

EDWARD T. POLLACK FINE ARTS

29 Feeney Way - Portland Maine 04103

www.edpollackfinearts.com - ed@edpollackfinearts.com

Tel: 617-610-7173

Member IFPDA, ABAA, ILAB

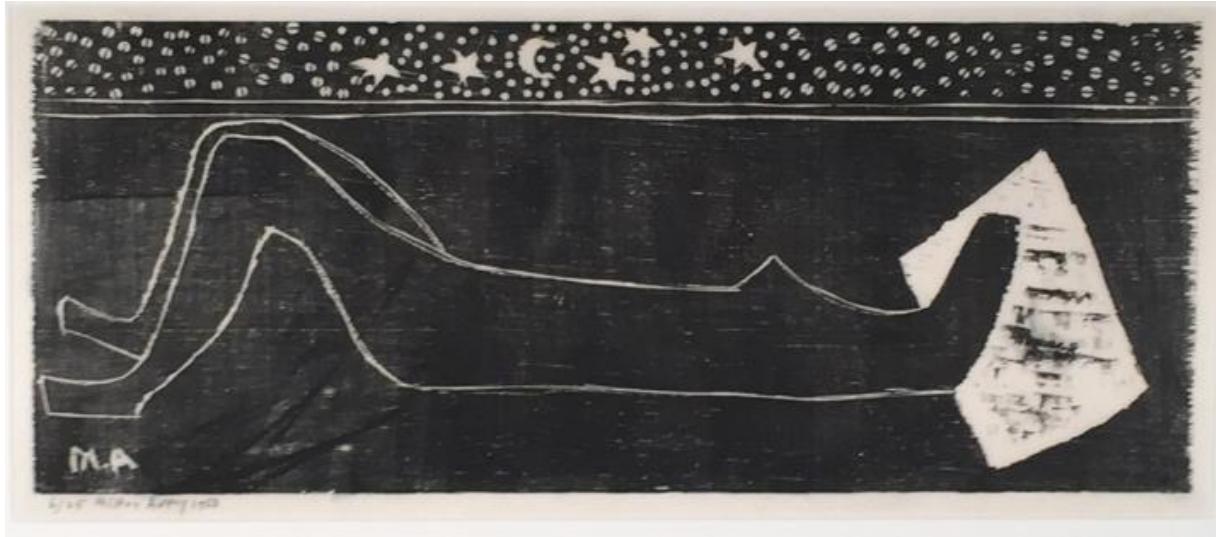
30 AMERICANS - 30 PRINTS



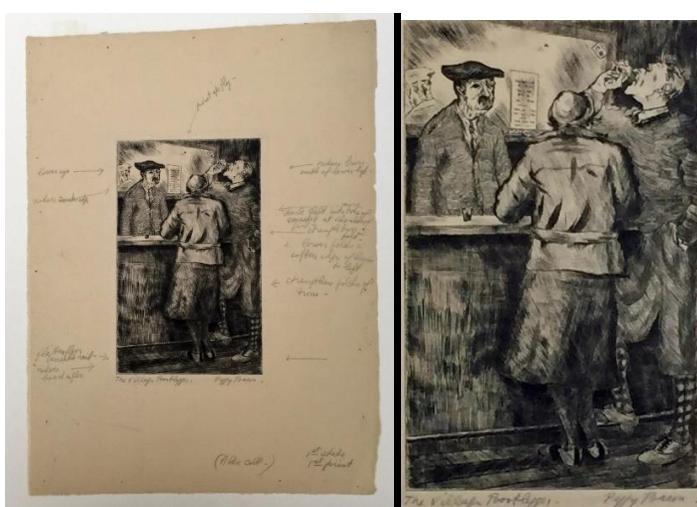
For my Booth at the Online Spring IFPDA Fine Art Print Fair I am presenting 30 Prints by 30 American Artists. The artists I have selected are mostly 20th Century and represented among them are women and artists of African-American, Asian-American, Latin-American, and European-American origin, some of whom were LGBTQ.

Some of the works are unique or rare proofs, such as a working proof by Peggy Bacon with hand-written annotations, an early state proof of an etching by Reginald Marsh for which the plate was cut down for the later states, Trial Proofs of the three prints of Paul Cadmus's *NUDO*, a preparatory drawing, a working proof, and an example of the final version of an etching by Isabel Bishop, an unrecorded etching by Louise Nevelson printed at Atelier 17, Will Barnet's first published print, signed with his original name, Will Goldberg, and Ben Shahn's very rare screenprint "Immigrant Family."

1. Avery, Milton (American, 1885-1965). NIGHT NUDE. Woodcut, 1953. Edition of 25 in black and white (there were a further 25 printed in black and blue). Signed, dated and numbered "6/25" in pencil, and also monogrammed within the image. 9 3/4 x 24 inches, 246 x 610 mm. A Fine impression in excellent condition. (12369) \$12,500.00



2. Bacon, Peggy (American, 1895-1987). THE VILLAGE BOOTLEGGER. Flint 111. Drypoint, 1932. First State (Annotated by Bacon "1st State, 1st Print"). Titled and signed in pencil. Edition of 35. 6 3/8 x 4 inches, 162 x 102 mm., (image), 12 x 10 inches (sheet). Annotated "(Alex Collection)," and with many penciled annotations in the margins as to changes to be made. In excellent condition, with the artist's tack holes. A rare insight into the artist's process. Unique. "Alex" refers to Bacon's husband, the painter Alexander Brooke. (12389) \$3,000.00



3. Barnet, Will (American 1911-2012). CENTRAL PARK SIESTA. Johnson 1, Cole 1, Szoke 2. Lithograph, 1932. Edition of 10. Titled "Park Scene," numbered 6/10, and Signed and dated "Will Goldberg '32" in pencil, and monogrammed "WG" in the stone. 10 3/8 x 11 1/2 inches, plus margins. In very good condition except for a small loss at the lower right corner of the sheet, far from the image. Johnson does not note an edition size, Cole, followed by Szoke notes the edition as 6. The variances from the catalogues are unsurprising; over time we have noted errors and variances in Cole's catalogues, and we have found other errors in the Szoke catalogue. Additionally, there are known variant titles on other Barnet prints. Barnet's original name was William Bertram Goldberg; he adopted the name Barnet in his 20s, but was still using Goldberg in 1932, the year he turned 21, as evidenced by the monogram in the image of this work.

(12058)

\$4,800.00



4. Bellows, George (American 1882-1925). IN THE SUBWAY. Mason 88, Bellows 181.
Lithograph, 1921. Edition of 16. Signed by Bellows, titled, and also signed by the printer, Bolton
Brown. 8 3/8 x 7 inches, 216 x 179 mm. (image), 10 1/8 x 8 3/4 inches (sheet). In excellent
condition. Rare. A rich impression, with deep blacks shading to light grays and white. A
quintessential New York City subject. (12829) \$7,500.00



Bottom Penn - bump -

Subway

O.T.

5. Bishop, Isabel. DOUBLE DATE DELAYED - STUDY - UNTITLED - MAN AND WOMAN ON BENCH. T.1447. Ink drawing on card, c. 1947. 3 1/4 x 3 inches. Initialed "I.B." in pencil. This is a preparatory drawing for the etching "Double Date Delayed," 1948, Teller 43. Provenance: Midtown Galleries, New York, with their label. In excellent condition. (7375),



Bishop, Isabel. DOUBLE DATE DELAYED OR ENTRY E. Teller 48. Etching, 1948. An unsigned working proof printed by the artist before the incomplete edition of 35, and before the edition of 50 printed in 1978. This proof has extensive additions in ink in the area of the plantings at the top left and right of the image. A very good impression, but with a break along the platemark, likely the result of excessive pressure in the press during printing (Bishop had her own press in her studio, but was not a skilled printer; part of the "hand of the artist" quality of the prints she made herself is fingerprints in the margins, and defects like this. (12600),



Bishop, Isabel. DOUBLE DATE DELAYED OR ENTRY E. Teller 48. Etching, 1948. Titled and signed in pencil. A proof printed by the artist aside from the incomplete edition of 35 (prints from this edition were numbered in series 1/35 - 22/35), and prior to the edition of 50 printed in 1978. 5 1/8 x 3 1/2 inches (plate), 9 5/8 x 6 inches (sheet - irregularly trimmed). A fine impression in excellent condition. (13134)



