Gerhard Richter has demonstrated a virtuosic command of the medium of painting, making incredible strides in the disciplines of abstraction, as well as figuration. His ghostly Photo-paintings of the 1960's and 70's established the artist's promise as an innovator, while the various series of work that would follownotably, the iconic *Abstraktes Bilds*–solidified Richter's position as one of the most revered artists of his generation. Not surprisingly, Richter's output beyond the realm of painting is similarly impressive and important, as exemplified by the present lot.

Mustangs is photographic print of a painting that Richter completed in 1964, titled Mustang Squadron. This specific model of plane would have held significant political resonance for Richter, as the Mustang was deployed in the British assault on Dresden in 1945, an event that Richter, a boy of thirteen, witnessed from afar as a faint glow in the night sky. Mustangs demonstrates Richter's wellspring of creative genius in its elliptical approach to medium and representation: as the original 1964 painting is based on a photograph, the present lot is literally a photograph of a painting of a photograph. However, there is one crucial difference between the original painting and the photograph that Richter has made to represent it: in the original work, the planes are flying level to the ground, whereas Mustangs presents them at a dramatically steep angle, not unlike birds of prey in descent. The result is a sly, provocative subversion of photography as a mimetic or documentary device.





## **JEFF KOONS (B. 1955)**

Art Magazine Ads

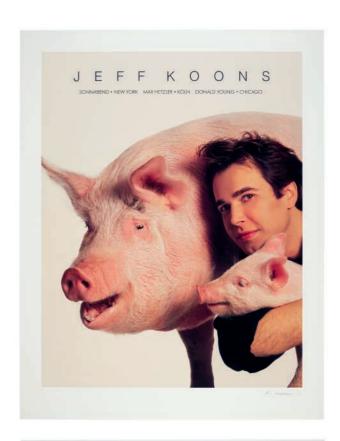


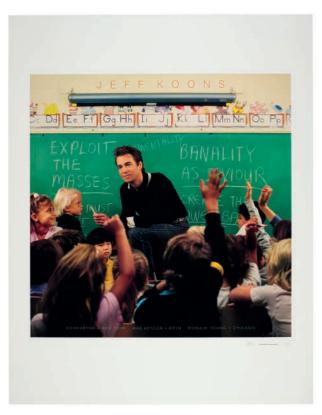
the complete set of four lithographs in colors, on Simpson Ragcote paper, 1988, each signed and dated '89' in pencil and numbered 17/50 (there were also ten artist's proof sets), published by Sonnabend Gallery Editions, New York, each with full margins, in generally very good condition, with title page, justification page and original green linen-covered portfolio case with metallic text, framed

Largest Image: 31 x 24 in. (787 x 610 mm.)
Each Sheet: 36 x 28 in. (914 x 711 mm.) (4)

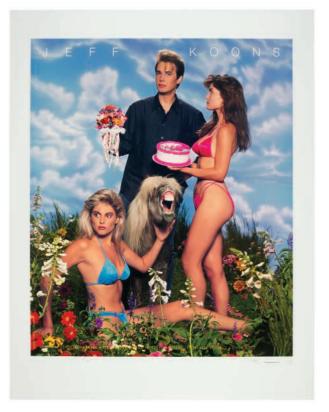
\$20,000-30,000

Including: Flash Art - Pigs; Arts - Seals; Artforum - Classroom and Art in America - Girls



