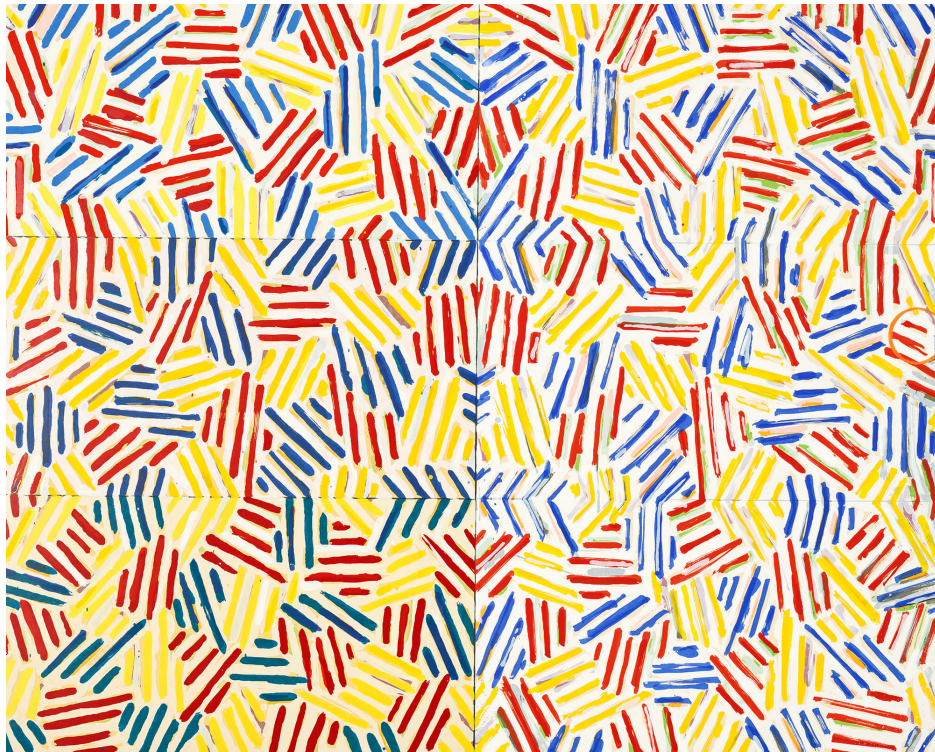


Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

Sale Interest: 246 Lots



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Sale Interest: 246 Lots

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bidslondon@phillips.com

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Sale Interest: 246 Lots



1
Henri Matisse
Repos sur la banquette (Rest on...
Estimate £12,000 — 18,000



3
Andy Warhol
Saint Apollonia (F. & S. 330-333)
Estimate £25,000 — 35,000

4
Andy Warhol
Mao (F. & S. 92)
Estimate £20,000 — 30,000

5
Andy Warhol
Chicken 'N Dumplings, from Ca...
Estimate £15,000 — 20,000



6
Andy Warhol
Cow (F. & S. 12A)
Estimate £12,000 — 18,000

7
Andy Warhol
New York Post (Judge Blasts Ly...
Estimate £8,000 — 12,000



8
Andy Warhol
Steaks 99¢ (F. & S. IIIA.68)
Estimate £10,000 — 15,000

9
Andy Warhol
After the Party (F. & S. 183)
Estimate £12,000 — 18,000



10
Andy Warhol
Speed Skater, from Art and Spo...
Estimate £7,000 — 9,000

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



11

Andy Warhol

Peaches, from Space Fruit: Still ...

Estimate £8,000 — 12,000



13

Gerhard Richter

Goldberg-Variationen (Goldberg...

Estimate £40,000 — 60,000



15

Gerhard Richter

Ifrit; Bagdad; Bagdad; and Aladi...

Estimate £8,000 — 12,000

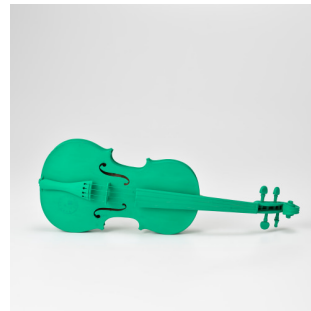


16

Antoni Tàpies

Lull-Tàpies (G. 1035-1059)

Estimate £7,000 — 9,000

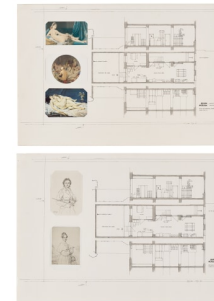


18

Joseph Beuys

Grüne Geige, from Zwei Fluxus-...

Estimate £7,000 — 9,000



19

Marcel Broodthaers

Musée - Museum (V. 12)

Estimate £8,000 — 12,000



20

Marcel Broodthaers

Musée d'Art Moderne à vendre ...

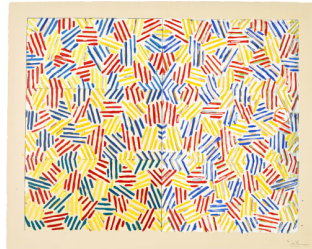
Estimate £10,000 — 15,000

Evening & Day Editions

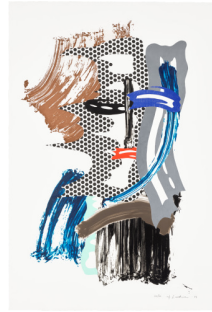
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21
Marcel Broodthaers
Citron - Citroen Réclame pour la...
Estimate £5,000 — 7,000



22
Jasper Johns
Corpse and Mirror (U.L.A.E. 169)
Estimate £60,000 — 80,000



23
Roy Lichtenstein
The Mask, from Brushstroke Fig...
Estimate £20,000 — 30,000



24
Ed Ruscha
News, Mews, Pews, Brews, Ste...
Estimate £8,000 — 12,000

25
Keith Haring
The Blueprint Drawings: plate 1...
Estimate £15,000 — 20,000

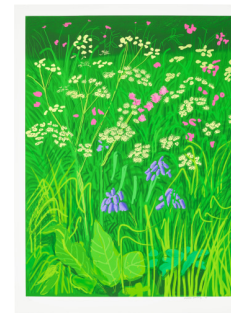


26
After Jean-Michel Basquiat
Untitled III, from The Figure Por...
Estimate £15,000 — 20,000

27
After Jean-Michel Basquiat
Riddle Me This Batman, from S...
Estimate £15,000 — 20,000



28
Jonas Wood
Four Majors
Estimate £40,000 — 60,000



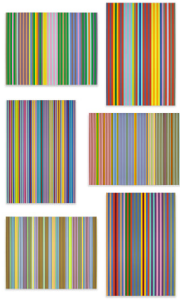
29
David Hockney
The Arrival of Spring in Woldgat...
Estimate £50,000 — 70,000



30
David Hockney
4th February 2021, Flowers in a ...
Estimate £25,000 — 35,000

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31
Gene Davis
Series 2
Estimate £7,000 — 9,000

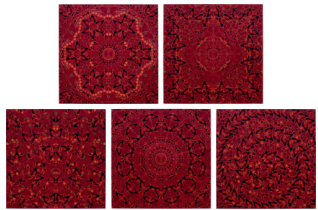


32
Damien Hirst
The Souls on Jacob's Ladder Tak...
Estimate £15,000 — 20,000

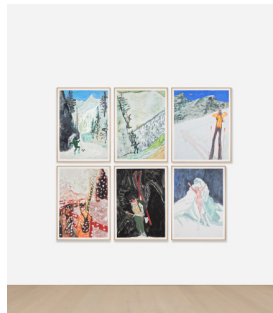


34
Damien Hirst
Fun
Estimate £7,000 — 9,000

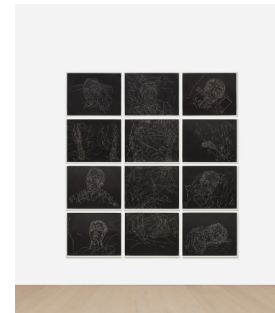
35
Damien Hirst
Untitled, from Re-Object/Mythos
Estimate £7,000 — 9,000



36
Damien Hirst
The Empresses (H10)
Estimate £10,000 — 15,000



37
Ian Davenport
Centre
Estimate £12,000 — 18,000



38
Peter Doig
Zermatt (D1)
Estimate £15,000 — 20,000

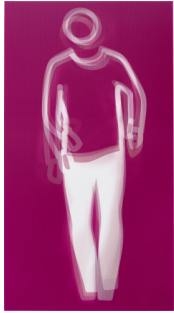


39
Kiki Smith
Mortal
Estimate £8,000 — 10,000

40
Susan Hiller
Rough Version
Estimate £7,000 — 9,000

Evening & Day Editions

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41
Julian Opie
Figure 4, from Dance
Estimate £10,000 — 15,000



42
Julian Opie
Day and Night
Estimate £7,000 — 9,000



43
Julian Opie
Walking in Melbourne 4, from W...
Estimate £8,000 — 12,000



44
Julian Opie
Untitled (C. 8-13)
Estimate £6,000 — 8,000



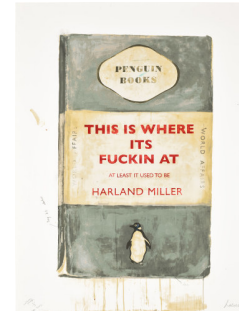
45
Banksy
Flower Thrower Triptych (Grey)
Estimate £100,000 — 150,000



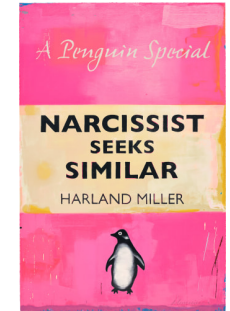
46
Banksy
Girl with Balloon
Estimate £60,000 — 80,000



47
Banksy
Love Rat
Estimate £10,000 — 15,000



49
Harland Miller
This is Where it's Fuckin At
Estimate £15,000 — 20,000



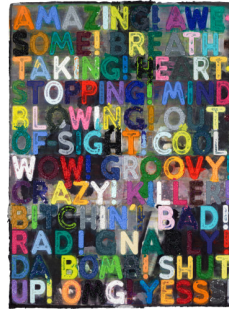
50
Harland Miller
Narcissist Seeks Similar
Estimate £10,000 — 15,000

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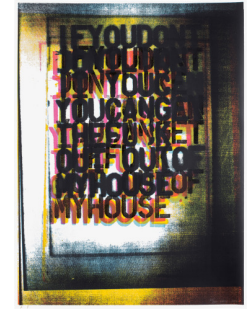
51
Josh Smith
Untitled
Estimate £7,000 — 9,000



53
Mel Bochner
Amazing
Estimate £30,000 — 50,000



54
Mel Bochner
Exasperations (K.W. 2023.02-2...
Estimate £25,000 — 35,000



55
Christopher Wool
My House I
Estimate £6,000 — 8,000



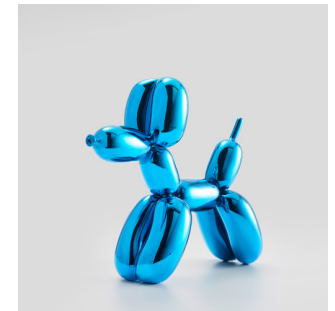
56
KAWS
UPS AND DOWNS
Estimate £30,000 — 50,000



58
KAWS
THE THINGS THAT COMFORT
Estimate £8,000 — 12,000



59
Yoshitomo Nara
Hand Searching
Estimate £25,000 — 35,000



60
Jeff Koons
Balloon Dog (Blue)
Estimate £10,000 — 15,000

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61
Pablo Picasso
Motifs no. 45 (Patterns no. 45) (...)
Estimate £4,000 — 6,000



62
Pablo Picasso
Visage aux mains (Face with Ha...
Estimate £3,000 — 5,000



63
Pablo Picasso
Visage aux feuilles (Face with Le...
Estimate £3,000 — 5,000



64
Pablo Picasso
Pichet anse prise (Seized Handl...
Estimate £5,000 — 7,000



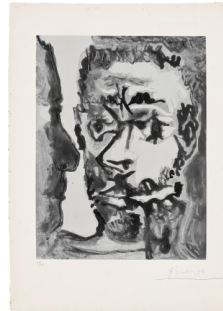
65
Pablo Picasso
Oiseau au ver (Bird with Worm) ...
Estimate £1,500 — 2,000



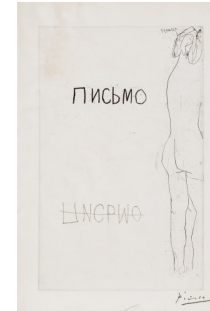
66
Pablo Picasso
Picador (Bullfighter) (A.R. 176)
Estimate £1,500 — 2,000



67
After Pablo Picasso
Portraits imaginaire (Imaginary ...
Estimate £3,000 — 5,000



68
Pablo Picasso
Fumeur avec un homme (Smok...
Estimate £4,000 — 6,000



69
Pablo Picasso
Pismo (lettre), from Escrito (Bl. ...
Estimate £2,000 — 3,000



70
After Pablo Picasso
La flûte double (The Double Flute)
Estimate £2,000 — 3,000

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71

After Pablo Picasso

Bouquet de fleurs (Bunch of Flo...

Estimate £1,000 — 1,500



72

Joan Miró

Magie Blanche II, from Allegro V...

Estimate £2,000 — 3,000



74

Zao Wou-Ki

Untitled (A. 246A)

Estimate £1,000 — 1,500



75

Egon Schiele

Bildnis Arthur Roessler (Portrait...

Estimate £1,500 — 2,000



76

Henri Matisse

Nu renversé près d'une table Lo...

Estimate £4,000 — 6,000



77

Jean Dubuffet

Coquette au miroir, plate 31 fro...

Estimate £1,500 — 2,000



78

Hans Bellmer

Les Mystères du confessionnal (...)

Estimate £800 — 1,200



79

Max Ernst

Devant mon aile droite couve le ...

Estimate £800 — 1,200

80

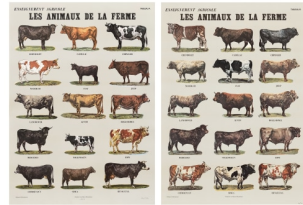
After René Magritte

L'oeil, plate 2 from Le lien de pai...

Estimate £2,000 — 3,000

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



81

Man Ray

Autoportrait (Self Portrait) (A. 1...

Estimate £1,000 — 1,500

82

Marcel Broodthaers

Les animaux de la ferme (Farm ...

Estimate £4,000 — 6,000

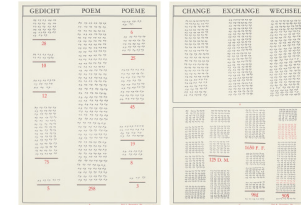


83

Marcel Broodthaers

Museum - Museum (V. 9)

Estimate £3,000 — 5,000



84

Marcel Broodthaers

Gedicht - Poem - Poème / Chan...

Estimate £6,000 — 8,000



85

Marcel Broodthaers

Le manuscrit trouvé dans une b...

Estimate £4,000 — 6,000



86

Marcel Broodthaers

Das Recht (The Law) (V. 8)

Estimate £3,000 — 5,000



87

Marcel Broodthaers

Comment va la mémoire et La F...

Estimate £2,000 — 3,000



88

Marcel Broodthaers

Charles Baudelaire, Je hais le m...

Estimate £3,000 — 5,000



89

Marcel Broodthaers

Charles Baudelaire, Pauvre Belg...

Estimate £6,000 — 8,000

90

Marcel Broodthaers

Un coup de dés jamais n'abolira ...

Estimate £2,000 — 3,000

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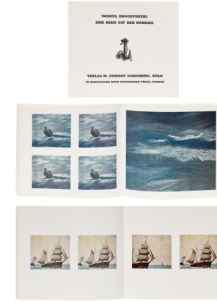
91
Marcel Broodthaers
Magie. Art et politique (Magic. ...)
Estimate £600 — 800



92
Marcel Broodthaers
PLAN VERT. La porte est ouvert...
Estimate £2,000 — 3,000



93
Marcel Broodthaers
Jeter du poisson sur la marché d...
Estimate £800 — 1,200



94
Marcel Broodthaers
Eine Reise auf der Nordsee (A V...
Estimate £1,500 — 2,000



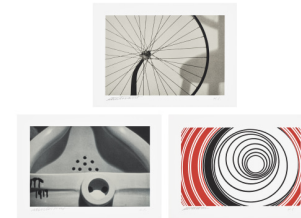
95
Marcel Broodthaers
Un jardin d'hiver (A Winter Gard...
Estimate £1,500 — 2,500



96
Marcel Broodthaers an...
Fig. A
Estimate £1,000 — 1,500



97
Jean-Marc Bustamante
Trophée (Trophy)
Estimate £1,500 — 2,000



98
Joseph Beuys
Sonnenscheibe (Sun Disc) (S. 85)
Estimate £4,000 — 6,000



100
Claes Oldenburg
Knäckebröd (Crispbread) (P. 7)
Estimate £1,000 — 1,500

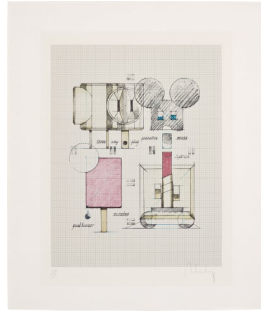
99
Elaine Sturtevant
Duchamp Triptych, from Sequen...
Estimate £600 — 800

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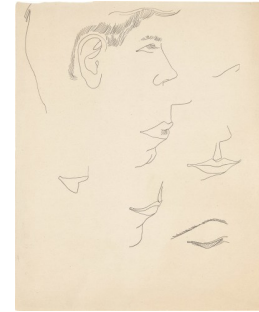
101
Claes Oldenburg
Picasso Cufflink, from Hommag...
Estimate £1,000 — 1,500



102
Claes Oldenburg
System of Iconography - Plug, ...
Estimate £700 — 1,000



103
Andy Warhol
Untitled, from Wild Raspberries
Estimate £2,000 — 3,000



104
Andy Warhol
Studies of a Male Head
Estimate £2,000 — 3,000



105
Andy Warhol
Mao (wallpaper) (F. & S. 125A)
Estimate £3,000 — 5,000



106
Andy Warhol
How to Tell You're Having a Hea...
Estimate £4,000 — 6,000



107
Andy Warhol
New York Heart Association Pho...
Estimate £3,000 — 5,000

108
Andy Warhol
S&H Green Stamps (F. & S. 9)
Estimate £1,500 — 2,000

109
Andy Warhol
Daily News (F. & S. IIIB.1)
Estimate £5,000 — 7,000

110
Andy Warhol
Mildred Scheel (F. & S. 238)
Estimate £3,000 — 5,000

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111
Andy Warhol
Neuschwanstein
Estimate £1,000 — 1,500



112
Robert Indiana
American Dream No. 5 (The Gol...)
Estimate £3,000 — 5,000

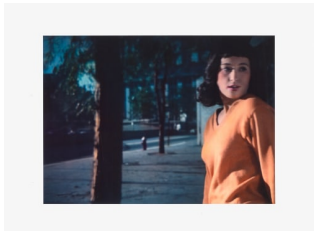


113
Robert Indiana
Classic Love
Estimate £3,000 — 5,000



114
Mike Kelley
The Orange & Green; Emerald E...
Estimate £3,000 — 5,000

115
Richard Estes
Holland Hotel (A. p. 127)
Estimate £3,000 — 5,000



116
Cindy Sherman
Untitled (In Honor of Mark Morr...)
Estimate £5,000 — 7,000

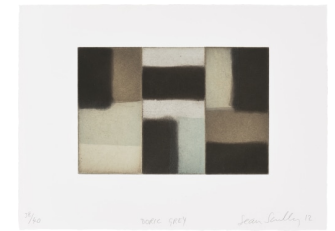


117
Nan Goldin
Cookie in the NY Inferno, from 1...
Estimate £1,000 — 1,500



118
Sean Scully
Desire (G.S.A. 85004)
Estimate £1,200 — 1,800

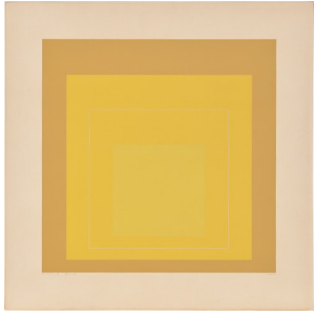
119
Sean Scully
Narcissus (G.S.A. 85005)
Estimate £1,200 — 1,800



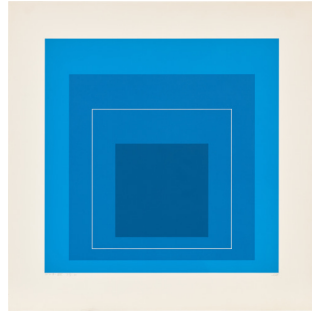
120
Sean Scully
Doric Grey
Estimate £1,500 — 2,000

Evening & Day Editions

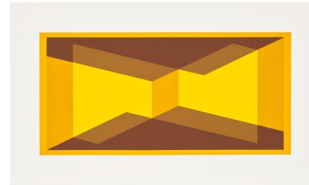
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121
Josef Albers
WLS X, from White Line Square...
Estimate £2,000 — 3,000



122
Josef Albers
WLS XIII, from White Line Square...
Estimate £2,000 — 3,000



123
Josef Albers
I-S VV II (D. 211)
Estimate £1,000 — 1,500



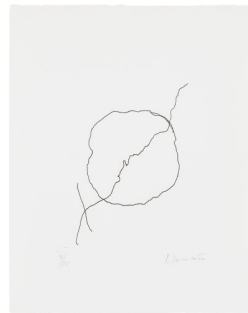
124
Agnes Martin
Paintings and Drawings 1974-19...
Estimate £2,000 — 3,000



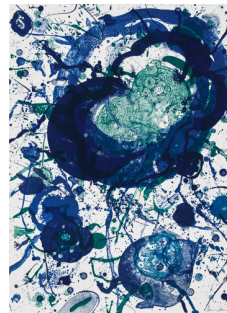
125
Enrico Castellani
lo son venuto al punto dela rota ...
Estimate £1,500 — 2,000



126
Sérvulo Esmeraldo
Excitable (E7113)
Estimate £4,000 — 6,000



127
Lucio Fontana
Untitled, from l'épée dans l'eau: ...
Estimate £1,000 — 1,500



128
Sam Francis
Untitled, from Michel Waldberg:...
Estimate £1,000 — 1,500



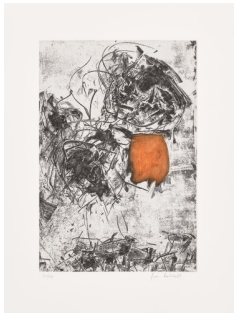
129
Robert Motherwell
Automatism Elegy (State I Whit...
Estimate £1,500 — 2,000



130
Joan Mitchell
Sunflower VII
Estimate £3,000 — 5,000

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131
Joan Mitchell
Sunflower II
Estimate £3,000 — 5,000



133
Elisabeth Frink
The Canterbury Tales I: three pl...
Estimate £800 — 1,200



134
Henry Moore
Mother and Child VIII, from Mot...
Estimate £1,000 — 1,500



135
Henry Moore
Girl Doing Homework I (C. 326)
Estimate £600 — 800



136
Howard Hodgkin
Girl at Night, from 5 Rooms (H. 6)
Estimate £1,000 — 1,500



137
Howard Hodgkin
Into the Woods, Winter (H. 116)
Estimate £4,000 — 6,000



138
Howard Hodgkin
Sand (H. 70)
Estimate £1,000 — 1,500



139
Peter Blake
Ludgate Circus - Day of the Skel...
Estimate £1,000 — 1,500

140
David Hockney
Hockney's Alphabet
Estimate £1,500 — 2,000

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141
David Hockney
Pushing Up, from Some More N...
Estimate £5,000 — 7,000

142
Gilbert & George
The Singing Sculpture 1969-91
Estimate £800 — 1,200

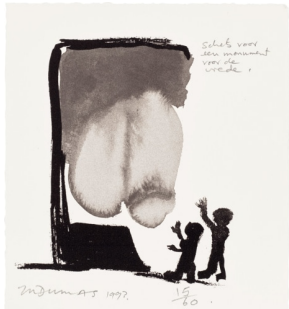
143
After Francis Bacon
Portrait of George Dyer Riding a...
Estimate £3,000 — 5,000



144
After Francis Bacon
Lying Figure (Large) (Q2A)
Estimate £2,000 — 3,000



145
Antony Gormley
One For All
Estimate £1,000 — 1,500



146
Marlene Dumas
Schets voor een Monument voo...
Estimate £500 — 700



147
Louise Bourgeois
Untitled (Ex-Libris), bookplate f...
Estimate £800 — 1,200



149
Tracey Emin
Space Monkey
Estimate £1,500 — 2,000



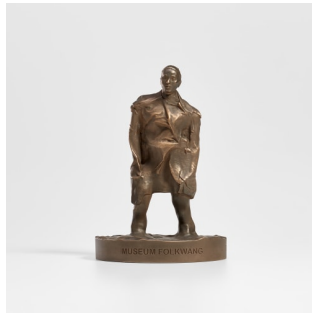
150
Tracey Emin
No Substitute For Your Love
Estimate £2,000 — 3,000

Evening & Day Editions

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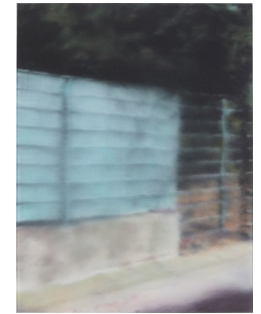
151
Marc Quinn
Emotional Detoxification
Estimate £1,200 — 1,800



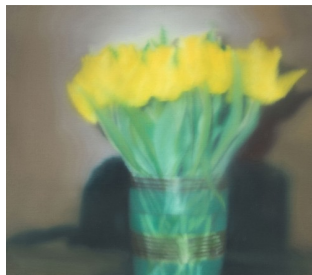
152
Thomas Schütte
Mann im Wind III (Man in the W...
Estimate £800 — 1,200



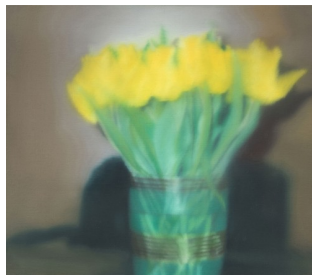
153
Albert Oehlen
BLAU (BLUE)
Estimate £1,000 — 1,500



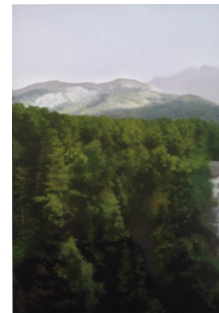
155
Gerhard Richter
Zaun (Fence) (P13)
Estimate £2,000 — 3,000



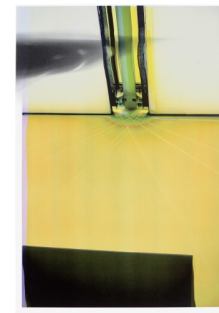
156
Gerhard Richter
Flow (P15)
Estimate £6,000 — 8,000



157
Gerhard Richter
Tulips (P17)
Estimate £3,000 — 5,000



158
Gerhard Richter
Waldhaus (House in the Woods)...
Estimate £4,000 — 6,000



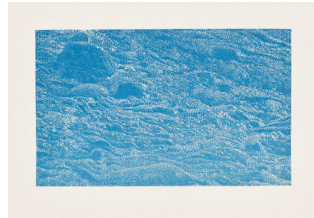
159
Wolfgang Tillmans
Tate Modern Edition #29
Estimate £1,000 — 1,500



160
Jockum Nordström
Every Neighbour Is a Customer
Estimate £1,000 — 1,500

Evening & Day Editions

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161
Etel Adnan
Le soleil a vécu (The Sun Has Liv...
Estimate £2,500 — 3,500

162
Franz Gertsch
Cima Del Mar (Top of the Sea) (...)
Estimate £1,500 — 2,000



164
Bridget Riley
Carnival (S. 43, T. & G. 43)
Estimate £6,000 — 8,000



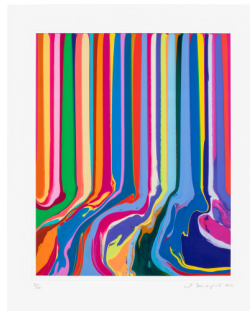
165
Bridget Riley
About Lilac (S. 65, T. & G. 65)
Estimate £4,000 — 6,000



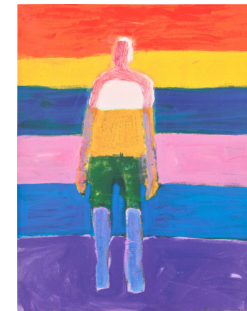
166
Bridget Riley
One Small Step (S. 70, T. & G. 70)
Estimate £4,000 — 6,000



167
Bridget Riley
Fold (S. 57, T. & G. 57)
Estimate £4,000 — 6,000



168
Ian Davenport
Chromatastic Paintings in Hospi...
Estimate £1,000 — 1,500



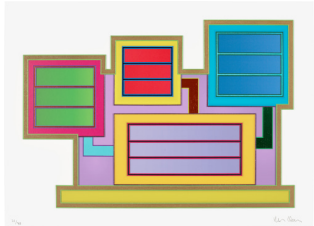
169
Katherine Bradford
Person with Colors
Estimate £1,000 — 2,000



170
Carmen Herrera
Negro y Naranja (Black and Ora...
Estimate £2,000 — 3,000

Evening & Day Editions

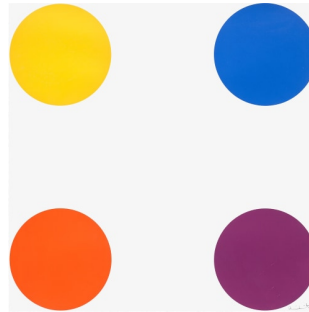
London Auction / 23 January 2025 / 2pm GMT



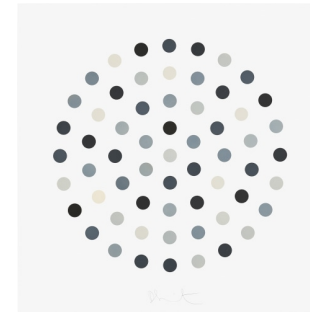
171
Peter Halley
Galaxia II
Estimate £1,500 — 2,000



172
Damien Hirst
Bromphenol Blue
Estimate £6,000 — 8,000



173
Damien Hirst
Norleucine, from 12 Woodcut Sp...
Estimate £6,000 — 8,000



174
Damien Hirst
Cinchonidine
Estimate £6,000 — 8,000



175
Damien Hirst
Exaudiat te Dominus (May the L...
Estimate £6,000 — 8,000



176
Damien Hirst
For The Love of God
Estimate £3,000 — 5,000



177
Damien Hirst
8487 No Justice At All, from The...
Estimate £6,000 — 8,000



178
Damien Hirst
Justice, from The Virtues (H9-1)
Estimate £7,000 — 9,000



179
Damien Hirst
Courage, from The Virtues (H9-2)
Estimate £7,000 — 9,000

180
Damien Hirst
Politeness, from The Virtues (H...
Estimate £7,000 — 9,000

Evening & Day Editions

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181

Damien Hirst

Garden of Dreams, from Veils (H4-3)

Estimate £5,000 — 7,000

182

Damien Hirst

Cannizaro, from Veils (H4-4)

Estimate £5,000 — 7,000

183

Damien Hirst

Nong Nooch, from Veils (H4-5)

Estimate £5,000 — 7,000

184

Damien Hirst

Plaza, from Colour Space (H5-6)

Estimate £4,000 — 6,000

185

Peter Doig

Couloir, from Zermatt (D1-1)

Estimate £2,000 — 3,000



186

Genieve Figgis

Adam and Eve

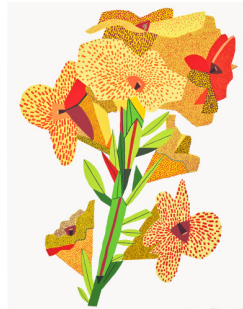
Estimate £700 — 900

187

Frank Bowling

IMMA Visit 2017

Estimate £1,000 — 1,500



188

Jonas Wood

Yellow Flower, from Greenpeace...

Estimate £6,000 — 8,000

189

Alex Katz

Boy With Branch 1 (S. 78)

Estimate £1,500 — 2,000



190

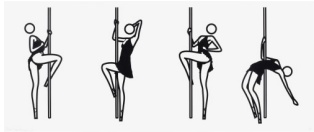
Alex Katz

Dancer 2 (cutout edition) (S. 705)

Estimate £6,000 — 8,000

Evening & Day Editions

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191

Julian Opie

This is Shahnoza 3 (C. 60)

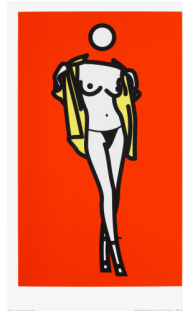
Estimate £6,000 — 8,000

192

Julian Opie

This is Shahnoza 4 (C. 61)

Estimate £6,000 — 8,000

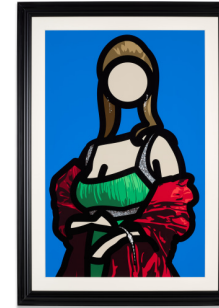


193

Julian Opie

Woman Taking Off Man's Shirt

Estimate £600 — 800



194

Julian Opie

Felicia (C. 162)

Estimate £3,000 — 5,000

195

Julian Opie

Maria (1) (C. 158)

Estimate £3,000 — 5,000



196

Harland Miller

Who Cares Wins

Estimate £6,000 — 8,000

197

Harland Miller

International Lonely Guy, from T...

Estimate £3,000 — 5,000

198

Mel Bochner

That's All Folks (K.W. 2014.09)

Estimate £3,000 — 5,000

199

Cy Twombly

Print 4, from Octavio Paz - Cy T...

Estimate £2,000 — 3,000

200

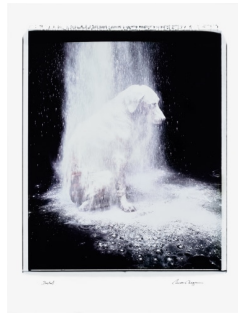
Christopher Wool

Untitled

Estimate £1,000 — 1,500

Evening & Day Editions

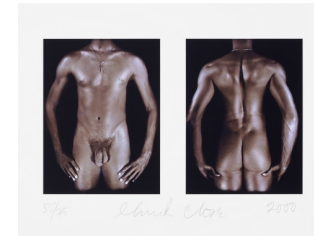
London Auction / 23 January 2025 / 2pm GMT



201
Christopher Wool
Untitled
Estimate £1,500 — 2,000



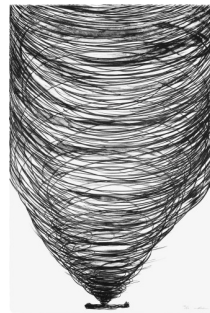
203
Robert Longo
Untitled (Moon in Shadow)
Estimate £1,000 — 1,500



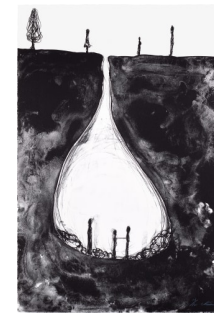
204
Chuck Close
Untitled (In Honor of Peter Huja...)
Estimate £800 — 1,200



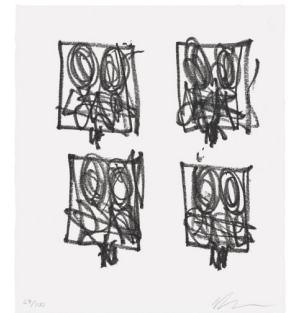
207
Nicolas Party
Portrait with Shells
Estimate £1,500 — 2,000



208
Chiharu Shiota
No Title 2
Estimate £1,000 — 1,500



209
Chiharu Shiota
No Title 5
Estimate £1,000 — 1,500



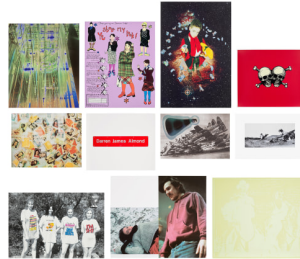
210
Rashid Johnson
Untitled Anxious Print
Estimate £2,000 — 3,000

Evening & Day Editions

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211
Rachel Whiteread
Demolished
Estimate £2,000 — 3,000



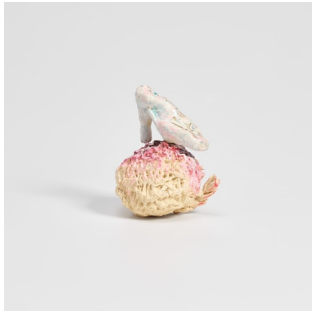
213
Various Artists includi...
Screen
Estimate £1,000 — 1,500



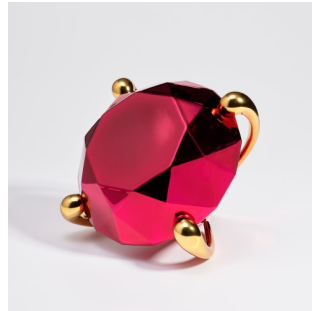
214
Allora & Calzadilla
Deadline (Parkett 80)
Estimate £1,200 — 1,800



215
Tom Friedman
Untitled (Parkett 64)
Estimate £1,000 — 1,500



216
Rebecca Warren
Poincaré (Parkett 78)
Estimate £800 — 1,200



217
Jeff Koons
Diamond (Red)
Estimate £6,000 — 8,000



218
Jeff Koons
Bread with Egg (Green)
Estimate £1,000 — 1,500



219
Barbara Kruger
Untitled (Kiss)
Estimate £800 — 1,200



220
Michael Craig-Martin
Trainer, from Fundamentals (C. ...)
Estimate £2,000 — 3,000

Evening & Day Editions

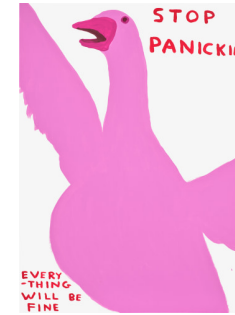
London Auction / 23 January 2025 / 2pm GMT



221
Katherine Bernhardt
Cheeseburger Deluxe
Estimate £1,500 — 2,000



222
David Shrigley
Untitled (Old Dog)
Estimate £2,000 — 3,000



224
David Shrigley
Stop Panicking
Estimate £1,500 — 2,000

225
David Shrigley
To Hell With Zoos
Estimate £1,500 — 2,000



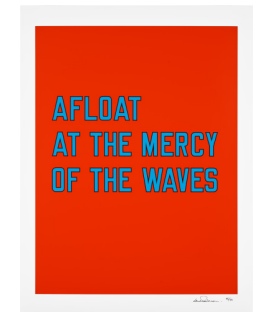
226
David Shrigley
Everything is Fine
Estimate £1,000 — 1,500



227
David Shrigley
I Endorse Everything
Estimate £800 — 1,200



228
David Shrigley and Joa...
Vote
Estimate £1,500 — 2,000



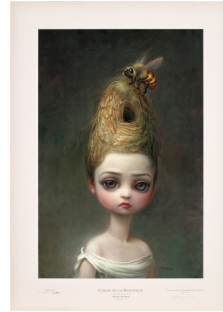
229
Lawrence Weiner
Edition for The Kitchen
Estimate £1,000 — 1,500

Evening & Day Editions

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231
Anne Collier
Woman Crying (W.C.)
Estimate £800 — 1,200



233
Mark Ryden
Queen Bee (P136)
Estimate £800 — 1,200



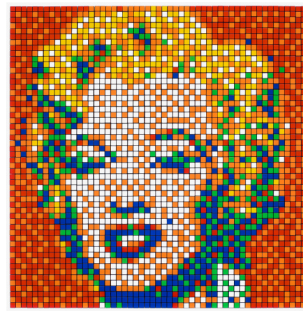
235
Invader
Invasion Kit #01 (Albinos)
Estimate £6,000 — 8,000



236
Invader
Invasion Kit #05 (Atari Si 2600)
Estimate £5,000 — 7,000



237
Invader
Invaded Cube, from Rubikcubis...
Estimate £1,500 — 2,000



238
Invader
Rubik Shot Red Marilyn, from R...
Estimate £3,000 — 5,000



239
Takashi Murakami
We Are the Square Jocular Clan
Estimate £4,000 — 6,000



240
Takashi Murakami
Dokuro Silver; Dokuro Yellow; Ti...
Estimate £1,500 — 2,000

Evening & Day Editions

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241

Takashi Murakami

Mr. Fujiko F. Fujio and Doraemo...

Estimate £1,000 — 1,500



242

Takashi Murakami

12 Arhats; 4 Arhats, One With F...

Estimate £1,500 — 2,000



243

Takashi Murakami

Homage to Francis Bacon (Stud...

Estimate £1,500 — 2,000

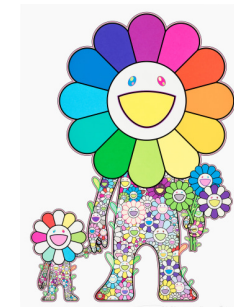


244

Takashi Murakami

Flowerball: Bright Red; and Exp...

Estimate £1,500 — 2,000



245

Takashi Murakami

Flower Parent and Child

Estimate £1,500 — 2,000

246

Takashi Murakami

Korpokkur in the Forest

Estimate £2,000 — 3,000

Evening & Day Editions

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1

Henri Matisse

Repos sur la banquette (Rest on the Bench) (D. 520)

1929

Lithograph, on Arches paper, with full margins.

I. 44.5 x 54.7 cm (17 1/2 x 21 1/2 in.)

S. 50 x 66 cm (19 5/8 x 25 7/8 in.)

Signed and numbered 33/50 in pencil (there were also 10 artist's proofs), framed.

Estimate

£12,000 — 18,000 ₣

[Go to Lot](#)



Literature

Claude Duthuit 520

Evening & Day Editions

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2

Pablo Picasso

Nu assis (Seated Nude) (Bl. 1086, Ba. 1330)

1962

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

I. 34.8 x 26 cm (13¾ x 10¼ in.)

S. 62.1 x 43.8 cm (24 1/2 x 17 1/4 in.)

Signed and numbered 37/50 in pencil, published by
Galerie Louise Leiris, Paris, 1963, unframed.

Estimate

£8,000 — 12,000 £

[Go to Lot](#)



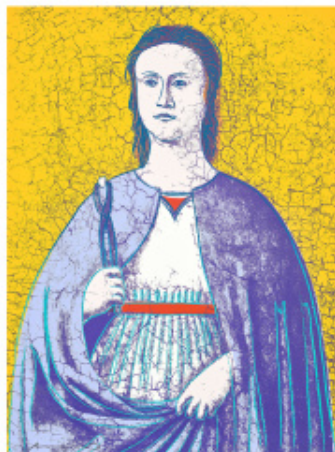
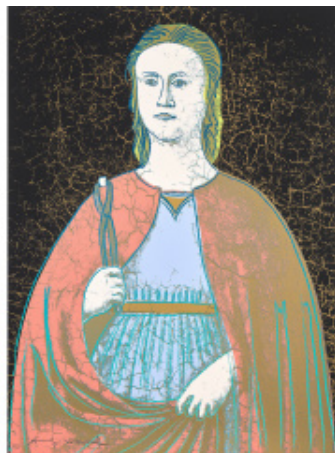
Literature

Georges Bloch 1086

Brigitte Baer 1330

Evening & Day Editions

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3

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 55.9 cm (29 7/8 x 22 in.)

All signed and numbered 20/250 in pencil (there were also 35 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Dr. Frank Braun, Dusseldorf, all unframed.

Estimate

£25,000 — 35,000

[Go to Lot](#)



Though famed for his depictions of branded consumer goods and twentieth century celebrities, in *Saint Apollonia* Andy Warhol appropriates his subject matter from a fifteenth century painting attributed to Piero della Francesca. Originally conceived as an altarpiece, della Francesca's painting commemorates the ecclesiastical tale of Saint Apollonia, who was captured by the Alexandrians during a siege circa 248 AD. Tortured for her Christian beliefs, her teeth were extracted using the pliers she is depicted holding in both Warhol and della Francesca's images. Threatened with being burnt at the stake unless she uttered blasphemous words against Christ, Apollonia made the ultimate sacrifice for her religious beliefs and threw herself into the fire.



Attributed to Piero della Francesca, *Saint Apollonia*, c. 1455/1460, National Gallery of Art, Washington, D.C. Image: National Gallery of Art, Washington, D.C. Samuel H. Kress Collection, 1952.5.19.

Warhol's choice to lift his subject matter from a Renaissance masterpiece aligns with other artworks he was producing in the 1980s. His 1984 series *Details of Renaissance Paintings* took works by Sandro Botticelli, Leonardo da Vinci and Paolo Uccello as its subject matter, transforming them for the modern day by utilising bold colours and tightly cropped compositions. In doing so, he likens the recognisability of these masterpieces to the prominence of celebrity images in modern society, exploring the idea of the icon across centuries. In *Saint Apollonia*, Warhol retains more of the source image's original detail than in his other appropriations of Renaissance paintings. Rather than reducing the image of Apollonia to flat blocks of colour, Warhol keeps the cracked effect of the tempera in della Francesca's work. The image is not cropped drastically either, but simply reproduced as a commodity. By directly appropriating della Francesca's imagery, Warhol challenges the concept of originality and commercialises the religious icon using his Pop aesthetic.