The Three: \$9250.00

6. Cadmus, Paul (American 1904-1999). NUDO #1, NUDO #2 AND NUDO #3. Davenport 57. Etchings, 1984. Trial Proofs aside from the editions of 30, as follows: Nudo #1: 1st State, Trial Proof #3; Nudo #2, Second State, Trial Proof, Nudo #3, Second State, Trial Proof. Each signed in pencil and inscribed with the State and Proof information. The images of the proofs of Nudos 2 & 3 are the same as for the published editions; the published image for Nudo #1 in the second state differs from first state image in that there is further cross-hatching in the background area. "Trial proofs" differ from "Artist's Proofs" in that they are actual working proofs made as the work is brought to completion. Here, the Trial Proofs of Nudos 2 & 3, show the work as completed, while that for Nudo #1 shows it before additional work was undertaken on the plate. The proof for Nudo #1 is printed on heavy wove paper watermarked "Somerset England;" the others are printed on heavy wove paper without a watermark. 9 x 8 inches, 230 x 205 mm. (Plates), 14 7/8 x 11 inches (sheets for Nudos 1 & 3, 16 3/4 x 12 1/4 Sheet for Nudo #2). Some minor soiling to the margins, and evidence of previous hinging, else strong impressions in excellent condition. (12847)

\$11,500.00



7. Dine, Jim (American, born 1935). SELF PORTRAIT IN A SKI HAT. Williams College 176-179. Etchings, 1974. The complete set of four states as published by Petersburg Press, NY, and printed by Alan Uglow and Winston Roeth: First State: Color portrait. Edition of 20 plus 7 Artist's Proofs. Printed in black from one copper plate in black on Apta 501 paper and hand painted by Dine in oil in red, yellow and blue. Signed in pencil, dated 1974, and numbered 13/20. 11 3/4 x 12 1/4 inches, 298 x 324 mm. (plate), 26 x 20 inches, 660 x 508 mm (sheet). Note: all copies we have seen show the same kind of blotching or running of the blue paint as in this print, so we are confident that this is the way the edition was released. Second State: Portrait surround by tulips. Edition of 25, plus 8 Artist's Proofs. Printed in black from one copper plate on Copperplate paper. Signed, dated and numbered 13/25 in pencil. 9 3/4 x 12 3/4 inches (plate), 30 x 22 inches, 762 x 559 mm. (sheets). Third State: Tulips. Edition of 30, plus 7 Artist's Proofs. Printed in black from one copper plate on Apta 501 paper. Signed, dated and numbered 13/30 in pencil. 8 5/8 x 11 3/8 inches, 219 x 289 mm. (plate), 26 x 20 inches, 660 x 508 mm. (sheet). Fourth State: Obliterated by tulips. Edition of 40, plus 9 Artist's Proofs. Printed from one copper plate on Murillo paper. Signed, dated and numbered 13/40. 8 1/8 x 11 3/8 inches, 206 x 289 mm., (plate), 26 x 20 inches, 660 x 508 mm. (sheet). All in excellent condition. (12968)

\$8,500.00

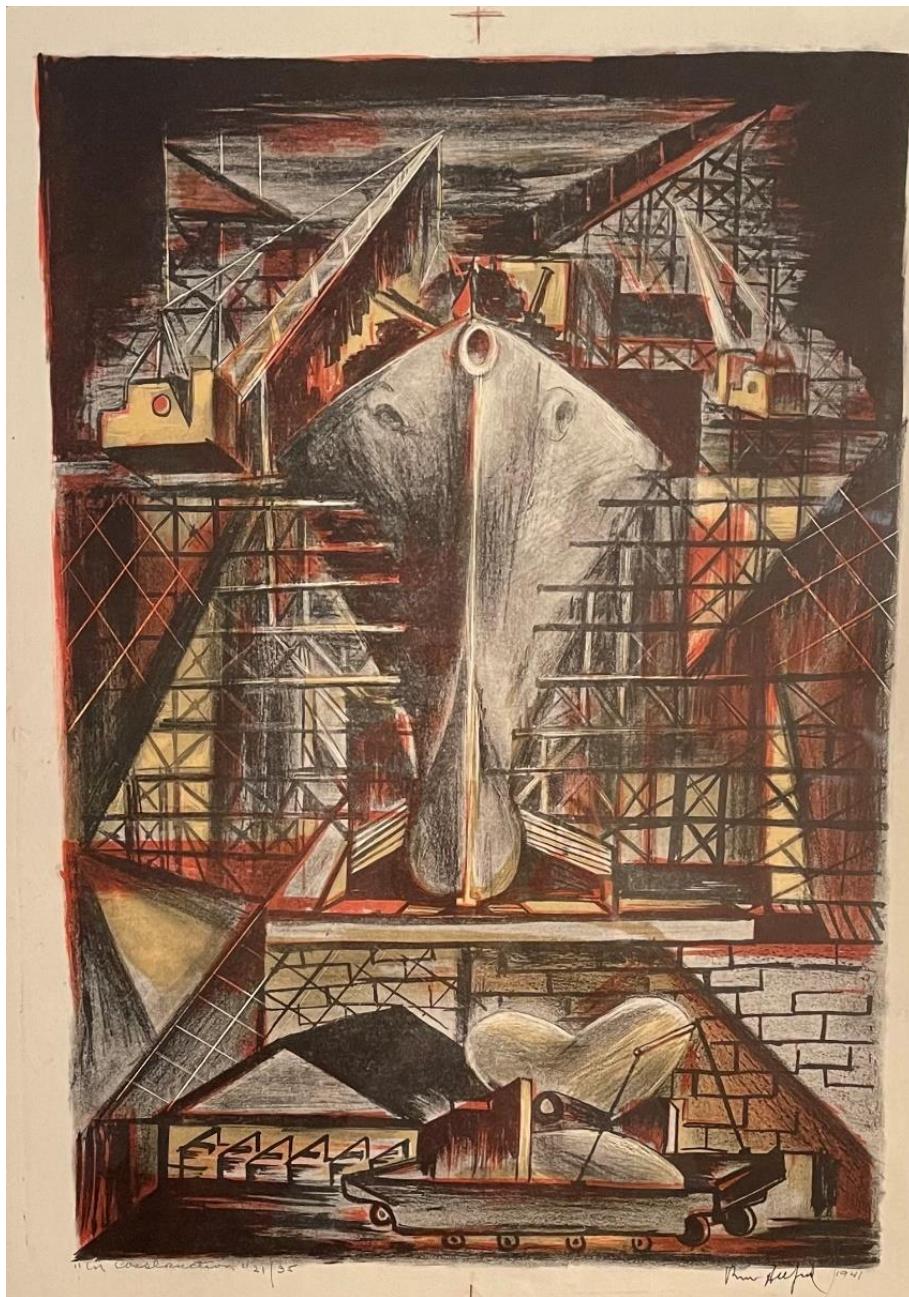


8. Frasconi, Antonio (American, born Uruguay, 1919-2013). SUNRISE - OLD FULTON FISH MARKET. Baltimore Catalogue 295. Woodcut in colors, 1953. Edition size not stated, but likely less than 20, as with most of Frasconi's prints of this period. Titled and signed in pencil. 16 1/2 x 23 3/4 inches (image), 20 1/2 x 27 3/4 inches (sheet). A small scraped area, lower right, above the signature, else in very good condition. (12683)

