

Larkin Erdmann

MARCH AVERY

MAX BILL

ANTONIO CALDERARA

MARCEL DUCHAMP

AGNES MARTIN

MERET OPPENHEIM

FRANCIS PICABIA

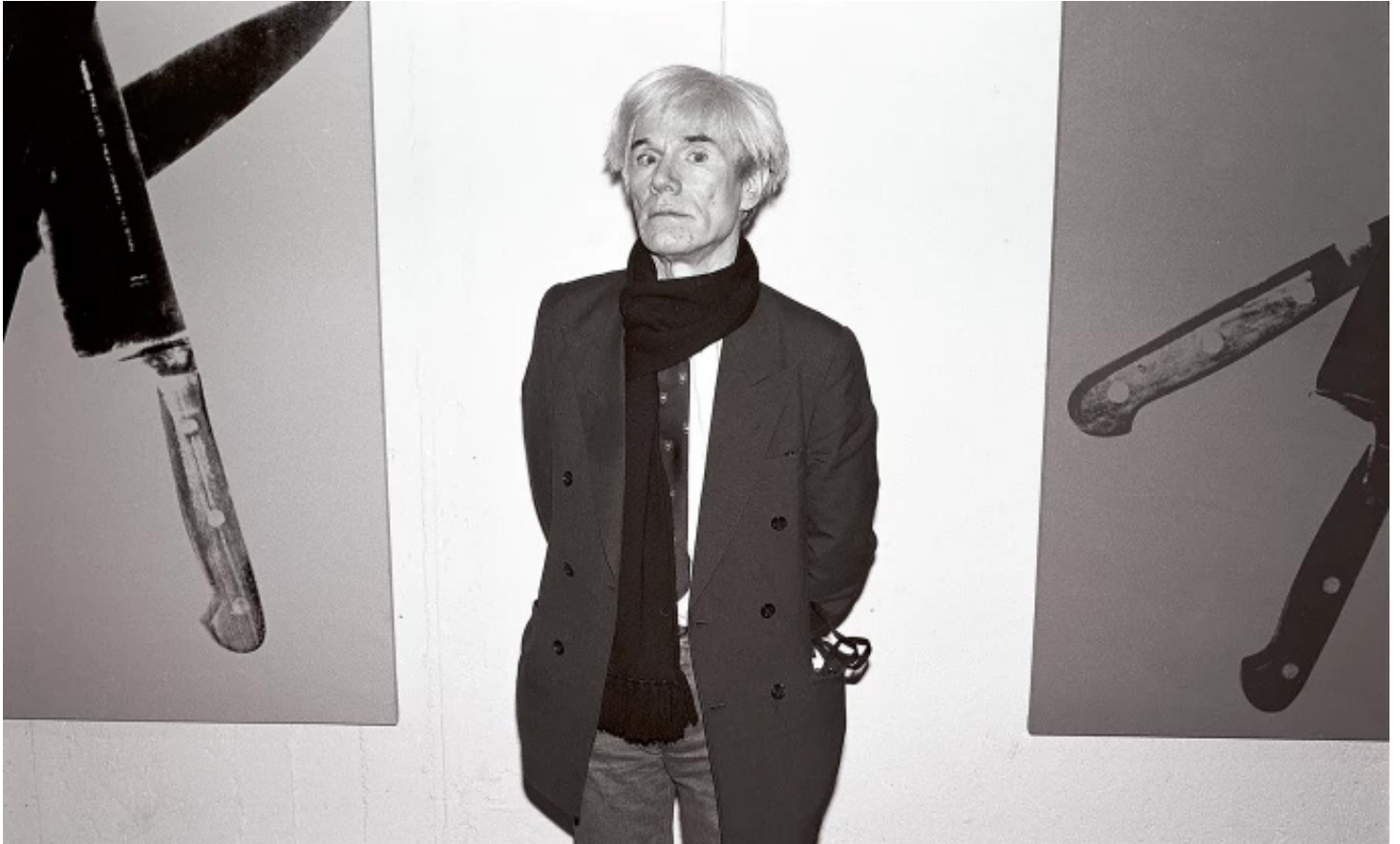
PABLO PICASSO

MAN RAY

ANDY WARHOL

Art Basel | Booth F20

Andy Warhol (1928–1987)



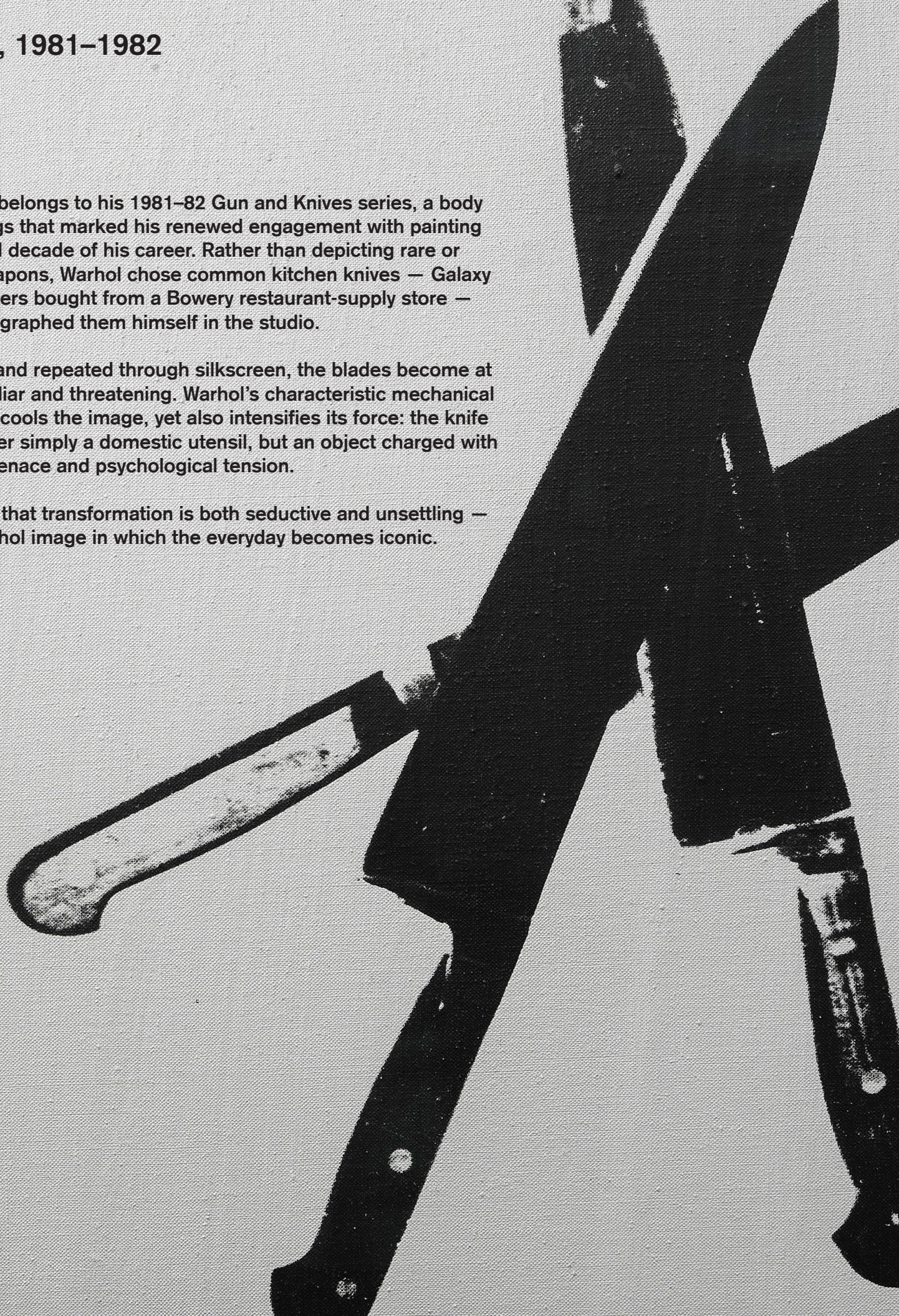
*"Everybody has their own America, and then they have pieces of a fantasy
America that they think is out there but they can't see..."*
– Andy Warhol

Knives, 1981–1982

The work belongs to his 1981–82 Gun and Knives series, a body of paintings that marked his renewed engagement with painting in the final decade of his career. Rather than depicting rare or exotic weapons, Warhol chose common kitchen knives — Galaxy 8-inch slicers bought from a Bowery restaurant-supply store — and photographed them himself in the studio.