Literature

Frayda Feldman and Jörg Schellmann 330-333

Evening & Day Editions

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4

Andy Warhol

Mao (F. & S. 92)

1972

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

S. 91.4 x 91.4 cm (35 7/8 x 35 7/8 in.)

Signed in blue ball-point pen and stamp-numbered 67/250 on the reverse (there were also 50 artist's proofs), with the artist's and printer's copyright inkstamp on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed.

Estimate

£20,000 — 30,000

[Go to Lot](#)



“I was just reading in LIFE magazine that the most famous person in the world today is Chairman Mao.” —Andy Warhol

Andy Warhol’s portraits of the Chinese leader Mao Zedong embody the sensational drives that fascinated Warhol throughout his career: fame and power. One of Warhol’s most iconic portraits, the artist began his large body of work centred on Mao following Richard Nixon’s historic visit to China in 1972. Warhol went on to create a total of 199 paintings in five scales as well as the series of ten screenprints. Returning to the vein of his earlier works, Warhol’s *Mao* compellingly transforms the infamous politico-cultural icon into one of his Pop images of celebrity and capitalist product.

The impetus for the work traces back to Warhol’s dealer, Bruno Bischofberger, who suggested that the artist paint the most important figure of the 20th century – which Bischofberger deduced must be Albert Einstein. Warhol characteristically shifted the emphasis from “important” to “famous”, responding “But I was just reading in LIFE magazine that the most famous person in the world today is Chairman Mao. Shouldn’t it be the most famous person, Bruno?” Alike Warhol’s other portraits, from those of Marilyn Monroe to Vladimir Lenin, the *Mao* works further erode any sense of the individual beneath the public persona, encouraging viewers to see political leaders not only as ideological icons but also as celebrities, merely another embodiment of commercial mass culture.

“I have been reading so much about China...The only picture they ever have is of Mao Zedong. It's great. It looks like a silkscreen.” —Andy Warhol

For his portraits, Warhol utilised the globally-known, official photograph of Mao Zedong, which was used for propagandic dissemination during the Cultural Revolution in China (1966-1976), including on the cover of Mao’s “Little Red Book”. The portrait is one of the most reproduced images ever, with more than 840 million copies being printed from July 1966 to May 1967 alone. Ironically, while appropriating this mass-replicated image, Warhol nonetheless endowed his portraits with unique characteristics. Each portrait showcases Warhol’s painterly touch, as the leader’s face is framed by black squiggling gestural marks – a frenzy of movement against swathes of bold colour. This materialises Douglas Crimp’s perceptive statement from 1973: “[Warhol] has given us an image of Mao with such brutal force that, however we formulated our mental picture of the Chinese leader a moment ago, he has supplanted it with his own.”

Literature

Frayda Feldman and Jörg Schellmann 92

5

Andy Warhol

Chicken 'N Dumplings, from Campbell's Soup II (F. & S. 58)

1969

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

L. 81 x 47.7 cm (31 7/8 x 18 3/4 in.)

S. 89 x 58.5 cm (35 x 23 in.)

Signed in black ball-point pen and stamp-numbered 225/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, unframed.

Estimate

£15,000 — 20,000 ‡

[Go to Lot](#)



“I used to drink it. I used to have the same lunch everyday for twenty years, I guess, the same thing over and over again.” —Andy Warhol

Anecdotal, autobiographical, abundant and appreciable, Andy Warhol’s *Campbell’s Soup Can* is a twentieth century icon. Born out of American consumerism of the 1960s, its various iterations have attained an unparalleled degree of recognition, having been produced millions of times in media, supermarkets, and in art. Radically unembellished, the soup cans demonstrate the virtuosity, wit and irreverence that characterises Warhol’s artistic vision and the essence of Pop.

In the spring of 1962, after seeing Roy Lichtenstein’s exhibition of comic-strip paintings at Leo Castelli Gallery, Warhol solicited advice from friends for new subjects to paint. Campbell’s soup was suggested as something that everybody recognises and, in a flash of inspiration, Warhol bought cans of soup and began tracing projections of them. The stencil that would go on to form his iconic *Soup Can* compositions was made by projecting a photograph taken by Warhol’s close companion, the photographer Edward Wallowitch. Taking the directness of photography and melding it with fine art, Warhol harnessed the straight-edge, undeviating nature of mechanical photo-reproduction to make his *Soup Cans* appear as plain and impersonal as possible.

In creating his *Soup Can* works, the medium of screenprint enabled Warhol to use repetitive forms more quickly and effectively – a method coincidentally used in the production of food packaging. The process completely refrains from spontaneity and removes artistic intervention, abandoning the role of artist as author. Warhol built on the radical principles of Marcel Duchamp, who in turn challenged the critical apparatus of “high art” with his readymades. Elevating the inconspicuous every day to something as worthy as other post-war American subjects, Warhol presented his *Soup Cans* hundreds at a time. Their uninterrupted uniformity, lined-up together like soldiers, battled the ideology of Abstract Expressionists who leant into pre-lingual gesturalism channeled directly from the artist’s psyche. As Warhol stated, “Pop artists did images that anybody walking down Broadway could recognise in a split second – comics, picnic tables, men’s trousers, celebrities, shower curtains, refrigerators, Coke bottles – all the great modern things that the Abstract Expressionists tried so hard not to notice at all.”

“If you take a Campbell Soup can and repeat it fifty times, you are not interested in the retinal image. What interests you is the concept that wants to put fifty Campbell Soup cans on a canvas.” —Marcel Duchamp

Through his soup can subject matter Warhol radically altered fine art, challenging its fundamental nature and status. He departed from the seriousness of his recent artistic predecessors, transforming something trivial into an emblem of American consumerism. Whether an appropriator, a genius, a copyist or simply a label maker, Warhol delved into the trenches of pop culture and emerged not only as a cult figure himself, but also having created an icon whose

recognisable form continues to permeate twenty-first century culture.

Literature

Frayda Feldman and Jörg Schellmann 58

Evening & Day Editions

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6

Andy Warhol

Cow (F. & S. 12A)

1976

Screenprint in colours, on wallpaper, the full sheet.

S. 115.6 x 75.6 cm (45 1/2 x 29 3/4 in.)

Signed in black ink (Feldman and Schellmann call for approximately 100 signed), published by Factory Additions, New York, for a Warhol exhibition at the Modern Art Pavilion, Seattle Center, Seattle, 18 November 1976 to 9 January 1977, unframed.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



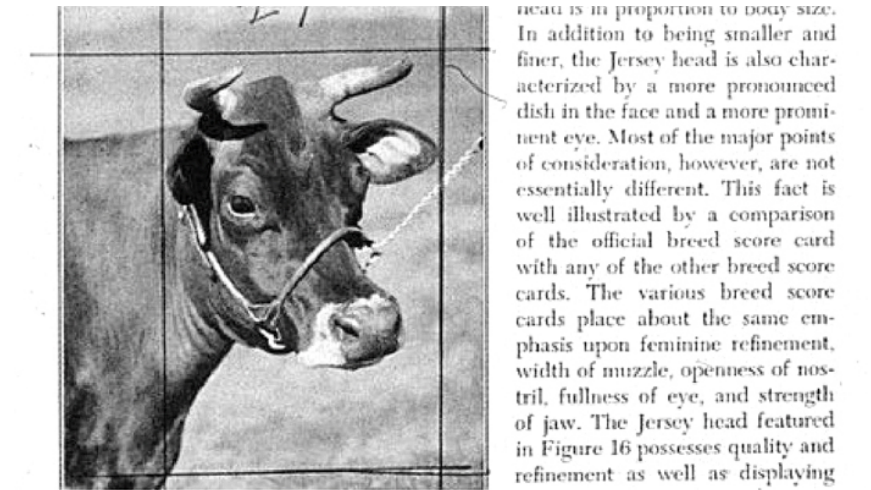
As a series that Andy Warhol began early in his career, his Cow wallpapers serve as a preliminary declaration of the artist's creative ethos: a subversion of the historical canon and an embrace of commercial art forms by rendering repetitive imagery in unnaturally vibrant hues. Warhol recalled the impetus for these prints, which began with a flippant conversation with art dealer Ivan Karp:

"Another time [Karp] said, 'why don't you paint some cows, they're so wonderfully pastoral and such a durable image in the history of the arts.'"—Andy Warhol



Left: Hugh R. Hoppood, *Cattle*, A.D. 1914–1916, The Metropolitan Museum of Art, New York. Image: The Metropolitan Museum of Art, New York, Rogers Fund, 1930, 30.4.70. Right: Jacob van Strij, *Landscape with Cattle*, c. 1800, The Metropolitan Museum of Art, New York. Image: The Metropolitan Museum of Art, New York, Marquand Collection, Gift of Henry G. Marquand, 1890, 91.26.8

Of course, under Warhol's command, the once-quaint cow becomes anything but pastoral, adding a new, Pop layer to the subject's artistic lineage. Like so many of Warhol's most striking images, the Cow wallpapers began with Warhol and his associates mining magazines for subjects, here trading his clippings of celebrities for the humble Jersey cow. Factory assistant Gerard Malanga found the wallpapers' source image in an agricultural magazine, in which the chosen cow is described to "possess quality and refinement," sophisticated traits that could just as easily be applied to the household names that typically served as Warholian subjects.



The source image for the Cow wallpaper, as found in an agricultural magazine.

By removing the context of a bucolic nineteenth century field or the grounds of a county fair, Warhol elevates the simple genre painting subject of the cow, giving the animal star power through the same treatment he exercised in his portraiture of Marilyn Monroe or Chairman Mao: cropped to be seen from the neck up and overlaid with the most vivacious of colours. Warhol later recalled Karp's exclamatory response to their blazingly bright essence:

"They're super-pastoral!"—Ivan Karp

Soon, spurred by Karp's enthusiasm for the Cow, Warhol debuted the image at his 1966 exhibition at Leo Castelli Gallery in New York. The artist covered an entire room of the gallery in large-scale, floor-to-ceiling wallpaper featuring the first iteration of Cow in shocking shades of neon pink and yellow. The nature of the wallpaper was a natural extension of his fascination with the repeated image in his paintings, and the installation added an immersive element. In 1967, Warhol quipped to *Mademoiselle* magazine regarding his attraction to wallpaper as a medium: "I hate to see things on walls. Doing the whole room is OK, though."¹ Throughout his career, Warhol revisited the Cow wallpaper for later exhibitions, including a brown and blue scheme for his 1971 retrospective at the Whitney Museum of American Art. Two other colour variants – yellow and blue, and pink and purple – were produced, with the pink-purple iteration being published for a 1976–77 exhibition at the Seattle Center's Modern Art Pavilion.

ⁱ Quoted in Wayne Koestenbaum, *Andy Warhol: A Biography*, 2015, p. 110.

Literature

Frayda Feldman and Jörg Schellmann 12A



7

Andy Warhol

New York Post (Judge Blasts Lynch) (F. & S. IIIA.46)

circa 1983

Screenprint, on Stonehenge Grey paper, with full margins (deckle on three sides).

I. 28.6 x 33.6 cm (11 1/4 x 13 1/4 in.)

S. 38.7 x 56.5 cm (15 1/4 x 22 1/4 in.)

One of a small number of impressions (there was no published edition), with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation and annotated 'UP37.08' and 'A026414' in pencil on the reverse, unframed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Andy Warhol's *New York Post (Judge Blasts Lynch)* of 1983 exemplifies his enduring engagement with mass media and its portrayal of sensational news. This screenprint replicates the front page of the *New York Post*, Metro-Sports Final edition, dated 1 April 1983, featuring the bold headline "JUDGE BLASTS LYNCH". By appropriating this newspaper layout, Warhol prompts viewers to reconsider the transient nature of daily news and its pervasive influence on public perception. The stark black-and-white aesthetic, combined with the immediacy of the headline, underscores the sensationalism inherent in tabloid journalism, a recurring theme in Warhol's oeuvre.

Newspaper headlines were a subject Warhol returned to repeatedly, first exploring them in 1962 with works including *129 Die in Jet!* and *A Boy for Meg*. Both works illustrate how front-page news commercialises real-life events, regardless of their nature – be it catastrophic or celebratory. In *A Boy for Meg*, Warhol reproduces a tabloid headline announcing the birth of a child to Princess Margaret, capturing society's obsession with celebrity culture and its ability to elevate certain moments from celebrities' lives into headline news. In stark contrast, *129 Die in Jet!* depicts a tragic aeroplane crash, transforming a mass death into a bold, direct headline. By presenting both events with the same detached, commercial aesthetic, Warhol exposes the media's tendency to flatten the emotional weight of real-life events, reducing both joy and tragedy to consumable products.

"Warhol was trying to get the consumers of the news to think about the truth in the news overall. The news is a product that we buy, as consumers." —Molly Donovan, Curator

This builds on a wider exploration of newspaper in Warhol's work, as seen in works like the *Death and Disaster* series (1962–63). In this body of work, Warhol lifted photographs of car crashes, electric chairs, and suicides from newspapers, repeating them through screenprint to unsettling effect. This exploration underscored the desensitising nature of mass media, where even tragedy becomes consumable, afforded its own fifteen minutes of fame before fading and being replaced by the next sensationalist news story. In *New York Post (Judge Blasts Lynch)*, the same strategy of direct appropriation is at play; as Warhol once stated, "I don't change the media, nor do I distinguish between my art and the media. I just repeat the media by utilising the media for my work." For Warhol, the newspaper ad served both as inspiration and subject matter, a reflection of the era's media-saturated culture. As the curator Molly Donovan has observed, Warhol's work prompts viewers to reflect on the commodification of news and its impact on our perception of reality: "Warhol was trying to get the consumers of the news to think about the truth in the news overall. The news is a product that we buy, as consumers." By selecting and immortalising these headlines, Warhol challenges us to question not only how news is presented but also how quickly it becomes part of a disposable, media-saturated culture.

Fittingly, Warhol's embrace of the mechanical, commercial process of screen printing mirrored the very techniques used to mass-produce the advertisements he appropriated. Since the 1960s, Warhol had favoured screenprinting for its ability to produce consistent, repeated images while

diminishing the role of the artist's hand. This industrial technique allowed him to blur the boundaries between fine art and commercial production, aligning his work with the processes underpinning consumer culture. In *New York Post (Judge Blasts Lynch)*, the screenprinting process reinforces Warhol's critique of mass media and consumerism while celebrating their visual power, offering a commentary on repetition, reproduction, and the ways images mediate everyday experience.

Provenance

The Andy Warhol Foundation for the Visual Arts, New York

Literature

Frayda Feldman and Jörg Schellmann IIIA.46



8

Andy Warhol

Steaks 99¢ (F. & S. IIIA.68)

circa 1986

Unique screenprint, on Moulin du Verger paper, the full sheet (deckle on all sides).

S. 55.5 x 39 cm (21 7/8 x 15 3/8 in.)

One of a small number of impressions (there was no published edition), with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation and annotated 'UP15.36' and 'A026421' in pencil on the reverse, unframed.

Estimate

£10,000 — 15,000 †

[Go to Lot](#)



Andy Warhol's *Steaks 99c*, created in the mid-1980s, encapsulates the artist's fascination with media, consumer culture and the commodification of imagery. The screenprint appropriates a newspaper advertisement for discount steaks, featuring a bold "99¢" price and a stark black-and-white illustration of two slabs of meat. Warhol's cropping and presentation of this ordinary, utilitarian graphic elevates it into the realm of fine art while retaining its connection to mass media. The subject matter – steaks, a symbol of indulgence and affluence – juxtaposed with their bargain price adds a subtle irony, highlighting the tensions between desire and value in contemporary capitalist society. By isolating this familiar imagery and repeating the industrial aesthetic of the original ad, Warhol exposes the ways consumer advertising manipulates perception, reducing goods to symbols of status or aspiration.



Andy Warhol, 1978. Image: Zumapress / Bridgeman Images

In the 1980s, the United States was marked by economic boom and a culture of material excess under Ronald Reagan's presidency. This "Reaganomics" era fostered a focus on wealth, consumption, and aspirational living, themes deeply embedded in advertising and popular culture. At the same time, mass media's influence surged, saturating daily life with images that defined desires and cultural values. *Steaks 99c* reflects this moment: a period where the promises of capitalism coexisted with a quiet irony about its contradictions. The steak, an emblem of luxury, rendered banal through discount pricing, epitomises this dissonance. Warhol, ever the astute observer, transformed ephemeral media such as the steaks advertisement into artworks that comment on the increasingly blurred boundaries between abundance, accessibility, and meaning.

"I don't change the media, nor do I distinguish between my art and the media. I just repeat the media by utilising the media for my work." —Andy Warhol

Warhol's use of newspaper imagery extended far beyond consumer ads, as seen in works like the *Death and Disaster* series (1962–63). In this body of work, Warhol lifted photographs of car crashes, electric chairs, and suicides from newspapers, repeating them through screenprint to unsettling effect. This exploration underscored the desensitising nature of mass media, where even tragedy becomes consumable, afforded its own fifteen minutes of fame before fading and being replaced by the next sensationalist news story. In *Steaks 99c*, the same strategy of direct appropriation is at play; as Warhol once stated, "I don't change the media, nor do I distinguish between my art and the media. I just repeat the media by utilising the media for my work." For Warhol, the newspaper ad served both as inspiration and subject matter, a reflection of the era's media-saturated culture.

Fittingly, Warhol's embrace of the mechanical, commercial process of screen printing mirrored the very techniques used to mass-produce the advertisements he appropriated. Since the 1960s, Warhol had favoured screenprinting for its ability to produce consistent, repeated images while diminishing the role of the artist's hand. This industrial technique allowed him to blur the boundaries between fine art and commercial production, aligning his work with the processes underpinning consumer culture. In *Steaks 99c*, the screenprinting process reinforces Warhol's critique of mass media and consumerism while celebrating their visual power, offering a commentary on repetition, reproduction, and the ways images mediate everyday experience.

Provenance

The Andy Warhol Foundation for the Visual Arts, New York

Literature

Frayda Feldman and Jörg Schellmann IIIA.68

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

9

Andy Warhol

After the Party (F. & S. 183)

1979

Screenprint in colours, on Arches 88 paper, the full sheet.

S. 55 x 77.2 cm (21 5/8 x 30 3/8 in.)

Signed and numbered 543/1000 in pencil (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, framed.

Estimate

£12,000 — 18,000 ‡

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Literature

Frayda Feldman and Jörg Schellman 183

Evening & Day Editions

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10

Andy Warhol

Speed Skater, from Art and Sports Portfolio (see F. & S. 303)

1983

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

S. 84.9 x 61.4 cm (33 3/8 x 24 1/8 in.)

Signed in pencil, one of 15 unnumbered unique colour variant trial proofs (there were also 15 lettered 'TP A/O-TP O/O', the edition was 150 and 10 artist's proofs on this paper), with the artist's copyright inkstamp on the reverse, published by Visconti Art Spectrum, Vienna, for the XIV Olympic Winter Games, Sarajevo, 1984, unframed.

Estimate

£7,000 — 9,000

[Go to Lot](#)



“I said that athletes were better than movie stars and I don’t know what I’m talking about because athletes are the new movie stars.” —Andy Warhol

Provenance

Private Collection

Hamilton-Selway Fine Art, West Hollywood

Acquired from the above by the present owner in 2022

Literature

see Frayda Feldman and Jörg Schellmann 303

Evening & Day Editions

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11

Andy Warhol

Peaches, from Space Fruit: Still Lives (F. & S. 202)

1979

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

S. 76.2 x 101.6 cm (30 x 40 in.)

Signed and numbered 19/150 in black felt-tip pen (there were also 30 in Roman numerals), published by Grippi/Zivian, Inc., New York, unframed.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Andy Warhol's *Space Fruit* series, created alongside printer Rupert Jasen Smith, forms a part of the artist's long lineage of experiments in the still-life genre. Drawing inspiration from the consumer goods that saturated his life, Warhol depicted Campbell's soup cans, Coca Cola bottles, and produce that he often bought from New York's fruit stands. Perhaps as a nod to historical still-life paintings of fruit, *Space Fruit*, executed in 1979, includes compositions featuring watermelons, pears, lemons, cantaloupes, and peaches, depicted in vibrant and imaginative colour.



Paul Gauguin, *Still Life with Teapot and Fruit*, 1896, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1997, Bequest of Walter H. Annenberg, 2002, 1997.391.2

The *Space Fruit* works are based on [photographs by Ronnie Cutrone](#), a recurring star of Warhol's Factory and the artist's assistant for ten years. The fruit are lit from a dramatic sideways angle, emphasising their stretched, colourful silhouettes and adding a striking, alien quality to an otherwise domestic subject. *Space Fruit* was created at a moment in Warhol's development when he was especially interested in shadows and the abstraction of everyday objects through emphasising and distorting the shadows they cast. The series directly preceded his *Shadows* series, one of the few forays Warhol made into true abstraction. In *Space Fruit*, we see Warhol laying the groundwork for this experimentation, using collaged cut-outs to test a variety of arrangements and colour combinations. Rendered in quintessentially Warholian flat forms, the

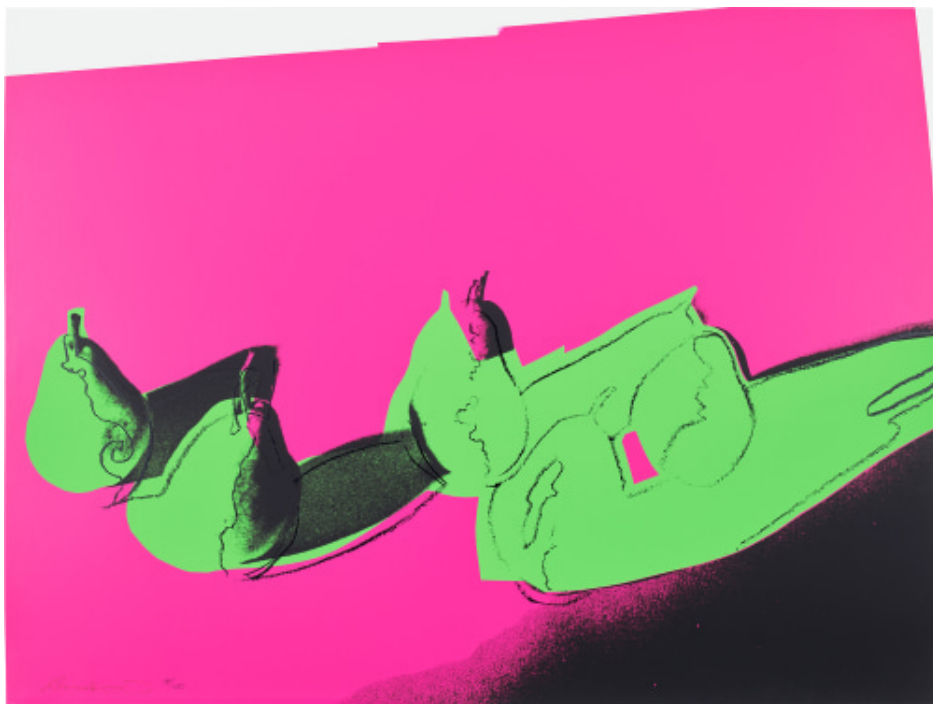
shadows are often placed on top of the fruit rather than behind it, lending an arresting prominence to a compositional element that usually recedes into the background.

Literature

Frayda Feldman and Jörg Schellmann 202

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



12

Andy Warhol

Pears, from Space Fruit: Still Lives (F. & S. 203)

1979

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

S. 76.2 x 101.6 cm (30 x 40 in.)

Signed and numbered 19/150 in black felt-tip pen (there were also 30 in Roman numerals), published by Grippi/Zivian, Inc., New York, unframed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Andy Warhol's *Space Fruit* series, created alongside printer Rupert Jasen Smith, forms a part of the artist's long lineage of experiments in the still-life genre. Drawing inspiration from the consumer goods that saturated his life, Warhol depicted Campbell's soup cans, Coca Cola bottles, and produce that he often bought from New York's fruit stands. Perhaps as a nod to historical still-life paintings of fruit, *Space Fruit*, executed in 1979, includes compositions featuring watermelons, pears, lemons, cantaloupes, and peaches, depicted in vibrant and imaginative colour.



Paul Gauguin, *Still Life with Teapot and Fruit*, 1896, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1997, Bequest of Walter H. Annenberg, 2002, 1997.391.2

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arrangements and colour combinations. Rendered in quintessentially Warholian flat forms, the shadows are often placed on top of the fruit rather than behind it, lending an arresting prominence to a compositional element that usually recedes into the background.

Literature

Frayda Feldman and Jörg Schellmann 203



13

Gerhard Richter

*Goldberg-Variationen (Goldberg Variations), from
Hommage à Cladders (B. 60)*

1984

Unique oil painting on a phonograph long play record
(*Bach: The Goldberg Variations: Glenn Gould, CBS,*
1982).

30.1 cm (11 7/8 in.) diameter

Signed, dated and numbered 12/100 in black ink on
the reverse, from the edition of 100 unique variants
(there were also 20 artist's proofs), published by
Museumsverein Mönchengladbach, Germany, framed.

Estimate

£40,000 — 60,000 ♣

[Go to Lot](#)



In *Untitled (Goldberg-Variationen)* from 1984 Gerhard Richter applies his idiosyncratic squeegee technique and radiant brushstrokes to produce irreplicable patterns of colour across the surface of a phonograph record. Swathes of cobalt blue and bright yellow paint have been applied with a squeegee to the record's surface, interlocking to create an almost even line that divides the record in two. The materiality of the work plays a fundamental role: while the pitch-black surface of the record emerges sporadically, it is taken over by the paint that has been generously applied to its surface. The colours ooze across the surface of the record, forming a visual record of the squeegee's motion, highlighted by both the dense brushstrokes and the stark opposition between the blue and yellow paint.

Richter's unorthodox choice to paint over a record in *Untitled (Goldberg-Variationen)* is a testament to the influence of music on his work. The record in this work is *Bach: The Goldberg Variations: Glenn Gould*, of 1982, by Canadian classical pianist Glenn Gould. Gould (1932 – 82) was one of the most celebrated pianists of the twentieth century and was especially acclaimed for his reinterpretations of works by the great German composer Johann Sebastian Bach (1685 – 1750). *The Goldberg Variations* is in fact a revision of Bach's homonymous composition from 1741. Richter was a great admirer of Gould, and of this piece in particular, as he noted in 1984:

“Glenn Gould, Goldberg Variations – I have been listening to hardly anything else for almost a year. What is starting to bother me, is the perfection. The totally absurd, boring, malicious perfection. No wonder that he died early. I should listen to the radio”. —Gerhard Richter

Video: <https://www.youtube.com/watch?v=eZCSOdi19jQ>

In this context, *Untitled (Goldberg-Variationen)* brings to light multiple principles and practices that are quintessential to Richter's artistic production. “I am a materialist on principle” he wrote in 1986, meaning that, for him, every emotive association of art derives from its physical properties. In *Untitled (Goldberg-Variationen)*, it is the paint, the support, the brush, and the squeegee that define its character. In being guided by his materials, Richter finds a profound freedom in his work, which also allows him to challenge established norms. For instance, by taking a record as it's starting point, *Untitled (Goldberg-Variationen)* presents a challenge to the notion of what constitutes a painting's support and materiality.

“Almost everything you see here is by chance. The moment of chance is very important, but it is guided and used.” —Gerhard Richter

In *Untitled (Goldberg-Variationen)* we see Richter's fundamental relationship with chance and abstraction foregrounded. While Richter has some element of control – the colours he uses, where

they are applied, in what direction the squeegee is moved and with what force – it is chance that creates the gradations of colour across the surface, chance that scratches through the black surface to create rich, irreplicable patterns of blue and yellow. For Richter, abstraction is a way to give form to chance, creating tension between composition and accident. Closely tied to the musical compositions of John Cage, this dialectic remains at the core of Richter's idiosyncratic anti-aesthetic, which stands on the precipice between involuntary, haphazard chance and the volatile materiality of paint. In this sense, Richter joins a tradition of abstract painters that fundamentally rely on the moment of chance, started by Jackson Pollock with his drip paintings at the end of the 1940s, which depended on the physical engagement of the artist guiding the chance, and on the materiality of the paint itself. This *fil rouge* continues today, for example in Damien Hirst's *Spin Paintings*, which feature intricate and unpredictable patterns of colour created by placing the support on a rotating platform and pouring paint over it. Ultimately, *Untitled (Goldberg-Variationen)* comprises an exchange between materiality and abstraction that signifies Richter's desire to be guided by his materials and to create a conceptual artwork that is deliberately inscrutable but ultimately thought-provoking.

Untitled (Goldberg-Variationen) constitutes Richter's contribution to the portfolio entitled *Hommage à Cladders*, published by the Museum Abteiberg in Mönchengladbach, Germany, known for its experimental exhibitions and postmodern architecture. Johannes Cladders was the museum director and the mastermind behind its experimental and avant-garde exhibitions in the 1970s. *Untitled (Goldberg-Variationen)* was Richter's personal gift on the occasion of Cladders' 60th birthday, part of the *Hommage* portfolio containing editions by eighteen artists as an expression of gratitude to the great curator.

Exhibited

Drawing the Line Against AIDS, Peggy Guggenheim Collection, Venice, Italy, June 8–13, 1993; and Guggenheim Museum SoHo, New York, October 6–19, 1993.

Literature

Hubertus Butin 60

Evening & Day Editions

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14

Gerhard Richter

Cage 3 (P19-3)

2006/2020

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

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

This facsimile object is unsigned and numbered 178/
200 in black ink on the reverse, published by HENI
Productions, London.

Estimate

£7,000 — 9,000 

[Go to Lot](#)

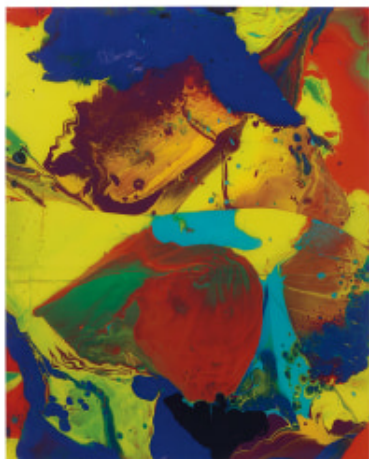
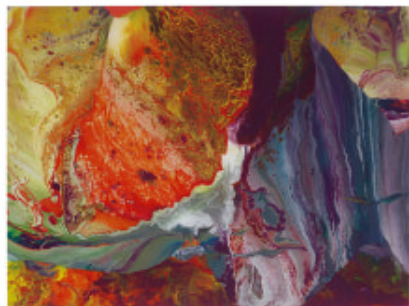


Literature

HENI Productions P19-3

Evening & Day Editions

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15

Gerhard Richter

Ifrit; Bagdad; Bagdad; and Aladin (P8-P11)

2010/2014

The series of four chromogenic prints, flush-mounted to aluminium with metal strainers on the reverse (as issued).

Ifrit (P8) 33 x 44 cm (12 7/8 x 17 3/8 in.)

Bagdad (P9-P10) both 50 x 40 cm (19 5/8 x 15 3/4 in.)

Aladin (P11) 37 x 50 cm (14 5/8 x 19 5/8 in.)

These facsimile objects are unsigned and all numbered variously from the editions of 500 in black ink on the reverse, published by the Serpentine Gallery, London.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



Literature

HENI Productions P8-P11

Evening & Day Editions

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16

Antoni Tàpies

Llull-Tàpies (G. 1035-1059)

1985

The complete special set of one monotype and 24 etchings, some with carborundum, resins or collage (23 in colours), on Arches paper, the full sheets loose, seven folded (as issued), with text by Ramon Llull, title page and colophon, all contained in the original black handmade paper wrappers and brown cloth-covered portfolio box with screenprinted lid.

all I. various sizes

all S. (unfolded) 36 x 100 cm (14 1/8 x 39 3/8 in.)

portfolio 38 x 52 x 6 cm (14 7/8 x 20 1/2 x 2 3/8 in.)

Two sheets signed in pencil, further signed, dated '14 Nov. 1986' and dedicated 'A Nicolas, amicalement' ('To Nicolas, kind regards') in pencil on the title page, and signed and numbered 29 in pencil on the colophon, from the special edition of 45 accompanied by a monotype (the regular edition was 105 and 15 hors commerce sets in Roman numerals), co-published by Daniel Lelong, Paris, and Carles Taché, Barcelona, all unframed.

Estimate

£7,000 — 9,000 £

[Go to Lot](#)



Literature

Mariuccia Galfetti 1035-1059

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

17

Cy Twombly

Roman Notes II, from Roman Notes (B. 22)

1970

Offset lithograph in colours, on heavy offset paper, the full sheet.

S. 86.9 x 70 cm (34 1/4 x 27 1/2 in.)

Signed, dated and numbered 79/100 in pencil on the reverse (there were also 10 artist's proofs), published by Neuendorf Verlag, Hamburg, framed.

Estimate

£30,000 — 50,000 ±

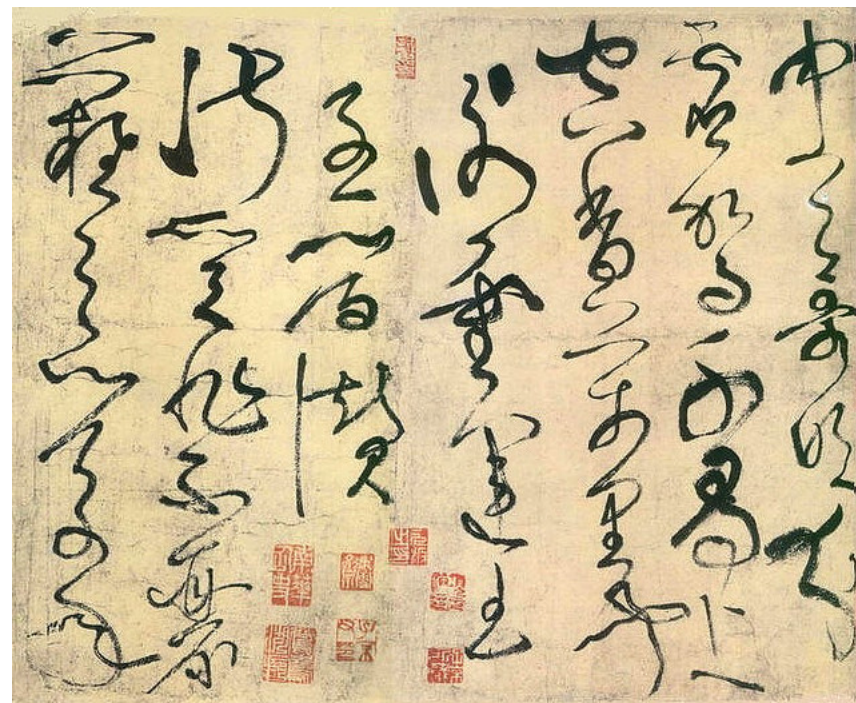
[Go to Lot](#)



"Each line now is the actual experience with its own innate history. It does not illustrate – it is the sensation of its own realisation. The imagery is one of the private or separate indulgencies rather than an abstract totality of visual perception." —Cy Twombly

Oscillating between frenetic energy and measured rhythm, Cy Twombly's *Roman Notes II* from the *Roman Notes* series (1970) exemplifies his masterful approach to mark-making. At first glance, the composition appears as a torrent of handwriting – a stream of consciousness distilled onto paper. Yet, on closer inspection, the marks reveal themselves as abstract gestural scrawls rather than written words. Twombly's surface brims with the erratic, scribbled, graffiti-like strokes, their delicate blue lines sprawling across a neutral background in an uninhibited dance. These varied, calligraphic gestures evoke the fluidity of cursive writing and the rhythmic undulation of waves, an ebb and flow that resists settling into any legible language. Nicola Del Roscio once described Twombly's working process as a "seismographic flow from the mind," a phrase that perfectly captures the psychological immediacy of *Roman Notes II*, where each gesture feels like an unfiltered expression of Twombly's inner world.

Twombly's relationship with Rome, the city he made his home in 1957, profoundly shaped his artistic practice. Fascinated by its ancient ruins, graffiti, and architectural splendour, Twombly drew inspiration from the layers of history etched into its surfaces. Rome's palimpsest-like nature – a city where centuries coexist – is echoed in Twombly's layered gestures, which seem to scratch and inscribe themselves into existence like ancient markings. The *Roman Notes* series also alludes to Renaissance manuscripts, particularly Leonardo da Vinci's mirror-script *Codices*.

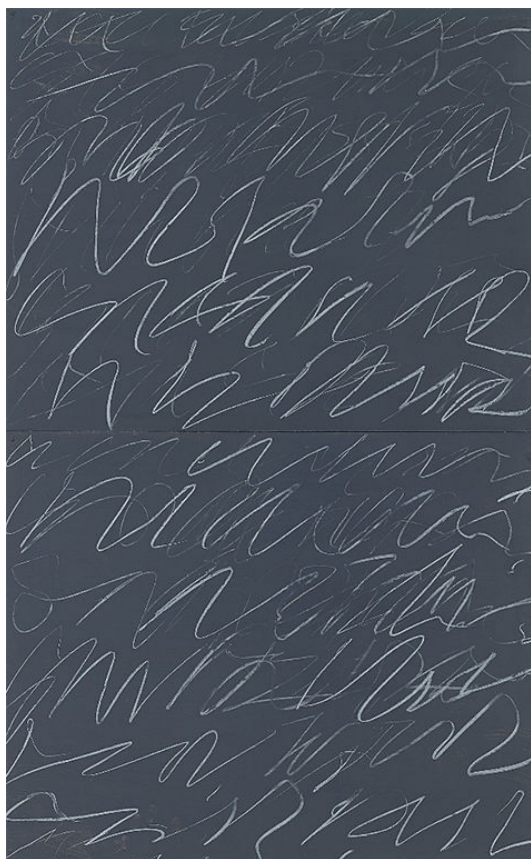


Zhang Xu, calligraphy, 8th century.

Central to Twombly's practice is asemic writing: a form of wordless calligraphy that inhabits the space between meaning and abstraction. Emerging during the Tang Dynasty through the wild-script calligraphy of figures such as Zhang Xu and Huaisu, asemic writing blurs the boundary between text and image, encouraging viewers to "read" through intuition rather than comprehension. Twombly embraced this tradition, merging automatic mark-making with a contemporary sensibility. In addition, Twombly's brief experience as a cryptologist in the U.S. Army (1953-54) was formative; while studying code and cryptography, he experimented with drawing in the dark, "untraining" his hand to prioritise spontaneity over control. This approach, informed by Surrealist automatism and his own tactile explorations, produced works that suggest writing yet defy interpretation. Twombly's asemic marks destabilise communication, instead inviting viewers to respond to the mark's formal and emotional qualities.

"Twombly tells us that the essence of writing is neither form nor usage but simply gesture – the gesture that produces it by allowing it to happen: a garble, almost a smudge, a negligence." —Roland Barthes

Roland Barthes, the eminent theorist and one of Twombly's most insightful observers, identified in Twombly's gestures the essence of pure expression. Barthes described Twombly's marks as "a negligence," writing reduced to its gestural core: "the fragments of an indolence...the languid fatigue of love: a garment cast aside into a corner of the page." For Barthes, Twombly's asemic script becomes a trace of a past movement – a sensual, almost erotic act of creation. Like discarded remnants, Twombly's lines preserve the energy of their making while relinquishing coherence.



Cy Twombly, *Untitled*, 1970. Artwork: © Cy Twombly Foundation

The *Roman Notes* series represents a key moment in Twombly's development, expanding on the ideas explored in his celebrated *Blackboard Paintings* of the late 1960s. In those earlier works, Twombly introduced the looping, repetitive gestures reminiscent of chalk scrawls on a slate – much alike those found in his *Roman Notes*. Furthermore, the fluid spontaneity of the *Roman Notes* series anticipates the monumental red scrawls of Twombly's later career in the early 2000s, where gestures erupt into pure colour and rhythm. Throughout his oeuvre, Twombly continually refined this graffiti-like approach, exploring the tension between ancient and modern, text and image, control and chaos. In *Roman Notes II*, as in much of his work, the act of writing becomes an exalted gesture – a mark that embodies presence and absence, a fleeting yet eternal trace of human expression.

Literature

Heiner Bastian 22



18

Joseph Beuys

Grüne Geige, from Zwei Fluxus-Objekte (Green Violin, from Two Fluxus Objects) (S. 135)

1974

Wooden violin painted in green.

20 x 60 x 9 cm (7 7/8 x 23 5/8 x 3 1/2 in.)

Stamped 'Fluxus Zone West' on the body of the violin, from the unnumbered edition of 24 (only three or four examples were signed), published by Edition Schellmann, Munich.

Estimate

£7,000 — 9,000 

[Go to Lot](#)

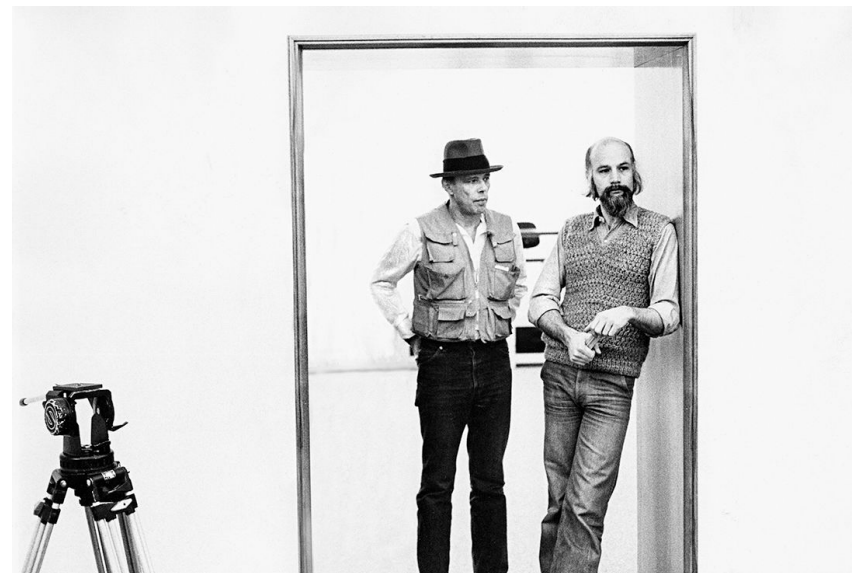


On 27th March 1969, Joseph Beuys and Henning Christiansen came together to perform a concert-style performance art piece titled *...Or should we change it* at the Städtisches Museum in Mönchengladbach, Germany. This performance, known in the context of Beuys' practice as an *aktion* or "action", comprised of Beuys playing the piano following a score that had been marked out by sauerkraut draped on a music stand. Christiansen, a composer, accompanied him playing a green-painted violin, replicated in *Zwei Fluxus-Objekte: Grüne Geige*.

Beuys' *aktionen* were heavily symbolic performance-based events that sought to stimulate social and political conversation. These *aktionen* were developed as part of Beuys's practice following his initial interest and involvement in Fluxus, an artistic movement with roots in experimental music.

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

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



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

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

Provenance

Edition Schellmann, Munich
Private German Collection

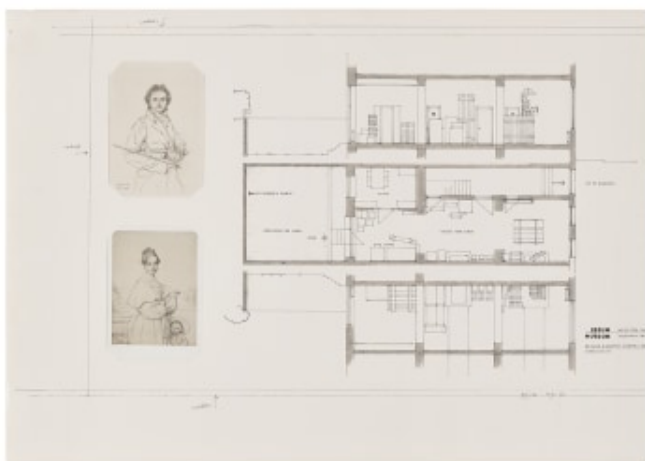
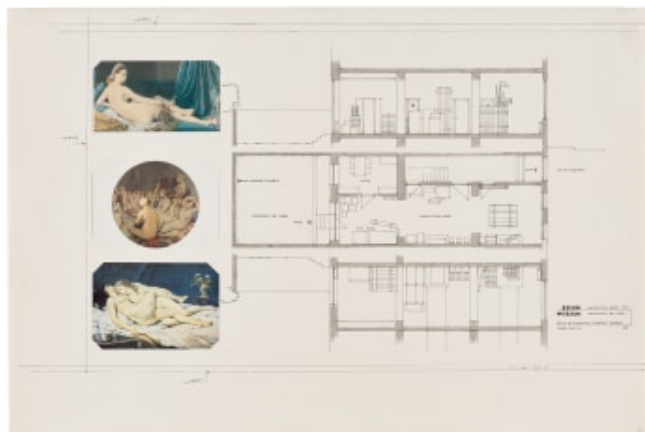
Literature

Jörg Schellmann 135

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

Evening & Day Editions

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PROPERTY FROM THE HERBIG COLLECTION

19

Marcel Broodthaers

Musée - Museum (V. 12)

1972

The complete set of two offset lithographs, with colour postcard inserts, on wove paper, the full sheets.

both S. 50.5 x 75 cm (19 7/8 x 29 1/2 in.)