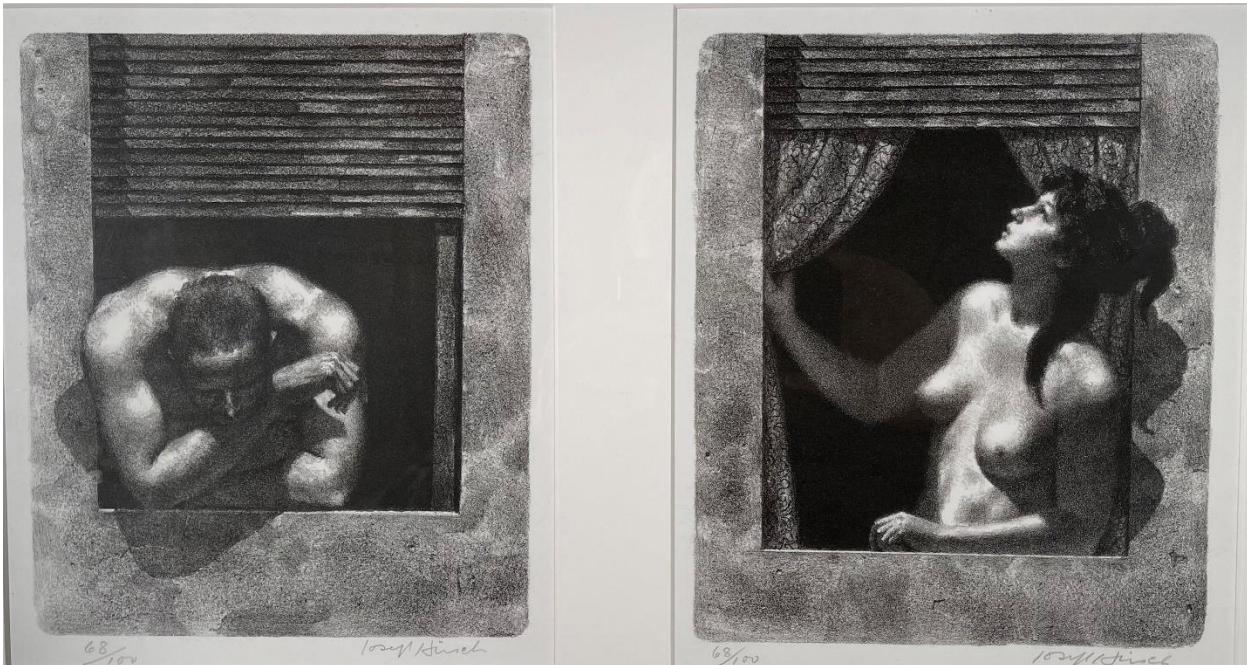
\$3,500.00



9. Helfond, Riva (American, 1910-2002). IN CONSTRUCTION. Color lithograph, 1941. Edition of 35, signed in ink, titled, dated and numbered 21/35 in pencil, with full margins. 16 7/8in x 11 3/4 inches, 427 x 297 mm. (image), 19 3/4 x 14 5/8 inches. In excellent condition. Framed. Helfond was born in Brooklyn and lived in New York and New Jersey for most of her life. She is known for her Social Realist painting and prints, which are in many public and private collections. She taught at the Harlem Arts Community Center where Robert Blackburn was one of her students. (13432) \$5,500.00

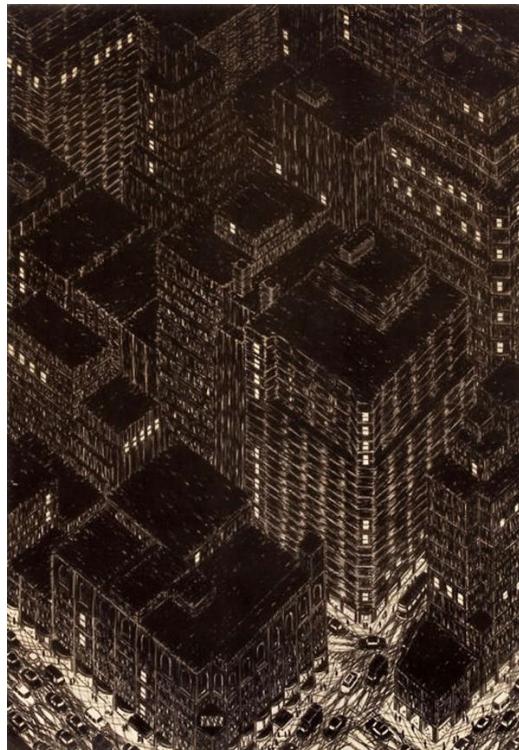


10. Hirsch, Joseph (American, 1910-1981). WINDOWS. Lithograph(s), 1977. Not in Cole. Two images on a single sheet. 14 x 21 inches (sheet); man at window 8 7/8 x 7 1/2 inches; woman at window 8 7/8 x 7 1/2. Each image numbered 68/100 and signed in pencil. These were designed to be shown together, or to be separated; there are impressions printed vertically so that the window with the man is above that with the woman, and they appear to be talking with each other, and there are impressions printed, as is this, horizontally, so that the man and woman are in adjoining windows, but each appears to be talking to someone else. Fine impressions in excellent condition. (7717) \$2,000.00



11. Jacquette, Yvonne (American, born 1934). NORTHWEST VIEW FROM EMPIRE STATE BUILDING. Faberman 12. Offset lithograph on Transpagra Vellum, 1982. Edition of 60 (there were also 12 artist's proofs and 2 printer's proofs). Numbered 54/60 and signed and dated in pencil. Published by Brooke Alexander Editions, and printed at Siena Studios, NY. 50 3/8 x 34 3/4 inches, 1280 x 883 mm. In excellent condition and in a fine custom frame. (11580)

