

# Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT

Sale Interest: 310 Lots



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# PHILLIPS

# Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT

Sale Interest: 310 Lots

## Auction

18 - 19 January 2023

Evening Sale, 18 January 5:00pm (lots 1 - 102)

Day Sale, 19 January 12:00pm (lots 103 - 310)

## Auction & Viewing Location

Viewing

11 January - 18 January

Monday-Saturday 10:00am-6:00pm

Sunday 12:00pm-6:00pm

30 Berkeley Square, London, United Kingdom, W1J 6EX

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK030123 or Evening & Day Editions.

## Absentee and Telephone Bids

tel +44 20 7318 4045

[bidslondon@phillips.com](mailto:bidslondon@phillips.com)

## Editions Department

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## Evening & Day Editions

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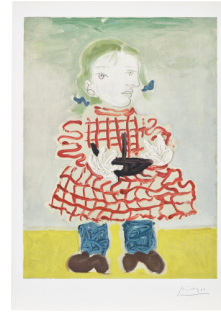
Sale Interest: 310 Lots



1  
**Pablo Picasso**  
*Tête de chèvre en profil (Goat's ...*  
Estimate £10,000 — 15,000



2  
**After Pablo Picasso**  
*Grande maternité (Large Mater...*  
Estimate £6,000 — 8,000



3  
**After Pablo Picasso**  
*Maya en tablier (Maya in a Pina...*  
Estimate £6,000 — 8,000



4  
**Pablo Picasso**  
*Femme au chapeau fleuri (Wom...*  
Estimate £15,000 — 20,000



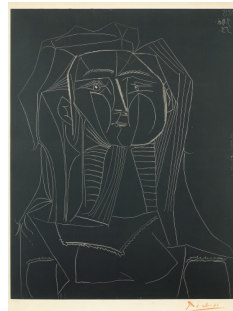
5  
**Pablo Picasso**  
*Jeune fille aux grands cheveux (...*  
Estimate £8,000 — 12,000



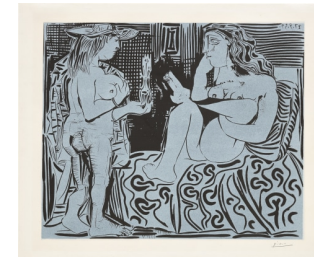
6  
**Pablo Picasso**  
*Jacqueline au bandeau de face (...*  
Estimate £40,000 — 60,000



7  
**Pablo Picasso**  
*Femme au fauteuil No. 1 (d'aprè...*  
Estimate £30,000 — 50,000



8  
**Pablo Picasso**  
*Tête sur fond noir (Head on a Bl...*  
Estimate £10,000 — 15,000



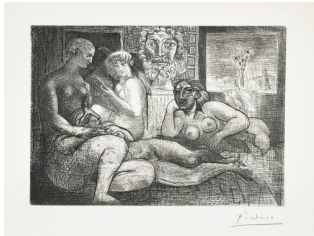
9  
**Pablo Picasso**  
*Deux femmes avec un vase à fle...*  
Estimate £20,000 — 30,000



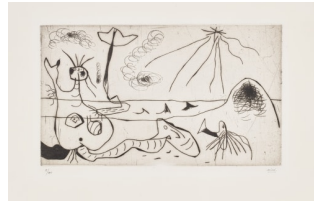
10  
**Pablo Picasso**  
*Minotaure aveugle guidé par M...*  
Estimate £60,000 — 80,000

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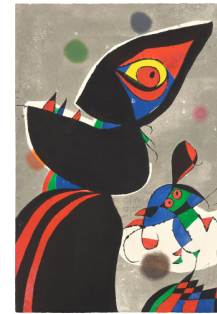
11  
**Pablo Picasso**  
*Quatre femmes nues et tête scu...*  
Estimate £20,000 — 30,000



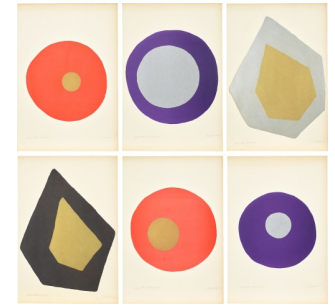
12  
**Joan Miró**  
*La Baigneuse (The Bather) (D. 2...*  
Estimate £7,000 — 9,000



13  
**Joan Miró**  
*Composition (Design for the cov...*  
Estimate £60,000 — 80,000



14  
**Joan Miró**  
*Gaudí XVII (D. 1076)*  
Estimate £15,000 — 20,000



15  
**Lucio Fontana**  
*Concetti Spaziali di Lucio Fonta...*  
Estimate £15,000 — 20,000



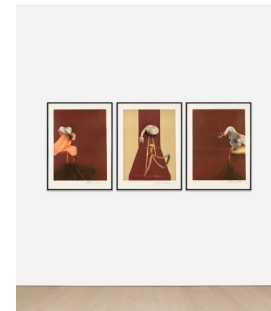
16  
**Edvard Munch**  
*The Sick Child (Det syke barn) (...)*  
Estimate £8,000 — 12,000



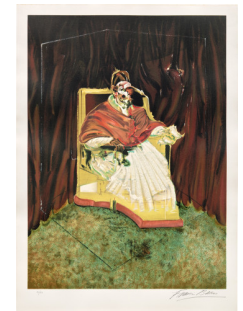
17  
**Wassily Kandinsky**  
*Kleine Welten III (Small Worlds I...*  
Estimate £7,000 — 10,000



18  
**After Marc Chagall**  
*Les Coquelicots (The Poppies) (...)*  
Estimate £8,000 — 12,000



19  
**Francis Bacon**  
*Deuxième version du triptyque 1...*  
Estimate £15,000 — 20,000



20  
**Francis Bacon**  
*Étude d'après le portrait du Pap...*  
Estimate £10,000 — 15,000

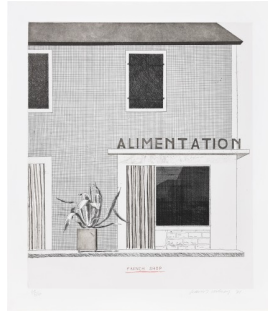


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21  
**Francis Bacon**  
*Seated Figure (after, Study for a...*  
Estimate £8,000 — 12,000



22  
**David Hockney**  
*French Shop (S.A.C. 122, M.C.A....*  
Estimate £6,000 — 8,000



23  
**David Hockney**  
*Celia in a Wicker Chair (M.C.A.T....*  
Estimate £10,000 — 15,000



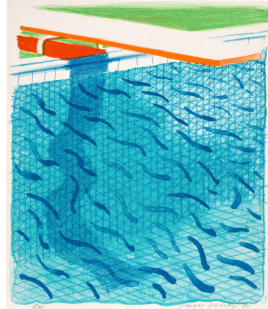
24  
**David Hockney**  
*Celia in the Director's Chair (Ge...*  
Estimate £10,000 — 15,000



25  
**David Hockney**  
*Celia with Green Plant (Gemini ...*  
Estimate £10,000 — 15,000



26  
**David Hockney**  
*Amaryllis in Vase, from Moving ...*  
Estimate £60,000 — 80,000



27  
**David Hockney**  
*Pool Made with Paper and Blue ...*  
Estimate £20,000 — 30,000



28  
**David Hockney**  
*Lithograph of Water Made of Li...*  
Estimate £70,000 — 90,000



29  
**David Hockney**  
*Dog Wall*  
Estimate £200,000 — 300,000



30  
**David Hockney**  
*Dog Etching No. 4, from Dog Wall*  
Estimate £15,000 — 20,000

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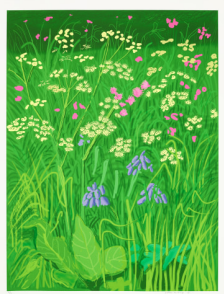


31

**David Hockney**

*The Arrival of Spring in Woldgat...*

Estimate £100,000 — 150,000

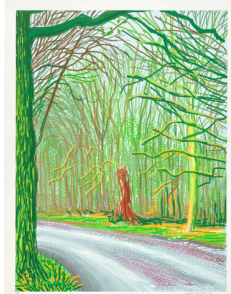


32

**David Hockney**

*The Arrival of Spring in Woldgat...*

Estimate £100,000 — 150,000

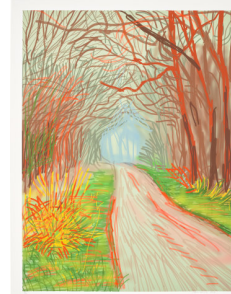


33

**David Hockney**

*The Arrival of Spring in Woldgat...*

Estimate £80,000 — 120,000



34

**David Hockney**

*The Arrival of Spring in Woldgat...*

Estimate £100,000 — 150,000



35

**David Hockney**

*The Arrival of Spring in Woldgat...*

Estimate £80,000 — 120,000



36

**David Hockney**

*Cardigan Road, Brid.*

Estimate £20,000 — 30,000

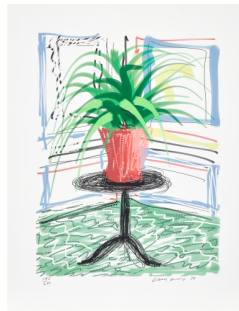


37

**David Hockney**

*A Bigger Book, Art Edition B*

Estimate £12,000 — 18,000



38

**David Hockney**

*A Bigger Book, Art Edition C*

Estimate £10,000 — 15,000

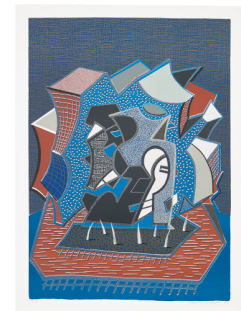


39

**David Hockney**

*A Bigger Book, Art Edition D*

Estimate £10,000 — 15,000



40

**David Hockney**

*Tres (end of triple) (M.C.A.T. 331)*

Estimate £8,000 — 12,000

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41  
**David Hockney**  
*Warm Start, from Some New Pri...*  
Estimate £10,000 — 15,000



42  
**Andy Warhol**  
*Flowers (F. & S. 66)*  
Estimate £30,000 — 50,000



43  
**Andy Warhol**  
*Queen Elizabeth II of the United ...*  
Estimate £200,000 — 300,000



44  
**Andy Warhol**  
*Queen Margrethe II of Denmark...*  
Estimate £30,000 — 50,000



45  
**Andy Warhol**  
*Queen Beatrix of the Netherlan...*  
Estimate £20,000 — 30,000



46  
**Andy Warhol**  
*Queen Ntombi Twala of Swazila...*  
Estimate £10,000 — 15,000



47  
**Andy Warhol**  
*Marilyn (F. & S. 29)*  
Estimate £60,000 — 80,000



48  
**Andy Warhol**  
*Mao (F. & S. 99)*  
Estimate £20,000 — 30,000



49  
**Andy Warhol**  
*Shoes (F. & S. 253)*  
Estimate £80,000 — 120,000



50  
**Andy Warhol**  
*Blackglama (Judy Garland), fro...*  
Estimate £40,000 — 60,000



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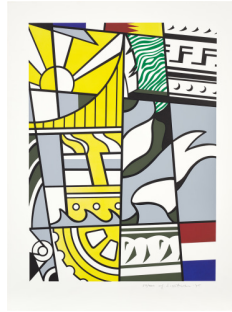


51

**Andy Warhol**

*Jacqueline Kennedy II (Jackie II),...*

Estimate £8,000 — 12,000

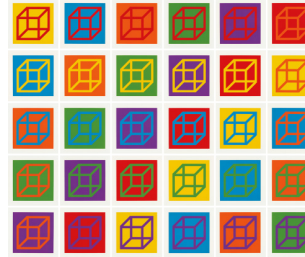


52

**Roy Lichtenstein**

*Bicentennial Print, from Americ...*

Estimate £10,000 — 15,000

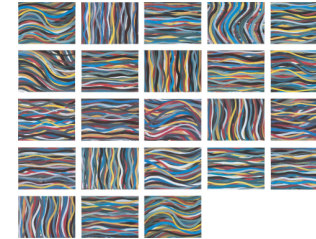


53

**Sol LeWitt**

*Open Cube in Color on Color (K. ...*

Estimate £25,000 — 35,000



54

**Sol LeWitt**

*Brushstrokes: Horizontal and Ve...*

Estimate £7,000 — 9,000

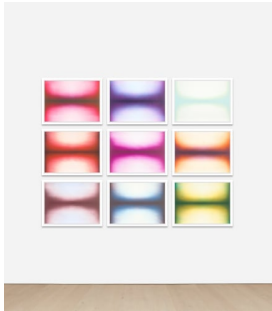


55

**Yayoi Kusama**

*Pumpkin MT (K. 257)*

Estimate £30,000 — 50,000

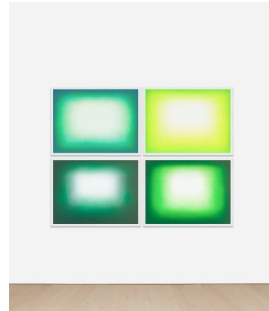


56

**Anish Kapoor**

*Horizon Shadow*

Estimate £15,000 — 20,000



57

**Anish Kapoor**

*Green Shadow*

Estimate £10,000 — 15,000



58

**Rachel Whiteread**

*Modern Chess Set*

Estimate £6,000 — 8,000



59

**Julian Opie**

*Sara Dancing Topless (C. 126)*

Estimate £10,000 — 15,000



60

**Grayson Perry**

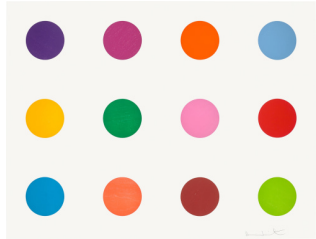
*Map of an Englishman*

Estimate £70,000 — 90,000



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61

**Damien Hirst**

*Tyloxapol, from 12 Woodcut Spots*

Estimate £12,000 — 18,000



62

**Damien Hirst**

*Guaiazulene, from 12 Woodcut Spots*

Estimate £10,000 — 15,000

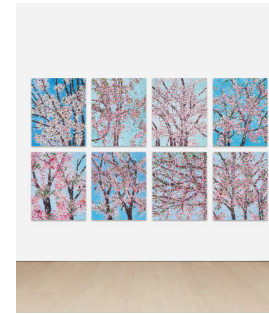


63

**Damien Hirst**

*Cocarboxylase, from 12 Woodcut Spots*

Estimate £10,000 — 15,000

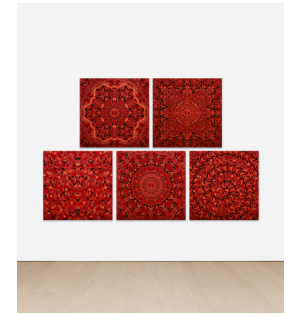


64

**Damien Hirst**

*The Virtues (H. 9)*

Estimate £60,000 — 80,000

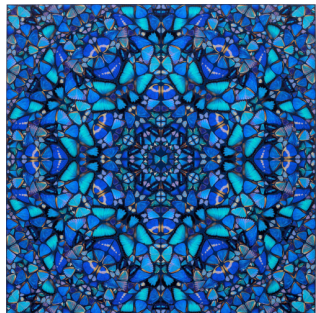


65

**Damien Hirst**

*The Empresses (H. 10)*

Estimate £15,000 — 20,000

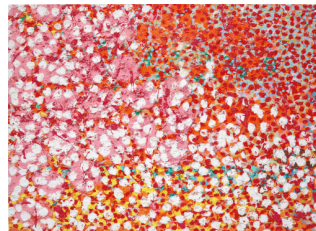


66

**Damien Hirst**

*Goodness, from The Aspects (H. 1)*

Estimate £8,000 — 12,000



67

**Damien Hirst**

*Sans Souci, from Veils (H4-1)*

Estimate £8,000 — 12,000



68

**Damien Hirst**

*Andromeda, from Veils (H4-2)*

Estimate £10,000 — 15,000

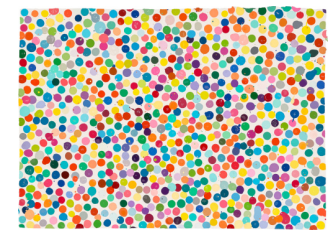


69

**Damien Hirst**

*Kew, from Veils (H4-6)*

Estimate £8,000 — 12,000



70

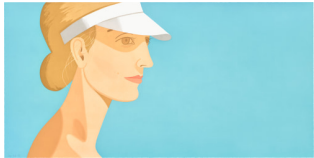
**Damien Hirst**

*3983 Through a Window, from T...*

Estimate £8,000 — 12,000

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71

**Alex Katz**

*White Visor (S. 381)*

Estimate £20,000 — 30,000



72

**Alex Katz**

*Blue Hat (S. 382)*

Estimate £20,000 — 30,000



73

**Alex Katz**

*Day Lilies (S. 274)*

Estimate £8,000 — 12,000



74

**Alex Katz**

*Cow (Large; cutout edition) (S. ...)*

Estimate £10,000 — 15,000



75

**Alex Katz**

*Late Summer Flowers*

Estimate £10,000 — 12,000

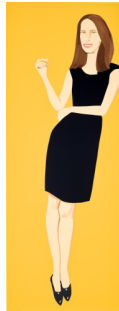


76

**Alex Katz**

*Oona, from Black Dress*

Estimate £10,000 — 15,000

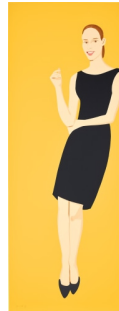


77

**Alex Katz**

*Christy, from Black Dress*

Estimate £10,000 — 15,000

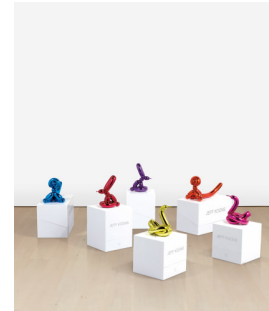


78

**Alex Katz**

*Ulla, from Black Dress*

Estimate £10,000 — 15,000



79

**Jeff Koons**

*Balloon Animals Collector's Set*

Estimate £50,000 — 70,000



80

**Jeff Koons**

*Balloon Dogs Presentation Set (...)*

Estimate £15,000 — 20,000

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81  
**Jeff Koons**  
*Diamond (Red)*  
Estimate £10,000 — 15,000



82  
**Banksy**  
*Girl with Balloon*  
Estimate £70,000 — 90,000



83  
**Banksy**  
*Laugh Now*  
Estimate £25,000 — 35,000



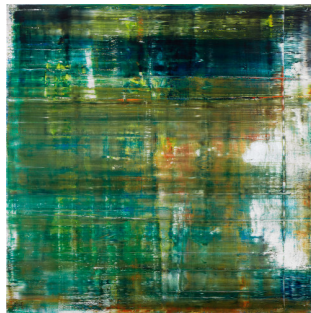
84  
**Banksy**  
*Toxic Mary*  
Estimate £20,000 — 30,000



85  
**Banksy**  
*Barcode*  
Estimate £25,000 — 35,000



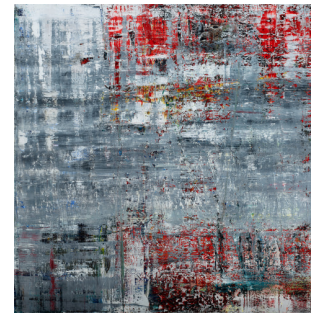
86  
**Banksy**  
*Weston Super Mare*  
Estimate £8,000 — 12,000



87  
**Gerhard Richter**  
*Cage 1 (P19-1)*  
Estimate £8,000 — 12,000



88  
**Gerhard Richter**  
*Cage 3 (P19-3)*  
Estimate £8,000 — 12,000



89  
**Gerhard Richter**  
*Cage 4 (P19-4)*  
Estimate £8,000 — 12,000

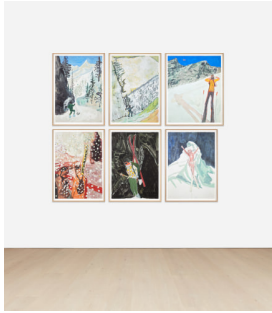


90  
**Gerhard Richter**  
*Cage 6 (P19-6)*  
Estimate £8,000 — 12,000

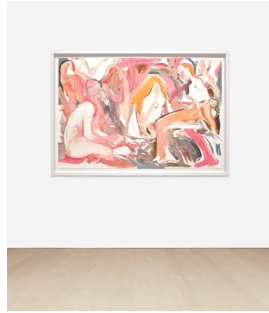


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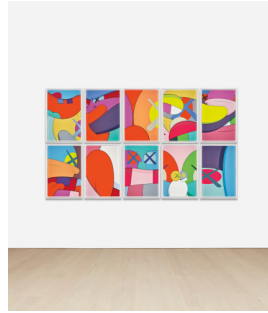
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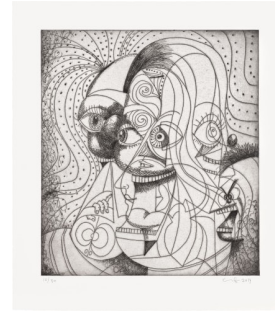
91  
**Peter Doig**  
*Zermatt (D1)*  
Estimate £15,000 — 20,000



92  
**Cecily Brown**  
*Untitled*  
Estimate £40,000 — 60,000



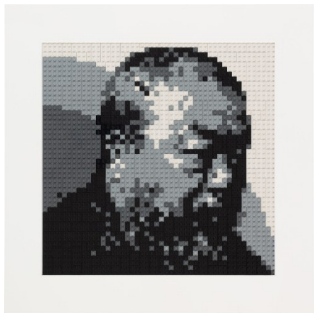
93  
**KAWS**  
*NO REPLY*  
Estimate £50,000 — 70,000



94  
**George Condo**  
*The Insane Clown*  
Estimate £8,000 — 12,000



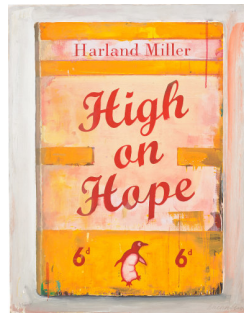
95  
**Rashid Johnson**  
*Untitled (Anxious Man)*  
Estimate £7,000 — 9,000



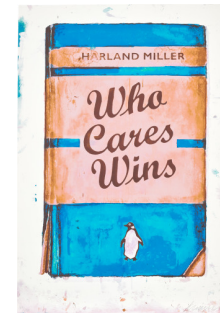
96  
**Ai Weiwei**  
*Self-Portrait in LEGO*  
Estimate £7,000 — 10,000



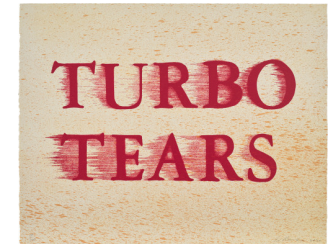
97  
**Harland Miller**  
*Fuck Art, Let's Dance and Fuck ...*  
Estimate £30,000 — 50,000



98  
**Harland Miller**  
*High on Hope*  
Estimate £20,000 — 25,000



99  
**Harland Miller**  
*Who Cares Wins*  
Estimate £12,000 — 18,000

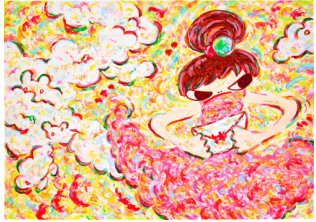


100  
**Ed Ruscha**  
*Turbo Tears, from Tate Modern ...*  
Estimate £7,000 — 9,000



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London Auction / 18 January 2023 / 5pm GMT



101  
**Ayako Rokkaku**  
*Untitled*  
Estimate £8,000 — 12,000



102  
**Ayako Rokkaku**  
*Untitled*  
Estimate £8,000 — 12,000



103  
**Pablo Picasso**  
*Vase au bouquet (Vase with Bou...*  
Estimate £4,000 — 6,000



104  
**Pablo Picasso**  
*Chope visage (Pitcher with Face...*  
Estimate £4,000 — 6,000



105  
**Pablo Picasso**  
*Petite chouette (Little Owl) (R. ...*  
Estimate £3,000 — 5,000



106  
**Pablo Picasso**  
*Picador et taureau (Bullfighter a...*  
Estimate £3,000 — 5,000



107  
**After Pablo Picasso**  
*Portraits imaginaire (Imaginary ...*  
Estimate £3,000 — 5,000



108  
**Pablo Picasso**  
*Raphaël et la Fornarina XXI: Mic...*  
Estimate £2,000 — 3,000



109  
**Pablo Picasso**  
*Scene de séduction entre deux fi...*  
Estimate £2,000 — 3,000



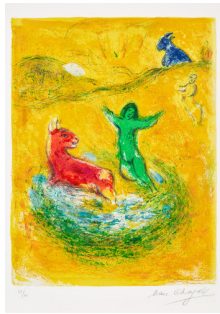
110  
**Marc Chagall**  
*Les trois bouquets (The Three B...*  
Estimate £2,000 — 3,000

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



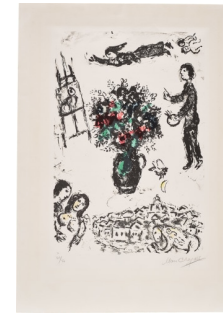
111  
**Marc Chagall**  
*Printemps au pré (Springtime in...)*  
Estimate £3,000 — 5,000



112  
**Marc Chagall**  
*Le piège à loups (The Wolf Pit), f...*  
Estimate £6,000 — 8,000



113  
**Marc Chagall**  
*La tour Eiffel à l'âne (Eiffel Towe...*  
Estimate £2,000 — 3,000



114  
**Marc Chagall**  
*Bouquet sur la ville (Bouquet ov...*  
Estimate £2,000 — 3,000



115  
**Salvador Dalí**  
*Le bestiaire de La Fontaine Dali...*  
Estimate £5,000 — 7,000



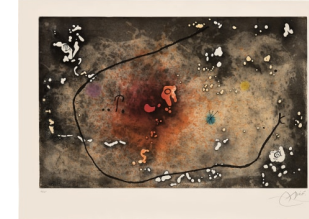
116  
**Joan Miró**  
*Vers la gauche (Towards the Le...*  
Estimate £4,000 — 6,000



117  
**Joan Miró**  
*Fissures (Cracks): plate XI (D. 4...*  
Estimate £3,000 — 5,000



118  
**Joan Miró**  
*L'Amazone (The Amazon) (M. 3...*  
Estimate £3,000 — 5,000



119  
**Joan Miró**  
*Archipel Sauvage III (Savage Ar...*  
Estimate £4,000 — 6,000



120  
**Le Corbusier**  
*Trois femmes (Three Women) (...)*  
Estimate £1,000 — 1,500

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



121  
**Georges Braque**  
*L'ordre des oiseaux (The Order o...*  
Estimate £2,000 — 3,000



122  
**Alexander Calder**  
*Untitled, from Calder, Magie Eol...*  
Estimate £2,000 — 3,000



123  
**Alexander Calder**  
*Untitled (Composition aux cercl...*  
Estimate £2,500 — 3,500



124  
**Sonia Delaunay**  
*Idole (Idol)*  
Estimate £3,000 — 5,000



125  
**Sonia Delaunay**  
*Lille*  
Estimate £2,000 — 3,000



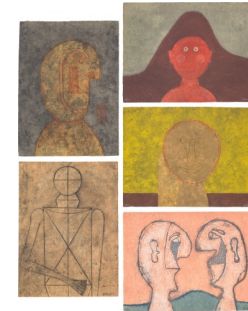
126  
**Sonia Delaunay**  
*Ballons multicolores (Multicolou...*  
Estimate £1,500 — 2,000



127  
**Sonia Delaunay**  
*Écossais (Scottish)*  
Estimate £1,000 — 1,500



128  
**Sonia Delaunay**  
*Patchwork*  
Estimate £1,000 — 1,500



129  
**Rufino Tamayo**  
*Rufino Tamayo 15 Aguafuertes (...*  
Estimate £5,000 — 7,000



130  
**Rufino Tamayo**  
*Rufino Tamayo 15 Aguafuertes (...*  
Estimate £5,000 — 7,000



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



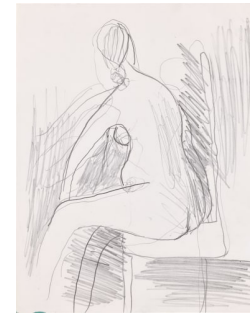
131  
**Rufino Tamayo**  
*Rufino Tamayo 15 Aguafuertes (...)*  
Estimate £5,000 — 7,000



132  
**Eduardo Chillida**  
*Médecins du Monde (Doctors of...)*  
Estimate £7,000 — 9,000



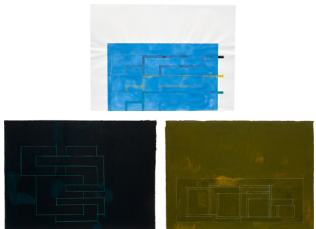
133  
**Roger Hilton**  
*Untitled*  
Estimate £2,000 — 3,000



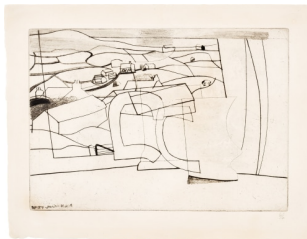
134  
**Roger Hilton**  
*Untitled: six drawings*  
Estimate £3,000 — 5,000



135  
**Roger Hilton**  
*Untitled; and Untitled*  
Estimate £1,000 — 1,500



136  
**Robyn Denny**  
*77-9; 77-17; and 77-35*  
Estimate £1,500 — 2,000



137  
**Ben Nicholson**  
*Trendrine (L. 17, C. 25)*  
Estimate £4,000 — 6,000



138  
**Ben Nicholson**  
*Pisa (L. 20, C. 29)*  
Estimate £4,000 — 6,000



139  
**Ben Nicholson**  
*Urbino (L. 26, C. 34)*  
Estimate £2,000 — 3,000



140  
**Ben Nicholson**  
*Tesserete (L. 52, C. 52)*  
Estimate £1,000 — 1,500

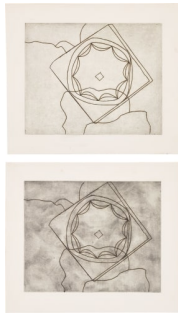


## Evening & Day Editions

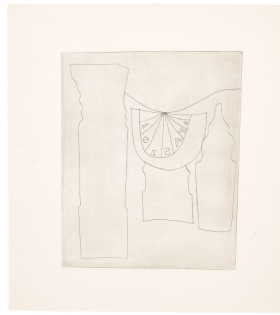
London Auction / 18 January 2023 / 5pm GMT



141  
**Ben Nicholson**  
*Moonshine (L. 62, C. 53)*  
Estimate £1,000 — 1,500



142  
**Ben Nicholson**  
*Olympic Fragment; and Olympic...*  
Estimate £1,500 — 2,000



143  
**Ben Nicholson**  
*Turkish Sundial Between Two Tu...*  
Estimate £1,000 — 1,500



144  
**Elisabeth Frink**  
*Dog (W. 139)*  
Estimate £800 — 1,200



145  
**Howard Hodgkin**  
*Indian Tree (H. 85)*  
Estimate £7,000 — 9,000



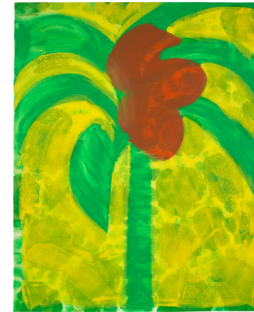
146  
**Howard Hodgkin**  
*Night Palm (H. 86)*  
Estimate £6,000 — 8,000



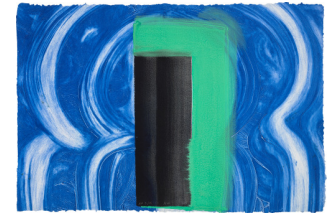
147  
**Howard Hodgkin**  
*Street Palm (H. 87)*  
Estimate £6,000 — 8,000



148  
**Howard Hodgkin**  
*Palm and Window (H. 88)*  
Estimate £6,000 — 8,000



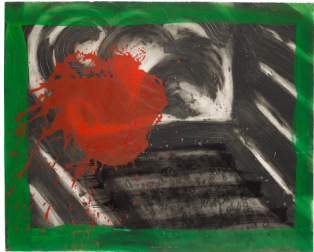
149  
**Howard Hodgkin**  
*Flowering Palm (H. 89)*  
Estimate £6,000 — 8,000



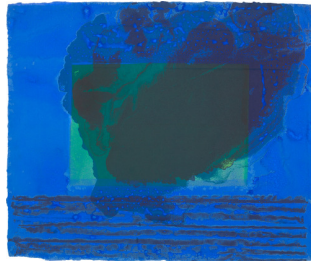
150  
**Howard Hodgkin**  
*Moroccan Door (H. 82)*  
Estimate £5,000 — 7,000

## Evening & Day Editions

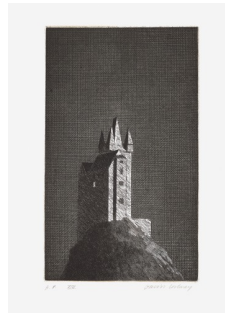
London Auction / 18 January 2023 / 5pm GMT



151  
**Howard Hodgkin**  
*In An Empty Room (H. 84)*  
Estimate £3,000 — 5,000



152  
**Howard Hodgkin**  
*A Storm (H. 36)*  
Estimate £3,000 — 5,000



153  
**David Hockney**  
*The Haunted Castle, from Illustr...*  
Estimate £1,500 — 2,000



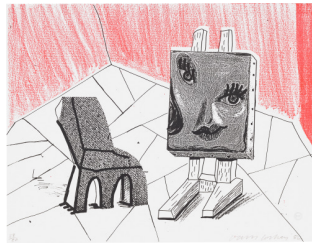
154  
**David Hockney**  
*Olympische Spiele München (Ol...*  
Estimate £800 — 1,200



155  
**David Hockney**  
*Waving, April 1986 (M.C.A.T. 301)*  
Estimate £3,000 — 5,000



156  
**David Hockney**  
*Man Looking for His Glasses, Ap...*  
Estimate £3,000 — 5,000



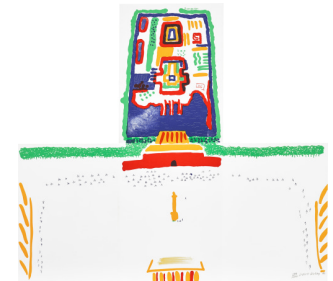
157  
**David Hockney**  
*Celia with Chair (M.C.A.T. 306)*  
Estimate £6,000 — 8,000



158  
**David Hockney**  
*Growing, June 1986 (M.C.A.T. 315)*  
Estimate £5,000 — 7,000



159  
**David Hockney**  
*Three Black Flowers, May 1986 (...*  
Estimate £5,000 — 7,000



160  
**David Hockney**  
*Red Square and the Forbidden C...*  
Estimate £2,000 — 3,000

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



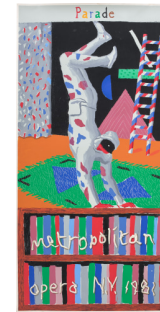
161  
**David Hockney**  
*Hockney's Alphabet*  
Estimate £1,500 — 2,000



162  
**David Hockney**  
*1st British International Print Bi...*  
Estimate £600 — 800



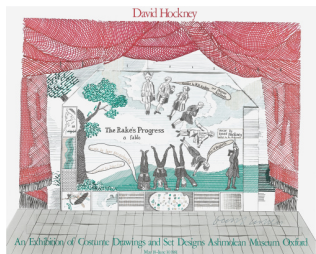
163  
**David Hockney**  
*Igor Stravinsky: Metropolitan O...*  
Estimate £400 — 600



164  
**David Hockney**  
*Parade: Metropolitan Opera, Ne...*  
Estimate £800 — 1,200



165  
**David Hockney**  
*Hockney: Paints the Stage (B. 118)*  
Estimate £200 — 300



166  
**David Hockney**  
*The Rake's Progress (Ashmolean...*  
Estimate £500 — 700

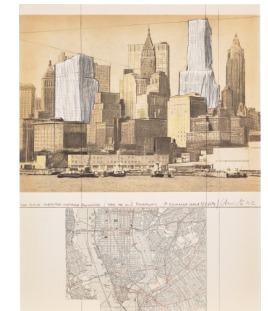


167  
**After Lucian Freud**  
*John Minton (R1)*  
Estimate £1,000 — 1,500

168  
This lot is no longer available.



169  
**Francis Bacon**  
*Triptych 1986-1987: right panel (C...*  
Estimate £3,000 — 5,000

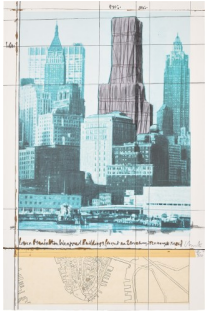


170  
**Christo and Jeanne-Cl...**  
*Two Lower Manhattan Wrapped...*  
Estimate £1,500 — 2,000



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



171  
**Christo and Jeanne-Claude**  
*Lower Manhattan Wrapped Buildings*  
Estimate £3,000 — 5,000



172  
**Carmen Herrera**  
*Blanco y verde (White and Green)*  
Estimate £3,000 — 5,000



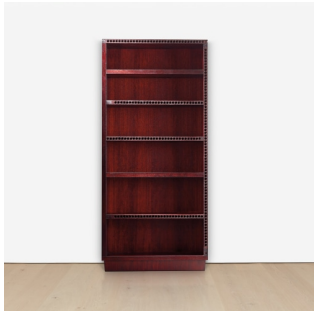
173  
**Carmen Herrera**  
*The Way*  
Estimate £4,000 — 6,000



174  
**Carmen Herrera**  
*Untitled (Red and White)*  
Estimate £2,000 — 3,000



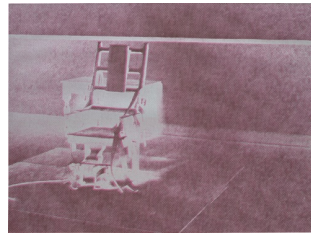
175  
**Gerhard Richter**  
*Tulpen (Tulips) (P 17)*  
Estimate £3,000 — 5,000



176  
**Thomas Schütte**  
*Regal (Shelf), from Door Cycle*  
Estimate £2,000 — 3,000



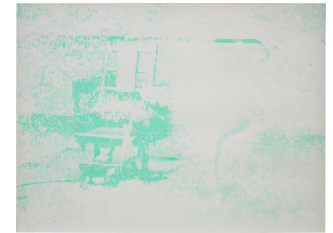
177  
**Imi Knoebel**  
*Kleines Rotes Quadrat (Small Red Square)*  
Estimate £1,000 — 1,500



178  
**Andy Warhol**  
*Electric Chair (F. & S. 78)*  
Estimate £4,000 — 6,000



179  
**Andy Warhol**  
*Electric Chair (F. & S. 79)*  
Estimate £4,000 — 6,000



180  
**Andy Warhol**  
*Electric Chair (F. & S. 80)*  
Estimate £5,000 — 7,000

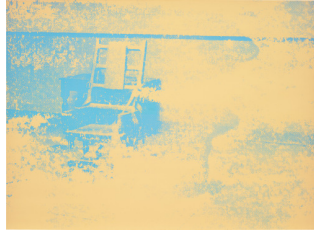


## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



181  
**Andy Warhol**  
*Electric Chair (F. & S. 81)*  
 Estimate £5,000 — 7,000



182  
**Andy Warhol**  
*Electric Chair (F. & S. 83)*  
 Estimate £5,000 — 7,000



183  
**Andy Warhol**  
*Warhol: The Tate Gallery (Marilyn...)*  
 Estimate £1,500 — 2,000



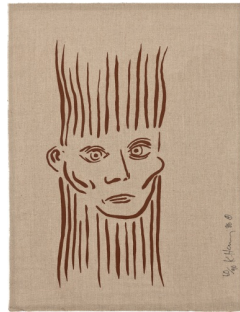
184  
**Frank Stella**  
*Shards IV, from Shards (A. & K. 1...)*  
 Estimate £5,000 — 7,000



185  
**Frank Stella**  
*Polar Co-Ordinates VII, from Polar Co-Ordinates*  
 Estimate £5,000 — 7,000



186  
**Keith Haring**  
*International Youth Year (L. pp. 1-4)*  
 Estimate £4,000 — 6,000



187  
**Keith Haring**  
*Portrait of Joseph Beuys, from Face and Feet*  
 Estimate £3,000 — 5,000



188  
**Keith Haring**  
*The Story of Red and Blue: number 1*  
 Estimate £1,000 — 1,500



189  
**Keith Haring**  
*The Story of Red and Blue: number 2*  
 Estimate £1,000 — 1,500



190  
**Willem de Kooning**  
*Clam Digger (Litho #3), from Poem*  
 Estimate £1,000 — 1,500

## Evening & Day Editions

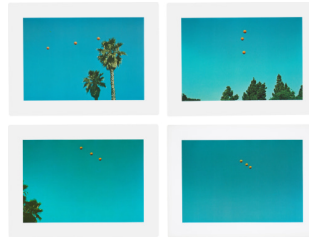
London Auction / 18 January 2023 / 5pm GMT



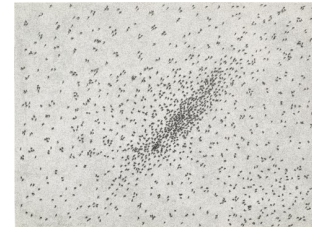
191  
**Jasper Johns**  
*Viola (Gemini G.E.L. 350, U.L.A....*  
Estimate £2,000 — 3,000



192  
**Jasper Johns**  
*6 Lithographs (after "UNTITLED...*  
Estimate £5,000 — 7,000



193  
**John Baldessari**  
*Throwing Three Balls in the Air t...*  
Estimate £3,000 — 5,000



194  
**Ed Ruscha**  
*Insect Slant (Ants), from Reality...*  
Estimate £2,000 — 3,000



195  
**Ed Ruscha**  
*Big Dipper Over Desert (E. 131)*  
Estimate £5,000 — 7,000



196  
**Alex Katz**  
*Song (M. 126, S. 127)*  
Estimate £4,000 — 6,000



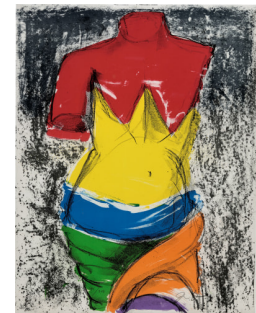
197  
**Ed Ruscha**  
*Paris Review*  
Estimate £3,000 — 5,000



198  
**Robert Indiana**  
*Chosen Love*  
Estimate £3,000 — 5,000



199  
**Tom Wesselmann**  
*Still Life with Blonde*  
Estimate £6,000 — 8,000



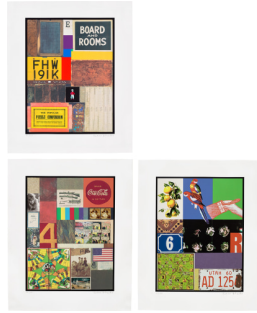
200  
**Jim Dine**  
*The Bather (B. 141)*  
Estimate £1,000 — 1,500

## Evening & Day Editions

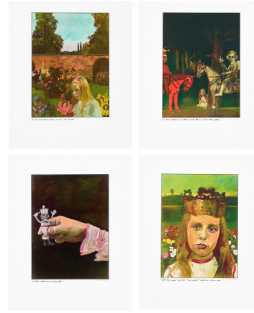
London Auction / 18 January 2023 / 5pm GMT



201  
**Jim Dine**  
*Black Ink Robe (B. 142)*  
Estimate £1,000 — 1,500



202  
**Peter Blake**  
*Homage to Rauschenberg: three...*  
Estimate £1,500 — 2,000



203  
**Peter Blake**  
*Illustrations to Through the Loo...*  
Estimate £1,500 — 2,000



204  
**Peter Blake**  
*I Love You: two plates*  
Estimate £1,500 — 2,000



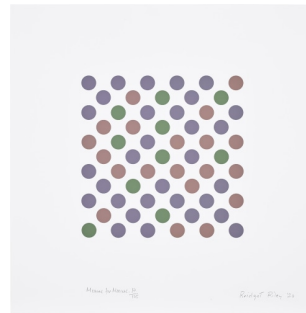
205  
**Peter Blake**  
*I Love You*  
Estimate £2,000 — 3,000



206  
**Ian Davenport**  
*Venetian Red*  
Estimate £4,000 — 6,000



207  
**Bridget Riley**  
*Wall Painting 1 (print) (S. 66)*  
Estimate £3,000 — 5,000



208  
**Bridget Riley**  
*Measure for Measure (T. & G. 94)*  
Estimate £3,000 — 5,000



209  
**Various Artists including...**  
*London*  
Estimate £3,000 — 5,000



210  
**Damien Hirst**  
*N-Methyl L-Aspartic Acid*  
Estimate £4,000 — 6,000



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



211  
**Damien Hirst**  
*The Souls I - Oriental Gold/Silver...*  
Estimate £4,000 — 6,000



212  
**Damien Hirst**  
*The Souls II - Westminster Blue...*  
Estimate £4,000 — 6,000



213  
**Damien Hirst**  
*The Souls III - Silver Gloss/Choco...*  
Estimate £4,000 — 6,000



214  
**Damien Hirst**  
*The Souls II - Silver Gloss/Choco...*  
Estimate £4,000 — 6,000



215  
**Damien Hirst**  
*The Souls III - Leaf Green/Frost ...*  
Estimate £4,000 — 6,000



216  
**Damien Hirst**  
*The Souls IV - Silver Gloss/Aqua...*  
Estimate £4,000 — 6,000



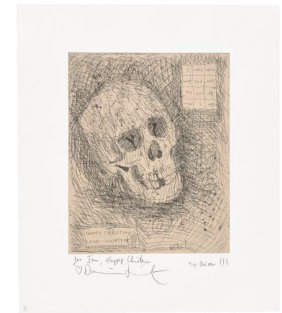
217  
**Damien Hirst**  
*'Till Death Us Do Part - Milk Cho...*  
Estimate £4,000 — 6,000



218  
**Damien Hirst**  
*Beautiful Hours Spin Painting*  
Estimate £2,000 — 3,000



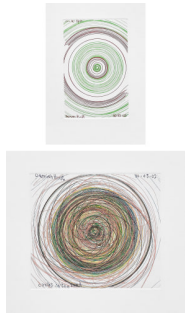
219  
**Damien Hirst**  
*For The Love of God*  
Estimate £4,000 — 6,000



220  
**Damien Hirst**  
*I Once Was What You Are, You ...*  
Estimate £3,000 — 5,000

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



221

**Damien Hirst**

*In a Spin, the Action of the World...*

Estimate £2,000 — 3,000



222

**Damien Hirst**

*Forever (Large) (H8-3)*

Estimate £2,000 — 3,000



223

**Damien Hirst**

*Mercy, from The Virtues (H9-3)*

Estimate £7,000 — 9,000

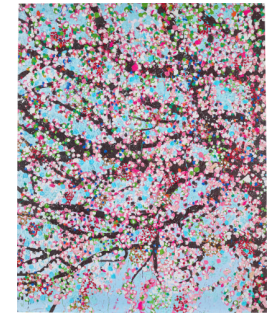


224

**Damien Hirst**

*Politeness, from The Virtues (H9-7)*

Estimate £7,000 — 9,000



225

**Damien Hirst**

*Loyalty, from The Virtues (H9-7)*

Estimate £7,000 — 9,000



226

**Louise Bourgeois**

*I Do (MoMA 226)*

Estimate £3,000 — 5,000



227

**Charles Ray**

*Untitled*

Estimate £1,000 — 1,500



228

**Glenn Brown**

*There is No Place For Us, from J...*

Estimate £2,000 — 3,000



229

**Etel Adnan**

*L'Express Beyrouth-Enfer (Beiru...*

Estimate £1,500 — 2,000



230

**Etel Adnan**

*L'Apocalypse Arabe (The Arab A...*

Estimate £1,500 — 2,000

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



231  
**Shara Hughes**  
*Night Opening*  
Estimate £1,000 — 1,500



232  
**Raqib Shaw**  
*Midsummer Night's Dream*  
Estimate £1,000 — 1,500



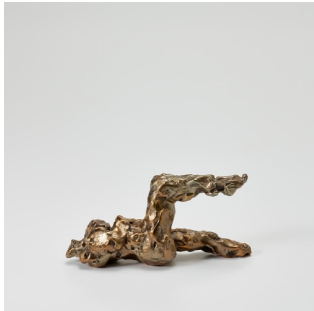
233  
**Raqib Shaw**  
*Black Pine Specimen Bonsai at t...*  
Estimate £800 — 1,200



234  
**Raqib Shaw**  
*Mr. C after Zurbaran*  
Estimate £800 — 1,200



235  
**Rebecca Warren**  
*Poincaré (for Parkett no. 78)*  
Estimate £1,000 — 1,500



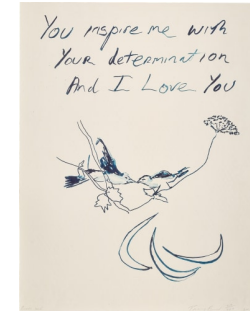
236  
**Rebecca Warren**  
*La Volta (The Vault)*  
Estimate £3,000 — 5,000



237  
**Tracey Emin**  
*No Time for Love*  
Estimate £5,000 — 7,000



238  
**Tracey Emin**  
*Me, May 2019, from These Feeli...*  
Estimate £3,000 — 5,000



239  
**Tracey Emin**  
*Birds 2012*  
Estimate £3,000 — 5,000



240  
**Tracey Emin**  
*Exploration of the Soul*  
Estimate £2,000 — 3,000

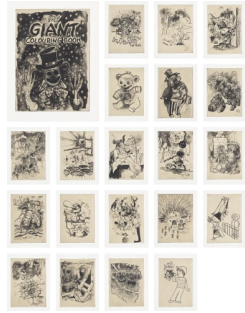


## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



241  
**Tracey Emin**  
*I Was Left Sleeping*  
Estimate £1,200 — 1,800



242  
**Jake and Dinos Chapman**  
*My Giant Colouring Book*  
Estimate £2,000 — 3,000



243  
**Gillian Carnegie**  
*Ponoka*  
Estimate £2,500 — 3,500



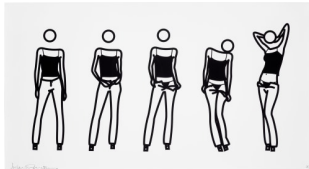
244  
**Paul Morrison**  
*Black Dahlias*  
Estimate £5,000 — 7,000



245  
**Donald Sultan**  
*Visual Poetics*  
Estimate £2,000 — 3,000



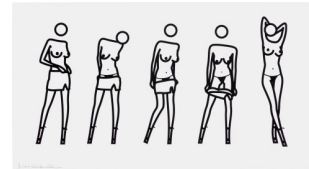
246  
**Julian Opie**  
*Still Lives (C. 25-32)*  
Estimate £4,000 — 6,000



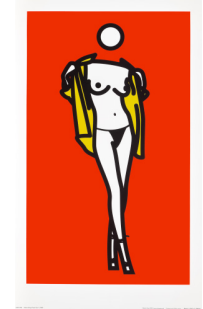
247  
**Julian Opie**  
*Bijou Gets Undressed. 1 (C. 50)*  
Estimate £4,000 — 6,000



248  
**Julian Opie**  
*Bijou Gets Undressed. 4 (C. 53)*  
Estimate £5,000 — 7,000



249  
**Julian Opie**  
*Bijou Gets Undressed. 6 (C. 55)*  
Estimate £5,000 — 7,000



250  
**Julian Opie**  
*Woman Taking Off Man's Shirt*  
Estimate £1,000 — 1,500

## Evening & Day Editions

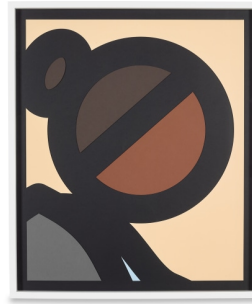
London Auction / 18 January 2023 / 5pm GMT



251  
**Julian Opie**  
*Mark, from Running People*  
Estimate £4,000 — 6,000



252  
**Julian Opie**  
*Yasmin, from Running People*  
Estimate £4,000 — 6,000



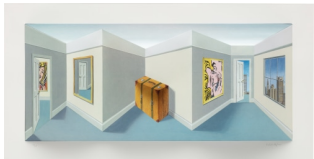
253  
**Julian Opie**  
*Paper Head 4, from Paper Heads*  
Estimate £3,000 — 5,000



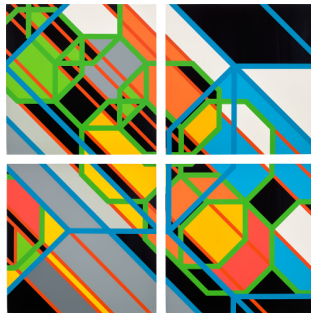
254  
**Julian Opie**  
*Siren Radio Traffic, from Eight L...*  
Estimate £1,500 — 2,000



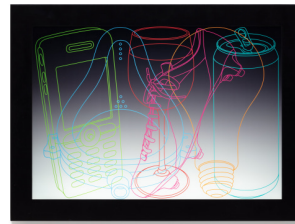
255  
**Julian Opie**  
*Polridmouth Coast, from Cornis...*  
Estimate £2,000 — 3,000



256  
**Patrick Hughes**  
*Travel*  
Estimate £2,000 — 3,000



257  
**Sarah Morris**  
*Department of Water and Power*  
Estimate £3,000 — 5,000



258  
**Michael Craig-Martin**  
*Signs of Life*  
Estimate £1,500 — 2,000



259  
**Alex Israel**  
*Self-Portrait*  
Estimate £3,000 — 5,000



260  
**Thierry Noir**  
*Fast Form Manifest (Teal)*  
Estimate £2,000 — 3,000

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



261  
**Oli Epp**  
*Multi Multitasking*  
Estimate £1,000 — 1,500



262  
**David Shrigley**  
*Life is Fantastic*  
Estimate £3,000 — 5,000



263  
**David Shrigley**  
*To Hell With Zoos*  
Estimate £2,000 — 3,000



264  
**David Shrigley**  
*Untitled (I Am Listening)*  
Estimate £2,000 — 3,000



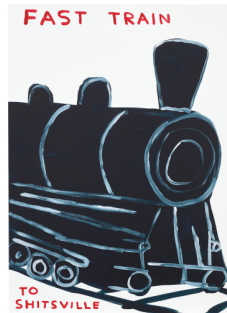
265  
**David Shrigley**  
*I've Got Your Lipstick*  
Estimate £2,000 — 3,000



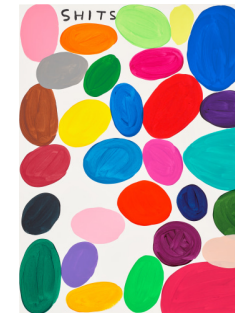
266  
**David Shrigley**  
*Fucking Ace*  
Estimate £1,500 — 2,000



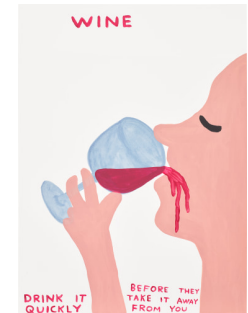
267  
**David Shrigley**  
*Balance the Ball on Your Nose*  
Estimate £1,500 — 2,000



268  
**David Shrigley**  
*Untitled (Fast Train to Shitsville)*  
Estimate £2,000 — 3,000



269  
**David Shrigley**  
*Shits*  
Estimate £2,000 — 3,000



270  
**David Shrigley**  
*Wine*  
Estimate £2,000 — 3,000

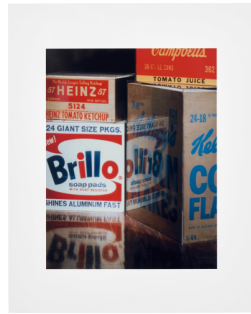


## Evening & Day Editions

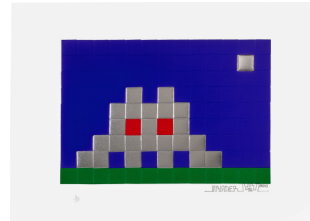
London Auction / 18 January 2023 / 5pm GMT



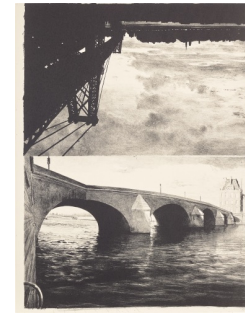
271  
**Harland Miller**  
*Sweet Afton*  
Estimate £1,000 — 1,500



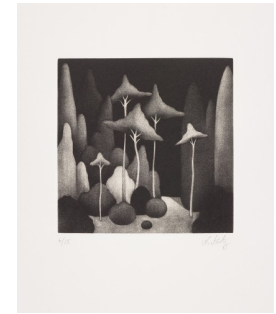
272  
**Louise Lawler**  
*Assembled*  
Estimate £2,000 — 3,000



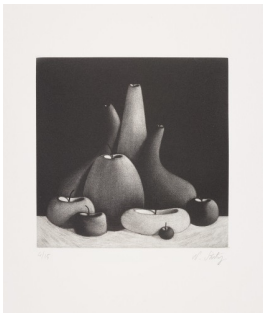
273  
**Invader**  
*Home Earth*  
Estimate £6,000 — 8,000



274  
**Jean-Baptiste Sécheret**  
*East River/Pont, from Le grand ...*  
Estimate £600 — 800



275  
**Nicolas Party**  
*Landscape II*  
Estimate £2,000 — 3,000



276  
**Nicolas Party**  
*Still Life (Fruit)*  
Estimate £2,000 — 3,000



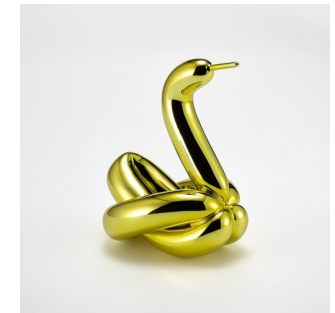
277  
**Nicolas Party**  
*Dinner for 24 Animals*  
Estimate £2,000 — 3,000



278  
**Grayson Perry**  
*Piggy Bank*  
Estimate £1,500 — 2,000



279  
**Grayson Perry**  
*Home Worker & Key Worker Sta...*  
Estimate £1,000 — 1,500



280  
**Jeff Koons**  
*Balloon Swan (Yellow)*  
Estimate £5,000 — 7,000

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



281  
**Jeff Koons**  
*Carracci Flower, from Tate Mod...*  
Estimate £5,000 — 7,000



282  
**Frank Bowling**  
*As If Eleven, from Tate Modern ...*  
Estimate £1,500 — 2,000



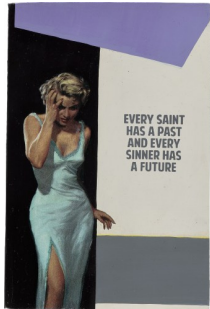
283  
**Jadé Fadojutimi**  
*Clustering Thoughts*  
Estimate £3,000 — 5,000



284  
**Julie Mehretu**  
*Among the Multitude III*  
Estimate £1,000 — 1,500



285  
**Jenny Holzer**  
*MORE TROUBLE THAN THOUGH...*  
Estimate £1,000 — 1,500



286  
**The Connor Brothers**  
*Every Saint Has a Past and Every Sinner Has a Future*  
Estimate £2,000 — 3,000



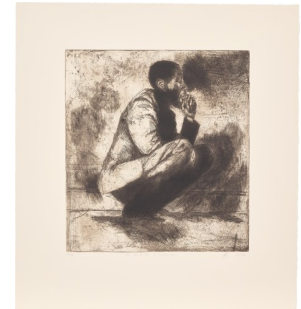
287  
**The Connor Brothers**  
*I Don't Want to Go to Heaven, None of My Friends Are There*  
Estimate £2,000 — 3,000



288  
**Jenna Gribbon**  
*Comment Section*  
Estimate £1,000 — 1,500



289  
**Adam Pendleton**  
*What is the Black Dada*  
Estimate £3,000 — 5,000



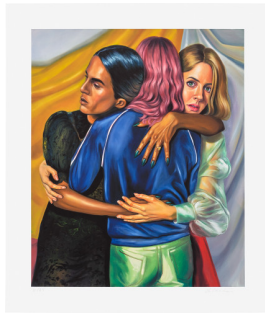
290  
**Lynette Yiadom-Boakye**  
*The World for a Wilderness*  
Estimate £4,000 — 6,000

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



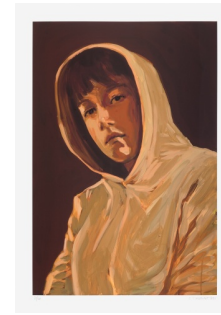
291  
**Derrick Adams**  
*Interior Life (Man)*  
Estimate £3,000 — 5,000



292  
**Chloe Wise**  
*Polysemic Primavera*  
Estimate £1,000 — 1,500



293  
**Sarah Ball**  
*AC*  
Estimate £800 — 1,200



294  
**Claire Tabouret**  
*Self Portrait with a Hood (Pink)*  
Estimate £1,000 — 1,500



295  
**Claire Tabouret**  
*Girlfriends (Stripes)*  
Estimate £1,500 — 2,000



296  
**After Richard Hamble...**  
*Standing Shadow (Yellow & Red)*  
Estimate £1,000 — 1,500



297  
**Katherine Bernhardt**  
*I Know My Rights*  
Estimate £1,500 — 2,000



298  
**Katherine Bernhardt a...**  
*Panther Panther Rosa Rosa*  
Estimate £3,000 — 5,000



299  
**Katherine Bernhardt**  
*Nike Panther*  
Estimate £1,500 — 2,000



300  
**Ai Weiwei**  
*Cats (Pink)*  
Estimate £800 — 1,200



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



301  
**Richard Prince**  
*Queen Elizabeth II, from Instagr...*  
Estimate £1,500 — 2,000



302  
**KAWS**  
*Dissected Companion*  
Estimate £4,000 — 6,000



303  
**Hiroshi Sugito and Yo...**  
*Untitled*  
Estimate £2,000 — 3,000



304  
**Zhang Xiaogang**  
*Tian'anmen, from Tian'anmen S...*  
Estimate £4,000 — 6,000



305  
**Mr.**  
*City Girl's New Life*  
Estimate £1,500 — 2,000



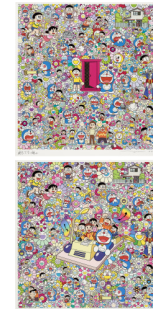
306  
**Takashi Murakami**  
*We Are the Jocular Clan*  
Estimate £5,000 — 7,000



307  
**Takashi Murakami**  
*Circus: Embrace Peace and Dar...*  
Estimate £3,000 — 5,000



308  
**Takashi Murakami**  
*Homage to Francis Bacon (Stud...*  
Estimate £2,000 — 3,000



309  
**Takashi Murakami**  
*A Sketch of Anywhere Door (Do...*  
Estimate £2,500 — 3,500



310  
**Takashi Murakami**  
*Spiral; and Parallel Universe*  
Estimate £1,000 — 1,500

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



1

### Pablo Picasso

*Tête de chèvre en profil (Goat's Head in Profile) (R. 154)*

1952

White earthenware round plate painted in colours with partial brushed glaze.

