

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST

Sale Interest: 281 Lots



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PHILLIPS

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST

Sale Interest: 281 Lots

Auction 21 - 22 September 2023

Auction & Viewing Location

Monday - Saturday 10am-6pm
Sunday 12pm-6pm

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

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
UK030323 or Evening & Day Editions.

Absentee and Telephone Bids

tel +44 20 7318 4045
bidslondon@phillips.com

Editions Department

EditionsLondon@Phillips.com
+44 20 7318 4091

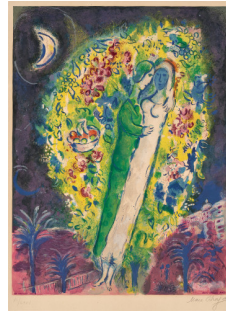
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Sale Interest: 281 Lots



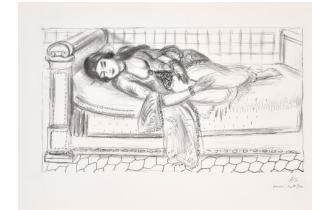
101
Marc Chagall
L'Écuyère (The Circus Rider) (M...
Estimate £10,000 — 15,000



102
After Marc Chagall
Couple dans les mimosas (Coupl...
Estimate £7,000 — 9,000



103
Marc Chagall
La fenêtre entrouverte (The Half...
Estimate £5,000 — 7,000



104
Henri Matisse
Orientale sur lit de repos, sol de ...
Estimate £7,000 — 9,000



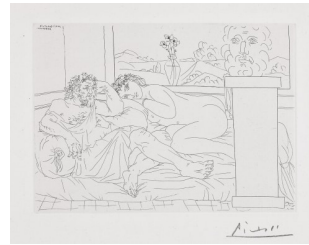
105
Henri Matisse
Nu couché. Intérieur à la lampe ...
Estimate £5,000 — 7,000



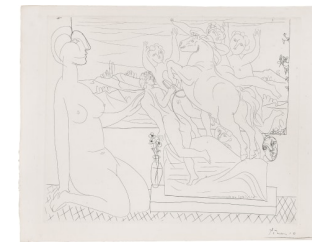
106
Joan Miró
Tête au soleil couchant (Head to...
Estimate £4,000 — 6,000



107
Pablo Picasso
Sculpteur travaillant sur le motif...
Estimate £5,000 — 7,000



108
Pablo Picasso
Vieux sculpteur Grec avec modè...
Estimate £6,000 — 8,000



109
Pablo Picasso
Marie-Thérèse agenouillée cont...
Estimate £8,000 — 12,000



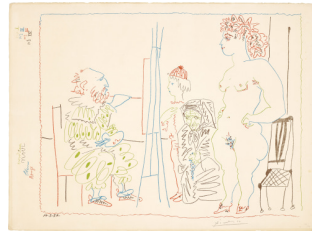
110
Pablo Picasso
Faunes et chèvre (Fauns and Go...
Estimate £30,000 — 50,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



111
Pablo Picasso
Buste de jeune femme (Bust of ...)
Estimate £20,000 — 30,000



112
Pablo Picasso
Le modèle et deux personnages ...
Estimate £8,000 — 12,000



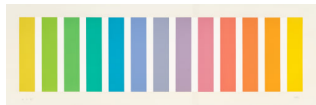
113
Francis Bacon
Trois études de dos d'homme (a...)
Estimate £15,000 — 20,000



114
Francis Bacon
Triptych (after, Triptych 1974-19...)
Estimate £7,000 — 9,000



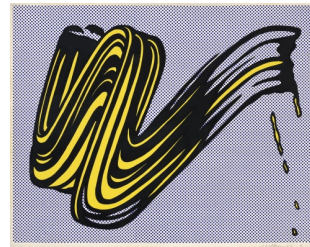
115
Ed Ruscha
Fruit Metrecal Hollywood (E. 53)
Estimate £8,000 — 12,000



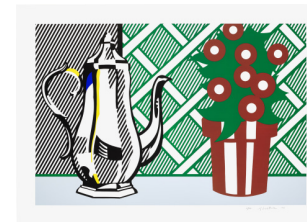
116
Ellsworth Kelly
Spectrum (G. 465, A. 90)
Estimate £12,000 — 18,000



117
Donald Judd
Untitled (S. 199)
Estimate £8,000 — 12,000



118
Roy Lichtenstein
Brushstroke (C. II.5)
Estimate £10,000 — 15,000



119
Roy Lichtenstein
Still Life with Pitcher and Flower...
Estimate £15,000 — 20,000



120
Roy Lichtenstein
Still Life with Portrait, from Six ...
Estimate £25,000 — 35,000

Evening & Day Editions

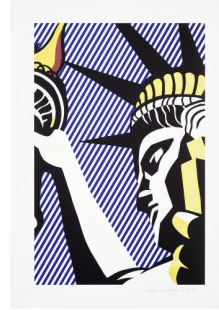
London Auction / 21 September 2023 / 6pm BST



121
Roy Lichtenstein
Still Life with Figurine, from Six ...
Estimate £12,000 — 18,000



122
Roy Lichtenstein
Two Nudes, from Nudes Series (...)
Estimate £100,000 — 200,000



123
Roy Lichtenstein
I Love Liberty (C. 192)
Estimate £20,000 — 30,000



124
Tom Wesselmann
Big Blonde (W.P.I. P8906)
Estimate £8,000 — 12,000



125
Robert Indiana
The Book of Love
Estimate £70,000 — 90,000



126
Cildo Meireles
Sal Sem Carne (Salt Without Me...)
Estimate £8,000 — 12,000



127
Andy Warhol
Flowers (F. & S. 6)
Estimate £18,000 — 22,000



128
Andy Warhol
Electric Chairs (F. & S. 74-83)
Estimate £150,000 — 200,000



129
Andy Warhol
Mao (F. & S. 99)
Estimate £30,000 — 50,000



130
Andy Warhol
Mao (F. & S. 92)
Estimate £25,000 — 35,000

Evening & Day Editions

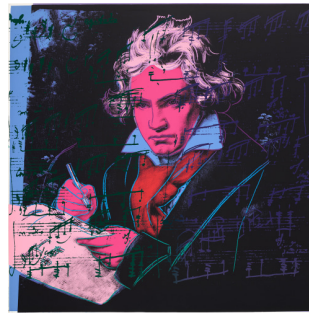
London Auction / 21 September 2023 / 6pm BST



131
Andy Warhol
The Nun, from Ingrid Bergman (...)
Estimate £15,000 — 20,000



132
Andy Warhol
Queen Elizabeth II of the United Kingdom
Estimate £120,000 — 180,000



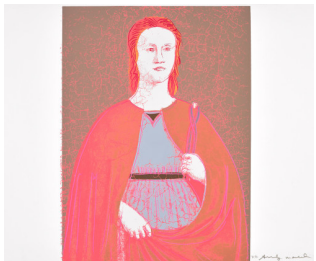
133
Andy Warhol
Beethoven (F. & S. 392)
Estimate £50,000 — 70,000



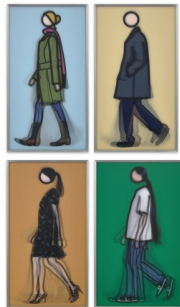
134
Andy Warhol
Paloma Picasso, from Hommage to Picasso
Estimate £7,000 — 9,000



135
Andy Warhol
Jacqueline Kennedy I (Jackie I), first edition
Estimate £7,000 — 9,000



136
Andy Warhol
Saint Apollonia (F. & S. 330-333)
Estimate £8,000 — 12,000



137
Julian Opie
Sian Walking; Jeremy Walking in White Dress
Estimate £60,000 — 80,000



138
Julian Opie
Shahnoza Dancing in White Dress
Estimate £10,000 — 15,000



139
Julian Opie
Red Yellow Black White, from Street Figures
Estimate £10,000 — 15,000



140
Julian Opie
Mirjan (C. 163)
Estimate £8,000 — 12,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



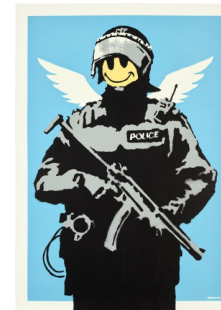
141
Julian Opie
Antonia (C. 156)
Estimate £8,000 — 12,000



142
Julian Opie
Felicia (C. 162)
Estimate £8,000 — 12,000



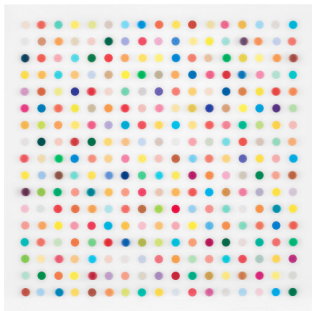
143
Banksy
Pulp Fiction
Estimate £20,000 — 30,000



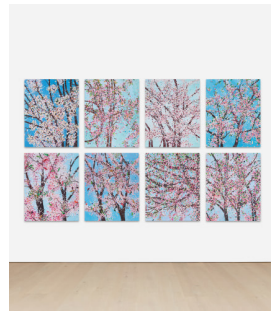
144
Banksy
Flying Copper
Estimate £18,000 — 26,000



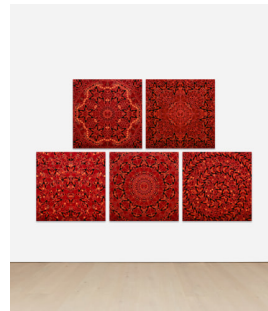
145
Banksy
Toxic Mary
Estimate £12,000 — 18,000



146
Damien Hirst
Mescaline
Estimate £10,000 — 15,000



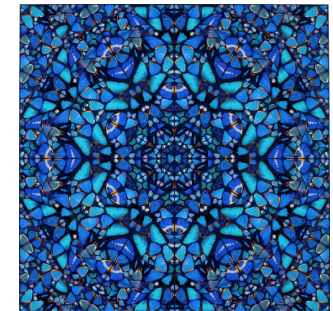
147
Damien Hirst
The Virtues (H. 9)
Estimate £60,000 — 80,000



148
Damien Hirst
The Empresses (H. 10)
Estimate £10,000 — 15,000



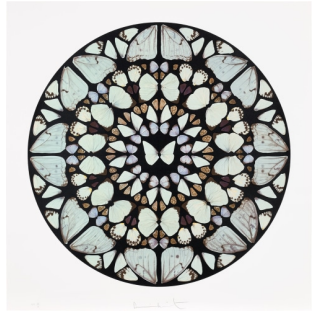
149
Damien Hirst
Truth, from The Aspects (H6-5)
Estimate £8,000 — 12,000



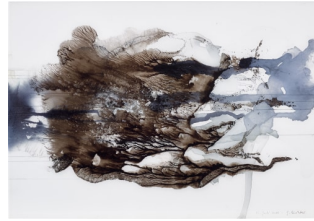
150
Damien Hirst
Goodness, from The Aspects (H...
Estimate £8,000 — 12,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



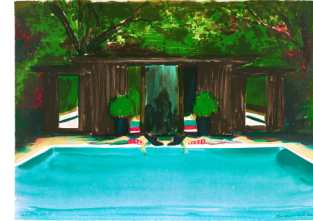
151
Damien Hirst
Benedictus Dominus, from Psal...
Estimate £8,000 — 12,000



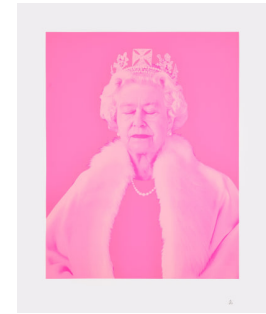
152
Gerhard Richter
December 2020 C
Estimate £8,000 — 12,000



153
Peter Doig
Zermatt (D1)
Estimate £15,000 — 20,000



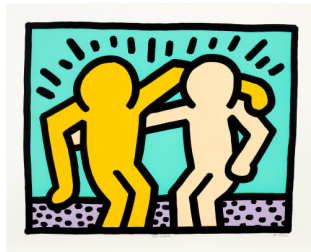
154
Caroline Walker
Island Resort
Estimate £6,000 — 8,000



155
Chris Levine
Lightness of Being (Fluoro 2)
Estimate £7,000 — 9,000



156
Alex Katz
Oona, from Black Dress
Estimate £10,000 — 15,000



157
Keith Haring
Best Buddies
Estimate £12,000 — 18,000



158
After Jean-Michel Basquiat
Riddle Me This Batman, from S...
Estimate £45,000 — 55,000



159
After Jean-Michel Basquiat
A Panel of Experts, from Superh...
Estimate £45,000 — 55,000



160
After Jean-Michel Basquiat
Piano Lesson, from Superhero P...
Estimate £45,000 — 55,000

Evening & Day Editions

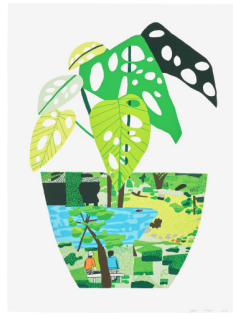
London Auction / 21 September 2023 / 6pm BST



161
After Jean-Michel Basquiat
Flash in Naples, from Superhero...
Estimate £45,000 — 55,000



162
Christian Marclay
Poom
Estimate £5,000 — 7,000



163
Jonas Wood
Landscape Pot with Plant
Estimate £10,000 — 15,000



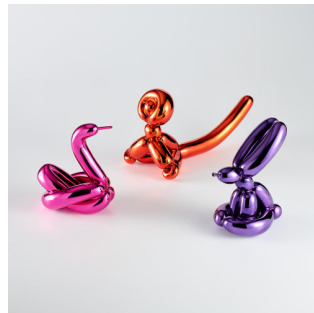
164
KAWS
WHAT PARTY
Estimate £30,000 — 50,000



165
KAWS
TENSION
Estimate £30,000 — 50,000



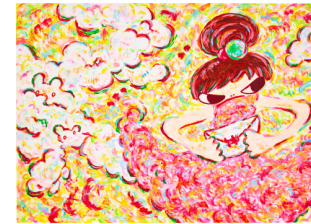
166
KAWS
NO ONE'S HOME; STAY STEADY...
Estimate £20,000 — 30,000



167
Jeff Koons
Balloon Swan (Magenta); Balloon Bunny
Estimate £15,000 — 20,000



168
Javier Calleja
Tomorrow More
Estimate £8,000 — 12,000



169
Ayako Rokkaku
Untitled
Estimate £6,000 — 8,000



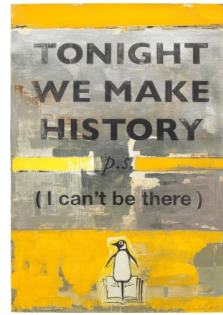
170
Various Artists
Save the Children ONE HUNDRE...
Estimate £20,000 — 30,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



171
Harland Miller
Love, A Decisive Blow Against It
Estimate £20,000 — 30,000



172
Harland Miller
Tonight We Make History (P.S. I ...)
Estimate £10,000 — 15,000



173
Henri Matisse
Le repos du modèle (Model in R...
Estimate £1,500 — 2,000



174
Pablo Picasso
Femme au fauteuil (Woman in ...)
Estimate £5,000 — 7,000



175
Pablo Picasso
Jeune prostituée et vieillard aux ...
Estimate £2,000 — 3,000



176
After Pablo Picasso
Portraits imaginaire (Imaginary ...)
Estimate £4,000 — 6,000



177
After Pablo Picasso
Portraits imaginaire (Imaginary ...)
Estimate £5,000 — 7,000



178
After Joan Miró
Le chien bleu (The Blue Dog) (M...
Estimate £4,000 — 6,000



179
Joan Miró
Copa del Mundo de Futbol - Esp...
Estimate £2,000 — 3,000



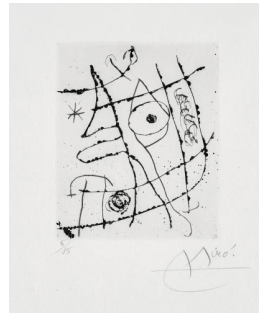
180
Joan Miró
Miró à l'encre (Miró in Ink): one ...
Estimate £2,000 — 3,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



181
Joan Miró
La créole (The Creole) (D. 147)
Estimate £1,000 — 1,500



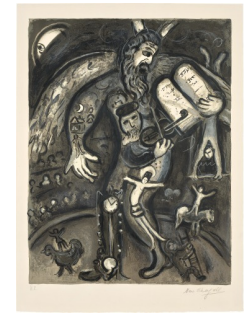
182
Joan Miró
El inocente (The Innocent): one...
Estimate £1,000 — 1,500



183
Joan Miró
Ubu Roi (King Ubu): plate IX (M...
Estimate £1,500 — 2,000



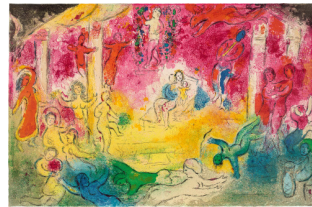
184
Marc Chagall
Maternité au centaure (Mother...
Estimate £2,000 — 3,000



185
Marc Chagall
Composition (M. 428a)
Estimate £4,000 — 6,000



186
Marc Chagall
Daphnis et Chloé aubord de la f...
Estimate £1,500 — 2,000



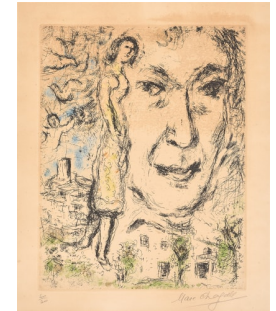
187
Marc Chagall
Temple et histoire de Bacchus (T...
Estimate £3,000 — 5,000



188
Marc Chagall
Le cirque (The Circus): two plate...
Estimate £4,000 — 6,000



189
Marc Chagall
Fleurs devant la fenêtre (Flower...
Estimate £3,000 — 5,000



190
Marc Chagall
Autoportrait (Self Portrait)
Estimate £1,000 — 1,500

Evening & Day Editions

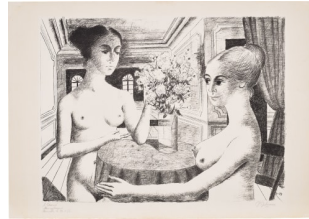
London Auction / 21 September 2023 / 6pm BST



191
Marc Chagall
Cul-de-lampe (End-Piece), from...
Estimate £2,000 — 3,000



192
Marc Chagall
La lutte de Jacob et de l'ange (T...
Estimate £1,000 — 1,500



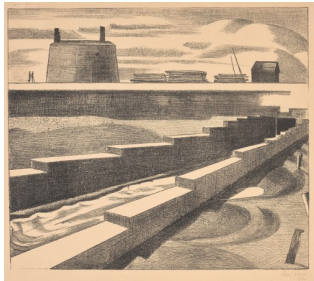
193
Paul Delvaux
Silence (J. 63)
Estimate £1,000 — 1,500



194
After Fernand Léger
La lecture (Reading) (S. E23)
Estimate £2,000 — 3,000



195
Jean Dubuffet
Parade nuptiale (Courtship) (W. ...
Estimate £3,000 — 5,000



196
Paul Nash
The Sluice (P. L8)
Estimate £5,000 — 7,000



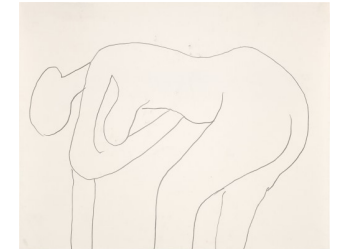
197
Ben Nicholson
Olympic Fragment (L. 11)
Estimate £1,000 — 1,500



198
Victor Pasmore
Points of Contact No. 29 (L. G3)
Estimate £1,000 — 1,500



199
Sean Scully
Square Light II (G.S.A. 88005)
Estimate £1,000 — 1,500



200
Roger Hilton
Untitled: six drawings
Estimate £3,000 — 5,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



201

Roger Hilton

Untitled: six drawings

Estimate £3,000 — 5,000



202

Roger Hilton

Untitled: two works

Estimate £1,500 — 2,000



203

William Tillyer

The Scalby Suite

Estimate £1,500 — 2,000



204

Howard Hodgkin

For Bernard Jacobson (H. 38)

Estimate £5,000 — 7,000



205

Howard Hodgkin

Here We Are in Croydon (H. 49)

Estimate £2,000 — 3,000



206

Krishna Reddy

Bull and Man

Estimate £1,000 — 1,200



207

Frank Stella

Swan Engraving Framed I, from ...

Estimate £4,000 — 6,000



208

Brice Marden

Red Line Muses (State) (G. 1874)

Estimate £4,000 — 6,000



209

Pierre Soulages

Lithographie No. 28 (Lithograph...)

Estimate £5,000 — 7,000



210

Robert Motherwell

Beau geste pour Lucrece (Beaut...)

Estimate £2,000 — 3,000

Evening & Day Editions

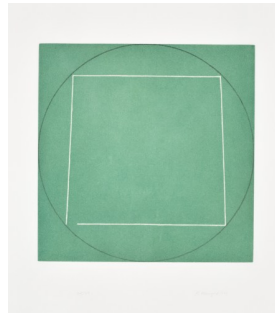
London Auction / 21 September 2023 / 6pm BST



211
Robert Motherwell
Music for J.S. Bach (E. & B. 471)
Estimate £2,000 — 3,000



212
Robert Mangold
Untitled [Lincoln Center/List Pri...]
Estimate £1,500 — 2,000



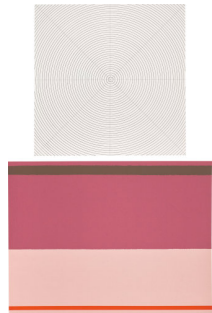
213
Robert Mangold
Untitled, from Seven Aquatints
Estimate £1,000 — 1,500



214
Agnes Martin
Paintings and Drawings 1974-19...
Estimate £3,000 — 5,000



215
Sol LeWitt
R24 (S. R24)
Estimate £4,000 — 6,000



216
Sol LeWitt; and Kenn...
The New York Collection for Sto...
Estimate £1,000 — 1,500



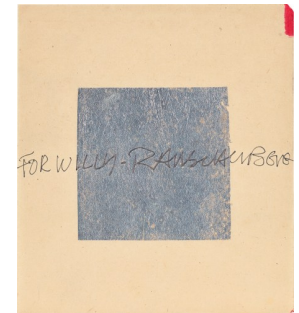
217
Donald Judd; and Dan...
The New York Collection for Sto...
Estimate £1,000 — 1,500



218
Louise Nevelson; and ...
The New York Collection for Sto...
Estimate £1,000 — 1,500



219
Robert Rauschenberg; ...
The New York Collection for Sto...
Estimate £1,000 — 1,500



220
Robert Rauschenberg
Untitled
Estimate £1,000 — 1,500

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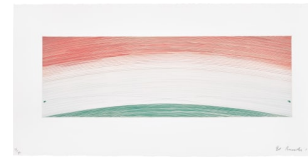
221
Robert Rauschenberg
Horse Silk, from Night Sights
Estimate £800 — 1,200



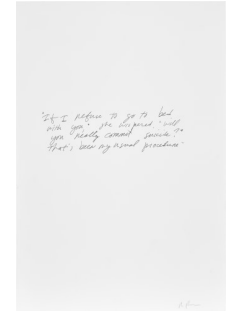
222
Robert Rauschenberg
Deposit, from America: The Thir...
Estimate £1,000 — 1,500



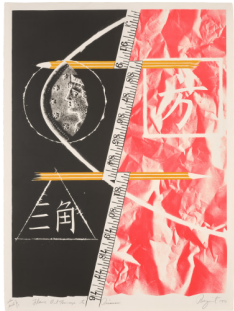
223
Ed Ruscha
America Whistles, from America...
Estimate £2,000 — 3,000



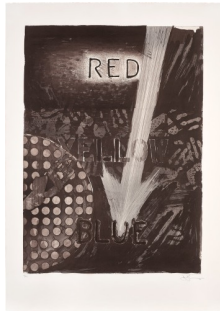
224
Ed Ruscha
Two Jumping Fish (E. 114)
Estimate £3,000 — 5,000



225
Richard Prince
Untitled, from Inside World
Estimate £1,000 — 1,500



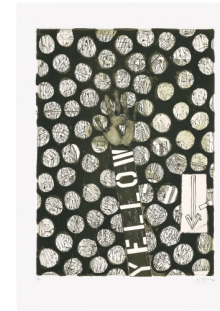
226
James Rosenquist
Flame Out for Picasso, from Ho...
Estimate £300 — 500



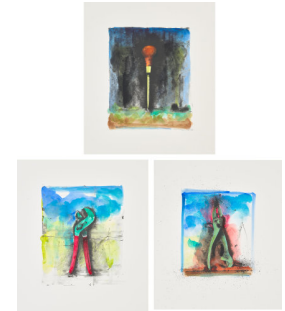
227
Jasper Johns
Untitled (Red) (U.L.A.E. 224)
Estimate £4,000 — 6,000



228
Jasper Johns
Untitled (Blue) (U.L.A.E. 226)
Estimate £4,000 — 6,000



229
Jasper Johns
Untitled (Yellow) (U.L.A.E. 225)
Estimate £4,000 — 6,000



230
Jim Dine
Ten Hand-Colored Winter Tools I...
Estimate £1,500 — 2,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



231
Jim Dine
Hand-Colored Flowers II (C. 31)
Estimate £1,000 — 1,500



232
Jim Dine
The Hand-Colored Viennese He...
Estimate £2,000 — 3,000



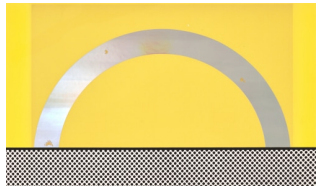
233
Larry Rivers
Dutch Masters
Estimate £600 — 800



234
Andy Warhol
Cow (F. & S. 11)
Estimate £5,000 — 7,000



235
Andy Warhol
Flowers (F. & S. 72)
Estimate £6,000 — 8,000



236
Roy Lichtenstein
Landscape 7, from Ten Landscapes...
Estimate £3,000 — 5,000



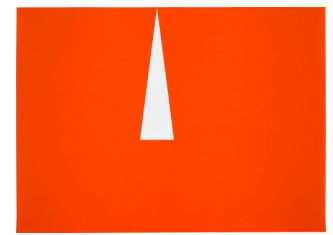
237
Roy Lichtenstein
Paper Plates (C. III.45)
Estimate £1,000 — 1,500



238
Robert Indiana
The Book of Love: one plate
Estimate £3,000 — 5,000



239
Alexander Calder
Petite spirale (Small Spiral)
Estimate £2,000 — 3,000



240
Carmen Herrera
Red With White Triangle
Estimate £3,000 — 5,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST

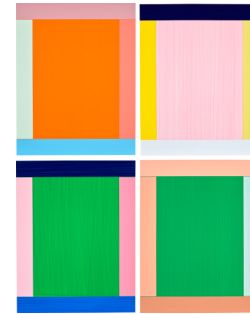


241
Beatriz Milhazes
Pink Sunshine
Estimate £1,000 — 1,500

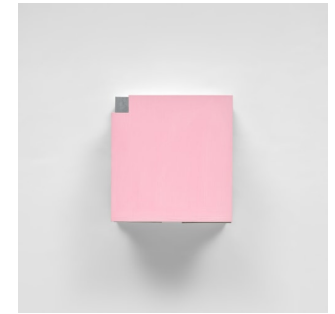


242
Sonia Delaunay
Sonia Delaunay, Musée Nationa...
Estimate £1,000 — 1,500

243
This lot is no longer available.



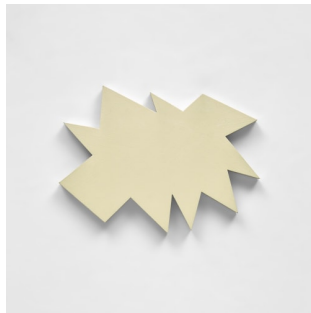
244
Imi Knoebel
Anima Mundi 1-4 II Ed.
Estimate £6,000 — 8,000



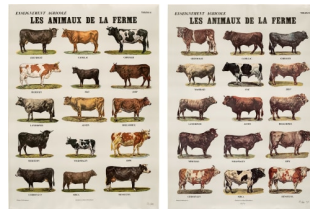
245
Imi Knoebel
IT
Estimate £6,000 — 8,000



246
Imi Knoebel
Triffit
Estimate £4,000 — 6,000



247
Imi Knoebel
Canapé enfant (Children's Sofa)
Estimate £3,000 — 5,000



248
Marcel Broodthaers
Les animaux de la ferme (The F...
Estimate £4,000 — 6,000



249
Marcel Broodthaers
Museum-Museum
Estimate £6,000 — 8,000



250
Bernd and Hilla Becher
Industriehallen (Industrial Faca...
Estimate £3,000 — 5,000

Evening & Day Editions

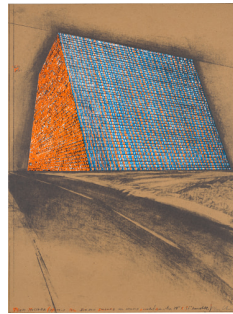
London Auction / 21 September 2023 / 6pm BST



251
Arman
Accumulation
Estimate £1,500 — 2,000



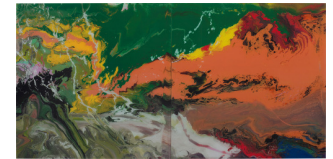
252
Christo and Jeanne-Claude
Wrapped Building, Project for 1...
Estimate £4,000 — 6,000



253
Christo and Jeanne-Claude
Texas Mastaba, Project for 500,...
Estimate £1,000 — 2,000



254
Peter Doig
Canoe Island
Estimate £2,000 — 3,000



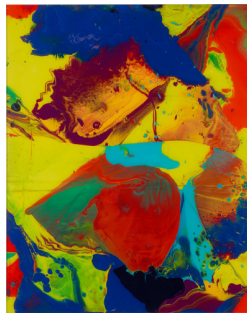
255
Gerhard Richter
Flow (P15)
Estimate £6,000 — 8,000



256
Gerhard Richter
Flow (P16)
Estimate £6,000 — 8,000



257
Gerhard Richter
Bagdad (P9)
Estimate £2,500 — 3,500



258
Gerhard Richter
Bagdad (P10)
Estimate £2,500 — 3,500



259
Georg Baselitz
Spielt die Musik (Black) (Plays t...
Estimate £1,000 — 1,500



260
Antony Gormley
Horizon Field
Estimate £2,000 — 3,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



261
Tracey Emin
Curled Up
Estimate £3,000 — 5,000



262
Tracey Emin
On My Knees, from Tate Moder...
Estimate £3,000 — 5,000



263
Tracey Emin
Kate Moss 2000
Estimate £3,000 — 5,000



264
Tracey Emin
Little Owl (Self Portrait)
Estimate £1,000 — 1,500



265
Tracey Emin
Sam and Jay's Birds
Estimate £1,000 — 1,500



266
Tracey Emin
Me Me
Estimate £1,000 — 1,500



267
Rachel Whiteread
Cup & Saucer
Estimate £3,000 — 5,000



268
Rachel Whiteread
Cutlery
Estimate £3,000 — 5,000



269
Jenny Holzer
Inflammatory Essays: 9 works
Estimate £2,000 — 3,000



270
Jenny Holzer
Talking Politics
Estimate £2,000 — 3,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



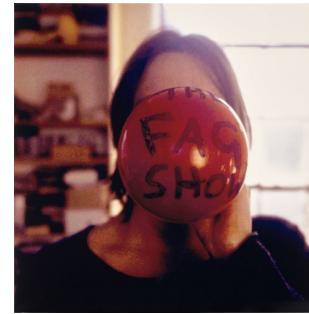
271
Barbara Kruger
Don't Make Me Angry
Estimate £1,500 — 2,000



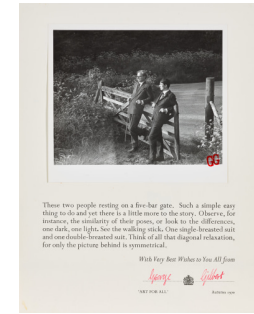
272
Cindy Sherman
Untitled (Artist in her Studio)
Estimate £4,000 — 6,000



273
Sam Taylor-Johnson
Fuck, Suck, Spank, Wank
Estimate £1,500 — 2,000



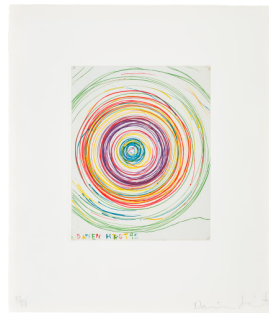
274
Sarah Lucas
The Fag Show
Estimate £1,000 — 1,500



275
Gilbert & George
Two Text Pages Describing Our ...
Estimate £5,000 — 7,000



276
Allen Jones
Dancing Couple
Estimate £3,000 — 5,000



277
Damien Hirst
Beautiful Exotic Stretching Etch...
Estimate £1,000 — 1,500



278
Damien Hirst
Beautiful Hours Spin Painting
Estimate £3,000 — 5,000



279
Damien Hirst
For The Love of God
Estimate £3,000 — 5,000



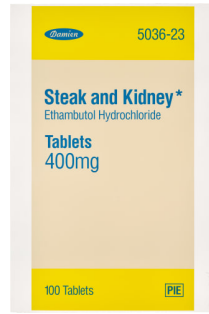
280
Damien Hirst
The Hours Spin Skull
Estimate £3,000 — 5,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



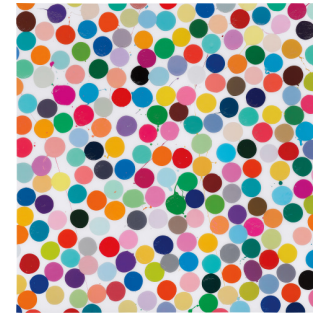
281
Damien Hirst
Dissection Table with Tools
Estimate £3,000 — 5,000



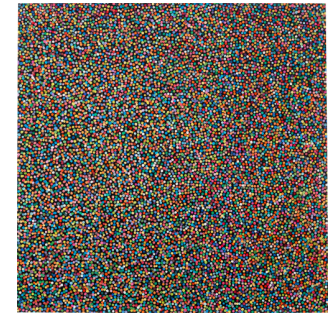
282
Damien Hirst
Steak and Kidney, from The Las...
Estimate £2,000 — 3,000



283
Damien Hirst
4545 How You'll Be, from The C...
Estimate £7,000 — 9,000



284
Damien Hirst
Claridges, from Colour Space (H...
Estimate £6,000 — 8,000



285
Damien Hirst
Café Royal, from Colour Space (...
Estimate £6,000 — 8,000



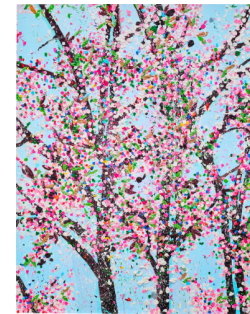
286
Damien Hirst
Plaza, from Colour Space (H5-6)
Estimate £5,000 — 7,000



287
Damien Hirst
Justice, from The Virtues (H9-1)
Estimate £7,000 — 9,000



288
Damien Hirst
Politeness, from The Virtues (H...
Estimate £7,000 — 9,000



289
Damien Hirst
Control, from The Virtues (H9-8)
Estimate £7,000 — 9,000



290
Damien Hirst
Colour Chart (Glitter) (H3)
Estimate £2,000 — 3,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



291
Ian Davenport
Uplift, from The Help Portfolio
Estimate £800 — 1,200



292
Sarah Morris
1980 (Rings)
Estimate £800 — 1,200



293
Julian Opie
View of Mount Fuji with Daisies ...
Estimate £3,000 — 5,000



294
Julian Opie
View of the Mountains from the ...
Estimate £3,000 — 5,000



295
Julian Opie
View of Loop Bridge Seen from ...
Estimate £3,000 — 5,000



296
Julian Opie
Walking in Melbourne 1, from W...
Estimate £8,000 — 12,000



297
Julian Opie
Street 4, from Street
Estimate £5,000 — 7,000



298
Julian Opie
Street 3, from Street
Estimate £4,000 — 6,000



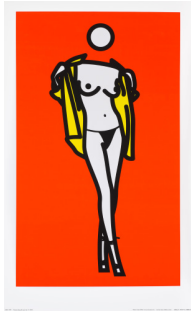
299
Julian Opie
Caterina Dancing 17 (Red)
Estimate £4,000 — 6,000



300
Julian Opie
Aniela
Estimate £1,000 — 1,500

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



301
Julian Opie
Woman Taking Off Man's Shirt
Estimate £1,000 — 1,500



302
Julian Opie
Galloping Horse 3 (C. 266)
Estimate £4,000 — 6,000



303
Julian Opie
Winter 33 (C. 211)
Estimate £2,000 — 3,000



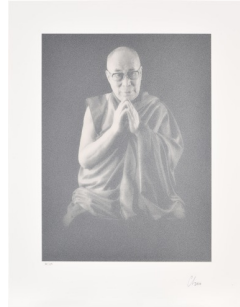
304
Julian Opie
Untitled (4) (C. 6)
Estimate £800 — 1,200



305
Mark Wallinger
Ghost
Estimate £2,500 — 3,500



306
Chris Levine
Lightness of Being (Freedom Ed...
Estimate £1,500 — 2,000



307
Chris Levine
Compassion, from The Help Por...
Estimate £600 — 800



308
Grayson Perry
Piggy Bank
Estimate £1,000 — 1,500



309
Grayson Perry
Home Worker & Key Worker Sta...
Estimate £1,000 — 1,500



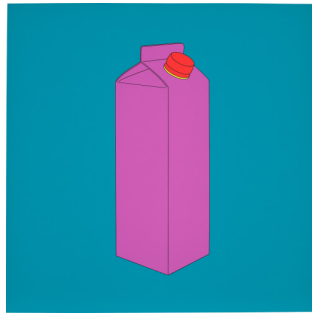
310
Katherine Bernhardt a...
Panther Panther Rosa Rosa
Estimate £2,000 — 3,000

Evening & Day Editions

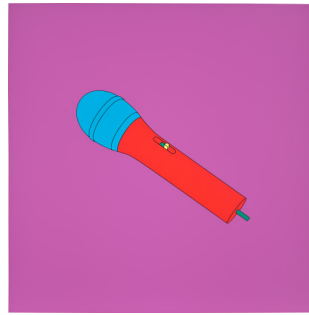
London Auction / 21 September 2023 / 6pm BST



311
Michael Craig-Martin
Credit Card, from Objects Of Ou...
Estimate £1,000 — 1,500



312
Michael Craig-Martin
Juice Carton, from Objects Of O...
Estimate £1,000 — 1,500



313
Michael Craig-Martin
Wireless Mic, from Objects Of O...
Estimate £1,000 — 1,500



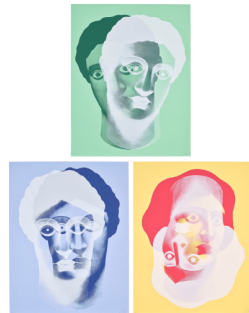
314
Michael Craig-Martin
Gerberas, from The Help Portfolio
Estimate £800 — 1,200



315
Harland Miller
Happiness: The Case Against
Estimate £6,000 — 8,000



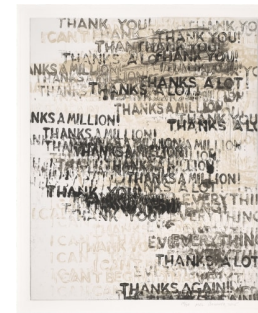
316
Etel Adnan
L'Express Beyrouth-Enfer (Beiru...
Estimate £1,500 — 2,000



317
Nicolas Party
Portraits
Estimate £7,000 — 9,000



318
Nicolas Party
Trees
Estimate £1,000 — 1,500



319
Mel Bochner
Thanks (K. 2015.01)
Estimate £3,000 — 5,000



320
David Shrigley
Fuck
Estimate £2,000 — 3,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



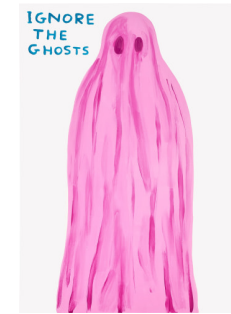
321
David Shrigley
Be Kind To Everyone
Estimate £3,000 — 5,000



322
David Shrigley
I'm Sorry For Being Awful
Estimate £2,000 — 3,000



323
David Shrigley
Old Cat
Estimate £2,000 — 3,000



324
David Shrigley
Ignore the Ghosts
Estimate £1,500 — 2,000



325
David Shrigley
Vibes
Estimate £800 — 1,200



326
David Shrigley
A Gap in the Clouds
Estimate £1,500 — 2,000



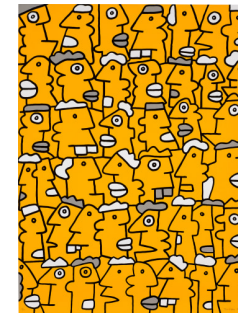
327
David Shrigley
Shits
Estimate £2,000 — 3,000



328
David Shrigley
I'm So Great
Estimate £800 — 1,200



329
Thierry Noir
Rivington Street Crocodile
Estimate £2,000 — 3,000



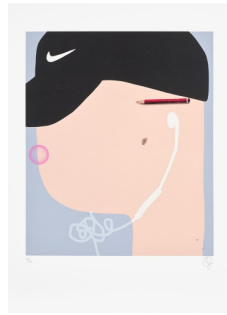
330
Thierry Noir
Fast Form Manifest (Yellow)
Estimate £2,000 — 3,000

Evening & Day Editions

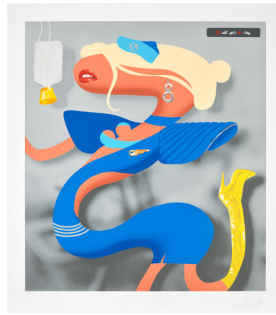
London Auction / 21 September 2023 / 6pm BST



331
Thierry Noir
Jazz
Estimate £1,000 — 1,500



332
Oli Epp
Multi Multitasking
Estimate £1,000 — 2,000



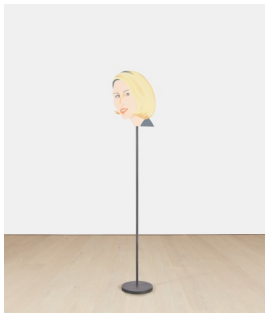
333
Oli Epp
Bon Voyage
Estimate £1,000 — 1,500



334
Oli Epp
Red
Estimate £1,000 — 1,500



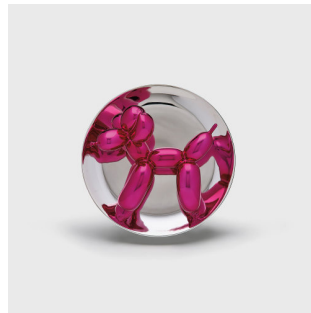
335
Maurizio Cattelan
The 1:6 Scale Wrong Gallery
Estimate £1,200 — 1,800



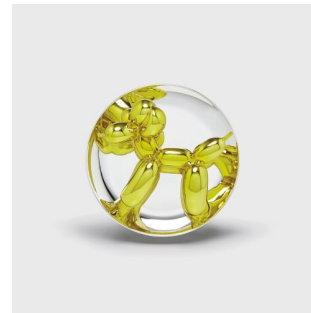
336
Alex Katz
Jessica (Cutout edition, weather...
Estimate £4,000 — 6,000



337
Jeff Koons
Split Rocker Vase
Estimate £2,000 — 3,000



338
Jeff Koons
Balloon Dog (Magenta)
Estimate £4,000 — 6,000



339
Jeff Koons
Balloon Dog (Yellow)
Estimate £4,000 — 6,000



340
Jeff Koons
Coupes
Estimate £1,000 — 1,500

Evening & Day Editions

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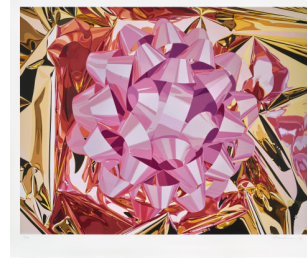
341
Jeff Koons
FUN, from Sequences
Estimate £3,000 — 5,000



342
Jeff Koons
Girl with Lobster, from Re-Objec...
Estimate £3,000 — 5,000



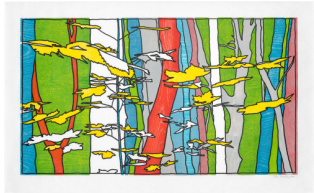
343
Jeff Koons
Flower Drawing
Estimate £5,000 — 7,000



344
Jeff Koons
Pink Bow, from Celebration Series
Estimate £5,000 — 7,000



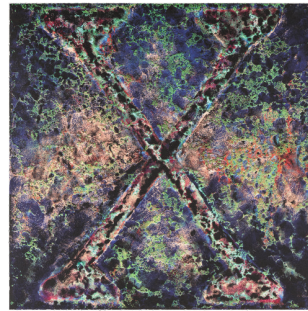
345
Jonas Wood
Notepad Doodle (State II)
Estimate £2,000 — 3,000



346
Francis Ruyter
Where the Sidewalk Ends
Estimate £800 — 1,200



347
Charles Ray
Untitled
Estimate £700 — 900



348
Vaughn Spann
Cosmic Symbiote (Marked Man)
Estimate £1,000 — 1,500



349
Genieve Figgis
Adam and Eve
Estimate £1,500 — 2,000



350
Lynette Yiadom-Boakye
The World for a Wilderness
Estimate £3,000 — 5,000

Evening & Day Editions

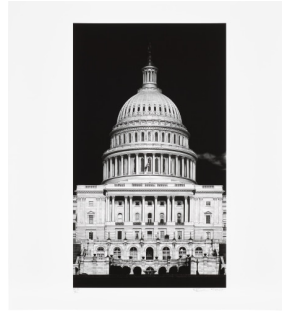
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351
Otis Kwame Kye Quai...
Rancher
Estimate £1,000 — 1,500



352
Various Artists
THREE
Estimate £1,000 — 1,500



353
Robert Longo
Untitled (Capitol Detail), from C...
Estimate £2,000 — 3,000



354
Virgil Abloh
Mona Lisa
Estimate £1,000 — 1,500



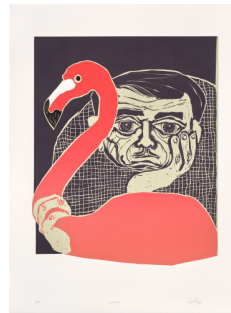
355
Yoshitomo Nara
Miss Spring
Estimate £3,000 — 5,000



356
Claire Tabouret
Makeup (Orange & Shadows)
Estimate £1,500 — 2,000



357
Ángeles Agrela
Contortionista (Contortionist)
Estimate £1,000 — 1,500



358
Sanya Kantarovsky
Lacriminal
Estimate £800 — 1,200



359
GaHee Park
Tippy Lovers
Estimate £1,000 — 1,500



360
Brian Calvin
Untitled, from Duet (With Chorus)
Estimate £1,000 — 1,500

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



361

Joyce Pensato

Margate Batman, from Save th...

Estimate £2,000 — 3,000

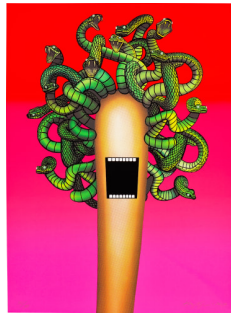


362

CB Hoyo

*We Are All F*cked (Orange & Yel...*

Estimate £1,000 — 1,500



363

Emily Mae Smith

Medusa

Estimate £2,000 — 3,000



364

Jake Longstreth

Sonoma

Estimate £600 — 800



365

Ai Weiwei

Artist's Hand

Estimate £2,000 — 3,000



366

Hajime Sorayama

The Midas Touch

Estimate £1,500 — 2,000

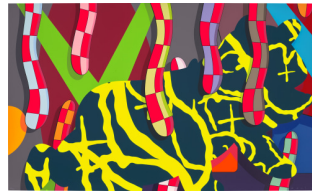


367

Hajime Sorayama

A Touch of Mercury

Estimate £1,500 — 2,000

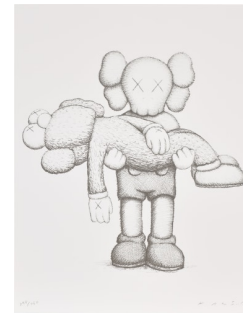


368

KAWS

FAR FAR DOWN

Estimate £7,000 — 9,000

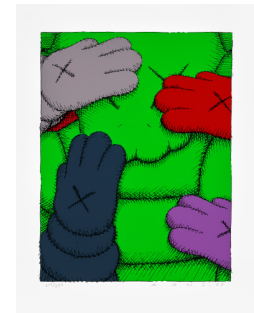


369

KAWS

COMPANIONSHIP IN THE AGE ...

