

**THE  
LESLIE WADDINGTON  
COLLECTION  
PART II**

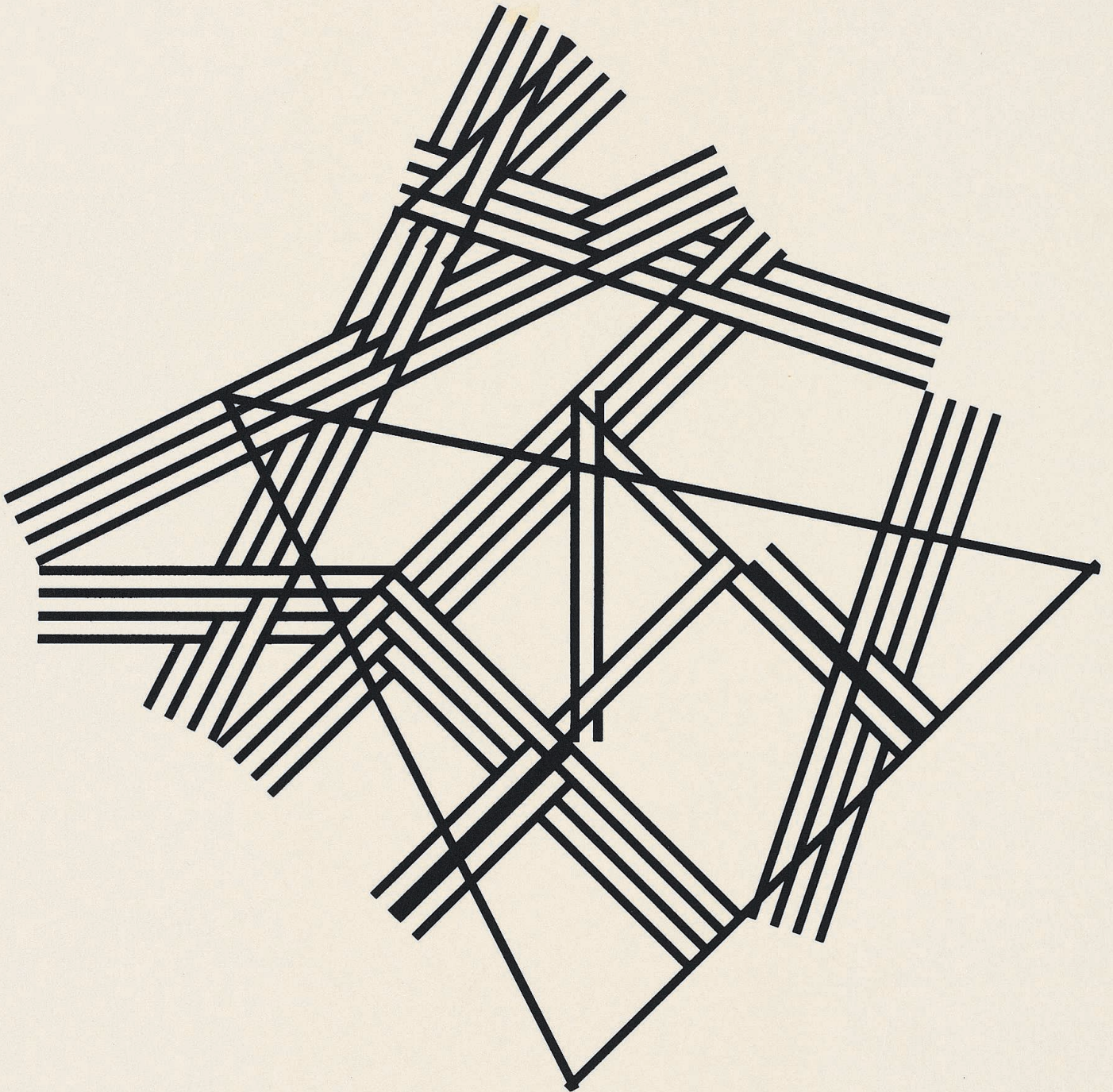
LONDON TUESDAY 22 NOVEMBER 2016



CHRISTIE'S







A.P.

Kenn W. Martin  
76

# THE LESLIE WADDINGTON COLLECTION PART II

LONDON TUESDAY 22 NOVEMBER 2016

## AUCTION

Tuesday 22 November 2016

at 2.00 pm

8 King Street, St. James's

London SW1Y 6QT

## VIEWING

8 King Street, St. James's

London SW1Y 6QT

Saturday	19 November	12 noon – 5.00 pm
Sunday	20 November	12 noon – 5.00 pm
Monday	21 November	9.00am – 4.30 pm
Tuesday	22 November	9.00am – 12 noon

## AUCTIONEER

William Porter

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **WADDINGTON-14176**

## AUCTION RESULTS

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# SPECIALISTS FOR THIS AUCTION

## MODERN BRITISH ART



**Andre Zlattinger**  
*Head of Department,  
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*Head of Auction, The  
Leslie Waddington  
Collection Part II*



**Pippa Jacomb**  
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**Albany Bell**  
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**Edmond Francey**  
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Impressionist and  
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**Antoine Leboteiller**  
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**Simon Andrews**  
*International Specialist,  
Design*

## PHOTOGRAPHY



**Jude Hull**  
*Associate Specialist,  
Photographs*





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Artwork: © Michael Craig-Martin.

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# LESLIE WADDINGTON: A LIFE IN ART

From his arrival in London in 1957, Leslie Waddington rose to become one of the most influential fine art dealers in modern times. Witty, erudite, and inimitably principled, Waddington spent over half a century promoting the groundbreaking work of modern, post-War and contemporary artists. From St Ives School painters to American Abstract Expressionists, Picasso, Matisse and Pop Art, he strove to exhibit art that, in his view, spoke ‘against parochialism and limitation.’ Waddington’s connoisseurial vision, embodied in his private collection of fine art, left an indelible mark on the history of British collecting and patronage.

## EMBRACING MODERNISM

Born in Dublin in 1934, Leslie Waddington was the son of gallery owner Victor Waddington and his wife, Zelda. The couple had lived in Ireland since 1927, when Waddington père relocated from London to open a gallery on Dublin’s South Anne Street. A respected dealer in his own right, Victor Waddington showcased the work of Modern Irish artists such as Jack Butler Yeats. The young Leslie was thus raised surrounded by art and artists, instilling an enduring love for the creative process. An avid reader and bibliophile, Waddington first studied at the Portora Royal School, an institution whose alumni included Oscar Wilde and Samuel Beckett. As Sir Nicholas Serota observed in 2013, ‘Leslie’s spiritual and intellectual roots lie in the literature rather than the art of Ireland, especially in the writings of James Joyce and in the modernist tradition as it developed in Paris between the wars.’

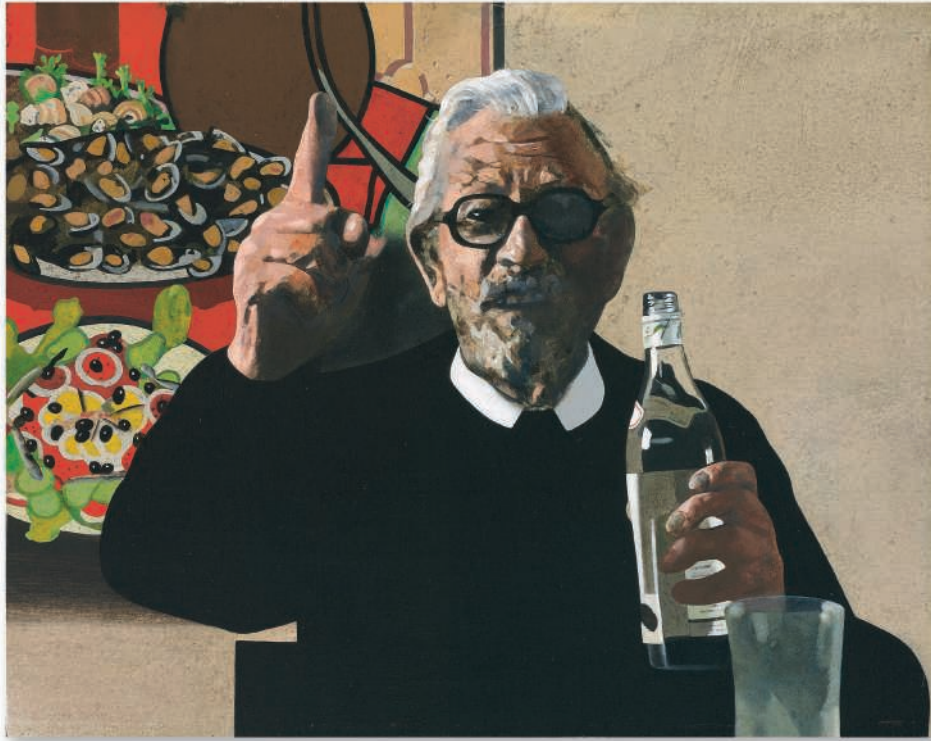
*‘Two of the great things about spending time with Leslie ... was that it was never dull, and never entirely predictable ... He also had that all too rare combination of a brilliant and incisive eye, an excellent business brain and a sense of humour’*

— SIR THOMAS LIGHTON

*‘I’d no idea the collection was that good and beautiful – he’s got some great things in there. I didn’t know about that Agnes Martin, for instance. He collected very well. It’s a very good collection, it’s an amazing collection’*

— SIR PETER BLAKE

Left: The wedding of Leslie and Clodagh Waddington, 15th February 1985.  
Witnessed by Alistair McAlpine (pictured left) and E.J. Power (pictures right).  
Photo: Caroine Forbes.



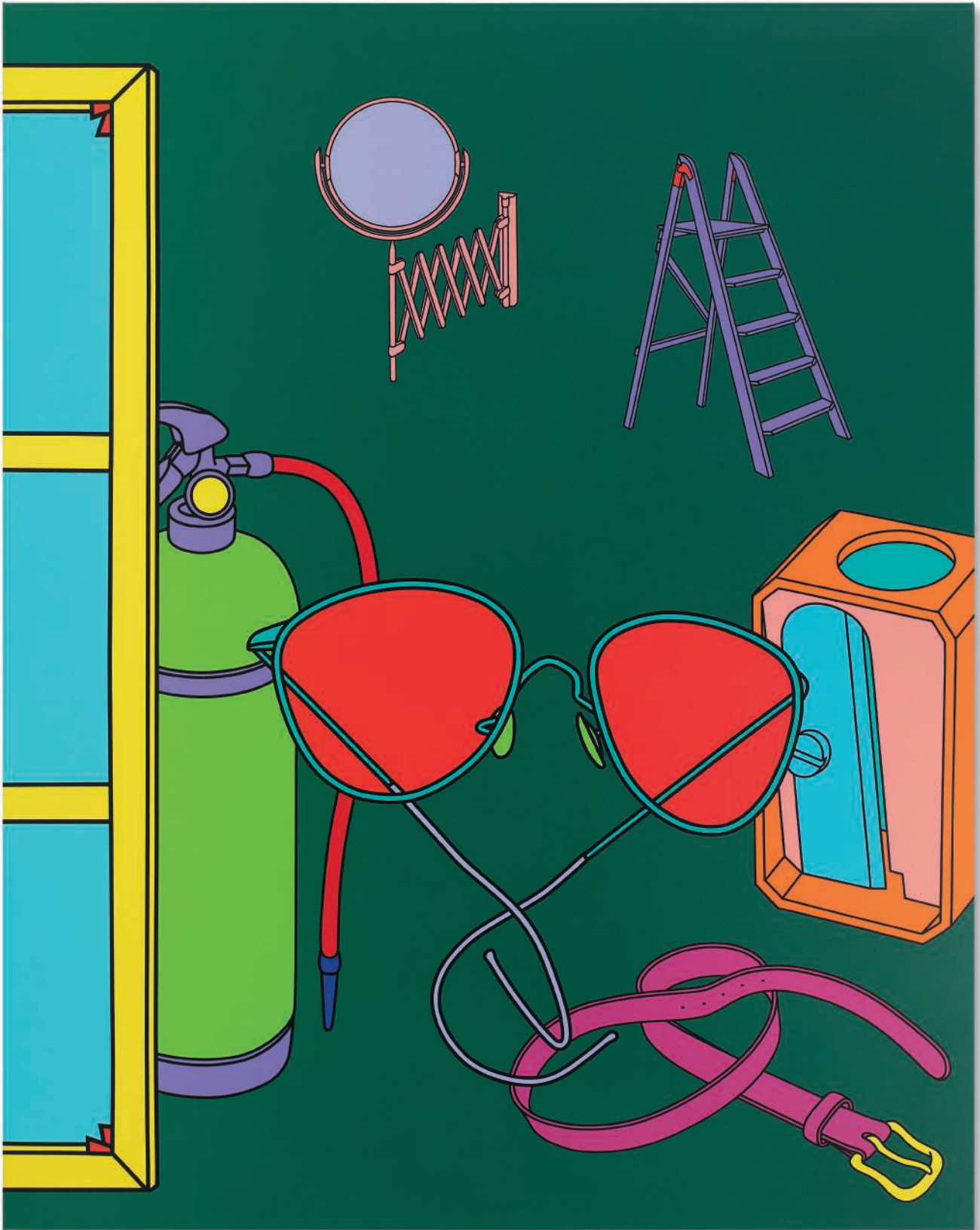
Sir Peter Blake, *E.J. Power*, 1989, sold 4 October 2016, Christie's London, The Leslie Waddington Collection Part I (£125,000). © Peter Blake. All rights reserved, DACS 2016.

*'I first met Leslie as a schoolgirl when going round the London art galleries with my father. When I ventured an opinion about a sculpture by Lynn Chadwick my father was thinking of buying, Leslie told me I might appreciate it better when - and if - I grew up. And when I grew up I went to work for Leslie and found him to be as disconcertingly blunt as he had been all those years before but also a surprisingly kind and generous-hearted employer. His suggestion that I curate a Susan Rothenberg exhibition led to one of the most enjoyable and rewarding projects I could have hoped for. And what I saw at first hand was that like most great art dealers Leslie was driven by an unwavering, unstinting respect for the artist'*

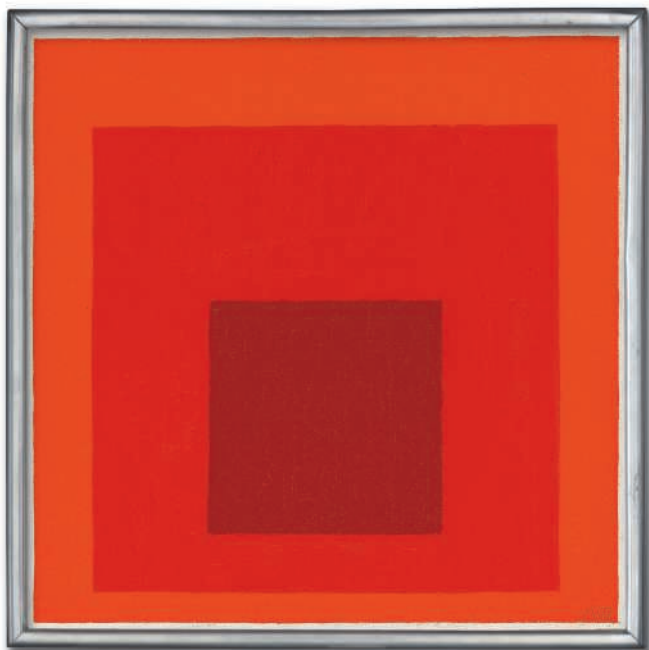
—SARAH WHITFIELD

In the early 1950s, Waddington chose to attend university in Paris, where he studied the history of art and archaeology at the Sorbonne and the École du Louvre. In the French capital, he not only refined his knowledge of art, but encountered the revolutionary thinking shaping post-War European culture. The city exposed Waddington to the work of luminaries such as Jean-Paul Sartre, Alberto Giacometti, Albert Camus and fellow Irishman Samuel Beckett. As Serota noted, it was amongst this dynamic backdrop that the gallerist developed a 'respect for the intellectual that has conditioned the whole way he has lived his life.'

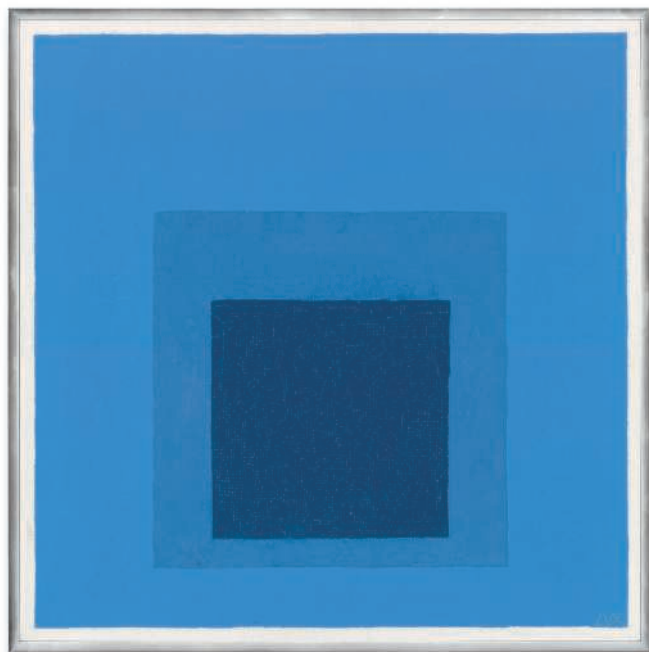
In the late 1950s, Victor Waddington returned to London, where he opened a gallery on Cork Street. Accompanying him was the twenty-four-year-old Leslie, who would soon become a director at his father's business. 'He was erudite, a big reader of Proust', recalled actress Anjelica Huston, who was tutored by Waddington as a girl. 'Leslie was very visual - he liked to show us flash cards of the Old Masters. In my first art lesson, he demonstrated the effects of light and shadow on an egg.' Even into his final years, Waddington was known for a unique energy and flair - a personality that, from his earliest days at Victor Waddington's gallery, disrupted the rarefied Mayfair establishment. The 'great thing about spending time with Leslie', remembered former Waddington Galleries director Sir Thomas Lighton, '... was that it was never dull, and never entirely predictable.'



