

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST

Sale Interest: 259 Lots



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PHILLIPS

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST

Sale Interest: 259 Lots

Evening Sale 14 September 6:00pm

Day Sale 15 September 12:00pm

Auction & Viewing Location

6 - 14 September 2022

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
UK030322 or Evening & Day Editions.

Absentee and Telephone Bids

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bidslondon@phillips.com

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101
Henri Matisse
Nu assis, bras gauche sur la tête...
Estimate £7,000 — 10,000



102
Pablo Picasso
Dances (Dances) (B. 750, M. 246)
Estimate £8,000 — 12,000



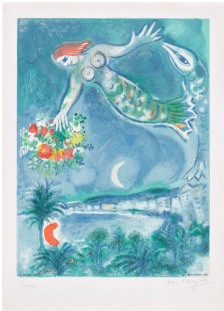
103
Pablo Picasso
La poule (The Hen) (Bl. 694, Ba....)
Estimate £8,000 — 12,000



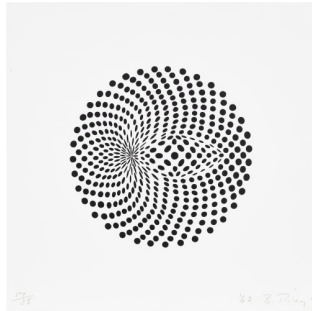
104
Pablo Picasso
Le vieux roi (The Old King) (Bl. 11...
Estimate £10,000 — 15,000



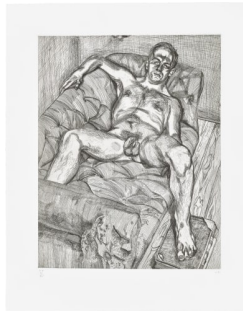
105
Pablo Picasso
Colombe volant (à l'Arc-en-ciel) ...
Estimate £6,000 — 8,000



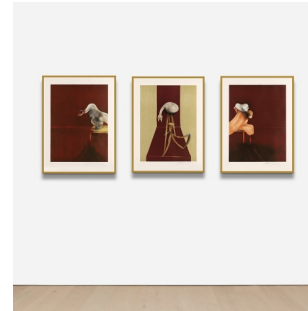
106
After Marc Chagall
Sirène et poisson, from Nice et l...
Estimate £6,000 — 8,000



107
Bridget Riley
Untitled (Circular Movement) (S...
Estimate £30,000 — 50,000



108
Lucian Freud
Man Posing (H. 27, F. 44, T. 37)
Estimate £6,000 — 8,000



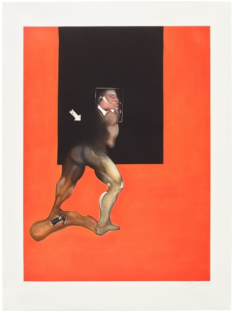
109
Francis Bacon
Deuxième version du triptyque, ...
Estimate £15,000 — 20,000



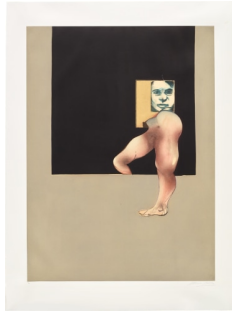
110
Francis Bacon
Seated Figure (after, Seated Fig...
Estimate £12,000 — 18,000

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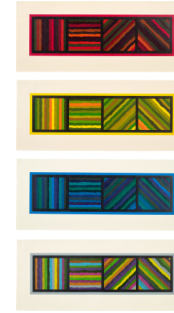
111
Francis Bacon
Study from Human Body (after, ...
Estimate £10,000 — 15,000



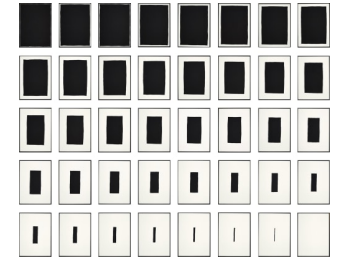
112
Francis Bacon
Triptych (after, Triptych: right pa...
Estimate £10,000 — 15,000



113
Ian Davenport
Venetian Red
Estimate £6,000 — 8,000



114
Sol LeWitt
Bands (Not Straight) in Four Dir...
Estimate £8,000 — 12,000



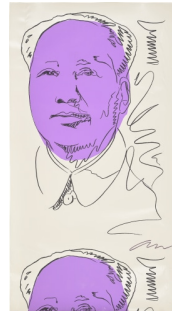
115
Sol LeWitt
Vanish (K. 1994.07)
Estimate £8,000 — 12,000



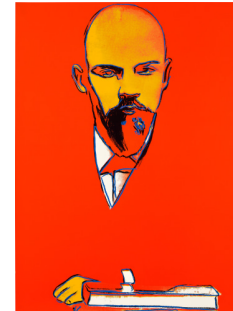
116
Robert Longo
Study of Dave, from Men in the ...
Estimate £5,000 — 7,000



117
Keith Haring
Pop Shop I: one plate (L. p. 82)
Estimate £10,000 — 12,000



118
Andy Warhol
Mao (wallpaper) (F. & S. 125A)
Estimate £8,000 — 12,000



119
Andy Warhol
Red Lenin (F. & S. 403)
Estimate £50,000 — 70,000



120
Andy Warhol
Saint Apollonia (F. & S. 330-333)
Estimate £30,000 — 50,000

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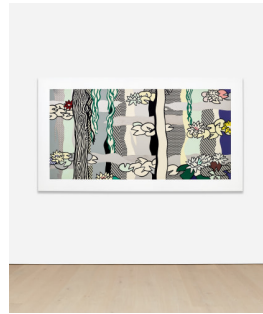
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121
Andy Warhol
Queen Margrethe II of Denmark...
Estimate £20,000 — 30,000



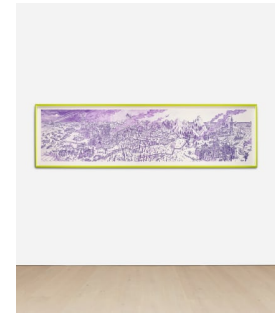
122
Yves Klein
La Vénus d'Alexandrie (Vénus bl...
Estimate £60,000 — 80,000



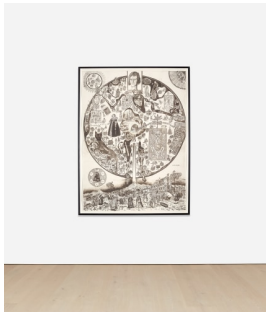
123
Roy Lichtenstein
Water Lilies with Willows, from ...
Estimate £300,000 — 500,000



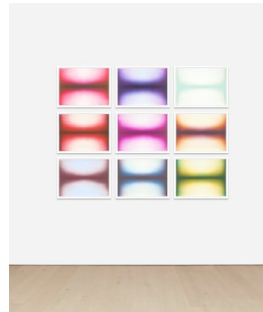
124
Roy Lichtenstein
View from the Window, from La...
Estimate £60,000 — 80,000



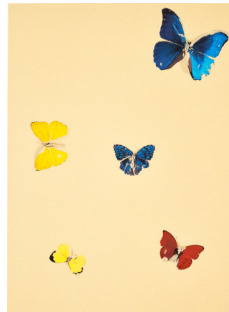
125
Grayson Perry
Print for a Politician (Violet)
Estimate £40,000 — 60,000



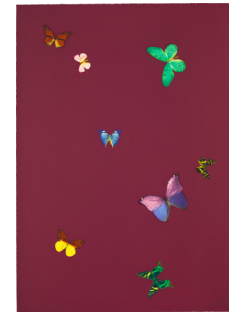
126
Grayson Perry
Map of Nowhere
Estimate £15,000 — 20,000



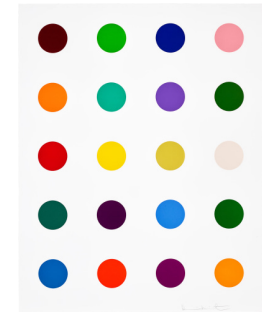
127
Anish Kapoor
Horizon Shadow
Estimate £15,000 — 20,000



128
Damien Hirst
All You Need is Love
Estimate £12,000 — 18,000



129
Damien Hirst
Your Smell, from The Wonder of ...
Estimate £6,000 — 8,000



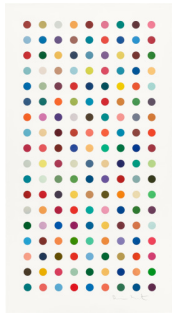
130
Damien Hirst
Ala Met, from 40 Woodcut Spots
Estimate £8,000 — 12,000

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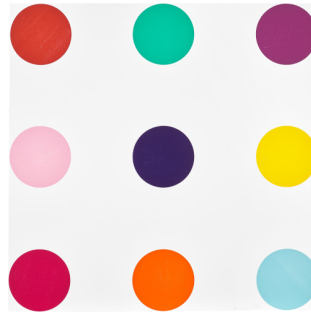
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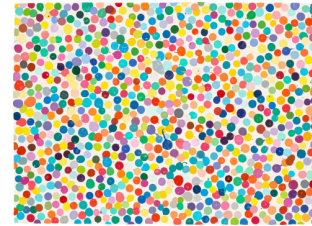
131
Damien Hirst
Bromobenzotrifluoride, from 12 ...
Estimate £8,000 — 12,000



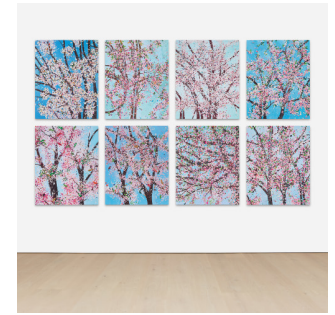
132
Damien Hirst
Methamphetamine
Estimate £20,000 — 30,000



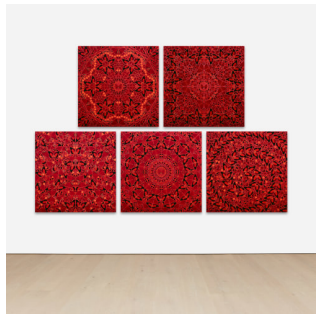
133
Damien Hirst
Tryptophan, from 12 Woodcut S...
Estimate £10,000 — 15,000



134
Damien Hirst
2737 I'm about to catch my brea...
Estimate £8,000 — 12,000



135
Damien Hirst
The Virtues (H. 9)
Estimate £50,000 — 70,000



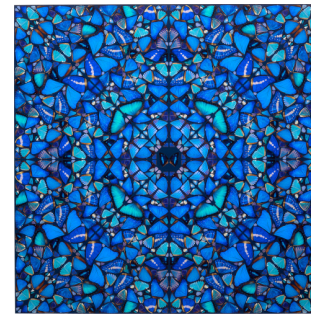
136
Damien Hirst
The Empresses (H. 10)
Estimate £15,000 — 20,000



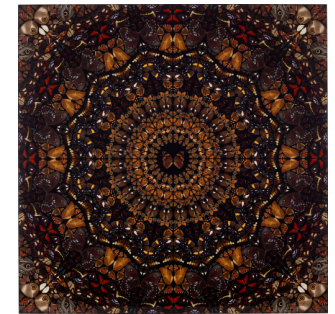
137
Damien Hirst
Air, from The Elements (H6-7)
Estimate £8,000 — 12,000



138
Damien Hirst
Grace, from The Aspects (H6-2)
Estimate £8,000 — 12,000



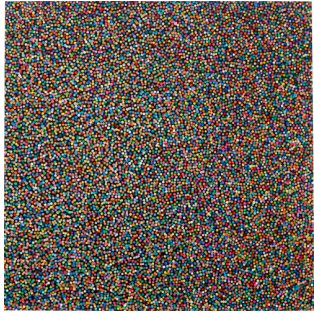
139
Damien Hirst
Patience, from The Aspects (H6...
Estimate £8,000 — 12,000



140
Damien Hirst
Earth, from The Elements (H6-6)
Estimate £8,000 — 12,000

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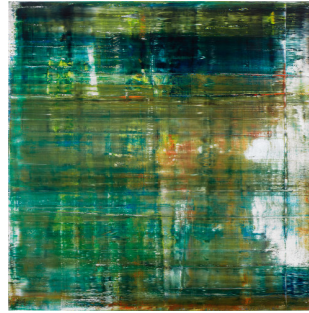
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141
Damien Hirst
Cafe Royal, from Colour Space (P19-1)
Estimate £6,000 — 8,000



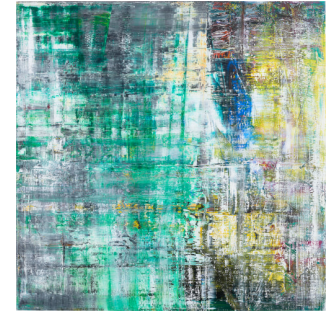
142
Gerhard Richter
Abstraktes Bild (Abstract Painting)
Estimate £10,000 — 15,000



143
Gerhard Richter
Cage 1 (P19-1)
Estimate £8,000 — 12,000



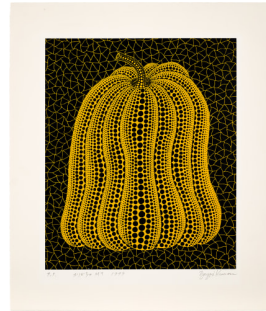
144
Gerhard Richter
Cage 4 (P19-4)
Estimate £8,000 — 12,000



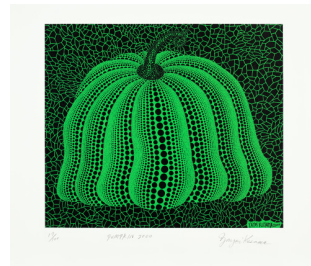
145
Gerhard Richter
Cage 6 (P19-6)
Estimate £8,000 — 12,000



146
Joseph Beuys
Capri-Batterie (Capri Battery)
Estimate £8,000 — 12,000



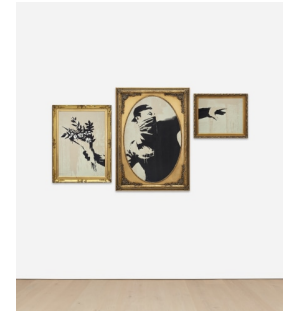
147
Yayoi Kusama
Pumpkin MT (K. 257)
Estimate £30,000 — 50,000



148
Yayoi Kusama
Pumpkin 2000 (Green) (K. 300)
Estimate £20,000 — 30,000



149
KAWS
THE NEWS
Estimate £50,000 — 70,000



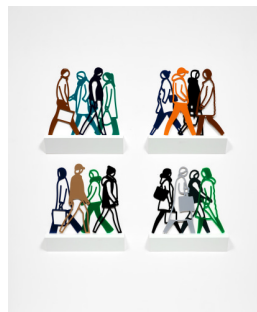
150
Banksy
Thrower (Grey)
Estimate £150,000 — 200,000

Evening & Day Editions

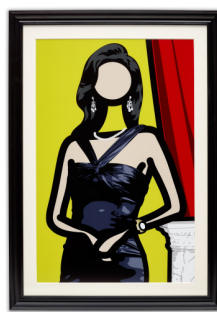
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151
Banksy
Girl with Balloon
Estimate £60,000 — 80,000



152
Julian Opie
Belgium
Estimate £25,000 — 35,000



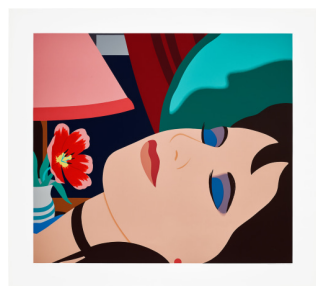
153
Julian Opie
Antonia (C. 156)
Estimate £8,000 — 12,000



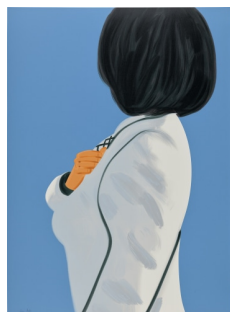
154
Julian Opie
Ika 1 (C. 160)
Estimate £8,000 — 12,000



155
Chris Levine
Lightness of Being
Estimate £10,000 — 15,000



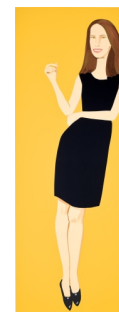
156
Tom Wesselmann
Cynthia in the Bedroom
Estimate £5,000 — 7,000



157
Alex Katz
Vivien in White Coat
Estimate £8,000 — 12,000



158
Alex Katz
Carmen, from Black Dress
Estimate £10,000 — 15,000

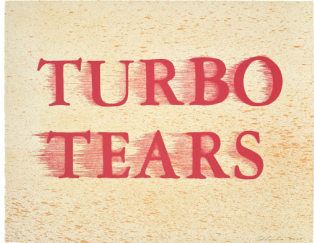


159
Alex Katz
Christy, from Black Dress
Estimate £10,000 — 15,000

160
This lot is no longer available.

Evening & Day Editions

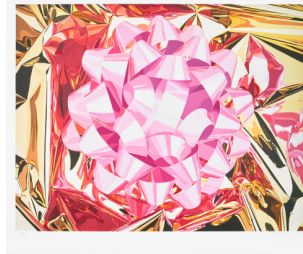
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161
Ed Ruscha
Turbo Tears, from Tate Modern ...
Estimate £10,000 — 15,000



162
Jonas Wood
Archaeopteryx Lithographica; a...
Estimate £8,000 — 12,000



163
Jeff Koons
Pink Bow, from Celebration Series
Estimate £6,000 — 8,000



164
Pablo Picasso
Chope visage (Pitcher Face) (R. ...
Estimate £4,000 — 6,000



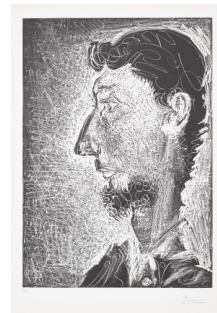
165
Pablo Picasso
Visage no. 0 (Face no. 0) (R. 458)
Estimate £3,000 — 5,000



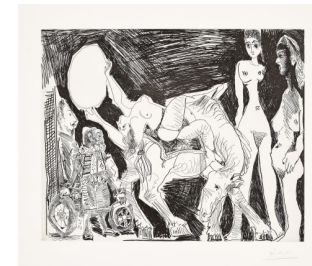
166
Pablo Picasso
Visage no. 197 (Face no. 197) (R....
Estimate £3,000 — 5,000



167
Pablo Picasso
L'écuyère et les clowns (The Hor...
Estimate £3,000 — 5,000



168
Pablo Picasso
Portrait de Piero Crommelynck I...
Estimate £2,000 — 3,000



169
Pablo Picasso
Cirque: écuyère, femmes et spec...
Estimate £5,000 — 7,000



170
Pablo Picasso
Visiteur Rembranesque chez un...
Estimate £2,000 — 3,000

Evening & Day Editions

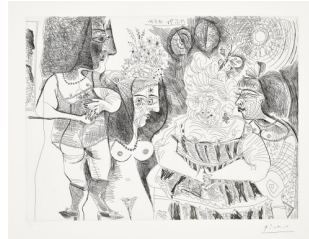
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171
Pablo Picasso
Cavalier en visite chez une fille, ...
Estimate £2,000 — 3,000



172
Pablo Picasso
Peintres aux champs: autour du ...
Estimate £2,500 — 3,500



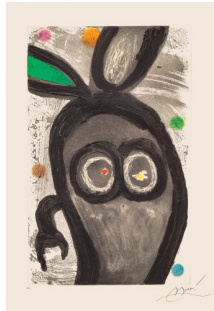
173
Pablo Picasso
La fête de la patronne, petit chi...
Estimate £2,000 — 3,000



174
Pablo Picasso
Filles entre elles, la sous-maître...
Estimate £1,500 — 2,000



175
Salvador Dalí
Tristan et Iseult (Tristan and Isol...
Estimate £4,000 — 6,000



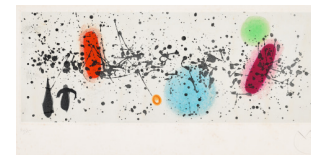
176
Joan Miró
Le roi des lapins (The Rabbit Kin...
Estimate £5,000 — 7,000



177
Joan Miró
Pierrot le Fou (M. 392)
Estimate £4,000 — 6,000



178
Joan Miró
La bauge du sanglier (The Lair o...
Estimate £1,500 — 2,000



179
Joan Miró
Ouvrage de vent II (Work of the ...
Estimate £2,000 — 3,000



180
Joan Miró
Fissures (Cracks): plate X (D. 463)
Estimate £1,500 — 2,000

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181
Joan Miró
Crapaud lyre (Lyre Toad) (D. 389)
Estimate £1,000 — 1,500



182
Joan Miró
Gravures pour une exposition (E...)
Estimate £2,000 — 3,000



183
Adolph Gottlieb
Crimson Ground (A.A.A. 73)
Estimate £1,000 — 1,500



184
Adolph Gottlieb
Orange Oval (A.A.A. 72)
Estimate £1,000 — 1,500



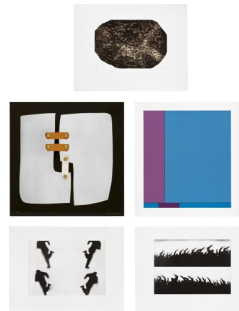
185
Joseph Beuys
Suite Schwurhand (Suite Oath H...)
Estimate £2,000 — 3,000



186
Frank Auerbach
Head of G.B., from Heads and Fi...
Estimate £1,500 — 2,000



187
Frank Auerbach
Seated Figure, from Heads and ...
Estimate £1,500 — 2,000



188
Various Artists
Terres dalmates (Dalmatian Lan...)
Estimate £1,000 — 1,500



189
Antoni Tàpies
Arc blau (Blue Bow) (G. 288)
Estimate £1,000 — 1,500



190
Antoni Tàpies
T inclinada (T Inclined) (G. 293)
Estimate £1,000 — 1,500

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191
Victor Vasarely
Axo AB (B. & V. 1874)
Estimate £4,000 — 6,000



192
Sam Francis
Veiled Sail (L. L. 105)
Estimate £1,000 — 1,500



193
Sam Francis
Chinese Wall (L. L. 101)
Estimate £1,000 — 1,500



194
Sam Francis
The Five Continents in Winterti...
Estimate £3,000 — 5,000



195
Sol LeWitt
Two Asymmetrical Pyramids: Pl...
Estimate £3,000 — 5,000



196
Sol LeWitt
Two Asymmetrical Pyramids: Pl...
Estimate £3,000 — 5,000



197
Jackson Pollock
Untitled (Betty Parsons Gallery ...)
Estimate £2,000 — 3,000



198
Robert Motherwell
Africa Suite: five plates (E. & B. ...)
Estimate £6,000 — 8,000



199
Robert Motherwell
Africa Suite: Africa 2 (E. & B. 70,...)
Estimate £1,500 — 2,000



200
Robert Motherwell
The Basque Suite: six plates (E. ...)
Estimate £7,000 — 9,000

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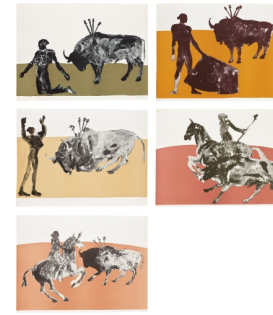
201
Robert Motherwell
The Basque Suite: one plate (E. ...
Estimate £1,500 — 2,000



202
Robert Motherwell
Untitled (Orange/Pink), from Lo...
Estimate £1,000 — 1,500



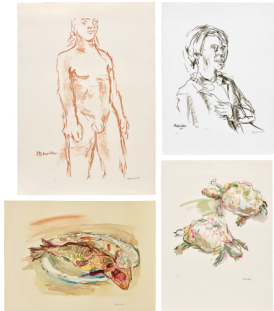
203
Robert Motherwell
Roth-Händle II (Olive) (E. & B. 18...
Estimate £800 — 1,200



204
Elisabeth Frink
Corrida III-V (W. 80-82); and Rej...
Estimate £2,000 — 3,000



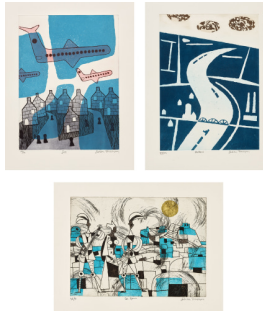
205
Barry Flanagan
The Wren's Nest; Field Day; Ste...
Estimate £1,000 — 1,500



206
Oskar Kokoschka
Kouros II; Frauenbildnis (Moniq...
Estimate £1,000 — 1,500



207
Ceri Richards
The Crooked Rose; and Poem on...
Estimate £1,000 — 1,500



208
Julian Trevelyan
Jets; Holland; and Les Baux (T. 2...
Estimate £1,000 — 1,500



209
Henry Moore
Four Reclining Figures (C. 282)
Estimate £1,000 — 1,500



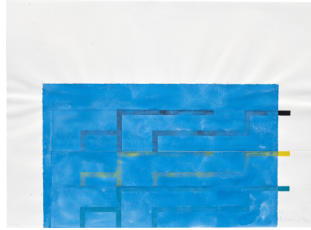
210
Ben Nicholson
Aquileia, from Architectural Suit...
Estimate £1,000 — 1,500

Evening & Day Editions

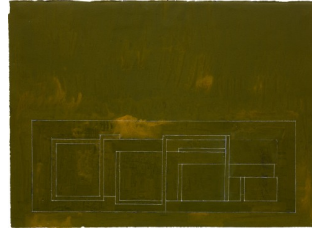
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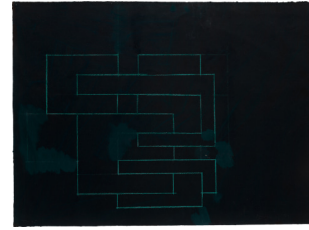
211
Ben Nicholson
Moonshine (L. 31, C. 53)
Estimate £1,000 — 1,500



212
Robyn Denny
77-9
Estimate £1,500 — 2,000



213
Robyn Denny
77-17
Estimate £1,500 — 2,000



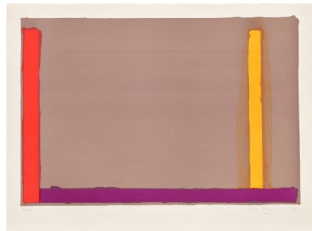
214
Robyn Denny
77-35
Estimate £1,500 — 2,000



215
William Scott
Cup and Pan Blues (A. 27)
Estimate £4,000 — 6,000



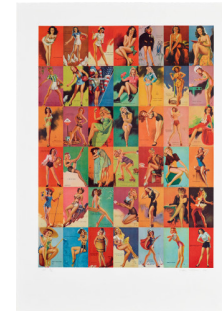
216
William Scott
White Bowl, Black Pan on Brow...
Estimate £2,000 — 3,000



217
John Hoyland
Small Grey Swiss
Estimate £1,000 — 1,500



218
John Hoyland
The New York Suite: three plate...
Estimate £1,000 — 1,500



219
Peter Phillips
Glamour Girls
Estimate £1,000 — 1,500



220
Joe Tilson
Demetrius' Ladder; Delphic Ora...
Estimate £1,500 — 2,000

Evening & Day Editions

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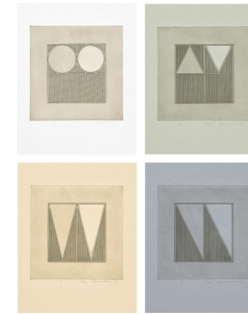
221
Joe Tilson
Will and Testament
Estimate £1,000 — 1,500



222
Joe Tilson
Transparency, Che Guevara II an...
Estimate £1,000 — 1,500



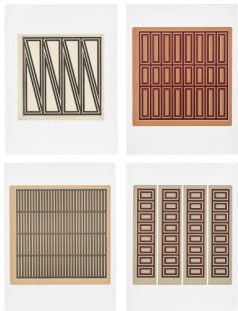
223
Joe Tilson
Bela Lugosi Journal II; and Snow...
Estimate £1,000 — 1,500



224
Gordon House
Arcs Within a Square; and Trian...
Estimate £800 — 1,200



225
Gordon House
Series 8 Vertical Tri Motif C-F an...
Estimate £1,000 — 1,500



226
Gordon House
E. Quoined Chase; F. Mitred Mat...
Estimate £400 — 600



227
Terry Frost
Untitled (Red Yellow & Blue)
Estimate £700 — 900



228
Terry Frost
Orchard Sunbursts
Estimate £1,500 — 2,000



229
Terry Frost
Blue Suspended Form (K. 54)
Estimate £1,000 — 1,500



230
Patrick Caulfield
Ridged Jar; and Dressed Lobster...
Estimate £1,000 — 1,500

Evening & Day Editions

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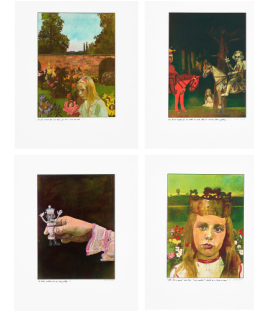
231
Patrick Caulfield
Coalfire (C. 17)
Estimate £1,000 — 1,500



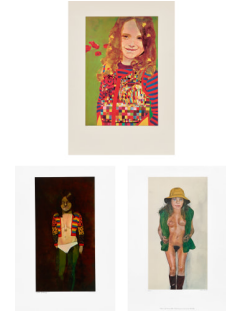
232
Peter Blake
The London Suite: nine plates
Estimate £7,000 — 9,000



233
Peter Blake
The Wrestlers
Estimate £3,000 — 5,000



234
Peter Blake
Illustrations to Through the Loo...
Estimate £3,000 — 5,000



235
Peter Blake
Girl in a Poppy Field; Costume Li...
Estimate £1,000 — 1,500



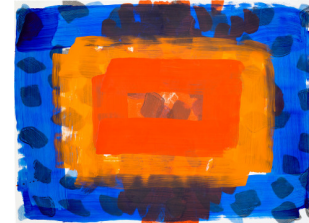
236
Peter Blake
I Love You
Estimate £2,000 — 3,000



237
Patrick Hughes
Reflection
Estimate £800 — 1,200



238
Patrick Hughes
Presents
Estimate £2,000 — 3,000



239
Howard Hodgkin
For Jack
Estimate £5,000 — 7,000



240
Howard Hodgkin
Ice
Estimate £1,500 — 2,000

Evening & Day Editions

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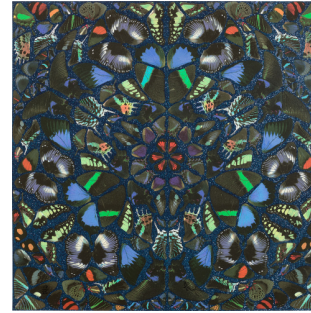
241
Howard Hodgkin
The Road to Rio, from Official Li...
Estimate £1,000 — 1,500



242
Damien Hirst
Kew, from Veils (H4-6)
Estimate £6,000 — 8,000



243
Damien Hirst
Miracle
Estimate £3,000 — 5,000



244
Damien Hirst
Psalm: Miserere Mei Deus
Estimate £4,000 — 6,000



245
Damien Hirst
The Souls IV - Emerald Green/B...
Estimate £4,000 — 6,000



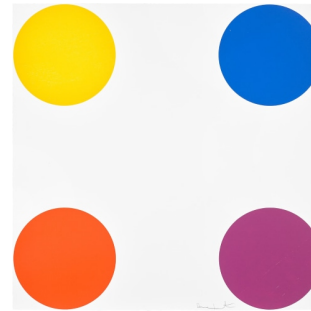
246
Damien Hirst
The Souls II - Loganberry Pink/...
Estimate £4,000 — 6,000



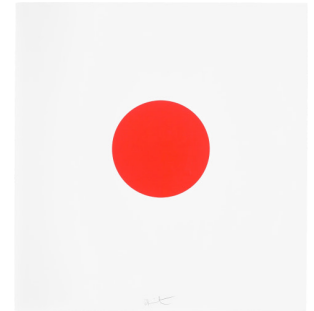
247
Damien Hirst
To Believe
Estimate £2,500 — 3,500



248
Damien Hirst
To Love
Estimate £2,500 — 3,500



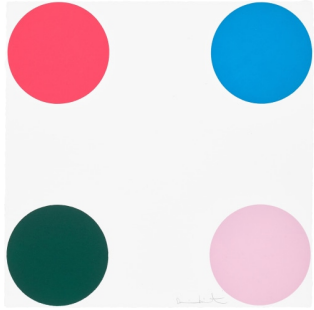
249
Damien Hirst
Norleucine, from 12 Woodcut Sp...
Estimate £4,000 — 6,000



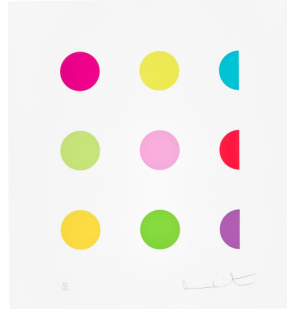
250
Damien Hirst
Quinaldic Acid, from 12 Woodcu...
Estimate £2,000 — 3,000

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251
Damien Hirst
Cyclizine, from 12 Woodcut Spots
Estimate £1,500 — 2,000



252
Damien Hirst
N-Methyl L-Aspartic Acid
Estimate £3,000 — 5,000



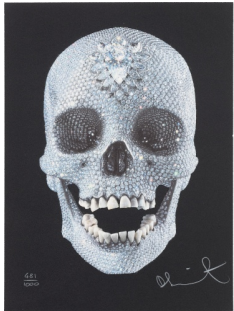
253
Damien Hirst
Controlled Substances Key Spot
Estimate £1,500 — 2,000



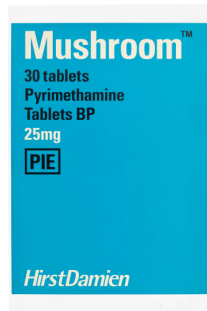
254
Damien Hirst
'Till Death Us Do Part - Heaven...
Estimate £4,000 — 6,000



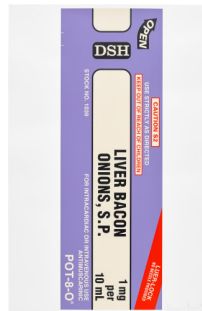
255
Damien Hirst
'Till Death Us Do Part - Time Bri...
Estimate £4,000 — 6,000



256
Damien Hirst
For the Love of God
Estimate £2,000 — 3,000



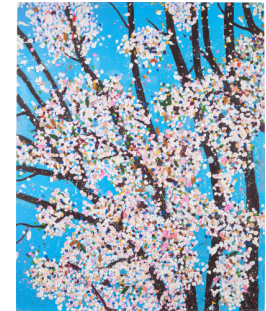
257
Damien Hirst
Mushroom, from The Last Supper
Estimate £2,000 — 3,000



258
Damien Hirst
Liver, Bacon & Onions, from The ...
Estimate £2,000 — 3,000



259
Damien Hirst
Sandwich, from The Last Supper
Estimate £1,500 — 2,000



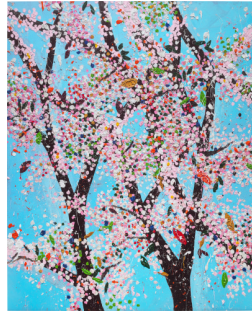
260
Damien Hirst
Justice, from The Virtues (H9-1)
Estimate £7,000 — 9,000

Evening & Day Editions

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261
Damien Hirst
Courage, from The Virtues (H9-2)
 Estimate £7,000 — 9,000



262
Damien Hirst
Honour, from The Virtues (H9-6)
 Estimate £7,000 — 9,000



263
Ian Davenport
Etched Lines: Multicoloured on ...
 Estimate £2,000 — 3,000



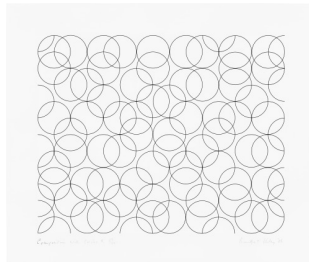
264
Martin Creed
Work No. 3167
 Estimate £1,000 — 1,500



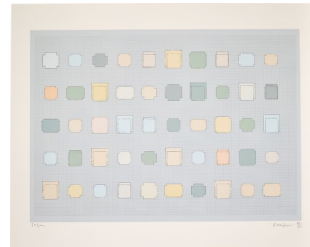
265
Bridget Riley
One Small Step (S. 70)
 Estimate £2,500 — 3,500



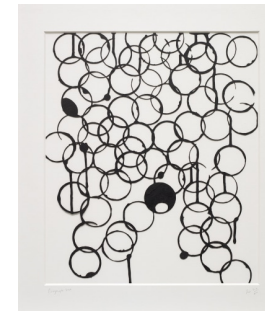
266
Bridget Riley
Passing By (S. 60)
 Estimate £5,000 — 7,000



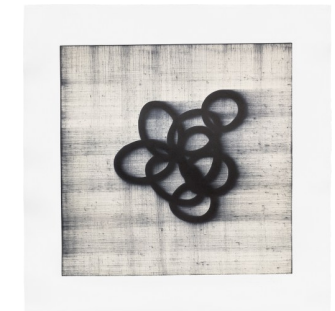
267
Bridget Riley
Composition with Circles 5 (S. 63)
 Estimate £3,000 — 5,000



268
Rachel Whiteread
50 Spaces, from Tate Modern 21...
 Estimate £1,000 — 1,500



269
Rachel Whiteread
Ringmark
 Estimate £800 — 1,200



270
Mark Francis
Untitled
 Estimate £800 — 1,000

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271
Mark Francis
Untitled
Estimate £800 — 1,000



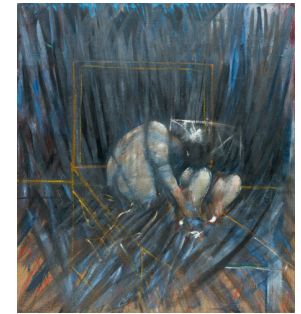
272
Tracey Emin
On My Knees, from Tate Modern...
Estimate £3,000 — 5,000



273
Tracey Emin
Exploration of the Soul
Estimate £2,000 — 3,000



274
Tracey Emin
Love Is What You Want
Estimate £1,000 — 1,500



275
After Francis Bacon
Figures in a Landscape (Q5)
Estimate £2,000 — 3,000



276
After Francis Bacon
Study of a Nude (Q4)
Estimate £2,000 — 3,000



277
Paula Rego
Night (R. 216)
Estimate £1,000 — 1,500



278
Etel Adnan
L'Apocalypse Arabe (The Arab A...)
Estimate £2,000 — 3,000



279
Etel Adnan
L'Express Beyrouth-Enfer (Beiru...)
Estimate £2,000 — 3,000



280
Ellsworth Kelly
Blue with Black II (Gemini G.E.L....)
Estimate £4,000 — 6,000

Evening & Day Editions

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281

Bernard Cohen

Imitations; Things Seen; The Tra...

Estimate £1,000 — 1,500



282

Robert Rauschenberg

Samarkand Stitches #1, from Sa...

