

# Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST

Sale Interest: 303 Lots



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# PHILLIPS

# Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST

Sale Interest: 303 Lots

Evening Sale, 14 June 5:00pm

Lots 1-102

Day Sale, 15 June 12:00pm

Lots 103-303

## **Editions Department**

Rebecca Tooby-Desmond

Specialist, Head of Sale, Editions

[rtooby-desmond@phillips.com](mailto:rtooby-desmond@phillips.com)

## **Auction & Viewing Location**

14 - 15 June 2022

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

Viewing

6 - 14 June 2022

## **Sale Designation**

When sending in written bids or making  
enquiries please refer to this sale as  
UK030222 or Evening & Day Editions.

## **Absentee and Telephone Bids**

tel +44 20 7318 4045

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

## Evening & Day Editions

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1  
**Marc Chagall**  
*L'âme du cirque (Spirit of the Cir...*  
Estimate £15,000 — 20,000



2  
**Marc Chagall**  
*Les fleurs rouges (The Red Flow...*  
Estimate £10,000 — 15,000



3  
**Henri Matisse**  
*Danseuse au divan pilée en deu...*  
Estimate £6,000 — 8,000



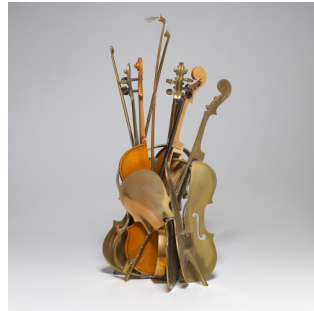
4  
**Jean Dubuffet**  
*Personnage au chapeau (Perso...*  
Estimate £5,000 — 7,000



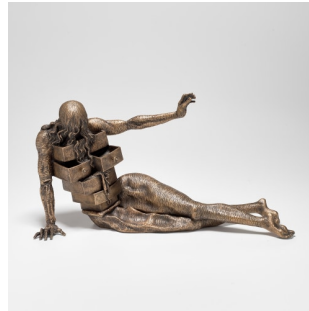
5  
**Pablo Picasso**  
*Eaux-fortes originale pour des t...*  
Estimate £25,000 — 35,000



6  
**Pablo Picasso**  
*Jacqueline au mouchoir noir (Ja...*  
Estimate £10,000 — 15,000



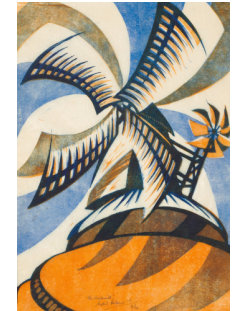
7  
**Arman**  
*Untitled (Violin)*  
Estimate £10,000 — 15,000



8  
**Salvador Dalí**  
*Le cabinet anthropomorphique ...*  
Estimate £10,000 — 15,000



9  
**Salvador Dalí**  
*Le cabinet anthropomorphique ...*  
Estimate £4,000 — 6,000



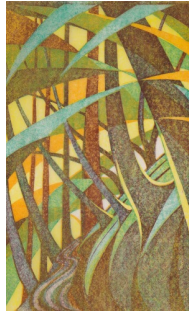
10  
**Sybil Andrews**  
*The Windmill (C. SA 27)*  
Estimate £15,000 — 20,000

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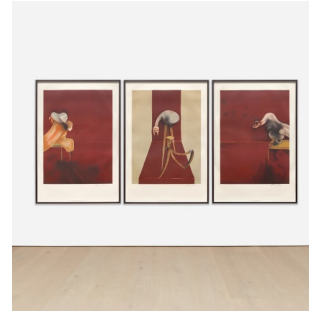
11  
**Sybil Andrews**  
*The Winch (S. SA 6)*  
Estimate £10,000 — 15,000



12  
**Sybil Andrews**  
*Trackway/Piste (C. SA 61)*  
Estimate £5,000 — 7,000



13  
**Lill Tschudi**  
*In the Circus (C. LT 23)*  
Estimate £2,000 — 3,000



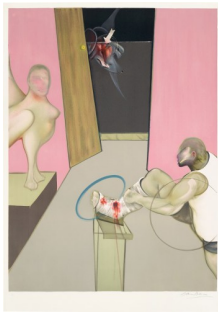
14  
**Francis Bacon**  
*Deuxième version du triptyque 1...*  
Estimate £35,000 — 45,000



15  
**Francis Bacon**  
*Trois études pour un autoportrait...*  
Estimate £15,000 — 20,000



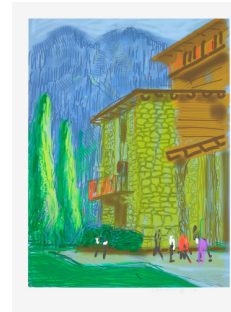
16  
**Francis Bacon**  
*Seated Figure (after, Study for a...*  
Estimate £8,000 — 12,000



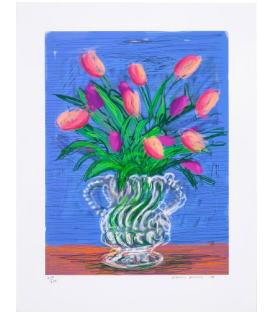
17  
**Francis Bacon**  
*Œdipe et le Sphinx d'après Ingre...*  
Estimate £7,000 — 9,000



18  
**Richard Hamilton**  
*Patricia Knight I (Coloured) (L. 1...*  
Estimate £12,000 — 18,000



19  
**David Hockney**  
*Untitled No. 1, from The Yosemite...*  
Estimate £30,000 — 50,000



20  
**David Hockney**  
*A Bigger Book, Art Edition B*  
Estimate £10,000 — 15,000

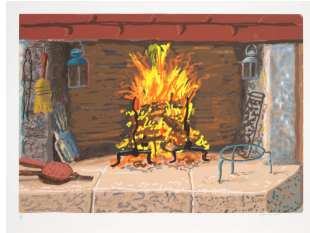


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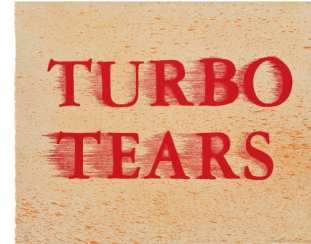
21  
**David Hockney**  
*My Window: No. 778, 17th April ...*  
Estimate £7,000 — 10,000



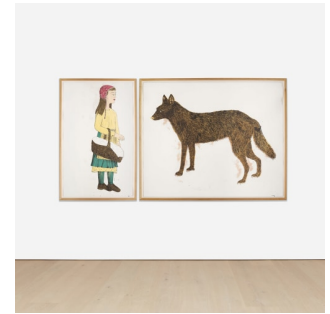
22  
**David Hockney**  
*A Bigger Fire, from My Normandy*  
Estimate £20,000 — 30,000



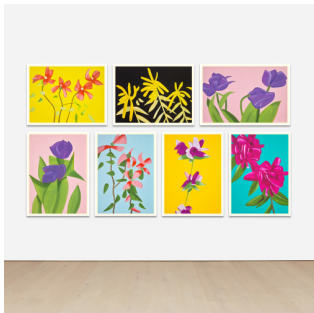
23  
**David Hockney**  
*No Fire, from My Normandy*  
Estimate £20,000 — 30,000



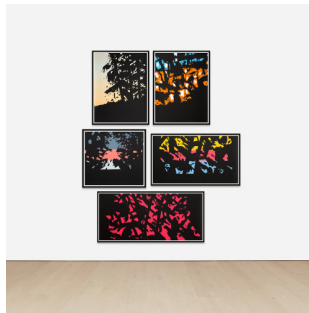
24  
**Ed Ruscha**  
*Turbo Tears*  
Estimate £10,000 — 15,000



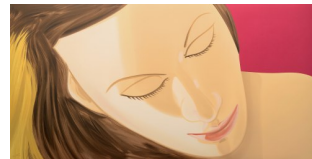
25  
**Kiki Smith**  
*Companions (diptych)*  
Estimate £6,000 — 8,000



26  
**Alex Katz**  
*Flowers*  
Estimate £70,000 — 90,000



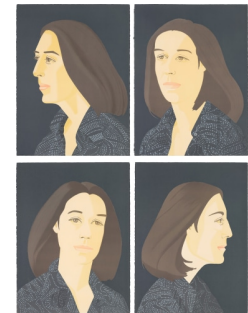
27  
**Alex Katz**  
*Sunrise/Sunset*  
Estimate £50,000 — 70,000



28  
**Alex Katz**  
*Red Dancer 2*  
Estimate £8,000 — 12,000



29  
**Alex Katz**  
*Coca-Cola Girl 7*  
Estimate £8,000 — 12,000



30  
**Alex Katz**  
*Ada Four Times (M. 117-120)*  
Estimate £5,000 — 7,000

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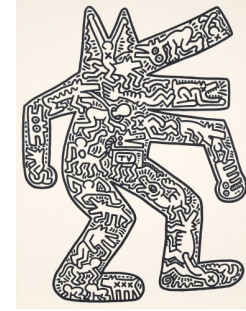
31  
**Donald Judd**  
*Untitled (S. 32)*  
Estimate £8,000 — 12,000



32  
**Jasper Johns**  
*Numbers (U.L.A.E 33)*  
Estimate £25,000 — 35,000



33  
**Christo and Jeanne-Claude**  
*Show Window (S. 206)*  
Estimate £8,000 — 12,000



34  
**Keith Haring**  
*Dog (L. 48-49)*  
Estimate £40,000 — 60,000



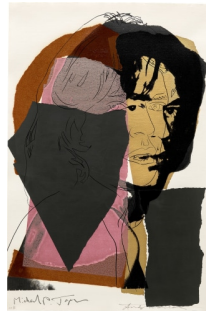
35  
**Keith Haring**  
*Totem (Concrete)*  
Estimate £60,000 — 80,000



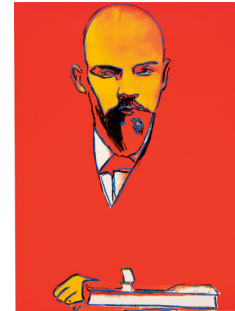
36  
**Keith Haring**  
*Pop Shop II: one plate (L. pp. 96...*  
Estimate £15,000 — 20,000



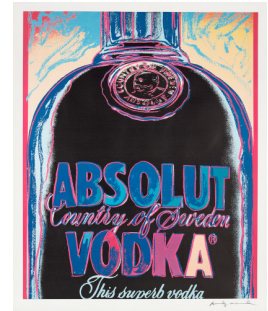
37  
**Andy Warhol**  
*Queen Elizabeth II of the United Kingdom*  
Estimate £100,000 — 150,000



38  
**Andy Warhol**  
*Mick Jagger (F & S. 139)*  
Estimate £50,000 — 70,000



39  
**Andy Warhol**  
*Red Lenin (F. & S. 403)*  
Estimate £40,000 — 60,000



40  
**Andy Warhol**  
*Absolut Vodka*  
Estimate £10,000 — 15,000

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41

**Andy Warhol**

*Black Bean, from Campbell's So...*

Estimate £20,000 — 30,000



42

**Andy Warhol**

*Pepper Pot, from Campbell's So...*

Estimate £20,000 — 30,000



43

**Andy Warhol**

*Cream of Mushroom, from Cam...*

Estimate £20,000 — 30,000



44

**Andy Warhol**

*Chicken Noodle, from Campbell'...*

Estimate £20,000 — 30,000



45

**Andy Warhol**

*Vegetable, from Campbell's Sou...*

Estimate £15,000 — 20,000



46

**Andy Warhol**

*Old Fashioned Vegetable, from ...*

Estimate £20,000 — 30,000



47

**Andy Warhol**

*Scotch Broth, from Campbell's S...*

Estimate £20,000 — 30,000



48

**Andy Warhol**

*Hot Dog Bean, from Campbell's ...*

Estimate £20,000 — 30,000



49

**Andy Warhol**

*Tomato-Beef Noodle O's, from C...*

Estimate £20,000 — 30,000



50

**Andy Warhol**

*Golden Mushroom, from Campb...*

Estimate £20,000 — 30,000

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51

**Andy Warhol**

*Oyster Stew, from Campbell's S...*

Estimate £20,000 — 30,000



52

**Andy Warhol**

*New England Clam Chowder, fro...*

Estimate £20,000 — 30,000



53

**Andy Warhol**

*Vegetarian Vegetable, from Ca...*

Estimate £15,000 — 20,000



54

**Andy Warhol**

*Chicken 'N Dumplings, from Ca...*

Estimate £15,000 — 20,000



55

**Andy Warhol**

*Camouflage (F. & S. 410)*

Estimate £20,000 — 30,000

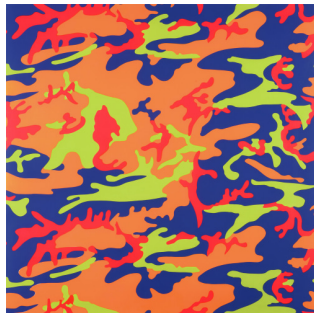


56

**Andy Warhol**

*Camouflage (F. & S. 411)*

Estimate £20,000 — 30,000



57

**Andy Warhol**

*Camouflage (F. & S. 412)*

Estimate £20,000 — 30,000



58

**Andy Warhol**

*Camouflage (F. & S. 412)*

Estimate £20,000 — 30,000



59

**Andy Warhol**

*Camouflage*

Estimate £20,000 — 30,000



60

**Andy Warhol**

*Neuschwanstein (S. 372)*

Estimate £20,000 — 30,000

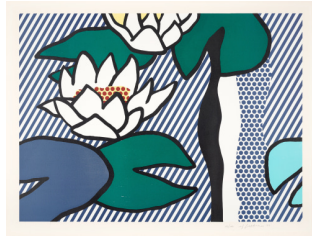


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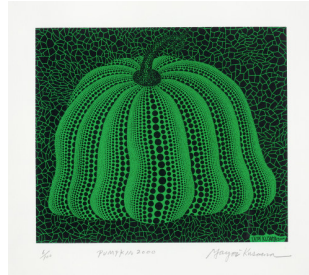
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61  
**Andy Warhol**  
*Details of Renaissance Painting...*  
Estimate £20,000 — 30,000



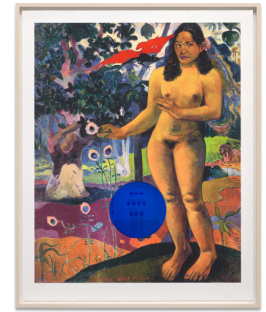
62  
**Roy Lichtenstein**  
*Les nymphéas (The Water Lilies...*  
Estimate £20,000 — 30,000



63  
**Yayoi Kusama**  
*Pumpkin 2000 (Green) (K. 300)*  
Estimate £15,000 — 20,000



64  
**Yayoi Kusama**  
*Three Pumpkins (K. 186)*  
Estimate £20,000 — 30,000



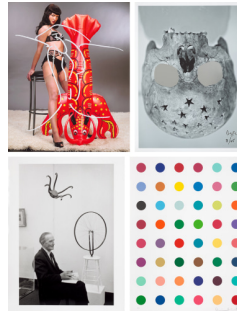
65  
**Jeff Koons**  
*Gazing Ball (Gauguin Delightful ...*  
Estimate £20,000 — 30,000



66  
**Jeff Koons**  
*Diamond (Red)*  
Estimate £12,000 — 18,000



67  
**Jeff Koons**  
*Jeff Koons*  
Estimate £18,000 — 22,000



68  
**Various Artists**  
*Re-Object/Mythos*  
Estimate £10,000 — 15,000



69  
**Gerhard Richter**  
*Abstraktes Bild (P1)*  
Estimate £15,000 — 20,000



70  
**Gerhard Richter**  
*Haggadah (P2)*  
Estimate £12,000 — 18,000



## Evening & Day Editions

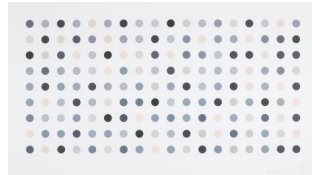
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71  
**Gerhard Richter**  
*Cage 4 (P19-4)*  
Estimate £8,000 — 12,000



72  
**Gerhard Richter**  
*Cage 1 (P19-1)*  
Estimate £8,000 — 12,000



73  
**Damien Hirst**  
*Diacetoxyscirpenol*  
Estimate £8,000 — 12,000



74  
**Damien Hirst**  
*Mickey*  
Estimate £20,000 — 30,000



75  
**Damien Hirst**  
*2215 It's all wonderful, from The ...*  
Estimate £10,000 — 15,000



76  
**Damien Hirst**  
*Butterfly Etchings: four plates*  
Estimate £10,000 — 15,000



77  
**Damien Hirst**  
*Patience, from The Aspects (H6-2)*  
Estimate £8,000 — 12,000



78  
**Damien Hirst**  
*Grace, from The Aspects (H6-2)*  
Estimate £8,000 — 12,000



79  
**Grayson Perry**  
*The American Dream*  
Estimate £40,000 — 60,000



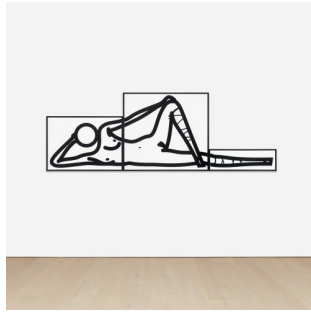
80  
**Grayson Perry**  
*Map of Nowhere*  
Estimate £15,000 — 20,000

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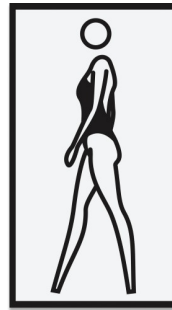
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81  
**Grayson Perry**  
*Selfie with Political Causes*  
Estimate £6,000 — 8,000



82  
**Julian Opie**  
*This is Shahnaza in 3 parts (6) (...)*  
Estimate £15,000 — 20,000



83  
**Julian Opie**  
*Monique Walking*  
Estimate £25,000 — 35,000



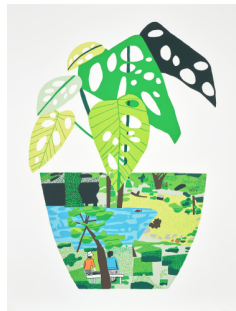
84  
**Raymond Pettibon**  
*Untitled (Hermosa Beach) Black...*  
Estimate £30,000 — 50,000



85  
**Stanley Whitney**  
*Untitled*  
Estimate £20,000 — 30,000



86  
**Jonas Wood**  
*Matisse Pot 3*  
Estimate £12,000 — 18,000



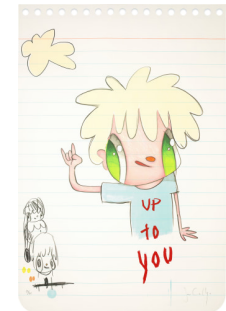
87  
**Jonas Wood**  
*Landscape Pot with Plant*  
Estimate £15,000 — 20,000



88  
**Jonas Wood**  
*Archaeopteryx Lithographica; a...*  
Estimate £12,000 — 18,000



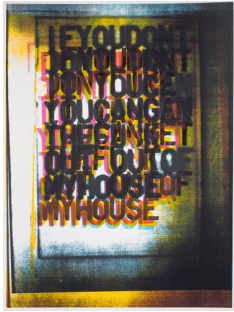
89  
**Jonas Wood**  
*Untitled*  
Estimate £8,000 — 12,000



90  
**Javier Calleja**  
*Up to You*  
Estimate £10,000 — 15,000

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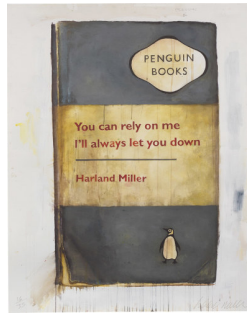
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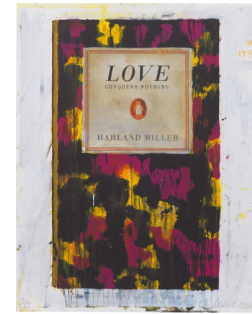
91  
**Christopher Wool**  
*My House I*  
Estimate £10,000 — 15,000



92  
**Harland Miller**  
*Who Cares Wins*  
Estimate £20,000 — 30,000



93  
**Harland Miller**  
*You Can Rely on Me, I'll Always ...*  
Estimate £8,000 — 12,000



94  
**Harland Miller**  
*Love Conquers Nothing*  
Estimate £8,000 — 12,000



95  
**Harland Miller**  
*Hell... It's Only Forever 1*  
Estimate £6,000 — 8,000



96  
**Banksy**  
*Stop and Search*  
Estimate £50,000 — 70,000



97  
**Banksy**  
*Trolleys (colour)*  
Estimate £25,000 — 35,000



98  
**Banksy**  
*Happy Choppers*  
Estimate £40,000 — 60,000



99  
**Banksy**  
*Festival (Destroy Capitalism), fr...*  
Estimate £20,000 — 30,000



100  
**Banksy**  
*Golf Sale*  
Estimate £20,000 — 30,000



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101  
**Banksy**  
*Monkey Queen*  
Estimate £12,000 — 18,000



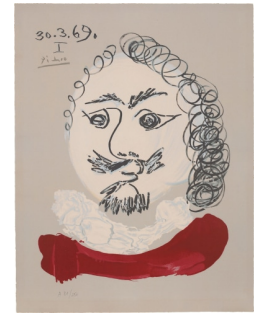
102  
**Banksy**  
*Applause*  
Estimate £20,000 — 30,000



103  
**Pablo Picasso**  
*Danseurs (Dancers)* (R. 386)  
Estimate £1,000 — 1,500



104  
**Pablo Picasso**  
*Visage (Face)* (R. 288)  
Estimate £5,000 — 7,000



105  
**After Pablo Picasso**  
*Portraits imaginaire (Imaginary ...)*  
Estimate £1,000 — 1,500



106  
**Pablo Picasso**  
*Salomé, from La Suite des Salti...*  
Estimate £3,000 — 5,000



107  
**Pablo Picasso**  
*Baigneuses à la piscine (Bathers...*  
Estimate £4,000 — 6,000



108  
**Pablo Picasso**  
*Autour d'El Greco et de Rembra...*  
Estimate £3,000 — 5,000



109  
**Pablo Picasso**  
*Artiste peintre avec un modèle ...*  
Estimate £4,000 — 6,000



110  
**Pablo Picasso**  
*Marin rêveur avec deux femmes...*  
Estimate £1,500 — 2,000

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111

**Pablo Picasso**

*Maison close, Degas avec son al...*

Estimate £2,000 — 3,000



112

**Pablo Picasso**

*Degas imaginant, scène de sedu...*

Estimate £2,000 — 3,000

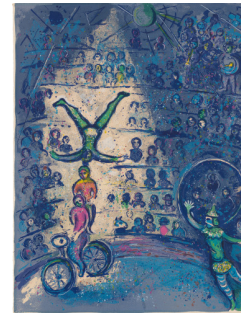


113

**Pablo Picasso**

*Degas imaginant, fête champêt...*

Estimate £2,000 — 3,000



114

**Marc Chagall**

*Le Cirque (The Circus): one plate...*

Estimate £2,000 — 3,000



115

**Joan Miró**

*Affiche: Exposition d'oeuvres réc...*

Estimate £1,500 — 2,000



116

**Joan Miró**

*Emehpylop (Cyclops) (D. 451)*

Estimate £2,500 — 3,500

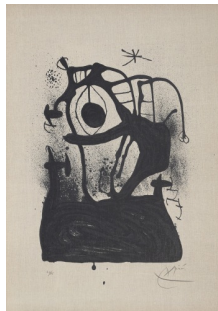


117

**Joan Miró**

*Suite - La Bague d'aurore (The ...*

Estimate £3,000 — 5,000



118

**Joan Miró**

*The Mesmerizer on Cloth (M. 59...*

Estimate £1,500 — 2,000

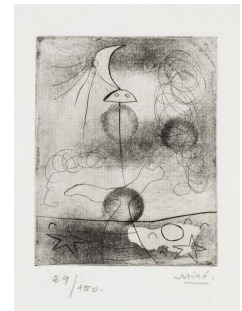


119

**Joan Miró**

*Miró Peintures récentes (Miró R...*

Estimate £2,000 — 3,000



120

**Joan Miró**

*Solidarité (Solidarity) (D. 42)*

Estimate £2,500 — 3,500



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121  
**Joan Miró**  
*Fusées (Rockets): one plate (D. ...*  
Estimate £2,000 — 3,000



122  
**Joan Miró**  
*Le bélier fleuri (The Flowery Ra...*  
Estimate £2,000 — 3,000



123  
**Joan Miró**  
*Joan Miró escultor (Joan Miró S...*  
Estimate £1,500 — 2,000



124  
**Joan Miró**  
*La mesure du temps (The Meas...*  
Estimate £1,800 — 2,200



125  
**Joan Miró**  
*Anti-platon (Anti-Plato) by Yves...*  
Estimate £3,000 — 5,000



126  
**Joan Miró**  
*Le styx (The Styx) (D. 159)*  
Estimate £1,500 — 2,000



127  
**Joan Miro**  
*L'invitée du Dimanche II (Sunda...*  
Estimate £2,000 — 3,000



128  
**Joan Miro**  
*L'invitée du Dimanche III (Sunda...*  
Estimate £2,000 — 3,000



129  
**Joan Miró**  
*Archipel sauvage V (Savage Arc...*  
Estimate £4,000 — 6,000



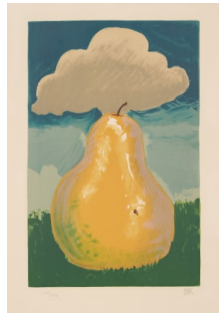
130  
**Joan Miró**  
*La mangeuse de crabes (The W...*  
Estimate £2,000 — 3,000

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



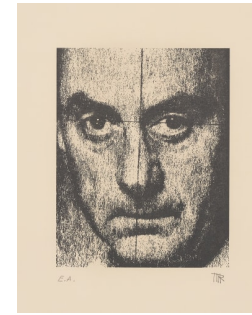
131  
**Man Ray**  
*Cactus: one plate (A. 29-I)*  
Estimate £800 — 1,200



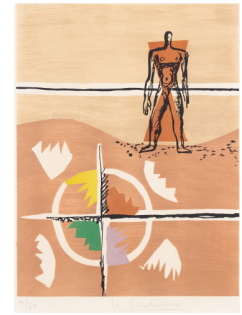
132  
**Man Ray**  
*Poire d'Erik Satie (Pear by Erik Satie)*  
Estimate £500 — 700



133  
**Man Ray**  
*Le telephone rose (The Pink Telephone)*  
Estimate £500 — 700



134  
**Man Ray**  
*Autoportrait (Self Portrait) (A. 1...)*  
Estimate £800 — 1,200



135  
**Le Corbusier**  
*Le poème de l'angle droit (The Poem of the Right Angle)*  
Estimate £1,000 — 1,500



136  
**Sonia Delaunay**  
*Cinéma (Cinema)*  
Estimate £1,000 — 1,500



137  
**Sonia Delaunay**  
*Grande icône (Large Icon)*  
Estimate £1,500 — 2,000



138  
**Sonia Delaunay**  
*Hélice rouge (Red Propeller)*  
Estimate £1,500 — 2,000



139  
**Sonia Delaunay**  
*Automne (Autumn)*  
Estimate £4,000 — 6,000



140  
**Sonia Delaunay**  
*Ballons multicolores (Multicolored Balloons)*  
Estimate £1,500 — 2,000

## Evening & Day Editions

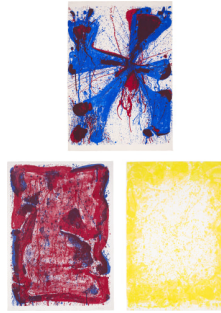
London Auction / 14 June 2022 / 5pm BST



141  
**Alexander Calder**  
*Pyramids*  
Estimate £2,000 — 3,000



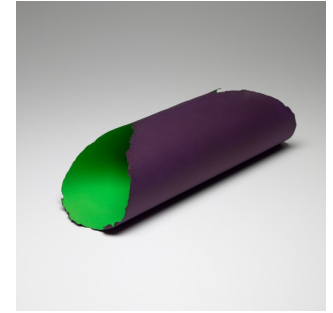
142  
**Gino Severini**  
*Le cycliste (The Cyclist) (M. 31)*  
Estimate £1,200 — 1,800



143  
**Sam Francis**  
*Damn Braces; Affiche Moderna ...*  
Estimate £2,000 — 3,000



144  
**Frank Stella**  
*Itata, from V series (Gemini G.E....)*  
Estimate £3,000 — 5,000



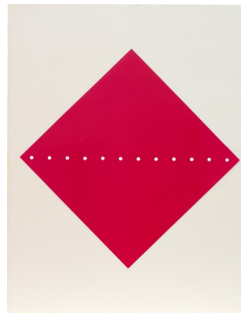
145  
**Dan Flavin**  
*Guggenheim Tondo*  
Estimate £1,000 — 1,500



146  
**Sol LeWitt**  
*Brushstrokes in Different Colors ...*  
Estimate £3,000 — 5,000



147  
**Lucio Fontana**  
*Concetto Spaziale Ovale violet a...*  
Estimate £3,000 — 5,000



148  
**Lucio Fontana**  
*Concetto Spaziale (Space Conce...*  
Estimate £2,000 — 3,000



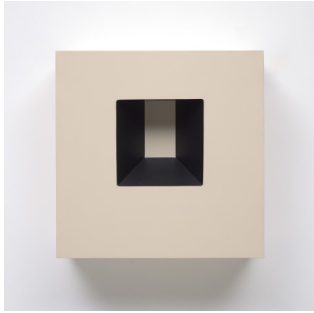
149  
**Lucio Fontana**  
*Concetto Spaziale (Space Conce...*  
Estimate £3,000 — 5,000



150  
**Lucio Fontana**  
*Concetto Spaziale (Space Conce...*  
Estimate £3,000 — 5,000

## Evening & Day Editions

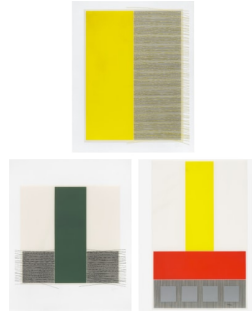
London Auction / 14 June 2022 / 5pm BST



151  
**Richard Artschwager**  
*Fractal*  
Estimate £1,500 — 2,000



152  
**Richard Artschwager**  
*Corner Splat II*  
Estimate £4,000 — 6,000



153  
**Jesús Rafael Soto**  
*A; B; and C, from Jai-Alai*  
Estimate £1,500 — 2,000



154  
**Christo and Jeanne-Claude**  
*Wrapped Building, Project for 1...*  
Estimate £5,000 — 7,000



155  
**Christo and Jeanne-Claude**  
*Wrapped Roman Sculptures, Project for 1...*  
Estimate £4,000 — 6,000



156  
**Henry Moore**  
*Reclining Figure: Architectural Base*  
Estimate £800 — 1,200



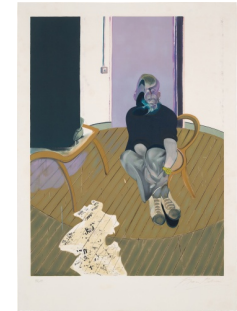
157  
**Stanley William Hayter**  
*Combat (B. & M. 102)*  
Estimate £2,000 — 3,000



158  
**Manolo Valdés**  
*Don Juan*  
Estimate £6,000 — 8,000



159  
**Francis Bacon**  
*L'homme au lavabo (after, Figur...)*  
Estimate £7,000 — 9,000



160  
**Francis Bacon**  
*Autoportrait (after, Self-Portrait...)*  
Estimate £6,000 — 8,000



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



161  
**Francis Bacon**  
*Étude pour un portrait de John E...*  
Estimate £5,000 — 7,000



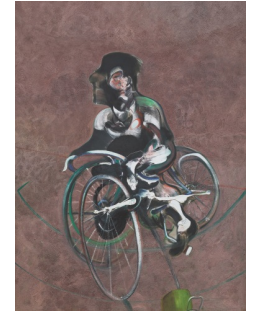
162  
**Francis Bacon**  
*Trois études de dos d'homme (a...*  
Estimate £5,000 — 7,000



163  
**After Francis Bacon**  
*Lying Figure (Q2)*  
Estimate £3,000 — 5,000



164  
**After Francis Bacon**  
*Study for Head of Lucian Freud (...)*  
Estimate £2,000 — 3,000



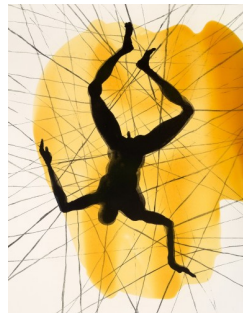
165  
**After Francis Bacon**  
*Portrait of George Dyer Riding a...*  
Estimate £2,500 — 3,500



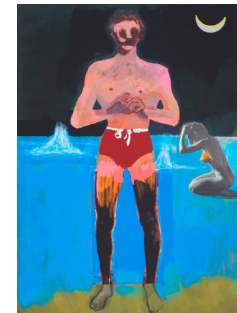
166  
**After Francis Bacon**  
*Figures in a Landscape (Q5)*  
Estimate £3,000 — 5,000



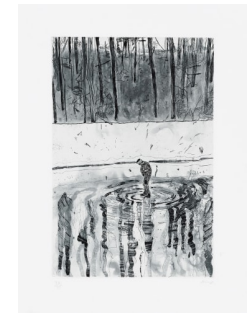
167  
**Richard Hambleton**  
*Standing Shadow (Yellow & Red)*  
Estimate £2,000 — 3,000



168  
**Antony Gormley**  
*Free*  
Estimate £1,500 — 2,000



169  
**Peter Doig**  
*Bather for Secession*  
Estimate £1,500 — 2,000



170  
**Peter Doig**  
*Blotter, from Ten Etchings*  
Estimate £2,000 — 3,000



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



171  
**Peter Doig**  
*Concrete Cabin, from Ten Etchin...*  
Estimate £2,000 — 3,000



172  
**Tracey Emin**  
*No Surrender*  
Estimate £5,000 — 7,000



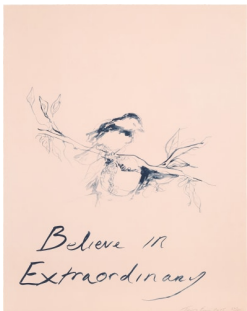
173  
**Tracey Emin**  
*I Think of You*  
Estimate £3,000 — 5,000



174  
**Tracey Emin**  
*Me, May 2019, from These Feeli...*  
Estimate £4,000 — 6,000



175  
**Tracey Emin**  
*Four Thousand Years, from Thes...*  
Estimate £2,000 — 3,000



176  
**Tracey Emin**  
*Believe In Extraordinary*  
Estimate £4,000 — 6,000



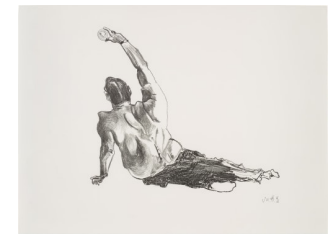
177  
**Tracey Emin**  
*But Yea*  
Estimate £1,000 — 1,500



178  
**Tracey Emin**  
*About To Fly*  
Estimate £1,500 — 2,000



179  
**Kiki Smith**  
*Untitled (For David Wojnarowic...*  
Estimate £1,000 — 1,500



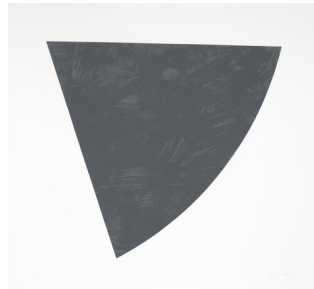
180  
**Martin Kippenberger**  
*Untitled, from The Raft of Medu...*  
Estimate £2,000 — 3,000

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



181  
**Ellsworth Kelly**  
*Cyclamen III, from Suite of Plant...*  
Estimate £6,000 — 8,000



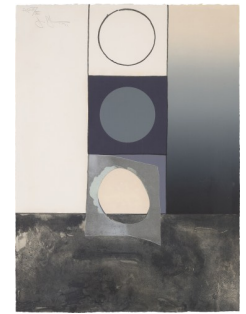
182  
**Ellsworth Kelly**  
*Untitled (Gray) (G. 1380, A. 241)*  
Estimate £5,000 — 7,000



183  
**Robert Motherwell**  
*Africa Suite: Africa 3 (E. & B. 71, ...)*  
Estimate £3,000 — 5,000



184  
**Richard Serra**  
*183rd & Webster Avenue (B-W. 2...*  
Estimate £3,000 — 5,000



185  
**Jasper Johns**  
*Bent Stencil, from Fragment - A...*  
Estimate £2,000 — 3,000



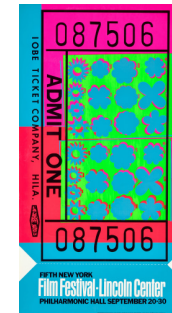
186  
**Donald Baechler**  
*Blue Pitcher; Yellow House; and ...*  
Estimate £3,000 — 5,000



187  
**Andy Warhol**  
*Mao, from The New York Collect...*  
Estimate £4,000 — 6,000



188  
**Andy Warhol**  
*Marilyn (Invitation)*  
Estimate £3,000 — 4,000



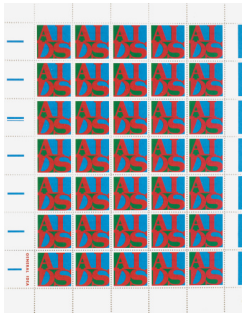
189  
**Andy Warhol**  
*Lincoln Center Ticket (F. & S. 19, ...)*  
Estimate £3,000 — 5,000



190  
**Tom Wesselmann**  
*Great American Nude Cut Out*  
Estimate £3,000 — 5,000

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



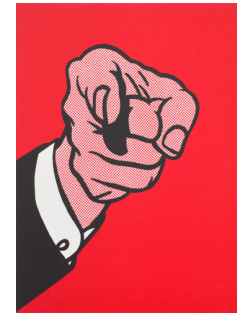
191  
**General Idea**  
*AIDS (Stamps) (for Parkett No. ...*  
Estimate £1,000 — 1,500



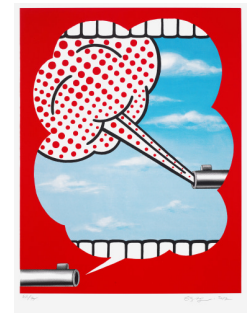
192  
**Robert Indiana**  
*Chosen Love*  
Estimate £3,000 — 5,000



193  
**Robert Wilson**  
*Untitled (Am I Aiming Over Your...)*  
Estimate £800 — 1,200



194  
**Roy Lichtenstein**  
*Finger Pointing, from The New Y...*  
Estimate £6,000 — 8,000



195  
**Emily Mae Smith**  
*Chekhov's Gun*  
Estimate £1,500 — 2,000



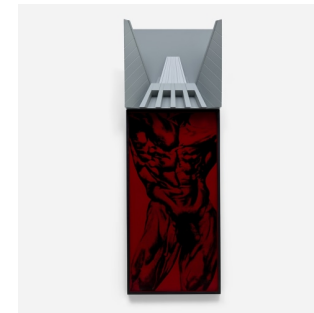
196  
**Robert Longo**  
*Untitled (Throne Room), from C...*  
Estimate £1,500 — 2,000



197  
**Robert Longo**  
*Untitled (Capitol Detail), from C...*  
Estimate £2,000 — 3,000



198  
**Robert Longo**  
*Untitled (Riot Cops), from Charc...*  
Estimate £1,500 — 2,000



199  
**Robert Longo**  
*Government*  
Estimate £3,000 — 5,000



200  
**Katharina Fritsch**  
*Lexikonzeichnung (2. Serie: Me...*  
Estimate £6,000 — 8,000

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



201  
**Maurizio Cattelan**  
*The 1:6 Scale Wrong Gallery*  
Estimate £1,000 — 1,500



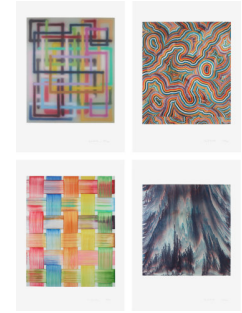
202  
**Adam McEwen**  
*Sorry, Joey Ramone*  
Estimate £3,000 — 5,000



203  
**Barbara Kruger**  
*Untitled (Kiss)*  
Estimate £1,000 — 1,500



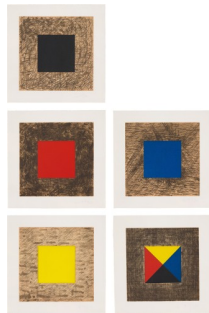
204  
**Mike Kelley**  
*The Orange & Green; Emerald E...*  
Estimate £4,000 — 6,000



205  
**Bernard Frize**  
*Aimé; Extension 2; Caisse; and ...*  
Estimate £3,000 — 5,000



206  
**Julie Mehretu**  
*Untitled (Grey Area)*  
Estimate £3,000 — 5,000



207  
**Pat Steir**  
*Drawing Lesson Part II (Color)*  
Estimate £2,000 — 3,000



208  
**Agnes Martin**  
*Untitled: two works*  
Estimate £400 — 600



209  
**Agnes Martin**  
*Paintings and Drawings 1974-19...*  
Estimate £1,500 — 2,000



210  
**Park Seo-Bo**  
*Ecriture No. 40-73*  
Estimate £4,000 — 6,000



## Evening & Day Editions

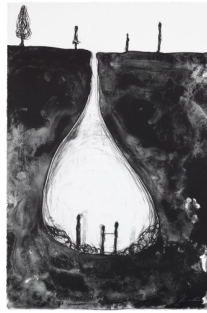
London Auction / 14 June 2022 / 5pm BST



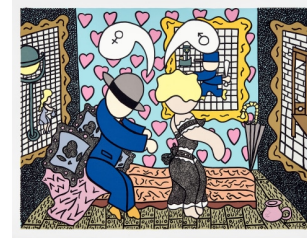
211  
**Chiharu Shiota**  
*Encounter*  
Estimate £3,000 — 5,000



212  
**Chiharu Shiota**  
*No Title 2*  
Estimate £2,000 — 3,000



213  
**Chiharu Shiota**  
*No Title 5*  
Estimate £2,000 — 3,000



214  
**William N. Copley**  
*Man and Woman*  
Estimate £400 — 600



215  
**Cecily Brown**  
*Untitled (#17), from Cunning Stu...*  
Estimate £3,000 — 5,000



216  
**Cecily Brown**  
*The Last Shipwreck*  
Estimate £800 — 1,200



217  
**Etel Adnan**  
*Californie (California)*  
Estimate £1,500 — 2,000



218  
**Etel Adnan**  
*Guatemala*  
Estimate £1,500 — 2,000



219  
**Etel Adnan**  
*Dans le mystère de la nature (In ...*  
Estimate £1,500 — 2,000



220  
**Etel Adnan**  
*Pink Whale*  
Estimate £1,500 — 2,000



## Evening & Day Editions

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221

**Nicola de Maria**

*Paese etrusco (Etruscan Countr...*

Estimate £800 — 1,200



222

**Bridget Riley**

*Passing By (S. 60)*

Estimate £5,000 — 7,000



223

**Ian Davenport**

*Colourcade Buzz*

Estimate £7,000 — 10,000



224

**Martin Creed**

*Work No. 3167*

Estimate £1,000 — 1,500



225

**Martin Creed**

*Work No. 2342*

Estimate £600 — 800



226

**David Hockney**

*The Tall Tree (M.C.A.T. 314)*

Estimate £6,000 — 8,000

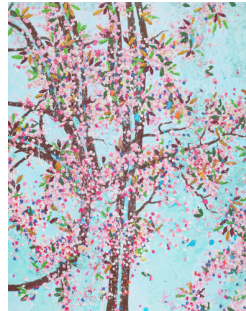


227

**Damien Hirst**

*Politeness, from The Virtues (H...*

Estimate £6,000 — 8,000



228

**Damien Hirst**

*Courage, from The Virtues (H9-2)*

Estimate £6,000 — 8,000

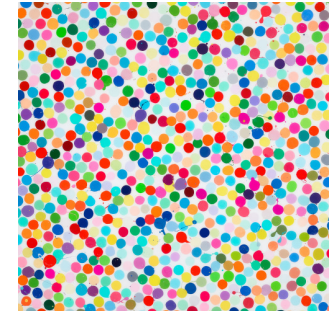


229

**Damien Hirst**

*Garden of Dreams, from Veils (H...*

Estimate £8,000 — 12,000



230

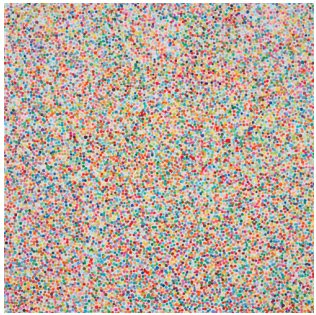
**Damien Hirst**

*Camino Real, from Colour Space...*

Estimate £4,000 — 6,000

## Evening & Day Editions

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231

**Damien Hirst**

*Gritti, from Colour Space (H5-1)*

Estimate £4,000 — 6,000



232

**Damien Hirst**

*Ad te, Domine, levavi, from Psalm...*

Estimate £7,000 — 10,000

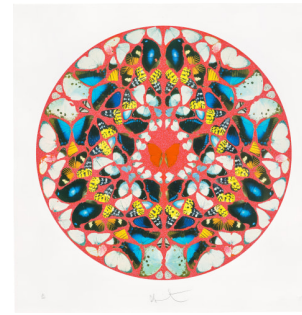


233

**Damien Hirst**

*Domine, Dominus noster, from Psalm...*

Estimate £7,000 — 10,000



234

**Damien Hirst**

*Domine, Ne In Furore, from Psalm...*

Estimate £7,000 — 10,000



235

**Damien Hirst**

*The Souls II - Turquoise/Oriental...*

Estimate £4,000 — 6,000



236

**Damien Hirst**

*The Souls III - Silver Gloss/Cool...*

Estimate £4,000 — 6,000



237

**Damien Hirst**

*The Souls IV - Chocolate/Silver...*

Estimate £4,000 — 6,000



238

**Damien Hirst**

*Beneficence*

Estimate £3,000 — 5,000



239

**Damien Hirst**

*For the Love of God, the Diamond...*

Estimate £5,000 — 7,000



240

**Damien Hirst**

*N-Methyl L-Aspartic Acid*

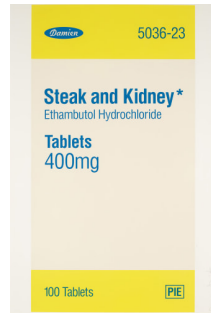
Estimate £3,000 — 5,000

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



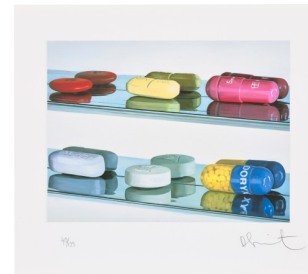
241  
**Damien Hirst**  
*Meatballs, from The Last Supper*  
Estimate £1,500 — 2,000