Enlarged and repeated through silkscreen, the blades become at once familiar and threatening. Warhol's characteristic mechanical repetition cools the image, yet also intensifies its force: the knife is no longer simply a domestic utensil, but an object charged with beauty, menace and psychological tension.

In *Knives*, that transformation is both seductive and unsettling — a late Warhol image in which the everyday becomes iconic.





Andy Warhol

Knives, 1981-82

Stamped twice by the estate of Andy Warhol and
numbered PA95.040

Acrylic and silkscreen ink on canvas

51 x 81 cm (20 1/8 x 31 7/8 in)

(LE 1676)

EUR 450,000.00

PROVENANCE

The Andy Warhol Foundation for the Visual Arts,
New York

Jablonka Galerie, Cologne

Private collection

Sale: Sotheby's, London, Contemporary Art Day

Auction, 16 February 2011, lot 256

Private collection, Los Angeles

Private collection

EXHIBITIONS

Jablonka Galerie, Cologne, Andy Warhol: Knives, 1998, no. 19,
illustrated.

Cardi Gallery, London, Andy Warhol: Shadows and Knives, 2017.

Honor Fraser Gallery, Los Angeles, 2019.

Meret Oppenheim (1913–1985)





"It's the artists who do the dreaming for society."
– Meret Oppenheim



Meret Oppenheim
Il Se Retourne (He Turns Around), 1971
 Signed and dated on the base
 Wood, metal and bicycle reflector
 29 cm (11 3/8 in)
 (LE 0578)

CHF 85,000.00

PROVENANCE
 Galerie Thomas Levy, Hamburg, Germany
 Galerie Patrick Frölich, Zurich, Switzerland
 Private collection, Switzerland

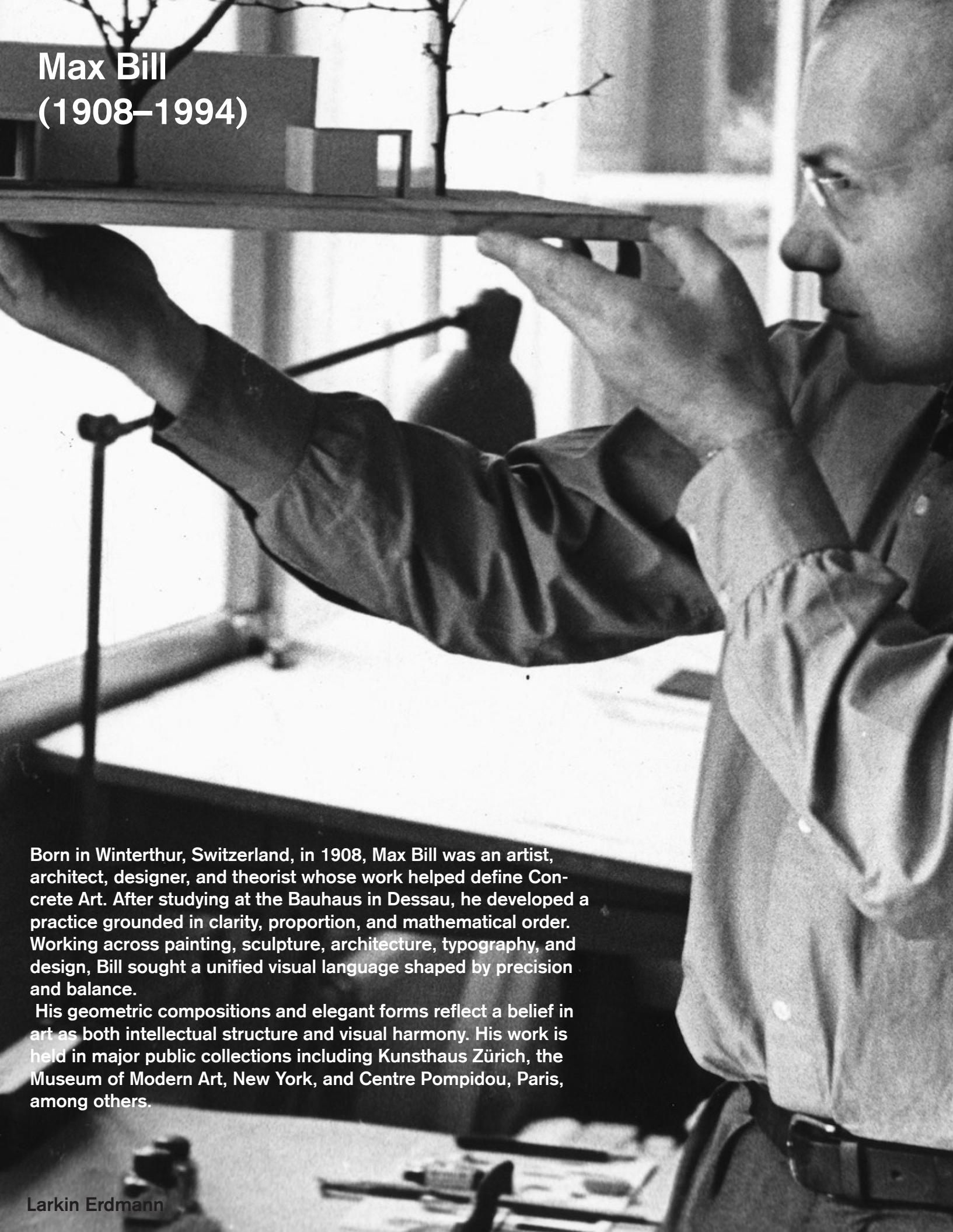
EXHIBITIONS

Larkin Erdmann, Zurich, *The Other Face*, 12 March–30 April 2021.
 MASI, Lugano, David Weiss, *Il sogno di Casa Aprile*, 28 September–1 February 2026.

PUBLICATIONS

Bice Curiger, *Meret Oppenheim – Spuren durchstandener Freiheit*, Zurich, ABC Verlag, 1982, cat. no. U177 i.
 Thomas Levy, *Meret Oppenheim: Zwei–Vier–Sechs–Acht and Forever*, Zurich, New York and Vienna, Schirmer Verlag, 1987, p. 19.
 Larkin Erdmann, *The Other Face*, Zurich, 2021.
 David Weiss. *Il sogno di Casa Aprile*, exh. cat., MASI Lugano, Lugano, 2025, p. 283.