Estimate £4,000 — 6,000



283

Larry Rivers

The Last Civil War Veteran

Estimate £500 — 700



284

Andy Warhol

Electric Chair (F. & S. 74)

Estimate £5,000 — 7,000



285

Andy Warhol

Electric Chair (F. & S. 75)

Estimate £4,000 — 6,000



286

Andy Warhol

Electric Chair (F. & S. 76)

Estimate £4,000 — 6,000



287

Andy Warhol

Electric Chair (F. & S. 77)

Estimate £5,000 — 7,000



288

Andy Warhol

Electric Chair (F. & S. 82)

Estimate £5,000 — 7,000



289

Andy Warhol

U. N. Stamp (F. & S. 185)

Estimate £2,500 — 3,500



290

Keith Haring

Pop Shop I: one plate (L. p. 82)

Estimate £6,000 — 8,000

Evening & Day Editions

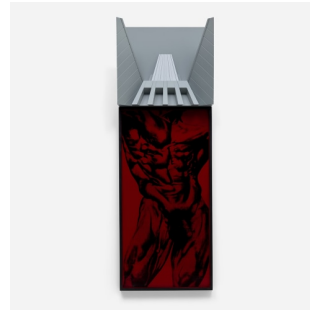
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301
Julie Mehretu
Untitled (Grey Area)
Estimate £3,000 — 5,000



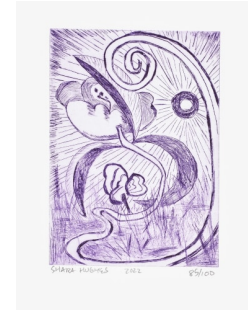
302
Various Artists
Pulled in Brooklyn
Estimate £800 — 1,200



303
Robert Longo
Government
Estimate £1,500 — 2,000



304
Robert Longo
Mavericks
Estimate £2,500 — 3,500



305
Shara Hughes
Night Opening
Estimate £1,000 — 1,500



306
Frank Bowling
As If Eleven, from Tate Modern ...
Estimate £3,000 — 5,000



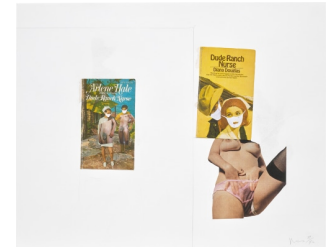
307
Jeff Koons
Carracci Flower, from Tate Mod...
Estimate £6,000 — 8,000



308
Jeff Koons
Balloon Dog (Yellow)
Estimate £5,000 — 7,000



309
Jeff Koons
Made in Heaven
Estimate £2,000 — 3,000



310
Richard Prince
Dude Ranch Nurse
Estimate £800 — 1,200

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311
Claes Oldenburg
Knäckebröd (Crispbread) (P. 7)
Estimate £1,000 — 1,500



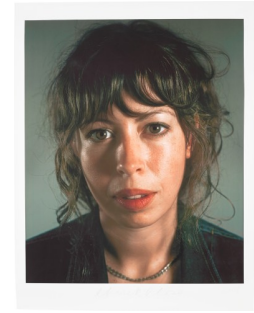
312
Claes Oldenburg
London Knees (E.A. 677, A. & P. ...)
Estimate £1,500 — 2,000



313
Sam Taylor-Johnson
Escape Artist (Green and Red)
Estimate £1,000 — 1,500



314
John Currin
Rachel as the Hag
Estimate £400 — 600



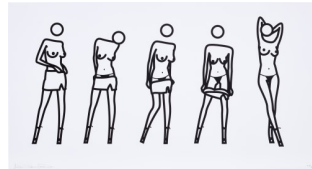
315
Chuck Close
Cecily
Estimate £4,000 — 6,000



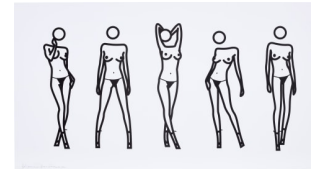
316
Julian Opie
Julian (C. 258)
Estimate £1,500 — 2,000



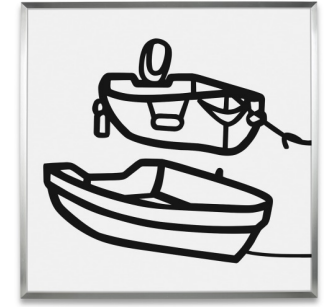
317
Julian Opie
Landscape (C. 2)
Estimate £1,000 — 1,500



318
Julian Opie
Bijou Gets Undressed. 6 (C. 55)
Estimate £5,000 — 7,000



319
Julian Opie
Bijou Gets Undressed. 7 (C. 56)
Estimate £5,000 — 7,000



320
Julian Opie
Boats 2, from Nature 2 (C. 298)
Estimate £3,000 — 5,000

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321
Julian Opie
Carp, from Nature 2 (C. 299)
Estimate £3,000 — 5,000



322
Julian Opie
Rain Footsteps Siren, from Eighth Street
Estimate £1,000 — 1,500



323
Olafur Eliasson
Studioblick
Estimate £2,500 — 3,500



324
Katharina Fritsch
Lexikonzeichnung (2. Serie: Me...
Estimate £3,000 — 5,000



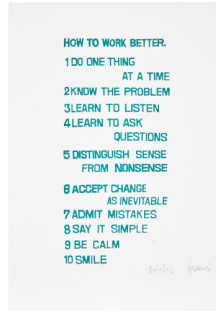
325
Zaha Hadid
Solid (Edition No. 31)
Estimate £700 — 1,000



326
Richard Artschwager
Corner Splat II
Estimate £2,000 — 3,000



327
Katharina Grosse
o.T.
Estimate £6,000 — 8,000



328
Peter Fischli and David Weiss
How to Work Better
Estimate £3,000 — 5,000



329
David Shrigley
Be Nice
Estimate £3,000 — 5,000



330
David Shrigley
A Gap in the Clouds
Estimate £2,000 — 3,000

Evening & Day Editions

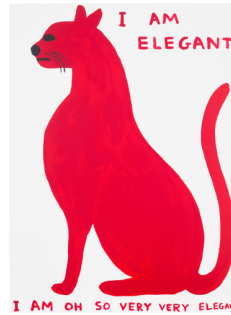
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331
David Shrigley
Life is Fantastic
Estimate £2,500 — 3,500



332
David Shrigley
I Hate Human Beings
Estimate £2,000 — 3,000



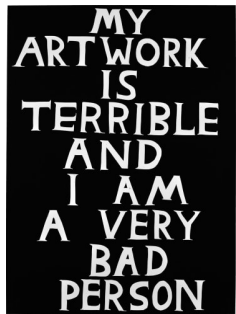
333
David Shrigley
I Am Elegant, I Am Oh So Very V...
Estimate £2,000 — 3,000



334
David Shrigley
Old Cat
Estimate £2,000 — 3,000



335
David Shrigley
You Will Not Stop Me From Sing...
Estimate £2,000 — 3,000



336
David Shrigley
My Artwork is Terrible and I Am ...
Estimate £2,000 — 3,000



337
David Shrigley
Shits
Estimate £2,000 — 3,000



338
Grayson Perry
Sponsored by You
Estimate £5,000 — 7,000



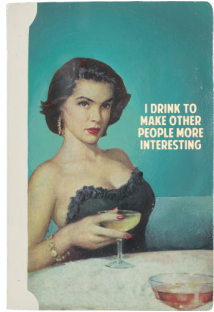
339
Grayson Perry
Untitled
Estimate £5,000 — 7,000



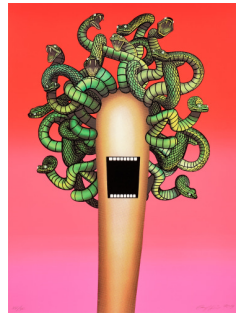
340
Grayson Perry
Home Worker & Key Worker Sta...
Estimate £1,000 — 1,500

Evening & Day Editions

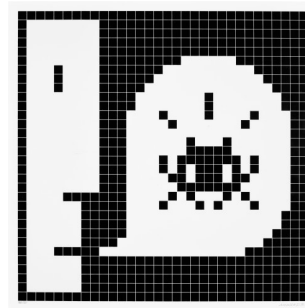
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341
The Connor Brothers
I Drink to Make Other People M...
Estimate £2,000 — 3,000



342
Emily Mae Smith
Medusa
Estimate £3,000 — 5,000



343
Invader
Alert (Black)
Estimate £5,000 — 7,000



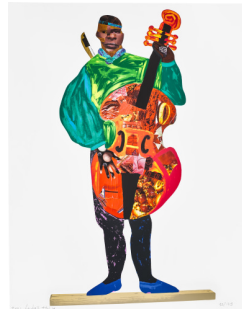
344
Lynette Yiadom-Boakye
The World for a Wilderness
Estimate £4,000 — 6,000



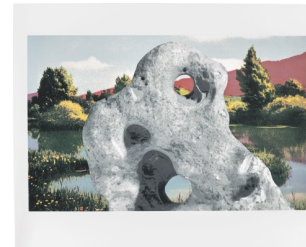
345
After Richard Hamble...
Standing Shadow (Yellow & Red)
Estimate £2,000 — 3,000



346
Otis Kwame Kye Quai...
Rancher
Estimate £1,500 — 2,000



348
Lubaina Himid
Naming the Money: Kwesi, 200...
Estimate £1,000 — 1,500



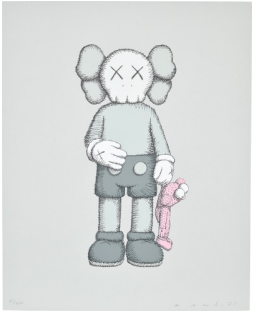
349
Tacita Dean
An Organised Whole, from Tate ...
Estimate £800 — 1,200



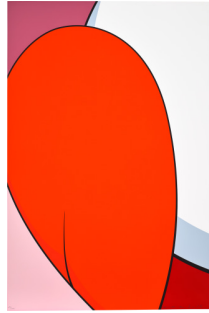
350
KAWS
UNTITLED (ALONE AGAIN)
Estimate £3,000 — 5,000

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351
KAWS
SHARE
Estimate £3,000 — 5,000



352
KAWS
NO REPLY: ONE PLATE
Estimate £3,000 — 5,000



353
Szabolcs Bozó
Nicolas (Blue)
Estimate £1,000 — 1,500



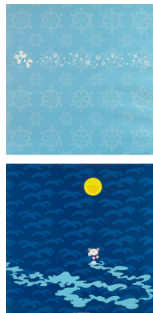
354
Szabolcs Bozó
Nicolas (Green)
Estimate £1,000 — 1,500



355
Takashi Murakami
My Next Smiley
Estimate £1,000 — 1,500



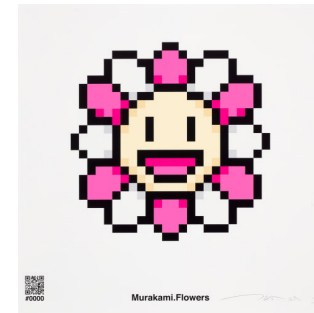
356
Takashi Murakami
Doraemon's Daily Life; and Dora...
Estimate £4,000 — 6,000



357
Takashi Murakami
Snow; and Moon
Estimate £1,200 — 1,800



358
Takashi Murakami
DOB Rainbow
Estimate £1,000 — 1,500



359
Takashi Murakami
Murakami Flowers #0000
Estimate £1,000 — 1,500

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101

Henri Matisse

Nu assis, bras gauche sur la tête (Nude Seated, Left Arm Overhead) (D. 497)

1929


Lithograph, on Japan paper, with margins.

I. 41.9 x 44.3 cm (16 1/2 x 17 1/2 in.)

S. 48 x 62.2 cm (18 7/8 x 24 1/2 in.)

Signed and numbered 41/50 in pencil (there were also 10 artist's proofs), framed.

Estimate

£7,000 — 10,000 

[Go to Lot](#)



Literature

Claude Duthuit 497

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

102

Pablo Picasso

Dances (Dances) (B. 750, M. 246)

1954

Lithograph, on Arches paper, with full margins.

I. 48 x 62 cm (18 7/8 x 24 3/8 in.)

S. 50 x 65.8 cm (19 5/8 x 25 7/8 in.)

Signed in green pencil and numbered 42/50 in pencil
(there were also 5 artist's proofs), framed.

Estimate

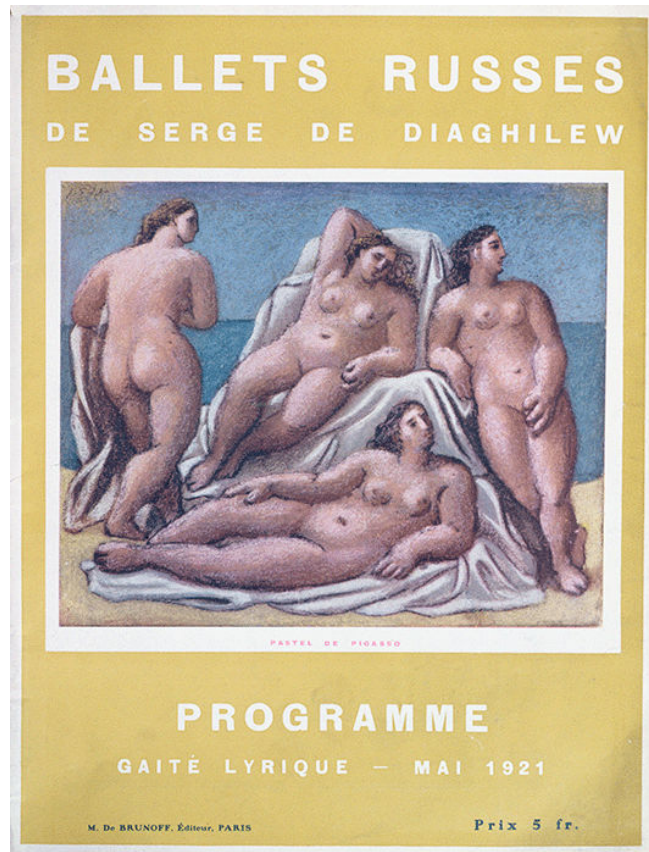
£8,000 — 12,000 ♦

[Go to Lot](#)



With his close association with Diaghilev's Ballets Russes and his marriage to Russian ballerina Olga Kokhlova, Picasso's involvement with the world of dance started at a young age and evolved into a lifelong curiosity. A visual mirage of movement, dance presented Picasso with the opportunity to study the plastic potential of bodies transformed in response to music or emotion.

Setting a precedent that many contemporaries would follow, Picasso was the first twentieth century artist to engage with the theatre. Between 1917 and 1924 Picasso created complete set and costume designs for four ballets for the Ballet Russes: *Parade* (1917), *Le tricorne* (1919), *Pulcinella* (1920), and *Quadro flamenco* (1921). Engulfed in the world of fantasy, narrated only through movement, the artist found a subject that transcended context or culture, one that rather revels in the senses.



Programme for the 14th season of the 'Ballets Russes', May 1921. Image: © Archives Charmet / Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022

Beyond the world of ballet, Picasso explored dance through a variety of forms, from Cancan dancers and village festivals rooted in French tradition, to the imports of Oriental dance, and the imaginative interpretations of mythological fables. Between 1904 and 1972, Picasso's prints developed alongside his engagement with dance, offering insight into his relationship with the subject matter through four major themes: *Circus Dance* explored the physical limitations of the human body through acrobats and contortionists; *Mythological Dance* invited the fantasy of classical Greek and Roman stories, which Picasso frequently adopted depicting the Bacchae who perform ritual dances in honour of Dionysus-Bacchus; *Dancing the Corrida* allowed the artist's Spanish heritage to bear fruit in the dynamism of the bull-fight; and *The Erotic Power of Dance* developed later in Picasso's career when the presence of eroticism intensified as the artist reinterpreted previous subjects.



Pablo Picasso, *Group of dancers (after a photograph)*, 19th September 1920 (pencil on paper). Image: Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022.

The games of seduction mesmerize the onlookers of *Dances* (1954). The whimsical composition comes alive with music and movement, in which Picasso has stripped the dancers to their most

primitive forms. Suspended in motion, in a variety of pirouette-like poses, three women perform for an audience of their peers who lounge, relaxed, in a festival like setting. Comparing this print to the artist's earlier drawing, *Group of Dancers* (1920), Picasso's depiction of eroticism is at a peak. In *Group of Dancers*, the younger artist treats his subject with the utmost respect, illustrating them in a formative style of constructed poses within the controlled environment of the stage. In contrast, the older artist finds freedom in sensualising his subject, the celebration of movement is uncontrolled and uninhibited, highlighting to the audience their role as voyeur.

Video: https://www.youtube.com/watch?v=_Chq1Ty0nyE

Provenance

Gilden's Art Gallery, London

Acquired directly from the above by the present owner

Literature

Georges Bloch 750

Fernand Mourlot 246



103

Pablo Picasso

La poule (The Hen) (Bl. 694, Ba. 896)

1952

Aquatint, drypoint and scraper, on Arches paper, with full margins.

I. 51.2 x 66.5 cm (20 1/8 x 26 1/8 in.)

S. 56.8 x 75.5 cm (22 3/8 x 29 3/4 in.)

Signed and numbered 23/50 in pencil (there were also 15 artist's proofs), printed by Roger Lacourrière, published by Galerie Louise Leiris, Paris, framed.

Estimate

£8,000 — 12,000 ₭†

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Following a move to Vallauris in 1947, Picasso experimented in a variety of media and styles. *La Poule* of 1952 exemplifies a momentary affiliation to realism for the artist, diverting from the more abstract imagery he was producing in paint and ceramics at the time. In *La Poule*, Picasso carefully renders the individual plumes of the monochromatic hen using subtle gradations in tone. Curved lines are also used to add structure and volume to the bird's body. The print is a study in the variations of marks that Picasso was able to create through the techniques of aquatint and drypoint.

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

Eager for a change after the Second World War and the end of Nazi occupation in France, Picasso left Paris for the small seaside town of Vallauris with Françoise Gilot, and their children, Claude and Paloma. In Vallauris, Picasso worked prolifically in various media, revisiting subject matter he had previously depicted, such as barnyard animals. Often infused with symbolism, animals such as horses, bulls and cockerels had regularly featured as part of his iconography. *Guernica* of 1937, possibly the artist's most famous painting and a powerful anti-war masterpiece, contains various animals contorted or screeching out in pain in a condemnation of violence. In comparison, the peacetime print of *La Poule* is devoid of political symbolism, and instead comes to exemplify the artistic liberation that Picasso found in Southern France and the creative possibilities his move to Vallauris afforded him.

Provenance

Waddington Graphics, London
Corporate Collection, London

Literature

Georges Bloch 694
Brigitte Baer 896

Evening & Day Editions

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104

Pablo Picasso

Le vieux roi (The Old King) (Bl. 1152, Ba. 1338)

1963

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

I. 64.3 x 52.9 cm (25 3/8 x 20 7/8 in.)

S. 75.3 x 62.3 cm (29 5/8 x 24 1/2 in.)

Signed and numbered 131/160 in pencil (there were also 30 artist's proofs), published by Le Patriote, Nice, framed.

Estimate

£10,000 — 15,000 ‡

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Literature

Georges Bloch 1152

Brigitte Baer 1338

Evening & Day Editions

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105

Pablo Picasso

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

1952

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

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

S. 55 x 76.4 cm (21 5/8 x 30 1/8 in.)

Signed and numbered 27/200 in pencil (there were also 38 artist's proofs), framed.

Estimate

£6,000 — 8,000 £

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Literature

Georges Bloch 712

Fernand Mourlot 214

Felix Reuße 598

Evening & Day Editions

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106

After Marc Chagall

Sirène et poisson, from Nice et la Côte d'Azur (Siren and Fish, from Nice and the French Riviera), by Charles Sorlier (M. & S. 28)

1967


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

I. 61.3 x 45.9 cm (24 1/8 x 18 1/8 in.)

S. 73.5 x 53 cm (28 7/8 x 20 7/8 in.)

Signed and numbered X/LXXV in pencil (one of 75 in Roman numerals, the edition was 150 in Arabic numerals and 10 artist's proofs), published by Mourlot, Paris (with their ink stamp on the reverse), framed.

Estimate

£6,000 — 8,000 

[Go to Lot](#)

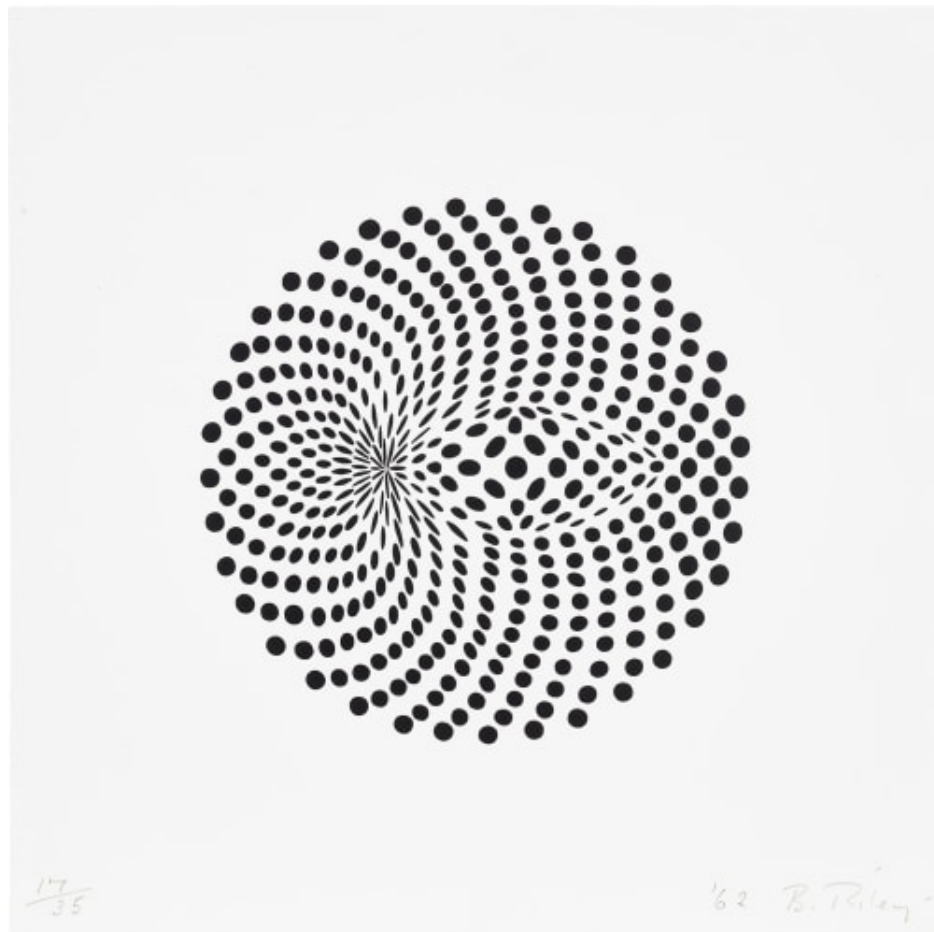


Literature

Fernand Mourlot and Charles Sorlier 28

Evening & Day Editions

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PROPERTY FROM A PRIVATE LONDON COLLECTION

107

Bridget Riley

Untitled (Circular Movement) (S. 2)

1962

Screenprint, on wove paper, with full margins.

I. 16 cm (6 1/4 in.) diameter

S. 27 x 27.2 cm (10 5/8 x 10 3/4 in.)

Signed, dated and numbered 17/35 in pencil (there were also 2 artist's proofs), published by the artist, framed.

Estimate

£30,000 — 50,000 ▲

[Go to Lot](#)



Bridget Riley

Provenance

Dreweatts & Bloomsbury Auctions, London, *Modern & Contemporary Prints*, 3 July 2014, lot 300
Acquired from the above sale by the present owner

Literature

Karsten Schubert 2

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



108

Lucian Freud

Man Posing (H. 27, F. 44, T. 37)

1985

Etching, on Somerset paper, with full margins.

I. 69.5 x 54.2 cm (27 3/8 x 21 3/8 in.)

S. 92 x 73.3 cm (36 1/4 x 28 7/8 in.)

Signed with initials and numbered 'AP XI/XV' in pencil (one of 15 artist's proofs, the edition was 50), co-published by James Kirkman, London and Brooke Alexander, New York, framed.

Estimate

£6,000 — 8,000 ♣

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Literature

Craig Hartley 27

Starr Figura 44

Toby Treves 37

Evening & Day Editions

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PROPERTY OF A PRIVATE US COLLECTOR

109

Francis Bacon

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

1989

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

all I. 62.2 x 46.4 cm (24 1/2 x 18 1/4 in.)

all S. 75.2 x 55.9 cm (29 5/8 x 22 in.)

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

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



Provenance

Marlborough Fine Art, London, 2014

Private Collection, Cyprus

Phillips London, *Evening & Day Editions*, 21 January 2021, lot 28

Acquired from the above sale by the present owner

Literature

Bruno Sabatier 24

Alexandre Tacou 25

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



110

Francis Bacon

Seated Figure (after, Seated Figure 1977) (S. 7, T. 32)

1992

Aquatint in colours, on Fabriano Rosaspina paper, with full margins.

I. 134.5 x 98.5 cm (52 7/8 x 38 3/4 in.)

S. 163.4 x 120.7 cm (64 3/8 x 47 1/2 in.)

Embossed with the artist's signature and numbered 13/90 in pencil (there were also 30 artist's proofs in Roman numerals), co-published by Marlborough Graphics, London and 2RC Edizioni d'Arte, Rome (with their and the Francis Bacon Estate blindstamps), framed.

Estimate

£12,000 — 18,000 ⁺†

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Literature

Bruno Sabatier 7

Alexandre Tacou 32

Evening & Day Editions

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111

Francis Bacon

Study from Human Body (after, Study from Human Body 1987) (S. 8, T 30)

1992

Aquatint in colours, on Fabriano Rosaspina paper, with full margins.

I. 134.4 x 99.5 cm (52 7/8 x 39 1/8 in.)

S. 163 x 120.9 cm (64 1/8 x 47 5/8 in.)

Embossed with the artist's signature and numbered 25/90 in pencil (there were also 30 artist's proofs in Roman numerals), co-published by Marlborough Graphics, London and 2RC Edizioni, Rome (with their and the Francis Bacon Estate blindstamps), framed.

Estimate

£10,000 — 15,000 ⁺†

[Go to Lot](#)



Literature

Bruno Sabatier 8

Alexandre Tacou 30

Evening & Day Editions

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112

Francis Bacon

Triptych (after, Triptych: right panel 1991) (S. 9, T. 31)

1992

Aquatint in colours, on Fabriano Rosaspina paper, with full margins.

I. 134.5 x 98.6 cm (52 7/8 x 38 7/8 in.)

S. 163.5 x 121.2 cm (64 3/8 x 47 3/4 in.)

Embossed with the artist's signature and numbered 10/84 in pencil (there were also 26 artist's proofs in Roman numerals), co-published by Marlborough Graphics, London and 2RC Edizioni, Rome (with their and the Francis Bacon Estate blindstamps), framed.

Estimate

£10,000 — 15,000 ⁺†

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Literature

Bruno Sabatier 9

Alexandre Tacou 31

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PROPERTY FROM A PRIVATE LONDON COLLECTION

113

Ian Davenport

Venetian Red

2011

Monoprint etching in colours, on wove paper, with full margins.

I. 63.5 x 63.5 cm (25 x 25 in.)

S. 83.2 x 80 cm (32 3/4 x 31 1/2 in.)

Signed, dated and numbered 1/1 in pencil, published by Alan Cristea Gallery, London, framed.

Estimate

£6,000 — 8,000 ♣

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Provenance

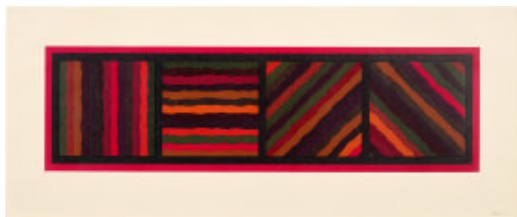
The artist and Alan Cristea Gallery, London

Donation to Christie's Online, *The Terrence Higgins Trust Online Auction*, 20 April 2017, lot 35

Acquired from the above sale by the present owner

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



114

Sol LeWitt

Bands (Not Straight) in Four Directions (K. 1999.01)

1999

The complete set of four woodcuts in colours, on Zangetsu paper, with full margins.

all I. 21.6 x 75 cm (8 1/2 x 29 1/2 in.)

all S. 37.2 x 89 cm (14 5/8 x 35 in.)

All signed and numbered 32/75 in pencil (there were also 10 artist's proofs), published by Parasol Press Ltd., New York, all framed.

Estimate

£8,000 — 12,000

[Go to Lot](#)

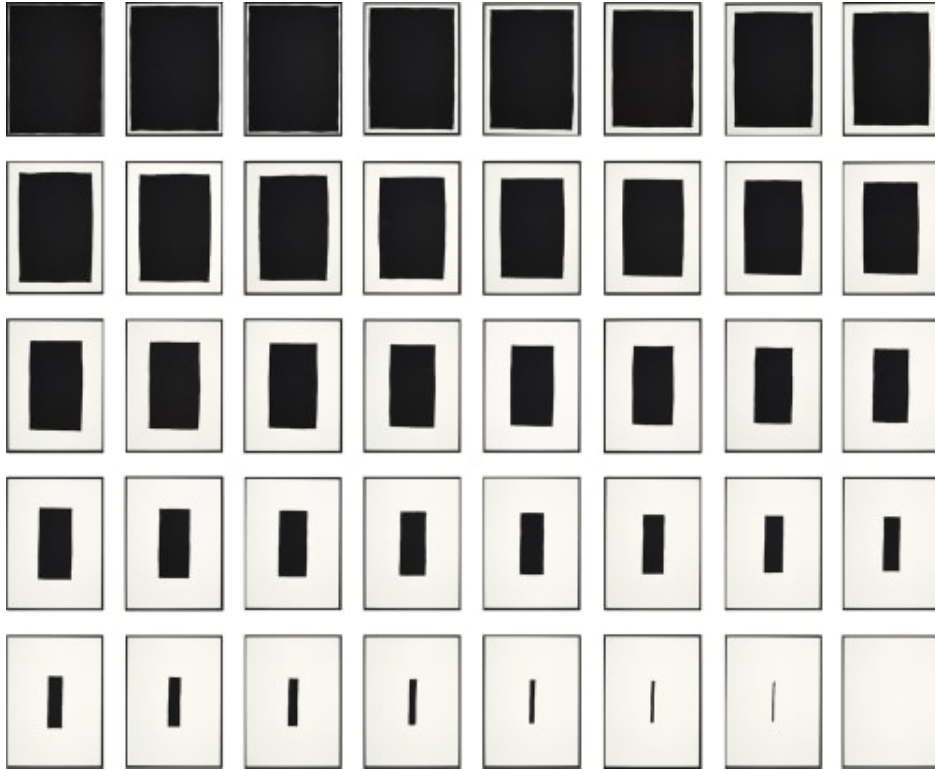


Literature

Barbara Krakow 1999.01

Evening & Day Editions

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115

Sol LeWitt

Vanish (K. 1994.07)

1994

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

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

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

All signed in pencil on the front and numbered 23/28 in pencil on the reverse (there were also 8 artist's proofs), published by Marco Noire Editore, Turin, Italy, all unframed.

Estimate

£8,000 — 12,000 ±

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Literature

Barbara Krakow 1994.07

Evening & Day Editions

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116

Robert Longo

Study of Dave, from Men in the Cities

1993

Lithograph, on wove paper, with full margins.

I. 47.5 x 17 cm (18 3/4 x 6 3/4 in.)

S. 57.8 x 35.9 cm (22 3/4 x 14 1/8 in.)

Signed, dated and numbered 'H.C. 4/5' in pencil (an hors commerce impression, the edition was 35), unframed.

Estimate

£5,000 — 7,000 ±

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Evening & Day Editions

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117

Keith Haring

Pop Shop I: one plate (L. p. 82)

1987

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

I. 26.5 x 34.2 cm (10 3/8 x 13 1/2 in.)

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

Signed, dated and numbered 53/200 in pencil (there were also 30 artist's proofs), published by the artist, unframed.

Estimate

£10,000 — 12,000 ±

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Literature

Klaus Littmann p. 82

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PROPERTY FROM A PRIVATE UK COLLECTION

118

Andy Warhol

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

1974

Screenprint in colours, on wallpaper, the full sheet laid to canvas.

S. 133 x 72.4 cm (52 3/8 x 28 1/2 in.)

Signed in black felt-tip pen, a section of the original installation from the exhibition *Andy Warhol: Mao* at the Musée Galliera, Paris, 23 February to 18 March 1974, framed.

Estimate

£8,000 — 12,000

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Provenance

Gift from Andy Warhol to William Burke (assistant for the exhibition *Andy Warhol: Mao*, 1974)

Gift from William Burke to the present owner

Exhibited

Musée Galliera, Paris, *Andy Warhol: Mao*, 23 February - 18 March, 1974

Literature

see Frayda Feldman and Jörg Schellmann 125A

Evening & Day Editions

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PROPERTY FROM A PRIVATE LONDON COLLECTION

119

Andy Warhol

Red Lenin (F. & S. 403)

1987

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

S. 100.3 x 75 cm (39 1/2 x 29 1/2 in.)

Signed by Frederick W. Hughes (Executor of the Estate of Andy Warhol), and numbered 102/120 in pencil on a stamped Certificate of Authenticity on the reverse (there were also 24 artist's proofs), published by Andy Warhol, New York, framed.

Estimate

£50,000 — 70,000

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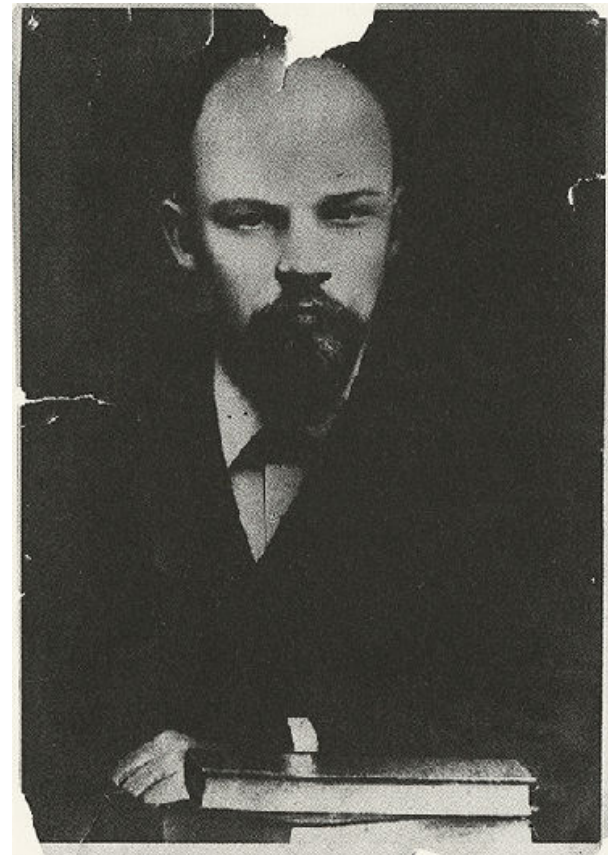


'Politics...combines two of the themes that interested Andy most: power and fame'
 —Bob Colacello, *Holy Terror: Andy Warhol Close Up*, 2014

Divesting his subject of political ramifications, Andy Warhol strips Russian political revolutionist Vladimir Lenin into his most basic forms. Clear graphic lines, solid blocks of colour, and lack of extraneous detail deters the viewer from focusing on anything other than the subjects face. Warhol's imitable aesthetic is a celebration of culture stripped of context: how else could controversial material achieve artistic appeal without provoking indignation?

Lenin, leader of the Bolshevik Party from 1918 to 1924, oversaw the violent transition from the Russian Monarchy to the Soviet Union. Following two revolutions in 1917, first the abdication of Tsar Nicholas II and disintegration of the Russian Empire, and then the Bolshevik seizure of power through a bloody civil war, Leninism reigned supreme as an ideology. Remembered by biographer Louis Fischer as 'a lover of radical change and maximum upheaval,' the politician represents one of the most significant turning points in European history. Decades later, comparatively, Warhol presided over a different kind of revolution: repackaging cultural figures as ornaments to invite conversation on artistic implication rather than historic significance.

Based on Philipp Schönborn's photograph of Lenin and successor Joseph Stalin, the *Lenin* series was printed and published after Warhol's death in 1987, and formed through a complex development period. Bernd Klüser, who published the works, recalls this germination: 'Our experiments with the prints over a period of several months had a considerable influence on the eventual look of the series as a whole. The range of colours was reduced, the drawing round the head was modified, and the background became a deep black, as in the original photograph.'



Philipp Schönborn, detail of Vladimir Lenin from a photograph taken in 1897, 1948

This final portrait highlights Warhol's fascination with the boundary between politics and celebrity and forms the pinnacle of development in his extensive lexicon of political portraiture that included John F. Kennedy, Jimmy Carter and famously Chairman Mao Zedong. The use of colour in the series is more austere and markedly more symbolic than Warhol's earlier work. It echoes the predominant colourway of the *Hammer and Sickle* paintings from ten years earlier. In the *Lenin's*, Warhol restricts the background colour to either black or red – the historic colours of left-wing policies and the communist party. The deep red of *Red Lenin* is as symbolic to the Russian revolution as the man who led it.

Provenance

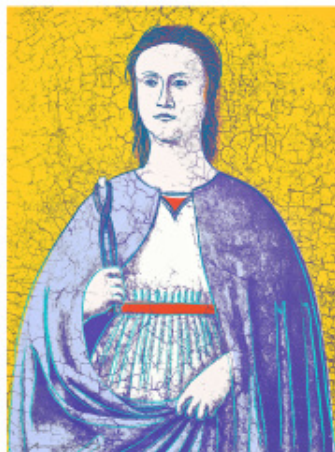
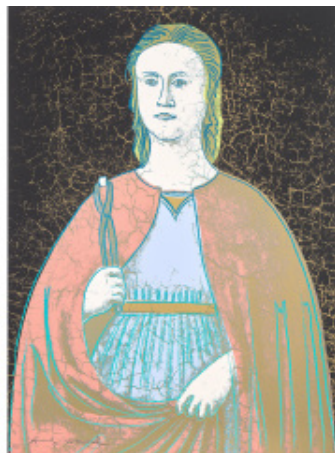
Christie's Online, *Prints & Multiples*, 28 Sept 2021, lot 9
Acquired from the above sale by the present owner

Literature

Frayda Feldman and Jörg Schellmann 403

Evening & Day Editions

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120

Andy Warhol

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

1984

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

all S. 76.1 x 55.9 cm (29 7/8 x 22 in.)

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

Estimate

£30,000 — 50,000 ±

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

Famed for his depictions of branded consumer goods and 20th century celebrities, in *Saint Apollonia* Warhol appropriates his subject matter from a 15th century painting attributed to Piero della Francesca. Originally conceived as an altarpiece, della Francesca's painting commemorates the ecclesiastical tale of Saint Apollonia, who was captured by the Alexandrians during a siege circa 248 AD. Tortured for her Christian beliefs, her teeth were extracted using the pincers she is depicted holding in both Warhol and della Francesca's images. Threatened with being burnt at the stake unless she uttered blasphemous words against Christ, Apollonia made the ultimate sacrifice for her religious beliefs and threw herself into the fire.

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

Literature

Frayda Feldman and Jörg Schellmann 330-333

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121

Andy Warhol

Queen Margrethe II of Denmark, from Reigning Queens (F. & S. 343)

1985

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

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

Signed and numbered 16/40 in pencil (there were also 10 artist's proofs), with the artist's copyright inkstamp on the reverse, published by George C. P. Mulder, Amsterdam, unframed.

Estimate

£20,000 — 30,000 ±

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Literature

Frayda Feldman and Jörg Schellmann 343

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122 Δ

Yves Klein

La Vénus d'Alexandrie (Vénus bleue) (L. S41)

1962/82

International Klein Blue pigment and synthetic resin on plaster, mounted to and contained within a Plexiglas case.

68.6 x 30.5 x 22.9 cm (27 x 12 x 9 in.)

Incised with artist's insignia and numbered 237/300 on the reverse of the lower leg, stamped and numbered on the underside (there were also 50 hors commerce copies), published by Editions Galerie Bonnier, Geneva.

Estimate

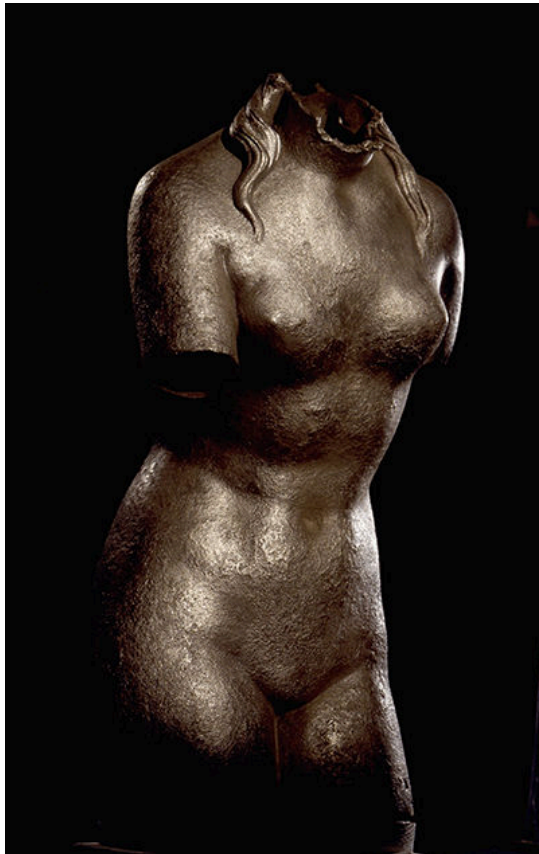
£60,000 — 80,000 Ω▲

[Go to Lot](#)



'Blue is the invisible becoming visible. Blue has no dimensions, it is beyond the dimensions of which other colours partake' —Yves Klein

In May 1960, following several years of refining his blue pigment, Klein registered his International Klein Blue (IKB) patent. In doing so, Klein aimed for a “Blue Revolution” – a new aesthetic vision in which he would transform the world around him with the application of his patented IKB paint. Through his artistic practice, Klein aspired to “take over the world” and “make it more beautiful.”



Statue of Aphrodite (Venus), Graeco-Roman, 3rd – 2nd BC, Graeco-Roman Museum, Alexandria, Egypt.
Image: Heritage Image Partnership Ltd / Alamy Stock Photo.

In *La Vénus d'Alexandrie (Vénus bleue)*, Klein transforms the archetypal classical beauty – the *Venus d'Alexandrie* – into a twentieth century equivalent through the application of his ultramarine blue pigment. With harmonic and perfected proportions, classical sculptures like the *Venus d'Alexandrie* have been heralded as the epitome of feminine beauty for centuries. Just like the Venus's form symbolises idealised and eternal beauty, Klein believed that the ethereal qualities of his blue paint captured the infinite. Klein's Venus, cloaked in blue, now transcends time, space, and mortality.

Following Klein's premature death in 1962, aged just 34, Klein's widow Rotraut Klein-Moquay began working with Jan Runnqvist of Galerie Bonnier to bring some of his unrealised designs and concepts to life. Dedicated to upholding the integrity of Klein's artistic vision, the artist's estate worked tirelessly to replicate Klein's techniques and desired mediums. Conceived as a multiple, *La Vénus d'Alexandrie (Vénus bleue)* helps disseminate Klein's theories and messages around the world.

Provenance

Kent Fine Art Inc., New York
Collection of Robin Quist Gates, Woodside, California

Literature

Jean-Paul Ledeur S41
Pierre Restany, *Yves Klein*, New York, 1982, p. 204
Yves Klein, exh. cat., Oslo, 1997, p. 79, no. 66
Nicolas Charlet, *Yves Klein*, Paris, 2000, p. 231
Yves Klein, La Vie, la vie elle-même qui est l'art absolu, exh. cat., Nice, 2000-2001, p. 183

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

123

Roy Lichtenstein

Water Lilies with Willows, from Water Lilies (C. 266)

1992

Screenprinted enamel in colours, on processed and
swirled stainless steel, the full sheet.

framed 147.5 x 264.5 cm (58 1/8 x 104 1/8 in.)

Signed, dated and annotated 'O.K.' in black felt-tip pen
on the reverse (the single bon à tirer or 'good to print'
proof before the edition of 23 and 7 artist's proofs),
published by Saff Tech Arts, Oxford, Maryland,
contained within the original artist's specified white
wooden frame.