242  
**Damien Hirst**  
*Steak and Kidney, from The Last Supper*  
Estimate £2,000 — 3,000



243  
**Damien Hirst**  
*Corned Beef, from The Last Supper*  
Estimate £2,000 — 3,000



244  
**Damien Hirst**  
*Six Pills*  
Estimate £2,000 — 3,000



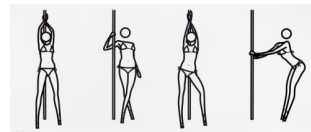
245  
**Peter Blake**  
*Homage to Rauschenberg*  
Estimate £3,000 — 5,000



246  
**Gilbert & George**  
*The Singing Sculpture 1969-91*  
Estimate £1,000 — 1,500



247  
**Allen Jones**  
*French Cooking, from Homage to Rauschenberg*  
Estimate £1,500 — 2,000



248  
**Julian Opie**  
*This is Shannoza 2 (C. 59)*  
Estimate £6,000 — 8,000



249  
**Julian Opie**  
*The Gallery Staff 3 (C. 153)*  
Estimate £3,000 — 5,000



250  
**Julian Opie**  
*Elena and Cressie get ready for t...*  
Estimate £2,000 — 3,000

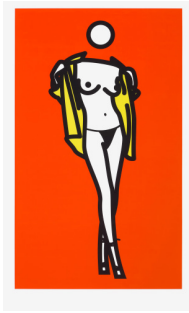


## Evening & Day Editions

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251  
**Julian Opie**  
*We Swam Amongst The Fishes* (...  
Estimate £3,000 — 5,000



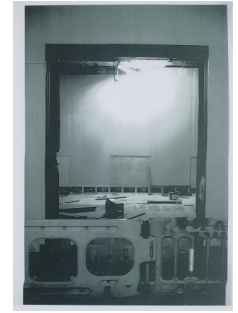
252  
**Julian Opie**  
*Woman Taking Off Man's Shirt* (...  
Estimate £1,000 — 1,500



253  
**Marc Quinn**  
*Winter Garden*  
Estimate £7,000 — 9,000



254  
**Mark Quinn**  
*Chromosome*  
Estimate £2,000 — 3,000



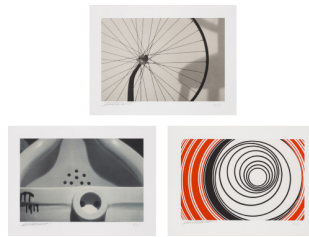
255  
**Wolfgang Tillmans**  
*Tate Modern Edition #79*  
Estimate £1,000 — 1,500



256  
**John Baldessari**  
*Pea Soup, from Eight Soups*  
Estimate £4,000 — 6,000



257  
**John Baldessari**  
*Throwing Three Balls in the Air t...*  
Estimate £3,000 — 5,000



258  
**Elaine Sturtevant**  
*Duchamp Triptych, from Sequen...*  
Estimate £1,000 — 1,500



259  
**Claes Oldenburg**  
*Soft Drum Set - On Chalk Board ...*  
Estimate £800 — 1,200



260  
**Claes Oldenburg**  
*Knäckebröd (Crispbread) (P. 7)*  
Estimate £1,000 — 1,500



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



261  
**Erwin Wurm**  
*Wurst (Never Mind)*  
Estimate £1,000 — 1,500



262  
**Jeff Koons**  
*Balloon Monkey (Blue)*  
Estimate £4,000 — 6,000



263  
**Jeff Koons**  
*Balloon Dog (Magenta)*  
Estimate £5,000 — 7,000



264  
**Jeff Koons**  
*Balloon Dog (Yellow)*  
Estimate £5,000 — 7,000



265  
**David Shrigley**  
*Untitled (Old Dog)*  
Estimate £2,000 — 3,000



266  
**David Shrigley**  
*Shut Up*  
Estimate £2,000 — 3,000



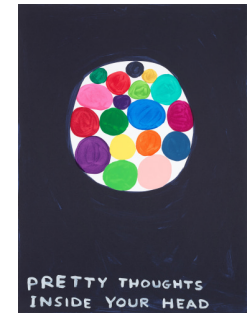
267  
**David Shrigley**  
*Stop Panicking*  
Estimate £2,000 — 3,000



268  
**David Shrigley**  
*A Gap in the Clouds*  
Estimate £2,000 — 3,000



269  
**David Shrigley**  
*I Am Elegant, I Am Oh So Very V...*  
Estimate £1,500 — 2,000



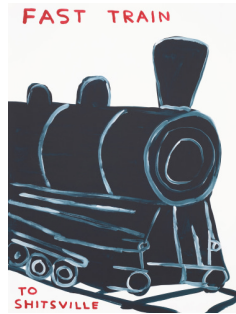
270  
**David Shrigley**  
*Pretty Thoughts Inside Your Head*  
Estimate £2,000 — 3,000

## Evening & Day Editions

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271  
**David Shrigley**  
*I Hate Human Beings*  
Estimate £1,500 — 2,000



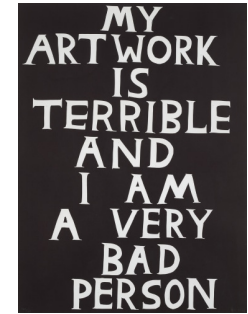
272  
**David Shrigley**  
*Untitled (Fast Train to Shitsville)*  
Estimate £2,000 — 3,000



273  
**David Shrigley**  
*To Hell With Zoos*  
Estimate £2,000 — 3,000



274  
**David Shrigley**  
*I'm Sorry For Being Awful*  
Estimate £2,000 — 3,000



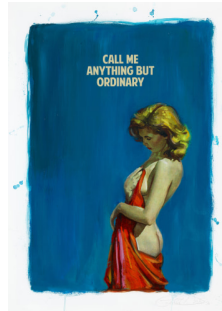
275  
**David Shrigley**  
*My Artwork is Terrible and I Am ...*  
Estimate £1,000 — 1,500



276  
**Genieve Figgis**  
*Heracles and Omphale (after Fr...*  
Estimate £3,000 — 5,000



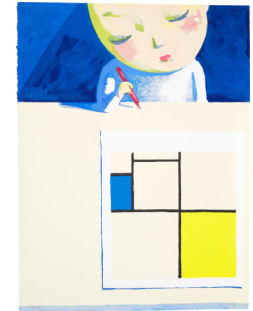
277  
**Mel Bochner**  
*Obliterate*  
Estimate £2,000 — 3,000



278  
**The Connor Brothers**  
*Call Me Anything But Ordinary*  
Estimate £2,000 — 3,000



279  
**The Connor Brothers**  
*I Drink To Make Other People M...*  
Estimate £1,500 — 2,000



280  
**Liu Ye**  
*Girl with Mondrian*  
Estimate £2,000 — 3,000

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



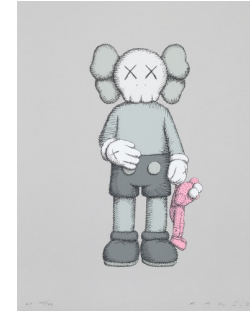
281  
**Liu Ye**  
*Crying Over Mondrian*  
Estimate £2,000 — 3,000



282  
**Liu Ye**  
*Little Girl With Balloons*  
Estimate £2,000 — 3,000



283  
**KAWS**  
*UNTITLED, from UPS AND DOW...*  
Estimate £6,000 — 8,000



284  
**KAWS**  
*SHARE*  
Estimate £3,000 — 5,000



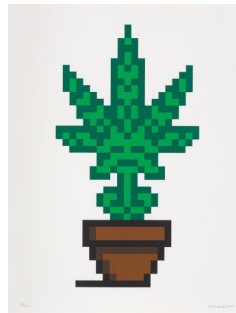
285  
**Kenny Scharf**  
*Beauty From Within*  
Estimate £1,000 — 1,500



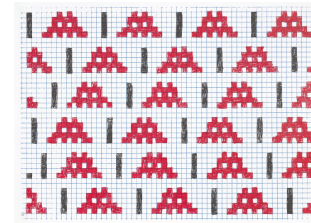
286  
**Bradley Theodore**  
*The Crown*  
Estimate £1,000 — 1,500



287  
**Richard Prince**  
*Queen Elizabeth II, from Instagram...*  
Estimate £1,000 — 1,500



288  
**Invader**  
*Hollyweed (Brown Pot)*  
Estimate £3,000 — 5,000



289  
**Invader**  
*Homeworks*  
Estimate £3,000 — 5,000



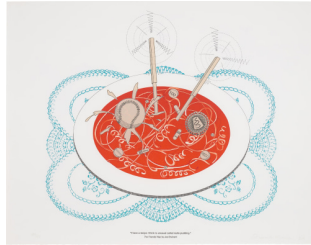
290  
**Katherine Bernhardt**  
*Cheeseburger Deluxe*  
Estimate £1,500 — 2,000

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



291  
**Danielle Orchard**  
*Joy of Life*  
Estimate £1,000 — 1,500



292  
**Frank Moore**  
*Radio Pudding (for Joe Brainard)*  
Estimate £500 — 700



293  
**Mark Ryden**  
*Princess Praline and Her Entour...*  
Estimate £800 — 1,200



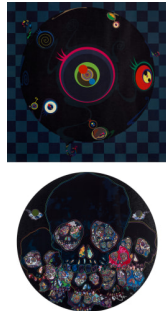
294  
**Takashi Murakami**  
*PARA-KITI SOB; and Doves and ...*  
Estimate £1,500 — 2,000



295  
**Virgil Abloh & Takashi Murakami**  
*Memento Mori: Fluorescent Ora...*  
Estimate £2,000 — 3,000



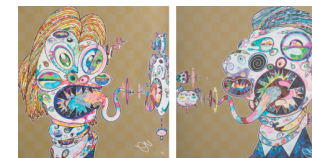
296  
**Takashi Murakami**  
*Doraemon Sitting Up: Weeping ...*  
Estimate £3,000 — 5,000



297  
**Takashi Murakami**  
*Blackbeard; and The Moon Over...*  
Estimate £1,500 — 2,000



298  
**Takashi Murakami**  
*Panda with Panda Cubs; and Pa...*  
Estimate £1,500 — 2,000



299  
**Takashi Murakami**  
*Homage to Francis Bacon (Stud...*  
Estimate £1,500 — 2,000



300  
**Takashi Murakami**  
*Thinking Matter (Red); and Cele...*  
Estimate £1,500 — 2,000



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST

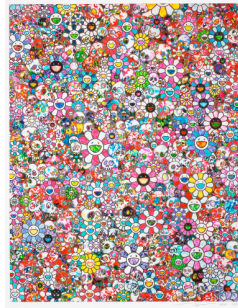


301

**Takashi Murakami**

*Korpokkur in the Forest*

Estimate £1,500 — 2,000

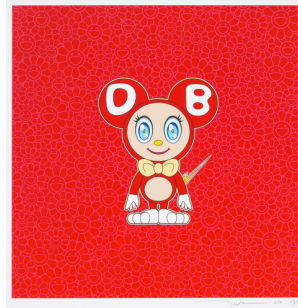


302

**Takashi Murakami**

*∞∞∞∞ (Infinity)*

Estimate £1,500 — 2,000



303

**Takashi Murakami**

*DOB Carmellia Red*

Estimate £1,000 — 1,500

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY FROM A PRIVATE NORWEGIAN  
COLLECTION

1

### Marc Chagall

*L'âme du cirque (Spirit of the Circus) (M. 982)*

1980

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

I. 59.5 x 94.5 cm (23 3/8 x 37 1/4 in.)

S. 75.7 x 117 cm (29 3/4 x 46 1/8 in.)

Signed and numbered 7/50 in pencil, published by  
Maeght, Paris, unframed.

#### Estimate

£15,000 — 20,000    £

[Go to Lot](#)



Literature

Fernand Mourlot 982

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



2

### Marc Chagall

*Les fleurs rouges (The Red Flowers) (M. 705)*

1973

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

I. 60 x 43 cm (23 5/8 x 16 7/8 in.)

S. 76 x 55.5 cm (29 7/8 x 21 7/8 in.)

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

#### Estimate

£10,000 — 15,000    £

[Go to Lot](#)





**Provenance**

Private Collection, Monaco

**Literature**

Fernand Mourlot 705

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



3

### Henri Matisse

*Danseuse au divan pilée en deux (Dancer on a Folded Divan), from Dix danseuses (Ten Dancers) (D. 489)*

1925-26

Lithograph, on Japan paper, with full margins.

I. 28 x 46 cm (11 x 18 1/8 in.)

S. 32.6 x 50.2 cm (12 7/8 x 19 3/4 in.)

Signed and numbered 6/15 in pencil (there was also an edition of 130 on Arches paper), published by the Galerie d'Art Contemporain, Paris, 1927, unframed.

#### Estimate

£6,000 — 8,000    £

[Go to Lot](#)



Literature

Claude Duthuit 489

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



4

### Jean Dubuffet

*Personnage au chapeau (Person in Hat) (W. 810)*

1962

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

I. 55.4 x 38 cm (21 3/4 x 14 7/8 in.)

S. 65.1 x 50 cm (25 5/8 x 19 5/8 in.)

Signed, dated and numbered 1/50 in pencil (there were also 2 artist's proofs), framed.

**Estimate**

£5,000 — 7,000 ♣

[Go to Lot](#)





Literature

Sophie Webel 810



5

**Pablo Picasso**

*Eaux-fortes originale pour des textes de Buffon (Histoire naturelle) [Original Etchings for Texts by Buffon (Natural History)] (Bl. 328-358, Ba. 575-605, C. 37)*

1936/42

The complete artist's book including 31 etching and aquatints with drypoint, on Japan Imperial paper, with additional suite of 31 on Chine paper, with full margins, with title page, text in French, and justification, the sheets bound (as issued) in original brown leather binding with gilt lettering on the spine, and marbled paper-covered slipcase.

book 38 x 29 x 4.5 cm (14 7/8 x 11 3/8 x 1 3/4 in.)

slipcase 39 x 31 x 6 cm (15 3/8 x 12 1/4 x 2 3/8 in.)

Stamp-numbered '14' in black ink on the justification, one of 30 deluxe books including the additional suite, from the total edition of 226, published by Martin Fabiani, Paris.

**Estimate**

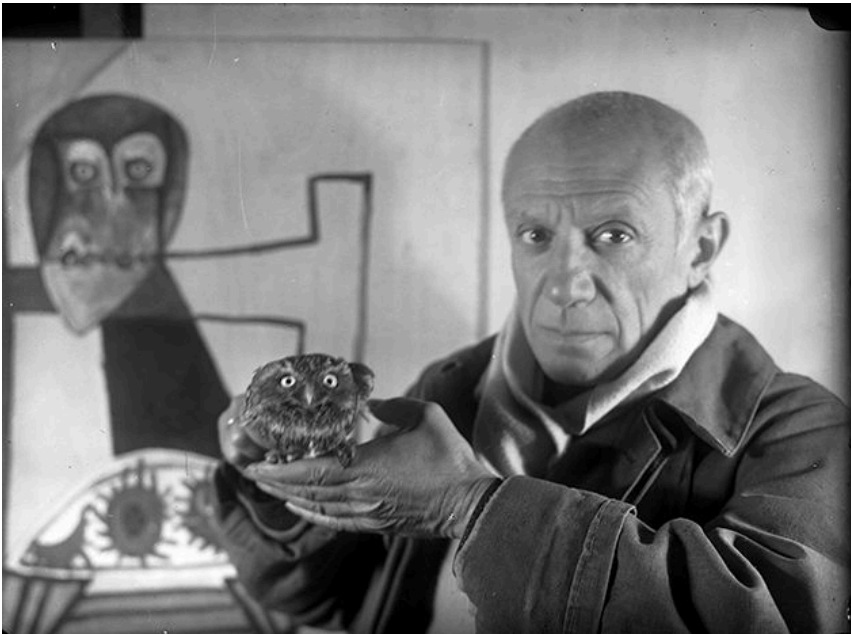
£25,000 — 35,000    £

[Go to Lot](#)



Pablo Picasso's love and fascination for animals defined his personal life and spurred his creative practices. Since childhood, animals formed Picasso's vision of the world: his father was a breeder of pigeons and taught him how to paint them. His appreciation for animals continued into later life, when he shared his studio with dogs, goats, cats and birds (including an owl he tamed to sit on his finger). He even named his fourth child 'Paloma' - the Spanish word for dove.

*'Pablo loved to surround himself with birds and animals. In general they were exempt from the suspicion with which he regarded his other friends.'* —*Françoise Gilot*



Picasso holding an owl in his workshop in Antibes, 1946. Image: © Michel Sima / Bridgeman Images

Using the simplest form and cleanest line, Picasso captured the unique subtleties of each and every beast he drew, most famously in his totemic grisaille canvas *Guernica*, 1937. Picasso's bull and wounded horse became the voice of a generation - the most powerful anti-war painting of the twentieth century. *Guernica* was not, however, the first significant animal study by the artist. In 1936, Picasso's publisher and dealer, Ambrose Vollard commissioned a suite of etchings to illustrate a selection of texts from the renowned encyclopaedic publication *Histoire Naturelle*

(published in 44 volumes between 1749-1788), written by Georges Louis Leclerc, Comte de Buffon (1707-1788). *Histoire Naturelle* classified different animal species based on patterns and observations and contributed to novel ideas about the distribution of plants and animals around the globe.

Using a range of intaglio techniques that included etching, drypoint, and lift-ground aquatint - a process that allowed for subtle gradations of tone - Picasso created his own menagerie of thirty-one animals, insects and birds, treating each one with as much affection as if they were his own pets. Eleanor Garvey, author of *The Artist and Book* praised the series saying: 'It appears that the artist executed them rapidly, and with the utmost freedom.' She explained how the master printer Roger Lacourière had introduced Picasso to the lift-ground or sugar aquatint process, which, "allowed a variety of tones and textures within a limited range. The spontaneity of the plates is attested by the freehand margins, the rapidly drawn line, and the use of fingerprints for textural variety.'

Picasso's illustrations bring Leclerc's book to life: a horse swishes it's tail as it shy's to the side; an ostrich extends it's stride to race across the page; and the cockerel puffs his feathers and chest preparing for a fight. From the quietly contemplative cat to the hen fussing about her chicks, Picasso's passion for all things big and small shines through.



Picasso with his goat Esmerelda and boxer Jan, La Californie, Cannes, 1956. Photo Edward Quinn ©  
edwardquinn.com

*'ah if the bird made of garlands woven from the hours asleep in the bronze spider's  
belly could make its star fritters up in the air of the sea of numbers at the angry  
blows of the billy goats dressed in feathers and sign on the rose telegraph wire of the  
eye of the egg's blue of the scarf hanging from the fiery nail planted exactly in the  
middle of the forehead between the horn of the toto's head wheat silence.'*<sup>1</sup>

<sup>1</sup> A surrealist poem written by Picasso when working on his etchings for Buffon

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#### Literature

Georges Bloch 328-358

Brigitte Baer 575-605

Patrick Cramer books 37





6

**Pablo Picasso**

*Jacqueline au mouchoir noir (Jacqueline with a Black Kerchief) (Bl. 873, M.316)*

1958

Lithograph, on Arches paper, the full sheet.

S. 66.3 x 50.8 cm (26 1/8 x 20 in.)

Signed and numbered 24/50 in pencil, Baer's 2nd state (of 3) (there were also a few artist's proofs), published by Galerie Louise Leiris, Paris, framed.

**Estimate**

£10,000 — 15,000    £

[Go to Lot](#)



Literature

Georges Bloch 873

Fernand Mourlot 316

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



7

**Arman**

*Untitled (Violin)*

1990-91

Bronze and wood sculpture.

75 x 32 x 30 cm (29 1/2 x 12 5/8 x 11 3/4 in.)

Incised with the artist's signature and numbered 3/8.

**Estimate**

£10,000 — 15,000    £

[Go to Lot](#)



Provenance

Private Collection, Monaco



## Evening & Day Editions

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8

### Salvador Dalí

*Le cabinet anthropomorphique (The Anthropomorphic Cabinet) (D. 683)*


1973/82

Bronze sculpture with brown patina, and two bronze keys.

31.8 x 59.7 x 14 cm (12 1/2 x 23 1/2 x 5 1/2 in.)

With incised signature and stamp-numbered 263/330, this edition was conceived in 1973 and first cast in 1982, with the *Foneria Mibrosa Barcelona* foundry stamp.

#### Estimate

£10,000 — 15,000 

[Go to Lot](#)



**Literature**

Franco Passoni, Reynolds Morse & Albert Field, *Dalí*, Milan, 1986, another cast illustrated p. 79

Beniamino Levi, *The Dalí Universe*, London, 2000, larger cast illustrated pp. 80 & 81

Robert & Nicolas Descharnes, *Dalí, the Hard and the Soft, Spells for the Magic of Form, Sculptures & Objects*, Paris, 2004, no. 683, illustration of another cast p. 266

Françoise Lechien, *Dalí, Dalí! ou l'éclosion apothéosique d'un sculpteur*, Brussels, 2004, larger cast illustrated pp. 70 & 99

## Evening & Day Editions

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9

### Salvador Dalí

*Le cabinet anthropomorphique (The Anthropomorphic Cabinet) (D. 683)*

1973/82

Sterling silver sculpture.

overall 16 x 24 x 9.5 cm (6 1/4 x 9 1/2 x 3 3/4 in.)

With incised signature, stamp-numbered 161/330-A, and stamped 'Sterling', this edition was conceived in 1973 and first cast in 1982, with the *Foneria Mibrosa Barcelona* foundry stamp.

Estimate

£4,000 — 6,000    Ω▲

[Go to Lot](#)



**Literature**

Franco Passoni, Reynolds Morse & Albert Field, *Dalí*, Milan, 1986, bronze cast illustrated p. 79

Beniamino Levi, *The Dalí Universe*, London, 2000, larger bronze cast illustrated pp. 80 & 81

Robert & Nicolas Descharnes, *Dalí, The Hard and The Soft, Spells for the Magic of Form, Sculptures & Objects*, Azay-le-Rideau, 2004, no. 683, bronze cast illustrated p. 266

Françoise Lechien, *Dalí, Dalí! ou l'éclosion apothéosique d'un sculpteur*, Brussels, 2004, larger bronze cast illustrated pp. 70 & 99





10

**Sybil Andrews**

*The Windmill* (C. SA 27)

1933

Linocut from three blocks in orange, light cobalt blue, and dark blue, on light cream oriental tissue paper, with margins.

I. 32 x 22 cm (12 5/8 x 8 5/8 in.)

S. 38.5 x 26 cm (15 1/8 x 10 1/4 in.)

Signed, titled and numbered 8/60 in pencil (there were also 4 experimental proofs), framed.

**Estimate**

£15,000 — 20,000 ♣

[Go to Lot](#)





Sybil Andrews in her studio, circa 1980

#### Literature

Stephen Coppel SA 27

Situated near to the artist's birthplace in Bury St Edmunds, Elmers Mill provided the inspiration for Sybil Andrews' modernist linocut *The Windmill* (1933). The centre of the windmill's sails forms the point from which the rest of the composition appears to rotate, creating a sense of dynamism. Produced during a cultural moment when technology was being increasingly glorified, the windmill signifies the power of nature. In comparison to some of the industrial imagery produced by the Grosvenor School, this more traditional and rural subject matter presents a nostalgia for a pre-industrial, slower paced life. Yet, the Grosvenor School were keen to create an aesthetic that could represent everyday British life in all its forms. By applying their modernist aesthetic to a range of subject matter, Andrews demonstrates the diversity and possibilities of the linocut medium.

#### Provenance

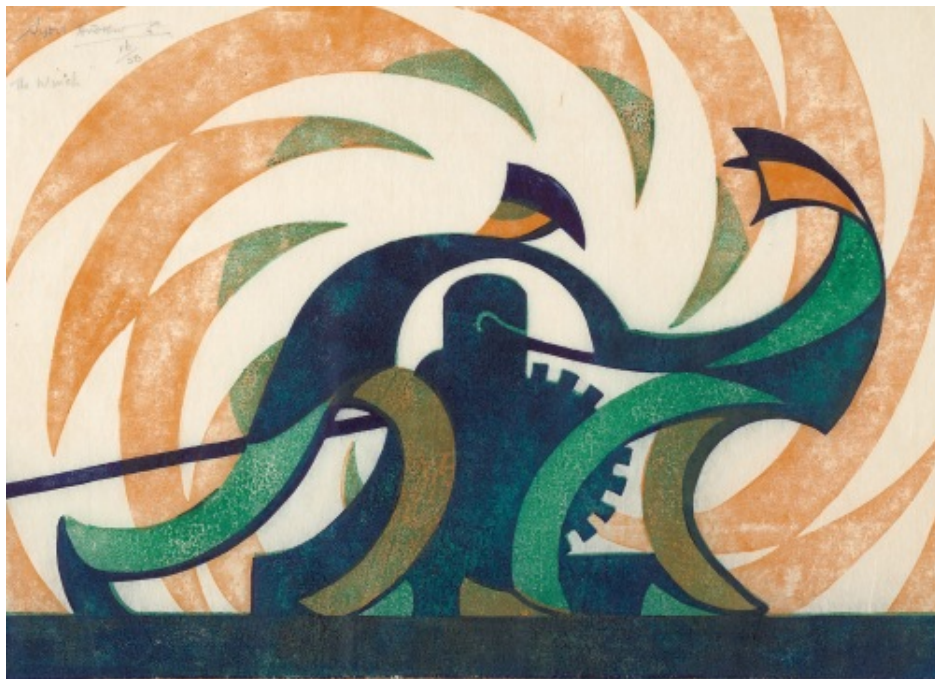
Lumley Cazalet Gallery, London

Private British Collection

Acquired directly from the above by the present owner

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



11

### Sybil Andrews

*The Winch* (S. SA 6)

1930

Linocut from three blocks in orange, viridian and dark blue, on light cream oriental tissue paper, with margins.

I. 22.3 x 30.5 cm (8 3/4 x 12 in.)

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

Signed, titled and numbered 16/50 in pencil (there were also 6 trial proofs and 5 experimental proofs), framed.

#### Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)





Sybil Andrews in her studio, circa 1980

#### Provenance

Lumley Cazalet Gallery, London

Private British Collection

Acquired directly from the above by the present owner

#### Literature

Stephen Coppel SA 6

Best known for her modernist linocuts, Sybil Andrews' *The Winch* (1930) encapsulates a primary focus of the Grosvenor School artists: industrial Britain. Military Conscription for young men during the First World War led to women being recruited into traditionally male jobs, and it was as an apprentice welder working on the first all-metal airplanes that Andrews was exposed to industrial labour. In *The Winch*, Andrews depicts two men manually operating a piece of machinery in unison. The centrifugal composition appears to rotate around the focal point of the winch, creating the impression of movement and capturing the unrelenting rhythm of industrial labour. Uniformly dressed and with no facial features, the two anonymous men seemingly bend to the forces of the machine's surrounding vortex. There is a mechanized quality to the bodies of the two men: an example of Andrews' interest in the relationship between man and the machine, which permeates several of her linocuts. Although not explicitly political or critical, *The Winch* is not entirely celebratory of the rapid industrialisation taking place in Britain. Instead, there are hints of an underlying anxiety about the vast technological advancements of the time, which certainly existed in a society still reeling from the effects of the First World War.



## Evening & Day Editions

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12

### Sybil Andrews

*Trackway/Piste* (C. SA 61)

1961

Linocut from four blocks in yellow, Chinese orange, viridian and alizarin purple, on light cream oriental tissue paper, with margins.

I. 33.5 x 20.5 cm (13 1/4 x 8 1/8 in.)

S. 37 x 26.3 cm (14 5/8 x 10 3/8 in.)

Signed, titled 'Piste' and numbered 13/60 in pencil (there was also 1 trial proof), framed.

#### Estimate

£5,000 — 7,000 ♣

[Go to Lot](#)



**Provenance**

Lumley Cazalet Gallery, London

Private British Collection

Acquired directly from the above by the present owner

**Literature**

Stephen Coppel SA 61

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



13

### Lill Tschudi

*In the Circus (C. LT 23)*

1932

Linocut from four blocks in dark blue, red, brown and dark beige, on light cream oriental tissue paper, with margins.

I. 24 x 25.8 cm (9 1/2 x 10 1/8 in.)

S. 28 x 29.3 cm (11 x 11 1/2 in.)

Signed, titled and numbered 30/50 in pencil, framed.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)





Lill Tschudi and Claude Flight, 1933. Image: © Estate of Lill Tschudi

The Grosvenor School artists often used popular leisure activities of the time as inspiration for their prints. As London and its suburbs grew, so did the opportunities for entertainment. Concert halls, fairgrounds and the circus featured prominently in the artists' works – the latter exemplified in Lill Tschudi's 1932 print *In the Circus*. Tschudi's interest in speed and movement come to the fore in this image. Depicting three figures swinging on a horizontal bar, it is unclear if these are indeed three individuals or if, instead, Tschudi is attempting to convey snapshots of one figure's rotations on the bar in a composition inspired by the photography of Eadweard Muybridge. Four graphic streaks representing spotlights also emphasise the careful process of layering colours to create depth, highlights, and shadows in this print. Tschudi's simplified geometric forms with vibrant colours speak to the dynamism and vitality of modern life in Britain which the artists aimed to

convey.

#### Provenance

Lumley Cazalet Gallery, London

Private British Collection

Acquired directly from the above by the present owner

#### Literature

Stephen Coppel LT 23

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



14

### Francis Bacon

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

1989

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

all I. 143.7 x 106.1 cm (56 5/8 x 41 3/4 in.)

all S. 179.3 x 120.2 cm (70 5/8 x 47 3/8 in.)

All signed and annotated 'H.C.' in pencil (one of 13 hors commerce sets, the edition was 30 and 8 artist's proofs, there was also an edition of 60 in a smaller format), published by Michel Archimbaud for the Librairie Séguier for IRCAM Centre Pompidou, Paris, all framed.

#### Estimate

£35,000 — 45,000 ♣

[Go to Lot](#)





Francis Bacon's *Deuxième version du triptyque* is a later reworking of his iconic triptych titled *Three Studies for Figures at the Base of a Crucifixion*, which was completed 44 years earlier. Set before a deep scarlet backdrop, three distorted figures – part man, part beast – roar with monstrous rage. In this later work, where Bacon has chosen a blood-red void and given the figures more space to breathe, the palpable angst crawling against a setting of isolation presents the torment that is so archetypal to Bacon's oeuvre.



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

Bacon identified these figures as Greek furies – the vengeful ancient goddesses who punished human wrongdoings. Whereas furies are traditionally depicted as elegant, winged female deities, Bacon contorts them into monstrous hybrids. The mythological creatures appear trapped, attempting to break out of captivity, extending their necks and exposing their ribs as ravenous vultures.

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

The earlier triptych was completed in 1944 and first shown publicly in April 1945, during the final months of the Second World War. Borne from that moment, the pain palpable in Bacon's figures undeniably resonates with the anguish of war, particularly the horror of the first photographs and film footage captured inside Nazi concentration camps, and the looming threat of nuclear destruction. By returning to this motif 44 years later, *Deuxième version du triptyque* is a self-

reflexive gesture which does not simply acknowledge but rather insists upon the perpetual poignancy of war and the futility of human life as the central driving force behind the creation of Bacon's art.

#### Provenance

Gul Coskin, London  
Private Collection, London

#### Literature

Bruno Sabatier 24  
Alexandre Tacou 25

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



15

### Francis Bacon

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

1990

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

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

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

S. 52 x 94.1 cm (20 1/2 x 37 in.)

Signed and numbered 40/60 in pencil (there were also a number of artist's proofs), published by Michel Archimbaud for the Librairie Séguier, Paris, framed.

#### Estimate

£15,000 — 20,000    £

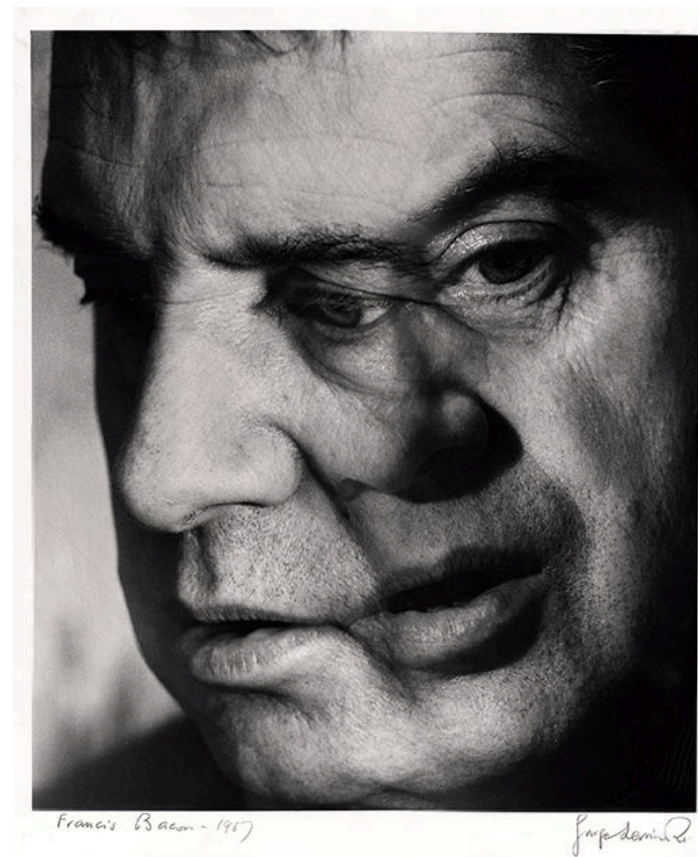
[Go to Lot](#)



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

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

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



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

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

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

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**Literature**

Bruno Sabatier 26

Alexandre Tacou 28



16

**Francis Bacon**

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

1983



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

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

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

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

**Estimate**

£8,000 — 12,000  

[Go to Lot](#)

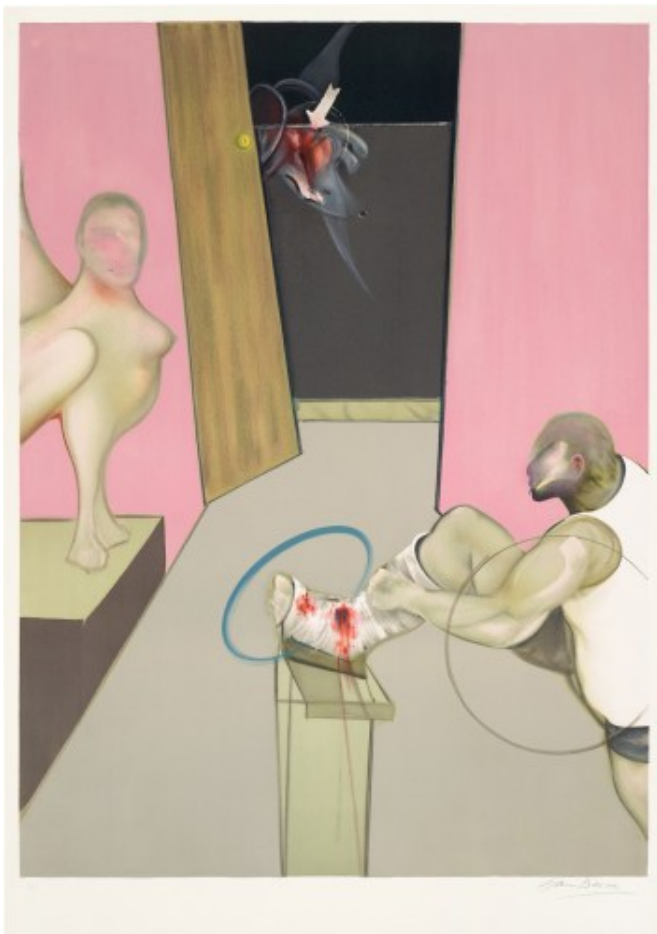




Literature

Bruno Sabatier 5

Alexandre Tacou 15



17

**Francis Bacon**

*Œdipe et le Sphinx d'après Ingres (after, Œdipus and the Sphinx after Ingres, 1983) (S. 18, T. 17)*

1984


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

I. 116.8 x 86 cm (45 7/8 x 33 7/8 in.)

S. 127.4 x 90 cm (50 1/8 x 35 3/8 in.)

Signed and annotated 'HC' in pencil (an hors commerce impression, the edition was 150 and there were also a number of artist's proofs), published by Éditions de la Différence, Paris, framed.

**Estimate**

£7,000 — 9,000 

[Go to Lot](#)



Literature

Bruno Sabatier 18

Alexandre Tacou 17

## Evening & Day Editions

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18

### Richard Hamilton

*Patricia Knight I (Coloured) (L. 122)*

1982

Lift-ground aquatint, scraper and burnisher with unique hand-colouring in acrylic, on BFK Rives paper, with full margins.

I. 23.4 x 16.3 cm (9 1/4 x 6 3/8 in.)

S. 38 x 28.5 cm (14 7/8 x 11 1/4 in.)

Signed and numbered 8/12 in pencil (the edition was 12 unique variants and 2 unique artist's proofs), published by Waddington Graphics, London, framed.

#### Estimate

£12,000 — 18,000 £

[Go to Lot](#)



Richard Hamilton discovered the image of Patricia Knight from a promotional poster for Douglas Sirk's 1948 noir film, *Shockproof*. At the time of the film's release, it was common to create specially staged shots or 'stills', which were the equivalent of a trailer in print, indicating the plot of the film. In the *Shockproof* still, Patricia Knight, as murder-heroine, stares past the camera with a male corpse at her feet. A note in the dead man's hand, the bookcase set into the wall behind her, the open desk drawer, and the telephone receiver off the hook, are all clues for the viewer to decipher.

Nearly twenty years after first seeing the image, Hamilton was still fascinated by the scene, and so created three etchings with Patricia Knight as subject. Two of these he then explored further, creating unique hand-coloured variants. Hamilton stated his intent was for the etchings of Patricia Knight to be "ominous, provocative, ambiguous; a confrontation with which the spectator is familiar yet not at ease." The foreboding, sinister nature of the *Shockproof* still permeates through *Patricia Knight I*, as a heavy curtain occupies a third of the image, making the spectator's position illicit, almost a Peeping Tom to the scene.

## Literature

Etienne Lullin 122



Film still from *Shockproof*, 1949. Image: Everett Collection / Alamy Stock Photo



## Evening & Day Editions

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19

### David Hockney

*Untitled No. 1, from The Yosemite Suite*

2010

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

I. 81.5 x 61.2 cm (32 1/8 x 24 1/8 in.)

S. 94.1 x 71.3 cm (37 x 28 1/8 in.)

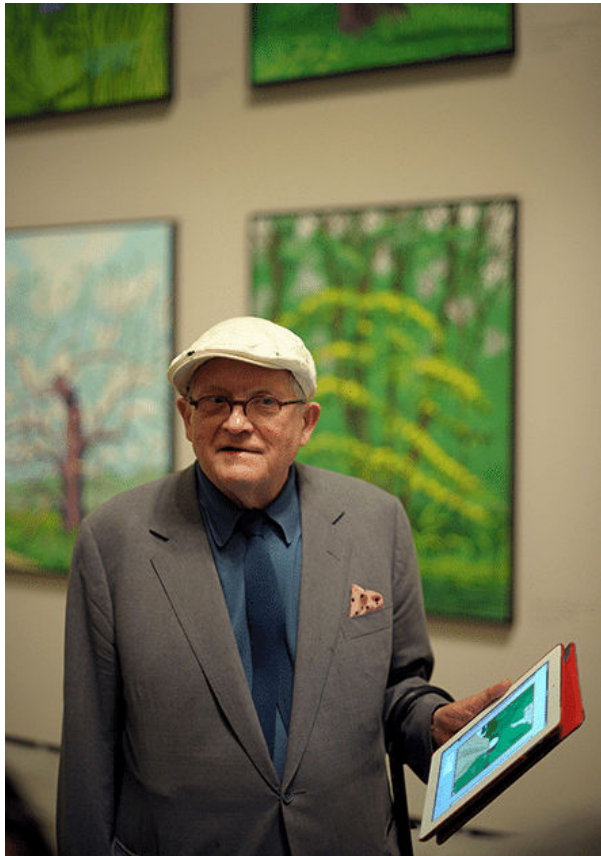
Signed, dated and numbered 11/25 in pencil, published by the artist (with his blindstamp), framed.

#### Estimate

£30,000 — 50,000 £

[Go to Lot](#)





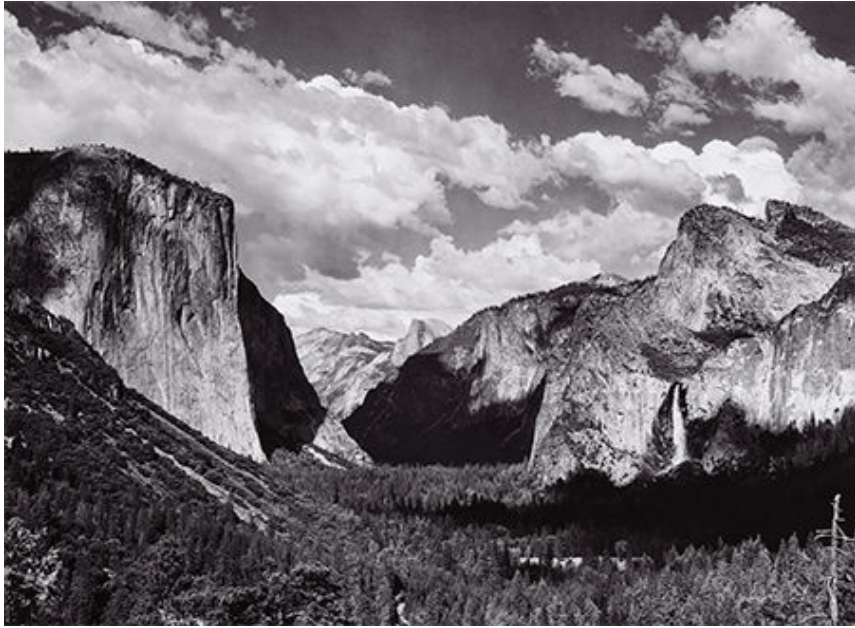
David Hockney holding his iPad at the exhibition *David Hockney: A Bigger Picture*, Guggenheim, Bilbao, 2012. Image: REUTERS / Alamy Stock Photo

In 2010, David Hockney visited Yosemite National Park equipped with a brand-new invention: the iPad. Released by Apple earlier that year, the iPad was fast becoming a popular gadget, but Hockney was one of the first to realise its full potential as an artistic tool. Relishing the immediacy of working on the device, Hockney set about creating twenty-six iPad drawings *en plein air* which he titled *The Yosemite Suite*. In doing so, Hockney asserted himself as an artist for the technological age and brought a unique and pioneering aesthetic to the Yosemite Valley, California – a region which has long served as an arena for artists to showcase their skills.



Albert Bierstadt, *Merced River, Yosemite Valley*, 1866. Image: The Metropolitan Museum of Art, New York. Gift of the sons of William Paton, 1909, 09.214.1

Since the mid-19th century, artists have flocked to the Yosemite Valley, attempting to capture its dramatic scenery and towering rock formations. Published in 1855 – the first widely published images of Yosemite – lithographs after Thomas Ayer's drawings highlight the beauty and expanse of the unspoiled landscape. Depictions by painters soon followed, with the Hudson River School's Albert Bierstadt creating *Merced River, Yosemite Valley* (1866), which currently hangs in the Metropolitan Museum of Art. By the mid-20th century, Yosemite had become one of America's first designated National Parks as well as a chief source of inspiration for the photographer Ansel Adams, whose images of the region are amongst the most widely recognised. Today, The Ansel Adams Gallery – situated in Yosemite Village – displays original works by Adams, alongside contemporary artists' responses to the landscape, and aims to educate visitors about the rich artistic culture that has become central to the history of Yosemite.



Ansel Adams, *Yosemite Valley, Summer*, 1935 (negative), 1976-1979 (print). Image: Philadelphia Museum of Art, Gift of Mr. and Mrs. Robert A. Hauslohner, 1976-213-81, Artwork: © Ansel Adams Publishing Trust

and they serve as an early example of the artist's forays into digital art.

In drawing Yosemite, Hockney actively engages with the region's important visual history. He offers a refreshing and modern take on the iconic landscape, rendered through distinct digital brushstrokes and his trademark colourful palette. Brushes - Hockney's favourite app to create work on at the time - allowed the artist to easily draw in situ and experiment with different types of mark making. Utilising blurring tools and different densities of line, Brushes allowed Hockney to create layered images with both depth and atmosphere.