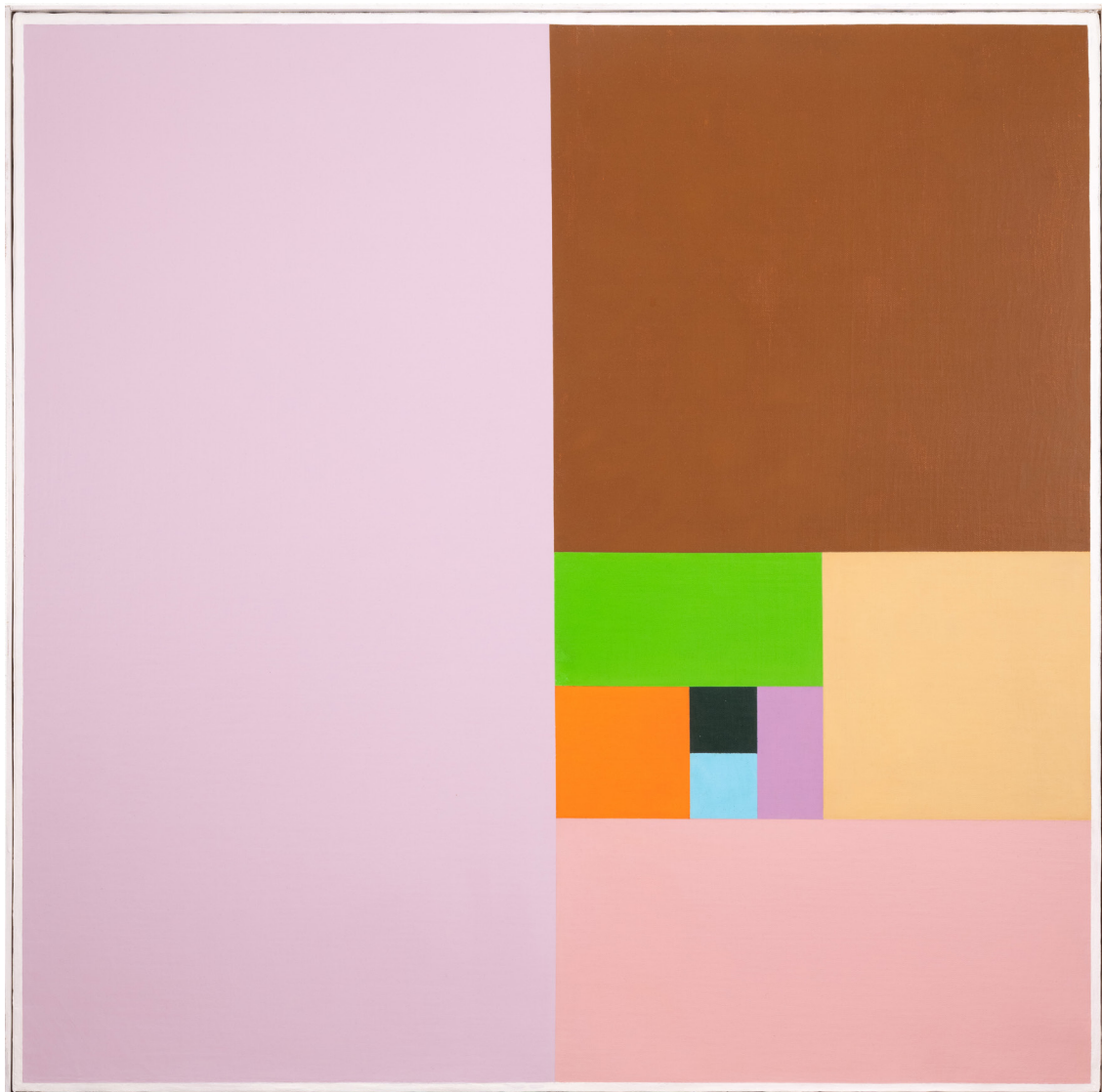
A black and white photograph of Max Bill, an artist and architect, working on a geometric sculpture. He is shown from the side, wearing glasses and a light-colored shirt, with his hands positioned to adjust a horizontal wooden beam. The sculpture consists of various geometric shapes, including rectangular blocks and thin rods, arranged in a balanced, symmetrical composition. The background is slightly blurred, showing a window and some indoor plants.

Max Bill

(1908–1994)

Born in Winterthur, Switzerland, in 1908, Max Bill was an artist, architect, designer, and theorist whose work helped define Concrete Art. After studying at the Bauhaus in Dessau, he developed a practice grounded in clarity, proportion, and mathematical order. Working across painting, sculpture, architecture, typography, and design, Bill sought a unified visual language shaped by precision and balance.

His geometric compositions and elegant forms reflect a belief in art as both intellectual structure and visual harmony. His work is held in major public collections including Kunsthaus Zürich, the Museum of Modern Art, New York, and Centre Pompidou, Paris, among others.



Max Bill

Zwei Farbgruppen mit dunkel-quadratischem Ex-Centrum, 1956

Signed and dated on the reverse; signed, titled and dated on the stretcher

Oil on canvas

100 x 100 cm (39 3/8 x 39 3/8 in)

(LE 0913)

CHF 280,000.00

PROVENANCE

Private collection, Switzerland (acquired directly from the artist)

Rudolf Hauser Collection, Küsnacht, Switzerland

Private collection, Switzerland

EXHIBITIONS

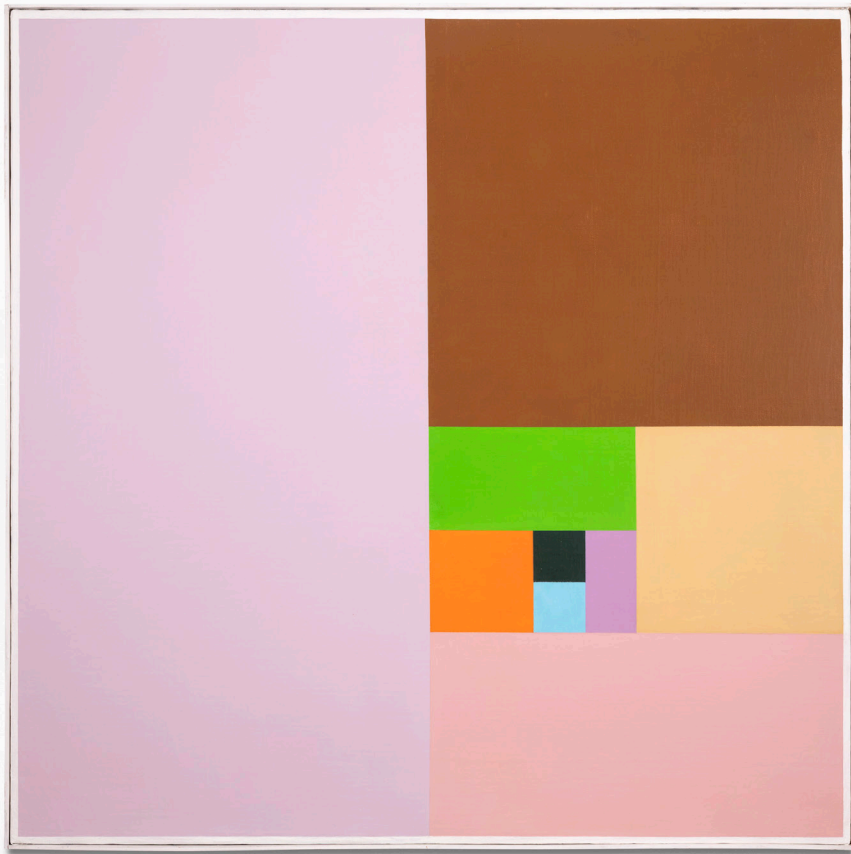
Winterthur, Kunstmuseum, Max Bill – Zum 100. Geburtstag, 2008, no. 64.

Kamel Mennour, François Morellet, Max Bill, *Mathématiques modernes*, Paris, 29 February–30 March 2024.

PUBLICATIONS

K. Gerstner, *kalte Kunst? zum Standort der heutigen Malerei*, Teufen, 1957, n. p., ill.

Exh. Cat., *Max Bill: Aspekte seines Werks*, Zurich, 2008, p. 142, ill.



