HOWARD HODGKIN

In a Public Garden

1 October 2025 – 8 March 2026

LIST OF WORKS

Main Gallery: Room One — Hodgkin's Prints

(Left to right)

- *Black Moonlight*
  1980
  Lithograph from 4 aluminium plates using tusche and washes, printed in transparent blacks ranging from beige to black, with hand-colouring in gouache and watercolour in three shades of black (jet, lamp and ivory) on two sheets of buff BFK Rives mould-made paper (300 gsm)
  Edition of 50, with 17 artist's proofs, 2 printer's proofs, 2 Solo Press impressions, 3 trial proofs and 1 B. A. T. (Artist Proof 17)
- *Venice, Afternoon*
  1995
  Lift-ground etching and aquatint from three copper plates, with carborundum from two aluminium plates printed in: 1. red ochre and apricot yellow, with borders in yellow and varying tones of these colours using a base medium; 2. red ochre and apricot yellow with various tones of these colours; 3. nasturtium orange and primavere yellow; 4. varying tones of red ochre with a relief-roll of white; 5. red ochre, raw Sienna, nasturtium orange and apricot yellow. With hand colouring in cadmium yellow acrylic for the borders, over painted in selected areas with mars yellow acrylic. Dots are made with phthalo blue-green acrylic, using a large amount of pigment. On 16 sheets of torn Velin Arches blanc (300 gsm).
  Edition of 60, with 14 artist's proofs, 3 printer's proofs and 1 B. A. T. (Artist Proof 2/14)
- *Venice, Evening*
  1995

Lift-ground etching and aquatint from three copper plates with carborundum from two aluminium plates printed in: 1. blue-black and black; 2. viridian green and black and various tones of black; 3. black; 4. nasturtium orange, primavere yellow and red ochre, with a relief-roll of white and citron yellow; 5. two tones of black. Before printing all 16 sheets were hand coloured in blue acrylic, after printing they were hand coloured in zinc white acrylic and while still wet, carbon black acrylic was worked into selected areas and used to create the border. On 16 sheets of torn Velin Arches blanc (300 gsm).
Edition of 60, with 14 artist's proofs, 3 printer's proofs and 1 B. A. T. (Artist Proof 7/14)

- *Venice, Morning*
  1995
  Lift-ground etching and aquatint from three copper plates, with carborundum from two aluminium plates printed in: 1. ultramarine blue with black for borders; 2. viridian green with black for the borders; 3. black and red; 4. red ochre and citron yellow with a relief-roll of chrome yellow and white; 5. black in four tones using red viridian green to adjust the blacks. With hand colouring in cadmium red, phthalo green-blue shade and carbon black acrylic. The exterior border is hand coloured in phthalo green-green shade acrylic. On 16 sheets of torn Velin Arches blanc (300 gsm).
  Edition of 60, with 14 artist's proofs, 3 printer's proofs and 1 B. A. T. (Artist Proof 5/14)
- *Venice, Night*
  1995
  Lift-ground etching and aquatint from three copper plates with carborundum from two aluminium plates printed in: 1. blue-black and black; 2. viridian green and black and various tones of black; 3. black; 4. nasturtium orange, primavere yellow and red ochre, with a relief-roll of white and citron yellow; 5. two tones of black. Before printing all 16 sheets were hand coloured in blue acrylic, after printing they were hand coloured in zinc white acrylic and while still wet, carbon black acrylic was worked into selected areas and used to create the border. On 16 sheets of torn Velin Arches blanc (300 gsm).
  Edition of 30, with 10 artist's proofs, 3 printer's proofs and 1 B. A. T. (Proof. Archive Copy)
- *Red Palm*
  1986-87
  Lithograph from three aluminium plates using lithographic tusche washes, printed in green, light blue and red-orange, with pochoir hand colouring in ultramarine blue, Naples yellow and emerald green gouache on buff Arches cover paper (300 gsm).