41 cm (16 1/8 in.) diameter

Numbered 67/100 in black paint, and with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside.

#### Estimate

£10,000 — 15,000    £

[Go to Lot](#)



Literature

Alain Ramié 154





2

**After Pablo Picasso**

*Grande maternité (Large Maternity)*

1963

Lithograph in colours, on Arches paper, with full margins.

I. 80 x 60 cm (31 1/2 x 23 5/8 in.)

S. 89.9 x 63.2 cm (35 3/8 x 24 7/8 in.)

Signed and numbered 40/200 in pencil (there were also some artist's proofs), published by Éditions Combat de la Paix, Paris, framed.

**Estimate**

£6,000 — 8,000 ♣

[Go to Lot](#)



**Provenance**

Halcyon Gallery, London, 2015

Private Collection, London

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



3

### After Pablo Picasso

*Maya en tablier (Maya in a Pinafore)*

circa 1965

Offset lithograph in colours, on Arches paper, with full margins.

I. 73 x 54 cm (28 3/4 x 21 1/4 in.)

S. 86.3 x 61 cm (33 7/8 x 24 in.)

Signed in pencil, an unnumbered impression aside from the edition of 200, published by Mourlot, Paris, framed.

Estimate

£6,000 — 8,000 ♣

[Go to Lot](#)





**After Pablo Picasso**

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**Provenance**

Halcyon Gallery, London, 2015

Private Collection, London

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



4

### Pablo Picasso

*Femme au chapeau fleuri (Woman with Flowery Hat)*  
(R. 521)

1964

Red earthenware tile painted in black.

33.5 x 25.7 cm (13 1/4 x 10 1/8 in.)

Numbered 2/100 in black paint and with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the reverse.

Estimate

£15,000 — 20,000    £

[Go to Lot](#)









5

**Pablo Picasso**

*Jeune fille aux grands cheveux (Young Girl with Long Hair) (Bl. 380, M. 12)*

1945


Lithograph, on Arches paper, the full sheet.

I. 37.8 x 31.5 cm (14 7/8 x 12 3/8 in.)

S. 44.2 x 33 cm (17 3/8 x 12 7/8 in.)

Signed and numbered 11/50 in pencil, the sixth (final) state (there were also 18 unsigned artist's proofs), framed.

**Estimate**

£8,000 — 12,000 

[Go to Lot](#)



**Provenance**

Private Collection, Tokyo

Acquired from the above by the present owner

**Literature**

Georges Bloch 380

Fernand Mourlot 12

Felix Reuße 54

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

6

### Pablo Picasso

*Jacqueline au bandeau de face (Jacqueline with Headband) (Bl. 1069, Ba. 1303)*

1962


Linocut in colours, on Arches paper, with full margins.

I. 64 x 52.9 cm (25 1/4 x 20 7/8 in.)

S. 75.4 x 62 cm (29 5/8 x 24 3/8 in.)

Signed in blue pencil (underlined in red pencil), and bears the annotation 'E.A.' in pencil (one of 20 artist's proofs, the edition was 50), published by Galerie Louise Leiris, Paris, 1963, framed.

#### Estimate

£40,000 — 60,000 

[Go to Lot](#)





*“They lived in a world of his own creation where he reigned almost as a king yet cherished only two treasures – freedom to work and the love of Jacqueline”<sup>1</sup>*



Picasso & Jacqueline. Image: David Douglas Duncan / Harry Ransom Center, University of Texas

Jacqueline Roque fell into the arms of Picasso at a mere twenty-seven years old, after surviving a tumultuous childhood, abandoned by her father, and losing her mother at age eighteen. After taking a job at the Madoura pottery workshop in Vallauris in 1953, Jacqueline met Picasso when he was embroiled in making ceramics. By 1961 the couple were married (following the passing of Picasso's first wife Olga Khokhlova), and their life in the South of France well established.

Coinciding with his new life and a new muse, Picasso engaged in a new printmaking technique – the linoleum cut. Fascinated by the immediacy of the linocut – the ability to carve a sheet of linoleum and have a print soon after – Picasso had discovered an alternative solution to the drawn out ‘back and forth’ of sending etching plates to Paris, finally finding a method to satisfy his need for instant gratification. Art historian Donald H. Karshan said, “the linocut was considered too limited, too unsophisticated a method to be used by mature artists... Until a fortuitous combination of circumstances, and the ravenous aesthetic appetite of Pablo Picasso, turned this innocent technique into an innovation of the first magnitude.”<sup>2</sup>

Picasso manipulated traditional making methods to invent a new ‘reduction’ linocut technique.

Instead of carving a block for each colour of a design, Picasso used one block for the total image, carving or reducing each aspect of the image out of the block for each colour that was printed. He started with the lightest colours and finished with the darkest, giving each print more depth, texture, and fluidity. “He discovered that by printing in strong colours from the same block, after cutting away the unwanted parts, he could overprint more economically and obtain a density of colour and texture which gave entirely new possibilities to the process.”<sup>3</sup>

*“To me a picture has always been a sum of total destructions” —Pablo Picasso*

*Jacqueline au bandeau de face* is an example of Picasso's reduction method at its maturity. Throughout his linocut period, Jacqueline featured as Picasso's subject most frequently, perhaps alluding to the artist's infatuation with his new lover. Photojournalist and friend to the artist, David Douglas Duncan, wrote that Jacqueline never sat and posed for Picasso, but rather that he observed her, watching her movements and styles to emanate her effortless beauty and grace in his art. Through the linocut, Picasso explored his muse's every aesthetic, developing her image to the point of caricature. While *Jacqueline au bandeau de face* is almost completely abstract, the sitter is immediately recognizable for her exaggerated dark eyes, arching eyebrows, and high cheekbones.

<sup>1</sup> David Douglas Duncan, *Picasso and Jacqueline*, 1988, W. W. Norton & Company, New York, p. 9

<sup>2</sup> Donald H. Karshan, *Picasso Linocuts 1958-1963*, 1968, Tudor Publishing Company, New York, p. VII

<sup>3</sup> Roland Penrose, *Picasso: His Life and Work*, in *Pablo Picasso Experiments in Linogravure*, 2014, Gagosian Gallery/Rizzoli, New York, p. 35

#### Provenance

Weinstein Gallery, San Francisco

Acquired from the above by the present owner in 1998

#### Literature

Georges Bloch 1069

Brigitte Baer 1303

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

7

### Pablo Picasso

*Femme au fauteuil No. 1 (d'après le rouge) (Woman in Armchair No. 1, from the red) (Bl. 586, M. 134, R. 386)*

1948

Lithograph, on Arches paper, with full margins.

I. 69.8 x 54.8 cm (27 1/2 x 21 5/8 in.)

S. 76.4 x 56.4 cm (30 1/8 x 22 1/4 in.)

Signed and numbered 46/50 in pencil, Mourlot's third state of four (there were also 5 artist's proofs), published by Mourlot, Paris, framed.

#### Estimate

£30,000 — 50,000 ▲

[Go to Lot](#)



Following the end of the Second World War and the liberation of Paris from Nazi control, Pablo Picasso turned his creative attention to the medium of lithography. His renewed interest in this printing technique coincided with a new love interest: the 21-year-old artist Françoise Gilot. The pair met in 1943, moved in together in 1946, and had two children over their decade-long partnership, which ended in 1953 due to Picasso's serial infidelities. Yet, in the immediate post-war years, Françoise represented a renaissance for Picasso, with her presence symbolising the exciting promise of a new beginning in his life and art. Unsurprisingly then, when Picasso embarked on a spate of over 400 lithographs in the studio of the printer Fernand Mourlot, it was Françoise Gilot's likeness that frequently appeared in the images he produced.



Director Henri Georges Clouzot with Pablo Picasso, his companion Françoise Gilot and actor Yves Montand at Premiere of Film *The Wages of Fear* at Cannes Film Festival April 16, 1953. Image: © AGIP /

Bridgeman Images

Among the most famous lithographs Picasso created in this period were a series of prints titled *Femme au fauteuil* (*Woman in Armchair*). These prints depict Françoise Gilot seated in an armchair, wearing a coat that Picasso had brought back for her from Poland after attending the World Peace Congress of 1948 in Wrocław. Dubbed her 'Polish Coat' in the titles of some of the artist's works, Françoise wore the coat frequently, including to the Cannes Film Festival in 1953. Originally intended to be an intricate five-colour lithograph, zinc plates were prepared for each colour the artist wished to use: yellow, red, green, purple, and black. The initial idea for the project was abandoned due to the sheer complexity, but Picasso continued to work on the now surplus zinc plates in a bid to create something new. Relishing the freedom lithography afforded him to easily rework an image in the same way he would a painting, Picasso continued to amend the plates, producing several states from each. From the red plate, Picasso produced *Femme au fauteuil No. 1 (d'après le rouge)* (*Woman in Armchair No. 1, from the red*), creating four states overall, with the present lot demonstrating the third state of his process. Widely considered to be the pinnacle of his lithographic work, the *Femme au fauteuil* series highlights not only the artist's mastery of the lithographic technique, but it also exemplifies his sustained meditations on his lover, Françoise Gilot.

#### Provenance

Halcyon Gallery, London

Acquired from the above by the present owner in 2015

#### Literature

Georges Bloch 586

Fernand Mourlot 134

Felix Reuße 386

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



8

### Pablo Picasso

*Tête sur fond noir (Head on a Black Background) (Bl. 742, M. 241)*

1953

Lithograph, on Arches paper, with full margins.

I. 69.6 x 54.5 cm (27 3/8 x 21 1/2 in.)

S. 75.8 x 56.7 cm (29 7/8 x 22 3/8 in.)

Signed in red pencil and numbered 44/50 in pencil (there were also 5 artist's proofs), framed.

#### Estimate

£10,000 — 15,000    £

[Go to Lot](#)





Literature

Georges Bloch 742

Fernand Mourlot 241

see Brigitte Baer 905

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

9

### Pablo Picasso

*Deux femmes avec un vase à fleurs (Two Women with a Vase of Flowers) (Bl. 915, Ba. 1239)*

1959


Linocut in colours, on Arches paper, with full margins.

I. 53 x 63.7 cm (20 7/8 x 25 1/8 in.)

S. 61.9 x 75.1 cm (24 3/8 x 29 5/8 in.)

Signed in pencil, an unnumbered impression aside from the edition of 50 (there were also approximately 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1960, framed.

#### Estimate

£20,000 — 30,000 

[Go to Lot](#)



Following the Second World War, Pablo Picasso desired a change of scenery. He decided to leave Paris in favour of the Côte d'Azur in the late 1940s. In doing so, the artist inadvertently distanced himself from the capital's lithography and etching studios which he had frequented for his printmaking needs over the previous decades. Subsequently, Picasso had to alter his printmaking practice out of necessity, rather than choice. On the south coast, Picasso met a local printer called Hidalgo Arnéra, who specialised in posters. Arnéra introduced Picasso to the linocut process and, over the following years, Arnéra assisted the Spanish artist by printing his works. They settled into a routine, with the artist working late into the night, and delivering the works to Arnéra's workshop the following morning. Arnéra then returned to Picasso's residence at 1:30pm, and Picasso would review the proofs. This process speaks to the collaborative nature of Picasso's foray into linocut, which in turn resulted in the work *Deux femmes avec un vase à fleurs* of 1959.

*"Picasso worked at night; in the morning, Marcel the Chauffer brought what he had completed to the print shop... I pulled the proofs and returned them to [his home] La Californie at exactly 1:30. This regular rhythm of working continued for eight years, every day, except Saturday and Sunday" —Hidalgo Arnéra*



Pablo Picasso and Hidalgo Arnéra. *Mas Notre-Dame-de-Vie*, Mougins, 1964. Image: Edward Quinn, © edwardquinn.com

*Deux femmes avec un vase à fleurs* is an example of Picasso's revolutionary linocut 'reduction' technique. Rather than cutting into separate linoleum blocks for each colour used and running the risk of the layers not lining up correctly, Picasso decided to make successive cuts in the same block, using a new colour at each stage. Picasso invented this method during a small burst of activity between 1958 and 1963, when linocut temporarily became his favoured graphic medium. Forming a relatively small part of his oeuvre, Picasso's innovative approach to the linocut technique meant that only a finite number of prints could be produced – in this instance, only 50.

*Deux femmes avec un vase à fleurs* takes as its subject two anonymous nude women depicted in an interior. One figure stands in profile, holding a vase containing three flowers in one hand. The other woman reclines on a bed, surrounded by fabrics with swirling patterns that were painstakingly gouged out in linoleum by Picasso. Both women's faces are depicted in profile, adding a flatness to the image, despite alternative perspectives of their bodies being presented. This depiction of space and depth relates to Picasso's longstanding affiliation with Cubism, but also references his interest in antiquities. While working in linoleum with Arnéra, Picasso had also begun to produce ceramics at Madoura Pottery studio in Vallauris. Picasso's interest in antiquities had been consistent since his early visits to the Louvre at the beginning of his career, and he frequently returned to mythology for artistic inspiration. In *Deux femmes avec un vase à fleurs*, the flatness achieved is not only reminiscent of other Cubist work but also references decorative elements on ancient Greek pottery, which similarly disregarded linear perspective and prioritised decorative motifs. *Deux femmes avec un vase à fleurs* is one of numerous examples in Picasso's oeuvre where the artist fuses the vocabularies of modernism and antiquity to achieve new heights.



Terracotta olpe (jug), circa. 520 BC. The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Purchase, Frederick P. Huntley Bequest, 1959, 59.11.17

#### Literature

Georges Bloch 915

Brigitte Baer 1239

#### Provenance

Galerie Boissérée, Cologne

Halcyon Gallery, London

Acquired from the above by the present owner in 2016



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

10

### Pablo Picasso

*Minotaure aveugle guidé par Marie-Thérèse au pigeon dans une nuit étoilée (Blind Minotaur Guided Through a Starry Night by Marie-Thérèse with a Dove), plate 97 from La Suite Vollard (Bl. 225, Ba. 437)*

1934

Sugar-lift aquatint, scraper, drypoint and engraving, on laid Montval paper watermarked *Vollard*, with full margins.

I. 24.7 x 34.7 cm (9 3/4 x 13 5/8 in.)

S. 34.1 x 44.6 cm (13 3/8 x 17 1/2 in.)

Signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), printed by Roger Lacourrière, published by Ambroise Vollard, Paris, 1939, framed.

Estimate

£60,000 — 80,000 ♦

[Go to Lot](#)



Between 1930 and 1937, Picasso embarked on a series of one hundred etchings titled *La Suite Vollard*. The project was commissioned by its namesake, Ambroise Vollard, one of the most influential art dealers in Europe at the time. Many of the details surrounding the commission and how Vollard intended to present the finished suite remain a mystery, as the dealer was killed in a car crash in 1939 just weeks after the edition was printed. Despite the speculation surrounding their original context, the etchings of *La Suite Vollard* function almost as individual diary entries covering this seminal period of Picasso's life and career. Illustrating a huge variety of motifs that frequent the artist's wider oeuvre, *La Suite Vollard* also documents the artist's desire for his mistress and muse at the time, Marie-Thérèse Walter. Although still married to his wife of nine years, the Russian ballerina Olga Khokhlova, Picasso became romantically involved with Marie-Thérèse – who was twenty-eight years his junior – in 1927. The production of *La Suite Vollard* stretched over the entirety of Picasso's affair with Marie-Thérèse, and she subsequently appears in many of the individual etchings.



Marie Therese Walter. Image: PVDE / Bridgeman Images

Upon first meeting the seventeen-year-old Marie-Thérèse, Picasso was allegedly struck by her Grecian profile and reportedly said, “Mademoiselle, you have an interesting face. I would like to do a portrait of you. I feel we are going to do great things together...I am Picasso.” Picasso's obsession with the young woman's features is evident through the artist's many depictions of Marie-Thérèse, whose strong classical nose is frequently exaggerated in his artworks. Amongst the most famous images from *La Suite Vollard* is the ninety-seventh plate, *Minotaure aveugle guidé par Marie-Thérèse au pigeon dans une nuit étoilée* (*Blind Minotaur Guided Through a Starry Night by Marie-Thérèse with a Dove*). The artist focuses on the iconic profile of Marie-Thérèse – here holding a dove – but also introduces another key element from his personal mythology: the Minotaur. For Picasso, the Minotaur was a myriad of symbolic meanings. On one hand, his contemporary

Surrealists understood the beast to symbolise man's violent, irrational and lustful desires. This reading certainly intrigued and resonated with the Spanish artist, so much so that he depicted the creature for the cover of the first issue of the Surrealist magazine titled *Minotaure*. On the other hand, Picasso associated the creature with the bull, which he viewed not only as symbolic of his native Spain but almost as a personal spirit animal.



Pablo Picasso, Maquette for the cover of the journal *Minotaure*, 1933. Image: Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022

With these dual contexts, the meaning behind this etching is twofold. Firstly, the image provides an insight into Picasso's relationship with Marie-Thérèse, who is depicted as a guiding light and a

symbol of peace to the blinded Minotaur who represents the artist. Demonstrating Picasso's initial infatuation with Marie-Thérèse, he impotently follows her. Yet, the Minotaur's reared head and distressed expression also infuse the image with a sense of anxiety, perhaps alluding to their tumultuous relationship which, by 1934, was already in demise. Secondly, this work also references the growing tensions in Europe and the spread of Fascism in the 1930s: the blind Minotaur – signifying Spain, on the brink of civil war – is led through the darkness by a vulnerable young girl, clutching the dove of peace. The image evokes a sense of uncertainty and helplessness, foreshadowing the violent upheaval to come. Picasso would return to the motif of this horned creature once again in his ultimate anti-war statement: the 1937 oil painting *Guernica*.



Pablo Picasso, *Guernica*, 1937, Museo Reina Sofía, Madrid. Image: Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022

Aside from documenting events in Picasso's life and alluding to the shifting political landscape, *Minotaure aveugle guidé par Marie-Thérèse au pigeon dans une nuit étoilée* also serves as an exquisite example of Picasso's mastery of a printing technique known as sugar-lift aquatint. Under the guidance of the master printer of *La Suite Vollard*, Roger Lacourrière, Picasso experimented with this new medium to create superbly tonal, painterly effects and rich textures in his printing. Through the combination of sugar-lift aquatint, drypoint and engraving in this image, Picasso produced one of the greatest graphic images in twentieth-century art.

#### Provenance

Halcyon Gallery, London

Acquired from the above by the present owner in 2016

Literature

Georges Bloch 225

Brigitte Baer 437



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

11

### Pablo Picasso

*Quatre femmes nues et tête sculptée (Four Nude Women and a Carved Head)*, plate 82 from *La Suite Vollard* (Bl. 219, Ba. 424)

1934

Etching, scraper and burin, on laid Montval paper watermarked *Vollard*, with full margins.

I. 22.2 x 31.4 cm (8 3/4 x 12 3/8 in.)

S. 33.6 x 44.7 cm (13 1/4 x 17 5/8 in.)

Signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), printed by Roger Lacourrière, published by Ambroise Vollard, Paris, 1939, framed.

Estimate

£20,000 — 30,000 ♦

[Go to Lot](#)



Between 1930 and 1937, Picasso embarked on a series of one hundred etchings titled *La Suite Vollard*. The project was commissioned by its namesake, Ambroise Vollard, one of the most influential art dealers in Europe at the time. Many of the details surrounding the commission and how Vollard intended to present the finished suite remain a mystery, as the dealer was killed in a car crash in 1939 just weeks after the edition was printed. Despite the speculation surrounding their original context, the etchings of *La Suite Vollard* function almost as individual diary entries covering this seminal period of Picasso's life and career. Illustrating a huge variety of motifs that frequent the artist's wider oeuvre, *La Suite Vollard* also documents the artist's desire for his mistress and muse at the time, Marie-Thérèse Walter. Although still married to his wife of nine years, the Russian ballerina Olga Khokhlova, Picasso became romantically involved with Marie-Thérèse – who was twenty-eight years his junior – in 1927. The production of *La Suite Vollard* stretched over the entirety of Picasso's affair with Marie-Thérèse, and she subsequently appears in many of the individual etchings.

whose strong classical nose is frequently exaggerated in his artworks. Although not mentioned by name in the title assigned to this etching, the reclining figure to the left of the eighty-second plate from *La Suite Vollard* certainly draws similarities to other portraits Picasso produced of his young lover. Depicting four female figures either sitting or reclining in classical-inspired postures, *Quatre femmes nues et tête sculptée* (Four Nude Women and a Carved Head) demonstrates Picasso's interest in Neoclassicism, while also engaging with the theme of sculptor and muse which pervades many prints from *La Suite Vollard*. In earlier plates, the likeness of Marie-Thérèse features as a model for a bearded sculptor, with the latter character serving as one of Picasso's alter egos. In plate eighty-two, Marie-Thérèse gazes up at the bearded sculptor who, in this instance, is represented as a bust. Throughout these etchings, Picasso uses the relationship between the bearded sculptor and Marie-Thérèse to consistently suggest an analogy between making art and making love. Similarly, the dedication and care required to create this incredibly detailed etching – and *La Suite Vollard* in its entirety – serves as an analogy for Picasso's infatuation with his muse.

#### Provenance

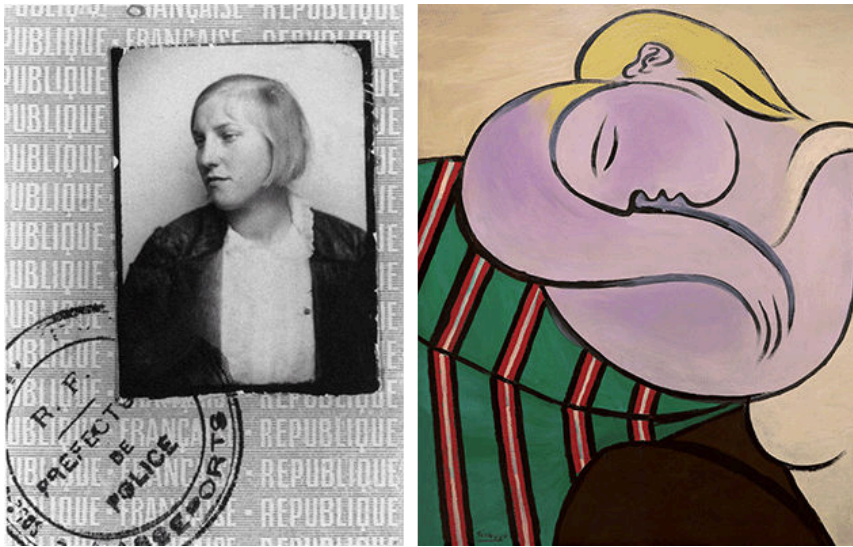
Halcyon Gallery, London

Acquired from the above by the present owner in 2015

#### Literature

Georges Bloch 219

Brigitte Baer 424



Left: Marie Therese Walter. Image: PVDE / Bridgeman Images Right: Pablo Picasso, *Woman with Yellow Hair*, Paris, December 27, 1931, Solomon R. Guggenheim Museum, New York. Image: SuperStock / Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022

Upon first meeting the seventeen-year-old Marie-Thérèse, Picasso was allegedly struck by her Grecian profile and reportedly said, “Mademoiselle, you have an interesting face. I would like to do a portrait of you. I feel we are going to do great things together...I am Picasso.” Picasso's obsession with the young woman's profile is evident through the artist's many depictions of Marie-Thérèse,

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



12

### Joan Miró

*La Baigneuse (The Bather)* (D. 23)

1938

Drypoint, on Arches paper, with full margins.

I. 17.3 x 29.7 cm (6 3/4 x 11 3/4 in.)

S. 33 x 45 cm (12 7/8 x 17 3/4 in.)

Signed and numbered 9/30 in pencil, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, framed.

#### Estimate

£7,000 — 9,000 <sup>+</sup>£

[Go to Lot](#)



**Provenance**

Christie's New York, *Prints & Multiples*, 26 April 2016, lot 2

Acquired from the above sale by the present owner

**Literature**

Jacques Dupin 23



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE VENETIAN COLLECTION

13

### Joan Miró

*Composition (Design for the cover of La Biennale di Venezia)*


1953

Gouache in colours and paper collage with additions in pencil, on card.

38.6 x 27.8 cm (15 1/4 x 10 7/8 in.)

Signed lower right in black, with an accompanying Certificate of Authenticity signed by Jacques Dupin (author of the Joan Miró prints catalogue raisonné), the original design for the cover of the 1954 Venice Biennale catalogue, framed.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



In 1954, thirty-one nations participated in one of the world's largest and most important exhibitions dedicated to international contemporary art: the 27th Venice Biennale. Adorning the front cover of the accompanying catalogue was a work by the artist Joan Miró. Simplistic yet eye catching, the cover exemplifies several key traits central to Miró's unique style: organic forms, flattened picture planes and calligraphic lines. *Composition (Design for the cover of La Biennale di Venezia)* is the unique collage and gouache design that the artist produced in 1953, to serve as a blueprint for the final design on the Biennale's 1954 catalogue cover.



Joan Miró in Venice. Image: © Archivio Cameraphoto Epoche / Bridgeman Images.

abstraction, although the artist never considered his work to be purely abstract. Instead, he viewed his compositions as extreme simplifications, frequently conjured from the depths of his imagination. Comprised of several pieces of torn paper, the organic shapes which form the catalogue cover were painted with gouache and transformed into colour fields. Each fragment was carefully assembled on the blue gouache background. The words 'Texte', written three times on the work, demonstrate the artist's enduring concern for the composition's final purpose, reserving space for the necessary information required to appear on the Biennale's catalogue cover. The final elements of decoration are three hand-painted shapes. These shapes tether the work to figuration and demonstrate Miró's interest in the natural world, particularly the sky; the rounded red shape could be interpreted as a sun, while the adjacent white shape resembles a star. Similar forms can be found in Miró's *Constellations* series – a group of oil and gouache paintings the artist began in 1940, and reproduced as prints in 1959, confirming the artist's longstanding fascination with the cosmos.

*"I always have my feet on the ground and my eyes on the stars. It represents a flight toward infinity, toward the sky, while remaining on earth" —Joan Miró*

The final object, hand-painted in the centre of *Composition (Design for the cover of La Biennale di Venezia)*, appears to float or soar upwards. Produced in the early 1950s, when there was increasing public interest in what would later be called The Space Race, one could interpret this as a spaceship or rocket, depicted soaring towards the sun and stars. However, Miró's interest in space was less rooted in scientific pursuits and more inspired by the endless possibilities that these never-ending galaxies represented. Depicted with two small circles resembling eyes, which seemingly infuse it with sentience, this little figure instead comes to represent a flight toward infinity. Created for the Venice Biennale's catalogue cover, Miró's fantastical character encompasses the avant-garde spirit of the biennial contemporary art exhibition, and the infinite creative possibilities presented to us through art.

*Composition (Design for the cover of La Biennale di Venezia)* reveals Miró's tendency towards



Joan Miró, La Biennale di Venezia catalogue cover, 1954. Artwork: Succession Miró/ADAGP, Paris and DACS, London 2022

#### Provenance

Gifted from the artist to Elio Zorzi, 1953

Gifted from the above to the present owner, circa 1953



14

**Joan Miró**

*Gaudí XVII (D. 1076)*

1979

Etching and aquatint in colours, on Arches paper, the full sheet.

S. 91.2 x 63.3 cm (35 7/8 x 24 7/8 in.)

Signed and numbered 'HC XIV/XV' in pencil (one of 15 hors commerce impressions in Roman numerals, the edition was 50), published by Maeght, Barcelona, unframed.

**Estimate**

£15,000 — 20,000    £

[Go to Lot](#)





Literature

Jacques Dupin 1076

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE SWISS COLLECTION

15

### Lucio Fontana

*Concetti Spaziali di Lucio Fontana (Spatial Concepts by Lucio Fontana) (R. & R. L-1:L-6)*

1951

Six lithographs in colours with metallic inks, from the set of 7 (lacking L-7), on wove paper, with full margins, with title page, colophon and texts, the sheets loose (as issued) all contained in the original printed card portfolio.

all l. various, largest approx. 42.5 x 32 cm (16 3/4 x 12 5/8 in.)

all S. 49.7 x 33.9 cm (19 5/8 x 13 3/8 in.)

portfolio 50.4 x 35.2 x 1.2 cm (19 7/8 x 13 7/8 x 1/2 in.)

All signed, titled and dated in pencil (plates L-3 and L-4 upside down), stamp-signed '40' on the colophon, from the edition of 100 (there were also 10 artist's proofs), published by Edizioni d'Arte Moneta, Milan, all unframed.

#### Estimate

£15,000 — 20,000 £

[Go to Lot](#)



*"I want to open up space, create a new dimension, tie in the cosmos, as it endlessly expands beyond the confining plane of the picture" —Lucio Fontana*

One of the most influential artists to have worked out of Italy in the last century, the Argentine-born Lucio Fontana is remembered for his slashed canvases, hole-punched paintings, and for founding *Spazialismo* - the Spatialist art movement - in 1947.

Fontana first outlined the ideas behind *Spazialismo* in the *Manifesto Blanco* (White Manifesto) of 1946, calling for "a greater art, which will be consistent with the demands of the new spirit." Further manifestos followed, including the *Primo manifesto dello spazialismo* (First Manifesto of Spatialism) in 1947, which continued to refine Fontana's concept of a new and innovative art for the post-war age. Concurrently, the artist began a series referred to as *Concetti spaziali* (Spatial Concepts), devised from the generic title Fontana attributed to his individual works: *Concetto spaziale* (Spatial Concept). These works sought to create an actual dimension of space in art and culminated in Fontana's renowned monochromatic works pierced with *buchi* (holes) or *tagli* (cuts).



Beniamino Joppolo, Milena Milani and Lucio Fontana at the Arte Spaziale Exhibition at Galleria del Naviglio, Milan, 1952. Image: Farabola / Bridgeman Images

*Concetti Spaziali di Lucio Fontana* was the first editioned portfolio produced by Fontana. Published in 1951 with the complete set consisting of seven lithographs, the designs for these prints were originally conceived as individual gouache works dating from 1949 and 1950, six of which reside in the collection of the Archive Lucio Fontana. Forming part of Fontana's *Concetti spaziali* series, these prints are early iterations of the artist's concern with portraying space. Fontana did not begin slashing his work until the late 1950s, and first pierced holes in his canvases and prints in 1948 and 1955 respectively. This printed portfolio marks the earlier stages of Fontana's experimentation with the depiction of space through printed media, where he relied on the creation of geometric illusions rather than incision-making to convey new dimensions. Each lithograph in *Concetti*

*Spaziali di Lucio Fontana* utilises the contrast between light and dark colours to create the impression that geometric shapes are receding or protruding from the picture plane. The shapes appear to vibrate and oscillate, while the receding elements create the illusion of endless voids. Through these creative choices, Fontana simultaneously imbues the works with movement, but also uses negative space to allude to the further dimensions he sought to capture, and which he would continue to develop in subsequent pieces by perforating the surface of his works.

Fontana's fascination with the void was shared by fellow post-war artists, exemplified in the 2013 exhibition at the MCA Chicago titled *Destroy the Picture: Painting the Void, 1949–1962*. Including works by Fontana alongside paintings by Alberto Burri, Yves Klein and many others, the exhibition attributed Fontana and his contemporaries' desire for a new type of art for the post-war age to the physical and psychological destruction wrought by World War II and the existential crisis resulting from the dropping of the atomic bomb. While these calls for a new type of art materialised in varied styles and through several different artistic movements, the exhibition's narrative cements Fontana's status as a pioneer and innovator on the post-war global art scene.

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#### Provenance

Edizioni d'Arte Moneta, Milan

Galerie Jacques Benador, Geneva (purchased directly from the publisher)

Acquired from the above by descent

#### Literature

Harry Ruhé and Camillo Rigo L-1:L-6 (lacking L-7)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



16

### Edvard Munch

*The Sick Child (Det syke barn)* (W. 59.d, S. 60)

1896

Etching and drypoint, with surface tone, inked to the outer edge of the plate, on heavy cream wove paper, with trimmed margins.

I. 13.8 x 18.1 cm (5 3/8 x 7 1/8 in.)

S. 25 x 35.6 cm (9 7/8 x 14 in.)

Signed in pencil, a later impression printed by the artist or by Scheel, one of approximately 20 impressions, framed.

#### Estimate

£8,000 — 12,000 ±

[Go to Lot](#)



*“With the sick child I broke new ground – it was a breakthrough in my art....Most of what I have done since had its genesis in this picture” —Edvard Munch*

Captured in fleeting memories, Edvard Munch’s *The Sick Child* recalls the slow decline and untimely passing of the artist’s elder sister Johanne Sophie, who succumbed to Tuberculosis at age fifteen in 1877. Munch, who nearly died of tuberculosis himself as a boy, was riddled with guilt that he had been the one to survive while his sister was lost to the then incurable disease. After his mother had passed away from the same disease when Munch was just five years old, it was as if Tuberculosis was a constant threat to the family, haunting every winter.

Driven by despair and trying to confront his feelings of loss, Munch drew on and returned to this deeply traumatic event as subject matter repeatedly throughout his life. Absorbed in grief, and likely feeling that he had failed in the impossible task of condensing all memories of his dying sister into a single picture, Munch completed six oil paintings of Sophie alongside numerous studies and works on paper between 1880 and 1920. Munch’s first painted version of *The Sick Child* was shown at the Annual Exhibition in Kristiania (Oslo) in 1886, when he was twenty-three years old. Met by both enthusiasm and criticism, the picture gained enough attention to mark Munch’s breakthrough as an artist.



Edvard Munch, *The Sick Child*, 1885-86, Nasjonalgalleriet, Oslo. Image: Bridgeman Images

Sophie is typically shown on her deathbed, often accompanied by a dark-haired woman, assumed to be her aunt Karen, standing grief-stricken at her side. In all of Munch’s paintings, Sophie is depicted lying in bed, obviously in pain and suffering, propped by large pillows, and looking towards a dark curtain likely intended to be a symbol of death: the veil between life and afterlife. The stark contrast of Sophie’s pallid complexion and red hair against the fresh white pillow envelopes her presence in a sickly atmosphere.

When Munch started making prints, he quickly produced numerous versions of this motif. In his first etching, from 1894, Munch reproduced the image from his first painting, but added a miniature landscape underneath the motif itself, perhaps an allusion to the life his sister pined

after. Most famously, the lithographic version crops the image to focus on his sister's head. Depicted with great sensitivity and empathy, and reproduced in a number of colours, Munch retains his sister's fading life throughout the series, keeping her complexion pale. In this etching, Munch focuses on his sister's fine features and wild hair resting on her pillow. Paying attention to the details, a feat made possible by the fine tip of the etching needle, Munch captures those small movements that become so difficult when ill: the tired fluttering of eyelids; the lips that seem to whisper; and the little flicker of life that remains.



Edvard Munch, *The Sick Child*, 1894, National Gallery of Art, Washington, D.C. Image: © National Gallery of Art, Washington, D.C. Rosenwald Collection, 1944.14.61

#### Provenance

Private Collection, Tokyo

Acquired from the above by the present owner

#### Literature

Gerd Woll 59.d

Gustav Schiefler 60

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



17

### Wassily Kandinsky

*Kleine Welten III (Small Worlds III) (R. 166)*

1922

Lithograph in colours, on light wove paper, with trimmed margins.

I. 27.8 x 23 cm (10 7/8 x 9 in.)

S. 33.5 x 27.4 cm (13 1/4 x 10 3/4 in.)

Signed in pencil, from the total edition of 230, published by Propyläen Verlag, Berlin, framed.

Estimate

£7,000 — 10,000 ±

[Go to Lot](#)



Wassily Kandinsky

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**Provenance**

Private Collection, Tokyo

Acquired from the above by the present owner

**Literature**

Hans K. Roethel 166



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



18

### After Marc Chagall

*Les Coquelicots (The Poppies) (S. 2)*

1949

Lithograph in colours (faded), on Arches paper, with full margins.

I. 55.6 x 40.8 cm (21 7/8 x 16 1/8 in.)

S. 64.6 x 47.8 cm (25 3/8 x 18 7/8 in.)

Signed and numbered 294/400 in pencil, published by Maeght, Paris, framed.

**Estimate**

£8,000 — 12,000 ♣

[Go to Lot](#)



**Provenance**

Halcyon Gallery, London, 2015

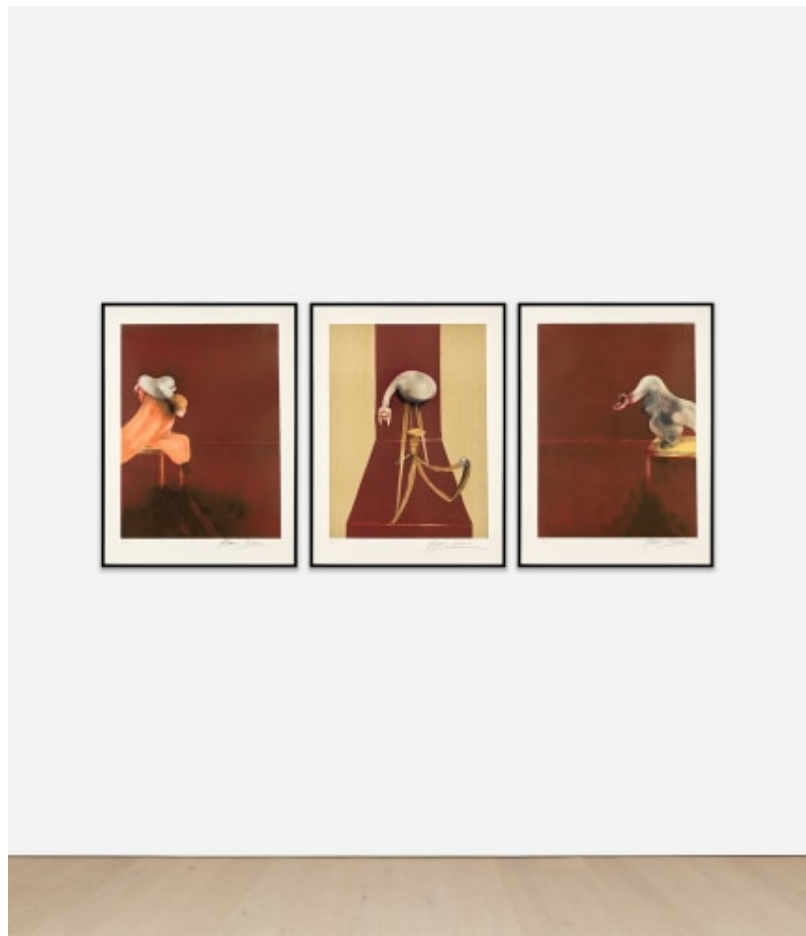
Private Collection, London

**Literature**

Charles Sorlier 2

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE LONDON COLLECTION

19

### Francis Bacon

*Deuxième version du triptyque 1944 (after, Second Version of the Triptych, 1944) (S. 24, T. 25)*

1989

The complete set of three lithographs in colours, on Arches Infinity paper, with full margins.

all I. 62.5 x 46.4 cm (24 5/8 x 18 1/4 in.)

all S. 75.5 x 56.1 cm (29 3/4 x 22 1/8 in.)

All signed and annotated 'E.A.' in pencil (one of 8 artist proof sets, the edition was 60), published by Michel Archimbaud for the Librairie Séguier for IRCAM Centre Pompidou, Paris, all framed.

Estimate

£15,000 — 20,000 ♦

[Go to Lot](#)



*“What modern man needs is a kind of shorthand - an intelligible compressed language to deal with the complexity of modern reality (which includes the presence of the art of the past)” —Francis Bacon*

Francis Bacon’s monumental triptych *Three Studies for Figures at the Base of a Crucifixion*, on which the present lot *Deuxième version du triptyque* is based, was first painted in April 1944, slightly more than a year before the end of the Second World War. This iconic oil painting depicts the mythological figures of Furies – three goddesses of vengeance responsible for punishing crimes and restoring justice in ancient Greek mythology. Portrayed as monstrous hybrids of part man and part beast, these distorted, menacing creatures roar in profound silence while struggling in helpless futility. By highlighting their contorted bodies, grotesquely elongated necks, and snarling mouths, the triptych closely mirrors the tumultuous society of its time, powerfully conveying the atrocious brutality of war, the appalling horror of the Holocaust, and the looming threat of nuclear destruction.

Alongside its format, the triptych also contains visual allusions to the Christian faith, most notably seen in the incorporation of a pedestal in the central panel. Bacon’s appropriation of this loaded Christian iconography only serves to reveal the widespread disillusionment with faith and the growing unattainability of salvation felt in England amidst the Second World War.



Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion*, 1944. Image: © Tate, Artwork: © The Estate of Francis Bacon. All rights reserved. DACS 2022

In Bacon’s later reiteration of the subject, the spatially ambiguous, painterly background of cadmium orange transforms into an increasingly structured surrounding dominated by saturated areas of blood red. As more space is created around these tormented creatures, thereby plunging them into a deeper void, the palpable anguish of the earlier version gives way to a more chilling and everlasting impression of isolation and imprisonment. While characterised by a greater sense

of compositional clarity with the use of stronger lines and smoother textures, *Deuxième version du triptyque* nevertheless poignantly speaks to the perpetual and shared human condition of existential angst, even within the seemingly orderly modern world.

#### Provenance

Bloomsbury Auctions, London, *Modern & Contemporary Prints*, 11 Dec 2013, lot 122  
Acquired from the above sale by the present owner

#### Literature

Bruno Sabatier 24  
Alexandre Tacou 25



20

**Francis Bacon**

*Étude d'après le portrait du Pape Innocent X par Velázquez (after, Study for Portrait of Pope Innocent X after Velázquez, 1965) (S. 14, T. 9)*

1989

Lithograph in colours, on Arches paper, with trimmed margins.

I. 95.4 x 69 cm (37 1/2 x 27 1/8 in.)

S. 108 x 77 cm (42 1/2 x 30 3/8 in.)

Signed and numbered 50/60 in pencil (there were also 20 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM Centre Pompidou, Paris, framed.

**Estimate**

£10,000 — 15,000 ♣

[Go to Lot](#)





Literature

Bruno Sabatier 14

Alexandre Tacou 9

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



21

### Francis Bacon

*Seated Figure (after, Study for a Portrait 1981) (S. 5, T. 15)*

1983


Etching and aquatint in colours, on Arches paper, with full margins.

I. 72.7 x 54 cm (28 5/8 x 21 1/4 in.)

S. 101.3 x 70.8 cm (39 7/8 x 27 7/8 in.)

Signed and numbered IX/XCIX in pencil (one of 99 impressions in Roman numerals, there were also 99 impressions on Guarro paper in Arabic numerals and 15 artist's proofs for each paper), published by Ediciones Polígrafa, S.A., Barcelona, unframed.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)



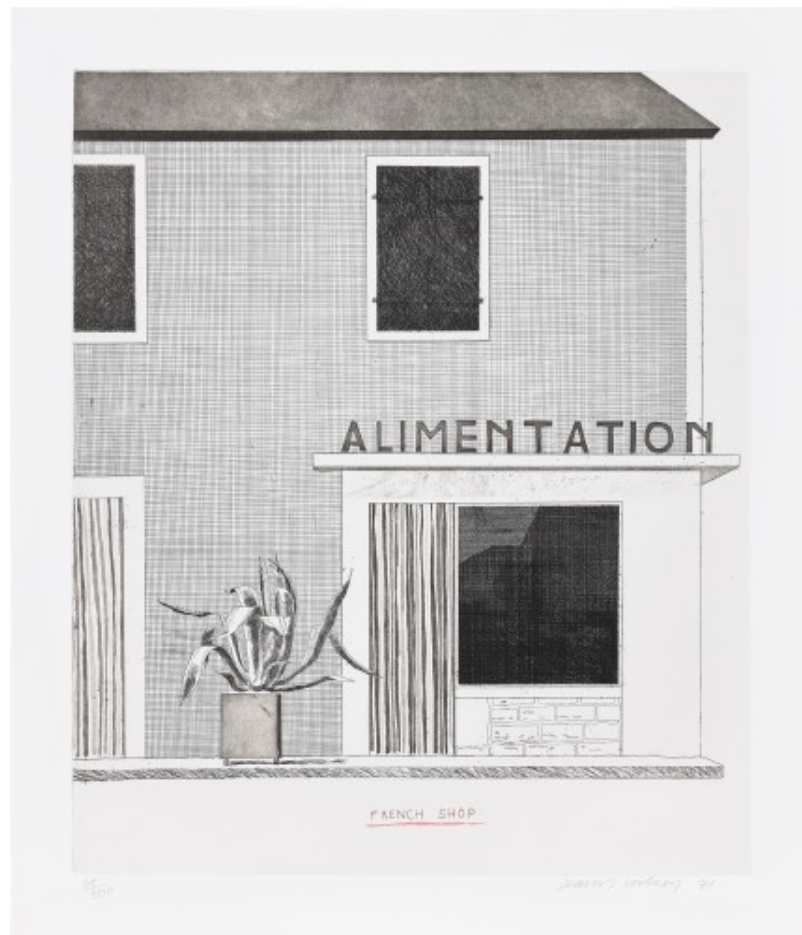
Literature

Bruno Sabatier 5

Alexandre Tacou 15

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



22

### David Hockney

*French Shop* (S.A.C. 122, M.C.A.T. 112)

1971


Etching and aquatint in colours, on BFK Rives paper, with full margins.

I. 53.7 x 45.5 cm (21 1/8 x 17 7/8 in.)

S. 62.8 x 53.7 cm (24 3/4 x 21 1/8 in.)

Signed, dated and numbered 68/500 in pencil (there were also 60 in Roman numerals), published by The Observer, London, framed.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



Literature

Scottish Arts Council 122

Museum of Contemporary Art Tokyo 112



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



23

### David Hockney

*Celia in a Wicker Chair (M.C.A.T. 158)*

1974

Etching and aquatint in colours, on BFK Rives paper, with full margins.

I. 68.4 x 54.4 cm (26 7/8 x 21 3/8 in.)

S. 91.5 x 75.4 cm (36 x 29 5/8 in.)

Signed, dated and numbered 56/60 in pencil (there were also 16 artist's proofs), published by Petersburg Press, New York and London, 1981, framed.

#### Estimate

£10,000 — 15,000    £

[Go to Lot](#)



*“I always try to dress up for him” —Celia Birtwell on modelling for David Hockney*

*Celia in a Wicker Chair* (1974) is one of the numerous images that David Hockney has produced of his close friend and muse, Celia Birtwell. Celia’s facial features are only very softly defined in this lithograph, cast into shadow by her voluminous golden hair. Her skin is ghostly white, but Hockney adds a vibrancy to his sitter through his depiction of her piercing blue eyes, which are outlined in a thick black line and stare directly out at the viewer. However, it is Celia’s boldly patterned and brightly coloured dress that takes centre stage in this lithograph. Rather than seeking to exactly replicate his model’s likeness, Hockney instead aims to portray other characteristics which more aptly capture the essence of his sitter. In this instance, he focuses on a love of pattern, for which Celia Birtwell is most well-known.



Celia Birtwell, 1988. Image: © Nick Tucker. All rights reserved 2022 / Bridgeman Images.

Like Hockney, Birtwell was born in the North of England, and she moved to London to pursue her creative passions. She married Raymond ‘Ossie’ Clark, a fashion designer, in 1969 with David Hockney in attendance as Ossie’s best man. Birtwell had studied textile design, and she collaborated with Clark on many projects. Through their patterned silks and chifions, they helped define the aesthetic of the Swinging Sixties. It was, as many have said, an almost perfect marriage of style. Despite divorcing Clark in 1974, Birtwell continued to produce textiles. In *Celia in a Wicker Chair*, Hockney uses her vibrant dress as a device through which to convey her personality, creativity, and occupation.

Literature

Museum of Contemporary Art Tokyo 158

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



24

### David Hockney

*Celia in the Director's Chair* (Gemini G.E.L. 916,  
M.C.A.T. 244)

1980

Lithograph, on Kurotani paper, with full margins.

I. 96 x 62 cm (37 3/4 x 24 3/8 in.)

S. 106.2 x 96 cm (41 3/4 x 37 3/4 in.)

Signed, dated and numbered 88/100 in pencil (there were also 20 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), 1981, framed.

**Estimate**

£10,000 — 15,000 ♣

[Go to Lot](#)



*“Hockney? He has immortalised me” —Celia Birtwell*

*Celia with Green Plant* and *Celia in the Director’s Chair*, both of 1980, feature one of David Hockney’s closest friends and arguably his most famous muse: Celia Birtwell. Born in Bury, Greater Manchester, in 1941, Celia Birtwell studied textile design at the Royal Technical College in Salford. In 1959, she met Raymond ‘Ossie’ Clark, an up-and-coming fashion designer. The pair were married in London in 1969, with David Hockney in attendance as Clark’s best man. Although Ossie Clark initially crossed paths with Hockney in the early 1960s, it was not until 1969 that Hockney produced his first portraits of Celia. Upon meeting, Celia and Hockney immediately formed a special bond, and the British fashion designer has since sat for the artist on more than eighty occasions over the past five decades. A motif in his work as familiar as the swimming pools of Los Angeles or the landscape of Normandy, Celia’s likeness features in approximately a quarter of Hockney’s printed portraits.

*“Portraits aren’t just made up of drawing, they are made up of other insights as well. Celia is one of the few girls I know really well. I’ve drawn her so many times and knowing her makes it always slightly different. I don’t bother getting the likeness in her face because I know it so well. She has many faces and I think if you looked through all the drawings I’ve done of her, you’d see that they don’t look alike”*  
—David Hockney



Henri Matisse, *Nadia, au visage rond*, 1948. Artwork: © Succession H. Matisse / DACS 2022

*Celia with Green Plant* and *Celia in the Director’s Chair* demonstrate the strong influence that the linear drawings and prints of early-twentieth century French artists like Henri Matisse had on Hockney’s work. In prints such as *Nadia, au visage rond* (1948), Matisse depicted his sitter solely through his use of black lines, resulting in a highly simplistic yet captivating portrait. Inspired by the French master, Hockney similarly manages to convey various textures and surfaces through minimal gestures and the occasional use of solid blacks or block colours. In *Celia in the Director’s Chair*, the differentiation between Celia’s clothing, her hair and the chair she perches on are achieved solely through monochromatic mark making. Similarly, in *Celia with Green Plant*, Celia’s patterned clothing is conjured up through individual calligraphic marks, as is her hair. In both images, Celia’s face is constructed using only the most essential lines. The one exception is the



dash of vivid red lipstick in *Celia with Green Plant*, which acts as a focal point in the lithograph ensuring the viewer's attention remains on the sitter rather than on the surrounding foliage. Instead of restricting himself to creating an exact likeness in line with the conventions of portraiture, Hockney continuously challenged himself to experiment through his numerous depictions of Celia. In both *Celia with Green Plant* and *Celia in the Director's Chair*, Hockney investigates how much information is required to capture the essence of his sitter and to convey her likeness. The fluidity of line in the two prints also exemplifies the freedom Hockney discovered in lithography as a medium.

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#### Literature

Gemini G.E.L. 916

Museum of Contemporary Art Tokyo 244

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



25

### David Hockney

*Celia with Green Plant* (Gemini G.E.L. 919, M.C.A.T. 240)

1980

Lithograph in colours, on Arches Cover paper, the full sheet.

S. 75.6 x 100.5 cm (29 3/4 x 39 5/8 in.)

Signed, dated and numbered 28/100 in pencil (the edition was 90, this copy mis-numbered by the artist, there were also 20 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

#### Estimate

£10,000 — 15,000 ♦

[Go to Lot](#)



*“Hockney? He has immortalised me” —Celia Birtwell*

*Celia with Green Plant* and *Celia in the Director’s Chair*, both of 1980, feature one of David Hockney’s closest friends and arguably his most famous muse: Celia Birtwell. Born in Bury, Greater Manchester, in 1941, Celia Birtwell studied textile design at the Royal Technical College in Salford. In 1959, she met Raymond ‘Ossie’ Clark, an up-and-coming fashion designer. The pair were married in London in 1969, with David Hockney in attendance as Clark’s best man. Although Ossie Clark initially crossed paths with Hockney in the early 1960s, it was not until 1969 that Hockney produced his first portraits of Celia. Upon meeting, Celia and Hockney immediately formed a special bond, and the British fashion designer has since sat for the artist on more than eighty occasions over the past five decades. A motif in his work as familiar as the swimming pools of Los Angeles or the landscape of Normandy, Celia’s likeness features in approximately a quarter of Hockney’s printed portraits.

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—David Hockney



Henri Matisse, *Nadia, au visage rond*, 1948. Artwork: © Succession H. Matisse / DACS 2022

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#### Literature

Gemini G.E.L. 919

Museum of Contemporary Art Tokyo 240

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

26

### David Hockney

*Amaryllis in Vase, from Moving Focus (T.G. 272, M.C.A.T. 266)*

1984

Lithograph in colours, on TGL handmade paper, with full margins.

I. 116.5 x 82.5 cm (45 7/8 x 32 1/2 in.)

S. 127.5 x 92.8 cm (50 1/4 x 36 1/2 in.)

Signed, dated and numbered 43/80 in pencil (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Bedford Village, New York (with their blindstamp), 1985, framed.

Estimate

£60,000 — 80,000 ♣

[Go to Lot](#)





Shortly after moving to California, in the mid-1960s, David Hockney began his working relationship with master printer Kenneth Tyler. Collaborating with Tyler in all four of his workshops, Hockney found a joyous freedom in the variety of mark making he could produce through experimental lithography. It was with Tyler that Hockney embarked on his ambitious *Moving Focus* series, where he dove into his enduring concern with the construction of images, the complexities of space, and the assembly of multiple perspectives. The result was a body of work which remains his largest and most pioneering series of colour lithographs, comprising 29 prints of interior views and chairs, still lifes, exterior views of a Mexican hotel, and portraits of some of his most well-known sitters including Celia Birtwell and Gregory Evans. Among these images is the luscious, jewel-toned bouquet, *Amaryllis in Vase*.

The synaesthetic experience of Hockney's *Amaryllis in Vase* - the colour, vibration and scent - pours out of the picture and envelops the viewer. The vibrant hues echo the freedoms that lithography as a medium afforded Hockney. For this still life, Hockney uses reverse perspective, placing the shorter end of the table closer to the viewer in the foreground of the composition, with the longer side at the back of the picture space. By reversing the traditional vanishing point, Hockney exploits the fluctuations of deep and shallow space, pushing everything into the foreground and directly involving the viewer. For Hockney, single-point perspective is a limited, constrictive way of communicating our experience of the world around us, which he likens to "looking at the world from the point of view of a paralyzed Cyclops - for a split second." Drawing inspiration from the Cubism of Picasso's 1980 retrospective at the Museum of Modern Art, New York, and works such as *Bouquet, 27th October* (1970), for his *Moving Focus* series, Hockney embraced a pictorial structure that could accommodate multiple viewpoints and perspectives as well as time and movement. The series combined the Renaissance tradition of fixed-viewpoint painting, visible in the many still lifes from the era, like Beuckelaer's *Vegetable Seller*, with the Eastern aesthetic of multiple narratives within the same picture.



Pablo Picasso, *Bouquet, 27th October, 1970*. Image: Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022

Hockney recognises that we see both geometrically and psychologically and uses that knowledge to create images of sensuous line and colour, through which the eye dances and where edges of viewpoints fold into and across each other. For example, the hazy chequerboard background in *Amaryllis in Vase* (reminiscent of Persian miniature paintings) bulges and recedes in optical illusion as our eye flits across the surface. The wallpaper appears to melt into the flowers rather than sitting passively behind them and as the table tilts forwards, the eye calculates the possibility of the vase smashing onto the floor. Hockney compared the human experience of looking as a matter of layering - of understanding the present by comparing it with the past, layer upon layer. When we look at his *Amaryllis in Vase*, we are seeing not only what is in front of us, but all the vases of

flowers that we have ever seen.