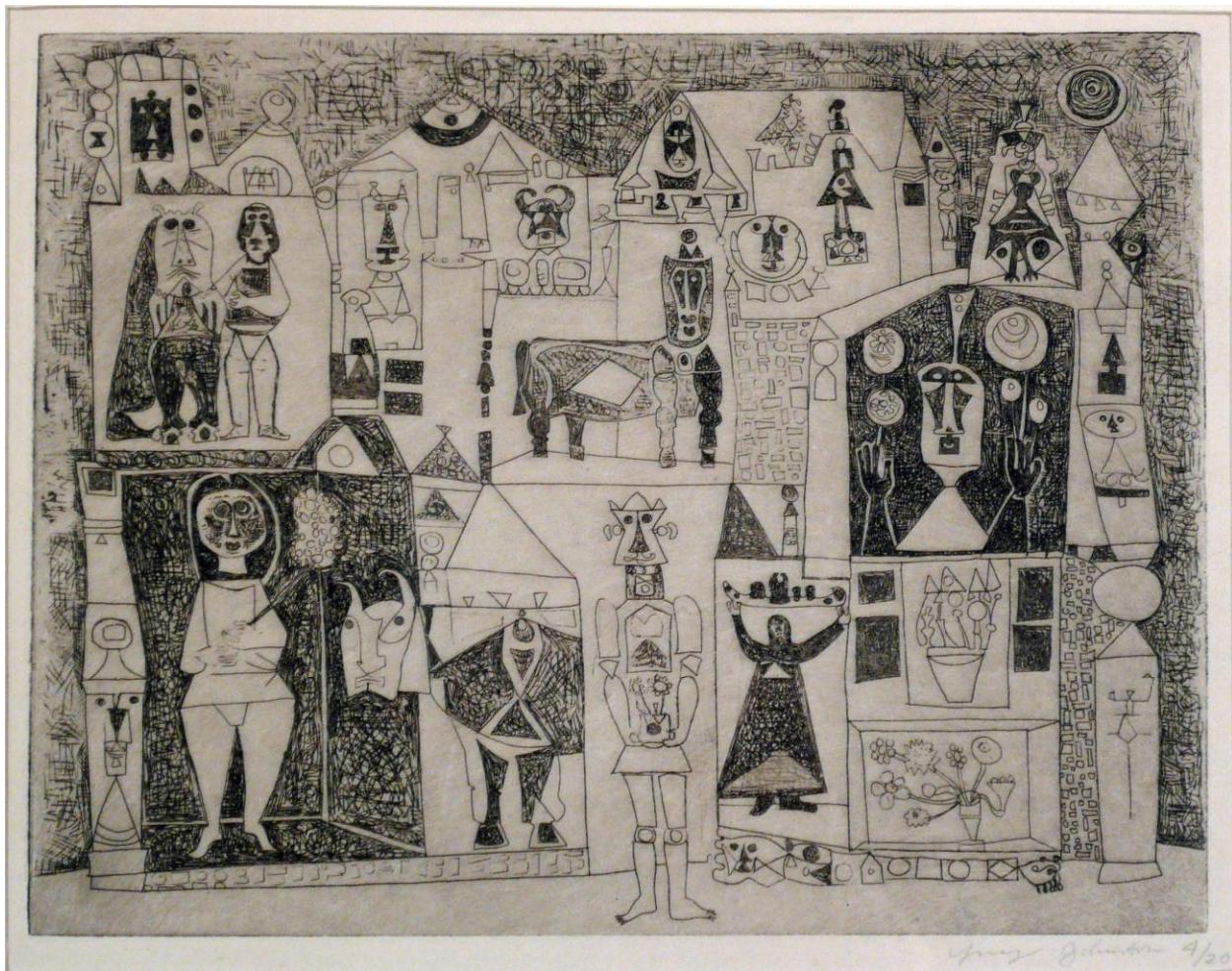
\$9,000.00



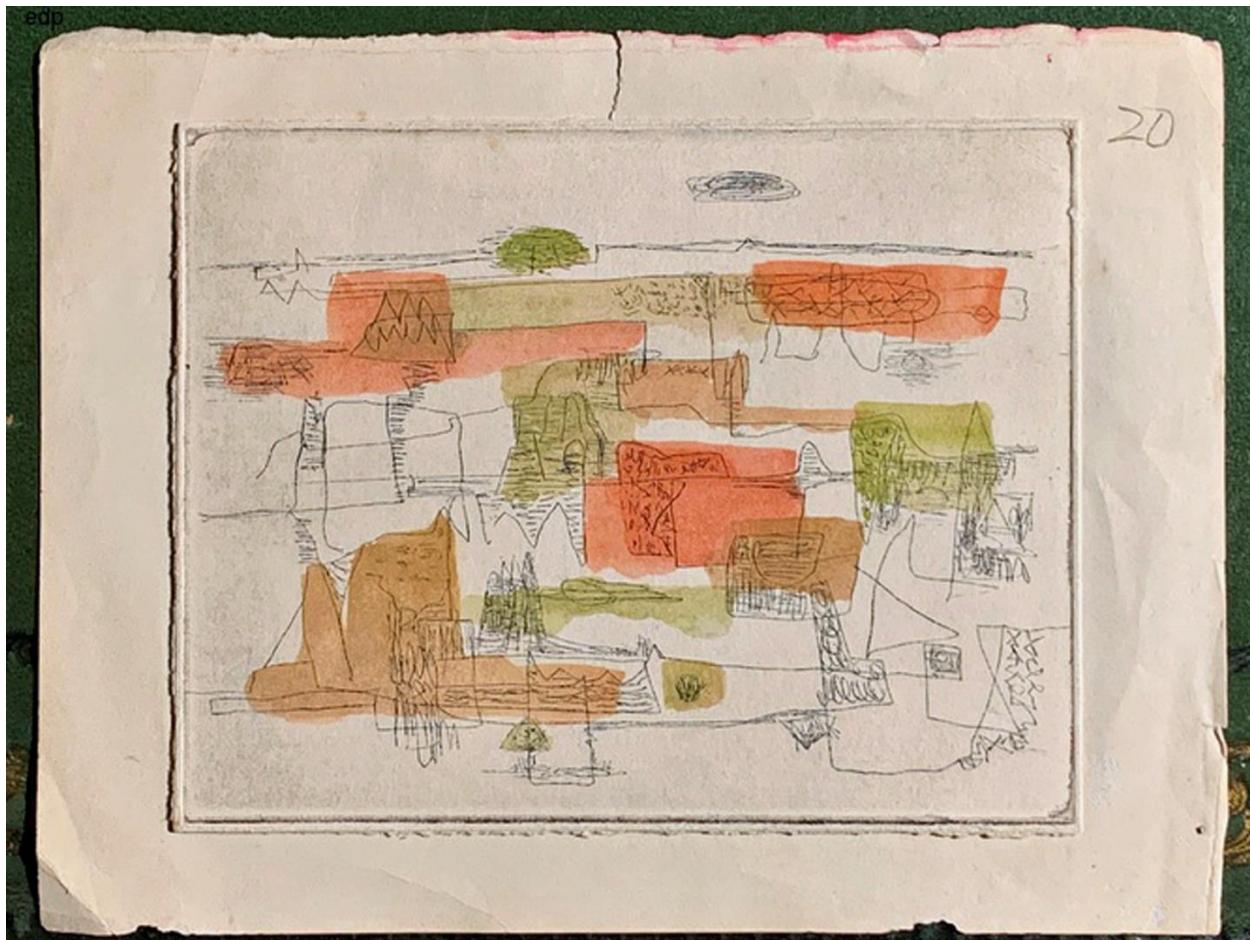
12. Johnson, Lester (American, 1910-2010). CITY SCENE. Lithograph, 1970. Edition of 20. Signed in pencil and numbered "3/20." 19 1/4 x 30 inches (image/sheet), framed to 27 1/8 x 37 1/8 inches. In excellent condition. (13267) \$2,500.00



13. Johnston, Ynez (American, 1919-2010). UNTITLED. Etching, not dated (but likely 1950s). Edition of 20, signed in pencil and numbered 4/20. 6 7/8 x 9 inches (plate), 8 x 10 5/8 inches (sheet). In excellent condition. (12862) \$1,800.00



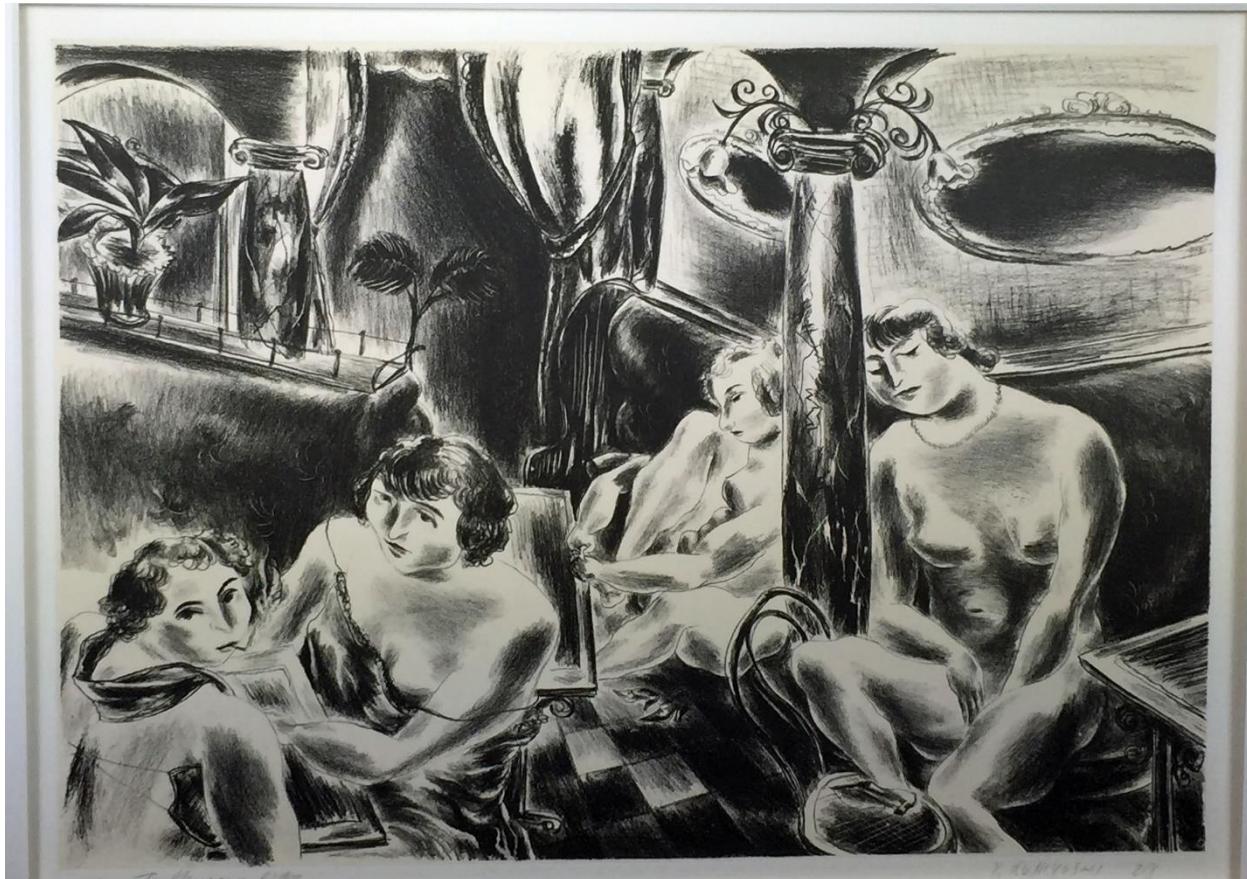
14. Knee, Gina (American, 1898-1982). UNTITLED ABSTRACTION. Etching with hand-coloring on heavy wove paper, not dated. Unsigned. Trimmed almost to the platemark. 4 1/2 x 3 1/2 inches. Delicate lines and washes of transparent watercolor mark this as the work of Gina Knee. Hinging residue top corners, verso, else in excellent condition. Provenance, estate of Alexander (Sandy) Brook, to whose father, the painter Alexander Brook, Gina Knee was married from 1945 until his death in 1980. Knee was a modernist who worked during her early years in Santa Fe; after her marriage to Brook, they lived in Georgia and subsequently, until her death, in Sag Harbor, Long Island. (13187) \$375.00