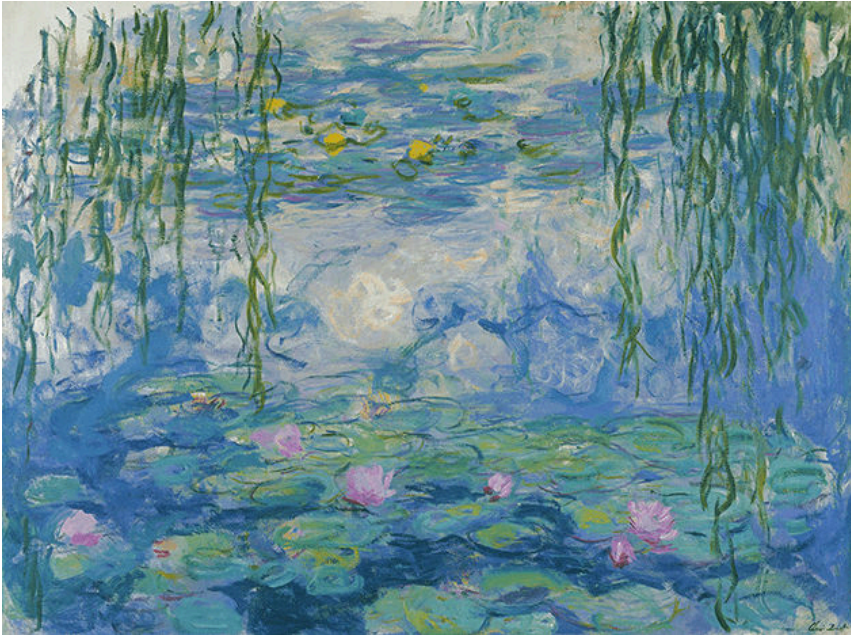
Estimate

£300,000 — 500,000 ₺

[Go to Lot](#)

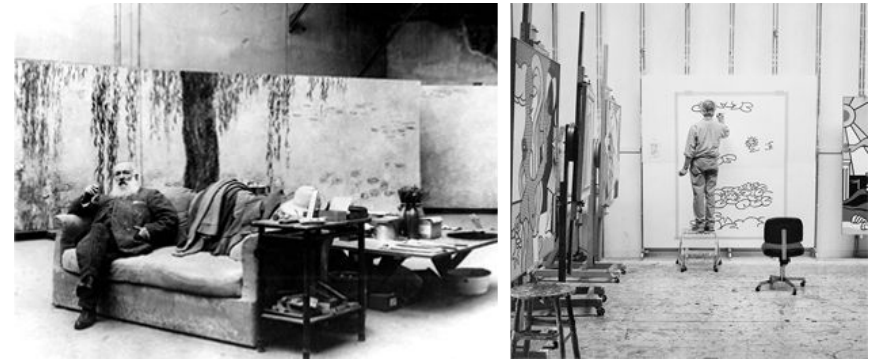


'The things I parody, I admire' —Roy Lichtenstein



Claude Monet, *Waterlilies*, 1916-19. Image: Bridgeman Images

Bold, graphic and industrial are descriptors often applied to the work of Roy Lichtenstein, a pioneer of American Pop Art, and at first glance, place his commercially influenced artworks in binary opposition to the Impressionist paintings of Claude Monet. Yet, Lichtenstein frequently referenced the works of the venerated French master throughout his career, challenging the perceived differences between their artistic styles. Following his iterations of Monet's *Rouen Cathedral* and *Haystacks* that he produced in 1968 and 1969 respectively, Lichtenstein turned to Monet's most famous works: his paintings of water lilies at Giverny, France. In *Water Lilies with Willows* – one of six screenprints the artist produced in 1992 in reference to Monet's paintings – Lichtenstein parodies these iconic works of art history, translating them for the modern age through his Pop Art aesthetic. In doing so, Lichtenstein reveals some unexpected parallels between the two artists' formal concerns, despite their drastically different artistic styles.



Left: Claude Monet in his workshop in front of one of his paintings *Waterlilies*, c. 1918. Image: Bridgeman Images Right: Roy Lichtenstein in his studio, 1992. Image: © Laurie Lambrecht.

'When I did paintings based on Monet's I realised everyone would think that Monet was someone I could never do because his work has no outlines and it's so Impressionistic. It's laden with incredible nuance and a sense of the different times of day and it's just completely different from my art. So, I don't know, I smiled at the idea of making a mechanical Monet' —Roy Lichtenstein

A key priority in the works of Monet and the Impressionists was capturing the subtle changes in light conditions and that desire drove Monet to create over two hundred and fifty oil paintings of the water lilies at Giverny. His fascination with light and its reflections produced some of the most spectacular renderings of water within the art historical canon. Acknowledging that the rendering of such delicate nuance in thick oils worked against his clinical and mechanical aesthetic style, Lichtenstein explored alternative ways to replicate the subtleties in Monet's composition. Constructed using sign painter's enamel screenprinted on to stainless steel, Lichtenstein's *Water Lilies* series reinforces the industrial essence of his practice. However, his innovative use of stainless steel as the surface for his works gives them a reflective quality, mirroring the lighting, colours, and contents of the room in which they are exhibited. As stated by Mary Lee Corlett, Lichtenstein's *Water Lilies* "transmogrify", constantly changing as they are viewed from different angles. Lichtenstein's choice of medium in *Water Lilies with Willows* allowed the artist to accurately replicate the characteristics of water, as Monet had sought to do through oil paint almost a century earlier. Lichtenstein had long been interested in reflections, most evidently exemplified in his *Mirror Series* of 1972, and his mediations on Monet's works allowed him to further experiment with incorporating reflection into his art. The result is a modernised depiction of Monet's Impressionist masterpiece, paradoxical in its use of industrial materials to portray the effects of the natural world: a "mechanical Monet", as Lichtenstein described the work.



Left: Claude Monet, *Nymphaeas*, 1897-8. Image: Los Angeles County Museum of Art, Mrs. Fred Hathaway Bixby Bequest (M.62.8.13) Right: Roy Lichtenstein, *Water Lilies with Willows* (detail), 1992.

Despite the apparent differences in their execution, both Lichtenstein and Monet had drawn inspiration from the aesthetic of Japanese woodcuts. Monet amassed a collection of over one hundred Japanese prints, and the gardens at Giverny were influenced by his love of these images. Rendered in block colours with thick black lines, Lichtenstein also pays homage to the woodcut tradition, a technique he frequently used throughout his printmaking career. While the influence of Japanese woodcuts on the work of Claude Monet is most evident through his celebration of nature, Lichtenstein's appreciation is exemplified through the graphic qualities of his Pop Art style.



Kunisada II, An elegant, Gunji-like figure, punting a boat through water-lilies, 1960. Image: Wellcome Collection.

Lichtenstein's parody of Monet's paintings of water lilies highlights his admiration for the Impressionist master, while simultaneously showcasing the possibilities afforded to him through the Pop Art aesthetic. What might at first appear as a whimsical Pop Art pastiche of the revered Impressionist paintings reveals itself as a complex exploration of medium, style and aesthetics. Lichtenstein creates a modern and eye-catching piece, imbued with the formal concerns of his artistic predecessors.

Provenance

Private Collection, New York

David Benrimon Fine Art, New York

Private Collection, Florida

Acquired directly from the above by the present owner

Exhibited

New York, Leo Castelli Gallery, *Roy Lichtenstein: Water Lilies*, 1992 (another example exhibited, illustrated pp. 11-12)

London, Bernard Jacobson, *Roy Lichtenstein: Last Still Life and Other Works*, 2004 (another example exhibited)

New York, Jacobson Howard Gallery, *Roy Lichtenstein: Water Lilies*, 2006 (another example exhibited)

Literature

Mary Lee Corlett 266

Tokyo, The Niigata Prefectural Museum of Modern Art/The Niigata Bandaijima Art Museum catalogue, 2003 (another example illustrated p. 113)

M. S. Kushner and Donald Saff, *Art in Collaboration*, Munich, Berlin, London, 2010, no. 99 (another example illustrated pp. 104-105)

Evening & Day Editions

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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

124

Roy Lichtenstein

*View from the Window, from Landscapes (Gemini
G.E.L. 1257, C. 215)*

1985

Lithograph, woodcut and screenprint in colours, on
Arches 88 paper, with full margins.

I. 193.5 x 77 cm (76 1/8 x 30 3/8 in.)

S. 201.2 x 85.4 cm (79 1/4 x 33 5/8 in.)

Signed, dated and numbered 47/60 in pencil (there
were also 11 artist's proofs), published by Gemini
G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£60,000 — 80,000 ±

[Go to Lot](#)



'Visible brushstrokes in a painting convey a sense of grand gesture; but in my hands, the brushstroke becomes a depiction of a grand gesture' —Roy Lichtenstein

A pioneer of Pop Art in the United States, the graphic qualities of Roy Lichtenstein's art and the bold, primary colours he used helped define an aesthetic for the burgeoning movement in the 1960s. Famed for his comic-book motifs and his use of Ben-Day dots, Lichtenstein's works are recognised for their mechanical appearance. In direct contrast to the Abstract Expressionists that preceded the movement, Pop Art often celebrated a mass-produced and industrial aesthetic, devoid of brushstrokes and other explicit indications of the artist's hand. At Pop Art's inception, it was this difference that was attacked by critics, who initially viewed the works of Lichtenstein and his contemporaries as empty, vulgar, and highly controversial for their diversions from what was considered to be high art. Regardless of such statements, Pop Art continued to flourish, with Lichtenstein becoming one of the most revered American artists of the twentieth century. However, Lichtenstein satirically responded to early criticisms throughout his career. Firstly, in his *Brushstrokes* series of 1965-66, where he elevated the gestural brushstrokes of the Abstract Expressionists to the main subject matter of his paintings and parodied them in a heavily mechanised style. Secondly, he frequently revisited paintings from the art historical canon in order to breakdown the distinction between high and low art and to demonstrate the possibilities that the Pop Art aesthetic afforded to him. These two approaches converge to great effect in Lichtenstein's *Landscape Series* of 1984-85, which includes *View from the Window* (1985).



Pierre Bonnard, *Open Window in Uriage*, 1918. Image: Luisa Ricciarini / Bridgeman Images

In *View from the Window*, Lichtenstein takes a favoured subject matter of the Post-Impressionists and Fauvists and transforms it using his unique visual vocabulary. Compositionally recalling works such as Henri Matisse's *Open Window, Collioure* (1905) or Pierre Bonnard's *Open Window in Uriage* (1918), Lichtenstein cleverly evokes the brushstrokes of his predecessors through the processes of screenprinting and lithography. This incredibly complex procedure involved the artist first painting the brushstrokes on vellum, using a mixture of powdered pigment and manga. The brushstrokes he created were then transferred on to photo-sensitised plates or screens to retain the fluidity and texture of the original stroke. Through this method, Lichtenstein was able to emulate the presence of the artist's hand, contrasting this with the graphic woodcut lines which also feature in the image. In doing so, Lichtenstein demonstrates Pop Art's ability to produce works of equal quality

and skill to the venerated French modernists, all the while maintaining some of the graphic qualities that gave Pop Art such a contemporary edge. Attesting to Lichtenstein's success in championing a Pop Art aesthetic and eradicating the gaps between perceived high and low art, a proof of *View from the Window* aside of the edition of sixty resides in the Museum of Modern Art's collection in New York.

View from the Window is one of six prints that make up Lichtenstein's *Landscape Series*. Other images from the series include *The Sower* – a work directly inspired by Vincent van Gogh's painting of the same title – and *The River*, which recalls Impressionist depictions of the Seine, such as Edouard Manet's *The Seine at Argenteuil* (1874) or Gustave Caillebotte's *Factories at Argenteuil* (1888). Outside of this series, Lichtenstein created his own iterations of Monet's *Rouen Cathedral* and *Haystacks* in 1968 and 1969 respectively, demonstrating a sustained interest in applying the Pop Art aesthetic to seminal works in the art historical canon. Created at a time when Pop Art was already an accepted and highly celebrated movement, *View from the Window* highlights Lichtenstein's unwavering promotion of his visual language and the skill required to produce such works.

Provenance

Robert Fontaine Gallery, Florida

Private Collection, Florida

Acquired directly from the above by the present owner

Literature

Gemini G.E.L. 1257

Mary Lee Corlett 215

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PROPERTY FROM A PRIVATE UK COLLECTION

125

Grayson Perry

Print for a Politician (Violet)


2005

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

framed 73.5 x 255.5 x 6.5 cm (28 7/8 x 100 5/8 x 2 1/2 in.)

Signed and titled in pencil on the front, lettered 'C' in pencil on the reverse, further lettered 'C' in black felt-tip pen on the reverse of the frame, from the edition of 7 lettered A-G (there was also 1 artist's proof), published by The Paragon Press, London, contained in the original artist's specified lime green wooden frame.

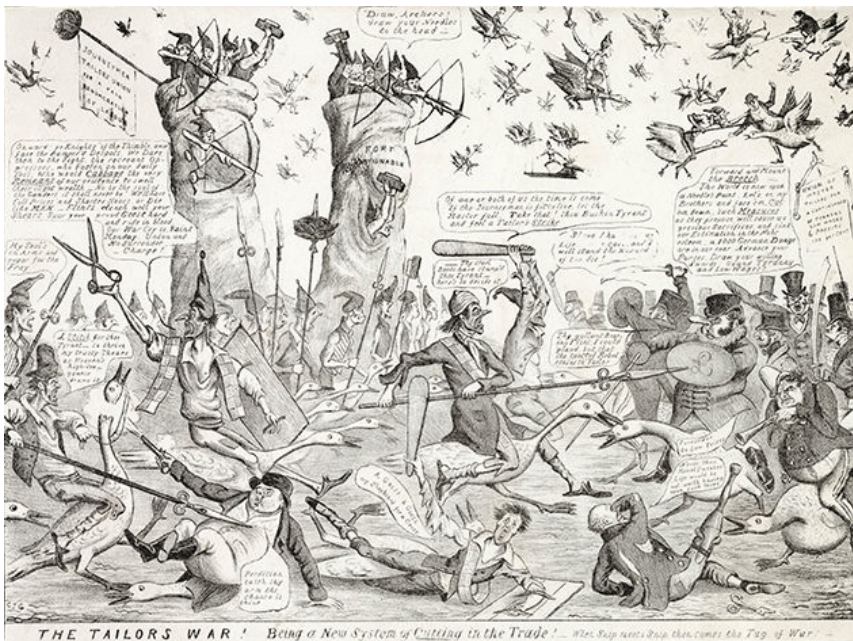
Estimate

£40,000 — 60,000 

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Grayson Perry's *Print for a Politician* is a depiction of war. Across the picture plane, rendered in vivid violet, smoke rises from burning buildings, trees are bare of leaves and tanks roll through the disjointed landscape. At over two and a half metres wide, the enormity of Perry's etching recalls the monumental 19th century paintings of historic battles.



Yet rather than focusing on past disputes, Perry's war is a satirical depiction of the various conflicting groups in contemporary society. Using war as a vehicle to visually convey societal tensions has long been an established device in political satire cartoons, demonstrated above in an illustration about the Tailors' Strikes of the 1830s. Recalling such imagery, Perry labels the factions of contemporary society in a characteristically tongue-in-cheek fashion and thrusts them together to fight it out in the same arena. Although chaos appears to ensue in the non-linear narrative, Perry made it clear that his underlying intention was to demonstrate that all these differing parts of society can co-exist.

Perry cited Henry Darger's imaginary battle scenes as a key influence, along with the panoramic depictions of daily life and major cultural celebrations that can be found in Chinese Scroll paintings. Perry's print merges these binary events to form an image that acknowledges tensions between distinct factions of society, but ultimately celebrates difference and promotes an ethos of co-existence and peace. Acknowledging the importance of such a message, the House of Commons acquired a version of *Print for a Politician* for their contemporary art collection in 2006.

Provenance

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

Literature

The Paragon Press 2001-2006 pp. 298-299

Evening & Day Editions

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PROPERTY FROM A PRIVATE UK COLLECTION

126

Grayson Perry

Map of Nowhere

2008

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

framed 161.5 x 121 x 7 cm (63 5/8 x 47 5/8 x 2 3/4 in.)

Signed and numbered 42/68 in pencil on the reverse (there were also 10 artist's proofs), published by The Paragon Press, London, contained in the original artist's specified black wooden frame.

Estimate

£15,000 — 20,000 ♣

[Go to Lot](#)



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

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

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

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

Provenance

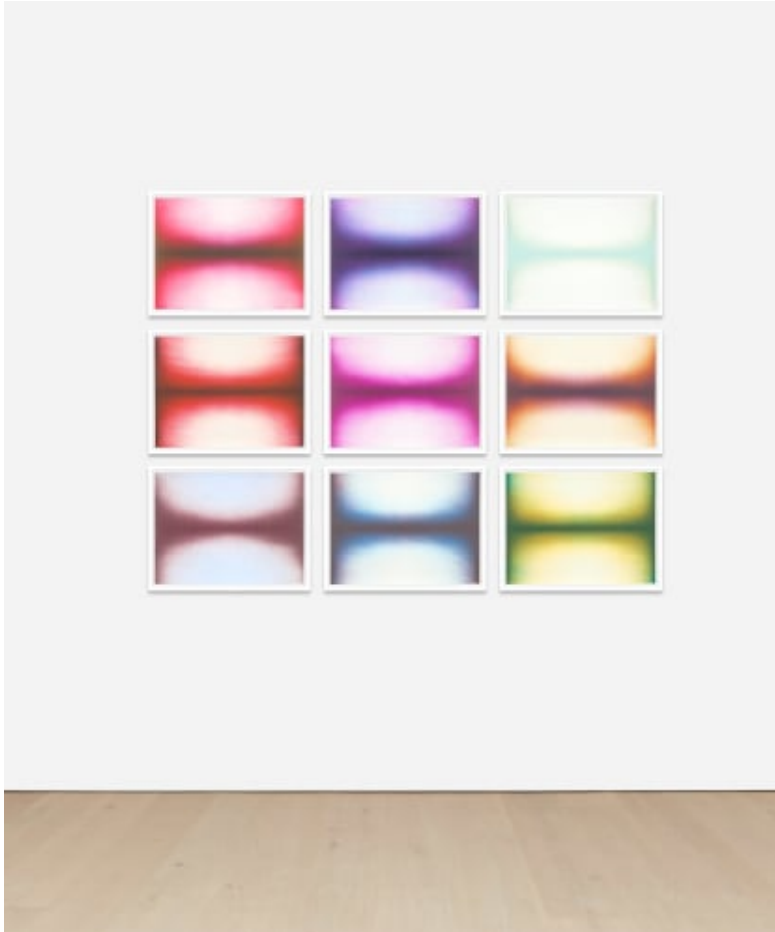
Acquired from the publisher by the present owner at the time of publication

Literature

The Paragon Press 2006-2010 pp. 184-185

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127

Anish Kapoor

Horizon Shadow

2010


The complete set of nine etchings in colours, on Somerset Textured Soft White paper, the full sheets, with colophon, the sheets loose (as issued) all contained in the original grey fabric-covered portfolio with printed title.

all S. 48.4 x 65 cm (19 x 25 5/8 in.)

portfolio 54 x 71 x 3 cm (21 1/4 x 27 7/8 x 1 1/8 in.)

All signed and numbered 11/35 in pencil on the reverse, further numbered '11' in pencil on the colophon (there were also 9 artist's proofs), published by The Paragon Press, London, with their accompanying Certificate of Authenticity, all unframed.

Estimate

£15,000 — 20,000 

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Provenance

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

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128

Damien Hirst

All You Need is Love


2008

Screenprint in colours with diamond dust, on wove paper, the full sheet.

S. 121.6 x 91 cm (47 7/8 x 35 7/8 in.)

Signed in black ink on the front and numbered 35/50 in pencil on the reverse (there were also 5 artist's proofs), published by Other Criteria, London, framed.

Estimate

£12,000 — 18,000 

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129

Damien Hirst

Your Smell, from The Wonder of You

2015

Polymer-gravure etching in colours with lithographic overlay, on wove paper, the full sheet.

S. 92.3 x 67.1 cm (36 3/8 x 26 3/8 in.)

Signed in pencil on the front and numbered 26/55 in pencil on the reverse (there were also 6 artist's proofs), published by The Paragon Press, London, framed.

Estimate

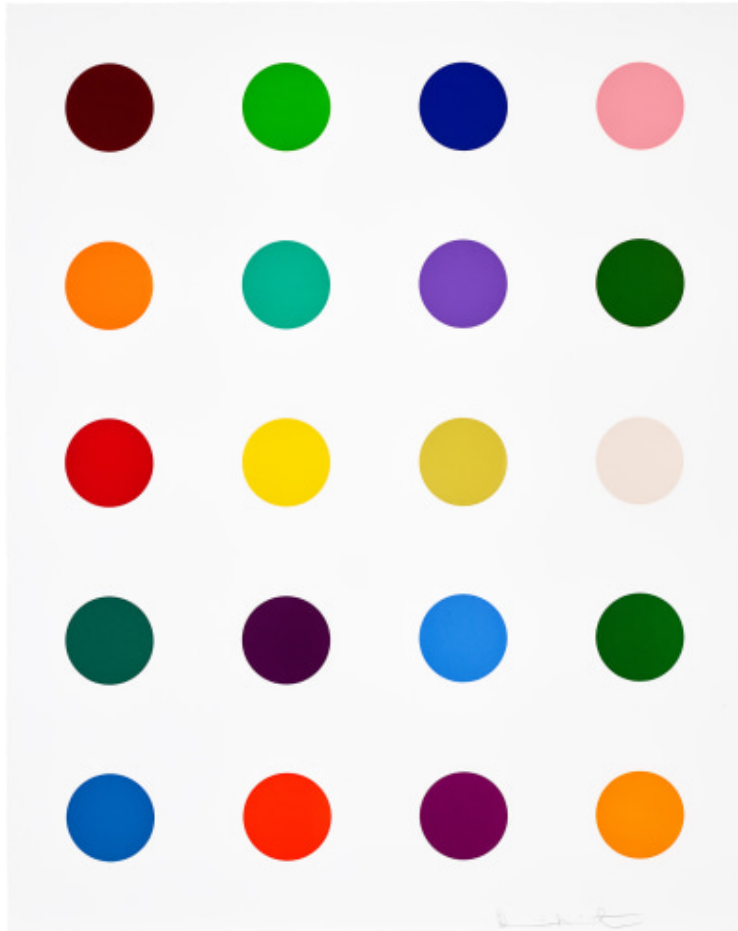
£6,000 — 8,000 £

[Go to Lot](#)



Evening & Day Editions

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130

Damien Hirst

Ala Met, from 40 Woodcut Spots

2011


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

I. 68.5 x 53 cm (26 7/8 x 20 7/8 in.)

S. 80.2 x 63.5 cm (31 5/8 x 25 in.)

Signed in pencil on the front and numbered 23/55 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, framed.

Estimate

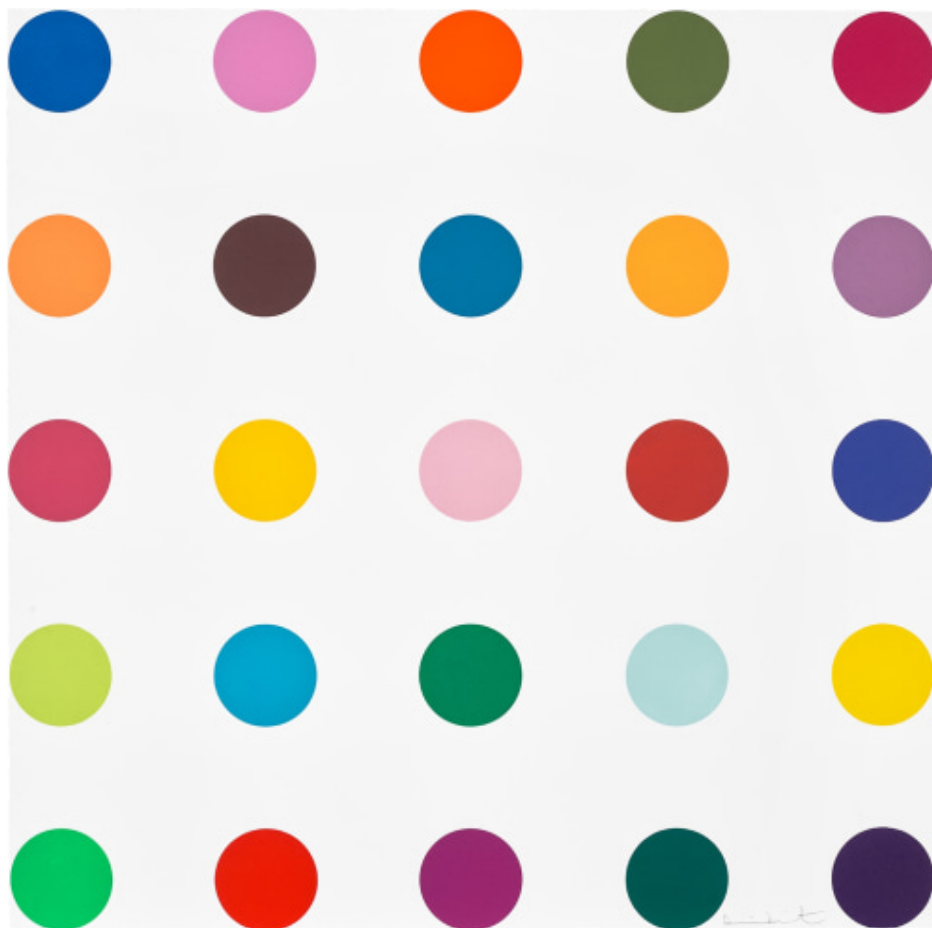
£8,000 — 12,000 

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Evening & Day Editions

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131

Damien Hirst

Bromobenzotrifluoride, from 12 Woodcut Spots

2010

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

S. 91.4 x 91.7 cm (35 7/8 x 36 1/8 in.)

Signed in pencil on the front and numbered 6/48 in pencil on the reverse (there were also 20 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£8,000 — 12,000 ♣

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Provenance

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

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132

Damien Hirst

Methamphetamine

2004

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

I. 177.5 x 86.4 cm (69 7/8 x 34 in.)

S. 201.9 x 109.2 cm (79 1/2 x 42 7/8 in.)

Signed in pencil on the front and numbered 14/115 in pencil on the reverse (there were also 30 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£20,000 — 30,000 ▲

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Provenance

Haunch of Venison, London

Acquired directly from the above by the present owner in 2005

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133

Damien Hirst

Tryptophan, from 12 Woodcut Spots


2010

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

S. 101.6 x 102 cm (40 x 40 1/8 in.)

Signed in pencil on the front and numbered 6/48 in pencil on the reverse (there were also 20 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£10,000 — 15,000 

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Provenance

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

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134

Damien Hirst

2737 I'm about to catch my breath, from The Currency

2016

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

21.5 x 29.8 cm (8 1/2 x 11 3/4 in.)

Signed, titled, dated and numbered '2737' in pencil on the reverse, from the series of 10,000 unique variants, with the artist's blindstamp, microdot, hallmark and hologram on the reverse, unframed.

Estimate

£8,000 — 12,000 ♣

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Evening & Day Editions

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135

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 '157' (printed) on the labels affixed to the reverse, from the editions of varying sizes, published by HENI Editions, London.

Estimate

£50,000 — 70,000 ♦

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Literature

HENI Editions H9

Evening & Day Editions

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136

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 '333' (printed) on the labels affixed to the reverse, from the editions of varying sizes, published by HENI Editions, London.

Estimate

£15,000 — 20,000 

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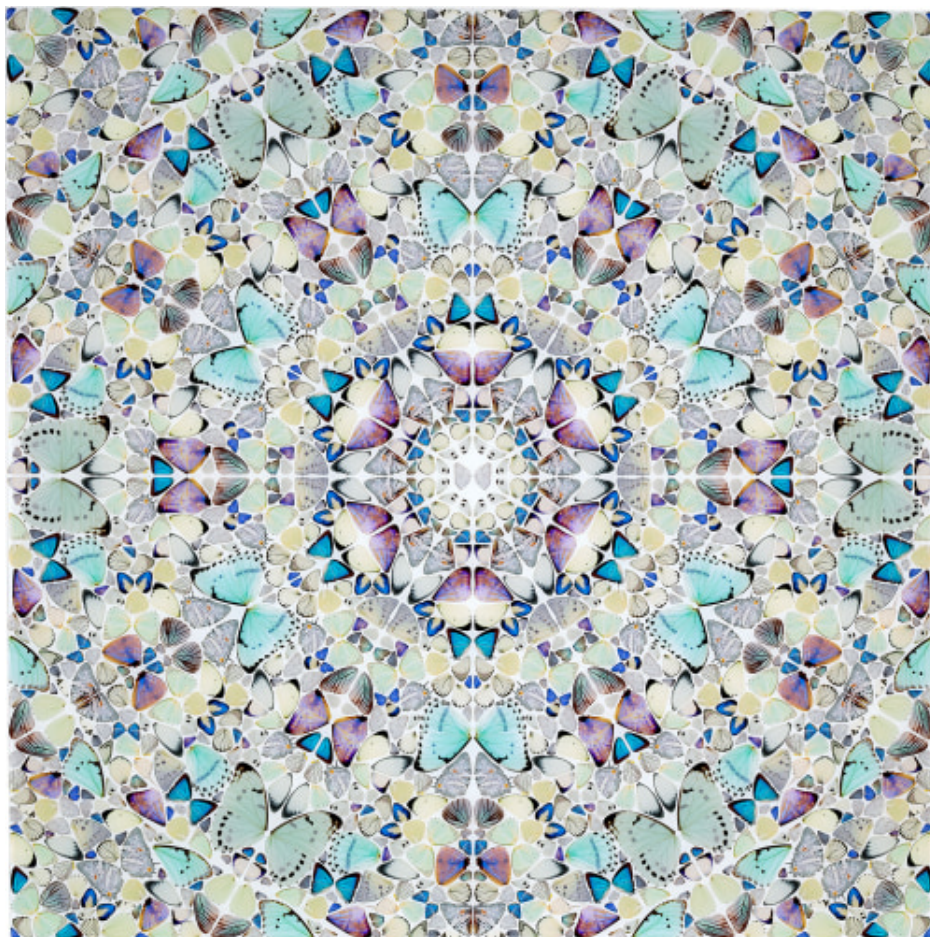


Literature

HENI Editions 10

Evening & Day Editions

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137

Damien Hirst

Air, from The Elements (H6-7)

2020

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

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

Signed in pencil on a label affixed to the reverse and numbered 42/60 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£8,000 — 12,000 ♣

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Literature

HENI Productions H6-7

Evening & Day Editions

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138

Damien Hirst

Grace, from The Aspects (H6-2)

2019

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

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

Signed in pencil on a label affixed to the reverse and numbered 8/50 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£8,000 — 12,000 ♣

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Literature

HENI Productions H6-2

Evening & Day Editions

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139

Damien Hirst

Patience, from The Aspects (H6-3)

2019

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

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

Signed in pencil on a label affixed to the reverse and numbered 8/50 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)

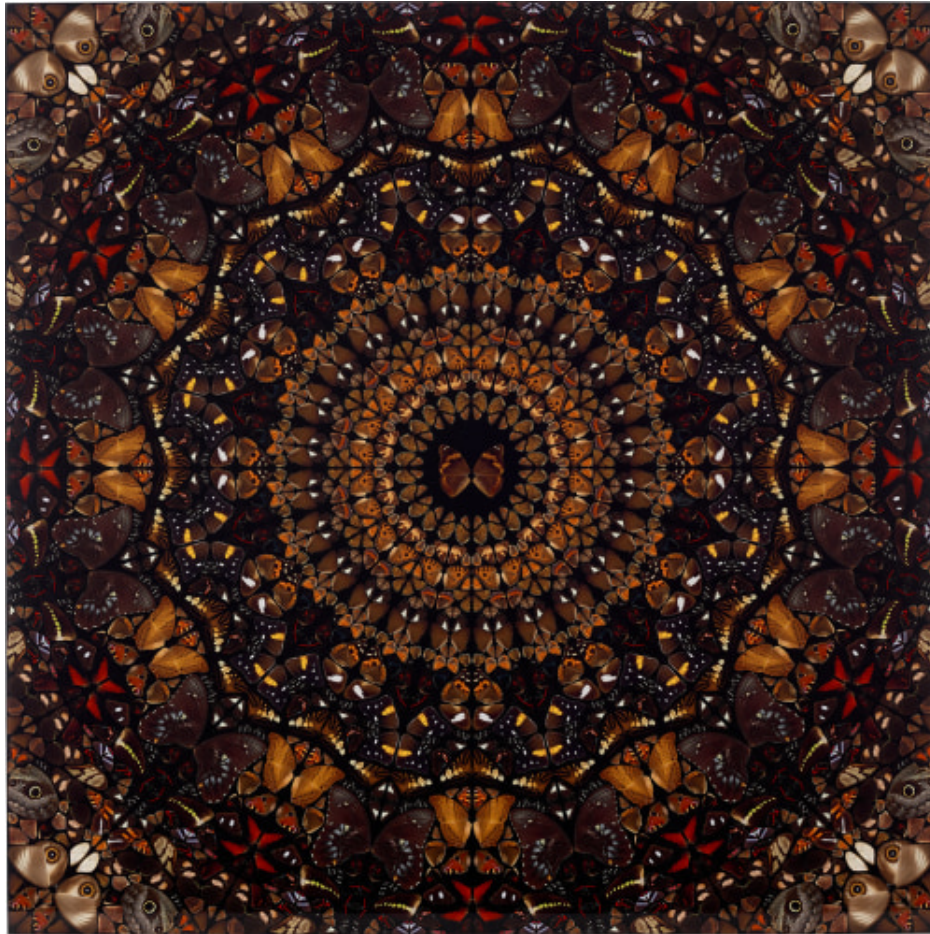


Literature

HENI Productions H6-3

Evening & Day Editions

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140

Damien Hirst

Earth, from The Elements (H6-6)


2020

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

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

Signed in pencil on a label affixed to the reverse and numbered 52/60 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£8,000 — 12,000 

[Go to Lot](#)

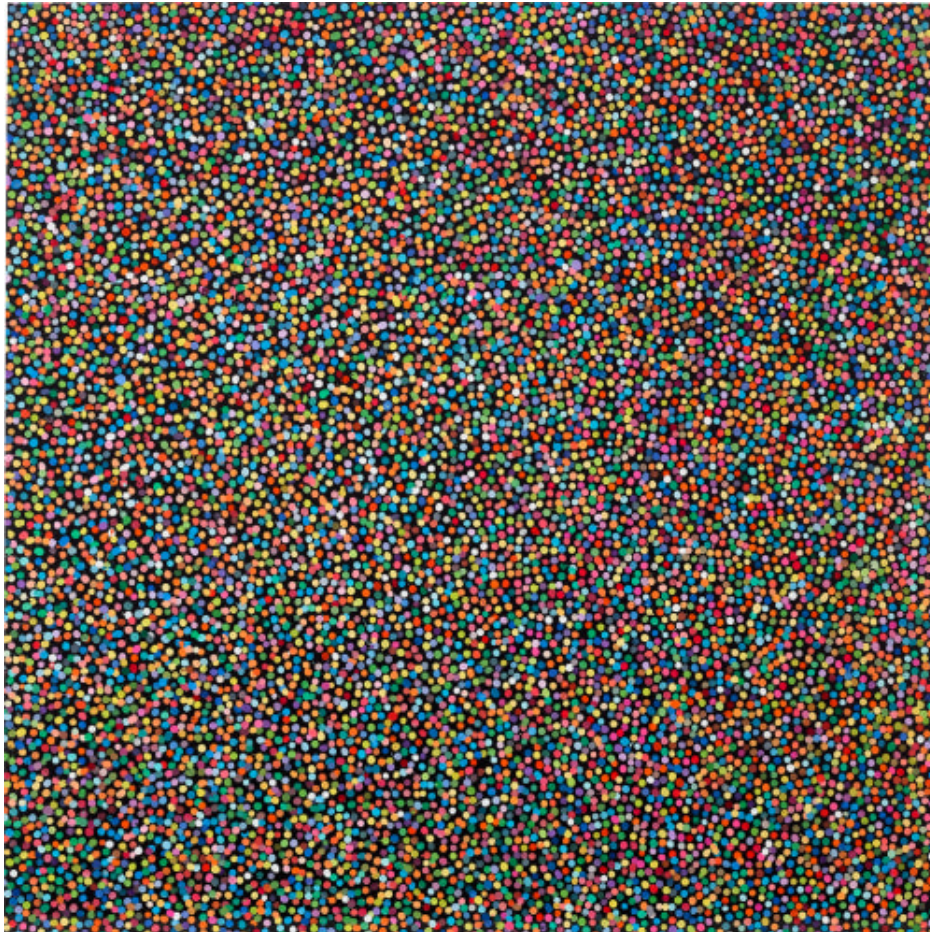


Literature

HENI Productions H6-6

Evening & Day Editions

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141

Damien Hirst

Cafe 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 a label affixed to the reverse and numbered 93/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.

Estimate

£6,000 — 8,000 

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Literature

HENI Productions H5-7

Evening & Day Editions

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142

Gerhard Richter

Abstraktes Bild (Abstract Painting) (after Abstraktes Bild, 1992)

circa 1995

Unique offset lithograph in colours, on wove paper
face-mounted to Diasac and flush-mounted to Alu-
Dibond with metal strainer on the reverse (as issued).
68 x 68 cm (26 3/4 x 26 3/4 in.)

Signed in black felt-tip pen, published by fiftyfifty
Galerie, Dusseldorf.

Estimate

£10,000 — 15,000 ♣

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Literature
Not in Butin

Evening & Day Editions

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143

Gerhard Richter

Cage 1 (P19-1)

2006/2020

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

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

This facsimile object is unsigned and numbered 142/200 in black ink on the reverse, published by HENI Productions, London.

Estimate

£8,000 — 12,000 ♣

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Literature

HENI Productions P19-1

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



144

Gerhard Richter

Cage 4 (P19-4)


2006/2020

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

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

This facsimile object is unsigned and numbered 176/200 in black ink on the reverse, published by HENI Productions, London.

Estimate

£8,000 — 12,000 

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Literature

HENI Productions P19-4

Evening & Day Editions

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145

Gerhard Richter

Cage 6 (P19-6)

2006/2020

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

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

This facsimile object is unsigned and numbered 136/200 in black ink on the reverse, published by HENI Productions, London.

Estimate

£8,000 — 12,000 ♣

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Literature

HENI Productions P19-6



146

Joseph Beuys

Capri-Batterie (Capri Battery) (S. 546)

1985


Multiple comprising light bulb (Mazda) without the manufacturer's inkstamp, plug socket, and exchangeable lemon, all contained in the original wooden box with yellow printed title.

dimensions variable

light bulb and plug socket 11.7 x 6.6 x 5.8 cm (4 5/8 x 2 5/8 x 2 1/4 in.)

Signed and numbered 132/200 in pencil on the accompanying Certificate of Authenticity (there were also some artist's proofs), published by Edizioni Lucio Amelio, Naples.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



'Change battery every thousand hours'

The concept of balance reigns supreme in Beuys' *Capri-Batterie*. Made in the final year of his life, while recuperating from lung disease on the island of Capri, this late multiple brings the sunshine of the Mediterranean home to a weakened aging artist. Simply put, a light bulb is inserted into a lemon, merging the natural and the man-made worlds into one.

Combining the organic with the artificial, Beuys re-enacts the ecological mechanism of balance through opposition. The lemon grows by storing the electromagnetic radiation transmitted by the sun through the naturally occurring process of photosynthesis. As a manufactured product, the light bulb is instead contingent on human intervention. Placed together, the objects acquire a multiplicity of meaning: the light bulb represents man's triumph over nature, as the lemon ripens at a slow pace, the former's efficacy separates it from the biological realm. Like many of Beuys' works, scientific properties are also incorporated within the overarching symbolism: according to the laws of physics, energy cannot be created nor destroyed, just transformed. As the light bulb uses the lemon as its power source, transferring its energy, Beuys finally situates man's ingenuity as dependent on nature.

