

**LICHTENSTEIN, Roy**

**Imperfect Print for B.A.M.**

1987

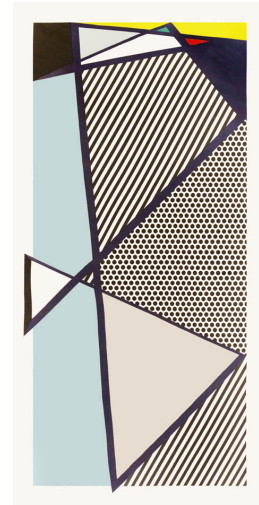
Challenging the traditional edge of the canvas, Lichtenstein here starts with a line, follows it along the canvas and then brings it back to the start. Of this print, Lichtenstein said: 'the line goes out beyond the rectangle of the painting, as though I missed the edge somehow'.

*Woodcut and screenprint in colours, 1987, on Arches wove paper, signed and dated in pencil from the edition of 75, published by Parasol Press, Ltd., New York, from The Brooklyn Academy of Music 125th Anniversary Portfolio, 151 x 80 cm. (59 3/8 x 31 3/8 in.)*

*1510 by 800mm (59½ by 31½ inches).*

*Corlett 218*

Price: \$50,000 [ref: 97692]



**THIEBAUD, WAYNE**

**Untitled**

1962

Wayne Thiebaud started his career painting commercially and he has been affiliated to both the Pop Art movement and the Photo Realist movement.

His life long obsession with sweets, cakes and candy can be seen for the first time in the early 60s. This work is the epitome of Thiebauds style. His work is true draughtsmanship and this can be clearly seen in this etching.



*Etching on paper, 1962/64, signed in pencil, numbered 'E.A.', an artist's proof aside from the standard edition of 60, printed by Atelier Georges Leblanc, Paris, published by Galleria Schwarz, Milan, 25.2 x 19.2 cm. (10 x 7½ in.)*

252 by 192mm (10 by 7½ inches).

Price: \$8,000 [ref: 101225]

**MIRO, JOAN**

**Plate III, from Album 19**

1961

*Lithograph in colours, 1961, on BFK Rives wove paper, signed with the artist's monogram in pencil, numbered from the edition of 75 (the total edition included 15 impressions numbered in Roman numerals), published by Galerie Maeght, Paris, 51 x 66.3 cm. (20 x 26 in.)*



510 by 663mm (20 by 26 inches).

Cramer Books 70

Price: \$8,500 [ref: 105859]

**MIRO, JOAN**  
**Plate XVI, from Album 19**  
1961

*Lithograph in colours, 1961, on BFK Rives wove paper, signed with the artist's monogram in pencil, numbered from the edition of 75 (the total edition included 15 impressions numbered in Roman numerals), published by Galerie Maeght, Paris, 51 x 66.4 cm. (20 x 26 in.)*

510 by 664mm (20 by 26¼ inches).

Cramer Books 70

Price: \$8,000 [ref: 105860]



**MIRO, JOAN**  
**Plate XIV, from Album 19**  
1961

*Lithograph in colours, 1961, on BFK Rives wove paper, signed with the artist's monogram in pencil, numbered from the edition of 75 (the total edition included 15 impressions numbered in Roman numerals), published by Galerie Maeght, Paris, 66.2 x 51 cm. (26 x 20 in.)*

662 by 510mm (26 by 20 inches).

Cramer Books 70

Price: \$8,000 [ref: 105862]



**MIRO, JOAN**

**Plate IV, from Album 19**

1961

*Lithograph in colours, 1961, on BFK Rives wove paper, signed with the artist's monogram in pencil, numbered from the edition of 75 (the total edition included 15 impressions numbered in Roman numerals), published by Galerie Maeght, Paris, 66.3 x 51 cm. (26 x 20 in.)*



663 by 510mm (26 by 20 inches).

