

**STELLA, FRANK**

**Fortin de las Flores (First Version)**

1967

This is one of the prints and multiples in the portfolio 'Ten, from Leo Castelli', which also includes work of Lee Bontecou, Jasper Johns, Roy Lichtenstein, Donald Lipski, Robert Morris, Larry Poons, Robert Rauschenberg, James Rosenquist and Andy Warhol.



For this screenprint, Stella first submitted a gouache based on the painting Fortin de las Flores from the 'Concentric Squares and Mitered Mazes' series of 1962-63. A second version of this image was created as a lithograph for the four-part series 'Jasper's Dilemma' (1973).

*Screenprint, 1967, on English Vellum Graph paper, signed and dated in pencil, numbered from the edition of 200, printed by Fine Creations, Inc., New York, published by Tanglewood Press, New York, 46 x 58.4 cm. (18 1/8 x 23 in.)*

813 by 1073mm (32 by 42¼ inches).

*Axsom 0*

Price: \$12,500 [ref: 102362]

**STELLA, FRANK**

**Referendum '70**

1970

This print was produced to help the organisation 'Referendum '70' raise money during the 1970 national elections for candidates who sought an end to the United States' involvement in the Vietnam War. The same image, with the addition of 'Referendum '70' printed in the lower margin, was used for a poster in support of this cause. The composition is related to the 'River of Pond' lithograph of the 'Newfoundland' Series.



*Screenprint, 1970, on Special Arjomari paper, signed, dated and numbered an AP, an artist's proof aside the edition of 200 (there were 15 artist's proofs in total), published by Gemini G. E. L., Los Angeles, 99.5 x 98 cm. (39¼ x 38½ in.)*

*995 by 980mm (39¼ by 38½ inches).*

*Axsom 49*

Price: \$30,000

[ref: 102904]

**STELLA, FRANK**

**Ifafa I, from V Series**

1968



From the V series of lithographs, 'Ifafa I' is one of the set based on the stripe paintings of the 'Notched V Paintings' (1964-65). Departing from the off-centred composition and standardised dimensions of the album series, the two, three and four part clusters of chevrons in the 'V series' are centred and accommodated on varying sizes of horizontal sheets.

Colour schemes in the prints, not congruent in every instance with those of the paintings, were derived in part from the 'Star of Persia' series. Although printed on white Lowell paper rather than English Vellum Graph paper, the 'V series' is in effect an extension of the 'Star of Persia' series and a continuation of Stella's use of metallic inks.

British and American clipper ships, fast moving transport vessels, dominated the high seas during the middle decades of the nineteenth century. The three-masted, square rigged clipper ship gained its name for 'clipping' along at record speeds, made possible with a sleek hull that sliced through the water, to which the chevron shape of the prints alludes.

All of the ships named in the 'V series' were built in Great Britain; the 'Empress of India' (1890) was a passenger and mail carrying ocean-liner - steam and sail driven - that was clipper-bowed in her design for increased speed.

*Lithograph with varnish, 1968, with LC Varnish on Lowell paper, signed, dated and numbered from the edition of 100, published by Gemini G.E.L., Los Angeles, 41.3 x 56.8 cm. (16¼ x 22¼ in.)*

*413 by 568mm (16¼ by 22¼ inches).*

*Axson 21*

Price: \$11,000

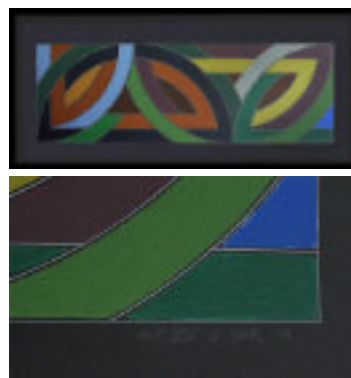
[ref: 103137]

**STELLA, FRANK**

**York Factory II**

1974

The brooding 'York factory II' is a variation of the lyrical 'York Factory I' (A. 63), not only in the tone but also in the colour and in the interwoven protractor shapes.



*Screenprint, 1974, on Arches Cover Black paper, signed, dated and numbered an AP aside from the edition of 100, published by Gemini G. E.L., Los Angeles, 46.9 x 112.8 cm. (18½ x 44½ in.)*

*469 by 1128mm (18½ by 44½ inches).*

*Axsom 94*

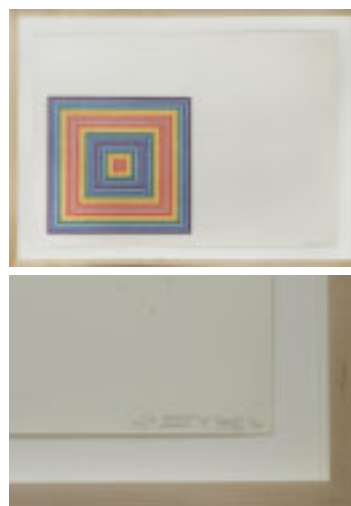
Price: \$30,000 [ref: 103386]

**STELLA, FRANK**

**Gran Cairo, from Multicolored Squares I**

1972

The multicoloured square series is based on six paintings from the 'Concentric Squares' and 'Mitered Mazes' series from 1962-63. The title 'Gran Cairo' refer to the Spanish conquest of the Yucatan in the sixteenth century: 'Gran Cairo' was a Maya city so named by conquistadors because of its pyramids.