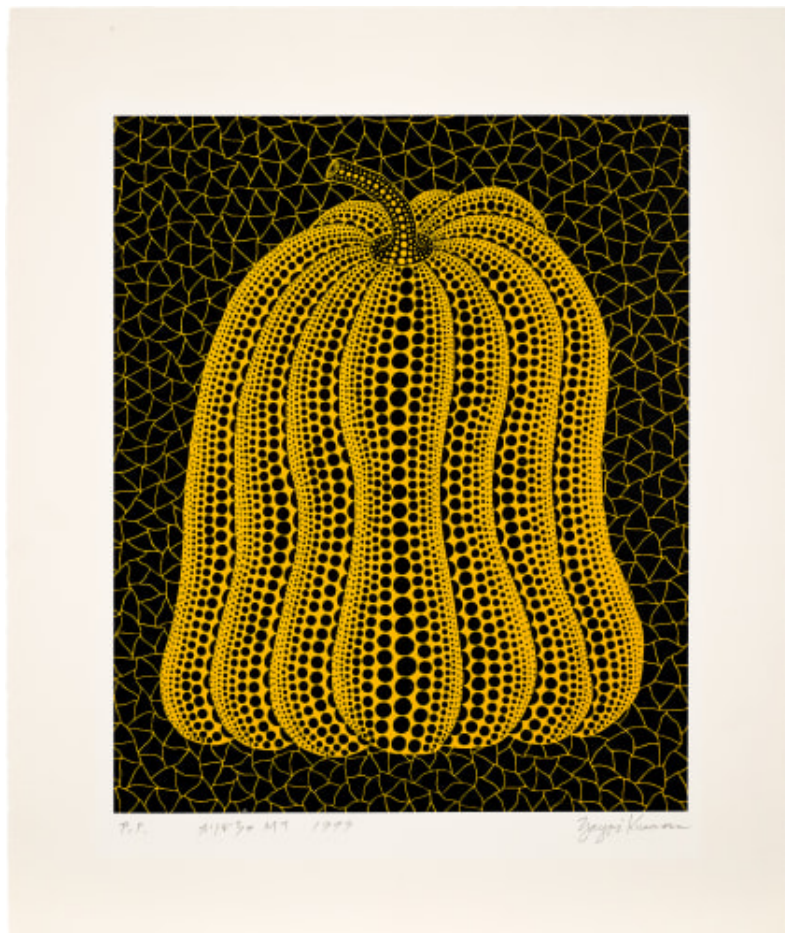
Failing to realise its only function as it is never turned on, the light bulb is ever lasting, while the lemon will inevitably deteriorate, as all biological matter does. The ephemeral quality of life, set against the perpetuity of the man-made, draws attention to the parasitic effect that society has on the natural world. Not least, due to the increasing necessity for a sustainable solution to non-degradable, artificial waste. While practically false, the symbiosis of the two objects presents this universal truth, leading us, also through the objects' yellow colour, to the sun – our ultimate energy source. As the sun fuels our planet, so our planet fuels our society. For Beuys, nature held innate meanings capable of guiding human thought and action; *Capri-Batterie* is rooted in this premise, prompting the conversations surrounding energy, a subject that could not be more topical today.

Literature

Jörg Schellmann 546

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

147

Yayoi Kusama

Pumpkin MT (K. 257)

1999

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

I. 44.2 x 36.5 cm (17 3/8 x 14 3/8 in.)

S. 59.3 x 50 cm (23 3/8 x 19 5/8 in.)

Signed, titled, dated and annotated 'P.P.' in pencil (one of 5 printer's proofs, the edition was 110 and 11 artist's proofs), framed.

Estimate

£30,000 — 50,000

[Go to Lot](#)



'I love pumpkins... because of their humorous form, warm feeling, and a human-like quality and form. My desire to create works of pumpkins still continues. I have enthusiasm as if I were still a child' —Yayoi Kusama

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

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

Pumpkin 2000 (Green) and *Pumpkin MT* epitomize Kusama's aesthetic practice: the flattened forms rendered in bright, unmixed pigment convey a decorative naivety which harks back to the childhood experiences that she draws on in her creative process. This is combined with the intricacy of the delicately placed dots through which she builds the form of her pumpkins, and the thinly laced webs of infinity net within a black abyss which serve as the background for each work. Upon viewing Kusama's *Infinity Net* paintings in 1959, the minimalist artist Donald Judd remarked 'the effect is both complex and simple', an equilibrium that the artist has consistently and successfully maintained throughout her oeuvre.

The pumpkin is to Kusama what the soup can is to Warhol: an everyday object elevated to art, that captures their vision and skill. The pumpkin first appeared in Kusama's work in 1946, when she exhibited *Kabocha (Pumpkin)* in a travelling exhibition in Nagano and Matsumoto, Japan. She has made tiny pumpkins no bigger than a key ring, and monumental pumpkins that dwarf the viewer with their scale. Kusama's appreciation for the pumpkin is perhaps most clearly stated through the title of one of her celebrated Infinity Rooms, *All the Eternal Love I have for Pumpkins* (2016), in which visitors are immersed in her pumpkin-filled visions. The pumpkin has become Kusama's identifier, the image for which she is most well-known, both as allegory and a form of self-portraiture.

Video: <https://www.youtube.com/watch?v=7wcXyzv79JY>

Yayoi Kusama at Victoria Miro | All the Eternal Love I have for Pumpkins 360°

Notable institutes have acquired many different versions of Yayoi Kusama's pumpkins such as the Benesse Art Site, Naoshima, Japan, where one of the largest pumpkin sculptures stands. Kusama has had ground-breaking exhibitions at the Museum of Modern Art, New York, and exhibited at the XLV Esposizione Internazionale d'Arte 1993: La Biennale di Venezia, Punti Cardinali dell'Arte. Her current Infinity Mirror Rooms exhibition at Tate Modern, extended through September 2022 due to popular demand, has been continuously sold out.

Provenance

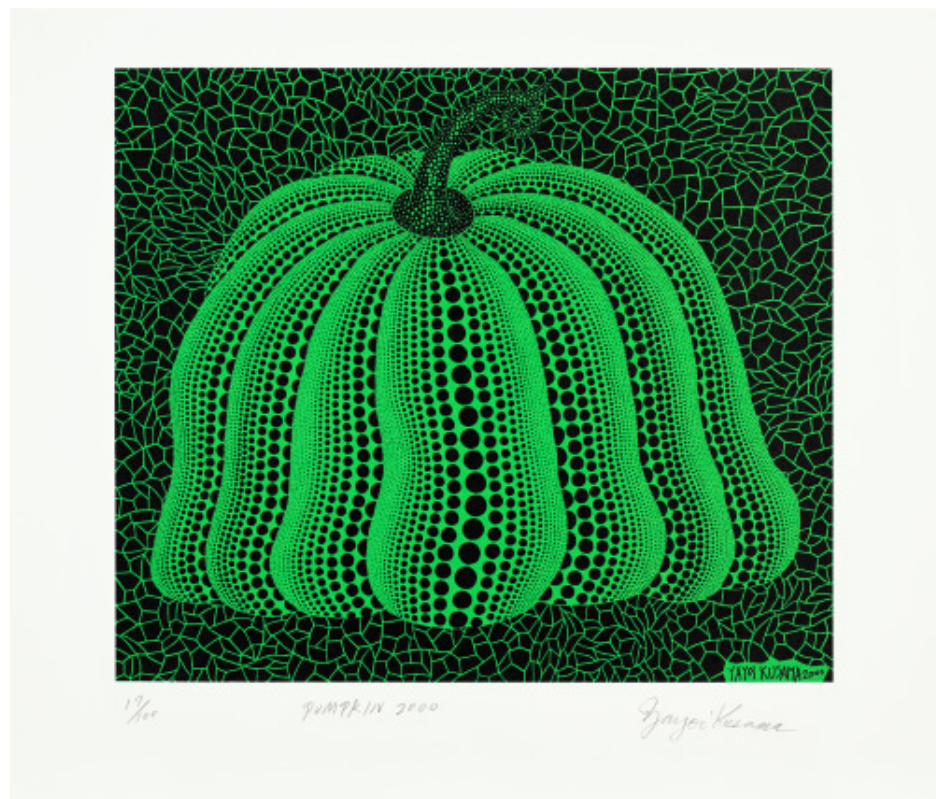
Bloomsbury Auctions, London, *Editions and Works on Paper*, 2 July 2015, lot 232
Acquired from the above sale by the present owner

Literature

Yayoi Kusama 257

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



PROPERTY FROM A PRIVATE UK COLLECTION

148

Yayoi Kusama

Pumpkin 2000 (Green) (K. 300)

2000

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

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

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

Signed, titled, dated and numbered 17/100 in pencil (there were also 10 artist's proofs), published by The Serpentine Gallery, London, framed.

Estimate

£20,000 — 30,000

[Go to Lot](#)



'I love pumpkins... because of their humorous form, warm feeling, and a human-like quality and form. My desire to create works of pumpkins still continues. I have enthusiasm as if I were still a child' —Yayoi Kusama

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

Video: <https://vimeo.com/106409856>

Video: <https://www.youtube.com/watch?v=JWTd0v4WoCA>

Pumpkin 2000 (Green) and *Pumpkin MT* epitomize Kusama's aesthetic practice: the flattened forms rendered in bright, unmixed pigment convey a decorative naivety which harks back to the childhood experiences that she draws on in her creative process. This is combined with the intricacy of the delicately placed dots through which she builds the form of her pumpkins, and the thinly laced webs of infinity net within a black abyss which serve as the background for each work. Upon viewing Kusama's *Infinity Net* paintings in 1959, the minimalist artist Donald Judd remarked 'the effect is both complex and simple', an equilibrium that the artist has consistently and successfully maintained throughout her oeuvre.

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Video: <https://www.youtube.com/watch?v=7wcXyzv79JY>

Yayoi Kusama at Victoria Miro | All the Eternal Love I have for Pumpkins 360°

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to popular demand, has been continuously sold out.

Provenance

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

Literature

Yayoi Kusama 300

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



149

KAWS

THE NEWS

2017

The complete set of nine screenprints in colours, on wove paper, the full sheets, with title page and original red linen-covered portfolio box with printed title.

all S. 61 cm (24 in.) diameter

portfolio 65 x 65 x 4.5 cm (25 5/8 x 25 5/8 x 1 3/4 in.)

All signed, dated and numbered 'PP 1/5' in coloured pencil (a printer's proof set, the edition was 100 and 20 artist's proofs), published by Pace Prints, New York, 2018, all framed.

Estimate

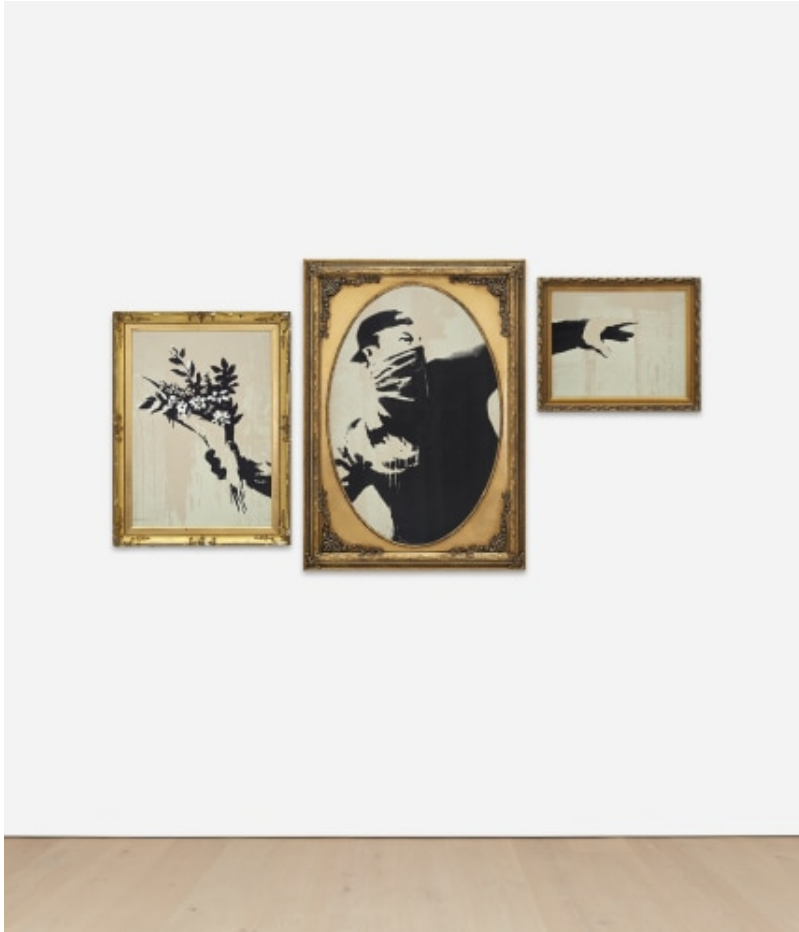
£50,000 — 70,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



150

Banksy

Thrower (Grey)

2019

Screenprinted triptych in colours, on micron board, the full sheets.

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

Signed and numbered 211/300 in pencil on the front of the *Flower* panel, further numbered in pencil on the reverse of the other two panels, co-published by the artist and Gross Domestic Product, London, contained in the original artist's specified gilded wooden frame.

Estimate

£150,000 — 200,000 ♣

[Go to Lot](#)



'As soon as I cut my first stencil, I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They've been used to start revolutions and to stop wars' —Banksy

Combining despair and humour, in *Thrower (Grey)*, Banksy presents the image of a young man with his face partially covered by a bandana and base-ball cap, leaning backwards in momentum to detonate a bouquet of flowers. Typical of Banksy's socially charged imagery, the menacing figure juxtaposed with a symbol of peace and love, demonstrates the artist's sustained interest in the absurdity of war, as well as the arbitrariness that can derive from unequal power dynamics. While the spraypainted protagonist is armed with blooming plants and nothing else, the forces surrounding him seem to operate heavier weaponry, placing him in a position of immediate danger.

Banksy first used this motif in 2003, when it appeared as graffiti on Jerusalem's West Bank Wall, that which separates Israel from Palestine, shortly after it was erected. Evoking the 1960s pacific slogan 'Make Love Not War', the image has become a symbol of peaceful resistance and an ode to spontaneity. Despite the site-specific context of its iteration on the West Bank Wall, the image represents protest without specifying its target, embodying a hint of the punk ethos of non-conformity and perpetual resistance to authority that is typical of Banksy's early graffiti works. Following in the footsteps of Keith Haring and Jean Michel-Basquiat, Banksy continues to utilize graffiti as a tool for activism. The motif has been reproduced in multiple formats since first conceived, including two print editions: *Love Is In The Air*, 2003, and *Thrower (Grey)*, 2019.



Bernie Boston, *Flower Power*, October 22, 1967. Image © Worcester Art Museum / Bridgeman Images

Evening & Day Editions

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PROPERTY FROM A PRIVATE GERMAN COLLECTION

151

Banksy

Girl with Balloon

2004


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

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

S. 66.1 x 50 cm (26 x 19 5/8 in.)

Numbered 118/600 in pencil, an unsigned impression (there was also a signed edition of 150), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



Immediately recognisable and instantly touching, *Girl with Balloon* is one of Banksy's best-known images. It depicts a young child who reaches out to a red heart-shaped balloon that is just out of her reach, as her hair and dress are blown by a strong gust of wind. It is ambiguous as to whether she has intentionally released the balloon, evoking an endearing image of childhood freedom, or if she has accidentally lost her grip on the dangling string and is watching in despair as the balloon slips into oblivion. Either way, when the work was graffitied on London's Waterloo Bridge (later removed by the council), Banksy paired it with the phrase 'There is always hope'. Because of this the work has come to represent both childhood innocence and the importance of maintaining hope, even in the darkest of times. Such themes link Banksy's work to the French film of 1956, *Le ballon rouge* (*The Red Balloon*). The Oscar-winning short film is set in the streets of post-war Paris, and tells the story of Pascal, a young boy who is followed by a red balloon that appears to have a mind of its own. As in Banksy's *Girl with Balloon*, Pascal's red balloon serves as a symbol of hope and light.

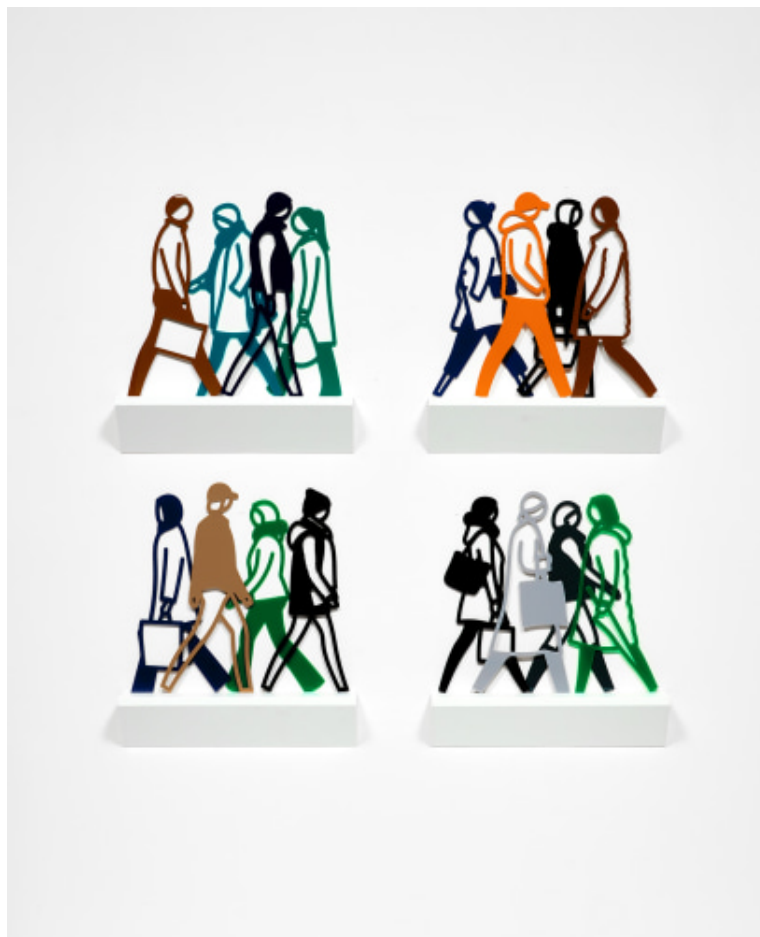
Video: <https://www.youtube.com/watch?v=KorAPe9TV7E>

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

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

Evening & Day Editions

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152

Julian Opie

Belgium

2021

A complete set of four sculptures, each comprising four acrylic figures, with accompanying four white Corian shelves, all contained in the original cardboard boxes with foam cutouts.

each installed 64.8 x 60 x 10.2 cm (25 1/2 x 23 5/8 x 4 in.)

One figure from each set signed, dated and numbered 24/30 in silver or black ink on the reverse (there were also 5 artist's proof sets), published by Cristea Roberts Gallery, London.

Estimate

£25,000 — 35,000 £

[Go to Lot](#)



Depicted using only the most essential lines, Julian Opie manages to convey expression, emotion, and the human experience through his highly simplified figures. *Belgium* is comprised of four groups of four people rendered in acrylic outlines. In each cluster, the overlapping figures are frozen mid-stride and are facing different directions, giving the impression that they are walking through a crowd or crossing a busy road. Immediately it appears that the figures are situated in an urban environment, despite the artist providing no visual markers pertaining to their surroundings. Human movement through space – how it is conveyed by the artist and understood by the viewer – is the only indicator.



Shaida Walking by Julian Opie, Carnaby Street. Image: Stephen Chung / Alamy Stock Photo

Opie relies on the viewer to deduce the inner narrative of his figures through subtle differentiations in their body language. Even though Opie's figures are lacking facial features, the slightly downcast head of one person, or the nonchalant gesture of placing hands in jacket pockets of another, keep us guessing at their personalities and emotional states. Be it the bag they carry – a briefcase, a handbag, or a small purse – or the clothes they are wearing – a hooded coat, a bodywarmer or a button-front jacket – Opie invites the viewer to engage and identify with the people we see before us. Through simple lines and block colours, Opie conveys the nuances of human experience and encourages us to consider how little information we need in order to understand and codify the people we encounter. We are invited to interpret, or judge based on the suggestion of appearance, and forced to acknowledge the limitations and dangers of

preconception.

Opie elevates his microcosms of contemporary crowds, clusters of everyday people, both figuratively and literally. Each group is placed on a plinth-like shelf, mimicking the display of marble and bronze busts of historic figures. Usually reserved for the most revered works in the art historical canon, Opie declares that normal people, and the drudgery of urban life are equally, if not more, important studies worthy of examination and veneration. Opie's placement of his figures on shelves, slightly distanced from the wall, allows their outlines to cast deep shadows, adding a further sculptural element to their form. In the same way that nuanced details can be deduced from his simplified figures, Opie believes shadows can be similarly informative, meaning the effect produced in *Belgium* is twofold.

'I sometimes think about a shadow. If you look at someone's shadow, you can see their character or what mood they're in' —Julian Opie

Opie's practice starts with photography. Either the artist himself or a photographer he collaborates with capture many images of people on the street. Next, a highly selective process of reviewing the photographs for the perfect models gets underway. In an interview describing this method, Opie explained, "I need people to be in a certain moment in their stride, a moment that is balanced with their knees bent and their weight on one foot. So that rules out two-thirds of the photographs. I've got to feel like the figure would be great to draw with a good pose with clothes that are clear. From that group, I'll draw all the people who are drawable and then I'll play with them and mix and match them into groups". *Belgium* is a cumulation of the most suitable figures from the artist's trip to Belgium in 2021.

Evening & Day Editions

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153

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 128 x 90.5 x 7 cm (50 3/8 x 35 5/8 x 2 3/4 in.)

Signed in black felt-tip pen and numbered 15/40

(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 

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153

Julian Opie

Literature

Alan Cristea Gallery 156



154

Julian Opie

Ika 1 (C. 160)

2011


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

framed 128 x 90.5 x 7 cm (50 3/8 x 35 5/8 x 2 3/4 in.)

Signed in black felt-tip pen and numbered 15/40

(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](#)



Literature

Alan Cristea Gallery 160



PROPERTY FROM A PRIVATE LONDON COLLECTION

155

Chris Levine

Lightness of Being

2011

Lenticular acrylic panel, comprising 62 lpi lenticular animating lenses, back-mounted to card (as issued).

l. 66.8 x 47 cm (26 1/4 x 18 1/2 in.)

framed 68.2 x 48.5 cm (26 7/8 x 19 1/8 in.)

Signed, dated and numbered '86' in black ink on the reverse, from the edition of 200 (there were also 10 artist's proofs), published by the artist, framed.

Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)



Provenance

The Little Black Gallery, London

Acquired directly from the above by the present owner

Evening & Day Editions

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156

Tom Wesselmann

Cynthia in the Bedroom

1981

Screenprint in colours, on Gallery 100% Rag Stock paper, with full margins.

I. 68.6 x 77.5 cm (27 x 30 1/2 in.)

S. 84.5 x 92.7 cm (33 1/4 x 36 1/2 in.)

Signed, dated and numbered 42/100 in pencil (faded) (there were also 25 artist's proofs), published by Transworld Art, New York (with their blindstamp), framed.

Estimate

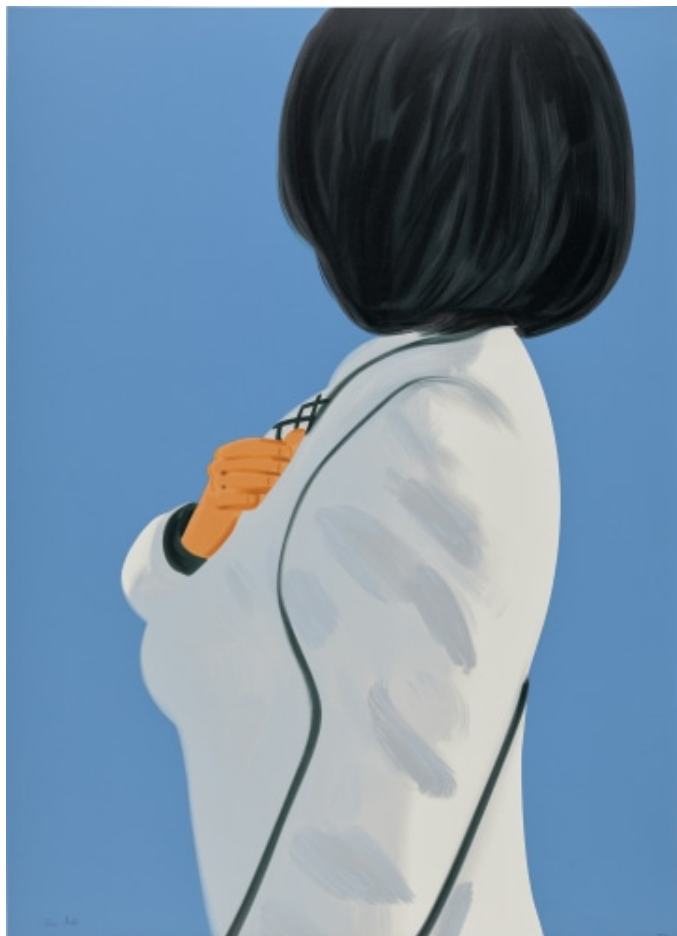
£5,000 — 7,000

[Go to Lot](#)



Evening & Day Editions

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157

Alex Katz

Vivien in White Coat

2021

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

S. 137.2 x 99.1 cm (54 x 39 in.)

Signed and numbered 57/60 in pencil (there were also 20 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), unframed.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Evening & Day Editions

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158

Alex Katz

Carmen, from Black Dress

2015

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

S. 203.5 x 76.5 cm (80 1/8 x 30 1/8 in.)

Signed and numbered 4/35 in pencil, published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), unframed.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Evening & Day Editions

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159

Alex Katz

Christy, from Black Dress

2015

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

S. 203.5 x 76.5 cm (80 1/8 x 30 1/8 in.)

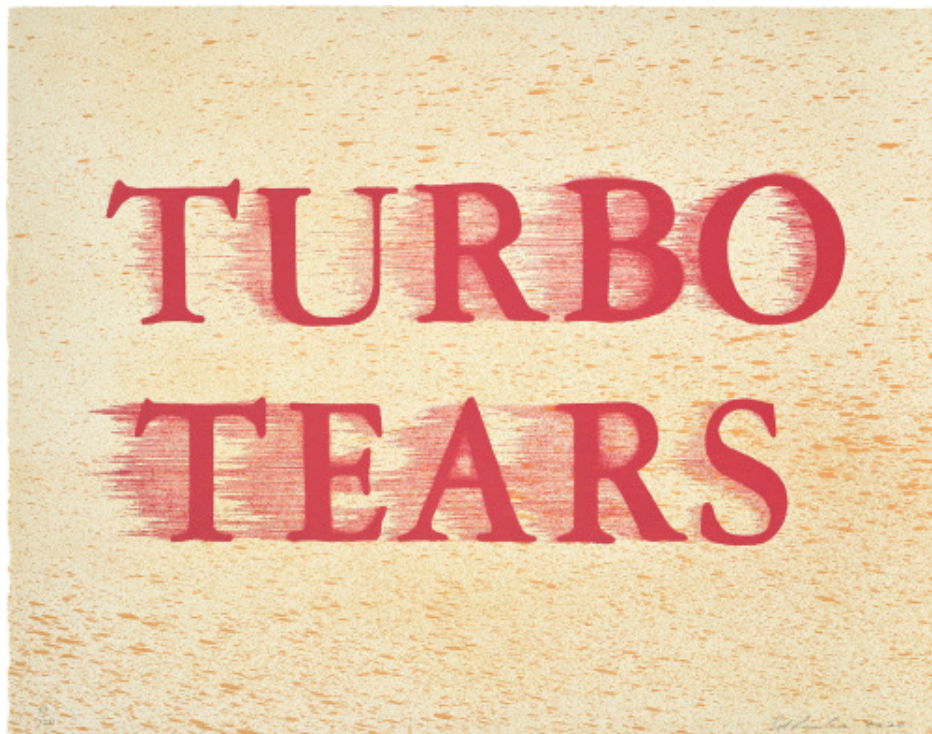
Signed and numbered 4/35 in pencil, published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), unframed.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)





161

Ed Ruscha

Turbo Tears, from Tate Modern 21 Years Print Portfolio

2020

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

S. 61.4 x 77 cm (24 1/8 x 30 3/8 in.)

Signed, dated and numbered 33/120 in pencil, published by Counter Editions, London, 2021, unframed.

Estimate

£10,000 — 15,000

[Go to Lot](#)



Evening & Day Editions

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162

Jonas Wood

Archaeopteryx Lithographica; and Dilophosaurus Wetherilli

2015

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

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

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

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

Estimate

£8,000 — 12,000

[Go to Lot](#)



Provenance

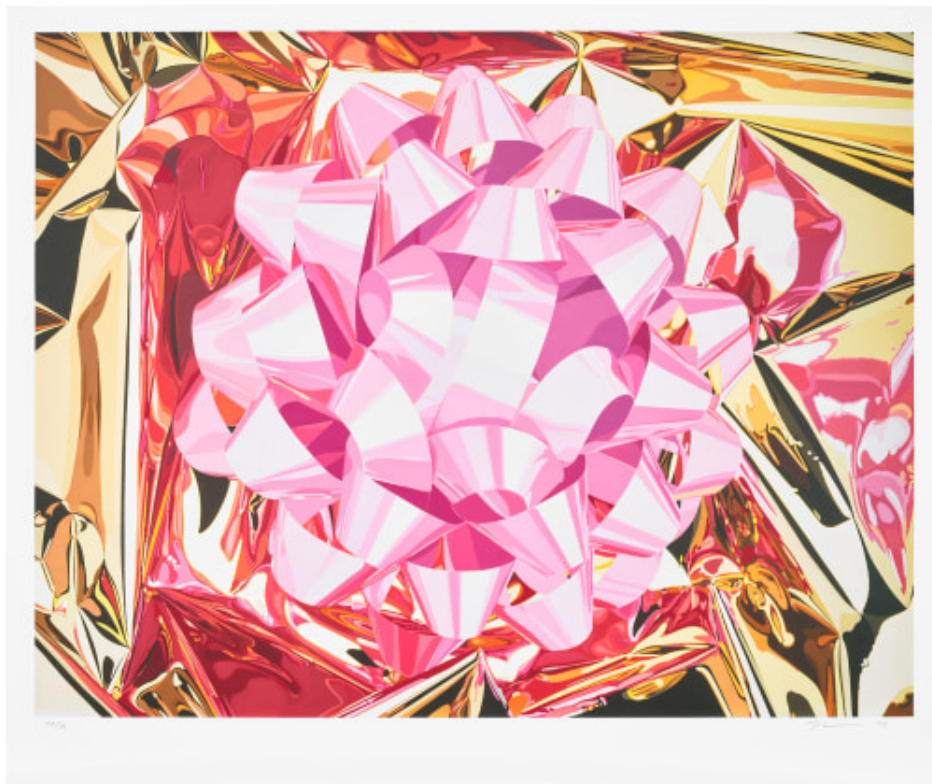
Richard Levy Gallery, Albuquerque (label verso of frames)

Literature

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

Evening & Day Editions

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163

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 x 112.3 cm (37 x 44 1/4 in.)

Signed, dated and numbered 24/50 in pencil (there were also 10 artist's proofs), published by New Art Editions, The Hague, The Netherlands, framed.

Estimate

£6,000 — 8,000

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Evening & Day Editions

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164

Pablo Picasso

Chope visage (Pitcher Face) (R. 432)


1959

White earthenware turned pitcher painted in colours and glazed.

23 x 12 x 17 cm (9 x 4 3/4 x 6 3/4 in.)

Numbered 181/300 and inscribed 'Madoura' and 'Edition Picasso' in black paint, and with the *Madoura Plein Feu* pottery stamp on the underside.

Estimate

£4,000 — 6,000 

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Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



165

Pablo Picasso

Visage no. 0 (Face no. 0) (R. 458)



1963

White earthenware round plate painted in colours and glazed.

25.4 cm (10 in.) diameter

Numbered 491/500 and inscribed 'No. 0 Edition Picasso Madoura' in black paint on the underside.

Estimate

£3,000 — 5,000  

[Go to Lot](#)



Evening & Day Editions

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166

Pablo Picasso

Visage no. 197 (Face no. 197) (R. 494)



1973

White earthenware round plate painted in colours and glazed.

25.4 cm (10 in.) diameter

Numbered 311/500 and inscribed 'No. 197 Edition Picasso Madoura' in black paint on the underside.

Estimate

£3,000 — 5,000  

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



167

Pablo Picasso

L'ecuyère et les clowns (The Horsewoman and the Clowns) (Bl. 842, M. 304)

1957


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

I. 50 x 68.5 cm (19 5/8 x 26 7/8 in.)

S. 55.8 x 76.4 cm (21 7/8 x 30 1/8 in.)

Signed in red crayon and numbered 14/50 in pencil, the 2nd state (of 3), unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



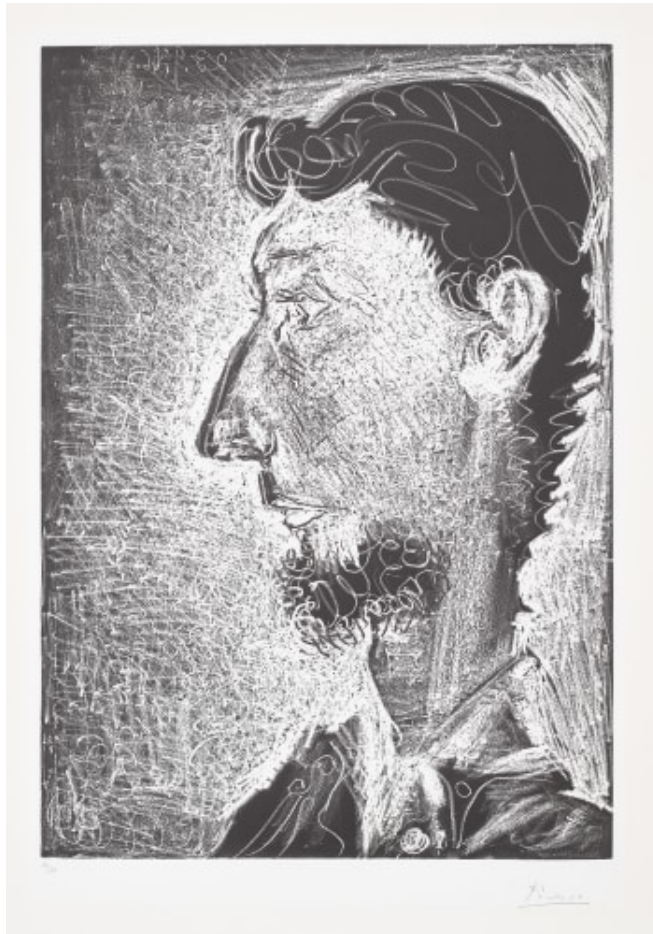
Literature

Georges Bloch 842

Fernand Mourlot 304

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



168

Pablo Picasso

Portrait de Piero Crommelynck II (Portrait of Piero Crommelynck II) (Bl. 1378, Ba. 1400)

1966


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

I. 56 x 39.4 cm (22 x 15 1/2 in.)

S. 73.7 x 53.1 cm (29 x 20 7/8 in.)

Signed and numbered 17/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1968, framed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



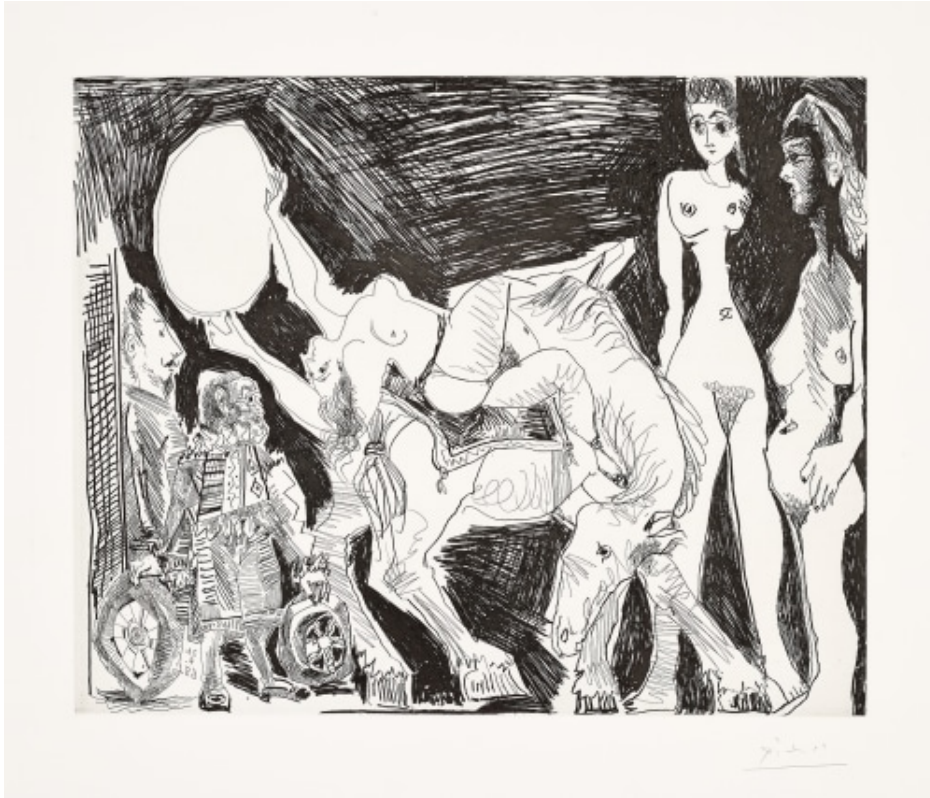
Literature

Georges Bloch 1378

Brigitte Baer 1400

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

169

Pablo Picasso

Cirque: écuyère, femmes et spectateurs, dont un garagiste déguisé (Circus: Horsewoman, Women and Spectators, Including a Disguised Mechanic), plate 43 from 347 Series (Bl. 1523, Ba. 1539)

1968

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

I. 31.6 x 39.4 cm (12 1/2 x 15 1/2 in.)

S. 47.5 x 56.8 cm (18 3/4 x 22 3/8 in.)

Signed in pencil, with the Marina Picasso inkstamp verso (L. 3698) (a proof aside the edition of 50 and 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

Estimate

£5,000 — 7,000 ♣

[Go to Lot](#)



Provenance

Marina Picasso (inkstamp verso)

Dreweatts & Bloomsbury Auctions, London, *Modern & Contemporary Prints*, 3 July 2014, lot 104

Acquired from the above sale by the present owner

Literature

Georges Bloch 1523

Brigitte Baer 1539

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



170

Pablo Picasso

Visiteur Rembrandesque chez une courtisane folâtre
(Rembrandtesque Visitor to a Playful Courtesan),
plate 74 from 347 Series (Bl. 1554, Ba. 1570)

1968

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

I. 31.5 x 41.5 cm (12 3/8 x 16 3/8 in.)

S. 45.3 x 56.5 cm (17 7/8 x 22 1/4 in.)

Signed and numbered 30/50 in pencil (there were also
17 artist's proofs), published by Galerie Louise Leiris,
Paris, 1969, unframed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



170

Pablo Picasso

Literature

Georges Bloch 1554

Brigitte Baer 1570

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



171

Pablo Picasso

Cavalier en visite chez une fille, avec la Célestine et un petit chien (Cavalier Visiting a Girl, with Celestine and a Small Dog), plate 162 from 347 Series (Bl. 1642, Ba. 1658)

1968

Aquatint, on BFK Rives paper, with full margins.

I. 10 x 16 cm (3 7/8 x 6 1/4 in.)

S. 25.1 x 33 cm (9 7/8 x 12 7/8 in.)

Signed and dated 10/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)



Literature

Georges Bloch 1642

Brigitte Baer 1658

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



172

Pablo Picasso

Peintres aux champs: autour du XIXe Siècle et de Courbet (Field Painters: Around the 19th Century and Courbet), plate 327 from 347 Series (Bl. 1807, Ba. 1824)

1968


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

I. 21 x 26.6 cm (8 1/4 x 10 1/2 in.)

S. 33 x 40.5 cm (12 7/8 x 15 7/8 in.)

Signed and numbered 14/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.

Estimate

£2,500 — 3,500 

[Go to Lot](#)



Literature

Georges Bloch 1807

Brigitte Baer 1824

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



173

Pablo Picasso

La fête de la patronne, petit chien, fleurs et potins, portrait de Degas au mur (Patron Saint's Day, Little Dog, Flowers and Gossip, Portrait of Degas on the Wall), plate 129 from Séries 156 (Bl. 1984, Ba. 1994)

1971

Etching, on BFK Rives paper, with full margins.

I. 36.6 x 49.3 cm (14 3/8 x 19 3/8 in.)

S. 50.6 x 65.8 cm (19 7/8 x 25 7/8 in.)

Stamp-signed in black ink and numbered 28/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, unframed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Literature

Georges Bloch 1984

Brigitte Baer 1994

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



174

Pablo Picasso

Filles entre elles, la sous-maîtresse (The Women Amongst Themselves, the Madam), plate 134 from Séries 156 (Bl. 1989, Ba. 1999)

1971

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

I. 36.5 x 49.1 cm (14 3/8 x 19 3/8 in.)

S. 50.5 x 65.5 cm (19 7/8 x 25 3/4 in.)

Stamp-signed in black ink and numbered 21/50 in pencil, the fifth (final) state (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, framed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Literature

Georges Bloch 1989

Brigitte Baer 1999

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



175

Salvador Dalí

Tristan et Iseult (Tristan and Isolde) (M. & L. 406-426)

1970


The complete set of 21 drypoints in colours, on Japon nacré paper, with full margins.

all I. 40.3 x 27 cm. (15 7/8 x 10 5/8 in)

all S. 66 x 50.8 cm (25 7/8 x 20 in.)

All signed and numbered XLIV/LXXV in pencil (one of 75 suites in Roman numerals, there was also a French edition of 115 on Arches, a German edition of 125 on Rives, an English edition of 125 on Mandeure, and an Italian edition of 125 on Lana, of these the first 25 copies were signed and an additional 3 copies designated A-C), co-published by Jean Schneider, Basel, Leon Amiel, New York and Éditions Ramos Anstalt (Michelle Broutta), Paris, lacking the portfolio, all unframed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Literature

Ralf Michler and Lutz W. Löpsinger 406-426

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



176

Joan Miró

Le roi des lapins (The Rabbit King) (D. 1130)

1981

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

I. 69.5 x 44 cm (27 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in.)

S. 95.5 x 70.5 cm (37 $\frac{3}{8}$ x 27 $\frac{3}{4}$ in.)

Signed and numbered 3/50 in pencil (there were also 12 hors commerce impressions in Roman numerals), published by Maeght, Paris, framed.