Estimate £2,500 — 3,500



370

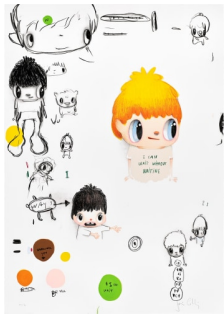
KAWS

Untitled, from Urge

Estimate £3,000 — 5,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



371
Javier Calleja
I Can Wait Without Waiting
Estimate £5,000 — 7,000



372
Javier Calleja
Redhead
Estimate £6,000 — 8,000



373
Javier Calleja
Untitled
Estimate £3,000 — 5,000



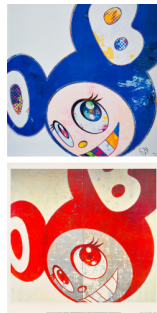
374
Javier Calleja
Do Not Touch
Estimate £3,000 — 5,000



375
Takashi Murakami
Oval Atop a Cosmos Ball
Estimate £1,500 — 2,000



376
Takashi Murakami
Kaikai-chan; and Kiki-chan, fro...
Estimate £1,500 — 2,500



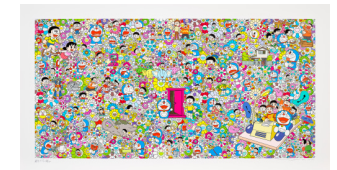
377
Takashi Murakami
And Then...All Things Good and ...
Estimate £1,000 — 1,500



378
Takashi Murakami
And then and then and then and...
Estimate £3,000 — 5,000



379
Takashi Murakami
With Reverence, I Lay Myself Be...
Estimate £1,500 — 2,000



380
Takashi Murakami
That Sounds Good, I Hope You C...
Estimate £3,000 — 5,000

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



381

Mr.

Whereabouts of the Heart of th...

Estimate £1,000 — 1,500

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



101

Marc Chagall

L'Écuyère (The Circus Rider) (M. 419)

1964

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

I. 65 x 52.5 cm (25 5/8 x 20 5/8 in.)

S. 76 x 56.3 cm (29 7/8 x 22 1/8 in.)

Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 50 and a few artist's proofs), framed.

Estimate

£10,000 — 15,000 ±

[Go to Lot](#)



101

Marc Chagall

Literature

Fernand Mourlot 419



102

After Marc Chagall

*Couple dans les mimosas (Couple in the Mimosas),
from Nice et la Côte d'Azur (Nice and the French
Riviera), by Charles Sorlier*

1967

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

I. 61.4 x 45.8 cm (24 1/8 x 18 in.)

S. 74.3 x 53.3 cm (29 1/4 x 20 7/8 in.)

Signed and numbered XI/LXXV in pencil (there was
also an edition of 150 in Arabic numerals and 10 artist's
proofs), with the Mourlot inkstamp on the reverse,
framed.

Estimate

£7,000 — 9,000 ±

[Go to Lot](#)



Literature

Fernand Mourlot and Charles Sorlier 32

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



103

Marc Chagall

La fenêtre entrouverte (The Half-Open Window)

1975

Lithograph in colours, on Japon nacré paper, with full margins.

I. 37.2 x 27.1 cm (14 5/8 x 10 5/8 in.)

S. 59 x 43.4 cm (23 1/4 x 17 1/8 in.)

Signed and numbered 48/50 in pencil, published by Maeght, Paris, framed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Literature

Fernand Mourlot 738

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



104

Henri Matisse

Orientale sur lit de repos, sol de carreaux rouges
(*Oriental on a Day Bed, Red Tiled Floor*) (D. 513)

1929

Lithograph, on Arches paper, with full margins.

I. 26 x 47.3 cm (10 1/4 x 18 5/8 in.)

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

Signed and numbered 7/50 in pencil (there were also 10 artist's proofs), framed.

Estimate

£7,000 — 9,000 ±

[Go to Lot](#)



104

Henri Matisse

Provenance

Private Collection, Toronto

Literature

Claude Duthuit 513

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



105

Henri Matisse

Nu couché. Intérieur à la lampe Vénitienne (Reclining Nude. Interior with Venetian Lamp) (D. 181)

1929

Etching, with Chine-collé to Arches paper, with full margins.

I. 9.1 x 12.5 cm (3 5/8 x 4 7/8 in.)

S. 28.3 x 38.1 cm (11 1/8 x 15 in.)

Signed and annotated 'Essai' in pencil (one of 5 proofs, the edition was 25), framed.

Estimate

£5,000 — 7,000 ±±

[Go to Lot](#)



105

Henri Matisse

Provenance

Private Collection, Toronto

Literature

Claude Duthuit 181

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



106

Joan Miró

Tête au soleil couchant (Head to the Setting Sun) (D. 437)

1967


Aquatint in colours with carborundum, on Arches paper, with full margins.

I. 28 x 37.8 cm (11 x 14 7/8 in.)

S. 50.3 x 66.4 cm (19 3/4 x 26 1/8 in.)

Signed and numbered 73/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Literature

Jacques Dupin 437

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



107

Pablo Picasso

Sculpteur travaillant sur le motif avec Marie-Thérèse posant (Sculptor Working from Life with Marie-Thérèse Posing), plate 59 from *La Suite Vollard* (Bl. 168, Ba. 321)

1933

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

I. 19.4 x 26.8 cm (7 5/8 x 10 1/2 in.)

S. 34 x 44.8 cm (13 3/8 x 17 5/8 in.)

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

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



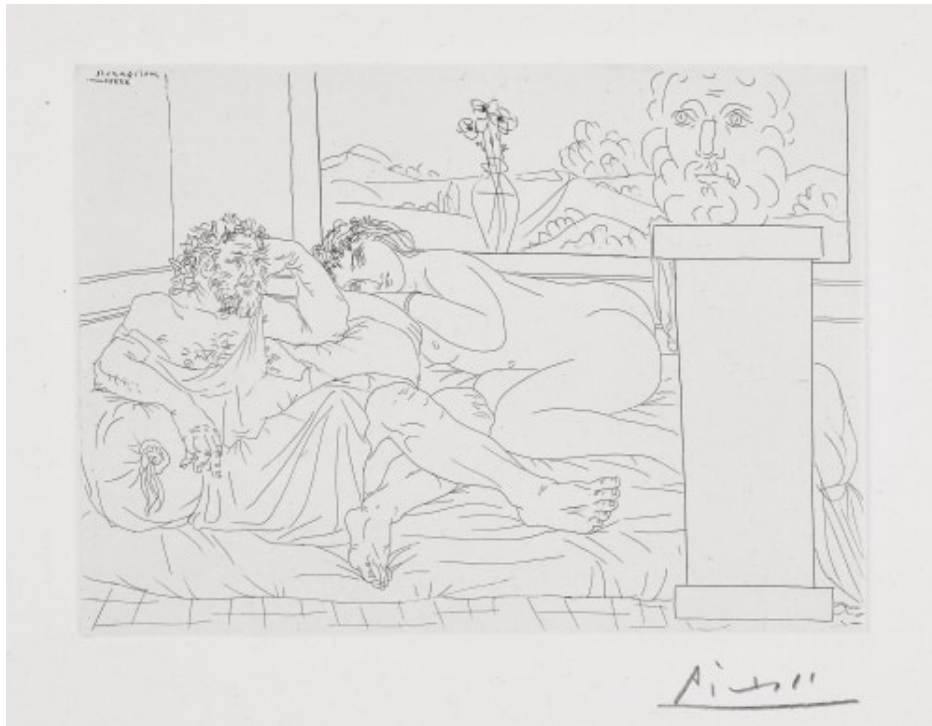
Provenance

Private Collection, Toronto

Literature

Georges Bloch 168

Brigitte Baer 321



108

Pablo Picasso

Vieux sculpteur Grec avec modèle, vase aux trois anémones, et autoportrait sculpté (Old Greek Sculptor with Model, Vase with Three Anemones, and Sculpted Self-Portrait), plate 65 from La Suite Vollard (Bl. 174, Ba. 327)

1933

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

I. 19.3 x 26.7 cm (7 5/8 x 10 1/2 in.)

S. 33.7 x 44.5 cm (13 1/4 x 17 1/2 in.)

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

Estimate

£6,000 — 8,000 \pounds

[Go to Lot](#)



Provenance

Private Collection, Toronto

Literature

Georges Bloch 174

Brigitte Baer 327

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



109

Pablo Picasso

Marie-Thérèse agenouillée contemplant un groupe sculpté (Marie-Thérèse Kneeling, Studying a Sculpted Group), plate 66 from La Suite Vollard (Bl. 175, Ba. 328)

1933

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

I. 30 x 36.5 cm (11 3/4 x 14 3/8 in.)

S. 34 x 44.5 cm (13 3/8 x 17 1/2 in.)

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

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Private Collection, Toronto

Literature

Georges Bloch 175

Brigitte Baer 328

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



110

Pablo Picasso

Faunes et chèvre (Fauns and Goat) (Bl. 934, Ba. 1263)

1959


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

I. 52.7 x 63.5 cm (20 3/4 x 25 in.)

S. 62.0 x 74.3 cm (24 3/8 x 29 1/4 in.)

Signed and numbered 43/50 in pencil (there were also approximately 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1960, framed.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



“To draw you must close your eyes and sing.” —Pablo Picasso

Inspired by the legendary beings of Roman mythology, *Faunes et chèvre* is a testament to Picasso's extensive research into the themes of classical art, which began in 1917 when he travelled to Italy with his friend, the poet Jean Cocteau. Executed in 1959, the present lot depicts two dancing fauns – mythological creatures that are part-human and part-goat – playing a tune with their musical instruments. Named after Faunus, the Greek god of forests and shepherds, fauns were deemed to be skilled instrumentalists who enjoyed dancing and playing the flute. In this sense, the present lot is emblematic of Picasso's interest in both antiquity and dance, which continued to be a subject he returned to throughout his oeuvre. In the 1890s, Picasso depicted the Parisian Cancan dancers of his early bohemian days and, from 1917-25, he designed sets and costumes for Serge Diaghilev's Ballets Russes. Additionally, in August 1944, during the euphoria of the Liberation in France, Picasso recreated Nicolas Poussin's *The Triumph of Pan* (1636) in his Cubist style. The present lot bares resemblance to Poussin's monumental painting *A Dance to the Music of Time* (1634-36); both works depict an Elysian landscape with dramatic clouds, under which a group of mythological creatures joyfully dance to a melody played by the musician in the lower right-hand corner.



Nicolas Poussin, *A Dance to the Music of Time*, 1634-36, Wallace Collection, London. Image: © Wallace Collection, London, UK / Bridgeman Images

Characterised by bold colours and defined outlines, *Faunes et chèvre* is an outstanding example of Picasso's involvement with the linocut process and it attests to the artist's unique mastery and manipulation of this graphic printmaking method. He was fascinated by the immediacy of the process – the ability to carve a sheet of linoleum and have a print soon after. Ever the innovator, Picasso invented a new 'reduction' technique. Instead of carving a block of linoleum for each colour of a design, the artist used one block for the total image, progressively cutting and reducing the same piece of linoleum for each colour he desired to print. He started with the lightest colours and finished with the darkest, imbuing each print with depth, texture, and fluidity. Representative of the artist's remarkable technical innovation with linocut, *Faunes et chèvre* epitomises Picasso's mature artistic experimentation as well as his continuous investigations of dance, classical art and mythology.

Provenance

Private Collection, Toronto

Literature

Georges Bloch 934

Brigitte Baer 1263



111

Pablo Picasso

Buste de jeune femme (Bust of a Young Woman) (M. 158, R. 465)

1949

Lithograph, on Arches paper, the full sheet.

S. 25 3/4 x 19 1/2 in. (65.4 x 49.5 cm)

A rare proof signed by Fernand Mourlot, annotated '2e état' and numbered 3/6 in pencil on the reverse, Mourlot's 2nd (final) state (there was no published edition), framed.

Estimate

£20,000 — 30,000 ±*

[Go to Lot](#)



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

*“He looked, he listened, he did the opposite of what he had learnt - and it worked”
—Fernand Mourlot on Picasso's knowledge of lithography*

Buste de jeune femme was executed in 1949 and is a remarkable example of Picasso's involvement with lithography. Picasso drew directly on the lithographic stones at Mourlot's studio, using brushes, crayons and his hands to experiment with mark-making and create rich tonal variations. In the present lot, the artist's lover stares directly out at the viewer, appearing youthful yet strong and almost quasi-statuesque in her composure. The marks of the lithographic crayons and brushes are evident, creating an abundance of texture and alluding to the artistic process behind this graphic technique. Picasso relished the freedom offered to him by the lithographic medium, as he was able to easily rework an image, much like he would a painting. Due to the continuous nature of this process, many of the lithographs Picasso made at this time have multiple states. *Buste de jeune femme* has two states, of which the present lot is the second. This piece is emblematic of the artist's mastery and manipulation of the lithographic technique. Furthermore, it showcases Picasso's prodigious collaboration with Mourlot and his sustained meditation of his lover, the artist Françoise Gilot.

Provenance

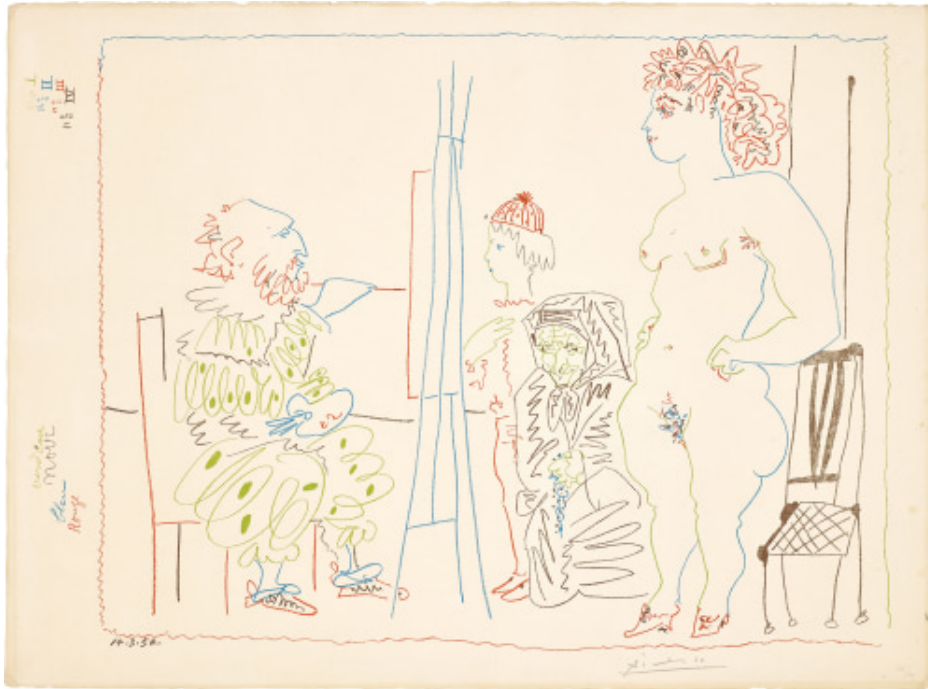
Waddington Graphics Limited, London
Private Collection, Toronto, purchased from the above in 1986

Literature

Fernand Mourlot 158
Felix Reuße 465

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



112

Pablo Picasso

Le modèle et deux personnages (Model and Two Figures) (Bl. 759, M. 258)

1954


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

I. 50 x 65 cm (19 5/8 x 25 5/8 in.)

S. 56.7 x 76.5 cm (22 3/8 x 30 1/8 in.)

Signed and numbered 24/50 in pencil (there were also 5 artist's proofs), framed.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Literature

Georges Bloch 759

Fernand Mourlot 258

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



113

Francis Bacon

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

1987


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

all I. 60.6 x 44.9 cm (23 7/8 x 17 5/8 in.)

all S. 81 x 59.2 cm (31 7/8 x 23 1/4 in.)

Signed and numbered 34/99 in pencil (there were also some artist's proofs), published by Michael Peppiatt for the review *Art International*, Paris, all framed.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



“What I want to do is to distort the thing far beyond the appearance, but in the distortion to bring it back to a recording of the appearance.” —Francis Bacon

A striking example from Francis Bacon’s oeuvre, *Trois études de dos d’homme* (after, *Three Studies of the Male Back 1970*) (1987) is a lithographic reproduction of the 1970 oil-on-canvas triptych of the same title that depicts the nude portrait of the artist’s lover and muse, George Dyer. Placed within a cage-like structure and facing away from the viewer, Dyer is portrayed as a solitary figure, seated cross-legged on a swivel stool and staring into a mirror. His meditative posture is juxtaposed by the rough smears that distort his flesh and present his body as if in a state of dissolution. Not only is Dyer’s figure distorted, but the room confining him is constructed through skewed and exaggerated lines of perspective, which elicit a nightmarish environment of unease. In an acutely introspective manner, the ephemeral, cage-like construction in which the figure is contained acts to heighten the sense of isolation, inciting the claustrophobic intensity of an individual alone with their thoughts.



Eadweard Muybridge, *Pugilist Striking a Blow*, from the book *Animal Locomotion*, ca. 1887. Image: Smithsonian American Art Museum, Gift of Paul and Laurette Laessle, 1981.82.12

The sheer power conveyed by the formal qualities of the triptych leave a haunting yet engrossing impression on the viewer, paying tribute to Bacon and Dyer’s passionate and tumultuous relationship. As with all his portraits, in *Trois études de dos d’homme* Bacon creates an animated elegance and orchestrated chaos with the work’s dynamic painterly appearance. By adopting a semi-automatic mode of painting that rendered the sitter highly abstracted, Bacon conveyed his need to delve deep into the subject’s consciousness and psychological state. Of all the many sources from which Bacon gathered inspiration, the photography of Eadweard Muybridge

maintains the most pervasive presence in his work. In 1949, artist Denis Wirth-Miller introduced Bacon to the extensive and complete eleven-volume set of Muybridge’s *Animal Locomotion* (1887), featuring 781 gravure plates. As we gaze upon Dyer in *Trois études de dos d’homme* and absorb his face and body made-up of multiple profiles, his legs and back impossibly twisted, we see how powerfully Muybridge’s studies of the human figure influenced Bacon.

“I very often think of people’s bodies that have particularly affected me, but then they’re grafted very often on to Muybridge’s bodies. I manipulate the Muybridge bodies into the forms of the bodies I have known.” —Francis Bacon

Provenance

Artcurial Paris, *Vente Limited Edition*, 29 May 2018, lot 32
Acquired at the above sale by the present owner

Literature

Bruno Sabatier 21
Alexandre Tacou 21

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



114

Francis Bacon

Triptych (after, Triptych 1974-1977) (S. 4, T. 13)

1981

Three etching and aquatints in colours, printed on one sheet of Guarro paper, with margins.

each I. 38.8 x 29.7 cm (15 1/4 x 11 3/4 in.)

overall I. 38.8 x 93.9 cm (15 1/4 x 36 7/8 in.)

S. 60.9 x 110 cm (23 7/8 x 43 1/4 in.)

Signed and numbered 98/99 in pencil (there were also 5 artist's proofs) published by Ediciones Polígrafa, S.A., Barcelona, framed.

Estimate

£7,000 — 9,000 ♣

[Go to Lot](#)



Literature

Bruno Sabatier 4

Alexandre Tacou 13



115

Ed Ruscha

Fruit Metrecaal Hollywood (E. 53)

1971

Screenprint in grape jam, apricot jam and Metrecaal, on Copperplate Deluxe paper, with full margins.

I. 25.7 x 95.8 cm (10 1/8 x 37 3/4 in.)

S. 37.1 x 106.7 cm (14 5/8 x 42 in.)

Signed, dated and annotated 'artist's proof' in pencil (one of 18 artist's proofs, the edition was 85), co-published by the artist and Bernard Jacobson, Ltd., London, framed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)

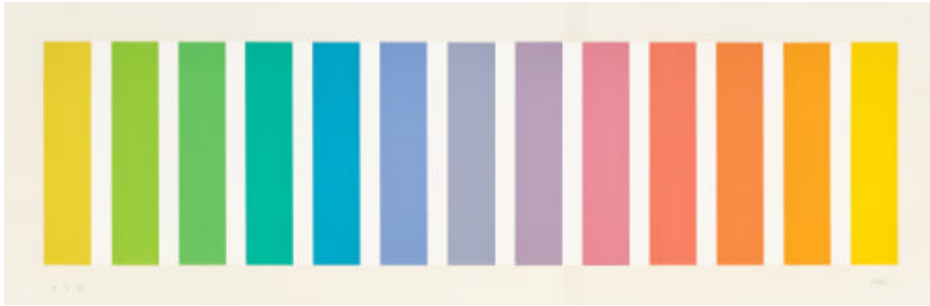


Literature

Siri Engberg 53

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



116

Ellsworth Kelly

Spectrum (G. 465, A. 90)

1973

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

I. 44.5 x 171.1 cm (17 1/2 x 67 3/8 in.)

S. 86.2 x 212.4 cm (33 7/8 x 83 5/8 in.)

Signed and numbered 'AP VIII' in pencil (one of 9 artist's proofs in Roman numerals, the edition was 34), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



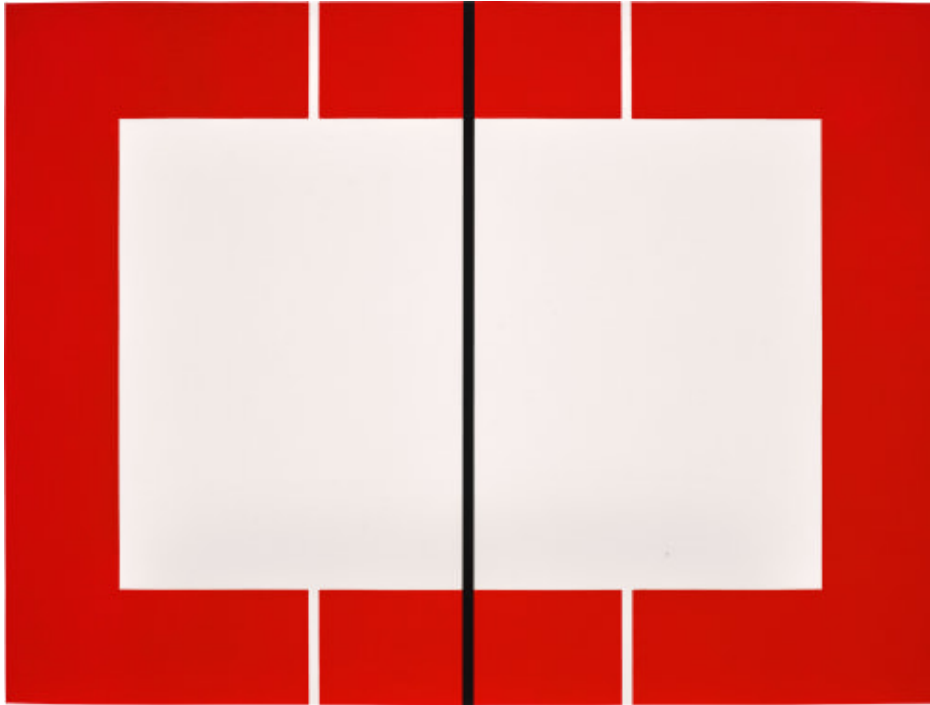
Provenance

Castelli Graphics, New York (label verso of frame)

Literature

Gemini G.E.L. 465

Richard Axsom 90



117

Donald Judd

Untitled (S. 199)

1990

Woodcut in colours, on Tosa Hanga paper, the full sheet.

S. 59.9 x 80 cm (23 5/8 x 31 1/2 in.)

Signed and numbered 25/25 in pencil on the reverse (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, framed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)

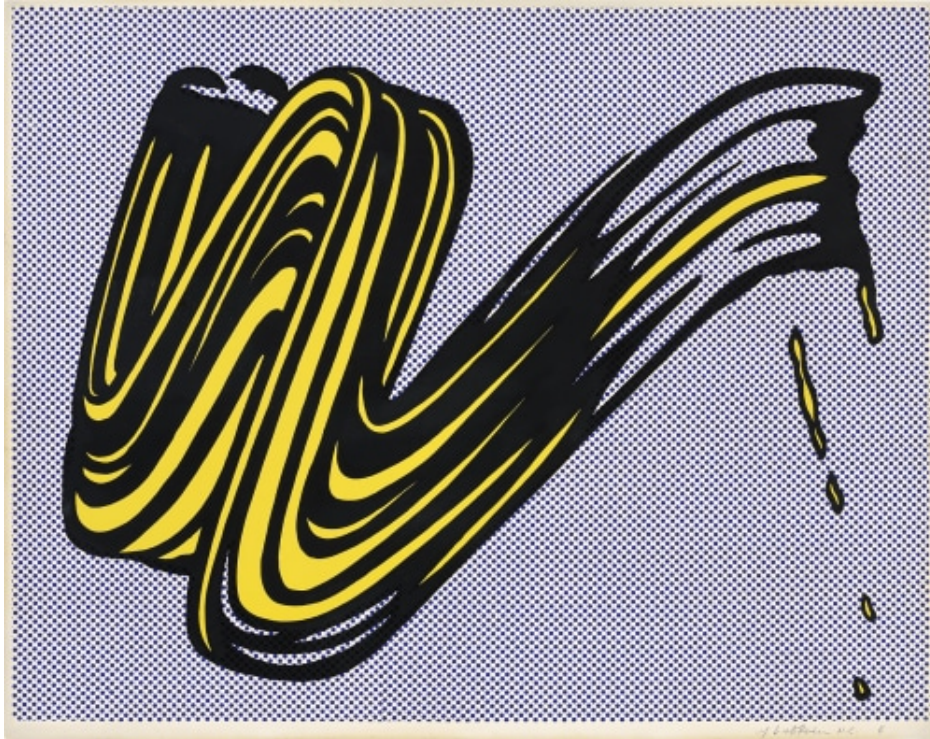


Literature

Jörg Schellmann 199

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE UK COLLECTION

118

Roy Lichtenstein

Brushstroke (C. II.5)

1965

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

I. 56.2 x 72.1 cm (22 1/8 x 28 3/8 in.)

S. 58.2 x 73.5 cm (22 7/8 x 28 7/8 in.)

Signed and annotated 'H.C.' and 'E' in pencil (one of approximately 15 hors commerce impressions, the edition was 280), published by Leo Castelli Gallery, New York, framed.

Estimate

£10,000 — 15,000

[Go to Lot](#)



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

In *Brushstroke* (1965), Lichtenstein continued his extended enquiry into the very nature of the brushstroke and its perceived importance in an art historical context. While expressive brushstrokes were revered by the Abstract Expressionists and art critics alike in post-war America, Lichtenstein’s satirical response was to parody this gestural mark through his antithetical Pop Art approach. Starting in the 1960s and exemplified in the present lot, Lichtenstein stripped the brushstroke back to its purest form, and rendered it in a highly mechanised style. In doing so, he intentionally distanced the brushstroke from its association with the artist’s hand, and thus with the concept of individual genius, which was so often bestowed on Abstract Expressionist painters like Jackson Pollock. Through adopting a highly graphic and seemingly mass-produced aesthetic, Lichtenstein’s *Brushstroke* demonstrates the artistic possibilities afforded to him by the Pop Art style, while his elevation of the transformed brushstroke satirically critiques the emphasis placed on the gestural mark within the art historical canon.

Provenance

Sims Reed Gallery, London, 2007

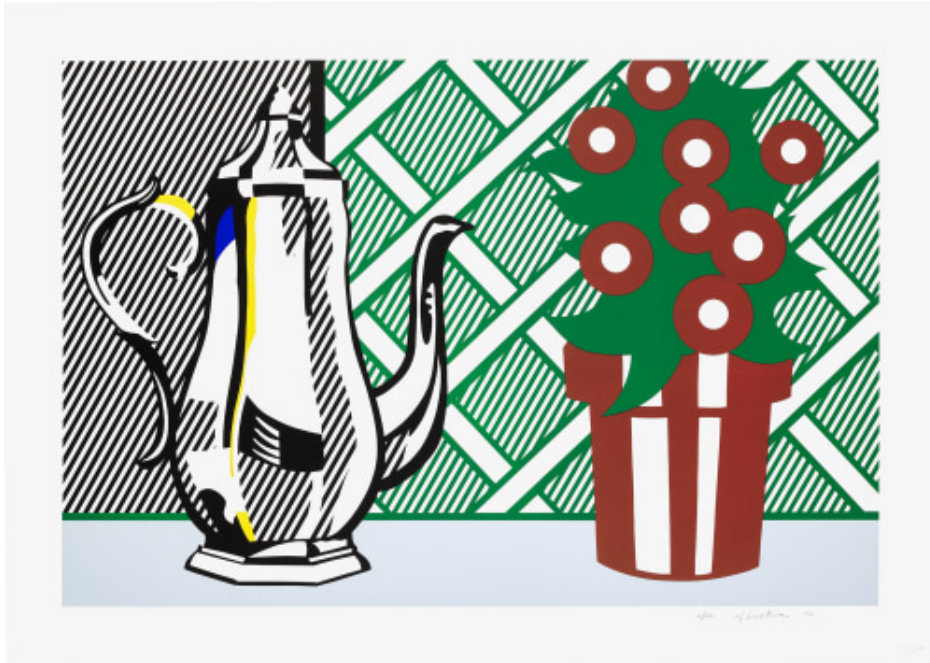
Private Collection, New York

Phillips New York, *Editions & Works on Paper*, 24 April 2018, lot 72

Acquired at the above sale by the present owner

Literature

Mary Lee Corlett II.5



119

Roy Lichtenstein

Still Life with Pitcher and Flowers, from Six Still Lifes Series (C. 130)

1974

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

I. 77 x 115.5 cm (30 3/8 x 45 1/2 in.)

S. 93.9 x 131.8 cm (36 7/8 x 51 7/8 in.)

Signed, dated and numbered 11/100 in pencil (there were also 10 artist's proofs), co-published by Multiples, Inc., and Castelli Graphics, New York, unframed.

Estimate

£15,000 — 20,000 †

[Go to Lot](#)



Commandeering the lexicon of art history, Roy Lichtenstein's *Six Still Lives* series (1974), showcases the artist's enduring dialogue with visual vocabulary of the past. The still life genre spans art history, from Egyptian tombs decorated with paintings of everyday objects, to Dutch Golden Age still lifes laden with allegory. Throughout the 1970s, Lichtenstein was consumed with the genre and completed many compositions echoing various still life 'types'. Notably, Lichtenstein's still lifes are devoid of the vanitas symbols that are so prolific within the still life genre. Certain symbols, such as skulls, candles and decaying fruit, which usually serve as reminders to the viewer of the unstoppable passage of time and the pervasive nature of their own mortality, are omitted. As a result, Lichtenstein's still lifes are relieved of moral admonitions and *memento mori*, eschewing the gravitas of traditional still lifes. Instead, they playfully and self-referentially investigate notions of creation and, in the artist's quintessential manner, reshape conceptions of artistic authorship.



Paul Cézanne, *Still Life with Apples and a Pot of Primroses*, c. 1890, Metropolitan Museum of Art, New York. Image: © Metropolitan Museum of Art, New York, Bequest of Sam A. Lewisohn, 1951, 51.112.1

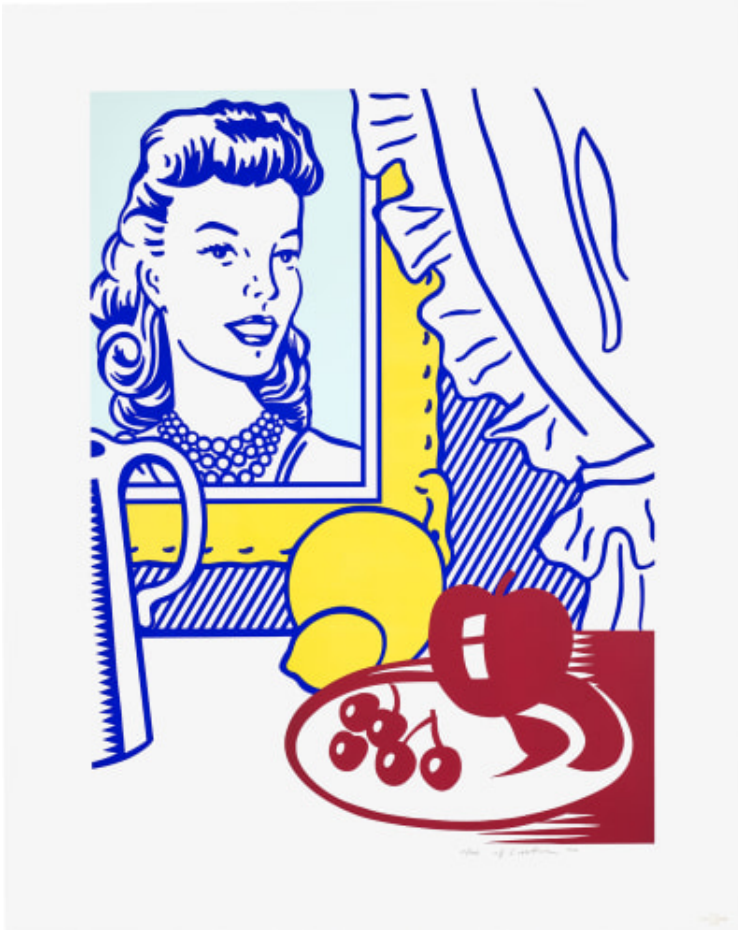
“When we think of still lifes, we think of paintings that have a certain atmosphere or

ambience. My still life paintings have none of those qualities, they just have pictures of certain things that are in a still life, like lemons and grapefruits and so forth. It’s not meant to have the usual still life meaning.”—Roy Lichtenstein

The still life genre has long been an opportunity for artists to experiment with light, colour and perspective. Paul Cézanne, for instance, painted still lifes of fruit, plants, fabric and vessels countless times, repeatedly rearranging the objects in the composition as he sought to find harmony among the colours and forms. Similarly, Lichtenstein was not concerned with achieving verisimilitude and he too sought to disregard the genre's conventions. In *Six Still Lives*, the bold cartoonish outlines, flat planes of colour and graphic simplifications of tone ousted painterly naturalism in favour of the artist's iconic comic book aesthetic. Printed by Multiples, Inc. together with Lichtenstein's agent, Leo Castelli, the *Six Still Lives* series utilised a combination of screenprint and lithography to achieve this graphic language. With as many visual similarities to mechanically reproduced advertisements or commercial cartoons as to historical still lifes, the moral subtexts that traditionally underpin still lifes are further subverted. In this sense, Lichtenstein's series invites the viewer to question the role of the artist and to reconsider traditional boundaries of artistic creation.

Literature

Mary Lee Corlett 130



120

Roy Lichtenstein

Still Life with Portrait, from Six Still Lives Series (C. 131)

1974

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

I. 96.9 x 72.4 cm (38 1/8 x 28 1/2 in.)

S. 120.1 x 95.4 cm (47 1/4 x 37 1/2 in.)

Signed, dated and numbered 11/100 in pencil (there were also 10 artist's proofs), co-published by Multiples, Inc., and Castelli Graphics, New York, unframed.

Estimate

£25,000 — 35,000 †

[Go to Lot](#)



Commandeering the lexicon of art history, Roy Lichtenstein's *Six Still Lives* series (1974), showcases the artist's enduring dialogue with visual vocabulary of the past. The still life genre spans art history, from Egyptian tombs decorated with paintings of everyday objects, to modernist still lifes that experimented with style and abstraction. Throughout the 1970s, Lichtenstein was consumed with the motif and his *Six Still Lives* series encapsulates art history's various still life 'types'. For instance, in the present lot, the inclusion of the portrait, together with the jug and artfully arranged plate of food and draped fabric, echoes the vanitas scenes of Dutch Golden Age artworks. Laden with allegory, the fruit, vessels and portraits of these artworks were intended to symbolise the unstoppable passage of time and to remind the viewer of the pervasive nature of their own mortality. Nonetheless, through the omission of certain symbols – skulls, candles, decaying fruit – Lichtenstein's renditions of the genre eschew its gravitas. As a result, Lichtenstein's still lifes are relieved of moral admonitions and *memento mori*. Instead, they playfully and self-referentially investigate notions of creation and, in the artist's quintessential manner, reshape conceptions of artistic authorship.



Johannes Vermeer, *The Milkmaid*, c. 1660, Rijksmuseum. Image: Rijksmuseum, SK-A-2344

“When we think of still lifes, we think of paintings that have a certain atmosphere or ambience. My still life paintings have none of those qualities, they just have pictures of certain things that are in a still life, like lemons and grapefruits and so forth. It’s not meant to have the usual still life meaning.” —Roy Lichtenstein

The still life genre has long been an opportunity for artists to experiment with light, colour and perspective. In *The Milkmaid* (c. 1660), for instance, Johannes Vermeer uses adept linear perspective and meticulous rendering to present this domestic tableau featuring a still life in the foreground with remarkable realism. Nonetheless, in disregarding verisimilitude, Lichtenstein's

series sits in dialogue with other modern masters, such as Georges Braque, Paul Cezanne and Pablo Picasso, who similarly engendered a nuanced deconstruction of the genre's conventions. The bold cartoonish outlines, flat planes of colour and graphic simplifications of tone oust painterly naturalism in favour of the artist's iconic comic book aesthetic. Printed by Multiples, Inc. together with Lichtenstein's agent, Leo Castelli, the *Six Still Lives* series utilises a combination of screenprint and lithography to achieve this. With as many visual similarities to mechanically reproduced advertisements or commercial cartoons as to historical still lifes, the moral subtexts that traditionally underpin still lifes are further subverted. In this sense, Lichtenstein's series invites the viewer to question the role of the artist and to reconsider traditional boundaries of artistic creation.

Literature

Mary Lee Corlett 131



121

Roy Lichtenstein

Still Life with Figurine, from Six Still Lives Series (C. 128)

1974

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

I. 99.4 x 76.6 cm (39 1/8 x 30 1/8 in.)

S. 118.5 x 95.6 cm (46 5/8 x 37 5/8 in.)

Signed, dated and numbered 9/100 in pencil (there were also 10 artist's proofs), co-published by Multiples, Inc., and Castelli Graphics, New York, unframed.

Estimate

£12,000 — 18,000 †

[Go to Lot](#)



Commandeering the lexicon of art history, Roy Lichtenstein's *Six Still Lives* series (1974), showcases the artist's enduring dialogue with visual vocabulary of the past. The still life genre spans art history, from Egyptian tombs decorated with paintings of everyday objects, to Dutch Golden Age still lifes laden with allegory. Throughout the 1970s, Lichtenstein was consumed with the genre and completed many compositions echoing various still life 'types'. Notably, Lichtenstein's still lifes are devoid of the vanitas symbols that are so prolific within the still life genre. Certain symbols, such as skulls, candles and decaying fruit, which usually serve as reminders to the viewer of the unstoppable passage of time and the pervasive nature of their own mortality, are omitted. As a result, Lichtenstein's still lifes are relieved of moral admonitions and *memento mori*, eschewing the gravitas of traditional still lifes. Instead, they playfully and self-referentially investigate notions of creation and, in the artist's quintessential manner, reshape conceptions of artistic authorship.



Kanji Nakamura, *Still Life with Yellow Platter and Fruit*, 19th-20th century, Harvard Art Museums

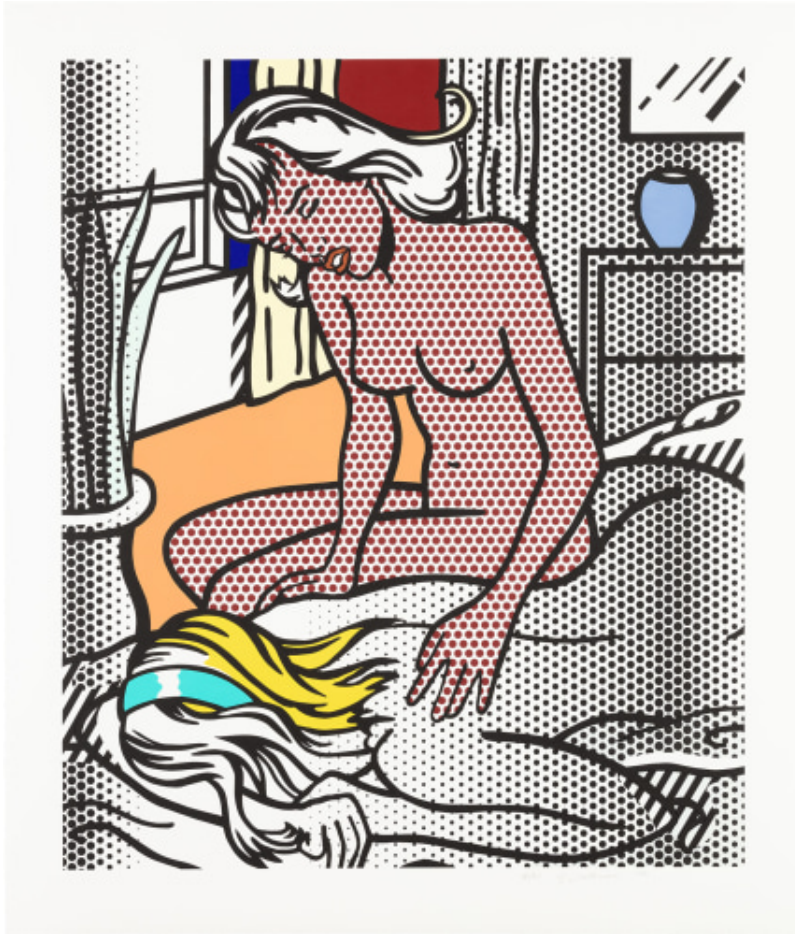
“When we think of still lifes, we think of paintings that have a certain atmosphere or ambience. My still life paintings have none of those qualities, they just have pictures of certain things that are in a still life, like lemons and grapefruits and so forth. It’s not meant to have the usual still life meaning.” —Roy Lichtenstein

The still life genre has long been an opportunity for artists to experiment with light, colour and perspective. Kanji Nakamura, for instance, painted still lifes of an array of objects, including fruits, plates, figurines and plants, alike those in the present lot. Centrally concerned with light, colour and the relationships between various objects in the composition, Nakamura rendered his still lifes

in a painterly and naturalistic manner. By contrast, Lichtenstein was not concerned with achieving verisimilitude. Instead, he sought to disregard the genre's conventions. In *Six Still Lives*, the bold cartoonish outlines, flat planes of colour and graphic simplifications of tone oust painterly naturalism in favour of the artist's iconic comic book aesthetic. Printed by Multiples, Inc. together with Lichtenstein's gallerist, Leo Castelli, the *Six Still Lives* series utilised a combination of screenprint and lithography to achieve this graphic language. With as many visual similarities to mechanically reproduced advertisements or commercial cartoons as to historical still lifes, the moral subtexts that traditionally underpin still lifes are further subverted. In this sense, Lichtenstein's series invites the viewer to question the role of the artist and to reconsider traditional boundaries of artistic creation.

Literature

Mary Lee Corlett 128



122

Roy Lichtenstein

Two Nudes, from Nudes Series (C. 284)

1994

Relief print in colours, on BFK Rives paper, with full margins.

I. 105.1 x 88.9 cm (41 3/8 x 35 in.)

S. 121.9 x 104.1 cm (48 x 41 in.)

Signed, dated and numbered 18/40 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

Estimate

£100,000 — 200,000 †

[Go to Lot](#)



Roy Lichtenstein's *Two Nudes* (1994) is a seminal work from the artist's *Nudes* series, which was the final major body of work he created before his death. Despite his career-long preoccupation with cultural clichés, this late series was in fact the artist's first concentration on art history's most prolific motif: the female nude. Through appropriating comic book clippings and employing his iconic vocabulary of Ben-Day dots, the works encapsulate the seminal concerns that recurred throughout his oeuvre. Far beyond a simple study of the female form, *Two Nudes* is an innovative and profound meditation upon the nature of artistic creation and perception.



Left: Ernst Ludwig Kirchner, *Two Nudes on a blue sofa*, 1920, Private Collection. Right: Paul Gauguin, *Tahitian Women Bathing*, 1892, Metropolitan Museum of Art, New York. Image: © Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975, 1975.1.179

Following in the footsteps of many of his forebearers, including Pablo Picasso, Henri Matisse and Paul Cézanne, Lichtenstein rendered the classic theme of the nude later in life. Since antiquity, when Praxiteles carved the first monumental female nude, *The Aphrodite of Knidos*, in c. 350 BC, the female nude has been of unwavering importance as a subject in the history of art. Closely associated with notions of ideal beauty, mythology, sexuality and the study of anatomy, it has been a source of endless inspiration. In the modern period, artists such as Ernst Ludwig Kirchner and Paul Gauguin utilised its association with beauty to combine it with their own visual language. Unlike their predecessors, their aim was not to render female form in as naturalistic a way as possible, but rather to explore their own formal concerns. In *Two Nudes*, by applying his distinctive aesthetic idiom to what is arguably the canon's most persistent trope, Lichtenstein successfully indexes art history itself. Much alike those that came before him, for Lichtenstein this timeless subject matter creates an arena for him to further refine his interest in colour and pattern applications, pushing perceptions of what art is and what art can be.

“With my nudes there's no sense of body flesh or skin tones – they're so unrealistic –

that using them underscored the separation between reality and artistic convention.”
—Roy Lichtenstein



Kitagawa Utamaro, *Abalone Divers*, 1788, Metropolitan Museum of Art, New York. Image: © Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Purchase, Rogers Fund, 1936, JP2737

In *Two Nudes*, the figures and their domestic environment are rendered in bold, cartoonish outlines, overlaid with the artist's signature dots, and accentuated with colour fields of pastel tones reminiscent of 1930s' Art Deco palettes. They are deliberately simplified, lacking corporeal characteristics, sharing minimal connection to the natural world. The dots and stripes act as modelling devices, yet simultaneously insist on the flatness of the picture planes. The refined lines,

flattening of space and simplified yet elegant forms echo the Japanese woodblock prints that so inspired Lichtenstein. "My nudes are part light and shade, and so are the backgrounds, with dots to indicate the shade," Lichtenstein elucidated. "The dots are also graduated from large to small, which usually suggests modelling in people's minds, but that's not what you get with these figures." Evocative of techniques used in commercial printing processes that are typically meant to go unnoticed, here the dots and diagonal lines emphatically convey a complete deconstruction of space. Therefore, despite the classical richness of the subject matter, the translation into the artist's signature visual language is what distinguishes his *Nudes* series as a meditation on the act of painting.



Veering sharply away from art history's insistence on studying the human figure from life, Lichtenstein did not draw from models for his *Nudes* series. Instead, he continued his practice of working from vernacular imagery, specifically, from the August 1963 #94 issue of *Girls' Romances*, a romance comic anthology, published by DC Comics during the Golden Age of comic books. In the original comic book clipping, a blonde girl sits on the side of a bed, consoling her friend, who is visibly upset with her head buried into the duvet. In a large speech-bubble, the blonde girl assures her friend – "Don't cry, Nora – Dick will come back to you...". On the dresser, among make-up and hair products, there is a photo frame with a young Ken-like man smiling out. However, unlike his earlier works that closely reproduced comic-book scenes, in the *Nudes* series Lichtenstein deviates and removes the figures' clothes. Additional details – the speech bubble, the photo-frame, the make-up products scattered around the girls' room – are removed from Lichtenstein's rendition. In this sense, the women in the *Nudes* series are extremely different to the distressed, crying, heartbroken girls in Lichtenstein's earlier work. The artist perceived these later *Nudes* as a pronounced departure from his ironic portrayals of sentimental comic book love stories, which he described as "perfectly pure" and "ending in a nice kiss". While they do indeed encompass a similar essence of femininity and sensuality as his earlier creations, the late nudes revel in their own presence, devoid of any semblance of dependency or yearning for a male presence.

"I want to hide the records of my hand." —Roy Lichtenstein

The *Nudes* series began in late 1993, when, in his New York studio, Lichtenstein started making the collage studies that would serve as models for the subsequent print series. In early 1994, Lichtenstein initiated working with his long-term collaborator, the master-printer Kenneth Tyler. Lichtenstein set to work at the Tyler Graphics Ltd. studio in Mount Kisco, New York, meticulously hand-cutting Rubylith stencils to outline each image. Five of the outlines were then translated onto magnesium relief printing plates and one onto a plastic relief plate. The iconic Ben-Day dots were created on a computer, then transferred to positive film before additional Rubylith stencils were cut for the block colours and diagonal lines. The stencils and films of dots were then registered using the original outline sketches and made into individual colour relief printing plates. Finally, voluptuous layers of pigment were printed to BFK Rives paper, ensuring a finished result with extremely rich colours and crisply delineated forms. Typifying Lichtenstein's iconic machine-made aesthetic, this meticulous process enabled the metamorphosis of his comic book cuttings into large scale artworks that engage with not just the art historical canon, but also our very perception of what it is to make art.

Literature

Mary Lee Corlett 284

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



123

Roy Lichtenstein

I Love Liberty (C. 192)

1982

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

I. 81.8 x 53.5 cm (32 1/4 x 21 1/8 in.)

S. 97.4 x 68.6 cm (38 3/8 x 27 in.)

Signed, dated and numbered 123/250 in pencil (there were also 73 artist's proofs), co-published by the artist and People for the American Way, Washington, D.C., framed.