Edition of 85, with 15 artist's proofs, 2 printer's proofs, 3 Solo Press impressions and 2 B. A. T. s (BAT)

- *Black Palm*
  1987-88
  Lithograph from three aluminium plates printed in three densities of black with pochoir hand colouring in lamp black, light grey and medium grey gouache on buff Arches cover paper (300 gsm).
  Edition of 40, with 11 artist's proofs, 2 printer's proofs, 2 Solo Press impressions and 2 B. A. T. s (Artist Proof 9)
- *Sand*
  1982-5
  Lithograph from three aluminium plates printed in black and autumn brown, with hand colouring in watercolour (two black wash borders) on buff Velin Arches mould-made paper (270 gsm).
  Edition of 50, with 16 artist's proofs, 2 printer's proofs, 1 working proof and 1 B. A. T. (Artist's Proof 7/16)
- *A Summer Dress*
  2013
  Carborundum relief from three plates printed sequentially with Pale Ultramarine/Cobalt mix, Thin Turquoise/Orient mix, and Moyen Green/Emerald mix on Moulin du Gué 350gsm paper.
  Edition of 30 plus 10 artist's proofs, 1 printer's proof and 1 B.A.T. (Artist Proof 5)
- *Indian Tree*
  1990-91
  Intaglio print with carborundum from one aluminium plate printed in vermillion red and red ochre (mixed), with hand colouring in veronese green egg tempera. on Velin Arches paper (300 gsm).
  Edition of 55, with 15 artist's proofs, 3 printer's proofs and 1 B. A. T. (Artist Proof 14/15)
- *Night Palm*
  1990-91
  Cristea Roberts Gallery, London
  Etching with carborundum and hand-colouring on Velin Arches 300 gsm paper
  Edition of 55 (#33/55)
- *Palm and Window*
  1990-91
  Intaglio print with carborundum from two aluminium plates printed in green and black, with hand colouring in ultramarine blue egg tempera on Velin Arches (300

gsm).
Edition of 55, with 15 artist's proofs, 4 printer's proofs and 1 B. A. T. (Artist Proof 13)

- *Delhi*
  2012
  Cristea Roberts Gallery, London
  Sugar-lift aquatint with carborundum relief and hand-colouring on two sheets of Arches Moulin du Gué blanc 350gsm paper
  Edition of 8 (Copy 1/8)
- *Attack*
  2012
  Cristea Roberts Gallery, London
  Sugar-lift aquatint with carborundum relief and hand-colouring on two sheets of Arches Moulin du Gué blanc 350gsm paper
  Edition of 12 (Copy 8/12)
- *Moonlight*
  1980
  Lithograph from 4 aluminium plates using tusche and washes, printed in transparent red, orange and a red to orange blend, with hand-colouring in ivory black watercolour and blue and green gouache.
  Edition of 100, with 13 artist's proofs, 2 printer's proofs, 2 Solo Press impressions, 1 trial proof and 1 B. A. T. (Artist Proof 9)

North Gallery: Room Two — Hodgkin's Paintings

(Left to right)

- *Portrait of the Artist Listening to Music*
  2011-16
  Oil on wood
  Private Collection
- *Gossip*
  1994-95
  Oil on wood
  Private Collection
- *Portrait of the Artist*
  1984-87
  Oil on wood
  Private Collection
- *After visiting David Hockney (second version)*
  1991-92
  Oil on wood
- *View from Venice*
  1984
  Oil on wood

Gallery Foyer

Above the reception desk

- *Artist and Model (in green and yellow)*
  1980
  Soft-ground etching from two copper plates printed in sepia, with hand colouring in watercolour (a yellow wash background) and green gouache on Stoneridge mould-made etching paper
  Edition of 100, with 20 artist's proofs, 4 printer's proofs, 1 trial proof and 1 B. A. T. (unsigned/unnumbered archive copy)

Stairwell — Left

- *Indian Leaves*
  1982/2004
  Lithograph print on Japanese Gampi Torinoko paper
  Limited edition of 500 (Roman) and 500 (Arabic)
  Framed £750
  Unframed £600
  *This print is for sale and not part of the exhibition curation
- *A Pale Reflection*
  2015-16
  Hand-painted sugar-lift aquatint from 1 plate. Printed in Primrose Yellow/Zinc White with a touch of Viridian, then hand-painted in Light Magenta/Zinc White/Quinacridone Magenta mix and Lemon Yellow/Zinc White mix, on Velin Cuve BFK Rives Grey 280gsm paper
  Artist Proof 1

Stairwell — Right

- *Earth*
  2014
  Hand-painted carborundum relief from three plates printed sequentially with Indian Yellow/Raw Sienna mix, Permanent Green/Lemon Yellow mix, and Nasturtium/Van Dyke mix with hand-painting in Cobalt Teal/Light Green mix on Moulin du Gué 350gsm paper.
  Edition of 25 plus 7 artist's proofs, 1 printer's proof and 1 B.A.T. (Artist Proof 3)
- *Rain*
  2000-2
  Cristea Roberts Gallery, London