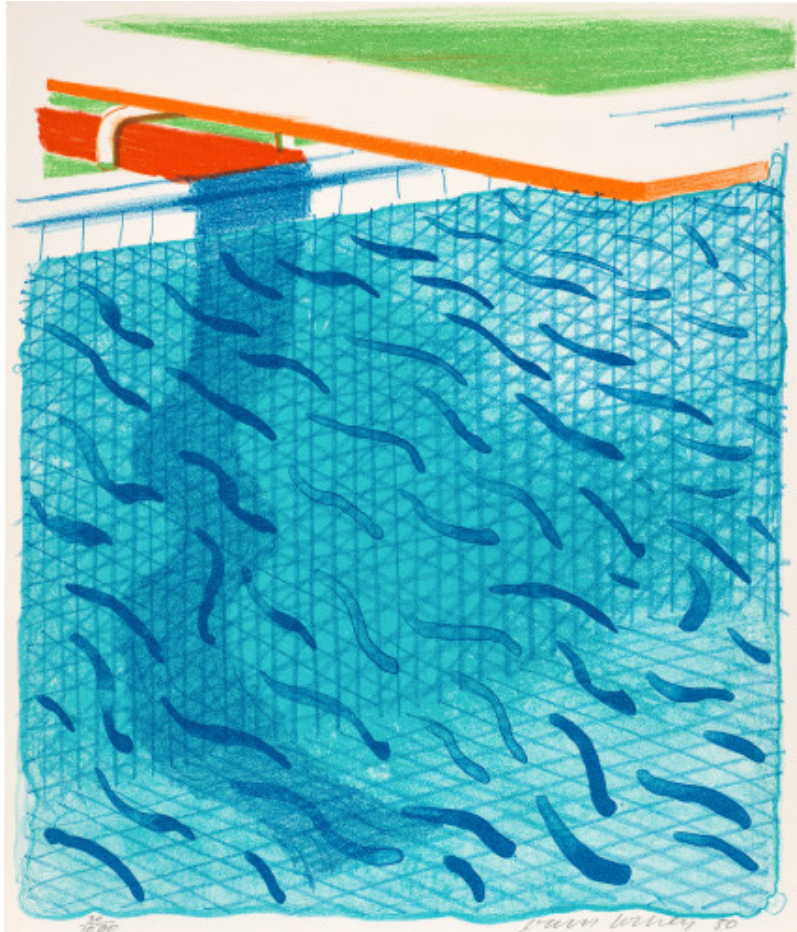
Joachim Beuckelaer, *The Vegetable Seller*, Musée des Beaux-Arts, Valenciennes. Image: Bridgeman Images

#### Provenance

Christie's, New York, *Nineteenth and Twentieth Century Prints*, 1 May 2002, lot 304  
 Acquired from the above sale by the present owner

#### Literature

Tyler Graphics 272  
 Museum of Contemporary Art Tokyo 266



27

**David Hockney**

*Pool Made with Paper and Blue Ink for Book, from  
Paper Pools (T.G. 269, M.C.A.T. 234)*

1980

Lithograph in colours, on Arches Cover paper, the full  
sheet, with the accompanying book *Paper Pools* and  
its card slipcase.

S. 26.7 x 22.8 cm (10 1/2 x 8 7/8 in.)

book 27.5 x 23.5 x 1.5 cm (10 7/8 x 9 1/4 x 5/8 in.)

Signed, dated and numbered 30/1000 in pencil, the  
book signed in sepia ink and stamp-numbered on the  
justification (there were also 100 artist's proofs),  
published by Tyler Graphics, Ltd., Bedford Village, New  
York (with their blindstamp), the print unframed.

**Estimate**

£20,000 — 30,000 ▲

[Go to Lot](#)



**Provenance**

W.H. Wilshaw Ltd, Manchester, 1980

Private UK Collection (by descent to the present owner)

**Literature**

Tyler Graphics 269

Museum of Contemporary Art Tokyo 234



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

28

### David Hockney

*Lithograph of Water Made of Lines, a Green Wash, and a Light Blue Wash (T.G. 248, M.C.A.T. 205)*

1978-80

Lithograph in colours, on TGL handmade paper, with full margins.

I. 50 x 70.4 cm (19 5/8 x 27 3/4 in.)

S. 66.4 x 87.5 cm (26 1/8 x 34 1/2 in.)

Signed, dated and numbered 'AP VI' in pencil (one of 12 artist's proofs in Roman numerals, the edition was 37 in Arabic numerals), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.

Estimate

£70,000 — 90,000 ♦

[Go to Lot](#)





*"It is an interesting formal problem; it is a formal problem to represent water, to describe water, because it can be anything. It can be any colour and it has no set visual description" —David Hockney*



Michael Childers, David Hockney, poolside in Los Angeles, with polaroid's of David Stolts and Ian Falconer, circa 1978. Image: © Michael Childers/Corbis via Getty Images

Instantly recognisable, David Hockney's swimming pools are widely identified as the artist's most famous motif. Embodying his fascination with post-war America, Hockney's swimming pools serve as a metaphorical springboard into an extended investigation that spanned decades of his career: the formal challenge of representing water.

*Lithograph of Water Made of Lines, a Green Wash, and a Light Blue Wash* is one of eleven editions of lithographic prints that Hockney created of the same scene between 1978 and 1980. Using a number of aluminium plates, Hockney demonstrates the diversity of line, creating depth, shadow, and variations in tone to produce the transparent effect of water. The artist also uses washes in green and blue hues to build up the mass of water and to reflect the ever-changing light conditions. In doing so, Hockney not only captures the deceptive shadows in the depths of the pool, but also the variation in colours visible in the reflective water. The dynamic blue and green gestures evoke the water's constant movement and are reminiscent of the bold arcs that Hockney had painted on the bottom of his own backyard pool by 1978.

Video: [https://www.youtube.com/watch?v=NAVJurE\\_C-I](https://www.youtube.com/watch?v=NAVJurE_C-I)

Swimming pools became a staple of Hockney's oeuvre early on in his career. Flying into Los Angeles for the first time in 1963, Hockney looked out of the aeroplane window and was immediately captivated by the striking blues of the countless swimming pools scattered throughout the city below. Following a move to this "promised land" in 1964, Hockney visually defined Los Angeles through his celebrated pool paintings, including *A Bigger Splash* (1967) which currently resides in Tate Britain's permanent collection.

*"I believe that the problem of how to depict something is... an interesting one and it's a permanent one; there is no solution to it. There are a thousand and one ways you can go about it. There is no set rule" —David Hockney*

#### Literature

Tyler Graphics 248

Museum of Contemporary Art Tokyo 205

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

29

### David Hockney

*Dog Wall*

1998

The complete set of 15 etchings, on Somerset paper, with full margins.

all I. various, largest 45.7 x 65 cm (17 7/8 x 25 5/8 in.)

all S. various, largest 56.8 x 75.9 cm (22 3/8 x 29 7/8 in.)

All signed, dated and numbered 23/35 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, all framed.

**Estimate**

£200,000 — 300,000 ♣

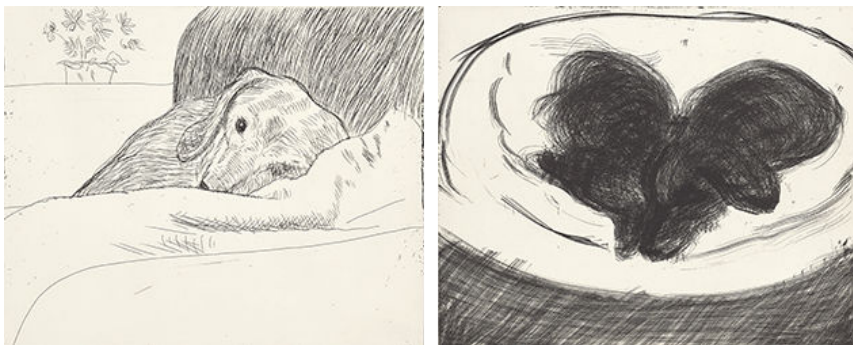
[Go to Lot](#)



*"These two dear little creatures are my friends. They are intelligent, loving, comical and often bored. They watch me work; I notice the warm shapes they make together, their sadness and their delights. And, being Hollywood dogs, they somehow seem to know that a picture is being made" —David Hockney*

Comprised of fifteen etchings, David Hockney's *Dog Wall* is a large-scale homage to his two beloved dachshunds: Stanley and Little Boodgie. Depicted lounging in a variety of positions – sometimes together, sometimes individually – *Dog Wall* attests to the artist's adoration of his pets while simultaneously exemplifying the brilliance of his draughtsmanship.

Realised in 1998, the *Dog Wall* portfolio was produced soon after Hockney's close friend and master printer Maurice Payne moved into the artist's Los Angeles home for a year. In Hockney's Montcalm Avenue residence, Payne set up a fully-functioning etching studio. He took to leaving prepared etching plates all around Hockney's house, which the artist would then spontaneously use as he might a sketchbook. This sense of freedom is exhibited in every individual charming etching that comprises *Dog Wall*, with each print serving as a quick study of the dachshunds. Captured at speed – before the dogs darted off again – Hockney uses variations in line to depict the pair as rapidly yet realistically as possible. In some prints, delicately and sporadically placed lines conjure up the face of an animal at rest, with the negative space of the unmarked surface acting as an oasis of stillness. In other etchings, densely packed lines overlap into pulsating balls of energy, adding a vitality to the prints and conveying the lively personalities of Stanley and Little Boodgie, even in the brief moments of calm that Hockney sought to capture. Serving as a composite portrait of his two pets, *Dog Wall* is an exquisite study in mark making executed entirely in monochrome.



Left: David Hockney, *Dog Etching No. 11*, from *Dog Wall*, 1998 Right: David Hockney, *Dog Etching No. 1*, from *Dog Wall*, 1998

*"They sleep with me; I'm always with them. They don't go anywhere without me and only occasionally do I leave them. They're like little people to me" —David Hockney*



Left: David Hockney, 1992. Image: Science History Images / Alamy Stock Photo Right: David Hockney with his Dachshund. Image: Science History Images / Alamy Stock Photo

Hockney's love for sausage dogs was sparked by Heinz, the cherished dachshund of his close friend Ian Falconer. Upon seeing how besotted Hockney was with Heinz, Falconer took the artist to pick out Stanley at the breeders, with Little Boodgie joining the Hockney household a few years later. Hockney credits his canine companions with helping him through a very difficult time in his life. Having lost many friends in the 1980s and early 1990s to AIDS, Hockney was particularly affected when revered art historian and close friend Henry Geldzahler succumbed to liver cancer in 1994. Stanley and Little Boodgie proved essential to helping Hockney through his grief and were first immortalised in 1995 in a series of paintings titled *Dog Days*. Hockney's repeated meditations on his two dachshunds epitomise his devotion to the dogs, with *Dog Wall* serving as the most refined, multi-faceted representation of their individual personalities. Hockney's depictions of Stanley and Little Boodgie are in good art historical company, as both Pablo Picasso and Andy Warhol also immortalised their pet dachshunds – called Lump and Archie respectively – through their artworks.

#### Provenance

Christie's, New York, *Prints and Multiples*, 1 Nov 2005, lot 414  
Acquired from the above sale by the present owner

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE COLLECTION, LONDON

30

### David Hockney

*Dog Etching No. 4, from Dog Wall*

1998

Etching, on Somerset paper, with full margins.

I. 45.9 x 65 cm (18 1/8 x 25 5/8 in.)

S. 56.8 x 76 cm (22 3/8 x 29 7/8 in.)

Signed, dated and annotated 'BaT' in pencil (the bon à tirer or 'good to print' proof before the edition of 35 and 10 artist's proofs), published by Pace Editions, Inc., New York, framed.

#### Estimate

£15,000 — 20,000 ♣

[Go to Lot](#)





*“They sleep with me; I’m always with them. They don’t go anywhere without me and only occasionally do I leave them. They’re like little people to me” —David Hockney*

Hockney’s love for sausage dogs was sparked by Heinz, the cherished dachshund of his close friend Ian Falconer. Upon seeing how besotted Hockney was with Heinz, Falconer took the artist to pick out Stanley at the breeders, with Little Boogie joining the Hockney household a few years later. Stanley and Little Boogie were first immortalised in 1995 in a series of paintings titled *Dog Days*. Realised a few years later in 1998, the *Dog Wall* portfolio was produced soon after Hockney’s close friend and master printer Maurice Payne moved into the artist’s Los Angeles home for a year. In Hockney’s Montcalm Avenue residence, Payne set up a fully-functioning etching studio. He took to leaving prepared etching plates all around Hockney’s house, which the artist would then spontaneously use as he might a sketchbook.



David Hockney with his Dachshund, 1992. Image: Science History Images / Alamy Stock Photo

Hockney’s repeated meditations on his two dachshunds epitomise his devotion to the dogs, with *Dog Wall* serving as the most refined, multi-faceted representation of their individual personalities. The sense of freedom found in Hockney’s quick sketches is exhibited in every individual charming etching that comprises *Dog Wall*, with each print serving as a short study of the dachshunds. Captured at speed – before the dogs darted off again – Hockney uses variations in line to depict the pair as rapidly yet realistically as possible.

*“These two dear little creatures are my friends. They are intelligent, loving, comical and often bored. They watch me work; I notice the warm shapes they make together, their sadness and their delights. And, being Hollywood dogs, they somehow seem to know that a picture is being made” —David Hockney*



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



31

### David Hockney

*The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 31 May, No. 2*

2011

iPad drawing in colours, printed on wove paper, with full margins.

I. 127.1 x 95.4 cm (50 x 37 1/2 in.)

S. 140.1 x 106 cm (55 1/8 x 41 3/4 in.)

Signed, dated and numbered 16/25 in pencil, published by the artist, framed.

#### Estimate

£100,000 — 150,000 £

[Go to Lot](#)



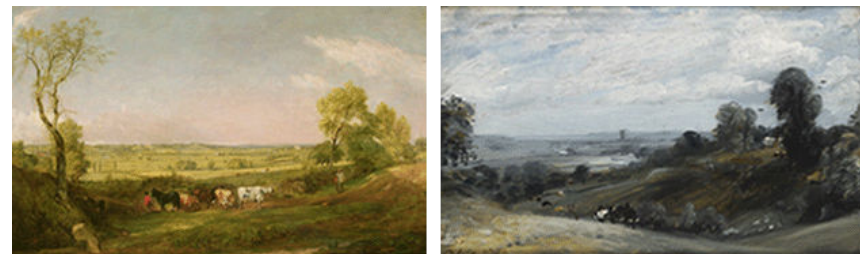
*"I realised to show the full arrival of spring, you have to start in the winter and go into the summer a bit, and then you see all the differences and all the rich things that happen to each tree" —David Hockney*

David Hockney's seminal series, the *Arrival of Spring in Woldgate, East Yorkshire*, is an epic of nature that documents both the subtlety and the drama of winter's transformation into spring. The series, which consists of sixty-one iPad drawings, was conceived in anticipation of the artist's landmark 2012 retrospective, *A Bigger Picture*, at the Royal Academy in London. In preparation, the artist returned to his late-mother's Bridlington home in 2006, so that he could experience and record five Yorkshire springs, focusing on the nearby Woldgate Woods. Commencing on New Year's Day, 2011, and culminating in early June, the *Arrival of Spring* sequence chronicles how winter's icy roads, violet mists and frosted branches gradually bloom into the luscious greens, clear skies and blossoming flora of late spring.



Left: Claude Monet, *Stacks of Wheat (End of Summer)*, 1890/91, Art Institute of Chicago. Image: Art Institute of Chicago, Gift of Arthur M. Wood, Sr. in memory of Pauline Palmer Wood Right: Claude Monet, *Wheatstacks, Snow Effect, Morning*, 1891, J. Paul Getty Museum, Los Angeles. Image: Courtesy of Getty's Open Content Program

The series builds on a canonical history of artists who have embarked on sustained studies of specific landscapes at different times of day, month and year. For instance, the *Arrival of Spring* series draws close parallels to Claude Monet's forensic observation of the shifting light and changing atmosphere of the Giverny landscape. Similarly, Hockney's seasonal sequence recalls John Constable's sustained focus on the gently rolling hills of the Dedham Vale. Like both Monet and Constable, Hockney worked *en plein air*. This plays a central part in the key preoccupation underlying all three groups of works: the transience of light, colour, the changing of seasons and the passing of time. This enduring concern engenders the fleeting light and seasonal atmosphere to become as much a part of each composition's subject as the landscape itself.



Left: John Constable, *Dedham Vale: Morning*, circa 1811. Image: Bridgeman Images Right: John Constable, *Dedham Vale from Langham*, circa 1812, Ashmolean Museum, Oxford. Image: © Ashmolean Museum / Bridgeman Images

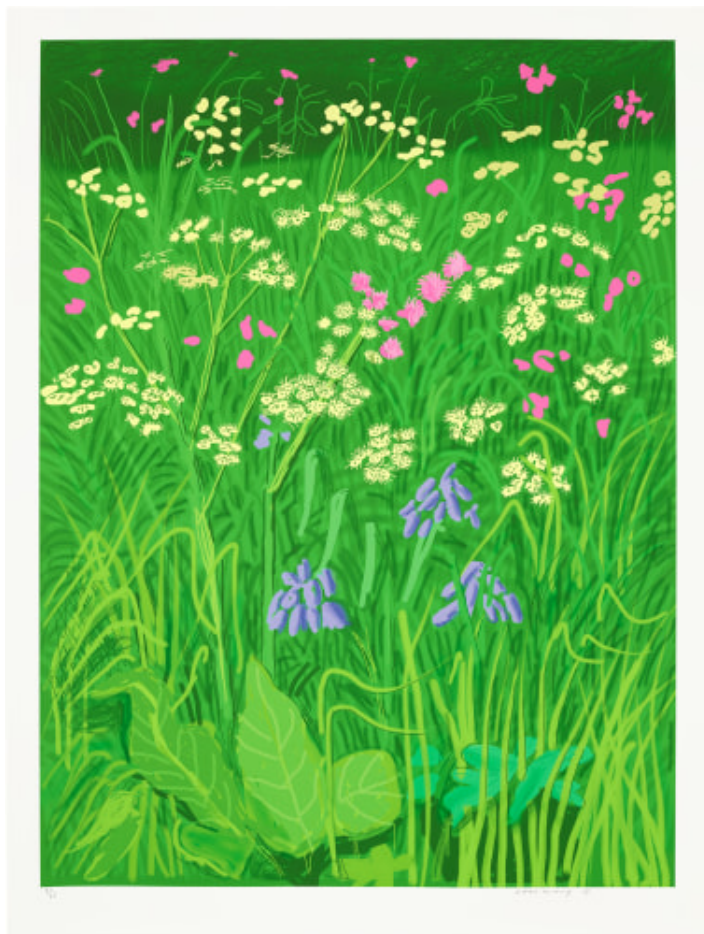
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#### Provenance

Pace Gallery, London (label verso of frame)

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

32

### David Hockney

*The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 17 May*

2011

iPad drawing in colours, printed on wove paper, with full margins.

L. 127.2 x 95.7 cm (50 1/8 x 37 5/8 in.)

S. 140.2 x 106 cm (55 1/4 x 41 3/4 in.)

Signed, dated and numbered 22/25 in pencil, published by the artist, framed.

#### Estimate

£100,000 — 150,000 ♣

[Go to Lot](#)



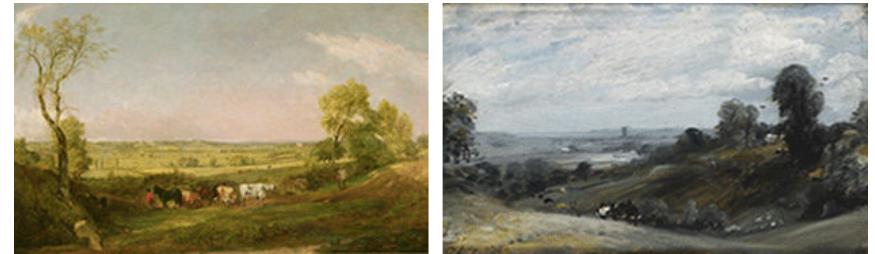
*"I realised to show the full arrival of spring, you have to start in the winter and go into the summer a bit, and then you see all the differences and all the rich things that happen to each tree" —David Hockney*

David Hockney's seminal series, the *Arrival of Spring in Woldgate, East Yorkshire*, is an epic of nature that documents both the subtlety and the drama of winter's transformation into spring. The series, which consists of sixty-one iPad drawings, was conceived in anticipation of the artist's landmark 2012 retrospective, *A Bigger Picture*, at the Royal Academy in London. In preparation, the artist returned to his late-mother's Bridlington home in 2006, so that he could experience and record five Yorkshire springs, focusing on the nearby Woldgate Woods. Commencing on New Year's Day, 2011, and culminating in early June, the *Arrival of Spring* sequence chronicles how winter's icy roads, violet mists and frosted branches gradually bloom into the luscious greens, clear skies and blossoming flora of late spring.



Left: Claude Monet, *Stacks of Wheat (End of Summer)*, 1890/91, Art Institute of Chicago. Image: Art Institute of Chicago, Gift of Arthur M. Wood, Sr. in memory of Pauline Palmer Wood Right: Claude Monet, *Wheatstacks, Snow Effect, Morning*, 1891, J. Paul Getty Museum, Los Angeles. Image: Courtesy of Getty's Open Content Program

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The *Arrival of Spring* series was one of Hockney's earliest forays into iPad drawing. The newly-released iPad enabled a new sense of immediacy – he worked quickly and intensely, building up layers with a highly saturated palette and a wide variety of painterly effects. Despite the digital nature of the medium, the final, physical artwork remained in the forefront of Hockney's mind. He would experiment with printing his drawings directly from the iPad in different variations. Once the scale of the printed images was settled, this directly influenced the mark making and composition of Hockney's iPad draughtsmanship. The final prints were produced on large-scale paper and arranged as a grand narrative cycle at the Royal Academy's exhibition. Ever the innovator, Hockney used this pioneering technique to reinvent and revitalise the most traditional of subjects.

#### Provenance

Annely Juda Fine Art, London

Acquired from the above by the present owner in 2015



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



33

### David Hockney

*The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 18 January*

2011


iPad drawing in colours, printed on wove paper, with full margins.

I. 127 x 95.5 cm (50 x 37 5/8 in.)

S. 140 x 105.6 cm (55 1/8 x 41 5/8 in.)

Signed, dated and numbered 9/25 in pencil, published by the artist, framed.

#### Estimate

£80,000 — 120,000 

[Go to Lot](#)





*"I realised to show the full arrival of spring, you have to start in the winter and go into the summer a bit, and then you see all the differences and all the rich things that happen to each tree" —David Hockney*

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#### Provenance

Galerie Lelong, Paris

Private Collection, Sweden

Acquired from the above by the present owner

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM AN IMPORTANT EUROPEAN  
COLLECTION

34

### David Hockney

*The Arrival of Spring in Woldgate, East Yorkshire in  
2011 (twenty eleven) - 13 January*

2011


iPad drawing in colours, printed on wove paper, with  
full margins.

L. 127 x 95.3 cm (50 x 37 1/2 in.)

S. 140.2 x 106 cm (55 1/4 x 41 3/4 in.)

Signed, dated and numbered 20/25 in pencil,  
published by the artist, framed.

#### Estimate

£100,000 — 150,000 

[Go to Lot](#)



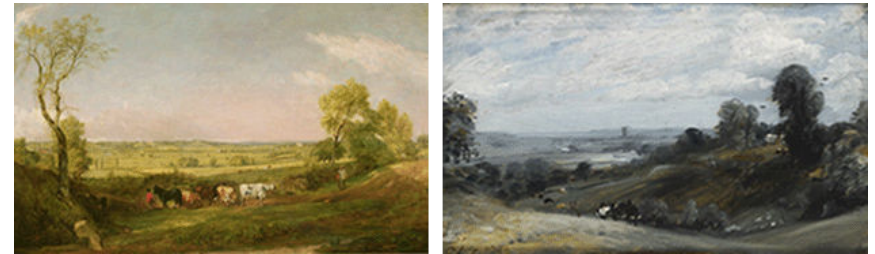
*"I realised to show the full arrival of spring, you have to start in the winter and go into the summer a bit, and then you see all the differences and all the rich things that happen to each tree" —David Hockney*

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#### Provenance

LA Louver, California (label verso of frame)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

35

### David Hockney

*The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 19 May*

2011

iPad drawing in colours, printed on wove paper, with full margins.

I. 127.4 x 95.5 cm (50 1/8 x 37 5/8 in.)

S. 140.2 x 105.7 cm (55 1/4 x 41 5/8 in.)

Signed, dated and numbered 14/25 in pencil, published by the artist, framed.

#### Estimate

£80,000 — 120,000 ♣

[Go to Lot](#)



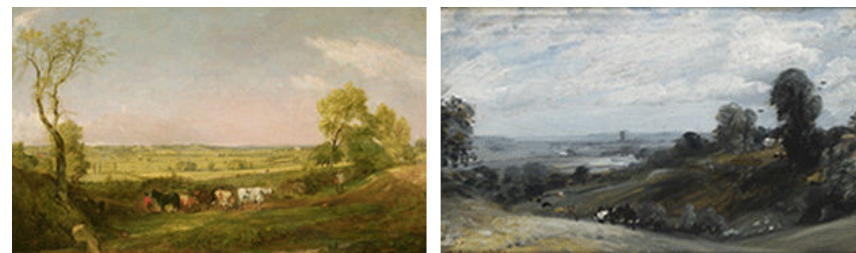
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#### Provenance

Annely Juda Fine Art, London

Acquired from the above by the present owner in 2014



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



36

### David Hockney

*Cardigan Road, Brid.*

2008

Inkjet printed computer drawing in colours, on wove paper, with full margins.

L. 101 x 71.4 cm (39 3/4 x 28 1/8 in.)

S. 113.7 x 81.6 cm (44 3/4 x 32 1/8 in.)

Signed, dated and numbered 16/25 in pencil, published by the artist (with his blindstamp), and contained within the original pale wooden frame specified by the artist.

#### Estimate

£20,000 — 30,000 ♣

[Go to Lot](#)



*"To do landscapes, you've got to know the place rather well. You've got to love it actually" —David Hockney*

David Hockney was visiting Yorkshire with increasing frequency in the early 2000s and decided to move into a studio in the seaside town of Bridlington, East Yorkshire, in 2008. The historic coastal town of Bridlington, or "Brid" as Hockney affectionately calls it, sits 75 miles from his birthplace of Bradford, and was the long-term residence of his sister, Margaret and his beloved late-mother, Laura, who passed away in 1999 at the age of ninety-eight. Bridlington subsequently had a familial significance for Hockney and, by 2008, he had already depicted parts of the town and the surrounding countryside in both watercolour and oil paint. However, Hockney was looking to gain a fresh perspective on this familiar subject, and once again turned to new technologies to reinvigorate his art. Having previously harnessed photography, Xerox printing and a host of other innovative printmaking techniques, Hockney embraced the computer as yet another tool to add to his artistic arsenal. Foreshadowing his innovative adoption of the iPad upon its release in 2010, Hockney mastered Photoshop and created several landscapes on his computer, likening this to drawing "directly in a printing machine." Included among the images he produced is *Cardigan Road, Brid.*, which serves as an important precursor to his later iPad works.



Left: David Hockney, *Street Scene, Bridlington*, 2004, Collection The David Hockney Foundation. Image: Richard Schmidt, Artwork: © David Hockney Right: David Hockney, *Bridlington Rooftops, October, November, December*, 2005. Image: Richard Schmidt, Artwork: © David Hockney

*"The computer is a useful tool... It in effect allows you to draw directly in a printing machine, one of its many uses" —David Hockney*

Depicting a quiet, residential street in a small town with Roman origins, Hockney experiments with the large variety of mark making tools available via Photoshop. He built the composition of *Cardigan Road, Brid.* with larger, flatter planes of colour, before using thinner strokes to add details such as the chimneys on the red-roofed houses or indications of grass at the side of the

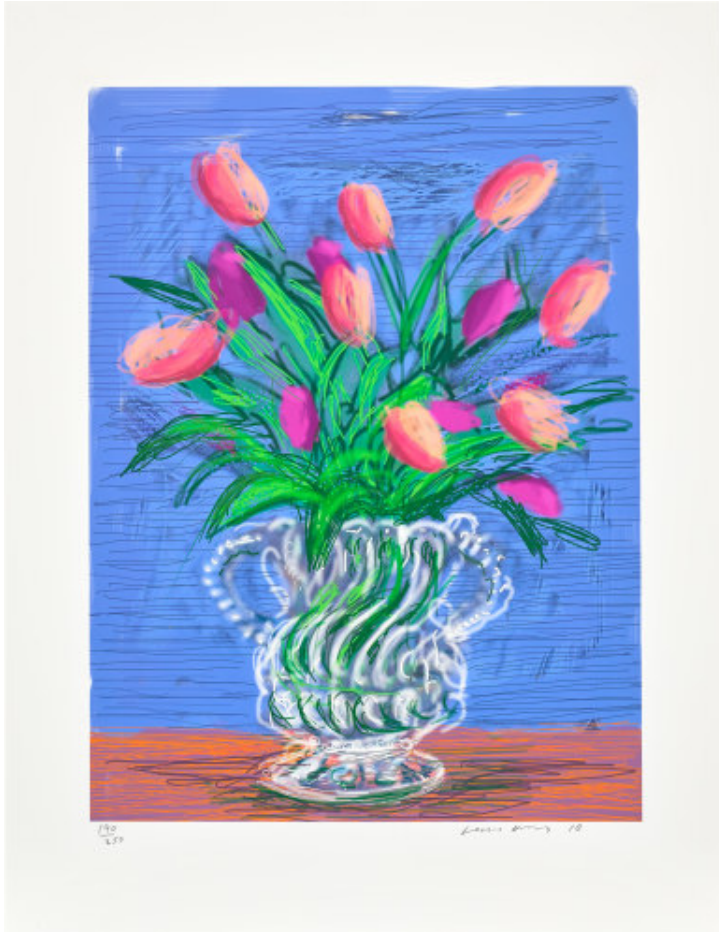
pavement in the foreground. By altering the transparency of the tones he worked with, Hockney was also able to create shadow and depth. Using the slight curvature of the road as a vanishing point, Hockney's mark making slips towards abstraction as the picture plane recedes, but the colours remain characteristically vibrant. While Hockney had taken to painting Bridlington in watercolour and oil *en plein air*, his computer drawings had to be executed in the studio. Conjured from memory, the peaceful streets of *Cardigan Road, Brid.* signify both the familiarity and importance of this landscape to the artist.

#### Provenance

Annelly Juda Fine Art, London (label verso of frame)

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



37

### David Hockney

*A Bigger Book, Art Edition B*

2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0440', original print portfolio and the adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0440'.

I. 43.8 x 33 cm (17 1/4 x 13 in.)

S. 56 x 43.3 cm (22 x 17 in.)

book 71.1 x 50.8 x 8.6 cm (28 x 20 x 3 3/8 in)

The iPad drawing signed, dated and numbered 190/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with his blindstamp) and Taschen, Berlin, the print framed.

#### Estimate

£12,000 — 18,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



38

### David Hockney

*A Bigger Book, Art Edition C*

2010/2016

iPad drawing in colours, printed on archival paper, with full margins.

I. 43.8 x 33 cm. (17 1/4 x 13 in.)

S. 56 x 43.2 cm (22 x 17 in.)

Signed, dated and numbered 193/250 in pencil (one of four editions of 250 lettered A-D, there was also a book edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, lacking the book, print portfolio and adjustable book stand, framed.

#### Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



39

### David Hockney

*A Bigger Book, Art Edition D*

2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0821' and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0821'.

I. 43.8 x 33 cm (17 1/4 x 13 in.)

S. 55.9 x 43.4 cm (22 x 17 1/8 in.)

book 71.1 x 50.8 x 8.6 cm (28 x 20 x 3 3/8 in.)

iPad drawing signed, dated and numbered 71/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with his blindstamp) and Taschen, Berlin, lacking the original print folio, the print framed.

#### Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



40

### David Hockney

*Tres (end of triple) (M.C.A.T. 331)*

1990

Lithograph in colours, on BFK Rives paper, with full margins.

I. 113.2 x 80.2 cm (44 5/8 x 31 5/8 in.)

S. 123.3 x 91 cm (48 1/2 x 35 7/8 in.)

Signed, dated and numbered 'AP III/X' in pencil (one of 10 artist's proofs, the edition was 35), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

#### Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



Literature

Museum of Contemporary Art Tokyo 331

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



41

### David Hockney

*Warm Start, from Some New Prints* (Gemini G.E.L. 1601, M.C.A.T. 337)

1993

Screenprint and lithograph in colours, on Arches 88 paper, with full margins.

I. 50 x 58 cm (19 5/8 x 22 7/8 in.)

S. 54.8 x 65.1 cm (21 5/8 x 25 5/8 in.)

Signed, dated and numbered 47/68 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

#### Estimate

£10,000 — 15,000    £

[Go to Lot](#)



Literature

Gemini G.E.L. 1601

Museum of Contemporary Art Tokyo 337

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

42

**Andy Warhol**

*Flowers (F. & S. 66)*

1970

Screenprint in colours, on wove paper, the full sheet.  
S. 91.7 x 91.9 cm (36 1/8 x 36 1/8 in.)

Signed in black ball-point pen and stamp-numbered  
38/250 on the reverse (there were also 26 artist's  
proofs lettered A-Z), published by Factory Additions,  
New York, framed.

**Estimate**

£30,000 — 50,000

[Go to Lot](#)





**Provenance**

Sotheby's New York, *POP: Online Auction*, 25 April 2002, lot 3KGCL

Acquired from the above sale by the present owner

**Literature**

Frayda Feldman and Jörg Schellmann 66

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE DUTCH COLLECTION

43

### Andy Warhol

*Queen Elizabeth II of the United Kingdom, from  
Reigning Queens (Royal Edition) (F & S. 335A)*

1985

Screenprint in colours with diamond dust, on Lenox  
Museum Board, the full sheet.

S. 100.1 x 80 cm (39 3/8 x 31 1/2 in.)

Signed and numbered 'R 3/30' in pencil (there were  
also 5 artist's proofs), with the artist's copyright  
inkstamp on the reverse, published by George C.P.  
Mulder, Amsterdam, framed.

#### Estimate

£200,000 — 300,000 ±

[Go to Lot](#)



In 1985, the American Pop artist Andy Warhol embarked on his largest portfolio of screenprints. Titled *Reigning Queens*, Warhol chose to focus his creative attention on the four female monarchs who were ruling in the world at the time, having assumed their respective thrones through birth right alone rather than marriage. These four figures included Queen Elizabeth II of the United Kingdom and other Commonwealth realms, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark and Queen Ntfombi Tfwala of Swaziland. Based on official or media photographs of these monarchs, the screenprint portfolio consists of four colour variants of each queen, amounting to sixteen images in total. The screenprints were created using a photographic silkscreen technique central to Warhol's practice, employed profusely in both his prints and paintings. Warhol produced two editions of the *Reigning Queens* portfolio: forty 'Standard Edition' prints and thirty 'Royal Edition' prints. Screenprints from the 'Royal Edition' were adorned with 'diamond dust' – fine particles of ground up glass that sparkle in the light like diamonds – adding a glamour and extravagance to these images and further emphasising the regal allure of Warhol's iconic subjects. The *Reigning Queens* series brings together many themes central to Warhol's oeuvre, such as portraiture, celebrity, and consumerism.

*"I want to be as famous as The Queen of England" —Andy Warhol*



Derek Hudson, Andy Warhol holding a screenprint of Queen Elizabeth II in his studio, The Factory New York, 1985. Image: © Derek Hudson/Getty Images, Artwork: © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

The King of Pop based his screenprint of Queen Elizabeth II on a photograph taken by Peter Grurgeon at Windsor Castle in 1975, and released in 1977 to honour her Silver Jubilee. Dressed in the Vladimir tiara, Queen Victoria's Golden Jubilee necklace, Queen Alexandra's wedding earrings, and King George VI's Family Order pinned to the Garter sash, Warhol's subject is adorned with her heritage. Grurgeon's portrait has become one of the most recognisable images of the Queen, featuring on both currency, postage stamps and various commemorative merchandise. This widespread reproduction of the Queen's image directly connects to Warhol's fascination with mass replication and consumption of celebrity imagery. Warhol combines Grurgeon's traditional state

portrait of Queen Elizabeth II – steeped in centuries of British history – with his iconic Pop aesthetic by stylising her face with graphic lines and flat blocks of colour. With its primarily purple background, this work also features coral and pale-yellow graphic shapes printed from separate screens. In contrast to Warhol's earlier prints where the appearance of impersonal, mechanical reproduction was essential to their meaning, these interventions – which became more frequent in the artist's work from the mid-1970s – give the screenprint a deliberately 'artistic' look, as if added individually like a collage. Despite these works still belonging to Warhol's large body of screenprints, the inclusion of 'diamond dust' in the 'Royal Edition' further encourages notions of uniqueness and artisanal manufacturing, amplifying the rarity of the four female monarchs featured in Warhol's *Reigning Queens* series. By merging emblems of British monarchical history with his Pop art aesthetic, Warhol combines past and present in an image worthy of Queen Elizabeth II's legacy as Britain's longest serving monarch. Attesting to the importance of Warhol's modernised portrait of the Queen, The Royal Collection Trust purchased all four colourways of her likeness from the 'Royal Edition' in 2012.



A stamp printed in Canada shows Queen Elizabeth II, Silver Jubilee, circa 1977. Image: Neftali / Alamy Stock Photo

#### Provenance

Holland Art Gallery, Eindhoven

Acquired from the above by the present owner in 2003

#### Literature

Frayda Feldman and Jörg Schellmann 335A

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE DUTCH COLLECTION

44

### Andy Warhol

*Queen Margrethe II of Denmark, from Reigning Queens (Royal Edition) (F. & S. 342A)*

1985

Screenprint in colours with diamond dust, on Lenox Museum Board, the full sheet.

S. 100 x 79.8 cm (39 3/8 x 31 3/8 in.)

Signed and numbered 'R 7/30' in pencil (there were also 5 artist's proofs), with the artist's copyright ink stamp on the reverse, published by George C. P. Mulder, Amsterdam, framed.

#### Estimate

£30,000 — 50,000 ±

[Go to Lot](#)





In 1985, the American Pop artist Andy Warhol embarked on his largest portfolio of screenprints. Titled *Reigning Queens*, Warhol chose to focus his creative attention on the four female monarchs who were ruling in the world at the time, having assumed their respective thrones through birth right alone rather than marriage. These four figures included Queen Elizabeth II of the United Kingdom and other Commonwealth realms, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark and Queen Ntfombi Tfwala of Swaziland. Based on official or media photographs of these monarchs, the screenprint portfolio consists of four colour variants of each queen, amounting to sixteen images in total. The screenprints were created using a photographic silkscreen technique central to Warhol's practice, employed profusely in both his prints and paintings. Warhol produced two editions of the *Reigning Queens* portfolio: forty 'Standard Edition' prints and thirty 'Royal Edition' prints. Screenprints from the 'Royal Edition' were adorned with 'diamond dust' - fine particles of ground up glass that sparkle in the light like diamonds - adding a glamour and extravagance to these images and further emphasising the regal allure of Warhol's iconic subjects. The *Reigning Queens* series brings together many themes central to Warhol's oeuvre, such as portraiture, celebrity, and consumerism.



Margrethe II, Queen of Denmark, 1972. Image: INTERFOTO / Alamy Stock Photo

For his screenprints of Queen Margrethe II of Denmark, Warhol selected an image taken to commemorate the monarch's accession to the throne in 1972. On her accession, which followed the changing of the Danish constitution in 1953 to permit women to take the throne, she became the first female monarch of Denmark since Margrethe I, ruler of the Scandinavian kingdoms in the 14<sup>th</sup> century. In her 1972 portrait, Queen Margrethe was captured in profile and immediately presented as a regal figure, destined to adorn a coin. The monarch wore the Pearl Poire Tiara and matching jewels - the same set she donned recently in her official Golden Jubilee portrait taken in 2022. Lastly, the new Queen sported the royal orders, which included a portrait image of her father, King Frederik IX, who she succeeded to the throne. Interestingly, Warhol depicts all other symbols of Margrethe's heritage, but barely details the miniature portrait of her father, pointedly distancing

this screeprint from the patriarchal structures which made the four monarchs he chose to depict in the *Reigning Queens* portfolio such a rarity. Instead, Warhol solely focuses on Queen Margrethe's likeness and celebrates her almost unique positioning as a reigning woman through his depiction of her strong profile conveyed in overtly feminine pastel colours.

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**Provenance**

Holland Art Gallery, Eindhoven

Acquired from the above by the present owner in 2003

**Literature**

Frayda Feldman and Jörg Schellmann 342A

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE DUTCH COLLECTION

45

### Andy Warhol

*Queen Beatrix of the Netherlands, from Reigning Queens (Royal Edition) (F. & S. 338A)*

1985

Screenprint in colours with diamond dust, on Lenox Museum Board, the full sheet.

S. 100.1 x 80 cm (39 3/8 x 31 1/2 in.)

Signed and numbered 'R 20/30' in pencil (there were also 5 artist's proofs), with the artist's copyright ink stamp on the reverse, published by George C.P. Mulder, Amsterdam, framed.

#### Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



In 1985, the American Pop artist Andy Warhol embarked on his largest portfolio of screenprints. Titled *Reigning Queens*, Warhol chose to focus his creative attention on the four female monarchs who were ruling in the world at the time, having assumed their respective thrones through birth right alone rather than marriage. These four figures included Queen Elizabeth II of the United Kingdom and other Commonwealth realms, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark and Queen Ntfombi Tfwala of Swaziland. Based on official or media photographs of these monarchs, the screenprint portfolio consists of four colour variants of each queen, amounting to sixteen images in total. The screenprints were created using a photographic silkscreen technique central to Warhol's practice, employed profusely in both his prints and paintings. Warhol produced two editions of the *Reigning Queens* portfolio: forty 'Standard Edition' prints and thirty 'Royal Edition' prints. Screenprints from the 'Royal Edition' were adorned with 'diamond dust' - fine particles of ground up glass that sparkle in the light like diamonds - adding a glamour and extravagance to these images and further emphasising the regal allure of Warhol's iconic subjects. The *Reigning Queens* series brings together many themes central to Warhol's oeuvre, such as portraiture, celebrity, and consumerism.

Her Royal Highness Princess Beatrix reigned as Queen of the Netherlands from 1980, until she abdicated in favour of her eldest son, the current King Willem-Alexander, in 2013. Beatrix comes from a line of reigning queens, succeeding her mother, Queen Juliana (reigned 1948-1980), who in turn succeeded Queen Wilhelmina (reigned 1890-1948), Beatrix's maternal grandmother. Warhol's screenprint appropriates an official portrait of Queen Beatrix taken during the celebrations for her inauguration. Beatrix is pictured wearing Queen Emma's Diamond Tiara, thought to be her favourite due to the frequency with which she selected it for royal engagements. The tiara itself is also a rich symbol of female power within the Dutch monarchy. Originally commissioned for Beatrix's great-grandmother, it has passed down through the three subsequent generations of reigning queens. In addition to referencing this emblem of ruling women in the Dutch monarchy, Warhol also adds graphic shapes of flat colour to his portrait of Queen Beatrix - an intervention that became more frequent in the artist's work from the mid-1970s. In this specific colourway, the most prominent rectangle that bisects Queen Beatrix's portrait is a vivid orange, which poignantly alludes to the colour of the Dutch Royal Family and the monarch's heritage as a descendant of the House of Orange.

#### Provenance

Holland Art Gallery, Eindhoven

Acquired from the above by the present owner in 2003

#### Literature

Frayda Feldman and Jörg Schellmann 338A

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE DUTCH COLLECTION

46

### Andy Warhol

*Queen Ntombi Twala of Swaziland, from Reigning Queens (Royal Edition) (F. & S. 349A)*

1985

Screenprint in colours with diamond dust, on Lenox Museum Board, the full sheet.

S. 100 x 80 cm (39 3/8 x 31 1/2 in.)

Signed and numbered 'R 7/30' in pencil (there were also 5 artist's proofs), with the artist's copyright ink stamp on the reverse, published by George C. P. Mulder, Amsterdam, framed.

#### Estimate

£10,000 — 15,000 ±

[Go to Lot](#)





In 1985, the American Pop artist Andy Warhol embarked on his largest portfolio of screenprints. Titled *Reigning Queens*, Warhol chose to focus his creative attention on the four female monarchs who were ruling in the world at the time, having assumed their respective thrones through birth right alone rather than marriage. These four figures included Queen Elizabeth II of the United Kingdom and other Commonwealth realms, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark and Queen Ntfombi Tfwala of Swaziland. Based on official or media photographs of these monarchs, the screenprint portfolio consists of four colour variants of each queen, amounting to sixteen images in total. The screenprints were created using a photographic silkscreen technique central to Warhol's practice, employed profusely in both his prints and paintings. Warhol produced two editions of the *Reigning Queens* portfolio: forty 'Standard Edition' prints and thirty 'Royal Edition' prints. Screenprints from the 'Royal Edition' were adorned with 'diamond dust' - fine particles of ground up glass that sparkle in the light like diamonds - adding a glamour and extravagance to these images and further emphasising the regal allure of Warhol's iconic subjects. The *Reigning Queens* series brings together many themes central to Warhol's oeuvre, such as portraiture, celebrity, and consumerism.

Her Majesty Queen Ntfombi, The Queen Mother, Ndlovukati of Eswatini, is the current joint head of state of Eswatini, serving since 1986. She was also regent of Eswatini from 1983 to 1986, serving on behalf of her son, the current King Mswati III, until he turned eighteen years old. The Kingdom of Eswatini, formerly named Swaziland, is one of the smallest countries in Africa, and the last absolute monarchy on the continent. By tradition, the king reigns alongside his mother, the Ndlovukati, with the king viewed as the administrative head of state and the latter as a spiritual and national head of state, with real power counterbalancing that of the king. Queen Ntfombi's image has been widely disseminated in the West due to her inclusion in Andy Warhol's *Reigning Queens* portfolio. As the only non-European monarch depicted, her presence brings the alternative structure of Eswatini's Royal Family into the spotlight. In the image appropriated by Warhol, Queen Ntfombi is depicted wearing a traditional headdress - most probably constructed from feathers - which indicates her royal status. Here depicted in vivid orange, with accents of yellow, red and bright blue lines, Warhol's portrait of Queen Ntfombi vibrates with vitality.

#### Provenance

Holland Art Gallery, Eindhoven

Acquired from the above by the present owner in 2003

#### Literature

Frayda Feldman & Jörg Schellmann 349A

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE FRENCH COLLECTION

47

**Andy Warhol**

*Marilyn (F. & S. 29)*

1967

Screenprint in colours, on wove paper, the full sheet.  
S. 91.3 x 91.2 cm (35 7/8 x 35 7/8 in.)

Signed in pencil and stamp-numbered 138/250 in  
black ink on the reverse (there were also 26 artist's  
proofs lettered A-Z), published by Factory Additions,  
New York, framed.

**Estimate**

£60,000 — 80,000 ±

[Go to Lot](#)



*“When a person is the beauty of their day, and their looks are really in style, and then the times change and tastes change, and ten years go by, and if they keep exactly their same look and don’t change anything and if they take care of themselves, they’ll still be a beauty” —Andy Warhol*

An emblem of the Pop Art movement, Andy Warhol’s images of Marilyn Monroe capture the unrivalled charisma and erotic appeal of the post-war American icon. After hearing of Monroe’s untimely death in 1962, the artist immediately immortalised the muse in a series of over fifty paintings which, for a final moment, captured the iconic star at the peak of her beauty and fame. Warhol continued to return to Marilyn as a subject throughout his career, drawing on the public appetite for her likeness as the pinnacle of Hollywood’s Golden Age. His continual reproductions of Marilyn’s portrait echo the mass-production of her image in mainstream media, both in her life and after her death. Yet, while images of Marilyn in contemporary media were often paired with speculations around sex and scandals, Warhol’s portraits remove Marilyn from this context, and instead present the actress as a modern icon who transcends time.



Marilyn Monroe, 1952. © Archivio GBB / Bridgeman Images

Warhol lifted Marilyn’s portrait from a publicity image taken while she was working on the 1953 box-office hit *Niagara*. A seminal film in the actress’s rise to fame, Monroe’s portrayal of the *femme fatale* Rose Loomis cemented her status as a Hollywood sex symbol. Appropriating the striking portrait, Warhol directly tapped into the instantly recognisable image and reconfigured it as art. Reducing the actress’s image to bold lines and flat colours, and reproducing a series of works with varying colour palettes and contrasts in his screenprint portfolio from 1967, Warhol captured the multiplicity of meaning behind the face of the icon. Each image from this series was printed from five screens – one being the photographic impression, and the remaining four for the different layers of colour. While Warhol once famously quipped, “the more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel”, it is his

practice's seriality that renders the superficial subject matter profound. Like Marilyn's movies, Warhol fetishised and celebrated fame's kitschy surface, freezing it in time. As we fix our gaze upon Monroe, the elusive nature of her life and death weighs heavy upon us, and we are ultimately forced to reckon with the sombre link between stardom and exploitation.

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**Literature**

Frayda Feldman and Jörg Schellmann 29

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



48

### Andy Warhol

*Mao (F. & S. 99)*

1972

Screenprint in colours, on Beckett High White paper, the full sheet.

S. 91.6 x 91.5 cm

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A148.083' in pencil on the reverse, framed.

#### Estimate

£20,000 — 30,000 ±

[Go to Lot](#)





Literature

see Frayda Feldman and Jörg Schellmann 99

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



FROM AN IMPORTANT FAMILY COLLECTION

49

### Andy Warhol

*Shoes (F. & S. 253)*

1980

Screenprint in colours with diamond dust, on Arches Aquarelle (Cold Pressed) paper, the full sheet.

S. 102.2 x 151.8 cm (40 1/4 x 59 3/4 in.)

Signed and numbered 24/60 in pencil on the reverse (there were also 10 artist's proofs), published by the artist (with his copyright inkstamp on the reverse), framed.

Estimate

£80,000 — 120,000 £

[Go to Lot](#)



*"I'm doing shoes because I'm going back to my roots. In fact, I think maybe I should do nothing but shoes from now on" —Andy Warhol*

Andy Warhol's enduring interest in women's footwear in all its elegant, elaborate, and extravagant manifestations – be it classic pumps, jewelled heels, or glittery stilettos – can be traced back to the early days of his career as a commercial illustrator. Starting from the late 1940s, the young artist began to produce blotted-line drawings of women's shoes for fashion magazines like *Harper's Bazaar*, *Life* and *Vogue* on a regular basis. The weekly advertisements Warhol designed for the shoe company I. Miller even won him the reputation as "the Leonardo da Vinci of the shoe trade" from *Women's Wear Daily*, the journal also known as the "Bible of fashion" in the industry.



Andy Warhol, Frontispiece for *À la recherche du shoe perdu*, 1955. Artwork: © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

Commissioned to create an ad campaign for Halston – the eponymous fashion brand of the acclaimed designer Roy Halston Frowick, with whom Warhol developed a long-lasting friendship and powerful professional relationship – Warhol received a large box of Halston shoe samples.

After his art assistant Ronnie Cutrone emptied the box, the accidental arrangement of the shoes, now haphazardly scattered across the floor, immediately captured Warhol's imagination. He took numerous polaroid pictures of the spontaneous composition, which would later become the visual basis for his enchanting *Shoes* series.



Andy Warhol, Polaroid from the *Diamond Dust Shoes* Series. Artwork: © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

Long after Warhol had mastered his signature silkscreen technique, the incessantly innovative artist further introduced 'diamond dust' to his printmaking process around 1979. When he first discovered the material through his chief printer Rupert Jasen Smith, Warhol found its texture too

powdery, and its effect too chalky. By instead opting for larger particles of pulverised glass, Warhol was able to create a shimmering and slightly textured surface in his screenprints. With their alluring subject and dazzling effect, his 'diamond dust' prints from the *Shoes* series not only visually represent, but also physically embody the glamorous consumerism of twentieth-century America, which Warhol consistently cherished and celebrated.

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**Literature**

Frayda Feldman and Jörg Schellmann 253



PROPERTY FROM A PRIVATE UK COLLECTION

50

**Andy Warhol**

*Blackglama (Judy Garland), from Ads (F. & S. 351)*

1985

Unique screenprint in colours, on Lenox Museum Board, the full sheet.

S. 96.5 x 96.5 cm (38 x 38 in.)

Signed and numbered 'TP 25/30' in pencil (a unique colour variant trial proof, the edition was 190 and 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their blindstamp and ink stamp on the reverse), framed.

**Estimate**

£40,000 — 60,000

[Go to Lot](#)





**Provenance**

Dreweatts & Bloomsbury Auctions, London, *Modern & Contemporary Prints*, 3 Dec 2014, lot 264

Halcyon Gallery, London

Acquired from the above by the present owner in 2016

**Literature**

see Frayda Feldman and Jörg Schellmann 351

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



51

### Andy Warhol

*Jacqueline Kennedy II (Jackie II), from 11 Pop Artists, Volume II (F. & S. 14)*

1966

Screenprint in colours, on wove paper, the full sheet.  
S. 61 x 76.2 cm (24 x 30 in.)

Stamp-signed in black ink and numbered 74/200 in pencil on the reverse (there were also 50 in Roman numerals), published by Original Editions, New York, framed.

Estimate

£8,000 — 12,000

[Go to Lot](#)



**Provenance**

Halcyon Gallery, London, 2018

Private Collection, London

**Literature**

Frayda Feldman and Jörg Schellmann 14

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



52

### Roy Lichtenstein

*Bicentennial Print, from America: The Third Century (C. 136)*

1975

Lithograph and screenprint in colours, on wove paper, with full margins.

I. 63.6 x 46 cm (25 x 18 1/8 in.)

S. 76.6 x 56.8 cm (30 1/8 x 22 3/8 in.)

Signed, dated and numbered 83/200 in pencil (there were also 25 artist's proofs), published by APC Editions, New York, framed.

#### Estimate

£10,000 — 15,000

[Go to Lot](#)



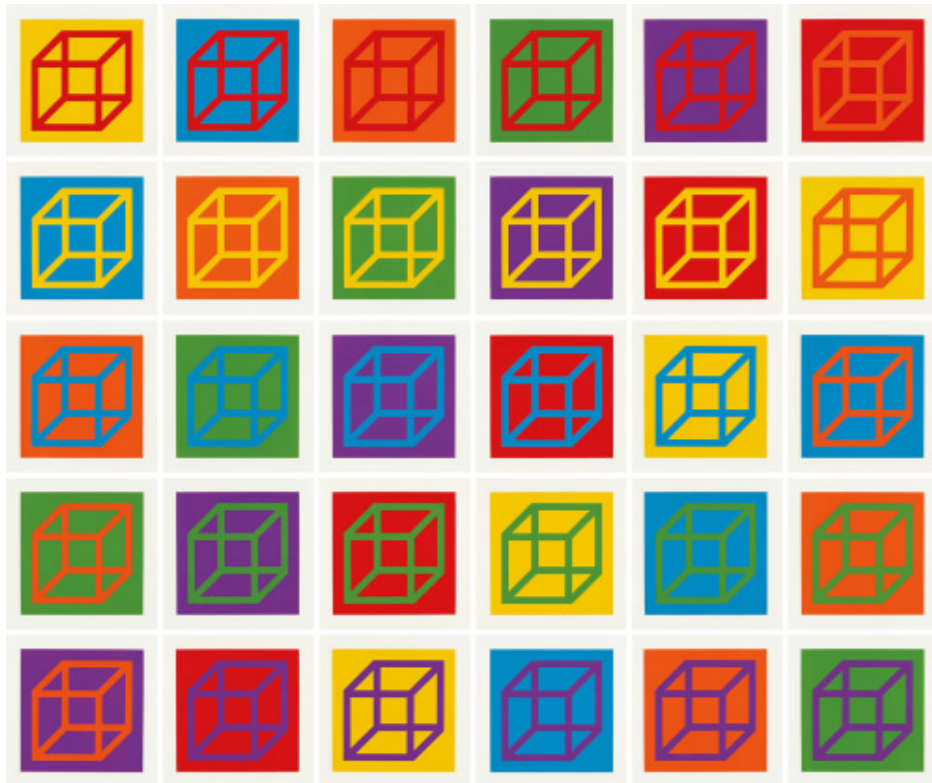
Literature

Mary Lee Corlett 136



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



53

### Sol LeWitt

*Open Cube in Color on Color* (K. 2003.04)

2003

The complete set of 30 linocuts in colours, on Somerset paper, with full margins, with colophon, the sheets loose (as issued) all contained in the original black linen-covered portfolio with embossed artist's name and title.

all I. 28 x 28 cm (11 x 11 in.)

all S. 35.6 x 35.6 cm (14 x 14 in.)

portfolio 39 x 39 x 4 cm (15 3/8 x 15 3/8 x 1 5/8 in.)

Signed and numbered XVII/XXX in pencil on the colophon (there were also 10 artist's proofs), published by Arte y Naturaleza, Madrid, all unframed.

#### Estimate

£25,000 — 35,000 ±

[Go to Lot](#)

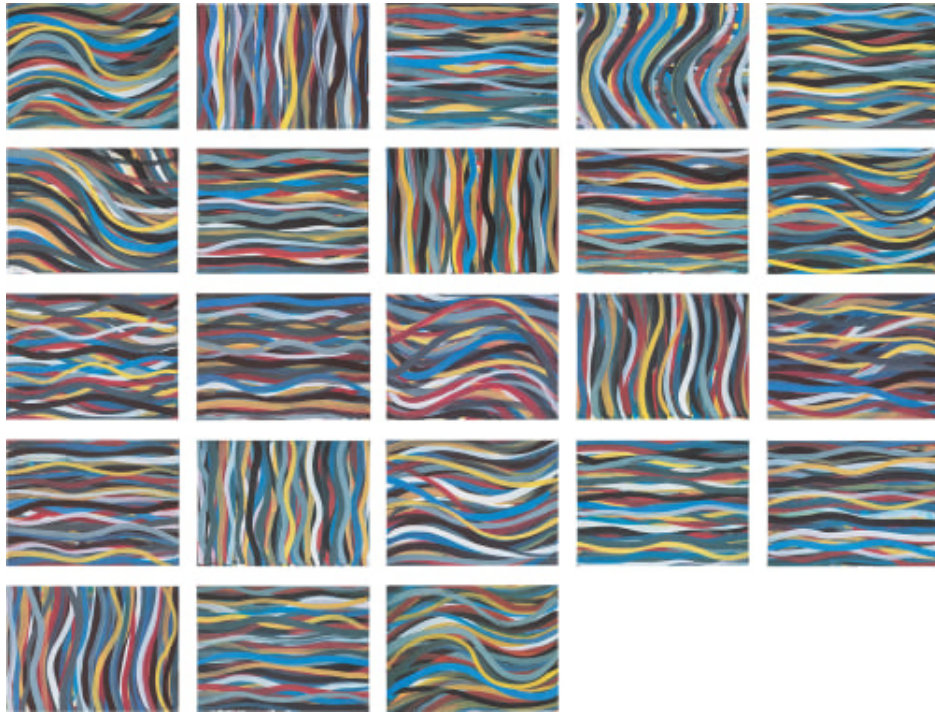


Literature

Barbara Krakow Gallery 2003.04

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



54

### Sol LeWitt

*Brushstrokes: Horizontal and Vertical* (K. 1996.02)

1996

The complete set of 25 photolithographs in colours, on wove paper, the full sheets, with colophon, 22 prints loose, 3 forming the portfolio folder (as issued), all contained in the original grey card portfolio with additional print on the cover.

all S. 16.5 x 22.7 cm (6 1/2 x 8 7/8 in.)

portfolio 25 x 19 x 2 cm (9 7/8 x 7 1/2 x 3/4 in.)

All signed and numbered 9/25 in pencil, further signed and numbered in pencil on the colophon (the total edition was 130), published by Marco Noire Editore, Turin, all unframed.

