

# Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT

Sale Interest: 298 Lots



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PHILLIPS

# Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT

Sale Interest: 298 Lots

## Auction and Viewing

**Auction** 17 - 18 January 2024

**Evening Sale**, 17 January 5:00pm

**Day Sale**, 18 January 12:00pm

## Viewing

11 January - 17 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  
UK030124 or Evening & Day Editions.

## Absentee and Telephone Bids

tel +44 20 7318 4045

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

## Editions Department

[EditionsLondon@Phillips.com](mailto:EditionsLondon@Phillips.com)

+44 20 7318 4091

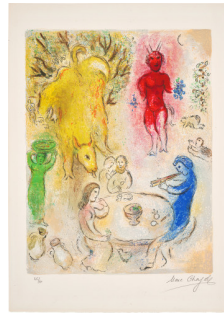
# Evening & Day Editions

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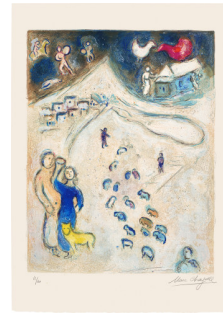
Sale Interest: 298 Lots



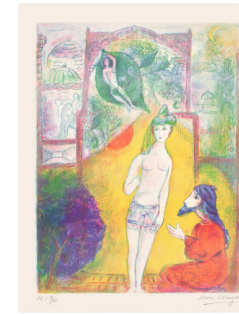
1  
**Marc Chagall**  
*La caverne des nymphes (The Nymphs' Cave)*  
Estimate £10,000 — 15,000



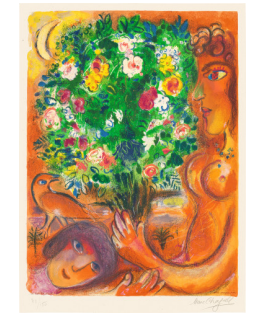
2  
**Marc Chagall**  
*Banquet de Pan (Pan's Banquet)*  
Estimate £8,000 — 12,000



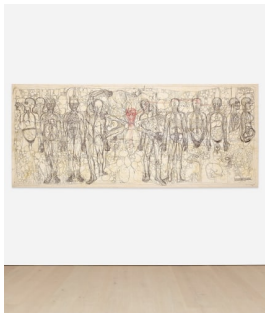
3  
**Marc Chagall**  
*L'hiver (Winter), from Daphnis et Chloé*  
Estimate £8,000 — 12,000



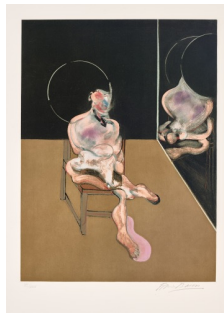
4  
**Marc Chagall**  
*Then the Boy Displayed to the Daphnis*  
Estimate £10,000 — 15,000



5  
**After Marc Chagall**  
*Femme au bouquet (Woman with Bouquet)*  
Estimate £8,000 — 12,000



6  
**Hermann Nitsch**  
*Das Letzte Abendmahl (The Last Supper)*  
Estimate £15,000 — 20,000



7  
**Francis Bacon**  
*Seated Figure (after a study for a seated figure)*  
Estimate £8,000 — 12,000



8  
**Andy Warhol**  
*Mick Jagger (F. & S. 145)*  
Estimate £50,000 — 70,000



9  
**Andy Warhol**  
*Portraits of the Artists (from Ten Thousand Hours)*  
Estimate £12,000 — 18,000



10  
**Andy Warhol**  
*Superman (from Myths)*  
Estimate £150,000 — 200,000

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11  
**Andy Warhol**  
*Queen Elizabeth II of the United ...*  
Estimate £200,000 — 300,000



12  
**Andy Warhol**  
*Skulls (F. & S. II.157-160)*  
Estimate £60,000 — 80,000



13  
**Andy Warhol**  
*Details of Renaissance Painting...*  
Estimate £80,000 — 120,000



14  
**Andy Warhol**  
*Neuschwanstein (see F. & S. 372)*  
Estimate £20,000 — 30,000



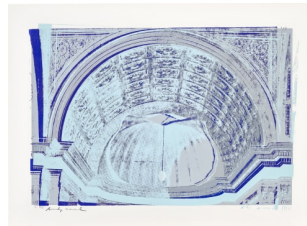
15  
**Andy Warhol**  
*Goethe (see F. & S. 270-273)*  
Estimate £50,000 — 70,000



16  
**Andy Warhol**  
*Details of Renaissance Painting...*  
Estimate £25,000 — 35,000



17  
**Andy Warhol**  
*Details of Renaissance Painting...*  
Estimate £15,000 — 20,000



18  
**Andy Warhol**  
*Details of Renaissance Painting...*  
Estimate £10,000 — 15,000



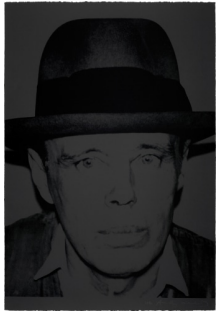
19  
**Andy Warhol**  
*Joseph Beuys (see F. & S. 242-2...*  
Estimate £20,000 — 30,000



20  
**Andy Warhol**  
*Joseph Beuys in Memoriam (see...*  
Estimate £15,000 — 20,000

## Evening & Day Editions

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21

**Andy Warhol**

*Joseph Beuys (see F. & S. 245-2...*

Estimate £10,000 — 15,000



22

**Nam June Paik**

*Born Again*

Estimate £15,000 — 20,000



23

**Nam June Paik**

*Before the Word there was Light...*

Estimate £15,000 — 20,000

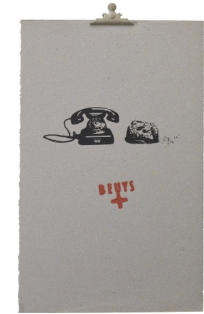


24

**Joseph Beuys**

*Zwei Fluxus-Objekte: Grüne Gei...*

Estimate £12,000 — 18,000



25

**Joseph Beuys**

*Erdtelefon (Earth Telephone) (...)*

Estimate £6,000 — 8,000



26

**Cy Twombly**

*No. 1, from Natural History Part ...*

Estimate £7,000 — 9,000



27

**Christopher Wool**

*Three Women (Dark I), from Do...*

Estimate £40,000 — 60,000



28

**Keith Haring**

*Totem (Wood)*

Estimate  
£150,000 — 200,000

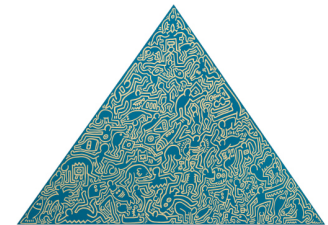


29

**Keith Haring**

*Dog (L. pp. 48-49)*

Estimate £50,000 — 70,000



30

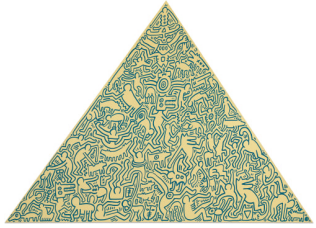
**Keith Haring**

*Pyramid*

Estimate £30,000 — 50,000

# Evening & Day Editions

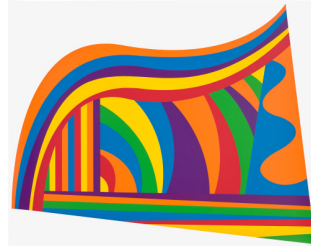
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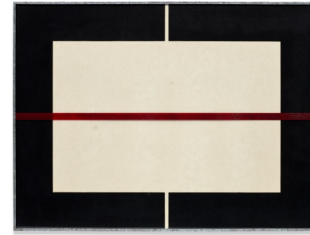
31  
**Keith Haring**  
*Pyramid*  
Estimate £30,000 — 50,000



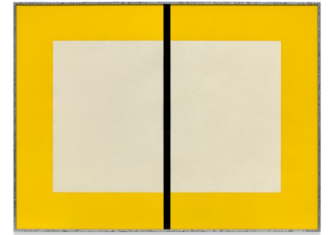
32  
**Sol LeWitt**  
*A Pyramid, from Portfolio for Jo...*  
Estimate £1,500 — 2,000



33  
**Sol LeWitt**  
*Arcs and Bands in Colors 2 (K. 1...*  
Estimate £800 — 1,200



34  
**Donald Judd**  
*Untitled (S. 298)*  
Estimate £8,000 — 12,000



35  
**Donald Judd**  
*Untitled (S. 299)*  
Estimate £8,000 — 12,000



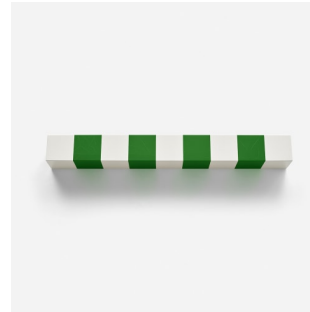
36  
**Donald Judd**  
*Untitled (S. 19)*  
Estimate £60,000 — 80,000



37  
**Donald Judd**  
*Untitled (Wall Project), from Wa...*  
Estimate £40,000 — 60,000



38  
**Daniel Buren**  
*25 Enamel Plates, from Wall Wo...*  
Estimate £10,000 — 15,000



39  
**Daniel Buren**  
*La barre haute (The High Bar)*  
Estimate £5,000 — 7,000



40  
**Robert Longo**  
*Men in the Cities (Gretchen and ...*  
Estimate £40,000 — 60,000

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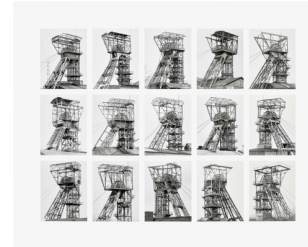
41  
**Robert Longo**  
*Men in the Cities (Meryl and Jon...*  
Estimate £40,000 — 60,000



42  
**Chuck Close**  
*Phil (Philip Glass)*  
Estimate £6,000 — 8,000



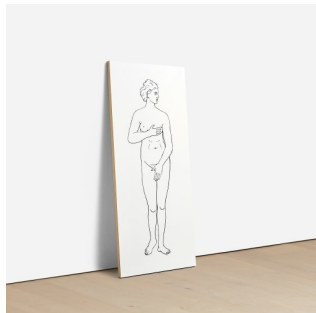
43  
**Bernd and Hilla Becher**  
*Kies- und Schotterwerke (Grave...*  
Estimate £2,000 — 3,000



44  
**Bernd and Hilla Becher**  
*Fördertürme (Winding Towers)*  
Estimate £2,000 — 3,000



45  
**Bernd and Hilla Becher**  
*Industriehallen (Industrial Faca...*  
Estimate £2,000 — 3,000



46  
**Katharina Fritsch**  
*Lexikonzeichnung (2. Serie: Me...*  
Estimate £2,000 — 3,000



47  
**Paul Morrison**  
*Hilum, from Door Cycle*  
Estimate £3,000 — 5,000



48  
**Rachel Whiteread**  
*Untitled (Nets)*  
Estimate £15,000 — 20,000



49  
**Sigmar Polke**  
*Sauberes Auto - Gute Laune (Cl...*  
Estimate £8,000 — 12,000



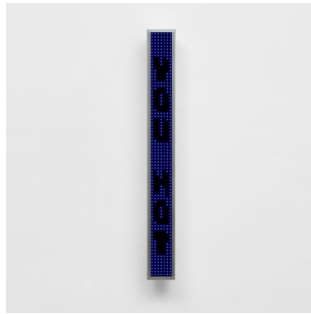
50  
**Jeff Koons**  
*Inflatable Flower (Tall white, Pin...*  
Estimate £1,500 — 2,000

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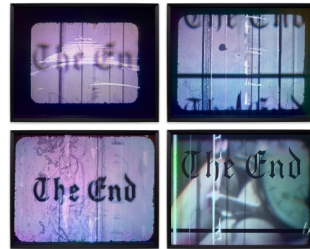
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51  
**Luc Tuymans**  
*Altar*  
Estimate £1,000 — 1,500



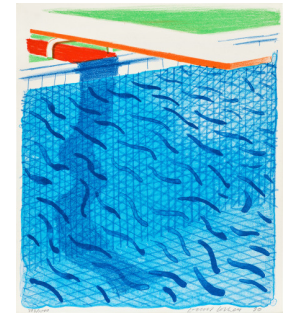
52  
**Jenny Holzer**  
*Blue Blue*  
Estimate £8,000 — 12,000



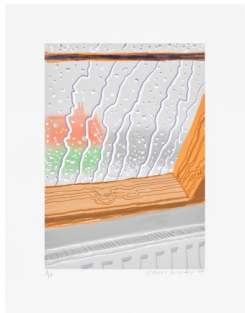
53  
**Ed Ruscha**  
*The End*  
Estimate £60,000 — 80,000



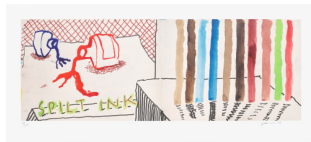
54  
**Ed Ruscha**  
*Wen Out for Cigaretts N Never Ca...*  
Estimate £60,000 — 80,000



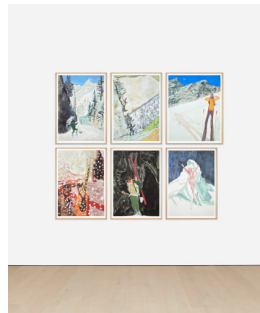
55  
**David Hockney**  
*Pool Made with Paper and Blue ...*  
Estimate £20,000 — 30,000



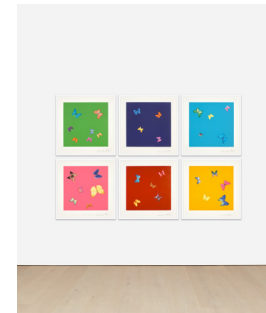
56  
**David Hockney**  
*Rain on the Studio Window*  
Estimate £8,000 — 12,000



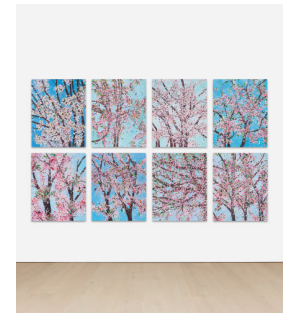
57  
**David Hockney**  
*Spilt Ink with Tests, from David ...*  
Estimate £20,000 — 30,000



58  
**Peter Doig**  
*Zermatt (D1)*  
Estimate £15,000 — 20,000



59  
**Damien Hirst**  
*Love Poems*  
Estimate £50,000 — 70,000



60  
**Damien Hirst**  
*The Virtues (H9)*  
Estimate £60,000 — 80,000

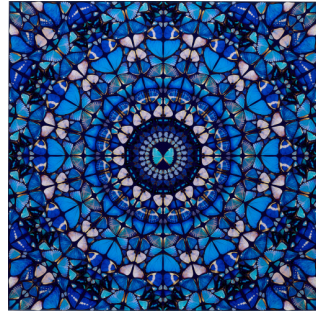


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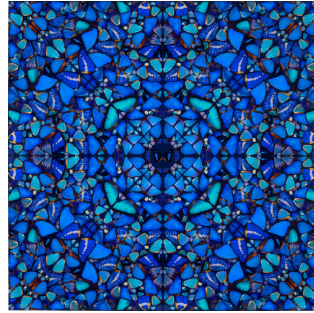
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61  
**Damien Hirst**  
*Notre Dame, from Cathedral Ser...*  
Estimate £12,000 — 18,000



62  
**Damien Hirst**  
*Truth, from The Aspects (H6-5)*  
Estimate £8,000 — 12,000



63  
**Damien Hirst**  
*Patience, from The Aspects (H6...*  
Estimate £8,000 — 12,000



64  
**Julian Opie**  
*Walking in Melbourne 4, from W...*  
Estimate £8,000 — 12,000



65  
**Julian Opie**  
*Black White Green Yellow, from ...*  
Estimate £10,000 — 15,000



66  
**Julian Opie**  
*Yellow Black White Blue, from S...*  
Estimate £10,000 — 15,000



67  
**Julian Opie**  
*Maria-Theresa (C. 157)*  
Estimate £8,000 — 12,000



68  
**Julian Opie**  
*Maria (1) (C. 158)*  
Estimate £8,000 — 12,000



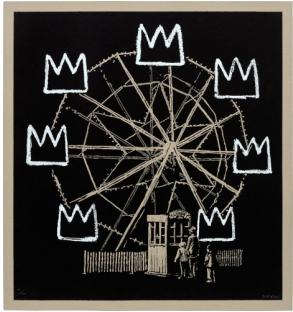
69  
**Julian Opie**  
*Maria (2) (C. 159)*  
Estimate £8,000 — 12,000



70  
**Chris Levine**  
*Lightness of Being*  
Estimate £20,000 — 30,000

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71  
**Banksy**  
*Banksquiat (Grey)*  
Estimate £30,000 — 50,000



72  
**Banksy**  
*Toxic Mary*  
Estimate £20,000 — 30,000



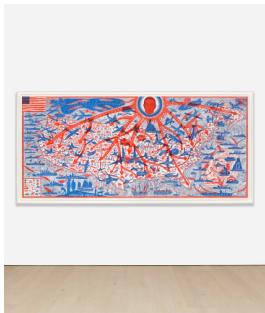
73  
**Banksy**  
*Weston Super Mare*  
Estimate £8,000 — 12,000



74  
**Gerhard Richter**  
*Abstraktes Bild (P1)*  
Estimate £15,000 — 20,000



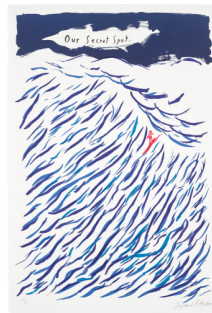
75  
**Gerhard Richter**  
*Haggadah (P2)*  
Estimate £12,000 — 18,000



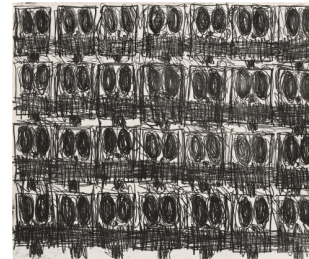
76  
**Grayson Perry**  
*The American Dream*  
Estimate £20,000 — 30,000



77  
**Mel Bochner**  
*Amazing*  
Estimate £30,000 — 50,000



78  
**Raymond Pettibon**  
*No Title (Our Secret Spot.)*  
Estimate £30,000 — 50,000



79  
**Rashid Johnson**  
*Untitled (Anxious Crowd)*  
Estimate £10,000 — 15,000



80  
**Rashid Johnson**  
*Untitled Large Anxious Red*  
Estimate £30,000 — 50,000

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81  
**Vija Celmins**  
*Divided Night Sky; and Reverse ...*  
Estimate £8,000 — 12,000



82  
**Jonas Wood**  
*Kitchen Interior*  
Estimate £10,000 — 15,000



83  
**KAWS**  
*URGE*  
Estimate £25,000 — 35,000



84  
**KAWS**  
*Bronze Figures*  
Estimate £30,000 — 50,000



85  
**Jeff Koons**  
*Balloon Dog (Blue)*  
Estimate £12,000 — 18,000



86  
**Jeff Koons**  
*Gazing Ball (Manet Olympia)*  
Estimate £10,000 — 15,000



87  
**Jeff Koons**  
*Diamond (Red)*  
Estimate £8,000 — 12,000



88  
**After Pablo Picasso**  
*Portraits imaginaire (Imaginary ...*  
Estimate £3,000 — 5,000



89  
**After Pablo Picasso**  
*Colombe volant (à l'Arc-en-ciel) ...*  
Estimate £3,000 — 5,000



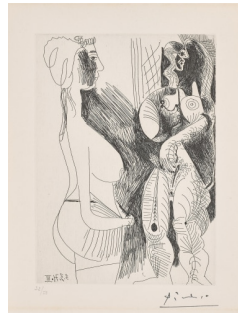
90  
**Pablo Picasso**  
*Peintre avec couple et enfant (P...*  
Estimate £3,000 — 5,000

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91  
**Pablo Picasso**  
*Après l'examen: le père remmèn...*  
Estimate £1,000 — 1,500



92  
**Pablo Picasso**  
*Deux femmes (Two Women), pl...*  
Estimate £1,000 — 1,500



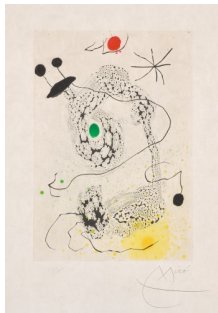
93  
**Pablo Picasso**  
*Maison close, trois filles au repo...*  
Estimate £1,000 — 1,500



94  
**Joan Miró**  
*La conversation (The Conversati...*  
Estimate £4,000 — 6,000



95  
**Joan Miró**  
*Oiseau migrateur (Migratory Bir...*  
Estimate £1,500 — 2,000



96  
**Joan Miró**  
*Passacaille (Passacaglia) (D. 457)*  
Estimate £1,000 — 1,500



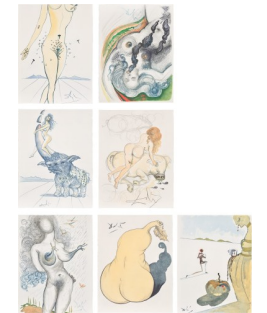
97  
**Joan Miró**  
*La fille de jardinier (The Garden...*  
Estimate £1,500 — 2,000



98  
**Joan Miró**  
*La nuit tentaculaire (Tentacular ...*  
Estimate £1,500 — 2,000



99  
**Joan Miró**  
*Untitled, Invitation for the Previ...*  
Estimate £1,500 — 2,000



100  
**Salvador Dalí**  
*Dali Illustré Casanova (Mémoire...*  
Estimate £2,500 — 3,500

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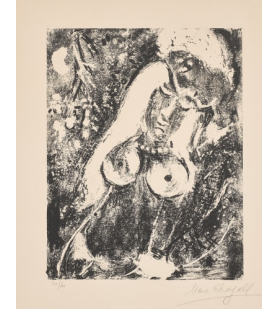
101  
**Marc Chagall**  
*Composition (M. 428a)*  
Estimate £2,000 — 3,000



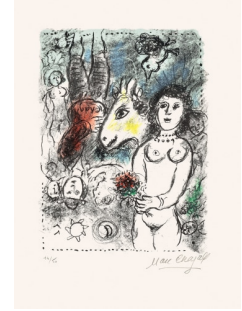
102  
**Marc Chagall**  
*Le cirque (The Circus): plate 23 (...)*  
Estimate £1,500 — 2,000



103  
**Marc Chagall**  
*Enlèvement de Chloé (The Abdu...)*  
Estimate £1,500 — 2,000



104  
**Marc Chagall**  
*La conversation (The Conversati...)*  
Estimate £1,500 — 2,000



105  
**Marc Chagall**  
*Nu au petit bouquet (Nude With...)*  
Estimate £3,000 — 5,000



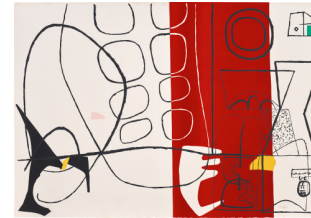
106  
**Marc Chagall**  
*David (M. 700)*  
Estimate £1,500 — 2,000



107  
**Marc Chagall**  
*Le poète (The Poet) (M. 442)*  
Estimate £3,000 — 5,000



108  
**Georges Rouault**  
*Automne (Autumn) (C. & R. 288)*  
Estimate £3,000 — 5,000



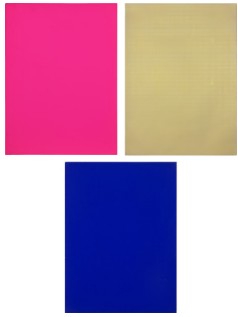
109  
**Le Corbusier**  
*Jeux (Games), from Cortège (Pr...)*  
Estimate £1,000 — 1,500



110  
**Jean Dubuffet**  
*Territoire et paysan (Territory a...)*  
Estimate £2,000 — 3,000

## Evening & Day Editions

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111  
**Yves Klein**  
*Monochrome und Feuer (Monoc...*  
Estimate £6,000 — 8,000



112  
**Sonia Delaunay**  
*La verte (The Green)*  
Estimate £1,500 — 2,000



113  
**Sonia Delaunay**  
*Lamelles (Slats)*  
Estimate £1,500 — 2,000



114  
**Sonia Delaunay**  
*Signal*  
Estimate £1,500 — 2,000



115  
**Sonia Delaunay**  
*Danseuse Tango (Tango Dancers)*  
Estimate £1,000 — 1,500



116  
**Serge Poliakoff**  
*Composition rouge, verte et ble...*  
Estimate £4,000 — 6,000



117  
**Serge Poliakoff**  
*Composition verte (Green Comp...*  
Estimate £1,500 — 2,000



118  
**Hans Hartung**  
*G 22 (RMM 81)*  
Estimate £800 — 1,200



119  
**Antoni Tàpies**  
*Forma ombrejad (Shaded Shap...*  
Estimate £1,000 — 1,500



120  
**Barry Flanagan**  
*Six linocuts: Mc Brayne's Ferry; ...*  
Estimate £1,000 — 1,500

# Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



121  
**Elisabeth Frink**  
*Rolling Over Horse (W. 123)*  
Estimate £1,000 — 1,500



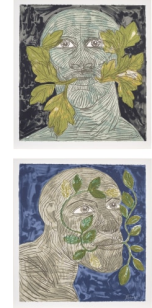
122  
**Elisabeth Frink**  
*Strawberry Roan (W. 122); and ...*  
Estimate £1,000 — 1,500



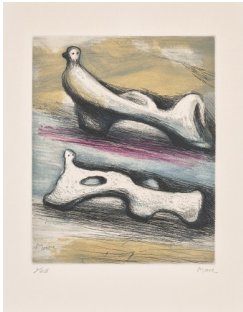
123  
**Elisabeth Frink**  
*Viszla A (W. 124)*  
Estimate £2,000 — 3,000



124  
**Elisabeth Frink**  
*Viszla B (W. 125)*  
Estimate £2,000 — 3,000



125  
**Elisabeth Frink**  
*Green Man (Black) (W. 160); an...*  
Estimate £2,000 — 3,000



126  
**Henry Moore**  
*Two Reclining Figures, from Ske...*  
Estimate £2,000 — 3,000



127  
**Victor Pasmore**  
*Green Darkness (L. G44)*  
Estimate £800 — 1,200



128  
**Joe Tilson**  
*He, She and It; Proscinemi, Tiry...*  
Estimate £1,000 — 1,500



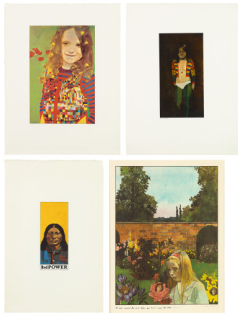
129  
**Richard Hamilton**  
*The Oculist Witnesses (Marcel D...*  
Estimate £800 — 1,200



130  
**Richard Hamilton**  
*Self-Portrait (L. 62)*  
Estimate £1,000 — 1,500

# Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



131  
**Peter Blake**  
*Illustrations to Through the Loo...*  
Estimate £2,000 — 3,000



132  
**Peter Blake**  
*Alphabet, from Banners of Pers...*  
Estimate £2,000 — 3,000



133  
**Peter Blake**  
*River Thames - Regatta, from T...*  
Estimate £1,000 — 1,500



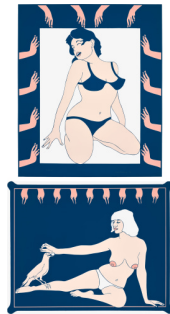
134  
**Peter Blake**  
*Regent Street - Dancing, from T...*  
Estimate £1,000 — 1,500



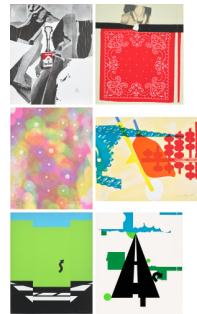
135  
**Peter Blake**  
*Regent's Park - The Runaway D...*  
Estimate £1,000 — 1,500



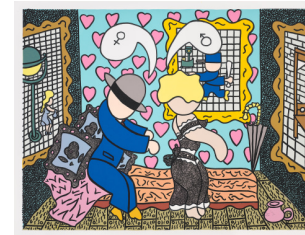
136  
**Allen Jones and Peter ...**  
*11 Pop Artists, Volume I and II: t...*  
Estimate £1,000 — 1,500



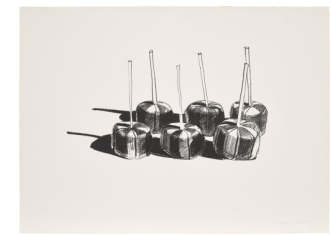
137  
**John Wesley**  
*Maiden, from 11 Pop Artists, Vol...*  
Estimate £1,000 — 1,500



138  
**Jim Dine, James Rose...**  
*11 Pop Artists, Volume I and II: si...*  
Estimate £1,000 — 1,500



139  
**William Copley**  
*Man and Woman*  
Estimate £500 — 700



140  
**Wayne Thiebaud**  
*Suckers State I (G. 85)*  
Estimate £3,000 — 5,000

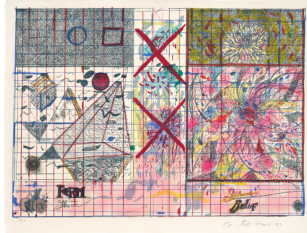


## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



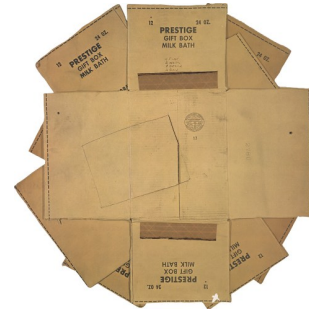
141  
**Jim Dine**  
*Tools and Dreams (D'O. & F. 191)*  
Estimate £2,000 — 3,000



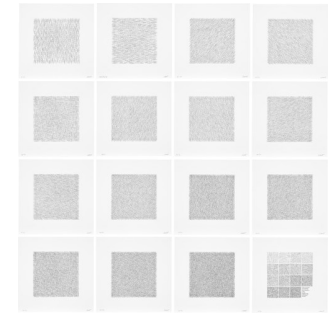
142  
**Pat Steir**  
*Kyoto Chrysanthemum*  
Estimate £1,000 — 1,500



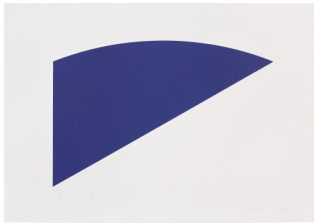
143  
**William T. Wiley**  
*Eerie Grotto? Okini*  
Estimate £1,000 — 1,500



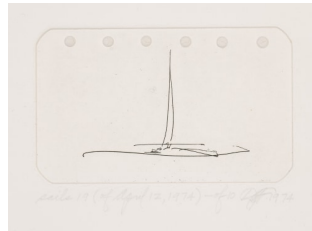
144  
**Robert Rauschenberg**  
*Cardbird VII, from Cardbird series...*  
Estimate £2,000 — 3,000



145  
**Sol LeWitt**  
*Lines of One Inch in Four Directi...*  
Estimate £5,000 — 7,000



146  
**Ellsworth Kelly**  
*Untitled, from Eight by Eight to ...*  
Estimate £5,000 — 7,000



147  
**Dan Flavin**  
*Sails 19 (of April 12, 1974)*  
Estimate £600 — 800



148  
**Frank Stella**  
*Swan Engraving Framed I, from ...*  
Estimate £3,000 — 5,000



149  
**Robert Motherwell**  
*Music for J.S. Bach (E. & B. 471)*  
Estimate £1,000 — 1,500



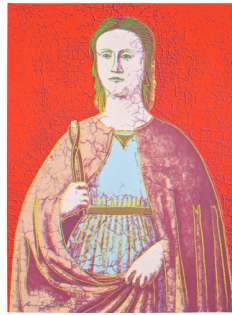
150  
**Brice Marden**  
*Distant Muses (G. 1881)*  
Estimate £2,000 — 3,000

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



151  
**Andy Warhol**  
*Saint Apollonia (see F. & S. 330-...*  
Estimate £6,000 — 8,000



152  
**Andy Warhol**  
*Saint Apollonia (F. & S. 330)*  
Estimate £6,000 — 8,000



153  
**Andy Warhol**  
*Saint Apollonia (F. & S. 333)*  
Estimate £6,000 — 8,000



154  
**Andy Warhol**  
*Saint Apollonia (F. & S. 331)*  
Estimate £6,000 — 8,000



155  
**Andy Warhol**  
*Saint Apollonia (F. & S. 332)*  
Estimate £6,000 — 8,000



156  
**Andy Warhol**  
*Poinsettias (F. & S. IIIA.50)*  
Estimate £5,000 — 7,000



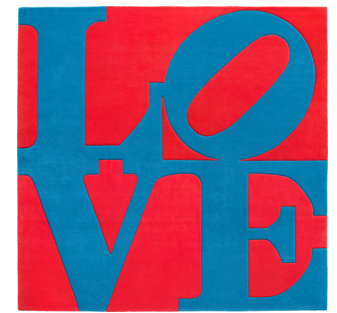
157  
**Andy Warhol**  
*Lincoln Center Ticket (see F. & S. ...)*  
Estimate £3,000 — 5,000



158  
**Keith Haring**  
*International Youth Year (L. pp. ...)*  
Estimate £3,000 — 5,000



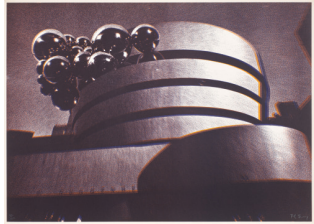
159  
**Keith Haring**  
*Untitled (Kutztown) (L. pp. 134-...*  
Estimate £2,000 — 3,000



160  
**Robert Indiana**  
*Chosen Love*  
Estimate £3,000 — 5,000

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



161  
**Pol Bury**  
*Guggenheim*  
Estimate £300 — 500



162  
**Marcel Broodthaers**  
*Museum-Museum*  
Estimate £4,000 — 6,000



163  
**Cildo Meireles**  
*Sal Sem Carne (Salt Without Me...)*  
Estimate £5,000 — 7,000



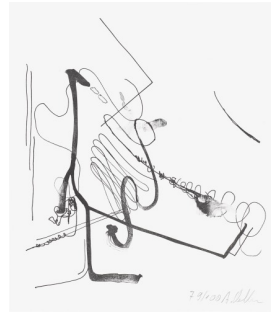
164  
**Joseph Beuys**  
*Transsibirische Bahn (Trans-Sib...)*  
Estimate £2,000 — 3,000



165  
**Joseph Beuys**  
*Holzpostkarte (Wood Postcard) ...*  
Estimate £500 — 700



166  
**Joseph Beuys**  
*Filzbriefe (Felt Letters) (S. 107)*  
Estimate £500 — 700



167  
**Albert Oehlen**  
*Meditation über bürokratische T...*  
Estimate £400 — 600



168  
**Georg Baselitz**  
*Kopf im Fenster (Head in the Wi...)*  
Estimate £1,000 — 1,500



169  
**Günther Förg**  
*Untitled*  
Estimate £1,500 — 2,000



170  
**Günther Förg**  
*Untitled*  
Estimate £1,500 — 2,000

# Evening & Day Editions

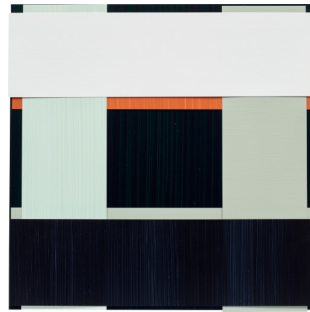
London Auction / 17 January 2024 / 5pm GMT



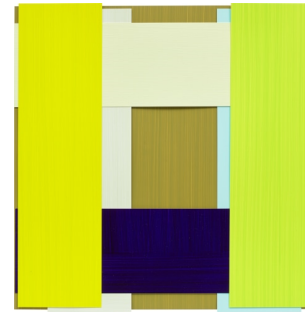
171  
**Günther Förg**  
*Untitled*  
Estimate £1,500 — 2,000



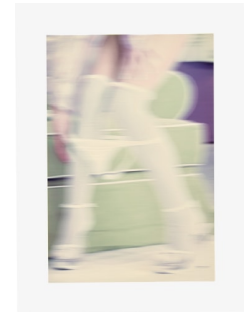
172  
**Imi Knoebel**  
*Anima Mundi 71-4 Ed.*  
Estimate £6,000 — 8,000



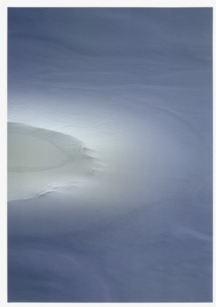
173  
**Imi Knoebel**  
*Face 62 Ed.*  
Estimate £2,000 — 3,000



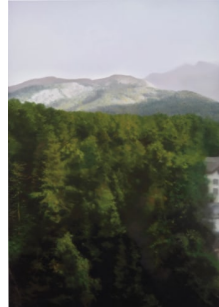
174  
**Imi Knoebel**  
*Face 88 Ed.*  
Estimate £2,000 — 3,000



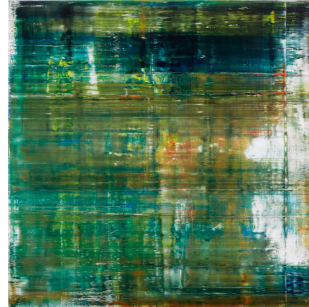
175  
**Thomas Ruff**  
*nudes fn06 (S. 114)*  
Estimate £800 — 1,200



176  
**Thomas Ruff**  
*jpeg / ma.r.s. 2 (S. 188)*  
Estimate £1,000 — 1,500



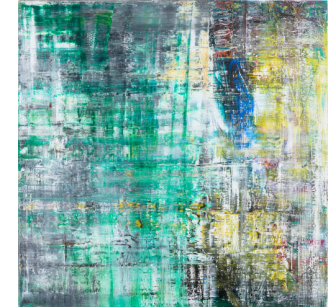
177  
**Gerhard Richter**  
*Waldhaus (House in the Woods)...*  
Estimate £6,000 — 8,000



178  
**Gerhard Richter**  
*Cage 1 (P19-1)*  
Estimate £7,000 — 9,000



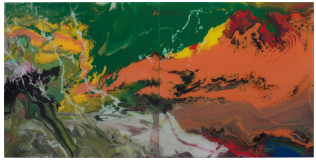
179  
**Gerhard Richter**  
*Cage 4 (P19-4)*  
Estimate £7,000 — 9,000



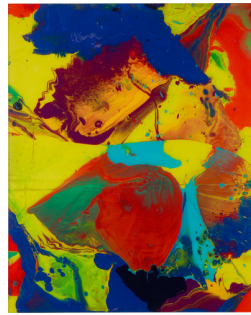
180  
**Gerhard Richter**  
*Cage 6 (P19-6)*  
Estimate £7,000 — 9,000

## Evening & Day Editions

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181  
**Gerhard Richter**  
*Flow (P15)*  
Estimate £6,000 — 8,000



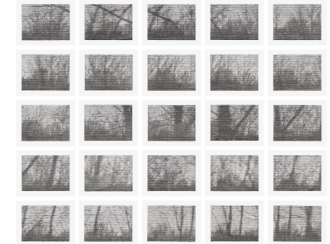
182  
**Gerhard Richter**  
*Bagdad (P10)*  
Estimate £2,000 — 3,000



183  
**Gerhard Richter**  
*Aladin (P11)*  
Estimate £2,000 — 3,000



184  
**Gerhard Richter**  
*Tulips (P17)*  
Estimate £3,000 — 5,000



185  
**Christiane Baumgartner**  
*1 Sekunde (1 Second)*  
Estimate £4,000 — 6,000



186  
**Christopher Wool**  
*Four Short Stories*  
Estimate £1,000 — 1,500



187  
**Vija Celmins**  
*Web Ladder*  
Estimate £6,000 — 8,000



188  
**Vija Celmins**  
*Dark Galaxy*  
Estimate £5,000 — 7,000



189  
**Julie Mehretu**  
*Untitled (Pulse)*  
Estimate £4,000 — 6,000



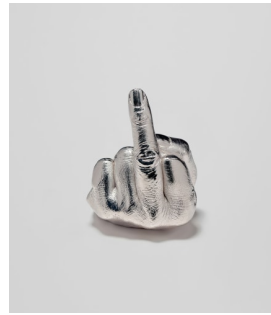
190  
**Arman**  
*Accumulation*  
Estimate £1,000 — 1,500

## Evening & Day Editions

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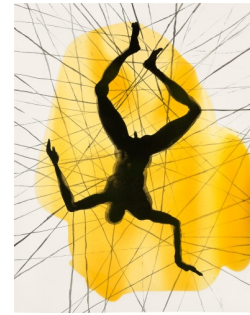
191  
**Maurizio Cattelan**  
*The 1:6 Scale Wrong Gallery*  
Estimate £1,200 — 1,800



192  
**Ai Weiwei**  
*Artist's Hand*  
Estimate £2,000 — 3,000



193  
**Antony Gormley**  
*Together*  
Estimate £1,000 — 1,500



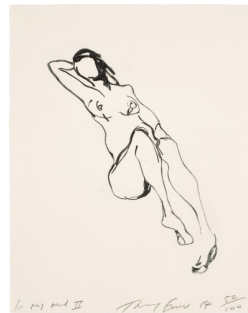
194  
**Antony Gormley**  
*Free, from Save the Children ON...*  
Estimate £1,500 — 2,000



195  
**Tracey Emin**  
*I Loved My Innocence, from Sav...*  
Estimate £1,500 — 2,000



196  
**Tracey Emin**  
*On My Knees, from Tate Moder...*  
Estimate £3,000 — 5,000



197  
**Tracey Emin**  
*In My Mind II*  
Estimate £3,000 — 5,000



198  
**Tracey Emin**  
*I Felt You and I Know You Loved ...*  
Estimate £600 — 800



199  
**David Hockney**  
*Composition Red & Blue*  
Estimate £500 — 700



200  
**David Hockney**  
*Byron on Hand (T.G. 264, M.C.A...*  
Estimate £2,000 — 3,000

## Evening & Day Editions

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201

**Julian Opie**

*Gary, Popstar (C. 8)*

Estimate £1,500 — 2,000



202

**Julian Opie**

*View of Loop Bridge Seen from ...*

Estimate £2,000 — 3,000



203

**Julian Opie**

*New York Couple 5, from New Y...*

Estimate £6,000 — 8,000



204

**Julian Opie**

*New York Couple 4, from New Y...*

Estimate £6,000 — 8,000



205

**Julian Opie**

*Street 5, from Street*

Estimate £4,000 — 6,000



206

**Julian Opie**

*Street 4, from Street*

Estimate £4,000 — 6,000

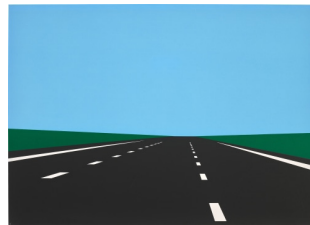


207

**Julian Opie**

*Cars? (C. 10)*

Estimate £3,000 — 5,000



208

**Julian Opie**

*Imagine You Are Driving (C. 13)*

Estimate £1,000 — 1,500

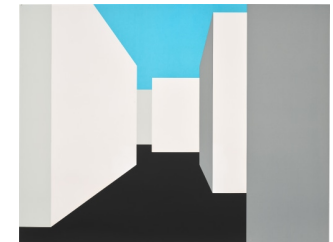


209

**Julian Opie**

*Landscape? (C. 12)*

Estimate £1,500 — 2,000



210

**Julian Opie**

*Imagine You Are Walking (C. 9)*

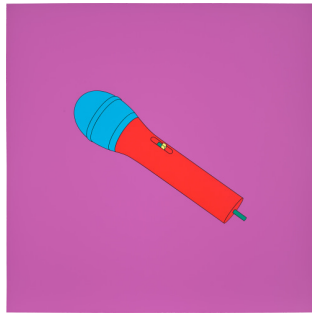
Estimate £1,000 — 1,500

## Evening & Day Editions

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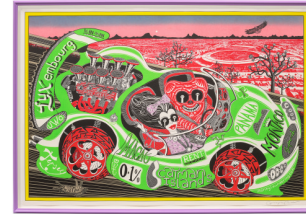
211  
**Julian Opie**  
*Imagine You are Driving (Fast)/...*  
Estimate £3,000 — 5,000



212  
**Michael Craig-Martin**  
*Wireless Mic, from Objects Of O...*  
Estimate £800 — 1,200



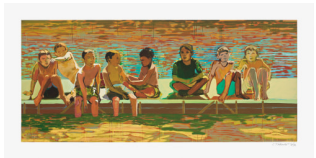
213  
**Grayson Perry**  
*Piggy Bank*  
Estimate £1,000 — 1,500



214  
**Grayson Perry**  
*Sponsored by You*  
Estimate £4,000 — 6,000



215  
**Caroline Walker**  
*Bathed, from Sunset portfolio*  
Estimate £3,000 — 5,000



216  
**Claire Tabouret**  
*The Dock*  
Estimate £3,000 — 5,000



217  
**Louise Bourgeois**  
*The Olive Branch, from L'Art po...*  
Estimate £3,000 — 5,000



218  
**Louise Bourgeois**  
*Sheaves (MoMA 606.1)*  
Estimate £1,500 — 2,000



219  
**Yayoi Kusama**  
*Beginning of Love*  
Estimate £7,000 — 9,000



220  
**Bridget Riley**  
*Untitled (Rose) (S. 27, T. & G. 28)*  
Estimate £6,000 — 8,000



## Evening & Day Editions

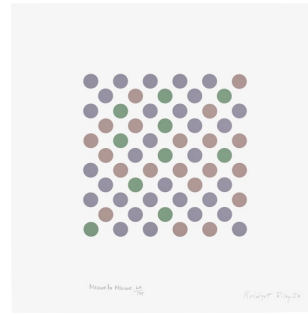
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221  
**Bridget Riley**  
*Two Blues* (S. 52, T & G. 52)  
Estimate £4,000 — 6,000



222  
**Bridget Riley**  
*Leap* (S. 68, T. & G. 68)  
Estimate £4,000 — 6,000



223  
**Bridget Riley**  
*Measure for Measure* (T. & G. 94)  
Estimate £4,000 — 6,000



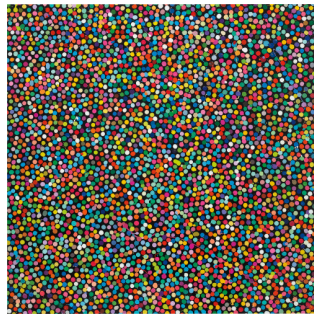
224  
**Etel Adnan**  
*L'Express Beyrouth-Enfer* (Beiru...)  
Estimate £1,500 — 2,000



225  
**Damien Hirst**  
*N-Methyl L-Aspartic Acid*  
Estimate £5,000 — 7,000



226  
**Damien Hirst**  
*Raffles*, from *Colour Space* (H5-5)  
Estimate £6,000 — 8,000



227  
**Damien Hirst**  
*Savoy*, from *Colour Space* (H5-8)  
Estimate £6,000 — 8,000



228  
**Damien Hirst**  
*Fire*, from *The Elements* (H6-8)  
Estimate £7,000 — 10,000



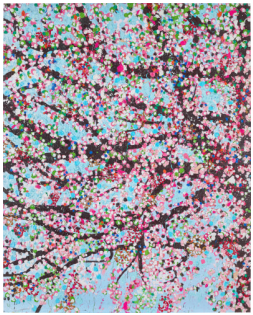
229  
**Damien Hirst**  
*Mercy*, from *The Virtues* (H9-3)  
Estimate £7,000 — 9,000



230  
**Damien Hirst**  
*Politeness*, from *The Virtues* (H...)  
Estimate £7,000 — 9,000

## Evening & Day Editions

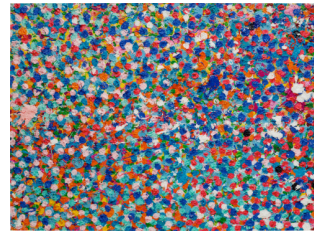
London Auction / 17 January 2024 / 5pm GMT



231  
**Damien Hirst**  
*Loyalty, from The Virtues (H9-7)*  
Estimate £7,000 — 9,000



232  
**Damien Hirst**  
*Kew, from Veils (H4-6)*  
Estimate £7,000 — 9,000



233  
**Damien Hirst**  
*Keukenhof, from Veils (H4-8)*  
Estimate £7,000 — 9,000



234  
**Damien Hirst**  
*Colour Chart (Glitter) (H3)*  
Estimate £2,000 — 3,000



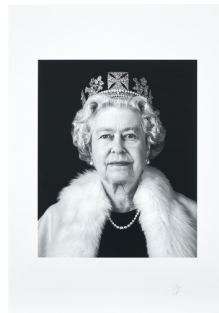
235  
**Damien Hirst**  
*The Skull Beneath the Skin*  
Estimate £6,000 — 8,000



236  
**Damien Hirst**  
*The Hours Spin Skull*  
Estimate £2,500 — 3,500



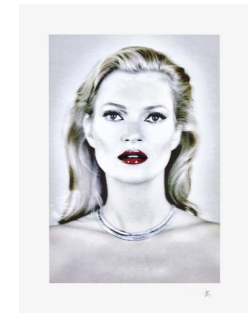
237  
**Damien Hirst**  
*For the Love of God, Laugh*  
Estimate £4,000 — 6,000



238  
**Chris Levine**  
*Equanimity (Crystal Edition)*  
Estimate £8,000 — 10,000



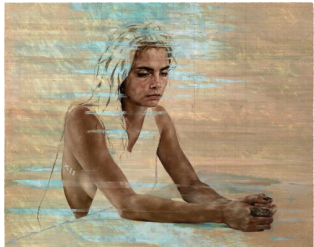
239  
**Chris Levine**  
*Banksy [3D]*  
Estimate £7,000 — 9,000



240  
**Chris Levine**  
*She's Light (Pure)*  
Estimate £6,000 — 8,000

# Evening & Day Editions

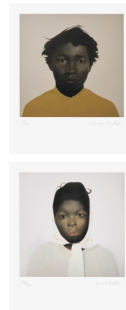
London Auction / 17 January 2024 / 5pm GMT



241  
**Jonathan Yeo**  
*Cara III (Cafe)*  
Estimate £500 — 700



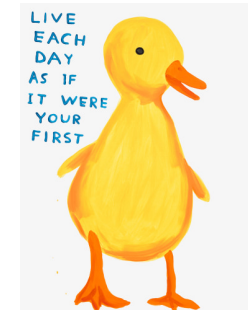
242  
**Mark Seliger**  
*Gisele Bündchen, NYC*  
Estimate £2,000 — 3,000



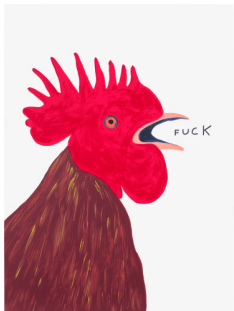
243  
**Sarah Ball**  
*AC (Black Lives Matter 1); and A...*  
Estimate £1,000 — 1,500



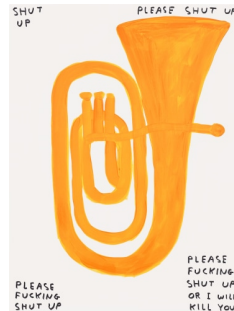
244  
**David Shrigley**  
*My Rampage Is Over*  
Estimate £5,000 — 7,000



245  
**David Shrigley**  
*Live Each Day As If It Were Your ...*  
Estimate £3,000 — 5,000



246  
**David Shrigley**  
*FUCK*  
Estimate £1,500 — 2,000



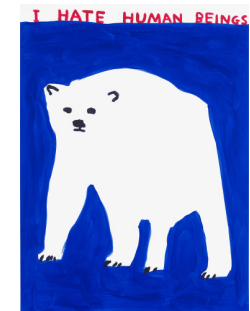
247  
**David Shrigley**  
*Shut Up*  
Estimate £3,000 — 5,000



248  
**David Shrigley**  
*Old Cat*  
Estimate £2,000 — 3,000



249  
**David Shrigley**  
*Untitled (I Hate Human Beings)*  
Estimate £1,200 — 1,800



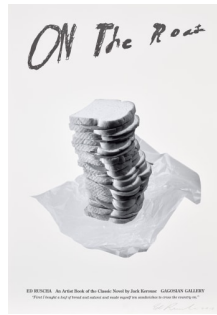
250  
**David Shrigley**  
*I Hate Humans*  
Estimate £1,500 — 2,000

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



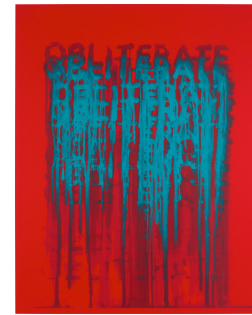
251  
**David Shrigley**  
*Untitled (I Try to be Friendly)*  
Estimate £2,000 — 3,000



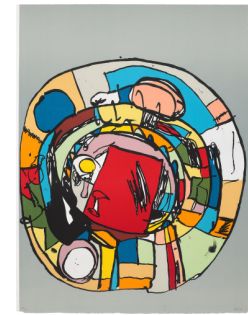
252  
**Ed Ruscha**  
*On the Road*  
Estimate £1,000 — 1,500



253  
**Jonas Wood**  
*Notepad Doodle 3 (State I-III)*  
Estimate £5,000 — 7,000



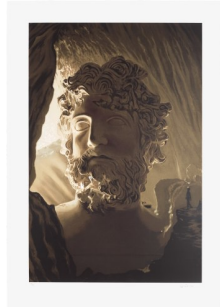
254  
**Mel Bochner**  
*Obliterate (K. 2018.03)*  
Estimate £2,000 — 3,000



255  
**Eddie Martinez**  
*No Title 5*  
Estimate £1,000 — 1,500



256  
**George Condo**  
*More Sketches of Spain - for Mil...*  
Estimate £1,500 — 2,000



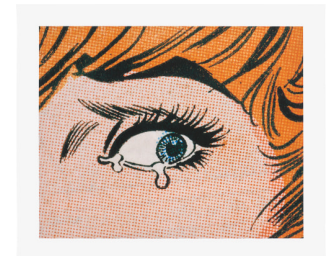
257  
**Daniel Arsham**  
*Tropical Cave of Zeus*  
Estimate £2,000 — 3,000



258  
**Antony Micallef**  
*Light Angel Bomber I*  
Estimate £300 — 500



259  
**Barbara Kruger**  
*You're Right (And You Know it a...)*  
Estimate £2,000 — 3,000



260  
**Anne Collier**  
*Woman Crying, Comic, for Texte...*  
Estimate £1,000 — 1,200

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



261  
**Kerry James Marshall**  
*Souvenir I*  
Estimate £1,000 — 1,500



262  
**Ayako Rokkaku**  
*Untitled*  
Estimate £7,000 — 9,000



263  
**Ayako Rokkaku**  
*Untitled*  
Estimate £6,000 — 8,000



264  
**Ayako Rokkaku**  
*Untitled*  
Estimate £5,000 — 7,000



265  
**Wes Lang**  
*Grateful Dead*  
Estimate £1,000 — 1,500



266  
**Katherine Bernhardt**  
*African Violet, from Save the Ch...*  
Estimate £2,000 — 3,000



267  
**Jadé Fadojutimi**  
*A Season's Echo*  
Estimate £2,000 — 3,000



268  
**Karen Kilimnik**  
*The Royal Lady Red Riding Hood*  
Estimate £800 — 1,200



269  
**Derrick Adams**  
*Interior Life (Woman)*  
Estimate £3,000 — 5,000



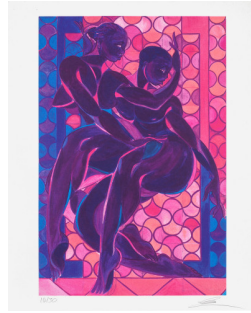
270  
**Derrick Adams**  
*Interior Life (Man)*  
Estimate £3,000 — 5,000

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



271  
**Chris Ofili**  
*Afro Lunar Lovers I*  
Estimate £1,200 — 1,800



272  
**Tunji Adeniyi-Jones**  
*Pattern Makers*  
Estimate £700 — 900



273  
**Genieve Figgis**  
*Adam and Eve*  
Estimate £1,500 — 2,000



274  
**Grace Weaver**  
*Novella*  
Estimate £1,500 — 2,000



275  
**Cristina BanBan**  
*Le Marais #1*  
Estimate £1,000 — 1,500



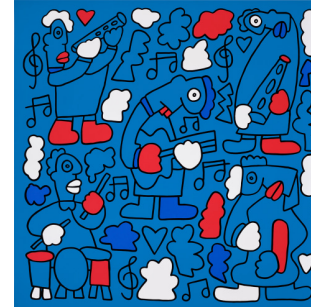
276  
**Danielle Orchard**  
*Earthy Demands*  
Estimate £1,000 — 1,200



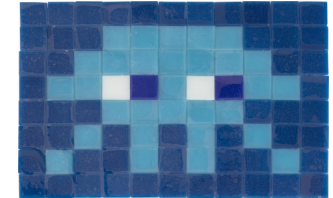
277  
**Thierry Noir**  
*Fast Form Manifest*  
Estimate £2,000 — 3,000



278  
**Thierry Noir**  
*I Am Looking In The Same Direc...*  
Estimate £2,000 — 3,000



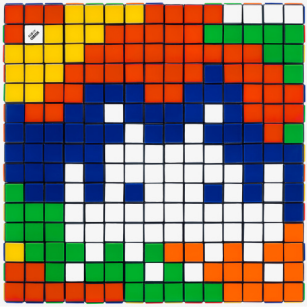
279  
**Thierry Noir**  
*The Show Must Go On, from Jazz*  
Estimate £1,500 — 2,000



280  
**Invader**  
*Invasion Kit #11 (Blue)*  
Estimate £5,000 — 7,000

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT

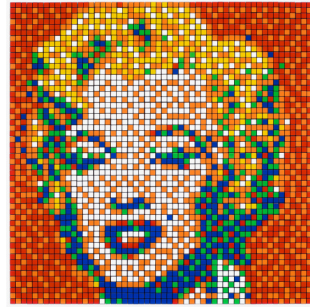


281

### Invader

*Rubik Camouflage, from Rubik...*

Estimate £3,000 — 5,000



282

### Invader

*Rubik Shot Red Marilyn, from R...*

Estimate £3,000 — 5,000



283

### Yinka Shonibare

*Thank You, from The Help Portf...*

Estimate £800 — 1,000



284

### Paul Winstanley

*Lilies, from The Help Portfolio*

Estimate £600 — 800



285

### Jake and Dinos Chap...

*Colour Out of Space, from The H...*

Estimate £600 — 800



286

### Rose Wylie, Benjamin ...

*Save the Children ONE HUNDRE...*

Estimate £1,000 — 1,500

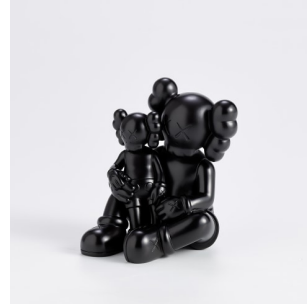


287

### Rob Pruitt and Joyce P...

*Save the Children ONE HUNDRE...*

Estimate £1,000 — 1,500



288

### KAWS

*Shelter, from Bronze Figures*

Estimate £3,000 — 5,000



289

### KAWS

*Good Morning, from Bronze Fig...*

Estimate £3,000 — 5,000



290

### Javier Calleja

*Do Not Touch*

Estimate £1,500 — 2,000

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



291  
**Javier Calleja**  
*Do Not Touch*  
Estimate £1,500 — 2,000



292  
**Javier Calleja**  
*Little Mickey*  
Estimate £2,000 — 3,000



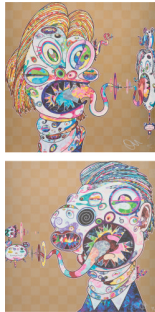
293  
**Takashi Murakami**  
*Oval Atop a Cosmos Ball*  
Estimate £1,500 — 2,000



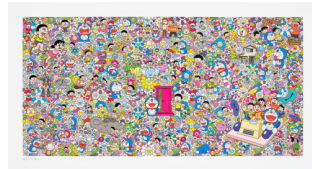
294  
**Takashi Murakami**  
*Multicolor Double Face: Black*  
Estimate £1,000 — 1,500



295  
**Takashi Murakami**  
*Puuuu*  
Estimate £1,000 — 1,500



296  
**Takashi Murakami**  
*Homage to Francis Bacon (Stud...*  
Estimate £2,000 — 3,000



297  
**Takashi Murakami**  
*That Sounds Good, I Hope You C...*  
Estimate £3,000 — 5,000



298  
**Mark Grotjahn and Ta...**  
*Untitled (Scarlett Lake and Indi...*  
Estimate £1,000 — 1,500



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

1

### Marc Chagall

*La caverne des nymphes (The Nymph's Cave), from Daphnis et Chloé (M. 321, C. Bks. 46)*

1961

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

I. 42.3 x 64.4 cm (16 5/8 x 25 3/8 in.)

S. 54 x 75.7 cm (21 1/4 x 29 3/4 in.)

Signed and numbered 31/60 in pencil (there was also an unsigned edition of 250 without margins), published by Tériade, Paris, framed.