Sir Michael Craig-Martin, *Las Meninas I*, 2000, sold 4 October 2016, Christie's London, The Leslie Waddington Collection Part I (£149,000). © Michael Craig-Martin



Josef Albers, *Study for Homage to the Square: "Containt"*, 1969.  
 sold 4 October 2016, Christie's London,  
 The Leslie Waddington Collection Part I (£665,000).  
 © The Josef and Anni Albers Foundation / Artists Rights Society (ARS),  
 New York and DACS, London 2016.



Josef Albers, *Homage to the Square*, 1966.  
 sold 4 October 2016, Christie's London,  
 The Leslie Waddington Collection Part I (£389,000).  
 © The Josef and Anni Albers Foundation / Artists Rights Society (ARS),  
 New York and DACS, London 2016.

*'Leslie always liked having a father figure – someone whose authority, judgement or example he could look up to. In the early days, Clement Greenberg had a very close relationship with him – Leslie admired him without qualification. Another figure that he admired was Ted Power. He was very thick with Leslie. Leslie really believed in some ineffable quality in Ted, deep respect, like a father. He also had a great admiration for Samuel Beckett'*

—JOHN KASMIN

*'He was erudite, a big reader of Proust... Leslie was very visual – he liked to show us flash cards of the Old Masters. In my first art lesson, he demonstrated the effects of light and shadow on an egg'*

—ANJELICA HUSTON

#### VISION AND INTEGRITY

On Cork Street, Leslie Waddington staged solo exhibitions of St Ives painters such as Roger Hilton, Terry Frost, Bryan Wynter, Elisabeth Frink, Patrick Heron, and Barbara Hepworth. He was among the first, alongside friend John Kasmin, to present American artists Andy Warhol, Jules Olitski, Kenneth Noland, and Morris Louis to British collectors. In 1966 the young dealer celebrated the opening of his own space, Waddington Galleries, alongside business partner Alexander Bernstein. Waddington Galleries swiftly became an accessible and engaging gathering place for artists, collectors, and scholars. Amongst its initial patrons was Alistair McAlpine, who assembled an impressive collection of contemporary sculpture – famously donated to Tate in 1970 – with Waddington's assistance.

Leslie Waddington brought a range of modern, post-War, and contemporary artists to the attention of British audiences long before the establishment of institutions such as the Tate Modern or the emergence of the YBAs. Journalist Paul Levy described the inspiring array of creativity presented by Waddington across the decades:

*'You never knew what you might see in a [Waddington Galleries] exhibition – an unfamiliar Picasso painting; a wonderful Matisse print that you might fantasise about owning; a thrilling Morandi still life; two or three compelling Patrick Caulfield paintings; covetable Barry Flanagan sculptures ranging from small carvings to a giant hare cast in bronze; an early Howard Hodgkin you'd never seen before; a huge upside-down Baselitz; the out-of-scale, wildly coloured contents of a toolkit by Michael Craig-Martin; a procession of works by Arp, Dubuffet, Léger, Miró... a really choice Milton Avery; a sly, funny Allen Jones piece; or a whole wall of Josef Albers or Peter Blake.'*



Jean Dubuffet, *Visiteur au chapeau bleu* (*Visitor with Blue Hat*), 1955, sold 4 October 2016, Christie's London, The Leslie Waddington Collection Part I (€4,813,000). © ADAGP, Paris and DACS, London 2016.

*‘Leslie and I knew each other for a very long time. We would always go and have lunch together at the Wolseley when I came to London. He was the quintessential British man. I would stop by the gallery on Cork Street and he would pull out a Dubuffet and leave me alone with it for as long as I liked. He was such a kind, charming man. In Paris, we would have lunch at the Voltaire, his favourite restaurant, the staff there was very upset to hear that he had passed away. It wasn’t only a professional relationship between us, he was a true friend. Above all, what I loved about Leslie, was that he had great human values, very straight, faithful, honest, charming. He was kind and had a terrific sense of humour with no pretension’*

—FRANÇOIS GIBAULT  
PRESIDENT, DUBUFFET FOUNDATION

*‘He was a hard businessman, but honest, and that’s what I liked about him ... in the long run, that’s why I stayed with him. He was just a fantastic dealer’*

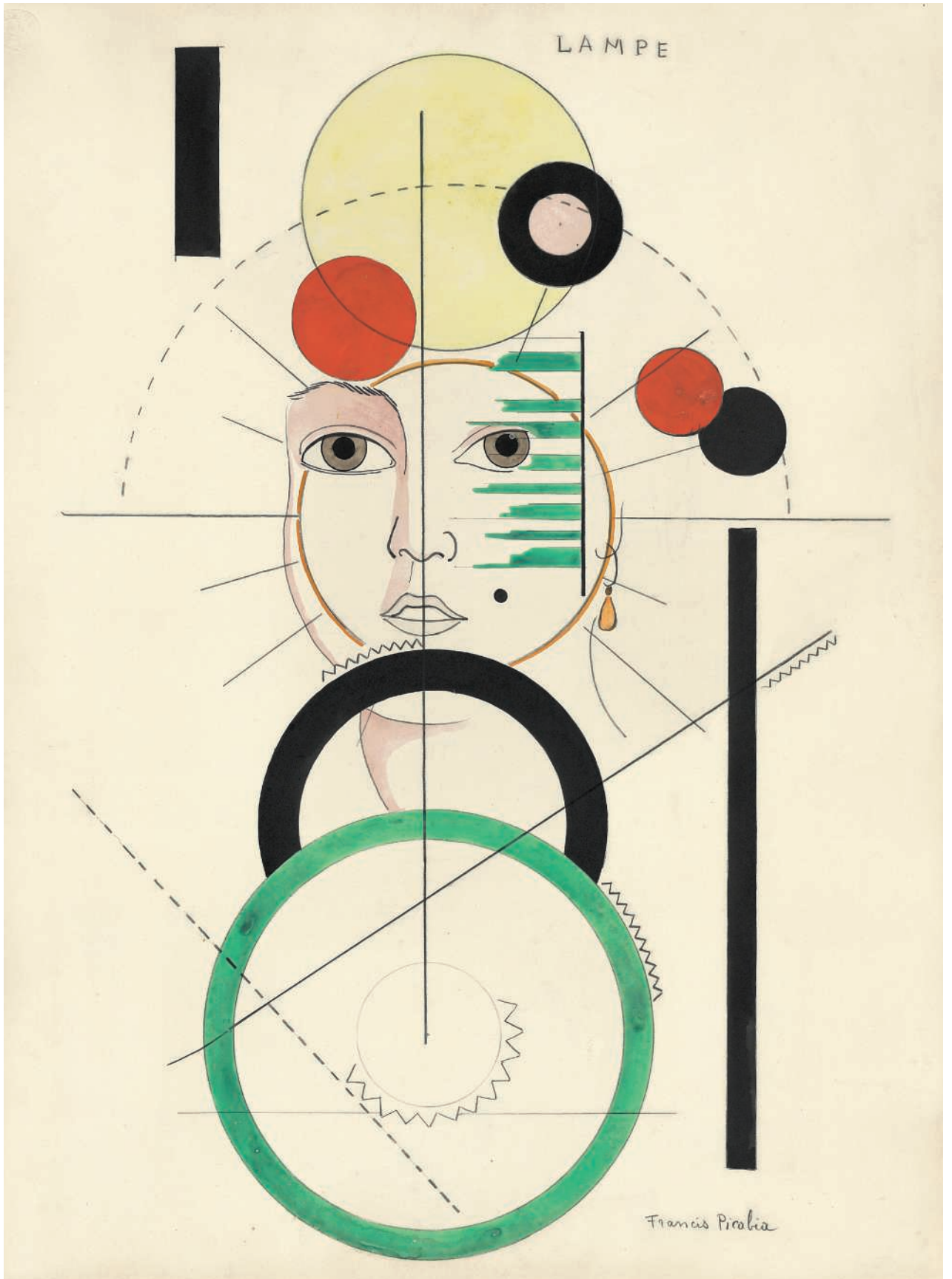
—SIR PETER BLAKE

Leslie Waddington’s prodigious career was informed by astute connoisseurship, meticulous scholarship, and a commitment to integrity. The gallerist ‘had that all too rare combination’, Thomas Lighton observed, ‘of a brilliant and incisive eye, an excellent business brain, and a sense of humour.’ In the years following the opening of his eponymous galleries, Waddington expanded the business to encompass contemporary editions by British and international artists, as well as modern drawings by Picasso, Matisse, Léger, and others. The 1970s and 1980s saw Waddington merge with the esteemed Mayfair establishment Arthur Tooth & Sons – former purveyor of art to collectors including Henry Clay Frick – and the opening of additional gallery locations. By the late 1980s, Cork Street was home to five Waddington spaces, renowned for their elegant glass frontages and inviting atmospheres. ‘I know that it is the fashion for art galleries to be exclusive organizations, like little private clubs’, he told an interviewer in 1989. ‘But I do not agree with this. I think art galleries should be as open as possible.... I have nothing to hide. Nothing. So I keep no secrets. I have a gallery that is in no way exclusive. And I think I’m right to do this.’

As the fine art market evolved, so did Leslie Waddington’s focus as a dealer. Having brought a number of British and contemporary artists to public prominence, he turned his attention to classic modern art, as well as more recent masters such as Patrick Caulfield and Michael Craig-Martin. Whether at his Cork Street galleries, international art fairs, or his favourite table at Le Caprice, Waddington was a treasured art world persona – a friend and confidante to fellow dealers such as James Mayor, John Kasmin, Stephen Mazoh, Robert Landau, James Corcoran and Giulio Tega. He also served as a generous mentor to emerging artists and dealers, many of whom honed their talents at Waddington Galleries. Among those influenced by Leslie were Alan Cristea, Timothy Taylor, Ben Brown, Alison Jacques, and Phillida Reid, as well as the countless individuals encouraged by Waddington’s love for fine art.

Waddington served as chairman of the Modern Painting and Pictures sections of the European Fine Art Fair, where he worked to broaden the fair’s appeal beyond Old Master paintings and decorative arts. In amplifying the presence of modern and contemporary artists at Maastricht, Waddington sought to make TEFAF ‘the most important art fair in the world.’ In 2003, he was one of the first dealers to participate in London’s influential Frieze art fair. With the death of Lord Bernstein in 2010, French dealer Stéphane Custot became Waddington’s business partner; Waddington was named chairman of the newly reminted Waddington Custot Galleries. In 2013, Nicholas Serota presented the gallerist with the Federation of European Art Galleries Award in Basel, lauding Waddington as an individual ‘without equal in the profession.’





Francis Picabia, *Lampe*, circa 1923, sold 4 October 2016, Christie's London, The Leslie Waddington Collection Part I (£3,637,000). © DACS 2016.



*Las Semejanzas d'Avignon Vues de Derrière*

*Peter Canfield 1975*

*'You never knew what you might see in a [Waddington Galleries] exhibition – an unfamiliar Picasso painting; a wonderful Matisse print that you might fantasise about owning; a thrilling Morandi still life; two or three compelling Patrick Caulfield paintings; covetable Barry Flanagan sculptures ranging from small carvings to a giant hare cast in bronze; an early Howard Hodgkin you'd never seen before; a huge upside-down Baselitz; the out-of-scale, wildly coloured contents of a toolkit by Michael Craig-Martin; a procession of works by Arp, Dubuffet, Léger, Miró... a really choice Milton Avery; a sly, funny Allen Jones piece; or a whole wall of Josef Albers or Peter Blake'*

—PAUL LEVY

#### A GALLERIST'S COLLECTION

'You always had the sense that it was the excitement of sharing his passion', Serota said, 'that made Leslie such an effective salesman.' Indeed, Waddington's enthusiasm for fine art was reflected in his own remarkable collection of painting, sculpture, and works on paper. At his Victorian townhouse in London's Chelsea neighbourhood – designed by the celebrated architect John Pawson – Waddington and his wife, Clodagh, lived surrounded by the creative output of figures including Josef Albers, Alexander Calder, Barry Flanagan, Milton Avery, Francis Picabia, Robert Motherwell, Joan Miró, Patrick Caulfield, Peter Blake and Victor Waddington's favoured Jack Butler Yeats. A fascination with literature was also evidenced in his impressive private library – a source of ideas and enlightenment to complement the aesthetic wonders of Waddington's fine art assemblage. Few things managed to bring the gallerist as much happiness, however, as his family: daughters Anya and Laura; grandchildren Tom, Flora, and Louis; and Clodagh, the 'best acquisition of [Waddington's] life', in Serota's words, '... whose beauty and wit captured not just Leslie but also his friends.'

Assembled with great dedication, connoisseurship, and spirit, the collection of Leslie Waddington is a stirring representation of one man's decades-long pursuit of beauty – that 'gracious presence', as Joyce wrote, that is the source of 'the holy spirit of joy.' Leslie's profound legacy lies not only in an unwavering dedication to artists, but in the new generation of scholars, dealers, and collectors inspired by his journey in fine art.



Left: Patrick Caulfield, *Les Demoiselles d'Avignon Vues de Derrière*, 1998, sold 4 October 2016, Christie's London, The Leslie Waddington Collection Part I (£233,000).

Right: Barry Flanagan, *Acrobats*, 1981, sold 4 October 2016, Christie's London, The Leslie Waddington Collection Part I (£389,000).

© Barry Flanagan / Bridgeman Images.



Leslie Waddington at Waddington Galleries.  
Artwork: © ARS, NY and DACS, London 2016.  
Photo: © Miriam Reik.



not in



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## CLIVE BARKER (B. 1940)

### *Portrait of Leslie Waddington*

signed and dated 'Clive Barker 86' (lower right) and inscribed 'Leslie Waddington' (lower left)  
pencil and pastel on blue paper  
22 x 15 in. (56 x 38 cm.)  
Executed in 1986.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

#### PROVENANCE:

Acquired directly from the artist by Leslie Waddington in 1986.

#### EXHIBITED:

London, National Portrait Gallery, *Clive Barker Portraits*, July - October 1987, no. 52.

#### LITERATURE:

Exhibition catalogue, *Clive Barker Portraits*, London, National Portrait Gallery, 1987, pp. 8, 28, no. 52, illustrated.

A. Jo Fermon and M. Livingstone, *Clive Barker Sculpture Catalogue Raisonné 1958-2000*, Milan, 2003, illustrated on the inside of the front and back covers.



λ2

**PATRICK CAULFIELD, R.A.**  
(1936-2005)

*Clasped hands*

signed and dated 'Patrick Caulfield 73' (lower right)  
acrylic on paper  
18<sup>7</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>8</sub> in. (48.2 x 44.1 cm.)  
Executed in 1973.

£10,000-15,000  
\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Acquired directly from the artist by Leslie Waddington.

ALLEN JONES, R.A. (B. 1937)

*Acrobat*

signed, numbered and dated 'III/X Allen Jones 93.'

(on the underside of the base)

acrylic on wood

27½ in. (70 cm.) high

Conceived in 1993.

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROVENANCE:

Acquired directly from the artist by

Leslie Waddington.







λ4

SIR PETER BLAKE, R.A. (B. 1932)

*Alphabet Series*

the complete set of 26 screenprints in colours, 1991, on wove paper, each signed and titled in pencil, numbered 54/95, published by Waddington Graphics and Coriander Studio, London, the full sheets, in very good condition, each unframed

Image 738 x 520 mm., Sheet 1040 x 780 mm. (each)

(26)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



*Zebra, London Zoo, 1980.*

*Peter Blake*

λ5

SIR PETER BLAKE, R.A. (B. 1932)

*Zebra, London Zoo*

signed 'Peter Blake' (lower right), inscribed and dated 'Zebra. London Zoo. 1980' (lower left)

chromogenic print

6½ x 8¼ in. (16.5 x 21 cm.)

Executed in 1980.