While all works in the series highlight his bucolic surrounding, *Untitled No. 1* is one of only a handful of works from *The Yosemite Suite*, which contains references to human life. The abstracted figures in the foreground of the work are dwarfed by the huge rock face that looms in the background, emphasising the enormity of the national park's landscape. Recognising the impact of scale in such a setting, Hockney was inspired to experiment with transposing his iPad drawings into large format prints: each print in *The Yosemite Suite* measures almost a metre by two thirds of a metre, roughly four times the size of the iPad screen on which they were produced. Like the subject they depict, the scale and vibrancy of Hockney's Yosemite prints are eye catching,

## Evening & Day Editions

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20

### David Hockney

*A Bigger Book, Art Edition B*

2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0489', original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0489'.

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

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

The iPad drawing signed, dated and numbered 239/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with his blindstamp) and Taschen, Berlin, the iPad drawing unframed.

#### Estimate

£10,000 — 15,000    ‡

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## Evening & Day Editions

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21

### David Hockney

*My Window: No. 778, 17th April 2011*

2011/2019

iPad drawing in colours, printed on archival paper, with full margins, with illustrated 248-page chronology book numbered '0987', and original print portfolio, all contained in the original cardboard box with label stamp-numbered '0987'.

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

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

Signed, dated and numbered 237/250 in pencil, the book signed in black ink on the title page (there was also an edition of 1,000 without an iPad drawing), co-published by the artist and Taschen, Berlin, the iPad drawing framed.

#### Estimate

£7,000 — 10,000 ♣

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## Evening & Day Editions

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22

### David Hockney

*A Bigger Fire, from My Normandy*

2020

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

I. 72.9 x 104.5 cm (28 3/4 x 41 1/8 in.)

S. 85.4 x 114.5 cm (33 5/8 x 45 1/8 in.)

Signed, dated and numbered 13/35 in pencil, published by the artist (with his blindstamp), framed.

**Estimate**

£20,000 — 30,000 ♦

[Go to Lot](#)



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*'I really enjoy looking... If you look at the world, it's very beautiful. But you've got to have a clear head and there's lots of things that stop you looking.'* —David Hockney

Like millions of people around the world, the coronavirus pandemic and subsequent lockdowns confined David Hockney to his home for long stretches of 2020. During this time, Hockney had to seek out artistic inspiration within a much-limited radius: his house and garden in Normandy, Northern France. In *My Normandy* – a body of work that includes the iPad drawings *A Bigger Fire* and *No Fire* – Hockney responds to his immediate surroundings. Using lockdown as an opportunity to really contemplate what he was seeing, Hockney transformed his everyday views into highly personal artworks.

In both *A Bigger Fire* and *No Fire*, Hockney focuses on his own hearth. Traditionally viewed as the centre of domesticity through its association with warmth and cooking, the roaring fireplace in *A Bigger Fire* is comforting and homely. Supplementary details such as the bellows lying to the left of the foreground and the small brush hanging from the mantel add elements of personalisation, further emphasising that this is an inhabited and frequently used space. Even in *No Fire*, where Hockney chooses to depict an empty fireplace – a subject that would usually be overlooked – the subtle differentiations in colour and line, which the artist utilises to reveal the textures of the stone on the back wall, speak to a long period of visual engagement with his subject.

Viewed together, *A Bigger Fire* and *No Fire* speak of the inevitable passing of time – a concept that became more poignant in Hockney's work over lockdown, as COVID-19 seemed to halt life as we knew it. Other projects he completed in lockdown – such as *A Year in Normandy* and *The Arrival of Spring, Normandy* – focus on the progression of time through the examination of familiar subjects. *A Bigger Fire* and *No Fire* are domestic equivalents: they evoke a mental image of Hockney seated in front of his hearth, repeatedly studying the scene in front of him and the effect of time passing.

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#### Provenance

Galerie Lelong & Co., Paris (label verso of frame)

#### Exhibited

Galerie Lelong & Co, Paris, *David Hockney, Ma Normandie*, October 15, 2020 – February 27, 2021 (another example exhibited)

Annely Juda, London, *David Hockney, Normandy*, January 11 – February 8, 2021 (another example exhibited)

Gray, New York, *Hockney and Normandy*, February 22 – March 19, 2021 (another example exhibited)

LA Louver, Los Angeles, *David Hockney, My Normandy*, March 9 – May 1, 2021 (another example exhibited)

## Evening & Day Editions

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23

### David Hockney

*No Fire, from My Normandy*

2020

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

L. 73 x 104.5 cm (28 3/4 x 41 1/8 in.)

S. 85.3 x 114.5 cm (33 5/8 x 45 1/8 in.)

Signed, dated and numbered 11/35 in pencil, published by the artist (with his blindstamp), framed.

**Estimate**

£20,000 — 30,000 ♦

[Go to Lot](#)



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#### Provenance

Galerie Lelong & Co., Paris (label verso of frame)

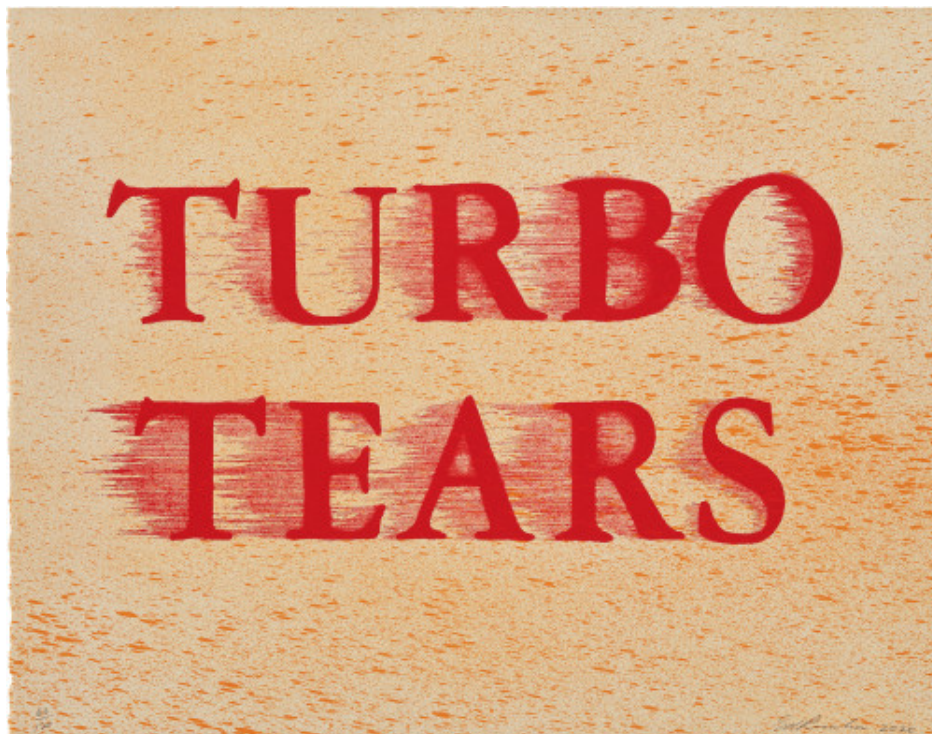
#### Exhibited

Galerie Lelong & Co, Paris, *David Hockney, Ma Normandie*, October 15, 2020 – February 27, 2021 (another example exhibited)

Annely Juda, London, *David Hockney, Normandy*, January 11 – February 8, 2021 (another example exhibited)

Gray, New York, *Hockney and Normandy*, February 22 – March 19, 2021 (another example exhibited)

LA Louver, Los Angeles, *David Hockney, My Normandy*, March 9 – May 1, 2021 (another example exhibited)



24

**Ed Ruscha**

*Turbo Tears*

2020

Lithograph in colours, on Grey BFK Rives paper, the full sheet.

S. 60.2 x 76.8 cm (23 3/4 x 30 1/4 in.)

Signed, dated and numbered 63/120 in pencil, published by Counter Editions, London, framed.

**Estimate**

£10,000 — 15,000

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## Evening & Day Editions

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25

### Kiki Smith

*Companions (diptych)*

2001

The pair of lithographs in colours, on T.H. Saunders Waterford HP paper, with full margins.

overall S. 138 x 251.5 cm (54 3/8 x 99 in.)

One sheet (wolf) signed and dated in pencil, the other (girl) numbered 12/26 in pencil, published by Universal Limited Art Editions, New York (with their blindstamp), each framed.

**Estimate**

£6,000 — 8,000 ±

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*'Kiki Smith's work oscillates between light and darkness, slipping from the peacefulness of domesticated nature to an untameable animality in order to enter the world of the night, that specific moment where pleasure and fear combine.'*  
—Catherine de Brackelaere, 2020

Kiki Smith frequently appropriates and reimagines characters from fairy tales and mythology, extrapolating them from moral fable into a contemporary narrative of virtue and vice. Little Red Riding Hood has appeared in Smith's work since 1999 and is a figure that has been re-formed by the artist in sculptures, paintings, drawings and prints. Her variations through different media mimics the telling and re-telling of the same tales through the vast folklore tradition of oral storytelling, with each generation tweaking the outcome to serve contemporary ethics and principles.

The cautionary tale rooted in European folklore is ultimately a tale of good versus evil. We are invited to sympathise with a naïve, young girl in danger of being tricked by a predator: the moral of the story in contemporary parlance being 'stranger danger'!

Smith's lithographic diptych, however, suggests that the girl and wolf are not predator and prey, but 'companions' on a parallel journey. The wolf stands in the centre of his space, while the girl confidently meets his gaze. The figures are similarly scaled and joined by the repetition of the warm, brown texture of the girl's hair, her basket, and the wolf's fur. Separate, but equal, their stand-off appears conversational rather than malicious.

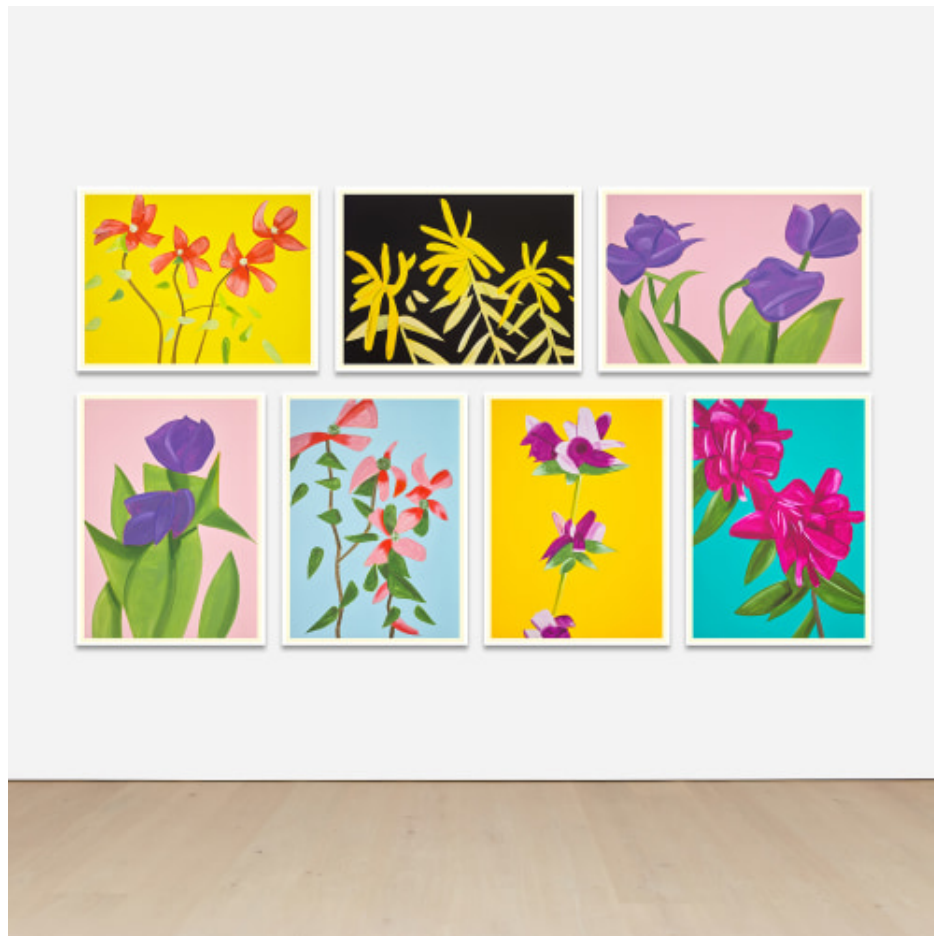
Instead of repeating and thereby upholding patriarchal ideas of female virginity and innocence when faced with the dangerous temptation and trickery of the wolf, Smith instead invites us to see these symbolic characters on a new narrative journey.



Installation view of the exhibition *Genevieve and the Wolves*, 2000, Shoshana Wayne Gallery, Los Angeles. Image: © Shoshana Wayne Gallery, Los Angeles

## Evening & Day Editions

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26

**Alex Katz**

*Flowers*

2021

The complete set of seven archival pigment prints in colours, on Innova Etching Cotton Rag paper, the full sheets.

all S. approx. 119.7 x 86.7 cm (47 1/8 x 34 1/8 in.), three horizontal

All signed and numbered 87/100 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri (with their ink stamp on the reverse), all framed.

**Estimate**

£70,000 — 90,000 ±

[Go to Lot](#)



*'I thought flowers would be a nice foil for the machos, so I did delicate little flowers and hung them with the abstract expressionists.'* —Alex Katz

Having first experienced painting *en plein air* in 1949 at the Skowhegan School of Painting & Sculpture, Alex Katz returned to his outdoor studies in the 1960s when he began painting flowers during summer residences in Maine. Despite working from direct observation, Katz eschewed the didactic realism of botanical illustration, and stepped away from a pictorial tradition of recording still-life arrangements in vases.

His floral subjects are depicted in tightly cropped compositions, deftly distilled to their fundamental components. Clever splashes of colour indicate lush petals and broad, criss-crossing strokes imply leaves and stems, all overlaid on lively backgrounds of flat colour. Blending abstraction and representation, Katz's studies of blooms are intimate, yet expansive and, as author and critic Calvin Tomkins describes, "make us see the world the way he sees it, clear and up close, with all but the most essential details pared away."

Owing a debt to Japanese woodblock printing, the illustrative qualities of Katz's flowers are paired with hard-edged definitions and minimal modelling techniques. An essential and subtractive methodology, the artist's economic execution of form allows him to edit out the visual noise to concentrate on exploring light and motion with key precision. In a 1968 interview, Katz described his flower pictures as an extension of the cocktail party scenes he often painted. He noted that the flowers were "all overlapping volumes", like the individuals in his groups of figures stacked through the pictorial space. Katz employs a poetic language in his depiction of flowers, similar to dance, with highlighted petals, awkward crops and suspended forms creating volumes and voids, offering an unexpected syncopation of movement across the surface of his prints.

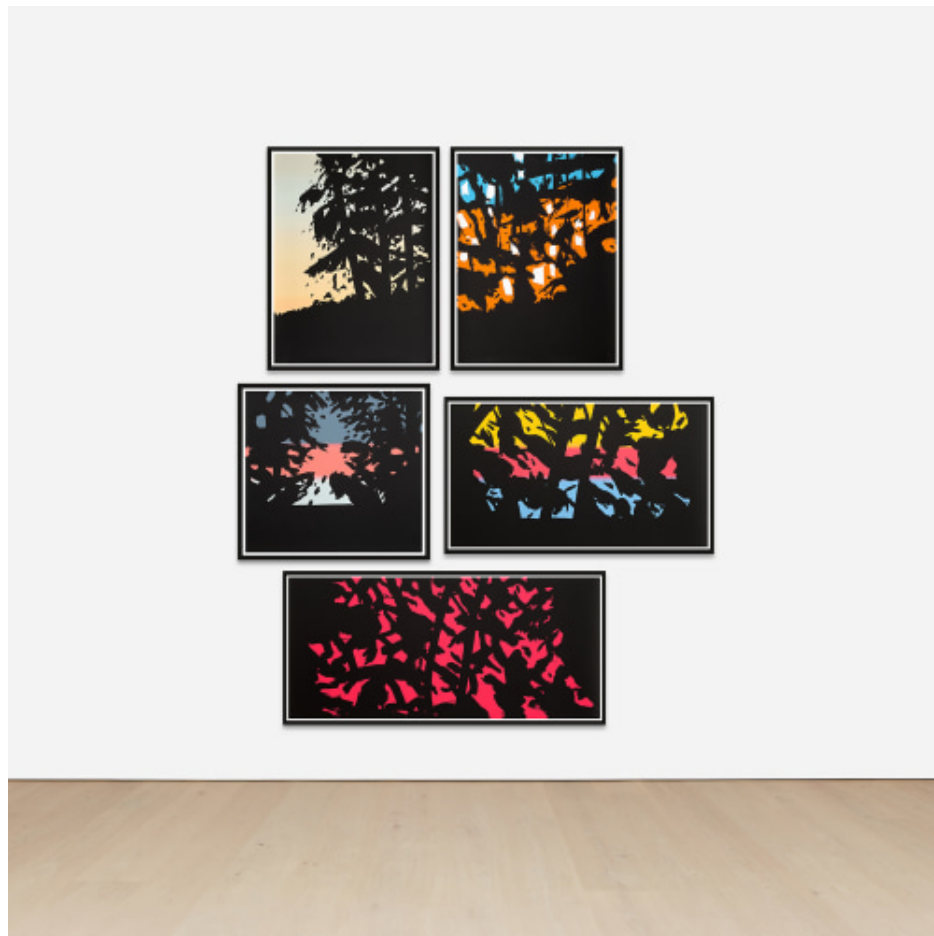


Katsushika Hokusai, *Trumpet Lilies*, c. 1833-34. Image: Art Institute of Chicago, Clarence Buckingham Collection, 1925.3370

Katz depicts flowers individually, and in small clusters, varying groupings and compositions but continuously returning to the same blooms: the dogwoods, goldenrods, tulips and lilies he's been painting in Maine for the past sixty years.

## Evening & Day Editions

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27

**Alex Katz**

*Sunrise/Sunset*

2020

The complete set of five archival pigment prints in colours, on Innova Etching Cotton Rag paper, the full sheets.

all S. various, largest 101.8 x 223.3 cm (40 1/8 x 87 7/8 in.), three vertical

All signed and numbered 16/35 in pencil (there were also 8 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri (with their ink stamp on the reverse), all framed.

**Estimate**

£50,000 — 70,000 ±

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*'I started going to Maine and I fell in love with the light... the colours are richer.'*  
—Alex Katz

Alex Katz's *Sunrise/Sunset* portfolio depicts five views of the changing skies visible from his home in Maine. Using vivid colours as his backdrop, silhouetted foliage sprawls over the surface of the works. Referencing brushstrokes, the black marks allude to the inspiration behind these prints – a collection of large-scale landscape paintings of Maine that Katz first presented in New York in 2019.

Katz's work famously oscillates between realism and abstraction: "the grammar of my paintings is abstract, but basically the idea is to make something that seems like it's realistic". The subject matter of *Sunrise/Sunset* is instantly recognisable and reinforced by the title, but the close crops and overall flatness of the works – traits common in Katz's oeuvre – distance them from realism. The result encourages the viewer to continuously reassess what they are seeing: a sunset or a sunrise, or flat colour fields overrun with abstract marks.



Alex Katz, *Sunset*, and *Sunrise*, 2019. Installation view of the exhibition *Alex Katz* at Gavin Brown's enterprise, New York © Alex Katz / DACS, London / VAGA, New York

Capturing the present tense is a key concern of Katz's practice. In many of his works, light conditions serve as a temporal indication of the fleeting moments he aims to portray. In *Sunrise/Sunset*, Katz explores the flickering changes of lightness and darkness before one is overrun by the other. Variations in light – be it daily, seasonally, or geographically influenced – are central to Katz's landscape works.



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28

**Alex Katz**

*Red Dancer 2*

2019

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

S. 112 x 223.3 cm (44 1/8 x 87 7/8 in.)

Signed and numbered 39/60 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri (with their ink stamp on the reverse), unframed.

**Estimate**

£8,000 — 12,000   ‡

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## Evening & Day Editions

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29

**Alex Katz**

*Coca-Cola Girl 7*

2019

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

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

Signed and numbered 40/60 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri (with their ink stamp on the reverse), framed.

**Estimate**

£8,000 — 12,000   £

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



30

### Alex Katz

*Ada Four Times (M. 117-120)*

1979-80

The complete set of four screenprint and lithographs in colours, on Arches Cover paper, the full sheets.

all S. 76.6 x 57.1 cm (30 1/8 x 22 1/2 in.)

All signed and numbered variously from the edition of 120 and 25 artist's proofs in pencil, published by GHJ Graphics, Inc., New York, all framed.

#### Estimate

£5,000 — 7,000

[Go to Lot](#)

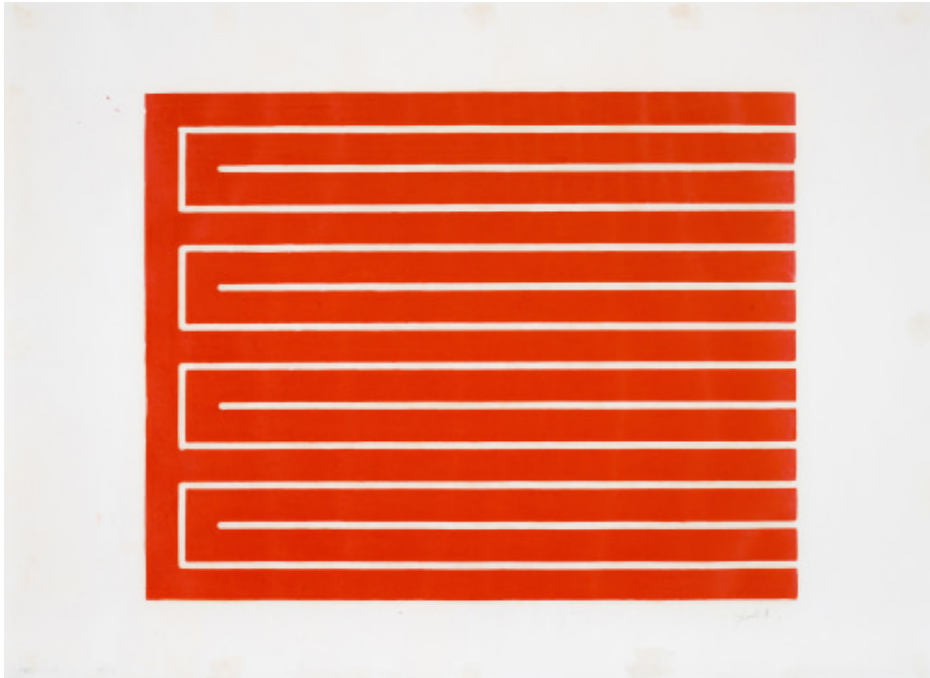


Literature

Nicholas Maravell 117-120

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



31

### Donald Judd

*Untitled (S. 32)*

1961-78

Woodcut in cadmium red, on offset paper, with full margins.

I. 40.7 x 52.4 cm (16 x 20 5/8 in.)

S. 54.6 x 75.5 cm (21 1/2 x 29 3/4 in.)

Signed, dated and numbered 7/25 in pencil, also signed with initials by the printer on the reverse (Roy C. Judd, the artist's father), published by Edition der Galerie Heiner Friedrich, Munich, framed.

#### Estimate

£8,000 — 12,000 £

[Go to Lot](#)









32

**Jasper Johns**

*Numbers (U.L.A.E 33)*

1967

Lithograph, on Angoumois à la Main paper, with full margins.

I. 57 x 50.8 cm (22 1/2 x 20 in.)

S. 70.9 x 59.8 cm (27 7/8 x 23 1/2 in.)

Signed, dated and numbered '5/5 Artist's Proof' in pencil (the edition was 35), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

**Estimate**

£25,000 — 35,000 £

[Go to Lot](#)



Literature

Universal Limited Art Editions 33



PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

33

### Christo and Jeanne-Claude

*Show Window (S. 206)*


2012-13

Wooden frame painted with enamel in colours with fabric under Plexiglas.

61.4 x 91.7 x 7 cm (24 1/8 x 36 1/8 x 2 3/4 in.)

Signed and numbered 32/35 in pencil on a label affixed to the reverse (there were also 10 artist's proofs), published by Schellmann Art Production, Munich and New York.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)

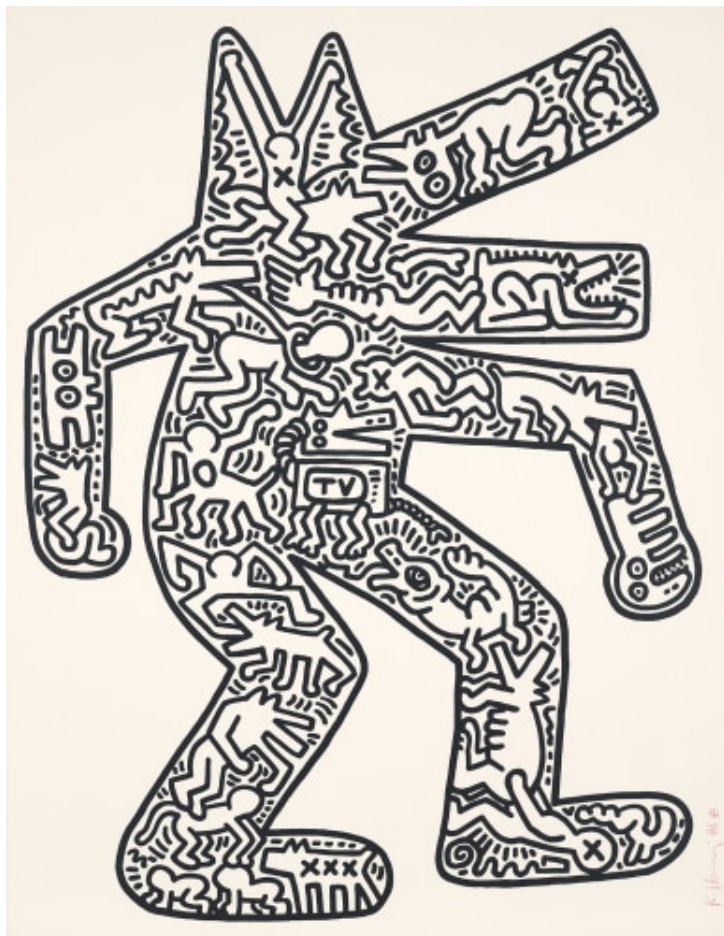


**Provenance**

Schellmann Art, Munich

**Literature**

Jörg Schellmann 206



34

**Keith Haring**

*Dog (L. 48-49)*

1986-87

Lithograph, on BFK Rives paper, with full margins.

I. 110 x 83 cm (43 1/4 x 32 5/8 in.)

S. 116.4 x 89.8 cm (45 7/8 x 35 3/8 in.)

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

Estimate

£40,000 — 60,000 ±

[Go to Lot](#)





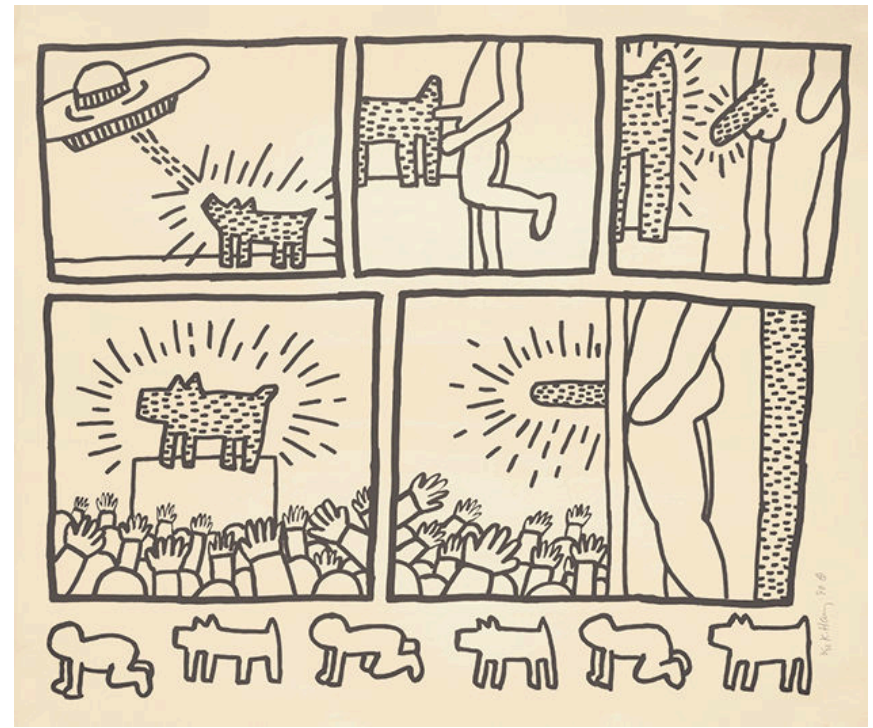
*'I am intrigued with the shapes people choose as their symbols to create a language. There is within all forms a basic structure, an indication of the entire object with a minimum of lines that becomes a symbol. This is common to all languages, all people, all times.'* —Keith Haring

First appearing in a subway drawing series from 1980-85, the barking dog is one of Keith Haring's most well-known subjects. Both dogs and dog-human hybrids feature prominently in his works. Interpreted as a universal symbol of resistance and protection, barking to call out social injustice, the dog warns viewers of the abuses of power that pervade everyday life in America and beyond.



Keith Haring photographed with one of his paintings in April 1984. Image: © Jack Mitchell/Getty Images

Haring's use of canine imagery reflects the politically charged status of both dogs and gay men in New York at the time. In the 1970's public anxiety about the number of dogs in the city exploded. Fueled by racism and gentrification, public health campaigns pushed for dog owners to clean up after their pets, and 'put children before dogs'. The subtext of the campaigns was not lost on the gay community, as it echoed the homophobic public discourse around gay sex, becoming increasingly visible as liberation movements grew in power. Haring was not alone in using the dog as an emblem of queer resistance, and was joined in appropriating this symbolism by David Wojnarowicz, Jenny Holzer, and Martin Wong. Each artist used the dog as subject to challenge the surrounding narrative of fear and contagion. Haring's *Blueprint Drawings* from 1990, defy this environment of oppression: a dog is worshipped by a chanting crowd after being 'beamed' by a spaceship. Haring mocks the hypocritical nature of larger society, who flippantly reject the unknown. Within this context, Haring's *Dog* not only reflects the need for voices against injustice but highlights a period of creative revolution against the dehumanization of gay desire.



Keith Haring, *The Blueprint Drawings: one plate*, 1990. Artwork: © The Keith Haring Foundation

**Keith Haring**

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**Provenance**

Schellmann Art, Munich

Private Collection, Munich

**Literature**

Klaus Littman, pp. 48-49

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

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

35

### Keith Haring

*Totem (Concrete)*

1989

Cast concrete wall relief.

179.5 x 54.5 x 5 cm (70 5/8 x 21 1/2 x 1 7/8 in.)

Signed and dated in black felt-tip pen on the accompanying metal plaque, a proof aside the edition of 25 (there were also 5 in Roman numerals and 7 artist's proofs), published by Edition Schellmann, Munich and New York.

#### Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



A totem, or *doodem*, is a spirit being, a sacred object that serves as an emblem of people. Borne of the North American Ojibwe culture, who believe in tutelary spirits and deities, the term has evolved and been incorporated into various cultures worldwide to represent a personal identification with a spirit guide. *Doodem* directly translated means 'to do with one's heart' and is connected to a clan or ancestry, linking the living to the dead, and the past to the present.

For Keith Haring, who had been drawn to the imagery of ancient and primitive cultures throughout his career, the symbolic spiritualism of a totemic object made it the perfect form for his own idiosyncratic visual lexicon of signs and symbols. Made the same year as the artist was diagnosed with AIDS, the sarcophagus shape recognises man's mortality but hints at an embalmed, immortal afterlife. Within the confines of the concrete sarcophagus outlines, Haring's energetic and busy figures are pushing the boundaries in which they've been encased. Jumping and reaching toward the sun, the two figures at the top of *Totem* are *living*, striving for that which we all chase. Reflective of Haring's own history, challenging societal norms, *Totem* captures the vitality of life but reminds us of its impermanence.

*'The drawings I do have very little to do with classical, post-renaissance drawings, where you try to imitate life or make it appear to be life-like. My drawings don't try to imitate life; they try to create life, to invent life. That's a much more so-called primitive idea, which is the reason that my drawings look like they could be Aztec or Egyptian or Aboriginal... and why they have so much in common with them. It has the same attitude towards drawing: inventing images. You're sort of depicting life, but you're not trying to make it life-like. I don't use colours to try to look life-like, and I don't use lines to try look life-like. It's also much more Pop, I guess, after growing up in a really carbon-and comic-dominated period. And, also, growing up with Pop art.'* —Keith Haring



Shabti of Neferibre-saneith, 6<sup>th</sup> century B.C., Szepmueszeti Muzeum, Budapest. Image: The Museum of Fine Arts, Budapest/Scala, Florence

#### Provenance

Schellmann Art, Munich

#### Literature

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



36

**Keith Haring**

*Pop Shop II: one plate (L. pp. 96-97)*

1988

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

L. 27.1 x 34.3 cm (10 5/8 x 13 1/2 in.)

S. 30.6 x 38.1 cm (12 x 15 in.)

Signed, dated and numbered 89/200 in pencil (there were also 20 artist's proofs), published by Martin Lawrence Limited Editions, New York, unframed.

**Estimate**

£15,000 — 20,000 £

[Go to Lot](#)



Literature

Klaus Littmann pp. 96-97



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

37

### Andy Warhol

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

1985

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

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

Signed and numbered 34/40 in pencil (there were also  
10 artist's proofs), published by George C.P. Mulder,  
Amsterdam, framed.

#### Estimate

£100,000 — 150,000 ±

[Go to Lot](#)



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

In 1985, Andy Warhol transformed Queen Elizabeth II into the celebrity he imagined her to be. Using a photograph taken from the Queen's 1977 Silver Jubilee portrait, when she was just 51, the artist applied his Pop aesthetic to the British monarch, stylising her face with graphic lines and flat colours. Warhol's *Reigning Queens* series featured the four sitting queens of the day, who assumed the throne through birth right alone, not by marriage: Queen Elizabeth II of England, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark, and Queen Ntombi Twala of Swaziland.

This portrait of the Queen has become one of her most well-known images, used globally from currency to postage stamps. Dressed in the Vladimir tiara, Queen Victoria's Golden Jubilee necklace, Queen Alexandra's wedding earrings, and King George VI's Family Order pinned to the Garter sash, Warhol's subject is adorned with her heritage. The hot pink backdrop in the present example matches the Queen's Silver Jubilee celebratory garb of pink dress, coat and hat. Adding a touch of fluorescence, Warhol modernizes Her Majesty in fuchsia, merging her past and present in an image worthy of her legacy.



Queen Elizabeth II greets the public during a Silver Jubilee walkabout on 7th June, 1977 in London, England. Photo: Anwar Hussein/Getty Images

Celebrating seventy years of service to the people of Great Britain and the Commonwealth, 2022 marks Queen Elizabeth II's Platinum Jubilee - the first British monarch to achieve this milestone. In 2012, to celebrate the Queen's Diamond Jubilee of sixty years on the throne, the Royal Collection purchased four of Warhol's *Reigning Queen* portraits of Her Majesty, in varying colourways.



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

#### Provenance

Andy Warhol Foundation

Galerie Bob Coppens, Belgium

Acquired directly from the above by the present owner, circa 2000

#### Literature

Frayda Feldman and Jörg Schellmann 336

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



38

### Andy Warhol

*Mick Jagger (F & S. 139)*

1975

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

S. 111.3 x 73.8 cm (43 7/8 x 29 in.)

Signed 'Andy Warhol' in pencil by the artist and 'Michael P Jagger' in black felt-tip pen by the sitter, and numbered 'A.P. 30/50' in pencil (an artist's proof, the edition was 250), published by Seabird Editions, London (with their copyright inkstamp on the reverse), framed.

#### Estimate

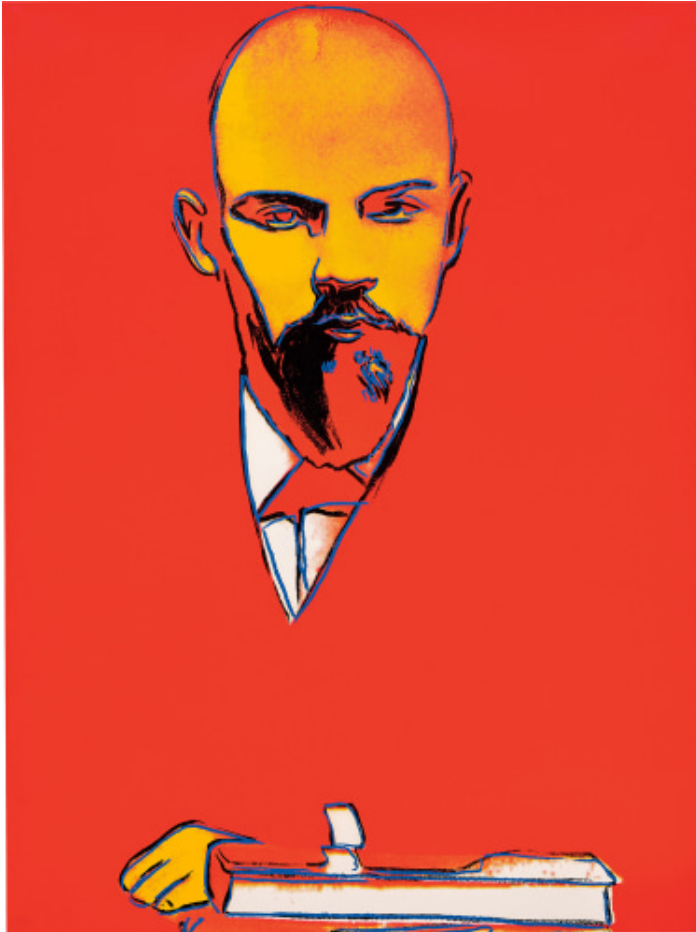
£50,000 — 70,000 ±

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 139



39

**Andy Warhol**

*Red Lenin (F. & S. 403)*

1987

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

S. 100.2 x 74.8 cm (39 1/2 x 29 1/2 in.)

Signed by Frederick W. Hughes (Executor of the Estate of Andy Warhol), and numbered 'AP. 9/24' in pencil on a stamped Certificate of Authenticity on the reverse (an artist's proof, the edition was 120), published by Andy Warhol, New York, framed.

**Estimate**

£40,000 — 60,000

[Go to Lot](#)





**Provenance**

The Taylor Gallery, Belfast

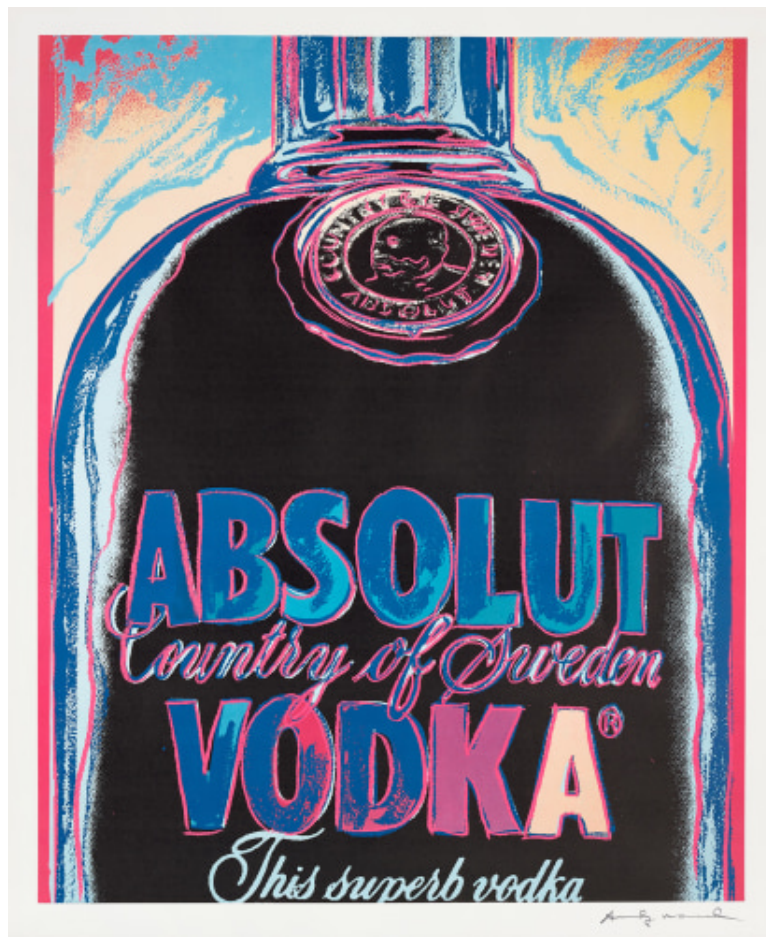
Acquired from the above by the present owner in 2005

**Literature**

Frayda Feldman and Jörg Schellmann 403

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



40

### Andy Warhol

*Absolut Vodka*

1985

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

I. 106 x 86.7 cm (41 3/4 x 34 1/8 in.)

S. 115.1 x 94.4 cm (45 1/4 x 37 1/4 in.)

Signed in pencil, from an unnumbered edition of 100 (not in Feldman and Schellmann), published by Carillon Importers, Ltd., New Jersey, framed.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



**Provenance**

Absolut Americana Art Gallery, Florida

Private Collection, Belgium (acquired from the above in 2005)



PROPERTY OF AN IMPORTANT LOS ANGELES  
COLLECTOR

41

**Andy Warhol**

*Black Bean, from Campbell's Soup I (F. & S. 44)*

1968

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.4 cm (35 x 23 in.)

Signed in black ball-point pen and stamp-numbered  
43/250 on the reverse (there were also 26 artist's  
proofs lettered A-Z), published by Factory Additions,  
New York, framed.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)



*'I should have just done the Campbell's Soups and kept on doing them... because everybody only does one painting anyway.'* —Andy Warhol



Andy Warhol tracing a *Campbell's Soup* silkscreen, The Factory, New York City, circa 1965 © Estate of Nat Finkelstein © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

#### Provenance

Pop & Contemporary Fine Art, Singapore

Acquired directly from the above by the present owner in 2017

#### Literature

Frayda Feldman and Jörg Schellmann 44



PROPERTY OF AN IMPORTANT LOS ANGELES  
COLLECTOR

42

**Andy Warhol**

*Pepper Pot, from Campbell's Soup I (F. & S. 51)*

1968

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.4 cm (35 x 23 in.)

Signed in black ball-point pen and stamp-numbered  
34/250 on the reverse (there were also 26 artist's  
proofs lettered A-Z), published by Factory Additions,  
New York, framed.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)





**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

**Literature**

Frayda Feldman and Jörg Schellmann 51



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

43

**Andy Warhol**

*Cream of Mushroom, from Campbell's Soup I (F. & S. 53)*

1968

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 89.2 x 58.7 cm (35 1/8 x 23 1/8 in.)

Signed in black ball-point pen and stamp-numbered 180/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Hamilton Selway Fine Arts, Los Angeles

Acquired directly from the above by the present owner in 2016

**Literature**

Frayda Feldman and Jörg Schellmann 53



PROPERTY OF AN IMPORTANT LOS ANGELES  
COLLECTOR

44

**Andy Warhol**

*Chicken Noodle, from Campbell's Soup I (F. & S. 45)*

1968

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.7 cm (35 x 23 1/8 in.)

Signed in black ball-point pen and stamp-numbered  
152/250 on the reverse (there were also 26 artist's  
proofs lettered A-Z), published by Factory Additions,  
New York, framed.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

**Literature**

Frayda Feldman and Jörg Schellmann 45



PROPERTY OF AN IMPORTANT LOS ANGELES  
COLLECTOR

45

**Andy Warhol**

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

1968

Screenprint in colours, on wove paper, with margins,  
trimmed at the upper and left sheet edges.

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.3 x 57.8 cm (34 3/4 x 22 3/4 in.)

Signed in black ball-point pen and stamp-numbered  
231/250 on the reverse (there were also 26 artist's  
proofs lettered A-Z), published by Factory Additions,  
New York, framed.

**Estimate**

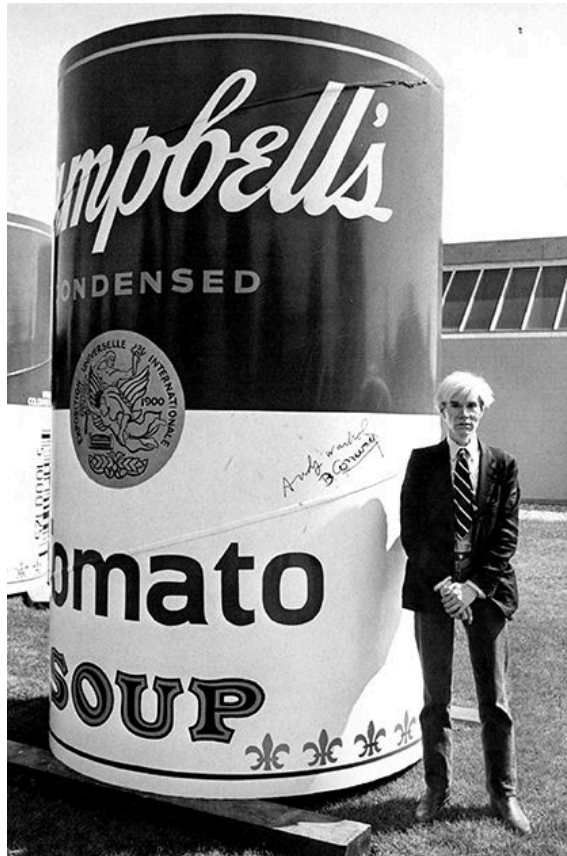
£15,000 — 20,000 ±

[Go to Lot](#)





*'Art is anything you can get away with.'* —Andy Warhol



Andy Warhol with one of his *Soup Cans*, 1981. Image: The Denver Post (Denver Post via Getty Images),  
Artwork: © 2022 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

#### Literature

Frayda Feldman and Jörg Schellmann 48

#### Provenance

Hamilton Selway Fine Arts, Los Angeles

Acquired directly from the above by the present owner in 2016



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

46

**Andy Warhol**

*Old Fashioned Vegetable, from Campbell's Soup II (F. & S. 54)*

1969

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 89.2 x 58.4 cm (35 1/8 x 23 in.)