Both signed, dated and numbered 89/100 in blue ink, published by Museumsverein Mönchengladbach, Germany, both framed.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 12

Evening & Day Editions

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PROPERTY FROM THE HERBIG COLLECTION

20

Marcel Broodthaers

Musée d'Art Moderne à vendre pour cause faillite
(*Museum of Modern Art for Sale Due to Bankruptcy*)
(V. 5)

1971

Herbig收藏系列

The complete artist's book comprising an offset lithograph on wove paper wrapped as a dust jacket around a catalogue of *Kölner Kunstmarkt '71*.

45.1 x 32 x 0.5 cm (17 3/4 x 12 5/8 x 1/4 in.)

Signed with initials, dated and dedicated 'À Charles Baudelaire, critique d'art, À sa mémoire éternelle' (To Charles Baudelaire, art critic, In his eternal memory) in blue ball-point pen on the inside of the front cover and dust jacket, from the unnumbered edition of 19, published by Galerie Michael Werner, Cologne.

Estimate

£10,000 — 15,000 £

[Go to Lot](#)



Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 5

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PROPERTY FROM THE HERBIG COLLECTION

21

Marcel Broodthaers

Citron - Citroen Réclame pour la Mer du Nord (Lemon - Citroen Ad for the North Sea) (V. 19)

1974

Offset lithograph and screenprint in colours, on heavy wove paper, the full sheet.

S. 104.9 x 66.3 cm (41 1/4 x 26 1/8 in.)

Signed with initials, dated and numbered 49/100 in grey ink, published by Seriaal, Amsterdam, framed.

Estimate

£5,000 — 7,000 £

[Go to Lot](#)



Marcel Broodthaers

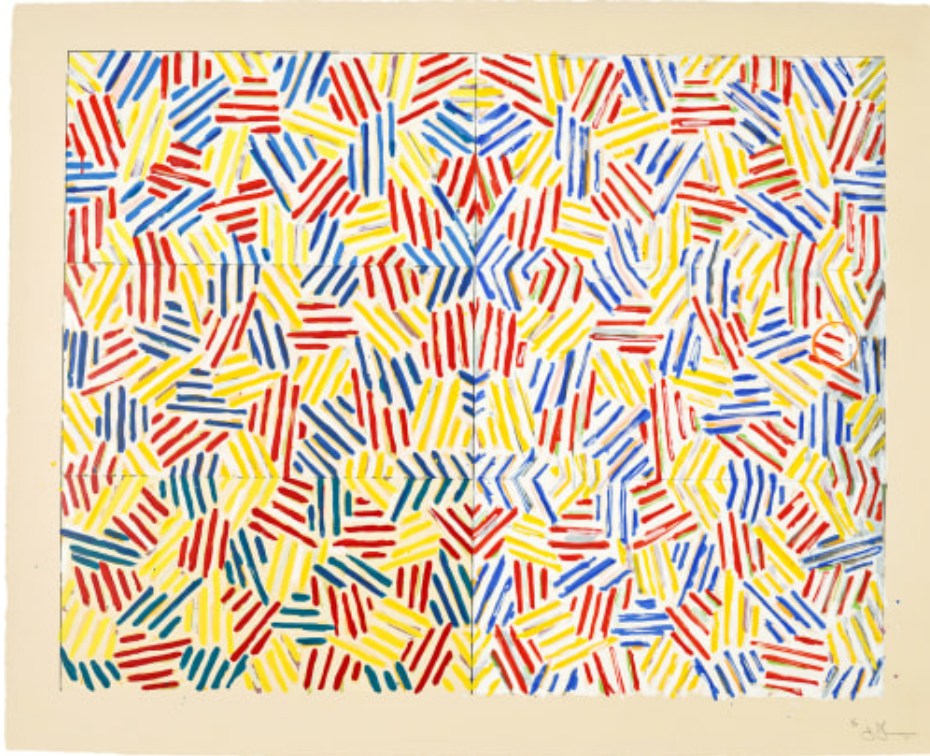
Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 19

Evening & Day Editions

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PROPERTY FROM A PRIVATE GERMAN COLLECTION

22

Jasper Johns

Corpse and Mirror (U.L.A.E. 169)

1976

Screenprint in colours, on Nishinouchi Kizuki Kozo paper watermarked *Corpse and Mirror*, with full margins.

I. 93 x 119.5 cm (36 5/8 x 47 in.)

S. 109 x 135.4 cm (42 7/8 x 53 1/4 in.)

Signed, dated and numbered 10/65 in pencil (there were also 8 artist's proofs in Roman numerals), co-published by the artist and Simca Print Artists, Inc., New York (with their blindstamp), framed.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



"I am always striving to find the balance between chaos and order in my work."

—Jasper Johns

Jasper Johns' 1976 screenprint *Corpse and Mirror* radiates with restless, hypnotic energy, its kaleidoscopic surface alive with the rhythmic cadence of both order and disorder. At first glance, the densely packed crosshatched lines seem chaotic, but closer inspection reveals a meticulous structure: interlocking diagonal marks that mirror and repeat across the composition. The geometric arrangement and bold palette evoke a fragmented version of the flag motif for which Johns is so renowned, with its vivid primary colours shimmering over subtle undercurrents of secondary tones. A faint imprint of a can lingers on the right-hand panel, a quiet, almost incidental trace that disrupts the work's precision, hinting at the physicality of its creation. The screenprint transforms a simple crosshatch motif into a meditative puzzle, inviting the viewer to lose themselves in its shifting layers of complexity and colour.

Departing from the flags and numbers of his earlier works, the crosshatching motif found in *Corpse and Mirror* became Johns' exclusive vehicle of artistic expression for almost a decade beginning in 1974. The motif first caught Johns' attention fleetingly, when he glimpsed a mesh of slanted, diagonal lines on the side of a passing car while driving along the Long Island Expressway. Reflecting on its immediate allure, Johns later remarked, "It had all the qualities that interest me – literalness, repetitiveness, an obsessive quality, order with dumbness, and the possibility of a complete lack of meaning." Across his paintings, drawings, and prints, Johns explored endless permutations of crosshatching, building increasingly intricate systems of colour, mirroring, and reversal. These repeated yet subtly varied marks are gestural yet not overtly emotional, a deliberate counterpoint to the impassioned abstraction of the Abstract Expressionists. In doing so, Johns pioneered a new kind of painterly abstraction – rigorous, experimental, and rooted in both order and ambiguity.



Jasper Johns painting a screen at Simca Print Artists, New York, 1980

"I only saw [the crosshatching] for a second, but knew immediately that I was going to use it. It had all the qualities that interest me – literalness, repetitiveness, an obsessive quality, order with dumbness, and the possibility of a complete lack of meaning." —Jasper Johns



Edvard Munch, *Self-Portrait between the Clock and the Bed*, 1940-43, Munch Museet, Norway. Image: Vidimages / Alamy Stock Photo

Johns' distinctive crosshatching also finds an intriguing connection to Edvard Munch and his *Self-Portrait Between the Clock and the Bed* of 1940-43. The art historical legend goes that a friend of Johns saw the Munch painting displayed in Norway and, upon spotting the similarity between Munch's bedspread and the crosshatching prolific in Johns work, send him a postcard of the Munch painting. However, it has also been speculated that Johns saw the Munch painting much earlier, in an exhibition in 1950, and had been drawn to Munch's work for many decades. Later, in 1981, Johns painted a three-panel crosshatch work and titled it *Between the Clock and the Bed*, directly paying homage to Munch and his self-portrait.

The title of Johns' *Corpse and Mirror* relates to Surrealism and their well-known parlour game *Exquisite Corpse*, in which players created collaborative drawings or texts by responding blindly to the folds of the previous participant's contribution. This spirit of fragmented continuity finds itself in Johns' six-part composition, split down a central vertical axis with mirrored patterns on either side. Yet these mirrored halves are not perfect reflections; subtle variations between the two halves, such as the differing background tones, engage the viewer in a process of active looking. As Johns himself described, "What I tend to do is work freely with the brush on the screens, getting whatever shapes the brush makes. Then I tend, with additional screens, to reinforce those shapes and that confuses a little bit the flatness of it and suggests a different kind of activity." Through his layered mark-making and the considered arrangement of crosshatched lines, shifting direction at each tier, *Corpse and Mirror* fondly recalls the disjointed yet connected compositions characteristic of the Surrealist game.



Details from the present lot

Corpse and Mirror demonstrates Johns' ongoing exploration of screenprinting in the 1970s, which began following his introduction to Hiroshi Kawanishi and Takeshi Shimada at Simca Print Artists, a screenprinting studio in New York. His collaboration with Simca began with *Screen Piece* (1972), and this inaugurated a decade of intense activity in the medium. With their expertise, Johns pushed the boundaries of screenprinting, translating the tactile, gestural effects of his paintings into the finely calibrated textures of prints like *Corpse and Mirror*. Unlike the flat, commercial aesthetic often associated with Pop Art, Johns manipulated the medium to achieve depth and tactility, applying colour and tone washes through multiple screens to create luminous effects. For *Corpse and Mirror*, he employed 36 screens, using inks blended with wax, oil, and varnish to achieve varying textured effects.

For Johns, printmaking was an integral part of his artistic process alongside his work in other mediums. He often worked concurrently on the same motif in both painting and print, as he did

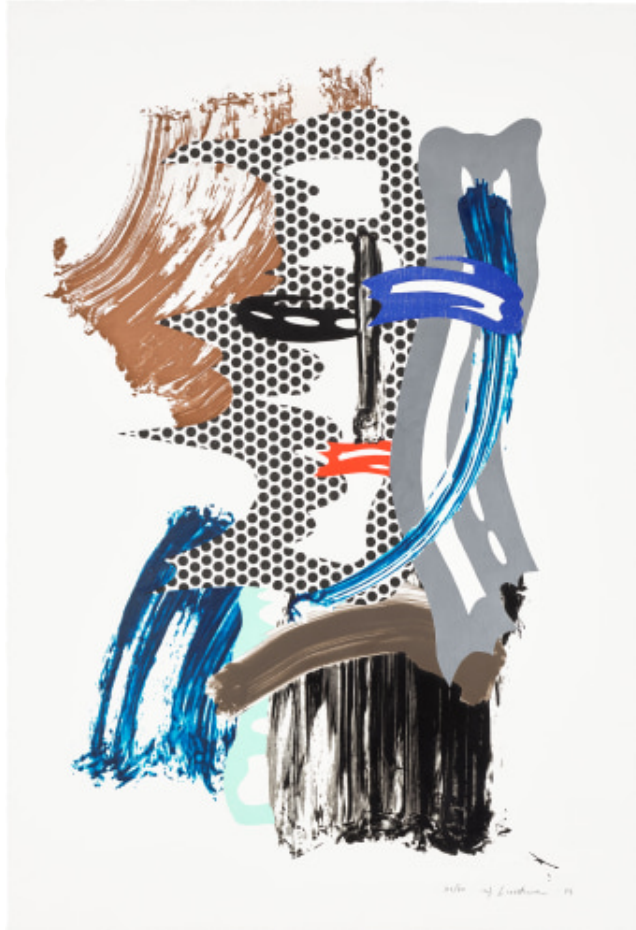
with *Corpse and Mirror*, which he first painted in 1974–75 before creating the homonymous screenprint edition in 1976. As Johns explained, “Just the process of printmaking allows you to do things that make your mind work in a different way than, say, painting with a brush does. It changes your idea of economy and what becomes a unit.” This dialogue between painting and printmaking allowed him to examine the constraints and possibilities of various motifs in each medium, expanding his artistic vocabulary and deepening his exploration of repetition and variation. In *Corpse and Mirror*, the interconnected nature of Johns’ practice is on full display – a celebration of process, perception, and the endless potential of repetition.

Literature

Universal Limited Art Editions 169

Evening & Day Editions

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PROPERTY FROM A PRIVATE LONDON COLLECTION

23

Roy Lichtenstein

The Mask, from Brushstroke Figures Series (C. 227)

1989

Lithograph, waxtype, woodcut and screenprint in colours with collage, on Saunders Waterford paper, with full margins.

I. 104.1 x 64.8 cm (40 7/8 x 25 1/2 in.)

S. 117 x 79.7 cm (46 1/8 x 31 3/8 in.)

Signed, dated and numbered 20/60 in pencil (there were also 8 artist's proofs), co-published by Waddington Graphics, London, and Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.

Estimate

£20,000 — 30,000

[Go to Lot](#)



“Brushstrokes are almost a symbol of art. The Brushstrokes paintings also resemble Abstract Expressionism. Of course visible brushstrokes in a painting convey a sense of grand gesture; but in my hands, the brushstrokes become a depiction of a grand gesture.” —Roy Lichtenstein

By combining various symbols of mark-making, including diagonals, Ben-day dots, hard-edged cartoon strokes, and realistic paintbrush strokes, Lichtenstein's *Brushstrokes* series oscillates between abstraction and representation. Returning to his investigations into the concept of art making within the Pop Art movement, which he began in the mid-1960s, Lichtenstein reduced the act of painting to stylized symbols, distancing the image of the brushstroke from the association with the artist's hand, and critiquing the emphasis on this gestural mark in the art historical canon. In the *Brushstrokes* series, an amalgamation of the artist's established visual lexicon forms a body of prints depicting faces and figures. Seemingly abstract shapes and colours build form and depth that construct portraits, each with distinctive character traits and impersonations. Derived from individual collage prototypes, Lichtenstein used screenprint, lithography, woodcut and waxtype to capture the varying layers and surface details of the original unique works, and in doing so challenges portraiture norms for the modern audience.

Provenance

Alan Cristea Gallery, London

Acquired from the above by the present owner in 2007

Literature

Mary Lee Corlett 227

Evening & Day Editions

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24

Ed Ruscha

News, Mews, Pews, Brews, Stews & Dues (E. 34-39)

1970

The complete set of six organic screenprints in colours, on Silverbrook Antique Finish paper, with full margins, the sheets loose (as issued), with title page and colophon, all contained in the original red velvet-covered portfolio box.

all S. 58.4 x 80.9 cm (22 7/8 x 31 7/8 in.)

portfolio 62.7 x 84 x 3.4 cm (24 5/8 x 33 1/8 x 1 3/8 in.)

All signed, dated and numbered 45/125 in pencil, further signed and numbered 45 in pencil on the colophon (there were also 25 artist's proof sets), published by Editions Alecto, London (with their inkstamp on the reverse), all unframed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



"I like the idea of a word becoming a picture, almost leaving its body, then coming back and becoming a word again." —Ed Ruscha

Ed Ruscha's *News, Mews, Pews, Brews, Stews & Dues* (1970) brilliantly exemplifies the American artist's distinctive style, which straddles the Pop and Conceptual art movements. This portfolio of six screenprints challenges our assumptions about language and imagery, blending humour, ingenuity, and visual poetry. The works feature a series of monosyllabic, rhyming words rendered in an ornate font evocative of medieval manuscripts or vintage newspaper headlines. This font serves as the only consistent element among the six compositions, as the tone and hue of the text and backgrounds shift from one piece to the next. The seemingly random words – linked solely by their shared "-oos" sound – transform the act of reading into a multisensory experience, where seeing and hearing overlap.

The assonance of the six words suggests a loose narrative that resists clear interpretation. To all appearances, daily news has nothing to do with the mews of a cat, or with the pews that offer us a seat, the brews that we drink, the stews that we eat, or the dues that we pay. At first glance, these words seem entirely unrelated, yet their juxtaposition invites deeper reflection on the mundane aspects of daily life. Ruscha's characteristic wordplay provokes us to find coherence in apparent randomness, offering an intellectual puzzle with no definitive solution.

Ruscha's choice of materials is as unconventional as the content. He used organic inks derived from everyday foodstuffs such as red salmon roe, cherry pie filling, raw eggs, chocolate syrup, squid ink, caviar, strawberries, leaves, and pickles. This playful yet deliberate use of edible substances underscores Ruscha's knack for reimagining ordinary objects and materials, challenging us to reconsider what we typically overlook.

News, Mews, Pews, Brews, Stews & Dues captures Ruscha's interest in the vernacular of the American West: particularly billboard and highway signs, gas stations and movie credits. Ruscha is an all-American artist who created his own very original but specific artistic language. In this sense, reading his rhyme of words is analogous to watching a cinematic title sequence of Hollywood's New American Cinema: the flow of words seems to be engaged in points of time as opposed to a type of spatial arrangement, conveying the cinematic quality of a film still. For this striking and peculiar originality, which at the same time embodies the evolving demands of Postwar America, evident in *News, Mews, Pews, Brews, Stews & Dues*, Ed Ruscha is considered one of America's most influential and successful living artists.

Video: <https://www.youtube.com/watch?v=HoNePbo9DD0>

Video: <https://www.youtube.com/watch?v=HoNePbo9DD0>

Literature

Siri Engberg 34-39

Editions Aleto 982- 987

Evening & Day Editions

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25

Keith Haring

The Blueprint Drawings: plate 14 (L. p. 182)

1990

Screenprint, on Arches Cover paper, with full margins.

I. 97.8 x 114.8 cm (38 1/2 x 45 1/4 in.)

S. 107.8 x 123.3 cm (42 1/2 x 48 1/2 in.)

Signed, dated and numbered 3/33 in pencil (there were also 5 artist's proofs), published by Durham Press, Durham, Pennsylvania (with their blindstamp), framed.

Estimate

£15,000 — 20,000

[Go to Lot](#)



*“They form a perfect time capsule of my beginning in New York City.” — Keith Haring, on *The Blueprint Drawings**

Keith Haring originally drew the images of *The Blueprint Drawings* over a period of weeks between December 1980 and January 1981, shortly before he began to breakthrough as a mainstream artist in New York, displaying his artwork on a Times Square billboard through the Public Art Fund in January 1981. As Haring explained of the time, “the original drawings were executed on vellum with Sumi ink because I intended to make blueprint copies of each of the drawings. Periodically I would take my drawings to the local blueprinters, where I had much enjoyment trying to explain the content of these works to the men who operated the blueprint machines. After a few weeks, everyone in the shop was familiar with my drawings. This was also the time I began drawing in the NYC subways.”



Keith Haring at the Paradise Garage, Soho, New York City, c. early 1980s, photographer unknown.

The drawings were first exhibited at Westbeth Painter’s Space in February 1981, marking Haring’s first one-man exhibition in New York. Though Haring did not sell any of the original drawings during the exhibition – only a few of the blueprints sold – before the exhibition, Haring made photostats of each drawing, which became the basis for the screenprints. His last cohesive project, published just a month before his death in February 1990, the screenprinted *Blueprint Drawings*

see Haring revisit some of his earliest exhibited work and his most recognisable motifs, which were largely deemed to be too violent or sexual to sell at the time of his first solo exhibition.

This is the fourteenth work of the series and it features four drawings contained in boxes reminiscent of a storyboard. There seems to be a comedic narrative following an encounter between two figures that involves one hitting the other’s head and it exploding. The forms pulse with life and exuberant movement through tightly dotted patterns, simple expressive lines, and a dynamic, comic book-style layout – elements that would later become emblematic of Haring’s distinctive visual lexicon. Through revisiting the early drawings as screenprints, *The Blueprint Drawings* offer a glimpse into Haring’s early development of his now-iconic stylistic hallmarks and themes, as he began to make a name for himself as an artist in the New York scene by communicating ideas relating to the HIV/AIDS epidemic, homosexuality and otherness through these bold, graphic symbols.

Provenance

Pace Editions, New York

Literature

Klaus Littmann p. 182

26

After Jean-Michel Basquiat

Untitled III, from The Figure Portfolio

1982/2023

Screenprint in colours, on Saunders Waterford paper, the full sheet.

S. 122 x 81.4 cm (48 x 32 in.)

Numbered 32/85 in pencil on the front (there were also 20 artist's proofs), signed and dated '8/3/23' by Lisane Basquiat and Jeanine Heriveaux in pencil (the artist's sisters and administrators of the Estate of Jean-Michel Basquiat) on the stamped Certificate of Authenticity on the reverse, published by Flatiron Editions, New York, framed.

Estimate

£15,000 — 20,000 ₤

[Go to Lot](#)



“I don't think about art when I'm working. I try to think about life.” —Jean-Michel Basquiat

Jean-Michel Basquiat's *Untitled III*, from *The Figure Portfolio*, stands as a remarkable example of the artist's distinctive visual language. Fragmented symbols and intense gestural expressions intertwine with ambiguity, offering a glimpse into the artist's psyche while also engaging with broader cultural themes. Two standing figures, seemingly a man and a woman, stare directly out at the viewer. Their bodies are distorted and jagged, characterised by erratic lines and fragmented forms, such as their robotic, rake-like hands. Energetic scrawls of colour seem to emanate outward from the figures, amplifying their raw, visceral energy. Above their heads, cartoon speech bubbles hint at a conversation, yet their words remain indecipherable. Alternatively, as their unflinching gazes confront the viewer, it raises a provocative question: are they speaking to us – and if so, what are they saying? The zigzagging lines, triangles and erratic mathematical formulae that surround them belong to Basquiat's interior world – a realm brimming with frenetic energy and coded symbolism – which the viewer can only hope to unlock.

The Figure Portfolio, a posthumous series of vibrant screenprints based on Basquiat's 1982 drawings, comprises four works that feature figures entangled in a dynamic interplay of symbols, scrawls, and numbers. Basquiat's fascination with anatomy, rooted in his childhood reading of *Gray's Anatomy* while recovering from a car accident, fuels the raw vitality of his figures. Yet, here his anatomical references transcend realism, instead emphasising the chaotic, visceral essence of the human form. Through the rough, child-like marking and haphazard forms, Basquiat's figures convey both physical and emotional complexity, underlining his admiration for Jean Dubuffet and the naïve style of Art Brut. The disjointed bodies, intense colours, and ambiguous symbols create a visual language that speaks to both the inner workings of the human experience and the external forces that shaped the artist's identity and the socio-political landscape of his time.

Much of Basquiat's oeuvre is semi-autobiographical and, throughout his career, the artist repeatedly used his art to express his experience as a young black male navigating daily life. As in *Untitled III*, his figures are often fragmented and elusive, rejecting the classical ideals of physiognomic accuracy in favour of symbolic representation. This can be detected here not only in the figures' posture, but also in the underlying tension that runs through Basquiat's marks, suggesting a confrontation with the world around him. The wide-open eyes and mouth of the figures emphasise a state of perpetual vigilance, suggesting the constant fight for recognition in a society that often marginalised voices like Basquiat's. With no clear narrative sequence, the series exemplifies the artist's ability to entwine together fragmented stories to form an intricate web of personal and cultural symbolism.

Evening & Day Editions

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27

After Jean-Michel Basquiat

Riddle Me This Batman, from Superhero Portfolio

1987/2022

Screenprint in colours, on Saunders Waterford paper, the full sheet.

S. 102 x 101.8 cm (40 1/8 x 40 1/8 in.)

Numbered 2/85 in pencil on the front (there were also 20 artist's proofs), signed and dated '6/22/2022' by Lisane Basquiat and Jeanine Heriveaux in pencil (the artist's sisters and administrators of the Estate of Jean-Michel Basquiat) on the stamped Certificate of Authenticity on the reverse, published by Flatiron Editions, New York, framed.

Estimate

£15,000 — 20,000 ±

[Go to Lot](#)



“I was a really lousy artist as a kid. Too Abstract Expressionist... really messy. I’d never win painting contests. I remember losing to a guy who did a perfect Spider-Man.” —Jean-Michel Basquiat

A striking example from Jean-Michel Basquiat’s celebrated oeuvre, *Riddle Me This Batman* is a screenprint reproduction of his 1987 canvas of the same title, which depicts longtime comic book characters Batman, the Joker and the Riddler. The painting was executed only a year before the artist’s untimely death in 1988 at the age of 27, and the present lot embodies the chaotic nature of Basquiat’s later years. An energetic mix of confusion and composition, *Riddle Me This Batman* situates the Joker and the Riddler at the centre of the canvas. The Joker flaunts his iconic and unsettling toothy grin, while the Riddler is portrayed clutching a bottle of alcohol, perhaps alluding to Basquiat’s worsening addiction. Both supervillains are surrounded by delirious evil laughter, suggesting their twisted sense of humour. The title draws on the antagonising taunt that the Riddler regularly poses to Batman: “Riddle me this Batman...” Scattered with ambiguous words and symbols, one cannot help but wonder about the autobiographical nature of *Riddle Me This Batman*.

Riddle Me This Batman is part of the *Superhero Portfolio* – an edition comprising four screenprints of Basquiat’s original canvases featuring the artist’s personal heroes and idols. Taking inspiration from popular comic characters and symbols, Basquiat depicts figures including Batman, Robin, and Flash alongside his iconic gestural marks and text. The series evokes a childlike spontaneity, while simultaneously showcasing a distinct awareness and command over composition. Combining bold colours and expressive mark-making, this portfolio exemplifies the unique style for which Basquiat is famed, while also symbolising the artist’s status as one of the most significant artists of his generation.

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

Evening & Day Editions

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PROPERTY FROM A PRIVATE JAPANESE COLLECTION

28

Jonas Wood

Four Majors

2018

The complete set of four screenprints in colours, on Coventry rag paper, the full sheets.

all S. 48.3 x 33 cm (19 x 12 7/8 in.)

All signed with initials, dated and numbered 19/50 in pencil (there were also 10 artist's proofs), co-published by WKS Editions, Los Angeles and Karma, New York, all framed.

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)



“My paintings of tennis courts were about an interest in abstraction, and how the court becomes a geometric puzzle.” —Jonas Wood

Jonas Wood’s *Four Majors* (2018) is a quartet of screenprints depicting iconic tennis courts from the international tournaments in Melbourne, Paris, London, and New York. Rendered in bold, flat colours and simplified geometric forms, the courts simultaneously evoke their real-world locations while dissolving into striking abstractions. The saturated hues – bright blue hardcourt, red clay, and verdant grass – are juxtaposed with stark black voids, creating dynamic visual puzzles. Logos and court lines ground each scene in specificity, while their flattened, graphic treatment gives way to a playful ambiguity, turning physical spaces into imagined compositions.



Photograph taken by Jonas Wood, capturing tennis on the television in his studio, 2016. Image: © Wood Kusaka Studios

“I watch all the tennis majors and started taking photographs of the TV a while back. These images led me to make drawings and paintings. I think of them as colour studies, abstract paintings with few details.” —Jonas Wood

This interplay between reality and abstraction is a recurring theme in Wood’s work. His process often begins with cutting and collaging found images. “I’m a clipper,” Wood explains, “I have a lot of photos on my computer. I have books and magazines I’ve collected.” He has amassed a rich archive of inspiration – also including postcards from friends, Instagram screenshots, and interior design magazines – which he clips and combines in new compositions. Wood frequently deconstructs and reconfigures this source material, forging new scenes that blur past and present, real and imagined.

Wood revels in this uncertainty, as he described: “I’ve made many works that are pieced together from disparate found images but look like straight, unmanipulated found images. And there are works that are from straight found images but look like I made the whole thing up. I like that you don’t know where the work is coming from, if I orchestrated it or if I straight appropriated it.” Wood has noted that this tension between the recognisable and the invented is particularly central to his tennis court works, the source for which was photographs he took of the TV screen while watching tennis. In *Four Majors*, the familiar settings morph into abstract geometric puzzles – playful studies in colour and form, far from straightforward depictions of sport.



Edward Hopper, *Nighthawks*, 1942, The Art Institute of Chicago. Image: The Art Institute of Chicago / Art Resource, NY/ Scala, Florence

Wood’s attuned use of colour and composition to blur reality, memory, and imagination in *Four Majors* recalls the work of Edward Hopper. Hopper similarly drew inspiration from the everyday to craft striking and, at times, unnerving vignettes of ordinary life. Alike Hopper, in *Four Majors* Wood reduces human presence, removing the players and crowds of spectators. The result is an

atmosphere akin to a set stage, waiting in anticipation of bright lights, a cast of actors, and the director yelling "action". Furthermore, similarly to Hopper's scenes, Wood's tennis courts distil the essence of a place into highly considered arrangements. Wood's use of flat, Pop-inspired colour blocks and skewed perspectives creates an uncanny effect, rendering the courts both familiar and disorienting. This creates a *trompe-l'œil* effect that plays with depth, scale, colour, and vantage point, leaving viewers with an evocative yet enigmatic impression – one that leads us to question whether our sense of familiarity with the scene is real or imagined.

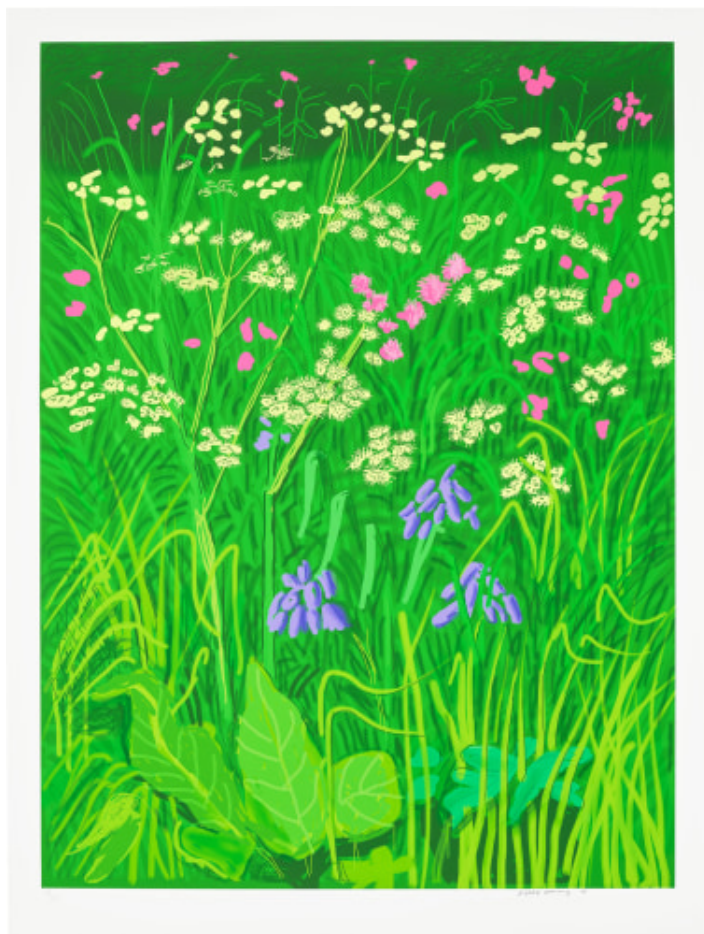
Provenance

Karma, New York

Acquired from the above by the present owner in 2019

Literature

Gagosian Gallery, *Jonas Wood: Prints*, New York, 2023, pp. 174-181



29

David Hockney

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

2011

iPad drawing in colours, with expert restoration including touching-in, printed on wove paper, with full margins.

L. 127.1 x 95.5 cm (50 x 37 5/8 in.)

S. 140 x 105.8 cm (55 1/8 x 41 5/8 in.)

Signed, dated and numbered 13/25 in pencil, published by the artist, framed. The current catalogue image is a temporary placeholder, please contact the department for more information.

Estimate

£50,000 — 70,000 ♦

[Go to Lot](#)



*"My subject is the living world, which is always changing and never twice the same."
—David Hockney*

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

In the present lot, dated 17 May, Hockney captures the height of spring as a luscious meadow bursts with flowers, such as bluebells, cow parsley and corncockle, in full bloom. Unlike other works from the series, which often feature views of trees or ancient Roman roads receding into the woodland, in the present lot Hockney showcases the verdant vegetation of the forest floor. This work's more unusual landscape composition foregrounds Hockney's lifelong passion and mastery of looking, which often leads him to see things that others may not notice. As the artist stated, "I believe that the very process of looking can make a thing beautiful... If you see the world as beautiful, thrilling and mysterious, as I think I do, then you feel quite alive."



Vincent van Gogh, *The Flowering Orchard*, 1888, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, The Mr. and Mrs. Henry Iltleson Jr. Purchase Fund, 1956, 56.13

Hockney's *Arrival of Spring* series recalls a body of paintings by Vincent van Gogh, an artist who has been of unwavering inspiration to Hockney throughout his career. The arrival of spring in Arles in 1888 spurred van Gogh into "a fury of work." As he described in a letter to his brother Theo, "the trees are in blossom and I would like to do a Provençal orchard of tremendous gaiety." Between March and late April, the artist dedicated fourteen canvases to the subject – a small foray compared to Hockney's sixty-one iPad drawings – in which van Gogh depicted the enchanting spring light and budding foliage. Hockney found a similar appreciation for the transient nature of the seasons, with a direct comparison brought into dialogue in the 2019 exhibition *Hockney – Van*

Gogh: The Joy of Nature, at the Museum of Fine Arts, Houston, and the Van Gogh Museum, Amsterdam. That Hockney could harness the digital medium to the same effect as the Dutch master is testament to his innovative artistic approach and observational prowess, inserting him into the canonical lineage of great artists who have paid homage to the transient nature of passing time.

"I was looking forward to it. I couldn't wait to get up there. And in a way, I think I had more pleasure looking at the winter, and spring coming, than anything I've done." —David Hockney



Left: Claude Monet, *Stacks of Wheat (End of Summer)*, 1890/91, Art Institute of Chicago. Image: Art Institute of Chicago, Gift of Arthur M. Wood, Sr. in memory of Pauline Palmer Wood Right: Claude Monet, *Haystacks (Effect of Snow and Sun)*, 1891, The Metropolitan Museum of Art, New York. Image: © Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, 29.100.109

Among this canon of great artists is Claude Monet, who similarly embarked on sustained studies of specific landscapes at different times of day, month and year. Monet's forensic observation of the shifting light and changing atmosphere of the French landscape finds parallels in Hockney's digital prints, which pay homage to the Impressionist's ability to depict the ephemeral beauty of nature. Similarly, Hockney's seasonal sequence recalls John Constable's sustained focus on the gently rolling hills of the Dedham Vale. Like both Monet and Constable, Hockney worked *en plein air*. This plays a central part in the key preoccupation underlying all three groups of works: the transience of light, colour, the seasons and the passing of time. This enduring concern causes the fleeting light and seasonal atmosphere to become as much a part of each composition's subject as the landscape itself.

"I don't really do, you know, sunsets. I've always been more interested in how the sun strikes the ground." —David Hockney

Using unorthodox and novel mediums to communicate his vision from the onset of his career, *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 17 May* demonstrates Hockney's perpetual enthusiasm in approaching new technologies of image-making. The newly-released iPad granted Hockney a distinct sense of immediacy – he worked quickly and intensely, building up layers with a highly saturated palette and a wide variety of marks. Despite the digital nature of the medium, the final, physical artwork remained in the forefront of Hockney's mind. As he created the series, he simultaneously experimented with printing the drawings directly from the iPad in different variations. Once the scale of the printed images was settled, this directly influenced the mark-making and composition of Hockney's iPad draughtsmanship. The final prints were produced on large-scale paper and arranged as a grand narrative cycle at the 2012 Royal Academy exhibition. Ever the innovator, Hockney used this pioneering technique to reinvent and revitalise one of art history's most traditional of subjects, reflecting the artist's capacity to enchant, innovate, and surprise.

Provenance

Galerie Lelong, Paris

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



30

David Hockney

4th February 2021, Flowers in a White Vase with Chair

2021

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

L. 76.4 x 53.5 cm (30 1/8 x 21 1/8 in.)

S. 88.9 x 63.5 cm (35 x 25 in.)

Signed, dated and numbered 35/50 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£25,000 — 35,000 £

[Go to Lot](#)



“I draw flowers every day and send them to my friends so they get fresh blooms every morning.” —David Hockney

When discussing his 2021 series of flower still lifes drawn on his iPad, David Hockney recalled: “I was just sitting at the table in our house and I caught sight of some flowers in a vase on the table. Being February, the sun was low, casting a deep shadow on the table. I decided to draw it, the background was dark, so I made a rich brown for it. After printing it, I put it on the far wall facing the table. There it stayed for a few days. It looked very beautiful to me... A few days later, I started another from the same position with the same ceramic vase... I then realised if I put the flowers in a glass vase the sun would catch the water, and painting glass would be a more interesting thing to do. So then I was off.”



Vincent van Gogh, *Sunflowers*, 1889, Philadelphia Museum of Art. Image: Philadelphia Museum of Art, The Mr. and Mrs. Carroll S. Tyson, Jr., Collection, 1963

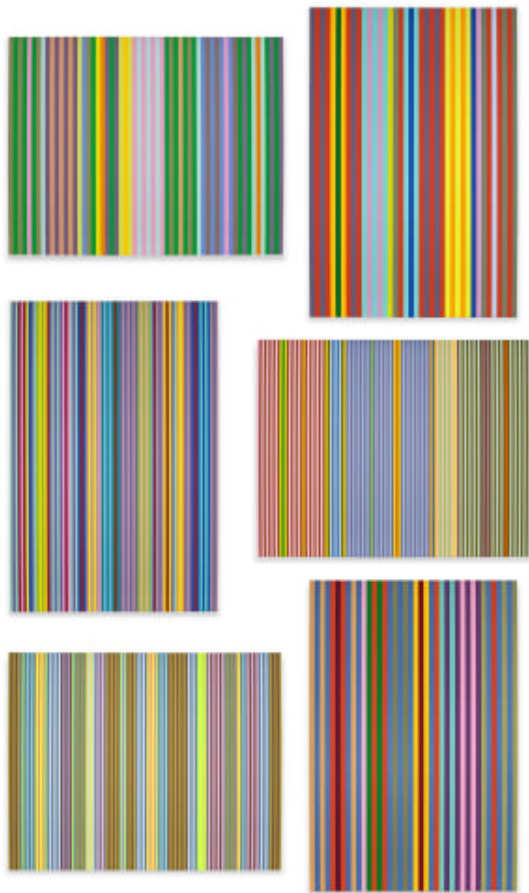
Since the 1960s, flowers have been a central theme of Hockney’s output and, in particular, printmaking. From etchings to lithographs to iPad drawings, the humble vase of flowers has been under constant review by the British artist. A keen student of this art historical tradition, Hockney was initially drawn to Vincent Van Gogh’s sunflower paintings from the late 1880s and, throughout the years, much like van Gogh, Hockney has repeatedly returned to the subject. This exploration of the floral still life as a formal composition has further provided him with a means of exploring medium. Showcasing his mastery of the various printing methods, Hockney’s depictions of flowers are delicate and moving works exemplar of the development of his unique style, his excitement regarding new printing techniques, and his endless experimentations with colour, form, and line.

David Hockney

Provenance

Pace Editions, New York

Private Collection, New York



31

Gene Davis

Series 2

1969

The complete set of six screenprints in colours, on canvas laminated to board (as issued), the full sheets loose (as issued), with title page and colophon, all contained in the original linen-covered portfolio box.
three S. 76 x 51 cm (29 7/8 x 20 1/8 in.)
three S. 61 x 76 cm (24 x 29 7/8 in.)
portfolio 78.2 x 63 x 2.8 cm (30 3/4 x 24 3/4 x 1 1/8 in.)

All signed and numbered 110/150 in black ink on the reverse, further signed and numbered in black ink on the colophon (there were also 25 artist's proof sets), published by Petersburg Press, New York and London (all with the titles and publisher's inkstamp on the reverse), all unframed.

Estimate

£7,000 — 9,000 +

[Go to Lot](#)



Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



32

Damien Hirst

The Souls on Jacob's Ladder Take Their Flight (Unique)

2008-09

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

I. 93.3 x 85.6 cm (36 3/4 x 33 3/4 in.)

S. 119.4 x 108 cm (47 x 42 1/2 in.)

Signed, dated '2008' and annotated 'U.P.' in pencil, from the edition of 102 unique variants (there were also 20 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



"I love butterflies because when they are dead they look alive... They represent the soul." —Damien Hirst

Literature

see The Paragon Press 2006-2010, pp. 296-297

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

33

Damien Hirst

Ellipticine

2007

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

I. 84.5 x 114.5 cm (33 1/4 x 45 1/8 in.)

S. 110.5 x 138 cm (43 1/2 x 54 3/8 in.)

Signed in pencil on the front and numbered 65/75 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£15,000 — 20,000 ♣

[Go to Lot](#)



“If you look at things in the real world under the microscope, you find that they are made up of cells. I sometimes imagine that the Spot Paintings are what my art looks like under the microscope” —Damien Hirst

Literature

The Paragon Press 2006-2010, pp. 158-159



34

Damien Hirst

Fun

2008-10

Unique collage comprising syringe, needle, synthetic resin, butterflies, paracetamol pills and household gloss paint on canvas.

framed 60.5 x 48.5 cm (23 7/8 x 19 1/8 in.)

Signed in pencil on the front and numbered with the unique publisher's reference 'OC 7625' (printed) on the label affixed to the reverse, from the edition of 75 unique variants (there were also 5 artist's proofs), with the artist's inkstamp on the reverse, published by Other Criteria, London, contained in the original artist's specified white painted wooden frame.

Estimate

£7,000 — 9,000 ⁺

[Go to Lot](#)



Evening & Day Editions

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35

Damien Hirst

Untitled, from Re-Object/Mythos

2007

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

I. 74.5 x 54.7 cm (29 3/8 x 21 1/2 in.)

S. 81.7 x 61.2 cm (32 1/8 x 24 1/8 in.)

Signed and numbered 32/45 in pencil (there were also 5 in Roman numerals and 6 artist's proofs), published by Edition Schellmann, Munich and New York, for the exhibitions *Re-Object* and *Mythos* at Kunsthaus Bregenz, Austria, 2007, framed.

Estimate

£7,000 — 9,000 

[Go to Lot](#)



Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 422

Evening & Day Editions

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36

LOT OFFERED WITH NO RESERVE

Damien Hirst

The Empresses (H10)

2022

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

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

All signed in pencil and numbered 2418 (printed) on the labels affixed to the reverse, from the editions of varying sizes, published by HENI Editions, London.

Estimate

£10,000 — 15,000 •

[Go to Lot](#)



Provenance

HENI, London

Acquired from the above by the present owner

Literature

HENI Editions H10

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

37

Ian Davenport

Centre

2022

Screenprint in colours, on Somerset Satin paper, with full margins.

I. 150 x 122.2 cm (59 x 48 1/8 in.)

S. 172.5 x 142 cm (67 7/8 x 55 7/8 in.)

Signed, dated and numbered 20/25 in pencil (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, framed.

Estimate

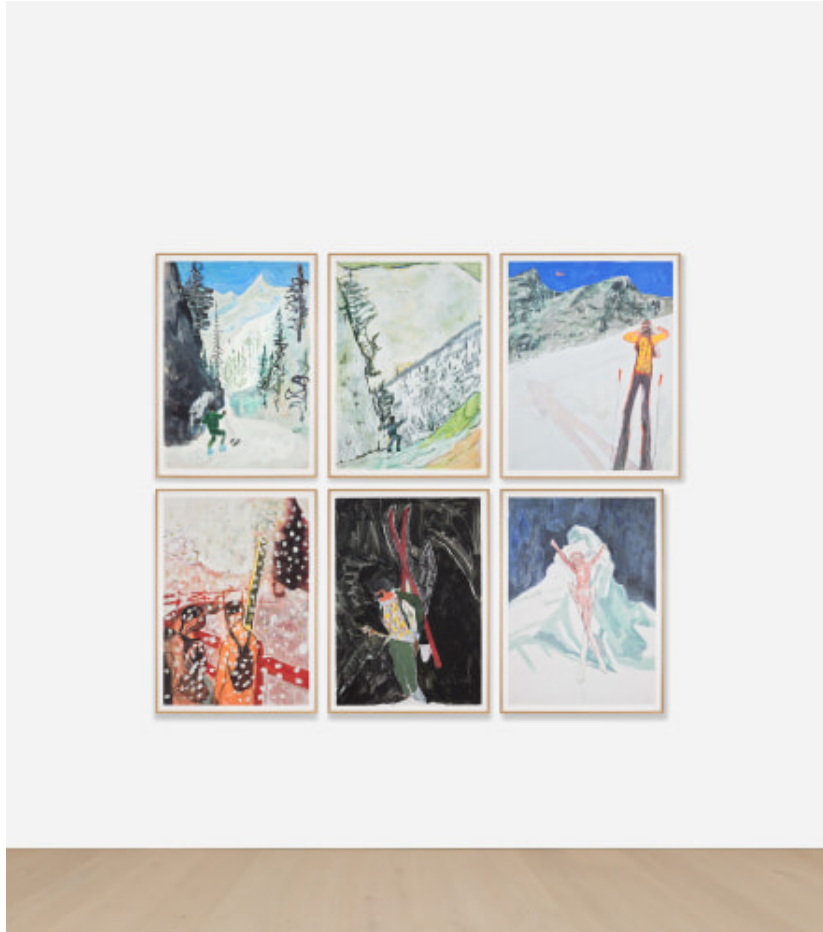
£12,000 — 18,000 

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Evening & Day Editions

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38

Peter Doig

Zermatt (D1)

2022

The complete set of six giclée prints in colours, on cotton smooth rag paper, the full sheets.

five framed 123 x 89 cm (48 3/8 x 35 in.)

one framed 123 x 99 cm (48 3/8 x 38 7/8 in.)

