



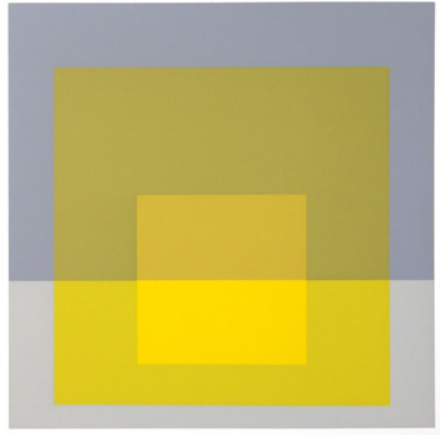
DAVIDSON GALLERIES

**COVER IMAGE: Tetsuo AOKI** (Japanese, 1940) 会話 (*Conversation*). Woodblock. Signed. 2010. Edition 3/10. 32¼ x 20 inches. [341026] \$1,225.

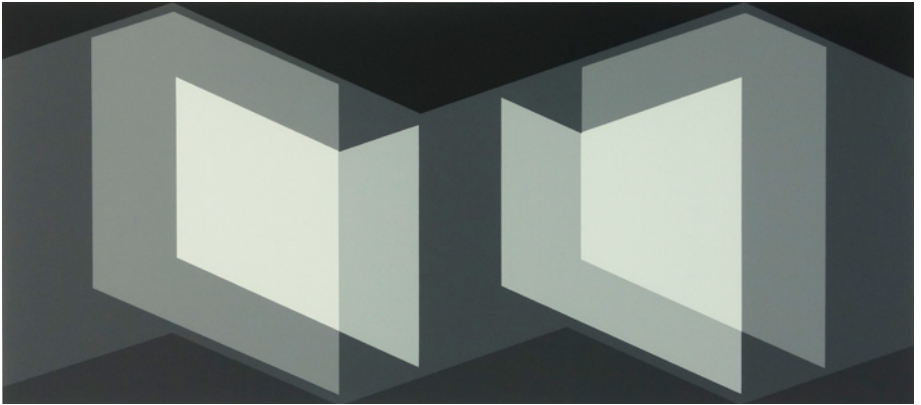
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**1. Josef ALBERS** (American, 1888–1976) *Portfolio II, Folder 4*. From: *Formulation: Articulation Portfolio*. Serigraph. Unsigned. 1972. Edition of 1,000. Printed by Ives-Sillman, Inc. New Haven. Published by Harry N. Abrams, Inc. N.Y. 11⅞ x 11¾ inches. [51338] \$1,200.



**2. Josef ALBERS** (American, 1888–1976) *Portfolio II, Folder 5*. From: *Formulation: Articulation Portfolio*. Serigraph. Unsigned. 1972. Edition of 1,000. Printed by Ives-Sillman, Inc. New Haven. Published by Harry N. Abrams, Inc. N.Y. 11¼ x 11⅝ inches. [51336] \$1,200.



**3. Josef ALBERS** (American, 1888–1976) *Portfolio II, Folder 7*. From: *Formulation: Articulation Portfolio*. Serigraph. 1972. 7¾ x 17¾ inches (image) 15 x 20 inches (sheet). [51507] \$1,000.



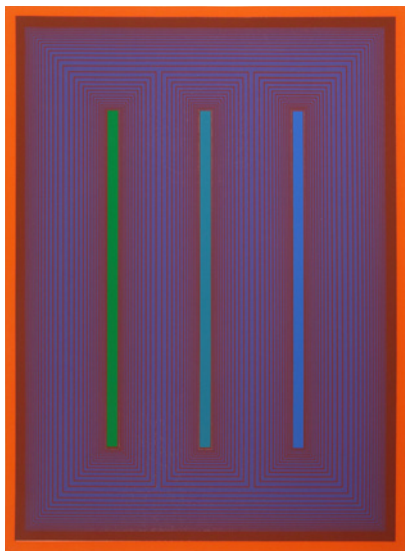
4. **Jiri ANDERLE** (Czech, 1936) *Three Generations*. Mixed intaglio. Signed. 2002. Edition 38/70. 6½ x 14¼ inches. [51204c] \$400 (framed).



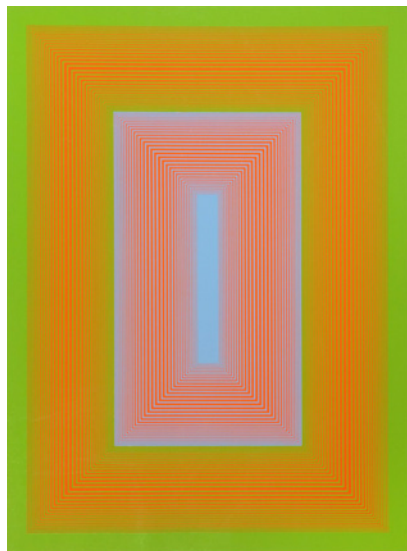
5. **Jiri ANDERLE** (Czech, 1936) *Horatius: Laetus in Praesens*. From: *Carpe diem, carpe noctem VI*. Drypoint, mezzotint, soft ground etching. Signed. 1984. Edition 31/70. 37<sup>11</sup>/<sub>16</sub> x 25¼ inches. [51199c] \$1,825.



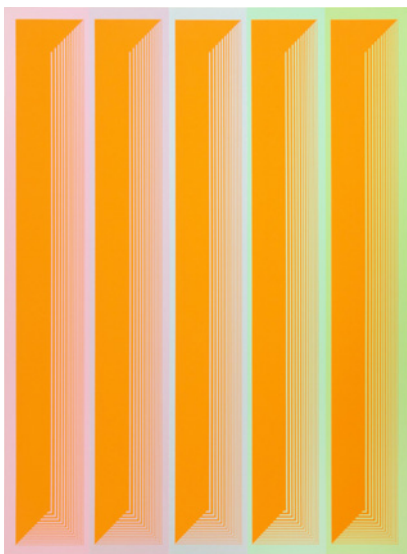
6. **Jiri ANDERLE** (Czech, 1936) *Portrait of Anne B.* Color drypoint and mezzotint (cut plate; printed à la poupée). Signed. 1980. Edition 61/70. Published by Jacques Baruch Gallery, Chicago. Reference: Cat. #41, vv180, WN 39/80, Gr. 9/80. 24<sup>13</sup>/<sub>16</sub> x 19<sup>5</sup>/<sub>8</sub> inches (image) 31<sup>11</sup>/<sub>16</sub> x 25<sup>3</sup>/<sub>16</sub> inches (sheet). [51616c] \$750.



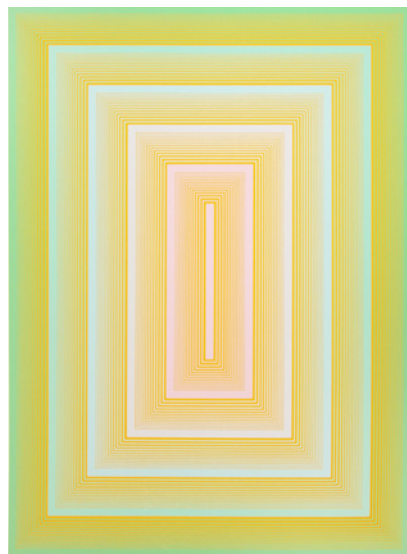
**7. Richard ANUSZKIEWICZ** (American, 1930) *VIII*.  
From: *Sequential Portfolio*. Serigraph. Unsigned.  
1972. Edition of 200. Published by Sanmore  
Editions, N.Y. 26 x 19 inches. [51509] \$650.