Cramer Books 70

Price: \$9,500 [ref: 105866]

**FRANKENTHALER, HELEN**

**Reflections II**

1995

Frankenthaler was a trailblazer of the modern print-making movement, endlessly pushing and transcending boundaries through relentless experimentation. She approached her work without pre-determined ideas and favoured an artistic process that focused on sensation and celebrating mistakes, arguing that they were fundamental to being an 'artist'. In her approach she regularly remarked 'suppose I do this?' which was radical in the context of printmaking of the time. Her liberated approach is echoed in the rust like pools of printing ink in Reflections II, which seem to have been allowed to simply flow wherever the surface of the paper permitted, without the guidance of the artist's hand. Every print she made only added to her extensive vocabulary, a visual language that the art critic Judith Goldman notes as 'one that was direct and unencumbered, abstract and realistic, free and controlled, empathetically flat and capable of creating a deep space'.



*Lithograph in colours, 1995, on BFK Rives paper, signed and dated in pencil, inscribed 'P.P.' a printer's proof, aside from the standard edition of 30, published by Tyler Graphics Ltd., Bedford, with their blindstamp, 67.9 x 53.3 cm. (26<sup>3</sup>/<sub>4</sub> x 21 in.)*

679 by 533mm (26<sup>3</sup>/<sub>4</sub> by 21 inches).

Price: \$18,500 [ref: 107014]

**FRANKENTHALER, HELEN**

**Orient Express #6**

1977

Helen Frankenthaler came of age in the midst of the avant-garde art scene in New York in the 1950s. From an early age she had a profound interest in understanding how painting worked and delighted in deconstructing Old Masters, creating her own lyrical abstract responses to them. Frankenthaler became a leading member of the second generation Abstract-Expressionists and although influenced by first generation artists like Willem de Kooning (1904-1997) and most significantly, Jackson Pollock (1912-1956), her own painterly style was a departure from theirs, expanding the possibilities of abstraction and eventually transitioning into Colour Field painting. Orient Express #6 is exemplary of her individual approach to painting with the use of thinned paint applied to pastel coloured paper from all sides to create floating fields of colour with interjections of bright pigments and open surface space.



*Estate of the Artist;*

*Gagosian Gallery, London;*

*Christie's London, Sale 20664*

*Private Collection.*

*A unique work, 1977, acrylic on paper, signed and dated 'Frankenthaler '77' in pencil, 61 x 99 cm. (24 x 39 in.)*

*610 by 990mm (24 by 39 inches).*

Price: \$160,000

[ref: 107026]

**WARHOL, ANDY**

**Cheddar Cheese, from Campbell's Soup II**

1969

Warhol's Campbell's Soup has become a defining emblem of American consciousness. Created by Warhol in 1962 as a series of 32 paintings of Campbell's Soup flavours, it was exhibited in his first solo show at Fergus Gallery in Los Angeles. The series, which Warhol reproduced prolifically throughout his career in the form of screenprints, attempted to capture the mechanical production process that challenges the beliefs of how 'high-art' is created. In the 1970s, some of his prints were handed out for free at exhibitions, or printed onto tote bags, which people blue-tacked onto their wall or used as shopping bags. The series is also an ode to food and post-war consumerism. Warhol said of Campbell's soup, 'I used to drink it. I used to have the same lunch every day, for 20 years, I guess, the same thing over and over again'.



*Screenprint in colours, 1969, on wove paper, signed in ball-point pen and numbered with a rubber stamp verso, from the edition of 250 (there were also 26 artist's proofs lettered A-Z), printed by Salvatore Silkscreen Co., Inc., New York, published by Factory Additions, New York, 88.9 x 58.4 cm. (35 x 23 in.)*

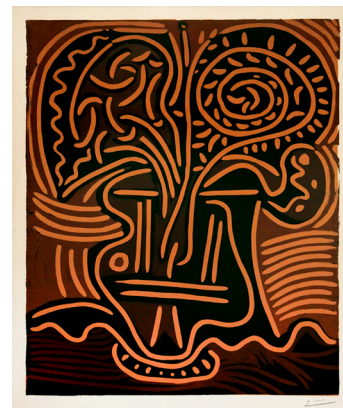
889 by 584mm (35 by 23 inches).

Feldman & Schellmann II.63.