All signed with initials, dated and numbered 236/250 in pencil (there were also 25 artist's proofs), co-published by HENI Editions, London, and Fondation Beyeler, Riehen, all contained in the original artist's specified oak frames.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



*“The white flowers have the fury of battle, they lay siege to the mountains... angry and Alpine, their petals blur into a white gust from the Matterhorn or the streets of Zermatt.” —Derek Walcott, *The Prodigal*: 12*

Inspired by Derek Walcott’s series of poems *The Prodigal*, Peter Doig’s *Zermatt* series portrays six diverse visual narratives from the artist’s experiences in the picturesque Swiss skiing resort. Doig painted the series between 2020 and 2021, shortly after his stay at architect and artist Heinz Julen’s chalet in Zermatt during the winter season. Completed later from memory to recall the snowscapes of Zermatt, the present series draws upon a variety of influences – from the idyllic village and its longstanding religious traditions to the dramatic alpine landscape and the falling snow, reminiscent of the gust of petals described in Walcott’s poem.

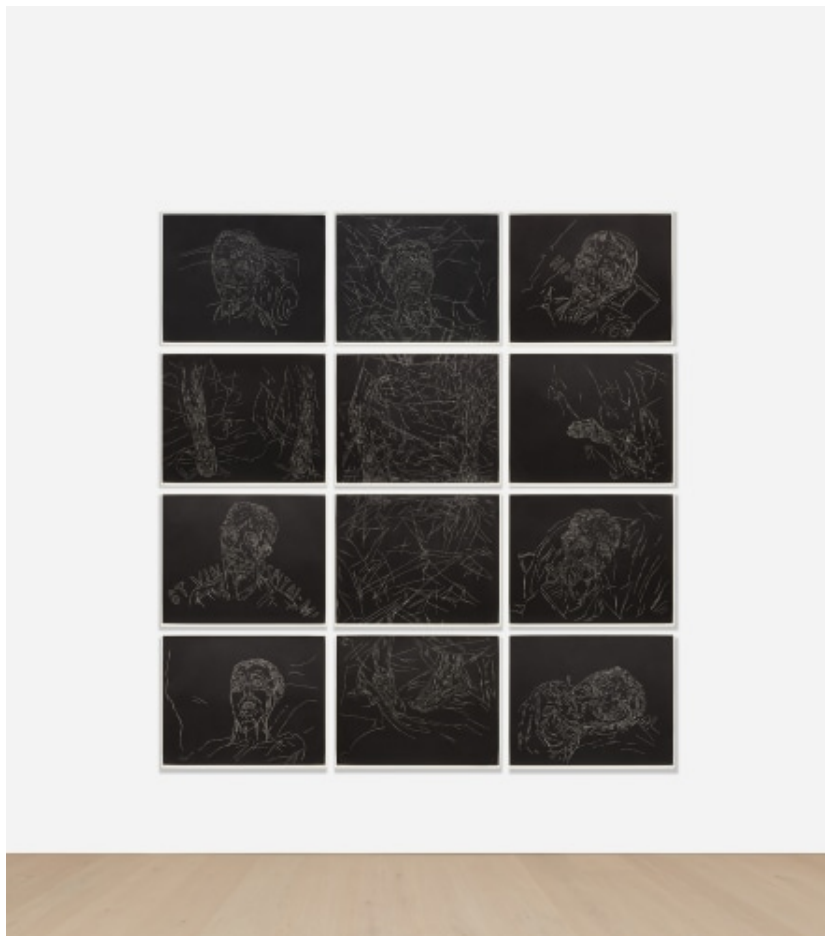
The giclée print edition, realised in 2022, is a large-scale homage to the poster-inspired paintings. Doig drew compositional and conceptual inspiration from vintage ski posters depicting dynamic skiers surrounded by imposing, snow-covered mountains, which aimed to allure individuals to the mountains. Through expressive use of colour and references to such posters, *Zermatt* manifests the artist’s exploration of the slippage between memory, reality, and imagination. For instance, the scattered snowflakes in *Road to Zermatt* stand as a metaphor for the brokenness of memories, while the light-green tint of *Couloir 2* evokes yellow-tinted ski goggles. The resulting blur between representation and reinterpretation, memories both real and imagined, has come to guide Doig’s formal concerns, reinforcing the often foggy, inarticulate sensation of remembering. Emblematic of Doig’s artistic endeavours both conceptually and visually, *Zermatt* is a remarkable example of Doig’s extensive body of work, confirming his rank as one of the most renowned figurative painters of his generation.

Literature

HENI Editions D1

Evening & Day Editions

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39

Kiki Smith

Mortal

2007

The complete set of twelve woodcuts in black, on Japan paper, with full margins.

I. 55.9 x 71.2 cm (22 x 28 in.)

S. 58 x 72.6 cm (22 7/8 x 28 5/8 in.)

All signed, dated and numbered 7/13 in pencil, published by Thirteen Moons, New York, all framed.

Estimate

£8,000 — 10,000

[Go to Lot](#)



“Prints mimic what we are as humans: we are all the same and yet every one is different. I think there’s a spiritual power in repetition, a devotional quality, like saying rosaries.” —Kiki Smith

Provenance

Acquired directly from the publisher by the present owner

Evening & Day Editions

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40

Susan Hiller

Rough Version

2012

The complete set of 20 archival colour dry prints, with the original wooden cleat shelf.
overall 122 x 162 cm (48 x 63 3/4 in.)

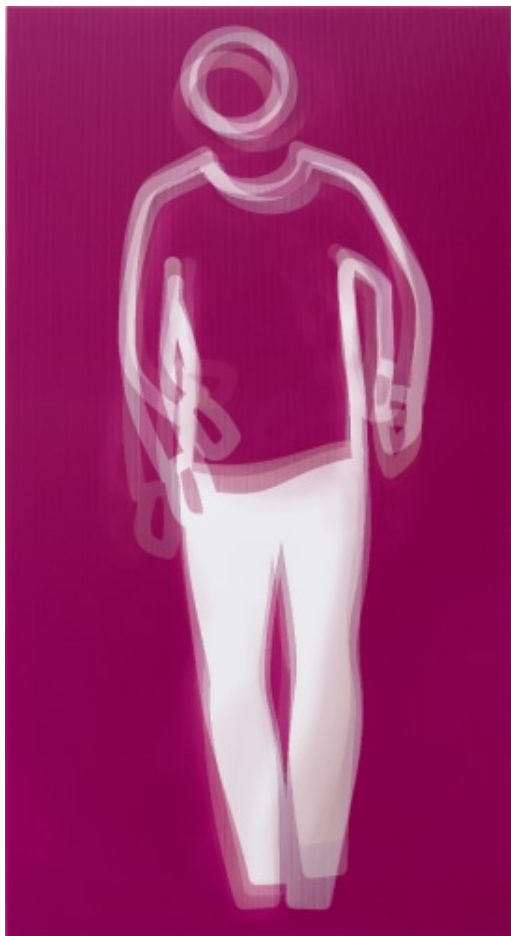
From the edition of 20, published by the artist, all contained in the original artist's specified black painted metal frames.

Estimate

£7,000 — 9,000 ♠

[Go to Lot](#)





41

Julian Opie

Figure 4, from Dance

2023

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

170 x 92.5 x 4 cm (66 7/8 x 36 3/8 x 1 5/8 in.)

Signed in black felt-tip pen and numbered 28/55 (printed) on the label affixed to the reverse (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London.

Estimate

£10,000 — 15,000 £

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Evening & Day Editions

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42

Julian Opie

Day and Night

2021

The complete set of two acrylic block multiples with screenprint in colours on four sides.

both 39.7 x 26 x 16.3 cm (15 5/8 x 10 1/4 x 6 3/8 in.)

Both signed in black felt-tip pen and numbered 25/35 (printed) on the labels affixed to the underside (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London.

Estimate

£7,000 — 9,000 ⁺†

[Go to Lot](#)



Evening & Day Editions

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43

Julian Opie

Walking in Melbourne 4, from Walking in Melbourne

2018

Laser-cut Museum board relief in black and white.
framed 63.6 x 158.4 cm (25 x 62 3/8 in.)

Signed in black felt-tip pen and numbered 41/45
(printed) on the label affixed to the reverse (there were
also 5 artist's proofs), published by Alan Cristea
Gallery, London, contained in the original artist's
specified sprayed white wooden frame.

Estimate

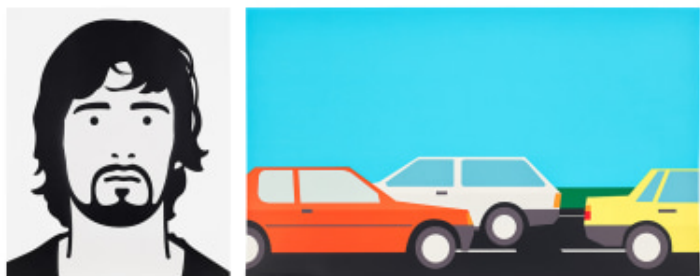
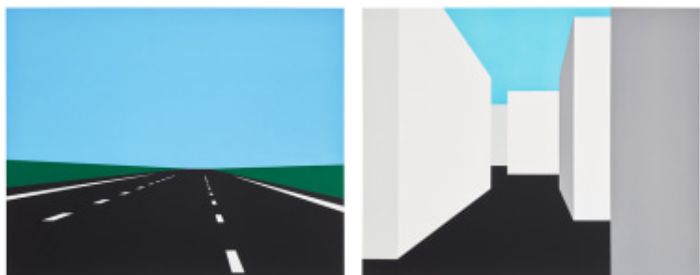
£8,000 — 12,000 ♣

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Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

44

Julian Opie

Untitled (C. 8-13)

1998-99

The complete series of six screenprints in colours, on Somerset Satin paper, the full sheets.

S. various, largest 61 x 145 cm (24 x 57 1/8 in.)

All signed, dated '99' and numbered 16/40 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, all framed.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



“[I want to] strip things down, to look at them for what they really are...” —Julian Opie

Julian Opie's art is instantly recognisable for its pared-down visual language that distils subjects into their essential forms. Opie reduces figures, landscapes, and objects to their most elemental shapes, emphasising bold outlines and flat, unmodulated colour fields. Yet, despite this radical simplification, his works remain rich in expression, be it capturing the dynamism of human movement or the essence of a bustling urban street. This approach evokes the simplicity and clarity of ancient cave paintings, which Opie admires, where a few deliberate lines can convey a world of meaning. Opie's distinct ability to say so much with so little has become a hallmark of his practice.

Untitled (1998) is an early series of screenprints that was Opie's first exploration of edition-making with the renowned gallerist Alan Cristea. Following Cristea's suggestion, Opie compiled a series of images drawing on themes he had focused on since his exhibition at the Hayward Gallery, London, in 1993. This includes a stylised portrait, a cityscape, landscapes, and a video game-style interior – all subjects which have now become synonymous with Opie's iconic body of work. Though diverse in subject matter, the works feature his trademark aesthetic which he developed throughout the 1990s and has continued to push the boundaries of to this day. In the series, Opie's clean lines, simplified shapes, and bold, solid colours are heightened by the medium of screenprint, emphasising the precision and clarity of his refined visual language.

“Why look for obfuscation or mystery when what you face is infinitely extraordinary, just as it is?” —Julian Opie

Opie draws his subject matter from the world around him – familiar motifs that may be considered mundane but are deeply familiar to him through his own experiences. For Opie, art is deeply tied to the experience of existence itself. Reflecting on his practice, he has said, “Making art is a way of doing something about existing. I can't imagine a world where things just washed over you and you weren't able to do something with it all, because it's so exciting and vibrant to be alive each day.” Inspired by the world around him, Opie sees through the sensory overload of modern life, distilling it into streamlined, resonant imagery. Opie's *Untitled* portfolio encapsulates this enduring fascination with the world, transforming the ordinary into the noteworthy, inviting viewers to see the world with the same excitement and refined eye as the artist.

Provenance

Alan Cristea Gallery, London

The New Academy for Art Studies, London

Acquired from the above by the present owner in 1999

Literature

Alan Cristea Gallery 8-13

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



PROPERTY FROM A PRIVATE LATIN AMERICAN
COLLECTION

45

Banksy

Flower Thrower Triptych (Grey)

2019

Screenprinted triptych in colours, on recycled card, the
full sheets.

overall framed 107 x 195 cm (42 1/8 x 76 3/4 in.)

Signed and numbered 227/300 in pencil on the front
of the Flower panel, further numbered in pencil on the
reverse of the other two panels, co-published by the
artist and Gross Domestic Product, London, with the
accompanying Certificate of Authenticity issued by
Pest Control, contained in the original artist's specified
gilded wooden frames.

Estimate

£100,000 — 150,000 £

[Go to Lot](#)



“All graffiti is low-level dissent, but stencils have an extra history. They’ve been used to start revolutions and to stop wars” —Banksy

Flower Thrower Triptych (Grey) presents one of Banksy’s most identifiable and famed motifs, quintessential to the artist’s socially charged imagery combining despair and satire. A young male figure wearing a bandana and a backwards-turned baseball cap is caught in the moment of throwing a bouquet of flowers as if it were a Molotov cocktail – a scene which has become a core example of the artist’s witty and perceptive commentaries on sociopolitical issues.

The juxtaposition of the vehemence of the thrower and the bouquet of flowers creates an oxymoron that lies at the heart of the composition. The young man is leaning backwards, his arms and shoulders arched towards an invisible but dangerous enemy, giving momentum to the composition and building a climax as if something striking and unpredictable is about to happen. But, at the same time, the protagonist of the work is depicted as somewhat isolated from the war that we are brought to imagine is around him; he is taken out of context. Stripped of any specific historical and political reference, it becomes an archetypal and enduring image. The plain grey of the background, which drips onto the young man and bouquet, contributes to establishing the atemporality of the image.

Banksy executed the original image for this work, under the title *Love is in the Air*, on the occasion of his first solo exhibition, *Existencillism*, at Gallery 33 1/3, Los Angeles, in 2002. The title evoked the 1960s pacifist slogan “Make Love Not War”, as an encouragement of peaceful resistance and humanity. However, not long after, the stencil’s first appearance as graffiti was on Jerusalem’s West Bank Wall in 2003, shortly after it was erected. Reflecting the tumultuous and complex nature of the Israeli-Palestinian conflict, Banksy recalled a local resident thanking him for making the wall beautiful, only to then remark “We don’t want it to be beautiful, we hate this wall. Go home.”

To this day, Banksy’s Flower Thrower figure remains a symbol of hope and peace for many people, enduring as one of the most iconic images of the twenty-first century. It may also be considered as a representation of Banksy himself: the mysterious graffiti artist – an outsider in a constant collision with the system, who lives in anonymity, moves in the shadows and evades vigilance with ease. *Flower Thrower Triptych (Grey)*, therefore, is a personal, powerful and timeless call for peace, delivered with a force no less powerful than a grenade.

Video: <https://www.youtube.com/watch?v=msn062aNc3s>

Provenance

Gross Domestic Product, London

Acquired from the above by the present owner in 2019

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



46

Banksy

Girl with Balloon

2004

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

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

S. 67 x 50 cm (26 3/8 x 19 5/8 in.)

Numbered 378/600 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

£60,000 — 80,000 ♣

[Go to Lot](#)



“There is nothing more dangerous than someone who wants to make the world a better place.” —Banksy

Immediately recognisable and instantly touching, Banksy’s *Girl with Balloon* is an icon of the twenty-first century. It presents a graffiti-stencilled image of a young child reaching out to a heart-shaped balloon, but the balloon remains just out of her grasp, and the scene is swept by a gust of wind. It is ambiguous as to whether the girl 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 artwork was graffitied on London’s Waterloo Bridge (later removed by the local authorities), 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 utilises the pure, 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 sombre 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.

Recognised as one of the artist’s foremost symbols for more than a decade, and voted the nation’s favourite artwork in 2017, the image once again came to the forefront of the public’s attention in 2018, when a 2006 framed copy of the artwork came to auction and sold for a record price. Adding further momentum to the event, the work began self-destructing just a few moments after the closing bid, by means of a concealed mechanical paper shredder Banksy had built into the frame bottom. Marking auction history with an unprecedented performative quality, *Girl with Balloon* became an icon for the unpredictable developments of contemporary markets, whilst simultaneously entering the realm of popular culture.

Video: https://www.youtube.com/watch?v=iiO_1XRnMt4&feature=youtu.be

Maintaining his anonymity after decades in the public eye, Banksy is the world’s most renowned mystery man, and a trailblazer that continues to catapult the art historical canon in new directions. Revolutionising the way street art is perceived and redefining “art” itself, works by Banksy can be found in prestigious public collections including the British Museum and the Victoria and Albert Museum in London. Most recently, in summer 2024, Banksy created nine stencilled graffiti works of animals across London. Revealed day-by-day, they included Monkeys swinging across a railway bridge at Brick Lane, a howling wolf on a satellite dish in Peckham, piranhas swimming around a

phone box in Ludgate Hill, and a gorilla that appears to be freeing animals from behind a fence at the London Zoo. Deceptively simple and strikingly thought-provoking, Banksy has captured our attention and imagination once again.

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47

Banksy

Love Rat

2004

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

I. 35.5 x 29 cm (13 7/8 x 11 3/8 in.)

S. 49.2 x 34.4 cm (19 3/8 x 13 1/2 in.)

Numbered 62/600 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, unframed.

Estimate

£10,000 — 15,000 

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“If you are dirty, insignificant, and unloved, then the rat is the ultimate role model.”

—Banksy

In many ways, the rat exemplifies the spirit of street art: both are vilified, considered capable of compromising the fabric of ordered society, and, despite repeated efforts to eradicate them, are extremely prolific. Like the rat, street artists are also at the margins, often active at night to avoid detection, whilst also inhabiting a central place within the urban everyday.

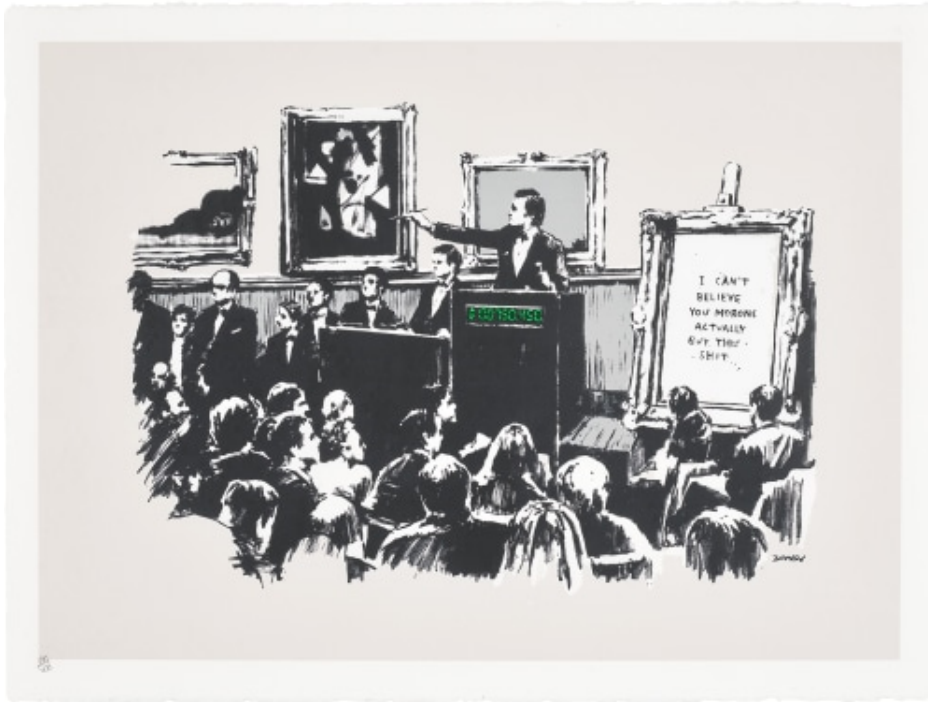
Banksy’s *Love Rat* features the animal brandishing a large paintbrush, having just finished painting a red heart. Dripping profusely, the heart is reminiscent of street art’s execution, where an artist might leave a work wet or unfinished to escape arrest. Similarly, the rat is a stencil, another popular graffiti technique which allows one to complete even large-scale works rapidly. Constantly casting a polemic eye on modern society and what the artist views as its many shortcomings, Banksy has commented that “if you are dirty, insignificant, and unloved, then the rat is the ultimate role model.”

From an art historical perspective, the rat is considered a symbol of decay, disease and corruption, further reinforced by the animal’s tendency to consume human refuse. Preferring to live closer to densely populated cities for this reason, rats are tied to our existence and may even be seen, despite our collective repulsion, as reflections of ourselves. In *Love Rat*, Banksy exploits this fundamental insecurity. By anthropomorphising and representing animals often derided by humans, such as rats, monkeys, and urban foxes, the artist forces us to realise that, as animals ourselves, we too are capable of being disgusting, insignificant and spurned.

Crediting his predecessor and “Father of Stencil Art” Blek le Rat, who began tagging stencils of rats across Paris in the early 1980s, as one of his main sources of inspiration, Banksy has returned to this iconography throughout his oeuvre. For instance, at the height of the first wave of the coronavirus pandemic in the United Kingdom, the artist tagged a group of rats on the London Underground. As one sneezed and contaminated the carriage, the others playfully used surgical masks as parachutes. During a similar period, Banksy completed a new work which featured a group of rats, stencilled on the wall, running rampant and wreaking havoc in his bathroom. The caption of the image posted on his official Instagram humorously read “My wife hates it when I work from home.”

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48

Banksy

Morons

2006

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

I. 50.9 x 71.1 cm (20 x 27 7/8 in.)

S. 57.5 x 76.5 cm (22 5/8 x 30 1/8 in.)

Numbered 445/500 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

£20,000 — 30,000 ♣

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A sharp example of Banksy's satirical genius, *Morons* stands as one of the artist's most iconic and celebrated images. In this screenprint, a bustling auction room is depicted where a crowd of eager art collectors watch intently as the auctioneer, arm outstretched with enthusiasm, accepts bids on a large framed canvas. The artwork itself delivers a biting message, reading: "I CAN'T BELIEVE YOU MORONS ACTUALLY BUY THIS SHIT." Amidst the otherwise monochromatic scene, a flash of green displays the latest bid – \$750,450 – at the top of the rostrum, heightening the irony. The crowd's excitement and the feverish bidding, despite the painting's scathing inscription, underscore Banksy's trademark wry humor. While delivering a sardonic critique of the art world – a recurring theme in Banksy's oeuvre this print paradoxically becomes a sought-after commodity in its own right. By turning his critical gesture into a reproducible, collectible work, Banksy invites us to grapple with the very contradictions he mocks.

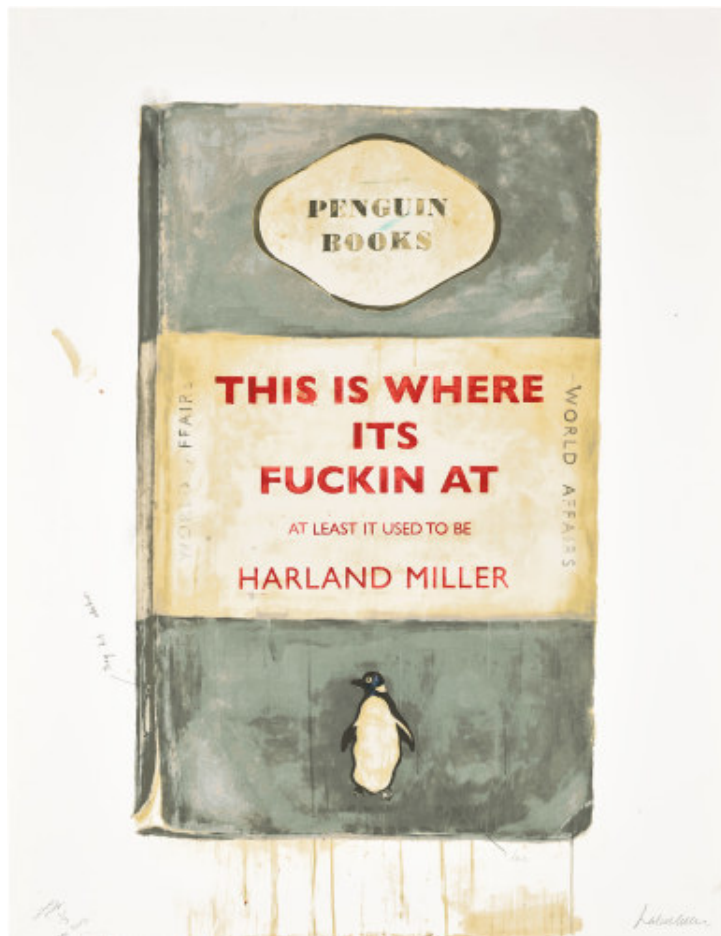
"We can't do anything to change the world until capitalism crumbles. In the meantime, we should all go shopping to console ourselves." —Banksy

Morons was first unveiled in 2006 during Banksy's influential three-day exhibition in Los Angeles, titled Barely Legal. Even at this stage in his career, Banksy had already built a reputation for creating provocative and controversial art. The exhibition sparked a surge in street art shows and solidified Banksy's reputation as a key artist to follow. Attendees of Barely Legal were given the opportunity to purchase an exclusive portfolio of prints called the *Barely Legal Print Set*, which included *Grannies*, *Applause*, *Sale Ends*, *Festival*, *Trolleys*, and *Morons*. These prints are now considered some of Banksy's rarest and most sought-after in the art market – the same art market that Banksy critiques in this very piece.

Banksy's connection to the art market is both complex and nuanced, much like his interactions with law enforcement and capitalism, which are key factors in his success and appeal to the public. The artist has frequently voiced critical views on the commercialisation of art, using public pranks to make his point. A prime example occurred in 2008 during the auction of *Girl with Balloon* in London. Just after the painting sold for a record price, a shredder hidden in the frame was activated, causing the artwork to begin shredding, shocking the art world and the buyers in the room. The piece was later renamed *Love is in the Bin* and its value has undoubtedly risen since the event, achieving £18.6 million at auction in 2021. In this way, Banksy aims to target the elitist art world, which he refers to as "a rest home for the overprivileged, the pretentious, and the weak", while promoting the broader accessibility of art through forms such as street art. Ultimately, using his wit and provocation, with *Morons* Banksy is making fun of himself and his own collectors, giving birth to one of his most identifiable motifs, quintessential to the artist's socially charged imagery combining despair and satire.

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49

Harland Miller

This is Where it's Fuckin At

2012

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

S. 143 x 109.7 cm (56 1/4 x 43 1/4 in.)

Signed, dated and numbered 'working proof 1/3' in pencil (a working proof before the edition, with printing instructions from the artist in pencil, the edition was 50), framed.

Estimate

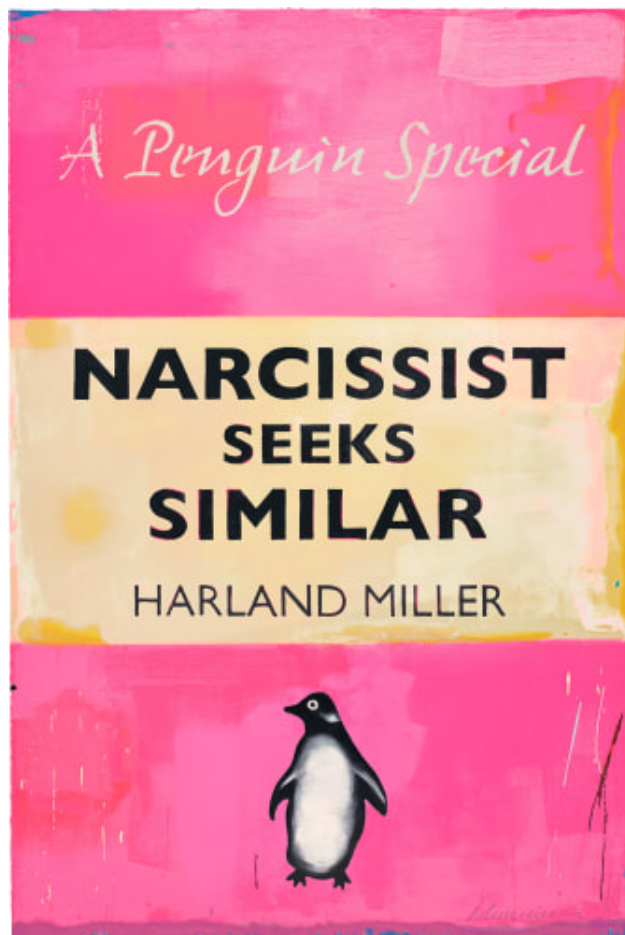
£15,000 — 20,000 ♣

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Provenance

Acquired directly from the artist by the current owner (Private Collection, London)



50

Harland Miller

Narcissist Seeks Similar

2021

Etching and polymer relief print in colours, on Hahnemühle Copperplate paper, the full sheet.

S. 102.7 x 68.4 cm (40 3/8 x 26 7/8 in.)

Signed in pencil on the front and numbered 8/50 in pencil on the reverse (there were also 12 artist's proofs), published by Manifold Editions, London, framed.

Estimate

£10,000 — 15,000 £

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“This kind of cerise pink I used (which according to Penguin’s colour-key, denoted the series on travel and adventure) is a colour that elicits a really strong response – it’s very immediate – like some primal flame being turned up inside.” —Harland Miller

Harland Miller’s *Narcissist Seeks Similar* of 2021 is a striking piece based on an earlier painting from his Penguin series. It playfully combines Pop art aesthetics with deadpan humour, using the iconic Penguin paperback format to critique the self-absorption that both pervades modern culture and is a recurring trope through art history – from Ancient Greek mythology to Caravaggio’s sixteenth century Baroque oil painting. Miller’s title phrase, *Narcissist Seeks Similar*, set in bold, stencilled text, references personal ads from newspapers, which Miller finds fascinating for their blend of vulnerability and vanity. As he has explained:

“This title came from a series called “Circling The Small Ads”.... these were quite literally small ads usually placed in local newspapers by people looking for some form, (often a very specific form), of companionship. My eye was always drawn to the way they were composed, with the seeker – whoever they may be – describing themselves in two or three carefully considered words, underneath which – centred and occupying its own line – was the word “Seeks”, and then of course below that was a brief description of what, or whom they were seeking.”



Michelangelo Merisi da Caravaggio, *Narcissus*, 1597-99, Galleria Nazionale d'Arte Antica, Rome. Image: Artexplorer / Alamy Stock Photo

Fittingly, this text is presented on a bold, saturated pink background that alludes to passion and desire. As he described, “This kind of cerise pink I used (which according to Penguin’s colour-key, denoted the series on travel and adventure) is a colour that elicits a really strong response – it’s very immediate – like some primal flame being turned up inside.” The work was created through building up multiple layers of etching and relief printing, with each penguin hand-finished by the print studio, adding a unique touch to every piece. The result is a rich and vibrant print that also has the impression of distressed textures and worn edges, creating a vintage aesthetic that references literary nostalgia. Through this colourful text-based composition, Miller merges visual art and storytelling, creating a witty, engaging commentary on human connection and desire.

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51

Josh Smith

Untitled

2021

Monotype and lithograph in colours, on Somerset
Satin paper, with full margins.

I. 56.5 x 43.5 cm (22 1/4 x 17 1/8 in.)

S. 61.3 x 48.7 cm (24 1/8 x 19 1/8 in.)

Signed, dated and numbered 9/30 in pencil, published
by The Drawing Center, New York, framed.

Estimate

£7,000 — 9,000 ‡

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52

Ed Ruscha

History Kids, from Mountain Prints

2013

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

I. 61.1 x 61 cm (24 x 24 in.)

S. 73.7 x 71.5 cm (29 x 28 1/8 in.)

Signed, dated and numbered 48/60 in pencil on the front (there were also 21 artist's proofs and 18 colour trial proofs), dedicated 'For the History Kid Nick' (Nicholas Serota, former director of the Tate) in pencil on the reverse, co-published by Hamilton Press, Santa Monica (with their blindstamp), and Tate Modern, London, unframed.

Estimate

£25,000 — 35,000

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"I had a notion to make pictures by using words and presenting them in some way and it seemed like a mountain was an archetypal stage set. It was a perfect foil for whatever was happening in the foreground." —Ed Ruscha

A master of vernacular and form, Ed Ruscha has been well regarded for his superimposition of text upon landscape since the 1980s, when the artist developed a visual language of juxtaposing the symbolic stimulus of the image with text that generates an atmosphere of speech, sound, and shape. Long associated with the vast flatness of the western plains, the buildings cluttered on Sunset Boulevard, or the monumental horizontality of the Hollywood sign, Ruscha's *Mountain Prints* see him embrace a new kind of landscape: glistening, snowcapped summits set against his signature gradated sunsets captured in photorealistic detail. While these peaks are based on photographs, Ruscha described them as "mountains of the mind," elaborating that they function as "anonymous backdrops for the drama of words."

"Words have temperatures to me. When they reach a certain point and become hot words, then they appeal to me. Sometimes I have a dream that if a word gets too hot and too appealing, it will boil apart, and I won't be able to read or think of it."
—Ed Ruscha

In his mountain prints, Ruscha's cryptic and humorously banal phrases rendered in his hallmark "Boy Scout Utility Modern" typeface interrupt the harmony of the scenic backdrop and obfuscate its view. The positioning of these enigmatic words, on square-format paper that accentuates the central placement of the text, is reminiscent of the mundanity of road signage in a picturesque landscape, a reassurance of human presence: "I like the oddity of nature in the background," Ruscha remarked. At once sublime and absurd, these works grow from the Romantic canon of mountain scenes, like the canvases of Caspar David Friedrich, the landscapes of the Hudson River School, or the photographs of Ansel Adams; Ruscha undercuts the accustomed spiritualism of these pictures with his punchily "hot" two-word phrases.



Albert Bierstadt, *Sunrise on the Matterhorn*, after 1875, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Gift of Mrs. Karl W. Koeniger, 1966, 66.114

After collaborating for many years, in 1990 Ruscha established Hamilton Press together with Ed Hamilton, the master printer of the renowned Tamarind lithography workshop. Having worked on about forty prints together, they collaborated to create a fine art publishing house where artists can produce original editioned artworks. While technically focused on the medium of lithography, it is the spirit of collaboration between artist and printmaker that Hamilton Press is inspired by and dedicated to. In the *History Prints*, we see this collaboration materialise through the expert coalescence of content and technique: the print process augments Ruscha's distinct landscapes with a graphic tactility and a rich profusion of colour, from deep plums and fiery tangerines to icy blues and crisp whites. Through lithography, we see Ruscha transform these monumental

mountain scenes into his distinctive vernacular visual language.



53

Mel Bochner

Amazing

2012

Monoprint with collage, engraving, embossing and oil paint in colours, on handmade and hand-dyed Twinrocker paper, the full sheet.

S. 161 x 119.5 cm (63 3/8 x 47 in.)

Signed and dated in pencil, from the series of unique colour variants, published by Two Palms Press, New York, framed.

Estimate

£30,000 — 50,000

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“Words and numbers, because they belong to everyone, don’t belong to anyone. That seemed like a place to start... Something I could believe in.” —Mel Bochner

Mel Bochner’s artistic philosophy of democratisation and accessibility takes shape in works such as *Amazing* of 2018, which comprises a multi-coloured display of the artwork’s namesake and its many idiomatic synonyms, punctuated by exclamation marks. Bochner frequently refers to *Roget’s Thesaurus*, an English-language thesaurus published by scientist and lexicographer Peter Mark Roget in 1852 to provide a helping hand to “those who are painfully groping their way and struggling with the difficulties of composition” when it comes to words. In *Amazing*, however, there are some unabashedly contemporary inclusions, such as RAD!, YESSS!, and DA BOMB! In bold colourful letters, the artist morphs these commonly used words into a highly tactile mass of shape and colour, encouraging the viewer to question the familiar words they are reading.

Text and art have long been intertwined. From the ornate lettering in medieval manuscripts to René Magritte’s 1929 *La Trahison des Images*, artists have harnessed the power of language to shift perceptions and redefine familiar ideas. This connection deepened in the twentieth century, as mass media made text a pervasive part of daily life. Pop artists incorporated typography and commercial culture, making the written word an essential tool for critiquing consumerism and exploring authorship. Conceptual artists, including Bochner, took this even further, dematerialising the art object and using text as a central medium. Through language, viewers are invited to engage directly with the artwork, turning reading into an active, thoughtful experience. Through Bochner’s layered and tactile approach, text becomes more than a passive vehicle of meaning – it is an engaging, colourful experience that immerses the viewer in the texture and rhythm of language itself.

Bochner invented his own method of printmaking to achieve the thick three-dimensionality of *Amazing*. Produced in collaboration with Two Palms press, this unique monoprint was realised by filling a carved Plexiglas matrix of letters with viscous, gloopy oil paint before using a 750-ton hydraulic press to create unique prints on handmade, dyed paper. As the immense pressure on the matrix indents the paper and the oil seeps beyond its confines, the intentional yet subtly chaotic variability disrupts the typical clean and organised nature of printmaking and typography. The resulting thick, tactile forms of the printed letters verge into the realm of sculptural relief. We are enticed to reach out and touch the text, prompting a rumination on how we experience language and the unspoken codes that are entwined within our vocabulary.

[Learn more about Bochner’s printing process here.](#)

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54

Mel Bochner

Exasperations (K.W. 2023.02-2023.10)

2023

The complete set of nine etching and aquatints in blue, on Somerset Velvet paper, the full sheets.

all S. approx. 56 x 76.1 cm (22 x 29 7/8 in.)

All signed, dated and numbered 20/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, Inc., New York, all unframed.

Estimate

£25,000 — 35,000 £

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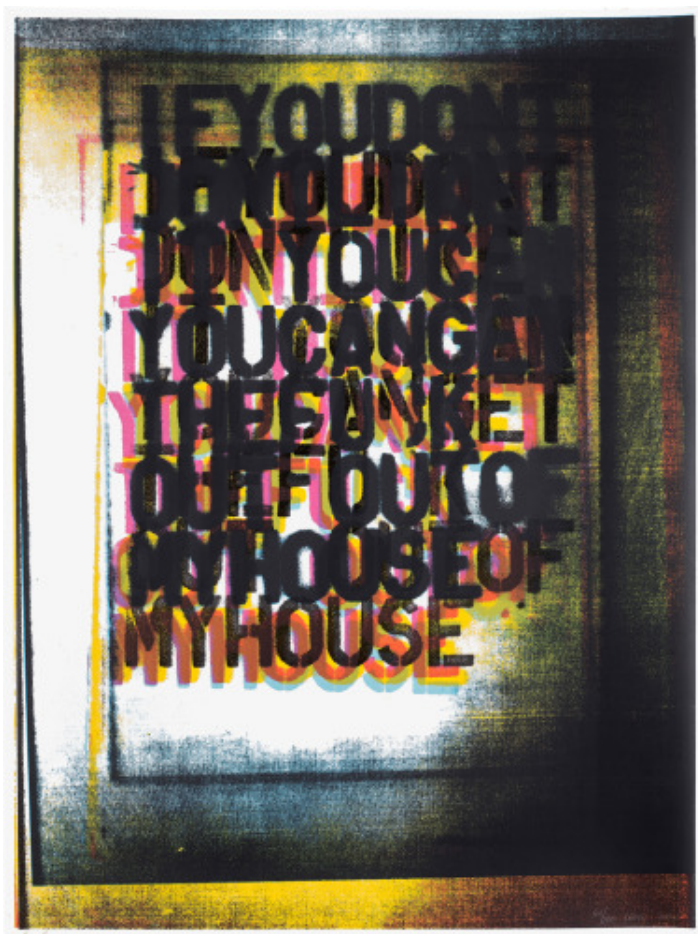


Literature

Krakow Witkin Gallery 2023.02-2023.10

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55

Christopher Wool

My House I

2000

Screenprint in colours, on Matt Custom Art paper, with full margins.

I. 99.3 x 73.9 cm (39 1/8 x 29 1/8 in.)

S. 101.5 x 76.1 cm (39 7/8 x 29 7/8 in.)

Signed, dated and numbered 100/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, Margate, unframed.

Estimate

£6,000 — 8,000

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56

KAWS

UPS AND DOWNS

2013

The complete set of ten screenprints in colours, on Saunders Waterford High White paper, the full sheets, with title page and the original black linen-covered portfolio box with printed artist's name.

all S. 88.9 x 58.4 cm (35 x 22 7/8 in.)

portfolio 93 x 62.5 x 4.1 cm (36 5/8 x 24 5/8 x 1 5/8 in.)

All signed, dated and numbered 7/100 in pencil (there were also 20 artist's proof sets), published by the artist, New York, all framed.

Estimate

£30,000 — 50,000 ±

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“You know, I think it’s more of the visceral feelings of cartoons, the flat colours, that I relate to.” —KAWS

After his graduation from the School of Visual Arts in New York, KAWS started his creative career working for Jumbo Pictures as an animator, painting backgrounds for Disney’s animated series. While thriving in this artistic environment, the artist chased creative liberty and the freedom to produce his own work. Like his predecessors Keith Haring and Jean-Michel Basquiat, KAWS turned to his urban surroundings and filled the streets of New York City with his own graffiti in the 1990s. It was here that he developed his unique visual lexicon and formed the signature symbols for which he is so well-known today.

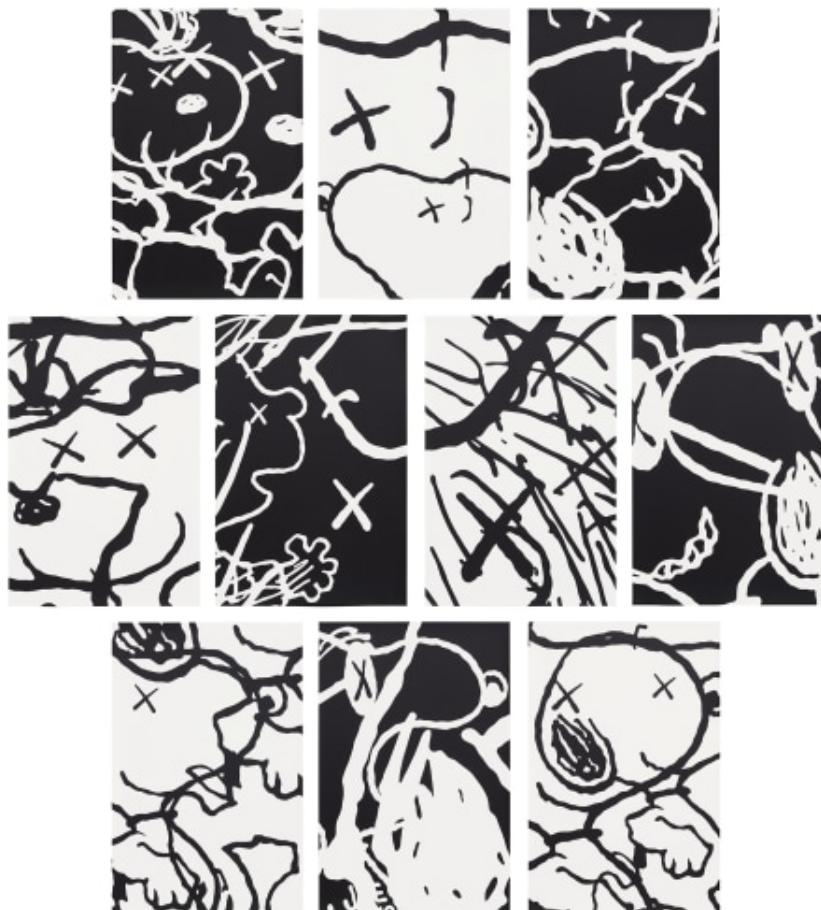
Reworking advertisements with over-painting and spray-painting, and drawing from the nostalgia of cherished cartoon heroes and their universal cultural value, KAWS created his most well-known characters: *Companion* and *Bendy*, as well as his signature ‘XX’ trademark. In designing his own era-specific cartoons, KAWS magnifies and distorts animated portraits, abstracting them and stripping them of comforting familiarity. The result is entirely new entities infused with a witty contemporary discourse depicted in neon colours that demand attention.

“Abstraction always interested me, [...] probably because it relates to design logos, and, in a very basic way, animation. Drawing itself is an abstract process until it becomes something recognisable.” —KAWS

In *UPS AND DOWNS*, the artist crops into his beloved characters’ features, showing only close-cropped portions of their faces and hands. Amongst the abstract form, the X-shaped eyes that feature in nine of the ten prints, staring directly at the viewer, ensure that the figures remain recognisable. The cartoonish forms and neon pinks, yellows and oranges convey an intense energy, as though the figures are seeking to escape their frames. *UPS AND DOWNS* was published on the occasion of KAWS’ eponymous exhibition at the Nerman Museum of Contemporary Art, in 2013.

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57

KAWS

MAN'S BEST FRIEND

2016

The complete set of ten screenprints, on Saunders Waterford High White paper, the full sheets.

all S. 88.9 x 58.4 cm (35 x 22 7/8 in.)

All signed, dated and numbered 82/100 in pencil (there were also 20 artist's proofs), published by Pace Prints, New York, lacking the original portfolio box, all framed.