Estimate

£7,000 — 9,000

[Go to Lot](#)

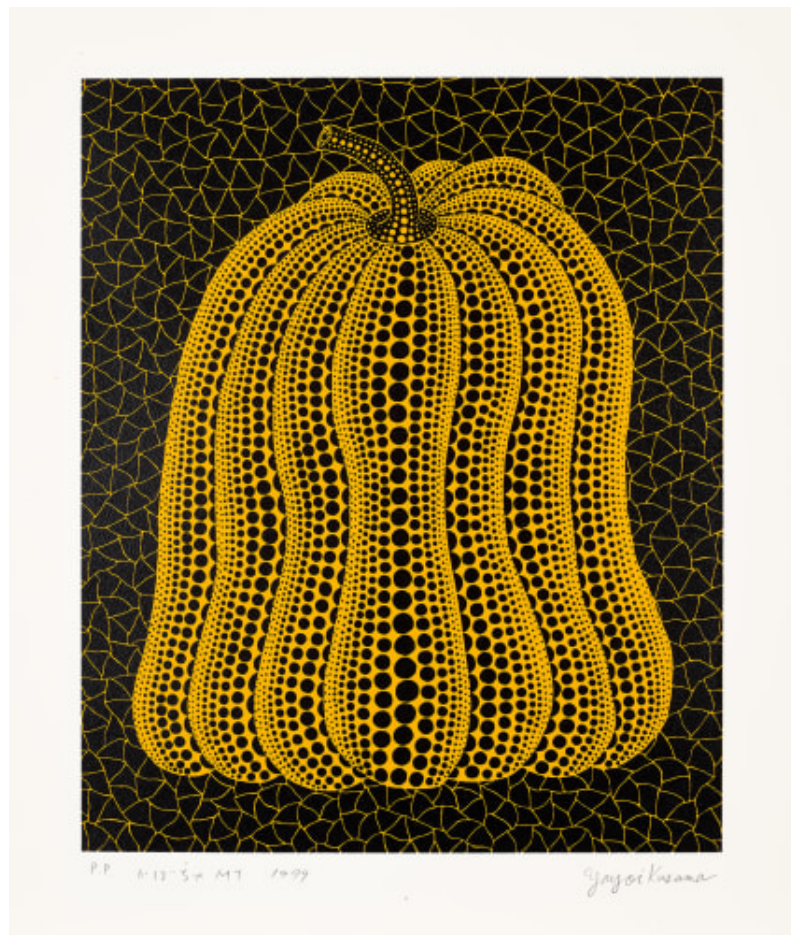


Literature

Barbara Krakow Gallery 1996.02

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



55

### Yayoi Kusama

*Pumpkin MT (K. 257)*

1999

Screenprint in colours, on Arches paper, with full margins.

I. 44 x 36.6 cm (17 3/8 x 14 3/8 in.)

S. 59.5 x 50.4 cm (23 3/8 x 19 7/8 in.)

Signed, titled, dated and annotated 'P.P.' in pencil (one of 5 printer's proofs, the edition was 110 and 11 artist's proofs), framed.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)





*“I would confront the spirit of the pumpkin, forgetting everything else and concentrating my mind entirely upon the form before me. Just as Bodhidharma spent ten years facing a stone wall, I spent as much as a month facing a single pumpkin. I regretted even having to take time to sleep” —Yayoi Kusama*

It was during her childhood visit to a seed nursery near her home in Matsumoto, Japan, that Yayoi Kusama first stumbled across a pumpkin. Afflicted with visual and auditory hallucinations, Kusama vividly recalls the pumpkin speaking to her younger self from the vine. Drawn to its "humorous form" and "warm feeling", Kusama has since developed a lifelong fascination with the humble fruit.

After her first attempt at depicting this subject matter in the traditional Japanese nihonga style in 1946, Kusama continued to paint pumpkins diligently during her four-year-study at the Kyoto Senior High School of Art. Despite a temporary hiatus from the pumpkin after her relocation to New York in 1958, Kusama revisited her beloved motif in the 1970s, reimagining it in various mediums and scales in the subsequent decades.

Video: <https://www.youtube.com/watch?v=JWtd0v4WoCA>

*“I use my complexes and fears as subjects. I make them and make them and then keep on making them, until I bury myself in the process” —Yayoi Kusama*

Created in 1999, *Pumpkin MT* brings together three prominent motifs in Kusama’s oeuvre – the pumpkin, polka dot, and infinity net. Set against an expansive background of net-like patterns that directly evoke her *Infinity Net* series, the vivid yellow pumpkin is covered with polka dots of alternating sizes. In delineating its slightly elongated, curvaceous shape, Kusama elevates the object through her at once graceful and whimsical treatment.

In addition to these recurring motifs, Kusama further explores the central theme of repetition in *Pumpkin MT* through her adopted medium of screenprint. As she slowly builds up the form of the pumpkin through the accumulative use of polka dots, the near-meditative practice allows the artist to combat and transcend her hallucinatory mental illness. Simultaneously advancing and receding, the rhythmic dynamism of the dots imbues the pumpkin with an animated quality, creating a dazzling effect that transports the viewer into Kusama’s fantastical world.

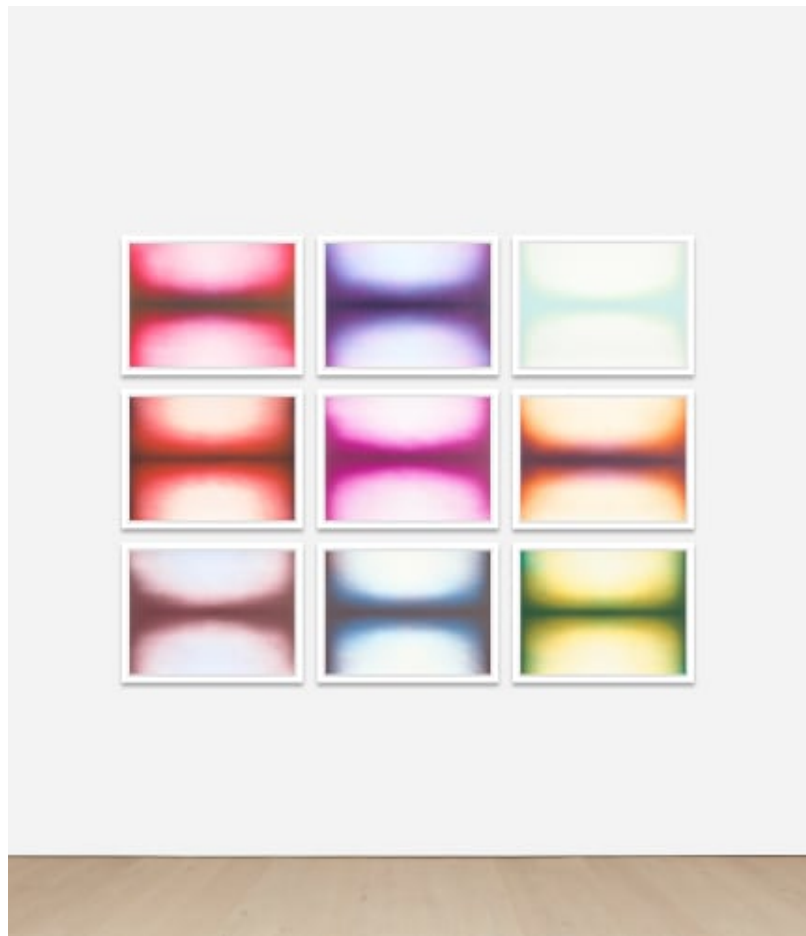
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## Literature

Yayoi Kusama 257

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



56

### Anish Kapoor

*Horizon Shadow*

2010


The complete set of nine etchings in colours, on Somerset Textured Soft White paper, the full sheets, with colophon, the sheets loose (as issued) all contained in the original grey fabric-covered portfolio with printed title.

all S. 48.4 x 65 cm (19 x 25 5/8 in.)

portfolio 53.5 x 71 x 2.6 cm (21 1/8 x 27 7/8 x 1 in.)

All signed and numbered 10/35 in pencil on the reverse, further numbered '10' in pencil on the colophon (there were also 9 artist's proofs), published by The Paragon Press, London, all unframed.

**Estimate**

£15,000 — 20,000 

[Go to Lot](#)

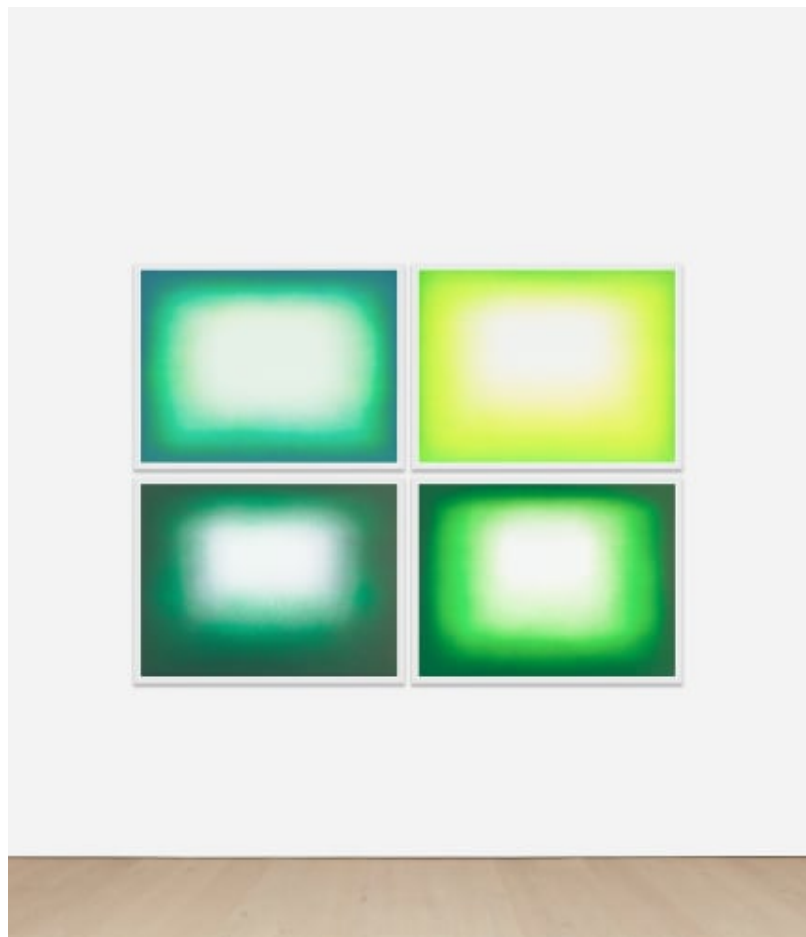


**Provenance**

Private Collection, London (acquired directly from the publisher)

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



57

### Anish Kapoor

#### *Green Shadow*


2011

The complete set of four etchings in colours, on Hahnemühle paper, the full sheets.

all S. 72.5 x 96.6 cm (28 5/8 x 38 in.)

All signed and numbered 11/39 in pencil on the reverse (there were also 9 artist's proofs), published by The Paragon Press, London, all unframed.

#### Estimate

£10,000 — 15,000 

[Go to Lot](#)



**Provenance**

Private Collection, London (acquired directly from the publisher)





58

### Rachel Whiteread

#### *Modern Chess Set*

2005

The complete chess set of 32 pieces in mixed media and board comprised of carpet, linoleum, plywood and beechwood, with accompanying instruction manual, all contained in the original foam-lined and printed wooden crate.

dimensions variable, black king 12 cm (4 3/4 in.)

height

board 60.3 x 66 x 2.5 cm (23 3/4 x 25 7/8 x 7/8 in.)

crate 23.5 x 80.5 x 41 cm (9 1/4 x 31 3/4 x 16 1/8 in.)

Signed, dated and numbered '6' in black ink on the accompanying Certificate of Authenticity, from the edition of 7 (there were also 3 artist's proofs), published by RS&A Ltd., London.

#### Estimate

£6,000 — 8,000    £

[Go to Lot](#)



*“From my close contact with artists and chess players...I have come to the personal conclusion that while all artists are not chess players, all chess players are artists”*  
—Marcel Duchamp

From its prehistoric origins in India, to being a favoured game of Renaissance European Royals, chess has long attracted great minds and fans alike. The World Championships in 1972 were a particular turning point for the game when America’s Bobby Fischer bested Russian Boris Spassky to win the competition, sparking a wave of popularity through the West. The event inspired the 1983 novel *The Queen’s Gambit*, followed by the 2020 Netflix hit series of the same name. While often viewed as a purely intellectual endeavour, countless artists have tried their hand at creating chessboards and figures, alongside playing the game themselves. Marcel Duchamp famously said, “from my close contact with artists and chess players...I have come to the personal conclusion that while all artists are not chess players, all chess players are artists.”

In *Modern Chess Set*, Rachel Whiteread maintains her longstanding concern for gender roles and her preoccupation with all things domestic by modelling her own version of a chess set from replicas of vintage dollhouse furniture. An avid collector of doll houses and their contents – which culminated in Whiteread’s *Place (Village)* from 2008, an installation of 150 model houses amassed over twenty years – the artist uses these replicas in *Modern Chess Set* to allude to witty gender politics. Placing the miniature versions of everyday utilities and appliances, such as sinks, stoves, ironing boards, buckets, washtubs and wastebaskets against leisure-based furnishings like armchairs, radiators and televisions, Whiteread has set up a ‘traditional’ war of the sexes. The home environment from which these objects derive is presented as a site of work for women versus a site of leisure for men. Packaged in a wooden box referencing the advertising of the 1950s, the artist subtly challenges gender stereotyping in *Modern Chess Set* against a backdrop of nostalgia for a by-gone era.

#### Provenance

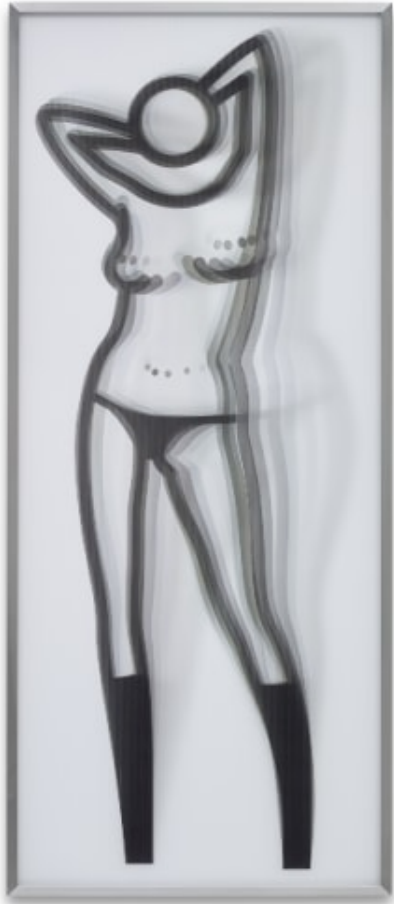
Luhring Augustine Gallery, New York  
Acquired from the above by the present owner in 2009

#### Exhibited

*The Art of Chess*, Gary Tatintsian Gallery, Moscow (exh. cat.), 2006, p. 22-23 (another example illustrated)  
*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 24 January - 13 April 2009, p. 76-79 (another example illustrated)  
*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat.), 2010, p. 25 (another example illustrated)

#### Literature

Yves Marek, *Art échecs et mat*, Editions de l’imprimerie nationale, Paris, 2008, p. 183 (another example illustrated p. 176)  
George Dean, *Chess Masterpieces. One thousand years of extraordinary chess sets*, Harry N. Abrams, New York, 2010, p. 266



59

**Julian Opie**

*Sara Dancing Topless (C. 126)*

2008


Lenticular acrylic panel comprised of inkjet prints, printed on specialist paper mounted to 20 lpi lenticular animating lenses, back mounted with 3mm Dibond (as issued).

framed 101.5 x 44 x 3.7 cm (39 7/8 x 17 3/8 x 1 1/2 in.)

Signed in black felt-tip pen and numbered 9/45

(printed) on a label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, contained in the original brushed aluminium frame specified by the artist.

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)



Literature

Alan Cristea Gallery 126



60

**Grayson Perry**

*Map of an Englishman*

2004

Etching from four plates, printed on one sheet of Rives paper, with full margins.

I. 110.8 x 149.2 cm (43 5/8 x 58 3/4 in.)

S. 111.8 x 150.3 cm (44 x 59 1/8 in.)

Signed, dated and numbered 13/50 in pencil on the reverse (there were also 10 artist's proofs), published by The Paragon Press, London, framed.

**Estimate**

£70,000 — 90,000 ±

[Go to Lot](#)





Executed in a mock-Tudor style, Grayson Perry's psychogeographical *Map of an Englishman* is an intricate illustration of an imaginary island. This is Perry's first print, and the beginning of a series of cartographic etchings that he used to both examine his inner psyche and apply his critiquing eye to the world around him. After seeing his friend Emma Kay's large drawing *World Map from Memory* (1999), Perry was inspired to create his own sprawling, fictional topography, illustrating two halves of the brain, suspended in chaotic chevrons of grey matter.

Perry took influence from *The Map of Tenderness*, published in 1678 as the frontispiece to Madeleine de Scudéry's novel, *Clelia, An Excellent New Romance*. Scudéry gave the water and villages of her map names like indifference, indiscretion, negligence and mischief, thereby anthropomorphising the drawing to suit her narrative. Perry similarly applies his caustic wit, and disarming honesty to the states of mind of his fellow countrymen, replacing towns and geographical features with an indexing of their phobias, desires, and deviant practices.



*Carte du Tendre (The Map of Tenderness)*. Image: akg-images

The murky seas of psychological flaws surround Perry's isle, identified as *Schizophrenia*, *Psychopath*, *Agoraphobia*, and *Delirium*, whilst counties bear titles such as *Love*, *Anger*, *Tender*, *Narcissism*, *Dreams*, *Cliche* and so on. *Normal* and *Easy* are small areas, but *Fear* is a large, foreboding forest. Hills, houses and castles (but mainly churches) are peppered throughout the countryside, each named for a character trait expressing prejudices, fears, vanities and other

attributes of the artist. By incorporating humour and irony in his critique of both himself and of cultural norms, Perry creates a map that is both a universal commentary and a specific representation of identity. "A lot of people think it's generally like an Englishman," but as Perry explains, "it is an Englishman. It is me."



Grayson Perry, *Map of an Englishman*, 2004 (detail of lot 60)

Abandoning the traditional Englishman's 'stiff upper lip', Perry's map unspools a stream-of-consciousness flooded with word associations and messy emotional responses. However, there is method to his madness, and he retains a certain topographical truthfulness, thematically grouping his neighbourhoods. The *Posh* peninsula encompasses the villages of *Svelte*, *Classic FM*, *Chardonnay*, *School Run* and *Yoga* (just down the road from *Bulemic*), whilst the adjacent territory of *Blake*, houses the church of *Car Accessories* and the towns of *Bufoon*, *Innit*, *Diamond Geezer*, and *Shed*. Through his parallel wordplays, Perry simultaneously records, critiques, and dismantles traditionally associated social practices and assumptions.

Perry drew his map directly onto sheets of acetate sent to him by the printer Hugh Stoneman, who proposed the etching technique of dust-grain gravure. One side of the acetate was smooth, servicing the need for fine detail, the other side was roughened and used for shading. The four acetate sheets that comprised the total composition were then transferred onto four printing plates that were abutted to print onto one large sheet of paper. Each plate mimics a slide of bio-matter under a microscope, revealing Perry's exquisite detail, with the thin lines between each

quadrant echoing the creases of a long-folded, antique map. Ancient typography and topography are combined with contemporary critique to chart a new process of observing and recording.

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**Provenance**

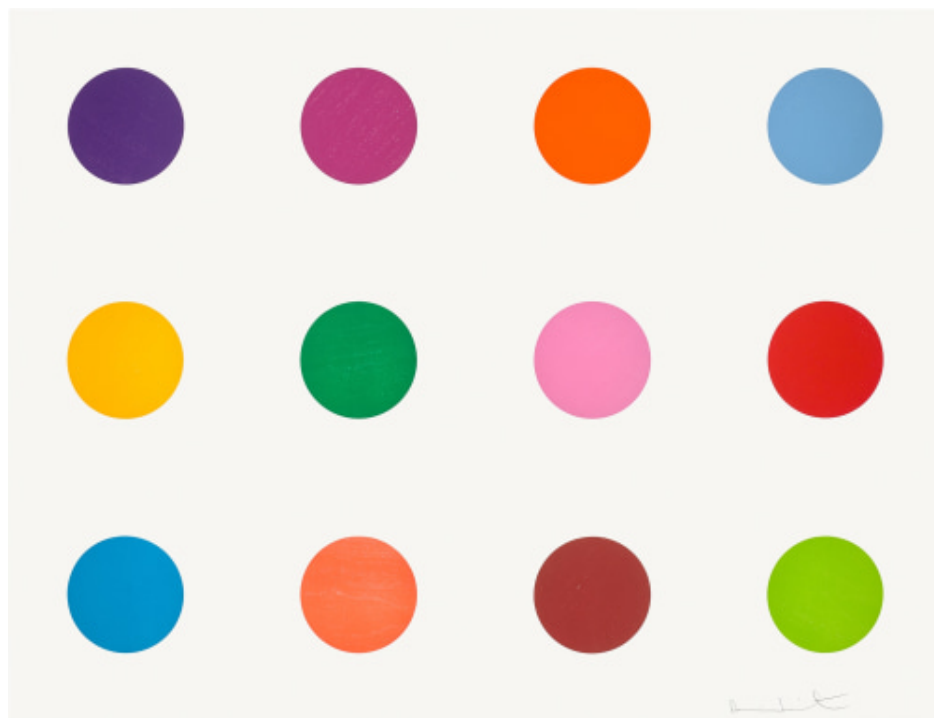
Private Collection, Europe (acquired directly from the publisher)

**Literature**

The Paragon Press 2001-2006 pp. 184-185

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



61

### Damien Hirst

*Tyloxapol, from 12 Woodcut Spots*


2010

Woodcut in colours, on Somerset paper, with full margins.

S. 93 x 121.7 cm (36 5/8 x 47 7/8 in.)

Signed in pencil on the front and numbered 6/48 in pencil on the reverse (there were also 18 artist's proofs), published by The Paragon Press, London, framed.

#### Estimate

£12,000 — 18,000 

[Go to Lot](#)



**Provenance**

Private Collection, London (acquired directly from the publisher)

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



62

### Damien Hirst

*Guaiazulene, from 12 Woodcut Spots*

2010

Woodcut in colours, on Somerset paper, with full margins.

I. 90.7 x 71.1 cm (35 3/4 x 27 7/8 in.)

S. 102.5 x 81.5 cm (40 3/8 x 32 1/8 in.)

Signed in pencil on the front and numbered 6/48 in pencil on the reverse (there were also 20 artist's proofs), published by The Paragon Press, London, framed.

#### Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)



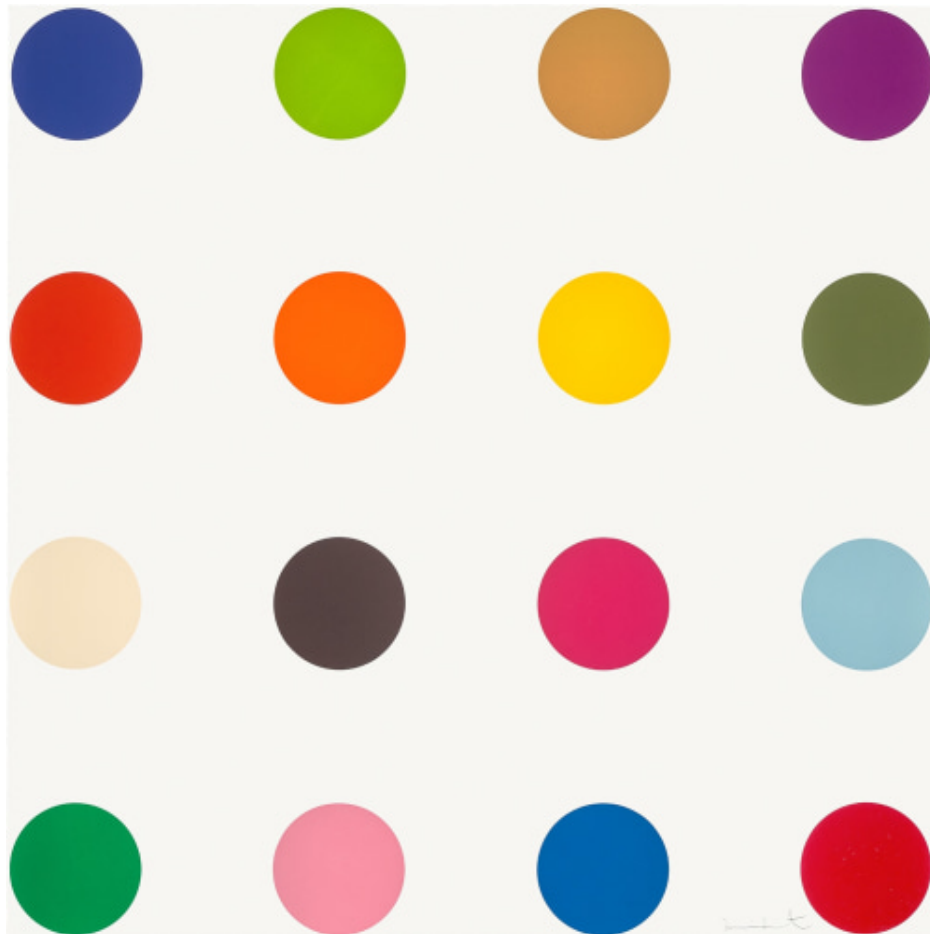


**Provenance**

Private Collection, London (acquired directly from the publisher)

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



63

### Damien Hirst

*Coccarboxylase, from 12 Woodcut Spots*


2010

Woodcut in colours, on Somerset paper, the full sheet.

S. 107.2 x 107 cm (42 1/4 x 42 1/8 in.)

Signed in pencil on the front and numbered 6/48 in pencil on the reverse (there were also 20 artist's proofs), published by The Paragon Press, London, framed.

#### Estimate

£10,000 — 15,000 

[Go to Lot](#)

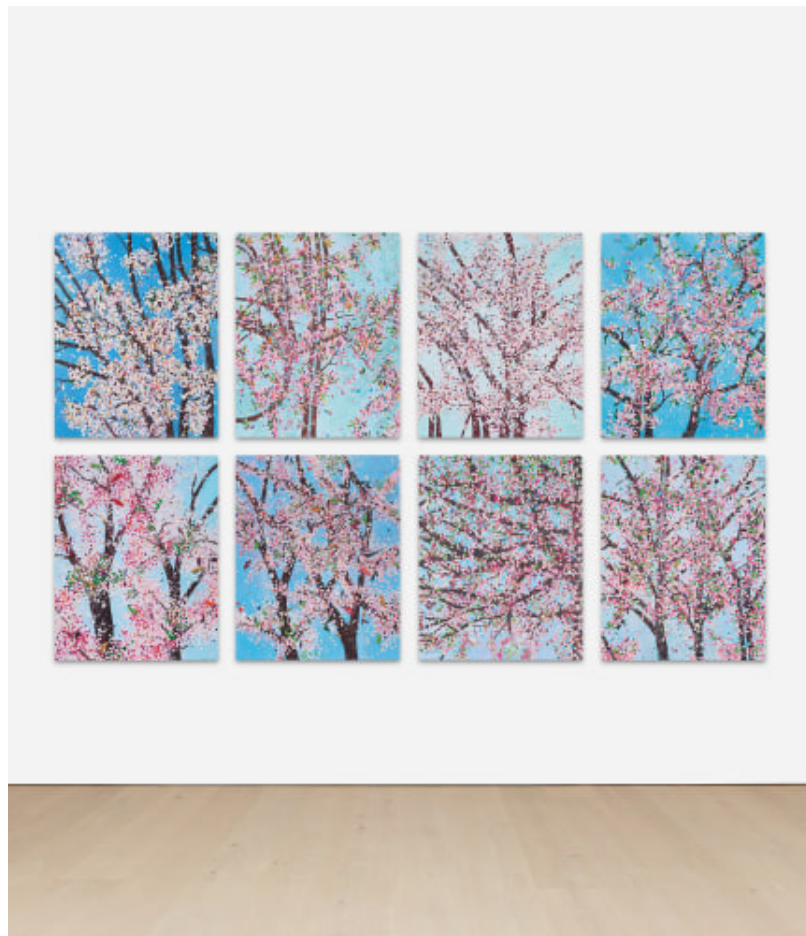


**Provenance**

Private Collection, London (acquired directly from the publisher)

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



64

### Damien Hirst

*The Virtues (H. 9)*

2021

The complete series of eight laminated giclée prints in colours, flush-mounted to aluminium with metal strainers on the reverse (as issued).

all 120 x 96 cm (47 1/4 x 37 3/4 in.)

All signed in pencil and numbered '356' (printed) on the labels affixed to the reverse, from the editions of varying sizes, published by HENI Editions, London.

**Estimate**

£60,000 — 80,000 ♦

[Go to Lot](#)



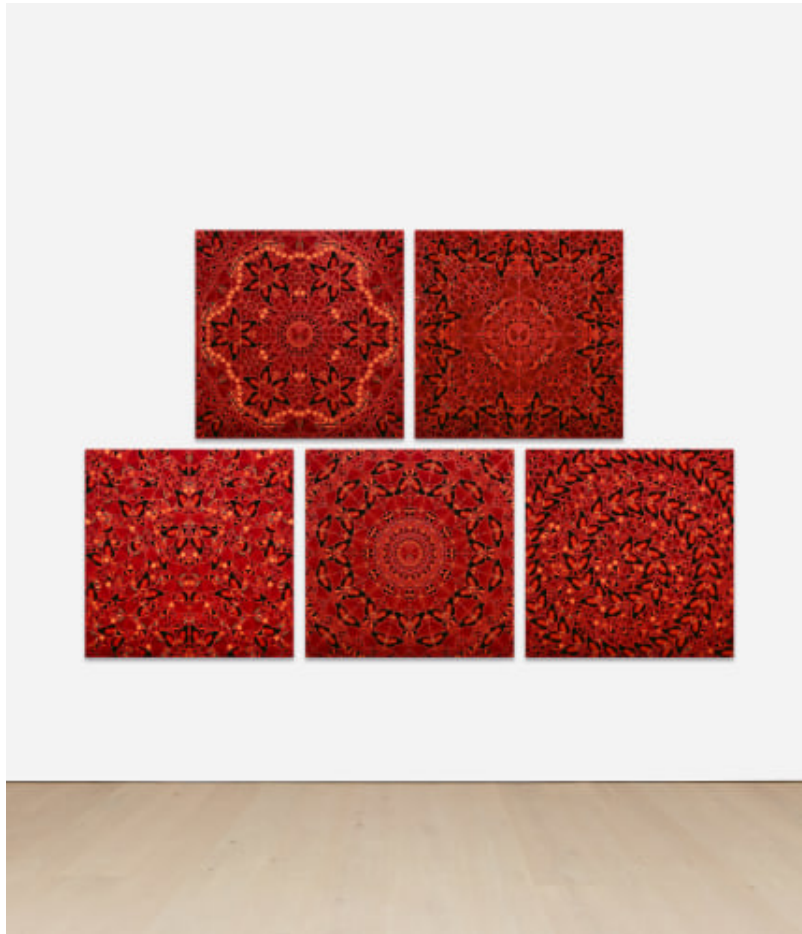
Literature

HENI Editions H9



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



65

LOT OFFERED WITH NO RESERVE

### Damien Hirst

*The Empresses (H. 10)*

2022

The complete series of five giclée prints in colours with glitter, flush-mounted to aluminium with metal strainers on the reverse (as issued).

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

All signed in pencil and numbered '331' (printed) on the labels affixed to the reverse, from the editions of varying sizes, published by HENI Editions, London.

Estimate

£15,000 — 20,000 •♣†

[Go to Lot](#)

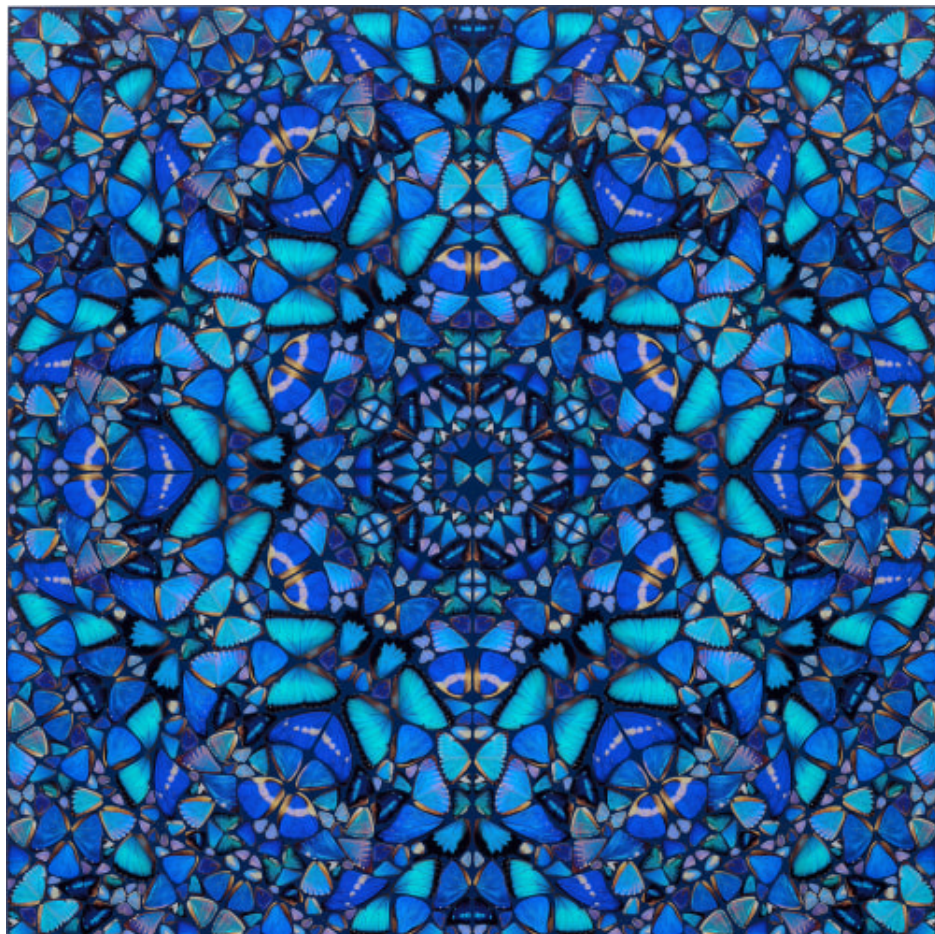


Literature

HENI Editions H10

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



66

### Damien Hirst

*Goodness, from The Aspects (H6-4)*


2019

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

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

Signed in pencil on the label affixed to the reverse and numbered 33/50 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)

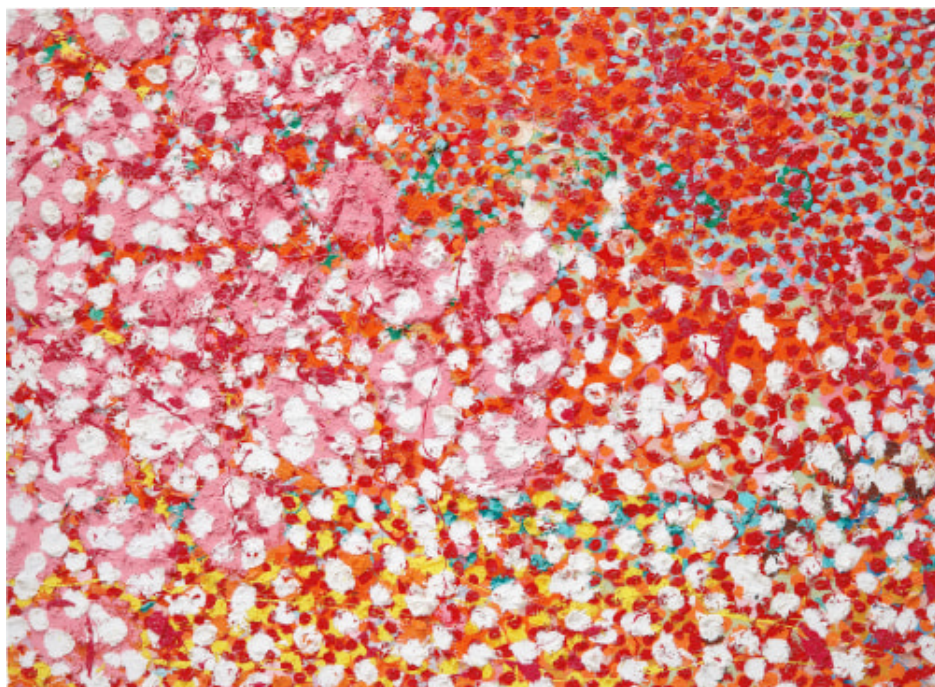


Literature

HENI Productions H6-4

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



67

### Damien Hirst

*Sans Souci, from Veils (H4-1)*


2018

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

92 x 126 cm (36 1/4 x 49 5/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 65/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)





Literature

HENI Productions H4-1

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



68

### Damien Hirst

*Andromeda, from Veils (H4-2)*

2018

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

92 x 126 cm (36 1/4 x 49 5/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 72/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

#### Estimate

£10,000 — 15,000    £

[Go to Lot](#)



Literature

HENI Productions H4-2

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



69

### Damien Hirst

*Kew, from Veils (H4-6)*


2018

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

92 x 126 cm (36 1/4 x 49 5/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 57/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)



Literature

HENI Productions H4-6

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



70

### Damien Hirst

*3983 Through a Window, from The Currency*

2016

Enamel paint, on handmade paper, contained in the original black card box.

21.5 x 29.8 cm (8 1/2 x 11 3/4 in.)

Signed, titled, dated and numbered '3983' in pencil on the reverse, from the series of 10,000 unique variants, with the artist's blindstamp, microdot, hallmark and hologram on the reverse, unframed.

Estimate

£8,000 — 12,000 ♣

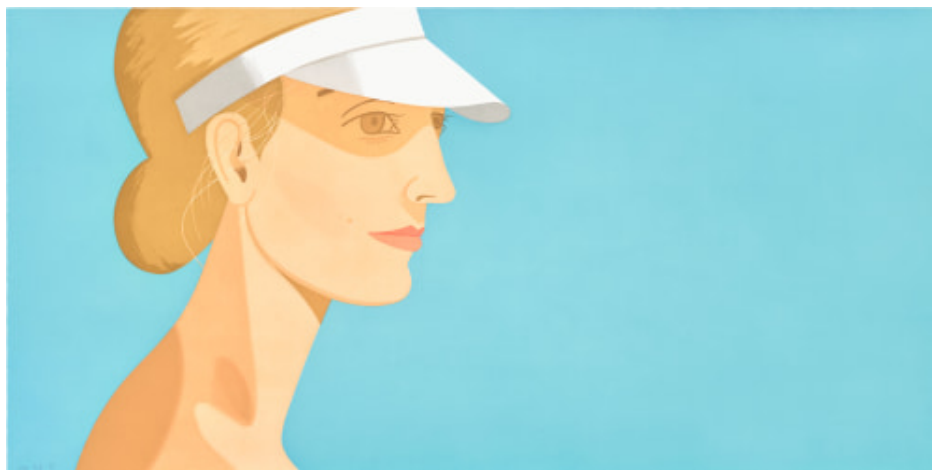
[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



71

### Alex Katz

*White Visor* (S. 381)

2003

Aquatint in colours, on Somerset Velvet paper, the full sheet.

S. 85 x 170 cm (33 1/2 x 66 7/8 in.)

Signed and numbered 74/75 in pencil (there were also 11 artist's proofs), published by Arte y Naturaleza, Madrid, framed.

#### Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 381

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



72

**Alex Katz**

*Blue Hat* (S. 382)

2003/4

Aquatint in colours, on Somerset Velvet paper, the full sheet.

S. 85 x 170 cm (33 1/2 x 66 7/8 in.)

Signed and numbered 20/75 in pencil (there were also 11 artist's proofs), published by Arte y Naturaleza, Madrid, framed.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 382

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



73

**Alex Katz**

*Day Lilies (S. 274)*

1993

Screenprint in colours, on white paperboard, the full sheet.

S. 35.6 x 101 cm (14 x 39 3/4 in.)

Signed and numbered 23/108 in pencil (there were also 18 artist's proofs), with the artist's copyright ink stamp on the reverse, published by Lincoln Center for the Performing Arts, New York, framed.

**Estimate**

£8,000 — 12,000

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 274



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



74

### Alex Katz

*Cow (Large; cutout edition) (S. 437)*

2006

Shaped aluminium multiple with screenprint in colours on both sides, mounted to a bronze base (as issued).

122 x 184.5 x 26.6 cm (48 x 72 5/8 x 10 1/2 in.)

Signed and numbered 20/25 in black felt-tip pen on the reverse (there were also 5 artist's proofs), published by the artist.

#### Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 437

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



75

**Alex Katz**

*Late Summer Flowers*

2013

Screenprint in colours, on 4-ply Museum Board, the full sheet.

S. 101.7 x 139.9 cm (40 x 55 1/8 in.)

Signed and numbered 10/50 in pencil (there were also 15 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri (with their and the artist's copyright inkstamp on the reverse), framed.

**Estimate**

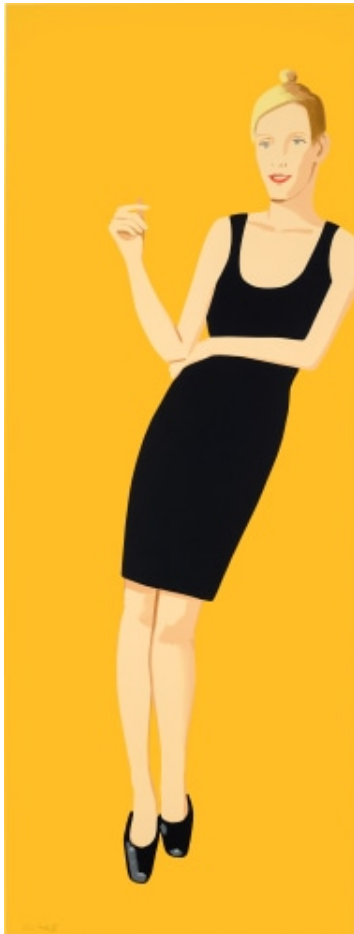
£10,000 — 12,000 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



76

**Alex Katz**

*Oona, from Black Dress*

2015

Screenprint in colours, on wove paper, the full sheet.

S. 203.5 x 76.4 cm (80 1/8 x 30 1/8 in.)

Signed and numbered 15/35 in pencil, published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), framed.

**Estimate**

£10,000 — 15,000   ‡

[Go to Lot](#)



*"I also love what a simple black dress says about the woman who wears it" —Calvin Klein*

The black dress has been a recurring theme in Alex Katz's work throughout his career. Its appearance as a motif in the artist's work can be traced back to one of his most iconic early paintings, *The Black Dress* (1960), which depicts six different perspectives of Katz's wife, Ada, wearing a classic black shift dress. Decades later, Katz revisited the theme again, depicting women clad in this timeless outfit in a series of paintings executed on door panels. Based on these compositions, the artist then created a series of nine life-sized screenprints in 2015, simply titled *Black Dress*. Such a trajectory of development emphasises the deeply entwined nature of Katz's painting and printmaking practices.



Alex Katz, *The Black Dress*, 1960, Museum Brandhorst, Munich. Image: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin, Artwork: © Alex Katz / DACS, London / VAGA, New York

*Black Dress* (2015) features nine of Katz's female friends: Cecily, Ulla, Sharon, Ruth, Yvonne, Yi, Carmen, Christy, and Oona, who is depicted here. These women often modelled for the artist and, ahead of this project, Katz simply instructed them to wear black high heels and their own variations of a black dress. All the women were then depicted leaning in a near-identical pose against a yellow background. The duplicated poses and uniform outfits evoke a timeless quality, recalling the 1920's fashion salons of Coco Chanel, who has long been credited as the inventor of the LBD or Little Black Dress.

At first glance, the *Black Dress* series appears to be highly repetitive as each woman relaxes against the side of the image, with her shoulder touching the edge, her left arm resting across her waist and her right forearm bent into the air. Initially, one panel is only distinguished from the next by hair colour, but nuances quickly become apparent in the different variations of their clothing: the length of the dress, the style of sleeve and the cut of the neckline are subtle but nonetheless telling of the individual personas Katz seeks to capture. In her portrait, Ulla appears to be the epitome of sophistication. Depicted in a sleek, sleeveless dress with a boat neckline, Ulla chose to pair her outfit with pointed court shoes. Oona looks equally polished but has instead opted for a scooped neckline on her sleeveless dress, which she wore with square-toed patent heels for her portrait. Meanwhile, Christy pairs a more conservative capped-sleeve dress and rounded neckline with patent leather pumps. By rendering Ulla, Oona and Christy in the same poses as the rest of the women in this series, Katz invites us to explore how even the smallest differentiations in appearance influence our perceptions of people.

A firm believer in the power of clothing to convey personality, Calvin Klein wrote the catalogue foreword for an exhibition of Katz's *Black Dress* screenprints. Praising Katz's "strong colour fields and clean lines", Klein also stated that he loved "what a simple black dress says about the woman who wears it." Against flat planes of colour with no individualised body language, Katz's screenprints visually reiterate Klein's point. The personalities of each of the artist's friends shine through in their respective portraits via the stylistic variations of their black dresses.

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



77

**Alex Katz**

*Christy, from Black Dress*

2015

Screenprint in colours, on wove paper, the full sheet.

S. 203.5 x 76.5 cm (80 1/8 x 30 1/8 in.)

Signed and numbered 4/35 in pencil, published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), unframed.

**Estimate**

£10,000 — 15,000   ‡

[Go to Lot](#)





*"I also love what a simple black dress says about the woman who wears it" —Calvin Klein*

The black dress has been a recurring theme in Alex Katz's work throughout his career. Its appearance as a motif in the artist's work can be traced back to one of his most iconic early paintings, *The Black Dress* (1960), which depicts six different perspectives of Katz's wife, Ada, wearing a classic black shift dress. Decades later, Katz revisited the theme again, depicting women clad in this timeless outfit in a series of paintings executed on door panels. Based on these compositions, the artist then created a series of nine life-sized screenprints in 2015, simply titled *Black Dress*. Such a trajectory of development emphasises the deeply entwined nature of Katz's painting and printmaking practices.



Alex Katz, *The Black Dress*, 1960. Image: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin, Artwork: © Alex Katz / DACS, London / VAGA, New York

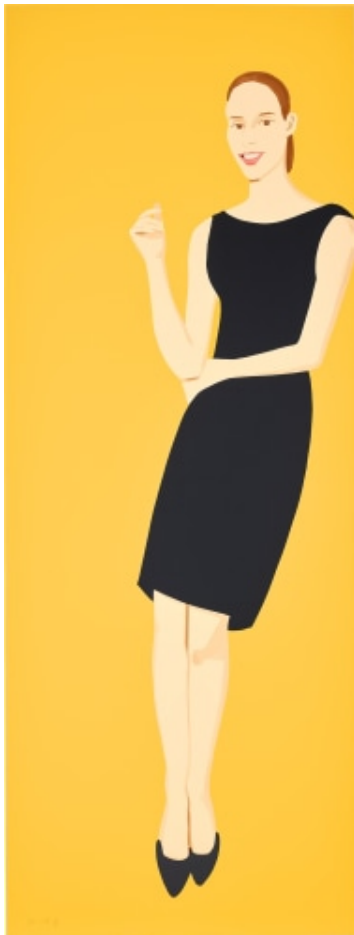
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A firm believer in the power of clothing to convey personality, Calvin Klein wrote the catalogue foreword for an exhibition of Katz's *Black Dress* screenprints. Praising Katz's "strong colour fields and clean lines", Klein also stated that he loved "what a simple black dress says about the woman who wears it." Against flat planes of colour with no individualised body language, Katz's screenprints visually reiterate Klein's point. The personalities of each of the artist's friends shine through in their respective portraits via the stylistic variations of their black dresses.

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



78

**Alex Katz**

*Ulla, from Black Dress*

2015

Screenprint in colours, on wove paper, the full sheet.

S. 203.5 x 76.4 cm (80 1/8 x 30 1/8 in.)

Signed and numbered 4/35 in pencil, published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), unframed.

**Estimate**

£10,000 — 15,000   ‡

[Go to Lot](#)



*"I also love what a simple black dress says about the woman who wears it" —Calvin Klein*

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Alex Katz, *The Black Dress*, 1960, Museum Brandhorst, Munich. Image: Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin, Artwork: © Alex Katz / DACS, London / VAGA, New York

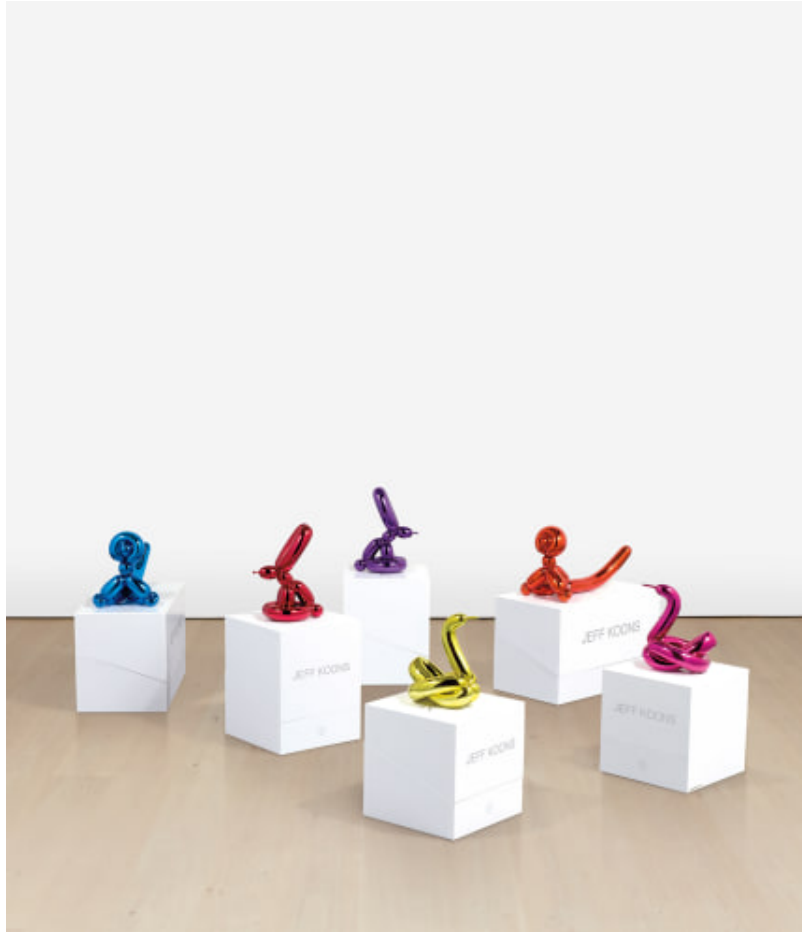
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## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



79

### Jeff Koons

#### *Balloon Animals Collector's Set*

2017


The complete set of six porcelain multiples painted in chrome, all contained in the original Styrofoam-lined presentations boxes with silver printed signature.

largest 25.4 x 22.2 x 41.9 cm (10 x 8 3/4 x 16 1/2 in.)

smallest 29.2 x 14 x 19.1 cm (11 1/2 x 5 1/2 x 7 1/2 in.)

All with printed signature, title, date and each numbered 716/999 on the underside (this set is number 21 of 40 with all matching numbers, from the total edition of 999), published by Bernardaud, Limoges, France (with their stamp on the underside).

#### Estimate

£50,000 — 70,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



80

### Jeff Koons

*Balloon Dogs Presentation Set (Magenta, Orange, Yellow)*

2015

The complete set of three porcelain multiples painted in chrome, all contained in the original Styrofoam-lined presentation box with silver printed signature, with the original plastic stands.

all 26.7 cm (10 1/2 in.) diameter

box 28.5 x 88 x 29 cm (11 1/4 x 34 5/8 x 11 3/8 in.)

All numbered 1784/2300 in gold ink on the underside, further numbered in black ink on the accompanying Bernardaud cards, one of 25 special sets of the three colours, manufactured by Bernardaud, Limoges and published by the Museum of Contemporary Art, Los Angeles.

**Estimate**

£15,000 — 20,000 £

[Go to Lot](#)





81

**Jeff Koons**

*Diamond (Red)*

2020


Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with metallic red printed signature.

multiple 31.8 x 39.3 x 32 cm (12 1/2 x 15 1/2 x 12 5/8 in.)

box 35.5 x 39.5 x 39.5 cm (13 7/8 x 15 1/2 x 15 1/2 in.)

With printed signature, title, date and numbered 199/599 on the side, published by Bernardaud, Limoges, France (with their stamp on the side).

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



82

### **Banksy**

*Girl with Balloon*

2004


Screenprint in colours, on wove paper, with full margins.

L. 39.1 x 24.7 cm (15 3/8 x 9 3/4 in.)

S. 70.1 x 50.1 cm (27 5/8 x 19 3/4 in.)

Numbered 200/600 in pencil, an unsigned impression (there was also a signed edition of 150), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

#### **Estimate**

£70,000 — 90,000 

[Go to Lot](#)



Immediately recognisable and instantly touching, *Girl with Balloon* is one of Banksy's best-known images. It depicts a young child who reaches out to a red heart-shaped balloon that is just out of her grasp, as her hair and dress are blown by a strong gust of wind. It is ambiguous as to whether she has intentionally released the balloon, evoking an endearing image of childhood freedom, or if she has accidentally lost her grip on the dangling string and is watching in despair as the balloon slips into oblivion. Either way, when the work was graffitied on London's Waterloo Bridge (later removed by the council), Banksy paired it with the phrase 'There is always hope'. Because of this, the work has come to represent both childhood innocence and the importance of maintaining hope, even in the darkest of times. Such themes link Banksy's work to the French film of 1956, *Le ballon rouge* (*The Red Balloon*). The Oscar-winning short film is set in the streets of post-war Paris, and tells the story of Pascal, a young boy who is followed by a red balloon that appears to have a mind of its own. As in Banksy's *Girl with Balloon*, Pascal's red balloon serves as a symbol of hope and light.

Video: <https://youtu.be/KorAPe9TV7E>

*Girl with Balloon* is one of Banksy's many works that focus on the theme of childhood. The artist utilises the innocence and moral virtue associated with children to turn a mirror on society, foregrounding its faults and injustices. Banksy frequently combines images of childhood, and its closely connected notions of both purity and nostalgia, with somber and despondent themes of war, political division, and mass-surveillance. In doing so, the tenderness of the child's image evokes an increasingly powerful and provocative message. Viewers of *Girl with Balloon* cannot help but feel empathy for the young child's loss. But, at the same time, her out-reached hand embodies a determined and admirable longing for something better. For this reason, the image has become a universal symbol of optimism.

Voted in 2017 as the United Kingdom's favourite artwork, the image has unwavering appeal. Despite the physical graffiti versions being removed by the authorities, the iconic artwork lives on in many different iterations. Banksy has reimagined the work multiple times in recent years to align it with various political statements. This includes in 2014 to raise awareness of the war in Syria and in 2017 to encourage anti-Conservative voting in the UK election.

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## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



83

### **Banksy**

*Laugh Now*

2003

Screenprint in colours, on buff wove paper, the full sheet.

S. 69.5 x 49.6 cm (27 3/8 x 19 1/2 in.)

Numbered 325/600 in pencil (there was also a signed edition of 150 and 69 artist's proofs), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

**Estimate**

£25,000 — 35,000 ♣

[Go to Lot](#)



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*“You paint 100 chimpanzees and they still call you a guerrilla artist” —Banksy*

Before the nightclub’s closure in 2010, the walls of the now-defunct Ocean Rooms in Brighton were once adorned with ten forlorn monkeys, each wearing an equal-sized sandwich board. Some boards were blank, while others assertively declared: “Laugh now but one day we’ll be in charge.” Originally commissioned for the nightclub’s interior in 2002, the six-metre-long, frieze-like mural *Laugh Now* was spray painted by Banksy using his signature stencil technique. In the following year, the Bristol-born artist produced an edition of 750 prints inspired by this image, to which the present lot belongs.

Consisting of a single, slumped-shouldered monkey in a fully frontal pose, the deceptively simple image is nevertheless deeply ambiguous. Despite his current oppression, the seemingly dejected monkey clenches his fingers tightly with defiant spirit, as the dramatic dripping paint effect at the bottom of the picture plane further hints at the imminence of revolt.

Within the prominent theme of anthropomorphised animals, Banksy has exhibited a particular preference for monkeys, partly because of the allegorical potential arising from their evolutionary proximity with humans. In this case, the monkey figure serves as a metaphor for the oppressed and the disenfranchised, allowing Banksy to champion the anti-establishment stance for which he is best known.

*“Should graffiti be judged on the same level as modern art? Of course not: It’s way more important than that” —Banksy*

At the same time, Banksy’s own identification with the monkey figure adds an additional layer of complexity to the symbolic significance of the titular slogan: the street artist has repeatedly disguised himself with a monkey mask, first in the photography series *Monkey Mask Session* (2003), and later in the documentary film he directed titled *Exit Through the Gift Shop* (2010). *Laugh Now* offers a powerful comment on the status of graffiti – the art form that has historically suffered from an unsavory reputation in the hierarchical art world but has increasingly received recognition in recent years.

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#### Provenance

Tate Modern, London

Acquired from the above by the present owner, circa 2003

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



84

### Banksy

*Toxic Mary*

2004

Screenprint in colours, on wove paper, the full sheet.

S. 70.1 x 50 cm (27 5/8 x 19 5/8 in.)

Signed, dated and numbered 77/150 in pencil (there was also an unsigned edition of 600), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



85

### Banksy

*Barcode*

2004

Screenprint, on wove paper, with full margins.

I. 26.5 x 35.5 cm (10 3/8 x 13 7/8 in.)

S. 49.8 x 69.9 cm (19 5/8 x 27 1/2 in.)

Numbered 342/600 in pencil, an unsigned impression with the artist's inkstamp in red (there was also a signed edition of 150), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

**Estimate**

£25,000 — 35,000 ♣

[Go to Lot](#)





**Provenance**

Acquired directly from the publisher by the present owner at the time of publication

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



86

### Banksy

*Weston Super Mare*

2003

Screenprint in colours, on wove paper, with full margins.