Price: \$80,000 [ref: 107059]

**PICASSO, PABLO**  
**Bouquet dans un Vase**  
1959

When Picasso moved to the Côte d'Azur in the 1950s he found it harder to produce etchings and lithographs as both required specialist equipment, however it was not long before he met the local printmaker Hidalgo Arnéra who introduced him to the linocut process. Together the artist-printmaker duo created the groundbreaking 'reduction method' of linocutting, where only a single piece of linoleum was required to print each colour one wanted to use. During this decade, Picasso's linocuts are characterised by their wonderfully rich colours and bold patterning as shown here in 'Bouquet dans un Vase'. The classical motif of a still-life is simplified to suit the sweeping, fluid lines of Picasso's modernist linocut. Inspired by his surroundings in Vallauris, Picasso limited his palette to terracotta colours to emulate the sun-baked villages of the South of France and the hues of his clay ceramics which he was producing at the same time.



*Linocut in colours, 1959, on watermarked Arches paper, signed in pencil, an artist's proof aside from the standard edition of 50, printed by Imprimerie Arnéra, published by Galerie Louise Leiris, 75.1 x 62.1 cm. (29½ x 24½ in.)*

*751 by 621mm (29½ by 24½ inches).*

*Bloch 0914; Baer 1242 third state of three, III.b (of C)*

Price: \$38,000 [ref: 107708]



**PICASSO, PABLO**

**Flûtiste et Jeune Fille au Tambourin, from The Vollard Suite**

1934

The present impression of Pablo Picasso's *Flûtiste et Jeune Fille au Tambourin* is unquestionably amongst the rarest of works from the Vollard Suite. Dedicated to his friend Roger Lacourrière who undertook the immense task of printing of the Vollard Suite, the work is also exquisitely hand coloured in red ink. This stunning, unique, example is one of only a very few known hand-coloured etchings by Picasso. The graceful brushstrokes deftly follow and enhance the delicate, sensual robes of the flûtiste and his muse, exemplifying great Picasso's mastery of line. Hand-coloured etchings such as this were given by Picasso to only his closest friends and collaborators, they are rarely seen outside of museums and the finest of collections.

*Provenance:*

*The Artist;*

*Roger Lacourrière, a gift from the above;*

*Private collection, Paris, acquired from the estate of the above;*

*Private collection, London.*

*A rare etching, extensively hand-coloured in red ink by the artist, 1934, on wide margin Montval laid paper, signed, inscribed 'For Lacourrière' and numbered 16/15 in the same red ink, 46 x 35.2 cm. (18.1 x 13.8 in). Bridgette Baer states that Picasso signed and numbered 15 impressions of this work in red ink, she then cites this special hand-coloured 16th impression which was given by the artist to Roger Lacourrière in her catalogue raisonné of Picasso, Painter-Engraver Volume II'.*

460 by 352mm (18 by 13¾ inches).

Baer 412.

Price: \$160,000

[ref: 107743]



## WARHOL, ANDY

### Salade de Alf Landon, from Wild Raspberries

1959

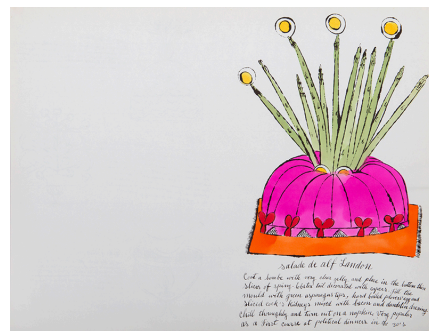
'Wild Raspberries', circa 1959, is a portfolio of uniquely hand-coloured offset lithographs displaying Warhol's signature blotted line technique. Alongside 'A Gold Book', 1957, 'Wild Raspberries' is considered one of the most elaborate of Warhol's self-published works from this period. The series contains vividly hand-coloured illustrations of fanciful foods by Warhol, alongside irreverent and deliberately absurd recipes concocted by Susie Frankfurt - a prominent American interior designer and part of Warhol's innermost circle. As he did in '25 cats name[d] Sam, and One Blue Pussy', Warhol invited his mother, Julia Warhola, to contribute her signature, calligraphic script for the recipes.

