

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT

Sale Interest: 355 Lots



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PHILLIPS

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT

Sale Interest: 355 Lots

Auction & Viewing Location

19 - 20 January 2022
London, 30 Berkeley Square, London
W1J 6EX

Evening Sale, 19 January, 6:00pm GMT
Day Sale, 20 January, 12:00pm GMT

Viewing
12-20 January 2022

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK030122 or Evening & Day Editions.

Absentee and Telephone Bids

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bidslondon@phillips.com

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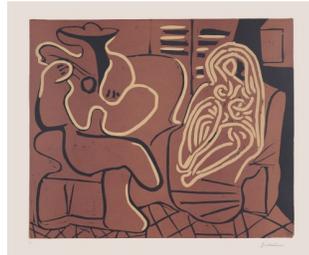
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1
Joan Miró
Le Penseur puissant (The Might...
Estimate £12,000 — 18,000



2
Pablo Picasso
Femme dans un fauteuil et guit...
Estimate £15,000 — 20,000



3
Pablo Picasso
Tête de chèvre en profil (Goat's ...
Estimate £8,000 — 12,000



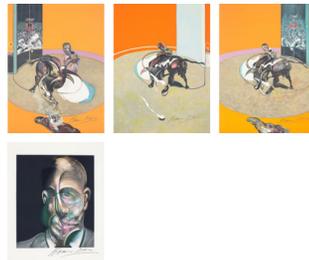
4
Henri Matisse
La Danse (The Dance) (D. 247)
Estimate £20,000 — 30,000



5
Henri Matisse
Danseuse debout, accoudée (Da...
Estimate £5,000 — 7,000



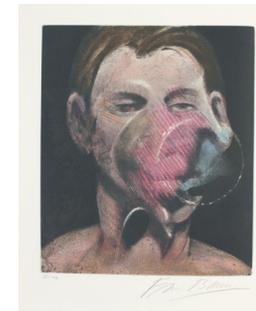
6
Marc Chagall
Hyménée, from Daphnis et Chlo...
Estimate £7,000 — 10,000



7
Francis Bacon
Miroir de la tauromachie (Mirror...
Estimate £30,000 — 50,000



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



9
Various Artists
Eddy Batache: La Mysticité char...
Estimate £10,000 — 15,000



10
Francis Bacon
Deuxième version du triptyque, ...
Estimate £15,000 — 20,000

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11
Francis Bacon
Trois études pour un autoportrai...
Estimate £15,000 — 20,000



12
Francis Bacon
Trois études pour un autoportrai...
Estimate £15,000 — 20,000



13
Francis Bacon
L'Homme au lavabo (after, Figur...
Estimate £7,000 — 9,000



14
Francis Bacon
Trois études de dos d'homme (a...
Estimate £5,000 — 7,000



15
Francis Bacon
Trois études de dos d'homme (a...
Estimate £5,000 — 7,000



16
Francis Bacon
Triptych (after, Triptych 1983): c...
Estimate £6,000 — 8,000



17
Francis Bacon
Masque mortuaire de William Bl...
Estimate £6,000 — 8,000



18
William Kentridge
Portage
Estimate £15,000 — 20,000



19
William Kentridge
Dutch Iris II
Estimate £20,000 — 30,000



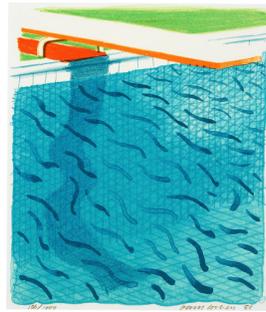
20
David Hockney
Coloured Flowers Made of Pape...
Estimate £10,000 — 15,000

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21
David Hockney
Tulips (S.A.C. 158, M.C.A.T. 142)
Estimate £10,000 — 15,000



22
David Hockney
Pool Made with Paper and Blue ...
Estimate £20,000 — 30,000



23
David Hockney
Lithograph of Water Made of Th...
Estimate £40,000 — 60,000



24
David Hockney
Less Trees Near Warter
Estimate £40,000 — 60,000



25
David Hockney
My Window: No. 535 28th June ...
Estimate £50,000 — 70,000



26
David Hockney
A Bigger Book, Art Edition A
Estimate £8,000 — 12,000



27
David Hockney
A Bigger Book, Art Edition B
Estimate £8,000 — 12,000



28
David Hockney
A Bigger Book, Art Edition C
Estimate £8,000 — 12,000



29
David Hockney
A Bigger Book, Art Edition D
Estimate £8,000 — 12,000



30
Ed Ruscha
Domestic Tranquility (E. 73-76)
Estimate £7,000 — 10,000

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31
Pierre Soulages
Eau-forte XX (Etching XX) (E. M...
Estimate £10,000 — 15,000



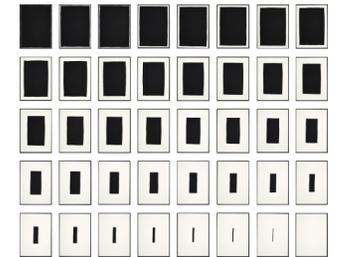
32
Sam Francis
Untitled (SF 86-054)
Estimate £8,000 — 12,000



33
Yayoi Kusama
Pumpkin 2000 (Red) (K. 299)
Estimate £10,000 — 15,000



34
Jasper Johns
Fizzles (Foirades) (U.L.A.E. 173)
Estimate £8,000 — 12,000



35
Sol LeWitt
Vanish (K. 1994.07)
Estimate £8,000 — 12,000



36
Sol LeWitt
Brushstrokes: Horizontal and Ve...
Estimate £10,000 — 15,000



37
Robert Longo
Eric, from Men in the Cities
Estimate £15,000 — 20,000



38
Kerry James Marshall
Satisfied Man
Estimate £10,000 — 15,000



39
Banksy
Love Is In The Air
Estimate £50,000 — 70,000



40
Banksy
Kate Moss (Purple/Orange)
Estimate
£130,000 — 180,000

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41
Banksy
Girl with Balloon
Estimate £100,000 — 120,000



42
Banksy
Choose Your Weapon (Dark Pur...
Estimate £100,000 — 150,000



43
Banksy
Napalm
Estimate £30,000 — 50,000



44
Gerald Laing
Brigitte Bardot (H. & I. 22)
Estimate £4,000 — 6,000



45
Andy Warhol
Marilyn (Announcement)
Estimate £12,000 — 15,000



46
Andy Warhol
Marilyn (F. & S. 23)
Estimate £100,000 — 150,000



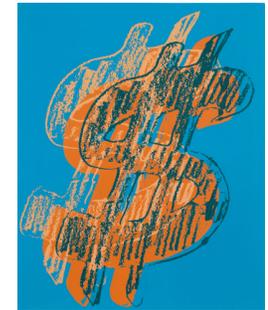
47
Andy Warhol
Marilyn (F. & S. 28)
Estimate £70,000 — 90,000



48
Andy Warhol
Queen Elizabeth II of the United ...
Estimate £70,000 — 100,000



49
Andy Warhol
\$ (1) (F. & S. 280)
Estimate £40,000 — 60,000



50
Andy Warhol
\$ (1) (F. & S. 280)
Estimate £40,000 — 60,000

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51

Andy Warhol

Flowers (F. & S. 68)

Estimate £25,000 — 35,000



52

Andy Warhol

Flowers (F. & S. 65)

Estimate £25,000 — 35,000

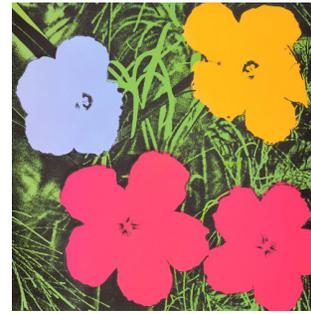


53

Andy Warhol

Flowers (F. & S. 66)

Estimate £25,000 — 35,000

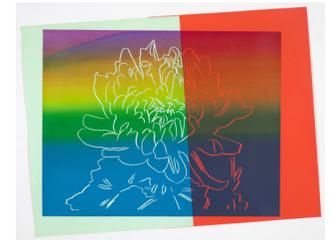


54

Andy Warhol

Flowers (F. & S. 73)

Estimate £25,000 — 35,000



55

Andy Warhol

Kiku (F. & S. 307-309)

Estimate £15,000 — 20,000



56

Andy Warhol

Kiku (F. & S. 307-309)

Estimate £15,000 — 20,000



57

Andy Warhol

Torso (Double) (F. & S. 35)

Estimate £8,000 — 12,000



58

Andy Warhol

Saint Apollonia (F. & S. 330-333)

Estimate £20,000 — 30,000

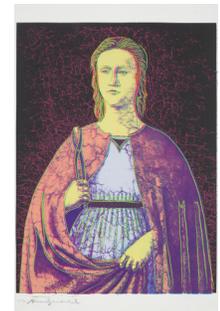


59

Andy Warhol

Saint Apollonia (F. & S. II.B 330-...

Estimate £8,000 — 12,000



60

Andy Warhol

Saint Apollonia (F. & S. II.B 330-...

Estimate £8,000 — 12,000

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61
Andy Warhol
Franz Kafka, from Ten Portraits ...
Estimate £8,000 — 12,000



62
Andy Warhol
Tomato, from Campbell's Soup I...
Estimate £15,000 — 20,000



63
Andy Warhol
Green Pea, from Campbell's Sou...
Estimate £8,000 — 12,000



64
Andy Warhol
Vegetable, from Campbell's Sou...
Estimate £8,000 — 12,000



65
Andy Warhol
Consommé, from Campbell's So...
Estimate £7,000 — 9,000



66
Richard Pettibone
Roy Lichtenstein, Woman with F...
Estimate £8,000 — 12,000



67
Roy Lichtenstein
CRACK! (C. II. 2)
Estimate £7,000 — 9,000



68
Roy Lichtenstein
Still Life with Picasso, from Hom...
Estimate £7,000 — 9,000



69
Roy Lichtenstein
Virtual Interior with Book, from ...
Estimate £12,000 — 18,000



70
Jonas Wood
Untitled
Estimate £8,000 — 12,000

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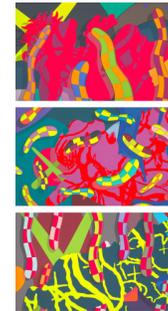
71
Jonas Wood
Untitled
Estimate £8,000 — 12,000



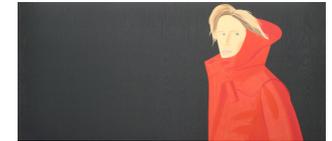
72
Jonas Wood
Untitled
Estimate £8,000 — 12,000



73
Jonas Wood
Untitled (Basketball Wallpaper)
Estimate £15,000 — 25,000



74
KAWS
LOST TIME; ALONE AGAIN; and ...
Estimate £15,000 — 20,000



75
Alex Katz
Nicole
Estimate £10,000 — 15,000



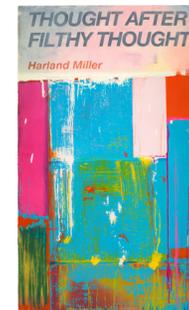
76
Julian Opie
Yellow Green White Black, from ...
Estimate £10,000 — 15,000



77
Chris Levine
Equanimity (Crystal Edition)
Estimate £12,000 — 15,000



78
Miles Aldridge
Carousel
Estimate £7,000 — 10,000



79
Harland Miller
Thought After Filthy Thought
Estimate £10,000 — 15,000



80
Harland Miller
In Shadows I Boogie
Estimate £10,000 — 15,000

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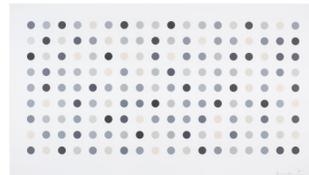
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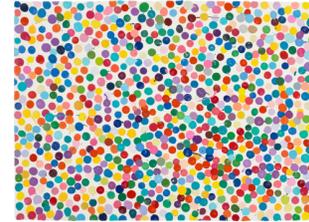
81
Harland Miller
ACE
Estimate £10,000 — 15,000



82
Rachel Whiteread
Untitled (Twenty-Four Switches)
Estimate £8,000 — 12,000



83
Damien Hirst
Diacetoxyscirpenol
Estimate £8,000 — 12,000



84
Damien Hirst
4101 Like Dreams, from The Curr...
Estimate £12,000 — 18,000



85
Damien Hirst
Grace, from The Aspects (H6-2)
Estimate £8,000 — 12,000



86
Damien Hirst
Goodness, from The Aspects (H...
Estimate £8,000 — 12,000



87
Damien Hirst
Truth, from The Aspects (H6-5)
Estimate £8,000 — 12,000



88
Pablo Picasso
Sylvette (R. 266)
Estimate £1,000 — 1,500



89
After Pablo Picasso
Portraits imaginaire (Imaginary ...
Estimate £4,000 — 6,000



90
Pablo Picasso
Visage au trait oblique (Face wit...
Estimate £3,000 — 5,000

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91
Pablo Picasso
Minotaure blessé (Wounded Mi...
Estimate £3,500 — 4,500



92
Pablo Picasso
Colombe volant (à l'Arc-en-ciel) ...
Estimate £4,000 — 6,000



93
Pablo Picasso
Peintre au sabot et au chausson...
Estimate £2,000 — 3,000



94
Pablo Picasso
Barbu fantasmant, femmes, ho...
Estimate £2,000 — 3,000



95
Pablo Picasso
Odalisque au collier de chien (O...
Estimate £1,000 — 1,500



96
Pablo Picasso
Femme au grand nez, en raccou...
Estimate £1,500 — 2,000



97
Pablo Picasso
Célestine et fille, avec deux hom...
Estimate £2,000 — 3,000



98
Pablo Picasso
Danseuse tâchant de séduire la ...
Estimate £3,000 — 5,000



99
Pablo Picasso
Cavalier surprenant des femm...
Estimate £1,500 — 2,000



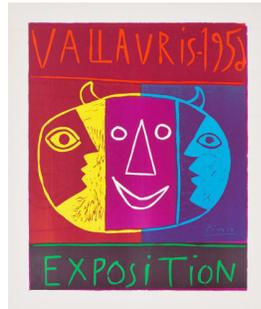
100
Pablo Picasso
Reître enlevant une femme pour...
Estimate £2,000 — 3,000

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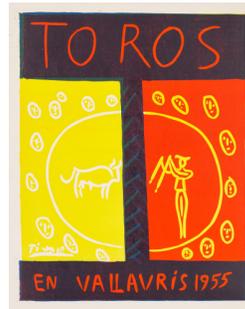
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101
Pablo Picasso
Raphaël et la Fornarina IV: avec ...
Estimate £3,000 — 5,000



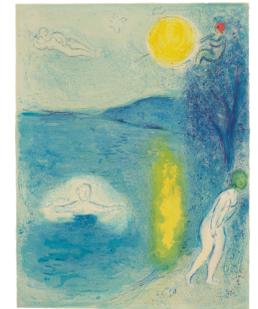
102
Pablo Picasso
Vallauris 1956 exposition (Bl. 12...
Estimate £2,000 — 3,000



103
Pablo Picasso
Toros en Vallauris 1955 (Bulls in ...
Estimate £2,000 — 3,000



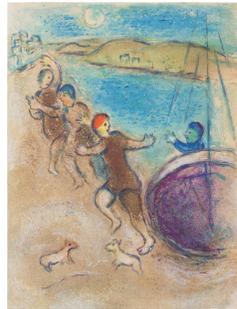
104
Marc Chagall
Daphnis et Gnathon, from Daph...
Estimate £3,000 — 5,000



105
Marc Chagall
La Saison d'été (The Summer Se...
Estimate £2,000 — 3,000



106
Marc Chagall
Le Baiser de Chloé (Chloe's Kiss)...
Estimate £3,000 — 5,000



107
Marc Chagall
Le Jeunes gens de Méthymne (T...
Estimate £700 — 1,000



108
Marc Chagall
L'Arondelle (The Little Swallow)...
Estimate £2,000 — 3,000



109
Marc Chagall
Temple et histoire de Bacchus (T...
Estimate £3,000 — 5,000



110
Marc Chagall
La Caverne des nymphes (The N...
Estimate £3,000 — 5,000

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111
Marc Chagall
Le Songe du Capitaine Bryaxis (...)
Estimate £800 — 1,200



112
Marc Chagall
Le Repas chez Dryas (The Meal ...)
Estimate £2,000 — 3,000



113
Marc Chagall
Le Cirque (The Circus): one plate...
Estimate £4,000 — 6,000



114
Marc Chagall
Le Cirque (The Circus): one plate...
Estimate £3,000 — 5,000



115
Marc Chagall
Le Cirque (The Circus): one plate...
Estimate £2,000 — 3,000



116
Marc Chagall
Fiançailles au cirque (Engagemen...
Estimate £3,000 — 5,000



117
Marc Chagall
Le Profil bleu (The Blue Profile) (...)
Estimate £3,000 — 5,000



118
Marc Chagall
Le Peintre au chapeau (The Pain...
Estimate £2,500 — 3,500



119
Marc Chagall
La Tour Eiffel verte, Paris (The P...
Estimate £2,000 — 3,000



120
Marc Chagall
La Tour Eiffel verte, Paris (The G...
Estimate £1,500 — 2,000

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121
Marc Chagall
Petit Paysans I (Little Peasants I...
Estimate £4,000 — 6,000



122
Marc Chagall
Souvenance (Memories) (M. 593)
Estimate £800 — 1,200



123
Salvador Dalí
L'Alchimiste (The Alchemist) (M...
Estimate £1,000 — 1,500



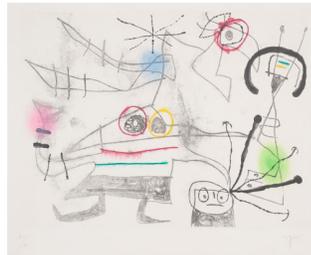
124
Joan Miró
Chevauchée - vert violet brun (H...
Estimate £2,000 — 3,000



125
Joan Miró
Rupestres X (Cave Paintings X) ...
Estimate £800 — 1,200



126
Joan Miró
El Innocente (The Innocent): on...
Estimate £2,000 — 3,000



127
Joan Miró
Femme-oiseau II (Bird-Woman I...
Estimate £3,000 — 5,000



128
Joan Miró
Untitled, plate 1 from Homentag...
Estimate £1,000 — 1,500



129
Joan Miró
Giboulées (Hail Storm) (D. 282)
Estimate £800 — 1,000



130
Joan Miró
Ubu Roi (King Ubu): plate IV (M...
Estimate £4,000 — 6,000

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131
Joan Miró
Joan Miró escultor (Joan Miró S...
Estimate £1,500 — 2,000



132
Joan Miró
Joan Miró Lithographs II: one pl...
Estimate £2,000 — 3,000



133
Joan Miró
Untitled, plate III from Passage ...
Estimate £2,000 — 3,000



134
Joan Miró
Soleil Noyé II (Drowned Sun II) (...
Estimate £2,000 — 3,000



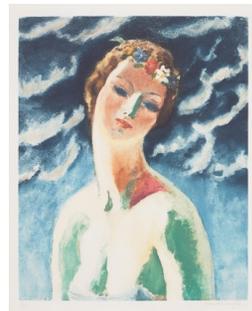
135
Joan Miró
Chanteur des rues I (Street Sing...
Estimate £1,500 — 2,000



136
Jean Dubuffet
Banque de L'Hourloupe (W. 993...
Estimate £1,500 — 2,000



137
After René Magritte
Untitled (Pear and Rose), from L...
Estimate £1,500 — 2,000



138
After Kees van Dongen
Cérés (J. 8)
Estimate £1,000 — 1,500



139
Paul Delvaux
Locomobile (J. 42)
Estimate £1,500 — 2,000



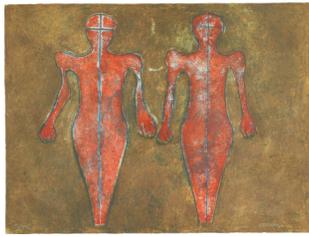
140
Georges Rouault
Automne (Autumn) (C. & R. 288)
Estimate £5,000 — 7,000

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141
Georges Rouault
Automne (Autumn) (C. & R. 364)
Estimate £1,000 — 1,500



142
Rufino Tamayo
Dos Figuras (Two Figures) (P. 22...)
Estimate £1,000 — 1,500



143
Rufino Tamayo
Cabeza con iniciales (Head with ...)
Estimate £1,000 — 1,500



144
Antoni Tàpies
Carmí 5 (G. 1446)
Estimate £1,500 — 2,000



145
Antoni Tàpies
A i creu (A and Cross) (G. 1356)
Estimate £1,500 — 2,000



146
Georg Baselitz
Trinker (Drinker), from *Erste Ko...*
Estimate £1,500 — 2,000



147
Georg Baselitz
Frau am Strand (Woman on the ...)
Estimate £1,500 — 2,000



148
Günther Uecker
Zum Schweigen der Schrift (The ...)
Estimate £800 — 1,200



149
Joseph Beuys
L'Arte è una zanzara dalle mille ...
Estimate £2,000 — 3,000



150
Joseph Beuys
Vino F.I.U. (S. 484)
Estimate £1,000 — 1,500

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151
Joseph Beuys
Felt Letters (S. 107)
Estimate £500 — 700



152
Joseph Beuys
Holzpostkarte (Wood Postcard);...
Estimate £500 — 700



153
Joseph Beuys
Zeichnungen für Codices Madrid...
Estimate £600 — 800



154
Meret Oppenheim
Das Schulheft (The Exercise Boo...
Estimate £1,000 — 1,500



155
Le Corbusier
Unité (Unity): plate 10
Estimate £1,000 — 1,500



156
Sonia Delaunay
Compositions, couleurs, idées (C...
Estimate £3,000 — 5,000



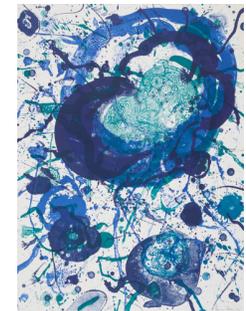
157
Sol LeWitt
Brushstrokes in Different Colors ...
Estimate £4,000 — 6,000



158
Sam Francis
Firework (L. 41)
Estimate £1,200 — 1,800



159
Sam Francis
Untitled, from Michel Waldberg:...
Estimate £800 — 1,200



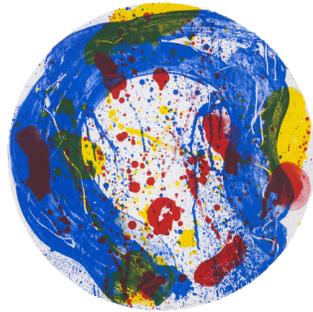
160
Sam Francis
Untitled, from Michel Waldberg:...
Estimate £1,000 — 1,500

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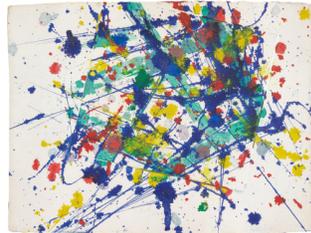
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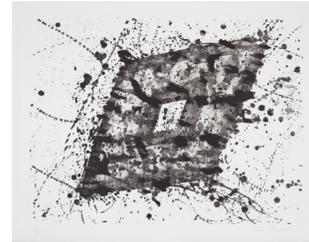
161
Sam Francis
Untitled, from Michel Waldberg:...
Estimate £600 — 800



162
Sam Francis
Untitled (SF 348)
Estimate £1,500 — 2,000



163
Sam Francis
Untitled (SF 79-136)
Estimate £3,000 — 5,000



164
Sam Francis
Untitled (L. 203)
Estimate £300 — 500



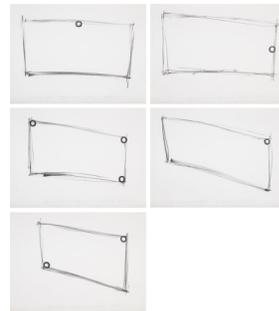
165
Sam Francis
Burnout (Gemini G.E.L. 496, L. S...
Estimate £700 — 1,000



166
František Kupka
Abstract composition
Estimate £800 — 1,200



167
James Turrell
B2: Alta, from First Light
Estimate £5,000 — 7,000



168
Dan Flavin
For One Walled Circular Fluores...
Estimate £3,000 — 5,000



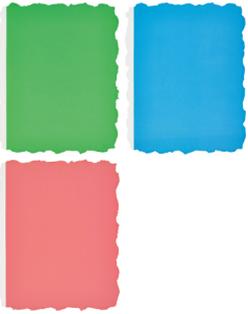
169
Agnes Martin
Paintings and Drawings 1974-19...
Estimate £1,500 — 2,000



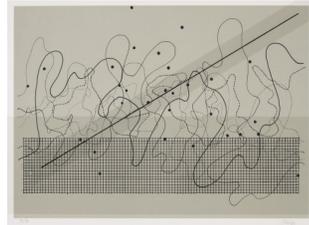
170
Dan Flavin
Guggenheim Tondo
Estimate £1,000 — 1,500

Evening & Day Editions

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171
Dan Flavin
Untitled (Triptych), from Sequen...
Estimate £1,500 — 2,000



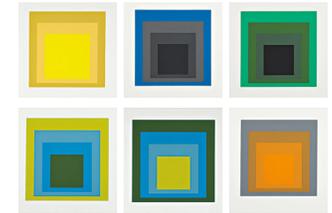
172
John Cage
Fontana Mix (Light Grey)
Estimate £1,000 — 1,500



173
Lucio Fontana
Concetto Spaziale Rosa (Space ...
Estimate £3,000 — 5,000



174
Lucio Fontana
Concetto Spaziale Ovale violet a...
Estimate £3,000 — 5,000



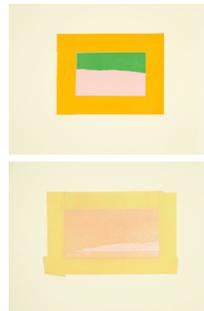
175
Josef Albers
Formulation Articulation I & II
Estimate £5,000 — 7,000



176
Terry Frost
Untitled (Red Yellow & Blue)
Estimate £1,500 — 2,000



177
Howard Hodgkin
Venice, Morning, from Venetian ...
Estimate £6,000 — 8,000



178
Howard Hodgkin
Indian View B; and Indian View ...
Estimate £600 — 800



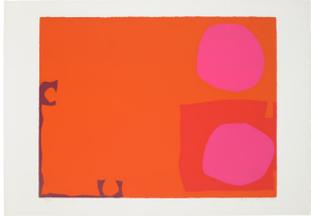
179
John Hoyland
Large Green Swiss; and Yellows
Estimate £1,000 — 1,500



180
Patrick Heron
Small Red: January 1973: 2; and ...
Estimate £1,000 — 1,500

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181
Patrick Heron
Two Magenta Discs in Dark Red...
Estimate £1,500 — 2,000



182
Patrick Heron
Two Pink Discs in Dark Reds : Ap...
Estimate £1,500 — 2,000



183
Patrick Heron
Untitled (C.A.S.)
Estimate £2,000 — 3,000



184
Patrick Heron
Blue and Deep Violet with Oran...
Estimate £2,000 — 3,000



185
Patrick Heron
October 5: 1982, from 35 Artists ...
Estimate £1,500 — 2,000



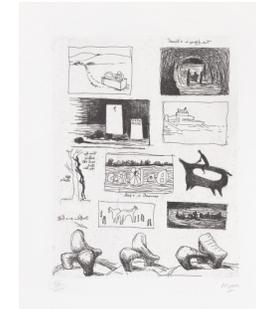
186
Phyllida Barlow
Untitled: Dog Door
Estimate £1,000 — 1,500



187
Ben Nicholson
Olympia (L. 10, C. 42)
Estimate £1,000 — 1,500



188
Barbara Hepworth
Rangatira II, from Opposing For...
Estimate £1,000 — 1,500



189
Henry Moore
Ideas for Sculpture in Landscap...
Estimate £1,000 — 1,500



190
L.S. Lowry
Sunday Afternoon
Estimate £2,500 — 3,500

Evening & Day Editions

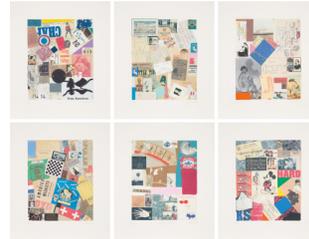
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191
Elisabeth Frink
C.A.S. Horse and Rider; and Taw...
Estimate £1,000 — 1,500



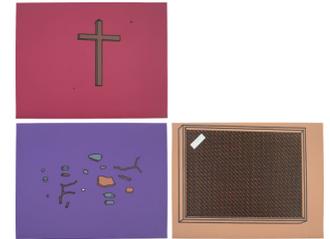
192
Eduardo Paolozzi
Rosenthal Jahresteller in Porzell...
Estimate £800 — 1,200



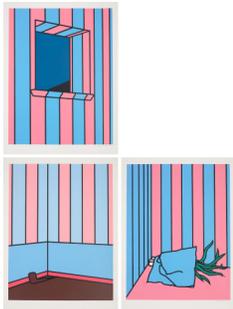
193
Peter Blake
Homage to Schwitters
Estimate £2,000 — 3,000



194
Patrick Caulfield
For John Constable (C. 47)
Estimate £1,000 — 1,500



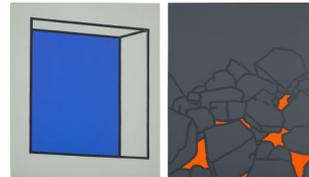
195
Patrick Caulfield
Crucifix; Found Objects; and Lou...
Estimate £1,000 — 1,500



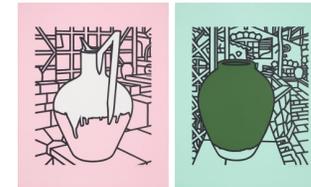
196
Patrick Caulfield
Window at Night; Pipe; and Nap...
Estimate £1,500 — 2,000



197
Patrick Caulfield
Coat Stand; and Paris Separate...
Estimate £1,000 — 1,500



198
Patrick Caulfield
Small Window; and Coal Fire (C...
Estimate £1,000 — 1,500



199
Patrick Caulfield
Jug; and Jar (C. 39-40)
Estimate £1,500 — 2,000



200
Patrick Caulfield
Water Jug; Brown Jug; and Pitch...
Estimate £1,500 — 2,000

Evening & Day Editions

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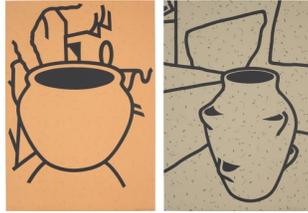


201

Patrick Caulfield

Cigar; and Grey Pipe (C. 57; 64)

Estimate £1,000 — 1,500

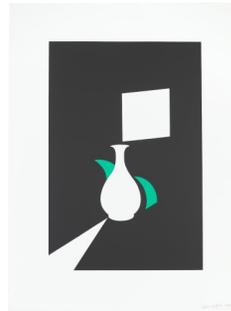


202

Patrick Caulfield

Fern Pot; and Plant Pot (C. 59; 61)

Estimate £1,000 — 1,500



203

Patrick Caulfield

Lung Ch'uan Ware and Window,...

Estimate £500 — 700



204

Allen Jones

Concerning Marriages: two plat...

Estimate £600 — 800



205

Allen Jones; David Ho...

The Erotic Arts by Peter Webb: ...

Estimate £2,500 — 3,500



206

David Hockney

Panama Hat (S.A.C. 127, M.C.A....

Estimate £5,000 — 7,000



207

David Hockney

Portrait of Cavafy in Alexandria,...

Estimate £1,000 — 1,500



208

David Hockney

He Enquired after the Quality, pl...

Estimate £1,000 — 1,500



209

David Hockney

House Doodle (Gemini G.E.L. 118...

Estimate £2,000 — 3,000



210

David Hockney

Ann Putting on Lipstick (Gemini ...

Estimate £1,500 — 2,000

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211
David Hockney
I Say They Are, plate 16 from The Blue Boy
Estimate £1,500 — 2,000



212
David Hockney
Tree (S.A.C. 34, M.C.A.T. 61)
Estimate £2,000 — 3,000



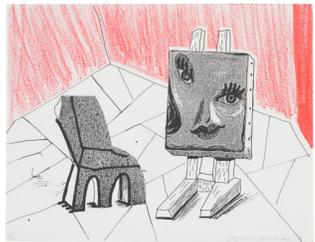
213
David Hockney
Serenade, plate 19 from The Blue Boy
Estimate £1,500 — 2,000



214
David Hockney
Lemons & Oranges
Estimate £3,000 — 5,000



215
David Hockney
Walking, June (M.C.A.T. 304)
Estimate £5,000 — 7,000



216
David Hockney
Celia with Chair (M.C.A.T. 306)
Estimate £3,000 — 5,000



217
David Hockney
Hockney's Alphabet
Estimate £1,000 — 1,500



218
David Hockney
My Window: iPhone drawing 'N...'
Estimate £7,000 — 10,000



219
David Hockney
Peter Showering in Paris, from The Blue Boy
Estimate £2,500 — 3,500



220
Tracey Emin
No Surrender
Estimate £5,000 — 7,000

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221
Tracey Emin
But Yea
Estimate £1,000 — 1,500



222
Tracey Emin
About To Fly
Estimate £1,500 — 2,000



223
Tracey Emin
Love Is What You Want II
Estimate £1,000 — 1,500



224
Tracey Emin
Closed
Estimate £1,000 — 1,500



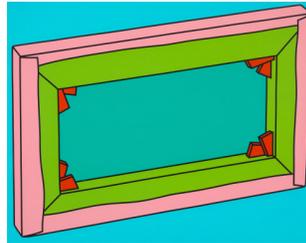
225
Peter Doig
Lapeyrouse Wall
Estimate £2,000 — 3,000



226
Peter Doig
Bather for Seclusion
Estimate £1,500 — 2,000



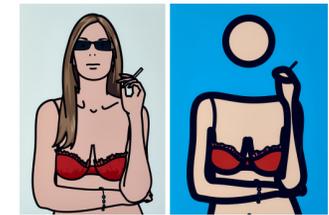
227
After Francis Bacon
Study for Head of Lucian Freud (...)
Estimate £2,000 — 3,000



228
Michael Craig-Martin
Painting
Estimate £700 — 900



229
Julian Opie
We Swam Amongst The Fishes (...)
Estimate £2,000 — 3,000



230
Julian Opie
Twenty Six Portraits (C. 95)
Estimate £3,000 — 5,000

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231

Julian Opie

Alan, from Alan Cristea Gallery ...

Estimate £1,000 — 1,500

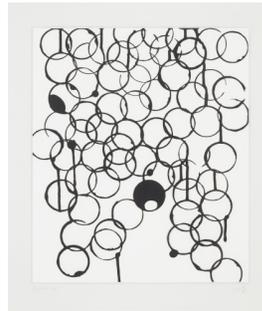


232

Julian Opie

Boat 3, from Nature 1 (C. 288)

Estimate £3,000 — 5,000



233

Rachel Whiteread

Ringmark

Estimate £800 — 1,200



234

Bridget Riley

Measure for Measure (T. & G. 94)

Estimate £2,500 — 3,000

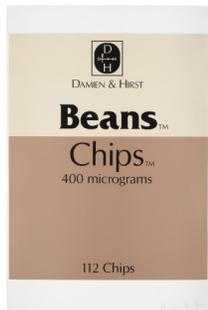


235

Damien Hirst

Sausages, from The Last Supper

Estimate £1,500 — 2,000



236

Damien Hirst

Beans & Chips, from The Last Su...

Estimate £2,000 — 3,000



237

Damien Hirst

Sandwich, from The Last Supper

Estimate £1,500 — 2,000



238

Damien Hirst

Verba Mea Auribus, from Psalm...

Estimate £6,000 — 8,000



239

Damien Hirst

Opium

Estimate £4,000 — 6,000



240

Damien Hirst

Equilin, from 40 Woodcut Spots

Estimate £2,000 — 3,000

Evening & Day Editions

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241

Damien Hirst

Mepartricin, from 40 Woodcut S...

Estimate £2,000 — 3,000

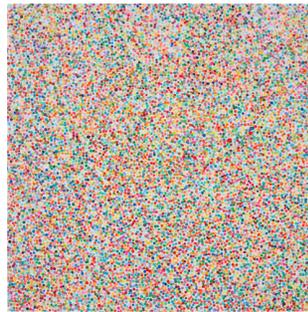


242

Damien Hirst

Plaza, from Colour Space (H5-6)

Estimate £4,000 — 6,000

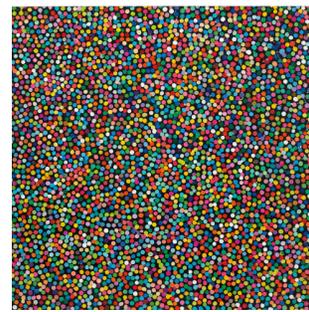


243

Damien Hirst

Gritti, from Colour Space (H5-1)

Estimate £4,000 — 6,000



244

Damien Hirst

Savoy, from Colour Space (H5-8)

Estimate £4,000 — 6,000



245

Damien Hirst

Honesty, from The Virtues (H9-5)

Estimate £4,000 — 6,000



246

Damien Hirst

Garden of Dreams, from Veils (H...

Estimate £6,000 — 8,000



247

Kiki Smith

Red Cap (W. 126)

Estimate £1,200 — 1,800



248

Etel Adnan

L'Apocalypse Arabe (The Arab A...

Estimate £800 — 1,200



249

Lisa Brice

Untitled (After Ophelia)

Estimate £3,000 — 5,000



250

Hurvin Anderson

Mum's

Estimate £1,000 — 1,500

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251
Francis Ruyter
Beyond the Forest
Estimate £1,200 — 1,800



252
Alex Katz
Flowers 2
Estimate £3,000 — 5,000



253
Alex Katz
Susan (S. 91)
Estimate £1,500 — 2,000



254
Richard Diebenkorn
Seated Woman Drinking from a ...
Estimate £3,000 — 5,000



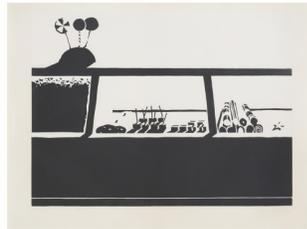
255
Richard Diebenkorn
Seated Woman with Crossed Ha...
Estimate £2,000 — 3,000



256
Wayne Thiebaud
Little Red Suckers
Estimate £4,000 — 6,000



257
Wayne Thiebaud
Pie Slice
Estimate £5,000 — 7,000



258
Wayne Thiebaud
Candy Counter, from Seven Still ...
Estimate £1,800 — 2,000



259
James Rosenquist
Rails (G. 89)
Estimate £1,000 — 1,500



260
David Salle
Canfield Hatfield Suite
Estimate £2,000 — 3,000

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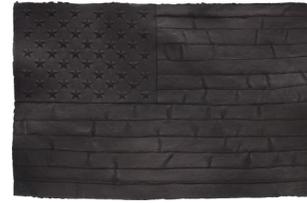
261
Ed Ruscha
Raw (E. 55)
Estimate £5,000 — 7,000



262
Ed Ruscha
Anchor in Sand (E. 213)
Estimate £1,500 — 2,000



263
Robert Longo
Untitled I, from Men in the Cities
Estimate £3,000 — 5,000



264
Robert Longo
Black Flag
Estimate £4,000 — 6,000



265
William Copley
Man and Woman
Estimate £200 — 400



266
Robert Indiana
Classic Love
Estimate £3,000 — 5,000



267
Roy Lichtenstein
American Indian Theme IV (T.G. ...)
Estimate £4,000 — 6,000



268
Roy Lichtenstein
Mirror #5, from Mirror Series (G...)
Estimate £4,000 — 6,000



269
Andy Warhol
Eric Emerson (Chelsea Girls) (F...)
Estimate £5,000 — 7,000



270
Andy Warhol
Flash - November 22, 1963: one ...
Estimate £5,000 — 7,000

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London Auction / 19 January 2022 / 6pm GMT



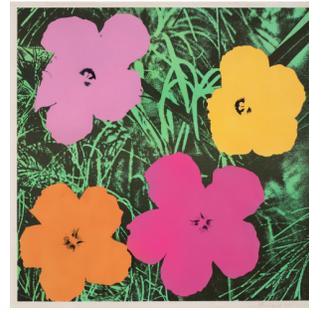
271
Andy Warhol
Flowers (F. & S. 64)
Estimate £10,000 — 15,000



272
Andy Warhol
Flowers (F. & S. 65)
Estimate £10,000 — 15,000



273
Andy Warhol
Flowers (F. & S. 69)
Estimate £10,000 — 15,000



274
Andy Warhol
Flowers (F. & S. 6)
Estimate £5,000 — 7,000



275
Andy Warhol
Lincoln Center Ticket (F. & S. 19, ...)
Estimate £3,000 — 5,000



276
Andy Warhol
Committee 2000 (F & S. 289)
Estimate £5,000 — 7,000



277
Andy Warhol
U. N. Stamp (F. & S. 185)
Estimate £2,500 — 3,500



278
Cindy Sherman
Untitled (Self-Portrait with Sun ...)
Estimate £2,500 — 3,500



279
John Baldessari
Throwing Three Balls in the Air t...
Estimate £3,000 — 5,000



280
Walton Ford
The Rolling Stones 50th
Estimate £1,000 — 1,500

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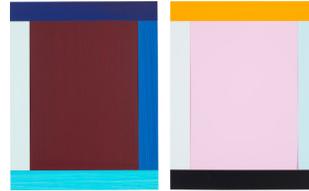
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281
Christo and Jeanne-Claude
Lower Manhattan Wrapped Buildings
Estimate £5,000 — 7,000



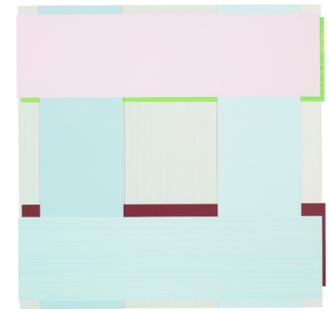
282
Christo and Jeanne-Claude
Wrapped Vespa, Project, 1963-6...
Estimate £2,000 — 3,000



283
Imi Knoebel
Anima Mundi 3-2 III Ed.
Estimate £5,000 — 7,000



284
Imi Knoebel
Der Deutsche (The German) (3) ...
Estimate £2,000 — 3,000



285
Imi Knoebel
Face 95 Ed.
Estimate £4,000 — 6,000



286
Imi Knoebel
Face 44 Ed.
Estimate £4,000 — 6,000



287
Gerhard Richter
Victoria I
Estimate £1,000 — 1,500



288
Gerhard Richter
Tulpen (Tulips) (P 17)
Estimate £3,000 — 5,000



289
Gerhard Richter
Cage 1 (P19-1)
Estimate £6,000 — 8,000



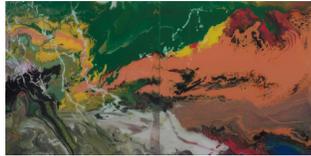
290
Gerhard Richter
Cage 4 (P19-4)
Estimate £6,000 — 8,000

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291
Gerhard Richter
Cage 6 (P19-6)
Estimate £6,000 — 8,000



292
Gerhard Richter
Flow (P15)
Estimate £6,000 — 8,000



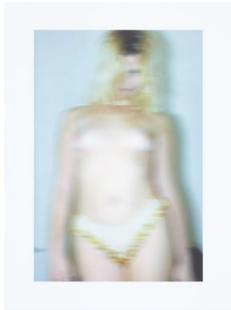
293
Gerhard Richter
Flow (P16)
Estimate £6,000 — 8,000



294
Alex Prager
Untitled
Estimate £2,000 — 3,000



295
Alex Prager
Marianne and Pat
Estimate £2,000 — 3,000



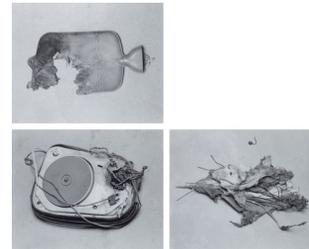
296
Thomas Ruff
Nudes YV16 (S. 99)
Estimate £1,000 — 1,200



297
Glenn Brown
Layered Portrait (After Lucian F...
Estimate £2,000 — 3,000



298
Antony Gormley
Field
Estimate £1,500 — 2,000



299
Cornelia Parker
Cold Dark Matter: An Exploded ...
Estimate £1,000 — 1,500



300
Mona Hatoum
Untitled (Brain)
Estimate £800 — 1,000

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301
Nicolas Party
Portrait
Estimate £3,000 — 5,000



302
Nicolas Party
Trees
Estimate £1,000 — 1,500



303
Nicolas Party
Fruit
Estimate £1,000 — 1,500



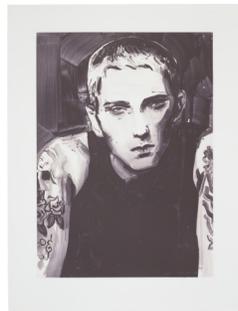
304
Nicolas Party
Untitled
Estimate £2,000 — 3,000



305
Bradley Theodore
Skull Print
Estimate £2,000 — 3,000



306
Yoshitomo Nara
Cosmic Girls
Estimate £4,000 — 6,000



307
Elizabeth Peyton
Eminem
Estimate £2,000 — 3,000



308
Richard Prince
Queen Elizabeth II, from Instagr...
Estimate £1,000 — 1,500



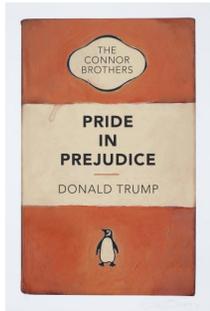
309
Chris Levine
Equanimity
Estimate £1,000 — 1,500



310
The Connor Brothers
Tell Me Beautiful Untrue Things
Estimate £3,000 — 5,000

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311
The Connor Brothers
Pride in Prejudice (Donald Trump)
Estimate £1,000 — 1,500



312
Harland Miller
Heroin, It's What Your Right Ar...
Estimate £1,000 — 1,500



313
David Shrigley
Sculpture of a Nail
Estimate £1,500 — 2,000



314
David Shrigley
A Gap in the Clouds
Estimate £1,500 — 2,000



315
David Shrigley
I Cannot Live Without You
Estimate £1,500 — 2,000



316
David Shrigley
Shut Up
Estimate £1,500 — 2,000



317
David Shrigley
I Hate Human Beings
Estimate £1,500 — 2,000



318
David Shrigley
Stop Panicking
Estimate £1,500 — 2,000



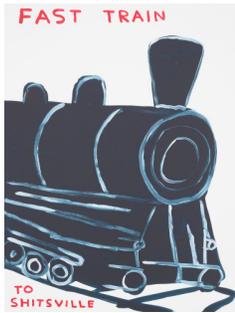
319
David Shrigley
To Hell With Zoos
Estimate £1,500 — 2,000



320
David Shrigley
I Am Elegant, I Am Oh So Very V...
Estimate £1,500 — 2,000

Evening & Day Editions

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321
David Shrigley
Untitled (Fast Train to Shitsville)
Estimate £1,500 — 2,000



322
David Shrigley
Wine
Estimate £1,500 — 2,000



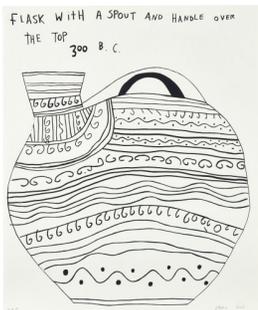
323
David Shrigley
Art Will Save The World
Estimate £1,500 — 2,000



324
Emily Mae Smith
Chekhov's Gun
Estimate £800 — 1,200



325
Theaster Gates
Bitch I Made this Pot
Estimate £1,000 — 1,500



326
Jonas Wood
Untitled
Estimate £3,000 — 5,000



327
Eddie Martinez
Clam Appeal
Estimate £2,000 — 3,000



328
Eddie Martinez
Fine Ants (Black Out)
Estimate £1,000 — 1,500



329
Eddie Martinez
No Title 5
Estimate £1,000 — 1,500



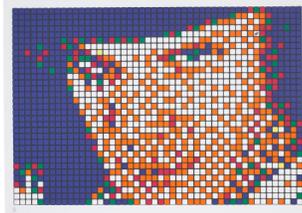
330
Hank Willis Thomas
All Lies Matter
Estimate £1,000 — 1,500

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



331
Isaac Julien
LOVE/HATE
Estimate £3,000 — 5,000



332
Invader
Rubik Kubrick Clockwork Orang...
Estimate £3,000 — 5,000



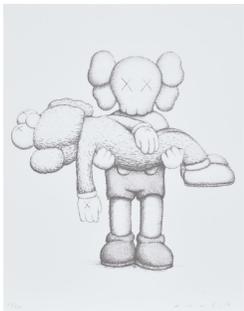
333
Invader
Invasion Kit #01 (Albinos)
Estimate £5,000 — 7,000



334
Barbara Kruger
You're Right (And You Know it a...
Estimate £2,000 — 3,000



335
Barbara Kruger
Untitled (Kiss)
Estimate £1,000 — 1,500



336
KAWS
COMPANIONSHIP IN THE AGE ...
Estimate £2,500 — 3,500



337
Ai Weiwei
Artist's Hand
Estimate £2,000 — 3,000



338
Jeff Koons
Balloon Dog (Yellow)
Estimate £5,000 — 7,000



339
Jeff Koons
Inflatable Balloon Flower (Yellow...
Estimate £2,000 — 3,000



340
RIMOWA x Daniel Ar...
Eroded Attaché
Estimate £2,000 — 3,000

Evening & Day Editions

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341
Daniel Arsham
Crystal Relic 003 (Crystal Came...
Estimate £1,000 — 1,500



342
Daniel Arsham
Eroded Brillo Box (Blue)
Estimate £2,000 — 3,000



343
Daniel Arsham
Blue Crystallized Pikachu
Estimate £3,000 — 5,000



344
Mr.
Whereabouts of the Heart of th...
Estimate £1,000 — 1,500



345
Mr.
City Girl's New Life
Estimate £1,000 — 1,500



346
Takashi Murakami
That Sounds Good, I Hope You C...
Estimate £3,000 — 5,000



347
Takashi Murakami
New Day: Lots, Lots of Kai'ai an...
Estimate £1,500 — 2,000



348
Takashi Murakami
We Can Go Anywhere With Mr F...
Estimate £2,500 — 3,500



349
Takashi Murakami
Marnu Came From The Sky; Pla...
Estimate £1,500 — 2,000



350
Takashi Murakami
And Then...All Things Good and ...
Estimate £1,500 — 2,000

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



351
Takashi Murakami
Hands Clapsed
Estimate £500 — 700



352
Takashi Murakami
Panda, Panda Cubs and Flower...
Estimate £1,500 — 2,000



353
Takashi Murakami
Open Your Hands Wide
Estimate £1,000 — 1,500



354
Takashi Murakami
AND THEN Platinum; and Melti...
Estimate £2,000 — 3,000



355
Mark Grotjahn and Takashi Murakami
Untitled (Scarlett Lake and Indi...
Estimate £1,000 — 1,500

Evening & Day Editions

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1

Joan Miró

Le Penseur puissant (The Mighty Thinker) (D. 514)

1969

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

S. 105.4 x 68.1 cm (41 1/2 x 26 3/4 in.)

Signed and numbered 6/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

Estimate

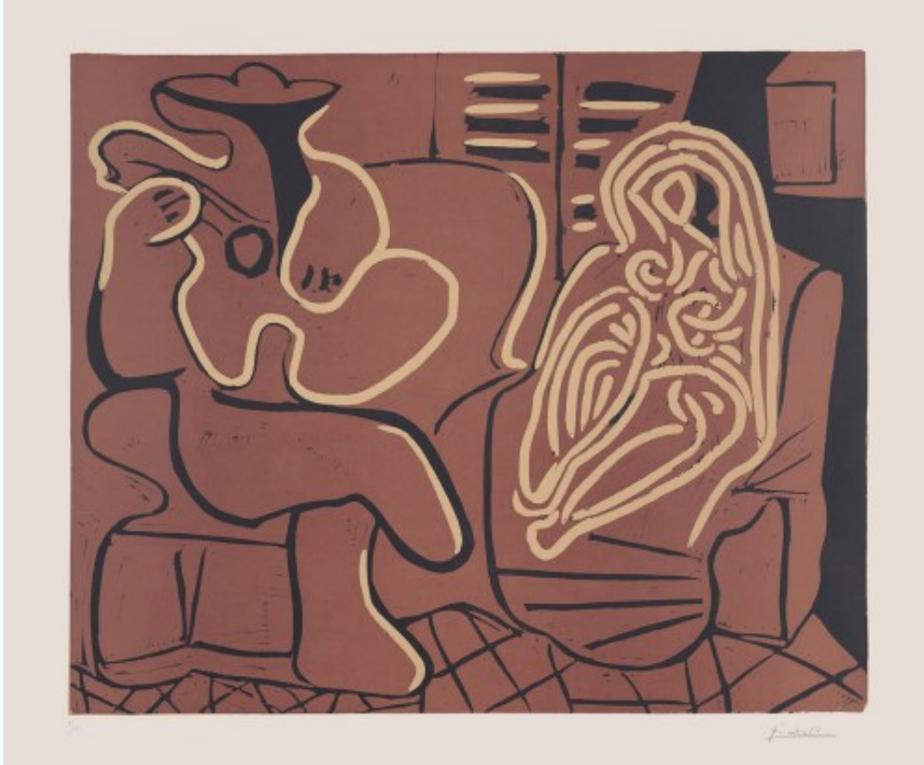
£12,000 — 18,000 

[Go to Lot](#)



Literature

Jacques Dupin 514



2

Pablo Picasso

Femme dans un fauteuil et guitariste (Woman in an Armchair with Guitarist) (Bl. 917, Ba. 1232)

1959

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

I. 53 x 64 cm (20 7/8 x 25 1/4 in.)

S. 62.3 x 75.2 cm (24 1/2 x 29 5/8 in.)

Signed and numbered 8/50 in pencil (there were also approximately 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1960, framed.

Estimate

£15,000 — 20,000 \pounds

[Go to Lot](#)



'To me a picture has always been a sum of total destructions.' —Pablo Picasso

Femme dans un fauteuil et guitarist combines two of Pablo Picasso's most frequently visited Cubist subjects: a woman seated in an armchair and a guitar player. Portrayed using the lightest ink, the abstracted figure of the woman is indicated by a series of pulsating lines, evoking imaginary soundwaves emanating from the musical instrument depicted. A glow appears to radiate from the woman, lighting up the legs of the musician and the side of the guitarist's armchair, uniting her with the instrument. The guitar's sound hole is mirrored in the space one would expect the woman's face to be, as if her mouth was open in song while the musician plays.

Produced in 1959, *Femme dans un fauteuil et guitarist* is an example of Picasso's revolutionary linocut 'reduction' technique. Rather than cutting into separate linoleum blocks for each colour used and running the risk of the layers not lining up correctly, Picasso decided to make successive cuts in the same block, using a new colour at each stage. Picasso invented this method during a small burst of activity between 1958 and 1963, when linocut temporarily became his favoured graphic medium. Forming a relatively small part of his oeuvre, Picasso's innovative approach to the linocut technique meant that only a finite number of prints could be produced – in this instance, only 50.



Pablo Picasso, *Guitar*, 1914. Digital image: The Museum of Modern Art, New York/Scala, Florence, Artwork © Succession Picasso/DACS 2021

Literature

Georges Bloch 917

Brigitte Baer 1232

Evening & Day Editions

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3

Pablo Picasso

Tête de chèvre en profil (Goat's Head in Profile) (R. 151)

1952

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

41.5 cm (16 3/8 in.) diameter

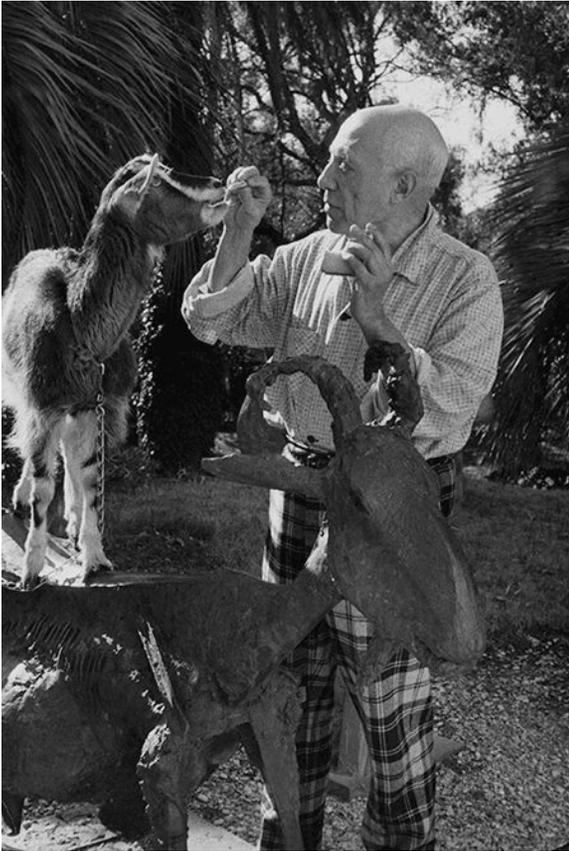
From the edition of 100, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' pottery stamps on the underside.