L. 20.8 x 94.6 cm (8 1/4 x 37 1/4 in.)

S. 35 x 99.8 cm (13 3/4 x 39 1/4 in.)

Numbered 248/750 in pencil, an unsigned impression (there was also a signed edition of 150 and 8 artist's proofs printed in lime green), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

#### Estimate

£8,000 — 12,000 ▲

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



87

### Gerhard Richter

*Cage 1 (P19-1)*


2006/2020

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

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

This facsimile object is unsigned and numbered 84/200 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)



Literature

HENI Productions P19-1

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



88

### Gerhard Richter

*Cage 3 (P19-3)*

2006/2020

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

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

This facsimile object is unsigned and numbered 189/200 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



Literature

HENI Productions P19-3



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



89

### Gerhard Richter

*Cage 4 (P19-4)*

2006/2020

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

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

This facsimile object is unsigned and numbered 173/200 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)

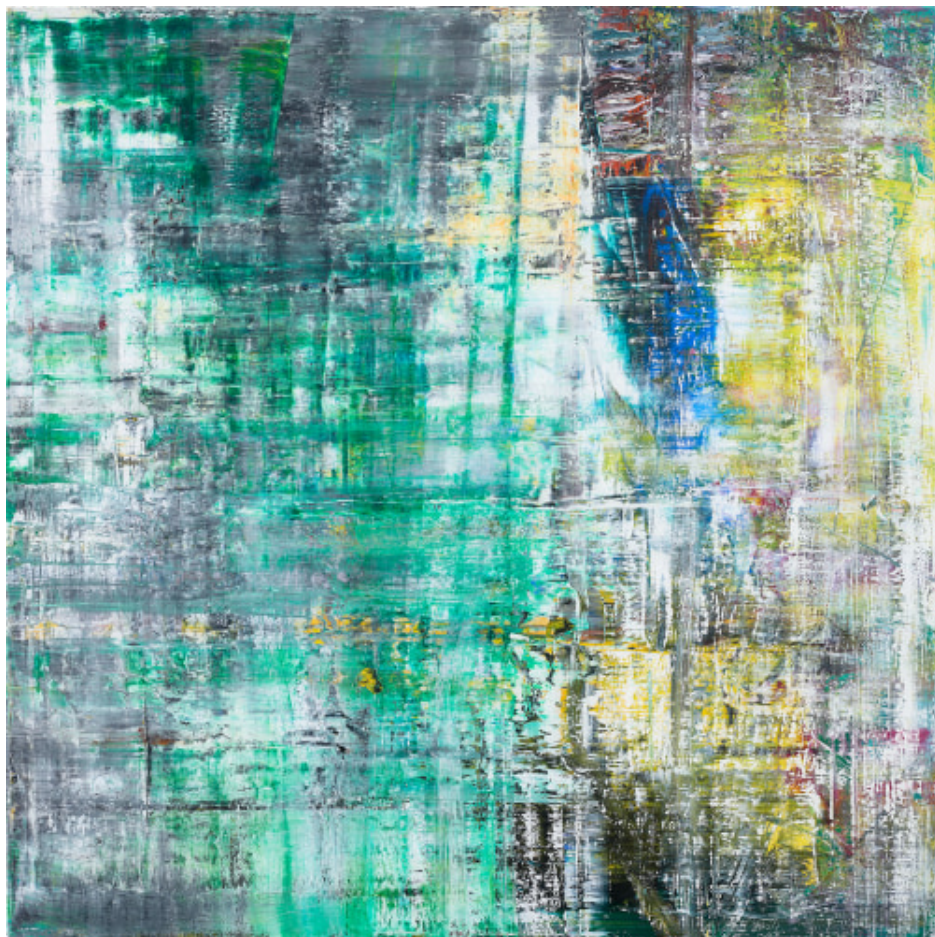


Literature

HENI Productions P19-4

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



90

### Gerhard Richter

*Cage 6 (P19-6)*


2006/2020

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

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

This facsimile object is unsigned and numbered 120/200 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)



Literature

HENI Productions P19-6

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



91

### Peter Doig

*Zermatt (D1)*

2020-21/2022

The complete set of six giclée prints in colours, on Cotton Smooth Rag paper, the full sheets.

five S. 114 x 80 cm (44 7/8 x 31 1/2 in.)

one S. 114 x 90 cm (44 7/8 x 35 3/8 in.)

all framed, approx. 122.8 x 88.8 x 3 cm (48 3/8 x 34 7/8 x 1 1/8 in.)

All signed with initials, dated and numbered 250/250 in pencil (there were also 25 artist's proofs), co-published by HENI Editions, London and Fondation Beyeler, Riehen, all contained in the original oak frames specified by the artist.

**Estimate**

£15,000 — 20,000 ♣

[Go to Lot](#)



Literature

HENI Editions D1



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



92

### Cecily Brown

*Untitled*


2013

Monotype in oil paint, on Lanaquarelle paper, the full sheet.

S. 122.6 x 181 cm (48 1/4 x 71 1/4 in.)

Signed and dated in pencil on the reverse, published by Two Palms Press, New York, framed.

**Estimate**

£40,000 — 60,000 

[Go to Lot](#)



Known for the sumptuous fluidity of her paintings and prints, Cecily Brown's work is redolent with art historical references built into uniquely haptic, sensuous, and deeply compelling surfaces. Her *Untitled* monotype created in 2013 is immediately reminiscent of Jean-Auguste-Dominique Ingres' *Le Bain Turc*, 1862 and Pablo Picasso's *Les Femmes d'Alger*, 1907 with its rich peaches and ochres, blurring flesh tones with distorted figural forms. Continuously borrowing from the visual past, Brown creates synesthetic reinterpretations of historic compositions: abstracted and indistinct but uncanny in their familiarity.



Jean-Auguste-Dominique Ingres, *Le bain turc*, 1862, Musée du Louvre, Paris. Image: Photo Josse / Scala, Florence

Falling somewhere between the fleshy, baroque debauchery of Peter Paul Rubens's *Bacchanalia*, 1615 and the haunting bestial madness of William Blake's c. 1800 *Nebuchadnezzar* monotype, Brown's monotype adopts an original and unique position within the longstanding tradition of nude bather scenes. *Untitled*, 2012 is an oneiric, melting composition of slumped and staggering figures, interrupted, and accompanied by small moments of disquiet: a leering doll's head, a disappearing feline face. The tension between recognisable forms and indistinct brush marks is elegantly played out through the succulent, luminous printed surface, which was created using the techniques she honed at Two Palms press.



(Left): William Blake, *Nebuchadnezzar*, 1795. Image: Minneapolis Institute of Art, The Miscellaneous Works of Art Purchase Fund, 1957. (Right): Peter Paul Rubens, *Bacchanalia*, c. 1615, Pushkin State Museum of Fine Arts, Moscow. Image: Bridgeman Images.

Founded in 1994 by David Lasry in downtown New York, Two Palms changed the notion of what a print can or should be, and how it is made, championing the creation of monotypes and monoprints, which Lasry sees as “perhaps the most diverse and dynamic of all the print mediums.” Whilst monoprints use repeatable images, monotypes (Brown's preferred technique) involve the simple transfer of an image from one smooth surface to another. Since the initial surface on which the artist creates the image is not etched or otherwise absorbent to ink, the image can only be transferred once. Lasry describes being “stunned by the results of our trial and error, interrupting the rote, systematized understanding of printmaking. The limitless material prospects offered by the creation of these singular prints allows us to tap into our shared curiosities and veer from tradition.”



Photo of Cecily in the studio. Image: Courtesy of Two Palms, New York

One of the largest prints Brown has made, *Untitled* exploits the drama of scale and the spontaneity of brushwork that is fostered by the monotype medium and compares to her paintings in both its monumentality and technique. To make it, Brown worked on a sheet of Plexiglas placed on the wall like a canvas, using oil paint made of turpentine, dammar, and linseed oil. Once complete, the Plexiglas template was laid in a hydraulic press, which applies pressure to the entire template simultaneously (unlike a roller press in which the pressure moves down the image as the template runs through it) thereby transferring the image onto heavy Lanaquarelle paper without disturbing the painted image in the process.

The smooth surface of Plexiglas is especially conducive to adding and scraping through painted

marks, affording Brown the ability to make expansive, spontaneous gestures and build layers of slick colour and texture. This material allowed Brown to work more rapidly in monotype than she does in painting, sometimes producing several works in a day, and her swift process is apparent in the vigorous physicality of the final print.

#### Provenance

Two Palms Press, New York

Private Collection, USA

Acquired directly from the above by the present owner

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



93

**KAWS**

*NO REPLY*

2015

The complete set of ten screenprints in colours, on wove paper, the full sheets, with the original blue fabric-covered portfolio with embossed title.

all S. 88.8 x 58.4 cm (34 7/8 x 22 7/8 in.)

All signed, dated and numbered 51/100 in pencil (there were also 20 artist's proofs), published by Pace Editions, New York, all framed.

**Estimate**

£50,000 — 70,000

[Go to Lot](#)



*“If you look at something but then you know what it is, is it still abstraction? You just start looking at the gestures and how they work and thinking about the history of painting and how it can relate to that” —KAWS*

After his graduation from the School of Visual Arts in New York, KAWS started his creative career working for Jumbo Pictures as an animator, painting backgrounds for Disney’s animated series. While thriving in this artistic environment, the artist chased creative liberty and the freedom to produce his own work. Like his predecessors Keith Haring and Jean-Michel Basquiat, KAWS turned to his urban surroundings and filled the streets of New York City with his own graffiti in the 1990s. It was here that he developed his unique visual lexicon and formed the signature symbols for which he is so well-known today.

Reworking advertisements with over-painting and spray-painting, and drawing from the nostalgia of cherished cartoon heroes and their universal cultural value, KAWS created his most well-known characters: *Companion* and *Bendy*, as well as his signature ‘XX’ trademark. In designing his own era-specific cartoons, KAWS magnifies and distorts animated portraits, stripping them of comforting familiarity. The result is entirely new entities infused with a witty contemporary discourse depicted in neon colours that demand attention.

In *NO REPLY*, the artist crops into his beloved characters’ features, showing only portions of their faces and hands. By including his X-shaped eyes in nine of the ten prints, KAWS ensures that even the most abstract designs are recognizable. While only segments of each character are visible, the vibrant colours and cropped compositions pulsate with energy and movement, as if the figures are attempting to escape their frames.

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## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



94

### George Condo

*The Insane Clown*

2019

Etching with drypoint, on wove paper, with full margins.

I. 45.4 x 40.3 cm (17 7/8 x 15 7/8 in.)

S. 57.2 x 50.8 cm (22 1/2 x 20 in.)

Signed, dated and numbered 10/30 in pencil (there were 10 artist's proofs), published by Tate, London, unframed.

#### Estimate

£8,000 — 12,000 ±

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



95

### Rashid Johnson

*Untitled (Anxious Man)*

2018

Soft-ground etching, on Somerset paper, the full sheet.

S. 60.3 x 50.4 cm (23 3/4 x 19 7/8 in.)

Signed, dated and numbered 1/35 in pencil on the reverse (there were also 9 artist's proofs), published by Hauser & Wirth, New York, unframed.

**Estimate**

£7,000 — 9,000 £

[Go to Lot](#)





96

**Ai Weiwei**

*Self-Portrait in LEGO*

2017

LEGO bricks multiple, within a card mount (as issued), contained in the original grey card presentation box with printed portrait.

38.1 x 38.1 cm (15 x 15 in.)

box 52.1 x 52.1 x 2.5 cm (20 1/2 x 20 1/2 x 1 in.)

Signed in black ink and numbered '37/50' (printed) on a label affixed to the reverse of the mount, published to coincide with the exhibition *Ai Weiwei: Trace* at the Hirshhorn, Washington D.C.

**Estimate**

£7,000 — 10,000 ±

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



97

### Harland Miller

*Fuck Art, Let's Dance and Fuck Dancing, Let's Fuck*  
(Diptych)

2011


The pair of screenprints in colours, on Somerset paper, with full margins.

both I. 56 x 44.8 cm (22 x 17 5/8 in.)

both S. 68.9 x 54.9 cm (27 1/8 x 21 5/8 in.)

*Fuck Dancing, Let's Fuck* signed in pencil, *Fuck Art, Let's Dance* dated and numbered 32/50 in pencil (there were also 12 hors commerce impressions), published by White Cube, London, each print framed.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



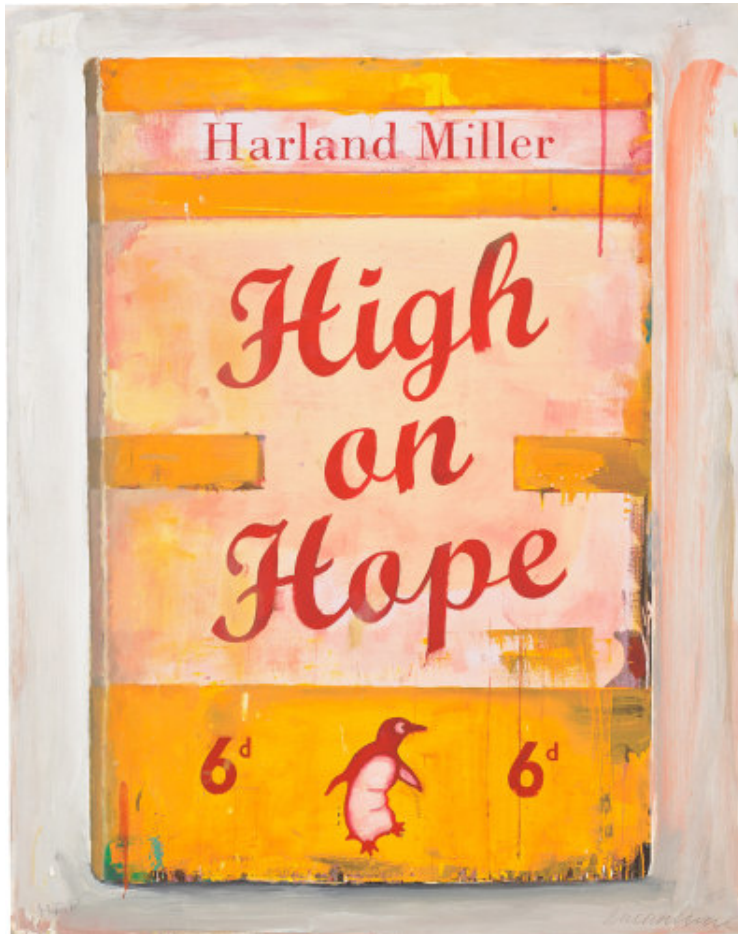
**Provenance**

Ingleby Gallery, Edinburgh

Acquired from the above by the present owner in 2011

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



98

### Harland Miller

*High on Hope*

2019

Unique screenprint in colours with hand-colouring in acrylic and oil, on Somerset paper, the full sheet.

S. 76.1 x 60.2 cm (29 7/8 x 23 3/4 in.)

Signed and annotated 'H.F.P' in pencil, a unique 'hand finished proof' (the edition was 75 without hand-colouring), published by Counter Editions, London, framed.

#### Estimate

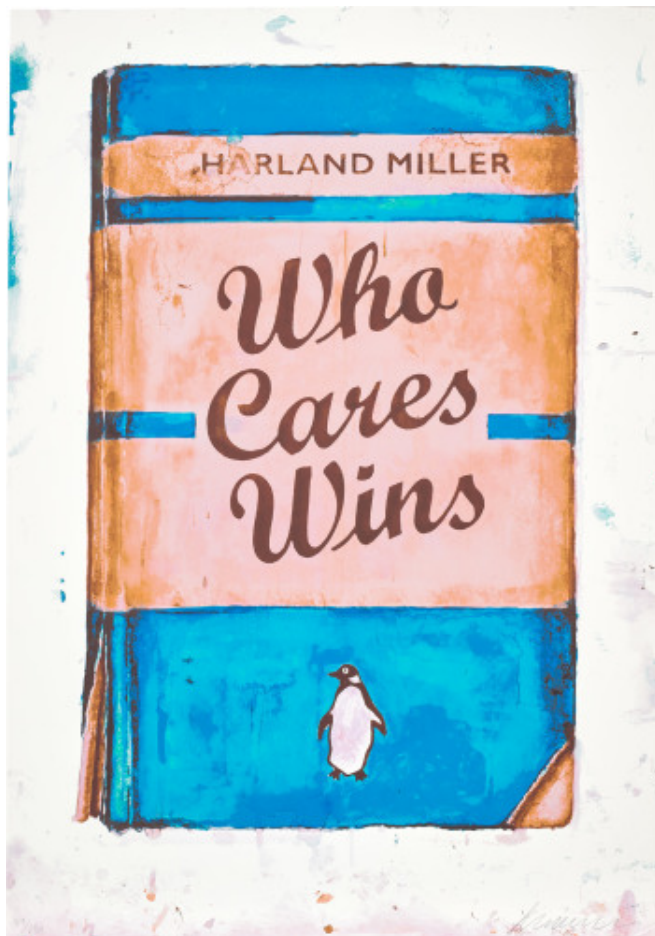
£20,000 — 25,000 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



99

### Harland Miller

*Who Cares Wins*

2020

Screenprint in colours, on Somerset paper, the full sheet.

S. 100 x 70.1 cm (39 3/8 x 27 1/2 in.)

Signed and numbered 109/250 in pencil (there were also 25 artist's proofs), published by White Cube, London, unframed.

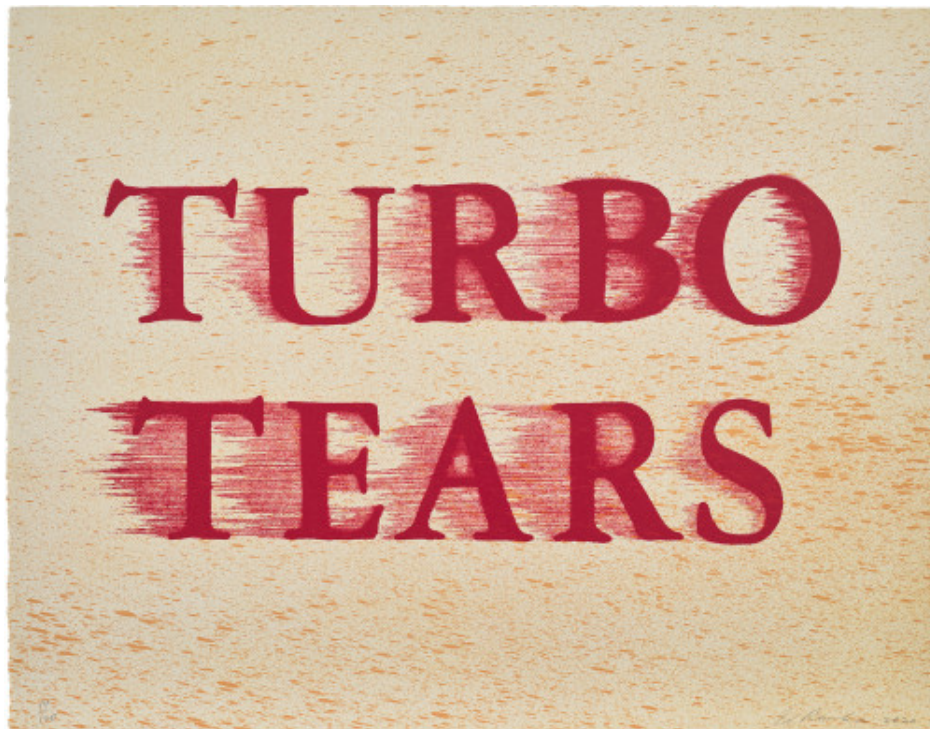
**Estimate**

£12,000 — 18,000    £

[Go to Lot](#)







100

**Ed Ruscha**

*Turbo Tears, from Tate Modern 21 Years Print Portfolio*

2020

Lithograph in colours, on grey BFK Rives paper, the full sheet.

S. 60.1 x 77 cm (23 5/8 x 30 3/8 in.)

Signed, dated and numbered 14/120 in pencil, published by Counter Editions, London, 2021, unframed.

**Estimate**

£7,000 — 9,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



101

**Ayako Rokkaku**

*Untitled*

2021

Screenprint in colours, on Corona Magnani paper, the full sheet, with the accompanying colophon.

S. 73.3 x 103.2 cm (28 7/8 x 40 5/8 in.)

Signed, dated and numbered 31/200 in pencil (there were also 25 artist's proofs), published by Gallery Delaive Editions, Amsterdam, unframed.

**Estimate**

£8,000 — 12,000   ‡

[Go to Lot](#)



*“When I first started painting in my studio, I was painting just for myself. But when people tell me how happy they feel when they hang my paintings in their homes, it makes me feel happier. I want to share this positive energy, and paintings can just be a form of the existence of energy” —Ayako Rokkaku*

Emerging from an impressionistic, rainbow-tinged imaginary landscape, a bug-eyed *kawaii* (cute) girl peeks out expectantly, with a love letter in her hand. The wavy hemline of her dress vividly mirrors the organic shapes of the surrounding clouds, resulting in little differentiation between figurative elements and abstract patterns. Rendered with a total of 67 colours, *Untitled* by the Japanese artist Ayako Rokkaku conjures up a captivating dreamscape of childlike innocence and pure delight.

Born in 1982 in Chiba, Japan, Rokkaku received no formal training in Fine Art. Yet, the talent of the entirely self-taught artist was instantly recognised a mere year after she began painting in 2002. Rokkaku's participation at the Geisai fair – a biannual art show founded by Takashi Murakami's studio Kaikai KiKi to support emerging Japanese artists – resulted in her winning the Illustration Prize in 2003. Three years later, she was awarded the prestigious Akio Goto Prize at the 9th edition of the Geisai fair.

*“I don't feel I'm really painting unless my hands are in direct contact with the paint. It's more fun that way” —Ayako Rokkaku*

Following her desire to preserve "the impression of pureness and freedom like children's drawing in [her] works", Rokkaku has adopted a highly intuitive and idiosyncratic approach: in addition to abandoning preliminary sketches, she also insists on painting with her bare hands, smearing dazzling swirls of colour directly with her fingertips to create intricate details and varied textures. This spontaneous, process-oriented approach imbues her works with an unmediated, exuberant energy, which she further relays to audiences through her performance-based live painting sessions. Additionally, through her increasing engagement with printmaking, Rokkaku is able to share the positive energy she embeds in her fairytale landscapes, endearing characters, and delightful colours with a growing base of collectors.

Video: [https://www.youtube.com/watch?v=x\\_WW6-LART4](https://www.youtube.com/watch?v=x_WW6-LART4)

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## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



102

**Ayako Rokkaku**

*Untitled*

2021

Screenprint in colours, on Corona Magnani paper, the full sheet, with the accompanying colophon, the sheets loose (as issued) all contained in the original card portfolio with printed artist's name.

S. 73 x 103 cm (28 3/4 x 40 1/2 in.)

portfolio 105 x 75.2 x .9 cm (41 3/8 x 29 5/8 x 3/8 in.)

Signed, dated and numbered 31/200 in pencil (there were also 25 artist's proofs), published by Gallery Delaive Editions, Amsterdam, unframed.

**Estimate**

£8,000 — 12,000   ‡

[Go to Lot](#)





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Video: [https://www.youtube.com/watch?v=x\\_WW6-LART4](https://www.youtube.com/watch?v=x_WW6-LART4)

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## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



103

### Pablo Picasso

*Vase au bouquet (Vase with Bouquet) (R. 304)*

1956

White earthenware round plate painted in colours with partial brushed glaze.

24.5 cm (9 5/8 in.) diameter

Numbered 73/200 in black paint and with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside.

Estimate

£4,000 — 6,000    £

[Go to Lot](#)







## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



104

### Pablo Picasso

*Chope visage (Pitcher with Face) (R. 432)*


1959

White earthenware turned pitcher painted in colours and glazed.

23 x 12 x 17 cm (9 x 4 3/4 x 6 3/4 in.)

Numbered 181/300 and inscribed 'Madoura' and 'Edition Picasso' in black paint, and with the *Madoura Plein Feu* pottery stamp on the underside.

#### Estimate

£4,000 — 6,000 

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



105

### Pablo Picasso

*Petite chouette (Little Owl) (R. 83)*

1949

White earthenware turned pitcher, painted in colours with partial brushed glaze.

12 x 13.5 x 10 cm (4 3/4 x 5 3/8 x 3 7/8 in.)

From the edition of 200, with the *d'Après Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



106

### Pablo Picasso

*Picador et taureau (Bullfighter and Bull) (R. 195)*


1953

White earthenware round plate painted in colours with partial brushed glaze.

25.5 cm (10 in.) diameter

From the small unnumbered edition, with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside.

#### Estimate

£3,000 — 5,000 

[Go to Lot](#)

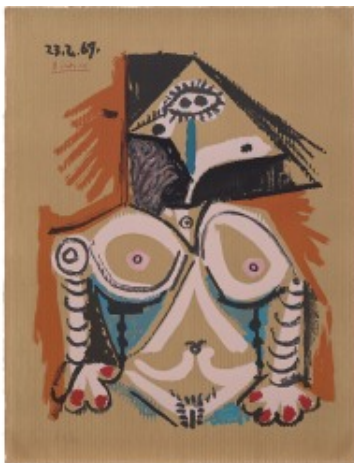






## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



107

LOT OFFERED WITH NO RESERVE

### After Pablo Picasso

*Portraits imaginaire (Imaginary Portraits): three plates*

1969

Three offset lithographs in colours, on Arches paper, the full sheets.

all S. approx. 65.5 x 50.2 cm (25 3/4 x 19 3/4 in.)

Each numbered 'A 95/250', 'A 43/250', and 'F 212/250' respectively in pencil, from the American and French editions, published by Harry N. Abrams, New York, all framed.

#### Estimate

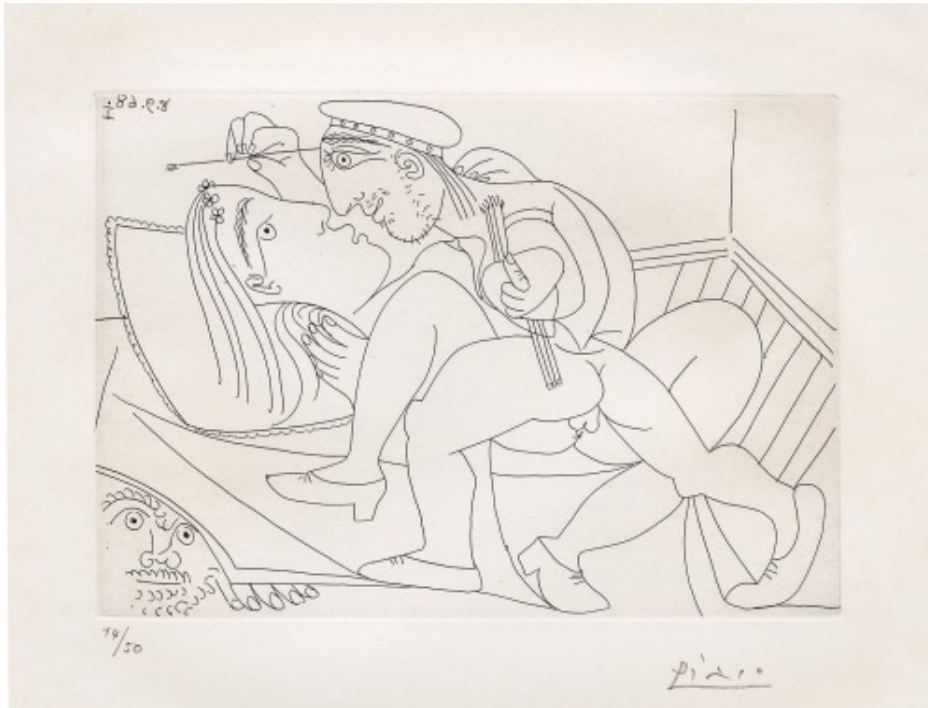
£3,000 — 5,000 •†•

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



108

### Pablo Picasso

*Raphaël et la Fornarina XXI: Michel-Ange est caché sous le lit (Raphael and the Fornarina XXI: Michelangelo is Hidden Under the Bed)*, plate 316 from *Séries 347 (Bl. 1796, Ba. 1813)*

1968

Etching, on BFK Rives paper, with full margins.

I. 14.5 x 20.8 cm (5 3/4 x 8 1/4 in.)

S. 28 x 34.9 cm (11 x 13 3/4 in.)

Signed and numbered 14/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

#### Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Literature

Georges Bloch 1796

Brigitte Baer 1813

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



109

### Pablo Picasso

*Scene de séduction entre deux filles, avec Degas voyeur (Scene of Seduction Between Two Girls, with Degas Watching), plate 96 from Séries 156 (Bl. 1951, Ba. 1960)*

1971

Etching, on BFK Rives paper, with full margins.

I. 36.4 x 48.5 cm (14 3/8 x 19 1/8 in.)

S. 50.4 x 65 cm (19 7/8 x 25 5/8 in.)

Stamp-signed in black ink and numbered 16/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

#### Estimate

£2,000 — 3,000 <sup>†</sup>▲

[Go to Lot](#)



Literature

Georges Bloch 1951

Brigitte Baer 1960



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



110

### Marc Chagall

*Les trois bouquets (The Three Bouquets) (M. 52)*

1951-52

Lithograph, on Arches paper, with full margins.

I. 47.5 x 64 cm (18 3/4 x 25 1/4 in.)

S. 50.1 x 65.5 cm (19 3/4 x 25 3/4 in.)

Signed and numbered 5/14 in pencil (one of 14 artist's proofs, there was no edition), framed.

Estimate

£2,000 — 3,000    £

[Go to Lot](#)



Literature

Fernand Mourlot 52

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



111

### Marc Chagall

*Printemps au pré (Springtime in the Meadow), from Daphnis et Chloé (M. 314, C. 46)*


1961

Lithograph in colours, on Arches paper folded (as issued), the full sheet.

unfolded S. 42 x 63.6 cm (16 1/2 x 25 in.)

From the unsigned edition of 250 without margins (there was also a signed and numbered edition of 60 with margins), published by Tériade Editeur, Paris, framed.

#### Estimate

£3,000 — 5,000 

[Go to Lot](#)



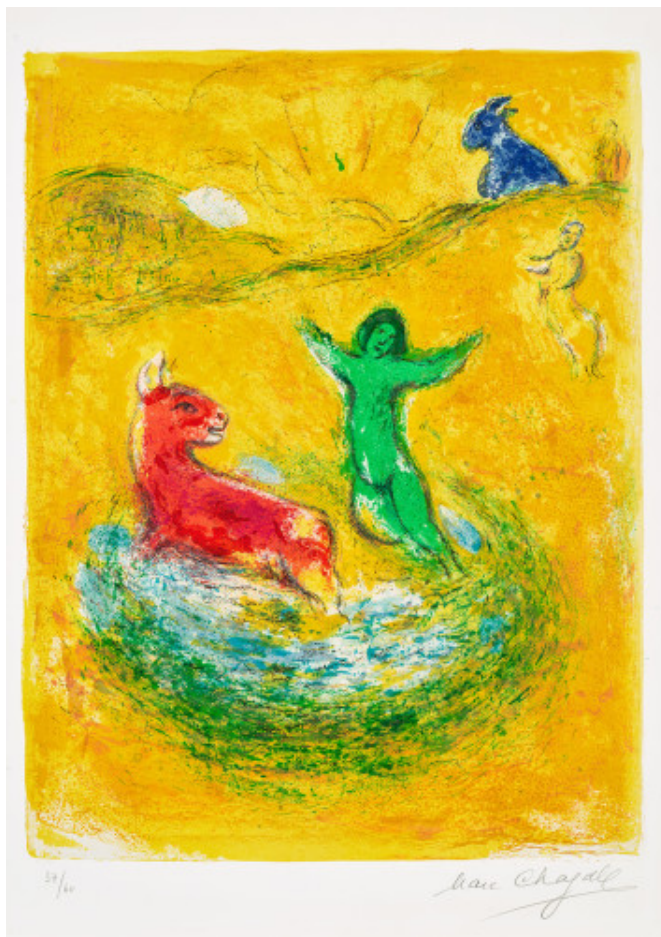
Literature

Fernand Mourlot 314

see Patrick Cramer Books 46

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



112

### Marc Chagall

*Le piège à loups (The Wolf Pit)*, from *Daphnis et Chloé*  
(M. 312, C. 46)

1961

Lithograph in colours, on Arches paper, with full margins.

I. 42.1 x 32.3 cm (16 5/8 x 12 3/4 in.)

S. 54 x 38.2 cm (21 1/4 x 15 in.)

Signed and numbered 37/60 in pencil (there was also an unsigned edition of 250 without margins), published by Tériade Editeur, Paris, framed.

#### Estimate

£6,000 — 8,000    £

[Go to Lot](#)



Literature

Fernand Mourlot 312

see Patrick Cramer Books 46





113

**Marc Chagall**

*La tour Eiffel à l'âne* (Eiffel Tower with Donkey) (M. 97, C. 24)

1954

Lithograph in colours (red faded), on Arches paper, the full sheet.

S. 39.5 x 28.3 cm (15 1/2 x 11 1/8 in.)

Signed and numbered 7/75 in pencil (there was also an unsigned book edition of 2500), published by Maeght, Paris, framed.

**Estimate**

£2,000 — 3,000    ‡♣

[Go to Lot](#)



Literature

Fernand Mourlot 97

see Patrick Cramer books 24

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



114

### Marc Chagall

*Bouquet sur la ville (Bouquet over the Town)* (M. 1009)

1983

Lithograph in colours, on Arches paper, with full margins.

I. 47 x 32 cm (18 1/2 x 12 5/8 in.)

S. 65.3 x 47.5 cm (25 3/4 x 18 3/4 in.)

Signed and numbered 40/50 in pencil, framed.

Estimate

£2,000 — 3,000    £

[Go to Lot](#)

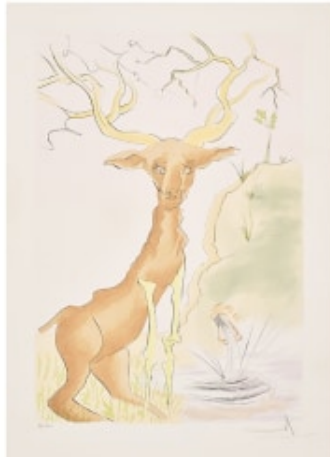


Literature

Fernand Mourlot 1009

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



115

### Salvador Dalí

*Le bestiaire de La Fontaine Dalinisé (La Fontaine's Bestiary Dalinized)* (M. & L. 653-664)

1974

The complete set of 12 drypoints with pochoir in colours, on Arches paper, with full margins, with title page, the sheets loose (as issued) all contained in the original brown velvet-covered portfolio with embossed artist's name in gold.

all I. 58 x 40 cm (22 7/8 x 15 3/4 in.)

all S. 76.2 x 56.5 cm (30 x 22 1/4 in.), five horizontal portfolio 81.2 x 60.4 x 2.5 cm (31 7/8 x 23 3/4 x 7/8 in.)

All signed and numbered 84/250 in pencil (the edition was 250 on Japanese paper, 250 on Arches, and 120 on Auvergne in Roman numerals, plus 62 artist's proofs on Auvergne in Roman numerals), published by Robert Mouret, Editions des Maîtres Contemporaines, Paris, all unframed.

#### Estimate

£5,000 — 7,000 £

[Go to Lot](#)



Literature

Ralf Michler and Lutz W. Löpsinger 653-664



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



116

### Joan Miró

*Vers la gauche (Towards the Left)* (D. 461)

1968

Etching with aquatint and carborundum in colours, on Mandeure paper, the full sheet.

S. 72.6 x 104 cm (28 5/8 x 40 7/8 in.)

Signed and numbered 75/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

#### Estimate

£4,000 — 6,000    £

[Go to Lot](#)



Literature

Jacques Dupin 461



117

**Joan Miró**

*Fissures (Cracks): plate XI (D. 473, C. 130)*

1969

Etching and aquatint in colours, on BFK Rives paper, the full sheet.

I. 72 x 47.5 cm (28 3/8 x 18 3/4 in.)

S. 48.9 x 58.5 cm (19 1/4 x 23 in.)

Signed and numbered 65/75 in pencil (the total edition was 95), published by Maeght, Paris, framed.

**Estimate**

£3,000 — 5,000 £

[Go to Lot](#)



Literature

Jacques Dupin 473

see Patrick Cramer 130

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



118

### Joan Miró

*L'Amazone (The Amazon) (M. 393)*


1964

Lithograph in colours, on Arches paper, the full sheet.

S. 60.5 x 89.5 cm (23 7/8 x 35 1/4 in.)

Signed and numbered 40/75 in pencil, published by  
Maeght, Paris, framed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)







## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



119

### Joan Miró

*Archipel Sauvage III (Savage Archipelago III) (D. 529)*

1970

Etching and aquatint in colours, on Arches paper, with full margins.

I. 58.8 x 92.2 cm (23 1/8 x 36 1/4 in.)

S. 76 x 106.3 cm (29 7/8 x 41 7/8 in.)

Signed and numbered 21/35 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

Estimate

£4,000 — 6,000 ♣

[Go to Lot](#)



Literature

Jacques Dupin 529



120

LOT OFFERED WITH NO RESERVE

**Le Corbusier**

*Trois femmes (Three Women) (W. 40)*

1942-64

Lithograph, on Arches paper, with full margins.

I. 29.9 x 40 cm (11 3/4 x 15 3/4 in.)

S. 45 x 56 cm (17 3/4 x 22 in.)

Numbered 2/185 in pencil, framed.

Estimate

£1,000 — 1,500 •‡•

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



121

### Georges Braque

*L'ordre des oiseaux (The Order of Birds): one plate (V. 182)*

1962

Etching in colours, on Richard de Bas paper  
watermarked *Au Vent d'Arles*, with full margins.

I. 34.5 x 45.4 cm (13 5/8 x 17 7/8 in.)

S. 43.2 x 53.6 cm (17 x 21 1/8 in.)

Signed and numbered 10/30 in pencil, from the  
additional signed suite (the book edition was 130),  
published by Au Vent d'Arles, Paris, framed.

#### Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Literature

Dora Vallier 182



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



122

### Alexander Calder

*Untitled, from Calder, Magie Eolienne*

1972

Lithograph in colours, on Arches paper, the full sheet.

S. 64.8 x 49.8 cm (25 1/2 x 19 5/8 in.)

Signed and annotated 'H.C. VIII/XX' in pencil (one of 20 hors commerce impressions, the edition was 75 and 7 artist's proofs), published by Société Internationale d'Art XXe Siècle, Paris, framed.

#### Estimate

£2,000 — 3,000 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



123

### Alexander Calder

*Untitled (Composition aux cercles) (Composition with Circles)*

1975

Lithograph in colours, on Arches paper, the full sheet.

S. 75.3 x 110.4 cm (29 5/8 x 43 1/2 in.)

Signed and numbered 66/95 in pencil, framed.

Estimate

£2,500 — 3,500 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



124

### Sonia Delaunay

*Idole (Idol)*

circa 1970


Lithograph in colours, on Arches paper, with full margins.

I. 78.2 x 56.8 cm (30 3/4 x 22 3/8 in.)

S. 94.9 x 70.6 cm (37 3/8 x 27 3/4 in.)

Signed in pencil, an unnumbered proof aside from the edition of 75 (there were also 25 hors commerce impressions in Roman numerals), unframed.

#### Estimate

£3,000 — 5,000 

[Go to Lot](#)



**Provenance**

Collection of Jacques Damase

Private Collection, France



125

**Sonia Delaunay**

*Lille*

circa 1965


Lithograph in colours, on Arches paper, with full margins.

I. 45.9 x 45.8 cm (18 1/8 x 18 in.)

S. 75.7 x 56.1 cm (29 3/4 x 22 1/8 in.)

Signed and annotated 'J.D.' in pencil (a proof dedicated to Jacques Damase, the edition was 150 and 25 hors commerce impressions in Roman numerals), unframed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



125

Sonia Delaunay

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**Provenance**

Collection of Jacques Damase

Private Collection, France



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



126

### Sonia Delaunay

*Ballons multicolores (Multicoloured Balloons)*


1970

Lithograph in colours, on wove paper, the full sheet.

S. 76.2 x 56 cm (29 7/8 x 22 in.)

Signed, dated and numbered 'H.C. 25/25' in pencil (an hors commerce impression, the edition was 75), unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



**Provenance**

Collection of Jacques Damase

Private Collection, France

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



127

### Sonia Delaunay

*Écossais (Scottish)*

circa 1970

Lithograph in colours, on Arches paper, with full margins.

I. 57 x 43.5 cm (22 1/2 x 17 1/8 in.)

S. 76 x 55.8 cm (29 7/8 x 21 7/8 in.)

Signed and numbered 21/75 in pencil (there were also 15 hors commerce impressions in Roman numerals), unframed.

#### Estimate

£1,000 — 1,500    £

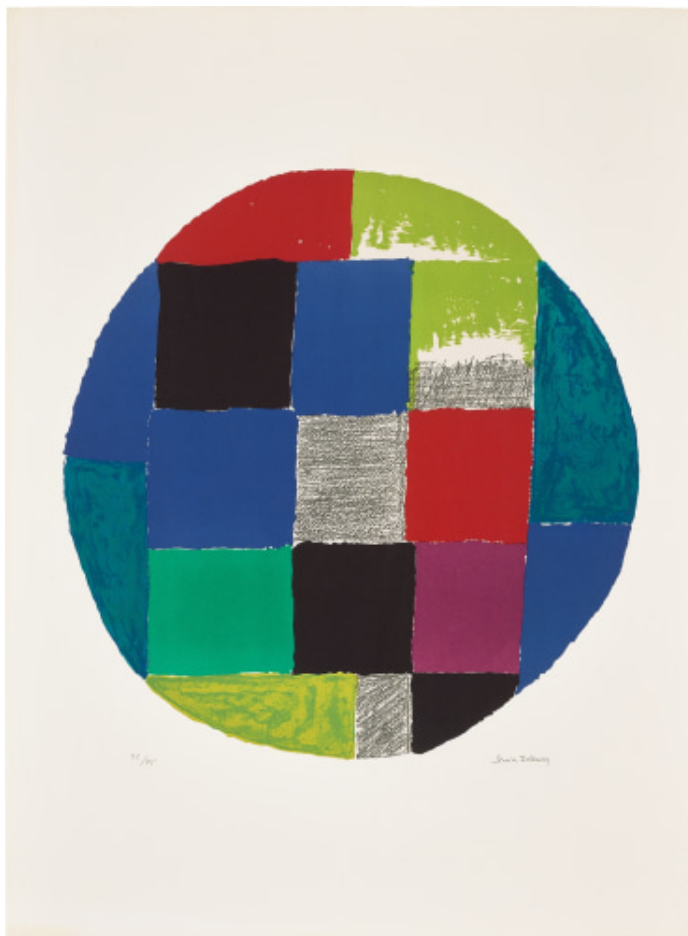
[Go to Lot](#)



**Provenance**

Collection of Jacques Damase

Private Collection, France



128

**Sonia Delaunay**

*Patchwork*

1975

Lithograph in colours, on Arches paper, with full margins.

I. 47.5 cm diameter

S. 75.9 x 56.9 cm (29 7/8 x 22 3/8 in.)

Signed and numbered 32/75 in pencil (there were also 25 hors commerce impressions in Roman numerals), unframed.

**Estimate**

£1,000 — 1,500    £♣

[Go to Lot](#)



**Provenance**

Collection of Jacques Damase

Private Collection, France



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



129

### Rufino Tamayo

*Rufino Tamayo 15 Aguafuertes (15 Etchings): five plates (P. 256-259, 264)*

1979

Five etchings with carborundum in colours, on Guarro paper, the full sheets.

all S. approx. 76 x 56 cm (29 7/8 x 22 in.), three horizontal

Signed and numbered 9/99 in black or white crayon (there were also 15 artist's proofs in Roman numerals), published by Ediciones Polígrafa, S.A., Barcelona, all unframed.

#### Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Literature

Juan Carlos Pereda 256-259, 264

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



130

### Rufino Tamayo

*Rufino Tamayo 15 Aguafuertes (15 Etchings): three plates (P. 260-261, 263)*

1979

Three etchings with carborundum in colours, on Guarro paper, the full sheets.

all S. approx. 55.5 x 75.8 cm (21 7/8 x 29 7/8 in.)

All signed and numbered 9/99 in black or white crayon (there were also 15 artist's proofs in Roman numerals), published by Ediciones Polígrafa, S.A., Barcelona, all unframed.

**Estimate**

£5,000 — 7,000 ±

[Go to Lot](#)

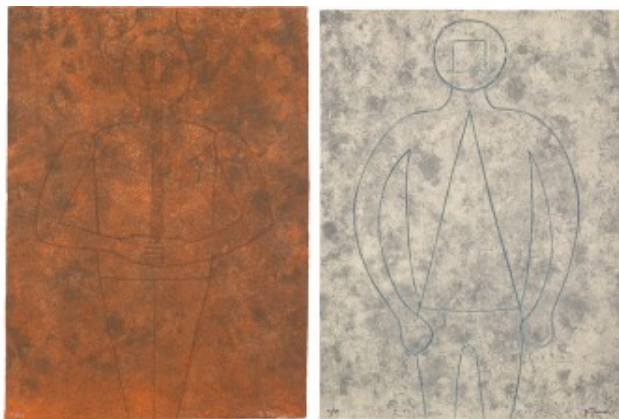


Literature

Juan Carlos Pereda 260-261, 263

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



131

### Rufino Tamayo

*Rufino Tamayo 15 Aguafuertes (15 Etchings): five plates (P. 250-253, 255)*

1979

Five etchings with carborundum in colours, on Guarro paper, the full sheets.

all S. approx. 76 x 56 cm (29 7/8 x 22 in.)

All signed and numbered 9/99 in black or white crayon (there were also 15 artist's proofs in Roman numerals), published by Ediciones Polígrafa, S.A., Barcelona, all unframed.

**Estimate**

£5,000 — 7,000 ±

[Go to Lot](#)



Literature

Juan Carlos Pereda 250-253, 255





132

**Eduardo Chillida**

*Médecins du Monde (Doctors of the World) (K. 92004)*

1992

Etching and aquatint, on Arches paper, the full sheet.

S. 114.5 x 159.5 cm (45 1/8 x 62 3/4 in.)

Signed and numbered 33/50 in pencil (there were also 25 in Roman numerals and 10 artist's proofs in Roman numerals), published by Medicos del Mundo, San Sebastián, Spain, unframed.

**Estimate**

£7,000 — 9,000 ♣

[Go to Lot](#)



Literature

Martin van der Koelen 92004

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



133

**Roger Hilton**

*Untitled*


1973

Gouache in colours, on wove paper.

27 x 42 cm (10 5/8 x 16 1/2 in.)

Signed and dated 'Hilton '73' in pencil, framed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



**Provenance**

Flowers Gallery, London

Acquired from the above by the present owner

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



134

### **Roger Hilton**

*Untitled: six drawings*



circa 1972-73

Six unique drawings in varied media, including two in graphite and four in charcoal (two with additions in pastel or ink), on wove paper.

all 25.4 x 20.3 cm (10 x 8 in.)

All unsigned. Four framed, two unframed.

#### **Estimate**

£3,000 — 5,000  

[Go to Lot](#)



**Provenance**

Flowers Gallery, London

Acquired from the above by the present owner



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



135

### Roger Hilton

*Untitled; and Untitled*

1972

Two lithographs, on wove paper, with margins.

smallest I. 24.8 x 30.8 cm (9 3/4 x 12 1/8 in.)

largest S. 38.1 x 46.4 cm (15 x 18 1/4 in.)

Both signed, dated and each numbered 1/10 and 24/25 respectively in pencil, printed by Reg Watkiss, St Ives, published by the artist, both unframed.

#### Estimate

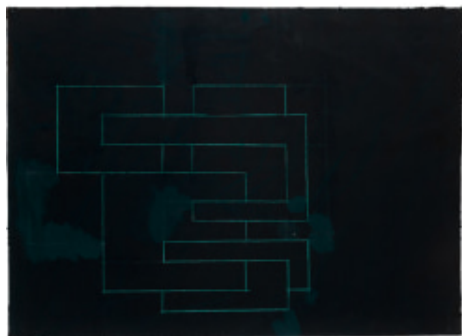
£1,000 — 1,500    £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



136

### Robyn Denny

*77-9; 77-17; and 77-35*

1976; and 1977

Three drawings, one gouache with collage on T.H.

Saunders paper, one gouache with crayon on T.H.


Saunders paper, and one gouache with crayon on

Crispbrook handmade paper.

all S. various, largest 58 x 80.4 cm (22 7/8 x 31 5/8 in.)

All signed, titled and dated in pencil, all unframed.

#### Estimate

£1,500 — 2,000 

[Go to Lot](#)



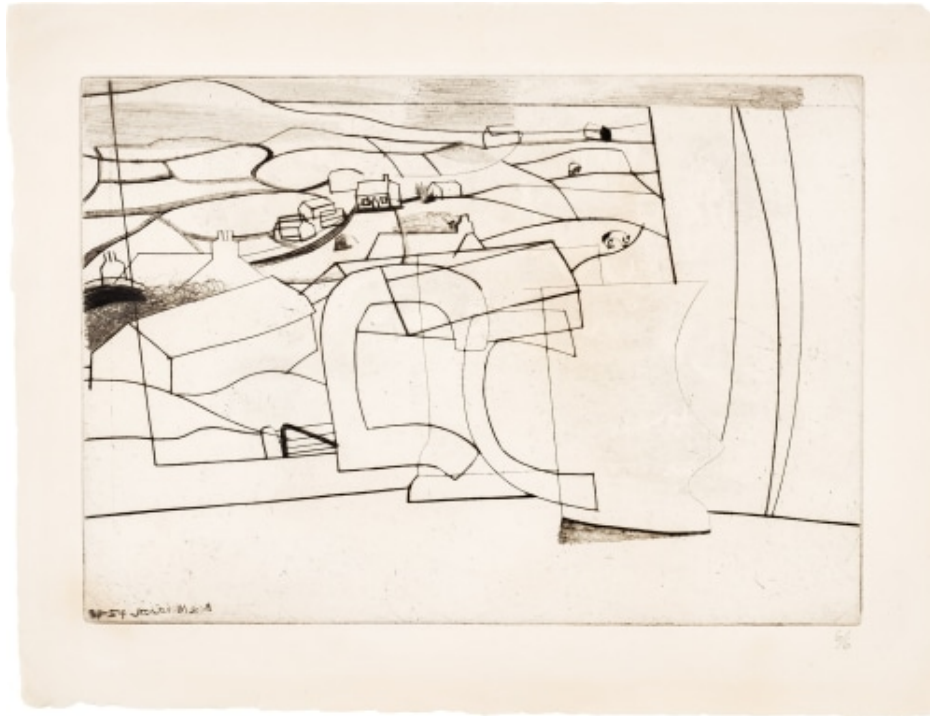
**Provenance**

Marlborough Gallery, London

Acquired directly from the above by the present owner circa 1980

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



137

### Ben Nicholson

*Trendrine* (L. 17, C. 25)

1948


Drypoint, on light laid paper, with full margins.

I. 17.4 x 24.6 cm (6 7/8 x 9 5/8 in.)

S. 22.7 x 29.4 cm (8 7/8 x 11 5/8 in.)

Numbered 6/6 in pencil, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)

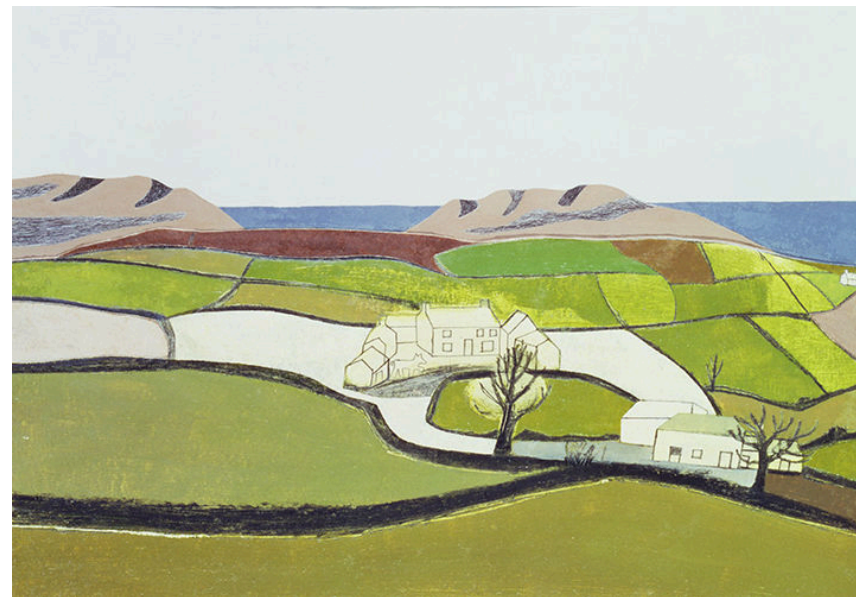


*"I suppose mine are really drawings on prepared copper and I like very much the clear line and resistance of the material and the smooth run of the implement"*  
—Ben Nicholson

Alongside his paintings and reliefs, for which he became internationally established, Nicholson made a significant body of prints that he produced in phases throughout his life. After an initial foray into relief printing, mainly using linocut, the artist dedicated the years following the Second World War to drypoint. Treating printmaking as another form of drawing, Nicholson said of his own practice "the bite of the steel point into the metal is a terrific experience when all goes right and the necessity I am finding to reduce the idea to a series of lines is interesting."

Both *Trendrine* (1948) and *Pisa* (1951) derive from this period of the artist's practice. Their solid forms and defined lines illustrate Nicholson's application of the drypoint needle as a drawing implement. Comparable to his quick studies and preparatory drawings, these drypoints capture Nicholson's keen eye for observation and rapid draftsmanship. From a small edition of six, *Trendrine* is signed in the plate – a unique, richly inked print from the series.

*Trendrine* closely resembles other works from Nicholson's stays in Cornwall. As in *1940 (Cornish landscape)*, Nicholson contrasts the soft rolling hills of the countryside against the strong geometric shapes of the man-made. Alongside *Pisa*, which was created three years later, Nicholson's simplified buildings demonstrate the artist's ability to understand the character inherent to an object. Coming from the Rentsch collection, these rare proofs demonstrate the artist's ability to command a new technique and make it his own.



Ben Nicholson, *1940 (Cornish Landscape)*, 1940. Image: © Bolton Museum and Art Gallery / Bridgeman Images, Artwork: © Angela Verren Taunt. All rights reserved, DACS 2022.

In a long life spanning London, St Ives, and Switzerland, Buckinghamshire-born Ben Nicholson paved the way for abstraction in Britain. Admired by peers, Nicholson spent his career moving seamlessly between the figurative and the abstract. While pioneering his painted reliefs – his great contribution to Modernism – he continued to be inspired by the many influences coming out of Europe. He travelled to the studios of Picasso, Braque, Arp, Brancusi and Mondrian to explore art as expression and understand how these artists pushed boundaries to, in Nicholson's words, "flout convention." Spending much of his life in England, Nicholson heavily involved himself with his contemporaries. For example, Nicholson co-founded Unit One with Henry Moore and Barbara Hepworth, a group whose aim, according to Paul Nash, was "to stand for the expression of a truly contemporary spirit, for that thing which is recognised as peculiarly of today in painting, sculpture and architecture."

#### Provenance

Collection of Dr. Frank Rentsch

Acquired directly from the above by the present owner

Literature

François Lafranca 17

Alan Cristea 25 (this copy illustrated)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



138

### Ben Nicholson

*Pisa* (L. 20, C. 29)

1951

Drypoint, on wove paper, with full margins.

I. 19.8 x 14.9 cm (7 3/4 x 5 7/8 in.)

S. 24.5 x 18.6 cm (9 5/8 x 7 3/8 in.)

Signed, dated, numbered 3/20 and annotated 'one other copy?' and 'drypoint' in pencil, framed.

Estimate

£4,000 — 6,000 ▲

[Go to Lot](#)



*"I suppose mine are really drawings on prepared copper and I like very much the clear line and resistance of the material and the smooth run of the implement"*  
—Ben Nicholson

#### Literature

François Lafranca 20

Alan Cristea 29 (this copy illustrated)

Alongside his paintings and reliefs, for which he became internationally established, Nicholson made a significant body of prints that he produced in phases throughout his life. After an initial foray into relief printing, mainly using linocut, the artist dedicated the years following the Second World War to drypoint. Treating printmaking as another form of drawing, Nicholson said of his own practice "the bite of the steel point into the metal is a terrific experience when all goes right and the necessity I am finding to reduce the idea to a series of lines is interesting."

Both *Trendrine* (1948) and *Pisa* (1951) derive from this period of the artist's practice. Their solid forms and defined lines illustrate Nicholson's application of the drypoint needle as a drawing implement. Comparable to his quick studies and preparatory drawings, these drypoints capture Nicholson's keen eye for observation and rapid draftsmanship. From a small edition of six, *Trendrine* is signed in the plate – a unique, richly inked print from the series.

*Trendrine* closely resembles other works from Nicholson's stays in Cornwall. As in *1940 (Cornish Landscape)*, Nicholson contrasts the soft rolling hills of the countryside against the strong geometric shapes of the man-made. Alongside *Pisa*, which was created three years later, Nicholson's simplified buildings demonstrate the artist's ability to understand the character inherent to an object. Coming from the Rentsch collection, these rare proofs demonstrate the artist's ability to command a new technique and make it his own.

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#### Provenance

Collection of Dr. Frank Rentsch

Acquired directly from the above by the present owner

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



139

### Ben Nicholson

*Urbino* (L. 26, C. 34)

1965


Etching, on wove paper, with full margins.

I. 21 x 15.1 cm (8 1/4 x 5 7/8 in.)

S. 29.8 x 25.2 cm (11 3/4 x 9 7/8 in.)

Signed with initials and annotated 'Sample OK' in pencil, a unique artist's proof, there was no published edition, framed.

#### Estimate

£2,000 — 3,000 

[Go to Lot](#)



*"I suppose mine are really drawings on prepared copper and I like very much the clear line and resistance of the material and the smooth run of the implement"*  
—Ben Nicholson

Alongside his paintings and reliefs, for which he became internationally established, Nicholson made a significant body of prints that he produced in phases throughout his life. In the latter half of the 1960s, it was with Swiss printer François Lafranca that Nicholson dove into etching, creating three portfolios of works that would become his largest contribution to British printmaking. Nicholson loved the idea of making a portfolio when it was floated by publisher Ganymed Editions. He went about ordering plates in different shapes and sizes, and enjoyed the variation in Lafranca's printing saying, "you know my attitude well enough to be sure I should want to make each version different, otherwise I get bored." Like his earlier drypoints, Nicholson treated etching as another form of drawing. His proofs attest to this approach to the technique, each containing unique elements differentiating them from the published editions.

Inspired by Greek and Italian architecture, classical still life, and Turkish forms, Nicholson embarked on creating etchings based on his travels to the Mediterranean for the Ganymed portfolios. Classic Roman arches lead the viewer's eye to the heights of architecture in *Urbino* (1965). A print that was never editioned, *Urbino* is the 'good to print' proof, approved by Nicholson for reproduction, and an example of the artist's earlier etching practice which focused on outlined forms. His more mature etching style is evident in *Turkish Sundial Between Two Turkish Forms II* (1967), one of Nicholson's later etchings. Compared to the earlier print, the 'cleanness' of this proof attests to the artist's evolution in the technique, which allowed him to transform the solidity of monumental forms into an ethereal fantasy.



Photograph of Ben Nicholson in Italy, c. 1960s. Image: © Tate

For the present copy of *Moonshine* (1966), Nicholson worked onto a used drypoint plate, as he would a scrap of used paper. His draftsman's attitude could not be more apparent, with his previous thoughts and ideas revealed behind the etched composition. The result is an original image, with the true essence of a drawing. Throughout his collaboration with Lafranca, Nicholson requested more and more proofs to be printed, wanting to do further work on each image in his quest for experimentation. Like this copy of *Tesserete* (1966), some of these he then worked on by hand, adding additions in ink or even paint. For Nicholson, the process of creation was as important as the finished product, making this group of proofs from the Rentsch collection especially significant.

While Nicholson's etchings are very closely based on his drawing practice, his experience in etching went on to influence the drawings that followed, which had a greater emphasis on line and pure shape. His adoption of the technique was brief but intense – a four-year period in which he perfected his own idiosyncratic way of marking an etching. The practice of printmaking further enabled the artist to work toward abstraction, creating works that suggested the spirit of the building or object they were based on, and reducing those images to their simplest forms.

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**Provenance**

Collection of Dr. Frank Rentsch

Acquired directly from the above by the present owner

**Literature**

François Lafranca 26

Alan Cristea 34 (this copy illustrated)

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



140

### Ben Nicholson

*Tesserete* (L. 52, C. 52)

1966

Etching with unique hand-colouring in black ink, on wove paper, with full margins.

I. 18.8 x 22.7 cm (7 3/8 x 8 7/8 in.)

S. 31.7 x 37.8 cm (12 1/2 x 14 7/8 in.)

Signed with initials and annotated 'bon a tirer' in pencil (the 'good-to-print' proof before the edition of 50), framed.