Signed in black ball-point pen and stamp-numbered 116/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

**Literature**

Frayda Feldman and Jörg Schellmann 54



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

47

**Andy Warhol**

*Scotch Broth, from Campbell's Soup II (F. & S. 55)*

1969

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.7 cm (35 x 23 1/8 in.)

Signed in black ball-point pen and stamp-numbered 16/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

**Literature**

Frayda Feldman and Jörg Schellmann 55



PROPERTY OF AN IMPORTANT LOS ANGELES  
COLLECTOR

48

**Andy Warhol**

*Hot Dog Bean, from Campbell's Soup II (F. & S. 59)*

1969

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

L. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.7 cm (35 x 23 1/8 in.)

Signed in black ball-point pen and stamp-numbered  
74/250 on the reverse (there were also 26 artist's  
proofs lettered A-Z), published by Factory Additions,  
New York, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)





**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

**Literature**

Frayda Feldman and Jörg Schellmann 59



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

49

**Andy Warhol**

*Tomato-Beef Noodle O's, from Campbell's Soup II (F. & S. 61)*

1969

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

L. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.4 cm (35 x 23 in.)

Signed in black ball-point pen and stamp-numbered 200/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



*'I don't think art should be for the select few, I think it should be for the mass of the American people.'* —Andy Warhol



Andy Warhol shopping for soup in a New York City supermarket, 1964. Image: Bob Adelman

#### Provenance

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

#### Literature

Frayda Feldman and Jörg Schellmann 61



PROPERTY OF AN IMPORTANT LOS ANGELES  
COLLECTOR

50

**Andy Warhol**

*Golden Mushroom, from Campbell's Soup II (F. & S. 62)*

1969

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.4 cm (35 x 23 in. )

Signed in black ball-point pen and stamp-numbered  
55/250 on the reverse (there were also 26 artist's  
proofs lettered A-Z), published by Factory Additions,  
New York, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

**Literature**

Frayda Feldman and Jörg Schellmann 62



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

51

**Andy Warhol**

*Oyster Stew, from Campbell's Soup II (F. & S. 60)*

1969

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.4 cm (35 x 23 in.)

Signed in black ball-point pen and stamp-numbered 153/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)





**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2013

**Literature**

Frayda Feldman and Jörg Schellmann 60



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

52

**Andy Warhol**

*New England Clam Chowder, from Campbell's Soup II*  
(F. & S. 57)

1969

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.4 cm (35 x 23 in.)

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

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

**Literature**

Frayda Feldman and Jörg Schellmann 57



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

53

**Andy Warhol**

*Vegetarian Vegetable, from Campbell's Soup II (F. & S. 56)*

1969

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

I. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.4 cm (35 x 23 in.)

Signed in black ball-point pen and stamp-numbered 71/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£15,000 — 20,000   ‡

[Go to Lot](#)



*'I'm for mechanical art. When I took up silk screening, it was to more fully exploit the preconceived image through the commercial techniques of multiple reproduction.'*  
—Andy Warhol



Andy Warhol silk screening *Tomato*, from *Campbell's Soup I*, The Factory, New York City, circa 1968.  
Image: © Ugo Mulas Heirs. All rights reserved

#### Provenance

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

#### Literature

Frayda Feldman and Jörg Schellmann 56



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

54

**Andy Warhol**

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

1969

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

L. 80.6 x 47.6 cm (31 3/4 x 18 3/4 in.)

S. 88.9 x 58.4 cm (35 x 23 in.)

Signed in black ball-point pen and stamp-numbered 16/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

Estimate

£15,000 — 20,000    ₣

[Go to Lot](#)





**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2015

**Literature**

Frayda Feldman and Jörg Schellmann 58

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

55

### Andy Warhol

*Camouflage* (F. & S. 410)

1987

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

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

Signed by Fredrick W. Hughes (Executor of the Estate of Andy Warhol), titled, annotated 'REG.ED' and numbered 30/80 in pencil on the stamped Certificate of Authenticity on the reverse, published by Andy Warhol, New York (with his ink stamp copyright on the reverse), framed.

#### Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Heavily associated with its utilitarian and militaristic purpose, camouflage fabric is as widely recognised as it is distinct. Originally used to conceal war-machines in enemy territory, the versatile print has grown to encompass military uniform globally – an identifier for all that is conflict related. As a visual emblem, camouflage is to the military as castles are to Walt Disney, or soup cans are to Andy Warhol.

*'You need to let the little things that would ordinarily bore you suddenly thrill you.'*  
—Andy Warhol

It was studio assistant Jay Shriver who experimented with a new painting technique in the late 1980's, pushing paint through military cloth, who gave Warhol the idea of appropriating the combat related imagery. Warhol was intrigued by the all-over repetitive pattern of camouflage, with its leaf-shaped sprigs and islands, that represented the abstract expressionist paintings of his contemporaries. Using photographs taken of clothing purchased at an army surplus store, Warhol transposed and carefully altered the camouflage designs with a psychedelic palette. Playfully abstracting the patterns, the artist defied the print's original purpose to disguise, and instead pushed the designs to centre stage with vibrant fluorescent colours. The result was a set of eight screenprints, each with different colours and varying levels of depth, that would form one of the artist's final projects.

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#### Provenance

Guy Hepner, Los Angeles

Acquired directly from the above by the present owner in 2013

#### Literature

Frayda Feldman and Jörg Schellmann 410

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

56

**Andy Warhol**

*Camouflage (F. & S. 411)*

1987

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

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

Signed by Fredrick W. Hughes (Executor of the Estate of Andy Warhol), titled, annotated 'REG.ED' and numbered 38/80 in pencil on the stamped Certificate of Authenticity on the reverse, published by Andy Warhol, New York (with his ink stamp copyright on the reverse), framed.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Guy Hepner, Los Angeles

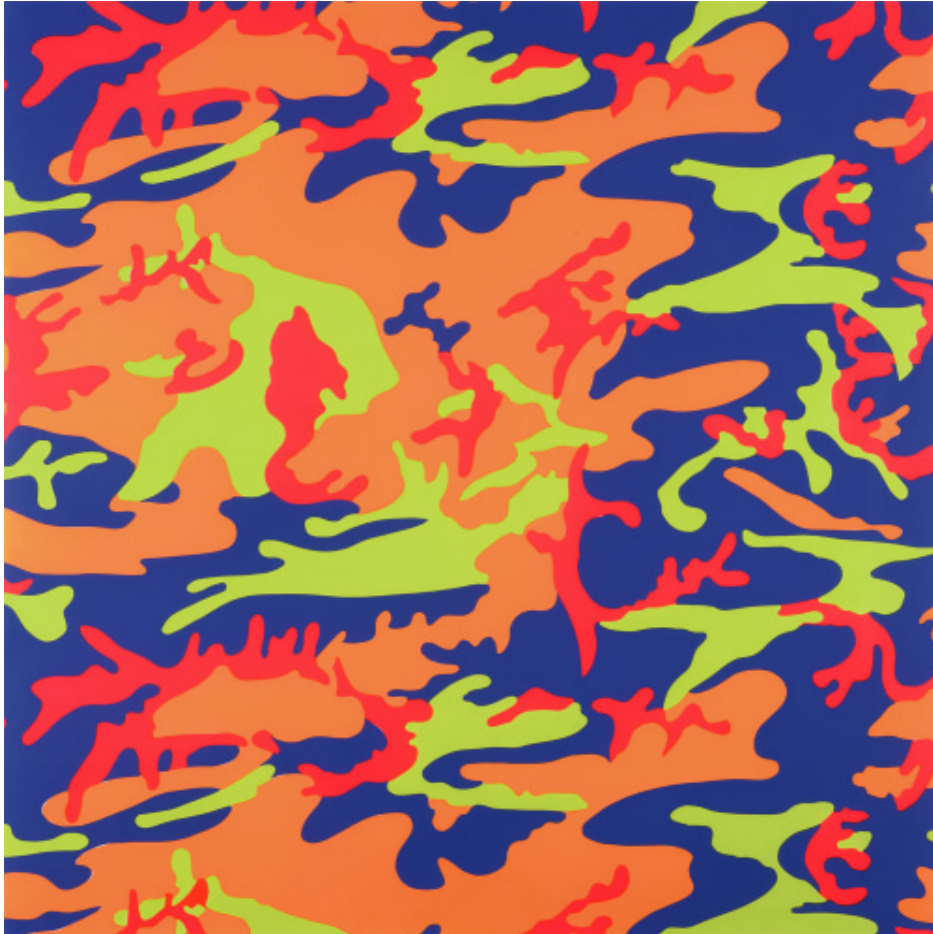
Acquired directly from the above by the present owner in 2014

**Literature**

Frayda Feldman and Jörg Schellmann 411

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

57

### Andy Warhol

*Camouflage* (F. & S. 412)

1987

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

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

Signed by Fredrick W. Hughes (Executor of the Estate of Andy Warhol), titled, annotated 'REG.ED' and numbered 64/80 in pencil on the stamped Certificate of Authenticity on the reverse, published by Andy Warhol, New York (with his ink stamp copyright on the reverse), framed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)





*'His last series of prints, 'Camouflage', published post-humously, has become a convenient metaphor for the enigma that was Andy Warhol... The prints are extremely difficult to reproduce accurately because of the use of fluorescent ink... Warhol transformed our understanding of the print into something quite different from what we believed it to be: in his hands it became unique, even unreproducible.'*<sup>i</sup>

<sup>i</sup> Frayda Feldman and Jörg Schellmann, Andy Warhol Prints: A Catalogue Raisonné 1962-1987, Distributed Art Publisher's Inc., New York, 2003, pp. 32-33

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#### Provenance

Guy Hepner, New York

Acquired directly from the above by the present owner in 2016

#### Literature

Frayda Feldman and Jörg Schellmann 412

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

58

### Andy Warhol

*Camouflage* (F. & S. 412)

1987

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

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

Signed by Fredrick W. Hughes (Executor of the Estate of Andy Warhol), titled and numbered 'T.P. 28/84' in pencil on the stamped Certificate of Authenticity on the reverse (a unique colour variant trial proof, the edition was 80), published by Andy Warhol, New York (with his ink stamp copyright on the reverse), framed.

#### Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Guy Hepner, New York

Acquired directly from the above by the present owner in 2014

**Literature**

see Frayda Feldman and Jörg Schellmann 412

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY OF AN IMPORTANT LOS ANGELES COLLECTOR

59

### Andy Warhol

#### *Camouflage*

1987

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

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

Signed by Fredrick W. Hughes (Executor of the Estate of Andy Warhol), titled and numbered 'T.P. 47/84' in pencil on the stamped Certificate of Authenticity on the reverse (a unique colour variant trial proof, the edition was 80), published by Andy Warhol, New York (with his ink stamp copyright and the authentication board copyright on the reverse), framed.

#### Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



**Provenance**

Guy Hepner, Los Angeles

Acquired directly from the above by the present owner in 2014

**Literature**

see Frayda Feldman and Jörg Schellmann 406-413



PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

60

**Andy Warhol**

*Neuschwanstein (S. 372)*

1987

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

I. 89.5 x 67 cm (35 1/4 x 26 3/8 in.)

S. 110 x 77.6 cm (43 1/4 x 30 1/2 in.)

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

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)





The 19<sup>th</sup> century palace Neuschwanstein sits atop a rugged hill above the village Hohenschwangau in southwest Bavaria. Commissioned by King Ludwig II, the castle served as a retreat for the king and was built in honour of the famous German composer Richard Wagner. Intended as a private residence for the royal family, construction started in 1869 but was never completed. Shortly after the king's death in 1886 the castle was opened to the public and has since become one of the most well-known attractions in Europe, and the most photographed building in Germany.

Built in the Neo-Romanesque style, with enchanting, majestic, and larger-than-life qualities, the castle has inspired many artists over the last century. Most famously being the inspiration for the Disneyland Magic Castle, its elegant towers have become synonymous with 'fairy tale' and used as the Walt Disney logo since 1985.

Commissioned to commemorate the 100<sup>th</sup> anniversary of the Bavarian Reinsurance Company in Munich in 1987, Andy Warhol's *Neuschwanstein* was based on a tourism poster. Unlike the artist's other architectural works, which focus on detailed views of iconic landmarks, Warhol shows the castle in its breath-taking landscape. Inspired by the aesthetic qualities of its architecture, Warhol chose an immediately recognisable image for this print, and in so doing, tied his obsession with fame into the notion of historical significance. Representing the castle in bright flat colour, the artist brings it into the future, making it a modern sensation equal in value to its past life's importance.



Disneyland (entrance to Sleeping Beauty's Enchanted Castle), 1957. Image: © Everett Collection / Bridgeman Images

#### Provenance

Schellmann Art, Munich

#### Literature

see Frayda Feldman and Jörg Schellmann 372

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

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

61

### Andy Warhol

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

1984

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

I. 64 x 95.5 cm (25 1/4 x 37 5/8 in.)

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

Signed and numbered 'TP 29/36' in pencil (a unique colour variant trial proof, the edition was 60 and 15 artist's proofs), published by Edition Schellmann & Klüser, Munich and New York (with their and the artist's copyright inkstamp on the reverse), unframed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Diverting away from the images of instantly recognisable celebrities and branded goods that made him a household name, in *Details of Renaissance Paintings*, Andy Warhol created a series of works that instead looked to the most recognisable artistic images of the past. Lifting his subject matter directly from Leonardo da Vinci's *Annunciation*, rather than from the heights of contemporary culture, Warhol applies his pop-art aesthetic to the Renaissance masterpiece transforming it into a modern allegory.



Leonardo da Vinci, *Annunciation*, 1472, Uffizi Gallery, Florence. Image: Scala, Florence

In *Details of Renaissance Paintings* (Leonardo da Vinci, *The Annunciation*, 1472), Warhol references da Vinci's painterly interpretation of the moment the angel Gabriel appears in front of the Virgin Mary and announces that Mary will bear the son of God. In da Vinci's image, Gabriel kneels before the Virgin, hand raised in greeting. Opposite, Mary's finger rests on the book she was reading prior to the angel's arrival. While da Vinci presents an expansive view of Gabriel and Mary situated in a *hortus conclusus* – an allegory of the Virgin's purity – Warhol intensely crops the image. In doing so, he purposefully obscures the narrative scene, leaving only the two gestural hands as an indication of the Biblical interaction.

Warhol flattens the composition drastically: the mountain that once served as the central vanishing point in da Vinci's pioneering example of perspective, is brought to the fore and highlighted with the same democratising red line that Warhol uses to silhouette the hands of Mary and angel Gabriel. Through the central positioning of the mountain, the landscape in the background becomes of equal, if not higher, importance than the Biblical encounter. By directly appropriating da Vinci's imagery, Warhol challenges the concept of originality and satirically undermines the work's religious significance. Through his reproduction, flattening and cropping of the famous painting, Warhol demonstrates that not even the works of the Old Masters are protected from the commercial aesthetic of Pop art.

#### Provenance

Schellmann Art, Munich

#### Literature

see Frayda Feldman and Jörg Schellmann 320-323

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

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



62

### Roy Lichtenstein

*Les nymphéas (The Water Lilies)* (C. 280)

1993

Linocut, woodcut, lithograph and screenprint in colours, on Arches Cover paper, with full margins.

I. 66.7 x 91 cm (26 1/4 x 35 7/8 in.)

S. 78.8 x 102.4 cm (31 x 40 3/8 in.)

Signed, dated and numbered 19/100 in pencil (there were also 25 artist's proofs), co-published by the artist and Éditions de la Tempête, Paris, for the benefit of Médecins du Monde, framed.

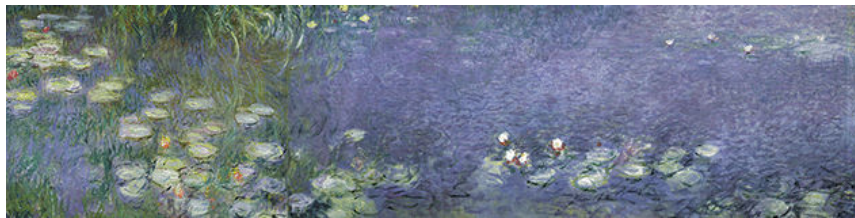
#### Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



In 1893 Claude Monet purchased a new plot of land adjacent to his home in Giverny, Normandy, for the sole purpose of creating a water garden. By enlarging his existing pond and filling it with exotic new water lilies, the artist went about building an environment he described as, 'both for the pleasure of the eye and for the purpose of having subjects to paint'. Within the flourishing oasis, he built a humpback footbridge, inspired by the Japanese prints imported into France in the 1867 Paris International Exposition. The artist went on to paint over 250 canvases of his newly beloved subject throughout his later career, crowned by his *grandes decorations*, the vast circular installation works now hanging in the Musée de l'Orangerie, Paris.



Claude Monet, *Waterlilies, Morning*, 1914-18, Musée de l'Orangerie, Paris. Image: Bridgeman Images

In *Les Nymphéas* Roy Lichtenstein pays homage to Monet's *Water-Lilies*. Using his signature Ben-day dots, strident colours, and graphic lines, the artist cleverly references the beacon of art history. Adopting the Impressionist device of cropping, Lichtenstein focuses on floating buds as they bloom above the waters surface. Juxtaposing dots with diagonal lines, interrupted by swathes of flat black and white colour, the artist achieves the impression of reflection and rippling to the water on his two-dimensional plane.

Using Monet as source, Lichtenstein suggests that the artwork of the 19th century master is as recognizable as any comic book character. Turning to the same subject at the same time in his life, Lichtenstein's water lily series represents the culmination of the artists creative development, with the introduction of a wider tonal range into his last works.

*'... I'd see something like a way of doing a Monet through just dots that would look like a machine-made impressionist painting.'* —Roy Lichtenstein

#### Provenance

Private Collection, Monaco

#### Literature

Mary Lee Corlett 280



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



63

### Yayoi Kusama

*Pumpkin 2000 (Green) (K. 300)*

2000

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

I. 30 x 35.1 cm (11 3/4 x 13 7/8 in.)

S. 48.2 x 64.1 cm (18 7/8 x 25 1/4 in.)

Signed, titled, dated and numbered 6/100 in pencil (there were also 10 artist's proofs), published by The Serpentine Gallery, London, framed.

Estimate

£15,000 — 20,000

[Go to Lot](#)



*'I love pumpkins.... My desire to create works of pumpkins still continues. I have enthusiasm as if I were still a child.'*—Yayoi Kusama 2015

Growing up surrounded by a seed nursery, owned by her family in her native Japan, the pumpkin has accompanied Yayoi Kusama since childhood. Driven by obsessive compulsions, she first engaged with the pumpkin through hallucination, when the simple plump vegetable spoke to her from the vine. This formative experience grew to become an extension of herself, as her saviour became her creativity, using art to relieve her illness.

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

The pumpkin is to Kusama what the soup can is to Warhol: an everyday object elevated to art, that captures their vision and skill. The pumpkin first appeared in Kusama's work in 1946, when she exhibited *Kaboch (Pumpkin)* in a travelling exhibition in Nagano and Matsumoto, Japan. She has made tiny pumpkins no bigger than a key ring, and monumental pumpkins that dwarf the viewer with their scale. It has become her identifier, the image for which she is most well-known, both as allegory and a form of self-portraiture.



Exhibition catalogue for *Yayoi Kusama* at the Serpentine Gallery, London, 27 January to 19 March, 2000

*Pumpkin (Green)* was produced alongside Kusama's seminal exhibition at the Serpentine Galleries in London in 2000. Delicately placed dots build the form of the vegetable, which is surrounded by the thinly laced web of infinity net within a black abyss. The simple yet complex image embodies the artist's aesthetic practice, occupying a special place in her iconography.

Notable institutes have acquired many different versions of Yayoi Kusama's Pumpkin such as the Benesse Art Site, Naoshima, Japan, where the first and largest pumpkin sculpture stands. Kusama has had ground-breaking exhibitions at the Museum of Modern Art, New York, and exhibited at the XLV Esposizione Internazionale d'Arte 1993: La Biennale di Venezia, Puntì Cardinali dell'Arte. Her current Infinity Mirror Rooms exhibition at Tate Modern, through June 2022, has been



continuously sold out.

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**Provenance**

Acquired directly from the publisher by the present owner at the time of publication

**Literature**

Yayoi Kusama 300

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



64

### Yayoi Kusama

*Three Pumpkins (K. 186)*

1993

Screenprint in colours, on Arches paper (deckled on two sides), with full margins.

I. 24.3 x 33.1 cm (9 5/8 x 13 in.)

S. 33.5 x 43 cm (13 1/4 x 16 7/8 in.)

Signed, titled in Japanese, dated and numbered 126/160 in pencil (there were also 16 artist's proofs), unframed.

Estimate

£20,000 — 30,000 ±

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Literature

Yayoi Kusama 186

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



65

### Jeff Koons

*Gazing Ball (Gauguin Delightful Land)*

2017

Archival pigment print in colours with blue mirrored glass inset, on Innova rag paper, with full margins.

I. 92.2 x 72.9 cm (36 1/4 x 28 3/4 in.)

S. 103 x 81.7 cm (40 1/2 x 32 1/8 in.)

framed 107.5 x 86.2 cm (42 3/8 x 33 7/8 in.)

Signed, dated and numbered 1/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, contained within the original wooden frame specified by the artist.

#### Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



The colourful symbolism of Paul Gauguin's *Delightful Land (Te Nave Nave Fenua)* radiates out of Jeff Koons' *Gazing Ball* reworking of the 19th century master. Part of the artists wider *Gazing Ball* series, in which Koons engages in dialogue with the heavyweights of art history, in *Gauguin Delightful Land* Koons disrupts the Tahitian figure in her landscape by adding a perfectly flat and imperceptibly thin reflective blue glass ball to the printed surface.

Koons collaborated with the research lab at Corning, a 166-year-old company with expertise in glass science and optical physics, to develop and hone the reflective 'ball'. The result is a custom-poured, optically perfect, one-millimetre-thick circle of mirrored cobalt blue glass.

When standing in front of these *Gazing Ball* works, the viewer is reflected, immediately raising questions about the relationship between artworks and their interpreters in the most tangible way. "This experience is about you," says Koons, "your desires, your interests, your participation, your relationship with this image." The viewer becomes a part of the artwork, captured for a brief moment in blue reflection and in that instant sharing a part of the object's history.

Jeff Koons' works are held in the collections of The Broad, the Hirshhorn Museum and Sculpture Garden, the Los Angeles County Museum of Art, the Museum of Modern Art, the Tate, and the Whitney Museum of American Art.

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#### Provenance

Acquired directly from the publisher by the present owner at the time of publication

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



66

### Jeff Koons

*Diamond (Red)*


2020

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

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

With printed signature, title, date and numbered 551/599 on the side, published by Bernardaud, Limoges, France (with their stamp on the side).

#### Estimate

£12,000 — 18,000 

[Go to Lot](#)







PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

67

**Jeff Koons**

*Jeff Koons*

1995

The complete set of seven offset lithographs in colours, on coated Biber GS board, with full margins, with colophon, wall hanging mirror-polished stainless steel box and inflatable plastic elephant.

all I. various sizes

all S. 99.8 x 69.8 cm (39 1/4 x 27 1/2 in.), two horizontal

box 102 x 72.5 x 5 cm (40 1/8 x 28 1/2 x 1 7/8 in.)

elephant 97 x 76 x 38 cm (38 1/4 x 29 7/8 x 14 7/8 in.)

All lithographs signed, dated and numbered 'A.P. 10/10' in pencil, further signed and numbered in pencil on the accompanying label (an artist's proof set, the edition was 50), published by Edition Schellmann, Munich and New York, the prints unframed.

**Estimate**

£18,000 — 22,000 £

[Go to Lot](#)



**Provenance**

Schellmann Art, Munich

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 190-193

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

68

### Various Artists

*Re-Object/Mythos*

2007

The complete set of eight prints in various media and on various supports, the full sheets and with margins, with colophon.

all I. various sizes

all S. approx. 81 x 61 cm (31 7/8 x 24 in.) one horizontal

Six prints signed and seven numbered 9/45 in pencil or black felt-tip pen on the front or reverse, the Merz signed and numbered in pencil on the reverse of the folder (there were also 5 in Roman numerals and 6 artist's proofs), published by Edition Schellmann, Munich and New York, on the occasion of the exhibitions *Re-Object and Mythos* at Kunsthau Bregenz, all unframed.

Estimate

£10,000 — 15,000 £

[Go to Lot](#)



**Provenance**

Schellmann Art, Munich

**Literature**

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

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



69

### Gerhard Richter

*Abstraktes Bild (P1)*

1990/2014

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

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

This facsimile object is unsigned and numbered 412/500 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£15,000 — 20,000    £

[Go to Lot](#)



Literature

HENI Productions P1



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



70

### Gerhard Richter

*Haggadah (P2)*

2006/2014

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

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

This facsimile object is unsigned and numbered 412/500 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£12,000 — 18,000    £

[Go to Lot](#)





Literature

HENI Productions P2

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



71

### Gerhard Richter

*Cage 4 (P19-4)*

2006/2020

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

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

This facsimile object is unsigned and numbered 111/200 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 ♣

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Literature

HENI Productions P19-4

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



72

### Gerhard Richter

*Cage 1 (P19-1)*


2006/2020

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

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

This facsimile object is unsigned and numbered 187/200 in black ink on the reverse, published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)

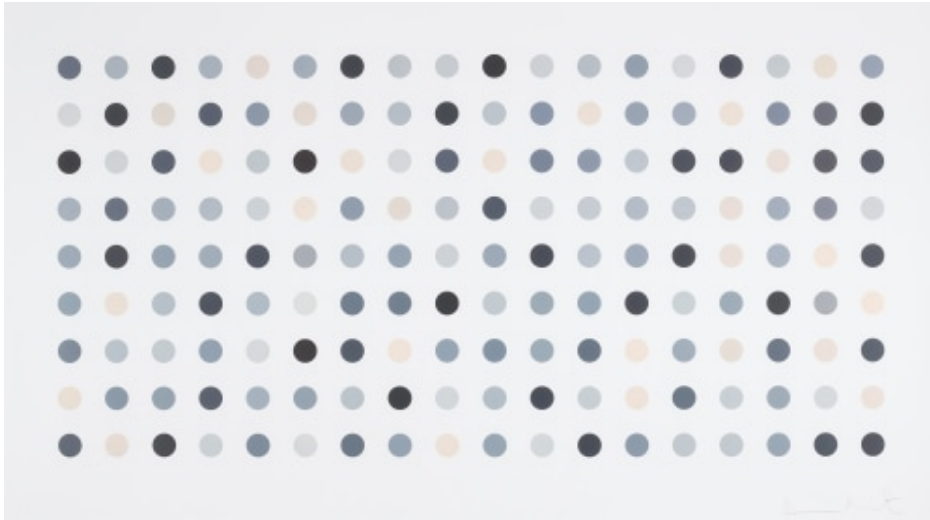


Literature

HENI Productions P19-1

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



73

### Damien Hirst

*Diacetoxyscirpenol*

2005

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

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

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

Signed in pencil on the front and numbered 71/115 in pencil on the reverse (there were also 30 artist's proofs), published by The Paragon Press, London, framed.

#### Estimate

£8,000 — 12,000 ▲

[Go to Lot](#)



Literature

The Paragon Press 2001-2006 pp. 200-201



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



74

### Damien Hirst

*Mickey*

2014


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

I. 84 x 49 cm (33 1/8 x 19 1/4 in.)

S. 87.5 x 70 cm (34 1/2 x 27 1/2 in.)

Signed and numbered 39/250 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), framed.

**Estimate**

£20,000 — 30,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



75

### Damien Hirst

2215 *It's all wonderful, from The Currency*


2016

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

21.4 x 29.9 cm (8 3/8 x 11 3/4 in.)

Signed, titled, dated and numbered '2215' 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

£10,000 — 15,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



76

### Damien Hirst

*Butterfly Etchings: four plates*

2009

Four etching and aquatints in colours, on wove paper, with full margins.

all I. 29.8 x 24.8 cm (11 3/4 x 9 3/4 in.)

all S. 47.6 x 39.4 cm (18 3/4 x 15 1/2 in.)

All signed and numbered variously from the edition of 45 in pencil, published by Other Criteria, London (with the artist's inkstamp), all framed.

**Estimate**

£10,000 — 15,000 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



77

### Damien Hirst

*Patience, from The Aspects (H6-3)*


2019

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

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

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

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)



Literature

HENI Production H6-3



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



78

### Damien Hirst

*Grace, from The Aspects (H6-2)*


2019

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

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

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

#### Estimate

£8,000 — 12,000 

[Go to Lot](#)



Literature

HENI Production H6-2



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



79

### Grayson Perry

*The American Dream*

2020

Etching in colours from three plates, printed on one sheet of BFK Rives paper, with full margins.

I. 106.5 x 237 cm (41 7/8 x 93 1/4 in.)

S. 109.6 x 239.7 cm (43 1/8 x 94 3/8 in.)

Signed in pencil on the front and numbered 36/68 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, contained in the original wooden frame specified by the artist.

#### Estimate

£40,000 — 60,000 ♣

[Go to Lot](#)



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*'This map toys with the common delusion that there is a clear and certain route out of our mess of feelings.'* —Grayson Perry

Made in response to the artist's travels in the U.S., when filming for his upcoming Channel 4 series 'Grayson Perry's Big American Road Trip', *The American Dream* captures a world of conflict rooted in social media. A map of the culture of war, that could be anywhere, rages mainly online.

Social media is full of opposing forces, difference of opinion and friction. Humans experiencing unfocused emotions, such as anger, anxiety, and fear, are unconsciously seeking something to attach these feelings to. Social media provides the issues for this attachment, and in so doing, perpetuates an ever-polarizing society. With advertisers seeking lengthened online engagement, algorithms keep people hooked to their screens by encouraging quarrel and outrage. Unconscious bias leads people to cherry-pick nuggets of information viewed online, and algorithms entrench these biases, providing streams of content to reinforce opinions.

For *American Dream*, Perry drew inspiration from Cold War propaganda maps, showing the 'communist threat' in the 1950's. The central figure at the top is Mark Zuckerberg, CEO of Facebook, the best-known face of social media. Red arrows reach across the landscape, representing the negative emotions that keep people scrolling through their online accounts. Ships, planes and tanks are labelled with the issues and buzzwords that fuel the algorithm. In the centre of the image Air Force One collides with a Russian bomber labelled 'Climate Change'. Perry states how at the time of making, that was the central issue, but now may have made the 'Racism' and 'White Privilege' helicopters and the 'Black Lives Matter' fighter jet more prominent.

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80

**Grayson Perry**

*Map of Nowhere*

2008

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

I. 152.3 x 112.6 cm (59 7/8 x 44 3/8 in.)

S. 153.4 x 113.1 cm (60 3/8 x 44 1/2 in.)

Signed and numbered 25/68 in pencil on the reverse (there were also 10 artist's proofs), published by The Paragon Press, London, framed.

**Estimate**

£15,000 — 20,000 ♣

[Go to Lot](#)



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*'The starting point for this print was Thomas More's Utopia. Utopia is a pun on the Greek ou topos meaning 'no place'. I was playing with the idea of there being no Heaven. People are very wedded to the idea of a neat ending: our rational brains would love us to tidy up the mess of the world and to have either Armageddon or Heaven at the end of our existence. But life doesn't work like that - it's a continuum.'* —Grayson Perry

As both human body and globe, Grayson Perry's *Map of Nowhere* lays out the key concepts and concerns of contemporary western life. Perry based his composition on the Ebstorf Map, destroyed during the Second World War, in which Jesus was shown as the body of the world, with his head, hands and feet marking four equidistant points around the circle. In *Map of Nowhere*, Perry places his own image at the work's apex, presenting its contents as a form of self-portrait. Exploring his own belief system, the artist presents his opinions contending with those he finds crowding around him in wider society.

From jibes about current affairs, to touchstones of his personal life, Perry's map is an articulate and elegantly rendered satire. In the centre of the image Perry writes 'Doubt', he says, 'because a philosopher once said, "Doubt is the essence of civilization." A skeletal child contains bigotries: racism, sexism, ageism and suppressed rage all branch from a stomach labelled 'fear'. The artist's alter-ego Clare gets a sainthood, while people pray at the churches of global corporations: Microsoft, Starbucks, and Tesco. The 'free-market-economy' floats untethered, pre-empting a global financial crisis to follow in 2008. The landscape below is host to a pilgrimage, showing figures in religious garb following a route that culminates at a monastery basking in a beam of light excreted by the artist.

Video: <https://www.bbc.co.uk/programmes/p007hx1k>

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#### Literature

The Paragon Press 2006-2010 pp.184-185

## Evening & Day Editions

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81

### Grayson Perry

*Selfie with Political Causes*

2018

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

I. 67 x 100.4 cm (26 3/8 x 39 1/2 in.)

S. 69.5 x 102.6 cm (27 3/8 x 40 3/8 in.)

Signed in pencil on the front and numbered 28/68 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, unframed.

Estimate

£6,000 — 8,000 <sup>+</sup>

[Go to Lot](#)





82

**Julian Opie**

*This is Shahnoza in 3 parts (6) (C. 132)*

2008

Flocking adhesive screenprinted on 3mm white Plexiglas acrylic, with hand-flocked black nylon, in three panels.

overall 72.2 x 212.2 cm (28 3/8 x 83 1/2 in.)

Signed in black felt-tip pen and numbered 2/30 (printed) on a label affixed to the reverse of the head (left) panel (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, each panel contained in the original matte black aluminium frame specified by the artist.

Estimate

£15,000 — 20,000 ♦

[Go to Lot](#)









83

**Julian Opie**

*Monique Walking*

2004

LCD animation presented as a continuous computer animation loop, programmed and fitted in an LCD screen, contained in a custom made, powder-coated metal surround.

95 x 60.5 x 20 cm (37 3/8 x 23 7/8 x 7 7/8 in.)

Numbered 2/4 (printed) on a label affixed to the reverse (there was also 1 artist's proof), published by Galerie Bob Van Orsouw, Zurich.

**Estimate**

£25,000 — 35,000 ♣

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84

**Raymond Pettibon**

*Untitled (Hermosa Beach) Black and White*

2019

Monumental lithograph with hand-colouring, on  
Saunders paper, the full sheet.

S. 115.1 x 171.6 cm (45 3/8 x 67 1/2 in.)

Signed and numbered 10/18 in pencil, published by  
Brooke Alexander Editions, New York, framed.

**Estimate**

£30,000 — 50,000 ±

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## Evening & Day Editions

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85

**Stanley Whitney**

*Untitled*

2016

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

I. 138.5 x 169.5 cm (54 1/2 x 66 3/4 in.)

S. 145 x 174.5 cm (57 1/8 x 68 3/4 in.)

Signed and numbered 1/1 in pencil, published by BORCH Editions, Copenhagen, framed.

**Estimate**

£20,000 — 30,000 ±

[Go to Lot](#)



## Evening & Day Editions

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86

### Jonas Wood

*Matisse Pot 3*

2017-18

Screenprint in colours, on Rising Museum board, the full sheet.

S. 70 x 71.2 cm (27 1/2 x 28 in.)

Signed, dated and numbered 17/50 in pencil (there were also 10 artist's proofs), published by WKS (Wood Kusaka Studios), Los Angeles, unframed.

Estimate

£12,000 — 18,000

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*'Repainting a Matisse painting, or a Picasso painting, all these things just seem natural to me. I'm not trying to remake those things. I'm trying to make them in my own way because I'm so turned on by them.'* —Jonas Wood

Jonas Wood's artistically inclined family collected works by Matisse, Picasso, Calder and more. Interacting with such prolific and influential artists in the intimacy of his home, Wood developed an attachment to their aesthetic elements, which are reflected in many of his later series. Drawing on the imagery of these Modern masters and experiences from his own life, Wood assembles photocollages, which become the basis for his paintings and prints. The *Matisse Pots* series reflects the classic artistic genres of landscape and interior scenes set against the unexpected background of two-dimensional ceramics. Wood brings traditional genres of art into a contemporary dialogue, playfully challenging the canonical separations of medium and artistic movements. Drawing inspiration from Matisse's *L'Atelier Rouge* (1911), Wood embraces fauvist colour and fluid lines to animate the eternal theme of the artist's studio, bridging the shared experience of artists and their collectors across generations.

Henri Matisse, *L'Atelier Rouge*, 1911. Image: The Museum of Modern Art, New York. © Succession H. Matisse/DACS, London

#### Literature

Jonas Wood interviewed by master printer Jacob Samuel, from *Nonstop: Jonas Wood Speaks with Jacob Samuel*, Art in Print, vol. 8, no. 1, 2018





## Evening & Day Editions

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87

### Jonas Wood

*Landscape Pot with Plant*

2017

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

I. 84.5 x 60 cm (33 1/4 x 23 5/8 in.)

S. 100.2 x 75 cm (39 3/8 x 29 1/2 in.)

Signed with initials, dated and numbered 78/100 in pencil (there were also 20 artist's proofs), published by Counter Editions, London, unframed.

#### Estimate

£15,000 — 20,000

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Literature

Gagosian Gallery, New York, *Jonas Wood: Prints*, pp. 62-63



## Evening & Day Editions

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88

### Jonas Wood

*Archaeopteryx Lithographica; and Dilophosaurus Wetherilli*

2015

Two lithographs in colours, on Barcham Green Boxley De Wint Eggshell paper, with full margins.

both l. approx. 65 x 36.5 cm (25 5/8 x 14 3/8 in.)

both s. 80.2 x 58.2 cm (31 5/8 x 22 7/8 in.)

Both signed, dated and numbered 8/30 in pencil (there was also 1 artist's proof for each), published by Hamilton Press, Venice, California (with their blindstamp), both framed.

#### Estimate

£12,000 — 18,000

[Go to Lot](#)



*'When I met my wife, Shio Kusaka, who is a ceramicist, I started looking at vessels. I became interested in the Greek pots... they have a shape and a form, and they have images that are very flat, graphic, and simple. Basically, there are cartoons on the sides of the pots that tell stories...' —Jonas Wood*

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**Provenance**

Richard Levy Gallery, Albuquerque (label verso of frames)

**Literature**

Gagosian Gallery, New York, *Jonas Wood: Prints*, pp. 94-97

## Evening & Day Editions

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89

**Jonas Wood**

*Untitled*

2009

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

S. 102.2 x 72.8 cm (40 1/4 x 28 5/8 in.)

Signed, dated and numbered 30/50 in coloured pencil (there were also 16 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), framed.

**Estimate**

£8,000 — 12,000

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Literature

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

## Evening & Day Editions

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90

**Javier Calleja**

*Up to You*

2020

Lithograph with screenprint in colours, on perforated Heritage Book paper, the full sheet.

S. 98.3 x 66 cm (38 3/4 x 25 7/8 in.)

Signed and numbered 23/75 in pencil, published by Avant Arte, Amsterdam, framed.

**Estimate**

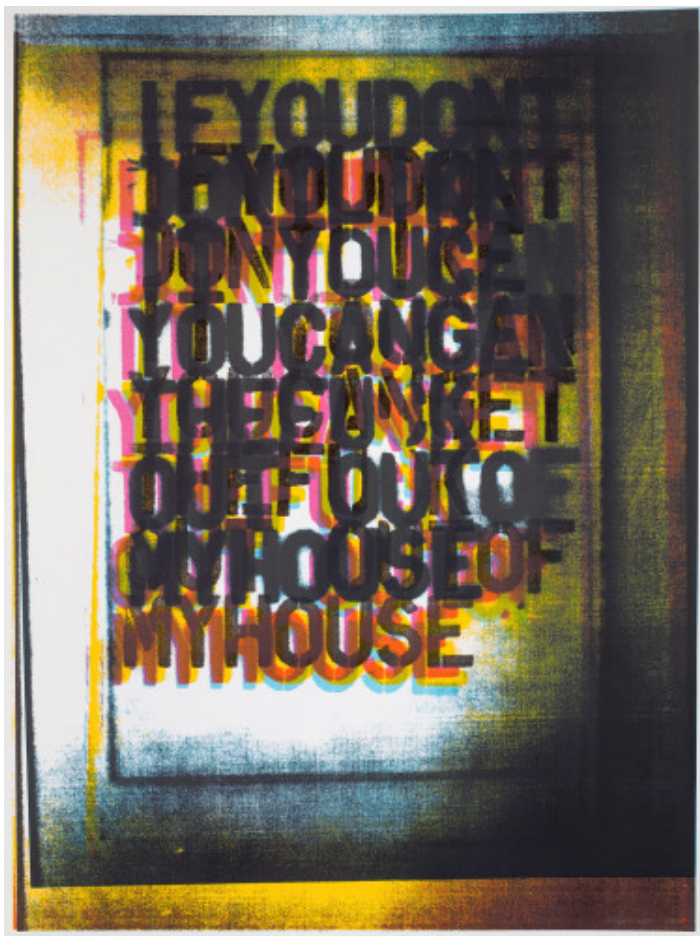
£10,000 — 15,000    ‡♣

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## Evening & Day Editions

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91

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

Signed, dated and numbered 43/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, London, framed.

**Estimate**

£10,000 — 15,000

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92

**Harland Miller**

*Who Cares Wins*

2020

Unique screenprint in colours with hand-colouring in acrylic, oil, and pencil, on Somerset paper, the full sheet.

S. 100 x 70 cm (39 3/8 x 27 1/2 in.)

Signed, annotated 'H.F.P' and inscribed 'Thanks for helping Short Straw International' in pencil, a unique hand-finished print (the edition was 250 and 25 artist's proofs), published by White Cube, London, framed.

**Estimate**

£20,000 — 30,000 ±

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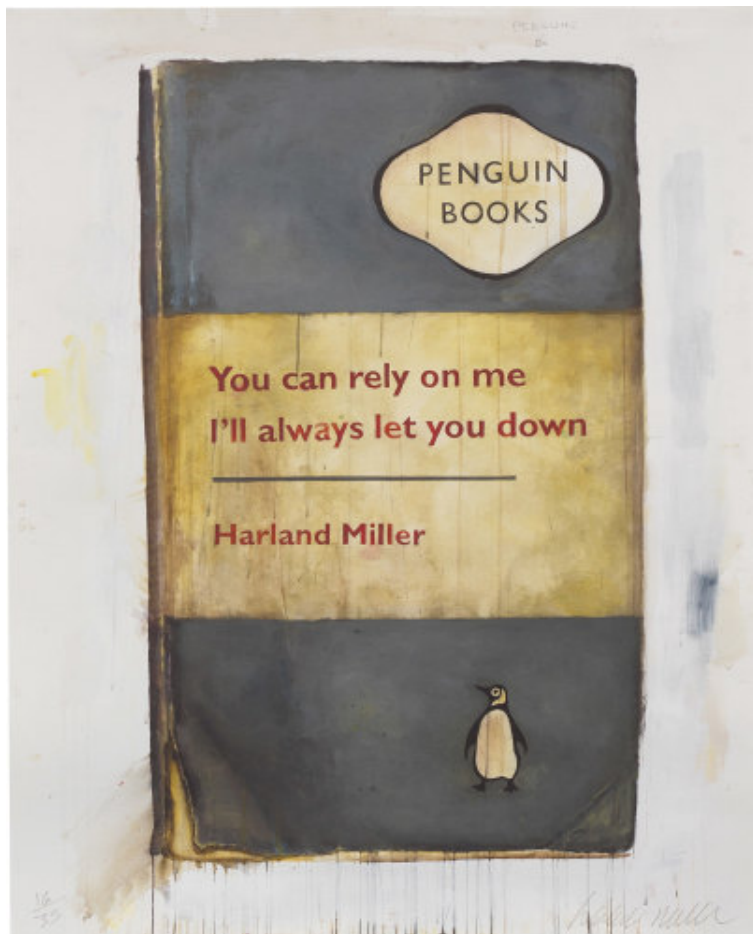


*'When I first wrote the words 'Who Cares Wins', they were about caring for people with dementia – specifically my dad; and at the time the phrase worked like a 5 second pep talk to myself... to keep caring, because really – that's all I could do... sitting here in my flat – nursing (mercifully mild) symptoms of COVID-19, I see from the lowering sun outside, it's been a while since I wrote that last line... this inertia maybe a symptom of COVID-19, but it may also be that then – as now! Caring is all we can do... and Caring for the Carers... is I imagine one of the ways we can do this best.'* —Harland Miller

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## Evening & Day Editions

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93

### Harland Miller

*You Can Rely on Me, I'll Always Let You Down*

2011

Inkjet print in colours, on Somerset Satin paper, the full sheet.

S. 42 x 33.7 cm (16 1/2 x 13 1/4 in.)

Signed and numbered 16/35 in pencil (there was also 1 artist's proof), published by Other Criteria, London, framed.

Estimate

£8,000 — 12,000 ♣

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## Evening & Day Editions

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94

### Harland Miller

*Love Conquers Nothing*

2011

Inkjet print in colours, on Somerset Satin paper, the full sheet.

S. 42 x 33.7 cm (16 1/2 x 13 1/4 in.)

Signed and numbered 7/35 in pencil, published by Other Criteria, London, framed.

Estimate

£8,000 — 12,000 ♦

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95

**Harland Miller**

*Hell... It's Only Forever 1*

2020

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

S. 102.8 x 71.4 cm (40 1/2 x 28 1/8 in.)

Signed in pencil on the front and numbered 48/50 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, framed.