Lift-ground etching and aquatint with carborundum and hand-colouring in acrylic on 100% cotton hand-made Somerset 280 gsm paper
Edition of 50 (Copy 42/50)

Above door into the Colonnade

- *Eye*
  2000
  Cristea Roberts Gallery, London
  Lift-ground etching with aquatint with carborundum and hand colouring, on 100% cotton hand-made Somerset 280gsm
  Edition of 80 (Copy 29/80)

Manor Basement

- *Swimming*
  2011
  A print for the London 2012 Olympic Games poster. Produced in an edition of 350, silkscreened by King and McGaw. The print involved 12 hand pulled colour silkscreens, using ground pigments from L. Cornelissen, light-fast Altramarine Blue Dark, Altramarine Blue Light and Cobalt Blue. They were further hand ground into the UV binder with a Srab and Muller and then applied to the print, layer by layer. The hand torn paper is 300gsm Somerset white satin, mould-made, 100% cotton and acid free.
  Edition of 350, with 35 Artist's Proofs (Artist Proof 35/35)

Monk's Dining Room

- *In Conversation*, a film by Judy Marle
  Judy Marle's 1982 film, made for the Arts Council, includes scenes in India and conversations with David Sylvester, Foy Nissen, Bhupen Khakhar, Haridas Swali and Julia Hodgkin.

Eating Room

- *Street Palm*
  1990-91
  Cristea Roberts Gallery, London
  Etching with carborundum and hand-colouring on Velin Arches 300 gsm paper
  Edition of 55 (Copy 21/55)

Breakfast Room

- *Multiplication*
  2013
  Collection of Lal Dalamal
  Hand-pulled 16 colour silkscreen. Limited edition screenprint, produced to mark the 30th anniversary of Terrence Higgin Trust. The Multiplication print involves 16 hand-pulled colour silkscreens, using ground lightfast Phthalo Green, Transparent Yellow Iron and Red Iron Oxides, Titan Buff (Titanium Dioxide) and Carbon Black pigment inks from Golden Inks, New York. These inks were applied layer-by-layer with a final matte varnish. The hand-torn and sponged paper is Somerset white satin 300gsm, mould-made, 100 per cent cotton, acid free and made at St Cuthbert's Mill in Wells, Somerset.
  Edition of 150, plus Artist Proofs (Copy 83/150)

Breakfast Room Shelves — Left
(Top to bottom)

- *Design for British Council Building in Delhi, 2*
  c. 1991
  Gouache and pencil on card
- *Howard Hodgkin pointing towards inlaid tiles at Akbar's Tomb, Sikandrabad*
  c. 1990-91
  Photography by Antony Peattie
- *Two Mughal pottery tiles, North India or Lahore*
  17th Century
  Glazed earthenware, decorated in the cuerda seca technique with yellow, orange, blue and manganese green
- *Design for British Council Building in Delhi, 4*
  c. 1991
  Gouache on card
- *Design for British Council Building in Delhi, 3*
  c. 1991
  Gouache on card

Breakfast Room Shelves — Right
(Top to bottom)

- *Detail of façade mural designed by Howard Hodgkin and executed in black stone and white marble, completed in 1992. (left hand side view)*

1992
Photograph by Madan Mahatta

- *Detail of façade mural designed by Howard Hodgkin and executed in black stone and white marble, completed in 1992. (right hand side view)*
  1992
  Photograph by Madan Mahatta
- *Howard Hodgkin standing in front of the British Council Building, New Delhi*
  1992
  Photographer unknown
- *Howard Hodgkin points towards rejected stone samples for British Council Building, New Delhi*
  c. 1990
  Photograph by Antony Peattie
- *Panoramic detail of the British Council Building, New Delhi*
  1992
  Photographer unknown
- *Mughal Drawing of an Elephant*
  17th Century
  Black ink on paper heightened with white and gold

Library

- *Architectural model for the British Council Building*
  c. 1991
  Mixed media architectural model

