MODERN BRITISH & IRISH ART EVENING SALE

KING STREET 23 NOVEMBER 2016

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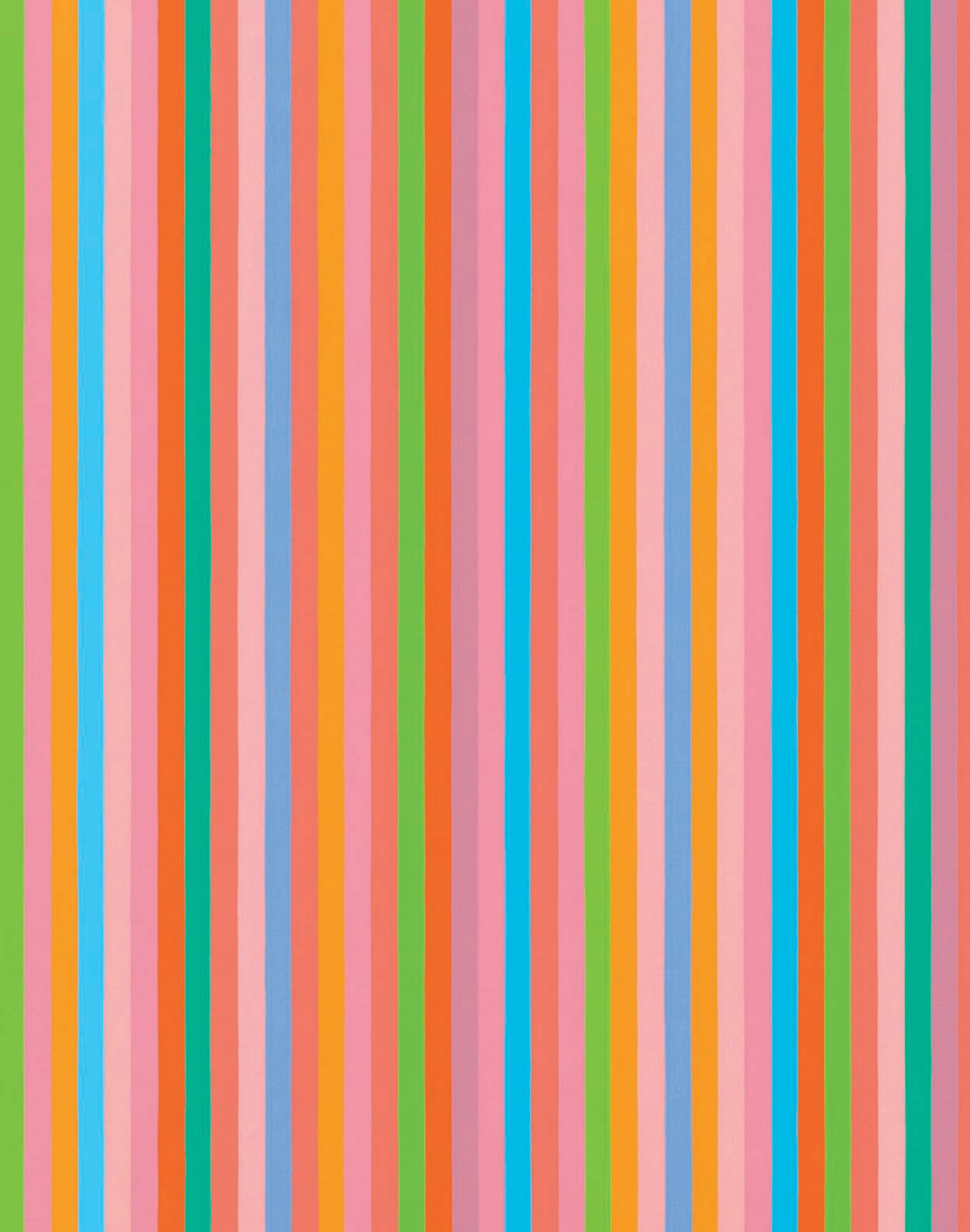

MODERN BRITISH & IRISH ART EVENING SALE

WEDNESDAY 23 NOVEMBER 2016

PROPERTIES FROM

Formerly in the Estate of Sir Claude Francis Barry

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From the Collection of Lee B and Norma Stern

The late Professor John Norris Wood

AUCTION

Wednesday 23 November 2016

at 6.00 pm (Lots 1-39)

8 King Street, St. James's

London SW1Y 6QT

VIEWING

Saturday	19 November	12.00 pm - 5.00 pm
Sunday	20 November	12.00 pm - 5.00 pm
Monday	21 November	9.00 am - 4.30 pm
Tuesday	22 November	9.00 am - 8.00 pm
Wednesday	23 November	9.00 am - 3.00 pm

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Jussi Pylkkänen

Front cover: Lot 9
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Page 1: Lot 36
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Pages 4-5: Lot 10
Opposite title page: Lot 20
Inside back cover: Lot 33
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AUCTION CODE AND NUMBER

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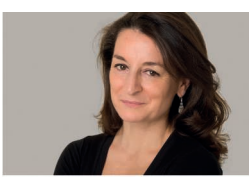

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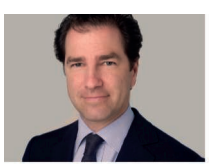

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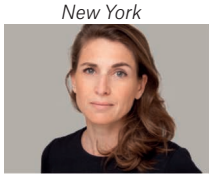

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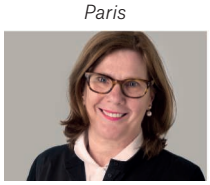

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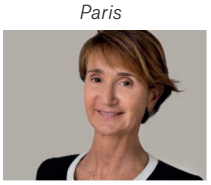

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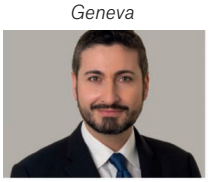

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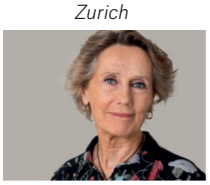

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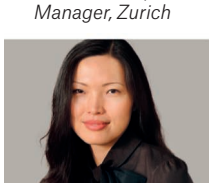

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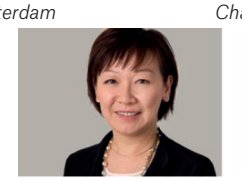

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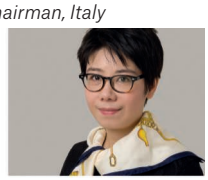

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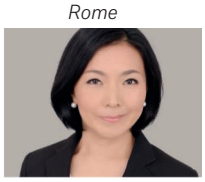

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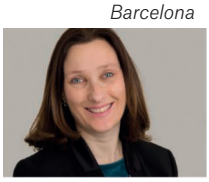

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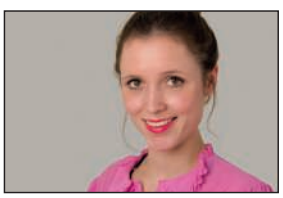

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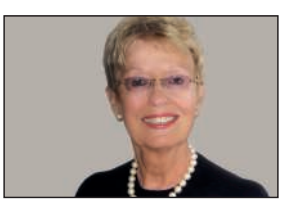

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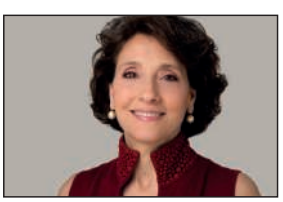

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PROPERTY FROM AN IMPORTANT NORTH AMERICAN COLLECTION

λ*1

HENRY MOORE, O.M., C.H. (1898-1986)

Mothers and Children and Reclining Figures

signed and dated 'Moore/44' (lower right)
gouache, watercolour, wax crayon, coloured chalks, pencil and ink
14¼ x 10¼ in. (36.5 x 26 cm.)

£100,000-150,000

$130,000-180,000
€120,000-170,000

PROVENANCE:
Hugh Gibb, his sale; Sotheby's, London, 16 December 1964, lot 175.
with Wildenstein, New York.
with Brook Street Gallery, London where purchased by the family of the present owner, 1967.

LITERATURE:
A. Garrould (ed.), *Henry Moore, Complete Drawings: 1940-49, Vol. 3*, Much Hadham, 2001, p. 231, no. AG 44.84, HMF 2269, illustrated.

Civilians in a London underground railroad tube converted into a West End bomb shelter in the during the Blitz, *circa* 1940-1941.

In *Mothers and Children and Reclining Figures,* Henry Moore reveals the multifaceted and fluid nature of his train of thought, as he explores a multitude of different variations on two of his favourite and most frequently recurring themes. Across this single sheet of paper, a series of female figures are shown in various different poses, from nurturing mothers cradling their children, to groups of seated, interlocking figures, and abstracted, biomorphic, reclining women. For Moore, drawing offered a creative outlet that was much more immediate and spontaneous than his sculptural projects, one which allowed him to explore and develop his ideas before committing them to three-dimensional form. He sketched ideas quickly and profusely, often many to a page, elaborating them and embellishing them with increasing detail from sketch to sketch. He described drawing as 'done mainly as a help towards making sculpture, tapping oneself for the initial idea,' which allowed him to sort through the images that flooded his imagination and develop them into concrete, translatable forms (Moore, quoted in A. Causey, *The Drawings of Henry Moore,* Farnham & Burlington, 2010, p. 9). During the Second World War, drawing took on a new importance in Moore's output, as the materials for sculpture became scarce and three-dimensional projects increasingly difficult to realise. Thus, drawing became Moore's primary creative outlet during the conflict, a change in status that caused his works on paper to develop a new complexity and substance.

Created during this incredibly inventive period for the artist, this work encapsulates the richness of Moore's signature drawing technique at this time, as each vignette is carefully developed using a layered combination of different media. Sweeping brushstrokes of thin watercolour wash are applied across the page, their distinctive inky curves reacting against the water-resistant surface of wax crayon outlines, which Moore had first used on the paper to demarcate the basic forms of the figures. These are then overlaid by delicate lines and striations of pen and black ink, intended to pick out certain features and help define the mass of each character. This technique lends the drawing a richly textured surface, almost sculptural in its appearance, while the inclusion of drapery and gentle ripples of fabric demonstrates Moore's debt to classical sculpture and Renaissance models. The individuality of each subject is emphasised through the application of colourful washes to different areas of the page, with varying tones of orange, yellow and green creating a subtle internal structure which allows us to read them as a series of autonomous subjects rather than a single, unified composition.

PROPERTY FROM AN IMPORTANT PRIVATE CANADIAN COLLECTION

λ***2**

HENRY MOORE, O.M., C.H. (1898-1986)

Helmet Head No. 2

bronze with a dark brown patina
13⅜ in. (34 cm.) high, excluding wooden base
Conceived in 1950 and cast in 1955 in an edition of 9.

£200,000-300,000

$250,000-370,000
€230,000-340,000

PROVENANCE:
with G. Blair Laing, Toronto, where purchased by the present owner, April 1964.

EXHIBITED:
Paris, Orangerie des Tuileries, *Henry Moore: Sculptures et Dessins*, May - August 1977, no. 52, another cast exhibited.
London, Royal Academy of Arts, *Henry Moore*, September - December 1988, no. 115, another cast exhibited.
Dallas, City Museum of Art, *Henry Moore: Sculpting the 20th Century*, February - May 2001, no. 54, another cast exhibited: this exhibition travelled to San Francisco, Fine Arts Museums of San Francisco, June - September 2001; and Washington, D.C., National Gallery of Art, October 2001 - January 2002.

LITERATURE:
Exhibition catalogue, *Henry Moore: Sculptures et Dessins,* Paris, Orangerie des Tuileries, 1977, p. 165, no. 52, another cast illustrated.
D. Mitchinson (ed.), *Henry Moore Sculpture: with comments by the artist*, London, 1981, no. 209, another cast illustrated.
A. Bowness (ed.), *Henry Moore Complete Sculpture: 1949-54, Vol. 2*, London, 1986, pp. 28-29, no. 281, pls. 25-27, another cast illustrated.
S. Compton, exhibition catalogue, *Henry Moore*, London, Royal Academy of Arts, 1988, p. 227, no. 115, another cast.
H. Moore and J. Hedgecoe, *Henry Moore: My Ideas, Inspiration and Life as an Artist*, London, 1999, p. 197, another cast illustrated.
D. Kosinski, exhibition catalogue, *Henry Moore: Sculpting the 20th Century*, Dallas, City Museum of Art, 2001, pp. 50, 187, no. 54, another cast illustrated.
C. Lichtenstern, *Henry Moore: Work - Theory - Impact*, London, 2008, pp. 286-288, no. 317, another cast illustrated.

Maquette for *Helmet Head No.2* with three interiors.

'I think it may be the interest I had early on in armour, in places like the Victoria and Albert Museum where one used to wander round as a student in the lunch hours. And it may be that I remembered reading stories that impressed me and Wyndham Lewis talking about the shell of a lobster covering the soft flesh inside. This became an established idea with me – that of an outer protection to an inner form'

(Moore, quoted in M. Chase, 'Moore on his methods,' *Christian Science Monitor,* Boston, 24 March 1967, in A. Wilkinson (ed.), *Henry Moore: Writings and Conversation,* Berkeley, 2002, p. 214).

Henry Moore, *Helmet Heads*, 1948. Private collection.

Henry Moore, *The Helmet*, 1939-1940. The Scottish National Gallery of Modern Art, Edinburgh.

Conceived in 1950, *Helmet Head No. 2* is among Henry Moore's most dynamic sculptural explorations of the abstraction of the human figure, forming part of a series of works focusing on forms that are at once evocative of a head encased in the protective confines of a helmet, and suggestive of an otherworldly, mechanical form. The motif would prove to be one of Moore's most creatively fertile subjects, one which sparked his artistic imagination repeatedly over the course of almost twenty-five years, and which allowed him to explore bold new themes in his work. As the title of this work implies, this sculpture resembles a helmet, its smooth outer casing echoing the domed shape of a military or submariner's protective headgear. Within this hollow carapace, a single organic, abstracted form sits, shielded from the outside world by the protective barrier of the 'helmet.' These two forms remain independent of one another, their surfaces not touching at any point, creating a charged atmosphere in the space within. *Helmet Head No. 2* stands as one of the most pivotal works the artist created on this theme, standing as the culmination of a number of ideas Moore had been developing in the 1930s, whilst also showing the beginnings of a new evolution in his style.

The theme of the helmet first emerged towards the end of the 1930s, at the same time as a powerful dark mood began to invade Moore's work, driven by the artist's despair regarding the increasingly disturbing political situation across Europe. As threats of war and conflict threatened to engulf the continent, Moore found himself engaging with a number of politically driven movements, first participating in the 'Artists Against Fascism' exhibition in 1935, and then working on behalf of the International Peace Campaign the following year. A defining moment came with the outbreak of civil war in Spain in 1936, as Moore, who had visited the country with friends just a few years before, reacted with horror and sympathy to the plight of the Spanish civilians caught up in the conflict. These personal experiences spurred him to support the Republican cause, and in 1938 he created the drawing *Spanish Prisoner* which he intended to use for an editioned lithograph that could be sold to raise funds for soldiers who had been forced to flee across the border, to France. Over the following two years, Moore continued to explore the idea of a helmet form encasing and enveloping an internal figure, creating numerous drawings and sketches that explored the possible variations. A striking example of this investigation is the enigmatic *Drawing for Metal Sculpture: Two Heads* (1939), in which two such helmet structures emerge from a dark, shadowy background, their contours blurred in a manner that simultaneously suggests a physical weight, and an apparent immateriality. In the helmet on the left hand side of the image, echoes of the *Spanish Prisoner* drawing can be detected in the three vertical bars which are just visible through the lower opening in the shell-like case surrounding them, while the horizontal cross-bar that stretches across the face of the helmet, dividing it in two, may be seen as a prelude to the structure of *Helmet Head No. 2*.

These graphic studies led to the development of *The Helmet* (1939-1940), the first of Moore's sculptures to combine separate internal and external forms and also one of the last three-dimensional works the artist created before the Second World War. Cast in a heavy dark lead, the internal element appears as an amorphous form, its body made up of a series of slender, flowing arches and ellipses that evoke a standing figure. Surrounding it is a punctured, domed shelter, consisting of a series of voids and solids that wrap protectively around the form, at once revealing it and concealing its shape from the viewer.

Discussing the inspiration behind the helmet theme, several commentators have pointed to classical and ancient artefacts as potential sources, with a particular image of two prehistoric Greek utensils that appeared in a 1934 issue of *Cahiers d'Art* repeatedly suggested as a direct reference. While Moore had recorded these implements in a series of drawings from 1937, he himself drew links between his fascination with this motif and his exposure to the collections of armour at both the Victoria and Albert Museum and the Wallace Collection in London, as well as with natural forms drawn from the marine world: 'I think it may be the interest I had early on in armour, in places like the Victoria and Albert Museum where one used to wander round as a student in the lunch hours. And it may be that I remembered reading stories that impressed me and Wyndham Lewis talking about the shell of a lobster covering the soft flesh inside. This became an established idea with me – that of an outer protection to an inner form, and it may have something to do with the mother and child idea; that is where there is the relation of the big thing to the little thing, and the protection idea. The helmet is a kind of protection thing too, and it became a recording of things inside other things' (Moore, quoted in M. Chase, 'Moore on his methods,' *Christian Science Monitor,* Boston, 24 March 1967, in A. Wilkinson (ed.), *Henry Moore: Writings and Conversation,* Berkeley, 2002, p. 214).

Helmet Head No. 2 was created at the beginning of the 1950s, at a time when the artist was becoming increasingly experimental with his forms, pushing the boundaries of his art to new levels of abstraction and psychological depth. This followed an intense period of work during the mid-to-late-1940s, during which time Moore had been commissioned to create a series of nurturing family groups and religious subjects for a number of public sites. This increased public visibility was compounded by the artist being chosen to represent Britain at the first post-war Venice

Henry Moore in his studio with elmwood *Upright Internal/ External Form* 1953/54 and *Mother and Child* (lot 13).

Henry Moore, *Spanish Prisoner*, 1939. The Henry Moore Foundation.

Henry Moore, *Drawing for Metal Sculpture: Two Heads*, 1939. The Henry Moore Foundation.

Biennale in 1948, with the British Council presenting a mid-career retrospective of Moore's work alongside the paintings of J. M. W. Turner. The British Pavilion in the Giardini was an unmitigated success, and Moore was awarded the festival's International Sculpture Prize, an accolade that firmly cemented his position as the leading artist in post-war Britain. Emerging from this period of intense publicity with a new, heightened degree of fame, Moore began to revisit the ideas which had obsessed him during the final years before the outbreak of war, injecting them with a distinct sense of anxiety and fear, which seemed to be reflected in society at this time. The helmet was chief amongst these revisited subjects, and Moore began to experiment with the interplay between internal and external forms once again, casting *Helmet Head No. 1* (1950), as the first of a new series exploring the theme. In this work, a smoother and more life-sized form is created, the visor completely removed to reveal a greater portion of the vulnerable 'head' inside. This interior element appears as a tapered, geometric point, reminiscent of an arrow head or spike, its top invisible due to the curve of the hood.

Helmet Head No. 2 was fabricated concurrently with this inaugural piece from the series, and saw the return of a cross-bar cutting horizontally across the 'face' of the sculpture. Both of these 1950 *Helmet Head*s were originally cast in lead by the artist, a material which Moore believed to be inherently sinister, thanks to its reputation as a hazardous metal. Poisonous if ingested or inhaled, lead imparted an extra dimension of menace to the helmets, adding to the disquieting quality of their forms. Subsequent editions were cast in bronze, which offered greater nuance of colour and finish to the completed sculpture. The interior of *Helmet Head No. 2* is markedly different from its predecessor though, its abstracted, biomorphic form appearing considerably more humanoid than the cold, aggressive arrow-like shape contained in *Helmet Head No. 1.* Indeed, its various elements emerge like abstract suggestions of different facial features, with the two protruding 'antennae' at the top very clearly resembling a pair of eyes. Moore cast five differently shaped maquettes for the interior forms in 1950, apparently independently of the outer shells, three of which still survive today. The artist recognised the manifold potential relationships between internal and external forms, and so most likely experimented with several pairings before the final version was created. The combinations in both *Helmet Head No. 2* is a perfect match, as the interaction of openings in the carapace and the individual details of the interiors results in a mysterious play of concealment and disclosure, creating the feeling that we are not quite getting the full impression of what lies inside and heightening the enigmatic nature of the interior form. As Moore explained, the helmet contained 'the mystery of semi-obscurity, where one can only half distinguish something. In the helmet you do not quite know what is inside…' (Moore, quoted in M. Chase, 'Moore on his methods,' *Christian Science Monitor,* Boston, 24 March 1967, in A. Wilkinson (ed.) *Henry Moore: Writings and Conversations,* Berkeley, 2002, p. 214).

Helmet Head No. 2 stands as a key marker within Moore's *oeuvre*, acting as a Janus-like work that looks both to the past and to the future developments in his art. In this sculpture, the artist sought to consolidate a number of ideas he had been developing in the thirties, pushing them further and exploring their potential three-dimensional forms, whilst simultaneously developing new and exciting concepts that would continue to provide artistic inspiration for years to come. Indeed, Moore continued to explore the subject of the helmet throughout the rest of the 1950s, developing increasingly complex forms which built on his original sculptures, such as in his series of *Openwork Heads and Shoulders*, and in his *Helmet Head and Shoulders* (1952). He also added two more versions of the Helmet Heads, *Helmet Heads No. 3* and *No. 4* to the series in the 1960s, making their forms markedly more enclosed than in the original two sculptures and adding more solid, massive internal pieces which almost fill the entire space. Moore's fascination with the interaction of internal and external forms, which had sprung from his first studies on the subject of the helmet, quickly became one of his most absorbing themes, leading to some of the most dynamic and arresting sculptures in his entire *oeuvre*.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

3

ERIC RAVILIOUS (1903-1942)

Aldeburgh Bathing Machines

signed 'Eric Ravilious' (lower right)
pencil and watercolour
17¾ x 21 in. (45 x 53.3 cm.)
Executed in 1938.