Estimate

£20,000 — 30,000 †

[Go to Lot](#)



123

Roy Lichtenstein

Literature

Mary Lee Corlett 192



124

Tom Wesselmann

Big Blonde (W.P.I. P8906)

1989

Screenprint in colours, on museum board, with margins.

I. 112.8 x 153.8 cm (44 3/8 x 60 1/2 in.)

S. 138.9 x 188 cm (54 5/8 x 74 in.)

Signed and numbered 'HC 7/12' in pencil (an hors commerce impression, the edition was 100 and 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), framed.

Estimate

£8,000 — 12,000

[Go to Lot](#)



Literature

Wildenstein Plattner Institute P8906

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



125

Robert Indiana

The Book of Love

1996

The complete set of 12 screenprints in colours and 12 accompanying poems with embossing, on A.N.W. Crestwood Museum paper, with full margins, with colophon, the sheets loose (as issued), all contained in the original beige paper-covered folio with printed title.

all I. 46.2 x 45.7 cm (18 1/4 x 17 7/8 in.)

all S. 61 x 50.8 cm (24 x 20 in.)

folio 66 x 52.2 x 1.5 cm (25 7/8 x 20 1/2 x 5/8 in.)

The prints all signed, dated, and numbered 'XVII/L' in pencil, the poems and colophon all signed and numbered 'XVII/L' in pencil (one of 50 sets in Roman numerals, there were also 200 sets and 15 artist's proof sets in Arabic numerals), published by American Image Editions, New York, all unframed.

Estimate

£70,000 — 90,000

[Go to Lot](#)



“Love is a noun and a verb and so one must decide what my love is. It’s a command, love, and it’s a subject, love. It is an exercise, and grammar is one of my favourite subjects.” —Robert Indiana

Bold, vibrant and deceptively simple, Robert Indiana’s ‘LOVE’ composition is one of the most recognisable artistic arrangements of the twentieth century. Consisting of four capital letters stacked in a perfectly square format with a distinctively tilted ‘O’, this singular motif has come to define the prominent American Pop artist and it features repeatedly across his prints, paintings and public sculptures.

Indiana began to explore the power of language in his artworks during the early 1960s. ‘LOVE’ first featured in a 1961 painting titled *4-Star Love*, with the text stencilled across the bottom of the canvas in a linear fashion. Clearly fascinated with the creative possibilities offered by the word, the artist continued to experiment with the arrangement of the four letters in informal rubbings of red coloured pencil on paper. In 1965, the now-instantly recognisable composition was finalised and first disseminated to the public as a Christmas card commissioned by the Museum of Modern Art. Rendered in Indiana’s signature hard-edged style of block colours and sharp lines – an aesthetic inspired by his partner at the time, the artist Ellsworth Kelly – the design subsequently became one of the museum’s most lucrative cards and the image was informally adopted as an emblem of the ‘Love Generation’.

“...what I’m doing is equating my paintings with my poetry. In other words they are concrete. The LOVE is a concrete poem as far as I’m concerned. Just a one word poem.” —Robert Indiana

The Book of Love, created in 1996, is Indiana’s most elaborate project focused on this iconic motif, with the artist reworking the image through a total of twelve different colourways, each accompanied by a poem written by the artist. Bestowed with titles such as “When the Word is Love”, “To Draw a Straight Line”, and “Wherefore the Punctuation of the Heart”, Indiana’s poems are an ekphrastic description of love: the noun, the verb, the screenprints. Displayed together, the artist manifests love as object and idea, with his screenprints and poems perfectly encapsulating Indiana’s lifelong fascination with symbols and language.

Video: <https://www.youtube.com/watch?v=TqDstb54LeY>



126

Cildo Meireles

Sal Sem Carne (Salt Without Meat)

1975

Sound sculpture comprised of black vinyl LP at 33 1/3 rpm (50 mins), with accompanying printed insert, all contained in the original laminated and offset lithograph printed card sleeve.

record 30.5 cm (12 in.) diam.

sleeve 31 x 31 cm (12 1/4 x 12 1/4 in.)

Signed and dedicated 'Para Ronaldo a amizade do Cildo' in black ink on the record label, recorded on an 8-track cartridge and pressed by Tapeclar, Brazil (1974), published by Galeria Luiz Buarque de Hollanda & Paulo Bittencourt, Rio de Janeiro.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Cildo Meireles is a Brazilian conceptual artist who frequently engages with auditory elements in his artworks. He categorises the present lot, *Sal Sem Carne* (1975), or *Salt Without Meat*, as a "sound sculpture". *Sal Sem Carne* is a vinyl record, accompanied by a lithographed sleeve, that features audio recordings of printed images and sounds, collectively recounting the massacre of Brazil's Krahó people. This piece was greatly influenced by Meireles' close interaction with numerous indigenous groups, which was facilitated by his father's involvement with the Indian Protection Service. Within the LP's recordings, one can find both narratives detailing the massacres of native communities and authentic indigenous music and rituals.

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

Literature

C. Meireles, The Tate, 2008, p. 97 (another example illustrated)

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE UK COLLECTION

127

Andy Warhol

Flowers (F. & S. 6)

1964

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

I. 55.8 x 55.9 cm (21 7/8 x 22 in.)

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

Signed and dated in black ballpoint pen (from the edition of approximately 300), published by Leo Castelli Gallery, New York, framed.

Estimate

£18,000 — 22,000

[Go to Lot](#)



Provenance

Sims Reed Gallery, London

Acquired directly from the above by the present owner in 2017

Literature

Frayda Feldman and Jörg Schellmann 6

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE SWISS COLLECTION

128

Andy Warhol

Electric Chairs (F. & S. 74-83)

1971

The complete set of 10 screenprints in colours, on wove paper, the full sheets.

all S. 90.2 x 121.9 cm (35 1/2 x 47 7/8 in.)

All signed and dated in black ballpoint pen and stamp-numbered 168/250 on the reverse (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zurich (with their and the printer's copyright inkstamps on the reverse), all framed.

Estimate

£150,000 — 200,000 ‡

[Go to Lot](#)



“You’d be surprised how many people want to hang an electric chair on their living-room wall. Specially if the background colour matches the drapes.” —Andy Warhol

Powerful in its quiet exposure of the horror and cruelty that permeated mid-century America, Andy Warhol’s *Electric Chairs* (1971) depicts the artist’s enduring concerns with image, mass-media, death, and tragedy. Throughout the 1960s, America was at the centre of heated debates concerning the ethics of capital punishment. Warhol produced the first *Electric Chair* in 1964, shortly after the last executions by electrocution were conducted in New York state. For the series, Warhol used an unsettling 1953 photograph of the death chamber at Sing Sing Prison, Ossining, New York where American citizens Julius and Ethel Rosenberg were executed in 1953 after being convicted as spies for the Soviet Union. Extensively covered in the press during the politically-charged Cold War era, the case was a scandal that revealed the country’s paranoia during the period. Depicting one of America’s most infamous inventions, the present lot is a chilling portrait of society’s morbid obsession with horror and the repressed anxieties that characterised American consciousness during the Cold War.



Edouard Manet, *Execution of Maximilian*, 1868-69, Kunsthalle, Mannheim. Image: White Images/Scala, Florence

Death is an enduring motif that permeates through the history of art. While many artworks exult in envisioning realms of the afterlife, both paradisiacal and infernal, many others refer to death in the form of somber *memento mori* – poignantly acknowledging life’s fleeting nature and serving as a potent impetus to embrace life wholeheartedly. The horror of death itself has also been repeatedly represented throughout art history: Édouard Manet brutally depicted the very moment that Emperor Maximilian of Mexico was executed by firing squad upon orders from Napoleon III in his 1868-89 painting; Claude Monet depicted his wife Camille on her death bed in 1879; and countless artists have presented visceral Crucifixion scenes and gory depictions of Salome with John the Baptist’s severed head. In the mid-sixties, veering away from his preoccupation with soup cans and Coke bottles, Andy Warhol embraced the powerful theme of death. This decision to confront the theme head on was prompted by his friend Henry Geldzahler, a young curator, who said to Warhol over lunch at Serendipity, Warhol’s favourite New York restaurant, in 1962:

“It’s enough life, it’s time for a little death” —Henry Geldzahler

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



[Left] Jan van Eyck, *Crucifixion and Last Judgement*, 1430-1440, Metropolitan Museum of Art, New York. Image: © The Metropolitan Museum of Art, New York, Fletcher Fund, 1933, 33.92ab [Right] Guido Reni, *Salome with the Head of Saint John the Baptist*, c. 1639-42, Art Institute of Chicago. Image: Art Institute of Chicago, Louise B. and Frank H. Woods Purchase Fund, 1960.3

The electric chair, an instrument of impersonal, industrialised execution, merged Warhol's obsessions with mechanised production and death. Unlike the rest of the *Death and Disaster* series and other art historical precedents centred on death, the mechanisation of death is made even more disturbing in *Electric Chairs* due to the absence of human presence in the image. Defined by stillness and silence, the present lot leaves the potential for violence to the viewer's imagination, compelling the spectator to reflect on a series of existential questions concerning crime and punishment, life and death. Moreover, by reiterating the same image of the lone electric chair, Warhol alludes to the object's nature as an instrument for the mass-production of death. Drawing obvious connections to the screenprint process itself, *Electric Chairs* combines seriality, repetition and the mechanics of reproduction to echo Warhol's idea that "When you see a gruesome picture over and over again, it doesn't really have an effect." Since the beginning of his career, Warhol understood that prolonged exposure to violence led to a desensitisation of it, revealing the banality of evil and the capacity for great cruelty that characterised contemporary American society.

"When you see a gruesome picture over and over again, it doesn't really have an effect." —Andy Warhol

Warhol probed the macabre subject of *Electric Chairs* further using the vivid, bold colours of Pop, creating a jarring tension within the piece. Just as the endless repetition of Monroe's promotional headshot speaks to ideas surrounding the construction and consumption of celebrity and the apparent inevitability of tragedy, *Electric Chairs* pushes the limits of Pop to investigate the darker underside of the American psyche and its relation to mass-production, consumption and spectacle. As writer Philip Brophy has surmised: "If Warhol is about America, then the electric chair is the seat of American Culture. Like a transmogrified porch rocking chair, this fusion of Gothic American folk and maverick industrial inventiveness declares its own ingenuity as applied to the act of killing."ⁱ

Video: <https://www.youtube.com/watch?v=1pcN72-4Xmk>

ⁱ Philip Brophy, 'Die Warhol Die', Andy Warhol, (exh. cat.), South Brisbane, 2007, p. 73.

Provenance

Galerie Clemens Gunzer, Zurich

Acquired directly from the above by the present owner in 2013

Literature

Frayda Feldman and Jörg Schellmann 74-83

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

129

Andy Warhol

Mao (F. & S. 99)

1972

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

S. 91.6 x 91.3 cm (36 1/8 x 35 7/8 in.)

Signed in blue ballpoint pen and stamp-numbered 173/250 on the reverse (there were also 50 artist's proofs), with the artist's and printer's copyright inkstamp on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed.

Estimate

£30,000 — 50,000

[Go to Lot](#)



Provenance

Private Collection, Aspen (circa 1990)

Private Collection, UK

Literature

Frayda Feldman and Jörg Schellmann 99

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

130

Andy Warhol

Mao (F. & S. 92)

1972

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

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

Signed in blue ballpoint pen and stamp-numbered 119/250 on the reverse (there were also 50 artist's proofs), with the artist's and printer's copyright inkstamp on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed.

Estimate

£25,000 — 35,000

[Go to Lot](#)



Provenance

Private Collection, Aspen (circa 1990)

Private Collection, UK

Literature

Frayda Feldman and Jörg Schellmann 92

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE UK COLLECTION

131

Andy Warhol

The Nun, from Ingrid Bergman (F. & S. 314)

1983

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

S. 96.4 x 96.5 cm (37 7/8 x 37 7/8 in.)

Signed and numbered 193/250 in pencil (there were 20 artist's proofs), published by Galerie Börjeson, Malmö, Sweden, framed.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Provenance

Coskun Fine Art, UK

Acquired directly from the above by the present owner in 2001

Literature

Frayda Feldman and Jörg Schellmann 314

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE DUTCH COLLECTION

132

Andy Warhol

*Queen Elizabeth II of the United Kingdom, from
Reigning Queens (Royal Edition) (F & S. 334A)*

1985

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

S. 100.2 x 80.1 cm (39 1/2 x 31 1/2 in.)

Signed and numbered 'R 15/30' in pencil (there were
also 5 artist's proofs), with the artist's copyright
inkstamp on the reverse, published by George C.P.
Mulder, Amsterdam, framed.

Estimate

£120,000 — 180,000 ±

[Go to Lot](#)



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

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



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

Warhol’s portrait of Queen Elizabeth II adds to an extensive lineage of royal portraiture, most often featuring monarchs bedecked with regalia. In keeping with this, Warhol used the Queen’s official Silver Jubilee portrait for his series, which was a photograph taken by Peter Grurgeon at Windsor Castle in 1975 and released in 1977. Dressed in the Vladimir tiara, Queen Victoria’s Golden Jubilee necklace, Queen Alexandra’s wedding earrings, and King George VI’s Family Order pinned to her Garter sash, Warhol’s subject is adorned with her heritage. Grurgeon’s portrait is one of the most recognisable images of Queen Elizabeth and it has been endlessly circulated on currency and postage stamps, as well as in the media and various commemorative merchandise. This widespread reproduction of the Queen’s image directly connects to Warhol’s fascination with mass

replication and consumption of celebrity imagery. Warhol combines Grurgeon’s traditional state portrait of Queen Elizabeth II – steeped in centuries of British history – with his iconic Pop aesthetic. Stylised with bold lines, bright colours and flat, graphic form, Warhol’s portrait is as much a portrait of the monarch as it is of late-twentieth-century pop culture.

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

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

Provenance

Jaski Art Gallery, Amsterdam

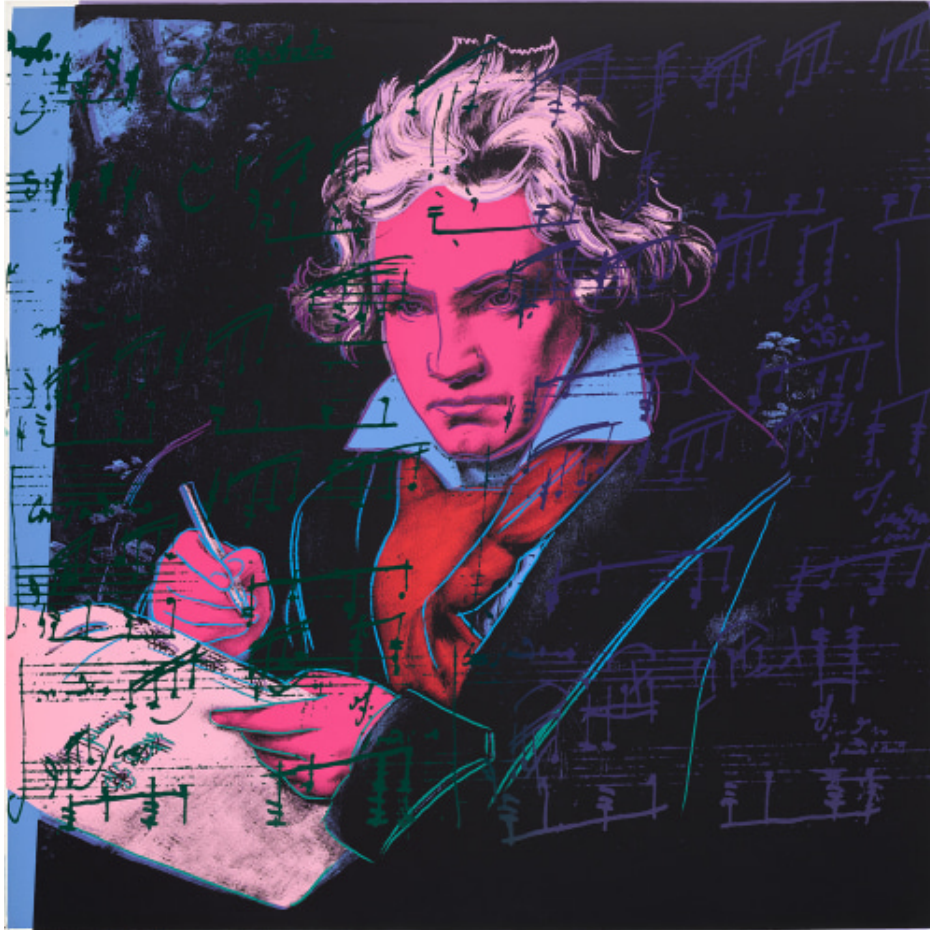
Acquired directly from the above by the present owner in 2000

Literature

Frayda Feldman and Jörg Schellmann 334A

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE GERMAN COLLECTION

133

Andy Warhol

Beethoven (F. & S. 392)

1987

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

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

Signed by the executor of the Estate of Andy Warhol, the publisher, the printer and numbered 38/60 in pencil on the stamped Certificate of Authenticity on the reverse (there was also an edition of 20 in Roman numerals and 15 artist's proofs), published by Hermann Wünsche, Bonn, Germany, unframed.

Estimate

£50,000 — 70,000 ±

[Go to Lot](#)



“No great genius has ever been without a touch of insanity.” —Aristotle

Interlaced with the score of his most acclaimed composition, the *Moonlight Sonata*, Andy Warhol's portrait of Ludwig van Beethoven reflects the artist's fascination with the cult of genius. The term 'genius' has its origins in the Latin verb *gignere*, meaning 'to give birth or bring forth'. This idea that some people are special and are born with outstanding talent or ability became popular in ancient Rome and has continued to gain traction over the centuries. Following Warhol's unwavering interest in fame, icons and, importantly, the projection of his own image, it is no surprise that the notion of genius became extremely interesting to him. In the canon of art history, countless artists have depicted themselves in the quintessential guise of troubled creative genius. Gustave Courbet, for instance, famously depicted himself as distressed and wild-eyed in his self-portrait entitled *The Desperate Man* (1843-45). Warhol's portrait of Beethoven was executed in 1987, shortly before Warhol's death, and one cannot help but wonder whether the artist aspired to the genius status of his sitter, or if he instead saw himself as an equal – a fellow genius whose fame would similarly endure for centuries to come.



Gustave Courbet, *The Desperate Man*, 1843-45, Private Collection. Image: Luisa Ricciarini / Bridgeman

Images

“Life would be flat without music. It is the background to all I do. It speaks to the heart in its own special way like nothing else.” —Ludwig van Beethoven

With bold graphic outlines and poster-like colour fields, Warhol's screenprint transforms Beethoven into a 1980s pop icon. Bright pink, red and blue accentuate the composer's wild hair and heighten the intensity of his gaze. The dark backdrop evokes a Baroque chiaroscuro, drawing attention to the sitter's pensive expression and also the act of composing that he is engaged in. Furthermore, the contrasting tonal values echo the dramatic musical changes in volume and pace which, in 1932, led the critic Ludwig Rellstab to describe the first movement as like "a boat passing the wild scenery of Lake Lucerne in the moonlight." The present lot is from a portfolio of four screenprints, published by gallerist Hermann Wünsche in Bonn, Germany – Beethoven's birthplace. The composer's biography is further entwined with the piece as the notes of *Moonlight Sonata*, or *Piano Sonata No. 1 in C# Minor*, dance across the page. This score was composed in 1801, the year that Beethoven first realised he was losing his hearing. In choosing *Moonlight Sonata* to represent Beethoven's oeuvre, Warhol highlights Beethoven's remarkable musical accomplishments and enduring legacy, whilst also indicating the tragedy of the composer losing his hearing. Thus, Warhol's portrait of this legendary historical personal embodies a profound mixture of tragedy and genius—undoubtedly a sentiment that resonated with Warhol as well.



Joseph Karl Stieler, *Ludwig Van Beethoven*, 1820, Private Collection. Image: FineArt/Alamy Stock Photo

Warhol's screenprint appropriates Beethoven's most famous likeness, the neoclassical painting by Karl Joseph Stieler that depicts Beethoven working intently on his acclaimed composition, the *Missa solennis* (1819-23). After being commissioned by Beethoven's close friends, Franz and Antonie Bretano, the portrait was completed in four sittings between February and April 1820. An idealised and heroic representation, Stieler's painting is the only portrait Beethoven posed for in his lifetime. The painting has significantly influenced our understanding of Beethoven's personality and physical appearance over the past two centuries and has frequently served as the basis for numerous reproductions, disseminating the composer's image and fame. Much alike Courbet's self-portrait, Stieler presents Beethoven with a commanding chiaroscuro, accentuating his leonine mane and penetrating gaze. This depiction captures the quintessential essence so commonly

employed to visualise history's creative genii.

Provenance

Galerie Hohmann, Cologne

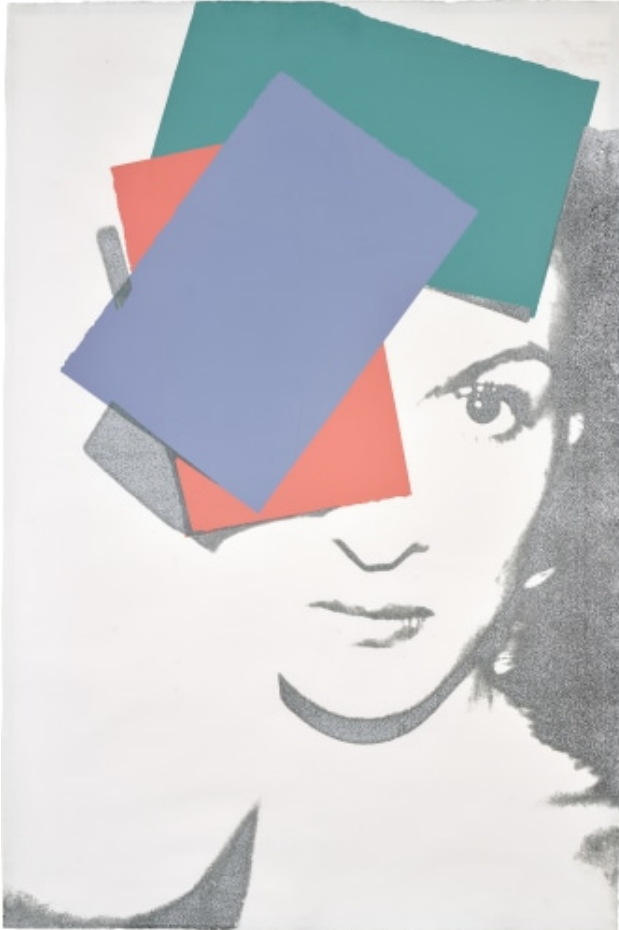
Acquired directly from the above by the present owner in 1990

Literature

Frayda Feldman and Jörg Schellmann 392

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE UK COLLECTION

134

Andy Warhol

Paloma Picasso, from Hommage à Picasso (F. & S. 121)

1975

Screenprint in colours, on Arches paper, printed to the sheet edges (one trimmed).

S. 103.9 x 69.1 cm (40 7/8 x 27 1/4 in.)

Signed, dated and numbered 12/90 in pencil on the reverse (there was also an edition of 30 in Roman numerals and 15 artist's proofs), co-published by Propyläen-Verlag, Berlin and Panthéon Presse, Rome, framed.

Estimate

£7,000 — 9,000

[Go to Lot](#)



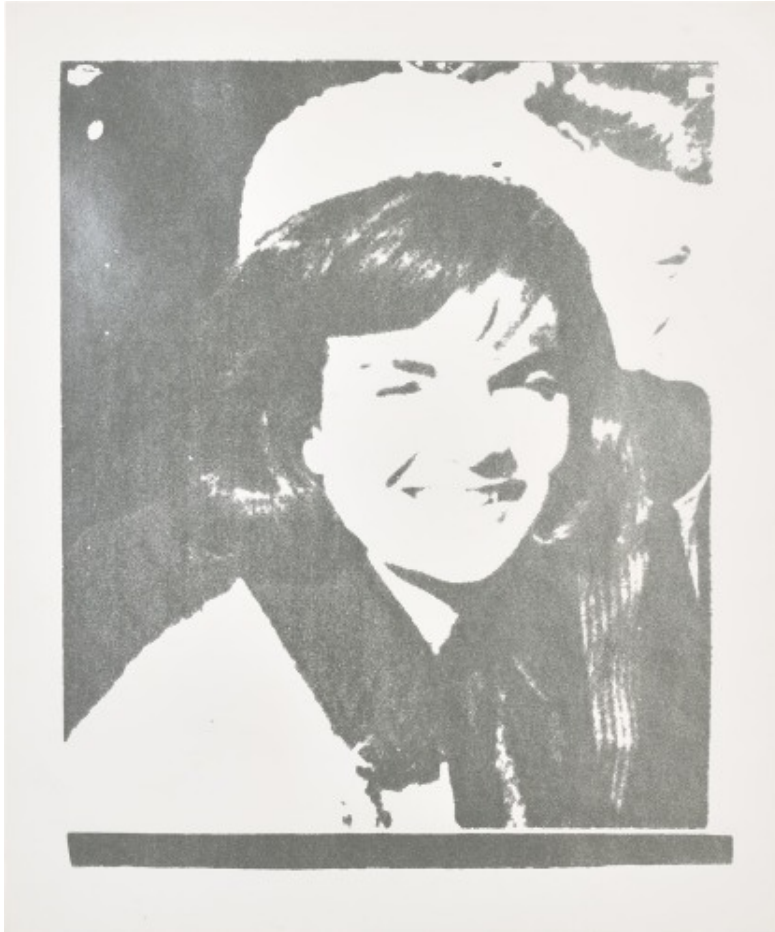
Provenance

artnet Auctions, *artnet Auctions*, 29 March 2017, lot 120880

Acquired at the above sale by the present owner

Literature

Frayda Feldman and Jörg Schellmann 121



PROPERTY FROM A PRIVATE UK COLLECTION

135

Andy Warhol

Jacqueline Kennedy I (Jackie I), from 11 Pop Artists, Volume I (F. & S. 13)

1966

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

I. 52.7 x 43.6 cm (20 3/4 x 17 1/8 in.)

S. 61.1 x 50.8 cm (24 x 20 in.)

Stamp-signed and numbered 'XXVI' in pencil (faded) on the reverse (one of 50 in Roman numerals, there were also 200 in Arabic numerals), published by Original Editions, New York, framed.

Estimate

£7,000 — 9,000

[Go to Lot](#)



Provenance

The Estate of Gerald Laing

Sims Reed Gallery, London

Acquired directly from the above by the present owner in 2013

Literature

Frayda Feldman and Jörg Schellmann 13

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



136

Andy Warhol

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

1984

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

I. 76.6 x 56.6 cm (30 1/8 x 22 1/4 in.)

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

Signed and numbered 'TP 8/80' in pencil (one of 80 unique colour variant trial proofs, the edition was 250 and 35 artist's proofs), with the artist's copyright inkstamp and additional partial printing on the reverse, published Dr. Frank Braun, Düsseldorf, framed.

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



Provenance

Christie's Online, *Andy Warhol @ Christie's: Spring Fling*, 12-21 April 2016, lot 28
Acquired at the above sale by the present owner

Literature

see Frayda Feldman and Jörg Schellmann 330-333

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



137

Julian Opie

Sian Walking; Jeremy Walking in Coat; Verity Walking; and Kris Walking (C. 147-150)

2010

The complete set of four lenticular acrylic panels, comprised of four colour inkjet prints, printed on 20 lpi lenticular animating lenses, back mounted with 2mm Dibond (as issued).

all approx. 82.9 x 46.4 x 3.8 cm (32 5/8 x 18 1/4 x 1 1/2 in.)

All signed in black ink and numbered 40/60 (printed) on labels affixed to the reverse of the frames (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, all contained in the artist's specified brushed aluminium frames.

Estimate

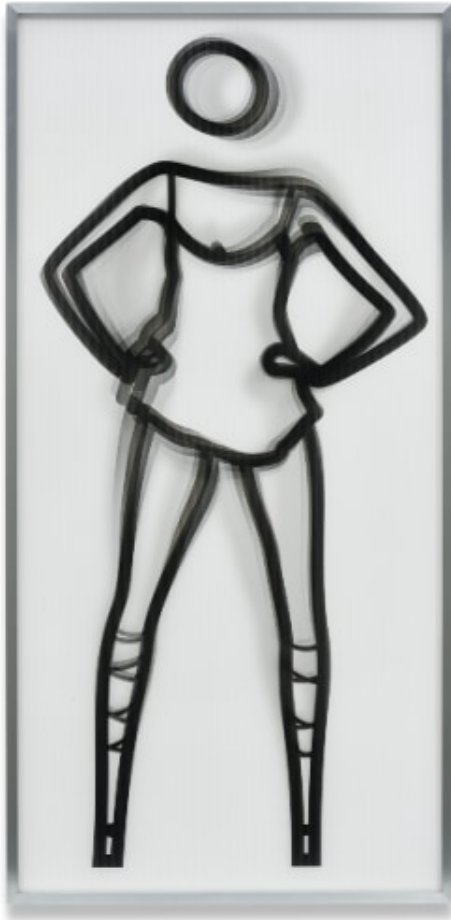
£60,000 — 80,000 ±

[Go to Lot](#)



Literature

Alan Cristea Gallery 147-150



PROPERTY OF A PRIVATE COLLECTOR, LONDON

138

Julian Opie

Shahnoza Dancing In White Dress (C. 124)

2008

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

framed 99.4 x 49.2 x 3.8 cm (39 1/8 x 19 3/8 x 1 1/2 in.)

Signed in blank felt-tip pen and numbered 6/45 (printed) on the label affixed to the reverse (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, contained in the artist's specified brushed aluminium frame.

Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)



Literature

Alan Cristea Gallery 124

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



139

Julian Opie

Red Yellow Black White, from Standing People

2019

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

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

Signed in black felt-tip pen and numbered 25/25 (printed) on a label affixed to the reverse (there were also 4 artist's proofs), published by Cristea Roberts Gallery, London.

Estimate

£10,000 — 15,000 [▲]

[Go to Lot](#)





140

Julian Opie

Mirjan (C. 163)

2011

Inkjet print in colours, on Epson Premium Semigloss Photo paper dry-mounted to aluminium (as issued), the full sheet.

framed 127.8 x 90.6 x 6.5 cm (50 3/8 x 35 5/8 x 2 1/2 in.)

Signed in black felt-tip pen and numbered 35/40 (printed) on a label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified black tulip wood frame.

Estimate

£8,000 — 12,000

[Go to Lot](#)



140

Julian Opie

Literature

Alan Cristea Gallery 163



141

Julian Opie

Antonia (C. 156)

2011

Inkjet print in colours, on Epson Premium Semigloss Photo paper dry-mounted to aluminium (as issued), the full sheet.

framed 127.8 x 90.6 x 6.5 cm (50 3/8 x 35 5/8 x 2 1/2 in.)

Signed in black felt-tip pen and numbered 35/40 (printed) on a label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified black tulip wood frame.

Estimate

£8,000 — 12,000

[Go to Lot](#)



141

Julian Opie

Literature

Alan Cristea Gallery 156



142

Julian Opie

Felicia (C. 162)


2011

Inkjet print in colours, on Epson Premium Semigloss Photo paper dry-mounted to aluminium (as issued), the full sheet.

framed 128.1 x 90.6 x 6.5 cm (50 3/8 x 35 5/8 x 2 1/2 in.)

Signed in black felt-tip pen and numbered 35/40 (printed) on a label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified black tulip wood frame.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



142

Julian Opie

Literature

Alan Cristea Gallery 162



143

Banksy

Pulp Fiction

2004

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

L. 41.9 x 62.9 cm (16 1/2 x 24 3/4 in.)

S. 48.9 x 69.9 cm (19 1/4 x 27 1/2 in.)

Numbered 36/600 in pencil, an unsigned impression (there was also a signed edition of 150), published by Pictures on Walls, London, with the accompanying certificate of authenticity issued by Pest Control, unframed.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY OF A PRIVATE COLLECTOR, UK

144

Banksy

Flying Copper

2004

Screenprint in colours, on wove paper, the full sheet.
S. 99.7 x 69.8 cm (39 1/4 x 27 1/2 in.)

Numbered 55/600 in pencil, an unsigned impression
(there was also a signed edition of 150), published by
Pictures on Walls, London (with their blindstamp), with
the accompanying Certificate of Authenticity issued by
Pest Control, framed.

Estimate

£18,000 — 26,000 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



145

Banksy

Toxic Mary

2004

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

S. 70 x 50 cm (27 1/2 x 19 5/8 in.)

Numbered 484/600 in pencil, an unsigned impression (there was also a signed edition of 150), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

£12,000 — 18,000 ▲

[Go to Lot](#)



145

Banksy

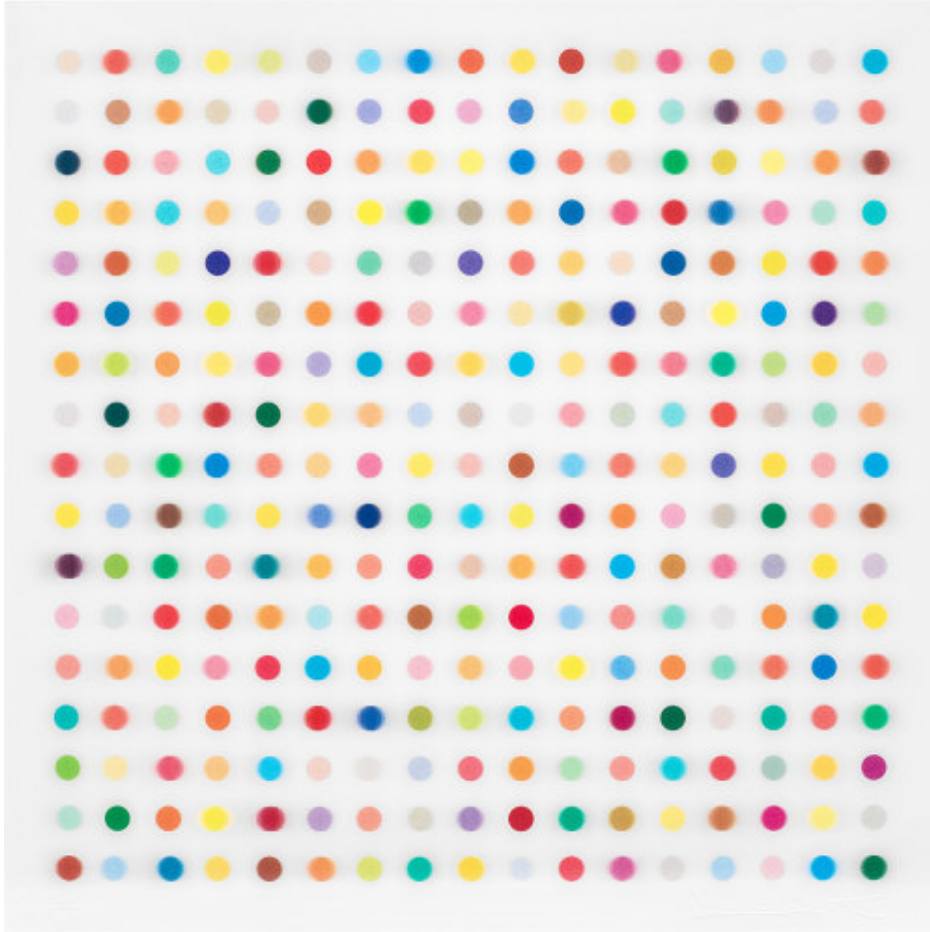
Provenance

Sotheby's London, *Banksy*, 17 August 2022, lot 19

Acquired at the above sale by the present owner

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



146

Damien Hirst

Mescaline

2014


Digital lenticular print in colours, on PETG plastic, with full margins.

I. 50.8 x 50.8 cm (20 x 20 in.)

S. 57.8 x 57.6 cm (22 3/4 x 22 5/8 in.)

Signed and numbered 60/100 in white ink, published by Other Criteria, Ltd., London, framed.

Estimate

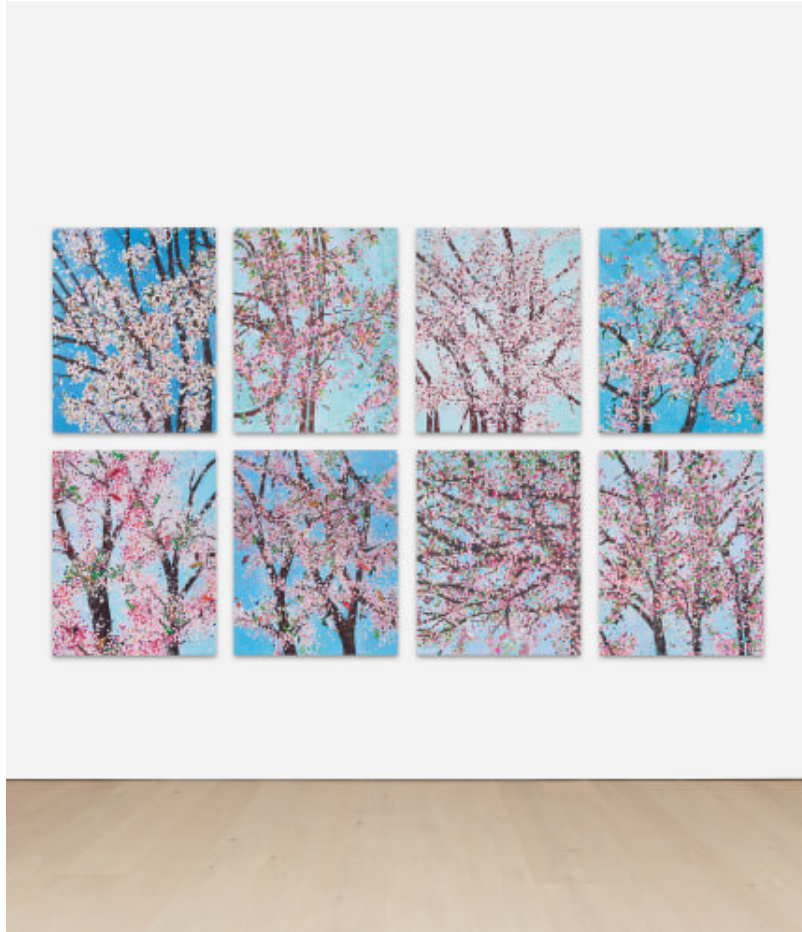
£10,000 — 15,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



147

Damien Hirst

The Virtues (H. 9)

2021

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

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

All signed in pencil and numbered '390' (printed) on the labels affixed to the reverse, from the editions of varying sizes, published by HENI Editions, London.

Estimate

£60,000 — 80,000 ♦

[Go to Lot](#)



“Cherry Blossoms are about beauty and life and death. They’re extreme – there’s something hopeful yet hopeless about them. They’re art but taken from nature.... Blossoms are optimistic and bright yet fragile, just like we are.” —Damien Hirst

Damien Hirst’s eight-part series entitled *The Virtues* is inspired by Bushidō, the Japanese samurai code of ethics. In 1900 Nitobe Inazō published a book titled *Bushidō: The Soul of Japan*, which intended to explain the practice of Bushidō to western audiences. According to Nitobe, Bushidō literally translates to ‘Military-Knight-Ways’ and it is a set of rules that Japanese nobles were expected to maintain in their daily lives. This code is divided into eight virtues, which relate to various customs, such as the tea ceremony, and behaviours, such as tranquility in the face of danger. These Eight Virtues of Bushidō are Justice, Courage, Mercy, Politeness, Honesty, Honour, Loyalty, and Control, which form the individual titles of Hirst’s acclaimed series.

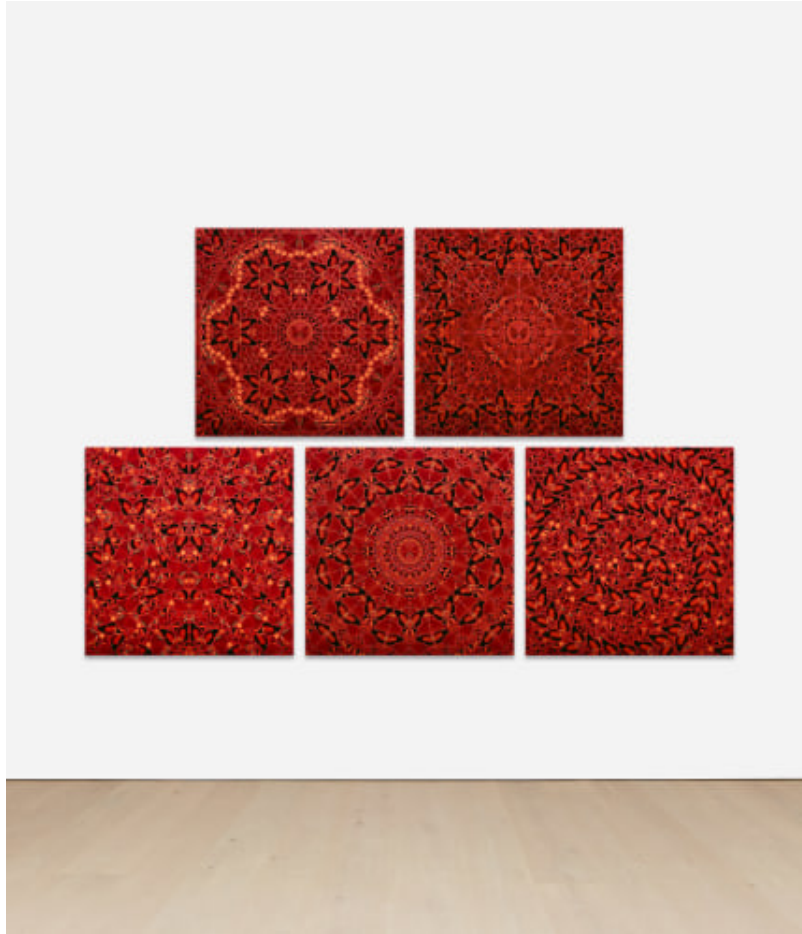
Published by HENI, London, in 2021, Damien Hirst’s *The Virtues* were available for purchase for a limited time and the edition size of each individual artwork was determined by the demand during that window. This was the first time that HENI adopted this innovative way of releasing an edition. Following its success, it has become a popular approach to dropping new artworks; for instance, HENI’s recent publication of Damien Hirst’s *Where the Land Meets the Sea*, which was exhibited at Phillips’ Berkely Square gallery 20 July – 18 August 2023, was released in this way.

Literature

HENI Editions H9

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



148

Damien Hirst

The Empresses (H. 10)

2022

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

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

All signed in pencil and numbered '320' (printed) on the labels affixed to the reverse, from the editions of varying sizes, published by HENI Editions, London.

Estimate

£10,000 — 15,000 [▲]

[Go to Lot](#)



Literature

HENI Editions H10

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

149

Damien Hirst

Truth, from The Aspects (H6-5)


2019

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

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

Signed in pencil on a label affixed to the reverse and numbered 18/50 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

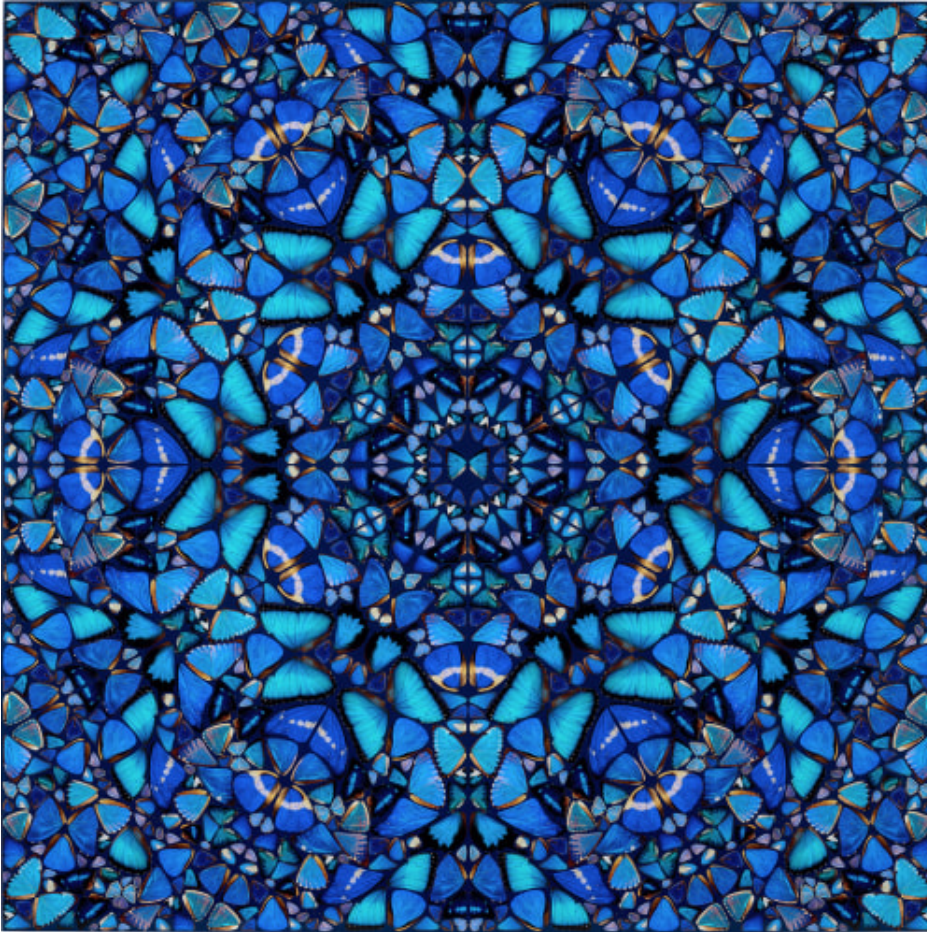
Acquired directly from the artist by the present owner
Private Collection, London

Literature

HENI Productions H6-5

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

150

Damien Hirst

Goodness, from The Aspects (H6-4)


2019

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

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

Signed in pencil on the label affixed to the reverse and numbered 18/50 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner
Private Collection, London

Literature

HENI Productions H6-4



151

Damien Hirst

Benedictus Dominus, from Psalm Prints

2009

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

I. 93 x 92.5 cm (36 5/8 x 36 3/8 in.)

S. 109.1 x 107.5 cm (42 7/8 x 42 3/8 in.)

Signed and numbered 'A.P. IV/V' in pencil (one of 5 artist's proofs, the edition was 50 in Arabic numerals), published by Other Criteria, London (with their blindstamp and the artist's blindstamp), unframed.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

152

Gerhard Richter

December 2020 C

2020-21

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

41.8 x 60.2 cm (16 1/2 x 23 3/4 in.)

Signed and numbered 23/25 in blue felt-tip pen on the label affixed to the reverse (there were also 5 artist's proofs), published by Joe Hage, London.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner
Private Collection, London

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



153

Peter Doig


Zermatt (D1)

2020-21/2022

The complete set of six giclée prints in colours, on cotton smooth rag paper, the full sheets.
five S. 114 x 80 cm (44 7/8 x 31 1/2 in.)
one S. 114 x 90 cm (44 7/8 x 35 3/8 in.)
all framed, approx. 122.8 x 88.8 x 3 cm (48 3/8 x 34 7/8 x 1 1/8 in.)

All signed with initials, dated and numbered 200/250 in pencil (there were also 25 artist's proofs), co-published by HENI Editions, London and Fondation Beyeler, Riehen, all contained in the original oak frames specified by the artist.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



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

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

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

Literature

HENI Editions D1

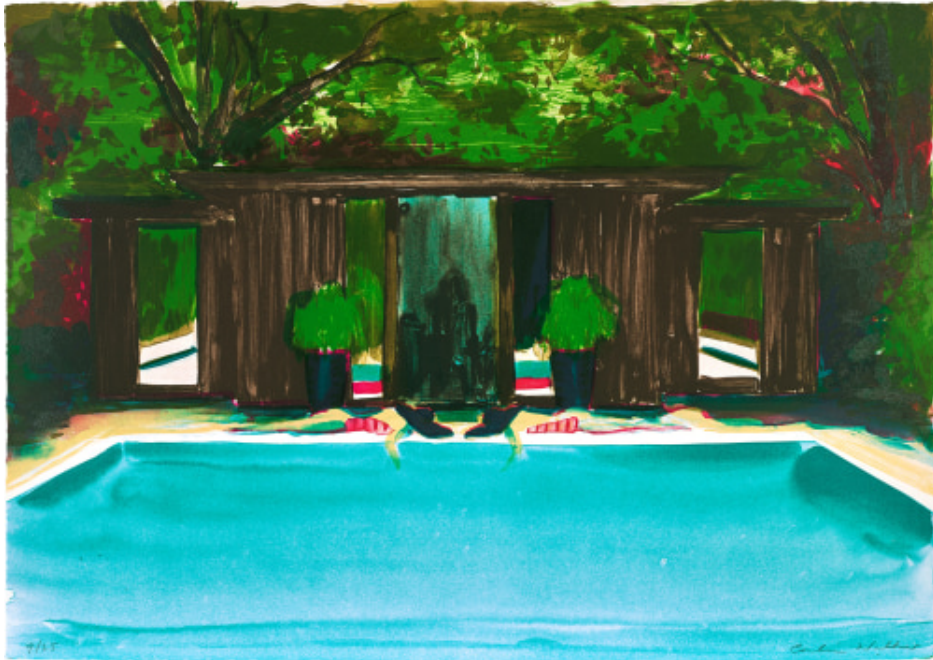


[Left] Zermatt Travel Poster, 1930s. Image: Sam Kovak / Alamy Stock Photo [Right] Zermatt Travel Poster, 1932. Image: Sam Kovak / Alamy Stock Photo

The giclée print edition, realised in 2022, is a large-scale homage to the poster-inspired paintings. Doig drew compositional and conceptual inspiration from vintage ski posters depicting dynamic

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

154

Caroline Walker

Island Resort

2014

Lithograph in colours, on wove paper, the full sheet.
S. 41.8 x 59.5 cm (16 1/2 x 23 3/8 in.)