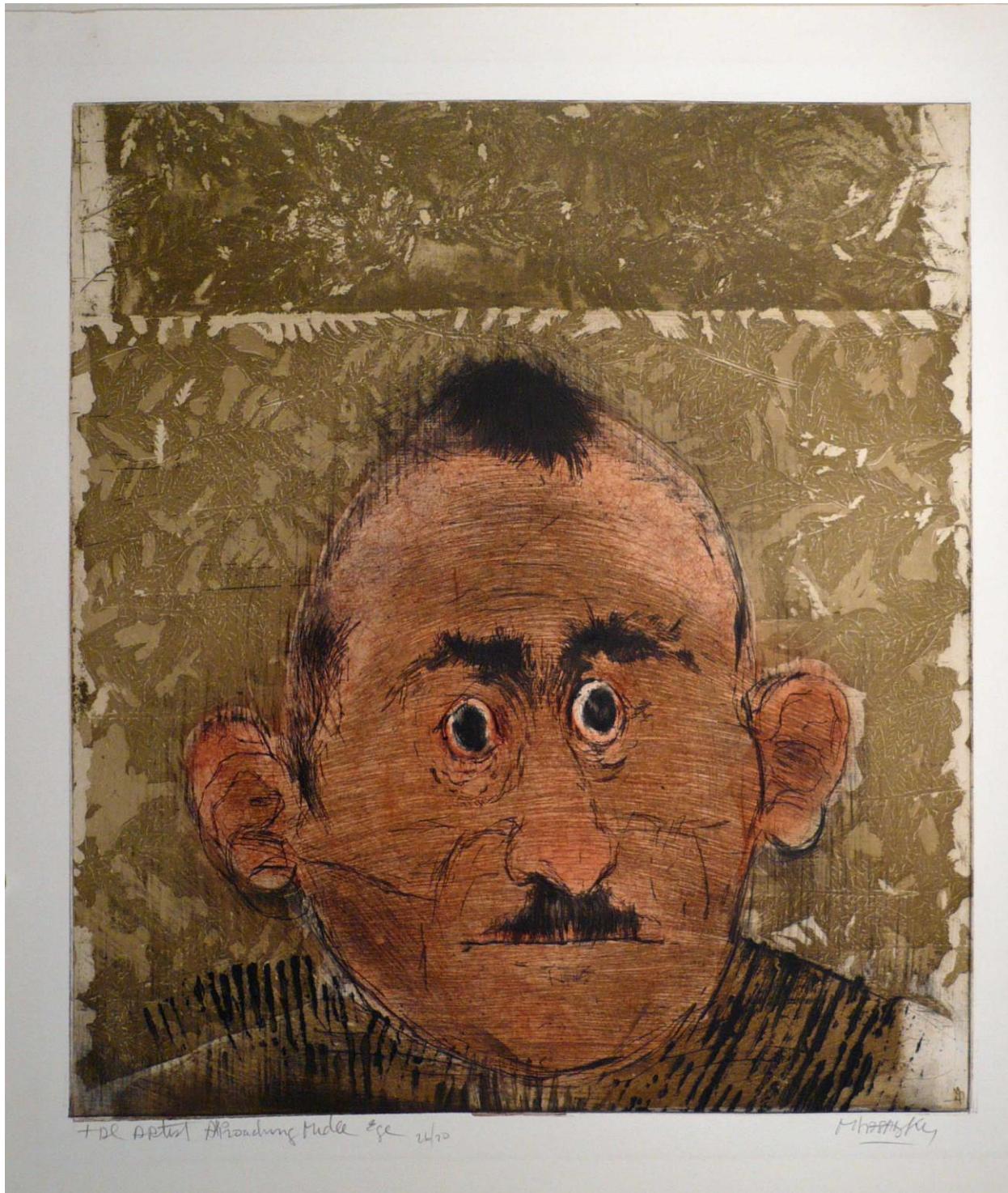
15. Kuniyoshi, Yasuo (American, born Japan, 1889-1953). FOUR NUDES. Davis L-28. Lithograph on stone, 1928. Edition of 41. Signed, dated, and numbered 23/41, and inscribed "To Myra - Yas" all in pencil. Printed by Desjobert, Paris, chine colle. 9 1/4 x 13 1/4 inches, 235 x 337 mm. (image), 12 3/4 x 18 3/4 inches, (sheet). Provenance: estate of the recipient; Brock & Co. In excellent condition.

"In 1941 Kuniyoshi left his wife for a woman named Myra, and set out on a tour of the Southwest (he would reunite with Sara in 1944)" Wolf, The Artistic Journey of Yasuo Kuniyoshi, Smithsonian, 2015, page 60. On page 70, there is a quotation from Kuniyoshi's

unpublished memoirs referencing Myra: "I'm glad that people never asked me anything about Myra because I think they know and never took seriously. Instead they ask me about Sara." This, and other prints in our inventory were evidently gifts to Myra from Kuniyoshi, whether during their relationship, or upon parting, we don't know. (12422) \$5,500.00



16. Lasansky, Mauricio (American, born Argentina, 1914-2012). THE ARTIST APPROACHING MIDDLE AGE (SELF-PORTRAIT). Etching, engraving and soft-ground on three plates, a copper plate for the image, and two zinc plates for the color, 1968. Edition of 70. Titled, numbered 26/70 and signed in pencil. 19 3/4 x 17 7/8 inches, 501 x 455 mm. (plate), 23 3/4 x 20 1/2 inches (sheet). In excellent condition. (13056) \$3,000.00



17. Marsh, Reginald (American, 1898-1954). TWO GIRLS IN SUBWAY. S.58. Etching, 1928. Printed on cream-colored wove paper, with a watermark, upper left. One of a few proofs of the third state (Sasowsky records two only), showing the man reading, to the right of the girls. The plate was subsequently cut in two by Marsh, and 8 impressions were taken of the left side (Sasowsky's fourth, final state), with the two girls (apparently none of the right side). Signed in pencil, lower right; signed and dated in the plate (this was part of the right side of the plate and does not appear in the fourth state. 7 x 10 5/8 inches, 178 x 270 mm., with a very narrow left margin, and wider margins on the other sides. There are some printing creases in the lower margin, but not within the image, else in excellent condition. This print is rare. (12524)

\$7,800.00



18. Motherwell, Robert (American, 1915-1991). ST. MICHEL III. Dedalus 237, Belknap 206, Tyler Graphics 398. Lithograph (from five plates, 2 printed in black, and one each in green, gold, and pink, and one screen printed in pink, 1979. One of 20 Artist's Proofs in addition to the edition of 99. Published by Tyler Graphics, Bedford Village, NY; printed by Ken Tyler and Kim Halliday. Signed and numbered in white crayon "RM/ap/XVII/XX," and with the Tyler blindstamp, lower right. 41 1/8 x 32 5/8 inches, 1043 x 827 mm. (image). In excellent condition. Framed. (12621)

\$9,000.00



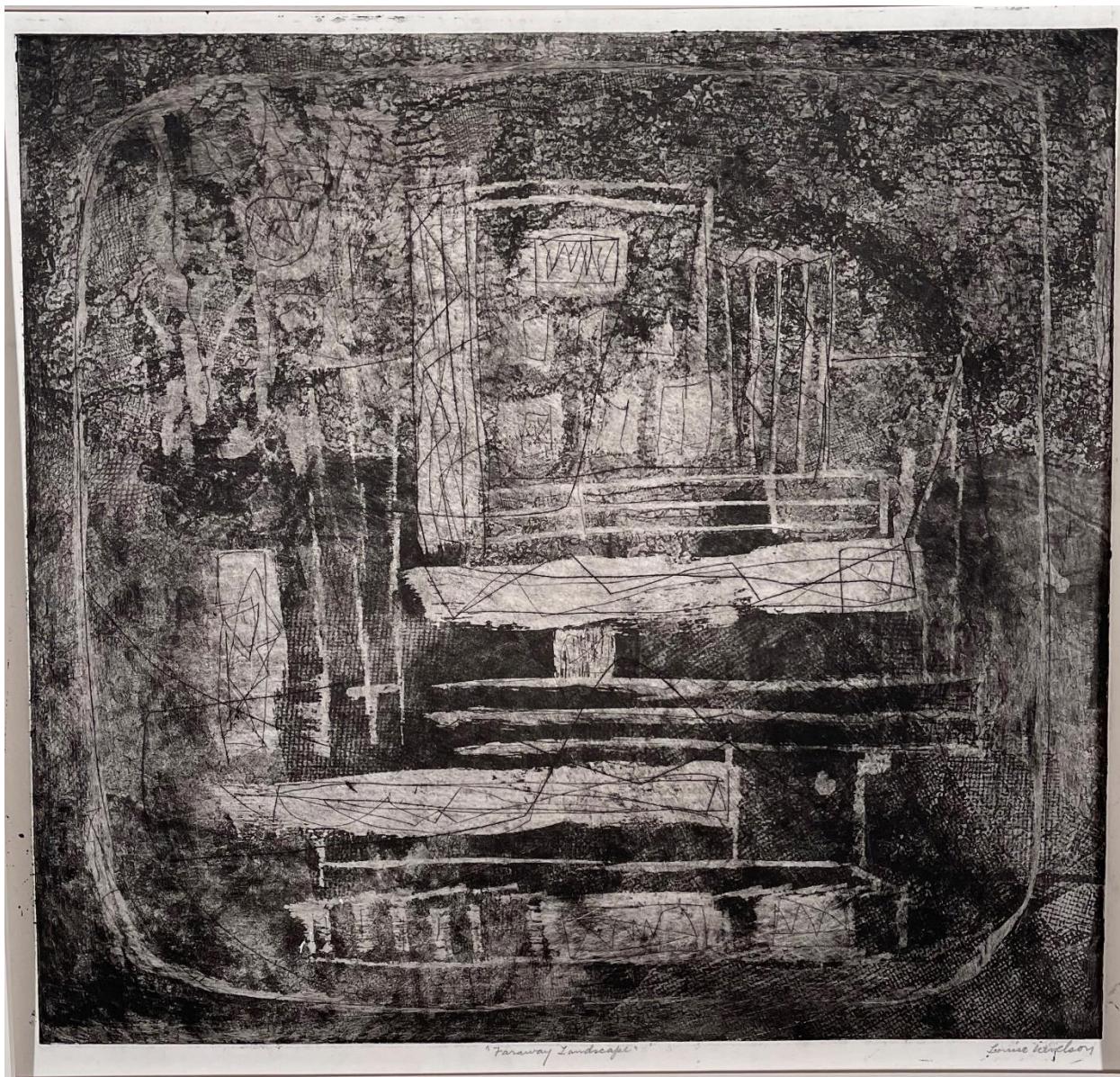
19. Moy, Seong (American, born China, 1921-2013). SPRING RAIN. Color woodcut, 1963. Edition of 210 published by IGAS. Signed, numbered 188/210, and titled in pencil. In very good condition. (12990), and