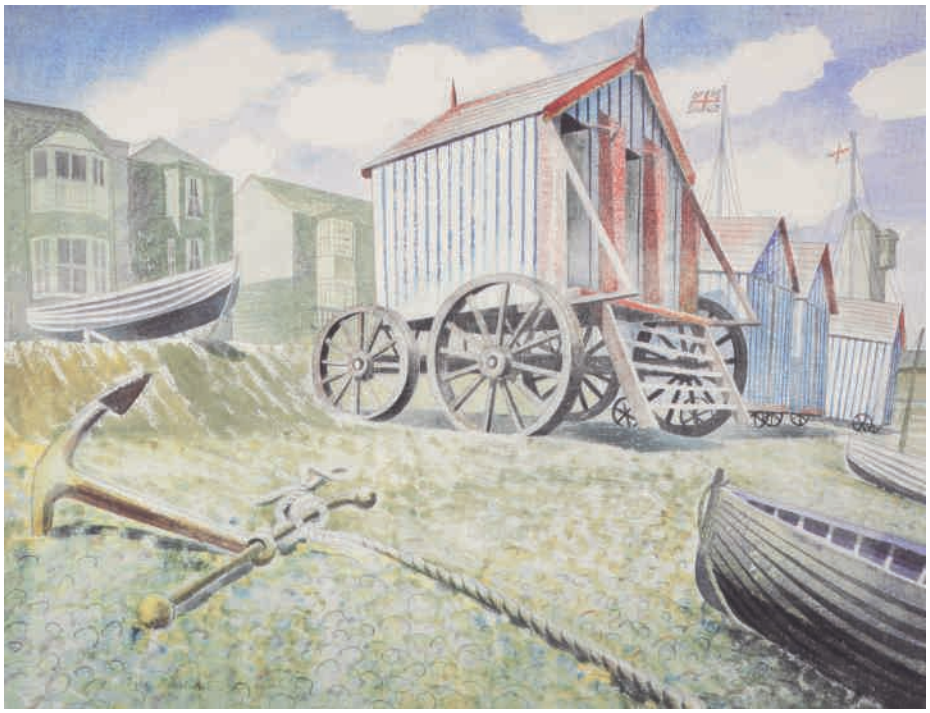
£150,000-250,000 $190,000-310,000
€170,000-280,000

PROVENANCE:
with Leicester Galleries, London, where purchased by the present owners' father, and by descent.

EXHIBITED:
London, Arthur Tooth & Sons, *Eric Ravilious: Exhibition of Recent Watercolours*, May - June 1939, possibly no. 21, as 'Early Morning on the East Coast'.
Sheffield, Graves Art Gallery, *Eric Ravilious: Exhibition of Water-Colours and Engravings*, 1958, no. 93, as 'Bathing Machines'.
Colchester, The Minories, *Eric Ravilious 1903-1942*, January - February 1972, no. 44, as 'Bathing Machines': this exhibition travelled to Oxford, The Ashmolean Museum, March - April 1972; London, The Morley Gallery, April - May 1972; and Eastbourne, Towner Art Gallery, May - June 1972.
London, Dulwich Picture Gallery, *Ravilious*, April - August 2015, exhibition not numbered, as 'Bathing Machines'.

LITERATURE:
F. Constable, *The England of Eric Ravilious*, Aldershot, 2003, n.p., no. 36, as 'Bathing Machines', illustrated.
A. Powers, *Eric Ravilious: artist & designer*, Farnham, 2013, p. 109, no. 131, illustrated.
J. Russell, exhibition catalogue, *Ravilious*, London, Dulwich Picture Gallery, 2015, p. 133, exhibition not numbered, as 'Bathing Machines', illustrated.

Bathing Machines. Photographer Unkown.



Eric Ravilious, *Late August Beach*, 1938. Private collection.

Aldeburgh Bathing Machines is one of three closely related watercolours that Ravilious exhibited in his landmark exhibition at the London gallery Tooth & Sons, in May 1939. Studded with classics, the exhibition delighted critics and collectors alike, and the appearance of any of the twenty-seven works at auction today is an event. On a personal note, I should add that I selected *Aldeburgh Bathing Machines* for the 2015 exhibition of Ravilious watercolours at Dulwich Picture Gallery.

Unlike his teacher Paul Nash, who enjoyed writing accompanying texts to his paintings, Ravilious made no public comment about his work. What we know of his aims, inspiration and experiences we must glean from correspondence and sources such as his wife Tirzah's autobiography *Long Live Great Bardfield*. These tell us that, having concentrated on design work in 1936/7, Eric set forth at the beginning of 1938 on a mission to paint watercolours for the show at Tooth's the following year. Of his winter sojourn in Capel-y-Ffin, Wales, we have ample evidence. Likewise his summer trip to Rye Harbour and autumn visit to Bristol. At present, however, his weekend in Aldeburgh remains almost undocumented, save for a passing remark in a letter informing us that he spent an uncomfortable couple of nights in the Suffolk town at the end of August, sleeping on a sofa.

Evidently he rose early, because of the three watercolours of bathing machines two are illuminated by early morning sunlight. In this case Ravilious has taken up the artistic challenge of looking directly into the sun, an approach he first adopted when working alongside his friend and fellow artist Edward Bawden in the early 1930s. Lit from behind, the striped bathing machines appear strange and other-worldly, particularly when seen in context with the curious foreground arrangement. It is perhaps difficult for us to see today, but both Bawden and Ravilious were considered modern by their contemporaries, and the latter's interest in relics and curiosities was driven less by nostalgia than by a fascination for unusual forms.

Nevertheless, the Aldeburgh bathing machines were a colourful throwback to a more modest age. From the mid-18th century, when the Hanoverian kings began making sea bathing fashionable, these delightful contraptions became an essential feature of every respectable town beach. A bather wishing to swim would enter the bathing machine at the top of the beach, change in privacy, and then hang on tight as it was pushed down to the sea. After bathing they would climb aboard to be winched up the beach, whereupon they would re-emerge clothed once more. Such was still the custom in Eastbourne when Ravilious was growing up, but by the 1930s bathing machines were rare, and he clearly made the most of this discovery.

By the time he visited the Suffolk town Ravilious had achieved a mastery over the medium of watercolour that few of his contemporaries could emulate, and the present work is executed with an impressive economy. Thus the winch handle in the foreground draws us into the picture, while its shadowed underside provides the dark tone needed to contrast with the brightness pervading the middle ground and distance. This in turn is achieved by stippling the barest minimum of pigment onto the paper to suggest the sunlit surfaces of shingle and sea. Where we look through the open doors of the bathing machines themselves a strip of interior shadow makes the sea beyond appear to blaze.

A fascination for the effects of light, particularly at dawn, inspired Ravilious greatly in his later years, and by the summer of 1938 he was developing his own approach combining elements of Impressionism with rigorous design. The sky in this instance shows the distinctive layering of patterned pigment and delicate pencil lines that seems to have been his own invention, reflecting his wider preoccupation with the balancing of line and pattern. Rarely are his compositions without strong – though often delicate – lines to hold everything in place, a role performed quite naturally here by the hawser wires running down the beach.

Rare too is the Ravilious watercolour that doesn't make us feel that something rather strange is going on, and this is no exception. As if the bathing machines were not in themselves odd enough, he appears to have introduced to the composition a chicken – not a creature ordinarily associated with the seashore. So anomalous is this bird that at least one commentator has wondered whether this might be a rare – possibly unique – instance of Ravilious acting the Surrealist. In fact, while the composition may exaggerate the strangeness of the scene, the chicken itself is (we now know) perfectly at home. It is a seaside relic like the bathing machines: a vending machine, surmounted by a model chicken, from which holidaymakers could purchase chocolate eggs.

We are left, then, with a watercolour that celebrates the simple pleasures of summer by the sea. Eighteen months later Ravilious would be standing in the pale dawn on another beach, observing the defusing of a magnetic mine (see *Dangerous Work at Low Tide* (1940). But for now the shingle of Aldeburgh was not a line of defence but a place to enjoy a carefree day in the sun.

We are very grateful to James Russell for preparing this catalogue entry. James Russell curated the 2015 exhibition *Ravilious* at Dulwich Picture Gallery, and the current exhibition *Century*, at the Jerwood Gallery, Hastings. His latest book is *The Lost Watercolours of Edward Bawden* (Mainstone Press, 2016).

PROPERTY FROM A PRIVATE BRITISH COLLECTION

4

ERIC RAVILIOUS (1903-1942)

Buoys and Grappling Hook

signed 'Eric Ravilious' (lower centre)
watercolour and ink
15¾ x 19 in. (40 x 48.3 cm.)
Executed in 1933.

£100,000-150,000 $130,000-180,000
€120,000-170,000

PROVENANCE:
Purchased at the 1933 exhibition by the present owners' father, and by descent.

EXHIBITED:
London, Zwemmer Gallery, *Water-Colour Drawings by Eric Ravilious*, November - December 1933, no. 5.

LITERATURE:
J. Russell, *Ravilious in Pictures: A Travelling Artist*, Norwich, 2012, pp. 14-15, illustrated.

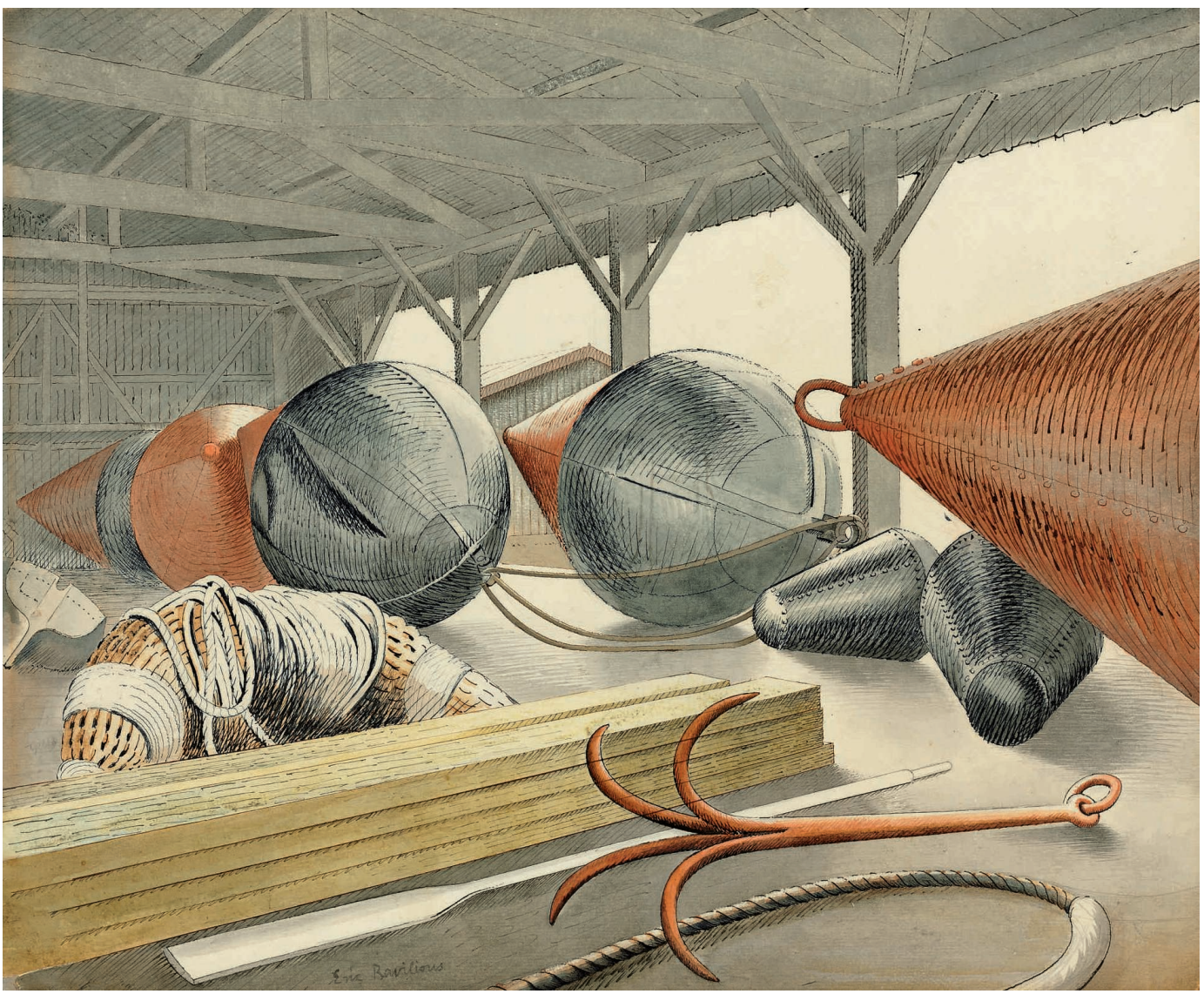
This unusual watercolour was once thought to belong to the wartime *oeuvre* of artist and designer Eric Ravilious. From the timbers of the dockside shed to the buoys themselves, the subject is of the kind he took on while stationed at ports around Britain in 1940-41. We now know, however, that this is an earlier work, created in April 1933 and displayed at the artist's first solo exhibition that November, at London's Zwemmer Gallery. It appears as number five in the catalogue.

At this stage in his career Ravilious tended to work close to home. Most of the watercolours in the Zwemmer show were created near Great Bardfield, where he and his wife Tirzah were then living, sharing Brick House with Edward and Charlotte Bawden. It seems unlikely that he undertook a special journey to find this dockside scene, so the most plausible scenario is that he made the drawing on a trip arranged for another purpose. In fact Eric and Tirzah travelled to Morecambe in the spring of 1933, to paint a set of murals in the tea room of Oliver Hill's dazzling new Midland Hotel. Unfortunately, the preparation of the walls was beset with problems and it seems likely that Ravilious made this drawing during one of several lengthy delays.

Although the new hotel was exciting, the couple were not much taken with off-season Morecambe, which Tirzah in inimitable style likened to 'a sluttish prostitute who hadn't yet bothered to get out of bed and paint her face' (T. Garwood, *Long Live Great Bardfield*, 2016). In search of more congenial surroundings they walked north along the coast to the village of Heysham and there found a room. The nearby port – today a bustling ferry terminal – was probably the scene of this dockside still life.

In common with works such as *Talbot-Darracq* (1934) this is essentially a drawing, which the artist has tinted delicately with watercolour. Look carefully at the buoy in the centre of the composition and we can see Ravilious's marvellous draughtsmanship quite clearly. In his earliest surviving drawings, made when he was not yet in his teens, he showed an uncanny ability to capture not only the form of a three-dimensional object – a teapot, for example – but also its character. Honed over the years that followed, this skill won him scholarships to the Eastbourne School of Art and then, in 1922, to the Royal College of Art. Twenty years later it continued to underpin his watercolours, which he always referred to as 'drawings'.

At the Royal College he also studied wood engraving, rapidly becoming one of the country's foremost proponents of the medium. This experience influenced his work as a watercolourist in several ways, teaching him how to create visual drama with a limited palette and how to generate the illusion of three-dimensional space on an almost microscopic scale. The engineering of space became an essential feature of his later watercolours, and it was in 1933 that


Eric Ravilious

Pier with Buoys, England. Photo: Roland Penrose.

'Ravilious's training in and talent for design work undoubtedly influenced him when he was painting. It enabled him to be highly selective and was, I think, one of the reasons why he became an exceptional watercolourist artist and not just another good, but unexciting, painter of landscapes in watercolour. Whatever subject he painted he was keenly aware of the value of shape, textures which had to be untied to his flat expressions of three-dimensional forms'

(F. Constable and S. Simon, *The England of Eric Ravilious*, London, 1982, p. 23).

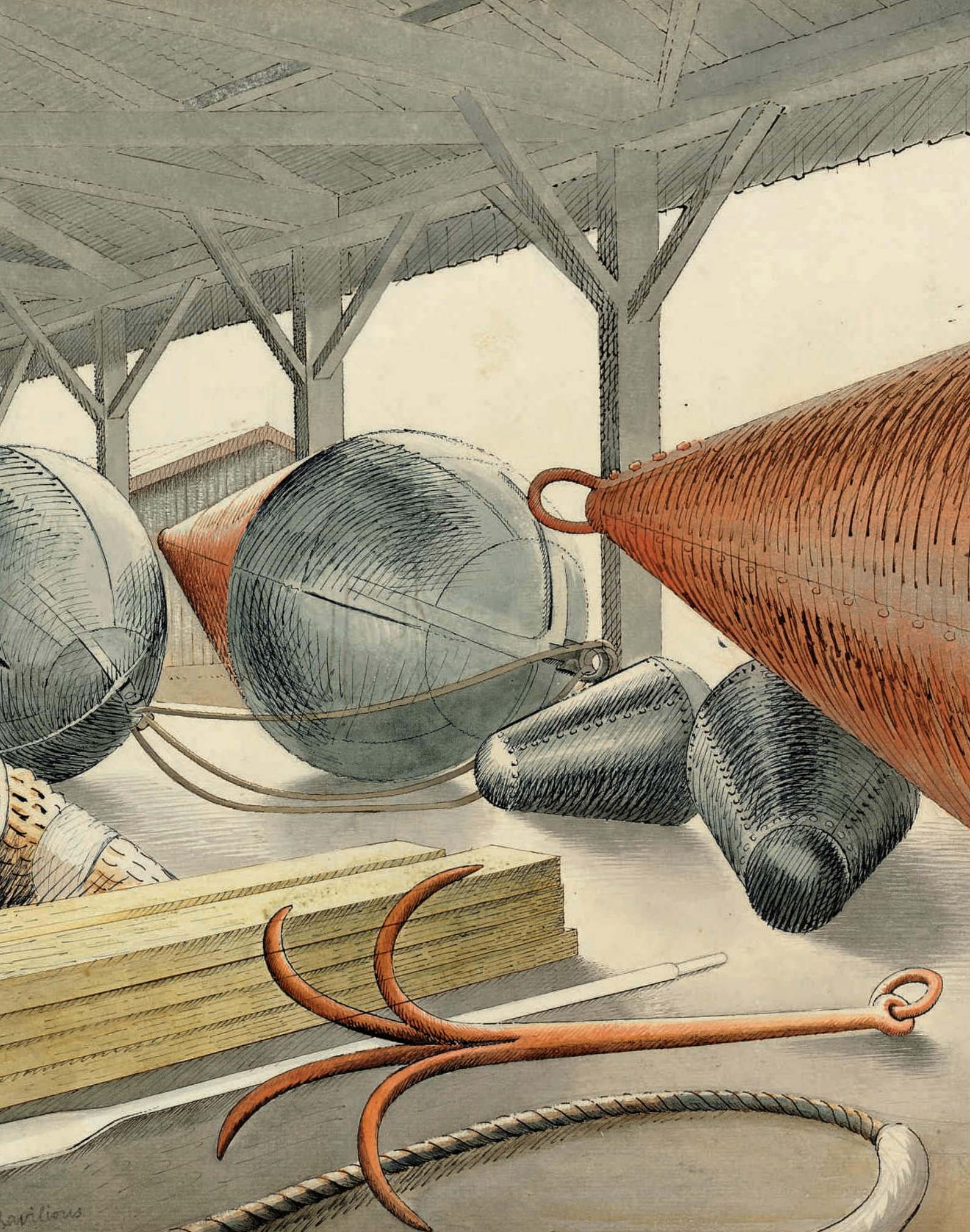
he first began enjoying success with this approach. Look, for example, at *Two Women in a Garden* (1933), where a trestle table and accompanying benches pull us into the composition.

The structure of the present work is more effective still, since the arrangement of objects appears accidental. In the foreground a coil of rope offers a textural contrast to the grappling hook of the title, while a stack of planks serves both to break up the composition and to direct our eye into the middle ground. Following a zig-zag pattern often seen in later Ravilious watercolours, the eye is then led away along the line of buoys. With their rounded bases and conical tops, these suggest lumbering creatures, an effect enhanced by the barn-like quality of the shed, but even without this interpretation there is something wicked in the contrast between the sharp hooks in the foreground and the rounded forms of the buoys.

Later in the decade Paul Nash tried to persuade Ravilious to sign up as a Surrealist, but the latter steadfastly avoided this kind of group. True, his choice of subject for this watercolour was vogueish. Nautical style and, more specifically, the nautical still life had already been explored with panache by *avant-garde* artists such as Edward Wadsworth. However, there is nothing forced about this arrangement of marine equipment. One might happen upon a similar scene even today. As in so many of Ravilious's most celebrated watercolours, we see here unglamorous subject matter treated in a deceptively straightforward way. The enigmatic quality of *Buoys and Grappling Hook* is not something imposed on the scene but rather teased out of it by an artist who is finding his vision.

In the nine-and-a-half years remaining to him, Ravilious returned often to the mini-genre of the nautical still life, most memorably in the beguiling watercolour *Ship's Screw on a Railway Truck* (1940). As a war artist he also revelled in the unadorned wooden huts associated with military life. In *Buoys and Grappling Hook*, we see Ravilious exploring these important future interests for the first time. It is a breakthrough work, and a compelling drawing of strangeness and charm.

We are very grateful to James Russell for preparing this catalogue entry. James Russell curated the 2015 exhibition *Ravilious* at Dulwich Picture Gallery, and the current exhibition *Century*, at the Jerwood Gallery, Hastings. His latest book is *The Lost Watercolours of Edward Bawden* (Mainstone Press, 2016).



PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ**5**

EDWARD BAWDEN, R.A. (1903-1989)

September: 7pm (Newhaven)

signed and dated 'Edward Bawden/1937' (lower right)
pencil, watercolour and gouache
17¾ x 22⅝ in. (45 x 57.5 cm.)

£40,000-60,000

$49,000-73,000
€45,000-67,000

PROVENANCE:
with Leicester Galleries, London, 1938, where purchased by the present owners' father, and by descent.

LITERATURE:
J. Russell, *The Lost Watercolours of Edward Bawden*, Norfolk, 2016, p. 142, illustrated.

First shown at London's Leicester Galleries in 1938, this is one of Edward Bawden's finest pre-war watercolours. Jan Gordon and other contemporary critics admired the exhibition greatly and its success ensured that Bawden was one of the first artists appointed by the War Artists Advisory Committee at the outbreak of World War Two.