Estimate

£8,000 — 12,000 

[Go to Lot](#)





Pablo Picasso feeding a Goat, Cannes, 1958 © BRIHAT/Gamma-Rapho via Getty Images

Literature

Alain Ramié 151

Evening & Day Editions

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4

Henri Matisse

La Danse (The Dance) (D. 247)

1935-36

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

I. 23.5 x 74 cm (9 1/4 x 29 1/8 in.)

S. 29.5 x 80 cm (11 5/8 x 31 1/2 in.)

Signed and numbered 21/50 in pencil (there were also 5 artist's proofs), printed by Roger Lacourière, Paris, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)

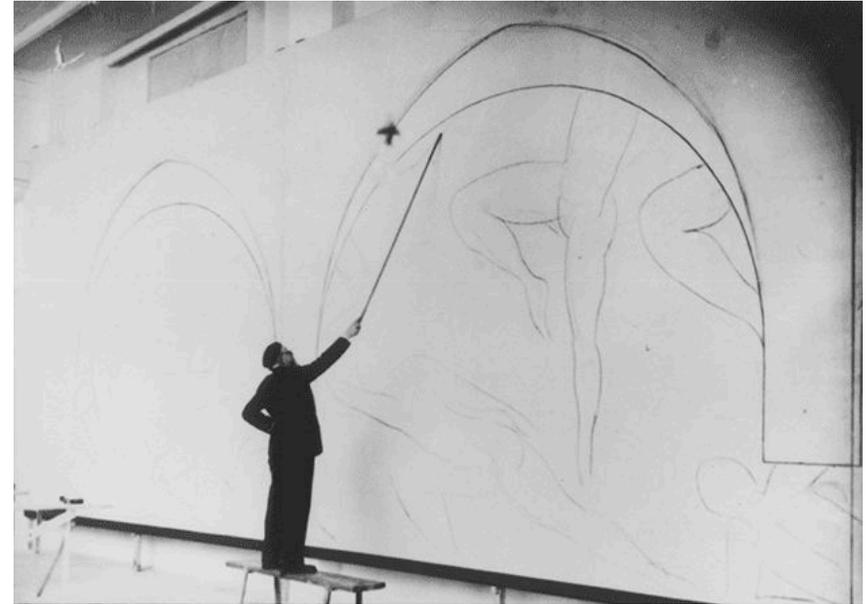


*'[Dance] – It's the best thing in the world. I'm not talking about the kind of excitement that made me dance the whole night through... I'm talking about the eternal dance that's rejuvenated humanity down the ages; it makes happiness more intense, disasters more bearable, and saves us from sadness and despair.'*¹ —Henri Matisse

In 1930 Matisse was commissioned by Dr Albert C. Barnes to create a mural for the main gallery of the Barnes Foundation in Merion, Pennsylvania. Matisse was given creative free-range for the project, so when devising the imagery he returned to his foremost source - dance. Taking inspiration from popular folkdances such as the Sardana and the Farandole, Matisse's dancing figures leap across the frieze-like composition, flowing together and creating a rhythm with the planes of colour behind them.

Cobalt blue, rose pink and black were chosen by Matisse specifically to contrast and complement the greens of the gardens that could be viewed through the gallery windows. The pale grey of the figures was selected to harmonise with the limestone of the gallery's interior. The figures' monumental form combined with the cool, stony grey ensures that the dancers become architectonic themselves, as though integral to the structure of the arches they dance beneath.

In planning the composition for *La Danse*, Matisse utilised his iconic cut-paper method at a huge studio in Nice that he hired especially for this large-scale project. He painted the garage's walls to mimic the Barnes Foundation gallery, installed a skylight to imitate the gallery's natural lighting, and constructed an immense canvas with precise measurements to match the gallery's architecture.



Henri Matisse drawing with a Bamboo stick at the Barnes Foundation, Philadelphia, 1931. Image © Barnes Foundation / Bridgeman Images, Artwork © Succession H. Matisse / DACS 2021

*'At a certain point, there came a flash of inspiration. I took my big charcoal, attached it to the end of a big bamboo, and began drawing the circle of my dancers, from one end to the other of my thirteen-meter surface. I'd got off the mark, taken possession of my surface entirely through the power of my imagination. That's how I made my painting: entirely from feeling, without a model.'*² —Henri Matisse

Just as Matisse was finishing the mural at his studio in the South of France, it was realised that a crucial mistake had been made. In the multitude of letters sent across the Atlantic between the artist and his patron, the measurements had been mixed up. The mural Matisse had created would not fit the gallery in Merion, so the artist had no choice but to start over. Nonetheless, Matisse completed the incorrect version - as the Merion commission was for a private institution, he hoped that the first attempt could be shown in a public gallery. The first version of *La Danse* was later acquired by the Musée d'Art Moderne de Ville de Paris, and it is still on display there today.

¹ S. Guilbaut (ed.), *Chatting with Henri Matisse: The Lost 1941 Interview*, London: Tate, 2013, p. 191

² S. Guilbaut (ed.), *Chatting with Henri Matisse: The Lost 1941 Interview*, London: Tate, 2013, p. 114

Henri Matisse

Provenance

Private American Collector, New York
By descent to the present owner

Literature

Claude Duthuit 247



5

Henri Matisse

Danseuse debout, accoudée (Dancer standing accoudée), from Dix danseuses (Ten Dancers) (D. 482)

1925-26

Lithograph, on Arches paper, with full margins.

I. 46 x 27.8 cm (18 1/8 x 10 7/8 in.)

S. 50.4 x 32.7 cm (19 7/8 x 12 7/8 in.)

Signed and numbered 93/130 in pencil (there were also 15 on Japan paper, and 5 on China paper), published by the Galerie d'Art Contemporain, Paris, framed.

Estimate

£5,000 — 7,000 †*

[Go to Lot](#)

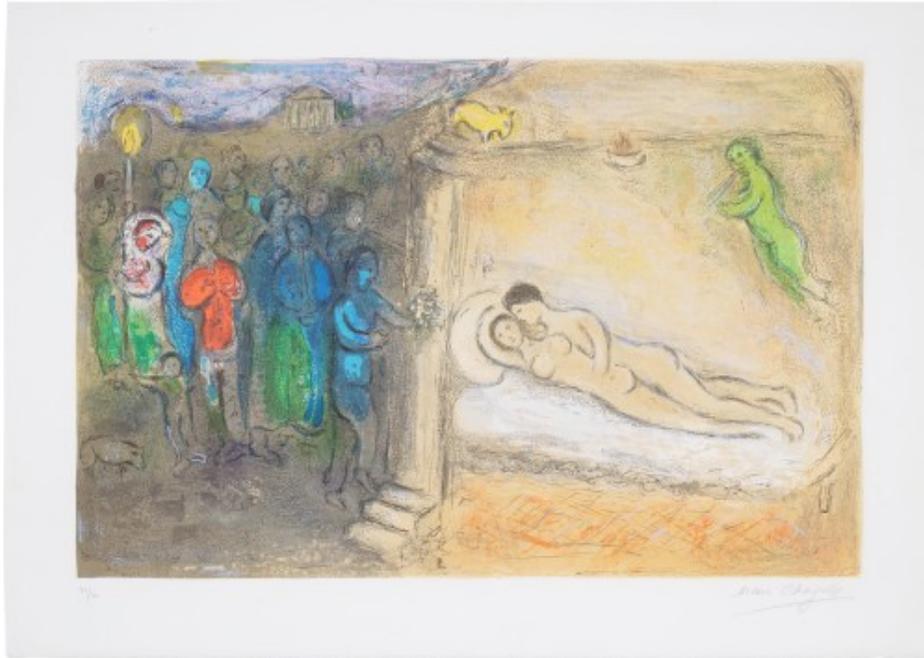


Literature

Claude Duthuit 482

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6

Marc Chagall

Hyménée, from Daphnis et Chloé (Daphnis and Chloé)
(M. 349, C. 46)

1961

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

I. 42.3 x 64.2 cm (16 5/8 x 25 1/4 in.)

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

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

Estimate

£7,000 — 10,000 ‡

[Go to Lot](#)



Literature

Fernand Mourlot 349

Patrick Cramer books 46

Evening & Day Editions

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7

Francis Bacon

Miroir de la tauromachie (Mirror of the Bullfight) (S. 29-30, T. 37)

1990

The complete set of four lithographs in colours, on folded sheets of Arches paper (as issued) with letterpress text on the inside pages, three full sheets and one with full margins, loose (as issued) all contained in the original fabric-covered portfolio with printed title.

one l. 25 x 21 cm (9 7/8 x 8 1/4 in.)

all S. 47.9 x 35.9 cm (18 7/8 x 14 1/8 in.)

portfolio 51 x 38.5 x 4 cm (20 1/8 x 15 1/8 x 1 5/8 in.)

All signed in pencil, numbered 140/150 in pencil on the colophon (there were also 5 hors commerce impressions in Roman numerals), published by Galerie Lelong, Paris, all unframed.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



'Bullfighting is like boxing - a marvellous aperitif to sex.' —Francis Bacon

In the centre of the bullring - or *Plaza de toros* - an ominous bull with monstrous horns charges at the matador. Contained in a fiery orange interior, the extreme force with which the bull attacks is visualised by the dark curved lines protruding from its horns and hoofs. The bull and matador are rendered in a painterly application of bruise-like tones serving to distinguish the power of their intense combat from the stillness of their finely refined surroundings, and, more significantly, to unite them and express the intensity between man and beast. Entwined together, in Francis Bacon's studies of bulls, man and beast are simultaneously partners in a beautiful dance as well as enemies in a fight to the death. The red cloth, or *muleta*, is surprisingly absent from his studies. However, the pure white paint in its place poignantly alludes to the venerated nature of this ritualistic battle.

Throughout his life Bacon had an intense preoccupation with death and mortality. These materialise in the bullring - the matador risks his life and faces death head on but with a fearless confidence in his ability to defy it. Despite the pomp, grandeur and macho prestige associated with bullfighting as a spectator sport, it is also an embodiment of the precariousness of life. Within seconds, the matador can switch from dominating the scene and controlling the bull, to being made utterly powerless and facing death at the hands of the beast whilst being watched by a crowd of bystanders. This intense and complex relationship with death led to bullfighting becoming a compulsive fascination for Bacon that permeated his art until his death. After first appearing in his work in his 1967 *Portrait of Isabel Rawsthorne*, it was also the subject of his final painting, *Study of a Bull*, 1991, which was discovered in 2016.



Colour tinted postcard of a matador and bull, found in Francis Bacon's studio. Image © Hugh Lane Gallery, Dublin (Reg. No. RM98BC5), Artwork © Francis Bacon. All rights reserved. DACS 2021

The mirrors that prominently feature in Bacon's three studies of bulls evoke the artist's conception of the bullfight as a metaphorical mirror in which one comes face to face with the presence of death. This idea was certainly influenced by Bacon's close intellectual friend, Michel Leiris, a French Surrealist writer. Leiris was equally as preoccupied by the corrida as Bacon, and it became the central motif in his writing, most famously distilled in his 1938 text *Miroir de la Tauromachie*. Leiris conceived of the bull fight as closely tied to ancient tragedy, and he was enthralled by the way in which the matador 'at every instant must risk disaster'. This historic theme similarly became an obsessive interest for other master artists, such as Francisco de Goya and Pablo Picasso.

The present lot includes Bacon's three studies of bullfights together with his portrait of Leiris and the *Miroir de la Tauromachie* text. The three studies will be the highlight of the upcoming Royal Academy exhibition, 'Francis Bacon: Man and Beast', where the trio of bull studies will be exhibited together for the first time.

Francis Bacon

Provenance

Collection of the Artist

Estate of Francis Bacon

Acquired from the above by the present owner

Literature

Bruno Sabatier 29-30

Alexandre Tacou 37

Evening & Day Editions

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8

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. 102.3 x 71 cm (40 1/4 x 27 7/8 in.)

Signed and annotated 'HC' in pencil (one of 15 hors commerce impressions, the was an edition of 99 in Roman numerals on Arches, 99 in Arabic numerals on Guarro, and 15 artist's proofs for each paper), published by Ediciones Polígrafa, Barcelona, framed.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Francis Bacon's *Seated Figure* embodies one of the most essential themes running through the artist's oeuvre: the impermanence of the human condition. A solitary figure sits cross-legged on a basic wooden chair in an otherwise empty interior – his meditative stance is juxtaposed by the rough smears that distort his flesh and present his body as if in a state of dissolution. In contrast to the flat and finely refined background, the painterly smudges that deconstruct the solidity of his presence insist on the fragility and transient nature of corporeality.

'What I want to do is to distort the thing far beyond the appearance, but in the distortion to bring it back to a recording of the appearance.'

Bacon was a maverick for his use of realism, which was starkly different to the Modernist focus on abstraction that consumed most of his contemporaries. Nonetheless, *Seated Figure* distills the way in which Bacon played with realism; for instance, by adopting a semi-automatic mode of painting that renders the figure unrecognisable, and by parodying traditional laws of linear perspective. Not only is the figure distorted, but the room in which he is sat is constructed using askew and exaggerated lines of perspective which elicit a nightmarish sense of unease. In this way, Bacon transcended the obvious limits of realism, undermining Modernist paradigms of surface and utilising pictorial space in anything but a traditional manner.

Steeped in the artist's biography, *Seated Figure's* bare interior is evocative of Bacon's notoriously frugal home at Reece Mews, South Kensington. Similarly, the ghostly wire-like circle positioned above the figure's shoulder is reminiscent of the circular mirror that Bacon had in his studio and which featured in many of the photographs he had taken of himself there. The circle above the figure is also similar to the ephemeral, cage-like structures which are found in many of Bacon's works. In an acutely introspective manner, they act to heighten the isolation of the figure contained within, inciting the claustrophobic intensity of an individual alone with their thoughts.



Michael Holtz, Francis Bacon in his 7 Reece Mews Studio, 1974 © Michael Holtz/Photo 12/Alamy

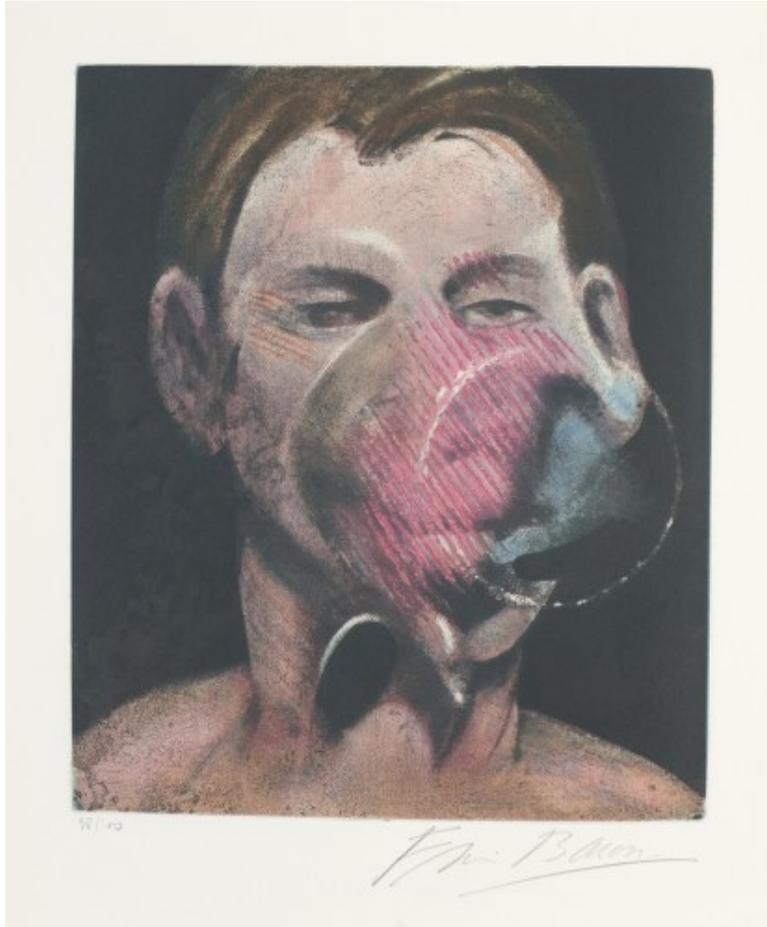
Literature

Bruno Sabatier 5

Alexandre Tacou 15

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9

Various Artists

Eddy Batache: La Mysticité charnelle de René Crevel
(*Eddy Batache: The Carnal Mysticity of René Crevel*)

1976

The complete set of 14 etching and aquatints, ten in colours, on wove paper, with full margins, with title page, text in French by Crevel and Batache, and justification, the sheets folded and loose (as issued) all contained in the original paper wrappers in pink silk-covered boards and slip-case.

portfolio 41 x 30.3 x 5.5 cm (16 1/8 x 11 7/8 x 2 1/8 in.)
unfolded S. 67.5 x 104 cm (26 5/8 x 40 7/8 in.)

All signed and numbered 38/100 in pencil, the justification signed by Batache in pencil and stamp-numbered '38', published by Éditions Georges Visat, Paris.

Estimate

£10,000 — 15,000 ▲

[Go to Lot](#)



'I thought of Crevel, of his sensitivity and his vulnerability. My etching celebrated him with an evocation of the carnal mystery he eulogized. For this work a number of techniques were marshalled, like using a full orchestra for a small music.'
—Dorothea Tanning

Dorothea Tanning's description of Rene Crevel - sensitive and vulnerable - shows an acute awareness of the French surrealist writer's lifetime of turmoil. Crevel, who wrote *Mon corps et moi* (My Body and Me) and *Les Pieds dans le plat* (Putting My Foot in It), had a traumatic religious upbringing, and suffered the loss of his father who committed suicide when Crevel was fourteen. After studying English in Paris, he met André Breton and joined the Surrealist movement, but only a couple of years later he was excluded from the artistic group due to his homosexual tendencies. Diagnosed with tuberculosis as a young man, Crevel followed in his father's footsteps and committed suicide before he turned thirty-five. His short life was filled with woundings, and this reflected in his literary work which largely focused on his inner struggle with being bisexual.

In 1973 art historian Eddy Batache embarked on a project researching Rene Crevel. Bringing together works from fourteen artists, Batache combined his own texts in homage to the writer and in 1976 completed his project with *La Mysticité Charnelle de René Crevel*. Batache was one of Francis Bacon's closest friends in Paris, and so when Batache asked Bacon to contribute to the project he offered his very first etching as the works frontispiece, *Portrait of Peter Beard*.

Literature

Bruno Sabatier 1, Alexandre Tacou 33 (Bacon)

Lawrence Saphire and Patrick Cramer 108 (Masson)

Patrick Cramer 377 (Moore)

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10

Francis Bacon

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

1989

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

all I. 62.4 x 46.2 cm (24 5/8 x 18 1/4 in.)

all S. 75.5 x 56.4 cm (29 3/4 x 22 1/4 in.)

All signed and annotated 'H.C.' in pencil (an hors commerce set, the edition was 60 plus 8 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM Centre Pompidou, Paris, all framed.

Estimate

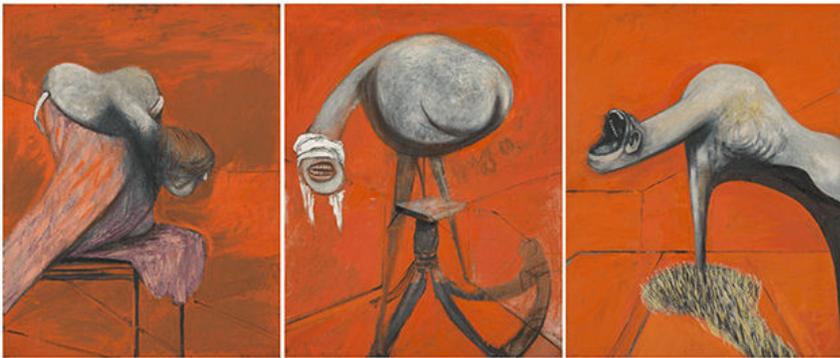
£15,000 — 20,000 ♦

[Go to Lot](#)



'When people tell me my paintings are disturbing, poignant, and shocking, I always wonder whether life itself isn't even more disturbing, poignant, and shocking. I would really like to capture a moment of this reality, with everything that's subjective about that moment, and to confine it in a painting.' —Francis Bacon

Francis Bacon's *Deuxième version du triptyque* is a later reworking of his iconic triptych titled *Three Studies for Figures at the Base of a Crucifixion*, which was completed 44 years earlier. Set before a deep, blood-red void, three distorted figures – part man, part beast – roar in distress and pulse with rage. In this later work, although the composition is rendered in a more refined and graceful manner than the earlier version, the tormented creatures nonetheless exude the palpable angst that is archetypal to Bacon's oeuvre.



Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion*, 1944. Image © Tate, Artwork © The Estate of Francis Bacon. All rights reserved. DACS 2021.

Bacon identified these figures as Greek furies – the vengeful ancient goddesses who punished human wrongdoings. Whereas furies are traditionally depicted as elegant, winged female deities, Bacon contorts them into monstrous hybrids. Perched on flimsy wooden furniture, their extended necks, exposed ribs and oversized jaws evoke ravenous vultures, seething with anger and wailing with pain. Through adopting motifs from classical Greek tragedy and placing them within the timeless configuration of a triptych, in *Deuxième version du triptyque* Bacon evokes dark and foreboding themes that have timeless pertinence.

Bacon repeatedly used his own works as starting points for new compositions, but, as he emphasized when discussing *Deuxième version du triptyque* with David Sylvester, 'I didn't recreate exactly the same work.' As well as replacing the earlier work's cadmium orange background with a violent cardinal red, in the later triptych the figures are considerably smaller in relation to their

surroundings. The claustrophobia of the earlier work, therefore, has developed into a helpless isolation. Nevertheless, the notion that the mythological creatures are trapped in cell-like spaces from which they attempt to break-out remains pervasive.

The earlier triptych was completed in 1944 and first shown publicly in April 1945, during the final months of the Second World War. Borne from that moment, the pain palpable in Bacon's figures undeniably resonates with the anguish of war, particularly the horror of the first photographs and film footage captured inside Nazi concentration camps, and the looming threat of nuclear destruction. By returning to this motif 44 years later, *Deuxième version du triptyque* is a self-reflexive gesture which does not simply acknowledge but rather insists upon the perpetual poignancy of war and the futility of human life as the central driving force behind the creation of Bacon's art.

Provenance

Gift of the artist
By descent to the present owner

Literature

Bruno Sabatier 24
Alexandre Tacou 25



11

Francis Bacon

Trois études pour un autoportrait (after, Three Studies for a Self-portrait 1979) (S. 15, T. 11)

1981

Three lithographs in colours, on a single sheet of Arches paper, with full margins.

each l. 32.5 x 28 cm (12 3/4 x 11 in.)

overall l. 32.5 x 93 cm (12 3/4 x 36 5/8 in.)

S. 47 x 103.5 cm (18 1/2 x 40 3/4 in.)

Signed and numbered 14/150 in pencil (there were also 10 artist's proofs), published by Éditions de la Différence, Paris, framed.

Estimate

£15,000 — 20,000 

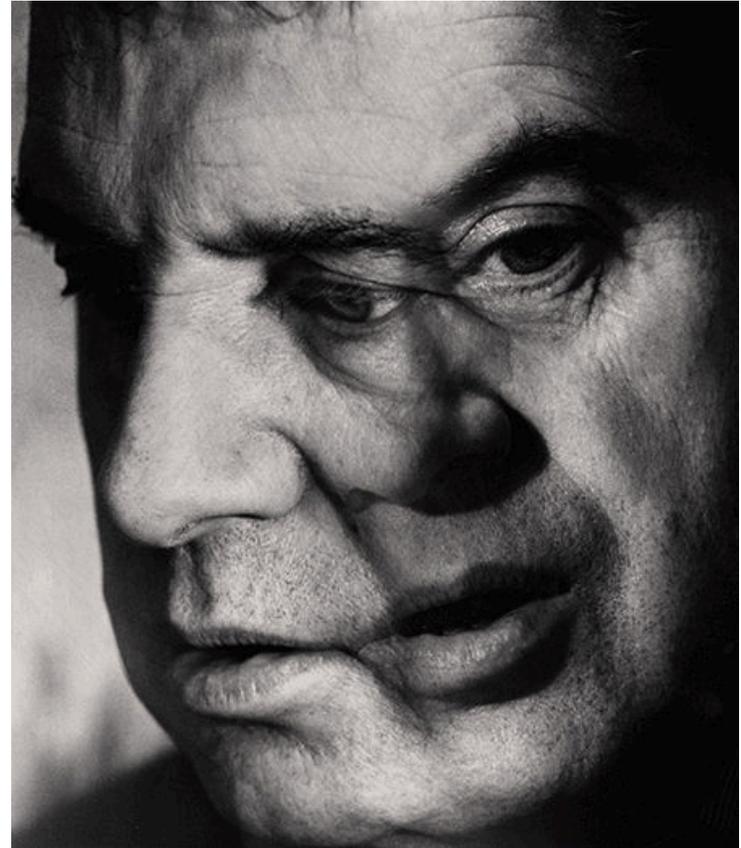
[Go to Lot](#)



'I think art is an obsession with life and after all, as we are human beings, our greatest obsession is with ourselves.' —Francis Bacon

In Francis Bacon's *Trois études pour un autoportrait*, the artist presents three depictions of his own face from shifting perspectives, isolated against an abyss of black. His face has been illuminated in three disparate flash-bulb moments, his features both emerge from and are invaded by the surrounding void of darkness. This ambivalence evokes a dizzying sense of motion, revolving around the central panel in which the artist's melancholic face is directed outwards, mirroring the viewer looking in. Blurred and distorted, the restlessness of the composition elicits a sense of psychological distress in the subject.

Mortality is an ever-present theme that underpins Bacon's oeuvre and in his self-portraits it comes to its zenith. In a 1975 interview, Bacon said to David Sylvester 'I loathe my own face... I've done a lot of self-portraits, really because people have been dying around me like flies and I've nobody else left to paint but myself.' In the mid-1970s, many of the people closest to Bacon passed away, causing him to begin his most prolonged and intense period of self-portraiture in his career. Painting his own face almost obsessively, after hours of close self-examination from either photographs of himself or from staring in the mirror, the self-portraits are highly analytical investigations into his inner psyche. Intensely ruminating on mortality, the works are windows that reveal an undeniable existential truth about the human condition.



Jorge Lewinski, *Francis Bacon*, 1967. © The Lewinski Archive at Chatsworth / Bridgeman Images

Far from being a combination of disparate works, the triptych is comprised of three sequential and interconnected images that constitute a cohesive, almost panoramic, portrait of the artist. 'I see images in series', said Bacon and 'in the triptychs I get them rather like police records, looking side face, front face, and then side face from the other side.' There is a Muybridge-style sense of frame-by-frame movement, or that the viewer's gaze encircles and traps the sitter. Despite the subject's commanding physical presence, the volatility effused by the varying perspectives and the mercurial rendering of paint summons an unwavering acknowledgement of mortality and the fleeting nature of human life.

'I don't emphasise death. I accept it as part of one's existence. One is always aware of mortality in life, even in a rose that blooms and then dies.'—Francis Bacon

Literature

Bruno Sabatier 15

Alexandre Tacou 11



12

Francis Bacon

Trois études pour un autoportrait (after, Three Studies for a Self-Portrait 1983) (S. 26, T. 28)

1990

Three lithographs in colours, on a single sheet of Arches paper, with full margins.

each I. 34 x 29 cm (13 3/8 x 11 3/8 in.)

overall I. 34 x 89.2 cm (13 3/8 x 35 1/8 in.)

S. 52 x 94 cm (20 1/2 x 37 in.)

Signed and numbered 7/60 in pencil (there were also a number of artist's proofs), published by Michel Archimbaud for the Librairie Séguier, Paris, framed.

Estimate

£15,000 — 20,000 

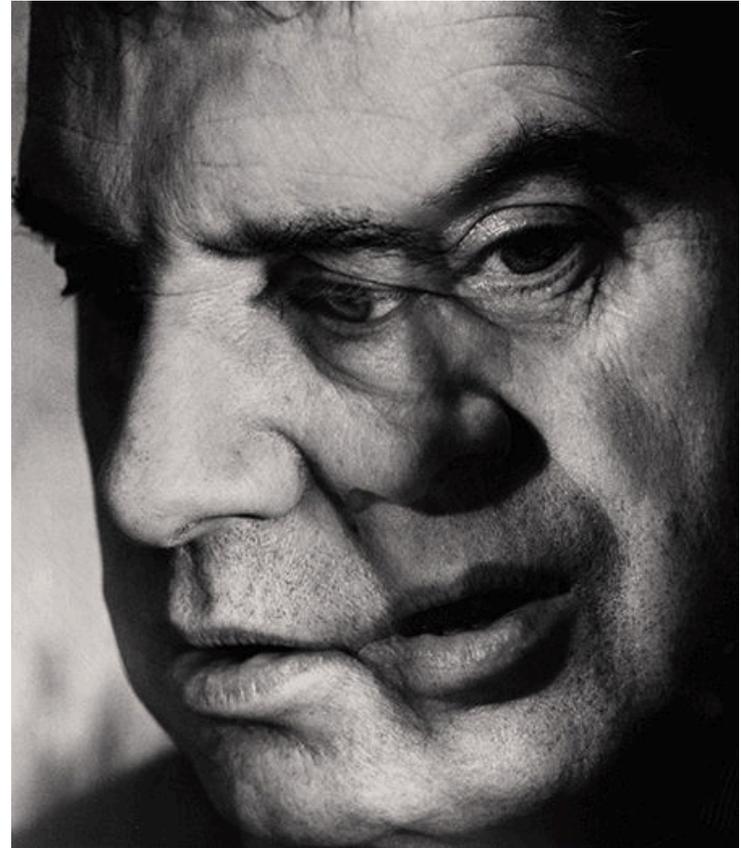
[Go to Lot](#)



'I think art is an obsession with life and after all, as we are human beings, our greatest obsession is with ourselves.' —Francis Bacon

In Francis Bacon's *Trois études pour un autoportrait*, the artist presents three depictions of his own face from shifting perspectives, isolated against an abyss of black. His face has been illuminated in three disparate flash-bulb moments, his features both emerge from and are invaded by the surrounding void of darkness. This ambivalence evokes a dizzying sense of motion, revolving around the central panel in which the artist's melancholic face is directed outwards, mirroring the viewer looking in. Blurred and distorted, the restlessness of the composition elicits a sense of psychological distress in the subject.

Mortality is an ever-present theme that underpins Bacon's oeuvre and in his self-portraits it comes to its zenith. In a 1975 interview, Bacon said to David Sylvester 'I loathe my own face... I've done a lot of self-portraits, really because people have been dying around me like flies and I've nobody else left to paint but myself.' In the mid-1970s, many of the people closest to Bacon passed away, causing him to begin his most prolonged and intense period of self-portraiture in his career. Painting his own face almost obsessively, after hours of close self-examination from either photographs of himself or from staring in the mirror, the self-portraits are highly analytical investigations into his inner psyche. Intensely ruminating on mortality, the works are windows that reveal an undeniable existential truth about the human condition.



Jorge Lewinski, *Francis Bacon*, 1967. © The Lewinski Archive at Chatsworth / Bridgeman Images

Far from being a combination of disparate works, the triptych is comprised of three sequential and interconnected images that constitute a cohesive, almost panoramic, portrait of the artist. 'I see images in series', said Bacon and 'in the triptychs I get them rather like police records, looking side face, front face, and then side face from the other side.' There is a Muybridge-style sense of frame-by-frame movement, or that the viewer's gaze encircles and traps the sitter. Despite the subject's commanding physical presence, the volatility effused by the varying perspectives and the mercurial rendering of paint summons an unwavering acknowledgement of mortality and the fleeting nature of human life.

'I don't emphasise death. I accept it as part of one's existence. One is always aware of mortality in life, even in a rose that blooms and then dies.'—Francis Bacon

Literature

Bruno Sabatier 26

Alexandre Tacou 28



13

Francis Bacon

L'Homme au lavabo (after, Figure at a Washbasin 1976) (S. 3, T. 35)

1977-78

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

I. 47.5 x 36.2 cm (18 3/4 x 14 1/4 in.)

S. 67 x 51.7 cm (26 3/8 x 20 3/8 in.)

Signed and numbered 25/100 in pencil (there were also 46 in Roman numerals), published by Éditions Georges Visat, Paris (with their blindstamp), framed.

Estimate

£7,000 — 9,000 

[Go to Lot](#)



Literature

Bruno Sabatier 3

Alexandre Tacou 35

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



14

Francis Bacon

Trois études de dos d'homme (after, *Three Studies of the Male Back* 1970): left panel (S. 21, T. 21)

1987

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

I. 60.3 x 44.9 cm (23 3/4 x 17 5/8 in.)

S. 80.8 x 59 cm (31 3/4 x 23 1/4 in.)

Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 99 and there were also a number of artist's proofs), published by Michael Peppiatt for the review *Art International*, Paris, framed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

Bruno Sabatier 21

Alexandre Tacou 21

Evening & Day Editions

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15

Francis Bacon

Trois études de dos d'homme (after, *Three Studies of the Male Back* 1970): centre panel (S. 21, T. 21)

1987

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

I. 60.4 x 44.8 cm (23 3/4 x 17 5/8 in.)

S. 80.8 x 59 cm (31 3/4 x 23 1/4 in.)

Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 99 and there were also a number of artist's proofs), published by Michael Peppiatt for the review *Art International*, Paris, framed.

Estimate

£5,000 — 7,000 \pounds

[Go to Lot](#)



Literature

Bruno Sabatier 21

Alexandre Tacou 21

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16

Francis Bacon

Triptych (after, Triptych 1983): centre panel (S. 17, T. 14)

1983

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

I. 66.9 x 49.8 cm (26 3/8 x 19 5/8 in.)

S. 86.4 x 60.6 cm (34 x 23 7/8 in.)

Signed and numbered 70/180 in pencil (there were also a number of artist's proofs), published by Galerie Lelong, Paris, framed.

Estimate

£6,000 — 8,000 ±*

[Go to Lot](#)



Literature

Bruno Sabatier 17

Alexandre Tacou 14



17

Francis Bacon

Masque mortuaire de William Blake (after, Study of Portrait based on The Life Mask of William Blake 1955) (S. 27, T. 29)

1991

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

I. 60 x 50 cm (23 5/8 x 19 3/4 in.)

S. 79.8 x 59.9 cm (31 3/8 x 23 5/8 in.)

Signed and numbered 9/60 in pencil (there were also a number of artist's proofs), published by Michel Archimbaud for the Librairie Séguier, Paris, framed.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Literature

Bruno Sabatier 27

Alexandre Tacou 29



18

William Kentridge

Portage

2000

Chine-collé figures of black Canson paper to multiple spreads from *Le Petit Larousse Illustré* (Paris, c. 1906), on Arches Crème paper folded as a leporello (as issued), within black fabric-covered boards.
unfolded S. 27.5 x 423 cm (10 7/8 x 166 1/2 in.)
folded 27.3 x 23.5 x 1.3 cm (10 3/4 x 9 1/4 x 1/2 in.)
Signed and numbered 17/33 in pencil on the colophon, co-published by the artist and The Artists' Press, Johannesburg (with their blindstamp).

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Marian Goodman Gallery, Paris

Literature

David Krut pp. 90-95

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



PROPERTY FROM A PRIVATE SOUTH AFRICAN
COLLECTION

19

William Kentridge

Dutch Iris II

1993-98

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

I. 108.4 x 59.4 cm (42 5/8 x 23 3/8 in.)

S. 121 x 80.2 cm (47 5/8 x 31 5/8 in.)

Signed and numbered 25/30 in pencil (there were also
5 artist's proofs), published by David Krut,
Johannesburg, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



The ancient Greek physician Hippocrates was the first to bestow the name Iris on the tall, elegant show-stopping flowers, in honour of the Greek goddess of the rainbow. Messenger of the Olympian gods, *Iris* would descend Olympus to visit the people of Greece, wearing a seven-coloured robe that mirrored the meteorological phenomenon. The name could not be more fitting for the flower of wisdom, hope, trust and valour, with its elongated department and royal hues. Immortalised by the brush of Van Gogh, the violet queen of florals has inspired artists since ancient times, from the walls of the palace of Knossos on Crete, to the Roman city arms of Florence.



Vincent Van Gogh, *Iris*, 1889. Image: J. Paul Getty Museum, Los Angeles, Digital image courtesy of the Getty's Open Content Program

After studying Van Gogh's series of Iris paintings from the previous century, in the early 1990s William Kentridge delved into his own garden of inspirations. Kentridge worked with master printer Jack Shirreff to develop the large-scale complexities for *Dutch Iris II*. The subtle shading and fine delineation of the flower's curling petals exhibit a painterly rendering of rich colour with all the dynamism and flair of Kentridge's palimpsest-like drawing. Kentridge was able to use the intaglio medium not just as a means of replication, but as a medium of such flexibility as to rival

painting. The artist is best known for his inventive charcoal drawings in which he draws and erases subjects, recording expressionistic and monochromatic compositions at each stage. In his etchings, Kentridge was able to replicate this process using Shirreff's print matrixes, allowing his natural creative process to come alive in this medium.

In *Dutch Iris II* a fragile flower floats above a rich deep burgundy background, with echoes of its previous forms visible around the purple and blue pigments. It is as if she is blooming in front of the viewer, morphing with the light as her petals open and close. The movement brings the image alive, dramatically sensualising the curves of nature against the angular man-made surround.

'I decided to publish this state because it shows William Kentridge's skill with a brush and Jack Shirreff's lift-ground aquatint skills as well.' —David Krut

Literature

Rosalind Krauss, p. 13

Evening & Day Editions

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PROPERTY FROM A PRIVATE UK COLLECTION

20

David Hockney

Coloured Flowers Made of Paper and Ink (S.A.C. 119, M.C.A.T. 113)

1971

Lithograph in colours, on Hodgkinson paper, the full sheet.

S. 99.3 x 95.4 cm (39 1/8 x 37 1/2 in.)

An unsigned proof (aside from the signed and numbered edition of 50 plus 11 artist's proofs), published by Petersburg Press, London, unframed.

Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)



Provenance

Gift of the artist to Mo McDermott
Acquired from the above by the present owner

Literature

Scottish Arts Council 119
Museum of Contemporary Arts Tokyo 113

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



21

David Hockney

Tulips (S.A.C. 158, M.C.A.T. 142)

1973

Etching and aquatint, on German mould-made Museum Board, with full margins.

I. 68.4 x 54.1 cm (26 7/8 x 21 1/4 in.)

S. 91.5 x 71.4 cm (36 x 28 1/8 in.)

Signed, dated and annotated 'A.P.' in pencil (one of 16 artist's proofs, the edition was 75), published by Petersburg Press, London and New York, framed.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)





Michael Viard, David Hockney with tulips in Paris, 1973 © M. Viard/Horizonfeatures/Bridgeman Images

Literature

Scottish Arts Council 158

Museum of Contemporary Art Tokyo 142



22

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.

S. 26.6 x 23 cm (10 1/2 x 9 in.)

Signed, dated and numbered 186/1000 in pencil (there
were also 100 artist's proofs), published by Tyler
Graphics, Ltd., Mt. Kisco, New York (with their
blindstamp), lacking the accompanying book, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



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

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

Video: https://www.youtube.com/watch?v=NAVJurE_C-1

The concern of depicting water has occupied artists throughout history. *Pool Made with Paper Blue Ink for Book* from *Paper Pools* [Lot 19] and *Lithograph of Water Made of Thick and Thin Lines and Two Light Blue Washes* [Lot 20] mark two stages in Hockney's experimentations regarding the matter. In both lithographs, the stillness of the solid, protruding diving board contrasts with the heavily marked surface of the pool below. Dynamic blue gestures evoke the constant movement of the water and are reminiscent of the bold arcs that Hockney had painted on the bottom of his own backyard pool by 1978. These fluid marks also pay homage to Henri Matisse's earlier iteration of the same subject: *The Swimming Pool* (1952). While Matisse includes the occasional swimming figure, Hockney concentrates on the water itself, using shadows, gestures, and ink washes to emulate its undulating surface.

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



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

Hockney's pool paintings of the 1960s exemplify his initial approaches to depicting water, executed almost exclusively in acrylic paint. Yet, in 1978, Hockney embarked on an intense period of experimentation, encouraged by his close friend and master printmaker, Kenneth Tyler. While staying with Tyler in New York, Hockney produced several editions of swimming pool lithographs in addition to his *Paper Pools* – unique works made of dyed paper pulp which resulted in a cross between painting, printmaking and paper making. *Pool Made with Paper and Blue Ink for Book* was created to accompany a publication on the *Paper Pools* series, emphasising the interconnected nature of Hockney's swimming pool images, despite the varied media he used. Attesting to the fruitful and longstanding creative relationship between David Hockney and Ken Tyler, both *Pool Made with Paper and Blue Ink for Book*, from *Paper Pools*, and *Lithograph of Water Made of Thick and Thin Lines and Two Light Blue Washes* were printed by Tyler Graphics Ltd.

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

Literature

Tyler Graphics 269

Museum of Contemporary Art Tokyo 234



23

David Hockney

Lithograph of Water Made of Thick and Thin Lines and Two Light Blue Washes (T.G. 250, M.C.A.T 207)

1978-80

Lithograph in blue and green, on TGL handmade paper, with full margins.

I. 51 x 70 cm (20 1/8 x 27 1/2 in.)

S. 66 x 87 cm (25 7/8 x 34 1/4 in.)

Signed, dated and numbered 36/40 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



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

Literature

Tyler Graphics 250

Museum of Contemporary Art Tokyo 207



24

David Hockney

Less Trees Near Warter

2009

Inkjet printed computer drawing in colours, on wove paper flush-mounted to Alu-Dibond support (as issued).

237 x 106.4 cm (93 1/4 x 41 7/8 in.)

Signed, dated and numbered 14/15 in pencil, published by the artist, framed.

Estimate

£40,000 — 60,000 ♣

[Go to Lot](#)



A vast, brooding sky hangs over a landscape of barren earth and felled trees in *Less Trees Near Warter*. The dark red of the harvested forest starkly contrasts the lush green countryside of Hockney's Yorkshire home county. One of the artist's largest computer drawings, the grand scale and narrow format accentuate the immensity of the landscape. What once would have been a tranquil wilderness is interrupted by signs of man-made intervention – two naked country roads, criss-crossed with tire tracks, intersect the image and delineate an area of de-forestation. The rich, demanding red creates a gaping wound in the otherwise flourishing terrain, dictating a specific change in the landscape.

Less Trees Near Warter takes its name from a scene near the village of Warter, near Bridlington, where one of the artist's residences is located. While based in Los Angeles, since the late 1970's Hockney has continued to return to his native countryside to capture the local surrounds. Particularly interested in trees, Hockney has tracked their changes through the seasons with various series of works. This edition follows the artist's largest ever work to date, *Bigger Trees Near Warter* (2007), which illustrates the trees surrounding Bridlington just before the arrival of spring, when tree leaves are starting to sprout. The fifty-panel composition was produced for the 2007 Summer Exhibition at the Royal Academy in London. For *Bigger Trees Near Warter* and the subsequent computer and iPad works, Hockney worked *en-plein-air*; this innovative method resulted in highly emotive imagery.

'[Trees] are the largest manifestation of the life-force we see. No two trees are the same, like us.' —David Hockney

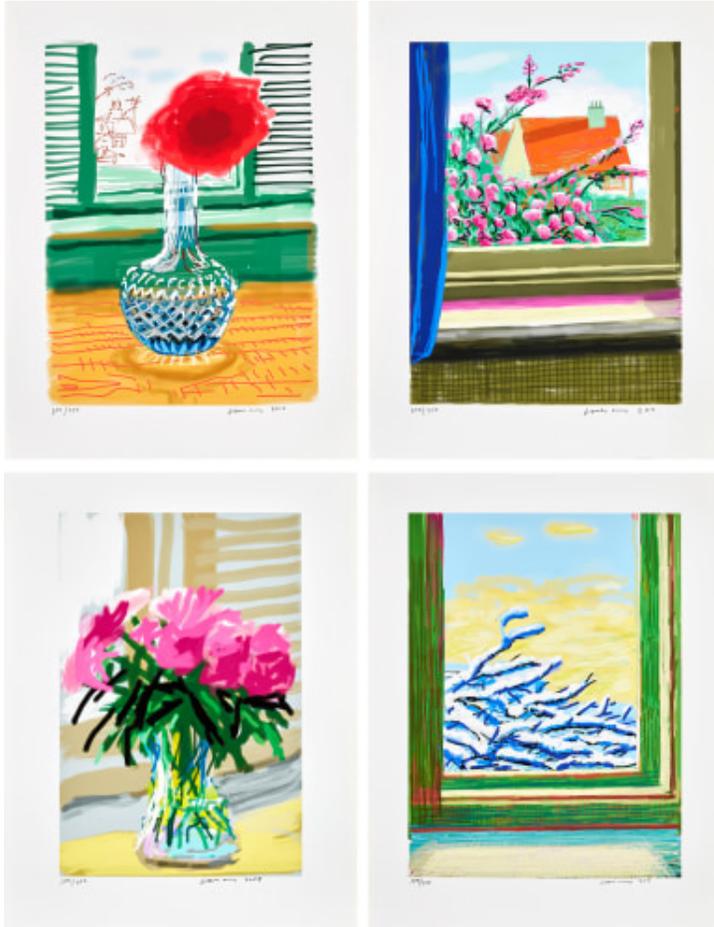
Provenance

Galerie Lelong, Paris

Private Collection, France

Evening & Day Editions

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25

David Hockney

My Window: No. 535 28th June 2009; No. 281 23rd July 2010; No. 610, 23rd December 2010; and No. 778, 17th April 2011

2009-11/2019

Four iPhone drawings in colours, printed on archival paper, with full margins, each with illustrated 248-page chronology book numbered '100', '350', '600' and '850' respectively and original print portfolio, all contained in the original cardboard boxes with corresponding stamp-numbered labels.

all I. 44 x 33 cm (17 3/8 x 12 7/8 in.)

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

All signed, dated and numbered 100/250 in pencil, the books signed in black ink on the title page (there were also 80 artist's proofs and an edition of 1,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawings unframed.

Estimate

£50,000 — 70,000 

[Go to Lot](#)



Evening & Day Editions

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26

David Hockney

A Bigger Book, Art Edition A

2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0160', original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0160', and accompanying *David Hockney A Chronology 40th Anniversary Edition* book.

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

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

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

iPad drawing signed, dated and numbered 160/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing unframed.

Estimate

£8,000 — 12,000 ♦

[Go to Lot](#)





27

David Hockney

A Bigger Book, Art Edition B

2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0449', original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0449', and accompanying *David Hockney A Chronology 40th Anniversary Edition* book.

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

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

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

iPad drawing signed, dated and numbered 199/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing unframed.

Estimate

£8,000 — 12,000 ♦

[Go to Lot](#)



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28

David Hockney

A Bigger Book, Art Edition C

2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0627', original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0627', and accompanying *David Hockney A Chronology 40th Anniversary Edition* book.

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

S. 56 x 43.1 cm (22 x 16 7/8 in.)

large book 71.1 x 50.8 x 8.9 cm. (28 x 20 x 3 1/2 in.)

iPad drawing signed, dated and numbered 127/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing unframed.

Estimate

£8,000 — 12,000 ♦

[Go to Lot](#)





29

David Hockney

A Bigger Book, Art Edition D

2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0919', original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0919', and accompanying *David Hockney A Chronology 40th Anniversary Edition* book.

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

S. 56.1 x 43.3 cm (22 1/8 x 17 in.)

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

iPad drawing signed, dated and numbered 169/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing unframed.

Estimate

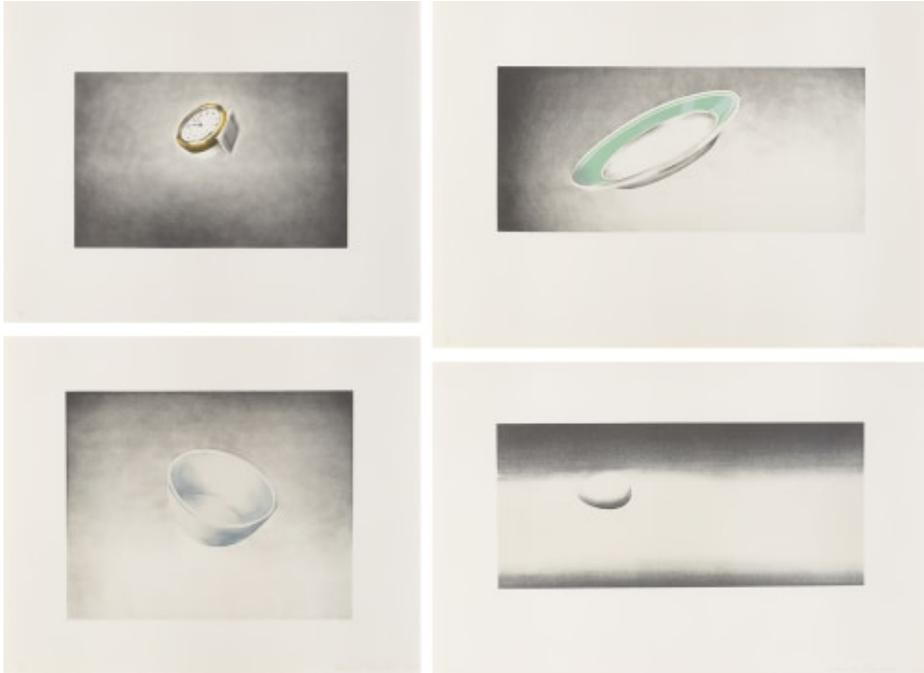
£8,000 — 12,000 ♦

[Go to Lot](#)



Evening & Day Editions

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30

Ed Ruscha

Domestic Tranquility (E. 73-76)

1974

The complete set of four lithographs in colours, on Arches Cover paper, with full margins.

all I. various sizes

smallest S. 41.3 x 66 cm (16 1/4 x 26 in.)

largest S. 50.8 x 66 cm (20 x 26 in.)

All signed, dated and numbered 4/65 in pencil (there were also 24 artist's proofs), co-published by Multiples, Inc., and Castelli Graphics, New York, all framed.

Estimate

£7,000 — 10,000

[Go to Lot](#)



Literature

Siri Engberg 73-76

Cirrus Editions pp. 347-47

Evening & Day Editions

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31

Pierre Soulages

Eau-forte XX (Etching XX) (E. M. G. 21)

1972

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

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

S. 50.2 x 65.7 cm (19 3/4 x 25 7/8 in.)

Signed and numbered 38/100 in pencil (there were also some artist's proofs), printed by Lacourière-Frélaut, Paris, published by La Hune, Paris, framed.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Literature

Pierre Encrevé, Marie-Cécile Miessner, Marie-Hélène Gatto 21

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PROPERTY FROM A PRIVATE US COLLECTION

32

Sam Francis

Untitled (SF 86-054)

1986

Acrylic paint, on wove paper.

S. 56.7 x 30 cm (22 3/8 x 11 3/4 in.)

Signed and dated 'Sam Francis 1984' by the artist in pencil, annotated 'SF86-054' by another hand in pencil, and with the Sam Francis Estate stamp on the reverse (only part of the stamp visible), framed.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Martin Lawrence Galleries, New York (label verso of frame)

Acquired directly from the above by the present owner

Evening & Day Editions

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33

Yayoi Kusama

Pumpkin 2000 (Red) (K. 299)

2000

Screenprint in colours, on Colorplan paper, with full margins (vertical creasing present).

I. 30 x 35 cm (11 3/4 x 13 3/4 in.)

S. 48.2 x 64 cm (18 7/8 x 25 1/4 in.)

Signed, titled, dated and numbered 25/100 in pencil (there were also 10 artist's proofs), published by the Serpentine Gallery, London, unframed.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Provenance

Galleria Grafica Tokyo (label verso of frame)

Literature

Yayoi Kusama 299



34

Jasper Johns

Fizzles (Foirades) (U.L.A.E. 173)

1975-76

The complete set of 33 etching and aquatints (the double pages in colours), in- and hors-texte, text in English and French, with justification, on Richard de Bas paper watermarked *SB* (the author's initials) and *Jasper Johns*, text by Samuel Beckett, bound in handmade paper (as issued), contained in the original beige linen-covered box with the lithographic liner in colours and purple silk tassel.

portfolio 34.3 x 26.7 x 5.7 cm (13 1/2 x 10 1/2 x 2 1/4 in.)

Signed by the artist and author in pencil and stamp-numbered 189/250 on the justification (there were also 30 artist's proofs in Roman numerals), published by Petersburg Press, New York.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)

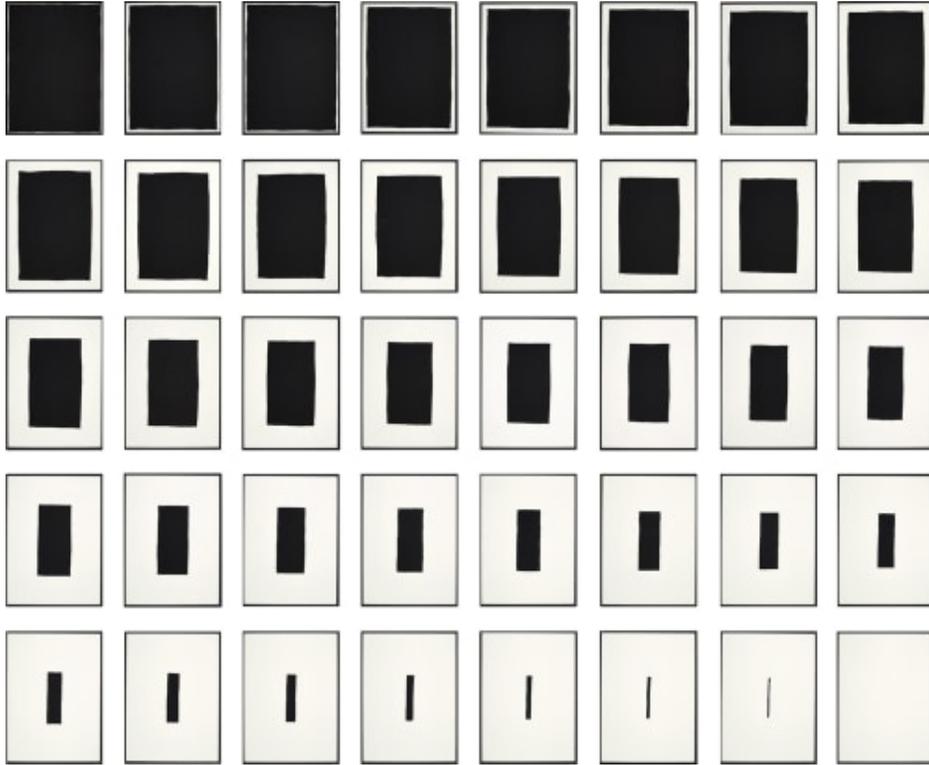


Literature

Universal Limited Art Editions 173

Evening & Day Editions

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35

Sol LeWitt

Vanish (K. 1994.07)

1994

The complete set of 40 screenprints in black, on Fabriano paper, the full sheets, loose (as issued) all contained in the original grey fabric-covered portfolio with embossed artist's name.

all S. 45.5 x 33.5 cm (17 7/8 x 13 1/4 in.)

portfolio 48.2 x 36.1 x 3.5 cm (18 7/8 x 14 1/4 x 1 3/8 in.)