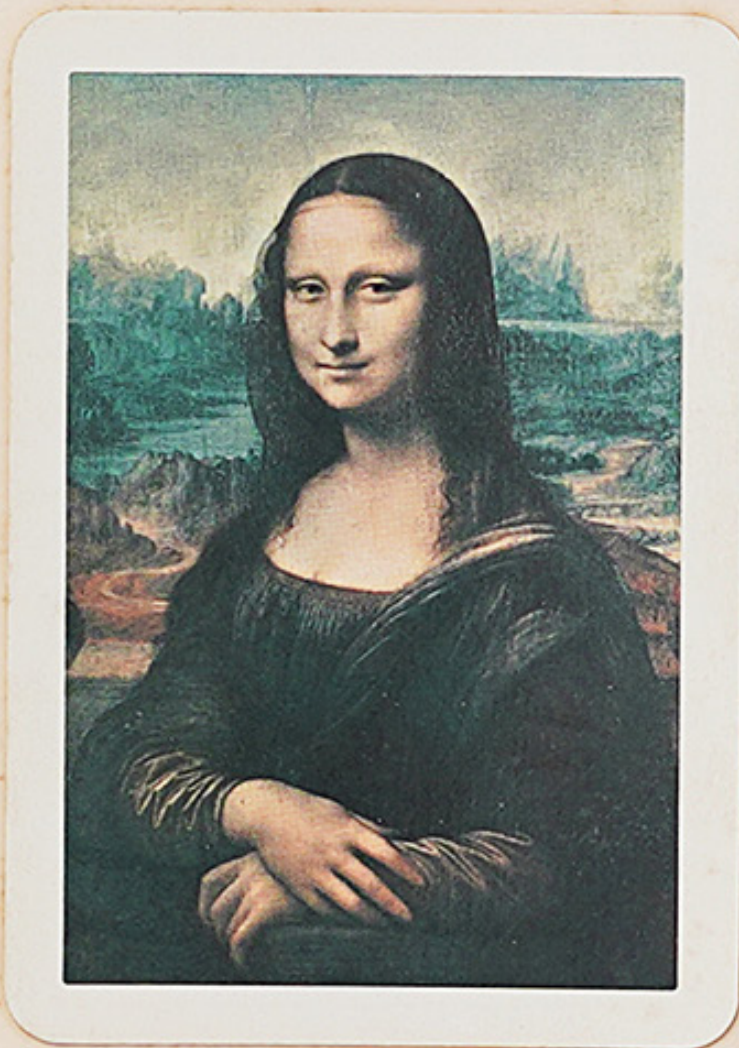
“Concrete Art, when it is true to itself, is the pure expression of harmonious measure and law. It organizes systems and gives life to these arrangements, through the means of art.”
– Max Bill



Marcel Duchamp (1887–1968)



L.H.O.O.Q. Rasée, 1965



rasée
L.H.O.O.Q.

With L.H.O.O.Q. Rasée, Duchamp returned to one of his most famous acts of artistic subversion. As he later recalled: "When Dada was in full blast, and we were demolishing many things, the Mona Lisa became a prime victim. I put a moustache and a goatee on her face simply with the idea of desecrating it."

First made in 1919, L.H.O.O.Q. transformed a reproduction of Leonardo Da Vinci's iconic Mona Lisa into a "rectified readymade" through the addition of a moustache, goatee and provocative phonetic title.

In the Rasée version, Duchamp reverses his own gesture: the Mona Lisa appears "shaved," turning the work into a readymade of a readymade — a self-conscious reprise of his own iconoclasm, and a brilliant example of how Duchamp made art from selection, repetition and conceptual displacement.



Marcel Duchamp

L.H.O.O.Q. Rasée, 1965

Titled on the center, rasée L.H.O.O.Q.

Signed lower right, Marcel Duchamp

Playing card mounted on paper

21 x 13.6 cm (8 1/4 x 5 3/8 in)

(LE 1395)

CHF 110,000.00

This work is recorded in the Archives of the Marcel Duchamp Association as no. 65.615 ER9.

PROVENANCE

Private collection, Italy

Private collection, Switzerland

EXHIBITIONS

Vinci, Museo Ideale Leonardo da Vinci, I capolavori del mito di Leonardo. Da Leonardo a Beuys, curated by A. Vezzosi and A. Sabato, 15 March–30 September 1997.

Vinci, Museo Ideale Leonardo da Vinci, Leonardo in Azione e Poesia / Leonardo in Action & Poetry, curated by V. Dehò and A. Vezzosi, 15 April–30 September 2001.

Montecatini Terme, Sala Portoghesi delle Terme il Tettuccio, Leonardo da Vinci. Mito e verità. Riscoperte, attualità e nodi della conoscenza, 5 August–10 October 2006.

Amboise, Château du Clos Lucé, La Joconde inattendue, 12 July–6 January 2008. Vinci, Museo Ideale Leonardo da Vinci, Joconde. Da Monna Lisa alla Gioconda nuda, curated by A. Sabato and A. Vezzosi, 16 May–6 January 2010.

Brindisi, Palazzo Granafei-Nervagna, La Gioconda è nuda.

Riscoperte e nuove icone, 26 November 2010–15 February 2011.

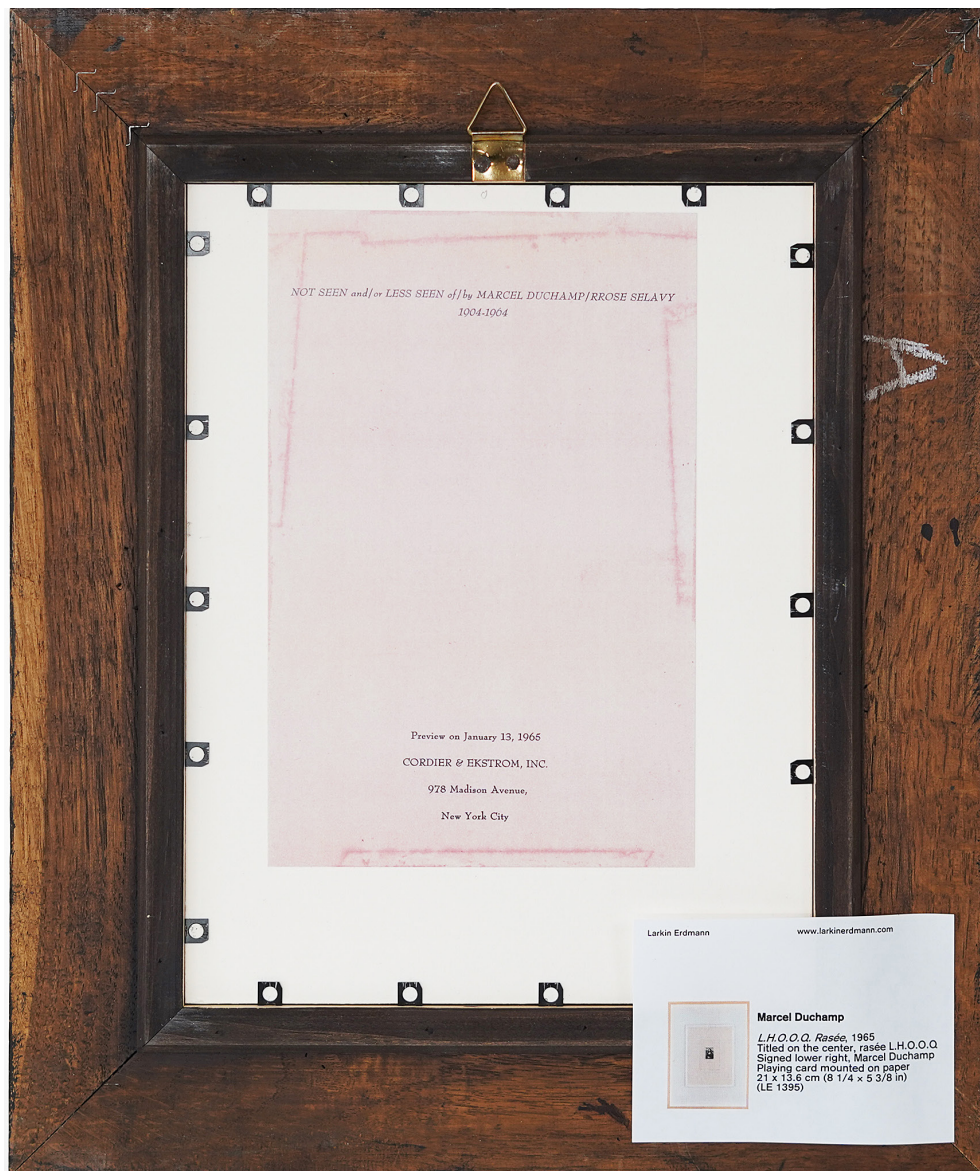
Miami, Miami Dade College, Freedom Tower, Mona Lisa Unveiled, 5 August–7 October 2011. Kaohsiung, Kaohsiung Museum of Fine Arts, Leonardo, Mona Lisa, The Myths / Méng nà lì sha 500 nián Dàwén xī chuánqí, 20 July–20 October 2013; thereafter Taipei, National Palace Museum, 31 October–10 February 2014, in collaboration with the Galleria degli Uffizi.