Bawden's pre-war career as a watercolourist has not been properly understood for some years but recent research has brought to light a number of works which reveal the young Bawden to have been a startlingly innovative artist. In a brief catalogue note to the Leicester Galleries show - his second of the decade - we read of the artist, 'When painting, works entirely out of doors.' His rigorous approach involved returning to the same place at the same time perhaps seven or eight times, which partly explains why the majority of his pre-war works depict places close to his home in Great Bardfield, Essex.

When he first moved to the village in the early 1930s he lived with Eric Ravilious and their wives, Charlotte and Tirzah, and for several years the two friends worked side by side, striving to develop new painting techniques and approaches to composition. In 1934 Eric and Tirzah moved to another village but the artists remained close and, in 1935, travelled together to Newhaven, the Sussex port 'discovered' by Ravilious while staying nearby. They took a room at a rundown Victorian inn tucked beneath the ramparts of Newhaven fort, enduring the late night carousing of holidaymakers in the bar then rising early to explore the fascinating topography of the port. Bawden was so taken with the place that he returned on two further occasions.

Almost a quarter of the thirty-four works shown at the Leicester Galleries were created in Newhaven, and of those no two are alike. As critics approvingly noted, he employed novel techniques not for their own sake but to solve particular artistic problems. Never one to shirk a challenge, Bawden had built up a formidable arsenal of tricks and techniques, some translated from printmaking and others invented right there, on the spot.

Here he has chosen a vantage point on the heights above the port, looking east along the Sussex coast. A fence falls precipitously away towards the piers and breakwaters of the harbour. All beyond is light and air, but the composition is anchored to *terra firma* by the bold slab of green in the right foreground. As a painter Bawden likened himself to a tightrope walker. Once he launched into a picture he could not stop or retrace his steps but had to keep on. No doubt this high-risk strategy caused him some sleepless nights but the resulting pictures are invariably fresh and exciting and occasionally, as in this case, stunning.

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PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ**6**

EDWARD WADSWORTH, A.R.A. (1889-1949)

Imaginary Harbour I

signed and dated 'E WADSWORTH 1934' (lower left)
tempera on canvas laid on panel
18 x 37 in. (45.7 x 94 cm.)

£80,000-120,000

$98,000-150,000
€90,000-130,000

PROVENANCE:
Lady Bruntisfield, January 1946.
with Leicester Galleries, London, where purchased by the present owners' father, and by descent.

EXHIBITED:
London, Mayor Gallery, *Twenty five years of British painting, 1910-1935*, April - May 1935, no. 63, as 'Imaginary Port'.
London, Arthur Tooth & Sons, *Edward Wadsworth: Exhibition of Tempera Paintings*, April - May 1938, no. 20, as 'Coastguards'.

LITERATURE:
B. Wadsworth, *Edward Wadsworth A Painter's Life*, Salisbury, 1989, W/A 161.
J. Black, *Edward Wadsworth: Form, Feeling and Calculation, The Compete Paintings and Drawings*, London, 2005, p. 189, no. 319, illustrated.

'Wadsworth clearly managed to set himself apart through a combination of the particular polished surface effect achieved by tempera, the carefully judged balance of his compositions and the sharp-edged, clear-cut hyper realism with which oddly shaped objects presented from unusual angles were depicted' (J. Black, *Edward Wadsworth: Form, Feeling and Calculation, The Complete Paintings and Drawings*, London, 2005, p. 67).

As in many of Wadsworth's most successful works, *Imaginary Harbour I* is tinged with a sense of drama and unease. This is achieved through the artist's careful manipulation and placement of forms, which he imbues with a weightlessness that echoes the practices of his Surrealist contemporaries. As seen in the present work, Wadsworth often played with scale and pictorial space, bringing his forms closer to the pictorial plane, or enlarging them, so that our sense of depth becomes warped and we are left with a heightened sense of drama. Jeremy Lewison reiterates that these distorted or decontextualized objects can often startle: 'they assume almost human proportions and begin to threaten the viewer's space in a manner normally associated with sculpture. Indeed they become invasive' (J. Lewison (ed.), *A Genius of Industrial England: Edward Wadsworth 1889-1949*, Bradford 1990, p. 78). This sense of tension is highlighted by his palette, which commonly cool in tone, inspired, in part, by Italian primitive painting, is often interrupted with vibrant, saturated punctuations of colour, as seen here in the red tones.

Wadsworth was not only interested in the object in its own right but also as a means to create a particular atmosphere, which is seen to striking effect in the present work. He found beauty in the geometry and order of things, relishing in his control over the objects, in particular enjoying the interplay between the mechanical and natural. Lewison reiterates, 'The correspondence of mechanical to natural forms and their respective perfect geometries must have been among Wadsworth's principle interests' (J. Lewison (ed.), *A Genius of Industrial England: Edward Wadsworth 1889-1949*, Bradford 1990, p. 75). This was echoed in writings of the time. Léonce Rosenberg wrote in his introduction to Wadsworth's solo exhibition held and Arthur Tooth & Sons in 1929: 'It is not enough that a work should be constructed according to accepted principles to be beautiful. It is in the degree in which humanity radiates through the material (matter)that a production is worthy of interest' (Rosenberg, quoted in, J. Lewison (ed.), *A Genius of Industrial England: Edward Wadsworth 1889-1949*, Bradford 1990, p. 74).

Wadsworth's propensity for the nautical can be seen as a point of consistency in the artist's work, which embraces a succession of different interests and styles over the years. As early as 1918, when Wadsworth was working on 'dazzle camouflage' ships in Bristol and Liverpool, he created a series of prints and a large painting based on ships, which focused on the

Edward Wadsworth, *Tomorrow Morning; Marine Perspective*, 1929-1944. Sold, Christie's, London, 12 June 1998, lot 180.

majesty and power of the object. This interest in the maritime was further fuelled by his sojourn to Italy and France with his wife and chauffeur Alfred 'Nobby' Clarke in April 1923. Here he was captivated by the bustling working harbours and ports he visited, in particular enjoying those of Marseilles and St Tropez, which he painted on a number of occasions from 1923 onwards. One of the most striking examples of this period is *St Tropez I/Concepiton, 1925*, where Wadsworth utilises the draped tarpaulin to frame his harbour scene, adding a sense of the theatrical to his paining. This sense of drama continued into his work of the 1930s but Wadsworth now employed a sparser and more rigorously ordered composition, as seen in *Imaginary Harbour I*, where an emphasis on classical proportion, fine design and purity of line became key.

The considered manipulation of form and perspective can also be seen in Wadsworth's still lifes of the late 1920s and 1930s, where he created a series of paintings, which took real life nautical instruments and marine subjects and paired them in unexpected, obscure ways to create unusual compositionally configured works. This is exemplified in works such as *Tomorrow Morning/Maine Perspective, 1929-44* and *Perspectives of Idleness I*, 1936, where precisely painted, exactly positioned objects, which seem to contradict each other temporally and geographically, are placed next to one another in a bid to test the concepts of time and distance. Jeremy Lewison explains, 'By taking real objects from different areas of life and combining them in unexpected ways, Wadsworth achieved more than 'realism': he created a poetic fusion' (J. Lewison (ed.), *A Genius of Industrial England: Edward Wadsworth 1889-1949*, Bradford 1990, p. 75). Indeed Wadsworth was known to have a collection of maritime equipment and other ephemera, which he would arrange in his studio to paint from, later inserting imaginary seascapes into the backgrounds. Louis Bouché described his experience of visiting Wadsworth's studio at Maresfield, he recalled, 'On one side, a huge glass-shelved case contains, in orderly arrangement, marine shells, laboratory test tubes, corks, a ship compass, nautical instruments and... beach combings of every conceivable description' (Bouché, quoted in J. Black, *Edward Wadsworth: Form, Feeling and Calculation, The Complete Paintings and Drawings*, London, 2005, p. 92).

Imaginary Harbour I, 1934 and other works of this period show Wadsworth's knowledge of, and enthusiasm for, prevalent European art movements, most notably Surrealism. Wadsworth enjoyed close associations with artists Pierre Roy, Jean Metzinger and in particular Giorgio de Chirico, who he greatly admired, and corresponded with in 1928 on the subject of tempera painting. He would have also no doubt have seen de Chirico's one-man exhibition in autumn 1928 at Arthur Tooth & Sons, who was by this time representing Wadsworth. Like his Surrealist compatriots, Wadsworth laid particular emphasis on the isolation and aggrandisement of the object, paying great attention to the contrasting relative weights, texture and forms of his motifs. He also enjoyed playing with perspective and the sense of spatial distance, often depicting still life objects or nautical forms at close range granting them with a Surrealistic quality, making them seem larger than they really were. This is seen to dramatic effect in *Imaginary Harbour I* where the ships seem to float weightlessly on the water. While the unpeopled vessels and baron harbour scene create a strange sense of serenity and detachment, as the ships seem to drift and sail by themselves in some imaginary world, as is alluded to in Wadsworth's title. Not only this but the careful placement of objects, the use of deep recessive space and strong lighting, create a powerful sense of intrigue and add an anthropomorphic quality to the work. This quality of Wadsworth's was noted in 1933 by Waldemar George in his article *Sélection – Chronique de la vie artistique*, who wrote, 'These objects exchange words. They act like actors in a drama. Talking objects, they force the attention of the spectator-medium, who is subject to their strange spell and who participates visually in the dramatic action of which they are emblems' (George, quoted in, J. Lewison (ed.), *A Genius of Industrial England: Edward Wadsworth 1889-1949*, Bradford 1990, p. 70).

Although Wadsworth was inspired by the work of artists such as De Chirico and Leger, he never classed himself as a surrealist. Wadsworth was courted on many occasions by different international factions and was seen on the continent as being one of the leading practitioners in Modernism in Britain, having held successful shows internationally and been included in influential periodicals such as *Sélection*, of which one of their periodical *cahiers* was devoted to his work, an exceptional tribute, which very few English painters received. Although Wadsworth championed the break from the traditional conventions of painting in Britain and joined Abstraction-Création and Unit One in the early 1930s, Wadsworth's work was never completely devoid of the naturalistic, with the artist's work often oscillating between the figurative and the abstract over the years. Indeed he saw that these were not mutually exclusive. This view was shared by Edward Crankshaw, who in reaction to his 1933 show at Mayor Gallery wrote in the *Weekend Review* '...his paintings are not abstractions at all, but concentrations. Whereas by the term abstract painter we usually mean an artist who is concerned with abstracting concrete natural phenomena, Mr. Wadsworth reverses the order and makes the abstract concrete. The abstract painter works from the outside inwards, but Mr. Wadsworth is working from the inside outwards...he is a romantic concerned with the registration of his own personal feelings' (Crankshaw, quoted in J. Black, *Edward Wadsworth: Form, Feeling and Calculation, The Complete Paintings and Drawings*, London, 2005, p. 89).

Edward Wadsworth, *St. Tropez/Conception*, 1925. Private collection.

PROPERTY OF A GENTLEMAN
λ7

WILLIAM ROBERTS, R.A. (1895-1980)

The Leave Train

signed 'Roberts' (lower left), inscribed 'The Leave Train' (lower right)
pencil and watercolour
10 x 14 in. (25.4 x 35.5 cm.)
Executed in 1916.

£80,000-120,000

$98,000-150,000
€90,000-130,000

PROVENANCE:
Arnold Bennett, his sale; Sotheby's, 23 July 1931, lot 67.
Private collection.

Executed in 1916, *The Leave Train* is one of the rarest examples of William Roberts wartime work. Conceived in ink and watercolour it stands as one of the fullest examples of this period to come to auction. In April 1916 Roberts was called-up for active service, joining the Royal Field Artillery as a gunner, where he spent two long years at the front and was left weary by the miserable monotony and horror of warfare. The present work appears to poignantly capture the moment when he departed, when the excitement and heroism of war was still palpable. Poetically mirroring life, *The Leave Train* depicts the moment a group of young soldiers leave for the front, their mood joyous and boisterous, as they laugh and joke amongst one another, seemingly oblivious to what they are about to face.

Britons (Kitchener) Wants You, 1914.
Designed: Alfred Leete.

This sense of removal from the realities of war was not uncommon for many at home, and although the war had started two years earlier, the young artist's life had remained relatively unchanged. He recalls in his memoirs published in 1974: 'Despite Lord Kitchener's image with its commanding finger pointing down from the hoardings, during most of 1915 I paid more attention to matters of art and picture-making (as did most of the artists with whom I associated) than to the war taking place in France. I produced a cubist St. George for the 'Evening News', some drawings for the 'Second Blast', a number of paintings for the Vorticist show at the Doré Gallery, and some for the London Group at the Goupil. Besides this, and in a rather different sphere, I worked some weeks making bomb parts in a Tufnell Park munitions factory' (Roberts, *4.5 Howitzer Gunner R.F.A. 1916–1918*, London, 1974).

First located at barracks in Woolwich it was not long before Roberts embarked for France, where he was posted to the Vimy Ridge, later fighting at Arras and Ypres. The initial feelings of optimism he expressed in a letter to his wife Sarah, in which he naively wrote; 'I suppose we shan't get shot – and the war will be over in a month – and we shall leave the army healthy and fit', soon turned to despair (Roberts, quoted in A. Heard, exhibition catalogue, *William Roberts 1895-1980*, Newcastle, Hatton Gallery, 2004, p. 42). This sense of desperation was recalled in his memoirs, where he shared many of his wartime experiences, finding those in Arras particularly harrowing: 'One incident I especially remember of that hectic night, is the picture of Major Morrison on his hands and knees among the ruins searching by candlelight for survivors. We buried our own dead, together with some left over from the infantry's advance, shoulder to shoulder in a wide shallow grave, each in his blood-stained uniform and covered by a blanket. I noticed that some feet projected beyond the covering, showing that they had died with their boots on, in some cases with their spurs on too' (Roberts, *4.5 Howitzer Gunner R.F.A. 1916–1918*, London, 1974).

In 1918 Roberts received a glimmer of hope, in the form of a letter from his friend Guy Baker, who told him of the news that his contemporary Wyndham Lewis had been appointed an official war artist by the Canadians and that he too might be able to achieve the same break. This break did indeed come and in April 1918 Roberts returned home to work on a commission depicting the first cloud gas attack launched by the Germans on the Canadians during the First Battle of Ypres, to mixed reviews. Instead Roberts was greater celebrated for the works on paper and sketches that he did intermittently during the war, such as *The Leave Train*, which reveal with a raw honesty his experiences and feelings about fighting on the front.


PUNCH

PROPERTY OF THE LATE
PROFESSOR JOHN NORRIS WOOD

A distinguished natural history illustrator, Professor John Norris Wood (1930-2015) founded the Natural History, Illustration and Ecological Studies course at the Royal College of Art in 1971, appointed by Rector Robin Darwin. The first of its kind, this new wing of the Illustration Department reflected the awe and fascination John felt for the natural world, which he duly passed on to his students, many of whom are now leading exponents in this field.

His own training was at Goldsmiths' College under Betty Swanwick and Adrian Ryan, and then at the R.C.A. under Edward Bawden and John Minton; four hugely influential figures in John's life, who also became his great friends. John had a marvellous gift for friendship and was fiercely loyal; his love and admiration for these remarkable artists was lifelong.

Of all Minton's 'night' paintings, *Jamaican Village* is unusual because of its serenity. This may be why, after exhibiting it at the R.A., he gave it to John, whose determination to retain it was no less than the inconvenience it caused those who were obliged to give it houseroom. Unlike the butterflies, moths and adored fleets of reptiles and amphibians (including a rather 'unshakeable' monitor lizard with an unnerving eye) that John kept in various locations around his house and garden, *Jamaican Village* was reluctantly fostered out to friends before he took ownership of a large outbuilding that contained it for a further 45 years. What he loved, he loved enduringly well. 'My lizards love the garden,' he wrote. 'They're incredibly detailed; little hands and tiny coloured eyes, covered with minute scales – more delicate than the finest Victorian etchings.' John's own illustrations, prints and drawings are delicate, sophisticated and yet uncomplicated, all factors that gained him extensive work with the London Zoo, the Natural History Museum and countless commissions from an array of publishers - his series of children's books called *Nature Hide and Seek* has sold around two million copies.

Ten years after Minton's drink-fuelled suicide of 1957, John made one attempt to sell *Jamaican Village* in order to fund a nature reserve. He placed an advertisement in *The Times* and Adrian Ryan, himself an intimate friend of Minton's, drafted a response letter to the first applicant, who was Brian Sewell, then a private dealer, but later the art critic of the *Evening Standard*: 'You have a notice in today's *Times* about a large Minton landscape. It is not the kind of thing in which I deal, but I have two Mintons among my private bits and pieces and would quite like more... Where may it be seen and what price have you in mind?' In two subsequent letters, Sewell referred to *Jamaican Village* as 'splendid' and said he would 'very much like to have it' but they could not agree a price. There were other respondents, but no sale was forthcoming and the picture never left John's possession.

Jamaican Village had been painted at the height of Minton's artistic celebrity at 37 Hamilton Terrace, London NW8, a house spanning four windows across. Its studio facing due west, it was thus informed by the setting sun pouring in through the large sash windows. Minton said: 'I've discovered that one can paint anything as long as it's BIG. It gives a subject an importance that little paintings don't have.' Remarkably, given in friendship to John Norris Wood, the canvas has been screened from public gaze for 65 years until now, shortly before the anniversaries of the artist's birth and death. During his life, John Minton was largely up or he was down, but the wistful serenity of the painting and its unusual commitment to twilight – of which there is little near the equator in *Jamaican Village* - is an instance of the artist manifesting a rare personal equilibrium.

Julian Machin, October 2016

■ λ8

JOHN MINTON (1917-1957)

Jamaican Village

signed and dated 'John Minton 1951' (lower right), signed again and inscribed 'MINTON/John/37 HAMILTON/LONDON/JAMAICAN VILL.../No. 1.' (on a fragment of the artist's label attached to the stretcher)
oil on canvas
60 x 142½ in. (152.4 x 362 cm.)

£100,000-150,000

$130,000-180,000
€120,000-170,000

PROVENANCE:
A gift from the artist to the present owner's father, Professor John Norris Wood, and by descent.

EXHIBITED:
London, Royal Academy, 1951, no. 398.

LITERATURE:
F. Spalding, *Dance Til the Stars Come Down: Biography of John Minton*, London, 1991, p. 156.

Jamaican Village has been requested for inclusion in the John Minton Centenary exhibition to be held at Pallant House Gallery, Chichester, July - October 2017, curated by Simon Martin and Frances Spalding.

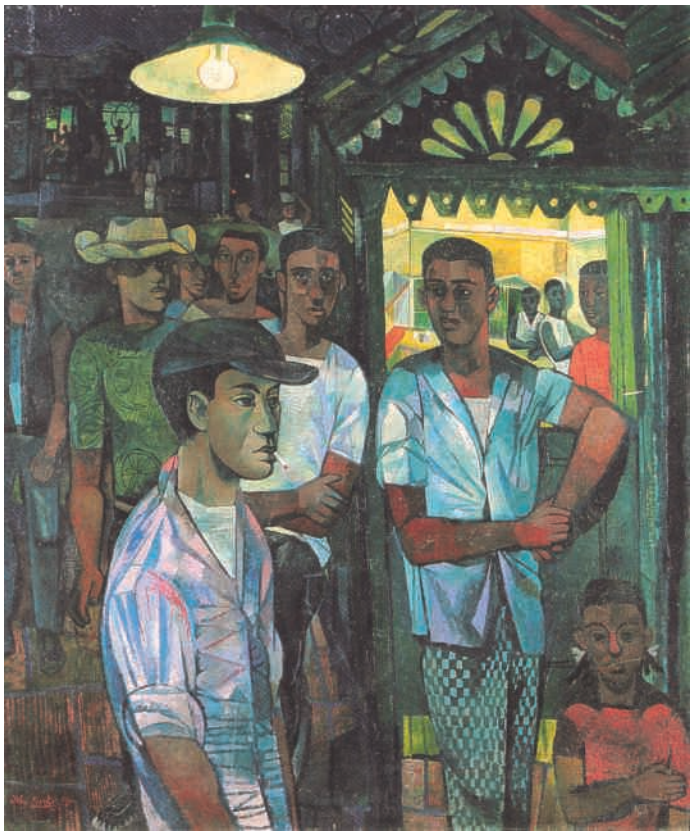
John Minton in his studio. Photo: Edward Russel Westwood.

Opportunities to travel brought John Minton a fresh repertoire of subjects and enriched his palette. This is especially true of his extended visit to Jamaica in 1950, which lasted from September through to December. In both its landscape and villages he found a set of sharp colours – acid lemon yellows, magentas and viridians – that reminded him of coloured inks. They make sonorous the fertile body of work which emerged from this trip.

His watercolours of Jamaica formed a solo exhibition at London's Lefevre Gallery in September 1951. Two months later *Vogue* published an article by Minton on Jamaica and dedicated an entire page to illustrations of his recent work. Jamaican material also appeared in the decoration he did, with help from others, for the Festival of Britain's Dome of Discovery. Meanwhile, a major oil *Jamaican Landscape* (present whereabouts unknown) by Minton was included in the Arts Council exhibition *60 paintings for '51*. The invitation to take part in this exhibition had committed every artist to paint a canvas that was at least 4 x 5 foot in size. Even larger, however, is Minton's *Jamaican Village* [the present work], into which he poured a great deal of what he had learned about Jamaica during his recent visit.

Interestingly, this painting connects with another oil, *Street Corner, Jamaica*, also painted in 1951 and now in the collection of the Yale Center for British Art in New Haven. Here we find the central motif of *Jamaican Village* – the artificially-lit bar with young men loitering outside – repeated, but with many differences in the posing and arrangement of the figures.

The main difference between these two pictures, therefore, remains that of scale, and the extended narrative this permits in the larger painting. The mural-like size of *Jamaican Village* makes it possible that Minton had intended it as a wall decoration: for a bar or club, such as the Gargoyle where, for a period, a mural by him hung in the dining-room; or for the Colony Room where his murals in gouache on paper of Jamaican subjects temporarily ornamented its walls. The fact that he decided to send this large oil of a Jamaican scene to the Royal Academy Summer Exhibition in 1951, where it was accepted and exhibited, also suggests that he regarded it as a significant work. And with hindsight, it is possible to view it as a bid to reaffirm his status in 1951 as one of the most notable artists of the day.