#### Estimate

£10,000 — 15,000 ◆

[Go to Lot](#)



Set against the backdrop of Ancient Greece, Longus' *Daphnis and Chloé* (2<sup>nd</sup> century AD) is a timeless pastoral romance filled with drama and sensuality. On the Greek island of Lesbos, the story follows two fated soulmates, a goatherd and shepherdess, on their path to love. The young protagonists face a stew of trials and tribulations along the way, including pirate kidnappings and obstructions at the hands of gods. In the mid-twentieth century, the chronicle's compelling themes of passion, innocence, and romance, together with the rich Mediterranean setting, were poignantly captured by Marc Chagall in his eponymous collection of 42 lithographs.

*"In our life, there is a single colour, as on an artist's palette, which provides the meaning of life and art. It is the colour of love." —Marc Chagall*

*La caverne des nymphes (The Nymph's Cave)* touchingly encapsulates a turning point in the lovers' journey, presenting the moment in which Daphnis experiences feelings of desire towards Chloé after witnessing her bathing herself. Chagall skillfully captures the emotional intensity between the two figures, highlighting their softly curving forms against luminous hues of blue. Whilst the plush figures and elegant floral scenery align Chagall's work with historical depictions of the ancient novel, here Chagall accentuates the ethereal and dreamlike elements of this vignette in a manner characteristic of his oeuvre. The evening moonlight glistens upon the water's surface, granting the dazzling scene an otherworldly quality.



François Boucher, *Daphnis and Chloé*, 1743, Wallace Collection, London. Image: CBW / Alamy Stock Photo

The *Daphnis and Chloé* lithographic suite was commissioned in 1952 by Stratis Eleftheriades, known as Tériade, the renowned publisher and prominent supporter of Chagall. Following the sudden death of Chagall's first wife, Bella, in 1944, Chagall was heartbroken – equating his loss of love to his loss of creativity, which was also hindered by the oppression of living in Nazi-occupied France. Chagall accepted the *Daphnis and Chloé* commission shortly after marrying his second wife, Valentina (Vava) Brodsky. Although he thought he would never love again, the story of *Daphnis and Chloé* – one of love overcoming trial – inspired him. Chagall and his new wife soon set off on honeymoon to the Mediterranean, making sure to visit Lesbos so that Chagall could begin making extensive pastel and gouache works in preparation for the lithographic series.

As well as aiming to capture the emotional intensity of the ancient novel, it was also imperative to Chagall to reproduce the romantic, radiant colour and light found in Mediterranean landscapes. The medium of lithography enabled Chagall to translate his painterly brushstrokes into print form, maintaining the rich colours and fluidity of strokes necessary to evocatively present the narrative. The lithographs were produced over the following four years, during which time Chagall was also commissioned to design the sets and costumes for the Paris Opera's production of Marucis Ravel's 1912 ballet *Daphnis et Chloé*. With its radiant colours and dynamic forms, Chagall's lithographic

presentation of the story is infused with an equally enchanting musical quality, no doubt influenced by this experience.

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**Provenance**

Lempertz, Cologne, *Auktion 1059: Moderne Kunst*, 27 November 2015, lot 366  
Halcyon Gallery, London  
Acquired directly from the above by the present owner

**Literature**

Fernand Mourlot 321  
Patrick Cramer Books 46

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

2

### Marc Chagall

*Banquet de Pan (Pan's Banquet)*, from *Daphnis et Chloé* (M. 331, C. Bks. 46)

1961

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

I. 42.6 x 32.4 cm (16 3/4 x 12 3/4 in.)

S. 53.8 x 38.2 cm (21 1/8 x 15 in.)

Signed and numbered 25/60 in pencil (there was also an unsigned edition of 250 without margins), published by Tériade, Paris, framed.

#### Estimate

£8,000 — 12,000

[Go to Lot](#)



**Provenance**

Private Collection, UK

Whitewall Galleries, Nottingham

Acquired directly from the above by the present owner in 2019

**Literature**

Fernand Mourlot 331

Patrick Cramer Books 46

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

3

### Marc Chagall

*L'hiver (Winter)*, from *Daphnis et Chloé* (M. 333, C. Bks. 46)

1961


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

I. 42.5 x 32.7 cm (16 3/4 x 12 7/8 in.)

S. 54 x 38.2 cm (21 1/4 x 15 in.)

Signed and numbered 11/60 in pencil (there was also an unsigned edition of 250 without margins), published by Tériade, Paris, framed.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)



Set against the backdrop of Ancient Greece, Longus' *Daphnis and Chloé* (2<sup>nd</sup> century AD) is a timeless pastoral romance filled with drama and sensuality. On the Greek island of Lesbos, the story follows two fated soulmates, a goatherd and shepherdess, on their path to love. The young protagonists face a stew of trials and tribulations along the way, including pirate kidnappings and obstructions at the hands of gods. In the mid-twentieth century, the chronicle's compelling themes of passion, innocence, and romance, together with the rich Mediterranean setting, were poignantly captured by Marc Chagall in his eponymous collection of 42 lithographs.

*"In our life, there is a single colour, as on an artist's palette, which provides the meaning of life and art. It is the colour of love."—Marc Chagall*

*L'Hiver* depicts the passionate vignette in which the couple reunites after a harsh winter kept them apart. In a snow-covered valley evocative of Chagall's native Belarus, the lovers stand in the foreground with their bodies pressed closely together as they cherish the moment. Throughout the frosty scene, subtle additions of yellow, blue, pink and purple create a glistening quality that visually encapsulates the emotion of their reuniting embrace. The figures and animals that populate the starry sky create the mystical, dreamlike quality so admired in Chagall's work. In depicting the beauty and joy of this wintery landscape, Chagall's *L'Hiver* bares resemblance to Dutch winterscapes, such as those of Hendrick Avercamp, which capture the splendour of winter.



Hendrick Avercamp, *Winter Landscape with Ice Skaters*, c. 1608, Rijksmuseum, Amsterdam. Image: Rijksmuseum, Amsterdam, Purchased with the support of the Vereniging Rembrandt

The *Daphnis and Chloé* lithographic suite was commissioned in 1952 by Stratis Eleftheriades, known as Tériade, the renowned publisher and prominent supporter of Chagall. Following the sudden death of Chagall's first wife, Bella, in 1944, Chagall was heartbroken – equating his loss of love to his loss of creativity, which was also hindered by the oppression of living in Nazi-occupied France. Chagall accepted the *Daphnis and Chloé* commission shortly after marrying his second wife, Valentina (Vava) Brodsky. Although he thought he would never love again, the story of *Daphnis and Chloé* – one of love overcoming trial – inspired him. Chagall and his new wife soon set off on honeymoon to the Mediterranean, making sure to visit Lesbos so that Chagall could begin making extensive pastel and gouache works in preparation for the lithographic series.

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#### Provenance

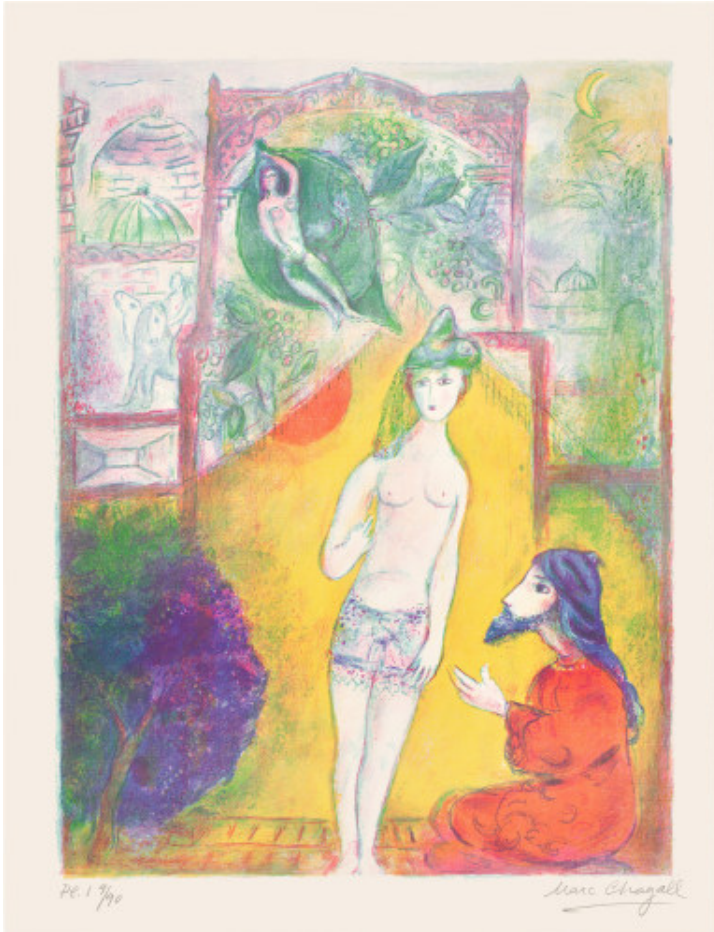
Private Collection, US  
Masterworks Fine Art, California  
Whitewall Galleries, Nottingham  
Acquired directly from the above by the present owner in 2019

#### Literature

Fernand Mourlot 333  
Patrick Cramer Books 46

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

4

### Marc Chagall

*Then the Boy Displayed to the Dervish his Bosom, Saying: 'Look at my Breasts which be Goodlier than the Breasts of Maidens and my Lipdews are Sweeter than Sugar Candy...'*, plate 1 from *Four Tales from the Arabian Nights* (M. 36, C. Bks. 18)

1948


Lithograph in colours, on Utopian laid paper, with full margins.

I. 37.5 x 28.3 cm (14 3/4 x 11 1/8 in.)

S. 43.2 x 33 cm (17 x 12 7/8 in.)

Signed, annotated 'Pl. 1', and numbered 9/90 in pencil (there were also 10 in Roman numerals and 11 lettered A-K), published by Pantheon Books, New York, framed.

**Estimate**

£10,000 — 15,000 

[Go to Lot](#)





**Marc Chagall**

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**Provenance**

Private Collection, UK

Whitewall Galleries, Nottingham

Acquired directly from the above by the present owner in 2019

**Literature**

Fernand Mourlot 36

Patrick Cramer Books 18

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION.

5

### After Marc Chagall

*Femme au bouquet (Woman with Bouquet)*, from *Nice et La Côte d'Azur*, by Charles Sorlier (M. S37)

1967


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

I. 62.6 x 46.4 cm (24 5/8 x 18 1/4 in.)

S. 68.1 x 49.6 cm (26 3/4 x 19 1/2 in.)

Signed and numbered 78/150 in pencil (there were also 10 artist's proofs), published by Mourlot, Paris, framed.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)



**After Marc Chagall**

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**Provenance**

Private Collection, UK

Sotheby's London, *Prints and Multiples*, 17 September 2019, lot 90

Whitewall Galleries, Nottingham

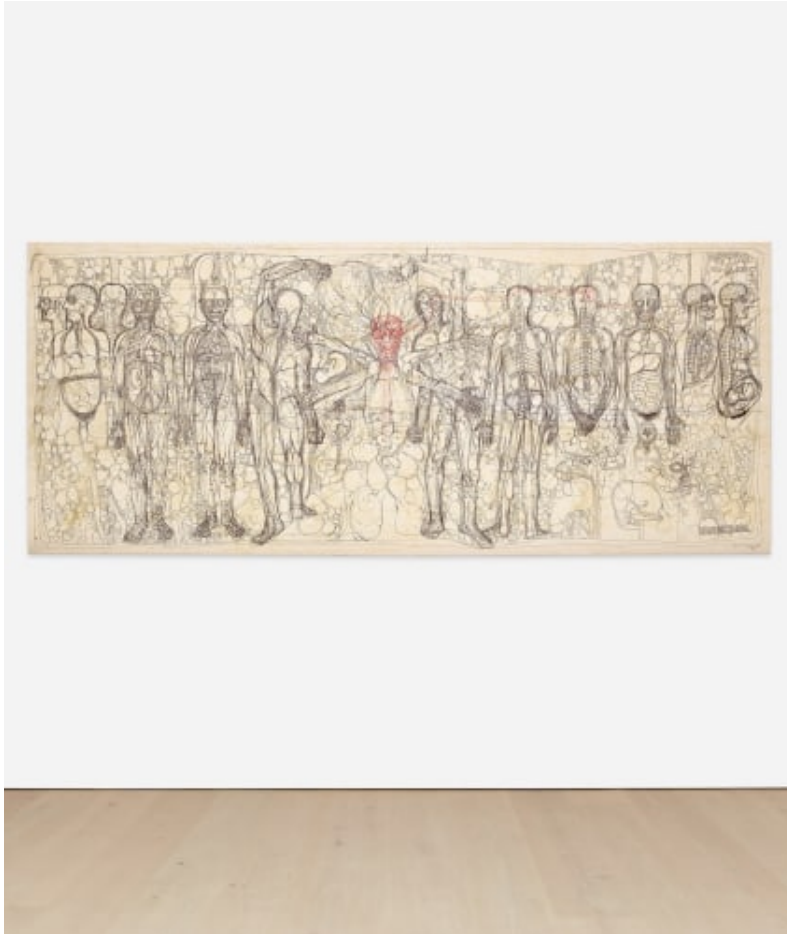
Acquired directly from the above by the present owner in 2019

**Literature**

Fernand Mourlot and Charles Sorlier 37

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



6

### Hermann Nitsch

*Das Letzte Abendmahl (The Last Supper)*

1983

Unique screenprint in colours, with blood, on linen,  
mounted on a wooden stretcher.

155 x 370 cm (61 x 145 5/8 in.)

Signed, dated, annotated 'A' and numbered 36/80,  
from the series of unique hand-finished variants, with  
the accompanying Certificate of Authenticity issued by  
the artist's studio.

**Estimate**

£15,000 — 20,000

[Go to Lot](#)



In the mid-1950s, the artist Hermann Nitsch conceived his *Orgie Mysteries Theatre (O.M. Theatre)*, which would be a total work of art incorporating his entire artistic practise in an all-consuming, boundary-defying, multi-media bacchanalia. In doing so, Nitsch liberated his art from the confines of twentieth-century norms that emphasised representation and form. He transitioned from traditional modes of portrayal to elemental forms, reducing language to screams, music to noise, and painting to spilled paint. Nitsch's focus shifted to action, culminating in his orgiastic *Aktionen*, which, alike the avant-garde poet Antonin Artaud's *Theatre of Cruelty*, emphasised a profound and ecstatic sensual experience that transcends linguistic associations. Nitsch's artistic practise has since been heralded for its theatrical, dramatic expansion of art, which strived for a visceral connection with reality.



Left: Anonymous, *The Last Supper*, 15<sup>th</sup> century, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Bequest of James Clark McGuire, 1930, 31.54.126 Right: Ugo da Siena, *The Last Supper*, c. 1325-30, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975, 1975.1.7

*Das Letzte Abendmahl*, Nitsch's controversial reimagining of Christ's final meal before his crucifixion – is a product of his ritualistic artistic practice. This work is part of a broader exploration of religious imagery in Nitsch's oeuvre, underscoring his fascination with the transformative power of ritual and the potential for transcendent experiences. Drawing inspiration from religious rituals, which often involve intense sensory experiences and evoke strong emotions, Nitsch seeks to forge a profound connection between the audience and his artworks. The Last Supper emerges as a particularly poignant theme, given its significance in Catholicism and its innumerable representations within the history of Western art. Nitsch hints to the most famous depiction of the scene, Leonardo da Vinci's tempera mural in the church of Santa Maria delle Grazie, Milan, through the central figure of his composition, which closely resembles da Vinci's *Vitruvian Man* (c. 1490). Using materials such as blood, Nitsch reworked this sacred motif in his characteristically gruesome manner, which aimed to shock and to challenge established norms in both religious and

artistic contexts. Nitsch, who was raised in a Catholic environment in Austria, sought to explore the mystical and spiritual dimensions of human experience, blurring the boundaries between the sacred and the profane.

Hermann Nitsch's drawing and prints are integral components of his artistic oeuvre. Initially serving as practical tools for studies of religious themes in the 1950s, drawing evolved into a standalone process for Nitsch, distinct from painting. Nitsch's training at the Academy of Graphic Art in Vienna laid the foundation for his extensive graphic work, for which he coined the term *Unikatgrafik*, denoting the uniqueness of each manually designed work, even when part of an edition. Nitsch repeatedly pushed the possibilities of printmaking in order to realise his ideas. *Das Letzte Abendmahl*, for instance, presents a frieze-like row of intensely repeated, overlapping anatomical figures printed on an original blood-stained relic from one of Nitsch's visceral *Aktionen* performance pieces. For this reason, *Das Letzte Abendmahl* embodies Nitsch's inclination towards the monumental and the shocking, which resulted in editioned artworks that defy comparison.

## Evening & Day Editions

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7

### 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. 101.4 x 70.9 cm (39 7/8 x 27 7/8 in.)

Signed and numbered VII/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

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8

### Andy Warhol

*Mick Jagger (F. & S. 145)*

1975

Screenprint in colours, on Arches Aquarelle paper, the full sheet.

S. 111.1 x 73.7 cm (43 3/4 x 29 in.)

Signed by the artist and the sitter in black felt-tip pen, and numbered 60/250 in pencil (there were also 50 artist's proofs), published by Seabird Editions, London (with their inkstamp on the reverse), framed.

**Estimate**

£50,000 — 70,000 ‡

[Go to Lot](#)





In his production of celebrity portraits, Andy Warhol initially appropriated images from the media, as exemplified by his iconic portrayal of Marilyn Monroe. However, in the 1970s, he began to explore the medium of photography and developed his own portrait practice, turning his polaroid camera towards some of the 20th century icons in his orbit. One such star was rock legend and Rolling Stones frontman Mick Jagger, who drew Warhol in with his ‘bad-boy’ image, flamboyant style, and unforgettable persona.

*“Image is so important to rock stars. Mick Jagger is the rock star with the longest running image. He’s the one all the young white kids copy. That’s why every detail of his appearance is important.” —Andy Warhol*

The two stars first met in New York in 1964 at a party for to celebrate the release of the band’s debut studio album *The Rolling Stones*. Warhol and Jagger were both gaining international fame “in the same cultural moment - the explosion of the counter-cultural and sexual liberation movements and the commercial exploitation of the generation gap.”<sup>i</sup> In that same year, the Rolling Stones also recorded the single “Time Is on My Side,” which became the band’s first top ten hit in the United States, and meanwhile, Warhol produced some of his most pivotal work, including *Race Riot* and *Electric Chair*, both of which were part of his distinctive *Death and Disasters* series. Jagger and Warhol’s friendship would go on to become one of legend, a powerful celebrity relationship that would ignite several years of artistic collaboration. In 1971, Warhol designed the iconic cover for the Rolling Stones’ album *Sticky Fingers*, a suggestive close-up of Joe Dallesandro’s crotch in jeans.

In the summer of 1975, Jagger rented Warhol’s house in Montauk to allow the band to focus on preparing for their sixth American tour. While there, Warhol photographed Jagger bare-chested with only a chain around his neck, capturing him in a variety of moods and expressions to be implemented as the source imagery for the ensuing screenprint portfolio. Warhol combined photographic images with torn paper collage, as well as superimposed drawing - techniques which would become staples of Warhol’s later work. These abstract blocks of colour and gestural drawn lines produced expressive and dynamic imagery, accentuating the subject’s movements. The resulting portfolio consisted of ten screenprints, a distinction Warhol had only previously bestowed upon Marilyn Monroe and Mao Zedong. Furthermore, the *Mick Jagger* portfolio is the largest number of screenprints developed from Warhol’s personal photographs of a single figure. The project was a uniquely collaborative effort which successfully captured the celebrity status of both Jagger and Warhol, as illustrated by the presence of both stars’ signatures on the final prints.

<sup>i</sup> Trevor Fairbrother, “Andy and Mick” in *Frieze*, Issue 16, May 1994

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## Literature

Frayda Feldman and Jörg Schellmann 145

## Evening & Day Editions

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9

### Andy Warhol

*Portraits of the Artists, from Ten from Leo Castelli (F. & S. 17)*

1967

One hundred screenprints in black, on acrylic boxes in 10 colours, contained in the original card tray.

51 x 51 x 1.9 cm (20 1/8 x 20 1/8 x 3/4 in.)

Incised with artist's initials and numbered 60/200 on the pale blue box with Warhol's portrait (there were also 25 proofs lettered A-Y), published to commemorate the 10th anniversary of the Leo Castelli Gallery by Tanglewood Press, Inc., New York.

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 17



10

**Andy Warhol**

*Superman, from Myths (F. & S. 260)*

1981

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

S. 96.5 x 96.5 cm (37 7/8 x 37 7/8 in.)

Signed and numbered 37/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their inkstamp on the reverse), framed.

**Estimate**

£150,000 — 200,000 †

[Go to Lot](#)



In Andy Warhol's *Superman*, the hero is placed centre stage as he soars through the air with his iconic fist-up pose, clad in his striking red, yellow and blue attire. The superhero's form is superimposed with a repetition of his outline, whilst linear strokes glide off him, conveying dynamic motion and a visual whoosh as he soars through the sky. With use of graphic lines, two-dimensional rendering, and vibrant colours, the work charmingly pays homage to comic book illustrations. In doing so, a nod is made to Warhol's earlier artistic explorations, where influences from newspapers, adverts, and comic strips permeated his paintings, including a 1961 painting that featured Superman himself.

Superman, introduced to DC comics in 1938 by Jerry Siegel and Joe Shuster, further resonates on a personal level for Warhol. Having suffered from an immobilising illness in his childhood, comic books served as a refuge, a source of comfort and distraction. In the hands of Warhol, the superhero transforms into a nostalgic time capsule, embodying the artist's formative years and the solace found within the pages of comic books.

*"You live in your dream America that you've custom-made from art and schmaltz and emotions just as much as you live in your real one."—Andy Warhol*

The Man of Steel's enduring motto "truth, justice, and the American way" was introduced in 1942 and remained unchanged until 2021, encapsulating his patriotic embodiment of ideal American virtues. Through comic book narratives, film, and television, Superman faithfully supported American causes, bringing order to society in times of need. His physical attributes follow a mythological archetype, embodying muscular athletic strength reimagined in a modern context. This hypermasculine hero served as a symbol of active masculinity, inspiring young men to cultivate their physical strength and advocate for moral justice. Superman seamlessly became an American icon, emphasised through his integration into consumer culture, appearing in themed products and advertisements, representing the essence of Americana.



Arnold Schwarzenegger, 1966. Image: Album / Alamy Stock Photo

In addition to being utilised as an emblem of America, Superman was furthermore a subject of the male homoerotic gaze. With his squared jaw and muscular physique, he was rendered a figure of male fantasy and a catalyst for adolescent sexual awakenings for many. Moreover, with his dual identity of Clark Kent, Superman presented a mirror to those homosexual American men during the 1940s and 50s who similarly were forced to live in secrecy, keeping their authentic identity hidden beneath the surface. Seemingly a subject of Warhol's own desire and homoerotic fantasies, the present lot accentuates Superman's conventionally handsome and well-groomed appearance, with sculpted muscles and perfectly slicked hair.

Central to Superman's character is his alternate persona, Clark Kent—a seemingly average, shy, and reserved reporter concealed behind glasses. This duality juxtaposes the hypermasculine image, providing motivation for young boys who felt misunderstood or lacked confidence. Clark Kent presents the possibility of having their own alter-ego, mirroring Superman, to which they could aspire. This notion resonates with the traits of Andy Warhol, a notably private and shy figure who lived amidst a flamboyant lifestyle of parties and socialising. Perhaps Warhol thought of his own persona as an alter-ego in some way. His famous quote, "If you want to know all about Andy Warhol, just look at the surface," wittily encourages others to focus on his public image rather than his inner self, which he was notoriously private about.

Video: <https://www.youtube.com/watch?v=9UJphNPwDfk>

SUPERMAN CARTOON: The Mad Scientist (1941) (HD 1080p) | Bud Collyer, Joan Alexander, Jackson Beck.

Video: 8thManDVD.com™ Cartoon Channel via YouTube.

*Superman* emerges as an expression of Warhol's enduring fascination with consumerism, celebrities, and mass media. This screenprint forms part of Warhol's 1981 *Myths* portfolio, in which the artist created portraits of iconic characters taken from Post-War American popular culture. Standing alongside Superman in the series are well-known figures such as Mickey Mouse, Uncle Sam, Dracula, and Santa Claus. Characteristically of Pop Art, popular culture is fused with fine art, demonstrated here through the transformation of the genre of portraiture. The *Myths* portfolio redefined portraiture, traditionally once reserved for figures of historical, political, religious, and monarchical significance, portraying characters born from consumerist culture. These figures, extracted from their familiar backdrops of comics, television screens and silver screens, were therefore granted an elevated status within the realm of art. In *Superman*, the superhero transforms into a visual embodiment of fantasy, hopes, and dreams, each thematic attributes embedded within the *Myths* portfolio.

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#### Provenance

Phillips, New York, *Editions & Works on Paper*, 17 Oct 2017, lot 87

Acquired at the above sale by the present owner

#### Literature

Frayda Feldman and Jörg Schellmann 260

## Evening & Day Editions

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PROPERTY OF A PRIVATE LONDON COLLECTOR

11

### Andy Warhol

*Queen Elizabeth II of the United Kingdom, from  
Reigning Queens (Royal Edition) (F & S. 336A)*

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 AP 5/5' in pencil (an artist's  
proof, the edition was 30), 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](#)



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

In 1985, the American Pop artist Andy Warhol turned his attention to royalty and embarked on his largest portfolio of screenprints, entitled *Reigning Queens*. Featuring 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, the series paid homage to the four female monarchs who ruled at the time, having all assumed their respective thrones through birthright alone. In depicting some of the world’s most recognised female figures and appropriating their most widely-circulated images, the series encapsulates Warhol’s fascination with fame, mass-media and consumer culture.



Left: George Gower, *Elizabeth I (Armada Portrait)*, c. 1588, Woburn Abbey, Bedfordshire. Image: Bridgeman Images Right: H.M. Queen Elizabeth II. Cigarette Card. New York Public Library.

Warhol’s portrait of Queen Elizabeth adds to an extensive lineage of royal portraiture, most often featuring monarchs bedecked with regalia. In keeping with this, Warhol used the Queen’s official Silver Jubilee portrait for his series, which was a photograph taken by Peter Grurgeon at Windsor Castle in 1975 and released in 1977. 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 her Garter sash, Warhol’s subject is adorned with her heritage. Grurgeon’s portrait is one of the most recognisable images of Queen Elizabeth and it has been endlessly circulated on currency and postage stamps, as well as in the media 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. Stylised with bold lines, bright colours and flat, graphic form, Warhol’s portrait is as much a portrait of the monarch as it is of late-twentieth-century pop culture.

The screenprints were created using a photographic silkscreen technique that was central to Warhol’s practice and employed profusely in both his prints and paintings. The total screenprint portfolio consists of four colour variants of each queen, amounting to sixteen images in total. Warhol produced two editions of the *Reigning Queens* portfolio: forty Standard Edition prints and thirty Royal Edition prints. The present lot is from the Royal Edition and therefore is adorned with “diamond dust” – fine particles of ground up glass that sparkle in the light like diamonds – adding a glamour and extravagance to the portrait and further emphasising the fame and regal allure of this iconic sitter.

Upon the completion of the portfolio, Sir William Heseltine, the Queen’s private secretary, wrote to George Mulder, Warhol’s European dealer, to acknowledge that Queen Elizabeth II was “most pleased and interested to see” Warhol’s portraits of her. Attesting to the importance of this modernised portrait of the Queen, The Royal Collection Trust purchased all four colourways of her likeness from the ‘Royal Edition’ in 2012.

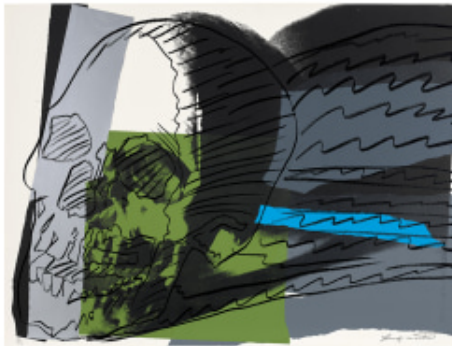
#### Literature

Frayda Feldman and Jörg Schellmann 334A



## Evening & Day Editions

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12

### Andy Warhol

*Skulls (F. & S. II.157-160)*

1976

The complete set of four screenprints in colours, on Strathmore Bristol paper, the full sheets. all S. 76.8 x 101.8 cm (30 1/4 x 40 1/8 in.) All signed and numbered 47/50 in pencil (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, all framed.

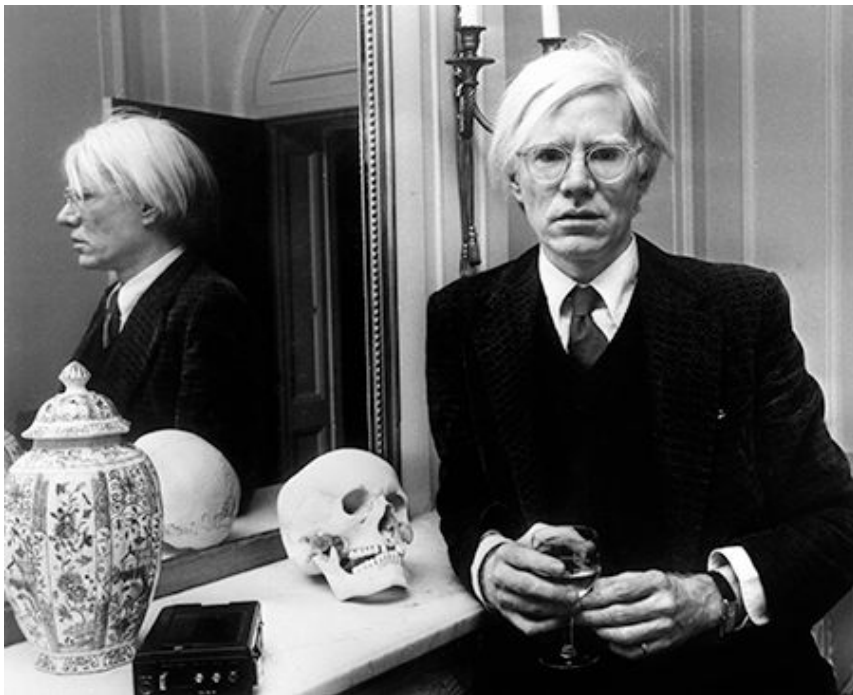
Estimate

£60,000 — 80,000 †

[Go to Lot](#)



On the 3<sup>rd</sup> of June 1968, Andy Warhol was shot and critically injured by Valerie Solanas, a marginal figure in the factory scene and the author of multiple separatist feminist manifestos. Following this, Warhol became consumed by death, veering away from his preoccupation with soup cans and Coke bottles. Throughout the 1970s – an era of growing anxiety regarding AIDS, escalating threats of nuclear war, and ecological disasters – death became the central motif in Warhol's work, as epitomised in *Skulls*. A *memento mori* for the Pop art era, Warhol's *Skulls* create an ominous and foreboding presence, reminding the observer of the transience of life and the certainty of death. Just as Warhol was confronted with own existence as he stared into the face of his assailant, here the viewer is also forced to enter a period of self-reflection, as we contemplate our inevitable fate.



Andy Warhol, 1975. Image: Bridgeman Images

Death is an enduring motif that permeates through the history of art. While many artworks exult in envisioning realms of the afterlife, both paradisiacal and infernal, many others refer to death in sombre *memento mori* still-lives – poignantly acknowledging life's fleeting nature and serving as a potent impetus to embrace life wholeheartedly. Building on this art historical legacy, Warhol first

tackled the theme of death in his screenprint reproduction of the front-page of the June 4th 1962 edition of the New York Mirror. Emblazoned with the headline '129 Die in Jet!', Warhol's artwork nods to the media's excitement surrounding tragic events. That same summer, Warhol began to produce his defining portraits of the late Marilyn Monroe following her suicide. He soon embarked on his *Death and Disaster* series, in which he focused on challenging subjects such as car crashes, suicides, atomic bombs and, most iconically, the electric chair. Warhol found ample source material in the police and press photographs printed in newspapers, images whose inherent reproducibility was extended in his mechanical silkscreen process. By intertwining moments of violence, death, and tragedy with the mechanics of spectacle and mass-reproduction, Warhol explored a darker side of American life hidden behind the façade of post-war affluence and optimism.



Hans Holbein the Younger, *The Ambassadors*, 1533, The National Gallery, London. Image: IanDagnall Computing / Alamy Stock Photo

The genesis of the *Skulls* series can be traced back to Ronnie Cutrone, then one of Warhol's assistants, who arranged the still-life. Placing the skull on a trestle table, he poised it upon a piece of plywood covered with white paper, strategically positioning it against a blank studio wall. On Warhol's instructions, Cutrone meticulously photographed the scene, orchestrating an interplay of shadows by manipulating the light source's placement. Vincent Fremont, a longstanding collaborator with Warhol since 1969, commented on Warhol's fascination with the shapes made by the shadows. The resulting images, bathed in dramatic chiaroscuro, showcased a play of light—where the forehead and cheekbone gleamed brightly, while the eye sockets and other crevices are cast in shadow—a composition that delighted Warhol.

*“I’m not afraid to die; I just don’t want to be there when it happens.” —Andy Warhol*

At odds with the macabre subject of *Skulls*, Warhol opted for his characteristic vivid colour scheme, using bold poster-like fields to create a Pop art interpretation of traditional chiaroscuro. In its seriality, the set of four screenprints echo Warhol's earlier bodies of work that repeated motifs connected to consumer culture, such as soup cans, dollar signs, and Brillo boxes. Repeated four times in vibrant colours, Warhol's use of the skull motif pushes the limits of Pop to investigate the invasive nature of consumer culture and mass media, poignantly coupling it with the constant presence of death's inevitability.

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#### Literature

Frayda Feldman and Jörg Schellmann 157-160

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

13

### Andy Warhol

*Details of Renaissance Paintings (Sandro Botticelli,  
Birth of Venus, 1482) (see F. & S. 316-319)*

1984

Unique screenprint in colours, on Arches Aquarelle  
paper, with full margins.

I. 65 x 94.3 cm (25 5/8 x 37 1/8 in.)

S. 81.5 x 111.8 cm (32 1/8 x 44 in.)

Signed and numbered 'TP 18/36' in pencil (a unique  
colour variant trial proof, the edition was 70 and 18  
artist's proofs), published by Edition Schellmann &  
Klüser, Munich and New York, unframed.

**Estimate**

£80,000 — 120,000 †

[Go to Lot](#)



*“We were thinking of important Renaissance paintings or details of such.... Ultimately, we suggested four subjects to Andy. He looked at them and without listening to our wordy explanations simply asked 'can't you find more famous paintings?’” —Jörg Schellmann*

From the early 1980s, Andy Warhol turned his attention away from portraying the celebrities of his contemporary society. Instead, he began to focus on celebrities of history - iconic figures and motifs of the past. Despite this shift from popular culture to historical imagery, Warhol nonetheless continued to focus his practice on one central theme: fame.

In 1983, the renowned German publisher Jörg Schellmann, together with his business partner Bernd Klüser, suggested to Warhol that he make a portfolio of prints based on Renaissance masterworks. After carefully considering which paintings would be most fitting, Schellmann and Klüser settled on Sandro Botticelli's *Birth of Venus* (c. 1485), Leonardo da Vinci's *The Annunciation* (1472), Paolo Uccello's *St. George and the Dragon* (1472), and Piero della Francesca's *Madonna del Duca da Montedeltro* (c.1474). Despite being created five centuries prior, these paintings were pertinent subjects for Warhol due to their status as revered icons of art history. Warhol's enduring fascination with mass reproduction, iconic imagery, and the allure of celebrity reverberated powerfully within these masterpieces. In transforming them into twentieth-century icons, Warhol amplified their historical significance as they took centre stage in his own Pop renaissance.



Sandro Botticelli, *The Birth of Venus*, c. 1484-1486, Galleria della Uffizi, Florence. Image: Photo Scala,

Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo

Sandro Botticelli's *The Birth of Venus* (c. 1484-1486), commissioned by the Medici family, exemplifies the ideals of the Italian Renaissance. Depicting the goddess Venus rising from the sea on a scallop shell, the painting embodies classical beauty and mythological symbolism. Botticelli's meticulous execution, characterised by soft colours, delicate brushwork, and harmonious proportions, reflects a revival of ancient Greek and Roman aesthetics. The painting holds immense significance as a pinnacle of Renaissance art and it has captivated audiences over centuries, achieving global fame. Instantly recognisable and endlessly reproduced, the painting was a fitting subject for Warhol and his exploration of twentieth century mass-media, consumer culture, and celebrity.



Left: Marble statue of Aphrodite, 1<sup>st</sup> or 2<sup>nd</sup> century CE, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Purchase, 1952, 52.11.5 Middle: Sandro Botticelli, *Venus*, 1490, Staatliche Museen, Berlin. Image: Staatliche Museen zu Berlin, Gemäldegalerie / Jörg P. Anders Right: Marilyn Monroe. Image: Photo 12 / Alamy Stock Photo

*“We recognised that the head of Venus by Botticelli was reminiscent of Marilyn*

PHILLIPS

*Monroe, Liz Taylor, Ingrid Bergman, or Grace Kelly.... We explained how famous these paintings were in Europe, which Andy accepted with a short, 'okay, great.'*  
—Jörg Schellmann

With her flowing golden hair and harmonious proportions, Botticelli's *Venus* stands as a quintessential depiction of Renaissance-era feminine ideals that looked back to Antiquity. This representation of idealised beauty finds parallels in Andy Warhol's renowned portraits of Marilyn Monroe, a cultural icon celebrated for her captivating looks and magnetic charisma. In appropriating images of these revered beauties, Warhol confronts viewers with the pervasive cult of appearance constructed within our own society, drawing connections between classical ideals and contemporary celebrity worship. Moreover, both artworks consider the transformative power of art as a pivotal force in shaping enduring ideals, giving rise to phenomena such as the elegance and grace associated with *Venus* and the timeless allure of Monroe. "The best thing about a picture", Warhol declared, "is that it never changes, even when the people in it do." This sentiment is palpable in Warhol's meticulous preservation of Monroe's fame through his extensive series of screenprints. Similarly, he reinvented Botticelli's muse, reshaping the iconic depiction of *Venus* and thereby contributing to its perpetual cultural significance. As Warhol immortalised these cultural icons, he underscored the societal mechanisms that construct beauty standards and ensure that they transcend centuries, presenting a poignant commentary on fame and the enduring allure of aesthetic ideals.



Jörg Schellmann and Andy Warhol, Warhol Studio at Broadway/Union Square, New York, 1983.  
Image: © Schellmann Art

Warhol made use of his favourite technique, the screenprint, to render the historic Renaissance paintings in bold plains of vibrant colours, overlaid with this signature misaligned outline. Notably, unlike most of Warhol's screenprints, in *Details of Renaissance Painting* the margins were not trimmed and instead left as wide plains of exposed paper. This was due to a joint decision between the artist and publishers that the borders were in keeping with the historical imagery, representing a classical *passe-pouté*. A trial proof, the present lot is a unique work that embodies Warhol's central concerns in his later years - fame, reproduction, icons, and the canon of art history.

*"After a few weeks we received a call from New York: the first proofs were done. How exciting! The rules were that the publisher could choose from the total proofs produced. That was not an easy task as there were so many beautiful and interesting images."* —Jörg Schellmann

**Provenance**

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

see Frayda Feldman and Jörg Schellmann 316-319

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 344-345

Jörg Schellmann, ed., *Andy Warhol Unique*, Munich/New York, 2014, p. 105

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

14

### Andy Warhol

*Neuschwanstein* (see F. & S. 372)

1987

Unique screenprint in colours, on Arches 88 paper,  
with full margins.

I. 90.1 x 68.1 cm (35 1/2 x 26 3/4 in.)

S. 110 x 77.5 cm (43 1/4 x 30 1/2 in.)

Signed and annotated 'TP' in pencil (one of 25  
unnumbered unique colour variant trial proofs, the  
edition was 100 and 25 artist's proofs), with the artist's  
copyright inkstamp on the reverse, co-published by  
Edition Schellmann, Munich and New York, and  
Maximilian Verlag Sabine Knust, Munich, unframed.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)





Sat majestically above the serene Alsee lake, surrounded by dense evergreen forest, the fairytale castle of Neuschwanstein is emblematic of the idyllic Bavarian countryside. With its spiralling towers, ivory façade and grandiose scale, the castle has inspired countless tales of magic and romance over the years. Famously, it graced the silver screen as the regal residence of King Stefan in Walt Disney's timeless masterpiece, *Sleeping Beauty* (1959), and later became the iconic Disney logo. Today, Neuschwanstein reigns as one of Europe's most renowned tourist attractions and has become the most photographed building in Germany. It is no wonder, then, that this instantly recognisable, widely-reproduced symbol of German history and culture captured the imagination of Andy Warhol.



Left: Neuschwanstein Castle. Image: © Album / Alamy Stock Photo Right: "E. Feuchtwanger" Margarine, Munich, circa 1910. Image: © INTERFOTO / Alamy Stock Photo

Andy Warhol's *Neuschwanstein* was commissioned to commemorate the 100th anniversary of the Bavarian Reinsurance Company in Munich in 1987. The castle was built just over a century earlier when King Ludwig II, who had recently been defeated by Prussia, sought to create a new Bavarian kingdom. He envisioned the enchanting castle of Neuschwanstein sitting at the centre, serving as a residence for the royal family and as a tribute to the renowned composer Richard Wagner. Yet, shortly after the king's death in 1886, the gates of Neuschwanstein were opened permanently to

the public. In 1971, Warhol made a visit to the castle whilst on a trip to Munich for the premiere of his film *Trash* (1970). Captivated by the fairytale castle, Warhol later requested that his friend, the interior designer Jed Johnson, stencil patterns from Neuschwanstein's interior onto the walls and ceilings of his New York residence.

*"I don't know anybody who doesn't have a fantasy. Everybody must have a fantasy."  
—Andy Warhol*

Warhol's *Neuschwanstein* screenprints transform the historic castle into a twentieth century Pop icon. Using a postcard-style photograph overlaid with bold planes of bright colours and cartoonish outlines, his compositions echo the extensive tourist memorabilia of the castle. The composition also resembles the flat shapes and vivid colours of Disney's magical fairytale animations. By tapping into the profound historical and cultural significance of this German landmark, coupled with its role as a symbol for an iconic American corporation, *Neuschwanstein* becomes a captivating fusion of Warhol's fascination with fame, mass media, and icons. In this fantastical reimagining, the castle transcends time and place, envisioning the fairytale kingdom dreamt of by King Ludwig II.

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

see Frayda Feldman and Jörg Schellmann 372

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p.353

Jörg Schellmann, ed., *Andy Warhol Unique*, Munich/New York, 2014, p. 89

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

15

### Andy Warhol

*Goethe* (see F. & S. 270-273)

1982

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

S. 96.9 x 96.7 cm (38 1/8 x 38 1/8 in.)

Signed and annotated 'TP' in pencil (a unique colour  
variant trial proof aside from the 15 numbered trial  
proofs, the edition was 100), co-published by Edition  
Schellmann & Klüser, Munich and New York, and  
Denise René/Hans Mayer, Düsseldorf, unframed.

Estimate

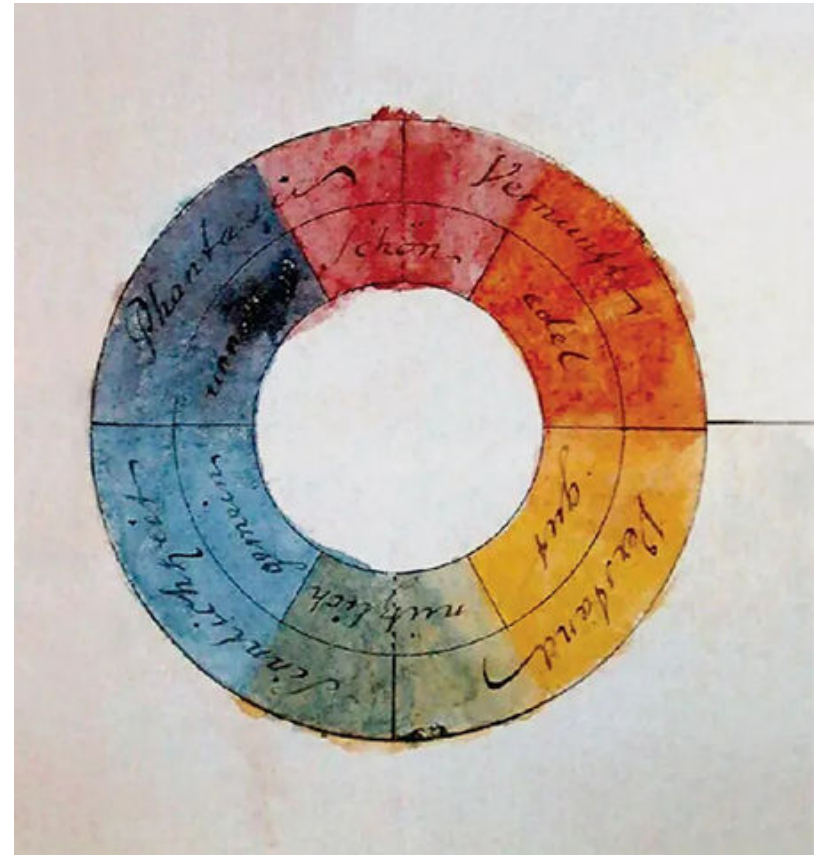
£50,000 — 70,000 ‡

[Go to Lot](#)



*“Even in the moments of highest happiness and deepest misery we need the Artist.”*  
 —Johann Wolfgang von Goethe

In his seminal work, *Zur Farbenlehre*, or *Theory of Colours* (1810), the luminary polymath Johann Wolfgang von Goethe embarked on a groundbreaking exploration of colour. Unlike Isaac Newton, Goethe's enquiry of colours extended beyond the physics of light, instead delving into the nuanced qualities of how colours are subjectively perceived. He explored various colours' intrinsic associations, such as red with danger, blue with calm, and yellow with joy. This departure from strict scientific analysis laid the foundation for a holistic understanding of colour, marking a paradigm shift that was embraced by philosophers and artists alike. Fast forward to the twentieth century, and corporations actively put this social understanding of colour to use, artfully selecting specific hues in advertising and mass media to entice the general public to their product. Andy Warhol, with his deeply adept sense of colour, combines these facets of colour theory in his Pop Art portraiture, drawing on the commercial imagery of his day. In *Goethe*, Warhol pays homage to the historic figure and his seminal analysis of colour, presenting him in bubblegum tones or pink, blue and yellow that transform him into a twentieth-century Pop art icon.



Johann Wolfgang von Goethe, colour wheel with associated symbolic qualities, 1809.

Warhol's portrait of Goethe stands as a vibrant testament to the Pop art maestro's enduring fascination with icons and fame. During the 1980s, Warhol gradually shifted his focus away from depicting the celebrities of his contemporary society, redirecting his attention to historical figures. Warhol's portrayal of Goethe utilises Johann Heinrich Wilhelm Tischbein's Neoclassical painting, *Goethe in the Roman Campagna* (1787), housed in the Städel Museum in Goethe's hometown of Frankfurt. Departing from Tischbein's composition, which presents Goethe reclining in an Italian landscape, Warhol opts for a closely-cropped image. With graphic outlines and poster-like colour fields, he presents Goethe's face haloed by a large hat against a flat background. Echoing twentieth-century advertising motifs, Warhol masterfully transforms his historic subject into a contemporary icon, perpetuating the allure of celebrity that defines his artistic legacy.



Johann Heinrich Wilhelm Tischbein, *Goethe in the Roman Campagna*, 1787. Städel Museum, Frankfurt am Main. Image: Städel Museum, Frankfurt am Main

Warhol's depiction of Goethe, a momentous historical figure whose theories have transcended history, not only underscores the artist's interest in the immediate allure of celebrity, but also reveals his contemplation of legacies. As he navigated the later stages of his career, Warhol grappled with the question of his own presence in the annals of art history. Poignantly, the role of the artist was something Goethe explored in his writing, expounding that it is a noble and necessary pursuit in man's exploration of the world. Therefore, in *Goethe* Warhol found a poignant symbol for his exploration of enduring fame and his thoughts, or perhaps aspirations, for his own artistic legacy.

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

see Frayda Feldman and Jörg Schellmann 270-273

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 342-343

Jörg Schellmann, ed., *Andy Warhol Unique*, Munich/New York, 2014, p. 68

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

16

### Andy Warhol

*Details of Renaissance Paintings (Leonardo da Vinci,  
The Annunciation, 1472) (see F. & S. 320-323)*

1984

Unique screenprint in colours, on Arches Aquarelle  
paper, with full margins.

I. 65.5 x 95.6 cm (25 3/4 x 37 5/8 in.)

S. 81.4 x 112 cm (32 x 44 1/8 in.)

Signed and numbered 'TP 22/36' in pencil (a unique  
colour variant trial proof, the edition was 60 and 15  
artist's proofs), published by Edition Schellmann &  
Klüser, Munich and New York (with their inkstamp on  
the reverse), unframed.

**Estimate**

£25,000 — 35,000 ₺

[Go to Lot](#)



*“We were thinking of important Renaissance paintings or details of such.... Ultimately, we suggested four subjects to Andy. He looked at them and without listening to our wordy explanations simply asked 'can't you find more famous paintings?’” —Jörg Schellmann*

From the early 1980s, Andy Warhol turned his attention away from portraying the celebrities of his contemporary society. Instead, he began to focus on celebrities of history - iconic figures and motifs of the past. Despite this shift from popular culture to historical imagery, Warhol nonetheless continued to focus his practice on one central theme: fame.

In 1983, the renowned German publisher Jörg Schellmann, together with his business partner Bernd Klüser, suggested to Warhol that he make a portfolio of prints based on Renaissance masterworks. After carefully considering which paintings would be most fitting, Schellmann and Klüser settled on Sandro Botticelli's *Birth of Venus* (c. 1485), Leonardo da Vinci's *The Annunciation* (1472), Paolo Uccello's *St. George and the Dragon* (1472), and Piero della Francesca's *Madonna del Duca da Montedeltro* (c.1474). Despite being created five centuries prior, these paintings were pertinent subjects for Warhol due to their status as revered icons of art history. Warhol's enduring fascination with mass reproduction, iconic imagery, and the allure of celebrity reverberated powerfully within these masterpieces. In transforming them into twentieth-century icons, Warhol amplified their historical significance as they took centre stage in his own Pop renaissance.



Leonardo da Vinci, *The Annunciation*, 1472-1475, Galleria degli Uffizi, Florence. Image: Photo Scala, Florence

Leonardo da Vinci's *The Annunciation* is a masterpiece of Renaissance art created between 1472

and 1475. This iconic painting depicts the angel Gabriel's announcement to the Virgin Mary that she will conceive the Son of God, a pivotal moment in Christian theology known as the Annunciation. Leonardo skilfully captures the emotional intensity of the scene through the use of delicate brushstrokes and a subtle play of light and shadow. The angel and Mary are portrayed with grace and elegance, and the meticulous architectural details in the background add a sense of depth to the composition. Poignantly, Warhol closely cropped da Vinci's painting, in a manner similar to how he cropped the original photograph used for his Marilyn Monroe portraits, accentuating the starlet's striking facial features. By zooming in on the space between Gabriel and the Virgin's hands, Warhol not only firmly reinvented the composition as a Pop masterpiece, but also elucidated the icon-status and cultural prestige of this painting, which is recognisable even from just a small detail.



Jörg Schellmann and Andy Warhol, Warhol Studio at Broadway/Union Square, New York, 1983. Image: © Schellmann Art

Warhol made use of his favourite technique, the screenprint, to render the historic Renaissance

paintings in bold plains of vibrant colours, overlaid with this signature misaligned outline. Notably, unlike most of Warhol's screenprints, in *Details of Renaissance Painting* the margins were not trimmed and instead left as wide plains of exposed paper. This was due to a joint decision between the artist and publishers that the borders were in keeping with the historical imagery, representing a classical *passe-poute*. A trial proof, the present lot is a unique work that embodies Warhol's central concerns in his later years - fame, reproduction, icons, and the canon of art history.

*“After a few weeks we received a call from New York: the first proofs were done. How exciting! The rules were that the publisher could choose from the total proofs produced. That was not an easy task as there were so many beautiful and interesting images.” —Jörg Schellmann*

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#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

see Frayda Feldman and Jörg Schellmann 320-323

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 346-347

Jörg Schellmann, ed., *Andy Warhol Unique*, Munich/New York, 2014, p. 118

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

17

### Andy Warhol

*Details of Renaissance Paintings (Paolo Uccello, St. George and the Dragon, 1460) (see F. & S. 324-327)*

1984

Unique screenprint in colours, on Arches Aquarelle paper, with full margins.

I. 65.2 x 94.5 cm (25 5/8 x 37 1/4 in.)

S. 81.5 x 112.1 cm (32 1/8 x 44 1/8 in.)

Signed and numbered 'TP 16/36' in pencil (a unique colour variant trial proof, the edition was 50 and 12 artist's proofs), published by Edition Schellmann & Klüser, Munich and New York (with their inkstamp on the reverse), unframed.

**Estimate**

£15,000 — 20,000 £

[Go to Lot](#)





*“We were thinking of important Renaissance paintings or details of such... Ultimately, we suggested four subjects to Andy. He looked at them and without listening to our wordy explanations simply asked 'can't you find more famous paintings?’” —Jörg Schellmann*

From the early 1980s, Andy Warhol turned his attention away from portraying the celebrities of his contemporary society. Instead, he began to focus on celebrities of history - iconic figures and motifs of the past. Despite this shift from popular culture to historical imagery, Warhol nonetheless continued to focus his practice on one central theme: fame.

In 1983, the renowned German publisher Jörg Schellmann, together with his business partner Bernd Klüser, suggested to Warhol that he make a portfolio of prints based on Renaissance masterworks. After carefully considering which paintings would be most fitting, Schellmann and Klüser settled on Sandro Botticelli's *Birth of Venus* (c. 1485), Leonardo da Vinci's *The Annunciation* (1472), Paolo Uccello's *St. George and the Dragon* (1472), and Piero della Francesca's *Madonna del Duca da Montedeltro* (c.1474). Despite being created five centuries prior, these paintings were pertinent subjects for Warhol due to their status as revered icons of art history. Warhol's enduring fascination with mass reproduction, iconic imagery, and the allure of celebrity reverberated powerfully within these masterpieces. In transforming them into twentieth-century icons, Warhol amplified their historical significance as they took centre stage in his own Pop renaissance.



Paolo Uccello, *Saint George and the Dragon*, c. 1470, National Gallery, London. Image: © The National Gallery, London/Scala, Florence

Paolo Uccello's *Saint George and the Dragon* is a masterpiece that vividly captures the timeless tale of the valiant Saint George slaying the menacing dragon. Created in the 15th century, Uccello's composition skilfully conveys a sense of dynamic movement as Saint George, mounted on his steed, courageously confronts the ferocious dragon. Uccello's meticulous attention to detail, particularly in the intricate armour and the swirling patterns of the dragon's scales, adds a layer of realism to the fantastical scene. By contrast, Warhol rendered the gruesome scene in flat plains of vivid colours. Poignantly, Warhol closely cropped Uccello's painting in a manner similar to how he cropped the original photograph used for his Marilyn Monroe portraits, accentuating the starlet's striking facial features. By zooming in on the princess's face and the dragon's wing, Warhol not only firmly reinvented the composition as a Pop masterpiece, but also elucidated the icon-status and cultural prestige of this painting, which is recognisable even from just a small detail.



Jörg Schellmann and Andy Warhol, Warhol Studio at Broadway/Union Square, New York, 1983.  
Image: © Schellmann Art

Warhol made use of his favourite technique, the screenprint, to render the historic Renaissance paintings in bold plains of vibrant colours, overlaid with this signature misaligned outline. Notably, unlike most of Warhol's screenprints, in *Details of Renaissance Painting* the margins were not trimmed and instead left as wide plains of exposed paper. This was due to a joint decision between the artist and publishers that the borders were in keeping with the historical imagery, representing a classical *passe-pouté*. A trial proof, the present lot is a unique work that embodies Warhol's central concerns in his later years - fame, reproduction, icons, and the canon of art history.

*“After a few weeks we received a call from New York: the first proofs were done. How exciting! The rules were that the publisher could choose from the total proofs produced. That was not an easy task as there were so many beautiful and interesting images.” —Jörg Schellmann*

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

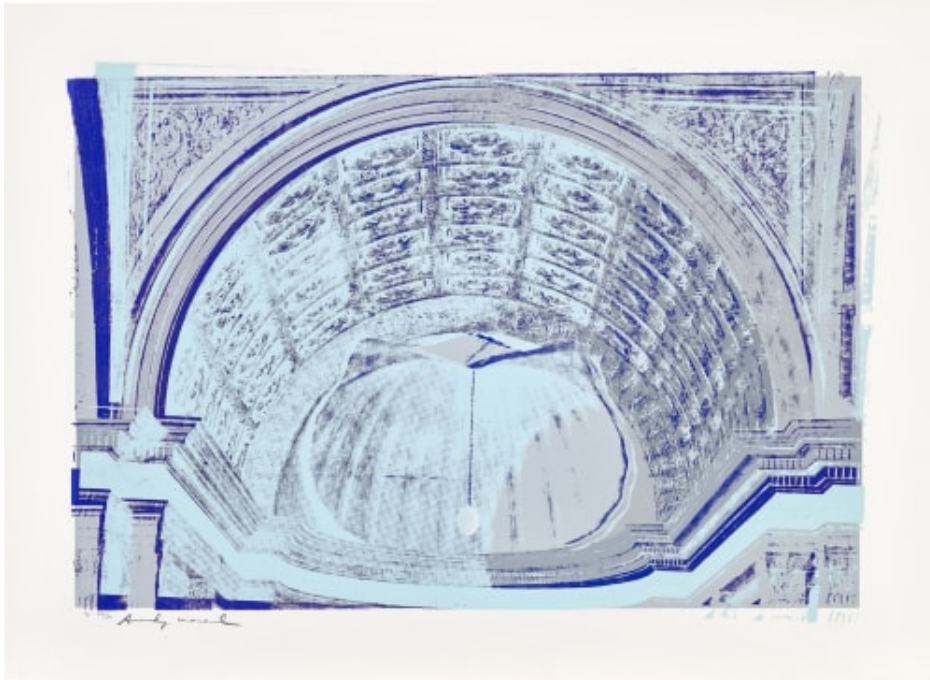
see Frayda Feldman and Jörg Schellmann 324-327

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 348-349

Jörg Schellmann, ed., *Andy Warhol Unique*, Munich/New York, 2014, p. 125

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

18

### Andy Warhol

*Details of Renaissance Paintings (Piero della  
Francesca, Madonna del Duca da Montefeltro, circa  
1472) (see F. & S. 316A)*

1984

Unique screenprint in colours, on Arches Aquarelle  
paper, with full margins.

I. 66 x 95.5 cm (25 7/8 x 37 5/8 in.)

S. 81.6 x 112.2 cm (32 1/8 x 44 1/8 in.)

Signed and numbered 'TP 28/36' in pencil (a unique  
colour variant trial proof, there was no edition),  
published by Edition Schellmann & Klüser, Munich and  
New York, unframed.

**Estimate**

£10,000 — 15,000 ±

[Go to Lot](#)



*“We were thinking of important Renaissance paintings or details of such... Ultimately, we suggested four subjects to Andy. He looked at them and without listening to our wordy explanations simply asked 'can't you find more famous paintings?’” —Jörg Schellmann*

From the early 1980s, Andy Warhol turned his attention away from portraying the celebrities of his contemporary society. Instead, he began to focus on celebrities of history - iconic figures and motifs of the past. Despite this shift from popular culture to historical imagery, Warhol nonetheless continued to focus his practice on one central theme: fame.