Otranto, Castello Aragonese, Il mito di Leonardo a Otranto. Monna Lisa e la Gioconda nuda attraverso cinque secoli, 12 July–30 September 2014.

Prato, Palazzo Pretorio, Synchronicity. Contemporanei, da Lippi a Warhol, curated by S. Pezzato, 25 September–10 January 2016. Amboise, Château du Clos Lucé, Du Clos Lucé au Louvre, les trois chefs-d'oeuvre de Léonard de Vinci, in collaboration with the Museo Ideale Leonardo da Vinci and the Centre de recherche et de restauration des Musées de France, 17 July–31 December 2016.

Shanghai, Shanghai Zendai Himalayas Museum, Myth and Rivalry: Leonardo da Vinci with Michelangelo and Raphael, 28 September–23 January 2018.

Vinci, Museo Ideale Leonardo da Vinci, Leonardo vive, 2 May–31 December 2019.



NOT SEEN and/or LESS SEEN of/by MARCEL DUCHAMP/ROSE SELAVY
1004-1004

Preview on January 13, 1965
CORDIER & EKSTROM, INC.
978 Madison Avenue,
New York City

Larkin Erdmann

www.larkinerdmann.com

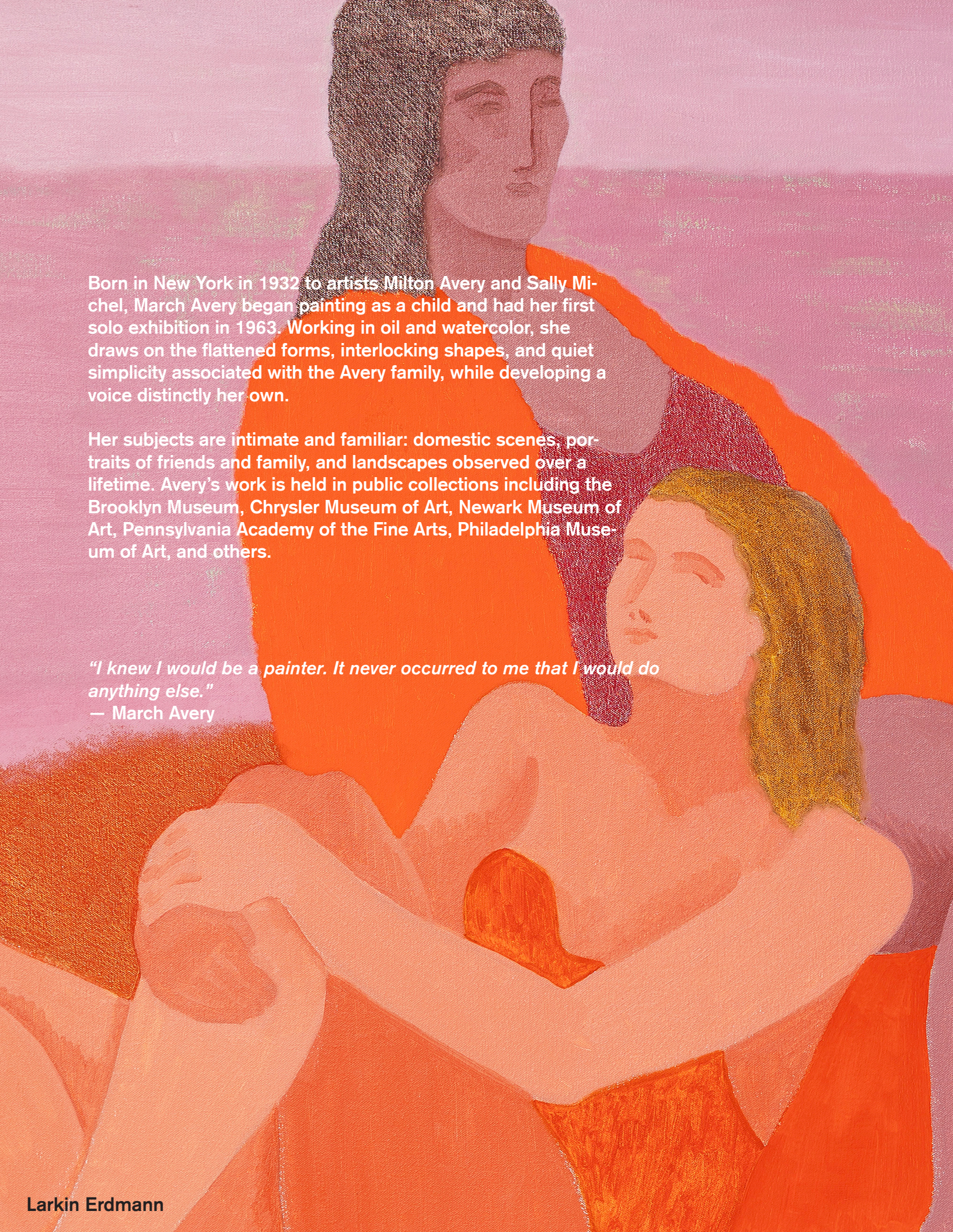


Marcel Duchamp

L.H.O.O.Q. Rasée, 1965
Titled on the center, rasée L.H.O.O.Q.
Signed lower right, Marcel Duchamp
Playing card mounted on paper
21 x 13.6 cm (8 1/4 x 5 3/8 in)
(LE 1395)

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.

"I knew I would be a painter. It never occurred to me that I would do anything else."