John Minton, *Street Corner, Jamaica*, 1951. Yale Center for British Art.

Lucian Freud, *John Minton*, 1952. Royal College of Art, London.

Towards the end of his short life, when asked what had been the greatest difficulty he had encountered as an artist, John Minton replied: 'Instant recognition at an early age.' Almost certainly he was referring to the success he enjoyed in the late 1940s as a commercial artist, owing to his ability to dash out designs at speed and with imaginative brio. The stream of commissions he received, for book or magazine illustrations, poster designs or company brochures, left him with very little time to experiment as a painter. His friend the bookseller Martyn Goff recalled him saying that he felt he was not being allowed to develop, and therefore was in danger of being left behind while exciting things happened elsewhere.

The decision, therefore, to spend time in Jamaica, removed him from small tasks. Travel was also a way of refreshing his eye and mind. In July 1950 he admitted in the *World Review* that he favoured 'places where there is a strong individual flavour of climate and living'; and although he subsequently went on holiday to France, he had, back in May, already booked tickets for himself and his companion Ricky Stride, for a trip to Jamaica in the autumn. 'We leave England', he told Martyn Goff, 'on September 9th by a banana boat for the West Indies for the winter at least; perhaps, he said, with a faraway look, Forever. I shall totter like a decaying bastion of English culture, right out of Somerset Maugham, rum-soaked and crumpled from bar to bar trying to remember What It Was All About.'

Minton and Stride docked at Kingston, then spent their first month at a nearby tourist resort before crossing the island to stay with Captain Peter Blagrove and his wife Alice, owners of spice plantations, whom they had met on the journey out. Minton also travelled on alone to Ocho Rios to see Paul ('Odo') Cross and his partner Angus Wilson. It is clear that everywhere he went he was sharply alert to what he saw and experienced. The island's strange beauty was set against a background of racial and political conflict. This dichotomy played out in various ways, between travel-brochure romanticism and pleasure beaches and a watchfulness peculiar to the tropics, between outward colonial elegance and the dusky faces lurking inside doorways, emitting a sudden low laugh or flash of teeth. Minton's article on Jamaica for *Vogue* (November 1951), suggests that he may have found in it an echo of his own conflicted personality; 'for the island,' he concludes, 'like everywhere else, faces the problem of its equilibrium in a mad world'.

In *Jamaican Village* we find the wooden houses, with their scalloped decoration, which he mentions in his *Vogue* article, along with much else that caught his attention. This haunting night-scene is full of contrasts, spatial and colouristic, each section forming a narrative episode in the overall visual drama which hints, in Minton's own words, at 'a disquiet that is potent and nameless'. What comes through, above all, is the affection Minton feels for his subject: for Jamaica and its people, and for a way of life, here edgily construed in a way that called to his own sympathies and continues to call to viewers today.

We are very grateful to Professor Frances Spalding for preparing this catalogue entry.


John Minton

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ**9**

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

April 57 (Arbia 2)

signed, inscribed and dated 'Ben Nicholson/April 57/(ARBIA)2' (on the reverse), inscribed again 'Gimpel/exh./but if/sold, on/Condition/that it can/be exhibited/USA exh/in/autumn' (on the stretcher)
pencil and oil on board
48 x 41½ in. (122 x 105.5 cm.)

£600,000-800,000

$740,000-980,000
€680,000-900,000

PROVENANCE:
Purchased at the 1957 exhibition by Mr and Mrs Walter Ross, New York.
Purchased at the 1966 exhibition by the present owner.

EXHIBITED:
London, Gimpel Fils, *Recent works by Ben Nicholson*, June 1957, no. 7.
Hanover, Kunstverein Hannover, *Spring exhibition*, 1965, no. 103.
Basel, Galerie Beyeler, *Aspekte 1944-1965*, March - May 1966, no. 34.
Basel, Galerie Beyeler, *Ben Nicholson*, April - June 1968, no. 27.

LITERATURE:
J.P. Hodin, *Nicholson*, London, 1957, n.p., no. 52, illustrated.
Exhibition catalogue, *Recent works by Ben Nicholson*, London, Gimpel Fils, 1957, n.p., no. 7, illustrated.
Exhibition catalogue, *Aspekte 1944-1965*, Basel, Galerie Beyeler, 1966, n.p., no. 34, illustrated.
Exhibition catalogue, *Ben Nicholson*, Basel, Galerie Beyeler, 1968, n.p., no. 27, illustrated.
J. Russell (intro.), *Ben Nicholson: drawings, paintings and reliefs 1911-1968*, London, 1969, p. 310, no. 90, as '1957 (Arbia 2)', illustrated.

'The kind of painting I find exciting is not necessarily representational or non-representational, but it is both musical and architectural, where the architectural construction is used to express a "musical" relationship between form, tone, colour and whether this visual, "musical" relationship is slightly more or less abstract is for me beside the point'

(Nicholson, quoted in N. Lynton, *Ben Nicholson*, London, 1993, p. 251).

Ben Nicholson, *August 1956 (Val d'Orcia)*. Tate Gallery, London.

Painted in 1957, Ben Nicholson's *April 57 (Arbia 2)* is one of the last of an important series of large and symphonic still-life paintings that the artist created in the latter half of the 1950s. Including landmark works such as *1956 (boutique fantastique)* (Private Collection), the award-winning *August 1956 (Val d'Orcia)*, which now resides in the Tate Gallery, London and *1956, November (Pistoia)* (Private Collection), this series saw Nicholson reach the pinnacle of his mature style. Effortlessly blending nature with abstraction, with these works Nicholson built upon his developments of the previous two decades, creating a unique abstract aesthetic that propelled him to international acclaim. Indeed, by the time he painted the present work, Nicholson was widely renowned as one of the pioneering figures of British Modernism, having been bestowed with a host of accolades that firmly cemented his position within the contemporary art world.

Against two bands of flat colour, a rhythmic arrangement of delicate organic and geometric lines and pale forms coalesce and intersect in the centre of this large composition. Regarded more closely, the fine, intricate lines reveal the forms of still-life objects: the undulating stems of glasses and the round spherical shapes of a vase or bowl. Rectangular planes of colour frame this cluster of objects, the dark brown facets perhaps evoking the effect of a wooden tabletop. Constructed with an almost sculptural sensibility, the composition hangs in a state of perfect equilibrium, infused with a sense of air and light that characterises the greatest of Nicholson's still-lifes from the 1950s. Exhibited in Nicholson's one-man show at Gimpel Fils, London, later in the summer of 1957, *April 57 (Arbia 2)* has remained in the same collection for the last fifty years, and has never before been seen at auction.

Behind the abstracted group of still-life objects, two horizontal planes of scrubbed soft blue and dark, velvety black evoke the sweeping horizon of a landscape stretching out beyond. Throughout the 1950s, Nicholson's still-lifes were predominantly influenced by the Cornish landscape of his home in St Ives, or the mountainous, sun-scorched landscape of Italy. The year before he painted *April 57 (Arbia 2)*, Nicholson wrote to one of his patrons, Helen Sutherland, 'These still-lifes, so-called, always turn out to be landscapes for me – either Cornish or Tuscan...' (Nicholson, quoted in P. Khoroche, *Ben Nicholson: drawings and painted reliefs*, London & Burlington, Vermont, 2002, p. 70). Nicholson made numerous visits to Tuscany, Umbria and Siena in the mid-50s, falling under the spell of the grandeur of the rolling Italian hills and the ancient hilltop villages adorned with their soaring Cathedral towers. Indeed, the artist had travelled to Tuscany in April 1957, just before he painted the present work. Looking back on his numerous trips to Italy and later to Greece, Nicholson recalled his attachment to Italy and the importance of his European travels to his artistic production, 'Both sides of the work benefitted. I have favourite places – Patmos, Santorini, Mycenae, Pisa and Siena, for instance – and I feel that in a previous life I must have laid two or three of the stones in Siena Cathedral...' (Nicholson, quoted in J. Russell, *Ben Nicholson: drawings, paintings and reliefs 1911-1968*, London, 1969, p. 33).

These Italian trips had a major influence on Nicholson's art. In contrast to his Cornish-inspired works in which the bright light and vivid blue, grey and green tones of the coastal landscape dominate, in the present work, the warm palette can be seen to evoke a distinctly Italianate atmosphere. The rich, warm tones of terracotta, burnt sienna and umber facets, and the pale forms immediately conjure the landscape and ancient edifices of Italy. Likewise, the flatness of the interlocking planes and their scrubbed surfaces could also be seen to evoke the appearance of Italian frescoes. Indeed, this time worn quality was something that had been directly inspired by the sun scorched landscapes of Italy; as the artist wrote to Winifred Nicholson following a return trip he had made from Venice to England in 1954, 'I thought the S of France & Italy looked wonderful from the air – I liked the worked, *scored* surface – centuries of time & man – just the quality I'd like to get into a ptg' (Nicholson, quoted in J. Lewison, *Ben Nicholson*, exhibition catalogue, London, 1993, p. 89). The textured, almost weathered effect can be seen in a number of other still-lifes from this prolific period, including *1956 (boutique fantastique)* and *August 1956 (Val d'Orcia)*.

The title of the work itself – *April 57 (Arbia 2)* – could also be seen to contribute to this Italian atmosphere. Arbia is a small town near Siena, one of Nicholson's favourite Italian cities. However, Nicholson himself stated that his titles should be regarded as nothing more than identifying labels for the works. As he wrote to Adrian Stokes in 1962, 'The title for me is the date but I need something further to enable me to recall which ptg it is – hence the subtitle – really a kind of label to identify luggage. Sometimes it comes from a reminder of a place, or even a person, or an experience, sometimes from some gramophone record or radio I've had on while working...' (Nicholson, quoted in J. Lewison, *ibid.*, p. 230). Yet, in many cases, the appendage undoubtedly evokes an atmosphere, creating as in the present work, a sense of ambience.

Piero della Francesca, *Legend of the True Cross: Finding of the Three Crosses (detail, view of Arezzo), circa* 1452. Church of San Francesco, Arezzo.

'The 1950s saw Ben Nicholson producing paintings of exceptional brilliance and subtlety, incorporating still-life motifs but in compositions blatantly governed by purely aesthetic considerations'

(N. Lynton, *Ben Nicholson*, London, 1993, p. 244).

April 57 (Arbia 2) encapsulates the new interaction between the landscape and still-life that characterised Nicholson's work of the late 1950s. Since the early 1940s, when the artist moved to Cornwall to escape wartime London, the landscape had become a dominant feature within his art. Having created painted reliefs and constructivist abstract paintings, Nicholson began to reintroduce nature into his art, setting still-life groupings in front of a window with a landscape beyond. Yet, in the 1950s, the distinction between the landscape and the still-life groups gradually became less clear as the two began to merge. The landscape infused Nicholson's still-life compositions with a sense of vitality and vigour, the two subjects becoming inseparable from one another. 'All the "still-lifes" are in fact land-sea-sky scapes to me' (Nicholson to Heron, 9th February, 1954, quoted in J. Lewison, *ibid.*, p. 86), Nicholson wrote to Patrick Heron in 1954, and indeed, as the present work demonstrates, the subject has gone beyond the distinctions of landscape and still-life to become an abstract fusion of interlocking, flattened forms. The sense of illusionistic compositional space has gone, replaced by elegantly overlapping forms, planes of colours, and intricately interlacing lines that combine in one perfect, harmonious and masterful union. This was for Nicholson, the inherent aim of his art, as he explained, 'The kind of painting I find exciting is not necessarily representational or non-representational, but it is both musical and architectural, where the architectural construction is used to express a "musical" relationship between form, tone, colour and whether this visual, "musical" relationship is slightly more or less abstract is for me beside the point' (Nicholson, quoted in N. Lynton, *Ben Nicholson*, London, 1993, p. 251).

April 57 (Arbia 2) dates from a pivotal year in Nicholson's life. Having divorced from his second wife, the sculptor Barbara Hepworth in 1951, it was in 1957 that Nicholson met and married the German photographer, Felicitas Vogler. In May, at the suggestion of a friend, Vogler had travelled to St Ives, visiting many of the artists who were living there, including Nicholson. The pair quickly fell in love and were married in July. A year later, in 1958, the couple left St Ives and moved to Ticino in Switzerland, where Nicholson would remain for the next thirteen years. The 1950s saw Nicholson receive widespread critical acclaim and international renown. In 1954, he represented Britain, along with Francis Bacon, at the Venice Biennale, after which he was praised by one critic as the 'J. S. Bach of abstract painting' (S. J. Checkland, *Ben Nicholson: the Vicious Circles of his Life & Art*, London, 2000, p. 294). A year later, his first retrospective was held at the Tate Gallery, as well as at the Musée National d'Art Moderne in Paris – an accolade that only one other British artist, Graham Sutherland, received in 1952. In 1956, he won the prestigious first prize in the International Guggenheim Painting Competition. Surges in sales reflected the artist's growing stature: the Tate started to acquire his paintings, as well as the legendary collector, Peggy Guggenheim.

Ben Nicholson behind a table with paints on in his St Ives Studio, 1956.
Photo: Sam Lambert.

PROPERTY FROM AN IMPORTANT NORTH AMERICAN COLLECTION

°♦λ***10**

HENRY MOORE, O.M., C.H. (1898-1986)

Working Model for Reclining Mother and Child

signed and numbered 'Moore 9/9' (on the back of the base)
bronze with a green/brown patina
26½ in. (67.5 cm.) long
Conceived in 1975.

£1,300,000-1,800,000

$1,600,000-2,200,000
€1,500,000-2,000,000

PROVENANCE:
with Jeffrey H. Loria & Co., New York, where purchased by the family of the present owner, 1976.

LITERATURE:
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1974–80, Vol. 5,* London, 1983, p. 19, no. 648, another cast illustrated.
H. Moore, *The Reclining Figure*, Columbus, Museum of Art, 1984, p. 91, no. 60, another cast illustrated.
S. Compton, *Henry Moore*, New York, 1988, pp. 266-267, no. 192, another cast illustrated.

'The 'Mother and Child' idea is one of my two or three obsessions, one of my inexhaustible subjects ... [It] is eternal and unending, with so many sculptural possibilities in it – a small form in relation to a big form, the big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it'

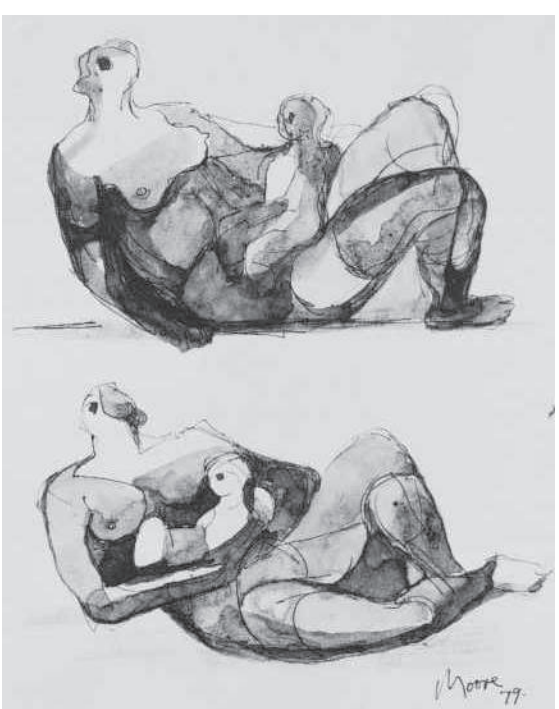
(Moore, quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 213).

Plaster Maquette for *Reclining Mother and Child* in the artist's studio. Photo: Jonty Wilde.

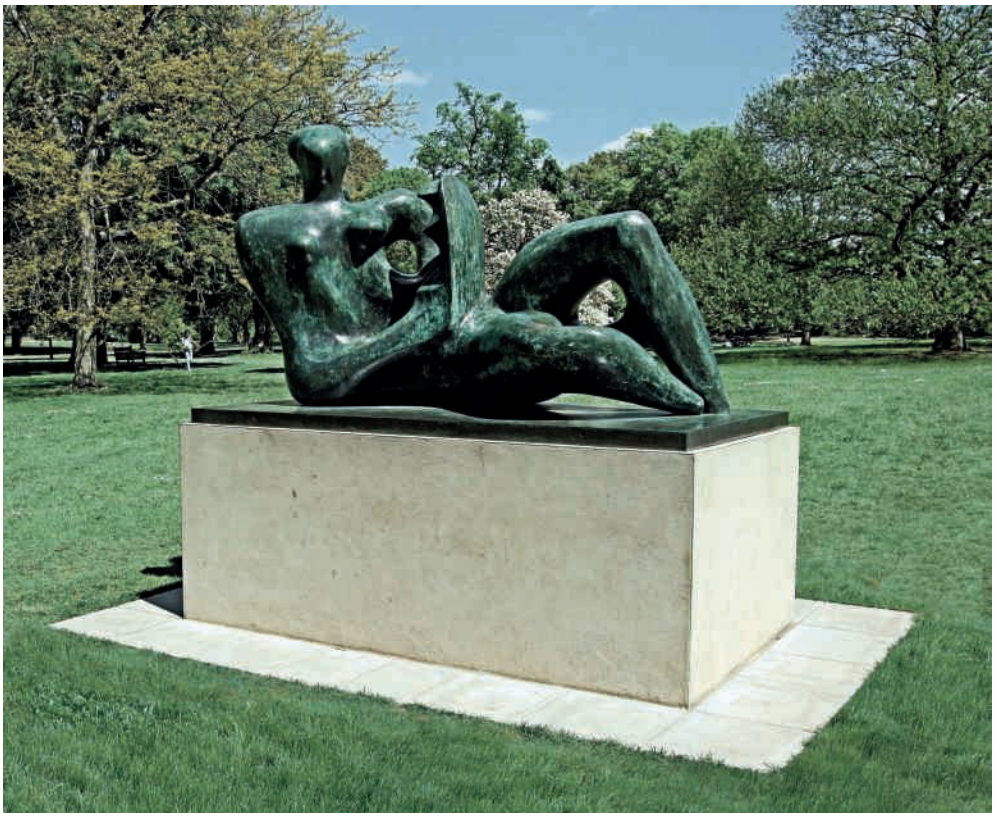
Conceived in 1975, *Working Model for Reclining Mother and Child* combines two of Henry Moore's most celebrated motifs in a single sculpture – the elegant sinuous forms of the reclining figure, and the bodily expression of the intense bond that exists between a mother and her child. The artist found himself continuously preoccupied by these themes throughout his career, coming to see them as two of his fundamental artistic obsessions. As a result of this on-going fascination, both subjects came to be seen as the signature motifs of Moore's *oeuvre*, shaping and influencing his unique vision of the human figure. Both themes had emerged in his works of the 1920s, with Moore carving his first version of the mother and child motif in 1922, followed just two years later by his inaugural reclining figure. Revisiting these subjects across the years in a variety of media and contexts allowed the sculptor to explore the many formal permutations that they had to offer, while also experimenting with the manner in which the nuances of a figure's body language could evoke a variety of psychological states. In combining the reclining figure with the mother and child in the present work, Moore grants both themes a new aesthetic form while also instilling them with new layers of meaning and narrative interest. Dating from the height of his career, *Working Model for Reclining Mother and Child* demonstrates Moore's mastery of the most technically complex expressions of form, and his ability to imbue his sculptures with levels of intense, symbolic meaning.

This work is the second model Moore made in preparation for his large-scale sculpture *Reclining Mother and Child* (1975-76), examples of which can be found in the Royal Botanic Gardens at Kew, London, and the Ohara museum of Art in Kurashiki, Japan. At the heart of the sculpture lies a reclining female figure, a model of gently undulating, sinuous rhythms and volumetric richness, as she lifts a young infant before her, its angularity contrasting beautifully with the mother's sensuous curves. Occupying the seminal position between sketch, maquette and fully realised work, the sculpture acted as an intermediate step in Moore's creative process, allowing the artist to refine the idea proposed in the maquette before it reached the stage of full realisation, and to assess the suitability of the proposed material, bronze, to the design. Speaking in 1978, Moore detailed this process, explaining: 'Sometimes I make ten or twenty maquettes for every one that I use in a large scale – the others may get rejected. If a maquette keeps its interest enough for me to want to realise it in a full-size final work, then I might make a working model in an intermediate size, in which changes will be made before going to the real, full-sized sculpture. Changes get made at all these stages' (Moore, quoted in *ibid.,* p. 217).

These models allowed Moore greater freedom to experiment with his subjects, granting him the opportunity to become increasingly inventive with his approach to their sculptural forms. Indeed, Moore explained that the ideas for fusion of the reclining figure with the mother and child, 'came directly from sculptural maquettes I was doing' (Moore, quoted in exhibition catalogue, *Henry Moore: Drawings 1969-79,* Wildenstein, New York, 1979, p. 29). In *Working Model for Reclining Mother and Child*, this process of experimentation and refinement can be clearly identified in the number of subtle modifications that Moore introduces to the work at this stage of the design process. Compared with the small, plaster maquette the artist created in the first stages of the sculpture's inception, the female form in the present work adopts a more relaxed, natural pose, while her general proportions are further refined by the sculptor. Perhaps most strikingly, the angle at which the mother holds



Henry moore, *Two Ideas for Reclining Mother and Child*, 1979.
The Henry Moore Foundation.



Henry Moore, *Reclining Mother and Child*, 1975-1976. Kew Gardens, London. Photo: Jim Linwood.

'Sometimes I make ten or twenty maquettes for every one that I use in a large scale – the others may get rejected. If a maquette keeps its interest enough for me to want to realise it in a full-size final work, then I might make a working model in an intermediate size, in which changes will be made before going to the real, full-sized sculpture. Changes get made at all these stages'

(Moore, quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 217).

her child up is straightened, generating a new dynamic between the two figures. Indeed, rather than the traditional protective or sheltering pose which marked so many of Moore's versions of the mother and child theme, here the sculptor creates a scene in which the mother marvels at her young child, holding its small body before her so that she may gaze admiringly upon them. In this way, Moore creates a gentle and, above all, engagingly human work, which emphasises the strength of the relationship between mother and child and highlights the inherent bond that exists between the two characters.