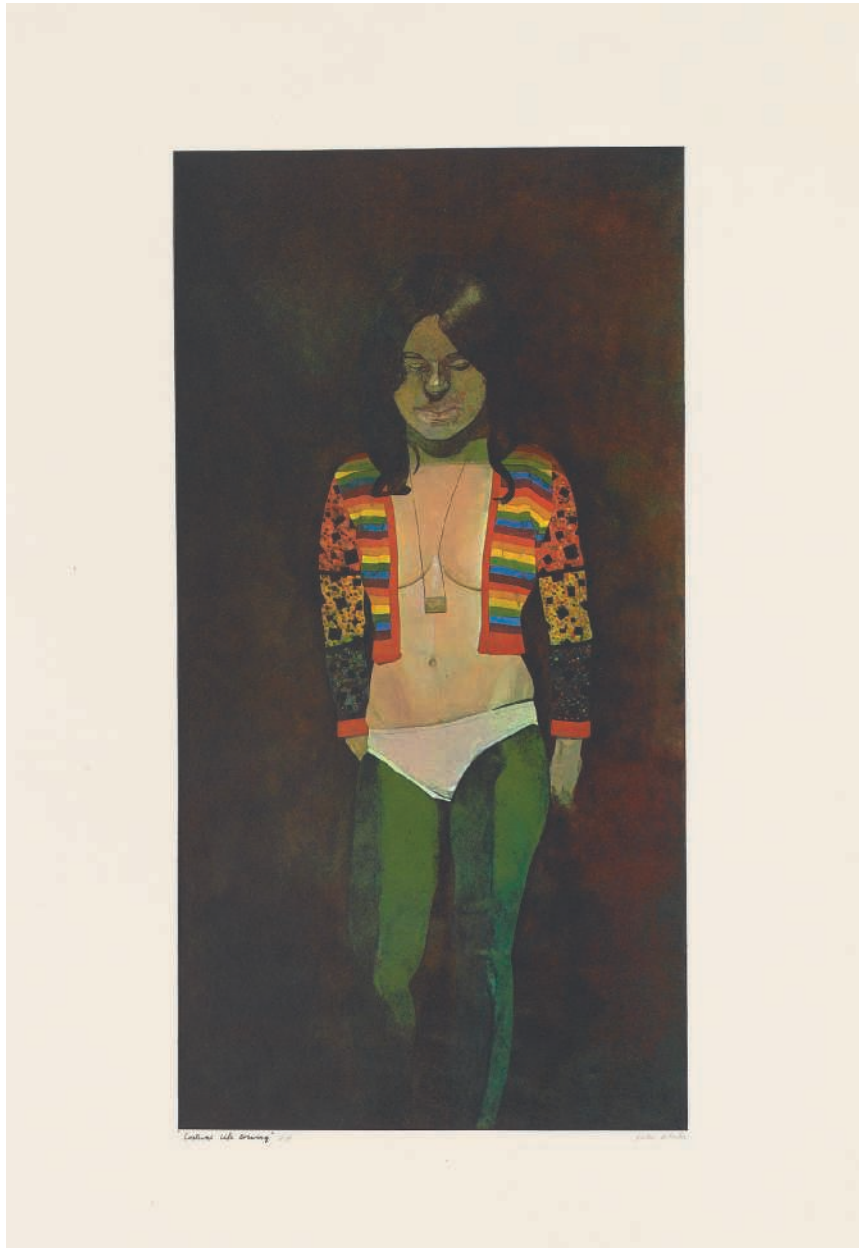
£1,000-2,000

\$1,300-2,400

€1,200-2,200

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.



λ6

SIR PETER BLAKE, R.A. (B. 1932)

*Costume life drawing*

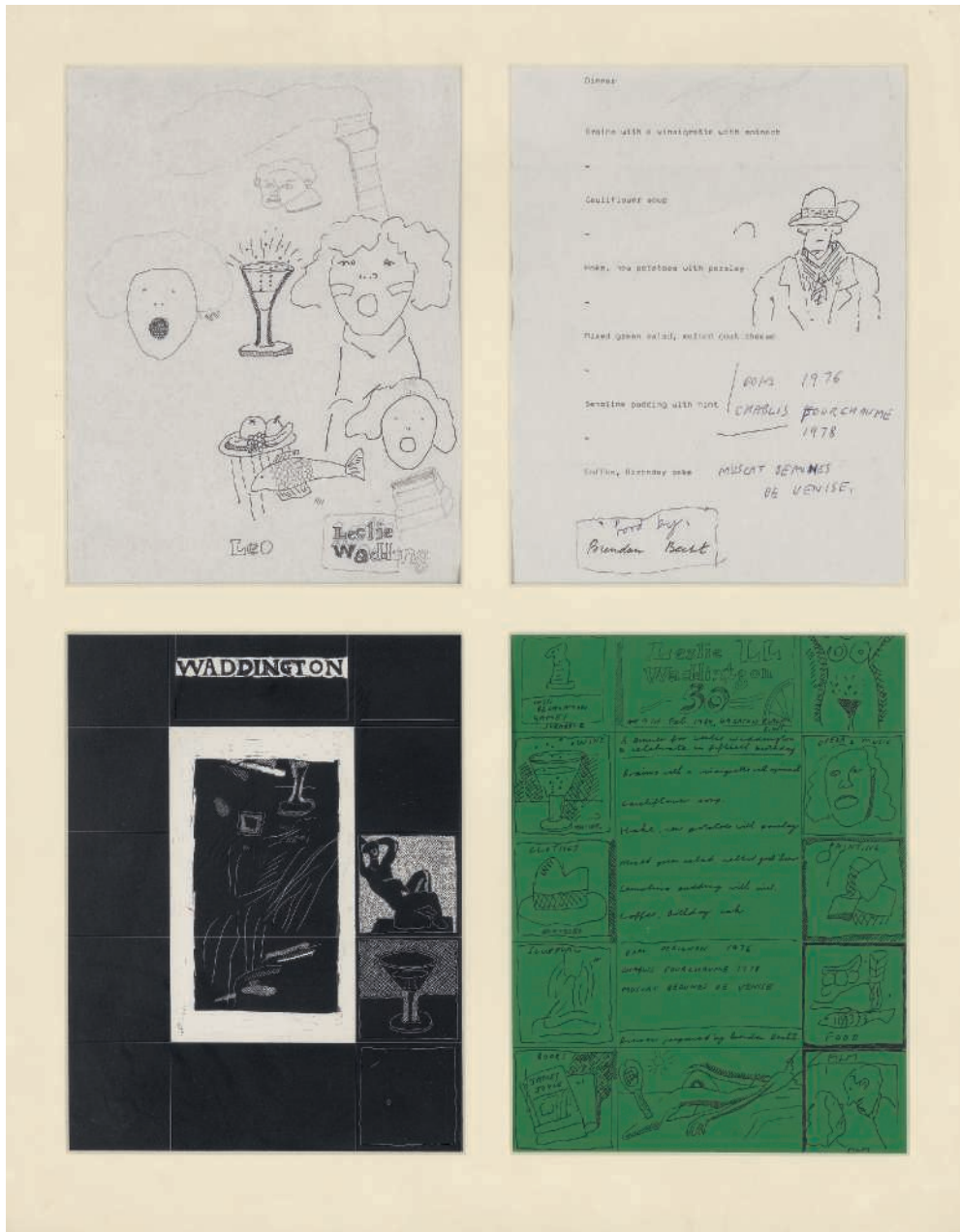
screenprint in colours, 1971, on wove paper, signed in pencil, titled in black ink, inscribed *A/P*, an artist's proof aside from the edition of 125, the full sheet, generally in good condition, unframed

Image 432 x 225 mm., Sheet 777 x 570 mm.

£250-350

\$310-430

€280-390



λ7

SIR PETER BLAKE, R.A. (B. 1932)

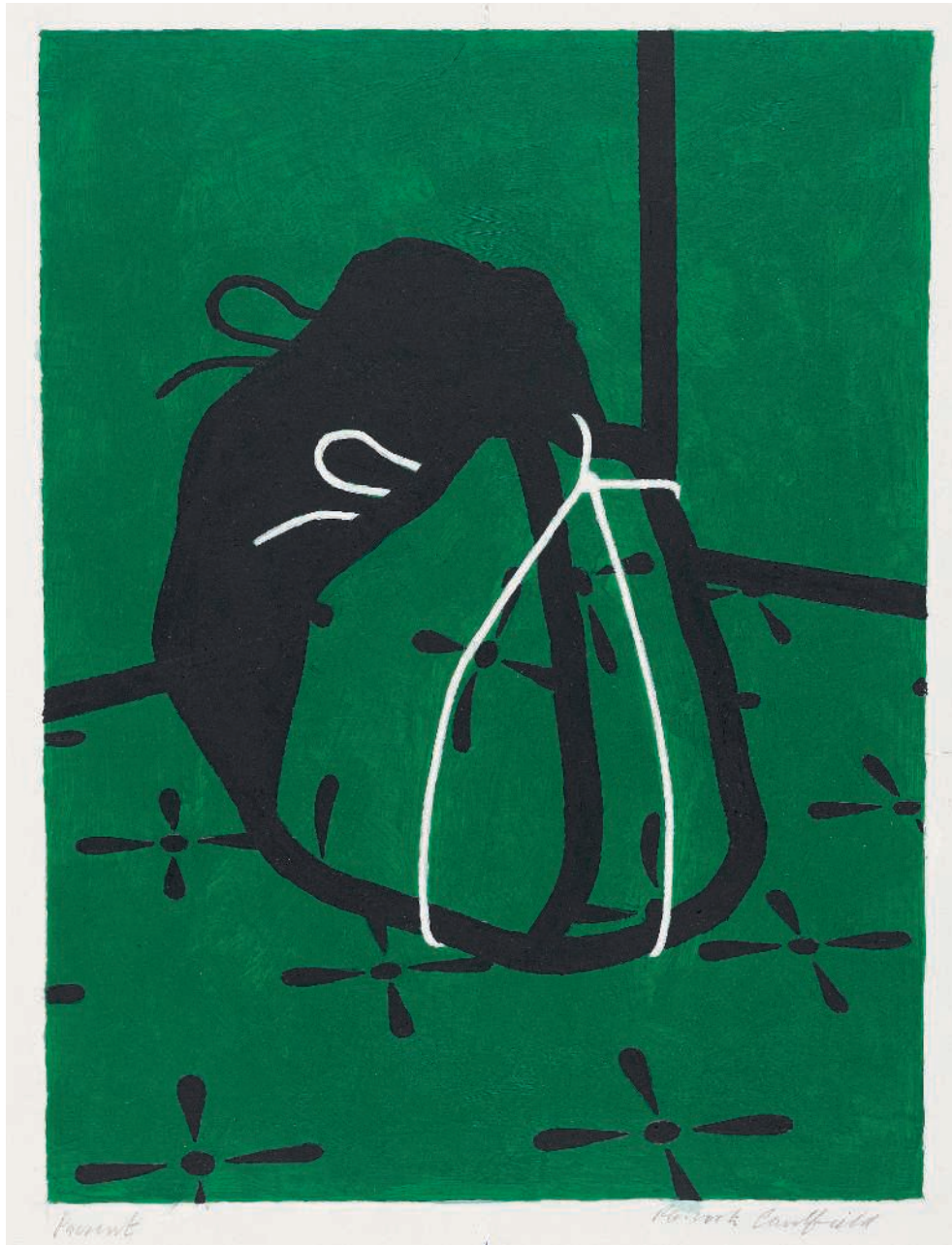
*Menus for Leslie Waddington's 50th Birthday,  
9 February 1984*

ink; linocut  
each 10<sup>1</sup>/<sub>8</sub> x 7<sup>5</sup>/<sub>8</sub> in. (25.5 x 19.5 cm.), framed as one  
Executed in 1984.

£1,000-2,000  
\$1,300-2,400  
€1,200-2,200

PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington in February 1984.



λ8

PATRICK CAULFIELD, R.A. (1936-2005)

*Present*

signed 'Patrick Caulfield' (lower right), inscribed 'Present' (lower left)

acrylic on card

12 x 9¼ in. (30.5 x 23.5 cm.)

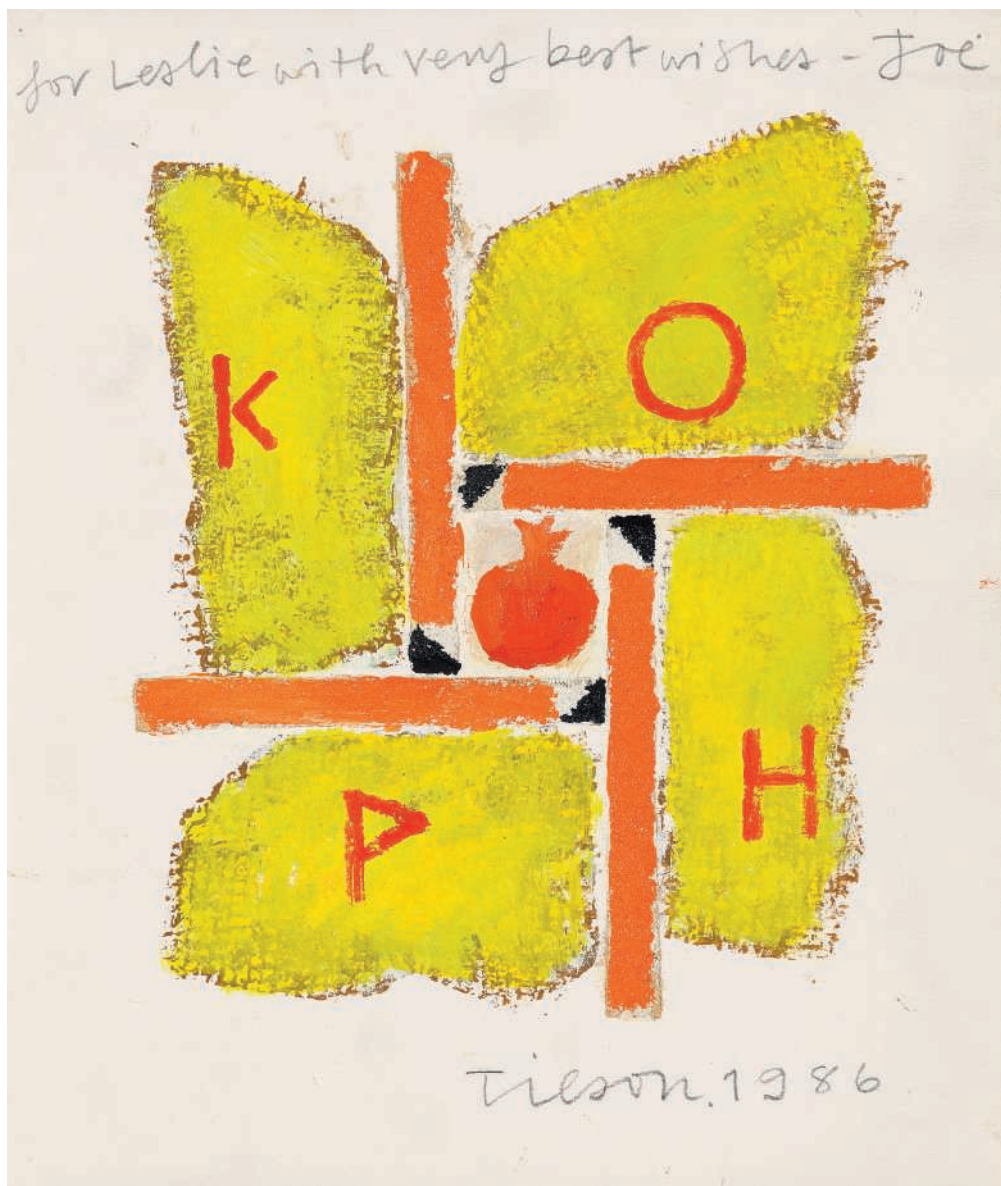
£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington.



λ9

JOE TILSON, R.A. (B. 1928)

*Untitled*

signed and dated 'Tilson 1986' (lower right) and dedicated  
'for Leslie with very best wishes - Joe' (along the upper edge)

mixed media on paper, unframed

11¾ x 10 in. (29.8 x 25.4 cm.)

Executed in 1986.

Together with a 'get well' card to Leslie from the artist and  
his wife.

£1,000-2,000

\$1,300-2,400

€1,200-2,200

PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington in 1986.



λ10

JOE TILSON, R.A. (B. 1928)

*Untitled (Tree Maze)*

signed, dedicated and dated '-for Ferriel & Leslie/with best wishes for/Christmas 1977./- Joe' (on the reverse)

oil on wood construction

11 x 9¼ in. (28 x 23.5 cm.)

Painted in 1977.

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington in 1977.

BARRY FLANAGAN (1941-2009)

*Unicorn and monkey*

signed twice with monogram and dated twice 'Dec 1982'

(on the base)

ceramic, unique

19 in. (48.3 cm.) high

Conceived in 1982.

£15,000-25,000

\$19,000-30,000

€17,000-28,000

PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington.





λ12

PATRICK CAULFIELD, R.A.  
(1936-2005)

*Grey pipe*

screenprint in colours, 1981, on wove paper, signed in pencil, inscribed AP, one of fifteen artist's proofs aside from the edition of 75, published by Waddington Graphics, London, printed by Kelpra Studio, London, with their blindstamp, in very good condition, unframed

Image 488 x 512 mm., Sheet 717 x 744 mm.

£600-800

\$730-970

€670-880

PROVENANCE:

with Sims Reed Gallery, London, April 1994.

Acquired from the above by Leslie Waddington.

LITERATURE:

Cristea 64.



λ13

BARRY FLANAGAN (1941-2009)

*Hare*

bronze with a brown patina

4¼ in. (11 cm.) wide

Conceived *circa* 2006.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.





λ14

## WILLIAM TURNBULL (1922-2012)

### *Sextet*

the complete set of six lithographs in colours, 1966, on wove paper, with the justification printed inside the portfolio box, each signed and dated in pencil *verso*, each numbered 10/20 *verso* (there were also some artist's proofs), published by Editions Alecto, London, the full sheets, loose (as issued), in the original grey cloth-covered box, in very good condition, unframed (portfolio)

Image 498 x 514 mm., Sheet 560 x 560 mm. (each)

(6)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

KIM LIM (1936-1997)

*Batu*

each signed with monogram and dated '82' and respectively marked 'A', 'B' and 'C' (on the underside)

Portland stone

44<sup>7</sup>/<sub>8</sub> x 43<sup>3</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>4</sub> in. (114 x 111 x 15.9 cm.) overall

Conceived in 1982.