— March Avery



March Avery

Two Women by the Sea, 1991

Signed and dated lower right

Oil on canvas

101.6 x 127.6 cm (40 x 50 1/4 in)

(LE 1687)

\$ 65,000.00

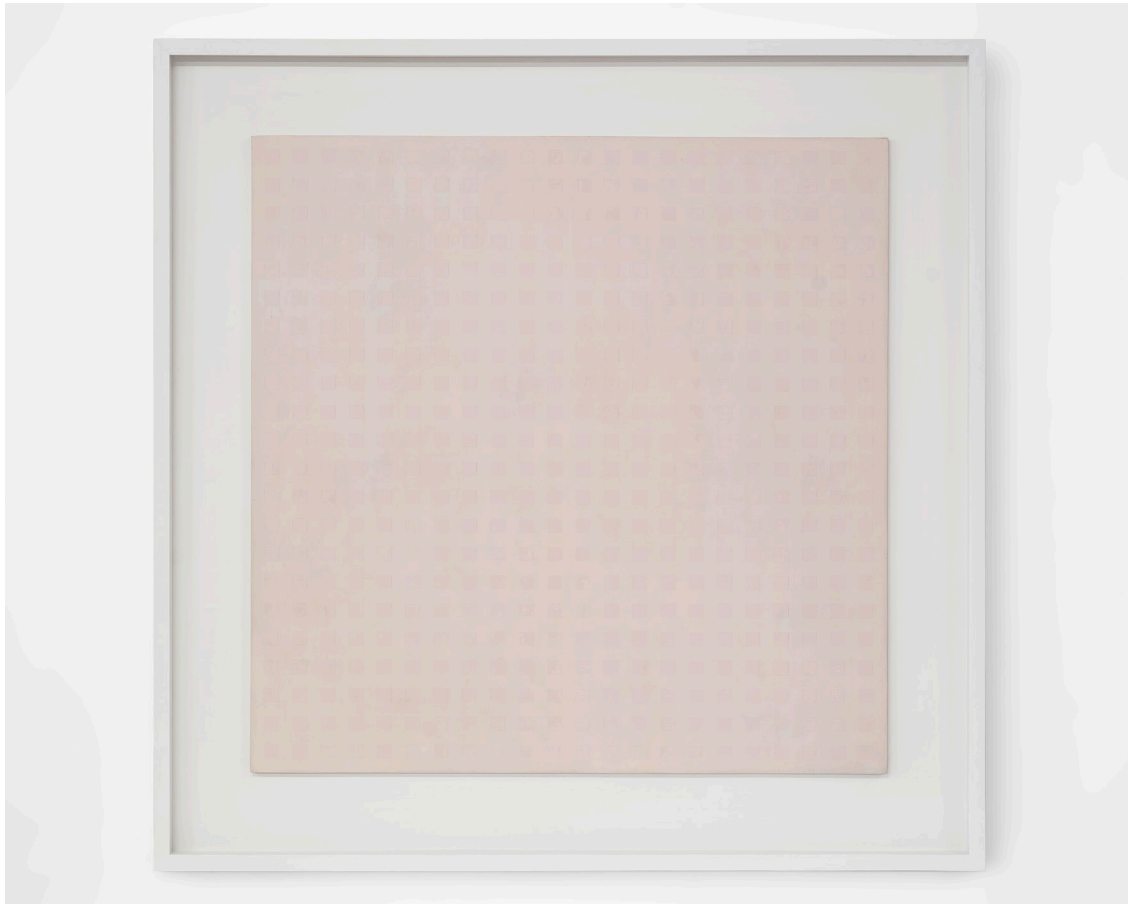
PROVENANCE

The Artist

A close-up photograph of Antonio Calderara, an elderly man with a thick white beard and glasses, focused on painting. He is holding a red-handled brush against a white canvas. The background is dark, and a portion of another painting with warm, textured colors is visible in the upper right corner.

Antonio Calderara (1903–1978)

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



Antonio Calderara

Spazio continuo, 1963/64

Signed on the reverse; additionally signed; titled;
dated and inscribed with measurements on the
artist's label

Oil on panel

72 x 72 cm (28 3/8 x 28 3/8 in)

(LE 1579)

CHF 95,000.00

This work is accompanied by a certificate
of authenticity by the Fondazione Antonio e
Carmela Calderara, archive no. 0624.

PROVENANCE

Private collection, Germany

Galerie Reckermann, Cologne

Private collection, Germany, acquired at the
above gallery in 1979

Private collection, Switzerland

EXHIBITIONS

Kunstverein Düsseldorf, Antonio Calderara,
Düsseldorf, 15 November–15 February 1982.

Wilhelm Hack Museum, Retrospektive
Calderara, Ludwigshafen, 27 February–18
April 1982.

MASI Lugano, Antonio Calderara, *Una luce
senza ombre*, Lugano, 2 October–22 January
2017, cat. no. 55.



Agnes Martin (1912–2004)

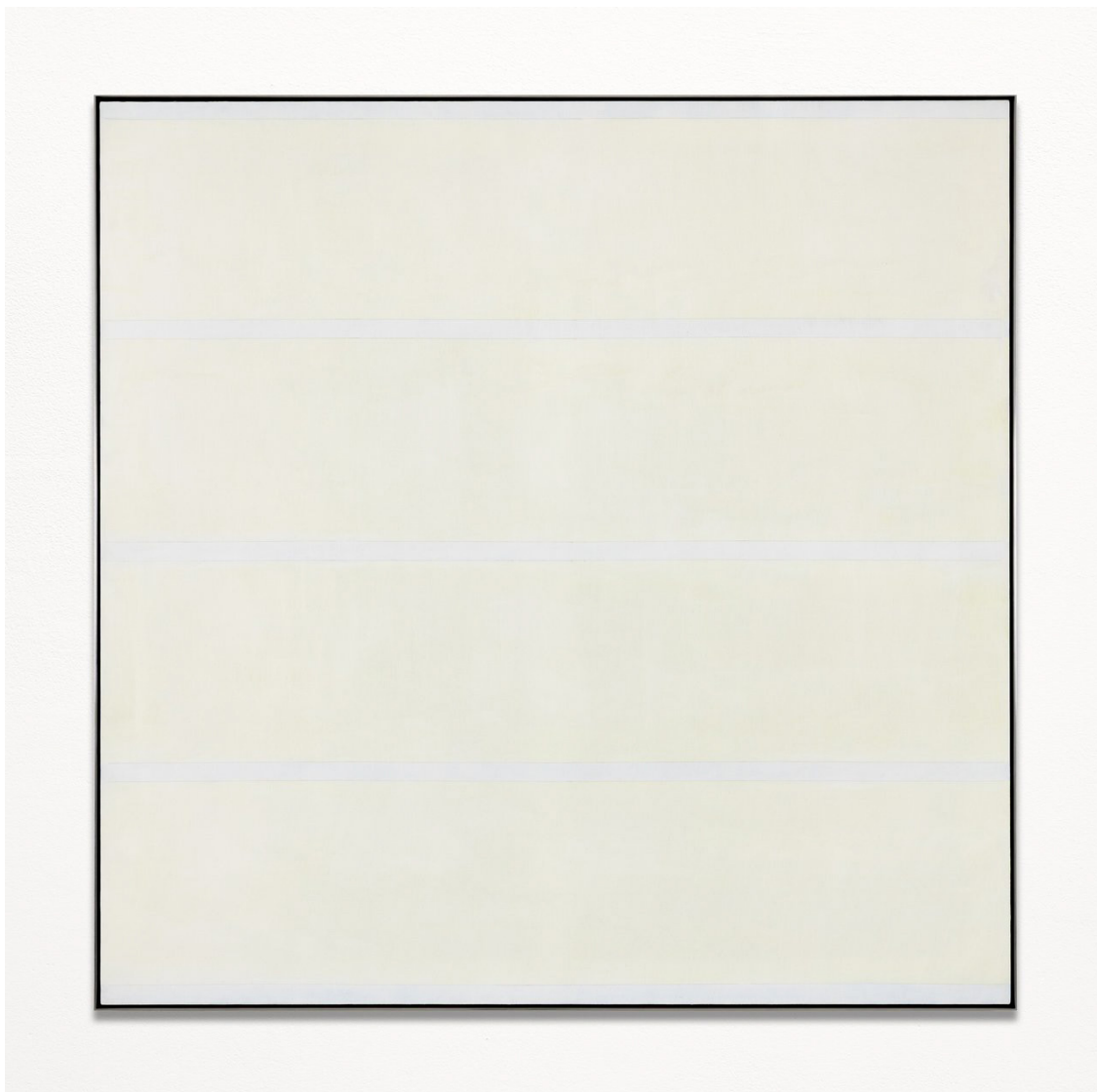
Agnes Martin's art transforms simplicity into quiet intensity. Through pale colors, grids, lines, and meditative repetition, she searched for beauty beyond the visible world.