The relationship between parent and child had taken on a new significance for Moore following his experiences as a war artist in London during the Blitz. Recording the impact of the conflict on the city's civilian population, the artist was struck by the acts of intense love and protection he witnessed among people as they sheltered underground from the bombing. The observations he made during this period greatly informed his subsequent sculpture, lending the mother and child theme new levels of tenderness and emotion. Seeking to convey the essence of humanity, Moore selected this subject, which embodies one of the strongest and most unconditional loves known to man, to act as a universal symbol for all human relationships. Acting as a site for the expression of emotions and traits common to all of us, the theme came to dominate Moore's subsequent output, appearing in hundreds of maquettes, drawings and prints, an attribute which further intensified following the birth of his own daughter, Mary, in 1946. In the present work, the child is fused with the female figure's right arm, its back doubling as the mother's hand. With this physical proximity of the two characters to one another, Moore celebrates the intimacy of their relationship, portraying the child as an extension of the mother. By uniting them in this way, the artist draws closer attention to the connection between the two figures, and invokes a striking expression of the tenderness which binds a strong adult to the form of a vulnerable infant.

There is a lyrical tenderness to the way the mother engages with the baby, while her relaxed pose lends the scene an atmosphere of serenity and tranquillity. The size of the infant suggests that this is one of the first moments between mother and child, perhaps even their first meeting, a detail which intensifies the emotive content of the work. Capturing the wonder the mother feels as she looks upon her child, Moore imbues the sculpture with a sense of the powerful, intense emotions that are rooted in parental love. It could be argued that the manner in which the mother holds the child before her, along with the extreme abstraction of its form, causes the infant to resemble an object, appearing almost like a mirror in the female figure's hands. However, it is important to note that the child is not presented as a mirror image of the mother. Rather, the infant's contours are strikingly different to those of the mother, its form highly angular and compacted in comparison. It is in this lack of resemblance that the integral meaning of the work reveals itself, as the child is portrayed as an independent, unique individual, whose identity is very different to that of its mother. Instead of seeing herself reflected in her child, the mother is able to view her child as its own unique individual, a person with its own form, destiny and identity. In so doing, Moore creates a highly nuanced vision of the mother-child dynamic, hinting at the psychological complexities that underlie their fundamental relationship.

PROPERTY FROM THE COLLECTION OF LEE B AND NORMA STERN

■ λ*11

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

£500,000-800,000 $620,000-980,000
€570,000-900,000

PROVENANCE:
with Alwyn Gallery, London, 1984.
Private collection, Virginia, USA, 1985 to December 1991.
with Sladmore Gallery, London where purchased by the present owners, December 1991.

EXHIBITED:
London, Marlborough Fine Art, *Chadwick Recent Sculpture*, February - March 1978, no. 33, another cast exhibited: this exhibition travelled to Zürich, Marlborough Galerie AG, April - May 1978.

LITERATURE:
Exhibition catalogue, *Chadwick Recent Sculpture*, London, Marlborough Fine Art, 1978, p. 19, no. 33, another cast illustrated.
Art International, Vol. 22/3, March 1978, p. 49, another cast.
S. Chadwick (intro.), exhibition catalogue, *The Sculptures at Lypiatt Par*k, London, Blain Southern, 2014, pp. 66, 94, no. 66, another cast illustrated.
M. Bird, *Lynn Chadwick*, Farnham, 2014, p. 155, no. 7-3, another cast illustrated.
D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 334, no. 770, another cast illustrated.

'It seems to me that art must be the manifestation of some vital force from the dark, caught by the imagination and translated by the artist's ability and skill'

(Chadwick, quoted in D. Farr, *Lynn Chadwick,* London, 2003, p. 41).

The present lot.

Lynn Chadwick, *Maquette III Teddy Boy and Girl*, 1957. Private collection.

Casting a striking silhouette, the tall, enigmatic *Cloaked Figure IX* encapsulates many of the key elements that define Lynn Chadwick's mature style, from his geometric, gendered heads to his monumental, abstract figures. Conceived in 1978, this work reflects the growing dynamism of the artist's sculpture at this time and highlights the increasing importance of garments in his artistic vocabulary. Chadwick had first introduced the suggestion of clothing to his sculptures in the 1950s, with his *Teddy Boy and Girl* series, which celebrated the flamboyant Neo-Edwardian fashions popular with the working class youth of the time. As his *oeuvre* matured, the artist began to introduce more dramatic clothing to his sculptures, from skirts and tunics to sharply pointed shirt collars, culminating in the voluminous cloaks of the 1970s. Often seen billowing in an invisible wind, these garments allowed the artist to introduce extravagant curves into his otherwise highly angular work, transforming the outline of the figure into a multi-curved surface that dips and ripples in idiosyncratic waves and patterns. In certain instances, Chadwick used these cloaks to accentuate the angular nature of the body, causing the fabric to wrap itself around the figure and envelope its forms in a second skin that hugs and highlights the lines of the body underneath.

In *Cloaked Figure IX* the material remains almost completely still, its heavy, elegant folds parting just slightly at the front to reveal a glimpse of the body beneath. This sense of weight derives from the artist's intensive study of the individual properties of different fabrics and adds a sense of drama to the central character, expanding the dynamism of its form and lending it an impression of forward movement. Indeed, she appears to glide towards us as if taking part in a ceremonial procession, the soft folds of the fabric pooling around her heels, marking the route the figure has traversed. This implication of motion generates an intriguing juxtaposition against the static, monumental body of the sculpture, creating an impression that it is at once still and moving, frozen and yet alive. The flowing character of the garment contrasts with the carefully delineated forms of the rest of the sculpture, while the sense of motion imbues the character with a sense of purpose, filling the form with energy, as it drives forward, towards an unknown destination. These subtle additions lend *Cloaked Figure IX* a new attitude, transforming the figure into a powerful, dynamic character, shrouded in mystery. For Chadwick, this aspect was integral to the power of his sculptures. As the artist explained, 'The important thing in my figures is always the attitude – what the figures are expressing through their actual stance. They talk, as it were, and this is something a lot of people don't understand' (Chadwick, quoted in E. Lucie-Smith, *Chadwick,* Gloucestershire, 1997 p. 31).

One of the most striking elements of Chadwick's sculpture is the way in which he pushes against a naturalist representation of the figure, utilising a distinctly abstract idiom in his approach to the body to heighten its archetypal character. Apart from the subtle swelling of the breasts in the figure's chest, there is little indication that the figure is female, her monumental form built through a series of abstract lines and masses, her head replaced by a sharp, geometric, pyramidal block. With the exception of this 'head', the body's shape and features are almost completely hidden from the viewer, suggested only by the stylised folds of the garments. The angles and pose of the body, meanwhile, contribute to the sense of progression, their carefully calculated distances used to instil the body with a new character. Through the subtle bending of its neck, the positioning of the head and the distribution of weight within its form, Chadwick causes the figure to convey a regal sense of power and presence within the space it inhabits. In this way, the artist draws attention to the pure, physical monumentality of its body, heightening the figure's anonymity and the sense of mystery that surrounds it as it silently drifts towards us.

PROPERTY FROM AN IMPORTANT NORTH AMERICAN COLLECTION

λ*12

HENRY MOORE, O.M., C.H. (1898-1986)

Two Women and Children

signed and dated 'Moore/41.' (lower right)
pencil, watercolour, gouache, wax crayon and ink
11⅝ x 10⅝ in. (29.5 x 27 cm.)

£250,000-350,000 $310,000-430,000
€290,000-390,000

PROVENANCE:
with Leicester Galleries, London.
with Marlborough Fine Art, London, where purchased by the family of the present owner, 1963.

EXHIBITED:
London, Marlborough Fine Art, *Watercolours and Drawings by Oskar Kokoschka, Henry Moore, Graham Sutherland,* September 1962, no. 44.

LITERATURE:
D. Sylvester, *Henry Moore*, London, 1949, pl. 194.
Exhibition catalogue, *Watercolours and Drawings by Oskar Kokoschka, Henry Moore, Graham Sutherland,* London, Marlborough Fine Art, 1962, p. 29, no. 44, illustrated.
J. Hedgecoe, *Henry Moore: My Ideas, Inspiration, and Life as an Artist*, London, 1968, p. 141.
A. Garrould (ed.), *Henry Moore, Complete Drawings: 1940-49, Vol. 3*, Much Hadham, 2001, p. 101, no. AG 41.85, HMF 1836, illustrated.

Henry Moore, *Woman in an Underground Shelter Feeding a Child*, 1941.
Sold, Christie's New York, 13 November 2015, lot 1077 ($749,000).


Moore
41

Henry Moore, *Three Seated Figures,* 1941. Museo Thyssen-Bornemisza, Madrid.

Created in 1941, *Two Women and Children* forms part of Henry Moore's acclaimed series of *Shelter Drawings,* which presented an intimate view of life in the unofficial underground shelters of London during the long months of the Blitz. In these highly detailed and sympathetic works, the artist examines the realities of underground night life, where thousands of the city's population sought shelter to escape the aerial bombing by the German Luftwaffe that was reducing vast portions of the capital to rubble. Moore captures a sense of the unique camaraderie that developed between people caught in these extreme conditions and the overwhelming atmosphere that underpinned life in these temporary refuges, often focusing on small groups huddled together in the dark, oppressive space. Using only a minimal amount of detail, Moore powerfully imbues these figures with a sense of the fear, uncertainty and distress that people experienced as they awaited the cessation of bombing above ground, and transforms them into emblems of the city's struggle as the reality of the conflict was brought to the home front.

In a letter to his close friend Arthur Sale, Moore described the almost surreal atmosphere of London during the Blitz: 'In the daytime in London, I can't believe any bombs can fall – the streets seem just as full as ever, with people on buses, and in the shops, going along as usual, until you come across a slice of a house reduced to a mess of plaster, laths and broken glass, and on each side above it film sets of interiors with pictures in position on the walls and a bedroom door flapping on its hinges…' (Moore, quoted in A. Feldman, 'Politics and Invention: Moore and the Second World War' in exhibition catalogue, *Blitz and Blockade: Henry Moore and the Hermitage*, Hermitage, St. Petersburg, 2011, p. 21). For Moore, it was only when he saw the queues for the underground network each afternoon that the threat of this nightly aerial bombardment became such a reality. He had first witnessed life in the underground shelters on a tube-ride home on the evening of 11 September, 1940, the fourth night of the Blitz, where he saw hundreds of people on the platforms at each station, gathered with blankets and a handful of possessions, waiting for the air raid to pass. Children slept as the trains roared past, and strangers sat side by side, gathered together as they waited in fear to see the outcome of the bombing. This unexpected encounter had a profound impact on Moore's drawing, leading him to fill notebook after notebook with sketches. As he recalled, '…the scenes of the shelter world, static figures (asleep) – "reclining figures" – remained vivid in my mind, I felt somehow drawn to it all. Here was something I couldn't help doing… I was absorbed in the work for a whole year. I did nothing else' (Moore, quoted in A. Mitin, 'The Shelter Drawings,' in *ibid,* p. 31). Accepting an offer of employment from the War Artist's Advisory Committee on the basis of these sketches, Moore was granted an official permit to the London Underground, and returned two or three nights a week to study life in the rudimentary refuges.

Moore was conscious not to intrude upon the shelterers' privacy during his trips underground, leaving his drawing materials at home and instead using his time to silently observe life in the make-shift shelters and absorb a sense of their atmosphere. Making short notes in a small pocket book that he carried with him, he would return home at dawn and execute a number of drawings from memory, using these notations as a guide. Often combining several experiences in a single drawing, Moore created archetypal figures rather than individual portraits of the inhabitants of the shelters, transforming them from recognisable individuals into idol-like figures that embody the common experience of suffering and resilience amongst the civilian population in London during the war. For Moore, these figures acted '…a bit like the chorus in a Greek drama, telling us about the violence we don't actually witness' (Moore, quoted in A. Wilson, *Henry Moore: Writings and Conversations,* Berkeley, 2002, p. 261). It was this aspect of the drawings that proved most appealing to the public when they were exhibited and published in the popular press throughout the 1940s, with many contemporary commentators commending Moore's ability to capture the overwhelming atmosphere of the shelters and create a universal, identifiable impression of the experience of the Blitz.

In works such as *Two Women and Children,* Moore captures not only the intense atmosphere of the shelters, but also the sense of community that thrived there, as people from all walks of life and social status bonded in their common drive to protect themselves and their loved ones from harm. A recurring motif in his *Shelter Drawings* was the interaction of women in these spaces, often shown in small groups of two or three, sitting alongside one another while an oppressive darkness threatens to envelope them. Here, two seated women are shown side by side, the young children placed prominently on their laps identifying them as a pair of young mothers. Their bodies turn towards one another, creating the impression that they are a single, connected unit, caught in mid-conversation. There is a sense of intimacy to their connection, and yet the slight gap between them suggests that they are not close relatives or friends, but rather two individuals drawn together by the commonalities of their experiences. In this way, *Two Mothers and Children* may be seen as a reflection on the importance of such friendships in these environments, where the comfort of conversation and a sense of community, helped people to endure the nightly terror and fear that accompanied the bombing. Driven by a common need to protect their children, Moore's two women eloquently embody the sense of fraternity that underpinned life in the underground shelters, and represent the city's spirit of endurance that allowed them to survive the war.

Henry Moore, *Family Group*, 1956. Sold, Christie's New York, 14 May 2015, lot 4 C ($821,000).

Henry Moore during the shooting of the documentary film 'Out of Chaos', aimed to show War Artists as they worked, 1943. Photo: Lee Miller.

PROPERTY FROM AN IMPORTANT PRIVATE CANADIAN COLLECTION

λ*13

HENRY MOORE, O.M., C.H. (1898-1986)

Mother and Child

bronze with a brown patina
20½ in. (51.5 cm.) high, excluding wooden base
Conceived in 1953 and cast in an edition of 7, plus one artist's proof.

£250,000-350,000 $310,000-430,000
€290,000-390,000

PROVENANCE:
with M. Knoedler & Co., London, where purchased by the present owner, January 1962.

EXHIBITED:
London, Leicester Galleries, *New Bronzes by Henry Moore*, February - March 1954, no. 5, another cast exhibited.
New York, Curt Valentin Gallery, *Henry Moore*, November - December 1954, no. 25, another cast exhibited.
London, Arts Council, Arts Council Gallery, *Henry Moore: an exhibition of sculpture and drawings*, February - March 1962, no. 21, another cast exhibited: this exhibition travelled to York, City Art Gallery, March - April 1962; and Nottingham, The Castle, April - May 1962.
Brussels, Palais des Beaux-Arts, *Henry Moore to Gilbert & George: Modern British Art from the Tate Gallery*, September - November 1973, no. 41, another cast exhibited.
London, Tate Gallery, *The Henry Moore Gift*, June - August 1978, exhibition not numbered, another cast exhibited.
Vienna, Kunsthistorisches Museum, *Henry Moore 1898-1986*, March - August 1998, no. 27, another cast exhibited.
New York, Hofstra Museum, Hofstra University Hempstead, *Mother and Child: the Art of Henry Moore*, September - November 1987, no. 38, another cast exhibited: this exhibition travelled to University Park, Museum of Art, The Pennsylvania State University, December 1987 - January 1988; Philadelphia, Arther Ross Gallery, University of Pennsylvania, December 1987 - January 1988; and Baltimore, The Baltimore Art Museum, February - April 1988.
New Haven, Yale Center for British Art, *Henry Moore and the Heroic: A Centenary Tribute*, January - March 1999, no. 12, another cast exhibited.
Mexico City, Museo Dolores Olmedo, *Henry Moore y México*, June - October 2005, no. 40, anther cast exhibited.
London, Tate Gallery, *Henry Moore*, February - August 2010, exhibition not numbered, another cast exhibited.
Norwich, City Castle Museum and Art Gallery, *Relative Values: The Family in British Art*, October 2011 - January 2012, another cast exhibited, this exhibition travelled to: Sheffield, Millennium Gallery, February - April 2012; and Newcastle upon Tyne, Laing Art Gallery, May - September 2012.

LITERATURE:
Exhibition catalogue, London, Leicester Galleries, *New Bronzes by Henry Moore*, London, 1954, pp. 7, 11, no. 5, another cast illustrated.
Exhibition catalogue, *Henry Moore*, New York, Curt Valentin Gallery, 1954, n.p., no. 25, another cast illustrated.
E. Neumann, *The Archetypal World of Henry Moore*, London, 1959, p. 117, pl. 91, another cast illustrated.
W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 143, another cast.
H. Read, *Henry Moore: A Study of his Life and Work*, London, 1965, p. 176, pl. 156, another cast illustrated.
R. Melville, *Henry Moore: Sculpture and Drawings 1921-69*, London, 1970, pp. 357, 469, pl. 469, another cast illustrated.
H. Moore, 'Henry Moore Talks About his Life as a Sculptor', *Listener*, 24 January 1974, p. 105, another cast.
Exhibition catalogue, *The Henry Moore Gift*, London, Tate Gallery, 1978, p. 31, exhibition not numbered, another cast illustrated.
D. Mitchinson (ed.), *Henry Moore Sculpture: with comments by the artist*, London, 1981, p. 115, no. 227, another cast illustrated.
G. Gelburd (ed.), exhibition catalogue, *Mother and Child: the Art of Henry Moore*, New York, Hofstra Museum, Hofstra University Hempstead, 1987, p. 60, no. 38, another cast illustrated.
R. Berthoud, *The Life of Henry Moore*, London, 1987, n.p., no. 108, another cast illustrated.
A. Bowness (ed.), *Henry Moore Complete Sculpture: 1949-54*, Vol. 2, London, 1986, p. 39, no. 315, pl. 83, another cast illustrated.
J. Stallabrass, 'Henry Moore: Mother and Child', in exhibition catalogue, *Henry Moore: Mutter und Kind / Mother and Child,* Cologne, Käthe Kollwitz Museum, 1992, another cast.
A. Wagner, 'Henry Moore's Mother', *Representations*, No. 65, Winter 1999, pp. 93-120, another cast.
P. McCaughey, exhibition catalogue, *Henry Moore and the Heroic: A Centenary Tribute*, New Haven, Yale Center for British Art, 1999, pp. 42-43, no. 12, another cast illustrated.
D. Cohen, 'Maquette for Mother and Child 1952', in David Mitchinson (ed.), *Celebrating Moore: Works from the Collection of the Henry Moore Foundation*, London, 2006, pp. 233-235, another cast.
G. Muir (ed.), exhibition catalogue, *Henry Moore: Ideas for Sculpture*, Hauser & Wirth, London, 2010, pp. 150-151, another cast illustrated.
L. Stonebridge, 'A Love of Beginnings: Henry Moore and Psychoanalysis' in Chris Stephens (ed.), exhibition catalogue, *Henry Moore*, London, Tate Gallery, 2010, pp. 40-49, another cast illustrated.

Henry Moore, *Maternity*, 1924. Leeds Museum and Art Galleries.

Pablo Picasso, *Metamorphose II*, 1928. Musée Picaso, Paris.

Conceived in 1953, *Mother and Child* is as a unique example within Henry Moore's intensive exploration of the connection between a parent and young child, in which the artist turns away from the loving, nurturing aspects of their relationship to focus on the unseen, almost brutal side of their bond. Throughout the 1940s Moore had become well-known for his depictions of nurturing family units in a series of public commissions, most notably through his *Madonna and Child* for St Matthew's Church in Northampton, and his *Family Group*, designed for a progressive school in Stevenage. However, at the start of the 1950s, there occurred a distinctive shift in his style, as works of a darker mood began to dominate his output. Marked by a pervading sense of aggression and desperation, this work shows a 'child' as it lunges hungrily at its mother's breast, forcing her to grasp it by the neck and prevent it from attacking her body. Both figures are transformed into seemingly monstrous creatures – the child resembling a snapping bird, the mother a spiked, many toothed beast – as they become locked in a tense struggle for power. Imbued with a distinctly threatening atmosphere, these alien, animalistic figures offer a startling contrast to the tender, protective forms which usually dominate Moore's *oeuvre* and instead capture a sense of the dangerous imbalance of dependency that can underpin the mother and child relationship.

Amongst Moore's most fundamental obsessions, the subject of the mother and child was a *leitmotif* that he found could withstand his dynamic manipulations of form and which offered a seemingly endless number of variations for him to explore. Of particular fascination to the artist was the physical and emotional connection that developed between the suckling child and the nursing mother which, like the motif of the reclining figure, he saw as a pure emblem of humanity. Often executed in soft, rounded forms, this tender relationship between the two was often heightened by the added impression that the larger figure was protecting and nurturing the smaller figure, the mother cradling the child in her arms as she produces and shares her milk. The present work takes a decisive shift away from this norm, focusing on the toll this experience can take on the mother both physically and psychologically. Discussing this change in approach, Moore explained: 'I've done many mother and child sculptures, and most of them have had this idea of the larger form in a protective relationship with the smaller form – the sense of gentleness and of tenderness. But this isn't always so with youth and age. It isn't always so with very young children or animals. They're ravenous. It's as though they want to devour their parent: their need for food, for growing, is such that they have no tender feelings towards the parent. Sometimes the parent has almost to protect itself – and this is the opposite side to what I usually did in my mother and child ideas. I wanted this to seem as though the child was trying to devour its parent – as though the parent, the mother, had to hold the child at arm's length' (Moore, in *The Listener,* 24 January 1974, p. 105, quoted in A. Wilkinson, (ed.), *Henry Moore: Writings and Conversations,* Berkeley, 2002, p. 278).