**8. Richard ANUSZKIEWICZ** (American, 1930) *V*.  
From: *Sequential Portfolio*. Serigraph. Unsigned.  
1972. Edition of 200. Published by Sanmore  
Editions, N.Y. 26 x 19 inches. [51511] \$650.



**9. Richard ANUSZKIEWICZ** (American, 1930) *IV*.  
From: *Sequential Portfolio*. Serigraph. Unsigned.  
1972. Edition of 200. Published by Sanmore  
Editions, N.Y. 26 x 19 inches. [51513] \$650.



**10. Richard ANUSZKIEWICZ** (American, 1930) *III*.  
From: *Sequential Portfolio*. Serigraph. Unsigned.  
1972. Edition of 200. Published by Sanmore  
Editions, N.Y. 26 x 18 inches. [51515] \$650.



**11. Charles ARNOLDI** *String Theory 3*. Etching. Signed. 2016. Edition 32/45. Printed by Peter Kosowicz. Published by Thumbprint Editions, London. 32 x 27 inches. [335171] \$2,400.



**12. Charles ARNOLDI** *Arcs 3*. Etching. Signed. 2016. Edition 33/50. Printed by Peter Kosowicz. Published by Thumbprint Editions, London. 32 x 27 inches. [334994] \$2,400.



**13. Mio ASAHI** (Japanese, 1957) *Small Boat to Come and Go in the Sea of Grass*. Etching and aquatint with hand-coloring. Signed. 2016. Edition 6/35. 15¾ x 23½ inches. [341353] \$425.



**14. John JAMES AUDUBON** (American, 1785–1851) *Carolina Parrot*. From: *Plate 26, No. 6* for *The Birds of America*. Engraving. Hand-colored by R. Haven. Unsigned. London, 1831. J. Whatman watermark (left margin).  $34\frac{1}{4} \times 24\frac{7}{8}$  (sheet). [51526c] \$68,000.

*The Carolina Parrot* from Audubon's huge four-volume set of hand-colored engravings *The Birds of America*, is one of only six species out of the 435 included that is now extinct. The artist's paintings were engraved by William Lizars and Robert Havell. The set is generally regarded as the best bird book ever made.



**15. Robert CONNELL** (American, 1947) *Park at Sunset*. Sumi ink and gouache on paper. Signed. 2018. 30 x 22 inches. [342774] \$1,150.



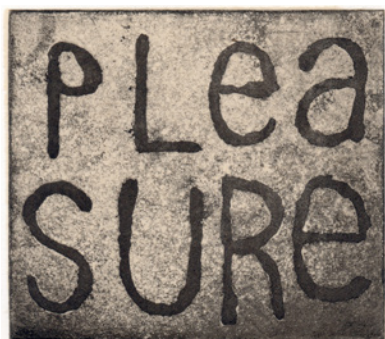
**16. Umetaro AZECHI** (Japanese, 1902-1999) *Talking with a Bird*. Color woodblock. Signed. 1968. Edition 83/85. 19¾ x 15 inches (image) 22 x 17½ inches (sheet). [51410c] \$1,200.



**17. Will BARNET** (American, 1911-2012) *Summer Idyll*. Serigraph. Signed. 1976. Edition 220/300. Printed by Fine Creations, NY on Lenox 100. Published by Circle Gallery, Ltd. 30 x 38 inches (image) 35¾ x 44 inches (sheet). [51288c] \$1,200.



**18. Marit BERG** (American) *Sleeping Fox*. Linocut. Signed. 2019. Edition 6/25. 15½ x 23 inches. [342635] \$400.



**19. Ben BERES** (American, 1976) *Pleasure*. Sugarlift, aquatint, softground and chine collé. Signed. 2017. Edition 2/10. 4 x 4½ inches (image). [335623] \$215.



**20. Frank BOYDEN** (American, 1942) *Birth of Fossils*. Three color lithograph. Signature and blindstamp. 1984/1985. Edition 39/40. Slightly faded. 22½ x 30 inches. [51188c] \$2,200.



**21. Hans BELLMER** (German, 1902-1975) *Untitled*. From: *Petite Traite de Morale Suite*. Mixed engraving and drypoint on Japon Nacré. Signed. 1968. Reference: Denoël #81. Published by Editions Georges Visat, Paris. 11 x 8¾ inches (image) 15 x 11⅞ inches (sheet). [51530] \$640.





22. **Kenneth CALLAHAN** (American, 1905-1986) *Rhythms*. Mixed media painting. Signed. 1973/1975. 22½ x 29 inches. [51597c] \$4,800 (framed).



23. **Jacques CALLOT** (French, 1592-1635) *La Foire à Impruneta-L'impruneta*. Etching and engraving with hand-coloring. 1620. Reference: Lieure 478 (2nd Plate). Trimmed to or just within the platemark. Soiled, toned, repairs at fold and along bottom edge. Unidentified watermark. 16½ x 26 inches. [50931] \$1,800.



24. **Salvador DALÍ** (Spanish, 1904–1989) *the Face of the Windmill*, 1965. Litho mezzotint. Signed. Sidney Z. Lucas stamp below bottom left of image. Signature within the plate applied by photo engraver. Reference: Michler/Lopsinger 1146a. 22 x 26 inches. [51399c] \$4,025.



25. **Albert DE BELLEROCHÉ** (Welsh/English, 1864–1944) *Juliette, Julie de Belleroche*. Lithograph. Signed. 1912. An impression of this image is included in the collection Bibliothèque Royale, Brussels. 23½ x 17½ inches. [48756c] \$1,200.



26. **Albert DE BELLEROCHÉ** (Welsh/English, 1864–1944) *Goodbye*. Lithograph. Initialed. 1917. An impression of this image is included in the collection Bibliothèque Royale, Brussels. 12 x 6 inches. [50360c] \$875.



**27. M. C. ESCHER** (Dutch, 1898–1972) *Regular Division of the Plane VI*. Woodcut on wove paper. Unsigned. Reference: Bool 421. 1957. Numbered 99/175. Lightly toned. 9½ x 7⅞ inches. [48288c] \$3,200.



**28. Tony FITZPATRICK** (American, 1958) *Somewhere in Chicago There is a Dog that Remembers the Stars and My Dad*. Etching and aquatint. Signed. 2019. Edition 28/45. 8 x 11 inches. [343202] \$1,500.



**29. Lockwood DENNIS** (American, 1937–2012) *Streetcar*. Color woodcut. Signed. 1995. Edition 6/48. Reference: LD Cat. 249. 15 x 12 inches. \$1,200.



**30. Lockwood DENNIS** (American, 1937–2012) *Sears Tower*. Color woodcut. Signed. 1998. Edition: WP 6. Reference: LD Cat. 286. 15 x 12 inches. \$1,100.



31. **Johnny FRIEDLAENDER** (German, 1912-1992) *The Hours*. Color etching and aquatint. Signed. E. A. (Edition of 95). Published by Horn Editions, N.Y. Blindstamp bottom left margin. 30 x 22½ inches (image) 36 x 24¾ inches (sheet). [51387c] \$650.