Estimate

£5,000 — 7,000 £

[Go to Lot](#)



Literature

Jacques Dupin 1130

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



177

Joan Miró

Pierrot le Fou (M. 392)


1964

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

S. 90 x 61 cm (35 3/8 x 24 in.)

Signed and numbered 68/75 in pencil, published by
Maeght, Paris, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Literature

Fernand Mourlot 392

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



178

Joan Miró

La bauge du sanglier (The Lair of the Wild Boar), plate II from Hai-Ku (M. 551, C. 118))

1967

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

I. 26 x 20 cm (10 1/4 x 7 7/8 in.)

S. 31.2 x 23 cm (12 1/4 x 9 in.)

Signed and numbered 98/100 in pencil on the front, titled (printed) on the reverse, published by Maeght, Paris, framed.

Estimate

£1,500 — 2,000 £

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Literature

Fernand Mourlot 551

see Patrick Cramer 118

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



179

LOT OFFERED WITH NO RESERVE

Joan Miró

Ouvrage de vent II (Work of the Wind II) (D. 343)

1962

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

I. 21.7 x 58.4 cm (8 1/2 x 22 7/8 in.)

S. 52.5 x 81.5 cm (20 5/8 x 32 1/8 in.)

Signed and numbered 47/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

Estimate

£2,000 — 3,000 ₤

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Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



180

Joan Miró

Fissures (Cracks): plate X (D. 463)

1969

Etching and aquatint in colours, on BFK Rives paper, the full sheet.

S. 49 x 58.4 cm (19 1/4 x 22 7/8 in.)

Signed and numbered 69/75 in pencil (the total edition was 95), published by Maeght, Paris, unframed.

Estimate

£1,500 — 2,000 £

[Go to Lot](#)



Literature

Jacques Dupin 463

see Patrick Cramer 130

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



181

LOT OFFERED WITH NO RESERVE

Joan Miró

Crapaud lyre (Lyre Toad) (D. 389)

1965

Drypoint and aquatint in colours, on BFK Rives paper, with margins (the left edge unevenly trimmed).

I. 47.7 x 58 cm (18 3/4 x 22 7/8 in.)

S. 63.4 x 90 cm (24 7/8 x 35 3/8 in.)

Signed and numbered 35/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)



Literature

Jacques Dupin 389

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



182

Joan Miró

Gravures pour une exposition (Engravings for an Exhibition): plate 2 (D. 607)

1973

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

S. 63.2 x 91.5 cm (24 7/8 x 36 in.)

Signed and numbered 30/75 in pencil (there were also 15 hors commerce impressions in Roman numerals), published by Pierre Matisse, New York, framed.

Estimate

£2,000 — 3,000 £

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Literature

Jacques Dupin 607

see Patrick Cramer 174

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



183

Adolph Gottlieb

Crimson Ground (A.A.A. 73)

1972

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

I. 61.2 x 48.2 cm (24 1/8 x 18 7/8 in.)

S. 92 x 70 cm (36 1/4 x 27 1/2 in.)

Signed and dated in pencil (a proof aside from the edition of 150), published by Marlborough Graphics, New York, unframed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Associated American Artists 73

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



184

Adolph Gottlieb

Orange Oval (A.A.A. 72)

1972

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

I. 48.2 x 61.1 cm (18 7/8 x 24 in.)

S. 69.8 x 91.8 cm (27 1/2 x 36 1/8 in.)

Signed and dated in pencil (a proof aside from the edition of 150), published by Marlborough Graphics, New York, unframed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Associated American Artists 72

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



185

Joseph Beuys

Suite Schwurhand (Suite Oath Hand): three plates (S. 345, 361, 363)

1980

Three lithographs with etching and aquatint in colours, with Chine-collé to grey BFK Rives paper (as issued), the full sheets.

two S. 56.5 x 45.4 cm (22 1/4 x 17 7/8 in.)

one S. 75.9 x 56.5 cm (29 7/8 x 22 1/4 in.)

All signed in pencil, two annotated 'gut zum Druck' in pencil, *Hirsch (Stag)* with the artist's *Hauptstrom* ink stamp, *Blitz und Bienenkönigin* dedicated 'a.p. 2/5 für Joan Barbara' in pencil (two bon à tirer or 'good to print' impressions, and one artist's proof, the edition was 75 in Arabic numerals and 25 in Roman numerals), published by Grafos Verlag, Vaduz, all framed.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)



Literature

Jörg Schellmann 345, 361, 363

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



186

Frank Auerbach

Head of G.B., from Heads and Figures (M. 13)

1966

Screenprint in colours, on T.H. Saunders paper, with full margins.

I. 80.3 x 58.2 cm (31 5/8 x 22 7/8 in.)

S. 100.6 x 70.5 cm (39 5/8 x 27 3/4 in.)

Signed and numbered 64/70 in pencil, published by Marlborough Graphics, London, unframed.

Estimate

£1,500 — 2,000 £

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Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Marlborough Graphics 13

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



187

Frank Auerbach

Seated Figure, from Heads and Figures (M. 10)

1966


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

I. 78.7 x 58 cm (30 7/8 x 22 7/8 in.)

S. 103.3 x 70 cm (40 5/8 x 27 1/2 in.)

Signed and numbered 32/70 in pencil, published by Marlborough Graphics, London, unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

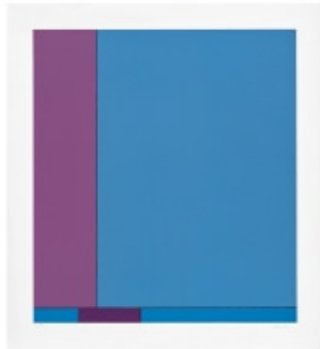
Acquired directly from the publisher by the present owner circa 1975

Literature

Marlborough Graphics 10

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



188

LOT OFFERED WITH NO RESERVE

Various Artists

Terres dalmates (Dalmatian Lands); Untitled; Untitled (Purple and Blue); Untitled; and Untitled

1958; 1969; 1970; and 1971

Five works including four prints and one multiple in various mediums and on various supports, the full sheets and with full margins.

four S. various, largest 66.2 x 60.5 cm (26 1/8 x 23 7/8 in.)

multiple 45.8 x 45.8 cm (18 x 18 in.)

The four prints all signed, three dated, and all numbered variously from their respective editions in pencil, the Marca-Relli incised with the artist's signature, date, and numbering 31/50, the Genovés published by Marlborough Fine Art, London, all unframed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



189

Antoni Tàpies

Arc blau (Blue Bow) (G. 288)

1972

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

S. 58.5 x 77.7 cm (23 x 30 5/8 in.)

Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 75), published by La Polígrafa, Barcelona, framed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



Literature

Mariuccia Galfetti 288

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



190

LOT OFFERED WITH NO RESERVE

Antoni Tàpies

T inclinada (T Inclined) (G. 293)

1972

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

S. 58.9 x 77.3 cm (23 1/4 x 30 3/8 in.)

Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 75), published by La Polígrafa, Barcelona, framed.

Estimate

£1,000 — 1,500 •♣

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Literature

Mariuccia Galfetti 293

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



191

Victor Vasarely

Axo AB (B. & V. 1874)


1988

Wood multiple hand-painted with acrylic in colours on both sides.

54.5 x 31 x 5 cm (21 1/2 x 12 1/4 x 1 7/8 in.)

Signed and numbered 96/125 in black ink, published by Galerie Denise René, Paris.

Estimate

£4,000 — 6,000 

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Literature

Pedro Benavides and Michele Vasarely 1874

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



192

Sam Francis

Veiled Sail (L. L. 105)

1969

Unique lithograph in colours, on BFK Rives paper, the full sheet.

S. 76.8 x 56.2 cm (30 1/4 x 22 1/8 in.)

Signed and annotated 'Color Trial Proof 2A' in pencil on the reverse (one of 10 unique colour variant trial proofs, the edition was 20 and 5 artist's proofs), published by Tamarind Lithography Workshop, Los Angeles (with their blindstamp), framed.

Estimate

£1,000 — 1,500

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Literature

Connie Lembark L. 105

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



193

Sam Francis

Chinese Wall (L. L. 101)

1969

Unique lithograph in colours, on Arches paper, the full sheet.

S. 76.5 x 57 cm (30 1/8 x 22 1/2 in.)

Signed and annotated 'CTP' in pencil (one of 5 unique colour variant trial proofs, the edition was 20 and 5 artist's proofs), published by Tamarind Lithography Workshop, Los Angeles (with their blindstamp), framed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



193

Sam Francis

Literature

Connie Lembark L. 101

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



194

Sam Francis

The Five Continents in Wintertime (L. I. 55)

1984

Five aquatints in colours, on one sheet of BFK Rives paper, with full margins.

overall I. 60.5 x 126.5 cm (23 7/8 x 49 3/4 in.)

S. 78.6 x 142 cm (30 7/8 x 55 7/8 in.)

Signed and numbered 3/9 in pencil (there were also 3 artist's proofs), published by The Litho Shop, Inc., Santa Monica, California, framed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Literature

Connie Lembark I. 55

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



195

Sol LeWitt

Two Asymmetrical Pyramids: Plate 1 (K. 1986.04)

1986

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

S. 96.7 x 157.5 cm (38 1/8 x 62 in.)

Signed and numbered 'TP 1/2' in pencil (a trial proof, the edition was 20 and 5 artist's proofs), published by Multiples Inc., New York, framed.

Estimate

£3,000 — 5,000

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195

Sol LeWitt

Literature

Barbara Krakow 1986.04

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



196

Sol LeWitt

Two Asymmetrical Pyramids: Plate 3 (K. 1986.04)

1986

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

S. 96.7 x 157.5 cm (38 1/8 x 62 in.)

Signed and numbered 'TP 2/3' in pencil (a trial proof, the edition was 20 and 5 artist's proofs), published by Multiples Inc., New York, framed.

Estimate

£3,000 — 5,000

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196

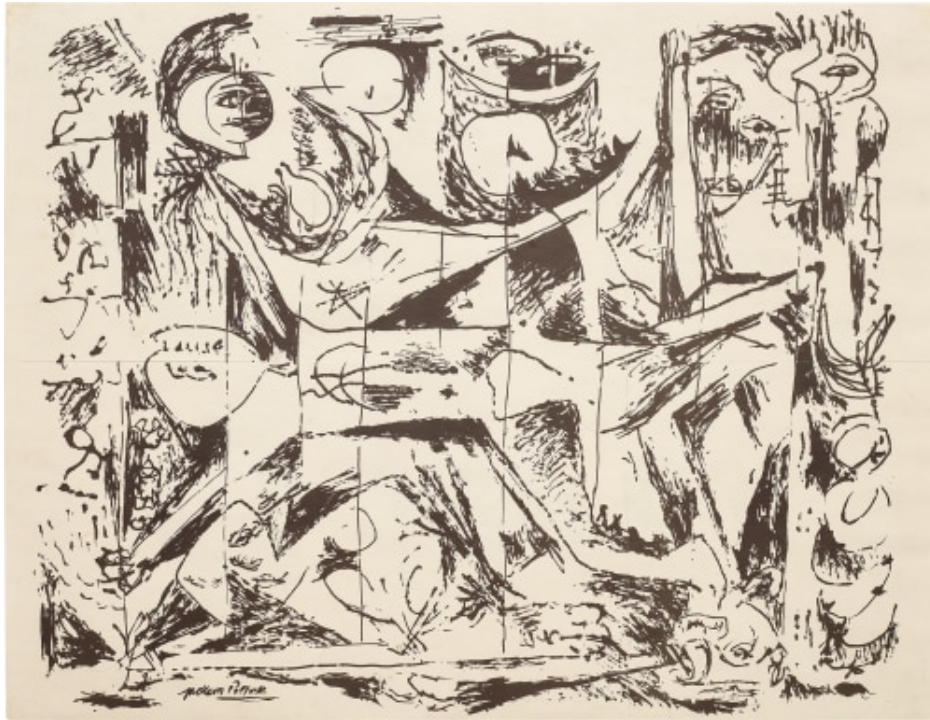
Sol LeWitt

Literature

Barbara Krakow 1986.04

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



197

Jackson Pollock

Untitled (Betty Parsons Gallery Announcement) (O. & T. 1090)

1951

Screenprint, on both sides of a sheet of cream wove paper, the full sheet folded (as issued).

unfolded S. 43 x 55.8 cm (16 7/8 x 21 7/8 in.)

From the edition of unknown size, published by Betty Parsons Gallery, New York, for the exhibition *Jackson Pollock*, 26 November to 15 December 1951, framed.

Estimate

£2,000 — 3,000

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197

Jackson Pollock

Literature

Francis V. O'Connor and Eugene Victor Thaw 1090

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



198

Robert Motherwell

Africa Suite: five plates (E. & B. 70-71; 75; 77-78, B. 41-42; 46; 48-49)

1970

Five screenprints in black and cream, on J.B. Green paper, with full margins.

all I. approx. 80 x 59 cm (31 1/2 x 23 1/4 in.)

all S. approx. 103.5 x 72.5 cm (40 3/4 x 28 1/2 in.)

All signed with initials in pencil, four numbered variously from the edition of 150 in pencil, *Africa 2* annotated 'A.P.' in pencil, with the artist's blindstamp (one from an unrecorded number of artist's proofs), published by Marlborough Graphics Inc., New York, all unframed.

Estimate

£6,000 — 8,000 ±

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Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Siri Engberg and Joan Banach 70, 71, 75, 77, 78

Dorothy Belknap 41, 42, 46, 48, 49

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



199

Robert Motherwell

Africa Suite: Africa 2 (E. & B. 70, B. 41)

1970

Screenprint in black and cream, on J.B. Green paper, with full margins.

I. 80.2 x 59.1 cm (31 5/8 x 23 1/4 in.)

S. 103.3 x 72.4 cm (40 5/8 x 28 1/2 in.)

Signed with initials and numbered 3/150 in pencil, with the artist's blindstamp (there were also an unrecorded number of artist's proofs), published by Marlborough Graphics Inc., New York, unframed.

Estimate

£1,500 — 2,000 ±

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Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Siri Engberg and Joan Banach 70

Dorothy Belknap 41

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



200

Robert Motherwell

The Basque Suite: six plates (E. & B. 79,-80, 84-87, B. 50-51, 55-58)

1971

Six screenprints in colours, on J.B. Green paper, with full margins.

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

all S. approx. 103.5 x 71.8 cm (40 3/4 x 28 1/4 in.)

All signed with initials, annotated 'artist's proof' and lettered variously in pencil, with the artist's blindstamp (the edition was 150, and an unrecorded number of lettered artist's proofs), published by Marlborough Graphics Inc., New York, all unframed.

Estimate

£7,000 — 9,000 ±

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Siri Engberg and Joan Banach 79, 80, 84, 85, 86, 87

Dorothy Belknap 50, 51, 55, 56, 57, 58

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



201

Robert Motherwell

The Basque Suite: one plate (E. & B. 79, B. 50)

1971

Screenprint in colours, on J.B. Green paper, with full margins.

I. 55.8 x 43.7 cm (21 7/8 x 17 1/4 in.)

S. 103.8 x 71.3 cm (40 7/8 x 28 1/8 in.)

Signed and annotated 'artist's proof M' in pencil, with the artist's blindstamp (one of an unrecorded number of lettered artist's proofs, the edition was 150), published by Marlborough Graphics Inc., New York, unframed.

Estimate

£1,500 — 2,000 ±

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Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Siri Engberg and Joan Banach 79

Dorothy Belknap 50

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



202

Robert Motherwell

Untitled (Orange/Pink), from London Series II (E. & B. 94, B. 65)

1971

Screenprint in colours, on J.B. Green paper, the full sheet.

S. 71.6 x 104.6 cm (28 1/4 x 41 1/8 in.)

Signed with initials and numbered 109/150 in pencil, with the artist's blindstamp (there were also an unrecorded number of artist's proofs), published by Marlborough Graphics Inc., New York, unframed.

Estimate

£1,000 — 1,500 ₤

[Go to Lot](#)



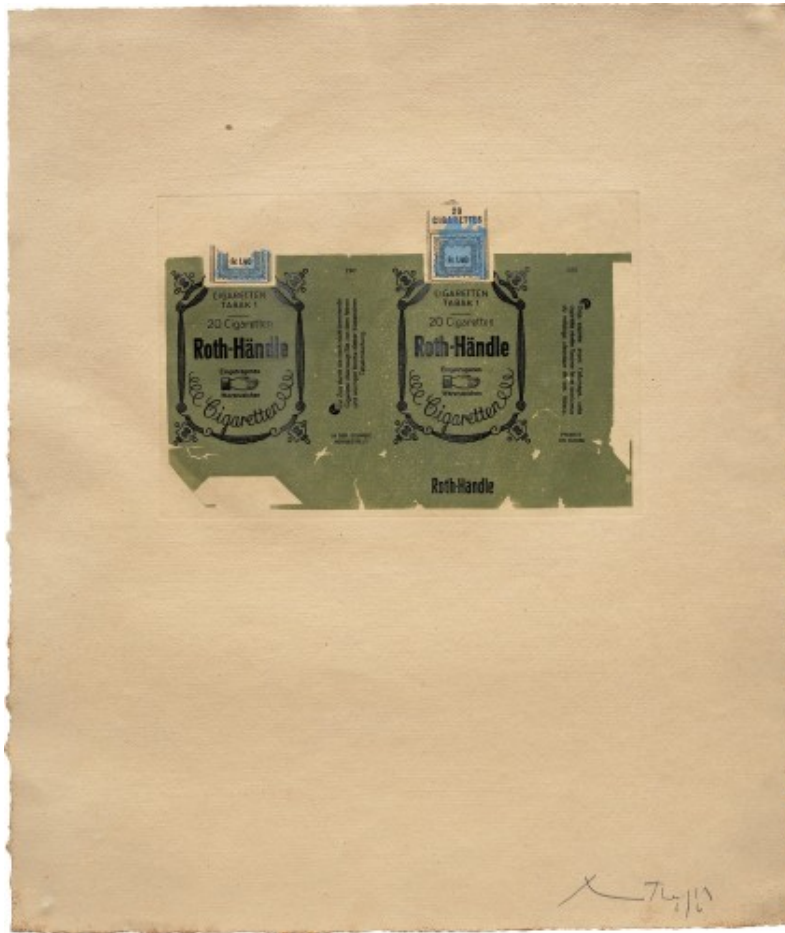
Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Siri Engberg and Joan Banach 94

Dorothy Belknap 65



203

Robert Motherwell

Roth-Händle II (Olive) (E. & B. 188)

1975

Aquatint in olive with line-cut and hand-colouring in blue, on buff Dewint handmade paper, with full margins.

I. 22 x 32.5 cm (8 5/8 x 12 3/4 in.)

S. 62.8 x 53.5 cm (24 3/4 x 21 1/8 in.)

Signed and numbered 6/6 in pencil (there was also 1 artist's proof), published by the artist, New York (with his blindstamp), framed.

Estimate

£800 — 1,200

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Literature
Siri Engberg and Joan Banach 188

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



204

Elisabeth Frink

Corrida III-V (W. 80-82); and Rejoneadora II-III (W. 84-85), from Corrida


1973

Five lithographs in colours, on T.H. Saunders paper, the full sheets.

all S. 57.1 x 77.5 cm (22 1/2 x 30 1/2 in.)

All signed and numbered variously from the edition of 72 in pencil (there were also approximately 10 artist's proofs), published by Leslie Waddington Prints, London, all unframed.

Estimate

£2,000 — 3,000 

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Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Caroline Wiseman 80-82 and 84-85

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



205

Barry Flanagan

The Wren's Nest; Field Day; Stepney Green; Cob Study; Mule; Cup and Quill; and Jolly Dog

1972/83

Seven etchings, on cream Arches paper, with full margins.

all I. various, largest 20 x 25 cm (7 7/8 x 9 7/8 in.)

all S. approx. 28.5 x 38.5 cm (11 1/4 x 15 1/8 in.), one vertical

All signed with initials, three titled, and all numbered variously from their respective editions in pencil, published by Waddington Graphics, London (with their blindstamp), all unframed.

Estimate

£1,000 — 1,500 £

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Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



206

Oskar Kokoschka

Kouros II; Frauenbildnis (Monique); Fische (Fish); and Schildkroten (Turtles) (W. & W. 450, 362, 518, 523)

1968/70; 1966; 1942/75; 1968/76

Four lithographs in colours, on Schoeller-Karton, Japan and BFK Rives papers, the full sheets and with margins.

Kouros II S. 105.5 x 75.1 cm (41 1/2 x 29 5/8 in.)

Frauenbildnis S. 76.8 x 57 cm (30 1/4 x 22 1/2 in.)

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

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

All signed and variously numbered from the editions of 70 and 150 in pencil (there were also 5 artist's proofs for *Kouros II*, some artist's proofs for *Frauenbildnis*, and 20 artist's proofs in Roman numerals for *Fische*), *Kouros II* published by Edition Olympia, Munich, the others published by Marlborough Fine Art, New York, all unframed.

Estimate

£1,000 — 1,500 ‡♣

[Go to Lot](#)



Provenance

Marlborough Fine Art, New York

Acquired from the above by the present owner circa 1975

Literature

Hans M. Wingler & Friedrich Welz 450, 362, 518 and 523

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



207

Ceri Richards

The Crooked Rose; and Poem on his Birthday, from Twelve Lithographs for Six Poems by Dylan Thomas (S. 48; 57); Clair de Lune (S. 61); and Peu à Peu Sortant de la Brume (Gradually Emerging from the Mist) (S. 62)

1965; 1967; and 1969

Two lithographs and two screenprints in colours, one with embossing, on wove paper (the two lithographs watermarked *Ceri Richards*), with full margins.

all I. various sizes

all S. approx. 59.7 x 81.9 cm (23 1/2 x 32 1/4 in.), one vertical

All signed, dated and numbered variously from their respective editions in pencil (there were also some artist's proofs), published by Marlborough Gallery, London, all unframed.

Estimate

£1,000 — 1,500 £♣

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Roberto Sanesi 48, 57, 61 and 62

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



208

Julian Trevelyan

Jets; Holland; and Les Baux (T. 287; 310; 305)

1974/75

Three etching and aquatints in colours, on T.H. Saunders paper, with full margins.

all I. approx. 47.5 x 38 cm (18 3/4 x 14 7/8 in.)

all S. approx. 78.5 x 60 cm (30 7/8 x 23 5/8 in.), one horizontal

All signed, titled and each numbered 35/52, 27/52 and 28/51 respectively in pencil (there were also 11 artist's proofs for *Jets*, 13 artist's proofs for *Holland*, and 16 artist's proofs for *Les Baux*), published by Leslie Waddington Prints Ltd, London, all unframed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner circa 1980

Literature

Silvie Turner 287, 305 and 310

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



209

Henry Moore

Four Reclining Figures (C. 282)

1973

Lithograph in colours, on T.H. Saunders paper, with full margins.

I. 42.1 x 62.5 cm (16 5/8 x 24 5/8 in.)

S. 55.8 x 76.6 cm (21 7/8 x 30 1/8 in.)

Signed, dated and numbered 52/90 in pencil (there were also 30 in Roman numerals and 15 artist's proofs), co-published by Propyläen Verlag, Berlin, and Pantheon Press, Rome, framed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



210

Ben Nicholson

Aquilaia, from Architectural Suite (L. 12, C. 31)

1965


Etching, on Zerkall-Bütten paper, with full margins.

I. 32.2 x 27.8 cm (12 5/8 x 10 7/8 in.)

S. 43.4 x 37.6 cm (17 1/8 x 14 3/4 in.)

Signed, dated and dedicated 'For Terry, Brissago 67' in pencil (a proof dedicated to Terry Frost, the edition was 50 and 6 artist's proofs), co-published by Ganymed Original Editions and Marlborough Fine Art, London, 1967, framed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Provenance

Sir Terry Frost and then by descent

Christie's London, *Prints and Multiples*, 10 April 2013, lot 13

Acquired from the above sale by the present owner

Literature

François Lafranca 12

Alan Cristea 31

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



211

Ben Nicholson

Moonshine (L. 31, C. 53)

1966

Etching, on wove paper, with full margins.

I. 19.5 x 25 cm (7 5/8 x 9 7/8 in.)

S. 32.3 x 38 cm (12 3/4 x 14 7/8 in.)

Signed, dated and dedicated 'Johnny love Ben Feb 66' in pencil (a dedicated proof aside the edition of 50), published by Galerie Beyeler, Basel, framed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



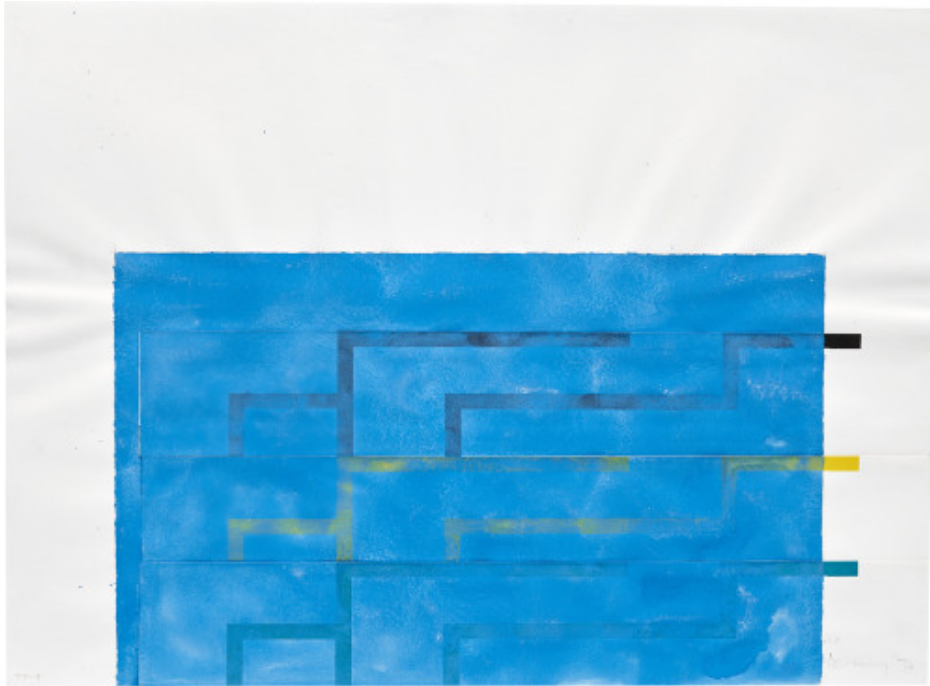
Literature

François Lafranca 31

Alan Cristea 53

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



212

Robyn Denny

77-9


1976

Gouache with collage, on T.H. Saunders paper.

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

Signed, titled, and dated '77-9 Denny '76' in pencil, unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



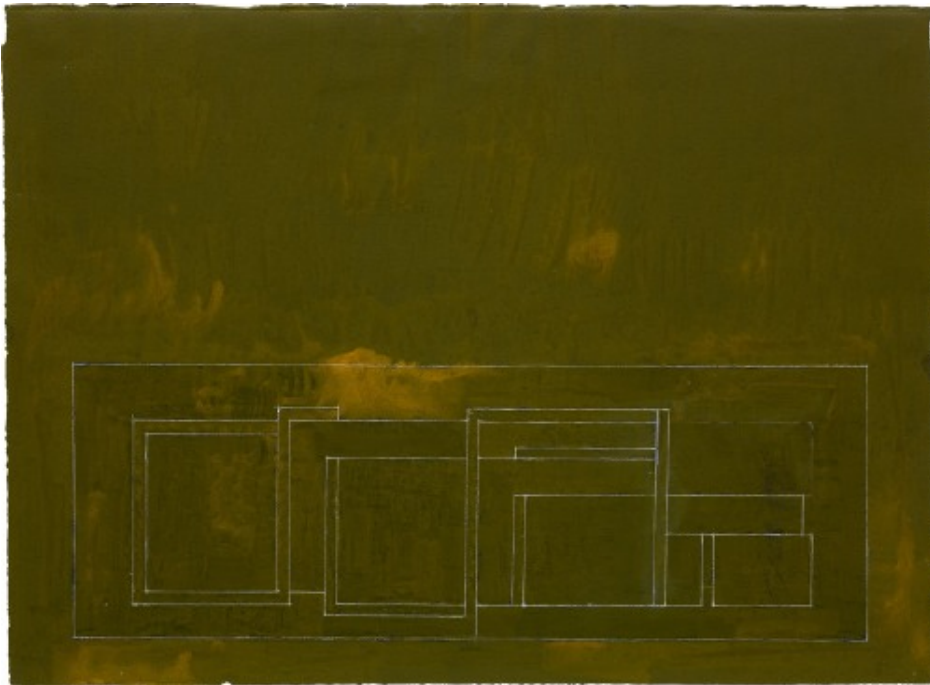
Provenance

Marlborough Gallery, London

Acquired directly from the above by the present owner circa 1980

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



213

Robyn Denny

77-17


1976

Gouache and crayon, on T.H. Saunders paper.

58.1 x 79.5 cm (22 7/8 x 31 1/4 in.)

Signed, titled and dated '77-17 Denny '76' in pencil, unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



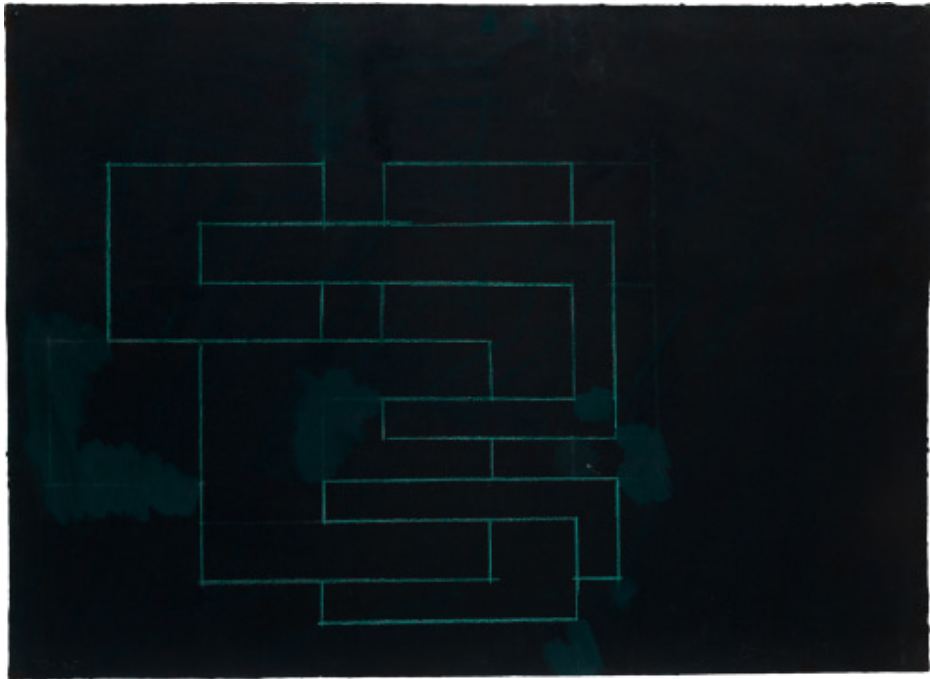
Provenance

Marlborough Gallery, London

Acquired directly from the above by the present owner circa 1980

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



214

Robyn Denny

77-35


1977

Gouache and crayon, on Crisbrook handmade paper.

58 x 80.4 cm (22 7/8 x 31 5/8 in.)

Signed, titled and dated '77-35 Denny '77' in pencil, unframed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



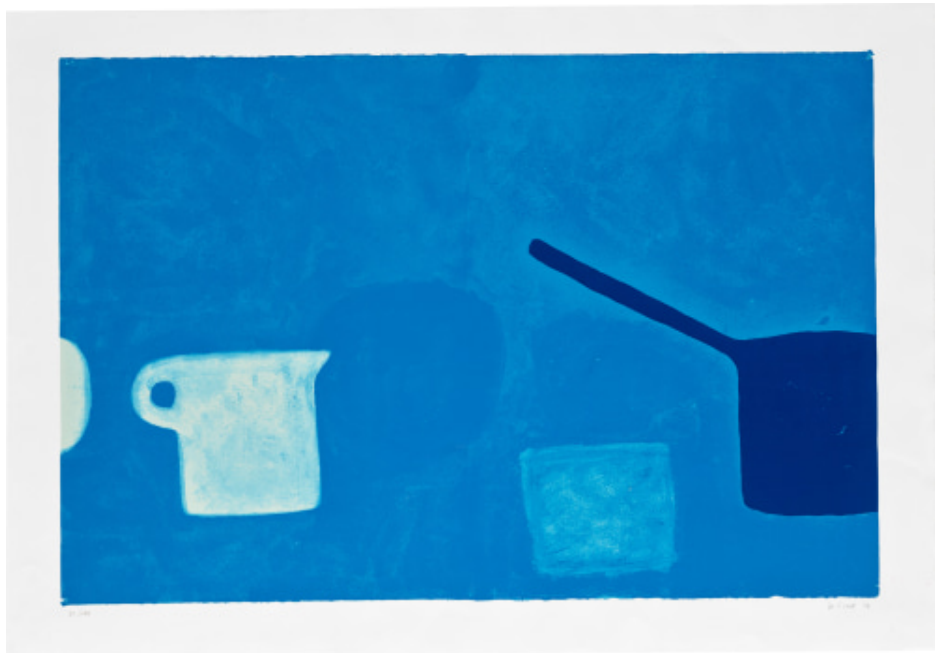
Provenance

Marlborough Gallery, London

Acquired directly from the above by the present owner circa 1980

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



215

William Scott

Cup and Pan Blues (A. 27)

1970


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

I. 59.2 x 88.6 cm (23 1/4 x 34 7/8 in.)

S. 70.6 x 101.1 cm (27 3/4 x 39 3/4 in.)

Signed, dated and numbered 21/100 in pencil, published by Curwen Press, London, unframed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Archeus 27

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



216

William Scott

White Bowl, Black Pan on Brown (A. 29)

1970


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

I. 59.4 x 77.8 cm (23 3/8 x 30 5/8 in.)

S. 70.4 x 101.3 cm (27 3/4 x 39 7/8 in.)

Signed, dated and numbered 60/100 in pencil, published by Leslie Waddington Prints, London, unframed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Provenance

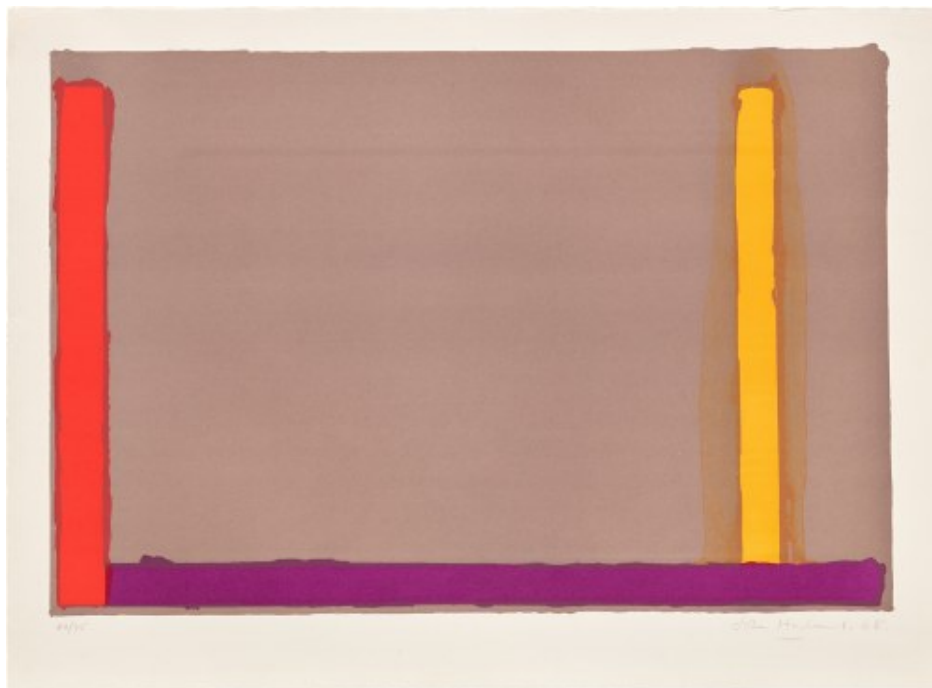
Acquired directly from the publisher by the present owner at the time of publication

Literature

Archeus 29

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



217

John Hoyland

Small Grey Swiss

1968

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

I. 46.1 x 69 cm (18 1/8 x 27 1/8 in.)

S. 56.2 x 76.3 cm (22 1/8 x 30 in.)

Signed, dated and numbered 44/75 in pencil (there were also some artist's proofs), published by Waddington Graphics, London, unframed.

Estimate

£1,000 — 1,500 £♣

[Go to Lot](#)

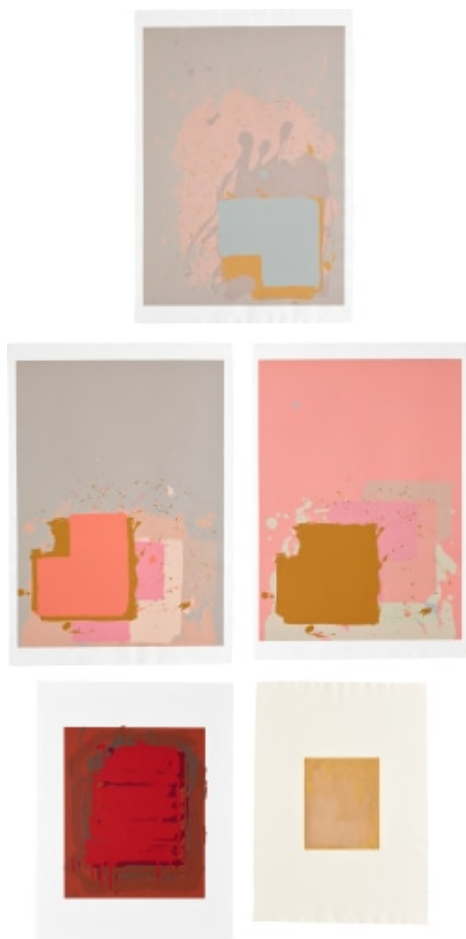


Provenance

Acquired directly from the publisher by the present owner circa 1975

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



218

John Hoyland

The New York Suite: three plates; Untitled (Red); and Ochre-Pink

1971; and 1975

Four screenprints and one etching in colours, on various papers, with full margins.

all l. various

three S. approx. 103 x 71.5 cm (40 1/2 x 28 1/8 in.)

Untitled (Red) S. 85.5 x 64.2 cm (33 5/8 x 25 1/4 in.)

Ochre-Pink S. 78.7 x 56.2 cm (30 7/8 x 22 1/8 in.)

The New York Suite prints all signed, dated and numbered variously from the edition of 100 in pencil, published by Waddington Graphics, London, *Untitled (Red)* signed, dated and annotated 'A/P' in pencil (an artist's proof, the edition was 50), *Ochre-Pink* signed, dated and numbered 28/40 in pencil, all unframed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner circa 1975

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



219

LOT OFFERED WITH NO RESERVE

Peter Phillips

Glamour Girls

1974

Offset lithograph in colours, on BFK Rives paper, with full margins.

L. 79.7 x 57.6 cm (31 3/8 x 22 5/8 in.)

S. 102 x 72 cm (40 1/8 x 28 3/8 in.)

Signed, dated and numbered 'HC 2/2' in pencil (an hors commerce impression, the edition was 70 and 20 artist's proofs), unframed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)



Evening & Day Editions

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220

Joe Tilson

Demetrius' Ladder; Delphic Oracle; and Proscinèmi, for Demeter, from Proscinèmi Oracles

1978-81

Three prints: one etching and aquatint with screenprint in colours, one screenprint with collage in colours, and one etching and aquatint with lithograph and collage in colours, on Arches and handmade papers, the full sheets and with margins.

all l. various, largest 66 x 99.2 cm (25 7/8 x 39 in.)

all S. various, largest 80.3 x 121 cm (31 5/8 x 47 5/8 in.)

All signed, dated and each numbered 13/71, 54/170

and 12/50 respectively in pencil (there were also 14 artist's proofs for *Demetrius' Ladder*), published by

Waddington Graphics, London, all unframed.

Estimate

£1,500 — 2,000 £

[Go to Lot](#)



Provenance

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



221

Joe Tilson

Will and Testament

1977

The complete artist's book containing eight screenprints in colours, on Fabriano paper, with full margins, with accompanying texts by Anthony Burgess, the sheets bound (as issued) in the original brown leather boards within the original decorated wooden box.

book 39.4 x 29.2 x 2.5 cm (15½ x 11½ x 1 in.)

box 44.5 x 34.5 x 5 cm (17 1/2 x 13 5/8 x 1 7/8 in.)

Signed by Joe Tilson and Anthony Burgess in brown ink and stamp-numbered '51' on the justification, from the edition of 86, published by Plain Wrapper Press, Verona.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)

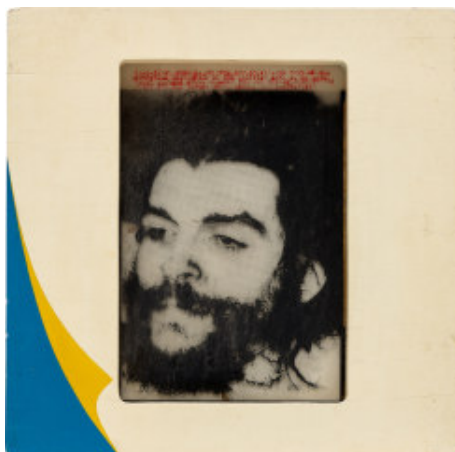


Provenance

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

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



222

LOT OFFERED WITH NO RESERVE

Joe Tilson

Transparency, Che Guevara II and I, October 9th 1967

1969

The pair of screenprints on acrylic with cellulose backing.

both framed 30.5 x 30.5 x 2.5 cm (12 x 12 x 7/8 in.)