In 1983, the renowned German publisher Jörg Schellmann, together with his business partner Bernd Klüser, suggested to Warhol that he make a portfolio of prints based on Renaissance masterworks. After carefully considering which paintings would be most fitting, Schellmann and Klüser settled on Sandro Botticelli's *Birth of Venus* (c. 1485), Leonardo da Vinci's *The Annunciation* (1472), Paolo Uccello's *St. George and the Dragon* (1472), and Piero della Francesca's *Madonna del Duca da Montedeltro* (c.1474). Despite being created five centuries prior, these mighty paintings were pertinent subjects for Warhol due to their status as revered icons of art history. Warhol's enduring fascination with mass reproduction, iconic imagery, and the allure of celebrity reverberated powerfully within these masterpieces. In transforming them into twentieth-century icons, Warhol amplified their historical significance as they took centre stage in his own Pop renaissance.



Piero della Francesca, *Madonna del Duca da Montefeltro*, 1472-74, Pinacoteca di Brera, Milan. Image: Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo

Piero della Francesca's *Madonna del Duca da Montefeltro* is a remarkable Renaissance masterpiece that showcases Renaissance-era developments in theories of perspective. Painted between 1472 and 1474, the work depicts the Duke of Urbino, Federico da Montefeltro, and his wife, Battista Sforza, kneeling in adoration before the Madonna and Child. The scene is set under a harmoniously rendered barrel vault ceiling, depicted with meticulous geometric precision and a subdued colour palette. Famous for its refined balance, the painting reflects contemporary interests in mathematical proportions and perspective. Poignantly, in Warhol's reworking of the painting, he chose to closely crop the composition to disregard the figures and focus only on the architecture. In doing so, Warhol not only firmly reinvented the composition as a Pop masterpiece,

but also emphasised the icon-status and cultural prestige of this painting's rendering of perspective, which is recognisable even from just a small detail.



Jörg Schellmann and Andy Warhol, Warhol Studio at Broadway/Union Square, New York, 1983.  
Image: © Schellmann Art

Warhol made use of his favourite technique, the screenprint, to render the historic Renaissance paintings in bold plains of vibrant colours, overlaid with this signature misaligned outline. Notably, unlike most of Warhol's screenprints, in *Details of Renaissance Painting* the margins were not trimmed and instead left as wide plains of exposed paper. This was due to a joint decision between the artist and publishers that the borders were in keeping with the historical imagery, representing a classical *passé-pouté*. A trial proof, the present lot is a unique work that embodies Warhol's central concerns in his later years - fame, reproduction, icons, and the canon of art history.

*“After a few weeks we received a call from New York: the first proofs were done. How exciting! The rules were that the publisher could choose from the total proofs produced. That was not an easy task as there were so many beautiful and interesting images.” —Jörg Schellmann*

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

see Frayda Feldman and Jörg Schellmann 316A

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 350-351

Jörg Schellmann, ed., *Andy Warhol Unique*, Munich/New York, 2014, p. 146

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

19

### Andy Warhol

*Joseph Beuys (see F. & S. 242-244)*

1980-83

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

S. 101.9 x 81.5 cm (40 1/8 x 32 1/8 in.)

Signed and numbered 'TP 21/45' in pencil (a unique  
colour variant trial proof, the edition was 150 and 36  
artist's proofs), published by Edition Schellmann &  
Klüser, Munich and New York (with their inkstamp on  
the reverse), unframed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



*"I like the politics of Beuys. He should come to the US and be politically active there. That would be great... He should be President." —Andy Warhol*

Andy Warhol and Joseph Beuys, though distinct in their artistic approaches, were united in their status as icons of 20th-century art, both committed to constructing artistic personalities that came to define their work. Beuys, a leading figure in the Fluxus and Conceptual Art movements, explored the realms of social sculpture and shamanistic practices, emphasising the potency of the idea and the transformative ability of art in society. By contrast, Warhol, the preeminent Pop artist, was known for his fascination with consumerism and celebrity culture. He created vibrant images of highly recognisable people, symbols and commodities, often utilising the silkscreen technique to echo mass-media. Despite their differences, both Beuys and Warhol became renowned figures as they subverted the established norms of their time, disregarding artistic convention. For that reason, publishers Jörg Schellmann and Bernd Klüser, together with art dealer Lucio Amelio, suggested that Warhol make portraits of Beuys, a fellow artist with myth-like status to rival his own.



Andy Warhol and Joseph Beuys at Warhol's exhibition "Joseph Beuys, paintings and prints", Edition Schellmann, Munich, 1980. Image: © Schellmann Art

wrote that the occasion "had all the ceremonial aura of two rival popes meeting in Avignon." That same year, the two artists met again at the Hans Mayer Gallery in Dusseldorf. There, Warhol took a polaroid of Beuys which would become the basis for the multiple portraits he made of him. Ranging from colourful repetitions to subtle black-on-black images, to vivid camouflage overlays, Warhol's portraits of Beuys not only signify the crossover of two icons of contemporary art, but also serve as visual testament to the deep mutual respect shared between these influential figures.

*"Working with Joseph Beuys on editions and exhibitions since 1970, Bernd Klüser and I (as Schellman and Klüser) had the idea in 1979 to suggest to Andy Warhol that he do a portrait of Joseph Beuys. Soon afterward we had arranged an appointment with the Factory in New York, but to our surprise we learned that Lucio Amelio, an art dealer in Naples, had already suggested the same idea to Warhol. When Andy realised our disappointment, he proposed that we do the project jointly with Amelio. As we had known Lucio for a long time, we arranged to do the project along with a number of small and large paintings, a print portfolio, and exhibitions in Naples, Geneva, and Munich." —Jörg Schellmann*

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

see Frayda Feldman and Jörg Schellmann 242-244

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 340-341

Jörg Schellmann, ed., *Andy Warhol Unique*, Munich/New York, 2014, p. 33

Warhol met Beuys in 1979 when he visited New York for his Guggenheim retrospective, and a critic

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

20

### Andy Warhol

*Joseph Beuys in Memoriam (see F. & S. 371)*

1986

Unique screenprint in colours, on Arches 88 paper, the full sheet.

I. 102.5 x 76.6 cm (40 3/8 x 30 1/8 in.)

S. 110.3 x 77.7 cm (43 3/8 x 30 5/8 in.)

Signed in pencil, one of 26 unnumbered unique colour variant trial proofs (the edition was 150 and 36 artist's proofs), published by Edition Schellmann & Klüser, Munich and New York, unframed.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)





*"I like the politics of Beuys. He should come to the US and be politically active there. That would be great... He should be President." —Andy Warhol*

Andy Warhol and Joseph Beuys, though distinct in their artistic approaches, were united in their status as icons of 20th-century art, both committed to constructing artistic personalities that came to define their work. Beuys, a leading figure in the Fluxus and Conceptual Art movements, explored the realms of social sculpture and shamanistic practices, emphasising the potency of the idea and the transformative ability of art in society. By contrast, Warhol, the preeminent Pop artist, was known for his fascination with consumerism and celebrity culture. He created vibrant images of highly recognisable people, symbols and commodities, often utilising the silkscreen technique to echo mass-media. Despite their differences, both Beuys and Warhol became renowned figures as they subverted the established norms of their time, disregarding artistic convention. For that reason, publishers Jörg Schellmann and Bernd Klüser, together with art dealer Lucio Amelio, suggested that Warhol make portraits of Beuys, a fellow artist with myth-like status to rival his own.



Andy Warhol and Joseph Beuys at Warhol's exhibition "Joseph Beuys, paintings and prints", Edition Schellmann, Munich, 1980. Image: © Schellmann Art

wrote that the occasion "had all the ceremonial aura of two rival popes meeting in Avignon." That same year, the two artists met again at the Hans Mayer Gallery in Dusseldorf. There, Warhol took a polaroid of Beuys which would become the basis for the multiple portraits he made of him. Ranging from colourful repetitions to subtle black-on-black images, to vivid camouflage overlays, Warhol's portraits of Beuys not only signify the crossover of two icons of contemporary art, but also serve as visual testament to the deep mutual respect shared between these influential figures.

*"Working with Joseph Beuys on editions and exhibitions since 1970, Bernd Klüser and I (as Schellman and Klüser) had the idea in 1979 to suggest to Andy Warhol that he do a portrait of Joseph Beuys. Soon afterward we had arranged an appointment with the Factory in New York, but to our surprise we learned that Lucio Amelio, an art dealer in Naples, had already suggested the same idea to Warhol. When Andy realised our disappointment, he proposed that we do the project jointly with Amelio. As we had known Lucio for a long time, we arranged to do the project along with a number of small and large paintings, a print portfolio, and exhibitions in Naples, Geneva, and Munich. Years later, when Beuys died, Klüser and I published the portfolio For Joseph Beuys with works by thirty artists, which included a camouflaged version of Warhol's Beuys portrait." —Jörg Schellmann*

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

see Frayda Feldman and Jörg Schellmann 371

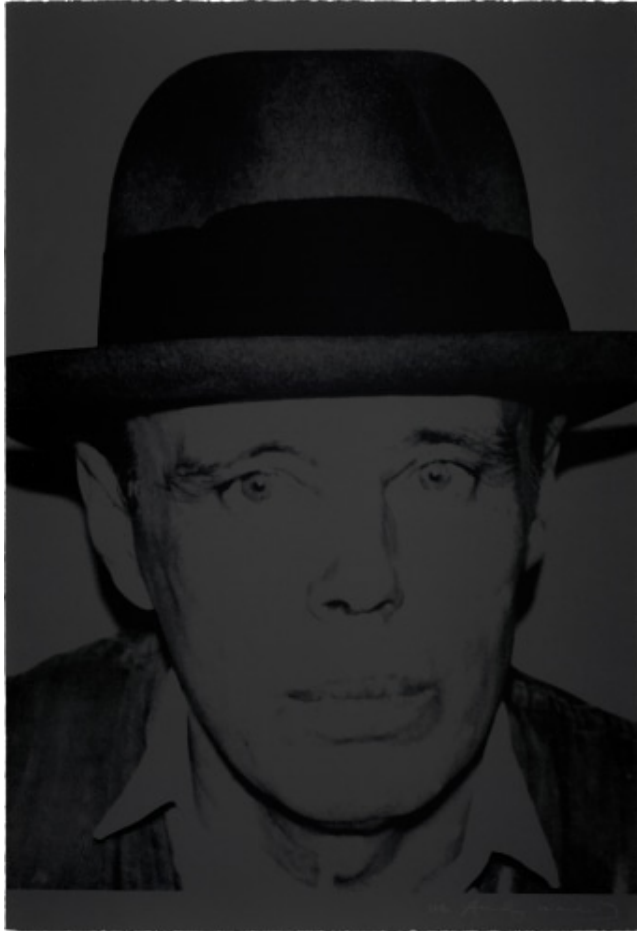
Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 352

Jörg Schellmann, ed., *Andy Warhol Unique*, Munich/New York, 2014, p. 58

Warhol met Beuys in 1979 when he visited New York for his Guggenheim retrospective, and a critic

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

21

### Andy Warhol

*Joseph Beuys (see F. & S. 245-247)*

1980

Unique screenprint, on black Arches Cover paper, the full sheet.

S. 112.5 x 76.7 cm (44 1/4 x 30 1/4 in.)

Signed and numbered 'TP 8/10' in pencil (a unique colour variant trial proof, the edition was 90 and 15 artist's proofs), published by Edition Schellmann & Klüser, Munich and New York, unframed.

#### Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



*"I like the politics of Beuys. He should come to the US and be politically active there. That would be great... He should be President." —Andy Warhol*

Andy Warhol and Joseph Beuys, though distinct in their artistic approaches, were united in their status as icons of 20th-century art, both committed to constructing artistic personalities that came to define their work. Beuys, a leading figure in the Fluxus and Conceptual Art movements, explored the realms of social sculpture and shamanistic practices, emphasising the potency of the idea and the transformative ability of art in society. By contrast, Warhol, the preeminent Pop artist, was known for his fascination with consumerism and celebrity culture. He created vibrant images of highly recognisable people, symbols and commodities, often utilising the silkscreen technique to echo mass-media. Despite their differences, both Beuys and Warhol became renowned figures as they subverted the established norms of their time, disregarding artistic convention. For that reason, publishers Jörg Schellmann and Bernd Klüser, together with art dealer Lucio Amelio, suggested that Warhol make portraits of Beuys, a fellow artist with myth-like status to rival his own.



Andy Warhol and Joseph Beuys at Warhol's exhibition "Joseph Beuys, paintings and prints", Edition Schellmann, Munich, 1980. Image: © Schellmann Art

wrote that the occasion "had all the ceremonial aura of two rival popes meeting in Avignon." That same year, the two artists met again at the Hans Mayer Gallery in Dusseldorf. There, Warhol took a polaroid of Beuys which would become the basis for the multiple portraits he made of him. Ranging from colourful repetitions to subtle black-on-black images, to vivid camouflage overlays, Warhol's portraits of Beuys not only signify the crossover of two icons of contemporary art, but also serve as visual testament to the deep mutual respect shared between these influential figures.

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#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

see Frayda Feldman and Jörg Schellmann 245-247

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 338-339

Jörg Schellmann, ed., *Andy Warhol Unique*, Munich/New York, 2014, p. 57

Warhol met Beuys in 1979 when he visited New York for his Guggenheim retrospective, and a critic

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

22

### Nam June Paik

*Born Again*


1991

Patinated cast bronze of a *Kuba* television with three  
television monitors, antennae, and plug.

84 x 58 x 14 cm (33 1/8 x 22 7/8 x 5 1/2 in.)

Signed in English and Korean, dated and numbered  
'AP 2/6' in black ink on the accompanying label (an  
artist's proof, the edition was 24), published by Edition  
Schellmann, Munich and New York.

**Estimate**

£15,000 — 20,000 

[Go to Lot](#)



*“The oldest television set humankind had was the moon, people always gazed at the moon.”—Nam June Paik*

For Nam June Paik, the television set was not just a passive medium for displaying information, but an active instrument capable of disseminating cultural narratives and shaping societal norms. Paik was born and raised in Seoul, Korea, but emigrated to Japan aged-eighteen due to the outbreak of the Korean War. After studying aesthetics at the University of Tokyo, he moved to West Germany, before later emigrating to the United States. As a result of this journey, Paik viewed the world with a unique cross-cultural lens, and this global trajectory is evident in his artistic vision. The television, with its mass appeal and pervasive influence, captivated him as he sought to demonstrate that both art and technology transcend national, cultural and linguistic boundaries. For Paik, the universal language of television could facilitate a shared understanding among people from different backgrounds, fostering a global conversation. His prescient concept of the “electronic superhighway” – a global communications network very similar to what would become the world wide web – forecasted our contemporary society. For this reason, Paik is often hailed as a prophet of today’s digital era, due to his deeply attuned understanding of the power of technology to transform global communications.

Video: <https://www.youtube.com/watch?v=yMUJB5aFvdo>

Informed by his experiences in Japanese-occupied Korea and mid-century West Germany, Paik possessed a nuanced understanding of how political power manipulates the masses through media. “Television is a dictatorial medium,” Paik argued. “When the superiors say something to the inferior, they can just listen and answer “Yes.” . . . I think talking back is what democracy means.” Paik emphasized TV’s one-way transmission of ideas under authoritarian rule, prompting him to explore its subversion. When staging his inaugural solo exhibition at Galerie Parnass in Wuppertal, Germany, in 1963, Paik sought to disrupt the passive spectatorship associated with televisions. Integrating magnets and pedals to distort the signal, he generated manipulated, ghostly images, intending to estrange viewers from the medium and underscore the curated nature of televised reality. Paik’s objective was to empower the audience to reclaim control over their engagement with television, encouraging a resistance to unidirectional mass media.

As we navigate an era saturated with social media, artificial intelligence, and constant news cycles, Paik’s artworks serve as enduring reminders to question and actively engage with information presented to us. A pioneering figure, his work poignantly calls for dialogue and democratization of communication in the digital age.

*“On a personal level, Nam June was a man full of profound, wise humour. As the “father of video art”, he publicly declared “I never watch videos”. He never cared about the art market or financials. He would joke that he had trouble getting into restaurants because he looked like a “bum”. And when I was very precise about the production of one of his pieces, he would remind me: “When too perfect, lieber Gott*

*böse”. A man full of West-Eastern wisdom.”—Jörg Schellmann*

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 264-265



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

23

**Nam June Paik**

*Before the Word there was Light, after the Word there  
will be Light*

1992

1948 *Dumont* television casing containing a candle.  
44 x 60 x 50 cm (17 3/8 x 23 5/8 x 19 5/8 in.)

Signed and annotated 'H.C.' in black ink on the  
accompanying label (one of 2 hors commerce copies,  
the edition was 24 and 4 artist's proofs), published by  
Edition Schellmann, Munich and New York.

**Estimate**

£15,000 — 20,000 Ω

[Go to Lot](#)



*“The oldest television set humankind had was the moon, people always gazed at the moon.”—Nam June Paik*

For Nam June Paik, the television set was not just a passive medium for displaying information, but an active instrument capable of disseminating cultural narratives and shaping societal norms. Paik was born and raised in Seoul, Korea, but emigrated to Japan aged-eighteen due to the outbreak of the Korean War. After studying aesthetics at the University of Tokyo, he moved to West Germany, before later emigrating to the United States. As a result of this journey, Paik viewed the world with a unique cross-cultural lens, and this global trajectory is evident in his artistic vision. The television, with its mass appeal and pervasive influence, captivated him as he sought to demonstrate that both art and technology transcend national, cultural and linguistic boundaries. For Paik, the universal language of television could facilitate a shared understanding among people from different backgrounds, fostering a global conversation. His prescient concept of the “electronic superhighway” – a global communications network very similar to what would become the world wide web – forecasted our contemporary society. For this reason, Paik is often hailed as a prophet of today’s digital era, due to his deeply attuned understanding of the power of technology to transform global communications.

Video: <https://www.youtube.com/watch?v=yMUJB5aFvdo>

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As we navigate an era saturated with social media, artificial intelligence, and constant news cycles, Paik’s artworks serve as enduring reminders to question and actively engage with information presented to us. A pioneering figure, his work poignantly calls for dialogue and democratization of communication in the digital age.

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*böse”. A man full of West-Eastern wisdom.”—Jörg Schellmann*

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 266-267

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

24


### Joseph Beuys

*Zwei Fluxus-Objekte: Grüne Geige (Two Fluxus  
Objects: Green Violin) (S. 135)*

1974

Wooden violin painted in green, contained in the  
original glazed galvanized sheet iron case.  
case 36.5 x 62.5 x 17.5 cm (14 3/8 x 24 5/8 x 6 7/8 in.)  
Signed in pencil on the label affixed inside the violin,  
stamped 'Fluxus Zone West' on the body of the violin,  
one of only three or four signed examples from the  
unnumbered edition of 24, published by Edition  
Schellmann, Munich.

**Estimate**

£12,000 — 18,000 

[Go to Lot](#)

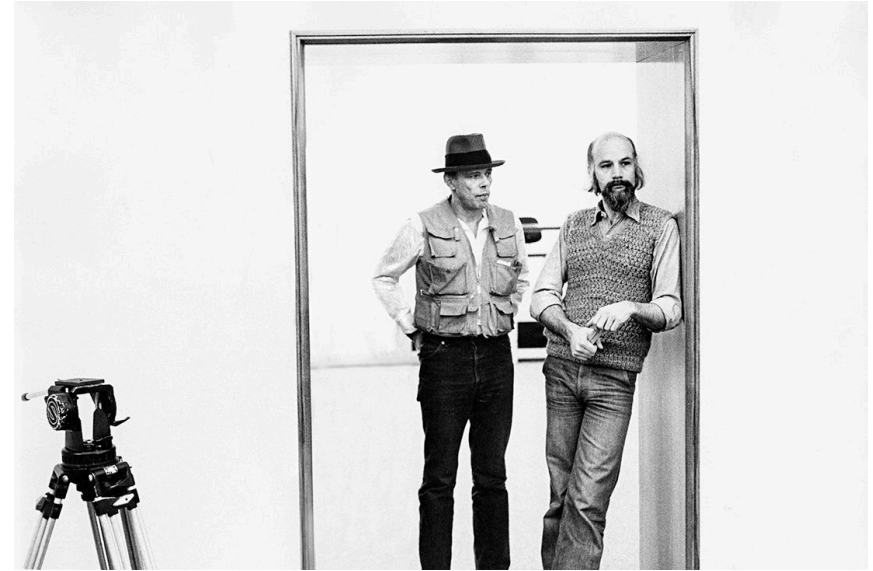




On 27<sup>th</sup> March 1969, Joseph Beuys and Henning Christiansen came together to perform a concert-style performance art piece titled *...Or should we change it* at the Städtisches Museum in Mönchengladbach, Germany. This performance, known in the context of Beuys' practice as an *aktion* or "action", comprised of Beuys playing the piano following a score that had been marked out by sauerkraut draped on a music stand. Christiansen, a composer, accompanied him playing a green-painted violin, replicated in *Zwei Fluxus-Objekte: Grüne Geige* and presented in an iron sheet box. Beuys' *aktionen* were heavily symbolic performance-based events that sought to stimulate social and political conversation. These *aktionen* developed as part of Beuys's practice following his initial interest and involvement in Fluxus, an artistic movement with roots in experimental music.

*"My own instruments are all painted green, 'Musik als Grün' (music as green), I have to do something in order to observe the matter with new eyes" —Henning Christiansen*

Founded in 1960 by Lithuanian American artist George Maciunas, Fluxus was made up of internationally based composers and artists with a shared perspective – the aim to revolutionise the ways in which people thought about and created art. With Dada-esque approaches, the movement did not follow or advocate for a dictated style of art; rather, they saw rich creativity in the varied use of materials and randomly staged artistic performances. Additionally, collaborations between artists across varied media were encouraged, as was seen in Beuys's partnership with Christiansen. The present lot visually encapsulates Beuys's relationship to Fluxus: it acknowledges the link to experimental art, acts as a souvenir from his own musical performance piece, and holds similarities to the found objects of Dadaism. Displayed within a sheet iron case, *Zwei Fluxus-Objekte: Grüne Geige* presents an exciting example of the diversity of Joseph Beuys's artistic output, challenging what constitutes art and visually capturing the musical elements of his practice.



Joseph Beuys with Jörg Schellmann installing 'Zeige Deine Wunde' (Show Your Wound) at Lenbachhaus, Munich, 1980. Image: © Schellmann Art

Beuys was the first artist that publisher Jörg Schellmann collaborated with on a major project with. Beginning with *Ja Ja Ja Ja Ja*, *Nee Nee Nee Nee Nee* in 1969, a felt object containing a 32-minute tape recording, Beuys and Schellmann would go on to jointly produce twenty editioned artworks over the next two decades. Creating a diverse range of art objects, from cast beeswax to found musical objects, together Beuys and Schellman overcame perceived limitations and pushed the boundaries of contemporary edition-making.

*"In the late 1960's, during Pop Art times, when the art world and I were fascinated by the new images coming from London and New York, there was a German artist both gallerists and collectors of acquired taste were talking about: a man who made sensitive drawings of deer and mountains and used basic materials like felt, fat and copper in his sculptures and objects. Just a complete contrast to the striking world of industrial signs and consumer products the Pop artists were celebrating.... This was the enthusiastic beginning of a long and seminal collaboration, which had a deep impact on both my further work as a publisher and on my personal life." —Jörg Schellmann*

**Provenance**

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

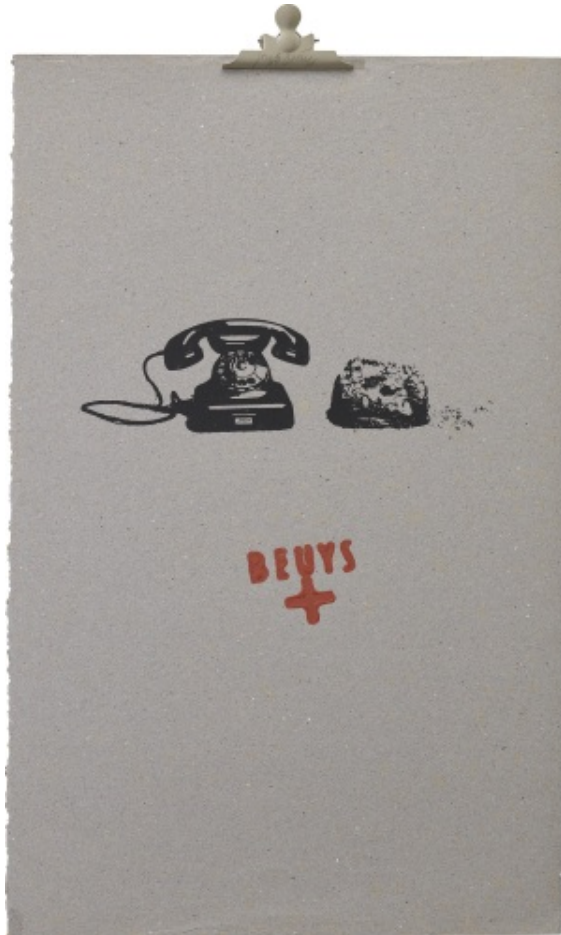
Jörg Schellmann 135

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 30-31

ars publicata, *Joseph Beuys - The Multiples*, 135

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

25

### Joseph Beuys

*Erdtelefon (Earth Telephone) (S. 79)*


1973-77

Unique screenprint in colours, on felt board, with the  
accompanying metal clamp added in 1977.

106.5 x 63.5 x 4 cm (41 7/8 x 25 x 1 5/8 in.)

Signed in pencil on the metal clamp, a unique first trial  
proof (the edition was 100 and 12 in Roman numerals),  
published by Edition Schellmann, Munich.

#### Estimate

£6,000 — 8,000 

[Go to Lot](#)



*“I’m interested in the distribution of physical vehicles in the form of editions because I’m interested in spreading ideas.” —Joseph Beuys*

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**Provenance**

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

Jörg Schellmann 79

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 30

ars publicata, *Joseph Beuys - The Multiples*, 79

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

### 26

#### Cy Twombly

*No. 1, from Natural History Part I Mushrooms (B. 42)*

1974

Lithograph and collotype in colours, with collage and hand-colouring in crayon, on Rives Couronne paper, the full sheet.

S. 76 x 56 cm (29 7/8 x 22 in.)

Signed with initials and numbered 75/98 in pencil (there were also 17 artist's proofs), published by Propyläen Verlag, Berlin, unframed.

Estimate

£7,000 — 9,000 ‡

[Go to Lot](#)



*“I’m interested in the in-between, the liminal spaces that exist between words,  
images, and objects.” —Cy Twombly*

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**Provenance**

Acquired directly from the publisher, this edition was partly distributed by Edition Schellmann

**Literature**

Heiner Bastian 42

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

27

### Christopher Wool

*Three Women (Dark I), from Door Cycle*

2006

Screenprint in colours, on Saunders Watercolour  
paper, with full margins.

I. 189 x 114.7 cm (74 3/8 x 45 1/8 in.)

S. 207 x 128 cm (81 1/2 x 50 3/8 in.)

Signed, dated, annotated 'I' and numbered 8 in pencil,  
from the edition of 9 (there were also 3 artist's proofs,  
in variant shades of light, medium and dark rose),  
published by Edition Schellmann, Munich and New  
York, framed.

**Estimate**

£40,000 — 60,000 ±

[Go to Lot](#)



Following his characteristic word pictures of the 1980s and 1990s, the renowned artist Christopher Wool returned to his earlier preoccupation, namely, developing a distinct approach to painting. Marked by a unique blend of gestural draughtsmanship and a captivating exploration of abstraction, Wool's work explores reduced pictorial forms in an all-over style that often reflects a dynamic interplay between chaos and control. He employs layers of bold brushstrokes and expressive gestures to create intricate compositions, often erasing then re-working parts, intertwining graffiti-like marks with painterly gestures. Silkscreen becomes an integral part of this process, serving as a way to reproduce paintings and then continuing re-working the surfaces (what Wool refers to as "painted silkscreens"). Deeply inspired by Willem de Kooning's 1964-66 *Women* series, in *Three Women (Dark I)*, Wool's skilful manipulation of form and colour subtly evoke a sense of femininity without overtly representational elements.

Also inspired by de Kooning, Jörg Schellmann decided to commission *Door Cycle* after he saw the artist's project of the same name exhibited at the Whitney Museum of American Art in 1996. Schellmann considered the formal and poetic qualities of the door, such as its metaphoric values, its measurements corresponding to human size, and its appearance and dimensions representing a canvas. He concluded that the door would be a fitting starting point for artist to make editioned works with and so he invited a range of artists, including Olafur Elisasson, Sarah Morris and Anish Kapoor, to create works on prefabricated hollow-core doors, resulting in the *Door Cycle*, 2006.

*“With its flat, empty surface, light weight and painting-size, the mass-produced door panel seemed to be an appropriate contemporary product to make work in editions with. After two years of consideration, Edition Schellmann invited a group of artists to create works of art on prefabricated hollow-core doors. The 16 works that resulted – painting, object, silkscreen, sculpture, relief, and other techniques, on wood, glass, steel and even paper – were produced in editions of 15.” —Jörg Schellmann*

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#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 366-367 and pp. 406-409

ars publicata, *Christopher Wool Editions*, 2006.01 [1]





WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

28

**Keith Haring**

*Totem (Wood)*

1988

Unique carved plywood wall relief painted with enamel  
in colours.

183.8 x 55.8 x 4.9 cm (72 3/8 x 21 7/8 x 1 7/8 in.)

Signed, dated and annotated 'HC' in black felt-tip pen  
on the accompanying metal plaque, one of three  
unique colour and image trial proofs, this example with  
the image laterally reversed (the edition was 35 and 5  
artist's proofs), published by Edition Schellmann,  
Munich and New York.

**Estimate**

£150,000 — 200,000 †

[Go to Lot](#)



*"I am intrigued with the shapes people choose as their symbols to create a language. There is within all forms a basic structure, an indication of the entire object with a minimum of lines that becomes a symbol. This is common to all languages, all people, all times." —Keith Haring*

Fascination with Egyptian iconography and the power of visual symbols drove Keith Haring to create his transcendent *Totem (Wood)*. Bathed in vibrant shades of red, blue, yellow and green, the carved design of *Totem (Wood)* showcases the power of colour and symbols to transcend time and place. It presents Haring's quintessential bold, graphic forms, following his interest in semiotics and the visual languages of Egyptian, Mayan, Aztec and Aboriginal societies. Inspired by these cultures, as well as considering the practical needs of his own graffiti practice, Haring developed a unique visual lexicon of simple motifs that can be drawn quickly and also convey powerful ideas. This innovative approach underscores the potent ability of symbols to bridge cultural and temporal divides, creating a visual dialogue that resonates across centuries and cultures.



Keith Haring and Jörg Schellmann looking at a prototype for *Totem*, at Hans Meyer Gallery, Dusseldorf, 1987. Image: © Schellmann Art, Artwork: © The Keith Haring Foundation

The title's namesake, "Totem", defines an object or emblem that represents a group of people or ancestral lineage. The etymology is grounded in the word "doodem" from the language of the North American Ojibwe culture, who believe in tutelary spirits and deities. Directly translated, "doodem" means "to do with one's heart" and is connected to a clan or ancestry. For Haring, he established his own clan within the nightlife of 1980s New York, particularly at a SoHo club named the Paradise Garage. This club was an integral part of Haring's world from the early 1980s up until its closure in 1987. Recorded in his journal, he wrote: "I don't know if you know how important the Paradise Garage is, at least for me and the tribe of people who have shared many a collective spiritual experience there." This profound sentiment finds its expression in *Totem (Wood)*, where

three figures joyfully dance, their shapes echoing rhythmic sounds, bathed in vibrant colours. The artwork becomes a poignant manifestation of pure human emotion, capturing the essence of the collective, spiritual experiences Haring shared at the Paradise Garage.



Keith Haring at the Paradise Garage, date and photographer unknown.

*“My drawings don’t try to imitate life; they try to create life, to invent life. That’s a much more so-called primitive idea, which is the reason that my drawings look like they could be Aztec or Egyptian or Aboriginal... and why they have so much in common with them.” —Keith Haring*



Inner Coffin of the Chantress of Amun-Re Henettawy, 1000–945 B.C., The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Rogers Fund, 1925

The sarcophagus form seen in *Totem (Wood)* displays further evidence of the influence of ancient Egyptian culture on Haring’s work. A decorated stone coffin used to house the dead above-ground, the sarcophagus not only encapsulates Haring’s interest in the ancient civilisation but additionally his enduring reflections on life and death. A recognition is made of man’s mortality, whilst additionally hinting at an embalmed, immortal afterlife.

Haring’s relationship with death was particularly prevalent at the time of *Totem’s* creation, as he was diagnosed with AIDS that same year. Furthermore, in the year preceding, Haring had experienced the loss of multiple significant people in his life, including fellow artist and friend Andy Warhol, close friend Bobby Breslau, ex-lover Juan Dubose and best friend Yves Arman. Coming face-to-face with the personal effects of mortality, the subject matter infused itself into Haring’s work. Through both form and ornamentation, *Totem (Wood)* signifies a reflection of Haring’s own spiritual and personal relationships, alongside his perspective on mortality.

Video: <https://www.youtube.com/watch?v=W04j0Je01wQ>

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 144-145

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
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PROJECT

29

### Keith Haring

*Dog* (L. pp. 48-49)

1986-87

Lithograph, on BFK Rives paper, with full margins.

I. 110 x 84 cm (43 1/4 x 33 1/8 in.)

S. 116.5 x 90 cm (45 7/8 x 35 3/8 in.)

Signed and dated in red pencil, an unnumbered proof  
aside from the edition of 40 in Arabic numerals (there  
were also 10 artist's proofs in Roman numerals),  
published by Edition Schellmann, Munich and New  
York, unframed.

Estimate

£50,000 — 70,000 ‡

[Go to Lot](#)



The barking dog stands as one of Keith Haring's most iconic subjects, first appearing in a series of subway drawings made in the early 1980s. Haring's use of canine imagery reflects the politically charged status of both dogs and homosexual men in New York at the time. During the 1970s, public anxiety about the number of dogs in the city exploded. Fuelled by racism and gentrification, public health campaigns pushed for dog owners to clean up after their pets, and "put children before dogs". The subtext of the campaigns was not lost on the gay community, as it echoed the homophobic public discourse around gay sex, becoming increasingly visible as liberation movements grew in power. Haring was not alone in using the dog as an emblem of queer resistance, and was joined in appropriating this symbolism by Jenny Holzer, David Wojnarowicz, and Martin Wong. Each artist used the dog as subject to challenge the surrounding narrative of fear and contagion. Within this context, Haring's *Dog* not only reflects the need for voices against injustice but highlights a period of creative revolution against the dehumanization of gay desire.



Statuette of Anubis, 332-330 B.C., The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Gift of Mrs. Myron C. Taylor, 1938

Whilst a student at the School of Visual Arts in New York, Keith Haring developed an interest in semiotics and became captivated by how different cultures utilised symbols for communication. As a graffiti artist navigating the risks of creating art in public spaces, he was especially drawn to the iconography of ancient Egypt and hieroglyphics in particular, due to their ability to convey complex ideas through deceptively simple motifs. As a result, he developed an idiosyncratic visual language of symbols that can both be drawn quickly and also convey profound emotions. The recurring dog motif in his work, often depicted barking, dancing, or standing on two feet like a human, echoes the imagery of Anubis, the ancient Egyptian god associated with funerary rites and grave protection. Anubis is commonly represented as a dog-man hybrid with a canine head and a human

body. Haring's *Dog*, adorned with drawings of dancing figures, man-dog hybrids, erotic scenes, and more, playfully subverts the traditional notions of protection linked to Anubis. In this way, Haring challenges the authority and governmental power symbolized by the dog, turning it into a dynamic expression of rebellion and creative dissent.



Keith Haring exhibition at Edition Schellmann, Munich, 1985. Image: © Schellmann Art, Artwork: © The Keith Haring Foundation

The *Dog* lithographic edition came to fruition due to a dilemma of Haring's. The artist had compiled a series of drawings to accompany a text written by the artist Brion Gysin, which they intended to be published together in a book titled *Fault Lines*. However, due to the explicit nature of these

illustrations, Haring found difficulty in locating a publisher. In seeking help, he turned to Jörg Schellmann, an established leader in art publishing. Schellmann agreed to publish the book on one condition: that Haring produce another edition with him. From this, the *Dog* edition was born, a print that has amassed notable popularity over the years. Schellmann's willingness to support artists' creative concepts marked him as a notable art publisher and allowed for the production of innovative and exciting editions.

*"In 1985, Keith had made a series of drawings for a text by Brion Gysin and wanted to turn this material into a book. However, he did not succeed in finding a publisher due to the heavy sexual imagery in his drawings... When I looked at the drawings, I could see the problem, but spontaneously offered to publish the book myself if Keith were to do an object in an edition for me – assuming that the book would hardly pay for its printing costs. Keith was very pleased and promised to come up with something – which indeed he did: he made the Dog multiple. As expected, the book sold slowly over the years, whereas the Dog garnered great popularity over the 30 years of its existence."* —Jörg Schellmann

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

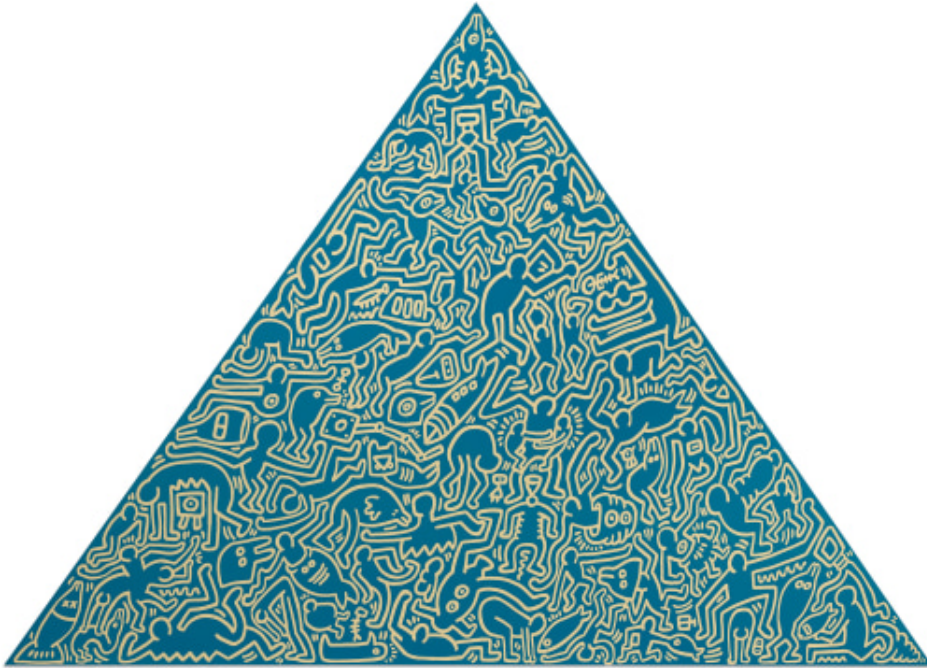
#### Literature

Klaus Littmann pp. 48-49

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 142-143

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SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

30

### Keith Haring

#### *Pyramid*

1989

Anodized aluminium plate in blue and yellow.

103 x 145.4 cm (40 1/2 x 57 1/4 in.)

Incised with signature, date and numbering 7/30 on  
the reverse (there were also 6 artist's proofs),  
published by Edition Schellmann, Munich and New  
York.

#### Estimate

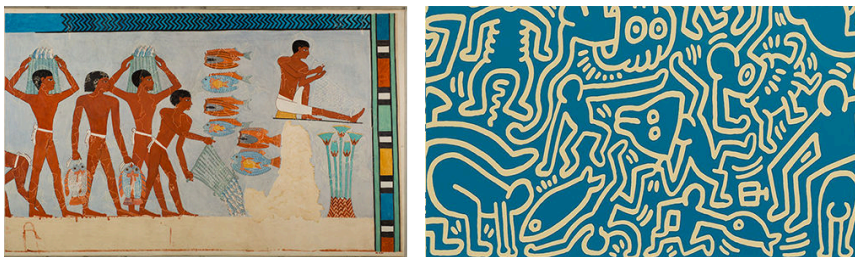
£30,000 — 50,000 ‡

[Go to Lot](#)



*“All of the things that you make are a kind of quest for immortality... They don't depend on breathing, so they'll last longer than any of us will... it's sort of extending your life to some degree.” —Keith Haring*

Keith Haring's *Pyramid*, made a year before his death in 1990, depicts a teeming crowd of his signature dancing figures together with various fish-like creatures. In this dynamic composition, they engage in a lively dance, contorting and morphing themselves within the boundaries of a triangular sheet of aluminium that resembles an Egyptian pyramid. Haring was fascinated by Egyptian visual culture, particularly hieroglyphics. As a graffiti artist navigating the risks of creating art in public spaces, he was especially drawn to the ancient iconography's ability to convey complex emotions and ideas through deceptively simple motifs. As a result, he developed an idiosyncratic visual language of symbols that can both be drawn quickly and also convey profound emotions and ideas. Drawing on the similarities between his art and that of ancient Egypt, Haring acknowledged the shared aim of creating life through imagery, rather than merely imitating it.



Left: Scene of Fish Preparation and Net Making, A.D. 1926, original c. 1479-1458 B.C., The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Rogers Fund, 1930  
Right: Keith Haring *Pyramid*, 1989 (detail)

Pyramids, an instantly recognisable visual cue of ancient Egypt, were a motif that Haring returned to frequently, as they became a touchstone for his considerations of the enduring qualities of art. Following his AIDS diagnosis in 1988, Haring was concerned with the longevity of and, in particular, the lasting impact of his own practice. Within *Pyramid*, this concern is manifested in its connections to the enduring legacy of ancient Egypt. The recurring pyramid motif served as a visual metaphor for the enduring qualities he sought to embed within his own artistic legacy.



Gustave le Gray, *Pyramids of Giza*, 1865-69, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Gift of Robert Shapazian, 2009

In the 1980s, there was a notable resurgence of fascination with ancient Egyptian culture, prominently exemplified by the Bangles' chart-topping hit, *Walk Like an Egyptian*, released in 1986. The song not only achieved commercial success but also contributed to a popular dance trend featuring distinctive hand gestures and poses inspired by ancient Egyptian art. This cultural revival permeated the realms of fashion, graphic design, film and television. Keith Haring's incorporation of Egyptian motifs in works such as *Pyramid* further contributed to the era's cross-cultural fascination, making ancient Egyptian aesthetics a dynamic part of the broader artistic landscape of the 1980s.

Video: <https://www.youtube.com/watch?v=Cv6tuzHUuuk>

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

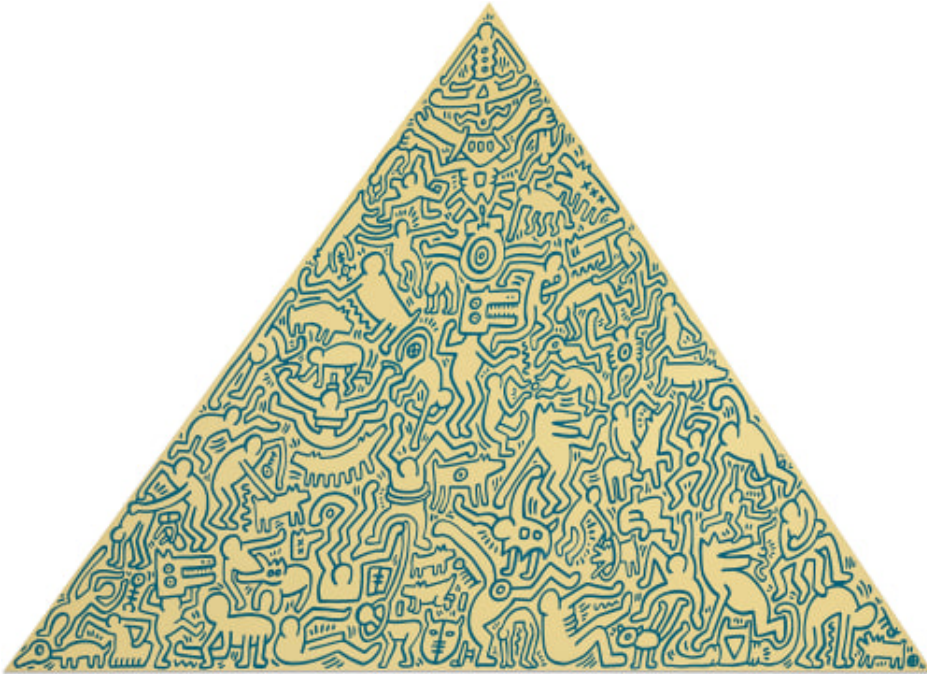


Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 146-147 (no. 20)

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

31

### Keith Haring

#### *Pyramid*

1989

Anodized aluminium plate in yellow and blue.

103 x 145.4 cm (40 1/2 x 57 1/4 in.)

Incised with signature, date and numbering 7/30 on  
the reverse (there were also 6 artist's proofs),  
published by Edition Schellmann, Munich and New  
York.

#### Estimate

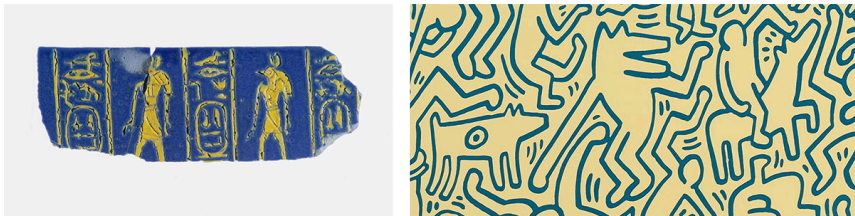
£30,000 — 50,000 ‡

[Go to Lot](#)



*“All of the things that you make are a kind of quest for immortality... They don't depend on breathing, so they'll last longer than any of us will... it's sort of extending your life to some degree.” —Keith Haring*

Keith Haring's *Pyramid*, made a year before his death in 1990, depicts a teeming crowd of his signature dog and dancing figure motifs. In this dynamic composition, they engage in a lively dance, contorting and morphing themselves within the boundaries of a triangular sheet of aluminium that resembles an Egyptian pyramid. Haring was fascinated by Egyptian visual culture, particularly hieroglyphics. As a graffiti artist navigating the risks of creating art in public spaces, he was especially drawn to the ancient iconography's ability to convey complex emotions and ideas through deceptively simple motifs. As a result, he developed an idiosyncratic visual language of symbols that can both be drawn quickly and also convey profound emotions and ideas. Drawing on the similarities between his art and that of ancient Egypt, Haring acknowledged the shared aim of creating life through imagery, rather than merely imitating it.



Left: Shabti coffin fragment of Queen Tiaa, c. 1400-1390 BC, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Purchase, Edward S. Harkness Gift, 1926  
Right: Keith Haring *Pyramid*, 1989 (detail)

Pyramids, an instantly recognisable visual cue of ancient Egypt, were a motif that Haring returned to frequently, as they became a touchstone for his considerations of the enduring qualities of art. Following his AIDS diagnosis in 1988, Haring was concerned with the longevity of and, in particular, the lasting impact of his own practice. Within *Pyramid*, this concern is manifested in its connections to the enduring legacy of ancient Egypt. The recurring pyramid motif served as a visual metaphor for the enduring qualities he sought to embed within his own artistic legacy.



Gustave le Gray, *Pyramids of Giza*, 1865-69, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Gift of Robert Shapazian, 2009

In the 1980s, there was a notable resurgence of fascination with ancient Egyptian culture, prominently exemplified by the Bangles' chart-topping hit, "Walk Like an Egyptian", released in 1986. The song not only achieved commercial success but also contributed to a popular dance trend featuring distinctive hand gestures and poses inspired by ancient Egyptian art. This cultural revival permeated the realms of fashion, graphic design, film and television. Keith Haring's incorporation of Egyptian motifs in works such as *Pyramid* further contributed to the era's cross-cultural fascination, making ancient Egyptian aesthetics a dynamic part of the broader artistic landscape of the 1980s.

Video: <https://www.youtube.com/watch?v=Cv6tuzHUuuk>

#### Provenance

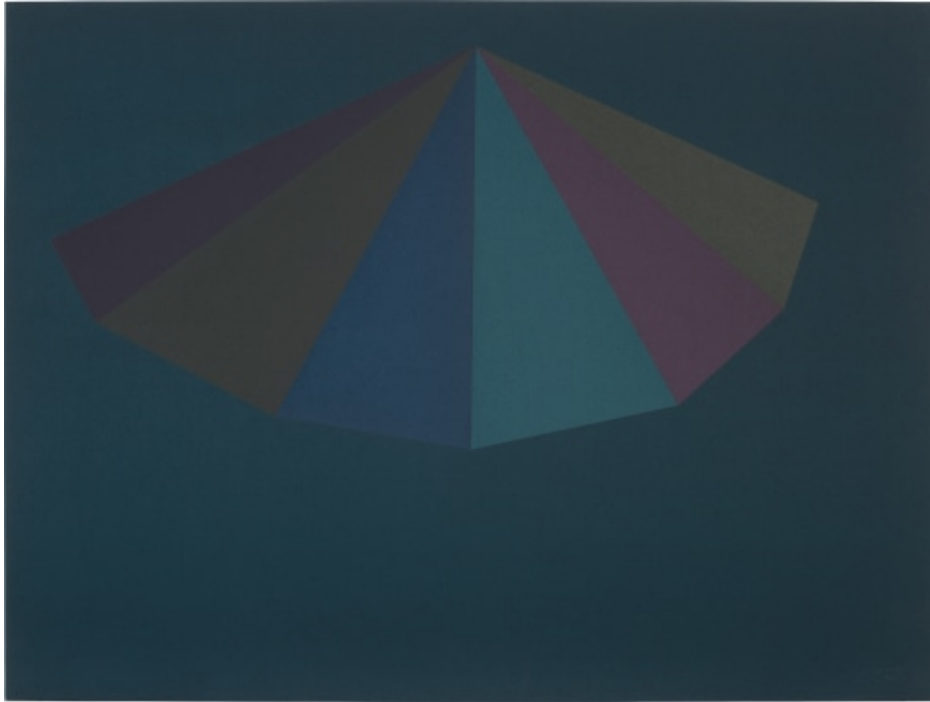
Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 146-147 (no. 19)

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

32

### Sol LeWitt

*A Pyramid, from Portfolio for Joseph Beuys (K.  
1986.03)*

1986

Screenprint in colours, on Arches paper, the full sheet.  
S. 61 x 81.5 cm (24 x 32 1/8 in.)

Signed, numbered 1/1, and dedicated 'for Eva Beuys' in  
black ink, a proof aside from the edition of 90 in Arabic  
numerals and 30 artist's proofs in Roman numerals,  
co-published by Galerie Bernd Klüser, Munich, and  
Edition Schellmann, Munich and New York, unframed.

**Estimate**

£1,500 — 2,000 ‡

[Go to Lot](#)



Following Joseph Beuys' death in 1986, Jörg Schellman and Bernd Klüser co-published a portfolio of thirty artworks from thirty artists to commemorate Beuys' life. Over the previous two decades, Schellmann and Klüser collaborated frequently with Beuys on exhibitions, books and many innovative editioned artworks. Beuys was a leading figure in the Fluxus and Conceptual Art movements and he fervently championed the potency of the idea and the transformative ability of art in society. Like Beuys, the artists invited to contribute to the portfolio, including Keith Haring, Cindy Sherman and Nam June Paik, were trailblazers of contemporary art, working against the grain to subvert the status quo.

*“When an artist uses a conceptual form of art it means that all of the planning and decisions are made beforehand, and the execution is a perfunctory affair. The idea becomes a machine that makes the art.”—Sol LeWitt*

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#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Barbara Krakow Gallery 1986.03

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 212 and p. 374

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

33

### Sol LeWitt

*Arcs and Bands in Colors 2* (K. 1999.10)

1999

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

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

Signed and numbered 'AP 8/10' in pencil (an artist's proof, the edition was 50), published by Edition Schellmann, Munich and New York, unframed.

#### Estimate

£800 — 1,200 †

[Go to Lot](#)



*“The art of Sol LeWitt is about ideas, not form. The concepts that inform a system become the content of his work, an oeuvre which has always been characterised by a tension between the perceptual beauty of his works and the rigour of the concepts behind them.” —Jörg Schellman*

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**Provenance**

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

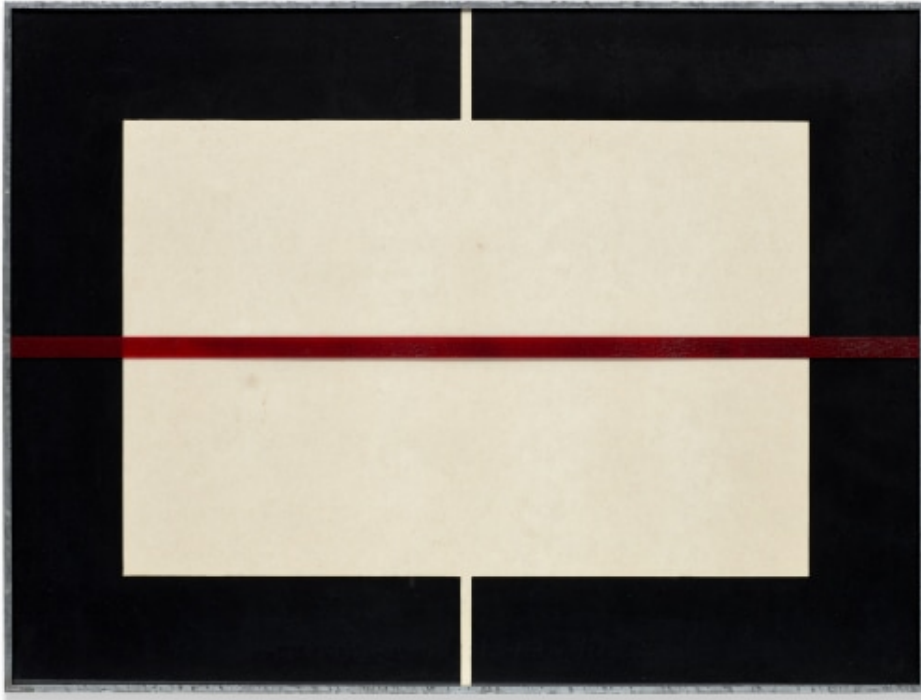
Barbara Krakow Gallery 1999.10

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 219



## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

34

### Donald Judd

*Untitled (S. 298)*

1993

Woodcut in black, on Japanese paper, the full sheet,  
with a red oil paint stripe on the outside of the glass of  
the original galvanized iron frame specified by the  
artist.

framed 61 x 81 cm (24 x 31 7/8 in.)

With the Judd Estate inkstamp and numbered 23/25  
in pencil on the reverse of the sheet, also numbered in  
black ink on the reverse of the frame (there were also  
10 artist's proofs), published by Edition Schellmann,  
Cologne and New York, framed.

**Estimate**

£8,000 — 12,000 ‡

[Go to Lot](#)



*“Serial, minimal, orthogonal and architectural [the woodcuts] stand for beauty, clarity and enlightenment.”—Jörg Schellman*

When Donald Judd first approached the medium of woodcut in 1953, he was initially apprehensive. The messy and physical carving process did not appeal to Judd, as he preferred not working with his hands or manual tools. He found solace in his discovery of birch, a hard wood that can be carved to create defined lines with sharp, clean edges. However, the carving of straight lines in all directions added another element of difficulty, due to the need to cut across the grain. As Judd lacked the tools and knowledge to create these lines, he turned to his father who was skilled in woodworking. In 1963, the father-son duo developed a collaboration for Judd’s first large-scale series of prints. This saw Judd directing the concept and his father, Roy Judd, taking on the physical labour, allowing the artist’s woodcuts to evolve into meticulously rendered rectilinear forms.

The present lot is defined by sharp boundaries, delineated by clean sections of black, white, and red that degment the work. Judd makes use of positive and negative space, using solid blocks of yellow ink and unprinted paper to build his composition. The result presents an experimental investigation into the possibilities of flat surfaces and the division of pictoral space. In his 1993 essay, “Some Aspects of Color in General and Red and Black in Particular,” Judd asserted “No immediate feeling can be attributed to color. Nothing can be identified...If there were an identifiable feeling to red or to black...[it] would not be useable to me. Color, like material, is what art is made from.” *Untitled* demonstrates colour as a vehicle for building art, placing emphasis on the formal elements rather than asserting emotion. Judd plays with the concept of space further through the addition of a dark red oil stripe applied on the glass. The frame becomes as much of the work as the paper, allowing the work to test the borders between print and object.

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#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

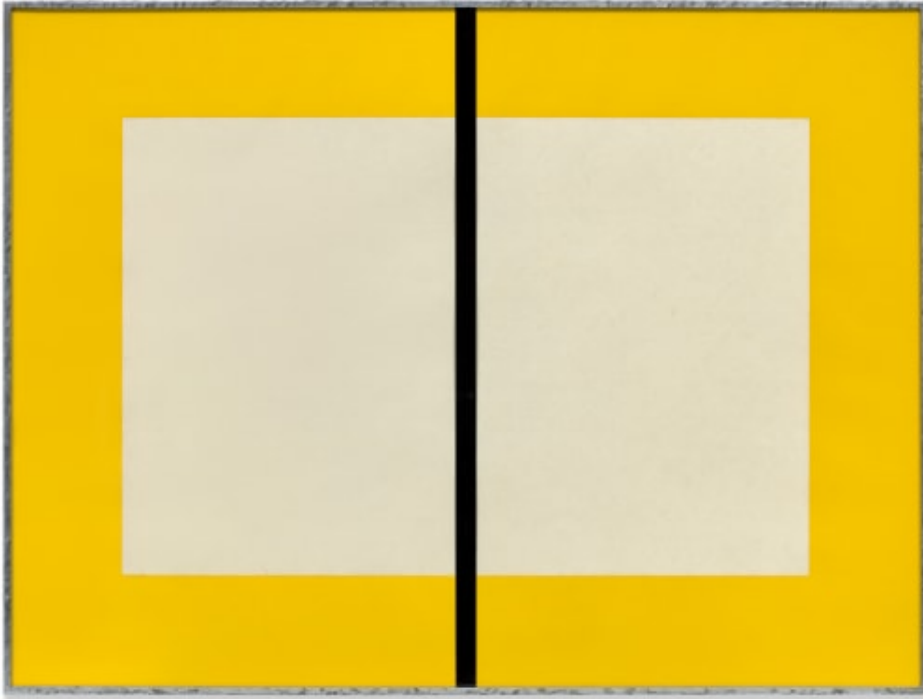
#### Literature

Jörg Schellmann 298

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 178-179 (no. 29)

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

35

### Donald Judd

*Untitled (S. 299)*

1993

Woodcut in yellow, on Japanese paper, the full sheet, with a black oil paint stripe on the inside of the glass of the original galvanized iron frame specified by the artist.

framed 61 x 81 cm (24 x 31 7/8 in.)

With the Judd Estate inkstamp and numbered 23/25 in pencil on the reverse of the sheet, also numbered in black ink on the reverse of the frame (there were also 10 artist's proofs), published by Edition Schellmann, Cologne and New York.

**Estimate**

£8,000 — 12,000 ‡

[Go to Lot](#)



*"Serial, minimal, orthogonal and architectural [the woodcuts] stand for beauty, clarity and enlightenment." —Jörg Schellman*

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#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann 299

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 178-179 (no. 30)

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

36

### Donald Judd

*Untitled (S. 19)*

1991

Extruded aluminium multiple anodized in wine red.

15 x 105 x 15 cm (5 7/8 x 41 3/8 x 5 7/8 in.)

Incised with artist's name, date, and numbering 'H.C 1/  
2' on the metal plaque affixed to the inside of the  
reverse (an hors commerce example, the edition was  
12 and 3 artist's proofs), published by Edition  
Schellmann, Munich and New York.

**Estimate**

£60,000 — 80,000 ‡

[Go to Lot](#)



*“The main virtue of geometric shapes is that they aren't organic, as all art otherwise is.” —Donald Judd*

With its distinctive shape, Donald Judd's *Untitled* evolves from an interplay between the structure and the void space within it. Spanning over a metre in length, *Untitled* takes the form of an extruded rectilinear grid, anodised in a rich brown coating. The hollow spaces contribute to the resulting composition as much as its aluminium casing, investigating the use of positive and negative space – a concept recurrent through Judd's practice. A dramatic contrast of light and shadow is heightened by the sheen of the aluminium, and the deep casing that casts chiaroscuro shadows of varying depths, depending on the angle in which the work is viewed. The present lot reflects its industrial creation, both through the metallic medium and in the form reminiscent of structural supporting posts found within industrial architecture. With its careful and exact geometric organisation to the shape, the structure is defined by a factory aesthetic and finds beauty in order. It proudly presents itself as a product of human manipulation, set apart from organic, natural form.