32. **Vladimir GAZOVIC** (Slovak, 1939) *Adam and Eve*. Lithograph. Signed. 1994. Edition 33/50. 6½ x 5 inches. [44208] \$165.



33. **Kevin FLETCHER** (American, 1956) *The Incessant Ramblings of Urban Progress*. Monotype. Signed. 2009. 10¾ x 14¼ inches. [41434] \$450.



**34. Francisco GOYA** (Spanish, 1746-1828) *The Little Prisoner*. After the Gazette des Beaux Arts printing. Etching. 1807 (plate). Reference: Harris 26, final state.  $3\frac{3}{4} \times 2\frac{7}{8}$  inches. [50498c] \$450.



**35. Francisco GOYA** (Spanish, 1746-1828) *Plate 28. Populacho (Rabble)*. From *Los Desastres De La Guerra*. Etching. 1930. Reference: Harris 148, 6th edition.  $6\frac{3}{4} \times 8\frac{1}{2}$  inches (image). [51251] \$715.



**36. Francisco GOYA** (Spanish, 1746-1828) *Plate 11. Two Heads Are Better Than One. Disparate Pobre (Poor folly)*. From *Los Proverbios*. Etching, burnished aquatint, drypoint and burin. c. 1815-1823 (plate) 1904 (impression). Reference: Harris 258. 5th edition. Published by Real Academia.  $9\frac{9}{8} \times 13\frac{3}{4}$  inches. [48125] \$1,600.



**37. Kawase HASUI** (Japanese, 1883–1957) *Moon at Umagome*. From: *Twenty Views of Tokyo*. Color woodblock. Signed. 1930. Reference: Hotei #165. 14<sup>3</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> inches. [51391c] \$1,515.

This iconic design was chosen for the cover of the artist's catalog raisonné of his prints. He was a leading figure in the shin-hanga movement (c.1910-1960) which integrated Western design elements without giving up the old values of traditional Japanese woodblock prints.



**38. Friedensreich HUNDERTWASSER** (Austrian, 1928–2000) *Olympic Games Munich 1972*. Serigraph with metal imprints on Schoellers Parole paper. Signed. 1971. Edition 57/200. Reference: Works 700, Koschatzky #54. Printed by Dietz Offizin, Lengmoos, Bavaria with Günter Dietz. 40 $\frac{3}{4}$  x 25 $\frac{5}{8}$  inches (image) 44 x 28 $\frac{1}{3}$  inches (sheet). [51287c] \$8,225.

This separately signed Olympic poster designed by Hundertwasser was from the comparatively small edition of 200. His total editions usually run into the thousands but reflect his wish to constantly change the foil and silkscreen colors to see the impact those changes have on the image. Within the large editions there usually only one or two hundred that share the same color/foil combination. Please inquire regarding impressions from the regular edition.



**39. Paul JACOULET** (French, 1902–1960) *Les Pasteques, Jō-noku-ri, Corée (The Water Melons, Jō-Hoku-ri, Korea)*. Color woodblock. Signed. Boat seal. Published 1939. Carved by Maeda. Reference: Miles 60. 15½ x 11⅞ inches. [51396c] \$670.

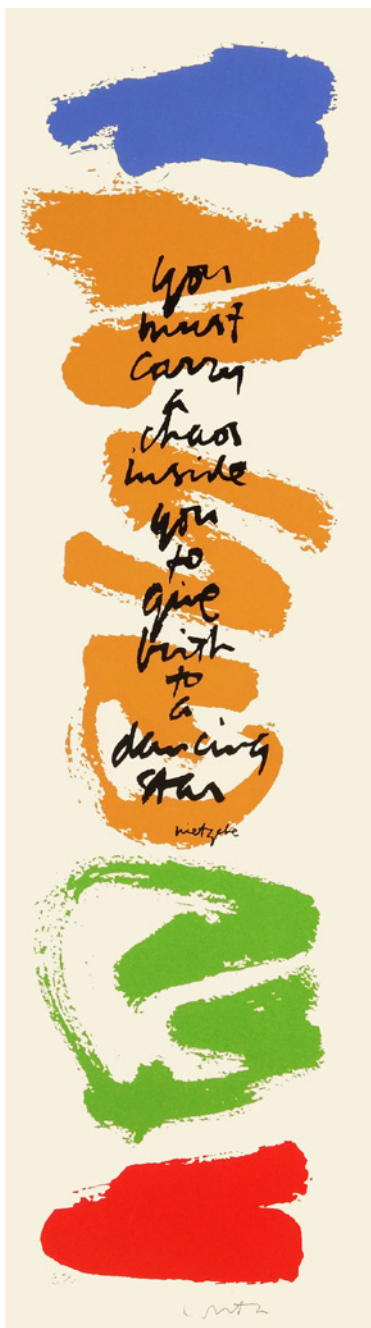


**40. Paul JACOULET** (French, 1902–1960) *Les Perles, Mandechoukuo (The Pearls, Manchuria)*. Color woodblock. Signed. Peach seal. 1950. Reference: Miles #113. Watermark. Tape residue front and verso along margins. 15½ x 11¾ inches (image) 18½ x 14 inches (sheet). [51434c] \$2,025.



**41. Paul JACOULET** (French, 1902–1960) *L'Etoile de Cobi, Mongole (The Star of the Gobi, Mongolia)*. Color woodblock. Signed. Owl seal. Reference: Miles #114. Carver: Maeda. Tape residue verso. 15½ x 11⅞ inches (image) 18⅝ x 14 inches (sheet). [51435c] \$2,025.