All signed in pencil on the front and numbered 22/28 in pencil on the reverse (there were also 8 artist's proofs), published by Marco Noire Editore, Turin, Italy, all unframed.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)

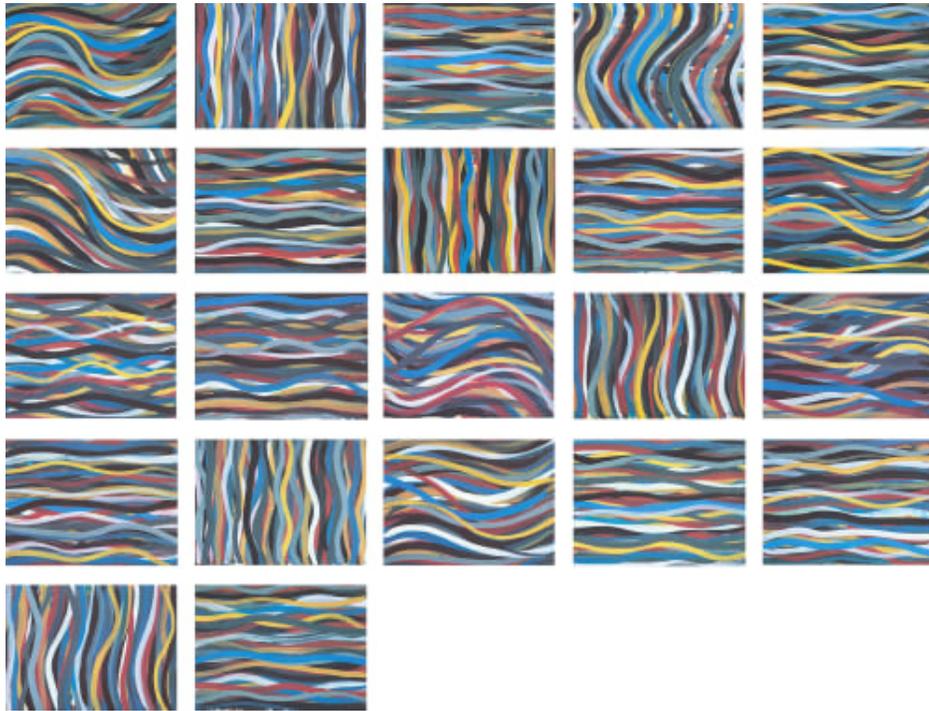


Literature

Barbara Krakow 1994.07

Evening & Day Editions

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36

Sol LeWitt

Brushstrokes: Horizontal and Vertical (K. 1996.02)

1996

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

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

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

All sheets signed in pencil, further signed in pencil on the colophon, an unnumbered set aside the total edition of 130, published by Marco Noire Editore, Turin, Italy, all unframed.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner

Literature

Barbara Krakow Gallery 1996.02



37

Robert Longo

Eric, from Men in the Cities

1999

Lithograph, on Arches Cover paper, with full margins.

I. 145.4 x 86.4 cm (57 1/4 x 34 in.)

S. 177.2 x 101.6 cm (69 3/4 x 40 in.)

Signed, dated and numbered 44/50 in pencil (there were also 10 artist's proofs), published by Hamilton-Selway Fine Art, West Hollywood, California, framed.

Estimate

£15,000 — 20,000 ±

[Go to Lot](#)



'My work exists somewhere between movies and monuments.' —Robert Longo

Renowned for his ability to depict profound psychological states in a photorealistic style, Robert Longo engaged with the politics of image-making, drawing from advertisements, newspapers, film and television, to form a body of work that walks the tight-rope between visual exuberance and political disillusionment.

In *Men in the Cities*, arguably Longo's most well-known series, the artist depicts his well-dressed friends collapsing forward and backward, contorted in raw emotion. Setting up a camera on the rooftop of his apartment building in Lower Manhattan, Longo threw objects towards and tied ropes around, his friends, and photographed their reactive movements, capturing their protective and evasive gestures. The images were projected on to paper and Longo's hyper realistic treatment resulted in rich velvety black figures starkly contrasted against clean white backgrounds.

The idea drew from a neo-noir Rainer Fassbinder film titled *An American Soldier*. In one of the film's final scenes, two gangsters are shot and their deaths are depicted in an elegantly poetic suspension of animation. The slow-motion reel elevates their movements to that of a dance - a duet of the exaggerated and serene. Longo described the scene as 'a high 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, who had found a new form of entertainment - depicting death. Instead of showing the grotesque of real life, action was becoming ever more stylized. Longo said, 'What ended up replacing dance or sports, was the way people die in movies.' Fitting then that a work from *Men in the Cities* features in the 2000 thriller, *American Psycho*: a perfectly rendered portrait of a man evading death aptly 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.

The series was shown at the artist's first solo show at Metro Pictures, New York in 1981, instantly becoming iconic of the 'Pictures Generation.' The group, which was made up of contemporaries of Longo such as 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.

'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

Video: <https://www.youtube.com/watch?v=LH2Z5zfwzls>



38

Kerry James Marshall

Satisfied Man

2015

Woodcut, on wove paper, with full margins.

I. 61 x 46 cm (24 x 18 1/8 in.)

S. 71.6 x 56.3 cm (28 1/4 x 22 1/8 in.)

Signed, titled, dated and numbered 13/15 in pencil
(there were also 3 artist's proofs), published by Ludion
Publishers, Brussels, unframed.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



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39

Banksy

Love Is In The Air

2003

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

I. 46.7 x 67.4 cm (18 3/8 x 26 1/2 in.)

S. 50 x 70.3 cm (19 5/8 x 27 5/8 in.)

Numbered 221/500 in pencil, an unsigned impression (the first 50 of the edition were signed, there were also 27 artist's proofs), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

Estimate

£50,000 — 70,000 

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40

Banksy

Kate Moss (Purple/Orange)

2005

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

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

S. 70 x 70 cm (27 1/2 x 27 1/2 in.)

Signed, dated, and dedicated 'AP/Stef 01' in pencil (an artist's proof, the edition was 20), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

£130,000 — 180,000 ±

[Go to Lot](#)



Bold, bright and blonde - Banksy's *Kate Moss* wittily pays homage to Andy Warhol's iconic portraits of Marilyn Monroe. Moss flaunts Monroe's most iconic attributes - her signature curls, flirtatious eyelashes, boldly-defined lips, and prominent beauty-spot. As well as Monroe's superimposed features, the addition of flat, solid colour in contrasting tones of purple and orange acts to capture Warhol's vivid Pop aesthetic. Although Moss emulates Monroe so closely, she does not imitate her gaze - whereas Monroe seductively stares straight out at the viewer, Moss gazes into the distance with a tantalizingly nonchalant coolness.

In recreating Warhol's work in the 21st Century, Banksy both praises the artist and adds a new level of criticality. In *Marilyn* (1967), Warhol glamorizes fame but simultaneously satirically comments on the notion of celebrity and its position as 'spectacle' in consumer culture. Repeating Monroe's portrait through screenprinting, her image became a commercial product, no longer attached to her as an individual but as a product of her era. Kate Moss is arguably Monroe's successor: a contemporary fashion icon, she is one of the most famous supermodels of her time. Banksy uses the image of Kate Moss with the same intentions as his predecessor - the commodification of visual icons.

'I think I was trying to make a statement about the endless recycling of an icon by endlessly recycling an icon.' —Banksy, discussing his graffiti of Che Guevara

By drawing a parallel between Moss and Monroe, Banksy also draws a parallel between Warhol and himself. The two artists are often compared for their cut-to-the-chase approach that communicates witty social commentary whilst using the most straightforward visual language. But, of course, there is one hugely significant difference: whereas Warhol cultivated his own celebrity status and became a star with a widely recognisable image, Banksy has fervently preserved his anonymity. For Monroe, Moss and Warhol, their image has become so crucial to their identity - Banksy, however, is only visualized through his art. Ironically, however, Banksy's hidden identity has become central to his reputation. When questioned in a 2014 interview why he is so persistent in keeping his identity secret, Banksy said that as well as to undermine the authorities, 'the secretiveness is also because I feel this kind of thing creates its own kind of buzz.' By concealing his identity, Banksy has become even more alluring. Perhaps, despite his anonymity, Banksy is equally as conscious of the powers of fame as Warhol.

'Nobody ever listened to me until they didn't know who I was.' —Banksy



Andy Warhol, *Marilyn*, 1967. Lot 44 Estimate £100,000-150,000 © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

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41

Banksy

Girl with Balloon

2004

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

I. 38.5 x 25 cm (15 1/8 x 9 7/8 in.)

S. 70.1 x 50 cm (27 1/2 x 19 5/8 in.)

Numbered 401/600 in pencil, an unsigned impression (there was also a signed edition of 150), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

£100,000 — 120,000 ±*

[Go to Lot](#)



Immediately recognizable and instantly touching, *Girl with Balloon* is one of Banksy's best-known images. It depicts a young child who reaches out to a red heart-shaped balloon that is just out of her reach, as her hair and dress are blown by a strong gust of wind. It is ambiguous as to whether she has intentionally released the balloon, evoking an endearing image of childhood freedom, or if she has accidentally lost her grip on the dangling string and is watching in despair as the balloon slips into oblivion. Either way, when the work was graffitied on London's Waterloo Bridge (later removed by the council), Banksy paired it with the phrase 'There is always hope'. Because of this the work has come to represent both childhood innocence and the importance of maintaining hope, even in the darkest of times.

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

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



42

Banksy

Choose Your Weapon (Dark Purple)

2010

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

I. 60.1 x 60 cm (23 5/8 x 23 5/8 in.)

S. 70.2 x 70 cm (27 5/8 x 27 1/2 in.)

Signed and numbered 'AP/18' in purple pencil (one of 58 artist's proofs in varying colourways), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

Estimate

£100,000 — 150,000 ▲

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An aloof, hooded figure wearing a mask, baggy jeans and trainers stands casually with one hand in his pocket – diametrically opposed to the frenzied, barking dog whose leash he tightly grips. The unidentifiable figure, whose appearance is much alike how Banksy is often represented, combines the artist’s quintessential stencil technique with a greater realism and three-dimensionality. His minimalist dog however, is rendered in a flat, hieroglyphic style with a thick black outline and solid white centre. The contrasting figures of Banksy’s *Choose Your Weapon* first appeared in life-size scale on the wall of a pub in Bermondsey, South London, in 2010. The work refers to the increase in gang violence in the UK and the adoption of dogs trained to aggressively attack. Portraying man’s best friend acting as his weapon, the image is a commentary on the disaffected youth of modern Britain.

'Mindless vandalism can take a bit of thought.' —Banksy

Banksy’s barking dog also pays tribute to Keith Haring’s famous icon from the 1980s. One of the street artist’s most universally recognised symbols, colourful canines with mouths open mid-yap are found throughout his body of work, from early subway tags to merchandise sold in Haring’s Pop Shops. The dog as a character has come to represent authoritarian governments, abuses of power, and police states, with artists using the symbol to warn against a mirage of oppressive regimes. Like Haring, Banksy appropriates this symbol to spread his own message. The simplicity of the dog, with its associations to Haring’s playful and cartoonish visual language, evoke a detachment to the reality of danger. It implies that the youth are often demonised and misrepresented as threatening, as well as echoing their distrust of the authorities. In adopting Haring’s motif and adding the drips of wet paint, *Choose Your Weapon* reminds us that the visual language of graffiti is a powerful weapon in combatting oppression. Here, Banksy declares Art to be his weapon in the fight for peace and democratic freedom, and invites the viewer to choose their own.

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43

Banksy

Napalm

2004

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

I. 37.4 x 58.8 cm (14 3/4 x 23 1/8 in.)

S. 50 x 70.3 cm (19 5/8 x 27 5/8 in.)

Signed, dated and numbered 100/150 in pencil (there was also an unsigned edition of 500), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

£30,000 — 50,000 ±

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44

Gerald Laing

Brigitte Bardot (H. & I. 22)

1968

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

I. 57.4 x 82.2 cm (22 5/8 x 32 3/8 in.)

S. 58.6 x 89 cm (23 1/8 x 35 in.)

Signed, titled 'B.B.', dated and numbered 29/200 in pencil (there were also some artist's proofs), published by the artist (with his blindstamp), framed.

Estimate

£4,000 — 6,000 [▲]

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Literature

Rupert Halliwell and Lyndsey Ingram 22

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45

Andy Warhol

Marilyn (Announcement)

1981

Screenprint in colours, on smooth wove paper, the full sheet, with text printed on the reverse.

S. 30.8 x 30.5 cm (12 1/8 x 12 in.)

Signed in black felt-tip pen, from the edition of unknown size, published as an announcement for the exhibition *Andy Warhol: A Print Retrospective 1963-1981*, held at Castelli Graphics, New York, framed.

Estimate

£12,000 — 15,000 †

[Go to Lot](#)



Provenance

Brooke Alexander, New York
Private US Collection

Literature

Not in Frayda Feldman and Jörg Schellmann

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PROPERTY FROM THE COLLECTION OF PARTNERRE

46

Andy Warhol

Marilyn (F. & S. 23)

1967

Screenprint in colours, on wove paper, the full sheet.
S. 91.6 x 91.8 cm (36 1/8 x 36 1/8 in.)

Signed and dated in pencil and stamp-numbered 54/
250 on the reverse (there were also 26 artist's proofs
lettered A-Z), published by Factory Additions, New
York, framed.

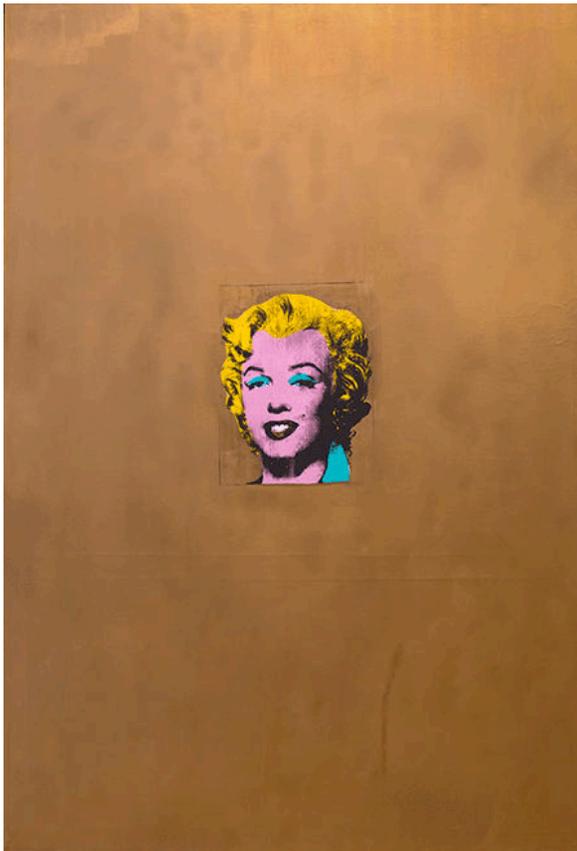
Estimate

£100,000 — 150,000 ±

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Decadent, ultra-modern and provocative are but a few words that come to mind when fronted with Andy Warhol's portraits of Marilyn Monroe. After hearing of Monroe's untimely death in 1962, the artist immortalised the muse in a series of over fifty paintings which, for a final moment, captured the unrivalled charisma and erotic Pop appeal of this iconic Hollywood star. An icon he would return to, Warhol created a series of ten screenprints of Monroe in 1967, the varying colourways of which have become synonymous with the artist's mastery of the medium.



Andy Warhol, *Gold Marilyn Monroe*, 1962. Image: Bridgeman Images, Artwork © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

Borne from his background as a commercial artist - Warhol worked in advertising and designed store front displays in department stores throughout the 1950s - his continued engagement with screenprinting revealed his fascination with commercial processes and mass culture. Each image from this series was printed from five screens - one being the photographic impression, and the remaining four for the different layers of colour. While Warhol once famously quipped 'the more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel', it is the practice's seriality that renders the superficial subject-matter profound.

'It must be hard to be a model, because you'd want to be like the photograph of you, and you can't ever look that way – and so you start to copy the photograph.' —Andy Warhol

Taking Monroe's film still from the movie *Niagara* (1958), Warhol directly tapped into the instantly recognizable image and reconfigured it as art, as he had famously done with *Campbell's Soup*. Even so, the artist went a step further, and in electing to reproduce the series with varying degrees of colour and contrast, he captured the multiplicity of meaning within the real image of Marilyn Monroe. Known before her phantasmagorical eruption into fame as Norma Jean, Monroe tantalised audiences globally, drawing them closer whilst never fully revealing her true self.



Publicity still of Marilyn Monroe for the film *Niagara* (1953), showing crop marks made by Andy Warhol.
 Image: The Andy Warhol Museum, Pittsburgh; Foundling Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

The screenprints, then, are an indelible echo of this contention. Reflecting philosophically on the meaning of reality and recognition, Warhol reiterated Monroe's face compulsively, imitating how the relentless projectors of Hollywood's Golden Age once had. Like Marilyn's movies, Warhol fetishized and celebrated fame's kitschy surface, freezing it in time. As we fix our face upon Monroe, the elusive nature of her life and death weighs heavy upon us, and we are ultimately forced to reckon with the sombre link between stardom and exploitation.

Essentially prophetic, *Marilyn* resists a single definition. By combining our primal desire to

recognise and *be* recognised with the profound implications that such an exercise may carry, Warhol's *Marilyn* is Pop Art's acme. A talismanic icon of mass consciousness - Warhol's *Marilyn's*, by way of spotlights and enigma, continue to compel viewers to return her mystical gaze.

Literature

Frayda Feldman and Jörg Schellmann 23

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PROPERTY FROM THE COLLECTION OF PARTNERRE

47

Andy Warhol

Marilyn (F. & S. 28)

1967

Screenprint in colours, on wove paper, the full sheet.
S. 91.7 x 91.6 cm (36 1/8 x 36 1/8 in.)

Signed in pencil and stamp-numbered 105/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

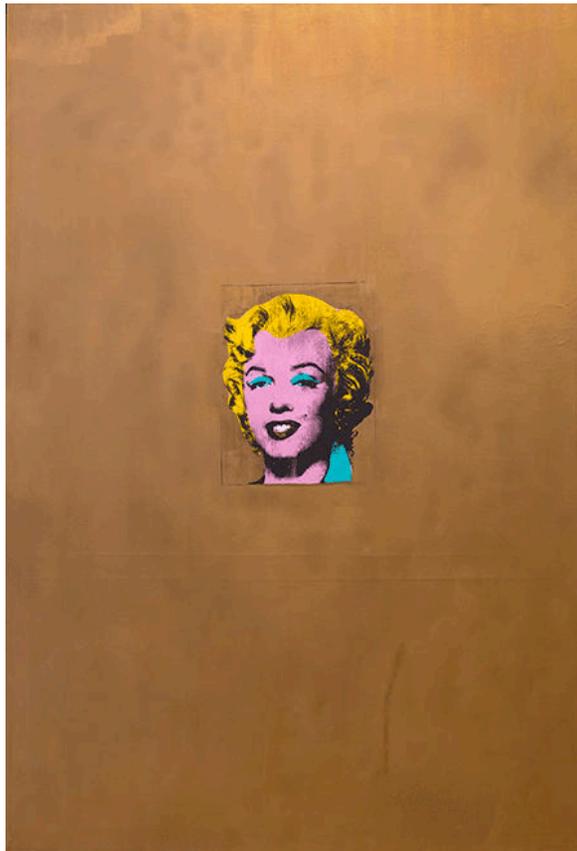
Estimate

£70,000 — 90,000 †

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Andy Warhol, *Gold Marilyn Monroe*, 1962. Image: Bridgeman Images, Artwork © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

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Publicity still of Marilyn Monroe for the film *Niagara* (1953), showing crop marks made by Andy Warhol.
 Image: The Andy Warhol Museum, Pittsburgh; Foundling Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

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Literature

Frayda Feldman and Jörg Schellmann 28

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48

Andy Warhol

*Queen Elizabeth II of the United Kingdom, from
Reigning Queens (F. & S. 337)*

1985

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

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

Signed and numbered 'PP 1/5' in pencil (a printers
proof, the edition was 40 plus 10 artist's proofs),
published by George C.P. Mulder, Amsterdam, framed.

Estimate

£70,000 — 100,000 ±

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'I want to be as famous as the Queen of England.' —Andy Warhol

From postage stamps to currency, the image of Queen Elizabeth II is omnipresent. As Britain's largest export, the Queen entered the world of consumer culture in the 1980s, when the Royal Family invited the public into their home through television broadcasts. They have since become Europe's equivalent to Hollywood - style icons, environmental ambassadors, and mental health campaigners. With a profile recognised globally, the Queen provides an ideal subject for an artist obsessed with fame.

In 1985 Andy Warhol became fascinated by the exponential infatuation with British Royalty and immortalised the Queen in his contemporary aesthetic, transforming her into the celebrity he imagined her to be. His *Reigning Queens* series featured the four sitting queens of the day, who assumed the throne through birth right alone, not by marriage: Queen Elizabeth II of England, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark, and Queen Ntombi Twala of Swaziland. Using a photograph taken from her 1977 Silver Jubilee portrait, Warhol fragmented the image of Queen Elizabeth II with overlaid shapes and stylized her face with graphic lines and flat colours. Taking advantage of his well-established screenprinting technique, the artist mirrored the mass-production of the official event portrait and, in so doing, created his own monumental postage stamp. While reinvigorating the traditional presentation of royalty he simultaneously addressed a fascination with social hierarchy. Even though the Queen sits at the apex of the social pecking order, she received the same treatment as that of Warhol's other female muses, remodelled into a vibrant screen goddess with a mask-like façade alluding to ultimate power.



Derek Hudson, *Andy Warhol holding a screenprint of Queen Elizabeth II in his studio, The Factory New York, 1985*. Image © Derek Hudson/Getty Images, Artwork © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

After the series was first shown at Leo Castelli Gallery in New York in 1985, Warhol wrote in his diary

"I just hate George Mulder for showing here in America. They were supposed to be only for Europe—nobody here cares about royalty and it'll be another bad review." If only Warhol could have foreseen his success - in 2012, to celebrate the Queens Diamond Jubilee of sixty years on the throne, the Royal Collection purchased four of Warhol's *Reigning Queen* portraits of Her Majesty, in varying colourways. The longest reigning monarch in British history, the Queen celebrates her Platinum Jubilee in 2022, with seventy years of service to her nation since her inauguration at the

48

Andy Warhol

age of 25.

Literature

Frayda Feldman and Jörg Schellmann 337



49

Andy Warhol

\$ (1) (F. & S. 280)

1982

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

S. 51 x 41.1 cm (20 1/8 x 16 1/8 in.)

Signed and numbered 3/25 in pencil on the reverse, from the edition of unique variants, published by the artist (with his copyright inkstamp on the reverse), framed.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



'Big time art is big time money.' —Andy Warhol

Separated from currency and expanded to cartoonishly large proportions, Andy Warhol's *Dollar* series embodies the artist's philosophical relationship between art and commerce. As both a barometer and criticism of American culture, in the 1980s the dollar sign came to reflect a growing American obsession with wealth, power and status. Warhol was fascinated by the concept of exchanging his artistic ideas for cash, and by bluntly printing the symbol for money as an image, he explored the idea that an artwork can become currency in its own right. The dollar sign not only scrutinizes the dichotomy between low and high art but also confronts the symbol as a potent visual instrument for exploring the semiotic power of the cultural icons that comprise everyday life.



Andy Warhol showing his artistry, New York, circa 1980s © Robin Platzer/IMAGES/Getty Images

The subject inextricably links Warhol's art with his own biography: born to immigrant parents, Warhol rose from a working-class background in industrial Pittsburg to a high-life of parties and fame in New York City. The artist first used the dollar sign as early as the 1950s when he created a drawing of money growing on a tree. This was followed by a 1962 series of replicated one-dollar bills. His early career use of the dollar sign mirrored his life - ambitious and striving for greatness yet humble in origin. His later representations of the subject reflect his new-found fortune - success and wealth pour out of *\$ (1)* with its bold palette and gloss finish. Evocative of the entire decade of the 1980s, *\$ (1)* is flamboyant, glamorous and it hints at the luxury money can buy.

When Warhol's painting series was first exhibited at the Castelli Gallery in January 1982, his friend and chronicler, David Bourdon, noted that 'they appeared as prophetic emblems of the huge amounts of money that would pour into the art world during the following years. Warhol's Dollar Signs are brazen, perhaps insolent reminders that pictures by brand-name artists are metaphors for money, a situation that never troubled him.'

'I like money on the wall. Say you were going to buy a... painting. I think you should take that money, tie it up, and hang it on the wall. Then when someone visited you the first thing they would see is money on the wall.' —Andy Warhol

Provenance

Christie's New York, *Prints & Multiples*, 26 April 2011, lot 358

Guy Hepner, New York

Acquired from the above by the present owner

Literature

see Frayda Feldman and Jörg Schellmann 280

Evening & Day Editions

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50

Andy Warhol

\$ (1) (F. & S. 280)

1982

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

S. 51 x 40.3 cm (20 1/8 x 15 7/8 in.)

Signed and numbered 4/25 in pencil on the reverse, from the edition of unique variants, published by the artist (with his copyright inkstamp on the reverse), framed.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



'Big time art is big time money.' —Andy Warhol

Separated from currency and expanded to cartoonishly large proportions, Andy Warhol's *Dollar* series embodies the artist's philosophical relationship between art and commerce. As both a barometer and criticism of American culture, in the 1980s the dollar sign came to reflect a growing American obsession with wealth, power and status. Warhol was fascinated by the concept of exchanging his artistic ideas for cash, and by bluntly printing the symbol for money as an image, he explored the idea that an artwork can become currency in its own right. The dollar sign not only scrutinizes the dichotomy between low and high art but also confronts the symbol as a potent visual instrument for exploring the semiotic power of the cultural icons that comprise everyday life.



Andy Warhol showing his artistry, New York, circa 1980s © Robin Platzer/IMAGES/Getty Images

The subject inextricably links Warhol's art with his own biography: born to immigrant parents, Warhol rose from a working-class background in industrial Pittsburg to a high-life of parties and fame in New York City. The artist first used the dollar sign as early as the 1950s when he created a drawing of money growing on a tree. This was followed by a 1962 series of replicated one-dollar bills. His early career use of the dollar sign mirrored his life - ambitious and striving for greatness yet humble in origin. His later representations of the subject reflect his new-found fortune - success and wealth pour out of \$ (1) with its bold palette and gloss finish. Evocative of the entire decade of the 1980s, \$ (1) is flamboyant, glamorous and it hints at the luxury money can buy.

When Warhol's painting series was first exhibited at the Castelli Gallery in January 1982, his friend and chronicler, David Bourdon, noted that 'they appeared as prophetic emblems of the huge amounts of money that would pour into the art world during the following years. Warhol's *Dollar Signs* are brazen, perhaps insolent reminders that pictures by brand-name artists are metaphors for money, a situation that never troubled him.'

'I like money on the wall. Say you were going to buy a... painting. I think you should take that money, tie it up, and hang it on the wall. Then when someone visited you the first thing they would see is money on the wall.' —Andy Warhol

Provenance

Christie's New York, *Prints & Multiples*, 26 April 2011, lot 357

Guy Hepner, New York

Acquired from the above by the present owner

Literature

see Frayda Feldman and Jörg Schellmann 280

Evening & Day Editions

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PROPERTY FROM A PRIVATE LONDON COLLECTION

51

Andy Warhol

Flowers (F. & S. 68)

1970

Screenprint in colours, on wove paper, the full sheet.
S. 91.5 x 91.4 cm (36 x 35 7/8 in.)

Signed and annotated 'Y' in black ball-point pen on the reverse (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, framed.

Estimate

£25,000 — 35,000

[Go to Lot](#)



Provenance

Hamilton Selway Fine Art, California

Acquired from the above by the present owner in 2001

Literature

Frayda Feldman and Jörg Schellmann 68

Evening & Day Editions

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PROPERTY FROM A PRIVATE LONDON COLLECTION

52

Andy Warhol

Flowers (F. & S. 65)

1970

Screenprint in colours, on wove paper, the full sheet.
S. 91.4 x 91.5 cm (35 7/8 x 36 in.)

Signed in black ball-point pen and stamp numbered
75/250 on the reverse (there were also 26 artist's
proofs lettered A-Z), published by Factory Additions,
New York, framed.

Estimate

£25,000 — 35,000

[Go to Lot](#)



Provenance

Hamilton Selway Fine Art, California

Acquired from the above by the present owner in 2001

Literature

Frayda Feldman and Jörg Schellmann 65

Evening & Day Editions

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53

Andy Warhol

Flowers (F. & S. 66)

1970

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

S. 91.4 x 91.4 cm (36 x 36 in.)

Signed in black ball-point pen and stamp numbered 135/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£25,000 — 35,000 ±

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 66

Evening & Day Editions

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PROPERTY FROM A PRIVATE LONDON COLLECTION

54

Andy Warhol

Flowers (F. & S. 73)

1970

Screenprint in colours, on wove paper, the full sheet.
S. 91.5 x 91.5 cm (36 x 36 in.)

Signed in black ball-point pen and stamp numbered
75/250 on the reverse (there were also 26 artist's
proofs lettered A-Z), published by Factory Additions,
New York, framed.

Estimate

£25,000 — 35,000

[Go to Lot](#)



Provenance

Hamilton Selway Fine Art, California

Acquired from the above by the present owner in 2001

Literature

Frayda Feldman and Jörg Schellmann 73

Evening & Day Editions

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55

Andy Warhol

Kiku (F. & S. 307-309)

1983

Unique screenprint in colours with paper collage mounted to card support (as issued), the full sheet. S. 69.5 x 89.6 cm (27 3/8 x 35 1/4 in.)

With the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number '37.023' and the initials 'VF' in pencil on the reverse, printed by Rupert Jasen Smith, New York, and Ryoichi Ishida, Tokyo, framed.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Provenance

Paul Kasmin Gallery, New York

Private Collection

Christie's, New York, *Post-War and Contemporary Art Morning Session*, 17 May 2007, lot 186

Acquired at the above sale by the present owner

Literature

see Frayda Feldman and Jörg Schellmann 307-309

Evening & Day Editions

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56

Andy Warhol

Kiku (F. & S. 307-309)

1983

Unique screenprint in colours with paper collage mounted to card support (as issued), the full sheet. S. 66.8 x 90.7 cm (26 1/4 x 35 3/4 in.)

With the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number '37.042' and the initials 'VF' in pencil on the reverse, printed by Rupert Jasen Smith, New York, and Ryoichi Ishida, Tokyo, framed.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Provenance

DJT Fine Art, New York

Paul Kasmin Gallery, New York

Private Collection

Sotheby's, London, *Contemporary Art*, 15 October 2007, lot 265

Acquired at the above sale by the present owner

Literature

see Frayda Feldman and Jörg Schellmann 307-309



57

Andy Warhol

Torso (Double) (F. & S. 35)

circa 1982

Unique screenprint in colours, on Saunders Waterford (Hot Pressed) paper, the full sheet.

S. 77.7 x 109.7 cm (30 5/8 x 43 1/4 in.)

With the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number 'UP 56.44' and initials 'VF' in pencil on the reverse (there was no published edition), printed by Rupert Jasen Smith, New York, framed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 35

Evening & Day Editions

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58

Andy Warhol

Saint Apollonia (F. & S. 330-333)

1984

The complete set of four screenprints in colours, on Essex Offset Kid Finish paper, the full sheets.

all S. 76.1 x 56 cm (30 x 22 in.)

All signed and numbered 90/250 in pencil (there were also 35 artist's proofs), published by Dr. Frank Braun, Düsseldorf, all framed.

Estimate

£20,000 — 30,000 †

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 330-333

Evening & Day Editions

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59

Andy Warhol

Saint Apollonia (F & S. II.B 330-333)

1984

Unique screenprint in colours, on Essex Offset Kid Finish paper, with full margins.

I. 77.4 x 57 cm (30 1/2 x 22 1/2 in.)

S. 88.8 x 58.4 cm (34 7/8 x 22 7/8 in.)

Signed and numbered 'TP XI/XX' in pencil (one of 20 colour variant trial proofs in Roman numerals, the edition was 250 and 35 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Dr. Frank Braun, Dusseldorf, framed.

Estimate

£8,000 — 12,000

[Go to Lot](#)

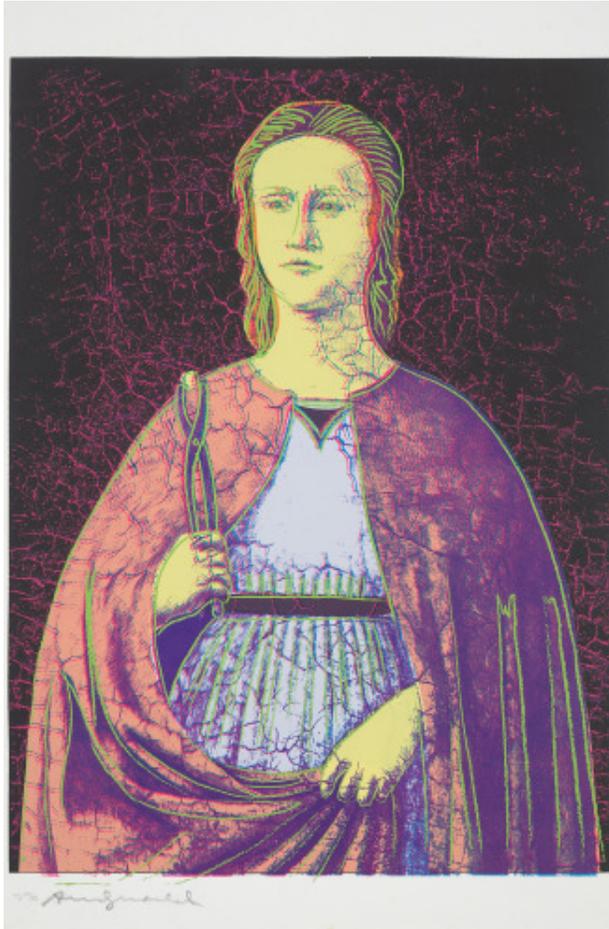


Literature

see Frayda Feldman and Jörg Schellmann II.B 330-333

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



60

Andy Warhol

Saint Apollonia (F & S. II.B 330-333)

1984

Unique screenprint in colours, on Essex Offset Kid Finish paper, with full margins.

I. 77.2 x 57 cm (30 3/8 x 22 1/2 in.)

S. 88.8 x 58.5 cm (34 7/8 x 23 in.)

Signed and numbered 'TP III/XX' in pencil (one of 20 colour variant trial proofs in Roman numerals, the edition was 250 and 35 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Dr. Frank Braun, Dusseldorf, framed.

Estimate

£8,000 — 12,000

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann II.B 330-333

Evening & Day Editions

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61

Andy Warhol

Franz Kafka, from Ten Portraits of Jews of the Twentieth Century (F. & S. 226)

1980

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

S. 102 x 81.4 cm (40 1/8 x 32 in.)

Signed and numbered 176/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, framed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 226



62

Andy Warhol

Tomato, from Campbell's Soup I (F. & S. 46)

1968

Screenprint in colours (faded), on wove paper, with full margins.

I. 81.2 x 47.8 cm (31 7/8 x 18 7/8 in.)

S. 89.2 x 58.8 cm (35 1/8 x 23 1/8 in.)

Signed in black ball-point pen and stamp-numbered 247/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 46



63

Andy Warhol

Green Pea, from Campbell's Soup I (F. & S. 50)

1968

Screenprint in colours (faded), on wove paper, with full margins.

I. 81.1 x 47.8 cm (31 7/8 x 18 7/8 in.)

S. 89.3 x 58.7 cm (35 1/8 x 23 1/8 in.)

Signed in black ball-point pen and stamp-numbered 247/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 50



64

Andy Warhol

Vegetable, from Campbell's Soup I (F. & S. 48)

1968

Screenprint in colours (faded), on wove paper, with full margins.

I. 81.2 x 47.8 cm (31 7/8 x 18 7/8 in.)

S. 89.2 x 57.8 cm (35 1/8 x 22 3/4 in.)

Signed in black ball-point pen and stamp-numbered 247/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 48



65

Andy Warhol

Consommé, from Campbell's Soup I (F. & S. 52)

1968

Screenprint in colours (faded), on wove paper, with full margins.

I. 81.1 x 47.8 cm (31 7/8 x 18 7/8 in.)

S. 89.2 x 58.8 cm (35 1/8 x 23 1/8 in.)

Signed in black ball-point pen and stamp-numbered 247/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£7,000 — 9,000 ‡

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 52



66

Richard Pettibone

Roy Lichtenstein, Woman with Flowered Hat, 1963

1970

Screenprint in colours, on canvas, on miniature stretcher bars with the original wood frame.

19.4 x 15.9 x 1.3 cm (7 5/8 x 6 1/4 x 1/2 in.)

Signed, dated and numbered 2/100 in pencil on the reverse, additionally titled with an inkstamp on the reverse, published by the Men's Committee of the Pasadena Art Museum.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)





67

Roy Lichtenstein

CRACK! (C. II. 2)

1963/64

Offset lithograph in colours (faded), on light wove paper, with full margins.

I. 47.3 x 68.7 cm (18 5/8 x 27 in.)

S. 48.8 x 70.1 cm (19 1/4 x 27 5/8 in.)

Signed, dated and numbered 58/300 in pencil, published by Leo Castelli Gallery, New York, framed.

Estimate

£7,000 — 9,000

[Go to Lot](#)



Literature

Mary Lee Corlett II.2



68

Roy Lichtenstein

Still Life with Picasso, from Hommage à Picasso (C. 127)

1973

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

I. 72.5 x 53.2 cm (28 1/2 x 20 7/8 in.)

S. 75.8 x 55.6 cm (29 7/8 x 21 7/8 in.)

Signed, dated and numbered 35/90 in pencil (there were also 30 in Roman numerals and 15 artist's proofs), co-published by Propyläen Verlag, Berlin, and Panthéon Press, Rome, framed.

Estimate

£7,000 — 9,000

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Literature

Mary Lee Corlett 127

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69

Roy Lichtenstein

Virtual Interior with Book, from the American Academy of Arts and Letters: Centennial Portfolio

1996

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

I. 51.1 x 35.4 cm (20 1/8 x 13 7/8 in.)

S. 61 x 46 cm (24 x 18 1/8 in.)

Signed, dated and numbered 23/100 in pencil (there were also 25 artist's proofs), published by the American Academy of Arts and Letters, New York, framed.

Estimate

£12,000 — 18,000

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Literature

Mary Lee Corlett 306

Evening & Day Editions

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70

Jonas Wood

Untitled

2009

Lithograph with screenprint in colours, on Coventry vellum paper, the full sheet.

S. 102 x 76.3 cm (40 1/8 x 30 in.)

Signed, dated and numbered 30/50 in blue pencil (there were also 13 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), framed.

Estimate

£8,000 — 12,000

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Literature

Gagosian Gallery, New York, *Jonas Wood: Prints*, pp. 28-29

Evening & Day Editions

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71

Jonas Wood

Untitled

2009

Lithograph and screenprint in colours, on Coventry vellum paper, the full sheet.

S. 101.6 x 67.6 cm (40 x 26 5/8 in.)

Signed, dated and numbered 30/50 in pencil (there were also 12 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), framed.

Estimate

£8,000 — 12,000

[Go to Lot](#)



Literature

Gagosian Gallery, New York, *Jonas Wood: Prints*, pp. 30-31

Evening & Day Editions

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72

Jonas Wood

Untitled

2009

Lithograph and screenprint in colours, on Coventry vellum paper, the full sheet.

S. 101.8 x 72.8 cm (40 1/8 x 28 5/8 in.)

Signed, dated and numbered 14/50 in pencil (there were also 16 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), unframed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Literature

Gagosian Gallery, New York, *Jonas Wood: Prints*, pp. 24-25

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



73

Jonas Wood

Untitled (Basketball Wallpaper)

2013

Fifty sheets of digitally printed wallpaper in colours, on unbacked 212 GSM wet strength paper.

all S. 152.4 x 91.4 cm (60 x 36 in.)

From an open edition, all unframed.

Estimate

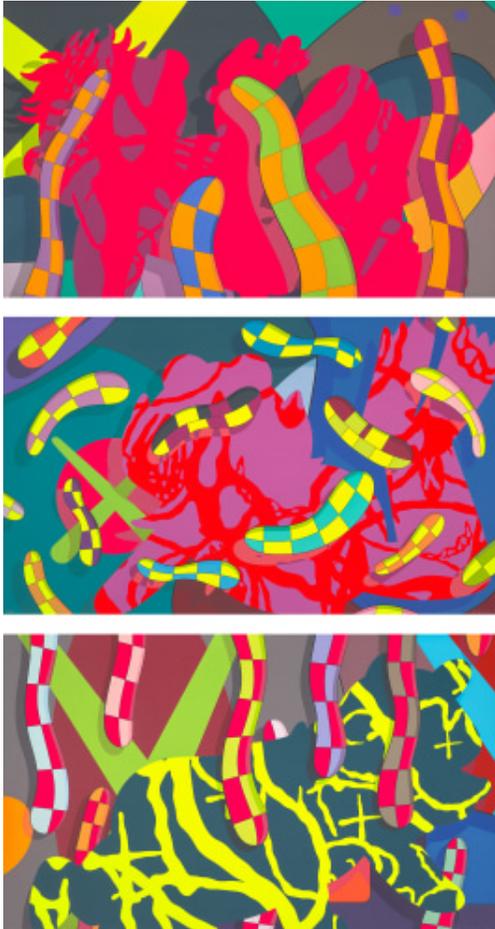
£15,000 — 25,000 ‡

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Evening & Day Editions

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74

KAWS

LOST TIME; ALONE AGAIN; and FAR FAR DOWN

2018

The complete set of three screenprints in colours, on wove paper, the full sheets.

all S. 81.3 x 135.3 cm (32 x 53 1/4 in.)

All signed, dated and numbered 51/100 in purple or white pencil, published by Pace Prints, New York, all framed.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Evening & Day Editions

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75

Alex Katz

Nicole

2018

Woodcut with lithograph and screenprint in colours, on TH Saunders paper, the full sheet.

S. 91.6 x 203.7 cm (36 1/8 x 80 1/4 in.)

Signed and numbered 57/60 in pencil (there were also 10 artist's proofs), published by U.S.F. Graphicstudio, Tampa, Florida, framed.

Estimate

£10,000 — 15,000 †

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Evening & Day Editions

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76

Julian Opie

Yellow Green White Black, from Standing People

2019

Lenticular acrylic panel on white acrylic mount (as issued).

111 x 119 x 3.2 cm (43 3/4 x 46 7/8 x 1 1/4 in.)

Signed in black felt-tip pen and numbered 10/25 (printed) on a 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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77

Chris Levine

Equanimity (Crystal Edition)

2004

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

£12,000 — 15,000 ♣

[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

14th November 2003: Chris Levine sets up his studio in the Yellow Drawing Room of Buckingham Palace, his subject to be - Queen Elizabeth II. To celebrate an 800-year allegiance between the island of Jersey and Great Britain, the Jersey Heritage Trust commissioned this portrait of Her Majesty. Almost two decades later, the portrait has gained an even greater potency as 2022 marks Queen Elizabeth II's Platinum Jubilee.

Subverting traditional norms of Royal portraiture, Levine's work favours simplicity and tranquility over typical Royal pomp and splendour. Far from staging an extravagant *mise-en-scène*, Levine opted for a monochromatic composition in which the Queen sits before a flat, black background. Closely-cropped, the image's focus lies in the Queen's content and knowing expression. Captured in ultra-high-definition, it illustrates details of her face never before seen. To create the original holographic three-dimensional work, Levine took over 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 can also be seen in her image on stamps and coins. Styled in an ermine cloak and a single string of pearls, Levine hints at the many royal portraits of the past, acknowledging his subject's historical significance while presenting her using the techniques of the modern day.

Praised by the National Portrait Gallery as the most evocative image of a royal by any artist, and by Mario Testino as the Queen's most beautiful portrait ever, Levine's *Equanimity* has found international acclaim. In 2012, as part of *The Queen: Art and Image* exhibition, it toured the National Gallery Complex, Edinburgh; National Museums Northern Ireland, Belfast; and 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.

Video: <https://vimeo.com/21674217>

Evening & Day Editions

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PROPERTY FROM A PRIVATE UK COLLECTION

78

Miles Aldridge

Carousel

2013

The complete set of 32 lithographs with screenprint in colours, on Hello Gloss paper, the full sheets, loose (as issued) all contained in the original printed cloth-covered portfolio.

all S. 46.7 x 67.7 cm (18 3/8 x 26 1/2 in.)

portfolio 49 x 70 x 5 cm (19 1/4 x 27 1/2 x 1 7/8 in.)

Signed and numbered '15' in black felt-tip pen on the title page, from the edition of 180, all with printed title and date on the reverse, published by Brancolini Grimaldi Gallery, London, all unframed.

Estimate

£7,000 — 10,000 ♣

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner in 2013



79

Harland Miller

Thought After Filthy Thought

2019

Etching with relief printing in colours, on wove paper, the full sheet.

S. 149 x 89.4 cm (58 5/8 x 35 1/4 in.)

Signed in white pencil on the front, and numbered 32/75 in pencil on the reverse, co-published by Manifold Editions and White Cube, London, framed.

Estimate

£10,000 — 15,000 

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80

Harland Miller

In Shadows / Boogie

2019

Etching with relief printing in colours, on wove paper, the full sheet.

S. 148.5 x 89.4 cm (58 1/2 x 35 1/4 in.)

Signed in white pencil on the front, numbered 32/75 in pencil on the reverse, co-published by Manifold Editions and White Cube, London, framed.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Evening & Day Editions

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81

Harland Miller

ACE

2019

Etching with woodcut in colours, on wove paper, the full sheet.

S. 101.3 x 71.8 cm (39 7/8 x 28 1/4 in)

Signed in pencil on the front, and numbered 37/50 in pencil on the reverse, co-published by Manifold Editions and White Cube, London, framed.

Estimate

£10,000 — 15,000 ⁺£

[Go to Lot](#)



Harland Miller's *ACE* forms part of his series titled *Letter Paintings*, which features short, punchy words or acronyms made up of no more than four letters, such as 'UP', 'IF', 'HELL' and 'BOSS'. First shown at the artist's 2017 White Cube exhibition, the *Letter Paintings* build on Miller's Penguin Book Cover series, and the works similarly resemble the covers of vintage books. However, rather than placing witty spins on classic literary titles, the focus of this series is the individual letters themselves. Depicted in bold, highly saturated colours, with each letter layered one on top of the other, Miller deconstructs everyday words and creates almost-kaleidoscopic abstract designs.

Miller cited both medieval illuminated manuscripts and the graphics of post-war psychology publications as crucial inspirations for the making of *ACE*. The over-laying of common symbols is reminiscent of Jasper Johns' *Numbers* series, and the influence of Robert Rauschenberg and Ed Ruscha can be felt in Miller's use of text motifs and vernacular signage to blur the boundary between high and low culture. Using a range of typefaces, Miller isolates, overlays, and reconnects the letters, disrupting the text's formation of familiar, simple words and creating new compositions. In doing so, he brings a Pop Art sensibility to traditional lettering, and celebrates the form and structure of seemingly mundane words.

'[these works hail] from that very particular, positive, post-war era when information was being made more available and being hungered for, too. It was often practical and pre-jargon and to do with fixing things – fixing society, fixing yourself...' —Harland Miller



82

Rachel Whiteread

Untitled (Twenty-Four Switches)

1998

Cast aluminium multiple, contained in the original pine box.

26.3 x 20.3 x 6 cm (10.2 x 8 x 2.4 in.)

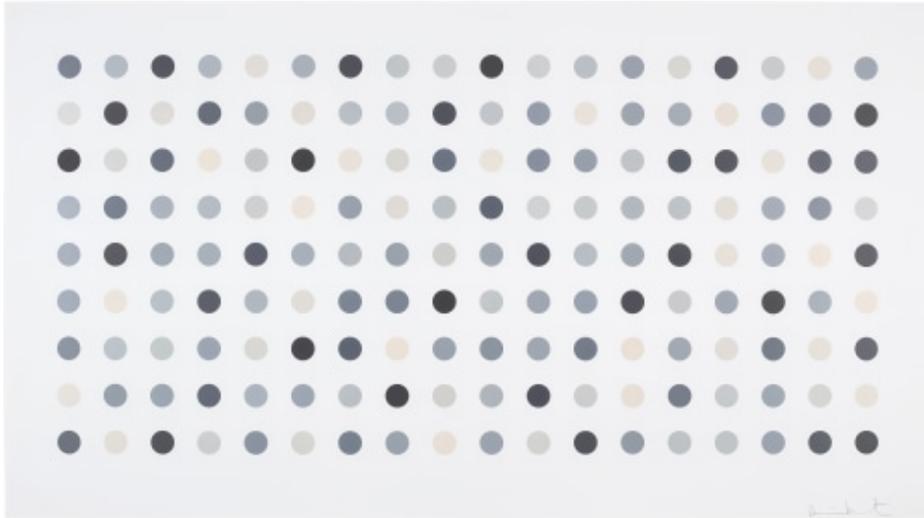
Incised with the artist's initials, dated and numbered 21/24 on the reverse (there were also 6 artist's proofs), published by Luhring Augustine, New York (with their label on the inside of the box).

Estimate

£8,000 — 12,000 

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83

Damien Hirst

Diacetoxyscirpenol

2005

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

I. 86 x 177.7 cm (33 7/8 x 69 7/8 in.)

S. 112 x 201 cm (44 1/8 x 79 1/8 in.)

Signed in pencil on the front, and annotated 'AP' in pencil on the reverse (one of 30 artist's proofs, the edition was 115), published by The Paragon Press, London, framed.

Estimate

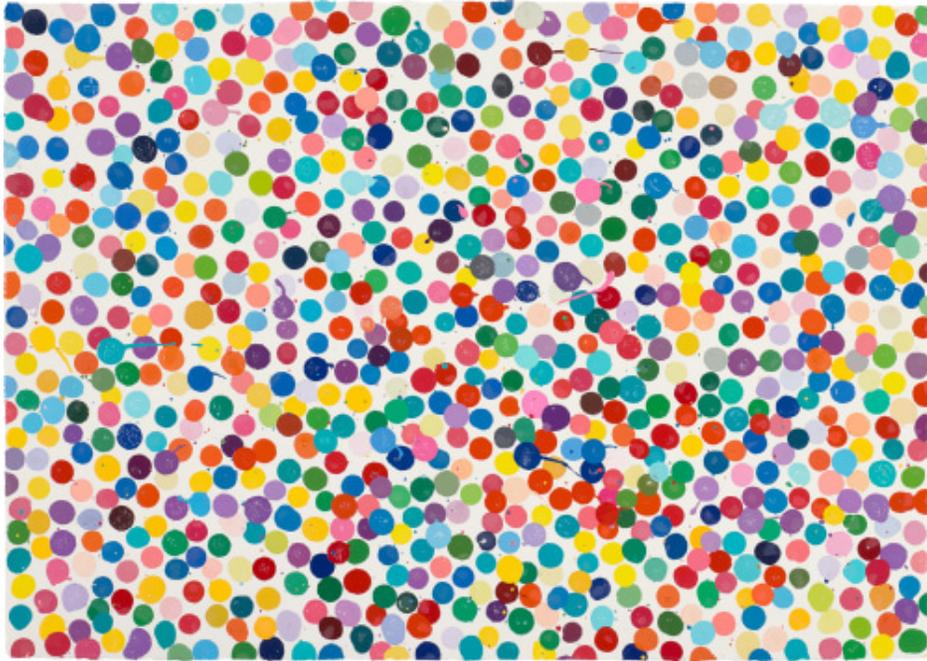
£8,000 — 12,000 ↕

[Go to Lot](#)



Literature

The Paragon Press 2001-2006, pp. 200-201



84

Damien Hirst

4101 Like Dreams, from The Currency

2016

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

S. 21 x 29.8 cm (8 1/4 x 11 3/4 in.)

Signed, titled, dated and numbered '4101. Like Dreams. 2016. Damien Hirst' in pencil on the reverse, from the series of 10,000 unique variants, with the artist's blindstamp, microdot, hallmark and hologram on the reverse, unframed.

Estimate

£12,000 — 18,000 ▲

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'The Currency is an artwork, and anyone who buys it will participate in this work, it's not just about owning it. It is the most exciting project I have ever worked on by far.' —Damien Hirst

The Currency is Damien Hirst's first NFT. The series, released in 2021, includes a total of 10,000 NFTs, also known as Tenders, which correspond to 10,000 unique physical artworks. Successful buyers initially received NFTs but have the option of choosing the physical artwork by a certain deadline. Once all decisions are made, the artist burns the unkept copy - either the work on paper or the NFT. The collection is on the Palm blockchain, which is based on Ethereum.

Video: <https://www.youtube.com/watch?v=vEsVJy1od4&t=5s>

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



85

Damien Hirst

Grace, from The Aspects (H6-2)

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 a 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 H6-2

Evening & Day Editions

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86

Damien Hirst

Goodness, from The Aspects (H6-4)

2019

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

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

Signed in pencil on a label affixed to the reverse and numbered 38/50 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Literature

Heni Productions H6-4

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



87

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 a label affixed to the reverse and numbered 38/50 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

London Auction / 19 January 2022 / 6pm GMT



88

Pablo Picasso

Sylvette (R. 266)

1955

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

18 cm (7 1/8 in.) diameter

From the edition of 100, with the *Madoura Empreinte Originale de Picasso* pottery stamp on the underside.

Estimate

£1,000 — 1,500  

[Go to Lot](#)



Literature

Alain Ramié 266

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



89

LOT OFFERED WITH NO RESERVE

After Pablo Picasso

Portraits imaginaire (Imaginary Portraits): four plates

1969

Four offset lithographs in colours, on Arches paper, the full sheets.

all S. approx. 65.8 x 50.3 cm (25 7/8 x 19 3/4 in.)

Each numbered 'F 145/250', 'A237/250', 'F12/250', and 'A210/250' respectively in pencil, from the French and American editions, published by Harry N. Abrams, New York, all framed.

Estimate

£4,000 — 6,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



90

Pablo Picasso

Visage au trait oblique (Face with Oblique Line) (A.R. 587)

1968-69

Red earthenware tile painted in colours with partial brushed glaze.

21.6 x 21.4 cm (8 1/2 x 8 3/8 in.)

Numbered 22/100 and annotated with a workshop number in black paint, and with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the reverse, framed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Literature

Alain Ramié 587



91

Pablo Picasso

Minotaure blessé (Wounded Minotaur), plate 88 from La Suite Vollard (Bl. 196, Ba. 363)

1933

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

I. 19.2 x 26.7 cm (7 1/2 x 10 1/2 in.)

S. 31.4 x 44.6 cm (12 3/8 x 17 1/2 in.)

Signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, unframed.

Estimate

£3,500 — 4,500 ±

[Go to Lot](#)



Literature

Georges Bloch 196

Brigitte Baer 363

Evening & Day Editions

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92

Pablo Picasso

Colombe volant (à l'Arc-en-ciel) (Flying Dove in a Rainbow) (Bl. 712, M. 214)

1952

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

I. 50.3 x 65 cm (19 3/4 x 25 5/8 in.)

S. 55 x 76 cm (21 5/8 x 29 7/8 in.)

Signed and numbered 46/200 in pencil (there were also 38 artist's proofs), framed.

Estimate

£4,000 — 6,000 ±*

[Go to Lot](#)



Literature

Georges Bloch 712

Fernand Mourlot 214

Felix Reuße 598



93

Pablo Picasso

Peintre au sabot et au chausson avec sa toile (The Painter Wearing a Clog and a Slipper, with His Canvas), plate 150 from Séries 156 (Bl. 2004, Ba. 2014)

1971

Aquatint, on BFK Rives paper, with full margins.

I. 22.7 x 30.3 cm (8 7/8 x 11 7/8 in.)

S. 36.3 x 45.3 cm (14 1/4 x 17 7/8 in.)

Stamp-signed in black ink and numbered 36/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Literature

Georges Bloch 2004

Brigitte Baer 2014



94

Pablo Picasso

Barbu fantasmant, femmes, homme, et homme grec au corps de femme (Reclining Male Nude and Five Embracing Nudes, One a Hermaphrodite), plate 122 from Séries 156 (Bl. 1977, Ba. 1986)

1971

Etching, on BFK Rives paper, with full margins.

I. 36.7 x 49.3 cm (14 1/2 x 19 3/8 in.)

S. 50.2 x 65.9 cm (19 3/4 x 25 7/8 in.)

Stamp-signed in black ink and numbered 40/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, unframed.

Estimate

£2,000 — 3,000 ▲

[Go to Lot](#)



Literature

Georges Bloch 1977

Brigitte Baer 1986

Evening & Day Editions

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95

Pablo Picasso

Odalisque au collier de chien (Odalisque with a Dog Collar), plate 39 from Séries 156 (Bl. 1894, Ba. 1900)

1971

Etching, on BFK Rives paper, with full margins.

I. 50.7 x 53.4 cm (19 7/8 x 21 in.)

S. 63.5 x 69.6 cm (25 x 27 3/8 in.)

Stamp-signed in black ink and numbered 36/50 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 1894

Brigitte Baer 1900

Evening & Day Editions

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96

Pablo Picasso

Femme au grand nez, en raccourci, sur un lit (Woman with Big Nose, in Foreshortening, on a Bed), plate 139 from Séries 156 (Bl. 1993, Ba. 2003)

1971

Etching, on BFK Rives paper, with full margins.

I. 36.8 x 49.4 cm (14 1/2 x 19 1/2 in.)

S. 50.7 x 65.7 cm (19 7/8 x 25 7/8 in.)

Stamp-signed in black ink and numbered 28/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

Estimate

£1,500 — 2,000 †

[Go to Lot](#)



Literature

Georges Bloch 1993

Brigitte Baer 2003



97

Pablo Picasso

Célestine et fille, avec deux hommes en costume du XVIIe Siècle (Célestine and Daughter, with Two Men in 17th Century Costume), plate 132 from Séries 156 (Bl. 1987, Ba. 1997)

1971

Etching, on BFK Rives paper, with full margins.