**Estimate**

£6,000 — 8,000    £

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## Evening & Day Editions

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96

### **Banksy**

#### *Stop and Search*

2007

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

I. 45.5 x 38 cm (17 7/8 x 14 7/8 in.)

S. 76.8 x 57.5 cm (30 1/4 x 22 5/8 in.)

Signed in blue pencil and numbered 222/500 in pencil, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

#### **Estimate**

£50,000 — 70,000 ♣

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## Evening & Day Editions

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97

### **Banksy**

*Trolleys (colour)*

2007

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

I. 49.5 x 69.2 cm (19 1/2 x 27 1/4 in.)

S. 57 x 76.2 cm (22 1/2 x 30 in.)

Signed and numbered 629/750 in pencil, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

#### **Estimate**

£25,000 — 35,000 ♣

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## Evening & Day Editions

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98

### **Banksy**

#### *Happy Choppers*

2003


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

I. 67.3 x 47.4 cm (26 1/2 x 18 5/8 in.)

S. 69.9 x 50 cm (27 1/2 x 19 5/8 in.)

Signed and dated in black ink and numbered 7/750 in pencil (the total edition was 600 unsigned and 150 signed impressions), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

#### **Estimate**

£40,000 — 60,000 

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*'Fight the fighters, not their wars.'* —Banksy

Banksy's *Happy Chopper* first appeared in 2002 as a spray-painted mural in London's Whitecross Street Market. The image has since become a recurring theme for Banksy and used in various anti-war protests. At the time, the United States and Britain were preparing for a war with Iraq, a conflict subject to much debate: accusations were made that Iraq's oil supply was the focus of the coalition military and not the fight for democracy as the western public were led to believe.

Depicting a squadron of armed Apache helicopters, in *Happy Choppers*, three foreboding heavy aircraft emerge from the clouds, forming an intimidating approach. A baby pink bow, attached to the leading aircraft's apex, disarms the viewer – a symbol of childhood innocence does not belong on a war machine. The contrast of the menacing choppers surrounded by sunny blue skies and cartoon-like clouds hints at the idea of 'boys playing soldiers' or 'men playing war'.

Banksy utilizes the innocence and moral virtue associated with children to turn a mirror on society, foregrounding its faults and injustices. Frequently combining images of childhood, and its closely connected notions of both purity and nostalgia, with somber and despondent themes of war, political division, and mass-surveillance, the artist evokes an increasingly powerful and provocative message. In *Happy Chopper* not only does the artist highlight the unnecessary losses of innocence in wartime but mocks the masculinity of militarism.

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



99

### Banksy

*Festival (Destroy Capitalism)*, from *Barely Legal*

2006

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

I. 47 x 66 cm (18 1/2 x 26 in.)

S. 57.5 x 77 cm (22 5/8 x 30 3/8 in.)

Numbered 43/500 in pencil, an unsigned impression (there was also a signed edition of 150 and 17 artist's proofs), co-published by Pictures on Walls, London (with their blindstamp) and Modern Multiples Fine Art Editions, Los Angeles, for the exhibition *Barely Legal*, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

£20,000 — 30,000 ▲

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## Evening & Day Editions

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100

**Banksy**

*Golf Sale*

2003

Screenprint, on wove paper, with full margins.

I. 30.6 x 43.5 cm (12 x 17 1/8 in.)

S. 34.4 x 50 cm (13 1/2 x 19 5/8 in.)

Numbered 213/750 in pencil, an unsigned impression (the edition was 150 signed and 600 unsigned impressions), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

**Estimate**

£20,000 — 30,000 ♣

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*'Art should comfort the disturbed and disturb the comfortable.'* —Banksy

Best known for drawing on and appropriating recognisable visual imagery, Banksy subverts historic and political moments, turning them into his own symbols of satire. For *Golf Sale*, Banksy drew from Jeff Widener's Pulitzer nominated epochal photograph of the 'Tank Man'. On 5<sup>th</sup> June 1989, Widener captured the bold unidentified Chinese man, who confronted a row of tanks on their route out of Tiananmen Square in Beijing, following the protests and massacre of the day before when students challenged the government over issues of democracy.

Using spray-paint and stencils, Banksy simplifies the tanks into their most basic form, highlighting the outlines of their pointed guns and overbearing wheels in black and white. Placing a placard in the hands of the man, with the words 'Golf Sale' inscribed, and an arrow pointing the tanks in another direction, Banksy mocks the intent of the tanks and those that instruct them. The artist suggests that physical violence used to enforce ideas is as effective as firing golf balls into enemy territory.

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

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101

**Banksy**

*Monkey Queen*

2003

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

I. 48.6 x 33.7 cm (19 1/8 x 13 1/4 in.)

S. 49.1 x 39.1 cm (19 3/8 x 15 3/8 in.)

Numbered 560/750 in pencil, an unsigned impression (the total edition was 600 unsigned and 150 signed impressions), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

**Estimate**

£12,000 — 18,000    £

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## Evening & Day Editions

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102

### Banksy

*Applause*

2006

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

I. 66.7 x 106 cm (26 1/4 x 41 3/4 in.)

S. 80.6 x 122 cm (31 3/4 x 48 in.)

Numbered 293/500 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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## Evening & Day Editions

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103

### Pablo Picasso

*Danseurs (Dancers) (R. 386)*

1956

White earthenware plaque.

19 cm (7 1/2 in.) diameter

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

#### Estimate

£1,000 — 1,500    £

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104

**Pablo Picasso**

*Visage (Face) (R. 288)*


1955

White earthenware turned pitcher painted in colours with glaze on the inside.

31 x 10.5 x 14 cm (12 1/4 x 4 1/8 x 5 1/2 in.)

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

**Estimate**

£5,000 — 7,000 

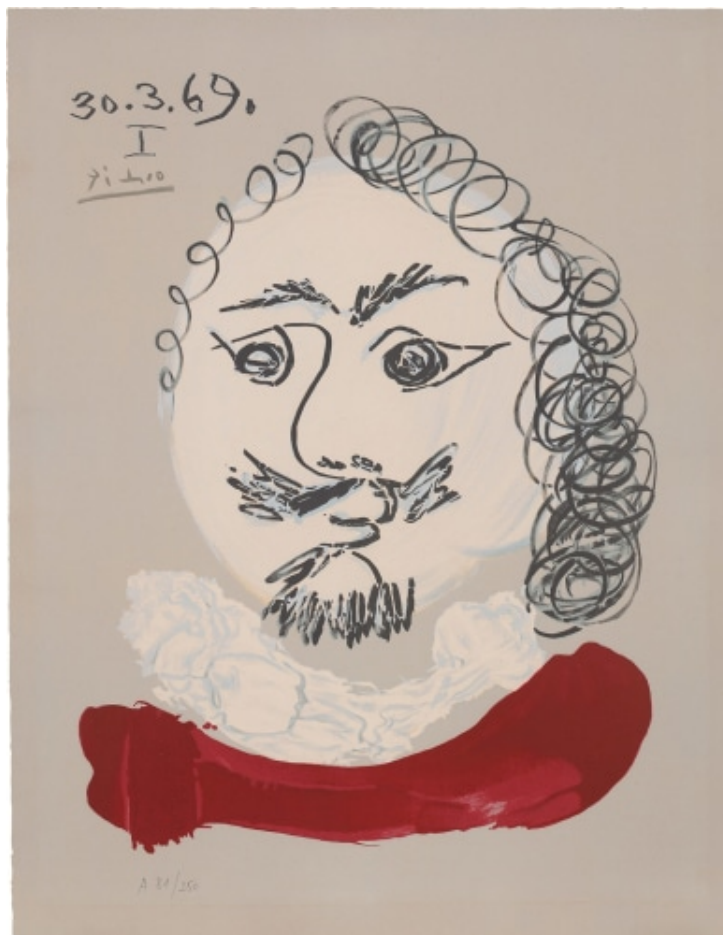
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## Evening & Day Editions

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105

LOT OFFERED WITH NO RESERVE

### After Pablo Picasso

*Portraits imaginaire (Imaginary Portraits): one plate*

1969

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

S. 65.3 x 50.3 cm (25 3/4 x 19 3/4 in.)

Numbered 'A 81/250' in pencil, from the American edition (there was also a French edition of 250 marked 'F'), published by Harry N. Abrams, New York, framed.

#### Estimate

£1,000 — 1,500 •†•

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## Evening & Day Editions

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106

### Pablo Picasso

*Salomé, from La Suite des Saltimbanques (The Saltimbanques Suite) (Bl. 14, Ba. 17)*

1905


Drypoint, on Van Gelder paper, with full margins.

I. 40.2 x 35 cm (15 7/8 x 13 3/4 in.)

S. 62.4 x 49.1 cm (24 5/8 x 19 3/8 in.)

From the edition of 250 (there were also 27 or 29 on Japan paper), published by Ambroise Vollard, Paris, 1913, unframed.

#### Estimate

£3,000 — 5,000 

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Literature

Georges Bloch 14

Brigitte Baer 17

## Evening & Day Editions

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107

### Pablo Picasso

*Baigneuses à la piscine (Bathers at the Pool)* (Bl. 242, Ba. 270)

1932

Etching, on laid paper, with full margins.

I. 22.8 x 18.9 cm (8 7/8 x 7 1/2 in.)

S. 44.7 x 32.9 cm (17 5/8 x 12 7/8 in.)

Stamp-signed in black ink and numbered 7/50 in pencil (there were also 19 artist's proofs), published by Galerie Louise Leiris, Paris, 1981, unframed.

#### Estimate

£4,000 — 6,000    ‡♣

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In the summer of 1932, Pablo Picasso was in love. Not with his wife, the Russian ballerina Olga, but with a young woman of 22 called Marie-Thérèse Walter. It was a milestone year in every sense, one celebrated in the recent Tate exhibition: *Picasso 1932 – Love, Fame, Tragedy*. Not only did he produce some of his greatest paintings during this intensely creative period, he made great prints too, including a series of 20 etchings depicting bathers. A notable example from the series is *Baigneuses à la Piscine*, where he depicts Marie-Thérèse, not once, but obsessively, six times. Various reclining, seated, standing and diving into a swimming pool, each time Picasso shows her unmistakable profile and cropped bob of hair. At the time of making, only a few trial proofs of each image were pulled. In 1981, Galerie Louise Leiris eventually published the prints, each in an edition of 50, all bearing facsimile stamped signatures.



Marie-Thérèse Walter photographed by Picasso at Juan-les-Pins, July 1932

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#### Literature

Georges Bloch 242

Brigitte Baer 270

## Evening & Day Editions

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108

### Pablo Picasso

*Autour d'El Greco et de Rembrandt: Portraits (Around El Greco and Rembrandt: Portraits), plate 40 from 347 Series (Bl. 1520, Ba. 1536)*

1968

Etching and aquatint, on Rives paper, with full margins.

I. 22.3 x 32.1 cm (8 3/4 x 12 5/8 in.)

S. 38 x 46.8 cm (14 7/8 x 18 3/8 in.)

Signed and numbered 36/50 in pencil, Baer's 2nd (final) state (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

#### Estimate

£3,000 — 5,000 ±

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Literature

Georges Bloch 1520

Brigitte Baer 1536

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



109

### Pablo Picasso

*Artiste peintre avec un modèle qui boude (Painter with a Sulking Model)*, plate 346 from 347 Series (Bl. 1826, Ba. 1843)

1968

Etching, on Rives paper, with full margins.

I. 22.8 x 32.5 cm (8 7/8 x 12 3/4 in.)

S. 36.4 x 47.1 cm (14 3/8 x 18 1/2 in.)

Signed and numbered 6/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, unframed.

#### Estimate

£4,000 — 6,000    £

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Literature

Georges Bloch 1826

Brigitte Baer 1843

## Evening & Day Editions

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110

### Pablo Picasso

*Marin rêveur avec deux femmes, couple, spectatrice et sculpture sur un escabeau (Daydreaming Sailor with Two Women), plate 9 from Séries 156 (Bl. 1864, Ba. 1869)*

1970

Etching, on BFK Rives paper, with full margins.

I. 14.9 x 20.7 cm (5 7/8 x 8 1/8 in.)

S. 25.1 x 33 cm (9 7/8 x 12 7/8 in.)

Stamp-signed in black ink and numbered 17/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, unframed.

#### Estimate

£1,500 — 2,000 ♦

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Literature

Georges Bloch 1864

Brigitte Baer 1869



## Evening & Day Editions

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111

### Pablo Picasso

*Maison close, Degas avec son album, Célestine, trois filles, et un pouf Marocain (Brothel, Degas with his Album, Célestine, Three Ladies, and a Moroccan Pouf), plate 87 from Séries 156 (Bl. 1942, Ba. 1951)*

1971

Etching, on BFK Rives paper, with full margins.

I. 36.8 x 48.8 cm (14 1/2 x 19 1/4 in.)

S. 50.4 x 65.4 cm (19 7/8 x 25 3/4 in.)

Stamp-signed in black ink and numbered 36/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

#### Estimate

£2,000 — 3,000 ±

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**Provenance**

Collection of Bernard Ruiz-Picasso

Galerie 27, Paris

Acquired directly from the above by the present owner in 2008

**Literature**

Georges Bloch 1942

Brigitte Baer 1951

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



112

### Pablo Picasso

*Degas imaginant, scène de séduction entre deux filles, avec matrone hypocrite (Degas Imagining, Scene of Seduction Between Two Girls, with a Hypocritical Matron), plate 107 from Séries 156 (Bl. 1962, Ba. 1971)*

1971


Etching, on BFK Rives paper, with full margins.

I. 36.8 x 49.2 cm (14 1/2 x 19 3/8 in.)

S. 50.5 x 65.5 cm (19 7/8 x 25 3/4 in.)

Stamp-signed in black ink and numbered 17/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, unframed.

#### Estimate

£2,000 — 3,000 

[Go to Lot](#)



Literature

Georges Bloch 1962

Brigitte Baer 1971

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



113

### Pablo Picasso

*Degas imaginant, fête champêtre, avec bal musette masqué (Degas Imagining, Party with a Masked Ball), plate 112 from Séries 156 (Bl. 1967, Ba. 1976)*

1971

Etching, on BFK Rives paper, with full margins.

I. 36.8 x 49.5 cm (14 1/2 x 19 1/2 in.)

S. 30.5 x 65.8 cm (12 x 25 7/8 in.)

Stamp-signed in black ink and numbered 38/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

#### Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



**Provenance**

Collection of Bernard Ruiz-Picasso

Galerie 27, Paris

Acquired directly from the above by the present owner in 2008

**Literature**

Georges Bloch 1967

Brigitte Baer 1976



114

**Marc Chagall**

*Le Cirque (The Circus): one plate (M. 491, C. 68)*

1967

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

S. 42.7 x 32.7 cm (16 3/4 x 12 7/8 in.)

From the unsigned edition of 250 (there was also a signed and numbered edition of 24 with margins), published by Tériade Éditeur, Paris, framed.

Estimate

£2,000 — 3,000    ‡♣

[Go to Lot](#)





Literature

Fernand Mourlot 491

see Patrick Cramer books 68



115

**Joan Miró**

*Affiche: Exposition d'oeuvres récentes (Poster: Exhibition of Recent Works) (M. 191)*

1953


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

I. 69 x 52.3 cm (27 1/8 x 20 5/8 in.)

S. 75.9 x 56.1 cm (29 7/8 x 22 1/8 in.)

Signed and annotated 'HC' in pencil (an hors commerce impression from an edition of unknown size), designed as a poster for the exhibition (before text), published by Maeght, Paris, unframed.

**Estimate**

£1,500 — 2,000 

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Literature

Fernand Mourlot 191

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



116

**Joan Miró**

*Emehpylop (Cyclops) (D. 451)*


1968

Etching with cement imprint and drypoint in colours, on Madeure rag paper, the full sheet.

S. 104 x 73.7 cm (40 7/8 x 29 in.)

Signed and annotated 'HC' in pencil (an hors commerce impression, the edition was 75), published by Maeght, Paris, unframed.

**Estimate**

£2,500 — 3,500 

[Go to Lot](#)







117

**Joan Miró**

*Suite - La Bague d'aurore (The Ring of Dawn): one plate (D. 138, C. 45)*

1957


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

I. 13.9 x 11.4 cm (5 1/2 x 4 1/2 in.)

S. 38 x 28.2 cm (14 7/8 x 11 1/8 in.)

Signed and numbered I/XV in pencil (one of 15 copies on this paper in Roman numerals, two more were in Arabic numerals, the edition was 60 on Rives and 10 artist's proofs on Rives in Roman numerals), published by Louis Broder, Paris, framed.

**Estimate**

£3,000 — 5,000 

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Literature

Jacques Dupin 138

see Patrick Cramer books 45



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



118

### Joan Miró

*The Mesmerizer on Cloth (M. 599)*

1969

Lithograph, on cloth supported by Mandeure chiffon,  
with full margins.

I. 63 x 48 cm (24 3/4 x 18 7/8 in.)

S. 85.1 x 60.6 cm (33 1/2 x 23 7/8 in.)

Signed and numbered 63/75 in heavy pencil,  
published by Maeght, Paris, unframed.

#### Estimate

£1,500 — 2,000 £

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Literature

Fernand Mourlot 599

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



119

### Joan Miró

*Miró Peintures récentes (Miró Recent Paintings): one plate (C. 28)*

1953

Lithograph, on Arches paper, with full margins.

I. 30 x 22.5 cm (11 3/4 x 8 7/8 in.)

S. 38 x 28.5 cm (14 7/8 x 11 1/4 in.)

Signed, dated, annotated 'épreuve d'essai' and dedicated 'à Georges Mourlot' in pencil (an artist's proof dedicated to the printer, the edition was 100), published by Pierre Matisse Gallery, New York, framed.

#### Estimate

£2,000 — 3,000    £

[Go to Lot](#)

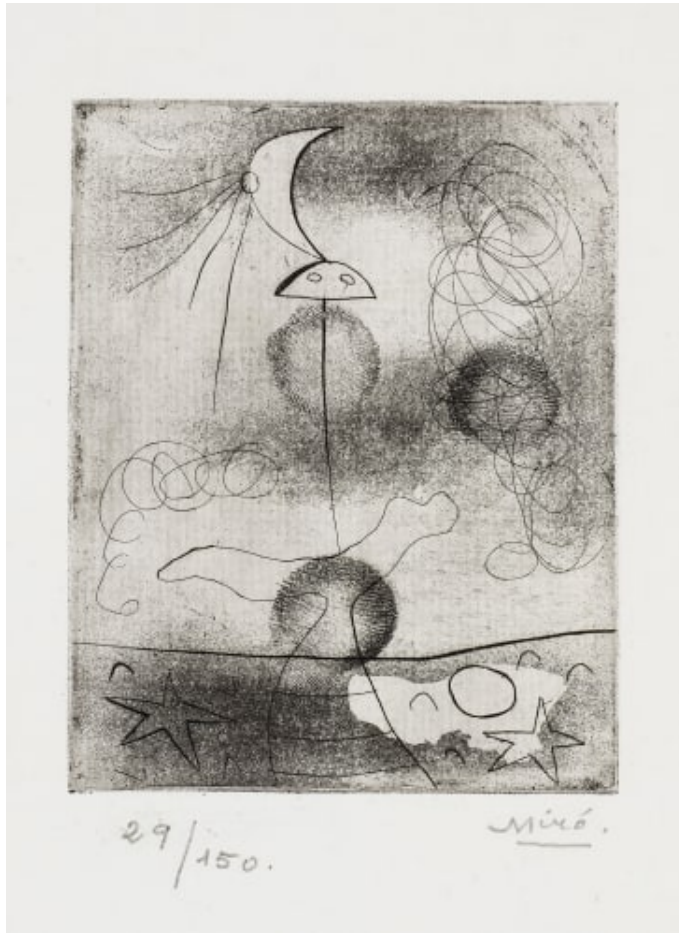


Literature

see Patrick Cramer books 28

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



120

### Joan Miró

*Solidarité (Solidarity)* (D. 42)

1938

Etching, on Montval laid paper, with full margins.

I. 10 x 8 cm (3 7/8 x 3 1/8 in.)

S. 22.9 x 16.4 cm (9 x 6 1/2 in.)

Signed and numbered 29/150 in pencil (there were also 15 hors commerce impressions in Roman numerals and some artist's proofs), published by GLM, Paris, unframed.

#### Estimate

£2,500 — 3,500 £\*

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



121

### Joan Miró

*Fusées (Rockets): one plate (D. 247, C. 54)*

1959


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

I. 14.3 x 41 cm (5 5/8 x 16 1/8 in.)

S. 32.7 x 50.3 cm (12 7/8 x 19 3/4 in.)

Signed and numbered 28/50 in pencil (there were also 15 in Roman numerals and 8 proofs on parchment touched-up by the artist), published by Louis Broder, Paris, framed.

#### Estimate

£2,000 — 3,000 

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Literature

Jacques Dupin 247

see Patrick Cramer books 54

## Evening & Day Editions

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122

### Joan Miró

*Le bélier fleuri (The Flowery Ram) (M. 739, C. 145)*

1971


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

I. 40 x 57 cm (15 3/4 x 22 1/2 in.)

S. 54.3 x 76.8 cm (21 3/8 x 30 1/4 in.)

Signed and numbered 32/75 in pencil, published by Maeght, Paris, framed.

#### Estimate

£2,000 — 3,000 

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Literature

Fernand Mourlot 739

see Patrick Cramer books 145

## Evening & Day Editions

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123

### Joan Miró

*Joan Miró escultor (Joan Miró Sculptor): one plate (M. 934, C. 191)*

1974

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

I. 20 x 39.9 cm (7 7/8 x 15 3/4 in.)

S. 34.8 x 51.8 cm (13 3/4 x 20 3/8 in.)

Signed and numbered 26/100 in pencil (the total edition was 195), co-published by Polígrafa, Barcelona, and Art Conseil, Paris, unframed.

#### Estimate

£1,500 — 2,000 ♣

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Literature

Fernand Mourlot 934

see Patrick Cramer books 191

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



124

### Joan Miró

*La mesure du temps (The Measure of Time): one plate*  
(D. 285)

1960

Aquatint in colours, on Rives paper, with full margins.

I. 19.5 x 16 cm (7 5/8 x 6 1/4 in.)

S. 32.1 x 25.4 cm (12 5/8 x 10 in.)

Signed and numbered 39/50 in pencil, from the edition printed for collector Jacques Didisheim (the regular edition was 30 and several hors commerce impressions), published by Maeght, Paris, framed.

#### Estimate

£1,800 — 2,200 £\*

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**Provenance**

Private Collection, Monaco

**Literature**

Jacques Dupin 285



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



125

### Joan Miró

*Anti-platon (Anti-Plato)* by Yves Bonnefoy; *La lumière de la lame (The Light of the Blade)* by André du Bouchet; and *Saccades (Jerks)* by Jacques Dupin (D. 309-335, C. 77)

1962

The complete set of three artist's books, each containing seven etching and aquatints (five in colours), with hors-texte, title page, justification and text in French, on BFK Rives paper folded (as issued), with full margins, the sheets loose (as issued) contained in original printed folders within brown linen-covered boards, and matching slipcase.

all l. approx. 9 x 13 cm (3 1/2 x 5 1/8 in.)

all folded S. approx. 33 x 25.1 cm (12 7/8 x 9 7/8 in.)

slipcase 34.5 x 27.5 x 8.5 cm (13 5/8 x 10 7/8 x 3 3/8 in.)

Each signed by the artist and author respectively in pencil and stamp-numbered '103' in black ink on the justification, from the edition of 125 (the edition included 15 on Japon nacré, 25 on Auvergne, and 85 on Rives), published by Maeght, Paris, all unframed.

#### Estimate

£3,000 — 5,000 £

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Literature

Jacques Dupin 309-335

see Patrick Cramer books 77

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



126

LOT OFFERED WITH NO RESERVE

### Joan Miró

*Le styx (The Styx) (D. 159)*

1958

Etching and aquatint in colours, on BFK Rives paper, with margins (the left and right sheet edges trimmed).

I. 17.4 x 23.5 cm (6 7/8 x 9 1/4 in.)

S. 32.8 x 41.6 cm (12 7/8 x 16 3/8 in.)

Signed and numbered 7/75 in pencil (there were also several hors commerce impressions), published by Maeght, Paris, framed.

#### Estimate

£1,500 — 2,000 •†•

[Go to Lot](#)





## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



127

### Joan Miro

*L'invitée du Dimanche II (Sunday Guest II) (D. 481)*

1969

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

I. 59.7 x 99.2 cm (23 1/2 x 39 in.)

S. 80.6 x 121.5 cm (31 3/4 x 47 7/8 in.)

Signed and numbered 65/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

#### Estimate

£2,000 — 3,000 £

[Go to Lot](#)





## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



128

### Joan Miro

*L'invitée du Dimanche III (Sunday Guest III) (D. 482)*

1969

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

I. 59.7 x 99.2 cm (23 1/2 x 39 in.)

S. 80.1 x 121.5 cm (31 1/2 x 47 7/8 in.)

Signed and annotated 'HC' in pencil (an hors commerce impression, the edition was 75), published by Maeght, Paris, unframed.

#### Estimate

£2,000 — 3,000 £

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



129

### Joan Miró

*Archipel sauvage V (Savage Archipelago V) (D. 531)*

1970

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

I. 58.5 x 92 cm (23 x 36 1/4 in.)

S. 75.6 x 106 cm (29 3/4 x 41 3/4 in.)

Signed and numbered 2/35 in pencil (there were also  
some hors commerce impressions), published by  
Maeght, Paris, unframed.

#### Estimate

£4,000 — 6,000    £

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



130

### Joan Miró

*La mangeuse de crabes (The Woman Crab-Eater),  
from People of the Sea (D. 1276)*

1990

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

I. 68.3 x 53.9 cm (26 7/8 x 21 1/4 in.)

S. 95.9 x 75.5 cm (37 3/4 x 29 3/4 in.)

Stamp-signed in black ink and numbered 'H.C. II/VIII'  
in pencil, with the authentication stamp of the  
Succession Miró and signed in pencil by Emilio F. Miró  
(Joan Miró's son) on the reverse (one of 8 hors  
commerce impressions, the edition was 60), published  
by Daniel Lelong, Paris, unframed.

#### Estimate

£2,000 — 3,000    £

[Go to Lot](#)



Literature

Jacques Dupin 1276



131

LOT OFFERED WITH NO RESERVE

### Man Ray

*Cactus: one plate (A. 29-I)*

1969

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

I. 53 x 40 cm (20 7/8 x 15 3/4 in.)

S. 76.6 x 57.4 cm (30 1/8 x 22 5/8 in.)

Signed and numbered 90/99 in pencil (Anselmino calls for an edition of 80), published by Maeght, Paris, framed.

Estimate

£800 — 1,200 •‡

[Go to Lot](#)



Literature

Luciano Anselmino 29-I



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



132

LOT OFFERED WITH NO RESERVE

### Man Ray

*Poire d'Erik Satie (Pear by Erik Satie) (A. 45)*

1969

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

I. 45.8 x 29.6 cm (18 x 11 5/8 in.)

S. 65.1 x 49.8 cm (25 5/8 x 19 5/8 in.)

Signed with the artist's monogram and numbered 105/120 in pencil (Anselmino calls for an edition of 100), published by Edition Kung, Tokyo, framed.

#### Estimate

£500 — 700 •‡

[Go to Lot](#)

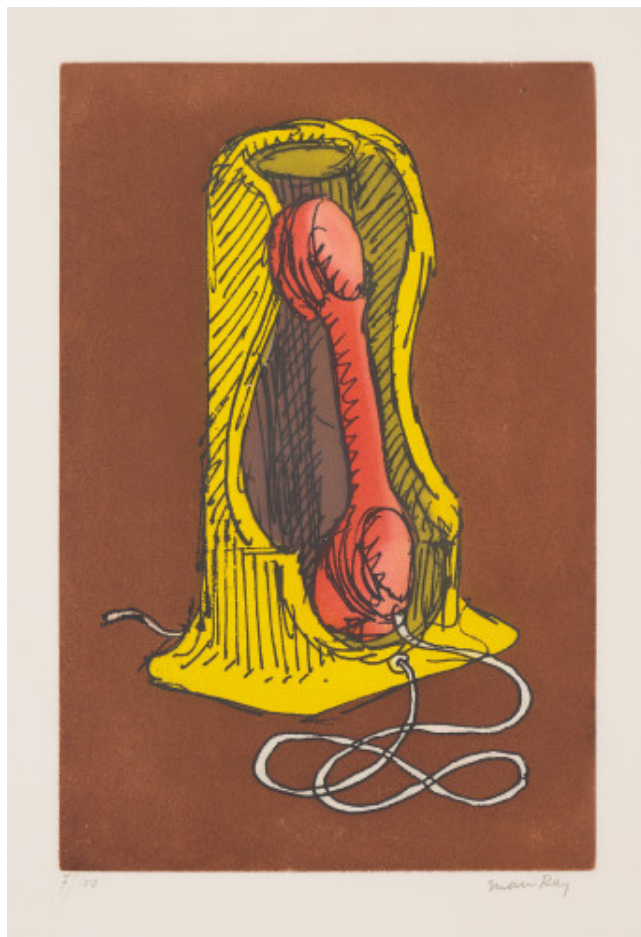


Literature

Luciano Anselmino 45

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



133

LOT OFFERED WITH NO RESERVE

### Man Ray

*Le telephone rose (The Pink Telephone) (A. 120)*

1977

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

I. 36.8 x 24.4 cm (14 1/2 x 9 5/8 in.)

S. 50.3 x 33.2 cm (19 3/4 x 13 1/8 in.)

Stamp-signed in black ink (faded) and numbered 7/100 in pencil (Anselmino calls for an edition of 120), with the artist's blindstamp, published by Editore Georges Visat, Paris, framed.

#### Estimate

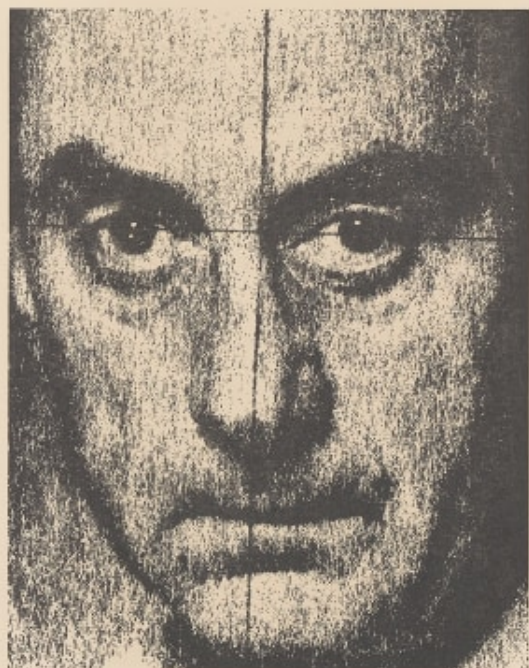
£500 — 700 •‡

[Go to Lot](#)



Literature

Lucio Anselmino 120



E.A.

TR

134

LOT OFFERED WITH NO RESERVE

### Man Ray

*Autoportrait (Self Portrait) (A. 101)*

1972

Lithograph, on Arches paper, with full margins.

I. 20 x 15.8 cm (7 7/8 x 6 1/4 in.)

S. 52.8 x 37.7 cm (20 3/4 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 and 100 on Japon), published by Editore Anselmino, Milan, framed.

#### Estimate

£800 — 1,200 •‡

[Go to Lot](#)



Literature

Lucio Anselmino 101



135

**Le Corbusier**

*Le poème de l'angle droit (The Right Angled Poem):  
plate 3*

1955

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

I. 42.2 x 32 cm (16 5/8 x 12 5/8 in.)

S. 47.2 x 36.7 cm (18 5/8 x 14 1/2 in.)

Signed and numbered 15/60 in pencil (there was also a  
book edition of 250), published by Tériade Éditeur,  
Paris, framed.

**Estimate**

£1,000 — 1,500    £

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



136

### Sonia Delaunay

*Cinéma (Cinema)*

circa 1970

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

I. 45 x 58 cm (17 3/4 x 22 7/8 in.)

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

Signed and numbered 27/75 in pencil (there were also 25 hors commerce impressions), unframed.

#### Estimate

£1,000 — 1,500    £

[Go to Lot](#)



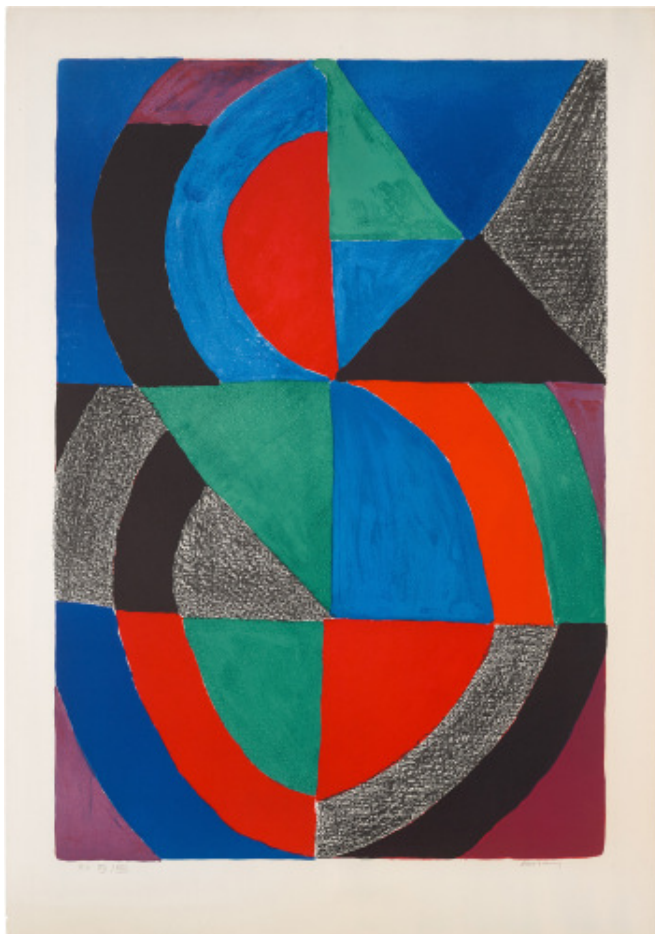
**Provenance**

Collection of Jacques Damase

Private Collection, France

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



137

### Sonia Delaunay

*Grande icône (Large Icon)*

circa 1970


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

I. 76.7 x 52.6 cm (30 1/4 x 20 3/4 in.)

S. 89.9 x 62.8 cm (35 3/8 x 24 3/4 in.)

Signed and numbered 'E.A XVI/XXV' in pencil (one of 25 artist's proofs, the edition was 75), unframed.

#### Estimate

£1,500 — 2,000 

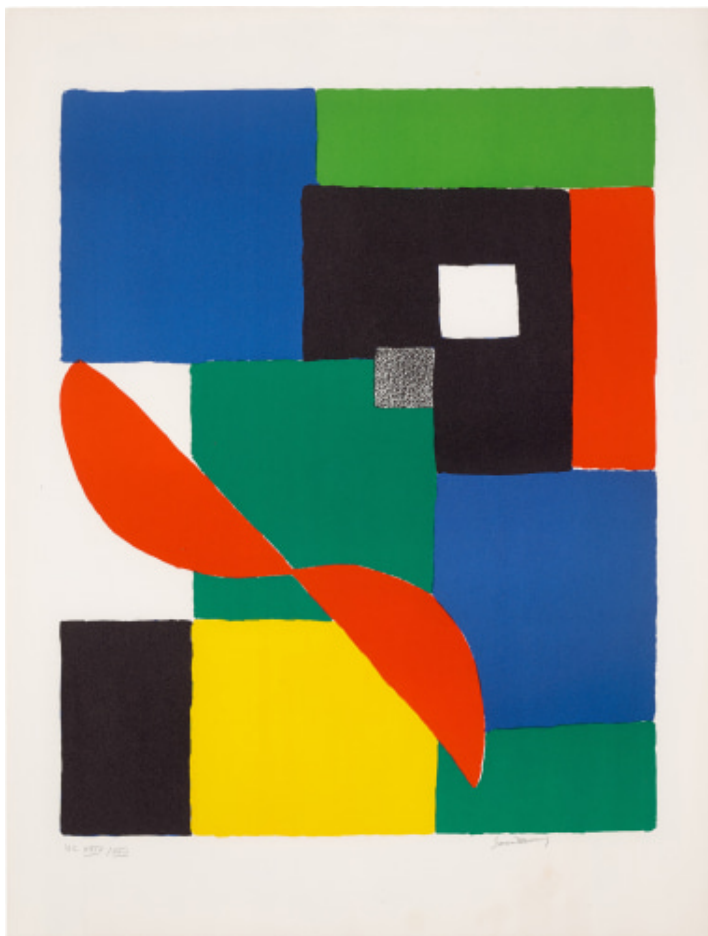
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**Provenance**

Collection of Jacques Damase

Private Collection, France



138

**Sonia Delaunay**

*Hélice rouge (Red Propeller)*

1972


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

I. 58.8 x 46.8 cm (23 1/8 x 18 3/8 in.)

S. 74 x 56.1 cm (29 1/8 x 22 1/8 in.)

Signed and numbered 'HC XXIV/XXV' in pencil (one of 25 hors commerce impressions, the edition was 75), unframed.

**Estimate**

£1,500 — 2,000 

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**Provenance**

Collection of Jacques Damase

Private Collection, France

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



139

### Sonia Delaunay

*Automne (Autumn)*

circa 1970

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

I. 91.1 x 65.7 cm (35 7/8 x 25 7/8 in.)

S. 112.8 x 79.5 cm (44 3/8 x 31 1/4 in.)

Signed and numbered 3/75 in pencil (there were also 10 hors commerce impressions in Roman numerals), unframed.

Estimate

£4,000 — 6,000    £

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**Provenance**

Collection of Jacques Damase

Private Collection, France

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



140

### Sonia Delaunay

*Ballons multicolores (Multicoloured Balloons)*

1970

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

S. 76.2 x 56 cm (29 7/8 x 22 in.)

Signed, dated and numbered 'H.C. 25/25' in pencil (an hors commerce impression, the edition was 75), unframed.

Estimate

£1,500 — 2,000 £

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140

Sonia Delaunay

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**Provenance**

Collection of Jacques Damase

Private Collection, France

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



141

### Alexander Calder

#### *Pyramids*

circa 1970

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

S. 63.5 x 48.1 cm (25 x 18 7/8 in.)

Signed and numbered 32/100 in pencil (there were also some artist's proofs), unframed.

#### Estimate

£2,000 — 3,000 ±

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



142

LOT OFFERED WITH NO RESERVE

### Gino Severini

*Le cycliste (The Cyclist) (M. 31)*

1956

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

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

S. 50.2 x 64.7 cm (19 3/4 x 25 1/2 in.)

Signed and annotated 'Epreuve d'artiste' in pencil (an artist's proof, the edition was 150), published by L'Œuvre Gravée, Paris (with their blindstamp), framed.

#### Estimate

£1,200 — 1,800 •†•

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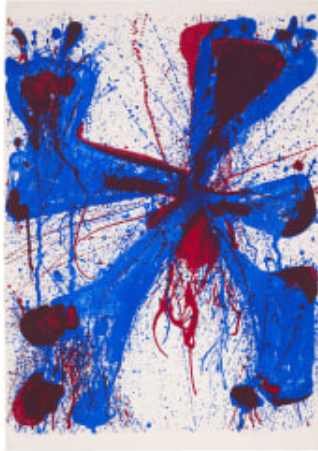


Literature

Francesco Meloni 31

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



143

### Sam Francis

*Damn Braces; Affiche Moderna Museet Stockholm (Moderna Museet Stockholm Poster); and Of Vega (L. L.11; L. L.16; L. S.6)*

1960; and 1972

Two lithographs in colours, and one unique screenprint in yellow, on BFK Rives and Arjomari papers, the full sheets and with margins.

*Damn Braces* S. 90.8 x 63.3 cm (35 3/4 x 24 7/8 in.)

*Affiche I.* 90.1 x 63.3 cm (35 1/2 x 24 7/8 in.)

*Affiche S.* 95.1 x 67.5 cm (37 1/2 x 26 5/8 in.)

*Of Vega* S. 97.4 x 66.7 cm (38 3/8 x 26 1/4 in.)

*Damn Braces* and *Affiche Moderna Museet* both signed and each numbered 63/75 and 50/75 respectively in pencil (there was also an unknown numbered of artist's proofs for both), both published by Kornfeld and Klipstein, Bern; *Of Vega* signed and annotated 'CTP IV' in pencil, a unique colour variant trial proof (the edition was 80 and 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), all framed.

#### Estimate

£2,000 — 3,000

[Go to Lot](#)



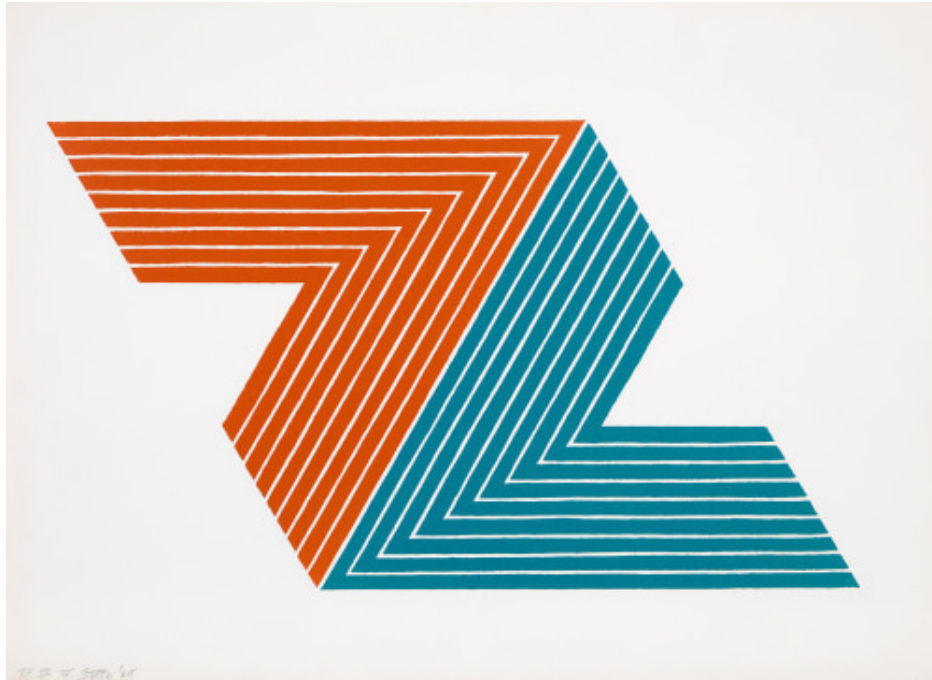


Literature

Connie Lembark L.11; L.16; and S.6

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



144

### Frank Stella

*Itata, from V series (Gemini G.E.L. 76, A. & K. 23)*

1968

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

I. 28.4 x 49.5 cm (11 1/8 x 19 1/2 in.)

S. 41.3 x 56.8 cm (16 1/4 x 22 3/8 in.)

Signed, dated and numbered 'T.P. III' in pencil (one of 6 trial proofs, the edition was 100 and 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

#### Estimate

£3,000 — 5,000 ±

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Literature

Gemini G.E.L. 76

Richard Axsom and Leah Kolb 23



145

**Dan Flavin**

*Guggenheim Tondo*

1992

Double-sided mezzotint in purple and green (one on each side), on handmade paper, the full sheet rolled and fastened with a single stitch (as issued).

12 x 50 x 16 cm (4 3/4 x 19 5/8 x 6 1/4 in.)

Signed, dated and numbered 6/25 in pencil on the green side, published by the Guggenheim Museum, New York.

**Estimate**

£1,000 — 1,500    ₤

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146

**Sol LeWitt**

*Brushstrokes in Different Colors in Two Directions:  
Plate #01 (K. 1993.08)*

1993

Etching in colours, on BFK Rives paper, the full sheet.  
S. 119.5 x 75 cm (47 x 29 1/2 in.)

Signed and numbered 16/35 in pencil (there were also  
10 artist's proofs), published by Riverhouse Editions,  
Chicago, Illinois (with their blindstamp), unframed.

**Estimate**

£3,000 — 5,000 £

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Literature

Barbara Krakow Gallery 1993.08



147

**Lucio Fontana**

*Concetto Spaziale Ovale violet avec fente (Space Concept Purple Oval with Incision) (R. & R. S-2)*

1965



Screenprint in purple with incision, on wove paper, with full margins.

I. 41.6 x 31 cm (16 3/8 x 12 1/4 in.)

S. 70.3 x 50.2 cm (27 5/8 x 19 3/4 in.)

Signed, dated and numbered 3/100 in pencil, published by Galerie Kasper, Lausanne, framed.

**Estimate**

£3,000 — 5,000  

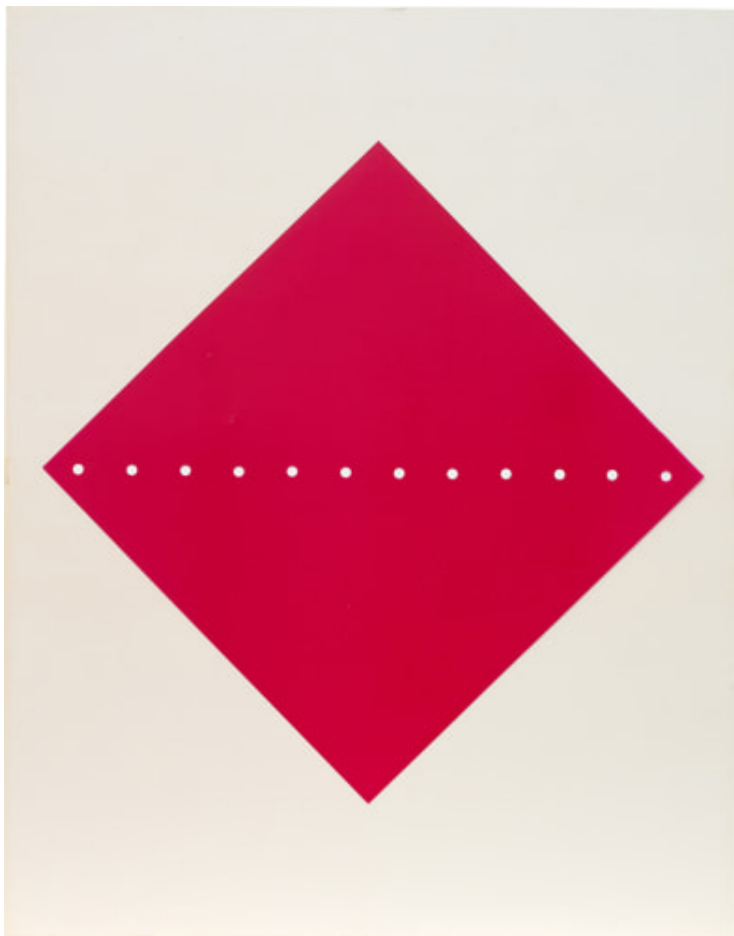
[Go to Lot](#)





Literature

Harry Ruhè and Camillo Rigo S-2



148

**Lucio Fontana**

*Concetto Spaziale (Space Concept) (R. & R. S-17)*

1967

Screenprint in red with punched holes, on clear rhodoid acetate, with full margins.