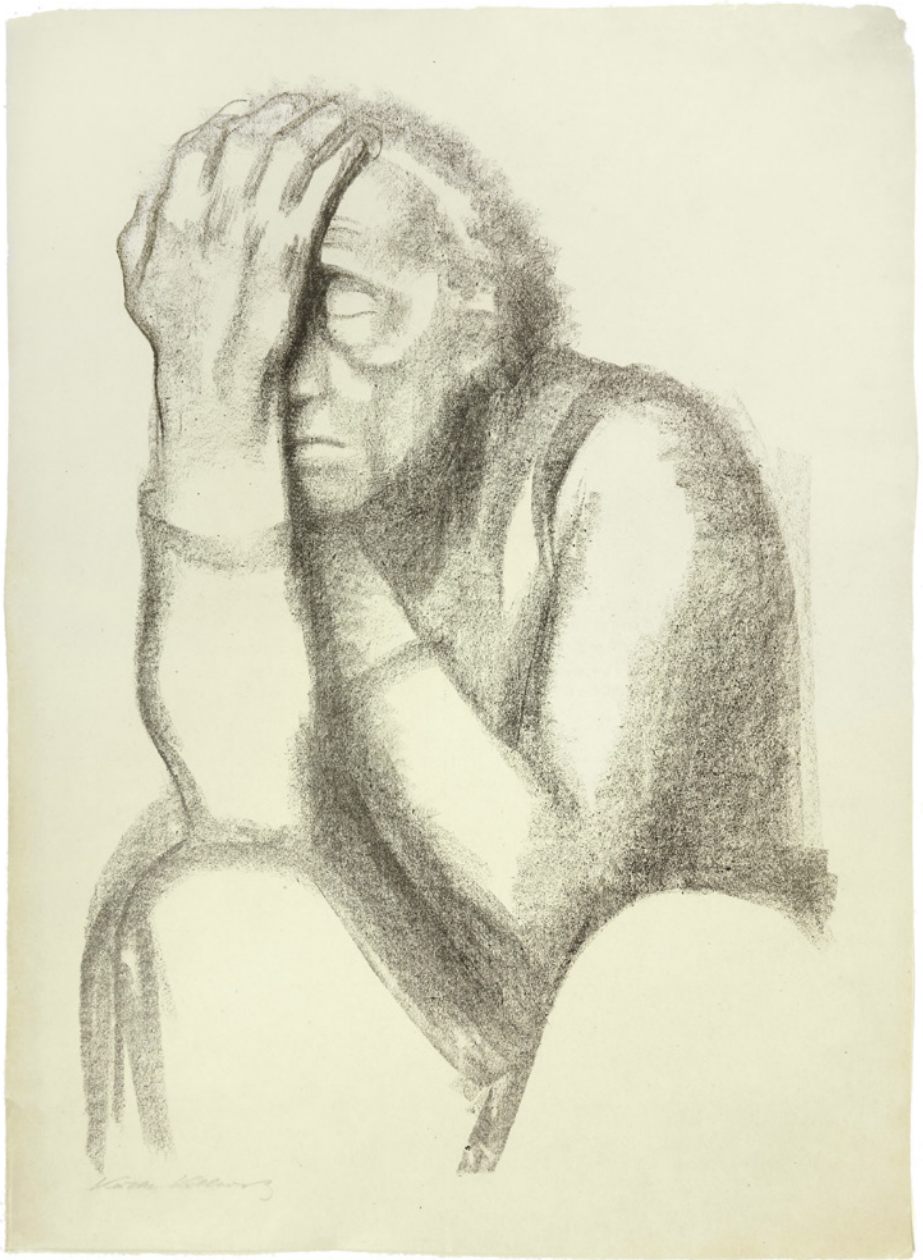
42. Sister MARY CORITA KENT (American, 1918–1986) "You Must Carry a Chaos Inside You to Give Birth to a Dancing Star" (Nietzsche). Serigraph. Signed. 1972. Edition of 260. Reference: Duncan #72-14. 15 x 4¼ inches (sheet). [51470c] \$1,115.



43. Käthe KOLLWITZ (German, 1867–1945) *Zertretene-Arme Familie* (*The Down-trodden-Poor Family*). Etching and aquatint. 1901. Reference: Knesbeck 49, II. after plate divided. Fold through image, bottom left corner. 9¾ x 8 inches. [51046] \$850.



44. Käthe KOLLWITZ (German, 1867–1945) *Death, Woman, and Child* (*Tod, Frau und Kind*). Soft-ground etching and drypoint. Alexander von der Becke blindstamp. 1910 (plate). Reference: Klipstein 113, Knesbeck 108. Tape residue along top left margin. 16 x 16 inches. [51313] \$975.



45. Käthe KOLLWITZ (German, 1867-1945) *Nachdenkende Frau (Woman reflecting)*. Lithograph. Signed. 1920. Reference: Klipstein #147. 21¼ x 14¾ inches. [50691] \$3,200.



**46. Michael KAREKEN** (American) *Trees Near Iceberg Point III*. Watercolor monotype. Signed. 2018. 24 x 36 inches. [342975] \$2,800.



**47. Michael KAREKEN** (American) *Trees at Beach Four*. Watercolor monotype. Signed. 2019. 22½ x 29½ inches. [343026] \$2,500.



48. **Fernand LEGER** (French, 1881–1955) *Tête et Cactus*. Color serigraph. Signed. 1954/1955. Edition 4/200. Signature faded, tape residue in the top left and right corners of outer margins. 10½ x 13¾ inches. [50970] \$1,200.



49. **Jacob LAWRENCE** (American, 1917–2000) *Toussaint at Ennery*. From: *Toussaint L'Ouverture*. Silk screen on Bainbridge two-ply rag paper. Signed. 1989. 16/25 AP (regular edition of 99). Reference: Nesbett L89-3. Printed by Lou Stovall, master printer at Workshop Inc., Washington D.C. Published by Amistad Research Center, New Orleans and Spradling Ames, Key West. 18⅞ x 29 inches. [49115c] \$7,000.



**50. Oldrich KULHANEK** (Czech, b. 1940) *Intertwined*. Lithograph. Signed. 1992. Edition of 100.  $8\frac{1}{4} \times 7\frac{1}{8}$  inches. [51202c] \$400.



**51. Shiko MUNAKATA** (Japanese, 1903-1975) *Untitled*. Woodcut. Signed and stamped. 1963.  $8 \times 7\frac{1}{8}$  inches. [50936c] \$450.



**52. Haku MAKI** (Japanese, 1924-2000) *Poem 70-80*. Color relief print. Signed. Edition 130/151.  $6\frac{5}{8} \times 4\frac{1}{4}$  inches (image)  $7\frac{1}{8} \times 5$  inches (sheet). [51283c] \$395.



**53. Juan ALCAZAR MENDEZ** (Mexican, 1955-2013) *Looking at the Moon*. Watercolor. Signed "Alcazar 90". Trace of hinge residue, verso.  $16 \times 12$  inches. [342885] \$1,500.

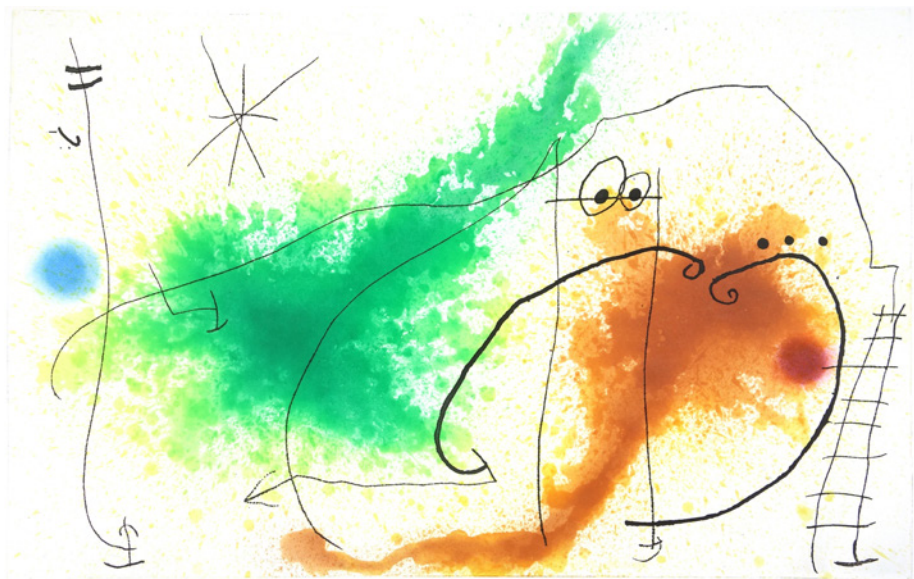


54. Mark MEYER (American, 1947) #455 *Mechanical (Maxwellian daemons)*. Mixed media on paper. Signed. 2005. 30 x 22 inches. [30588] \$3,225.