Moy, Seong (American, born China, 1921-2013). WINTER'S PATH. Color woodcut, 1965. Edition of 210 published by IGAS. Signed, numbered 188/210, and titled in pencil. In very good condition except for tape residue in the margins. (12031) The Two: \$3000.00



20. Nevelson, Louise (American, 1899-1988). FARAWAY LANDSCAPE. Not in Baro. Etching, circa 1952-54. Similar to those etched and printed by Nevelson at Atelier 17, and with a close affinity to Baro 13 and 14, but not recorded by Baro, or elsewhere. The Brooklyn Museum has an impression. Titled and signed in pencil. 15 1/8 x 16 3/8 inches, plus full margins. In very good condition. Rare.

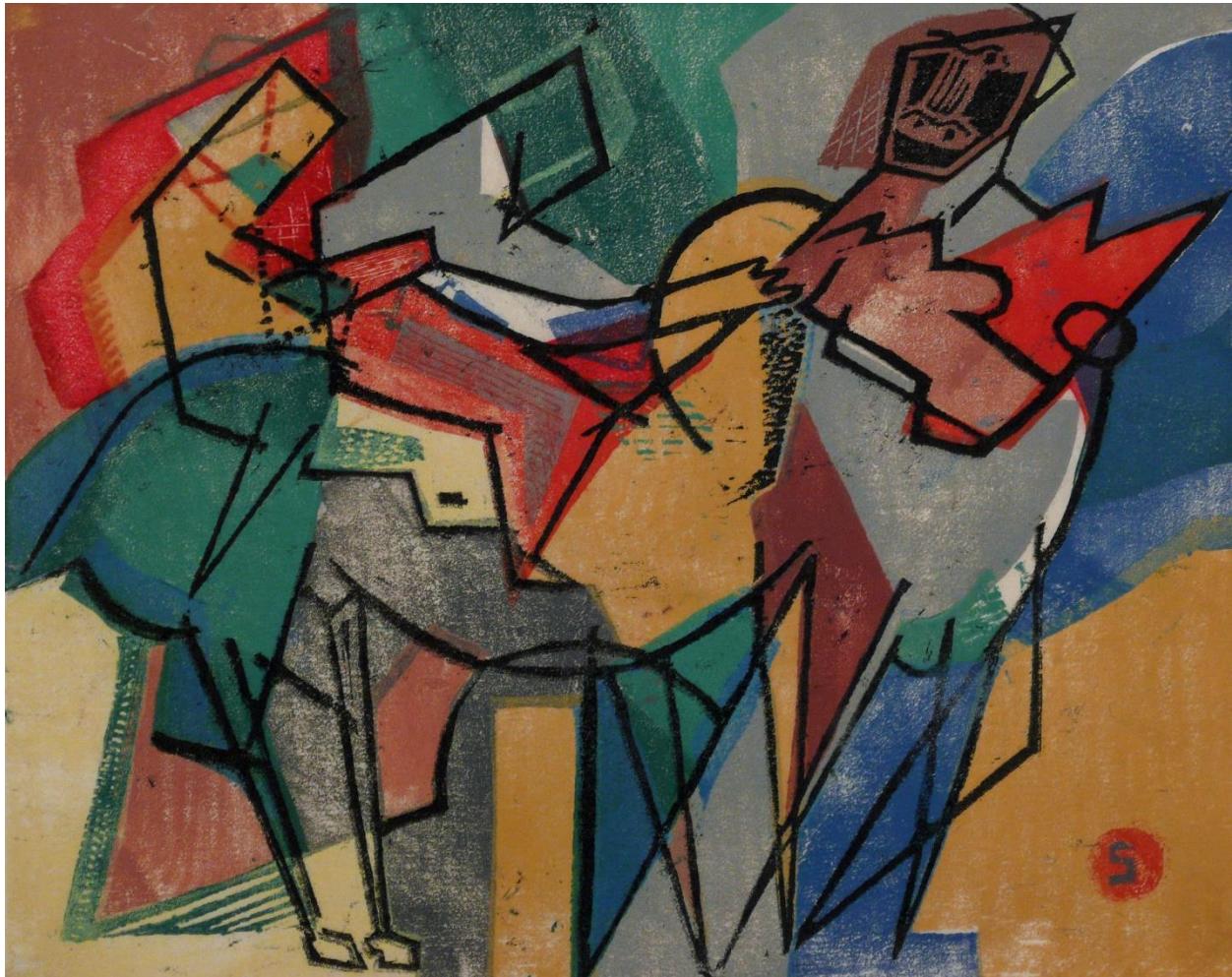
Provenance: Albert Argentieri, New Jersey, friend of the artist; thence by descent, private collection, New Jersey. During the 1950s and 1960s, Argentieri, a photographer and artist, lived near Louise Nevelson and her assistant, Ted Haseltine, who was a close friend of Argentieri. He photographed Nevelson and her work, and along with Haseltine, collected the wooden pieces from abandoned buildings and other locations which Nevelson used to create her sculptural assemblages. Rare. (13426) \$6,500.00