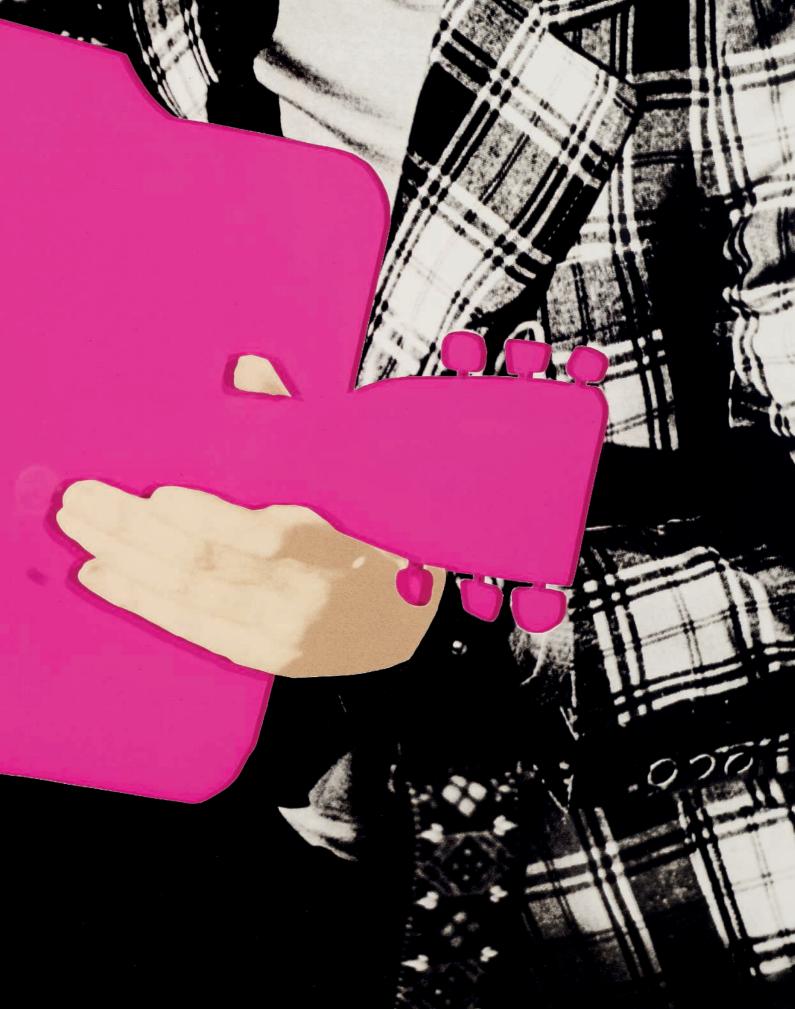






The guitar has a long history...it made such a beautiful shape when you take away all the distinguishing details, so that it's in perspective and it's just a shape.

- John Baldessari







#### JOHN BALDESSARI (1931-2020)

Person with Guitar (Orange)

screenprint in colors, on Rives BFK paper cut and mounted to Sintra board, 2005, signed and dated in white ink, numbered 20/45 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, in very good condition, in the original artist's frame

Overall: 33% x 44½ in. (841 x 1130 mm.)

\$8,000-12,000

#### LITERATURE:

Hurowitz 151; Gemini 2029





#### 184

# JOHN BALDESSARI (1931-2020)

Person with Guitar (Pink)

screenprint in colors, on Rives BFK paper cut and mounted to Sintra board, 2005, signed and dated in white ink, numbered 20/45 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, in very good condition, in the original artist's frame

Overall: 34% x 41% in. (883 x 1061 mm.)

\$8,000-12,000

#### LITERATURE:

Hurowitz 152; Gemini 2030



#### JOHN BALDESSARI (1931-2020)

Person with Guitar (Blue)

screenprint in colors, on Rives BFK paper cut and mounted to Sintra board, 2005, signed and dated in white ink, numbered 20/45 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, in very good condition, in the original artist's frame

Overall: 32 x 46% in. (813 x 1184 mm.)

\$8,000-12,000

#### LITERATURE:

Hurowitz 153; Gemini 2031





#### 186

#### JOHN BALDESSARI (1931-2020)

Person with Guitar (Green)

screenprint in colors, on Rives BFK paper cut and mounted to Sintra board, 2005, signed and dated in white ink, numbered 20/45 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, in very good condition, in the original artist's frame

Overall: 47% x 31% in. (1210 x 803 mm.)