*Lithograph, 1972, on J. Green mould-made paper signed in pencil, dated and inscribed an AP aside from the edition of 100, published by Petersburg Press Ltd., London, 40.6 x 55.9 cm. (16 x 22 in.)*

*406 by 559mm (16 by 22 inches).*

*Axsom 81*

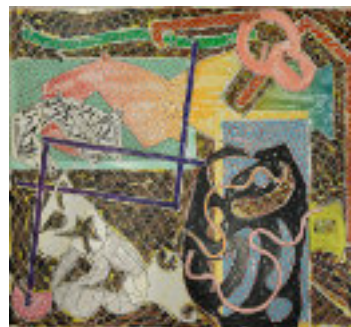
Price: \$11,000 [ref: 103778]

**STELLA, FRANK**

**Shards II**

1982

Stella created the 'Shards Series' using leftover scraps from previous projects, transforming them into unique and dynamic pieces in their own right. The fascinating grid systems that make up the backdrop of 'Shards' were adapted from the plates of 'Polar Coordinates' and the various French curves and undulating lines echo the forms seen in 'Circuits'. In 'Shards II', these forms interact with one another, almost granting physical sensations and movement to the piece. 'Shards II' beautifully employs negative space to accentuate the rich texture.



*Lithograph and screenprint in colours, 1982, on Arches paper, signed and dated in pencil, numbered from the edition of 100 (there were also 20 artist's proofs), published by Petersburg Press, New York, 101.1 x 115 cm. (39¾ x 45¼ in.)*

1011 by 1150mm (39¾ by 45¼ inches).

Axsom 145

Price: \$22,200

[ref: 106400]

**STELLA, FRANK**

**Riallaro, from Imaginary Places**

1995

Over a period of four years, Stella created a body of prints whose titles all came from 'The Dictionary of Imaginary Places' by Alberto Mangual and Gianni Guadalupi. Each work from this series is recognisable for its teaming compositions of twisting, colliding and knotted forms. The shapes seem to spill out of their rectangular sheet, seemingly trying to escape their frames. As he had done since the 'Swan Engravings', Stella employed his full palette of printmaking media, to realise these compositions - including lithography, relief printing, etching, aquatint, engraving and screenprinting.



*Screenprint, lithograph and linoleum with hand-colouring, marbling and collage, 1995, on T. H. Saunders and Somerset papers, signed in pencil, dated, numbered 'AP', one of ten artist's proof aside from the edition of 60, printed by Trestle Editions and Brand X, New York, published by Waddington Graphics, London, 172 x 137 cm. (67¾ x 54 in.)*

1720 by 1370mm (67¾ by 54 inches).

Axsom 232

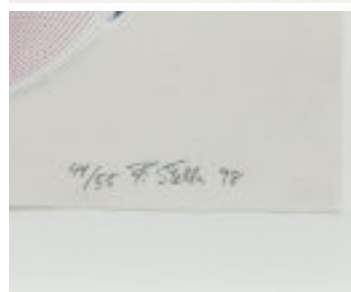
Price: \$30,000 [ref: 106518]

**STELLA, FRANK**

**Orofena, from Imaginary Places III**

1998

*Lithograph, screenprint, etching and aquatint printed in colours, with relief, 1998, signed in pencil, dated, numbered from the edition of 55 (there were also 14 artist's proofs), with the publisher's blindstamp, Tyler Graphics, Ltd., Mount Kisco, 54.6 x 55.2 cm. (21½ x 21¾ in.)*



546 by 552mm (21½ by 21¾ inches).

Axsom 252

Price: \$15,500 [ref: 107468]

**STELLA, FRANK**

**Iffish, from Imaginary Places III**

1998

*Lithograph, screenprint and etching printed in colours, with relief, 1998, on TGL handmade paper, signed and dated in pencil, numbered from the edition of 55 (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, 55.9 x 53.7 cm. (22 x 21¼ in.)*

*559 by 537mm (22 by 21¼ inches).*

*Axsom 254*

Price: \$15,500 [ref: 107469]





**STELLA, FRANK**

**Lunna Wola (V), from Paper Reliefs**

1975

The series 'Paper Reliefs' is based on the earlier 'Polish Village Series' (1971-73) with the use of relief elements to create the geometric structures which pay homage to the complex architecture of Soviet and Polish wooden synagogues from 16th, 17th and 18th century. The titles of the 'Paper Reliefs' are names of cities, settlements or districts where such synagogues were destroyed during the Holocaust. This series is not intended to be a memorial but rather a celebration of these beautiful, intricate structures and the skilful carpentry of the Jewish architects and craftsmen.



Stella and Master Printmaker, Ken Tyler of Tyler Graphics Ltd., collaborated with paper making experts John and Kathleen Koller to make these groundbreaking reliefs. After the paper pulp was applied to the specific mould, Stella would work with the moulded paper reliefs whilst still wet to hand-colour the paper with dye, colour pulp and dry pigments. Once dry, he then hand-painted the geometric shapes within each of the 183 reliefs using acrylic, watercolour and metallic paints.

Named after a town in the Grodno region of Belarus, 'Lunna Wola (V)', is a key part of the 'Paper Reliefs' series.

*The artist;*

*Private Collection, USA.*

*Unique cotton-pulp relief with hand-colouring and collage, 1975, on coloured HMP handmade paper, signed, dated and annotated 'T.P' in black ink on the reverse, one of 14 unique colorway trial proofs, aside from the edition of 26, published by Tyler Graphics Ltd, Bedford Village, New York, 63.6 x 52.7 x 4 cm. (25 x 20 3/4 x 1 5/8 in.)*

*636 by 527mm (25 by 20<sup>3</sup>/<sub>4</sub> inches).*

*Tyler Graphics 546; Axsom 106.5*

Price: \$30,000 [ref: 108988]