£4,000-6,000

\$4,900-7,300

€4,500-6,600

PROVENANCE:

with Nicola Jacob Gallery, London.

Anonymous sale; Christie's, London,

22 October 1997, lot 143.

Acquired at the above sale by

Leslie Waddington.





λ16

IAN DAVENPORT (B. 1966)

*Poured painting (black)*

household paint on canvas  
18 x 18 in. (45.7 x 45.7 cm.)

£1,500-2,500

\$1,900-3,000

€1,700-2,800

PROVENANCE:

Acquired directly from the artist by Leslie and  
Clodagh Waddington.



λ17

WILLIAM TURNBULL (1922-2012)

*Untitled 1986*

signed and dated 'Turnbull 1986' (on the canvas overlap)

oil on canvas

60 x 60 in. (152.5 x 152.5 cm.)

Painted in 1986.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Acquired directly from the artist by Leslie and Clodagh Waddington in the late 1980s.

SIR MICHAEL CRAIG-MARTIN, R.A. (B. 1941)

*Abstract painting*

acrylic on canvas

72 x 144 in. (182.9 x 365.8 cm.)

Painted in 1995.

£20,000-30,000

\$25,000-36,000

€23,000-33,000

PROVENANCE:

with Waddington Galleries, London.

Acquired from the above by

Leslie and Clodagh Waddington.

EXHIBITED:

London, Waddington Galleries/  
Karsten Schubert Gallery, *From Here*,  
March - April 1995, no. 5.

Bregenz, Kunsthau Bregenz,  
*Michael Craig-Martin: Signs of Life*,  
June - August 2006, exhibition not  
numbered.

LITERATURE:

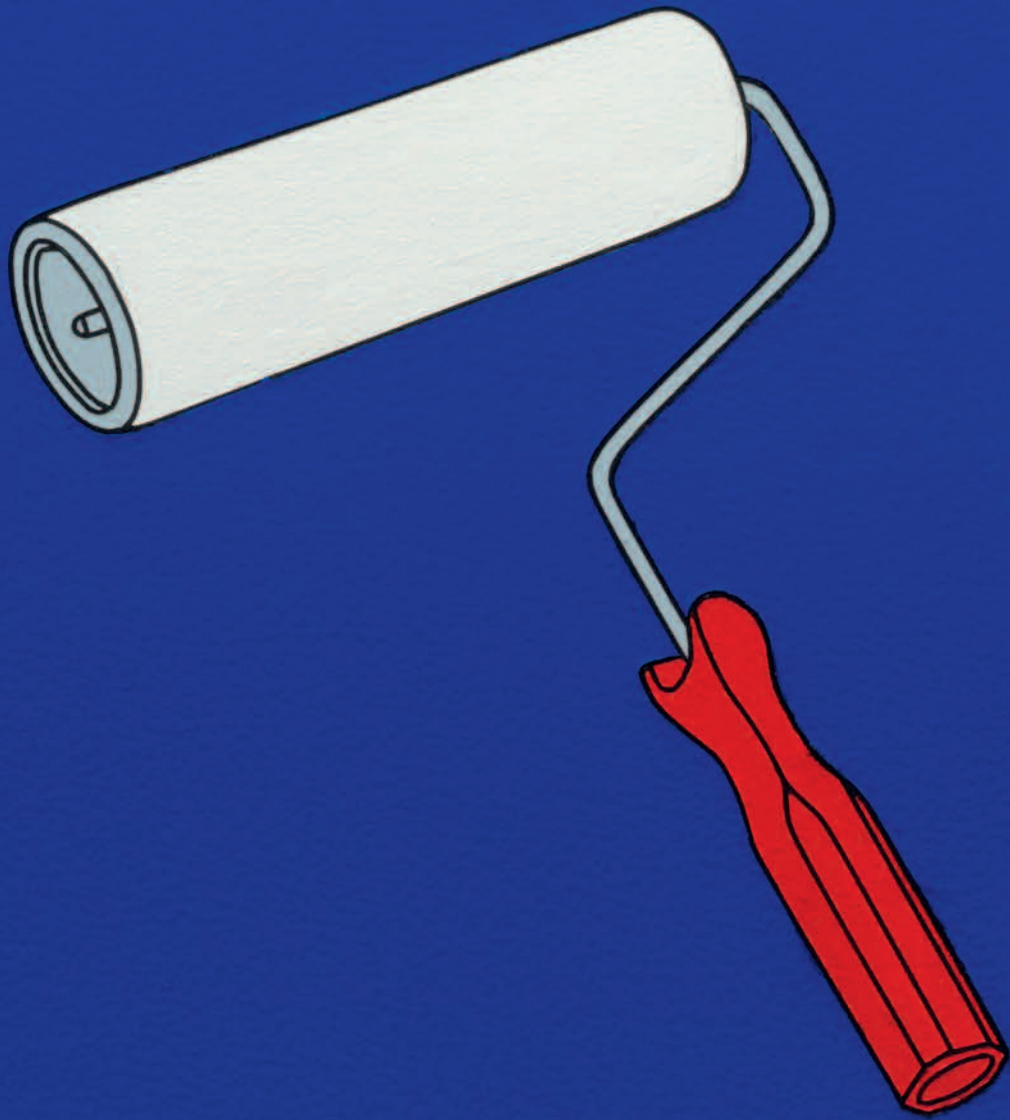
Exhibition catalogue, *From Here*,  
London, Waddington Galleries/  
Karsten Schubert Gallery, 1995, pp. 25,  
52, no. 5, illustrated.

Exhibition catalogue, *Michael  
Craig-Martin: Signs of Life*, Bregenz,  
Kunsthau Bregenz, 2006, pp. 59-  
61, 56-57, exhibition not numbered,  
illustrated.

R. Cork, *Michael Craig-Martin*, London,  
2006, p. 181, illustrated.

*‘There is no overall perspective, no single point of view, no unified field of vision. The paintings are neither hierarchical nor didactic, neither narrative nor allegorical, but all these possibilities are implied. As in life things both connect and don’t connect. The logic of the images alternately reflects and contradicts the logic of the objects represented. The ordinary turns out not to be so ordinary’*

— M. CRAIG-MARTIN











Lot 36: Antoni Tàpies, *Polze núm. 2 (Thumb no. 2)* and Lot 23: Henri Hayden, *Interieur rouge* hanging in Leslie and Clodagh Waddington's home.  
Photo: © Prudence Cuming Associates.





λ19

MAN RAY (1890-1976)

*Louis Aragon and André Breton, circa 1924*

gelatin silver print

stamped 'Man Ray 31 bis, Rue Campagne Première Paris'

[Manford M3] and annotated 'dans Variétés 1929' in pencil (*verso*)

image/sheet: 6¾ x 9¼ in. (17.2 x 23.5 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROVENANCE:

with Paul Kasmin Gallery, New York.

Acquired from the above by Leslie Waddington.

EXHIBITED:

London, Serpentine Gallery, *Man Ray*,

January - March 1995.

LITERATURE:

*Variétés - Le Surréalisme*, 1929, n.p.

## ANDRÉ VILLERS (B. 1930)

*Pablo Picasso, 1950s*

gelatin silver print, printed later  
signed in ink (margin); photographer's  
copyright credit stamp (*verso*)  
image: 12 x 15<sup>7</sup>/<sub>8</sub> in. (30.5 x 40.3 cm.)  
sheet: 10<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>8</sub> in. (26.7 x 35.8 cm.)

£1,000-2,000

\$1,300-2,400

€1,200-2,200

### PROVENANCE:

with Isselbacher Gallery, New York.  
Acquired from the above by  
Leslie Waddington.



## ANDRÉ VILLERS (B. 1930)

*Pablo Picasso, 1950s*

gelatin silver print, printed later  
signed in ink (margin); photographer's  
copyright credit stamp (*verso*)  
image: 13<sup>3</sup>/<sub>4</sub> x 11<sup>3</sup>/<sub>8</sub> in. (35 x 29 cm.)  
sheet: 15<sup>7</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>8</sub> in. (40.4 x 30.3 cm.)

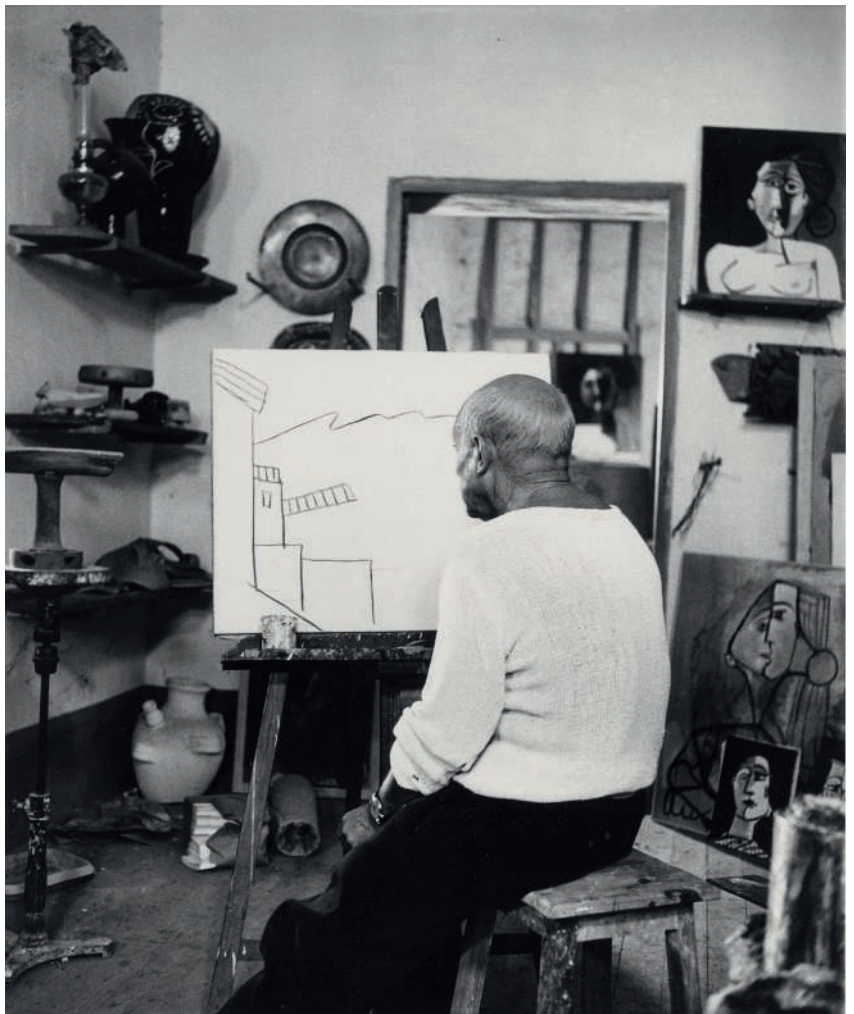
£1,000-2,000

\$1,300-2,400

€1,200-2,200

### PROVENANCE:

with Isselbacher Gallery, New York.  
Acquired from the above by  
Leslie Waddington.





22

## GEORGES BRAQUE (1882-1963)

### *L'ordre des oiseaux*

the complete set of twelve etchings with aquatint in colours, 1962, on wove paper, with title, text by Saint-John Perse, and justification signed in ink by the author and the artist, copy 95 of 100 (there were also thirty copies numbered in Roman numerals), published by Au Vent d'Arles, Paris, with their watermark, the full sheets, with some pale time staining, offsetting primarily to the text pages, bound (as issued), in the original leather-bound boards with blue silk and collage, with the silk covered slipcase, generally in very good condition (book)

450 x 560 x 30 mm. (overall)

£8,000-12,000

\$9,800-15,000

€8,900-13,000

#### PROVENANCE:

with Sims Reed Gallery, London.  
Acquired from the above by  
Leslie Waddington in April 1994.

#### LITERATURE:

Vallier 182.



λ23

HENRI HAYDEN (1883-1970)

*Interieur rouge*

signed and dated 'Hayden 63' (lower left)

oil on canvas

25<sup>5</sup>/<sub>8</sub> x 32 in. (65.2 x 81.2 cm.)

Painted in 1963.

£15,000-25,000

\$19,000-30,000

€17,000-28,000

LITERATURE:

S. Beckett, P. Chabert and C. Zagrodzki, *Hayden*, Paris, 2005, p. 142, illustrated.



λ24

BEN NICHOLSON, O.M. (1894-1982)

*Untitled (1980)*

signed with initials, dedicated and dated 'BN/1980/for/Leslie'  
(lower left)

ink over a printed base, unframed

7<sup>7</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>2</sub> in. (20.3 x 19 cm.)

Executed in 1980.

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington in 1980.





λ25

PATRICK HERON (1920-1999)

*Untitled*

gouache

4<sup>7</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> in. (12.5 x 24 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,600

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.



λ26

## ALAN REYNOLDS (1926-2014)

### *Violet and Yellow 1967*

signed and dated 'Reynolds 67' (lower right), inscribed, dedicated and dated again "To LW. from Alan 26/9/67." "Image - Violet + Yellow 1967" (lower left)  
watercolour, unframed  
14½ x 15½ in. (36.8 x 39.3 cm.)  
Executed in 1967.

£2,000-3,000  
\$2,500-3,600  
€2,300-3,300

#### PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington in 1967.



λ27

ROGER HILTON (1911-1975)

*Untitled 67*

signed and dated 'HILTON/67' (on the reverse)

oil on canvas

60 x 50 in. (152.4 x 127 cm.)

Painted in 1967.

£15,000-25,000

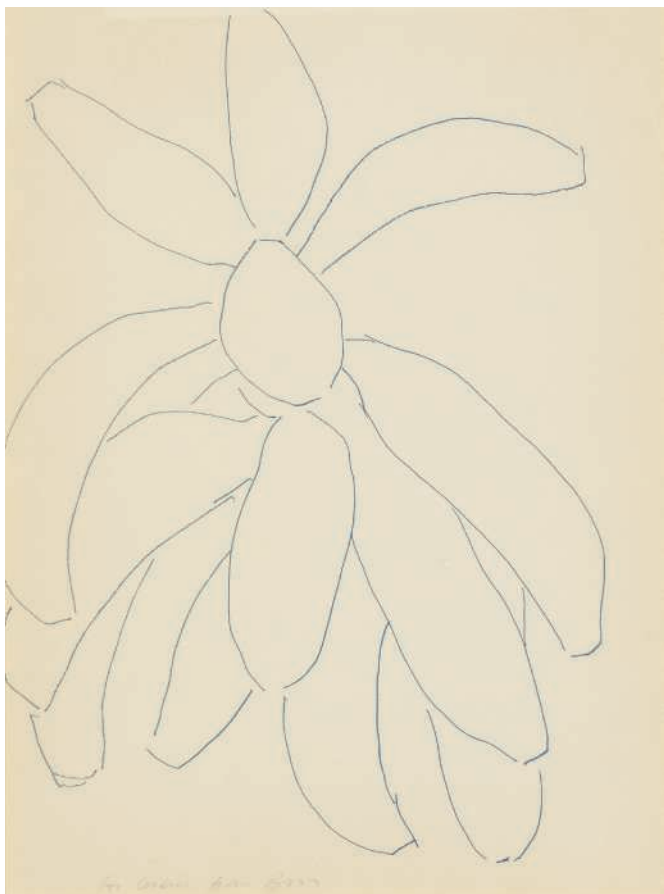
\$19,000-30,000

€17,000-28,000

PROVENANCE:

with Waddington Galleries, London.

Acquired from the above by Leslie Waddington.



λ28

**WILLIAM TURNBULL**  
(1922-2012)

*Flower drawing; Still life with jars*

dedicated 'For Leslie from Bill' (lower left)  
ink

14½ x 10¾ in. (36.8 x 27 cm.)

*Still life with jars* was executed in 1978.

(2)

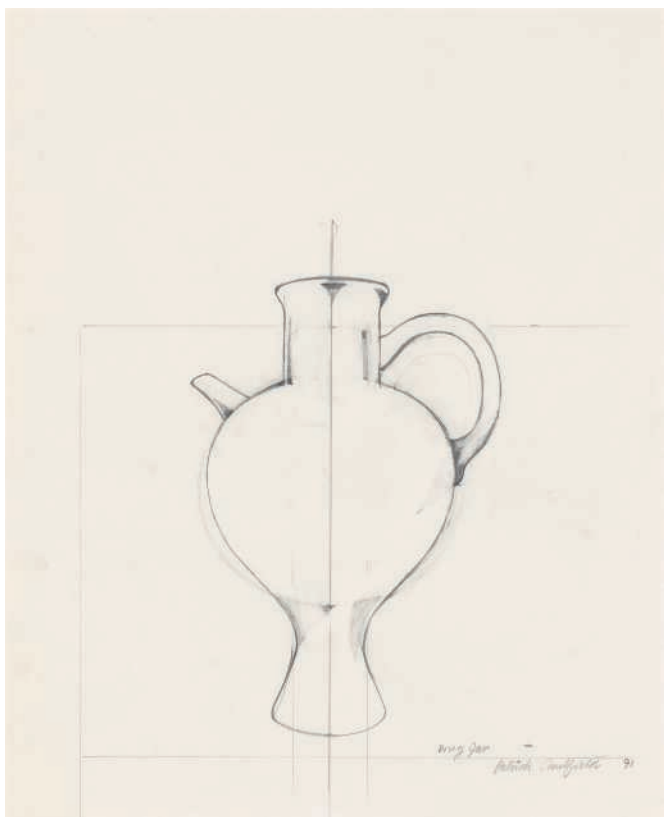
£2,000-3,000

\$2,500-3,600

€2,300-3,300

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.