Estimate

£20,000 — 30,000 ±

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KAWS' *Man's Best Friend* is a captivating series of ten black-and-white screenprints that abstractly reinterpret Snoopy, the beloved beagle from Charles Schulz's *Peanuts* comic strip. In this work, KAWS transforms Snoopy into "Joe KAWS," presenting the character in fragmented, layered compositions that emphasise bold, expressive linework and distorted forms. By isolating parts of Snoopy's figure, the artist creates an abstraction that retains just enough recognisable features, allowing viewers to identify the iconic canine through KAWS' unique artistic lens.

"I found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics." —KAWS

From 1950 until Schulz's death in 2000, *Peanuts* appeared in national and international newspapers daily, embedding itself in the lives of generations worldwide. This cultural significance resonates with KAWS, who explains, "I'm into Schulz as an artist, a company, and an icon; I got into his stuff just because I liked the looseness of the line work, and I thought that it was just sort of a nice thing to bring into my paintings, even if it's abstract and unidentifiable."

Man's Best Friend combines nostalgia with KAWS' distinct contemporary visual language, paying homage to Schulz's fluid lines and the widespread emotional attachment to *Peanuts*. KAWS reflects on the cartoon's impact, noting, "I found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics." This fascination with popular imagery is a central theme in KAWS' broader work, which often reimagines familiar cartoon figures to evoke memories of childhood, while also challenging the viewer's understanding of abstraction and recognition. Rendered in simplified black and white, *Man's Best Friend* invites viewers to question the boundaries between abstraction and familiarity. KAWS himself asks, "What's abstraction to somebody that knows something? If you look at something but then you know what it is, is it still abstraction?" This series encourages an exploration of that boundary, creating an experience that is both playful and thought-provoking.



58

KAWS

THE THINGS THAT COMFORT

2015

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

L. 81 x 57.9 cm (31 7/8 x 22 3/4 in.)

S. 91 x 76 cm (35 7/8 x 29 7/8 in.)

Signed, dated and numbered 119/250 in pencil (there
were also 50 artist's proofs), published by Pace
Editions, Inc., New York, framed.

Estimate

£8,000 — 12,000 ‡

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59

Yoshitomo Nara

Hand Searching

2017

Polystone multiple painted in acrylic and coloured pencil.

31 x 12.2 x 14 cm (12 1/4 x 4 3/4 x 5 1/2 in.)

Signed in black felt-tip pen and stamp-numbered 075/150 on the accompanying Certificate of Authenticity plaque, published by HOW2WORK, Hong Kong.

Estimate

£25,000 — 35,000

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In Yoshitomo Nara's *Hand Searching* of 2017, one of the artist's instantly recognisable young figures stands with large almond eyes, confronting the viewer with a slight side-gaze and ruby-red downturned smirk that feels mature beyond her years. Intimate in scale, the viewer towers over the child, who is dressed in an oversized shirt with sleeves that are too long for her arms. She raises her right arm out in front of her, as if saying to the viewer, "I can't find my hand. Where is it?". Her blank expression is slightly impatient, expectant, as though she's wondering why we are taking so long to help her roll up her sleeves.

"These children are not aggressors, but vulnerable beings confronting a hostile world." —Yoshitomo Nara

Nara's broader practice centres on his recurring young figures, who embody a childlike sense of imagination as well as an ever-present loneliness. The artist grew up in a remote town in picturesque Aomori, the northernmost province of Japan, located approximately 700 kilometres north of Tokyo. He has recalled being lonely as a child; "When you are a kid, you are too young to know you are lonely, sad, upset," said Nara, "...now I know I was." His young figures draw on these experiences, each work a glimpse into another facet of the artist's internal psyche. At the same time, the endearing youthful figures express emotions that feel both personal and universal, inviting viewers to reflect on their own inner worlds as well. Often depicted alone, these characters inhabit quiet, self-contained worlds, amplifying their emotional intensity and individuality. This is heightened in *Hand Searching*, as the young girl seems to be waiting for an adult or friend to help her, but she is all alone.

"If they had a collective motto, it would probably be 'Don't throw a tantrum, get even.'" —Roberta Smith

Despite this loneliness, Nara's young figures do not seek sympathy. Rather, they are confident, often emitting a sense of resentment and rebellion. This builds on Nara's punk-influenced earlier work, made in the 1990s when he was based in Germany following his studies there. Inspired by album covers of punk, folk and rock records, these earlier works feature children that are explicitly angry, sometimes even violent. In *Hand Searching*, although the child is calmer, she also has a mature sense of confidence and resilience, as she stands tall with her unwavering gaze. Not upset, she exemplifies the observation made by Robert Smith, art critic for the New York Times, that if Nara's figures were to have a collective motto, it would be "Don't throw a tantrum, get even."

Literature

Yoshitomo Nara Online Catalogue Raisonné YNF6892

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60 Δ

Jeff Koons

Balloon Dog (Blue)

2021

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

40 x 47.9 x 15.4 cm (15 3/4 x 18 7/8 x 6 1/8 in.)

With printed signature, title, date and numbering 312/799 on the underside (there were also 50 artist's proofs), published by Bernardaud, Limoges, France (with their stamp on the underside).

Estimate

£10,000 — 15,000 Ω

[Go to Lot](#)



“It’s relating to being a human being. We take a breath – it’s optimistic. The Balloon Dog is eternally optimistic.” —Jeff Koons

Jeff Koons’ *Balloon Dog (Blue)* is one of the artist’s most captivating and recognisable works. Crafted from mirror-polished porcelain, the sculpture resembles a flawlessly inflated balloon animal, with its rounded snout, ears, paws, and tail. The vibrant chrome blue finish enhances its pristine appearance. The dog’s poised and balanced stance further reinforces this dreamlike sense of perfection and idealised form.

Perfectly in line with Koons’ sculpture and the principles behind it, *Balloon Dog (Blue)* aims to fulfil people’s desires by providing a sense of safety and confidence, as a celebration of life’s good times, while concealing the darker aspects of the subconscious with vibrant and cheerful visuals. Alike Koon’s other balloon animals, the dog is a manifestation of an imperviousness to decay: through it, the artist proclaims that pleasure and perfection can exist without guilt. With its playful shape, *Balloon Dog (Blue)* brings the viewer back to their childhood, tantalisingly presenting it as an enduring state that can last forever, if one looks at life with the comfort and positivity that the porcelain confers.

“Balloon Dog captures this anthropomorphic quality in a sense that we are balloons ourselves... If you look at the nose, the nose is almost like our navel, our belly button, our umbilical cord.” —Jeff Koons

At a more profound layer of meaning, Koons wants us to identify with the balloon animal. The balloon dog can stand as a metaphor for human experience: humans, like balloons, inhale air, and aim for a permanent state of joy. But joy is not permanent, and neither is the balloon’s perfectly inflated state. It is in this identification with the anthropomorphic world that the spotless perfection of *Balloon Dog* begins to be put into question. When the viewers see themselves reflected in the blue of the porcelain, shades and shadows start to populate its surface. Moreover, despite its monumental and celebratory features, the balloon dog seems to be plunging into solitude. According to Koons, the work could also conceal some sexual connotations that function as symbols of human desire. Therefore, despite its cheery disposition, the work presents a number of existential questions, most poignantly expressed through its allusion to childhood joy, which can be interpreted as a rather nostalgic escape from an adulthood that is not as bright.

“It’s a balloon that a clown would maybe twist for you at a birthday party. But at the same time it’s a Trojan horse. There are other things here that are inside: maybe the sexuality of the piece” —Jeff Koons

The present *Balloon Dog* edition is a porcelain reproduction of the original large-scale stainless

steel *Balloon Dog* sculptures, which were created from 1994 to 2000. They formed part of Koons’ acclaimed *Celebration* series, which focused on childhood and celebration, featuring hearts, diamonds, tulips, Easter eggs and more. While Koons had intended to debut the series at New York’s Guggenheim Museum in 1996, the sculptures involved such an intricate and labour-intensive process of creation that he was forced to gradually complete the project over a decade. This technical difficulty was due to the flawlessly smooth contours of the stainless steel, which needed over forty artisans to craft, as well as the implementation of highly complex industrial methods like spin-forming and laser cutting.

For the porcelain *Balloon Dog* edition, Koons chose to collaborate with Michel Bernardaud, whose family runs the homonymous 160-year-old porcelain atelier in Limoges, France. Here, the porcelain similarly constitutes a highly reflective surface, almost indistinguishable from the stainless steel of the large-scale works. The *Balloon Dog* edition encourages viewers to contemplate and be directly questioned by the many challenges that this work proposes, as one of the most emblematic artworks of the twenty-first century.

Video: <https://www.youtube.com/watch?v=DCh6pluNkfw>

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



61

Pablo Picasso

Motifs no. 45 (Patterns no. 45) (A.R. 465)

1963

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

25.7 cm (10 1/8 in.) diameter

Numbered 54/150 and inscribed 'No. 45 Edition Picasso Madoura' in black paint on the reverse.

Estimate

£4,000 — 6,000  

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Evening & Day Editions

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62

Pablo Picasso

Visage aux mains (Face with Hands) (A.R. 321)

1956

White earthenware round dish.

43 cm (16 7/8 in.) diameter

Numbered 9/100 in black paint, incised 'R. C 109', with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside.

Estimate

£3,000 — 5,000  

[Go to Lot](#)



Evening & Day Editions

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63

Pablo Picasso

Visage aux feuilles (Face with Leaves) (A.R. 323)

1956

White earthenware round dish.

42.7 cm (16 3/4 in.) diameter

Numbered 12/100 in black paint, incised 'C 108', with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside.

Estimate

£3,000 — 5,000  

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Evening & Day Editions

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64

Pablo Picasso

Pichet anse prise (Seized Handled Pitcher) (A.R. 186)

1953

White earthenware pitcher painted in colours.

21 x 28 x 12 cm (8 1/4 x 11 x 4 3/4 in.)

Incised with numbering 160/200 and 'Edition Picasso Madoura' in black paint, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

Estimate

£5,000 — 7,000 £

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Evening & Day Editions

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65

Pablo Picasso

Oiseau au ver (Bird with Worm) (A.R. 172)

1952

White earthenware round ashtray painted in black with partial brushed glaze.

4.5 x 15.5 x 15.5 cm (1 3/4 x 6 1/8 x 6 1/8 in.)

From the edition of 500, inscribed 'Edition Picasso' in black paint, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

Estimate

£1,500 — 2,000 

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66

Pablo Picasso

Picador (Bullfighter) (A.R. 176)

1952

White earthenware round ashtray painted in black with partial brushed glaze.

4.5 x 15.5 x 15.5 cm (1 3/4 x 6 1/8 x 6 1/8 in.)

From the edition of 500, inscribed 'Edition Picasso' in black paint, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

Estimate

£1,500 — 2,000 

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Evening & Day Editions

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67

LOT OFFERED WITH NO RESERVE

After Pablo Picasso

Portraits imaginaire (Imaginary Portraits): three plates

1969

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

all S. approx. 66 x 50.5 cm (25 7/8 x 19 7/8 in.)

Each numbered 'A 13/250', 'A 229/250' and 'A 91/250' respectively in pencil, from the American edition (there was also a French edition of 250 marked 'F'), published by Harry N. Abrams, New York, all framed.

Estimate

£3,000 — 5,000 •†•

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“Everything you can imagine is real.” —Pablo Picasso

One early-January day in 1969, a delivery of art supplies arrived at Pablo Picasso’s studio in Mougins, a village just above Cannes. At the time, Picasso was living a relatively secluded life on the French Riviera alongside his second wife, Jacqueline Roque, immersing himself completely in his artistic endeavours. The shipment of art supplies was contained in large protective panels of corrugated cardboard, which Picasso’s assistants casually lined-up against the studio wall. The blank but textured packaging drew Picasso in, much alike freshly-stretched canvases that beg to be painted. On January 30th, Picasso could resist no longer and he painted a portrait on a piece of the corrugated cardboard. Over the next three months, he repeated this regularly, creating a series of 29 portraits in total, with the final painting dated May 7th, 1969.

The moustachioed figures who populate Picasso’s *Portraits Imaginaire* are bedecked with ruffs, hats, wigs and more. Infused with nods to the past, the dandies of these portraits echo the art historical canon, particularly the opulent yet playful portraiture of Frans Hals. Yet, Picasso invigorates the traditional genre with his quintessential post-cubist visual language, rendering the figures in bright colours and bold, gestural shapes. In their vivid hues of yellow, blue, pink and orange, the portraits evoke a playful sense of costume and caricature, as though Picasso is parodying art history, both adding to it and reimagining it.

Once complete, Picasso was delighted with the series of paintings and he sought out a master printmaker to reproduce the works as lithographs. Marcel Salinas, a highly-respected Parisian lithographer, was asked to produce two trial proofs; these impressed Picasso so much that not only did he proceed to commission Salinas for the entire series, but he also decided that Salinas’ name should be published alongside his own, making him the only printer to receive such an honour. Two hand-numbered editions of 250 were produced, one for world-wide distribution and one for France. Once the print series were complete, the lithographic stones were destroyed and the original paintings on cardboard remained in Picasso’s possession.

Evening & Day Editions

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68

Pablo Picasso

Fumeur avec un homme (Smoker with a Man) (Bl. 1174, Ba. 1174)

1964

Aquatint with drypoint, on Richard de Bas laid paper, with full margins.

I. 41.3 x 31.3 cm (16 1/4 x 12 3/8 in.)

S. 57.1 x 41.2 cm (22 1/2 x 16 1/4 in.)

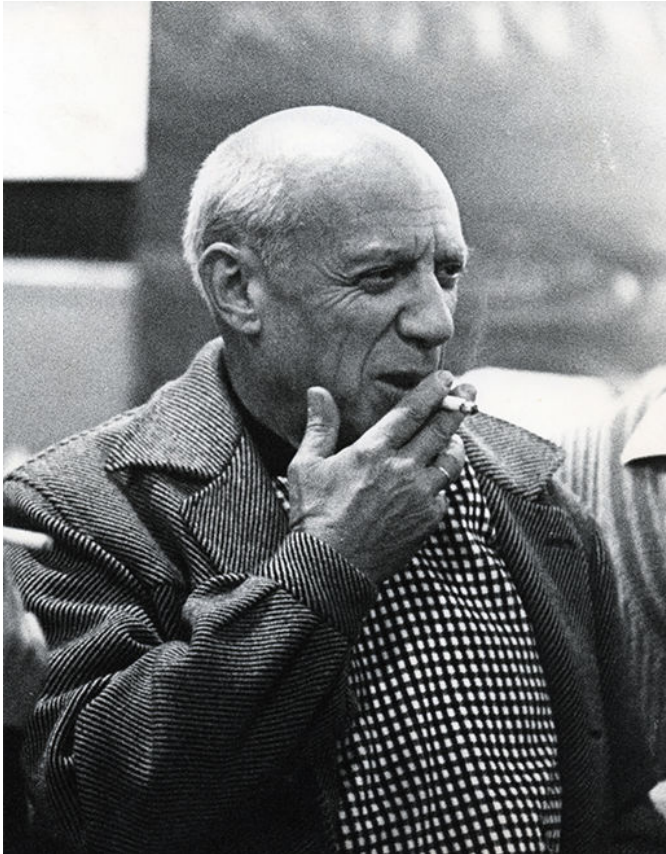
Signed and numbered 41/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1965, framed.

Estimate

£4,000 — 6,000 

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Pablo Picasso, 1956. Image: Pictorial Press Ltd / Alamy Stock Photo

Pablo Picasso's *Fumeur avec un homme* of 1964 presents a powerful dual portrait, blending frontal and profile perspectives to striking effect. The central figure's intense gaze, rendered in bold, gestural strokes, is counterbalanced by the shadowy profile on the left, as though the subject confronts his own reflection. In May 1964, when Picasso was 83, he began a new period of self-reinvention, immersing himself in imagined portraits of versions of himself at different stages of life. Here, the rugged, unshaven visage hints at both vitality and introspection, capturing the essence of a man reflecting on his past while confronting the realities of age.

"Age has forced us to abandon smoking, but the desire remains. It's the same with

love." —Pablo Picasso

Smoking men feature often in Picasso's works from this period. A lifelong smoker, supposedly when Picasso was born, he was weak and thought to be stillborn, so doctors blew cigar smoke into his face, prompting a furious bellow that proved he was very much alive. Smoking was a constant throughout much of Picasso's life, however he had to give up the habit after a surgery in 1965. Therefore, the *fumeurs* in his work from this period can be seen as a wistful farewell to a cherished ritual. For Picasso, smoking symbolised desire – he likened his abandonment of smoking to the loss of desire in old age, observing that both leave an indelible craving behind. This portrait, steeped in atmosphere and longing, exudes a quiet defiance, embodying both the artist's undiminished creative power and his contemplation of life's inevitable passage.

Literature

Georges Bloch 1174

Brigitte Baer 1174

Evening & Day Editions

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69

Pablo Picasso

Pismo (lettre), from Escrito (Bl. 462, Ba. 785, see C. Bks. 48)

1947

Etching and engraving, on vellum book cover folded (as issued), the full sheet.

I. 33 x 20.5 cm (12 7/8 x 8 1/8 in.)

S. (unfolded) 39.8 x 61.9 cm (15 5/8 x 24 3/8 in.)

Signed in pencil, one of approximately 9 trial proofs before the unsigned edition of 64, published by Latitud Cuarenta y Uno, Paris, unframed.

Estimate

£2,000 — 3,000 

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Literature

Georges Bloch 462

Brigitte Baer 785

see Patrick Cramer Books 48

Evening & Day Editions

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70

After Pablo Picasso

La flûte double (The Double Flute)

1967

The complete set of 15 offset lithographs (six in colours), on various papers, the full sheets loose, one folded (as issued), with text by Hélène Parmelin, title page and colophon, all contained in the original beige cloth-covered portfolio box with printed artist's name. one S. (unfolded) 108.3 x 40.8 cm (42 5/8 x 16 1/8 in.) remaining S. approx. 42 x 53 cm (16 1/2 x 20 7/8 in.), three horizontal portfolio 58 x 44 x 2.7 cm (22 7/8 x 17 3/8 x 11/8 in.) Numbered 297 (printed) on the colophon, from the edition of 500, published by Au Vent D'Arles, Saint-Paul-de-Vence, France, all unframed.

Estimate

£2,000 — 3,000 $\pounds$

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71

LOT OFFERED WITH NO RESERVE

After Pablo Picasso

Bouquet de fleurs (Bunch of Flowers) (C. 130)

1958

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

I. 56 x 39 cm (22 x 15 3/8 in.)

S. 65.2 x 49.8 cm (25 5/8 x 19 5/8 in.)

With printed signature and date, an unnumbered proof (aside from the signed edition of 200), published by Editions Combat pour la Paix, Paris (with their blindstamp), framed.

Estimate

£1,000 — 1,500 •†•

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Literature

Christopher Czwiklitzer 130

Evening & Day Editions

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72

Joan Miró

Magie Blanche II, from *Allegro Vivace* (White Magic, from *Fast and Lively*) (M. 1240)

1981

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

I. 46 x 62 cm (18 1/8 x 24 3/8 in.)

S. 64.9 x 92 cm (25 1/2 x 36 1/4 in.)

Signed and numbered 48/100 in pencil, published by Daniel Lelong Éditeur, Paris, 1987, framed.

Estimate

£2,000 — 3,000 £

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Literature

Fernand Mourlot 1240

73

Zao Wou-Ki

*Untitled, from 12th Anniversary Galeria Joan Prats
Portfolio (A. 330)*

1986

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

I. 32.1 x 43.8 cm (12 5/8 x 17 1/4 in.)

S. 37.9 x 56 cm (14 7/8 x 22 in.)

Signed, dated and numbered 31/100 in pencil (there
were also 10 artist's proofs in Roman numerals),
published by Galeria Joan Prats, Barcelona, unframed.

Estimate

£1,200 — 1,800  

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Literature

Jørgen Agerup 330

Evening & Day Editions

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74

Zao Wou-Ki

Untitled (A. 246A)

1974

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

I. 19.9 x 15.9 cm (7 7/8 x 6 1/4 in.)

S. 26.8 x 20.9 cm (10 1/2 x 8 1/4 in.)

Signed, dated and numbered 49/100 in pencil (there were also 20 hors commerce impressions), published by Galerie de France, Paris, framed.

Estimate

£1,000 — 1,500 £♣

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Literature

Jørgen Agerup 246 A



75

Egon Schiele

Bildnis Arthur Roessler (Portrait of Arthur Roessler)
(K. G. 8c2)

1914/70

Drypoint, on Japan paper, with full margins.

I. 24 x 31.7 cm (9 1/2 x 12 1/2 in.)

S. 32 x 46.4 cm (12 5/8 x 18 1/4 in.)

A posthumous impression, signed with initials, dated '1969' and numbered 42/80 by Otto Kallir in pencil on the reverse, the third (final) state (there were also 5 trial proofs of this state), published by Otto Kallir, New York, 1970, framed.

Estimate

£1,500 — 2,000 ±

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76

Henri Matisse

Nu renversé près d'une table Louis XV (Reclining Nude Beside a Louis XV Table) (D. 499)

1929

Lithograph, on Arches paper, with full margins.

I. 56 x 46 cm (22 x 18 1/8 in.)

S. 66.1 x 50.5 cm (26 x 19 7/8 in.)

Signed and numbered 50/50 in pencil (there were also 10 artist's proofs), unframed.

Estimate

£4,000 — 6,000 ‡‡

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Literature

Claude Duthuit 499

Evening & Day Editions

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77

Jean Dubuffet

*Coquette au miroir, plate 31 from Matière et mémoire
(Flirt in the Mirror, from Matter and Memory) (W. 43)*

1944

Lithograph, on Auvergne paper, with full margins.

I. 30 x 20.7 cm (11 3/4 x 8 1/8 in.)

S. 32.8 x 25.4 cm (12 7/8 x 10 in.)

From the unsigned book edition of 60 (there was also a signed edition of 10 and 4 artist's proofs), published by Fernand Mourlot, Paris, 1945, unframed.

Estimate

£1,500 — 2,000 ±

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Literature

Sophie Webel 43

Evening & Day Editions

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78

Hans Bellmer

Les Mystères du confessionnal (The Mysteries of the Confessional)

1973

The complete set of nine engravings, on Auvergne paper, the full sheets loose (as issued), with text, title page and colophon, all contained in the original purple cloth-covered portfolio with gold printed artist's name.
all I. 22.9 x 20.3 cm (9 x 8 in.)

all S. 55.9 x 38.1 cm (22 x 15 in.)

portfolio 61 x 43.2 x 5.1 cm (24 x 17 x 2 in.)

All signed and numbered 'XIX/XX' in pencil, further numbered 'XIX' (printed) on the justification (one of 20 artist's proofs in Roman numerals, the total edition was 150, there was also an unsigned edition of 149), published by Éditions Art & Valeur, Paris, all unframed.

Estimate

£800 — 1,200 £

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79

LOT OFFERED WITH NO RESERVE

Max Ernst

Devant mon aile droite couve le morne militaire (In Front of my Right Wing Broods the Military Gloom), plate 5 from Oiseaux en péril (Birds in Danger)

1975

Etching and aquatint in colours, on Arches paper folded (as issued), the full sheet, with text by Dorothea Tanning on the reverse.

I. 30.5 x 25.3 cm (12 x 9 7/8 in.)

S. (folded) 54.5 x 42.2 cm (21 1/2 x 16 5/8 in.)

Signed and numbered 50/100 in pencil (there were also 30 hors commerce impressions in Roman numerals and 100 on Japon nacré paper), published by Éditions Georges Visat, Paris, framed.

Estimate

£800 — 1,200 •†•

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80

After René Magritte

L'oeil, plate 2 from Le lien de paille (The Eye, from The Straw Link) (K. & B. 17)

1968

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

I. 17.6 x 14.6 cm (6 7/8 x 5 3/4 in.)

S. 27.8 x 22 cm (10 7/8 x 8 5/8 in.)

Stamp-signed and annotated 'H.C.' in pencil (one of 25 hors commerce impressions, the edition was 150, there was also an edition of 150 on BFK Rives paper), published by Éditions Georges Visat, Paris, with the Gravure Originale Atelier René Magritte blindstamp, framed.

Estimate

£2,000 — 3,000 ₣

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Literature

Gilbert Kaplan and Timothy Baum 17

81

LOT OFFERED WITH NO RESERVE

Man Ray

Autoportrait (Self Portrait) (A. 101)

1972

Lithograph, on Arches paper, with full margins.

I. 19.9 x 15.8 cm (7 7/8 x 6 1/4 in.)

S. 52.5 x 37.8 cm (20 5/8 x 14 7/8 in.)

Signed with the artist's monogram and annotated 'E.A.' in pencil (an artist's proof, the edition was 100 on Arches paper and 100 on Japan paper), published by Editore Anselmino, Milan, unframed.

Estimate

£1,000 — 1,500 •‡

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Literature

Lucio Anselmino 101

Evening & Day Editions

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PROPERTY FROM THE HERBIG COLLECTION

82

Marcel Broodthaers

Les animaux de la ferme (Farm Animals) (V. 22)

1974

The complete set of two offset lithographs in colours, on Schoeller-Parole paper, the full sheets.

both S. 82 x 59.9 cm (32 1/4 x 23 5/8 in.)

The right-hand sheet signed with initials in pencil, both dated and numbered 20/120 in pencil, published by Edition Staack, Heidelberg, Germany (with their inkstamp on the reverse), both framed.

Estimate

£4,000 — 6,000 

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Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 22

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PROPERTY FROM THE HERBIG COLLECTION

83

Marcel Broodthaers

Museum - Museum (V. 9)

1972

The complete set of two screenprints in colours, on Schoeller-Parole paper, the full sheets.

both S. 84 x 59.4 cm (33 1/8 x 23 3/8 in.)

Both signed with initials, dated and numbered 44/100 in pencil, published by Edition Staeck, Heidelberg, Germany (with their inkstamp on the reverse), both framed.

Estimate

£3,000 — 5,000 ±

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Marcel Broodthaers

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Literature

Ronny Van de Velde 9

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PROPERTY FROM THE HERBIG COLLECTION

84

Marcel Broodthaers

Gedicht - Poem - Poème / Change - Exchange - Wechsel (V. 16)

1973
The complete set of two screenprints in colours, on Schoeller-Parole paper, the full sheets.
both S. 98 x 68.5 cm (38 5/8 x 26 7/8 in.)
Both signed with initials, dated and numbered 75/100 in red ink, published by Edition Staeck, Heidelberg, Germany (with their inkstamp on the reverse), both framed.

Estimate
£6,000 — 8,000 



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Marcel Broodthaers

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PROPERTY FROM THE HERBIG COLLECTION

85

Marcel Broodthaers

Le manuscrit trouvé dans une bouteille (The Manuscript Found in a Bottle) (V. 20)

1974

Multiple comprising Bordeaux glass wine bottle, tissue paper and two cardboard boxes, all with printed title and text.

bottle 30 x 7.3 x 7.3 cm (11 3/4 x 2 7/8 x 2 7/8 in.)

tissue S. 47.6 x 35.7 cm (18 3/4 x 14 in.)

both boxes 30.5 x 7.8 x 7.8 cm (12 x 3 1/8 x 3 1/8 in.)

Signed with initials and numbered 30/120 in blue ink on the sheet of tissue paper, published by Edition René Block, Berlin.

Estimate

£4,000 — 6,000 

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Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

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Ronny Van de Velde 20

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PROPERTY FROM THE HERBIG COLLECTION

86

Marcel Broodthaers

Das Recht (The Law) (V. 8)

1972

The complete set of three offset lithographs in colours, on Schoeller-Turm card, the full sheets.

one S. 62 x 68.8 cm (24 3/8 x 27 1/8 in.)

two S. 62 x 42.7 cm (24 3/8 x 16 3/4 in.)

Two sheets signed with initials, one titled and dated, and all numbered 39/120 in pencil (one with additional erroneous numbering 39/100), published by Edition Staack, Heidelberg, Germany (with their inkstamp on the reverse), all unframed.

Estimate

£3,000 — 5,000 ±

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Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 8

PROPERTY FROM THE HERBIG COLLECTION

87

Marcel Broodthaers

Comment va la mémoire et La Fontaine? (How Are the Memory and Fountain?) (V. 18)

1973

Offset lithograph in colours, on wove paper, the full sheet.

S. 65 x 43.8 cm (25 5/8 x 17 1/4 in.)

Signed, dated and annotated 'E.A.' in blue ball-point pen (an artist's proof, the edition was 100), published by Galerie Yvon Lambert, Paris, framed.

Estimate

£2,000 — 3,000  

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Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

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PROPERTY FROM THE HERBIG COLLECTION

88

Marcel Broodthaers

Charles Baudelaire, *Je hais le mouvement qui déplace les lignes* (*I Hate the Movement That Shifts the Lines*) (V. 39)

1973

The complete artist's book.

32.5 x 25 x 0.3 cm (12 3/4 x 9 7/8 x 1/8 in.)

From the unsigned edition of 300 (there were also 3 signed hors commerce examples lettered 'A-C'), published by Edition Hossmann, Hamburg.

Estimate

£3,000 — 5,000 

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Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 39

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PROPERTY FROM THE HERBIG COLLECTION

89

Marcel Broodthaers

Charles Baudelaire, Pauvre Belgique (Poor Belgium)
(V. 43)

1974

The complete artist's book, contained in the original tracing paper dust jacket with printed text.

32.6 x 25 x 0.8 cm (12 7/8 x 9 7/8 x 3/8 in.)

Signed with initials, dated and numbered 39 in black ink on the colophon, from the edition of 40 (there were also 4 proofs lettered 'A-D'), published by Herman Daled, Yves Gevaert and Paul Lebeer, Paris.

Estimate

£6,000 — 8,000 

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Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 43

Evening & Day Editions

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PROPERTY FROM THE HERBIG COLLECTION

90

Marcel Broodthaers

Un coup de dés jamais n'abolira le hasard (A Throw of the Dice Will Never Abolish Chance) (V. 33)

1969

The complete artist's book.

32.5 x 25 x 0.3 cm (12 3/4 x 9 7/8 x 1/8 in.)

From the unsigned edition of 300 (there was also a signed edition of 90 on tracing paper), co-published by Galerie Wide White Space, Antwerp, and Galerie Michael Werner, Cologne.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Marcel Broodthaers

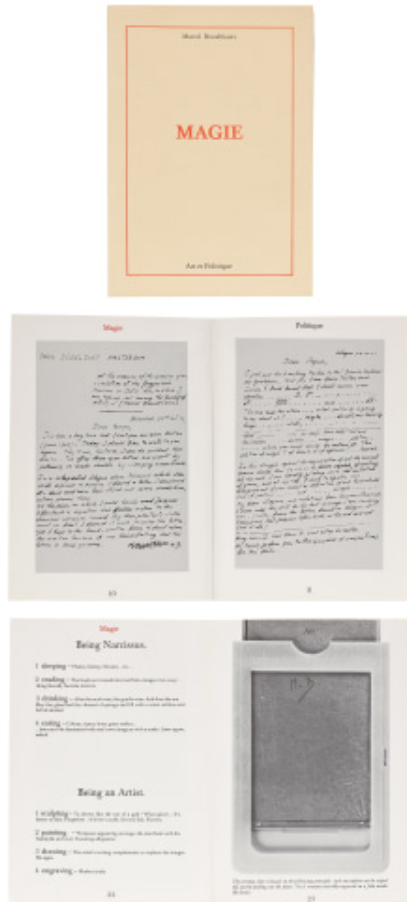
Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 33

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



PROPERTY FROM THE HERBIG COLLECTION

91

Marcel Broodthaers

Magie. Art et politique (Magic. Art and Politics) (V. 37)

1973

The complete artist's book.

21 x 14.9 x 0.3 cm (8 1/4 x 5 7/8 x 1/8 in.)

Signed with initials in red ink on the colophon, from the edition of 400, published by Multiplicata, Paris.

Estimate

£600 — 800

[Go to Lot](#)



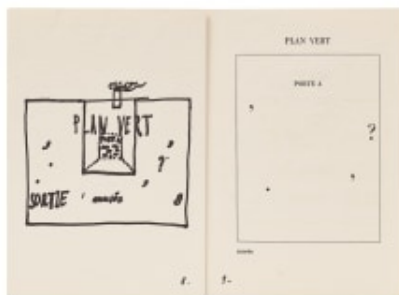
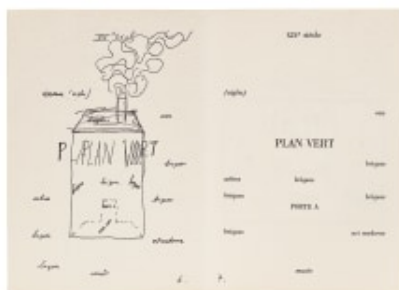
Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 37

Evening & Day Editions

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PROPERTY FROM THE HERBIG COLLECTION

92

Marcel Broodthaers

PLAN VERT. La porte est ouverte (GREEN PLAN. The Door is Open) (V. 36)

1972

The complete artist's book.

21 x 14.5 x 0.2 cm (8 1/4 x 5 3/4 x 1/8 in.)

Signed with initials, titled and numbered 9/50 in black ink on the back cover, published by Galerie Michael Werner, Cologne.

Estimate

£2,000 — 3,000 $\pm$

[Go to Lot](#)



Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 36

Evening & Day Editions

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PROPERTY FROM THE HERBIG COLLECTION

93

Marcel Broodthaers

Jeter du poisson sur la marché de Cologne (Throwing Fish on the Cologne Market) (V. 38)

1973

The complete artist's book.

21.1 x 14.5 x 0.2 cm (8 1/4 x 5 3/4 x 1/8 in.)

Signed with initials, dated and numbered 11/50 in black ink on the back cover, published by Galerie Michael Werner, Cologne.

Estimate

£800 — 1,200 ‡♣

[Go to Lot](#)



Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 38

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



PROPERTY FROM THE HERBIG COLLECTION

94

Marcel Broodthaers

Eine Reise auf der Nordsee (A Voyage on the North Sea) (V. 40c)

1973

The complete artist's book.

15 x 17.5 x 0.5 cm (5 7/8 x 6 7/8 x 1/4 in.)

From the unsigned edition of 1000 (there was also an edition of 1100 in English and 1000 in French, 110 of which were signed), co-published by Verlag Dumont Schauberg, Cologne, and Petersburg Press, London.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 40c

Evening & Day Editions

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PROPERTY FROM THE HERBIG COLLECTION

95

Marcel Broodthaers

Un jardin d'hiver (A Winter Garden) (V. 42)

The complete artist's book, contained in the original paper folder with printed title.

20.2 x 20.5 x 0.5 cm (7 7/8 x 8 1/8 x 1/4 in.)

Signed with initials in red ink on the first page, further signed with initials and numbered 4/120 in red ink on the colophon, co-published by Société des Expositions, Brussels, and Petersburg Press, London.

Estimate

£1,500 — 2,500 £

[Go to Lot](#)



Marcel Broodthaers

Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Literature

Ronny Van de Velde 42



PROPERTY FROM THE HERBIG COLLECTION

96

Marcel Broodthaers and Johannes Cladders

Fig. A

1971

The complete set of four grey cardboard boxes with printed text.

all various sizes, largest 20.8 x 16 x 3.6 cm (8 1/4 x 6 1/4 x 1 3/8 in.)

Signed with initials by both artists in blue ink on the largest box and stamped 'Belegexemplar' on the reverse (a variant proof set aside from the unsigned edition of 220), published by Städtisches Museum Mönchengladbach, Germany, on the occasion of their exhibition *Broodthaers*, 21 October to 7 November 1971.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Video: <https://www.phillips.com/article/148960696/marcel-broodthaers-the-herbig-collection-auction-london>

Evening & Day Editions

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97

Jean-Marc Bustamante

Trophée (Trophy)

2006

Screenprint in red on Plexiglas in galvanised iron cutout overlay box.

60 x 49.9 x 4.3 cm (23 5/8 x 19 5/8 x 1 3/4 in.)

Signed and numbered 21/25 in blue ball-point pen on the label affixed to the reverse (there were also 6 artist's proofs), published by Edition Schellmann, Munich and New York, for Kunsthaus Bregenz, Austria.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 65

98

Joseph Beuys

Sonnenscheibe (Sun Disc) (S. 85)

1973

Record matrix (nickel-plated copper) with die-cut hole,
and two felt pads stamped with brown paint, all
contained in the original black cardboard box.

record 34 cm (13 3/8 in.) diameter

felt pads 36 x 36 x 2 cm (14 1/8 x 14 1/8 x 3/4 in.)

box 37.5 x 37.5 x 4.5 cm (14 3/4 x 14 3/4 x 1 3/4 in.)

Signed and numbered 2/77 in blue ink on the label
affixed to the lid of the box (there were also 7 artist's
proofs in Roman numerals), published by Edition
Schellmann, Munich.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Provenance

Edition Schellmann, Munich

Private German Collection

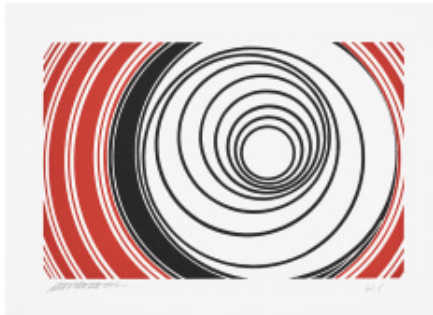
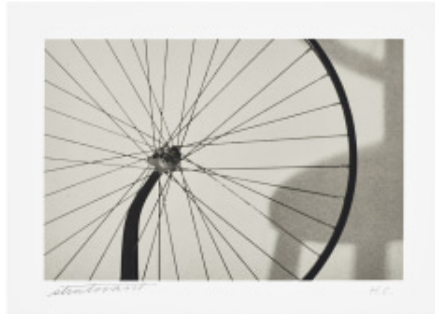
Literature

Jörg Schellmann 85

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 28-29

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



99

LOT OFFERED WITH NO RESERVE

Elaine Sturtevant

Duchamp Triptych, from Sequences

1998

The complete set of three prints, comprising two grano-lithographs and one screenprint in colours, on Rives rag paper, with full margins.

all I. 20.6 x 30.6 cm (8 1/8 x 12 in.)

all S. 50 x 40 cm (19 5/8 x 15 3/4 in.)

All signed and annotated 'H.C.' in pencil (one of 11 hors commerce sets, the edition was 60 plus 10 in Roman numerals and 12 artist's proofs), all annotated consecutively from '1' to '3' in pencil on the reverse, published by Edition Schellmann, Munich and New York (with their inkstamp on the reverse), all unframed.

Estimate

£600 — 800 •♠

[Go to Lot](#)



Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 322-323
ars publicata, *Elaine Sturtevant Editions*, 1998.01 [1-3]

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



100

LOT OFFERED WITH NO RESERVE

Claes Oldenburg

Knäckebröd (Crispbread) (P. 7)

1966

Cast iron multiple.

9.4 x 16.3 x 1.5 cm (3 3/4 x 6 3/8 x 5/8 in.)

Signed and numbered 62/250 in black felt-tip pen on the reverse (there were also 20 unnumbered artist's proofs), published by Moderna Museet, Stockholm.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Literature

David Platzker 7

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



101

LOT OFFERED WITH NO RESERVE

Claes Oldenburg

Picasso Cufflink, from Hommage à Picasso (A. & P. 113)

1974

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

I. 72.5 x 61 cm (28 1/2 x 24 in.)

S. 91.5 x 68.6 cm (36 x 27 in.)

Signed, dated and numbered 33/90 in pencil (there were also 15 artist's proofs), with the artist's copyright blindstamp, published by Propyläen Verlag, Berlin, framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)

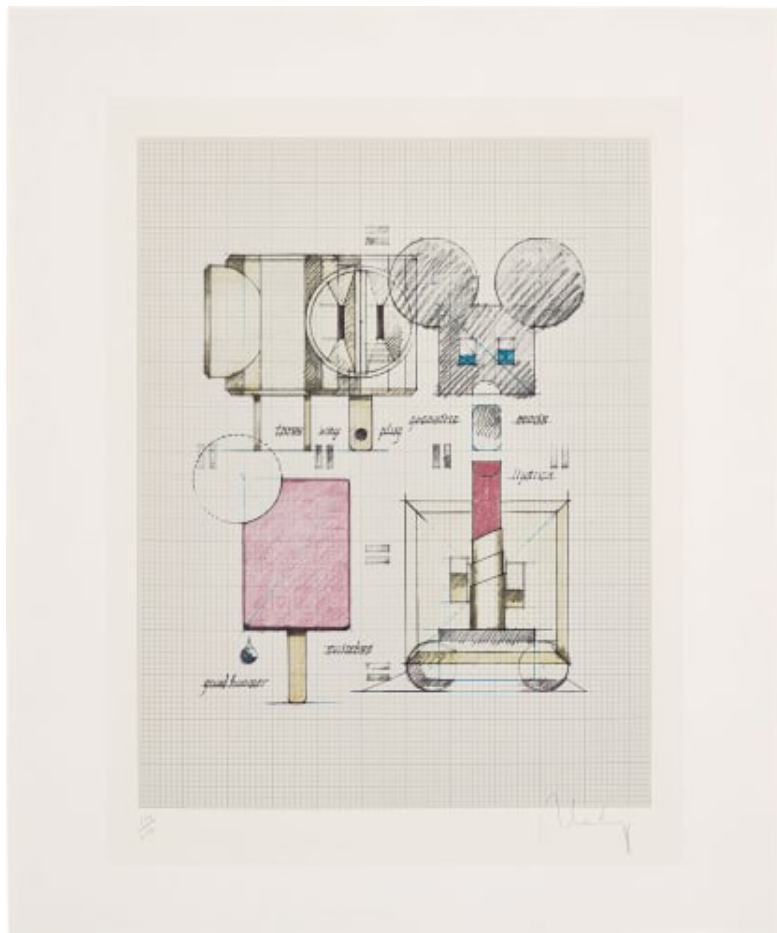


Literature

Richard Axsom and David Platzker 113

Evening & Day Editions

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102

LOT OFFERED WITH NO RESERVE

Claes Oldenburg

System of Iconography - Plug, Mouse, Good Humor, Lipstick, Switches (A. & P. 75)

1971

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

I. 50.7 x 38.8 cm (19 7/8 x 15 1/4 in.)

S. 71 x 59.1 cm (27 7/8 x 23 1/4 in.)

Signed and numbered 130/250 in pencil (there were also 3 hors commerce impressions), published by Margo Leavin Gallery, Los Angeles, framed.

Estimate

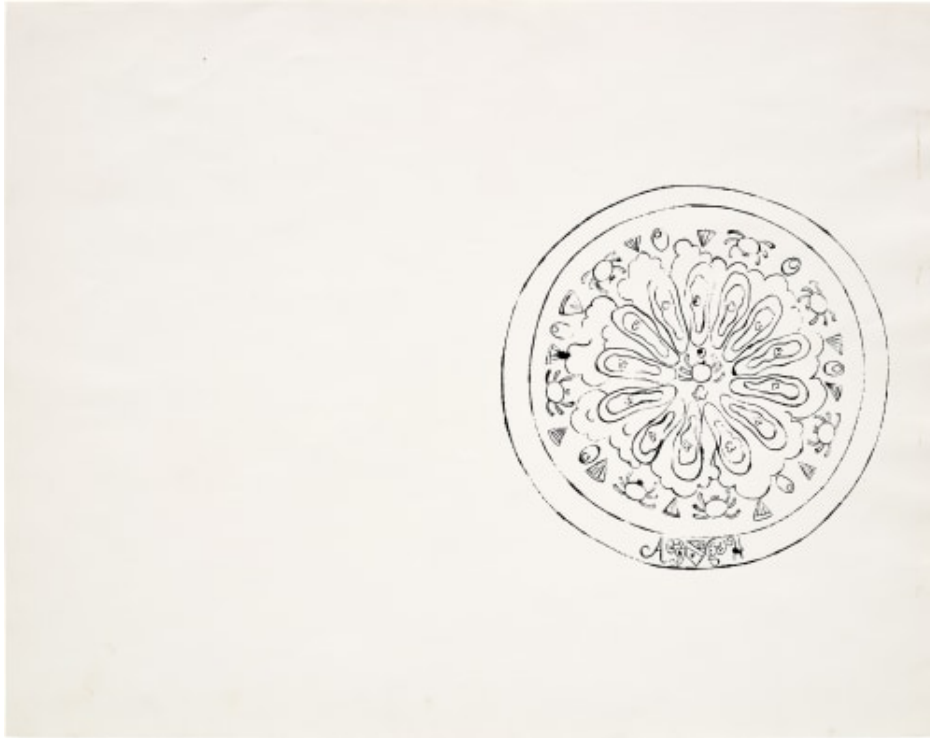
£700 — 1,000 •‡

[Go to Lot](#)



Literature

Richard Axsom and David Platzker 75



103

Andy Warhol

Untitled, from Wild Raspberries

circa 1959

Ink drawing, on Strathmore paper.