Signed and numbered 9/25 in pencil, published by
Enitharmon Editions, London, unframed.

Estimate

£6,000 — 8,000 \pm

[Go to Lot](#)



In Caroline Walker's *Island Resort* (2014), the poolside scene inspires instant serenity. Bathed in sunlight, framed by luscious greenery, two female figures dressed in matching pink bathing suits mirror each other, lying head-to-head at the edge of a swimming pool. With broad black sunhats shading their face, the women appear to exist in a state of perpetual relaxation. The tranquillity of the scene is enhanced by the symmetry of both the setting and the figures, who each trail an arm languorously in the water. As if time has stood still, they are suspended in guiltless pleasure and there is almost no indication of what may have come before or what is to follow.

Working exclusively with women, Walker developed a very distinct approach to her compositions during this period. After finding the right location, she hired actresses and models to spend time in the space with her, photographing them in various poses before returning to her studio to work from these carefully staged images. Tellingly, this approach is not so dissimilar from Yorkshire-born David Hockney's interest in the relationship between photography and draughtsmanship. His sun-soaked Californian studies of swimming pools are frequently invoked in discussions of Walker's practice. Communicating a similarly languid sense of luxury, Walker's pool paintings differ from Hockney's in their distinct sense of narrative disquiet which undoubtedly calls on cinematic reference points such as *The Graduate* (1967) and Jacques Deray's blistering *La Piscine* (1969).



[Left] David Hockney, *Lithographic Water Made of Lines, Crayon, and Two Blue Washes*, 1978-80

[Right] David Hockney, *Lithographic Water Made of Lines and Crayon*, 1978-80

Widely regarded as one of the most technically accomplished figurative artists of her generation, Walker's artworks privilege the female gaze. As Marco Livingstone writes, until "our own lifetimes, the world conveyed in paintings, and the way that women were represented in them, was primarily one conveyed through the minds, eyes and hands of men." This is why, he says, Walker's art 'is making such a vital, vigorous and affirmative contribution.'¹ Walker's poolside scenes present female bathers in a vastly different way to former renditions of the subject, such as Jean-Auguste-Dominique Ingres' *The Turkish Bath* (1863). Deeply imbued with the male gaze, Ingres'

composition presents the figures as fleshy objects of desire who flaunt their bodies and tantalise the viewer. They are fully nude, contorting their bodies to emphasise their womanly curves and entice the viewer. By contrast, Walker's figures appear entirely self-possessed and oblivious to, or completely unphased by, the viewer's gaze. In Ingres' bath house composition, the spherical cropping of Ingres' composition evokes a peephole and encourages the viewer to spy. This stands in stark contrast to Walker's *Island Resort*, where the women are so content within the luxurious settings of their own reality that it insists on the spectator's voyeuristic status, evoking the unnerving sense that one is an unnoticed intruder.



Jean Auguste Dominique Ingres, *The Turkish Bath*, 1862, Louvre, Paris. Image: Fine Art Images/

Heritage Images/Scala, Florence

The present lot is from Walker's series of lithographs entitled *Initiations*, published by Enitharmon Editions. It was based on the cinematic composition of her monumental 2014 painting, *Threshold*, which sold at Phillips in March 2023 for £927,000, setting a record auction price for the artist. As the title alludes to, the *Initiations* series was the artist's first venture into lithography. "I'm always taken by surprise by some of the colours that are created in the process," Walker says. "It's both exciting and challenging working out how to build up an image in this way, with just 6 or 7 colours." The lithographic process, which involves multiple plates of colours being methodically built-up layer-by-layer, lends itself extremely well to Walker's vivid colours and painterly mark-making.

"In terms of mark-making, lithography is the printmaking process closest to painting, but it still presented a completely different way of building an image. I had to consider how, through overlaying transparent layers of colour, I could... build complex scenes." —Caroline Walker

ⁱ Marco Livingstone, 'A Painter of Modern Life', *Picture Window*, London, 2018, p. 9.

Provenance

Enitharmon Editions, London

Acquired from the above by the present owner

Exhibited

London, Enitharmon Editions, *Initiations*, 2014 (another from the edition illustrated in colour, unpagged).

Literature

M. Sperling, 'Enigmas: Caroline Walker's lithographs and paintings' in *Apollo The International Art Magazine*, August 2014 (illustrated in colour).



155

Chris Levine

Lightness of Being (Fluoro 2)

2013

Screenprint in colours with fluorescent inks, on Somerset paper, with full margins.

I. 82.6 x 64.5 cm (32 1/2 x 25 3/8 in.)

S. 104.8 x 84.8 cm (41 1/4 x 33 3/8 in.)

Signed with initials and dated '17' in pencil, further signed in black ink and annotated 'Printers Proof' (printed) on the accompanying Certificate of Authenticity (the edition was 10 and 4 artist's proofs), published by the artist (with his blindstamp), framed.

Estimate

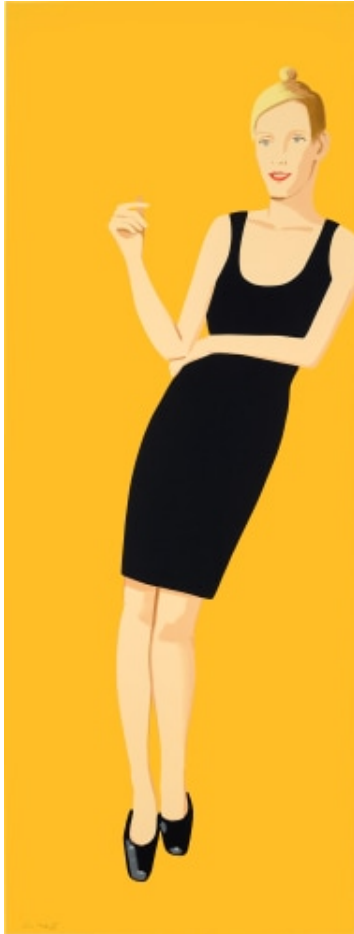
£7,000 — 9,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



156 Δ

Alex Katz

Oona, from Black Dress

2015

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

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

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

Estimate

£10,000 — 15,000 \pm

[Go to Lot](#)

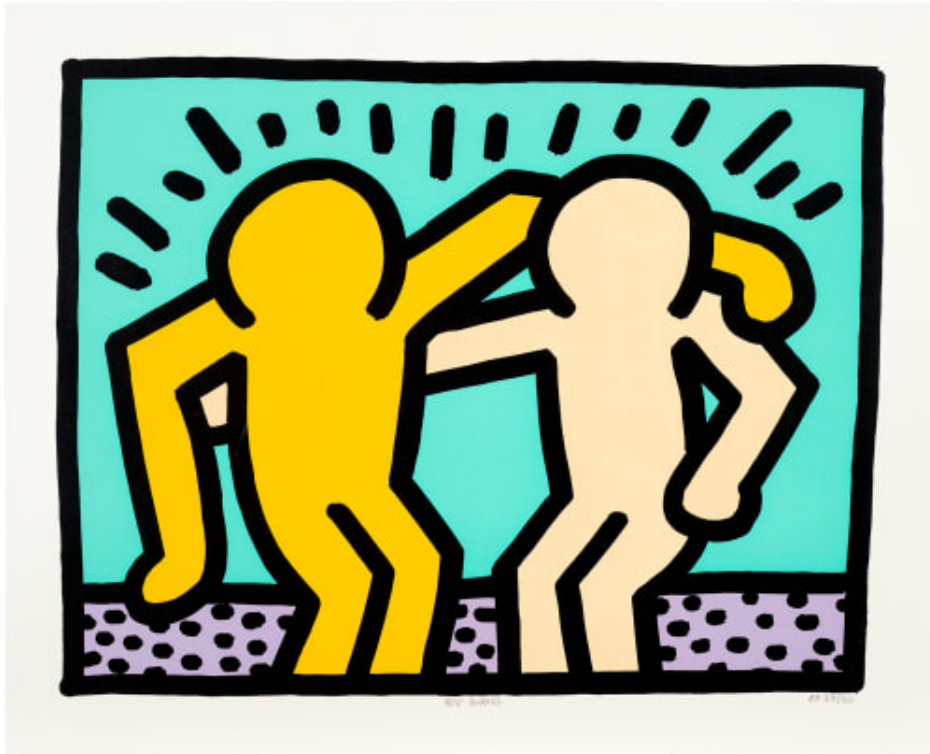


"I also love what a simple black dress says about the woman who wears it" —Calvin Klein

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

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

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



157

Keith Haring

Best Buddies

1990

Screenprint in colours, on Coventry Rag paper, with full margins.

I. 55.9 x 70.1 cm (22 x 27 5/8 in.)

S. 66.2 x 81.4 cm (26 1/8 x 32 in.)

Titled and numbered 'AP 27/30' in pencil on the front (an artist's proof, the edition was 200), signed and dated '4/25/90' by Julia Gruen (Executor for the Keith Haring Estate) in pencil on the Estate stamp on the reverse, also signed by the printer, and Anthony Shriver, founder of the *Best Buddies* organisation, unframed.

Estimate

£12,000 — 18,000 †

[Go to Lot](#)



Keith Haring

Three friends, Keith Haring, Chris Murray and Anthony Shriver, turned a friendship formed at the Govinda Gallery, which was just steps from Georgetown University, into a lasting legacy. When Anthony Shriver, the nephew of President Kennedy, founded the Best Buddies organisation he turned to his friends from the gallery where he hosted organisational meetings and planned fundraisers. Best Buddies enlisted university students to help create opportunities for people with developmental disabilities. Haring acquiesced to his friends' request that he design a logo for the organisation. The artist also agreed to make a print of the image in order to help with raising additional funds. Keith Haring died before he was able to sign the edition. *Best Buddies* was the artist's last print and it helped to raise over \$500,000, leaving a lasting gift for the organisation and the many lives touched by it.

Literature

Klaus Littmann pp. 184-85

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



158

After Jean-Michel Basquiat

Riddle Me This Batman, from Superhero Portfolio

1982-87/2022

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

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

Numbered 'AP 12/20' in pencil on the front (an artist's proof, the edition was 85), signed and dated '6/22/2022' by Lisane Basquiat and Jeanine Heriveaux in pencil (the artist's sisters and administrators of the Estate of Jean-Michel Basquiat) on a stamped Certificate of Authenticity on the reverse, published by Flatiron Editions, New York, framed.

Estimate

£45,000 — 55,000

[Go to Lot](#)



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

A striking example from Jean-Michel Basquiat's celebrated oeuvre, *Riddle Me This Batman* (1982-87/2022) is a screenprint reproduction of the 1987 canvas of the same title, which depicts longtime comic characters Batman, the Joker and the Riddler. Executed only a year before the artist's untimely death at the age of 27 in 1988, the present lot embodies the chaotic nature of Basquiat's later years. An energetic mix of confusion and composition, *Riddle Me This Batman* situates the Joker and the Riddler at the centre of the canvas. The Joker flaunts his iconic and unsettling toothy grin, while the Riddler is portrayed clutching a bottle of alcohol, perhaps alluding to Basquiat's worsening addiction. Both supervillains are surrounded by delirious evil laughter, suggesting their twisted sense of humour. In comic books, the Riddler regularly poses his riddles to Batman with the question “Riddle me this Batman?” and at one point asks: “riddle me this, riddle me that, who's afraid of the big black bat?”. Scattered with ambiguous words and symbols, one cannot help but wonder about the autobiographical nature of *Riddle Me This Batman*.

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

Video: https://www.youtube.com/watch?v=ocIHDxA_hag

Provenance

Private Collection, London

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



159

After Jean-Michel Basquiat

A Panel of Experts, from Superhero Portfolio

1982-87/2022

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

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

Numbered 'AP 12/20' in pencil on the front (an artist's proof, the edition was 85), signed and dated '6/22/2022' by Lisane Basquiat and Jeanine Heriveaux in pencil (the artist's sisters and administrators of the Estate of Jean-Michel Basquiat) on a stamped Certificate of Authenticity on the reverse, published by Flatiron Editions, New York, framed.

Estimate

£45,000 — 55,000

[Go to Lot](#)



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

A striking example from Jean-Michel Basquiat’s celebrated oeuvre, *A Panel of Experts* (1982-87/2022) is a screenprint reproduction of the 1982 canvas of the same title, which presents a glimpse into Basquiat’s personal life and psyche. Characterised by the artist’s iconic black and white colour palette, the present lot showcases a specific event in Basquiat’s personal life. In the upper-left hand corner of the work, under the words “Venus” and “Madonna” the artist depicts a fistfight between two stick figures. The scene is the portrayal of an actual encounter between two women in a New York nightclub: Basquiat’s then girlfriend Suzanne Mallouk (nicknamed Venus) and his lover the singer Madonna, who at the time was not yet a celebrity. Basquiat’s decision to include the copyright symbol next to Madonna’s name suggest his awareness of her imminent fame. Basquiat told his art dealer Larry Gagosian that “she’ll be the biggest pop star in the world.” Additionally, by including text that reads “Saturday Morning Cartoon” and “Sugar Coated Corn Puffs,” the present lot alludes to Basquiat’s appropriation of childhood popular culture as a means to address sociopolitical issues concerning race, identity and mortality.

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

Video: https://www.youtube.com/watch?v=ocIHDxA_hag

Provenance

Private Collection, London

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



160

After Jean-Michel Basquiat

Piano Lesson, from Superhero Portfolio

1982-87/2022

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

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

Numbered 'AP 12/20' in pencil on the front (an artist's proof, the edition was 85), signed and dated '6/22/2022' by Lisane Basquiat and Jeanine Heriveaux in pencil (the artist's sisters and administrators of the Estate of Jean-Michel Basquiat) on a stamped Certificate of Authenticity on the reverse, published by Flatiron Editions, New York, framed.

Estimate

£45,000 — 55,000

[Go to Lot](#)



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

A striking example from Jean-Michel Basquiat's celebrated oeuvre, *Piano Lesson* (1982-87/2022) is a screenprint reproduction of the 1983 canvas of the same title. It depicts longtime comic superheroes Batman and Robin standing opposite each other. Characterised by a vibrant colour palette and an intensely drawn surface, the present lot showcases the two cartoon characters surrounded by the artist's signature anatomical drawing. Throughout his artistic career, Basquiat frequently combined images from childhood popular culture with his own real and imagined experiences to address sociopolitical issues concerning race, identity and mortality. A remarkable example of the complexity distinctive of Basquiat's iconic style, *Piano Lesson* recalls the intensely worked painterly surface of the artist's 1983 *Flash in Naples* (lot 161). For instance, the intricate grid that characterises Batman's suit is repeated in the gridded background present in *Flash in Naples*, showcasing Basquiat's multi-layered artistic practise.

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

Video: https://www.youtube.com/watch?v=ocIHDxA_hag

Provenance

Private Collection, London

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



161

After Jean-Michel Basquiat

Flash in Naples, from Superhero Portfolio

1982-87/2022

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

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

Numbered 'AP 12/20' in pencil on the front (an artist's proof, the edition was 85), signed and dated '6/22/2022' by Lisane Basquiat and Jeanine Heriveaux in pencil (the artist's sisters and administrators of the Estate of Jean-Michel Basquiat) on a stamped Certificate of Authenticity on the reverse, published by Flatiron Editions, New York, framed.

Estimate

£45,000 — 55,000

[Go to Lot](#)



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

A striking example from Jean-Michel Basquiat’s celebrated oeuvre, *Flash in Naples* (1982-87/2022) is a screenprint reproduction of the 1983 canvas of the same title that depicts Flash – a comic superhero from the 1960s and 1970s. Characterised by a vibrant colour palette and intensely gestural mark-making, the present lot showcases Basquiat’s appropriation of popular culture and the human body to address sociopolitical issues concerning race, identity and mortality. A dynamic mix of chaos and composition, *Flash in Naples* exhibits significant energy and movement through its intensely dynamic surface. For instance, the grid behind the running Flash on the left has been stretched to convey speed, while the exaggerated bodily features of the right Flash are reinforced by the larger gridded background that pushes the figure to the forefront of the work. Additionally, in the upper-right hand corner of the print, the word “emblem” has been inscribed and then scratched over. An intentional device typical of the artist’s work, Basquiat explained: “I cross out words so you will see them more: the fact that they are obscured makes you want to read them.”

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

Video: https://www.youtube.com/watch?v=ocIHDxA_hag

Provenance

Private Collection, London

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



162

Christian Marclay

Poom

2006

Pigment print in colours, on Arches paper mounted to board (as issued), with full margins.

I. 98.7 x 82.8 cm (38 7/8 x 32 5/8 in.)

S. 109.4 x 97.3 cm (43 1/8 x 38 1/4 in.)

Signed, dated and numbered 3/5 in black felt-tip on the reverse (there were also 2 artist's proofs), published by White Cube, London, framed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



163

Jonas Wood

Landscape Pot with Plant

2017

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

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

S. 100 x 75 cm (39 3/8 x 29 1/2 in.)

Signed with initials, dated and numbered 76/100 in pencil (there were also 20 artist's proofs), published by Counter Editions, London, framed.

Estimate

£10,000 — 15,000

[Go to Lot](#)

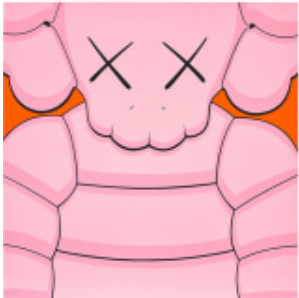
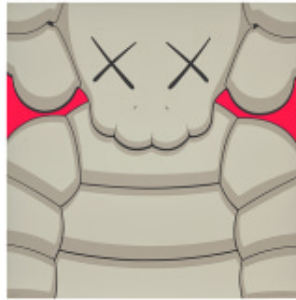
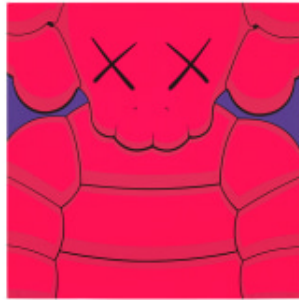
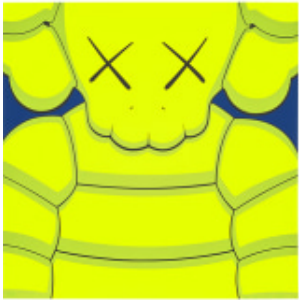
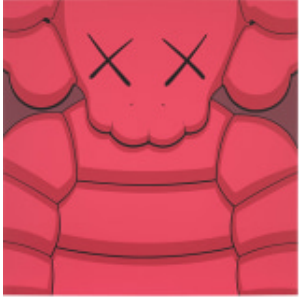


Literature

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

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



164

KAWS

WHAT PARTY

2020

The complete set of seven screenprints in colours, on Saunders Waterford paper, the full sheets.

all S. 56.1 x 56 cm (22 1/8 x 22 in.)

All signed, dated and numbered 'PP 2/5' in various coloured pencils (all printer's proofs, the edition was 100 and 20 artist's proofs), published by KAWSONE, Brooklyn, all unframed.

Estimate

£30,000 — 50,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



165

KAWS

TENSION

2019

The complete set of 10 screenprints in colours, on Saunders Waterford paper, the full sheets loose (as issued), all contained in the original grey fabric-covered clamshell portfolio box with embossed title. all S. 88.9 x 58.4 cm (35 x 22 7/8 in.)

portfolio 93 x 62 x 4.5 cm (36 5/8 x 24 3/8 x 1 3/4 in.)

All signed, dated and numbered 53/100 in various coloured pencils (there were also 20 artist's proofs), published by National Gallery of Victoria, Melbourne, all unframed.

Estimate

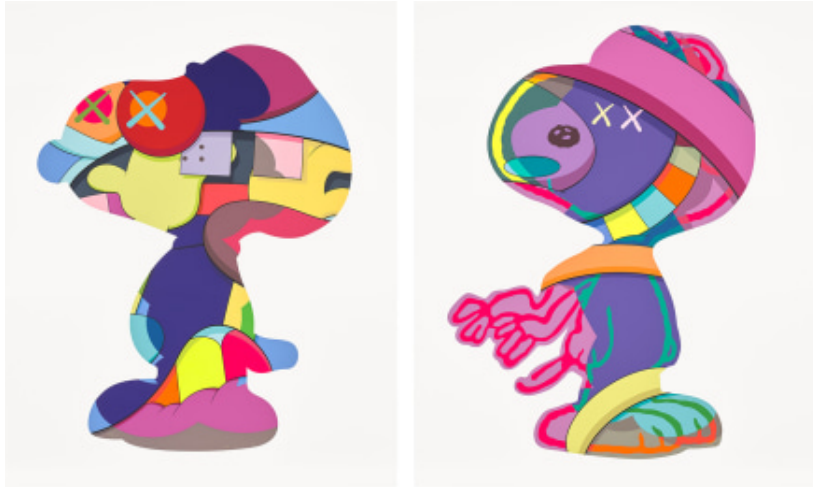
£30,000 — 50,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



166

KAWS

NO ONE'S HOME; STAY STEADY; and THE THINGS THAT COMFORT

2015

The complete set of three screenprints in colours, on Saunders Waterford paper, with full margins.

all I. various, largest 68 x 76 cm (26 3/4 x 29 7/8 in.)

all S. 91.4 x 76.2 cm (35 7/8 x 30 in.), one horizontal

All signed, dated and numbered 137/250 in various coloured pencils (there were also 50 artist's proofs), published by Pace Editions, Inc., New York, all framed.

Estimate

£20,000 — 30,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



167

Jeff Koons

*Balloon Swan (Magenta); Balloon Monkey (Orange);
and Balloon Rabbit (Violet)*

2017

Three porcelain multiples painted in chrome, all contained in the original Styrofoam-lined boxes with silver printed signature.

Swan 24.8 x 15.2 x 20.3 cm (9 3/4 x 6 x 8 in.)

Monkey 24.8 x 21 x 41.9 cm (9 3/4 x 8 1/4 x 16 1/2 in.)

Rabbit 26.7 x 14 x 17.8 cm (10 1/2 x 5 1/2 x 7 in.)

All with printed signature, title, date and numbered 175/999 on the underside, manufactured by Bernardaud, Limoges, France (with their stamp on the underside).

Estimate

£15,000 — 20,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



168

Javier Calleja

Tomorrow More


2019

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

S. 94.1 x 66.4 cm (37 x 26 1/8 in.)

Signed and numbered 43/70 in pencil (there were also 3 artist's proofs in Roman numerals), published by Edition Galerie Zink, Seubersdorf, Germany, unframed.

Estimate

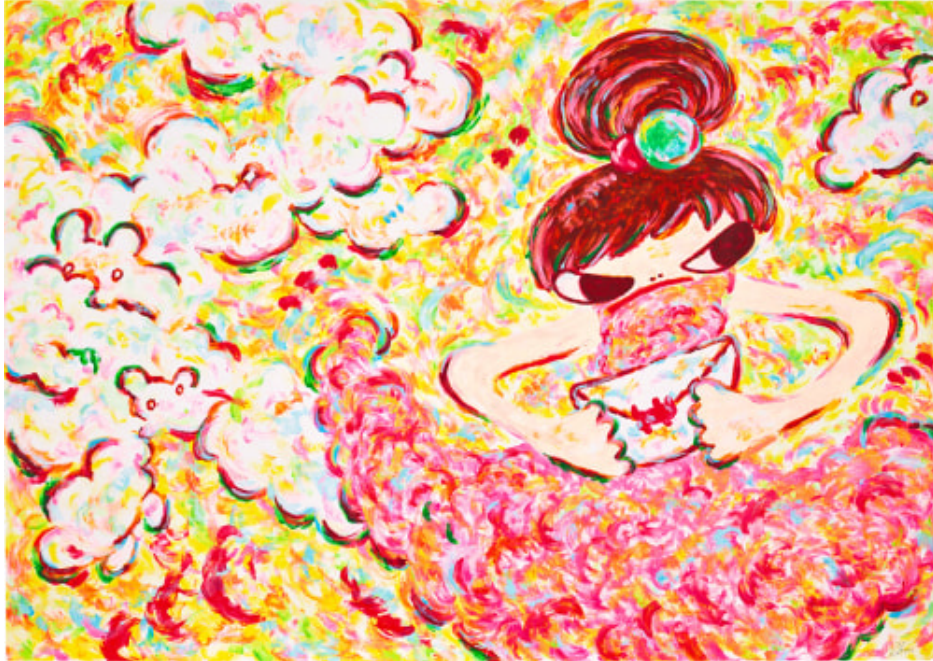
£8,000 — 12,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



169

Ayako Rokkaku

Untitled

2021

Screenprint in colours, on Corona Magnani paper, the full sheet, with the accompanying colophon.

S. 73.3 x 103.2 cm (28 7/8 x 40 5/8 in.)

Signed, dated and numbered 56/200 in pencil (there were also 25 artist's proofs), published by Gallery Delaive Editions, Amsterdam, framed.

Estimate

£6,000 — 8,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



170


Various Artists

Save the Children ONE HUNDRED YEARS Print Portfolio

2019

The complete set of 10 prints in various media, on various supports, with full margins and the full sheets, with colophon, the sheets loose (as issued), all contained in the original grey cloth-bound portfolio. portfolio 81.5 x 65 x 5 cm (32 1/8 x 25 5/8 x 1 7/8 in.) All signed and numbered '22' in pencil or black ink on the front or reverse, from the editions of varying sizes (one of 30 complete portfolios), published by Counter Editions, London, all unframed.

Estimate

£20,000 — 30,000 

[Go to Lot](#)

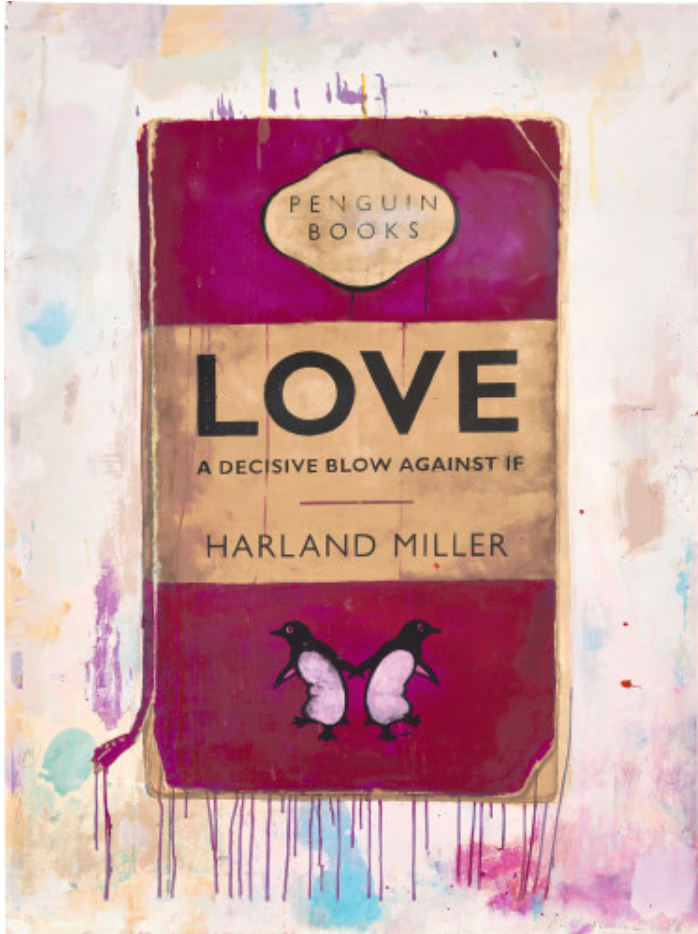


Various Artists

Executed in 2019, the *Save the Children ONE HUNDRED YEARS Print Portfolio* was commissioned by the Save the Children Fund as a fundraising project to celebrate the centenary anniversary of the UK charity. Comprised of ten prints in various media, with subjects centred around the theme of childhood, the present lot was published by Counter Editions alongside the help of British artist Tracey Emin and Sir Nicholas Serota – former director of the Tate and current Chair of Arts Council England.

Literature

Ars Publicata, Group Editions - Save the Children ONE HUNDRED YEARS Print Portfolio



171

Harland Miller

Love, A Decisive Blow Against If

2016

Unique screenprint in colours with hand-colouring in acrylic, oil, and pencil, on wove paper, the full sheet.
S. 102.4 x 76.4 cm (40 3/8 x 30 1/8 in.)

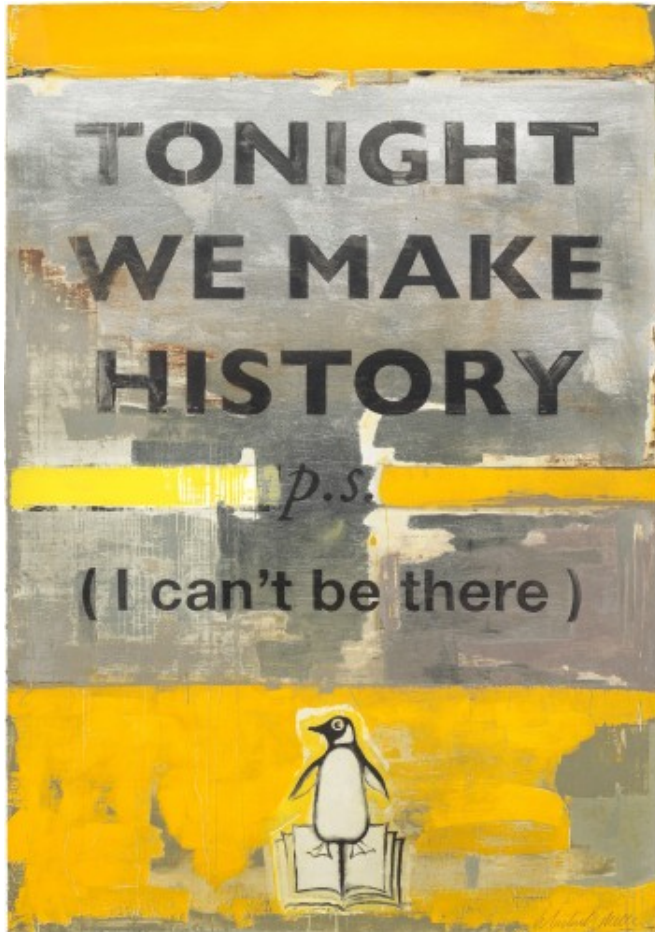
Signed, dated and numbered '1/1 U.P.' in pencil (a unique proof, the regular edition was 50 in a smaller size), framed.

Estimate

£20,000 — 30,000 ♦

[Go to Lot](#)





172

Harland Miller

Tonight We Make History (P.S. I can't be there)

2018

Etching in colours, with silver chine collé to wove paper, the full sheet.

S. 103.7 x 72.6 cm (40 7/8 x 28 5/8 in.)

Signed in pencil on the front and numbered 9/50 in pencil on the reverse, published by Manifold Editions, London, framed.

Estimate

£10,000 — 15,000 ⁺

[Go to Lot](#)





173

Henri Matisse

Le repos du modèle (Model in Repose) (D. 416)

1922

Lithograph, on Chine laid paper, with full margins.

I. 22.2 x 30.3 cm (8 5/8 x 11 7/8 in.)

S. 26.8 x 36.4 cm (10 1/2 x 14 3/8 in.)

Signed and bears numbering 8/50 in pencil, Duthuit's 1st state (of two) (one of 85 signed impressions from a planned edition of 100), published by Edmond Frapier, Galerie des Peintres-Graveurs, Paris (with their blindstamp), framed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



173

Henri Matisse

Provenance

Galerie Saint Guillaume, Tokyo

Acquired from the above by the present owner

Literature

Claude Duthuit 416



174

Pablo Picasso

*Femme au fauteuil (Woman in Armchair), from
Picasso Œuvres 1920-1926 (Bl. 56, Ba. 99, C. 15)*

1922-23

Etching, on Van Gelder wove paper, with full margins.

I. 11.8 x 7.6 cm (4 5/8 x 3 in.)

S. 26.7 x 22.5 cm (10 1/2 x 8 7/8 in.)

Signed and numbered '41' in pencil, presumably from the edition of 50, Baer's 2nd (final) state (there were also 6 proofs on Japan paper), the frontispiece for Christian Zervos's *Picasso Œuvres 1920-1926*, published by Editions Cahiers d'Art, Paris, 1926, framed.

Estimate

£5,000 — 7,000 \pounds

[Go to Lot](#)



Provenance

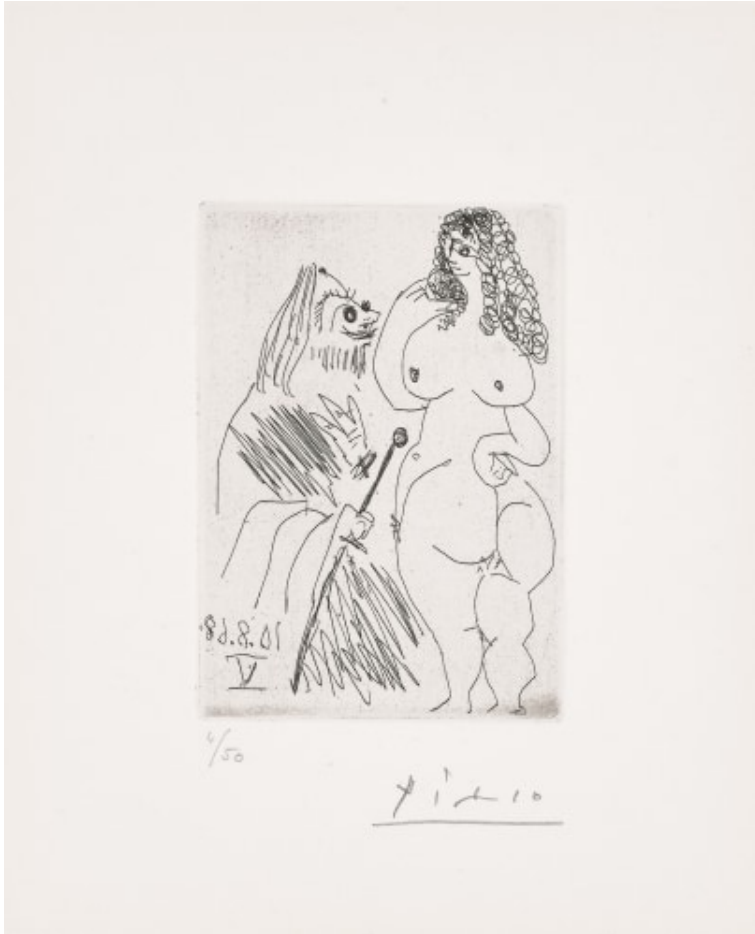
Private Collection, Toronto

Literature

Georges Bloch 56

Brigitte Baer 99

see Patrick Cramer books 15



175

Pablo Picasso

Jeune prostituée et vieillard aux yeux exorbités (Young Prostitute and Old Man with Bulging Eyes), plate 267 from Séries 347 (Bl. 1749, Ba. 1764)

1968

Etching, on BFK Rives paper, with full margins.

I. 8.4 x 6 cm (3 1/4 x 2 3/8 in.)

S. 33 x 25.2 cm (12 7/8 x 9 7/8 in.)

Signed and numbered 4/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



175

Pablo Picasso

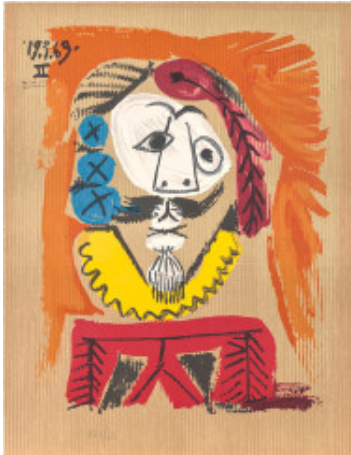
Literature

Georges Bloch 1749

Brigitte Baer 1764

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



176

LOT OFFERED WITH NO RESERVE

After Pablo Picasso

Portraits imaginaire (Imaginary Portraits): four plates


1969

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

all S. approx. 65.5 x 50.2 cm (25 3/4 x 19 3/4 in.)

Each numbered 'A 53/250', 'F 23/250', 'F 48/250' and 'A 241/250' respectively in pencil, from the American and French editions, published by Harry N. Abrams, New York, all framed.

Estimate

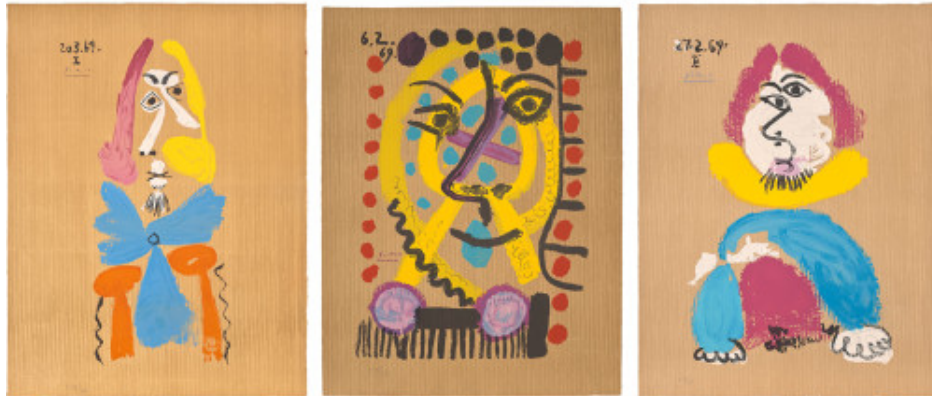
£4,000 — 6,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



177

LOT OFFERED WITH NO RESERVE

After Pablo Picasso

Portraits imaginaire (Imaginary Portraits): five plates

1969

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

all S. approx. 65.5 x 50.2 cm (25 3/4 x 19 3/4 in.)

All numbered 'F 93/250' in pencil, from the French edition (there was also an American edition of 250 marked 'A'), published by Harry N. Abrams, New York, three framed.

Estimate

£5,000 — 7,000 •†•

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



178

After Joan Miró

Le chien bleu (The Blue Dog) (M. 1714)

1958-59

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

I. 61.3 x 47.5 cm (24 1/8 x 18 3/4 in.)

S. 84.1 x 63.3 cm (33 1/8 x 24 7/8 in.)

Signed and numbered 191/300 in pencil (there were also 25 artist's proofs), published by Maeght, Paris, framed.

Estimate

£4,000 — 6,000 ±*

[Go to Lot](#)



Literature

Maeght 1714



179

Joan Miró

Copa del Mundo de Futbol - España 1982 (Football World Cup - Spain 1982) (M. 1250)

1981

Lithograph in colours, on Arches paper, the full sheet.
S. 94.8 x 59.9 cm (37 3/8 x 23 5/8 in.)

Signed and numbered 134/150 in pencil, from the edition before lettering, published by Maeght, Paris, unframed.

Estimate

£2,000 — 3,000 ‡

[Go to Lot](#)



Literature

Fernand Mourlot 1250

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



180

Joan Miró

Miró à l'encre (Miró in Ink): one plate (M. 837, C. 161)

1972

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

I. 36 x 25 cm (14 1/8 x 9 7/8 in.)

S. 55.5 x 43.5 cm (21 7/8 x 17 1/8 in.)

Signed and annotated 'e.a.' in pencil (one of 3 artist's proof, the edition was 70 in Arabic numerals and 20 in Roman numerals), published by XXe siècle, Paris, framed.

Estimate

£2,000 — 3,000 ‡

[Go to Lot](#)



Literature

Fernand Mourlot 837

see Patrick Cramer books 161

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



181

Joan Miró

La créole (The Creole) (D. 147)

1958

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

I. 31 x 13.4 cm (12 1/4 x 5 1/4 in.)

S. 50.7 x 32.8 cm (19 7/8 x 12 7/8 in.)

Signed and numbered 12/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

Estimate

£1,000 — 1,500 [‡]▲

[Go to Lot](#)

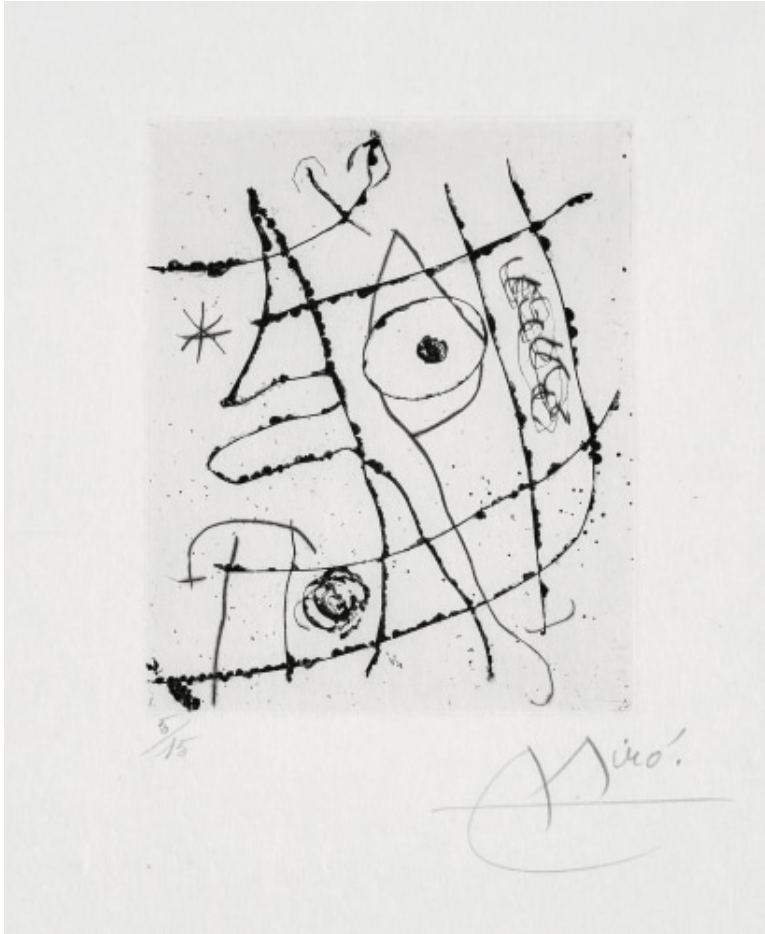


Literature

Jacques Dupin 147

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



182

LOT OFFERED WITH NO RESERVE

Joan Miró

El innocente (The Innocent): one plate (D. 680, C. 184)

1974

Etching, on pearl Japan paper, with full margins.

I. 13 x 10.8 cm (5 1/8 x 4 1/4 in.)

S. 32 x 24.7 cm (12 5/8 x 9 3/4 in.)

Signed and numbered 5/15 in pencil (the total edition was 170), published by RLD, Paris, framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



Literature

Jacques Dupin 680

see Patrick Cramer books 184

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



183

Joan Miró

Ubu Roi (King Ubu): plate IX (M. 486, C. 108)

1966

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

I. 41.3 x 62.7 cm (16 1/4 x 24 5/8 in.)

S. 54 x 73.5 cm (21 1/4 x 28 7/8 in.)

Signed and numbered 50/75 in pencil (there was also an edition of 75 printed in black and an edition of 75 printed in colours alone), published by Tériade Editeur, Paris, framed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



Literature

Fernand Mourlot 486

see Patrick Cramer books 108



184

Marc Chagall

Maternité au centaure (Motherhood and the Centaur)
(M. 195)

1957

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

I. 23.5 x 23 cm (9 1/4 x 9 in.)

S. 37.8 x 34 cm (14 7/8 x 13 3/8 in.)

Signed and numbered 41/90 in pencil, published by Maeght, Paris, unframed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Literature

Fernand Mourlot 195

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



185

Marc Chagall

Composition (M. 428a)

1964-65

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

I. 67 x 51.2 cm (26 3/8 x 20 1/8 in.)

S. 78 x 57.2 cm (30 3/4 x 22 1/2 in.)

Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 50), framed.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



185

Marc Chagall

Literature

Fernand Mourlot 428a



186

Marc Chagall

Daphnis et Chloé aubord de la fontaine (Daphne and Chloe Beside the Fountain), from Daphnis et Chloé (M. 313, C. 46)

1961

Lithograph in colours, on Arches paper, the full sheet.
S. 42.2 x 32 cm (16 5/8 x 12 5/8 in.)

From the unsigned edition of 250 without margins
(there was also a signed and numbered edition of 60
with margins), published by Tériade, Paris, framed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



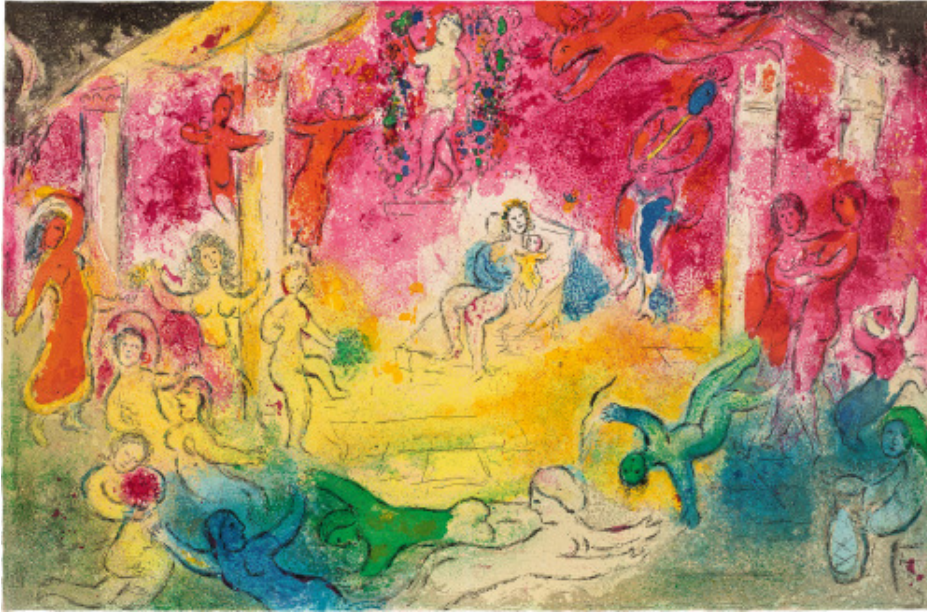
Literature

Fernand Mourlot 313

see Patrick Cramer books 46

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



187

Marc Chagall

Temple et histoire de Bacchus (Temple and History of Bacchus), from Daphnis et Chloé (M. 346, C. 46)

1961

Lithograph in colours, on Arches paper folded (as issued), the full sheet.

unfolded S. 42 x 64.3 cm (16 1/2 x 25 3/8 in.)

From the unsigned edition of 250 without margins (there was also a signed and numbered edition of 60 with margins), published by Tériade, Paris, framed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



Literature

Fernand Mourlot 346

see Patrick Cramer Books 46

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



188

Marc Chagall

Le cirque (The Circus): two plates (M. 493-494, C. 68)

1967

Two lithographs in colours, on Arches paper, the full sheets.

both S. 42.7 x 32.6 cm (16 3/4 x 12 7/8 in.)

From the unsigned edition of 250 without margins (there was also a signed and numbered edition of 24 with margins), published by Tériade, Paris, both framed.

Estimate

£4,000 — 6,000 ±*

[Go to Lot](#)



Literature

Fernand Mourlot 493-494

see Patrick Cramer books 68



189

Marc Chagall

Flours devant la fenêtre (Flowers in Front of the Window) (M. 478)

1967

Lithograph in colours, on Arches paper, with margins.