λ29

**PATRICK CAULFIELD, R.A.**  
(1936-2005)

*Drug Jar; Grapes study*

signed, inscribed and dated 'Drug Jar Patrick Caulfield 91'  
(lower right)

pencil

23 x 18¾ in. (58.4 x 47.6 cm.), and smaller

Executed in 1991.

(2)

£2,000-3,000

\$2,500-3,600

€2,300-3,300

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.



λ30

PATRICK HERON (1920-1999)

*26 and 31 August: 1991*

signed, inscribed and dated 'PATRICK HERON/AUGUST  
26 + 31: 1991' (on the canvas overlap)

oil on canvas

20 x 24 in. (50.6 x 61 cm.)

Painted in 1991.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.

EXHIBITED:

London, Waddington Galleries, *New Paintings 1988-1992*,  
September 1992, no. 17.



λ31

MIMMO PALADINO (B. 1948)

*Shofar*

screenprint, etching and carborundum in colours with additional gold leaf, 1992, signed and dated in pencil, numbered *P.A. 9/10*; together with *Mater* and *Aenigma*, each in screenprint, etching and carborundum in colours, 1992, each signed and dated in pencil, each inscribed *P.A. 7/10*, artist's proofs aside from the edition of 40, published by Waddington Graphics, London, the full sheets, generally in very good condition, each unframed  
Sheet 995 x 1315 mm. (each)

(3)

£600-800

\$730-970

€670-880

LITERATURE:

Martino 181, 179, 180.

## MIMMO PALADINO (B. 1948)

*Suonno (Dream)*

incised with the artist's signature, stamped with foundry mark

and numbered 'm. paladino 3/5' (on the base)

bronze with a dark green patina

60¼ in. (153 cm.) high

Conceived in 1984, this work is number three

from an edition of five plus two artist's proofs.

£15,000-20,000

\$19,000-24,000

€17,000-22,000

## PROVENANCE:

with Waddington Galleries, London.

Acquired from the above by Leslie Waddington in 1984.

## EXHIBITED:

London, Waddington Galleries, *Mimmo Paladino*, October 1984, no. 15, another cast exhibited.

Munich, Städtische Galerie im Lenbachhaus, *Mimmo Paladino*, June - August 1985, no. 44, another cast exhibited.

Oslo, Kunstnerens Hus, *Mimmo Paladino: Skulptur og Tegning*, November - December 1985, no. 7.

Florence, Forte Belvedere, *Mimmo Paladino*, July - October 1993, no. 52, another cast exhibited.

London, Waddington Galleries, *Works on Paper and Sculpture*, September - October 1993, no. 33, another cast exhibited.

## LITERATURE:

Exhibition catalogue, *Mimmo Paladino*, London, Waddington Galleries, 1984, p. 25, no. 15, another cast illustrated.

Exhibition catalogue, *Mimmo Paladino*, Munich, Städtische Galerie im Lenbachhaus, 1985, p. 80, no. 44, another cast illustrated.

Exhibition catalogue, *Mimmo Paladino: Skulptur og Tegning*, Oslo, Kunstnerens Hus, 1985, pp. 32, 84, no. 7, another cast illustrated.

Exhibition catalogue, *Mimmo Paladino*, Florence, Forte Belvedere, 1993, pp. 55, 155, no. 52, another cast illustrated.

Exhibition catalogue, *Works on Paper and Sculpture*, London, Waddington Galleries, 1993, p. 67, no. 33, another cast illustrated.

E. di Martino (ed.), *Mimmo Paladino: Sculpture 1980-1990*, Milan 2009, pp. 44, 406, no. 19, another cast illustrated.



## FIONA RAE (B. 1963)

*Untitled (orange, green and black)*

signed, inscribed and dated 'Untitled  
(orange, green + black) 1991 Fiona Rae'  
(on the canvas overlap)

oil on canvas

84 x 60 in. (213.4 x 152.4 cm.)

Painted in 1991.

£15,000-20,000

\$19,000-24,000

€17,000-22,000

## PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington in 1991.

## EXHIBITED:

London, Waddington Galleries,  
*Abstraction*, October – November 1991,  
exhibition not numbered.

Basel, Kunsthalle Basel, *Fiona Rae*,  
April – May 1992, no. 10.

London, Hayward Gallery, *Unbound:  
Possibilities in Painting*, March – May  
1994, exhibition not numbered.

Mannheim, Städtische Kunsthalle  
Mannheim, *Die Neue Kunsthalle IV:  
Direkte Painting*, November 2004 – May  
2005, exhibition not numbered.

## LITERATURE:

Exhibition catalogue, *The Turner Prize  
1991*, London, Tate Gallery, 1991, n.p.,  
detail illustrated on the front cover and  
in the artist's studio.

Exhibition catalogue, *Fiona Rae*, Basel,  
Kunsthalle Basel, 1992, n.p., no. 10,  
illustrated.

Exhibition catalogue, *Unbound:  
Possibilities in Painting*, London,  
Hayward Gallery, 1994, pp. 82, 109,  
exhibition not numbered, illustrated.



Fiona Rae with the present work in her studio circa 1991.  
© Stephen Lovell-Davis.  
© Fiona Rae.







34

## FRANK STELLA (B. 1936)

### *A Squeeze of the Hand, from: The Waves*

screenprint, lithograph and linocut printed in colours with collage, with extensive hand colouring in acrylic, watercolour and oil stick, 1985–89, on T. H. Saunders and Somerset wove papers, signed and dated in pencil, inscribed C.T.P. 4, a unique colour trial proof, aside from the edition of sixty published by Waddington Graphics, London, the full sheet, in very good condition, framed  
Image & Sheet 1885 x 1397 mm.

£15,000–25,000

\$19,000–30,000

€17,000–28,000

#### LITERATURE:

see Axsom 197.

From 1985 to 1989, Frank Stella produced his series of thirteen large-scale prints *The Waves*, inspired by Herman Melville's novel, *Moby Dick*. The series was a technical *tour de force* combining diverse printmaking methods such as screenprint, lithography, and linocut with hand cut paper collage and hand coloured elements. The series was published by Waddington Graphics in 1989.

After completing the edition of sixty, with ten artist's proofs and four printer's proofs, Stella decided to use the remaining compositional plates and collage elements to explore further hand-painted colour arrangements and printings. He went on to make approximately ten unique colour variants of each design, of which this impression and lot 35 are two examples.



35

## FRANK STELLA (B. 1936)

### *The Pacific, from: The Waves*

screenprint, lithograph and linocut printed in colours, with marbling and collage, and extensive hand colouring in acrylic and watercolour, 1989, on T. H. Saunders and Somerset wove papers, signed and dated in pencil, inscribed C.T.P. 6, a unique colour trial proof, aside from the edition of sixty published by Waddington Graphics, London, the full sheet, in very good condition, framed  
Image & Sheet 1918 x 1410 mm.

£15,000-25,000

\$19,000-30,000

€17,000-28,000

#### LITERATURE:

see Axsom 187.



Lot 36: Antoni Tàpies, *Polze núm. 2* (*Thumb no. 2*) and Antoni Tàpies, *Grafisme* (*Graphic*) hanging in Leslie and Clodagh Waddington's home.  
Photo: © Prudence Cuming Associates.



## ANTONI TÀPIES (1923–2012)

*Polze núm. 2 (Thumb no. 2)*

inscribed 'Polze no 2' (lower left) and signed 'tàpies'  
(on the reverse)

mixed media on wood

25<sup>5</sup>/<sub>8</sub> x 31<sup>7</sup>/<sub>8</sub> in. (65 x 81 cm.)

Painted in 1997.

£40,000–60,000

\$49,000–73,000

€45,000–66,000

## PROVENANCE:

with Waddington Galleries, London.

Acquired from the above by Leslie and  
Clodagh Waddington in January 2005.

## LITERATURE:

A. Agustí, *Tàpies. Obra Completa Volum  
7è. 1991-1997*, Barcelona, 2003, p. 475,  
no. 6981, illustrated.

*'When I put a sign in a picture, an x or a cross or a  
spiral, I feel a certain kind of pleasure. I see that the  
sign gives the picture a particular power, and I don't try  
to explain why this is the case'*

—A. TÀPIES

Painted in 1997 and acquired directly from the artist, Antoni Tàpies' *Polze núm. 2 (Thumb no. 2)* bears witness to his enduring fascination with the relationship between material and symbolic domains. Rendered in a subdued palette of sombre, earthbound hues, it hovers before the viewer like an ancient relic: a raw, tactile field inscribed with mystical ciphers. Like the so-called 'matter' paintings that first brought Tàpies to public attention during the 1960s, the work's coarse, cryptic surface is imbued with profound metaphysical aspiration. From layers of dust and rubble, Tàpies excavates a quartet of signs – a hand, a pair of glasses, a spiral and a faintly-legible cross, embedded in the surface of the work like archaeological remains. Traceable throughout his *oeuvre*, yet never decoded, they offer an impossible hieroglyphic conundrum. Thematic allusions tremble – touch, vision, faith, transcendence – yet ultimately resist divination. Tàpies believed that everyday objects had the power to evoke a higher spiritual realm; by unearthing their forms from his dense material planes, he places himself in direct communion with these uncharted territories.





λ37

## ANTONI TÀPIES (1923-2012)

### *La Llum*

the complete set of eight aquatints in colours, 1990, on Japan paper, with title, text by Pere Gimferrer, and justification signed and numbered 56/135 in pencil, the first print (G. 1282) also signed and numbered, published by Galeria Toni Tàpies, Barcelona, the full sheets, loose (as issued), in the original moire covered foam boards printed with a silkscreen by the artist, with the grasscloth presentation box printed with a silkscreen and pencil design by the artist, all in very good condition (portfolio)

600 x 450 x 50 mm. (overall)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

#### LITERATURE:

Galfetti 1279-1297.

λ38

## ANTONI TÀPIES (1923-2012)

### *Matière du souffle*

the complete portfolio of thirteen etchings with carborundum, 1991, on Arches wove paper, with title, text in French by Jacques Dupin, and justification signed by the author and the artist, copy number 83 of 150, one plate (G. 1318) also signed and numbered, published by Galeria Toni Tàpies, Barcelona, and Daniel Lelong, Paris, the full sheets, loose (as issued), in the original cloth covered box with a screenprint design on the front, with the original wooden box, in very good condition (portfolio)

620 x 530 x 55 mm. (overall)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

#### LITERATURE:

Galfetti 1316-1330.





λ39

**BILL WOODROW, R.A.**  
(B. 1948)

*Small Stuenes Oscillator 9*

signed and dated 'Bill Woodrow 2008'  
(lower right)

oil on printed cloth map

29¼ x 13⅝ in. (74.5 x 34.5 cm.)

Painted in 2008.

£2,000-3,000

\$2,500-3,600

€2,300-3,300

PROVENANCE:

Acquired directly from the artist by Leslie  
Waddington.





Pablo Picasso's *Jacqueline de profil à droite*; Lot 50: Eileen Gray, *Non-Conformist Chair*; Lot 11: Barry Flanagan, *Unicorn and monkey* and Lots 46 and 47: Le Corbusier, *two pairs of Unite d'Habitation Stools* installed in Leslie and Clodagh Waddington's home.  
Photo: © Prudence Cuming Associates. Artwork: © Succession Picasso/DACS, London 2016.



SIR MICHAEL CRAIG-MARTIN, R.A. (B. 1941)

*Untitled*

acrylic on canvas

72 x 144 in. (183 x 366 cm.)

Painted in 2000.

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Acquired directly from the artist by

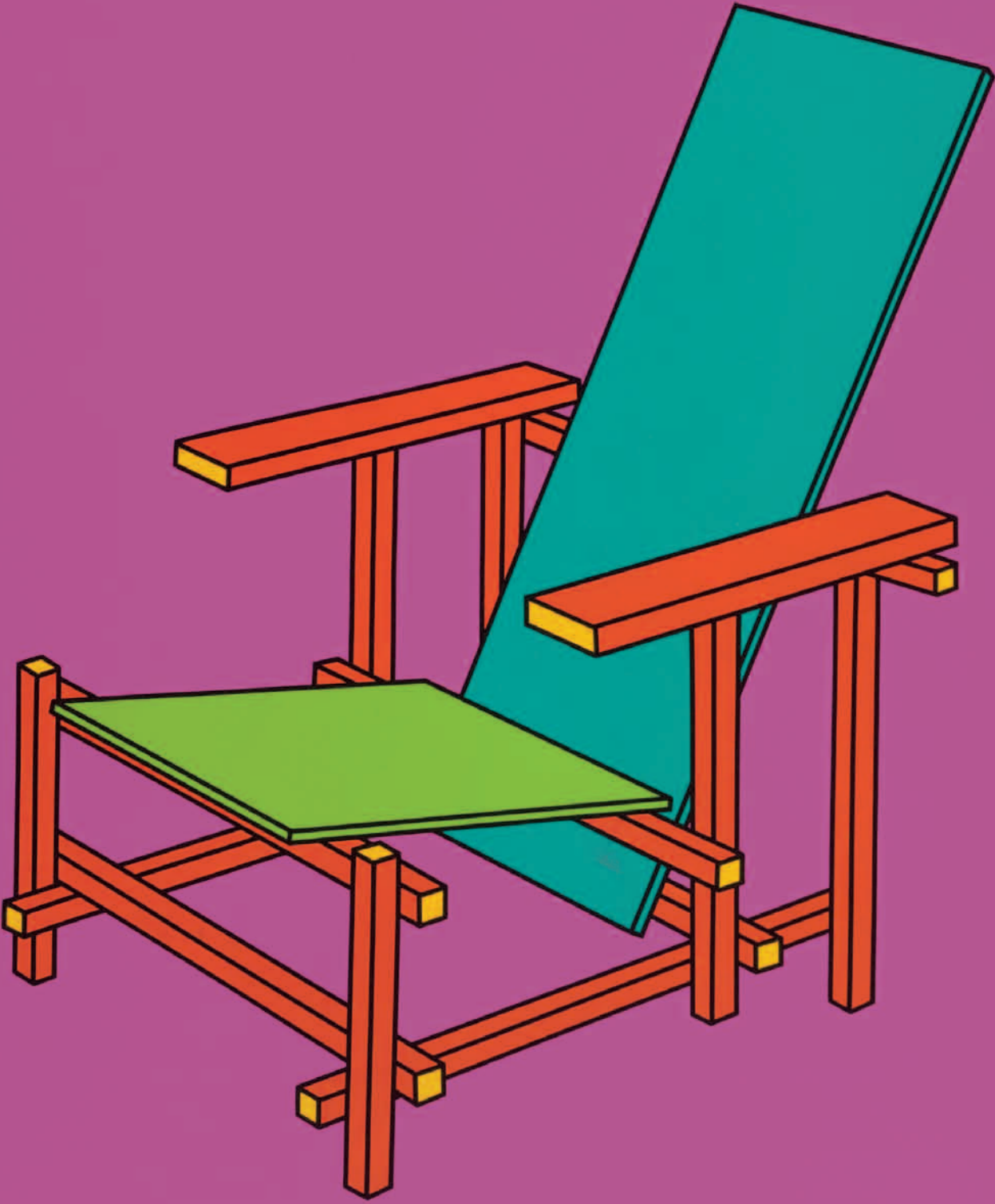
Leslie Waddington in 2000.

*'This painting directly relates to my installation that covered the entire lobby floor of MoMA in 1999. I was commissioned by John Elderfield to create the introduction to his exhibition marking the millenium, Modern Starts: Things. As part of that installation I selected three objects each representing, I thought, a critically different approach to the idea of 'things' in 20th century art and design: Thonet's Bentwood Chair, Duchamp's Bicycle Wheel, and Rietveld's Red and Blue Chair. The three objects were shown together on a single plinth at the entrance to the exhibition. This is my painting of them.'*

— M. CRAIG-MARTIN

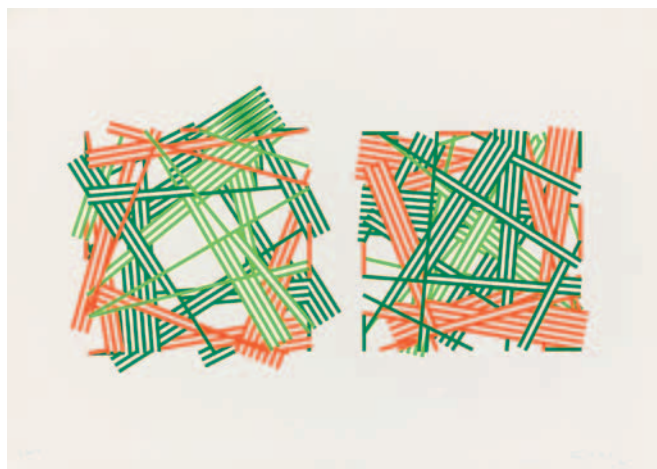
Spanning over three metres in width, *Untitled* is a monumental example of Michael Craig-Martin's distinctive pictorial language. With its clean-cut graphics and flat technicolour surface, the work presents an enigmatic *mise-en-scène*: iconic chairs by Gebrüder Thonet and Gerrit Rietveld flank Marcel Duchamp's historic readymade *Bicycle Wheel*. Unlike many of his paintings, which juxtapose everyday household items, the present work is rooted in Craig-Martin's typology of art and design objects. Along with the anglepoise lamp, Duchamp's *Fountain* and René Magritte's pipe – among others – this particular group of motifs extends the artist's investigation into the way in which our own creations define the world around us. Recurring throughout his paintings in different combinations, they operate like elements of a higher-order language – one whose rules remain unknown and whose

messages remain indecipherable. By choosing items to which art-historical value has already been ascribed, Craig-Martin prompts us to question our tendency to read objects in narrative terms. As Peter Reed has explained, '[t]he quality of simultaneous identity and difference, of knowing and not knowing how an object fits into the common language world of objects is heightened in the kinds of objects that are found in museums' (P. Reed, 'Common and Uncommon Things', in *Modern Starts: People, Places, Things*, exh. cat., Museum of Modern Art, New York, 2000, p. 297). Planned digitally using a computer, and meticulously hand-rendered in paint, the present work was also translated into a wall painting, which was exhibited as part of an installation at the Museum of Modern Art, New York, in the year of its creation.