I. 36.7 x 49.3 cm (14 1/2 x 19 3/8 in.)

S. 50.4 x 65.3 cm (19 7/8 x 25 3/4 in.)

Stamp-signed in black ink and numbered 41/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, unframed.

Estimate

£2,000 — 3,000 ▲

[Go to Lot](#)



Literature

Georges Bloch 1987

Brigitte Baer 1997



98

Pablo Picasso

Danseuse tâchant de séduire la chouette d'un guitariste - ou l'inverse (Dancer Trying to Seduce a Guitarist's Owl - or the Other Way Around), plate 46 from Séries 156 (Bl. 1901, Ba. 1907)

1970

Etching, on BFK Rives paper, with full margins.

I. 27 x 34.8 cm (10 5/8 x 13 3/4 in.)

S. 41.2 x 48 cm (16 1/4 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

£3,000 — 5,000 ‡

[Go to Lot](#)



Literature

Georges Bloch 1901

Brigitte Baer 1907

Evening & Day Editions

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99

Pablo Picasso

Cavalier surprénant des femmes dansant au clair de lune (Horseman Surprised at Women Dancing in the Moonlight), plate 59 from Séries 156 (Bl. 1914, Ba. 1921)

1971

Etching, on BFK Rives paper, with full margins.

I. 14.9 x 20.7 cm (5 7/8 x 8 1/8 in.)

S. 25.2 x 32.7 cm (9 7/8 x 12 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

£1,500 — 2,000 †

[Go to Lot](#)



Literature

Georges Bloch 1914

Brigitte Baer 1921



100

Pablo Picasso

Reître enlevant une femme pour le compte d'un cavalier (Reiter Abducting a Woman on Behalf of a Rider), plate 146 from 347 Series (Bl. 1626, Ba. 1642)

1968

Aquatint, on BFK Rives paper, with full margins.

I. 5.9 x 8.4 cm (2 3/8 x 3 1/4 in.)

S. 25.2 x 33 cm (9 7/8 x 12 7/8 in.)

Signed and numbered 14/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



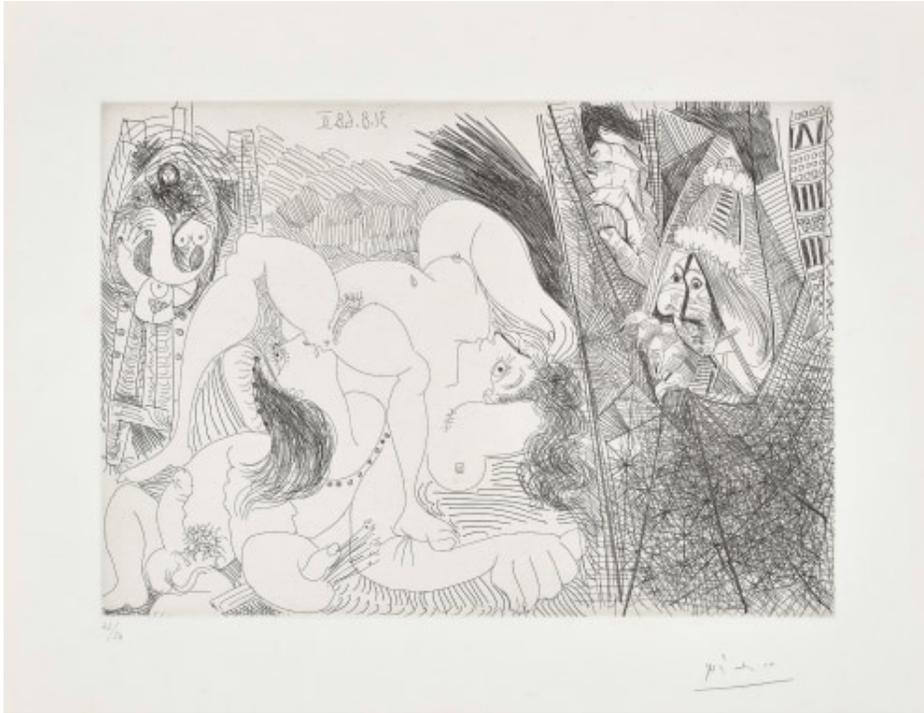
Literature

Georges Bloch 1626

Brigitte Baer 1642

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



101

Pablo Picasso

Raphaël et la Fornarina IV: avec le Pape tirant le rideau (Raphael and the Fornarina IV: with the Pope Pulling Back the Curtain), plate 299 from 347 Series (Bl. 1779, Ba. 1796)

1968

Etching, on Rives paper, with full margins.

I. 23.2 x 33 cm (9 1/8 x 12 7/8 in.)

S. 37.6 x 46.7 cm (14 3/4 x 18 3/8 in.)

Signed and numbered 23/50 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](#)



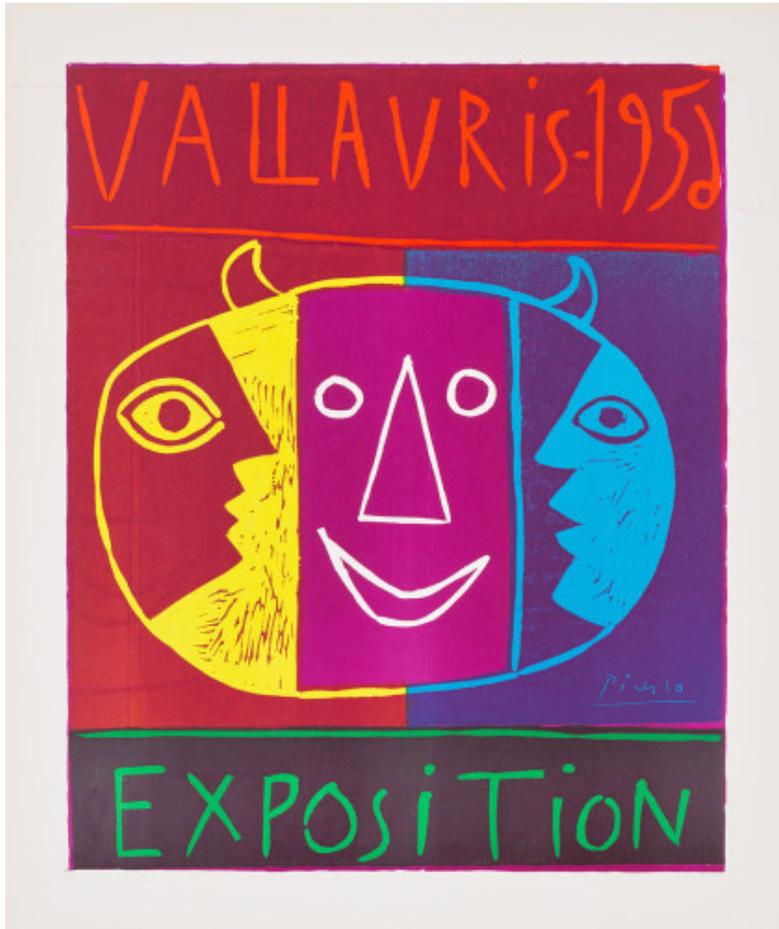
Literature

Georges Bloch 1779

Brigitte Baer 1796

Evening & Day Editions

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102

Pablo Picasso

Vallauris 1956 exposition (Bl. 1271, Ba. 1042, Cz. 19)

1956

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

I. 66 x 54 cm (25 7/8 x 21 1/4 in.)

S. 100.1 x 66 cm (39 3/8 x 25 7/8 in.)

An unsigned impression aside from the edition of 200, published by the Association des potiers, Vallauris, framed.

Estimate

£2,000 — 3,000 [▲]

[Go to Lot](#)



Provenance

Fred Mulder, London

Acquired from the above by the present owner in 2009

Literature

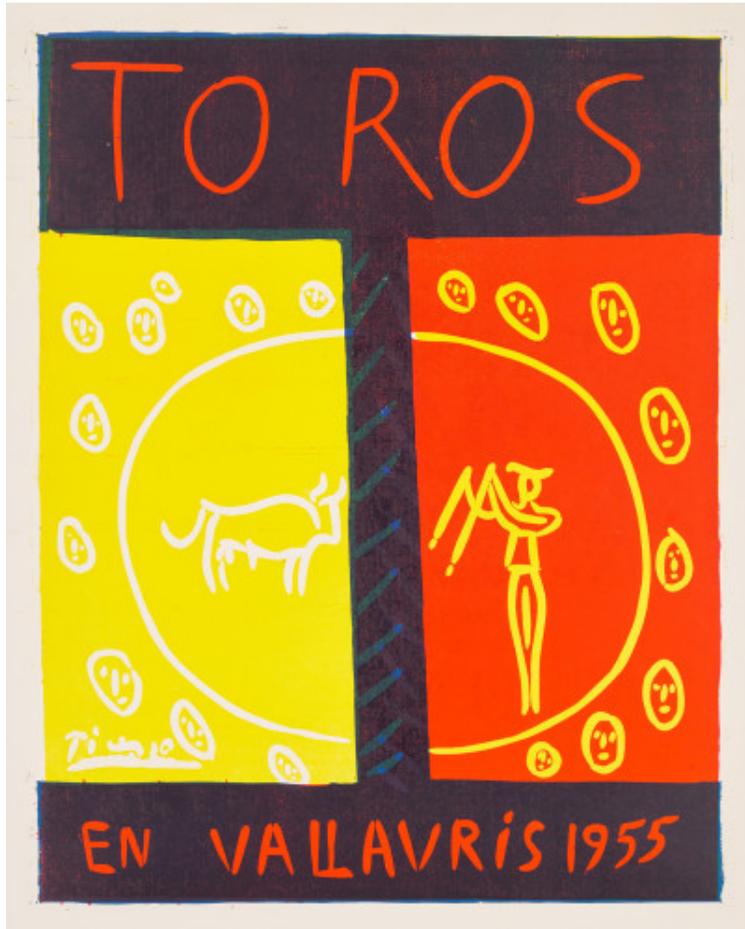
Georges Bloch 1271

Brigitte Baer 1042

Christophe Czwiklitzer 19

Evening & Day Editions

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103

Pablo Picasso

Toros en Vallauris 1955 (Bulls in Vallauris 1955) (Bl. 1265, Ba. 1029, Cz. 14)

1955

Linocut in colours, on light Registres-Torpes paper, with full margins.

I. 66 x 52 cm (25 7/8 x 20 1/2 in.)

S. 90 x 59.6 cm (35 3/8 x 23 1/2 in.)

An unsigned impression aside from the edition of 100, stamped 'Imprimerie Arnéra/Non Signé/Archives' in black ink on the reverse, printed by Arnéra, published by the Association des potiers de Vallauris, France, framed.

Estimate

£2,000 — 3,000 ▲

[Go to Lot](#)



Provenance

Fred Mulder, London

Acquired from the above by the present owner in 2009

Literature

Georges Bloch 1265

Brigitte Baer 1029

Christoph Czwiklitzer 14

Evening & Day Editions

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104

Marc Chagall

Daphnis et Gnathon, from Daphnis et Chloé (Daphnis and Chloé) (M. 343, C. 46)

1961

Lithograph in colours, on Arches paper, the full sheet.
S. 42.2 x 32.1 cm (16 5/8 x 12 5/8 in.)

From the unsigned edition of 250 without margins
(there was also a signed and numbered edition of 60
with margins), published by Tériade Editeur, Paris,
framed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



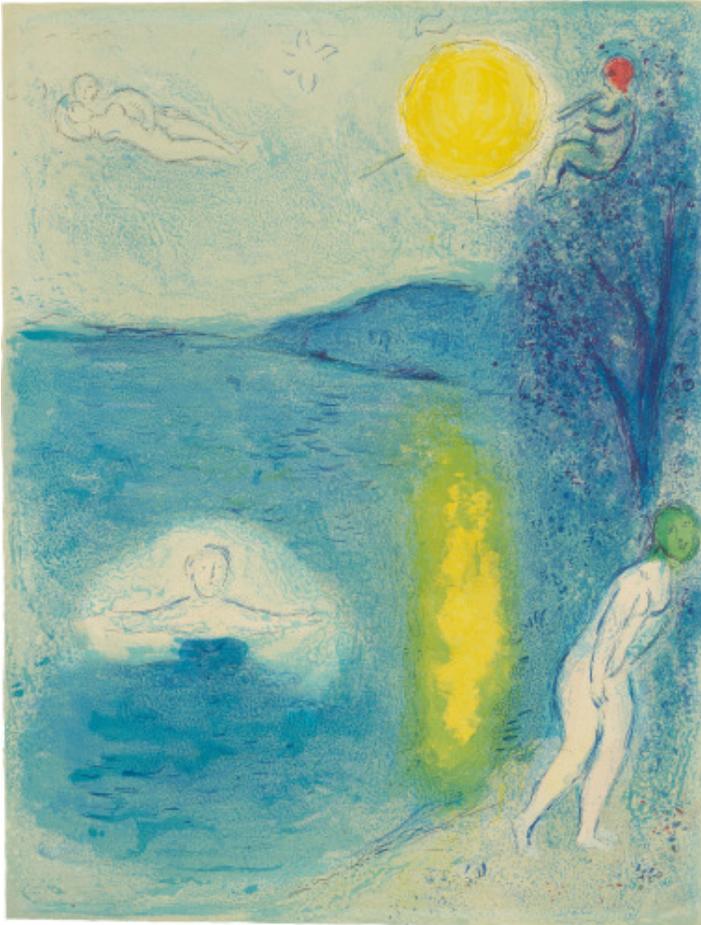
Literature

Fernand Mourlot 343

Patrick Cramer books 46

Evening & Day Editions

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105

Marc Chagall

La Saison d'été (The Summer Season), from Daphnis et Chloé (Daphnis and Chloé) (M. 337, C. 46)

1961

Lithograph in colours, on Arches paper, the full sheet.
S. 42 x 32.2 cm (16 1/2 x 12 5/8 in.)

From the unsigned edition of 250 without margins (there was also a signed and numbered edition of 60 with margins), published by Tériade Editeur, Paris, framed.

Estimate

£2,000 — 3,000 ±

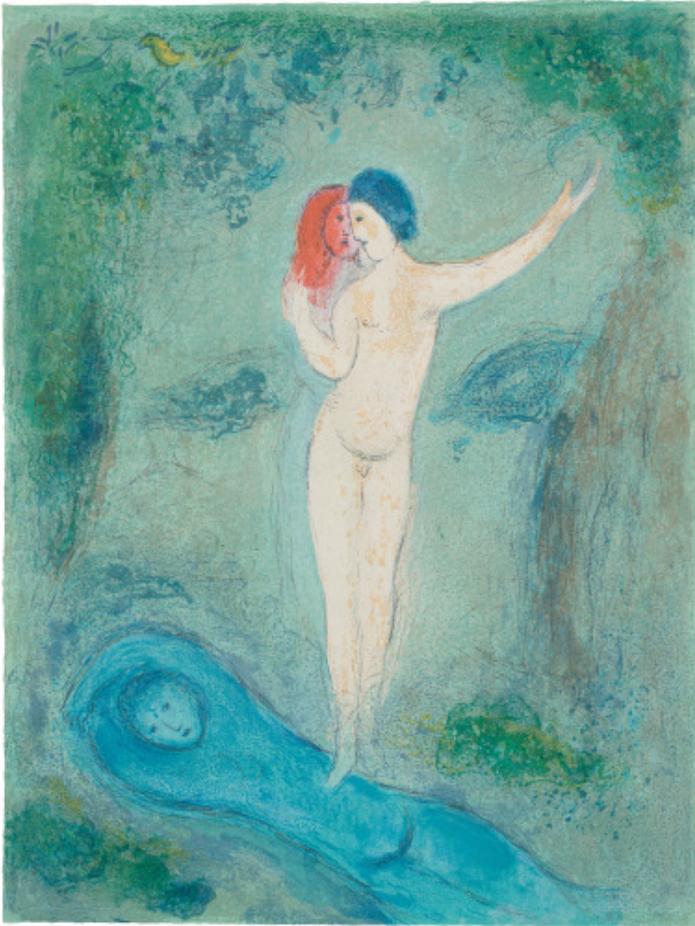
[Go to Lot](#)



Literature

Fernand Mourlot 337

Patrick Cramer books 46



106

Marc Chagall

Le Baiser de Chloé (Chloe's Kiss), from Daphnis et Chloé (Daphnis and Chloé) (M. 316, C. 46)

1961

Lithograph in colours, on Arches paper, the full sheet.
S. 42.3 x 32 cm (16 5/8 x 12 5/8 in.)

From the unsigned edition of 250 without margins
(there was also a signed and numbered edition of 60
with margins), published by Tériade Editeur, Paris,
framed.

Estimate

£3,000 — 5,000 ±

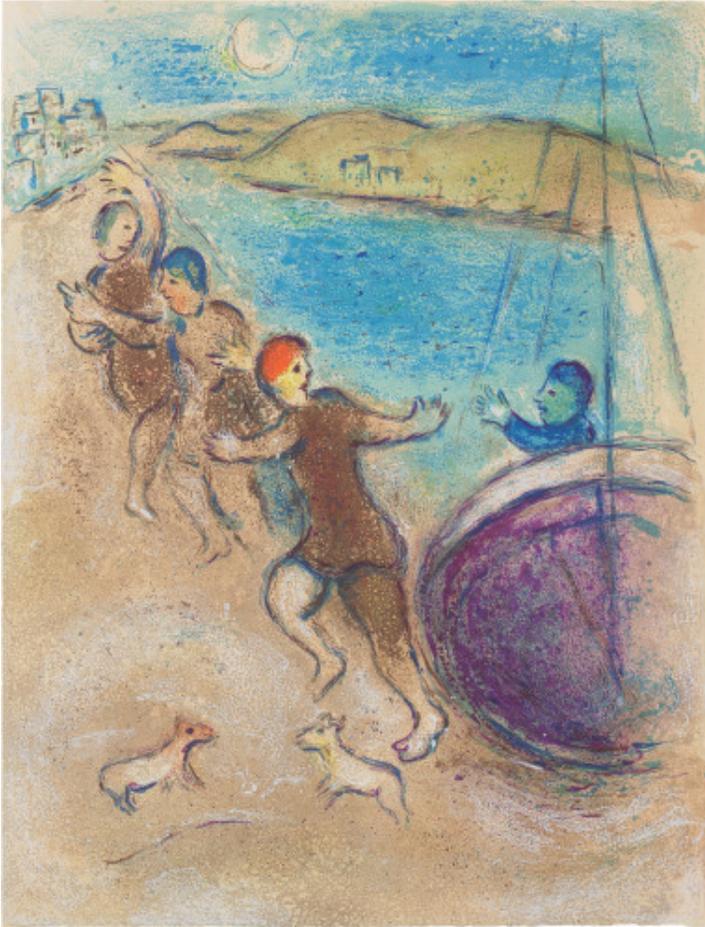
[Go to Lot](#)



Literature

Fernand Mourlot 316

Patrick Cramer books 46



107

Marc Chagall

Le Jeunes gens de Méthymne (The Young Methymneans), from Daphnis et Chloé (Daphnis and Chloé) (M. 324, C. 46)

1961

Lithograph in colours, on Arches paper, the full sheet.
S. 42 x 32.1 cm (16 1/2 x 12 5/8 in.)

From the unsigned edition of 250 without margins
(there was also a signed and numbered edition of 60
with margins), published by Tériade Editeur, Paris,
framed.

Estimate

£700 — 1,000 ‡

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Literature

Fernand Mourlot 324

Patrick Cramer books 46

Evening & Day Editions

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108

Marc Chagall

L'Arondelle (The Little Swallow), from Daphnis et Chloé (Daphnis and Chloé) (M. 319, C. 46)

1961

Lithograph in colours, on Arches paper, the full sheet.
S. 42 x 31.7 cm (16 1/2 x 12 1/2 in.)

From the unsigned edition of 250 without margins
(there was also a signed and numbered edition of 60
with margins), published by Tériade Editeur, Paris,
framed.

Estimate

£2,000 — 3,000 ±

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Literature

Fernand Mourlot 319

Patrick Cramer books 46

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109

Marc Chagall

Temple et histoire de Bacchus (Temple and History of Bacchus), from Daphnis et Chloé (Daphnis and Chloé)
(M. 346, C. 46)

1961

Lithograph in colours, on Arches paper folded (as issued), the full sheet.

unfolded S. 42.1 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 Editeur, Paris, framed.

Estimate

£3,000 — 5,000 ±

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Literature

Fernand Mourlot 346

Patrick Cramer books 46



110

Marc Chagall

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

1961

Lithograph in colours, on Arches paper, the full sheet.
S. 42.3 x 64.1 cm (16 5/8 x 25 1/4 in.)

From the unsigned edition of 250 without margins
(there was also a signed and numbered edition of 60
with margins), published by Tériade Editeur, Paris,
framed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



Literature

Fernand Mourlot 321

Patrick Cramer books 46



111

Marc Chagall

Le Songe du Capitaine Bryaxis (Captain Bryaxis' Dream), from Daphnis et Chloé (Daphnis and Chloé) (M. 328, C. 46)

1961

Lithograph in colours, on Arches paper folded (as issued), the full sheet.

unfolded S. 42.1 x 64.4 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 Editeur, Paris, framed.

Estimate

£800 — 1,200 ‡

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Literature

Fernand Mourlot 328

Patrick Cramer books 46

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112

Marc Chagall

Le Repas chez Dryas (The Meal at Drya's House), from Daphnis et Chloé (Daphnis and Chloé) (M. 334, C. 46)

1961

Lithograph in colours, on Arches paper folded (as issued), the full sheet.

unfolded S. 42.2 x 64 cm (16 5/8 x 25 1/4 in.)

From the unsigned edition of 250 without margins (there was also a signed and numbered edition of 60 with margins), published by Tériade Editeur, Paris, framed.

Estimate

£2,000 — 3,000 ‡▲

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Literature

Fernand Mourlot 334

Patrick Cramer books 46

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113

Marc Chagall

Le Cirque (The Circus): one plate (M. 517, C. 68)

1967

Lithograph in colours, on Arches paper folded (as issued), the full sheet.

unfolded S. 42.5 x 64.9 cm (16 3/4 x 25 1/2 in.)

From the unsigned edition of 250 (there was also a signed and numbered edition of 24 with margins), published by Tériade Editeur, Paris, framed.

Estimate

£4,000 — 6,000 ±*

[Go to Lot](#)



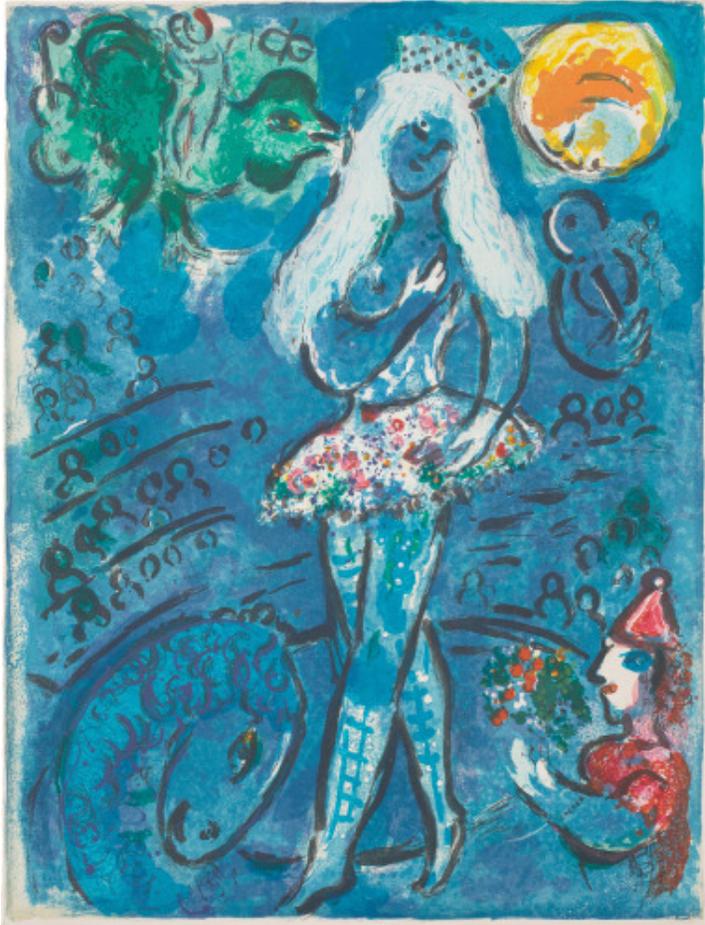
Literature

Fernand Mourlot 517

see Patrick Cramer books 68

Evening & Day Editions

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114

Marc Chagall

Le Cirque (The Circus): one plate (M. 516, C. 68)

1967

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

S. 42.7 x 32.7 cm (16 3/4 x 12 7/8 in.)

From the unsigned edition of 250 (there was also a signed and numbered edition of 24 with margins), published by Tériade Editeur, Paris, framed.

Estimate

£3,000 — 5,000 ‡▲

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Literature

Fernand Mourlot 516

Patrick Cramer books 68

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115

Marc Chagall

Le Cirque (The Circus): one plate (M. 499, C. 68)

1967

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

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

From the unsigned edition of 250 (there was also a signed and numbered edition of 24 with margins), published by Tériade Editeur, Paris, framed.

Estimate

£2,000 — 3,000 ‡▲

[Go to Lot](#)



Literature

Fernand Mourlot 499

Patrick Cramer books 68



116

Marc Chagall

Fiançailles au cirque (Engagement at the Circus) (M. 1016)

1983

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

I. 45.6 x 35 cm (17 7/8 x 13 3/4 in.)

S. 64.2 x 47.5 cm (25 1/4 x 18 3/4 in.)

Signed and numbered 31/50 in pencil (there were also 12 artist's proofs printed in black), framed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



Literature

Fernand Mourlot 1016



117

Marc Chagall

Le Profil bleu (The Blue Profile) (M. 647)

1972

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

I. 60 x 45 cm (23 5/8 x 17 3/4 in.)

S. 74 x 56.1 cm (29 1/8 x 22 1/8 in.)

Signed and numbered 20/50 in pencil (there were also some artist's proofs), published by Maeght, Paris, framed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)

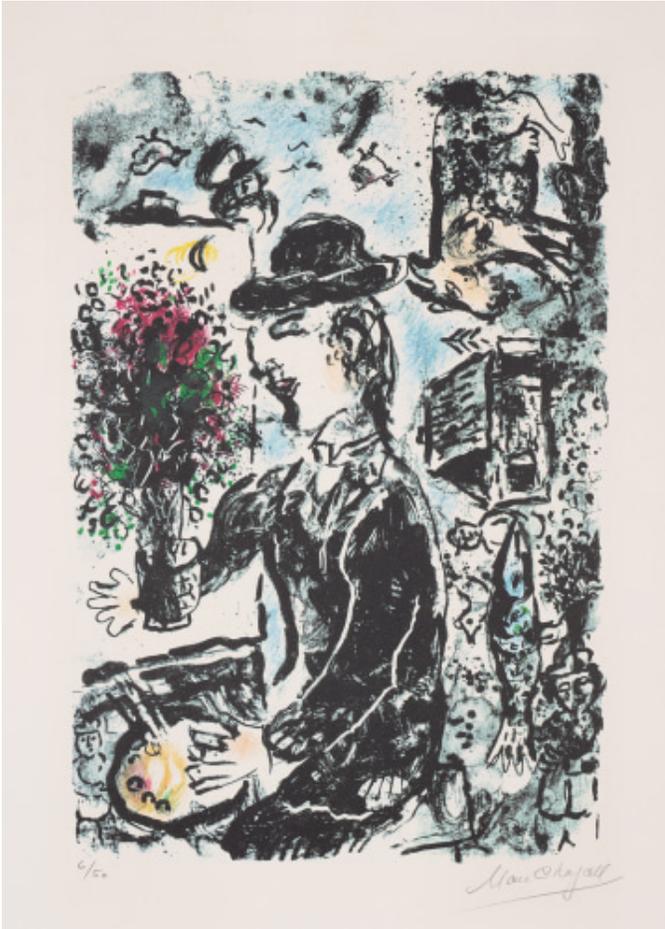


Literature

Fernand Mourlot 647

Evening & Day Editions

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118

Marc Chagall

Le Peintre au chapeau (The Painter in Hat) (M. 1010)

1983

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

I. 46.7 x 31.4 cm (18 3/8 x 12 3/8 in.)

S. 64.6 x 48.2 cm (25 3/8 x 18 7/8 in.)

Signed and numbered 6/50 in pencil, framed.

Estimate

£2,500 — 3,500 †*

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Literature

Fernand Mourlot 1010

Evening & Day Editions

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119

Marc Chagall

La Peintre à la Tour Eiffel (The Painter at the Eiffel Tower) (M. 949)

1979

Lithograph in colours, on Japon nacré paper, with full margins.

I. 33.5 x 25 cm (13 1/4 x 9 7/8 in.)

S. 58.5 x 44.9 cm (23 x 17 5/8 in.)

Signed and numbered 41/50 in pencil (there were also 7 in Roman numerals), published by Maeght, Paris, framed.

Estimate

£2,000 — 3,000 ‡

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Literature

Fernand Mourlot 949

Evening & Day Editions

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120

Marc Chagall

La Tour Eiffel verte, Paris (The Green Eiffel Tower, Paris) (M. 201)

1957

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

I. 29 x 20 cm (11 3/8 x 7 7/8 in.)

S. 37.9 x 28.1 cm (14 7/8 x 11 1/8 in.)

Signed and numbered 22/90 in pencil, published by Maeght, Paris, framed.

Estimate

£1,500 — 2,000 ±

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Literature

Fernand Mourlot 201

Evening & Day Editions

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121

Marc Chagall

Petit Paysans I (Little Peasants I) (M. 546)

1968

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

I. 32 x 30.5 cm (12 5/8 x 12 in.)

S. 60.3 x 48 cm (23 3/4 x 18 7/8 in.)

Signed and annotated 'épreuve d'artiste XXIII/XXV' in pencil (one of 25 artist's proofs, the edition was 50), framed.

Estimate

£4,000 — 6,000 ±*

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121

Marc Chagall

Literature

Fernand Mourlot 546

Evening & Day Editions

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122

LOT OFFERED WITH NO RESERVE

Marc Chagall

Souvenance (Memories) (M. 593)

1969

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

I. 28.7 x 50.2 cm (11 1/4 x 19 3/4 in.)

S. 50 x 64.9 cm (19 5/8 x 25 1/2 in.)

Signed and numbered 5/50 in pencil (there were also 25 artist's proofs in Roman numerals), framed.

Estimate

£800 — 1,200 •‡•

[Go to Lot](#)



Literature

Fernand Mourlot 593

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



123

Salvador Dalí

L'Alchimiste (The Alchemist) (M. & L. 581)

1973/5

Etching and aquatint with stencil hand-colouring, on Arches paper, with full margins.

I. 52.3 x 42 cm (20 5/8 x 16 1/2 in.)

S. 70.8 x 56.2 cm (27 7/8 x 22 1/8 in.)

Signed and numbered 17/250 in pencil (there were also 170 artist's proofs, 20 of which reserved for the artist), published by Euka, framed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



123

Salvador Dalí

Provenance

Gilden's Fine Art, London

Acquired from the above by the present owner in 2004

Literature

Ralf Michler and Lutz Löpsinger 581



124

Joan Miro

Chevauchée - vert violet brun (Horse Ride - Green Violet Brown) (M. 611, M. 543)

1969

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 85.1 x 60.7 cm (33 1/2 x 23 7/8 in.)

Signed and numbered 36/75 in white pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



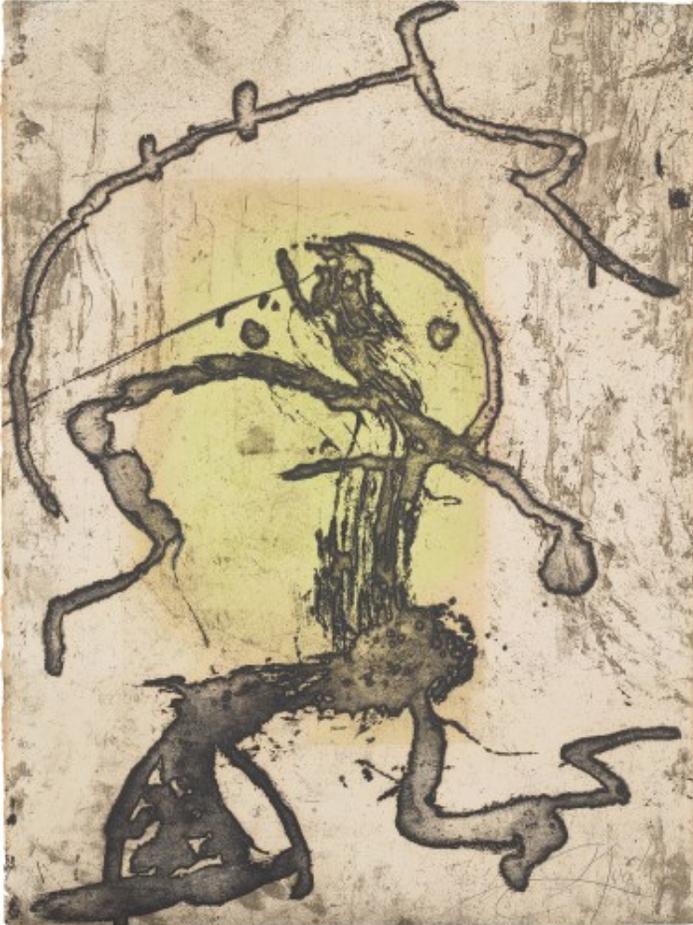
124

Joan Miro

Literature

Fernand Mourlot 611

Maeght 543



125

LOT OFFERED WITH NO RESERVE

Joan Miró

Rapestres X (Cave Paintings X) (D. 1044)

1979

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

S. 76.2 x 57.2 cm (30 x 22 1/2 in.)

Signed and numbered 24/30 in pencil (there were also 15 hors commerce impressions in Roman numerals), published by Maeght, Barcelona, framed.

Estimate

£800 — 1,200 •‡•

[Go to Lot](#)



125

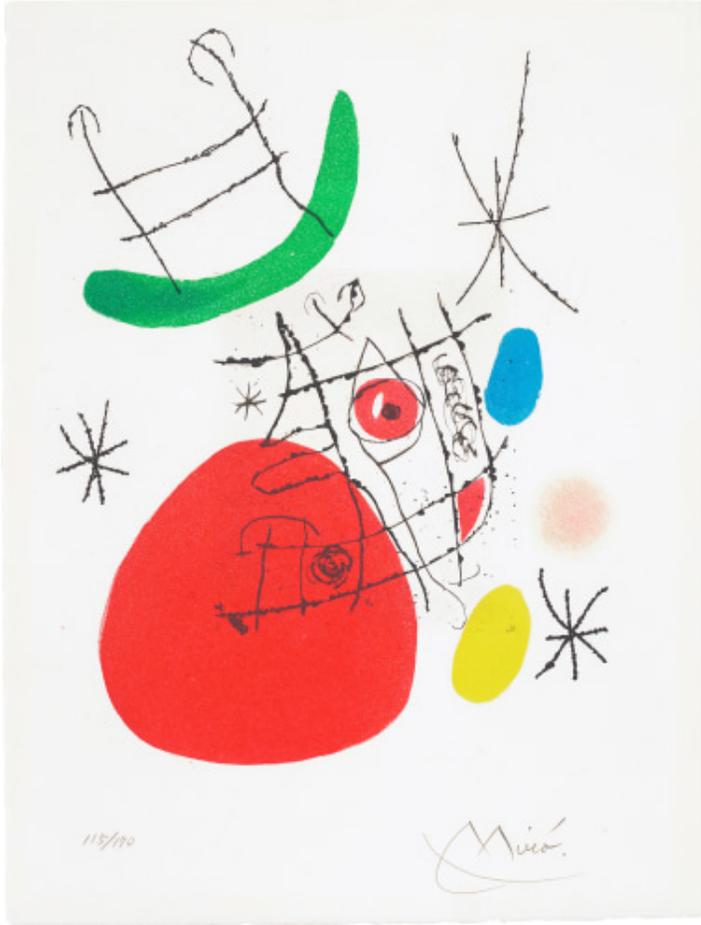
Joan Miró

Literature

Jacques Dupin 1044

Evening & Day Editions

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126

Joan Miró

El Inocente (The Innocent): one plate (D. 677, C. 184)

1974

Etching and aquatint in colours, on Arches paper folded (as issued), with full margins.

I. 26.3 x 20 cm (10 3/8 x 7 7/8 in.)

folded S. 33.2 x 25.3 cm (13 1/8 x 9 7/8 in.)

Signed and numbered 115/170 in pencil (the edition included 15 on pearl Japan paper, 30 on Richard-de-Bas paper, and 125 on Arches paper), published by RLD, Paris, framed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



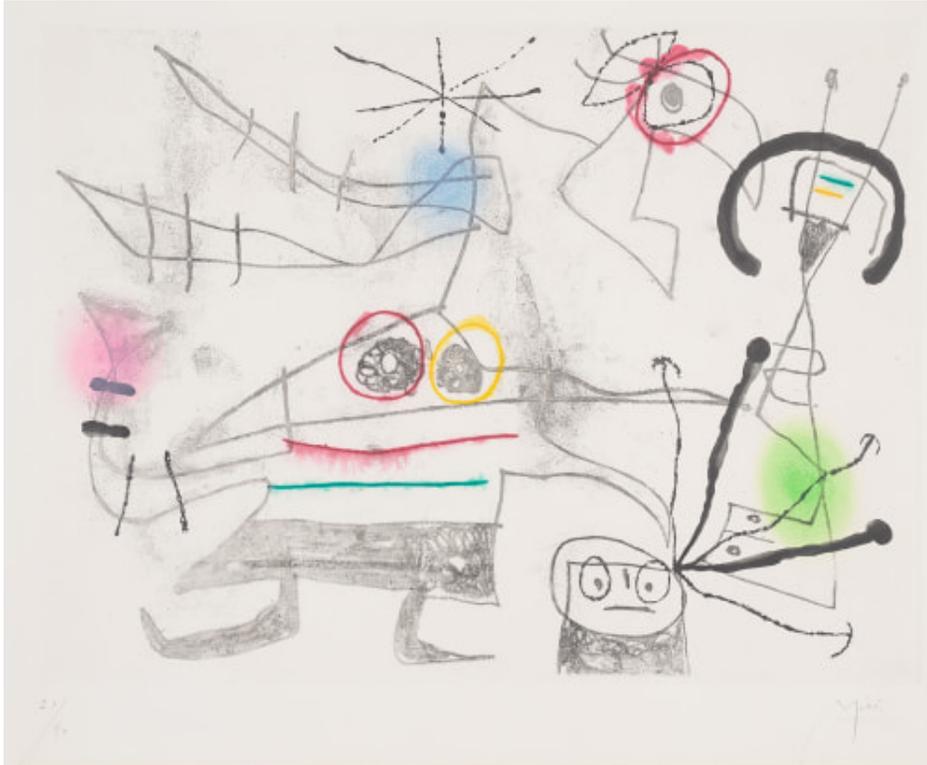
Literature

Jacques Dupin 677

Patrick Cramer books 184

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



127

Joan Miró

Femme-oiseau II (Bird-Woman II) (D. 275)

1960

Soft-ground etching and aquatint in colours, on BFK Rives paper, with full margins.

I. 34.5 x 46.4 cm (13 5/8 x 18 1/4 in.)

S. 50.5 x 66 cm (19 7/8 x 25 7/8 in.)

Signed and numbered 21/90 in pencil (there were also several hors commerce impressions), published by Maeght, Paris, framed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



Literature

Jacques Dupin 275

Evening & Day Editions

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128

Joan Miró

Untitled, plate 1 from Homenage a Joan Prats (Tribute to Joan Prats) (M. 1033, C. 208)

1975

Lithograph in colours, on Guarro paper, the full sheet.
S. 56.1 x 75.8 cm (22 1/8 x 29 7/8 in.)

Signed and numbered 72/100 in pencil (there were also 10 artist's proofs), co-published by Polígrafa, Barcelona and Fundacio Joan Miró, Centre d'Estudis d'Art Contemporani, Barcelona, framed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Literature

Maeght 1033

Patrick Cramer books 208



129

LOT OFFERED WITH NO RESERVE

Joan Miró

Giboulées (Hail Storm) (D. 282)

1960

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

I. 34.7 x 46.6 cm (13 5/8 x 18 3/8 in.)

S. 50.2 x 66 cm (19 3/4 x 25 7/8 in.)

Signed and numbered 31/90 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

Estimate

£800 — 1,000 ₤

[Go to Lot](#)



Literature

Jacques Dupin 282

Evening & Day Editions

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130

Joan Miró

Ubu Roi (King Ubu): plate IV (M. 471, C. 108)

1966

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

I. 41.2 x 63.3 cm (16 1/4 x 24 7/8 in.)

S. 54 x 75 cm (21 1/4 x 29 1/2 in.)

Signed and numbered 20/75 in pencil (there was also an edition of 75 printed in black and an edition of 75 printed in colours alone), published by Tériade Editeur, Paris, framed.

Estimate

£4,000 — 6,000 [†]▲

[Go to Lot](#)



Literature

Fernand Mourlot 471

Patrick Cramer books 108



131

Joan Miró

Joan Miró escultor (Joan Miró Sculptor): one plate (M. 934, C. 191)

1974

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

I. 20 x 40 cm (7 7/8 x 15 3/4 in.)

S. 35 x 52 cm (13 3/4 x 20 1/2 in.)

Signed and numbered 91/100 in pencil (the total edition was 195), co-published by Polígrafa, Barcelona, and Art Conseil, Paris, framed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



Literature

Maeght 934

Patrick Cramer books 191

Evening & Day Editions

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132

Joan Miró

Joan Miró Lithographs II: one plate (M. 1046, C. 198)

1975

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

I. 30.5 x 47 cm (12 x 18 1/2 in.)

S. 45 x 61.8 cm (17 3/4 x 24 3/8 in.)

Signed and numbered LXII/LXXX in pencil (one of 80 impressions in Roman numerals aside the deluxe book edition of 150 on Rives paper), published by Maeght, Paris, framed.

Estimate

£2,000 — 3,000 ‡▲

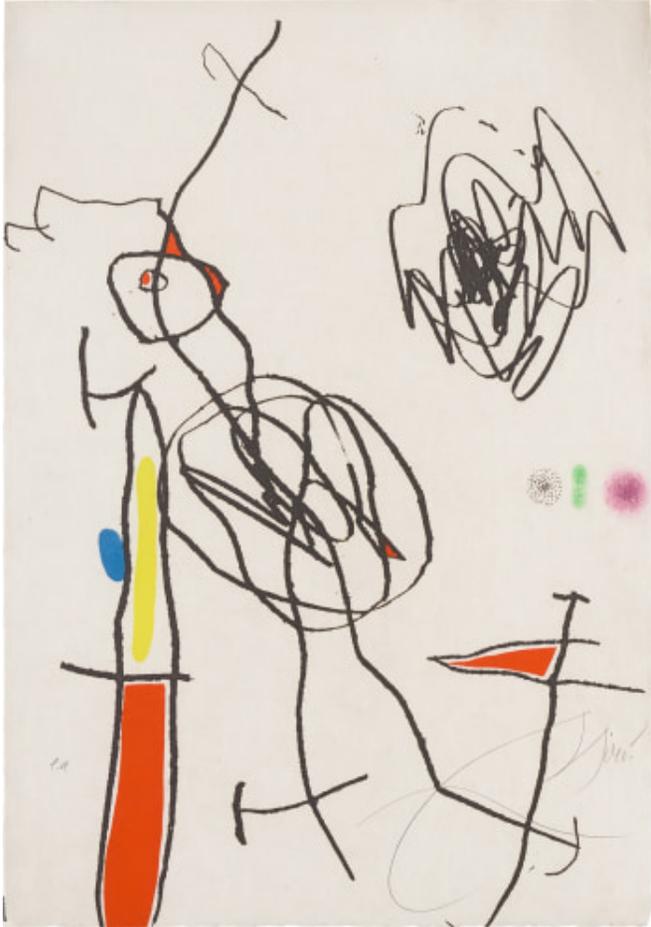
[Go to Lot](#)



Literature

Fernand Mourlot 1046

Patrick Cramer books 198



133

Joan Miró

*Untitled, plate III from Passage de L'Égyptienne
(Egyptian Passage) (D. 1184)*

1985

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

S. 60.6 x 42.4 cm (23 7/8 x 16 3/4 in.)

Signed and annotated 'e.a.' in pencil (an artist's proof, the edition was 115), published by RLD, Paris, framed.

Estimate

£2,000 — 3,000 \pounds

[Go to Lot](#)



133

Joan Miró

Provenance

Martin Lawrence Galleries, New York (label verso of frame)

Acquired from the above by the present owner in 2009

Literature

Jacques Dupin 1184



134

Joan Miró

Soleil Noyé II (Drowned Sun II) (D. 349)

1962

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

I. 21.6 x 58.5 cm (8 1/2 x 23 in.)

S. 52.5 x 80.8 cm (20 5/8 x 31 3/4 in.)

Signed and numbered 66/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Literature

Jacques Dupin 349

Evening & Day Editions

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135

Joan Miró

Chanteur des rues I (Street Singer I) (D. 1136)

1981

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

I. 36.8 x 28 cm (14 1/2 x 11 in.)

S. 56.7 x 42.5 cm (22 3/8 x 16 3/4 in.)

Signed and numbered 20/80 in pencil (there were also
some hors commerce impressions), published by
Daniel Lelong, Paris, framed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



Literature

Jacques Dupin 1136



136

Jean Dubuffet

Banque de L'Hourloupe (W. 993-1047)

1967

The complete set of 52 screenprints in colours, on cardstock, the full sheets, with title page, the sheets loose (as issued), all contained in the original black paper-covered portfolio with screenprinted title on the cover and spine.

portfolio 26.5 x 18 x 10 cm (10 3/8 x 7 1/8 x 3 7/8 in.)

Numbered '282' in black ink on the back inside cover of the box, from the edition of 350 (there were also 30 hors commerce copies), published by Editions Alecto Ltd., London.

Estimate

£1,500 — 2,000 ♣

[Go to Lot](#)



Literature

Sophie Webel 993-1047



137

After René Magritte

*Untitled (Pear and Rose), from Les Moyens
d'Existence (Livelihood) (K. & B. 20)*

1968

Etching in colours, on Japon nacré paper, with full
margins.

I. 15.9 x 10.8 cm (6 1/4 x 4 1/4 in.)

S. 20 x 15.2 cm (7 7/8 x 6 in.)

Stamp-signed and numbered 98/150 in pencil (there
were also 150 on BFK Rives, 150 on Japon ancien, and a
small number of artist's proofs on all three papers),
published by Georges Visat, Paris, framed.

Estimate

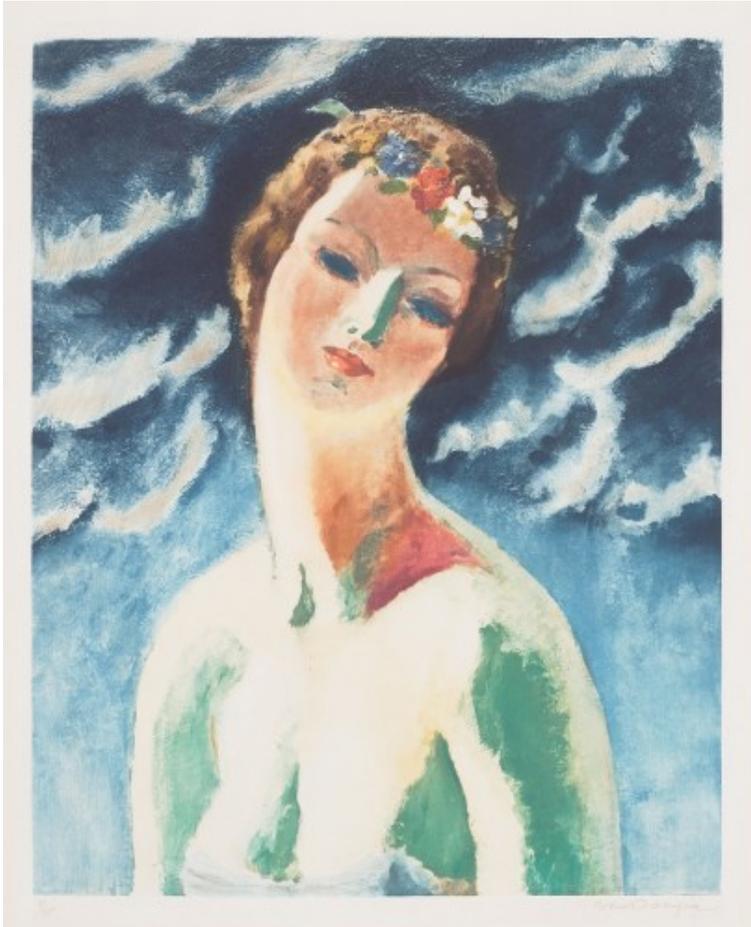
£1,500 — 2,000 †

[Go to Lot](#)



Literature

Gilbert Kaplan and Timothy Baum 20



138

LOT OFFERED WITH NO RESERVE

After Kees van Dongen

Cérès (J. 8)

1948

Heliogravure and offset lithograph in colours, on BFK Rives paper, with full margins (horizontal creases present).

I. 54.5 x 44.1 cm (21 1/2 x 17 3/8 in.)

S. 75.8 x 55.7 cm (29 7/8 x 21 7/8 in.)

Signed and numbered 91/200 in pencil, published by Éditions Carmen Guillard, Paris, framed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)

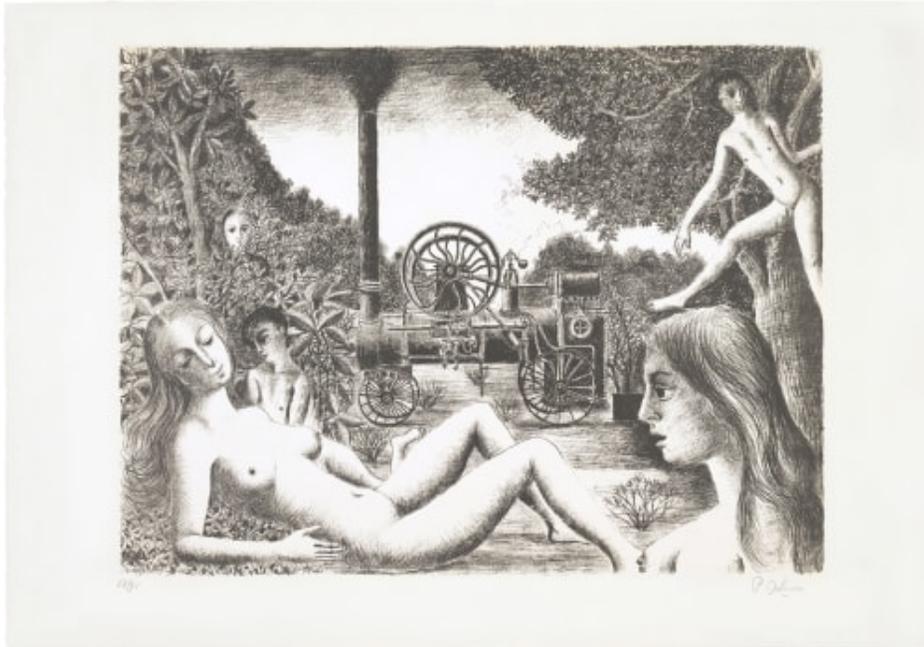


Literature

Jan Juffermans 8

Evening & Day Editions

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139

Paul Delvaux

Locomobile (J. 42)

1970

Lithograph, on Arches paper, with full margins.

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

S. 73.6 x 105.6 cm (29 x 41 5/8 in.)

Signed and numbered 68/75 in pencil, published by
Galerie Le Bateau Lavoir, Paris, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)

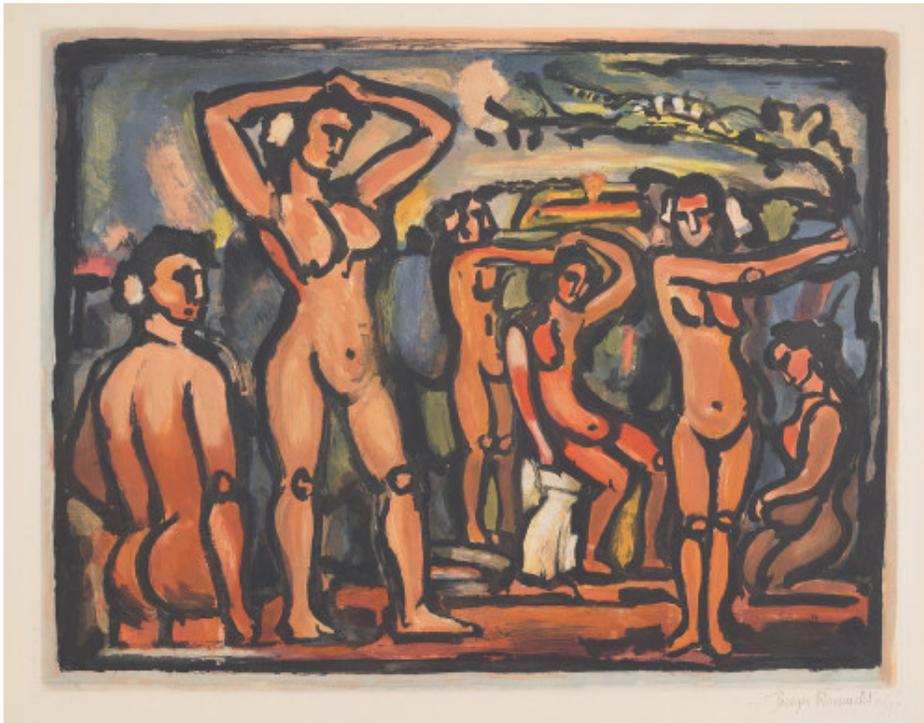


Literature

Mira Jacob 42

Evening & Day Editions

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140

Georges Rouault

Automne (Autumn) (C. & R. 288)

1930

Aquatint in colours, on laid Montval 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 (faded) and numbered 42/175 in pencil, published by Ambroise Vollard, Paris, framed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Literature

Françoise Chapon and Isabelle Rouault 288



141

LOT OFFERED WITH NO RESERVE

Georges Rouault

Automne (Autumn) (C. & R. 364)

1933

Lithograph, on Montval paper watermarked *Ambroise Vollard*, with full margins.

I. 43.2 x 57.3 cm (17 x 22 1/2 in.)

S. 55.3 x 72.4 cm (21 3/4 x 28 1/2 in.)

Signed, titled, dated and annotated '3e tirage' in blue ink (faded), from the edition of 175, published by Ambroise Vollard, Paris, framed.

Estimate

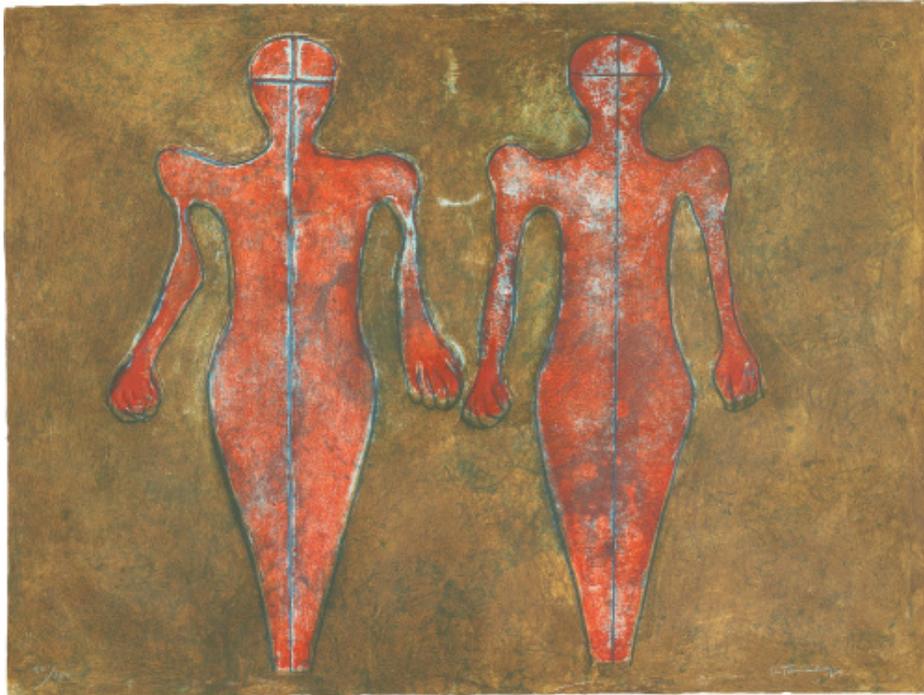
£1,000 — 1,500 •‡

[Go to Lot](#)



Literature

Françoise Chapon and Isabelle Rouault 364



142

Rufino Tamayo

Dos Figuras (Two Figures) (P. 220)

1976

Mixografía® relief print in colours, on Arches paper, the full sheet.