\$8,000-12,000

# LITERATURE:

Hurowitz 154; Gemini 2032













# **187** ALEX KATZ (B. 1927)

Pas de Deux



the set of five screenprints in colors, on Arches Cover White paper, 1993-94, each signed in pencil, numbered 44/150; 15/150; 16/150; 27/150; 13/150 respectively (there were also eighteen artist's proof sets), published by Chalk and Vermilion Fine Arts, Greenwich, Connecticut, with the artist's copyright ink stamp on the reverse, each the full sheet, in very good condition, framed Each Sheet:  $36 \times 20$  in. (914 x 508 mm.)

\$10,000-15,000

# LITERATURE:

Schröder 281-285

Including: David Salle and Janet Leonard; Danny Moynihan and Laura Faber; Francesco and Alba Clemente; Vicki Hudspith and Wally Turberville and Red Grooms and Elizabeth Ross



# ALEX KATZ (B. 1927)

Ada and Alex



screenprint in colors, on Arches paper, 1984, signed in pencil, numbered 16/75 (there were also eight artist's proofs), published by Styria Studio, Inc., New York, with their ink stamp on the reverse, the full sheet, adhered to the support in places on the reverse upper sheet edge, otherwise in good condition, framed Sheet:  $30 \times 36$  in. (762 x 914 mm.)

\$8,000-10,000

LITERATURE:

Schröder 179

Fashion is of the moment, and art is supposed to be forever. Using fashion was a way to get to the present tense, because fashion exists in the present tense.

- Alex Katz









# ALEX KATZ (B. 1927)

Ulla, from *Black Dress Cutouts* 

archival inks on shaped powder-coated aluminum multiple mounted on stainless steel base, 2017, with the artist's incised signature on the base, numbered 15/35 (there was also one artist's proof), published by Lococo Fine Art Publisher, St. Louis, in very good condition Overall:  $23\% \times 6\% \times 3$  in.  $(600 \times 168 \times 76$  mm.)

\$10,000-15,000



# 190

# ALEX KATZ (B. 1927)

Ruth, from *Black Dress Cutouts* 

archival inks on shaped powder-coated aluminum multiple mounted on stainless steel base, 2017, with the artist's incised signature on the base, numbered 15/35 (there was also one artist's proof), published by Lococo Fine Art Publisher, St. Louis, in very good condition Overall:  $25 \times 7\% \times 3$  in. ( $635 \times 194 \times 76$  mm.)

\$10,000-15,000









# ALEX KATZ (B. 1927)

Carmen, from *Black Dress Cutouts* archival inks on shaped powder-coated aluminum

archival rinks on snaped powder-coated aluminum multiple mounted on stainless steel base, 2017, with the artist's incised signature on the base, numbered 15/35 (there was also one artist's proof), published by Lococo Fine Art Publisher, St. Louis, in very good condition

Overall: 251/4 x 81/2 x 31/8 in. (641 x 216 x 79 mm.)

\$10,000-15,000



## 192

# ALEX KATZ (B. 1927)

Christy, from *Black Dress Cutouts* 

archival inks on shaped powder-coated aluminum multiple mounted on stainless steel base, 2017, with the artist's incised signature on the base, numbered 15/35 (there was also one artist's proof), published by Lococo Fine Art Publisher, St. Louis, in very good condition

Overall: 25 x 7% x 3 in. (635 x 194 x 76 mm.)

\$10,000-15,000



#### 193

# ALEX KATZ (B. 1927)

Cecily, from *Black Dress Cutouts* 

archival inks on shaped powder-coated aluminum multiple mounted on stainless steel base, 2017, with the artist's incised signature on the base, numbered 15/35 (there was also one artist's proof), published by Lococo Fine Art Publisher, St. Louis, in very good condition

Overall: 24 x 7% x 3 in. (610 x 194 x 76 mm.)