Small Drawing Room

- *David's Pool at Night*
  1979-85
  Soft-ground etching and aquatine from one copper plate (drawn by the artist in 1979) printed in black, with hand colouring in black ink on white Hahnemühle mould-made paper.
  Edition of 100, with 20 artist's proofs, 3 printer's proofs, 1 trial proof and 1 B. A. T. (Artist's Proof 5/20)
- *David's Pool*
  1979-85
  Soft-ground etching and aquatine from one copper plate (drawn by the artist in 1979) printed in green, with hand colouring in blue ink on white Hahnemühle mould-made paper.
  Edition of 100, with 20 artist's proofs, 3 printer's proofs, 1 trial proof and 2 B. A. T. (Artist's Proof X/XX)
- *Mango*
  1990-91
  Inaglio print with carborundum from aluminium plate printed in viridian green and apricot yellow, with hand colouring in veronese green egg tempera on Du Chene hand-made paper (600 gsm).
  Edition of 55, with 15 artist's proofs, 3 printer's proofs and 1 B. A. T. (Artist Proof 11/15)
- *In a Public Garden*
  1997-8
  Cristea Roberts Gallery, London
  Lift-ground etching and aquatint with carborundum and hand-colouring in acrylic on hand-made Somerset 270 gsm paper.
  Edition of 70 (PP 5/0)

Soane Gallery: Room One — Early Prints

- *Bedroom*
  1968
  Cristea Roberts Gallery, London
  Lithograph on J Green Paper
  Edition of 75 (UNN AP 1/1)
- *Girl at Night*
  1966
  Cristea Roberts Gallery, London
  Lithograph from four zinc plates on 250 gsm BFK Rives wove paper
  Edition of 75 (AP 1/15)
- *Interior with Figure*
  1966
  Cristea Roberts Gallery, London
  Lithograph from four zinc plates using tusche and crayon on 250gsm BFK Rives wove paper
  Edition of 75 (Copy 66/75)
- *Figure Composition*
  1966
  Screenprint in bright yellow, blue, pink, orange and black on wove paper
  Edition of 10, with an unrecorded number of proofs (5/10 (main edition))
- *Composition with Red*
  1970
  Cristea Roberts Gallery, London
  Lithograph on Arches 250gsm paper
  Edition of 100 (Copy 52/100)

Soane Gallery: Room Two — Indian Views

- *Sun* (from *More Indian Views*)
  1976
  Lithograph from seven zinc plates in beige, two shades of blue, orange, red, black and white on TH Saunder paper (250 gsm)
  Edition of 60, with an unrecorded number of proofs and a B. A. T. (archive copy)
- *Shutter* (from *More Indian Views*)
  1976
  Lithograph from three zinc plates printed in beige, blue and violet on TH Saunders paper (250gsm)
  Edition of 60, with an unrecorded number of proofs and a B. A. T. (archive copy)
- *Palm* (from *More Indian Views*)
  1976
  Lithograph from three zinc plates printed in beige, blue and orange on TH Saunders paper (250gsm)
  Edition of 60, with an unrecorded number of proofs and a B. A. T. (archive copy)
- *Jarid's Porch*
  1977
  Lithograph from one aluminium plate printed in black, with hand colouring in gouache (grey wash border and yellow). On Lexington hand-made paper.
  Edition of 100, with 14 artist's proofs, 2 printer's proofs, 2 trial proofs, and 1 B. A. T. (Artist's Proof 7/14)
- *Window (from More Indian Views)*
  1976
  Lithograph from six zinc plates printed in beige, brown and four shades of green on TH Saunders paper (250gsm)
  Edition of 60, with an unrecorded number of proofs and a B. A. T. (archive copy)
- *Sky* (from *More Indian Views*)
  1976
  Lithograph from three zinc plates printed in beige, blue and a blue to violet blend on TH Saunders paper (250gsm)
  Edition of 60, with an unrecorded number of proofs and a B. A. T. (archive copy)
- *Nick*
  1977
  Soft-ground etching with sugar lift and aquatint from two copper plates printed in black and green, with hand colouring in watercolour (yellow and pink wash, and blue for the border)

Edition of 100, with 15 artist's proofs, 3 printer's proofs, 2 trial proofs, some stage proofs and 1 B. A. T. (Copy 37/100 (main edition))

- *Souvenir*
  1981
  Screen print from five screens printed in five shades of black on Arches Aquarelle mould-made paper.
  Edition of 100, with 20 artist's proofs, 3 printer's proofs and 1 B. A. T. (Artist Proof 6)