Donald Judd, *Untitled* (details)

In 1964, Judd enlisted the craftsmanship of professional sheet-metal fabricators to make his artwork from materials such as galvanized iron, aluminium, stainless steel, brass, and copper. He sought to create a new kind of artistic expression, entirely separated from conventional frameworks of painting and sculpture. He focused on the exploration of "real space" or three dimensions, utilising commercial materials and emphasizing complete, unified shapes. This shift marked a departure from traditional hands-on art making and was of momentous significance for the emerging generation of Conceptual artists. They believed that ideas themselves, separate of any physical manifestation, could constitute art. *Untitled* stands as a testament to Judd's experimental exploration of industrial materials, leveraging their anonymity and malleability to create a distinctive body of work.

Crafted from aluminium, this sculptural piece was shaped with no welding or screwing required. It

did, however, require an expensive industrial tool to achieve the portcullis-like form found in the cross-section of the sculpture. The aluminium was produced in a Swiss factory and it was required that 200 metres of Judd's unique design be constructed. Presented with the opportunity to be involved with Judd's conceptualised project, art publisher Jörg Schellmann willingly agreed to absorb the pricey costs of production.

*“He made a little sketch of the design on a restaurant receipt and I was immediately thrilled by the concept. The portcullis-like cross-sectional profile of this multiple does not appear in any other edition by Don... Looking back on the pieces today, I feel it is one of the most significant editions I have produced within my 50 years of publishing.” —Jörg Schellmann*

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann 19

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 170-173

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

37

### Donald Judd

*Untitled (Wall Project), from Wall Works (S. 30)*

1992

Two blue Plexiglas sheets, to be installed in two  
recesses on a white painted wall.

both Plexiglas sheets 60.1 x 85.2 x .6 cm (23 5/8 x 33  
1/2 x 1/4 in.)

installation size variable and according to wall

Signed by Flavin Judd, Rainer Judd, and Marianne  
Stockebrand (Directors of the Donald Judd Estate) and  
numbered 10/12 in black ink on the accompanying  
Certificate of Authenticity (there were also 4 artist's  
proofs), published by Edition Schellmann, Cologne and  
New York. This *Wall Work* is to be installed according  
to the artist's specifications on the Certificate of  
Authenticity.

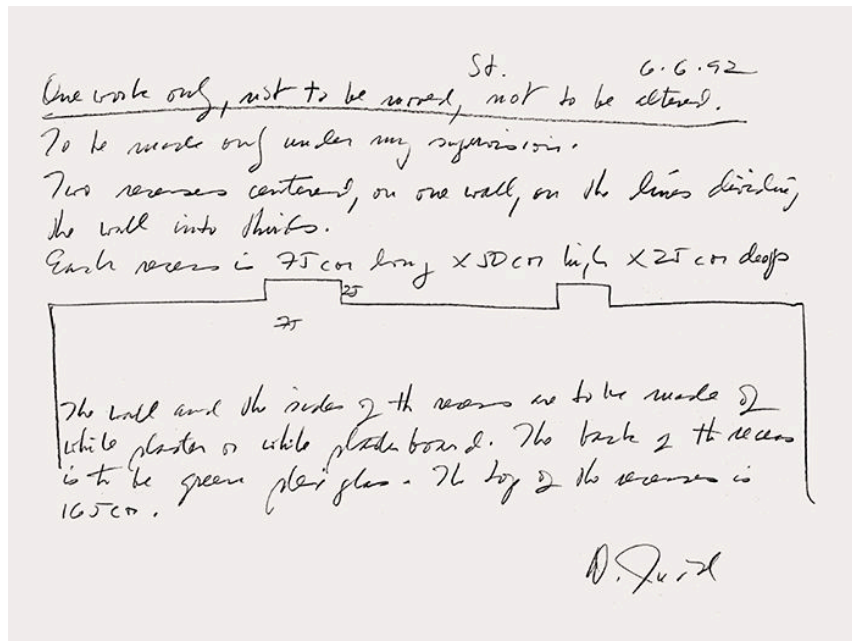
**Estimate**

£40,000 — 60,000 ‡

[Go to Lot](#)



*"Art and architecture—all the arts—do not have to exist in isolation"* —Donald Judd



Donald Judd sketch for *Untitled (Wall Project)*, 1992. Artwork: © Judd Foundation / ARS, NY and DACS, London 2023

Donald Judd's *Untitled (Wall Project)* finds complexity in the simplicity of its design. Composed of two aluminium sheets displayed within separate rectangular recesses in a wall, the work engages in dialogue with its surrounding environment. The architecture in which the piece is situated is rendered a necessary component of the work, allowing it to exist beyond the confinements of its simplified form and colour. Judd was drawn to industrial materials, and aluminium in particular, due to its inherent malleability and anonymity. These untainted metal sheets allow for clarity and simplicity, aligning with the artist's motivations to break free from the confinements of conventional painting and sculpture. Inherently collaborative, the creative process of *Untitled (Wall Project)* is complete once the owner follows Judd's instructions on how to install it in their own space.

Judd's *Untitled (Wall Project)* is part of the *Wall Works* series, launched in the early 1990s by Edition Schellman to investigate the symbiotic relationship between art and architecture.

Conceived from Jörg Schellman's interest in architectural installations and the potential for realising them as editions, the project invited artists to envision site-specific artworks that could create dynamic dialogues with a variety of environments. The resulting artworks, produced in small editions of around twelve to fifteen from artists including Mona Hatoum, Damien Hirst, Kara Walker and Andy Warhol, are diverse and encompass a wide range of media. Each *Wall Work* is accompanied with installation instructions specified by the artist, allowing the artwork to be installed in a variety of locations. Fusing art and architecture, the dynamic nature of these works unfolds in response to the characteristics of their environment, as unique relationships and meanings are created with each iteration.

*"Increasingly the limitation of fine art editions to prints and objects did not seem to reflect the technical possibilities and the recent developments in artistic strategies and actual art production. Installation in architecture had become an important issue both in theory and artistic practice. Edition Schellmann was trying to develop an idea as to how the concept of installation in a given architectural space could be realised as an edition. The result was the Wall Works project. It celebrates the basic idea of architecture being the 'mother, the synthesis of the arts'. From the cave drawing on, in the development of the work of art, it has been an integral part of architecture."* —Jörg Schellmann

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann 30

Jörg Schellmann, ed., *Wall Works*, Munich/New York, 1999, pp. 98-99

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 176-177 and p. 402



## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

38

### Daniel Buren

*25 Enamel Plates, from Wall Works*

1993

The complete set of 25 steel plates with light red and white baked enamel, to be installed on a wall with each plate equidistant in five rows of five plates and five columns of five plates.

each plate 43.5 x 43.5 cm (17 1/8 x 17 1/8 in.)

installation size variable and according to wall

Signed and numbered '1/3 A.P.' in blue ink on the accompanying Certificate of Authenticity (an artist's proof set, the edition comprised 15 colour variants), published by Edition Schellmann, Cologne and New York. This *Wall Work* is to be installed according to the artist's specifications on the Certificate of Authenticity.

**Estimate**

£10,000 — 15,000

[Go to Lot](#)



Since 1965, Daniel Buren's installation works have been defined by the enduring presence of 8.7 cm-wide vertical stripes. These stripes find expression in paintings and objects, but predominantly in site-specific public installations, such as *Les Deux Plateaux* in the inner courtyard of the Palais Royal (1986-present) and *L'Observatoire de la lumière* at the Fondation Louis Vuitton (2016-17), both in Paris. Buren's interventions unfold *in situ*, actively engaging with and transforming the spaces they inhabit. By appropriating and colouring these environments, his installations become critical tools that provoke contemplation on how we perceive and interact with space, both physically and socially. Buren's nuanced exploration prompts viewers to reconsider the dynamics of observation and to question how we engage with art. In doing so, he not only demonstrates that art can exist anywhere, but also blurs the boundary of where art begins and ends.



Daniel Buren, *Les Deux Plateaux*, 1985-86, Palais-Royal, Paris. Image: imageBROKER.com GmbH & Co. KG / Alamy Stock Photo, Artwork: © ADAGP, Paris and DACS, London 2023

Buren's *25 Enamel Plates* subverts the notion that art should be confined to a frame. The steel plates, enamelled in Buren's iconic 8.7cm-wide stripes, must be precisely mounted on a wall in five rows of five plates. The plates on the top row must touch the ceiling and the plates on the bottom row must touch the floor, with the plates in between positioned equidistantly. Consuming the wall entirely, the artwork sparks conversation with the architecture. Collaboration is inherent to *25 Enamel Plates*, as the artwork's creative process is complete once the owner installs it in their own space. In addition, *25 Enamel Plates*, is emblematic of Buren's larger site-specific artworks, as it

presents a playful approach to spatial relations that challenges established viewing conventions.

*25 Enamel Plates* is part of the *Wall Works* project, launched in the early 1990s by Edition Schellman to investigate the symbiotic relationship between art and architecture. Conceived from Jörg Schellman's interest in architectural installations and the potential for realising them as editions, the project invited artists to envision site-specific artworks that could create dynamic dialogues with a variety of environments. The resulting artworks, produced in small editions of around twelve to fifteen from artists including Mona Hatoum, Damien Hirst, Kara Walker and Andy Warhol, are diverse and encompass a wide range of media. Each *Wall Work* is accompanied with installation instructions specified by the artist, allowing the artwork to be installed in a variety of locations. Fusing art and architecture, the dynamic nature of these works unfolds in response to the characteristics of their environment, as unique relationships and meanings are created with each iteration.

*“Increasingly the limitation of fine art editions to prints and objects did not seem to reflect the technical possibilities and the recent developments in artistic strategies and actual art production. Installation in architecture had become an important issue both in theory and artistic practice. Edition Schellmann was trying to develop an idea as to how the concept of installation in a given architectural space could be realised as an edition. The result was the Wall Works project. It celebrates the basic idea of architecture being the ‘mother, the synthesis of the arts’. From the cave drawing on, in the development of the work of art, it has been an integral part of architecture.” —Jörg Schellmann*

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Wall Works*, Munich/New York, 1999, pp. 29-33

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 58-59 and p. 400

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

39

### Daniel Buren

*La barre haute (The High Bar)*


2001

Wood (MDF) multiple lacquered in green and white, to  
be installed centred over a door.

8.7 x 78.3 x 8.7 cm (3 3/8 x 30 7/8 x 3 3/8 in.)

Signed and numbered 'HC 1/2' in black ink on the  
accompanying Certificate of Authenticity (an hors  
commerce example, the edition was 25 colour variants  
and 5 artist's proofs), published by Edition Schellmann,  
Munich and New York.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



*“A certain type of work can very well journey from one place to another, provided that it follows certain precise rules of instructions. This is the case with the works that can be 're-per-formed' the same way a work of music can be performed over and over again. Each 're-performance' generates new readings and interpretations, which originate from each new site in which the work is installed.”*  
—Jörg Schellmann

Since 1965, Daniel Buren's installation works have been defined by the enduring presence of 8.7 cm-wide vertical stripes. These stripes find expression in paintings and objects, but predominantly in site-specific public installations, such as *Les Deux Plateaux* in the inner courtyard of the Palais Royal (1986-present) and *L'Observatoire de la lumière* at the Fondation Louis Vuitton (2016-17), both in Paris. Buren's interventions unfold *in situ*, actively engaging with and transforming the spaces they inhabit. By appropriating and colouring these environments, his installations become critical tools that provoke contemplation on how we perceive and interact with space, both physically and socially. Buren's nuanced exploration prompts viewers to reconsider the dynamics of observation and to question how we engage with art. In doing so, he not only demonstrates that art can exist anywhere, but also blurs the boundary of where art begins and ends.

Buren's *La Barre Haute* is accompanied by guided instructions which specify that the work must be displayed centred above a door frame. By insisting on the specifics of the artwork's installation, Buren imparts meaning not only to the work itself, but to its relationship with its surroundings. Collaboration is inherent, as the creative process is complete once the owner installs it in their own space. Placed above a door, *La Barre Haute* interacts with architecture in a manner visually resonant to signage, drawing the viewer's eye up. In doing so, it encourages one to question the signs and symbols we encounter on a daily basis, blurring the lines between art and the everyday.

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#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 62

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

40

### Robert Longo

*Men in the Cities (Gretchen and Eric)*

1985

The complete set of two lithographs, on Arches paper,  
the full sheets.

both S. 183 x 91.6 cm (72 x 36 1/8 in.)

Signed in black ink on the accompanying Certificate of  
Authenticity, an unnumbered proof aside from the  
edition of 48 (there were also 10 artist's proofs),  
published by Edition Schellmann, Munich and New  
York, both framed.

Estimate

£40,000 — 60,000 ‡

[Go to Lot](#)



To create *Men in the Cities*, Robert's Longo's best-known series, the artist set up a camera on the rooftop of his Manhattan apartment building and invited his friends to be photographed. He proceeded to tie them up with ropes and hurl objects directly at them, aiming to capture their reactive movements in the resulting images. Their instinctive attempts to protect themselves and evade flying objects caused them to form dramatically contorted positions, evoking a range of imagery from interpretive dance or children playing to saints writhing with anguish. Longo subsequently projected these images onto paper, meticulously recreating the figures against a pristine white backdrop in his signature hyper-realistic, monochromatic style. With the New York rooftops and cloudy blue sky removed from the background, the figures are entirely decontextualised. Their striking positions seem to undermine the conventional associations of their professional attire, offering a light-hearted commentary on the superficiality of such clothing.



Martin Schongauer, *Saint Sebastian*, 1470-1491, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1951, 51.516.2

Longo's inspiration for the series was borne from a neo-noir Rainer Fassbinder film titled *The American Soldier* (1970). In one of the film's final scenes, two gangsters are shot and their deaths are depicted in an elegantly poetic suspension of movement. The slow-motion reel elevates their actions to that of a dance - a duet of the exaggerated and serene. Longo described the scene as a "compact kind of bang; at the same time, it has this incredibly fluid grace, the speed of grace." The visual likeness of the film and the artist's series cannot be ignored, but there was a larger theme at play. The 1970s and early 80s saw a desensitization growing in the American youth, due to extreme violence being depicted frequently in mainstream media. Longo said, "What ended up replacing dance or sports, was the way people die in movies." Fittingly, a work from *Men in the Cities* features in the 2000 thriller, *American Psycho*: a perfectly rendered portrait of a writhing man decorates the apartment of a perfectly rendered Manhattanite serial killer. Perhaps Patrick Bateman's character saw himself as a mirror image of Longo's portrait, the clean-cut suit fluidly evading capture.

*"It seems like the gestures of Men in the Cities are very much about the time we live in, that "jerking" into now."* —Robert Longo

In 1981, the series was shown at the artist's first solo show at Metro Pictures, New York, and it quickly became an iconic series associated with the Pictures Generation. The group, which was made up of Longo's contemporaries, including Cindy Sherman and Barbara Kruger, investigated the way meaning is made and circulated in modern society, drawing from semiotics and poststructuralist theory to address the hypnotizing power of the media.

Video: <https://www.youtube.com/watch?v=LH2Z5zfwzls&t=1s>

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 223  
ars publicata, *Robert Longo Editions*, 1985.02 [1-2]

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

41

### Robert Longo

*Men in the Cities (Meryl and Jonathan)*

1988

The complete set of two lithographs, on Arches paper,  
the full sheets.

Both S. 183 x 91.5 cm (72 x 36 in.)

both signed, dated '87' and annotated 'WP' in pencil  
(one of two working proofs, the edition was 48 and 10  
artist's proofs), published by Edition Schellmann,  
Munich and New York, both framed.

Estimate

£40,000 — 60,000 ‡

[Go to Lot](#)



To create *Men in the Cities*, Robert's Longo's best-known series, the artist set up a camera on the rooftop of his Manhattan apartment building and invited his friends to be photographed. He proceeded to tie them up with ropes and hurl objects directly at them, aiming to capture their reactive movements in the resulting images. Their instinctive attempts to protect themselves and evade flying objects caused them to form dramatically contorted positions, evoking a range of imagery from interpretive dance or children playing to saints writhing with anguish. Longo subsequently projected these images onto paper, meticulously recreating the figures against a pristine white backdrop in his signature hyper-realistic, monochromatic style. With the New York rooftops and cloudy blue sky removed from the background, the figures are entirely decontextualised. Their striking positions seem to undermine the conventional associations of their professional attire, offering a light-hearted commentary on the superficiality of such clothing.



Martin Schongauer, *Saint Sebastian*, 1470-1491, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1951, 51.516.2

Longo's inspiration for the series was borne from a neo-noir Rainer Fassbinder film titled *The American Soldier* (1970). In one of the film's final scenes, two gangsters are shot and their deaths are depicted in an elegantly poetic suspension of movement. The slow-motion reel elevates their actions to that of a dance - a duet of the exaggerated and serene. Longo described the scene as a "compact kind of bang; at the same time, it has this incredibly fluid grace, the speed of grace." The visual likeness of the film and the artist's series cannot be ignored, but there was a larger theme at play. The 1970s and early 80s saw a desensitization growing in the American youth, due to extreme violence being depicted frequently in mainstream media. Longo said, "What ended up replacing dance or sports, was the way people die in movies." Fittingly, a work from *Men in the Cities* features in the 2000 thriller, *American Psycho*: a perfectly rendered portrait of a writhing man decorates the apartment of a perfectly rendered Manhattanite serial killer. Perhaps Patrick Bateman's character saw himself as a mirror image of Longo's portrait, the clean-cut suit fluidly evading capture.

*"It seems like the gestures of Men in the Cities are very much about the time we live in, that "jerking" into now."* —Robert Longo

In 1981, the series was shown at the artist's first solo show at Metro Pictures, New York, and it quickly became an iconic series associated with the Pictures Generation. The group, which was made up of Longo's contemporaries, including Cindy Sherman and Barbara Kruger, investigated the way meaning is made and circulated in modern society, drawing from semiotics and poststructuralist theory to address the hypnotizing power of the media.

Video: <https://www.youtube.com/watch?v=LH2Z5zfwzls&t=1s>

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 224  
ars publicata, *Robert Longo Editions*, 1988.01 [1-2]



## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

42

### Chuck Close

*Phil (Philip Glass)*

2002

The complete set of three relief prints with embossing,  
on handmade white, grey and black papers, with full  
margins.

all I. 50.5 x 41.4 cm (19 7/8 x 16 1/4 in.)

all S. 67.5 x 55.5 cm (26 5/8 x 21 7/8 in.)

The white and grey sheets signed, dated and  
numbered 'P.P. I/IV' in pencil, the black sheet signed,  
dated and numbered 'P.P. I/IV' in white crayon (one of  
four printer's proof sets, the edition was 40 and some  
artist's proofs), co-published by Edition Schellmann,  
Munich and New York, and Harry Jancovici, Paris, all  
unframed.

**Estimate**

£6,000 — 8,000 †

[Go to Lot](#)



*“If this is a portrait at all, and I don’t think it is, its not about revealing the portrait of the person. It’s about revealing the artist.” —Philip Glass*

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**Provenance**

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 78

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

43

### Bernd and Hilla Becher

*Kies- und Schotterwerke (Gravel Plants)*

2006

Digital pigment print (Ditone), on Hahnemühle Baryta  
paper, with full margins.

I. 70.2 x 93.3 cm (27 5/8 x 36 3/4 in.)

S. 90 x 112.5 cm (35 3/8 x 44 1/4 in.)

Signed and numbered 18/40 in pencil on the reverse  
(there were also 8 artist's proofs), published by Edition  
Schellmann, Munich and New York, unframed.

Estimate

£2,000 — 3,000 ±€

[Go to Lot](#)



*“We photographed water towers and furnaces because they are honest. They are functional, and they reflect what they do - that is what we liked. A person always is what s/he wants to be, never what s/he is.” —Bernd and Hilla Becher*

Applying rigid aesthetic parameters to create visual order and simplicity, the Bechers' black and white photographs of industrial structures explore the mechanical, man-made and modern. The photographed constructions are gathered into typologies, as displayed in the present lot. Each typology was captured over several years, but always with the same straight-on perspective and under the same overcast weather conditions. Exposing each structure's shared and individual attributes, the periodic categorisation of the artists' photography is almost scientific in essence. The Bechers' rigorous approach offers an unbiased and unfettered portrait of the industrial age, presented in the artists' specified mode of classification.

*“In the early 1990s the Bechers visited our gallery and asked if I was interested in handling their editions. I was pleased to do this and we started with a little show of the prints they owned as their proofs collection. They were curious to see what kind of printing techniques we could offer other than the somewhat pale offset prints of the past. We spent time together at their studio in Düsseldorf Kaiserswerth to decide which and how many individual prints we could put together to different configurations of “typologies”. We accomplished 7 typologies... [which are] still among the most important of their prints.” —Jörg Schellmann*

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#### Provenance

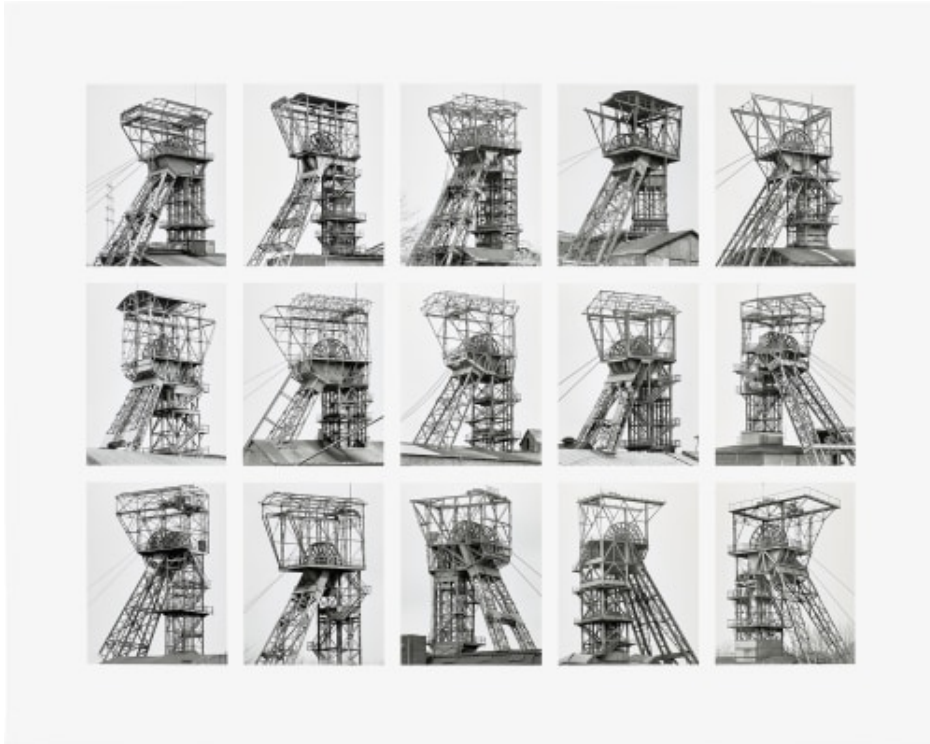
Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 23  
ars publicata, *Bernd & Hilla Becher Editions*, 2006.03

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

44

### Bernd and Hilla Becher

*Fördertürme (Winding Towers)*

2006

Digital pigment print (Ditone), on Hahnemühle Baryta paper, with full margins.

I. 70 x 93.1 cm (27 1/2 x 36 5/8 in.)

S. 90 x 113.1 cm (35 3/8 x 44 1/2 in.)

Signed and numbered 40/40 in pencil on the reverse (there were also 8 artist's proofs), published by Edition Schellmann, Munich and New York, unframed.

Estimate

£2,000 — 3,000 ±€

[Go to Lot](#)



*“We photographed water towers and furnaces because they are honest. They are functional, and they reflect what they do - that is what we liked. A person always is what s/he wants to be, never what s/he is.” —Bernd and Hilla Becher*

Applying rigid aesthetic parameters to create visual order and simplicity, the Bechers' black and white photographs of industrial structures explores the mechanical, man-made and modern. The photographed constructions are gathered into typologies, as displayed in the present lot. Each typology was captured over several years, but always with the same straight-on perspective and under the same overcast weather conditions. Exposing each structure's shared and individual attributes, the periodic categorisation of the artists' photography is almost scientific in essence. The Bechers' rigorous approach offers an unbiased and unfettered portrait of the industrial age, presented in the artists' specified mode of classification.

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#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 22  
ars publicata, *Bernd & Hilla Becher Editions*, 2006.01

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

45

### **Bernd and Hilla Becher**

*Industriehallen (Industrial Facades)*

2006

Digital pigment print (Ditone), on Hahnemühle Baryta paper, with full margins.

I. 70.3 x 74.1 cm (27 5/8 x 29 1/8 in.)

S. 90.1 x 93.2 cm (35 1/2 x 36 3/4 in.)

Signed and numbered 13/40 in pencil on the reverse (there were also 8 artist's proofs), published by Edition Schellmann, Munich and New York, unframed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



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#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 22  
ars publicata, *Bernd & Hilla Becher Editions*, 2006.02



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

46

LOT OFFERED WITH NO RESERVE

### Katharina Fritsch

*Lexikonzeichnung (2. Serie: Mensch) [Lexicon Drawing  
(2nd Series: Human)], from Door Cycle*

2006

Two screenprints, one on each side of a white  
Amphibolin primed wooden door panel.

200 x 90 x 4 cm (78 3/4 x 35 3/8 x 1 5/8 in.)

Signed and numbered 8/15 in blue ink on the  
accompanying label (there were also 3 artist's proofs),  
published by Edition Schellmann, Munich and New  
York.

#### Estimate

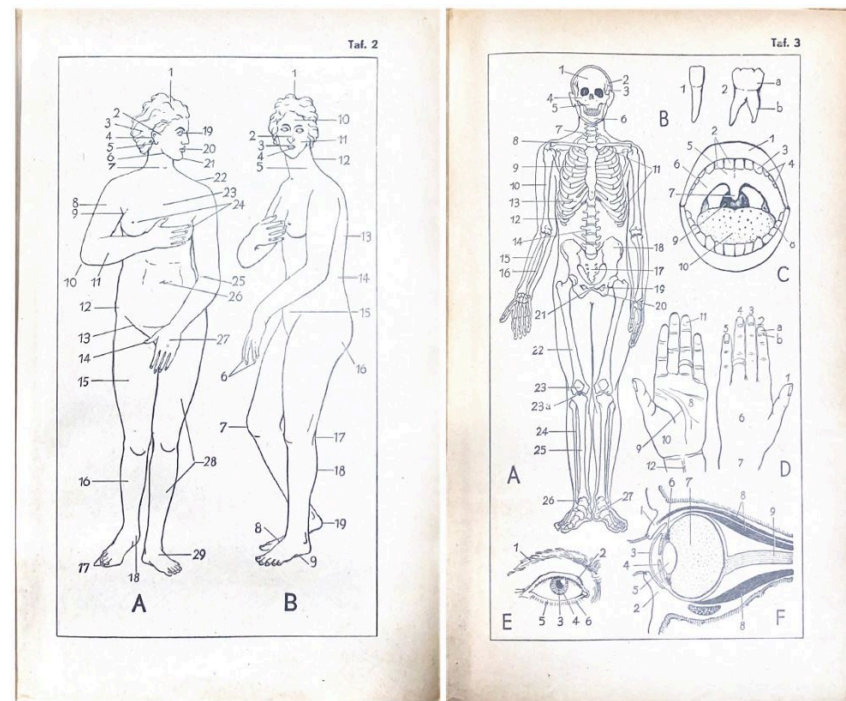
£2,000 — 3,000

[Go to Lot](#)



*“I find the play between reality and apparition very interesting... I think my work moves back and forth between these two poles.”*

The sculptor Katharina Fritsch is acclaimed for her works that blur reality with the uncanny, giving solid form to the visionary and fantastic. In her series *Lexikonzeichnungen*, or *Lexicon Drawings*, she found inspiration in a 1935 edition of the Duden pictorial lexicon. The encyclopaedic volume presents an expansive range of subjects, from fairy tales to body parts, categorised and illustrated with cartoonish, standardised line drawings. “I was interested in this kind of standard drawing,” Fritsch says. “What is a drawing? For me a drawing is first of all a sheet of white paper with black lines on it that represent something... a strong, firmly fixed world order.... That is the second plane of these drawings for me: black lines on a white background... representing a completely intangible illusion.” In *Lexikonzeichnung (2. Serie: Mensch)*, a screenprint on a wooden door, Fritsch isolates and magnifies the lexicon’s anatomical drawings. Entirely decontextualised and imbued with sculptural presence, *Lexikonzeichnung (2. Serie: Mensch)* unravels the educational underpinnings of the lexicon and prompts viewers to reconsider the boundary between reality and illusion.



*Der Große Duden Bildwörterbuch, 1935, Taf. 2-3*

Jörg Schellmann was inspired to commission *Door Cycle* after he saw Willem de Kooning’s project by the same name exhibited at the Whitney Museum of American Art in 1996. Schellmann considered the formal and poetic qualities of the door, such as its metaphoric values, its measurements corresponding to a human’s general size, and its appearance and dimensions representing a canvas. He concluded that the door would be a fitting starting point for artists to make editioned works with, so he invited a range of artists, such as Olafur Eliasson, Sarah Morris and Anish Kapoor, to create works on prefabricated hollow-core doors, resulting in the *Door Cycle*, 2006.

*“With its flat, empty surface, light weight and painting-size, the mass-produced door panel seemed to be an appropriate contemporary product to make work in editions with. After two years of consideration, Edition Schellmann invited a group of artists to create works of art on prefabricated hollow-core doors. The 16 works that resulted – painting, object, silkscreen, sculpture, relief, and other techniques, on wood, glass, steel and even paper – were produced in editions of 15.” —Jörg Schellmann*

**Provenance**

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 116-117 and p. 407  
ars publicata, *Katharina Fritsch Editions*, 2006.04

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

47

### **Paul Morrison**

*Hilum, from Door Cycle*


2006

Polyurethane CNC milled and lacquered white, on a  
wooden door panel.

199.5 x 90 x 4.9 cm (78 1/2 x 35 3/8 x 1 7/8 in.)

Signed and numbered 14/15 in black ink on the  
accompanying label (there were also 3 artist's proofs),  
published by Edition Schellmann, Munich and New  
York.

#### **Estimate**

£3,000 — 5,000 

[Go to Lot](#)



Featuring a dense overgrowth of thistles, blossom and pine trees, Paul Morrison's *Hilum*, from *Door Cycle*, evokes an enticing portal to a secret garden. Morrison is best known for his botanical artworks that seamlessly blend scientific precision with artistic flair, capturing the intricate beauty of plant life in striking monochromatic compositions. Here, however, the bold black forms that characterise his oeuvre are noticeably absent. Entirely lacquered in white, the intricate forms of *Hilum* whisper in a manner reminiscent of the tranquil breathing of lungs, which the term "hilum" refers to. The relief forms of this door-shaped panel are delicate yet also graphic and all-encompassing, echoing the traditional English wallpaper designs of William Morris. Blossom flowers, typically petite, are enlarged as though they hover mere centimetres from the viewer's gaze. Oversized thistles command the spotlight, while towering pine trees, accustomed to dominating the sky, are diminished to the smallest elements in the scene. This whimsical scale conjures the sensation of peering through dense overgrowth, inviting the observer to become an integral part of the flora itself.



William Morris, *Marigold*, 1875, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Purchase, Edward C. Moore Jr. Gift, 1923

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**Provenance**

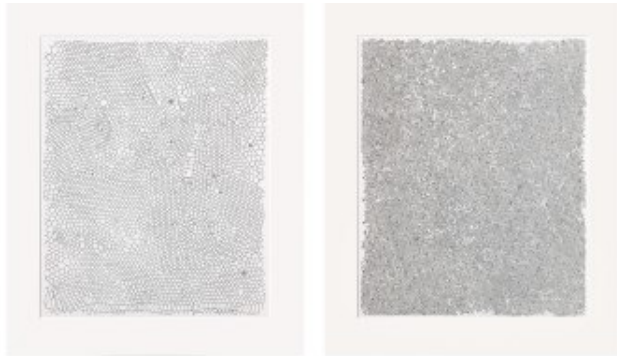
Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 254-255 and p. 406

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

48

### Rachel Whiteread

*Untitled (Nets)*

2002


The complete set of five etched German silver (copper/nickel/zinc) sheet metal gratings, mounted to white museum board (as issued), all contained in the original wooden box.

all mounts 65 x 52 cm (25 5/8 x 20 1/2 in.)

box 81.5 x 95.5 x 7 cm (32 1/8 x 37 5/8 x 2 3/4 in.)

All signed and numbered 'AP 7/10' in pencil on the labels affixed to the inside of each window mount (an artist's proof set, the edition was 36), published by Edition Schellmann, Munich and New York.

**Estimate**

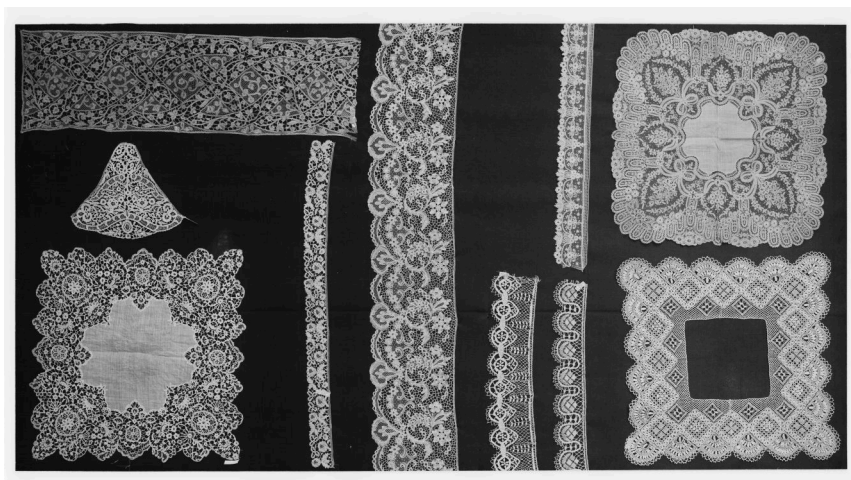
£15,000 — 20,000 

[Go to Lot](#)



*“Her work makes the negative space - the container of memories - visible. By casting from specific objects, Whiteread is able to capture the marks of “the life in which they had a function.”—Jörg Schellmann*

Harmoniously balanced between the realms of delicate and industrial materials, Rachel Whiteread’s *Untitled (Nets)* features intricately etched metal forms derived from the artist’s drawing of delicate vintage lace fabrics. In order to achieve the necessary level of intricacy, the works were created through the etching of metal sheets, making use of an industrial process typically reserved for manufacturing. The resulting productions encapsulate the fragility and intricate patterning of lace, juxtaposing the delicate textiles against the solidity of the metal medium. The series was originally intended to be crafted from wood, however, a discussion with the designer and art publisher Jörg Schellmann prompted the use of metal. The artwork that emerges combines the robust, industrial tones associated with machinery with the soft touch of handcrafted embroidery. This creates a captivating dialogue that eloquently addresses themes of memory and craftsmanship.



Handkerchief lace, c. 1860, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Gift of Mrs. Mary A. Witthaus, 1901

Whiteread is renowned for her sculptures that capture the negative space of objects found within the domestic realm. Within these sculptures, void areas around items such as beds, chairs, and light switches are transformed into tangible elements. In doing so, they speak to concepts of loss and memory, acting as a residue of something that once was. *Untitled (Nets)* similarly speaks to

memory through replicating the original fabric’s breakages. Placed against white board, the metallic embroideries assume a dark silver hue, revealing the imperfections of the textiles they’re based upon. The tears to the fabric serve as evidence of their past role as part of a garment or upholstery within the home. These breakages reveal traces of past human interactions, creating a shadow of a material that was once worn or used.

*“They are the negative imprint, both relic and residue, of something that once was, their surfaces still showing legible traces of the object from which they were cast. Twice removed from their origin, they are both ghostly fossils and physical embodiments of ossified, negative space.”—Jörg Schellmann*

#### Provenance

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

#### Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 58-59 and pp. 360-361  
ars publicata, *Rachel Whiteread Editions*, 2002.02 [1-5]



## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

49

### Sigmar Polke

*Sauberes Auto - Gute Laune (Clean Car - Good Mood)*


2002

Screenprint in colours on unique fabric variant, laid to  
canvas and mounted on a wooden stretcher.

120 x 90 cm (47 1/4 x 35 3/8 in.)

Signed and numbered 25/66 in black felt-tip pen (one  
of 66 unique variants on varying fabrics, there were  
also some artist's proofs), published by Mike Karstens  
Graphics, Münster (with their inkstamp on the reverse  
of the stretcher bars), framed.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



*“I take pleasure in the blurriness caused by the enlargement, the movement of the dots, the shift between recognisability and non-recognisability of the motif, the indecisiveness and ambiguity of the situation.” —Sigmar Polke*

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**Provenance**

Acquired directly from the publisher at time of publication

## Evening & Day Editions

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WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

50

### Jeff Koons

*Inflatable Flower (Tall white, Pink Bunny); and Rabbit,*  
from Jeff Koons

1995

Two offset lithographs in colours, on coated Biber GS  
board, with full margins.

both S. 99.8 x 69.8 cm (39 1/4 x 27 1/2 in.)

Both signed, dated and each numbered 7/50 and 41/  
50 respectively in pencil (there were also 10 artist's  
proofs), published by Edition Schellmann, Munich and  
New York, both unframed.

Estimate

£1,500 — 2,000 ‡

[Go to Lot](#)



**Provenance**

Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 190-193

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

51

### Luc Tuymans

*Altar*


2002

3D-collaged digital print in colours behind sandblasted  
opaque Plexiglas.

framed 59.6 x 80.5 cm (23 1/2 x 31 3/4 in.)

Signed and numbered 14/50 in black ink on the label  
affixed to the reverse of the frame (there were also 10  
artist's proofs), published by Edition Schellmann,  
Munich and New York, contained in the artist's  
specified white painted wooden frame.

**Estimate**

£1,000 — 1,500 

[Go to Lot](#)



**Provenance**

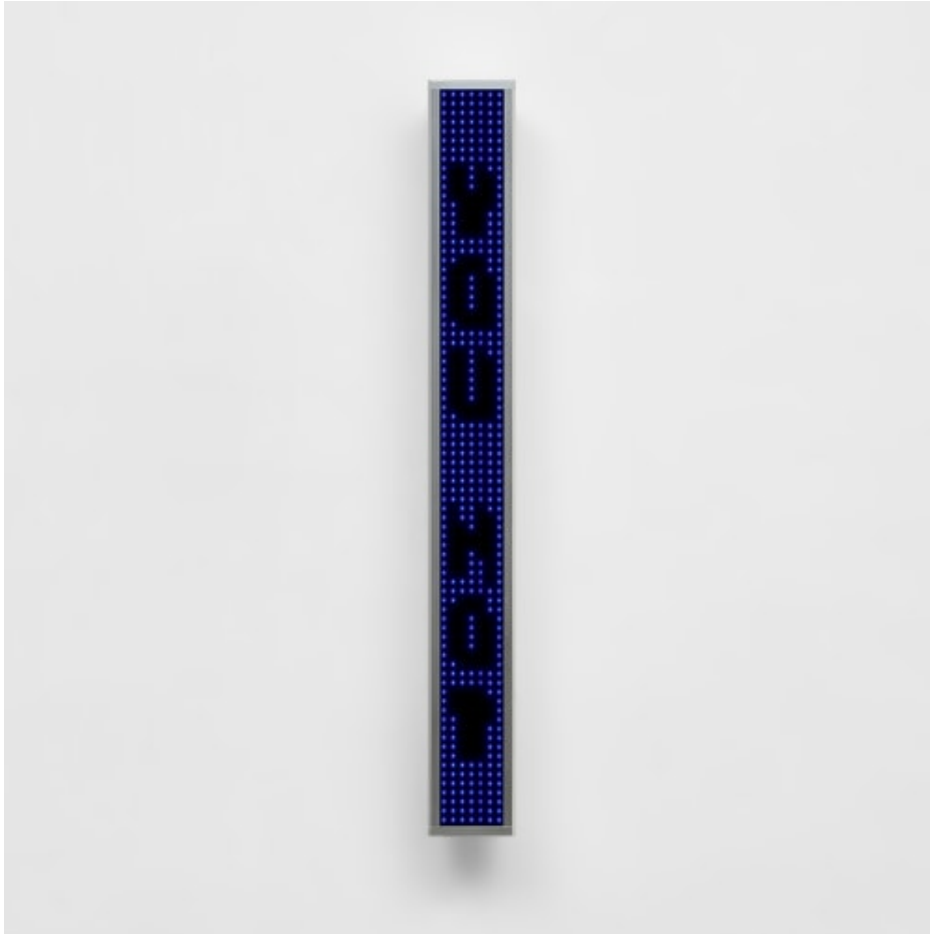
Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 328 and p. 417

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



WORKS FROM THE ARCHIVE OF EDITION  
SCHELLMANN TO BENEFIT THE ARS PUBLICATA  
PROJECT

52

**Jenny Holzer**

*Blue Blue*

2004

Electronic LED sign with blue diodes and anodized  
aluminium housing.

41.9 x 4.8 x 1.2 cm (16 1/2 x 1 7/8 x 1/2 in.)

Signed in black felt-tip pen and numbered 4/20  
(printed) on the label affixed to the reverse (there were  
also 5 artist's proofs), published by Edition  
Schellmann, Munich and New York.

**Estimate**

£8,000 — 12,000 ‡

[Go to Lot](#)



*“I used language because I wanted to offer content that people – not necessarily art people – could understand” —Jenny Holzer*

Opening with the remark “I DO NOT HEAR”, Jenny Holzer’s *Blue Blue* is a soundless installation piece that presents a cyclical text in cobalt LED lights. Presented in motion, much alike a stock market ticker, the poetic narrative presents an emotive exploration of unhealthy relationships and their aftermaths. The phrases, which are written from the first person, poignantly convey this widely experienced trauma on a deeply personal level, allowing the personal experience to seep into collective politics and psychology. The lyrical movement of the text in *Blue Blue* was important to Holzer, and was the impetus for her use of electronic signs, “because motion is much like the spoken word... I write my text by saying the words out loud, or I write and then say words, to test them. Having text move is an extension of that process.”



Trading floor, New York, 1980s. Image: STOCKFOLIO® / Alamy Stock Photo

Holzer’s use of isolated, capitalised text is a conscious means to ensure the accessibility of her messages. This builds on the foundations of her artistic practise, which involved pasting posters on New York streets in the 1970s – an intentional mode of presentation intended to be viewed by as wide an audience as possible. Her messages span a range of mediums, from marble carving and t-shirts, to posters and light projections. LED signs such as *Blue Blue* evoke advertising and financial market displays, aligning with forms of mass-messaging. In doing so, Holzer harnesses this medium to showcase her captivating written words which examine the interplay between personal and shared experience.



*“It is her attunement to the subtle balance between the aesthetic demands of form and the intellectual rigour required by the texts that make her work outstanding in the linguistic tradition of contemporary art.” —Jörg Schellmann*

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**Provenance**

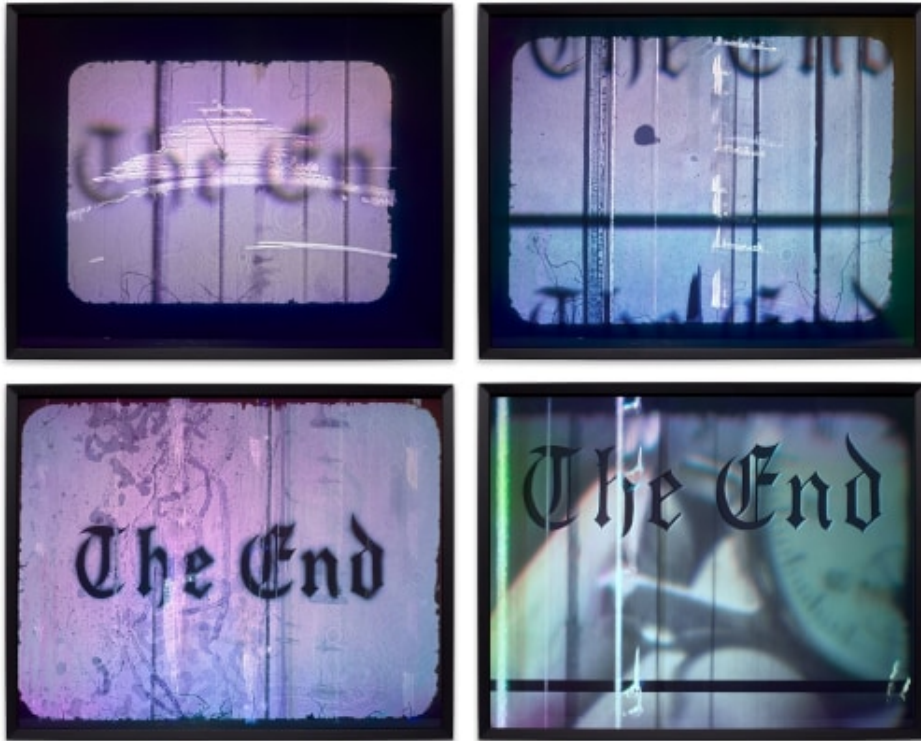
Personal copy of the publisher and part of the Archive of Edition Schellmann since time of publication

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 158-159  
ars publicata, *Jenny Holzer Editions*, 2003.01 [3]

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



53

### Ed Ruscha

*The End*

1998-2016

The complete set of four holograms in colours.  
all framed 29.7 x 37.5 cm (11 3/4 x 14 3/4 in.)  
All numbered 20/23 and annotated consecutively  
from 'RU(20)1' to 'RU(20)4' (printed) on the labels  
affixed to the reverse of each frame (there were also 2  
printer's proofs), further signed and dated 'Dec. 13,  
2016' in black ink on the accompanying Certificate of  
Authenticity issued by the artist, published by  
Gagosian, New York, all contained in the original  
artist's specified black wooden frames.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



Signalling the closing moments of many classic Hollywood films, “The End” has become a phrase synonymous with storytelling and cinema. In Ed Ruscha’s *The End #1-#4* the artist takes these two words as his central subject matter in four horizontal holographic panels. Set upon shifting green and blue tones, the black gothic-style typeface is placed at altering heights, varying in clarity and opacity. *The End* builds on an earlier collection of paintings from the early 1990s that present the same text in a variety of fonts against a range of backgrounds. During this period, Ruscha developed a fascination not only with the textual aspects but also with the materiality of film itself. This interest is evident in both his paintings and the subsequent holographic works, where the scratches and dust spots on the film’s celluloid surface become visible. In some instances, the composition is split by the border of the film frame, suggesting a malfunction that undermines the façade of Hollywood perfection.

*"What motivated me was memories of the cinema. Watching movies and watching scratches on the film, and those little pops that come here and there, and those little, what they call, "hairs in the gate," always seemed real curious to me... Movie producers want to keep those scratches out of there. But I like them for what they are." – Ed Ruscha*

Since 1956, Ruscha has lived and worked in Los Angeles, a city iconic for contributions to the American film industry. The influence of L.A. and its cinematic connections infuses its way into the present lot, with the four panels compositionally mimicking frames from a roll of film. The holographic form of *The End #1-#4* brings a distinctive spin to the series, granting depth to the text and subverting the expectation of its two-dimensionality. With shifting iridescent tones against striking black text, the present lot captivatingly reimagines the familiarity of a film’s concluding moments, as “The End” flashes up on the screen and the final frame flickers.

With text as the primary motif, the work aligns itself with Ruscha’s artistic oeuvre, in which words frequently take centre stage. As one of America’s most influential and successful living artists, Ruscha is known for his iconic word-based artworks – “I just happened to paint words like someone else paints flowers,” he said. His distinctive body of work – falling between the Pop and Conceptual art movements – challenges preconceived verbal and visual constructs. The malleability of text captivated Ruscha, as it allowed him to isolate words against diverse backdrops on various scales and mediums, pushing the boundaries of letters’ interaction with space. In isolating the words “The End”, Ruscha underscores his fascination with the aesthetic qualities of words and also engages in an exploration of the cultural and emotional resonance embedded in certain phrases.

Video: [https://www.youtube.com/watch?v=2Y6Xkpg4HEQ&list=PL3rJcrpuESytIDjS\\_WxRA9jTUuKMupPFG&index=10](https://www.youtube.com/watch?v=2Y6Xkpg4HEQ&list=PL3rJcrpuESytIDjS_WxRA9jTUuKMupPFG&index=10)



54

**Ed Ruscha**

*Wen Out for Cigaretts N Never Came Back*

2017

Cast bronze with hand applied patina, with the accompanying colophon, contained in the original handmade wooden presentation box.

50.2 x 50.2 x 5.1 cm (19 3/4 x 19 3/4 x 2 in.)

box 61 x 61 x 12.5 cm (24 x 24 x 4 7/8 in.)

Incised with signature, date, and numbering 26/40 on the underside (there were also 8 artist's proofs), published by Lapis Press, Culver City, California.

**Estimate**

£60,000 — 80,000  $\Omega$

[Go to Lot](#)



*"Found words are the most pure because they have nothing to do with you... I take things as I find them. A lot of these things come from the noise of everyday life."—Ed Ruscha*

As a euphemism embedded in American vernacular, "went out for cigarettes and never came back" was a fitting choice for Ed Ruscha, who frequently uses words and phrases to examine American culture and its complexities. Originating in the mid-20th century, the trope encapsulates the stereotypical scenario of a father or husband leaving the family abruptly, using a mundane item, often a pack of cigarettes, as a pretext for their permanent disappearance without explanation. Over time, this trope has evolved into a narrative device often used in films and television as a witty and succinct way to convey this painful yet common event, sometimes to comedic effect. Ruscha, acclaimed for his artworks that capture both the ordinary and iconic aspects of American culture, isolates this simple yet emotionally charged phrase, removing certain letters so that it reads as an imperfect, colloquial idiom.



Ed Ruscha working on *Wen out for cigrets n never came back* at The Lapis Press, Culver City, California, 2017. Image: The Lapis Press

Here cast in patinated bronze, the text "wen out for cigrets n never came back" emerges from a solid, ring-shaped base. Drawing a connection to the Western canon of art, the creation of this

edition employs the lost wax process of bronze casting—a technique often associated with antiquity and bronze figure sculptures. The Serif typeface is presented in three-dimensional form, lifting the text from the constraints of a flat surface and enabling them to engage with the surrounding space. In Ruscha's quintessential deadpan manner, these eight words straddle the boundaries between commercial and high art, exploring the interplay of text and the space it occupies. An important example of Ruscha's exploration of sculpture, an iteration of *Wen out for cigrets n never came back* is currently on view in Ruscha's landmark exhibition "Ed Ruscha / Now Then", at the Museum of Modern Art until 13th January 2024.

In 1956, at the age of 18, Ruscha set off on a 1,300-mile road trip from his hometown of Oklahoma City to Los Angeles, where he would soon enrol at the Chouinard Art Institute. While attending art school, he painted in the styles of Franz Kline and Willem de Kooning until he stumbled upon a reproduction of Jasper Johns's *Target with Four Faces* (1955). Struck by Johns's innovative use of ready-made images as foundations for abstraction, Ruscha began contemplating how to utilise text as a tool for investigating the nature of art-making. In addition, Ruscha was a paper boy in his youth and, after graduating, began his artistic career in advertising. Therefore, Ruscha was intimately acquainted with the commercial use of words in newspapers, comics, and magazines, and text became seamlessly infused into his artistic practice.

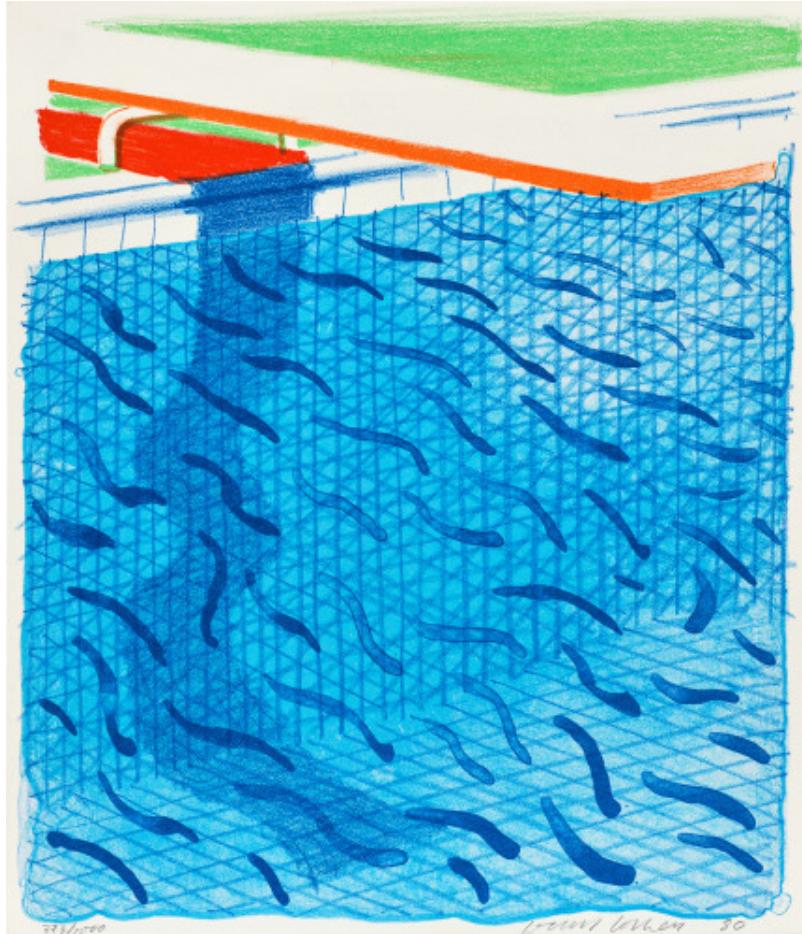
*"Taking things out of context is a useful tool to an artist. It's the concept of taking something that's not subject matter and making it subject matter."—Ed Ruscha*

The malleability of words became a captivating subject for Ruscha, as it allowed him to position letters against diverse backdrops on various scales and mediums, pushing the boundaries of words' interaction with space. As one of America's most influential and successful living artists, Ruscha is known for these iconic word-based artworks. This distinctive body of work – falling between the Pop and Conceptual art movements – comes together to challenge preconceived verbal and visual constructs, leaving an indelible mark on the evolution of contemporary art. In *Wen out for cigrets n never came back*, the isolation of this particular phrase not only underscores Ruscha's fascination with the aesthetic qualities of words, but is also an exploration of the cultural and emotional resonance embedded in everyday expressions.

Video: <https://www.youtube.com/watch?v=HoNePbo9DD0>

#### Literature

Christophe Cherix, *Ed Ruscha / Now Then: A Retrospective*, The Museum of Modern Art, New York, 2023, p. 325 (another example exhibited)



55

**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. 26.6 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 373/1000 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), unframed.

Estimate

£20,000 — 30,000 ▲

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**Provenance**

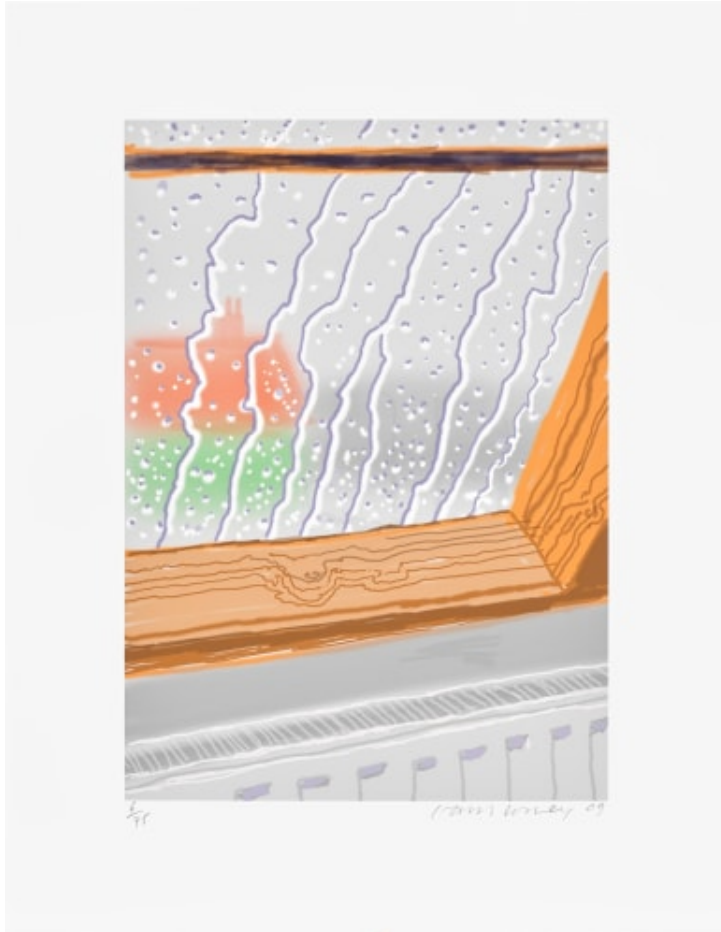
Kasmin Gallery, London

Acquired from the above by the present owner in 1980

**Literature**

Tyler Graphics 269

Museum of Contemporary Art Tokyo 234



56

## David Hockney

*Rain on the Studio Window*

2009

Inkjet printed computer drawing in colours, on Epson Hot Press Natural paper, with full margins, with accompanying deluxe book entitled *David Hockney My Yorkshire: Conversations with Marco Livingstone*, all contained in the original green fabric-covered clamshell box.

I. 40.7 x 28.9 cm (16 x 11 3/8 in.)

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

portfolio 58.9 x 45.8 x 3.5 cm (23 1/4 x 18 x 1 3/8 in.)

The computer drawing signed, dated and numbered 6/75 in pencil, from the deluxe edition (there was also a book edition of 5000 without a computer drawing), published by Enitharmon Editions, London, unframed.

**Estimate**

£8,000 — 12,000 ♣

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## Evening & Day Editions

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57

### David Hockney

*Spilt Ink with Tests, from David Hockney - 220 for 2020. Art Edition No. 1-100*

2019/2021

iPad drawing in colours, printed on cotton-fibre archival paper, with full margins, with the original teal fabric-covered portfolio, and clamshell box containing two volumes, including the illustrated 233-page chronology book titled *220 for 2020* and numbered '0030', and the facsimile sketchbook titled *Los Angeles and La Grande Cour 2019*.

I. 33.2 x 92.6 cm (13 1/8 x 36 1/2 in.)

S. 45.8 x 102.6 cm (18 x 40 3/8 in.)

box 35.5 x 47.2 x 13 cm (13 7/8 x 18 5/8 x 5 1/8 in.)

The iPad drawing signed, dated '19' and numbered 30/100 in pencil (one of four editions of 100, there was also an edition of 1620 without an iPad drawing), co-published Taschen, Berlin, and the artist (with his blindstamp), the iPad drawing framed.