λ41

KENNETH MARTIN (1905-1984)

*Pier and Ocean*

screenprint, 1980, on wove paper, signed and dated in pencil, dedicated *To Leslie*, a proof without the tracing paper overlay (aside from the edition of seventy), published by Waddington Graphics, London, the full sheet, generally in very good condition; together with **seven other screenprints by the artist**, each unframed Sheet 638 x 896 mm. (and smaller)

(8)

£800-1,200

\$980-1,500

€890-1,300



## JOSEF ALBERS (1888-1976)

### *A Desk, Originally Designed 1927*

This example produced recently under the direction of the Josef and Anni Albers Foundation, stained and varnished wood, plastic laminate

29½ in. (75 cm.) high, 52 in. (132 cm.) wide,  
23½ in. (60 cm.) wide

£2,000-3,000

\$2,500-3,600

€2,300-3,300



## JOSEF ALBERS (1888-1976)

### *An Open Bookshelf, Originally Designed 1923*

This example produced recently under the direction of the Josef and Anni Albers Foundation, stained and varnished wood  
51 in. (144.5 cm.) high, 100 in. (254 cm.) wide, 11<sup>2</sup>/<sub>3</sub> in. (28 cm.) deep

£3,000-5,000

\$3,700-6,100

€3,400-5,500





44

## PETER HALLEY (B. 1953)

### *Untitled*

signed and dated 'Peter Halley 2000' (lower right)

and numbered '7/13/99.4' (lower left)

Day-Glo acrylic over laser-printed paper

23<sup>7</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>4</sub> in. (60.8 x 45 cm.)

Executed in 2000.

£2,000-3,000

\$2,500-3,600

€2,300-3,300

### PROVENANCE:

Acquired directly from the artist by Leslie Waddington.



λ45

SIR MICHAEL  
CRAIG-MARTIN,  
R. A. (B. 1941)

*Order of Appearance*

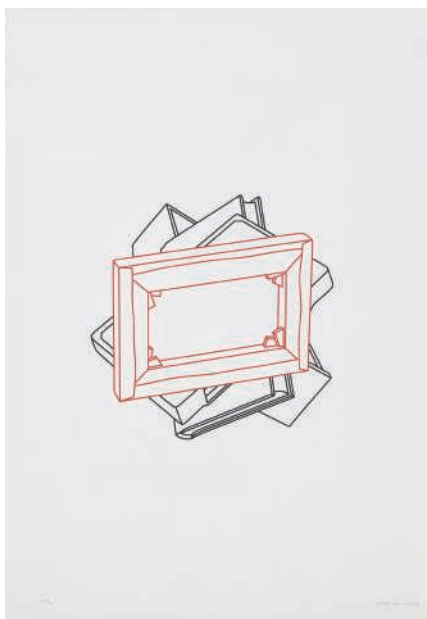
the complete set of four screenprints in red and black, 1990, each on a thin white plastic sheet, each signed and dated in pencil, each numbered AP 7/10, an artist's proof set aside from the edition of fifty, published by Alan Cristea Gallery, London, the full sheets, in very good condition, each unframed  
Sheet 1200 x 832 mm. (each)

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



46

LE CORBUSIER (1887-1965)

*A Pair of 'Unite d'Habitation' Stools,  
Designed circa 1955*

Painted and veneered composite wood  
Each 13 in. (33 cm.) high; 17 in. (43.5 cm.) wide;  
11 in. (27.5 cm.) deep

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

with Axel Vervoordt, Antwerp.  
Acquired from the above by Leslie and Clodagh Waddington  
in 2006.

(2)

LITERATURE:

A Rüegg, *Le Corbusier: Furniture and Interiors 1905-1965*,  
Zurich, 2012, p. 338, other examples illustrated.

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\$8,600-12,000

€7,800-11,000

## PROVENANCE:

with Axel Vervoordt, Antwerp.

Acquired from the above by Leslie and Clodagh Waddington  
in 2006.

## LITERATURE:

A Rüegg, *Le Corbusier: Furniture and Interiors 1905-1965*,  
Zurich, 2012, p. 338, other examples illustrated.





λ48

## LISA MILROY (B. 1959)

### *Old Street Roundabout*

signed with initials, inscribed and dated 'L.M '95 "OLD STREET ROUNDABOUT"' (on the canvas overlap)

oil on canvas

59 x 78<sup>3</sup>/<sub>4</sub> in. (150 x 200 cm.)

Painted in 1995.

£2,000-3,000

\$2,500-3,600

€2,300-3,300

#### PROVENANCE:

with Galerie Jennifer Flay, Paris.

Acquired from the above by

Leslie and Clodagh Waddington in 1997.

#### EXHIBITED:

London, Chisenhale Gallery, *Lisa Milroy: Travel Paintings*, June - August 1995, exhibition not numbered: this exhibition travelled to Birmingham, Ikon Gallery, January - March 1996; and Edinburgh, The Fruitmarket Gallery, June - July 1996.

#### LITERATURE:

Exhibition catalogue, *Lisa Milroy: Travel Paintings*, London, Chisenhale Gallery, 1995, n.p., exhibition not numbered, illustrated.

■ 49

## JOSEF ALBERS (1888-1976)

### *A Reception Table, Originally Designed 1926*

This example produced recently under the direction of the Josef and Anni Albers Foundation, stained and varnished wood

28½ in. (72.5 cm.) high, 68⅓ in. (173.5 cm.) wide,

34½ in. (80.5 cm.) deep

ALBERS / 2004 / LT / 102 / WFF

£3,000-5,000

\$3,700-6,100

€3,400-5,500



EILEEN GRAY (1879-1976)

*A Pair of 'Non-Conformist' Chairs,  
Originally Designed 1926*

These examples produced *circa* 1985 by *Aram Designs*,  
chromed tubular steel, leather upholstery

Each 30 in. (77 cm.) high

Applied label *Eileen Gray Design*

£4,000-6,000

\$4,900-7,300

€4,500-6,600





JASPER MORRISON (B. 1959)

*A 'Handlebar Table', Designed 1981*

From the edition of ten,  
beechwood, glass, aluminium, rubber  
25½ in. (65 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,600



SIR MICHAEL CRAIG-MARTIN, R.A. (B. 1941)

*Untitled (Globe)*

acrylic on canvas

72 x 113<sup>5</sup>/<sub>8</sub> in. (182.8 x 228.6 cm.)

Painted in 1989.

£18,000-25,000

\$22,000-30,000

€20,000-28,000

PROVENANCE:

with Waddington Galleries, London.

Acquired from the above by

Leslie Waddington.

EXHIBITED:

London, Whitechapel Art Gallery,

*Michael Craig-Martin: A Retrospective*

1968-1989, November 1989 - January

1990, no. 38.

Le Havre, Musée des Beaux-Arts,

*Michael Craig-Martin*, June - September

1991, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Michael Craig-*

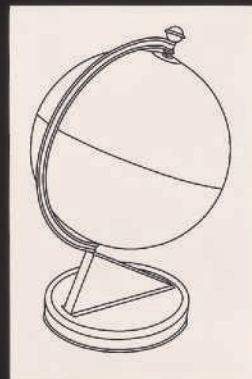
*Martin: A Retrospective 1968-1989*,

London, Whitechapel Art Gallery,

1989, p. 101, no. 38, illustrated.

R. Cork, *Michael Craig-Martin*, London,

2006, p. 93, illustrated.





λ53

## RICHARD HAMILTON (1922-2011)

### *Homage to Seghers*

gravure and aquatint, 1982, on Rives wove paper, signed in pencil and inscribed *Leslie's Proof*, aside from the edition of forty (there were also four artist's proofs), published by Waddington Graphics, London, the full sheet, in very good condition, unframed

Plate 84 x 180 mm., Sheet 252 x 335 mm.

£300-500

\$370-610

€340-550

#### LITERATURE:

Lullin 126.





54

## SHIRIN NESHAT (B. 1957)

### *Fervor (Couple at Intersection)*

- i) signed, inscribed, numbered and dated 'Shirin Neshat "Fervor" series, 2000 6/10'
  - ii) signed, inscribed, numbered and dated 'Shirin Neshat Triptych "Fervor" series, 2000 6/10'
  - iii) signed, inscribed, numbered and dated 'Shirin Neshat "Fervor" series, 2000 6/10'
- gelatin silver print, in three parts  
 image: 18<sup>1</sup>/<sub>8</sub> x 22<sup>3</sup>/<sub>8</sub> in. (46 x 56.7 cm.)  
 sheet: 19<sup>3</sup>/<sub>4</sub> x 23<sup>7</sup>/<sub>8</sub> in. (50.3 x 60.8 cm.)  
 Executed in 2000, this work is number six from an edition of ten plus two artist's proofs.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

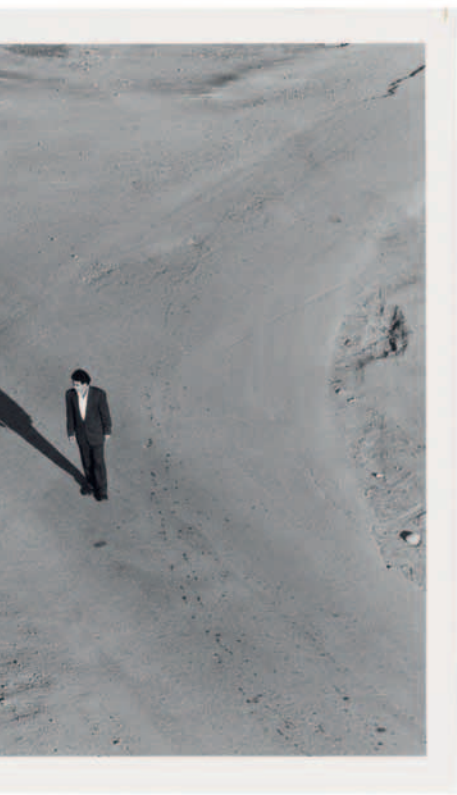
#### LITERATURE:

Exhibition catalogue, *Shirin Neshat*, Vienna, Kunsthalle, 2000, p. 27, another example of a larger size for part I and III illustrated.

Exhibition catalogue, *Shirin Neshat. Pulse, Fetneh and Passage*, New York, Barbara Gladstone Gallery, 2001, pp. 66-67, another example from the edition illustrated.

Exhibition catalogue, *Shirin Neshat*, Turin, Castello di Rivoli Museo d'Arte Contemporanea, 2002, pp. 135-137, another example of a larger size illustrated.

A.C. Danto and M. Abramović, *Shirin Neshat*, New York, 2010, pp. 81-83, 257, another example of a larger size for part I and III illustrated.



λ55

PATRICK HERON (1920-1999)

*Leslie Waddington at Monpazier: August 1980*

signed, inscribed and dated 'LW at/Monpazier/Aug 80/  
Patrick Heron' (upper left)

pencil

10 x 14 in. (25.4 x 35.5 cm.)

Executed in 1980.

There is a drawing of a town square by the same hand on  
the reverse.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Acquired directly from the artist by Leslie Waddington in 1980.



λ56

PATRICK HERON (1920-1999)

*Monpazier: August 1980*

signed with initials 'PH' (lower left), signed again, inscribed,  
dedicated and dated 'MONPAZIER: AUGUST 1980/For  
Leslie & Ferriel/-it was a great/holiday!/-Pat/PATRICK  
HERON' (on the backboard)

pencil

10 x 14 in. (25.4 x 35.5 cm.)

Executed in 1980.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Acquired directly from the artist by Leslie Waddington in 1980.



λ57

PATRICK HERON (1920-1999)

*Hotel swimming bath and restaurant on the Lido,  
Venice: August 1981*

signed with initials and dated 'PH 81' (upper right)

pencil

10 x 14 in. (25.4 x 35.5 cm.)

Executed in 1981.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Acquired directly from the artist by Leslie Waddington in 1981.







λ58

**PATRICK HERON (1920-1999)**

*Portrait of Jo Grimond III: 4 September: 1986*

signed twice, inscribed and dated 'SEPT 4 86/PORTRAIT OF JO GRIMOND: 1986: III/PATRICK HERON/Patrick Heron' (on the canvas overlap)

oil on canvas

16 x 20 in. (40.6 x 50.8 cm.)

Painted in 1986.

£6,000-8,000

\$7,300-9,700

€6,700-8,800

**PROVENANCE:**

Acquired directly from the artist by Leslie Waddington.

**EXHIBITED:**

London, Waddington Galleries, *Patrick Heron - Jo Grimond Portraits and Garden Gouaches*, March 1987, no. 4.

**LITERATURE:**

*The Spectator*, London, 14 March 1987, p. 41, illustrated.  
 V. Knight and J. Taylor, *Patrick Heron*, London, 1988, pl. 65.  
 M. Gooding, *Patrick Heron*, London, 1994, p. 228, illustrated.  
 K. Wright, *Modern Painters, Vol. 11*, Summer 1998, p. 27, illustrated.

Jo Grimond was a British politician and leader of the Liberal Party from 1956 to 1967. Grimond greatly admired the work of Heron and there is a portrait of the politician by the artist in the collection of the National Galleries of Scotland.



λ59

WILLIAM TURNBULL

(1922-2012)

*Untitled (Head); Figure Study;*

*Untitled (blue/purple)*

signed, dedicated and dated 'Turnbull/74/for Leslie'  
(lower right)

ink

22<sup>1</sup>/<sub>8</sub> x 15<sup>1</sup>/<sub>4</sub> in. (55.9 x 38.7 cm.) and smaller

Executed in 1974.

(3)

£2,000-3,000

\$2,500-3,600

€2,300-3,300

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.



λ60

PATRICK CAULFIELD, R.A.

(1936-2005)

*Portrait of Leslie*

signed 'Patrick Caulfield' (lower right)

charcoal, unframed

22<sup>1</sup>/<sub>2</sub> x 16<sup>3</sup>/<sub>4</sub> in. (57.2 x 42.5 cm.)

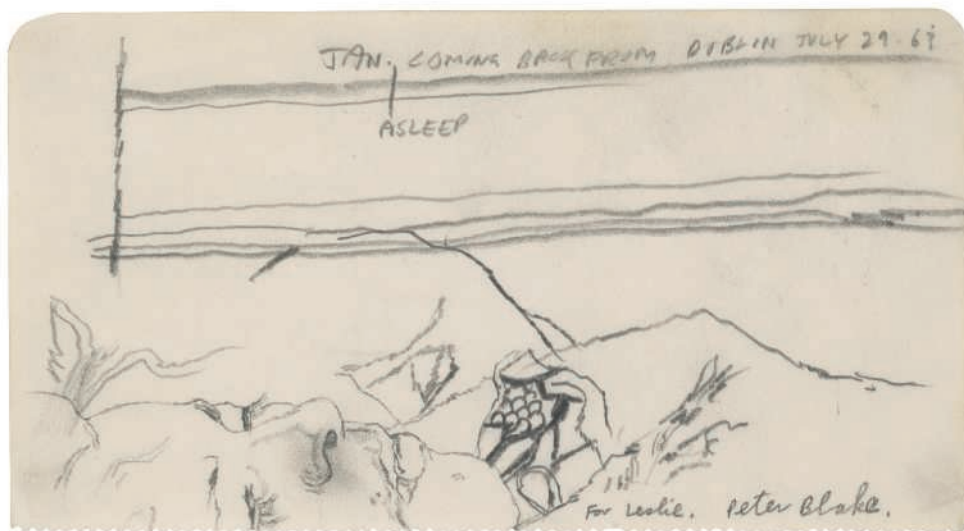
£700-1,000

\$860-1,200

€780-1,100

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.



λ61

SIR PETER BLAKE, R.A. (B. 1932)

*Jan Asleep Coming Back From Dublin July 29 1963*

signed and dedicated 'For Leslie. Peter Blake.' (lower right) and inscribed and dated 'JAN. ASLEEP COMING BACK FROM DUBLIN JULY 29.63' (along the upper edge)

pencil

2¾ x 5 in. (7 x 12.7 cm.)

Executed in 1963.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.

The present work depicts the artist's first wife Jann Haworth.

62

JIM DINE (B. 1935)

*Leslie*

dedicated 'for Leslie' (lower left) and signed, inscribed and dated 'Jim Dine 1990 LONDON' (lower right)

oil wash, charcoal and pencil

23¾ x 16¼ in. (59.3 x 41.3 cm.)

Executed in 1990.