*Offset lithograph with hand-colouring, 1959, on wove paper, from the edition of unknown size, with the offset lithograph 'Sheep's Trotter Poulette' printed in black on the reverse as issued, with the inkstamps of The Estate of Andy Warhol and Andy Warhol Foundation for the visual Arts on the reverse, 44.3 x 57 cm. (17½ x 22½ in.). This work was part of an unbound set of works kept by The Warhol Estate and comes directly from the Estate.*

443 by 570mm (17½ by 22½ inches).

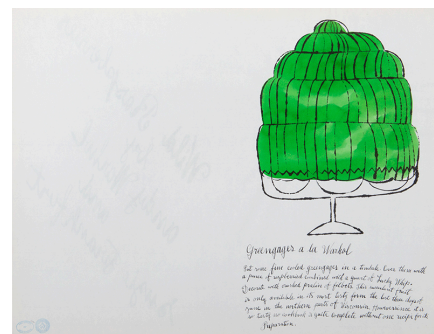
Feldman & Schellmann IV. 126A and IV. 142A

Price: \$9,500 [ref: 108000]



**WARHOL, ANDY**  
**Greengages a la Warhol, from Wild Raspberries**  
1959

'Wild Raspberries', circa 1959, is a portfolio of uniquely hand-coloured offset lithographs displaying Warhol's signature blotted line technique. Alongside 'A Gold Book', 1957, 'Wild Raspberries' is considered one of the most elaborate of Warhol's self-published works from this period. The series contains vividly hand-coloured illustrations of fanciful foods by Warhol, alongside irreverent and deliberately absurd recipes concocted by Susie Frankfurt - a prominent American interior designer and part of Warhol's innermost circle. As he did in '25 cats name[d] Sam, and One Blue Pussy', Warhol invited his mother, Julia Warhola, to contribute her signature, calligraphic script for the recipes.



*Offset lithograph with hand-colouring, 1959, on wove paper, from the edition of unknown size, with the offset lithographic title page printed in black on the reverse as issued, with the inkstamps of The Estate of Andy Warhol and Andy Warhol Foundation for the visual Arts on the reverse, 44.3 x 57 cm. (17½ x 22½ in.). This work was part of an unbound set of works kept by The Warhol Estate and comes directly from the Estate.*

443 by 570mm (17½ by 22½ inches).

Feldman & Schellmann IV. 143B

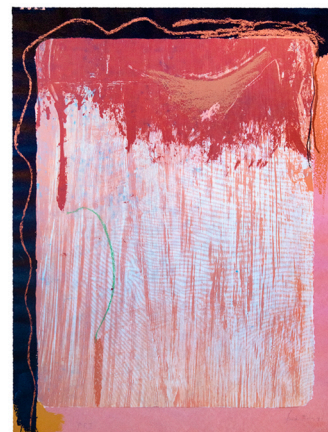
Price: \$7,500 [ref: 108001]

**FRANKENTHALER, HELEN**

**Tribal Sign**

1987

Frankenthaler turned upside down the long-held, demanding rules for etching, lithography and other printing processes. During her five decades of free and sometimes audacious experimentation – mixing techniques, inventing new ones and playing with colour – she made a contribution to American art as significant as that of her better-known Abstract Expressionist paintings.



The present work demonstrates her experimental approach to lithography, we can see her playing with variations in colour, manipulating the inks on the lithographic stone and boldly leaving bare stretches of paper. Up until the very end of her long career, Frankenthaler relished the freedom offered by the printmaking techniques she developed, her work exuding freshness and joy as she pushed the boundaries of print.

*Lithograph in colours, 1987, on TGL handmade paper, signed and dated in pencil, inscribed 'P.P.' a printer's proof aside from the standard edition of 47, published by Tyler Graphics Ltd., Mt. Kisco, New York, with their blindstamp, 60 x 46 cm. (23½ x 18 in.)*

600 by 460mm (23½ by 18 inches).

Harrison 132

Price: \$18,000 [ref: 108066]

**FRANKENTHALER, HELEN**

**Flotilla**

2006

'Flotilla' takes its name from the nautical term for a military formation of boats or ships, though Frankenthaler's scene appears to feature only a singular ship on its screenprinted horizon. The present work includes all the common features of a traditional maritime scene: a sea fog, the dusky lighting of a setting sun and a silhouetted ship. The ship sits poised on the horizon line, lit by the sky in its golden hour, whilst a blue fog rolls in from the left. However, Frankenthaler ensures that 'Flotilla' reinterprets the traditional Turner-esque maritime scene, reimagining it through the lens of an Abstract Expressionist.