I. 45.1 x 43 cm (17 3/4 x 16 7/8 in.)

S. 63.4 x 53.3 cm (24 7/8 x 20 7/8 in.)

Signed and numbered 43/50 in pencil (there were also some artist's proofs), framed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)

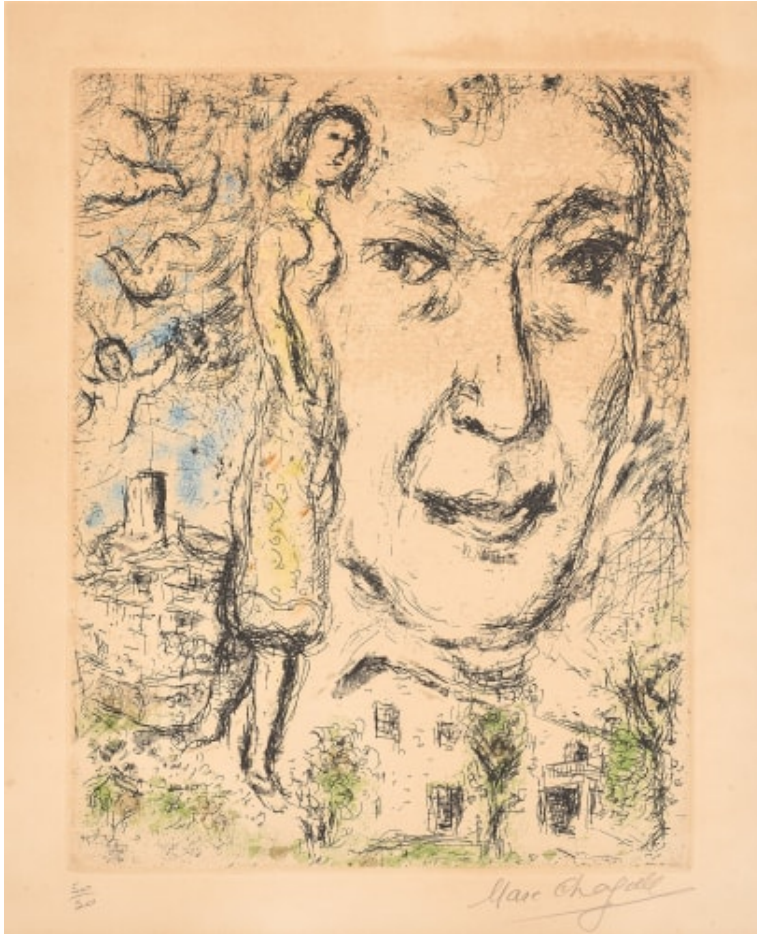


Literature

Fernand Mourlot 478

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



190

LOT OFFERED WITH NO RESERVE

Marc Chagall

Autoportrait (Self Portrait)

1968

Etching and aquatint in colours, on wove paper (with hand and flowers watermarks), with full margins.

I. 30.5 x 23.7 cm (12 x 9 3/8 in.)

S. 49.2 x 37.6 cm (19 3/8 x 14 3/4 in.)

Signed and numbered 50/50 in pencil (there were also 50 printed only in black), framed.

Estimate

£1,000 — 1,500 •‡•

[Go to Lot](#)





191

Marc Chagall

Cul-de-lampe (End-Piece), from Douze maquettes de vitraux pour Jérusalem (Twelve Maquettes of Stained Glass Windows for Jerusalem) (M. 408)

1964

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

I. 28.3 x 34.1 cm (11 1/8 x 13 3/8 in.)

S. 49.9 x 42.5 cm (19 5/8 x 16 3/4 in.)

Signed and numbered 38/50 in pencil (there were also 75 in Roman numerals, and 10 artist's proofs), published by A.C. Mazo, Paris, framed.

Estimate

£2,000 — 3,000 ♦

[Go to Lot](#)



Literature

Fernand Mourlot 408



192

LOT OFFERED WITH NO RESERVE

Marc Chagall

La lutte de Jacob et de l'ange (The Struggle of Jacob and the Angel) (M. 657)

1972

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

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

S. 52.8 x 41 cm (20 3/4 x 16 1/8 in.)

Signed and numbered 50/50 in pencil, published by Tériade, Paris, framed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)



Literature

Fernand Mourlot 657

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



193

Paul Delvaux

Silence (J. 63)

1972

Lithograph, on Arches paper, with full margins.

I. 59 x 78.7 cm (23 1/4 x 30 7/8 in.)

S. 69.6 x 100 cm (27 3/8 x 39 3/8 in.)

Signed and dedicated 'A Marcel, amicalement.

Bruxelles, le 29-1-73' in pencil (one of approximately 7 dedicated proofs, the edition was 50 and approximately 10 artist's proofs), published by Galerie Le Bateau Lavoir, Paris, framed.

Estimate

£1,000 — 1,500 ‡♣

[Go to Lot](#)



193

Paul Delvaux

Literature

Mira Jacob 63



194

After Fernand Léger

La lecture (Reading) (S. E23)

1953

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

I. 43.5 x 55.4 cm (17 1/8 x 21 3/4 in.)

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

Signed and numbered 282/350 in pencil, published by Galerie Louis Carré et Cie. Paris, framed.

Estimate

£2,000 — 3,000 ⁺ _±

[Go to Lot](#)



Literature

Lawrence Saphire E23



195

Jean Dubuffet

Parade nuptiale (Courtship) (W. 1099)

1973


Screenprint in colours, on tan Canson paper, with full margins.

I. 25.4 x 19.4 cm (10 x 7 5/8 in.)

S. 39.4 x 33.5 cm (15 1/2 x 13 1/4 in.)

Signed with initials, dated and numbered 74/85 in pencil (there were also 15 proofs lettered 'A-O' and 13 hors commerce impressions in Roman numerals), framed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



195

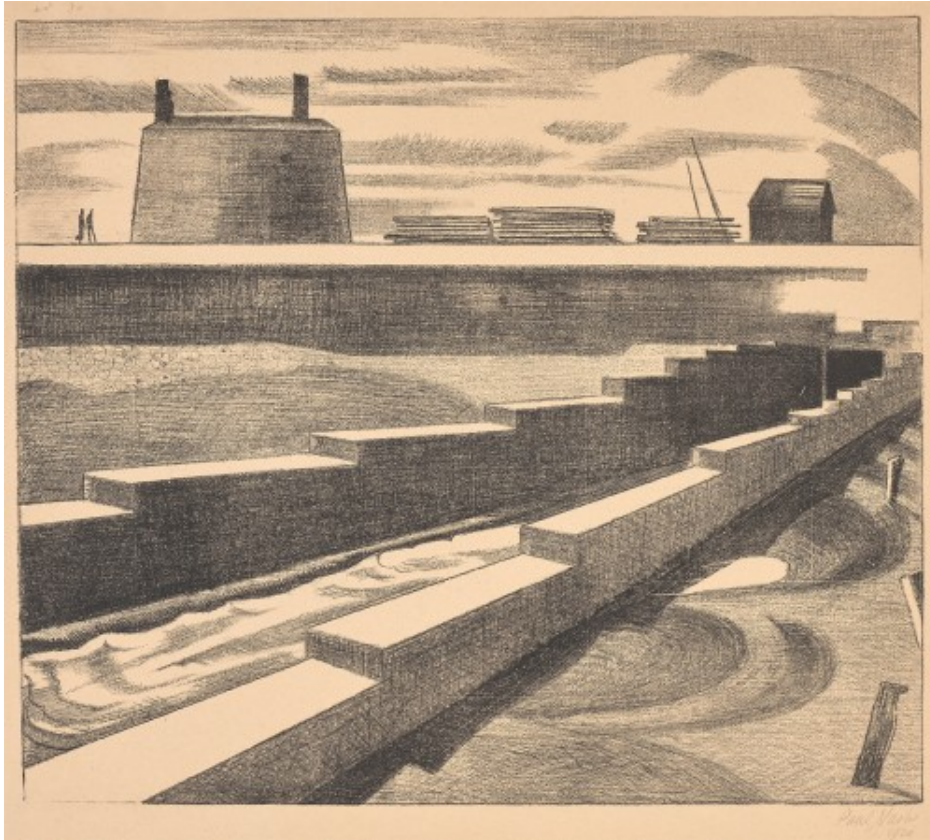
Jean Dubuffet

Literature

Sophie Webel 1099

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



196

Paul Nash

The Sluice (P. L8)

1920

Lithograph, on wove paper, with full margins.

I. 36.1 x 41.1 cm (14 1/4 x 16 1/8 in.)

S. 45.8 x 58.2 cm (18 x 22 7/8 in.)

Signed, dated, and annotated 'from the ed. of 30' in pencil, framed.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Paul Nash

After the First World War, British artist Paul Nash began spending his summers in Dymchurch, on the Kent coast. Describing the coastal village as “a delightful place with much inspiring material for work,” Nash began to produce some of his most celebrated work there. Executed in 1920, *The Sluice, Dymchurch* is part of a group of three lithographic prints that focus on the relationship between Dymchurch and the sea. The present lot depicts the large sea wall which had been designed to protect Romney March from flooding, alongside the Martello towers built at the start of the 19th century to avoid a Napoleonic invasion. A remarkable example of Paul Nash’s extensive body of work and striking printing abilities, *The Sluice, Dymchurch* confirms Nash’s rank as one of the most important British artists of the 20th century.

Provenance

Jennings Fine Art, London, 2016

Private Collection, UK

Literature

Alexander Postan L8

Frances Carey and Antony Griffiths, *Avant-Garde British Printmaking 1914-1960*, pp. 64-65 (no. 40)

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



197

LOT OFFERED WITH NO RESERVE

Ben Nicholson

Olympic Fragment (L. 11)

1965

Etching, on wove paper, with full margins.

I. 18.5 x 20 cm (7 1/4 x 7 7/8 in.)

S. 32 x 37.7 cm (12 5/8 x 14 7/8 in.)

Signed, dated, and numbered 17/50 in pencil, co-published by Ganymed Original Editions and Marlborough Fine Art, London, framed.

Estimate

£1,000 — 1,500 •‡•

[Go to Lot](#)



Literature

François Lafranca 11

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



198

Victor Pasmore

Points of Contact No. 29 (L. G3)

1979

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

I. 40.2 x 40.3 cm (15 7/8 x 15 7/8 in.)

S. 70.2 x 50.5 cm (27 5/8 x 19 7/8 in.)

Signed with initials, dated and numbered 31/70 in pencil (there were also 20 artist's proofs), published by Marlborough Fine Art Ltd., London, unframed.

Estimate

£1,000 — 1,500 [‡]▲

[Go to Lot](#)



Literature

Norbert Lynton G3

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



199

Sean Scully

Square Light II (G.S.A. 88005)

1988


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

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

S. 86.3 x 77.7 cm (33 7/8 x 30 5/8 in.)

Signed, titled, dated and numbered 18/25 in pencil
(there were also 10 artist's proofs), published by Crown
Point Press, San Francisco (with their blindstamp),
framed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Literature

Graphische Sammlung Albertina 88005



200

Roger Hilton


Untitled: six drawings

circa 1969

Six unique drawings in various media, including one in black ink and five in graphite, all on wove paper. all approx. 20.3 x 25.3 cm (7 7/8 x 9 7/8 in.), one vertical

One signed and dated '69' in pencil on the reverse, all unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



201

Roger Hilton

Untitled: six drawings


circa 1969

Six unique drawings in various media, including one in black ink, one in blue ink and four in graphite, all on wove paper.

all approx. 20.3 x 25.4 cm (7 7/8 x 10 in.)

All unsigned, all unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



202

Roger Hilton

Untitled: two works

circa 1973

Two gouache in colours, one with crayon, one with ink, on wove paper.

(i) 27.8 x 37.7 cm (10 7/8 x 14 7/8 in.)

(ii) 22.8 x 35.4 cm (8 7/8 x 13 7/8 in.)

One signed and dated 'Hilton '73' in pencil, one framed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



202

Roger Hilton

Provenance

Flowers Gallery, London (label verso of frame for signed/dated work)

Acquired from the above by the present owner

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



203

William Tillyer

The Scalby Suite

2022

The complete set of eight etching and aquatints in colours with embossing, on Arches paper, with full margins.

all I. 39.5 x 39.5 cm (15 1/2 x 15 1/2 in.)

all S. 58 x 58 cm (22 7/8 x 22 7/8 in.)

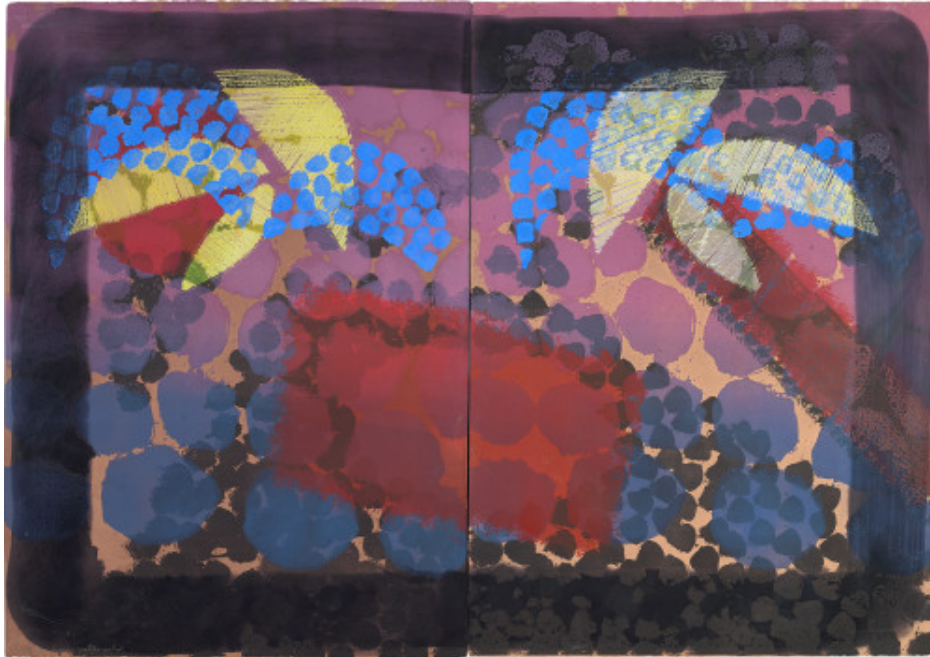
All signed and numbered 32/35 in pencil, published by Bernard Jacobson Ltd., London, with their accompanying Certificate of Authenticity, all framed.

Estimate

£1,500 — 2,000 [€]†

[Go to Lot](#)





204

Howard Hodgkin

For Bernard Jacobson (H. 38)

1977-79

Lithograph in colours with hand-colouring in black gouache, pochoir in colours and yellow wax crayon, on two sheets of cream Arches mould-made paper dyed blackish-purple before printing (as issued), the full sheets.

overall S. 105.9 x 150.1 cm (41 3/4 x 59 1/8 in.)

Annotated 'AP' and dedicated 'much love from a grateful patient' in pencil, an unsigned impression (one of 15 artist's proofs, the edition was 80), published by Bernard Jacobson Ltd., London, 1979, framed.

Estimate

£5,000 — 7,000 [▲]

[Go to Lot](#)



204

Howard Hodgkin

Provenance

The artist

Private Collection, London (gift from the artist in 1980)

Literature

Liesbeth Heenk 38

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



205

Howard Hodgkin

Here We Are in Croydon (H. 49)

1979

Lithograph in colours with hand-colouring in watercolour and gouache, on Moulin d'Auvergne handmade paper, the full sheet.

S. 57.5 x 76 cm (22 5/8 x 29 7/8 in.)

Signed, dated and numbered 44/100 in blue crayon (there were also 20 artist's proofs), published by Petersburg Press, New York and London, framed.

Estimate

£2,000 — 3,000 [▲]

[Go to Lot](#)



Literature

Liesbeth Heenk 49

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



206

Krishna Reddy

Bull and Man

1957

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

I. 38.9 x 30.4 cm (15 3/8 x 11 7/8 in.)

S. 65.5 x 50 cm (25 3/4 x 19 5/8 in.)

Signed, dated and numbered 79/220 in pencil (there were also some artist's proofs), unframed.

Estimate

£1,000 — 1,200 ±

[Go to Lot](#)



Born in 1925 in the village of Chittoor, India, Krishna Reddy was a printmaker and sculptor who belonged to a generation of artists that transformed the Indian art scene following the nation gaining independence in 1947. After training at the experimental Visva-Bharati University in West Bengal, Reddy moved to London in 1949 to study at the Slade School of Fine Art as an apprentice of Henry Moore. In the early 1950s he moved to Paris, where he co-directed the printmaking workshop Atelier 17 alongside Stanley William Hayter. At the atelier, Reddy developed “viscosity printing” – a groundbreaking intaglio technique in which colour inks of diverse thicknesses are layered onto the same incised metal plate by altering their viscosity. With this printing method, Reddy produced abstract, dream-like compositions that recall organic matter or cellular structures and draw inspiration from surrealism. In 1976, the artist moved to New York where he established the Color Print Atelier, and soon after was appointed Director of Graphics & Printmaking at New York University, a position he held until 2002. Reddy’s work is held in some of the most prestigious institutions worldwide, including the Victoria and Albert Museum, London, the Metropolitan Museum of Art, New York, and the Albertina Museum, Vienna, among others.



207

Frank Stella

Swan Engraving Framed I, from Swan Engravings (T. 608, A. & K. 167)

1984

Etching and relief, on TGL handmade paper, the full sheet.

S. 129.7 x 100.1 cm (51 1/8 x 39 3/8 in.)

Signed, dated and numbered 9/20 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York, 1985, unframed.

Estimate

£4,000 — 6,000 ‡

[Go to Lot](#)



207

Frank Stella

Literature

Tyler Graphics 608

Richard Axsom and Leah Kolb 167

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



208

Brice Marden

Red Line Muses (State) (G. 1874)

2003

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

I. 43.4 x 66 cm (17 1/8 x 25 7/8 in.)

S. 56.2 x 76.4 cm (22 1/8 x 30 1/8 in.)

Signed, dated and numbered 12/18 in pencil (there were also 4 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



Literature

Gemini G.E.L. 1874

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



209

Pierre Soulages

Lithographie No. 28 (Lithograph No. 28) (E. & M. 76)

1970

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

I. 31.3 x 24 cm (12 3/8 x 9 1/2 in.)

S. 38.1 x 31.6 cm (15 x 12 1/2 in.)

Signed and numbered 11/75 in pencil, printed by Mourlot, Paris, framed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)

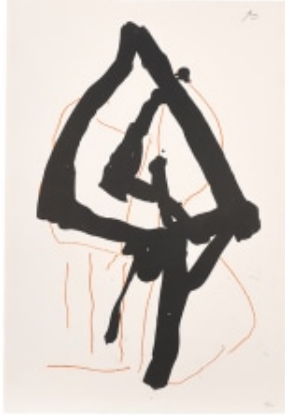


Literature

Pierre Encrevé and Marie-Cécile Miessner 76

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



210

Robert Motherwell

Beau geste pour Lucrèce (Beautiful Gesture for Lucrece) (E. & B. 480-485)

1989

The complete portfolio of six lithographs in colours, on various papers, with full margins, with texts, title page and colophon, the sheets loose (as issued) all contained in the original red fabric-covered portfolio. all I. various

all S. 55.7 x 38.1 cm (21 7/8 x 15 in.)

portfolio 73 x 52.5 x 3.5 cm (28 3/4 x 20 5/8 x 1 3/8 in.)

The prints all signed with initials and numbered 18/100 in pencil (there were also 25 in Roman numerals and 15 artist's proofs), published by the artist (with his blindstamp), all unframed.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Literature

Siri Engberg and Joan Banach 480-485



211

Robert Motherwell

Music for J.S. Bach (E. & B. 471)

1989

Lithograph in colours, on red Moriki handmade paper
Chine-collé to Arches paper, with full margins.

I. 37.5 x 30 cm (14 3/4 x 11 3/4 in.)

S. 57.2 x 38 cm (22 1/2 x 14 7/8 in.)

Signed with initials and numbered 22/35 in pencil
(there were also 15 artist's proofs in Roman numerals),
published by the artist and distributed by Editions de la
Différence, Paris, framed.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Literature

Siri Engberg and Joan Banach 471

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



212

Robert Mangold

Untitled [Lincoln Center/List Print at the Barbican Centre]

1997

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

I. 60.3 x 99.1 cm (23 3/4 x 39 in.)

S. 79.5 x 114.2 cm (31 1/4 x 44 7/8 in.)

Signed and numbered 68/108 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

Estimate

£1,500 — 2,000 ±

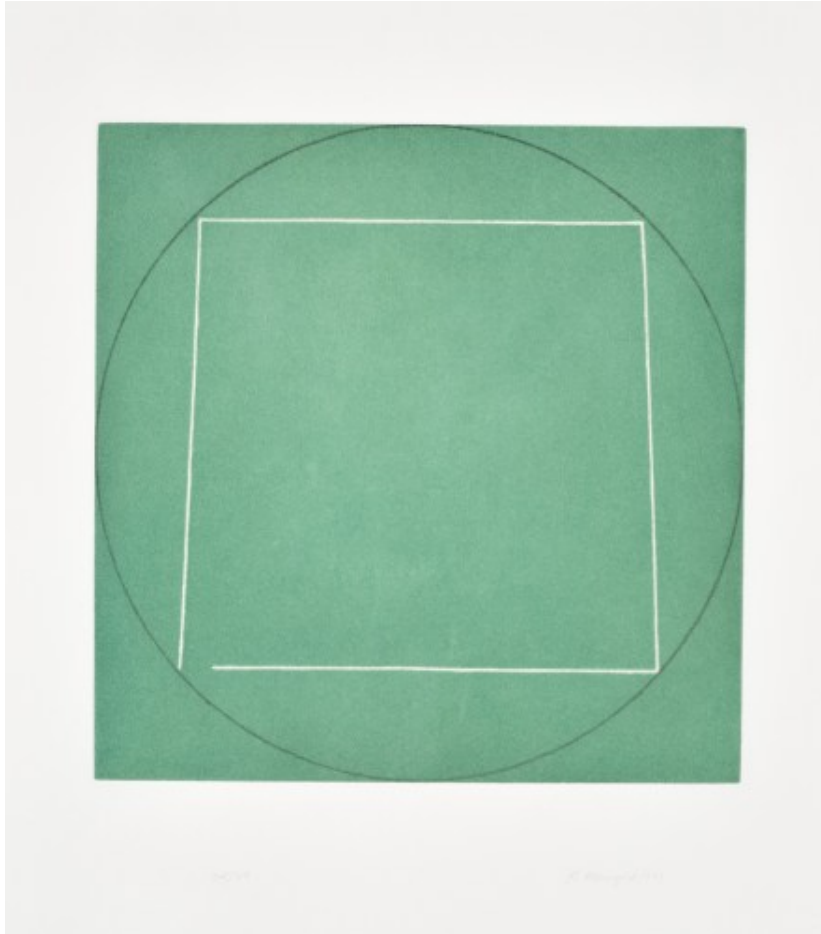
[Go to Lot](#)



Literature

Amy Baker Sandback 67

Senior & Shopmaker 1997.09



213

Robert Mangold

Untitled, from Seven Aquatints

1973

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

I. 40.3 x 39.8 cm (15 7/8 x 15 5/8 in.)

S. 68.5 x 55.7 cm (26 7/8 x 21 7/8 in.)

Signed, dated and numbered 25/50 in pencil, published by Parasol Press, Ltd., New York, 1974, framed.

Estimate

£1,000 — 1,500 †

[Go to Lot](#)





214

Agnes Martin

Paintings and Drawings 1974-1990

1991

The complete set of 10 lithographs in colours, on firm transparency paper, with full margins, with texts, 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, Mönchengladbach and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum, all unframed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Literature

Ars Publicata, Agnes Martin Editions, 1991.01 [1-10]

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



215

Sol LeWitt

R24 (S. R24)

1972

Unique work comprised of four pieces of torn Arches paper, with the accompanying Dwan Gallery envelope. overall 28.7 x 29.2 cm (11 1/4 x 11 1/2 in.)

Signed, titled and dated '3/72', framed.

Estimate

£4,000 — 6,000

[Go to Lot](#)



215

Sol LeWitt

Provenance

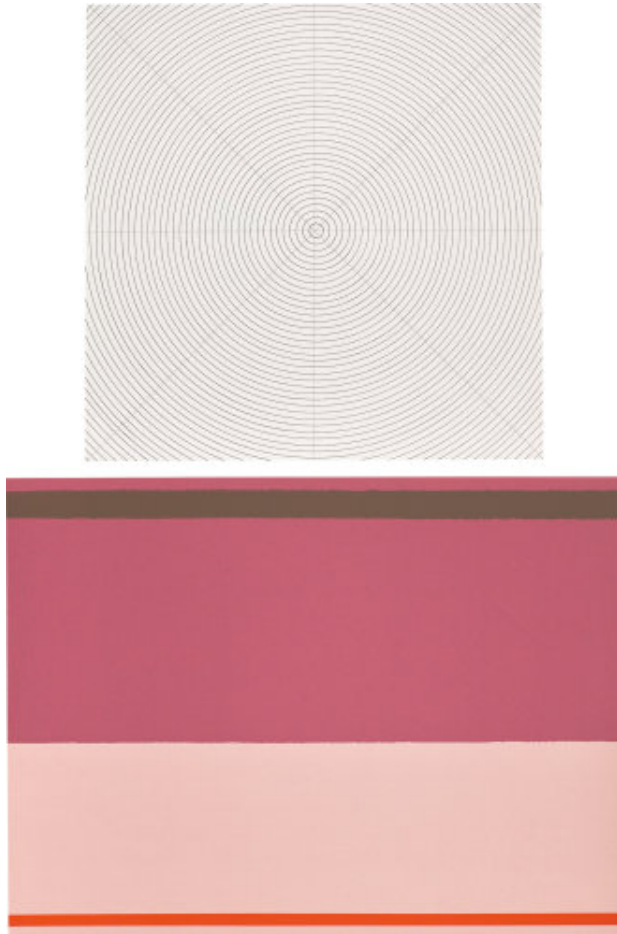
Acquired directly from the artist by the present owner in 1972

Literature

Dieter Schwarz R24

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



216

Sol LeWitt; and Kenneth Noland

The New York Collection for Stockholm: two plates (K. 1973.02)

1973

One lithograph, and one screenprint in colours, on wove paper, the full sheets.

LeWitt S. 22.5 x 22.5 cm (8 7/8 x 8 7/8 in.)

Noland S. 22.9 x 30.5 cm (9 x 12 in.)

The LeWitt signed in pencil on the reverse, the Noland stamp-signed in blue ink on the reverse, and both numbered 75/300 in pencil on the reverse (there were also 25 artist's proofs for the LeWitt), both with the artists' copyright inkstamps on the reverse, published by Experiments in Art and Technology, Inc., New York, both unframed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



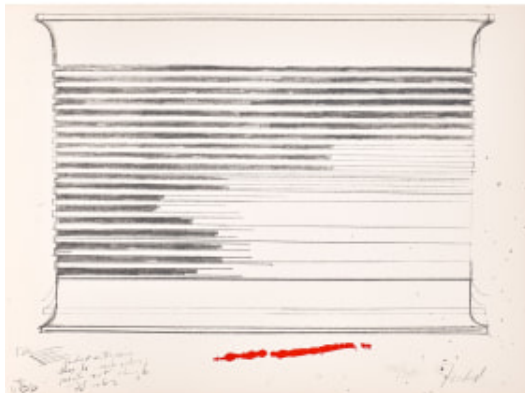
Literature

Barbara Krakow 1973.02 (LeWitt)

Ars Publicata, Group Editions - The New York Collection for Stockholm

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



217

Donald Judd; and Dan Flavin

The New York Collection for Stockholm: two plates

1973

One screenprint and lithograph in colours, and one screenprint in colours, on wove paper, the full sheets. both S. 30.4 x 22.8 cm (11 7/8 x 8 7/8 in.), one horizontal

Both signed, the Flavin dated, and both numbered 75/300 in pencil (there were also 25 artist's proofs for the Judd), with the artists' copyright inkstamps on the reverse, published by Experiments in Art and Technology, Inc., New York, both unframed.

Estimate

£1,000 — 1,500 †

[Go to Lot](#)



Literature

Jörg Schellmann Appendix B. (Judd)

Ars Publicata, Group Editions - The New York Collection for Stockholm

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



218

Louise Nevelson; and Lee Bontecou

The New York Collection for Stockholm: two plates (B. 108)

1973

One screenprint in colours with varnish additions, and one lithograph, on wove paper, with full margins and the full sheet.

Bontecou S. 22.7 x 30.4 cm (8 7/8 x 11 7/8 in.)

Nevelson I. 26 x 19 cm (10 1/4 x 7 1/2 in.)

Nevelson S. 30.4 x 22.6 cm (11 7/8 x 8 7/8 in.)

Both signed and numbered 75/300 in pencil (there were also 25 artist's proofs for the Nevelson), with the artists' copyright inkstamps on the reverse, published by Experiments in Art and Technology, Inc., New York, both unframed.

Estimate

£1,000 — 1,500 ±

[Go to Lot](#)



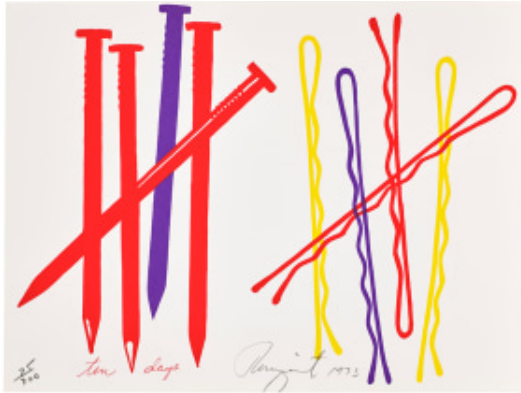
Literature

Gene Baro 108 (Nevelson)

Ars Publicata, Group Editions - The New York Collection for Stockholm

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



219

Robert Rauschenberg; James Rosenquist; and Claes Oldenburg

The New York Collection for Stockholm: three plates
(G. 68, A. & P. 103)

1973

One lithograph in colours, one screenprint and lithograph in colours, and one screenprint in colours, on wove paper, the full sheets.

all S. approx. 30.5 x 22.8 cm (12 x 8 7/8 in.), one horizontal

All signed, the Rauschenberg and Rosenquist dated, and all numbered 75/300 in graphite or white pencil (there were also 25 artist's proofs for the Oldenburg, and 15 hors commerce impressions for the Rosenquist), with the artists' copyright inkstamps on the reverse, published by Experiments in Art and Technology, Inc., New York, all unframed.

Estimate

£1,000 — 1,500 ‡

[Go to Lot](#)

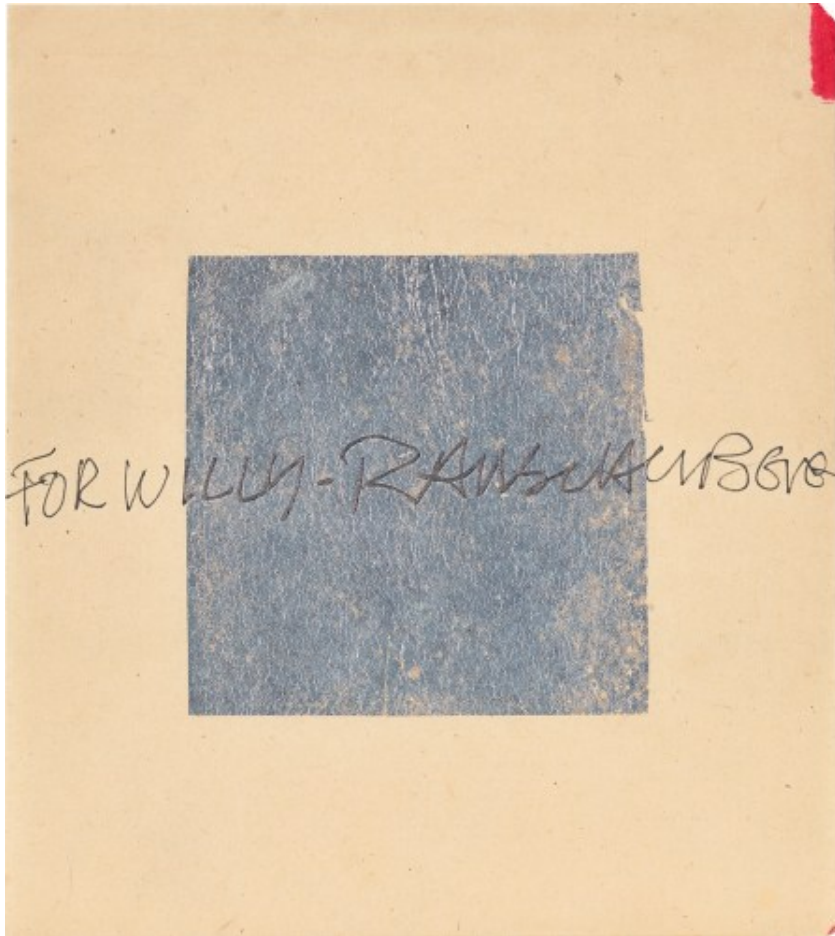


Literature

Constance W. Glenn 68 (Rosenquist)

Richard Axsom and David Platzker 109 (Oldenburg)

Ars Publicata, Group Editions - The New York Collection for Stockholm



220

Robert Rauschenberg

Untitled

circa 1970

Silver foil, on Japan paper, with full margins, with accompanying photograph.

S. 16.1 x 14.5 cm (6 3/8 x 5 3/4 in.)

photograph 12.9 x 8.9 cm (5 1/8 x 3 1/2 in.)

Signed and dedicated 'For Willy' in black ink across the silver foil (dedicated to Robert William Burke), both contained in one frame.

Estimate

£1,000 — 1,500 †

[Go to Lot](#)



220

Robert Rauschenberg

Provenance

The Collection of Robert William Burke, Paris
By descent to the present owner

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



221

Robert Rauschenberg

Horse Silk, from Night Sights

1993

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

S. 72.4 x 51 cm (28 1/2 x 20 1/8 in.)

Signed, dated and numbered 53/100 in pencil (there were also 25 artist's proofs), published by Aperture Foundation, New York, framed.

Estimate

£800 — 1,200 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



222

Robert Rauschenberg

Deposit, from America: The Third Century

1975

Screenprint in colours with hand-colouring, on wove paper, the full sheet, with the accompanying blue, red and white fabric-covered portfolio.

S. 76.5 x 56.5 cm (30 1/8 x 22 1/4 in.)

portfolio 82 x 61 x 4 cm (32 1/4 x 24 x 1 5/8 in.)

Signed, dated and numbered 83/200 in pencil (there were also 25 artist's proofs), co-published by APC Editions and Chermayeff & Geismar, New York, unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



223

Ed Ruscha

America Whistles, from America: The Third Century (E. 84)

1975

Lithograph in colours, on Arches paper, the full sheet.
S. 76.6 x 57 cm (30 1/8 x 22 1/2 in.)

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

Estimate

£2,000 — 3,000

[Go to Lot](#)



223

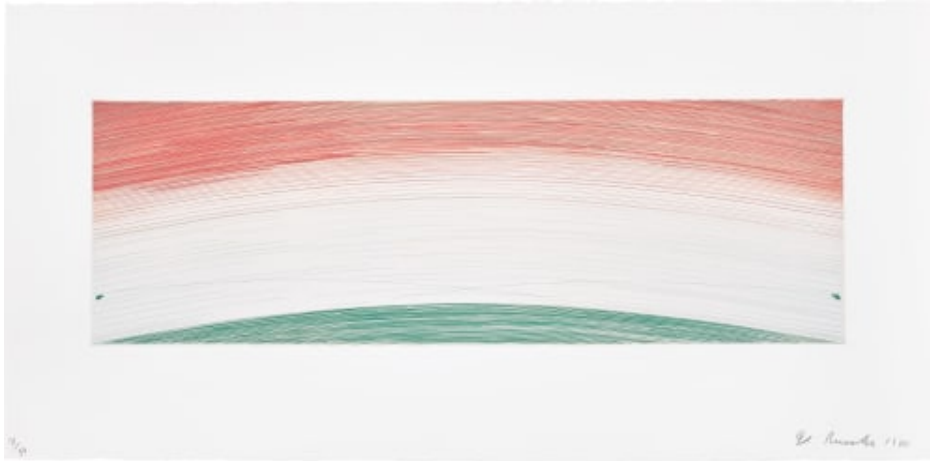
Ed Ruscha

Literature

Siri Engberg 84

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



224

Ed Ruscha

Two Jumping Fish (E. 114)

1980

Etching in colours, on R. K. Burt paper, with full margins.

I. 26 x 80.3 cm (10 1/4 x 31 5/8 in.)

S. 49.1 x 99.7 cm (19 3/8 x 39 1/4 in.)

Signed, dated and numbered 21/55 in pencil (there were also 5 artist's proofs), published by Bernard Jacobson Ltd., London, unframed.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)

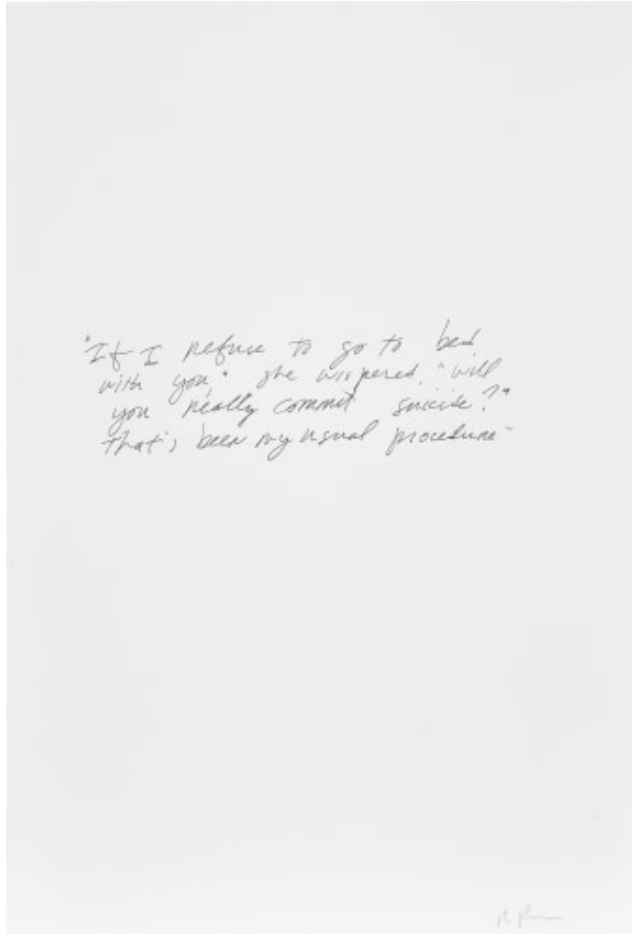


224

Ed Ruscha

Literature

Siri Engberg 114



225

Richard Prince

Untitled, from Inside World

1989

Ink, on wove paper, with full margins.

I. 4.5 x 14 cm (1 3/4 x 5 1/2 in.)

S. 30.5 x 20.5 cm (12 x 7 7/8 in.)

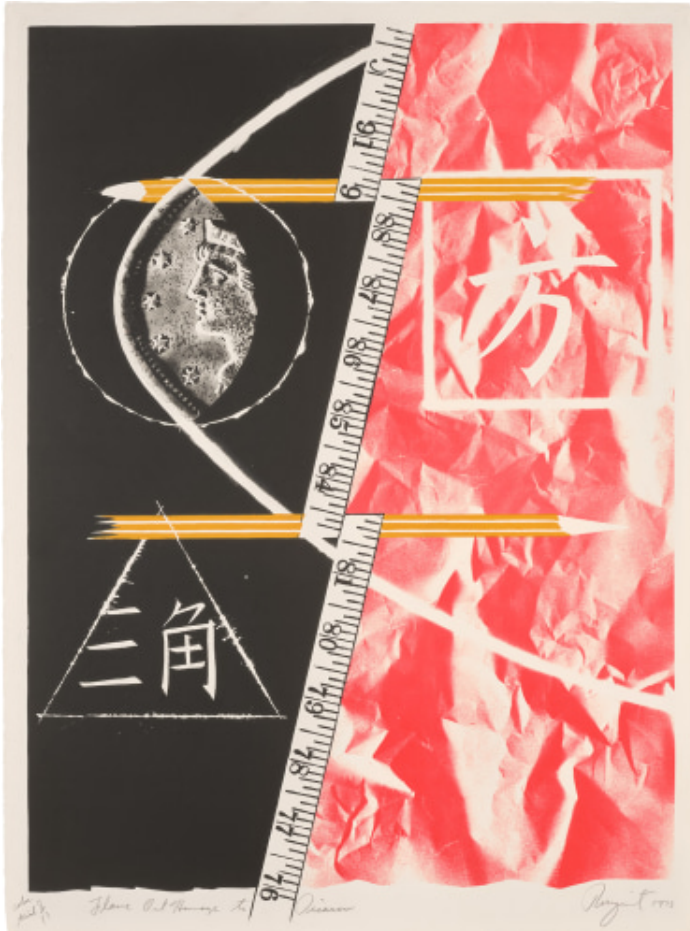
Signed in pencil, one of 250 copies produced to accompany the book *Inside World*, published by Thea Westreich Associates, New York, lacking the original numbered book, framed.

Estimate

£1,000 — 1,500 †

[Go to Lot](#)





226

James Rosenquist

Flame Out for Picasso, from Hommage à Picasso (G. 65)

1973

Unique lithograph in colours, on Arches watercolour paper, with full margins.

I. 71 x 52.7 cm (27 7/8 x 20 3/4 in.)

S. 76.5 x 56.5 cm (30 1/8 x 22 1/4 in.)

Signed, titled, dated and numbered 'color trial 8/13' in pencil (a unique colour variant trial proof, the edition was 175 and 15 artist's proofs), published by Propyläen-Verlag, Berlin, framed.

Estimate

£300 — 500 †

[Go to Lot](#)

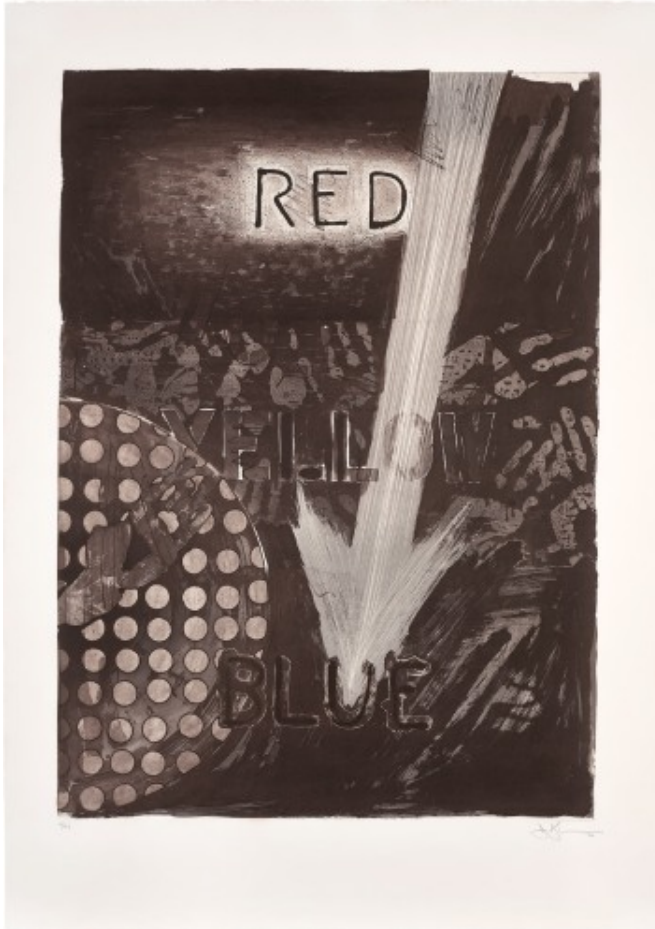


Literature

Constance W. Glenn 65

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



227

Jasper Johns

Untitled (Red) (U.L.A.E. 224)

1982

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

I. 86.4 x 62 cm (34 x 24 3/8 in.)

S. 107.7 x 75.5 cm (42 3/8 x 29 3/4 in.)

Signed, dated and numbered 41/77 in pencil (there were also 14 artist's proofs), published by Petersburg Press, London and New York, framed.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



227

Jasper Johns

Literature

Universal Limited Art Editions 224

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



228

Jasper Johns

Untitled (Blue) (U.L.A.E. 226)

1982

Etching in colours, on BFK Rives paper, with full margins

I. 86.6 x 62.2 cm (34 1/8 x 24 1/2 in.)

S. 106.8 x 75.5 cm (42 x 29 3/4 in.)

Signed, dated and numbered 41/77 in pencil (there were also 14 artist's proofs), published by Petersburg Press, London and New York, framed.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



228

Jasper Johns

Literature

Universal Limited Art Editions 226

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



229

Jasper Johns

Untitled (Yellow) (U.L.A.E. 225)

1982

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

I. 86.6 x 62.1 cm (34 1/8 x 24 1/2 in.)

S. 107 x 75.5 cm (42 1/8 x 29 3/4 in.)

Signed, dated and numbered 41/77 in pencil (there were also 14 artist's proofs), published by Petersburg Press, London and New York, framed.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



229

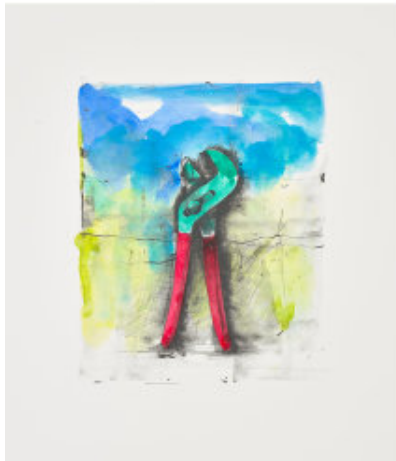
Jasper Johns

Literature

Universal Limited Art Editions 225

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



230

LOT OFFERED WITH NO RESERVE

Jim Dine

Ten Hand-Colored Winter Tools II: three plates (C. 32.1, 32.5 & 32.6)

1973-89

Three lithographs with extensive hand-colouring in acrylic, on German Etching Deluxe Cream paper, with full margins.

all I. various, largest 26 x 21.2 cm (10 1/4 x 8 3/8 in.)

all S. approx. 60.3 x 45 cm (23 3/4 x 17 3/4 in.)

All signed, dated and numbered 1/18 in pencil, co-published by Pace Editions, New York and Waddington Graphics, London, 1989, all unframed.

Estimate

£1,500 — 2,000 •

[Go to Lot](#)



230

Jim Dine

Literature

Elizabeth Carpenter 32.1, 32.5 & 32.6



231

Jim Dine

Hand-Colored Flowers II (C. 31)

1977-89

Etching and aquatint with hand-colouring in acrylic, on
Fabriano Rosaspina paper, with full margins.

I. 74.8 x 50.3 cm (29 1/2 x 19 3/4 in.)

S. 99.5 x 70.6 cm (39 1/8 x 27 3/4 in.)

Signed, dated and numbered 22/30 in pencil (there
was also 1 artist's proof), published by Pace Prints,
New York, framed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



231

Jim Dine

Literature

Elizabeth Carpenter 31

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



232

Jim Dine

The Hand-Colored Viennese Hearts VII (C. 34.7)

1990

Screenprint, etching and aquatint in colours with hand-colouring in acrylic, on Arches paper, with full margins.

I. 87.9 x 73.4 cm (34 5/8 x 28 7/8 in.)

S. 119.1 x 91.8 cm (46 7/8 x 36 1/8 in.)

Signed, dated and numbered 33/40 in pencil (there were also 10 artist's proofs), published by Pace Editions, New York, framed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



232

Jim Dine

Provenance

Halcyon Gallery, London

Acquired from the above by the present owner

Literature

Elizabeth Carpenter 34.7

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



233

Larry Rivers

Dutch Masters

1982

Lithograph with screenprint in colours, on Fabriano paper, with full margins.

I. 62 x 78 cm (24 3/8 x 30 3/4 in.)

S. 70.5 x 100.3 cm (27 3/4 x 39 1/2 in.)

Signed, dated and numbered 96/100 in pencil, framed.

Estimate

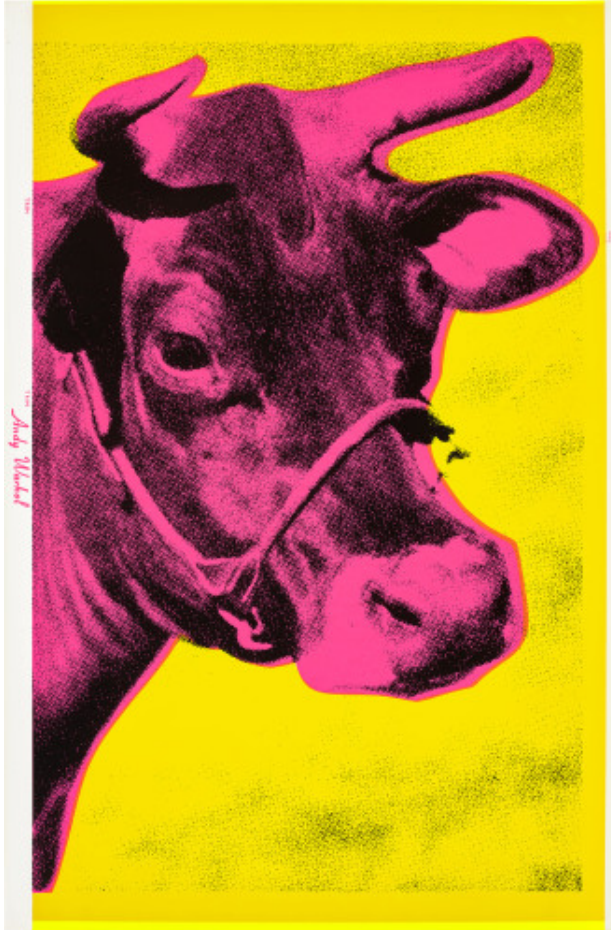
£600 — 800 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



234

Andy Warhol

Cow (F. & S. 11)

1966

Screenprint in colours, on wallpaper, the full sheet.