I. 49.5 x 49.5 cm (19 1/2 x 19 1/2 in.)

S. 70.1 x 55.1 cm (27 1/2 x 21 5/8 in.)

Incised with signature and annotated 'Proof of artist' in the acetate (one of ten artist's proofs, the edition was 190), published by Louis Gans, Utrecht, framed.

**Estimate**

£2,000 — 3,000 £

[Go to Lot](#)



Literature

Harry Ruhè and Camillo Rigo S-17



149

**Lucio Fontana**

*Concetto Spaziale (Space Concept) (White) (R. & R. M15)*

1968

Vacuum-formed plastic multiple, with the original cardboard box.

multiple 29.5 x 29.5 x 2 cm (11 5/8 x 11 5/8 x 3/4 in.)

box 31 x 31 x 3 cm (12 1/4 x 12 1/4 x 1 1/8 in.)

From the edition of unknown size, published by Achille Mauri Editore, Milan, lacking the *Lucio Fontana* book.

**Estimate**

£3,000 — 5,000 ▲

[Go to Lot](#)



Literature

Harry Ruhè and Camillo Rigo M 15



150

**Lucio Fontana**

*Concetto Spaziale (Space Concept) (Red) (R. & R. M15)*

1968


Vacuum-formed plastic multiple, and original cardboard box.

multiple 29.5 x 29.5 x 2 cm (11 5/8 x 11 5/8 x 3/4 in.)

box 31 x 31 x 3 cm (12 1/4 x 12 1/4 x 1 1/8 in.)

From the edition of unknown size, published by Achille Mauri Editore, Milan, lacking the *Lucio Fontana* book.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



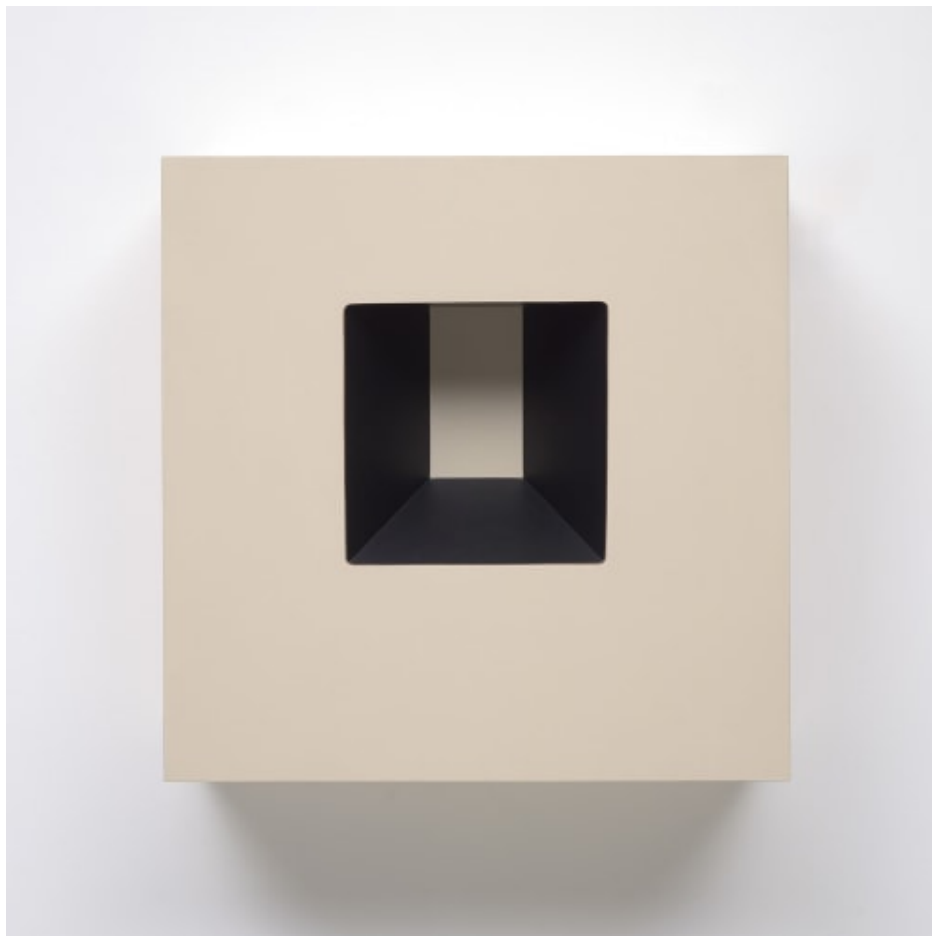
Literature

Harry Ruhè and Camillo Rigo M 15



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



151

LOT OFFERED WITH NO RESERVE

**Richard Artschwager**

*Fractal*


1987

Formica-laminate on shaped wood.

43.3 x 43.3 x 14.7 cm (17 x 17 x 5 3/4 in.)

Signed in black ink and numbered '18' in black ball-point pen on the label affixed to the reverse, from the edition of 25 (there were also 5 artist's proofs), published by Brooke Alexander, Inc., New York.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)





PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

152

**Richard Artschwager**

*Corner Splat II*

2009

Laminate printed in colours, flush-mounted to three uniquely shaped aluminium sheets, to be adjoined at the centre mounted on a wall, in or at a corner.

overall 79.5 x 91 cm (31 1/4 x 35 7/8 in.)

Signed, dated and numbered 1/20 in black felt-tip pen on the reverse, from the edition of unique variants (there were also 5 artist's proofs), published by Schellmann Sprüth Magers Art Production, Berlin.

**Estimate**

£4,000 — 6,000 ‡

[Go to Lot](#)



**Provenance**

Schellmann Art, Munich

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 14 (another example illustrated)

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



153

LOT OFFERED WITH NO RESERVE

### Jesús Rafael Soto

*A; B; and C, from Jai-Alai*

1969

Three screenprints in colours, on Plexiglas.

all I. various, largest 60.7 x 38.8 cm (23 7/8 x 15 1/4 in.)

all S. 61.9 x 49.9 cm (24 3/8 x 19 5/8 in.)

All incised with signature and numbered 22/300 on the Plexiglas, published by Marlborough Gallery, New York, all framed.

#### Estimate

£1,500 — 2,000 •‡

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



154

### Christo and Jeanne-Claude

*Wrapped Building, Project for 1 Times Square, Allied Chemical Tower, New York (S. 154)*


1991

Lithograph in colours with collage of fabric, thread, transparent polyethylene, staples, photographic map (Chine-collé), and masking tape, with charcoal and colour additions, on Arches Cover paper mounted on museum board (as issued), the full sheet.

S. 100.3 x 63.8 cm (39 1/2 x 25 1/8 in.)

Signed and numbered 28/125 in pencil (there were also 35 artist's proofs), published by Saint-Guillaume Gallery, Tokyo, framed.

#### Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

Jörg Schellmann 154



PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

155

## Christo and Jeanne-Claude

*Wrapped Roman Sculptures, Project for Die Glyptothek, München (S. 158)*

1991

Collotype and screenprint in colours with collage of fabric, transparent polyethylene, thread, twine and masking tape, with pencil additions, on 3-ply BFK Rives paper, the full sheet.

S. 100 x 70 cm (39 3/8 x 27 1/2 in.)

Signed and numbered 34/111 in pencil (there were also 20 in Roman numerals and 30 artist's proofs), published by Edition Schellmann, Munich and New York, unframed.

Estimate

£4,000 – 6,000 ‡♠

[Go to Lot](#)



**Provenance**

Schellmann Art, Munich

**Literature**

Jörg Schellmann 158



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



156

LOT OFFERED WITH NO RESERVE

### Henry Moore

*Reclining Figure: Architectural Background II (C. 455)*

1977

Lithograph in colours, on TH Saunders paper, with full margins.

I. 49.8 x 43 cm (19 5/8 x 16 7/8 in.)

S. 75.6 x 60.7 cm (29 3/4 x 23 7/8 in.)

Signed and numbered 16/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Christie's Contemporary Art Ltd., London, 1978, framed.

#### Estimate

£800 — 1,200 •†•

[Go to Lot](#)



Literature

Patrick Cramer 455



157

**Stanley William Hayter**

*Combat (B. & M. 102)*

1936

Etching, on Kochi paper, with full margins.

I. 40 x 49.5 cm (15 3/4 x 19 1/2 in.)

S. 51.5 x 66.8 cm (20 1/4 x 26 1/4 in.)

Signed, titled, dated and numbered 15/30 in pencil  
(there were also 5 artist's proofs), published by the  
artist, 1941, unframed.

**Estimate**

£2,000 — 3,000    £

[Go to Lot](#)



Literature

Peter Black and Désirée Moorhead 102

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



158

### Manolo Valdés

*Don Juan*

2007

The complete set of 10 etchings in colours, on handmade Richard de Bas paper, the full sheets, with title page, text pages, and colophon, the sheets loose (as issued) all contained in the original printed portfolio with suede spine and Plexiglas slipcase. all S. approx. 75.4 x 55 cm (29 5/8 x 21 5/8 in.) portfolio 76.5 x 58 x 5.5 cm (30 1/8 x 22 7/8 x 2 1/8 in.) All signed and numbered 35/120 in pencil, the colophon further signed in pencil and numbered (printed) (there were also 12 in Roman numerals and 10 artist's proofs), published by Edouard and Julien Weiss, Paris.

Estimate

£6,000 — 8,000 £

[Go to Lot](#)





159

**Francis Bacon**

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

1977-78

Etching and aquatint in colours, on Arches paper folded (as issued) with text, with full margins.

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

S. 67.6 x 52.1 cm (26 5/8 x 20 1/2 in.)

Signed and numbered 61/100 in pencil (there were also 46 in Roman numerals), published by Éditions Georges Visat, Paris (with their blindstamp), framed.

**Estimate**

£7,000 — 9,000    £

[Go to Lot](#)



Literature

Bruno Sabatier 3

Alexandre Tacou 35

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



160

### Francis Bacon

*Autoportrait (after, Self-Portrait, 1973) (S. 12, T. 7)*

1977

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

I. 84.9 x 63.4 cm (33 3/8 x 24 7/8 in.)

S. 101.5 x 72.3 cm (39 7/8 x 28 1/2 in.)

Signed in purple felt-tip pen (faded) and numbered 97/180 in pencil (there were also some artist's proofs), published by Galerie Claude Bernaud, Paris, unframed.

#### Estimate

£6,000 — 8,000 <sup>+</sup>£

[Go to Lot](#)





Literature

Bruno Sabatier 12

Alexandre Tacou 7

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



161

### Francis Bacon

*Étude pour un portrait de John Edwards (after, Study for a Portrait of John Edwards, 1986) (S. 22, T. 23)*

1987


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

I. 68.4 x 50.6 cm (26 7/8 x 19 7/8 in.)

S. 94.8 x 68.2 cm (37 3/8 x 26 7/8 in.)

Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 180 and there were also a number of artist's proofs), published by Galerie Lelong, Paris, unframed.

#### Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

Bruno Sabatier 22

Alexandre Tacou 23



162

**Francis Bacon**

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

1987

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

I. 60.4 x 44.9 cm (23 3/4 x 17 5/8 in.)

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

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

**Estimate**

£5,000 — 7,000 £

[Go to Lot](#)



Literature

Bruno Sabatier 21

Alexandre Tacou 21



163

**After Francis Bacon**

*Lying Figure (Q2)*


1969/2015

Giclée print in colours, flush-mounted to aluminium support (as issued).

197.7 x 147.5 cm (77 7/8 x 58 1/8 in.)

With printed signature on a label affixed to the reverse and numbered 145/150 in black ink on the reverse, co-published by The Estate of Francis Bacon and HENI Productions, London, framed.

**Estimate**

£3,000 — 5,000 

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Literature

Heni Productions Q2



164

**After Francis Bacon**

*Study for Head of Lucian Freud (Q3)*

1967/2015

Giclée print in colours, flush-mounted to aluminium support (as issued).

35.5 x 30.5 cm (13 7/8 x 12 in.)

With printed signature on a label affixed to the reverse and numbered 485/500 in black ink on the reverse, co-published by The Estate of Francis Bacon and HENI Productions, London, framed.

**Estimate**

£2,000 — 3,000 ♣

[Go to Lot](#)





Literature

Heni Productions Q3



165

**After Francis Bacon**

*Portrait of George Dyer Riding a Bicycle (Q1B)*

1966/2015

Giclée print in colours, flush-mounted to aluminium support (as issued).

110 x 82 cm (43 1/4 x 32 1/4 in.)

With printed signature on a label affixed to the reverse and numbered 487/500 in black ink on the reverse, co-published by The Estate of Francis Bacon and HENI Productions, London, framed.

**Estimate**

£2,500 — 3,500 ♦

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Literature

Heni Productions Q1B



166

**After Francis Bacon**

*Figures in a Landscape (Q5)*

1956/2015

Giclée print in colours, flush-mounted to aluminium support (as issued).

147.3 x 132.1 cm (57 7/8 x 52 in.)

With printed signature on a label affixed to the reverse and numbered 466/500 in black ink on the reverse, co-published by The Estate of Francis Bacon and HENI Productions, London, framed.

**Estimate**

£3,000 — 5,000 ♠

[Go to Lot](#)



Literature

Heni Productions Q5

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



167

### Richard Hambleton

*Standing Shadow (Yellow & Red)*

2018

Giclée print in colours, on Hahnemühle paper, with full margins.

I. 127.1 x 57.4 cm (50 x 22 5/8 in.)

S. 142.3 x 72.9 cm (56 x 28 3/4 in.)

Numbered 44/75 in pencil, with the Richard Hambleton Archive stamp on the reverse, unframed.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



168

**Antony Gormley**

*Free*


2019

Lithograph with screenprinted glaze and hand-poured varnish, on Somerset paper, the full sheet.

S. 76 x 59.9 cm (29 7/8 x 23 5/8 in.)

Signed, dated and numbered 20/125 in pencil on the reverse, published by Counter Editions, London, unframed.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



169

**Peter Doig**

*Bather for Secession*

2020

Digital pigment print in colours, on Somerset paper, the full sheet.

S. 129.4 x 96.6 cm (50 7/8 x 38 in.)

Signed, dated and numbered 54/123 in pencil, published by Vienna Secession, Association of Visual Artists, Austria, unframed.

**Estimate**

£1,500 — 2,000 ♦

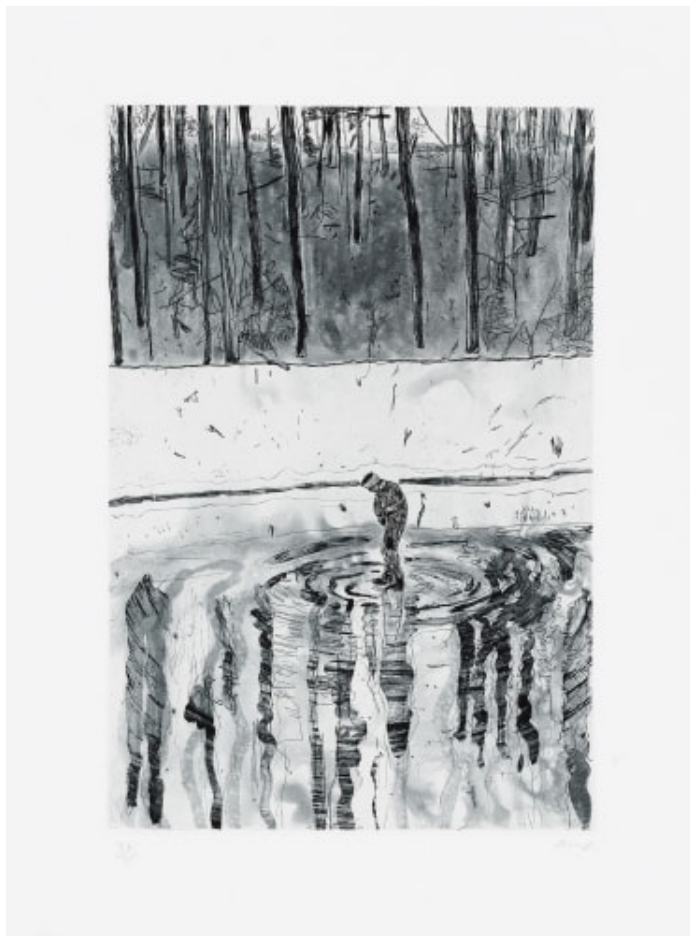
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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



170

### Peter Doig

*Blotter, from Ten Etchings*

1996


Etching and aquatint, on Zerkall paper, with full margins.

I. 28.9 x 19.7 cm (11 3/8 x 7 3/4 in.)

S. 53.7 x 43.8 cm (21 1/8 x 17 1/4 in.)

Signed with initials and numbered 26/35 in pencil (there were also 6 artist's proofs), published by The Paragon Press, London, unframed.

#### Estimate

£2,000 — 3,000 

[Go to Lot](#)



Literature

The Paragon Press 1995-2000 pp. 46 and 53

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



171

### Peter Doig

*Concrete Cabin, from Ten Etchings*

1996


Etching and aquatint, on Zerkall paper, with full margins.

I. 27.3 x 17.1 cm (10 3/4 x 6 3/4 in.)

S. 53.7 x 43.8 cm (21 1/8 x 17 1/4 in.)

Signed with initials and numbered 26/35 in pencil (there were also 6 artist's proofs), published by The Paragon Press, London, unframed.

#### Estimate

£2,000 — 3,000 

[Go to Lot](#)



Literature

The Paragon Press 1995-2000 pp. 46 and 59

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



172

### Tracey Emin

*No Surrender*

2019

Lithograph in colours, on Somerset Velvet paper, with full margins.

I. 57.9 x 80.5 cm (22 3/4 x 31 3/4 in.)

S. 69.3 x 86.8 cm (27 1/4 x 34 1/8 in.)

Signed, titled, dated and numbered 37/75 in pencil (there were also 12 artist's proofs), published by Counter Editions, London, unframed.

#### Estimate

£5,000 — 7,000 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



173

**Tracey Emin**

*I Think of You*


2014

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

S. 90.6 x 68.2 cm (35 5/8 x 26 7/8 in.)

Signed, titled, dated and numbered 50/100 in pencil, published by Counter Editions, London, unframed.

**Estimate**

£3,000 — 5,000 

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



174

### Tracey Emin

*Me, May 2019, from These Feelings Were True*

2020

Lithograph in colours, on Somerset Velvet paper, with full margins.

I. 39 x 31 cm (15 3/8 x 12 1/4 in.)

S. 55.5 x 45.7 cm (21 7/8 x 17 7/8 in.)

Signed, titled, dated and numbered 23/50 in pencil (there were also 12 artist's proofs), published by Counter Editions, London, framed.

#### Estimate

£4,000 — 6,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



175

### Tracey Emin

*Four Thousand Years, from These Feelings Were True*

2020


Lithograph, on Somerset Velvet paper, with full margins.

I. 51.5 x 45 cm (20 1/4 x 17 3/4 in.)

S. 65.7 x 56 cm (25 7/8 x 22 in.)

Signed, titled, dated and numbered 23/50 in pencil, published by Counter Editions, London, unframed.

#### Estimate

£2,000 — 3,000 

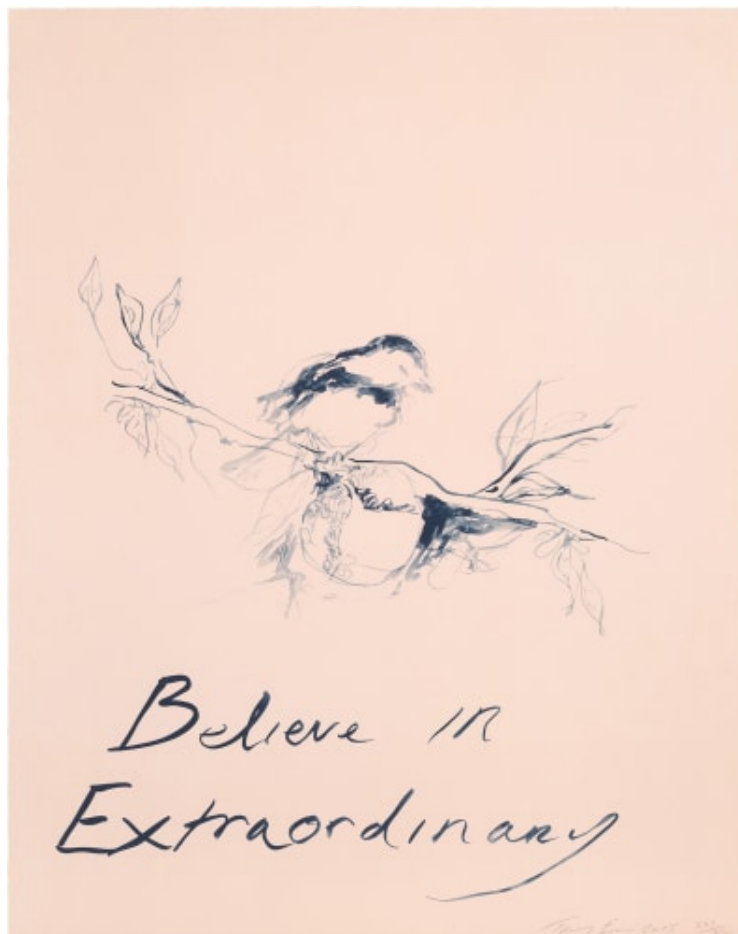
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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



176

### Tracey Emin

*Believe In Extraordinary*

2015

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

S. 76 x 60.1 cm (29 7/8 x 23 5/8 in.)

Signed, dated and numbered 243/300 in pencil (there were also 30 artist's proofs), published by Counter Editions, London, unframed.

#### Estimate

£4,000 — 6,000    £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



177

### Tracey Emin

*But Yea*

2005

Polymer-gravure etching, on light wove paper, with full margins.

L. 29.6 x 20.7 cm (11 5/8 x 8 1/8 in.)

S. 42.8 x 33.3 cm (16 7/8 x 13 1/8 in.)

Signed, titled, dated and numbered 172/200 in pencil, published by Emin International, London, framed.

#### Estimate

£1,000 — 1,500 •

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



178

### Tracey Emin

*About To Fly*

2014

Polymer-gravure etching, on Somerset paper, with full margins.

I. 16 x 20.7 cm (6 1/4 x 8 1/8 in.)

S. 30 x 33.5 cm (11 3/4 x 13 1/8 in.)

Signed, titled, dated and numbered 156/200 in pencil, published by Emin International, London, unframed.

**Estimate**

£1,500 — 2,000 ♦

[Go to Lot](#)





179

**Kiki Smith**

*Untitled (For David Wojnarowicz), from 1989: A Portfolio Honouring Artist's Lost to AIDS*

2000

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

I. 59.5 x 49 cm (23 3/8 x 19 1/4 in.)

S. 61.3 x 51 cm (24 1/8 x 20 1/8 in.)

Signed, dated and numbered 65/75 in pencil (there were also 12 artist's proofs), co-published by Burnet Editions, New York (with their blindstamp) and The Alliance for the Arts, The Estate Project for Artists with AIDS, New York, unframed.

**Estimate**

£1,000 — 1,500 ±

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



180

### Martin Kippenberger

*Untitled, from The Raft of Medusa*

1996


Unique lithograph with additions in graphite, on wove paper, with full margins.

I. 35 x 40 cm (13 3/4 x 15 3/4 in.)

S. 48.6 x 65.2 cm (19 1/8 x 25 5/8 in.)

Signed with initials and dated in pencil, a proof aside the edition of 26, published by Hostrup-Pedersen & Johansen, Copenhagen, framed.

#### Estimate

£2,000 — 3,000 

[Go to Lot](#)



180

Martin Kippenberger

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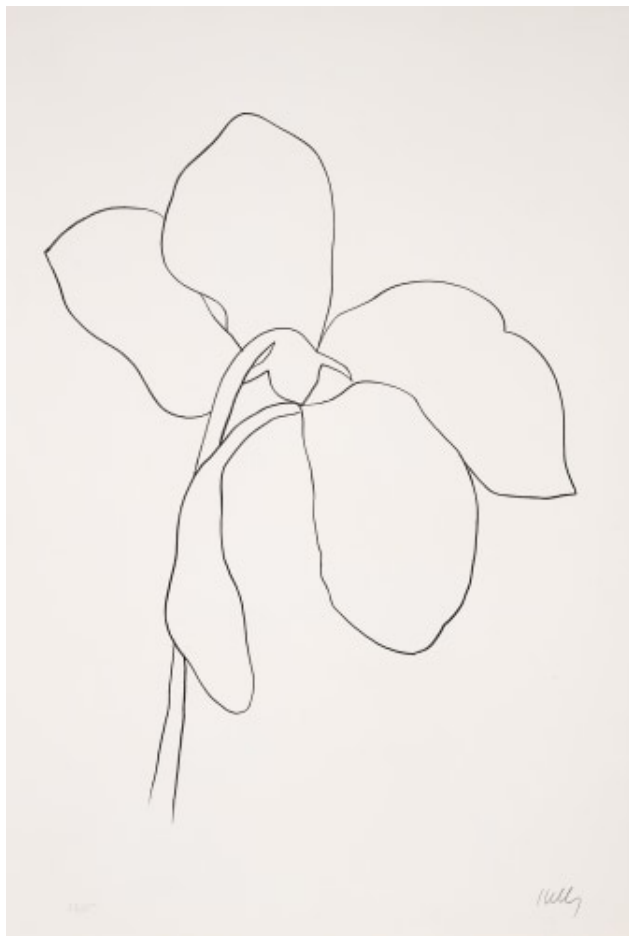
**Provenance**

Gift of the Artist

Private Collection, Denmark

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



181

### Ellsworth Kelly

*Cyclamen III, from Suite of Plant Lithographs (A. 38)*

1964-65

Lithograph, on BFK Rives paper, with full margins.

I. 68 x 50 cm (26 3/4 x 19 5/8 in.)

S. 90.2 x 61.4 cm (35 1/2 x 24 1/8 in.)

Signed and numbered 22/75 in pencil (there were also 10 artist's proofs), published by Maeght, Paris, framed.

**Estimate**

£6,000 — 8,000 ±

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Literature

Richard Axsom 38





182

**Ellsworth Kelly**

*Untitled (Gray) (G. 1380, A. 241)*

1988

Lithograph, on Arches 88 paper, with full margins.

I. 81 x 88.4 cm (31 7/8 x 34 3/4 in.)

S. 107.6 x 117 cm (42 3/8 x 46 1/8 in.)

Signed and numbered 7/18 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

£5,000 — 7,000 ±

[Go to Lot](#)



Literature

Gemini G.E.L. 1380

Richard Axsom 241

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



183

### Robert Motherwell

*Africa Suite: Africa 3 (E. & B. 71, B. 42)*

1970

Screenprint in black and cream, on J.B. Green paper, with full margins.

I. 81 x 59.1 cm (31 7/8 x 23 1/4 in.)

S. 101.5 x 70.7 cm (39 7/8 x 27 7/8 in.)

Signed with initials and numbered 5/150 in pencil, with the artist's blindstamp (there were also an unrecorded number of artist's proofs), published by Marlborough Graphics, Inc., New York, unframed.

#### Estimate

£3,000 — 5,000

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Literature

Siri Engberg and Joan Banach 71

Dorothy Belknap 42

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



184

### Richard Serra

*183rd & Webster Avenue (B-W. 2, Gemini G.E.L. 398)*

1972

Lithograph, on Arjomari paper, the full sheet.

S. 81.6 x 113.1 cm (32 1/8 x 44 1/2 in.)

Signed and numbered 61/62 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

£3,000 — 5,000 ‡

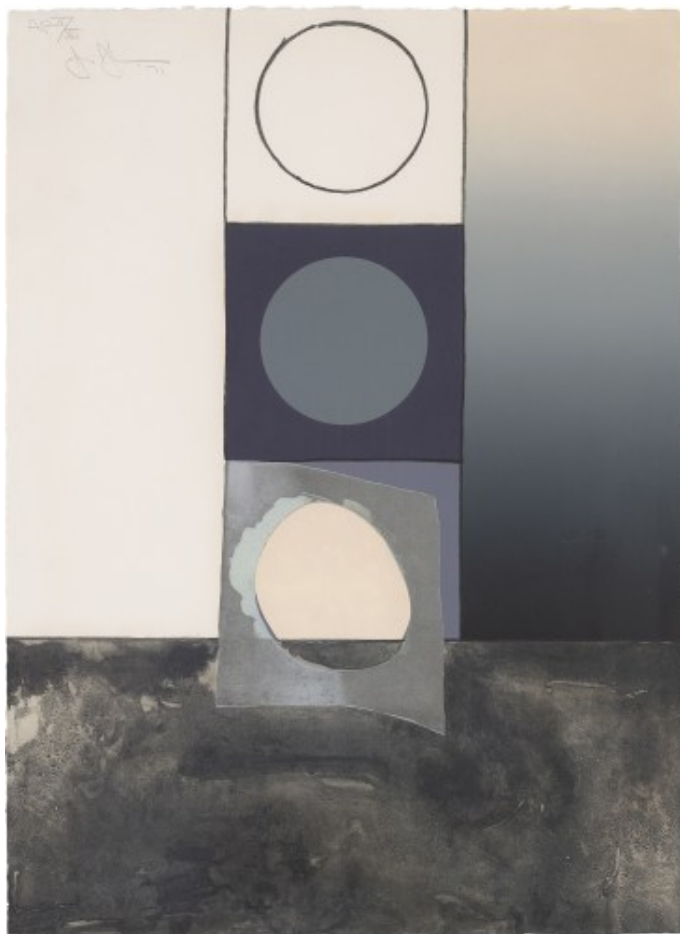
[Go to Lot](#)



Literature

Silke von Berswordt-Wallrabe 2

Gemini G.E.L. 398



185

**Jasper Johns**

*Bent Stencil, from Fragment - According to What Series (Gemini G.E.L. 289, U.L.A.E. 95)*

1971

Lithograph in colours, on Arches paper, the full sheet.  
S. 70.1 x 51.2 cm (27 5/8 x 20 1/8 in.)

Signed, dated and numbered 'AP IV/XII' in pencil (one of 12 artist's proofs, the edition was 79), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

£2,000 — 3,000 ±

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185

Jasper Johns

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Literature

Gemini G.E.L. 289

Universal Limited Art Editions 95



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



186

### Donald Baechler

*Blue Pitcher; Yellow House; and Beachball, from Some of My Subjects*

2001

Three screenprints in colours, on Arches paper, with full margins, with colophon, the sheets loose (as issued) all contained in the original grey linen-covered portfolio with printed title.

all I. 77.6 x 59.8 cm (30 1/2 x 23 1/2 in.)

all S. 99.4 x 77.7 cm (39 1/8 x 30 5/8 in.)

All signed, dated and numbered 64/86 in pencil (there were also 8 artist's proofs), published by Hedenius Editions, Stockholm, all unframed.

#### Estimate

£3,000 — 5,000 ±

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187

**Andy Warhol**

*Mao, from The New York Collection For Stockholm (F. & S. 89)*

1973

Unique Xerox print, on typewriter paper, the full sheet.  
S. 28.1 x 21.8 cm (11 1/8 x 8 5/8 in.)

Signed and numbered 75/300 in black ball-point pen  
on the reverse (there were also 25 artist's proofs),  
published by Experiments in Art and Technology, New  
York, unframed.

**Estimate**

£4,000 — 6,000 ±

[Go to Lot](#)



Literature

Frayda Feldman and Jörg Schellmann 89



188

**Andy Warhol**

*Marilyn (Invitation)*

1981

Offset lithograph in colours, on smooth wove paper, printed to the edges (only the front panel).

S. 17.7 x 17.7 cm (6 7/8 x 6 7/8 in.)

Signed in black felt-tip pen, produced as an invitation for the *Warhol: A Retrospective 1863-1981* exhibition held at Castelli Graphics, New York, 21 November - 22 December, 1981, lacking the rear leaf with text, framed.

**Estimate**

£3,000 — 4,000

[Go to Lot](#)



**Provenance**

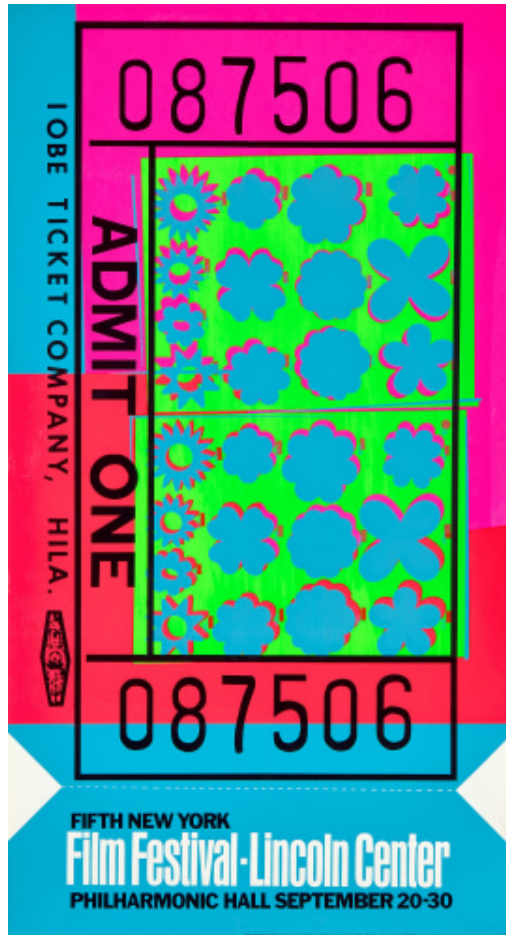
Castelli Graphics, New York

Private Collection, New York

Acquired directly from the above by the present owner in 2013

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



189

### Andy Warhol

*Lincoln Center Ticket (F. & S. 19, R. p. 130)*

1967

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

S. 113.7 x 61.6 cm (44 3/4 x 24 1/4 in.)

From the unsigned edition of 500 (there was also a signed edition of 200 screenprints on opaque acrylic), published by Lincoln Center List Poster and Print Program, New York, unframed.

Estimate

£3,000 — 5,000 ±

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Literature

Frayda Feldman and Jörg Schellmann 19

Charles Riley p. 130

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



190

**Tom Wesselmann**

*Great American Nude Cut Out*

1970

Pencil and thinned Liquitex in colours on die-cut museum board mounted to a board support (as issued).

S. 40.7 x 51 cm (16 x 20 1/8 in.)

Signed, dated and numbered 67/100 in pencil, published by the artist, framed.

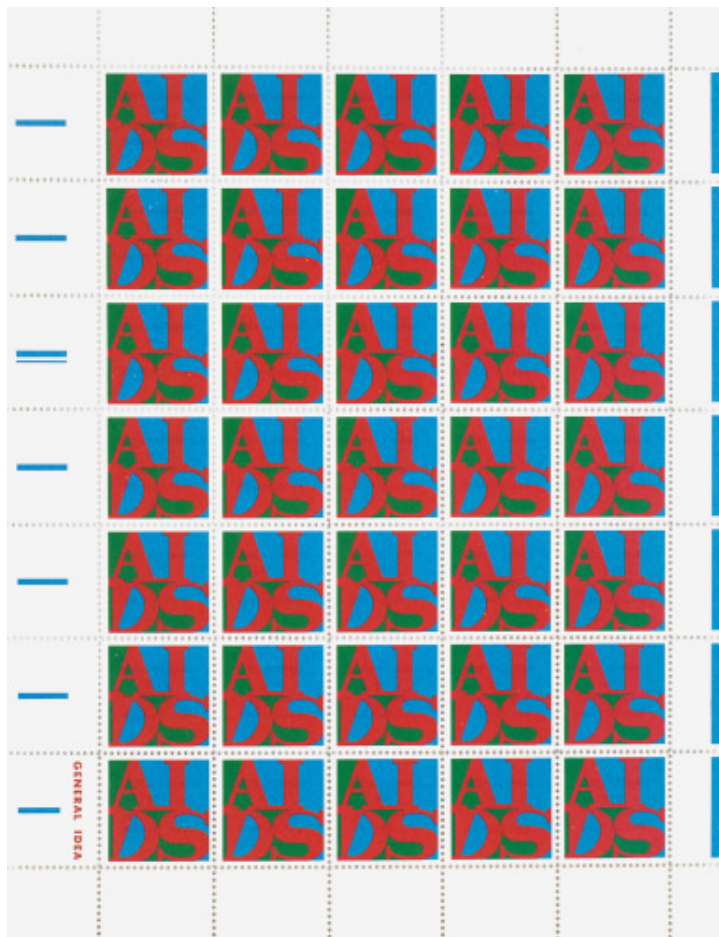
**Estimate**

£3,000 — 5,000 £

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191

**General Idea**

*AIDS (Stamps) (for Parkett No. 15)*

1988

Two offset lithographs in colours, on perforated light wove paper, with full margins.

both l. 23.4 x 16.7 cm (9 1/4 x 6 5/8 in.)

both s. 28.1 x 21.5 cm (11 1/8 x 8 1/2 in.)

Both unsigned and unnumbered, aside the edition of 200, published by Parkett Editions, New York and Zurich, as a fundraiser for the American Foundation for AIDS Research, the two prints in one frame.

**Estimate**

£1,000 — 1,500    ₺

[Go to Lot](#)



Literature

Edition for Parkett 15

General Idea 8805



192

**Robert Indiana**

*Chosen Love*


1995

Skein dyed, hand carved and hand tufted archival New Zealand woollen rug, with natural latex backing.

242 x 245 cm (95 1/4 x 96 1/2 in.)

Signed and numbered 133/175 in black ink on a fabric label on the reverse, with a further sheared signature in lower right corner, handcrafted by Master Contemporary Original Artist Rugs, New York.

**Estimate**

£3,000 — 5,000    

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



193

LOT OFFERED WITH NO RESERVE

### Robert Wilson

*Untitled (Am I Aiming Over Your Head - For Paul Thek)*, from 1989: A Portfolio Honoring Artists Lost to AIDS

2000

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

I. 28.5 x 37 cm (11 1/4 x 14 5/8 in.)

S. 61 x 51 cm (24 x 20 1/8 in.)

Signed, dated and numbered 53/75 in pencil (there were also approximately 12 artist's proofs), published by the Alliance for the Arts, The Estate Project for Artists with AIDS, framed.

Estimate

£800 — 1,200 •‡

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194

**Roy Lichtenstein**

*Finger Pointing, from The New York Collection for Stockholm (C. 126)*

1973

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

S. 30.6 x 23 cm (12 x 9 in.)

Numbered 75/300 in pencil on the reverse (there were also an unknown number of unsigned artist's proofs), with the artist's copyright inkstamp on the reverse, published by Experiments in Art and Technology, Inc., New York, unframed.

**Estimate**

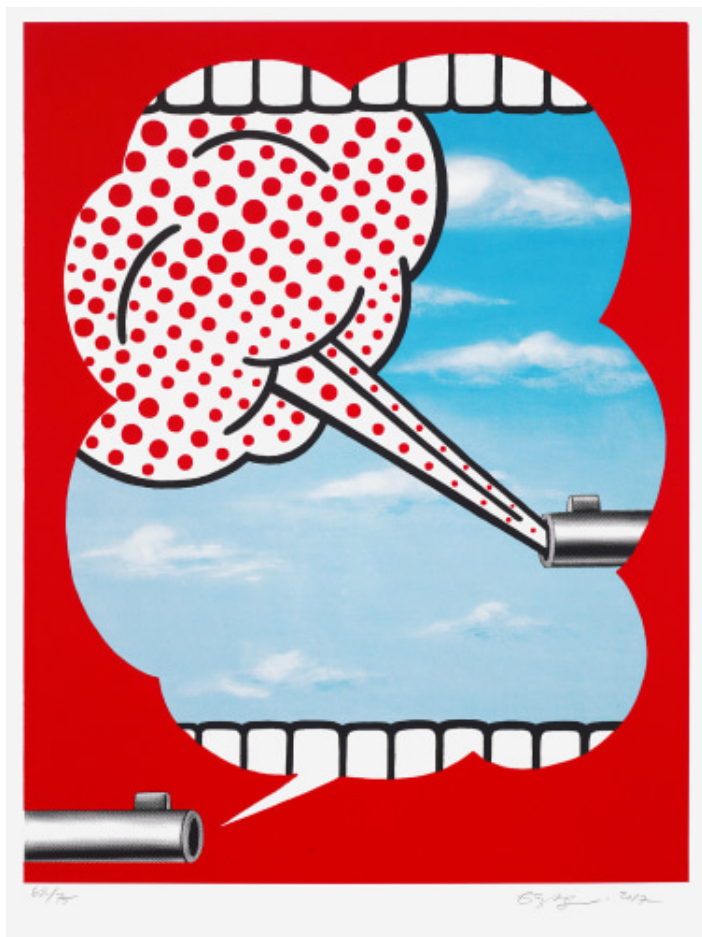
£6,000 — 8,000   ‡

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Literature

Mary Lee Corlett 126



195

**Emily Mae Smith**

*Chekhov's Gun*

2017

Screenprint in colours, on Coventry Rag paper, with full margins.

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

S. 61.2 x 45.7 cm (24 1/8 x 17 7/8 in.)

Signed, dated and numbered 62/75 in pencil, published by Perrotin, New York to benefit ACRIA: Artists Ending AIDS Fund, unframed.

**Estimate**

£1,500 — 2,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



196

### Robert Longo

*Untitled (Throne Room), from Charcoal portfolio*

2015-16/17

Ditone print, on Hahnemühle Photo Rag Ultra Smooth paper, with full margins.

I. 53.2 x 47.7 cm (20 7/8 x 18 3/4 in.)

S. 61 x 56 cm (24 x 22 in.)

Signed, dated and numbered 27/30 in pencil (there were also 10 artist's proofs), published by Hatje Cantz, Berlin, unframed.

#### Estimate

£1,500 — 2,000 ±

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## Evening & Day Editions

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197

### Robert Longo

*Untitled (Capitol Detail), from Charcoal portfolio*

2013/17

Ditone print, on Hahnemühle Photo Rag Ultra Smooth paper, with full margins.

I. 52.3 x 30.4 cm (20 5/8 x 11 7/8 in.)

S. 61.1 x 56 cm (24 x 22 in.)

Signed, dated and numbered 27/30 in pencil (there were also 10 artist's proofs), published by Hatje Cantz, Berlin, unframed.

#### Estimate

£2,000 — 3,000 ‡

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## Evening & Day Editions

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198

### Robert Longo

*Untitled (Riot Cops), from Charcoal portfolio*

2016/17

Ditone print, on Hahnemühle Photo Rag Ultra Smooth paper, with full margins.

I. 38.8 x 54.1 cm (15 1/4 x 21 1/4 in.)

S. 56 x 61.1 cm (22 x 24 in.)

Signed, dated and numbered 27/30 in pencil (there were also 10 artist's proofs), published by Hatje Cantz, Berlin, unframed.

#### Estimate

£1,500 — 2,000 ±

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



199

### Robert Longo

#### *Government*

1983

Screenprint in black and white, on wove paper, the full sheet, with grey-lacquered plastic multiple.

framed print 141 x 71.3 x 5.8 cm (55 1/2 x 28 1/8 x 2 1/4 in.)

overall 202.2 x 71.3 x 38.7 cm (79 5/8 x 28 1/8 x 15 1/4 in.)

Signed, dated and numbered 9/15 in pencil on the print (there were also 3 trial proofs in unique colour variants), published by Edition Schellmann & Klüser, Munich and New York, the print contained in a black painted wooden frame with red Plexiglas specified by the artist.

#### Estimate

£3,000 — 5,000 £

[Go to Lot](#)



**Provenance**

Schellmann Art, Munich

Private Collection, Munich

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 222

## Evening & Day Editions

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front

PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

200

**Katharina Fritsch**

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


2006

Screenprint on both sides of a white Amphibolin primed wooden door panel.

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

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

**Estimate**

£6,000 — 8,000 

[Go to Lot](#)



**Provenance**

Schellmann Art, Munich

**Literature**

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 116-117 and p. 407



201

**Maurizio Cattelan**

*The 1:6 Scale Wrong Gallery*

2006

Multiple comprising wood, brass, steel, aluminium, resin, plastic, glass and electric lighting, with five accompanying alternate door parts by Adam McEwan, Elizabeth Peyton, Shirana Shahbazi, Tommy White, and Andreas Slominski, with the original cardboard box.

46.7 x 29.2 x 17.1 cm (18 3/8 x 11 1/2 x 6 3/4 in.)

Numbered 605/2500 in black ink on the base, with the printed Cattelan copyright, published by Cerealart Multiples, Philadelphia, lacking the *Wrong Gallery Times*.

**Estimate**

£1,000 — 1,500 ▲

[Go to Lot](#)





202

**Adam McEwen**

*Sorry, Joey Ramone*

2012

Screenprint in colours, on vinyl, the full sheet.

S. 23.2 x 33.3 cm (9 1/8 x 13 1/8 in.)

Signed, dated '2009' and numbered 54/200 in black ink on the reverse, published by Exhibition A, New York, framed.