Frankenthaler was an avid printmaker, often focusing on the woodcutting process, but she also branched into lithography and sometimes screenprinting, as was her chosen method for this work. She enjoyed pushing the boundaries of printmaking through her Colour Field or 'Soak and Stain' method, and 'Flotilla' is a prime example of this. Her abstract subject, diverse colour palette and trademark technique are all realised in this later work and demonstrate both her skill as an artist and a printmaker.

*Screenprint in colors, 2006, on Rives BFK paper, signed and dated in pencil, numbered from the edition of 120, published by the Naples Art Museum, Florida, 78.7 x 93.7 cm. (31 x 37 in.)*

*787 by 937mm (31 by 37 inches).*

Price: \$22,500 [ref: 108703]



**FRANKENTHALER, HELEN (AFTER)**

**Mary, Mary**

1990

Perhaps one of the most influential female Abstract Expressionists, Helen Frankenthaler made the colour staining process one of her signature techniques over the course of her career. Whereas other Abstract Expressionists such as Jackson Pollock or Mark Rothko would use a primed canvas and drip paint onto this, Frankenthaler would instead lather the un-primed canvas with paint and allow it to soak in before proceeding to create the piece. This became known as the Colour Fielding or 'Soak and Stain' technique and inspired a future generation of artists to experiment with pre-treatment of canvases.

'Mary, Mary', a combination of screenprint and offset lithograph, is an excellent example of the colour fielding process and the results it can have. Her stained canvas and typical fluid-like composition, highlights her bohemian role in the Abstract Expressionist movement. She developed signature techniques to break the mould of how the canvas can be approached; instead of painting onto the canvas, the canvas becomes the painting.



*Screenprint and offset lithograph in colours, 1990, on wove paper, signed in pencil, numbered from the edition of 72 (there were also 9 Artist's Proofs), published by Lincoln Centre, New York, 106.7 x 81.3 cm. (42 x 32 in.)*

*1067 by 813mm (42 by 32 inches).*

Price: \$30,000 [ref: 108987]

**PICASSO, PABLO**  
**Fumeur à la Cigarette Blanche**

1964

Printing is a collaborative process and throughout Picasso's life he worked with, and took instruction from several Master Printmakers. With each printing medium he learnt, he adapted and built his own stylistic vocabulary into the process. In 1963, entering what was to be the last working decade of his life, he worked with the printmaking brothers Aldo and Piero Crommelynck producing hundreds of etchings in the village of Mougins in the South of France – these were most notably the finest of his career. Aged 86, the vibrancy of this present work depicts the fantastical vision of a man that holds the vigour that Picasso now believed he lacked. Holding a lit cigarette, this charming caricature with his arresting gaze and puckered lips, has a personality to reflect Picasso's cheerful use of colour.



*Etching and aquatint in colours, 1964, on Richard de Bas wove paper, signed in pencil and numbered from the edition of 50, printed by Pennequin for Atelier Crommelynck, published by Galerie Louise Leiris, Paris, 56 x 40.5 cm. (22 x 16 in.)*

*560 by 405mm (22 by 16 inches).*

*Baer 1169; Bloch 1169*

Price: \$65,000 [ref: 109235]

## HARING, KEITH

### Ludo

1985

'My drawings don't try to imitate life; they try to create life'. This five-part series, 'Ludo', with its mix of body parts and monsters rendered in an aboriginal inspired style, is both abstract and ambiguous, with a frenzied atmosphere. It demonstrates Haring's self-reflective notion, a rhythmic set of compositions that focus on patterns, rather than achieving realism.

The dominant presence of the colour red creates a consistent aura of anxiety that runs through each print. Having not featured this style in his previous work, the undeniable chaos within these prints marks a moment of transition in his career. Haring was known to reflect his opinions regarding contemporary social and political events in his work. He highlighted the hardships faced in the LGBTQ community, particularly referencing gay rights and promoting AIDS awareness - two topics that were particularly relevant to the artist's personal life.