**Estimate**

£1,000 — 1,500 ♣

[Go to Lot](#)



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*"I suppose mine are really drawings on prepared copper and I like very much the clear line and resistance of the material and the smooth run of the implement"*  
—Ben Nicholson

Alongside his paintings and reliefs, for which he became internationally established, Nicholson made a significant body of prints that he produced in phases throughout his life. In the latter half of the 1960s, it was with Swiss printer François Lafranca that Nicholson dove into etching, creating three portfolios of works that would become his largest contribution to British printmaking. Nicholson loved the idea of making a portfolio when it was floated by publisher Ganymed Editions. He went about ordering plates in different shapes and sizes, and enjoyed the variation in Lafranca's printing saying, "you know my attitude well enough to be sure I should want to make each version different, otherwise I get bored." Like his earlier drypoints, Nicholson treated etching as another form of drawing. His proofs attest to this approach to the technique, each containing unique elements differentiating them from the published editions.

Inspired by Greek and Italian architecture, classical still life, and Turkish forms, Nicholson embarked on creating etchings based on his travels to the Mediterranean for the Ganymed portfolios. Classic Roman arches lead the viewer's eye to the heights of architecture in *Urbino* (1965). A print that was never editioned, *Urbino* is the 'good to print' proof, approved by Nicholson for reproduction, and an example of the artist's earlier etching practice which focused on outlined forms. His more mature etching style is evident in *Turkish Sundial Between Two Turkish Forms II* (1967), one of Nicholson's later etchings. Compared to the earlier print, the 'cleanness' of this proof attests to the artist's evolution in the technique, which allowed him to transform the solidity of monumental forms into an ethereal fantasy.

For the present copy of *Moonshine* (1966), Nicholson worked onto a used drypoint plate, as he would a scrap of used paper. His draftsman's attitude could not be more apparent, with his previous thoughts and ideas revealed behind the etched composition. The result is an original image, with the true essence of a drawing. Throughout his collaboration with Lafranca, Nicholson requested more and more proofs to be printed, wanting to do further work on each image in his quest for experimentation. Like this copy of *Tesserete* (1966), some of these he then worked on by hand, adding additions in ink or even paint. For Nicholson, the process of creation was as important as the finished product, making this group of proofs from the Rentsch collection especially significant.

While Nicholson's etchings are very closely based on his drawing practice, his experience in etching went on to influence the drawings that followed, which had a greater emphasis on line and pure shape. His adoption of the technique was brief but intense – a four-year period in which he perfected his own idiosyncratic way of marking an etching. The practice of printmaking further enabled the artist to work toward abstraction, creating works that suggested the spirit of the building or object they were based on, and reducing those images to their simplest forms.

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#### Provenance

Collection of Dr. Frank Rentsch

Acquired directly from the above by the present owner

#### Literature

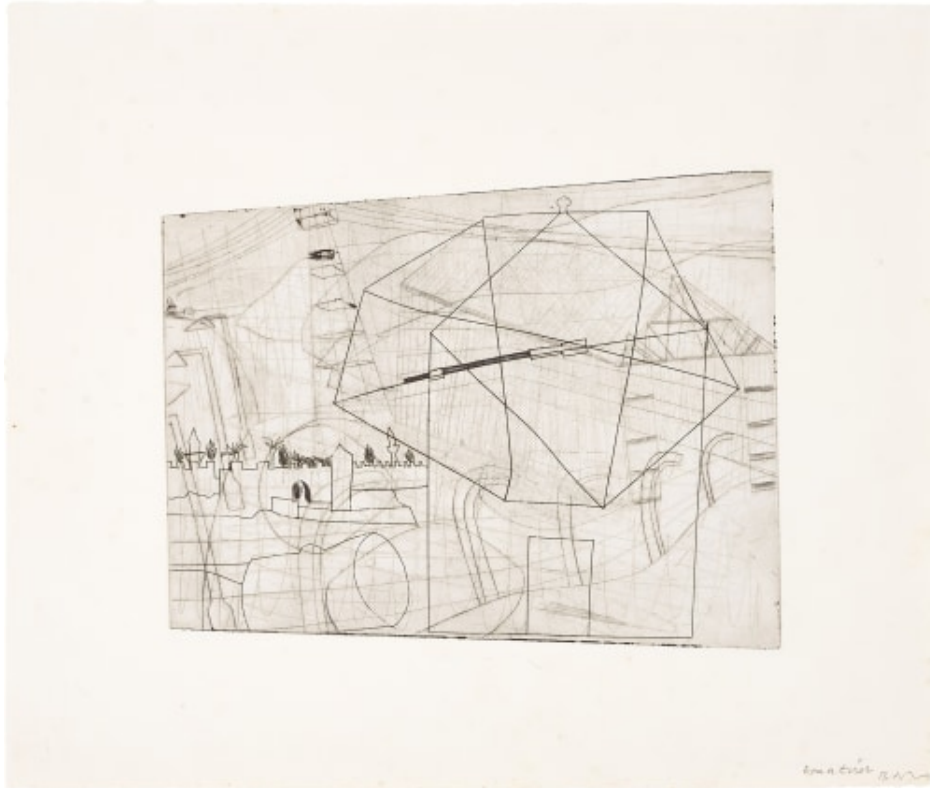
François Lafranca 52

Alan Cristea 52 (this copy illustrated)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



141

### Ben Nicholson

*Moonshine* (L. 62, C. 53)

1966

Etching on a used drypoint plate (previously *I.C.I. Shed*, 1948), on wove paper, with full margins.

I. 19.4 x 24.9 cm (7 5/8 x 9 3/4 in.)

S. 32 x 38 cm (12 5/8 x 14 7/8 in.)

Signed with initials and annotated 'bon a tirer' in pencil, further annotated 'artist's proof (moonshine)' in pencil on the reverse (the 'good-to-print' proof before the edition of 50), framed.

#### Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



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*"I suppose mine are really drawings on prepared copper and I like very much the clear line and resistance of the material and the smooth run of the implement"*  
—Ben Nicholson

Alongside his paintings and reliefs, for which he became internationally established, Nicholson made a significant body of prints that he produced in phases throughout his life. In the latter half of the 1960s, it was with Swiss printer François Lafranca that Nicholson dove into etching, creating three portfolios of works that would become his largest contribution to British printmaking. Nicholson loved the idea of making a portfolio when it was floated by publisher Ganymed Editions. He went about ordering plates in different shapes and sizes, and enjoyed the variation in Lafranca's printing saying, "you know my attitude well enough to be sure I should want to make each version different, otherwise I get bored." Like his earlier drypoints, Nicholson treated etching as another form of drawing. His proofs attest to this approach to the technique, each containing unique elements differentiating them from the published editions.

Inspired by Greek and Italian architecture, classical still life, and Turkish forms, Nicholson embarked on creating etchings based on his travels to the Mediterranean for the Ganymed portfolios. Classic Roman arches lead the viewer's eye to the heights of architecture in *Urbino* (1965). A print that was never editioned, *Urbino* is the 'good to print' proof, approved by Nicholson for reproduction, and an example of the artist's earlier etching practice which focused on outlined forms. His more mature etching style is evident in *Turkish Sundial Between Two Turkish Forms II* (1967), one of Nicholson's later etchings. Compared to the earlier print, the 'cleanness' of this proof attests to the artist's evolution in the technique, which allowed him to transform the solidity of monumental forms into an ethereal fantasy.

For the present copy of *Moonshine* (1966), Nicholson worked onto a used drypoint plate, as he would a scrap of used paper. His draftsman's attitude could not be more apparent, with his previous thoughts and ideas revealed behind the etched composition. The result is an original image, with the true essence of a drawing. Throughout his collaboration with Lafranca, Nicholson requested more and more proofs to be printed, wanting to do further work on each image in his quest for experimentation. Like this copy of *Tesserete* (1966), some of these he then worked on by hand, adding additions in ink or even paint. For Nicholson, the process of creation was as important as the finished product, making this group of proofs from the Rentsch collection especially significant.

While Nicholson's etchings are very closely based on his drawing practice, his experience in etching went on to influence the drawings that followed, which had a greater emphasis on line and pure shape. His adoption of the technique was brief but intense – a four-year period in which he perfected his own idiosyncratic way of marking an etching. The practice of printmaking further enabled the artist to work toward abstraction, creating works that suggested the spirit of the building or object they were based on, and reducing those images to their simplest forms.

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#### Provenance

Collection of Dr. Frank Rentsch

Acquired directly from the above by the present owner

#### Literature

François Lafranca 62

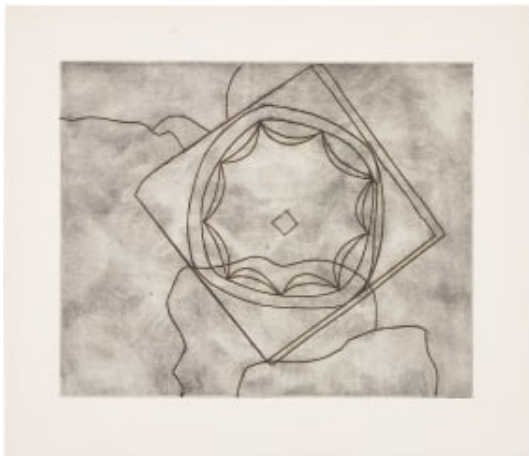
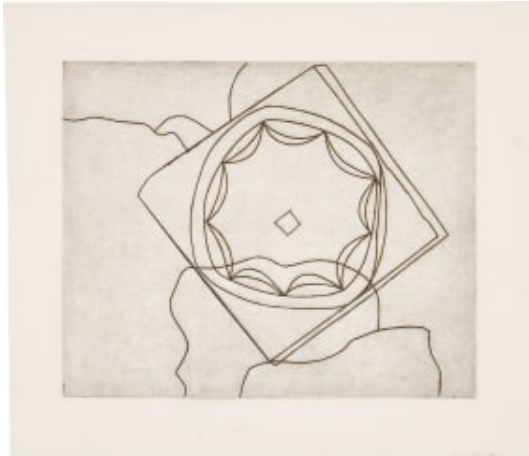
Alan Cristea 53 (this copy illustrated)

see François Lafranca 31

see Alan Cristea 15

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



142

### Ben Nicholson

*Olympic Fragment; and Olympic Fragment (L. 28, C. 118; L. 29, C. 118)*

1965

Two etchings, on wove paper, with full margins, mounted to paper supports.

both I. 20.2 x 24.8 cm (7 7/8 x 9 3/4 in.)

both S. approx. 27.4 x 31.4 cm (10 3/4 x 12 3/8 in.)

both supports approx. 50.4 x 33 cm (19 7/8 x 12 7/8 in.)

Two unsigned progress proofs aside from the edition of 50, one signed with initials in pencil by printer Francois Lafranca, each further inscribed '9' and '9a' respectively and annotated with printing observations in pencil on the supports, both framed.

#### Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



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For the present copy of *Moonshine* (1966), Nicholson worked onto a used drypoint plate, as he would a scrap of used paper. His draftsman's attitude could not be more apparent, with his previous thoughts and ideas revealed behind the etched composition. The result is an original image, with the true essence of a drawing. Throughout his collaboration with Lafranca, Nicholson requested more and more proofs to be printed, wanting to do further work on each image in his quest for experimentation. Like this copy of *Tesserete* (1966), some of these he then worked on by hand, adding additions in ink or even paint. For Nicholson, the process of creation was as important as the finished product, making this group of proofs from the Rentsch collection especially significant.

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#### Provenance

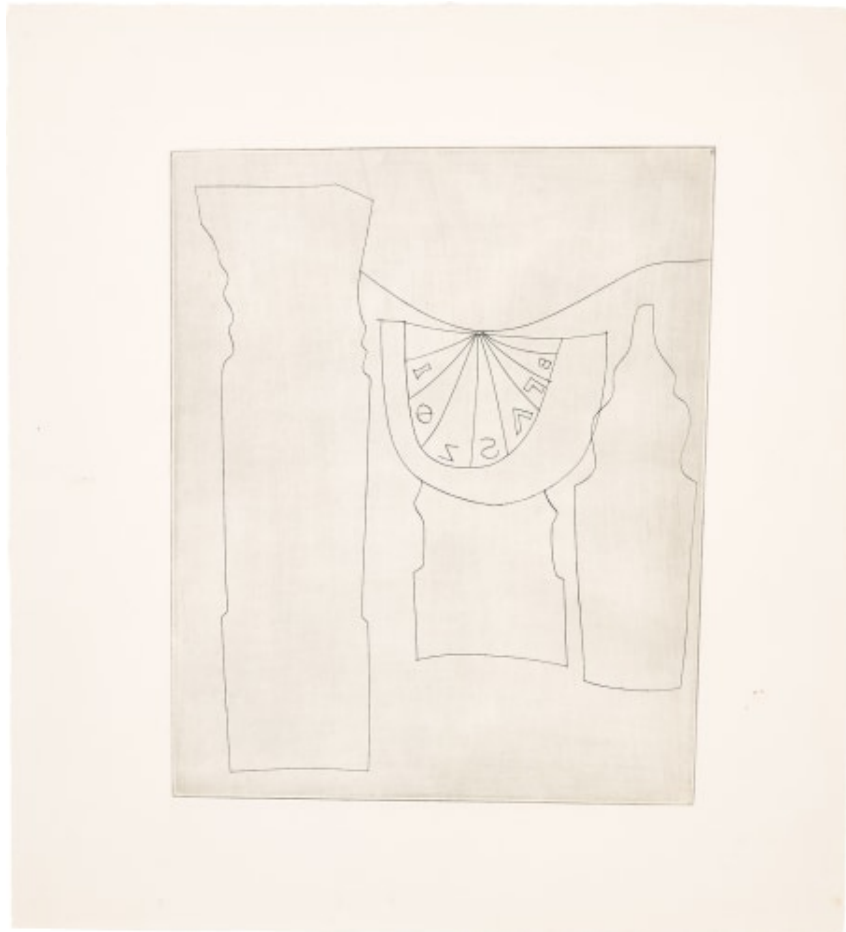
Collection of Dr. Frank Rentsch

Acquired directly from the above by the present owner

#### Literature

François Lafranca 28 and 29

Alan Cristea 118 (these copies illustrated)



143

**Ben Nicholson**

*Turkish Sundial Between Two Turkish Forms II* (L. 85, C. 90)

1967

Etching, on wove paper, with full margins.

I. 33.7 x 28.2 cm (13 1/4 x 11 1/8 in.)

S. 48.1 x 43.5 cm (18 7/8 x 17 1/8 in.)

An unsigned proof, there was no recorded edition, framed.

**Estimate**

£1,000 — 1,500 ♣

[Go to Lot](#)



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—Ben Nicholson

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Inspired by Greek and Italian architecture, classical still life, and Turkish forms, Nicholson embarked on creating etchings based on his travels to the Mediterranean for the Ganymed portfolios. Classic Roman arches lead the viewer's eye to the heights of architecture in *Urbino* (1965). A print that was never editioned, *Urbino* is the 'good to print' proof, approved by Nicholson for reproduction, and an example of the artist's earlier etching practice which focused on outlined forms. His more mature etching style is evident in *Turkish Sundial Between Two Turkish Forms II* (1967), one of Nicholson's later etchings. Compared to the earlier print, the 'cleanness' of this proof attests to the artist's evolution in the technique, which allowed him to transform the solidity of monumental forms into an ethereal fantasy.

For the present copy of *Moonshine* (1966), Nicholson worked onto a used drypoint plate, as he would a scrap of used paper. His draftsman's attitude could not be more apparent, with his previous thoughts and ideas revealed behind the etched composition. The result is an original image, with the true essence of a drawing. Throughout his collaboration with Lafranca, Nicholson requested more and more proofs to be printed, wanting to do further work on each image in his quest for experimentation. Like this copy of *Tesserete* (1966), some of these he then worked on by hand, adding additions in ink or even paint. For Nicholson, the process of creation was as important as the finished product, making this group of proofs from the Rentsch collection especially significant.

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#### Provenance

Collection of Dr. Frank Rentsch

Acquired directly from the above by the present owner

#### Literature

François Lafranca 85

Alan Cristea 90 (this copy illustrated)



PROPERTY OF A PRIVATE UK COLLECTOR

144

**Elisabeth Frink**

*Dog (W. 139)*

1988

Screenprint in colours, on BFK Rives paper, the full sheet.

S. 101.8 x 75.4 cm (40 1/8 x 29 5/8 in.)

An unsigned impression, one of a number of proofs aside from the edition of 70 (there were also 7 artist's proofs in Roman numerals), co-published by the artist and Chilford Hall Press, Cambridge, framed.

**Estimate**

£800 — 1,200 ♣

[Go to Lot](#)





**Provenance**

Goldmark Gallery, Uppingham

Acquired from the above by the present owner in 2004

**Literature**

Caroline Wiseman 139

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



145

### Howard Hodgkin

*Indian Tree (H. 85)*


1990-91

Intaglio print with carborundum in colours and hand-colouring in egg tempera, on Arches paper, the full sheet.

S. 91.8 x 121.4 cm (36 1/8 x 47 3/4 in.)

Signed with initials, dated and numbered 'AP 5/15' in pencil (an artist's proof, the edition was 55), published by Waddington Graphics, London, unframed.

#### Estimate

£7,000 — 9,000 

[Go to Lot](#)



Howard Hodgkin first started printmaking in the mid-1950s at Corsham Court, where the likes of William Scott had trained, and Clifford Ellis oversaw the printmaking classes. So began a long career of producing editions. However, it was not until Hodgkin encountered the printer Jack Shirreff that he truly embraced the full potential of the medium. Carborundum etching was the catalyst for this change, and Hodgkin set about creating monumental prints under the expert guidance of Shirreff at his 107 Workshop in Wiltshire. Carborundum allowed the artist to paint directly onto plates, giving incredible depth and texture to the results, with surfaces echoing impasto paintings. It was a process that Hodgkin described as “marvellously liberating.” To complete these works, swathes of vibrant hand colours in egg tempera were washed across the surface.

Hodgkin’s use of colour is quite atypical for a British painter of his generation. Growing up in a drab post-war Britain, it is not surprising that colour became a vessel through which the artist could escape the humdrum. Although Hodgkin drew inspiration from many sources, it was perhaps his international travels which made the most significant impression on his creative output. India had a particularly strong influence on the artist, contributing to his rich and vibrant palette, as exemplified in *Indian Tree*. Hodgkin first visited the country in 1964 and continued to return throughout his career, indicating the impact that these visits had on his artistic process through the statement, “I couldn’t do my work without India.” Aside from his visits, Hodgkin also amassed an exquisite collection of Indian art which provided him with sustained creative stimulation.

Similarly, a 1988 trip to Morocco resulted in the large-scale print *Moroccan Door*. The vivid blue of the inks in this work seemingly recalls the colours of Chefchaouen, Morocco’s so-called ‘Blue City’. Nearby Tangier also served as an inspiration to Hodgkin, as the print *Street Palm* – an image of a palm tree, conjured from the artist’s memory of the view from a hotel – was based on an earlier oil painting titled *In Tangier*. Palm trees were one of Hodgkin’s favoured and frequently repeated motifs. He described these simplistic yet exuberant images – among them *Night Palm*, *Street Palm*, *Palm and Window* and *Flowering Palm* – as “soothing, straightforward, uplifting and raising the spirits.” While India and Morocco certainly influenced Hodgkin’s palette, these prints were also inspired by the colourful, large-scale travel posters that were prevalent in the Paris Métro in the 1950s and ‘60s. These posters were symbols of a certain post-war glamour and directness that Hodgkin hoped to evoke in his bright and spontaneous compositions.

#### Provenance

Waddington Graphics, London  
Private Collection, London

#### Literature

Liesbeth Heenk 85



146

**Howard Hodgkin**

*Night Palm (H. 86)*


1990-91

Intaglio print with carborundum in colours and hand-colouring in egg tempera, on Arches paper, the full sheet.

S. 149.5 x 120.5 cm (58 7/8 x 47 1/2 in.)

Signed with initials, dated and numbered 'AP 5/15' in pencil (an artist's proof, the edition was 55), published by Waddington Graphics, London, unframed.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



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#### Provenance

Waddington Graphics, London  
Private Collection, London

#### Literature

Liesbeth Heenk 86

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



147

### Howard Hodgkin

*Street Palm (H. 87)*


1990-91

Intaglio print with carborundum in colours and hand-colouring in egg tempera, on Arches paper, the full sheet.

S. 150 x 120.9 cm (59 x 47 5/8 in.)

Signed with initials, dated and numbered 'AP 5/15' in pencil (an artist's proof, the edition was 55), published by Waddington Graphics, London, unframed

#### Estimate

£6,000 — 8,000 

[Go to Lot](#)



Howard Hodgkin first started printmaking in the mid-1950s at Corsham Court, where the likes of William Scott had trained, and Clifford Ellis oversaw the printmaking classes. So began a long career of producing editions. However, it was not until Hodgkin encountered the printer Jack Shirreff that he truly embraced the full potential of the medium. Carborundum etching was the catalyst for this change, and Hodgkin set about creating monumental prints under the expert guidance of Shirreff at his 107 Workshop in Wiltshire. Carborundum allowed the artist to paint directly onto plates, giving incredible depth and texture to the results, with surfaces echoing impasto paintings. It was a process that Hodgkin described as “marvellously liberating.” To complete these works, swathes of vibrant hand colours in egg tempera were washed across the surface.

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#### Provenance

Waddington Graphics, London  
Private Collection, London

#### Literature

Liesbeth Heenk 87





148

**Howard Hodgkin**

*Palm and Window (H. 88)*

1990-91

Intaglio print with carborundum in colours and hand-colouring in egg tempera, on Arches paper, the full sheet.

S. 149.5 x 121.3 cm (58 7/8 x 47 3/4 in.)

Signed with initials, dated and numbered 'AP 5/15' in pencil (an artist's proof, the edition was 55), published by Waddington Graphics, London, unframed.

**Estimate**

£6,000 — 8,000 ♣

[Go to Lot](#)



Howard Hodgkin first started printmaking in the mid-1950s at Corsham Court, where the likes of William Scott had trained, and Clifford Ellis oversaw the printmaking classes. So began a long career of producing editions. However, it was not until Hodgkin encountered the printer Jack Shirreff that he truly embraced the full potential of the medium. Carborundum etching was the catalyst for this change, and Hodgkin set about creating monumental prints under the expert guidance of Shirreff at his 107 Workshop in Wiltshire. Carborundum allowed the artist to paint directly onto plates, giving incredible depth and texture to the results, with surfaces echoing impasto paintings. It was a process that Hodgkin described as “marvellously liberating.” To complete these works, swathes of vibrant hand colours in egg tempera were washed across the surface.

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#### Provenance

Waddington Graphics, London  
Private Collection, London

#### Literature

Liesbeth Heenk 88



149

**Howard Hodgkin**

*Flowering Palm (H. 89)*


1990-91

Intaglio print with carborundum in colours and hand-colouring in egg tempera, on Arches paper, the full sheet.

S. 149.2 x 121.6 cm (58 3/4 x 47 7/8 in.)

Signed with initials, dated and numbered 'AP 5/15' in pencil (an artist's proof, the edition was 55), published by Waddington Graphics, London, unframed.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



Howard Hodgkin first started printmaking in the mid-1950s at Corsham Court, where the likes of William Scott had trained, and Clifford Ellis oversaw the printmaking classes. So began a long career of producing editions. However, it was not until Hodgkin encountered the printer Jack Shirreff that he truly embraced the full potential of the medium. Carborundum etching was the catalyst for this change, and Hodgkin set about creating monumental prints under the expert guidance of Shirreff at his 107 Workshop in Wiltshire. Carborundum allowed the artist to paint directly onto plates, giving incredible depth and texture to the results, with surfaces echoing impasto paintings. It was a process that Hodgkin described as “marvellously liberating.” To complete these works, swathes of vibrant hand colours in egg tempera were washed across the surface.

Hodgkin’s use of colour is quite atypical for a British painter of his generation. Growing up in a drab post-war Britain, it is not surprising that colour became a vessel through which the artist could escape the humdrum. Although Hodgkin drew inspiration from many sources, it was perhaps his international travels which made the most significant impression on his creative output. India had a particularly strong influence on the artist, contributing to his rich and vibrant palette, as exemplified in *Indian Tree*. Hodgkin first visited the country in 1964 and continued to return throughout his career, indicating the impact that these visits had on his artistic process through the statement, “I couldn’t do my work without India.” Aside from his visits, Hodgkin also amassed an exquisite collection of Indian art which provided him with sustained creative stimulation.

Similarly, a 1988 trip to Morocco resulted in the large-scale print *Moroccan Door*. The vivid blue of the inks in this work seemingly recalls the colours of Chefchaouen, Morocco’s so-called ‘Blue City’. Nearby Tangier also served as an inspiration to Hodgkin, as the print *Street Palm* – an image of a palm tree, conjured from the artist’s memory of the view from a hotel – was based on an earlier oil painting titled *In Tangier*. Palm trees were one of Hodgkin’s favoured and frequently repeated motifs. He described these simplistic yet exuberant images – among them *Night Palm*, *Street Palm*, *Palm and Window* and *Flowering Palm* – as “soothing, straightforward, uplifting and raising the spirits.” While India and Morocco certainly influenced Hodgkin’s palette, these prints were also inspired by the colourful, large-scale travel posters that were prevalent in the Paris Métro in the 1950s and ‘60s. These posters were symbols of a certain post-war glamour and directness that Hodgkin hoped to evoke in his bright and spontaneous compositions.

#### Provenance

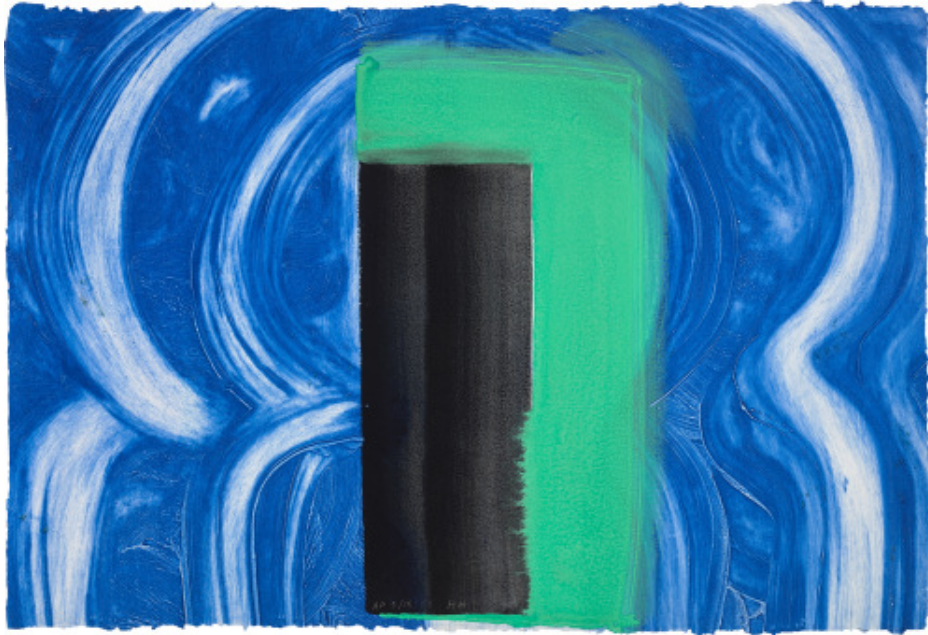
Waddington Graphics, London  
Private Collection, London

#### Literature

Liesbeth Heenk 89

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



150

### Howard Hodgkin

*Moroccan Door (H. 82)*


1990-91

Intaglio print with carborundum in colours and hand-colouring in egg tempera, on Du Chene handmade paper, the full sheet.

S. 75.3 x 112 cm (29 5/8 x 44 1/8 in.)

Signed with initials, dated and numbered 'AP 5/15' in pencil (an artist's proof, the edition was 55), published by Waddington Graphics, London, unframed.

#### Estimate

£5,000 — 7,000 

[Go to Lot](#)



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#### Provenance

Waddington Graphics, London  
Private Collection, London

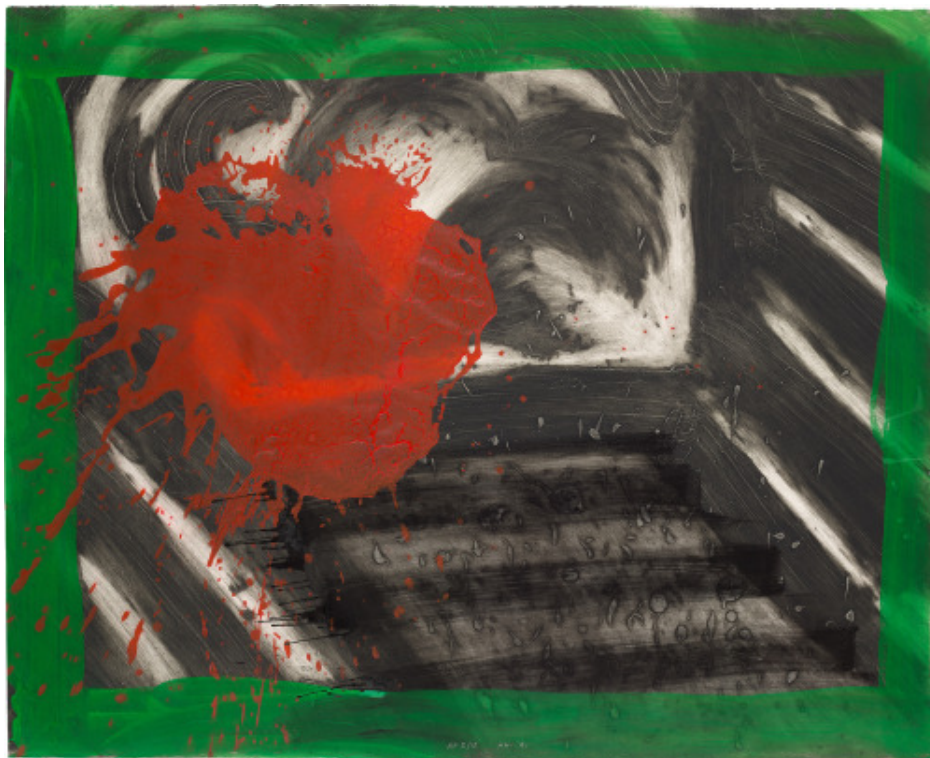
#### Literature

Liesbeth Heenk 82



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



151

### Howard Hodgkin

*In An Empty Room (H. 84)*


1990-91

Intaglio print with carborundum in colours and hand-colouring in egg tempera, on Arches paper, the full sheet.

S. 120.7 x 149.2 cm (47 1/2 x 58 3/4 in.)

Signed with initials, dated and numbered 'AP 5/15' in pencil (an artist's proof, the edition was 55), published by Waddington Graphics, London, unframed.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)





**Howard Hodgkin**

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**Provenance**

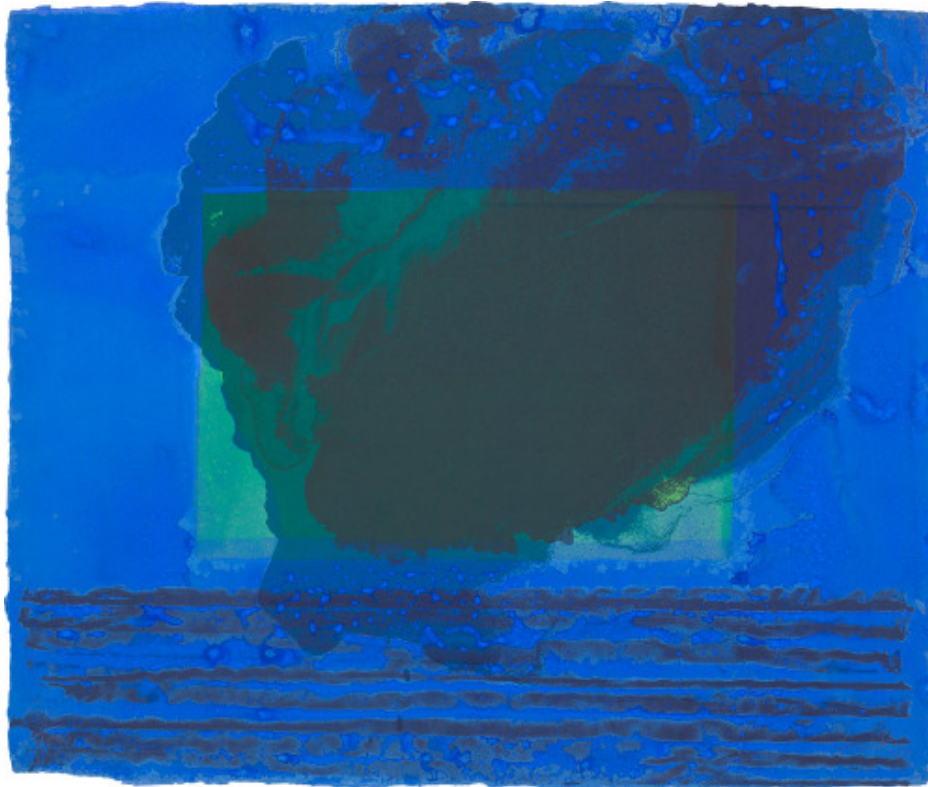
Waddington Graphics, London  
Private Collection, London

**Literature**

Liesbeth Heenk 84

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



152

### Howard Hodgkin

*A Storm* (H. 36)


1977

Lithograph in colours with hand-colouring in gouache, on Lexington handmade paper, the full sheet.

S. 51.4 x 61.3 cm (20 1/4 x 24 1/8 in.)

Signed, dated and numbered 62/100 in pencil (there were also 14 artist's proofs), published by Petersburg Press, New York and London, framed.

#### Estimate

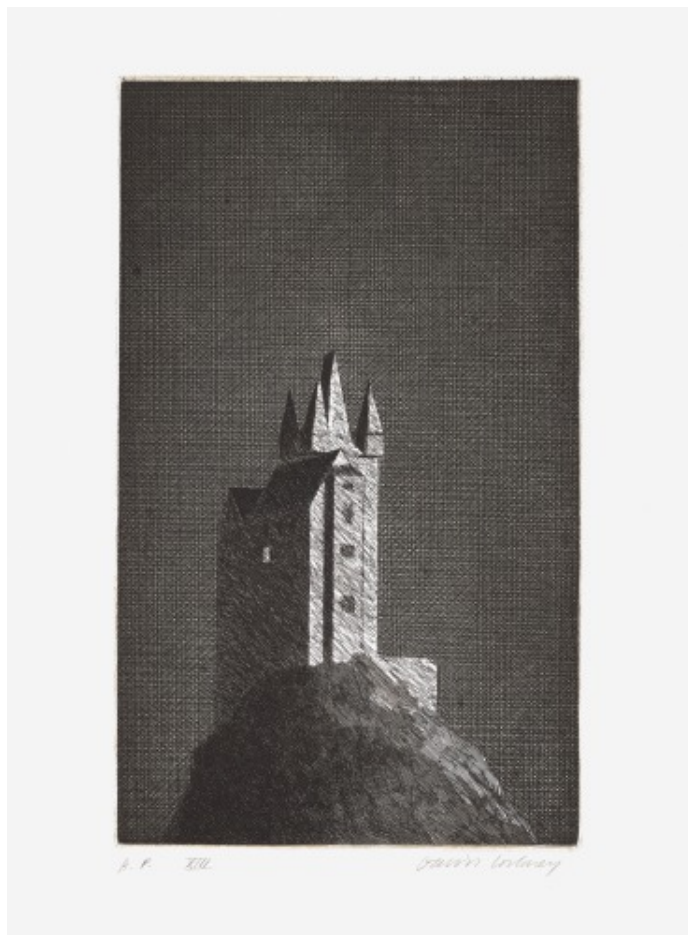
£3,000 — 5,000 

[Go to Lot](#)



Literature

Liesbeth Heenk 36



153

### David Hockney

*The Haunted Castle, from Illustrations for Six Fairy Tales from the Brothers Grimm (S.A.C. 92, M.C.A.T. 89)*

1969

Etching, on Hodgkinson handmade paper  
watermarked 'DH / PP', with margins.

I. 34.5 x 20.7 cm (13 5/8 x 8 1/8 in.)

S. 62.4 x 45.5 cm (24 5/8 x 17 7/8 in.)

Signed and numbered 'A.P. XIII' in pencil (one of 15  
artist's proofs in Roman numerals, the edition was 100  
in Arabic numerals, there was also a book edition of  
460 copies), co-published by Petersburg Press, New  
York and Kasmin Gallery, London, framed.

#### Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Literature

Scottish Arts Council 92

Museum of Contemporary Art Tokyo 89



154

**David Hockney**

*Olympische Spiele München (Olympic Games Munich)*  
(B. 34)

1972

Offset lithographic poster in colours, on wove paper,  
the full sheet.

S. 102 x 64 cm (40 1/8 x 25 1/4 in.)

From the unsigned edition of 3000 (there was also a  
signed edition of 200), published by Edition Olympia,  
Munich, unframed.

**Estimate**

£800 — 1,200 ♣

[Go to Lot](#)







## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



155

### David Hockney

*Waving, April 1986 (M.C.A.T. 301)*

1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 28 x 21.4 cm (11 x 8 3/8 in.)

Signed, dated and numbered 20/45 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)



**Provenance**

LA Louver Gallery, Los Angeles (label verso of frame)

**Literature**

Museum of Contemporary Art Tokyo 301

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



156

### David Hockney

*Man Looking for His Glasses, April 1986 (M.C.A.T. 297)*


1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 21.5 x 28 cm (8 1/2 x 11 in.)

Signed, dated and numbered 21/50 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



**Provenance**

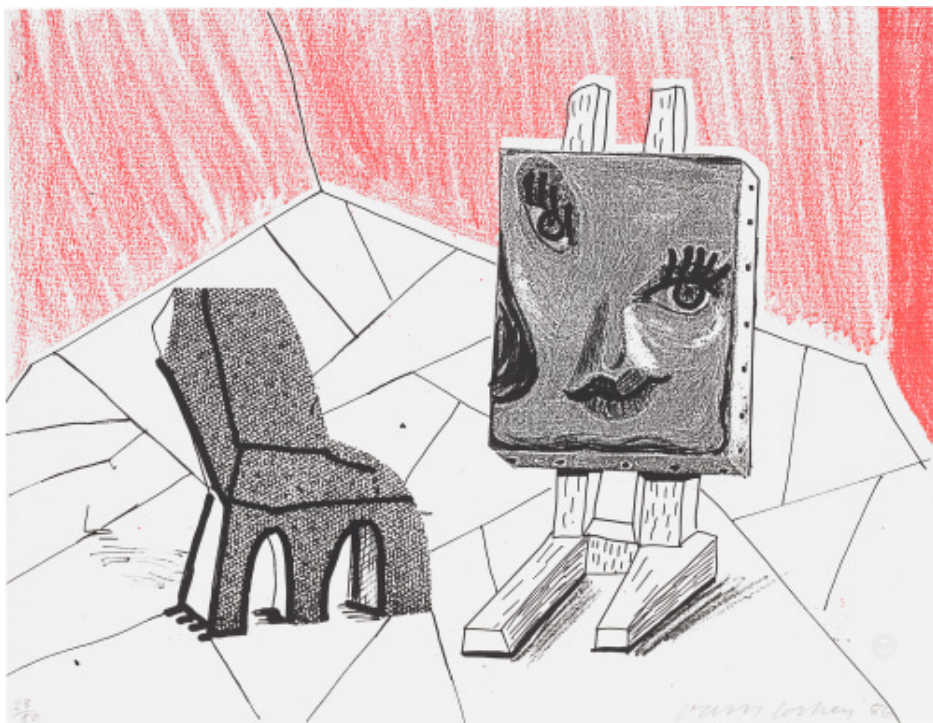
LA Louver Gallery, Los Angeles (label verso of frame)

**Literature**

Museum of Contemporary Art Tokyo 297

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



157

### David Hockney

*Celia with Chair (M.C.A.T. 306)*


1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 21.4 x 27.8 cm (8 3/8 x 10 7/8 in.)

Signed, dated and numbered 23/50 in pencil, published by the artist (with his blindstamp), unframed.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



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*“The xerox machine is really fascinating... because I realise it’s a camera and a printing machine” —David Hockney*

In February 1986, David Hockney was experimenting with a photocopier when he stumbled across a new creative process that would profoundly shape his artistic output for the following months. Photocopiers had become a staple in most offices by the 1980s and were used for mundane, reproductive tasks. Yet, in the photocopier Hockney saw a device that was simultaneously a camera and a printing press. Fascinated by the potential of such a machine, his prolific experimentation resulted in a body of work he referred to as his home-made prints, a series which includes the image *Celia with Chair*. Ever the innovator, Hockney embraced new technologies in edition-making throughout his career, and his home-made prints afforded him yet another technique to play with, without diminishing his concerns for mark making and the layering of vibrant colours. Charming in their simple execution and engaging subject matter, Hockney’s home-made prints are the product of an artist seeking the joy of representation with any possible media.

Returning to one of his most famous muses, *Celia with Chair* depicts the face of British fashion designer Celia Birtwell. Yet, rather than simply replicating Celia’s likeness, Hockney here demonstrates his enduring interest in Cubism and the use of multiple perspectives in one image. The room depicted in *Celia with Chair* is void of perspectival depth, with floor tiles jutting out at disorienting angles and multiple viewpoints of a chair combined into one abstracted form. On the easel, a canvas is situated containing Celia’s facial features depicted in a simplified and disorderly fashion, akin to Pablo Picasso’s portraits of Dora Maar. In a break from the conventions of traditional portraiture, Celia is portrayed in the picture plane through her own portrait, and it is her portrait that defines her presence in Hockney’s print rather than her actual likeness. *Celia with Chair* serves as Hockney’s subtle but characteristically whimsical challenge to the accepted definition of a portrait, as well as an important example of his innovative home-made printing technique.

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#### Literature

Museum of Contemporary Art Tokyo 306

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



158

### David Hockney

*Growing, June 1986 (M.C.A.T. 315)*

1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 27.9 x 21.6 cm (10 7/8 x 8 1/2 in.)

Signed, dated and numbered 21/44 in pencil, published by the artist (with his blindstamp), unframed.

Estimate

£5,000 — 7,000 ♦

[Go to Lot](#)





Literature

Museum of Contemporary Art Tokyo 315



159

**David Hockney**

*Three Black Flowers, May 1986 (M.C.A.T. 313)*

1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 27.9 x 21.5 cm (10 7/8 x 8 1/2 in.)

Signed, dated and numbered 21/50 in pencil, published by the artist (with his blindstamp), unframed.

**Estimate**

£5,000 — 7,000 ♣

[Go to Lot](#)



**Provenance**

LA Louver Gallery, Los Angeles (label verso of previous frame)

**Literature**

Museum of Contemporary Art Tokyo 313

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



160

### David Hockney

*Red Square and the Forbidden City, from China Diary*  
(M.C.A.T. 254)

1982

Lithograph in colours, on Somerset paper, the full sheet folded three times to form four panels (as issued), with accompanying book and text by Stephen Spender in original red paper boards with gilt design on cover, all contained in the original heavy card slipcase.

open S. 49.3 x 54.3 cm (19 3/8 x 21 3/8 in.)

book 25.5 x 19.5 x 2.7 cm (10 x 7 5/8 x 1 1/8 in.)

The print signed, dated and numbered 289/1000 in pencil, the book signed by the artist in black ink and the author in blue ink on an inside page, further numbered '289' in black ink on the justification (there were also 104 artist's proofs), published by Thames and Hudson, New York, the print unframed.

#### Estimate

£2,000 — 3,000    £

[Go to Lot](#)

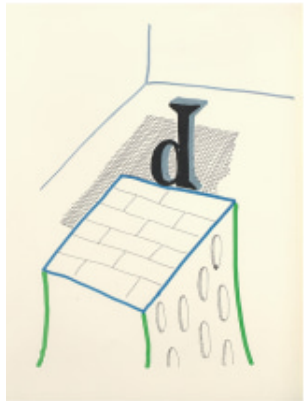


Literature

Museum of Contemporary Art Tokyo 254

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



161

### David Hockney

*Hockney's Alphabet*

1991

The complete book including 26 lithographs in colours, on Exhibition Fine Art Cartridge paper, with full margins, with full text and title page, the sheets bound (as issued) in quarter vellum with handmade Fabriano Roma paper boards, housed in the original grey slip case.

34 x 25.4 x 2.9 cm (13 3/8 x 10 x 1 1/8 in.)

Signed by the artist in red ink and the editor in blue ink on the justification page, from the special edition aside from the numbered deluxe edition of 250 (there was also an edition of 26 lettered A-Z and an edition of 24 in Roman numerals), published by Faber & Faber, London.

Estimate

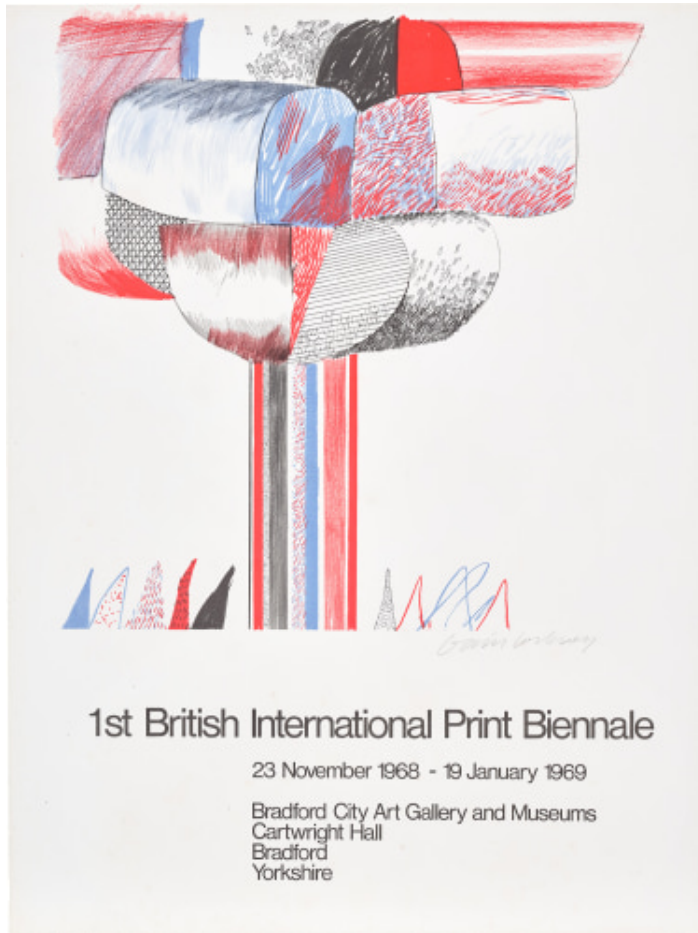
£1,500 — 2,000 ♦

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

162

**David Hockney**

*1st British International Print Biennale (B. 20)*

1968

Offset lithographic poster in colours, on T.H. Saunders paper, the full sheet.

S. 77.8 x 58.4 cm (30 5/8 x 22 7/8 in.)

Signed in pencil, published by Bradford City Art Gallery and Museums as the exhibition poster for the *1st International Print Biennale*, 23 November 1968 to 19 January 1969, framed.

**Estimate**

£600 — 800 ▲

[Go to Lot](#)





Literature

Brian Baggott 20

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

163

LOT OFFERED WITH NO RESERVE

**David Hockney**

*Igor Stravinsky: Metropolitan Opera (B. 104)*

1981

Offset lithographic poster in colours, on wove paper, with full margins.

I. 89.6 x 33.8 cm (35 1/4 x 13 1/4 in.)

S. 96.4 x 43 cm (37 7/8 x 16 7/8 in.)

From the print run of 500, published by Petersburg Press, New York and London, as the poster for the production *Igor Stravinsky* at the Metropolitan Opera, New York, framed.

Estimate

£400 — 600 •♣

[Go to Lot](#)



163

David Hockney

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**Provenance**

Salts Mill, Saltaire

Purchased from the above by the present owner circa 2000

**Literature**

Brian Baggott 104

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

164

### David Hockney

*Parade: Metropolitan Opera, New York (B. 103)*

1981

Screenprinted poster in colours, on wove paper, with full margins.

I. 203.2 x 102 cm (80 x 40 1/8 in.)

S. 206.2 x 104.5 cm (81 1/8 x 41 1/8 in.)

From the print run of 1500, published by Petersburg Press, New York and London, as the poster for the Metropolitan Opera's ballet *Parade*, with sets designed by David Hockney, unframed.

#### Estimate

£800 — 1,200 ♣

[Go to Lot](#)



**Provenance**

Acquired directly from the printer by the present owner in 2013

**Literature**

Brian Baggott 103

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

165

LOT OFFERED WITH NO RESERVE

### David Hockney

*Hockney: Paints the Stage (B. 118)*

1985

Offset lithographic poster in colours, on wove paper, the full sheet.

S. 143 x 101.3 cm (56 1/4 x 39 7/8 in.)

Published by The Hayward Gallery, London, as the exhibition poster for *Hockney: Paints the Stage*, 1 August to 19 September, 1985, framed.

Estimate

£200 — 300 •♣

[Go to Lot](#)



165

David Hockney

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**Provenance**

Salts Mill, Saltaire

Purchased from the above by the present owner circa 2000

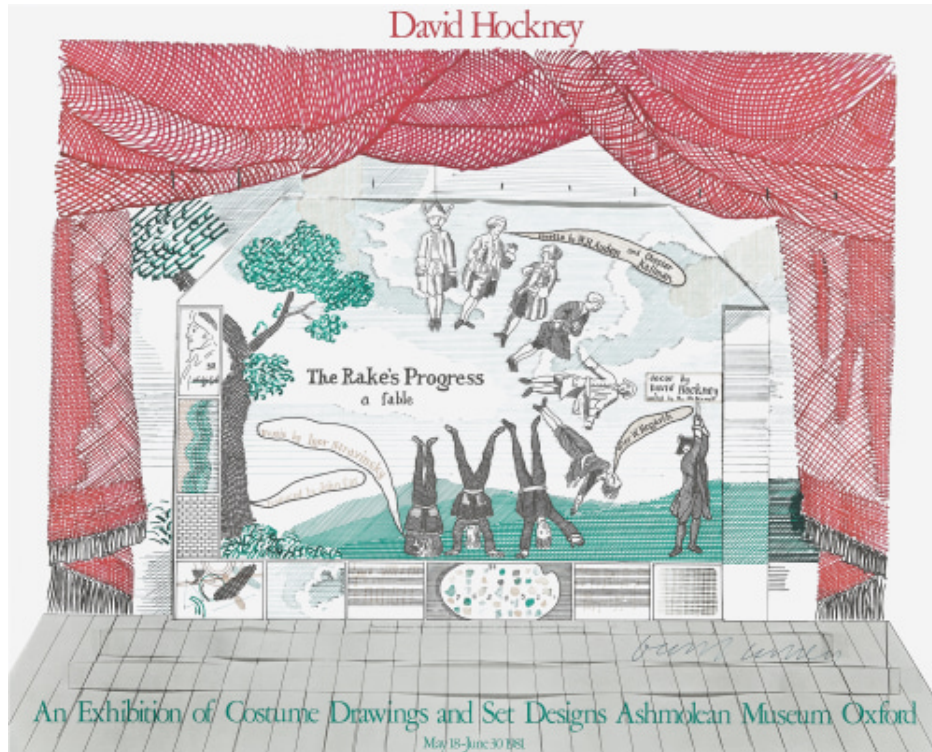
**Literature**

Brian Baggott 118



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY OF A PRIVATE UK COLLECTOR

166

### David Hockney

*The Rake's Progress (Ashmolean) (B. 67)*


1981

Offset lithographic poster in colours, on wove paper, the full sheet.

S. approx. 77 x 95 cm (30 3/8 x 37 3/8 in.)

Signed in blue ink, published by Petersburg Press, New York and London, as the poster for the exhibition *An Exhibition of Costume Drawings and Set Designs*, at The Ashmolean Museum, Oxford, 18 May to 10 June 1981, framed.

Estimate

£500 — 700 

[Go to Lot](#)



Literature

Brian Baggott 67



167

LOT OFFERED WITH NO RESERVE

**After Lucian Freud**

*John Minton (R1)*

1952/2016

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

41.2 x 26 cm (16 1/4 x 10 1/4 in.)

This facsimile object is unsigned and numbered 433/500 in black ink on the reverse, co-published by The Royal College of Art and HENI Productions, London.

**Estimate**

£1,000 — 1,500 •†•

[Go to Lot](#)



Literature

HENI Productions R1

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



169

### Francis Bacon

*Triptych 1986-1987: right panel (after, Triptych 1986-1987) (S. 6, T. 22)*

1987

Etching and aquatint in colours, on Arches paper, with full margins.

I. 65.5 x 48.9 cm (25 3/4 x 19 1/4 in.)

S. 89.6 x 62.6 cm (35 1/4 x 24 5/8 in.)

Signed and numbered 44/99 in pencil (there were also 15 artist's proofs), published by Ediciones Polígrafa, S.A., Barcelona, unframed.

#### Estimate

£3,000 — 5,000 ♣

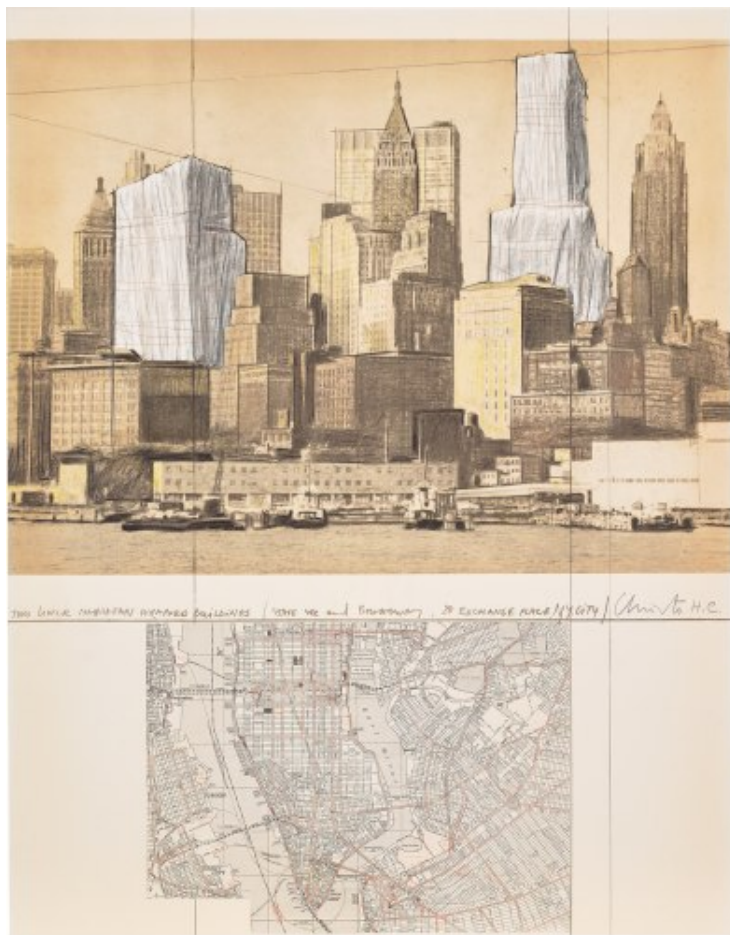
[Go to Lot](#)



Literature

Bruno Sabatier 6

Alexandre Tacou 22



170

LOT OFFERED WITH NO RESERVE

### Christo and Jeanne-Claude

*Two Lower Manhattan Wrapped Buildings, Project for New York (S. 106)*

1980

Lithograph in colours with collage of fabric, thread, and city map, on white board mounted to cardboard (as issued), the full sheet.

S. 70.5 x 55 cm (27 3/4 x 21 5/8 in.)

Signed and annotated 'H.C.' in pencil (one of 15 hors commerce impressions, the edition was 99 and 10 artist's proofs), published by Ediciones Polígrafa, S.A., Barcelona, framed.

Estimate

£1,500 — 2,000 •†♣

[Go to Lot](#)







## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



171

### Christo and Jeanne-Claude

*Lower Manhattan Wrapped Buildings, Project for 2 Broadway, 20 Exchange Place (S. 150)*


1990

Lithograph in colours with collage of fabric, thread, city map (Japanese rice paper Chine-collé), and masking tape, with additions of charcoal, prisma-colour, and pencil, on Arches Cover paper mounted to Museum Board (as issued), the full sheet.

S. 101.6 x 66 cm (40 x 25 7/8 in.)

Signed and numbered 'LP 1/20' in pencil (one of 20 'Landfall Press' printer's proofs, the edition was 125 and 30 artist's proofs), published by J. Rosenthal Fine Arts, Ltd., Chicago, framed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Literature

Jörg Schellmann 150



172

### Carmen Herrera

*Blanco y verde (White and Green)*

1960/2010

Screenprint in colours, on wove paper, the full sheet.

S. 40 x 79.3 cm (15 3/4 x 31 1/4 in.)

Signed in black ink, titled, dated and numbered 'HC I/II' (all printed) on the label affixed to the reverse (an hors commerce impression, the edition was 30 and 4 artist's proofs), published by Edition 5x6x9, Berlin, unframed.

#### Estimate

£3,000 — 5,000 £

[Go to Lot](#)



*“I believe that I will always be in awe of the straight line, its beauty is what keeps me painting” —Carmen Herrera*

Motivated by an interest in form, space, colour, and a desire to find a new vocabulary to convey the modern age, the Cuban-born artist Carmen Herrera frequently returned to the motif of green triangles bisecting white space. This abstract print, *Blanco y verde*, was originally conceived in 1960 as a diptych oil painting of the same title which now resides in the Smithsonian American Art Museum. Despite working alongside other notable post-war abstractionists and counting Barnett Newman and Leon Polk Smith as friends, Herrera’s work was overlooked throughout most of her career, largely due to the discrimination she faced as a woman and an immigrant. However, her work has enjoyed a notable rise in prominence in the past decade, with a major retrospective of her work taking place at the Whitney Museum of American Art in 2016. *Blanco y verde* represents a significant work in Herrera’s oeuvre which encompasses many of her key artistic concerns.

*“My quest is for the simplest of pictorial resolutions” —Carmen Herrera*

Video: <https://www.youtube.com/watch?v=S6JaYGN0Uy4&t=156s>

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## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



173

**Carmen Herrera**

*The Way*

2018

Lithograph in red, on Arches paper, the full sheet.

S. 100.4 x 53.5 cm (39 1/2 x 21 1/8 in.)

Signed and numbered 5/20 in pencil (there were also 2 artist's proofs), published by Edition Copenhagen, Denmark, unframed.

**Estimate**

£4,000 — 6,000

[Go to Lot](#)





174

**Carmen Herrera**

*Untitled (Red and White)*

2011

Lithograph in red, on wove paper, the full sheet.

S. 29.8 x 21.1 cm (11 3/4 x 8 1/4 in.)

Signed in black ink and numbered '25 of 300' (printed) on the label affixed to the reverse, published by Lisson Gallery, New York, framed.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)







175

**Gerhard Richter**

*Tulpen (Tulips) (P 17)*


1995/2017

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

36 x 41 cm (14 1/8 x 16 1/8 in.)

This facsimile object is unsigned and numbered 460/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



Literature

HENI Productions P17

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



176

### Thomas Schütte

*Regal (Shelf), from Door Cycle*


2006

Stained hollow-core wooden door panel construction.

218 x 99.5 x 39 cm (85 7/8 x 39 1/8 x 15 3/8 in.)

Signed in blue ink and numbered '5/6' in pencil on the accompanying label (there were also 2 artist's proofs), published by Edition Schellmann, Munich and New York.

#### Estimate

£2,000 — 3,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 408-409

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



177

### Imi Knoebel

*Kleines Rotes Quadrat (Small Red Square)*


1994

Shaped and constructed aluminium multiple partially painted in acrylic.