Estimate

£3,000 — 5,000 £

[Go to Lot](#)





202

Adam McEwen

---

**Provenance**

Gagosian Gallery, New York

Acquired directly from the above by the present owner in 2012

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



203

**Barbara Kruger**

*Untitled (Kiss)*

2019

Artek Stool 60 in birch, birch plywood and laminate, designed by Alvar Aalto, in black, white and red, contained within the original card box.

44 x 38 cm (17 3/8 x 14 7/8 in.)

With the artist's stamp and numbered '111' in black ink on the label affixed to the underside, from the total edition of 600 (there was an initial release of 300 and a second, final release of 300), co-published by the ICA, London and Artek, Helsinki.

**Estimate**

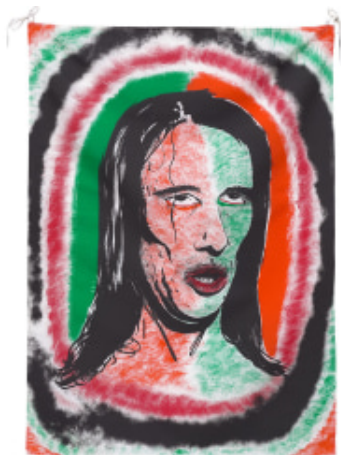
£1,000 — 1,500

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



204

**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**

£4,000 — 6,000 ±

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



205

### Bernard Frize

*Aimé; Extension 2; Caisse; and Rami*

2013


Four digital prints in colours, on Fine Art cotton paper, with full margins.

all I. various

all S. 70.2 x 50.4 cm (27 5/8 x 19 7/8 in.)

All signed and each numbered variously from the editions of 300 in pencil, published by Perrotin, New York, all framed.

**Estimate**

£3,000 — 5,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



206

### Julie Mehretu

*Untitled (Grey Area)*

2009

Drypoint, with Chine-collé to Somerset paper, with full margins, contained in the original charcoal card folder with printed artist's name.

I. 20.1 x 25 cm (7 7/8 x 9 7/8 in.)

S. 30.3 x 35.3 cm (11 7/8 x 13 7/8 in.)

Signed, dated and numbered 11/40 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

#### Estimate

£3,000 — 5,000 ±

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



207

**Pat Steir**

*Drawing Lesson Part II (Color)*

1978

The complete set of five etchings with drypoint in colours, on wove paper, with full margins, with colophon, the sheets loose (as issued) all contained in the original portfolio folder.

all I. 30.2 x 30.2 cm (11 7/8 x 11 7/8 in.)

all S. 40.2 x 40.1 cm (15 7/8 x 15 3/4 in.)

All signed, dated and numbered 7/25 in pencil, further numbered in pencil on the colophon (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, all unframed.

**Estimate**

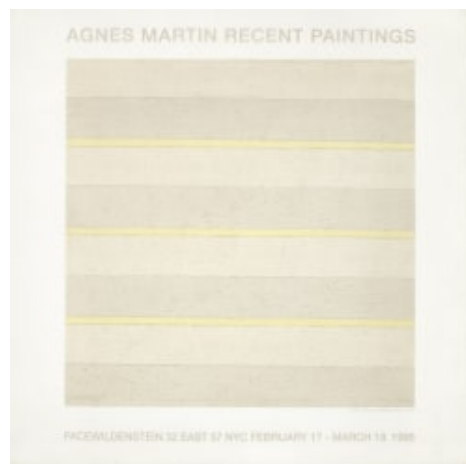
£2,000 — 3,000 ±

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



208

### Agnes Martin

*Untitled: two works*

1991

Two offset lithographs, on firm transparency paper, with full margins.

both l. approx. 22.7 x 22.7 cm (8 7/8 x 8 7/8 in.)

both s. approx. 30.3 x 30.3 cm (11 7/8 x 11 7/8 in.)

From the edition of unknown size, published by Pace Gallery, New York, as an announcement for their exhibition *Agnes Martin Recent Paintings* in 1991, both framed.

**Estimate**

£400 — 600 ±

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209

### Agnes Martin

*Paintings and Drawings 1974-1990*

1991

The complete set of 10 lithographs in colours, on firm transparency paper, with full margins, with text, the sheets loose (as issued) all contained in the original grey card portfolio with printed uppers.

all I. approx. 23 x 23 cm (9 x 9 in.)

all S. 30 x 30 cm (11 3/4 x 11 3/4 in.)

portfolio 31 x 31 x 2 cm (12 1/4 x 12 1/4 x 3/4 in.)

From the edition of 2500 co-published by Nemela & Lenzen GmbH, Monchengladbach and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum.

#### Estimate

£1,500 — 2,000 ±

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



210

### Park Seo-Bo

*Ecriture No. 40-73*

2020

Digital pigment print in colours, on wove paper mounted to aluminium (as issued), the full sheet. framed 93 x 134.5 x 3 cm (36 5/8 x 52 7/8 x 1 1/8 in.)

Signed and numbered 111/150 in pencil on a label affixed to the reverse, published by Print Bakery, Seoul, contained in the original artist specified wooden frame.

#### Estimate

£4,000 — 6,000 ±

[Go to Lot](#)





211

**Chiharu Shiota**

*Encounter*

2020

Lithograph, on Zerkall Alt Meissen paper, the full sheet.

S. 65 x 50 cm (25 5/8 x 19 5/8 in.)

Signed and numbered 25/40 in pencil, published by Galerie Templon, Paris, framed.

**Estimate**

£3,000 — 5,000 £

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## Evening & Day Editions

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212

### Chiharu Shiota

*No Title 2*

2016

Lithograph, on Arches paper, the full sheet.

S. 100.2 x 67.6 cm (39 3/8 x 26 5/8 in.)

Signed and numbered 18/60 in pencil (there were also 6 artist's proofs), published by Edition Copenhagen, Denmark, unframed.

Estimate

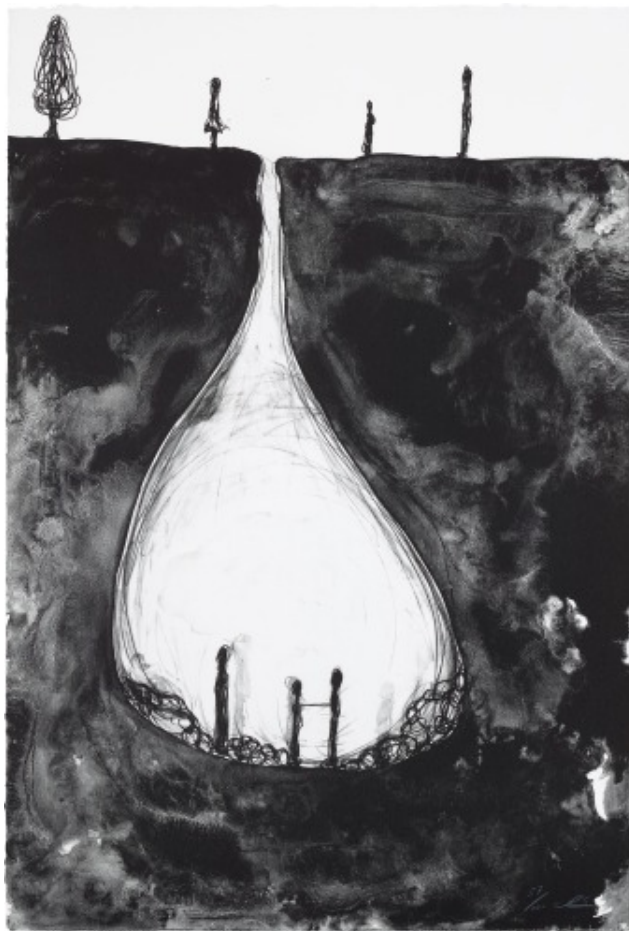
£2,000 — 3,000 £

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



213

**Chiharu Shiota**

*No Title 5*

2016

Lithograph, on Arches paper, the full sheet.

S. 100 x 67.7 cm (39 3/8 x 26 5/8 in.)

Signed and numbered 57/100 in white pencil (there were also 10 artist's proofs), published by Edition Copenhagen, Denmark, unframed.

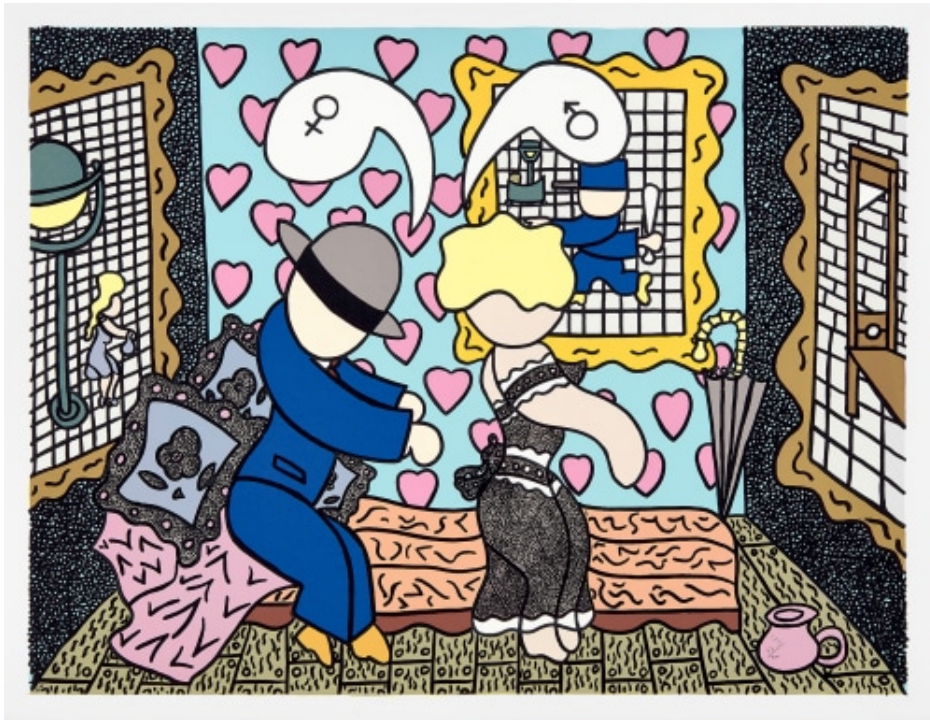
**Estimate**

£2,000 — 3,000 ±

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214

LOT OFFERED WITH NO RESERVE

**William N. Copley**

*Man and Woman*

1978

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

I. 61 x 81.3 cm (24 x 32 in.)

S. 66.4 x 86.4 cm (26 1/8 x 34 in.)

Signed 'CPLY' and numbered 64/200 in pencil (there were also 30 artist's proofs), published by Robert L. Freeman (with their inkstamp on the reverse), unframed.

Estimate

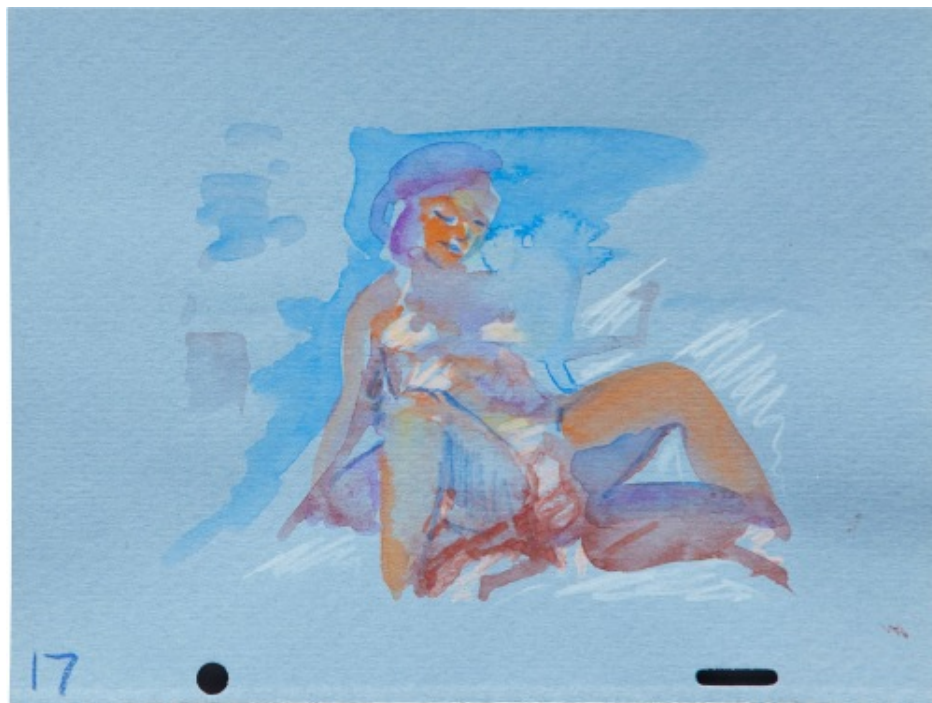
£400 — 600 •‡

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



215

### Cecily Brown

*Untitled (#17), from Cunning Stunts*

1997

Watercolour, crayon, and pencil, on blue wove paper with cut-outs.

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

Signed with initials and dated in black ink on the reverse, unframed.

**Estimate**

£3,000 — 5,000 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



216

### Cecily Brown

*The Last Shipwreck*

2018

Digital pigment print in colours, on wove paper, the full sheet.

S. 52.1 x 50.2 cm (20 1/2 x 19 3/4 in.)

Signed and dated in black ink and numbered 83/100 (printed) on a label affixed to the reverse (there were also 20 artist's proofs), published by Texte Zur Kunst, Berlin, unframed.

Estimate

£800 — 1,200    £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



217

### Etel Adnan

*Californie (California)*

2017

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

I. 30.8 x 25 cm (12 1/8 x 9 7/8 in.)

S. 47.8 x 38.3 cm (18 7/8 x 15 1/8 in.)

Signed, dated and numbered 34/35 in pencil,  
published by Galerie Lelong & Co., Paris, unframed.

#### Estimate

£1,500 — 2,000 ±

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**Literature**

*Etel Adnan: Estampes/Prints 2014-2018*, 'exh. cat.', Galerie Lelong & Co., Paris, 2019, p. 85  
(another example illustrated)

*Etel Adnan: Impossible Homecoming*, 'exh. cat.', Pera Museum, Istanbul, 2021, p. 112 (another  
example illustrated)

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



218

### Etel Adnan

*Guatemala*

2017

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

I. 30.5 x 24.5 cm (12 x 9 5/8 in.)

S. 47.7 x 38.2 cm (18 3/4 x 15 in.)

Signed, dated and numbered 27/35 in pencil,  
published by Galerie Lelong & Co., Paris, framed.

**Estimate**

£1,500 — 2,000

[Go to Lot](#)



Literature

*Etel Adnan: Estampes/Prints 2014-2018*, 'exh. cat.', Galerie Lelong & Co., Paris, 2019, p. 87  
(another example illustrated)

## Evening & Day Editions

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219

### Etel Adnan

*Dans le mystère de la nature (In The Mystery of Nature)*

2018

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

I. 30.5 x 24.6 cm (12 x 9 5/8 in.)

S. 47.9 x 38 cm (18 7/8 x 14 7/8 in.)

Signed, dated and numbered 15/35 in pencil,  
published by Galerie Lelong & Co., Paris, framed.

#### Estimate

£1,500 — 2,000

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Literature

*Etel Adnan: Estampes/Prints 2014-2018*, 'exh. cat.', Galerie Lelong & Co., Paris, 2019, p. 100  
(another example illustrated)

## Evening & Day Editions

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220

### Etel Adnan

*Pink Whale*

2017

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

I. 30.5 x 24.6 cm (12 x 9 5/8 in.)

S. 48 x 38.4 cm (18 7/8 x 15 1/8 in.)

Signed, dated and numbered 31/35 in pencil,  
published by Galerie Lelong & Co., Paris, framed.

**Estimate**

£1,500 — 2,000

[Go to Lot](#)



Literature

*Etel Adnan: Estampes/Prints 2014-2018*, 'exh. cat.', Galerie Lelong & Co., Paris, 2019, p. 89  
(another example illustrated)

## Evening & Day Editions

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221

LOT OFFERED WITH NO RESERVE

### Nicola de Maria

*Paese etrusco (Etruscan Countryside)*, from *Tesoro (Treasure)*

1981

Lithograph in colours with hand-colouring in ink, watercolour, and acrylic, on handmade paper, the full sheet laid to Fabriano Cotone paper (as issued).

I. 20.3 x 28.5 cm (7 7/8 x 11 1/4 in.)

S. 78.2 x 56.4 cm (30 3/4 x 22 1/4 in.)

Signed, titled, dated and numbered 30/50 in pencil on the reverse on the support, published by Emilio Mazzoli Editions, Modena, framed.

#### Estimate

£800 — 1,200 •🍀

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## Evening & Day Editions

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222

### Bridget Riley

*Passing By* (S. 60)

2005


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

I. 28 x 83.8 cm (11 x 32 7/8 in.)

S. 44.6 x 99 cm (17 1/2 x 38 7/8 in.)

Signed, titled, dated and numbered 12/75 in pencil (there were also 10 artist's proofs), published by Artizan Editions, Hove, framed.

#### Estimate

£5,000 — 7,000 

[Go to Lot](#)



**Bridget Riley**

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**Provenance**

Archeus/Post-Modern, London (label verso of frame)

**Literature**

Karsten Schubert 60

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



223

### Ian Davenport

*Colourcade Buzz*

2015


Etching in colours, with Chine-collé to Hahnemühle paper, with full margins.

I. 96.8 x 149.5 cm (38 1/8 x 58 7/8 in.)

S. 115 x 165.8 cm (45 1/4 x 65 1/4 in.)

Signed, dated and numbered 3/35 in pencil (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, framed.

**Estimate**

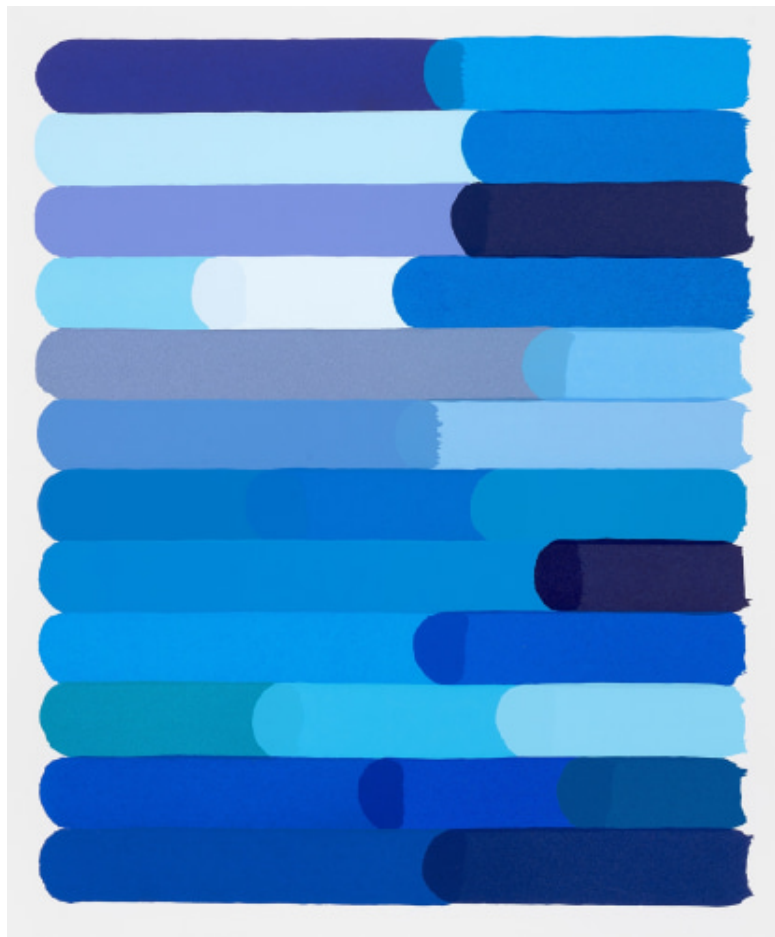
£7,000 — 10,000 

[Go to Lot](#)



## Evening & Day Editions

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224

### Martin Creed

*Work No. 3167*

2018


Unique screenprint in colours, on Somerset paper, with full margins.

I. 40 x 33 cm (15 3/4 x 12 7/8 in.)

S. 43 x 35.5 cm (16 7/8 x 13 7/8 in.)

Signed, titled, dated and numbered 12/100 in pencil on the reverse, from the series of unique colour variants, published by Counter Editions, London, unframed.

**Estimate**

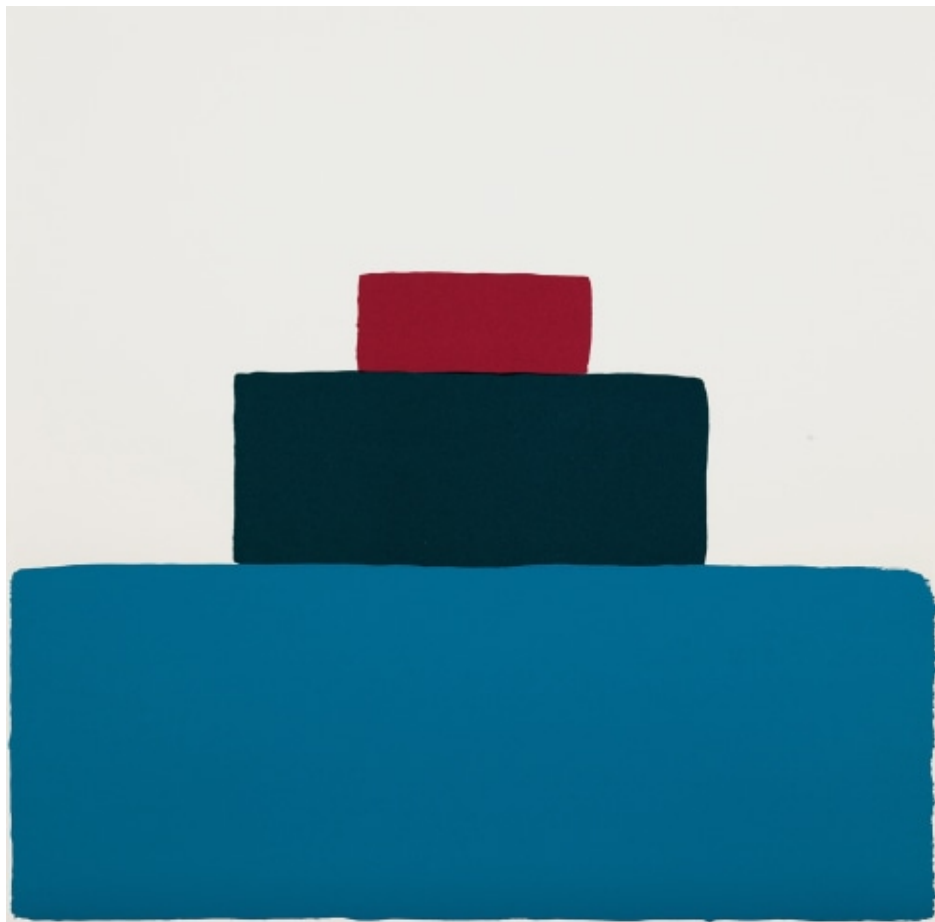
£1,000 — 1,500 

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## Evening & Day Editions

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225

### **Martin Creed**

*Work No. 2342*


2015

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

S. 41 x 41 cm (16 1/8 x 16 1/8 in.)

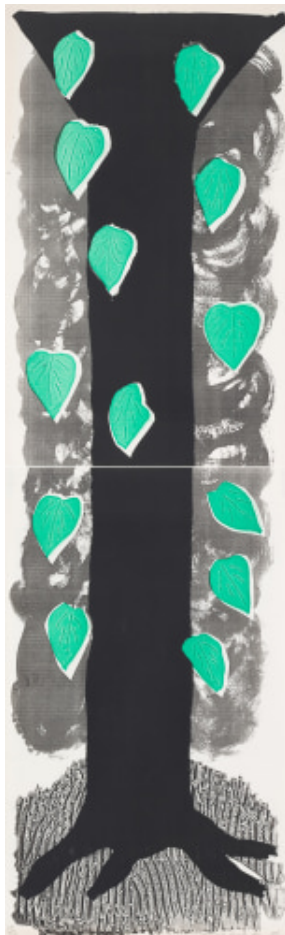
Signed, titled and numbered 11/100 in pencil on the reverse, from the series of unique colour variants, published by Counter Editions, London, unframed.

**Estimate**

£600 — 800 

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226

**David Hockney**

*The Tall Tree (M.C.A.T. 314)*

1986

Home-made print executed on an office colour copy machine, on two sheets of Arches Text paper (as issued), the full sheets.

overall S. 71.3 x 21.6 cm (27 7/8 x 8 1/2 in.)

Signed, dated and numbered 34/60 in pencil, published by the artist, contained in the original artist's specified wooden frame.

**Estimate**

£6,000 — 8,000    £

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Literature

Museum of Contemporary Art Tokyo 314



227

**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 610/1549 (printed) on the label affixed to the reverse, published by HENI Editions, London.

**Estimate**

£6,000 — 8,000 

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Literature

HENI Productions H9-4

## Evening & Day Editions

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228

### 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 and dedicated 'for Jon' in pink ink on the front, further signed in pencil and numbered 633/760 (printed) on the label affixed to the reverse, published by HENI Editions, London.

#### Estimate

£6,000 — 8,000 

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Literature

HENI Productions H9-2

## Evening & Day Editions

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229

### Damien Hirst

*Garden of Dreams, from Veils (H4-3)*

2018

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

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

Signed in pencil on a label affixed to the reverse and numbered 49/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

#### Estimate

£8,000 — 12,000 ♣

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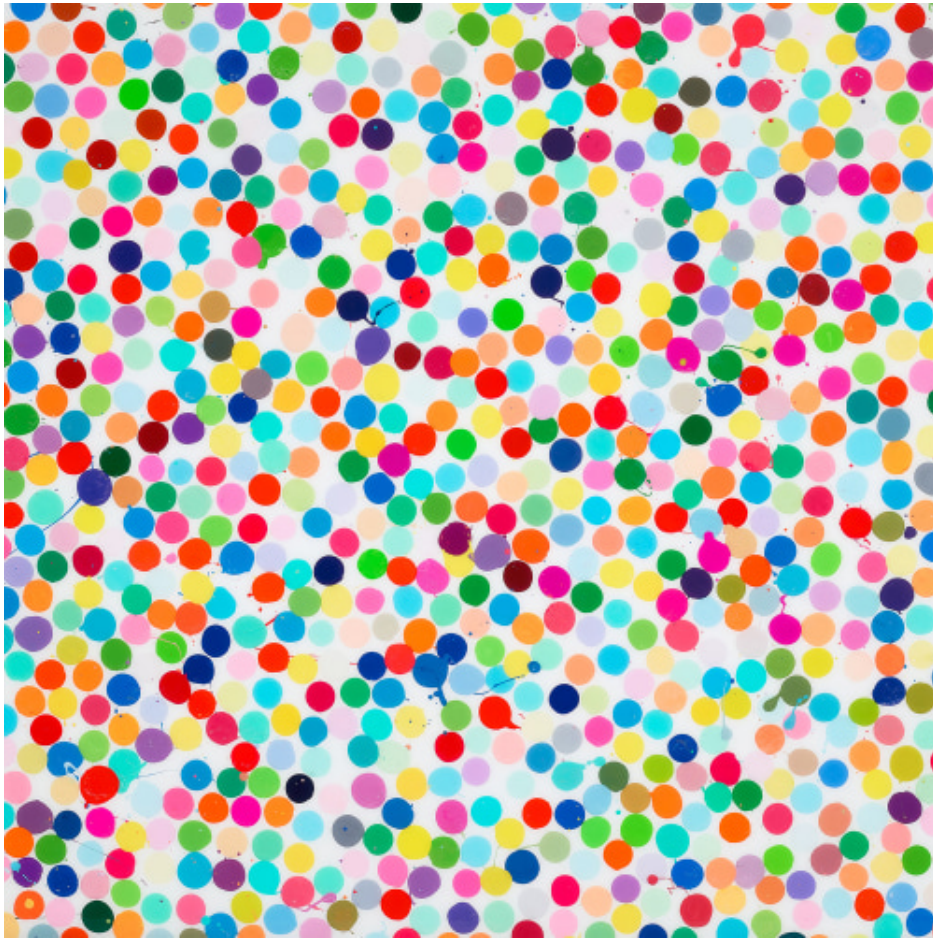


Literature

HENI Productions H4-3

## Evening & Day Editions

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230

### Damien Hirst

*Camino Real, from Colour Space (H5-3)*


2018

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

90 x 90 cm (35 3/8 x 35 3/8 in.)

Signed in pencil on a label affixed to the reverse and numbered 59/100 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](#)



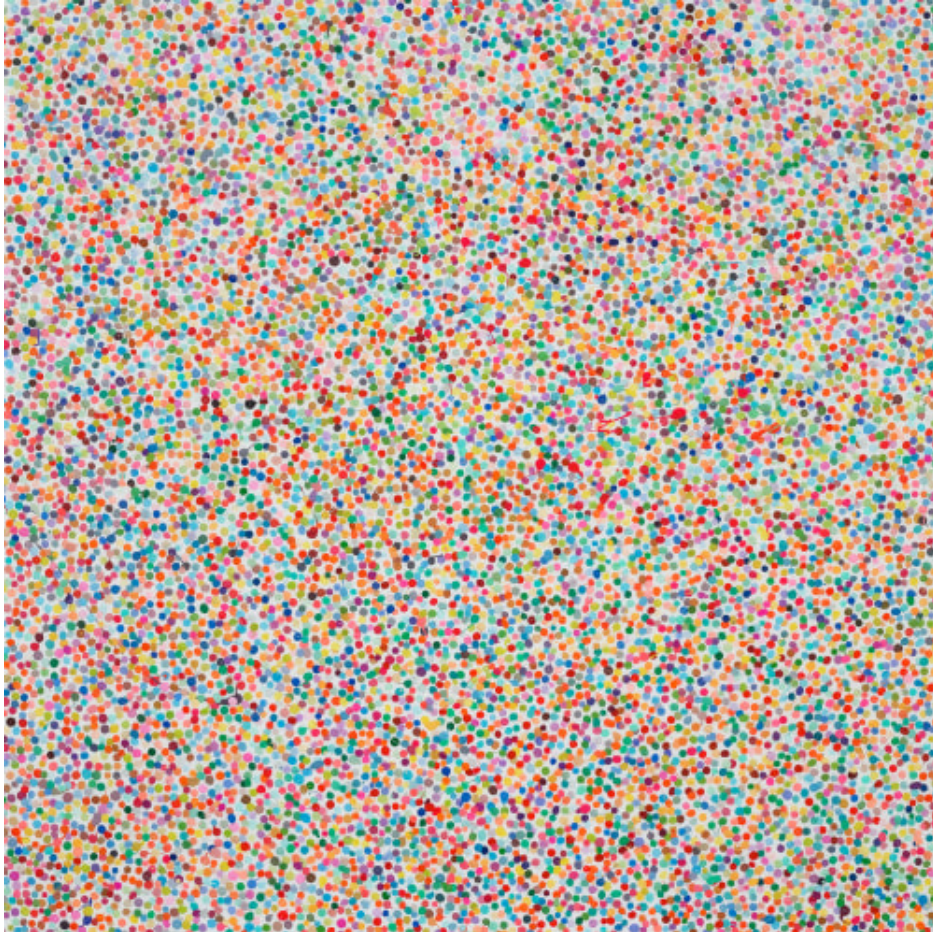
Literature

HENI Productions H5-3



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



231

### Damien Hirst

*Gritti, from Colour Space (H5-1)*


2018

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

90 x 90 cm (35 3/8 x 35 3/8 in.)

Signed in pencil on a label affixed to the reverse and numbered 78/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

#### Estimate

£4,000 — 6,000 

[Go to Lot](#)





Literature

HENI Productions H5-1



232

**Damien Hirst**

*Ad te, Domine, levavi, from Psalm Prints*

2009

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

I. 61 cm (24 in.) diameter

S. 74 x 71.8 cm (29 1/8 x 28 1/4 in.)

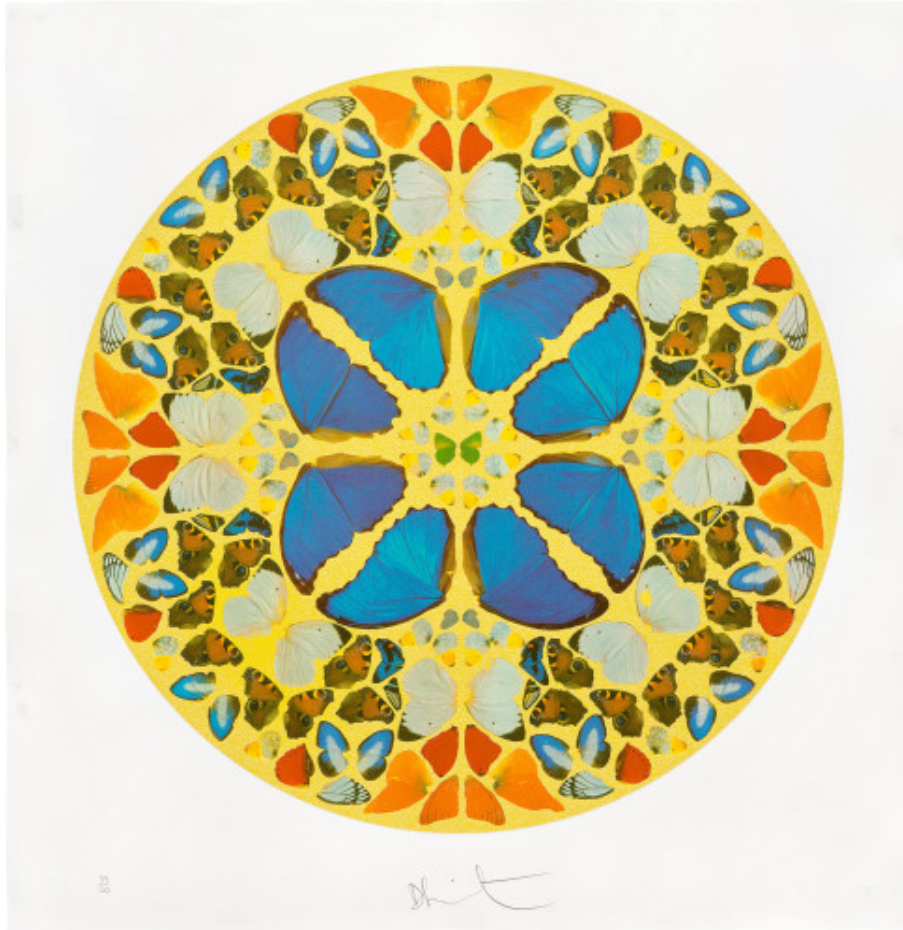
Signed and numbered 3/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Other Criteria, London (with their and the artist's blindstamp), framed.

**Estimate**

£7,000 — 10,000 £

[Go to Lot](#)





233

**Damien Hirst**

*Domine, Dominus noster, from Psalm Prints*

2009

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

I. 61 cm (24 in.) diameter

S. 74 x 71.6 cm (29 1/8 x 28 1/4 in.)

Signed and numbered 33/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Other Criteria, London (with their and the artist's blindstamp), framed.

**Estimate**

£7,000 — 10,000 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



234

### Damien Hirst

*Domine, Ne In Furore, from Psalm Prints*

2009

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

I. 61 cm (24 in.) diameter

S. 74 x 71.7 cm (29 1/8 x 28 1/4 in.)

Signed and numbered 21/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Other Criteria, London (with their and the artist's blindstamp), framed.

#### Estimate

£7,000 — 10,000 £

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



235

### Damien Hirst

*The Souls II - Turquoise/Oriental Gold/Silver Gloss*

2010

Foil block print in colours, on Arches 88 archival paper, with full margins.

L. 29 x 42.4 cm (11 3/8 x 16 3/4 in.)

S. 72.1 x 51.2 cm (28 3/8 x 20 1/8 in.)

Signed and numbered 3/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

#### Estimate

£4,000 — 6,000 <sup>†</sup>£

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



236

### Damien Hirst

*The Souls III - Silver Gloss/Cool Gold/Luxury Gold*

2010


Foil block print in colours, on Arches 88 archival paper, with full margins.

I. 33.5 x 36.5 cm (13 1/4 x 14 3/8 in.)

S. 72 x 50.2 cm (28 3/8 x 19 3/4 in.)

Signed and numbered 2/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

#### Estimate

£4,000 — 6,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



237

### Damien Hirst

*The Souls IV - Chocolate/Silver Gloss/Leaf Green*

2010

Foil block print in colours, on Arches 88 archival paper, with full margins.

I. 28 x 42.7 cm (11 x 16 3/4 in.)

S. 72.3 x 51.3 cm (28 1/2 x 20 1/4 in.)

Signed and numbered 6/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

#### Estimate

£4,000 — 6,000    £

[Go to Lot](#)





## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



238

### Damien Hirst

#### *Beneficence*

2015


Giclée print in colours with glaze, on wove paper, with full margins.

I. 30.3 x 30 cm (11 7/8 x 11 3/4 in.)

S. 46.4 x 39 cm (18 1/4 x 15 3/8 in.)

Signed and numbered 21/50 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), framed.

#### Estimate

£3,000 — 5,000 

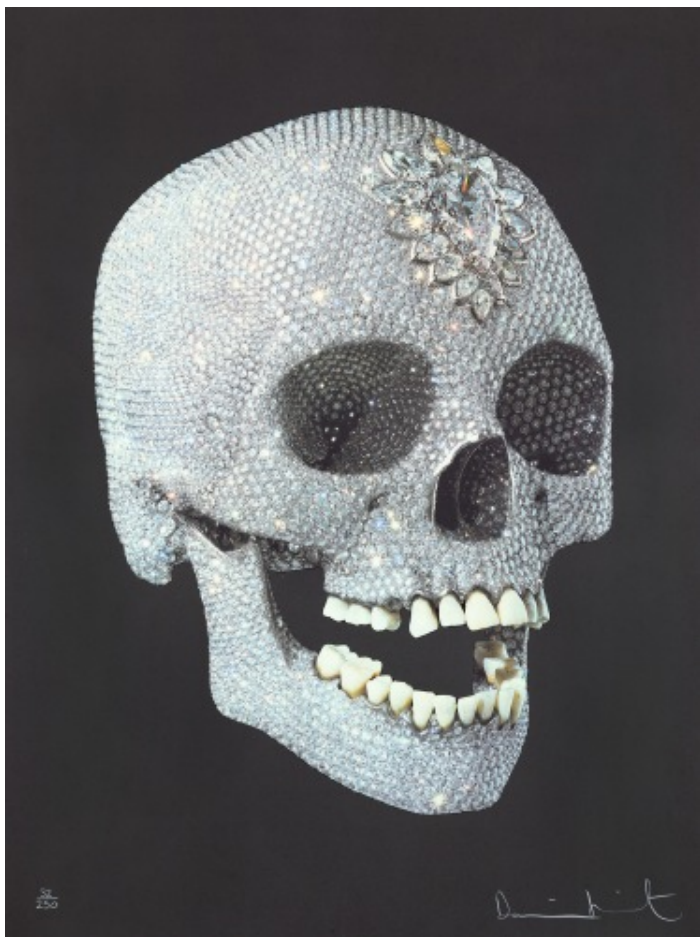
[Go to Lot](#)





## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



239

### Damien Hirst

*For the Love of God, the Diamond Skull*

2007

Screenprint in colours with glaze and diamond dust, on wove paper, the full sheet.

S. 100.6 x 75.3 cm (39 5/8 x 29 5/8 in.)

Signed and numbered 32/250 in white pencil, published by Other Criteria, London, framed.

Estimate

£5,000 — 7,000 ♦

[Go to Lot](#)



**Provenance**

Acquired directly from the publisher by the present owner in 2010

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



240

### Damien Hirst

*N-Methyl L-Aspartic Acid*

2011

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

I. 38.2 x 34.4 cm (15 x 13 1/2 in.)

S. 59.8 x 54.8 cm (23 1/2 x 21 5/8 in.)

Signed and numbered 77/150 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), framed.

#### Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



241

### Damien Hirst

*Meatballs, from The Last Supper*

1999

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

I. 73.5 x 98.8 cm (28 7/8 x 38 7/8 in.)

S. 153 x 101.5 cm (60 1/4 x 39 7/8 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



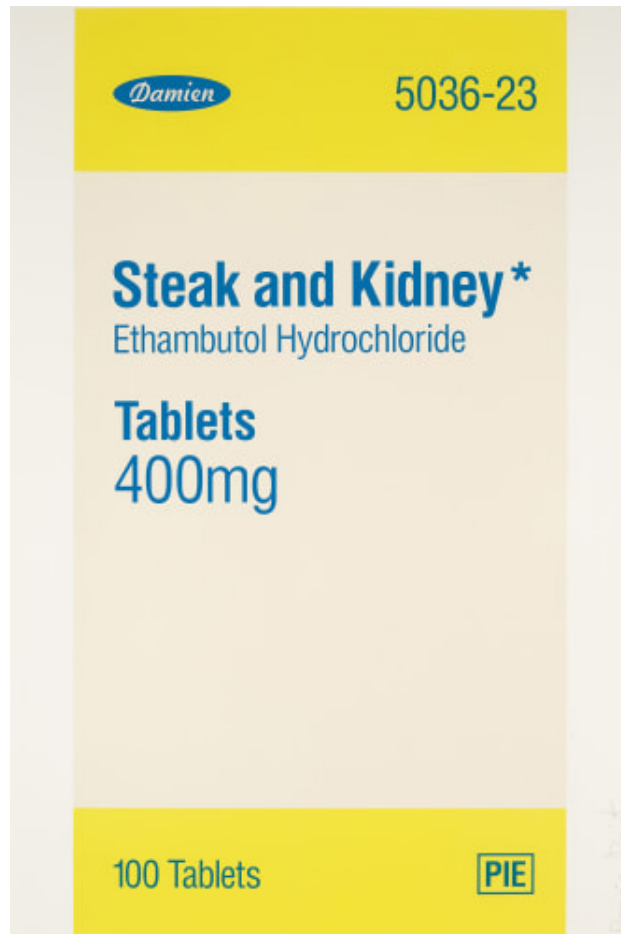
**Provenance**

Timothy Taylor Gallery, London

Acquired directly from the above by the present owner in 1999

**Literature**

The Paragon Press 1995-2000 p. 241



242

**Damien Hirst**

*Steak and Kidney, from The Last Supper*

1999

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

I. 151.5 x 80.3 cm (59 5/8 x 31 5/8 in.)

S. 153 x 101.5 cm (60 1/4 x 39 7/8 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

**Estimate**

£2,000 — 3,000 ▲

[Go to Lot](#)



**Provenance**

Timothy Taylor Gallery, London

Acquired directly from the above by the present owner in 1999

**Literature**

The Paragon Press 1995-2000 p. 233



243

**Damien Hirst**

*Corned Beef, from The Last Supper*

1999


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

I. 59 x 99 cm (23 1/4 x 38 7/8 in.)

S. 153 x 101.5 cm (60 1/4 x 39 7/8 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)





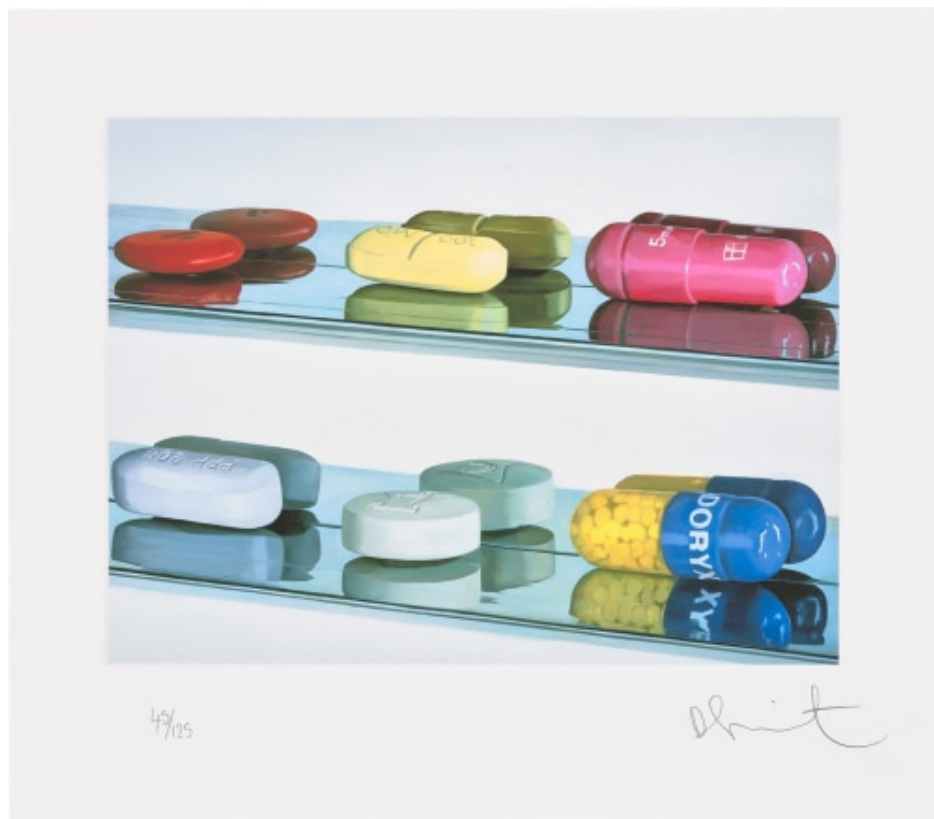
**Provenance**

Timothy Taylor Gallery, London

Acquired directly from the above by the present owner in 1999

**Literature**

The Paragon Press 1995-2000 p. 242



244

**Damien Hirst**

*Six Pills*

2004


Inkjet print in colours, on wove paper, with full margins.