#### Estimate

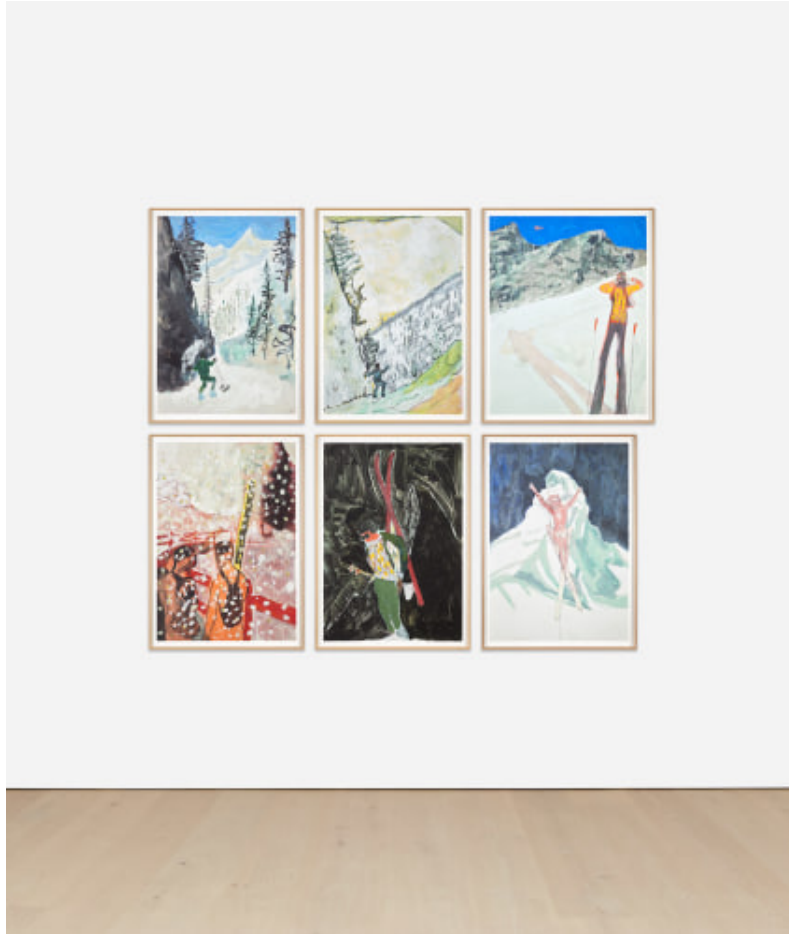
£20,000 — 30,000 †\*

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



58

### 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 framed 123 x 89 cm (48 3/8 x 35 in.)

one framed 123 x 99 cm (48 3/8 x 38 7/8 in.)

All signed with initials, dated and numbered 215/250 in pencil (there were also 25 artist's proofs), co-published by HENI Editions, London, and Fondation Beyeler, Riehen, all contained in the original artist's specified oak frames.

#### Estimate

£15,000 — 20,000 <sup>♣</sup>

[Go to Lot](#)



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*“The white flowers have the fury of battle, they lay siege to the mountains... angry and Alpine, their petals blur into a white gust from the Matterhorn or the streets of Zermatt.”—Derek Walcott, *The Prodigal*: 12*

Inspired by Derek Walcott’s series of poems *The Prodigal*, Peter Doig’s *Zermatt* series portrays six diverse visual narratives from the artist’s experiences in the picturesque Swiss skiing resort. Doig painted the series between 2020 and 2021, shortly after his stay at architect and artist Heinz Julen’s chalet in Zermatt during the winter season. Completed later from memory to recall the snowscapes of Zermatt, the present series draws upon a variety of influences – from the idyllic village and its longstanding religious traditions, to the dramatic alpine landscape and the falling snow reminiscent of the gust of petals described in Walcott’s poem.

The giclée print edition, realised in 2022, is a large-scale homage to the poster-inspired paintings. Doig drew compositional and conceptual inspiration from vintage ski posters depicting dynamic skiers surrounded by imposing, snow-covered mountains, which aimed to allure individuals to the mountains. Through expressive use of colour and references to such posters, *Zermatt* manifests the artist’s exploration of the slippage between memory, reality, and imagination. For instance, the scattered snowflakes in *Road to Zermatt* stand as a metaphor for the brokenness of memories, while the light-green tint of *Couloir 2* evokes yellow-tinted ski goggles. The resulting blur between representation and reinterpretation, memories both real and imagined, has come to guide Doig’s formal concerns, reinforcing the often foggy, inarticulate sensation of remembering. Emblematic of Doig’s artistic endeavours both conceptually and visually, *Zermatt* is a remarkable example of Peter Doig’s extensive body of work, confirming his rank as one of the most renowned figurative painters of his generation.

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#### Literature

HENI Editions D1



59

**Damien Hirst**

*Love Poems*

2014


The complete set of six photo-gravure etchings with lithographic overlay in colours, on Arches paper, all with full margins.

all I. 60.6 x 60.6 cm (23 7/8 x 23 7/8 in.)

all S. 78 x 76 cm (30 3/4 x 29 7/8 in.)

All signed in pencil on the front and numbered 28/55 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press with their accompanying Certificate of Authenticity, London, all framed.

**Estimate**

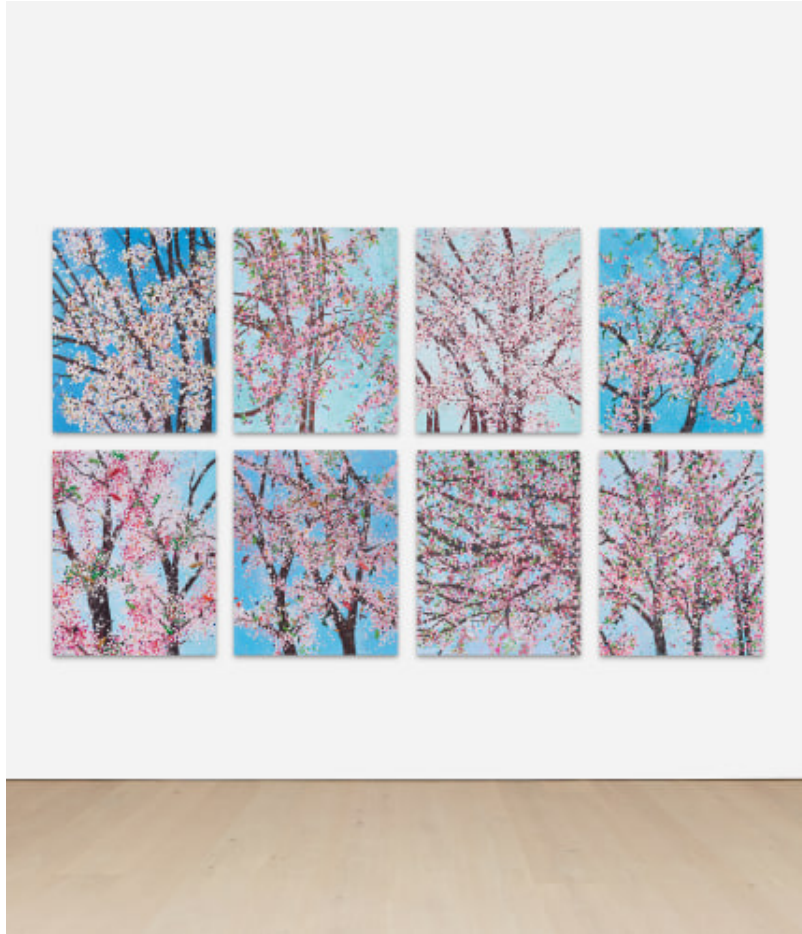
£50,000 — 70,000 

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## Evening & Day Editions

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60

### Damien Hirst

*The Virtues (H9)*

2021

The complete set 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 390 (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](#)



*“Cherry Blossoms are about beauty and life and death. They’re extreme – there’s something hopeful yet hopeless about them. They’re art but taken from nature.... Blossoms are optimistic and bright yet fragile, just like we are.” —Damien Hirst*

Damien Hirst's eight-part series, titled *The Virtues*, is inspired by Bushidō, the Japanese samurai code of ethics. In 1900, Nitobe Inazō published a book entitled *Bushidō: The Soul of Japan*, aiming to explain the practice of Bushidō to Western audiences. According to Nitobe, Bushidō literally translates to “Military-Knight-Ways” and it outlines the expected conduct of Japanese nobles in their daily lives. The Eight Virtues of Bushidō are Justice, Courage, Mercy, Politeness, Honesty, Honour, Loyalty, and Control. Together, they comprise a code of behavior, which has influenced customs like the tea ceremony and fostered attitudes such as tranquility in the face of danger. Hirst’s series, which uses painterly dots to depict cherry blossoms, is made up of eight parts that are individually titled to align with the eight virtues. Whilst laden with art historical reference, from Van Gogh to Abstract Expressionism, Hirst’s *Virtues* fundamentally maintains the serenity of Japanese cherry blossoms and the sincerity of Bushidō.

Published by HENI, London, in 2021, Damien Hirst’s *The Virtues* were available to purchase for a limited time and the edition size of each individual artwork was determined by the demand during that window. This was the first time that HENI adopted this innovative way of releasing an edition and, following its success, it has become a popular approach to dropping new artworks. For instance, HENI’s recent publication of Damien Hirst’s *Where the Land Meets the Sea*, which was exhibited at Phillips’ Berkely Square gallery 20 July – 18 August 2023, was released in this way.

#### Literature

HENI Editions H9



Left: Front cover of *Bushido: The Soul of Japan* (Philadelphia: Leeds & Biddle, 1900) by Inazō Nitobe (1862-1933). English language version. Image: Hearn 92.40.10, Houghton Library, Harvard University  
 Right: Attributed to Katsushika Hokusai, *Cherry Blossoms*, Edo period, Harvard Art Museums, Massachusetts. Image: © President and Fellows of Harvard College

## Evening & Day Editions

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61

### Damien Hirst

*Notre Dame, from Cathedral Series*


2007

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

S. 120.5 x 120.4 cm (47 1/2 x 47 3/8 in.)

Signed and numbered 26/50 in red felt-tip pen (there were also 5 artist's proofs), published by Other Criteria, London, unframed.

Estimate

£12,000 — 18,000 

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62

**Damien Hirst**

*Truth, from The Aspects (H6-5)*

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 H6-5

## Evening & Day Editions

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63

### Damien Hirst

*Patience, from The Aspects (H6-3)*

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 18/50 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£8,000 — 12,000 ♣

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Literature

HENI Productions H6-3

## Evening & Day Editions

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64

### Julian Opie

*Walking in Melbourne 4, from Walking in Melbourne*

2018

Laser-cut Museum board relief in black and white.  
framed 63.6 x 158.4 cm (25 x 62 3/8 in.)

Signed in black felt-tip pen and numbered 31/45  
(printed) on the label affixed to the reverse (there were  
also 5 artist's proofs), published by Alan Cristea  
Gallery, London, contained in the original artist's  
specified sprayed white wooden frame.

Estimate

£8,000 — 12,000 <sup>+</sup>

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## Evening & Day Editions

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65

### Julian Opie

*Black White Green Yellow, from Standing People*

2020

Lenticular acrylic panel on white acrylic mount (as issued).

111.3 x 119.5 x 3.2 cm (43 7/8 x 47 x 1 1/4 in.)

Signed in black felt-tip pen and numbered 10/25 (printed) on the label affixed to the reverse (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London.

**Estimate**

£10,000 — 15,000 <sup>▲</sup>

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## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



66

### Julian Opie

*Yellow Black White Blue, from Standing People*

2020

Lenticular acrylic panel on white acrylic mount (as issued).

111.3 x 119.5 x 3.2 cm (43 7/8 x 47 x 1 1/4 in.)

Signed in black felt-tip pen and numbered 10/25 (printed) on the label affixed to the reverse (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London.

**Estimate**

£10,000 — 15,000 ↕

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67

**Julian Opie**

*Maria-Theresa (C. 157)*

2011

Inkjet print in colours, on Epson Premium Semigloss Photo paper dry-mounted to aluminium (as issued), the full sheet.

framed 128.3 x 90.8 cm (50 1/2 x 35 3/4 in.)

Signed in black felt-tip pen and numbered 35/40 (printed) on the label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified black tulip wooden frame.

**Estimate**

£8,000 — 12,000

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Literature

Alan Cristea Gallery 157





68

**Julian Opie**

*Maria (1) (C. 158)*

2011

Inkjet print in colours, on Epson Premium Semigloss Photo paper dry-mounted to aluminium (as issued), the full sheet.

framed 128.1 x 90.6 cm (50 3/8 x 35 5/8 in.)

Signed in black ink and numbered 35/40 (printed) on the label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified black tulip wooden frame.

**Estimate**

£8,000 — 12,000

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Literature

Alan Cristea Gallery 158



69

**Julian Opie**

*Maria (2) (C. 159)*

2011

Inkjet print in colours, on Epson Premium Semigloss Photo paper dry-mounted to aluminium (as issued), the full sheet.

framed 128.1 x 90.7 cm (50 3/8 x 35 3/4 in.)

Signed in black felt-tip pen and numbered 35/40 (printed) on the label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified black tulip wooden frame.

**Estimate**

£8,000 — 12,000

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Literature

Alan Cristea Gallery 159

## Evening & Day Editions

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70

### Chris Levine

*Lightness of Being*

2012/2019

Lenticular print in colours on light box.

framed 78 x 58 x 5 cm (30 3/4 x 22 7/8 x 1 7/8 in.)

Signed and annotated 'A/P' in black felt-tip pen on the reverse of the frame (the edition was 10 and 4 artist's proofs), further signed, dated '2019' and annotated 'AP' in pencil on the accompanying Certificate of Authenticity issued by the artist, contained in the original artist's specified white-washed wooden frame.

**Estimate**

£20,000 — 30,000 ▲

[Go to Lot](#)



*“As with all my portraits, it’s about achieving stillness and the truth that is revealed when there is this state of serenity.” —Chris Levine*

On 14<sup>th</sup> November 2003, the Yellow Drawing Room of Buckingham Palace was transformed into Chris Levine’s temporary studio, with England’s then reigning monarch, Queen Elizabeth II, sat as his subject. The resulting portrait captures the monarch rendered in the simplicity of black and white, subverting the traditional norms of pomp and splendour that characterises traditional royal portraiture. Tranquillity is found within the monochromatic composition, in which the Queen is placed before a flat black background, distanced from the theatricality of a regal setting. With close cropping, the work focuses on the Queen’s content and knowing expression. Ultra-high definition allows for details of her face to be marked out in clarity in a way never seen before. The work finds further three-dimensionality in its use of holography, which required Levine to take 10,000 images of the Queen across two sittings.

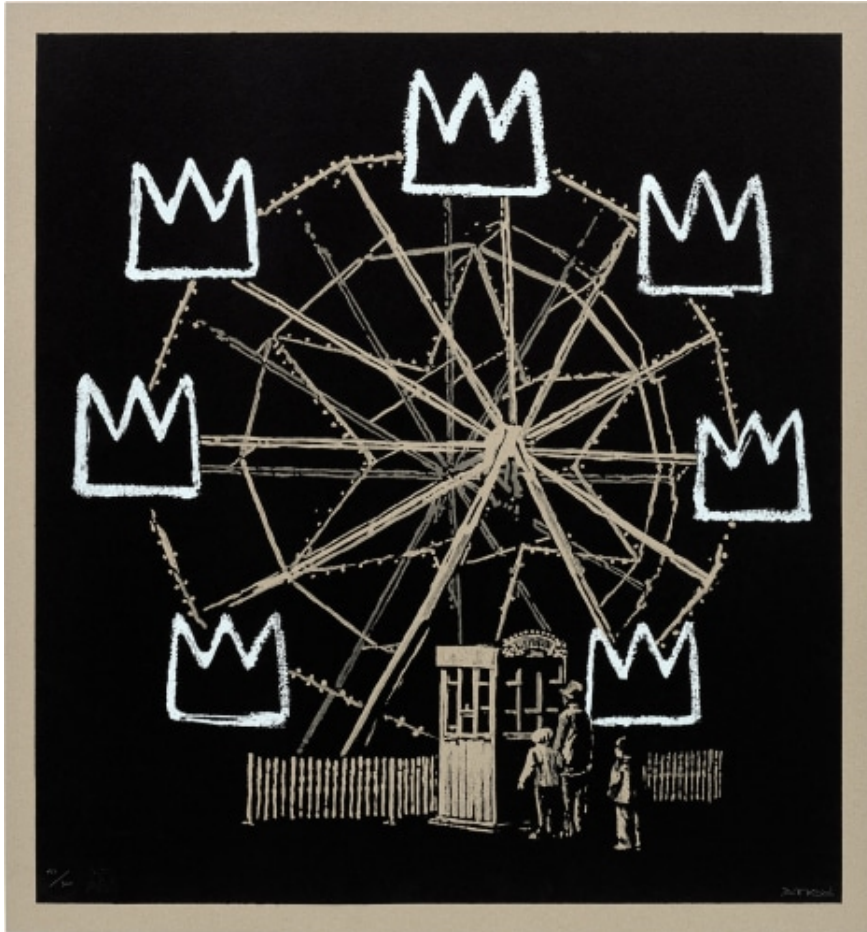
For the portrait, Levine requested that the Queen wear her most iconic crown – the Diamond Diadem. Made in 1820 for George IV, the diadem was worn by the Queen for her coronation and featured in her iconic profile image that was endlessly circulated on stamps and coins. An ermine cloak and a single string of pearls additionally contribute to the monarch’s costume, utilised by Levine as a signal to a lineage of prior portraits of royal figures. In doing so, the artist acknowledges his subject’s historical significance whilst presenting her using the techniques of the modern day.

Levine’s *Lightness of Being* was commissioned by the Jersey Heritage Trust in celebration of an 800-year allegiance between the island of Jersey and Great Britain. The work was praised by the National Portrait Gallery as the most evocative image of a royal sitter by any artist, and by Mario Testino as the Queen’s most beautiful portrait ever. In 2012, as part of *The Queen: Art and Image* exhibition, it toured the National Gallery Complex, Edinburgh; National Museums Northern Ireland, Belfast; and the National Museum, Cardiff. An exceptionally popular image, the work was chosen to feature on the cover of *TIME* magazine to celebrate the Queen’s Diamond Jubilee in 2012.

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## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



71

### Banksy

*Banksquiat (Grey)*

2019


Screenprint in colours, on grey card, with full margins.

I. 70 x 65 cm (27 1/2 x 25 5/8 in.)

S. 75.2 x 70.1 cm (29 5/8 x 27 5/8 in.)

Signed and numbered 152/300 in white pencil, co-published by the artist (with his blindstamp) and Gross Domestic Product, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

£30,000 — 50,000 

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*Banksquiat (Grey)* is one of the most recent limited-edition prints produced by the British street artist Banksy. Realised in 2019 as part of the artist's *Gross Domestic Product* installation – Banksy's own homewares shop in Croydon town centre – this screenprint derives from an original stencilled work that was first revealed in 2017 at the Barbican Centre in London. The appearance of this mural coincided with the opening of the Barbican's *Basquiat: Boom For Real* exhibition – the first major retrospective in Britain dedicated to the American artist Jean-Michel Basquiat, who rose to fame in the late-1970s through the New York graffiti scene. Positioned on the concrete facade of the Barbican, the original design for *Banksquiat* was accompanied by a further Banksy mural, which detailed a pair of London Metropolitan Police officers frisking the two titular figures of Basquiat's 1982 painting *Boy and Dog in a Johnnypump*. Both works were cleverly stencilled near a sign pointing towards the Barbican Exhibition Halls, encouraging viewers to question the complex politics at play in the encounter between the Barbican, the street, Basquiat, and Banksy.

Video: <https://www.youtube.com/watch?v=3uGZF0LyWmk>

Depicting a Ferris wheel, Banksy's composition visually recalls the installation created by Basquiat for *Luna Luna*. Held in Hamburg in 1987, *Luna Luna* was the world's first contemporary art amusement park, which featured attractions created by renowned artists of the era, such as a carousel by Keith Haring, an immersive forest pavilion by David Hockney, and a Ferris wheel by Basquiat. Organised by André Heller, *Luna Luna* was born out of Heller's belief that "art should come in unconventional guises and be brought to those who might not ordinarily seek it out in more predictable settings." Heller's ethos and the concept behind *Luna Luna* draws clear parallels with Banksy's practice. In 2015, the British artist created *Dismaland* – a temporary art project involving over 50 creatives which sought to reinvent Disneyland with a sinister twist. Featuring remote-controlled migrant boats, a Punch and Judy show centred around domestic violence, and a monumental Ferris wheel, Banksy took inspiration from *Luna Luna* to bring his satirical graffiti to life in a setting that still operated outside the walls of museums and galleries. The fundamental belief that art should exist beyond these institutions underpins Banksy's work, and he continues to use the street as his canvas, much like Basquiat did in the early days of his career in New York City. In *Banksquiat (Grey)*, Banksy combines these numerous art historical touchpoints to create a composition that challenges the perceived importance of art institutions, questions whether these venues are inclusive and accessible, while also querying if these establishments are suitable settings to display work that is so indebted to the graffiti and street art movements. Simultaneously, Banksy's richly referential design fuses his artistic approach with the revered practice of Jean-Michel Basquiat.

*"Art should come in unconventional guises and be brought to those who might not ordinarily seek it out in more predictable settings" —André Heller*

Banksy's satirical criticisms of the art world continue in *Banksquiat (Grey)* through his ingenious appropriation of the late-American artist's imagery. Adorned with Basquiat's trademark crown

motif, Banksy's Ferris wheel symbolises the endless cycle of capitalism. Presenting a commentary on the commodification and acceptance of artists – particularly black artists – in contemporary art, Banksy considers how celebrated works are increasingly reproduced to satisfy contemporary consumer culture. Encompassing a myriad of meanings, Basquiat used the three-point crown as a symbol through which he could convey important meditations on social and political issues. Also famed for his political commentaries, Banksy frequently combines his activism with comedy, and here humorously critiques the art world's ostensibly exploitative approach to Basquiat's work by directly appropriating one of the artist's most recognisable motifs.

Executed in his signature stencilled aesthetic and saturated with enigmatic references, the present lot is a remarkable example of Banksy's politically charged artistic oeuvre. Infused with the context of the artist's original mural, the *Banksquiat (Grey)* screenprint is a thought-provoking composition that pays homage to Basquiat as a forerunner of the contemporary street art movement and closely aligns Banksy's practice with that of the pioneering American artist.



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



72

### **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 81/150 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 / 17 January 2024 / 5pm GMT



73

### Banksy

*Weston Super Mare*

2003


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

I. 21 x 94.7 cm (8 1/4 x 37 1/4 in.)

S. 34.6 x 99 cm (13 5/8 x 38 7/8 in.)

Numbered 547/750 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 / 17 January 2024 / 5pm GMT



74

### Gerhard Richter

*Abstraktes Bild (P1)*


1990/2014

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

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

This facsimile object is unsigned and numbered 367/500 in black ink on the reverse, published by HENI Productions, London.

**Estimate**

£15,000 — 20,000 

[Go to Lot](#)



Literature

HENI Productions P1

## Evening & Day Editions

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75

### Gerhard Richter

*Haggadah (P2)*

2006/2014

Chromogenic print, 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 367/500 in black ink on the reverse, published by HENI Productions, London.

**Estimate**

£12,000 — 18,000

[Go to Lot](#)



Literature

HENI Productions P2

## Evening & Day Editions

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76

### Grayson Perry

*The American Dream*

2020

Etching in colours from three plates, printed on one sheet of BFK Rives paper, with full margins. framed 117 x 247.5 cm (46 1/8 x 97 1/2 in.)

Signed in pencil on the front and numbered 36/68 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, contained in the original artist's specified wooden frame.

**Estimate**

£20,000 — 30,000 <sup>+</sup>†

[Go to Lot](#)



*“This map toys with the common delusion that there is a clear and certain route out of our mess of feelings.” —Grayson Perry*

Made in response to the artist’s travels in the U.S., when filming for his Channel 4 series *Grayson Perry’s Big American Road Trip*, Perry’s *The American Dream* maps a world of conflict rooted in social media. In our contemporary society, social media is an epicentre of friction and contrasting opinions. Perry propounded that as humans experience unfocused emotions, such as anger, anxiety, and fear, we unconsciously seek something to attach these feelings to. Social media provides the issues for this attachment, and in so doing, perpetuates an ever-polarizing society. While advertisers seek lengthened online engagement, algorithms keep people hooked to their screens by encouraging quarrel and outrage. Unconscious bias leads people to cherry-pick nuggets of information viewed online, and algorithms entrench these biases, providing streams of content to reinforce opinions.

For *The American Dream*, Perry drew inspiration from Cold War propaganda maps, showing the “communist threat” in the 1950’s. The central figure at the top is Mark Zuckerberg, the founder of Facebook and one of the best-known faces of social media. Red arrows reach across the landscape, representing the negative emotions that keep people scrolling through their online accounts. Ships, planes and tanks are labelled with the issues and buzzwords that fuel the algorithm. In the centre of the image Air Force One collides with a Russian bomber labelled “Climate Change”. Perry states how at the time of making, that was the central issue, but in the year since “Racism” or “White Privilege” helicopters and “Black Lives Matter” fighter jets may have been more poignant.

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77

**Mel Bochner**

*Amazing*

2018

Monoprint with collage, engraving, embossing and oil paint in colours, on handmade and hand-dyed Twinrocker paper, the full sheet.

S. 160.8 x 120.6 cm (63 1/4 x 47 1/2 in.)

Signed and dated in pencil, from the series of unique colour variants, published by Two Palms Press, New York, framed.

Estimate

£30,000 — 50,000 †

[Go to Lot](#)



*“Words and numbers, because they belong to everyone, don’t belong to anyone. That seemed like a place to start... Something I could believe in.” —Mel Bochner*

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## Evening & Day Editions

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78

### Raymond Pettibon

*No Title (Our Secret Spot.)*

2022

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 114 x 78 cm (44 7/8 x 30 3/4 in.)

Signed and numbered 6/35 in pencil (there were also 10 artist's proofs), published by Utopia Editions, New York, framed.

**Estimate**

£30,000 — 50,000 †

[Go to Lot](#)



*“Surfing describes a society, and the people in it. I’ve done a lot of large drawings and prints of that imagery. It has that epic nature, that sublime nature, that almost asks you to reproduce it full sized on the wall.” —Raymond Pettibon*

Raymond Pettibon grew up in Hermosa Beach, California, a location implicit to the wave and surfing imagery that have become his trademark motifs. With the text “Our Secret Spot.” written in a cloud in the sky, the present lot showcases Pettibon’s signature interplay between image and text, as well as his virtuosic graphic handling of water. As a small red surfer catches an immense wave, *No Title (Our Secret Spot.)* inspires awe and terror at once, conjuring the sublime of nature and man’s attempt to match it, freezing in time what may be an inevitable fate or a miraculous feat.

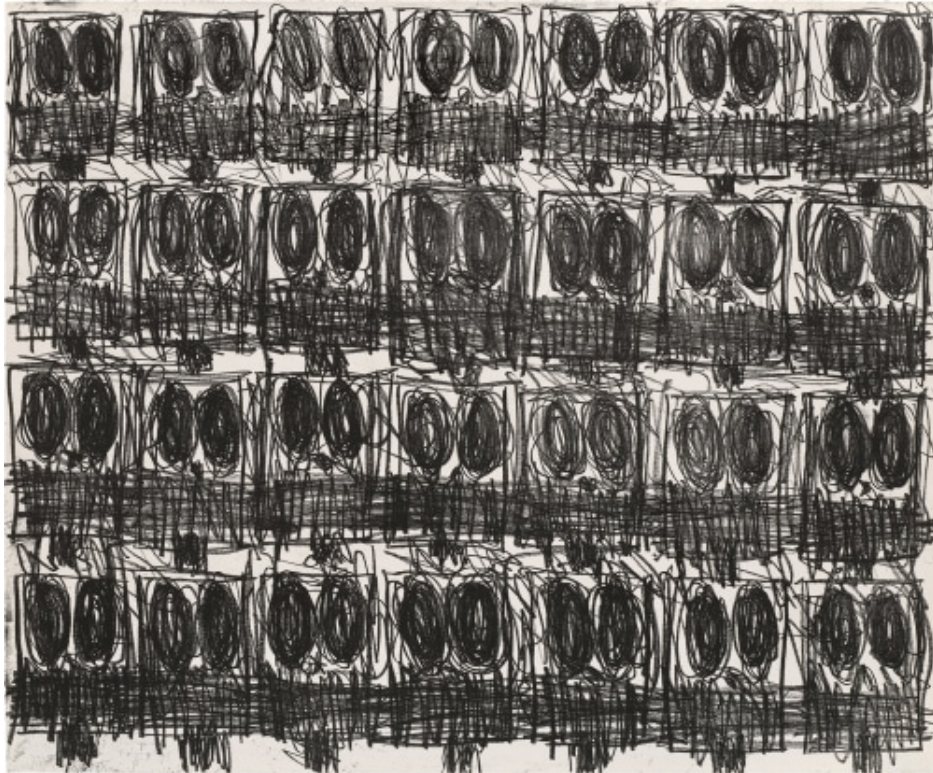


Katsushika Hokusai, *The Great Wave at Kanagawa* (from a Series of Thirty-six Views of Mount Fuji), circa 1830-1832. The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

Looking at Pettibon's great wave, one is reminded of Katsushika Hokusai's *The Great Wave off Kanagawa*, part of a series of *ukiyo-e* prints representing Japan's national culture and spirit. *The Great Wave* features a breaking swell that is about to strike a trio of boats as if it were an enormous sea monster, symbolising the irresistible force of nature and the weakness of

humans. The swell consumes the work's surface, dwarfing both Mount Fuji and the boats to convey an overwhelming sense of tension and dominance. The insignificance of man in the face of nature is heavily explored by a multitude of different cultures across various eras, with sources as diverse as the aforementioned Hokusai, to Song dynasty art exploring human survival against natural elements, to the “great American novel” *Moby-Dick*, the latter for which Pettibon clearly had a penchant for, as he created a limited edition cover for the famous novel in 2020.

“Waves. To me, it’s natural,” Pettibon replied when asked about his favourite subject to draw. “It’s imagery that, for a lot of people around here anyway, is pornography... Each time I don’t know how it’s going to look, like it’s an ordeal or a challenge.” Multilayered meanings arise from the all-consuming force that is waves, in which the inconsequence of humankind is pitted against the magnanimity of Mother Nature. Poignantly, Pettibon’s surfers, whilst they balance at the precipice of danger and exhilaration, never fall. Rather, they carry a sense of laid-back confidence and optimism—a nod to the artist's Southern Californian disposition.



79

**Rashid Johnson**

*Untitled (Anxious Crowd)*

2018

Soft-ground etching, on Somerset Velvet paper, the full sheet.

S. 50.5 x 61.3 cm (19 7/8 x 24 1/8 in.)

Signed and dated in pencil on the reverse, the bon-a-tirer copy (the edition was 35 and 9 artist's proofs), published by Hauser & Wirth, New York, framed.

**Estimate**

£10,000 — 15,000 ‡

[Go to Lot](#)



*“While making those scrawled faces and seeing myself reflected in them, I saw them as incredibly anxious characters. The idea of anxiety and the idea of a world that’s not giving us as many answers as we have questions is something that I’m definitely negotiating in this body of work.” —Rashid Johnson*

*Anxious Crowd* radiates chaotic, restless energy as 56 bulging eyes glare directly out at us. Built from vigorous scrawls of black line, a cluster of rectangular faces are formulated in a 7x4 grid, restlessly vibrating as if seeking to escape their confines. Blocks of linear strokes beneath their eyes signal clenched teeth, and the intensity of the black conveys a forceful nature of the application of line. The grid of faces emit an intense energy of collective uncertainty, visually displaying the anxieties felt by many in the context of today’s society.

In 2001, Johnson gained recognition as the youngest artist to be included in Thelma Gordon’s seminal exhibition, *Freestyle*, at the Studio Museum in Harlem. The exhibition introduced the concept of post-black, showcasing artists who rejected being reductively labelled solely 'black' artists. Instead, they demonstrated how their work redefined and engaged deeply with complex notions of blackness. Since then, Johnson has continued to shape his artistic narrative, consistently creating work that explores the multifaceted themes of the black experience in contemporary society.

*“Anxiety is part of my life. It’s something that people of colour don’t really discuss as often as we should. It’s part of my being and how I relate to the world, and being honest with that struggle has been rewarding for me. It has led to the kind of self-exploration that produces fertile ground for my output as an artist.” —Rashid Johnson*

*Anxious Crowd* addresses this theme head on, with the sea of anonymous faces drawing on elements of African American experience. The artwork compiles individual portraits from the *Anxious Men* series, a collection conceived in response to the persistent issue of police shootings targeting unarmed black men and the divisive social tensions surrounding the 2016 presidential election. Introducing an additional layer of depth, the profiles serve as a manifestation of the artist’s personal concerns related to fatherhood. Following the birth of his son, Johnson grappled with the realisation that his responsibility extended beyond his own experiences and worries. He now bore the duty of caring for and safeguarding his family in the face of the challenges endured by many people of colour. The creation of these faces provided Johnson with a cathartic release for these emotions, and their subsequent exhibition offered the artist reassurance that he shared these sentiments with others.

#### Provenance

Acquired directly from the publisher by the present owner at the time of publication

#### Literature

ars publicata, *Rashid Johnson Editions*, 2018.03



80

**Rashid Johnson**

*Untitled Large Anxious Red*

2021

Screenprint in colours, with hand-applied pigment, on wove paper, the full sheet.

S. 121.9 x 91.4 cm (47 7/8 x 35 7/8 in.)

Signed and numbered 44/51 in pencil (there were also 15 artist's proofs), published by Brand X Editions, New York (with their inkstamp on the reverse), framed.

**Estimate**

£30,000 — 50,000 ‡

[Go to Lot](#)



*“Fear is a stabilizer and anxiety is an alert system... there’s so many things happening today that my spidey sense goes off, and that’s my anxiety, and I’m happy to have it.” — Rashid Johnson*

In a frenzied mass of heavily worked crimson lines, sixteen faces glare directly out of Rashid Johnson’s *Untitled (Large Anxious Red)*. With two bulging eyes and a mouth formed by chaotic jagged lines, the faces collectively exude a frantic dynamism. Shocked, scared, anguished – their eyes rive with emotion, whilst their rectangular mouths are almost expressionless, suggesting a mouth taped over. They vibrate with angst and jostle against each other, as if resisting the semblance of order created by their 4x4 grid formation. *Untitled (Large Anxious Red)* is part of a wider body of work that encapsulates the anxiety, frustration and fear felt by so many in today’s society – a feeling that was further heightened during the isolation and uncertainty of the COVID-19 pandemic. This emotional intensity is embodied in the grimacing faces, foregrounding the seething collective energy brought on by the halting of normality.

Video: <https://www.youtube.com/watch?v=Uy-3qf10YdU>

The recurring motif of the anxious faces began with his series *Anxious Men*, which was first shown at the Drawing Center, New York City, in 2015. Entirely in black and white, the series began with singular portraits of block-like gnarling faces. However, over the course of the 2016 presidential election, they grew and multiplied to form large-scale grid compositions. Describing this rigid formation, which would later return in *Untitled (Large Anxious Red)*, the New York Times critic Roberta Smith wrote how “the frazzled faces are stacked like pictures in a yearbook, or perhaps men in a cellblock. They bring to mind the work of Basquiat, Dubuffet and Gary Simmons, but mainly they surround us with an arena filled with angry or fearful spectators.” Johnson recalled that the series responded to the ongoing police shootings of unarmed black men and the divisive social tensions surrounding the presidential election at the time. Creating the portraits served as a cathartic means to delve into his fears, the artist explained. After showcasing them, Johnson felt a sense of relief upon knowing he was not alone.



Cy Twombly, *Untitled*, 2005. Artwork: © Cy Twombly Foundation

The significant shift from the pre-pandemic works to later compositions such as *Untitled (Large Anxious Red)* lies in the deliberate adoption of the colour red. Johnson crafted a new shade, aptly named Anxious Red and also referred to by the artist as “alarm red” and “urgent red.” This hue embodies a confrontational, unavoidable intensity that evokes a feelings of emergency and fear. The deliberate choice of red serves as a symbolic representation of the sense of danger and urgency brought about by the pandemic. Paradoxically, Johnson’s use of red as substitution for black, simultaneously evokes passion, love and, therefore, hope for the future. For this reason, there is a level of ambiguity to the intricate patterns of the deeply expressive red marks, in a manner poignantly reminiscent of Cy Twombly’s monumental, calligraphic canvases.

*“[The work is] an opportunity to admit something that many of us aren’t so proud of necessarily, and through admitting it... makes me feel less alone” iety, and I’m happy to have it.” — Rashid Johnson*

Looking ahead, searching for the potential positive outcomes of the global catastrophe, Johnson hosted the *Red Stage* in the summer of 2021. A platform entirely painted in Johnson’s Anxious Red was installed at the historic plaza of Astor Place in New York City. Taking inspiration from traditional speaker’s corners, the project was a public invitation for the public to perform,



experiment and create following the year of lockdown: “For activation and occupation by you – the artist, activist, rabble-rouser, teacher, student, dreamer, neighbour and bystander!” Centred on the question of “what new ways of togetherness are born from times of crisis?”, this forward-looking initiative built on the anxiety explored in Johnson's previous works, embracing those feelings and envisioning a positive future.

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**Provenance**

Acquired directly from the publisher by the present owner at the time of publication

**Literature**

ars publicata, *Rashid Johnson Editions*, 2021.04

## Evening & Day Editions

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81

### Vija Celmins

*Divided Night Sky; and Reverse Galaxy*

2010

One mezzotint, and one etching with drypoint, on Magnani Pescia Satinato paper, with full margins.

both l. 30.1 x 21.1 cm (11 7/8 x 8 1/4 in.)

both s. 41.9 x 30 cm (16 1/2 x 11 3/4 in.)

Both signed and numbered 14/30 in pencil, published by Simmelink/Sukimoto Editions, Olympia, Washington, both framed.

**Estimate**

£8,000 — 12,000

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Vija Celmins' cosmic compositions have become a principal subject within her artistic oeuvre, showcasing a photorealistic style that meticulously replicates constellations. Her starscapes, based on telescopic photographs, form part of a larger repertoire of natural subjects, including oceans, spider webs, and lunar surfaces, which she has consistently explored since the late 1960s. *Divided Sky* and *Reverse Galaxy* present emotionally evocative examples of Celmin's intricate galaxies, void of vibrant hues. Whilst *Divided Sky* imitates the monochromatic details of the dark sky and gleaming stars, *Reverse Galaxy* transforms the composition into negative, with a pale background and ink spot stars.

*“Aside from art, nature is one of the most amazing and comforting things to me ... I think of it as a place of discovery.”—Vija Celmins*

By displaying the stars in isolation, the composition negates any ties to the constraints of time and so conveys a recognition to the night sky's endless existence. With an enduring presence throughout human history, the sky has been admired and utilised by mankind to guide navigation, serve as the backdrop to myths, and been looked to in the hopes of predicting the future. Void of any sign of life and portraying expansive, endless space, the present lot underscores the vastness of nature, prompting a contemplation of human significance. In doing so, the compositions align themselves with the motivations of 18th-century Romantic artists like Caspar David Friedrich, who spotlighted nature's awe-inspiring landscapes and magnificence over humanity.



Caspar David Friedrich, *The Monk by the Sea*, 1808-1810, Alte Nationalgalerie, Berlin. Image: Staatliche Museen zu Berlin, Nationalgalerie / Andres Kilger

Celmins began exploring galaxies in 1973 and her depictions have evolved across prints, paintings, and drawings, each based upon images acquired in the 1970s from the California Institute of Technology library. For the cosmic depictions within the present lot, the artist makes use of the mezzotint engraving technique. This method facilitates subtle gradations between light and shade, bringing richness to the black tones and allowing the white to glow with luminosity. The result is the creation of two rich, intricate prints that capture the magnanimity and wonder of the never-ending cosmos.



82

**Jonas Wood**

*Kitchen Interior*

2022

Screenprint in colours, on Rising museum board, the full sheet.

S. 122.6 x 80.4 cm (48 1/4 x 31 5/8 in.)

Signed, dated and numbered 21/60 in white pencil (there were also 14 artist's proofs), published by WKS Editions, Los Angeles, framed.

**Estimate**

£10,000 — 15,000 ‡

[Go to Lot](#)



*“You could call [my work] a visual diary or even a personal history. I’m not going to paint anything that doesn’t have anything to do with me... The thing that interests me is something that I can get close enough to in order to paint it honestly.”—Jonas Wood*

Within his compositions of interior scenes, Jonas Wood explores the human imprints on domestic environments by illustrating the remnants left by individuals in their surroundings. Through clutter and lived-in qualities, these artworks emanate familiarity, capturing a sense of those who exist within these spaces. *Kitchen Interior’s* composition follows its namesake, portraying the wood grain cabinets and yellow tiles of a kitchen. An open cupboard allows a glimpse into the owner’s belongings, and fruit, vegetables and potted plants are scattered across the kitchen surface. Storytelling is central to Wood’s compositions in a manner reminiscent of 17th-century Dutch still-life paintings, in which objects from daily life are imbued with greater symbolic meaning. In a similar way, *Kitchen Interior* presents a seemingly casual arrangement of objects, inviting viewers to unravel the story embedded within. Despite the absence of human figures, the bright hues breathe life into the work, evoking a warm sense of nostalgia for home and the everyday.

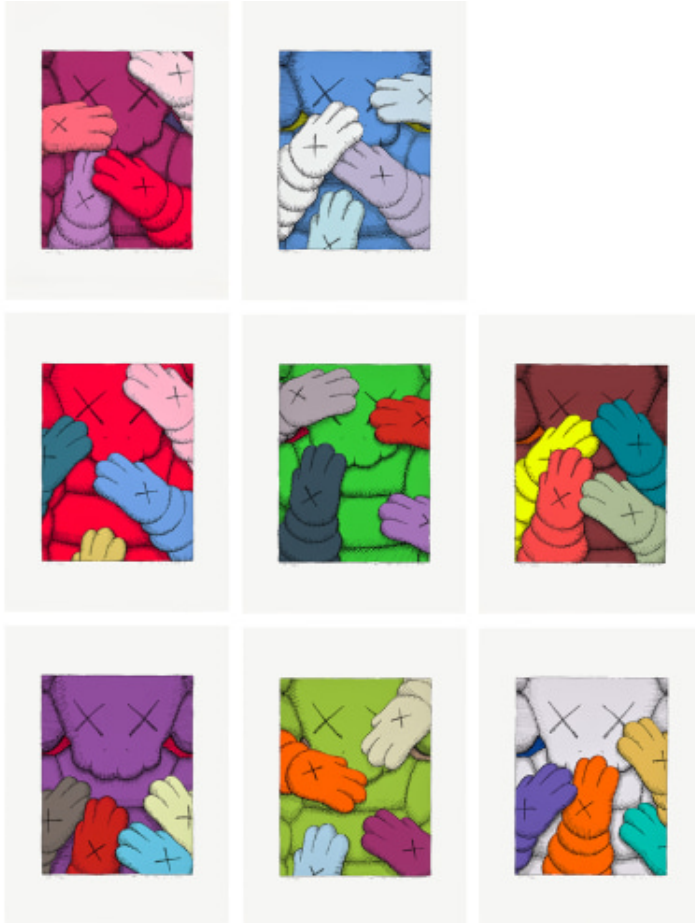
Wood’s upbringing saw him surrounded by influential artworks through his grandfather’s extensive collection. Included were the works of notable artists such as Robert Motherwell, Andy Warhol, Francis Bacon, Alexander Calder, Jim Dine, and Larry Rivers. Collectively they contributed to his interest and knowledge of art and influenced his own artistic practice. Additionally, Wood finds inspiration in the works of Japanese woodblock prints, evident in his graphic rendering of form and perspective. Inspiration additionally stems from the artist’s cultivated collection of photographs sourced from holidays, everyday life, interior design magazines, and contributions from friends. Wood’s artistic process involves cutting and collaging these images, creating drawings, and at times, deconstructing sketches to forge new collages. This approach results in the distinctive collage-like compositions marked by overlapping flat forms. In *Kitchen Interior*, geometry, pattern, and vibrant colour are utilised to craft a graphic illustration that allows the viewer an insight into a mysterious individual’s domestic life.



Left: Willem Joseph Laquy, *The Kitchen*, c. 1760 – 1771, Rijksmuseum, Amsterdam. Image: Rijksmuseum, Amsterdam, Gift of A. Bredius, The Hague Right: Utagawa Yoshikazu, *Inside a Foreign Restaurant*, 1860, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Bequest of William S. Lieberman, 2005, 2007.49.153

## Evening & Day Editions

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83

### KAWS

*URGE*

2020

The complete set of 10 screenprints in colours, on Saunders Waterford paper, the full sheets loose (as issued), all contained in the original blue fabric-covered clamshell portfolio box with embossed title.  
all I. 28.6 x 22 cm (11 1/4 x 8 5/8 in.)  
all S. 43.2 x 32.4 cm (17 x 12 3/4 in.)  
portfolio 47.5 x 36.2 x 4 cm (18 3/4 x 14 1/4 x 1 5/8 in.)

20.5 x 21.5 cm (8 1/8 x 8 1/2 in.)

All signed, dated and numbered 'AP 37/50' in pencil (an artist's proof set, the edition was 250), published by the artist, all unframed.

**Estimate**

£25,000 — 35,000 ±

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## Evening & Day Editions

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84

**KAWS**

*Bronze Figures*

2022

The complete set of 12 bronze figures, contained in the original wooden presentation boxes.

all various sizes, largest 4 x 15 x 14 cm (1 5/8 x 5 7/8 x 5 1/2 in.)

all boxes various sizes, largest 13.5 x 22 x 19.5 cm (5 3/8 x 8 5/8 x 7 5/8 in.)

All incised with signature, date and numbering 100/250 on the underside/reverse (there were also 50 artist's proofs), further signed, dated and numbered in white ink on the accompanying authenticity cards, published by AllRightsReserved, Hong Kong.

**Estimate**

£30,000 — 50,000  $\Omega$

[Go to Lot](#)



## Evening & Day Editions

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85

### Jeff Koons

*Balloon Dog (Blue)*

2021

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

40 x 47.9 x 15.4 cm (15 3/4 x 18 7/8 x 6 1/8 in.)

With printed signature, title, date and numbering 658/799 on the underside (there were also 50 artist's proofs), published by Bernardaud, Limoges, France (with their stamp on the underside).

#### Estimate

£12,000 — 18,000  $\Omega$

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## Evening & Day Editions

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86

### Jeff Koons

*Gazing Ball (Manet Olympia)*

2017

Archival pigment print in colours with blue mirrored glass inset, on Innova rag paper, with full margins. framed 90 x 123.5 cm (35 3/8 x 48 5/8 in.)

Signed, dated and numbered 1/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, contained within the original artist's specified wooden frame.

**Estimate**

£10,000 — 15,000



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87

**Jeff Koons**

*Diamond (Red)*

2020

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

32 x 36 x 32.1 cm (12 5/8 x 14 1/8 x 12 5/8 in.)

With printed signature, date, title and numbering 084/599 on the side (there were also 30 artist's proofs), published by Bernardaud, Limoges, France (with their stamp on the side).

**Estimate**

£8,000 — 12,000  $\Omega$

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88

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 cm (25 3/4 x 19 5/8 in.)

Each numbered 'A 77/250', 'A 121/250', and 'F 57/250' respectively in pencil, from the American and French editions, published by Harry N. Abrams, New York, all framed.

Estimate

£3,000 — 5,000 +†

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## Evening & Day Editions

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89

### After Pablo Picasso

*Colombe volant (à l'Arc-en-ciel) (Flying Dove in a Rainbow)* (see Bl. 712, see M. 214)

1952

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

I. 50 x 64.9 cm (19 5/8 x 25 1/2 in.)

S. 55 x 76.5 cm (21 5/8 x 30 1/8 in.)

Signed and numbered 79/200 in pencil (there were also 38 artist's proofs), published 1960, unframed.

#### Estimate

£3,000 — 5,000 <sup>♣</sup>

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Literature

see Georges Bloch 712

see Fernand Mourlot 214

## Evening & Day Editions

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90

### Pablo Picasso

*Peintre avec couple et enfant (Painter with Couple and Child)*, plate 46 from *Série 347 (Bl. 1526, Ba. 1542)*

1968

Etching, on BFK Rives paper, with full margins.

I. 27.8 x 38.7 cm (10 7/8 x 15 1/4 in.)

S. 45 x 54.4 cm (17 3/4 x 21 3/8 in.)

Signed and numbered 27/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

#### Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



Literature

Georges Bloch 1526

Brigitte Baer 1542



91

**Pablo Picasso**

*Après l'examen: le père remmène son fils, avec la bénédiction de l'académie (After the Exam: the Father Takes His Son Back, with the Academy's Blessing), plate 48 from Série 156 (Bl. 1903, Ba. 1909)*

1970

Etching, on BFK Rives paper, with full margins.

I. 27 x 34.9 cm (10 5/8 x 13 3/4 in.)

S. 41.5 x 48 cm (16 3/8 x 18 7/8 in.)

Stamp-signed in black ink and numbered 25/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

**Estimate**

£1,000 — 1,500 ‡

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Literature

Georges Bloch 1903

Brigitte Baer 1909

## Evening & Day Editions

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92

### Pablo Picasso

*Deux femmes (Two Women)*, plate 62 from *Série 156*  
(Bl. 1917, Ba. 1925)

1971

Etching, on wove paper, with full margins.

I. 20.7 x 14.8 cm (8 1/8 x 5 7/8 in.)

S. 32.9 x 25.2 cm (12 7/8 x 9 7/8 in.)

Stamp-signed in black ink and numbered 22/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

#### Estimate

£1,000 — 1,500 ‡

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Literature

Georges Bloch 1917

Brigitte Baer 1925



93

**Pablo Picasso**

*Maison close, trois filles au repos, dont une en chaussettes (Brothel, Three Girls Resting, One in Stockings), plate 90 from Série 156 (Bl. 1945, Ba. 1954)*

1971

Etching, on BFK Rives paper, with full margins.

I. 22.8 x 30.5 cm (8 7/8 x 12 in.)

S. 36.5 x 45.6 cm (14 3/8 x 17 7/8 in.)

Stamp-signed in black ink and numbered 25/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

**Estimate**

£1,000 — 1,500 ‡

[Go to Lot](#)



Literature

Georges Bloch 1945

Brigitte Baer 1954

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



94

### Joan Miró

*La conversation (The Conversation) (M. 588)*

1969

Lithograph in colours, on burlap laid to Chiffon de Mandure paper, the full sheet.

S. 117.4 x 75.2 cm (46 1/4 x 29 5/8 in.)

Signed and numbered 40/75 in pencil, published by Maeght, Paris, framed.

Estimate

£4,000 — 6,000 <sup>†</sup>▲

[Go to Lot](#)



Literature

Fernand Mourlot 588

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



95

### Joan Miró

*Oiseau migrateur (Migratory Bird): plate V (M. 655)*

1970

Lithograph in colours, on BFK Rives paper  
watermarked *LB*, the full sheet.

S. 66 x 51 cm (25 7/8 x 20 1/8 in.)

Signed and annotated 'e.a.' in pencil (an artist's proof,  
the edition was 75 in Arabic numerals and 15 in Roman  
numerals), published by Louis Broder, Paris, framed.

**Estimate**

£1,500 — 2,000 ±

[Go to Lot](#)



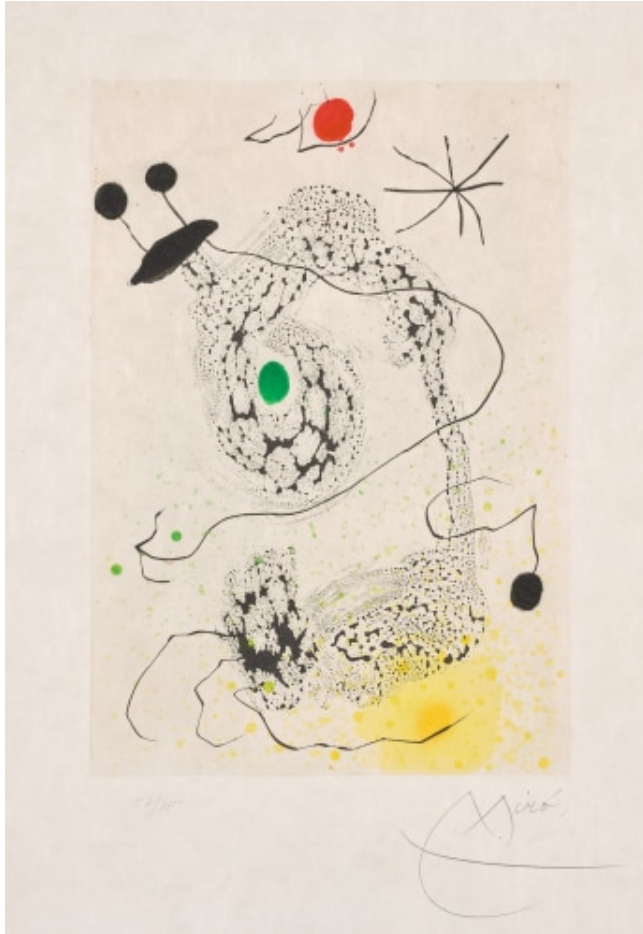


Literature

Fernand Mourlot 655

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



96

### Joan Miró

*Passacaille (Passacaglia) (D. 457)*

1968

Aquatint and drypoint in colours with carborundum, on pearl Japan paper, with full margins.

I. 28.8 x 19.9 cm (11 3/8 x 7 7/8 in.)

S. 55 x 38.5 cm (21 5/8 x 15 1/8 in.)

Signed and numbered 57/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

#### Estimate

£1,000 — 1,500 <sup>‡</sup>▲

[Go to Lot](#)



Literature

Jacques Dupin 457

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



97

### Joan Miró

*La fille de jardinier (The Gardener's Daughter)* (M. 349)

1963

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 44.4 x 60.1 cm (17 1/2 x 23 5/8 in.)

Signed and numbered 15/90 in pencil, published by Maeght, Paris, framed.

Estimate

£1,500 — 2,000 ▲

[Go to Lot](#)



Literature

Fernand Mourlot 349



98

**Joan Miró**

*La nuit tentaculaire (Tentacular Night) (M. 639)*

1969

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

I. 55 x 55.5 cm (21 5/8 x 21 7/8 in.)

S. 65.9 x 63.9 cm (25 7/8 x 25 1/8 in.)

Signed, dedicated 'à Guy Seliot' and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 75), published by Maeght, Paris, framed.

**Estimate**

£1,500 — 2,000 ♦

[Go to Lot](#)



Literature

Fernand Mourlot 639

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



99

### Joan Miró

*Untitled, Invitation for the Preview of the Exhibition 'Miró' (M. 1159)*

1978

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

S. 36.8 x 51.6 cm (14 1/2 x 20 3/8 in.)

Signed and numbered 57/75 in pencil (there were also 15 hors commerce impressions in Roman numerals), published by Maeght, Barcelona, unframed.

**Estimate**

£1,500 — 2,000 ±

[Go to Lot](#)





Literature

Fernand Mourlot 1159

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



100

### Salvador Dalí

*Dali Illustré Casanova (Mémoires de Casanova) (Dali Illustrates Casanova, Memories of Casanova) (M. & L. 174-187)*

1967

The complete set of 14 heliogravures in colours, on BFK Rives paper, the full sheets, loose (as issued), with text, title page and justification, all contained in the original satin-covered slipcase with floral tapestry additions.

all S. 37.5 x 28 cm (14 3/4 x 11 in.)

slipcase 40.3 x 30.4 x 6.7 cm (15 7/8 x 11 7/8 x 2 5/8 in.)

Numbered 89 (printed) on the justification, an unsigned copy from the edition of 390, stamped 'Bibliothèque Royale' on the colophon (there were also some hors commerce copies), published by Cercle du Livre Précieux, Paris.

#### Estimate

£2,500 — 3,500 ♠

[Go to Lot](#)



100

Salvador Dalí

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**Provenance**

Bonhams New York, *Modern & Contemporary Prints & Multiples*, 30 Oct 2020, lot 14  
Acquired at the above sale by the present owner

**Literature**

Ralf Michler and Lutz Löpsinger 174-187

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



101

### Marc Chagall

*Composition (M. 428a)*

1964-65

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

I. 67 x 51.2 cm (26 3/8 x 20 1/8 in.)

S. 78 x 57.2 cm (30 3/4 x 22 1/2 in.)

Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 50), framed.

**Estimate**

£2,000 — 3,000  $\pounds$

[Go to Lot](#)



101

Marc Chagall

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Literature

Fernand Mourlot 428a



102

**Marc Chagall**

*Le cirque (The Circus): plate 23 (M. 512, C. Bks. 68)*

1967

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

S. 42.6 x 32.5 cm (16 3/4 x 12 3/4 in.)

From the unsigned edition of 250 (there was also a signed edition of 24 with margins and 20 hors commerce impressions in Roman numerals), published by Tériade, Paris, framed.

**Estimate**

£1,500 — 2,000 ±

[Go to Lot](#)



Literature

Fernand Mourlot 512

Patrick Cramer Books 68



103

**Marc Chagall**

*Enlèvement de Chloé (The Abduction of Chloe), from  
Daphnis et Chloé (M. 327, C. Bks. 46)*

1961

Lithograph in colours, on Arches paper folded (as  
issued), the full sheet.

S. 42.2 x 64.3 cm (16 5/8 x 25 3/8 in.)

From the unsigned edition of 250 without margins  
(there was also a signed and numbered edition of 60  
with margins), published by Tériade, Paris, framed.

**Estimate**

£1,500 — 2,000 ±

[Go to Lot](#)





Literature

Fernand Mourlot 327

Patrick Cramer Books 46



104

**Marc Chagall**

*La conversation (The Conversation) (M. 305)*

1961

Lithograph, on wove paper, with full margins.

I. 32.6 x 24.8 cm (12 7/8 x 9 3/4 in.)

S. 49 x 38 cm (19 1/4 x 14 7/8 in.)

Signed and numbered 30/40 in pencil, published by  
Maeght, Paris, framed.

Estimate

£1,500 — 2,000 ₤

[Go to Lot](#)

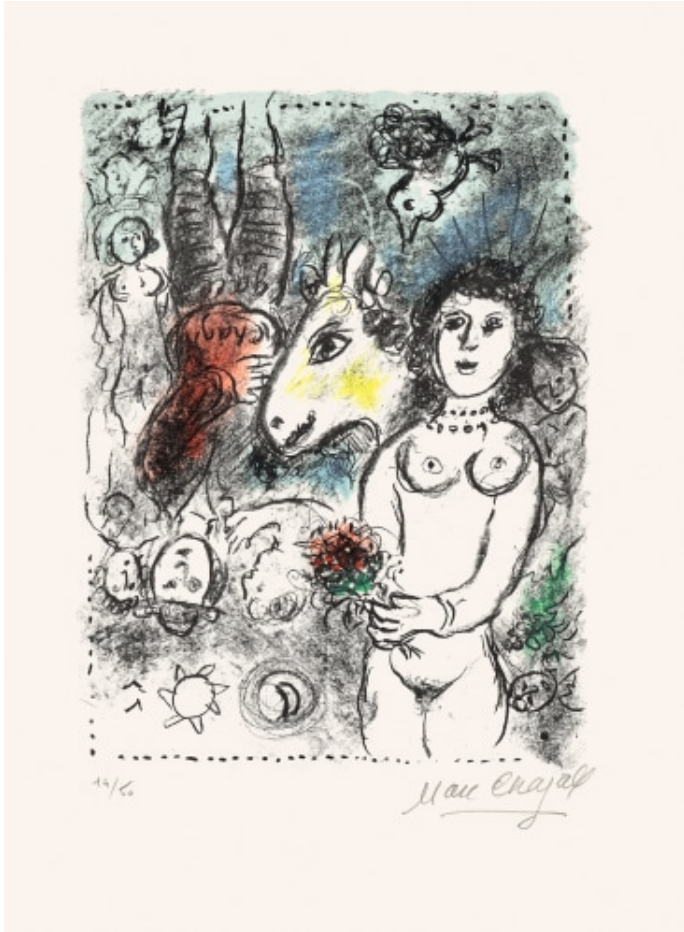


Literature

Fernand Mourlot 305

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

105

### Marc Chagall

*Nu au petit bouquet (Nude With Small Bouquet) (M. 1027)*

1984

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

I. 31.2 x 23.6 cm (12 1/4 x 9 1/4 in.)

S. 54.5 x 42.9 cm (21 1/2 x 16 7/8 in.)

Signed and numbered 14/50 in pencil (there were also 12 artist's proofs printed in black), framed.

#### Estimate

£3,000 — 5,000 ▲

[Go to Lot](#)



105

**Marc Chagall**

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**Provenance**

Bonhams London, *Prints and Multiples*, 18 Dec 2019, lot 123

Whitewall Galleries, Nottingham

Acquired directly from the above by the present owner in 2020

**Literature**

Fernand Mourlot 1027

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

106

### Marc Chagall

*David (M. 700)*

1974

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

I. 15.3 x 11.2 cm (6 x 4 3/8 in.)

S. 30.5 x 24.6 cm (12 x 9 5/8 in.)

Signed and numbered 76/150 in pencil, published by Editions des Musées Nationaux, Paris, framed.