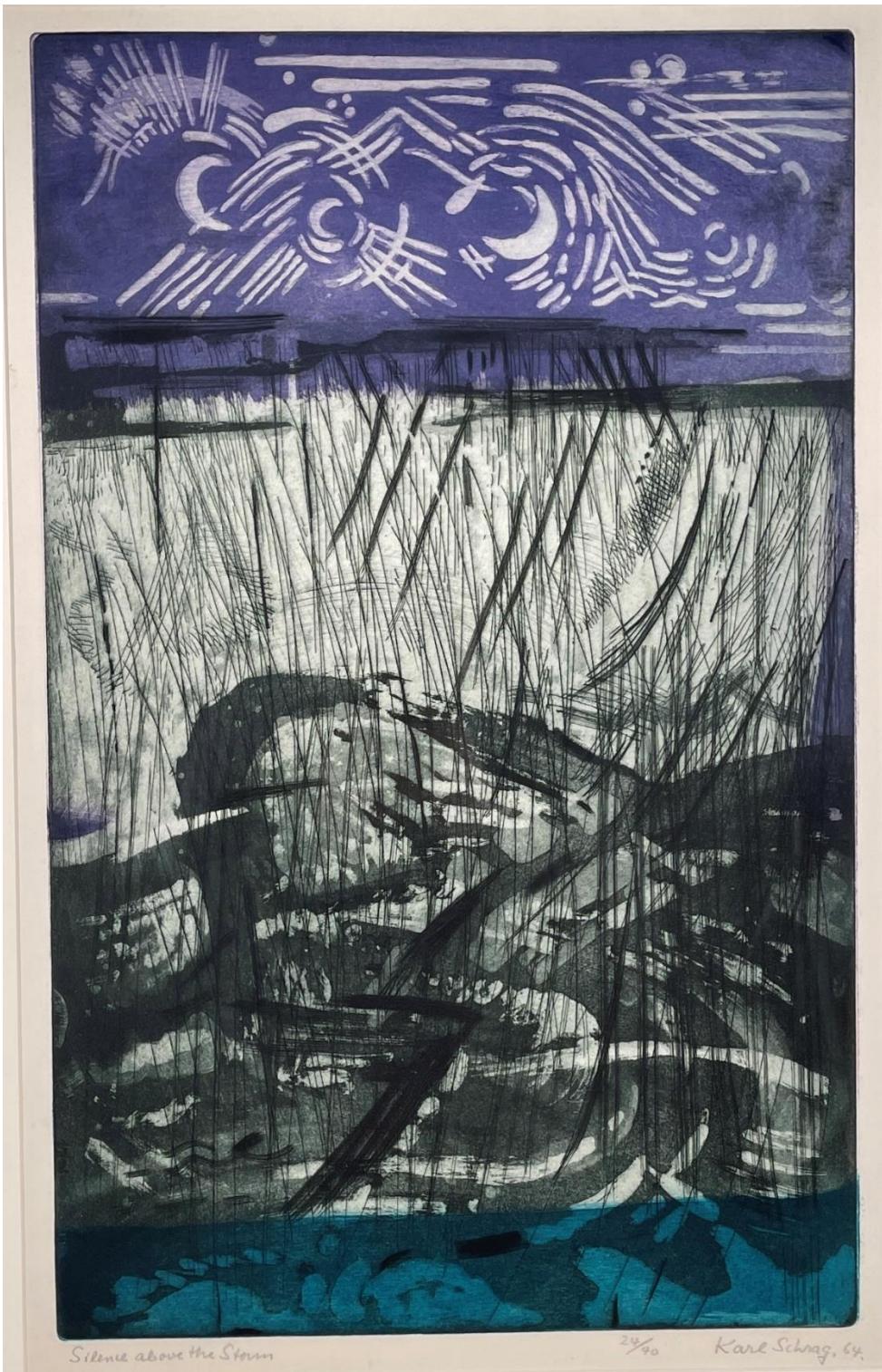
21. Ryan, Anne (American, 1889-1954). FRUIT ON A WHITE PLATE. Color woodcut, not dated. Edition of 30, signed, titled and numbered 7/30 in pencil. 16 3/8 x 17 1/2 inches, 415 x 445 mm. with full margins. In excellent condition. (12116) \$3,500.00



22. Schanker, Louis (American, 1903-1981). THREE MEN ON HORSES. Brooklyn Museum 20, Johnson 13. Color woodcut, 1938. Edition of 28 (there were also 12 trial proofs). Signed in pencil and numbered 22/28. 10 1/8 x 12 5/8 inches (image), 11 1/2 x 14 inches (sheet). In excellent condition, with the colors fresh and bright. (12863) \$2,800.00



23. Schrag, Karl (American, born Germany, 1912-1995). SILENCE ABOVE THE STORM. Johnson 131. Etching and aquatint in three colors, 1964. Printed from two plates. Edition of 40. Titled, numbered 24/40, and signed and dated in pencil. 24 x 15 inches, 610 x 382 mm. In excellent condition. (10710) \$2,200.00



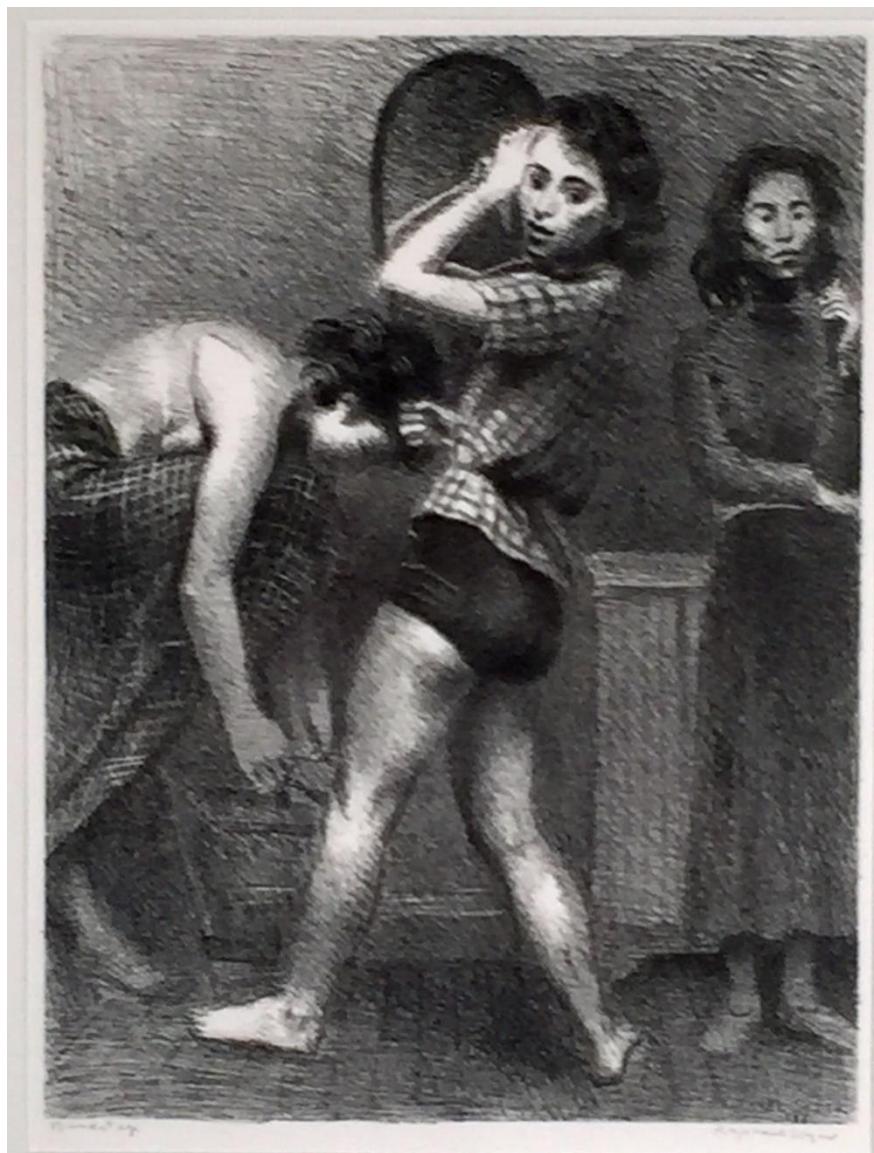
24. Shahn, Ben (American, born Lithuania, 1898-1969). IMMIGRANT FAMILY. Serigraph, 1941. Prescott 2. Edition size unknown; Prescott knew of only 3. This copy unsigned. 11 1/2 x 18 inches (image), 19 1/4 x 25 1/4 (sheet), framed to 23 x 28 1/4 inches. This was only the second print made by Shahn, and the first serigraph, a medium in which he continued to use for his prints throughout his career. Provenance: Kennedy Galleries, with its label, George Krevsky Very Rare. (13262) \$8,500.00



25. Sloan, John (American, 1871-1951). SIXTH AVENUE, GREENWICH VILLAGE. Morse 207. Etching, 1923. One of 20 early impressions printed by Sloan from a total printing of 75 of an intended edition of 100 (Platt printed 25, and Roth printed 30). Titled "6th Ave Greenwich Village, inscribed "100 Proofs" and signed in pencil. 5 x 7 inches, 127 x 178 mm. (plate); 9 1/2 x 12 1/8 inches (sheet). With Sloan's tack holes for drying near the edges. In excellent condition. (12308) \$4,800.00



26. Soyer, Raphael (American, born Russia, 1899-1987). BACKSTAGE. Cole 36. Lithograph, 1935. 15 1/4 x 11 1/2 inches. Edition of about 30. In excellent condition. Rare. Nicely framed.
(13449) \$6,500.00