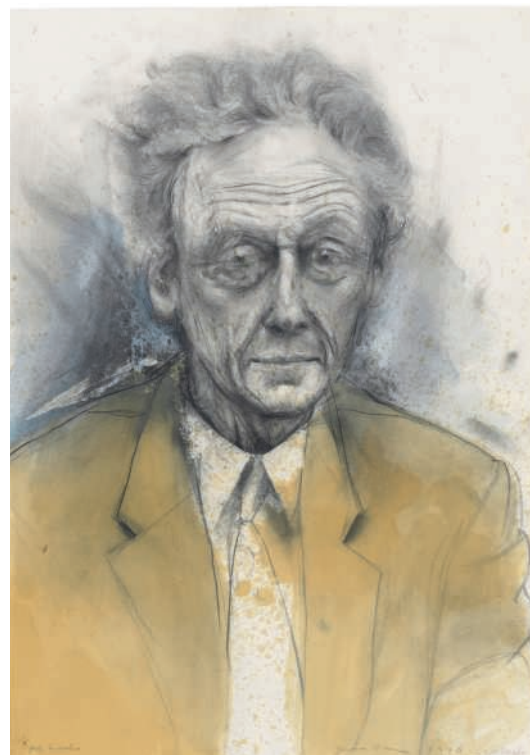
£4,000-6,000

\$4,900-7,300

€4,500-6,600

PROVENANCE:

Acquired directly from the artist by Leslie Waddington in 1990.





63

JULES OLITSKI (1922-2007)

*Nude; Christmas card*

signed with initials and dated 'J.O. 1965'  
(lower left)

pencil

11¾ x 9¼ in. (29.8 x 23.5 cm.) and smaller

Executed in 1965.

(2)

£1,000-2,000

\$1,300-2,400

€1,200-2,200

PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington in 1965.



λ64

WILLIAM TURNBULL

(1922-2012)

*Four Backs*

the complete portfolio of four etchings, 1971, on  
wove paper, each signed, dated and inscribed, an  
artist's proof aside from the edition of twenty, with the  
title page, loose (as issued) in the original blue cloth-  
covered portfolio with the printed title, the prints in  
very good condition, (portfolio)

Plate 350 x 275 mm., Sheet 610 x 476 mm. (each)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



65

DAVID SALLE (B. 1952)

*Figure and lemons*

signed and dated 'David Salle 03' (lower right)

watercolour, unframed

15 x 20 in. (38 x 50.8 cm.)

Executed in 2003.

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

Acquired directly from the artist by  
Leslie and Clodagh Waddington.



66

## GEORGE CONDO (B. 1957)

### *Untitled*

signed and dated 'Condo 89.9' (on the reverse)  
and dedicated 'To Clodagh + Leslie Love from George'  
(on the canvas overlap)

oil on canvas

10 x 8 $\frac{1}{8}$  in. (25.5 x 20.5 cm.)

Painted in 1989.

£12,000-15,000

\$15,000-18,000

€14,000-17,000

### PROVENANCE:

Acquired directly from the artist by  
Leslie and Clodagh Waddington in 1989.



67

## GEORGE CONDO (B. 1957)

### *Flower Painting*

signed and dated 'Condo 88' (upper left)

oil on canvas

25¼ x 18⅞ in. (64.5 x 46 cm.)

Painted in 1988.

£20,000–30,000

\$25,000–36,000

€23,000–33,000

### PROVENANCE:

with Galerie Bruno Bischofberger, Zurich.

Acquired by Leslie and Clodagh Waddington *circa* 1989.

## ANTONI TÀPIES (1923–2012)

*Llibre i coberts (Book and cutlery)*

signed and numbered '2/7 tàpies' (lower right)

bronze and metal kitchen utensils

26<sup>5</sup>/<sub>8</sub> in. (67.5 cm.) wide

Conceived in 1996, this work is number two from an edition of seven.

£30,000–50,000

\$37,000–61,000

€34,000–55,000

## PROVENANCE:

with Waddington Galleries, London.

Acquired from the above by Leslie Waddington in 1996.

## EXHIBITED:

London, Waddington Galleries, *Antoni Tàpies: New Work*, October – November 1996, no. 4.

Zurich, Galerie Lelong, *Antoni Tàpies*, November 1997–January 1998, no. 1, another cast exhibited.

Granada, Fundación Caja de Granada, *Tàpies. Materias, signos, evocaciones y poemas*, February – March 2002, exhibition not numbered.

London, Waddington Galleries, *Antoni Tàpies: Works on Paper & Sculpture*, March – April 2005, no. 32.

London, Waddington Galleries, *Sculpture*, October 2010, exhibition not numbered.

## LITERATURE:

Exhibition catalogue, *Antoni Tàpies: New Work*, London, Waddington Galleries, 1996, p. 17, no. 4, illustrated.

Exhibition catalogue, *Antoni Tàpies*, Zurich, Galerie Lelong, 1997, p. 450, no. 1, another cast illustrated.

Exhibition catalogue, *Tàpies*, Prato, Museo Pecci, 1997, p. 179, another cast illustrated.

Exhibition catalogue, *Tàpies: Materias, signos, evocaciones y poemas*, Granada, Fundación Caja de Granada, 2002, p. 95, exhibition not numbered, illustrated.

A. Agustí (ed.), *Tàpies Obra Completa Volum 7é. 1991–1997*, Barcelona 2003, p. 450, no. 6936, illustrated.

Exhibition catalogue, *Antoni Tàpies: Works on Paper & Sculpture*, London, Waddington Galleries, 2005, n.p., no. 32, illustrated.

Exhibition catalogue, *Sculpture*, London, Waddington Galleries, 2010, n.p., exhibition not numbered, illustrated.

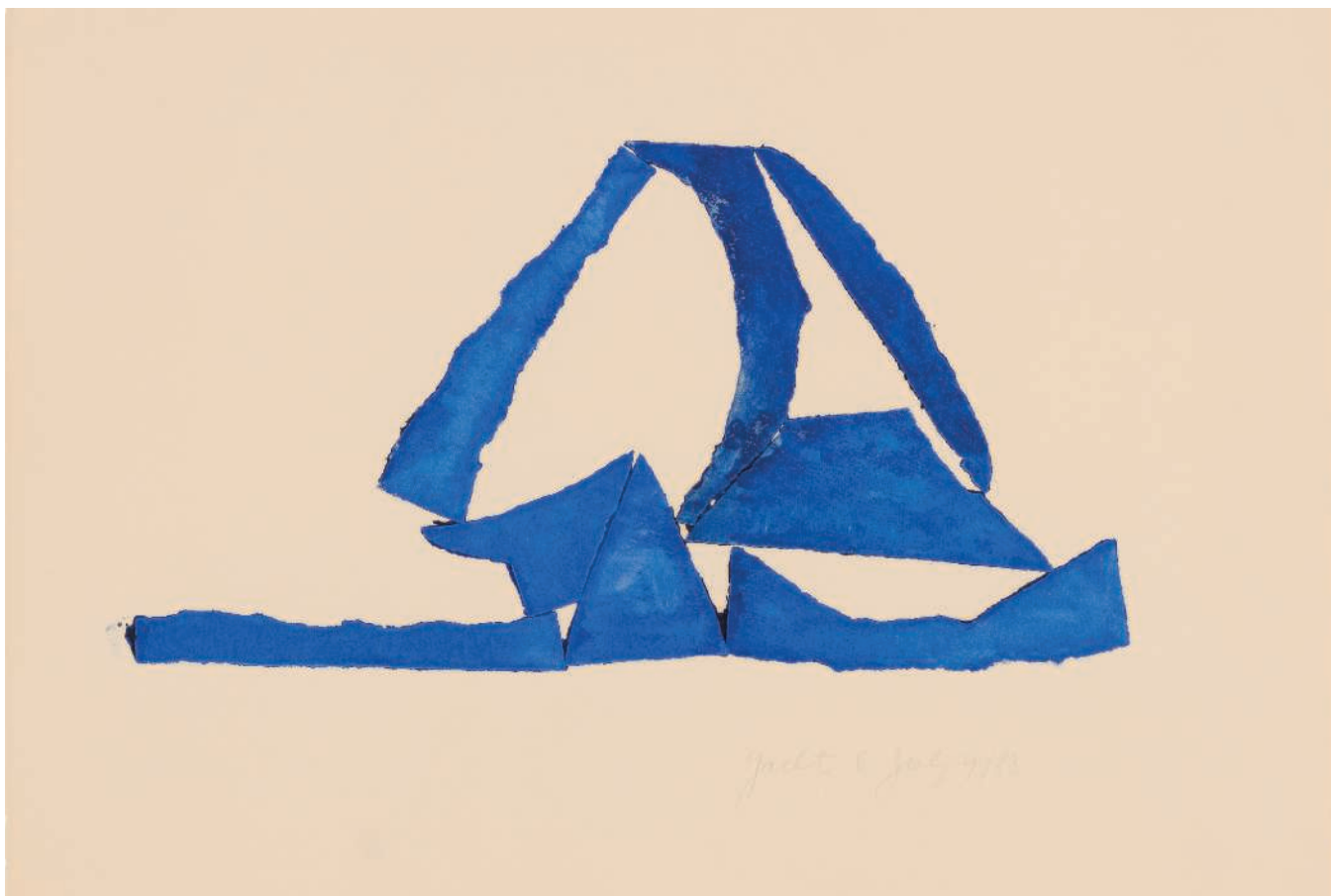
*'I always believed that one could make art out of simple, humble things ... Small things can be transcendental. They can change our way of looking at the world. I think it's important to make art out of almost anything'*

—A. TÀPIES

Comprising pieces of cutlery protruding from the pages of a bronze tome, Antoni Tàpies' *Llibre I coberts (Books and cutlery)* of 1996 is an enigmatic sculptural assemblage that affirms the artist's longstanding belief in the metaphysical power of quotidian objects. Within an *oeuvre* that, since the 1960s, had dedicated itself to exploring the connection between material and spirit, Tàpies' appropriation of everyday items sought to channel the mystical, unknown forces that he believed underpinned our existence. Founded upon the notion that each object has a history of physical contact, his pieces of cutlery are construed as traces of human presence: unbound by the laws of gravity, they radiate outwards, as if pointing towards an unidentified magnetic plane. Inscribed with mysterious geometric ciphers, the book's pages appear to offer some kind of ancient incantation, liberating the objects from their earthbound condition. 'I always believed that one could make art out of simple, humble things', Tàpies explained; '... Small things can be transcendental. They can change our way of looking at the world. I think it's important to make art out of almost anything' (A. Tàpies, quoted in conversation with M. Gayford, 'From earth to eternity', *The Daily Telegraph*, 25 March 2006, p. 7).







λ69

## BARRY FLANAGAN (1941-2009)

### *Yacht*

linocut printed in Prussian blue, 1983, on wove paper, titled, numbered and dated *yacht 6 July 4/83* in pencil, from the edition of six in this colour aside from the edition of 48 printed in light blue, published by Waddington Graphics, London, the full sheet, in very good condition, framed  
Image 225 x 425 mm., Sheet 385 x 568 mm.

£2,000-3,000

\$2,500-3,600

€2,300-3,300

#### PROVENANCE:

Acquired directly from the artist by Leslie Waddington.

BARRY FLANAGAN (1941-2009)

*Small Presidential Election*

signed with monogram and numbered '5/17' (on the reverse)  
bronze with a grey/green patina  
6¼ in. (15.9 cm.) high  
Conceived in 1990 in an edition of 17 plus four artist's casts.

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.

EXHIBITED:

Paris, Galerie Lelong, *Barry Flanagan: Chevaux et compagnie*,  
April - May 2011, exhibition not numbered, another cast  
exhibited.

LITERATURE:

Exhibition catalogue, *Barry Flanagan: Chevaux et compagnie*,  
Paris, Galerie Lelong, 2011, p. 46, exhibition not  
numbered, another cast illustrated.



## BARRY FLANAGAN (1941-2009)

*Gallifa Ceramic VIII*

glazed ceramic, unique  
12<sup>7</sup>/<sub>8</sub> in. (33 cm.) wide  
Conceived in 1992.

£3,000-5,000

\$3,700-6,100

€3,400-5,500

## PROVENANCE:

Acquired directly from the artist by Leslie Waddington.

## EXHIBITED:

London, Waddington Galleries, *Barry Flanagan*, October - November 1994, no. 39.

Dublin, RHA Gallagher Gallery in association with Waddington Galleries, *Barry Flanagan*, February - March 1995, no. 39.

Ibiza Town, Museo de Arte Contemporáneo de Ibiza, *Miquel Barceló i Barry Flanagan. Cerámiques i Dibuxos*, April - October 2012.

## LITERATURE:

E. Juncosa (intro.), exhibition catalogue, *Barry Flanagan*, London, Waddington Galleries, 1994, pp. 50-51, 60, no. 39, illustrated.

Exhibition catalogue, *Barry Flanagan*, Dublin, RHA Gallagher Gallery, 1995, pp. 50-51, 59, no. 39, illustrated.

E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan: Sculpture 1965-2005*, Dublin, Museum of Modern Art and City Gallery, The Hugh Lane, 2006, p. 46, no. 46, illustrated.



## BARRY FLANAGAN (1941-2009)

*Gallifa Ceramic XI*

glazed ceramic, unique

10¼ in. (26 cm.) wide

Conceived in 1992.

£2,000-3,000

\$2,500-3,600

€2,300-3,300

## PROVENANCE:

Acquired directly from the artist by Leslie Waddington.

## EXHIBITED:

London, Waddington Galleries, *Barry Flanagan*, October - November 1994, no. 35.

Dublin, RHA Gallagher Gallery in association with Waddington Galleries, *Barry Flanagan*, February - March 1995, no. 35.

## LITERATURE:

E. Juncosa (intro.), exhibition catalogue, *Barry Flanagan*, London, Waddington Galleries, 1994, pp. 48-49, 59, no. 35, illustrated.

Exhibition catalogue, *Barry Flanagan*, Dublin, RHA Gallagher Gallery, 1995, pp. 48-49, 59, no. 35, illustrated.

E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan: Sculpture 1965-2005*, Dublin, Museum of Modern Art and City Gallery, The Hugh Lane, 2006, p. 47, no. 47, illustrated.





Lot 73: Patrick Heron, *31 December: 1998* and Lot 43: Josef Albers, *Open Bookshelf* installed in Leslie and Clodagh Waddington's home.  
Photo: © Prudence Cuming Associates.



λ73

PATRICK HERON (1920-1999)

*31 December: 1998*

gouache

7½ x 10½ in. (19.1 x 26.7 cm.)

Executed in 1998.

£4,000-6,000

\$4,900-7,300

€4,500-6,600

PROVENANCE:

Acquired directly from the artist's family  
by Leslie Waddington.

EXHIBITED:

London, Waddington Galleries, *Patrick Heron: gouaches*,  
June 1999, no. 26.

## PATRICK HERON (1920-1999)

*Greens and Grey (Red Line): June 1983*

signed, inscribed and dated 'PATRICK HERON  
GREENS AND GREY (RED LINE): JUNE 1983'

(on the canvas overlap)

oil on canvas

38 x 48 in. (96.5 x 121.9 cm.)

Painted in 1983.

£18,000-25,000

\$22,000-30,000

€20,000-28,000

## PROVENANCE:

with Waddington Galleries, London.

Private Collection, 1985.

Acquired from the above by Leslie Waddington.

## EXHIBITED:

London, Waddington Galleries, *Patrick Heron*, September -  
October 1983, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *Patrick Heron - Recent  
Paintings, Gouaches and Drawings*, February - April 1984, no. 4.

Manchester, Castlefield Gallery, *Patrick Heron: Paintings,  
Drawings and Gouaches*, February - March 1985, no. 4: this  
exhibition travelled to Harrogate, Arcade Gallery, April -  
May 1985.

Newlyn, Newlyn Art Gallery, *Patrick Heron from Eagles Nest:  
Paintings and Drawings 1925-1985*, September - October 1985,  
no. 10.

London, Waddington Galleries, *Patrick Heron: Paintings 1970-  
1984*, February - March 2004, no. 16.

## LITERATURE:

Exhibition catalogue, *Patrick Heron - Recent Paintings,  
Gouaches and Drawings*, Kendal, Abbot Hall Art Gallery,  
1984, p. 6, no. 4.

Exhibition catalogue, *Patrick Heron: Paintings 1970-1984*,  
London, Waddington Galleries, 2004, n.p., no. 16,  
illustrated.

Exhibition catalogue, *Paintings, Sculpture and Works on  
Paper*, London, Waddington Galleries, 2004, p. 51, no. 23,  
illustrated.