S. 57.1 x 76.5 cm (22 1/2 x 30 1/8 in.)

Signed and numbered 50/140 in white crayon (there were also 20 artist's proofs in Roman numerals), published by Transworld Art, New York (with their blindstamp), framed.

Estimate

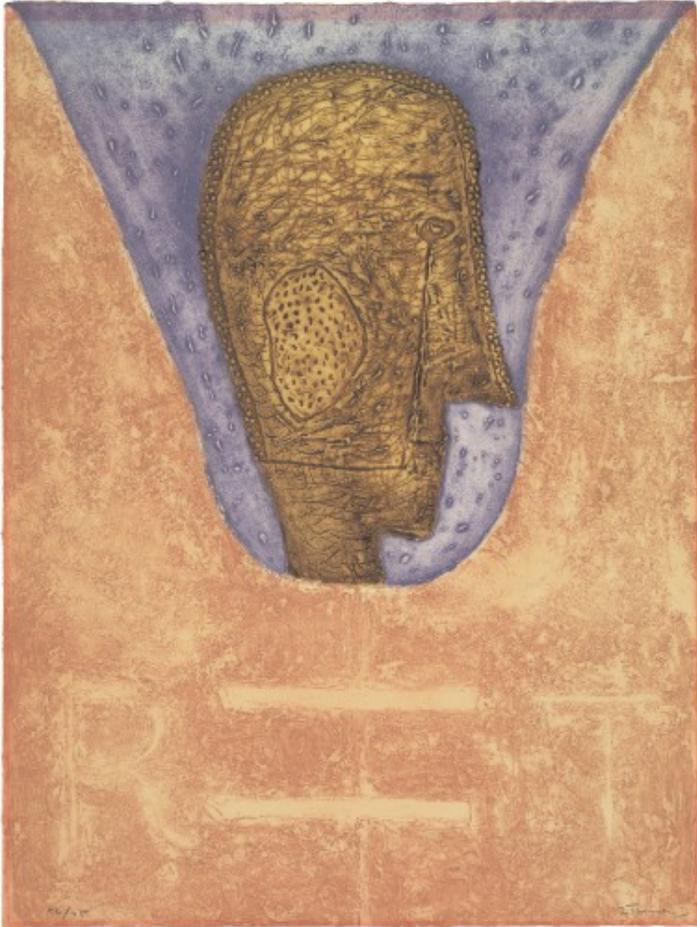
£1,000 — 1,500 †

[Go to Lot](#)



Literature

Juan Carlos Pereda 220



143

LOT OFFERED WITH NO RESERVE

Rufino Tamayo

Cabeza con iniciales (Head with Initials) (P. 172)

1975

Etching and aquatint with carborundum in colours, on Guarro paper, the full sheet.

S. 74.9 x 56.5 cm (29 1/2 x 22 1/4 in.)

Signed and numbered 56/75 in black crayon (there were also 10 artist's proofs in Roman numerals), published by Ediciones Polígrafa, Barcelona, framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



143

Rufino Tamayo

Literature

Juan Carlos Pereda 172



144

Antoni Tàpies

Carmí 5 (G. 1446)

1994

Aquatint with carborundum in colours, on wove paper,
the full sheet.

S. 77 x 56.4 cm (30 3/8 x 22 1/4 in.)

Signed and numbered 2/75 in pencil (there were also 5
artist's proofs), published by Ediciones Polígrafa,
Barcelona, framed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



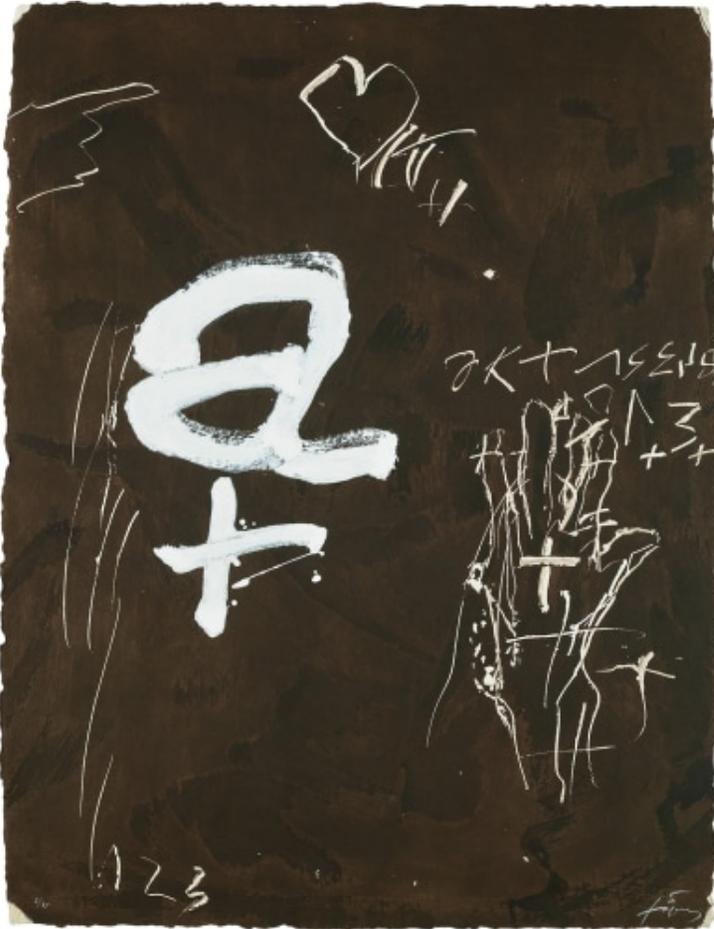
Provenance

Christie's South Kensington, *Modern Masters & Polígrafa: Celebrating 50 Years of Printmaking*, 18
Sept 2014, lot 310

Acquired from the above sale by the present owner

Literature

Mariuccia Galfetti 1446



145

Antoni Tàpies

A i creu (A and Cross) (G. 1356)

1992

Etching and carborundum in colours, on handmade Aquari paper, the full sheet.

S. 77 x 59.8 cm (30 3/8 x 23 1/2 in.)

Signed and numbered 2/75 in white crayon (there were also 5 artist's proofs), published by Ediciones Polígrafa, Barcelona, framed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



145

Antoni Tàpies

Provenance

Christie's South Kensington, *Modern Masters & Polígrafa: Celebrating 50 Years of Printmaking*, 18
Sept 2014, lot 308

Acquired from the above sale by the present owner

Literature

Mariuccia Galfetti 1356



146

LOT OFFERED WITH NO RESERVE

Georg Baselitz

Trinker (Drinker), from Erste Konzentration II (First Concentration II) (J. 386)

1981

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

S. 80.2 x 59 cm (31 5/8 x 23 1/4 in.)

With sgraffito signature in the printed ink, and numbered 22/50 in pencil on the reverse (there were also 8 in Roman numerals), published by Maximilian Verlag/Sabine Knust, Munich, 1982, framed.

Estimate

£1,500 — 2,000 •‡♣

[Go to Lot](#)



Literature

Fred Jahn 386



147

LOT OFFERED WITH NO RESERVE

Georg Baselitz

Frau am Strand (Woman on the Beach), from Erste Konzentration II (First Concentration II) (J. 387)

1981

Woodcut and linocut in colours, on wove paper, the full sheet.

S. 80.5 x 61 cm (31 3/4 x 24 in.)

With sgraffito signature in the printed ink, and numbered 22/50 in pencil on the reverse (there were also 8 in Roman numerals), published by Maximilian Verlag/Sabine Knust, Munich, 1982, framed.

Estimate

£1,500 — 2,000 •†•

[Go to Lot](#)

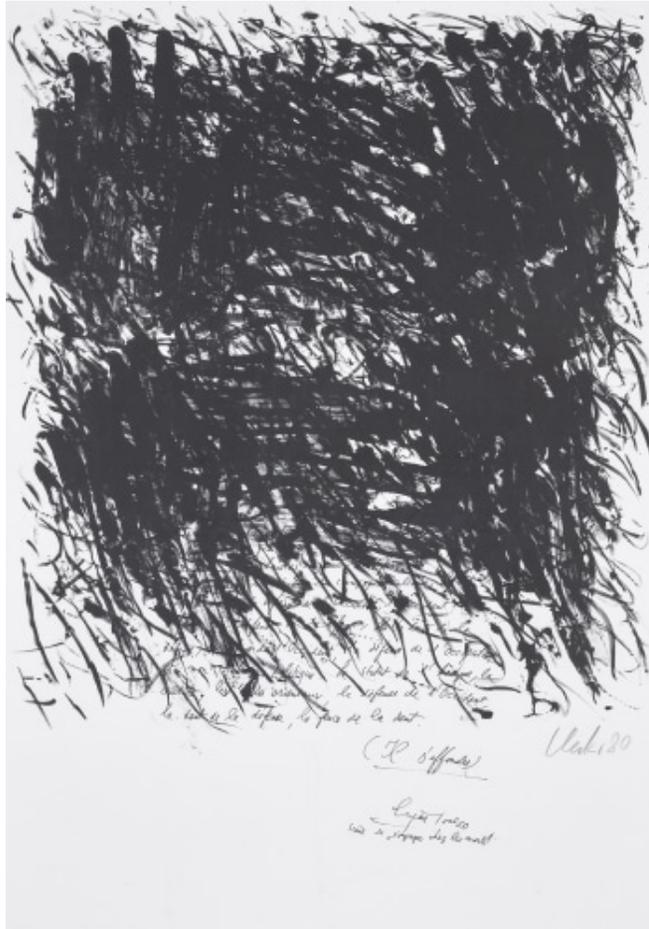


Literature

Fred Jahn 387

Evening & Day Editions

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148

LOT OFFERED WITH NO RESERVE

Günther Uecker

Zum Schweigen der Schrift (The Silence of Writing)

1980

Lithograph, on BFK Rives paper, the full sheet.

S. 84.4 x 59.5 cm (33 1/4 x 23 3/8 in.)

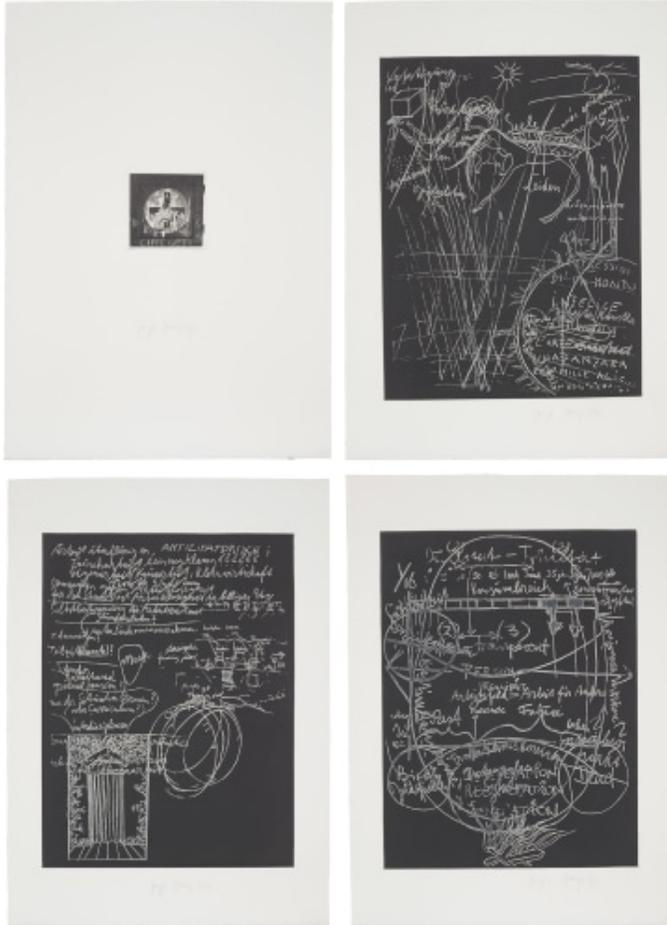
Signed and dated in pencil, an unnumbered impression aside from the numbered edition of 100, published by the Erker-Press, St. Gallen, on the occasion of the artist's exhibition at the Erker Galerie in 1980, framed.

Estimate

£800 — 1,200 •♣

[Go to Lot](#)





149

Joseph Beuys

L'Arte è una zanzara dalle mille ali (Art is a Thousand-Winged Mosquito) (S. 395-398)

1981

The complete set of four etchings, on Hahnemühle paper, with full margins.

one l. 13 x 13.3 cm (5 1/8 x 5 1/4 in.)

three l. 58.5 x 44.2 cm (23 x 17 3/8 in.)

all S. 78.2 x 56.1 cm (30 3/4 x 22 1/8 in.)

All signed and numbered 39/50 in pencil (there were also 10 in Roman numerals and 3 artist's proofs), published by Edizioni Factotum-Art, Verona, lacking the original portfolio, all unframed.

Estimate

£2,000 — 3,000 ±€

[Go to Lot](#)



Literature

Jörg Schellmann 395-398



150

Joseph Beuys

Vino F.I.U. (S. 484)

1981-83

Bottle of rosé wine, contained in the original wooden box.

bottle 29 cm (11 3/8 in.) height

box 32.5 x 11 x 11 cm (12 3/4 x 4 3/8 x 4 3/8 in.)

Signed in pencil on the wine label, from the unnumbered edition of 200, published by Edizione Lucrezia De Domizio, Pescara, Italy.

Estimate

£1,000 — 1,500

[Go to Lot](#)

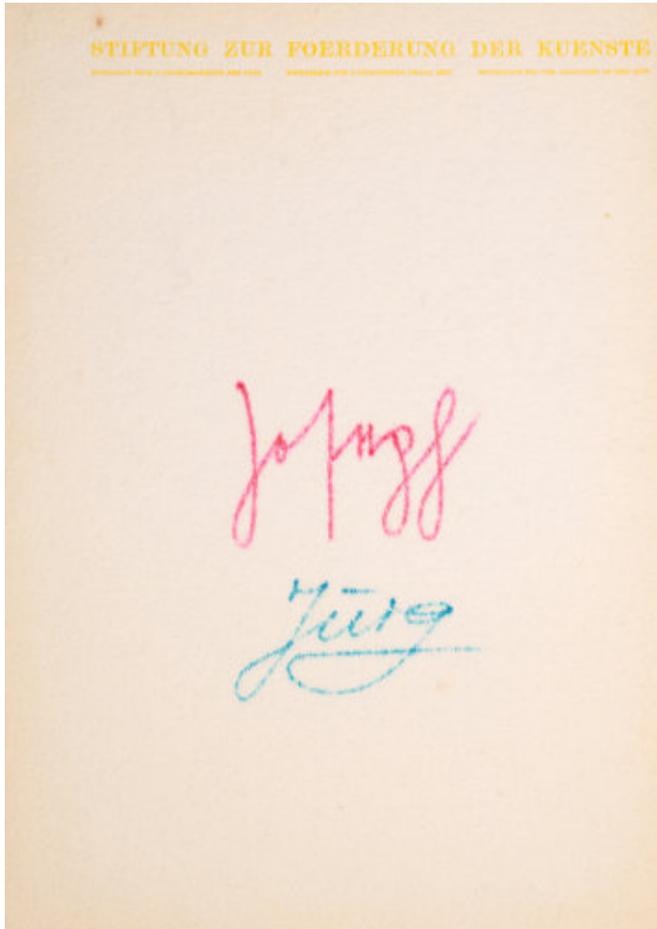


Literature

Jörg Schellmann 484

Evening & Day Editions

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151

Joseph Beuys

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 27.7 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

see Jörg Schellmann 107



152

Joseph Beuys

Holzpostkarte (Wood Postcard); and Filzpostkarte (Felt Postcard) (S. 104, 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.

pine 9.6 x 15.5 x 3.2 cm (3 3/4 x 6 1/8 x 1 1/4 in.)

felt 10.3 x 15 x 0.9 cm (4 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 Staack, Heidelberg.

Estimate

£500 — 700

[Go to Lot](#)



Literature

Jörg Schellmann 104 and 539



153

Joseph Beuys

Zeichnungen für Codices Madrid von Leonardo da Vinci (Drawings for Codices Madrid by Leonardo Da Vinci) (S. 177-185)

1975

The complete 156 page artist's book with 81 granolithographs, on wove paper, the full sheets and with margins, the sheets bound (as issued) in the original black and white paper boards, with accompanying granolithograph, loose and folded (as issued) in the book.

book 23.5 x 17.3 x 2 cm (9 1/4 x 6 3/4 x 0 3/4 in.)

The book numbered 451/1000 in pencil on the justification, the folded print signed and numbered 51/100 in pencil, published by manus presse, Stuttgart.

Estimate

£600 — 800 ±

[Go to Lot](#)



Literature

Jörg Schellmann 177-185



154

LOT OFFERED WITH NO RESERVE

Meret Oppenheim

Das Schulheft (The Exercise Book) (C. W201a)

1973

Etching and aquatint in colours with embossing, on Arches paper, the full sheet, folded and bound (as issued) in the original blue paper-covered boards.

open S. 28 x 43.3 cm (11 x 17 in.)

book 28 x 22 cm (11 x 8 5/8 in.)

Signed and numbered XVI/XX in pencil (one of 20 in Roman numerals, there was also an edition of 100 in Arabic numerals), published by Georges Visat, Paris.

Estimate

£1,000 — 1,500 ·‡

[Go to Lot](#)



Literature

Bice Curiger W201a

Evening & Day Editions

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155

LOT OFFERED WITH NO RESERVE

Le Corbusier

Unité (Unity): plate 10

1963

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

I. 41.5 x 31.5 cm (16 3/8 x 12 3/8 in.)

S. 57 x 45.2 cm (22 1/2 x 17 3/4 in.)

Signed, dated and numbered 8/130 in pencil (there were also 30 in Roman numerals), published by Atelier Crommelynck, Paris, framed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)

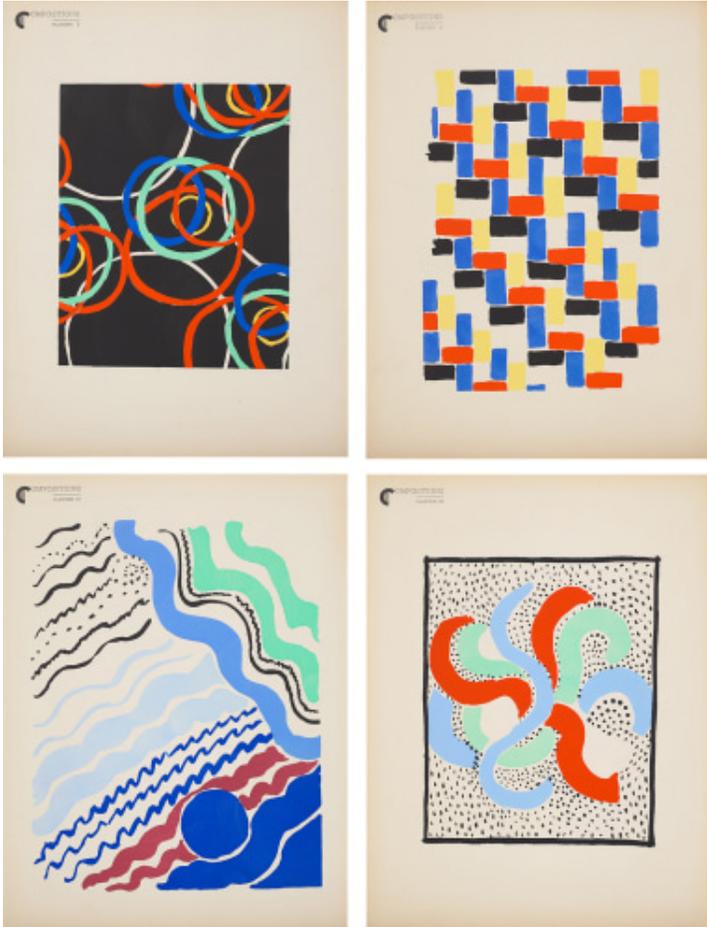


Literature

Not in Weber

Evening & Day Editions

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156

Sonia Delaunay

Compositions, couleurs, idées (Compositions Colours Ideas)

circa 1930

The complete set of 40 pochoirs in colours, on wove paper, with full margins, the sheets loose (as issued) all contained in the original portfolio boards with printed cover.

all I. various, largest approx. 27 x 21 cm (10 5/8 x 8 1/4 in.)

all S. 32 x 24.6 cm (12 5/8 x 9 5/8 in.)

portfolio 33.5 x 25.6 cm (13 1/4 x 10 1/8 in.)

From the edition of unknown size, published by Éditions d'Art Charles Moreau, Paris, all unframed.

Estimate

£3,000 — 5,000 \pm

[Go to Lot](#)



Evening & Day Editions

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157

Sol LeWitt

*Brushstrokes in Different Colors in Two Directions;
Plate #01 (K. 1993.08)*

1993

Etching in colours, on BFK Rives paper, the full sheet.
S. 119.5 x 75 cm (47 x 29 1/2 in.)

Signed and numbered 16/35 in pencil (there were also
10 artist's proofs), published by Riverhouse Editions,
Chicago, Illinois (with their blindstamp), unframed.

Estimate

£4,000 — 6,000 †

[Go to Lot](#)



Literature

Barbara Krakow Gallery 1993.08

Evening & Day Editions

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158

Sam Francis

Firework (L. 41)

1963

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

S. 34.5 x 26.1 cm (13 5/8 x 10 1/4 in.)

Signed and numbered 31/40 in pencil (there were also 8 artist's proofs), published by Joseph Press, Los Angeles, framed.

Estimate

£1,200 — 1,800 ₤

[Go to Lot](#)

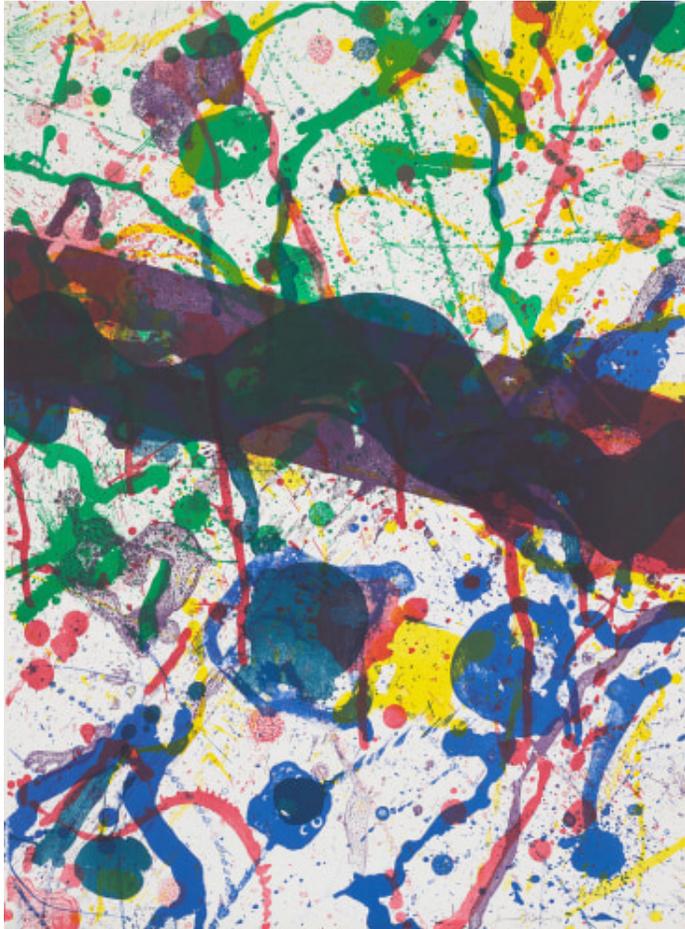


Literature

Connie Lembark L. 41

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



159

Sam Francis

*Untitled, from Michel Waldberg: Poèmes dans le ciel
(Poems in the Sky) (L. 273)*

1986

Lithograph in colours, on BFK Rives paper, the full
sheet.

S. 76.1 x 56.1 cm (29 7/8 x 22 1/8 in.)

Signed and numbered 50/100 in pencil (the total
edition was 176), co-published by Philosophie des Arts
and Francis Delille, Paris, framed.

Estimate

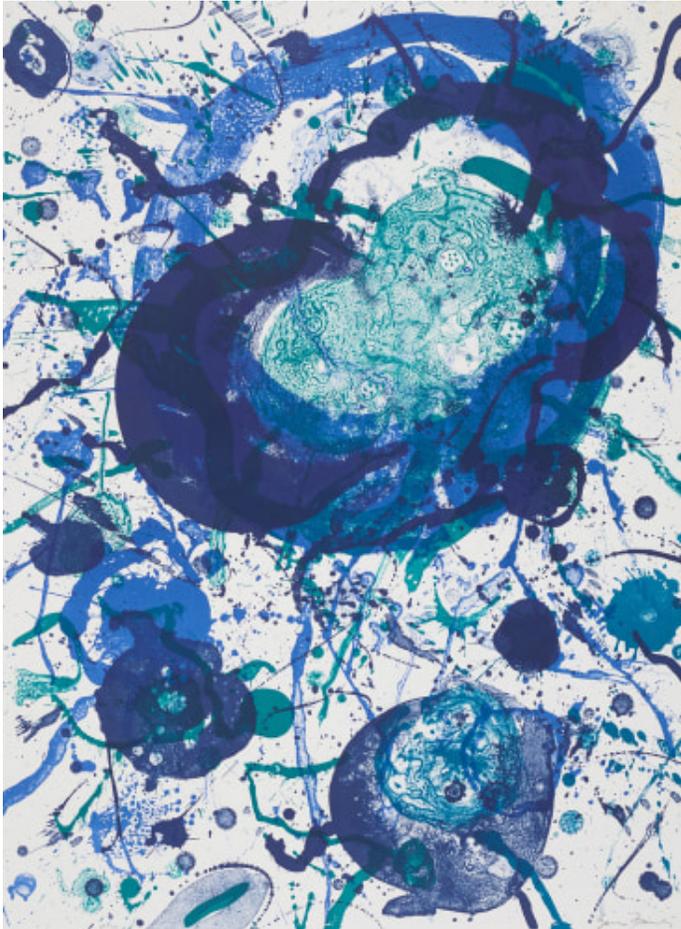
£800 — 1,200 †

[Go to Lot](#)



Literature

Connie Lembark L. 273



160

LOT OFFERED WITH NO RESERVE

Sam Francis

Untitled, from Michel Waldberg: Poèmes dans le ciel (Poems in the Sky) (L. 268)

1986

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 76.2 x 56.1 cm (30 x 22 1/8 in.)

Signed and numbered 97/100 in pencil (the total edition was 176), co-published by Philosophie des Arts and Francis Delille, Paris, framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



160

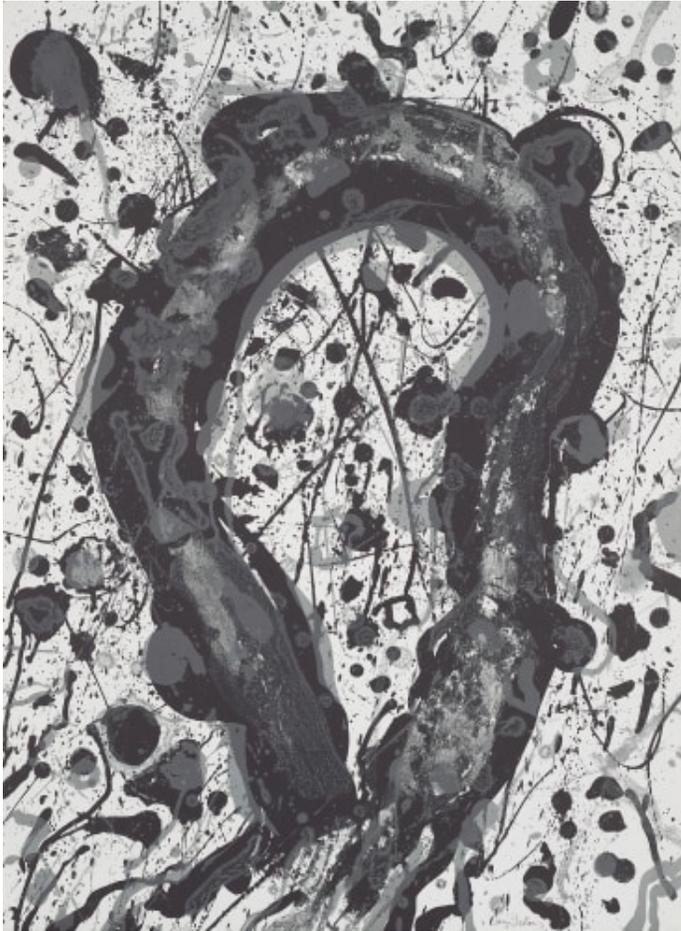
Sam Francis

Literature

Connie Lembark L. 268

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



161

Sam Francis

*Untitled, from Michel Waldberg: Poèmes dans le ciel
(Poems in the Sky) (L. 270)*

1986

Lithograph, on BFK Rives paper, the full sheet.

S. 76.2 x 56 cm (30 x 22 in.)

Signed and numbered 50/100 in pencil (the total
edition was 176), co-published by Philosophie des Arts
and Francis Delille, Paris, framed.

Estimate

£600 — 800 †

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161

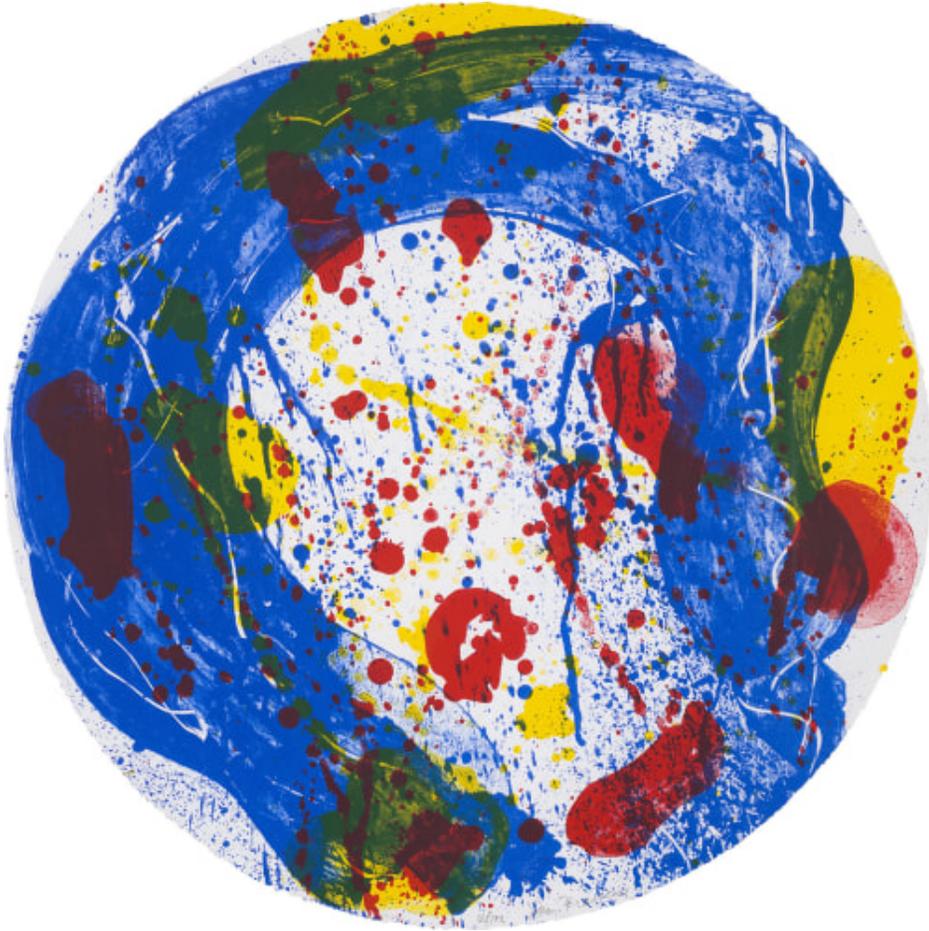
Sam Francis

Literature

Connie Lembark L. 270

Evening & Day Editions

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162

Sam Francis

Untitled (SF 348)

1993

Lithograph in colours, on Waterleaf paper, the full sheet.

S. 59.2 cm (23 1/4 in.) diameter

Signed and numbered 36/100 in pencil (there were also 24 artist's proofs), published by The Litho Shop, Santa Monica (with their blindstamp), framed.

Estimate

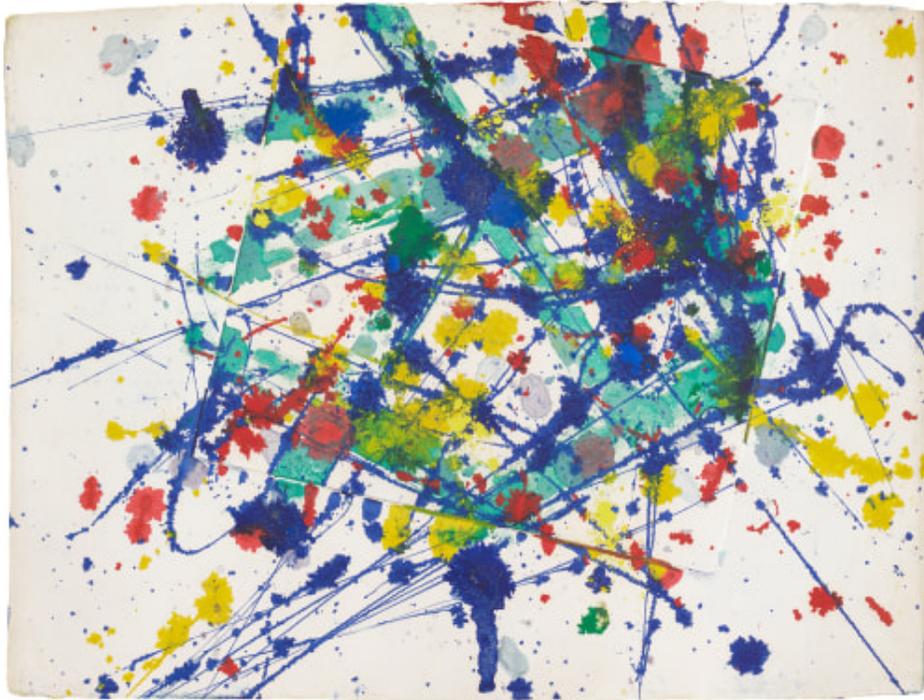
£1,500 — 2,000 †

[Go to Lot](#)



Evening & Day Editions

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163

Sam Francis

Untitled (SF 79-136)

1979

Monotype in colours with embossing, on handmade paper, the full sheet.

S. 41.1 x 54.6 cm (16 1/8 x 21 1/2 in.)

Stamped-signed in black ink, and with the Sam Francis Estate stamp on the reverse, framed.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)

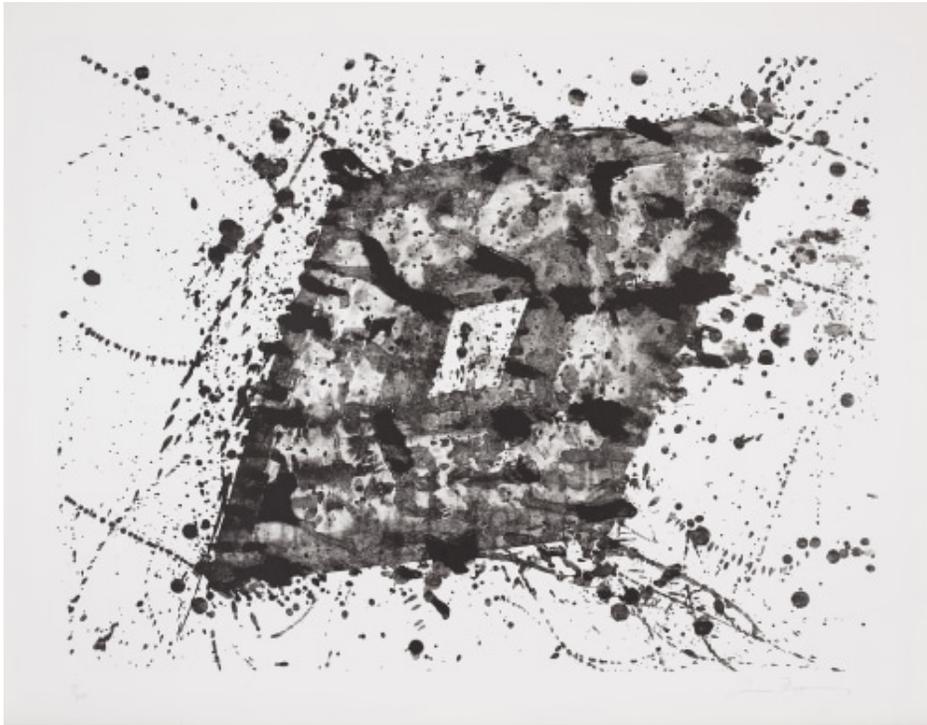


163

Sam Francis

Provenance

Martin Lawrence Gallery, New York (label verso of frame)



164

LOT OFFERED WITH NO RESERVE

Sam Francis

Untitled (L. 203)

1976

Lithograph, on BFK Rives paper, with full margins.

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

S. 71.3 x 91.6 cm (28 1/8 x 36 1/8 in.)

Signed and numbered 7/30 in pencil (there were also 5 artist's proofs), published by The Litho Shop Inc., Santa Monica, California, framed.

Estimate

£300 — 500 •‡

[Go to Lot](#)



164

Sam Francis

Literature

Connie Lembark L. 203

Evening & Day Editions

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165

LOT OFFERED WITH NO RESERVE

Sam Francis

Burnout (Gemini G.E.L. 496, L. S14)

1973

Screenprint, on Arches 88 paper, the full sheet.

S. 76.2 x 95 cm (30 x 37 3/8 in.)

Signed and numbered 56/60 in pencil (there were also 10 artist's proofs), published by Gemini, G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£700 — 1,000 •‡

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165

Sam Francis

Literature

Gemini G.E.L. 496

Connie Lembark S14

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



166

LOT OFFERED WITH NO RESERVE

František Kupka

Abstract composition

1934

Lithograph in black and white, on wove paper, with full margins.

I. 51.2 x 50.1 cm (20 1/8 x 19 3/4 in.)

S. 84 x 65.8 cm (33 1/8 x 25 7/8 in.)

Signed and numbered 86/150 in pencil, framed.

Estimate

£800 — 1,200 •‡•

[Go to Lot](#)





167

James Turrell

B2: Alta, from First Light

1989

Etching and aquatint, on Zerkall paper, with full margins.

I. 99.7 x 69.7 cm (39 1/4 x 27 1/2 in.)

S. 108 x 75.8 cm (42 1/2 x 29 7/8 in.)

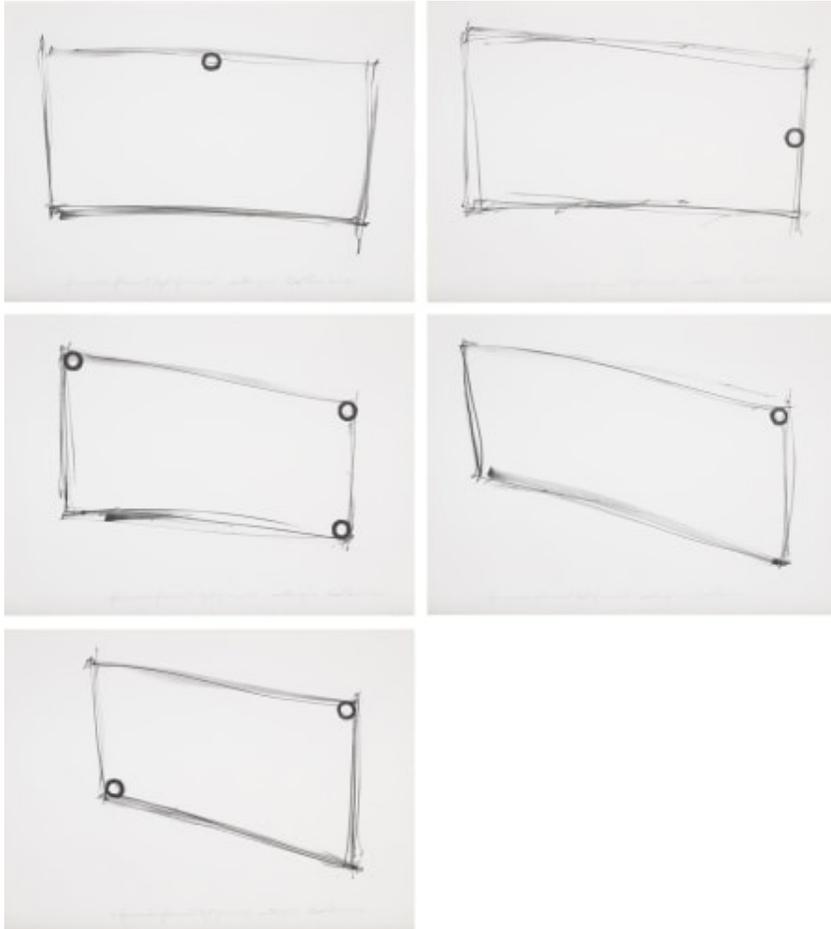
Signed, titled and annotated 'AP' in pencil (one of 10 artist's proofs, the edition was 30), published by Peter Blum Edition, New York, framed.

Estimate

£5,000 — 7,000 †

[Go to Lot](#)





168

Dan Flavin

For One Walled Circular Fluorescent Light (To Heiner Freidrich)

1974

The complete set of five lithographs, on BFK Rives paper, with full margins, with justification, the sheets loose (as issued) all contained in the original cream linen-covered portfolio with the title and artist's name in black on the front, back and spine.

all I. various

all S. 56 x 76.1 cm (22 x 29 7/8 in.)

portfolio 59 x 80 x 3.5 cm (23 1/4 x 31 1/2 x 1 3/8 in.)

All signed, titled, dated and annotated 'another of 35' in pencil, from the edition of 35, co-published by Multiples Inc., and Castelli Graphics, New York, all unframed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



168

Dan Flavin

Provenance

Christie's Online, *Contemporary Edition*, 17 July 2018, lot 26

Acquired from the above sale by the present owner



169

Agnes Martin

Paintings and Drawings 1974-1990

1991

The complete set of 10 lithographs in colours, on firm transparency paper, with full margins, with text and original grey card portfolio with printed uppers.

all I. approx. 23 x 23 cm (9 x 9 in.)

all S. 30 x 30 cm (11 3/4 x 11 3/4 in.)

portfolio 31 x 31 x 2 cm (12 1/4 x 12 1/4 x 0 3/4 in.)

From the edition of 2500 co-published by Nemela & Lenzen GmbH, Monchengladbach and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum, lacking the folder entitled *Recipient of the Alexej von Jawlensky Prize for 1999*, all framed.

Estimate

£1,500 — 2,000 †

[Go to Lot](#)





170

Dan Flavin

Guggenheim Tondo

1992

Double-sided mezzotint in purple and green (one on each side), on handmade paper, the full sheet rolled and fastened with a single stitch (as issued).

12 x 47.5 x 16 cm (4 3/4 x 18 3/4 x 6 1/4 in.)

Signed, dated and numbered 12/25 in pencil on the green side, published by the Guggenheim Museum, New York.

Estimate

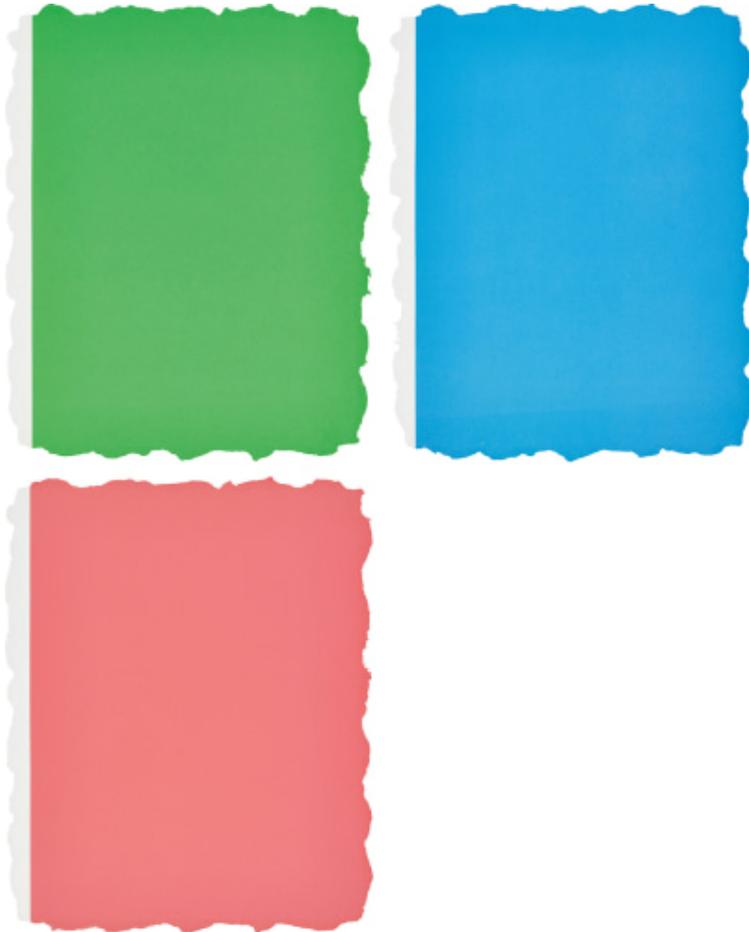
£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



171

Dan Flavin

Untitled (Triptych), from Sequences

1996-98

The complete set of three aquatints in colours, on handmade Twinrocker paper, the full sheets.

all S. approx. 50 x 40 cm (19 5/8 x 15 3/4 in.)

Each signed by the artist's son, Stephen Flavin, dated and numbered '1/10 A.P.' in pencil on the reverse (an artist's proof set, the edition was 60 plus 10 in Roman numerals), with the Dan Flavin Estate blindstamp, published by Edition Schellmann, Munich and New York (with their inkstamp on the reverse), all unframed.

Estimate

£1,500 — 2,000

[Go to Lot](#)



Provenance

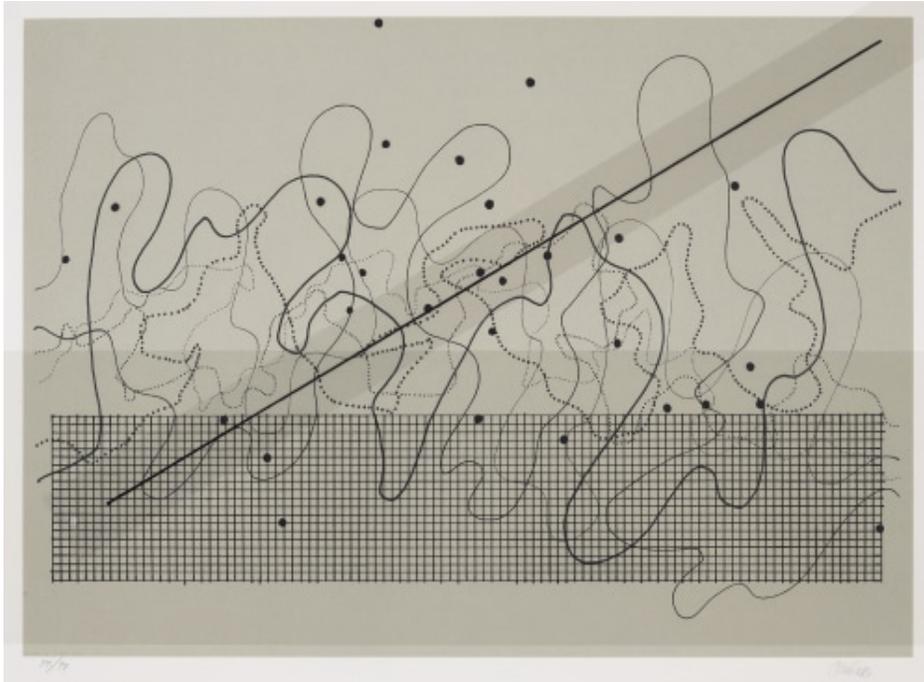
Phillips London, *Edition Schellmann: Fifty Are Better Than One*, 6 June 2019, lot 46
Acquired from the above sale by the present owner

Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 104-105 and pp.
376-377

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



172

LOT OFFERED WITH NO RESERVE

John Cage

Fontana Mix (Light Grey)

1981

Screenprint in colours, on Arches paper, with full margins, with three Celluloid (Mylar) templates printed in black.

I. 50 x 69.8 cm (19 5/8 x 27 1/2 in.)

S. 57 x 76.4 cm (22 1/2 x 30 1/8 in.)

Mylar dimensions variable

Signed and numbered 34/97 in pencil, framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)





173

Lucio Fontana

Concetto Spaziale Rosa (Space Concept Pink) (R. & R. M-15)

1968

Vacuum-formed plastic multiple, with accompanying *Lucio Fontana* book with photographs by Ugo Mulas and poems by Nanni Balestrini, all contained in the original cardboard box.

multiple 29.5 x 29.5 x 2 cm (11 5/8 x 11 5/8 x 3/4 in.)

box 31 x 31 x 3 cm (12 1/4 x 12 1/4 x 1 1/8 in.)

From the edition of unknown size, published by Achille Mauri Editore, Milan.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Literature

Harry Ruhè and Camillo Rigo M-15



174

LOT OFFERED WITH NO RESERVE

Lucio Fontana

Concetto Spaziale Ovale violet avec fente (Space Concept Purple Oval with Incision) (R. & R. S-2)

1965

Screenprint in violet with incision, on wove paper, with full margins.

I. 41.6 x 31 cm (16 3/8 x 12 1/4 in.)

S. 70.3 x 50.2 cm (27 5/8 x 19 3/4 in.)

Signed, dated and numbered 83/100 in pencil, published by Galerie Kasper, Lausanne, framed.

Estimate

£3,000 — 5,000 •‡•

[Go to Lot](#)

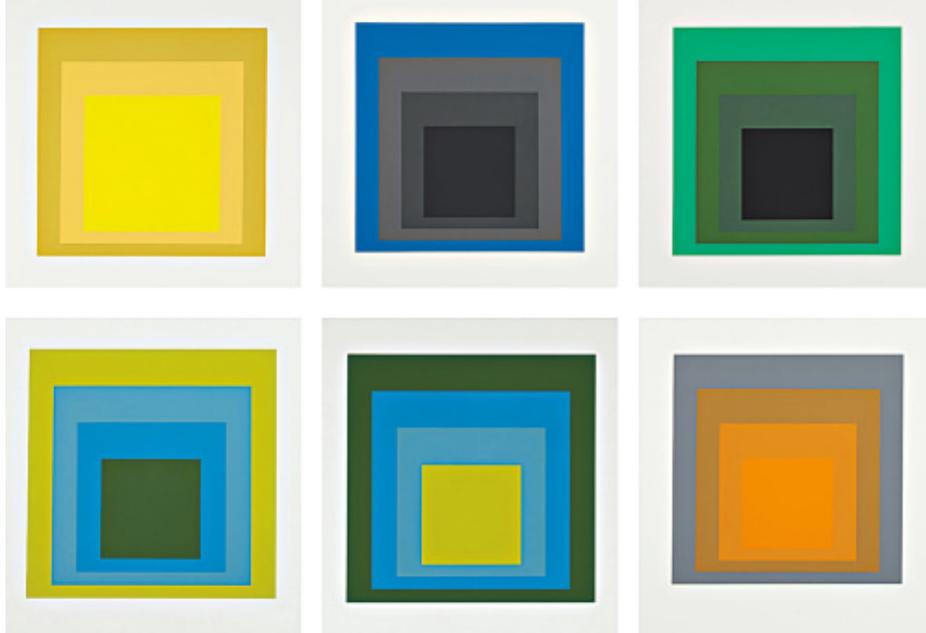


Literature

Harry Ruhè and Camillo Rigo S-2

Evening & Day Editions

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175

Josef Albers

Formulation Articulation I & II

1972

The complete set of 127 screenprints in colours, on 66 sheets of wove paper, folded (as issued), with full margins, with colophon, all contained in two original grey fabric-covered portfolio boxes with printed titles, and slipcases.

all I. various sizes

all S. unfolded 38.2 x 101.6 cm (15 x 40 in.)

portfolio's each 53 x 40 x 6.5 cm (20 7/8 x 15 3/4 x 2 1/2 in.)

Signed and numbered '155' from the edition of 1000 in black ink on the colophon, co-published by Harry N. Abrams, Inc., New York and Ives-Sillman, Inc., New Haven, all unframed.

Estimate

£5,000 — 7,000 †

[Go to Lot](#)



Literature

Brenda Danilowitz Appendix C



176

Terry Frost

Untitled (Red Yellow & Blue)

circa 1970-71

Pastel, on paper.

28.1 x 20.4 cm (11 1/8 x 8 in.)

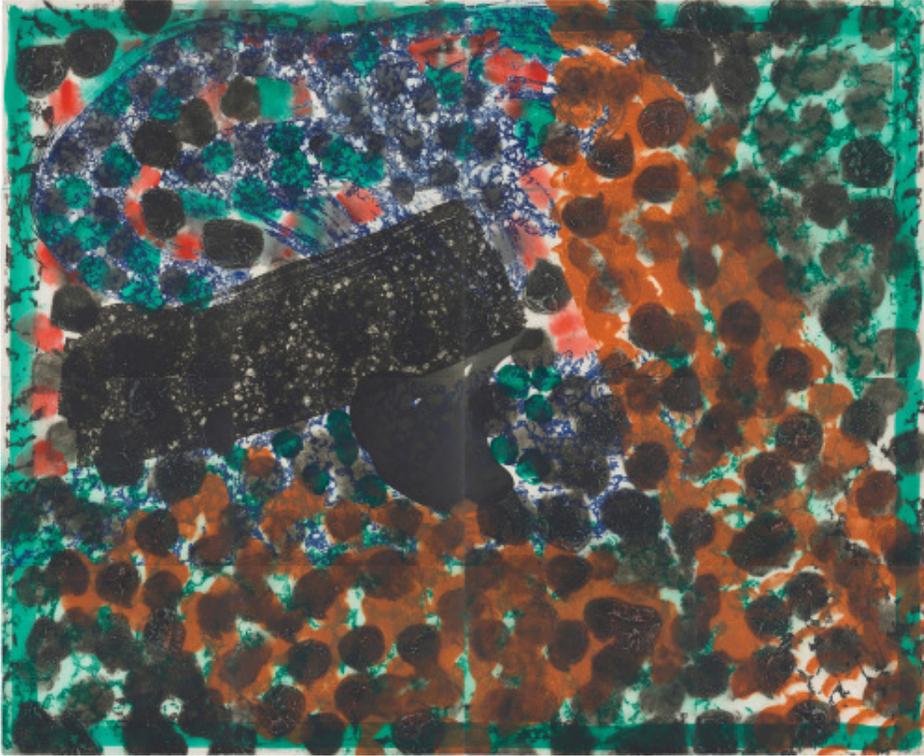
Signed 'Frost' in pencil on the front, signed, dated and titled 'Terry Frost, circa 70/71, Colour on Red Yellow & Blue' in pencil on the reverse, framed.

Estimate

£1,500 — 2,000

[Go to Lot](#)





177

Howard Hodgkin

Venice, Morning, from Venetian Views (H. 93)

1995

Etching and aquatint with carborundum in colours and hand-colouring in acrylic, on sixteen sheets of Arches paper (as issued), the full sheets.

each S. 40 x 49 cm (15 3/4 x 19 1/4 in.)

overall S. 160 x 196.5 cm (62 7/8 x 77 3/8 in.)

Signed with initials, dated and numbered 'AP 10/14' in pencil (an artist's proof set, the edition was 60), published by Alan Cristea Gallery, London, all unframed.

Estimate

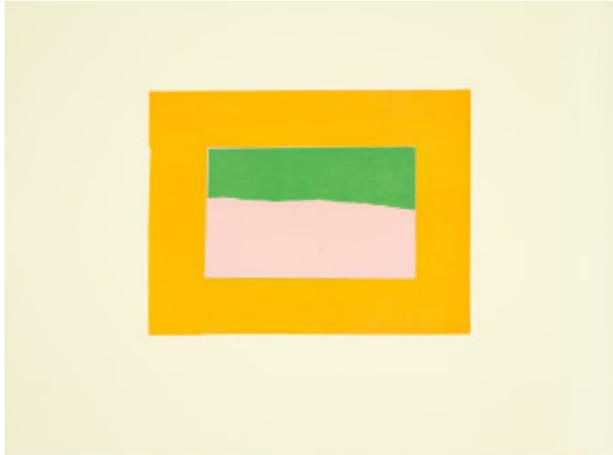
£6,000 — 8,000 ▲

[Go to Lot](#)



Literature

Liesbeth Heenk 93



178

LOT OFFERED WITH NO RESERVE

Howard Hodgkin

Indian View B; and Indian View H, from Indian Views (H. 12; 18)

1971

Two screenprints in colours, on J. Green paper, the full sheets.

both S. 58 x 77.6 cm (22 7/8 x 30 1/2 in.)