S. 57.4 x 72.6 cm (22 5/8 x 28 5/8 in.)

With the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, initialled 'V.F.' by Vincent Fremont of the Andy Warhol Foundation and annotated '345.018' in pencil on the reverse, unframed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Provenance

The Estate of Andy Warhol

Anthony d'Offay, London

Acquired from the above by the present owner

Exhibited

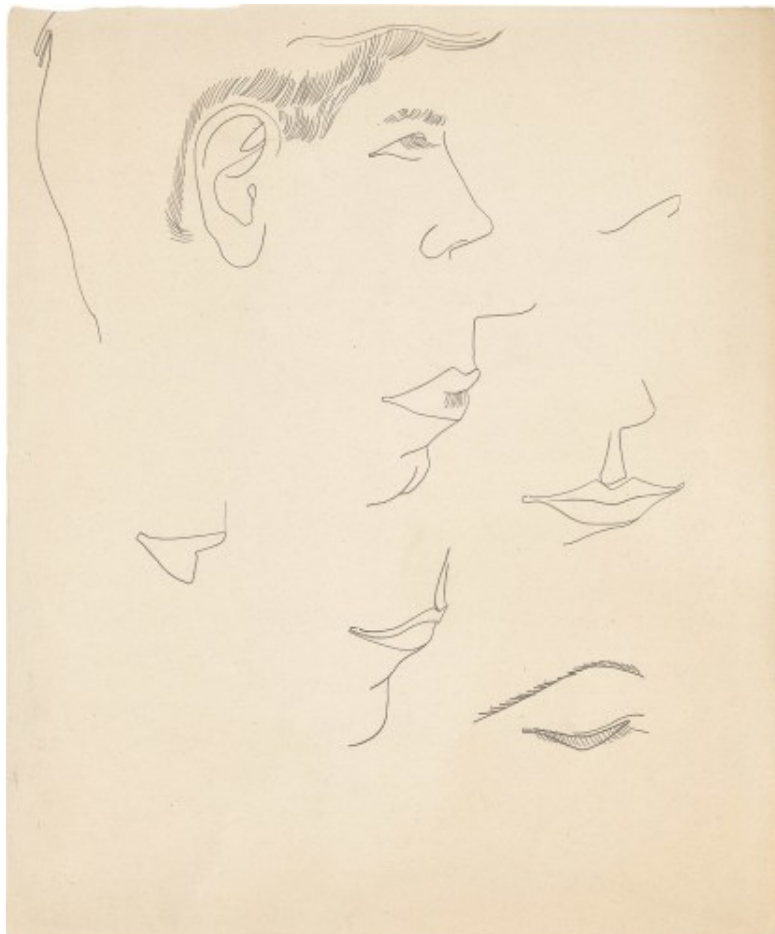
Andy Warhol 1948 – 1960, Timothy Taylor Gallery, London, 25 January – 3 March 2007

Literature

see Frayda Feldman and Jörg Schellmann IV.132B

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



104

Andy Warhol

Studies of a Male Head

1955-57

Graphite drawing, on lightweight wove paper.

42.5 x 35.2 cm (16 3/4 x 13 7/8 in.)

With the Estate of Andy Warhol inkstamp on the reverse, initialed 'VF' by Vincent Fremont of the Andy Warhol Foundation and annotated 'XM-43.3' and 'WARH-0485' in pencil on the reverse, framed.

Estimate

£2,000 — 3,000 £

[Go to Lot](#)



Before *Marilyn* and *Moonwalk*, there was Andy the illustrator. Andy Warhol's career began as a commercial illustrator on New York's Madison Avenue in 1949, during the massive post-war economic boom. His arrival additionally coincided with an extensive change in the motivations and strategies behind advertising, when corporations began utilising applied psychology to influence American consumers into purchasing products. This stint as an ad-man would further his Pop interest in cultural commercialisation and start his artistic career; thus began the first chapter of Warhol's oeuvre, dominated by charming and light-handed ink drawings.

As a master of line and contour, Warhol's consistent and unique drawings and designs piqued the interest of his clients, earning him commissions and collaborations with some of the biggest brands of the day: Tiffany & Co., Columbia Records, and Vogue, to name a few. Though stylistically different from the Pop art that would rocket him to international stardom, these early drawings offer a glimpse at an artist well on his way to establishing an art movement that would change the way the world conceived of contemporary art and its connection to pop culture, morphing from his early successes in the commercial art scene.

Warhol's simple yet sophisticated line drawings of this time contain a child-like whimsy – though that's not to say Warhol didn't take his work seriously. As reflected in his early drawings, he took to heart a piece of advice from one of his art teachers who told the young artist to paint for himself, not what others wanted to see. This wisdom would validate Warhol's desire to draw his favourite things: cherubs, shoes, cats, and often young men. Across these drawings and hand-coloured prints, we see Warhol as a compulsive creator, documenting life and fantasy with the stark clarity of ink on paper.



105

Andy Warhol

Mao (wallpaper) (F. & S. 125A)

1974

Screenprint in colours, on wallpaper, the full sheet.

S. 102.4 x 75.4 cm (40 3/8 x 29 5/8 in.)

Signed in black felt-tip pen, from the edition of 300 (Feldman and Schellmann call for approximately 100 signed), published by Factory Additions, New York, for an Andy Warhol exhibition at the Musée Galliera, Paris, framed.

Estimate

£3,000 — 5,000 ‡

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 125A



106

Andy Warhol

How to Tell You're Having a Heart Attack (F. & S. IIIA.54)

circa 1984

The complete set of two screenprints, one in red and one in black, on Stonehenge White paper and lightweight wove paper, with full margins.

both I. 34.3 x 22.2 cm (13 1/2 x 8 3/4 in.)

one S. 56.2 x 38.1 cm (22 1/8 x 15 in.)

one S. 56.2 x 43.2 cm (22 1/8 x 17 in.)

Each colour variant one of a small number of impressions (there was no published edition), both with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation and each annotated 'UP30.38' and 'A026411' and 'UP30.41' and 'A026410' respectively in pencil on the reverse, both unframed.

Estimate

£4,000 — 6,000 †

[Go to Lot](#)



Andy Warhol's *How to Tell You're Having a Heart Attack* and *New York Heart Association Phonebook Ad*, both from c. 1984, are sharp appropriations of medical advertisements originally promoting heart health. Using red and black ink on variously toned paper, the works mimic the stark functionality of their sources while playfully subverting their clinical authority.

How to Tell You're Having a Heart Attack parodies a New York Heart Association pamphlet, depicting simplified, instructional diagrams with highlighted body parts – humorous yet macabre echoes of mortality. The simplified drawings of the human body – complete with highlighted pain zones – retain the urgency of medical pamphlets yet take on a wry humour when decontextualised in this way. Similarly, the *New York Heart Association Phonebook Ad* reimagines a mundane 1982 New York City phonebook page advertising the same association, its dense columns of text crowned starkly by the word "HEART". Considering that these works were printed by Warhol to be sent to friends as holiday gifts, perhaps he hoped that “heart” would be read with its emotional meaning as well as medical – an affectionate note from the artist wrapped in quintessentially Warholian wit.

Warhol's engagement with these images reflects his broader exploration of media and mortality, probing how information shapes our perception of the body and its vulnerabilities. The works are also deeply personal: Warhol's well-documented health insecurities – exacerbated by his near-fatal 1968 shooting – imbue these prints with a subtle unease beneath their humour. As holiday presents, they fuse sentimentality with the mundane reality of mortality and health, functioning as memorable gifts cloaked in Warhol's characteristic cool detachment.

Provenance

The Andy Warhol Foundation for the Visual Arts, New York

Literature

Frayda Feldman and Jörg Schellmann IIIA.54

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



107

Andy Warhol

New York Heart Association Phonebook Ad (F. & S. IIIA.57)

circa 1984

The complete set of two screenprints, one in red and one in black, on lightweight wove paper, with full margins.

both I. 32.7 x 26 cm (12 7/8 x 10 1/4 in.)

one S. 56.2 x 38.1 cm (22 1/8 x 15 in.)

one S. 56.2 x 43.2 cm (22 1/8 x 17 in.)

Each colour variant one of a small number of impressions (there was no published edition), both with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation and each annotated 'UP30.27' and 'A026412' and 'UP30.33' and 'A026413' respectively in pencil on the reverse, both unframed.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



Andy Warhol's *How to Tell You're Having a Heart Attack* and *New York Heart Association Phonebook Ad*, both from c. 1984, are sharp appropriations of medical advertisements originally promoting heart health. Using red and black ink on variously toned paper, the works mimic the stark functionality of their sources while playfully subverting their clinical authority.

How to Tell You're Having a Heart Attack parodies a New York Heart Association pamphlet, depicting simplified, instructional diagrams with highlighted body parts – humorous yet macabre echoes of mortality. The simplified drawings of the human body – complete with highlighted pain zones – retain the urgency of medical pamphlets yet take on a wry humour when decontextualised in this way. Similarly, the *New York Heart Association Phonebook Ad* reimagines a mundane 1982 New York City phonebook page advertising the same association, its dense columns of text crowned by the starkly by the word "HEART". Considering that these works were printed by Warhol to be sent to friends as holiday gifts, perhaps he hoped that “heart” would be read with its emotional meaning as well as medical – an affectionate note from the artist wrapped in quintessentially Warholian wit.

Warhol's engagement with these images reflects his broader exploration of media and mortality, probing how information shapes our perception of the body and its vulnerabilities. The works are also deeply personal: Warhol's well-documented health insecurities – exacerbated by his near-fatal 1968 shooting – imbue these prints with a subtle unease beneath their humour. As holiday gifts, they fuse sentimentality with the absurd, functioning as reminders of mortality cloaked in Warhol's characteristic cool detachment. As holiday presents, they fuse sentimentality with the mundane reality of mortality and health, functioning as memorable gifts cloaked in Warhol's characteristic cool detachment.

Provenance

The Andy Warhol Foundation for the Visual Arts, New York

Literature

Frayda Feldman and Jörg Schellmann IIIA.57

108

Andy Warhol

S&H Green Stamps (F. & S. 9)

1965

Offset lithograph in colours, on lightweight wove paper, with full margins.

I. 57.1 x 56.6 cm (22 1/2 x 22 1/4 in.)

S. 58.9 x 58 cm (23 1/4 x 22 7/8 in.)

From the edition of approximately 300 (there was also an edition of 6000 folded mailers), published by the Institute of Contemporary Art, Philadelphia, with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation and annotated '013S AWE.606' in pencil on the reverse, unframed.

Estimate

£1,500 — 2,000 †

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S&H Green Stamps Saver Book, c. 1970s.

Andy Warhol's *S&H Green Stamps* highlights a quintessential symbol of mid-twentieth century American consumerism. Introduced in 1896 by Thomas A. Sperry and Shelly B. Hutchinson, S&H Green Stamps became a beloved part of daily life for many Americans, especially housewives in the 1950s and 1960s. Shoppers collected the stamps, which were distributed at supermarkets and gas stations, and carefully pasted them into booklets based on the value of their purchases. These booklets could then be redeemed for a range of household goods, from dishes to clocks. Captivated by the repetitiveness and commercial ubiquity of the stamps, Warhol first engaged with the motif in 1962, when he meticulously carved the logo into an eraser, using it to hand-stamp the motif across canvas. In both print and paint, the repeated, ready-made imagery of the S&H Green Stamps logo provided Warhol a means to explore his fascination with twentieth century consumer culture, mass production, and the art of repetition, once again elevating an everyday consumer object to the realm of fine art.



Green Stamps catalogue pages, offering various household glassware, men's accessories and tobacco items, which could be acquired when shoppers redeemed their S&H Stamps saver books.

Provenance

The Andy Warhol Foundation for the Visual Arts, New York

Literature

Frayda Feldman and Jörg Schellmann 9

109

Andy Warhol

Daily News (F. & S. IIIB.1)

circa 1967

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

S. 127.1 x 76.5 cm (50 x 30 1/8 in.)

From the unpublished edition of unknown size, with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation and annotated 'UP74.04' in pencil on the reverse, unframed.

Estimate

£5,000 — 7,000 †

[Go to Lot](#)



Provenance

Hamilton-Selway Fine Art, Los Angeles
Acquired from the above by the present owner

Literature

Frayda Feldman and Jörg Schellmann IIIB.1

110

Andy Warhol

Mildred Scheel (F. & S. 238)

1980

Screenprint in colours with diamond dust, on Arches 88 paper, the full sheet.

S. 77.5 x 54.6 cm (30 1/2 x 21 1/2 in.)

Signed and numbered 134/1000 in pencil (there were also 5 hors commerce impressions), published by Deutsche Krebshilfe (German Cancer Aid) e.V. , Cologne (with the artist's copyright inkstamp on the reverse), unframed.

Estimate

£3,000 — 5,000

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Literature

Frayda Feldman and Jörg Schellmann 238

Evening & Day Editions

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111

Andy Warhol

Neuschwanstein

1987

Offset lithographic poster with screenprint in colours, on Varick rag paper, with full margins.

I. 85.1 x 60.2 cm (33 1/2 x 23 3/4 in.)

S. 90.9 x 62.2 cm (35 3/4 x 24 1/2 in.)

With printed signature on the front, and annotated 'MISC 03.1341' by the Andy Warhol Foundation for Visual Arts in pencil on the reverse, from the unnumbered edition of 1200 (there were also 250 artist's proofs), co-published by Edition Schellmann, Munich and New York, and Verlag Sabine Knust, Munich, unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Provenance

Estate of Andy Warhol

Andy Warhol Foundation for the Visual Arts

Literature

Museum of Modern Art, *Edition Schellmann, 1969-1989*, exh. cat., New York, 13 November - 13 March 1990, p. 294

Evening & Day Editions

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112

Robert Indiana

American Dream No. 5 (The Golden Five) (S. 113)

1980

The complete set of five screenprints in colours, on
Fabriano paper, with full margins.

all I. 61 x 61 cm (24 x 24 in.)

all S. 68 x 68 cm (26 3/4 x 26 3/4 in.)

All signed, four with initials, one titled, all dated and
numbered 81/100 in pencil (there were also 40 artist's
proofs), co-published by Prestige Art, Ltd., New York,
and Edition Domberger, Stuttgart (with their
blindstamp), all framed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Literature

Susan Sheehan 113

Evening & Day Editions

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113

Robert Indiana

Classic Love

1995

Skein dyed, hand carved and hand tufted archival New Zealand woollen rug, with natural latex backing.

246 x 246 cm (96 7/8 x 96 7/8 in.)

Signed and numbered 65/100 in black ink on the fabric label affixed to the reverse, handcrafted by Master Contemporary Original Artist Rugs, New York.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Evening & Day Editions

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114

Mike Kelley

The Orange & Green; Emerald Eyehole; and Twisted Shamrock, from Pansy Metal/Clovered Hoof

1989

Three screenprints in colours, on silk scarves.

all 135.5 x 96.5 cm (53 3/8 x 37 7/8 in.)

All signed, dated and numbered 27/40 in black ink on the fabric hanging strips (there were also 10 artist's proofs), published by Julie Sylvester Cabot, New York.

Estimate

£3,000 — 5,000

[Go to Lot](#)



115

Richard Estes

Holland Hotel (A. p. 127)

1980

Screenprint in colours, on three laminated sheets of BFK Rives paper, with full margins.

I. 115.6 x 183 cm (45 1/2 x 72 in.)

S. 117.6 x 193 cm (46 1/4 x 75 7/8 in.)

Signed and annotated 'A.P.' in gold ink (one of 15 artist's proofs, the edition was 100), published by Parasol Press, Ltd., New York, framed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Literature

John Arthur p. 127

Evening & Day Editions

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116

Cindy Sherman

Untitled (In Honor of Mark Morrisroe), from 1989: A Portfolio Honouring Artists Lost to AIDS

1980/2000

Chromogenic print, on Fujicolor Crystal Archive paper, with full margins.

I. 28.1 x 38.8 cm (11 1/8 x 15 1/4 in.)

S. 50.8 x 60.9 cm (20 x 23 7/8 in.)

Signed, dated and numbered 62/75 in blue ink on the reverse (there were also 12 artist's proofs), published by The Alliance for the Arts, The Estate Project for Artists with AIDS, New York, 2000, unframed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Evening & Day Editions

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117

LOT OFFERED WITH NO RESERVE

Nan Goldin

*Cookie in the NY Inferno, from 1989: A Portfolio
Honouring Artists Lost to AIDS*

1985/2000

Cibachrome print, on gloss photo paper, the full sheet.
S. 61 x 50.9 cm (24 x 20 in.)

Signed and numbered 62/75 in black ink on the
reverse (there were also 12 artist's proofs), with
stamped title on the reverse, published by The Alliance
for the Arts, The Estate Project for Artists with AIDS,
New York, 2000, unframed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



Provenance

Estate Project for Artist's with AIDS, New York
Acquired from the above by the present owner

Literature

ars publicata, Group Editions, *1989*

Evening & Day Editions

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118

Sean Scully

Desire (G.S.A. 85004)

1985

Softground etching in colours, on Arches paper, with full margins.

I. 45.1 x 60.1 cm (17 3/4 x 23 5/8 in.)

S. 57 x 76.3 cm (22 1/2 x 30 in.)

Signed, titled, dated and numbered 11/25 in pencil, published by the artist, framed.

Estimate

£1,200 — 1,800 

[Go to Lot](#)



Provenance

Bonhams, London, *Prints*, 2 October 2006, lot 588

Literature

Graphische Sammlung Albertina 85004

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



119

Sean Scully

Narcissus (G.S.A. 85005)

1985

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

I. 50.7 x 40.2 cm (19 7/8 x 15 7/8 in.)

S. 76.1 x 56.8 cm (29 7/8 x 22 3/8 in.)

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

Estimate

£1,200 — 1,800 ♣

[Go to Lot](#)



Provenance

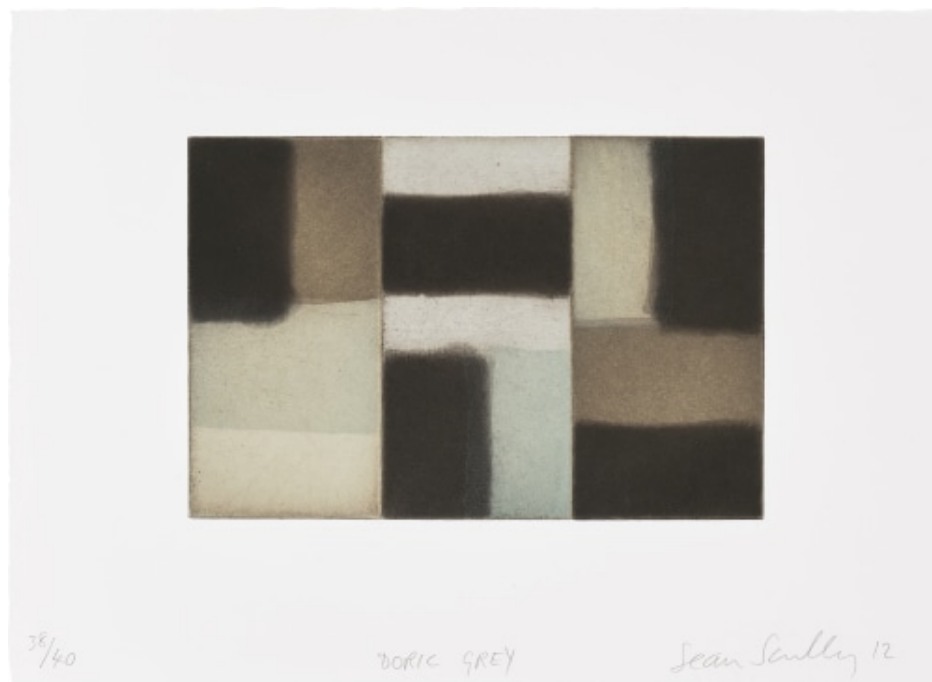
Christie's, New York, *Prints and Multiples*, 27 September 2006, lot 550

Literature

Graphische Sammlung Albertina 85005

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



120

Sean Scully

Doric Grey

2012

Etching and aquatint in colours, on wove paper, with full margins, contained in the original grey paper folder.

L. 11.4 x 17.1 cm (4 1/2 x 6 3/4 in.)

S. 20.4 x 28 cm (8 x 11 in.)

Signed, titled, dated and numbered 38/40 in pencil (there were also 10 artist's proofs), published by Oscar Humphries, London, lacking the book and clamshell portfolio box, unframed.

Estimate

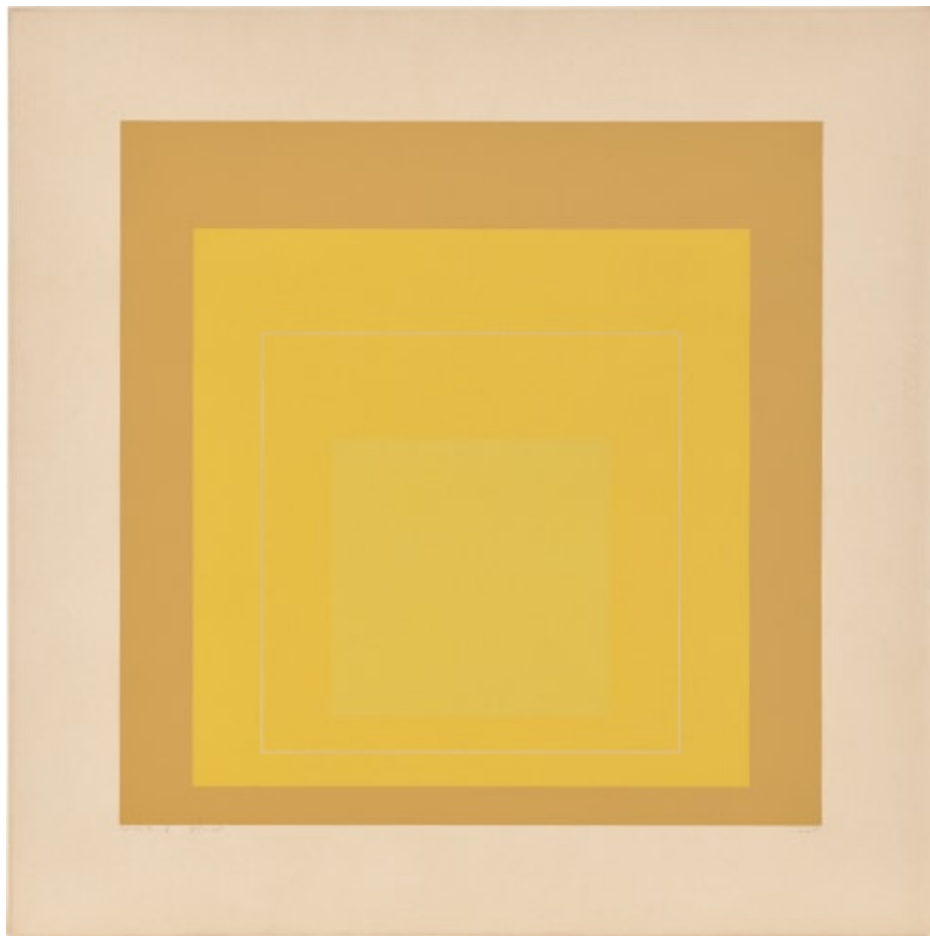
£1,500 — 2,000 

[Go to Lot](#)



Evening & Day Editions

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121

Josef Albers

WLS X, from White Line Squares Series (Series II) (G. 11, D. 172.2)

1966

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

I. 40 x 40 cm (15 3/4 x 15 3/4 in.)

S. 52.9 x 53 cm (20 7/8 x 20 7/8 in.)

Signed with initial, titled, dated and numbered 87-125 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

Estimate

£2,000 — 3,000 ‡

[Go to Lot](#)



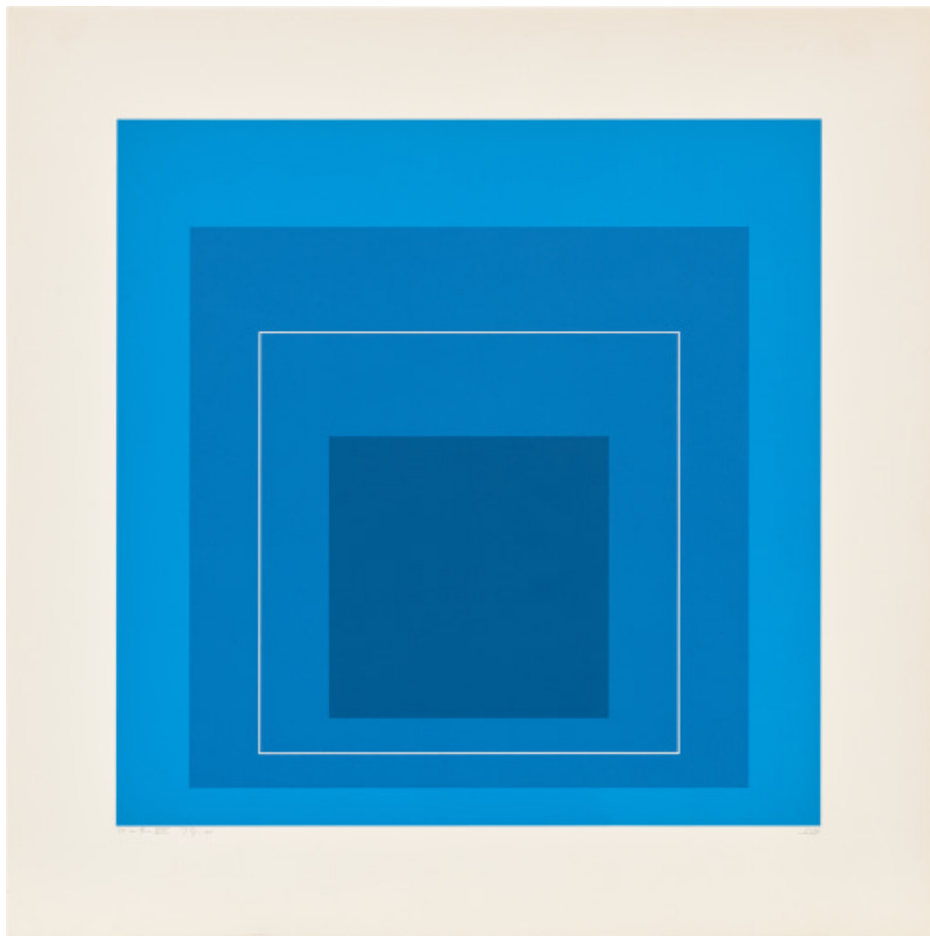
Literature

Gemini G.E.L. 11

Brenda Danilowitz 172.2

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



122

Josef Albers

WLS XIII, from White Line Squares Series (Series II) (G. 14, D. 172.5)

1966

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

I. 40 x 40 cm (15 3/4 x 15 3/4 in.)

S. 52.9 x 52.8 cm (20 7/8 x 20 3/4 in.)

Signed with initial, titled, dated and numbered 79-125 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

Estimate

£2,000 — 3,000 ‡

[Go to Lot](#)



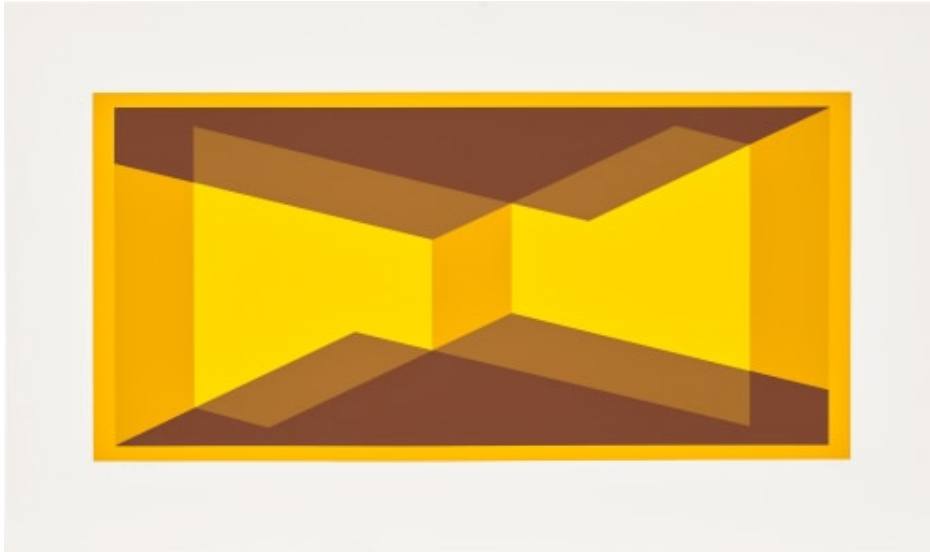
Literature

Gemini G.E.L. 14

Brenda Danilowitz 172.5

Evening & Day Editions

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123

Josef Albers

I-S VV II (D. 211)

1971

Screenprint in colours, on American Etching paper, with full margins.

L. 31.6 x 65 cm (12 1/2 x 25 5/8 in.)

S. 47.3 x 80.2 cm (18 5/8 x 31 5/8 in.)

Signed with initial, titled, dated and numbered 95/100 in pencil (there were also 25 artist's proofs), published by Ives-Sillman, Inc., New Haven (with their blindstamp), framed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



123

Josef Albers

Literature

Brenda Danilowitz 211

Evening & Day Editions

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124

Agnes Martin

Paintings and Drawings 1974-1990

1991

The complete set of ten lithographs in colours, on firm transparency paper, the full sheets loose (as issued), with texts, all contained in the original grey card portfolio with printed uppers.

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 3/4 in.)

From the edition of 2500, co-published by Nemela & Lenzen GmbH, Mönchengladbach and Stedelijk Museum, Amsterdam, for Agnes Martin's 1991 retrospective at the Stedelijk Museum, all unframed.

Estimate

£2,000 — 3,000 ±

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Evening & Day Editions

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125

Enrico Castellani

Io son venuto al punto dela rota (I Came to the Point of the Wheel)

1993

The complete set of four embossings, on Sicars handmade paper, the full sheets loose (as issued), with text by Dante Alighieri, title page, colophon and handmade paper wrappers with embossed title and artist's name, all contained in the original acrylic case.

all S. 22.2 x 32.7 cm (8 3/4 x 12 7/8 in.)

case 36.8 x 25 x 5.3 cm (14 1/2 x 9 7/8 x 2 1/8 in.)

All signed, dated and numbered 41/75 in pencil, further numbered 41 (printed) on the colophon (there were also 25 in Roman numerals and 10 artist's proofs), published by Proposte d'Arte Colophon, Belluno, Italy (with their blindstamp on the colophon), all unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Evening & Day Editions

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126

Sérvulo Esmeraldo

Excitable (E7113)

1971

Multiple comprising nails, string, wooden sticks and acrylic on panel.

framed 50.8 x 50.5 cm (20 x 19 7/8 in.)

Signed, titled 'E7113' and numbered 2/20 in felt-tip pen on the reverse of the frame (faded), contained in the original artist's specified perspex box frame.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



“The line involved, or redundantly, delineates volumes that compose our universe.”
 —Sérvulo Esmeraldo

A purveyor of myriad mediums including sculpture, illustration and engraving, the Brazilian-born Sérvulo Esmeraldo became notorious within the Kinetic Art movement for his *Excitables* series, works that were activated by static electricity from the viewer's touch. The title of the work *Excitable E7113* infers that the artist labelled his works systematically: “E” for “excitable”, “71” referring to 1971, and “13” to the date of the work's inception. The work comprises a plexiglass lid, under which seventy-two wooden sticks are held to a board with a string and nails. Rubbing the surface of the plexiglass stimulates a static charge that activates the wooden sticks, allowing them to momentarily flick up and down as the hand traversed the surface of the work. *Excitables* actively invites audience participation, subverting the traditional viewing experience and closing the distance between observer and object.

The artist was fascinated by physics; how objects moved and held space. After moving to São Paulo at an early age, Esmeraldo briefly worked at the Brazilian Engineering Company (EBE), a formative experience that left him gripped by the interplay of mathematics and three-dimensional instillation. He channelled this inquisitive vigour into his *Excitables* series, explaining how although the work appears initially to be static, it is in fact alike natural phenomena – be it leaves in the wind or coral in the ocean current – infused with movement and in constant motion, always under the influence of electrical charges and atmospheric conditions.

Maintaining throughout his sixty-year oeuvre that “geometry describes everything that you see”, Esmeraldo brings into unlikely unison the axiomatic nature of empiricism with earnest artistic liberty. Like his contemporaries, the artists of the Kinetic Art movement integrated machine technology with the modern art world – two opposing forces previously thought to remain binary polarities. Kinetic artists experimented with geometric shapes and motion, both in real space as well as virtual movement on a flat plane: Alexander Calder manufactured mobiles with delicate components responding to shifting air currents, while Bridget Riley's optical illusions convince the mind that the static is really moving. Esmeraldo's three-dimensional objects inhabit this liminal space between the flat plane and real space, infusing his art with currents that modify the structure of the composition. In this way, Esmeraldo has left a legacy for Brazilian contemporary art, internationally received and admired for his art created with the purest of forms.

Evening & Day Editions

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127

LOT OFFERED WITH NO RESERVE

Lucio Fontana

Untitled, from l'épée dans l'eau: Lucio Fontana, dix eaux-fortes (The Sword in the Water: Lucio Fontana, Ten Etchings) (R. & R. E-7)

1962

Etching, on wove paper, with full margins.

I. 14.8 x 11.3 cm (5 7/8 x 4 1/2 in.)

S. 25.5 x 20.2 cm (10 x 7 7/8 in.)

Signed and numbered 3/75 in pencil (there were also 25 in Roman numerals), published by Galleria Schwarz, Milan, framed.

Estimate

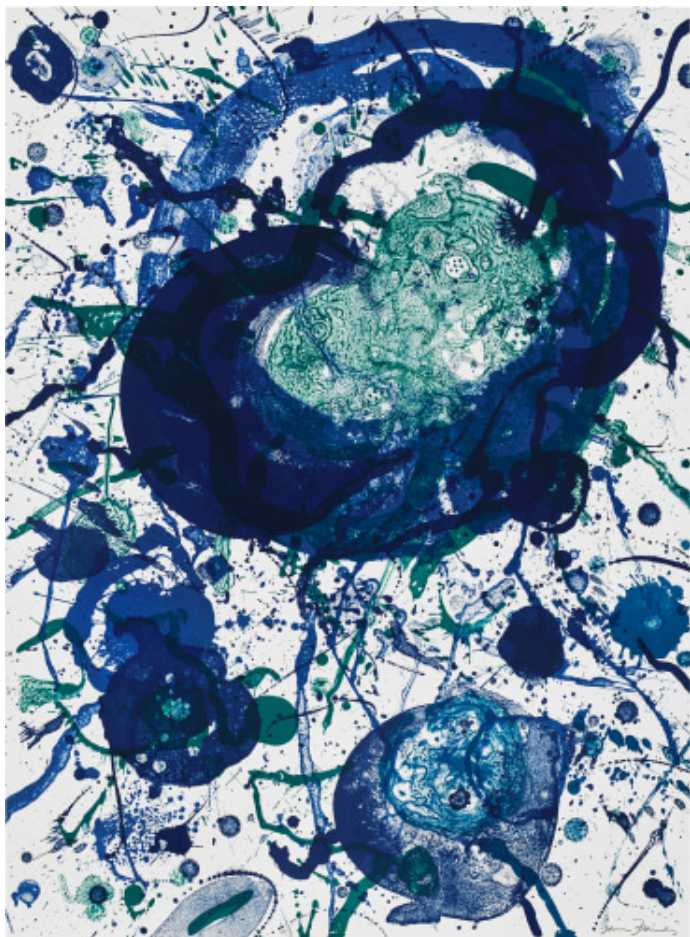
£1,000 — 1,500 •†•

[Go to Lot](#)



Literature

Harry Ruhé and Camillo Rigo E-7



128

Sam Francis

Untitled, from Michel Waldberg: Poèmes dans le ciel (Poems in the Sky) (L. L268)

1986

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 76 x 55.9 cm (29 7/8 x 22 in.)

Signed and annotated 'k/z' in pencil, from the edition of 26 lettered A-Z (there was also an edition of 150 numbered 1-100 and I-L), co-published by Philosophie des Arts and Francis Delille, Paris, framed.

Estimate

£1,000 — 1,500 ₤

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128

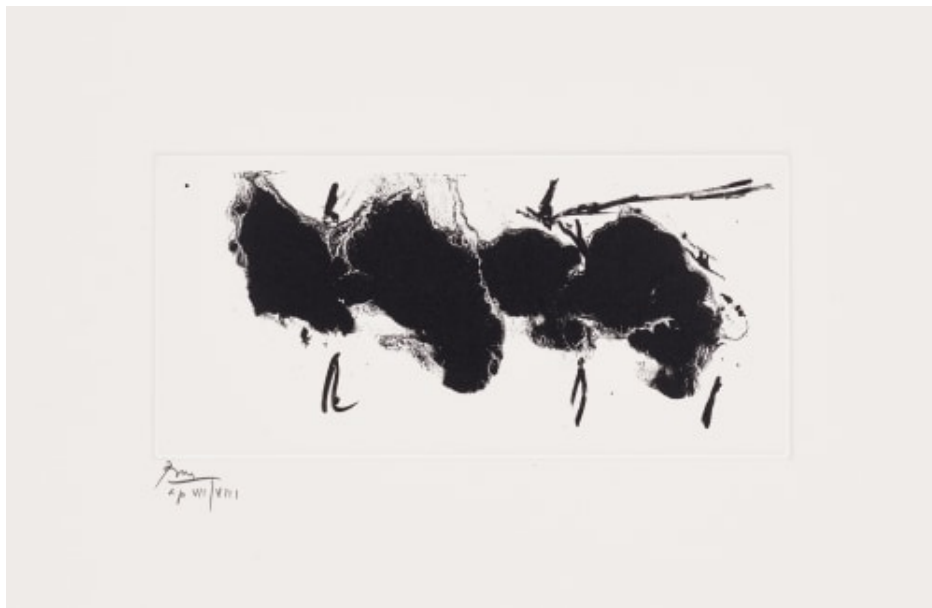
Sam Francis

Literature

Connie Lembark L268

Evening & Day Editions

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129

Robert Motherwell

Automatism Elegy (State I White) (E. & B. 271)

1980

Lithograph with embossing, on Arches Cover paper, with full margins.

I. 12 x 25.5 cm (4 3/4 x 10 in.)

S. 45.3 x 55.9 cm (17 7/8 x 22 in.)

Signed with initials and numbered 'ap VII/VIII' in pencil (one of 8 artist's proofs in Roman numerals, the edition was 40), co-published by the artist and Tyler Graphics Ltd., Bedford Village, New York, framed.

Estimate

£1,500 — 2,000

[Go to Lot](#)



Literature

Siri Engberg and Joan Banach 271

Evening & Day Editions

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130

Joan Mitchell

Sunflower VII

1972

Etching and aquatint in colours, with Chine-collé to Arches paper, with full margins.

I. 68 x 43.4 cm (26 3/4 x 17 1/8 in.)

S. 90.3 x 63.9 cm (35 1/2 x 25 1/8 in.)

Signed and numbered 43/75 in pencil (there were also a few artist's proofs), published by Maeght Éditeur, Paris, framed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



“Sunflowers are something I feel very intensely. They look so wonderful when young and they are so very moving when they are dying. I don't like fields of sunflowers. I like them alone or, of course, painted by Van Gogh.” —Joan Mitchell



Vincent van Gogh, *Sunflowers*, 1887, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Rogers Fund, 1949, 49.41

Evening & Day Editions

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131

Joan Mitchell

Sunflower II

1972

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

I. 35.5 x 23.8 cm (13 7/8 x 9 3/8 in.)

S. 63.8 x 45.2 cm (25 1/8 x 17 3/4 in.)

Signed and numbered 60/60 in pencil (there were also a few artist's proofs), published by Maeght Éditeur, Paris, framed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



“Sunflowers are something I feel very intensely. They look so wonderful when young and they are so very moving when they are dying. I don't like fields of sunflowers. I like them alone or, of course, painted by Van Gogh.” —Joan Mitchell



Vincent van Gogh, *Sunflowers*, 1887, The Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Rogers Fund, 1949, 49.41

132

LOT OFFERED WITH NO RESERVE

Pat Steir

Sunflower

1986

Woodcut in colours, on Echizen-Mashi paper, with full margins.

L. 59 x 90.7 cm (23 1/4 x 35 3/4 in.)

S. 68 x 101 cm (26 3/4 x 39 3/4 in.)

Signed, dated and annotated 'TPF' in pencil (a trial proof, the edition was 100), published by Crown Point Press, San Francisco, framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



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133

LOT OFFERED WITH NO RESERVE

Elisabeth Frink

The Canterbury Tales I: three plates; and The Canterbury Tales II: thirteen plates (W. 28-30a; 60-62; 65-70; 72; 74-76)

1970; and 1972

Sixteen etching and aquatints (from two portfolios), on J Barcham Green paper, with full margins.

all I. various

The Canterbury Tales I all S. approx. 59.5 x 40 cm (23 3/8 x 15 3/4 in.), one horizontal

The Canterbury Tales II all S. approx. 80 x 58.5 cm (31 1/2 x 23 in.)

All signed, titled and variously numbered from the respective editions of 70 and 50 in pencil (there were also 10 artist's proofs for each edition), published by Leslie Waddington Prints Ltd., London, all unframed.

Estimate

£800 — 1,200 •†•

[Go to Lot](#)



Literature

Caroline Wiseman 28-30a; 60-62; 65-70; 72; 74-76

Evening & Day Editions

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134

Henry Moore

Mother and Child VIII, from Mother and Child (C. 678)

1983

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

I. 35.1 x 24.9 cm (13 7/8 x 9 3/4 in.)

S. 62 x 51.8 cm (24 3/8 x 20 3/8 in.)

Signed, annotated 'PL VIII' and numbered 25/65 in pencil (there were also 15 artist's proofs), published by Raymond Spencer Company Ltd. for the Henry Moore Foundation, Much Hadham, framed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)





135

LOT OFFERED WITH NO RESERVE

Henry Moore

Girl Doing Homework I (C. 326)

1974

Etching, on Japon ancien paper, with full margins.

I. 20.7 x 25 cm (8 1/8 x 9 7/8 in.)

S. 38.4 x 47 cm (15 1/8 x 18 1/2 in.)

Signed and numbered 38/50 in pencil (there were also 10 artist's proofs in Roman numerals and 2 annotated 'AP'), published by Gérald Cramer, Geneva, 1975, framed.

Estimate

£600 — 800 •†♣

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136

Howard Hodgkin

Girl at Night, from 5 Rooms (H. 6)

1966

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 50.4 x 65 cm (19 7/8 x 25 5/8 in.)

Signed, dated and numbered 67/75 (there were also 15 artist's proofs), published by Editions Alecoto, London, framed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Literature

Liesbeth Heenk 6

Evening & Day Editions

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137

LOT OFFERED WITH NO RESERVE

Howard Hodgkin

Into the Woods, Winter (H. 116)

2001-02

Monumental lift-ground etching and aquatint in colours, with carborundum and extensive hand-colouring in acrylic, on two sheets of Moulin du Gue paper, the full sheets.

overall S. 203.2 x 266.6 cm (80 x 104 7/8 in.)

Signed with initials, dated 'MMI' and numbered 1/19 in pencil (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, unframed.

Estimate

£4,000 — 6,000 •†•

[Go to Lot](#)



Literature

Liesbeth Heenk 116

Evening & Day Editions

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138

Howard Hodgkin

Sand (H. 70)

1983

Lithograph with hand-colouring in watercolour, on Arches mould-made paper, the full sheet.

S. 79.7 x 102.3 cm (31 3/8 x 40 1/4 in.)

Signed with initials, dated and numbered 17/50 in pencil (there were also 16 artist's proofs), published by Petersburg Press Ltd., London and New York, 1985, framed.

Estimate

£1,000 — 1,500 ♣

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Literature

Liesbeth Heenk 70

Evening & Day Editions

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139 Δ

Peter Blake

Ludgate Circus - Day of the Skeletons, from The London Suite

2012

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

I. 49.7 x 50 cm (19 5/8 x 19 5/8 in.)

S. 66.6 x 65.3 cm (26 1/4 x 25 3/4 in.)

Signed and numbered 56/100 in pencil (there were also 10 artist's proofs), published by Paul Stolper, London, framed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)

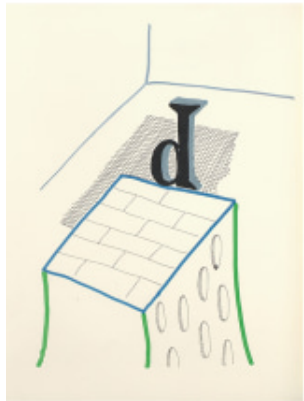


Literature

ars publicata, *Peter Blake Editions*, 2012.10 [4]

Evening & Day Editions

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140

David Hockney

Hockney's Alphabet

1991

The complete book including 26 lithographs in colours, on Exhibition Fine Art Cartridge paper, with full margins, with full text and title page, the sheets bound (as issued) in quarter vellum with handmade Fabriano Roma paper boards, contained in the original grey slip case.

34.5 x 25 x 2.7 cm (13 5/8 x 9 7/8 x 1 1/8 in.)