\$10,000-15,000





#### KAWS (B.1974)

## SHARE (BLACK) and SHARE (BROWN)

two vinyl multiples, 2020, each with the artist's name, title, and date printed on the underside, published by Medicom Toy, Japan, with their name printed on the underside, in very good condition, each with the original plastic packaging and original black boxes with gold letterpress and holograms

Each Overall: 12 x 6 x 4 in. (305 x 152 x 101 mm.) (2)

\$1,000-1,500





# 195

# KAWS (B.1974)

# SMALL LIE (BROWN), SMALL LIE (BLACK), SMALL LIE (GRAY)

three vinyl multiples, 2017, each with artist's name, title, and date printed on the underside, published by Medicom Toy, Japan, with their name printed on the underside, in very good condition, with original packaging and holograms

Each Overall: 10½ x 5 x 5 in. (267 x 127 x 127 mm.)

(3)

\$1,000-1,500



## YAYOI KUSAMA (B. 1929)

Yellow Pumpkin & Red Pumpkin

two painted cast resin multiples, 2013, from the edition of unknown size, published by Benesse Holdings, Inc., Naoshima, Japan, with the artist's copyright stamp on the underside, in very good condition, each with the original box Each Overall:  $4 \times 3\% \times 3\%$  in.  $(102 \times 89 \times 89$  mm.) (2)

\$1,000-1,500







## 197

# **JEFF KOONS (B. 1955)**

Balloon Dog (Red)

metallic porcelain multiple in red, 1995, numbered 1129/2300 on a label affixed to the underside (there were also 50 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, in very good condition, lacking the original box and original plastic stand

Diameter: 10½ in. (267 mm.)

\$6,000-8,000





# **198**DAMIEN HIRST (B. 1965)

Benevolence



screenprint in colors with diamond dust, on wove paper, 2011, signed in ink, numbered 22/50, published by Other Criteria, Ltd., London, the full sheet, in very good condition, framed Sheet:  $36\times36$  in. (914 x 914 mm.)

\$25,000-35,000

"I've got an obsession with death ... But I think it's like a celebration of life rather than something morbid."

-Damien Hirst



## YOSHITOMO NARA (B. 1959)

Marching on a Butterbur Leaf

offset lithograph in colors, on wove paper, 2019, from the edition of 1000, published by Dallas Contemporary, Texas, with their ink stamp and the artist's copyright ink stamp, the full sheet, in very good condition Sheet:  $24 \times 18$  in.  $(610 \times 457 \text{ mm.})$ 

\$1,000-1,500





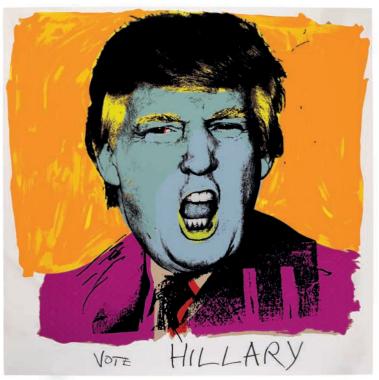
#### 200

#### DEBORAH KASS (B. 1952)

Vote Hillary

screenprint in colors, on Stonehenge paper, 2016, signed and dated and numbered 12/250 in pencil on the reverse, published for the Hillary Clinton 2016 Presidential Campaign, the full sheet, in very good condition Sheet: 42 x 42 in. (1067 x 1067 mm.)

\$2,000-3,000



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The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing

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Practice.

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Bidding by interested parties

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See Storage and Collection pages in the catalogue.



**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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29/03/19

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In Christie's opinion a work by the artist.

\*"Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/
"Inscribed ..."
In Christie's qualified opinion the work has been signed/dated/inscribed

by the artist.
"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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29/03/19

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#### **COLLECTION AND CONTACT DETAILS**

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

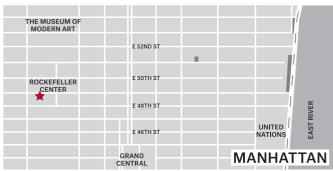
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

#### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

# STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS





#### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 PostSaleUS@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

#### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500 PostSaleUS@christies.com Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

02/08/19



# **IDENTITY VERIFICATION**

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

## **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill)
   dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

# **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user *Please email your documents to info@christies.com or provide them in person.*

**CHRISTIE'S** 

# **CHRISTIE'S**

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