S. 116.6 x 76.8 cm (45 7/8 x 30 1/4 in.)

Unsigned, from the unlimited edition (100 were stamp-signed), published by the artist, New York, for an exhibition at Leo Castelli Gallery, New York, framed.

Estimate

£5,000 — 7,000

[Go to Lot](#)



234

Andy Warhol

Provenance

Guy Hepner, New York

Acquired directly from the above by the present owner in 2014

Literature

Frayda Feldman and Jörg Schellmann 11

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



235 Δ

Andy Warhol

Flowers (F. & S. 72)

1970

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

S. 91.3 x 91.3 cm (35 7/8 x 35 7/8 in.)

An unsigned proof (aside from the signed and numbered edition of 250 and 26 artist's proofs lettered A-Z), published by Factory Additions, New York, unframed.

Estimate

£6,000 — 8,000

[Go to Lot](#)



235

Andy Warhol

Provenance

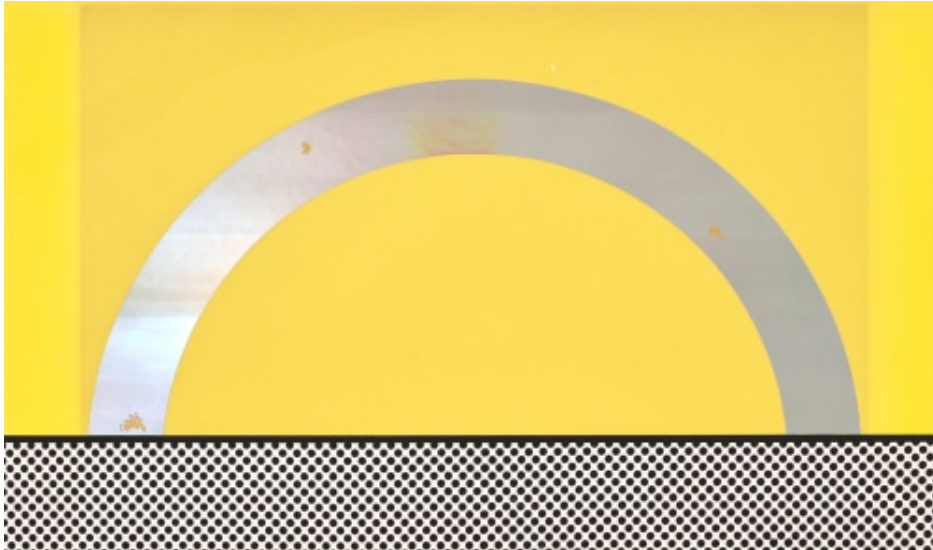
The artist's studio, New York

Private Collection, Cologne

Phillips, London *Evening & Day Editions*, 24 January 2019, lot 30

Literature

Frayda Feldman and Jörg Schellmann 72



236

Roy Lichtenstein

Landscape 7, from Ten Landscapes (C. 57)

1967

Screenprint in colours with collage of iridescent silver Mylar, on 4-ply rag board, the full sheet.

S. 27.4 x 46.6 cm (10 3/4 x 18 3/8 in.)

Signed, dated and numbered 84/100 in pencil on the reverse (there were also 10 artist proofs in Roman numerals), co-published by Original Editions and Leo Castelli Gallery, New York, framed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



236

Roy Lichtenstein

Provenance

Christie's New York, *First Open | Editions | Online*, 20 - 30 September 2016, lot 6
Acquired at the above sale by the present owner

Literature

Mary Lee Corlett 57



237

Roy Lichtenstein

Paper Plates (C. III.45)

1969

The complete set of 10 screenprints in colours, on white paper plates, contained in the original sealed clear cellophane wrapping.

all 26 cm (10 1/4 in.) diameter

With the artist and publisher's copyright inkstamp in black on the reverse, from the edition of an unknown size, published by Bert Stern for On 1st Inc., New York.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Provenance

The artist

Collection of Fiona Logsdail, London (acquired c.1979 from MOMA, New York)

Then by descent to the present owner

Literature

see Mary Lee Corlett III.45

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



238

Robert Indiana

The Book of Love: one plate

1996

Screenprint in colours, on A.N.W. Crestwood Museum Edition paper, with full margins.

I. 46.2 x 45.6 cm (18 1/4 x 17 7/8 in.)

S. 61 x 50.8 cm (24 x 20 in.)

Signed, dated and numbered XXVIII/L in pencil (one of 50 artist's proofs in Roman numerals, the edition was 200 in Arabic numerals), published by American Image Editions, New York, framed.

Estimate

£3,000 — 5,000 ‡

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



239

Alexander Calder

Petite spirale (Small Spiral)

1974

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

S. 58 x 78 cm (22 7/8 x 30 3/4 in.)

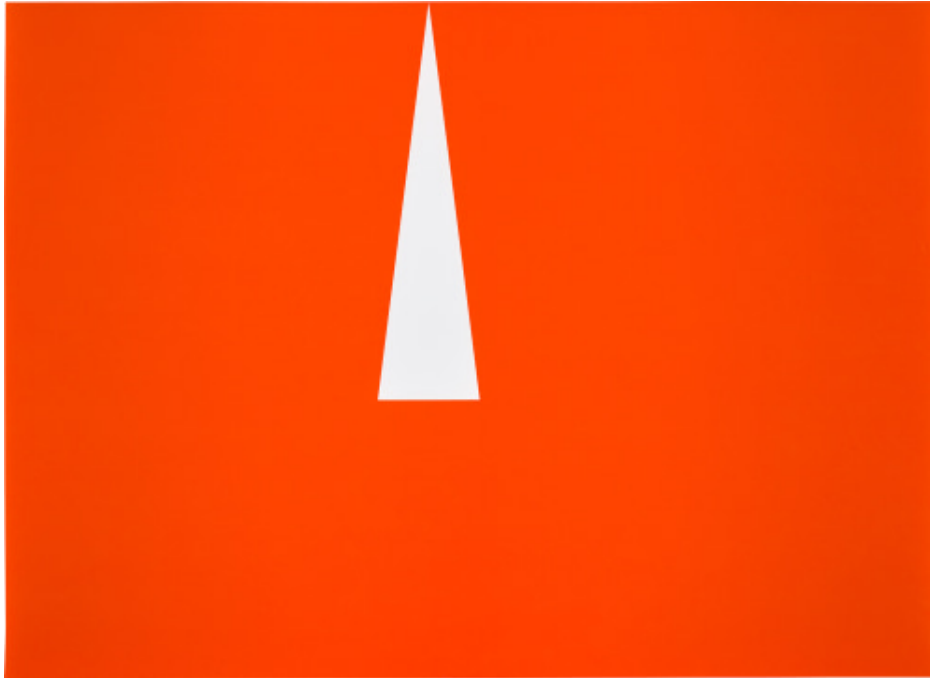
Signed and numbered 44/75 in pencil, published by
Maeght, Paris, framed.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)





240

Carmen Herrera

Red With White Triangle

2009

Screenprint in red and white, on Somerset paper, the full sheet.

S. 49.8 x 68.9 cm (19 5/8 x 27 1/8 in.)

Signed, dated and numbered 14/25 in black ink on the label affixed to the reverse of the mount, published by Ikon Gallery, Birmingham, framed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



241

Beatriz Milhazes

Pink Sunshine

2021

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

S. 47.3 x 58.5 cm (18 5/8 x 23 in.)

Signed in pencil and numbered 36/100 (printed) on the label affixed to the reverse, published by Museum in Progress, Vienna, to benefit the *Safety Curtain* project at the Vienna State Opera, 2021/22, with their accompanying Certificate of Authenticity, unframed.

Estimate

£1,000 — 1,500 [†]▲

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



242

Sonia Delaunay

Sonia Delaunay, Musée National d'Art Moderne Paris

1967


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

I. 50.7 x 39.7 cm (19 7/8 x 15 5/8 in.)

S. 64.9 x 49.8 cm (25 1/2 x 19 5/8 in.)

Signed and annotated 'E.A.' in pencil (an artist's proof aside from the edition of 75 *avant le lettre*), unframed.

Estimate

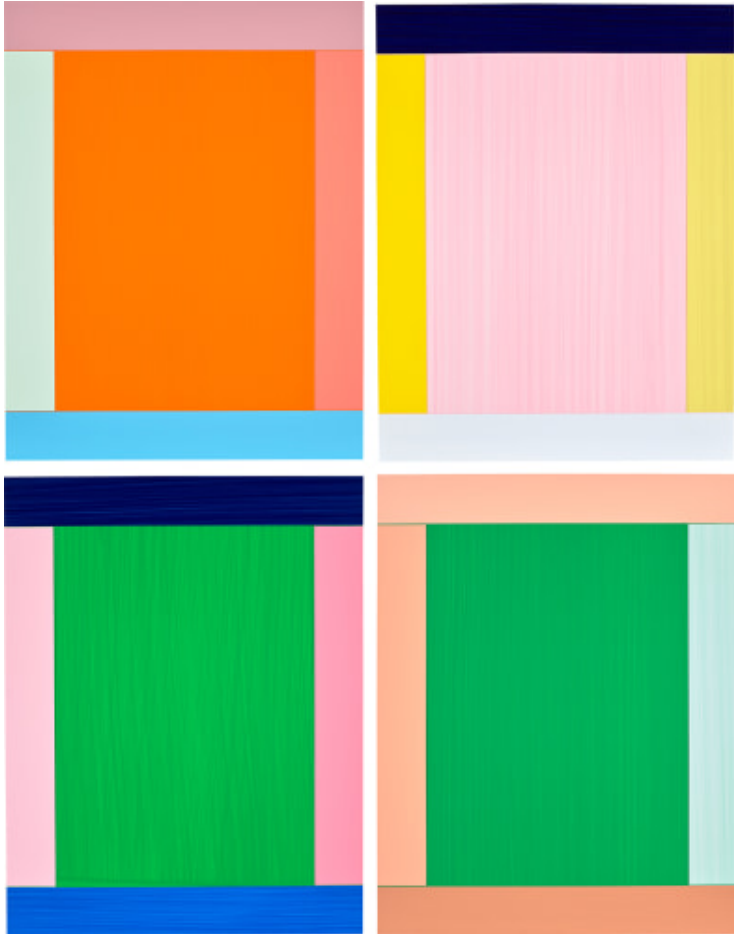
£1,000 — 1,500 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



244

Imi Knoebel

Anima Mundi 1-4 II Ed.

2010

The complete set of four collages with acrylic in colours, on constructed plastic panels.

all 37 x 29 cm (14 5/8 x 11 3/8 in.)

Panel 'D' signed, and all titled, dated, and numbered 3/3 in black ink on the reverse of the plastic panels, all framed.

Estimate

£6,000 — 8,000 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



245

Imi Knoebel

IT

1998

Aluminium multiple painted with pink acrylic.

26 x 24.8 x 12.6 cm (10 1/4 x 9 3/4 x 4 7/8 in.)

Signed, dated and numbered 19/24 in pencil and acrylic on the reverse (there were also 6 artist's proofs), published by Edition Schellmann, Munich and New York.

Estimate

£6,000 — 8,000 ⁺£

[Go to Lot](#)



245

Imi Knoebel

Provenance

Private Collection, Germany

Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 185

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



246

Imi Knoebel

Triffit


1993

Wooden multiple painted with green acrylic.

38.5 x 33 x 9 cm (15 1/8 x 12 7/8 x 3 1/2 in.)

Signed and dated in pencil and acrylic, and numbered 8/20 in pencil on the reverse, published by Edition Galerie Fahnemann, Berlin.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



246

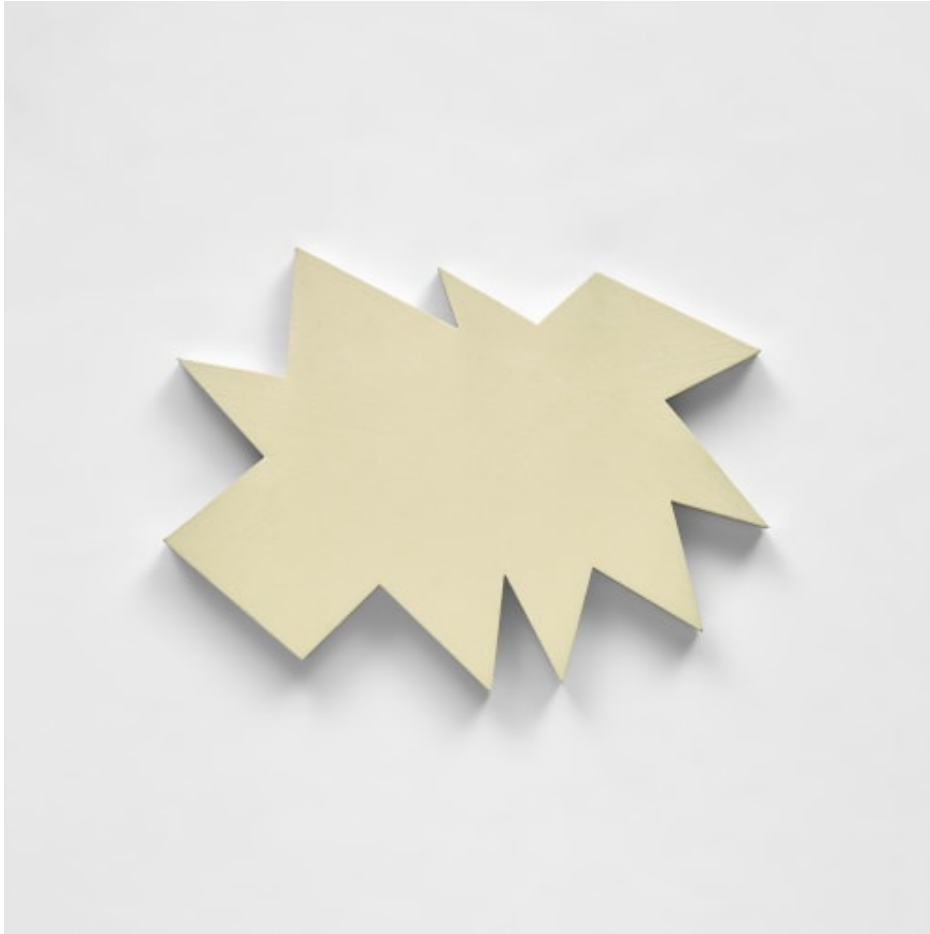
Imi Knoebel

Provenance

Private Collection, Germany

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



247

Imi Knoebel

Canapé enfant (Children's Sofa)


1996

Aluminium multiple painted with glow-in-the-dark acrylic.

26 x 35.5 x 2.2 cm (10 1/4 x 13 7/8 x 0 7/8 in.)

Signed and dated in black felt-tip pen and acrylic, and numbered 15/60 in black felt-tip pen on the reverse (there were also 20 artist's proofs in Roman numerals, published by Edition Galerie Fahnemann, Berlin).

Estimate

£3,000 — 5,000 

[Go to Lot](#)



247

Imi Knoebel

Provenance

Private Collection, Germany



248

Marcel Broodthaers

Les animaux de la ferme (The Farm Animals)

1974

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

both S. 82 x 60 cm (32 1/4 x 23 5/8 in.)

One signed with initials, dated and annotated 'e.a.' in pencil, both numbered 'II/XX' in pencil (an artist proof, the edition was 100), published by Edition Staeck, Heidelberg, Germany, both framed.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



249

Marcel Broodthaers

Museum-Museum

1972

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

both S. 84 x 59 cm (33 1/8 x 23 1/4 in.)

Both signed with initials, dated and numbered 63/100 in pencil, published by Edition Staeck, Heidelberg, Germany, both framed.

Estimate

£6,000 — 8,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



250

Bernd and Hilla Becher

Industriehallen (Industrial Facades)

2006

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

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

S. 90.4 x 93.3 cm (35 5/8 x 36 3/4 in.)

Signed and numbered 39/40 in pencil on the reverse (there were also 8 artist's proofs), published by Edition Schellmann, Munich, framed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)



Literature

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



251

Arman

Accumulation


1973

Multiple comprised of rubber stamps and paper,
contained in a wooden box with Plexiglas lid.

47 x 32 x 8.5 cm (18 1/2 x 12 5/8 x 3 3/8 in.)

Stamp-numbered 034/100 in black ink on the reverse
(there were also 10 artist's proofs in black painted
boxes), co-published by Edition Schellmann, Munich,
and John Gibson Gallery, New York.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 12

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



252

Christo and Jeanne-Claude

Wrapped Building, Project for 1 Times Square, New York (S. 128)


1985

Lithograph in colours with collage of fabric, thread, transparent polyethylene and staples, on Guarro paper mounted to cardboard (as issued), the full sheet.

S. 71.5 x 56.8 cm (28 1/8 x 22 3/8 in.)

Signed and numbered 'H.C. 9/25' in pencil (an hors commerce impression, the edition was 100 and 25 artist's proofs), published by Ediciones Polígrafa, S.A., Barcelona, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)

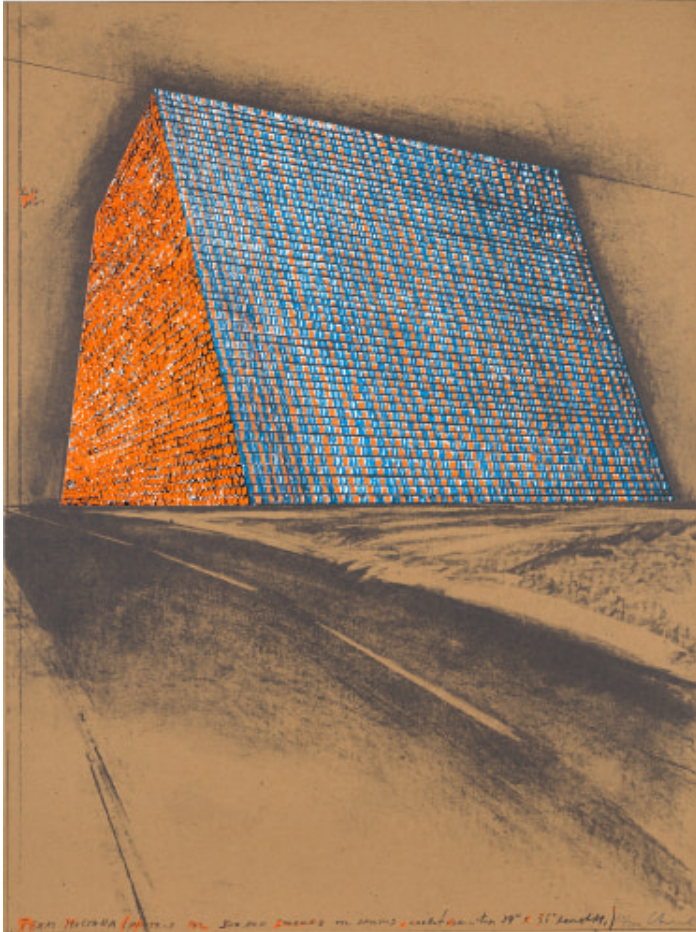


Literature

Jörg Schellmann 128

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



253

Christo and Jeanne-Claude

Texas Mastaba, Project for 500,000 Stacked Oil Drums, from America: The Third Century (S. 85)

1976

Lithograph with collaged screenprint in colours, on brown cardboard, the full sheet.

S. 76.1 x 56.7 cm (29 7/8 x 22 3/8 in.)

Signed and numbered 83/200 in pencil (there were also 25 artist's proofs and 20 hors commerce impressions), co-published by APC Editions, Chermayeff and Geismer Associates, New York, unframed.

Estimate

£1,000 — 2,000 ♣

[Go to Lot](#)

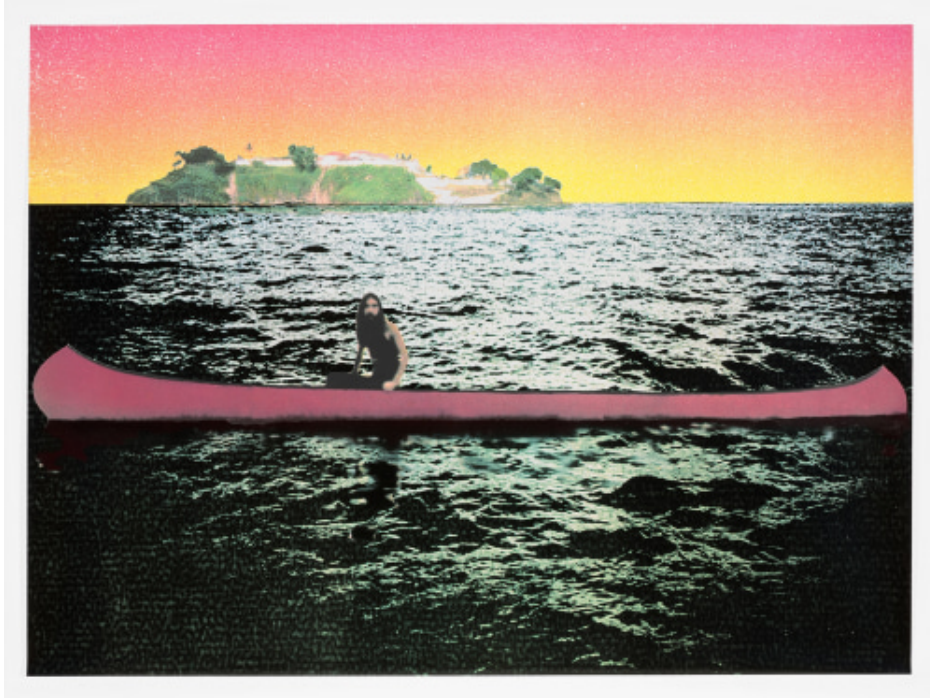


Literature

Jörg Schellmann 85

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



254

Peter Doig

Canoe Island

2000

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

S. 73.4 x 99.9 cm (28 7/8 x 39 3/8 in.)

Signed and numbered 18/300 in pencil on the reverse (there were also 30 artist's proofs), published by Counter Editions, London, framed.

Estimate

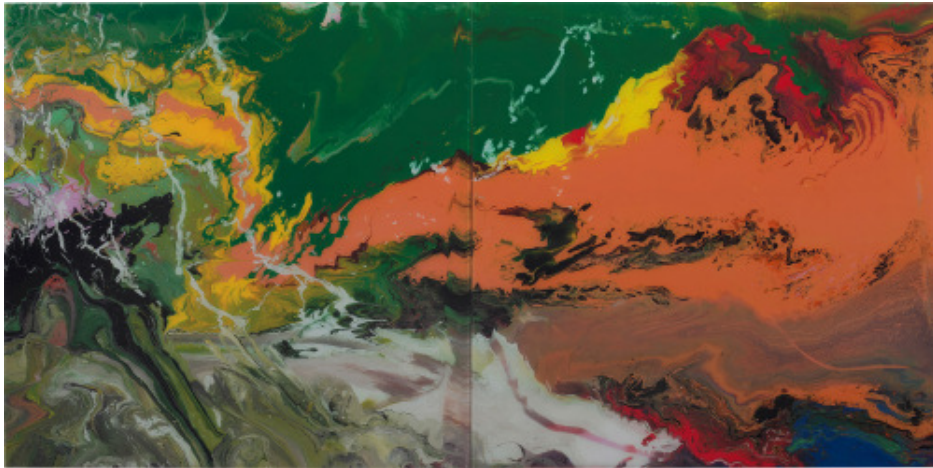
£2,000 — 3,000 [♣]

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



255

Gerhard Richter

Flow (P15)

2013/2016

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

100 x 200 cm (39 3/8 x 78 3/4 in.)

This facsimile object is unsigned and numbered 461/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London.

Estimate

£6,000 — 8,000 [▲]

[Go to Lot](#)



255

Gerhard Richter

Literature

HENI Productions P15

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



256

Gerhard Richter

Flow (P16)


2013/2016

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

100.2 x 200.4 cm (39 1/2 x 78 7/8 in.)

This facsimile object is unsigned and numbered 461/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Literature

HENI Productions P16

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



257

Gerhard Richter

Bagdad (P9)

2010/2014

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

49.7 x 39.8 cm (19 5/8 x 15 5/8 in.)

This facsimile object is unsigned and numbered 451/500 in black ink on the reverse, published by the Serpentine Galleries, London, framed.

Estimate

£2,500 — 3,500 ♣

[Go to Lot](#)

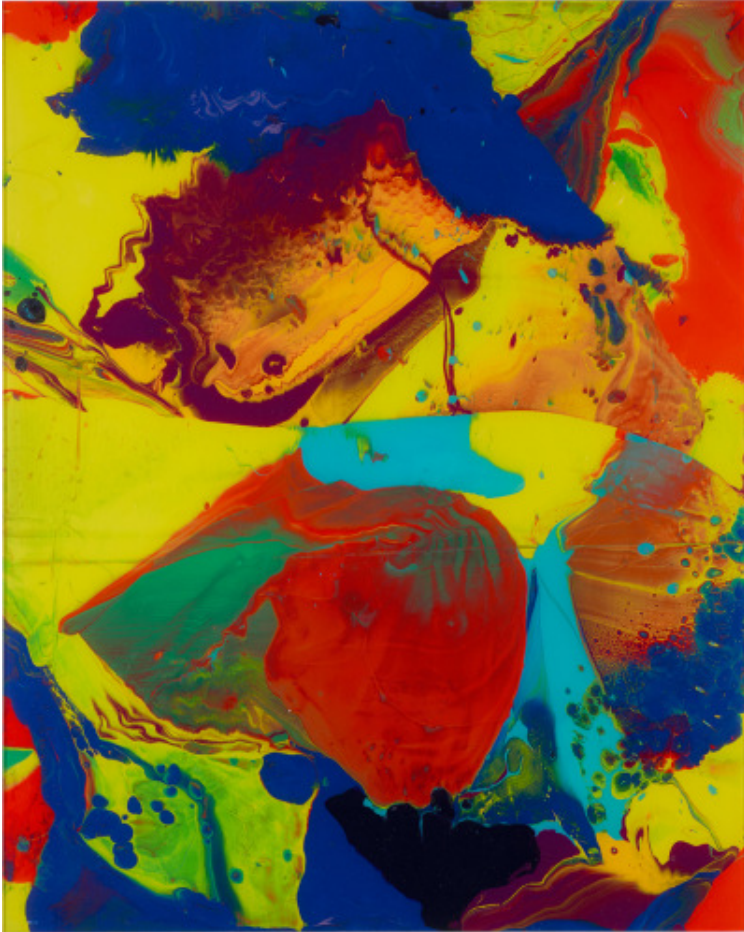


Literature

HENI Productions P9

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



258

Gerhard Richter

Bagdad (P10)

2010/2014

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

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

This facsimile object is unsigned and numbered 451/500 in black ink on the reverse, published by the Serpentine Galleries, London, framed.

Estimate

£2,500 — 3,500 ♣

[Go to Lot](#)

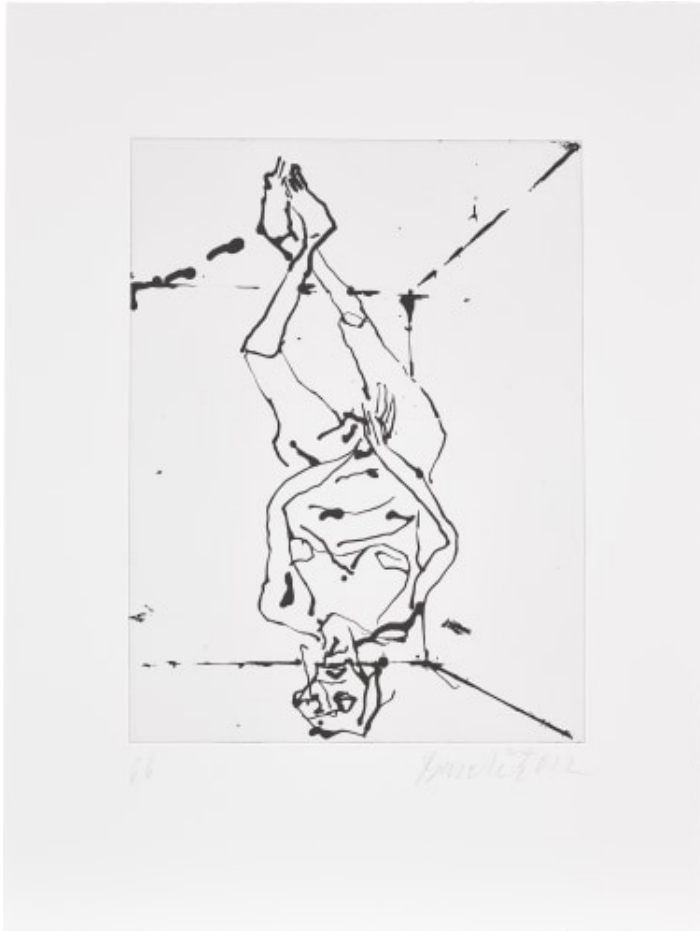


Literature

HENI Productions P10

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



259

Georg Baselitz

Spielt die Musik (Black) (Plays the Music, Black)

2022

Etching, on Somerset paper, with full margins.

I. 33.1 x 25.1 cm (13 x 9 7/8 in.)

S. 51.6 x 39 cm (20 3/8 x 15 3/8 in.)

Signed, dated and numbered '66' in pencil, from the edition of 100 (the edition comprised 50 impressions in black ink and 50 in red ink, and 10 artist's proofs), published by the Kunst Historisches Museum Wien, Vienna, for the exhibition *Baselitz: Naked Masters*, 7 March to 25 June 2023, unframed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



260

Antony Gormley

Horizon Field

2010

Etching, on BFK Rives paper, with full margins.

I. 32.1 x 49.8 cm (12 5/8 x 19 5/8 in.)

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

Signed, dated and numbered '4/AP' in pencil on the reverse (one of 9 artist's proofs, the edition was 80), printed by Thumbprint Editions, London, for the exhibition *Horizon Field* organised by Kunsthaus Bregenz, Austria, framed.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



261

Tracey Emin

Curled Up

2022

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

S. 60 x 76.1 cm (23 5/8 x 29 7/8 in.)

Signed, titled, dated and numbered 8/100 in pencil (there were 20 artist's proofs), published by Counter Editions, Margate, unframed.

Estimate

£3,000 — 5,000 ⁺£

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



262

Tracey Emin

On My Knees, from Tate Modern 21 Years Portfolio

2021

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

S. 60 x 75.8 cm (23 5/8 x 29 7/8 in.)

Signed, titled, dated and numbered 73/100 in pencil, published by Counter Editions, London, unframed.

Estimate

£3,000 — 5,000 ⬆️⬆️

[Go to Lot](#)



Literature

Ars Publicata, Group Editions - Tate Modern 21 Years

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



263

Tracey Emin

Kate Moss 2000

2006

Polymer-gravure etching, on Zerkall paper, with full margins.

I. 23 x 39.5 cm (9 x 15 1/2 in.)

S. 40.8 x 58.4 cm (16 1/8 x 22 7/8 in.)

Signed, titled and numbered 82/250 in pencil (there were also 42 artist's proofs), published by White Cube, London, framed.

Estimate

£3,000 — 5,000 ▲

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



264

Tracey Emin

Little Owl (Self Portrait)

2005


Etching, on wove paper, with full margins.

I. 13.6 x 19.5 cm (5 3/8 x 7 5/8 in.)

S. 26.2 x 32 cm (10 3/8 x 12 5/8 in.)

Signed, titled, dated and numbered 77/200 in pencil (there were also some artist's proofs), published by Emin International, London, unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



265

Tracey Emin

Sam and Jay's Birds

2004


Etching, on wove paper, with full margins.

I. 13.9 x 19.8 cm (5 1/2 x 7 3/4 in.)

S. 20.7 x 26.4 cm (8 1/8 x 10 3/8 in.)

Signed with initials in pencil on the front, with the ink-stamp 'Jay Jopling and Sam Taylor-Wood Christmas Edition Tracey Emin 2004' in black ink on the reverse, from the edition of 125, published by White Cube, London, framed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



265

Tracey Emin

Literature

Ars Publicata, Tracey Emin Editions, 2004.01

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



266

LOT OFFERED WITH NO RESERVE

Tracey Emin

Me Me

2014

Cast plaster multiple.

7 x 7.5 x 4.2 cm (2 3/4 x 2 7/8 x 1 5/8 in.)

Signed, titled, dated and numbered 76/100 in pencil on the reverse, published by Emin International, London.

Estimate

£1,000 — 1,500 •♣

[Go to Lot](#)





267

Rachel Whiteread

Cup & Saucer

2008

Hand-painted cast bronze cup and saucer, contained in the original handmade felt-lined wooden presentation box engraved with the title and artist's name.


cup 6.7 x 11.5 x 8 cm (2 5/8 x 4 1/2 x 3 1/8 in.)

saucer 13.7 x 13.7 x 2 cm (5 3/8 x 5 3/8 x 3/4 in.)

box 17 x 23 x 33 cm (6 3/4 x 9 x 12 7/8 in.)

Engraved with signature, date and numbering 1/25 on the steel plate inside the box's lid, signed by the artist in black ink on the accompanying Certificate of Authenticity (there were also 8 artist's proofs), published by Alan Cristea Gallery, London.

Estimate

£3,000 — 5,000 

[Go to Lot](#)





268

Rachel Whiteread

Cutlery

2008


The complete set of four cast stainless steel cutlery, contained in the original handmade felt-lined wooden presentation box engraved with the title and artist's name.

multiples various, largest 1 x 22 x 2.7 cm (3/8 x 8 5/8 x 1 1/8 in.) (knife)

box 11.5 x 23 x 33.5 cm (4 1/2 x 9 x 13 1/4 in.)

Engraved with signature, date and numbering 4/25 on the steel plate affixed to the inside of the box's lid, signed by the artist in black ink on the accompanying Certificate of Authenticity (there were also 8 artist's proofs), published by Alan Cristea Gallery, London.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST

DON'T TALK DOWN TO ME. DON'T
BE POLITE TO ME. DON'T
TRY TO MAKE ME FEEL NICER.
DON'T RELAX. I'LL CUT THE
SMILE OFF YOUR FACE. YOU
THINK I DON'T KNOW WHAT'S
GOING ON. YOU THINK I'M
AFRAID TO REACT. THE JOCKEYS
ON YOU. I'M HIDING MY TIRE,
LOADING FOR THE SPOT. YOU
THINK NO ONE CAN REACH YOU,
NO ONE CAN HAVE WHAT YOU
HAVE. I'VE BEEN PLANNING
WHILE YOU'RE PLAYING. I'VE
BEEN SAYING WHILE YOU'RE
SPENDING. THE GAME IS
ALMOST OVER SO IT'S
TIME YOU ACKNOWLEDGE ME.
DO YOU WANT TO KILL. NOT
EVER KNOWING WHO TOOK YOU?

REDUCE! OUR TIMES ARE INVOLVABLE.
TAKE COURAGE FOR THE WORST IS A
WARNING OF THE BEST. ONLY
OUR CIRCUMSTANCE CAN PRECIPITATE
THE OVERTHROW OF OPPRESSORS. THE
BID AND CONCEPT MUST BE LEAD TO
WASTE REMOVE THE JUST GAIN THROUGH
OPPOSITION INSTANCES AND
ISOLATES THE ENEMY. CONFLICT
OF INTEREST MUST BE SEEN FOR
WHAT IT IS. DO NOT SUPPORT
PALMATIVE GESTURES. THEY CONFUSE
THE PEOPLE AND DELAY THE INEVITABLE
CONTRADICTION. DELAY IS NOT
TOLERATED FOR IT JEOPARDIZES THE
WELL-BEING OF THE MAJORITY.
CONTRADICTION WILL BE DISSENTED.
THE RECKONING WILL BE WASTED BY
THE STAGING OF ISSUES DISTURBANCES.
THE APOCALYPSE WILL BLOSSOM.

SENTIMENTALITY DELAYS THE REMOVAL OF
THE DANGEROUSLY BACKWARD AND THE
UNFIT. RANDOM SELECTION IS
MANDATORY IN POLICY MAKING AND
POPULATION MANAGEMENT. INCORRECT
MERCIFUL IMPULSES FOOTPAVE THE
GLASSING THAT PROCESSES REFORM.
SHORT-TERM SOCIETIES MUST YIELD TO
LONG-RANGE NECESSITY. MORALS WILL BE
REVISED TO MEET THE REQUIREMENTS OF
TODAY. MEANINGLESS PLATITUDES WILL
BE PULLED FROM TONGUES AND MINDS.
WORDS LIKE PURGE AND EUTRANASIA
DESCRIBE NEW CONNOTATIONS. THEY SHOULD
BE RECOGNIZED AS THE RATIONAL SOCIAL
INSTRUMENTS THEY ARE. THE GREATEST
DANGER IS NOT EXCESSIVE DEAL BUT UNDER
HESITATION. WE WILL LEARN TO IMITATE
NATURE. HER KILLS NORMAN STRONG
LIFE. SQUAMIDNESS IS THE CRIME.

IT ALL HAS TO BE, IT'S GONE
IT IS FILLED AND
CAN'T BE SAID. A COUPLE OF
GOOD THINGS WILL BE WITH
THE REST BUT IT'S O. K.
EVERYTHING IS PART OF THE
ONLY WHOLE. EVERYTHING
CONSPIRES TO KEEP YOU HUNGRY
AND AFRAID FOR YOUR BARRIS.
DON'T WAIT ANY LONGER. WAITING
IS WEARISOME. WEARISOME IS
SLIGHT. TURN DOWN THE SYSTEM
TILL THERE IS PLACE FOR THE
ONE THING YOU WANT FROM THE ASHES.
FIRE PURGES AND RELEASES
EVERYTHING. FIRE GIVES HEAT AND
LIGHT. LET FIRE BE THE
CELEBRATION OF YOUR DELIVERANCE.
LET LIGHT AND STRIKE, LET THE
FLAMES BE YOUR FREEDOM!

THE MOST EXQUISITE PLEASURE IS
DOMINATION. NOTHING CAN COMPARE
WITH THE FEELING. THE MENTAL
SENSATIONS ARE EVEN BETTER THAN
THE PHYSICAL ONES. KNOWING YOU
HAVE POWER HAS TO BE THE BIGGEST
ACHIEVEMENT. THE GREATEST COMFORT,
IT IS COMPLETE SECURITY,
PROTECTION FROM HURT. WHEN
YOU DOMINATE SOMEONE THERE
DOING HIM A FAVOR. HE PRAYS
SOMEONE WILL CONTROL HIM, TAKE
HIS MIND OFF HIS TROUBLES. YOU'RE
HELPING HIM WHILE HELPING
YOURSELF. EVEN WHEN YOU GET
MEAN HE LIKES IT. SOMETHING
HE'S ALRIGHT AND FIGHTS BACK BUT
YOU CAN HANDLE IT. HE ALWAYS
REMEMBERS WHAT HE NEEDS. YOU
ALWAYS GET WHAT YOU WANT.

SNAKES ARE EVIL INCARNATE.
THEY ARE A MANIFESTATION OF
THE DARK SIDE OF NATURE.
THEY LIE TWINED IN DAMP
PLACES, THEIR BODIES COLD
TO THE TOUCH. THE FORM OF
THE SNAKE IS DREADFUL. THE
TONGUE AND WORM-BODY INSPIRE
LOATHING. THE SERPENT IS
SLY. HE HIDES WHERE YOU
KNOW NOT. HE COMES CRAWLING
TO BITE AND POISON. HE HAS
MULTIFACED SO HE INFESTS THE
FACE OF THE EARTH. WE
NOT CONTENT TO EXIST, WE
MUST CORRUPT THAT WHICH
IS PURE. THE APPEARANCE OF
THE SERPENT SYMBOLS ALL
IS LOST. HE IS A SYMBOL
OF OUR FAILURE AND OUR FATE.

FEAR IS THE MOST ELEGANT WEAPON.
YOUR HANDS ARE NEVER MESSY.
THREATENING BODILY HARM IS CRUDE.
WORD INSTEAD OF MINDS AND BELIEFS,
PLAY INSECURITIES LIKE A HAND. BE
CREATIVE IN APPROACH. FORCE
ADMITTED TO INCARCERATING LIVES OR
SENTI UNDERMINE THE PUBLIC
CONFIDENCE. PANIC DRIVES HUMAN HANDS
OVER CLIFFS. AN ALTERNATIVE IS
TERROR-INDUCED DIMINUTION. FEAR
FEELS OF FEAR. PUT THE EFFECTIVE
PROCESS IN MOTION. MANIPULATION IS
NOT LIMITED TO PEOPLE. ECONOMIC,
SOCIAL AND DEMOCRATIC INSTITUTIONS
CAN BE SHAKEN. IT WILL BE
DEMONSTRATED THAT NOTHING IS SAFE,
SICKEN OR SAFE. THERE IS NO
ESCAPE FROM ROMAN. ABSOLUTES ARE
QUICKLY VANISHED. RESULTS ARE SPECTACULAR.

WHEN YOU START TO LIKE PAIN
THINGS GET INTERESTING. PAIN
IS THE COMMON RESULT OF A
SUPERIOR POSITION. TRADITIONALLY,
SUFFERING IS UNCOMFORTABLE AND
UNDESIRABLE. PERHAPS IT IS MORE
INTELLIGENT TO CULTIVATE PAIN AS A
MEANS OF LIBERATION? IS IT
POSSIBLE THAT ENJOYMENT OF PAIN
CAN BE SUBVERSIVE? WHEN ONE DOES
NOT FEAR PAIN, ONE CANNOT BE
MANIPULATED. WHEN AROUSED BY
SUFFERING, ONE CAN CONTROL ANY
RELATIONSHIP. WHEN AGONY CEASES TO
BE A BARRIER, DEATH IS NOT FORBIDDING.
THE IMPLICATIONS ARE MANYFOLD.
PAIN IS NOT OPPRESSIVE. BUT
STRENGTHENING AND MOST SUBLIME.
IT IS NECESSARY ONLY TO DENY
THE PLEASURE-PAIN DICHOTOMY.

A CRUEL BUT AVOIDANT LAW
DOMINANCE AS THE SNAKE BITE.
SUFFERER MUST BE AWARENESS OF
REACTING. ONE CAN ONLY BE
RIGHT TO TAKE A LIFE AND WHEN
SOMEONE DIES THIS LAW WILL
WILL BE FULFILLED. JUSTICE
MUST COME BRUTALLY. IT DOESN'T
HELP ANYONE TO STALL. THE
VICTIM'S FAMILY CRASH OUT FOR
SATISFACTION. THE CONSEQUENT
DEAD FOR PROTECTION AND THE
DEPARTED CRIMINALS VENDORANCE
SO HE CAN REST. THE KILLER
KNOW IN ADVANCE THERE WAS
NO ESCAPE FOR HIS ACT. ONLY
HE HAS TAKEN HIS OWN LIFE.
HE, NOT SOCIETY, IS
RESPONSIBLE FOR HIS FATE. HE
ALONE STANDS GUILTY AND DAMNED.

269

Jenny Holzer

Inflammatory Essays: 9 works

1979-82/2000

Nine offset lithographs in black, on various coloured
wove papers, with full margins.

all I. approximately 20.2 x 22.5 cm (7 7/8 x 8 7/8 in.)

all S. 25.4 x 25.4 cm (10 x 10 in.)

One sheet signed and dated '2000' in black ink
(faded), from the unlimited edition printed by Millner
Bros., New York and published by the artist, all
unframed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



270

Jenny Holzer

Talking Politics

2008/2011

Pigment print, on wove paper, with full margins.

I. 142.6 x 180.9 cm (56 1/8 x 71 1/4 in.)

S. 152.9 x 191.9 cm (60 1/4 x 75 1/2 in.)

Signed and numbered 2/5 in pencil, framed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



270

Jenny Holzer

Provenance

Tina Kim Gallery, New York (label verso of frame)

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



271

Barbara Kruger

Don't Make Me Angry

1999

Screenprint in colours, on vinyl sheet, with accompanying justification.

I. 40.9 x 58 cm (16 1/8 x 22 7/8 in.)

S. 50 x 65.2 cm (19 5/8 x 25 5/8 in.)

Numbered '14' in red ink on the justification, from the edition of 50, published for the exhibition *Power, Pleasure, Desire, Disgust*, at the South London Gallery, 2 February to 18 March 2001, framed.

Estimate

£1,500 — 2,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



272

Cindy Sherman

Untitled (Artist in her Studio)

1983

Chromogenic print, on Kodak photo paper, with full margins.

I. 39 x 27.2 cm (15 3/8 x 10 3/4 in.)

S. 50.7 x 40.6 cm (19 7/8 x 15 7/8 in.)

Signed with initials, dated and numbered 4/125 in black ink, framed.

Estimate

£4,000 — 6,000

[Go to Lot](#)



Provenance

Phillips de Pury & Company New York, *Evening Editions*, 25 April 2012, lot 81
Acquired at the above sale by the present owner

Literature

ARTnews, September 1983, cover
Ars Publicata, Cindy Sherman Editions, 1983.01

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



273

Sam Taylor-Johnson

Fuck, Suck, Spank, Wank


1993

Chromogenic print, on semi-gloss double weight photo paper, the full sheet.

S. 144.5 x 114 cm (56 7/8 x 44 7/8 in.)

Signed in black ink on the reverse, and numbered 15/100 (printed) on the label affixed the reverse of the frame, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



273

Sam Taylor-Johnson

Provenance

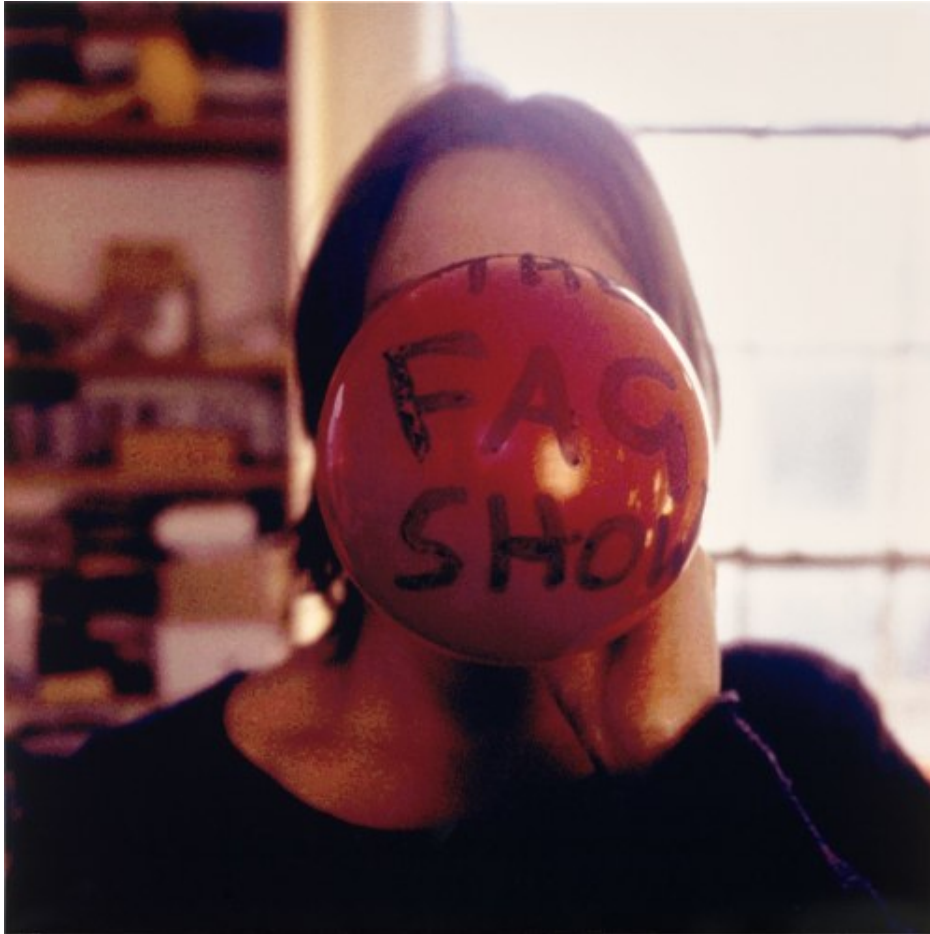
Matthew Marks Gallery, New York (label verso of frame)

Phillips New York, *Evening & Day Editions*, 29 April 2013, lot 321

Acquired at the above sale by the present owner

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



274

LOT OFFERED WITH NO RESERVE

Sarah Lucas

The Fag Show

2000

Chromogenic print, on Kodak paper, the full sheet.
S. 50.4 x 50.3 cm (19 7/8 x 19 3/4 in.)