16 x 14 x 10.7 cm (6 1/4 x 5 1/2 x 4 1/4 in.)

Signed with initials, dated and numbered 10/20 in pencil on the reverse.

Estimate

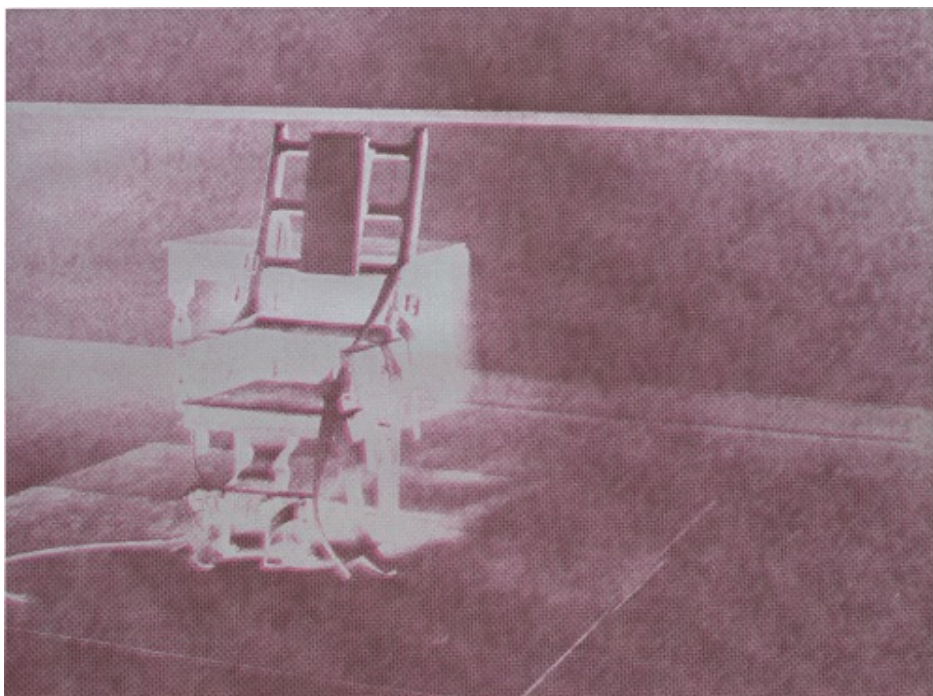
£1,000 — 1,500 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



178

### Andy Warhol

*Electric Chair (F. & S. 78)*

1971

Screenprint in colours, on wove paper, the full sheet.

S. 90.2 x 121.8 cm (35 1/2 x 47 7/8 in.)

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A156.111' in pencil on the reverse, framed.

#### Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 78



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



179

### Andy Warhol

*Electric Chair (F. & S. 79)*

1971

Screenprint in colours, on wove paper, the full sheet.

S. 90.2 x 121.8 cm (35 1/2 x 47 7/8 in.)

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A157.111' in pencil on the reverse, framed.

#### Estimate

£4,000 — 6,000 ±

[Go to Lot](#)

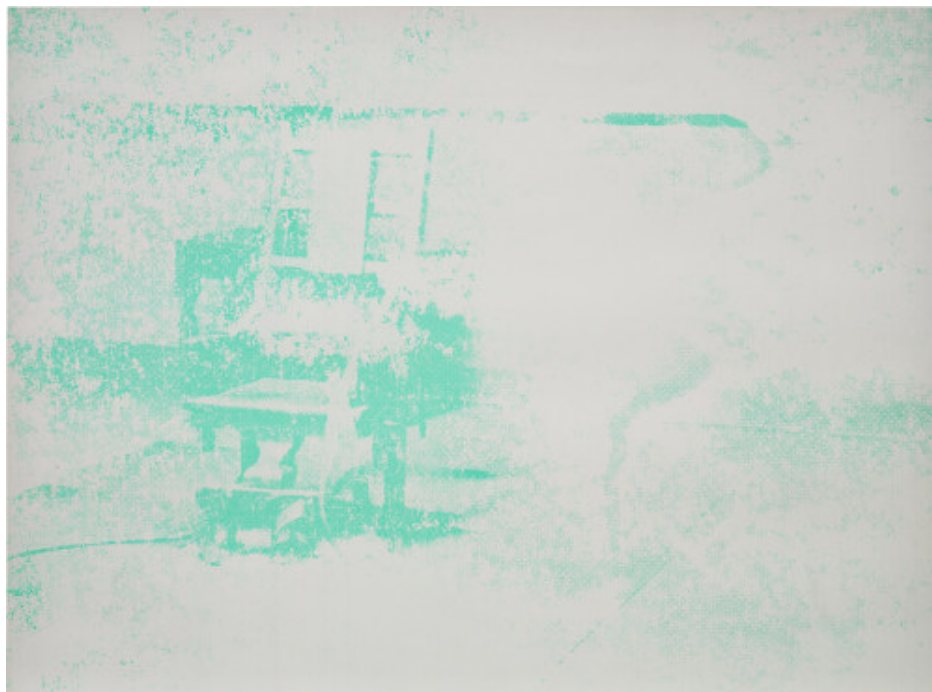


Literature

see Frayda Feldman and Jörg Schellmann 79

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



180

### Andy Warhol

*Electric Chair (F. & S. 80)*

1971

Screenprint in colours, on wove paper, the full sheet.

S. 90.1 x 121.7 cm (35 1/2 x 47 7/8 in.)

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A158.111' in pencil on the reverse, framed.

#### Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 80

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



181

### Andy Warhol

*Electric Chair (F. & S. 81)*

1971

Screenprint in colours, on wove paper, the full sheet.

S. 90.1 x 121.8 cm (35 1/2 x 47 7/8 in.)

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A159.111' in pencil on the reverse, framed.

**Estimate**

£5,000 — 7,000 ±

[Go to Lot](#)

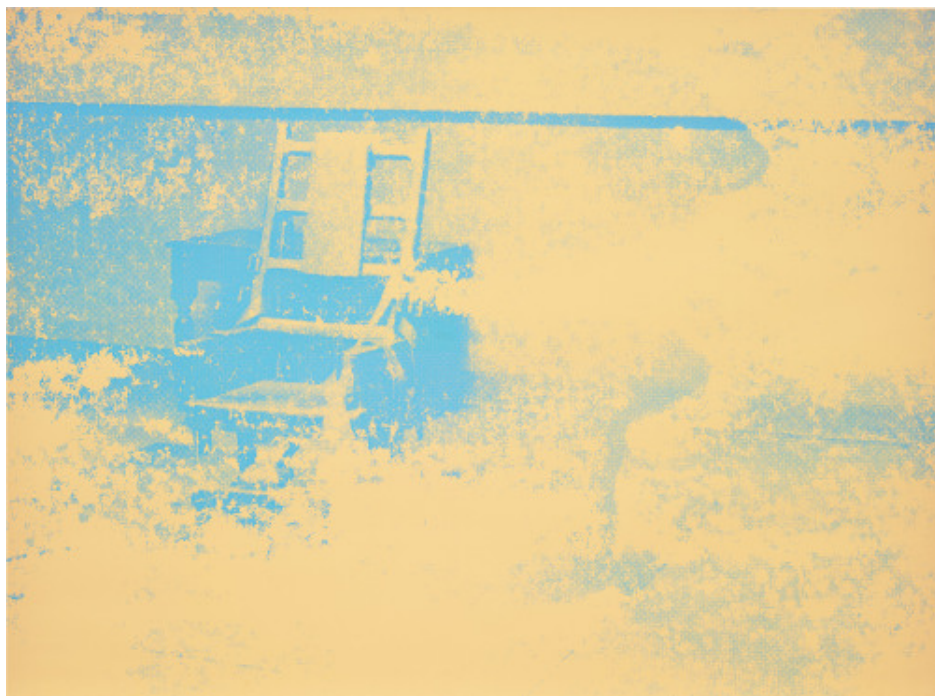


Literature

see Frayda Feldman and Jörg Schellmann 81

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



182

### Andy Warhol

*Electric Chair (F. & S. 83)*

1971

Screenprint in colours, on wove paper, the full sheet.

S. 90.1 x 121.8 cm (35 1/2 x 47 7/8 in.)

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A161.111' in pencil on the reverse, framed.

#### Estimate

£5,000 — 7,000 ±

[Go to Lot](#)





Literature

see Frayda Feldman and Jörg Schellmann 83

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



183

### Andy Warhol

*Warhol: The Tate Gallery (Marilyn)*

1971

Offset lithographic poster in colours, on smooth wove paper, the full sheet.

S. 76.1 x 50.8 cm (29 7/8 x 20 in.)

Signed in black felt-tip pen, published by Tate Gallery Publications, London, unframed.

Estimate

£1,500 — 2,000

[Go to Lot](#)



183

Andy Warhol

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**Provenance**

Anthony d'Offay Gallery, London

Purchased from the above by the present owner in 1986

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



184

### Frank Stella

*Shards IV, from Shards (A. & K. 147)*

1982

Lithograph and screenprint in colours, on Arches paper, the full sheet.

S. 101 x 115.2 cm (39 3/4 x 45 3/8 in.)

Signed, dated and numbered 'P.P. IV' in pencil (one of 4 printer's proof in Roman numerals, the edition was 100 and 20 artist's proofs in Arabic numerals), published by Petersburg Press, New York, framed.

**Estimate**

£5,000 — 7,000 £

[Go to Lot](#)



Literature

Richard Axsom and Leah Kolb 147



185

**Frank Stella**

*Polar Co-Ordinates VII, from Polar Co-Ordinates (A. & K. 125)*

1980

Lithograph and screenprint in colours, with letterpress, on Arches paper, the full sheet.

S. 96.5 x 97.7 cm (38 x 38½ in.)

Signed, dated and numbered 36/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.

**Estimate**

£5,000 — 7,000 £

[Go to Lot](#)



Literature

Richard Axsom and Leah Kolb 125





186

**Keith Haring**

*International Youth Year (L. pp. 36-37)*

1985

Lithograph in colours, on Arches paper, the full sheet.

S. 27.9 x 21.6 cm (11 x 8 1/2 in.)

Signed and numbered 767/1000 in pencil, published by The World Federation of United Nations Associations, New York (with their blindstamp), framed.

**Estimate**

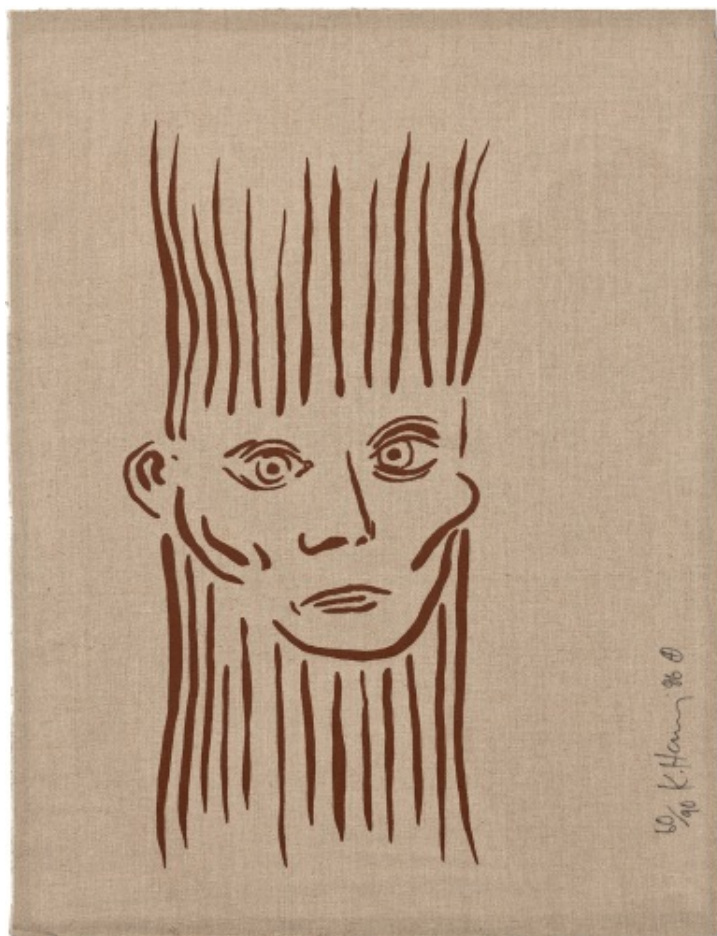
£4,000 — 6,000 ±

[Go to Lot](#)



Literature

Klaus Littmann pp. 36-37



187

**Keith Haring**

*Portrait of Joseph Beuys, from For Joseph Beuys (L. pp. 60-61)*

1986-87

Screenprint in brown, on canvas.

78.7 x 60.3 cm (31 x 23 3/4 in.)

Signed, dated and numbered 60/90 in black felt-tip pen (there were also 6 artist's proofs), co-published by Edition Schellmann, Munich and New York, and Galerie Bernd Klüser, Munich, unframed.

**Estimate**

£3,000 — 5,000 ‡

[Go to Lot](#)



Literature

Klaus Littmann, pp. 60-61

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 373



188

**Keith Haring**

*The Story of Red and Blue: number 6 (L. p. 130)*

1989

Lithograph in black and blue, on light wove paper, with full margins.

I. 52.1 x 39.4 cm (20 1/2 x 15 1/2 in.)

approx. S. 54.6 x 41.3 cm (21 1/2 x 16 1/4 in.)

With printed signature and date in silver on the front, signed and dated '6/14/90' in pencil by Julia Gruen (Executor for the Keith Haring Estate) and numbered '47/90 - VI' in pencil on a printed Certificate of Authenticity on the reverse (there were also 10 artist's proofs in Roman numerals), published by the Keith Haring Estate, New York, framed.

**Estimate**

£1,000 — 1,500    ₣

[Go to Lot](#)



Literature

Klaus Littmann, p. 130



189

**Keith Haring**

*The Story of Red and Blue: number 17 (L. p. 133)*

1989

Lithograph in colours, on light wove paper, with margins.

I. 53.3 x 35.6 cm (21 x 14 in.)

approx. S. 54.6 x 40.6 cm (21 1/2 x 16 in.)

With printed signature and date in silver on the front, signed and dated '6/14/90' in pencil by Julia Gruen (Executor for the Keith Haring Estate) and numbered '54/90 - XVII' in pencil on a printed Certificate of Authenticity on the reverse (there were also 10 artist's proofs in Roman numerals), published by the Keith Haring Estate, New York, framed.

**Estimate**

£1,000 — 1,500    ₣

[Go to Lot](#)





Literature

Klaus Littmann, p. 133

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



190

### Willem de Kooning

*Clam Digger (Litho #3), from Portfolio 9 (G. 4)*

1967

Lithograph, on Arches paper, with full margins.

I. 40.5 x 30.5 cm (15 7/8 x 12 in.)

S. 43.6 x 56.7 cm (17 1/8 x 22 3/8 in.)

Signed and numbered 63/100 in pencil (there were also 20 artist's proofs in Roman numerals and 10 unnumbered artist's proofs), published by Hollander Workshop, New York (with their blindstamp), framed.

#### Estimate

£1,000 — 1,500    ₤

[Go to Lot](#)



Literature

Lanier Graham 4

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



191

### Jasper Johns

*Viola (Gemini G.E.L. 350, U.L.A.E. 117)*

1972

Lithograph in colours, on Angoumois à la main paper, the full sheet.

S. 73.6 x 108.9 cm (28 7/8 x 42 7/8 in.)

Signed, dated and numbered 32/70 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

#### Estimate

£2,000 — 3,000 £

[Go to Lot](#)



Literature

Gemini G.E.L. 350

Universal Limited Art Editions 117

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



192

### Jasper Johns

*6 Lithographs (after "UNTITLED 1975"): #4 (Gemini G.E.L. 743, U.L.A.E. 177)*

1976

Lithograph in colours, on BFK Rives newsprint gray paper, with full margins.

I. 72.8 x 72.8 cm (28 5/8 x 28 5/8 in.)

S. 76.5 x 75.9 cm (30 1/8 x 29 7/8 in.)

Signed, dated and numbered 40/60 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

#### Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



192

Jasper Johns

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Literature

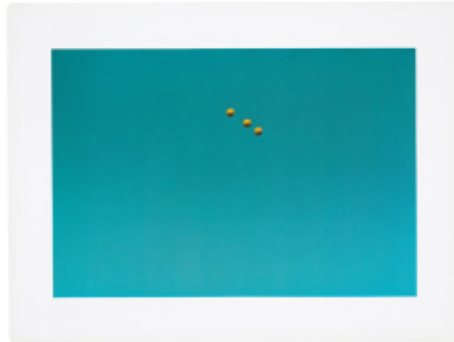
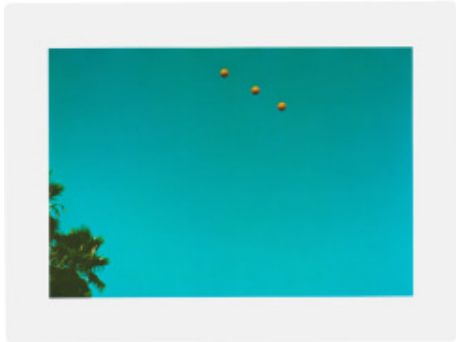
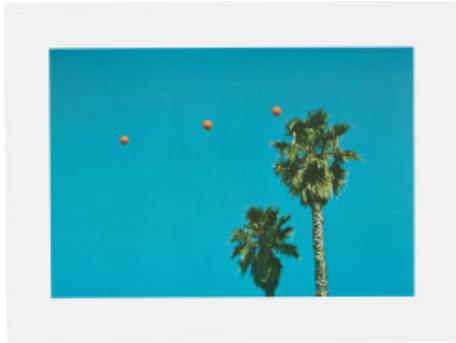
Gemini G.E.L. 743

Universal Limited Art Editions 177



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



193

### John Baldessari

*Throwing Three Balls in the Air to Get a Straight Line  
(Best of Thirty-Six Attempts)*

1973

The complete set of 12 offset lithographs in colours, on coated stock paper, with full margins, with title page and colophon, the sheets loose (as issued) all contained in the original blue letter-pressed paper folder with die-cut window opening, and navy fabric-covered portfolio with gilt printed title.

all I. 17.8 x 26 cm (7 x 10 1/4 in.)

all S. 24.4 x 32.3 cm (9 5/8 x 12 3/4 in.)

portfolio 26.8 x 34.4 x 2.5 cm (10 1/2 x 13 1/2 x 7/8 in.)

Signed by the publishers and numbered '264' in ball-point pen on the colophon, from the later printed edition of 500 reserved for the publisher's (the initial edition was 2000 unsigned and unnumbered copies), printed by Arti Grafiche Bianca & Volta, co-published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, all unframed.

**Estimate**

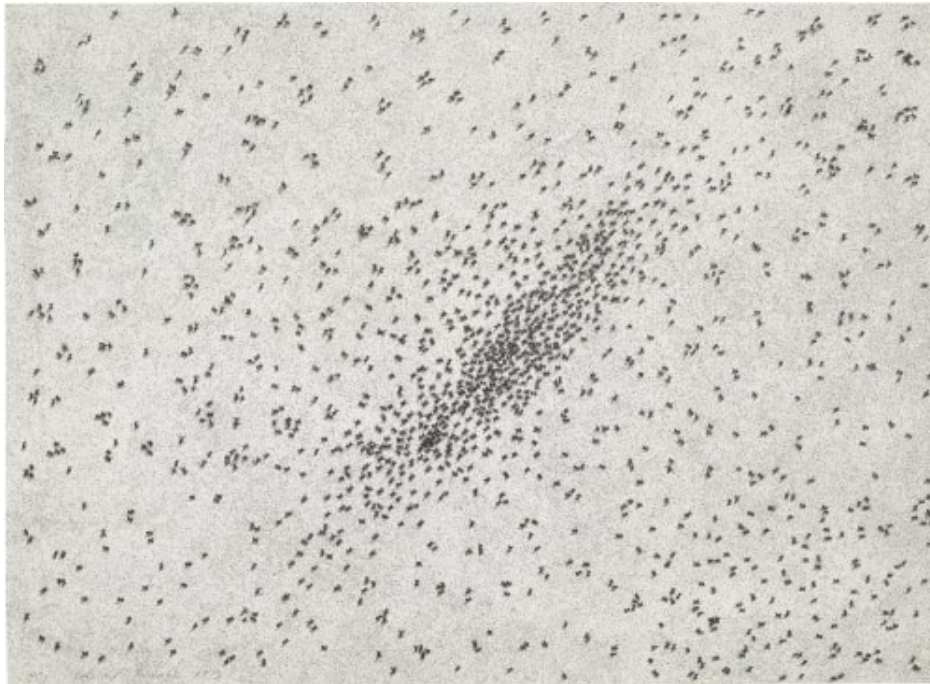
£3,000 — 5,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



194

### Ed Ruscha

*Insect Slant (Ants), from Reality and Paradoxes (E. 69)*

1973

Lithograph and screenprint, on BFK Rives paper, the full sheet.

S. 56.1 x 76.8 cm (22 1/8 x 30 1/4 in.)

Signed, dated and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 100 and 25 artist's proofs), published by Multiples Inc., New York (with their inkstamp on the reverse), framed.

#### Estimate

£2,000 — 3,000

[Go to Lot](#)



Literature

Siri Engberg/Walker Art Centre 69

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



195

### Ed Ruscha

*Big Dipper Over Desert (E. 131)*

1982

Aquatint in colours, on Arches paper, with full margins.

I. 60.6 x 90.8 cm (23 7/8 x 35 3/4 in.)

S. 85.2 x 114 cm (33 1/2 x 44 7/8 in.)

Signed, dated and numbered 30/48 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

#### Estimate

£5,000 — 7,000

[Go to Lot](#)



195

**Ed Ruscha**

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**Exhibited**

Hunter Museum of Art, Chattanooga, *The Graphics Collection of Daniel Brown*, 6 May - 8 July, 1984

**Literature**

Siri Engberg/Walker Art Centre 321

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



196

**Alex Katz**

*Song (M. 126, S. 127)*

1980-81

Lithograph with screenprint in colours, on Arches Roll

Cover paper, the full sheet.

S. 84.3 x 111.9 cm (33 1/4 x 44 in.)

Signed and numbered 66/99 in pencil (there were also 15 artist's proofs), published by Brooke Alexander Editions, Inc., New York, framed.

**Estimate**

£4,000 — 6,000

[Go to Lot](#)



Literature

Nicholas Maravell 126

Klaus Albrecht Schröder 127





197

**Ed Ruscha**

*Paris Review*

2021

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 49.4 x 29.2 cm (19 1/2 x 11 1/2 in.)

Signed, dated and numbered 18/50 in pencil (there were also 19 artist's proofs), published by The Paris Review, Paris, unframed.

**Estimate**

£3,000 — 5,000 †

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



198

### Robert Indiana

*Chosen Love*

1995

Skein dyed, hand carved and hand tufted archival New Zealand woollen rug, with natural latex backing.

244 x 244 cm (96 1/8 x 96 1/8 in.)

Signed and numbered 162/175 in black ink on a fabric label on the reverse, with a further sheared signature in the lower right corner, handcrafted by Master Contemporary Original Artist Rugs, New York.

**Estimate**

£3,000 — 5,000 ±

[Go to Lot](#)





199

**Tom Wesselmann**

*Still Life with Blonde*

1999

Screenprint in colours, on Museum Board, with full margins.

L. 53.3 x 71.4 cm (20 7/8 x 28 1/8 in.)

S. 76.3 x 94.2 cm (30 x 37 1/8 in.)

Signed and annotated 'HC 2/12' in pencil (an hors commerce impression, the edition was 100 and 12 artist's proofs), published by Cooper Square Prints, New York, framed.

**Estimate**

£6,000 — 8,000   ‡

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



200

**Jim Dine**

*The Bather (B. 141)*

2005

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 67 x 51.9 cm (26 3/8 x 20 3/8 in.)

Signed with initials and numbered 141/200 in pencil (there were also 10 artist's proofs), published by Princess Cruises, California, framed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)



200

Jim Dine

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Literature

Tobias Burg 141



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



201

**Jim Dine**

*Black Ink Robe (B. 142)*

2005

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 67 x 51.8 cm (26 3/8 x 20 3/8 in.)

Signed, dated and numbered 144/200 in pencil (there were also 10 artist's proofs), published by Princess Cruises, California, framed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)



201

**Jim Dine**

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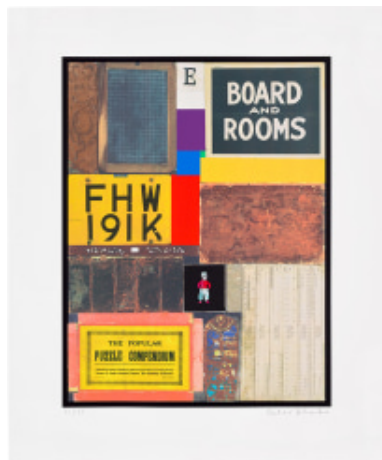
**Literature**

Tobias Burg 142



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



202

LOT OFFERED WITH NO RESERVE

### Peter Blake

*Homage to Rauschenberg: three plates*

2012

Three screenprints in colours (two with diamond dust), from the set of five, on Somerset paper, with full margins.

all I. 65 x 50 cm (25 5/8 x 19 5/8 in.)

all S. 85.5 x 70 cm (33 5/8 x 27 1/2 in.)

All signed and numbered 27/125 in pencil (there were also 14 artist's proofs), published by CCA Galleries, London (with their blindstamp), all framed.

#### Estimate

£1,500 — 2,000 •♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



203

**Peter Blake**

*Illustrations to Through the Looking-Glass*

1970


The complete set of eight screenprints in colours, on wove paper, with full margins.

all I. approx. 24.3 x 18 cm (9 5/8 x 7 1/8 in.)

all S. approx. 66 x 51.4 cm (25 7/8 x 20 1/4 in.)

All signed, six numbered variously from the edition of 100, and two annotated 'A/P' in pencil (two artist's proofs), published by Waddington Graphics, London, all unframed.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)



**Provenance**

Acquired directly from the publisher by the present owner circa 1975

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



204

**Peter Blake**

*I Love You: two plates*

2010

Two screenprints in colours with gold leaf and embossing, on wove paper, with full margins.

both I. 26 x 122.5 cm (10 1/4 x 48 1/4 in.)

both S. 42 x 137.7 cm (16 1/2 x 54 1/4 in.)

Both signed and numbered 95/175 in pencil, published by CCA Galleries, London, both framed.

**Estimate**

£1,500 — 2,000 ♦

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



205

**Peter Blake**

*I Love You*

2010


Screenprint in colours with diamond dust and gold leaf, on heavy wove paper, with full margins.

L. 26 x 121.5 cm (10 1/4 x 47 7/8 in.)

S. 42 x 136.9 cm (16 1/2 x 53 7/8 in.)

Signed and numbered 95/175 in pencil, published by CCA Galleries, London (with their blindstamp), framed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



PROPERTY FROM A PRIVATE LONDON COLLECTION

206

**Ian Davenport**

*Venetian Red*

2011

Unique monprint etching in colours, on wove paper, with full margins.

I. 63.5 x 63.5 cm (25 x 25 in.)

S. 83.2 x 80 cm (32 3/4 x 31 1/2 in.)

Signed, dated and numbered 1/1 in pencil, published by Alan Cristea Gallery, London, framed.

**Estimate**

£4,000 — 6,000 ♣

[Go to Lot](#)



**Provenance**

The artist and Alan Cristea Gallery, London

Donation to Christie's Online, *The Terrence Higgins Trust Online Auction*, 20 April 2017, lot 35

Acquired from the above sale by the present owner



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



207

### Bridget Riley

*Wall Painting 1 (print) (S. 66)*

2007


Screenprint in colours, on wove paper, with full margins.

I. 39 x 73 cm (15 3/8 x 28 3/4 in.)

S. 56 x 91.6 cm (22 x 36 1/8 in.)

Signed, titled, dated and numbered 13/150 in pencil (there were also 10 artist's proofs), published by the artist, framed.

#### Estimate

£3,000 — 5,000 

[Go to Lot](#)

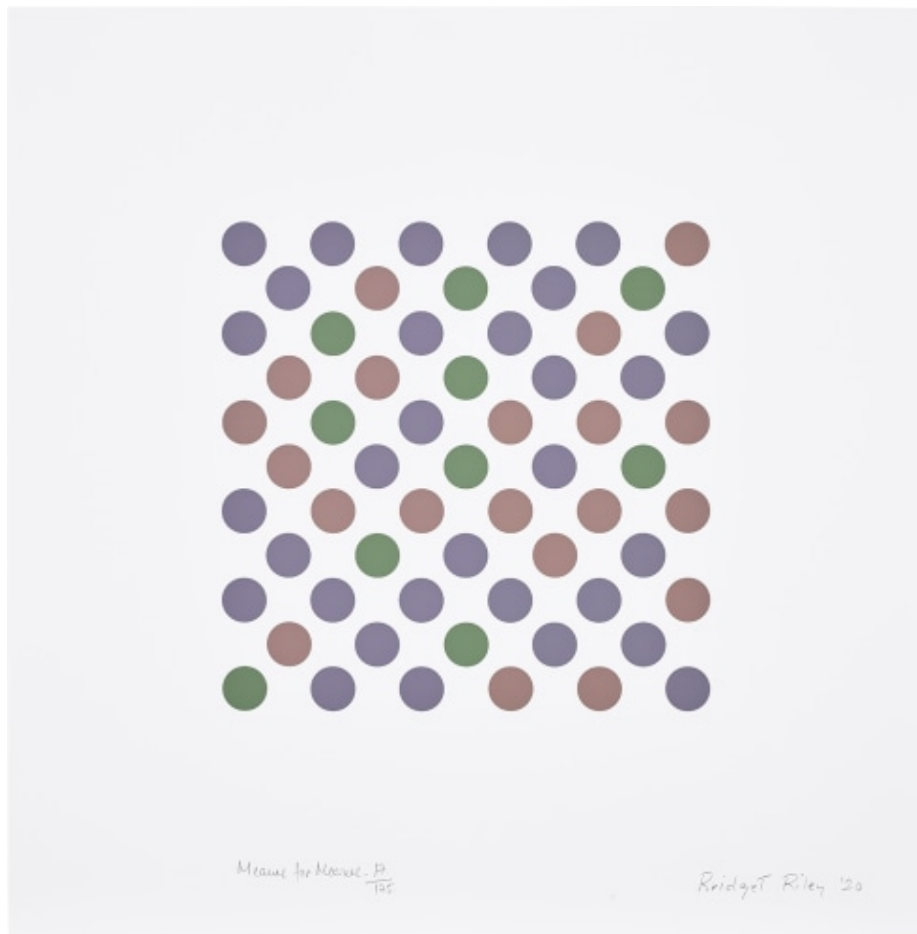


Literature

Karsten Schubert 66

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



208

### Bridget Riley

*Measure for Measure (T. & G. 94)*

2020


Screenprint in colours, on Fabriano paper, with full margins.

I. 33 x 33 cm (12 7/8 x 12 7/8 in.)

S. 63.5 x 62.3 cm (25 x 24 1/2 in.)

Signed, titled, dated and numbered 17/175 in pencil (there were also 20 artist's proofs), published by the artist, framed.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)

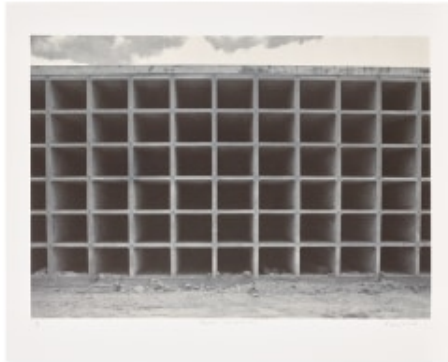


**Literature**

Alexandra Tommasini and Rosa Gubay 94

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



209

### Various Artists including Damien Hirst, Michael Landy, Gavin Turk and Rachel Whiteread

*London*

1992


The complete portfolio of 11 prints comprising 10 screenprints (one laminated, and one with mould-cut sections and varnish) and one blind embossed print, mostly in colours, on various papers, the full sheets and with full margins, with title page and colophon, the sheets loose (as issued) all contained in the original black, buckram-covered portfolio.

all I. various, largest 65 x 79 cm (25 5/8 x 31 1/8 in.)

all S. various, largest 89 x 75.8 cm (35 x 29 7/8 in.), 5 horizontal

All signed in pencil or black ink, some titled, and all numbered 18/65 in pencil or black ink on the front or reverse (there were also 15 artist's proof sets in Roman numerals), published by The Paragon Press, London, all unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



“Long Live British Yoof!”<sup>1</sup>

In May 1992, an article by the writer and lecturer Michael Corris appeared in *Artforum*.

Titled *British? Young? Invisible? W/ Attitude?*, the article began with the exclamation "Long

Live British Yoof!" A footnote followed such a proclamation, defining the "British Yoof" as

"a new generation of young British artists." According to the Tate, this was the first use of

the term Young British Artists in reference to the emerging group of predominantly London-based creatives whose work had been gaining traction since the late 1980s. Now more commonly referred to using the initialism YBAs, this loosely affiliated group rejuvenated British art through their exciting and often highly controversial projects.

Recognising this faction's potential to reinvigorate the London art scene and the

importance of disseminating their message, Charles Booth-Clibborn invited eleven young

British artists to contribute to a portfolio which would be published under his imprint, the Paragon Press. Titled *London*, the portfolio contains prints by eleven YBA greats who were working out of the capital in the early 1990s, including Damien Hirst, Marc Quinn and Rachel Whiteread. With no aesthetic theme for the portfolio proposed, the artists were encouraged to submit whatever they wished, adhering only to the rules that the works must be two-dimensional and roughly the same size. The result is an exhilarating collection of prints which speak to a highly specific and pivotal moment in British art history, all while allowing the individual artists included to showcase their distinct visual languages. Intended to act as a portable exhibition, the project demonstrates how the YBAs recognised that printmaking could provide a more accessible way to spread their ethos and help further establish themselves at the forefront of the British art scene.

*“Nineteen ninety-two was a defining year in the YBA generation's evolution into the dominant grouping within British art”<sup>2</sup>*

Despite the lack of an enforced theme, relationships between the individual prints in

*London* are apparent. Damien Hirst's *Untitled* – the first print he ever produced – is

comprised of photographic images of rocks that are organised in a grid against a salmon-pink background. While the structure of the print foreshadows the gridded compositions of

his later *Spot Paintings*, Hirst's incorporation of the stones points to an interest in found

imagery, uniting him with Rachel Whiteread. Whiteread's *Mausoleum Under Construction* –

also the artist's first print – is derived from a photograph published in a book on American

Cemeteries, which the artist then appropriated. Similarly, Michael Landy playfully replicates the aesthetic of retail signs, using screenprinting to create *COR! WHAT A BARGAIN!* before hand-finishing each unique work with a black marker pen. Other loose themes in the portfolio include Marc Quinn's and Gavin Turk's examinations of the body, while Dominic Denis and Angus Fairhurst focus on urban spaces. Attesting to the importance of this project in moulding their artistic practices, many of the YBAs have continued to return to printmaking as a medium throughout their careers.

<sup>1</sup> Michael Corris, 'British? Young? Invisible? W/ Attitude?', *Artforum*, May 1992, online.

<sup>2</sup> Kate Bush, 'Young British Art', *Artforum*, October 2004, online.

#### Exhibited

London, The British Council, *Multiple Choice: Prints by Young British Artists*, 1997 (another example exhibited)

#### Literature

The Paragon Press 1985-1996 pp. 46-51

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



210

### Damien Hirst

*N-Methyl L-Aspartic Acid*

2011


Screenprint in colours, on Somerset paper, with full margins.

I. 38.2 x 34.4 cm (15 x 13 1/2 in.)

S. 59.7 x 54.8 cm (23 1/2 x 21 5/8 in.)

Signed and numbered 16/150 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), framed.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)







211

**Damien Hirst**

*The Souls I - Oriental Gold/Silver Gloss/Loganberry Pink*

2010

Foil block print in colours, on Arches 88 archival paper, with full margins.

L. 41.3 x 30.5 cm (16 1/4 x 12 in.)

S. 72.1 x 51.1 cm (28 3/8 x 20 1/8 in.)

Signed and numbered 11/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

**Estimate**

£4,000 — 6,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



212

### Damien Hirst

*The Souls II - Westminster Blue/Cool Gold/Emerald Green*

2010


Foil block print in colours, on Arches 88 archival paper, with full margins.

I. 29 x 42.5 cm (11 3/8 x 16 3/4 in.)

S. 72.1 x 51.1 cm (28 3/8 x 20 1/8 in.)

Signed and numbered 5/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

#### Estimate

£4,000 — 6,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



213

### Damien Hirst

*The Souls III - Silver Gloss/Chocolate/Leaf Green*

2010

Foil block print in colours, on Arches 88 archival paper, with full margins.

I. 34 x 35 cm (13 3/8 x 13 3/4 in.)

S. 72.2 x 51.2 cm (28 3/8 x 20 1/8 in.)

Signed and numbered 6/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

Estimate

£4,000 — 6,000    £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



214

### Damien Hirst

*The Souls II - Silver Gloss/Chocolate/Topaz*

2010

Foil block print in colours, on Arches 88 archival paper, with full margins.

I. 29 x 42.4 cm (11 3/8 x 16 3/4 in.)

S. 72.2 x 51.2 cm (28 3/8 x 20 1/8 in.)

Signed and numbered 7/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

Estimate

£4,000 — 6,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



215

### Damien Hirst

*The Souls III - Leaf Green/Frost Blue/Burgundy*

2010

Foil block print in colours, on Arches 88 archival paper, with full margins.

I. 33.5 x 36.5 cm (13 1/4 x 14 3/8 in.)

S. 72.1 x 51.2 cm (28 3/8 x 20 1/8 in.)

Signed and numbered 7/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

Estimate

£4,000 — 6,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



216

### Damien Hirst

*The Souls IV - Silver Gloss/Aquarius/Cool Gold*

2010

Foil block print in colours, on Arches 88 archival paper, with full margins.

L. 28 x 43 cm (11 x 16 7/8 in.)

S. 72.2 x 51.2 cm (28 3/8 x 20 1/8 in.)

Signed and numbered 7/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

#### Estimate

£4,000 — 6,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



217

### Damien Hirst

*'Till Death Us Do Part - Milk Chocolate Brown True Blue Bubblegum Pink Skull*

2012

Screenprint in colours with foil block and glaze, on Somerset Satin paper, with full margins.

I. 50.1 x 35 cm (19 3/4 x 13 3/4 in.)

S. 52.2 x 37 cm (20 1/2 x 14 5/8 in.)

Signed and numbered 12/50 in pencil, co-published by Other Criteria and Paul Stolper, London, framed.

#### Estimate

£4,000 — 6,000 ♣

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



218

### Damien Hirst

*Beautiful Hours Spin Painting*


2008

Lithograph in colours, on wove paper, the full sheet.

S. 84 x 54.5 cm (33 1/8 x 21 1/2 in.)

Signed in black ink, from the edition of 40, published by Other Criteria, London, framed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)





219

**Damien Hirst**

*For The Love of God*

2009

Screenprint in colours with diamond dust, on wove paper, the full sheet.

S. 32.6 x 24 cm (12 7/8 x 9 1/2 in.)

Signed and numbered 879/1000 in white pencil, published by Other Criteria, London, framed.

**Estimate**

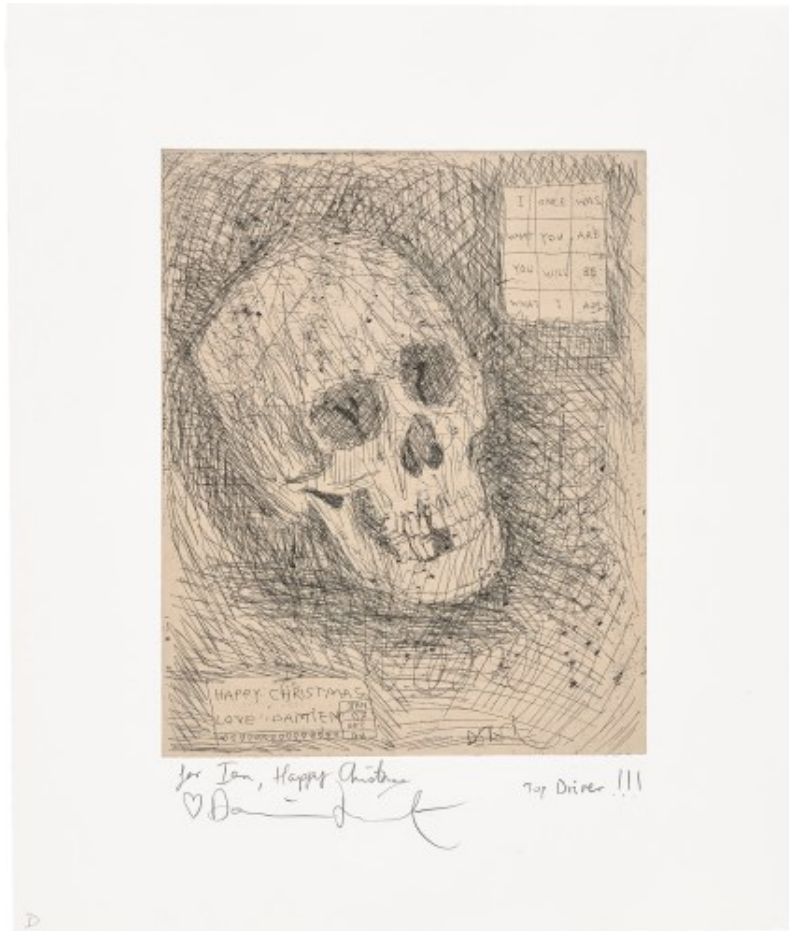
£4,000 — 6,000    £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



220

### Damien Hirst

*I Once Was What You Are, You Will Be What I Am*

2006/2007

Etching, with Chine-collé to wove paper, with full margins.

I. 38 x 30.5 cm (14 7/8 x 12 in.)

S. 58 x 49.3 cm (22 7/8 x 19 3/8 in.)

Signed and dedicated 'For Ian, Happy Christmas' and 'Top Driver!!!' in pencil, from a series of unpublished proofs printed as Christmas presents for Damien Hirst's employees at his studio, framed.

#### Estimate

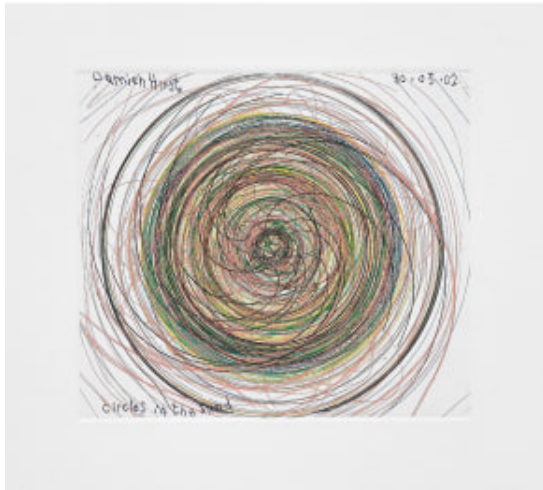
£3,000 — 5,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



221

### Damien Hirst

*In a Spin, the Action of the World on Things, Volume I: two plates*

2002

Two etchings in colours (from the set of 23), on Hahnemühle paper, with full margins.


Circles in the Sand I. 17.5 x 20 cm (6 7/8 x 7 7/8 in.)

In a Spin I. 15 x 9.8 cm (5 7/8 x 3 7/8 in.)

both S. approx. 91 x 71 cm (35 7/8 x 27 7/8 in.)

Both signed in pencil, *In a Spin* dedicated 'for Martin thank you for all your work on the restaurant' in pencil, *Circles in the Sand* dedicated 'for Neil, don't go changing! and thanks for all the work on the restaurant' in pencil, two dedicated proofs aside from the edition of 68 (there were also 12 artist's proofs), published by The Paragon Press, London, both framed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



**Literature**

The Paragon Press 2001-2006 pp. 76-87



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



222

### Damien Hirst

*Forever (Large) (H8-3)*



2020

Giclée print in colours, flush-mounted to aluminium with metal fixings on the reverse (as issued).

S. 78 x 78 cm (30 3/4 x 30 3/4 in.)

Signed in black felt-tip pen and numbered 423/1449 (printed) on the label affixed to the reverse, published by HENI Productions, London in collaboration with Fondazione Prada, Milan.

#### Estimate

£2,000 — 3,000  

[Go to Lot](#)



Literature

HENI Productions H8-3



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



223

### Damien Hirst

*Mercy, from The Virtues (H9-3)*

2021

Laminated giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

120 x 96 cm (47 1/4 x 37 3/4 in.)

Signed in pencil and numbered 270/817 (printed) on the label affixed to the reverse, published by HENI Editions, London.

**Estimate**

£7,000 — 9,000 ♣

[Go to Lot](#)



Literature

HENI Editions H9-3

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



224

### Damien Hirst

*Politeness, from The Virtues (H9-4)*


2021

Laminated giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

120 x 96 cm (47 1/4 x 37 3/4 in.)

Signed in pencil and numbered 280/1549 (printed) on the label affixed to the reverse, published by HENI Editions, London.

**Estimate**

£7,000 — 9,000 

[Go to Lot](#)



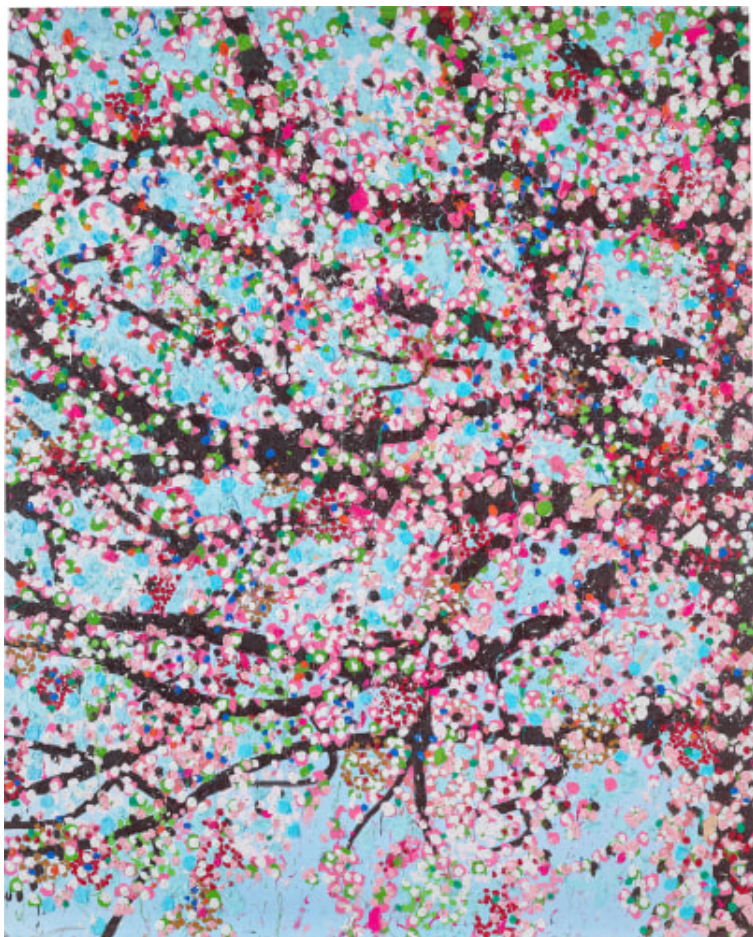
Literature

HENI Editions H9-4



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



225

### Damien Hirst

*Loyalty, from The Virtues (H9-7)*

2021

Laminated giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued).

120 x 96 cm (47 1/4 x 37 3/4 in.)

Signed in pencil and numbered 469/1067 (printed) on the label affixed to the reverse, published by HENI Editions, London.

#### Estimate

£7,000 — 9,000 ♣

[Go to Lot](#)



Literature

HENI Editions H9-7

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



226

**Louise Bourgeois**

*I Do (MoMA 226)*


2010

Digital print in colours, on fabric.

41 x 30.6 cm (16 1/8 x 12 in.)

With stitched initials in red thread, red printed title and numbered 174/300 in pencil (there were also 35 artist's proofs), published by the artist in support of *For Freedom To Marry*, New York, framed.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)





**Literature**

Museum of Modern Art Cat. No. 226

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



227

**Charles Ray**

*Untitled*

2022

Inkjet print in colours, on Hahnemühle paper, the full sheet.

S. 125.5 x 80.2 cm (49 3/8 x 31 5/8 in.)

Signed and dated in teal marker and numbered 23/50 in pencil, published by Centre Pompidou (Editions Limitées), Paris (with their blindstamp), unframed.

**Estimate**

£1,000 — 1,500    ₺

[Go to Lot](#)





228

**Glenn Brown**

*There is No Place For Us, from Joy Division*

2017

Screenprint in colours, on polyester film 89 micron supported by black card (as issued), the full sheet, with the accompanying *Joy Division* artist's book and title page contained in the original handmade black Solander box.

S. 41.3 x 29.8 cm (16 1/4 x 11 3/4 in.)

book 41.9 x 30.5 x 1.9 cm (16 1/2 x 12 x 3/4 in.)

The print signed and numbered 22/30 in black ink, the book signed by the artist and two contributors and numbered in black ink on the justification (there were also 10 artist's proofs), published by Enitharmon Editions, London, the print framed.

**Estimate**

£2,000 — 3,000    £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



229

### Etel Adnan

*L'Express Beyrouth-Enfer (Beirut-Hell Express)*

2021

Aquatint in colours, on wove paper, with full margins, with accompanying 55-page book and original aquamarine linen-covered portfolio.

I. 22.4 x 15 cm (8 7/8 x 5 7/8 in.)

S. 29.5 x 19.5 cm (11 5/8 x 7 5/8 in.)

portfolio 32 x 22.5 cm (12 5/8 x 8 7/8 in.)

Signed, dated and numbered 81/100 in pencil, published by Galerie Lelong & Co., Paris, framed.

#### Estimate

£1,500 — 2,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



230

### Etel Adnan

*L'Apocalypse Arabe (The Arab Apocalypse)*

2020

Aquatint in colours, on wove paper, with full margins, with accompanying 88-page book and original purple linen-covered portfolio.

I. 22.5 x 15.5 cm (8 7/8 x 6 1/8 in.)

S. 29.5 x 20 cm (11 5/8 x 7 7/8 in.)

portfolio 32 x 22.5 cm (12 5/8 x 8 7/8 in.)

Signed, dated and numbered 73/100 in pencil, published by Galerie Lelong & Co., Paris, framed.

#### Estimate

£1,500 — 2,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



231

**Shara Hughes**

*Night Opening*

2022

Etching in violet, on BFK Rives paper, with full margins.

I. 14.5 x 12.5 cm (5 3/4 x 4 7/8 in.)

S. 30.2 x 24 cm (11 7/8 x 9 1/2 in.)

Signed, dated and numbered 95/100 in pencil (there were also 20 artist's proofs), published by Texte zur Kunst, Berlin, unframed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



232

### Raqib Shaw

*Midsummer Night's Dream*

2017


Etching with hand-colouring in watercolour, on Fine Art paper, with full margins.

I. 19.5 x 14.8 cm (7 5/8 x 5 7/8 in.)

S. 31.3 x 25.5 cm (12 3/8 x 10 in.)

Signed and dated '2018' in pencil, an unnumbered proof aside from the edition of 30, published by Galerie Frank Fluegel, Nuremberg, unframed.

#### Estimate

£1,000 — 1,500 

[Go to Lot](#)





**Provenance**

A gift of the artist to the present owner



233

LOT OFFERED WITH NO RESERVE

**Raqib Shaw**

*Black Pine Specimen Bonsai at the Sausage Factory, Spring 2016*

2016

Etching, on Hahnemühle paper, with full margins.

I. 29.6 x 24.7 cm (11 5/8 x 9 3/4 in.)

S. 55 x 48 cm (21 5/8 x 18 7/8 in.)

Signed and dated in pencil, an unnumbered proof aside from the edition of 50 (there were also 10 artist's proofs), published by White Cube, London, unframed.

**Estimate**

£800 — 1,200 •♣

[Go to Lot](#)



233

Raqib Shaw

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Video: <https://www.youtube.com/watch?v=F5wQepkp8bw>

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**Provenance**

A gift of the artist to the present owner

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



234

LOT OFFERED WITH NO RESERVE

### Raqib Shaw

*Mr. C after Zurbaran*

2016

Etching, on Hahnemühle paper, with full margins.

I. 19.7 x 24.7 cm (7 3/4 x 9 3/4 in.)

S. 41 x 45 cm (16 1/8 x 17 3/4 in.)

Signed, titled, and dated in pencil, a proof for an unrealised edition, unframed.

Estimate

£800 — 1,200 •♣

[Go to Lot](#)



234

**Raqib Shaw**

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**Provenance**

A gift of the artist to the present owner

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



235

### Rebecca Warren

*Poincaré (for Parkett no. 78)*


2006

Hand-painted mixed-media multiple.

7 x 6 x 6 cm (2 3/4 x 2 3/8 x 2 3/8 in.)

Signed and numbered 31/35 in black ink on the accompanying Certificate of Authenticity (there were also 20 in Roman numerals), published by Parkett Editions, New York and Zurich.

#### Estimate

£1,000 — 1,500 

[Go to Lot](#)



**Provenance**

Christie's New York, *First Open: Summer Edition*, 17 July 2013, lot 75

Acquired from the above sale by the present owner



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



236

**Rebecca Warren**

*La Volta (The Vault)*


2001-16

Bronze multiple.

10 x 21 x 5.5 cm (3 7/8 x 8 1/4 x 2 1/8 in.)

Signed in black ink and numbered 16/40 (printed) on the accompanying Certificate of Authenticity (there were also 12 artist's proofs), published by Counter Editions, London.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



237

### Tracey Emin

*No Time for Love*

2020

Lithograph in colours, on Somerset Velvet paper, with full margins.

I. 61.7 x 82 cm (24 1/4 x 32 1/4 in.)

S. 69.4 x 86.9 cm (27 3/8 x 34 1/4 in.)

Signed, titled, dated and numbered 28/75 in pencil (there were also 20 artist's proofs), published by Counter Editions, London, unframed.

#### Estimate

£5,000 — 7,000 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



238

### Tracey Emin

*Me, May 2019, from These Feelings Were True*

2020

Lithograph in colours, on Somerset Velvet paper, with full margins.

I. 39 x 31 cm (15 3/8 x 12 1/4 in.)

S. 55.4 x 45.6 cm (21 3/4 x 17 7/8 in.)

Signed, titled, dated and numbered 32/50 in pencil (there were also 12 artist's proofs), published by Counter Editions, London, unframed.

#### Estimate

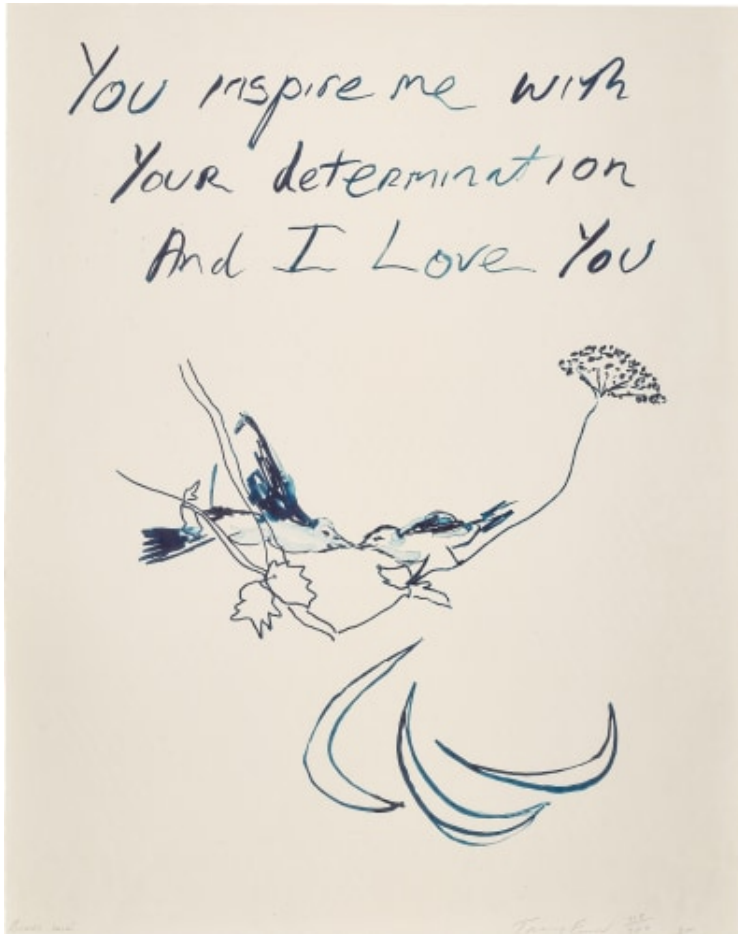
£3,000 — 5,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



239

**Tracey Emin**

*Birds 2012*

2011

Lithograph in blue, on Somerset paper, the full sheet.

S. 76.1 x 60.2 cm (29 7/8 x 23 3/4 in.)

Signed, titled, dated and numbered 118/300 in pencil (there were also 30 artist's proofs), published by Counter Editions, London, 2012, framed.

**Estimate**

£3,000 — 5,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



240

### Tracey Emin

#### *Exploration of the Soul*



1994

The complete artist's book including two photographs and one lithograph, contained in the original linen slipcover with appliqué 'TE' in pink felt.

book 19.6 x 20.2 cm (7 3/4 x 7 7/8 in.)

Signed, dated, inscribed 'I want this to be the truth' in blue ink, and numbered 189/200 in pencil on the frontispiece, published by the artist.

#### Estimate

£2,000 — 3,000  

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



241

**Tracey Emin**

*I Was Left Sleeping*

2017


Lithograph, on Somerset paper, with full margins.

I. 39.7 x 49.7 cm (15 5/8 x 19 5/8 in.)

S. 54 x 62.8 cm (21 1/4 x 24 3/4 in.)

Signed, titled, dated and numbered 44/50 in pencil,  
published by The Royal Academy, London, unframed.

**Estimate**

£1,200 — 1,800 

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



242

### Jake and Dinos Chapman

*My Giant Colouring Book*

2004

The complete set of 21 etching and aquatints, with Chine-collé to Somerset paper, with full margins, with colophon, the sheets loose (as issued) all contained in the original buckram-covered wooden Solander box. all I. various, largest 28.2 x 19.7 cm (11 1/8 x 7 3/4 in.) all S. approx. 51 x 40.7 cm (20 1/8 x 16 in.) portfolio 56.3 x 44.9 x 2.8 cm (22 1/8 x 17 5/8 x 1 1/8 in.)

All signed and numbered 12/35 in pencil on the reverse (there were also 10 artist's proofs), published by The Paragon Press, London, all unframed.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)





Literature

The Paragon Press 2000-2004 pp. 162-175

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



243

### Gillian Carnegie

*Ponoka*

2003-04

The complete set of nine etchings in colours, on Hahnemühle paper, with full margins.

all I. various, largest 41.5 x 55.7 cm (16 3/8 x 21 7/8 in.)

all S. various, largest 69.3 x 57.5 cm (27 1/4 x 22 5/8 in.), 4 horizontal

All signed and numbered 9/37 in pencil (there were also 8 artist's proofs), published by The Paragon Press, London, lacking the title page, colophon and the original portfolio case, all framed.

**Estimate**

£2,500 — 3,500 ♠

[Go to Lot](#)



Literature

The Paragon Press 2001-2006 pp. 142-151

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



244

### Paul Morrison

*Black Dahlias*

2004

The complete set of 12 screenprints in black and white, on Somerset paper, the full sheets.

all S. 73 x 97.2 cm (28 3/4 x 38 1/4 in)

One print signed in full and 11 prints signed with initials in pencil on the reverse, from the edition of 45 (there were also 10 artist proof sets), published by The Paragon Press, London, lacking the justification and the original presentation box, all framed.