Both signed, dated and each numbered 23/75 and 11/75 respectively in pencil on the front, and annotated 'B' and 'H' in pencil on the reverse (there was also an unrecorded number of artist's proofs), published by Leslie Waddington Prints, London, both unframed.

Estimate

£600 — 800 •†•

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Literature

Liesbeth Heenk 12 and 18

Evening & Day Editions

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179

John Hoyland

Large Green Swiss; and Yellows

1968; and 1969

One lithograph in colours, and one screenprint in colours, on Rives and J. Green paper respectively, with full margins.

Large Green Swiss I. 50 x 78 cm (19 5/8 x 30 3/4 in.)

Large Green Swiss S. 63.7 x 90.2 cm (25 1/8 x 35 1/2 in.)

Yellows I. 52 x 90.7 cm (20 1/2 x 35 3/4 in.)

Yellows S. 70.5 x 102.1 cm (27 3/4 x 40 1/4 in.)

Both signed and dated, *Large Green Swiss* annotated 'Artist's Proof', and *Yellows* numbered 54/75 in pencil (the edition for *Large Green Swiss* was 75), published by Waddington Graphics, London, both unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

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180

Patrick Heron

Small Red: January 1973: 2; and Small Red: January 1973: 3

1973

Two screenprints in colours, on J. Green paper, with full margins.

both I. 42.8 x 52.3 cm (16 7/8 x 20 5/8 in.)

both S. 50.5 x 59.2 cm (19 7/8 x 23 1/4 in.)

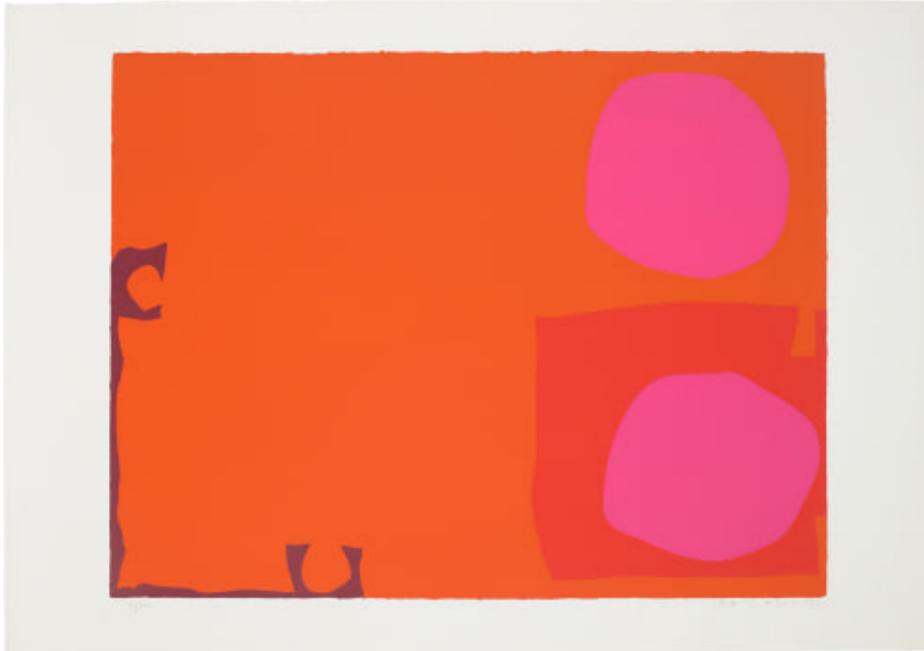
Both signed and dated, *No. 2* annotated 'Artist's Proof' and *No. 3* numbered 24/72 in pencil, published by Waddington Graphics, London, both unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)





181

Patrick Heron

Two Magenta Discs in Dark Reds: April 1970

1970

Screenprint in colours, on J. Green paper, with full margins.

I. 60 x 78.7 cm (23 5/8 x 30 7/8 in.)

S. 71.7 x 101.6 cm (28 1/4 x 40 in.)

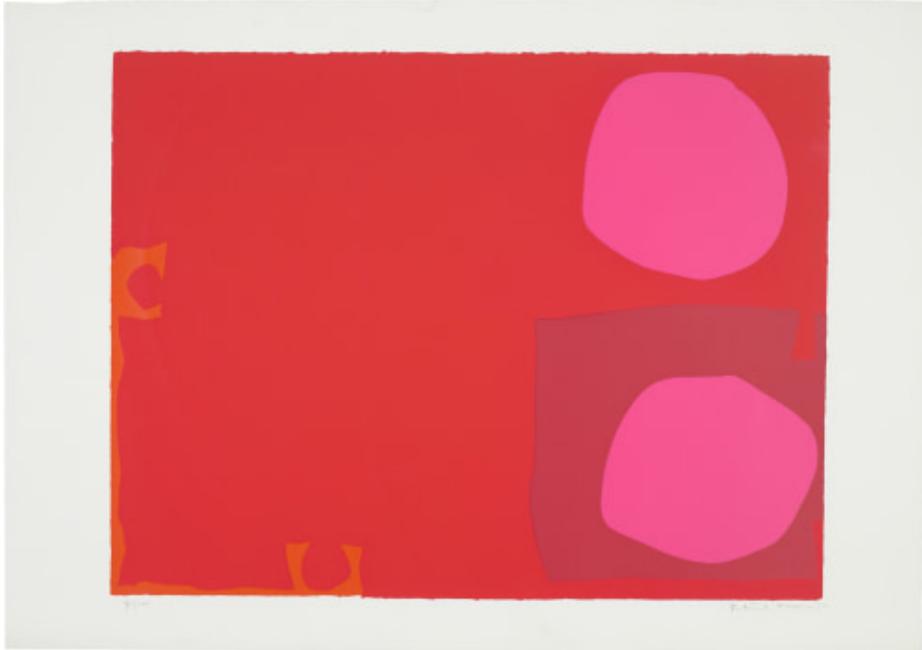
Signed, dated and numbered 89/100 in pencil, published by Waddington Graphics, London, unframed.

Estimate

£1,500 — 2,000 ±

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182

Patrick Heron

Two Pink Discs in Dark Reds : April 1970

1970

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

I. 59.8 x 78.5 cm (23 1/2 x 30 7/8 in.)

S. 71.4 x 101.5 cm (28 1/8 x 39 7/8 in.)

Signed, dated and numbered 90/100 in pencil, published by Waddington Graphics, London, unframed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



Evening & Day Editions

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183

Patrick Heron

Untitled (C.A.S.)

1971

Screenprint in colours, on J. Green paper, with full margins.

I. 58.3 x 78.5 cm (22 7/8 x 30 7/8 in.)

S. 70 x 101.5 cm (27 1/2 x 39 7/8 in.)

Signed, dated and numbered 50/75 in pencil, published by Waddington Graphics, London, unframed.

Estimate

£2,000 — 3,000 ±

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184

Patrick Heron

*Blue and Deep Violet with Orange, Brown and Green:
April 1970*

1970

Screenprint in colours, on J. Green paper, with full margins.

I. 59.6 x 78.4 cm (23 1/2 x 30 7/8 in.)

S. 71.2 x 102 cm (28 x 40 1/8 in.)

Signed, dated and numbered 83/100 in pencil, published by Waddington Graphics, London, unframed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Evening & Day Editions

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185

Patrick Heron

October 5: 1982, from 35 Artists Printmaking, Folio 3

1982

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

I. 18 x 29.6 cm (7 1/8 x 11 5/8 in.)

S. 65.1 x 50 cm (25 5/8 x 19 5/8 in.)

Signed, dated and numbered 'AP IV/V' in pencil (one of 5 artist's proofs, the edition was 50), published by the Royal College of Art, London, framed.

Estimate

£1,500 — 2,000 ±

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Evening & Day Editions

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186

Phyllida Barlow

Untitled: Dog Door

2013

Monotype with linocut and screenprint in colours, on Somerset paper, the full sheet.

S. 56.5 x 76 cm (22 1/4 x 29 7/8 in.)

Signed, titled, dated and numbered 'EV 2/25' in pencil on the reverse, published by Slade Editions, London, as the first of their annual fundraising publications launched at the 2013 Slade Print Fair, unframed.

Estimate

£1,000 — 1,500 [▲]

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187

LOT OFFERED WITH NO RESERVE

Ben Nicholson

Olympia (L. 10, C. 42)

1965

Etching, on wove paper, with full margins.

I. 18.8 x 23.1 cm (7 3/8 x 9 1/8 in.)

S. 27.1 x 30.8 cm (10 5/8 x 12 1/8 in.)

Signed, dated '66' and numbered 47/60 in pencil,
published by Thames & Hudson, London, framed.

Estimate

£1,000 — 1,500 •‡•

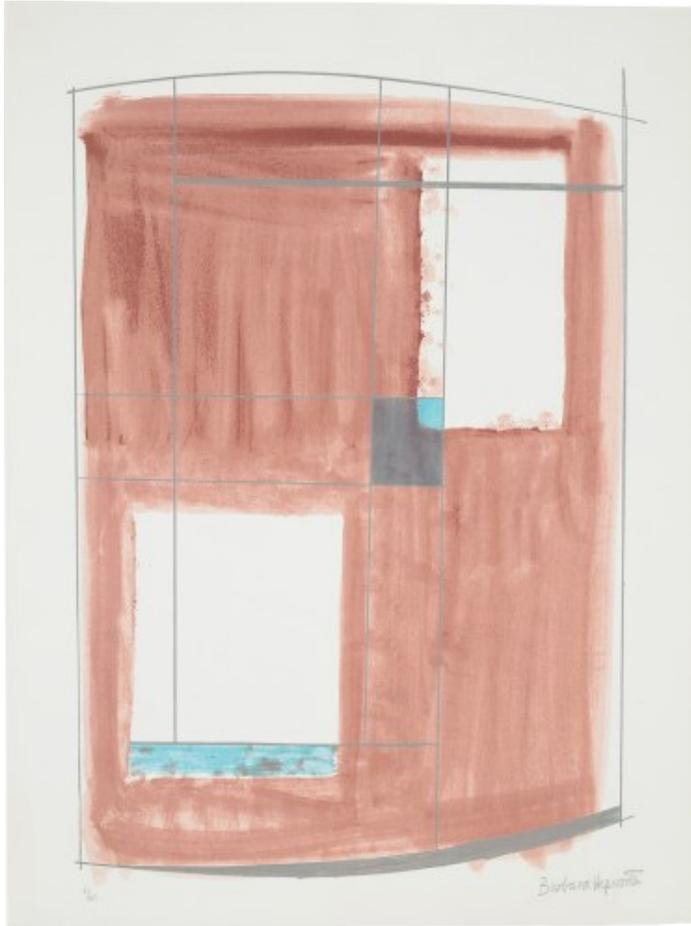
[Go to Lot](#)



Literature

François Lafranca 10

Alan Cristea 42



188

Barbara Hepworth

Rangatira II, from Opposing Forms

1970

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

I. 68 x 45.7 cm (26 3/4 x 17 7/8 in.)

S. 77.5 x 58.5 cm (30 1/2 x 22 7/8 in.)

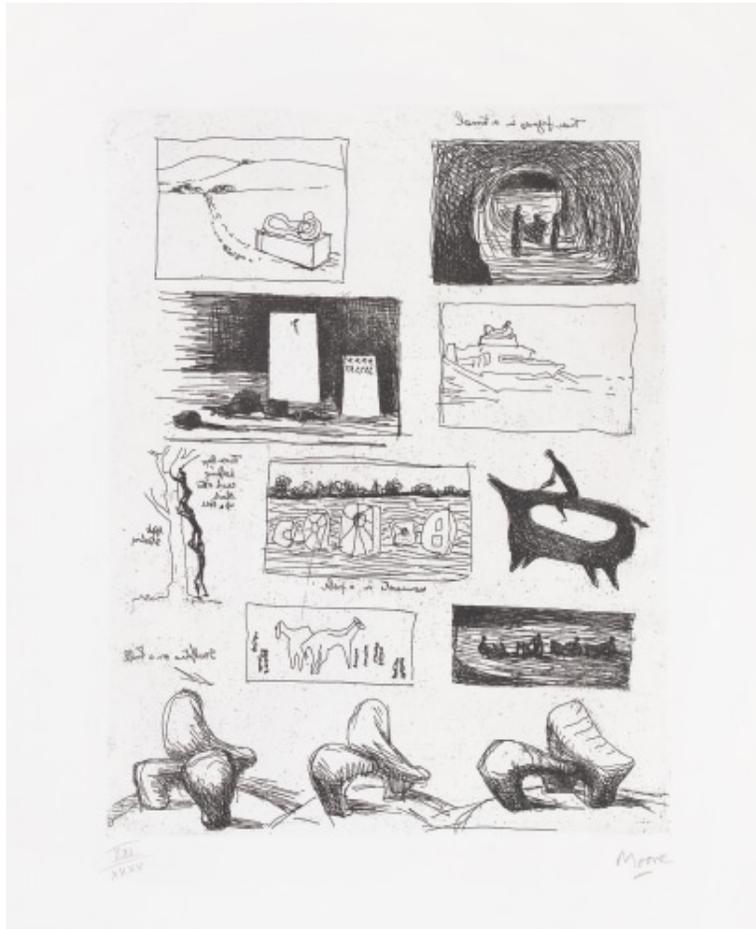
Signed and numbered 41/60 in pencil (there were also 12 in Roman numerals), published by Marlborough Fine Art, London, unframed.

Estimate

£1,000 — 1,500  

[Go to Lot](#)





189

LOT OFFERED WITH NO RESERVE

Henry Moore

Ideas for Sculpture in Landscape (C. 104)

1969

Etching, on Arches paper, with full margins.

I. 30.8 x 24 cm (12 1/8 x 9 1/2 in.)

S. 66 x 50.5 cm (25 7/8 x 19 7/8 in.)

Signed and numbered XXL/XXXV in pencil (one of 35 artist's proofs, the edition was 100), published by Arted Editions d'Art, Paris, framed.

Estimate

£1,000 — 1,500 •‡•

[Go to Lot](#)



Literature

Gérald Cramer 104

Evening & Day Editions

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190

L.S. Lowry

Sunday Afternoon

1969

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

I. 47.5 x 61.2 cm (18 3/4 x 24 1/8 in.)

S. 56.5 x 76 cm (22 1/4 x 29 7/8 in.)

Signed and numbered 16/75 in pencil, published by Ganymed Original Editions Ltd. (with their label on the reverse), London, framed.

Estimate

£2,500 — 3,500 ♦

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Evening & Day Editions

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191

Elisabeth Frink

C.A.S. Horse and Rider; and Tawny Owl, from Six Owls (W. 49; 121)

1971; and 1977

Two prints: one lithograph in colours, on TH Saunders paper, the full sheet, and one etching and aquatint in colours, on BFK Rives paper, with full margins.

CAS Horse and Rider S. 58.7 x 78.8 cm (23 1/8 x 31 in.)

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

Tawny Owl S. 90 x 61 cm (35 3/8 x 24 in.)

Both signed and each numbered 17/70 and 47/75 respectively in pencil (there were also approximately 10 artist's proofs for each), published by Leslie Waddington Prints, London, both unframed.

Estimate

£1,000 — 1,500 

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Literature

Caroline Wiseman 49 and 121

Evening & Day Editions

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192

Eduardo Paolozzi

Rosenthal Jahresteller in Porzellan (Rosenthal Annual Plate in Porcelain)

1978

Porcelain multiple.

34.5 x 34.5 x 3 cm (13 5/8 x 13 5/8 x 1 1/8 in.)

With printed signature, title, date and numbered 2569/3000 in gold ink on the reverse, with a cast signature lower left, published by Rosenthal Studio-Linie, Germany (with their stamp on the reverse).

Estimate

£800 — 1,200 

[Go to Lot](#)



Evening & Day Editions

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193

Peter Blake

Homage to Schwitters

2005

The complete set of six screenprints in colours with gold and silver leaf and embossing, on Somerset paper, with full margins.

all I. 47.5 x 38.4 cm (18 3/4 x 15 1/8 in.)

all S. 70 x 59.5 cm (27 1/2 x 23 3/8 in.)

All signed, each individually titled and all numbered 160/175 in pencil, published by Frans Wynans through Cascadia Fine Art Inc., Vancouver, all framed.

Estimate

£2,000 — 3,000 ⁺

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194

Patrick Caulfield

For John Constable (C. 47)

1976

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

S. 103 x 77.3 cm (40 1/2 x 30 3/8 in.)

Signed and numbered 37/100 in pencil (there were also 15 artist's proofs), published by Bernard Jacobson, London, unframed.

Estimate

£1,000 — 1,500 

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Literature

Alan Cristea Gallery 47

Evening & Day Editions

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195

Patrick Caulfield

Crucifix; Found Objects; and Loudspeaker (C. 8; 10; 11)

1968

Three screenprints in colours, on wove paper, the full sheets.

all S. 71.2 x 93.5 cm (28 x 36 3/4 in.)

All signed, *Loudspeaker* dated, and each numbered 43/75, 48/75 and 74/75 respectively in pencil (there were also 10 artist's proofs for each), published by Leslie Waddington Prints, London, all unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)

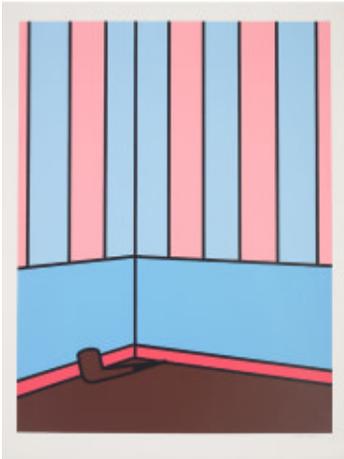
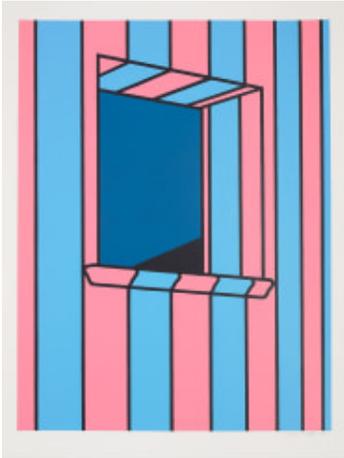


195

Patrick Caulfield

Literature

Alan Cristea Gallery 8; 10; 11



196

Patrick Caulfield

Window at Night; Pipe; and Napkin and Onions (C. 25; 27; 28)

1972

Three screenprints in colours, on light wove paper, with full margins.

all I. 86.8 x 66.2 cm (34 1/8 x 26 1/8 in.)

all S. 100.6 x 74.6 cm (39 1/2 x 29 3/8 in.)

All signed, *Window at Night* annotated 'AP', *Pipe* and *Napkin and Onions* each numbered 7/72 and 46/72 respectively in pencil (the edition was 72 and 15 artist's proofs for each), published by Leslie Waddington Prints, London, all unframed.

Estimate

£1,500 — 2,000 †

[Go to Lot](#)

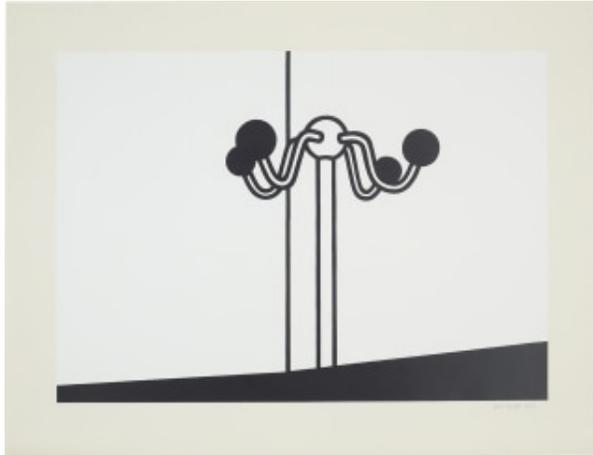


Literature

Alan Cristea Gallery 25; 27; 28

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



197

Patrick Caulfield

Coat Stand; and Paris Separates (C. 33; 36)

1973

Two screenprints in colours, on wove paper, the full sheets.

both S. 73 x 95 cm (28 3/4 x 37 3/8 in.)

Both signed and each numbered 33/72 and 10/72 respectively in pencil (there were also 15 artist's proofs for each), published by Waddington Graphics, London, both unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)

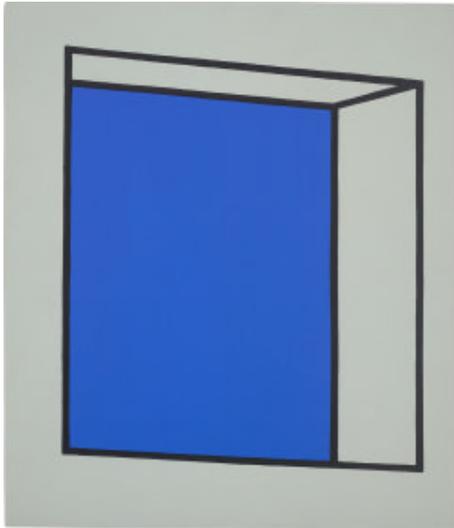


197

Patrick Caulfield

Literature

Alan Cristea Gallery 33 and 36



198

Patrick Caulfield

Small Window; and Coal Fire (C. 15; 17)

1969

Two screenprints in colours, on wove paper, the full sheets.

both S. 35.6 x 30.6 cm (13 7/8 x 12 in.)

Both signed, *Small Window* numbered 10/75 and *Coal Fire* annotated 'AP' in pencil on the reverse, each with printed title on the reverse (the editions were 75 plus 10 artist's proofs for each), published by Leslie Waddington Prints, London, both unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)

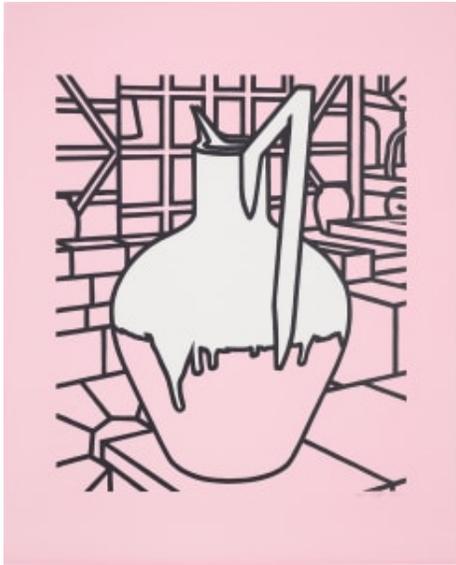


Literature

Alan Cristea Gallery 15 and 17

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



199

Patrick Caulfield

Jug; and Jar (C. 39-40)

1974

The pair of screenprints in colours, on wove paper, the full sheets.

both S. 87.8 x 71.2 cm (34 5/8 x 28 in.)

Both signed and each numbered 22/70 and 17/70 respectively in pencil (there were also 15 artist's proofs for each), published by Waddington Graphics, London, both unframed.

Estimate

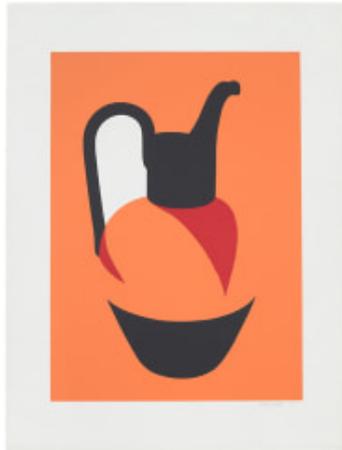
£1,500 — 2,000 ±

[Go to Lot](#)



Literature

Alan Cristea Gallery 39 and 40



200

Patrick Caulfield

Water Jug; Brown Jug; and Pitcher (C. 66-68)

1981-82

Three screenprints in colours, on wove paper, with full margins.

Water Jug and Pitcher I. 79.3 x 57.1 cm (31 1/4 x 22 1/2 in.)

Brown Jug I. 77 x 57.3 cm (30 1/4 x 22 1/2 in.)

Water Jug and Pitcher S. 102.1 x 77.6 cm (40 1/4 x 30 1/2 in.)

Brown Jug S. 100 x 77.6 cm (39 1/4 x 30 1/2 in.)

All signed and each numbered 58/80, 64/80 and 14/80 respectively in pencil (there were also 14 artist's proofs for each), published by Waddington Graphics, London, all unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



200

Patrick Caulfield

Literature

Alan Cristea Gallery 66-68

Evening & Day Editions

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201

Patrick Caulfield

Cigar; and Grey Pipe (C. 57; 64)

1978; and 1981

Two screenprints in colours, on wove paper, with full margins.

both l. approx. 45 x 50 cm (17 3/4 x 19 5/8 in.)

Cigar S. 57.6 x 60.9 cm (22 5/8 x 23 7/8 in.)

Grey Pipe S. 71.8 x 74.5 cm (28 1/4 x 29 3/8 in.)

Both signed and each numbered 2/75 and 8/75 respectively in pencil (there were also 15 artist's proofs for each), published by Waddington Graphics, London, both unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



201

Patrick Caulfield

Literature

Alan Cristea Gallery 57 and 64

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



202

Patrick Caulfield

Fern Pot; and Plant Pot (C. 59; 61)

1979-80

Two screenprints in colours, on wove paper, the full sheets.

both S. 84 x 59.8 cm (33 1/8 x 23 1/2 in.)

Both signed and each numbered 32/65 and 11/100 respectively in pencil (there were also 10 artist's proofs for *Fern Pot* and 15 for *Plant Pot*), published by Waddington Graphics, London (with their blindstamp), both unframed.

Estimate

£1,000 — 1,500 [‡]▲

[Go to Lot](#)

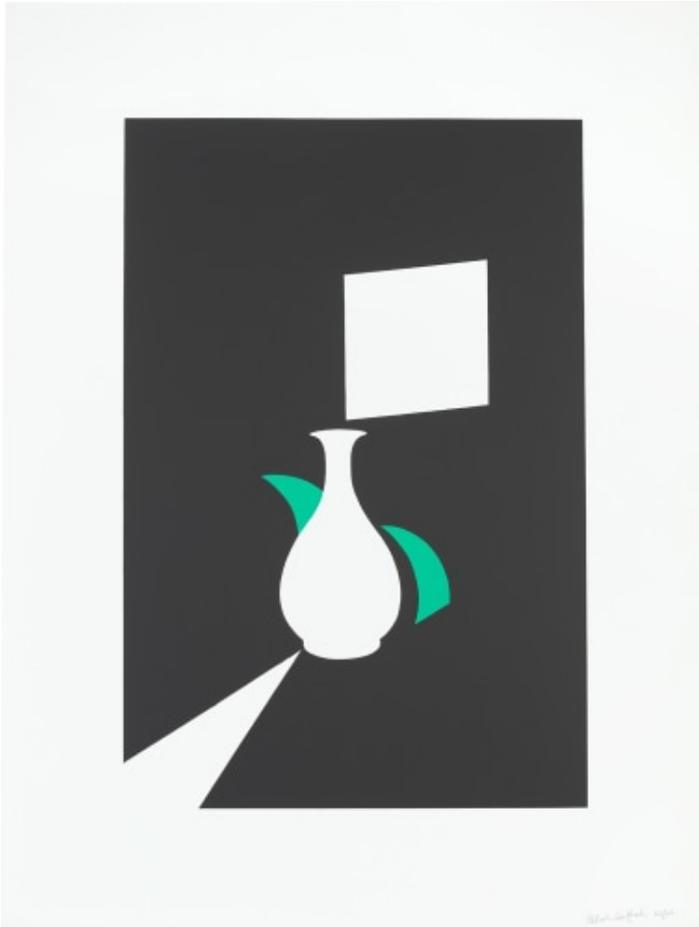


202

Patrick Caulfield

Literature

Alan Cristea Gallery 59 and 61



203

Patrick Caulfield

Lung Ch'uan Ware and Window, from White Ware Prints (C. 77)

1990

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

I. 79.6 x 53.4 cm (31 3/8 x 21 in.)

S. 107.4 x 81.1 cm (42 1/4 x 31 7/8 in.)

Signed and numbered 33/45 in pencil (there were also 13 artist's proofs), published by Waddington Graphics, London (with their blindstamp), framed.

Estimate

£500 — 700

[Go to Lot](#)



203

Patrick Caulfield

Literature

Alan Cristea Gallery 77

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



204

LOT OFFERED WITH NO RESERVE

Allen Jones

Concerning Marriages: two plates (Ll. 24g-h)

1964

Two lithographs in colours, on wove paper, the full sheets.

both S. 75.7 x 55.8 cm (29 3/4 x 21 7/8 in.)

Both signed, dated and annotated 'artist's proof' in pencil (the edition was 75 plus 15 artist's proofs), published by Editions Alecto, London (with their blindstamp), one print framed.

Estimate

£600 — 800 •♣

[Go to Lot](#)



204

Allen Jones

Literature

Richard Lloyd 24g-h

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

205

Allen Jones; David Hockney

The Erotic Arts by Peter Webb: book comprising two prints, one by each artist

1975

The complete book including one screenprint in colours by Allen Jones and one etching by David Hockney, on wove paper, with full margins, the prints tipped into the book (as issued) in original green leather boards with gilt printed title, and slipcase.

both I. various

both S. approx. 21.5 x 15.2

book 25.5 x 18 x 5 cm (10 x 7 1/8 x 1 7/8 in.)

The Jones signed, dated and annotated 'W' in pencil, the Hockney dedicated 'for Mo Merry Christmas love David' in pencil, further annotated 'W' in pencil on the colophon (one of 26 artist's copies lettered A-Z, the edition was 100), published by Secker & Warburg, London and New York.

Estimate

£2,500 — 3,500 ♣

[Go to Lot](#)



205

Allen Jones; David Hockney

Provenance

Gift of the artist to Mo McDermott
Acquired from the above by the present owner

Literature

Richard Lloyd 68 (Jones)
Scottish Arts Council 172 (Hockney)

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



PROPERTY FROM A PRIVATE UK COLLECTION

206

David Hockney

Panama Hat (S.A.C. 127, M.C.A.T. 119)

1972

Etching and aquatint, on handmade Crisbrook paper, the full sheet.

S. 42 x 33.8 cm (16 1/2 x 13 1/4 in.)

An unsigned proof (the edition was 125 plus 50 artist's proofs in Roman numerals, Scottish Arts Council calls for 60 proofs in Roman numerals and 15 proofs in Arabic numerals), co-published by Brooke Alexander, Inc., New York, and Petersburg Press, London, framed.

Estimate

£5,000 — 7,000 ♣

[Go to Lot](#)



Provenance

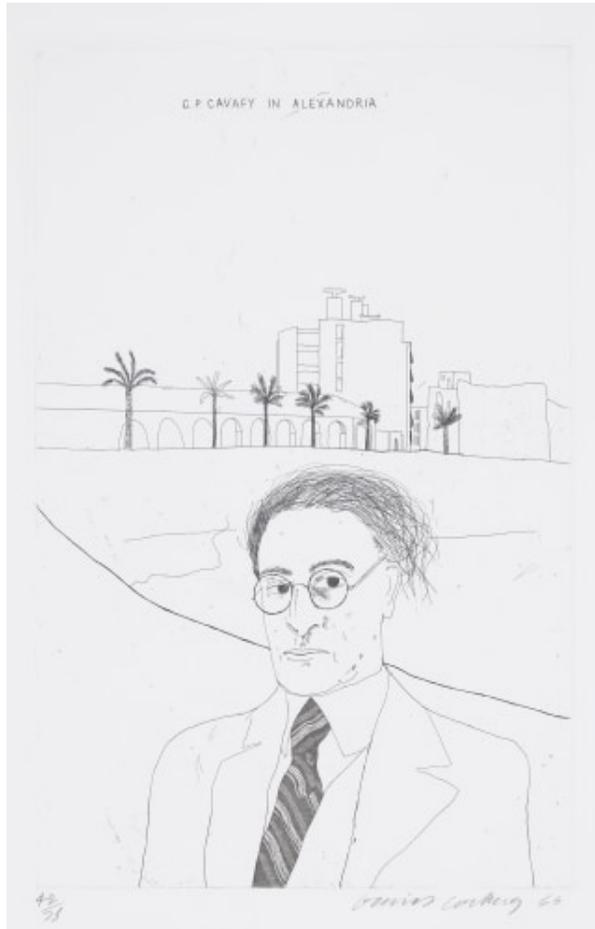
Gift of the artist to Mo McDermott
Acquired from the above by the present owner

Literature

Scottish Arts Council 127
Museum of Contemporary Art Tokyo 119

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



207

David Hockney

*Portrait of Cavafy in Alexandria, plate I from
Illustrations for 14 Poems by C.P. Cavafy (S.A.C. 47,
M.C.A.T. 47)*

1967

Etching and aquatint, on handmade Crisbrook paper,
with full margins.

I. 34.8 x 22.4 cm (13 3/4 x 8 7/8 in.)

S. 55.7 x 39 cm (21 7/8 x 15 3/8 in.)

Signed, dated and numbered 42/75 in pencil (there
were also 15 artist's proofs), published by Editions
Alecto, London, framed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



Literature

Scottish Arts Council 47

Museum of Contemporary Art Tokyo 47

Editions Alecto 458



208

David Hockney

*He Enquired after the Quality, plate 3 from
Illustrations for 14 Poems by C.P. Cavafy (S.A.C. 49,
M.C.A.T. 49)*

1966-7

Etching and aquatint, on handmade Crisbrook paper,
with full margins.

I. 35 x 22.4 cm (13 3/4 x 8 7/8 in.)

S. 56.9 x 39.5 cm (22 3/8 x 15 1/2 in.)

Signed, dated and numbered 26/75 in pencil, from
Edition C, published by Editions Alecto, London,
unframed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



Literature

Scottish Arts Council 49

Museum of Contemporary Art Tokyo 49

Editions Alecto 460

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



209

David Hockney

House Doodle (Gemini G.E.L. 1189, M.C.A.T. 255)

1984

Etching, on BFK Rives paper, with full margins.

I. 61 x 91 cm (24 x 35 7/8 in.)

S. 78.7 x 106.7 cm (31 x 42 in.)

Signed, dated and numbered 58/60 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£2,000 — 3,000 \pounds

[Go to Lot](#)



Literature

Gemini G.E.L. 1189

Museum of Contemporary Art Tokyo 255

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



210

LOT OFFERED WITH NO RESERVE

David Hockney

Ann Putting on Lipstick (Gemini G.E.L. 829, M.C.A.T. 217)

1979

Lithograph, on Japanese Okawara paper, the full sheet.
S. 119.4 x 46.8 cm (47 x 18 3/8 in.)

Signed, dated and numbered 69/75 in red pencil
(there were also 15 artist's proofs), published by
Gemini G.E.L., Los Angeles (with their blindstamps),
framed.

Estimate

£1,500 — 2,000 •‡♣

[Go to Lot](#)



210

David Hockney

Literature

Gemini G.E.L. 829

Museum of Contemporary Art Tokyo 217



211

David Hockney

I Say They Are, plate 16 from The Blue Guitar (S.A.C 214, M.C.A.T. 193)

1976-77

Etching and aquatint in colours, on Inveresk mould-made paper, with full margins.

I. 34.5 x 42.5 cm (13 5/8 x 16 3/4 in.)

S. 45.9 x 52.6 cm (18 1/8 x 20 3/4 in.)

Signed and numbered 173/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, London, framed.

Estimate

£1,500 — 2,000 ±

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211

David Hockney

Literature

Scottish Arts Council 214

Museum of Contemporary Art Tokyo 193

Evening & Day Editions

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212

David Hockney

Tree (S.A.C. 34, M.C.A.T. 61)

1968

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

I. 56.2 x 42 cm (22 1/8 x 16 1/2 in.)

S. 65.3 x 50 cm (25 3/4 x 19 5/8 in.)

Signed, dated and numbered 39/95 in pencil (there were also 22 artist's proofs), published by Petersburg Press, London, framed.

Estimate

£2,000 — 3,000 ⁺ _±

[Go to Lot](#)



Literature

Scottish Arts Council 34

Museum of Contemporary Art Tokyo 61



213

David Hockney

Serenade, plate 19 from The Blue Guitar (S.A.C. 217, M.C.A.T. 196)

1976-77

Etching and aquatint in colours, on Inveresk mould-made paper, with full margins.

I. 42.3 x 34.4 cm (16 5/8 x 13 1/2 in.)

S. 52.2 x 45.7 cm (20 1/2 x 17 7/8 in.)

Signed and numbered 28/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, London, framed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



213

David Hockney

Literature

Scottish Arts Council 217

Museum of Contemporary Art Tokyo 196

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



214

David Hockney

Lemons & Oranges

1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 21.6 x 35.6 cm (8 1/2 x 14 in.)

Signed, dated and numbered 28/50 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£3,000 — 5,000 [♣]

[Go to Lot](#)



Literature

Not in M.C.A.T.

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



215

David Hockney

Walking, June (M.C.A.T. 304)

1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 43.1 x 28 cm (16 7/8 x 11 in.)

Signed, dated and numbered 48/59 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



215

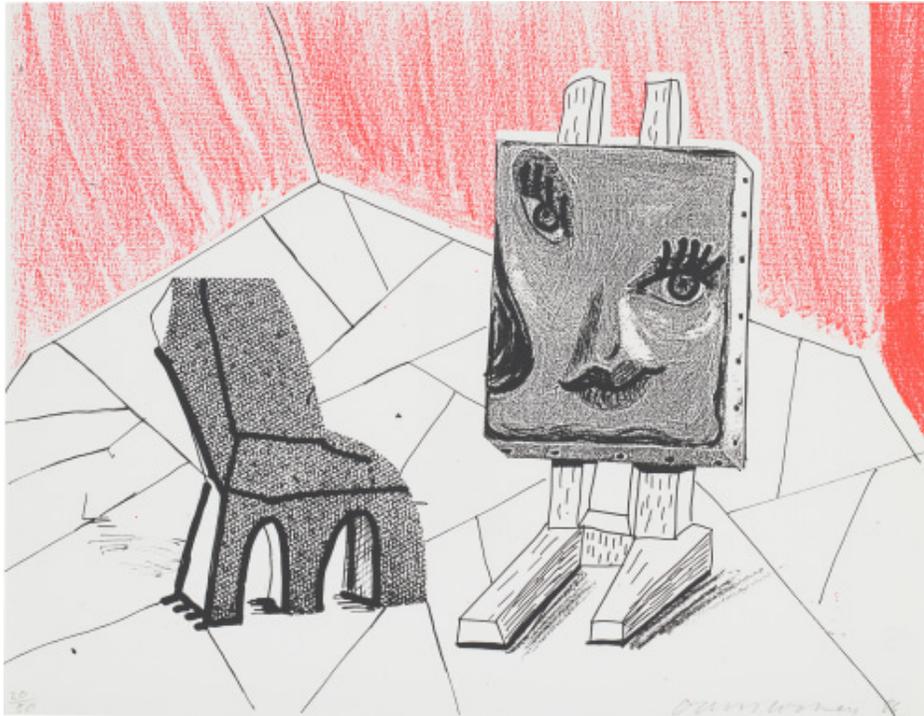
David Hockney

Provenance

Nishimura Gallery, Tokyo (label verso of frame)

Literature

Museum of Contemporary Art Tokyo 304



216

David Hockney

Celia with Chair (M.C.A.T. 306)

1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 21.5 x 28 cm (8 1/2 x 11 in.)

Signed, dated and numbered 20/50 in pencil, published by the artist (with his blindstamp), unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)

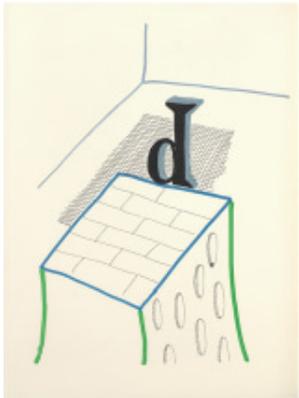
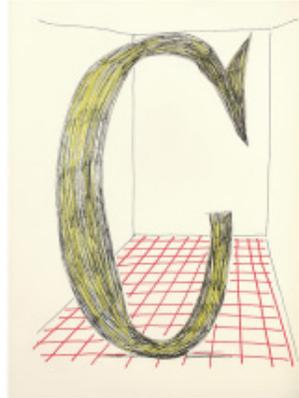
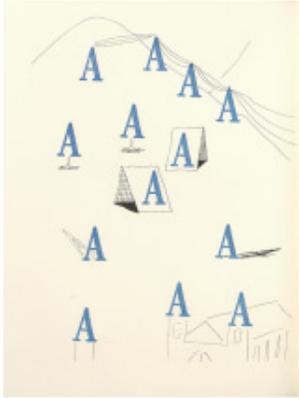


Literature

Museum of Contemporary Art Tokyo 306

Evening & Day Editions

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217

David Hockney

Hockney's Alphabet

1991

The complete book including 26 lithographs in colours, on Exhibition Fine Art Cartridge paper, with full margins, with full text and title page, the sheets bound (as issued) in library yellow buckram, housed in the original grey slip case.

34.3 x 25.4 x 3.2 cm (13 1/2 x 10 x 1 1/4 in.)

Signed by the artist and editor in black ink on the justification page (there was also an edition of 250 signed by the artist and most contributors, an edition of 26 lettered A-Z and an edition of 24 in Roman numerals), published by Faber and Faber for the AIDS Crisis Trust, London.

Estimate

£1,000 — 1,500 \pounds

[Go to Lot](#)





218

David Hockney

My Window: iPhone drawing 'No. 281', 23rd July 2010

2010/2019

iPhone drawing in colours, printed on archival paper, with full margins, with illustrated 248-page chronology book numbered '0450', and original print portfolio, all contained in the original cardboard box with label stamp-numbered '0450'.

I. 44 x 33 cm (17 3/8 x 12 7/8 in.)

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

Signed, dated and numbered 200/250 in pencil, the book signed in black ink on the title page (there was also an edition of 1,000 without an iPhone drawing), co-published by the artist (with his blindstamp) and Taschen, Berlin, the iPhone drawing unframed.

Estimate

£7,000 — 10,000 ♣

[Go to Lot](#)



Evening & Day Editions

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219

David Hockney

Peter Showering in Paris, from Twenty Photographic Pictures

1976

Chromogenic print, on photo paper, with full margins.

I. 23.9 x 17.9 cm (9 3/8 x 7 in.)

S. 27 x 20.9 cm (10 5/8 x 8 1/4 in.)

Signed with initials and numbered 54/80 in black ink (there were also 20 artist's proofs in Roman numerals), published by Sonnabend Editions, New York, framed.

Estimate

£2,500 — 3,500 ±*

[Go to Lot](#)



Evening & Day Editions

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220

Tracey Emin

No Surrender

2019

Lithograph in colours, on Somerset Velvet paper, with full margins.

I. 57.9 x 80.5 cm (22 3/4 x 31 3/4 in.)

S. 69.2 x 86.3 cm (27 1/4 x 33 7/8 in.)

Signed, titled, dated and numbered 32/75 in pencil (there were also 12 artist's proofs), published by Counter Editions, London, unframed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)





221

Tracey Emin

But Yea

2005

Polymer-gravure etching, on light wove paper, with full margins.

I. 29.6 x 20.7 cm (11 5/8 x 8 1/8 in.)

S. 42.6 x 33.2 cm (16 3/4 x 13 1/8 in.)

Signed, titled, dated and numbered 143/200 in pencil, framed.

Estimate

£1,000 — 1,500 [♣]

[Go to Lot](#)



Evening & Day Editions

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222

Tracey Emin

About To Fly

2014

Polymer-gravure etching, on Somerset paper, with full margins.

I. 16 x 20.7 cm (6 1/4 x 8 1/8 in.)

S. 30 x 33.3 cm (11 3/4 x 13 1/8 in.)

Signed, titled, dated and numbered 155/200 in pencil, published by Emin International, London, unframed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



223

Tracey Emin

Love Is What You Want II

2011

Polymer-gravure etching, on Somerset paper, with full margins.

I. 21.4 x 20.9 cm (8 3/8 x 8 1/4 in.)

S. 38.2 x 36.3 cm (15 x 14 1/4 in.)

Signed, titled, dated and numbered 50/200 in pencil, unframed.

Estimate

£1,000 — 1,500 [♣]

[Go to Lot](#)



Evening & Day Editions

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224

Tracey Emin

Closed

2013

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

I. 20 x 23 cm (7 7/8 x 9 in.)

S. 36.5 x 38.4 cm (14 3/8 x 15 1/8 in.)

Signed, titled, dated and numbered 87/200 in pencil (there were also 30 artist's proofs), published by Emin International, London, unframed.

Estimate

£1,000 — 1,500 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



225

Peter Doig

Lapeyrouse Wall

2004

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

I. 19.5 x 14.5 cm (7 5/8 x 5 3/4 in.)

S. 53.3 x 38.3 cm (20 7/8 x 15 in.)

Signed, dated and numbered 28/30 in pencil, published by the artist, unframed.

Estimate

£2,000 — 3,000 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



226

Peter Doig

Bather for Secession

2020

Digital pigment print in colours, on Somerset paper,
the full sheet.

S. 129.3 x 96.6 cm (50 7/8 x 37 7/8 in.)

Signed, dated and numbered 16/123 in pencil,
published by Vienna Secession, Association of Visual
Artists, Austria, unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



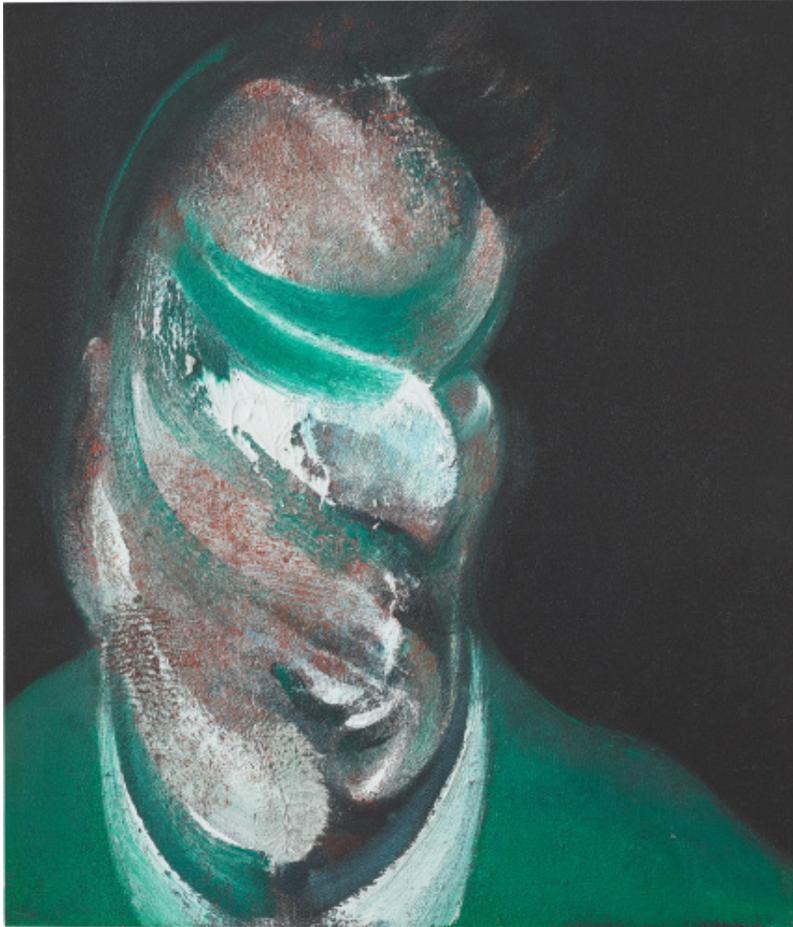
226

Peter Doig

Provenance

Vienna Secession, Austria

Acquired from the above by the present owner



227

After Francis Bacon

Study for Head of Lucian Freud (Q3)

1967/2015

Diasec mounted giclée print in colours, on Alu-Dibond support.

35.5 x 30.5 cm (13 7/8 x 12 in.)

With printed signature on a label affixed to the reverse and numbered 174/500 in black ink on the reverse, co-published by The Estate of Francis Bacon and HENI Productions, London, framed.

Estimate

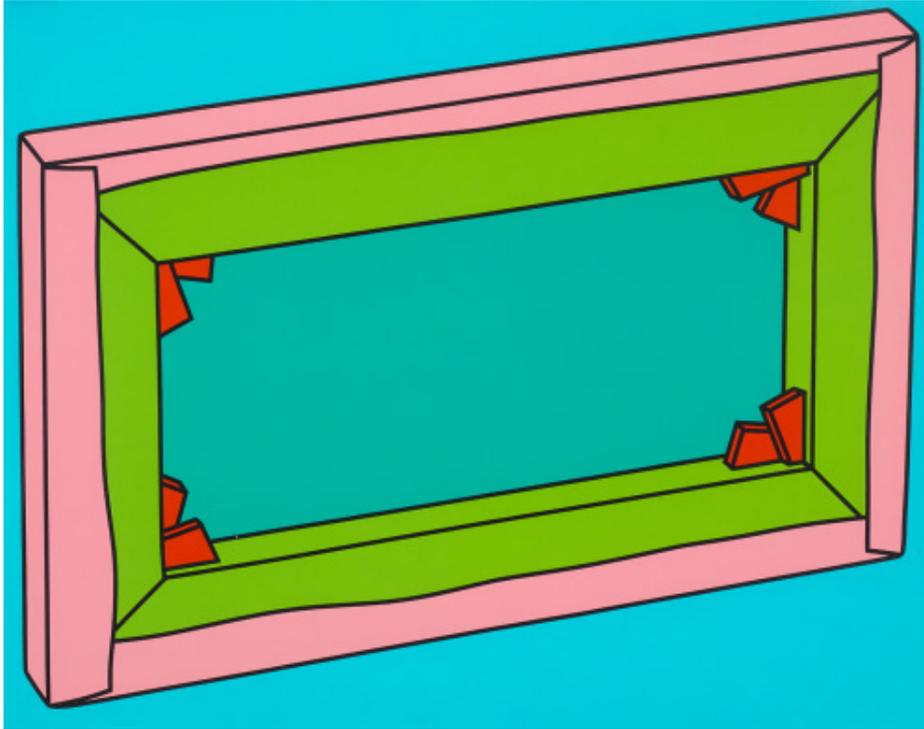
£2,000 — 3,000 ▲

[Go to Lot](#)



Literature

Heni Productions Q3



228

Michael Craig-Martin

Painting

1999

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

S. 37.8 x 48 cm (14 7/8 x 18 7/8 in.)

Signed, dated and numbered XXIV/L in pencil on the reverse (one of 50 in Roman numerals, the edition was 100 in Arabic numerals), published by Alan Cristea Gallery, London, framed.

Estimate

£700 — 900 ♣

[Go to Lot](#)





229

Julian Opie

We Swam Amongst The Fishes (C. 44)

2003

Screenprint in colours, on spray-finished MDF block.

75 x 70 x 2.5 cm (29 1/2 x 27 1/2 x 7/8 in.)

Signed and numbered 'AP 1/1' in black felt-tip pen on the reverse (an artist's proof, the edition was 42), published by Alan Cristea Gallery, London.

Estimate

£2,000 — 3,000 

[Go to Lot](#)

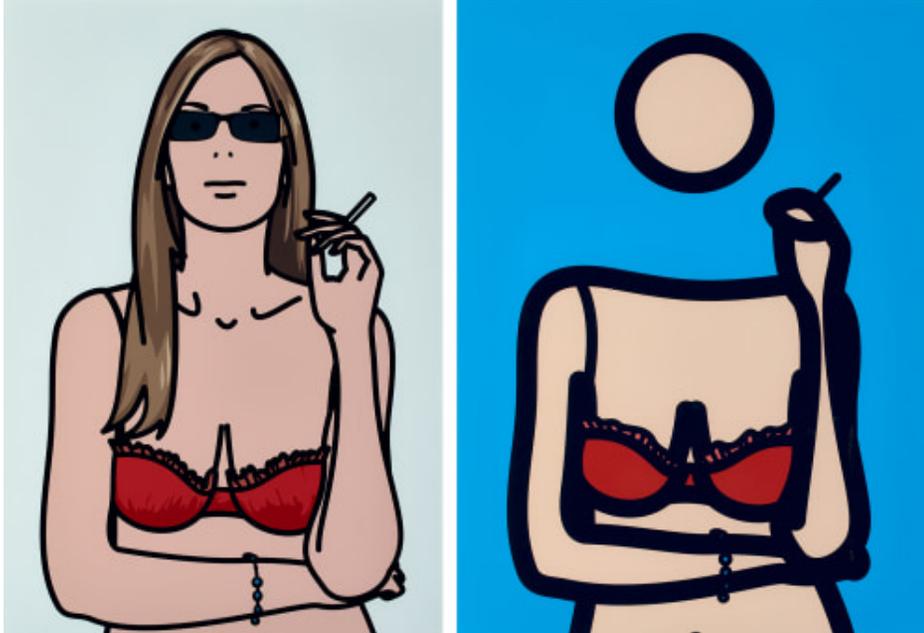


229

Julian Opie

Literature

Alan Cristea Gallery 44



230

Julian Opie

Twenty Six Portraits (C. 95)

2006

The complete book of 26 prints in colours, comprised of 16 lithographs bound (as issued), five Lambda prints and five screenprints tipped-in (as issued), on wove paper, the full sheets, with text by the artist, bound in the original cloth cover, contained in the original navy silk-covered slipcase.

42.6 x 30.4 x 2 cm (16 3/4 x 11 7/8 x 0 3/4 in.)

Signed and numbered 201/250 in pencil on the justification page (there were also 50 artist's proofs in Roman numerals), published by Alan Cristea Gallery, London.

Estimate

£3,000 — 5,000 [♣]

[Go to Lot](#)



230

Julian Opie

Literature

Alan Cristea Gallery 95



231

Julian Opie

Alan, from Alan Cristea Gallery 20th Anniversary Portfolio (C. 280)

2015

Screenprint, on Sirio White paper, with full margins.

I. 47 x 18.5 cm (18 1/2 x 7 1/4 in.)

S. 50 x 25 cm (19 5/8 x 9 7/8 in.)

Signed and numbered 38/40 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](#)



231

Julian Opie

Literature

Alan Cristea Gallery 280



232

Julian Opie

Boat 3, from Nature 1 (C. 288)

2015

Aluminium profile with inset hanging fixing, powder-coated in satin black.

31 x 110 x 0.4 cm (12 1/4 x 43 1/4 x 1/8 in.)

Incised with signature and numbering 6/25 on the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London.

Estimate

£3,000 — 5,000 

[Go to Lot](#)

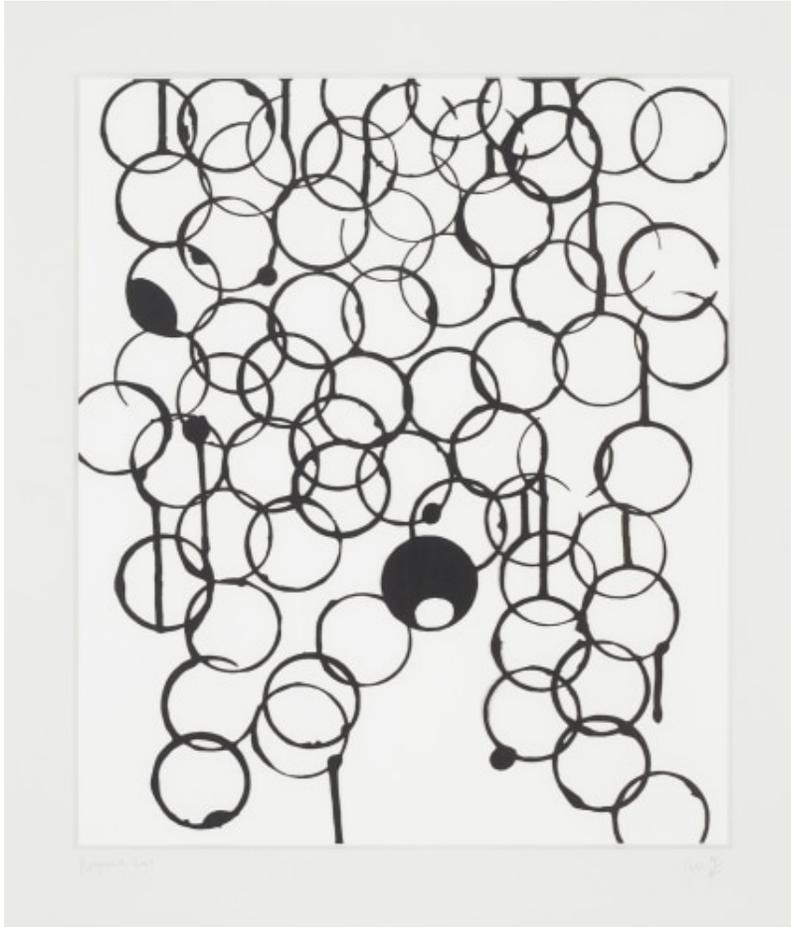


232

Julian Opie

Literature

Alan Cristea Gallery 288



233

Rachel Whiteread

Ringmark

2010

Laser-cut relief multiple in stained-black plywood,
mounted on Heritage Conservation board (as issued).
relief 48.5 x 41 cm (19 1/8 x 16 1/8 in.)

board 61 x 53 cm (24 x 20 7/8 in.)