While the two figures are startlingly different in appearance, they are presented as a single entity, conjoined at the hip so that the child's form appears as if it is growing out of the mother's side. Fusing their bodies in this way, the mother and child appear at once as independent and interdependent figures. The tension between the two is accentuated by Moore's treatment of the negative space in the sculpture, as the gap between their conjoined forms remains taut with the energy of the mother as she desperately holds the snapping jaws of her child at arm's length. The slight circular depression on the right side of her torso is suggestive of an inverted or depleted breast, implying that the child has already taken its fill of the mother's milk and is hungrily seeking more. As if in response to the young child's aggression the mother twists her body away from it, swinging her legs to the front, to push herself further out of its reach. However, this only brings the child closer to her full, remaining breast, which it naturally seeks to latch on to. There is a sense of desperation in the lunge the child makes towards the mother, its seemingly unstoppable hunger driving it to attack her plump breast. When a member of Moore's studio first saw the maquette for *Mother and Child,* he asked the artist why the child was attempting to bite the mother in this way, to which Moore responded 'No, not bite her, gnaw her' (Moore, quoted in D. Cohen, 'Maquette for Mother and Child,' in D. Mitchinson (ed.), *Celebrating Moore: Works from the Collection of the Henry Moore Foundation*, Berkeley, 1998, p. 233). This

Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion, circa* 1944. Tate Gallery, London.

'Sometimes the parent has almost to protect itself – and this is the opposite side to what I usually did in my mother and child ideas. I wanted this to seem as though the child was trying to devour its parent – as though the parent, the mother, had to hold the child at arm's length'

(Moore, in *The Listener,* 24 January 1974, p. 105, quoted in A. Wilkinson, (ed.), *Henry Moore: Writings and Conversations,* Berkeley, 2002, p. 278).

short statement earned the sculpture the nickname of 'Nora' among the artist and his assistants, a moniker which would endure over the years.

In many ways, the forms and attitude of *Mother and Child* hark back to Moore's earlier engagements with Surrealism, which had shaped his style so significantly in the years immediately preceding the Second World War. Moore had first encountered André Breton, Paul Éluard, and other members of the Surrealist group on one of his numerous visits to Paris through the 1920s and 1930s, and was immediately struck by the freedom of expression and form that marked their art. As he explained in 1937, 'I find myself lined up with the surrealists because Surrealism means freedom for the creative side of man, for surprise and discovery and life, for an opening out and widening of man's consciousness, for changing life and against conserving worn out traditions, for variety not a uniformity, for opening not closing...' (Moore, unpublished notes from 'The Sculptor Speaks' 1937, quoted in A. Wilkinson, *op. cit.,* p. 123). Moore exhibited repeatedly in Surrealist circles in London, Paris and New York during the thirties, while photographs of his work were often reproduced in publications with strong ties to the movement, including *Cahiers d'Art* and *Minotaure.* Perhaps most significantly, Moore was involved in the organisation and staging of the infamous *International Surrealist Exhibition,* which opened in London in the summer of 1936. This event, which included over 490 works from more than sixty artists representing fourteen different countries, included lectures from Breton, Éluard and Salvador Dalí, and brought the ground-breaking language of Surrealism to the British public, with some twenty-thousand visitors recorded during its short run.

This interaction with the Surrealists had a profound impact on Moore's approach to the figure, exposing him to the energizing influences of Pablo Picasso, Alberto Giacometti and Constantin Brancusi, and allowing him to explore new constructive and fragmentary approaches to the body. Moore re-engaged with these sources in the opening years of the 1950s, revisiting the themes and ideas he had been working on after more than a decade. While the arching neck and geometric body of the child in *Mother and Child* shows distinctive affinities to Brancusi's *The Chimaera,* created in 1918 and exhibited at the 1936 show in London, the mother's monstrous face and bowed neck both appear to echo Picasso's biomorphic reinventions of the human figure in the late 1920s and early 1930s. According to Herbert Read, Moore purchased a special issue of the influential Surrealist-oriented periodical *Documents* in 1930, which focused on the most recent works of the great Spanish artist. Through exposure to reproductions in publications such as *Documents* and *Cahiers d'Art,* Moore came to know paintings like *Seated Bather* (1930) and *Figure* (1930), and the way in which such details as the sharp pointed teeth protruding threateningly in a vertical line along the cheeks bones and mandibles of both figures could elicit an alien, otherworldly quality in his otherwise sensual female forms. Other commentators have highlighted connections to more historical sources, with Alan Wilkinson citing an illustration of a Chimù Peruvian pot from Ernst Fuhrmann's tome *Peru II* (1922), a copy of which Moore owned, as a potential inspiration. However, in each of these cases Moore approached his sources selectively, taking from them what he found most intriguing and transforming them into his own unique idiom.

During the opening years of the 1950s the influence of the Surrealists allowed Moore to inject a new sense of anxiety into his sculptures, opening his work to greater levels of psychological drama and depth. While traces of this can be seen in works such as *Helmet Heads* (see lots 2 and 3), *Reclining Figure: Festival* created for the Festival of Britain, and his 1950 work *Standing Figure,* which stood outside the British Pavilion of the Venice *Biennale* in 1952, *Mother and Child* may be viewed as the most extreme expression of this dark, threatening mood. In many ways a culmination of the experiments he had engaged with in these previous sculptures, this work pushes the boundaries of the mother and child subject to its most severe, ferocious limits, challenging our conception of this fundamental, universal relationship and causing us to question traditional representations of the subject. In showing the flip-side of their bond, Moore transforms the mother and child relationship from one of nurture and nourishment to one of aggression, brutality and incredible psychological complexity.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ**14**

EDWARD BURRA (1905-1976)

Tea-Leaves Overboard

signed and dated 'Ed 32 Burra.' (lower left)
ink, watercolour and gouache
22 x 29½ in. (56 x 75 cm.)

£500,000-800,000 $620,000-980,000
€570,000-900,000

PROVENANCE:
with Redfern Gallery, London as 'The Harbour', where purchased by Wilfred A. Evill, January 1943, by whom bequeathed to Honor Frost in 1963.
The Evill/Frost Collection sale; Sotheby's London, 15 June 2011, lot 30, where purchased by the present owner.

EXHIBITED:
London, Leicester Galleries, *(1) Tissue Pictures by Beldy (2) Pictures by Edward J Burra*, May - June 1932, no. 60.
London, British Institute of Adult Education, as 'Harbour Scene', catalogue not traced.
London, Leicester Galleries, *A Selection of Pictures from the Collection of Wilfred A. Evill*, October 1952, no. 37, as 'The Harbour'.
London, The Home of Wilfred A. Evill, Contemporary Art Society, *Pictures, Drawings, Watercolours and Sculpture*, April - May 1961, no. 3, as 'Harbour Scene'.
Brighton, City Art Gallery, *The Wilfred Evill Memorial Exhibition*, 1965, no. 14, as 'Harbour Scene'.
Chichester, Pallant House Gallery, *Edward Burra*, October 2011 - February 2012, no. 135: this exhibition travelled to Nottingham, Djanogly Art Gallery, Lakeside Arts Centre, University of Nottingham, March - May 2012.

LITERATURE:
A. Causey, *Edward Burra: Complete Catalogue*, Oxford, 1985, n.p., no. 85, as 'Harbour Scene'.
S. Martin, exhibition catalogue, *Edward Burra*, Chichester, Pallant House Gallery, 2011, p. 141, no. 135, illustrated.

Edward Burra at work, *circa* 1930.


Ed 32 Burra.

Edward Burra, *Three Sailors at the Bar*, 1930. Private collection.

'Artists of all persuasions admire the powerful design in Burra's compositions, the strength of drawings, the vivid colour and the authoritative and expressive handling of his chosen medium, watercolour'

(B. Robertson, in R. Littman (ed.), exhibition catalogue, *A Sense of Place: The Paintings of Edward Burra and Paul Nash*, New York, New York University, Grey Art Gallery and Study Centre, 1982, pp. 9-10).

This painting has an interesting provenance; its first owner was Wilfrid Evill, a London solicitor who was a discriminating collector of 20th Century British art from 1928 to his death in 1963. He was first drawn to the work of Stanley Spencer, and became a member of the little group of patrons who kept the painter financially afloat through the thirties. He went on to acquire an extensive and highly discriminating collection of paintings, including four by Edward Burra. This one was bought at Burra's third one-man show, at Rex Nan Kivell's Redfern Gallery in 1942.

Tea-Leaves Overboard is signed with 'Burra 32', indicating that it was first shown in the Leicester Gallery exhibition in June that year. Burra listed thirty-four paintings in his diary in 1929, not all of which survive, but none of the titles he gives are remotely suggestive of this painting of a barge, almost certainly moored at Rye Harbour, on the river Rother. It was therefore created between 1930 and 1932: given the maturity of its treatment, probably in 1931. It can hardly be later, since in January 1932, he wrote to his friend Barbara Ker-Seymer, 'Thank you for your letter dearie & invitation which I cant accept till the beginning of March at least as I am having to do more than 15 paintings between now and the end of February. Ho Hum I am working all the morning and all the afternoon till darkness falls I have developed a special type of Pompeian Beauty Panel that I can do ever so quickly'. Evidently, he had not produced as many paintings as the gallery was expecting: however, his diary notes that he began *Saturday Market*, a serious picture, shortly after writing this letter, so the 'Pompeian Beauty Panels' must have taken up all his time from finishing *The Market* to the framers' deadline. They form a recognisable group within his *oeuvre*, less meticulously finished than was his want, and mostly featuring pairs of tall, menacing female figures in surreal architectural settings. The least original of his works, they were, rather ironically, very well received, and Alfred Barr bought one for the Museum of Modern Art in New York. The Leicester Gallery show was a great success; the art critic of the *Observer* wrote, 'Nothing but admiration can, again, be felt for the exceptional qualities of Mr Burra's technique, the incisive precision of the drawing, the infinitely varied, yet always coherent, organisation of the design, and the beautiful texture of the surface.'

In 1930, Burra went to Toulon with Paul Nash (another of Evill's pictures, *The Common Stair,* dates from this visit), and they both became interested in surrealism. At various points in 1931, he visited Marseilles, Toulon and Paris, and many of the paintings which can be identified from this period address Continental themes. However, between these forays abroad, he mostly lived with his parents in Playden, near Rye. There is a nautical flavour to British modernism, particularly salient in the work of Christopher Wood, but also found in Edward Wadsworth and Tristram Hillier, both known to Burra, but as a lifelong resident of Rye, he did not need these connections to find boats visually interesting. He liked to walk, when his mobility problems permitted, and he was very familiar with the Sussex landscape, which inspired many paintings throughout his life.

An aspect of this picture which is characteristic of his early work is the highly decorative and symmetrical treatment of the rigging and winches which surround the barge's mast (his treatment of the curly iron stair-rail in *The Common Stair* is similar). The hard edges and meticulous finish are also typical of his work in the thirties, and his liking for metalwork is evidenced in a Marseilles painting, *Three Sailors* (1930), with its detailed representation of an elaborate coffee machine. Both Wadsworth and John Bigge (with whom Burra was associated in 'Unit One') liked to paint machinery in ways which were not precisely surrealist, but had a dreamlike and mysterious quality which linked their work with that of painters such as de Chirico. Their images tend to be very static, but Burra, by contrast, always includes a dynamic element – in this painting, the bargee's powerful, nonchalant figure, caught in the action of emptying out tea-leaves, with its implied movement. Another painting from the early thirties which has something in common with this one is *Home Again*, which was also exhibited in 1932. The subject is a rust-red heavy cargo ship with a stumpy, strongly supported mast, similar to that of the barge in *Tea-Leaves Overboard*, lying in harbour with the tide out. The anchor and chain feature prominently, and the picture is rescued from stasis by two small and perky dogs, one black, one white, making friends in the centre foreground.

We are very grateful to Professor Jane Stevenson for preparing this catalogue entry.

PROPERTY OF A GENTLEMAN

15

WALTER RICHARD SICKERT (1860-1942)

L' Eldorado

oil on canvas
20½ x 24¼ in. (52 x 61.5 cm.)
Painted circa 1906.

£200,000-300,000 $250,000-370,000
€230,000-340,000

PROVENANCE:
Arthur Clifton of the Carfax Gallery, London; his widow, Mrs Madeline Clifton.
with Agnew's, London, 1964.
with Roland, Browse & Delbanco, London, 1968.
J. C. King, his sale; Sotheby's, London, 18 July 1973, lot 25.
with Agnew's, London, 1974.
with David Jones' Art Gallery, Sydney, 1980.
Robert Haines, his sale; Christie's, London, 8 November, 1985, lot 142.
Anonymous sale; Sotheby's, London, 2 May 1990, lot 45.
with Fine Art Society, London.
Private collection, USA.
Anonymous sale; Sotheby's London, 18 June 1997, lot 61.
with Spink-Leger, London, where purchased by the present owner, April 1999.

EXHIBITED:
possibly Paris, Bernheim-Jeune, 1907.
Glasgow, Institute of Fine Arts, *Sickert*, 1949, catalogue not traced.
London, Agnew's, *Walter Richard Sickert, Centenary Exhibition*, 1960, no. 13, as 'The Old Bedford'.
Johannesburg, Adler Fielding Galleries, *Walter Richard Sickert 1860-1942*, August 1965, no. O15.
New York, Hirschl & Adler, *Walter R. Sickert 1860-1942*, April - May 1967, no. 13, as 'Theatre Interior-La Gaite Rochechouart'.
Sydney, David Jones' Art Gallery, *Walter Richard Sickert 1860-1942*, May - June 1968, no. 21.
Sydney, David Jones' Art Gallery, *Walter Richard Sickert 1860-1942: Paintings and Drawings from Public and Private Collections in Australia*, August 1980, no. 18.
New York, Hirschl & Adler Galleries, *British Modernist Art, 1905-1930*, November 1987 - January 1988, no. 35.
London, Spink-Leger, *Twentieth Century British Art: From Sickert to Hirst*, April 1998, no. 1.

LITERATURE:
F. Rutter, *The Studio, Vol. 100*, November 1930, p. 324, illustrated.
Exhibition catalogue, *Walter R. Sickert 1860-1942*, New York, Hirschl & Adler, 1967, no. 13, as 'Old Bedford', illustrated.
W. Baron, *Sickert*, London, 1973, pp. 93-99, 342, no. 235.
Apollo, August 1974, illustrated.
Exhibition catalogue, *British Modernist Art, 1905-1930*, New York, Hirschl & Adler Galleries, 1987, no. 35, p. 42, illustrated.
Exhibition catalogue, *Twentieth Century British Art: From Sickert to Hirst*, London, Spink-Leger, 1998, n.p., no. 1, illustrated, as 'L' Eldorado, Paris'.
W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, pp. 336-337, no. 291.1, illustrated.

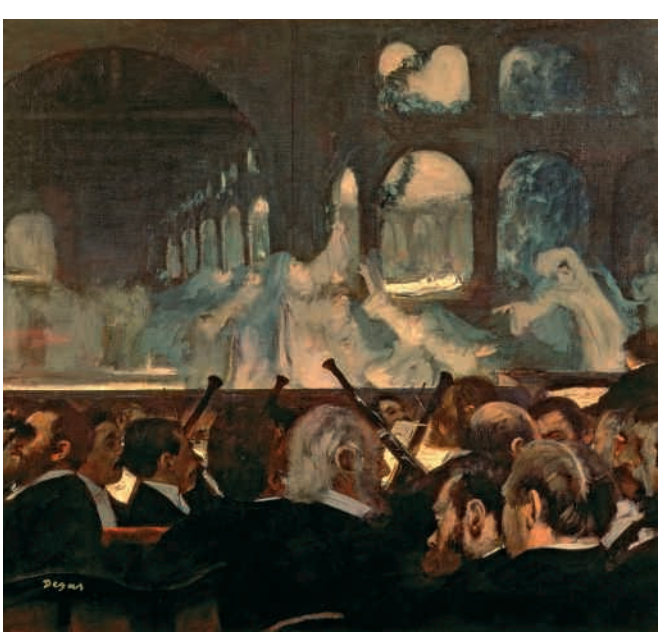
Walter Richard Sickert, *The Gallery at the Old Mogul*, 1906. Sold, Christie's, London, 20 June 2016, lot 40.

By the turn of the 20th Century, Walter Sickert had gained a reputation as a highly convincing modernist painter who could command the attention of a number of important collectors in both Paris and London. After a short career as an actor, he had trained under the American painter, J.M.W. Whistler, but soon rejected his master's practice of painting *alla prima* after spending time at the studio of Edgar Degas in Paris in the autumn of 1885. This meeting proved pivotal for the artist and Sickert and his first wife, Ellen Cobden bought three works from Degas, including *The Rehearsal of the Ballet on Stage*, (1873-74, Metropolitan Museum of Art, New York, H.O. Havemeyer Collection). Sickert grew to hero-worship and emulate the great French painter, deciding to plan his studio pictures from sketches created on the spot, admiring the more experienced artist's spontaneity and brio. After his separation from Ellen, Sickert lived in self-imposed exile in Dieppe, Venice and Paris between 1898 to 1905, during which their acquaintance grew into a friendship that would last until Degas' death in 1917.

L' Eldorado was painted over the autumn and winter of 1906, an extremely prolific period for Sickert. During this time he painted nudes extensively, as well as reviving his interest in the music halls of London, and painting theatres in Paris for the first time. In many of his London music hall works of the 1890s he depicted the popular performers of the day, such as Little Dot Hetherington, Minnie Cunningham and Miss Katie Lawrence, best known for her song 'Daisy Bell'. Although members of the orchestra and profiles of the audience frequently appear in these works, it was later in the decade that the audience alone become the subject of these interiors, as personified in the present work. This newfound interest was echoed in a letter Sickert wrote to his friends and fellow artists William Rothenstein and Jacques-Émile Blanche in 1906, in which he spoke of depicting the boys in the audience at the Middlesex Music Hall in Drury Lane, known as 'the old Mo' or The Old Middlesex. He wrote to Rothenstein, 'I want another fortnight here to finish 4 or 5 pictures as good as `Noctes Ambrosianae', only red and blue places, instead of black ones. The Eldorado, the Gaîeté Rochechouart, the Théâtre de Montmartre'.

The Eldorado stood at 4 boulevard de Strasbourg and was one of the most popular café-theatres in Paris; it was subsequently demolished in 1932. Wendy Baron describes a version of the same composition (The Barber Institute of Fine Arts, Birmingham) as `maybe one of the blue places' mentioned to Rothenstein. In *L' Eldorado,* Sickert captures the atmosphere of the theatre dimly lit by gas lights to wonderful effect. Utilising a series of smoky grey-blues that run throughout the painting, Sickert harmonises his composition, offsetting these tones with touches of grey, blue and violet picked out in the figures, along with the yellow ochres deployed for the lights and the isolated notes of rust red, which glint here and there.

The annotated catalogue of the Sickert sale at the Hôtel Drouot in June 1909 is inscribed `(Eldorado)' after the printed title *Spectateurs*. It was bought by Emile Bernheim. The measurements are approximately those of both the Barber Institute painting and the present work (*ibid.*, p.336). Travelling regularly between a London and Paris, Sickert was in a Paris again in a January 1907, to oversee his exhibition at Bernheim-Jeune in which the present work was probably included.



Edgar Degas, *Ballet de Robert le Diable*, 1876. Victoria and Albert Museum, London.

PROPERTY FORMERLY IN THE COLLECTION OF G.W. SERVICE

16

FRANCIS CAMPBELL BOILEAU CADELL, R.S.A., R.S.W. (1883-1937)

The White Villa - Cassis

signed 'FCB Cadell' (lower centre) and inscribed 'The white villa - Cassis No. 1' (on the reverse)
oil on panel
17⅝ x 14⅝ in. (44.7 x 37.2 cm.)
Painted in 1923-24.

£150,000-250,000

$190,000-310,000
€170,000-280,000

PROVENANCE:
G.W. Service, and by descent.

EXHIBITED:
Glasgow, Fine Art Society, *F.C.B. Cadell, 1883-1937: a Centenary Exhibition*, October 1983, no. 39: this exhibition travelled to Edinburgh, Fine Art Society, October - November 1983; and London, Fine Art Society, November - December 1983.
London, Portland Gallery, *F.C.B. Cadell*, September 2011, no. 60.
Edinburgh, Scottish National Gallery of Modern Art, *F.C.B. Cadell*, October 2011 - March 2012, no. 45.

LITERATURE:
A. Strang, exhibition catalogue, *F.C.B. Cadell*, Edinburgh, National Galleries of Scotland, 2011, n.p., no. 45, illustrated.

Left to right, standing: F.C.B. Cadell, Mrs Penny, Jean Cadell, Captain Penny. Seated: Margaret, Denis and S.J. Peploe, Cassis, 1924. Photo: William Peploe.

F.C.B. Cadell, *The Harbour, Cassis*, *circa* 1923. Private collection.

'I find this part of France most interesting to paint. The light is wonderfully brilliant even fierce – the weather is superb – Basking!'

(Cadell, quoted in A. Strang, exhibition catalogue, *F.C.B. Cadell,* Edinburgh, National Galleries of Scotland, 2011, p. 42).

Francis Campbell Boileau Cadell met the Glasgow shipowner G.W. Service on his first visit to Iona in 1912. Returning to the island the following summer, Service purchased his first works by the painter. He was set to become, by far, the artist's greatest patron with a collection encompassing examples of much of Cadell's *oeuvre*. The walls of Service's two homes in Glasgow and Dumbartonshire were decorated with more than a hundred works by Cadell with paintings by the artist hanging in every room. Cadell would often stay with the family in their house in Cove or join them on their yacht, sailing around the Western Isles. Service's passion for Cadell's works is wonderfully summarised in this reflection: 'Something different from the last' was irresistible' (possibly, Service quoted in T. J. Honeyman, *Three Scottish Colourists: Peoploe, Cadell, Hunter,* London, 1950, p.90). This generous patronage contributed to Cadell's popularity and prosperity in the 1920s.

Cadell first visited the south of France on a trip in 1923, accompanied by his manservant and companion, Charles Olivier, who he had met during his service in the war. On the way to Cassis they visited Amiens and the Somme Battlefield, before staying at the Château de Castelnau near Nîmes, the ancestral home of the Boileaus, his mother's family (A. Strang, exhibition catalogue, *F.C.B. Cadell,* Edinburgh, 2011, National Galleries of Scotland, p. 42). The artist then spent a couple of months in Cassis where he was captured by the vividly coloured houses at the waterfront, the rolling hills of the countryside and the particular quality of the Mediterranean light. In a letter to George Chiene Cadell shares his fascination with Cassis by comparing it to another place close to his heart - Iona:

'I find this part of France most interesting to paint. The light is wonderfully brilliant even fierce – the weather is superb – Basking! ...This place has several points in common with Iona. The colour and formation of headlands etc and to some extent the sea... Instead of, as in Iona, painting against time and trying to get finished before the next squall of rain, I can work as long as I feel disposed on one thing' (Cadell, quoted in A. Strang, *ibid.,* p. 42).