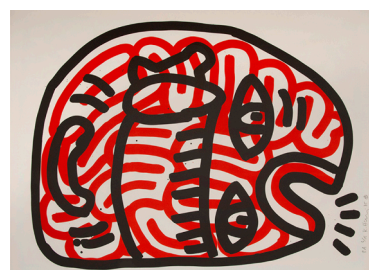
*The complete portfolio of five lithographs in colours, 1985, on Arches wove paper, all signed and dated in pencil, numbered from the edition of 90 (there were also 15 artist's proofs), published by Éditions F.B., Paris, the full sheets, loose (as issued), within the original paper folder with title on the front and justification at the back, additionally signed in pencil on the justification. 65.5 x 48 cm. (25 3/4 x 19 in.)*

655 by 480mm (25¾ by 19 inches).

Klaus Littmann, *Keith Haring, Editions on paper, 1982-1990*, pp. 44-47

Price: \$130,000

[ref: 109516]





**WARHOL, ANDY**

**Queen Ntombi Twala, from Reigning Queens**

1985

Queen Ntombi Twala is one of four portraits which makeup Warhol's renowned portfolio Reigning Queens, 1985. Each of the four Queens were chosen by the artist because they assumed their thrones through birthright. Queen Ntombi Twala remains the current ruling monarch of Eswatini (formerly known as Swaziland) along with her son and is considered an important, powerful addition to Warhol's series as the only non-European Queen.



Using his characteristic vibrant colour blocking and off-register line drawing technique, Warhol has transformed this regal state portrait into one that is distinctly 'Pop'. In this transformation, Warhol is further building on the regal status of Queen Ntombi Twala to that of international pop-culture stardom. In the present piece, Warhol is showcasing his mastery of off-register line drawing to enhance the elements of her jewelry and crown, drawing attention to the sitter's prestige. The Reigning Queens portfolio highlights Warhol's lifelong fascination with female icons as powerful global figures as well as his preoccupation with the proliferation of their image.

*Unique screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered and inscribed 'TP' a unique trial proof, aside from the standard edition of 40, printed by Rupert Jasen Smith, New York, published by George C. P. Mulder, Amsterdam, 100 x 80 cm. (39¼ x 31½ in.)*

*1000 by 800mm (39¼ by 31½ inches).*

*Feldman & Schellmann IIB.346-349*

Price: \$38,000 [ref: 109735]

**LICHTENSTEIN, ROY**  
**Bull I, from the Bull Profile Series**

1973

'Bull I' marks the beginning of Lichtenstein's 'Bull Profile' series, which is an investigation into the abstraction and simplification of an image. The series begins with a figurative, well defined image that is then gradually abstracted over the six prints. The animal's naturalistic shape is gradually and playfully abstracted so that by the sixth and final print the animal is indecipherable, essentially becoming a colourful arrangement of geometric shapes. Pablo Picasso's abstracted bull series 'Le Taureau' (1945-46) is undeniably the inspiration for Lichtenstein's own 'Bull Profile', echoing the core modernist belief that truth is revealed through distillation and abstraction.



*Line-cut, 1973, on Arjomari paper, signed and dated in pencil, numbered from the edition of 100 (there were also 13 artist's proofs) printed and published by Gemini G.E.L, Los Angeles, with their blindstamp, 68.6 x 88.9 cm. (27 x 35 in.)*

686 by 889mm (27 by 35 inches).

Corlett 116

Price: \$28,500 [ref: 110573]

**LICHTENSTEIN, ROY**

**Night Scene**

1980

*Etching, aquatint and engraving in colours, 1980, on mould-made Lana paper, signed and dated in pencil, numbered from edition of 32 (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., New York, with their blindstamp, 53 x 54.1 cm. (20 x 21 1/4 in.)*



530 by 541mm (20¾ by 21¼ inches).