Signed with initials, titled, dated and numbered 141/
400 in pencil on the Conservation board, published by
Counter Editions, London, framed.

Estimate

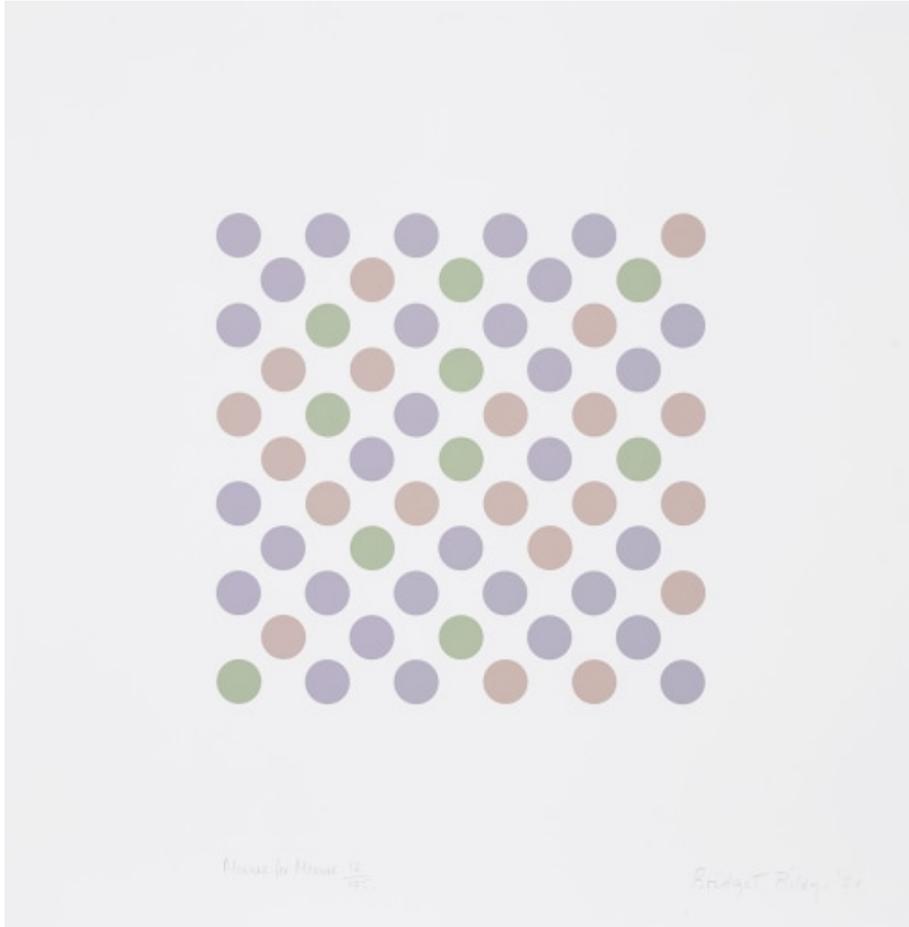
£800 — 1,200 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



234

Bridget Riley

Measure for Measure (T. & G. 94)

2020

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

I. 33 x 33 cm (12 7/8 x 12 7/8 in.)

S. 63.5 x 62.3 cm (25 x 24 1/2 in.)

Signed, titled, dated and numbered 12/175 in pencil (there were also 20 artist's proofs), published by the artist, framed.

Estimate

£2,500 — 3,000 [▲]

[Go to Lot](#)

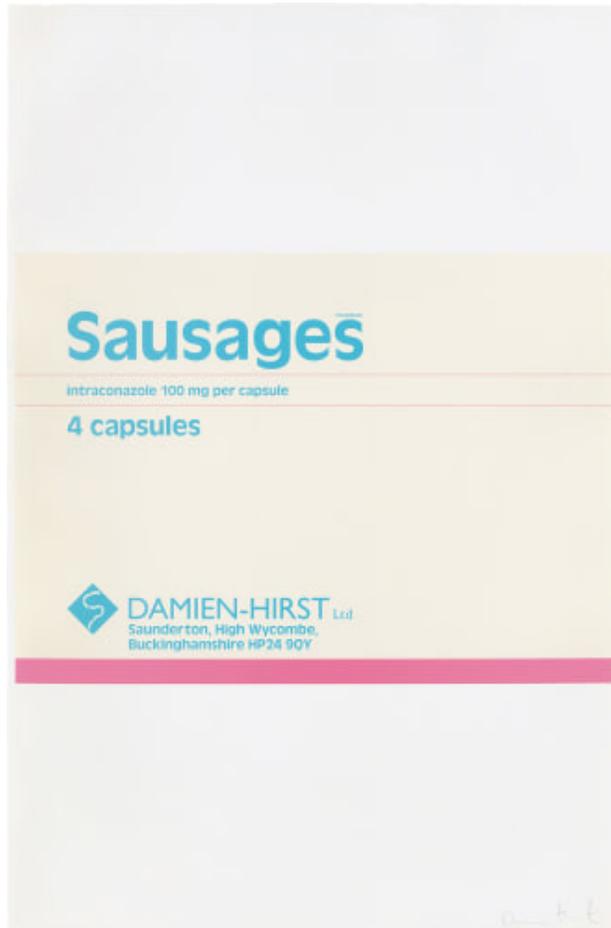


234

Bridget Riley

Literature

Alexandra Tommasini and Rosa Gubay 94



235 Δ

Damien Hirst

Sausages, from The Last Supper

1999

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

I. 71.2 x 99.1 cm (28 x 39 in.)

S. 154 x 101.7 cm (60 5/8 x 40 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£1,500 — 2,000 \clubsuit

[Go to Lot](#)



Literature

The Paragon Press 1995-2000 p. 234



236 Δ

Damien Hirst

Beans & Chips, from The Last Supper

1999

Screenprint in colours, on Somerset paper with full margins.

I. 122 x 98.7 cm (48 x 38 7/8 in.)

S. 153.8 x 101.6 cm (60 1/2 x 40 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£2,000 — 3,000 \clubsuit

[Go to Lot](#)



Literature

The Paragon Press 1995-2000 p. 231



237 Δ

Damien Hirst

Sandwich, from The Last Supper

1999

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

I. 150.3 x 76 cm (59 1/8 x 29 7/8 in.)

S. 154 x 101.7 cm (60 5/8 x 40 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£1,500 — 2,000 \clubsuit

[Go to Lot](#)



Literature

The Paragon Press 1995-2000 p. 240



238

Damien Hirst

Verba Mea Auribus, from Psalm Prints

2009

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

I. 61.4 cm (24 1/8 in.) diameter

S. 74 x 71.6 cm (29 1/8 x 28 1/4 in.)

Signed and numbered 20/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Other Criteria, London (with their and the artist's blindstamp), framed.

Estimate

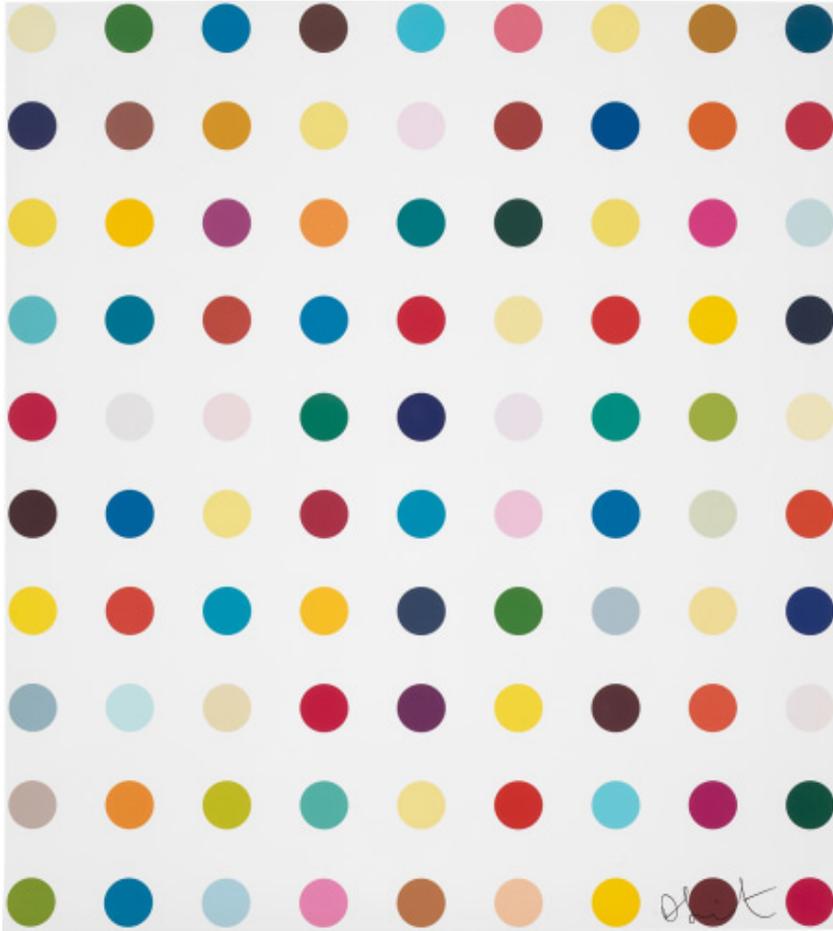
£6,000 — 8,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



239

Damien Hirst

Opium

2000

Lamda print in colours, on Fujicolor Professional paper, the full sheet.

S. 48.3 x 43.7 cm (19 x 17 1/4 in.)

Signed in black ink on the front, and numbered 402/500 in black ink (slightly faded) on the reverse, published by Eystorm, London, framed.

Estimate

£4,000 — 6,000 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



240

Damien Hirst

Equilin, from 40 Woodcut Spots

2011

Woodcut in blue, on Somerset Textured paper, the full sheet.

S. 31 x 30.7 cm (12 1/4 x 12 1/8 in.)

Signed in pencil on the front and numbered 44/55 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, unframed.

Estimate

£2,000 — 3,000 [†]▲

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



241

Damien Hirst

Mepartricin, from 40 Woodcut Spots

2011

Woodcut in orange, on Somerset Textured paper, the full sheet.

S. 30.8 x 30.7 cm (12 1/8 x 12 1/8 in.)

Signed in pencil on the front and numbered 44/55 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£2,000 — 3,000 [†]▲

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



242

Damien Hirst

Plaza, from Colour Space (H5-6)

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 a label affixed to the reverse and numbered 89/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£4,000 — 6,000 ±*

[Go to Lot](#)

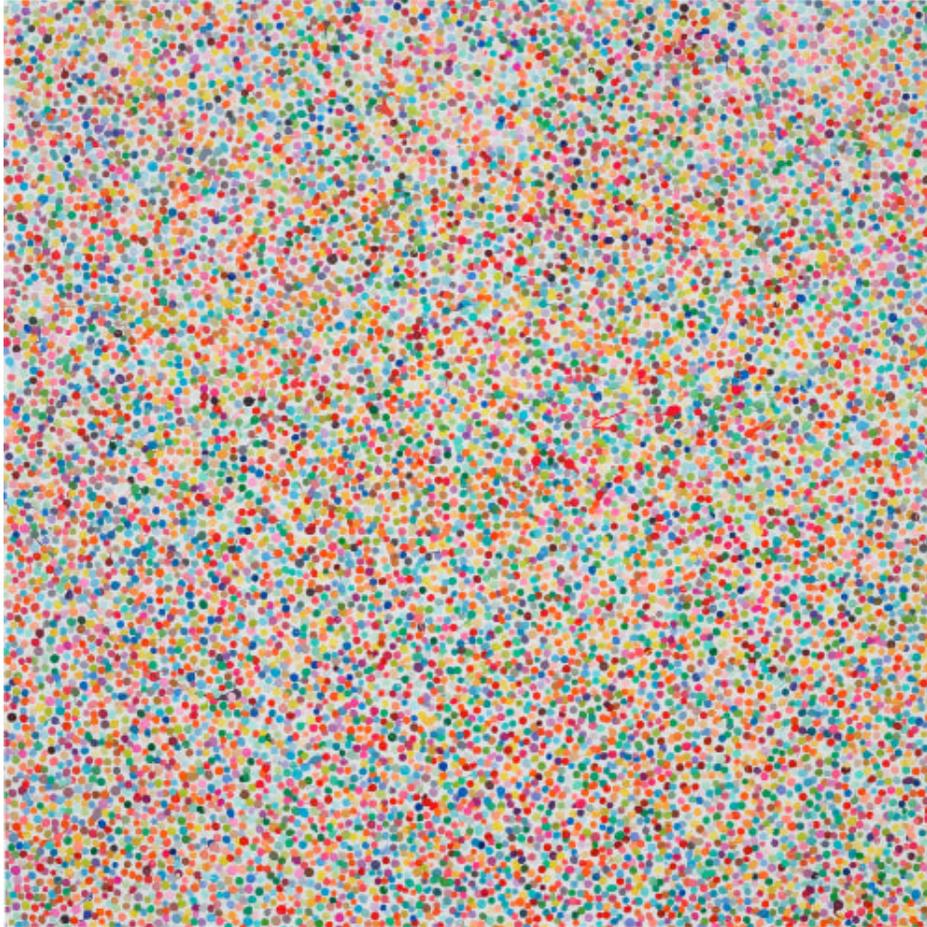


Literature

Heni Productions H5-6

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



243

Damien Hirst

Gritti, from Colour Space (H5-1)

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 a label affixed to the reverse and numbered 85/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£4,000 — 6,000 

[Go to Lot](#)

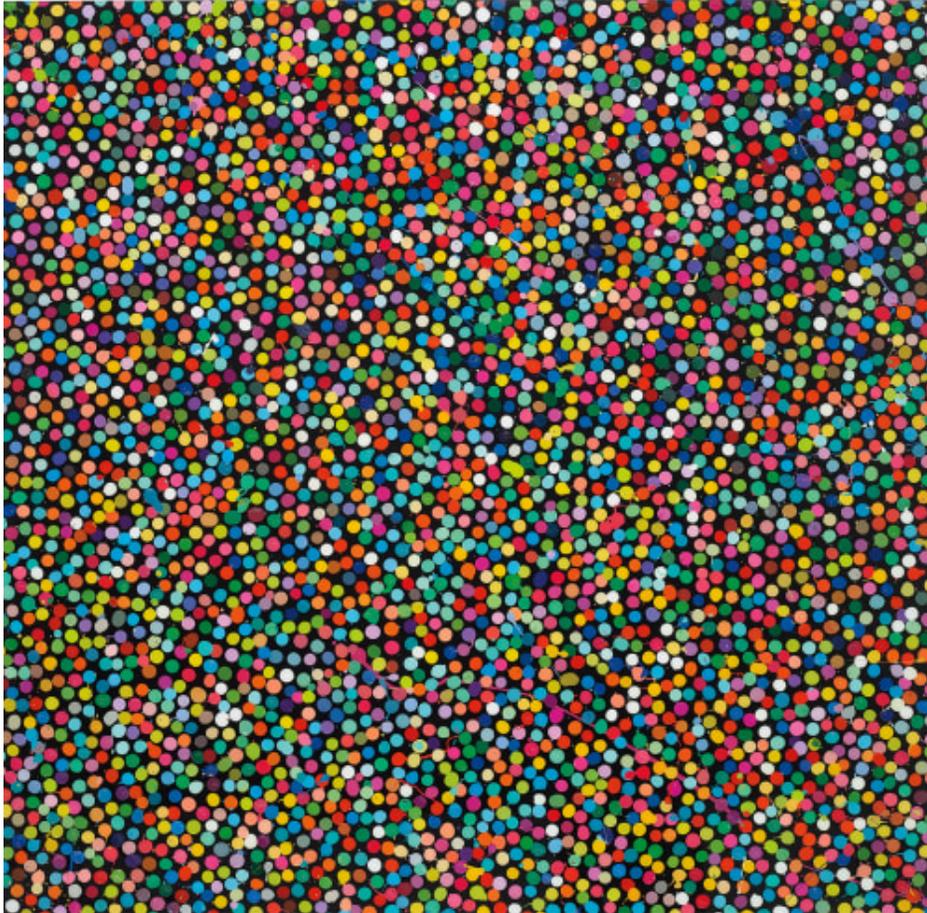


Literature

Heni Productions H5-1

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



244

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 a label affixed to the reverse and numbered 82/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£4,000 — 6,000 ±*

[Go to Lot](#)



Literature

Heni Productions H5-8

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



245

Damien Hirst

Honesty, from The Virtues (H9-5)

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 719/728 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£4,000 — 6,000 [▲]

[Go to Lot](#)



245

Damien Hirst

Literature

Heni Productions H9-5

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



246

Damien Hirst

Garden of Dreams, from Veils (H4-3)

2018

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

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

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

Estimate

£6,000 — 8,000 [†]▲

[Go to Lot](#)



Literature

Heni Productions H4-3

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



247

Kiki Smith

Red Cap (W. 126)

2001

Lithograph in colours with hand-applied coloured pencil, on Lana Gravure paper, the full sheet.

S. 51.5 x 71.4 cm (20 1/4 x 28 1/8 in.)

Signed, dated and numbered 7/36 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

£1,200 — 1,800

[Go to Lot](#)



247

Kiki Smith

Literature

Wendy Weitman/Museum of Modern Art 126

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



248

Etel Adnan

L'Apocalypse Arabe (The Arab Apocalypse)

2020

Etching in colours, on wove paper, with full margins, with accompanying 88-page book, the sheet loose (as issued) both contained in the original purple linen-covered portfolio.

I. 22.5 x 15.5 cm (8 7/8 x 6 1/8 in.)

S. 29.5 x 20 cm (11 5/8 x 7 7/8 in.)

portfolio 32 x 22.5 cm (12 5/8 x 8 7/8 in.)

Signed, dated and numbered 76/100 in pencil, published by Galerie Lelong & Co., Paris, unframed.

Estimate

£800 — 1,200

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



249

Lisa Brice

Untitled (After Ophelia)

2020

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

I. 77.2 x 30.2 cm (30 3/8 x 11 7/8 in.)

S. 87 x 38 cm (34 1/4 x 14 7/8 in.)

Signed with initials, dated and numbered 17/50 in pencil, published by Tate, London, to benefit the Art Now programme, framed.

Estimate

£3,000 — 5,000 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



250

Hurvin Anderson

Mum's

2020

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

S. 49.6 x 76 cm (19 1/2 x 29 7/8 in.)

Signed and numbered 19/40 in pencil on the reverse (there were also some artist's proofs), published by The Hepworth Wakefield, England, unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)





251

Francis Ruyter

Beyond the Forest

2012

Woodcut in colours, on Japanese Unryu-shi paper, with full margins.

I. 80.1 x 80 cm (31 1/2 x 31 1/2 in.)

S. 95 x 94.2 cm (37 3/8 x 37 1/8 in.)

Signed and numbered 19/35 in pencil, published by Alan Cristea Gallery, London, framed.

Estimate

£1,200 — 1,800

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



252

Alex Katz

Flowers 2

2017

Archival pigment print in colours, on Crane Museo Max paper, the full sheet.

S. 57.6 x 72.5 cm (22 5/8 x 28 1/2 in.)

Signed and numbered 7/100 in pencil, published by Lococo Fine Art Publisher, St. Louis, Missouri, framed.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



253

Alex Katz

Susan (S. 91)

1976

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

S. 66.1 x 49.8 cm (26 x 19 5/8 in.)

Signed and numbered 150/175 in pencil (there were also 25 artist's proofs), published by Trans World Art, New York (with their blindstamp), framed.

Estimate

£1,500 — 2,000 ‡

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 91

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



254

Richard Diebenkorn

Seated Woman Drinking from a Cup

1965

Lithograph, on BFK Rives paper, with full margins.

I. 70.5 x 52 cm (27 3/4 x 20 1/2 in.)

S. 76.8 x 56.4 cm (30 1/4 x 22 1/4 in.)

Signed with initials, dated and numbered 62/100 in black ink, published by Original Press, San Francisco (with their blindstamp), framed.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



255

Richard Diebenkorn

Seated Woman with Crossed Hands

1965

Lithograph, on BFK Rives paper, with full margins.

I. 64 x 49.5 cm (25 1/4 x 19 1/2 in.)

S. 71.2 x 56.5 cm (28 x 22 1/4 in.)

Signed with initials, dated and numbered 49/100 in black ink, published by Original Press, San Francisco (with their blindstamp), framed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



256

Wayne Thiebaud

Little Red Suckers

1971/2014

Aquatint in red, on Somerset paper, with full margins.

I. 12.6 x 15.1 cm (4 7/8 x 5 7/8 in.)

S. 25.8 x 26.6 cm (10 1/8 x 10 1/2 in.)

Signed, dated and numbered 34/35 in pencil,
published by Crown Point Press, San Francisco (with
their blindstamp), framed.

Estimate

£4,000 — 6,000

[Go to Lot](#)





257

Wayne Thiebaud

Pie Slice

1962

Etching, on Fabriano paper, with full margins.

I. 15 x 10.8 cm (5 7/8 x 4 1/4 in.)

S. 25.1 x 20 cm (9 7/8 x 7 7/8 in.)

Signed and numbered 38/60 in pencil, published by Arturo Schwartz, Milan, framed.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)

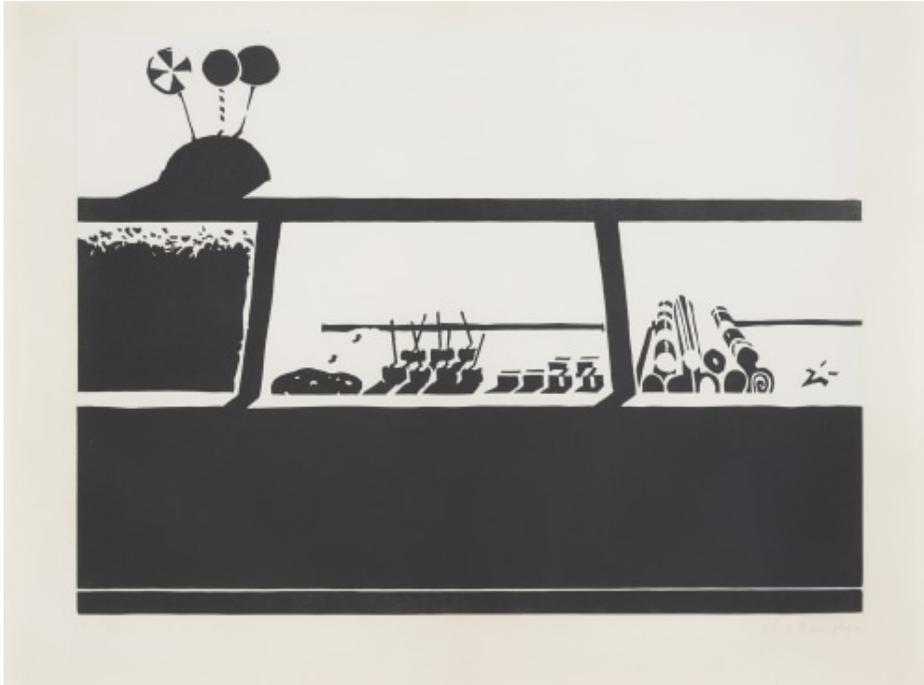


257

Wayne Thiebaud

Provenance

Bonhams Los Angeles, *Prints and Multiples*, 24 Oct 2017, lot 217



258

Wayne Thiebaud

Candy Counter, from Seven Still Lives and a Rabbit

1970

Linocut in black and white, on Arches paper, with full margins.

I. 41 x 63.9 cm (16 1/8 x 25 1/8 in.)

S. 56.4 x 76.1 cm (22 1/4 x 29 7/8 in.)

Signed, dated and numbered 3/50 in pencil (there were also some artist's proofs), published by Parasol Press, Ltd., New York, framed.

Estimate

£1,800 — 2,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



259

LOT OFFERED WITH NO RESERVE

James Rosenquist

Rails (G. 89)

1975-76

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

S. 88.1 x 180.3 cm (34 11/16 x 71 in.)

Signed, titled, dated and numbered 2/40 in pencil (there were also 3 artist's proofs), published by U.S.F. Graphicstudio, Tampa, Florida (with their blindstamp), framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



Literature

Constance Glenn 89

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



260

David Salle

Canfield Hatfield Suite

1989

The complete set of nine aquatints with photo-etching in colours, on Somerset paper, with full margins.

two l. 60.3 x 45.2 cm (23 3/4 x 17 3/4 in.)

two S. 83.5 x 65.8 cm (32 7/8 x 25 7/8 in.)

seven l. 60 x 91.9 cm (23 5/8 x 36 1/8 in.)

seven S. 77.5 x 111.8 cm (30 1/2 x 44 in.)

All signed, dated and numbered 'A.P. 5/10' in pencil (an artist's proof set, the edition was 60), published by Waddington Graphics, London, all unframed.

Estimate

£2,000 — 3,000

[Go to Lot](#)





261

Ed Ruscha

Raw (E. 55)

1971

Screenprint in colours, on Louvain Opaque Cover paper, with full margins.

I. 27.6 x 54.6 cm (10 7/8 x 21 1/2 in.)

S. 40.6 x 66.2 cm (15 7/8 x 26 1/8 in.)

Signed, dated and numbered 28/90 in pencil (there were also 10 artist's proofs), published by Bernard Jacobson, Ltd., London, framed.

Estimate

£5,000 — 7,000

[Go to Lot](#)



261

Ed Ruscha

Literature

Walker Art Center/Siri Engberg 55

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



262

Ed Ruscha

Anchor in Sand (E. 213)

1991

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 53.5 x 81.5 cm (21 1/8 x 32 1/8 in.)

Signed, dated and numbered 76/100 in pencil (there were also 15 artist's proofs), published by The Paris Review, New York, framed.

Estimate

£1,500 — 2,000 †

[Go to Lot](#)



262

Ed Ruscha

Literature

Walker Art Center/Siri Engberg 213



263

Robert Longo

Untitled I, from Men in the Cities

1990

Lithograph, on Arches paper with embossing, with full margins.

overall I. 36.5 x 78 cm (14 3/8 x 30 3/4 in.)

S. 66 x 101.7 cm (25 7/8 x 40 in.)

Signed, titled 'I', dated and numbered 39/48 in pencil (there were also 12 artist's proofs), published by Seibu Department Stores Ltd., Tokyo, framed.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)





264

Robert Longo

Black Flag

1999

Three-dimensional cast paper relief in black, the full sheet.

S. 71 x 112 cm (27 7/8 x 44 1/8 in.)

Signed, dated and numbered 8/60 in pencil, unframed.

Estimate

£4,000 — 6,000 ‡

[Go to Lot](#)





265

LOT OFFERED WITH NO RESERVE

William Copley

Man and Woman

1978

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

I. 61.6 x 81.3 cm (24 1/4 x 32 in.)

S. 66.4 x 86.4 cm (26 1/8 x 34 in.)

Signed 'CPLY' and numbered 61/200 in pencil (there were also 30 artist's proofs), published by Robert L. Freeman (with their inkstamp on the reverse), unframed.

Estimate

£200 — 400 •‡

[Go to Lot](#)





266

Robert Indiana

Classic Love

1995

Skein dyed, hand carved and hand tufted archival New Zealand woolen rug, with natural latex backing.

244 x 244 cm (96 1/8 x 96 1/8 in.)

Signed and numbered 170/175 in black ink on a fabric label on the reverse, with a sheared signature in the lower right corner, handcrafted by Master Contemporary Original Artist Rugs, New York.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)





267

Roy Lichtenstein

American Indian Theme IV (T.G. 349, C. 163)

1980

Woodcut and lithograph in colours, on handmade Suzuki paper, with full margins.

I. 72.2 x 71.2 cm (28 3/8 x 28 in.)

S. 93.8 x 91.6 cm (36 7/8 x 36 1/8 in.)

Signed, dated and numbered 1/50 in pencil (there were also 18 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

£4,000 — 6,000 †

[Go to Lot](#)



Literature

Tyler Graphics 349

Mary Lee Corlett 163

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



268

Roy Lichtenstein

Mirror #5, from Mirror Series (Gemini G.E.L. 386, C. 110)

1972

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

I. 86.7 x 61.8 cm (34 1/8 x 24 3/8 in.)

S. 111 x 84.8 cm (43 3/4 x 33 3/8 in.)

Signed, dated and numbered 33/80 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£4,000 — 6,000 ‡

[Go to Lot](#)



Literature

Gemini G.E.L. 386

Mary Lee Corlett 110

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



269

Andy Warhol

Eric Emerson (Chelsea Girls) (F. & S. 287)

1982

Screenprint in colours, on Somerset Satin paper, with full margins.

I. 19 1/4 x 13 1/4 in (48.9 x 33.7 cm)

S. 30 x 22 1/4 in (76.2 x 56.5 cm)

Signed and numbered 'H.C. 20/24' in pencil (an hors-commerce impression, the edition was 75 plus 13 artist's proofs), published by Anthology Film Archives, New York, framed.

Estimate

£5,000 — 7,000 †

[Go to Lot](#)



269

Andy Warhol

Provenance

Phillips New York, *Modern & Contemporary Editions*, 25 January 2012, lot 109

Literature

Frayda Feldman and Jörg Schellmann 287

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



270

Andy Warhol

Flash - November 22, 1963: one plate (F. & S. 39)

1968

Unique screenprint in colours, on wove paper, the full sheet.

S. 53 x 53 cm (20 7/8 x 20 7/8 in.)

With the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number '033H UT.003' and the initials 'T.J.H' in pencil on the reverse (a unique proof aside the edition of 200, some were numbered in Arabic numerals and 26 in Roman numerals, all were numbered on the colophon of the complete sets), published by Racolin Press, Inc., Briarcliff Manor, New York, framed.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



270

Andy Warhol

Literature

see Frayda Feldman and Jörg Schellmann 32-42

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



271

Andy Warhol

Flowers (F. & S. 64)

1970

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

S. 91.3 x 91.5 cm (35 7/8 x 36 in.)

An unsigned proof (aside from the signed and numbered edition of 250 and 26 artist's proofs lettered A-Z), published by Factory Additions, New York, unframed.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Provenance

The Artist's Studio, New York

Private Collection, Germany

Acquired directly from the above by the present owner

Literature

Frayda Feldman and Jörg Schellmann 64

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



272

Andy Warhol

Flowers (F. & S. 65)

1970

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

S. 91.2 x 91.3 cm (35 7/8 x 35 7/8 in.)

An unsigned proof (aside from the signed and numbered edition of 250 and 26 artist's proofs lettered A-Z), published by Factory Additions, New York, unframed.

Estimate

£10,000 — 15,000 †

[Go to Lot](#)



Provenance

The Artist's Studio, New York

Private Collection, Germany

Acquired directly from the above by the present owner

Literature

Frayda Feldman and Jörg Schellmann 65

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



273

Andy Warhol

Flowers (F. & S. 69)

1970

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

S. 91.1 x 91.3 cm (35 7/8 x 35 7/8 in.)

An unsigned proof (aside from the signed and numbered edition of 250 and 26 artist's proofs lettered A-Z), published by Factory Additions, New York, unframed.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



Provenance

The Artist's Studio, New York

Private Collection, Germany

Acquired directly from the above by the present owner

Literature

Frayda Feldman and Jörg Schellmann 69

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



274

LOT OFFERED WITH NO RESERVE

Andy Warhol

Flowers (F. & S. 6)

1964

Offset lithograph in colours, on wove paper (laid to tissue support), with full margins.

I. 55.9 x 56.1 cm (22 x 22 1/8 in.)

S. 58.5 x 58.9 cm (23 x 23 1/4 in.)

Signed and dated in black ball-point pen (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, framed.

Estimate

£5,000 — 7,000 •‡

[Go to Lot](#)

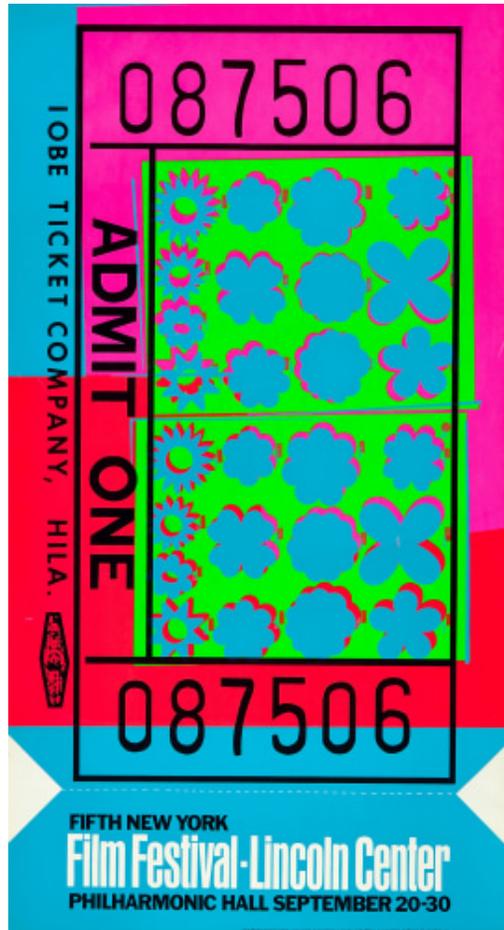


Literature

Frayda Feldman and Jörg Schellmann 6

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



275

Andy Warhol

Lincoln Center Ticket (F. & S. 19, R. p. 130)

1967

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

S. 113.7 x 61 cm (44 3/4 x 24 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

Frayda Feldman and Jörg Schellmann 19

Charles Riley p. 130

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



276

Andy Warhol

Committee 2000 (F & S. 289)

1982

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

S. 76.4 x 51.1 cm (30 1/8 x 20 1/8 in.)

Signed and numbered 1357/2000 in pencil (there were also 200 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Committee 2000, Munich, unframed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)

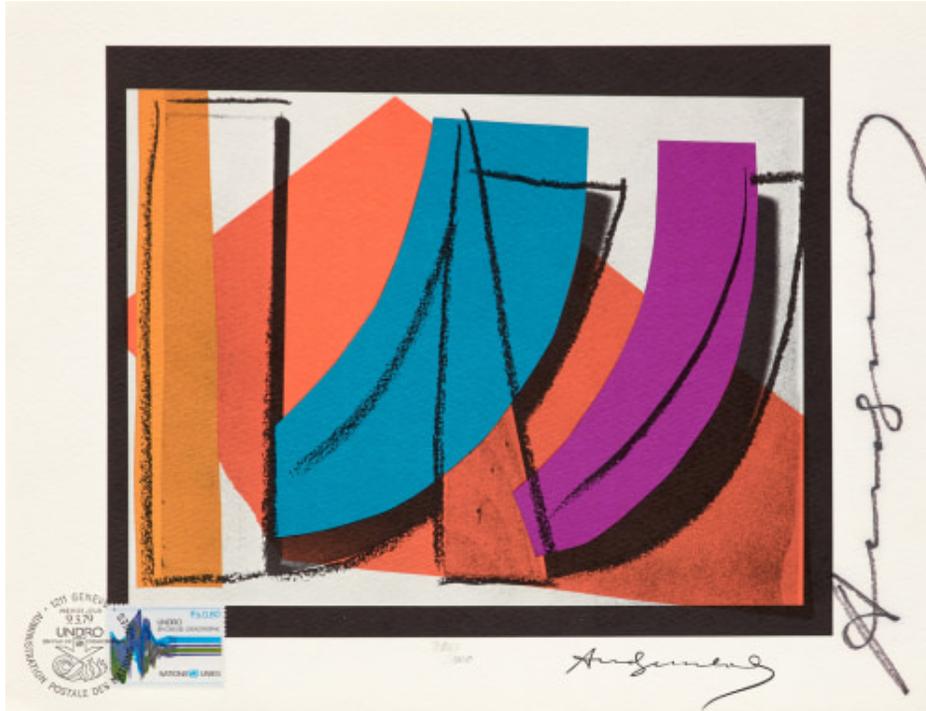


Literature

Frayda Feldman and Jörg Schellmann 289

Evening & Day Editions

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277

Andy Warhol

U. N. Stamp (F. & S. 185)

1979

Offset lithograph in colours and United Nations stamp, on Rives paper, with full margins.

I. 17.8 x 21.9 cm (7 x 8 5/8 in.)

S. 21.6 x 27.9 cm (8 1/2 x 11 in.)

Signed twice in black ink and numbered 385/1000 in pencil (500 have a U.S. stamp, 500 have a Swiss stamp), published by United Nations Disaster Relief Organization, New York (with their inkstamp), unframed.

Estimate

£2,500 — 3,500 †

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 185

Evening & Day Editions

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278

Cindy Sherman

Untitled (Self-Portrait with Sun Tan)

2003

Chromogenic print, on photo paper, with full margins.

I. 66 x 40.3 cm (25 7/8 x 15 7/8 in.)

S. 76.6 x 50.9 cm (30 1/8 x 20 in.)

Signed, dated and numbered 140/350 in black ink on the reverse, published by The Serpentine Gallery, on the occasion of their *Cindy Sherman* retrospective, 2003, framed.

Estimate

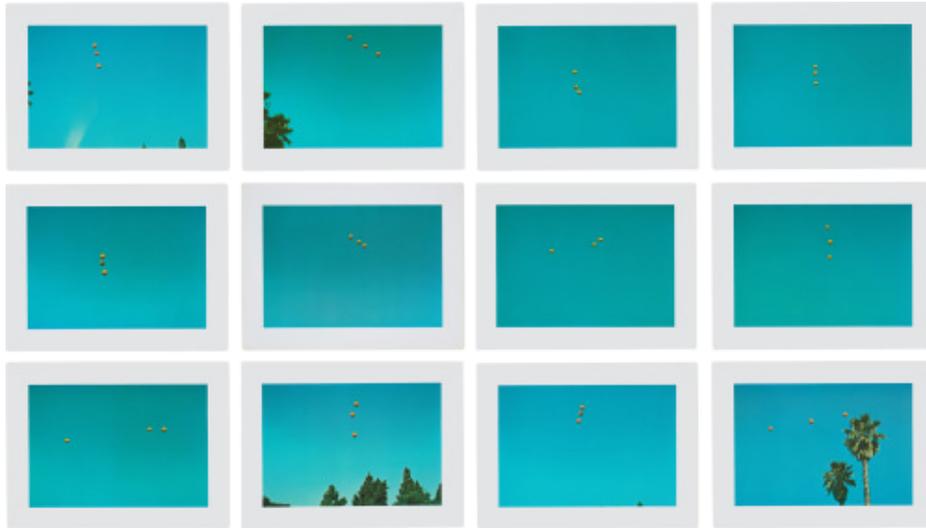
£2,500 — 3,500 ±

[Go to Lot](#)



Evening & Day Editions

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279

John Baldessari

*Throwing Three Balls in the Air to Get a Straight Line
(Best of Thirty-Six Attempts)*

1973

The complete set of 12 offset lithographs in colours, on coated stock paper, with full margins, with title page and colophon, the sheets loose (as issued) all contained in the original blue letter-pressed paper folder with die-cut window opening, and navy fabric-covered portfolio with gilt printed title.

portfolio 27 x 34.2 x 2.5 cm (10 5/8 x 13 1/2 x 3/4 in.)
Signed by the publishers and numbered '250' in black ink on the colophon, from the later printed edition of 500 reserved for the publisher's (the initial edition was 2000 unsigned and unnumbered copies), printed by Arti Grafiche Bianca & Volta, co-published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, all unframed.

Estimate
£3,000 — 5,000

[Go to Lot](#)



Evening & Day Editions

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280

LOT OFFERED WITH NO RESERVE

Walton Ford

The Rolling Stones 50th

2013

Lithograph in colours, on smooth wove paper, with full margins.

I. 37.2 x 49.3 cm (14 5/8 x 19 3/8 in.)

S. 46 x 61.2 cm (18 1/8 x 24 1/8 in.)

Signed in black ink and stamp-numbered 0605/1000, published to commemorate the 50th anniversary of The Rolling Stone's first concert at the Marquee Club in London (with a Rolling Stone's blindstamp), framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)





281

Christo and Jeanne-Claude

Lower Manhattan Wrapped Buildings, (Project for 2 Broadway, 20 Exchange Place) (S. 150)

1990

Lithograph in colours with collage of fabric, thread, city map (Japanese rice paper Chine-collé), and masking tape, with additions of charcoal, prisma-colour, and pencil, on Arches Cover paper mounted to museum board (as issued), the full sheet.

S. 101.3 x 66 cm (39 7/8 x 26 in.)

Signed and numbered 108/125 in pencil (there were also 30 artist's proofs), published by J. Rosenthal Fine Arts, Ltd., Chicago, framed.

Estimate

£5,000 — 7,000 \pm

[Go to Lot](#)



Literature

Jörg Schellmann 150

Evening & Day Editions

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282

Christo and Jeanne-Claude

Wrapped Vespa, Project, 1963-64 (S. 201)

2009

Paper collage and digital pigment print in colours with hand-colouring in crayon, on Rag paper, the full sheet. S. 30.6 x 30.6 cm (12 x 12 in.)

Signed and numbered 104/200 in pencil (there were also 45 artist's proofs), published by Miyanomori Art Museum, Sapporo, Japan, framed.

Estimate

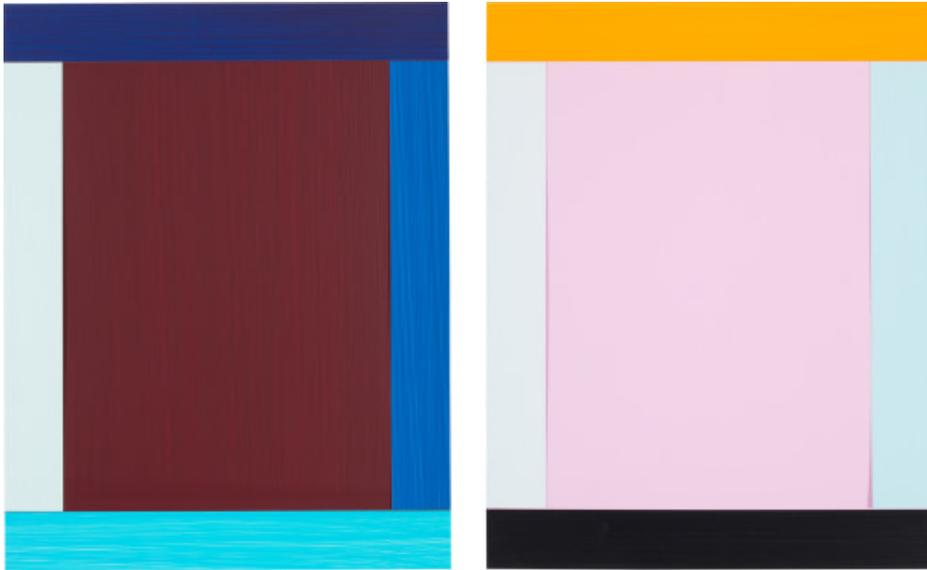
£2,000 — 3,000 \pm

[Go to Lot](#)



Literature

Jörg Schellmann 201



283

Imi Knoebel

Anima Mundi 3-2 III Ed.

2009/2015

The pair of collages with acrylic in colours, on constructed plastic panels, each mounted to Alu-Dibond.

both 29.1 x 23 cm (11 1/2 x 9 in.)

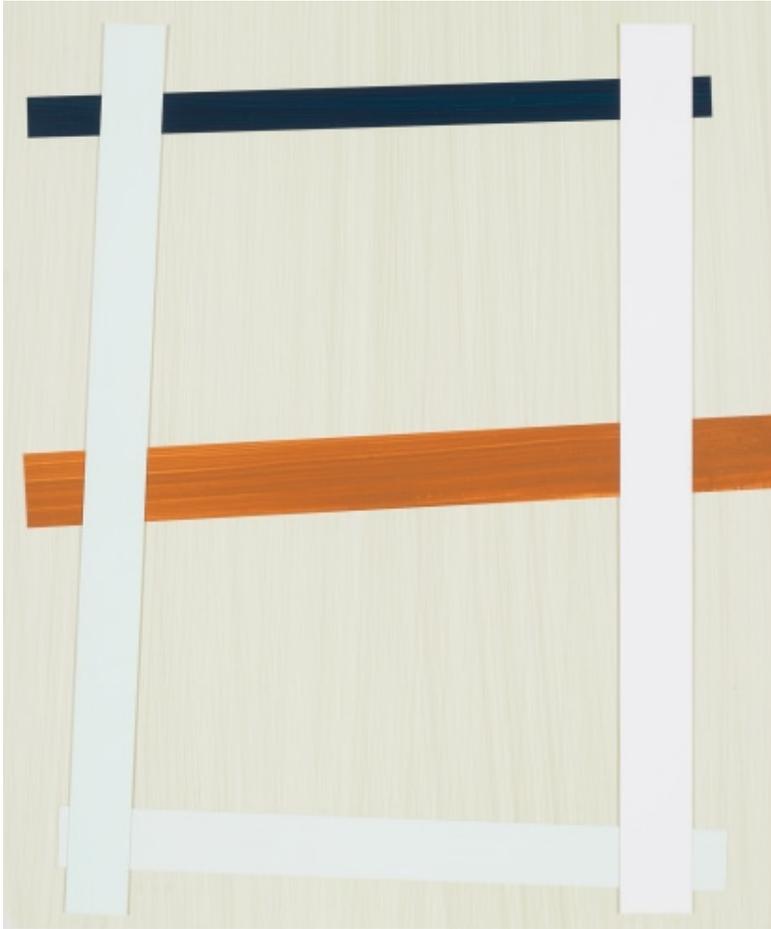
Panel 'B' signed, both titled, dated, and numbered 3/3 in black ink on the reverse of the plastic panels, both framed.

Estimate

£5,000 — 7,000 [♣]

[Go to Lot](#)





284

Imi Knoebel

Der Deutsche (The German) (3) Ed.

2009/11

Acrylic in colours, on constructed and collaged plastic panels, mounted to Alu-Dibond.

30 x 25 cm (11 3/4 x 9 7/8 in.)

Signed, titled, dated and numbered 5/9 in black ink on the reverse of the plastic panels, framed.

Estimate

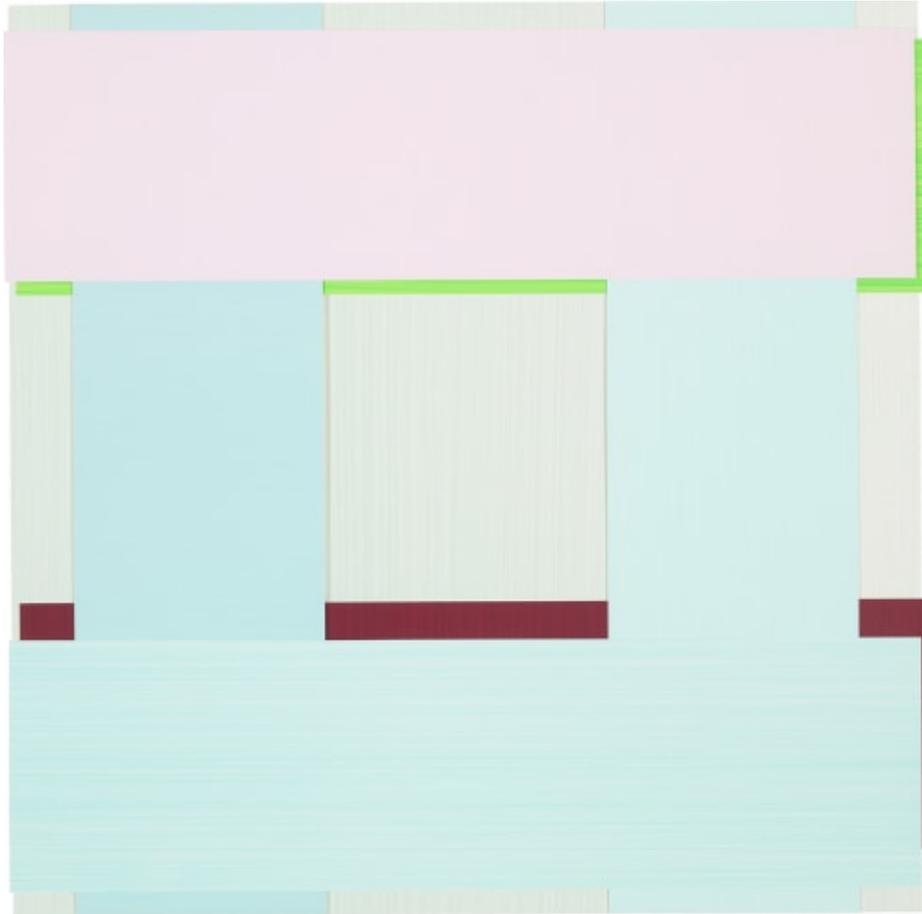
£2,000 — 3,000 

[Go to Lot](#)



Evening & Day Editions

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285

Imi Knoebel

Face 95 Ed.

2003/2016

Acrylic in colours, on constructed and collaged plastic panels, mounted to Alu-Dibond.

36 x 36.5 cm (14 1/8 x 14 3/8 in.)

Signed, titled, dated and numbered 5/5 in black ink on the reverse of the plastic panels, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Evening & Day Editions

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286

Imi Knoebel

Face 44 Ed.

2003/2015

Acrylic in colours, on constructed and collaged plastic panels, mounted to Alu-Dibond.

36 x 36 cm (14 1/8 x 14 1/8 in.)

Signed, titled, dated and numbered 3/5 in black ink on the reverse of the plastic panels, framed.

Estimate

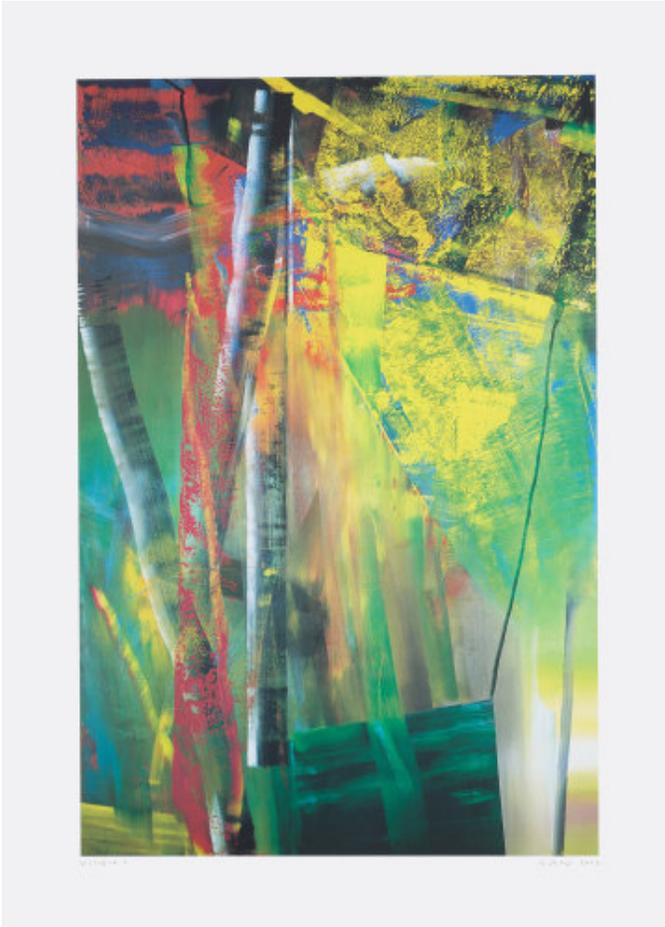
£4,000 — 6,000 [▲]

[Go to Lot](#)



Evening & Day Editions

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287

Gerhard Richter

Victoria I

2003

Offset lithograph in colours, on smooth wove paper, with full margins.

I. 60 x 40 cm (23 5/8 x 15 3/4 in.)

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

With printed signature, title and date, the edition size unknown, published by Achenbach Art Edition, Düsseldorf, framed.

Estimate

£1,000 — 1,500 [♣]

[Go to Lot](#)





288

Gerhard Richter

Tulpen (Tulips) (P 17)

1995/2017

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

36 x 41 cm (14 1/8 x 16 1/8 in.)

This facsimile object is unsigned and numbered 385/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)

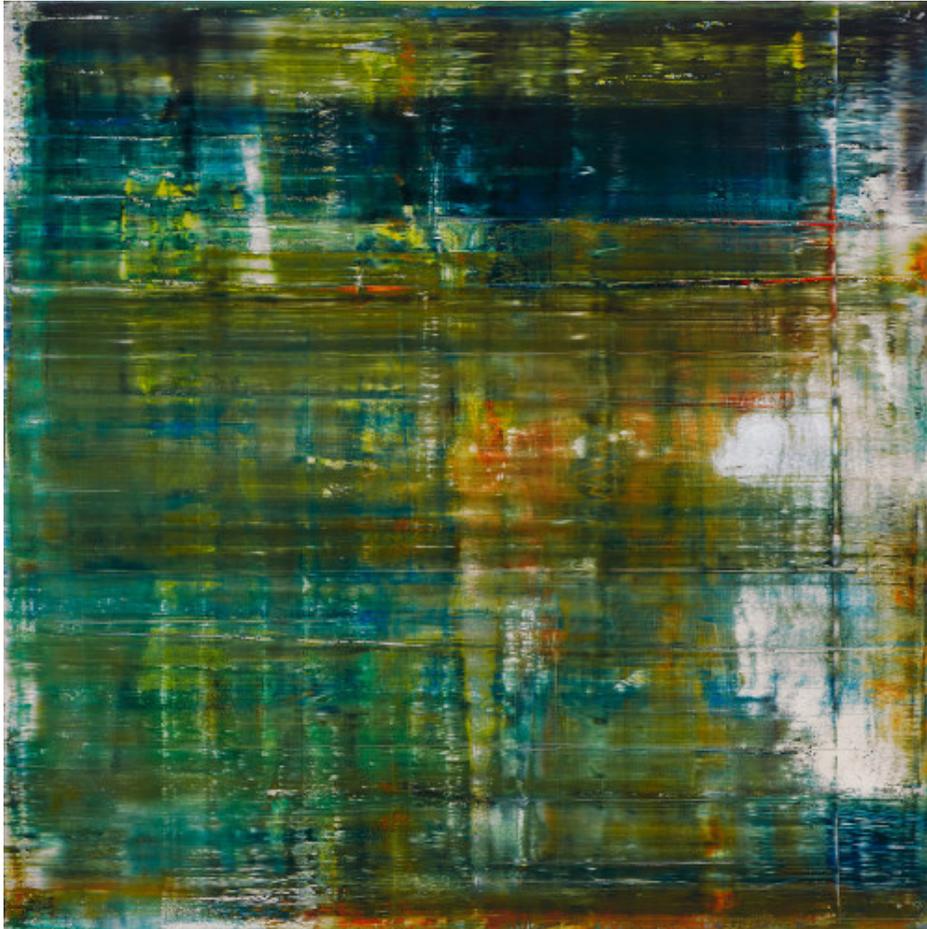


Literature

Heni Productions P17

Evening & Day Editions

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289

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 120/200 in black ink on the reverse, published by HENI Productions, London.

