





IFPDA 2023

- 1  **Opal Ecker DeRuvo,**
Reflection - Buzzing, 2019
Silk Aquatint, 43 X 54 in.
Inscribed in pencil lower left: "AP"; titled in pencil lower center: "Reflection - Buzzing"; signed and dated lower right. A fine impression in fine condition.
- Exhibited: The Westmoreland Museum of American Art, "Alone Together: Encounters in American Realism", 2022.
- POR
- 2  **Erik Desmazières, French (b.1948)**
Wunderkammer II, 1998
Etching and aquatint, 10 1/2 X 21 in.
Fitch-Febvrel 154 ii/II. Number 40 in an edition of 75. Signed and dated in pencil lower right margin: "Erik Desmazières 1998"; titled in pencil lower center margin: "Wunderkammer II"; numbered in pencil lower left margin: "40/75". A fine impression in fine condition. Sheet measures 13 3/4 x 23 1/2 inches.
- POR
- 3  **William Evertson, American**
Ginni and the Supremes, 2023
Color woodblock, 44 X 32 in.
Edition of 9 with 3 artist proofs. Printed from four carved blocks.
- POR
- 4  **Sean Flood, American (b. 1982)**
803 Collective, 2022
Monotype, 24 X 16 in.
Inscribed lower left margin: "1/1"; titled lower center margin: "803 Collective"; signed and dated lower right margin: "Sean Flood 2022". Sheet measures 30 x 22 inches. A fine impression in fine condition.
- \$2,500.00

5



**Francisco José de Goya y Lucientes, Spanish
(1746–1828)**

\$7,500.00

No hay que dar voces (It's No Use Crying Out),
circa 1810

Etching and aquatint, 5 X 7 1/8 in.

Delteil 177; Harris 178. Plate 58 from *Los Desastres de la Guerra (The Disasters of War)*.

First edition with letters. With text lower center, below image: "No hay que dar voces." With number printed twice top left: "58". With number printed lower left: "34". Printed on heavy wove paper with partial watermark: J.G.O. and palmette. With collector's stamp verso of Tomás Harris (Lugt 4921). A fine impression in fine condition, aside from faint mat burn and light staining at the paper edges. Sheet measures 9 7/8 x 13 1/4 inches.

6



Joan Hall, American

POR

Mortality: N41 29 227 / W71 20 255, 2023

Collagraph, relief, lithograph, pulp painting
Handmade paper, Duralar, acrylic, 120 X 204 X 9
in.

Signed verso.

MORTALITY: N 41 29 227/ W 71 20 255 is a meditation on the artist's own mortality. The title of the work denotes the latitude and longitude where Hall's boat sank in 60 feet of water during a microburst while racing on Narragansett Bay. These coordinates are also visible within the work. Extreme weather phenomena like microbursts are happening more frequently as climate change becomes more severe. The printing plates are made with embossed metal bottle caps, referencing the loss of the past—a time when one could pick up sea glass and metal that would break down in the ocean. Bits of embossed plastic detritus in the plates refer to the present dilemma of plastic pollution. A recent study by URI estimates that the top 5 centimeters of the floor of Narragansett Bay now contains more than 1,000 tons of microplastics.

7



Edward Hopper, American (1882–1967)

\$32,000.00

Study of Buildings, circa 1940

Conte crayon on paper, 5 1/2 X 8 in.

With gallery and collector's labels verso, reflecting the provenance listed below. In fine condition with slight toning consistent with a work of this period. An expertly repaired tear in the lower left margin of the sheet is visible verso, and does not affect the image. With a sketch drawing verso.

Provenance:

The artist, until 1967; to his widow, Jo Hopper, until 1968; to The Rev. and Mrs. Arthayer R. Sanborn, Nyack, New York; to [Hirschl & Adler Galleries, New York, 2000]; to private collection, New York, 2000.

Exhibited:

"Edward Hopper / Jon Register: Works on Paper", Modernism Gallery, San Francisco, CA, March 7 – April 20, 1996.