Corlett 170; Tyler, 1987, cat no. 354:RL22

Price: \$14,000 [ref: 110648]

**FRANKENTHALER, HELEN**

**Broome Street at Night**

1987

*Etching, aquatint and drypoint in colours, 1987, on Magnani paper, signed and dated in pencil, inscribed 'AP', an artist's proof aside from the edition of 68, printed by Vigna Antoniniana Stamperia d'Arte, Rome, published by 2RC Edizioni d'Arte, Rome, with the printer and publisher's blindstamps, 99.4 x 99.4 cm. (39 1/8 x 39 1/8 in.)*

994 by 994mm (39¼ by 39¼ inches).

Harrison 122

Price: \$12,000 [ref: 110735]



**FRANKENTHALER, HELEN**

**Contentment Island**

2004

*Screenprint in colours, 2004, on Rives BFK paper, signed and dated in pencil, numbered from edition of 118, printed by Brand X Editions, New York, published by The Dalton School, New York, 95.3 x 76.8 cm. (37 1/2 x 30 1/4 in.)*

953 by 768mm (37½ by 30¼ inches).

Price: \$45,000 [ref: 110737]



**FRANKENTHALER, HELEN**

**Southern Exposure**

2005

*Screenprint in colours, 2005, on Somerset wove paper, signed and dated in pencil, numbered from the edition of 128, printed by Brand X Editions, Ltd., New York, published by Lincoln Center for the Performing Arts/List Print Program, New York, 76.5 x 93.7 cm. (30 1/8 x 36 7/8 in.)*

767 by 937mm (30¼ by 37 inches).

Price: \$25,000 [ref: 110738]



**SCHNABEL, JULIAN**

**Sexual Spring-Like Winter**

1995

*Complete set of six screenprints with poured resin, 1995, on Rising 2-Ply museum board, signed and numbered verso in pencil, one of three printer's proofs aside from the numbered edition of 80, published by Lococo-Mulder, St. Louis, Missouri, with their blindstamps, 101.3 x 75.9 cm (39 7/8 x 29 7/8 inches)*

1013 by 759mm (40 by 30 inches).

Price: \$38,000 [ref: 110745]



**HARING, KEITH**

**Growing #2**

1988

*Screenprint in colours, 1988, on Lenox Museum Board, signed and dated in pencil, numbered from the edition of 100, published by Martin Lawrence Limited Editions, New York, with their blindstamp, 75.9 x 101.9 cm. (29 7/8 x 40 1/8 in.)*

759 by 1019mm (30 by 40 inches).

Littmann p. 90

Price: \$100,000 [ref: 111068]



**HARING, KEITH**

**Growing #3**

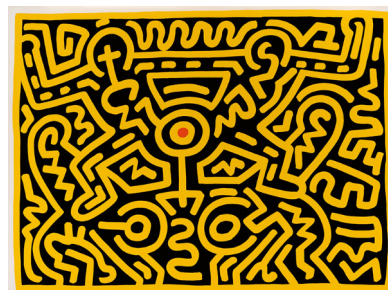
1988

*Screenprint in colours, 1988, on Lenox Museum Board, signed and dated in pencil, numbered from the edition of 100, published by Martin Lawrence Limited Editions, New York, with their blindstamp, 75.9 x 101.9 cm. (29 7/8 x 40 1/8 in.)*

759 by 1019mm (30 by 40 inches).

Littmann p.91

Price: \$100,000 [ref: 111069]



**FRANKENTHALER, HELEN**

**Soho Dreams**

1987

*Etching, aquatint and drypoint in colours, on Magnani paper, signed and dated in pencil, numbered from the edition of 71 (there were also 8 artist's proofs), published by 2RC Edizioni d'Arte, Rome, with their blindstamp, 64.8 x 78.1 cm. (25½ x 30¾ in.)*

648 by 781mm (25½ by 30¾ inches).

Harrison 124

Price: \$15,000 [ref: 111188]



**WARHOL, ANDY**

**Details of Renaissance Paintings: Sandro Botticelli, Birth of Venus, 1482**

1984

*Screenprint in colours, 1984, on Arches Aquarelle paper, signed and numbered from the edition of 70, printed by Rupert Jasen Smith, New York, published by Editions Schellmann & Kluser, Munich/New York, 82 x 111.5 cm. (32¼ x 44 in.)*

820 by 1115mm (32¼ by 44 inches).

Feldman & Schellmann II.316

Price: P.O.A [ref: 111381]

