

## IFPDA SHAPERO MODERN ARTWORKS

### List of works:

- Nina Chanel Abney, *Temporary Friends*, 2019, suite of five relief prints, signed and numbered from the edition of 35, published by PACE NY, 100 x 75 cm. (39 ¼ x 29 ½ in.)
- Cy Twombly, *Five Greek Poets and a Philosopher*, 1978, complete set of seven lithographs with embossment, on Richard de Bas mould-made paper, initialed and numbered in pencil from the edition of 40 verso, printed by Matthieu Studio, Zurich-Deildorf, published by Propylaen Verlag, 50 x 65 cm. (19¾ x 25½ in.)
- Andy Warhol, *Northwest Coast Mask, from Cowboys and Indians*, 1986, screenprint in colours, on Lenox Museum Board, signed in pencil, numbered from the edition of 250 (there were also 50 artist's proofs), printed by Rupert Jason Smith, New York, published by Gaultney, Klineman Art, Inc., New York, with their ink stamp and the artist's copyright ink stamp, verso, 91.4 x 91.4 cm. (36 x 36 in.)
- Andy Warhol, *Electric Chair*, 1971, screenprint in colours, on Velin Arches paper, signed and dated verso in ball point pen, numbered from the edition of 250, printed by Silkprint Kettner, Zurich, published by Bischofberger, Zurich, with the Andy Warhol stamp verso, 89.5 x 121.5 cm. (35¼ x 47¾ in.)
- Frank Stella, *Empress of India II, from V Series*, 1986, Lithograph, in colours, on Lowell paper, signed, numbered, and dated from the edition of 100, Published by Gemini G.E.L., Los Angeles, 41.3 x 89 cm. (16¼ x 35 in.)
- Frank Stella, *Libertinia*, 1995 relief, screenprint, etching, aquatint, lithograph and engraving in colours, on TGL handmade paper, signed, dated and numbered from the edition of 50 in pencil (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), 54.9 x 125. cm. (21½ x 49¼ in.)
- Frank Stella, *Swan Engraving IV, from Swan Engravings*, 1982, etching and relief, on white TGL handmade paper, signed and dated in pencil, lower right: F. Stella '82, numbered from the edition of 30, workshop number in pencil, verso, printed by published by Tyler Graphics, Ltd., Bedford Village, New York, with their blindstamp, 169.5 x 129.5 cm. (66¾ x 51 in.)
- Frank Stella, *Rakow*, unique acrylic, fabric and felt collage, in colours, 1972, on paperboard laid down on panel, signed, titled and dated "'RAKOW (SKETCH)" F Stella 72., 70.5 x 75.5 cm. (27 ¾ x 29 ¾ in.)
- Michelangelo Pistoletto, *Cartella A*, 1983, set of 4 color screenprints, on polished aluminum foil, signed and numbered from the edition of 500, published by Fratelli Alinari Stamperia d'Arte, Florence, 42 x 33 cm. (16 3/4 x 13 in.) Including La Testa (The Head); Ucello Nero (The Black Bird); La Maschera (The Mask); and La Spalla (The Shoulder)
- David Hockney, *Still Life*, 1969, etching with aquatint, on J. Green mould-made paper, signed, dated and numbered from the edition of 75, published by Petersburg Press, London, 54.4 x 68.5 cm. (21 2/5 x 27 in.)

- Jasper Johns, *Savarin 4*, 1978, lithograph, on Richard de Bas paper, signed and dated in pencil, numbered from the edition of 42, published by ULAE, West Islip, New York, with their blind stamp, 65.7 x 50.2 cm. (26 x 19.8 in.)
- Roy Lichtenstein, *Imperfect Diptych*, from *Imperfect Series*, 1988, woodcut and screenprint with collage in colours, on Archivart 4-ply Museum Board, signed and dated in pencil, numbered from the edition, printed & published by Gemini G.E.L., Los Angeles, with their blindstamps, inkstamp and workshop number RL87-1152 verso, 117.5 x 231.1 cm. (46 1/8 x 91 1/8 in.)
- Roy Lichtenstein, *Flowers*, 1973, screenprint on wove paper, stamped initialled by Roy Lichtenstein, numbered from the edition of 380, published by Galerie Beyeler, 40.5 x 25 cm. (16 x 10 in.)
- David Hockney, *A Picture of Ourselves*, from the 'Blue Guitar' portfolio, 1977, etching printed in colours, on Inveresk mould-made paper, signed and numbered by the artist pencil and stamped on the reverse with the title, from the edition of 200 plus 35 proofs, printed in London and New York at the Petersburg Studios and published by Petersburg Press, 45.4 x 52.3 cm. (17.9 x 20.6 in.)
- David Hockney, *Franco-American Mail*, from the 'Blue Guitar' portfolio, 1977, etching printed in colours, on Inveresk mould-made paper, signed and numbered by the artist pencil and stamped on the reverse with the title, from the edition of 200 plus 35 proofs, printed in London and New York at the Petersburg Studios and published by Petersburg Press, 45.4 x 52.3 cm. (17.9 x 20.6 in.)
- David Hockney, *In A Chiaroscuro*, from the 'Blue Guitar' portfolio, 1977, etching printed in colours, on Inveresk mould-made paper, signed and numbered by the artist pencil and stamped on the reverse with the title, from the edition of 200 plus 35 proofs, printed in London and New York at the Petersburg Studios and published by Petersburg Press, 45.4 x 52.3 cm. (17.9 x 20.6 in.)
- David Hockney, *Discord Merely Magnifies*, from the 'Blue Guitar' portfolio, 1977, etching printed in colours, on Inveresk mould-made paper, signed and numbered by the artist pencil and stamped on the reverse with the title, from the edition of 200 plus 35 proofs, printed in London and New York at the Petersburg Studios and published by Petersburg Press, 45.4 x 52.3 cm. (17.9 x 20.6 in.)
- Jasper Johns, *Four Panels*, from *Untitled 1972, 1973-74*, the complete set of four lithographs printed in colors with embossing, each signed in pencil, inscribed 'A/D', 'B/D', 'C/D' and 'D/D' respectively and numbered from the edition of 45 (total edition includes ten artist's proofs), the first dated, on Laurence Barker handmade paper, with the blindstamp of the printer and publisher, Gemini G.E.L., Los Angeles, 104 x 74 cm. (40.9 x 29.1 in.)