Published:

Edward Hopper / John Register: Works on Paper. Modernism Gallery ex. cat. 1996. p. 5.

8



Emily Lombardo, American (b. 1977)

\$1,100.00

Heaven is a Place on Earth, 2022

Drypoint with chine-collé, 10 1/2 X 8 in.

EV 4/10. Numbered, titled, signed, and dated

verso: "EV 4/10 "Heaven is a Place on Earth"

Lombardo 2022". Chine-collé impression using





natural and pink Kozo on Bright White

Hahnemühle Copperplate paper. Printed with

Charbonnel Payne's Gray ink. A fine impression in

fine condition. Sheet measures 15 1/2 x 13

inches.

- 9  **George Platt Lynes, American (1907–1955)** \$4,500.00
[Chuck Howard], 1950
vintage gelatin silver print, 9 1/2 X 7 1/2 in.
Dated verso: "June 1950". In very good condition
aside from minor smudge in the lower right
image. Sheet measures 10 x 8 inches.
- 10  **John MacConnell,** \$2,400.00
*Part of the Head and the Left Arm of a Colossal
Statue, 2022*
Graphite on paper, 30 X 22 1/4 in.
Signed verso.
- 11  **Jose Clemente Orozco, Mexican (1883–1949)** \$4,500.00
Generals [Zapatistas], 1935
Lithograph, 13 1/8 X 16 5/8 in.
Orozco 24. Ittmann 150. Edition of approximately
187 printed by Jesus Arteaga, of which 56 are
unnumbered and unsigned. A fine impression in
fine condition. Sheet measures: 17 3/4 inches x
22 3/4 inches.
- Exhibited: "Prints of the Mexican Masters" at the
Mexican Fine Arts Center Museum Chicago,
September 11 – October 22, 1987.
Published: "Mexico and Modern Printmaking: A
Revolution in the Graphic Arts, 1920 to 1950,"
2006 figure 150, page 137.
- 12  **PajaMa (Paul Cadmus, Jared French, Margaret
French), 20th Century** \$6,500.00
Paul Cadmus and Nude,
vintage gelatin silver print, 2 1/2 X 3 1/4 in.
With stamp verso: "Collection of Jon Anderson".

13



Rembrandt Harmensz van Rijn, Dutch (1606–1669)

\$36,000.00

Jan Uytenbogaert, The Goldweigher, 1639

Etching and drypoint, 9 3/4 X 8 in.

Bartsch 281, Hind 167 iii/III, Nowell-Usticke 281, iii/III. A fine impression, with burr, as retouched by Baillie in 1792. On medium Japan paper, in fine condition aside from slight discoloration in the (3/8 inch) margins and verso. With an unidentified collectors stamp, verso.

Hind notes: "Early in 1639 Uytenbogaert offered his offices as intermediary in receiving money due to Rembrandt for pictures from Prince Frederick Henry. Dr. de Groot suggests that the etching may have been done in recognition of the service (Urkunden, 67)."

14



Margaret Rose Vendryes, Jamaican–American (1955–2022)

\$6,500.00

Ejaham FK, African Diva, 2022

Watercolor pencil, gouache, water-based crayon, and photograph on paper, hand-etched UV acrylic, 22 X 15 in.

Ejaham FK (featuring FKA twigs) is a work from the artist's African Diva Project, which explores the role of gender in African cultures and in contemporary society. Each work is modeled after an LP cover or promotional image featuring a Black female music legend wearing an African tribal mask. While these masks are traditionally danced by men – even when representing female deities or ancestors – Vendryes uses them to empower the divas, giving these dynamic female performers agency and protection by replacing their psychological masks with literal ones.

15



James Abbott McNeill Whistler, American (1834–1903)

\$16,000.00

The Fish Shop, Busy Chelsea, 1886

Etching and drypoint, 5 3/8 X 8 1/2 in.

Glasgow 267 i/II; Kennedy 264 i/II. Signed in graphite with the artist's butterfly signature on tab. With the artist's butterfly signature in the plate, top left. Printed on laid paper. Trimmed to or just within the platemark. A fine impression with tone, in fine condition.