Cassis was a source of inspiration for numerous artists – as early as 1888 Paul Signac, wrote to Vincent van Gogh, urging him to go and visit the town (E. Irons, *Cassis, A History,* unpublished MS in library of the Camargo foundation, which now occupies the site of the Hotel Panorama). Cadell's fellow Scotsmen, the Colourists, John Duncan Fergusson and Samuel John Peploe were also fascinated by the place and painted there together in 1913. Cadell returned to Cassis in 1924 accompanied by Peploe and his family. A photograph taken by Willie Peploe shows the group in Cassis.

In his works from Cassis, Cadell beautifully captures the bright Mediterranean light and local atmosphere that had previously also inspired Matisse and Derain in the early 1900s. The result is a number of clearly defined compositions which use the expressionistic possibilities of a bold and bright colour palette. *The White Villa – Cassis* is one of the finest examples of Cadell's works from this highly creative period.

The bright colours and the contrasts between the clear, cobalt blue sky and the white stone of the villas and ground around, punctuated by the greens of the trees and the red roof tiles evoke the bleached heat of the midday summer sun. The viewer's eye is drawn to a villa on a hill in the distance, one's gaze is then playfully lead through the colourful shutters of the white villa dominating the centre of the composition to the lilac shadows cast by the vegetation in the foreground. The bliss of this peaceful summer day is further enhanced by the presence of a female figure resting by the tree in the foreground, painted with just a few quick and expressive brushstrokes of black and bright yellow. It is the same figure we see in another painting from Cassis: *The Harbour, Cassis*. (A. Strang, *ibid*., n.p)

The White Villa - Cassis demonstrates Cadell's visual sophistication. The artist draws on the Impressionist tradition of capturing the otherwise intangible changing quality of light by painting *en plein air*, whilst also encompassing the use of bright colours, distinctive brushstroke and strong lines more typical of the Fauvists. Cadell achieves a sense of place through the use of local colours: the bright white alluding to the local Cassis stone and limestone hills; terracotta orange for the tiled roofs and dark green for the surrounding vegetation. *The White Villa – Cassis* embodies Cadell's masterful ability to extract the true essence of the local land. He imbues his painting with the distinctive atmosphere of this picturesque Mediterranean harbour town.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

17

SAMUEL JOHN PEPLOE, R.S.A. (1871-1935)

Red and pink roses, oranges and fan

signed 'Peploe' (lower left)
oil on canvas
24 x 20 in. (61 x 50.8 cm.)
Painted *circa* 1925.

£600,000-1,000,000

$740,000-1,200,000
€680,000-1,100,000

PROVENANCE:
with Ewan Mundy Fine Art, Glasgow.
Private collection.
Anonymous sale; Sotheby's, London, 30 September 2009, lot 55.
with Richard Green, London.

Paul Cézanne, *Le vase bleu*, 1889-1890. Musée d'Orsay, Paris.

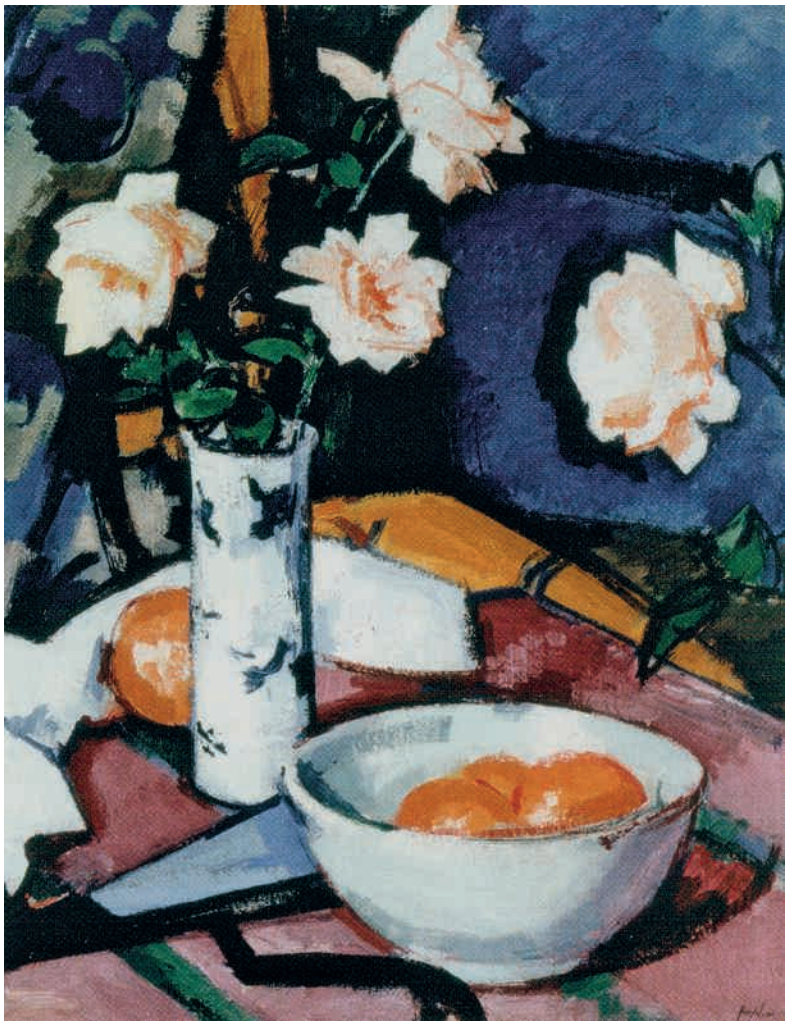
In Paris in the early 1910s Peploe had been immersed in the vibrant European avant-garde, bearing witness to the radical artistic developments forged by artists such as Henri Matisse, as well as gaining inspiration from revered Post-Impressionist masters, in particular Vincent van Gogh, Paul Gauguin and Paul Cézanne

Paul Cézanne, *Nature morte au panier (La table de cuisine)*, 1888-1890. Musée d'Orsay, Paris.

With dazzling, jewel-like colours, *Red and Pink Roses, Oranges and Fan* is one of the finest and most elegant examples of Samuel John Peploe's exhaustive exploration of the still life subject. Painted in the early 1920s, when the artist was at the height of his career, this painting displays the quintessential characteristics of Peploe's carefully considered and meticulous approach to the genre. Comprising of an array of Peploe's most favoured objects – oranges, books, a fan and a bouquet of roses displayed in a Chinese porcelain vase – the composition balances in a state of perfect harmony, each component positioned with the utmost care and precision to ensure a sophisticated pictorial poise. Swathes of flaming orange and yellow erupt from the background of the painting, enlivening the roses that stand in front, the delicate pink of their petals radiating from the richly coloured composition. Cobalt blue and emerald green dominate the foreground, entering into a vibrant chromatic union with the colours of the background. Considered by many to be the greatest works of Peploe's career, the still lifes of the 1920s saw form and colour merge in perfect accord to create symphonic compositions. *Red and Pink Roses, Oranges and Fan* encapsulates Peploe's unique and distinctive style as he broke away from tradition, occupying a position at the forefront of Modernism in Britain.

The still-life was a subject that dominated Peploe's *oeuvre*. Since 1912, when the artist returned from Paris to Edinburgh, he had sought to paint the perfect still life. As Stanley Cursiter, the artist's biographer, has written, 'Peploe had faith in his purpose: he knew what he was trying to do, and he realised that somewhere along the path he was pursuing lay the goal he visualised – a harmony of shape and colour... In his studio he surrounded himself with bright colours, lengths of material, flat boards distempered or painted in pure strong tints, the walls white-washed and the room kept as light as possible' (S. Cursiter, *Peploe: An intimate memoir of an artist and his work*, London, 1947, p. 32). Using a small selection of his favoured, carefully chosen objects – books, fruit, Chinese vases, flowers and fans – Peploe focused on the formal characteristics of a still life, analysing relationships of colour, light, mass and space. Peploe demonstrated his total preoccupation with the genre in a letter he wrote to another painter in 1929: 'There is so much in mere objects, flowers, leaves, jugs, what-not – colours, forms, relation – I can never see the mystery coming to an end' (G. Peploe, *S.J. Peploe*, Farnham, 2012, pp.112-113).

The formal aspect of the still-life that most captivated Peploe was colour. During a spell living in Paris in the early 1910s Peploe had been immersed in the vibrant European *avant-garde*, bearing witness to the radical artistic developments forged by artists such as Henri Matisse, as well as gaining inspiration from revered Post-Impressionist masters, in particular Vincent van Gogh, Paul Gauguin and Paul Cézanne. Witnessing the ways in which these artists liberated colour from its conventionally descriptive role, using it to create boldly expressionistic and radical works, Peploe began to infuse his own painting with saturated, bold colour. During the First World War, he continued to use bold, primary tones, yet he encased these with distinctive black outlines. After this period of intense experimentation however, he moved away from this pictorial technique, expunging his still lifes of the outlines and instead using strong juxtapositions of unmodulated colour to construct the composition.



Samuel John Peploe, *Still Life with Roses*, *circa* 1924. Aberdeen Art Gallery and Museum.

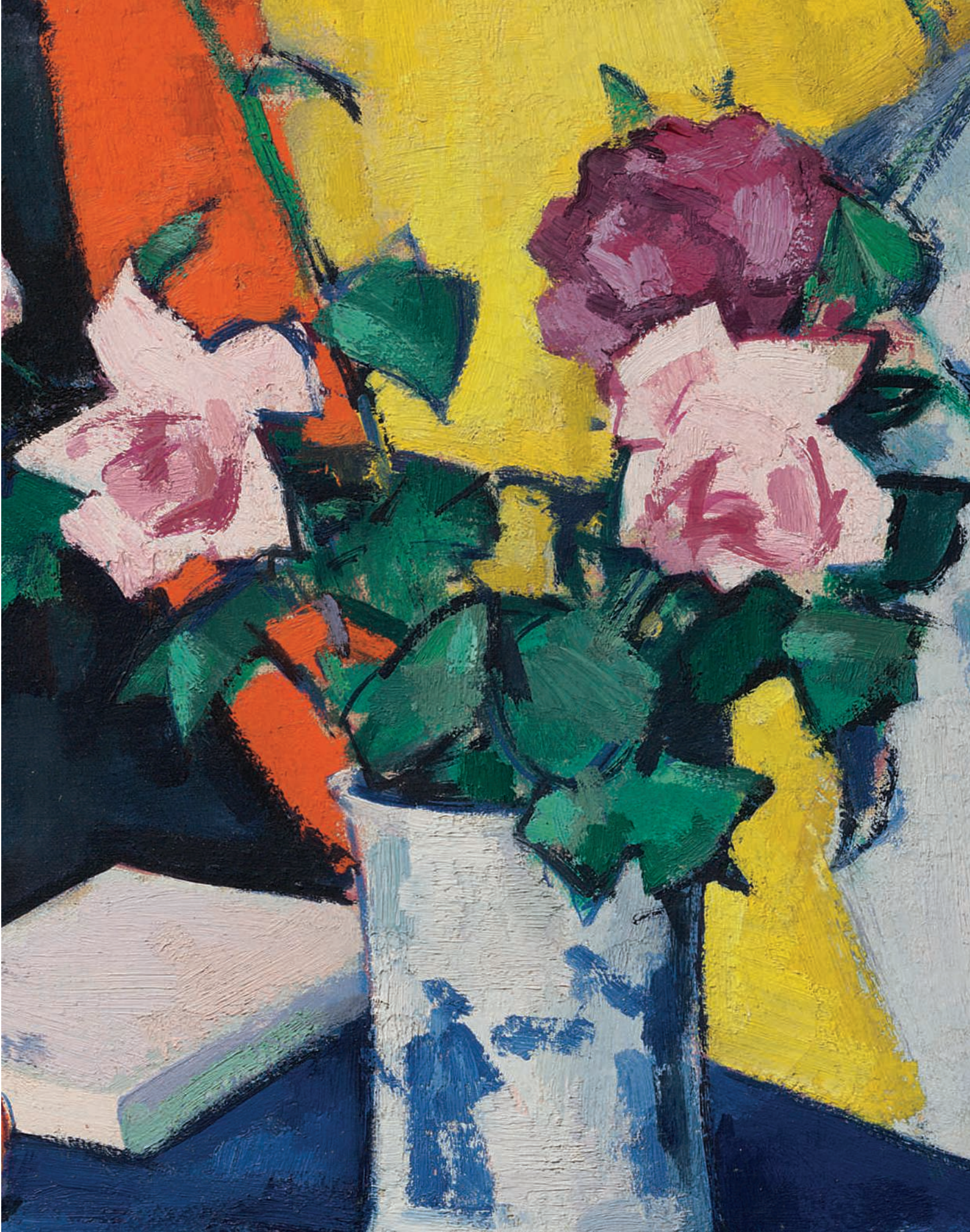
'The main impression gathered from [Peploe's] paintings is of colour, intense colour, and colour in its most colourful aspect. One is conscious of material selected for inclusion in still-life groups because of its colourful effect; reds, blues, and yellows are unmistakably red, blue and yellow; the neutrals are black and white'

(S. Cursiter, *Peploe: An intimate memoir of an artist and his work*, London, 1947, p. 43).

Bursting with rich, saturated tones, *Red and Pink Roses, Oranges and Fan* demonstrates Peploe's innate love of colour. In 1918, Peploe moved into a studio at 54, Shandwick Place in Edinburgh, a large bright space that he painted white. This served to reflect and heighten the brightness of the coloured props he surrounded himself with. To emphasise the vibrancy of the colours of the paint, Peploe's canvases of this period were primed with a white gesso, creating a creating a clean base to display the pigments. In the present work, Peploe has employed a combination of chromatic harmonies in accordance with colour theory: the flame-coloured, orb-like oranges complement the deep, cobalt blue tablecloth on which they sit; likewise the blush pink and red tones of the roses work in harmony with the yellow background drapery behind them. Stanley Cursiter's words aptly reflect the richness of the colour that can be seen in a work such as *Red and Pink Roses, Oranges and Fan*: 'the main impression gathered from [Peploe's] paintings is of colour, intense colour, and colour in its most colourful aspect. One is conscious of material selected for inclusion in still-life groups because of its colourful effect; reds, blues, and yellows are unmistakably red, blue and yellow; the neutrals are black and white' (Cursiter, *op. cit.*, p. 43).

Red and Pink Roses, Oranges and Fan is a lesson in compositional harmony. What can seem to be spontaneous placement of everyday objects is in fact, a carefully considered construction. Guy Peploe characterises the artist's approach to perfecting his compositions as, 'intense, sometimes pseudo-scientific investigation...with tireless, almost obsessive energy [he] tried to construct the significant out of the common place' (G. Peploe, *op. cit.*, p. 119). Peploe utilises a system of binaries, the rigid stems of the roses are set at pleasing contrasting diagonals. These lines are mimicked in the placement of the straight folds of the drapery in the background and the fan and the white books on the table. The picture is prevented from becoming overwhelmingly angular with the inclusion of the curved porcelain bowl, vase and scattered spherical fruit.

At the time he painted *Red and Pink Roses, Oranges and Fan*, Peploe was enjoying increasing critical acclaim and financial success. In 1924, his work was shown in France for the first time at an exhibition in Paris; the show was met with success and the French state purchased one of his works. In an introduction to the catalogue for the 1925 exhibition of Peploe's works at the Leicester Galleries in London, Walter Richard Sickert wrote: '[in his earlier work] Mr Peploe had carried on a certain kind of delicious skill to a pitch of virtuosity that might have led to mere repetition, and his present orientation has certainly been a kind rebirth' (Sickert, quoted in T.J. Honeyman, *Three Scottish Colourists: Peploe, Cadell, Hunter*, London, 1950, p. 62). His paintings were selling well and for relatively high prices, and this new found comfortability no doubt contributed to the high quality of the still lifes he produced at this time, as is the case with *Red and Pink Roses, Oranges and Fan*. By the mid to late 1920s, Peploe was recognised as one of the leading exponents of a new and distinctive form of Scottish Modernism, which was met with success across Europe and America. At time of his death in 1935, one critic wrote that, 'it was with the introduction of post-impressionism by S. J. Peploe and Leslie Hunter that Scottish art came into something like its own' (T. Normand, *The Modern Scot: Modernism and Nationalism in Scottish Art, 1928-1955*, Aldershot, 2000, p. 50).



PROPERTY FROM A PRIVATE BRITISH COLLECTION

18

GEORGE LESLIE HUNTER (1877-1931)

Tulips in a blue vase

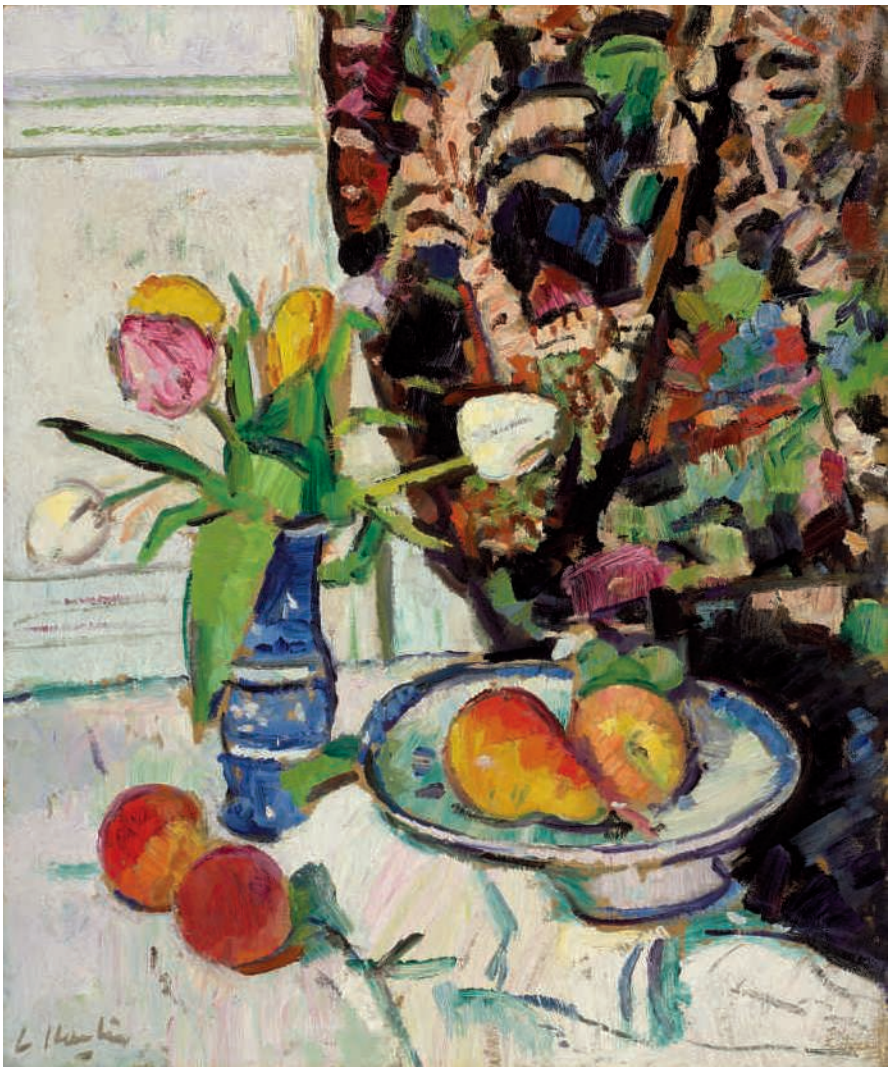
signed 'L Hunter' (lower left)
oil on panel
15 x 18 in. (38 x 45.6 cm.)

£150,000-250,000 $190,000-310,000
€170,000-280,000

PROVENANCE:
with Thos. Agnew & Sons Ltd., London.
with Duncan Miller Fine Arts, London.
Anonymous sale; Bonhams, Knightsbridge, 21 November 2001, lot 109.
with Portland Gallery, London.

LITERATURE:
D. Ogston, *The Life and Work of George Leslie Hunter 1877-1931*, Stichill, 2002, p. 55, pl. 18.

Paul Cézanne, *Nature morte aux fruits et pot de gingembre*, 1895. Sold, Christie's, London, 28 June 2000, lot 10.



George Leslie Hunter, *Still Life with Tulips and Fruit*. Sold, Christie's, London, 23 May 2012, lot 11 (£337,250).

'Everyone must choose his own way, and mine will be the way of colour'

(G.L. Hunter).

Looking for a greater focus and direction to his work in the early 1920s Hunter heeded the advice of his close friend and eventual biographer Tom Honeyman and concentrated his creative energies on painting still lifes.

In 1923 he exhibited in London for the first time with S.J. Peploe and F.C.B. Cadell, to great acclaim and later that year, again very successfully, with Alex Reid and Lefevre in Glasgow. With this acclaim came financial security that allowed him to travel widely on the Continent. Visiting Florence, Venice, Paris and the South of France where he took a studio in Saint-Paul-de-Vence Hunter became increasingly inspired by the work of Paul Cezanne initially and then the greatest of all Colourists, Henri Matisse. Hunter's earlier work had looked towards the Dutch Masters for inspiration but these rather tentative explorations gave way to a greater confidence, invigorated by the warmth of the Mediterranean sun and inspired by the many exhibitions and galleries that he had visited on his travels.

In the work of Cezanne he found structure through the building up of simple bold brush strokes and in his still lifes in particular a sophisticated and harmonious pictorial design. It was in the paintings of Henri Matisse however that he really experienced the shear exuberance of colour. He understood that Matisse was not merely reproducing what he saw before him but rather his emotional response to the chosen subject. It was this use of colour to communicate his own personal emotions to the subject that Hunter strived for. The work of Matisse gave him the language to express himself, however the narratives that Hunter subsequently constructed were unmistakably his own. Indeed when Hunter exhibited in New York in 1929, the critic for the New York Evening Post commented that 'it would be difficult not to think of Matisse at first viewing the exhibition. Yet after looking at it longer one sees that there has been an influence of Matisse, but that here is a new individual palette and personality'.