**Estimate**

£1,500 — 2,000 ♦

[Go to Lot](#)



**Provenance**

Bonhams London, *Prints and Multiples*, 18 Dec 2019, lot 118

Whitewall Galleries, Nottingham

Acquired directly from the above by the present owner in 2020

**Literature**

Fernand Mourlot 700

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



107

### Marc Chagall

*Le poète (The Poet) (M. 442)*

1966

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

I. 45.7 x 36.1 cm (17 7/8 x 14 1/4 in.)

S. 65.6 x 47 cm (25 7/8 x 18 1/2 in.)

Signed, annotated 'en souvenir M. Ch.' and numbered 'épreuve de collaborateur 3/4' in pencil (a collaborator's proof, the edition was 50 and 25 artist's proofs), framed.

**Estimate**

£3,000 — 5,000 ‡

[Go to Lot](#)





Literature

Fernand Mourlot 442



108

**Georges Rouault**

*Automne (Autumn)* (C. & R. 288)

1930

Aquatint in colours, on Montval laid paper, with full margins.

I. 50.5 x 65.2 cm (19 7/8 x 25 5/8 in.)

S. 57.4 x 76.5 cm (22 5/8 x 30 1/8 in.)

Signed in black ink (slightly faded) and numbered 42/175 in pencil, published by Ambroise Vollard, Paris, framed.

**Estimate**

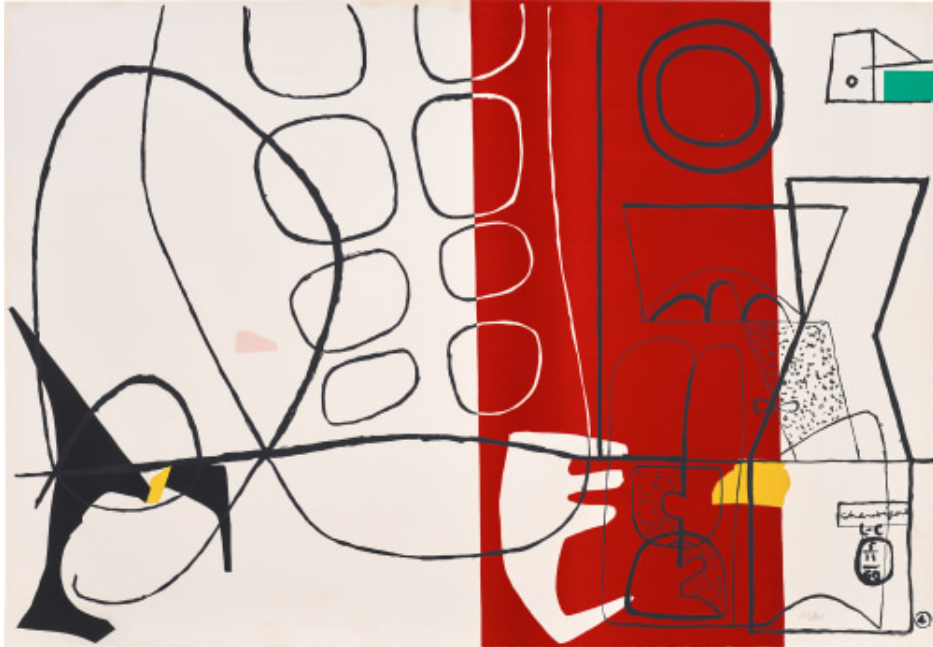
£3,000 — 5,000 ±

[Go to Lot](#)



Literature

Françoise Chapon and Isabelle Rouault 288



109

**Le Corbusier**

*Jeux (Games), from Cortège (Procession) (W. 95)*

1960

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 71.2 x 103.2 cm (28 x 40 5/8 in.)

Numbered 117/300 in pencil (there was also a portfolio edition of 50), published by Heidi Weber, Zürich, 1962, framed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)



Literature

Heidi Weber 95



110

**Jean Dubuffet**

*Territoire et paysan (Territory and Peasant) (W. 1170)*

1974

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

S. 53.8 x 39.5 cm (21 1/8 x 15 1/2 in.)

Signed with initials, dated '75', and numbered 10/50 in pencil (there were also 6 artist's proofs), published by Editions Beyeler, Basel, 1975, unframed.

Estimate

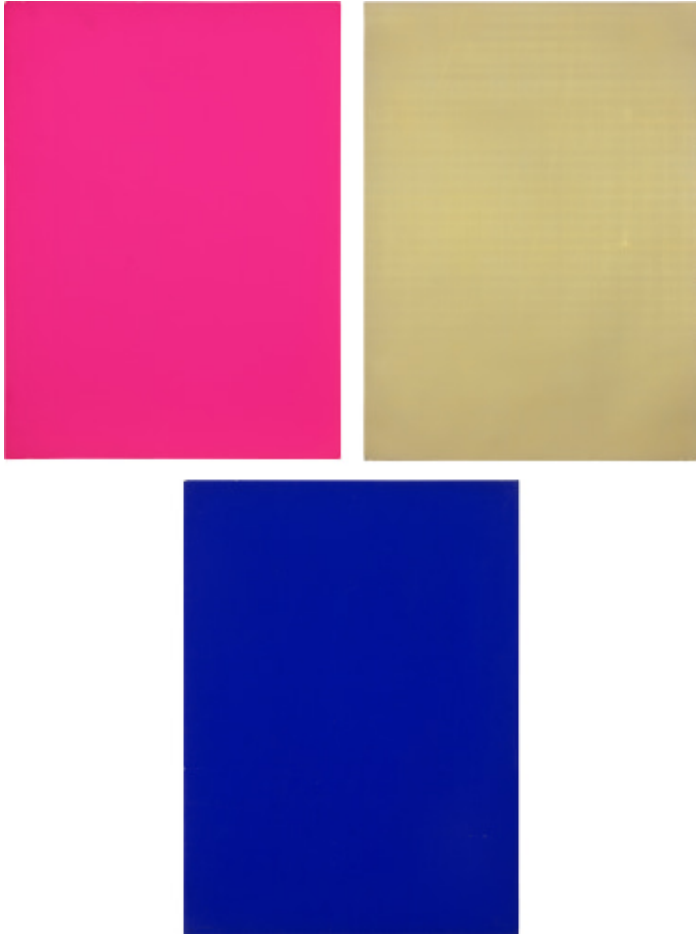
£2,000 — 3,000 <sup>♣</sup>

[Go to Lot](#)



Literature

Sophie Webel 1170



111

**Yves Klein**

*Monochrome und Feuer (Monochrome and Fire)*  
*(Krefeld Triptych)*

1961

The complete set of three works, comprising one gold leaf and two screenprints in Yves Klein blue and pink respectively, on card, the full sheets, contained in the original Museum Haus Lange, Krefeld exhibition catalogue.

all S. 32 x 23.5 cm (12 5/8 x 9 1/4 in.)

catalogue 32.1 x 23.8 cm (12 5/8 x 9 3/8 in.)

From the edition of 1000, published by the Kaiser Wilhelm Museum, Krefeld on the occasion of their exhibition *Monochrome und Feuer* at the Museum Haus Lange, Krefeld, 14 January to 26 February 1961, all unframed.

**Estimate**

£6,000 — 8,000 ±\*

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Literature

*The Memorial, an Architectural Project*, Yves Klein/Claude Parent, pp. 30-37

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



112

### Sonia Delaunay

*La verte (The Green)*

1970

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

I. 55.2 x 40 cm (21 3/4 x 15 3/4 in.)

S. 65.6 x 50.4 cm (25 7/8 x 19 7/8 in.)

Signed, dated and numbered 33/75 in pencil (there were also 25 hors commerce impressions in Roman numerals), unframed.

**Estimate**

£1,500 — 2,000 ±

[Go to Lot](#)



## Evening & Day Editions

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113

### Sonia Delaunay

*Lamelles (Slats)*

1978


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

I. 43.1 x 40 cm (16 7/8 x 15 3/4 in.)

S. 65 x 50.3 cm (25 5/8 x 19 3/4 in.)

Signed and numbered 'H.C. 14/25' in pencil (an hors commerce impression, the edition was 75), unframed.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)





114

**Sonia Delaunay**

*Signal*

1974

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

I. 39.7 x 38.8 cm (15 5/8 x 15 1/4 in.)

S. 64.7 x 50 cm (25 1/2 x 19 5/8 in.)

Signed and numbered 'H.C. XVI/XXV' in pencil (one of 25 hors commerce impressions, the edition was 75), unframed.

**Estimate**

£1,500 — 2,000 ±

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



115

### Sonia Delaunay

*Danseuse Tango (Tango Dancers)*

circa 1970

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

I. 56 x 31 cm (22 x 12 1/4 in.)

S. 70.5 x 52 cm (27 3/4 x 20 1/2 in.)

Signed and numbered 'H.C. V/V' in pencil (one of 5 hors commerce impressions, the edition was 30 and 25 artist's proofs), unframed.

**Estimate**

£1,000 — 1,500 <sup>+</sup>£

[Go to Lot](#)



## Evening & Day Editions

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116

### Serge Poliakoff

*Composition rouge, verte et bleue (Red, Green and Blue Composition) (R. 76)*

1969

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

I. 87.6 x 64.4 cm (34 1/2 x 25 3/8 in.)

S. 102.5 x 75.5 cm (40 3/8 x 29 3/4 in.)

Signed and numbered 14/80 in pencil, published by Erker Presse, St. Gallen, framed.

#### Estimate

£4,000 — 6,000 ±\*

[Go to Lot](#)

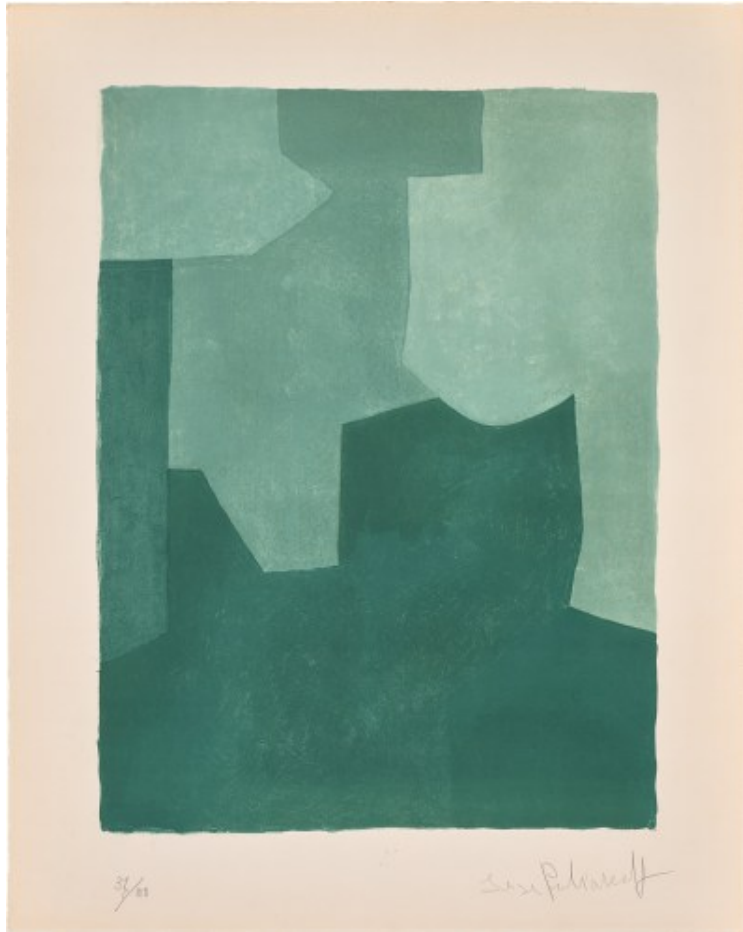


Literature

Yves Rivière 76

## Evening & Day Editions

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117

### Serge Poliakoff

*Composition verte (Green Composition) (R. 53)*

1966

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

I. 64 x 48 cm (25 1/4 x 18 7/8 in.)

S. 102.5 x 75.5 cm (40 3/8 x 29 3/4 in.)

Signed and numbered 37/100 in pencil, published by Erker Presse, St. Gallen, framed.

#### Estimate

£1,500 — 2,000 ±

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Literature

Yves Rivière 53

## Evening & Day Editions

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118

LOT OFFERED WITH NO RESERVE

### Hans Hartung

*G 22 (RMM 81)*

1953

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

I. 51.5 x 37.8 cm (20 1/4 x 14 7/8 in.)

S. 65.4 x 50 cm (25 3/4 x 19 5/8 in.)

Signed and annotated 'épreuve d'artiste' in pencil (one of 8 artist's proofs, the edition was 100), published by Berggruen, Paris, unframed.

**Estimate**

£800 — 1,200 •♣

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Literature

Rainer Michael Mason 81

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



119

### Antoni Tàpies

*Forma ombrejad (Shaded Shape) (G. 1122)*

1987

Etching and carborundum in black and red with embossing, on Aquari handmade paper, the full sheet. S. 81.4 x 75.5 cm (32 x 29 3/4 in.)

Signed 'record de Tapies' and bearing annotation 'P.A.' in pencil (the edition was 99 and 15 artist's proofs in Roman numerals), published by Ediciones Polígrafa, S.A., Barcelona, framed.

#### Estimate

£1,000 — 1,500 <sup>‡</sup>▲

[Go to Lot](#)

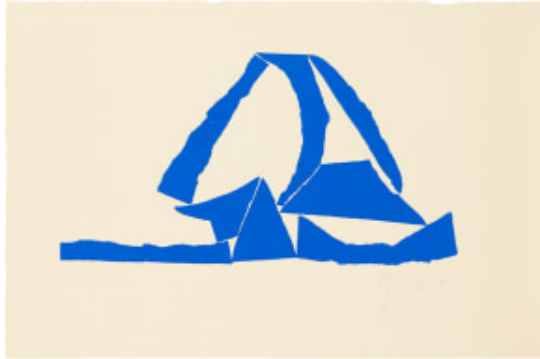


Literature

Gustavo Gili 1122

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



120

LOT OFFERED WITH NO RESERVE

### Barry Flanagan

*Six linocuts: Mc Brayne's Ferry; Ganymede; Welsh Cob; Welsh Girl; Welsh Lights; and Yacht*

1977-83

Six linocuts in colours, on Arches paper, with full margins.

all l. various sizes

3 horizontal approx. S. 37.8 x 56.8 cm (14 7/8 x 22 3/8 in.)

3 vertical approx. S. 56.5 x 38.4 cm (22 1/4 x 15 1/8 in.)

All signed with initials, three titled, two dated, and all numbered variously from their respective editions (there were also artist's proofs for each edition), all unframed.

**Estimate**

£1,000 — 1,500 •‡•

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121

**Elisabeth Frink**

*Rolling Over Horse (W. 123)*

1980

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

I. 54.6 x 68.9 cm (21 1/2 x 27 1/8 in.)

S. 67.8 x 90.8 cm (26 3/4 x 35 3/4 in.)

Signed and numbered 26/75 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, unframed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)



Literature

Caroline Wiseman 123





122

**Elisabeth Frink**

*Strawberry Roan* (W. 122); and *Anthony and Cleopatra* (W. 128)

1980-82

Two etching and aquatints in colours, on Arches paper, with full margins.

*Strawberry Roan* I. 54.6 x 68.9 cm (21 1/2 x 27 1/8 in.);

S. 68 x 91.2 cm (26 3/4 x 35 7/8 in.)

*Anthony and Cleopatra* I. 76 x 56.5 cm (29 7/8 x 22 1/4

in.); S. 88.2 x 67 cm (34 3/4 x 26 3/8 in.)

*Strawberry Roan* signed and numbered 75/75 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London; *Anthony and Cleopatra* signed and numbered 'A/P. XXIV/XXV' in pencil (one of 25 artist's proofs, the edition was 200) published by the Royal Shakespeare Company, London, both unframed.

**Estimate**

£1,000 — 1,500

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Literature

Caroline Wiseman 122 and 128

## Evening & Day Editions

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123

### Elisabeth Frink

*Viszla A (W. 124)*

1980

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

I. 54.5 x 69 cm (21 1/2 x 27 1/8 in.)

S. 68 x 91.2 cm (26 3/4 x 35 7/8 in.)

Signed and numbered 50/75 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, unframed.

#### Estimate

£2,000 — 3,000 <sup>+</sup> <sub>±</sub>

[Go to Lot](#)



123

**Elisabeth Frink**

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Literature

Caroline Wiseman 124



124

**Elisabeth Frink**

*Viszla B (W. 125)*

1980

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

I. 54.6 x 68.6 cm (21 1/2 x 27 in.)

S. 67.4 x 91 cm (26 1/2 x 35 7/8 in.)

Signed and numbered 35/75 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London (with their blindstamp), unframed.

**Estimate**

£2,000 — 3,000 ±

[Go to Lot](#)



Literature

Caroline Wiseman 125

## Evening & Day Editions

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125

### Elisabeth Frink

*Green Man (Black)* (W. 160); and *Green Man (Blue)* (W. 162), from *Green Man*

1992

Two screenprints in colours (from the set of four), on Somerset textured paper, the full sheets.

both S. 57 x 53 cm (22 1/2 x 20 7/8 in.)

*Green Man (Black)* signed and numbered 33/70 in pencil, *Green Man (Blue)* signed in white crayon and numbered 13/70 in pencil (there were also 7 artist's proofs), co-published by the artist and Curwen Prints, Chilford (with their blindstamp), both framed.

#### Estimate

£2,000 — 3,000 ♣

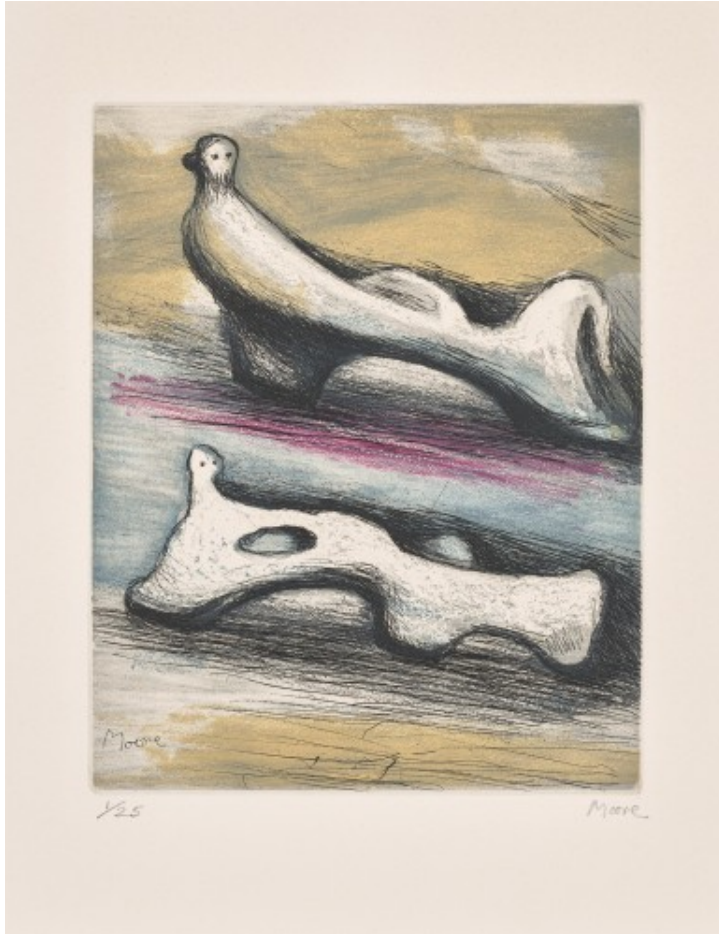
[Go to Lot](#)



Literature

Caroline Wiseman 160 and 162





126

**Henry Moore**

*Two Reclining Figures, from Sketchbook 1980 (C. 669)*

1983

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

I. 23.5 x 18.8 cm (9 1/4 x 7 3/8 in.)

S. 38 x 30 cm (14 7/8 x 11 3/4 in.)

Signed and numbered 1/25 in pencil (there were also 10 in Roman numerals), published by The Raymond Spencer Company Ltd. for the Henry Moore Foundation, Much Hadham, 1986, framed.

**Estimate**

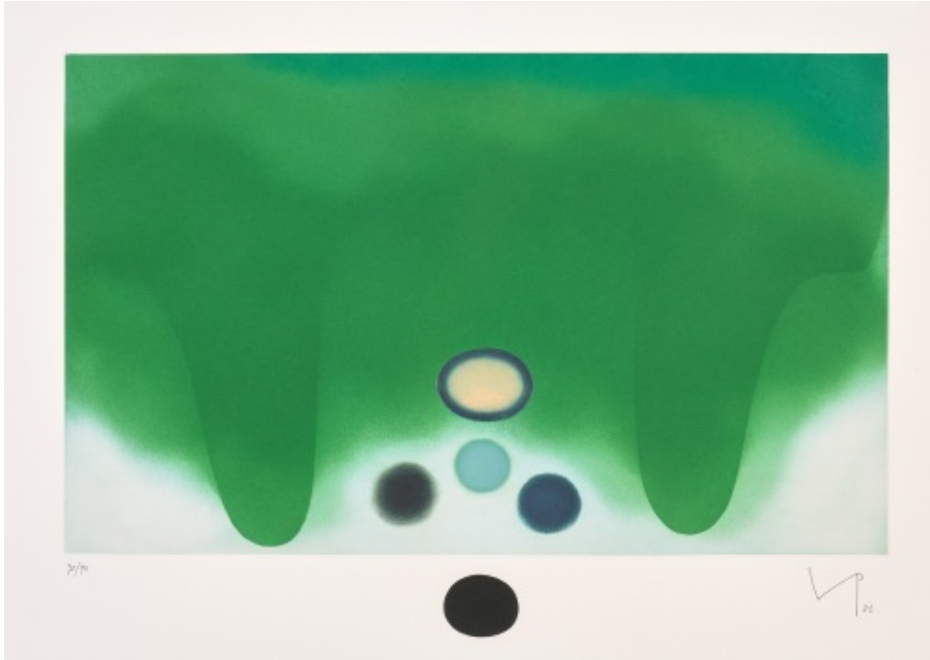
£2,000 — 3,000 ▲

[Go to Lot](#)



Literature

Patrick Cramer 669



127

**Victor Pasmore**

*Green Darkness (L. G44)*

1986

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

I. 39.3 x 55.7 cm (15 1/2 x 21 7/8 in.)

S. 65 x 93.5 cm (25 5/8 x 36 3/4 in.)

Signed with initials, dated and numbered 78/90 in pencil (there were also 15 artist's proofs), co-published by Marlborough Fine Art Ltd., London and 2RC Edizioni d'arte, Rome (with their blindstamp), framed.

**Estimate**

£800 — 1,200

[Go to Lot](#)



Literature

Norbert Lynton G44

## Evening & Day Editions

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128

LOT OFFERED WITH NO RESERVE

### Joe Tilson

*He, She and It; Proscinemi, Tiryns; Proscinemi, Dodona, Oracle of Zeus; Letter from Che; and Earth Ritual*

1970; 1978; 1978; 1969; 1972

Three etchings (two with soft-ground, aquatint and photo-lithography), and two screenprints (one with mixed media collage), on wove paper, the etchings with full margins and the screenprints the full sheets. all I. various sizes, the largest 100.3 x 60.3 cm (39 1/2 x 23 3/4 in.)

all S. various sizes, the largest 102.2 x 70.5 cm (40 1/4 x 27 3/4 in.)

The etchings signed, dated and numbered from their various editions in pencil, published by Waddington Graphics, London (with their blindstamp), the screenprint with collage signed, dated and numbered 'AP 18/20' in pencil (an artist's proof, the edition was 100), the screenprint signed, dated and annotated 'artist's proof' in pencil (the edition was 30), published by Propyläen-Verlag, Berlin, 1973 for the *Homage to Picasso (Hommage à Picasso)* portfolio, all unframed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)



**Literature**

ars publicata, *Joe Tilson Editions*, 1970.08 [9], 1978.03, 1978.02, 1969.07 & 1973.01



129

LOT OFFERED WITH NO RESERVE

**Richard Hamilton**

*The Oculist Witnesses (Marcel Duchamp) (L. p. 264)*

1968

Offset lithograph in colours with silver foil embossing and acetate lamination, on smooth wove paper, the full sheet.

S. 79.5 x 48 cm (31 1/4 x 18 7/8 in.)

Signed in black ink, from the edition of an unknown size, published by Petersburg Press, London, framed.

**Estimate**

£800 — 1,200 •±•

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Literature

Etienne Lullin p. 264



## Evening & Day Editions

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130

LOT OFFERED WITH NO RESERVE

### Richard Hamilton

*Self-Portrait (L. 62)*

1967

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

L. 28.4 x 21.2 cm (11 1/8 x 8 3/8 in.)

S. 53.2 x 40.3 cm (20 7/8 x 15 7/8 in.)

Signed and annotated 'Artists proof' in pencil (the edition was 75), published by the artist, unframed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



Literature

Etienne Lullin 62

## Evening & Day Editions

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131

LOT OFFERED WITH NO RESERVE

### Peter Blake

*Illustrations to Through the Looking-Glass: three plates; The Wrestlers: four plates; Girl in a Poppy Field; and Costume Life Drawing*

1970-1974

Nine screenprints in colours, on wove paper, with full margins.

all I. various

all S. various, largest 77.2 x 57.2 cm (30 3/8 x 22 1/2 in.)

All signed and titled in pencil, *Illustrations to Through the Looking-Glass* numbered 27/100, 24/100, and 22/100 respectively, *The Wrestlers* all numbered 82/125, *Girl in a Poppy Field* numbered 'A/P XIV/XIV', and *Costume Life Drawing* numbered 21/125, all published by Waddington Graphics, London, all unframed.

Estimate

£2,000 — 3,000 •‡•

[Go to Lot](#)





132

**Peter Blake**

*Alphabet, from Banners of Persuasion*


2008

Wool, silk and artificial silk tapestry in colours.

182 x 182 cm (71 5/8 x 71 5/8 in.)

Signed in black felt-tip pen and numbered '3 of 5'  
(printed) on the fabric label affixed to the reverse,  
commissioned by the Rug Company, London.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



133  $\Delta$

### Peter Blake

*River Thames - Regatta, from The London Suite*

2012

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

I. 49.7 x 50 cm (19 5/8 x 19 5/8 in.)

S. 66.6 x 65.3 cm (26 1/4 x 25 3/4 in.)

Signed and numbered 56/100 in pencil, published by Paul Stolper, London, framed.

**Estimate**

£1,000 — 1,500  $\clubsuit$

[Go to Lot](#)



Literature

ars publicata, Peter Blake Editions, 2012.10 [9]

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



134  $\Delta$

### Peter Blake

*Regent Street - Dancing, from The London Suite*

2012

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

I. 49.7 x 50 cm (19 5/8 x 19 5/8 in.)

S. 66.6 x 65.6 cm (26 1/4 x 25 7/8 in.)

Signed and numbered 56/100 in pencil, published by Paul Stolper, London, framed.

Estimate

£1,000 — 1,500  $\clubsuit$

[Go to Lot](#)



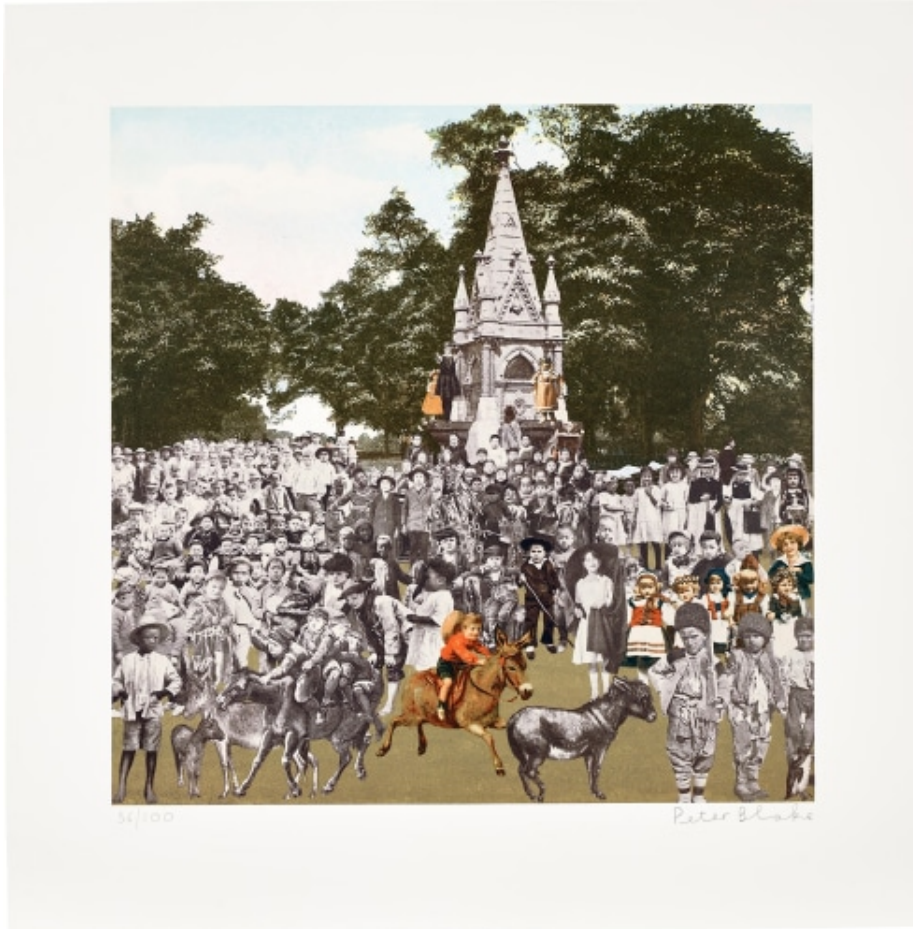
Literature

ars publicata, Peter Blake Editions, 2012.10 [7]



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



135  $\Delta$

### Peter Blake

*Regent's Park - The Runaway Donkeys, from The London Suite*

2012

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

I. 49.6 x 50 cm (19 1/2 x 19 5/8 in.)

S. 66.5 x 65.3 cm (26 1/8 x 25 3/4 in.)

Signed and numbered 56/100 in pencil, published by Paul Stolper, London, framed.

**Estimate**

£1,000 — 1,500  $\clubsuit$

[Go to Lot](#)



Literature

ars publicata, *Peter Blake Editions*, 2012.10 [8]

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



136

### Allen Jones and Peter Phillips

*11 Pop Artists, Volume I and II: three plates*

1965

One lithograph in colours, and two screenprints in colours, on wove paper, the full sheets.

Miss America S. 60.5 x 50.9 cm (23 7/8 x 20 in.)

Pour les Lèvres S. 76.7 x 61.1 cm (30 1/4 x 24 in.)

Custom Print II S. 61.1 x 76.3 cm (24 x 30 in.)

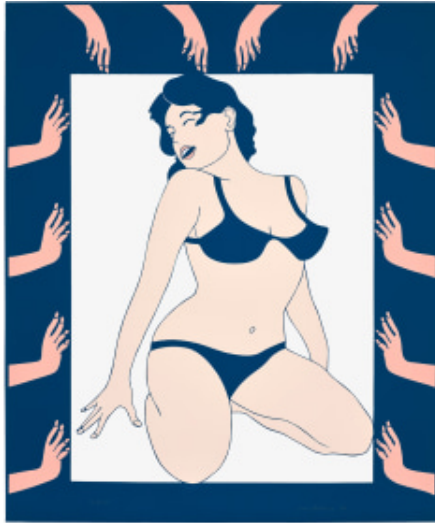
All signed, dated and numbered 180/200 in pencil (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, all unframed.

**Estimate**

£1,000 — 1,500 <sup>‡</sup>♣

[Go to Lot](#)





137

**John Wesley**

*Maiden, from 11 Pop Artists, Volume I; and Bird Lady, from 11 Pop Artists, Volume II*

1965

Two screenprints in colours, on wove paper, the full sheets.

Maiden S. 60.7 x 50.6 cm (23 7/8 x 19 7/8 in.)

Bird Lady S. 61 x 76.3 cm (24 x 30 in.)

Both signed, dated and numbered 180/200 in pencil (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, both unframed.

**Estimate**

£1,000 — 1,500 †

[Go to Lot](#)



## Evening & Day Editions

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138

### Jim Dine, James Rosenquist and Allan D'Arcangelo

*11 Pop Artists, Volume I and II: six plates*

1965

Six screenprints in colours, five on wove paper, one on mylar, the full sheets.

all S. various sizes, the largest 76.3 x 61.2 cm (30 x 24 1/8 in.)

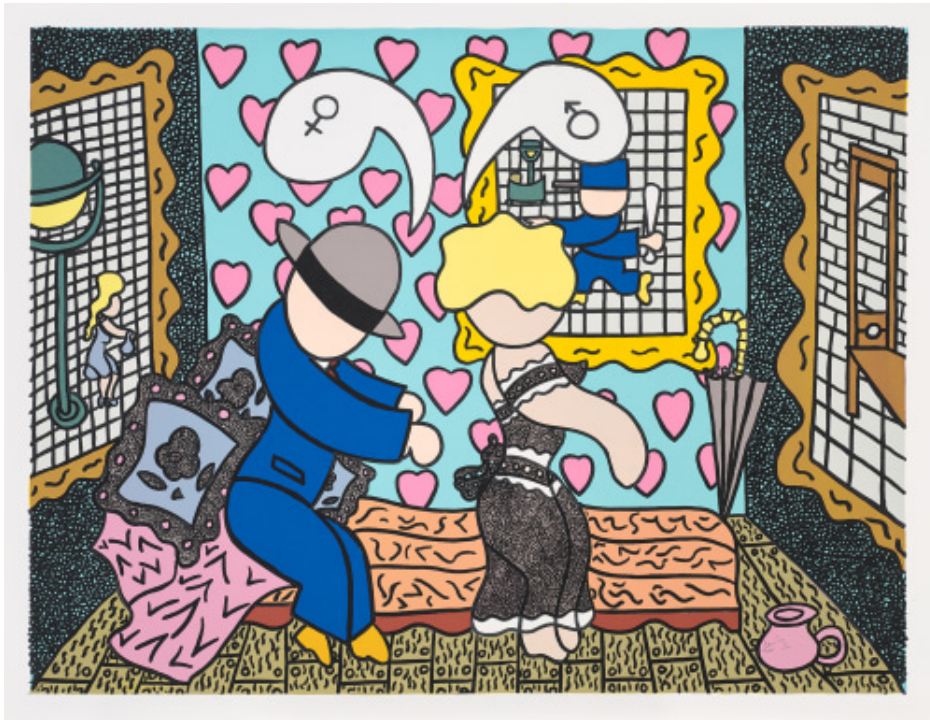
Five prints signed and numbered 180/200 in pencil, one (*Landscape II*) incised with signature, date and numbering 180/200 (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, all unframed.

**Estimate**

£1,000 — 1,500 †

[Go to Lot](#)





139

**William Copley**

*Man and Woman*

1978

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

I. 61.6 x 81.2 cm (24 1/4 x 31 7/8 in.)

S. 66.4 x 86.5 cm (26 1/8 x 34 in.)

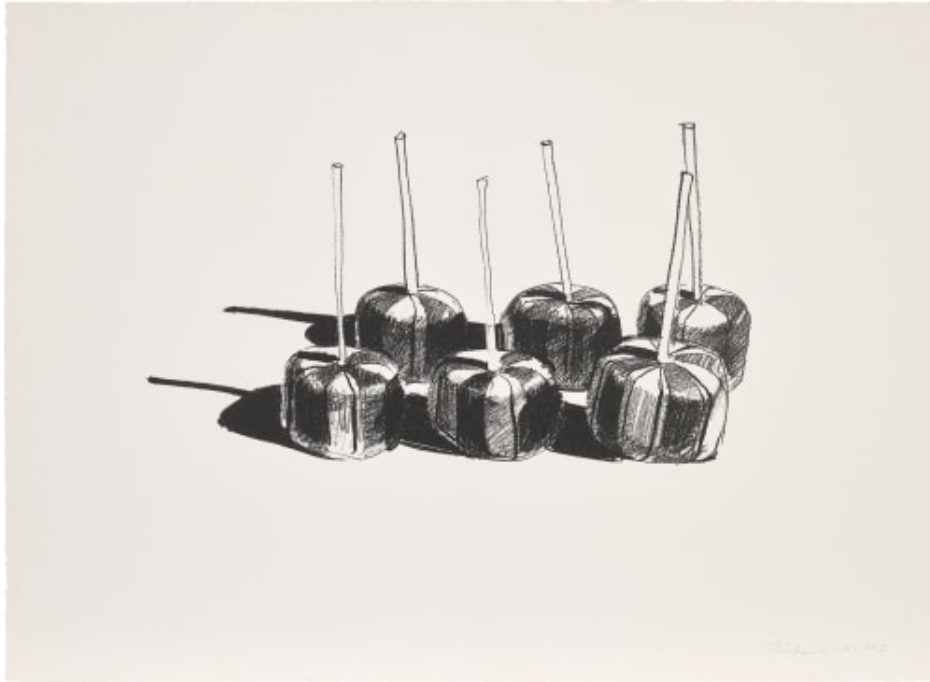
Signed 'CPLY' and numbered 39/200 in pencil (there were also 30 artist's proofs), published by Robert L. Freeman (with their inkstamp on the reverse), unframed.

**Estimate**

£500 — 700 †

[Go to Lot](#)





140

**Wayne Thiebaud**

*Suckers State I (G. 85)*

1968

Lithograph, on BFK Rives paper, with full margins.

I. 20.5 x 36 cm (8 1/8 x 14 1/8 in.)

S. 40.7 x 55.7 cm (16 x 21 7/8 in.)

Signed, annotated 'State I', and numbered 'AP I' (one of 11 artist's proofs, the edition was 150), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

**Estimate**

£3,000 — 5,000

[Go to Lot](#)



Literature

Gemini G.E.L. 85





141

**Jim Dine**

*Tools and Dreams (D'O. & F. 191)*

1985

Drypoint and aquatint, printed from two plates on one sheet of BFK Rives paper, with full margins.

overall I. 59.8 x 99 cm (23 1/2 x 38 7/8 in.)

S. 76.8 x 112.4 cm (30 1/4 x 44 1/4 in.)

Signed, dated and numbered 50/50 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)

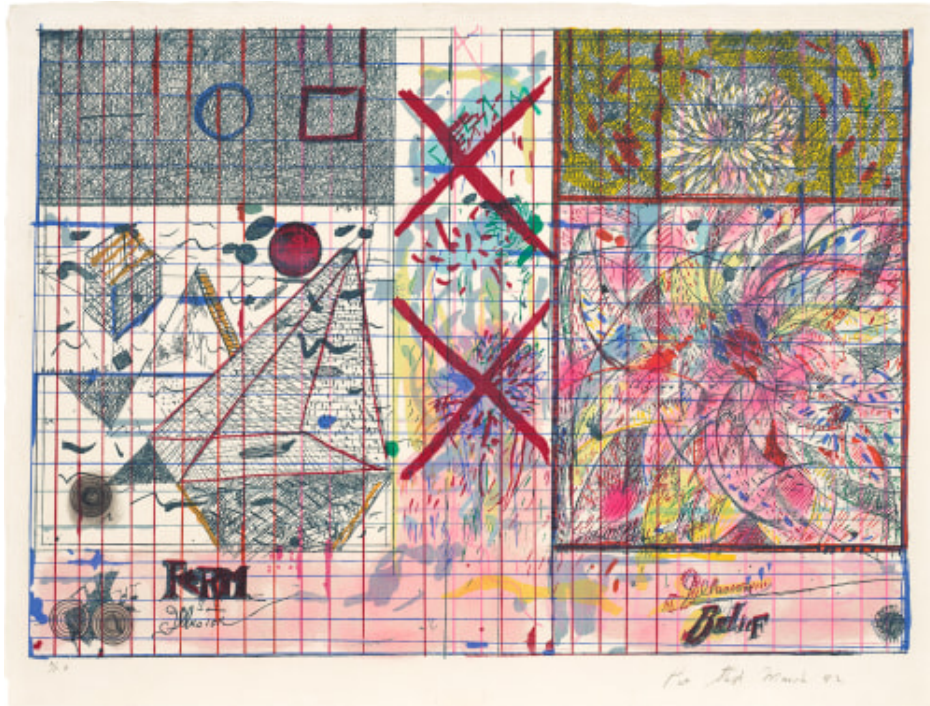


**Literature**

Ellen D'Oench and Jean Feinberg 191

## Evening & Day Editions

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142

LOT OFFERED WITH NO RESERVE

### Pat Steir

*Kyoto Chrysanthemum*

1982

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

I. 36.8 x 51.5 cm (14 1/2 x 20 1/4 in.)

S. 41 x 54.8 cm (16 1/8 x 21 5/8 in.)

Signed, dated 'March 82' and numbered 'A/P 8' in pencil (an artist's proof, the edition was 200), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



143

LOT OFFERED WITH NO RESERVE

### William T. Wiley

*Eerie Grotto? Okini*

1982

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

I. 53 x 69.5 cm (20 7/8 x 27 3/8 in.)

S. 57.5 x 75 cm (22 5/8 x 29 1/2 in.)

Signed, titled, dated and annotated 'T.P.' in pencil (a trial proof before the edition of 200 and 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)





144

LOT OFFERED WITH NO RESERVE

**Robert Rauschenberg**

*Cardbird VII, from Cardbird series (G. 309)*

1971

Collage print with photo offset lithograph in colours, on shaped corrugated cardboard, the full sheet.

S. 84.8 x 84 cm (33 3/8 x 33 1/8 in.)

Signed, dated and numbered 35/75 in black ink on the reverse (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), framed.

**Estimate**

£2,000 — 3,000 +†

[Go to Lot](#)

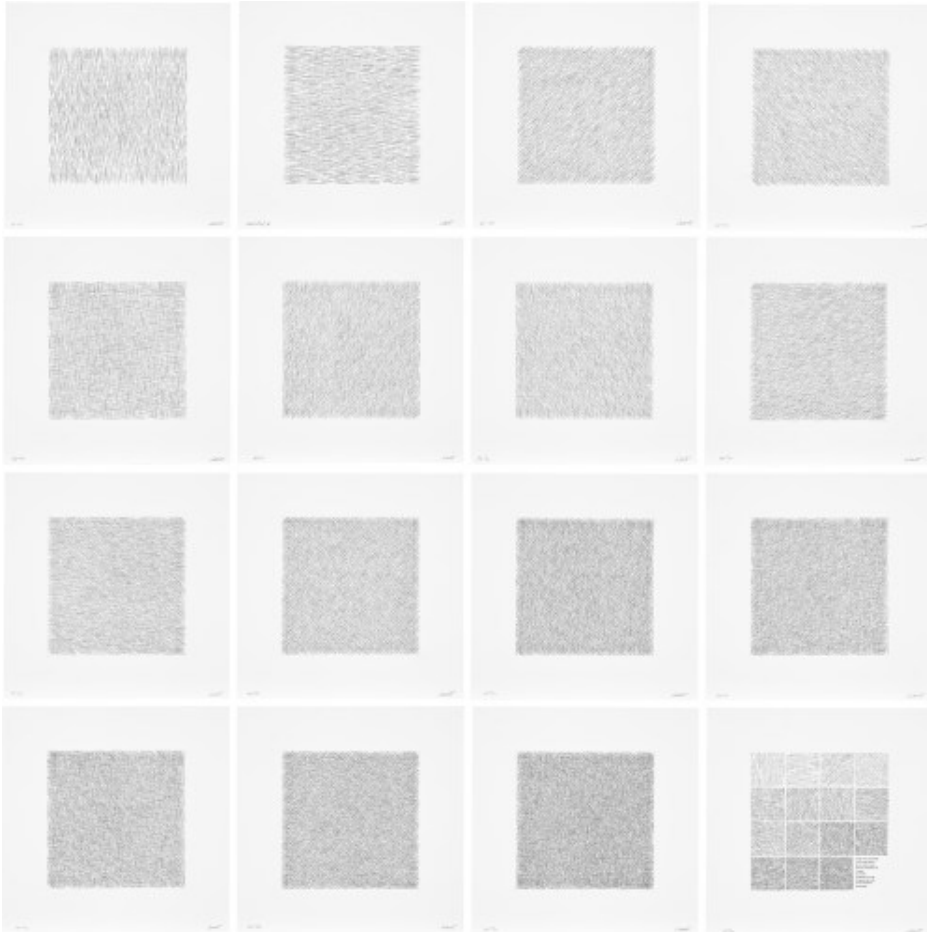


Literature

Gemini G.E.L. 309

## Evening & Day Editions

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145

### Sol LeWitt

*Lines of One Inch in Four Directions and All Combinations (K. 1971.16)*

1971

The complete portfolio of 16 lithographs, on Magnani paper, with full margins, the sheets loose (as issued), all contained in the original cardboard portfolio printed with the artist's name.

all I. 35.4 x 35.4 cm (13 7/8 x 13 7/8 in.)

all S. 58.3 x 58.3 cm (22 7/8 x 22 7/8 in.)

portfolio 61 x 61 x 4.2 cm (24 x 24 x 1 5/8 in.)

All signed and numbered 'AP 8/10' in pencil (an artist's proof set, the edition was 50), published by Landfall Press, Chicago, all unframed.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



145

Sol LeWitt

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Literature

Barbara Krakow Gallery 1971.16





146

**Ellsworth Kelly**

*Untitled, from Eight by Eight to Celebrate the Temporary Contemporary (G. 1149, A. 201)*

1983

Lithograph, on Arches 88 paper, with full margins.

I. 48.3 x 73.7 cm (19 x 29 in.)

S. 73.7 x 104.5 cm (29 x 41 1/8 in.)

Signed and numbered 210/250 in pencil (there were also 43 artist's proofs), co-published by Gemini G.E.L., Los Angeles (with their blindstamps), and Museum of Contemporary Art Los Angeles, framed.

**Estimate**

£5,000 — 7,000 †

[Go to Lot](#)



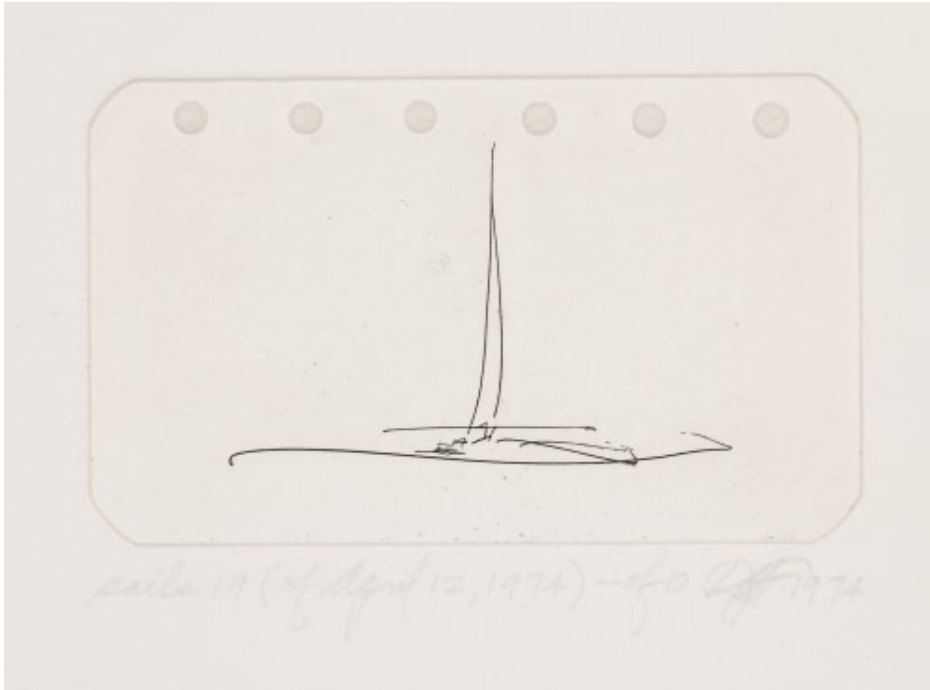
Literature

Gemini G.E.L. 1149

Richard Axsom 201

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



147

LOT OFFERED WITH NO RESERVE

### Dan Flavin

*Sails 19 (of April 12, 1974)*

1974

Etching with punch hole embossing, on shaped wove paper, with full margins.

I. 7.6 x 12.7 cm (2 7/8 x 5 in.)

S. 21.5 x 28 cm (8 1/2 x 11 in.)

Signed, titled, dated and annotated 'of 10', from the edition of 10 (there was also one artist's proof), published by Crown Point Press, San Francisco, framed.

#### Estimate

£600 — 800 •‡

[Go to Lot](#)





148

**Frank Stella**

*Swan Engraving Framed I, from Swan Engravings (T. 608, A. & K. 167)*

1984

Etching and relief, on TGL handmade paper, the full sheet.

S. 130.5 x 100.5 cm (51 3/8 x 39 5/8 in.)

Signed, dated and numbered 9/20 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), 1985, unframed.

**Estimate**

£3,000 — 5,000 †

[Go to Lot](#)



Literature

Tyler Graphics 608

Richard Axsom and Leah Kolb 167



149

**Robert Motherwell**

*Music for J.S. Bach (E. & B. 471)*

1989

Lithograph in colours, on red Moriki handmade paper  
Chine-collé to Arches paper, with full margins.

I. 37.5 x 30 cm (14 3/4 x 11 3/4 in.)

S. 57.2 x 38 cm (22 1/2 x 14 7/8 in.)

Signed with initials and numbered 22/35 in pencil  
(there were also 15 artist's proofs in Roman numerals),  
published by the artist and distributed by Editions de la  
Différence, Paris, framed.

**Estimate**

£1,000 — 1,500 †

[Go to Lot](#)



Literature

Siri Engberg and Joan Banach 471

## Evening & Day Editions

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208/300

Brice Marden 00

150

### Brice Marden

*Distant Muses (G. 1881)*

2000

Screenprint in colours, on Somerset Velvet paper, with full margins.

I. 21.6 x 33 cm (8 1/2 x 12 7/8 in.)

S. 59.6 x 48.4 cm (23 1/2 x 19 in.)

Signed, dated and numbered 208/300 in pencil (there were also 45 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. 1881

## Evening & Day Editions

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151

### Andy Warhol

*Saint Apollonia* (see F. & S. 330-333)

1984

Unique screenprint in colours, on Arches 88 paper, with full margins.

I. 76.6 x 56.6 cm (30 1/8 x 22 1/4 in.)

S. 77.6 x 110 cm (30 1/2 x 43 1/4 in.)

Signed and numbered 'TP 8/80' in pencil (one of 80 unique colour variant trial proofs, the edition was 250 and 35 artist's proofs), with the artist's copyright inkstamp and additional partial printing on the reverse, published Dr. Frank Braun, Dusseldorf, framed.

#### Estimate

£6,000 — 8,000 †

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 330-333

## Evening & Day Editions

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152

### Andy Warhol

*Saint Apollonia (F. & S. 330)*

1984

Screenprint in colours, on Essex Offset Kid Finish paper, the full sheet.

S. 76.2 x 55.9 cm (30 x 22 in.)

Signed and numbered 21/250 in pencil (there were also 35 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Dr. Frank Braun, Dusseldorf, unframed.

#### Estimate

£6,000 — 8,000 ±

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 330



153

**Andy Warhol**

*Saint Apollonia (F. & S. 333)*

1984

Screenprint in colours, on Essex Offset Kid Finish paper, the full sheet.

S. 76.2 x 56 cm (30 x 22 in.)

Signed and numbered 21/250 in pencil (there were also 35 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Dr. Frank Braun, Dusseldorf, unframed.

**Estimate**

£6,000 — 8,000 ‡

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 333



154

**Andy Warhol**

*Saint Apollonia (F. & S. 331)*

1984

Screenprint in colours, on Essex Offset Kid Finish paper, the full sheet.

S. 76.1 x 56 cm (29 7/8 x 22 in.)

Signed and numbered 21/250 in pencil (there were also 35 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Dr. Frank Braun, Dusseldorf, unframed.

**Estimate**

£6,000 — 8,000 ±

[Go to Lot](#)





Literature

Frayda Feldman and Jörg Schellmann 331



155

**Andy Warhol**

*Saint Apollonia (F. & S. 332)*

1984

Screenprint in colours, on Essex Offset Kid Finish paper, the full sheet.

S. 76.2 x 56 cm (30 x 22 in.)

Signed and numbered 21/250 in pencil (there were also 35 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Dr. Frank Braun, Dusseldorf, unframed.

**Estimate**

£6,000 — 8,000 ‡

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 332



156

**Andy Warhol**

*Poinsettias (F. & S. IIIA.50)*

1983

Screenprint in colours, on Saunders Waterford paper, the full sheet.

I. 45.8 x 37.5 cm (18 x 14 3/4 in.)

S. 54.7 x 38.8 cm (21 1/2 x 15 1/4 in.)

Signed and dated '82' in pencil, from the unpublished edition of unknown size, framed.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)

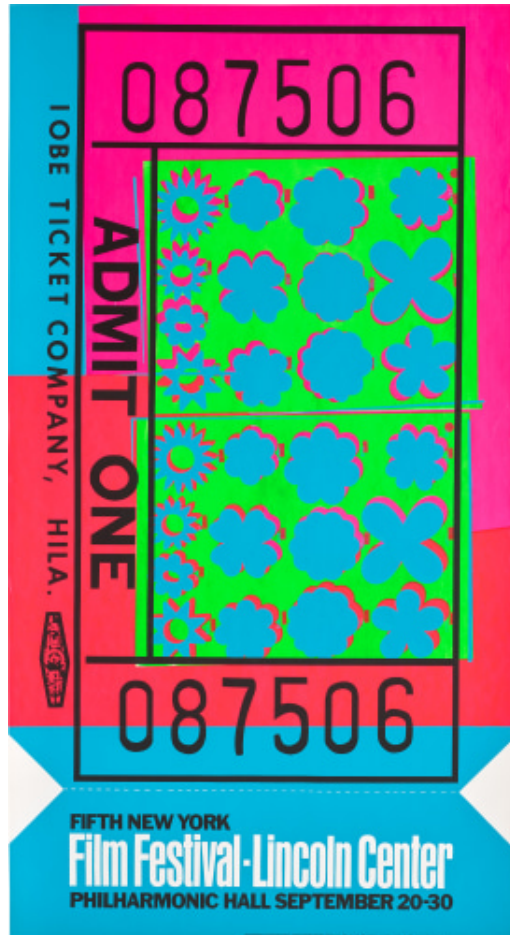


Literature

Frayda Feldman and Jörg Schellmann IIIA.50

## Evening & Day Editions

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157

### Andy Warhol

*Lincoln Center Ticket (see F. & S. 19, R. p. 130)*

1967

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

S. 114.4 x 61.9 cm (45 x 24 3/8 in.)

From the unsigned edition of 500 (there was also a signed edition of 200 screenprints on opaque acrylic), published by Lincoln Center List Poster and Print Program, New York, unframed.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 19

Charles Riley p. 130



158

LOT OFFERED WITH NO RESERVE

**Keith Haring**

*International Youth Year (L. pp. 36-37)*

1985

Lithograph in colours, on Arches paper, the full sheet.  
S. 28 x 21.6 cm (11 x 8 1/2 in.)

Signed and numbered 586/1000 in pencil, published  
by The World Federation of United Nations  
Associations, New York (with their blindstamp),  
framed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)





Literature

Klaus Littmann pp. 36-37



159

**Keith Haring**

*Untitled (Kutztown) (L. pp. 134-135)*

1989

Screenprint, on wove paper, with full margins.

I. 61.5 x 51 cm (24 1/4 x 20 1/8 in.)

S. 76.7 x 56.6 cm (30 1/4 x 22 1/4 in.)

Signed, dated 'Oct. 89' and numbered 15/99 in pencil by Julia Gruen (Executor for the Keith Haring Estate) on a printed Certificate of Authenticity on the reverse, published by The New Arts Program, Kutztown, Pennsylvania (with their blindstamp), unframed.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)



Literature

Klaus Littmann pp. 134-135

## Evening & Day Editions

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160

### Robert Indiana

*Chosen Love*

1995

Skein dyed, hand carved and hand tufted archival New Zealand woollen rug, with natural latex backing.

244 x 246 cm (96 1/8 x 96 7/8 in.)

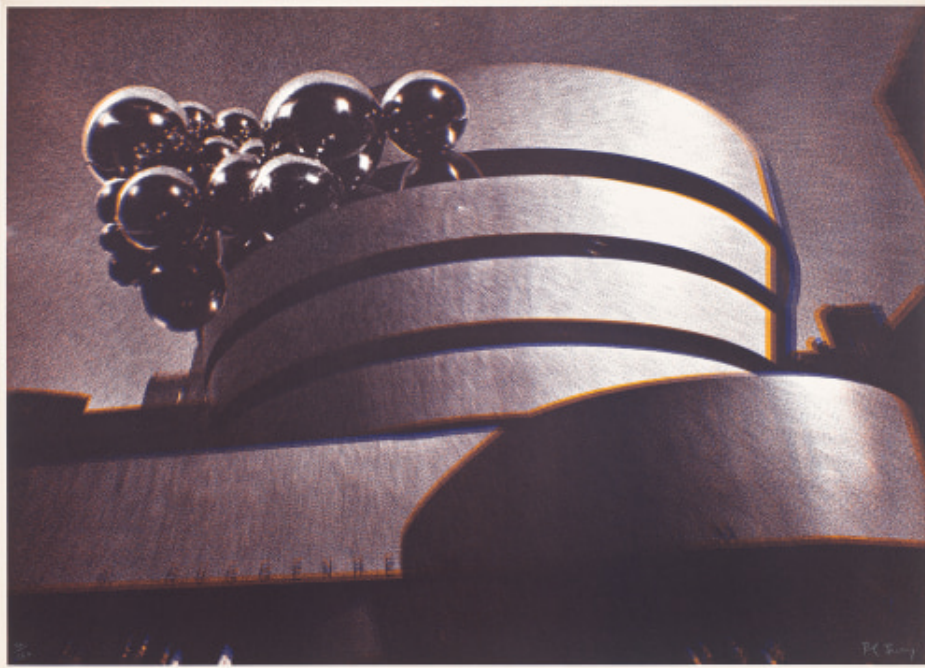
Signed and numbered 168/175 in black ink on the fabric label affixed to the reverse, handcrafted by Master Contemporary Original Artist Rugs, New York.

**Estimate**

£3,000 — 5,000

[Go to Lot](#)





161

**Pol Bury**

*Guggenheim*

1972


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

I. 62.9 x 87.6 cm (24 3/4 x 34 1/2 in.)

S. 64.5 x 89.2 cm (25 3/8 x 35 1/8 in.)

Signed and numbered 56/250 in white pencil, published by Maeght, Paris, unframed.

**Estimate**

£300 — 500 

[Go to Lot](#)



## Evening & Day Editions

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162

### Marcel Broodthaers

*Museum-Museum*

1972

The complete set of two screenprints in colours, on wove paper, the full sheets.

both S. 84 x 59 cm (33 1/8 x 23 1/4 in.)

Both signed with initials, dated and numbered 63/100 in pencil, published by Edition Staeck, Heidelberg, Germany, both framed.

**Estimate**

£4,000 — 6,000 ±

[Go to Lot](#)





163

**Cildo Meireles**

*Sal Sem Carne (Salt Without Meat)*

1975

Sound sculpture comprising a black vinyl LP at 33 1/3 rpm (50 mins), with accompanying printed insert, all contained in the original laminated and offset lithograph printed card sleeve.

record 30.5 cm (12 in.) diam.

sleeve 31 x 31 cm (12 1/4 x 12 1/4 in.)

Signed and dedicated 'Para Ronaldo a amizade do Cildo' in black ink on the record label, recorded on an 8-track cartridge and pressed by Tapeclar, Brazil (1974), published by Galeria Luiz Buarque de Hollanda & Paulo Bittencourt, Rio de Janeiro.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



Cildo Meireles is a Brazilian conceptual artist who frequently engages with auditory elements in his work. He categorises the present lot, *Sal Sem Carne* (1975), or *Salt Without Meat*, as a "sound sculpture". *Sal Sem Carne* is a vinyl record, accompanied by a lithographed sleeve, that features audio recordings of printed images and sounds that collectively recount the massacre of Brazil's Krahó people. This piece was greatly influenced by the close interaction with numerous indigenous groups that Meireles experienced due to his father's involvement with the Indian Protection Service. Within the LP's recordings, one can find narratives detailing the massacres of native communities as well as audio clips of authentic indigenous music and rituals.