Numbered 55/100 (printed) on the label affixed to the reverse of the frame (there were also 10 artist's proofs), framed.

Estimate

£1,000 — 1,500 •♣

[Go to Lot](#)



274

Sarah Lucas

Provenance

Sadie Coles HQ, London (label verso of frame)



These two people resting on a five-bar gate. Such a simple easy thing to do and yet there is a little more to the story. Observe, for instance, the similarity of their poses, or look to the differences, one dark, one light. See the walking stick. One single-breasted suit and one double-breasted suit. Think of all that diagonal relaxation, for only the picture behind is symmetrical.

With Very Best Wishes to You All from

George  *Gilbert*
'ART FOR ALL' Autumn 1979

275

Gilbert & George

Two Text Pages Describing Our Position; and The Red Sculpture

1970; and 1975

Two Text Pages containing two sheets of printed text with gelatin silver print mounted to sheet two (as issued), the sheets loose and contained in the original paper folder with printed title; and *The Red Sculpture* comprising the complete artist's book containing 11 chromogenic prints, flush-mounted and bound (as issued) in the original red linen-covered boards with gilt title on the cover, and matching slipcase.

text pages folder 38 x 28.6 cm (14 7/8 x 11 1/4 in.)

book 38.7 x 51 x 3 cm (15 1/4 x 20 1/8 x 1 1/8 in.)

slipcase 39.2 x 51 x 3 cm (15 3/8 x 20 1/8 x 1 1/8 in.)

Two Text Pages signed by both artists in red ink, numbered '7' in black ink on the reverse of the folder, from the edition of 19; *The Red Sculpture* signed by both artists and numbered '85' in black ink on the title page, from the edition of 100, *Two Text Pages* unframed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



275

Gilbert & George

Provenance

The Collection of Robert William Burke, Paris

By decent to the present owner



276

Allen Jones

Dancing Couple

2014

Multiple comprised of etched brass, hand painted in acrylic, with a corian base, contained in the original wooden and Perspex display box.

44.2 x 28.8 x 24 cm (17 3/8 x 11 3/8 x 9 1/2 in.)

box 46 x 25.5 x 30 cm (18 1/8 x 10 x 11 3/4 in.)

Signed, dated and numbered 41/50 in red ink on the accompanying Certificate of Authenticity, published by the Royal Academy, London.

Estimate

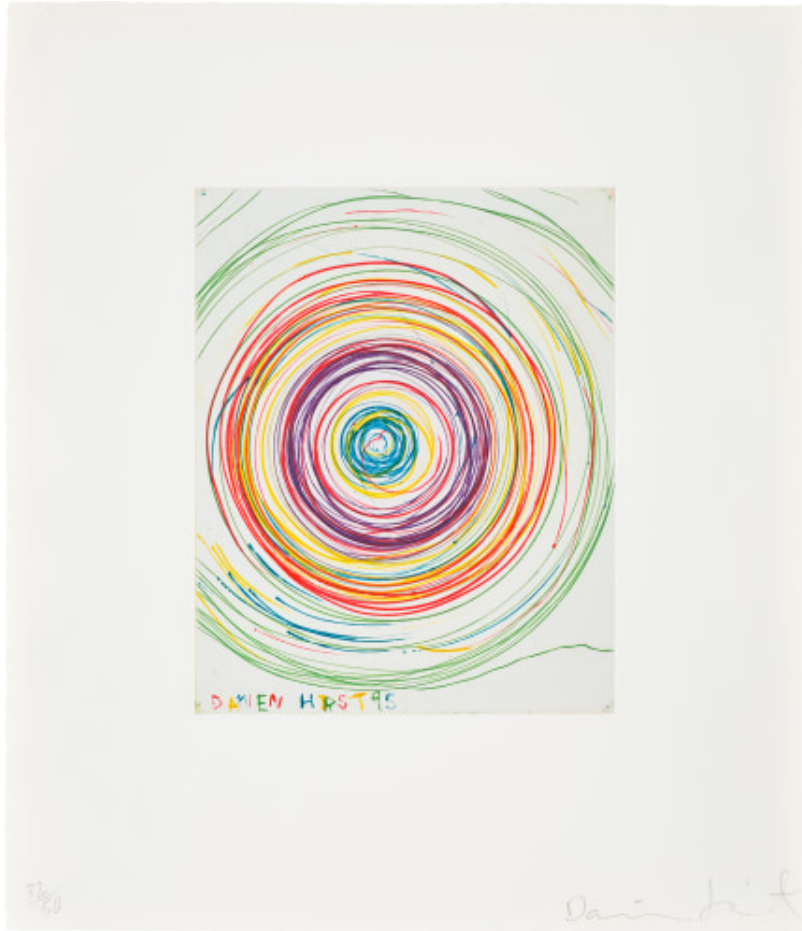
£3,000 — 5,000 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



277

Damien Hirst

Beautiful Exotic Stretching Etchy Spinning Void Etching, from Stützmappe (Support Portfolio)

1995

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

I. 24.9 x 19.9 cm (9 3/4 x 7 7/8 in.)

S. 44 x 38 cm (17 3/8 x 15 in.)

Signed and numbered 32/50 in pencil (there were also 13 artist's proofs in Roman numerals), co-published by Contemporary Fine Arts, Berlin and Niels Borg Jensen, Copenhagen, framed.

Estimate

£1,000 — 1,500 ⁺

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



278

Damien Hirst

Beautiful Hours Spin Painting

2008

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

S. 84 x 59.5 cm (33 1/8 x 23 3/8 in.)

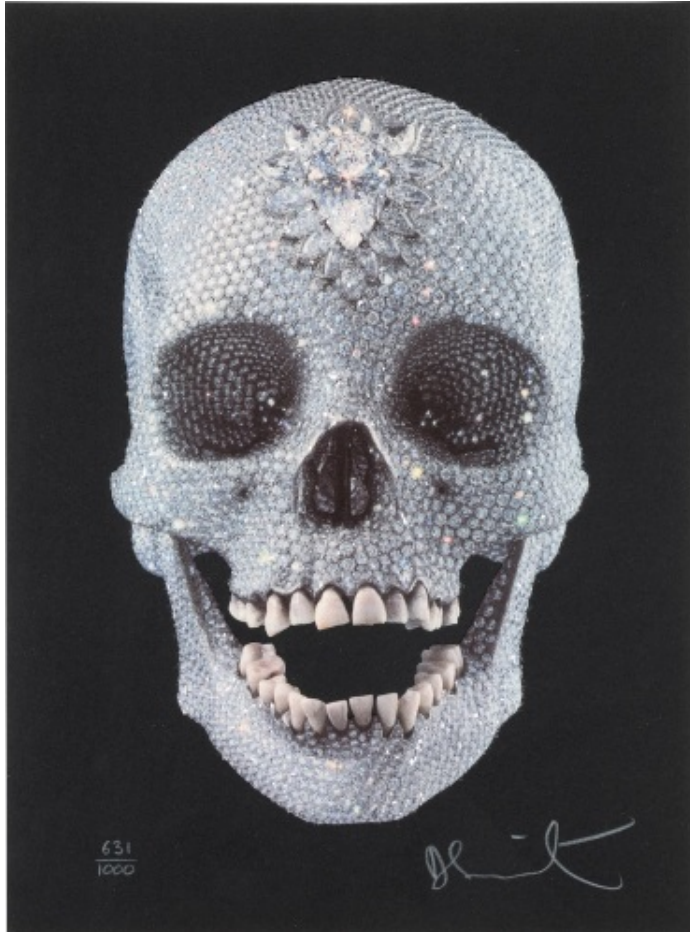
Signed in black ink, from the edition of 40, published by Other Criteria, London, unframed.

Estimate

£3,000 — 5,000 [▲]

[Go to Lot](#)





279

Damien Hirst

For The Love of God

2009

Screenprint in colours with diamond dust, on wove paper, the full sheet.

S. 32.6 x 24 cm (12 7/8 x 9 1/2 in.)

Signed and numbered 631/1000 in white pencil, published by Other Criteria, London, framed.

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)





280

Damien Hirst

The Hours Spin Skull

2009

Unique multiple comprised of a plastic skull with gloss enamel paint in colours, with inset watch faces, accompanied by The Hours CD album *See the Light*, all contained in the original black box.

15.5 x 14 x 20 cm (6 1/8 x 5 1/2 x 7 7/8 in.)

Titled in black paint on the reverse, numbered 174/210 in white pencil on the reverse of the box, one of 210 unique colour variants, published by Other Criteria, London.

Estimate

£3,000 — 5,000 ◆

[Go to Lot](#)





281

Damien Hirst

Dissection Table with Tools

2005

Inkjet print in colours, on heavy wove paper, with full margins.

I. 112.3 x 91.5 cm (44 1/4 x 36 in.)

S. 132 x 109.4 cm (51 7/8 x 43 1/8 in.)

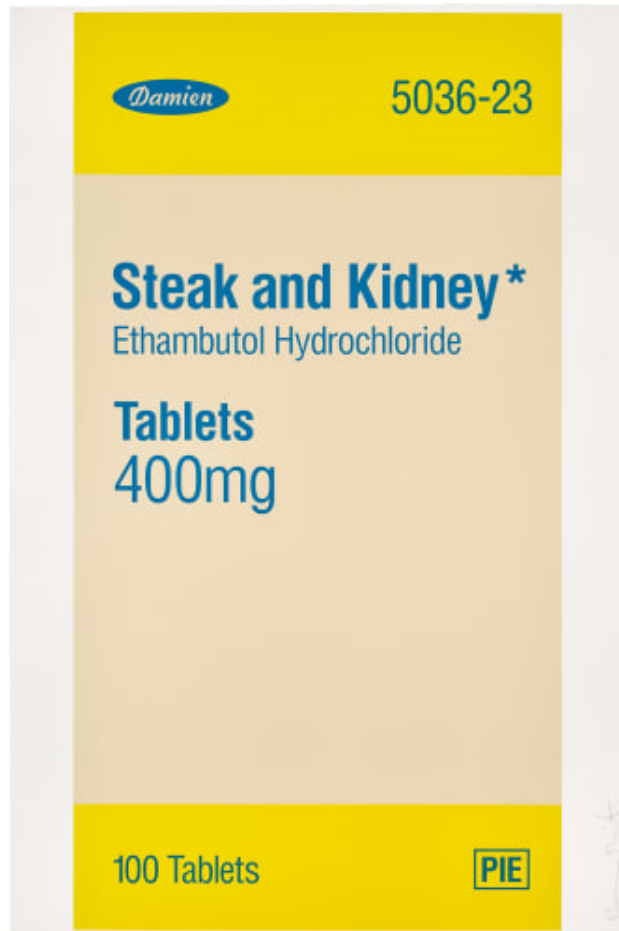
Signed, titled, dated and numbered 7/75 in pencil (there were also 5 artist's proofs), published by Edition Gagosian, New York, framed.

Estimate

£3,000 — 5,000 ▲

[Go to Lot](#)





282

Damien Hirst

Steak and Kidney, from The Last Supper

1999

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

I. 151.4 x 80.3 cm (59 5/8 x 31 5/8 in.)

S. 153.2 x 101.6 cm (60 3/8 x 40 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£2,000 — 3,000 ▲

[Go to Lot](#)

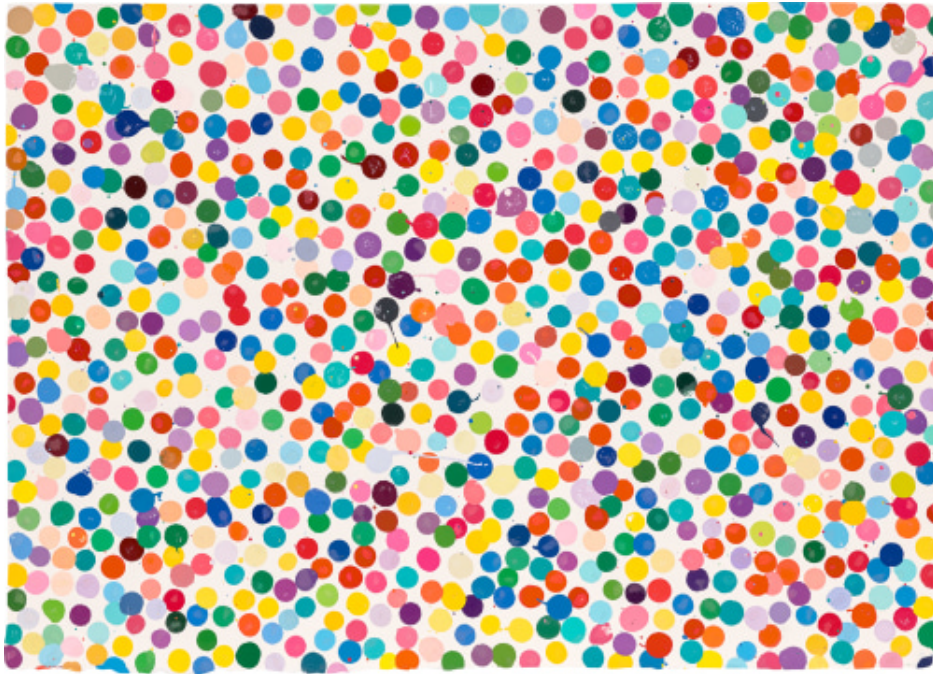


Literature

The Paragon Press 1995-2000 p. 233

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



283

Damien Hirst

4545 How You'll Be, from The Currency

2016

Unique enamel painting in colours, on handmade paper, contained in the original black card box.

21.5 x 30 cm (8 1/2 x 11 3/4 in.)

Signed, titled, dated and numbered '4545' in pencil on the reverse, from the series of 10000 unique variants, with the artist's blindstamp, microdot, hallmark and hologram on the reverse, unframed.

Estimate

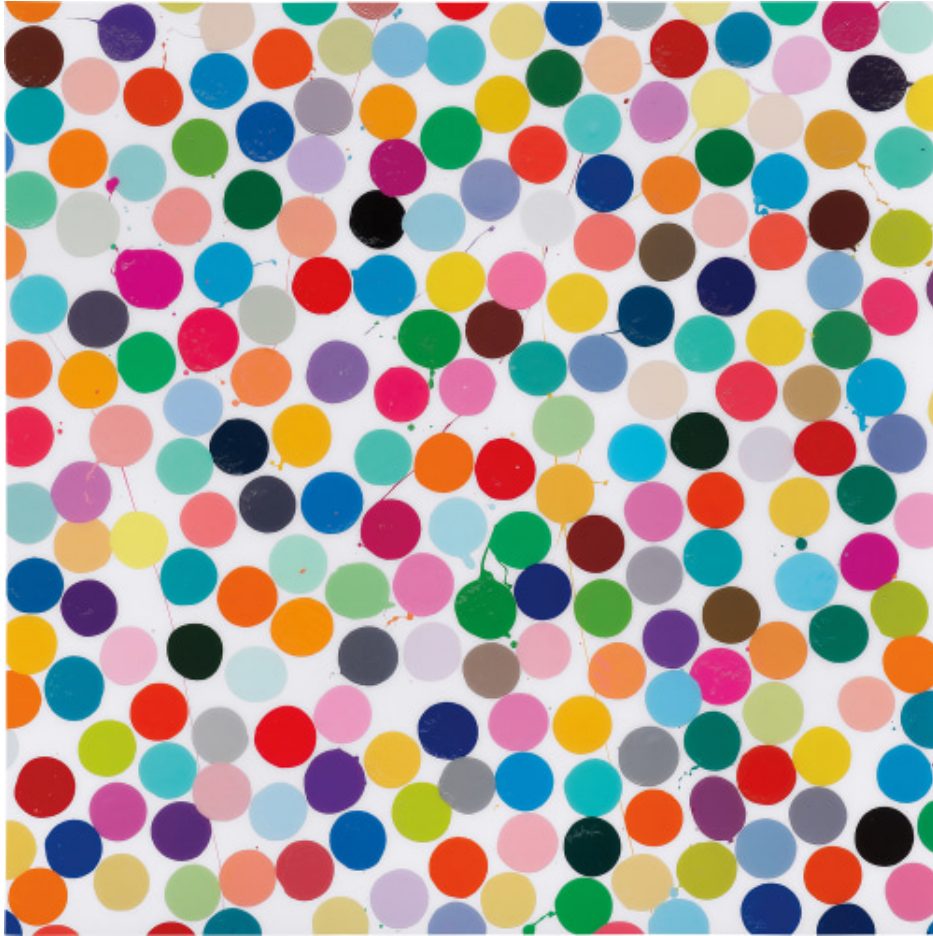
£7,000 — 9,000 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

284

Damien Hirst

Claridges, from Colour Space (H5-4)

2018

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

90 x 90 cm (35 3/8 x 35 3/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 41/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£6,000 — 8,000 ▲

[Go to Lot](#)



Provenance

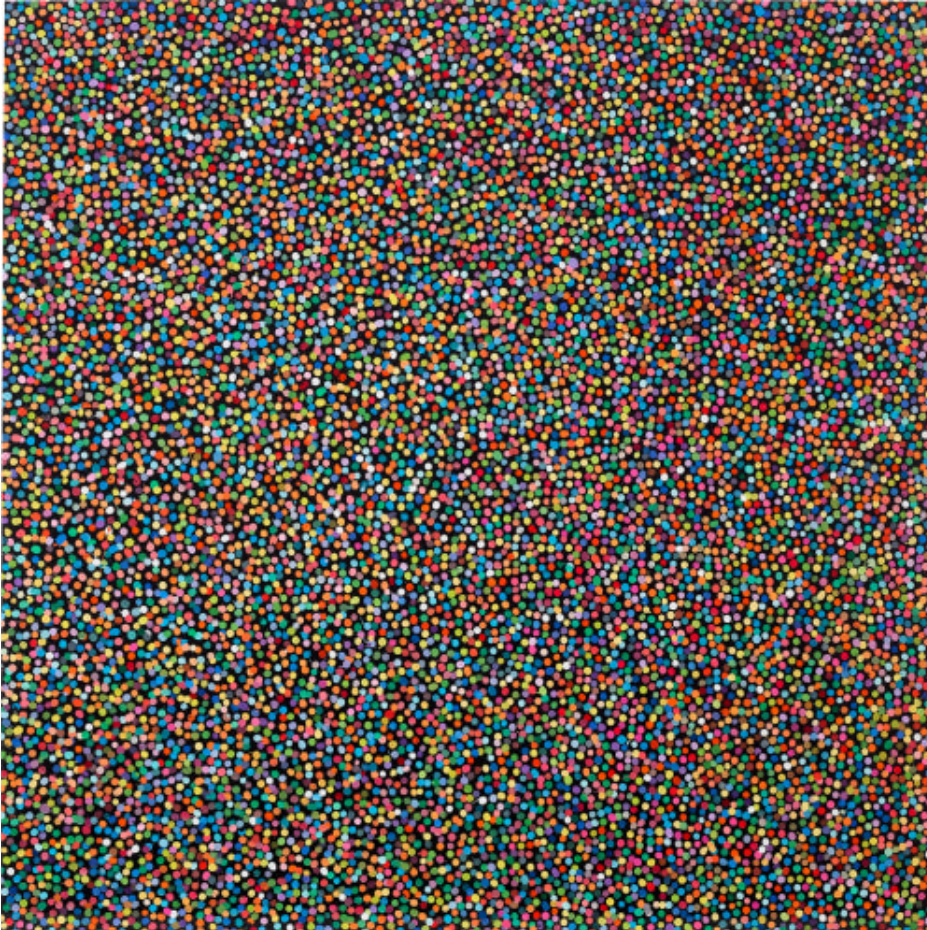
Acquired directly from the artist by the present owner
Private Collection, London

Literature

HENI Productions H5-4

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

285

Damien Hirst

Café Royal, from Colour Space (H5-7)


2018

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

90 x 90 cm (35 3/8 x 35 3/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 41/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



285

Damien Hirst

Provenance

Acquired directly from the artist by the present owner
Private Collection, London

Literature

HENI Productions H5-7

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

286

Damien Hirst

Plaza, from Colour Space (H5-6)


2018

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

90 x 90 cm (35 3/8 x 35 3/8 in.)

Signed in pencil on the label affixed to the reverse and numbered 41/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner
Private Collection, London

Literature

HENI Productions H5-6

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



287

Damien Hirst

Justice, from The Virtues (H9-1)


2021

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

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

Signed in pencil and numbered 436/1005 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£7,000 — 9,000 

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner

Literature

HENI Editions H9-1

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



288

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 96.3 cm (47 1/4 x 37 7/8 in.)

Signed in pencil and numbered 1018/1549 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£7,000 — 9,000 [▲]

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner

Literature

HENI Editions H9-4

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



289

Damien Hirst

Control, from The Virtues (H9-8)

2021

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

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

Signed in pencil and numbered 272/862 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£7,000 — 9,000 [▲]

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner

Literature

HENI Editions H9-8

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



290

Damien Hirst

Colour Chart (Glitter) (H3)

2017

Screenprint in colours with glitter, on UV printed brushed aluminium panel, with metal strainer on the reverse (as issued).

90.2 x 187.8 cm (35 1/2 x 73 7/8 in.)

Signed and numbered 184/250 in black ink on the reverse (there were also 8 artist's proofs), published by HENI Productions, London.

Estimate

£2,000 — 3,000 [▲]

[Go to Lot](#)



Literature

HENI Productions H3

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



291

Ian Davenport

Uplift, from The Help Portfolio

2020


Archival inkjet print in colours, on Somerset Satin paper, with full margins.

I. 54.9 x 42.1 cm (21 5/8 x 16 5/8 in.)

S. 70.5 x 55.3 cm (27 3/4 x 21 3/4 in.)

Signed, dated and numbered 22/125 in pencil (there were also 25 artist's proofs), published by Jealous Gallery, London, unframed.

Estimate

£800 — 1,200 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



292

Sarah Morris

1980 (Rings)


2009

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

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

Signed, titled '1980', dated and numbered 24/25 in pencil on the reverse (there were also 9 artist's proofs), co-published by Schellmann Art Production, Munich and New York, and Monopol magazine, Berlin, unframed.

Estimate

£800 — 1,200 

[Go to Lot](#)



Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 250

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



293

Julian Opie

View of Mount Fuji with Daisies from Route 300, from Japanese Landscapes (C. 138)

2009

Lenticular acrylic panel comprised of seven colour inkjet prints, on specialist paper mounted to 20 line 3D and iMotion lenses.

framed 90.2 x 125.3 x 3.8 cm (35 1/2 x 49 3/8 x 1 1/2 in.)

Signed in black ink and numbered 1/50 (printed) on the label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified sprayed white aluminium frame.

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)



293

Julian Opie

Literature

Alan Cristea Gallery 138

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



294

Julian Opie

View of the Mountains from the Nihon Alps Salada Road, from Japanese Landscapes (C. 139)

2009

Lenticular acrylic panel comprised of seven colour inkjet prints, on specialist paper mounted to 20 line 3D and iMotion lenses.

framed 90 x 125.3 x 3.7 cm (35 3/8 x 49 3/8 x 1 1/2 in.)

Signed in black ink and numbered 1/50 (printed) on the label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified sprayed white aluminium frame.

Estimate

£3,000 — 5,000 [▲]

[Go to Lot](#)



294

Julian Opie

Literature

Alan Cristea Gallery 139



295

Julian Opie

View of Loop Bridge Seen from Route 41 in the Seven Falls Area, from Japanese Landscapes (C. 142)

2009

Lenticular acrylic panel comprised of seven colour inkjet prints, on specialist paper mounted to 20 line 3D and iMotion lenses.

framed 90.2 x 125 x 3.7 cm (35 1/2 x 49 1/4 x 1 1/2 in.)

Signed in black ink and numbered 1/50 (printed) on the label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified sprayed white aluminium frame.

Estimate

£3,000 — 5,000 [▲]

[Go to Lot](#)



295

Julian Opie

Literature

Alan Cristea Gallery 142



296

Julian Opie

Walking in Melbourne 1, from Walking in Melbourne 1-6

2018

Laser-cut relief in black mounted to white museum board (as issued).

framed 63.7 x 159.8 x 3.8 cm (25 1/8 x 62 7/8 x 1 1/2 in.)

Signed in black felt-tip pen and numbered 31/45 (printed) on the label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified sprayed white frame.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST

297

Julian Opie

Street 4, from Street

2020

Laser-cut relief in colours mounted to orange museum board (as issued).

framed 45.6 x 92.6 x 3.8 cm (17 7/8 x 36 1/2 x 1 1/2 in.)

Signed in black felt-tip pen and numbered 31/55 (printed) on the label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, contained in the original artist's specified sprayed white frame.

Estimate

£5,000 — 7,000 ⁺£



[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST

298

Julian Opie

Street 3, from Street

2020

Laser-cut relief in colours mounted to green museum board (as issued).

framed 45.8 x 92.7 x 3.8 cm (18 x 36 1/2 x 1 1/2 in.)

Signed in black felt-tip pen and numbered 3/55 (printed) on the label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, contained in the original artist's specified sprayed white frame.

Estimate

£4,000 — 6,000 [▲]



[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



299

Julian Opie

Caterina Dancing 17 (Red)


2011

Unique multiple comprised of screenprint in colours, on painted MDF wood, in two parts joined at the centre (as issued).

31.4 x 16 x 8 cm (12 3/8 x 6 1/4 x 3 1/8 in.)

Signed on the underside in black felt-tip pen, from the series of 17 unique variants, published by Alan Cristea Gallery, London.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



300

Julian Opie

Aniela


2013

The complete set of 12 acrylic statuettes, each contained in the original black card box with printed artist's name and title.

largest 21.4 x 9.4 x 3.3 cm (8 3/8 x 3 3/4 x 1 1/4 in.)

Each with printed artist's name and title in black ink at the base, from the unnumbered edition of approximately 500, published by Alan Cristea Gallery, London.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Literature

Alan Cristea Gallery Appendix

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



301

Julian Opie

Woman Taking Off Man's Shirt

2003

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

I. 88.5 x 52 cm (34 7/8 x 20 1/2 in.)

S. 100 x 60 cm (39 3/8 x 23 5/8 in.)

From the unsigned edition of unknown size, published by K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, unframed.

Estimate

£1,000 — 1,500 [♣]

[Go to Lot](#)

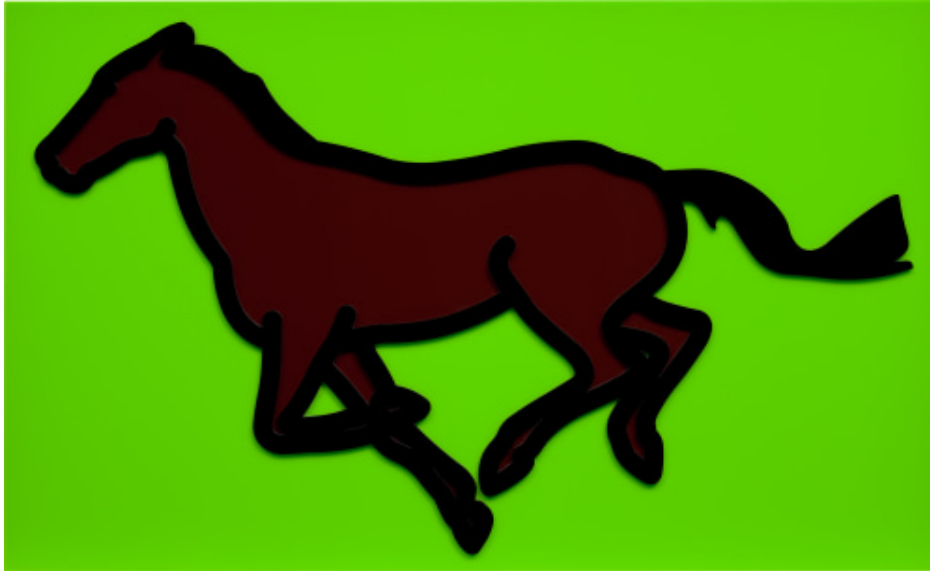


301

Julian Opie

Literature

Alan Cristea Gallery Appendix



302

Julian Opie

Galloping Horse 3 (C. 266)

2013

Acrylic box panel in colours with inlaid and overlaid components.

61.3 x 100 x 3.9 cm (24 1/8 x 39 3/8 x 1 1/2 in.)

Signed in black felt-tip pen and numbered 1/35 (printed) on the label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London.

Estimate

£4,000 — 6,000 [†]★

[Go to Lot](#)



302

Julian Opie

Literature

Alan Cristea Gallery 266

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



303

Julian Opie

Winter 33 (C. 211)

2012

Digital print in colours, laminated to glass and mounted to acrylic with metal strainer on the reverse (as issued).

68 x 121 cm (26 3/4 x 47 5/8 in.)

Signed in black ink and numbered 1/3 (printed) on the label affixed to the reverse (there was also 1 artist's proof), published by Alan Cristea Gallery, London.

Estimate

£2,000 — 3,000 [▲]

[Go to Lot](#)



303

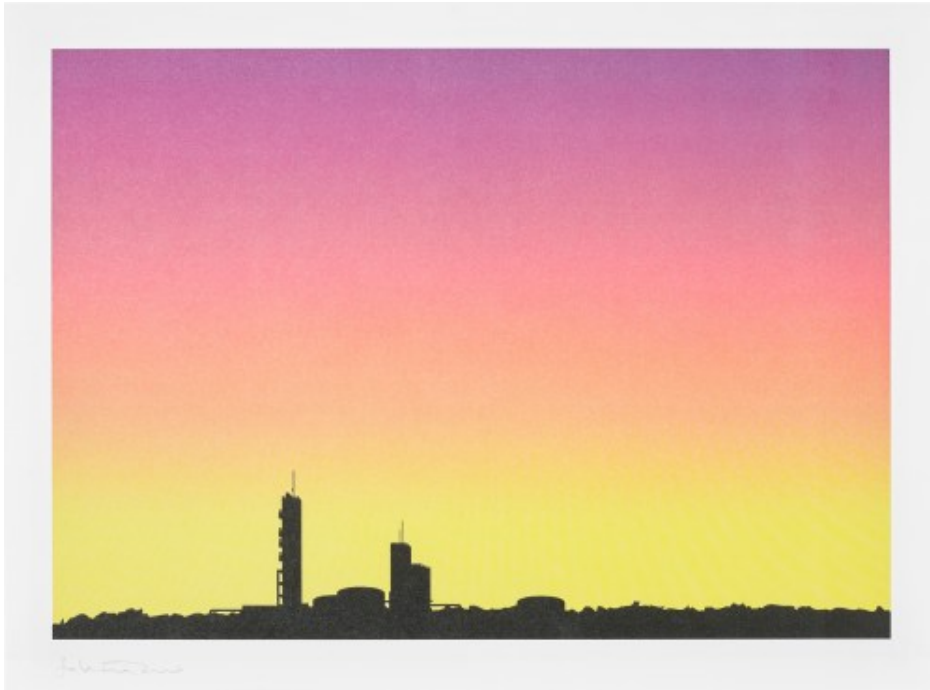
Julian Opie

Literature

Alan Cristea Gallery 211

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



304

LOT OFFERED WITH NO RESERVE

Julian Opie

Untitled (4) (C. 6)

1996

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

I. 29.5 x 42 cm (11 5/8 x 16 1/2 in.)

S. 34.6 x 46.8 cm (13 5/8 x 18 3/8 in.)

Signed in pencil, one of 3 unnumbered printer's proofs (the edition was 100 and 10 artist's proofs), published by Monica de Cardenas Galleria, Milan, framed.

Estimate

£800 — 1,200 •♣

[Go to Lot](#)



304

Julian Opie

Literature

Alan Cristea Gallery 6



305

Mark Wallinger

Ghost

2001

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

I. 50.9 x 44 cm (20 x 17 3/8 in.)

S. 55 x 47.9 cm (21 5/8 x 18 7/8 in.)

Signed in pencil on the front, numbered 200/500 in black ink on the reverse (there were also 15 artist's proofs), published by Whitechapel Gallery, London (with their inkstamp on the reverse), for their exhibition *No Man's Land*, 16 November 2001 to 13 January 2002, framed.

Estimate

£2,500 — 3,500 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



306

Chris Levine

Lightness of Being (Freedom Edition)


2021

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

90.1 x 71.2 cm (35 1/2 x 28 in.)

With printed signature on the label affixed to the reverse, and numbered 615/1000 in black ink on the reverse, published by Dominic Guerrini Fine Art, London.

Estimate

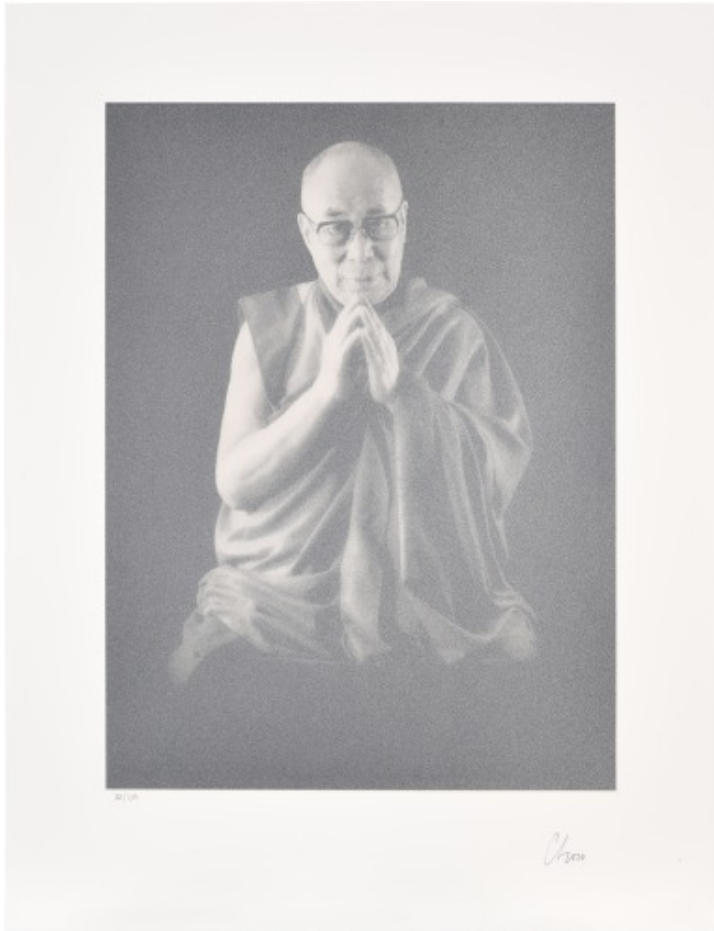
£1,500 — 2,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



307

LOT OFFERED WITH NO RESERVE

Chris Levine

Compassion, from The Help Portfolio

2020

Screenprint in silver with glow-in-the-dark ink, on wove paper, with full margins.

I. 48.2 x 35.7 cm (18 7/8 x 14 in.)

S. 65 x 50 cm (25 5/8 x 19 5/8 in.)

Signed, dated and numbered 22/125 in pencil (there were also 25 artist's proofs), published by Jealous Gallery, London, unframed.

Estimate

£600 — 800 •♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



308

Grayson Perry

Piggy Bank


2017

White ceramic piggy bank painted in blue and glazed, with rubber stopper, contained in the original cardboard box.

9 x 21 x 9 cm (3 1/2 x 8 1/4 x 3 1/2 in.)

With artist's logo on the underside, from the edition of unknown size, published by the Serpentine Galleries, London.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



309

Grayson Perry


Home Worker & Key Worker Staffordshire Figures

2021

The complete set of four white earthenware ceramic figures painted in colours and glazed.
each approx. 27 cm (10 5/8 in.) height

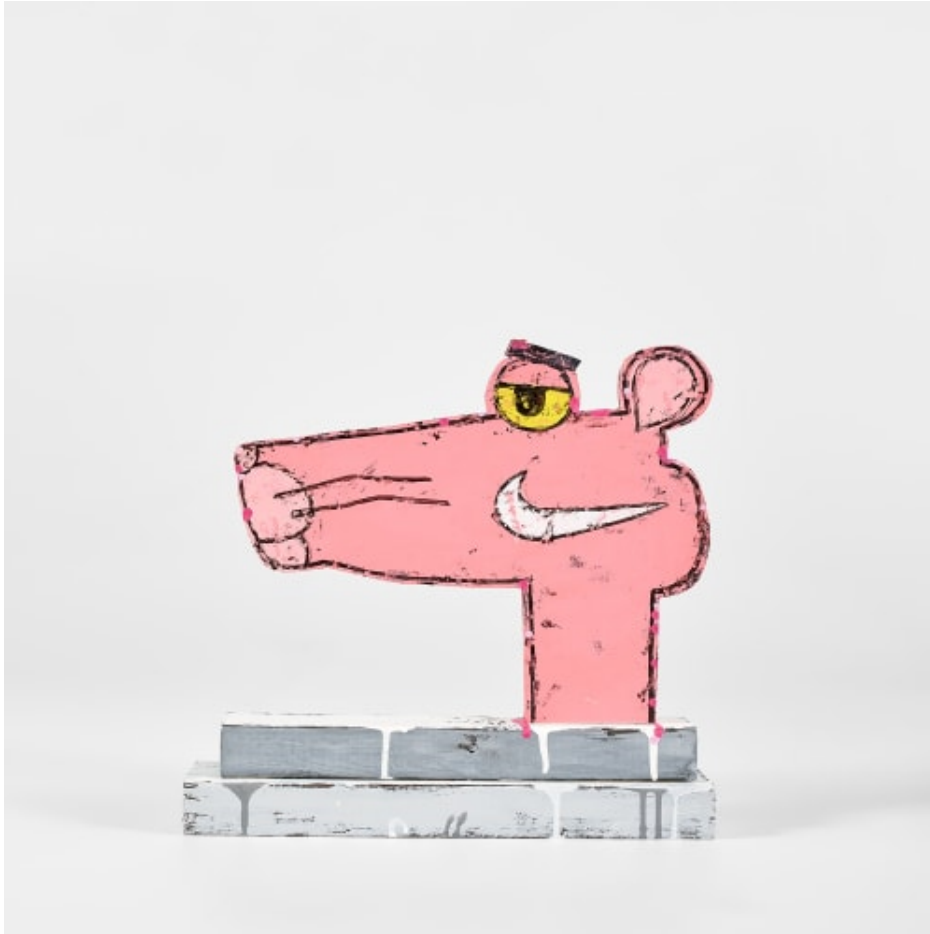
From the unsigned and unnumbered edition of 200, published by Bristol Museum & Art Gallery, Bristol, for the artist's BBC series *Grayson's Art Club Series 2*.

Estimate

£1,000 — 1,500 

[Go to Lot](#)





310

Katherine Bernhardt and Jonathan Edelhuber

Panther Panther Rosa Rosa

2020

Wooden multiple hand-painted in acrylic.

36 x 38 x 8.5 cm (14 1/8 x 14 7/8 x 3 3/8 in.)

Signed and dated by Katherine Bernhardt in pink ink, further signed and dated by Jonathan Edelhuber in black ink, and numbered 25/35 in black ink on the underside, from the series of unique variants (there were also 10 artist's proofs), published by Counter Editions, London.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)





311

Michael Craig-Martin

Credit Card, from Objects Of Our Time

2014

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 50.1 x 50.1 cm (19 3/4 x 19 3/4 in.)

Signed, dated and numbered 22/50 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£1,000 — 1,500 [†]

[Go to Lot](#)





312

Michael Craig-Martin

Juice Carton, from Objects Of Our Time

2014

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 50.1 x 50.1 cm (19 3/4 x 19 3/4 in.)

Signed, dated and numbered 22/50 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£1,000 — 1,500 ⁺†

[Go to Lot](#)





313

Michael Craig-Martin

Wireless Mic, from Objects Of Our Time

2014

Screenprint in colours, on Somerset Satin paper, the full sheet.

S. 50.1 x 50.1 cm (19 3/4 x 19 3/4 in.)

Signed, dated and numbered 22/50 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£1,000 — 1,500 ⁺†

[Go to Lot](#)





314

Michael Craig-Martin

Gerberas, from The Help Portfolio

2020


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

I. 40 x 40 cm (15 3/4 x 15 3/4 in.)

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

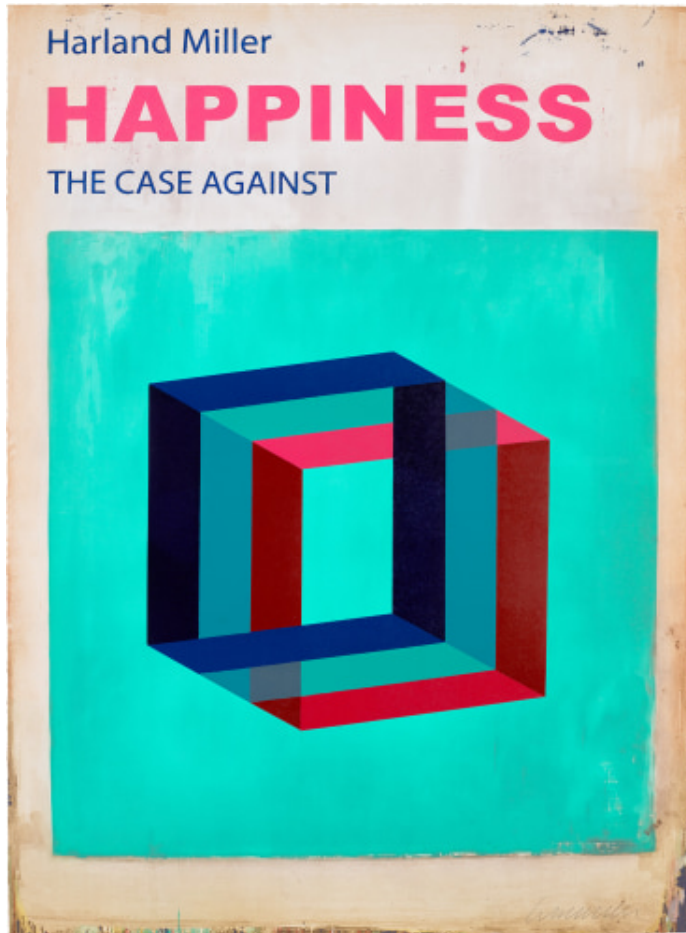
Signed, dated and numbered 22/125 in pencil (there were 25 artist's proofs) published by Jealous Gallery, London, unframed.

Estimate

£800 — 1,200 

[Go to Lot](#)





315

Harland Miller

Happiness: The Case Against

2017

Polymer-gravure with photo-etching and woodcut in colours, on Hahnemühle paper, the full sheet.

S. 98.7 x 72.7 cm (38 7/8 x 28 5/8 in.)

Signed in pencil on the front and numbered 19/50 in pencil on the reverse (there were also 12 artist's proofs), published by Manifold Editions, London, framed.

Estimate

£6,000 — 8,000 ⁺

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



316

Etel Adnan

L'Express Beyrouth-Enfer (Beirut-Hell Express)

2021

Aquatint in colours, on wove paper, with full margins, with the accompanying 55-page book, all contained in the original aquamarine linen-covered portfolio.

I. 22.4 x 15 cm (8 7/8 x 5 7/8 in.)

S. 29.4 x 19.4 cm (11 5/8 x 7 5/8 in.)

portfolio 32 x 22.5 x 3 cm (12 5/8 x 8 7/8 x 1 1/8 in.)

Signed, dated and numbered 77/100 in pencil, published by Galerie Lelong & Co., Paris, unframed.

Estimate

£1,500 — 2,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



317

Nicolas Party

Portraits

2018

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

all S. 70.6 x 55.5 cm (27 3/4 x 21 7/8 in.)

All signed and numbered 39/50 in pencil, published by
Karma, New York, all framed.

Estimate

£7,000 — 9,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



318

Nicolas Party

Trees

2020

Woodcut, on BFK Rives paper, with full margins.

I. 28 x 20 cm (11 x 7 7/8 in.)

S. 38 x 30.3 cm (14 7/8 x 11 7/8 in.)

Signed and numbered 41/100 in pencil (there were also 2 artist's proofs), published by Editions ECAL, Lausanne, to benefit the Association of Graduates and Friends of ECAL, framed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



319

Mel Bochner

Thanks (K. 2015.01)

2015

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

I. 54 x 44.2 cm (21 1/4 x 17 3/8 in.)

S. 55.7 x 46 cm (21 7/8 x 18 1/8 in.)

Signed, dated and numbered 14/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, Inc., New York, framed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Literature

Barbara Krakow 2015.01

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



320

David Shrigley

Fuck

2021

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

S. 76 x 55.9 cm (29 7/8 x 22 in.)

Numbered 114/125 in pencil on the reverse, with the accompanying Certificate of Authenticity signed by the artist, published by DDT Store (AllRightsReserved), Hong Kong, unframed.

Estimate

£2,000 — 3,000 [▲]

[Go to Lot](#)





321

David Shrigley

Be Kind To Everyone

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 97/125 in pencil on the reverse (there were also 12 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, unframed.

Estimate

£3,000 — 5,000 ±

[Go to Lot](#)





322

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 23/125 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](#)





323

David Shrigley

Old Cat

2022

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet.

S. 76.1 x 56.1 cm (29 7/8 x 22 1/8 in.)

Signed with initials, dated and numbered 1/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

Estimate

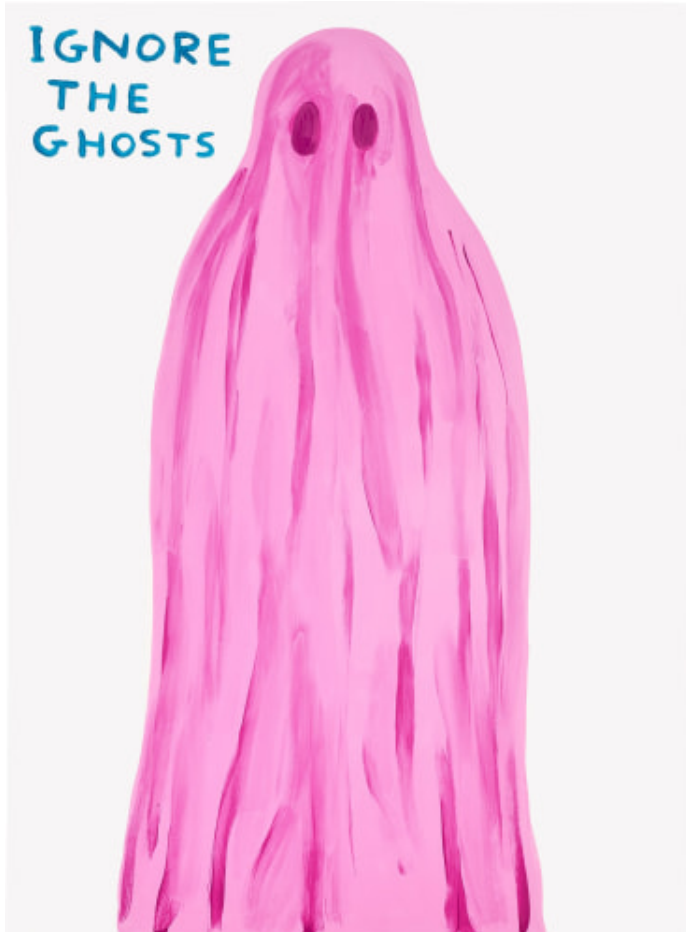
£2,000 — 3,000 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



324

David Shrigley

Ignore the Ghosts


2022

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet.

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

Signed with initials, dated and numbered 6/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



325

David Shrigley

Vibes


2018

Offset lithograph in pink, on light wove paper, the full sheet.

S. 69.9 x 49.3 cm (27 1/2 x 19 3/8 in.)

Signed in black felt-tip pen, from the unnumbered edition of 250, published for *The Big Issue*, London, unframed.

Estimate

£800 — 1,200 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



326

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 122/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



327

David Shrigley

Shits

2019

Hand-painted acrylic, on Fabriano Artistic paper, the full sheet.

S. 75.3 x 56 cm (29 5/8 x 22 in.)

Signed with initials, dated and numbered 43/125 in pencil on the reverse, from the series of unique variants, published by Counter Editions, London, unframed.

Estimate

£2,000 — 3,000 [▲]

[Go to Lot](#)





328

David Shrigley

I'm So Great

2014


Linocut, on wove paper, with full margins.

I. 30.5 x 21.2 cm (12 x 8 3/8 in.)

S. 39 x 28.8 cm (15 3/8 x 11 3/8 in.)

Signed with initials, dated and numbered 83/100 in pencil, published by Schäfer Grafik, Copenhagen, framed.

Estimate

£800 — 1,200 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



329

Thierry Noir

Rivington Street Crocodile

2013

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

I. 56 x 56 cm (22 x 22 in.)

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

Signed, dated and annotated 'E/A' in pencil (an artist's proof, the edition was 50), published by Salted Prints, London, unframed.