I. 25.3 x 34 cm (9 7/8 x 13 3/8 in.)

S. 38.1 x 43.6 cm (15 x 17 1/8 in.)

Signed and numbered 45/125 in pencil (there were also 12 artist's proofs), published by Other Criteria, London, framed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



245

### Peter Blake

*Homage to Rauschenberg*

2012


The complete set of five screenprints in colours with collage, diamond dust and embossing, on Somerset paper, with full margins, with title page and colophon, the sheets loose (as issued) all contained in the original brown linen-covered portfolio with printed title.

all I. 65 x 50 cm (25 5/8 x 19 5/8 in.)

all S. 86 x 70.1 cm (33 7/8 x 27 5/8 in.)

All signed and numbered 29/125 in pencil, further numbered in pencil on the colophon (there were also 14 artist's proofs), published by CCA Galleries, London (with their blindstamp), all unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



THE SINGING SCULPTURE

*Gilbert and George*

Number 59 of 100

246

### Gilbert & George

*The Singing Sculpture 1969-91*

1993

Relief print in colours, on aluminium foil (Dufex) flush-mounted to museum board, with screenprint, with full margins.

I. 46 x 59.9 cm (18 1/8 x 23 5/8 in.)

S. 78.4 x 86 cm (30 7/8 x 33 7/8 in.)

Signed and numbered 59/100 in gold ink (there were also 20 artist's proofs), published by Edition Schellmann, Munich and New York, framed.

#### Estimate

£1,000 — 1,500    £

[Go to Lot](#)



Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 118-119

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



247

### Allen Jones

*French Cooking, from Hommage á Picasso (L. & L. 66)*

1973

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

S. 60.1 x 79.8 cm (23 5/8 x 31 3/8 in.)

Signed, dated and numbered 11/90 in pencil (there were also 30 artist's proofs in Roman numerals), co-published by Propyläen Verlag, Berlin and Pantheon Press, Rome, framed.

#### Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)

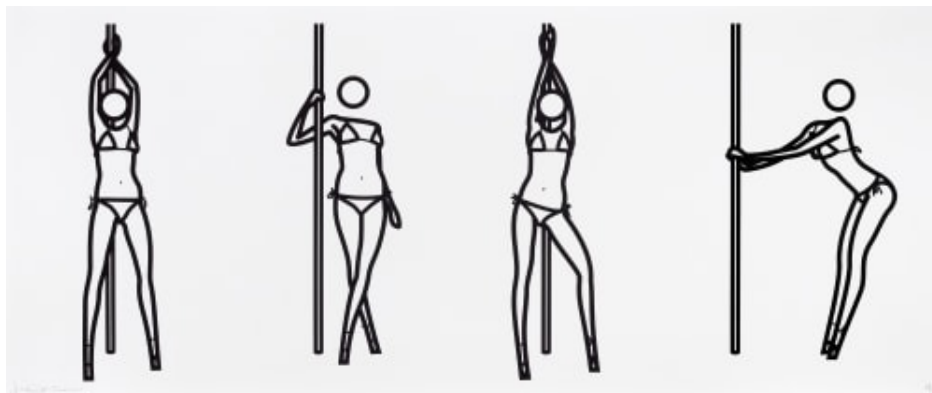


Literature

Marco Livingstone and Richard Lloyd 66

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



248

### Julian Opie

*This is Shahnoza 2 (C. 59)*

2006


Screenprint, on Somerset Satin paper, with full margins.

I. 52 x 118.5 cm (20 1/2 x 46 5/8 in.)

S. 57 x 135.9 cm (22 1/2 x 53 1/2 in.)

Signed and numbered 23/40 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 59



249

**Julian Opie**

*The Gallery Staff 3 (C. 153)*

2010

Screenprint, on glass.

framed 57.5 x 93.5 x 6.5 cm (22 5/8 x 36 3/4 x 2 1/2 in.)

Signed in black felt-tip pen and numbered 8/20 (printed) on the accompanying label (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, in the original black wood frame specified by the artist.

**Estimate**

£3,000 — 5,000 ♣

[Go to Lot](#)



Literature

Alan Cristea Gallery 153



250

**Julian Opie**

*Elena and Cressie get ready for the party. 4 (C. 167)*

2011

Screenprint in colours, on Perspex with background inkjet print in colours on paper, the full sheet.

framed 78 x 62 x 4 cm (30 3/4 x 24 3/8 x 1 5/8 in.)

Signed in black felt-tip pen and numbered 30/30 (printed) on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original aluminium frame specified by the artist.

**Estimate**

£2,000 — 3,000 ♣

[Go to Lot](#)



250

Julian Opie

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Literature

Alan Cristea Gallery 167



251

**Julian Opie**

*We Swam Amongst The Fishes (C. 41)*


2003

Screenprint in colours, on spray-finished MDF block.

75 x 70 x 2.5 cm (29 1/2 x 27 1/2 x 7/8 in.)

Signed and numbered 3/3 in black felt-tip pen on the reverse (there was also 1 artist's proof), published by Alan Cristea Gallery, London.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Literature

Alan Cristea Gallery 41

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



252

LOT OFFERED WITH NO RESERVE

### Julian Opie

*Woman Taking Off Man's Shirt (C. Appendix)*

2003

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

I. 88.5 x 52 cm (34 7/8 x 20 1/2 in.)

S. 100 x 60 cm (39 3/8 x 23 5/8 in.)

From the edition of unknown size, published by K21  
Kunstammlung Nordrhein-Westfalen, Düsseldorf,  
unframed.

Estimate

£1,000 — 1,500 •♣

[Go to Lot](#)





Literature

Alan Cristea Gallery Appendix

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



253

**Marc Quinn**

*Winter Garden*


2004

The complete set of eight pigment prints in colours with varnish, on Somerset Velvet Enhanced paper, the full sheets.

all S. 82.3 x 122.6 cm (32 3/8 x 48 1/4 in.)

All signed, dated and numbered 11/59 in pencil on the reverse (there were also 10 artist's proofs), published by The Paragon Press, London, all framed.

**Estimate**

£7,000 — 9,000 

[Go to Lot](#)



**Provenance**

Pippy Houldsworth Gallery, London

Acquired directly from the above by the present owner in 2005

**Literature**

The Paragon Press 2001-2006 pp. 116-127

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



254

**Mark Quinn**

*Chromosphere*

2018

Pigment print in colours with screenprinted varnish, on Somerset Satin paper mounted to board (as issued), the full sheet.

S. 80 cm (31 1/2 in.) diameter

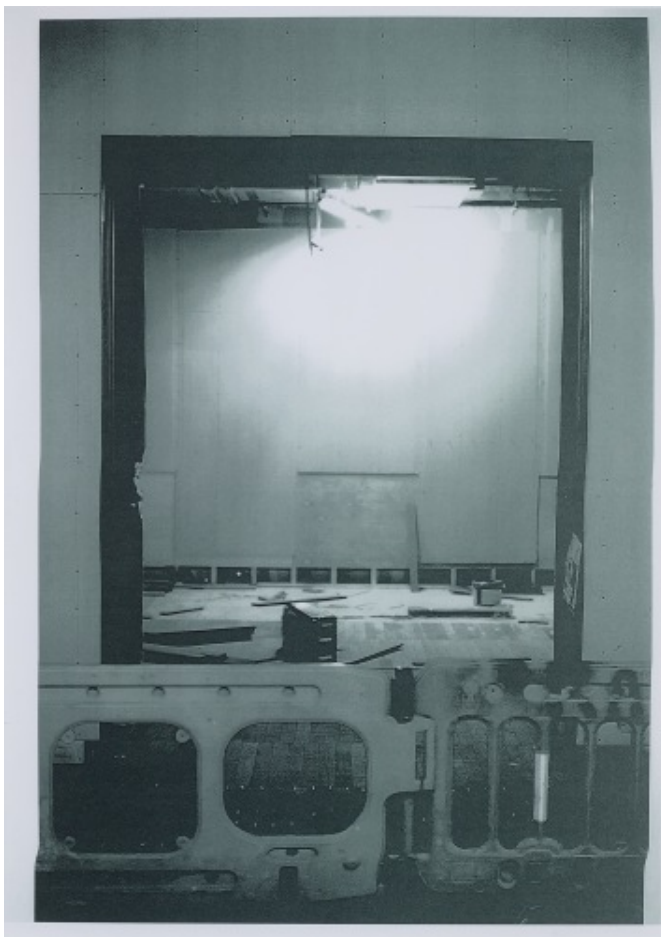
Signed and numbered 19/75 in pencil, published by Avant Arte, Amsterdam, framed.

**Estimate**

£2,000 — 3,000 £

[Go to Lot](#)





255

**Wolfgang Tillmans**

*Tate Modern Edition #79*

2016

Unique photocopy print in colours, on light wove paper, with full margins.

I. 40.4 x 28.5 cm (15 7/8 x 11 1/4 in.)

S. 42 x 29.8 cm (16 1/2 x 11 3/4 in.)

Signed, dated and numbered '79' in pencil on the reverse, from the edition of 172 unique variants, published by Tate, London, framed.

**Estimate**

£1,000 — 1,500 ♣

[Go to Lot](#)





256

**John Baldessari**

*Pea Soup, from Eight Soups*

2012

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

S. 96.7 x 61.5 cm (38 1/8 x 24 1/4 in.)

Signed with initials, dated and numbered 'S.P. 11/11' in pencil (a special proof, the edition was 50), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

**Estimate**

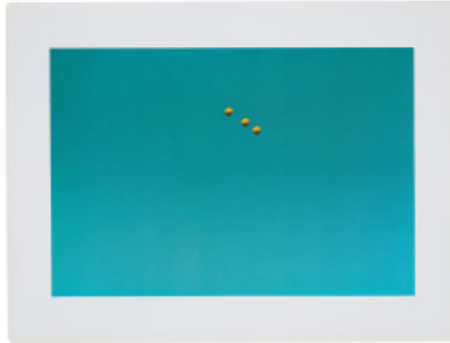
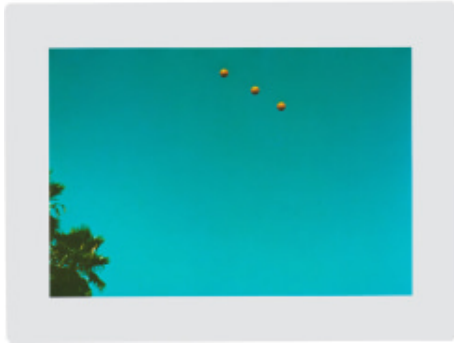
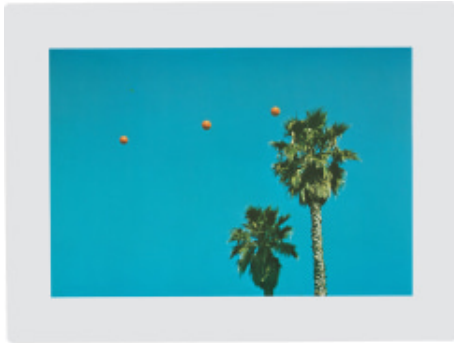
£4,000 — 6,000 ±

[Go to Lot](#)



## Evening & Day Editions

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257

### John Baldessari

*Throwing Three Balls in the Air to Get a Straight Line  
(Best of Thirty-Six Attempts)*

1973

The complete set of 12 offset lithographs in colours, on coated stock paper, with full margins, with title page and colophon, the sheets loose (as issued) all contained in the original blue letter-pressed paper folder with die-cut window opening, and navy fabric-covered portfolio with gilt printed title.

portfolio 27 x 34.2 x 2.5 cm (10 5/8 x 13 1/2 x 3/4 in.)

Signed by the publishers and numbered '406' in ball-point pen on the colophon, from the later printed edition of 500 reserved for the publisher's (the initial edition was 2000 unsigned and unnumbered copies), printed by Arti Grafiche Bianca & Volta, co-published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, all unframed.

#### Estimate

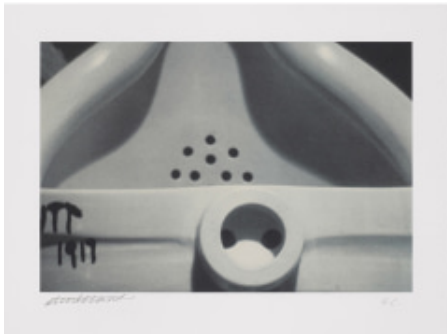
£3,000 — 5,000

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



258

LOT OFFERED WITH NO RESERVE

### Elaine Sturtevant

*Duchamp Triptych, from Sequences*

1998

The complete set of three prints including two granolithographs 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. 50.1 x 40.1 cm (19 5/8 x 15 3/4 in.)

All signed and annotated 'H.C.' in pencil (an hors commerce set, the edition was 60 plus 10 in Roman numerals and 12 artist's proofs), published by Edition Schellmann, Munich and New York (with their inkstamp on the reverse), all unframed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)





Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 322-323

## Evening & Day Editions

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259

LOT OFFERED WITH NO RESERVE

### Claes Oldenburg

*Soft Drum Set - On Chalk Board (A. & P. 98)*

1972

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

I. 73.9 x 99.2 cm (29 1/8 x 39 in.)

S. 87.7 x 112 cm (34 1/2 x 44 1/8 in.)

Signed and numbered 29/34 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

#### Estimate

£800 — 1,200 •‡

[Go to Lot](#)



Literature

Gemini G.E.L. 418

Richard Axsom and David Platzker 98



260

LOT OFFERED WITH NO RESERVE

**Claes Oldenburg**

*Knäckebröd (Crispbread) (P. 7)*


1966

Cast iron multiple.

9.5 x 16.4 x 2 cm (3 3/4 x 6 1/2 x 0 3/4 in.)

Signed and numbered 92/250 in black ink on the underside (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



261

LOT OFFERED WITH NO RESERVE

**Erwin Wurm**

*Wurst (Never Mind)*

2017


Multiple of silicone, chip, and paint silicone, with colophon, contained in the original card box.

12 x 5 x 4 cm (4 3/4 x 1 7/8 x 1 5/8 in.)

box 8 x 13 x 10.5 cm (3 1/8 x 5 1/8 x 4 1/8 in.)

Signed and numbered 45/100 in black ink on the box, published on the occasion of the exhibition *Erwin Wurm: Football-sized lump of clay on light blue car roof*, Kunsthaus Graz, Austria, March 24 – August 20, 2017.

Estimate

£1,000 — 1,500 

[Go to Lot](#)





262

**Jeff Koons**

*Balloon Monkey (Blue)*

2017

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

24.9 x 39.2 x 21 cm (9 3/4 x 15 3/8 x 8 1/4 in.)

With printed signature, title, date and numbered 583/999 on the underside, published by Bernardaud, Limoges, France (with their stamp on the underside).

**Estimate**

£4,000 — 6,000

[Go to Lot](#)





263

**Jeff Koons**

*Balloon Dog (Magenta)*

2015

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

26.5 cm (10 3/8 in.) diameter

Numbered 0177/2300 in gold ink on the underside, manufactured by Bernardaud, Limoges and published by the Museum of Contemporary Art, Los Angeles.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)







264

**Jeff Koons**

*Balloon Dog (Yellow)*

2015

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

26.7 cm (10 1/2 in.) diameter

Numbered 0829/2300 in gold ink on the underside, published by the Museum of Contemporary Art, Los Angeles.

**Estimate**

£5,000 — 7,000 **£**

[Go to Lot](#)





265

**David Shrigley**

*Untitled (Old Dog)*


2021

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

S. 76.1 x 56.1 cm (29 7/8 x 22 in.)

Signed with initials, dated and numbered 79/125 in pencil on the reverse, published by Stephen Friedman Gallery, London, for Art Basel Hong Kong, unframed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)





266

**David Shrigley**

*Shut Up*


2018

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

S. 75.9 x 55.9 cm (29 7/8 x 21 7/8 in.)

Signed with initials, dated and numbered 18/125 in pencil on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, unframed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)





267

**David Shrigley**

*Stop Panicking*


2021

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75.5 x 56 cm (29 3/4 x 22 in.)

Signed with initials, dated and numbered 114/125 in pencil on the reverse (there were also 10 artist's proofs), published by Jealous Gallery, London, unframed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



268

**David Shrigley**

*A Gap in the Clouds*


2020

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75 x 55 cm (29 1/2 x 21 5/8 in.)

Signed with initials, dated and numbered 114/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, framed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)





269

**David Shrigley**

*I Am Elegant, I Am Oh So Very Very Elegant*


2021

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

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

Numbered 45/125 in pencil on the reverse, with the accompanying Certificate of Authenticity signed by the artist, published by Ding Dong Takuhaibin, unframed.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)





270

**David Shrigley**

*Pretty Thoughts Inside Your Head*


2018

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

S. 76 x 55.9 cm (29 7/8 x 22 in.)

Signed with initials, dated and numbered 18/125 in pencil on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, unframed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)





271

**David Shrigley**

*I Hate Human Beings*


2021

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

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

Numbered 45/125 in pencil on the reverse, with the accompanying Certificate of Authenticity signed by the artist, published by Ding Dong Takuhaibin, unframed.

**Estimate**

£1,500 — 2,000 

[Go to Lot](#)







272

**David Shrigley**

*Untitled (Fast Train to Shitsville)*

2021

Screenprint in colours with varnish overlay, on  
Somerset Satin paper, the full sheet.

S. 75 x 56 cm (29 1/2 x 22 in.)

Signed with initials, dated and numbered 39/125 in  
pencil on the reverse, published by Stephen Friedman  
Gallery, London, unframed.

**Estimate**

£2,000 — 3,000    £

[Go to Lot](#)





273

**David Shrigley**

*To Hell With Zoos*


2021

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75.5 x 56 cm (29 3/4 x 22 in.)

Signed with initials, dated and numbered 72/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, framed.

**Estimate**

£2,000 — 3,000 

[Go to Lot](#)





274

**David Shrigley**

*I'm Sorry For Being Awful*


2018

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

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

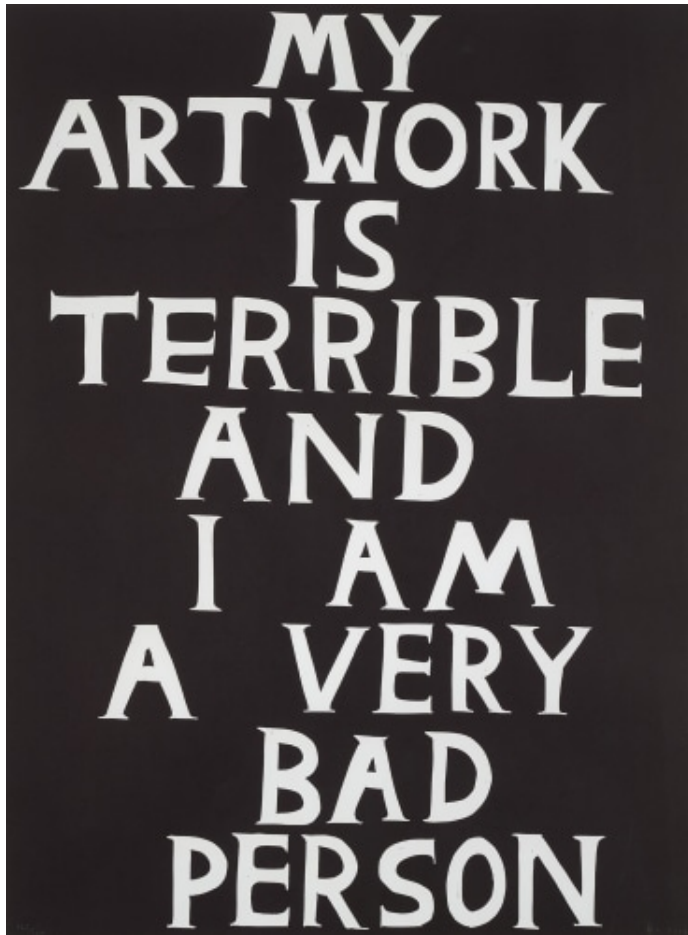
Signed with initials, dated and numbered 18/125 in pencil on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, unframed.

**Estimate**

£2,000 — 3,000 

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275

**David Shrigley**

*My Artwork is Terrible and I Am a Very Bad Person*


2018

Linocut, on Somerset paper, the full sheet.

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

Signed with initials, dated and numbered 123/125 in pencil (there were also 6 artist's proofs), published by Schäfer Grafik, Copenhagen, framed.

Estimate

£1,000 — 1,500 

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276

**Genieve Figgis**

*Heracles and Omphale (after François Boucher)*

2017

Archival pigment print in colours, on wove paper, the full sheet.

S. 58.3 x 50 cm (22 7/8 x 19 5/8 in.)

Signed and numbered 48/50 in red ink on a label affixed to the reverse (there were also 5 artist's proofs), published by Almine Rech Editions, Brussels, framed.

**Estimate**

£3,000 — 5,000    £

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



277

### Mel Bochner

*Obliterate*

2018

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

S. 127.2 x 101.7 cm (50 1/8 x 40 in.)

Signed, dated and numbered 9/30 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, framed.

**Estimate**

£2,000 — 3,000 £

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Literature

Barbara Krakow 2018.03



## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



278

### The Connor Brothers

*Call Me Anything But Ordinary*

2020

Giclée print in colours with screenprinted acrylic and oil, and hand applied varnish, on wove paper, with full margins.

I. 79 x 53 cm (31 1/8 x 20 7/8 in.)

S. 89.2 x 64.3 cm (35 1/8 x 25 3/8 in.)

Signed and dated in pencil, further signed in black felt-tip pen on a label affixed to the reverse of the frame, a unique studio proof, framed.

#### Estimate

£2,000 — 3,000 ♣

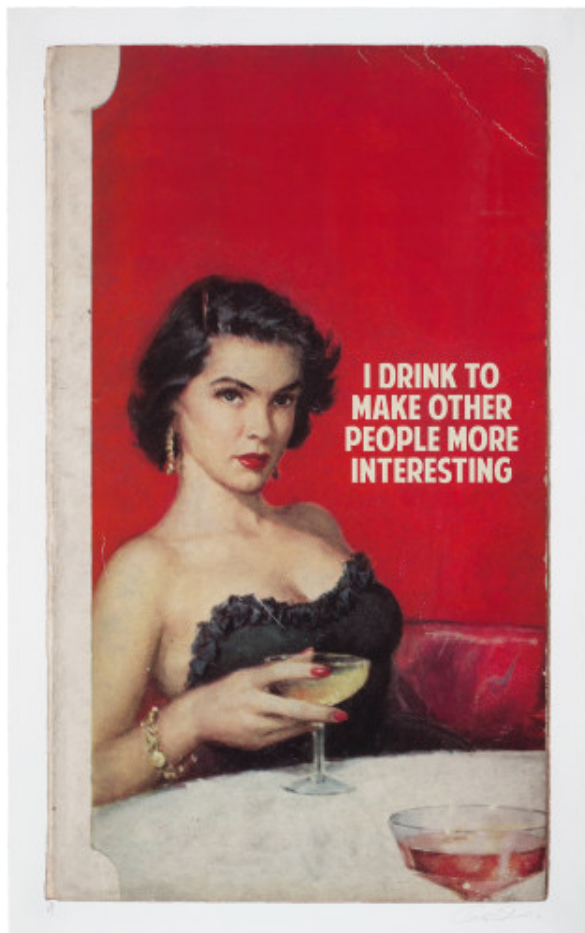
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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



279

### The Connor Brothers

*I Drink To Make Other People More Interesting*

2017

Giclée print in colours with varnish overlay, on  
Somerset Velvet paper, with full margins.

L. 110 x 64.7 cm (43 1/4 x 25 1/2 in.)

S. 120 x 74.5 cm (47 1/4 x 29 3/8 in.)

Signed and annotated 'AP' in pencil (an artist's proof,  
the edition was 150), published by the artists, framed.

Estimate

£1,500 — 2,000 ♦

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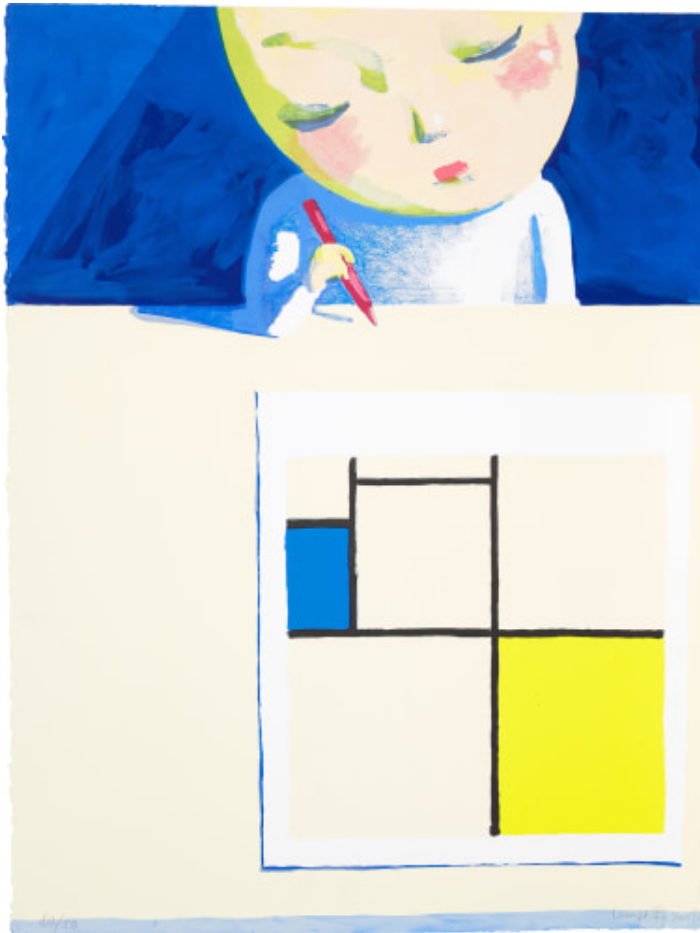
**Provenance**

Extraordinary Objects Gallery, Cambridge

Acquired directly from the above by the present owner

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



280

**Liu Ye**

*Girl with Mondrian*

2001

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 80.4 x 60.6 cm (31 5/8 x 23 7/8 in.)

Signed in Pinyin and Chinese, dated and numbered 44/50 in pencil, unframed.

**Estimate**

£2,000 — 3,000 ±

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



281

**Liu Ye**

*Crying Over Mondrian*

2000

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 80.2 x 55.5 cm (31 5/8 x 21 7/8 in.)

Signed in Pinyin and Chinese, dated and numbered 22/50 in pencil, unframed.

**Estimate**

£2,000 — 3,000 £

[Go to Lot](#)





282

**Liu Ye**

*Little Girl With Balloons*

2001

Lithograph in colours, on BFK Rives paper, the full sheet.

S. 80.6 x 62.3 cm (31 3/4 x 24 1/2 in.)

Signed in Pinyin and Chinese, dated and numbered 18/50 in pencil, unframed.

**Estimate**

£2,000 — 3,000 £

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



283

**KAWS**

*UNTITLED, from UPS AND DOWNS*

2013

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

S. 89.1 x 58.5 cm (35 1/8 x 23 in.)

Signed, dated and numbered 21/100 in pencil (there were also 20 artist's proofs), published by the artist, New York, framed.

**Estimate**

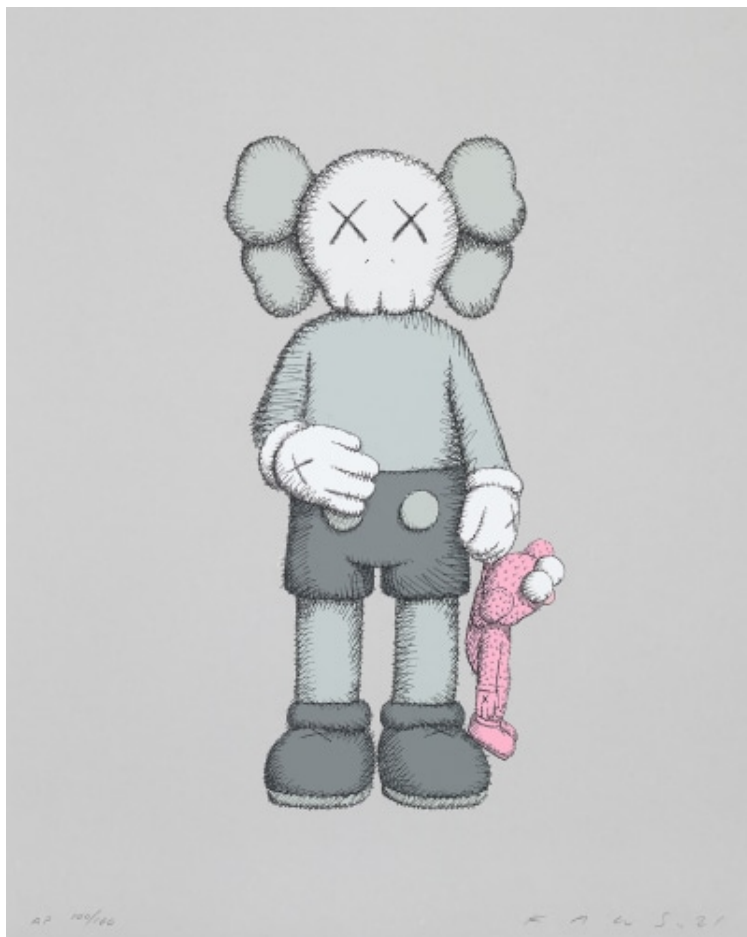
£6,000 — 8,000 ±

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



284

**KAWS**

*SHARE*

2021

Screenprint in colours, on Stonehenge grey paper, with full margins.

I. 36.5 x 17.5 cm (14 3/8 x 6 7/8 in.)

S. 51 x 40.9 cm (20 1/8 x 16 1/8 in.)

Signed, dated and numbered 'AP 100/100' in pencil (an artist's proof, the edition was 500), co-published by The Serpentine Galleries, London, and KAWSONE, unframed.

**Estimate**

£3,000 — 5,000 £

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285

**Kenny Scharf**

*Beauty From Within*

1998

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

S. 76.4 x 56 cm (30 1/8 x 22 in.)

Signed, dated and numbered 36/43 in pencil,  
published by Normal Editions, Illinois, unframed.

**Estimate**

£1,000 — 1,500    £

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## Evening & Day Editions

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286

### Bradley Theodore

*The Crown*

2021

Screenprint and archival pigment print in colours with gold foil, on cotton archival paper, with full margins.

I. 70.1 x 51 cm (27 5/8 x 20 1/8 in.)

S. 76.5 x 56 cm (30 1/8 x 22 in.)

Signed, dated and numbered 96/150 in pencil, published by Signed and Numbered Editions, New York, unframed.

**Estimate**

£1,000 — 1,500

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



287

### Richard Prince

*Queen Elizabeth II, from Instagram New Portraits*

2015

Offset lithograph in colours, on smooth wove paper, with full margins.

I. 56 x 38.5 cm (22 x 15 1/8 in.)

S. 59.5 x 42.1 cm (23 3/8 x 16 5/8 in.)

From the edition of unknown size, published by Gagosian Gallery, London, framed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



**Provenance**

Gagosian Gallery, London

Acquired directly from the above by the present owner in 2015

## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



288

### Invader

*Hollyweed (Brown Pot)*

2018


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

I. 46.3 x 25.2 cm (18 1/4 x 9 7/8 in.)

S. 55 x 42.2 cm (21 5/8 x 16 5/8 in.)

Signed, dated and numbered 95/100 in pencil, with the artist's blindstamp, published by Over The Influence Gallery for ComplexCon, Los Angeles, framed.

#### Estimate

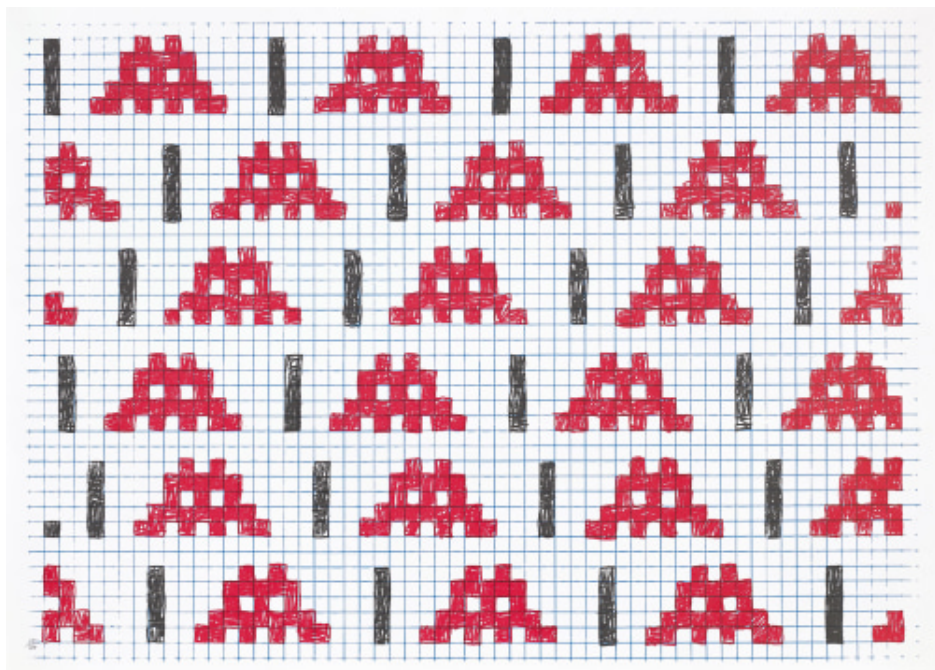
£3,000 — 5,000 

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



289

### Invader

*Homeworks*

2006


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

I. 48 x 66.5 cm (18 7/8 x 26 1/8 in.)

S. 50 x 70 cm (19 5/8 x 27 1/2 in.)

Numbered 25/100 in pencil, published by Pictures on Walls, London (with their blindstamp), framed.

**Estimate**

£3,000 — 5,000 

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290

LOT OFFERED WITH NO RESERVE

**Katherine Bernhardt**

*Cheeseburger Deluxe*

2016

Lithograph in colours, on Somerset Velvet paper, with full margins.

I. 69.8 x 96.9 cm (27 1/2 x 38 1/8 in.)

S. 71.3 x 97.6 cm (28 1/8 x 38 3/8 in.)

Signed, titled, dated and numbered 66/100 in pencil, from the edition of unique colour variants, published by Counter Editions, London, framed.

**Estimate**

£1,500 — 2,000 •‡

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



291

### Danielle Orchard

*Joy of Life*

2018

Archival pigment print in colours, on wove paper, the full sheet.

S. 48.6 x 60.9 cm (19 1/8 x 23 7/8 in.)

Signed and numbered 2/50 in black ink on the accompanying Certificate of Authenticity, published by Exhibition A, New York, unframed.

**Estimate**

£1,000 — 1,500

[Go to Lot](#)





292

LOT OFFERED WITH NO RESERVE

**Frank Moore**

*Radio Pudding (for Joe Brainard)*

2000

Monotype, photo-engraving, screenprint, and letterpress in colours, on Zerkall paper, with full margins.

I. 41 x 44.8 cm (16 1/8 x 17 5/8 in.)

S. 47.9 x 61 cm (18 7/8 x 24 in.)

Signed, dated '2K' and numbered 53/75 in pencil (there were also 12 artist's proofs), co-published by The Alliance for the Arts, The Estate Project for Artists with AIDS, and Grenfell Press, New York, framed.

**Estimate**

£500 — 700 ₤

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## Evening & Day Editions

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293

LOT OFFERED WITH NO RESERVE

### Mark Ryden

*Princess Praline and Her Entourage*

2017

Offset lithograph in colours, on coated wove paper, with full margins.

I. 26.6 x 92 cm (10 1/2 x 36 1/4 in.)

S. 34.2 x 99.1 cm (13 1/2 x 39 in.)

Signed in pencil and stamp-numbered 0335/1000 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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## Evening & Day Editions

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294

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*PARA-KITI SOB; and Doves and Hawks*

2001

Two offset lithographs in colours, on smooth wove paper, the full sheets.

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

Both signed, dated and each numbered 2/300 and 270/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

**Estimate**

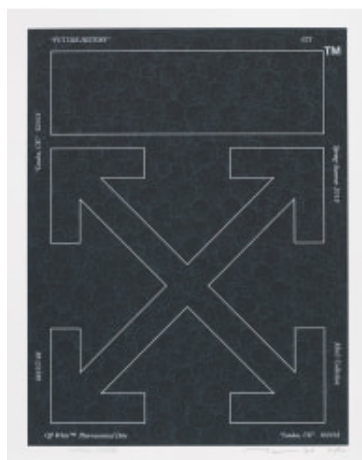
£1,500 — 2,000 •‡

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## Evening & Day Editions

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295

LOT OFFERED WITH NO RESERVE

### Virgil Abloh & Takashi Murakami

*Memento Mori: Fluorescent Orange; Memento Mori: Stone Black; and Memento Mori: Off White*

2018

Three screenprints in colours, on wove paper, with full margins.

all I. 37.4 x 28.7 cm (14 5/8 x 11 1/4 in.)

all S. 47 x 37 cm (18 1/2 x 14 5/8 in.)

All signed by both artists, dated and numbered 21/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

#### Estimate

£2,000 — 3,000 +†

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



296

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*Doraemon Sitting Up: Weeping Some, Laughing Some; A Blue Sky! Like We Could Go On Forever!; Doraemon and Friends Under the Blue Sky; and So Much Fun*

2019/20

Four offset lithographs in colours, on smooth wove paper, the full sheets and with full margins.

two L. 53 x 40 cm (20 7/8 x 15 3/4 in.)

two S. 65 x 57 cm (25 5/8 x 22 1/2 in.)

two S. 60 x 60 cm (23 5/8 x 23 5/8 in.)

All signed and each numbered variously from the editions of 300 in silver ink, all further signed 'Fujiko F Fujio' (printed) in Japanese, the inventor of Doraemon, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed.

**Estimate**

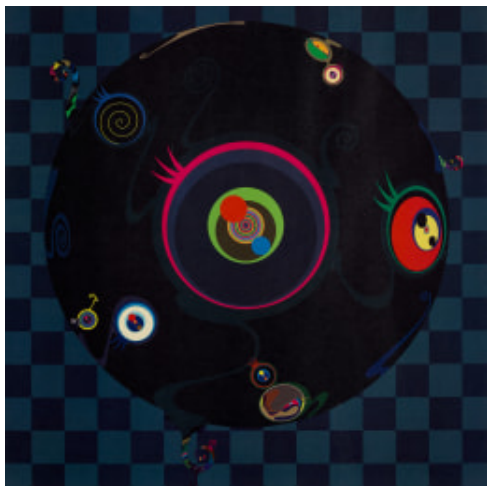
£3,000 — 5,000 +£

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## Evening & Day Editions

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297

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*Blackbeard; and The Moon Over the Ruined Castle*

2003; and 2015

Two offset lithographs in colours, on smooth wove paper, the full sheets.

one S. 68.5 x 68.5 cm (26 7/8 x 26 7/8 in.)

one S. 71 cm (27 7/8 in.) diameter

Both signed and each numbered 191/300 and 50/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.

**Estimate**

£1,500 — 2,000 •‡

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



298

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*Panda with Panda Cubs; and Panda Cubs Pandas*

2019

Two offset lithographs in colours, on smooth wove paper, the full sheets.

one S. 71.2 cm (28 in.) diameter

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

Both signed and each numbered 99/300 and 226/300 in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

**Estimate**

£1,500 — 2,000 •‡

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## Evening & Day Editions

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299

LOT OFFERED WITH NO RESERVE

### Takashi Murakami

*Homage to Francis Bacon (Study for Head of Isabel Rawsthorne and George Dyer): two plates*

2016

Two offset lithographs in colours, on smooth wove paper, the full sheets.

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

Both signed and each numbered 48/300 and 50/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

#### Estimate

£1,500 — 2,000 •‡

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## Evening & Day Editions

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300

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*Thinking Matter (Red); and Celestial Flowers*

2016; 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 181/300 and 240/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£1,500 — 2,000 ₤

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



301

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 92.3 cm (30 1/4 x 36 3/8 in.)

Signed and numbered 126/300 in silver ink, published  
by Kaikai Kiki, Co., Ltd., Tokyo, framed.

**Estimate**

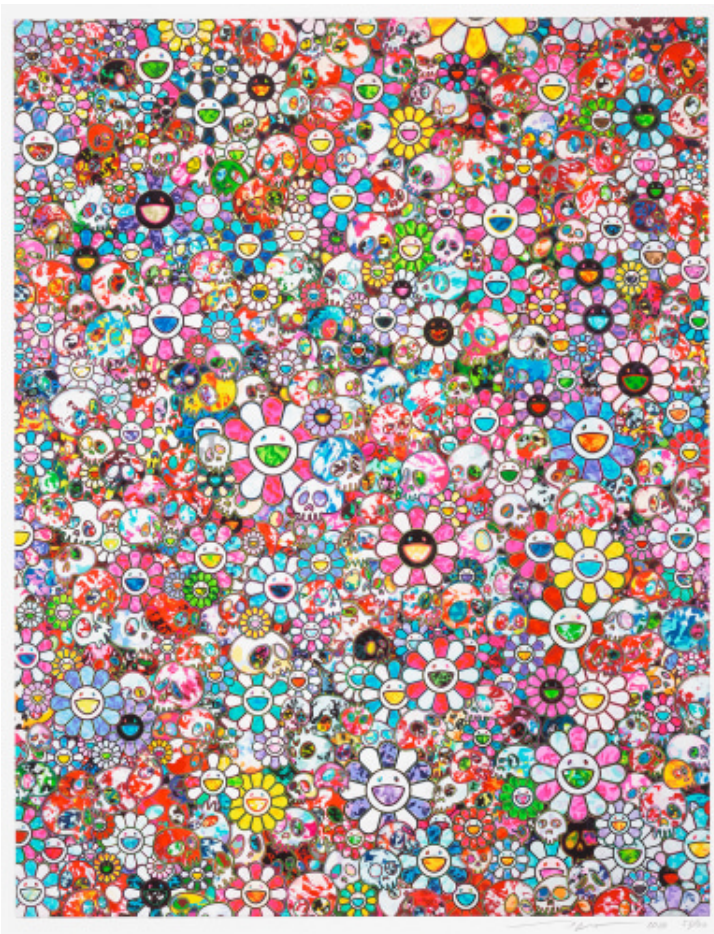
£1,500 — 2,000 ₤

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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



302

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

∞∞∞∞ (*Infinity*)

2020

Archival pigment print in colours, on wove paper, with full margins.

I. 56.9 x 43.9 cm (22 3/8 x 17 1/4 in.)

S. 70.1 x 57.2 cm (27 5/8 x 22 1/2 in.)

Signed, dated and numbered 53/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

**Estimate**

£1,500 — 2,000 •‡

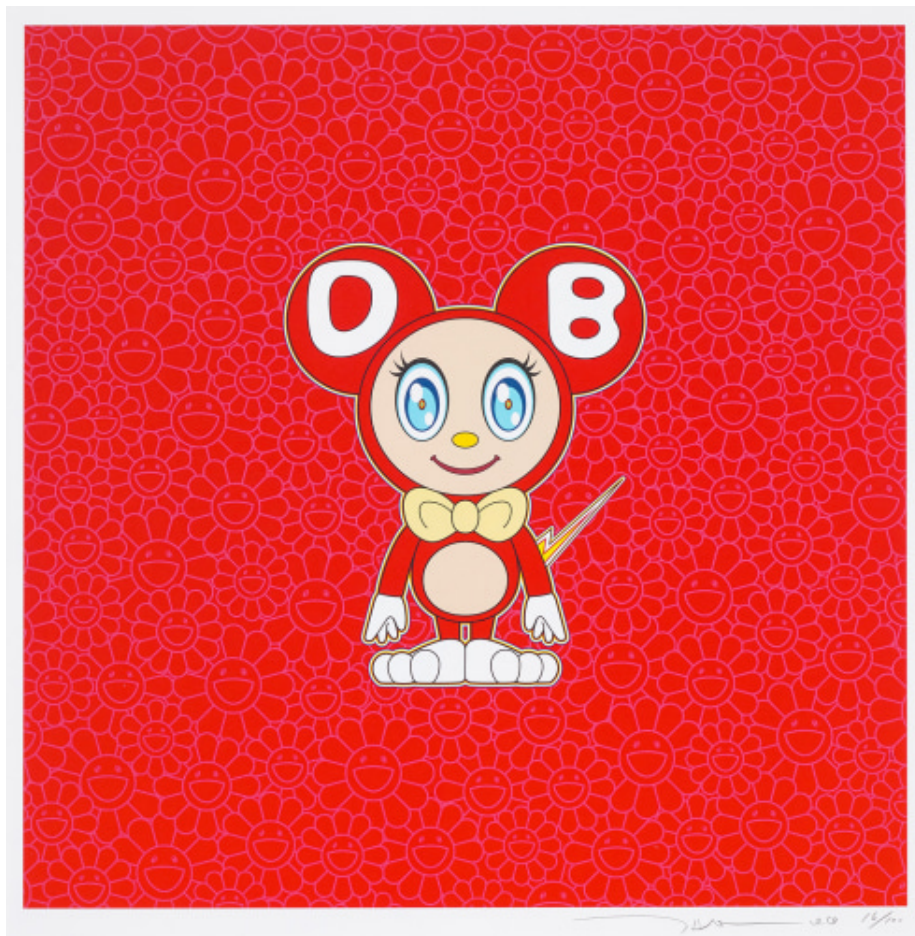
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## Evening & Day Editions

London Auction / 14 June 2022 / 5pm BST



303

LOT OFFERED WITH NO RESERVE

**Takashi Murakami**

*DOB Carmellia Red*

2021

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

I. 37 x 37 cm (14 5/8 x 14 5/8 in.)

S. 47 x 47 cm (18 1/2 x 18 1/2 in.)

Signed, dated and numbered 16/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

**Estimate**

£1,000 — 1,500 •‡

[Go to Lot](#)