Video: [https://www.youtube.com/watch?v=XVKsyFlhzuk&embeds\\_referring\\_euri=https%3A%2F%2Fif-cdn.com%2F&source\\_ve\\_path=OTY3MTQ&feature=emb\\_imp\\_woyt](https://www.youtube.com/watch?v=XVKsyFlhzuk&embeds_referring_euri=https%3A%2F%2Fif-cdn.com%2F&source_ve_path=OTY3MTQ&feature=emb_imp_woyt)

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164

**Joseph Beuys**

*Transsibirische Bahn (Trans-Siberian Rail) (S. 325)*

1980

Film (16 mm, black and white, sound, 22 minutes),  
contained in metal tin with railway labels.

36.7 x 36.7 x 3.5 cm (14 1/2 x 14 1/2 x 1 3/8 in.)

Signed in pencil and stamp-numbered 12/45 in black  
ink on the label adhered to the tin (there were also 8  
artist's proofs), co-published by Editionen der Galerie  
Heiner Friedrich, Munich, and Edition Schellmann,  
Munich and New York.

**Estimate**

£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)



Literature

Jörg Schellmann 325

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 38



165

### Joseph Beuys

*Holzpostkarte* (Wood Postcard) (S. 104); and  
*Filzpostkarte* (Felt Postcard) (S. 539)

1974; and 1985

Two multiples, one screenprint in black on pine, and one screenprint in white on felt, with the accompanying card box stamped with Beuys' *Browncross* in brown ink.

*Holzpostkarte* 10.3 x 14.8 x 3.3 cm (4 x 5 7/8 x 1 1/4 in.)

*Filzpostkarte* 10.5 x 14.9 x .9 cm (4 1/8 x 5 7/8 x 3/8 in.)

Both from unlimited editions (approximately 600 *Holzpostkarte* were signed or stamped and numbered, and 100 *Filzpostkarte* were signed and numbered), both published by Edition Staeck, Heidelberg.

#### Estimate

£500 — 700

[Go to Lot](#)



165

Joseph Beuys

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Literature

Jörg Schellmann 104 and 539

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



166

### Joseph Beuys

*Filzbrieft* (*Felt Letters*) (S. 107)

1974

The complete set of five pieces of white felt, with printed letterhead and inscriptions by Joseph Beuys and Jürg Brodmann.

all 39 x 27.9 cm (15 3/8 x 10 7/8 in.)

Signed by Beuys and Brodmann and numbered 092/125 in black ink on the accompanying Certificate of Authenticity, published by Edition Staeck, Heidelberg, all unframed.

**Estimate**

£500 — 700

[Go to Lot](#)

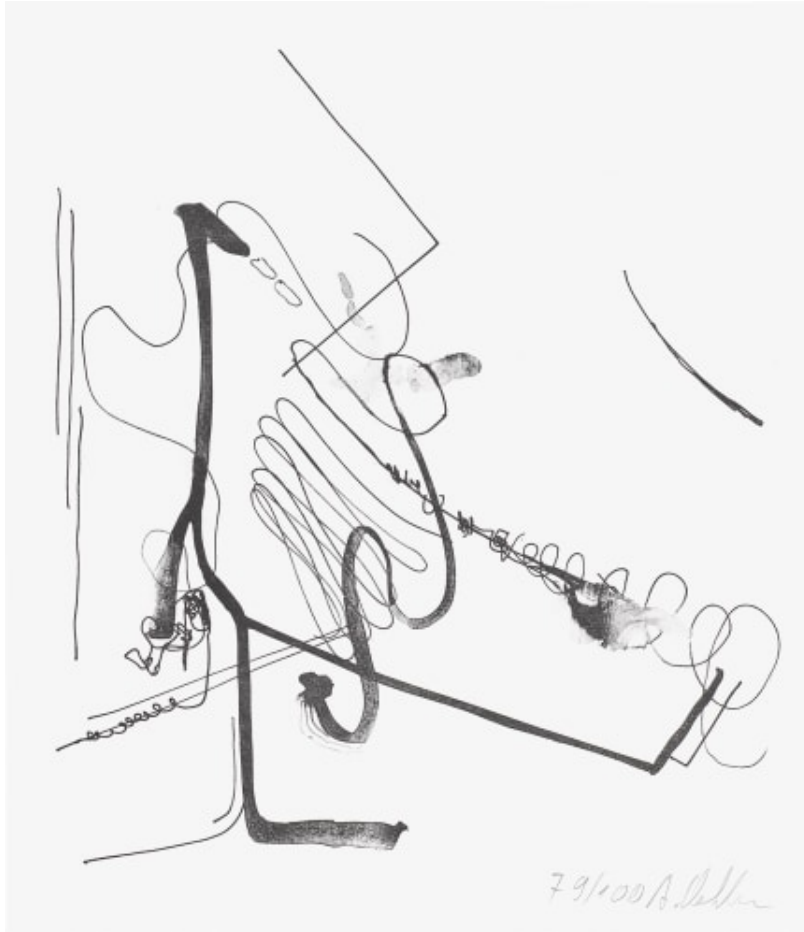


Literature

Jörg Schellmann 107

## Evening & Day Editions

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167

LOT OFFERED WITH NO RESERVE

### Albert Oehlen

*Meditation über bürokratische Tendenzen bei TZK*  
(*Meditation on Bureaucratic Tendencies at TZK*)

2020

Lithograph, on wove paper, with full margins.

I. 31.5 x 27.5 cm (12 3/8 x 10 7/8 in.)

S. 36.2 x 30.6 cm (14 1/4 x 12 in.)

Signed and numbered 79/100 in pencil (there were also 20 artist's proofs), published by Texte zur Kunst, Berlin, unframed.

#### Estimate

£400 — 600 •‡▲

[Go to Lot](#)



## Evening & Day Editions

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168

### Georg Baselitz

*Kopf im Fenster (Head in the Window), from Das Straßenbild (The Street Scene) (G. 114)*



1979-81

Linocut, on wove paper, the full sheet.

S. 65.6 x 50 cm (25 7/8 x 19 5/8 in.)

Signed with initials and dated '79' in pencil (an unnumbered proof aside the edition of 20), published by the artist, unframed.

#### Estimate

£1,000 — 1,500  

[Go to Lot](#)





Literature

Siegfried Gohr 114

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



169

### Günther Förg

*Untitled*

1998


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

I. 52 x 71.6 cm (20 1/2 x 28 1/4 in.)

S. 56 x 76.1 cm (22 x 29 7/8 in.)

Signed and dated '19.10.98/17' in pencil, unframed.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)



## Evening & Day Editions

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170

### Günther Förg

*Untitled*

1998


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

I. 52 x 71.6 cm (20 1/2 x 28 1/4 in.)

S. 56 x 76.1 cm (22 x 29 7/8 in.)

Signed and dated '2.11.98/8' in pencil, unframed.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)



## Evening & Day Editions

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171

### Günther Förg

*Untitled*

1998


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

I. 52 x 71.5 cm (20 1/2 x 28 1/8 in.)

S. 56 x 76.1 cm (22 x 29 7/8 in.)

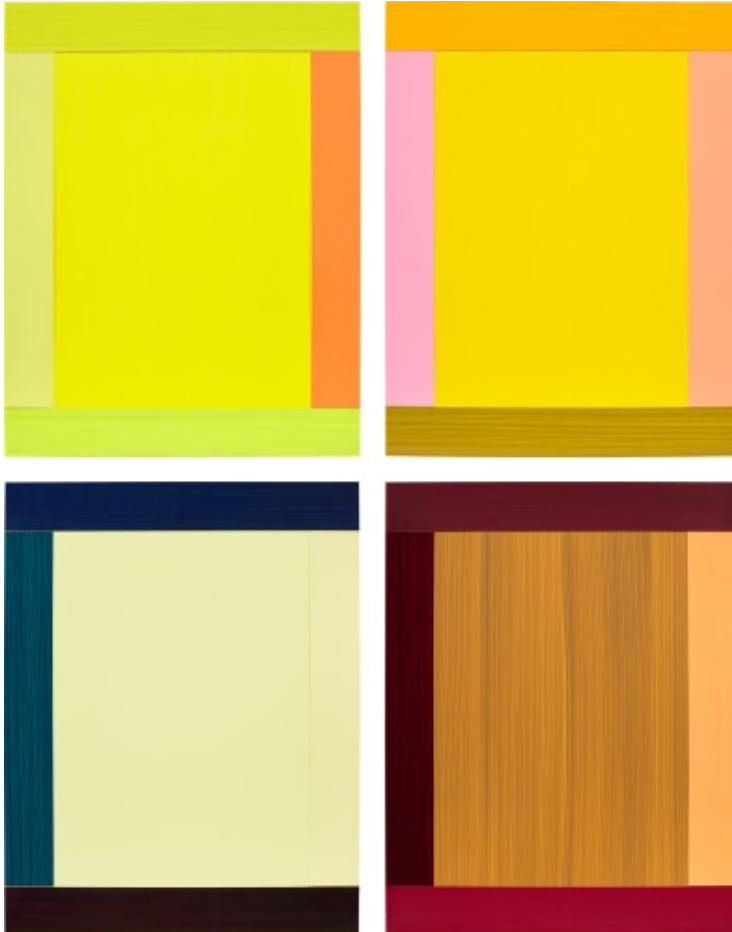
Signed and dated '2.11.98/2' in pencil, unframed.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)





172

**Imi Knoebel**

*Anima Mundi 71-4 Ed.*

2012/2016

The complete set of four collages with acrylic in colours, on constructed and collaged plastic panels, each mounted to Aluminium Dibond.

all 46 x 36 cm (18 1/8 x 14 1/8 in.)

Panel 'D' signed, all titled, dated, numbered 5/5 and annotated consecutively from 'A' to 'D' in black ink on the reverse of the plastic panels, all framed.

**Estimate**

£6,000 — 8,000 <sup>▲</sup>

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## Evening & Day Editions

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173

### Imi Knoebel

*Face 62 Ed.*

2003/2016

Acrylic in colours, on constructed and collaged plastic panels, mounted to Aluminium Dibond.

36.3 x 36.3 cm (14 1/4 x 14 1/4 in.)

Signed, titled, dated and numbered 5/5 in black ink on the reverse of the plastic panels, framed.

Estimate

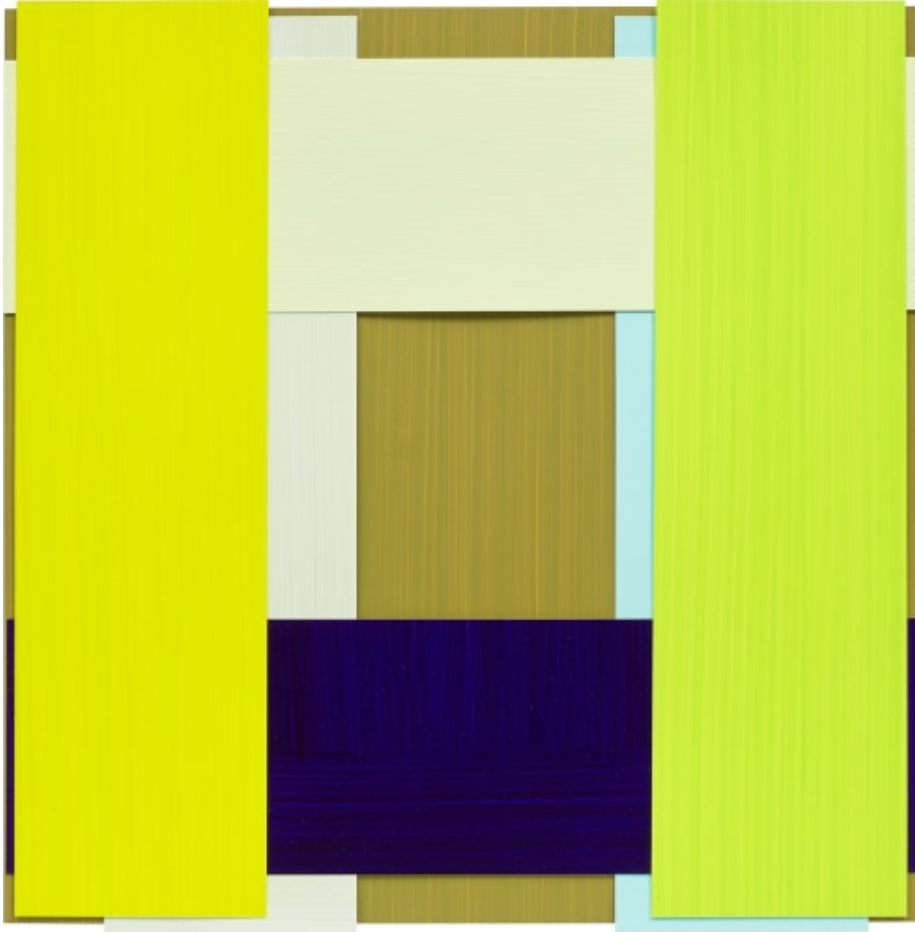
£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)



## Evening & Day Editions

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174

**Imi Knoebel**

*Face 88 Ed.*

2003/2016

Acrylic in colours, on constructed and collaged plastic panels, mounted to Aluminium Dibond.

36.7 x 36.2 cm (14 1/2 x 14 1/4 in.)

Signed, titled, dated and numbered 5/5 in black ink on the reverse of the plastic panels, framed.

**Estimate**

£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)





175

**Thomas Ruff**

*nudes fn06 (S. 114)*

2001


Chromogenic print, on Kodak Digital paper, with full margins.

I. 32.9 x 22 cm (12 7/8 x 8 5/8 in.)

S. 41.1 x 30.1 cm (16 1/8 x 11 7/8 in.)

Signed, dated '2001/03' and numbered 041/100 in pencil on the reverse (there were also 10 artist's proofs), published by Kestner Gesellschaft, Hanover, 2003, framed.

**Estimate**

£800 — 1,200 

[Go to Lot](#)



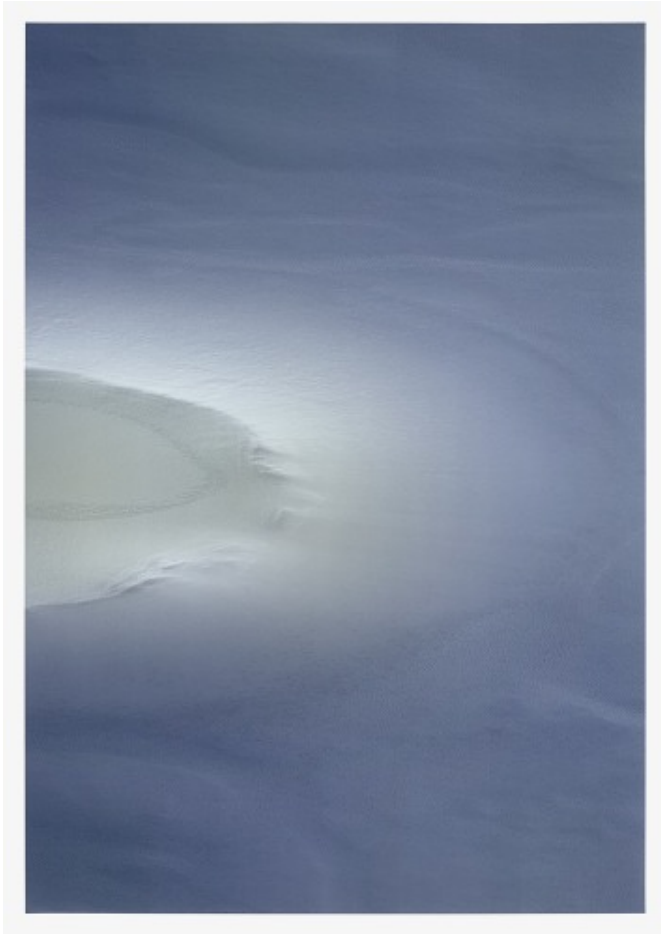


Literature

Jörg Schellmann 114

## Evening & Day Editions

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176

### Thomas Ruff

*jpeg / ma.r.s. 2 (S. 188)*

2011


Chromogenic print in colours, on smooth wove paper, with full margins.

I. 80 x 56 cm (31 1/2 x 22 in.)

S. 84.3 x 60 cm (33 1/4 x 23 5/8 in.)

Signed and numbered 19/40 in pencil on the reverse (there were also 8 artist's proofs), published by Edition Schellmann, Munich and New York, 2012, framed.

#### Estimate

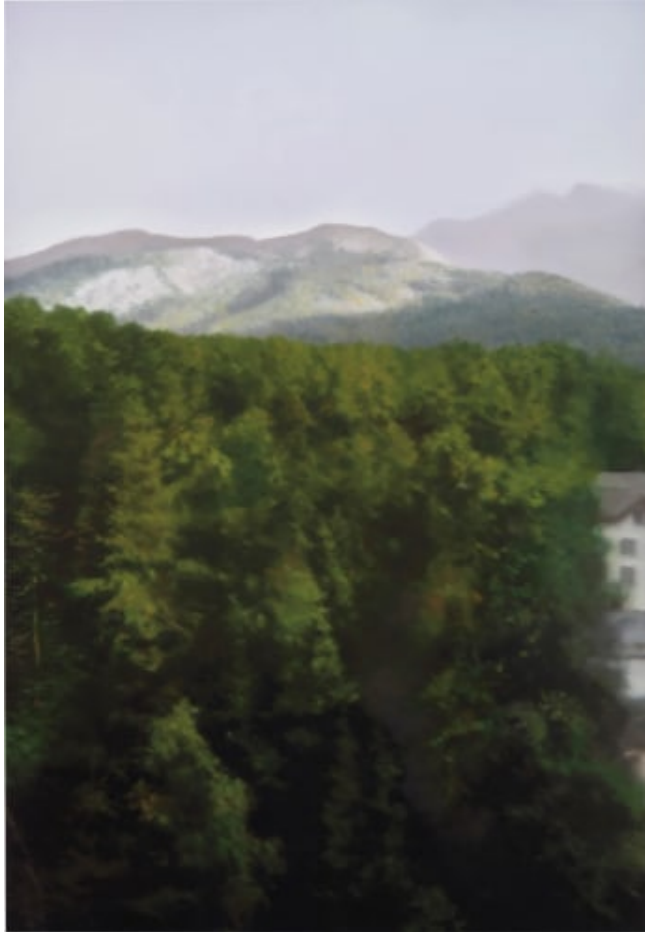
£1,000 — 1,500 

[Go to Lot](#)



Literature

Jörg Schellmann 188



177

**Gerhard Richter**

*Waldhaus (House in the Woods) (P18)*


2004/2018

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

142.1 x 98 cm (55 7/8 x 38 5/8 in.)

This facsimile object is unsigned and numbered 113/200 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



Literature

HENI Productions P18

## Evening & Day Editions

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178

### 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 95/200 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£7,000 — 9,000 <sup>‡</sup>▲

[Go to Lot](#)



Literature

HENI Productions P19-1

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



179

### 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 84/200 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£7,000 — 9,000 ±

[Go to Lot](#)



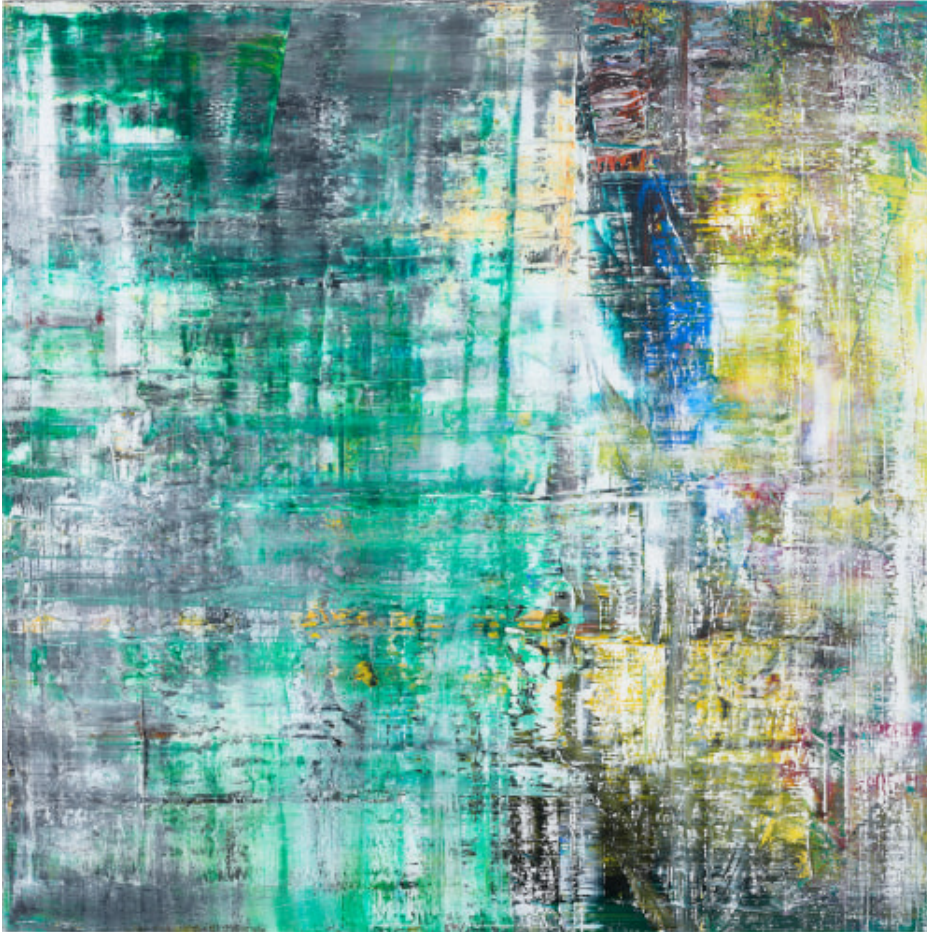


Literature

HENI Productions P19-4

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



180

### 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 130/200 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£7,000 — 9,000  $\pounds$

[Go to Lot](#)



180

Gerhard Richter

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Literature

HENI Productions P19-6

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



181

### Gerhard Richter

*Flow (P15)*

2013/2016

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

100.1 x 200.3 cm (39 3/8 x 78 7/8 in.)

This facsimile object is unsigned and numbered 215/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London.

**Estimate**

£6,000 — 8,000 <sup>▲</sup>

[Go to Lot](#)

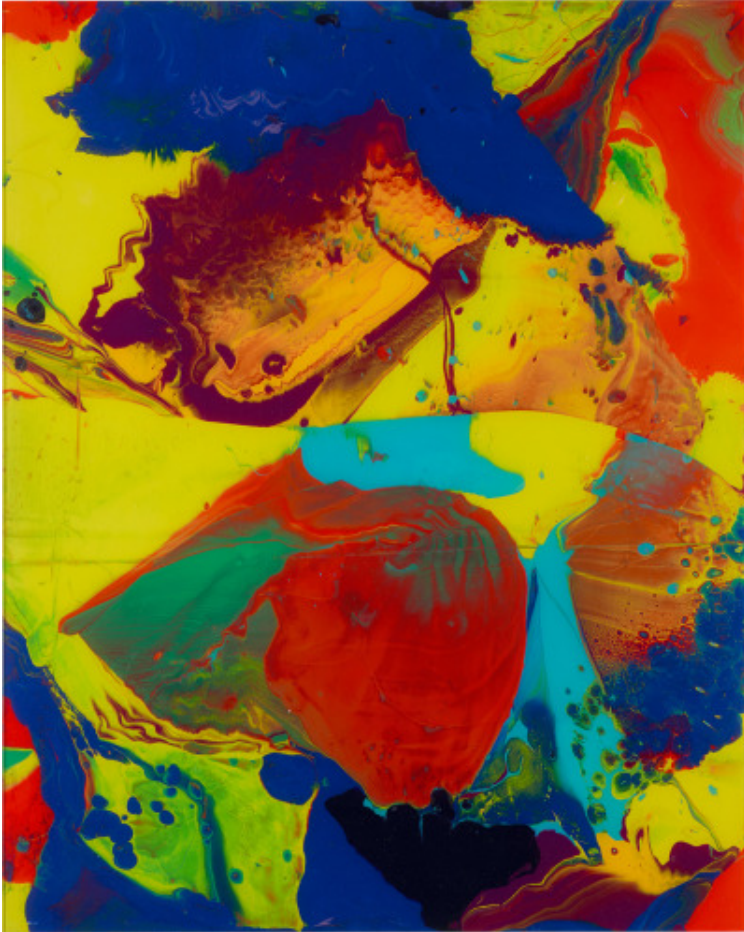


Literature

HENI Productions P15

## Evening & Day Editions

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182

### Gerhard Richter

*Bagdad (P10)*

2010/2014

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

49.9 x 40 cm (19 5/8 x 15 3/4 in.)

This facsimile object is unsigned and numbered 282/500 in black ink on the reverse, published by the Serpentine Galleries, London.

**Estimate**

£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)



Literature

HENI Productions P10

## Evening & Day Editions

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183

### Gerhard Richter

*Aladin (P11)*

2010/2014

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

36.9 x 49.9 cm (14 1/2 x 19 5/8 in.)

This facsimile object is unsigned and numbered 282/500 in black ink on the reverse, published by the Serpentine Galleries, London.

**Estimate**

£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)





Literature

HENI Productions P11



184

**Gerhard Richter**

*Tulips (P17)*

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 46/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London.

**Estimate**

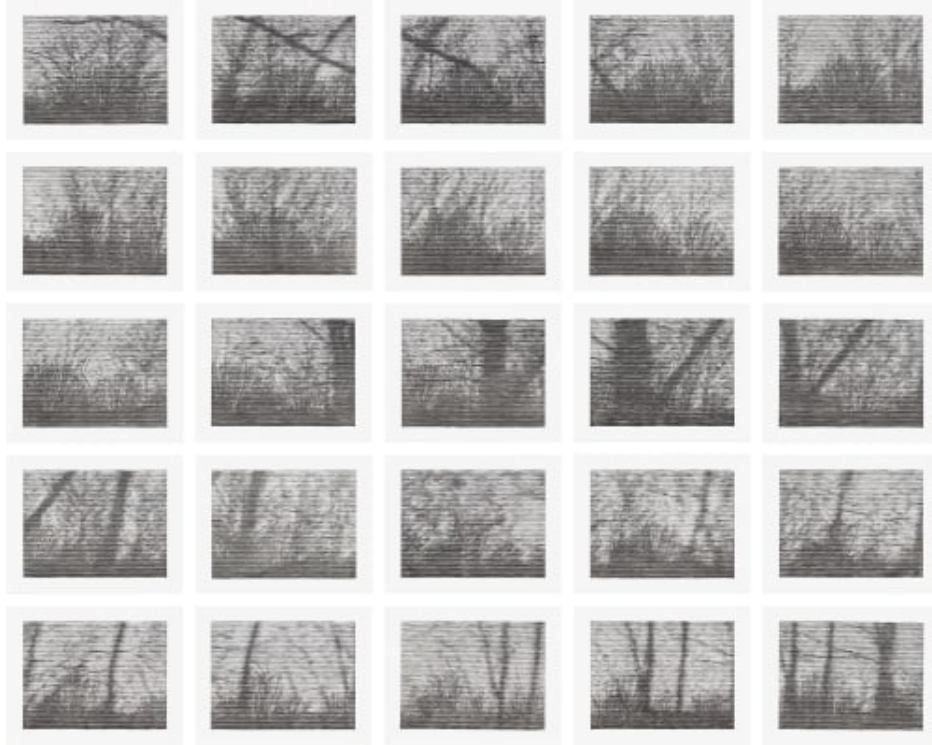
£3,000 — 5,000 <sup>▲</sup>

[Go to Lot](#)



Literature

HENI Productions P17



185

**Christiane Baumgartner**

*1 Sekunde (1 Second)*

2004

The complete set of 25 woodcuts, on Kozo paper, with full margins, the sheets loose (as issued), with title page and colophon, all contained in the original grey linen-covered clamshell portfolio box.



all I. 20 x 26.8 cm (7 7/8 x 10 1/2 in.)

all S. 26 x 33 cm (10 1/4 x 12 7/8 in.)

portfolio 29.5 x 37 x 3 cm (11 5/8 x 14 5/8 x 1 1/8 in.)

All signed, titled, dated and numbered 18/25 in pencil on the reverse (there were also 5 artist's proofs), further signed and numbered in pencil on the colophon, published by Carivari, Leipzig, all unframed.

Estimate

£4,000 — 6,000  

[Go to Lot](#)



## Evening & Day Editions

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186

### Christopher Wool

*Four Short Stories*

2004

The complete set of four inkjet prints in colours, on wove paper, with full margins, with the title sheet on copy paper.

all I. 39 x 31.1 cm (15 3/8 x 12 1/4 in.)

all S. 48.3 x 32.9 cm (19 x 12 7/8 in.)

All signed, dated and numbered 18/65 in pencil, published by the artist for the Camden Art Centre, London, all unframed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)



## Evening & Day Editions

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187

### Vija Celmins

*Web Ladder*

2010

Mezzotint, on Magnani Pescia Satinato paper, with full margins.

I. 30.2 x 21 cm (11 7/8 x 8 1/4 in.)

S. 41.9 x 29.8 cm (16 1/2 x 11 3/4 in.)

Signed and numbered 14/30 in pencil, published by Simmelink/Sukimoto Editions, Olympia, Washington, framed.

**Estimate**

£6,000 — 8,000

[Go to Lot](#)





188

**Vija Celmins**

*Dark Galaxy*

2010

Mezzotint, on Magnani Pescia Satinato paper, with full margins.

I. 30 x 21 cm (11 3/4 x 8 1/4 in.)

S. 41.9 x 30 cm (16 1/2 x 11 3/4 in.)

Signed and numbered 14/30 in pencil, published by Simmelink/Sukimoto Editions, Olympia, Washington, framed.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



## Evening & Day Editions

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189

### Julie Mehretu

*Untitled (Pulse)*

2013

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

I. 40.7 x 50.9 cm (16 x 20 in.)

S. 56.1 x 65.2 cm (22 1/8 x 25 5/8 in.)

Signed, dated and numbered 70/100 in pencil (there were also 30 artist's proofs), published by Texte Zur Kunst, Berlin, unframed.

**Estimate**

£4,000 — 6,000

[Go to Lot](#)







190

LOT OFFERED WITH NO RESERVE


**Arman**

*Accumulation*

1973

Multiple comprising rubber stamps and paper, contained in a wooden box with Plexiglas lid. 47 x 32 x 8.5 cm (18 1/2 x 12 5/8 x 3 3/8 in.) Stamp-numbered 034/100 in black ink on the reverse (there were also 10 artist's proofs in black painted boxes), co-published by Edition Schellmann, Munich, and John Gibson Gallery, New York.

Estimate

£1,000 — 1,500 

[Go to Lot](#)





191

**Maurizio Cattelan**

*The 1:6 Scale Wrong Gallery*

2006

Multiple comprising wood, brass, steel, aluminium, resin, plastic, glass and electric lighting, with six accompanying alternate exhibition parts by Keegan McHargue, Yoshua Okon, Elizabeth Peyton, Shirana Shahbazi, Tommy White, and Andreas Slominski, and the accompanying copy of the *Wrong Gallery Times*, with the original cardboard boxes.

46.7 x 29.2 x 17.1 cm (18 3/8 x 11 1/2 x 6 3/4 in.)

Numbered 598/2500 in black ink on the base, with the printed Cattelan copyright, published by Cerealart Multiples, Philadelphia.

**Estimate**

£1,200 — 1,800 ▲

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192

**Ai Weiwei**

*Artist's Hand*

2017

Cast urethane resin multiple with electroplated rhodium, contained in the original cardboard presentation box.

12.5 x 9.5 x 10.8 cm (4 7/8 x 3 3/4 x 4 1/4 in.)

Incised with signature on the underside, from the edition of 1000, published by the Public Art Fund, USA in collaboration with eBay for Charity to benefit the exhibition *Ai Weiwei: Good Fences Make Good Neighbors*, New York, 2018.

**Estimate**

£2,000 — 3,000  $\Omega$

[Go to Lot](#)



Literature

ars publicata, *Ai Weiwei Editions*, 2017.01



193

**Antony Gormley**

*Together*

2020

Polymer-gravure etching, on Somerset paper, the full sheet.

S. 40.6 x 59.1 cm (15 7/8 x 23 1/4 in.)

Signed, titled, dated and numbered 85/250 in pencil on the reverse, published by White Cube, London, to benefit The Trussel Trust, unframed.

**Estimate**

£1,000 — 1,500 <sup>♣</sup>

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



194

### Antony Gormley

*Free, from Save the Children ONE HUNDRED YEARS  
Print Portfolio*

2019

Lithograph with screenprinted glaze and hand-poured  
varnish, on Somerset paper, the full sheet.

S. 76 x 59.9 cm (29 7/8 x 23 5/8 in.)

Signed, dated and numbered 13/125 in pencil on the  
reverse, published by Counter Editions, London,  
unframed.

**Estimate**

£1,500 — 2,000 ♦

[Go to Lot](#)



## Evening & Day Editions

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195

### Tracey Emin

*I Loved My Innocence*, from *Save the Children ONE HUNDRED YEARS Print Portfolio*

2019

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

S. 60.3 x 76.5 cm (23 3/4 x 30 1/8 in.)

Signed, titled, dated and numbered 13/200 in pencil (there were also 20 artist's proofs), published by Counter Editions, London, unframed.

#### Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



## Evening & Day Editions

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196

### Tracey Emin

*On My Knees, from Tate Modern 21 Years Print Portfolio*

2021

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

S. 60 x 76 cm (23 5/8 x 29 7/8 in.)

Signed, titled, dated and numbered 66/100 in pencil, published by Counter Editions, London, unframed.

#### Estimate

£3,000 — 5,000 <sup>▲</sup>

[Go to Lot](#)





Literature

ars publicata, *Group Editions*, Tate Modern 21 Years



197

**Tracey Emin**

*In My Mind II*

2014

Polymer-gravure etching, on wove paper, with full margins.

I. 27 x 20 cm (10 5/8 x 7 7/8 in.)

S. 36.7 x 29 cm (14 1/2 x 11 3/8 in.)

Signed, titled, dated and numbered 52/100 in pencil, published on the occasion of the exhibition *The Last Great Adventure is You* at White Cube, Bermondsey, 8 October to 16 November 2014, framed.

**Estimate**

£3,000 — 5,000 ▲

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198

LOT OFFERED WITH NO RESERVE

**Tracey Emin**

*I Felt You and I Know You Loved Me*

2012

Embroidery thread in shades of pink, on linen napkin, folded (as issued).

51 x 49 cm (20 1/8 x 19 1/4 in.)

Signed, dated and annotated 'With you in mind' in black ball-point pen on the attached blue card swing tag, from the edition of unknown size, published by Emin International, London, unframed.

**Estimate**

£600 — 800 •♣

[Go to Lot](#)



## Evening & Day Editions

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199

LOT OFFERED WITH NO RESERVE

### David Hockney

*Composition Red & Blue*

2005

Offset lithograph in colours, on wove paper, the full sheet, with the accompanying blue paper portfolio with the artist's name and artwork title embossed on the cover.

S. 10.7 x 28 cm (4 1/4 x 11 in.)

portfolio 21 x 29.9 cm (8 1/4 x 11 3/4 in.)

An unsigned, unnumbered impression from the edition of unknown size, published by Momart Ltd., London, unframed.

**Estimate**

£500 — 700 •♣

[Go to Lot](#)



## Evening & Day Editions

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200

### David Hockney

*Byron on Hand* (T.G. 264, M.C.A.T. 218)

1979

Lithograph, on Chinese Traditional Tissue paper, the full sheet.

S. 34.7 x 30.3 cm (13 5/8 x 11 7/8 in.)

Signed, dated and numbered 16/60 in pencil (there were also 21 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

**Estimate**

£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)



200

David Hockney

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Literature

Tyler Graphics 264

Museum of Contemporary Art Tokyo 218



201

**Julian Opie**

*Gary, Popstar (C. 8)*

1998-99

Screenprint, on Somerset Satin paper, the full sheet.

S. 61 x 53 cm (24 x 20 7/8 in.)

Signed, dated '99' and numbered 1/40 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£1,500 — 2,000 ◆

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201

Julian Opie

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Literature

Alan Cristea Gallery 8



## Evening & Day Editions

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202

### Julian Opie

*View of Loop Bridge Seen from Route 41 in the Seven Falls Area, from Japanese Landscapes (C. 142)*

2009

Lenticular acrylic panel comprising seven colour inkjet prints, on specialist paper mounted to 20 line 3D and iMotion lenses.

framed 90.3 x 125.3 cm (35 1/2 x 49 3/8 in.)

Signed in black felt-tip pen and numbered 42/50 (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 artist's specified sprayed white aluminium frame.

Estimate

£2,000 — 3,000 ±

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202

Julian Opie

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Literature

Alan Cristea Gallery 142



203

**Julian Opie**

*New York Couple 5, from New York Couples*

2019

Screenprint in colours with inkjet printing and collage, on Canson Conservation board, with full margins. framed 125.4 x 91.3 cm (49 3/8 x 35 7/8 in.)

Signed in black felt-tip pen and numbered 15/55 (printed) on the label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, contained in the artist's specified sprayed white wooden frame.

**Estimate**

£6,000 — 8,000 ▲

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204

**Julian Opie**

*New York Couple 4, from New York Couples*

2019

Screenprint in colours with inkjet printing and collage, on Canson Conservation board, with full margins. framed 125.4 x 91.3 cm (49 3/8 x 35 7/8 in.)

Signed in black felt-tip pen and numbered 15/55 (printed) on the label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, contained in the artist's specified sprayed white wooden frame.

**Estimate**

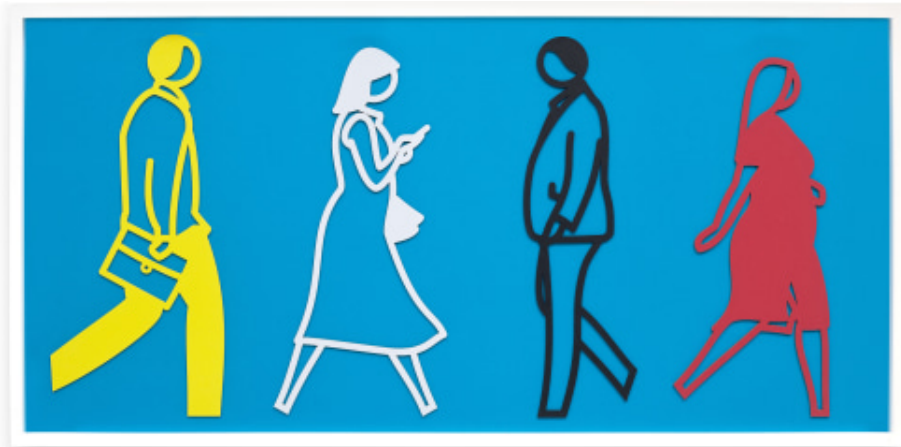
£6,000 — 8,000 ▲

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## Evening & Day Editions

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205

### Julian Opie

*Street 5, from Street*

2020

Laser-cut Museum board relief in colours.  
framed 45.8 x 92.7 cm (18 x 36 1/2 in.)

Signed in black felt-tip pen and numbered 3/55  
(printed) on the label affixed to the reverse (there were  
also 5 artist's proofs), published by Cristea Roberts  
Gallery, London, contained in the original artist's  
specified sprayed white wooden frame.

**Estimate**

£4,000 — 6,000 <sup>+</sup>

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## Evening & Day Editions

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206

### Julian Opie

*Street 4, from Street*

2020

Laser-cut Museum board relief in colours.

framed 45.8 x 92.8 cm (18 x 36 1/2 in.)

Signed in black felt-tip pen and numbered 3/55 (printed) on the label affixed to the reverse (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, contained in the original artist's specified sprayed white wooden frame.

**Estimate**

£4,000 — 6,000 <sup>+</sup>



[Go to Lot](#)





207

**Julian Opie**

*Cars? (C. 10)*

1998-99

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 61.2 x 104.9 cm (24 1/8 x 41 1/4 in.)

Signed, dated '99' and numbered 7/40 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

**Estimate**

£3,000 — 5,000 <sup>▲</sup>

[Go to Lot](#)



207

Julian Opie

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Literature

Alan Cristea Gallery 10





208

**Julian Opie**

*Imagine You Are Driving (C. 13)*


1998-99

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 61 x 86 cm (24 x 33 7/8 in.)

Signed, dated '99' and numbered 6/40 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

**Estimate**

£1,000 — 1,500 

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208

Julian Opie

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Literature

Alan Cristea Gallery 13



209

**Julian Opie**

*Landscape? (C. 12)*


1998-99

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 61 x 88 cm (24 x 34 5/8 in.)

Signed, dated '99' and numbered 3/40 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)



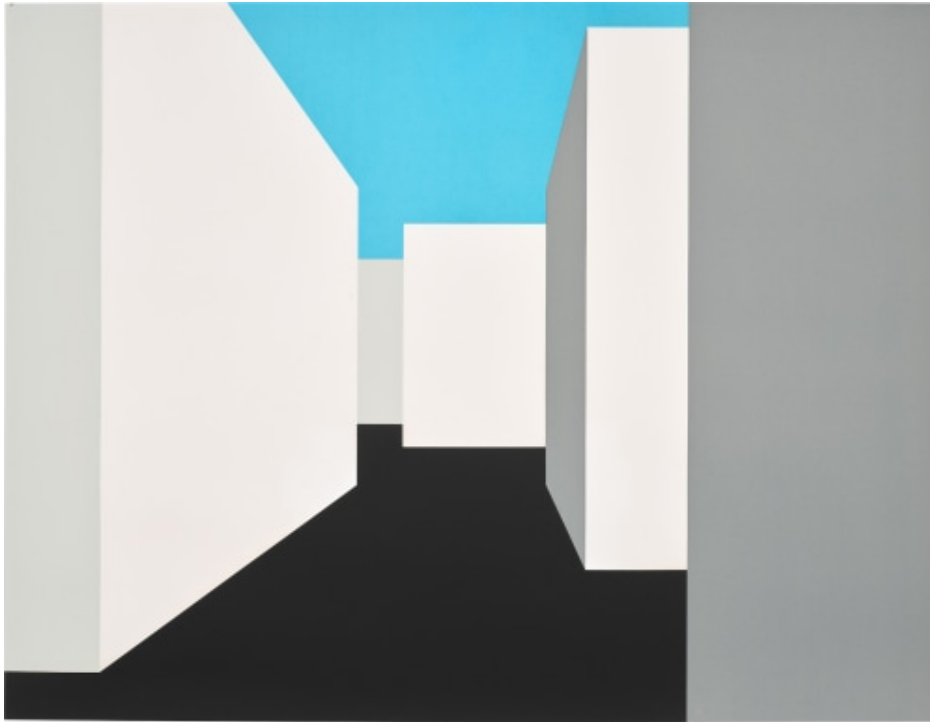
209

Julian Opie

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Literature

Alan Cristea Gallery 12



210

**Julian Opie**

*Imagine You Are Walking (C. 9)*


1998-99

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 61 x 78.8 cm (24 x 31 in.)

Signed, dated '99' and numbered 2/40 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

**Estimate**

£1,000 — 1,500 

[Go to Lot](#)



210

**Julian Opie**

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Literature

Alan Cristea Gallery 9



211

**Julian Opie**

*Imagine You are Driving (Fast)/Olivier (C. 35)*

2002

Lambda print in colours, on Fujicolor photographic paper dry-mounted to PVC (as issued), the full sheet.  
S. 56.1 x 118 cm (22 1/8 x 46 1/2 in.)

Signed and numbered 50/50 in black felt-tip pen on the reverse (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

**Estimate**

£3,000 — 5,000

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211

Julian Opie

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Literature

Alan Cristea Gallery 35





212

LOT OFFERED WITH NO RESERVE

**Michael Craig-Martin**

*Wireless Mic, from Objects Of Our Time*

2014

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 50.1 x 50.1 cm (19 3/4 x 19 3/4 in.)

Signed, dated and numbered 22/50 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

**Estimate**

£800 — 1,200 •\*†

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## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



213

### 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**

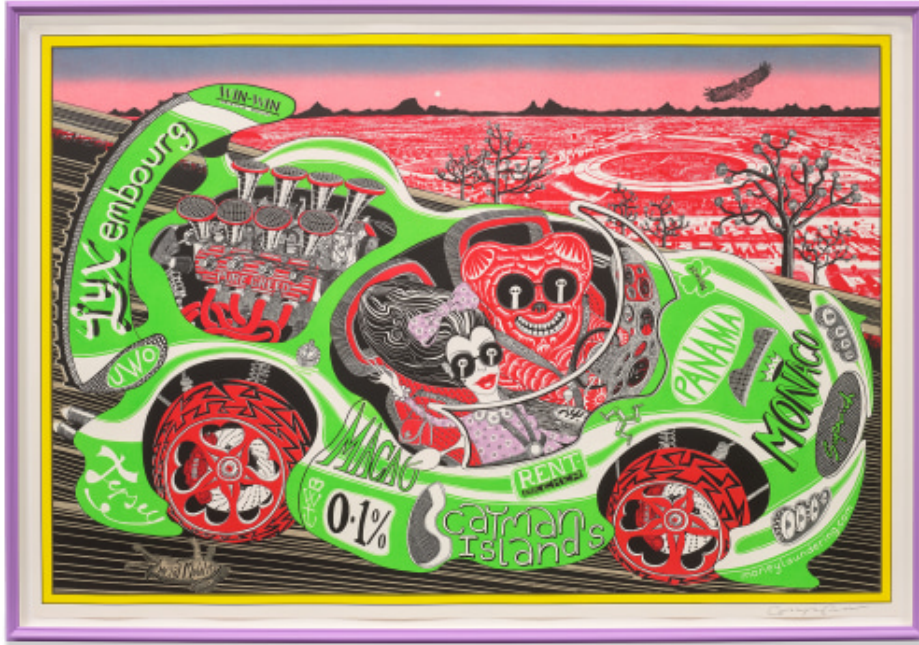
£1,000 — 1,500 <sup>+</sup>

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



214

### Grayson Perry


*Sponsored by You*

2019

Etching in colours, on wove paper, with full margins.  
framed 75 x 108 cm (29 1/2 x 42 1/2 in.)

Signed in pencil on the front and numbered 18/68 in  
pencil on the reverse (there were also 12 artist's  
proofs), published by The Paragon Press, London,  
contained in the original artist's specified lilac wooden  
frame.

**Estimate**

£4,000 — 6,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



215

### Caroline Walker

*Bathed, from Sunset portfolio*


2018

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

S. 64.9 x 85.4 cm (25 1/2 x 33 5/8 in.)

Signed and numbered 29/35 in pencil, published by Enitharmon Editions, London, unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



216

### Claire Tabouret

*The Dock*

2022

Archival pigment print, on cotton paper, with full margins.

I. 35.4 x 80.1 cm (13 7/8 x 31 1/2 in.)

S. 45.4 x 90.2 cm (17 7/8 x 35 1/2 in.)

Signed and numbered 28/75 in pencil (there were also 20 artist's proofs), published by Almine Rech Editions, Brussels, unframed.

**Estimate**

£3,000 — 5,000 <sup>▲</sup>

[Go to Lot](#)





217

**Louise Bourgeois**

*The Olive Branch, from L'Art pour la paix (Art for Peace) portfolio (MoMA 919.2)*

2004

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

I. 33.5 x 27 cm (13 1/4 x 10 5/8 in.)

S. 40.7 x 29.9 cm (16 x 11 3/4 in.)

Signed with initials and numbered 140/146 in pencil (there were also 22 artist's proofs), published by Les Méditerranées Médiatrices de la Paix, France (with their blindstamp), unframed.

**Estimate**

£3,000 — 5,000 ±

[Go to Lot](#)



Literature

Museum of Modern Art Cat No. 919.2



218

**Louise Bourgeois**

*Sheaves (MoMA 606.1)*

1984

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

I. 31.5 x 20.9 cm (12 3/8 x 8 1/4 in.)

S. 45.5 x 28.4 cm (17 7/8 x 11 1/8 in.)

Signed and numbered 35/90 in pencil (there were also several artist's proofs), published by Maeght, Paris, unframed.

**Estimate**

£1,500 — 2,000 ±

[Go to Lot](#)





Literature

Museum of Modern Art Cat. No. 606.1



219

**Yayoi Kusama**

*Beginning of Love*

2012

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

I. 31.7 x 40.4 cm (12 1/2 x 15 7/8 in.)

S. 57.2 x 61.4 cm (22 1/2 x 24 1/8 in.)

Signed, titled in Japanese, dated and numbered 10/30  
in pencil (there were also 10 artist's proofs), framed.

Estimate

£7,000 — 9,000 †

[Go to Lot](#)



219

Yayoi Kusama

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**Provenance**

Ota Fine Arts, Tokyo

Acquired directly from the above by the present owner

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



220

### Bridget Riley

*Untitled (Rose) (S. 27, T. & G. 28)*

1978

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

I. 57 x 83.8 cm (22 1/2 x 32 7/8 in.)

S. 67.8 x 95 cm (26 3/4 x 37 3/8 in.)

Signed, dated and numbered 52/75 in pencil (there were also 20 artist's proofs), published by the artist, unframed.

#### Estimate

£6,000 — 8,000 <sup>▲</sup>

[Go to Lot](#)



**Literature**

Karsten Schubert 27

Alexandra Tommasini & Rosa Gubay 28

ars publicata, *Bridget Riley Prints 1962-2015*, Sims Reed, London, pp. 60-61

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



221

### Bridget Riley

*Two Blues* (S. 52, T & G. 52)

2003

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

I. 38.6 x 38.1 cm (15 1/4 x 15 in.)

S. 54.6 x 53.5 cm (21 1/2 x 21 1/8 in.)

Signed, titled, dated and numbered 162/250 in pencil (there were also 20 artist's proofs), published by the artist, framed.

#### Estimate

£4,000 — 6,000 <sup>▲</sup>

[Go to Lot](#)



**Literature**

Karsten Schubert 52

Alexandra Tommasini and Rosa Gubay 52

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



222

### Bridget Riley

*Leap* (S. 68, T. & G. 68)

2008

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

I. 28 x 71.2 cm (11 x 28 in.)

S. 44.5 x 84 cm (17 1/2 x 33 1/8 in.)

Signed, titled, dated and numbered 18/75 in pencil (there were also 10 artist's proofs), published by the artist, framed.

**Estimate**

£4,000 — 6,000 <sup>▲</sup>

[Go to Lot](#)





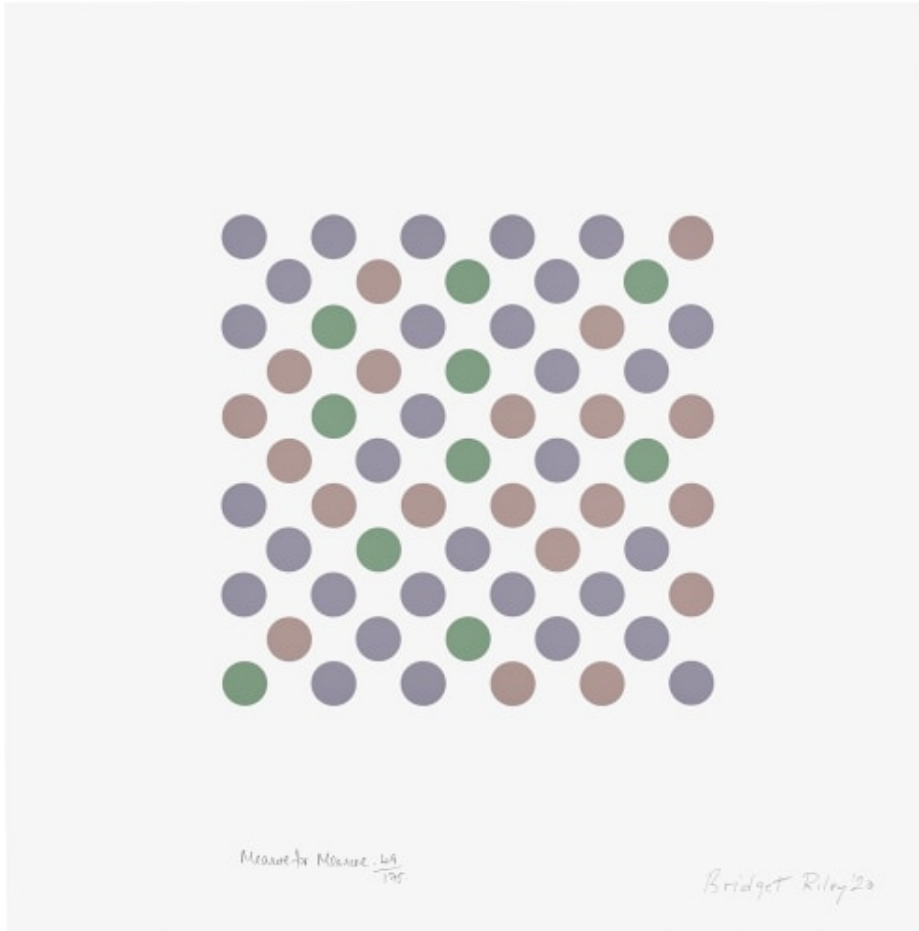
**Literature**

Karsten Schubert 68

Alexandra Tommasini & Rosa Gubay 68

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



223

### Bridget Riley

*Measure for Measure (T. & G. 94)*

2020

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

I. 33 x 33.1 cm (12 7/8 x 13 in.)

S. 63.3 x 62.5 cm (24 7/8 x 24 5/8 in.)

Signed, titled, dated and numbered 49/175 in pencil (there were also 20 artist's proofs), published by the artist, framed.

**Estimate**

£4,000 — 6,000 <sup>▲</sup>

[Go to Lot](#)



**Literature**

Alexandra Tommasini & Rosa Gubay 94

## Evening & Day Editions

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224

### Etel Adnan

*L'Express Beyrouth-Enfer (Beirut-Hell Express)*

2021

Aquatint in colours, on wove paper, with full margins, with the accompanying 55-page book, all contained in the original aquamarine cardboard 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 22.4 x 2.9 cm (12 5/8 x 8 7/8 x 1 1/8 in.)

Signed, dated and numbered 46/100 in pencil, published by Galerie Lelong & Co., Paris, unframed.

#### Estimate

£1,500 — 2,000 †

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



225

### 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 54.7 cm (23 1/2 x 21 1/2 in.)

Signed and numbered 98/150 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), unframed.

**Estimate**

£5,000 — 7,000 <sup>▲</sup>

[Go to Lot](#)



## Evening & Day Editions

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226

### Damien Hirst

*Raffles, from Colour Space (H5-5)*

2018

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

90 x 90 cm (35 3/8 x 35 3/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 41/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

**Estimate**

£6,000 — 8,000 <sup>▲</sup>

[Go to Lot](#)

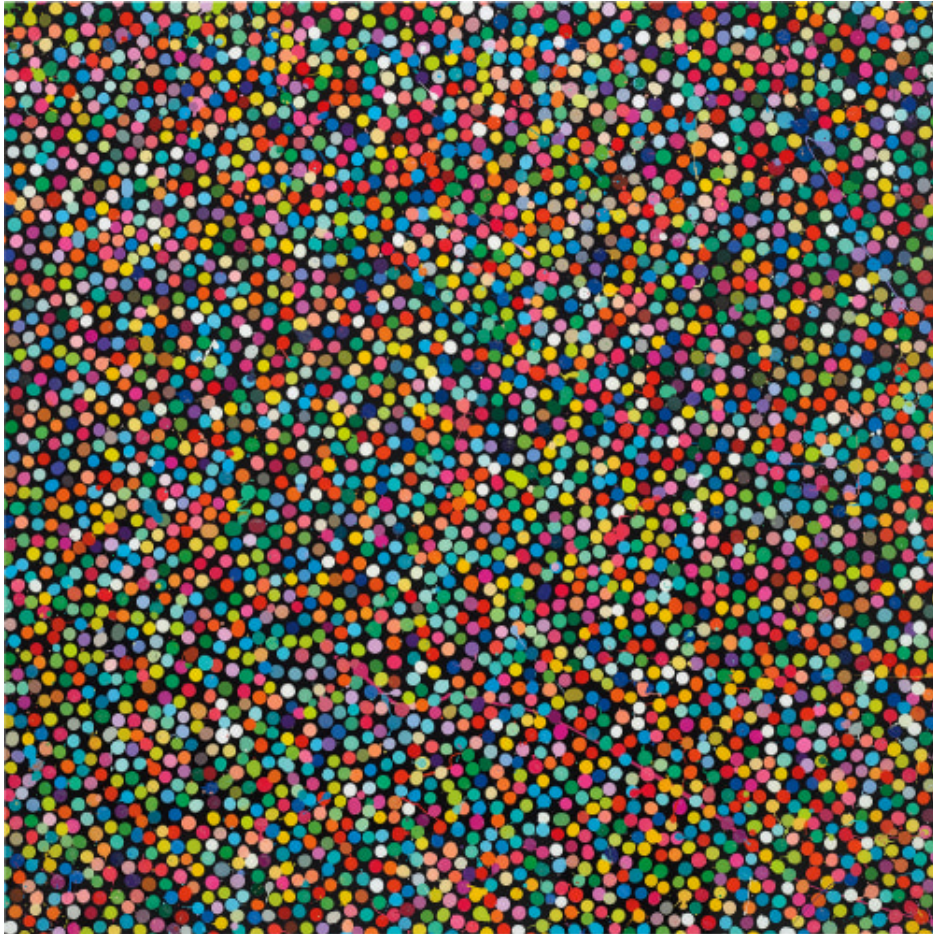


Literature

HENI Productions H5-5

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



227

### Damien Hirst

*Savoy, from Colour Space (H5-8)*

2018

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

90 x 90 cm (35 3/8 x 35 3/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 41/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

**Estimate**

£6,000 — 8,000 <sup>▲</sup>

[Go to Lot](#)



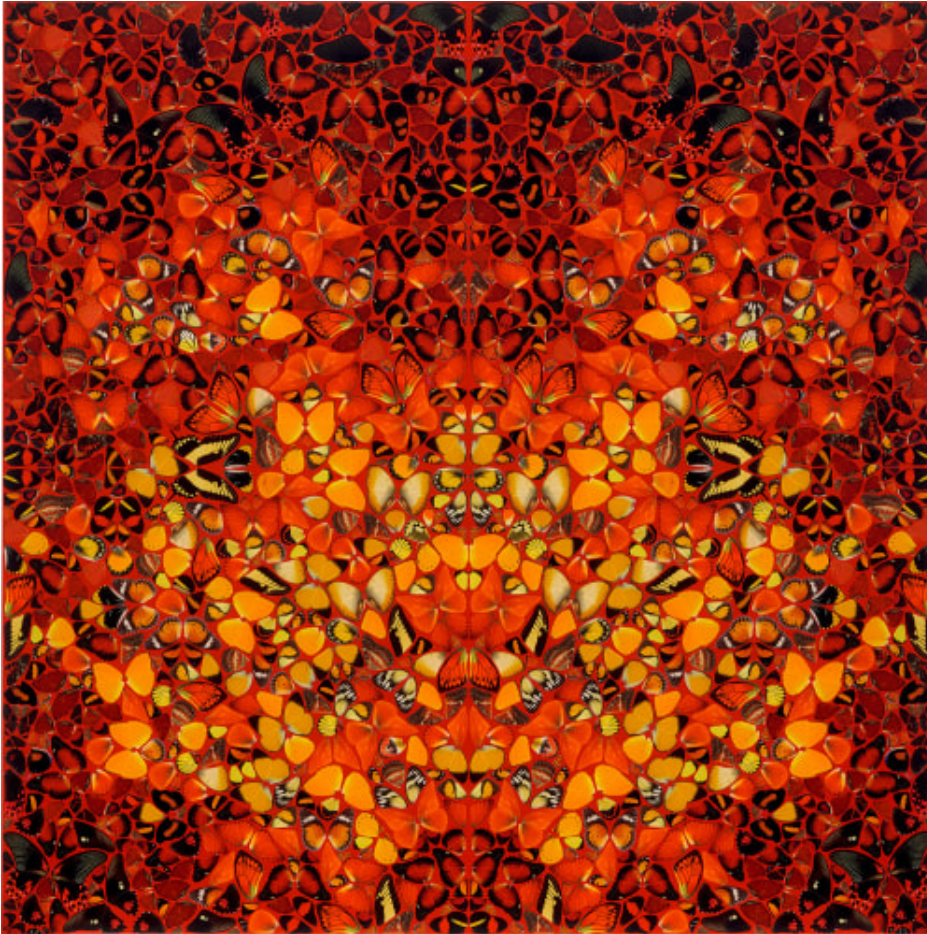


Literature

HENI Productions H5-8

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



228

### Damien Hirst

*Fire, from The Elements (H6-8)*


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.)