Estimate

£2,000 — 3,000 [▲]

[Go to Lot](#)

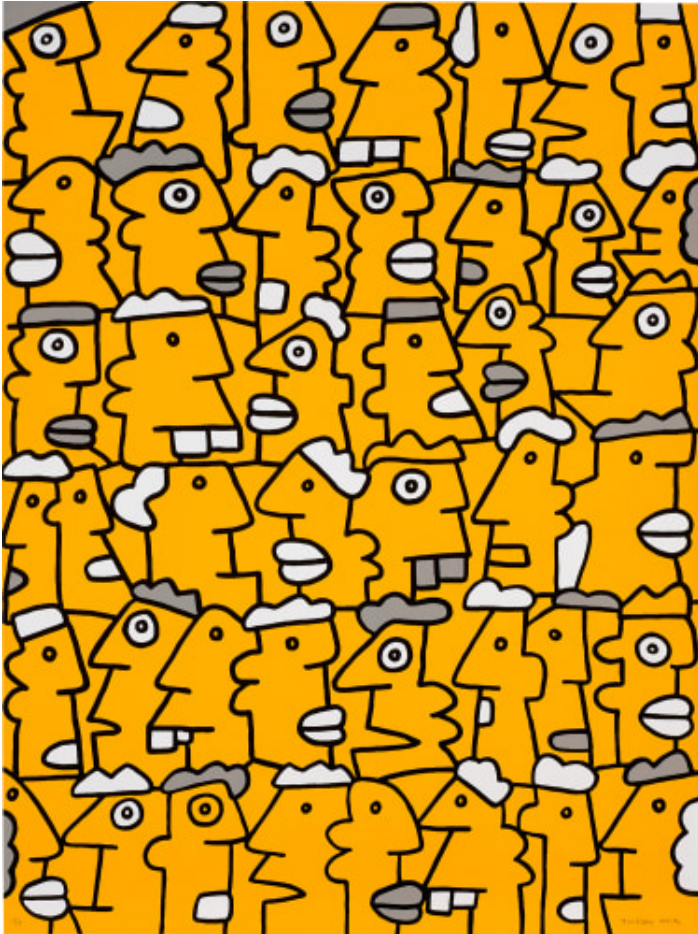




Rivington Street Crocodile, Thierry Noir, 2013

The present lot, entitled *Rivington Street Crocodile* (2013), is inspired by the mural painted overnight by Thierry Noir in February 2013 in the centre of London's Shoreditch district along Rivington Street. In an area known for a fast turnover of public artworks, the mural stood for nine years, finally being painted over by another artist in 2022. Painted in Noir's signature naive style in vivid colour, this image of a crocodile is a motif that Noir has often returned to in his work since his career began at the Berlin Wall. For Noir the crocodile represented a metaphor for the Wall itself. In Noir's own words:

"The wall was not just a painted concrete wall but a deadly machine, a sort of big crocodile ready to kill people at any time." —Thierry Noir



330

Thierry Noir

Fast Form Manifest (Yellow)

2016

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

S. 100.1 x 75 cm (39 3/8 x 29 1/2 in.)

Signed and annotated 'A/P' in pencil (a colour variant artist's proof, the edition was 50 for the blue colourway), published by Howard Griffin Prints, London, unframed.

Estimate

£2,000 — 3,000 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



331

Thierry Noir

Jazz

2015

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

S. 100.7 x 66.7 cm (39 5/8 x 26 1/4 in.)

Signed and numbered 46/50 in pencil (there were also some artist's proofs), published by Howard Griffin Prints, London, unframed.

Estimate

£1,000 — 1,500 [♣]

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



332

Oli Epp

Multi Multitasking

2018

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

I. 50.3 x 42 cm (19 3/4 x 16 1/2 in.)

S. 70 x 50.1 cm (27 1/2 x 19 3/4 in.)

Signed and numbered 35/100 in pencil, published by Semiose Gallery, Paris, unframed.

Estimate

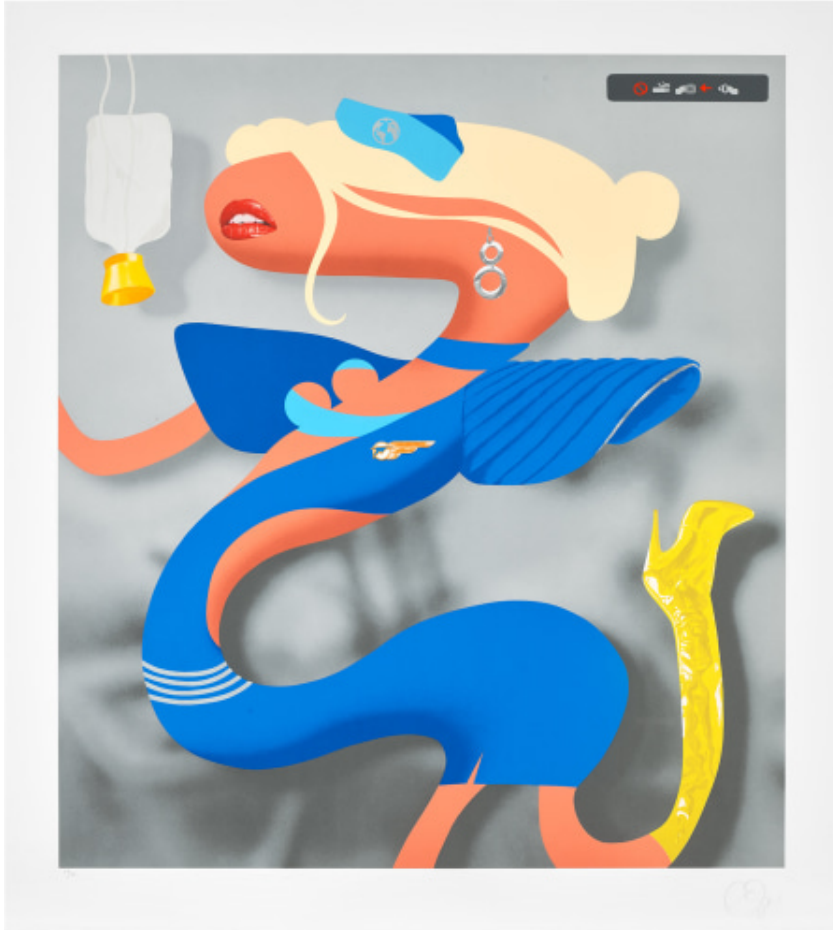
£1,000 — 2,000 [♣]

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



333

Oli Epp

Bon Voyage

2021


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

I. 75 x 67 cm (29 1/2 x 26 3/8 in.)

S. 86 x 77.1 cm (33 7/8 x 30 3/8 in.)

Signed and numbered 37/50 in pencil, published by Blouin Division, Montreal, unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



334

Oli Epp

Red

2022

Giclée print in colours with varnish overlay, on Somerset Satin paper, with full margins.

I. 34.2 x 40.5 cm (13 1/2 x 15 7/8 in.)

S. 41.7 x 47.7 cm (16 3/8 x 18 3/4 in.)

Signed and numbered 1/35 in pencil, published by Perrotin, Paris, unframed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



335

Maurizio Cattelan

The 1:6 Scale Wrong Gallery

2006

Multiple comprising wood, brass, steel, aluminium, resin, plastic, glass and electric lighting, with six accompanying alternate exhibition parts by Keegan McHargue, Yoshua Okon, Elizabeth Peyton, Shirana Shahbazi, Tommy White, and Andreas Slominski, and the accompanying copy of the *Wrong Gallery Times*, with the original cardboard boxes.

46.7 x 29.2 x 17.1 cm (18 3/8 x 11 1/2 x 6 3/4 in.)

Numbered 635/2500 in black ink on the base, with the printed Cattelan copyright, published by Cerealart Multiples, Philadelphia.

Estimate

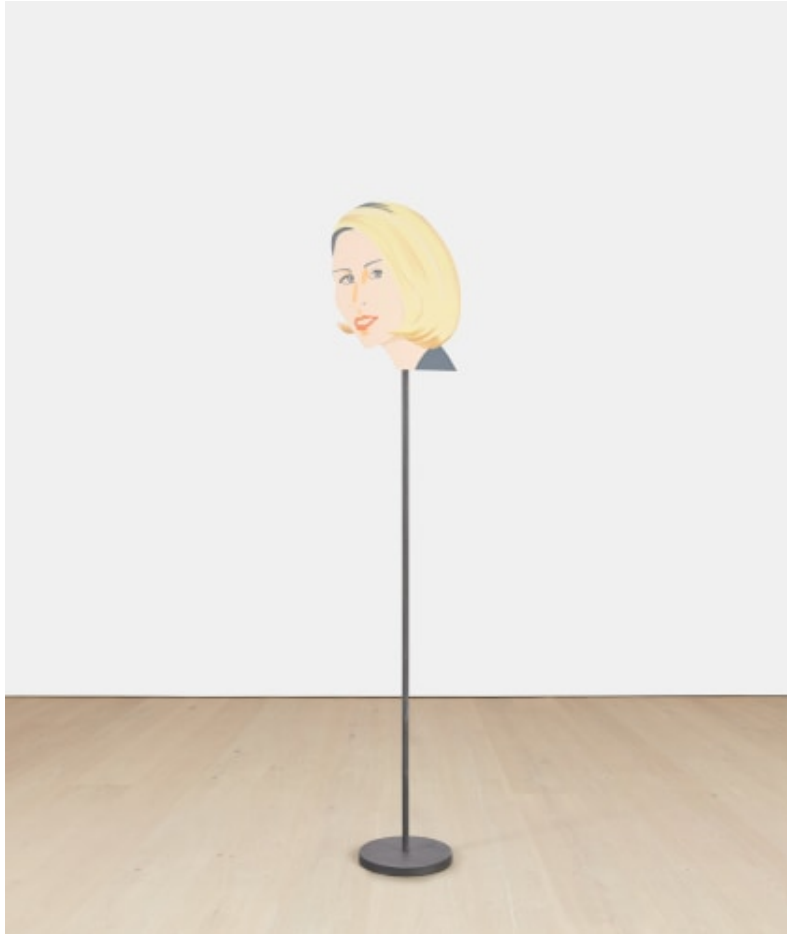
£1,200 — 1,800 ▲

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



336

Alex Katz

Jessica (Cutout edition, weather vane) (S. 352)

2002

Shaped aluminium multiple with screenprint in colours on both sides, with a bronze stand and base.

174 x 35.6 x 25.4 cm (68 1/2 x 14 x 10 in.)

Signed and numbered 5/35 in black felt-tip pen on the reverse (there were also 7 artist's proofs), published by Arte y Naturaleza, Madrid.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Literature

Klaus Albrecht Schröder 352

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



337

Jeff Koons

Split Rocker Vase

2012

Glazed white porcelain vase, contained in the original presentation box with silver printed signature.

multiple 36 x 39 x 36 cm (14 1/8 x 15 3/8 x 14 1/8 in.)

box 37 x 44 x 44 cm (14 5/8 x 17 3/8 x 17 3/8 in.)

Signed, titled, dated and numbered 0476/5500 on the underside, manufactured by Bernardaud, Limoges, France.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



338

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 1578/2300 in gold ink on the underside, manufactured by Bernardaud, Limoges and published by the Museum of Contemporary Art, Los Angeles.

Estimate

£4,000 — 6,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



339

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 1376/2300 in gold ink on the underside, manufactured by Bernardaud Limoges and published by the Museum of Contemporary Art, Los Angeles.

Estimate

£4,000 — 6,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



340

Jeff Koons

Coupes

2012-18

The complete set of six glazed Limoges porcelain plates, all contained in the original Styrofoam-lined presentation box with silver printed signature.

each plate 31 cm (12 1/4 in.) diameter

box 36.5 x 36.5 x 44.5 cm (14 3/8 x 14 3/8 x 17 1/2 in.)

All with printed signature and numbered 1315/2500 (printed), manufactured by Bernardaud, Limoges, France.

Estimate

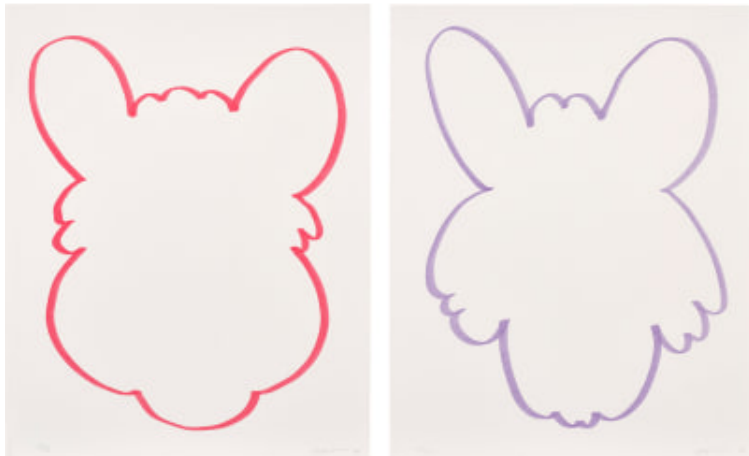
£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



341

Jeff Koons

FUN, from Sequences

1998

The complete set of three grano-lithographs in colours, on light Biber GS coated board, with full margins.

all l. various sizes

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

All signed, dated and numbered 42/60 in pencil (there were also 10 in Roman numerals and 15 artist's proofs), published by Edition Schellmann, Munich and New York (with their inkstamp on the reverse), all framed.

Estimate

£3,000 — 5,000 ‡

[Go to Lot](#)



Provenance

Edition Schellmann, Munich and New York (label verso of frame)

Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 194 and p. 379

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



342

LOT OFFERED WITH NO RESERVE

Jeff Koons

Girl with Lobster, from Re-Object/Mythos

2009

Digital pigment print (Ditone) in colours, on Innova paper, the full sheet.

S. 75.2 x 61.1 cm (29 5/8 x 24 in.)

Signed and numbered 9/45 in pencil (there were also 6 artist's proofs), published by Edition Schellmann, Munich and New York, unframed.

Estimate

£3,000 — 5,000 •

[Go to Lot](#)



Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 422
Ars Publicata, Group Editions - Re-Object/Mythos

Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



343

Jeff Koons

Flower Drawing

2019

Archival pigment print in colours with silver foil and varnish overlay, on archival paper, the full sheet.

S. 71.1 x 59.9 cm (27 7/8 x 23 5/8 in.)

Signed, dated and numbered 6/50 in pencil (there were 10 artist's proofs), published for the exhibition *Jeff Koons at The Ashmolean* at the Ashmolean Museum, Oxford, 7 February to 9 June 2019, unframed.

Estimate

£5,000 — 7,000

[Go to Lot](#)





344

Jeff Koons

Pink Bow, from Celebration Series

2013

Pigment print in colours, on Japanese watercolour paper, with full margins.

I. 82.1 x 105.6 cm (32 3/8 x 41 5/8 in.)

S. 94.2 x 112.4 cm (37 1/8 x 44 1/4 in.)

Signed, dated and numbered 3/50 in pencil (there were also 10 artist's proofs), published by New Art Editions, The Hague, Netherlands, unframed.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



345

Jonas Wood

Notepad Doodle (State II)

2017

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

I. 33 x 21 cm (13 x 8 1/4 in.)

S. 40.6 x 27.6 cm (16 x 10 7/8 in.)

Signed, dated and annotated 'A.P.D.' in pencil (the edition was 20 and 6 artist's proofs), co-published by WKS Editions and Hamilton Press, Los Angeles (with their blindstamp), framed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



346

Francis Ruyter

Where the Sidewalk Ends

2011

Woodcut in colours, on Japanese Unryu-shi paper, with full margins.

I. 80.1 x 142.2 cm (31 1/2 x 55 7/8 in.)

S. 98.2 x 159.5 cm (38 5/8 x 62 3/4 in.)

Signed, dated and numbered 22/40 in pencil (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£800 — 1,200 Ω

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



347

Charles Ray

Untitled

2022

Inkjet print in colours, on Hahnemühle paper, the full sheet.

S. 125.5 x 80.2 cm (49 3/8 x 31 5/8 in.)

Signed and dated in teal felt-tip pen and numbered 23/50 in pencil, published by Centre Pompidou (Editions Limitées), Paris (with their blindstamp), unframed.

Estimate

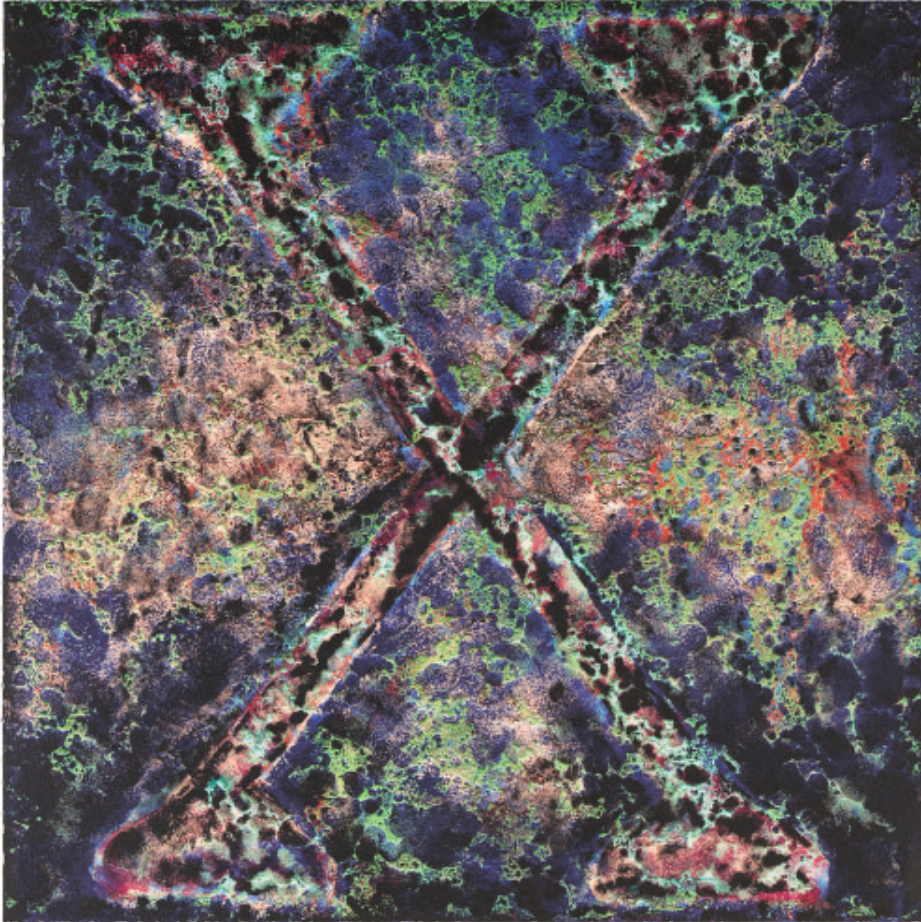
£700 — 900 †

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



348

Vaughn Spann

Cosmic Symbiote (Marked Man)

2020

Pigment print in colours with embossing, on cotton paper, the full sheet.

S. 58.2 x 58.4 cm (22 7/8 x 22 7/8 in.)

Signed and numbered 59/75 in black ink (there were also 20 artist's proofs), published by Almine Rech Editions, Brussels, framed.

Estimate

£1,000 — 1,500

[Go to Lot](#)





349

Genieve Figgis

Adam and Eve

2019

Archival inkjet print in colours, on Hahnemühle paper, with full margins.

I. 67.6 x 54.1 cm (26 5/8 x 21 1/4 in.)

S. 69.4 x 56.2 cm (27 3/8 x 22 1/8 in.)

Signed, dated and numbered 77/150 in pencil (there were also 25 artist's proofs), published by the Irish Museum of Modern Art, Dublin, for the exhibition *Desire: A Revision from the 20th Century to the Digital Age*, 21 September 2019 to 22 March 2020, with their Certificate of Authenticity signed by the Director (printed), unframed.

Estimate

£1,500 — 2,000 ₤

[Go to Lot](#)





350

Lynette Yiadom-Boakye

The World for a Wilderness

2020

Etching, on Somerset paper, with full margins.

I. 33.4 x 30.2 cm (13 1/8 x 11 7/8 in.)

S. 51 x 46.5 cm (20 1/8 x 18 1/4 in.)

Signed, titled, dated and numbered 12/50 in pencil,
published by Tate, London, unframed.

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



351

Otis Kwame Kye Quaicoe

Rancher

2021

Archival pigment print in colours, on cotton paper, with full margins.

I. 80.2 x 60.2 cm (31 5/8 x 23 3/4 in.)

S. 90.2 x 70.3 cm (35 1/2 x 27 5/8 in.)

Signed and numbered 21/75 in black ink (there were also 20 artist's proofs), published by Almine Rech Editions, Brussels, unframed.

Estimate

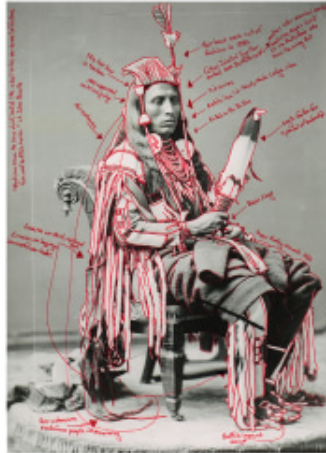
£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



352

Various Artists

THREE

2020

The complete artist's book containing eight prints in various media, on various supports, the full sheets loose (as issued), all contained in the original pale grey paper boards.

book 32.6 x 27.5 x 1.5 cm (12 7/8 x 10 7/8 x 0 5/8 in.)

Each print signed in black ink or pencil on the label affixed to the reverse, numbered 121/200 in pencil on the justification within the book, published by Radius Books, Santa Fe.

Estimate

£1,000 — 1,500

[Go to Lot](#)





353

Robert Longo

Untitled (Capitol Detail), from Charcoal

2017

Ditone print, on Hahnemühle photo paper, with full margins, with the accompanying book *Robert Longo Charcoal*, and the original grey portfolio.

I. 52.3 x 30.3 cm (20 5/8 x 11 7/8 in.)

S. 61.1 x 56 cm (24 x 22 in.)

book 30.5 x 26 x 3.5 cm (12 x 10 1/4 x 1 3/8 in.)

portfolio 59.5 x 63.5 x 1 cm (23 3/8 x 25 x 3/8 in.)

Signed, dated, and numbered 28/30 in pencil (there were also 10 artist's proofs), published by Edition Gerd Hatje, Berlin, unframed.

Estimate

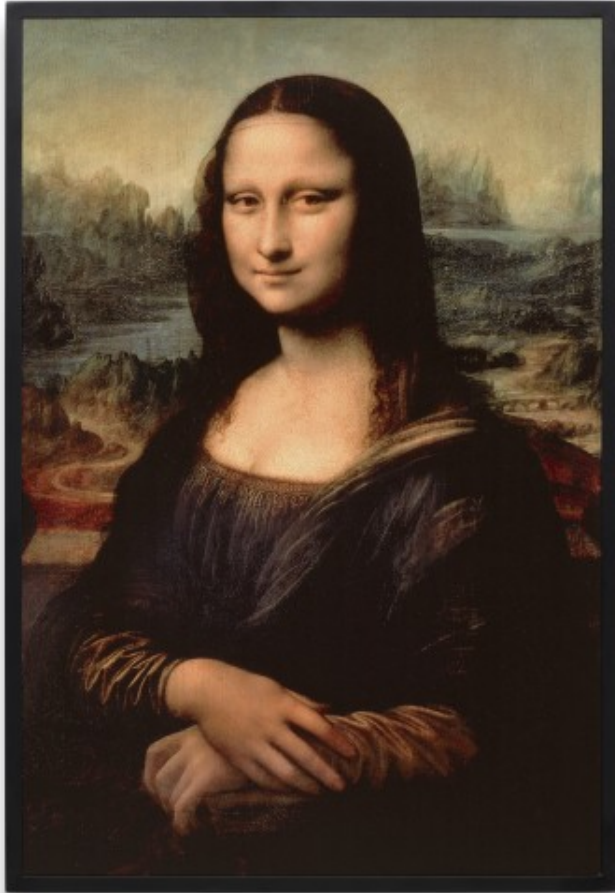
£2,000 — 3,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



354

Virgil Abloh

Mona Lisa

2019

Giclée print in colours with matt varnish finish, on a back-lit plastic board, contained within a black powder-coated sub-frame in the original card box, with electric components.

framed 77 x 53 x 7 cm (30 3/8 x 20 7/8 x 2 3/4 in.)

From the edition of unknown size, designed by Virgil Abloh for IKEA, published by Felix Rosenstiel's Widdow and Son Ltd., London.

Estimate

£1,000 — 1,500

[Go to Lot](#)





355

Yoshitomo Nara

Miss Spring

2012/2021

Digital pigment print in colours, on Takeo Deep PV Hakou paper, the full sheet, loose (as issued) contained in the original green card folder, with the accompanying monograph entitled *Yoshitomo Nara*, all contained in the original cardboard box with printed artist's name.

S. 28.1 x 23 cm (11 1/8 x 9 in.)

book 29.7 x 25.8 x 3.2 cm (11 3/4 x 10 1/8 x 1 1/4 in.)

Numbered '9' in black ink on the accompanying Certificate of Authenticity, from the edition of 100 (there were also 5 artist's proofs), published by Artspace, New York, the print unframed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



356

Claire Tabouret

Makeup (Orange & Shadows)


2021

Lithograph and screenprint in colours with gloss varnish overlay, on Somerset paper, the full sheet.

S. 40.2 x 30.1 cm (15 7/8 x 11 7/8 in.)

Signed and numbered 74/75 in black ink, co-published by the artist and Perrotin, New York, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)





357

Ángeles Agrela

Contorsionista (Contortionist)


2010

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

S. 25 x 17.4 cm (9 7/8 x 6 7/8 in.)

Signed and numbered 63/125 in pencil (there were also 12 artist's proofs and 10 in Roman numerals), published by Christian M. Walter - Edición, Belicena, Spain, unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



358

Sanya Kantarovsky

Lacriminal

2016

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

I. 56.5 x 45.6 cm (22 1/4 x 17 7/8 in.)

S. 76.2 x 57 cm (30 x 22 1/2 in.)

Signed, titled and numbered 3/30 in pencil, published by the House of Voltaire, London, unframed.

Estimate

£800 — 1,200

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



359

GaHee Park

Topsy Lovers

2021

Inkjet print in colours with silver leaf and varnish, on Somerset paper, with full margins.

I. 30.6 x 40.1 cm (12 x 15 3/4 in.)

S. 38.4 x 47.5 cm (15 1/8 x 18 3/4 in.)

Signed, dated and numbered 8/35 in pencil (there were also 5 artist's proofs), published by Perrotin, New York, framed.

Estimate

£1,000 — 1,500

[Go to Lot](#)





360

Brian Calvin

Untitled, from Duet (With Chorus)

2015

Offset lithograph with unique hand-colouring in coloured pencil, on pink card, with full margins, with the accompanying book entitled *Duet (with Chorus)*.

I. 14.9 x 11.2 cm (5 7/8 x 4 3/8 in.)

S. 17.9 x 12.7 cm (7 x 5 in.)

book 23 x 20.3 x .5 cm (9 x 7 7/8 x 1/4 in.)

The print signed and dated in black and purple ink, the book signed in black felt-tip pen on the title page, published by Flood Editions, Chicago, the print unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



361

Joyce Pensato

Margate Batman, from *Save the Children ONE HUNDRED YEARS Print Portfolio*

2019

Lithograph, on Somerset paper, the full sheet, with colophon.

S. 60 x 76 cm (23 5/8 x 29 7/8 in.)

Signed with initials, dated and numbered 16/125 in black ballpoint pen on the label affixed to the reverse, published by Counter Editions, London, unframed.

Estimate

£2,000 — 3,000

[Go to Lot](#)





362

LOT OFFERED WITH NO RESERVE

CB Hoyo

*We Are All F*cked (Orange & Yellow)*

2021

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

S. 115.7 x 75.5 cm (45 1/2 x 29 3/4 in.)

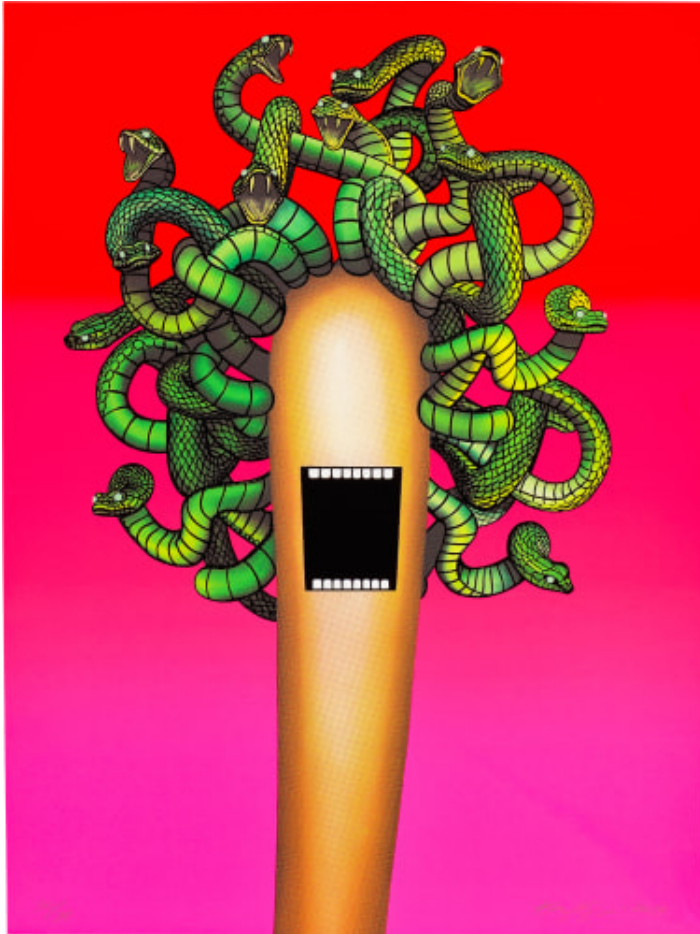
Signed and numbered 8/50 in pencil (there were also 5 artist's proofs), published by Print Them All, Paris, unframed.

Estimate

£1,000 — 1,500 •

[Go to Lot](#)





363

Emily Mae Smith

Medusa

2019

Screenprint in colours with glow-in-the-dark ink, on Coventry Rag paper, the full sheet.

S. 60.8 x 45.7 cm (23 7/8 x 17 7/8 in.)

Signed, dated and numbered 90/90 in pencil, published by Elective Affinity, Brooklyn, with their accompanying Certificate of Authenticity, unframed.

Estimate

£2,000 — 3,000 ‡

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



364

LOT OFFERED WITH NO RESERVE

Jake Longstreth

Sonoma

2018

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

I. 45.5 x 45.8 cm (17 7/8 x 18 in.)

S. 71.6 x 57.1 cm (28 1/4 x 22 1/2 in.)

Signed, dated and numbered 22/50 in pencil, unframed.

Estimate

£600 — 800 •

[Go to Lot](#)





365

Ai Weiwei

Artist's Hand

2017

Cast urethane resin multiple with electroplated rhodium, contained in the original cardboard presentation box.

12.5 x 9.5 x 10.8 cm (4 7/8 x 3 3/4 x 4 1/4 in.)

With incised signature on the underside, from the edition of 1000, published by the Public Art Fund, USA in collaboration with eBay for Charity to benefit the exhibition *Ai Weiwei: Good Fences Make Good Neighbors*, New York, 2018.

Estimate

£2,000 — 3,000 Ω

[Go to Lot](#)



Literature

Ars Publicata, Ai Weiwei Editions, 2017.01



366

Hajime Sorayama

The Midas Touch

2019

Gold-plated porcelain multiple, contained in the original black wooden presentation box with printed gold title.

multiple 33.5 x 7.5 x 6.5 cm (13 1/4 x 2 7/8 x 2 1/2 in.)

box 40 x 16 x 12 cm (15 3/4 x 6 1/4 x 4 3/4 in.)

Numbered '017' (printed) on the underside, further signed and numbered in gold ink on the accompanying Certificate of Authenticity (the edition was 100 and 10 artist's proofs), published by Case Studyo, Ghent, Belgium (with their logo and the artist's copyright printed on the underside).

Estimate

£1,500 — 2,000

[Go to Lot](#)





367

Hajime Sorayama

A Touch of Mercury

2018

Titanium-plated porcelain multiple, contained in the original black wooden presentation box with printed silver title.

multiple 31 x 7.5 x 5.5 cm (12 1/4 x 2 7/8 x 2 1/8 in.)

box 36.6 x 15.7 x 10.1 cm. (14 3/8 x 6 1/8 x 3 7/8 in.)

Numbered '025' (printed) on the underside, further signed and numbered in silver ink on the accompanying Certificate of Authenticity (the edition was 100 and 10 artist's proofs) published by Case Studyo, Ghent, Belgium (with their logo and the artist's copyright printed on the underside).

Estimate

£1,500 — 2,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



368

KAWS

FAR FAR DOWN

2018

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

S. 81.5 x 135.5 cm (32 1/8 x 53 3/8 in.)

Signed, dated and numbered 56/100 in purple pencil,
published by Pace Prints, New York, unframed.

Estimate

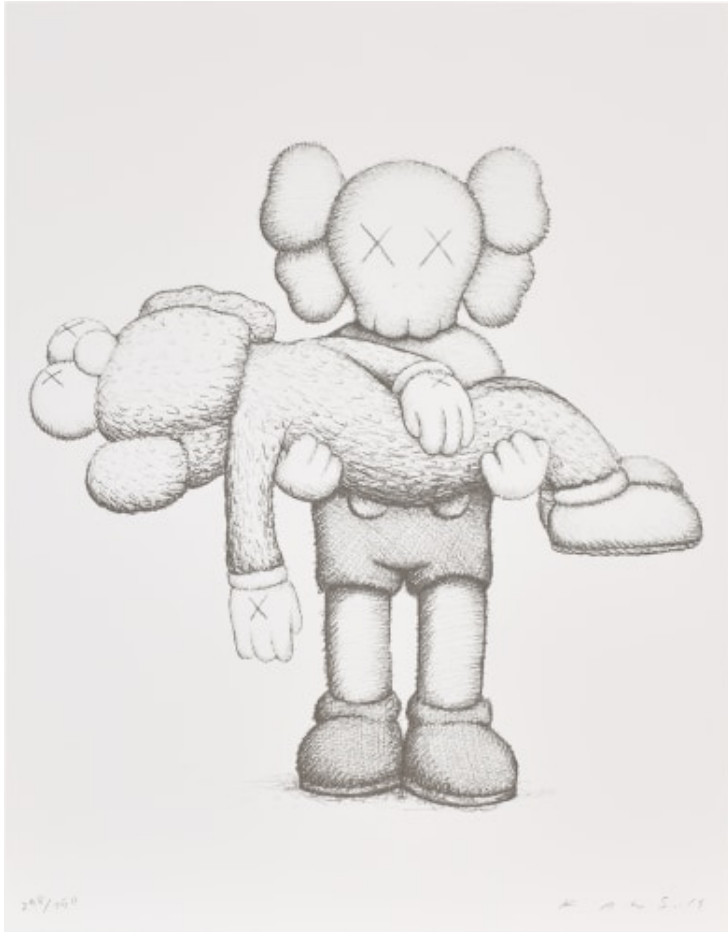
£7,000 — 9,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



369

KAWS

COMPANIONSHIP IN THE AGE OF LONELINESS

2019

Screenprint, on Arches Aquarelle paper, with full margins, the sheet loose (as issued) contained in the original grey Wibalin Buckram-bound presentation box with accompanying limited edition exhibition catalogue.

I. 27.5 x 28 cm (10 7/8 x 11 in.)

S. 38.6 x 30.2 cm (15 1/4 x 11 7/8 in.)

box 42.7 x 34.3 x 5.5 cm (16 3/4 x 13 1/2 x 2 1/8 in.)

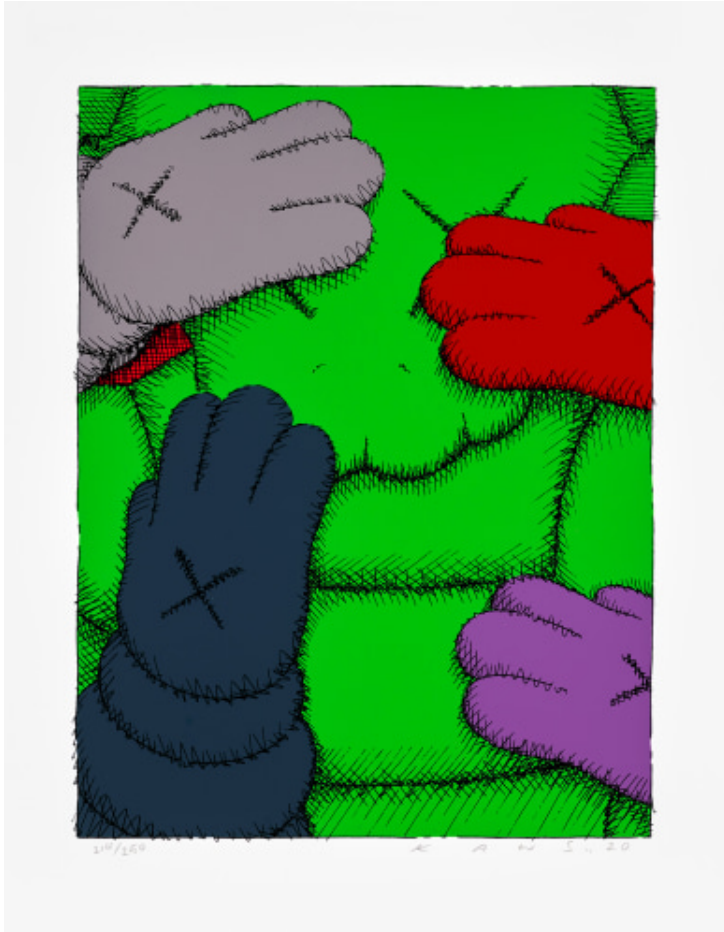
The print signed, dated and numbered 298/750 in pencil, further signed and dated in black ink and numbered (printed) on the title page of the exhibition catalogue, published by the National Gallery of Victoria, Melbourne, for the exhibition *KAWS: Companionship in the Age of Loneliness*, unframed.

Estimate

£2,500 — 3,500

[Go to Lot](#)





370

KAWS

Untitled, from Urge

2020

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

I. 28.6 x 22 cm (11 1/4 x 8 5/8 in.)

S. 43.2 x 32.4 cm (17 x 12 3/4 in.)

Signed, dated and numbered 214/250 in pencil (there were also 50 artist's proofs), published by the artist, New York, unframed.

Estimate

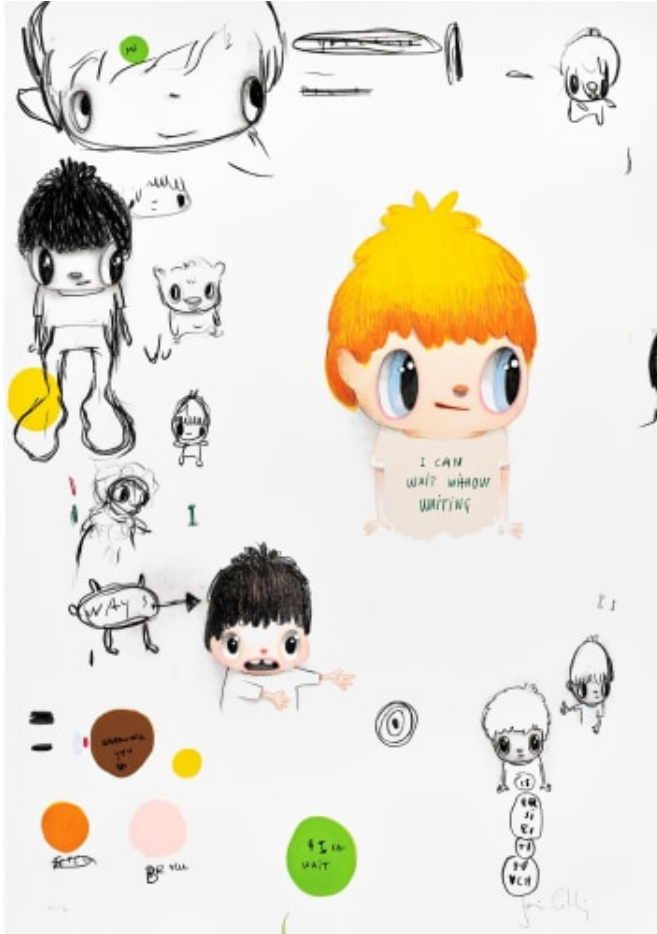
£3,000 — 5,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



371

Javier Calleja

I Can Wait Without Waiting

2019

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

S. 94 x 66.3 cm (37 x 26 1/8 in.)

Signed and numbered 22/70 in pencil, published by Galerie Zink, Waldkirchen, unframed.

Estimate

£5,000 — 7,000 ▲

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



372

Javier Calleja

Redhead

2014

Screenprint in colours with hand-colouring in charcoal and acrylic, on Arches 88 paper, the full sheet.

S. 76.8 x 57.7 cm (30 1/4 x 22 3/4 in.)

Signed, dated and numbered 4/60 in pencil (there were also 6 artist's proofs), published by the artist, with the accompanying Certificate of Authenticity, framed.

Estimate

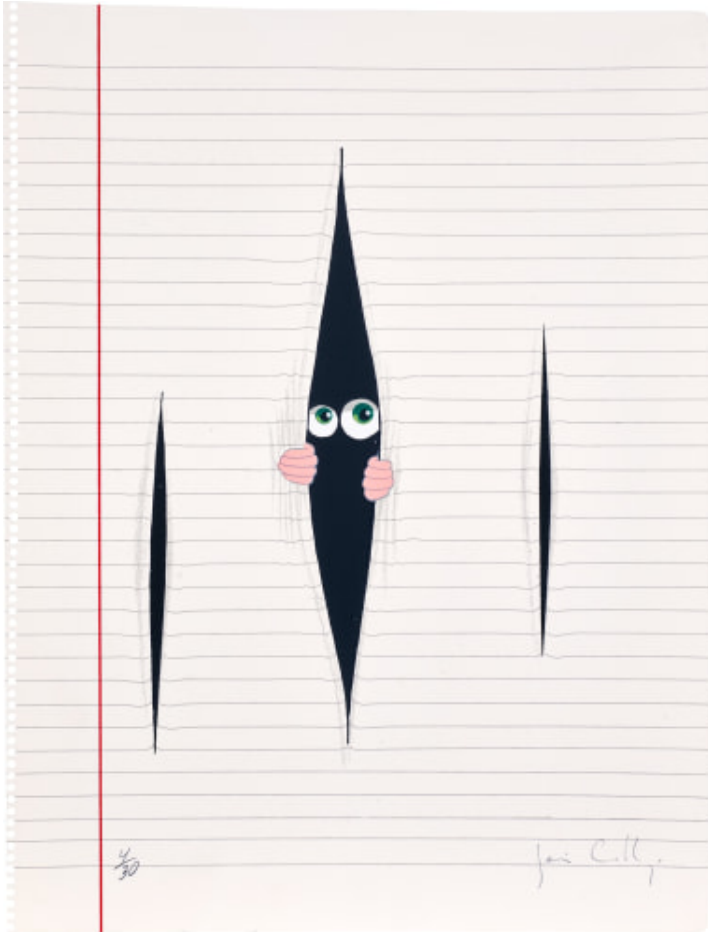
£6,000 — 8,000 [▲]

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



373

Javier Calleja

Untitled

2017

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

S. 39.6 x 30.2 cm (15 5/8 x 11 7/8 in.)

Signed and numbered 4/30 in pencil (there were also 30 artist's proofs in Roman numerals), published by Retinta Asociación Gráfica, Málaga, unframed.

Estimate

£3,000 — 5,000 [♣]

[Go to Lot](#)





374

Javier Calleja

Do Not Touch

2020

Painted resin and steel multiple with accompanying acrylic on canvas painting, all contained in the original wood crate.

figure 35.9 x 18.1 x 20 cm (14 1/8 x 7 1/8 x 7 7/8 in.)

canvas 20.6 x 16.2 x 3.2 cm (8 1/8 x 6 3/8 x 1 1/4 in.)

crate 33 x 46.4 x 31.1 cm (13 x 18 1/4 x 12 1/4 in.)

Signed and numbered 86/250 in black felt-tip pen on the reverse of the canvas, produced by APPortfolio, London.

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)





375

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Oval Atop a Cosmos Ball

2000

Polychrome plastic multiple, in three parts, containing a mini CD.

26.7 x 19.7 x 19.7 cm (10 1/2 x 7 3/4 x 7 3/4 in.)

From the edition of approximately 2000 to 3000, manufactured by CUBE, China, published by the Peter Norton Family Christmas Project, Santa Monica, California.

Estimate

£1,500 — 2,000 •

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



376

Takashi Murakami

Kaikai-chan; and Kiki-chan, from Kaikai & Kiki

2018

The pair of vinyl multiples in colours, each contained in the original printed cardboard boxes.

Kaikai 23.9 cm (9 3/8 in.) height

Kiki 20 cm (7 7/8 in.) height

boxes 28 x 18.5 x 12.5 cm (11 x 7 1/4 x 4 7/8 in.)

Both from the unnumbered edition of unknown size, published by Kaikai Kiki Co., Ltd., Tokyo (incised with the artist's and publisher's copyright stamp on the underside), for cherry Fukuoka Edition (with their inkstamp on the underside).

Estimate

£1,500 — 2,500

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



377

LOT OFFERED WITH NO RESERVE

Takashi Murakami

And Then...All Things Good and Bad. All Days Fine and Rough; and And then and then and then and then and then

2014; and 2001

Two offset lithographs in colours, on smooth wove paper, the full sheet and with full margins.

one l. 44 x 47.5 cm (17 3/8 x 18 3/4 in.)

both S. 50.1 x 50 cm (19 3/4 x 19 5/8 in.)

Both signed and each numbered 253/300 and 152/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

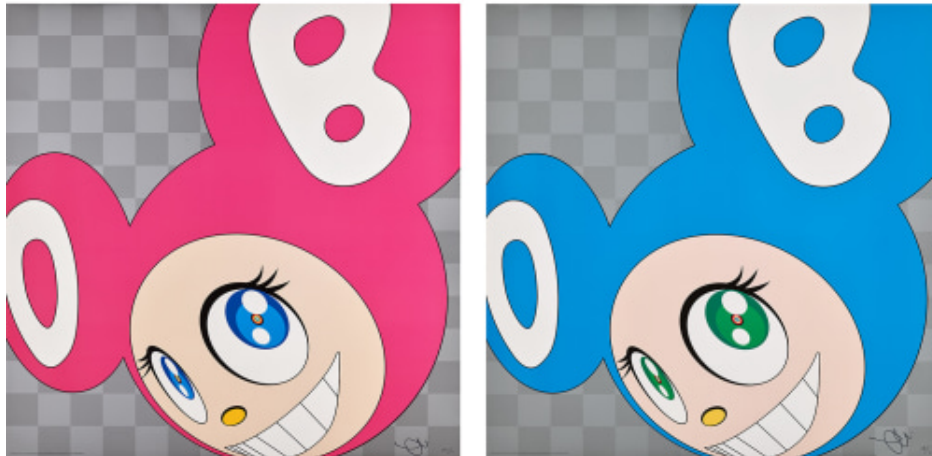
£1,000 — 1,500 •‡

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



378

LOT OFFERED WITH NO RESERVE

Takashi Murakami

*And then and then and then and then and then (Red);
And then and then and then and then and then (Pink);
and And then and then and then and then and then
(Aqua Blue)*

1999

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

all S. 68 x 68 cm (26 3/4 x 26 3/4 in.)

All signed and each numbered 170/300, 175/300 and 158/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



379

LOT OFFERED WITH NO RESERVE

Takashi Murakami

*With Reverence, I Lay Myself Before You - Korin -
Chrysanthemum; and Korin: Azure River*

2009; and 2015

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 91/300 and 66/300
respectively in silver ink, published by Kaikai Kiki Co.,
Ltd, Tokyo, both framed.

Estimate

£1,500 — 2,000 •‡

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



380

LOT OFFERED WITH NO RESERVE

Takashi Murakami

That Sounds Good, I Hope You Can Do That

2019

Screenprint in colours with cold-stamped gold foil, on wove paper, with full margins.

L. 46.4 x 94.1 cm (18 1/4 x 37 in.)

S. 56.5 x 104.1 cm (22 1/4 x 40 7/8 in.)

Signed, dated and numbered 198/300 in pencil, further annotated 'Fujiko F Fujio' (printed) in Japanese, the inventor of Doraemon, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

£3,000 — 5,000 +†

[Go to Lot](#)



Evening & Day Editions

London Auction / 21 September 2023 / 6pm BST



381

LOT OFFERED WITH NO RESERVE

Mr.

Whereabouts of the Heart of that Day

2020

Archival pigment print and screenprint in colours, on wove paper, with full margins.

I. 58 x 49.7 cm (22 7/8 x 19 5/8 in.)

S. 70.1 x 61.8 cm (27 5/8 x 24 3/8 in.)

Signed, dated and numbered 60/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

£1,000 — 1,500 •±

[Go to Lot](#)