Signed by the artist in green ink and the editor in black ink on the justification page, from the special edition aside from the numbered deluxe edition of 250 (there was also an edition of 26 lettered A-Z and an edition of 24 in Roman numerals), published by Faber & Faber, London.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



141

David Hockney

Pushing Up, from Some More New Prints (G. 1622, M.C.A.T. 340)

1993

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

I. 54.6 x 75.6 cm (21 1/2 x 29 3/4 in.)

S. 64.8 x 85.8 cm (25 1/2 x 33 7/9 in.)

Signed, dated and numbered 16/68 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), 1994, framed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

Gemini G.E.L. 1622

Museum of Contemporary Art Tokyo 340

Evening & Day Editions

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THE SINGING SCULPTURE

Gilbert and George

© Photographed by John and Jane Brown

Number 20 of 100

142

LOT OFFERED WITH NO RESERVE

Gilbert & George

The Singing Sculpture 1969-91

1993

Relief print in colours, on aluminium foil (Dufex) flush-mounted to museum board with text screenprinted in gold (as issued), the full sheet.

I. 46 x 59.9 cm (18 1/8 x 23 5/8 in.)

S. 78.3 x 85.9 cm (30 7/8 x 33 7/8 in.)

Signed and numbered 20/100 in gold ink (there were also 20 artist's proofs), published by Edition Schellmann, Munich and New York, framed.

Estimate

£800 — 1,200 •♣

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Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 118-119

143

After Francis Bacon

Portrait of George Dyer Riding a Bicycle (Large) (Q1A)

1966/2015

Giclée print in colours, flush-mounted to aluminum support (as issued).

framed 201 x 150 cm (79 1/8 x 59 in.)

With printed signature on a label affixed to the reverse and numbered 131/150 in black ink on the reverse, co-published by The Estate of Francis Bacon and HENI Productions, London, contained in the original publisher's specified frame.

Estimate

£3,000 — 5,000 

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Literature

HENI Productions Q1A

Evening & Day Editions

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144

After Francis Bacon

Lying Figure (Large) (Q2A)

1969/2015

Giclée print in colours, flush-mounted to aluminum support (as issued).

framed 201 x 150 cm (79 1/8 x 59 in.)

With printed signature on a label affixed to the reverse and numbered 131/150 in black ink on the reverse, co-published by The Estate of Francis Bacon and HENI Productions, London, obtained in the original publisher's specified frame.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)



Literature

HENI Productions Q2A

Evening & Day Editions

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145

Antony Gormley

One For All

2008

Oxidized brass cutout multiple, with the original acrylic stand.

14 x 9.8 x 4 cm (5 1/2 x 3 7/8 x 1 5/8 in.)

With incised signature and numbering 67/100 on the reverse, co-published by the artist and White Cube, London, to benefit Comic Relief.

Estimate

£1,000 — 1,500 

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“What does it mean to leave a trace? In leaving a mark, you create an image that others can recognise themselves in.”—Antony Gormley

Antony Gormley's *One For All* of 2008 commemorates a moment of unity and activism that took place on May 29, 2008, in Yokohama, Japan. On that day, 482 people gathered to form a large, human-shaped figure on the ground as an act of solidarity with those struggling in poverty worldwide. This event coincided with the Tokyo International Conference for African Development (TICAD), which informed discussions at the 34th G8 summit in Japan. The human formation highlighted the importance of global collaboration to address the challenges facing communities living in poverty and to advocate for those often left unheard in international dialogues.

One For All transforms this collective act into a lasting, symbolic sculpture. Using oxidized brass, Gormley created a cut-out of a human figure that appears both present and absent, as if carved out of its surroundings. This silhouette captures the spirit of the Yokohama gathering, symbolising both the vulnerability and resilience of humanity.

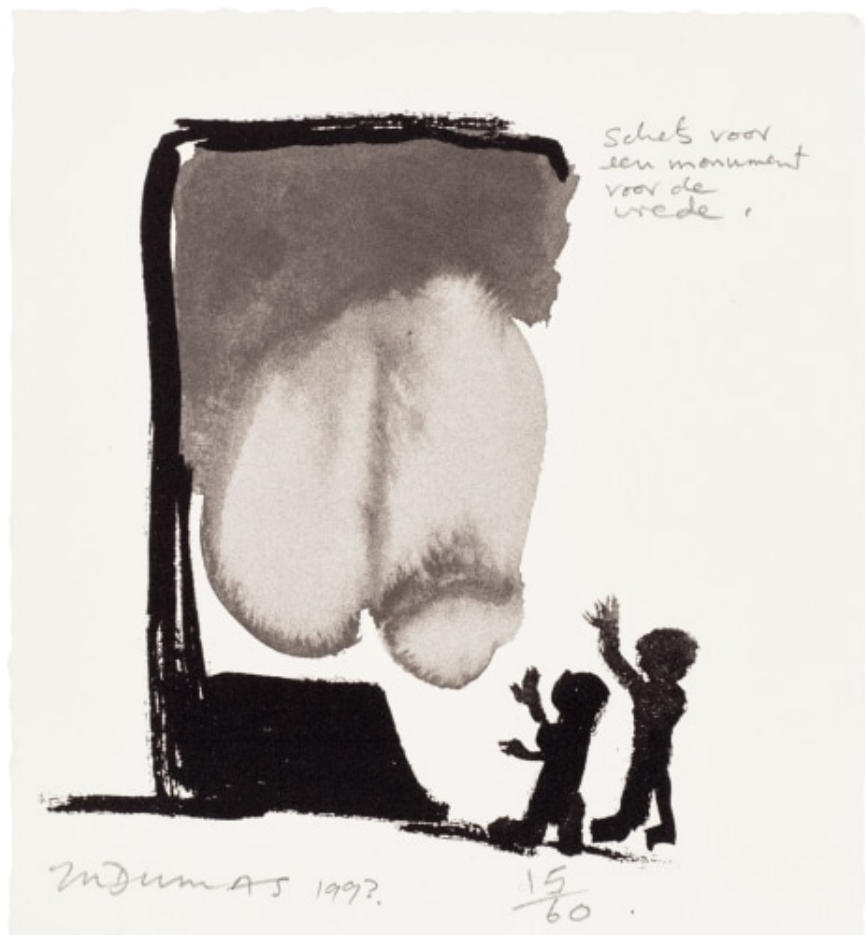
“I want my work to be a place of becoming, where it's possible to touch and be touched, and to feel the experience of others.”—Antony Gormley

In Gormley's broader practice, the human body is a central tool for investigating complex themes such as history, memory, vulnerability, and the relationship between self and society. Often using his own body as a model, Gormley creates forms that act as markers of human presence, inviting viewers to reflect on the human experience within both personal and collective contexts. His works traverse a range of historical and existential questions, from the evolution of humanity and its social structures to the individual's place within vast, often impersonal systems.

In *One For All*, the body's outline carved in negative space encapsulates Gormley's exploration of absence as a form of presence, suggesting that each individual, even when unseen, leaves a trace in history. This piece serves as a testament to his belief in the body as a site of connection, a bridge between the past and the future, and a reminder of the power embedded in collective action.

Provenance

Acquired directly from the publisher by the present owner



146

Marlene Dumas

Schets voor een Monument voor de Vrede (Sketch in front of a Monument to the Peace)

1993

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

I. 17.5 x 15.2 cm (6 7/8 x 5 7/8 in.)

S. 22.2 x 20.3 cm (8 3/4 x 7 7/8 in.)

Signed, titled, dated and numbered 15/60 in pencil, framed.

Estimate

£500 — 700 ♦

[Go to Lot](#)



Provenance

Bonner Kunstverein, Bonn

Sotheby's, Olympia, *Contemporary Art*, 23 June 2005, lot 628

Acquired at the above sale by the present owner

147

Louise Bourgeois

Untitled (Ex-Libris), bookplate from Recueil des Secrets de Louyse Bourgeois (Collection of Secrets of Louyse Bourgeois) (see MoMA 612)

2005

Offset lithograph in colours with embossing, on wove paper, with full margins, with the accompanying illustrated book *Recueil des Secrets de Louyse Bourgeois*.

L. 9 x 6.9 cm (3 1/2 x 2 3/4 in.)

S. 11.7 x 8.1 cm (4 5/8 x 3 1/4 in.)

book 15.1 x 9.7 x 1.7 cm (5 7/8 x 3 7/8 x 5/8 in.)

Signed with initials and numbered 92/300 in pencil (there was also a deluxe edition of 40 and 15 artist's proofs), published by Salon Verlag, Cologne, unframed.

Estimate

£800 — 1,200 ♣

[Go to Lot](#)



This *ex libris*, or bookplate, by Louise Bourgeois, accompanied a 2005 artist's edition of the book *Recueil des Secrets de Louyse Bourgeois* (1635) as part of Salon Verlag's *Ex Libris* series. In this series, publisher Gerhard Theewen invited artists to reprint books that had influenced their work, each with a new cover and personalised bookplate. Bourgeois selected this rare seventeenth century text by a French midwife who shared her name – Louyse Bourgeois. The midwife, renowned for serving as the royal midwife to Queen Maria de Medici, was among the first women to write about childbirth and female health.

“This book was originally published in Paris in 1635 and is about a midwife who has my name. I am interested in the Mother and Child relationship and how it relates to emotions later in life.” —Louise Bourgeois

Bourgeois' bookplate, a lithographic print related to her 2004 project *The Reticent Child*, complements the historical text with its evocative depiction of a foetus curled within the mother's body. With its soft colours and intimate perspective, the image resonates deeply with the book's themes, reflecting the connection and shared legacy between the artist and midwife, as well as Bourgeois' wider explorations of motherhood and the female body across her oeuvre.

Provenance

Acquired directly from the publisher by the present owner

Literature

see Museum of Modern Art 612

Evening & Day Editions

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148

Tracey Emin

Curled Up, from *Greenpeace 50 Years Print Portfolio*

2022

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

S. 60 x 76 cm (23 5/8 x 29 7/8 in.)

Signed, titled, dated and numbered 24/100 in pencil (there were also 20 artist's proofs), published by Counter Editions, Margate, unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Literature

ars publicata, *Group Editions*, Greenpeace 50 Years Print Portfolio

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



149

Tracey Emin

Space Monkey

2009

Polymer-gravure etching, on wove paper, with full margins.

I. 29.5 x 25 cm (11 5/8 x 9 7/8 in.)

S. 42.2 x 58.7 cm (16 5/8 x 23 1/8 in.)

Signed, dated, titled and numbered 162/300 in pencil, published by the artist, for the 241st Royal Academy Summer Exhibition, London, framed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Provenance

Royal Academy of Arts, London

Acquired from the above by the present owner in 2009

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



150

Tracey Emin

No Substitute For Your Love

2003

Soft-ground etching, on Hahnemühle paper, with full margins.

I. 27.3 x 32.7 cm (10 3/4 x 12 7/8 in.)

S. 46.6 x 50.3 cm (18 3/8 x 19 3/4 in.)

Signed, dated and numbered 231/300 in pencil (there were also 30 artist's proofs), published by Counter Editions, Margate, framed.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)



Evening & Day Editions

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151

Marc Quinn

Emotional Detoxification

1995

The complete set of ten etching and drypoints (four in colours), nine on Somerset Satin paper and one on Arches Noir paper, with full margins, the sheets loose (as issued), with colophon, all contained in the original burgundy bukram-covered portfolio with printed artist's name.

all I. 75.8 x 60.6 cm (29 7/8 x 23 7/8 in.)

all S. 95 x 77.5 cm (37 3/8 x 30 1/2 in.)

portfolio 101 x 82 x 2.5 cm (39 3/4 x 32 1/4 x 7/8 in.)

All signed, dated and numbered 4/30 in pencil (there were also 5 artist's proof sets), published by The Paragon Press, London, all unframed.

Estimate

£1,200 — 1,800 ♣

[Go to Lot](#)



Literature

The Paragon Press 1995-2000 pp. 26-27

Evening & Day Editions

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152

LOT OFFERED WITH NO RESERVE

Thomas Schütte

Mann im Wind III (Man in the Wind III)

2022

Metal-coated polymer sculpture.

31 x 20.5 x 20.5 cm (12 1/4 x 8 1/8 x 8 1/8 in.)

Incised with artist's name, title and numbering 6/70 along the side of the base, published by Museum Folkwang, Essen, Germany, on the occasion of their centenary.

Estimate

£800 — 1,200 Ω•♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



153

Albert Oehlen

BLAU (BLUE)

2020

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

I. 28 x 22.5 cm (11 x 8 7/8 in.)

S. 50 x 38 cm (19 5/8 x 14 7/8 in.)

Signed and numbered 1/100 in pencil (there were also 20 artist's proofs), published by BLAU International, Berlin, framed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Evening & Day Editions

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154

LOT OFFERED WITH NO RESERVE

Rainer Fetting

Wolf

1984

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

S. 87.9 x 124 cm (34 5/8 x 48 7/8 in.)

Signed, dated and numbered 17/50 in pencil, framed.

Estimate

£600 — 800 •†♣

[Go to Lot](#)



Evening & Day Editions

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155

Gerhard Richter

Zaun (Fence) (P13)

2008/2015

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

35.6 x 27 cm (14 x 10 5/8 in.)

This facsimile object is unsigned and numbered 430/500 in black ink on the reverse, published by HENI Productions, London.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Literature

HENI Productions P13

Evening & Day Editions

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156

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 308/500 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

London Auction / 23 January 2025 / 2pm GMT



157

Gerhard Richter

Tulips (P17)

1995/2017

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

36 x 41 cm (14 1/8 x 16 1/8 in.)

This facsimile object is unsigned and numbered 218/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London.

Estimate

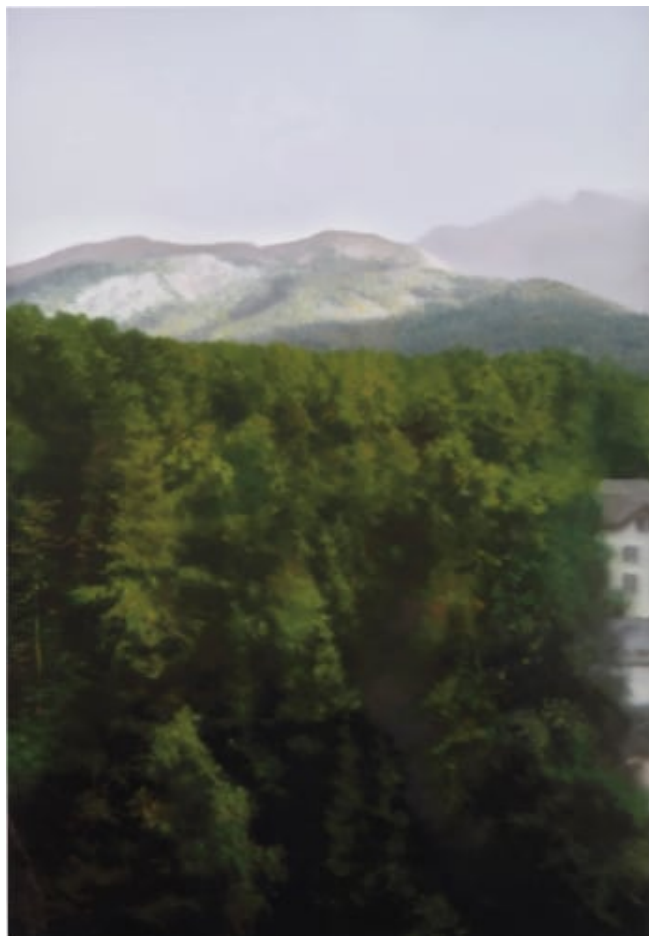
£3,000 — 5,000 

[Go to Lot](#)



Literature

HENI Productions P17



158

Gerhard Richter

Waldhaus (House in the Woods) (P18)

2004/2018

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

142.1 x 98 cm (55 7/8 x 38 5/8 in.)

This facsimile object is unsigned and numbered 131/200 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Literature

HENI Productions P18

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



159

LOT OFFERED WITH NO RESERVE

Wolfgang Tillmans

Tate Modern Edition #29

2016

Unique photocopy print in colours, on lightweight wove paper, with full margins.

I. 41 x 29.3 cm (16 1/8 x 11 1/2 in.)

S. 42.2 x 29.7 cm (16 5/8 x 11 3/4 in.)

Signed, dated and numbered 'TM029' in pencil on the reverse, from the edition of 172 unique variants, published by Tate, London, on the occasion of the opening of Tate Modern's Switch House extension, framed.

Estimate

£1,000 — 1,500 •£•

[Go to Lot](#)



Literature

ars publicata, *Wolfgang Tillmans Editions*, 2016.01

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



160

LOT OFFERED WITH NO RESERVE

Jockum Nordström

Every Neighbour Is a Customer

2007

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

S. 61 x 84.5 cm (24 x 33 1/4 in.)

Signed and numbered 128/250 in pencil, framed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)



Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

161

Etel Adnan

Le soleil a vécu (The Sun Has Lived)

2020

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

I. 35 x 28.1 cm (13 3/4 x 11 1/8 in.)

S. 48.5 x 38 cm (19 1/8 x 14 7/8 in.)

Signed, dated and numbered 20/35 in pencil (there were also a few artist's proofs), published by Galerie Lelong & Co., Paris, framed.

Estimate

£2,500 — 3,500 ±

[Go to Lot](#)





162

Franz Gertsch

Cima Del Mar (Top of the Sea) (Parkett 28)

1990

Woodcut in blue, on Heizaburo Japan paper, with full margins.

I. 25.5 x 41.6 cm (10 x 16 3/8 in.)

S. 53.9 x 62 cm (21 1/4 x 24 3/8 in.)

Signed and numbered XXIII/XXX in pencil on the reverse, from the edition of 30 in Roman numerals (there was also a folded edition of 80 in Arabic numerals without margins), published by Parkett Editions, New York and Zurich, to coincide with the publication of *Parkett Vol. 28*.

Estimate

£1,500 — 2,000

[Go to Lot](#)



“In Gertsch’s woodcuts, everything makes it impossible to “pocket” the image as a finite subject. One must go inside, adjust, let one’s eyes wander, orient oneself. Beyond the dimensions of the block (and the print), there is no scale.” —Rainer Michael Mason, Parkett No. 28, 1991

Literature

Parkett Collaborations & Editions, pp. 100-101

163

Bridget Riley

Coloured Greys (2) (S. 17, T. & G. 18)

1972

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

I. 56.9 x 56.9 cm (22 3/8 x 22 3/8 in.)

S. 71.5 x 71.1 cm (28 1/8 x 27 7/8 in.)

Signed, dated and annotated 'Artist's Proof' in pencil (one of 10 artist's proofs, the edition was 125), published by the artist, framed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

Karsten Schubert 17

Alexandra Tommasini & Rosa Gubay 18

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



164

Bridget Riley

Carnival (S. 43, T. & G. 43)

2000

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

I. 55.6 x 75.7 cm (21 7/8 x 29 3/4 in.)

S. 72.9 x 91.2 cm (28 3/4 x 35 7/8 in.)

Signed, titled, dated and numbered 35/75 in pencil (there were also 10 artist's proofs), published by the artist, framed.

Estimate

£6,000 — 8,000 ⁺

[Go to Lot](#)



Literature

Karsten Schubert 43

Alexandra Tommasini & Rosa Gubay 43

Evening & Day Editions

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165

Bridget Riley

About Lilac (S. 65, T. & G. 65)

2007

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

L. 32.5 x 64.7 cm (12 3/4 x 25 1/2 in.)

S. 49.4 x 80 cm (19 1/2 x 31 1/2 in.)

Signed, titled, dated and numbered 12/75 in pencil (there were also 10 artist's proofs), published by the artist, unframed.

Estimate

£4,000 — 6,000 ⁺

[Go to Lot](#)



Literature

Karsten Schubert 65

Alexandra Tommasini & Rosa Gubay 65

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



166

Bridget Riley

One Small Step (S. 70, T. & G. 70)

2009

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

I. 26.8 x 14 cm (10 1/2 x 5 1/2 in.)

S. 44.1 x 29.1 cm (17 3/8 x 11 1/2 in.)

Signed, titled, dated and numbered 212/300 in pencil (there were also 30 artist's proofs), published by Artizan Editions, Hove, unframed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Literature

Karsten Schubert 70

Alexandra Tommasini & Rosa Gubay 70

Evening & Day Editions

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Fold. 108/250.

Bridget Riley '04

167

Bridget Riley

Fold (S. 57, T. & G. 57)

2004

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

I. 27.9 x 22.8 cm (10 7/8 x 8 7/8 in.)

S. 44.5 x 38.1 cm (17 1/2 x 15 in.)

Signed, titled, dated and numbered 108/250 in pencil (there were also 20 artist's proofs), published by Ridinghouse, London, framed.

Estimate

£4,000 — 6,000 

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Literature

Karsten Schubert 57

Alexandra Tommasini & Rosa Gubay 57

Evening & Day Editions

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168

Ian Davenport

Chromatastic Paintings in Hospitals

2016

Archival inkjet print in colours with embossing, on Somerset Satin paper, with full margins.

I. 50.1 x 40 cm (19 3/4 x 15 3/4 in.)

S. 64 x 52.1 cm (25 1/4 x 20 1/2 in.)

Signed, dated and numbered 5/100 in pencil, published by the artist, to benefit Paintings in Hospitals, London, framed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Evening & Day Editions

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169

Katherine Bradford

Person with Colors

2024

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 76 x 60 cm (29 7/8 x 23 5/8 in.)

Signed, dated and numbered 12/75 in pencil (there were also 14 artist's proofs), published by Counter Editions, Margate, unframed.

Estimate

£1,000 — 2,000 †

[Go to Lot](#)



Evening & Day Editions

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170

Carmen Herrera

Negro y Naranja (Black and Orange)

2021

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

I. 30.5 x 30.5 cm (12 x 12 in.)

S. 47 x 45.7 cm (18 1/2 x 18 in.)

Signed and numbered 9/19 in pencil (there were also 6 artist's proofs), published by Universal Limited Art Editions, Bay Shore, New York (with their blindstamp), framed.

Estimate

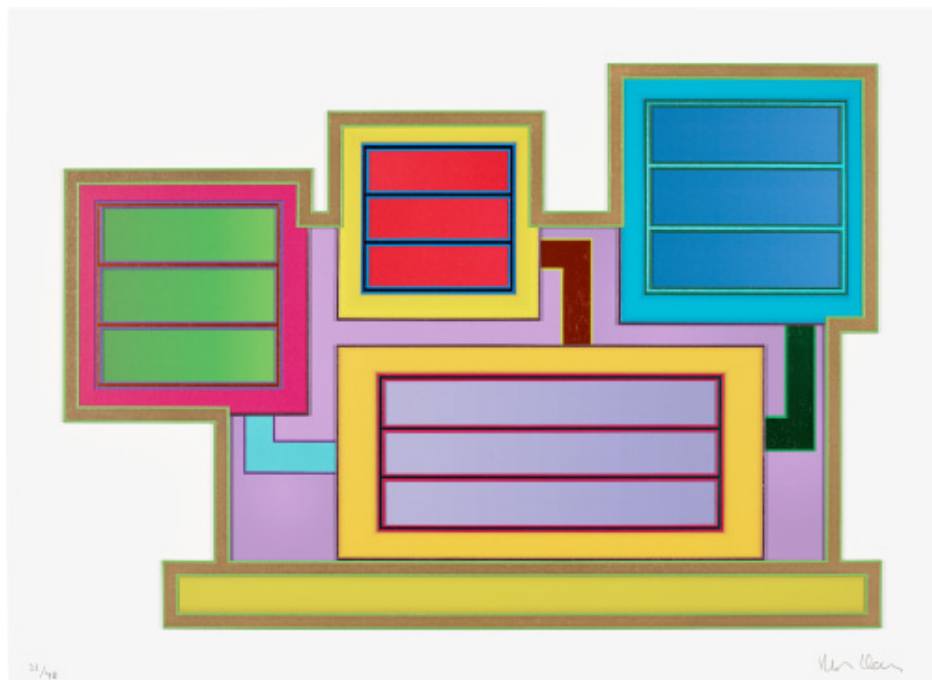
£2,000 — 3,000 ‡

[Go to Lot](#)



Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



171

Peter Halley

Galaxia II

2022

Custom-shaped multiprocess print in colours with metallic foil, on four layers of die-cut Gmund paper, mounted to Rising Museum board, with full margins.

I. 41.9 x 61 cm (16 1/2 x 24 in.)

S. 50.8 x 69.9 cm (20 x 27 1/2 in.)

Signed and numbered 21/40 in pencil (there were also 8 artist's proofs), published by Avant Arte, Amsterdam, with their accompanying Certificate of Authenticity, framed.

Estimate

£1,500 — 2,000 ±

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172

Damien Hirst

Bromphenol Blue

2005

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

I. 37.8 x 37.9 x 58.2 cm (14 7/8 x 22 7/8 in.)

S. 75.9 x 93.7 cm (29 7/8 x 36 7/8 in.)

Signed in pencil on the front and annotated 'AP' in pencil on the reverse (one of 20 artist's proofs, the edition was 65), published by The Paragon Press, London, unframed.

Estimate

£6,000 — 8,000 

[Go to Lot](#)

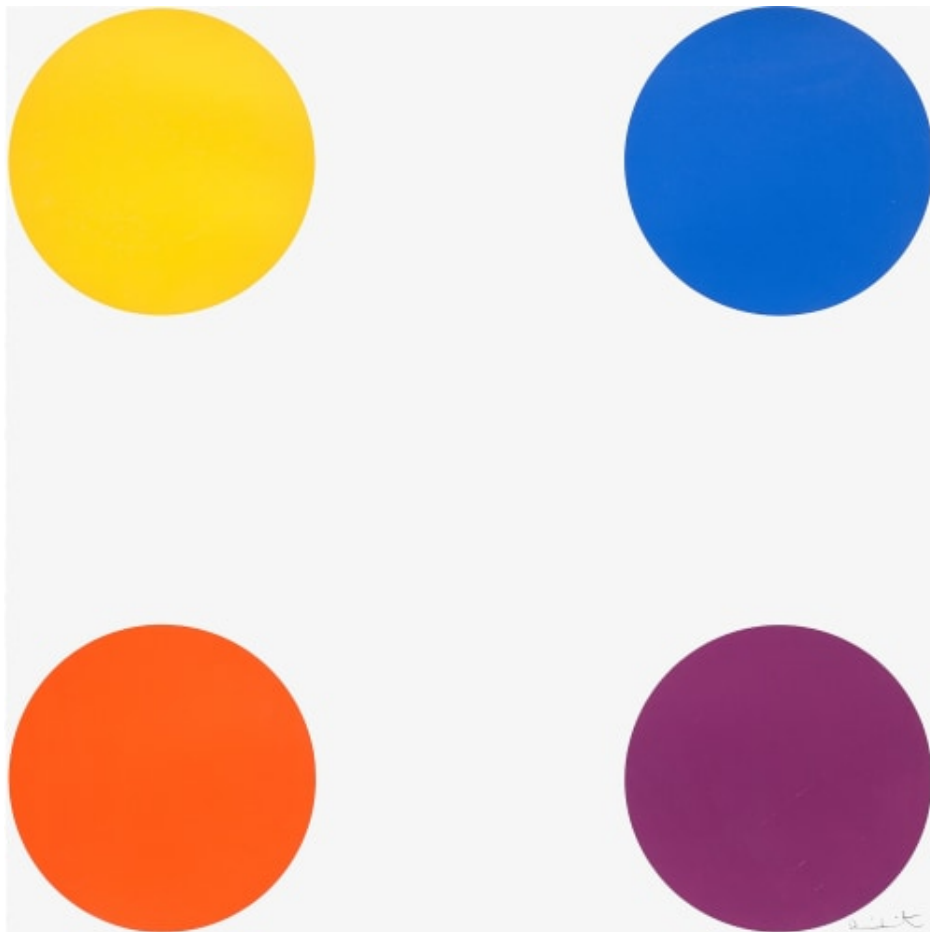


Literature

The Paragon Press 2001-2006, pp. 258-259

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



173

Damien Hirst

Norleucine, from 12 Woodcut Spots

2010

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

S. 76.6 x 76.3 cm (30 1/8 x 30 in.)

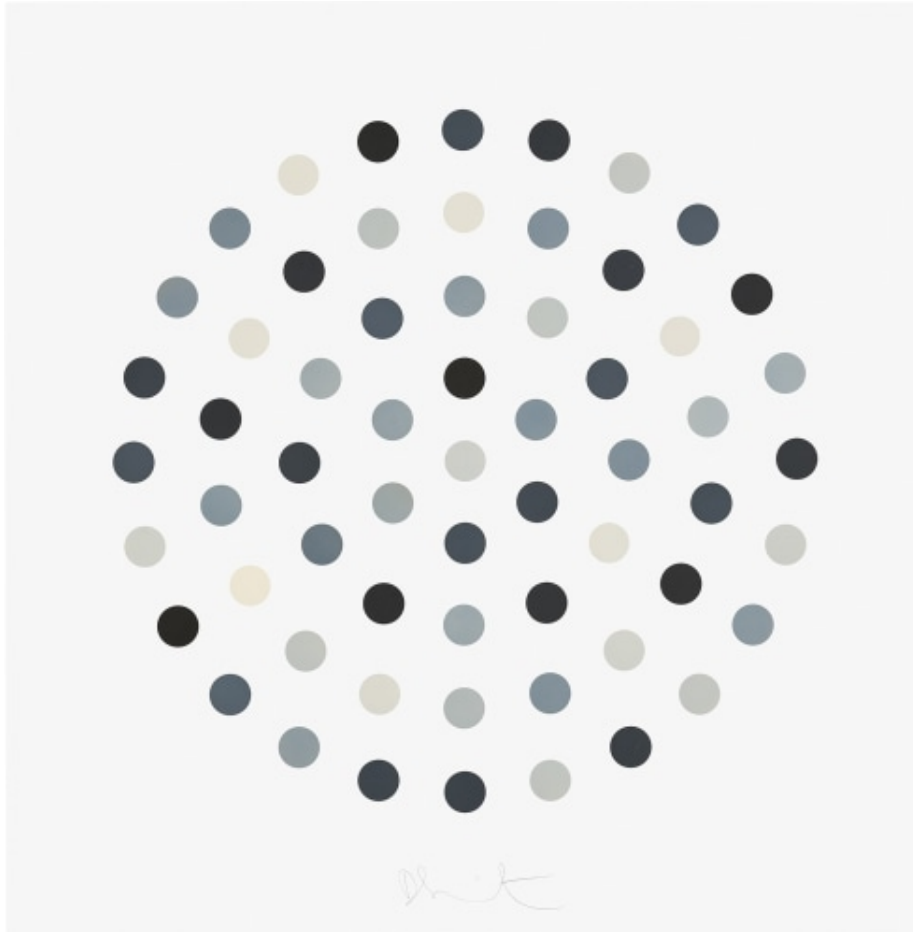
Signed and numbered 30/48 in pencil on the reverse (there were also 18 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£6,000 — 8,000 £

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174

Damien Hirst

Cinchonidine

2004

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

I. 86.4 cm (34 in.) diameter

S. 115.5 x 113 cm (45 1/2 x 44 1/2 in.)

Signed in pencil on the front and numbered 137/145 in pencil on the reverse (there were also 35 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£6,000 — 8,000 ▲

[Go to Lot](#)



Provenance

Christie's, London, *Modern British Prints*, 9 April 2009, lot 133

Acquired at the above sale by the present owner

Literature

The Paragon Press 2001-2006, pp. 158-159

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



175

Damien Hirst

Exaudiat te Dominus (May the Lord Hear You), from Psalm Prints

2009

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

I. 61 cm (24 in.) diameter

S. 73.8 x 71.7 cm (29 x 28 1/4 in.)

Signed and numbered 'A.P. IX/X' in pencil (one of 10 artist's proofs in Roman numerals, the edition was 50 in Arabic numerals), published by Other Criteria, London (with their and the artist's blindstamp), unframed.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Evening & Day Editions

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176

Damien Hirst

For The Love of God

2009

Screenprint in colours with diamond dust, on wove paper, the full sheet.

S. 32.6 x 24 cm (12 7/8 x 9 1/2 in.)

Signed and numbered 366/1000 in white pencil, published by Other Criteria, London, framed.

Estimate

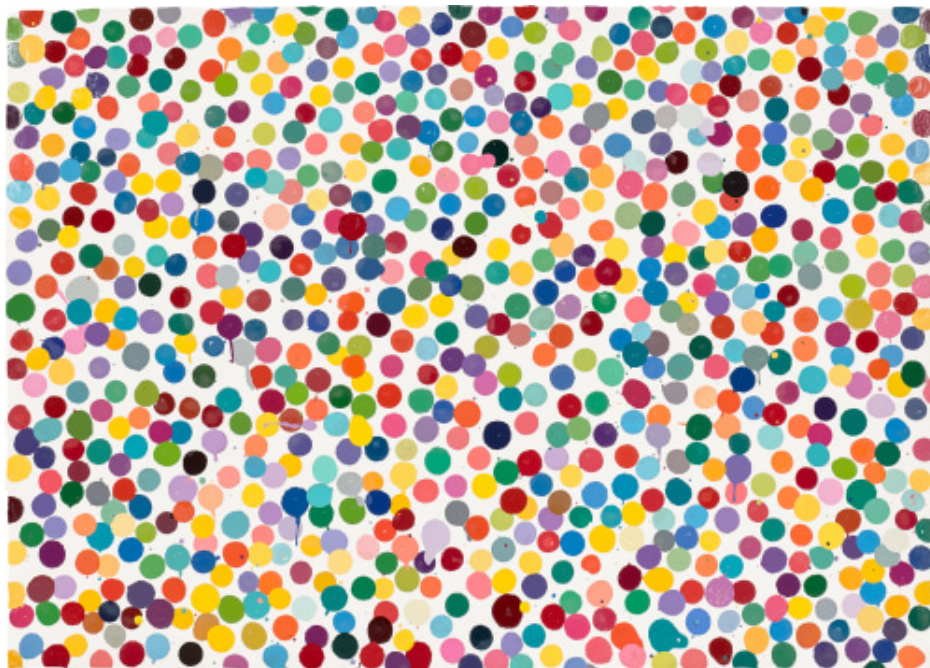
£3,000 — 5,000 ♣

[Go to Lot](#)



Evening & Day Editions

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177

Damien Hirst

8487 No Justice At All, from The Currency

2016

Unique enamel painting in colours, on handmade paper, contained in the original black card box.

21.5 x 30 cm (8 1/2 x 11 3/4 in.)

Signed, titled, dated and numbered '8487' 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

£6,000 — 8,000 

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner

Evening & Day Editions

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178

Damien Hirst

Justice, from The Virtues (H9-1)

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 235/1005 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£7,000 — 9,000 

[Go to Lot](#)



Literature

HENI Editions H9-1

Evening & Day Editions

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179

Damien Hirst

Courage, from The Virtues (H9-2)

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 235/760 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£7,000 — 9,000 

[Go to Lot](#)



Literature

HENI Editions H9-2

Evening & Day Editions

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180

Damien Hirst

Politeness, from The Virtues (H9-4)

2021

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

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

Signed in pencil and numbered 1123/1549 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£7,000 — 9,000 

[Go to Lot](#)



Literature

HENI Editions H9-4

Evening & Day Editions

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181

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 the label affixed to the reverse and numbered 30/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

HENI Productions H4-3

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

182

Damien Hirst

Cannizaro, from Veils (H4-4)

2018

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

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

Signed in pencil on the label affixed to the reverse and numbered 30/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

HENI Productions H4-4

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

183

Damien Hirst

Nong Nooch, from Veils (H4-5)

2018

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

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

Signed in pencil on the label affixed to the reverse and numbered 73/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

HENI Productions H4-5

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

184

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 the label affixed to the reverse and numbered 42/100 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 / 23 January 2025 / 2pm GMT

185

Peter Doig

Couloir, from Zermatt (D1-1)

2022

Giclée print in colours, on cotton smooth rag paper, the full sheet.

framed 123 x 89 cm (48 3/8 x 35 in.)

Signed with initials, dated and numbered 136/250 in pencil (there were also 25 artist's proofs), co-published by HENI Editions, London, and Fondation Beyeler, Riehen, contained in the original artist's specified oak frame.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Literature

HENI Editions D1-1



186

Genieve Figgis

Adam and Eve

2019

Archival inkjet print in colours, on Hahnemühle paper, with full margins.

I. 67.7 x 54.2 cm (26 5/8 x 21 3/8 in.)

S. 69.6 x 56.7 cm (27 3/8 x 22 3/8 in.)

Signed, dated and numbered 77/150 in pencil (there were also 25 artist's proofs), published by the Irish Museum of Modern Art, Dublin, for the exhibition *Desire: A Revision from the 20th Century to the Digital Age*, 21 September 2019 to 22 March 2020, with their Certificate of Authenticity signed by Annie Fletcher (Director of the IMMA), unframed.

Estimate

£700 — 900 ₤

[Go to Lot](#)



187

LOT OFFERED WITH NO RESERVE

Frank Bowling

IMMA Visit 2017

2018

Archival pigment print in colours, on cotton photo rag paper, the full sheet.

S. 82.6 x 59.9 cm (32 1/2 x 23 5/8 in.)

Signed with initials, dated and numbered 49/75 in black ink (there were also 25 artist's proofs), published by the Irish Museum of Modern Art, Dublin, for their exhibition *Mappa Mundi*, 24 March to 8 July 2018, unframed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)



Evening & Day Editions

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188

Jonas Wood

Yellow Flower, from Greenpeace 50 Years Print Portfolio

2022

Screenprint in colours, on Somerset Satin paper, with full margins, with the original green linen-covered portfolio box with printed title.

L. 73 x 53.5 cm (28 3/4 x 21 1/8 in.)

S. 76 x 60 cm (29 7/8 x 23 5/8 in.)

Signed, dated and numbered 24/100 in pencil (there were also 20 artist's proofs), published by Counter Editions, Margate, unframed.

Estimate

£6,000 — 8,000

[Go to Lot](#)



Literature

Gagosian Gallery, *Jonas Wood: Prints 2*, New York, 2023, pp. 32-33
ars publicata, *Group Editions*, Greenpeace 50 Years Print Portfolio

189

LOT OFFERED WITH NO RESERVE

Alex Katz

Boy With Branch 1 (S. 78)

1975

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

S. 61.3 x 102.5 cm (24 1/8 x 40 3/8 in.)

Signed and numbered 44/90 in pencil (there were also 9 artist's proofs), co-published by Bo Alveryd, Kavlinge, Sweden, and Marlborough Graphics, Inc., New York, framed.

Estimate

£1,500 — 2,000 •‡

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 78

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



190

Alex Katz

Dancer 2 (cutout edition) (S. 705)

2020

Shaped aluminium multiple with archival inkjet print in colours on both sides, mounted on an aluminium base.
74.5 x 55 x 7.5 cm (29 3/8 x 21 5/8 x 2 7/8 in.)

Incised with signature on the top of the base and numbering 22/60 on the underside (there were also 25 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri (with their and the artist's copyright stamps on the underside).

Estimate

£6,000 — 8,000 

[Go to Lot](#)

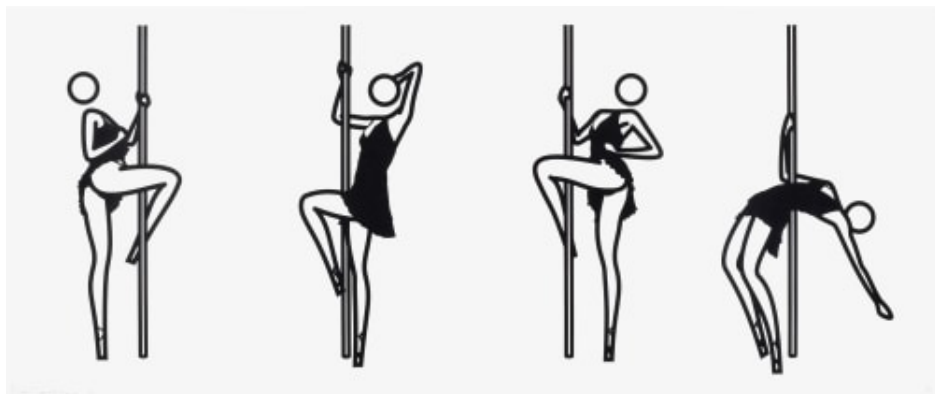


Literature

Klaus Albrecht Schröder 705

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT



191

Julian Opie

This is Shahnoza 3 (C. 60)

2006

Screenprint, on Somerset Satin paper, with full margins.

L. 50.5 x 118.5 cm (19 7/8 x 46 5/8 in.)

S. 57 x 136 cm (22 1/2 x 53 1/2 in.)

Signed and numbered 2/40 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Literature

Alan Cristea Gallery 60

Evening & Day Editions

London Auction / 23 January 2025 / 2pm GMT

192

Julian Opie

This is Shahnoza 4 (C. 61)

2006

Screenprint, on Somerset Satin paper, with full margins.

I. 50.5 x 118.5 cm (19 7/8 x 46 5/8 in.)

S. 57 x 136.1 cm (22 1/2 x 53 5/8 in.)

Signed and numbered 2/40 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



192

Julian Opie

Literature

Alan Cristea Gallery 61

Evening & Day Editions

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193

Julian Opie

Woman Taking Off Man's Shirt

2003

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

I. 87.5 x 52 cm (34 1/2 x 20 1/2 in.)

S. 100 x 60.1 cm (39 3/8 x 23 5/8 in.)

From the unsigned edition of unknown size, published by K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, framed.

Estimate

£600 — 800 ♦

[Go to Lot](#)



Literature

Alan Cristea Gallery Appendix p. 244



194

Julian Opie

Felicia (C. 162)

2011

Inkjet print in colours, on Epson Premium Semigloss Photo paper dry-mounted to aluminium (as issued), the full sheet.

framed 128.1 x 90.6 cm (50 3/8 x 35 5/8 in.)

Signed in black felt-tip pen and numbered 35/40 (printed) on the label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified black tulip wooden frame.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Literature

Alan Cristea Gallery 162

195

Julian Opie

Maria (1) (C. 158)

2011

Inkjet print in colours, on Epson Premium Semigloss Photo paper dry-mounted to aluminium (as issued), the full sheet.

framed 128.1 x 90.6 cm (50 3/8 x 35 5/8 in.)

Signed in black ink and numbered 35/40 (printed) on the label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified black tulip wooden frame.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



195

Julian Opie

Literature

Alan Cristea Gallery 158

Evening & Day Editions

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196

Harland Miller

Who Cares Wins

2020

Screenprint in colours, on Somerset Tub Sized paper, the full sheet.

S. 99.7 x 69.9 cm (39 1/4 x 27 1/2 in.)

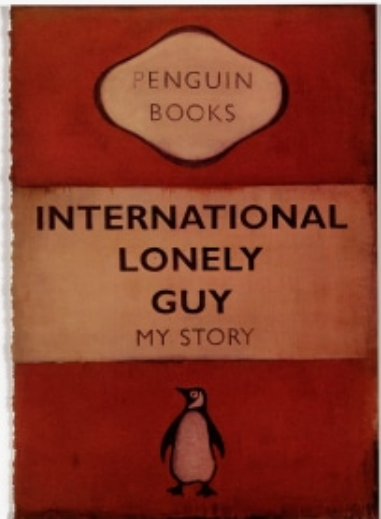
Signed and numbered 178/250 in pencil (there were also 25 artist's proofs), published by White Cube, London, framed.

Estimate

£6,000 — 8,000  

[Go to Lot](#)





197

Harland Miller

International Lonely Guy, from The House of Fairy Tales

2008

Lithograph in colours, on wove paper, the full sheet, mounted to support card (as issued).

S. 19.7 x 14 cm (7 3/4 x 5 1/2 in.)

support card 35.9 x 29.8 cm (14 1/8 x 11 3/4 in.)

Signed and numbered 55/60 in dark purple and metallic felt-tip pen on the reverse, further numbered in pencil on the reverse of the support card (there were also 24 artist's proofs), published by The House of Fairy Tales, London, unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



198

Mel Bochner

That's All Folks (K.W. 2014.09)

2014

Etching and aquatint in blue, on Somerset Velvet paper, the full sheet.

S. 56.5 x 76.8 cm (22 1/4 x 30 1/4 in.)

Signed, dated and numbered 'PP 1/5' in pencil (a printer's proof, the edition was 20 and 5 artist's proofs), published by Two Palms Press, Inc., New York, unframed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



198

Mel Bochner

Provenance

Acquired directly from the printer by the present owner

Literature

Krakow Witkin Gallery 2014.09

199

Cy Twombly

Print 4, from Octavio Paz - Cy Twombly (B. 83)

1993

Heliogravure in colours, on Richard de Bas mould-made paper, with full margins, the sheet loose (as issued), with the colophon, both contained in the original gey paper portfolio.

I. 30.3 x 46.7 cm (11 7/8 x 18 3/8 in.)

S. 45 x 62 cm (17 3/4 x 24 3/8 in.)

Signed and numbered XIII/XV in pencil, further numbered XIII on the colophon (one of 15 impressions in Roman numerals, there were also 5 dedicated proofs lettered F-J), published by Udo and Anette Brandhorst, Cologne, unframed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



199

Cy Twombly

Literature

Heiner Bastian 83

200

Christopher Wool

Untitled

2007

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

I. 58.3 x 45.3 cm (22 7/8 x 17 7/8 in.)

S. 76.4 x 55.8 cm (30 1/8 x 21 7/8 in.)

Signed, dated and numbered 7/40 in pencil (there were also 10 artist's proofs), published by the Center for Curatorial Studies, Bard College, Annandale-On-Hudson, New York, unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Literature

ars publicata, *Christopher Wool Editions*, 2007.01

Evening & Day Editions

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201

Christopher Wool

Untitled

2020

Lithograph, on BFK Rives paper, with full margins.