Signed in pencil on the label affixed to the reverse and numbered 55/60 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

**Estimate**

£7,000 — 10,000 

[Go to Lot](#)



Literature

HENI Productions H6-8

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



229

### 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 601/817 (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 / 17 January 2024 / 5pm GMT



230

### 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 272/1549 (printed) on the label affixed to the reverse, published by HENI Editions, London.

**Estimate**

£7,000 — 9,000 <sup>▲</sup>

[Go to Lot](#)



Literature

HENI Editions H9-4

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



231

### 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 467/1067 (printed) on the label affixed to the reverse, published by HENI Editions, London.

**Estimate**

£7,000 — 9,000 <sup>▲</sup>

[Go to Lot](#)





Literature

HENI Editions H9-7

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



232

### Damien Hirst

*Kew, from Veils (H4-6)*

2020

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

92.2 x 126.1 cm (36 1/4 x 49 5/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 26/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

**Estimate**

£7,000 — 9,000 <sup>▲</sup>

[Go to Lot](#)



Literature

HENI Productions H4-6



233

**Damien Hirst**

*Keukenhof, from Veils (H4-8)*

2020

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

92.2 x 126.2 cm (36 1/4 x 49 5/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 26/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

**Estimate**

£7,000 — 9,000 <sup>▲</sup>

[Go to Lot](#)



Literature

HENI Productions H4-8

# Evening & Day Editions

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234

## Damien Hirst

*Colour Chart (Glitter) (H3)*

2017

Screenprint in colours with glitter, on UV printed brushed aluminium panel, with metal strainer on the reverse (as issued).

90.2 x 187.8 cm (35 1/2 x 73 7/8 in.)

Signed and numbered 212/250 in black ink on the reverse (there were also 8 artist's proofs), published by HENI Productions, London.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



234

**Damien Hirst**

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Literature

HENI Productions H3



235

**Damien Hirst**

*The Skull Beneath the Skin*


2005

Screenprint in colours with diamond dust, on Somerset Satin paper, the full sheet.

S. 100 x 66.5 cm (39 3/8 x 26 1/8 in.)

Signed and numbered 42/155 in white pencil, co-published by Paul Stolper and Other Criteria, London, framed.

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)







236

**Damien Hirst**

*The Hours Spin Skull*

2009


Unique multiple comprising a plastic skull with gloss enamel paint in colours, with inset watch faces, accompanied by The Hours CD album *See the Light*, all contained in the original black cardboard box.

15.5 x 14 x 20 cm (6 1/8 x 5 1/2 x 7 7/8 in.)

box 17.5 x 15 x 22.5 cm (6 7/8 x 5 7/8 x 8 7/8 in.)

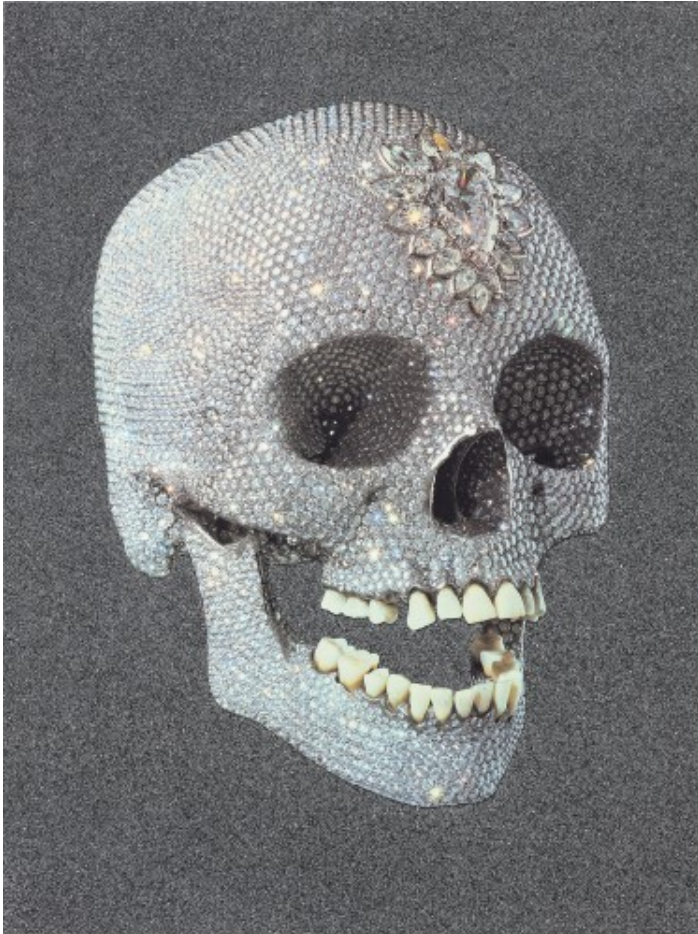
Titled in black paint on the reverse, numbered 174/210 in white pencil on the reverse of the box, one of 210 unique colour variants, published by Other Criteria, London.

**Estimate**

£2,500 — 3,500 

[Go to Lot](#)





237

**Damien Hirst**

*For the Love of God, Laugh*

2007

Screenprint in colours, with glazes and diamond dust, on wove paper, the full sheet.

S. 100.5 x 75 cm (39 5/8 x 29 1/2 in.)

Signed in black felt-tip pen on the front and numbered 152/250 in pencil on the reverse, published by Other Criteria, London, framed.

**Estimate**

£4,000 — 6,000  $\pm$

[Go to Lot](#)





238

**Chris Levine**

*Equanimity (Crystal Edition)*

2004/2020

Giclée print with hand-applied *Swarovski* crystals, on wove paper, with full margins.

I. 37.9 x 30.5 cm (14 7/8 x 12 in.)

S. 59.4 x 42 cm (23 3/8 x 16 1/2 in.)

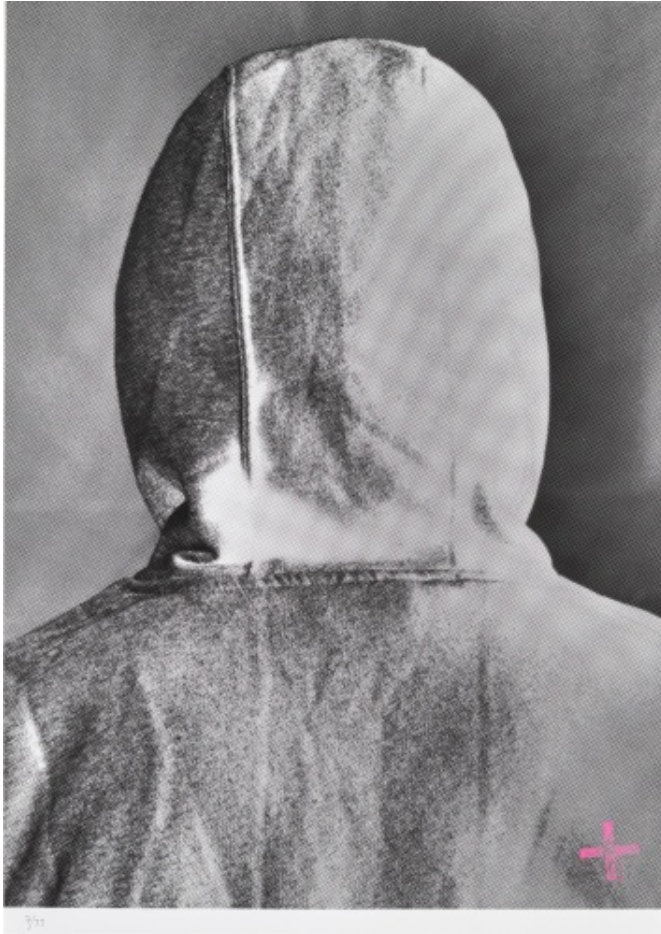
Signed in pencil, from the edition of 50 unique variants (there were also 10 artist's proofs), published by the artist (with his blindstamp), with his accompanying Certificate of Authenticity, framed.

**Estimate**

£8,000 — 10,000 ♣

[Go to Lot](#)





239

**Chris Levine**

*Banksy [3D]*

2019

Archival inkjet print with fluorescent pink cross, on wove paper, the full sheet.

I. 61.9 x 45.1 cm (24 3/8 x 17 3/4 in.)

S. 64 x 45.1 cm (25 1/4 x 17 3/4 in.)

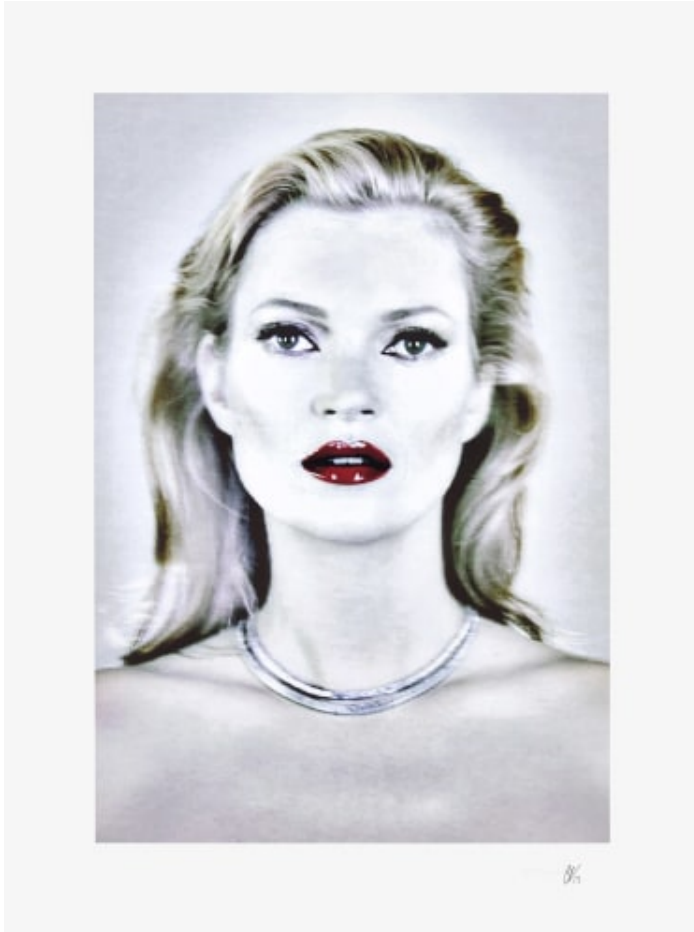
Signed, dated and numbered 7/33 in pencil (there were also 4 artist's proofs), published by the artist (with his blindstamp), with his accompanying Certificate of Authenticity, framed.

**Estimate**

£7,000 — 9,000 ♣

[Go to Lot](#)





240

**Chris Levine**

*She's Light (Pure)*

2013

Giclée print in colours with varnish, on wove paper, with full margins.

I. 46.1 x 31.8 cm (18 1/8 x 12 1/2 in.)

S. 57.7 x 43.1 cm (22 3/4 x 16 7/8 in.)

Signed with initials and dated in black ink, further signed, dated and titled in black ink on the reverse, from the edition of 25 unique variants (there were also 3 artist's proofs), published by the artist (with his blindstamp), framed.

**Estimate**

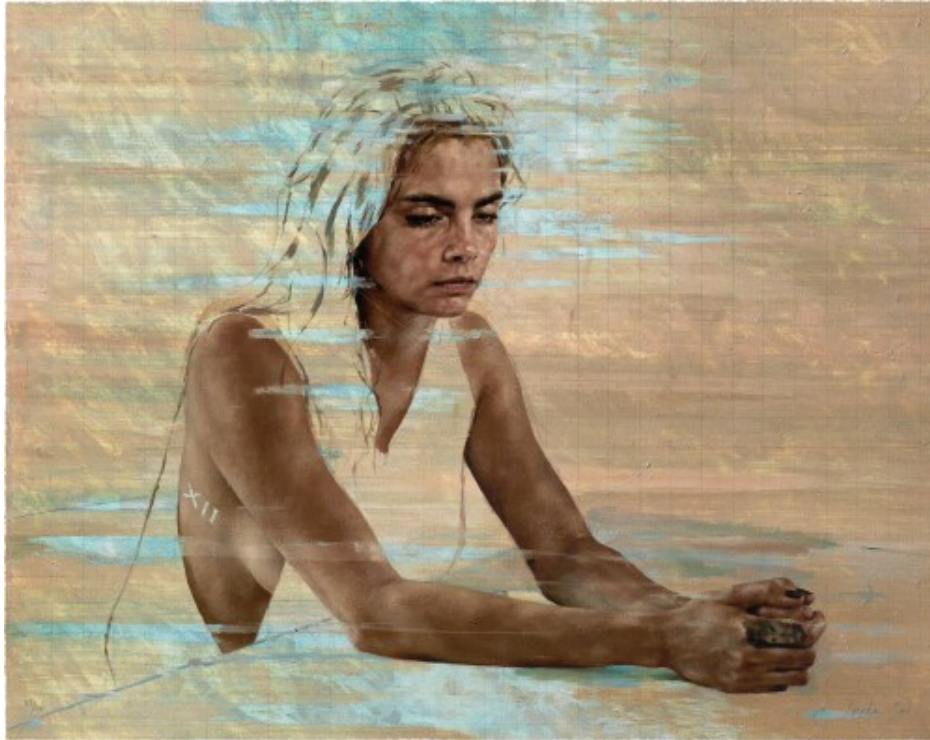
£6,000 — 8,000 ▲

[Go to Lot](#)



## Evening & Day Editions

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241

LOT OFFERED WITH NO RESERVE

### Jonathan Yeo

*Cara III (Cafe)*

2016

Archival pigment print in colours with hand varnishing,  
on Hahnemühle paper, the full sheet.

S. 58.4 x 73.3 cm (22 7/8 x 28 7/8 in.)

Signed and numbered 43/50 in pencil, published by  
the Jonathan Yeo Studio, London, framed.

**Estimate**

£500 — 700 •♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



242

### Mark Seliger

*Gisele Bündchen, NYC*

2000

Chromogenic print, on photo paper, with full margins.

I. 45.8 x 36.4 cm (18 x 14 3/8 in.)

S. 50.8 x 40.5 cm (20 x 15 7/8 in.)

Signed, dated, titled, annotated with the artist's copyright credit and numbered 6/25 in black ink on the reverse, printed 2007, framed.

#### Estimate

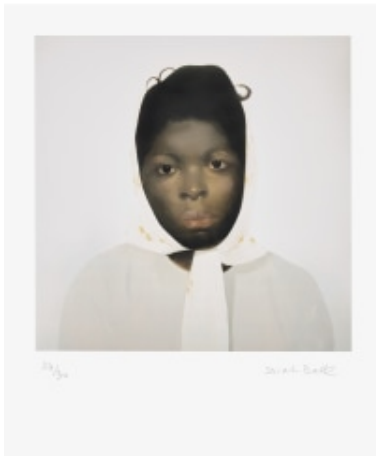
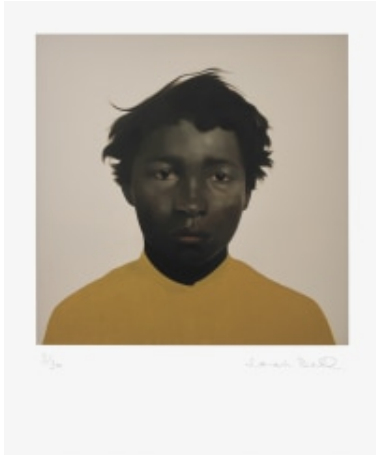
£2,000 — 3,000 ‡

[Go to Lot](#)



## Evening & Day Editions

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243

### Sarah Ball

*AC (Black Lives Matter 1); and AC (Black Lives Matter 2)*

2020

Two archival inkjet prints in colours, on wove paper, with full margins.

both I. 22 x 22 cm (8 5/8 x 8 5/8 in.)

both S. 48.4 x 33 cm (19 x 12 7/8 in.)

Both signed and each numbered 3/30 and 24/30 respectively in pencil (there were also 3 artist's proofs), published by Anima Mundi Gallery, St Ives, both framed.

#### Estimate

£1,000 — 1,500 <sup>♣</sup>

[Go to Lot](#)







244

**David Shrigley**

*My Rampage Is Over*

2019

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet.

S. 76 x 56 cm (29 7/8 x 22 in.)

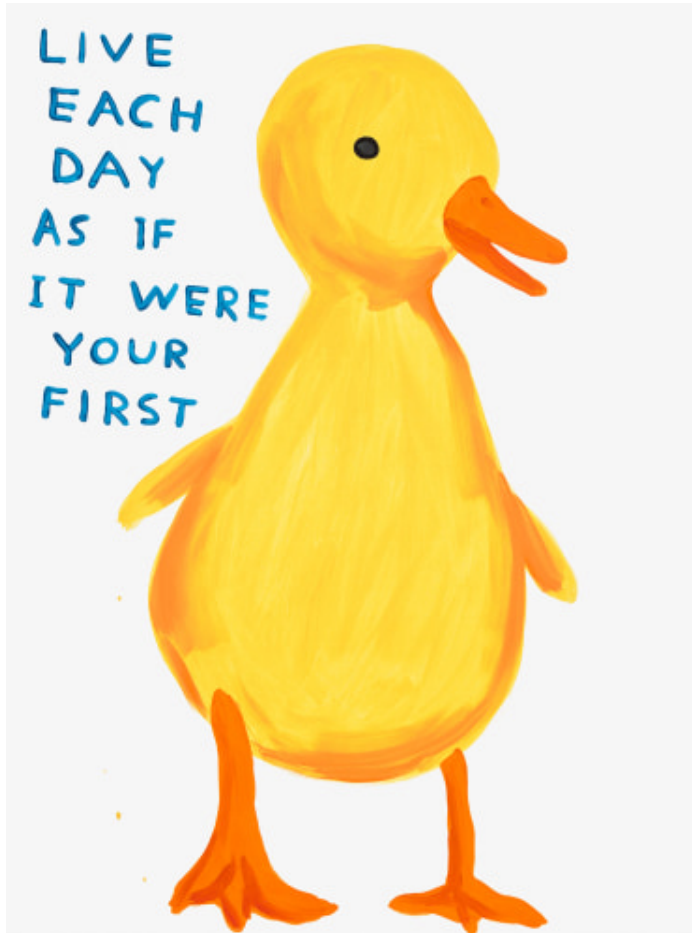
Signed with initials, dated and annotated 'A/P' in pencil on the reverse (one of 12 artist's proofs, the edition was 125), published by Jealous Gallery, London, with their accompanying Certificate of Authenticity, unframed.

**Estimate**

£5,000 — 7,000 ▲

[Go to Lot](#)





245

**David Shrigley**

*Live Each Day As If It Were Your First*

2022

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

S. 76 x 56.1 cm (29 7/8 x 22 1/8 in.)

Signed with initials, dated and numbered 15/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

**Estimate**

£3,000 — 5,000 <sup>▲</sup>

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



246

**David Shrigley**

*FUCK*


2021

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

S. 76.1 x 56 cm (29 7/8 x 22 in.)

Numbered 63/125 in pencil on the reverse, published by DDT Store (AllRightsReserved), Hong Kong, with the accompanying Certificate of Authenticity signed by the artist, unframed.

**Estimate**

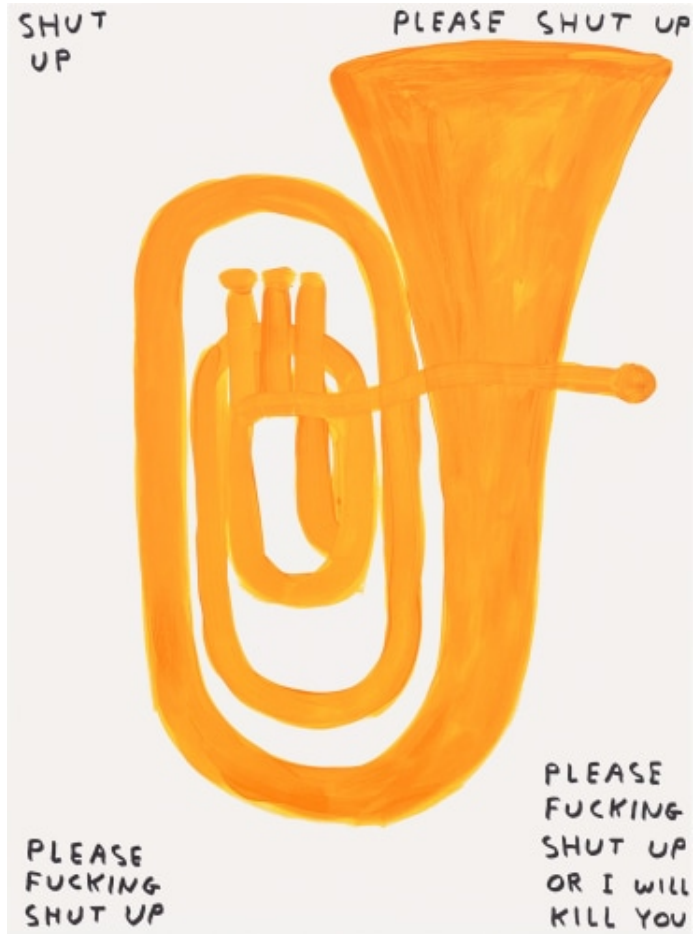
£1,500 — 2,000 

[Go to Lot](#)



## Evening & Day Editions

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247

**David Shrigley**

*Shut Up*

2018

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

S. 75.8 x 55.9 cm (29 7/8 x 22 in.)

Signed with initials, dated and numbered 17/125 in pencil on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, unframed.

**Estimate**

£3,000 — 5,000 <sup>▲</sup>

[Go to Lot](#)





248

**David Shrigley**

*Old Cat*

2022

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet.

S. 76.1 x 56.1 cm (29 7/8 x 22 1/8 in.)

Signed with initials, dated and numbered 125/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

**Estimate**

£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



249

**David Shrigley**

*Untitled (I Hate Human Beings)*

2022

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

S. 76.1 x 56 cm (29 7/8 x 22 in.)

Signed with initials, dated and numbered 89/125 in pencil on the reverse (there were also 12 artist's proofs), published by Stephen Friedman Gallery, London, unframed.

**Estimate**

£1,200 — 1,800 <sup>♣</sup>

[Go to Lot](#)





250

**David Shrigley**

*I Hate Humans*

2022

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 76 x 56 cm (29 7/8 x 22 in.)

Signed with initials, dated and numbered 24/125 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](#)





251

**David Shrigley**

*Untitled (I Try to be Friendly)*


2022

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

S. 75 x 56 cm (29 1/2 x 22 in.)

Signed and numbered 13/125 in pencil on the reverse, published by Nicolai Wallner, Copenhagen, unframed.

**Estimate**

£2,000 — 3,000 

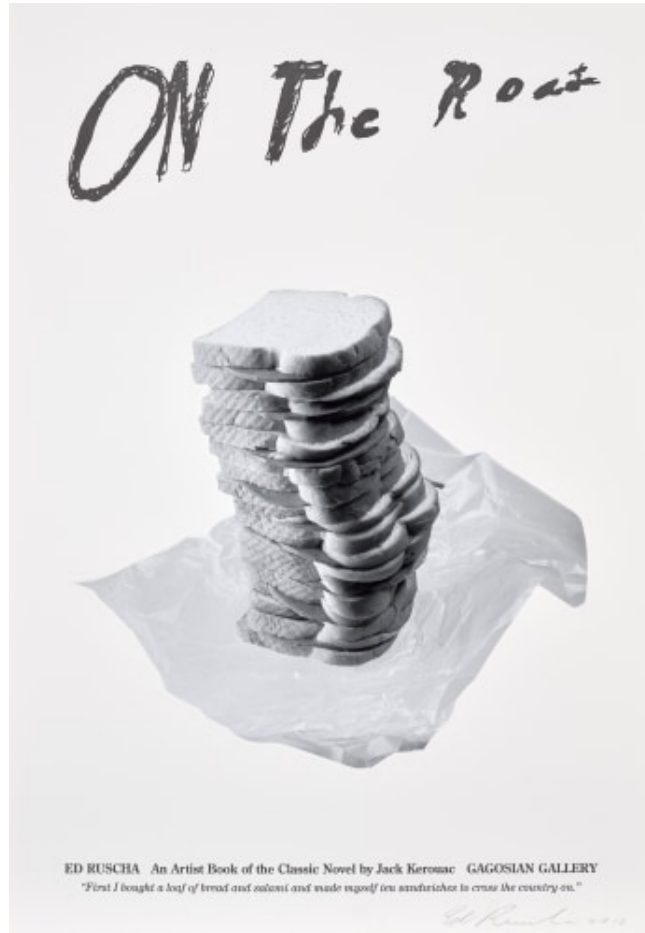
[Go to Lot](#)





## Evening & Day Editions

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252

### Ed Ruscha

*On the Road*

2010

Letterpress poster with debossing and die-cut photograph, on wove paper, the full sheet.

S. 66.2 x 45.7 cm (26 1/8 x 17 7/8 in.)

Signed and dated in pencil, from the unnumbered edition of 100 (there was also an unsigned edition of unknown size), published by Gagosian, London, for the exhibition *Ed Ruscha: On the Road: An Artist Book of the Classic Novel by Jack Kerouac*, 12 October to 28 November 2009, unframed.

#### Estimate

£1,000 — 1,500

[Go to Lot](#)



## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



253

### Jonas Wood

*Notepad Doodle 3 (State I-III)*

2018

The complete set of three lithographs in colours, on various papers, the full sheets.

all S. 40.7 x 27.9 cm (16 x 10 7/8 in.)

All signed, dated and numbered 14/20 in pencil (there were also 6 artist's proofs), co-published by WKS Editions and Hamilton Press, Los Angeles (with their blindstamp), all unframed.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)





254

**Mel Bochner**

*Obliterate (K. 2018.03)*

2018

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

S. 127.2 x 101.7 cm (50 1/8 x 40 in.)

Signed, dated and numbered 1/30 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, framed.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)



Literature

Barbara Krakow 2018.03

## Evening & Day Editions

London Auction / 17 January 2024 / 5pm GMT



255

**Eddie Martinez**

*No Title 5*

2016

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

S. 92 x 69.5 cm (36 1/4 x 27 3/8 in.)

Signed with initials, dated and numbered 36/60 in pencil, published by Edition Copenhagen, Denmark, unframed.

Estimate

£1,000 — 1,500

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## Evening & Day Editions

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256

### George Condo

*More Sketches of Spain - for Miles Davis: one plate*

1991

Etching and aquatint, on Guarro paper, with full margins.

I. 118.5 x 85.9 cm (46 5/8 x 33 7/8 in.)

S. 133.7 x 98.4 cm (52 5/8 x 38 3/4 in.)

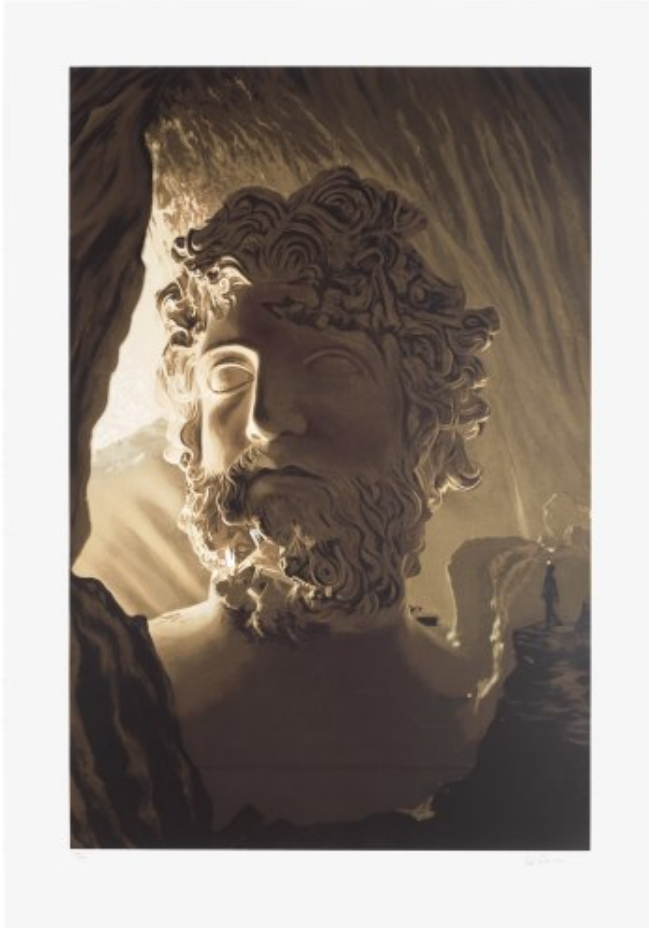
Signed and numbered 14/40 in pencil, published by Alexander Kahan, New York, framed.

**Estimate**

£1,500 — 2,000 †

[Go to Lot](#)





257

**Daniel Arsham**

*Tropical Cave of Zeus*

2021

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

I. 122.5 x 81.4 cm (48 1/4 x 32 in.)

S. 145.9 x 102 cm (57 1/2 x 40 1/8 in.)

Signed and numbered 90/199 in pencil, published by the Daniel Arsham Studio, New York, with their accompanying Certificate of Authenticity with holographic label, unframed.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)





258

LOT OFFERED WITH NO RESERVE

**Antony Micallef**

*Light Angel Bomber I*

2006

Screenprint, on wove paper, with full margins.

I. 63 x 46 cm (24 3/4 x 18 1/8 in.)

S. 70.1 x 50 cm (27 1/2 x 19 5/8 in.)

Signed and numbered 211/250 in pencil, published by Pictures on Walls, London (with their blindstamp), unframed.

**Estimate**

£300 — 500 •♣

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## Evening & Day Editions

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259

### Barbara Kruger

*You're Right (And You Know it and So Should Everyone Else)*

2010

Lithograph in colours, on smooth wove paper, the full sheet.

S. 22.6 x 60.8 cm (8 7/8 x 23 7/8 in.)

Signed with initials and numbered 51/200 in pencil on the reverse (there were also 50 artist's proofs), published by the Editions and Artists Books Fair, New York, framed.

Estimate

£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)



Literature

ars publicata, *Barbara Kruger Editions*, 2010.01



260

**Anne Collier**

*Woman Crying, Comic, for Texte zur Kunst*

2020

Ditone print in colours, on wove paper, with full margins.

I. 30.8 x 38.7 cm (12 1/8 x 15 1/4 in.)

S. 37.3 x 45.1 cm (14 5/8 x 17 3/4 in.)

Signed and numbered 36/100 in pencil on the reverse (there were also 20 artist's proofs), published by Texte zur Kunst, Berlin, framed.

**Estimate**

£1,000 — 1,200 £

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## Evening & Day Editions

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261

### Kerry James Marshall

*Souvenir I*

2017

Digital screenprint in colours, on cotton pillow sham, folded (as issued).

51.5 x 66 cm (20 1/4 x 25 7/8 in.)

From the edition of 200, co-published by WeR2 and the Museum of Contemporary Art, Los Angeles, for the exhibition *Kerry James Marshall: Mastry*, 12 March to 2 July 2017.

Estimate

£1,000 — 1,500 £

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## Evening & Day Editions

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262

**Ayako Rokkaku**

*Untitled*

2021

Screenprint in colours, on Corona Magnani paper, the full sheet, with the colophon and original card portfolio with printed artist's name.

S. 73.2 x 103.3 cm (28 7/8 x 40 5/8 in.)

Signed, dated and numbered 125/200 in pencil (there were also 25 artist's proofs), published by Gallery Delaive Editions, Amsterdam, unframed.

**Estimate**

£7,000 — 9,000

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## Evening & Day Editions

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263

### Ayako Rokkaku

*Untitled*

2021

Royal Delft ceramic multiple, contained in the original packaging.

30 x 40 x 13 cm (11 3/4 x 15 3/4 x 5 1/8 in.)

Inscribed with the artist's signature and numbered 120/200 in blue paint (there were also 25 in Roman numerals and 15 artist's proofs), further signed and numbered in black felt-tip pen on the accompanying Certificate of Authenticity, published by Gallery Delaive, Amsterdam (with their stamp on the underside).

**Estimate**

£6,000 — 8,000

[Go to Lot](#)



## Evening & Day Editions

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264

**Ayako Rokkaku**

*Untitled*

2021

Screenprint in colours on shaped corrugated cardboard, the full sheet, contained in the original cardboard portfolio.

66 x 89.5 cm (25 7/8 x 35 1/4 in.)

portfolio 72 x 96 x 2 cm (28 3/8 x 37 3/4 x 3/4 in.)

Signed, dated and numbered 120/200 in pencil (there were also 25 artist's proofs), published by Gallery Delaive, Amsterdam, unframed.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



264

Ayako Rokkaku

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**Provenance**

Galley Delaive, Amsterdam

Acquired from the above by the present owner



## Evening & Day Editions

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265

**Wes Lang**

*Grateful Dead*

2016

Archival pigment print in colours, on Classic Crest paper, with full margins.

I. 50.9 x 66.2 cm (20 x 26 1/8 in.)

S. 55.9 x 71.3 cm (22 x 28 1/8 in.)

From the unsigned, unnumbered edition of 250, unframed.

**Estimate**

£1,000 — 1,500 ±

[Go to Lot](#)





266

**Katherine Bernhardt**

*African Violet*, from *Save the Children ONE HUNDRED YEARS Print Portfolio*

2019

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

S. 60.2 x 76.2 cm (23 3/4 x 30 in.)

Signed, titled, dated and numbered 13/200 in pencil, published by Counter Editions, London, unframed.

**Estimate**

£2,000 — 3,000

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## Evening & Day Editions

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267

### Jadé Fadojutimi

*A Season's Echo*

2022

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

S. 65.7 x 48.3 cm (25 7/8 x 19 in.)

Signed, dated and numbered 44/50 in pencil on the reverse (there were also 7 artist's proofs), co-published by the Hepworth Wakefield, West Yorkshire, and Red Breast Editions, London (with their blindstamp), framed.

**Estimate**

£2,000 — 3,000 <sup>▲</sup>

[Go to Lot](#)





268

LOT OFFERED WITH NO RESERVE

**Karen Kilimnik**

*The Royal Lady Red Riding Hood*

2007

Giclée print in colours with hand-applied glitter, on Somerset paper, with full margins.

I. 40.3 x 32.1 cm (15 7/8 x 12 5/8 in.)

S. 50.5 x 42.5 cm (19 7/8 x 16 3/4 in.)

Signed, dated and numbered 77/200 in pencil on the reverse, published by the Serpentine Gallery with their accompanying Certificate of Authenticity, London, framed.

**Estimate**

£800 — 1,200 •

[Go to Lot](#)



## Evening & Day Editions

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269

### Derrick Adams

*Interior Life (Woman)*

2019

Pigment print in colours, on Hotpress paper, the full sheet.

S. 61 x 45.8 cm (24 x 18 in.)

Signed, dated and numbered 57/75 in pencil on the reverse, published by Eminence Grise Editions, New York, unframed.

**Estimate**

£3,000 — 5,000

[Go to Lot](#)





270

**Derrick Adams**

*Interior Life (Man)*

2019

Pigment print in colours, on Hotpress paper, the full sheet.

S. 61 x 45.8 cm (24 x 18 in.)

Signed, dated and numbered 57/75 in pencil on the reverse, published by Eminence Grise Editions, New York, unframed.

**Estimate**

£3,000 — 5,000

[Go to Lot](#)



## Evening & Day Editions

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271

### Chris Ofili

*Afro Lunar Lovers I*

2003

Giclée print in colours, with embossing and gold leaf, on wove paper, the full sheet.

S. 49 x 31.9 cm (19 1/4 x 12 1/2 in.)

Signed, titled, dated and numbered 84/350 in gold ink (there were also 70 artist's proofs), published by Victoria Miro Gallery, London, framed.

**Estimate**

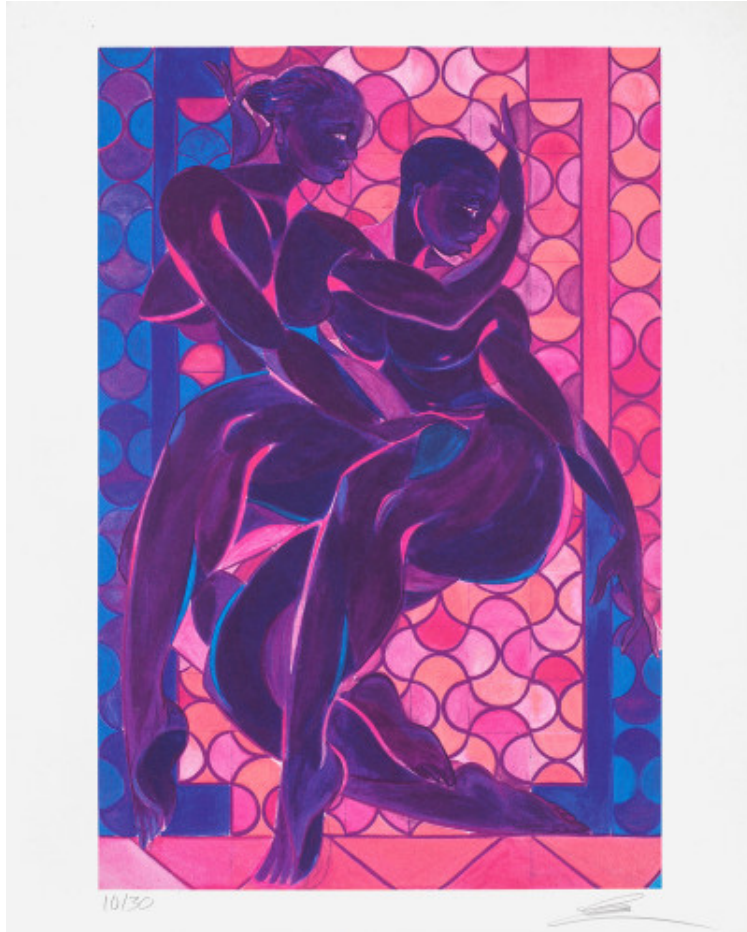
£1,200 — 1,800 <sup>♣</sup>

[Go to Lot](#)



## Evening & Day Editions

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272

LOT OFFERED WITH NO RESERVE

### Tunji Adeniyi-Jones

*Pattern Makers*

2020

Screenprint in colours, on Coventry rag paper, with full margins.

I. 45.6 x 30.5 cm (17 7/8 x 12 in.)

S. 50.8 x 40.6 cm (20 x 15 7/8 in.)

Signed and numbered 10/30 in pencil, published by Fort Makers, New York, unframed.

**Estimate**

£700 — 900 •♣

[Go to Lot](#)







273

**Genieve Figgis**

*Adam and Eve*

2019

Archival inkjet print in colours, on Hahnemühle paper, with full margins.

I. 67.7 x 54.2 cm (26 5/8 x 21 3/8 in.)

S. 70.1 x 56.6 cm (27 5/8 x 22 1/4 in.)

Signed, dated and numbered 15/150 in pencil (there were also 25 artist's proofs), published by the Irish Museum of Modern Art, Dublin, for the exhibition *Desire: A Revision from the 20th Century to the Digital Age*, 21 September 2019 to 22 March 2020, with their Certificate of Authenticity signed by the Director, unframed.

Estimate

£1,500 — 2,000 ♦

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## Evening & Day Editions

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274

### Grace Weaver

*Novella*

2020

Giclée print in colours with unique hand-colouring in gouache, on wove paper, the full sheet.

S. 61 x 44 cm (24 x 17 3/8 in.)

Signed, dated and numbered 3/10 on the reverse (there was also an edition of 30 without hand-colouring and 4 artist's proofs), published by ART FOR CHANGE, New York, unframed.

**Estimate**

£1,500 — 2,000 †

[Go to Lot](#)



## Evening & Day Editions

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275

LOT OFFERED WITH NO RESERVE

### Cristina BanBan

*Le Marais #1*

2022

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

I. 72 x 52 cm (28 3/8 x 20 1/2 in.)

S. 75.8 x 56.2 cm (29 7/8 x 22 1/8 in.)

Signed and numbered 3/35 in pencil, published by Louis Buhl & Co, Detroit, with their accompanying Certificate of Authenticity, unframed.

Estimate

£1,000 — 1,500 •♣

[Go to Lot](#)



## Evening & Day Editions

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276

### Danielle Orchard

*Earthy Demands*

2022

Archival pigment print in colours, on wove paper, with full margins.

I. 61 x 37.7 cm (24 x 14 7/8 in.)

S. 66.5 x 43.1 cm (26 1/8 x 16 7/8 in.)

Signed and numbered 33/50 in pencil (there were also 5 artist's proofs), published by ART FOR CHANGE, New York, unframed.

**Estimate**

£1,000 — 1,200 £

[Go to Lot](#)





277

**Thierry Noir**

*Fast Form Manifest*

2016

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

S. 100.2 x 75 cm (39 1/2 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 <sup>▲</sup>

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## Evening & Day Editions

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278

### Thierry Noir

*I Am Looking In The Same Direction As You*

2005

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

I. 125 x 45 cm (49 1/4 x 17 3/4 in.)

S. 139.8 x 50.3 cm (55 x 19 3/4 in.)

Signed, dated and numbered 11/16 in blue ink, published by the artist, unframed.

#### Estimate

£2,000 — 3,000 <sup>▲</sup>

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279

**Thierry Noir**

*The Show Must Go On, from Jazz*

2015

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

S. 79.7 x 79.8 cm (31 3/8 x 31 3/8 in.)

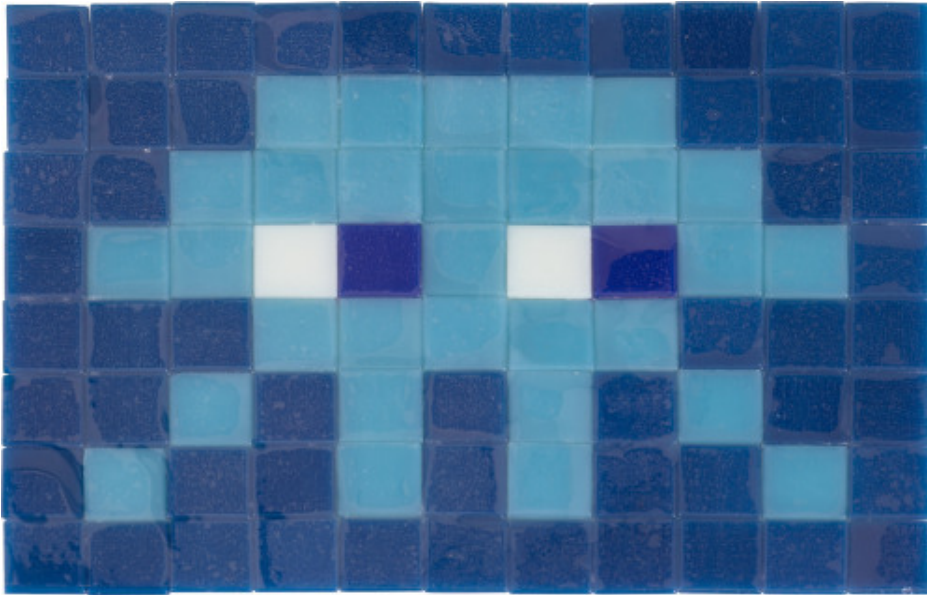
Signed and numbered 12/50 in white pencil, published by Howard Griffin Prints, London, unframed.

Estimate

£1,500 — 2,000 €

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280

**Invader**

*Invasion Kit #11 (Blue)*

2008

Multiple comprising 88 ceramic tiles, with the accompanying original foil packaging (opened).  
15.8 x 21.7 x 0.3 cm (6 1/4 x 8 1/2 x 1/8 in.)

Numbered 114/150 in black ball-point pen on the accompanying installation instruction page, published by the artist.

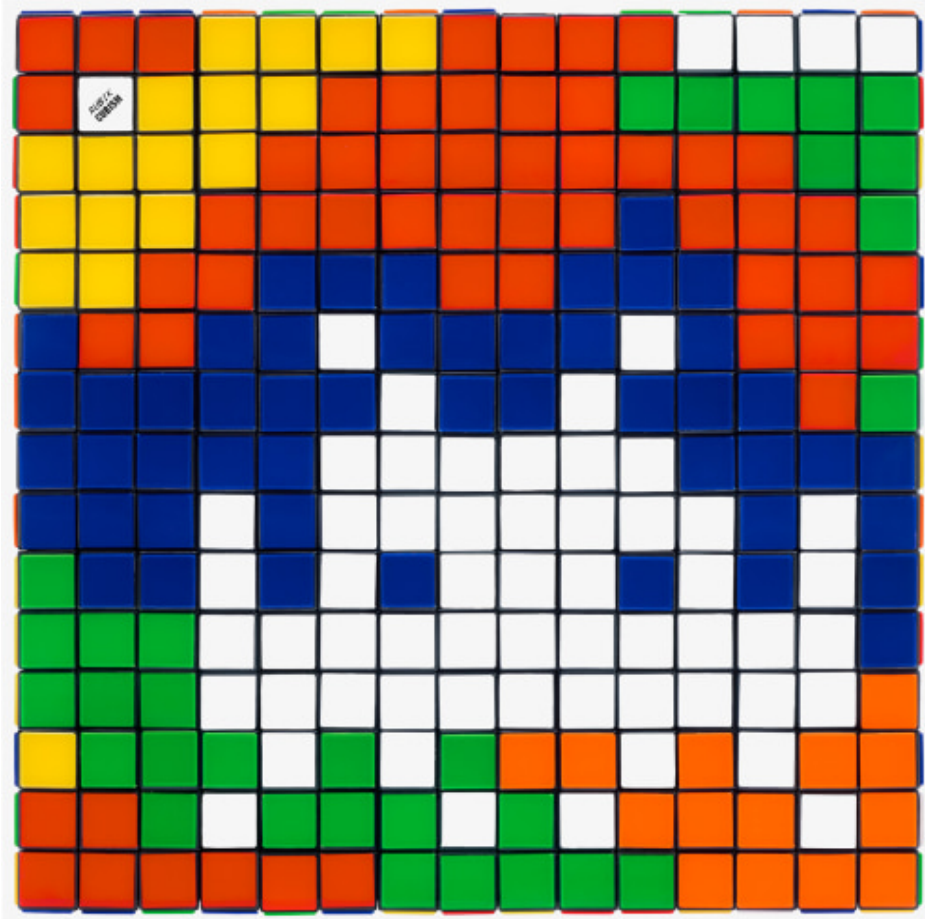
**Estimate**

£5,000 — 7,000 ±

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281

**Invader**

*Rubik Camouflage, from Rubikcubism (NVDR1-2)*

2023

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 black ink and numbered 351/812 (printed) on the label affixed to the reverse, published by HENI Editions, London.

**Estimate**

£3,000 — 5,000 <sup>▲</sup>

[Go to Lot](#)



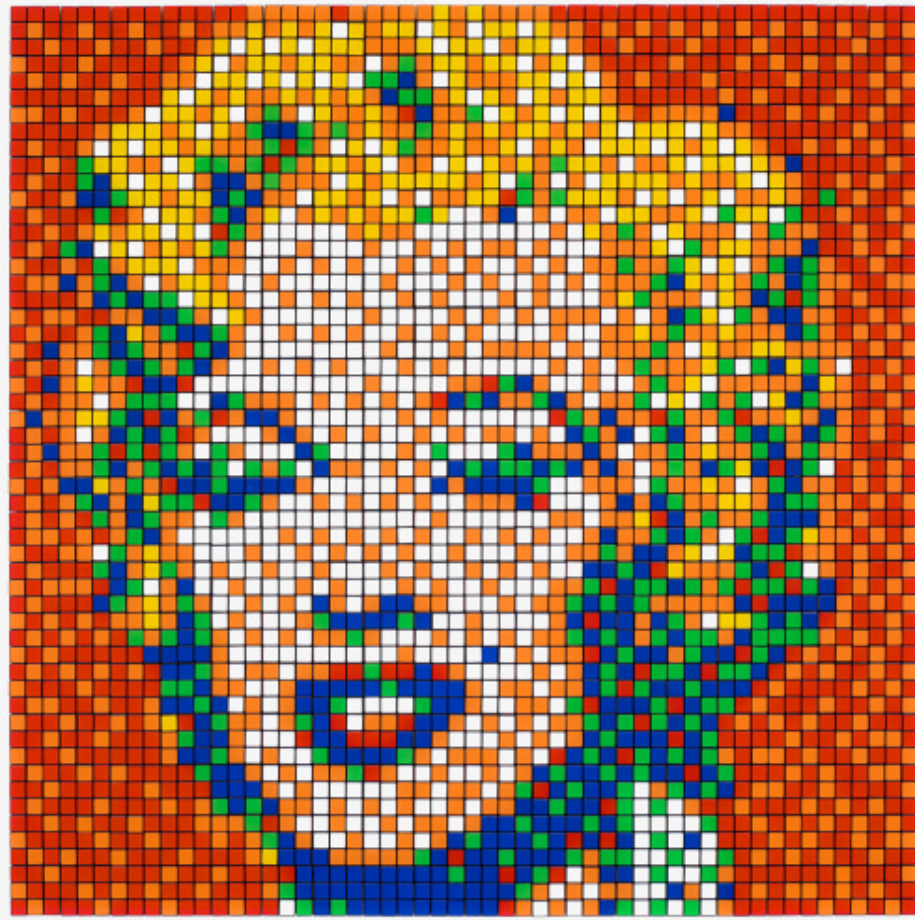
281

**Invader**

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Literature

HENI Editions NVDR1-2



282

**Invader**

*Rubik Shot Red Marilyn, from Rubikcubism (NVDR1-4)*

2023

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 black ink and numbered 282/774 (printed) on the label affixed to the reverse, published by HENI Editions, London.

**Estimate**

£3,000 — 5,000 <sup>♣</sup>

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Literature

HENI Editions NVDR1-4

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283

### Yinka Shonibare

*Thank You, from The Help Portfolio*

2020


Screenprint in colours with gold leaf, on Somerset Satin paper, with full margins.

I. 57.9 x 41.4 cm (22 3/4 x 16 1/4 in.)

S. 68.2 x 50.7 cm (26 7/8 x 19 7/8 in.)

Signed in black ink and numbered 22/125 in pencil, published by Jealous Gallery, London, unframed.

**Estimate**

£800 — 1,000 

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284

**Paul Winstanley**

*Lilies, from The Help Portfolio*

2020


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

I. 48.2 x 34 cm (18 7/8 x 13 3/8 in.)

S. 73.1 x 55 cm (28 3/4 x 21 5/8 in.)

Signed and numbered 22/125 in pencil, published by Jealous Gallery, London, unframed.

**Estimate**

£600 — 800 

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285

**Jake and Dinos Chapman**

*Colour Out of Space, from The Help Portfolio*

2020


Screenprint in colours with glitter, on Somerset Satin paper, with full margins.

I. 26 x 26 cm (10 1/4 x 10 1/4 in.)

S. 37 x 36.2 cm (14 5/8 x 14 1/4 in.)

Signed and numbered 22/125 in pencil, published by Jealous Gallery, London, unframed.

**Estimate**

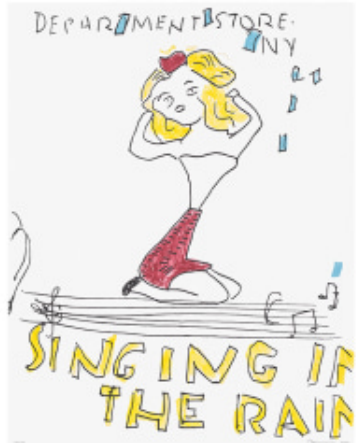
£600 — 800 

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## Evening & Day Editions

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286

### Rose Wylie, Benjamin Senior and Martin Creed

*Save the Children ONE HUNDRED YEARS Print  
Portfolio: three plates*


2019

One lithograph with screenprint in colours, one lithograph in colours, and one screenprint in colours with hand applied fluorescent glitter, on Somerset paper, the full sheets.

all S. approx. 76 x 60 cm (29 7/8 x 23 5/8 in.)

All signed, dated, two numbered 13/100, and the Creed numbered 13/125 in pencil on the front or reverse, published by Counter Editions, London, all unframed.

Estimate

£1,000 — 1,500 

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## Evening & Day Editions

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287

### Rob Pruitt and Joyce Pensato

*Save the Children ONE HUNDRED YEARS Print*

*Portfolio: two plates*

2019

One screenprint in colours with hand applied glitter, and one lithograph in colours, on Somerset Satin paper, the full sheets.

both S. approx. 76 x 60 cm (29 7/8 x 23 5/8 in.), one horizontal

Both signed, dated and numbered 13/125 in black ink on the archival labels affixed to the reverse, published by Counter Editions, London, both unframed.

**Estimate**

£1,000 — 1,500

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## Evening & Day Editions

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288

**KAWS**

*Shelter, from Bronze Figures*

2022

Bronze figure, contained in the original wooden presentation box.

10 x 7 x 8 cm (3 7/8 x 2 3/4 x 3 1/8 in.)

box 14.3 x 14 x 16.5 cm (5 5/8 x 5 1/2 x 6 1/2 in.)

Incised with signature, date and numbering 204/250 on the underside (there were also 50 artist's proofs), further signed, dated and numbered in white ink on the accompanying authenticity card, published by AllRightsReserved, Hong Kong.

**Estimate**

£3,000 — 5,000

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289

**KAWS**

*Good Morning, from Bronze Figures*

2022

Bronze figure, contained in the original wooden presentation box.

4 x 15 x 6 cm (1 5/8 x 5 7/8 x 2 3/8 in.)

box 13 x 13 x 20 cm (5 1/8 x 5 1/8 x 7 7/8 in.)

Incised with signature, date and numbering 204/250 on the underside (there were also 50 artist's proofs), further signed, dated and numbered in white ink on the accompanying authenticity card, published by AllRightsReserved, Hong Kong.

**Estimate**

£3,000 — 5,000

[Go to Lot](#)





290

**Javier Calleja**

*Do Not Touch*

2020

Painted resin and steel multiple with accompanying acrylic on canvas painting, all contained in the original wooden crate.


figure 35.9 x 18.1 x 20 cm (14 1/8 x 7 1/8 x 7 7/8 in.)

canvas 20.6 x 16.2 x 3.2 cm (8 1/8 x 6 3/8 x 1 1/4 in.)

crate 33 x 46.4 x 31.1 cm (13 x 18 1/4 x 12 1/4 in.)

Signed and numbered 16/250 in black felt-tip pen on the reverse of the canvas, produced by APPortfolio, London.

**Estimate**

£1,500 — 2,000 

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291

**Javier Calleja**

*Do Not Touch*

2020

Painted resin and steel multiple with accompanying acrylic on canvas painting, all contained in the original wooden crate.


figure 35.9 x 18.1 x 20 cm (14 1/8 x 7 1/8 x 7 7/8 in.)

canvas 20.6 x 16.2 x 3.2 cm (8 1/8 x 6 3/8 x 1 1/4 in.)

crate 33 x 46.4 x 31.1 cm (13 x 18 1/4 x 12 1/4 in.)

Signed and numbered 16/250 in black felt-tip pen on the reverse of the canvas, produced by APPortfolio, London.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)





292

LOT OFFERED WITH NO RESERVE

**Javier Calleja**

*Little Mickey*

2021

Screenprint in colours, on wove paper, the full sheet.  
S. 100.3 x 70.2 cm (39 1/2 x 27 5/8 in.)

Signed and numbered 51/100 in pencil, published by  
NANZUKA, Tokyo, framed.

Estimate

£2,000 — 3,000 ↗

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293

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*Oval Atop a Cosmos Ball*

2000

Polychrome plastic multiple, in three parts, containing a mini CD.

26.7 x 19.7 x 19.7 cm (10 1/2 x 7 3/4 x 7 3/4 in.)

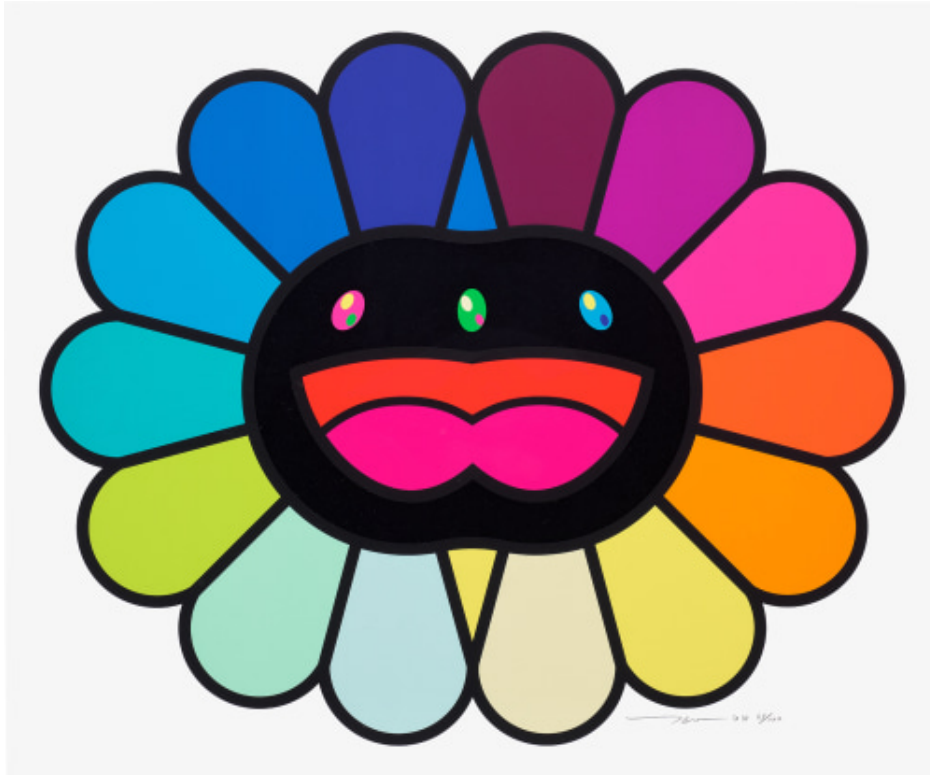
From the edition of approximately 2000 to 3000, manufactured by CUBE, China, published by the Peter Norton Family Christmas Project, Santa Monica, California.

**Estimate**

£1,500 — 2,000 •

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294

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*Multicolor Double Face: Black*

2020

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

I. 45.2 x 54.9 cm (17 3/4 x 21 5/8 in.)

S. 50.2 x 59.9 cm (19 3/4 x 23 5/8 in.)

Signed, dated and numbered 63/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

**Estimate**

£1,000 — 1,500 •‡

[Go to Lot](#)







295

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*Puuuu*

2021

Archival pigment print with screenprint in colours, on wove paper, with full margins.

I. 39 x 23 cm (15 3/8 x 9 in.)

S. 42 x 42 cm (16 1/2 x 16 1/2 in.)

Signed, dated and numbered 80/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

**Estimate**

£1,000 — 1,500 •‡

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## Evening & Day Editions

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296

LOT OFFERED WITH NO RESERVE

### Takashi Murakami

*Homage to Francis Bacon (Study for Head of Isabel Rawsthorne and George Dyer): two plates*

2016

Two offset lithographs in colours, on smooth wove paper, the full sheets.

both S. 50 x 50 cm (19 5/8 x 19 5/8 in.)

Both signed and numbered 45/300 and 51/300 respectively in white ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£2,000 — 3,000 •‡

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## Evening & Day Editions

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297

LOT OFFERED WITH NO RESERVE

### Takashi Murakami

*That Sounds Good, I Hope You Can Do That*

2019

Screenprint in colours with cold-stamped gold foil, on wove paper, with full margins.

I. 46.5 x 94.2 cm (18 1/4 x 37 1/8 in.)

S. 56.5 x 104.3 cm (22 1/4 x 41 1/8 in.)

Signed, dated and numbered 297/300 in pencil, further annotated 'Fujiko F Fujio' (printed) in Japanese, the inventor of Doraemon, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

#### Estimate

£3,000 — 5,000 +†

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298

LOT OFFERED WITH NO RESERVE

**Mark Grotjahn and Takashi Murakami**

*Untitled (Scarlett Lake and Indigo Blue Butterfly 826);  
and Untitled (Canary Yellow and Black Butterfly 830)*

2008-2010

Two offset lithographs in colours, on smooth wove paper, the full sheets.

both S. 70.1 x 55.9 cm (27 5/8 x 22 in.)

Each signed by both artists (Mark Grotjahn in black ink and Takashi Murakami in silver ink) and numbered 116/300 and 124/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.

**Estimate**

£1,000 — 1,500 •‡

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