Both signed and each numbered 15/20 and 16/20 respectively in black ink on a label affixed to the reverse of the frames, published by Marlborough Fine Art, London, contained in the original artist designed wooden carved and painted frames.

Estimate

£1,000 — 1,500 •†

[Go to Lot](#)



Provenance

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



223

LOT OFFERED WITH NO RESERVE

Joe Tilson

Bela Lugosi Journal II; and *Snow White and the Black Dwarf*

1970

Two intaglio prints, on wove paper, with full margins.

both I. 78.8 x 50.5 cm (31 x 19 7/8 in.)

both S. 90.2 x 63.9 cm (35 1/2 x 25 1/8 in.)

Bela Lugosi Journal II signed, dated and numbered 2/30 in pencil, *Snow White and the Black Dwarf* numbered 3/30 in pencil, both with the artist's blindstamp, published by Marlborough Fine Art, London, both unframed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)

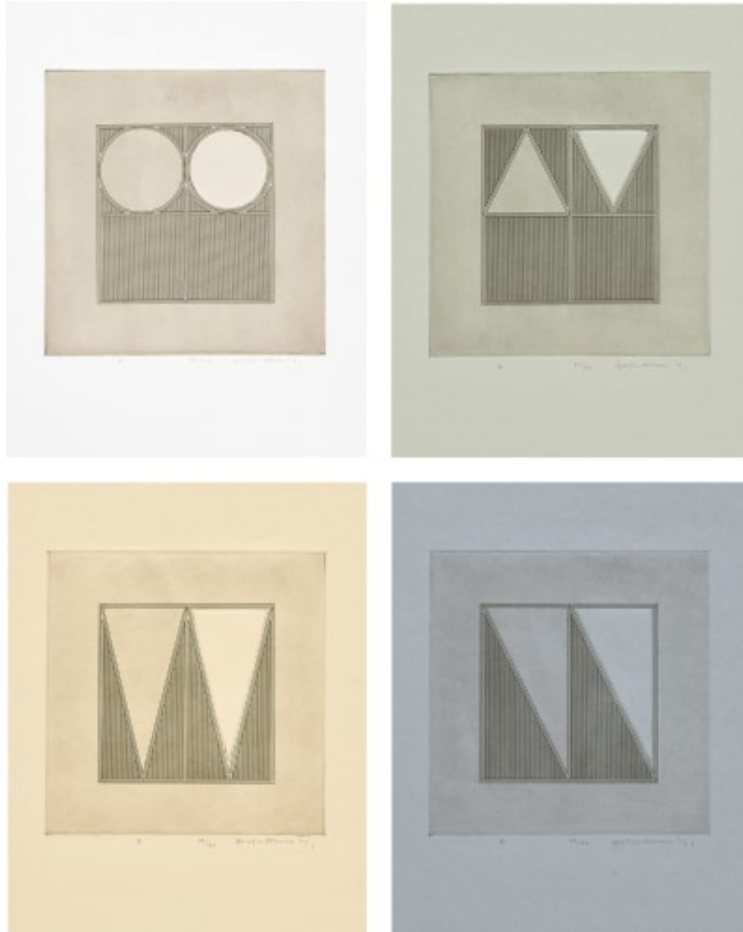


Provenance

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

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



224

LOT OFFERED WITH NO RESERVE

Gordon House

Arcs Within a Square; and Triangles Within a Square
(B. 56-62, 71-74)

1971

Two complete portfolios comprising 13 etching and aquatints in colours, on coloured and white handmade papers, with full margins, with the accompanying two justifications.

all I. 25.4 x 25.1 cm (10 x 9 7/8 in.)

all S. approx. 63.5 x 45.5 cm (25 x 17 7/8 in.)

All signed, dated, numbered 20/40 in pencil, *Arcs Within a Square* annotated 'A', and *Triangles Within a Square* annotated 'B' in pencil, further stamp-numbered '20 A' and '20 B' respectively on the justifications (of the edition of 40 only 20 were published as sets, Baro calls for sets including 7 and 8 prints respectively), published by Leslie Waddington Prints, London, all unframed.

Estimate

£800 — 1,200 •‡♣

[Go to Lot](#)



Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Gene Baro 56-62, 71-74

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



225

LOT OFFERED WITH NO RESERVE

Gordon House

Series 8 Vertical Tri Motif C-F and H-J (B. 105-108, 110-112)

1976-77

Seven screenprints in colours, on wove paper, with full margins.

all I. 60.8 x 20.4 cm (23 7/8 x 8 in.)

all S. approx. 78.2 x 41 cm (30 3/4 x 16 1/8 in.)

All signed, titled, dated and numbered variously from the editions of 40 in pencil, published by the artist, all unframed.

Estimate

£1,000 — 1,500 •†•

[Go to Lot](#)



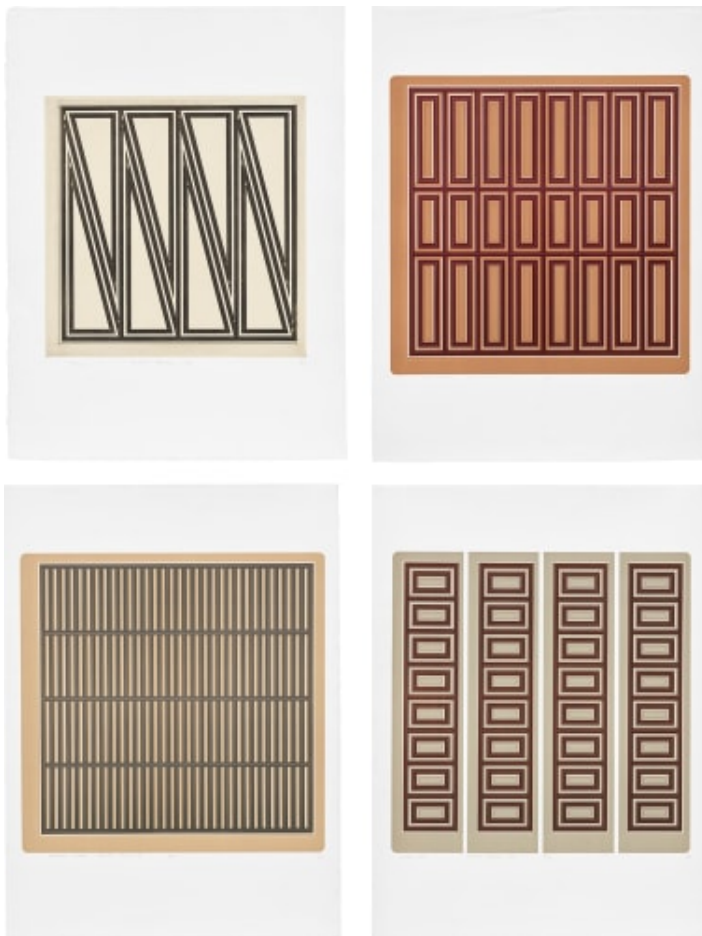
Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner circa 1975

Literature

Gene Baro 105-108, 110-112



226

LOT OFFERED WITH NO RESERVE

Gordon House

E. Quoined Chase; F. Mitred Matrix; C. Vertical Screen; and A. Ladder Box (B. 41, 48, 45, 43)

1970

One etching and aquatint, and three lithographs in colours, on wove and Arches papers, with full margins.

one I. 37.5 x 37.5 cm (14 3/4 x 14 3/4 in.)

one S. 65.2 x 48.7 cm (25 5/8 x 19 1/8 in.)

three I. approx. 50 x 50.5 cm (19 5/8 x 19 7/8 in.)

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

E. Quoined Chase signed, dated and numbered 75/75 in pencil, the three lithographs signed, titled, dated and numbered variously from the editions of 75 in pencil, published by Waddington Graphics, London, all unframed.

Estimate

£400 — 600 •‡♣

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Provenance

Acquired directly from the publisher by the present owner circa 1975

Literature

Gene Baro 41, 48, 45, 43

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



227

Terry Frost

Untitled (Red Yellow & Blue)


circa 1970-71

Pastel on paper.

28.1 x 20.4 cm (11 1/8 x 8 in.)

Signed 'Frost' in pencil on the front, further signed, dated and titled 'Terry Frost, circa 70/71, Colour on Red Yellow & Blue' in pencil on the reverse, framed.

Estimate

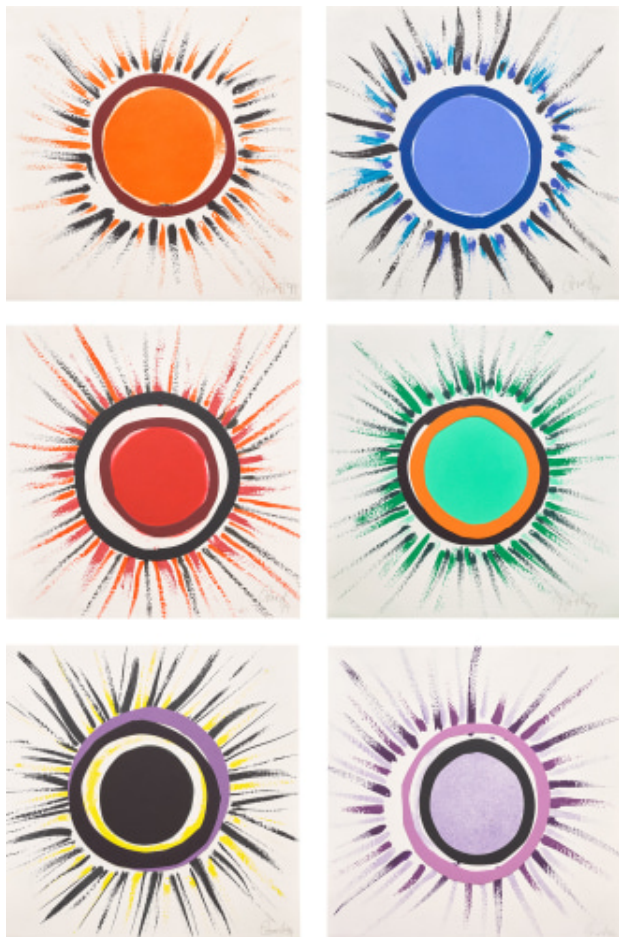
£700 — 900 

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Evening & Day Editions

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228

Terry Frost

Orchard Sunbursts


1999

The complete set of six aquatints in colours with collage of coloured card, on wove paper, the full sheets.

all S. 29 x 29 cm (11 3/8 x 11 3/8 in.)

All signed and dated in pencil on the front, and numbered 2/25 in pencil on the reverse (there were also 10 artist's proofs), published by Flowers Gallery, London, all framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Evening & Day Editions

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229

Terry Frost

Blue Suspended Form (K. 54)

1970

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

I. 73.5 x 56 cm (28 7/8 x 22 in.)

S. 90 x 63.3 cm (35 3/8 x 24 7/8 in.)

Signed, dated and numbered 34/75 in pencil (there were also 10 artist's proofs), published by Leslie Waddington Prints, London, framed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)





230

Patrick Caulfield

Ridged Jar; and Dressed Lobster (C. 58; 63)

1979-80; 1980

Two screenprints in colours, on wove paper, the full sheets.

one S. 84 x 59.7 cm (33 1/8 x 23 1/2 in.)

one S. 60.1 x 75.2 cm (23 5/8 x 29 5/8 in.)

Ridged Jar signed and numbered 3/40 in pencil (there were also 10 proofs), published by Waddington Graphics, London, *Dressed Lobster* signed, dated and numbered 92/150 in pencil (there were also 14 artist's proofs), co-published by Waddington Graphics and Tate, London, both unframed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Provenance

Acquired directly from the publishers by the present owner circa 1980

Literature

Alan Cristea Gallery 58 and 63

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



231

Patrick Caulfield

Coalfire (C. 17)


1969

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

S. 35.6 x 30.6 cm (13 7/8 x 12 in.)

Signed and numbered 39/75 in pencil, and titled (printed) on the reverse (there were also 10 artist's proofs), published by Leslie Waddington Prints, London, framed.

Estimate

£1,000 — 1,500 

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231

Patrick Caulfield

Literature

Alan Cristea Gallery 17

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



232

Peter Blake

The London Suite: nine plates

2012

Nine screenprints in colours, on Somerset paper, with full margins.

all I. approx. 50 x 50 cm (19 5/8 x 19 5/8 in.)

all S. 66.5 x 65.3 cm (26 1/8 x 25 3/4 in.)

All signed and numbered 56/100 in pencil, published by Paul Stolper, London, all framed.

Estimate

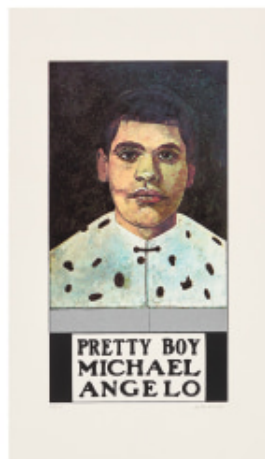
£7,000 — 9,000 ♠

[Go to Lot](#)



Evening & Day Editions

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233

Peter Blake

The Wrestlers

1972

The complete set of five screenprints in colours, on wove paper, with full margins.

all l. various sizes, largest 29.8 x 12 cm (11 3/4 x 4 3/4 in.)

all S. approx. 46 x 30 cm (18 1/8 x 11 3/4 in.)

All signed and numbered variously from the edition of 125 in pencil, published by Waddington Graphics, London, all unframed.

Estimate

£3,000 — 5,000 ₺

[Go to Lot](#)

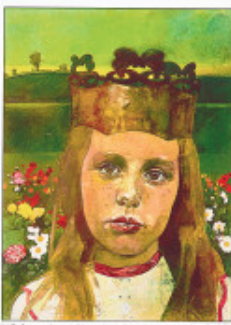


Provenance

Acquired directly from the publisher by the present owner circa 1975

Evening & Day Editions

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234

Peter Blake

Illustrations to Through the Looking-Glass

1970


The complete set of eight screenprints in colours, on wove paper, with full margins.

all I. approx. 24.3 x 18 cm (9 5/8 x 7 1/8 in.)

all S. approx. 66 x 51.4 cm (25 7/8 x 20 1/4 in.)

All signed, six numbered variously from the edition of 100, and two annotated 'A/P' in pencil (two artist's proofs), published by Waddington Graphics, London, all unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)

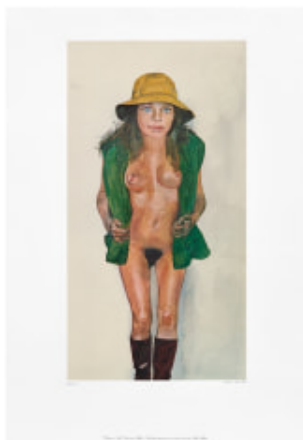
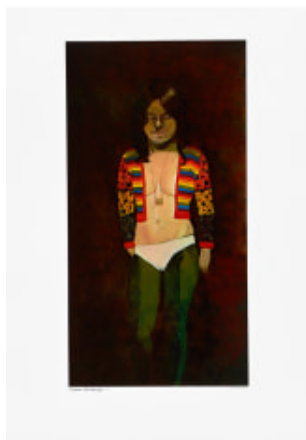
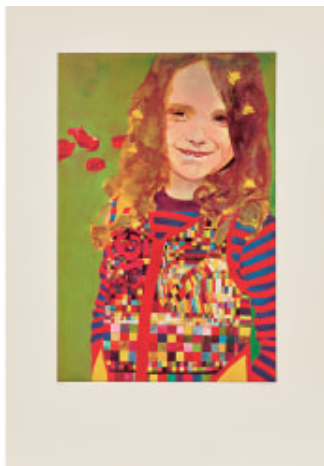


Provenance

Acquired directly from the publisher by the present owner circa 1975

Evening & Day Editions

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235

Peter Blake

*Girl in a Poppy Field; Costume Life Drawing; and
Costume Life Drawing (Yellow Hat)*

1974; 1971; and 1979

Two screenprints and one offset lithograph in colours,
on wove paper, with full margins.

all I. various

all S. various, largest 77.5 x 57.2 cm (30 1/2 x 22 1/2
in.)

All signed and each numbered 42/125, 54/125, and
41/500 respectively in pencil, published by
Waddington Graphics, London, all unframed.

Estimate

£1,000 — 1,500 £

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Provenance

Acquired directly from the publisher by the present owner circa 1980

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



236

Peter Blake

I Love You

2010


Screenprint in colours with diamond dust and gold leaf, on heavy wove paper, with full margins.

L. 26 x 121.5 cm (10 1/4 x 47 7/8 in.)

S. 42 x 136.9 cm (16 1/2 x 53 7/8 in.)

Signed and numbered 55/175 in pencil, published by CCA Galleries, London (with their blindstamp), framed.

Estimate

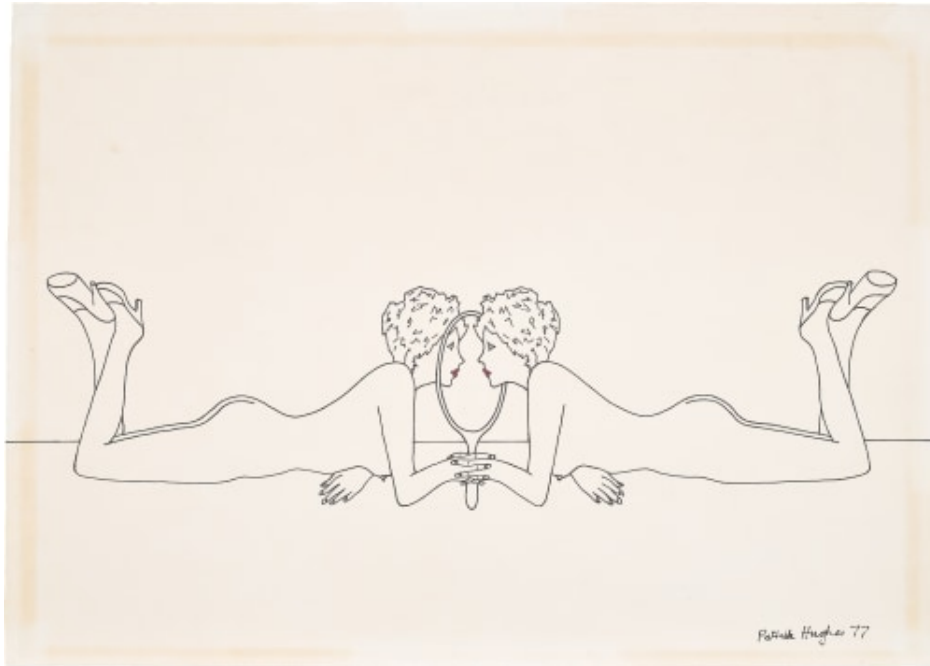
£2,000 — 3,000 

[Go to Lot](#)



Evening & Day Editions

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PROPERTY FROM A PRIVATE LONDON COLLECTION

237

Patrick Hughes

Reflection

1977

Pen and ink drawing on Crisbrook handmade paper.
56.7 x 79.2 cm (22 3/8 x 31 1/8 in.)

Signed and dated 'Patrick Hughes 77' in black ink,
framed.

Estimate

£800 — 1,200 ♣

[Go to Lot](#)



Provenance

L & V Art and Design, London

Acquired directly from the above by the present owner

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



238

Patrick Hughes

Presents

1997


Multiple comprising 3D lithograph in colours, with hand-colouring by Jack Shirreff, on constructed wove paper mounted to backing, within a window mount (as issued).

30 x 64 x 17 cm (11 3/4 x 25 1/4 x 6 3/4 in.)

framed 40 x 75 x 20 cm (15 3/4 x 29 1/2 x 7 7/8 in.)

Signed and numbered 6/35 in pencil on the window mount, published by Flowers Gallery, London, contained within the original Plexiglas presentation box.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



239

Howard Hodgkin

For Jack


2005

Etching and aquatint in colours with carborundum and hand-colouring in acrylic, on Arches paper, the full sheet.

S. 98.8 x 136.7 cm (38 7/8 x 53 7/8 in.)

Signed with initials, dated and numbered 34/60 in pencil (there were also 14 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Provenance

Alan Cristea Gallery, London (label verso of frame)

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



240

Howard Hodgkin

Ice

2013

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

S. 76 x 60.1 cm (29 7/8 x 23 5/8 in.)

Signed with initials, dated and numbered 58/350 in pencil (there were also 35 artist's proofs), published by Counter Editions, London, framed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



241

Howard Hodgkin

*The Road to Rio, from Official Limited Edition Prints
for Team GB at the Rio 2016 Olympic Games*

2016

Screenprint in colours, on Somerset Satin paper, the
full sheet.

S. 76 x 59.6 cm (29 7/8 x 23 1/2 in.)

Signed with initials, dated and numbered 57/350 in
pencil (there were also 35 artist's proofs), published by
Counter Editions, London, framed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



242

Damien Hirst

Kew, from Veils (H4-6)


2020

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

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

Signed in pencil on a label affixed to the reverse and numbered 48/75 in black ink on the reverse (there were also 5 artist's proofs), published by HENI Productions, London.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Literature

HENI Productions H4-6

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



21/50

D. Hirst

243

Damien Hirst

Miracle

2015


Giclée print in colours with glaze, on wove paper, with full margins.

I. 30.2 x 30.2 cm (11 7/8 x 11 7/8 in.)

S. 45.9 x 38.7 cm (18 1/8 x 15 1/4 in.)

Signed and numbered 21/50 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), framed.

Estimate

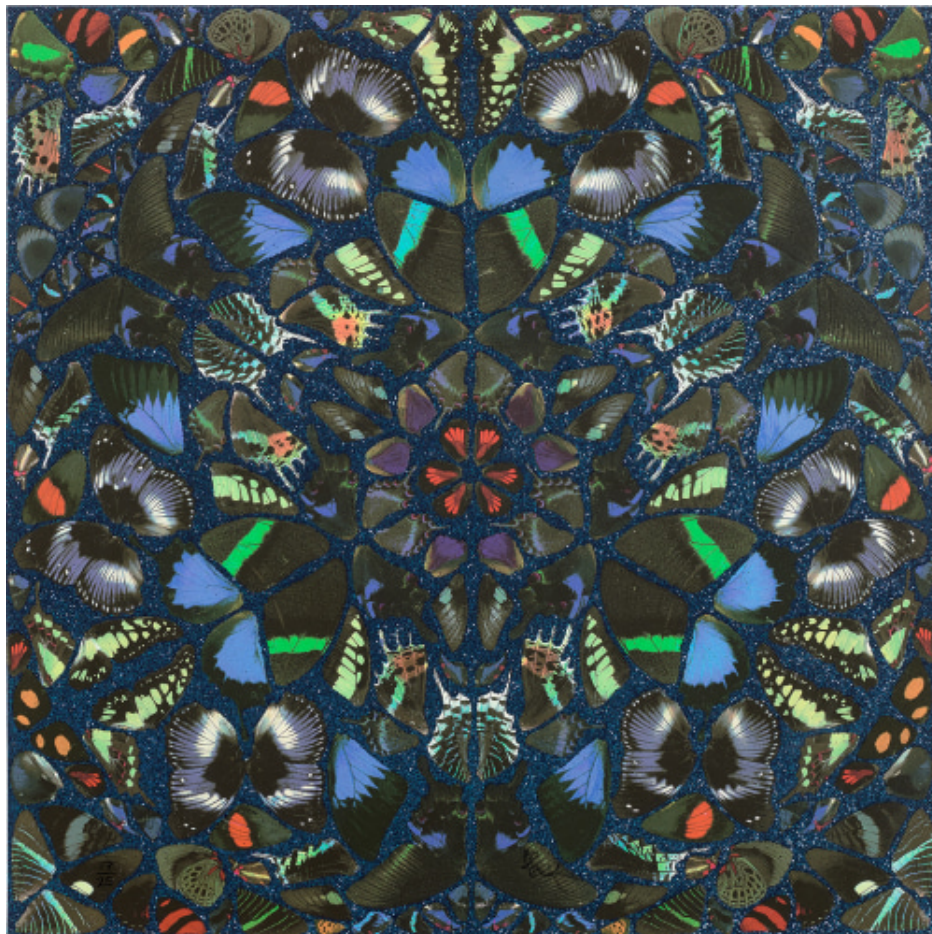
£3,000 — 5,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



244

Damien Hirst

Psalm: Miserere Mei Deus


2015

Screenprint in colours with glitter and glaze, on wove paper, the full sheet.

S. 45.8 x 45.8 cm (18 x 18 in.)

Signed and numbered 17/25 in black ink, published by Other Criteria, London, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



245

Damien Hirst

The Souls IV - Emerald Green/Burgundy/Cool Gold

2010

Foil block print in colours, on Arches 88 archival paper, with full margins.

I. 28 x 42.7 cm (11 x 16 3/4 in.)

S. 72.1 x 51.1 cm (28 3/8 x 20 1/8 in.)

Signed and numbered 6/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

Estimate

£4,000 — 6,000 ⁺£

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



246

Damien Hirst

The Souls II - Loganberry Pink/Cornflower Blue/Silver Gloss

2010


Foil block print in colours, on Arches 88 archival paper, with full margins.

L. 29 x 42.4 cm (11 3/8 x 16 3/4 in.)

S. 72 x 51.3 cm (28 3/8 x 20 1/4 in.)

Signed and numbered 5/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



247

Damien Hirst

To Believe

2008

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

I. 24.5 x 30 cm (9 5/8 x 11 3/4 in.)

S. 41.3 x 44.3 cm (16 1/4 x 17 1/2 in.)

Signed and numbered 67/75 in pencil, with the artist's inkstamp, published by Other Criteria, London, framed.

Estimate

£2,500 — 3,500 £

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



248

Damien Hirst

To Love

2008

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

I. 24.9 x 30 cm (9 3/4 x 11 3/4 in.)

S. 41.3 x 44.3 cm (16 1/4 x 17 1/2 in.)

Signed and numbered 69/75 in pencil, with the artist's inkstamp, published by Other Criteria, London, framed.

Estimate

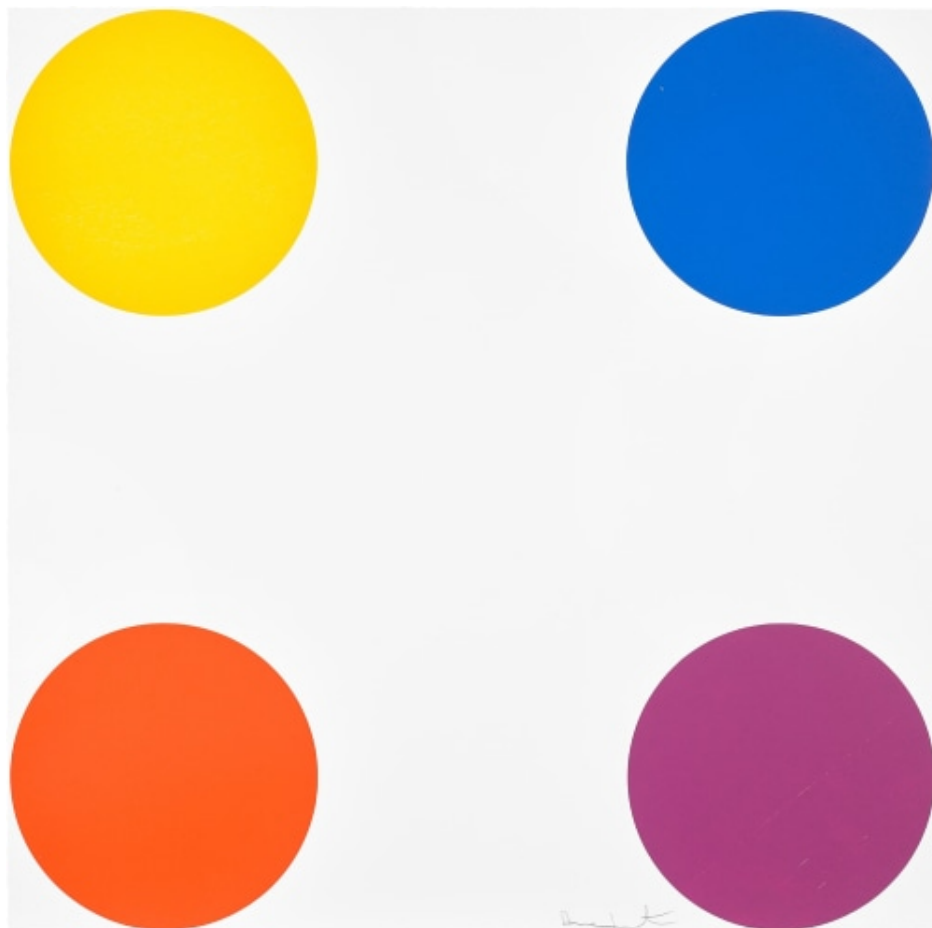
£2,500 — 3,500 £*

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



249

Damien Hirst

Norleucine, from 12 Woodcut Spots


2010

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

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

Signed and numbered 6/48 in pencil on the reverse (there were also 18 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)

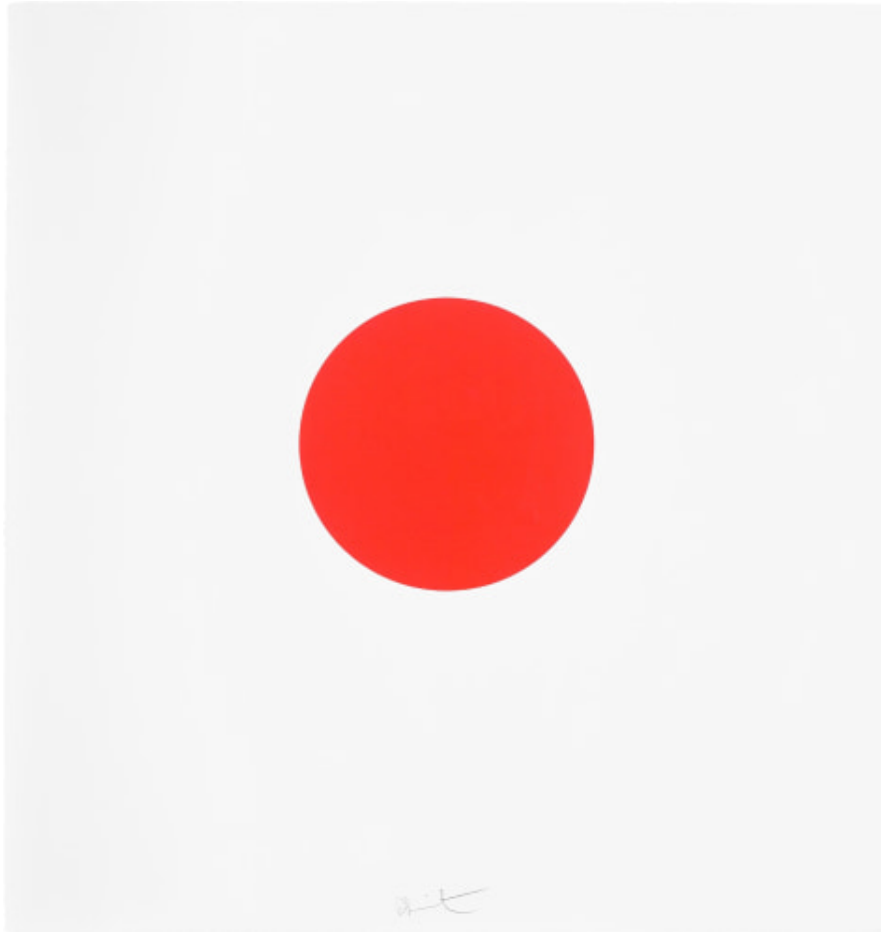


Provenance

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

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



250

Damien Hirst

Quinaldic Acid, from 12 Woodcut Spots

2010


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

I. 30.4 cm (11 7/8 in.) diameter

S. 96.5 x 91.4 cm (38 x 36 in.)

Signed in pencil on the front and numbered 6/24 in pencil on the reverse (there were also 11 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)

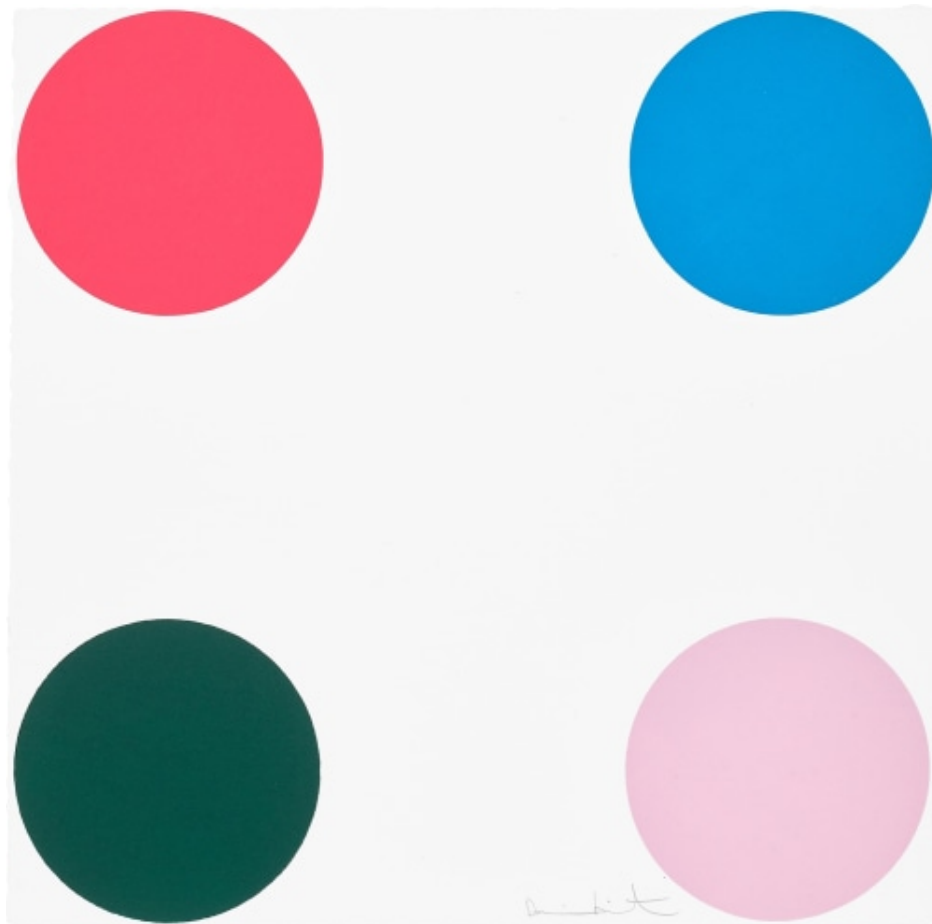


Provenance

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

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



251

Damien Hirst

Cyclizine, from 12 Woodcut Spots

2010

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

S. 30.7 x 30.8 cm (12 1/8 x 12 1/8 in.)

Signed in pencil on the front and numbered 6/48 in pencil on the reverse (there were also 18 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Provenance

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

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



252

Damien Hirst

N-Methyl L-Aspartic Acid

2011


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

I. 38.2 x 34.4 cm (15 x 13 1/2 in.)

S. 59.7 x 54.8 cm (23 1/2 x 21 5/8 in.)

Signed and numbered 65/150 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), framed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



253

Damien Hirst

Controlled Substances Key Spot

2011


Screenprint with glaze and debossing in colours, on Somerset paper, with full margins.

I. 30.7 x 30.7 cm (12 1/8 x 12 1/8 in.)

S. 50.8 x 49 cm (20 x 19 1/4 in.)

Signed, numbered 103/150 and annotated 'Ph' in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), lacking *Phendimetrazine*, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



254

Damien Hirst

*'Till Death Us Do Part - Heavenly Peppermint Green
Silver Gloss Racing Green Skull*

2012


Screenprint in colours with foil block and glaze, on
Somerset Satin paper, with full margins.

I. 50.2 x 35 cm (19 3/4 x 13 3/4 in.)

S. 52.4 x 37.2 cm (20 5/8 x 14 5/8 in.)

Signed in pencil and numbered 8/50 in pencil, co-
published by Other Criteria and Paul Stopler, London,
framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



255

Damien Hirst

*'Till Death Us Do Part - Time Bright Orange African
Gold Emerald Green Pop Up Skull*

2012

Screenprint in colours with foil block and glaze, on
Somerset Satin paper, with full margins.

I. 50.2 x 35.1 cm (19 3/4 x 13 7/8 in.)

S. 52.3 x 37.1 cm (20 5/8 x 14 5/8 in.)

Signed and numbered 8/50 in pencil, co-published by
Other Criteria and Paul Stolper, London, framed.

Estimate

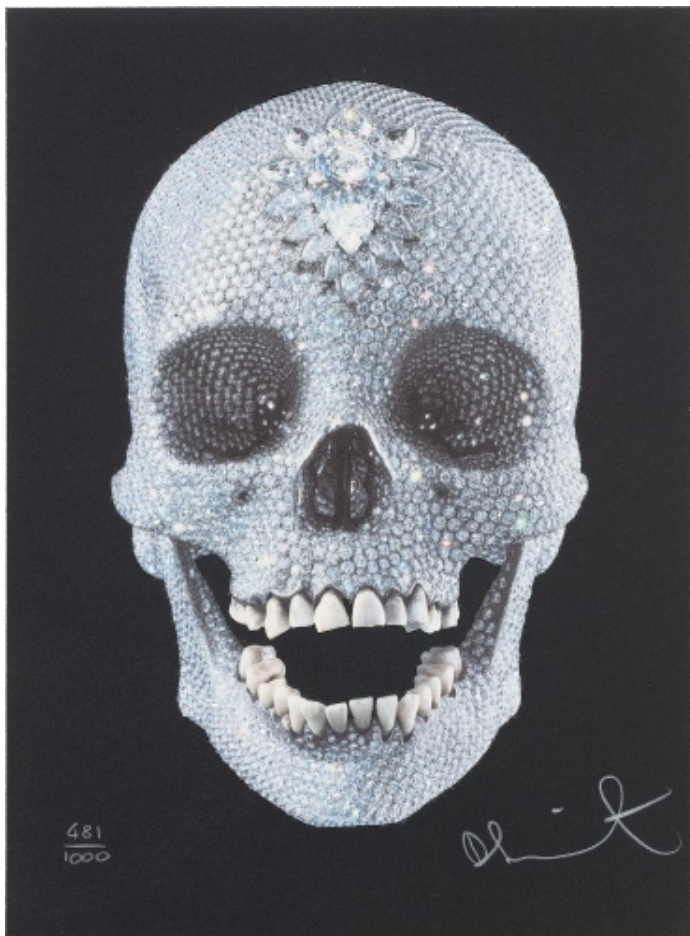
£4,000 — 6,000 £

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



256

Damien Hirst

For the Love of God

2009

Screenprint in colours with diamond dust, on wove paper, the full sheet.

S. 32.7 x 24.1 cm (12 7/8 x 9 1/2 in.)

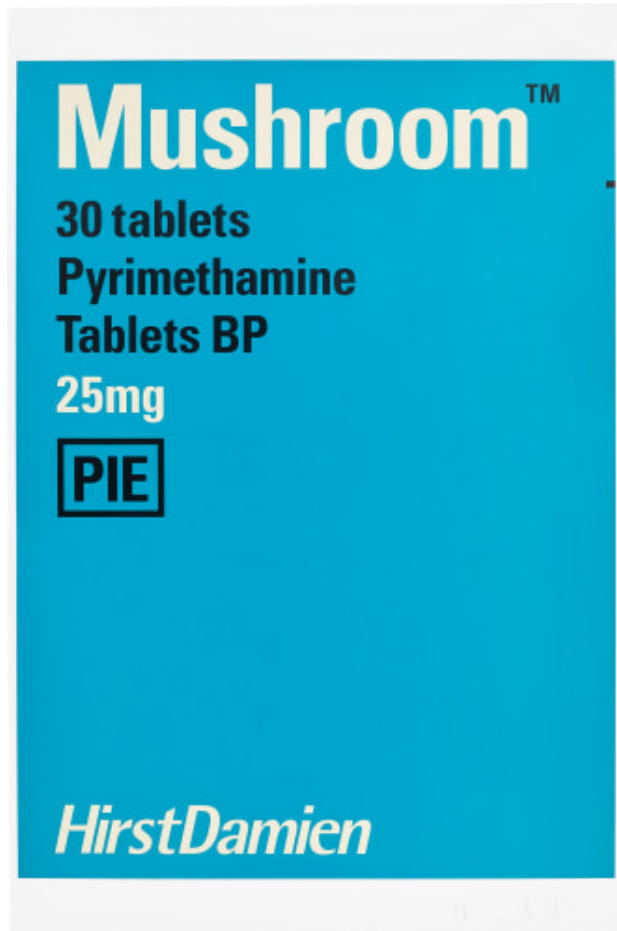
Signed and numbered 481/1000 in white pencil, published by Other Criteria, London, framed.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)





257

Damien Hirst

Mushroom, from The Last Supper

1999

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

I. 134.7 x 98.8 cm (53 x 38 7/8 in.)

S. 153 x 101.8 cm (60 1/4 x 40 1/8 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)



Provenance

Timothy Taylor Gallery, London

Acquired directly from the above by the present owner in 1999

Literature

The Paragon Press 1995-2000 p. 232

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



258

Damien Hirst

Liver, Bacon & Onions, from The Last Supper

1999


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

I. 149.8 x 50.4 cm (58 7/8 x 19 7/8 in.)

S. 154 x 101.4 cm (60 5/8 x 39 7/8 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)



Provenance

Timothy Taylor Gallery, London

Acquired directly from the above by the present owner in 1999

Literature

The Paragon Press 1995-2000 p. 236



259

Damien Hirst

Sandwich, from The Last Supper

1999

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

L. 150.3 x 76 cm (59 1/8 x 29 7/8 in.)

S. 154 x 101.7 cm (60 5/8 x 40 in.)

Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Provenance

Timothy Taylor Gallery, London

Acquired directly from the above by the present owner in 1999

Literature

The Paragon Press 1995-2000 p. 240

Evening & Day Editions

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260

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 435/1005 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£7,000 — 9,000 

[Go to Lot](#)



Literature

HENI Editions H9-1

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



261

Damien Hirst

Courage, from The Virtues (H9-2)


2021

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

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

Signed in pencil and numbered 697/760 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£7,000 — 9,000 

[Go to Lot](#)



Literature

HENI Editions H9-2

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



262

Damien Hirst

Honour, from The Virtues (H9-6)


2021

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

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

Signed in pencil and numbered 601/693 (printed) on the label affixed to the reverse, published by HENI Editions, London.