Influenced by nature, Eastern thought, and silence, Martin created paintings that feel less like images and more like states of mind.

"Beauty is the mystery of life. It is not in the eye, it is in the mind."

— Agnes Martin





Agnes Martin

Innocent Love, 1999

Signed, titled and dated on the reverse upper right: a. martin / '99; inscribed on the stretcher bar: Innocent Love

Acrylic and graphite on canvas

152.4 x 152.4 cm (60 x 60 in)

(LE 1584)

Price on request

PROVENANCE

The Artist

Pace Wildenstein, New York

Private collection, New York

Sale: Phillips de Pury & Company, New York, 13 May 2002, lot 17

Private collection, Switzerland

EXHIBITIONS

Gagosian Gallery, London, *Imageless Icons: Abstract Thoughts*, 3 February–26 March 2005.

Pace Wildenstein, New York, *Agnes Martin: Recent Paintings*, 27 April–3 June 2000.

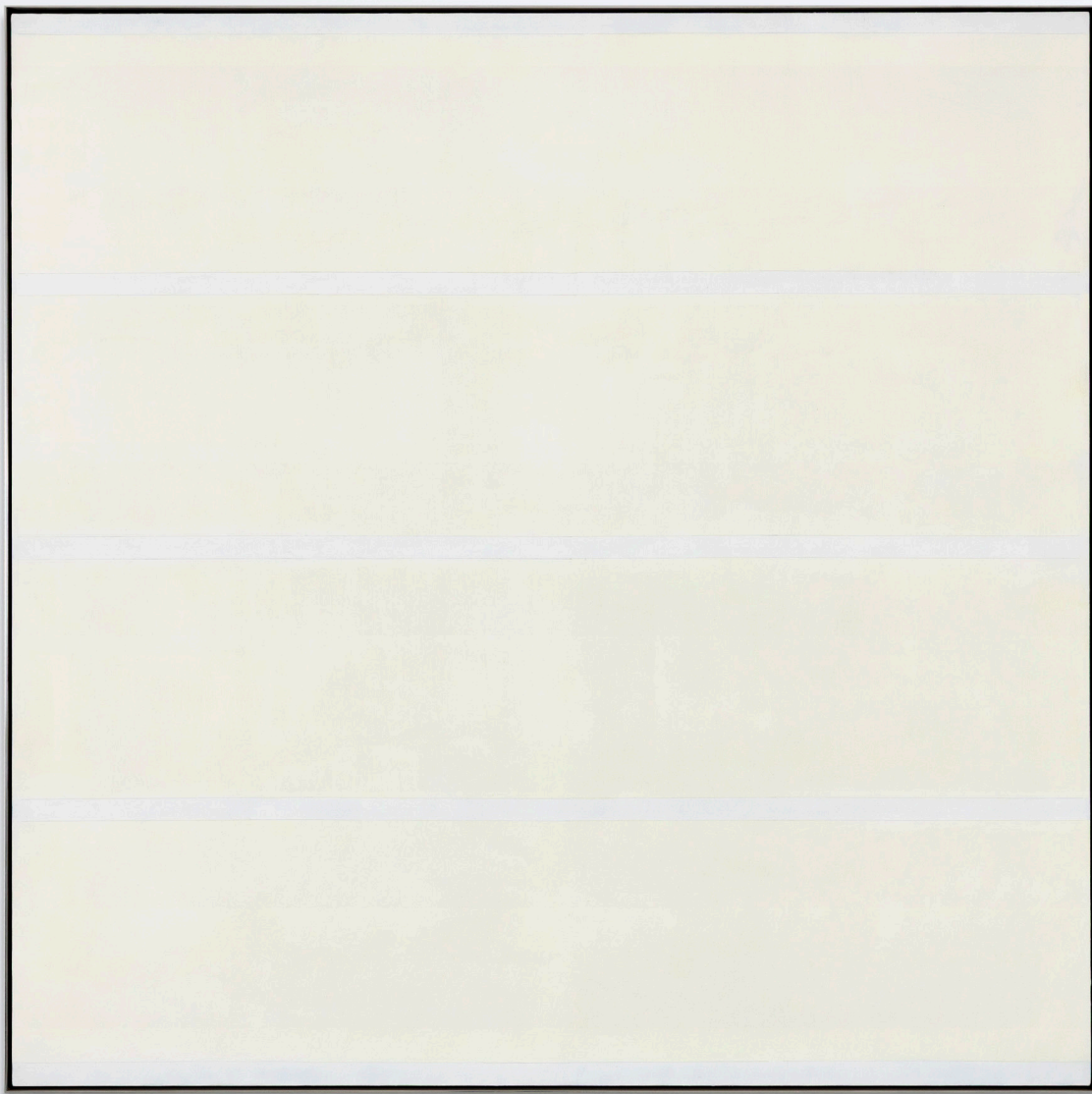
PUBLICATIONS

Mark Francis and Stefan Ratibor, eds., *Imageless Icons: Abstract Thoughts*, London, Gagosian Gallery, 2005, pp. 51 and 103, illustrated.

Arne Glimcher and Agnes Martin, *Agnes Martin: Paintings and Writings*, New York, PaceWildenstein, 2000, pp. 29 and 57, illustrated.

Agnes Martin: Recent Paintings, New York, PaceWildenstein, 2000, n.p., illustrated.

Innocent Love, 1999





Man Ray (1890–1976)



Self-Portrait, 1916/64

This painting-object was first titled *Invention* and was soon thereafter retitled *Self Portrait*. Rather than producing a traditional likeness, Man Ray created an assemblage that in no way resembled his physical appearance, but was instead filled with symbols of the artist himself. The work appears to present itself as impenetrable, comprising an inoperative push-button doorbell and a pair of silent electric bells, together with the imprint of the artist's hand in oil at the centre of the composition, as if to say: 'stop/ do not enter'. Man Ray did not necessarily intend this to be an amusing Dada object; rather, he hoped that the viewer would interact with the assemblage, rendering the object somewhat humorous.

'On a background of black and aluminium paint I had attached two electric bells and a real push-button. In the middle, I had simply put my hand on the palette and transferred the paint imprint as a signature. Everyone who pushed the button was disappointed that the bell did not ring ... I was called a humorist, but it was far from my intention to be funny. I simply wished the spectator to take an active part in the creation.' (Man Ray, *Self Portrait*, London and Boston, 1963; Paris, 1964, op. cit., p. 71.)

The original version of this work from 1916 was lost or destroyed, and in 1964 — inspired, perhaps, by recounting the importance of this early assemblage in his autobiography, published in 1963 — Man Ray decided to make this replica. He had several black-and-white photographs of the work in his files.



Man Ray

Self-Portrait, 1916/64

Signed Man Ray; dated 1916 N.Y.; inscribed REPLIQUE 1964
Oil, artist's handprint in acrylic, push button and doorbells on
aluminium

70 x 48.3 cm (27 1/2 x 19 in)
(LE 1499)

USD 450,000.00

Andrew Strauss and Timothy Baum of the Man Ray Expertise
Committee have confirmed the authenticity of this work under
reference 00540-O-2025, and have confirmed that it will be
included in the Catalogue of Objects & Sculpture of Man Ray,
currently in preparation.

PROVENANCE

Man Ray, Paris

Cordier & Ekstrom Gallery, New York, 1964–67

William and Marilyn van Keppel, Kansas City, MO, purchased
in 1967

Estate of Marilyn van Keppel (by descent)

Richard Hamilton, private collection, USA

Francis M. Naumann, New York

Private collection, Switzerland

EXHIBITIONS

Los Angeles County Museum of Art, Los Angeles, Man Ray,
1966–67, no. 143, p. 10, illustrated; illustration of the original
assemblage, incorrectly catalogued as the present replica.
Smithsonian American Art Museum, Washington, D.C.; Museum
of Contemporary Art, Los Angeles; The Menil Collection,
Houston; and Philadelphia Museum of Art, Philadelphia,
Perpetual Motif: The Art of Man Ray, 1988–90, n.n., p. 72,
illustrated; illustration of the 1916 original assemblage.
Whitney Museum of American Art, New York, Making Mischief:
Dada Invades New York, 1996–97, p. 69, illustrated.