Mark Meyer gave up his position in neurobiology at the University of Washington to pursue his love of painting and drawing. His early, often annotated, ink and gouache works gave way to laboriously complex images aided by computer drawing tools. This is one of his earlier paintings.



**55. Joan MIRÓ** (Spanish/Catalan, 1893–1983) *Soleil Noye II*. Color etching and aquatint. Signed. 1962. Edition 6/75 on Rives paper. Reference: Dupin #349. Printed and published by Maeght, Paris. Slight toning. 9 x 23 inches. [51402c] \$3,025.



**56. Joan MIRÓ** (Spanish/Catalan, 1893–1983) *Partie de Campagne IV*. Color etching and aquatint on Chiffon de Mandeuire. Signed. 1967. Edition 57/75. Reference: M. #433. Printed and published by Maeght, Paris. 23 x 36½ inches. [48863c] \$4,800.



57. Pierre DU VAL (French, 1618-1683) *Europa recens descripta*. Hand-colored engraving (early-color). 1686. Considerable staining, especially margins. 16 x 22 inches. [51439c] \$3,200 (framed).

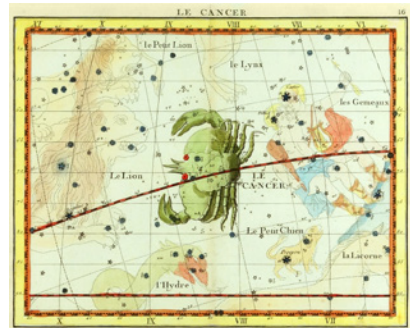


58. Gordon MORTENSEN (American, 1938) *Green Mountain Lake*. Reduction woodcut. Signed. 1985. Edition 12/130. 19 x 26 inches. [11168] \$600.





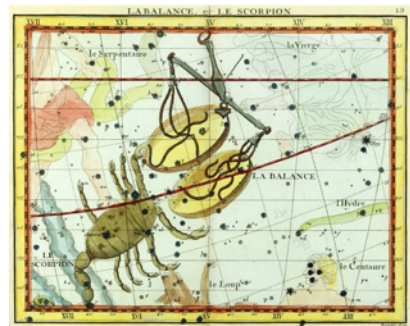
59. M. J. FORTIN (French, 1750-1831) *L'Aigle, Antinous...* (Eagle...). From: *Atlas Celeste*. After Flamsteed. Hand-colored engraving. 1776. 2nd edition, Paris. 7¼ x 9 inches. [51256c] \$325 (framed).



60. M. J. FORTIN (French, 1750-1831) *Le Cancer* (Cancer). From: *Atlas Celeste*. After Flamsteed. Hand-colored engraving. 1776. 2nd edition, Paris. 7¼ x 9 inches. [51257c] \$325 (framed).



61. M. J. FORTIN (French, 1750-1831) *Le Serpenteire et Le Serpent* (Snake Charmer). From: *Atlas Celeste*. After Flamsteed. Hand-colored engraving. 1776. 2nd edition, Paris. 7¼ x 9 inches. [51260c] \$325 (framed).



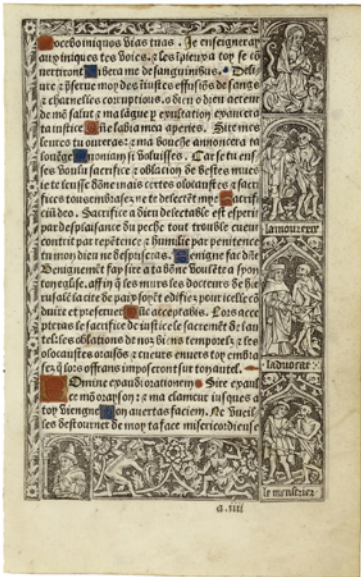
62. M. J. FORTIN (French, 1750-1831) *La Balance et Le Scorpion* (Libra and Scorpio). From: *Atlas Celeste*. After Flamsteed. Hand-colored engraving. 1776. 2nd edition, Paris. 7¼ x 9 inches. [51261c] \$325 (framed).



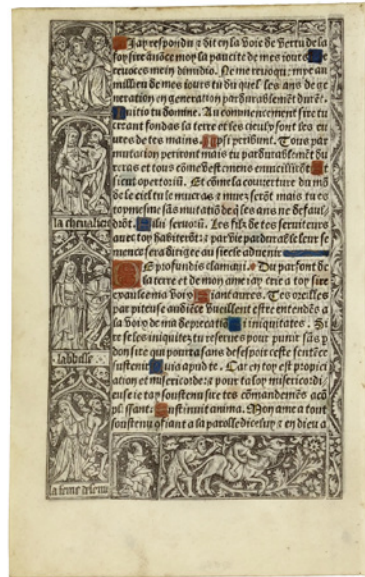
63. M. J. FORTIN (French, 1750-1831) *Le Taureau* (Bull). From: *Atlas Celeste*. After Flamsteed. Hand-colored engraving. 1776. 2nd edition, Paris. 7¼ x 9 inches. [51258c] \$325 (framed).



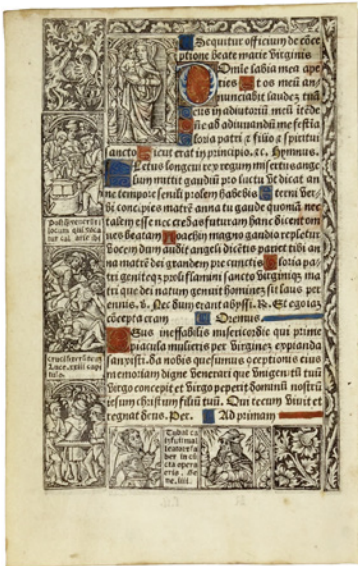
64. M. J. FORTIN (French, 1750-1831) *La Licorne, Le Grand Chien* (Unicorn and Big Dog). From: *Atlas Celeste*. After Flamsteed. Hand-colored engraving. 1776. 2nd edition, Paris. 7¼ x 9 inches. [51259c] \$325 (framed).



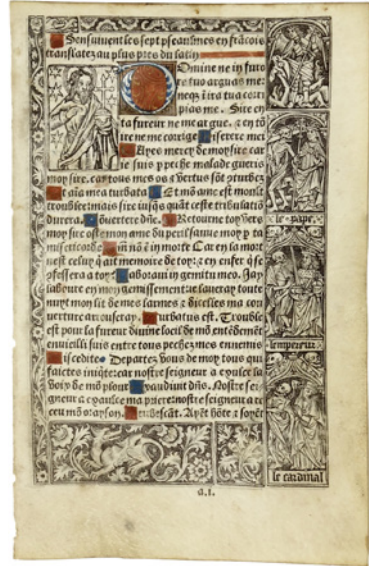
65. Jehan POITEVIN (French, fl. 1490-1510)  
*Printed Book of Hours*. Early printing  
 illuminated with metal cuts on vellum. 1501.  
 Printed in Paris.  $7\frac{7}{8}$  x  $4\frac{1}{8}$  inches. [51537]  
 \$275.



66. Jehan POITEVIN (French, fl. 1490-1510)  
*Printed Book of Hours*. Early printing  
 illuminated with metal cuts on vellum. 1501.  
 Printed in Paris.  $7\frac{7}{8}$  x  $4\frac{1}{8}$  inches. [51536]  
 \$275.



67. Jehan POITEVIN (French, fl. 1490-1510)  
*Printed Book of Hours*. Early printing  
 illuminated with metal cuts on vellum. 1501.  
 Printed in Paris.  $7\frac{7}{8}$  x  $4\frac{1}{8}$  inches. [51541]  
 \$325.



68. Jehan POITEVIN (French, fl. 1490-1510)  
*Printed Book of Hours*. Early printing  
 illuminated with metal cuts on vellum. 1501.  
 Printed in Paris.  $7\frac{7}{8}$  x  $4\frac{1}{8}$  inches. [51540]  
 \$325.





**73. Koichi OKADA** (Japanese, 1907) *Fuji in Spring, framed by blossoms*. Color woodblock. Stamped signature. 1929. 14¼ x 9½ inches. [51306c] \$390.



**74. Koshiro ONCHI** (Japanese, 1891-1955) *Sea*. Color woodblock. Stamped. 1955. Memorial edition. Published by: Koichhi Hirai. 8⅝ x 5⅝ inches. [51031c] \$650.



**75. Barbara NOAH** (American) *Homes Sweet Homes*. Archival pigment print. Signed. 2018. Edition 1/25. 40⅝ x 40¼ inches (Another size might be available). [342921] \$3,300 (framed).

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76. Wendy ORVILLE (American, 1962) *Reflected Poplar No. 3*. Monotype. Signed. 2018. 12 x 11 inches. [341839] \$1,250.



77. Wendy ORVILLE (American, 1962) *Sitka No. 2*. Monotype. Signed. 2018. 16 x 20 inches. [341841] \$1,700.



**78. Pablo PICASSO** (Spanish, 1881-1973) *Le Peintre à la Palette*.  
Linocut. Signed. 1963. Edition 23/150. Reference: Bloch #1153.  
25 x 21 inches. [51400c] \$17,000.



**79. Pablo PICASSO** (Spanish, 1881-1973) *Le Peintre et son Modèle*. Linoleum cut on  
Arches paper. Signed. 1965. Edition 122/160. Reference: Bloch #1194. 20 $\frac{3}{4}$  x 25 $\frac{1}{8}$   
inches. [50973c] \$18,000.



**80. Eva PIETZCKER** (German, 1966) *Paradise*. Moku hanga woodcut. Signed. 2013 (block cut). 2017 printing, Impression No. 14. 11½ x 25 inches. [343095] \$750.



**81. Eva PIETZCKER** (German, 1966) *Columbia River in the Afternoon*. Moku hanga woodcut. Signed. 2017. Impression No. 3. 12½ x 37¾ inches. [341116] \$1,200.



**82. Eva PIETZCKER** (German, 1966) *Sunset at the Columbia River*. Medium. Moku hanga woodcut. Signed. 2019 (block) 2019 (impression). Impression No. 2. 13 x 38 inches. [343104] \$1,200.



**83. Giovanni BATTISTA PIRANESI** (Italian, 1720–1778) *The Grand Piazza—Plate IV*. From: *Carceri (Prisons)*. Etching, engraving, sulphur tint or open bite, burnishing. 1835–1839. Reference: F.27, Hind 4, Robison 31 IV/V. Robison watermark #80 (usually for the Firmin Didot Edition). Usual centerfold. 21½ x 16¼ inches. [51314] \$2,825.

*The Grand Piazza* is plate IV for the *Carceri (Prisons)* series. In this series in particular the artist took liberties with perspective, exaggeration of scale, contrast, and manipulation of architectural elements to heighten both the grandeur and sinister atmosphere of the spaces.





**84. Giovanni BATTISTA PIRANESI** (Italian, 1720–1778) *Avanzi Di Una Sala Appartenente Al Castro Pretorio Nell Villa Adriana in Tivoli (Hadrian's Villa: The Apse of the So-Called Hall of Philosophers)*. From: *Vedute di Roma (Views of Rome)*. Etching on thick laid paper. 1774-1790. Reference: Hind 112i/iii. Usual centerfold. 17¼ x 22½ in. [51384c] \$2,800.



**85. Giovanni BATTISTA PIRANESI** (Italian, 1720–1778) *Veduta dell' Esterno della Gran basilica di S. Pietro in Vaticano (St. Peter's, From: the Piazza della Sagrestia)*. From: *Vedute di Roma (Views of Rome)*. Etching on laid paper. 1748. Lifetime Roman impression. Reference: Hind 5-iii/vii. Double-oval fleur-de-lis watermark. 15¾ x 23¾ inches. [47088c] \$2,500.



**86. Rembrandt VAN RIJN** (Dutch, 1609–1669) *St. Jerome Kneeling in Prayer*. Etching. Signed and dated in the plate. 1835. Reference: Usticke 102, second state, diagonal scratch, E or I. BB35-H, Hind 140. ¼-inch margins. Light spot top left corner margin. 4½ x 3¼ inches. [51345c] \$3,200 (framed).

*The Hundred Guilder Print* (below) was named for what was considered a huge sum paid for impressions at that time, and is regarded as Rembrandt's most important etching for the combination of detail, handling of light and dark, and control of the viewer's consideration of the subject. About 1775 Capt. Baillie totally refreshed the worn and corroded plate and pulled a small number of impressions.



**87. Rembrandt VAN RIJN** (Dutch, 1609–1669) *The Hundred Guilder Print*. Etching and drypoint. Reference: B. 74 Baillie retouch, H 236, BB 49-1. 11⅞ x 15½ inches. [51343c] \$15,000 (framed).



**88. Ivan RUSACHEK** (Russian, 1976) *Flying. The Judgement of Paris*. Etching and engraving. Signed. 2017. AP XVII/XX. 5 1/8 x 5 1/8 inches. [51001c] \$185.



**89. Georges ROUAULT** (French, 1871-1958) *Plate 55. L'aveugle parfois a consolé le voyant. (Sometimes the blind have comforted those that see)*. From: *the Miserere*. Mixed etching. Ambroise Vollard watermark. Edition of 450. Printed by: Jacquemin, 1922-1927. Published by: Société d'Édition l'Étoile Filante, Paris 1948. 23 1/4 x 17 1/4 inches. [51450c] \$2,000.

Plate 55 (right) for Rouault's major etching series, *Miserere*, displays the rich and innovative working of the surface of the copper plate to achieve special highlights and rich blacks to better express his universal and spiritual themes.



**90. Kiyoshi SAITO** (Japanese, 1907-1997) *Deep Winter in Aizu*. Woodblock. Signed. 1946. Archivaly backed. 10 x 15 1/4 inches. [51178c] \$500.



**91. Jun'ichiro SEKINO** (Japanese, 1914–1988) *Boy with Dog*. Color woodblock. Signed. Sekino watermark. 1916 (plate). 1st edition, 29/100. Tape residue verso. 18¼ x 15 inches. [30818c] \$950.



**92. Kiyoshi SAITO** (Japanese, 1907–1997) *Cat*. Color woodblock. Signed and sealed. 14¼ x 9 inches. [47843c] \$950.



**93. Kiyoshi SAITO** (Japanese, 1907–1997) *Dog (B)*. Color woodblock. Signed and sealed. 1954. 10¼ x 15½ inches. [51227c] \$745.



**94. Michael SPAFFORD** (American, 1935). *Among twenty snowy mountains*. From: *13 Ways of Looking at a Blackbird*. Oil-based woodblock. Signed. 1986. Edition 3/5. 28 x 22 inches. [343197] \$950.



**95. Michael SPAFFORD** (American, 1935) *VII O thin men of Haddam*. From: *13 Ways of Looking at a Blackbird*. Oil-based woodblock. Signed. 1986 (plate) 2018 (impression). Edition 6/10. Printed by: Sidereal Fine Art Press. 15 x 15 inches. [338711] \$950.



**96. John SLOAN** (American, 1871–1951) *Connoisseurs of Prints*. First image for *New York City Life*. Etching on laid paper. Signed. 1905. Edition 100. Reference: Morse 127, only state. For notes on condition, please inquire. 5 x 6 $\frac{3}{4}$  inches (image) 9 $\frac{3}{4}$  x 11 $\frac{3}{8}$  inches (sheet). [51286] \$6,815.



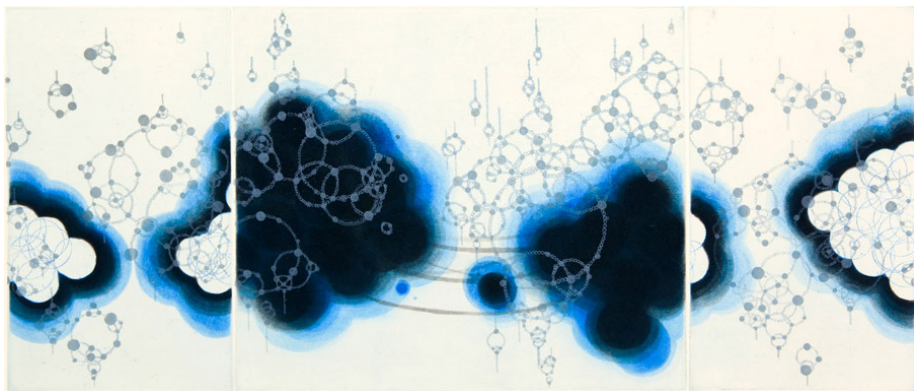
**97. Carol SUMMERS** (American, 1925–2016) *Vecinos Lejos*. Woodcut. Signed. 1997. Edition 3/50. Reference: Summers, 223. 30 x 38 inches. [42391] \$3,200.



**98. Carol SUMMERS** (American, 1925–2016) *The Big Rock Candy Mountains*. Woodcut. Signed. 2001. Edition 49/50. Reference: Summers, 235. 36 x 36 inches. [342473] \$3,000.



**99. Carol SUMMERS** (American, 1925–2016) *Sounding*. Woodcut. Signed. 2013. Edition 38/75. Reference: Summers, 256. 48 x 24 inches. [332110] \$1,200.



**100. Seiko TACHIBANA** (1964) *Origin-Blue Consonant-1*. Intaglio. Signed. 2009. Edition 9/25. 9 x 21 inches. [44381] \$1,000.



**101. Seiko TACHIBANA** (1964) *Origin-Fiore-Nucleus #5*. Intaglio. Signed. 2006. Edition 13/20. 18 x 12 inches. [45522] \$800.



**102. Shigeki TOMURA** (Japanese, 1951) *Twilight*. Drypoint with chine collé. Signed. 1986. Edition 40/50. 8 $\frac{1}{8}$  x 5 $\frac{3}{4}$  inches. [342226] \$485.



**103. Ryohei TANAKA** (Japanese, 1933) *Water side, No. 2*. Etching and aquatint. Signed. 1978. Edition 120. AP impression, 1/15. 8¼ x 9⅜ inches. [339360] \$575.



**104. Hiroyuki TAJIMA** (Japanese, 1911-1984) *Small Table Cloth*. Color woodblock. Signed. 1968. Edition 4/50. 21½ x 16 inches. [46367c] \$650.



**105. Rikio TAKAHASHI** (Japanese, 1917-1999) *Niwa (End of the Summer)*. Color woodblock. Signed. 1978. Edition 35/50. 20 x 15 inches. [50545c] \$800.





**106. Mark TOBEY** (American, 1890–1976)  
*Summer Breeze*. From: *Transitions portfolio*.  
 Aquatint. Signed. 1970. Edition 60/75.  
 12½ x 9½ inches (image) 21 x 16¾ inches  
 (sheet). [50834] \$970.

**107. Mark TOBEY** (American, 1890–1976)  
*Evocation*. From: *Transitions portfolio*.  
 Aquatint. Signed. 1970. Edition 60/75.  
 12½ x 9½ inches (image) 21 x 16¾ inches  
 (sheet). [50833] \$970.





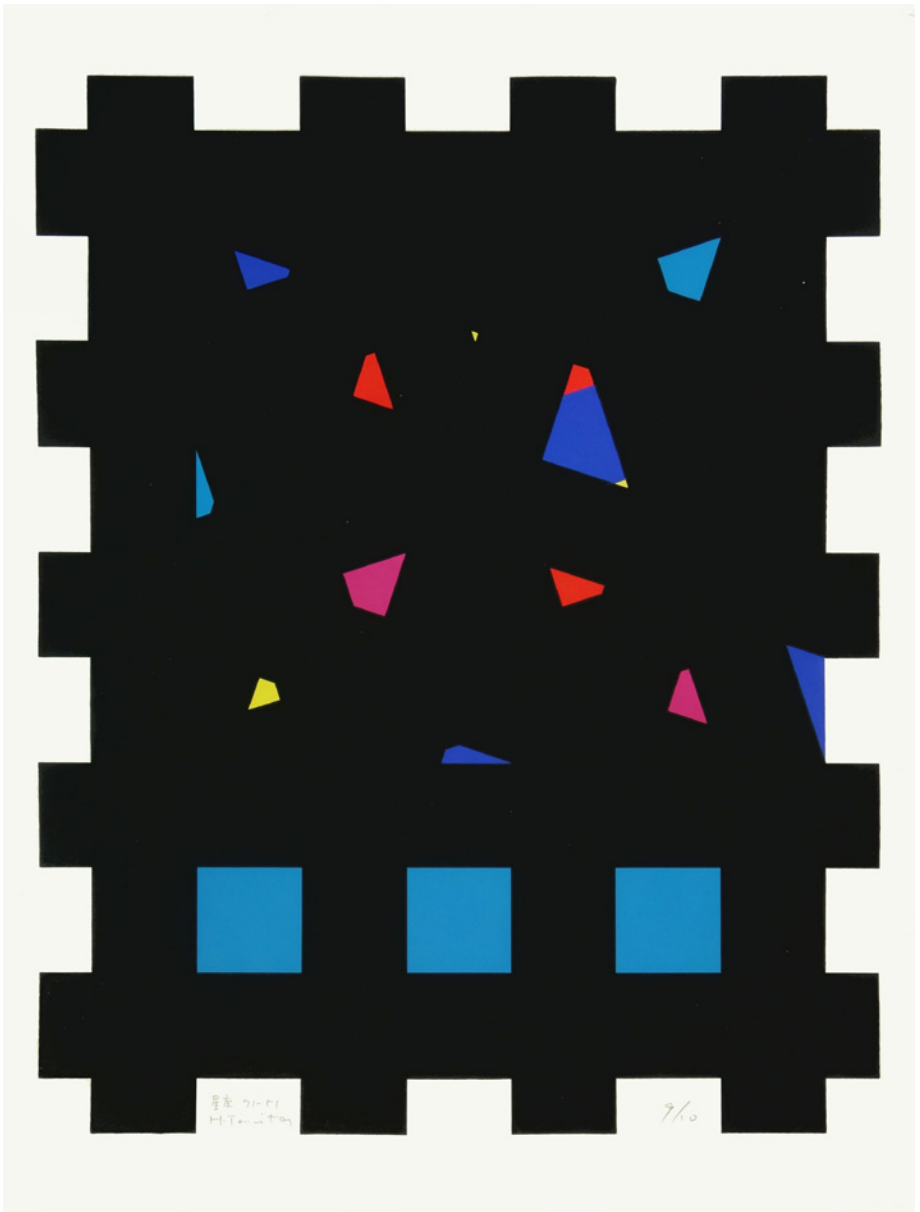
**108. Francisco TOLEDO** (Zapotec, 1940–2019) *The Well*. Color lithograph. 1970. Edition #IV Bon à tirer définitif. 20½ x 15½ inches. [27544] \$750.



**109. Francisco TOLEDO** (Zapotec, 1940–2019) *Murcielago (Bat)*. Color woodcut. Signed. 1984. Edition 20/50. 6¾ x 7 inches. [43155] \$700 (framed).



**110. Francisco TOLEDO** (Zapotec, 1940–2019) *Measuring the Sow*. From: *Cowboy Series*. Lithograph. Bon à tirer définitif. 1970. Edition. 15 x 20 inches. [27543] \$750.



**111. Fumio TOMITA** (Japanese, 1934) *Constellation 71-51*. Color serigraph. Signed. Edition 9/10. 25 x 19¼ inches. [51408c] \$450.

An award-winning contemporary Japanese print artist, Fumio Tomita is a member of the Japan Print Association. The majority of his images have been created in silkscreen. He has exhibited extensively in Japan and abroad, including two solo shows at Davidson Galleries.



**112. Bernar VENET** (French, 1941) #3. From: *Random Combination of Indeterminate Lines Portfolio*. Polymer gravure etching. Signed. 2019. Edition 28/50. Printed by Thumbprint Editions, London. Published by Worldhouse Editions, Middlebury, CT and Pied Art Club, London. 18 x 27½ inches (image) 27 x 35¾ inches (sheet). [51519c] \$4,000.



**113. Bernar VENET** (French, 1941) #6. From: *Random Combination of Indeterminate Lines Portfolio*. Polymer gravure etching. Signed. 2019. Edition 28/50. Printed by Thumbprint Editions, London. Published by Worldhouse Editions, Middlebury, CT and Pied Art Club, London. 18 x 27½ inches (image) 27 x 35¾ inches (sheet). [51522c] \$4,000.



**114. Keisuke YAMAMOTO** (Japanese, 1961) *The Sunshine Filtering Through Foliage #5*. Lithograph. Signed. 2018. Edition 5/35. 17¾ x 33½ inches. [338343] \$650.



**115. Keisuke YAMAMOTO** (Japanese, 1961) *Light Time Silence M-C*. Lithograph. Signed. 2013. Edition 19/25. 15 x 24 inches. [341242] \$500.



**116. Hiroshi YOSHIDA** (Japanese, 1876-1950) *Toshogu Shrine*. Color woodblock. Signed. Jizuri seal. 1937. Reference: Abe #223. Faintly toned. 14¾ x 9¾ inches (image) 15½ x 10⅝ (sheet). [51285c] \$890.



**117. Hiroshi YOSHIDA** (Japanese, 1876-1950) *Yasaka Shrine*. Color woodblock. Jizuri seal. 1935. Reference: Abe #203. 14¾ x 9½ inches (image) 15¾ x 10¾ inches (sheet). [51099c] \$815.



**118. Tsukioka YOSHITOSHI** (Japanese, 1839-1892) *Mount Tobisu Dawn Moon*. From: *One Hundred Aspects of the Moon*. Color woodblock. Taïso seal. 1887. Engraved by: Yamamoto. 13½ x 8¾ inches. [51390c] \$1,200.



**119. Tsukioka YOSHITOSHI** (Japanese, 1839-1892) *Lady Gosechi (Gosechi no myōbu)*. From: *One Hundred Aspects of the Moon*. Color woodblock. Taïso seal. 1887. Reference: Stevenson 51. Carved by: Yamamoto. Backed. 13 x 8⅞ inches. [49089c] \$950.



**120. Dion PICKERING ZWIRNER** (American, 1947) *Elsewhere*. Mixed media on paper. Signed. 2017. 4 x 16 inches. [337251] \$875.

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**CONTACT:** Rebecca McDonald, (206) 624-7684  
or [rebecca@davidson galleries.com](mailto:rebecca@davidson galleries.com)

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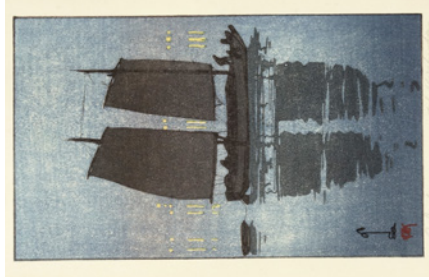
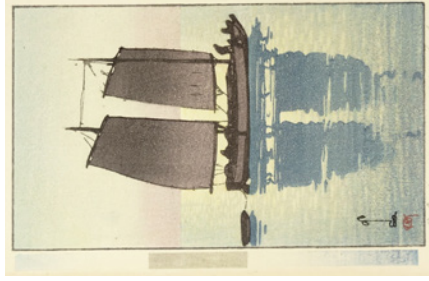
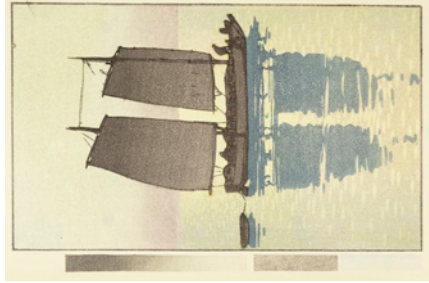
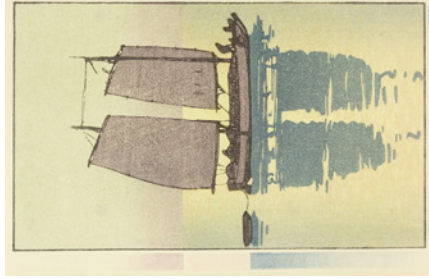
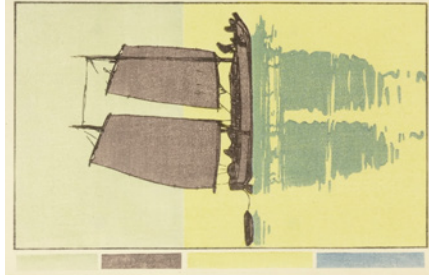
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121. **Hiroshi YOSHIDA** (Japanese, 1876-1950) *A Junk*. Color woodblock . Set of 5 progressive proofs . 6¼ x 3¾ inches (image) 10¾ x 7½ inches (sheet) . [51097c] \$850.