Estimate

£7,000 — 9,000 

[Go to Lot](#)



Literature

HENI Productions H9-6

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



263

Ian Davenport

Etched Lines: Multicoloured on Black

2006


Monoprint etching in colours, on wove paper, with full margins.

I. 25 x 20 cm (9 7/8 x 7 7/8 in.)

S. 51 x 40.7 cm (20 1/8 x 16 in.)

Signed, dated and numbered 1/1 in pencil, published by Alan Cristea Gallery, London, framed.

Estimate

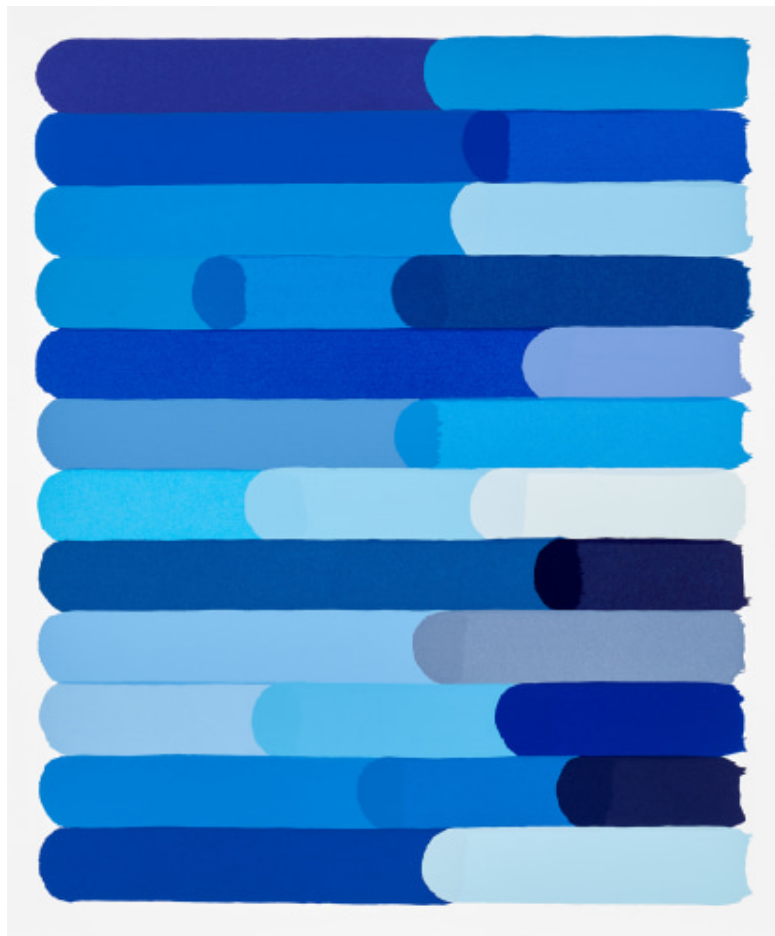
£2,000 — 3,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



264

Martin Creed

Work No. 3167

2018


Unique screenprint in colours, on Somerset paper, with full margins.

I. 40 x 33 cm (15 3/4 x 12 7/8 in.)

S. 43 x 35.4 cm (16 7/8 x 13 7/8 in.)

Signed, titled, dated and numbered 65/100 in pencil on the reverse, from the series of unique colour variants, published by Counter Editions, London, unframed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



265

Bridget Riley

One Small Step (S. 70)

2009

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

I. 26.8 x 14 cm (10 1/2 x 5 1/2 in.)

S. 44.1 x 29.1 cm (17 3/8 x 11 1/2 in.)

Signed, titled, dated and numbered 182/300 in pencil (there were also 30 artist's proofs), published by Artizan Editions, Hove, framed.

Estimate

£2,500 — 3,500 ♦

[Go to Lot](#)



Literature

Karsten Schubert 70

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



266

Bridget Riley

Passing By (S. 60)

2005


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

I. 28 x 83.8 cm (11 x 32 7/8 in.)

S. 44.6 x 99.1 cm (17 1/2 x 38 7/8 in.)

Signed, titled, dated and numbered 43/75 in pencil (there were also 10 artist's proofs), published by Artizan Editions, Hove, framed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)

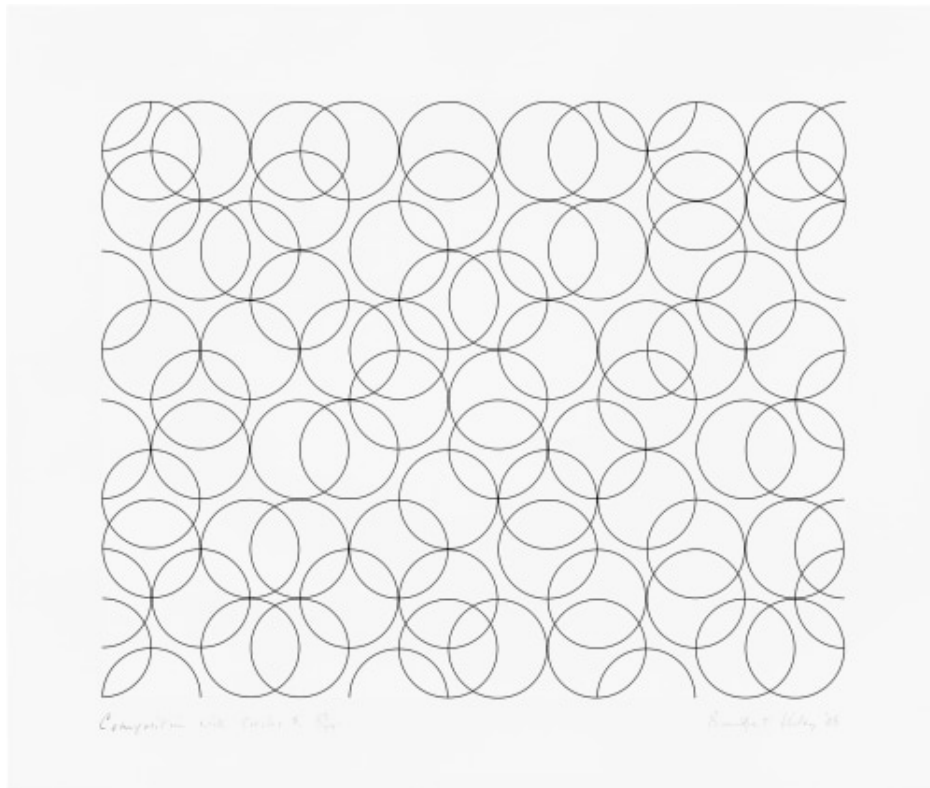


Literature

Karsten Schubert 60

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



267

Bridget Riley

Composition with Circles 5 (S. 63)

2005


Giclée print, on wove paper, with full margins.

I. 48.2 x 60 cm (18 7/8 x 23 5/8 in.)

S. 63.9 x 75.6 cm (25 1/8 x 29 3/4 in.)

Signed, titled, dated and numbered 67/75 in pencil
(there were also 10 artist's proofs), published by the
artist, framed.

Estimate

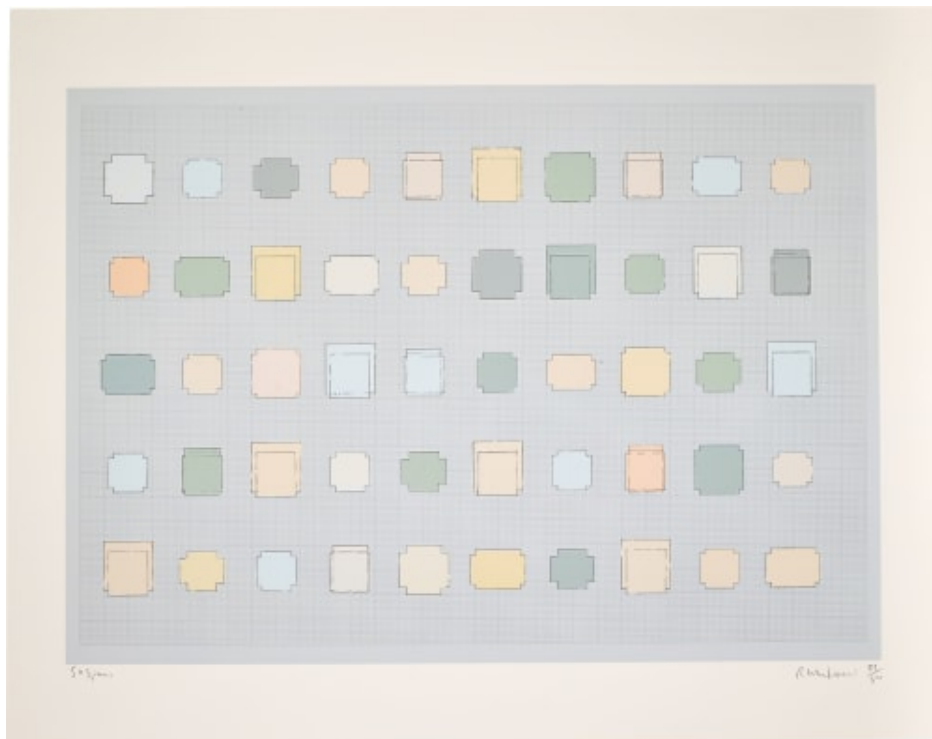
£3,000 — 5,000 

[Go to Lot](#)



Evening & Day Editions

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268

LOT OFFERED WITH NO RESERVE

Rachel Whiteread

50 Spaces, from Tate Modern 21 Years Portfolio

2021

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

I. 47 x 66.3 cm (18 1/2 x 26 1/8 in.)

S. 60.1 x 76 cm (23 5/8 x 29 7/8 in.)

Signed, titled, and numbered 33/300 in pencil, published by Counter Editions, London, unframed.

Estimate

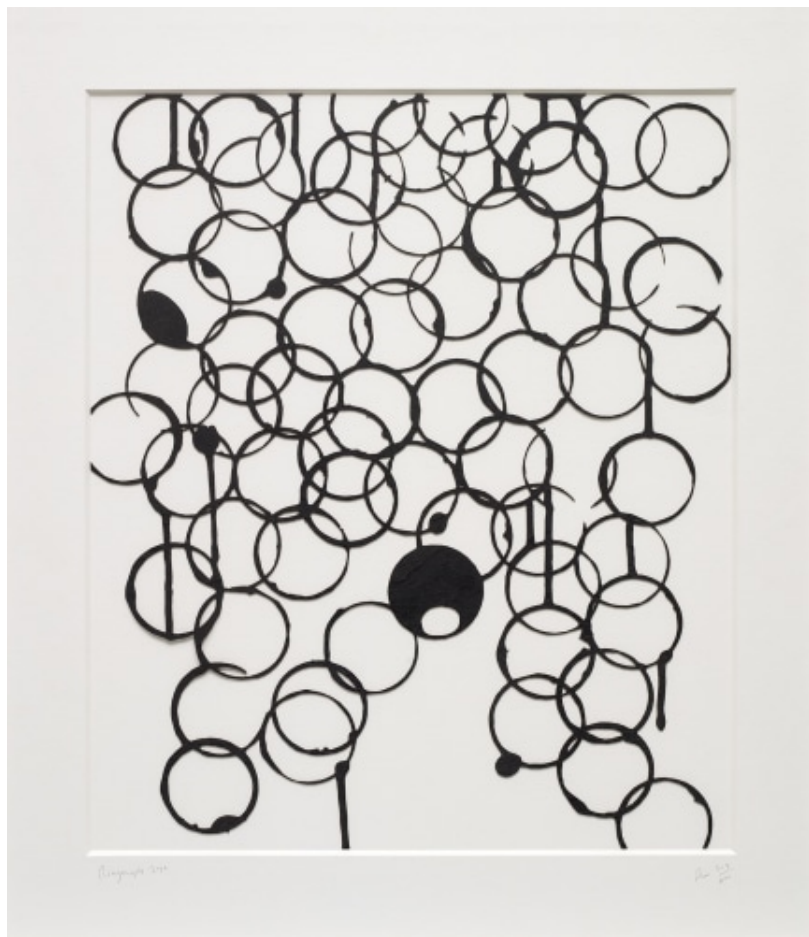
£1,000 — 1,500 •♣

[Go to Lot](#)



Evening & Day Editions

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269

Rachel Whiteread

Ringmark

2010

Laser-cut relief multiple in stained-black plywood,
mounted on Heritage Conservation board (as issued).
relief 48.5 x 41 cm (19 1/8 x 16 1/8 in.)

board 61 x 53 cm (24 x 20 7/8 in.)

Signed with initials, titled, dated and numbered 107/
400 in pencil on the Conservation board, published by
Counter Editions, London, framed.

Estimate

£800 — 1,200 ♣

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



270

Mark Francis

Untitled

1996

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

I. 58.6 x 58.4 cm (23 1/8 x 22 7/8 in.)

S. 78.8 x 78.8 cm (31 x 31 in.)

Signed and dated in pencil, published by Interim Art (Maureen Paley), London, framed.

Estimate

£800 — 1,000 ♣

[Go to Lot](#)

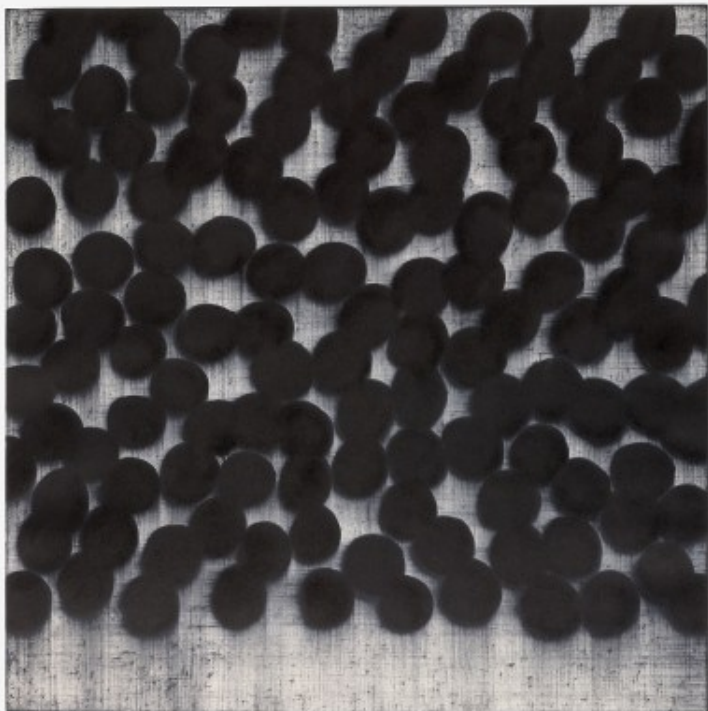


Provenance

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

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



271

Mark Francis

Untitled

1996

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

I. 58.7 x 58.4 cm (23 1/8 x 22 7/8 in.)

S. 77.5 x 75.5 cm (30 1/2 x 29 3/4 in.)

Signed and dated in pencil, published by Interim Art (Maureen Paley), London, framed.

Estimate

£800 — 1,000 ♣

[Go to Lot](#)



Provenance

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

Evening & Day Editions

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272

Tracey Emin

On My Knees, from Tate Modern 21 Years Portfolio

2021

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

S. 60.1 x 76 cm (23 5/8 x 29 7/8 in.)

Signed, titled, dated and numbered 33/100 in pencil, published by Counter Editions, London, unframed.

Estimate

£3,000 — 5,000 ♣

[Go to Lot](#)



Evening & Day Editions

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273

Tracey Emin

Exploration of the Soul

1994

The complete artist's book including two photographs and one lithograph, contained in the original linen slipcover with appliqué 'TE' in orange felt.

book 19.6 x 20.2 cm (7 3/4 x 7 7/8 in.)

Signed and inscribed 'I want this to be the truth' in blue ink, and numbered 134/200 in pencil on the frontispiece, published by the artist.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)



Evening & Day Editions

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274

Tracey Emin

Love Is What You Want

2011

Polymer-gravure etching, on Somerset paper, with full margins.

I. 17 x 21.3 cm (6 3/4 x 8 3/8 in.)

S. 29 x 32 cm (11 3/8 x 12 5/8 in.)

Signed, dated and numbered 79/100 in pencil, unframed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



275

After Francis Bacon

Figures in a Landscape (Q5)

1956/2015

Giclée print in colours, flush-mounted to aluminium support (as issued).

147.3 x 132.1 cm

With printed signature on a label affixed to the reverse and numbered 477/500 in black ink on the reverse, co-published by The Estate of Francis Bacon and HENI Productions, London, framed.

Estimate

£2,000 — 3,000 ⁺₊

[Go to Lot](#)



Literature
HENI Productions Q5

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



276

After Francis Bacon

Study of a Nude (Q4)

1953/2015

Giclée print in colours, flush-mounted to aluminium support (as issued).

61 x 51 cm (24 x 20 1/8 in.)

With printed signature on a label affixed to the reverse and numbered 485/500 in black ink on the reverse, co-published by The Estate of Francis Bacon and HENI Productions, London, framed.

Estimate

£2,000 — 3,000 ⁺†

[Go to Lot](#)



Literature
HENI Productions Q4

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



277

Paula Rego

Night (R. 216)

2002

Lithograph, on Somerset paper, the full sheet.

S. 73.2 x 54.3 cm (28 7/8 x 21 3/8 in.)

Signed and numbered 20/35 in pencil, published by Marlborough Graphics, London, framed.

Estimate

£1,000 — 1,500 ♦

[Go to Lot](#)



Evening & Day Editions

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278

Etel Adnan

L'Apocalypse Arabe (The Arab Apocalypse)

2020

Aquatint in colours, on wove paper, with full margins, with accompanying 88-page book, the sheet loose (as issued) contained in the original purple linen-covered portfolio.

I. 22.5 x 15.5 cm (8 7/8 x 6 1/8 in.)

S. 29.5 x 20 cm (11 5/8 x 7 7/8 in.)

portfolio 32 x 22.5 cm (12 5/8 x 8 7/8 in.)

Signed, dated and numbered 60/100 in pencil, published by Galerie Lelong & Co., Paris, unframed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Evening & Day Editions

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279

Etel Adnan

L'Express Beyrouth-Enfer (Beirut-Hell Express)

2021

Aquatint in colours, on wove paper, with full margins, with accompanying 55-page book, the sheet loose (as issued) contained in the original aquamarine linen-covered portfolio.

I. 22.4 x 15 cm (8 7/8 x 5 7/8 in.)

S. 29.5 x 19.5 cm (11 5/8 x 7 5/8 in.)

portfolio 32 x 22.5 cm (12 5/8 x 8 7/8 in.)

Signed, dated and numbered 71/100 in pencil, published by Galerie Lelong & Co., Paris, unframed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



280

Ellsworth Kelly

Blue with Black II (Gemini G.E.L. 534, A. 98)

1974

Screenprint in colours, on Special Arjomari paper, with full margins.

I. 47 x 40.3 cm (18 1/2 x 15 7/8 in.)

S. 77.4 x 70.8 cm (30 1/2 x 27 7/8 in.)

Signed and numbered 37/50 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



Provenance

Marlborough Graphics, New York

Acquired from the above by the present owner circa 1975

Literature

Gemini G.E.L. 534

Richard Axsom 98

Evening & Day Editions

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281

Bernard Cohen

Imitations; Things Seen; The Trace; Concerning the Meal; and The Party

1980/1

Four etching and aquatints in colours, on Arches paper, and one lithograph in colours, on grey wove paper, with full margins.

all l. various

four S. 91.5 x 68.5 cm (36 x 26 7/8 in.)

one S. 56.3 x 61.8 cm (22 1/8 x 24 3/8 in.)

Four etchings signed, titled, dated and numbered variously from the editions of 60 in pencil, *The Party* signed, dated and numbered 19/50 in pencil (faded), published by Waddington Graphics, London, all unframed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



282

Robert Rauschenberg

Samarkand Stitches #1, from Samarkand Stitches
(Gemini G.E.L. 1404)

1988

Unique fabric assemblage including Ikat silk and domestic fabrics with screenprinting.

191 x 161 cm (75 1/4 x 63 3/8 in.)

Embroidered with signature and date on the front and numbered '#21' in black felt-tip pen on a patch sewn to the reverse, from the edition of 71 unique variants (there were also 2 proofs), published by Gemini G.E.L., Los Angeles (with their identification tag on the reverse), lacking the powder-coated aluminium rod for hanging.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



283

Larry Rivers

The Last Civil War Veteran

1970

Screenprint in colours with collage, on paper board, the full sheet.

S. 74 x 50.4 cm (29 1/8 x 19 7/8 in.)

Signed in pencil (an unnumbered proof aside from the edition of 100), unframed.

Estimate

£500 — 700 ±

[Go to Lot](#)



Provenance

Marlborough Graphics, New York

Acquired directly from the above by the present owner circa 1975

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



284

Andy Warhol

Electric Chair (F. & S. 74)

1971

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

S. 90.1 x 121.7 cm (35 1/2 x 47 7/8 in.)

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A152.111' in pencil on the reverse, framed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 74

Evening & Day Editions

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285

Andy Warhol

Electric Chair (F. & S. 75)

1971

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

S. 90.1 x 121.8 cm (35 1/2 x 47 7/8 in.)

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A153.111' in pencil on the reverse, framed.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 75

Evening & Day Editions

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286

Andy Warhol

Electric Chair (F. & S. 76)

1971

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

S. 90.1 x 121.8 cm (35 1/2 x 47 7/8 in.)

An unsigned example aside from the edition of 250 (erroneously stamp-numbered 087/250), with the Andy Warhol Art Authentication Board inkstamp and with number 'A154.111' in pencil on the reverse, framed.

Estimate

£4,000 — 6,000 ±

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 76

Evening & Day Editions

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287

Andy Warhol

Electric Chair (F. & S. 77)

1971

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

S. 90 x 121.8 cm (35 3/8 x 47 7/8 in.)

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A155.111' in pencil on the reverse, framed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 77

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



288

Andy Warhol

Electric Chair (F. & S. 82)

1971

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

S. 90 x 121.7 cm (35 3/8 x 47 7/8 in.)

An unsigned example aside from the edition of 250, with the Andy Warhol Art Authentication Board inkstamp and with number 'A160.111' in pencil on the reverse, framed.

Estimate

£5,000 — 7,000 ±

[Go to Lot](#)



Literature

see Frayda Feldman and Jörg Schellmann 82

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



289

Andy Warhol

U. N. Stamp (F. & S. 185)

1979

Offset lithograph in colours and United Nations stamp, on Rives paper, with full margins.

I. 17.8 x 21.9 cm (7 x 8 5/8 in.)

S. 22 x 28 cm (8 5/8 x 11 in.)

Signed twice in black ink and numbered 386/1000 in pencil (500 have a U.S. stamp, 500 have a Swiss stamp), published by United Nations Disaster Relief Organization, New York (with their inkstamp), unframed.

Estimate

£2,500 — 3,500 ±

[Go to Lot](#)



Provenance

Frayda Feldman and Jörg Schellmann 185

Evening & Day Editions

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290

LOT OFFERED WITH NO RESERVE

Keith Haring

Pop Shop I: one plate (L. p. 82)

1987

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

I. 26.9 x 34.5 cm (10 5/8 x 13 5/8 in.)

S. 30.6 x 38 cm (12 x 14 7/8 in.)

Signed, dated and numbered 55/200 in pencil (there were also 30 artist's proofs), published by the artist, unframed.

Estimate

£6,000 — 8,000 +£

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



291

LOT OFFERED WITH NO RESERVE

Richard Pettibone

Andy Warhol, Cow Wallpaper

1971

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

S. 67.2 x 52.8 cm (26 1/2 x 20 3/4 in.)

Signed in pencil, from the edition of unknown size, framed.

Estimate

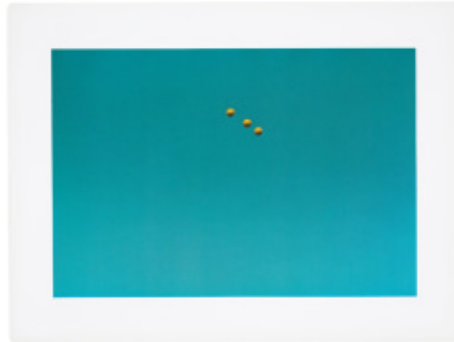
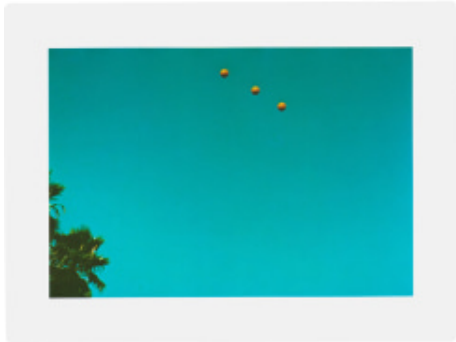
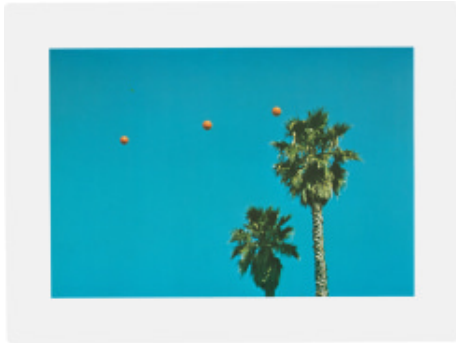
£800 — 1,200 •

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



292

John Baldessari

*Throwing Three Balls in the Air to Get a Straight Line
(Best of Thirty-Six Attempts)*

1973

The complete set of 12 offset lithographs in colours, on coated stock paper, with full margins, with title page and colophon, the sheets loose (as issued) all contained in the original blue letter-pressed paper folder with die-cut window opening.

all I. 17.8 x 26 cm (7 x 10 1/4 in.)

all S. 24.4 x 32.3 cm (9 5/8 x 12 3/4 in.)

portfolio 24.8 x 32.9 x 0.9 cm (9 3/4 x 12 7/8 x 3/8 in.)

From the initial edition of 2000 unsigned and unnumbered copies (there was also a later printed edition of 500 reserved for the publisher's, signed by the publishers and numbered), co-published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, all unframed.

Estimate

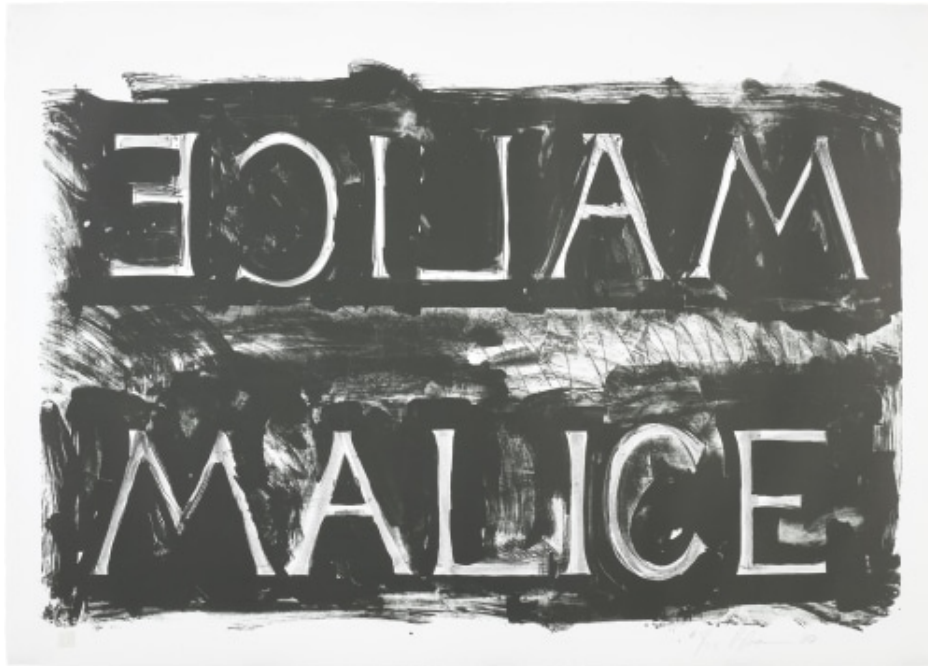
£3,000 — 5,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



293

Bruce Nauman

Malice (C. 37)

1980

Lithograph, on BFK Rives paper, with full margins.

I. 64 x 97 cm (25 1/4 x 38 1/4 in.)

S. 75.1 x 105 cm (29 5/8 x 41 3/8 in.)

Signed, dated and numbered 65/75 in pencil (there were also 9 artist's proofs), published by Trisolini Gallery, Ohio University, Athens, framed.

Estimate

£4,000 — 6,000

[Go to Lot](#)



Literature

Christopher Cordes 37

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



294

Bruce Nauman

Doe Fawn (C. 20)

1973

Lithograph in colours, on Roll Rivers paper, with full margins.

I. 76 x 110 cm (29 7/8 x 43 1/4 in.)

S. 82 x 114.4 cm (32 1/4 x 45 in.)

Signed, dated and annotated 'A/P' in pencil (one of 10 artist's proofs, the edition was 50), published by Cirrus Editions, Los Angeles (with their blindstamp), framed.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Literature

Christopher Cordes 20

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



295

Bruce Nauman

Life Mask (Gemini G.E.L. 941, C. 41)

1981

Lithograph, on Arches Cover paper, with full margins.

I. 64.6 x 88.3 cm (25 3/8 x 34 3/4 in.)

S. 71.1 x 96.6 cm (27 7/8 x 37 7/8 in.)

Signed, dated and numbered 16/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Literature

Gemini G.E.L. 941

Christopher Cordes 41

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



296

Ed Ruscha

Paris Review

2021

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

S. 45.3 x 29.4 cm (17 7/8 x 11 5/8 in.)

Signed, dated and numbered 17/50 in pencil (there were also 19 artist's proofs), published by The Paris Review, Paris, unframed.

Estimate

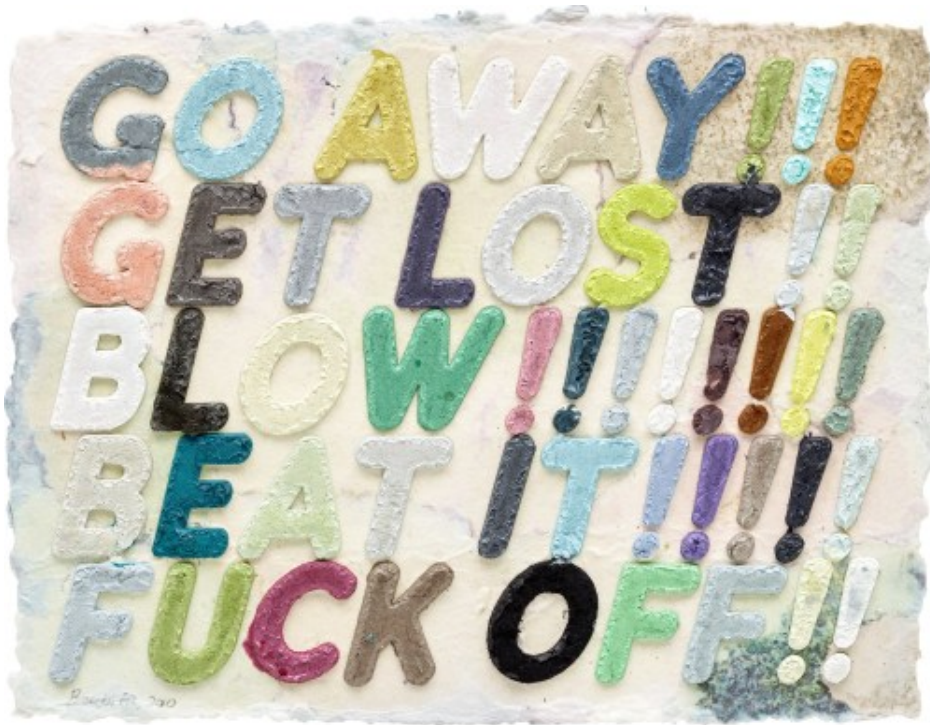
£3,000 — 5,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



297

Mel Bochner

Go Away

2010

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

S. 25 x 33 cm (9 7/8 x 12 7/8 in.)

Signed and dated in pencil, a unique colour variant, published by Two Palms Press, New York, framed.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Provenance

Two Palms Press, New York (label verso of frame)

Jonathan Novak Contemporary Art, Los Angeles (label verso of frame)

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



298

Mel Bochner

Crazy (With Background Noise) (K. 2018.02)

2018

Unique screenprint in colours with black enamel, on wove paper, the full sheet.

S. 55.2 x 60 cm (21 3/4 x 23 5/8 in.)

Signed, dated and numbered 27/30 in pencil, from the series of unique colour variants (there were also 5 artist's proofs), published by Two Palms Press, New York, to benefit the International Print Center of New York, unframed.

Estimate

£4,000 — 6,000

[Go to Lot](#)



Literature

Barbara Krakow Gallery 2018.02

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



299

Jenny Holzer

MORE TROUBLE THAN THOUGHT, from *Tate Modern 21 Years Portfolio*

2021

Screenprint in colours with hand-applied Palladium Leaf, on Coventry Rag paper, the full sheet.

S. 60.1 x 76 cm (23 5/8 x 29 7/8 in.)

Signed and numbered 33/125 in pencil on the reverse, published by Counter Editions, London, unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



300

Agnes Martin

Paintings and Drawings 1974-1990

1991

The complete set of 10 lithographs in colours, on firm transparency paper, with full margins, with text, the sheets loose (as issued) all contained in the original grey card portfolio with printed uppers.

all I. approx. 23 x 23 cm (9 x 9 in.)

all S. 30 x 30 cm (11 3/4 x 11 3/4 in.)

portfolio 31 x 31 x 2 cm (12 1/4 x 12 1/4 x 3/4 in.)

From the edition of 2500 co-published by Nemela & Lenzen GmbH, Monchengladbach and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum, lacking the *Paintings and Drawings* folder, all unframed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



301

Julie Mehretu

Untitled (Grey Area)

2009

Drypoint, with Chine-collé to Somerset paper, with full margins, contained in the original charcoal card folder with printed artist's name.

I. 20.1 x 25 cm (7 7/8 x 9 7/8 in.)

S. 30.3 x 35.3 cm (11 7/8 x 13 7/8 in.)

Signed, dated and numbered 11/40 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

Estimate

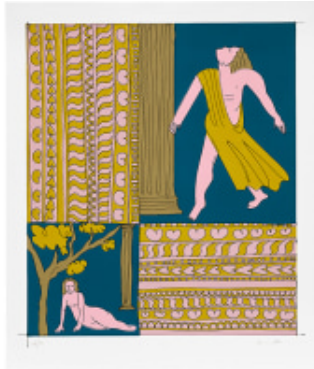
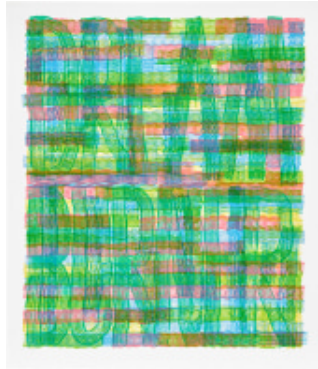
£3,000 — 5,000 ±

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



PROPERTY SOLD TO BENEFIT PRINT CENTER, NEW YORK

302

Various Artists

Pulled in Brooklyn

2019

The complete set of six screenprints in colours, on various wove papers, the full sheets and with full margins, with colophon, the sheets loose (as issued) all contained in the original grey card portfolio with printed title.

all I. various sizes

all S. various sizes, largest 76.2 x 55.9 cm (30 x 22 in.)

portfolio 84.5 x 61.6 x 2.5 cm (33 1/4 x 24 1/4 x 1 in.)

All signed, some dated and all numbered 46/60 in pencil on the front or reverse (there were also 7 artist's proofs), published by the International Print Center New York (IPCNY), all unframed.

Estimate

£800 — 1,200 £

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



303

Robert Longo

Government

1983

Screenprint in black and white, on wove paper, the full sheet, with grey-lacquered plastic multiple.
framed print 141 x 71.3 x 5.8 cm (55 1/2 x 28 1/8 x 2 1/4 in.)

overall 202.2 x 71.3 x 38.7 cm (79 5/8 x 28 1/8 x 15 1/4 in.)

Signed, dated and numbered 9/15 in pencil on the print (there were also 3 trial proofs in unique colour variants), published by Edition Schellmann & Klüser, Munich and New York, the print contained in a black painted wooden frame with red Plexiglas specified by the artist.

Estimate

£1,500 — 2,000 ±

[Go to Lot](#)



Provenance

Schellmann Art, Munich

Private Collection, Munich

Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 222

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



304

Robert Longo

Mavericks

2002

Archival pigment print, on wove paper, with full margins.

I. 22.7 x 24.7 cm (8 7/8 x 9 3/4 in.)

S. 24.2 x 26.2 cm (9 1/2 x 10 3/8 in.)

Signed, titled, dated and dedicated 'WP-for JT-04' in pencil (a working proof), framed.

Estimate

£2,500 — 3,500

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



305

Shara Hughes

Night Opening

2022

Etching in violet, on BFK Rives paper, with full margins.

I. 14.5 x 12.5 cm (5 3/4 x 4 7/8 in.)

S. 30.3 x 23.9 cm (11 7/8 x 9 3/8 in.)

Signed, dated and numbered 85/100 in pencil (there were also 20 artist's proofs), published by Text Zur Kunst, Berlin, unframed.

Estimate

£1,000 — 1,500

[Go to Lot](#)



Evening & Day Editions

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306

Frank Bowling

As If Eleven, from Tate Modern 21 Years Portfolio


2020

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

S. 76 x 60.2 cm (29 7/8 x 23 3/4 in.)

Signed with initials, dated and numbered 33/100 in pencil, published by Counter Editions, London, 2021, unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



307

Jeff Koons

Carracci Flower, from Tate Modern 21 Years Portfolio

2021

Archival pigment print in colours with two colour foils, on Hahnemühle Photo Rag paper, the full sheet.

S. 76.4 x 60.2 cm (30 1/8 x 23 3/4 in.)

Signed, dated and numbered 33/200 in pencil, published by Counter Editions, London, unframed.

Estimate

£6,000 — 8,000

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



308

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 1091/2300 in gold ink on the underside, published by the Museum of Contemporary Art, Los Angeles.

Estimate

£5,000 — 7,000 **£**

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



309

Jeff Koons

Made in Heaven

1990

Screenprint in colours, printed on both sides of a canvas tote bag, contained in a Plexiglas case.

58 x 57 cm (22 7/8 x 22 1/2 in.)

Signed, dated and numbered 6/50 in black felt-tip pen, a collaboration work between the artist and traditional Japanese fabric maker Ichizawa Shinzaburo Hanpu, Kyoto, for the *Pharmakon '90: Makuhari Messe Contemporary Art Exhibition* in Chiba.

Estimate

£2,000 — 3,000 Ω

[Go to Lot](#)

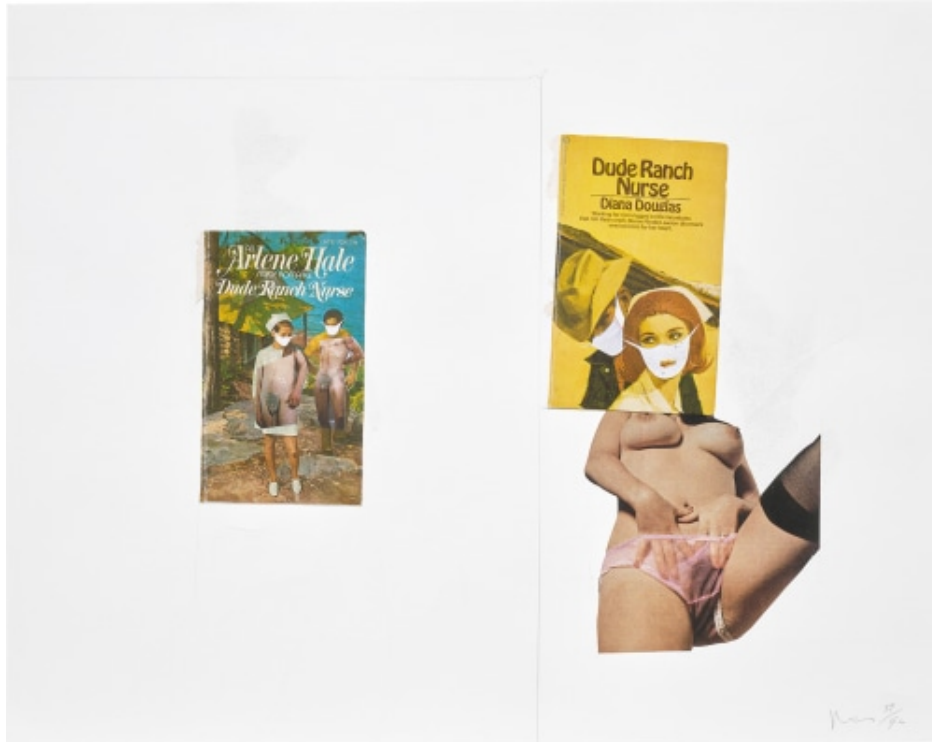


Provenance

Yoshimitsu Hijikata Gallery, Nagoya (label underneath Plexiglas case)

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



310

LOT OFFERED WITH NO RESERVE

Richard Prince

Dude Ranch Nurse

2008

Lithograph with collage, graphite and ink additions, on heavy wove paper, the full sheet.