PUBLICATIONS

Jean-Hubert Martin, Rosalind Krauss and Brigitte Hermann,
eds., Man Ray: Objets de mon affection, sculptures et objets.
Catalogue raisonné, Paris, 1983, no. 4, p. 21, illustrated;
illustration of the 1916 original assemblage.

Arturo Schwarz, Man Ray: The Rigour of the Imagination,
London, 1977/1980, no. 236, p. 142, illustrated.

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, fig. 16, cat. no. 8, p. 298.





"A painting is for me not only an image; I'm very much aware that it's a physical object. It is this mixture of the physical and the metaphysical, in a sense, that I want."

– Man Ray



REPLIQUE 1964

Larkin Erdmann

Man Ray
1910
N.Y.

Francis Picabia (1879–1953)



Danseuse de french cancan, c. 1942-43

Painted during the Nazi occupation of France, this provocative artwork repurposes mass-media imagery from soft-core glamour magazines into high art. By depicting a classic symbol of Parisian nightlife and erotic frivolity, Picabia staged a rebellious critique against the wartime Vichy regime's strict moral censorship, ultimately pioneering the techniques of Postmodern appropriation and Pop Art decades ahead of his time.

Francis Picabia



Francis Picabia
Danseuse de french cancan, c. 1942-43
 Signed lower left
 Oil and pencil on panel
 105 x 76 cm (41 3/8 x 29 7/8 in)
 (LE 1655)

Accompanied by a certificate of authenticity from
 the Picabia Committee No. 3412 dated December 5,
 2013.

EUR 650,000.00

PROVENANCE

Galerie Cézanne, Cannes, sold in 1974
 Private collection, Paris, 1975-94
 Private collection, Cannes, 1994-2014
 Cannes Enchères, Cannes, 27 April 2014, lot 312
 Collection of Natalie Seroussi, Paris
 Marcel and David Fleiss, Galerie 1900-2000, Paris
 Private collection, Switzerland

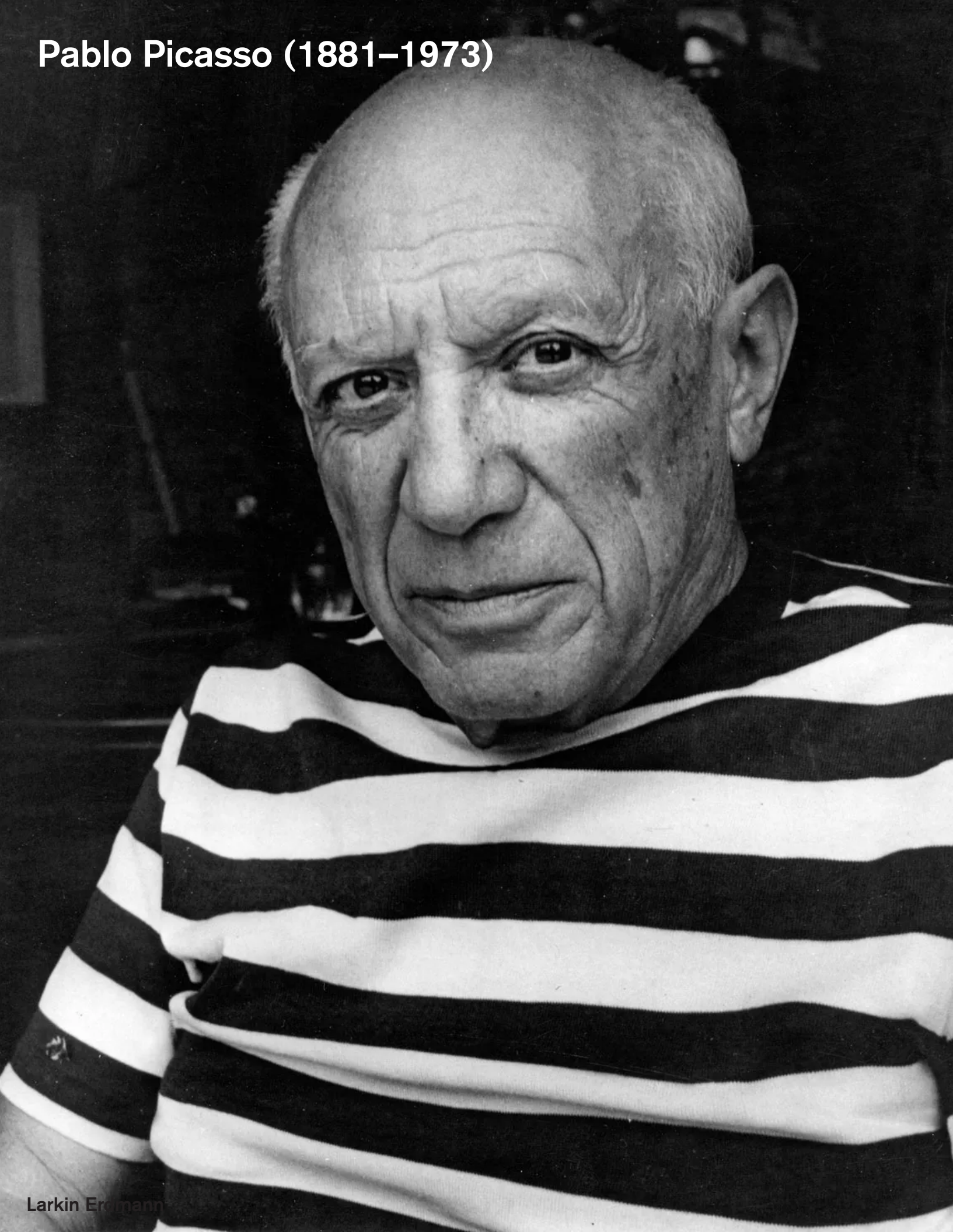
PUBLICATIONS

Mon Paris, no. 15, January 1937; the work is
 inspired by a photograph reproduced in the
 magazine.

Sotheby's, Paris, *French Cancan* by Nathalie
 Seroussi, 20 October 2018, lot 5.

William A. Camfield, Beverley Calté, Candace
 Clements and Arnauld Pierre, *Francis
 Picabia: Catalogue Raisonné*, vol. IV, 1940-
 1953, Brussels, Fonds Mercator, 2022, no.
 1810, p. 277, illustrated.

Pablo Picasso (1881–1973)



Nu, homme à la pipe et amour, 1981-1982





Pablo Picasso

Nu, homme à la pipe et amour, 1969

Signed and dated upper left 24.1.69 I Picasso

China ink on paper

31.2 x 44.5 cm (12 1/4 x 17 1/2 in)

(LE 1699)

EUR 380,000.00

PROVENANCE

Daniel Henry Kahnweiler Collection, Paris

Galleria Tega, Milan, Italy

Private collection, Italy

EXHIBITIONS

Galleria Tega, Milan, Pablo Picasso, 13 March–25 May 2018.

Massimo De Carlo, Hong Kong, Lucio Fontana, Pablo Picasso, Yan

Pei Ming: Look at Me, 8 July–5 September 2020.

PUBLICATIONS

C. Zervos, Pablo Picasso, Oeuvre 1969, Vol. XXXI, Edition Cahiers d'Art, Paris, 1976, p. 10, no. 27 ill.

W. Guadagnini, Pablo Picasso, Galleria Tega, Milan, 2018, pp. 56-57 ill.