Estimate

£5,000 — 7,000 ♠

[Go to Lot](#)



Literature

The Paragon Press 2001-2006 pp. 128-137

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



SOLD TO BENEFIT WORLD CENTRAL KITCHEN

245

LOT OFFERED WITH NO RESERVE

### Donald Sultan

#### *Visual Poetics*

1998

The complete set of six screenprints in colours, on Coventry Rag paper, with full margins, with accompanying 24 reproductions and poetry by Robert Creeley, the prints loose (as issued), the reproductions and poems bound (as issued), all contained in the original black leather binding with artist's name embossed in red.

all I. 36.4 x 36.2 cm (14 3/8 x 14 1/4 in.)

all S. 42 x 40.8 cm (16 1/2 x 16 1/8 in.)

binding 57 x 44.4 x 4.3 cm (22 1/2 x 17 1/2 x 1 3/4 in.)

All loose prints signed with initials and numbered 60/395 in pencil, further signed in pencil by the publisher on the justification (there were also 25 artist's proofs), published by Marco Fine Arts Studio, El Segundo, California, with their accompanying Certificate of Authenticity, the loose prints unframed.

#### Estimate

£2,000 — 3,000 •

[Go to Lot](#)





246

**Julian Opie**


*Still Lifes (C. 25-32)*

2001

The complete set of eight Lambda prints in colours, laminated to stretched Olive canvas with a gloss seal. all 39 x 64 x 3.5 cm (15 3/8 x 25 1/4 x 1 3/8 in.)

All signed and numbered 24/40 in black felt-tip pen on the overlap (there were also 11 artist's proofs), published by Alan Cristea Gallery, London.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



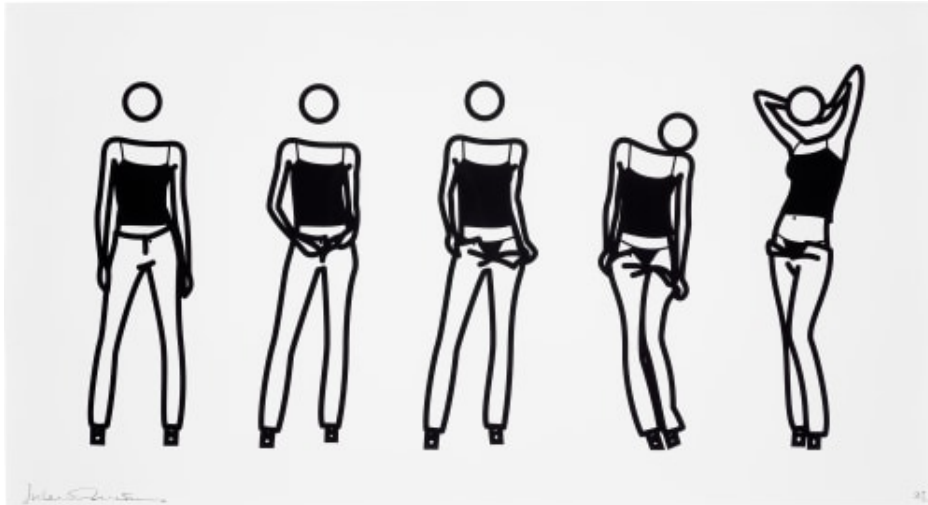


Literature

Alan Cristea Gallery 25-32

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



247

### Julian Opie

*Bijou Gets Undressed. 1 (C. 50)*

2004


Screenprint, on Fedrigoni Sirio paper, with full margins.

L. 39.5 x 79 cm (15 1/2 x 31 1/8 in.)

S. 52.5 x 97.1 cm (20 5/8 x 38 1/4 in.)

Signed and numbered 27/30 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



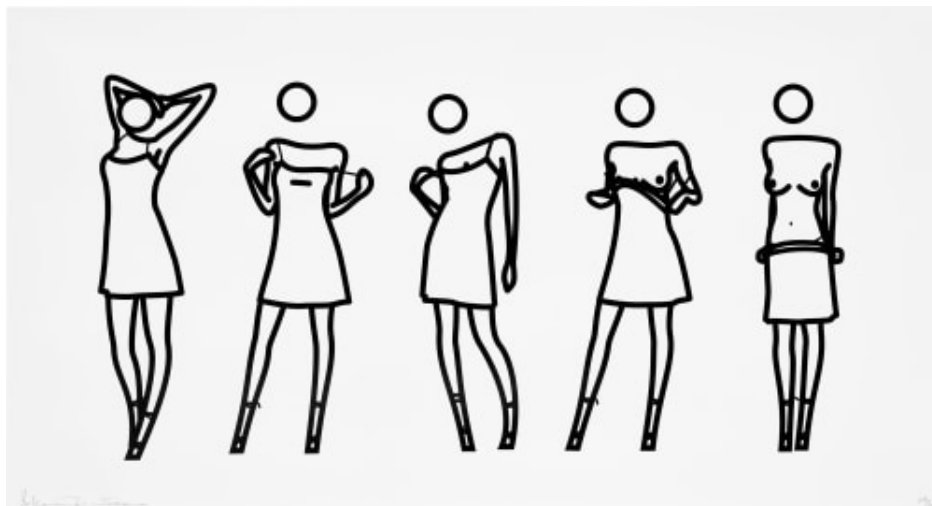
247

Julian Opie

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Literature

Alan Cristea Gallery 50



248

**Julian Opie**

*Bijou Gets Undressed. 4 (C. 53)*

2004


Screenprint, on Fedrigoni Sirio paper, with full margins.

I. 38.5 x 78 cm (15 1/8 x 30 3/4 in.)

S. 52.5 x 97.1 cm (20 5/8 x 38 1/4 in.)

Signed and numbered 28/30 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

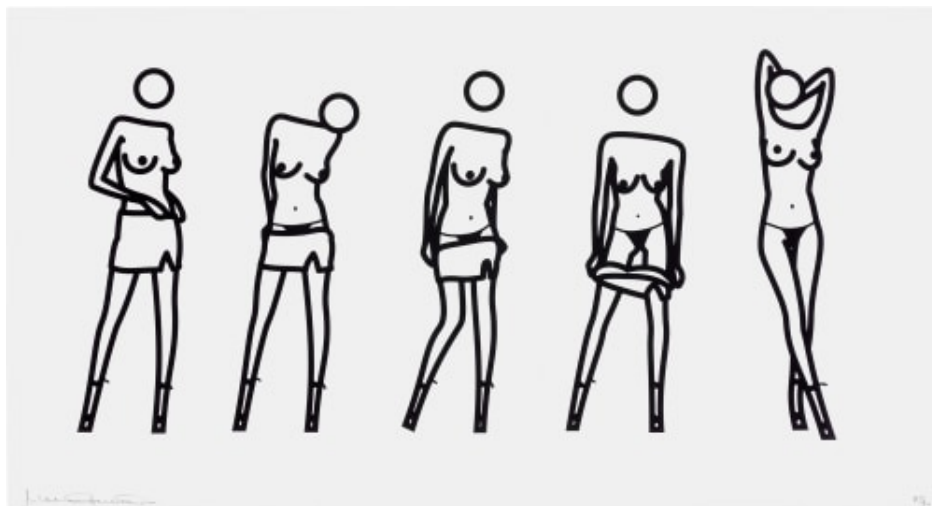
£5,000 — 7,000 

[Go to Lot](#)



Literature

Alan Cristea Gallery 53



249

**Julian Opie**

*Bijou Gets Undressed. 6 (C. 55)*

2004


Screenprint, on Fedrigoni Sirio paper, with full margins.

I. 39.5 x 79 cm (15 1/2 x 31 1/8 in.)

S. 52.6 x 97 cm (20 3/4 x 38 1/4 in.)

Signed and numbered 27/30 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

Alan Cristea Gallery 55



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



250

### Julian Opie

*Woman Taking Off Man's Shirt*

2003


Screenprint in colours, on wove paper, with full margins.

I. 88.5 x 52 cm (34 7/8 x 20 1/2 in.)

S. 100 x 60 cm (39 3/8 x 23 5/8 in.)

From the unsigned edition of unknown size, published by K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Literature

Alan Cristea Gallery Appendix

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



251

### Julian Opie

*Mark, from Running People*


2020

Anodised aluminium figure, on Corian base, contained in the original foam-lined card box.

58.4 x 9 x 17.4 cm (22 7/8 x 3 1/2 x 6 7/8 in.)

Signed in black felt-tip pen and numbered 4/20 (printed) on the label affixed to the underside (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London.

#### Estimate

£4,000 — 6,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



252

### Julian Opie

*Yasmin, from Running People*


2020

Anodised aluminium figure, on Corian base, contained in the original foam-lined card box.

57.1 x 9 x 13.7 cm (22 1/2 x 3 1/2 x 5 3/8 in.)

Signed in black felt-tip pen and numbered 4/20 (printed) on the label affixed to the underside (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London.

#### Estimate

£4,000 — 6,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



253

### Julian Opie

*Paper Head 4, from Paper Heads*

2019

Laser-cut archival Museum Board multiple.

S. 80.8 x 68.4 cm (31 3/4 x 26 7/8 in.)

framed 83.4 x 71.1 x 3.9 cm (32 7/8 x 27 7/8 x 1 1/2 in.)


Signed in black felt-tip pen and numbered 11/50

(printed) on the label affixed to the reverse of the

frame (there were also 5 artist's proofs), published by

Alan Cristea Gallery, London, contained in the original  
white sprayed frame specified by the artist.

#### Estimate

£3,000 — 5,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



254

### Julian Opie

*Siren Radio Traffic, from Eight Landscapes (C. 15)*


2000

Lambda print in colours, on wove paper laminated to acrylic (as issued), the full sheet.

framed 75.5 x 112 cm (29 3/4 x 44 1/8 in.)

Signed and numbered 10/40 in black ball-point pen on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, contained in the original brushed aluminium frame specified by the artist.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Literature

Alan Cristea Gallery 15



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



255

### Julian Opie

*Polridmouth Coast, from Cornish Coast 1*

2017

Chromogenic print, on Epsom Premium Glossy Photo paper, mounted to glass (as issued).

framed 63.5 x 78.5 x 4 cm (25 x 30 7/8 x 1 5/8 in.)

Signed in black felt-tip pen and numbered 17/20


(printed) on a label affixed to the reverse of the frame

(there were also 5 artist's proofs), published by Alan

Cristea Gallery, London, contained in the original

brushed aluminium frame specified by the artist.

#### Estimate

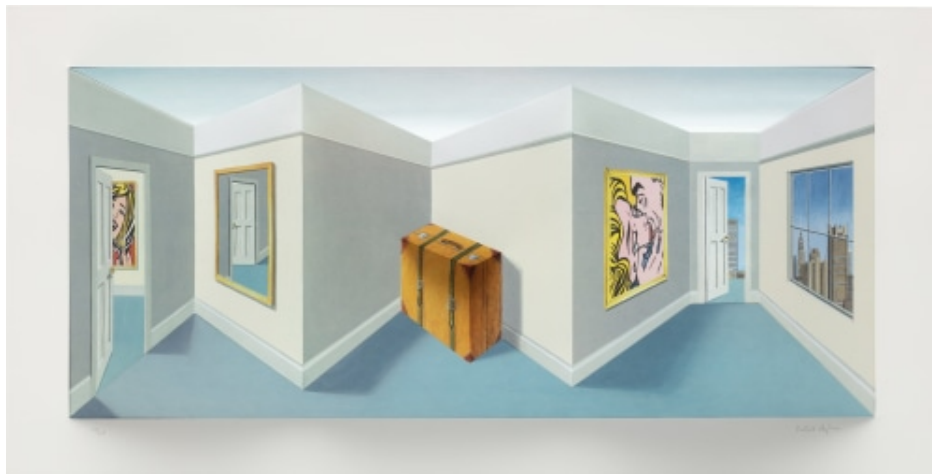
£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



256

### Patrick Hughes

*Travel*


2004

Multiple comprising 3D lithograph in colours, with hand-colouring by Jack Shirreff, on constructed wove paper mounted to backing, within a window mount (as issued).

box 42.2 x 80.6 x 19.1 cm (16 5/8 x 31 3/4 x 7 1/2 in.)

Signed and numbered 17/45 in pencil on the window mount (there were also 7 artist's proofs), published by Flowers Gallery, London, contained within the original Plexiglas presentation box.

#### Estimate

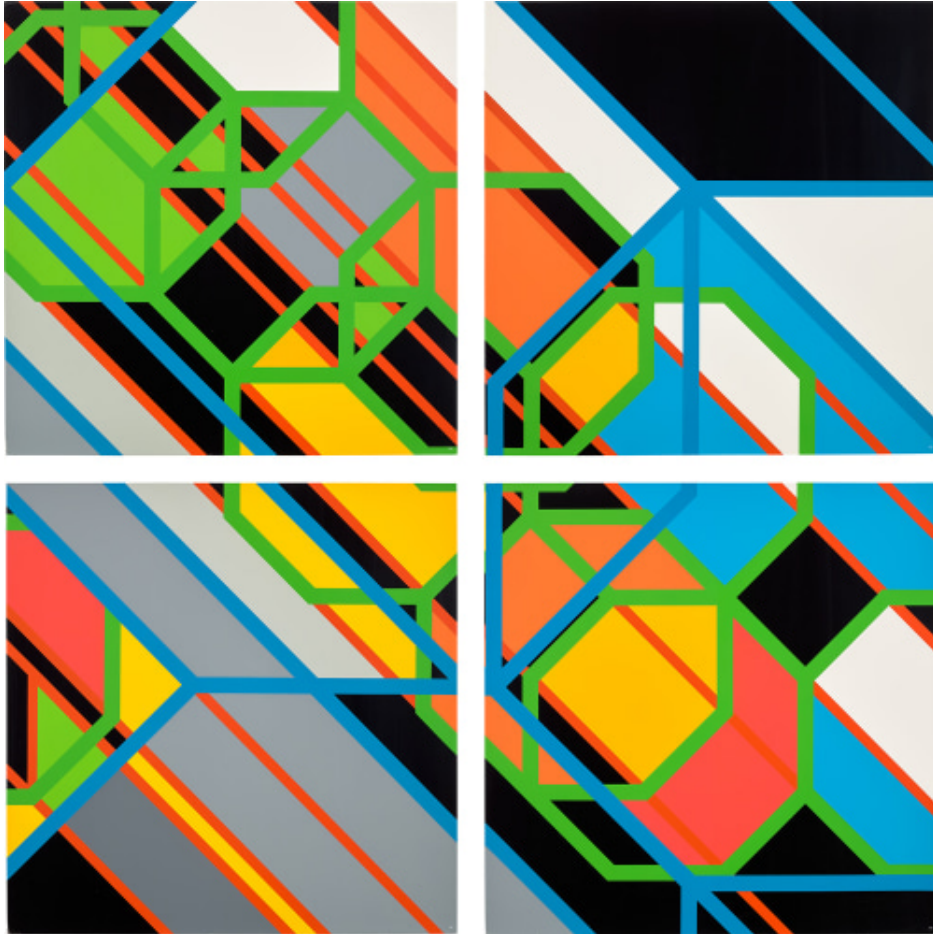
£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



257

**Sarah Morris**


*Department of Water and Power*

2004

The complete set of four screenprints in colours with glaze, on Somerset Tub Sized paper, the full sheets. all S. 90 x 90 cm (35 3/8 x 35 3/8 in.)

All signed in pencil on the reverse, from the edition of 45 (there were also 10 artist's proofs), published by The Paragon Press, London, all framed, lacking the numbered colophon.

**Estimate**

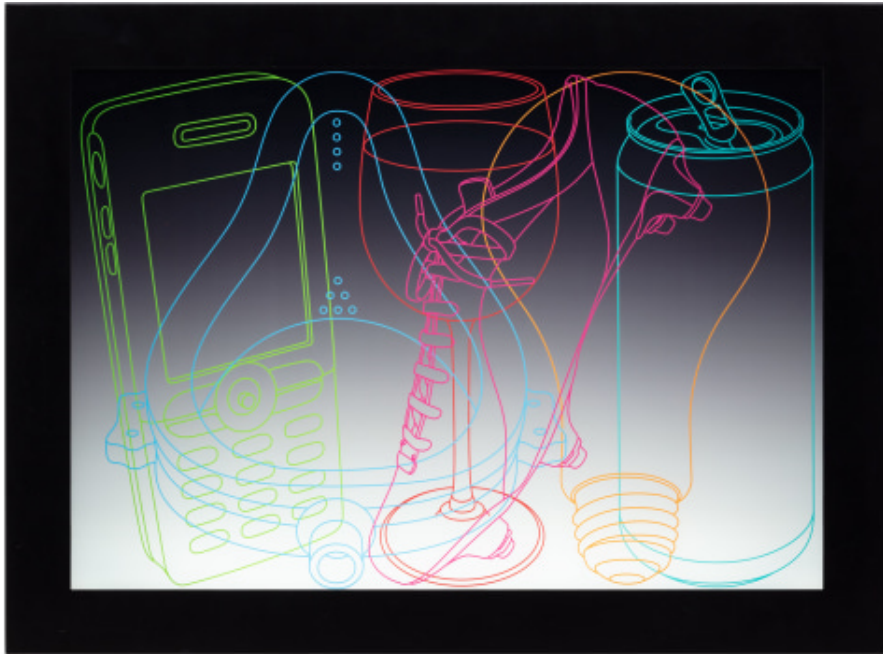
£3,000 — 5,000 

[Go to Lot](#)



Literature

The Paragon Press 2001-2006 pp. 152-157



258

**Michael Craig-Martin**

*Signs of Life*

2006

Duratrans colour film mounted to glass contained in a black painted aluminium electrical light box.

49.5 x 67 x 3.5 cm (19 1/2 x 26 3/8 x 1 3/8 in.)

Signed, dated and numbered 'AP IV/V' in black felt-tip pen on the reverse (one of 5 artist's proofs aside from the edition of 30), published by Edition Schellmann, Munich and New York, for *Kunsthau Bregenz*, 2006.

**Estimate**

£1,500 — 2,000 ±

[Go to Lot](#)



**Provenance**

Phillips London, *Edition Schellmann: Fifty Are Better Than One*, 6 June 2019, lot 24

Acquired from the above sale by the present owner

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 80 and p. 421

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



259

**Alex Israel**

*Self-Portrait*

2017

Mixografia® print in colours, on shaped handmade paper mounted to support (as issued).

print 48 x 41 x 2 cm (18 7/8 x 16 1/8 x 3/4 in.)

support 76 x 63.4 cm (29 7/8 x 24 7/8 in.)

Signed, dated and numbered 15/20 in pencil, published by Mixografía, Los Angeles, framed.

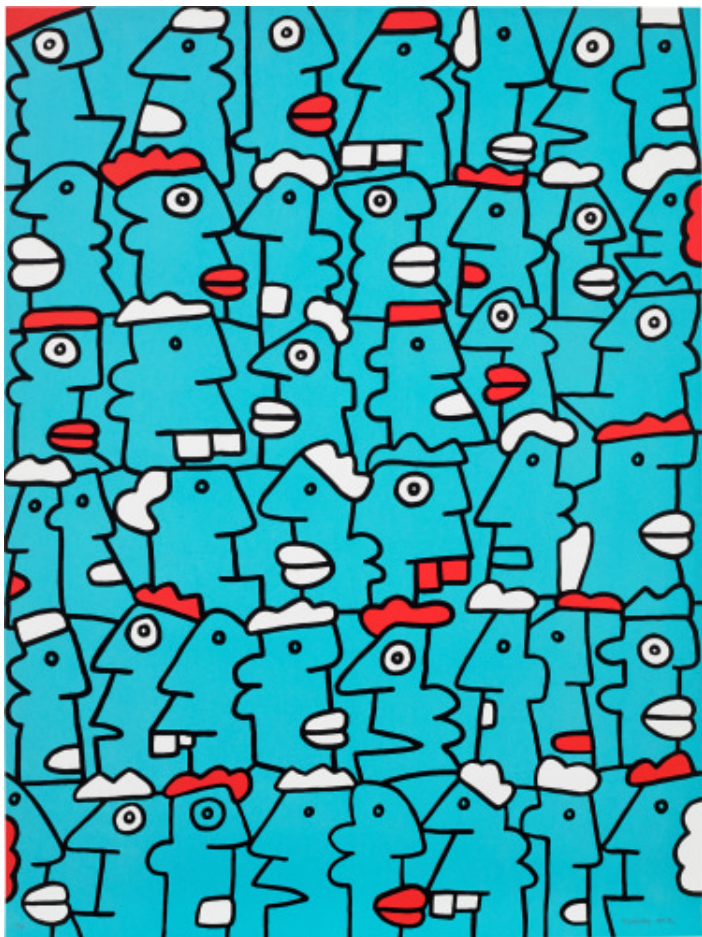
**Estimate**

£3,000 — 5,000 £

[Go to Lot](#)







260

**Thierry Noir**

*Fast Form Manifest (Teal)*


2016

Screenprint in colours, on Somerset paper, the full sheet.

S. 100 x 75 cm (39 3/8 x 29 1/2 in.)

Signed and annotated 'A/P' in pencil (a colour variant artist's proof, the edition was 50 for the blue colourway), published by Howard Griffin Prints, London, unframed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



261

**Oli Epp**

*Multi Multitasking*

2018


Screenprint in colours, on Rivoli paper, with full margins.

I. 50.3 x 42 cm (19 3/4 x 16 1/2 in.)

S. 70.1 x 50.2 cm (27 5/8 x 19 3/4 in.)

Signed and numbered 77/100 in pencil, published by Semiose Gallery, Paris, unframed.

**Estimate**

£1,000 — 1,500 

[Go to Lot](#)





262

**David Shrigley**

*Life is Fantastic*


2016

Screenprint in colours, on wove paper, the full sheet.

S. 76.1 x 60 cm (29 7/8 x 23 5/8 in.)

Signed with initials, dated and numbered 121/125 in pencil, published by Counter Editions, London, framed.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)





263

**David Shrigley**

*To Hell With Zoos*



2021

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75.6 x 56.1 cm (29 3/4 x 22 in.)

Signed with initials, dated and numbered 11/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, unframed.

**Estimate**

£2,000 — 3,000  

[Go to Lot](#)





264

**David Shrigley**

*Untitled (I Am Listening)*


2020

Screenprint in colours, on Somerset paper, the full sheet.

S. 75.7 x 56.5 cm (29 3/4 x 22 1/4 in.)

Signed with initials, dated and numbered 99/125 in pencil on the reverse, published by Counter Editions, London, unframed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)





265

**David Shrigley**

*I've Got Your Lipstick*

2021

Screenprint in colours, on wove paper, the full sheet.

S. 76.1 x 56.1 cm (29 7/8 x 22 1/8 in.)

Numbered 91/125 in pencil on the reverse, with the accompanying Certificate of Authenticity signed by the artist, published by Ding Dong Takuhaibin, Hong Kong, unframed.

**Estimate**

£2,000 — 3,000    ₣

[Go to Lot](#)





266

**David Shrigley**

*Fucking Ace*

2018

Screenprint in colours, on Somerset paper, with full margins.

I. 72.2 x 54.3 cm (28 3/8 x 21 3/8 in.)

S. 76.2 x 56 cm (30 x 22 in.)

Signed with initials, dated and numbered 45/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

**Estimate**

£1,500 — 2,000 ♠

[Go to Lot](#)







267

**David Shrigley**

*Balance the Ball on Your Nose*

2022

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 76 x 56.1 cm (29 7/8 x 22 1/8 in.)

Signed with initials, dated and numbered 109/125 in pencil on the reverse (there were also 12 artist's proofs), published by Shrig Shop, Copenhagen, unframed.

**Estimate**

£1,500 — 2,000 ♦

[Go to Lot](#)





268

**David Shrigley**

*Untitled (Fast Train to Shitsville)*

2021


Screenprint in colours with varnish overlay, on

Somerset Satin paper, the full sheet.

S. 75 x 56 cm (29 1/2 x 22 in.)

Signed with initials, dated and numbered 84/125 in pencil on the reverse, published by Stephen Friedman Gallery, London, unframed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



269

**David Shrigley**

*Shits*


2019

Hand-painted acrylic, on Fabriano Artistic paper, the full sheet.

S. 75.5 x 56.2 cm (29 3/4 x 22 1/8 in.)

Signed with initials, dated and numbered 26/125 in pencil on the reverse, from the series of unique variants, published by Counter Editions, London, framed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



270

**David Shrigley**

*Wine*


2021

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet.

S. 76.1 x 56.1 cm (29 7/8 x 22 in.)

Signed with initials, dated and numbered 8/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, unframed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



271

### Harland Miller

*Sweet Afton*

2012

Screenprint in colours, on Somerset paper, the full sheet.

S. 60 x 69.9 cm (23 5/8 x 27 1/2 in.)

Signed, dated and numbered 18/30 in pencil, published by Artruisit, London, framed.

Estimate

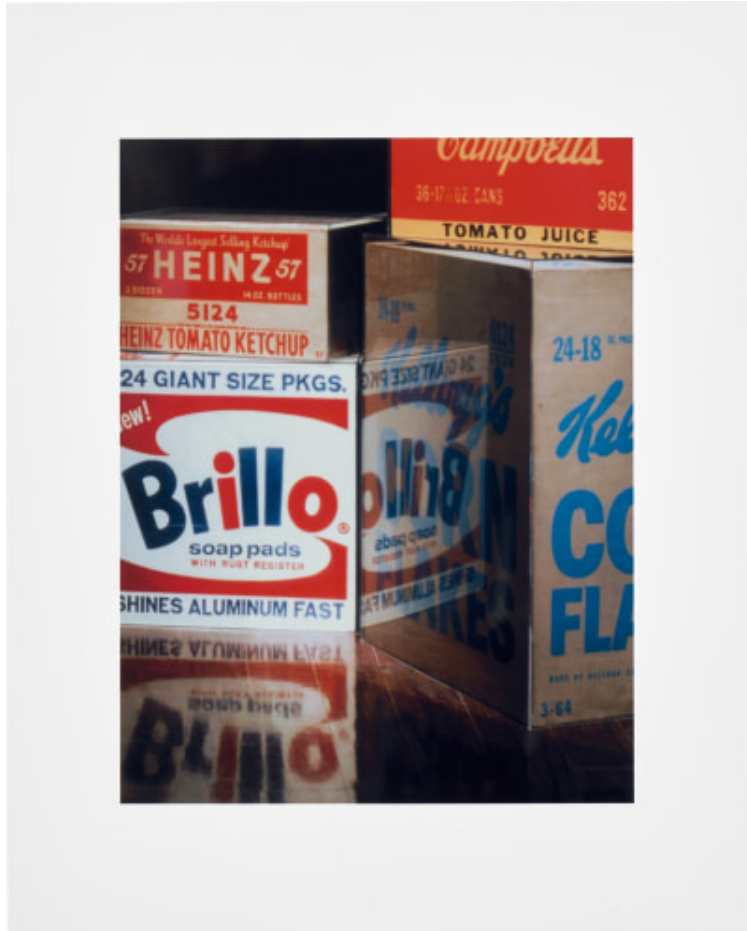
£1,000 — 1,500    £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



272

### Louise Lawler

*Assembled*

2010-11

Digital duraflex print in colours, on photo paper, with full margins.

I. 18.1 x 14 cm (7 1/8 x 5 1/2 in.)

S. 25.6 x 20.4 cm (10 1/8 x 8 in.)

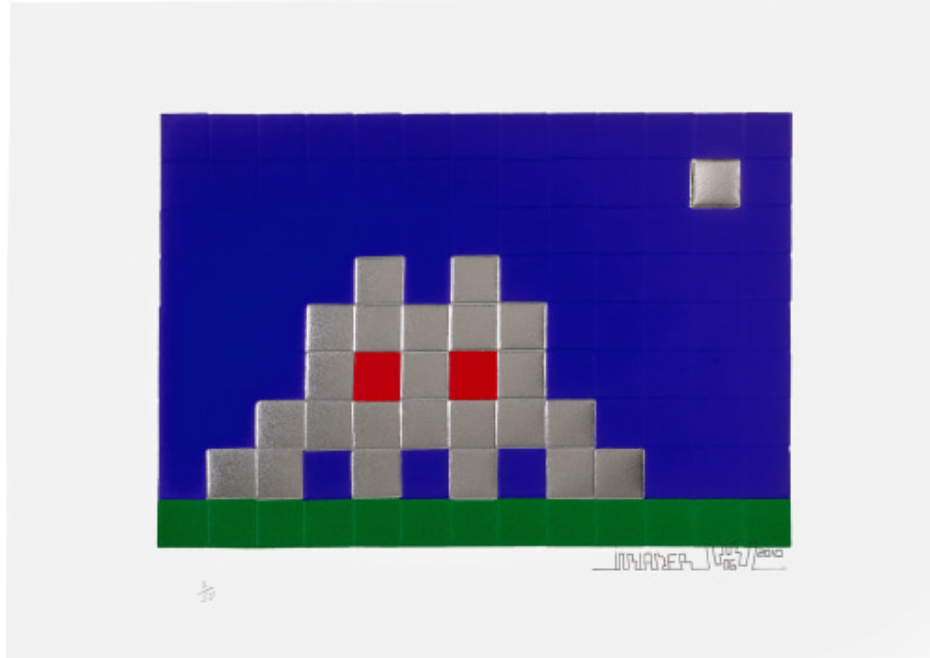
Signed, dated and numbered 49/50 in black ink on the reverse, framed.

**Estimate**

£2,000 — 3,000   ‡

[Go to Lot](#)





273

**Invader**

*Home Earth*

2010


Screenprint in colours with embossing and silver foil, on wove paper, with full margins.

I. 19.5 x 28.5 cm (7 5/8 x 11 1/4 in.)

S. 29.7 x 42 cm (11 3/4 x 16 1/2 in.)

Signed, dated and numbered 2/50 in pencil, published by Pictures On Walls, London, unframed.

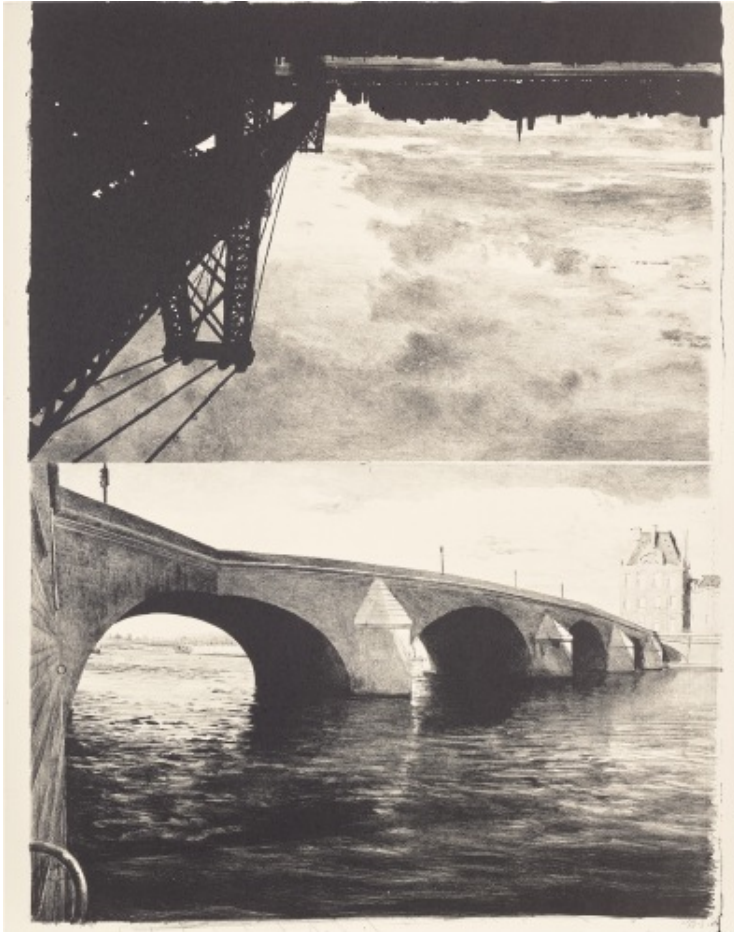
**Estimate**

£6,000 — 8,000 

[Go to Lot](#)







274

LOT OFFERED WITH NO RESERVE

**Jean-Baptiste Sécheret**

*East River/Pont, from Le grand désert d'hommes (The Great Desert of Men)*

2006

Lithograph, on Awagami Japan paper, the full sheet.

S. 78.9 x 62.2 cm (31 1/8 x 24 1/2 in.)

Signed with initials and dated in pencil on the front, further signed, dated and numbered 2/3 in pencil on the reverse (a proof aside from the edition of 65 in Arabic numerals and 15 in Roman numerals), published by Presses de Serendip, Paris, framed.

**Estimate**

£600 — 800 •†♣

[Go to Lot](#)



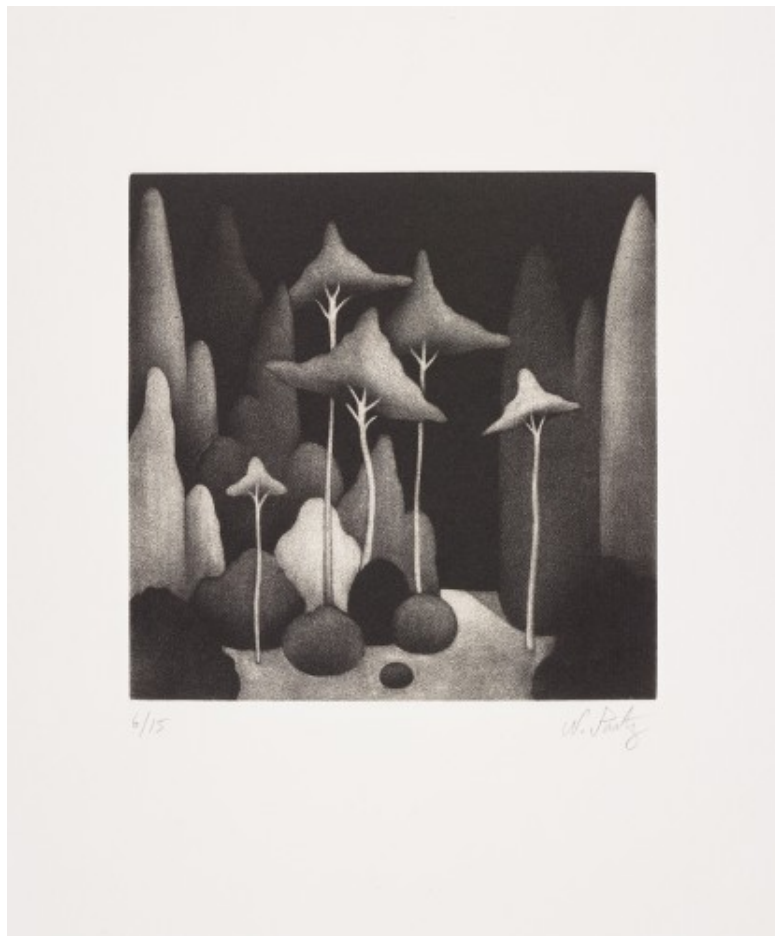
**Provenance**

Jacques Elbaz, Paris

Acquired from the above by the present owner in 2006

## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



275

**Nicolas Party**

*Landscape II*

2016

Mezzotint, on Arches paper, with full margins.

I. 15 x 15 cm (5 7/8 x 5 7/8 in.)

S. 47.7 x 34.6 cm (18 3/4 x 13 5/8 in.)

Signed and numbered 6/15 in pencil, published by Glasgow Print Studio, Scotland, framed.

**Estimate**

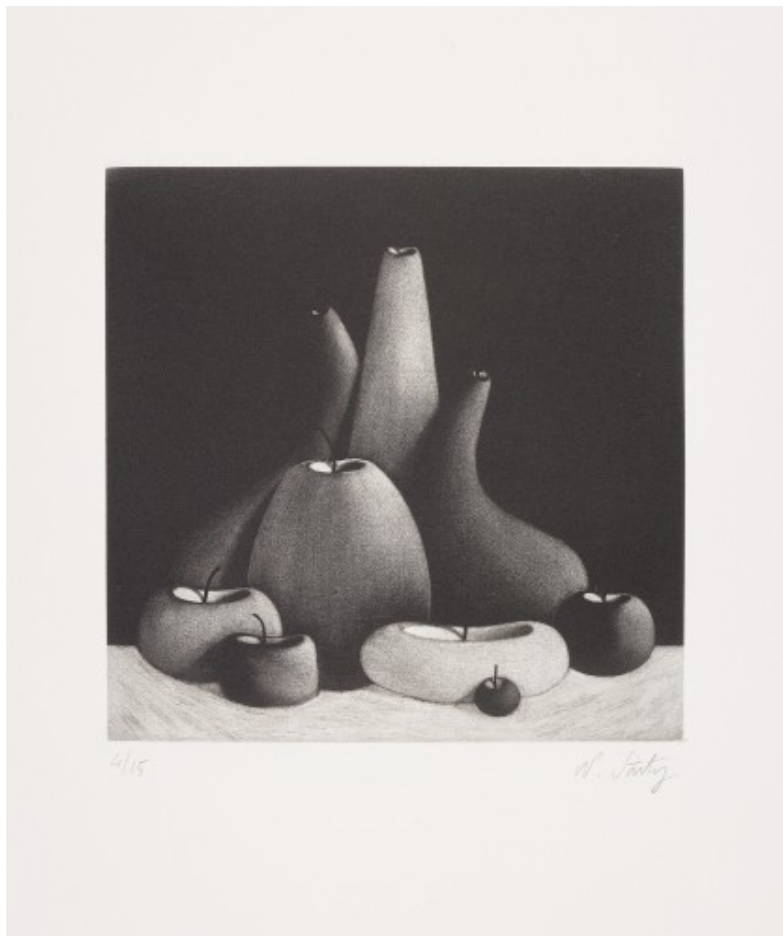
£2,000 — 3,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



276

### Nicolas Party

*Still Life (Fruit)*

2016

Mezzotint, on Arches paper, with full margins.

I. 16.5 x 17 cm (6 1/2 x 6 3/4 in.)

S. 47.6 x 34.7 cm (18 3/4 x 13 5/8 in.)

Signed and numbered 4/15 in pencil, published by Glasgow Print Studio, Glasgow, framed.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



277

### Nicolas Party

*Dinner for 24 Animals*

2016

Four hand-painted and glazed ceramic plates, contained in the original green 'malachite' painted wooden case.

each plate 32 cm (12 5/8 in.) diameter

case 39 x 38.5 x 25 cm (15 3/8 x 15 1/8 x 9 7/8 in.)

Each plate signed, dated and annotated 'Xavier Hufkens dinner' in blue paint on the underside, from the series of 24, produced for Xavier Hufkens Gallery, Brussels.

#### Estimate

£2,000 — 3,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



278

### Grayson Perry

*Piggy Bank*

2017

White ceramic piggy bank painted in blue and glazed, with rubber stopper, contained in the original cardboard box.

9 x 21 x 9 cm (3 1/2 x 8 1/4 x 3 1/2 in.)

With artist's logo on the underside, from the edition of unknown size, published by The Serpentine Galleries, London.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



279

### Grayson Perry

*Home Worker & Key Worker Staffordshire Figures*

2021

The complete set of four white earthenware ceramic figures painted in colours and glazed.

each approx. 27 cm (10 5/8 in.) height

From the unsigned edition of 200, published by Bristol Museum & Art Gallery, Bristol, for the artist's BBC series Grayson's Art Club Series 2.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



280

**Jeff Koons**

*Balloon Swan (Yellow)*

2017

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with silver printed signature.

24.8 x 15.2 x 20.3 cm (9 3/4 x 5 7/8 x 7 7/8 in.)

With printed signature, title, date and numbered 583/999 on the underside, published by Bernardaud, Limoges, France (with their stamp on the underside).

**Estimate**

£5,000 — 7,000 **£**

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



281

### Jeff Koons

*Carracci Flower, from Tate Modern 21 Years Portfolio*

2021

Archival pigment print in colours with two colour foils, on Hahnemühle Photo Rag paper, the full sheet.

S. 76.2 x 60.1 cm (30 x 23 5/8 in.)

Signed, dated and numbered 14/200 in pencil, published by Counter Editions, London, unframed.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



282

### Frank Bowling

*As If Eleven, from Tate Modern 21 Years Portfolio*

2021

Screenprint in colours, on heavy wove paper, the full sheet.

S. 76 x 60.2 cm (29 7/8 x 23 3/4 in.)

Signed with initials, dated '2020' and numbered 33/100 in pencil, published by Counter Editions, London, 2021, unframed.

#### Estimate

£1,500 — 2,000 ♦†

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



283

### Jade Fadojutimi

*Clustering Thoughts*

2019

Cotton, silk viscose velvet, organza ribbon, grosgrain ribbon, velvet ribbon, cotton cord and embroidery, hand-dyed and stitched on linen.

115 x 163 cm (45 1/4 x 64 1/8 in.)

Signed and numbered '28 of 30' in black felt-tip pen on the reverse (there were also 2 artist's proofs), published by The Art of Empowerment - UN Women UK, London, framed.

**Estimate**

£3,000 — 5,000 ♣

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



284

### Julie Mehretu

*Among the Multitude III*

2020-21/2022

Digital print in colours, on light gloss poster paper,  
with full margins.

I. 63.1 x 79 cm (24 7/8 x 31 1/8 in.)

S. 75.1 x 90 cm (29 5/8 x 35 3/8 in.)

Signed and dated in black ink, and numbered 63/130  
(printed) on the reverse, published by Texte zur Kunst,  
Berlin, unframed.

#### Estimate

£1,000 — 1,500

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



285

LOT OFFERED WITH NO RESERVE

**Jenny Holzer**

*MORE TROUBLE THAN THOUGHT*, from *Tate Modern*  
*21 Years Portfolio*

2021

Screenprint in colours with hand-applied Palladium  
Leaf, on Coventry Rag paper, the full sheet.

S. 60.1 x 76 cm (23 5/8 x 29 7/8 in.)

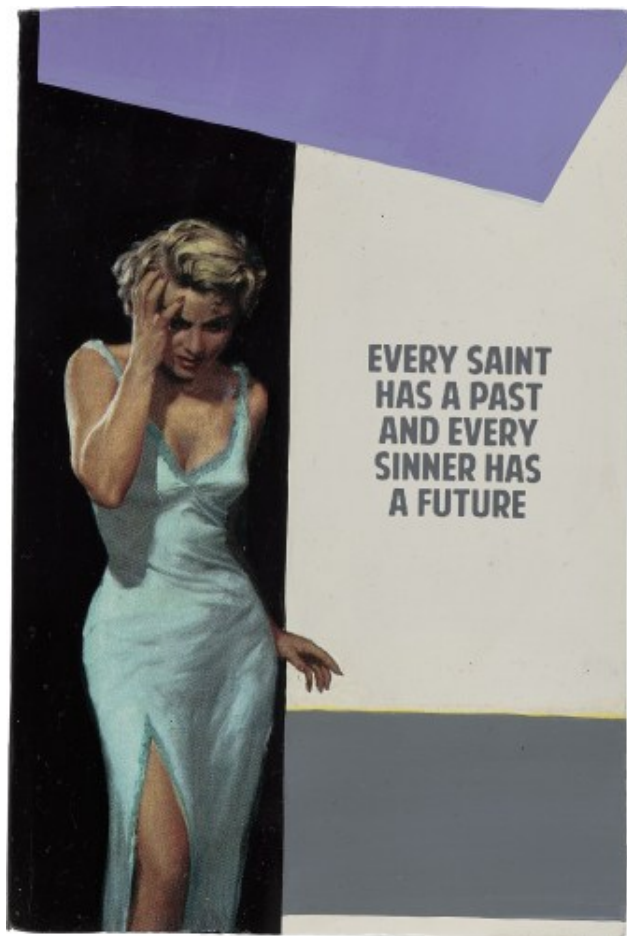
Signed and numbered 33/125 in pencil on the reverse,  
published by Counter Editions, London, unframed.

**Estimate**

£1,000 — 1,500 •

[Go to Lot](#)





286

**The Connor Brothers**

*Every Saint Has a Past*

2019

Screenprint with unique hand-painting in colours, on vintage paperback book.

paperback 16.2 x 11.1 cm (6 3/8 x 4 3/8 in.)

framed 27 x 20.5 cm (10 5/8 x 8 1/8 in.)

Signed in black felt-tip pen and numbered 2/2

(printed) on the label affixed to the reverse of the frame (there were also 2 artist's proofs), published by the artists, contained in the original wooden frame specified by the artists.

**Estimate**

£2,000 — 3,000 ♣

[Go to Lot](#)



**Provenance**

Hang-Up Gallery, London

Acquired directly from the above by the present owner in 2021



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



287

### The Connor Brothers

*I Don't Want to Go to Heaven, None of My Friends Are There*

2020


Giclée print in colours with screenprint, acrylic, oil and hand-applied varnish, on wove paper, with full margins.

L. 111.5 x 67 cm (43 7/8 x 26 3/8 in.)

S. 120 x 75 cm (47 1/4 x 29 1/2 in.)

Signed and dated in pencil, further signed in black felt-tip pen on the label affixed to the reverse of the frame, a unique studio proof, contained in the original wooden frame specified by the artists.

Estimate

£2,000 — 3,000 

[Go to Lot](#)





288

**Jenna Gribbon**

*Comment Section*

2021

Digital pigment print in colours, on Hahnemühle paper, the full sheet.

S. 29.4 x 20.9 cm (11 5/8 x 8 1/4 in.)

Signed, dated and numbered 10/20 in black ink on the accompanying Certificate of Authenticity (there were also 2 artist's proofs), published by Art for Black Lives, New York, unframed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)





289

**Adam Pendleton**

*What is the Black Dada*

2020

Transferred pulp on cotton handmade paper.

61 x 47.2 cm (24 x 18 5/8 in.)

Signed and numbered 13/35 in pencil on the reverse  
(there were also 15 artist's proofs), published by Pace  
Prints, New York, framed.

**Estimate**

£3,000 — 5,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



290

**Lynette Yiadom-Boakye**

*The World for a Wilderness*

2020


Etching, on Somerset paper, with full margins.

I. 33.4 x 30.1 cm (13 1/8 x 11 7/8 in.)

S. 50.9 x 46.5 cm (20 x 18 1/4 in.)

Signed, titled, dated and numbered 14/50 in pencil,  
published by Tate, London, unframed.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)







291

**Derrick Adams**

*Interior Life (Man)*

2019

Pigment print in colours, on Hotpress paper, the full sheet.

S. 61 x 46 cm (24 x 18 1/8 in.)

Signed, dated and numbered 'HC 2/5' in pencil on the reverse (an hors commerce impression, the edition was 75), published by Eminence Grise Editions, New York, unframed.

**Estimate**

£3,000 — 5,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



292

### Chloe Wise

*Polysemic Primavera*

2020

Archival pigment print in colours, on cotton paper, with full margins.

L. 51 x 41.4 cm (20 1/8 x 16 1/4 in.)

S. 60 x 51.4 cm (23 5/8 x 20 1/4 in.)

Signed and numbered 6/75 in pencil (there were also 20 artist's proofs), published by Almine Rech Editions, Brussels, unframed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



293

**Sarah Ball**

AC

2020

Archival inkjet print in colours, on archival paper, with full margins.

I. 21.9 x 21.9 cm (8 5/8 x 8 5/8 in.)

S. 48.4 x 33 cm (19 x 12 7/8 in.)

Signed and numbered 7/30 in pencil, published Anima Mundi Gallery, St Ives, unframed.

**Estimate**

£800 — 1,200 ♣

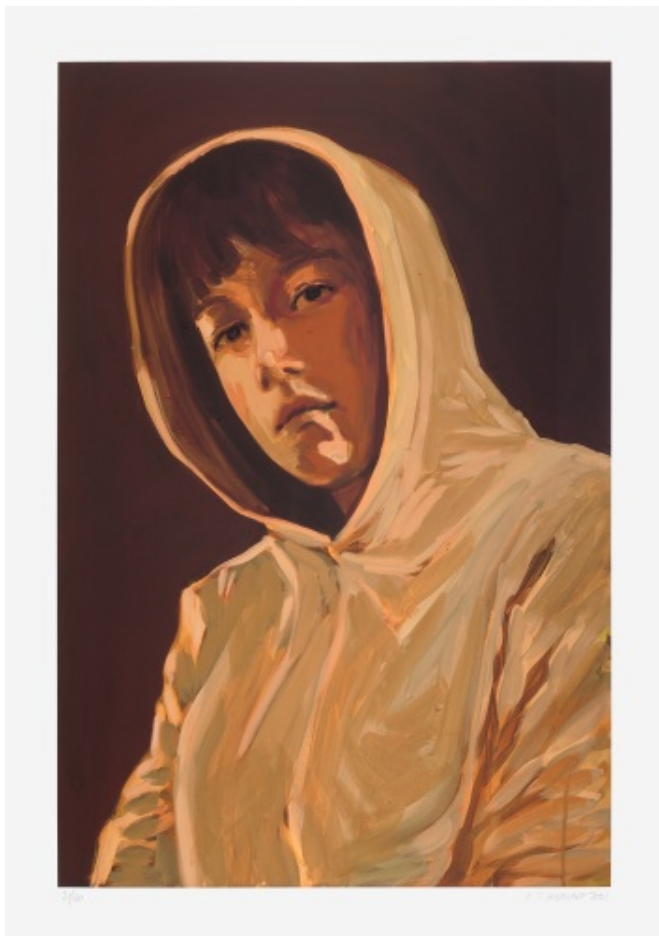
[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



294

### Claire Tabouret

*Self Portrait with a Hood (Pink)*

2021

Digital pigment print in colours, on Hahnemühle paper, with full margins.

I. 55.5 x 37 cm (21 7/8 x 14 5/8 in.)

S. 63.5 x 45 cm (25 x 17 3/4 in.)

Signed, dated and numbered 21/50 in pencil (there were also 3 artist's proofs), published by Éditions Dilecta, Paris, framed.

#### Estimate

£1,000 — 1,500    £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



295

### Claire Tabouret

*Girlfriends (Stripes)*

2021

Digital pigment print in colours, on Hahnemühle paper, with full margins.

L. 40 x 71 cm (15 3/4 x 27 7/8 in.)

S. 50 x 80 cm (19 5/8 x 31 1/2 in.)

Signed, dated and numbered 35/55 in pencil (there were also 3 artist's proofs), published by Éditions Dilecta, Paris, framed.

#### Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



296

### After Richard Hambleton

*Standing Shadow (Yellow & Red)*

2018

Giclée print in colours, on Hahnemühle paper, with full margins.

I. 127.1 x 57.4 cm (50 x 22 5/8 in.)

S. 142.3 x 72.9 cm (56 x 28 3/4 in.)

Numbered 44/75 in pencil, with the Richard Hambleton Archive stamp on the reverse, unframed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)





297

**Katherine Bernhardt**

*I Know My Rights*

2019

Lithograph in colours, on Somerset paper, the full sheet.

S. 129.4 x 83.2 cm (50 7/8 x 32 3/4 in.)

Signed, titled, dated and numbered 26/65 in pencil, published by Counter Editions, London, for Colin Kaepernick's *Know Your Rights Camp* charity, Los Angeles, unframed.

**Estimate**

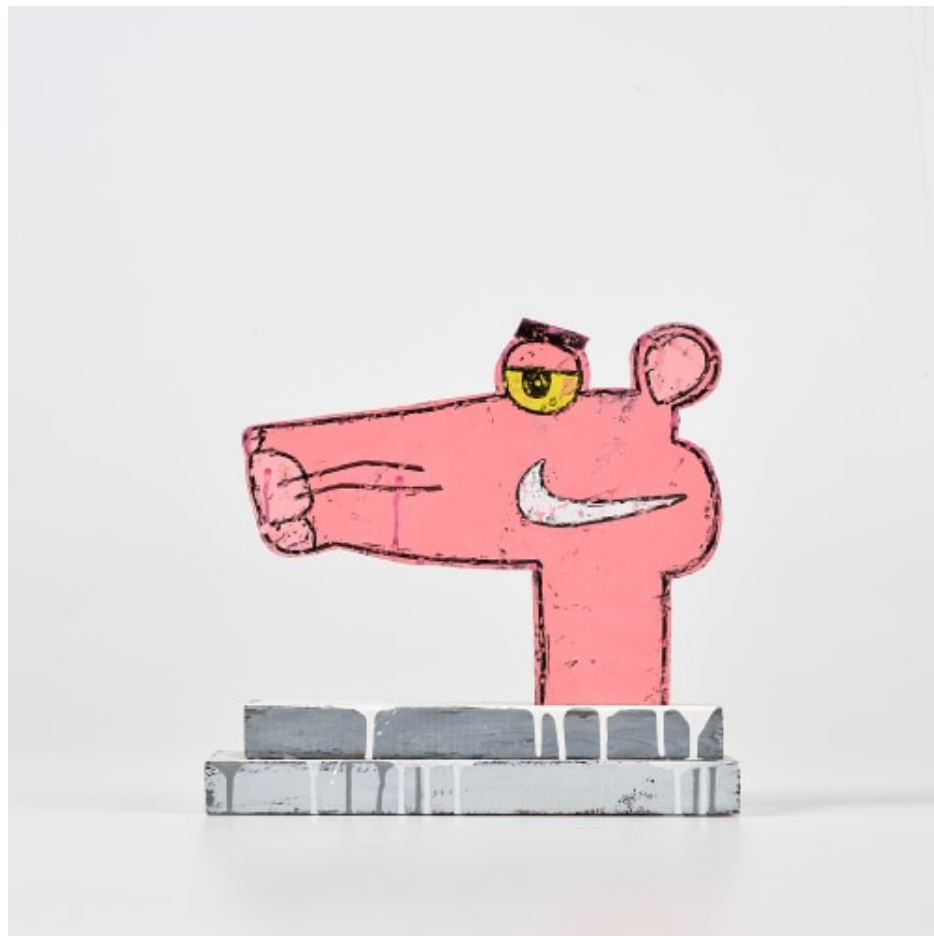
£1,500 — 2,000 ±

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



298

### Katherine Bernhardt and Jonathan Edelhuber

*Panther Panther Rosa Rosa*

2020

Wooden multiple hand-painted in acrylic.

36 x 38 x 8.5 cm (14 1/8 x 14 7/8 x 3 3/8 in.)

Signed and dated by Katherine Bernhardt in pink ink, further signed and dated by Jonathan Edelhuber in black ink, and numbered 8/35 in black ink on the underside, from the series of unique variants (there were also 10 artist's proofs), published by Counter Editions, London.

**Estimate**

£3,000 — 5,000

[Go to Lot](#)





299

**Katherine Bernhardt**

*Nike Panther*

2019

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 50.6 x 76.3 cm (19 7/8 x 30 in.)

Signed, titled, dated, and numbered 23/100 in pencil (there were also 10 artist's proofs), co-published by Art Omi and Art+Culture Projects, New York, framed.

**Estimate**

£1,500 — 2,000 ±

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



300

LOT OFFERED WITH NO RESERVE

**Ai Weiwei**

*Cats (Pink)*

2022

Screenprint in pink, on Somerset Velvet paper, with full margins.

I. 26.2 x 36.8 cm (10 3/8 x 14 1/2 in.)

S. 44.9 x 62.4 cm (17 5/8 x 24 5/8 in.)

Signed, dated and numbered 54/300 in pencil, published by Kettle's Yard, Cambridge, unframed.

**Estimate**

£800 — 1,200 •

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



301

### Richard Prince

*Queen Elizabeth II, from Instagram New Portraits*

2015

Offset lithograph in colours, on smooth wove paper, with full margins.

I. 56.2 x 38.5 cm (22 1/8 x 15 1/8 in.)

S. 59.5 x 42 cm (23 3/8 x 16 1/2 in.)

From the unsigned edition of unknown size, published by Gagosian Gallery, London, unframed.

**Estimate**

£1,500 — 2,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



302

**KAWS**

*Dissected Companion*

2006

Screenprint in colours with partial glaze, on heavy wove paper, the full sheet.

S. 50.8 x 50.8 cm (20 x 20 in.)

Signed, dated and numbered 'PP 3/4' in silver felt-tip pen (a printer's proof, the edition was 100), published by Kawsone, framed.

**Estimate**

£4,000 — 6,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



303

**Hiroshi Sugito and Yoshitomo Nara**

*Untitled*

2005

Lithograph in colours, on wove paper, with full margins.

I. 29.6 x 22.8 cm (11 5/8 x 8 7/8 in.)

S. 42.7 x 33 cm (16 3/4 x 12 7/8 in.)

Signed by both artists, dated and numbered 24/100 in pencil, published by the artists, unframed.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



304

### Zhang Xiaogang

*Tian'anmen, from Tian'anmen Series*

2007

Screenprint in colours, on wove paper, with full margins.

I. 55 x 78 cm (21 5/8 x 30 3/4 in.)

S. 63.5 x 84.5 cm (25 x 33 1/4 in.)

Signed, dated and numbered 12/68 in pencil, framed.

**Estimate**

£4,000 — 6,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



305

LOT OFFERED WITH NO RESERVE

Mr.

*City Girl's New Life*

2020

Archival pigment print and screenprint in colours, on wove paper, with full margins.

I. 58 x 43.5 cm (22 7/8 x 17 1/8 in.)

S. 70.2 x 55.5 cm (27 5/8 x 21 7/8 in.)

Signed, dated and numbered 64/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

£1,500 — 2,000 •±

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



306

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*We Are the Jocular Clan*

2018

The complete set of ten offset lithographs in colours, on smooth wove paper, the full sheets.

all S. 50.1 cm (19 3/4 in.) diameter

All signed and numbered variously from the edition of 300 in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

Estimate

£5,000 — 7,000 +£

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



307

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*Circus: Embrace Peace and Darkness with Thy Heart; Skulls and Flowers Multicolor; and Zero One*

2018; 2013; and 2016

Three offset lithographs in colours, on smooth wove paper, the full sheets.

all S. 69 x 53.1 cm (27 1/8 x 20 7/8 in.)

All signed and each numbered 135/300, 147/300 and 108/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

**Estimate**

£3,000 — 5,000 +£

[Go to Lot](#)





## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



308

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*Homage to Francis Bacon (Study of Isabel Rawsthorne); and Homage to Francis Bacon (Study of George Dyer)*

2017

Two offset lithographs in colours, on smooth wove paper, the full sheets.

both S. 68.2 x 68.2 cm (26 7/8 x 26 7/8 in.)

Both signed and each numbered 89/300 and 95/300 respectively in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

**Estimate**

£2,000 — 3,000 +†

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



309

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*A Sketch of Anywhere Door (Dokodemo Door) and an Excellent Day; and We Can Go Anywhere With Mr Fujiko F. Fujio And The Time Machine!*

2020; and 2019

Two screenprints in colours, on wove paper, with full margins.

both I. 50 x 50 cm (19 $\frac{5}{8}$  x 19 $\frac{5}{8}$  in.)

both S. 60 x 60 cm (23 $\frac{5}{8}$  x 23 $\frac{5}{8}$  in.)

Both signed, dated and each numbered 186/300 and 80/300 respectively in pencil, further signed 'Fujiko F Fujio' (printed) in Japanese, the inventor of Doraemon, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£2,500 — 3,500 •†

[Go to Lot](#)



## Evening & Day Editions

London Auction / 18 January 2023 / 5pm GMT



310

**Takashi Murakami**

*Spiral; and Parallel Universe*

2014

Two offset lithographs in colours, on smooth wove paper, the full sheets.

both S. 68 x 68 cm (26 3/4 x 26 3/4 in.)

Both signed and numbered 99/300 and 162/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)