PROPERTY FROM A NORTH AMERICAN ESTATE

λ*19

DAME ELISABETH FRINK, R.A. (1930-1993)

Tribute III

signed and numbered 'Frink 4/6' (on the reverse)
bronze with a light brown/gold patina
28 in. (71 cm.) high
Conceived in 1975.

£100,000-150,000

$130,000-180,000
€120,000-170,000

PROVENANCE:

with Terry Dintenfass Gallery, New York, where purchased by the present owner's father, February 1979, and by descent.

EXHIBITED:

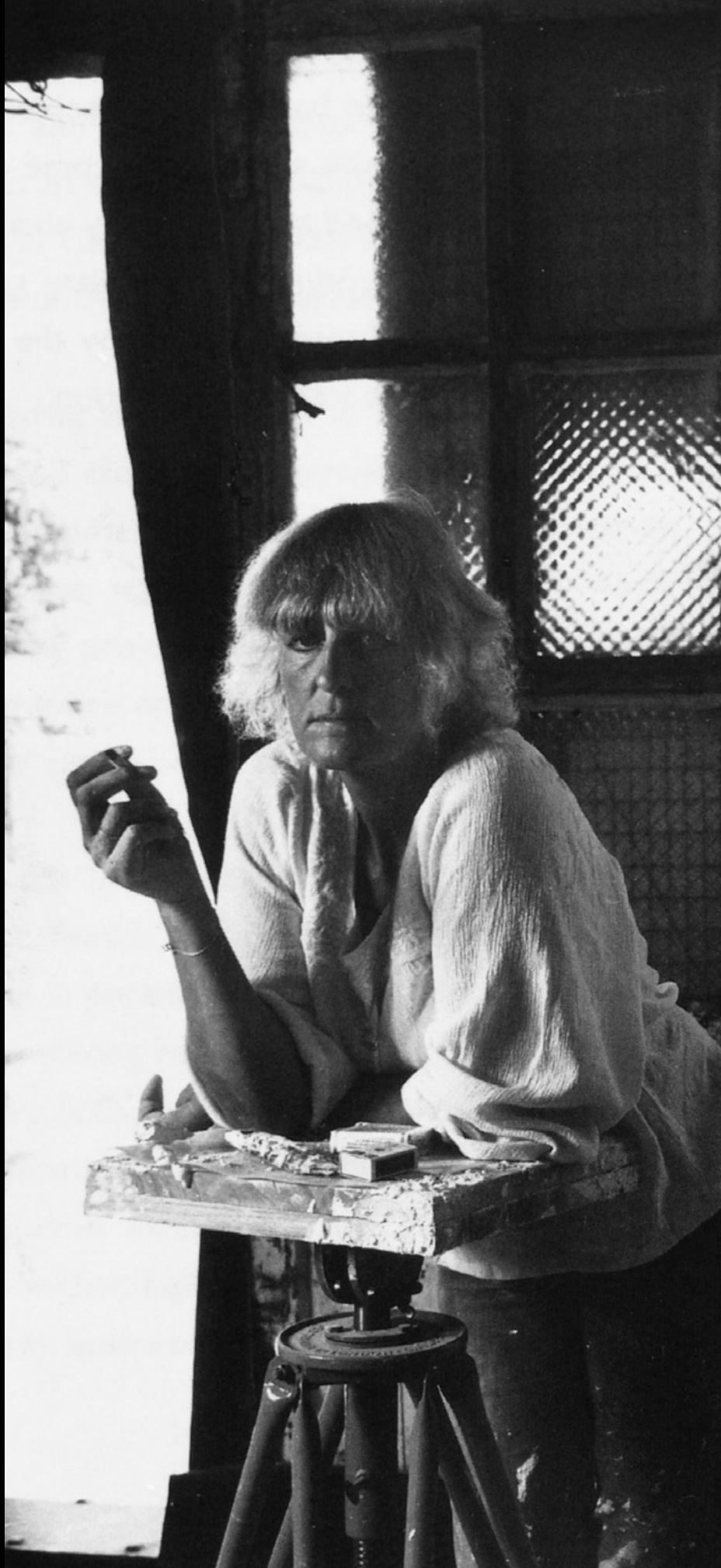
London, Waddington and Tooth Galleries, *Elisabeth Frink: Recent Sculpture*, November - December 1976, exhibition not numbered, another cast exhibited.
London, Battersea Park, *A Silver Jubilee Exhibition of Contemporary British Sculpture 1977*, June - September 1977, no. 18, another cast exhibited.
New York, Terry Dintenfass Gallery, *Elisabeth Frink: Sculpture, Watercolours, Prints*, 1979, catalogue not traced.
Toronto, Waddington and Shiell Galleries, *Elisabeth Frink,* 1979, catalogue not traced, another cast exhibited.
Winchester, Great Courtyard, *Elisabeth Frink: Sculpture in Winchester,* 1981, exhibition not numbered, another cast exhibited.
Wakefield, Yorkshire Sculpture Park, *Elisabeth Frink: Open Air Retrospective,* July - November 1983, exhibition not numbered, another cast exhibited.
King's Lynn, St Margaret's Church, *Elisabeth Frink: Sculpture*, 1984, catalogue not traced, another cast exhibited.
London, Royal Academy of Arts, *Elisabeth Frink, Sculpture and Drawings 1952-1984*, February - March 1985, no. 69, another cast exhibited.
Bath, Beaux Arts, *Elisabeth Frink*, May - June 1986, exhibition not numbered, another cast exhibited.
Washington, The National Museum for Women in the Arts, *Elisabeth Frink: Sculpture and Drawings, 1950-1990*, 1990, exhibition not numbered, another cast exhibited.
London, Royal Academy, 1993, no. 641, another cast exhibited.
Salisbury, Library and Galleries, and Cathedral and Close, *Elisabeth Frink: A Certain Unexpectedness - sculptures, graphic works, textiles*, May - June 1997, no. 45, another cast exhibited.

LITERATURE:

M. Vaizey, *The Sunday Times*, 19 December 1976, another cast.
J. Spurling, 'On The Move', *New Statesman,* 10 December 1976, pp. 848-850, another cast.
A. Hills, *Arts Review*, 10 December 1976, p. 698, another cast.
T. Mullaly, 'Bronze Heads Dominate Frink Show', *The Daily Telegraph*, 8 December 1976, p. 13, another cast.
R. Berthoud, 'Elisabeth Frink: A Comment on the Future', *The Times*, 3 December 1976, another cast.
Exhibition catalogue, *A Silver Jubilee Exhibition of Contemporary British Sculpture 1977*, London, Battersea Park, 1977, n.p., no. 18, another cast illustrated.
B. Connell, 'Capturing the Human Spirit in Big, Bronze Men', *The Times*, 5 September 1977, p. 5, another cast.
H. Kramer, 'Art: A Sculptor in Grand Tradition', *The New York Times*, 2 February 1979, p. 21, another cast.
'Elisabeth Frink', *Art International, Vol. 23/2*, May 1979, another cast.
C. Nicholas-White, 'Three Sculptors: Judd, Vollmer & Frink', *Art World*, February - March 1979, another cast.
A. Freedman, 'Horses, Men and Sculpture in the Grand Tradition', *Globe and Mail*, Toronto, 8 September 1979, p. 35, another cast.
I. McManus, 'Elisabeth Frink: An Open Air Retrospective', *Arts Review*, 2 September 1983, pp. 10-11, another cast.
Exhibition catalogue, *Elisabeth Frink: Open Air Retrospective*, Wakefield, Yorkshire Sculpture Park, 1983, n.p., exhibition not numbered, another cast illustrated.
B. Robertson, *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, pp. 108, 185, no. 221, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings, 1952-1984*, London, Royal Academy of Arts, 1985, pp. 16-17, 52, no. 69, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink*, Bath, Beaux Arts, 1986, n.p., exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink Sculpture and Drawings 1950-1990*, Washington D.C., National Museum of Women in the Arts, 1990, pp. 9, 59, 65, exhibition not numbered, another cast illustrated.
E. Lucie-Smith, *Frink: A Portrait,* London, 1994, p. 46, another cast illustrated.
E. Lucie-Smith, *Elisabeth Frink, Sculpture since 1984 & Drawings*, London, 1994, p. 135, another cast.
Exhibition catalogue, *Elisabeth Frink: A Certain Unexpectedness - sculptures, graphic works, textiles*, Salisbury, Library and Galleries, and Cathedral and Close, 1997, p. 70, no. 45, another cast.
S. Gardiner, Frink: *The Official Biography of Elisabeth Frink*, London, 1998, pp. 187, 205, 207, 212, 216, 223, 251, 254, another cast.
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 130, no. FCR 249, another cast illustrated.

Conceived in 1975, Dame Elisabeth Frink's series of *Tribute Heads* explore themes of suffering and endurance, inspired by the work of Amnesty International and the stoic resolve of the nameless figures around the world who have been persecuted as a result of their beliefs. The artist began this series shortly after her return to London following a number of years living in France, continuing her explorations into the same forms and subjects that had underpinned her *Goggle Heads* and *Soldiers' Heads* sculptures. For Frink, the head was a conduit through which she could channel an array of emotions, one which allowed her to delve into the internal psychological landscape of her figures. As she explained: 'Heads have always been very important to me as vehicles for sculpture. A head is infinitely variable. It's complicated, and it's extremely emotional. Everyone's emotions are in their face. It's not surprising that there are sculptures of massive heads going way back, or that lots of other artists besides myself have found the subject fascinating' (Frink, quoted in E. Lucie-Smith, *Frink: A Portrait,* London, 1994, p. 125). Through subtle alterations from figure to figure in this series, Frink captures an insightful glimpse into the full emotional impact these experiences have on the individuals involved.

Works such as *Tribute III* were seen as the personification of stoic determination, conveying not only the suffering endured by these men and women, but also their resilience in the face of persecution. Paring the features back to the minimal suggestion of its essential forms, the artist focuses our attention on the figure's highly nuanced expression, eloquently conveying a careful balance of tension and serenity in their face. In this way, the figure at the heart of the present work retains a poise and dignity, as they defiantly face their torment. Frink, reflecting on this aspect of the *Tribute* heads, explained: 'they are the victims, except that they are not crumpled in any sense... they're not damaged. They've remained whole. No, I think they're survivors really. I look at them as survivors who have gone through to the other side' (Frink, *National Life Stories: Artists' Lives* interview with Sarah Kent, http:/sounds.bl.uk/related-content/TRANSCRIPTS/021T-C0466X0012XX-ZZZZA0.pdf, [accessed 22/09/2016]). In this way, *Tribute III* can be seen as not only a testament to those who are living in dangerously repressive situations, but as a hopeful statement about the inherently human capacity for endurance, and the strength of belief and faith, when one's freedom is challenged.



Elisabeth Frink in her studio with the *Tributes*, late 1970's. Photo: Jorge Lewinski.

PROPERTY OF A GENTLEMAN
λ20

BRIDGET RILEY (B. 1931)

Red Return

signed and dated 'Riley '11' (on the side), signed again, inscribed and dated again, 'RED RETURN Riley 2011' (on the canvas overlap), signed again, inscribed again and dated again 'RED RETURN Riley 2011' (on the stretcher)
oil on canvas
62½ x 50⅞ in. (158.5 x 129 cm.)

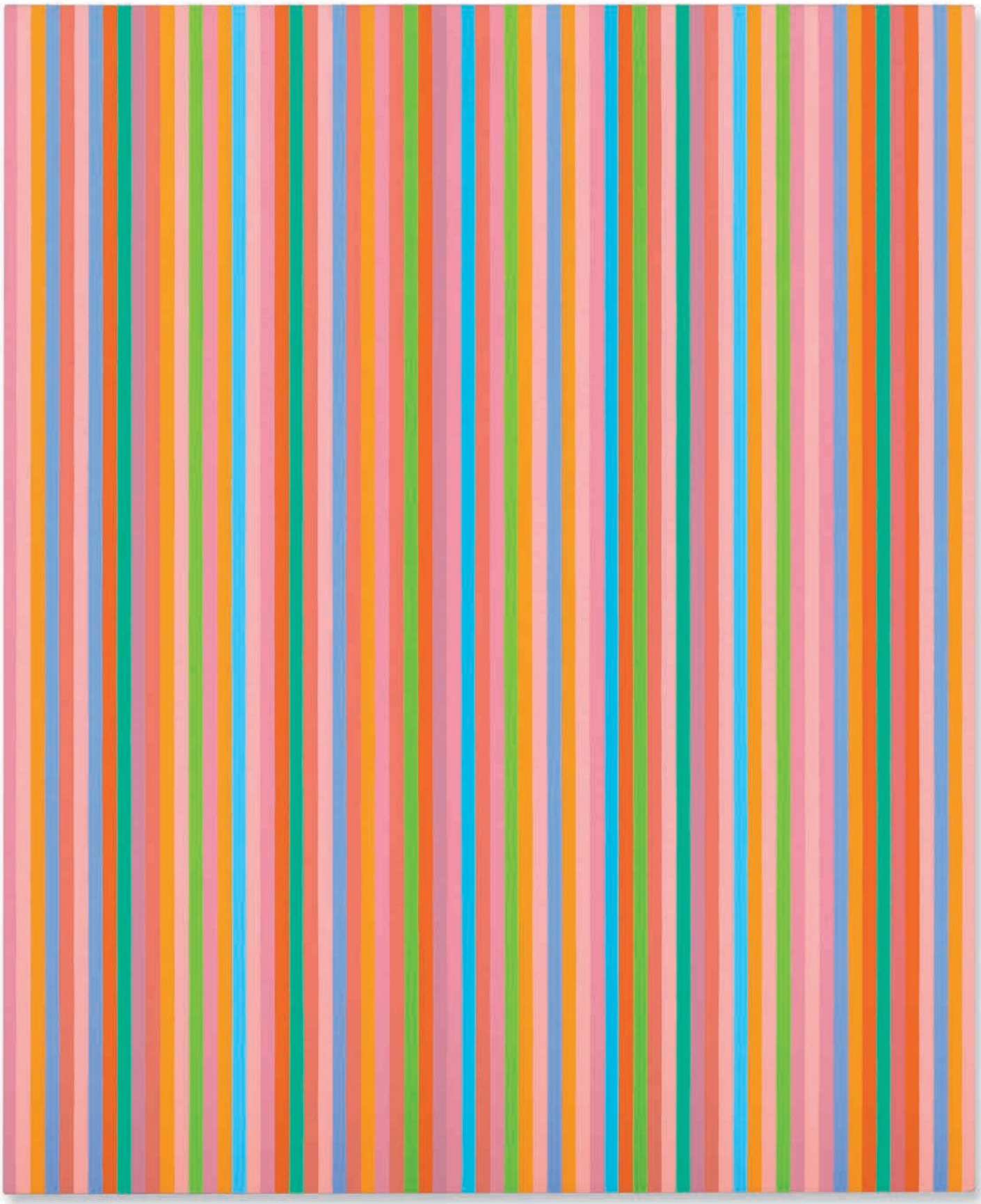
£400,000-600,000 $490,000-730,000
€450,000-670,000

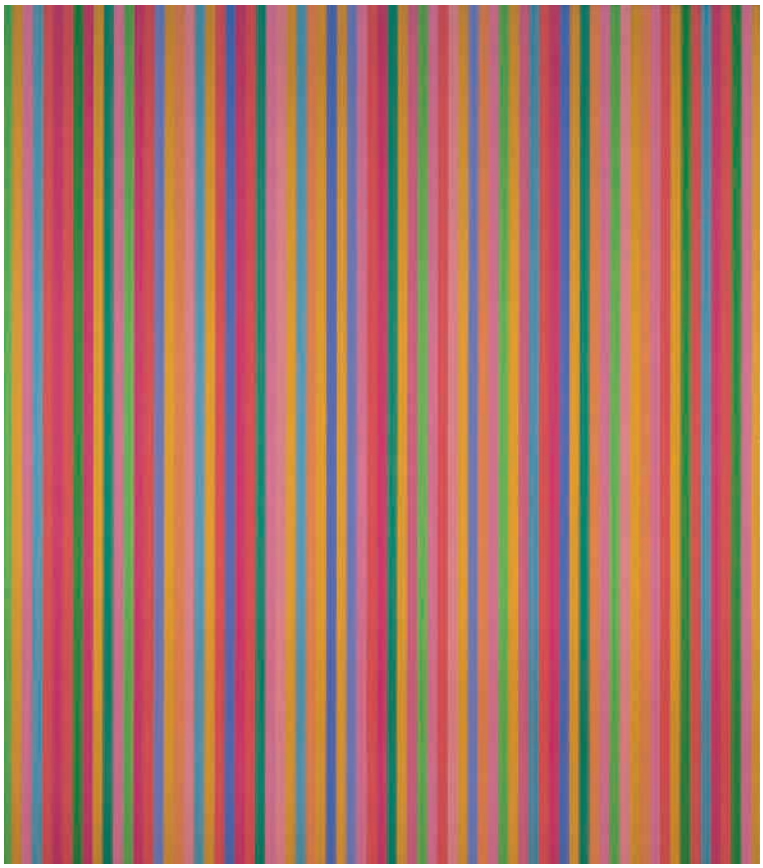
PROVENANCE:
with Ivor Braka, London, where purchased by the present owner.

Working on paper cartons, west London studio, 1983.
Photographer unkown.

'Every painting has its own character – its own 'light'; it may be a fresh shining sparkle or a saturated yellow glow, or even a dusky mid-tone. But none of these qualities can be precisely nailed down any more than those of real daylight. They are unavoidably elusive'

(Riley, quoted in 'Into Colour: In Conversation with Robert Kudielke,' in P. Moorhouse (ed.), exhibition catalogue, *Bridget Riley*, London, Tate Gallery, 2003, p. 210).





Bridget Riley, *Vein*, 1985. Albright-Knox Art Gallery, Buffalo.

'I saw that the basis of colour is its instability. Instead of searching for a firm foundation, I realised I had one in the very opposite. That was solid ground again, so to speak, and by accepting this paradox I could begin to work with the fleeting, the elusive, with those things which disappear when you actually apply your attention hard and fast – and so a whole new area of activity, of perception opened up for me'

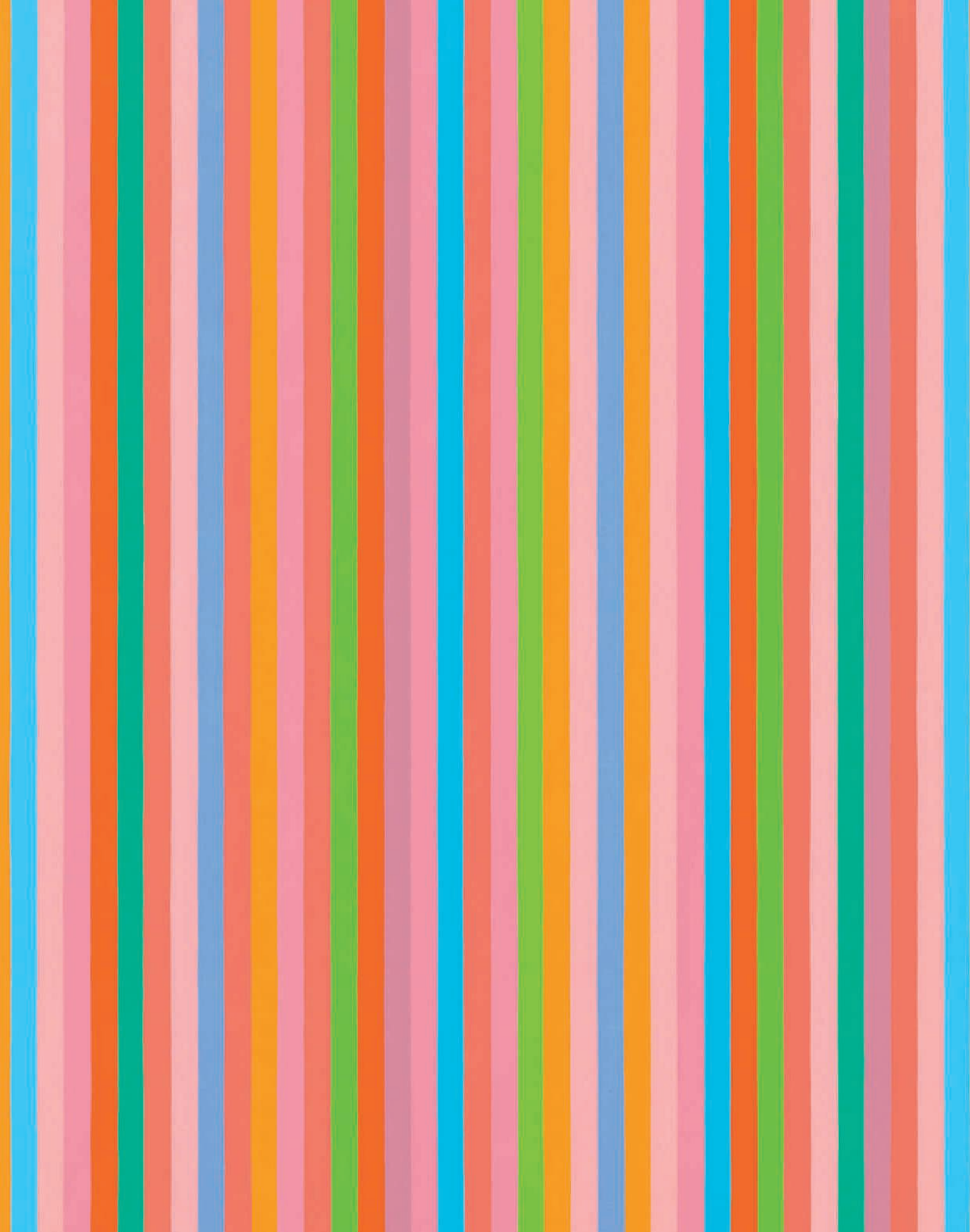
(Riley, quoted in P. Moorhouse, 'A Dialogue with Sensation: The Art of Bridget Riley,' in P. Moorhouse (ed.), exhibition catalogue, *Bridget Riley*, London, