Larkin Erdmann



Josef Albers

March Avery

Max Bill

Alighiero Boetti

Antonio Calderara

John Chamberlain

Lucio Fontana

Pablo Picasso

Ken Price

Man Ray

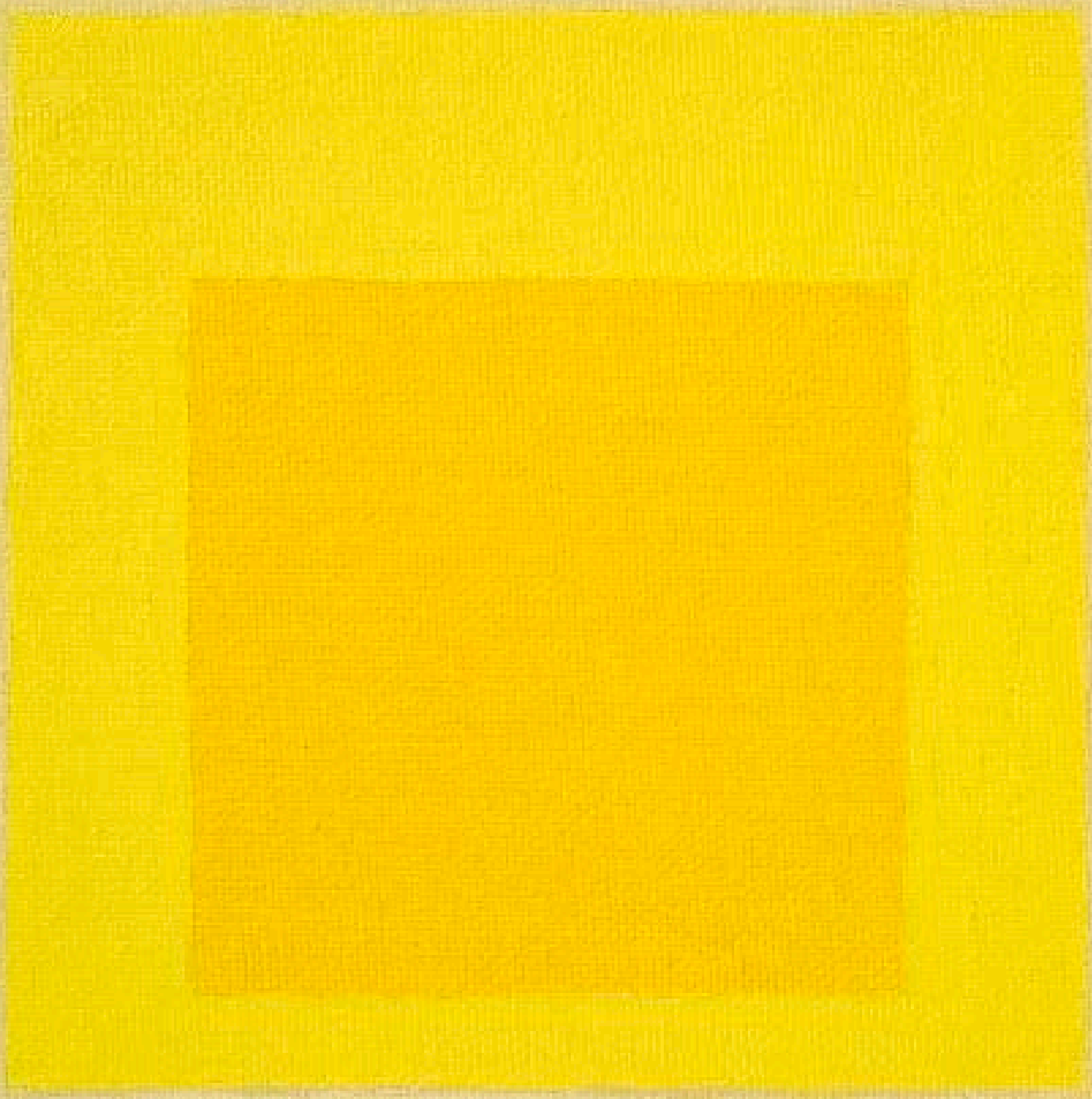
Art Basel Miami Beach 2026
VIP Preview

Josef Albers (1888 – 1976)

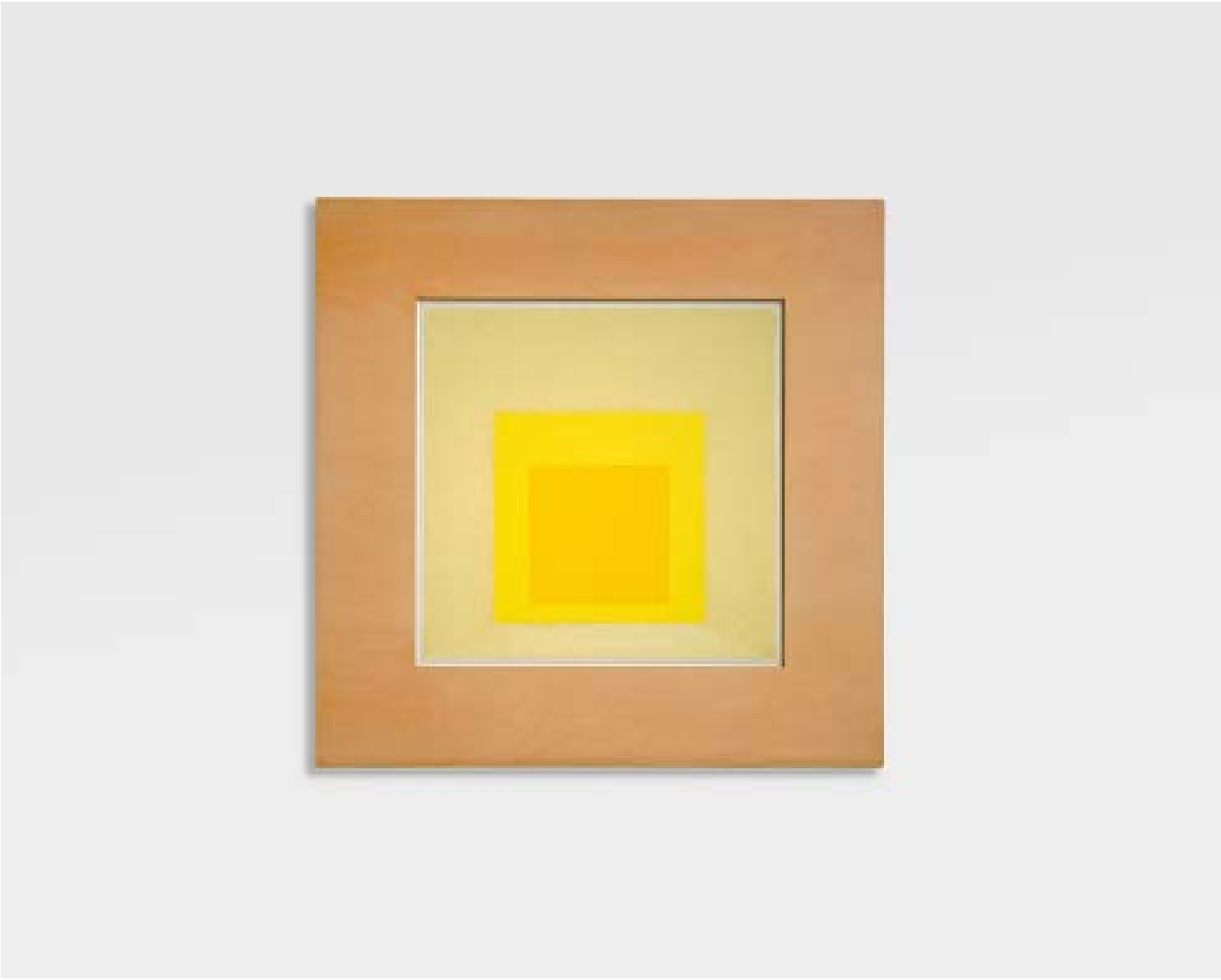


Larkin Erdmann

Study for Homage to the Square: April Scent
1965



Larkin Erdmann



Josef Albers
***Study for Homage to the Square: April Scent,* 1965**
Inscribed with the artist's monogram and dated 'A65' (lower right); signed, inscribed, titled and dated 'Study for Homage to the Square "April Scent" Albers 1965' (on the reverse)
Oil on Masonite
Unframed: 40.5 x 40.5 cm (16 x 16 in)
Frame: 60.5 x 60.5 cm (23 7/8 x 23 7/8 in)
(LE 1806)

Framed in the original artist's frame.

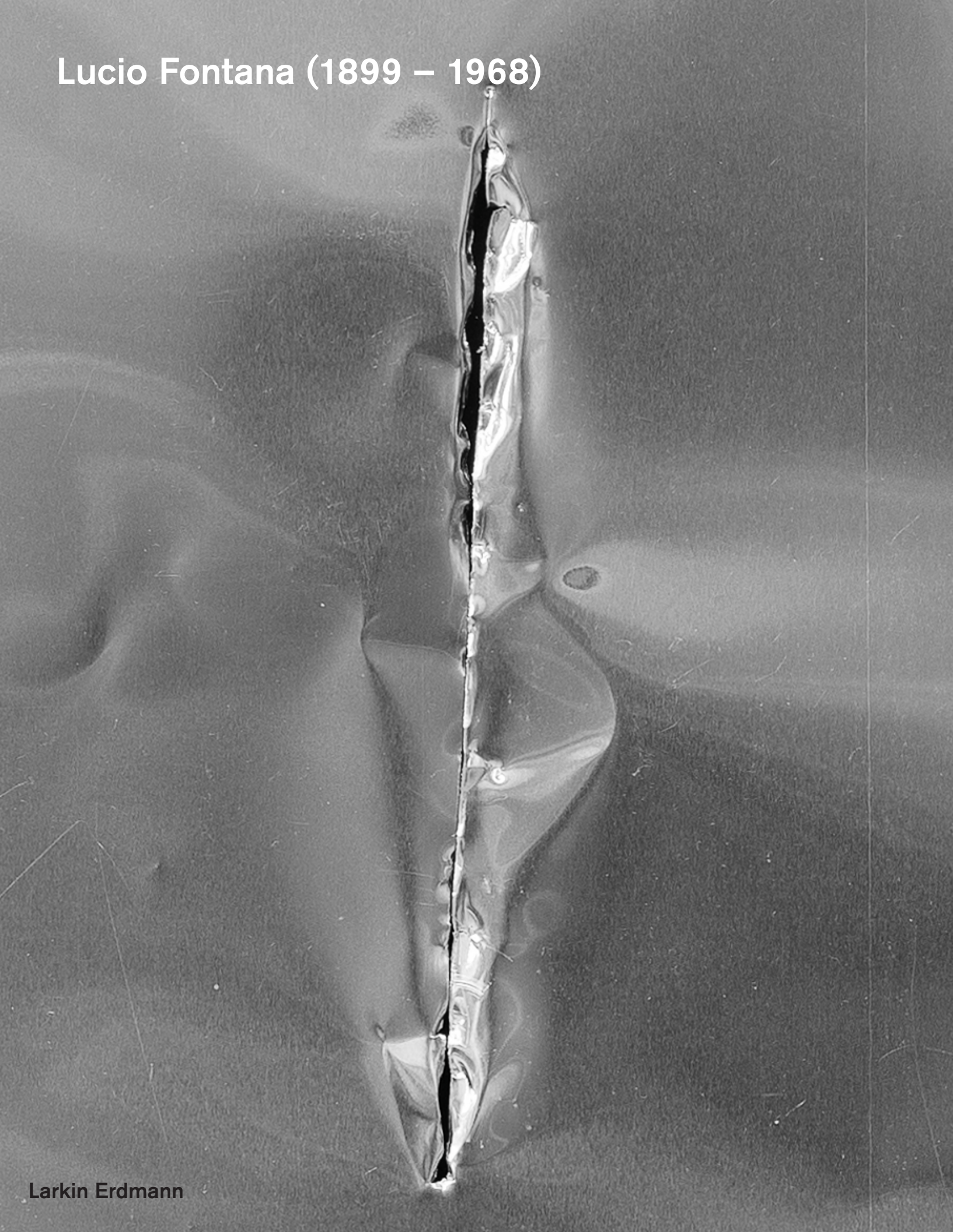
USD 750,000.00

This work will be included in the Catalogue Raisonné of Paintings by Josef Albers currently being prepared by the Josef and Anni Albers Foundation and is registered under JAAF 1965.1.54.

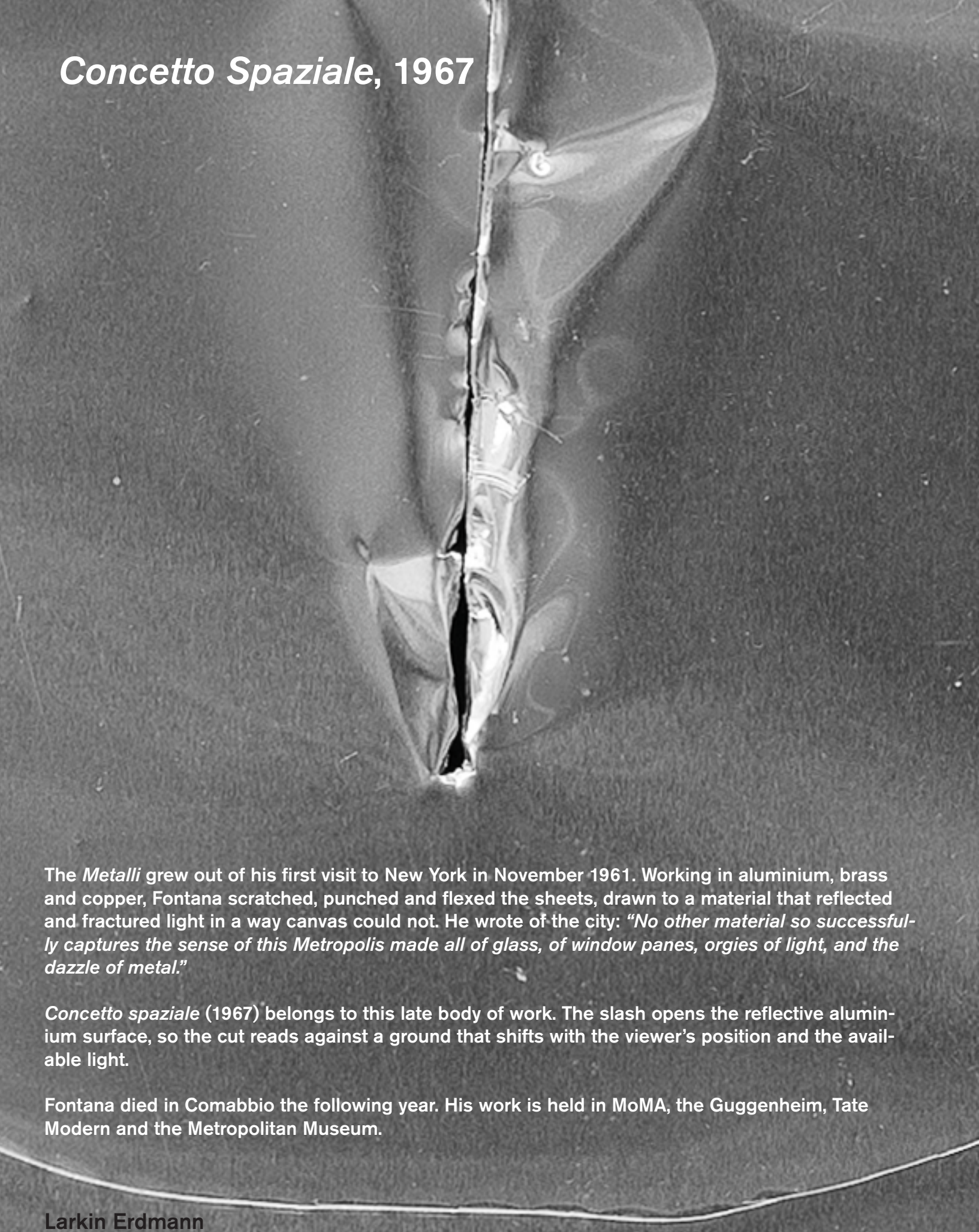
PROVENANCE
Galerie Beyeler, Basel
Galleria d'Arte Medea, Milano (acquired from the above in 1973)
Private collection, Italy.
Private collection, Italy, (acquired from the above circa 2000)
Private collection, Paris

EXHIBITION
Basel, Galerie Beyeler, Albers , 1973, p. 40, no. 43.
Probably Milan, Galleria Medea, 3 interventi nello Spazio Astratto, 1973.

Lucio Fontana (1899 – 1968)



Larkin Erdmann



Concetto Spaziale, 1967

The *Metalli* grew out of his first visit to New York in November 1961. Working in aluminium, brass and copper, Fontana scratched, punched and flexed the sheets, drawn to a material that reflected and fractured light in a way canvas could not. He wrote of the city: *"No other material so successfully captures the sense of this Metropolis made all of glass, of window panes, orgies of light, and the dazzle of metal."*

Concetto spaziale (1967) belongs to this late body of work. The slash opens the reflective aluminium surface, so the cut reads against a ground that shifts with the viewer's position and the available light.

Fontana died in Comabbio the following year. His work is held in MoMA, the Guggenheim, Tate Modern and the Metropolitan Museum.

Larkin Erdmann



Lucio Fontana
Concetto spaziale, 1967
Signed lower right
Aluminium and slash
35 x 26 cm (13 3/4 x 10 1/4 in)
(LE 1747)

USD 450,000.00

This work is registered in the Fondazione Lucio Fontana, Milan.

PROVENANCE
Collection Getulio Alviani, Milan
Collection Diora Fraglica, Milan (by descent from above)
Private collection, Switzerland

EXHIBITIONS
Milan, Tournabuoni Arte, Lucio Fontana, 1996, p. 124 (illustrated in colour, p. 125).

PUBLICATIONS
Pordenone, Centro Iniziative Culturali, Galleria Sagittaria, Lucio Fontana: Concetti spaziali 1949–1968.

Antonio Calderara (1903 – 1978)



“I want to arrive at a painting of light alone, I want to paint silence.”
— Antonio Calderara

Larkin Erdmann



Antonio Calderara
Spazio Luce, 1975
Monogrammed, dated and titled 'A.C. 6.1975 "Spazio Luce" verso on wood and with dimensions and technical details.
Oil on panel
24 x 27 cm (9 1/2 x 10 5/8 in)
(LE 1641)

USD 65,000.00

The work is accompanied by a certificate of authenticity issued by the Archivio Antonio Calderara, no. 0652.

PROVENANCE
Collection Friedrich W. Heckmanns, North Rhine-Westphalia
Private collection, North Rhine-Westphalia
Private collection, Switzerland

EXHIBITIONS
Schwäbisch Hall 1988 (Städtische Galerie am Markt), Antonio Calderara (label verso)
Düsseldorf 1981/1982 (Kunstverein für die Rheinlande und Westfalen and Kunstmuseum), Ludwigshafen (Wilhelm-Hack-Museum), Antonio Calderara 1903-1978, exhib.cat.no.109, p.118/119 with illus.

PUBLICATIONS
Annette Wittboldt, Figuration, Abstraktion, Konstruktion, Das Werk Antonio Calderaras, Hildesheim 1998, cat.no.11, unpag. with illus.

Alighiero Boetti (1940 – 1994)



Larkin Erdmann


Mettere i verbi all'infinito
(Putting Verbs in the Infinitive), 1988
Larkin Erdmann



Alighiero Boetti
***Mettere i verbi all'infinito (Putting Verbs in the Infinitive),* 1988**
Signed on the reverse
Embroidery on linen, mounted on board
22 x 23 cm (8 5/8 x 9 1/8 in)
(LE 0603)

USD 85,000.00

This artwork is accompanied by a certificate of authenticity by the Archivio Alighiero Boetti, Rome, number 4255.

PROVENANCE
Studio of the Artist
Private Collection Giuseppe Tagliani, Brescia, Italy (acquired directly from the above)
Private collection, Switzerland

EXHIBITIONS
Larkin Erdmann, Zürich, Alighiero Boetti, Magic Squares, 14 May - 16 July 2021.
Gucci New Bond Street, London, 11 October – 31 December 2023.

PUBLICATIONS
Larkin Erdmann, Zürich, Alighiero Boetti, Magic Squares, exhibition catalogue, 14 May - 16 July 2021.
Gucci New Bond Street, Gucci Art Program London, exhibition catalogue, 11 October - 31 December 2023.

Pablo Picasso (1881 – 1973)



Pablo Picasso spent 1945 in his Paris studio at 7 rue des Grands-Augustins, where he had worked since 1937 and painted *Guernica*.

Under the Occupation bronze had been requisitioned and casting forbidden; Picasso had plasters taken to foundries at night. The Liberation of Paris in August 1944 ended that, and the small bronzes of 1945 are among the first he was able to cast openly in four years.

Femme debout* belongs to a group of small bronze female figures Picasso modelled in 1945 and again in 1947. The standing figure was the form he found hardest: *"Everything is difficult: an arm, a hand. You make a head but then you have to attach the legs. That's why I often make a head, very large or very small."

Larkin Erdmann



Pablo Picasso
Femme debout, 1945
Edition 4 of 10
Bronze with brown patina
Cast in 1945 at Valsuani, Paris
12.7 x 6.03 x 2.54 cm
(5 x 2 3/8 x 1 in)
(LE 1789)

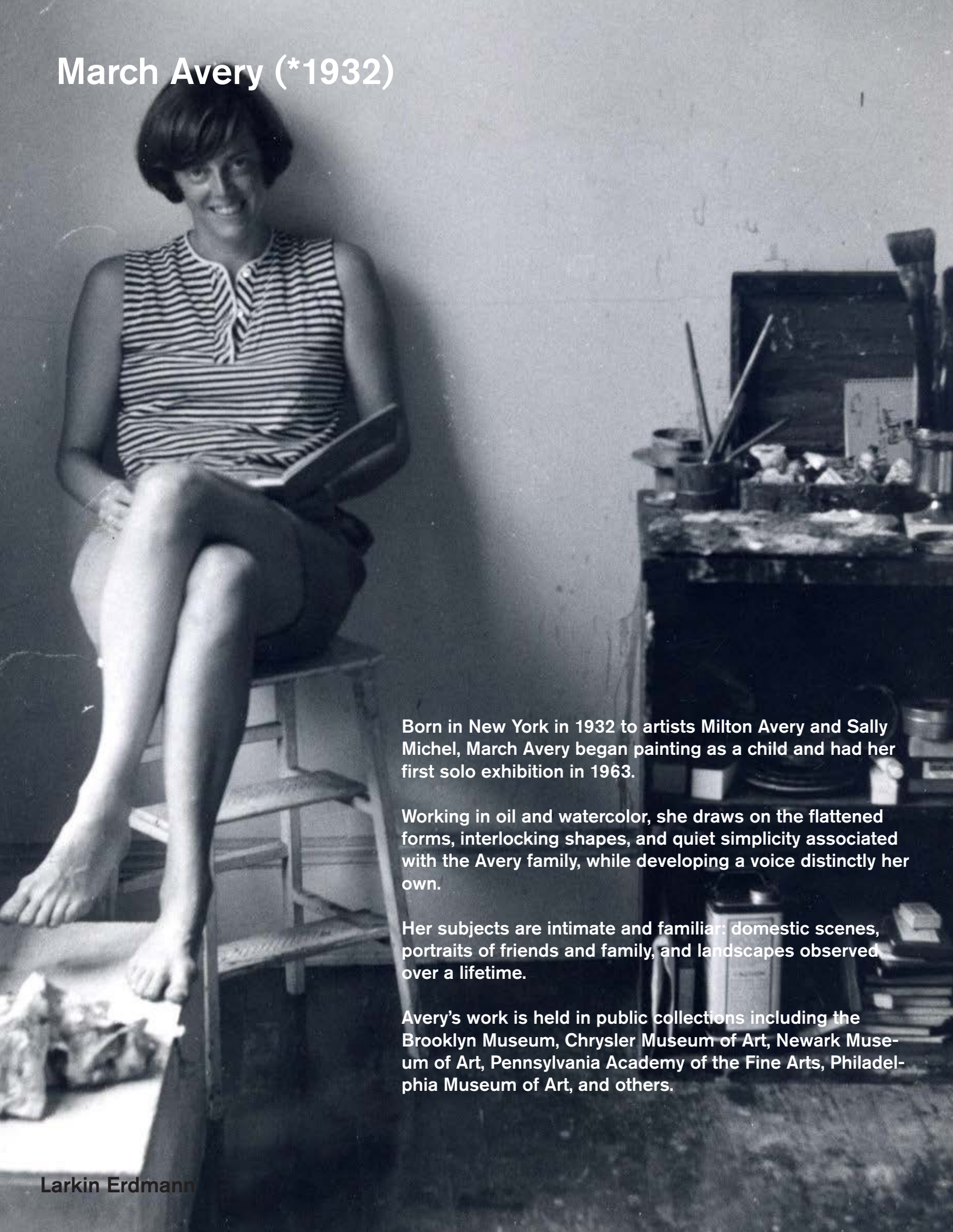
USD 175,000.00

PROVENANCE
European Private Collection
Helly Nahmad Gallery, London
Buchholz Gallery (Curt Valentin), New York
Gertrude Bernoudy, New York
Private collection, New York

EXHIBITIONS
New York, Buchholz Gallery, Pablo Picasso: Recent Works, March-April 1949, no. 37 (illustrated)
New York, Curt Valentin Gallery, Pablo Picasso, February-March 1952, no. 44 (illustrated)

PUBLICATIONS
Werner Spies, Picasso: Das Plastische Werk, Berlin, 1983, no.313, p.345 (another cast illustrated)
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture: Liberation and Post-War Years 1944-1949, San Fransisco, 2000, no.45-097, p. 48 (illustrated)

March Avery (*1932)



Born in New York in 1932 to artists Milton Avery and Sally Michel, March Avery began painting as a child and had her first solo exhibition in 1963.

Working in oil and watercolor, she draws on the flattened forms, interlocking shapes, and quiet simplicity associated with the Avery family, while developing a voice distinctly her own.

Her subjects are intimate and familiar: domestic scenes, portraits of friends and family, and landscapes observed over a lifetime.

Avery's work is held in public collections including the Brooklyn Museum, Chrysler Museum of Art, Newark Museum of Art, Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, and others.

Larkin Erdmann


Long Island Fall, 1972
"I knew I would be a painter. It never occurred to me that I would do anything else."
— March Avery
Larkin Erdmann



March Avery
***Long Island Fall,* 1972**
Signed and dated top right
Oil on canvas
81.3 x 122.5 cm (32 x 48 1/4 in)
(LE 1685)

USD 70,000.00

PROVENANCE
The Artist

John Chamberlain (1927 – 2011)



Larkin Erdmann

Bombay Djiin, 1994



"In finding your place in sculpture, you need to find the material that offers you just the right resistance. As it turns out, car metal offers me the correct resistance so that I can make a form — not overform it or underform it."
–John Chamberlain

Larissa Erdmann



John Chamberlain
Bombay Djiin, 1994
Painted and chromium-plated steel
28 x 23.5 x 19 cm
(11 x 9 1/4 x 7 1/2 in)
(LE 1776)

USD 250,000.00

PROVENANCE
PaceWildenstein Gallery, New York (acquired directly from the artist in April 1995)
Swiss private collection (acquired at Art Basel, Basel, June 1996)
Swiss private collection
Private collection, Switzerland

EXHIBITIONS
Art Basel, Basel, June 1996

Bombay Djiin, 1994









Larkin Erdmann

Man Ray (1890 – 1976)



Larkin Erdmann



Man Ray
Le Gardien du Port (The Guardian of the Port), 1958
Signed Man Ray; dated 1958; titled and dated St Tropez 58 on the stretcher by Jeanne Auguier
Oil on canvas
28 x 26 cm (11 x 10 1/4 in)
(LE 0878)

USD 125,000.00

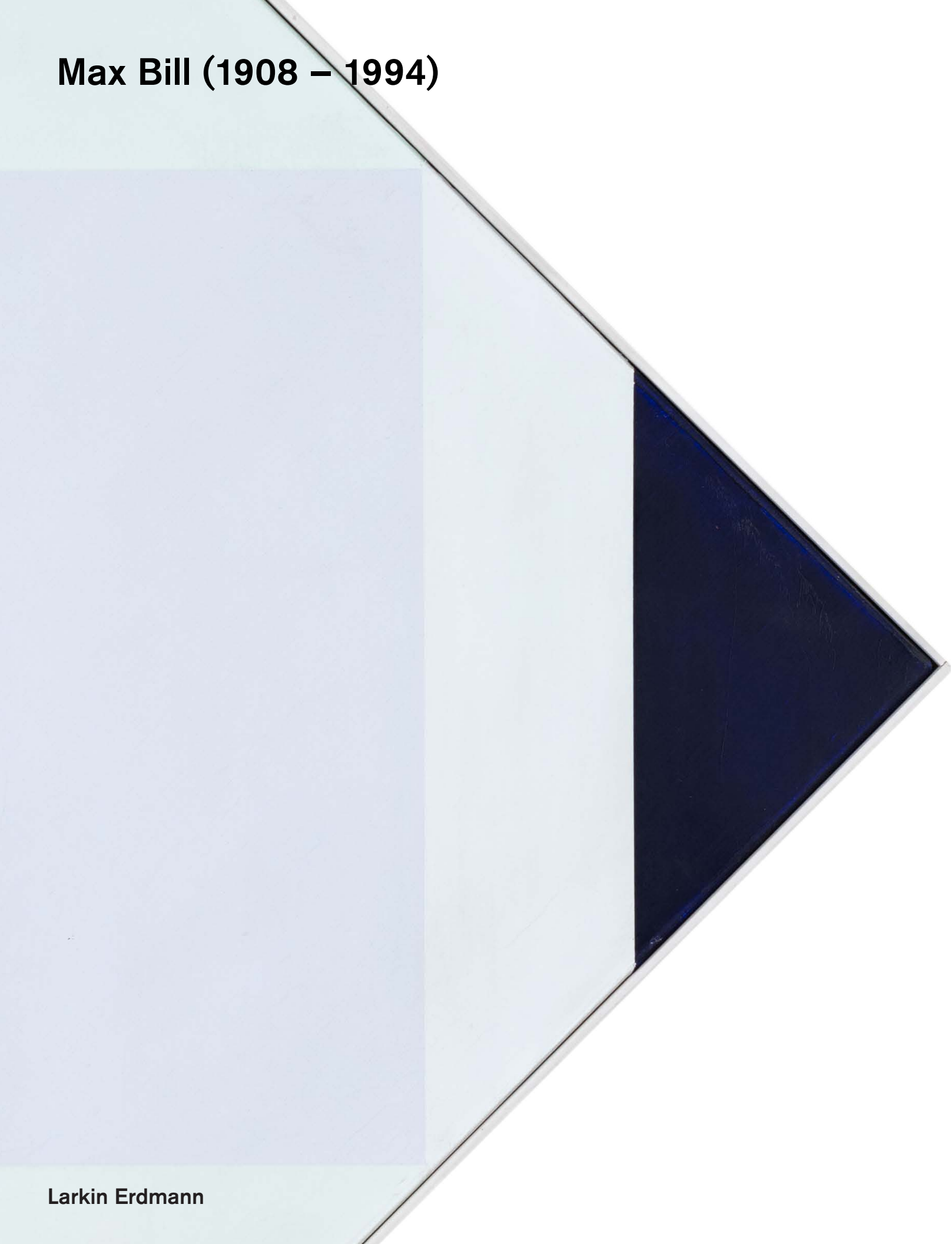
Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this artwork under reference 00159-P-2021 and that it will be included in the Catalogue of Paintings of Man Ray, currently in preparation.

PROVENANCE
Jeanne Auguier, Paris (acquired directly from the artist in the 1960s)
Gérard Auguier, Paris (by descent from the above in 2017; sale: Sotheby's, Paris, 25 March 2022, lot 302)
Private collection, Switzerland

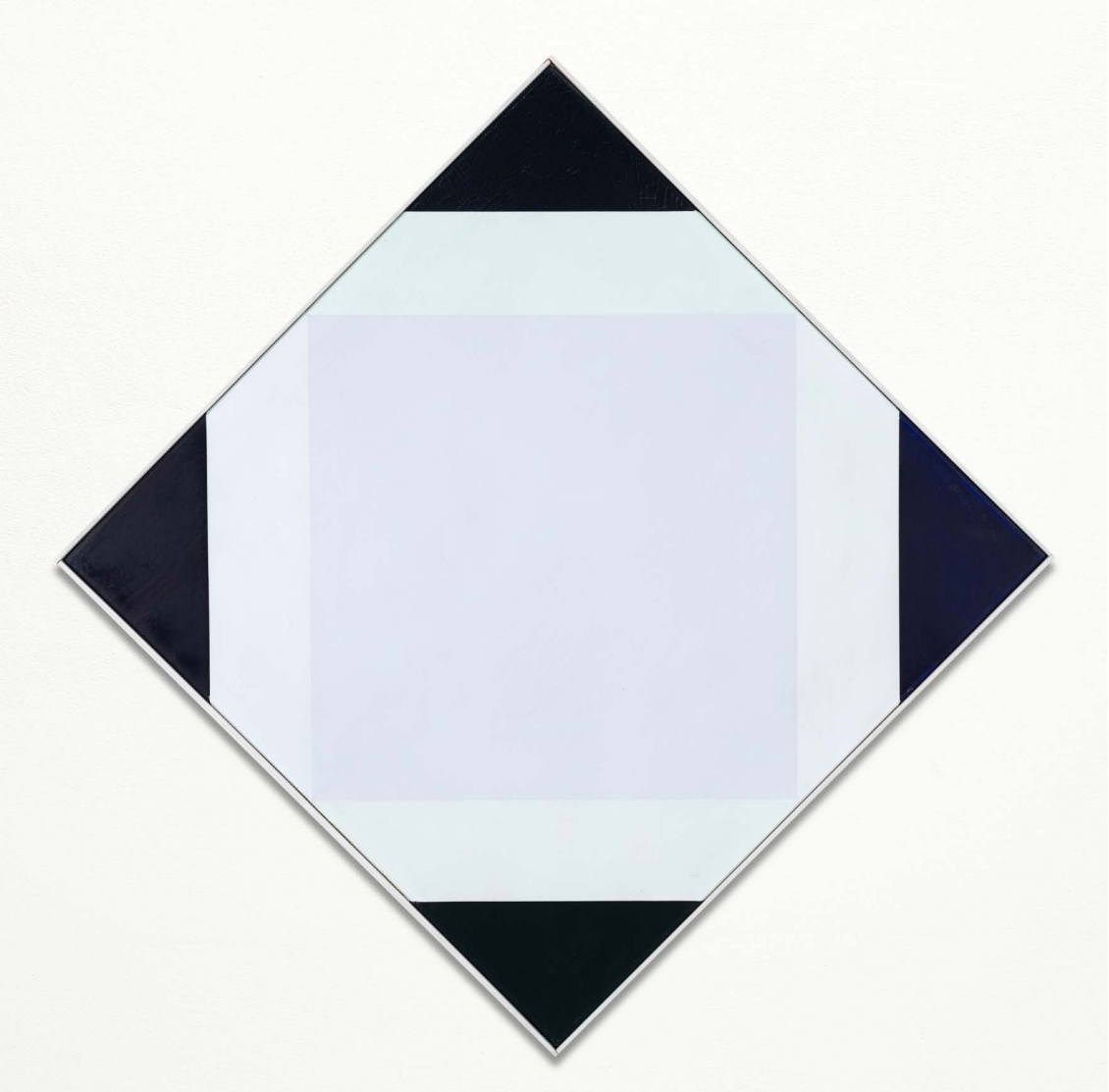
EXHIBITIONS
Larkin Erdmann, Zurich, Man Ray, To Create is Divine, 12 September–14 November 2025.

PUBLICATIONS
Larkin Erdmann, Francis M. Naumann, and Andrew Strauss (eds.), Man Ray: To Create is Divine, Zurich, Larkin Erdmann, 2025; Cologne, Verlag der Buchhandlung Walther und Franz König, 2026, cat. no. 109, p. 402.

Max Bill (1908 – 1994)



Larkin Erdmann



Max Bill
***Heller Kern (Bright Core*), 1972/73**
Signed and dated on the reverse
Oil on canvas
Diagonal: 89 cm (35 in)
Sides: 63 x 63 cm (24 3/4 x 24 3/4 in)
(LE 1396)

USD 95,000.00

PROVENANCE
Max Bill estate, Angela Thomas Schmid, Zumikon, Switzerland
Annely Juda Fine Art, London, United Kingdom
Private collection, Grauwinkel, Berlin, Germany
Private collection, Switzerland

EXHIBITIONS
Larkin Erdmann, Zurich, Max Bill, 23 April–24 July 2026.