S. 49.3 x 60.8 cm (19 3/8 x 23 7/8 in.)

Signed and numbered 39/96 in pencil, published by the Serpentine Gallery, London, framed.

Estimate

£800 — 1,200 •

[Go to Lot](#)





311

LOT OFFERED WITH NO RESERVE

Claes Oldenburg

Knäckebröd (Crispbread) (P. 7)


1966

Cast iron multiple.

9.6 x 16.5 x 1.8 cm (3 3/4 x 6 1/2 x 0 3/4 in.)

Signed and numbered 102/250 in black ink on the underside (there were also 20 unnumbered artist's proofs), published by Moderna Museet, Stockholm.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Literature

David Platzker 7

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



312

Claes Oldenburg

London Knees (E.A. 677, A. & P. 51)

1966

The pair of cast flexible latex sculptures coated in polyurethane with single acrylic plastic base, with accompanying set of three green cloth-covered paper board folders containing postcards and reproductions related to *The Knees as London Monument Project*, with justification, all contained in the original buckram-covered travelling case with printed title and date. sculpture 38 x 14 x 15.5 cm (14 7/8 x 5 1/2 x 6 1/8 in.) case 19 x 43 x 29.5 cm (7 1/2 x 16 7/8 x 11 5/8 in.)

Each knee printed with initials and date on the underside, the justification signed and numbered 2/120 in pencil (there were also 10 artist's proofs), published by Editions Alecto Ltd, London, in association with Neuendorf Verlag, Berlin, 1968.

Estimate

£1,500 — 2,000

[Go to Lot](#)



Literature

Editions Alecto 677

Richard Axsom and David Platzker 51

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



313

Sam Taylor-Johnson

Escape Artist (Green and Red)


2010

Light jet digital c-type print in colours, on Fuji Crystal archive paper mounted to foamboard support, the full sheet.

S. 65.7 x 82 cm (25 7/8 x 32 1/4 in.)

Signed and numbered 99/175 in black felt-tip pen on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, framed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Provenance

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

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



314

LOT OFFERED WITH NO RESERVE

John Currin

Rachel as the Hag

2003

Giclée print in colours, on tracing paper to Somerset Velvet paper support, the full sheet.

S. 42.8 x 29.8 cm (16 7/8 x 11 3/4 in.)

Signed and numbered 50/200 in black ink, published by the Serpentine Gallery, London, framed.

Estimate

£400 — 600 •

[Go to Lot](#)



Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



315

Chuck Close

Cecily

2011

Digital pigment print in colours, on wove paper, with full margins.

I. 123.4 x 101.6 cm (48 5/8 x 40 in.)

S. 145 x 111.6 cm (57 1/8 x 43 7/8 in.)

Signed and dated in pencil, from the edition of 10, framed.

Estimate

£4,000 — 6,000

[Go to Lot](#)





316

Julian Opie

Julian (C. 258)


2013

Archival inkjet print in colours, on Epson Premium Glossy Photo paper, laminated to glass and backed with Dibond (as issued).

framed 101.1 x 75.3 x 3 cm (39 3/4 x 29 5/8 x 1 1/8 in.)

Signed in black felt-tip pen and numbered 13/35 (printed) on the label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified powder-coated aluminium frame.

Estimate

£1,500 — 2,000 

[Go to Lot](#)

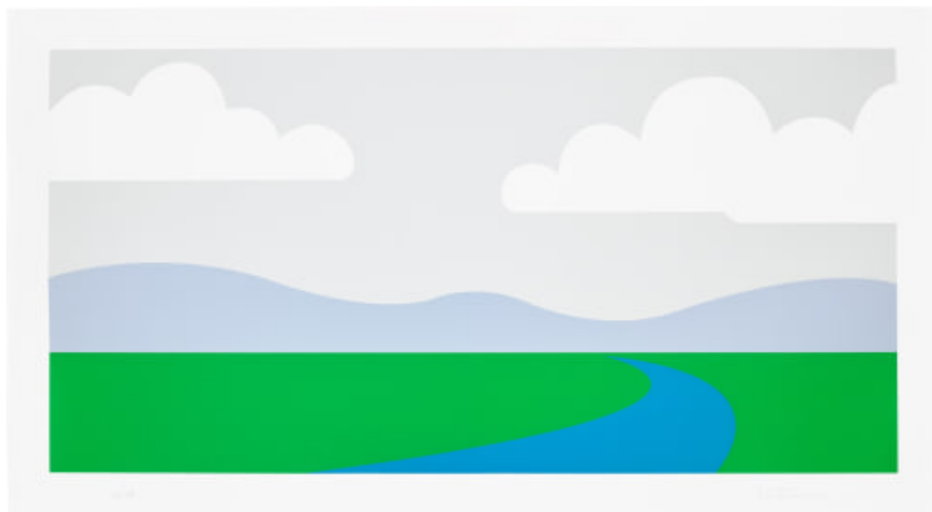


Literature

Alan Cristea Gallery 258

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



317

Julian Opie

Landscape (C. 2)

1995


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

I. 40 x 80 cm (15 3/4 x 31 1/2 in.)

S. 48 x 88.1 cm (18 7/8 x 34 5/8 in.)

Signed and numbered 67/78 in pencil (there was also 1 proof for the Bibliothèque Nationale de France, Paris), published by Galerie de l'Ancienne Poste, Calais, framed.

Estimate

£1,000 — 1,500 

[Go to Lot](#)



Provenance

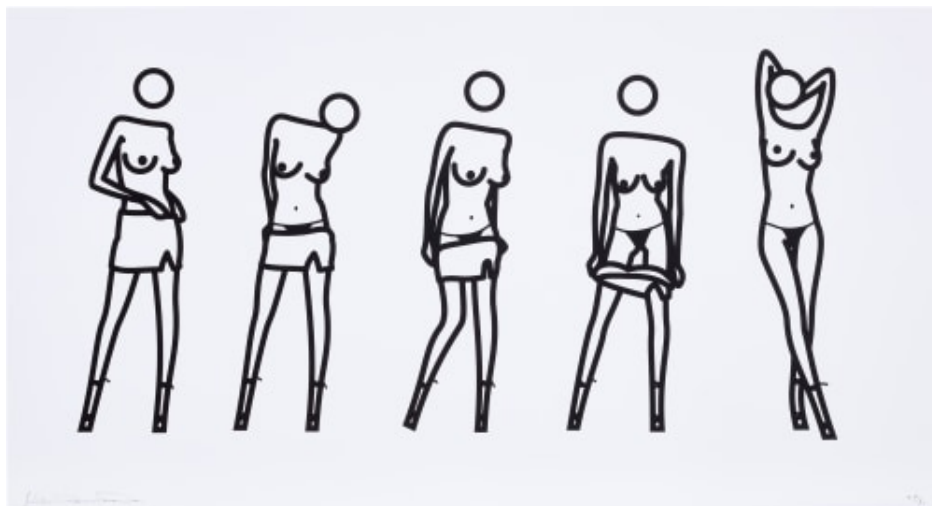
Alan Cristea Gallery, London (label verso of frame)

Literature

Alan Cristea Gallery 2

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



318

Julian Opie

Bijou Gets Undressed. 6 (C. 55)

2004


Screenprint, on Fedrigoni Sirio paper, with full margins.

L. 39.5 x 79 cm (15 1/2 x 31 1/8 in.)

S. 52.6 x 97.1 cm (20 5/8 x 38 1/4 in.)

Signed and numbered 28/30 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

Alan Cristea Gallery 55

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



319

Julian Opie

Bijou Gets Undressed. 7 (C. 56)

2004


Screenprint, on Fedrigoni Sirio paper, with full margins.

L. 39 x 79 cm (15 3/8 x 31 1/8 in.)

S. 52.5 x 97 cm (20 5/8 x 38 1/4 in.)

Signed and numbered 28/30 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

Alan Cristea Gallery 56



PROPERTY FROM A PRIVATE LONDON COLLECTION

320

Julian Opie


Boats 2, from Nature 2 (C. 298)

2015

Lenticular acrylic panel, comprised of mono colour inkjets, printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond (as issued). framed 59.5 x 59.5 cm (23 3/8 x 23 3/8 in.)

Signed in black felt-tip pen and numbered 17/35 (printed) on a label affixed to the reverse of the frame (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified brushed aluminium frame.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Alan Cristea Gallery, London

Acquired directly from the above by the present owner

Literature

Alan Cristea Gallery 298

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

321

Julian Opie


Carp, from Nature 2 (C. 299)

2015

Lenticular acrylic panel, comprised of mono colour inkjets, printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond (as issued).
framed 59.5 x 59.5 cm (23 3/8 x 23 3/8 in.)

Signed in black felt-tip pen and numbered 18/35 (printed) on a label affixed to the reverse of the frame (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, contained in the original artist's specified brushed aluminium frame.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Alan Cristea Gallery, London

Acquired directly from the above by the present owner

Literature

Alan Cristea Gallery 299

Evening & Day Editions

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322

Julian Opie

Rain Footsteps Siren, from Eight Landscapes (C. 18)


2000

Lambda print in colours, on wove paper laminated to acrylic (as issued), the full sheet.

S. 74.5 x 110 cm (29 3/8 x 43 1/4 in.)

Signed and numbered 2/40 in black ball-point pen 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](#)



Literature

Alan Cristea Gallery 18

Evening & Day Editions

London Auction / 14 September 2022 / 6pm BST



323

Olafur Eliasson

Studioblick


2013

Glass and lacquered spherical multiple, with steel wall mount.

13 cm (5 1/8 in.) diameter

Numbered 104/130 (printed) on a label affixed to the box (there were also 10 artist's proofs).

Estimate

£2,500 — 3,500 

[Go to Lot](#)



Evening & Day Editions

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PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

324

Katharina Fritsch

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


2006

Screenprint on both sides of a white Amphibolin primed wooden door panel.

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

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

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Schellmann Art, Munich

Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, pp. 116-117 and p. 407

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325

Zaha Hadid

Solid (Edition No. 31)


2005

Vacuum cast polyurethane resin multiple contained in the original plastic box.

multiple 4.8 x 37 x 6.5 cm (1 7/8 x 14 5/8 x 2 1/2 in.)

Embossed with the artist's signature and number 039/250 on the underside, further numbered '39' in black felt-tip pen on the box, published by Deutsche Guggenheim, Berlin, on the occasion of their 25th anniversary.

Estimate

£700 — 1,000 

[Go to Lot](#)



Evening & Day Editions

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PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

326

Richard Artschwager

Corner Splat II

2009

Laminate printed in colours, flush-mounted to three uniquely shaped aluminium sheets, to be adjoined at the centre mounted on a wall, in or at a corner.

overall 79.5 x 91 cm (31 1/4 x 35 7/8 in.)

Signed, dated and numbered 1/20 in black felt-tip pen on the reverse, from the edition of unique variants (there were also 5 artist's proofs), published by Schellmann Sprüth Magers Art Production, Berlin.

Estimate

£2,000 — 3,000 ‡

[Go to Lot](#)



Provenance

Schellmann Art, Munich

Literature

Jörg Schellmann, ed., *Forty Are Better Than One*, Munich/New York, 2009, p. 14 (another example illustrated)

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327

Katharina Grosse

o.T.

2021

Pigment print in colours, on Fine Art paper mounted to aluminium (as issued), the full sheet.

S. 76.1 x 50 cm (29 7/8 x 19 5/8 in.)

Signed, dated and numbered 9/60 in black ink on the reverse (there were also 8 artist's proofs), published for the Freunde der Nationalgalerie, Berlin, unframed. This work is designed to be manipulated into a unique sculptural object by the buyer.

Estimate

£6,000 — 8,000 £

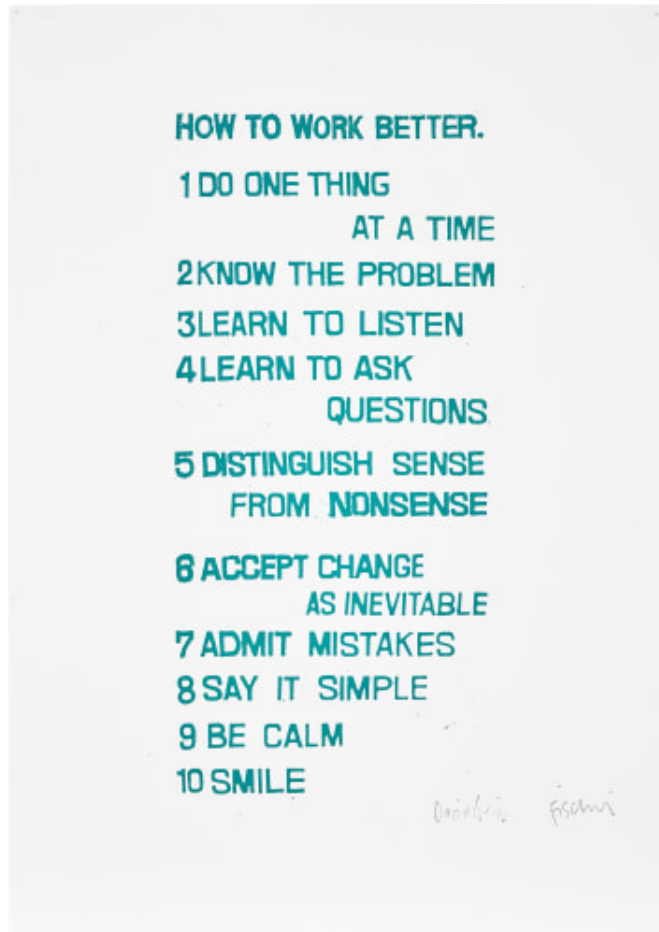
[Go to Lot](#)



Video: <https://youtu.be/2niTIHmn0s>

Evening & Day Editions

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PROPERTY FROM A PRIVATE UK COLLECTION

328

Peter Fischli and David Weiss

How to Work Better

1991

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

I. 45 x 21 cm (17 3/4 x 8 1/4 in.)

S. 62.1 x 44 cm (24 1/2 x 17 3/8 in.)

Signed by both artists in pencil (a proof before the edition of 36, there were also editions in other colours), published by the artists, unframed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



Provenance

A gift of the artists to the present owner

Evening & Day Editions

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329

David Shrigley

Be Nice


2017

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

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

Signed with initials, dated and numbered 20/125 in pencil, published by Counter Editions, London, unframed.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Evening & Day Editions

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330

David Shrigley

A Gap in the Clouds

2020

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

S. 75.1 x 55 cm (29 1/2 x 21 5/8 in.)

Signed with initials, dated and numbered 120/125 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](#)





331

David Shrigley

Life is Fantastic


2016

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

S. 76 x 60 cm (29 7/8 x 23 5/8 in.)

Signed with initials, dated and numbered 71/125 in pencil, published by Counter Editions, London, framed.

Estimate

£2,500 — 3,500 

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332

David Shrigley

I Hate Human Beings

2021

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

S. 76.1 x 56.1 cm (29 7/8 x 22 in.)

Numbered 1/125 in pencil on the reverse, with the accompanying Certificate of Authenticity signed by the artist, published by Ding Dong Takuhaibin, unframed.

Estimate

£2,000 — 3,000 £

[Go to Lot](#)





333

David Shrigley

I Am Elegant, I Am Oh So Very Very Elegant

2021

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

S. 76.1 x 56.1 cm (29 7/8 x 22 in.)

Numbered 1/125 in pencil on the reverse, with the accompanying Certificate of Authenticity signed by the artist, published by Ding Dong Takuhaibin, unframed.

Estimate

£2,000 — 3,000 £

[Go to Lot](#)





334

David Shrigley

Old Cat


2022

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet.

S. 76.2 x 56.2 cm (30 x 22 1/8 in.)

Signed with initials, dated and numbered 44/125 in pencil, published by Jealous Gallery, London, unframed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)





335

David Shrigley

You Will Not Stop Me From Singing My Song

2021

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet.

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

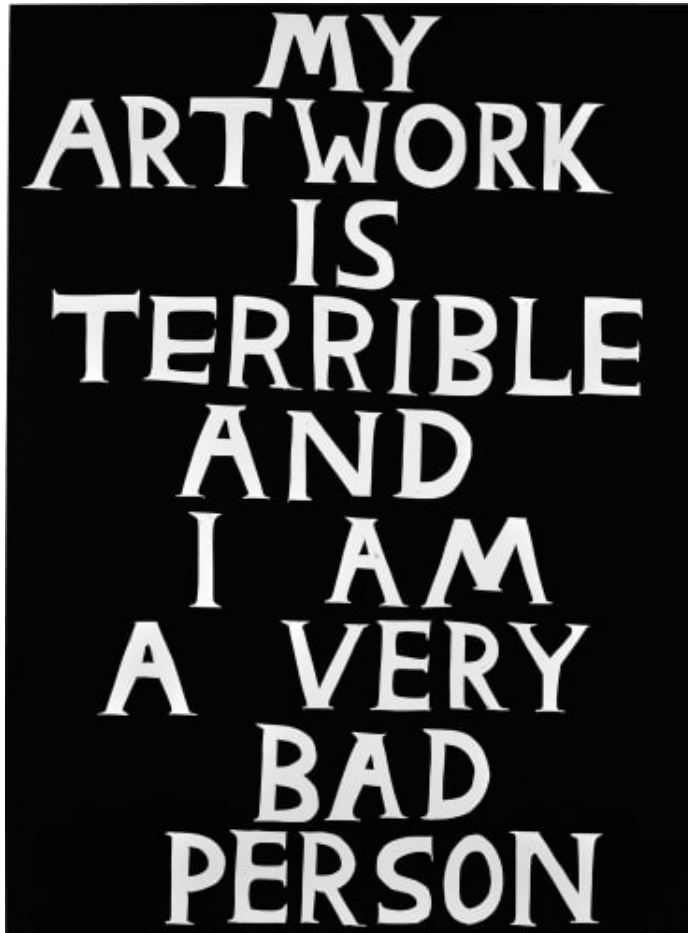
Signed with initials, dated and numbered 13/125 in pencil on the reverse (there were also 12 artist's proofs), published by Shrig Shop, Copenhagen, unframed.

Estimate

£2,000 — 3,000 £

[Go to Lot](#)





336

David Shrigley

My Artwork is Terrible and I Am a Very Bad Person

2018

Linocut, 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 104/125 in pencil (there were also 6 artist's proofs), published by Schäfer Grafik, Copenhagen, unframed.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)



Evening & Day Editions

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337

David Shrigley

Shits


2019

Hand-painted acrylic, on Fabriano Artístico paper, the full sheet.

S. 75.5 x 56.2 cm (29 3/4 x 22 1/8 in.)

Signed with initials, dated and numbered 63/125 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](#)



Evening & Day Editions

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338

Grayson Perry

Sponsored by You

2019


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

I. 66.5 x 99.5 cm (26 1/8 x 39 1/8 in.)

S. 69 x 101.4 cm (27 1/8 x 39 7/8 in.)

Signed in pencil on the front and numbered 19/68 in pencil on the reverse (there were also 12 artist's proofs), published by The Paragon Press, London, framed.

Estimate

£5,000 — 7,000 

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Evening & Day Editions

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339

Grayson Perry


Untitled

1986

Raku-fired earthenware vase painted in colours and glazed.

19 x 12 cm (7 1/2 x 4 3/4 in.)

Estimate

£5,000 — 7,000 

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Provenance

James Birch, London

Private Collection (acquired from the above in the late 1980s)

Sotheby's London, *Made In Britain*, 30 Sept 2015, lot 114

Private Collection, Belgium

Acquired directly from the above by the present owner

Evening & Day Editions

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340

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

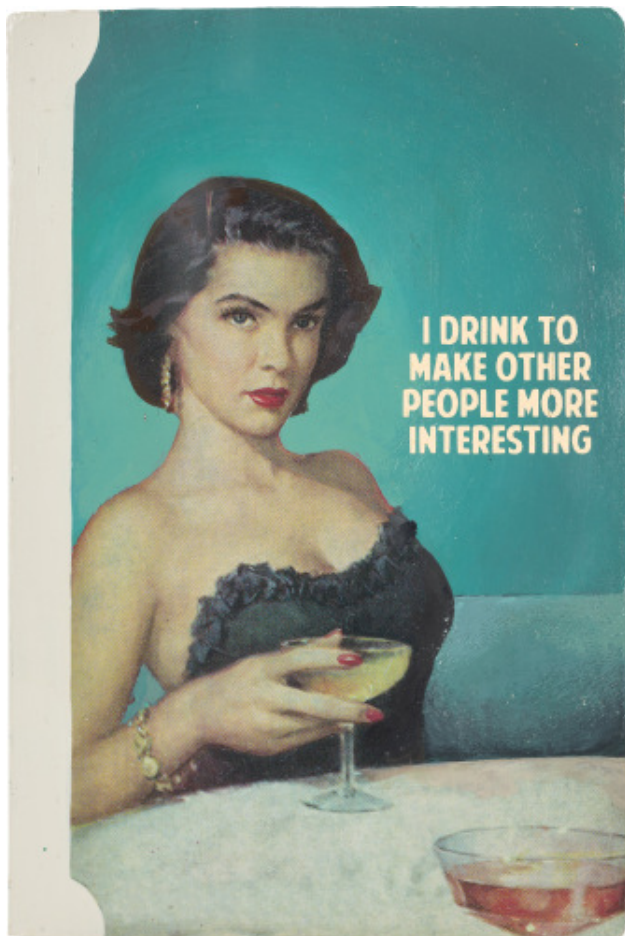
From the unsigned edition of 200, published by Bristol Museum & Art Gallery, Bristol, for the artist's BBC series *Grayson's Art Club Series 2*.

Estimate

£1,000 — 1,500 ♣

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341

The Connor Brothers

I Drink to Make Other People More Interesting

2019


Unique hand-painted vintage paperback with screenprint in colours.

paperback 16.2 x 11.1 cm (6 3/8 x 4 3/8 in.)

framed 27 x 20.5 cm (10 5/8 x 8 1/8 in.)

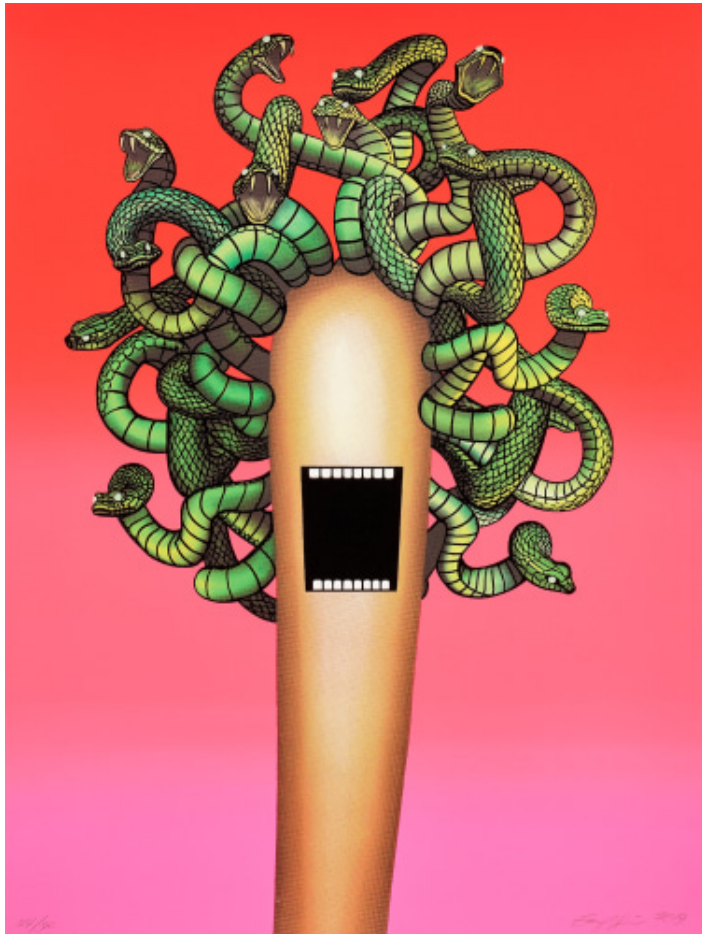
Signed in black felt-tip pen and numbered 'AP 1/2' (printed) on a label affixed to the reverse of the frame (an artist's proof, the edition was 2), published by the artists, contained in the original artists' specified wooden frame.

Estimate

£2,000 — 3,000 

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342

Emily Mae Smith

Medusa

2019

Screenprint in colours with glow-in-the-dark ink, on
Coventry rag paper, the full sheet.

S. 60.9 x 45.8 cm (23 7/8 x 18 in.)

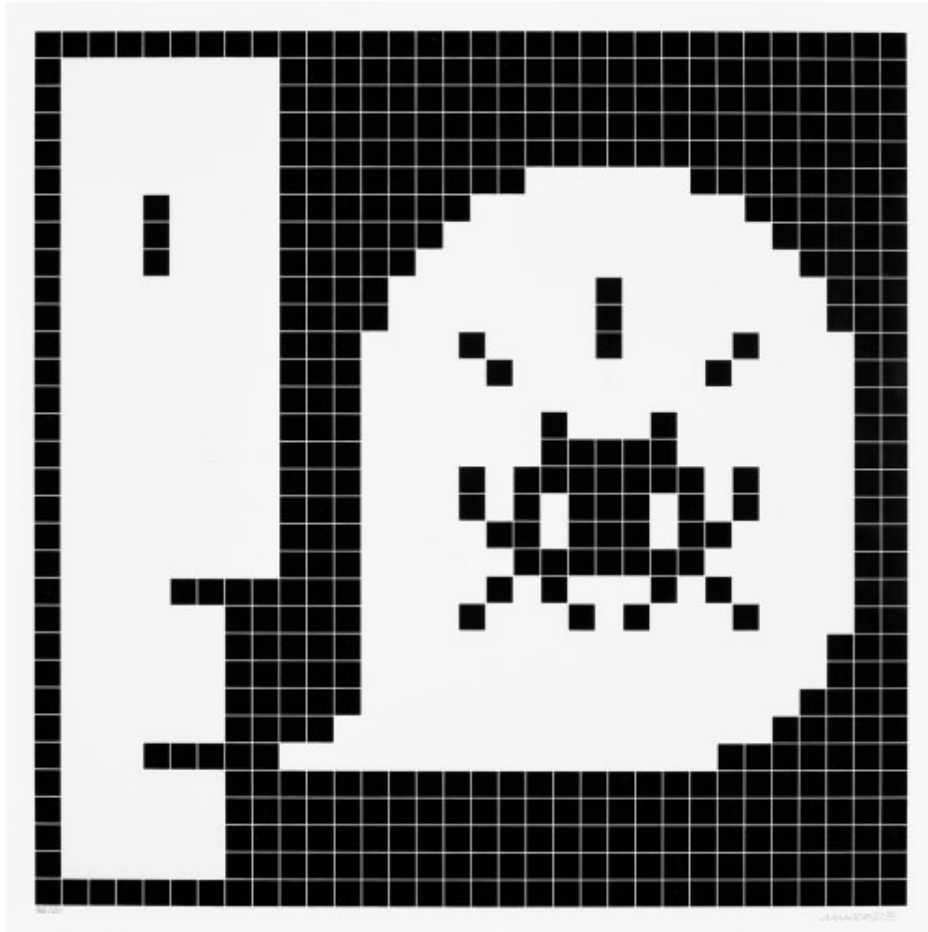
Signed, dated and numbered 34/90 in pencil,
published by Elective Affinity, Brooklyn with their
accompanying Certificate of Authenticity, framed.

Estimate

£3,000 — 5,000 £

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343

Invader

Alert (Black)

2020


Screenprint, on wove paper, with full margins.

I. 56 x 56 cm (22 x 22 in.)

S. 60 x 60 cm (23 5/8 x 23 5/8 in.)

Signed, dated and numbered 38/60 in pencil,
published by MGLC Ljubljana, Slovenia (with their
inkstamp on the reverse), unframed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Evening & Day Editions

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344

Lynette Yiadom-Boakye

The World for a Wilderness

2020


Etching, on Somerset paper, with full margins.

I. 33.4 x 30.1 cm (13 1/8 x 11 7/8 in.)

S. 50.8 x 46 cm (20 x 18 1/8 in.)

Signed, titled, dated and numbered 1/50 in pencil,
published by Tate, London, framed.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Evening & Day Editions

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345

After Richard Hambleton

Standing Shadow (Yellow & Red)

2018

Giclée print in colours, on Hahnemühle paper, with full margins.

I. 127.1 x 57.4 cm (50 x 22 5/8 in.)

S. 142.3 x 72.9 cm (56 x 28 3/4 in.)

Numbered 44/75 in pencil, with the Richard Hambleton Archive stamp on the reverse, unframed.

Estimate

£2,000 — 3,000

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Evening & Day Editions

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346

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 x 70.1 cm (35 3/8 x 27 1/2 in.)

Signed and numbered 19/75 in black ink (there were also 20 artist's proofs), published by Almine Rech Editions, unframed.

Estimate

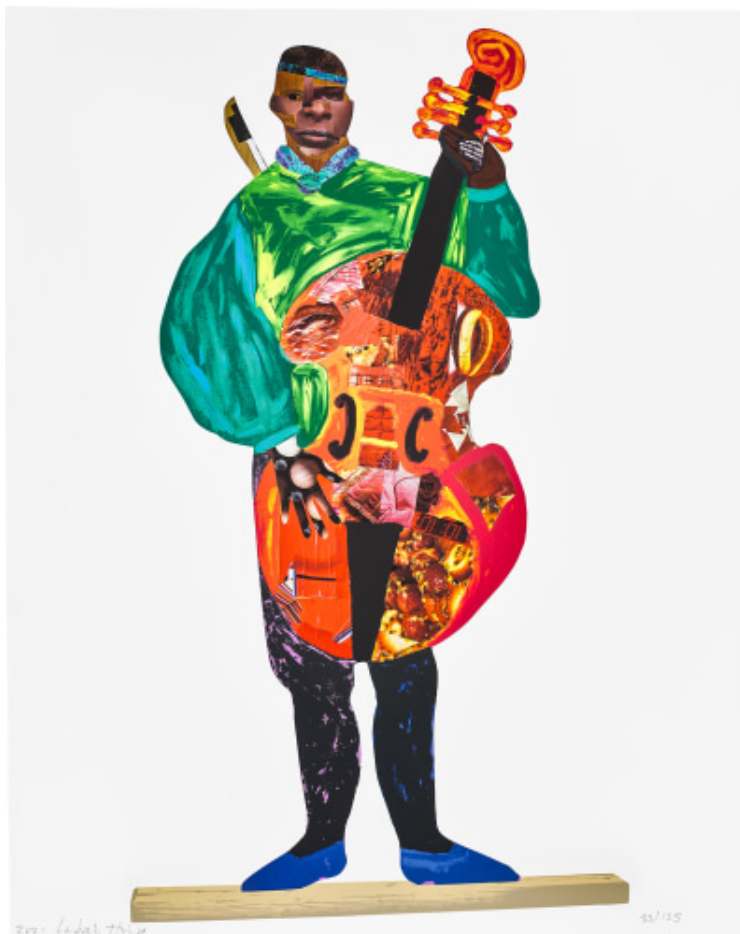
£1,500 — 2,000

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Evening & Day Editions

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348

LOT OFFERED WITH NO RESERVE

Lubaina Himid

Naming the Money: Kwesi, 2004/2021, from *Tate Modern 21 Years Portfolio*

2021

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

I. 72 x 41 cm (28 3/8 x 16 1/8 in.)

S. 76 x 60.2 cm (29 7/8 x 23 3/4 in.)

Signed, dated and numbered 33/125 in pencil, published by Counter Editions, London, unframed.

Estimate

£1,000 — 1,500 •♣

[Go to Lot](#)



Evening & Day Editions

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349

LOT OFFERED WITH NO RESERVE

Tacita Dean

An Organised Whole, from Tate Modern 21 Years Portfolio

2021

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

I. 43 x 69 cm (16 7/8 x 27 1/8 in.)

S. 60.2 x 76.2 cm (23 3/4 x 30 in.)

Signed, dated and numbered 33/125 in pencil on the reverse, published by Counter Editions, London, unframed.

Estimate

£800 — 1,200 •♣

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Evening & Day Editions

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350

KAWS

UNTITLED (ALONE AGAIN)

2019

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

S. 25.4 x 20.2 cm (10 x 7 7/8 in.)

Signed and dated in red pencil on the front, titled (printed) on the reverse, published by the Museum of Contemporary Art Detroit (MOCAD), unframed.

Estimate

£3,000 — 5,000

[Go to Lot](#)



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351

KAWS

SHARE

2021

Screenprint in colours, on Stonehenge grey paper, with full margins.

L. 36.5 x 17.5 cm (14 3/8 x 6 7/8 in.)

S. 51 x 40.7 cm (20 1/8 x 16 1/8 in.)

Signed, dated and numbered 31/500 in pencil (there were also 100 artist's proofs), co-published by The Serpentine Galleries, London, and KAWSONE, unframed.

Estimate

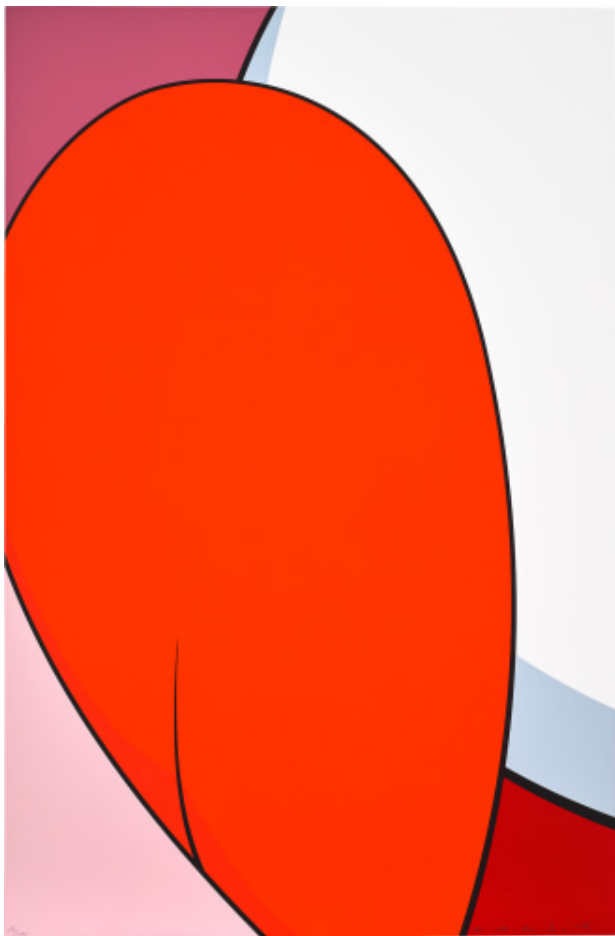
£3,000 — 5,000

[Go to Lot](#)



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352

KAWS

NO REPLY: ONE PLATE

2015

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

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

Signed, dated and numbered 25/100 in pencil (there were also 20 artist's proofs), published by Pace Prints, New York, framed.

Estimate

£3,000 — 5,000 £

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Evening & Day Editions

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353

Szabolcs Bozó

Nicolas (Blue)

2020

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

S. 56.5 x 36.1 cm (22 1/4 x 14 1/4 in.)

Signed and numbered 22/25 in pencil, published by Semiose, Paris, unframed.

Estimate

£1,000 — 1,500 ♦

[Go to Lot](#)





354

Szabolcs Bozó

Nicolas (Green)

2020

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

S. 56.4 x 36 cm (22 1/4 x 14 1/8 in.)

Signed and numbered 5/25 in pencil, published by

Semiose, Paris, framed.

Estimate

£1,000 — 1,500 ♦

[Go to Lot](#)



Evening & Day Editions

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355

LOT OFFERED WITH NO RESERVE

Takashi Murakami

My Next Smiley

2020

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

I. 44 cm (17 3/8 in.) diameter

S. 50.2 x 50.1 cm (19 3/4 x 19 3/4 in.)

Signed, dated and numbered 59/100 in pencil, published by Kaikai Kiki, Co., Ltd., Tokyo, framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)



Evening & Day Editions

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356

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Doraemon's Daily Life; and Doraemon: Hip Hip Hurrah!

2019-20

Two screenprints in colours, on wove paper, with full margins.

both I. 48 x 37.5 cm (18 7/8 x 14 3/4 in.)

both S. 58.2 x 51 cm (22 7/8 x 20 1/8 in.)

Both signed and each numbered 64/300 and 33/300 respectively in pencil, both further signed 'Fujiko F Fujio' (printed) in Japanese, the inventor of Doraemon, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

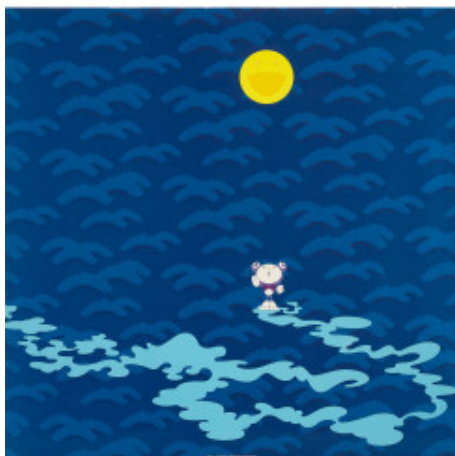
£4,000 — 6,000 •‡

[Go to Lot](#)



Evening & Day Editions

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357

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Snow; and Moon

2001

Two offset lithographs in colours, on smooth wove paper, the full sheets.

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

Both signed and each numbered 82/300 and 61/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Estimate

£1,200 — 1,800 ₤

[Go to Lot](#)



Evening & Day Editions

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358

LOT OFFERED WITH NO RESERVE

Takashi Murakami

DOB Rainbow

2020

Screenprint in colours with cold-stamped silver foil, on wove paper, with full margins.

I. 37.1 x 37.1 cm (14 5/8 x 14 5/8 in.)

S. 47.2 x 47.2 cm (18 5/8 x 18 5/8 in.)

Signed, dated and numbered 51/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

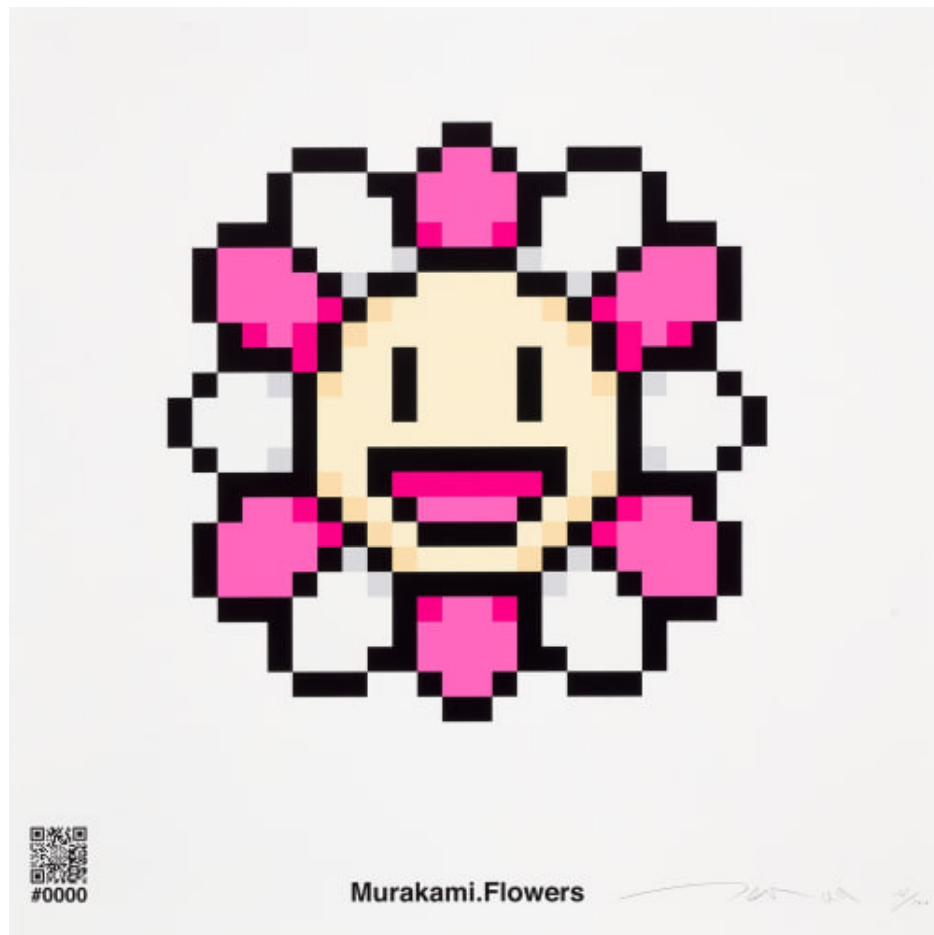
£1,000 — 1,500 •‡

[Go to Lot](#)



Evening & Day Editions

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359

LOT OFFERED WITH NO RESERVE

Takashi Murakami

Murakami Flowers #0000

2021

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

I. 30.1 x 30.1 cm (11 7/8 x 11 7/8 in.)

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

Signed and numbered 38/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

Estimate

£1,000 — 1,500 •‡

[Go to Lot](#)