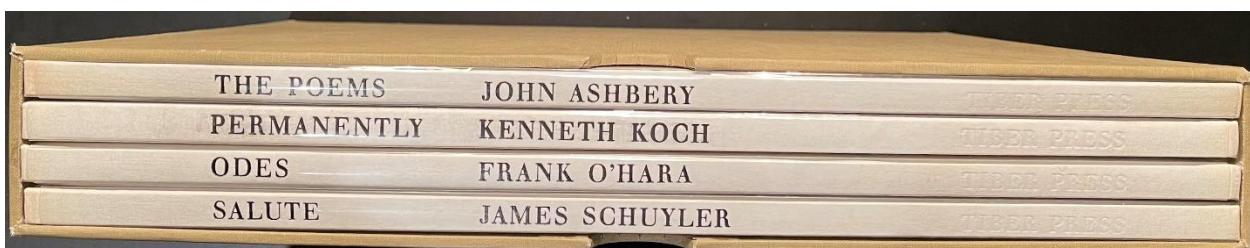
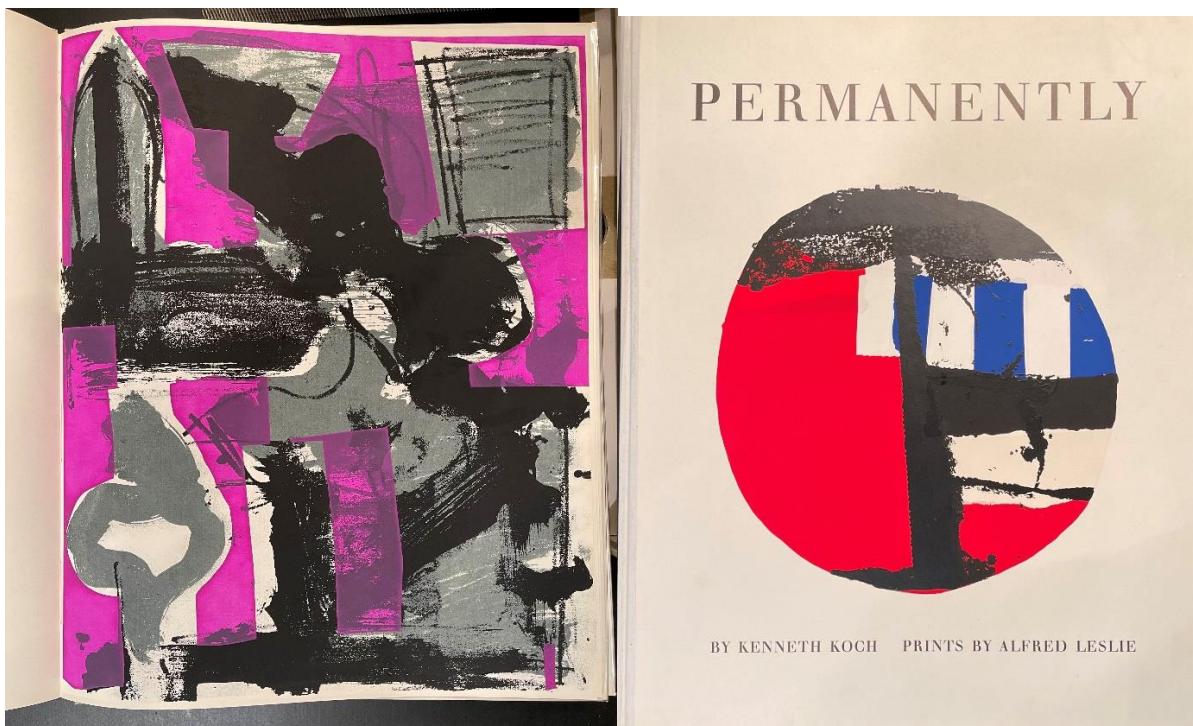


27. Tiber Press. THE NEW YORK SCHOOL. New York, 1960. Editions of 200. Four volumes, folios (17 1/2 x 14 inches), housed in a green linen slipcase, comprising:

"The Poems" with poems by John Ashberry and screenprints by Joan Mitchell, "Salute" with poems by James Schuyler and screenprints by Grace Hartigan, "Odes," with poems by Frank O'Hara and screenprints by Michael Goldberg, and "Permanently," with poems by Kenneth Koch and screenprints by Alfred Leslie. Each volume signed by the poet and the artist, and numbered "146," and each with one print on its cover, one on its title page and three hors texte.

Each volume consists of forty pages and contains five prints: one on the cover, one on the title page and three interspersed throughout the book. The prints were made directly on the screens by the artists, and the text was handset and printed by Brüder Hartmann in West Berlin on handmade Hahnemühle paper. The whole in excellent condition throughout. (13430)

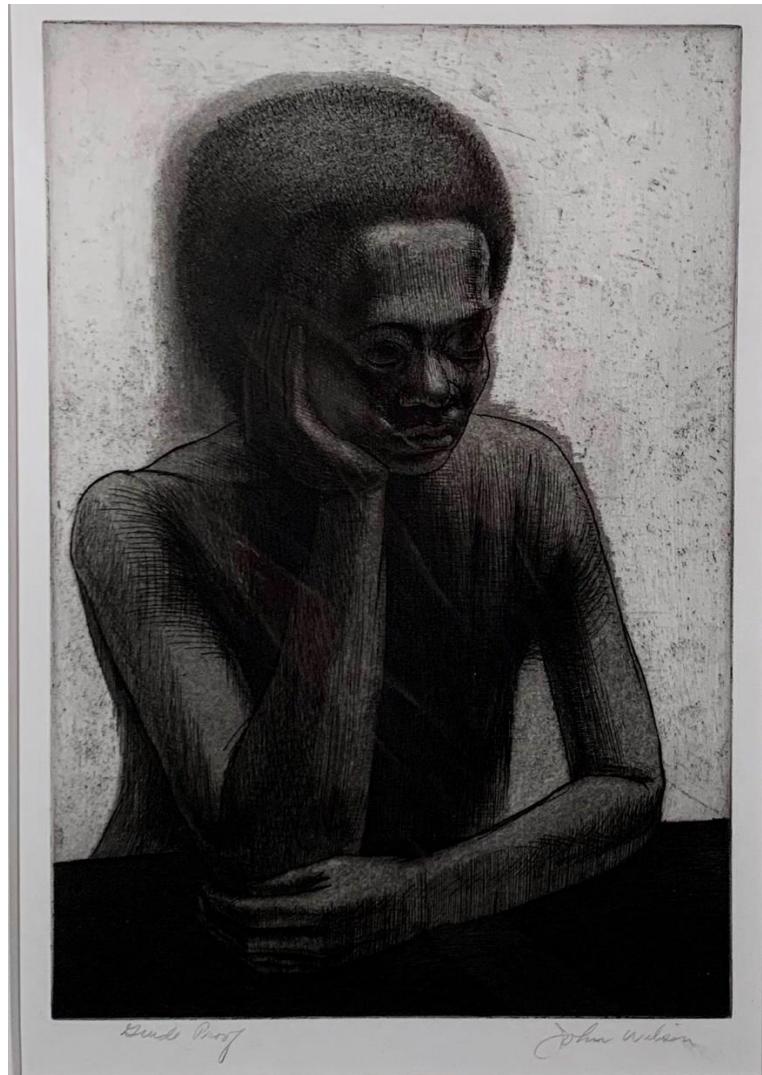
\$15,000.00



28. Williams, Walter (American, lived in Denmark, 1920-1988. GIRL PICKING FLOWERS. Linocut in colors, 1965. Edition of 15. Signed, titled, dated and numbered 6/15, all in pencil. 19 7/8 x 24 1/4 inches (image), plus margins; framed to 28 3/4 x 32 3/4 inches. In excellent condition, with strong, vibrant colors. (13265) \$4,500.00



29. Wilson, John W. (American, 1922-2015). SEATED WOMAN. Etching and aquatint, 1973. A Proof aside from the edition of 75. Inscribed "Guide Proof" and signed in pencil. 18 x 12 1/2 inches, 457 x 315 mm. (plate); 22 1/4 x 16 1/8 inches (sheet). Printed on BFK Rives paper. Pinholes and light evidence of handling in the margins, else in excellent condition. A "Guide Proof" is a proof pulled by the artist working in collaboration with a Master Printer; it is a progressive proof in the effort to reach a final "Bon a Tirer" (Good to Print) proof which will serve as the standard from which an edition will be printed. A guide proof may be marked up by the artist and printer to indicate changes, though except for the pinoles, that was not done in this case. (13197) \$3,750.00



30. Zorach, Marguerite (American, 1887-1968). THE FARMER AND CHILDREN (also titled A NEW ENGLAND FAMILY, or THE FATHER). Linoleum cut, circa 1917. Titled, Signed, and dated 1920 in pencil in the margin and signed within the block. 12 1/2 x 8 7/8 inches (block), 17 3/4 x 12 1/2 inches (sheet). In very good condition. (12972) \$7,500.00