I. 81.9 x 73.3 cm (32 1/4 x 28 7/8 in.)

S. 104.1 x 80 cm (41 x 31 1/2 in.)

Signed, dated and numbered 12/60 in pencil (there were also 16 artist's proofs), published by Universal Limited Art Editions, Bay Shore, New York (with their blindstamp), to benefit The Kitchen, New York, framed.

Estimate

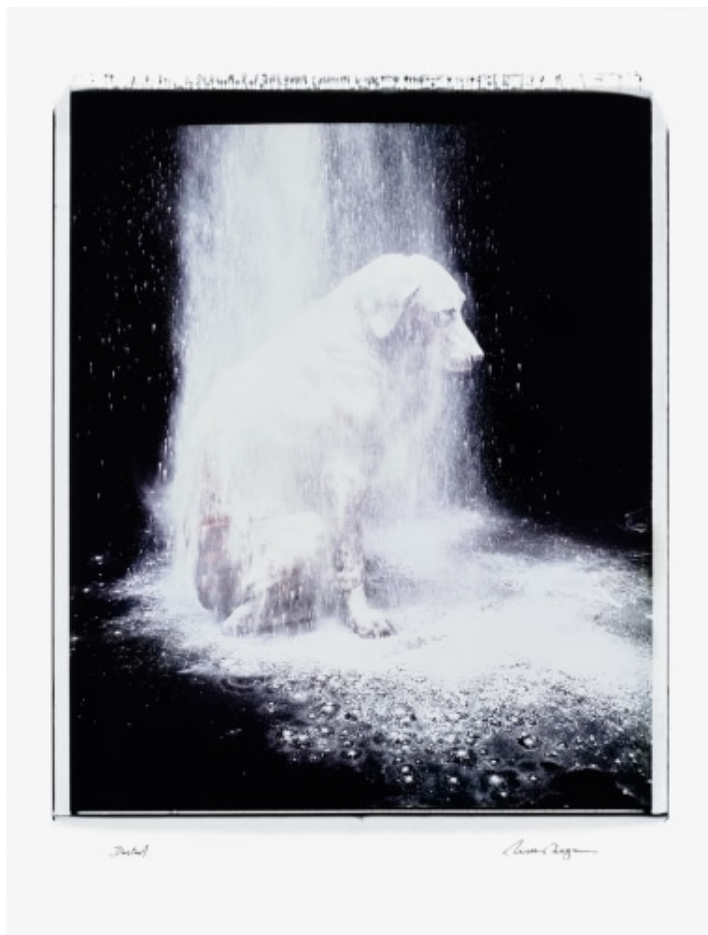
£1,500 — 2,000 ₤

[Go to Lot](#)



Evening & Day Editions

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202

LOT OFFERED WITH NO RESERVE

William Wegman

Dusted

1982

Chromogenic print, on photo paper, with full margins.

I. 65.5 x 53.1 cm (25 3/4 x 20 7/8 in.)

S. 80.5 x 60.9 cm (31 3/4 x 23 7/8 in.)

Signed and titled in black ink on the front and numbered 220/475 in black ink on the reverse, printed and published by the artist, 2009, unframed.

Estimate

£800 — 1,200 •‡

[Go to Lot](#)



Evening & Day Editions

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203

Robert Longo

Untitled (Moon in Shadow)

2006

Archival pigment print, on Crane Museo paper, with full margins.

I. 25.5 x 25.5 cm (10 x 10 in.)

S. 29.2 x 29.2 cm (11 1/2 x 11 1/2 in.)

Signed, dated and numbered 32/75 in pencil, published by Metro Pictures, New York, framed.

Estimate

£1,000 — 1,500 ₺

[Go to Lot](#)

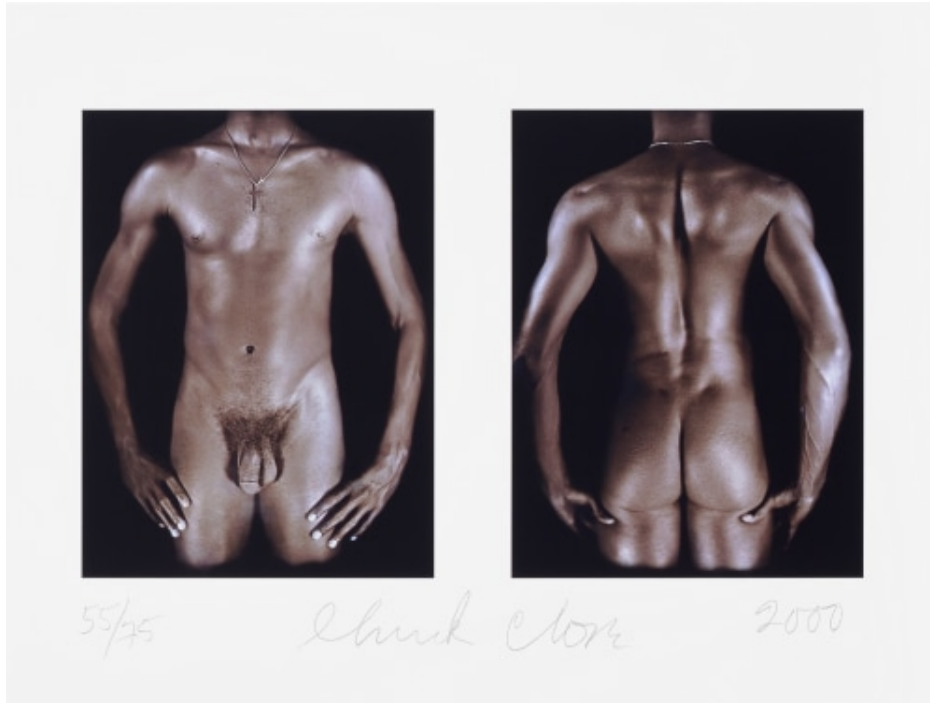


Provenance

Acquired directly from the publisher by the present owner

Evening & Day Editions

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204

LOT OFFERED WITH NO RESERVE

Chuck Close

Untitled (In Honor of Peter Hujar), from 1989: A Portfolio Honouring Artists Lost to AIDS

2000

Two Iris digital prints in colours, printed on one sheet of wove paper, with full margins.

overall l. 30.4 x 50.8 cm (11 7/8 x 20 in.)

S. 45.9 x 60.9 cm (18 1/8 x 23 7/8 in.)

Signed, dated and numbered 55/75 in pencil (there were also 12 artist's proofs), published by The Alliance for the Arts, The Estate Project for Artists with AIDS, New York, unframed.

Estimate

£800 — 1,200 •‡

[Go to Lot](#)



Literature

ars publicata, Group Editions, 1989

205

LOT OFFERED WITH NO RESERVE

Kiki Smith

Untitled (For David Wojnarowicz), from 1989: A Portfolio Honouring Artists Lost to AIDS

2000

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

I. 59.4 x 49.1 cm (23 3/8 x 19 3/8 in.)

S. 61 x 50.9 cm (24 x 20 in.)

Signed, dated and numbered 62/75 in pencil (there were also 12 artist's proofs), published by The Alliance for the Arts, The Estate Project for Artists with AIDS, New York, unframed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



Literature

ars publicata, Group Editions, 1989



206

Nicolas Party

Portrait with a Seahorse Necklace

2021

Woodcut, on Gampi-shi paper, with full margins, the sheet loose (as issued), contained in the original yellow card folder, with the accompanying monograph entitled *Nicolas Party*, all contained in the original cardboard box with printed artist's name.

I. 24.5 x 20.4 cm (9 5/8 x 8 in.)

S. 28.4 x 24.3 cm (11 1/8 x 9 5/8 in.)

book 29.7 x 26 x 2.3 cm (11 3/4 x 10 1/4 x 7/8 in.)

Signed and numbered 46/100 in pencil, further signed and numbered in black ball-point pen on the book's justification page (there were also 8 artist's proofs), co-published by Phaidon Press and Artspace, New York, unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

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207

Nicolas Party

Portrait with Shells

2021

Woodcut, on Gampi-shi paper, with full margins.

I. 35.6 x 28 cm (14 x 11 in.)

S. 45.8 x 38.2 cm (18 x 15 in.)

Signed and numbered 18/50 in pencil, published by Whitechapel Gallery, London, for their exhibition *Eileen Agar: Angel of Anarchy*, 19 May to 29 Aug 2021, unframed.

Estimate

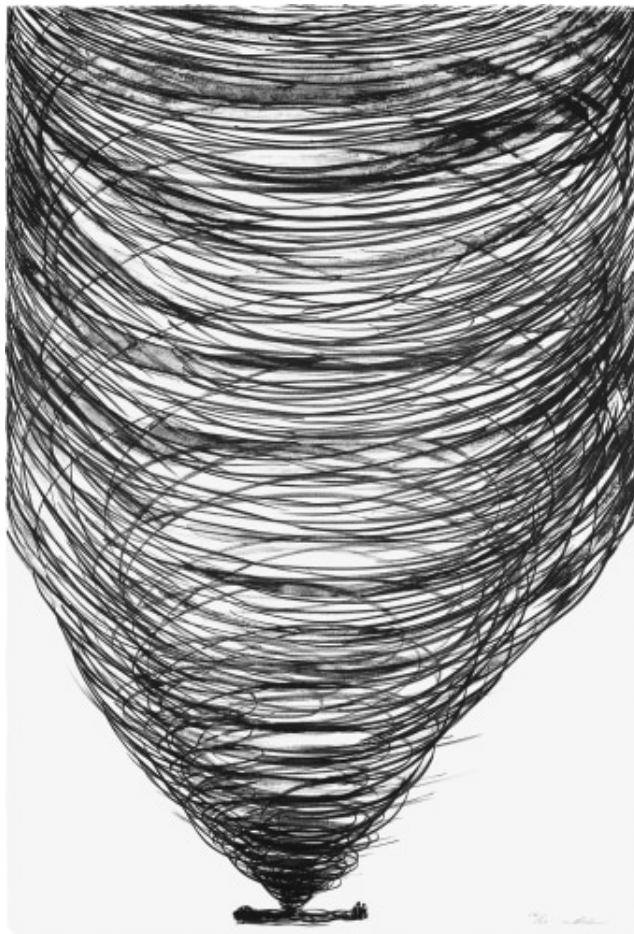
£1,500 — 2,000

[Go to Lot](#)



Evening & Day Editions

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208

LOT OFFERED WITH NO RESERVE

Chiharu Shiota

No Title 2

2016

Lithograph, on Arches paper, the full sheet.

S. 100.1 x 67.3 cm (39 3/8 x 26 1/2 in.)

Signed with initials and numbered 14/60 in pencil
(there were also 6 artist's proofs), published by Edition
Copenhagen, Denmark, unframed.

Estimate

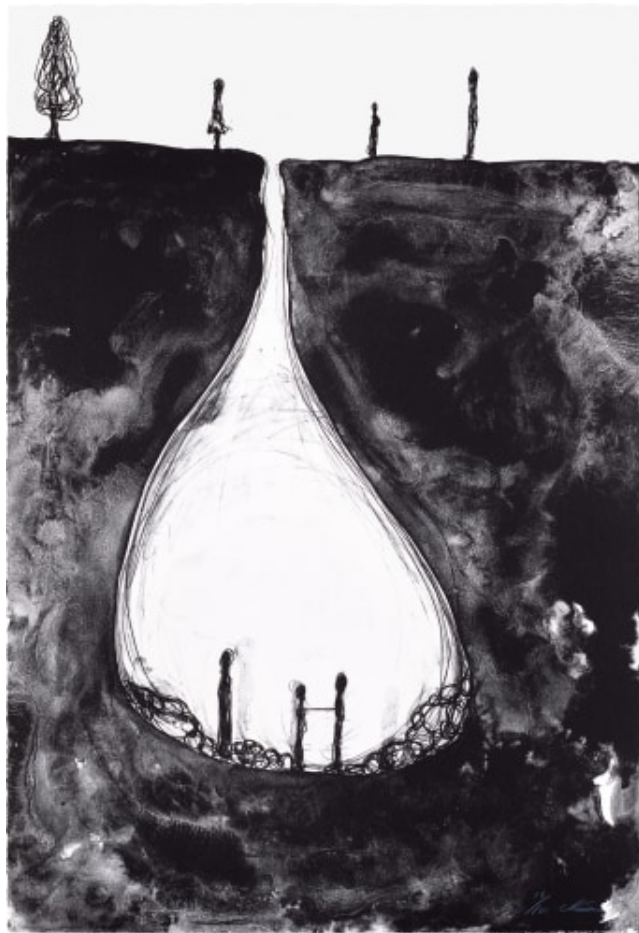
£1,000 — 1,500 •‡

[Go to Lot](#)



Evening & Day Editions

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209

LOT OFFERED WITH NO RESERVE

Chiharu Shiota

No Title 5

2016

Lithograph, on Arches paper, the full sheet.

S. 100.1 x 67.7 cm (39 3/8 x 26 5/8 in.)

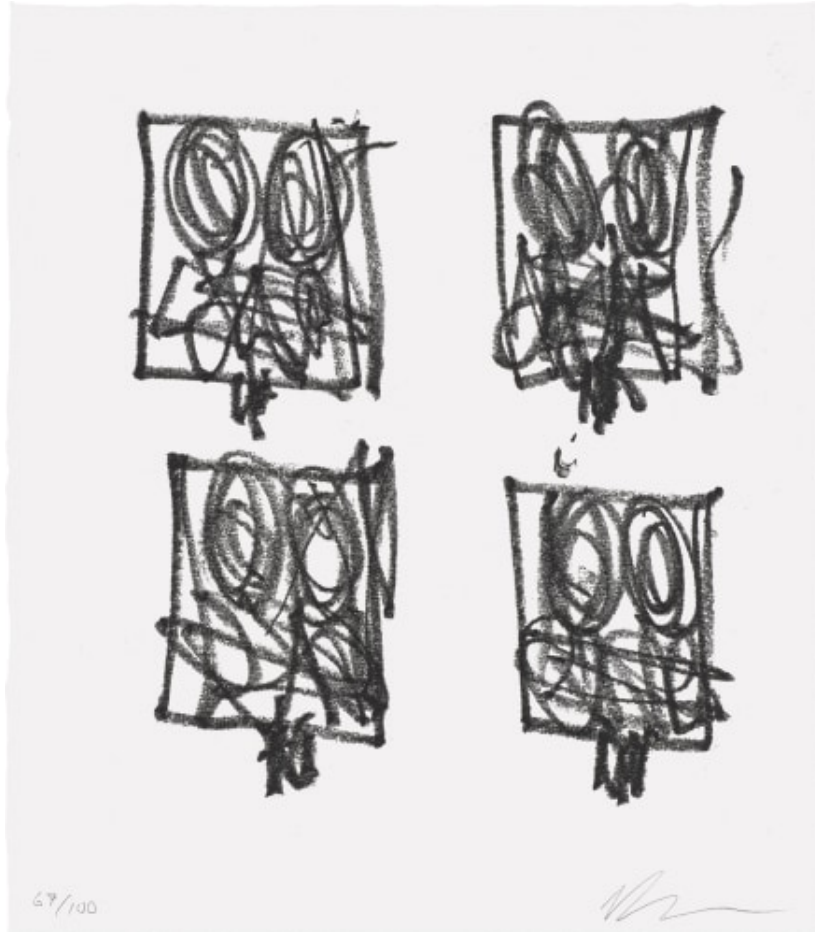
Signed with initials and numbered 56/100 in white crayon (there were also 10 artist's proofs), published by Edition Copenhagen, Denmark, unframed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)





210

Rashid Johnson

Untitled Anxious Print

2023

Soft-ground etching, on Hahnemühle paper, the full sheet loose (as issued), contained in the original black card folder, with the accompanying monograph entitled *Rashid Johnson*, all contained in the original cardboard box with printed artist's name.

S. 22.9 x 20.3 cm (9 x 8 in.)

book 29.7 x 26 x 2.3 cm (11 3/4 x 10 1/4 x 7/8 in.)

Signed and numbered 67/100 in pencil (there were also 6 artist's proofs), further signed and numbered in black ink on the book's justification page, co-published by Phaidon Press and Artspace, New York, unframed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



“Fear is a stabilizer and anxiety is an alert system... there’s so many things happening today that my spidey sense goes off, and that’s my anxiety, and I’m happy to have it.”—Rashid Johnson

The recurring anxious faces that populate Rashid Johnson’s work initially emerged in his *Anxious Men* series, which was first shown at his eponymous exhibition at the Drawing Center, New York City, in 2015. Entirely in black and white, the series began with singular portraits of block-like gnarling faces. However, over the course of the 2016 presidential election, they grew and multiplied to form large-scale grid compositions. Describing this rigid formation, which we see return in *Untitled Anxious Print*, the New York Times critic Roberta Smith wrote how “the frazzled faces are stacked like pictures in a yearbook, or perhaps men in a cellblock. They bring to mind the work of Basquiat, Dubuffet and Gary Simmons, but mainly they surround us with an arena filled with angry or fearful spectators.” Johnson recalled that the series responded to the ongoing police shootings of unarmed black men and the divisive social tensions surrounding the presidential election at the time. Creating the portraits served as a cathartic means to delve into his fears, the artist explained; and after showcasing them, he felt a sense of relief upon knowing he was not alone.

Literature

ars publicata, *Rashid Johnson Editions*, 2023.02

Evening & Day Editions

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211

Rachel Whiteread

Demolished

1996

The complete set of twelve screenprints, on Somerset Satin paper, the full sheets loose (as issued), with title page and colophon, all contained in the original black buckram-covered portfolio with printed artist's name. all S. 49 x 74.5 cm (19 1/4 x 29 3/8 in.)
portfolio 53.2 x 78.5 x 2.6 cm (20 7/8 x 30 7/8 x 1 in.)
All signed and annotated 'A', 'B' or 'C' (corresponding to the estate depicted) in pencil on the reverse, and numbered 33/35 in pencil on the colophon (there were also 10 artist's proof sets), published by The Paragon Press, London, all unframed.

Estimate

£2,000 — 3,000 

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Literature

The Paragon Press 1995-2000 pp. 68-75

212

Rachel Whiteread

Herringbone Floor

2001

Laser-cut Finnish birch plywood relief, mounted to white museum board with window-mount (as issued).

35.3 x 29.5 cm (13 7/8 x 11 5/8 in.)

mount 51 x 44 cm (20 1/8 x 17 3/8 in.)

Signed with initials, dated and numbered 422/450 in pencil on the mount (there were also 30 artist's proofs), published by Counter Editions, Margate, framed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



“I am interested in making a visual record of something that is invisible – of something that is a void, a hole, or something that is so familiar it’s never even looked at.” —Rachel Whiteread

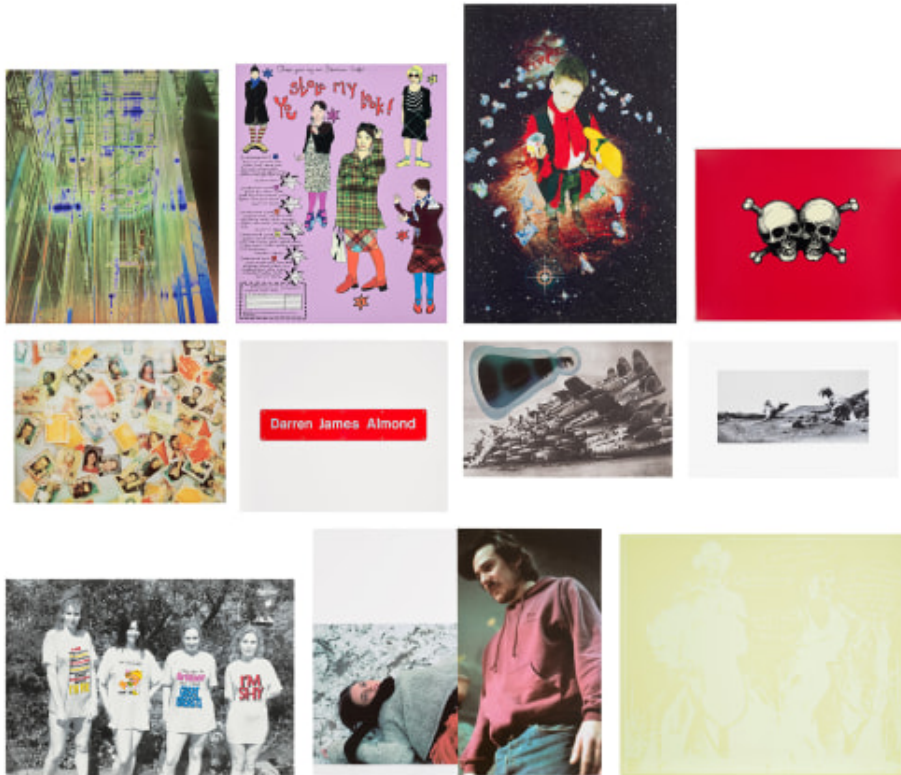
Rachel Whiteread’s *Herringbone Floor* of 2001 transforms the humble parquet pattern into a finely crafted artwork, highlighting her fascination with domestic interiors and their overlooked textures. The work relates to earlier [drawings](#) Whiteread made of the floor of her Berlin apartment in 1992, when she completed a DAAD (German Academic Exchange Service) fellowship. Here Whiteread has taken the flooring’s recognisable grid of interlocking lines and mapped it onto a sheet of fine plywood. Using precise laser technology, the areas between the lines have been cut away, leaving a delicate, lace-like web of wood that captures the negative spaces between floor tiles. Scorched in places by the laser, the piece retains a tactile quality closely tied to that of floor itself.

Created over twelve months, *Herringbone Floor* is emblematic of Whiteread’s meticulous process of capturing absence and memory in everyday settings. Her broader body of work often involves creating moulds of domestic objects and spaces – from doors to mattresses – preserving their shapes while reimagining their presence. This approach has evolved into a celebrated exploration of what she calls “hidden histories.” Through *Herringbone Floor*, Whiteread invites viewers to look beyond the ordinary and appreciate the traces and shadows of what is left behind.

“What I am doing is making a monument to an aspect of life that is often forgotten, a quiet celebration of people’s lives.” —Rachel Whiteread

Evening & Day Editions

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213

Various Artists including Darren Almond, Jake & Dinos Chapman and Mat Collishaw

Screen

1997

The complete set of 11 screenprints in colours (two with phosphorescent inks), ten on Somerset Satin paper and one on Melinex polyester board, the full sheets loose (as issued), with title page and colophon, all contained in the original black buckram-covered portfolio box with printed title.

all S. various sizes, largest 75 x 89 cm (29 1/2 x 35 in.)
portfolio 94.3 x 80.5 x 2.7 cm (37 1/8 x 31 3/4 x 1 1/8 in.)

All signed and two dated in pencil on the reverse, annotated 'AP' in pencil on the colophon (there were also 15 artist's proof sets in Roman numerals, the edition was 75), published by The Paragon Press, London, all unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Various Artists including Darren Almond, Jake & Dinos Chapman and Mat Collishaw

Literature

The Paragon Press 1995-2000 pp. 112-123



214

Allora & Calzadilla

Deadline (Parkett 80)

2007

DVD from a 3 minute 16 mm silent colour film, contained in the original transparent plastic case with title cover insert.

case 19.2 x 13.5 x 0.5 cm (7 1/2 x 5 3/8 x 1/4 in.)

Signed by both artists and numbered 1/28 in blue ink on the accompanying Certificate of Authenticity, further numbered in black ink on the DVD (there were also 16 in Roman numerals), published by Parkett Editions, New York and Zurich, to coincide with the publication of *Parkett Vol. 80*.

Estimate

£1,200 — 1,800

[Go to Lot](#)



Allora & Calzadilla, the Puerto Rican artist duo formed by Jennifer Allora and Guillermo Calzadilla, are known for their thought-provoking, multi-media works that often interrogate the intersections of power, technology, and nature. *Deadline* (2007), created for *Parkett* magazine's 80th issue, is a poignant exploration of nature's power and human vulnerability. The work features a video of palm trees rocked by a violent storm, their swaying forms captured in an eerie, rhythmic motion. The title, *Deadline*, hints at the impending urgency of environmental crises, with the storm perhaps acting as a metaphor for ecological destabilisation. Captured on DVD, a technology now becoming obsolete, the medium further emphasises the tension of rapid technological change and the fragility of the natural world, encouraging reflection on the passage of time and the forces that shape our environment. Through *Deadline* and other works, Allora & Calzadilla continue to challenge viewers to reconsider their understanding of history, geopolitics, and nature, while engaging with pressing issues such as climate change and the politics of time.

In Parkett's 80th issue, the artist duo spoke about the importance of materials and temporalities in their practice: "A material is never simply self-evident in its meaning; it is always marked with histories, cultures, and politics that are at once irreducible to and indissociable from the material in question. Any material is going to have the weight of history inscribed in it. The time of the world is there; geologically, geopolitically, there is always an allegorical dimension to materials. A tropical plant, for instance, cannot be treated as a bare biological life without effacing its colonial genealogy, even though we are quite interested in the actual temporalities and processes of the living organism as a sculptural problematic."

Video: <https://www.instagram.com/parkettart/reel/CLY0NFkJG4L/>

Deadline, by Allora & Calzadilla projected on the exterior of the Kunsthhaus Zurich In 2021.

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215

Tom Friedman

Untitled (Parkett 64)

2002

Multiple comprising 75 stacked and glued Styrofoam cups hand-painted in colours.

103 x 7.3 x 7.3 cm (40 1/2 x 2 7/8 x 2 7/8 in.)

Signed and numbered 1/75 in black ink on the underside (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, to coincide with the publication of *Parkett Vol. 64*.

Estimate

£1,000 — 1,500

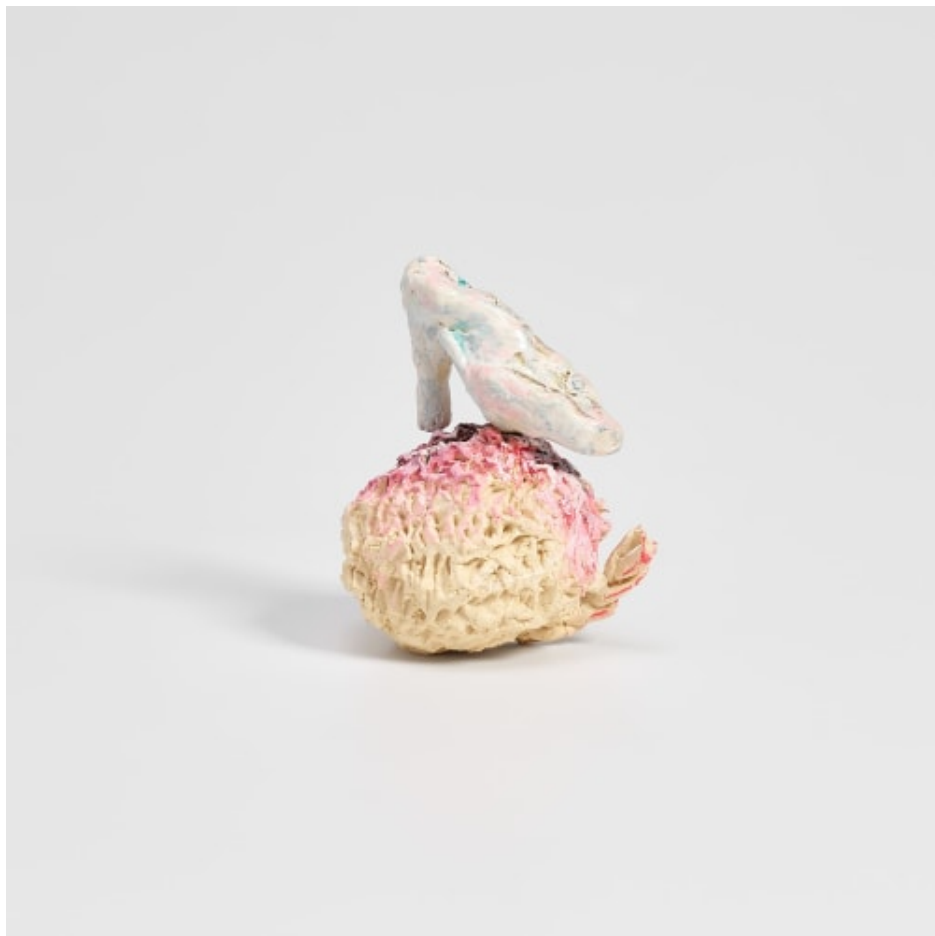
[Go to Lot](#)



“Tom Friedman’s sculptural works radically modify our view of things. Small and fragile, made of mundane, frequently expendable materials, they evoke meditation on the interconnectedness of natural and industrial worlds, even suggesting that the human mind, body, and inanimate things are all involved in the same process of transmutation.” —Midori Matsui, in Parkett No. 64

Evening & Day Editions

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216

Rebecca Warren

Poincaré (Parkett 78)

2006

Mixed-media multiple hand-painted in colours.

7 x 6 x 6 cm (2 3/4 x 2 3/8 x 2 3/8 in.)

Signed and numbered 1/35 in black ball-point pen on the accompanying Certificate of Authenticity (there were also 20 in Roman numerals), published by Parkett Editions, New York and Zurich, to coincide with the publication of *Parkett Vol. 78*.

Estimate

£800 — 1,200 ♣

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“In her ‘inquisitive inhabiting of artistic practices of the past’ (Martin Herbert), Rebecca Warren atomizes matter, such that a particle of dust, a woolen pompom and the venerable metal, bronze, do not stand as opposites but rather as elements in the psychodynamically charged echo chamber of form. Her work is alight with memory-triggering flashes of art historical allusion that demand a radical “re-perception,” a prolonged second look...” —Bice Curiger, No. Parkett 78, 2006



217

Jeff Koons

Diamond (Red)

2020

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

32 x 36 x 32.1 cm (12 5/8 x 14 1/8 x 12 5/8 in.)

With printed signature, date, title and numbering 051/599 on the side (there were also 30 artist's proofs), published by Bernardaud, Limoges, France (with their stamp on the side).

Estimate

£6,000 — 8,000

[Go to Lot](#)



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218

Jeff Koons

Bread with Egg (Green)

1995

Plaster multiple hand-painted with tempera in colours.

15 x 14 x 5.5 cm (5 7/8 x 5 1/2 x 2 1/8 in.)

Signed, dated and numbered 11/30 in gold ink on the underside (the total edition of 250 comprises 83 in green, red and yellow and 75 artist's proofs), published by the Armitage Foundation, New York.

Estimate

£1,000 — 1,500

[Go to Lot](#)





219

LOT OFFERED WITH NO RESERVE

Barbara Kruger

Untitled (Kiss)

2019

Artek Stool 60 in birch, birch plywood and laminate, designed by Alvar Aalto, in black, white and red, contained in the original cardboard box.

44 x 38 x 38 cm (17 3/8 x 14 7/8 x 14 7/8 in.)

With the artist's stamp and numbered '185' 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

£800 — 1,200  

[Go to Lot](#)



Evening & Day Editions

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220

Michael Craig-Martin

Trainer, from Fundamentals (C. 47g)

2016

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 45 x 93 cm (17 3/4 x 36 5/8 in.)

Signed, dated and numbered 8/30 in pencil on the reverse (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



220

Michael Craig-Martin

Literature

Cristea Roberts Gallery 47g



221

Katherine Bernhardt

Cheeseburger Deluxe

2016

Unique lithograph in colours, on Somerset Velvet paper, with full margins.

L. 69.7 x 96.8 cm (27 1/2 x 38 1/8 in.)

S. 70.8 x 97.7 cm (27 7/8 x 38 1/2 in.)

Signed, titled, dated and numbered 70/100 in pencil, from the edition of 100 unique colour variants, published by Counter Editions, Margate, framed.

Estimate

£1,500 — 2,000

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222

Katherine Bernhardt

Swimmers, from Greenpeace 50 Years Print Portfolio

2022

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

S. 59.9 x 76 cm (23 5/8 x 29 7/8 in.)

Signed, titled, dated and numbered 24/175 in pencil (there were also 20 artist's proofs), published by Counter Editions, Margate, unframed.

Estimate

£1,000 — 2,000

[Go to Lot](#)



Literature

ars publicata, *Group Editions*, Greenpeace 50 Years Print Portfolio



223

David Shrigley

Untitled (Old Dog)

2021

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

S. 76 x 56.1 cm (29 7/8 x 22 1/8 in.)

Signed with initials, dated and annotated 'A/P' in pencil on the reverse (one of 12 artist's proofs, the edition was 125), published by Stephen Friedman Gallery, London, for Art Basel Hong Kong, unframed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)





224

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 5/8 x 22 in.)

Signed with initials, dated and numbered 4/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, with their accompanying Certificate of Authenticity, unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Evening & Day Editions

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225

David Shrigley

To Hell With Zoos

2021

Screenprint in colours with varnish overlay, on
Somerset Satin paper, the full sheet.

S. 75.6 x 56 cm (29 3/4 x 22 in.)

Signed with initials, dated and annotated 'A/P' in
pencil on the reverse (one of 4 artist's proofs, the
edition was 125), published by Galleri Nicolai Wallner,
Copenhagen, unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)





226

David Shrigley

Everything is Fine

2023

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75.9 x 56 cm (29 7/8 x 22 in.)

Signed with initials, dated and numbered 12/125 in pencil on the reverse (there were also 12 artist's proofs), published by Shrig Shop, Copenhagen, unframed.

Estimate

£1,000 — 1,500 ♣

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Evening & Day Editions

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227

David Shrigley

It's All Your Fault

2019

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

S. 75.2 x 56 cm (29 5/8 x 22 in.)

Signed with initials, dated and numbered 21/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, with their accompanying Certificate of Authenticity, unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)





228

David Shrigley

I Endorse Everything

2019

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet.

S. 75 x 56 cm (29 1/2 x 22 in.)

Signed with initials, dated and numbered 21/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, with their accompanying Certificate of Authenticity, unframed.

Estimate

£800 — 1,200 ♣

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229

David Shrigley and Joan Cornellà

Vote

2022

The complete set of eight screenprints in colours, on wove paper, the full sheets loose (as issued), with the title page, all contained in the original foam-lined wooden box with printed title.

all S. 46.4 x 32.5 cm (18 1/4 x 12 3/4 in.)

box 56 x 42 x 8.5 cm (22 x 16 1/2 x 3 3/8 in.)

Signed by both artists and numbered 067/125 in pencil on the title page, all further numbered 067/125 in pencil, published by DDT Store (AllRightsReserved), Hong Kong, all unframed.

Estimate

£1,500 — 2,000

[Go to Lot](#)





230

Lawrence Weiner

Edition for The Kitchen

2020

Inkjet print in colours, on Hahnemühle paper, with full margins.

I. 68.6 x 52.1 cm (27 x 20 1/2 in.)

S. 80 x 59.7 cm (31 1/2 x 23 1/2 in.)

Signed and numbered 46/50 in black ink (there were also 5 artist's proofs), published by Absolut Art, New York, with their accompanying Certificate of Authenticity, to benefit The Kitchen, New York, framed.

Estimate

£1,000 — 1,500 ‡

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231

Anne Collier

Woman Crying (W.C.)

2024

Digital inkjet print in colours, on wove paper, with full margins.

I. 26.7 x 20.6 cm (10 1/2 x 8 1/8 in.)

S. 27.9 x 21.6 cm (11 x 8 1/2 in.)

Signed and numbered 34/50 in pencil on the reverse, published by White Columns, New York, framed.

Estimate

£800 — 1,200 £

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232

Hiroshi Sugito and Yoshitomo Nara

Untitled

2005

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

I. 30 x 23 cm (11 3/4 x 9 in.)

S. 42.6 x 33 cm (16 3/4 x 12 7/8 in.)

Signed by both artists, dated and numbered 58/100 in pencil (there were also 10 artist's proofs), published by the artists, framed.

Estimate

£3,000 — 5,000 ±

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233

LOT OFFERED WITH NO RESERVE

Mark Ryden

Queen Bee (P136)

2016

Offset lithograph in colours, on smooth wove paper, with full margins.

I. 67.5 x 44.5 cm (26 5/8 x 17 1/2 in.)

S. 84 x 60 cm (33 1/8 x 23 5/8 in.)

Signed in pencil and stamp-numbered 479/500 in black ink (there were also 50 artist's proofs), published by Porterhouse Fine Art Editions, Denver (with their blindstamp), with their accompanying Certificate of Authenticity, published on the occasion of the exhibition *Cámara de las maravillas* at CAC Málaga, Málaga, 16 December 2016 to 5 March 2017, unframed.

Estimate

£800 — 1,200 •‡

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234

LOT OFFERED WITH NO RESERVE

Mark Ryden

Princess Praline and Her Entourage (P145)

2017

Offset lithograph in colours, on smooth wove paper, with full margins.

I. 26.6 x 92 cm (10 1/2 x 36 1/4 in.)

S. 34.3 x 99.1 cm (13 1/2 x 39 in.)

Signed in pencil and stamp-numbered 0337/1000 in black ink (there were also 50 artist's proofs), published by Porterhouse Fine Art Editions, Denver (with their blindstamp), with their accompanying Certificate of Authenticity, published in commemoration of the American Ballet Theatre's production *Whipped Cream*, designed by Mark Ryden, unframed.

Estimate

£800 — 1,200 •‡

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235

Invader

Invasion Kit #01 (Albinos)

2000

Multiple comprised of 63 ceramic tiles, contained in the original sealed foil packaging.

14 x 18 cm (5 1/2 x 7 1/8 in.)

From the edition of 350, published by the artist.

Estimate

£6,000 — 8,000 

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236

Invader

Invasion Kit #05 (Atari Si 2600)

2006

Multiple comprised of 80 ceramic tiles, contained in the original sealed foil packaging.

16.2 x 20 cm (6 3/8 x 7 7/8 in.)

Numbered 056/150 in blue ball-point pen on the instruction label affixed to the reverse, from the edition of 150, published by the artist.

Estimate

£5,000 — 7,000 

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237

Invader

Invaded Cube, from Rubikcubism (NVDR1-1)

2023

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

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

Signed in black ink and numbered 239/459 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

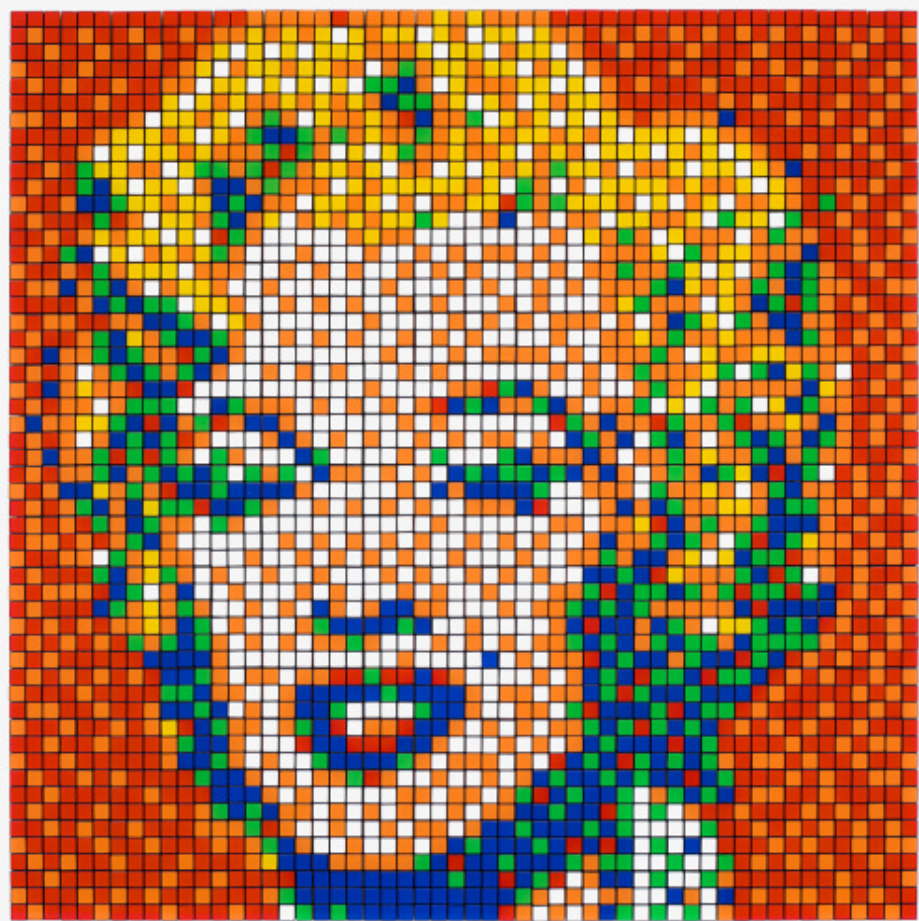
£1,500 — 2,000 ♦

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Literature

HENI Editions NVDR1-1



238

Invader

Rubik Shot Red Marilyn, from Rubikcubism (NVDR1-4)

2023

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

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

Signed in black ink and numbered 268/774 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£3,000 — 5,000 

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Literature

HENI Editions NVDR1-4

Evening & Day Editions

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239

Takashi Murakami

We Are the Square Jocular Clan

2018

The complete set of ten offset lithographs in colours, on smooth wove paper, the full sheets.

all S. 47.6 x 47.6 cm (18 3/4 x 18 3/4 in.)

All signed and numbered variously from the edition of 300 in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

Estimate

£4,000 — 6,000 ±

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Evening & Day Editions

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240

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Dokuro Silver; Dokuro Yellow; Time Bokan - Blue; Time Bokan - Black; Lime Green - Time; and Pink - Time

2000; 2001; and 2008

Six offset lithographs in colours, on wove paper, the full sheets.

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

All signed and numbered variously from the editions of 300 in silver and black ink, published by Kaikai Kiki Co., Ltd., Tokyo, one framed.

Estimate

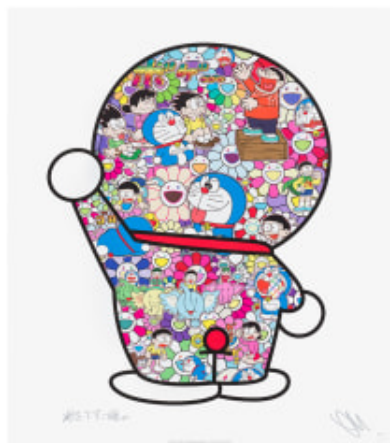
£1,500 — 2,000 •

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241

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Mr. Fujiko F. Fujio and Doraemon Are in the Field of Flowers; Doraemon's Daily Life; and Doraemon in the Field of Flowers

2018

Three offset lithographs in colours, on smooth wove paper, with full margins.

all I. 54 x 42 cm (21 1/4 x 16 1/2 in.)

all S. 65.5 x 57.5 cm (25 3/4 x 22 5/8 in.)

Each signed and numbered 135/300, 155/300 and 289/300 respectively in silver ink, all further signed 'Fujiko F Fujio' (printed) in Japanese, the inventor of Doraemon, published by Kaikai Kiki Co., Ltd., Tokyo, all unframed.

Estimate

£1,000 — 1,500 •

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242

LOT OFFERED WITH NO RESERVE

Takashi Murakami

12 Arhats; 4 Arhats, One With Four Eyes; Behold! Tis the Netherworld; and Assignment of a Spirit

2013; and 2014

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

all S. 68 x 68 cm (26 3/4 x 26 3/4 in.)

Each signed and numbered variously from the editions of 300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all unframed.

Estimate

£1,500 — 2,000 •

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243

LOT OFFERED WITH NO RESERVE

Takashi Murakami

*Homage to Francis Bacon (Study of George Dyer); and
Homage to Francis Bacon (Study of Isabel
Rawsthorne)*

2017

Two offset lithographs in colours, on smooth wove
paper, the full sheets.

both S. 68.1 x 68.1 cm (26 3/4 x 26 3/4 in.)

Both signed and each numbered 24/300 and 87/300
respectively in black and silver ink, published by Kaikai
Kiki Co., Ltd., Tokyo, both framed.

Estimate

£1,500 — 2,000 •‡

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244

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Flowerball: Bright Red; and Expanding Universe

2017; and 2018

Two offset lithographs in colours, on smooth wove paper, the full sheets.

both S. 71 cm (27 7/8 in.) diameter

Both signed and each numbered 69/300 and 103/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£1,500 — 2,000 •‡

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245

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Flower Parent and Child

2020

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

I. 61.7 x 43.1 cm (24 1/4 x 16 7/8 in.)

S. 71.1 x 57.4 cm (27 7/8 x 22 5/8 in.)

Signed, dated and numbered 79/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

£1,500 — 2,000 •±

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246

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Korpokkur in the Forest

2019

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 123/300 in silver ink, published
by Kaikai Kiki, Co., Ltd., Tokyo, framed.

Estimate

£2,000 — 3,000 ₣

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