λ75

MIMMO PALADINO (B. 1948)

*Flores Saraphici*

the complete set of fifteen etchings with handcolouring, 1992–1993, on Magnani wove paper, with poem by Giuseppe Conte, and frontispiece signed and numbered A.P. 2/10 in pencil, an artist's proof set aside from the edition of 25, each print signed, dated and numbered in pencil, published by Waddington Graphics, London, the full sheets, loose (as issued), in the original canvas, paper and wood portfolio, generally in very good condition (portfolio)  
720 x 520 x 20 mm. (overall)

(15)

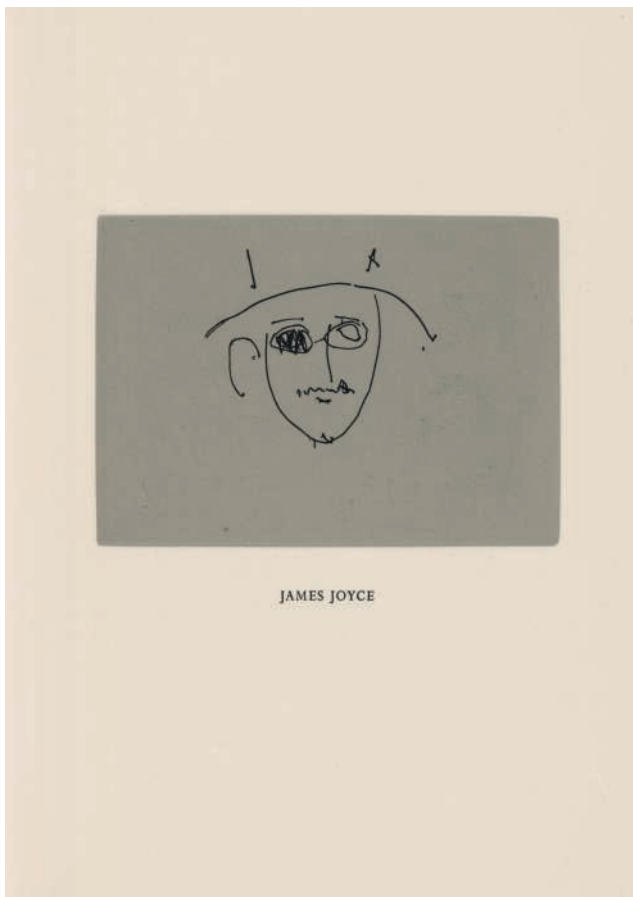
£1,500–2,000

\$1,900–2,400

€1,700–2,200

LITERATURE:

Martino 197–212.



76

ROBERT MOTHERWELL

(1915–1991)

*Ulysses (Engberg & Banach 445)*

the complete set of forty etchings, 1988, on wove paper, with title, text by James Joyce and justification signed in pencil by the artist, copy number 14 of 150 (there were also 25 *hors commerce* copies), published by Arion Press, San Francisco, the full sheets, bound (as issued), in the original blue cloth-covered card boards bound with white leather with the printed title, with the blue cloth-covered slipcase, in very good condition (book)  
345 x 280 x 145 mm. (overall)

£5,000–7,000

\$6,100–8,500

€5,600–7,700

PROVENANCE:

With Waddington Graphics, 25 May 1989.  
Acquired from the above by Leslie Waddington.



λ77

WILLIAM TURNBULL (1922-2012)

*Untitled*

gouache

29<sup>7</sup>/<sub>8</sub> x 21<sup>5</sup>/<sub>8</sub> in. (76 x 55 cm.)

Executed *circa* 1959.

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.



Lot 78: Sir Anthony Caro, *Writing Piece "Blue Moon"* and Joan Miró, *Sans titre*  
installed in Leslie and Clodagh Waddington's home.  
Photo: © Prudence Cuming Associates.

## SIR ANTHONY CARO, O.M., R.A. (1924-2013)

*Writing Piece "Blue Moon"*

steel, rusted and waxed  
 24½ in. (62.2 cm.) wide  
 Conceived in 1991-92.

£20,000-30,000

\$25,000-36,000

€23,000-33,000

## PROVENANCE:

with Annely Juda Fine Art, London, 1993.  
 with Galerie Hans Mayer, Düsseldorf.  
 Acquired from the above by Leslie  
 Waddington.

## LITERATURE:

D. Blume, *Anthony Caro: Catalogue  
 Raisonné, Volume X, Table and Related  
 Sculptures 1990-1993*, Hanover, 1995,  
 pp. 29, 121, no. B2078, illustrated.



## FIONA RAE (B. 1963)

*Untitled (red, yellow and blue)*

i) signed, inscribed and dated 'Untitled (red, yellow and blue) Fiona Rae 1991' (on the canvas overlap)

ii) signed, inscribed and dated 'Fiona Rae Untitled (red, yellow and blue) 1991' (on the canvas overlap)

ii) signed, inscribed and dated 'Fiona Rae Untitled (red, yellow and blue) 1991' (on the canvas overlap)

oil on canvas, in three parts

each: 81⅞ x 60 in. (206 x 152.4 cm.)

overall: 81⅞ x 180 in. (206 x 457.2 cm.)

Painted in 1991.

£20,000–30,000

\$25,000–36,000

€23,000–33,000

## PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington.

## EXHIBITED:

London, Tate Gallery, *The Turner Prize 1991*,  
November – December 1991, no. 10.

Basel, Kunsthalle Basel, *Fiona Rae*, April –  
May 1992, no. 14.

## LITERATURE:

Exhibition catalogue, *The Turner Prize 1991*,  
London, Tate Gallery, 1991, n.p., no. 10  
(incorrectly listed as no. 7 in the catalogue).

Exhibition catalogue, *Fiona Rae*, Basel,  
Kunsthalle Basel, 1992, n.p., no. 14,  
illustrated on the front and back cover and  
inside.

*'Rae appears to question why we probe a picture in search of a motif, almost as a visual reflex, like finding images in cloud formations. Her paintings ask why we suspend our critical awareness of the mechanics of painting and submit so eagerly to the illusion that something is actually depicted'*

—V. BUTTON

Spanning over four metres in width, *Untitled (red, yellow and blue)* is a monumental piece of painterly theatre from Fiona Rae's pivotal early oeuvre. Painted in 1991, it was included in the artist's Turner Prize exhibition that year, and subsequently featured in her first major solo museum show at the Kunsthalle Basel. Having made her debut in London at Waddington Galleries during this period, Rae received critical acclaim for her virtuosic brushwork that deftly probed the boundaries between abstraction and figuration. A multitude of styles, histories and forms collide upon her vast picture planes, combining the gestural vocabularies of Abstract Expressionism, the vibrant tonalities of Pop and the warped perspectives of Cubism. Fundamentally resisting narrative interpretation, works such as the present revel in the pure sensuality of the medium, operating in counterpoint with the subversive conceptual aesthetic espoused by many of Rae's YBA (Young British Artist) contemporaries. 'I love having a really long, big palette, eight foot long, so I can mix up as many different colours as I might need for a particular painting', she has explained. '... Oil paint is fantastically versatile. You can just do almost anything with it. You can make it look like plastic, you can make it look like chalk, you can make it go into thick mountains or thin pores' (F. Rae, quoted in 'In the Studio: Fiona Rae', TateShots, <http://www.tate.org.uk/context-comment/video/studio-fiona-rae> [accessed 12 October 2016]). With its dynamic painterly drama, the present work bears witness to this conviction.











80

DONALD SULTAN (B. 1951)

*Morning Glories II*

etching and aquatint, 1991, on wove paper, initialled in pencil, inscribed *Morning Glories Feb 5 1991* numbered *AP 9/13*, an artist's proof aside from the edition of sixty, published by Waddington Graphics, London, in very good condition, unframed

Plate 1512 x 1220 mm., Sheet 1545 x 1237 mm.

£1,500-2,000

\$1,900-2,400

€1,700-2,200



81

DONALD SULTAN (B. 1951)

*Morning Glories III*

etching and aquatint, 1991, on wove paper, initialled in pencil, inscribed *Morning Glories June 31 1991* numbered *AP 9/13*, an artist's proof aside from the edition of sixty, published by Waddington Graphics, London, in very good condition, unframed

Plate 1512 x 1220 mm., Sheet 1545 x 1237 mm.

£1,500-2,000

\$1,900-2,400

€1,700-2,200

BARRY FLANAGAN (1941-2009)

*Untitled (stone carving)*

white flecked black marble

15 in. (38 cm.) long; 19½ in. long (49.5 cm.)

Conceived *circa* 1985.

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,600

PROVENANCE:

Acquired directly from the artist by  
Leslie and Clodagh Waddington.





λ83

LISA MILROY (B. 1959)

*Untitled (Plates)*

dedicated 'To Leslie love from Lisa'  
(on the canvas overlap)

oil on canvas

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

Painted in 1992.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Acquired directly from the artist by Leslie and Clodagh  
Waddington in 1992.



λ84

## HAROLD COHEN (B. 1928)

### *Untitled (Feb 1965)*

signed and dated 'Harold Cohen FEB 1965' (lower right)

ink, gouache and collage

27 x 40¼ in. (68.6 x 102.2 cm.)

Executed in 1965.

£1,000-2,000

\$1,300-2,400

€1,200-2,200

#### PROVENANCE:

with Robert Fraser Gallery, London, 1965.

Anonymous sale; Christie's, London, 5 March 1992, lot 172.

Acquired from the above by Leslie Waddington.



λ85

**ANTONI TÀPIES**  
(1923-2012)

*Untitled*

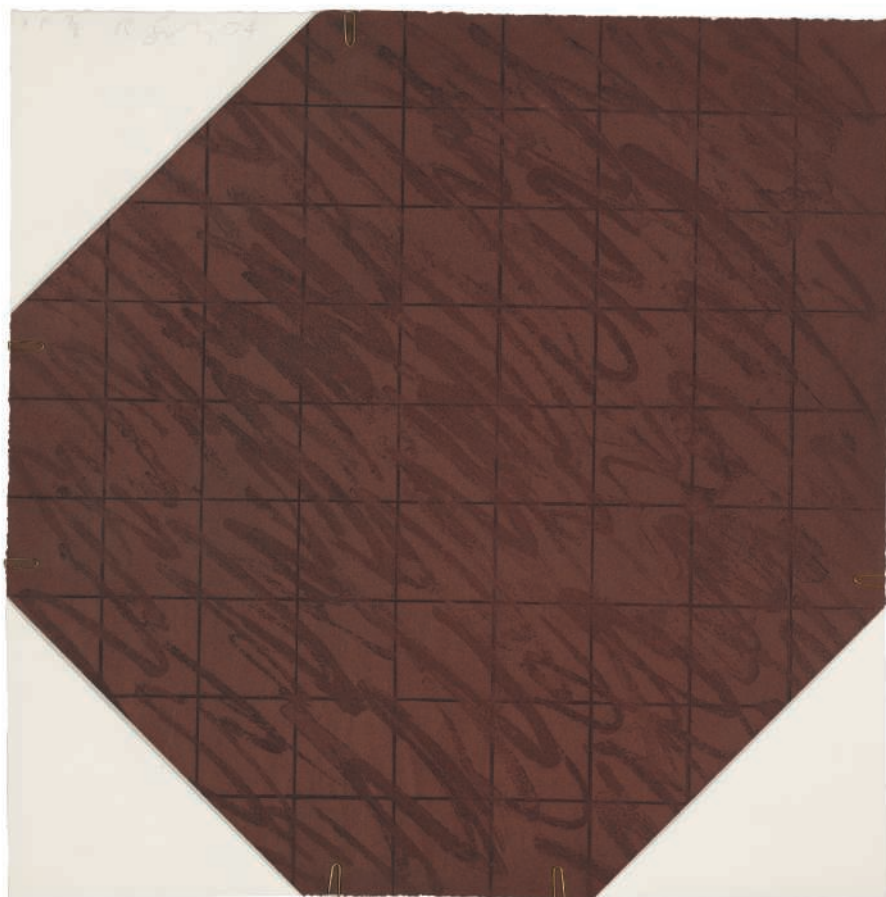
etching and aquatint in colours, on wove paper watermark Richard de Bas, signed and dedicated in pencil *A Leslie Waddington, souvenir de Tapies*, numbered 6/20, in very good condition, unframed; together with **ten other works by the artist**  
Plate 253 x 344 mm.,  
Sheet 502 x 640 mm.

(11)

£2,000-3,000

\$2,500-3,600

€2,300-3,300



λ86

**RICHARD SMITH**  
(1931-2016)

*Print 3 and Print 5,*  
*from: Paper Clip Suite I*

etchings in brown, 1974, each on a folded sheet of wove paper with metal paperclips, each signed and dated in pencil, each numbered AP 3/3, artist's proofs aside from the edition of twenty-five, in very good condition, each unframed  
Image & Sheet 447 X 441 mm. (each)

(2)

£200-300

\$250-360

€230-330



λ87

WILLIAM TURNBULL (1922-2012)

*15-1976*

numbered and dated '15-1976' (on the canvas overlap)

oil on canvas

40 x 40 in. (101.6 x 101.6 cm.)

Painted in 1976.

£8,000-12,000

\$9,800-15,000

€8,900-13,000

PROVENANCE:

Acquired directly from the artist by Leslie and Clodagh Waddington.

λ88

CRAIGIE AITCHISON, R.A.  
(1926-2009)

*Pink Crucifixion*

etching, aquatint and carborundum printed in colours, with handcolouring, 2004, on wove paper, signed and inscribed for Leslie in pencil, a proof aside from the edition of fifty, the full sheet, in very good condition, unframed  
Image & Sheet 760 x 650 mm.

£1,500-2,000

\$1,900-2,400

€1,700-2,200



λ89

BARRY FLANAGAN (1941-2009)

*Game of Chess*

signed and numbered 'AP 4/6 Flanagan'  
(on the underside of the chess board)  
sand filled cloth chess pieces, cork and metal board  
18¾ x 18¾ in. (47.6 x 47.6 cm.)  
Conceived in 1970 in an edition of 40 plus 6 artist's proofs.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Acquired directly from the artist by Leslie Waddington.





BARRY FLANAGAN (1941-2009)

*Group of Hares*

silvered metal, unique  
4¾ in. (12 cm.) high  
Conceived *circa* 2006.

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROVENANCE:

Acquired directly from the artist by  
Leslie Waddington.



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

## 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RE SALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6070).

### 3 ARTIST'S RE SALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).
- (b) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**  
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
- (d) **Lots containing material that originates from Burma (Myanmar)**

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol  $\Psi$  in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

- (e) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- (g) **Jewellery over 50 years old**  
Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

- (h) **Watches**  
(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

### I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

- (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, \*, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

#### ◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### Qualified Headings

In Christie's opinion a work by the artist.

\*Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*Studio of ...'/'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/'With date ...'/'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London, E10 7DQ. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the lot remains with Christie's or is removed elsewhere. If the **lot** is transferred to Momart, it will be available for collection from 12 noon on the second business day following the sale. Please call Christie's Client Service 24 hours in advance to book a collection time at Momart. All collections from Momart will be by pre-booked appointment only.  
Tel: +44(0)207 839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the lot remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

## PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

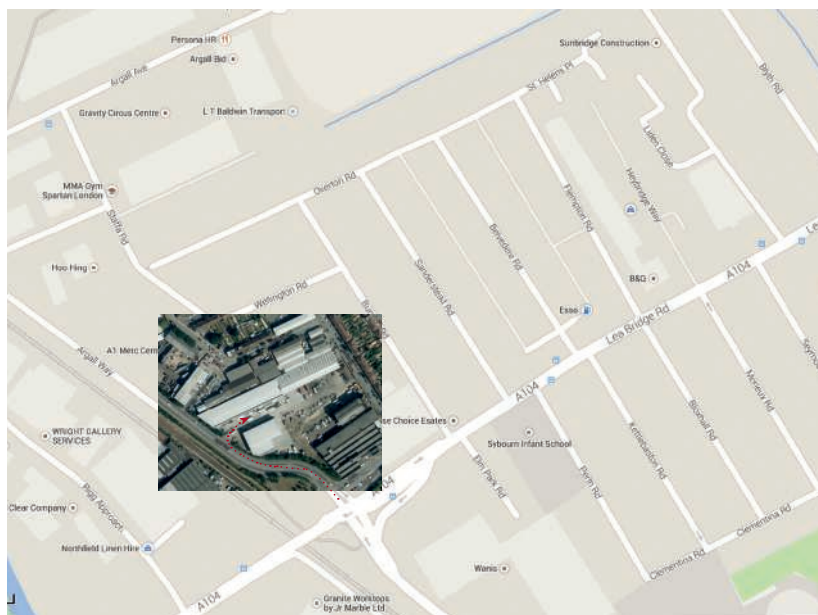
## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		



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Jacqueline Riederer

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© Estate of Lynn Chadwick / Bridgeman Images

Lynn Chadwick, R.A. (1914-2003)  
*Cloaked Figure IX*  
signed, numbered and dated 'CHADWICK 770 4/6 1978' (at the base of the cloak)  
bronze with a grey patina - 72 in. (182.9 cm.) high

**MODERN BRITISH AND IRISH ART  
EVENING SALE**

*London, King Street, 23 November 2016*

**VIEWING**

19-23 November 2016  
8 King Street  
London SW1Y 6QT

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**CHRISTIE'S**



JOHN HOYLAND, R.A. (1934-2011)

21.3.69

signed and dated '21.3.69 HOYLAND' (on the canvas overlap)

acrylic on canvas

26 x 40 in. (66 x 101.5 cm.)

£20,000-30,000

**MODERN BRITISH AND IRISH ART  
DAY SALE**

*London, King Street, 24 November 2016*

**VIEWING**

19-23 November 2016  
8 King Street  
London SW1Y 6QT

**CONTACT**

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**CHRISTIE'S**



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EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

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Works by 20th century artists from 1945 through to the present day including CoBrA, Art informel, Abstract Expressionism, Pop Art, Nouveau Réalisme, German Figuration, minimalism, Photorealism, Conceptualism, Arte Povera and Installation Art.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Post-War &amp; Contemporary</b>						
A237	Post-War and Contemporary Art	Amsterdam	2	27	44	40
D147	Modern and Contemporary Arab, Iranian and Turkish Art	Dubai	2	70	114	106
L347	Post-War and Contemporary Art (including Italian Art)	King Street	7	200	333	306
N234	First Open Post-War and Contemporary Art	New York	2	70	114	106
N347	Post-War and Contemporary Art	New York	8	281	456	426
P347	Post-War and Contemporary Art	Paris	8	38	61	57
K234	First Open Post-War and Contemporary Art	South Kensington	2	29	48	44

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