Estimate

£6,000 — 8,000 ±

[Go to Lot](#)

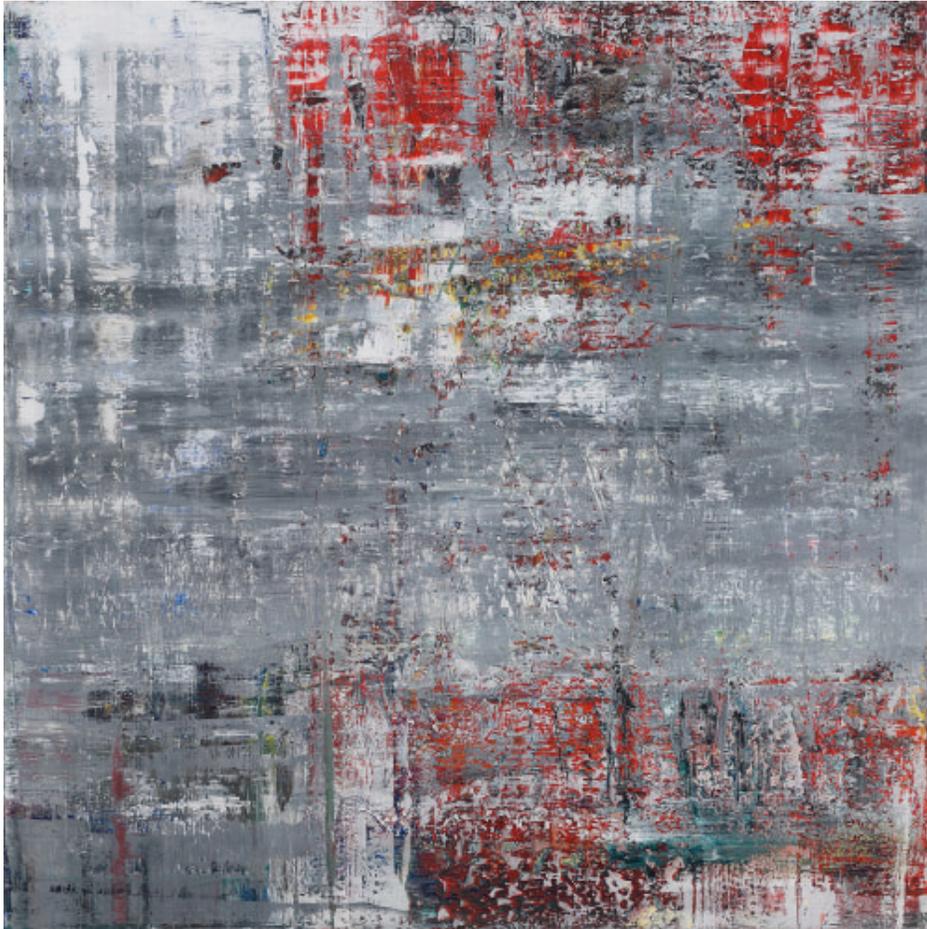


Literature

Heni Productions P19-1

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



290

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 95/200 in black ink on the reverse, published by HENI Productions, London.

Estimate

£6,000 — 8,000 ±

[Go to Lot](#)

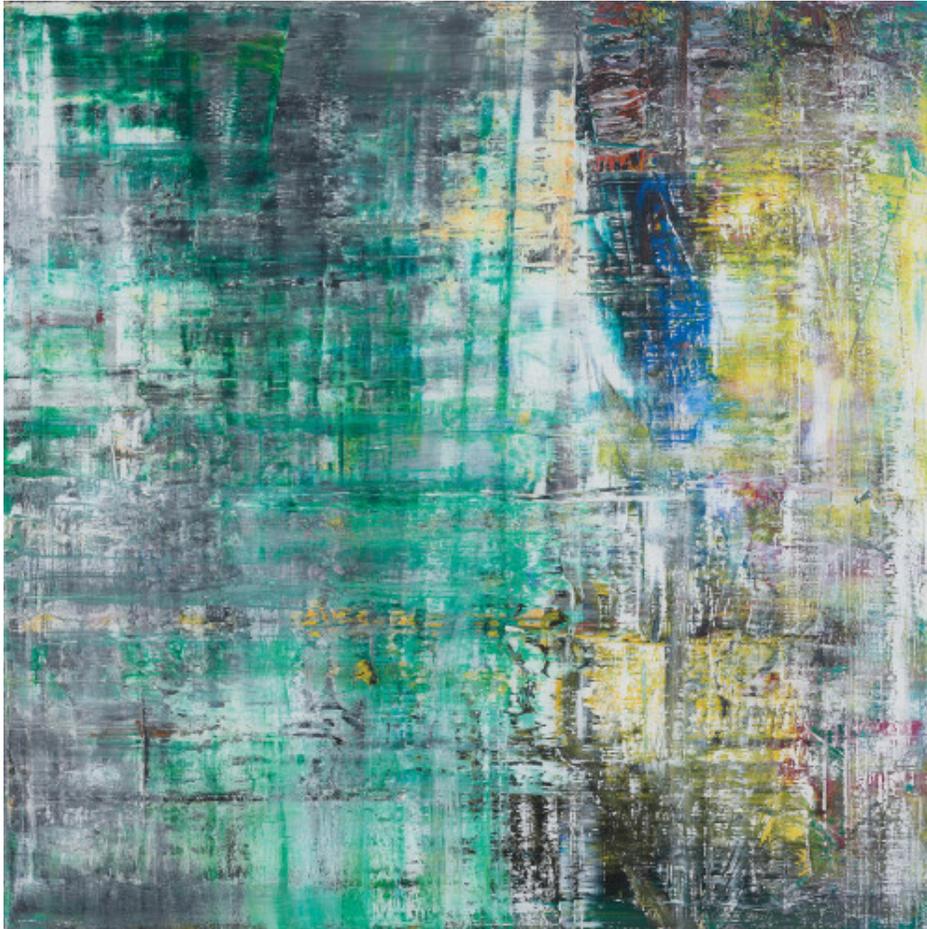


Literature

Heni Productions P19-4

Evening & Day Editions

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291

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 95/200 in black ink on the reverse, published by HENI Productions, London.

Estimate

£6,000 — 8,000 ±

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Literature

Heni Productions P19-6



292

Gerhard Richter

Flow (P15)

2013/2016

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

100 x 200 cm (39 3/8 x 78 3/4 in.)

This facsimile object is unsigned and numbered 271/500 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 P15

Evening & Day Editions

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293

Gerhard Richter

Flow (P16)

2013/2016

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

100 x 200 cm (39 3/8 x 78 3/4 in.)

This facsimile object is unsigned and numbered 271/500 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 P16

Evening & Day Editions

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294

Alex Prager

Untitled

2019

Archival pigment print in colours, on wove paper, with full margins.

I. 33.8 x 50.8 cm (13.3 x 20 in.)

S. 43.2 x 55.9 cm (17 x 22 in.)

Signed in black ink and numbered '23' (printed) on the accompanying Certificate of Authenticity, from the edition of 25 (there were also 5 artist's proofs), published by the artist, framed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Evening & Day Editions

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295

Alex Prager

Marianne and Pat

2018

Archival pigment print in colours, on wove paper, with full margins.

I. 35.6 x 41 cm (14 x 16 1/8 in.)

S. 40.7 x 46 cm (16 x 18 1/8 in.)

Signed, dated and numbered 19/20 in black ink on the reverse (there were also 5 artist's proofs), published by *Aperture Magazine* for issue #231 *Film & Foto*, framed.

Estimate

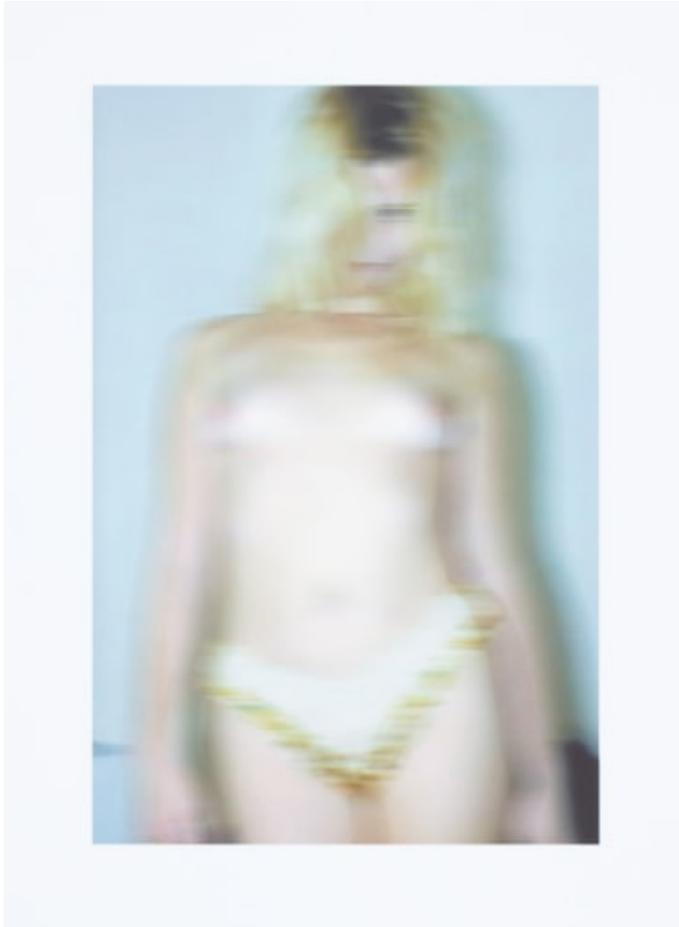
£2,000 — 3,000

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Evening & Day Editions

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296

Thomas Ruff

Nudes YV16 (S. 99)

2001

Iris print in colours, on Somerset Velvet paper, with full margins.

I. 36 x 24 cm (14 1/8 x 9 1/2 in.)

S. 75 x 59.8 cm (29 1/2 x 23 5/8 in.)

Signed and numbered 21/50 in pencil on the reverse (there were also 10 artist's proofs), published by Edition Schellmann, Munich and New York, framed.

Estimate

£1,000 — 1,200 

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Literature

Jörg Schellmann 99

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 296



297

Glenn Brown

Layered Portrait (After Lucian Freud) 3

2008

Etching, on Somerset paper, with full margins.

I. 77.8 x 60.8 cm (30 5/8 x 23 7/8 in.)

S. 94.3 x 74.1 cm (37 1/8 x 29 1/8 in.)

Signed and numbered 9/30 in pencil (there were also 5 artist's proofs), published by the artist, framed

Estimate

£2,000 — 3,000 ♣

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297

Glenn Brown

Provenance

Phillips London, *Evening & Day Editions*, 19 January 2017, lot 192

Acquired from the above sale by the present owner

Evening & Day Editions

London Auction / 19 January 2022 / 6pm GMT



298

Antony Gormley

Field

2007

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

S. 79 x 116.5 cm (31 1/8 x 45 7/8 in.)

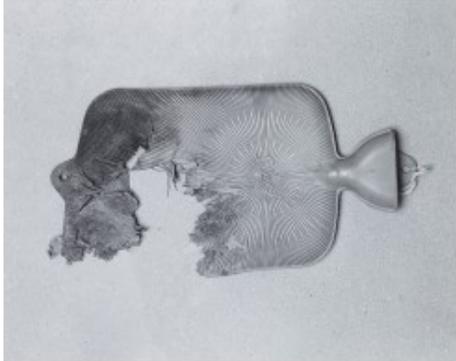
Signed, titled, dated and numbered 31/40 in pencil on the reverse (there were also 4 artist's proofs), published by Edition Copenhagen, Denmark, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)





299

LOT OFFERED WITH NO RESERVE

Cornelia Parker

Cold Dark Matter: An Exploded View. A Work in Progress

2016

The complete set of three archival pigment prints, on Hahnemühle paper, the full sheets.

all S. 32.6 x 40.7 cm (12 7/8 x 16 in.)

Signed and numbered 15/60 in black ink on the accompanying Certificate of Authenticity (there were also 10 artist's proofs), published by Chisenhale Gallery for the first of the gallery's Anniversary Editions series, marking 25 years since Parker's 1991 exhibition *Cold Dark Matter: An Exploded View*, all framed.

Estimate

£1,000 — 1,500 •♣

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner at the time of publication

Evening & Day Editions

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300

LOT OFFERED WITH NO RESERVE

Mona Hatoum

Untitled (Brain)

2003

Pressed handmade paper, the full sheet mounted to card (as issued).

paper 15 x 20.5 cm (5 7/8 x 8 1/8 in.)

mount 27.4 x 33.2 cm (10 3/4 x 13 1/8 in.)

Signed and numbered 13/20 in pencil on the mount, published by Alexander and Bonin, New York, framed.

Estimate

£800 — 1,000 •▲

[Go to Lot](#)



300

Mona Hatoum

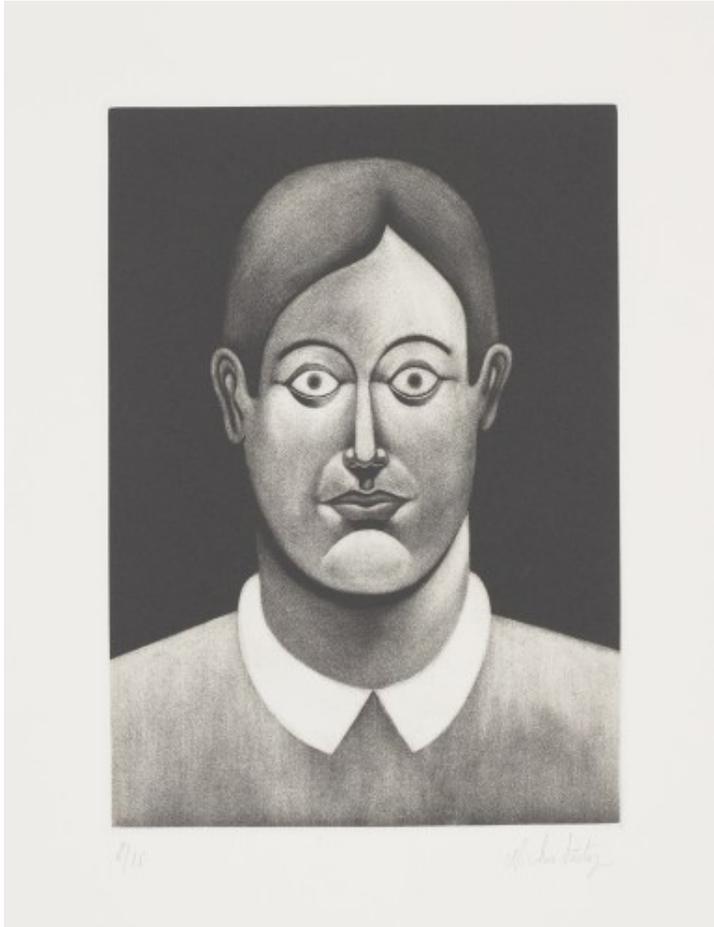
Provenance

Central Saint Martins, University of the Arts, London, *CSM Art Auction*, November 2016

Acquired from the above sale by the present owner

Evening & Day Editions

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301

Nicolas Party

Portrait

2016

Mezzotint, on wove paper, with full margins.

I. 23.6 x 17 cm (9 1/4 x 6 3/4 in.)

S. 47.7 x 34.7 cm (18 3/4 x 13 5/8 in.)

Signed and numbered 8/15 in pencil (there was also 1 artist's proof), published by Glasgow Print Studio, Scotland, framed.

Estimate

£3,000 — 5,000

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Evening & Day Editions

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302

Nicolas Party

Trees

2020

Woodcut, on BFK Rives paper, with full margins.

I. 28 x 20 cm (11 x 7 7/8 in.)

S. 38.1 x 30.4 cm (15 x 11 7/8 in.)

Signed and numbered 25/100 in pencil, published by Editions ECAL, Lausanne, to benefit the Association of Graduates and Friends of ECAL, unframed.

Estimate

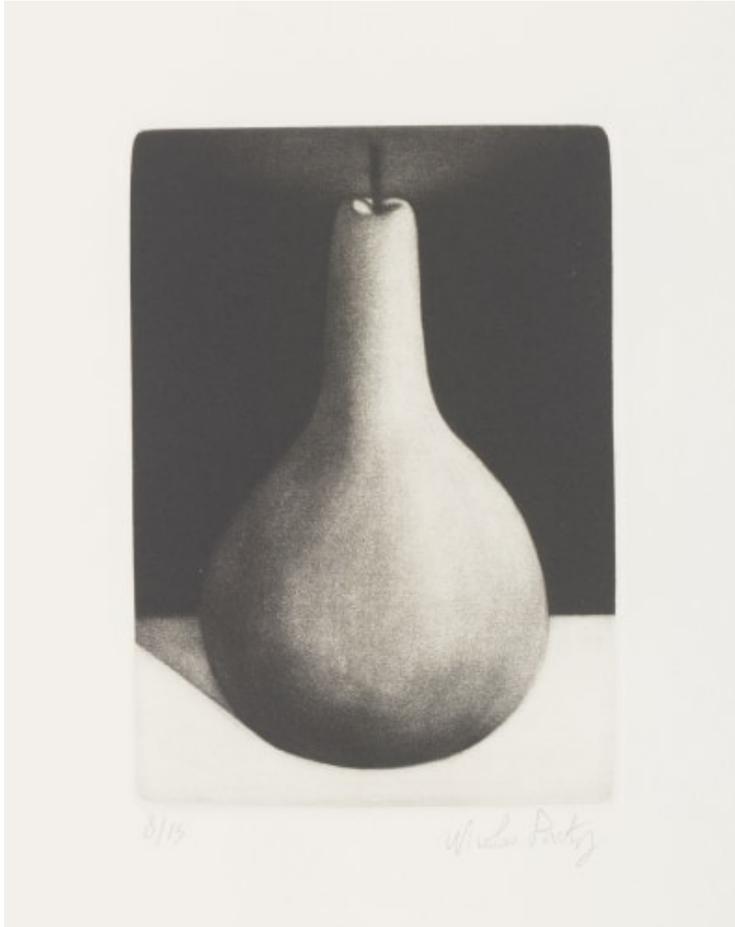
£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

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303

Nicolas Party

Fruit

2016

Mezzotint, on wove paper, with full margins.

I. 13.6 x 9.6 cm (5 3/8 x 3 3/4 in.)

S. 47.7 x 35.7 cm (18 3/4 x 14 in.)

Signed and numbered 8/15 in pencil (there was also 1 artist's proof), published by Glasgow Print Studio, Scotland, framed.

Estimate

£1,000 — 1,500

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304

Nicolas Party

Untitled

2014

Digital pigment print, on paper bag.

47.8 x 32 cm (18 7/8 x 12 5/8 in.)

Signed, dated and numbered 41/80 in black felt-tip pen on the underside of the paper bag (there were also 20 artist's proofs), published by the Migros Museum für Gegenwartskunst, Zurich, framed.

Estimate

£2,000 — 3,000 †

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Evening & Day Editions

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305

Bradley Theodore

Skull Print

2020

The pair of screenprints in colours with diamond dust, on cotton archival paper, the full sheets. both S. 76.2 x 55.9 cm (30 x 22 in.)

Both signed, dated and numbered 14/50 in pencil, published by Maddox Gallery, London, both unframed.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Evening & Day Editions

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306

Yoshitomo Nara

Cosmic Girls

2008

The pair of offset lithographs in colours, on smooth wove paper, with full margins.

both l. 69 x 49.5 cm (27 1/8 x 19 1/2 in.)

both S. 72 x 52.1 cm (28 3/8 x 20 1/2 in.)

From the unsigned and unnumbered edition of 500, with the artist's copyright (printed) on the front, published by the Baltic Centre for Contemporary Art, Gateshead, both unframed.

Estimate

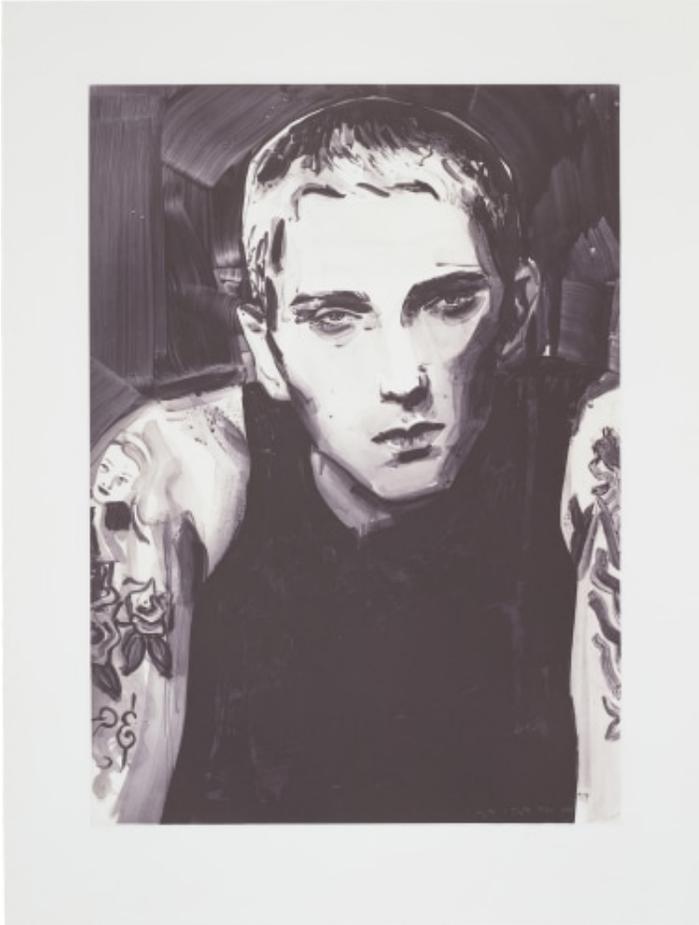
£4,000 — 6,000

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Evening & Day Editions

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307

Elizabeth Peyton

Eminem

2003

Etching and aquatint, on wove paper, with full margins.

I. 55 x 39.8 cm (21 5/8 x 15 5/8 in.)

S. 69.1 x 52.8 cm (27 1/4 x 20 3/4 in.)

Signed and numbered 30/30 in pencil (there were also 5 artist's proofs), published by Twin Palms Press, Santa Fe, New Mexico, framed.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Evening & Day Editions

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308

LOT OFFERED WITH NO RESERVE

Richard Prince

Queen Elizabeth II, from Instagram New Portraits

2015

Offset lithograph in colours, on smooth wove paper, with full margins.

I. 56 x 38.5 cm (22 x 15 1/8 in.)

S. 59.5 x 42.1 cm (23 3/8 x 16 5/8 in.)

From the edition of unknown size, published by Gagosian Gallery, London, unframed.

Estimate

£1,000 — 1,500 •

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309

LOT OFFERED WITH NO RESERVE

Chris Levine

Equanimity

2006

3D Lenticular print, on card, the full sheet.

S. 14.8 x 10.5 cm (5 7/8 x 4 1/8 in.)

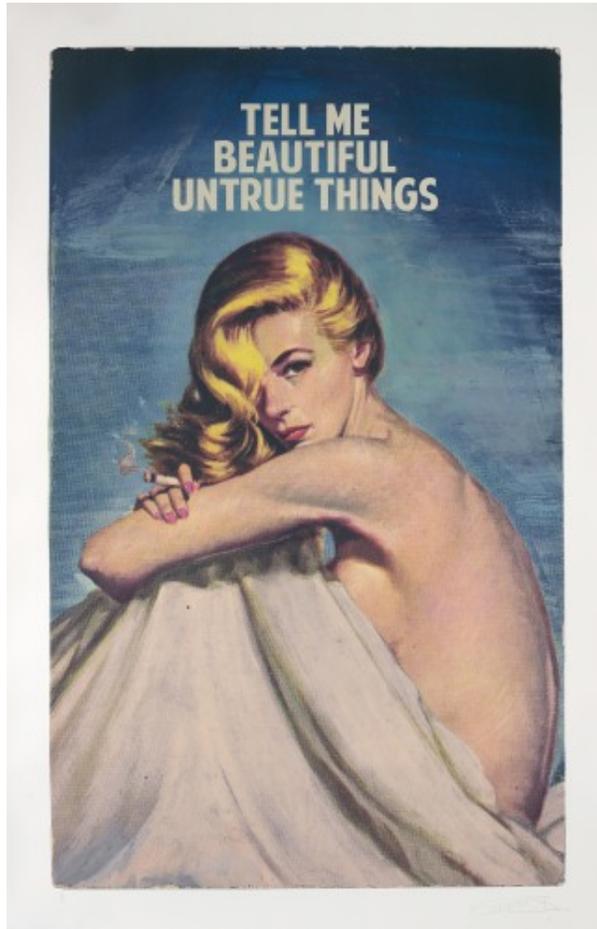
Numbered '074' in black ball-point pen on the accompanying Benham 100 envelope, from the edition of 100, published by Benham 100, Folkestone, to commemorate Queen Elizabeth II's 80th birthday, framed.

Estimate

£1,000 — 1,500 •♣

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310

The Connor Brothers

Tell Me Beautiful Untrue Things

2017

Giclée print in colours with screenprinted varnish, on wove paper, with full margins.

I. 148 x 90 cm (58 1/4 x 35 3/8 in.)

S. 166 x 106 cm (65 3/8 x 41 3/4 in.)

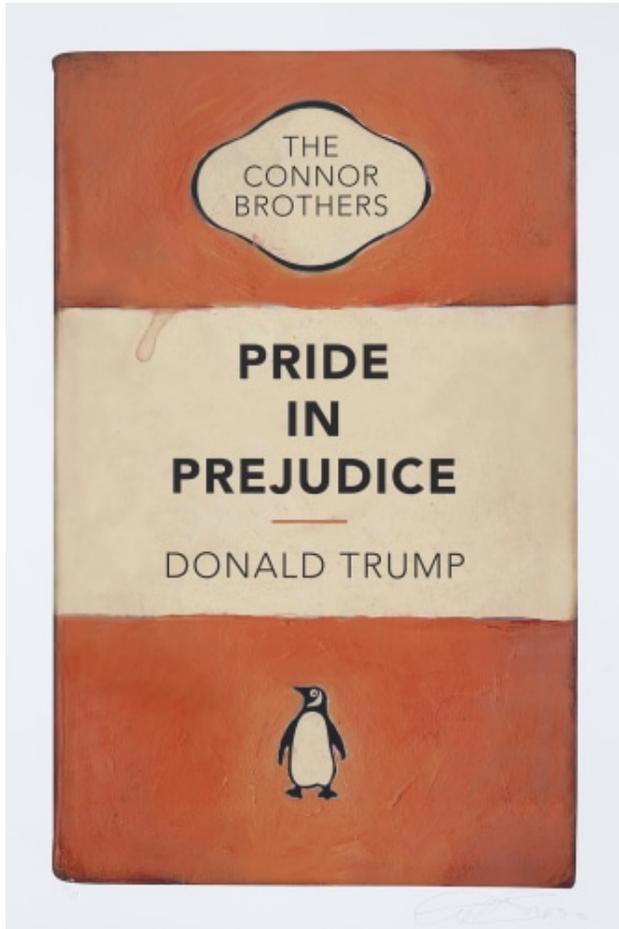
Signed, dated and annotated 'AP' in pencil (an artist's proof, the edition was 150), published by the artists, with their accompanying Certificate of Authenticity, unframed.

Estimate

£3,000 — 5,000 [▲]

[Go to Lot](#)





311

The Connor Brothers

Pride in Prejudice (Donald Trump)

2020

Giclée print in colours with screenprint, on wove paper, with full margins.

I. 67.1 x 42.1 cm (26 3/8 x 16 5/8 in.)

S. 75.3 x 50 cm (29 5/8 x 19 3/4 in.)

Signed, dated and numbered 22/35 in pencil, published by Hang-Up Gallery, London, unframed.

Estimate

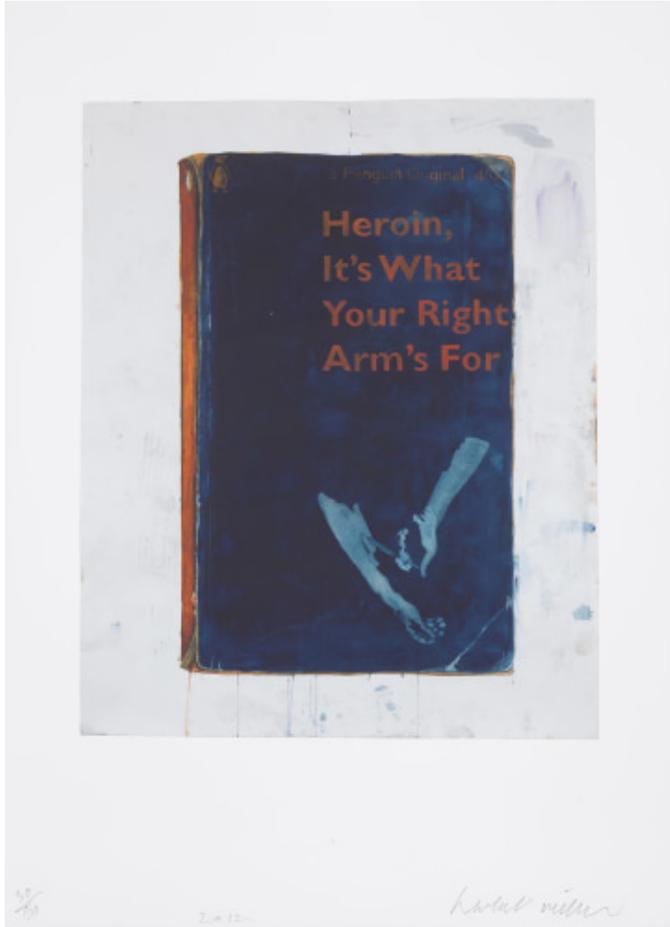
£1,000 — 1,500 ♣

[Go to Lot](#)



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312

LOT OFFERED WITH NO RESERVE

Harland Miller

Heroin, It's What Your Right Arm's For

2012

Digital pigment print in colours, on Somerset Velvet paper, with full margins.

I. 39.2 x 32 cm (15 3/8 x 12 5/8 in.)

S. 57.7 x 42 cm (22 3/4 x 16 1/2 in.)

Signed, dated and numbered 30/50 in pencil (there were also 10 artist's proofs), published by Turps Banana, London (with their blindstamp), unframed.

Estimate

£1,000 — 1,500 •♣

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313

David Shrigley

Sculpture of a Nail

1999

Aluminium and polyester multiple.

14 x 3.8 cm (5 1/2 x 1 1/2 in.)

Signed with initials, dated and numbered 3/3 in black ink on the underside.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



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314

David Shrigley

A Gap in the Clouds

2020

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75 x 54.9 cm (29 1/2 x 21 5/8 in.)

Signed with initials, dated and numbered 123/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



Evening & Day Editions

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315

David Shrigley

I Cannot Live Without You

2019

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75.1 x 55 cm (29 5/8 x 21 5/8 in.)

Signed with initials, dated and annotated 'A/P' in pencil on the reverse (an artist's proof, the edition was 125), published by Jealous Gallery, London, unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)





316

David Shrigley

Shut Up

2018

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

S. 75.8 x 55.8 cm (29 7/8 x 21 7/8 in.)

Signed with initials, dated and numbered 21/125 in pencil on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, framed.

Estimate

£1,500 — 2,000 ♦

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317

David Shrigley

I Hate Human Beings

2021

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

S. 76.1 x 56 cm (29 7/8 x 22 in.)

Numbered 104/125 in pencil on the reverse, with the accompanying Certificate of Authenticity signed by the artist, published by Ding Dong Takuhaibin, unframed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Evening & Day Editions

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318

David Shrigley

Stop Panicking

2021

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75.4 x 56 cm (29 3/4 x 22 in.)

Signed with initials, dated and numbered 29/125 in pencil on the reverse (there were also 10 artist's proofs), published by Jealous Gallery, London, unframed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Evening & Day Editions

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319

David Shrigley

To Hell With Zoos

2021

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75.5 x 56 cm (29 3/4 x 22 in.)

Signed with initials, dated and numbered 80/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, unframed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Evening & Day Editions

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320

David Shrigley

I Am Elegant, I Am Oh So Very Very Elegant

2021

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

S. 76 x 56.1 cm (29 7/8 x 22 in.)

Numbered 76/125 in pencil on the reverse, with the accompanying Certificate of Authenticity signed by the artist, published by Ding Dong Takuhaibin, unframed.

Estimate

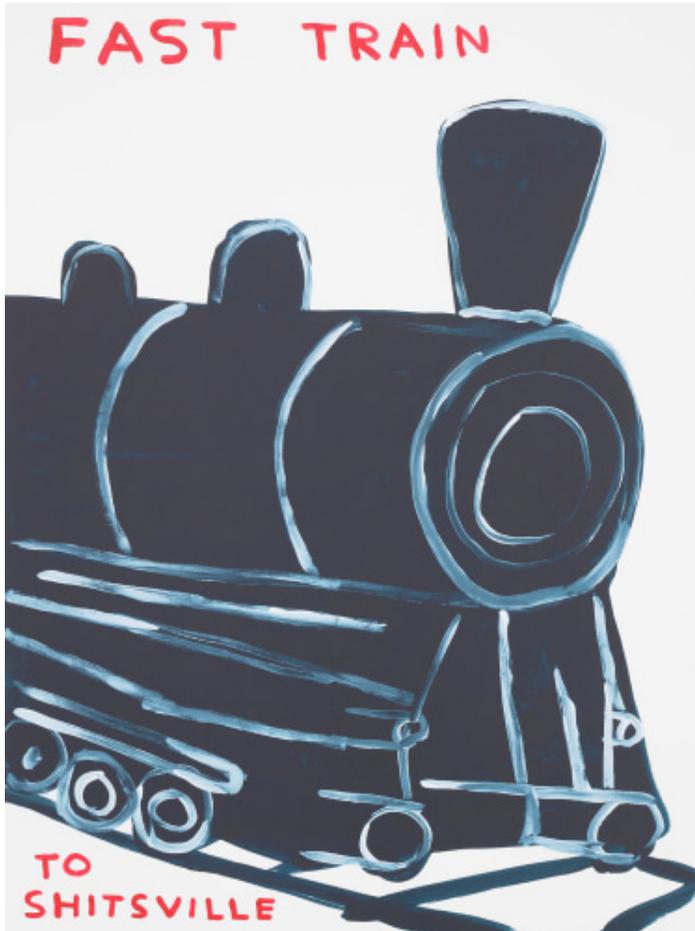
£1,500 — 2,000 ♦

[Go to Lot](#)



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321

David Shrigley

Untitled (Fast Train to Shitsville)

2021

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75 x 56 cm (29 1/2 x 22 in.)

Signed with initials, dated and numbered 69/125 in pencil on the reverse, published by Stephen Friedman Gallery, London, unframed.

Estimate

£1,500 — 2,000 

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322

David Shrigley

Wine

2021

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 numbered 95/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, unframed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)





323

David Shrigley

Art Will Save The World

2019

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet.

S. 76.1 x 56 cm (29 7/8 x 22 in.)

Signed with initials, dated and numbered 53/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, unframed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)





324

Emily Mae Smith

Chekhov's Gun

2017

Screenprint in colours, on Coventry Rag paper, with full margins.

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

S. 61.1 x 45.1 cm (24 x 17 3/4 in.)

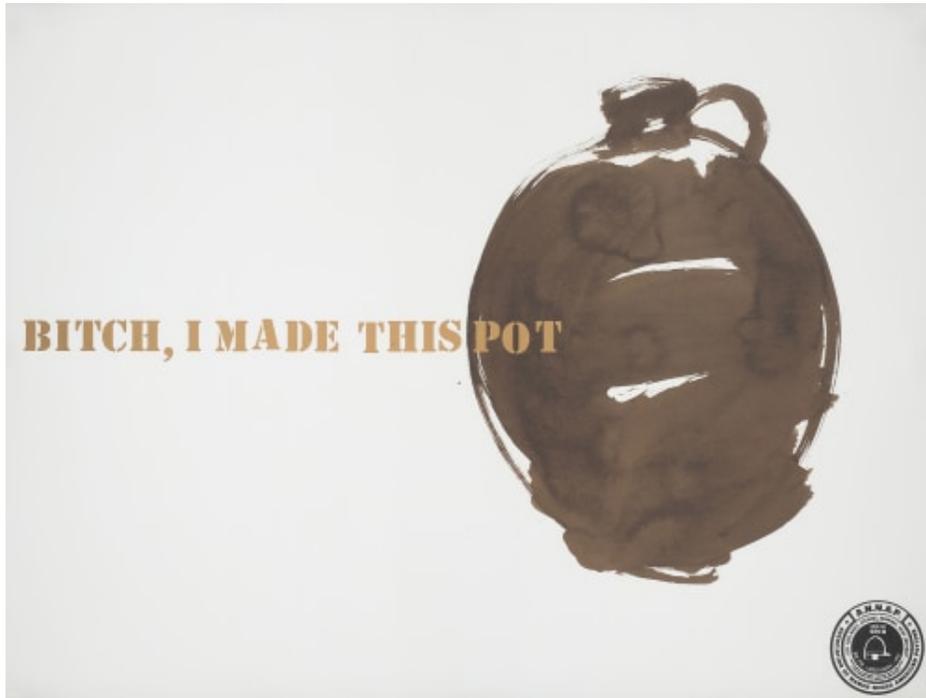
Signed, dated and numbered 29/75 in pencil, published by Perrotin, New York to benefit ACRIA: Artists Ending AIDS Fund, unframed.

Estimate

£800 — 1,200

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325

Theaster Gates

Bitch I Made this Pot

2013

Lithograph and screenprint in colours with rubber stamp, on Somerset paper, with full margins.

I. 52.3 x 76.7 cm (20 5/8 x 30 1/4 in.)

S. 60.4 x 80.2 cm (23 3/4 x 31 5/8 in.)

Signed, titled, dated and numbered 7/100 in black ball-point pen on the accompanying label (there were also 5 artist's proofs), published by The Whitechapel Gallery on the occasion of the exhibition *Spirit of Utopia*, July to September, 2013, with their accompanying Certificate of Authenticity, framed.

Estimate

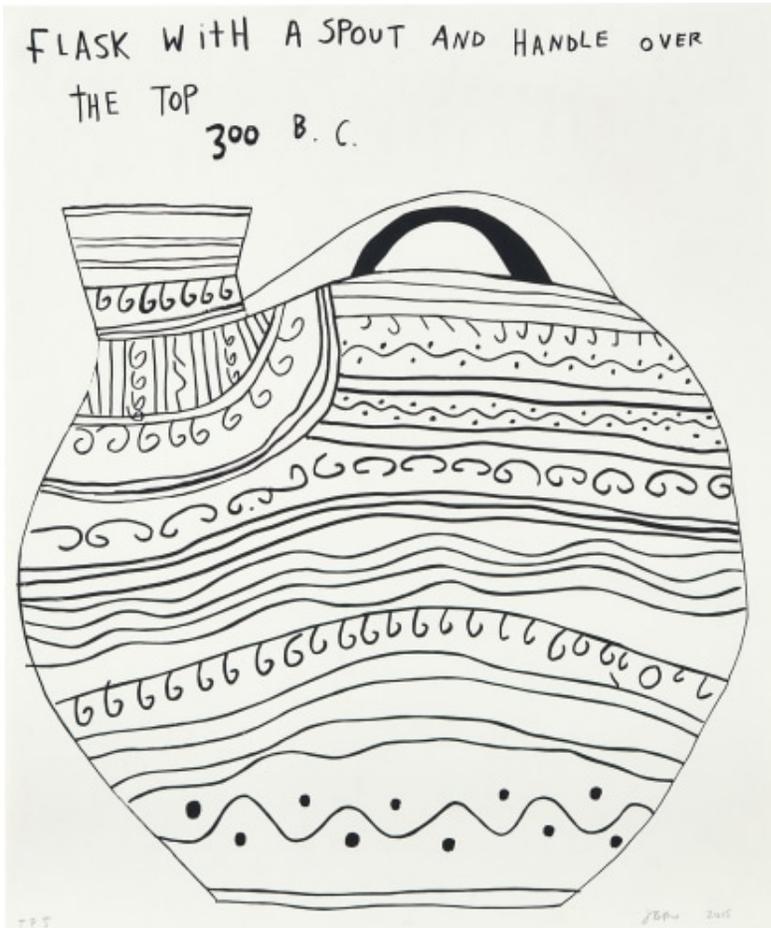
£1,000 — 1,500

[Go to Lot](#)



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326

Jonas Wood

Untitled

2015

Screenprint, on Coventry Rag paper, the full sheet.

S. 60.6 x 50.8 cm (23 7/8 x 20 in.)

Signed with initials, dated and numbered 'TP 5' in pencil (one of 12 unique trial proofs, the edition was 100 plus 26 artist's proofs), published by Wood Kusaka Studios, Los Angeles, for White Columns, New York, unframed.

Estimate

£3,000 — 5,000 †

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Literature

Gagosian Gallery, New York, *Jonas Wood: Prints*, pp. 138-139



327

Eddie Martinez

Clam Appeal

2009

Lithograph and screenprint in colours, on Fabriano Artistico Hotpress paper, the full sheet.

S. 38 x 46.2 cm (14 7/8 x 18 1/4 in.)

Signed and numbered 17/30 in pencil, published by Forth Estate Editions, unframed.

Estimate

£2,000 — 3,000

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328

Eddie Martinez

Fine Ants (Black Out)

2018

Lithograph in colours, on Revere Felt Ivory paper, with full margins.

I. 76.5 x 62 cm (30 1/8 x 24 3/8 in.)

S. 91.8 x 70 cm (36 1/8 x 27 1/2 in.)

Signed, dated and numbered 6/28 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

Estimate

£1,000 — 1,500 †

[Go to Lot](#)





329

Eddie Martinez

No Title 5

2016

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

S. 92.1 x 69.5 cm (36 1/4 x 27 3/8 in.)

Signed with initials, dated and numbered 44/60 in pencil, published by Edition Copenhagen, Denmark, unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)





330

LOT OFFERED WITH NO RESERVE

Hank Willis Thomas

All Lies Matter

2019

Screenprint in black and white, on black wove paper, with full margins.

I. 40.2 x 29.8 cm (15 7/8 x 11 3/4 in.)

S. 61.1 x 45.8 cm (24 x 18 in.)

Signed, dated and numbered 367/400 in silver ink, published by the Public Art Fund, New York, unframed.

Estimate

£1,000 — 1,500 •

[Go to Lot](#)





331

Isaac Julien

LOVE/HATE

2003

The complete set of eight silver-plated rings, all contained in the original suede-lined presentation box.
ring dimensions variable

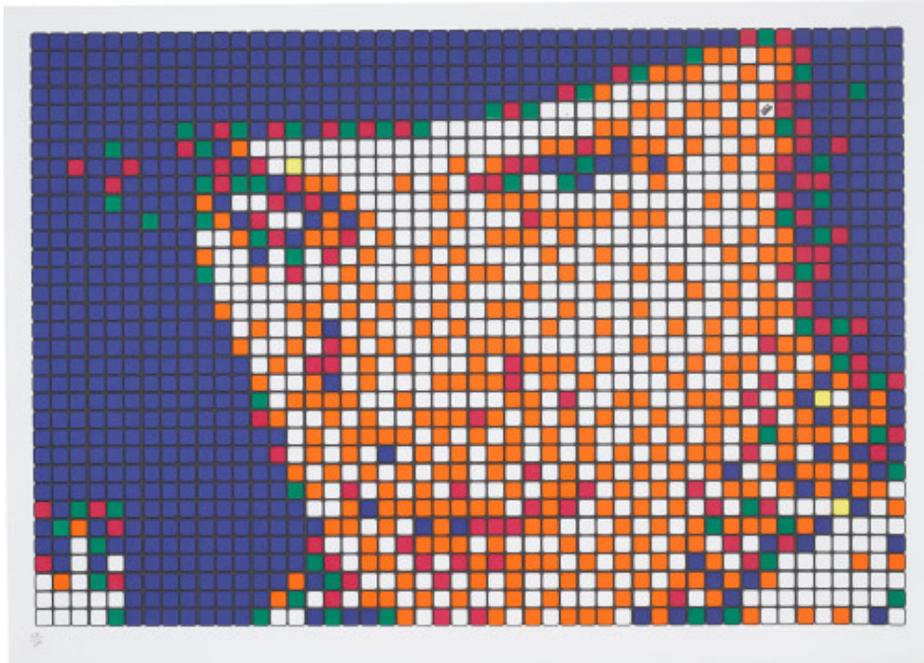
box 5.7 x 34.3 x 13.3 cm (2 1/4 x 13 1/2 x 5 1/4 in.)

Estimate

£3,000 — 5,000 

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332

Invader

Rubik Kubrick Clockwork Orange (Alex)

2006

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

I. 45.1 x 66 cm (17 3/4 x 25 7/8 in.)

S. 50.2 x 70 cm (19 3/4 x 27 1/2 in.)

Numbered 234/300 in pencil, an unsigned impression (there was also a signed edition of 150), published by Pictures on Walls, London (with their blindstamp), unframed.

Estimate

£3,000 — 5,000 [▲]

[Go to Lot](#)





333

Invader

Invasion Kit #01 (Albinos)

2000

Multiple comprised of 61 ceramic tiles and 2 glass tiles, contained in the original sealed foil packaging.

14 x 18 cm (5 1/2 x 7 1/8 in.)

Numbered '050' in black ball-point pen on the instruction label affixed to the reverse, from the edition of 350, published by the artist.

Estimate

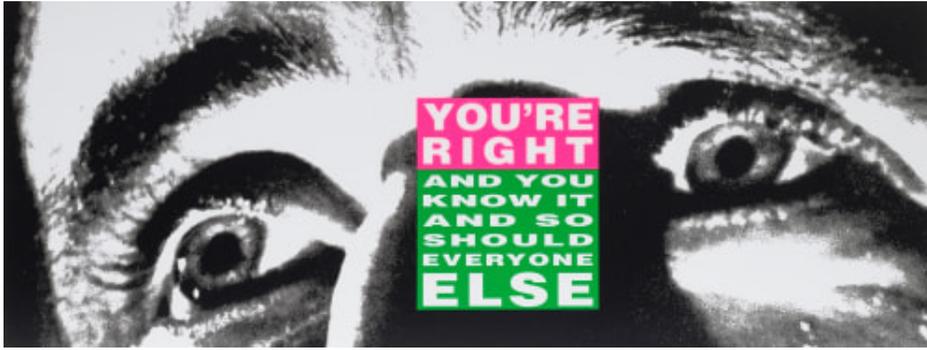
£5,000 — 7,000 

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334

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. 22.8 x 61 cm (8 7/8 x 24 in.)

Signed with initials and numbered 'AP. 24/50' in pencil on the reverse (the edition was 200), published by the Editions and Artists Books Fair, New York, unframed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



334

Barbara Kruger

Provenance

Brooke Alexander, New York

Acquired from the above by the present owner



335

Barbara Kruger

Untitled (Kiss)

2019

Artek Stool 60 in birch, birch plywood and laminate, designed by Alvar Aalto, in black, white and red, contained within the original card box.

44 x 38 cm (17 3/8 x 14 7/8 in.)

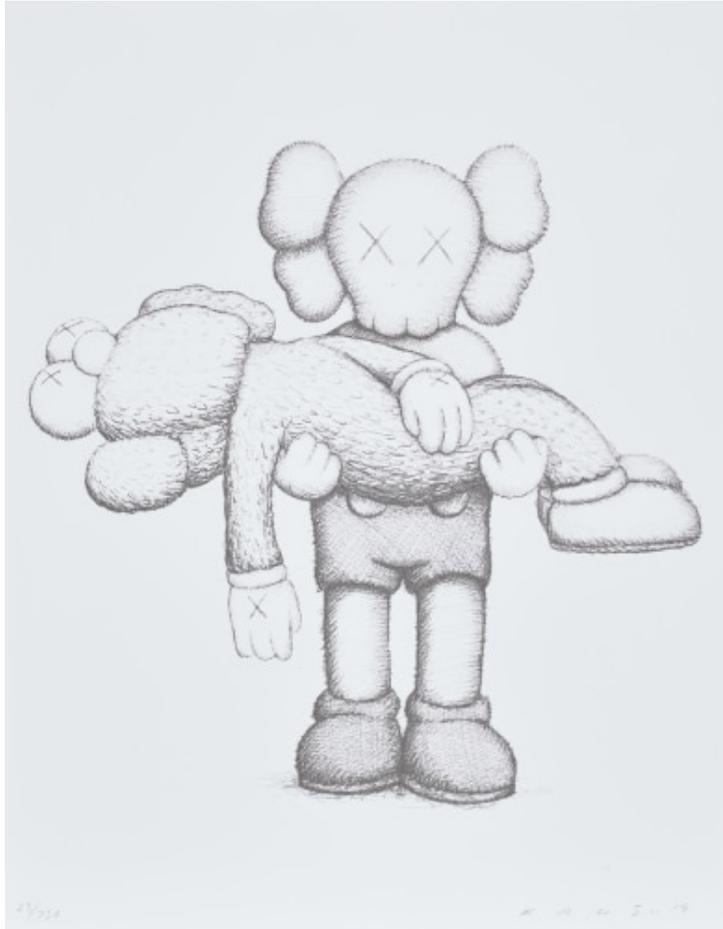
With the artist's stamp and numbered '26' in black ink on the label affixed to the underside, from the total edition of 600 (there was an initial release of 300 and a second, final release of 300), co-published by the ICA, London and Artek, Helsinki.

Estimate

£1,000 — 1,500

[Go to Lot](#)





336

KAWS

COMPANIONSHIP IN THE AGE OF LONELINESS

2019

Screenprint, on Arches Aquarelle paper, with full margins, the sheet loose (as issued) contained within the original grey Wibalin Buckram-bound presentation box with accompanying limited edition exhibition catalogue.

I. 27.5 x 28 cm (10 7/8 x 11 in.)

S. 38.6 x 30.2 cm (15 1/4 x 11 7/8 in.)

The print signed, dated and numbered 23/750 in pencil, further signed and dated in black ink and numbered (printed) on the title page of the exhibition catalogue, published by the National Gallery of Victoria, Melbourne, on the occasion of the exhibition *KAWS: Companionship in the Age of Loneliness*, unframed.

Estimate

£2,500 — 3,500

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337

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.)

With incised 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 Ω

[Go to Lot](#)





338

Jeff Koons

Balloon Dog (Yellow)

2015

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with silver printed signature and original plastic stand.

26.7 cm (10 1/2 in.) diameter

Numbered 0630/2300 in gold ink on the underside, published by the Museum of Contemporary Art, Los Angeles.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)





339

Jeff Koons

Inflatable Balloon Flower (Yellow) (for Parkett No. 50/51)

1997

Yellow PVC balloon, contained in the original ombre yellow and white cardboard box with gold printed title. inflated 129.5 x 149.9 x 177.8 cm (51 x 59 x 70 in.) box 30.5 x 30.5 x 70.2 cm (12 x 12 x 27 5/8 in.) Signed, dated and numbered 14/100 in red ink (faded) on the balloon (there were also 40 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York.

Estimate

£2,000 — 3,000 Ω

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339

Jeff Koons

Literature

Edition for Parkett 50/51



340

RIMOWA x Daniel Arsham

Eroded Attaché

2019

Cast hydrostone and glass multiple, contained in a black satin lined aluminium RIMOWA briefcase, with accompanying Owner's Manual and 5-year Rimowa Guarantee Certificate.

multiple 21.5 x 30 x 7.5 cm (8 1/2 x 11 3/4 x 2 7/8 in.)

briefcase 13.5 x 45.5 x 37.5 cm (5 3/8 x 17 7/8 x 14 3/4 in.)

With printed signature and numbered 018/500 (printed) on the holographic label attached to the accompanying Certificate of Authenticity, co-published by Daniel Arsham Studio, New York, and Rimowa, Cologne.

Estimate

£2,000 — 3,000

[Go to Lot](#)





341

Daniel Arsham

Crystal Relic 003 (Crystal Camera)

2021

Cast resin multiple, contained in the original foam-lined black presentation box.

13.9 x 11.4 x 17.7 cm (5 1/2 x 4 1/2 x 6 7/8 in.)

Numbered 310/500 (printed) on the holographic label affixed to the box, published by Daniel Arsham Studio, New York.

Estimate

£1,000 — 1,500

[Go to Lot](#)





342

Daniel Arsham

Eroded Brillo Box (Blue)

2020

Cast resin multiple, contained in the original foam-lined blue presentation box.

multiple 29.2 x 29.5 x 23.4 cm (11 1/2 x 11 5/8 x 9 1/4 in.)

box 34.5 x 36 x 29 cm (13 5/8 x 14 1/8 x 11 3/8 in.)

Numbered 274/500 (printed) on the holographic label affixed to the box, published by Daniel Arsham Studio, New York.

Estimate

£2,000 — 3,000 Ω

[Go to Lot](#)





343

LOT OFFERED WITH NO RESERVE

Daniel Arsham

Blue Crystallized Pikachu

2020

Cast resin and aluminium oxide multiple, contained in the original foam-lined blue presentation box.

33 x 15.8 x 13.5 cm. (12 7/8 x 6 1/4 x 5 3/8 in.)

Numbered 330/500 (printed) on the holographic label affixed to the box, published by Daniel Arsham Studio, New York.

Estimate

£3,000 — 5,000 

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344

LOT OFFERED WITH NO RESERVE

Mr.

Whereabouts of the Heart of that Day

2020

Archival pigment print and screenprint in colours, on wove paper, with full margins.

I. 58 x 49.8 cm (22 7/8 x 19 5/8 in.)

S. 70 x 61.8 cm (27 1/2 x 24 3/8 in.)

Signed, dated and numbered 95/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

£1,000 — 1,500 ±

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345

LOT OFFERED WITH NO RESERVE

Mr.

City Girl's New Life

2020

Archival pigment print and screenprint in colours, on wove paper, with full margins.

I. 58.1 x 43.6 cm (22 7/8 x 17 1/8 in.)

S. 70 x 55.4 cm (27 1/2 x 21 3/4 in.)

Signed, dated and numbered 90/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

£1,000 — 1,500 ±

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346

LOT OFFERED WITH NO RESERVE

Takashi Murakami

That Sounds Good, I Hope You Can Do That

2019

Screenprint in colours with cold stamped gold and silver foil, on wove paper, with full margins.

I. 46.4 x 94 cm (18 1/4 x 37 in.)

S. 56.6 x 104.3 cm (22 1/4 x 41 in.)

Signed, dated and numbered 65/300 in pencil, further signed '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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347

LOT OFFERED WITH NO RESERVE

Takashi Murakami

New Day: Lots, Lots of Kaikai and Kiki; and Self-Portrait Of The Distressed Artist

2011; and 2009

Two offset lithographs in colours, on smooth wove paper, the full sheets.

both S. 72 x 72 cm (28 3/8 x 28 3/8 in.)

Both signed and each numbered 12/300 and 194/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£1,500 — 2,000 •‡▲

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348

LOT OFFERED WITH NO RESERVE

Takashi Murakami

We Can Go Anywhere With Mr Fujiko F. Fujio And The Time Machine!; and There Are Many Dokodemo Doors

2019

Two screenprints in colours, one with cold stamped gold and silver foil, on smooth wove paper, with full margins.

both I. 50 x 50 cm (19 5/8 x 19 5/8 in.)

both S. 60 x 60 cm (23 5/8 x 23 5/8 in.)

Both signed and each numbered 100/300 and 99/300 respectively in pencil, further signed 'Fujiko F Fujio' (printed) in Japanese, the inventor of Doraemon, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£2,500 — 3,500 •‡

[Go to Lot](#)



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349

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Marnu Came From The Sky; Planet 66; and Planet 66: Summer Vacation

2003; and 2004

Three offset lithographs in colours, on smooth wove paper, the full sheets.

one S. 77 x 89.6 cm (30 3/8 x 35 1/4 in.)

two S. 68.2 x 68.2 cm (26 7/8 x 26 7/8 in.)

All signed and each numbered 81/300, 172/300 and 172/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

Estimate

£1,500 — 2,000 • ‡

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350

LOT OFFERED WITH NO RESERVE

Takashi Murakami

And Then...All Things Good and Bad. All Days Fine and Rough; and And Then x 6 (Red Dots: The Superflat Method)

2014; and 2013

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 each numbered 151/300 and 127/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£1,500 — 2,000 • ‡

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351

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Hands Clapsed

2015

Offset lithograph in colours, on smooth wove paper,
the full sheet.

S. 65.8 x 87.6 cm (25 7/8 x 34 1/2 in.)

Signed and numbered 73/300 in black ink, published
by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

£500 — 700 •

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352

LOT OFFERED WITH NO RESERVE

Takashi Murakami

*Panda, Panda Cubs and Flowerball; and Panda Cubs
Panda Cubs*

2019

Two offset lithographs in colours, on smooth wove paper, the full sheets.

one S. 71 cm (27 7/8 in.) diameter

one S. 50 x 50 cm (19 5/8 x 19 5/8 in.)

Both signed and each numbered 104/300 and 72/300 respectively in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£1,500 — 2,000 •‡

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353

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Open Your Hands Wide

2010

Offset lithograph in colours, on smooth wove paper,
the full sheet.

S. 76.8 x 92.4 cm (30 1/4 x 36 3/8 in.)

Signed and numbered 203/300 in silver ink, published
by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



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354

LOT OFFERED WITH NO RESERVE

Takashi Murakami

AND THEN Platinum; and Melting DOB E

2006; and 2001

Two offset lithographs in colours, on smooth wove paper, the full sheets.

both S. 68 x 68 cm (26 3/4 x 26 3/4 in.)

Both signed and each numbered 158/300 and 131/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£2,000 — 3,000 ±

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355

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 x 56.2 cm (27 1/2 x 22 1/8 in.)

Each signed by both artists (Mark Grotjahn in black ink and Takashi Murakami in silver ink) and numbered 158/300 and 162/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)