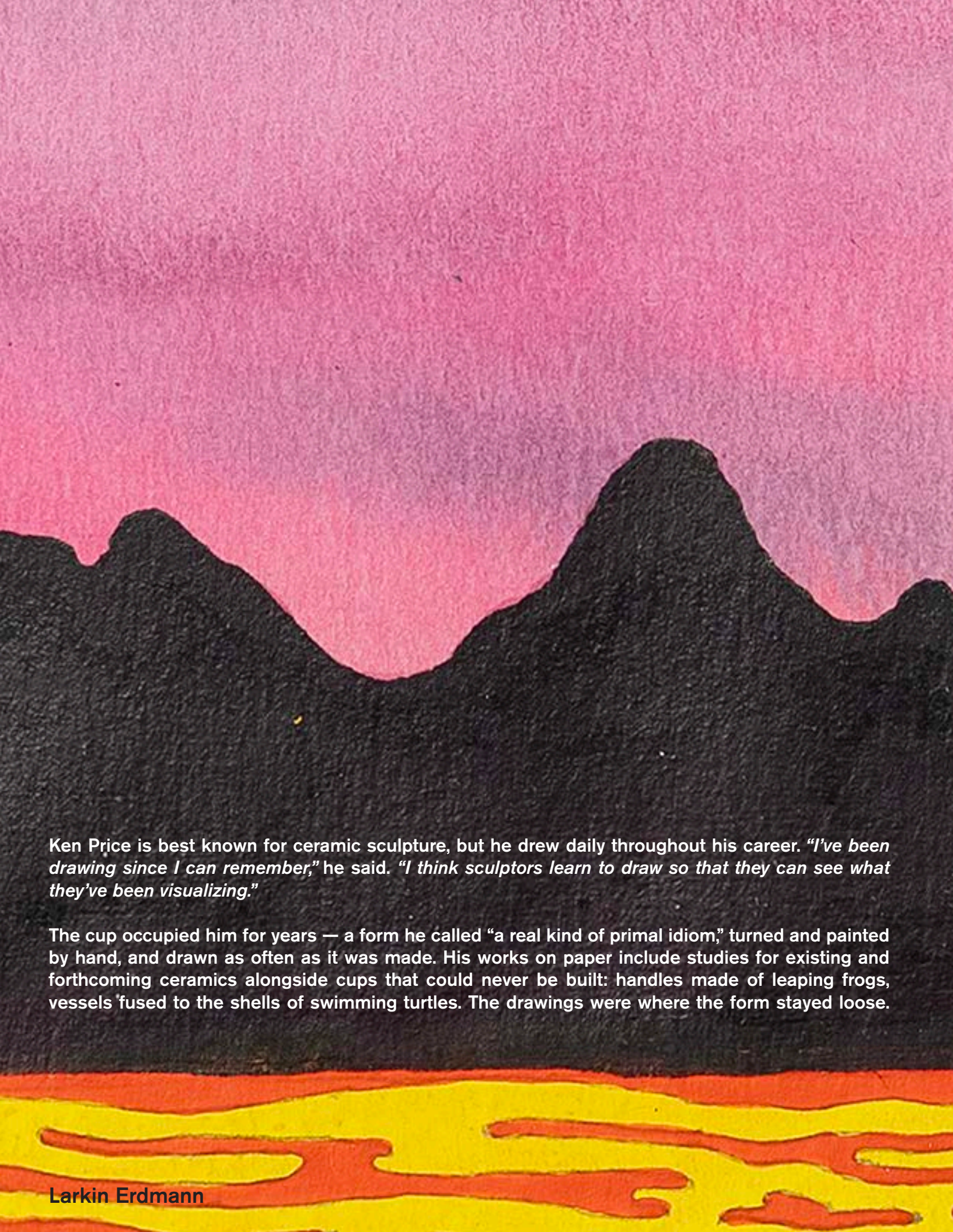


Larkin Erdmann

Ken Price (1935 – 2012)



Larkin Erdmann



Ken Price is best known for ceramic sculpture, but he drew daily throughout his career. *"I've been drawing since I can remember,"* he said. *"I think sculptors learn to draw so that they can see what they've been visualizing."*

The cup occupied him for years — a form he called "a real kind of primal idiom," turned and painted by hand, and drawn as often as it was made. His works on paper include studies for existing and forthcoming ceramics alongside cups that could never be built: handles made of leaping frogs, vessels fused to the shells of swimming turtles. The drawings were where the form stayed loose.

Larkin Erdmann



Ken Price
***Inside the Crater*, 2004**
Signed and dated in graphite: PRICE'04 Titled in graphite: "INSIDE THE CRATER"
Acrylic and ink on paper
28 x 22 cm (11 x 8 5/8 in)
(LE 1773)

USD 40,000.00

PROVENANCE
Estate of Ken Price
Matthew Marks Gallery, New York City
Private collection, USA
Private collection, Switzerland



Ken Price
***Cup*, 1965**
Painted ceramic
Height: 8 cm (3 1/8 in)
(LE 1760)

USD 25,000.00

PROVENANCE
Ferus Gallery, Los Angeles
Private Collection Laura Lee Stearns, USA
Private collection, Switzerland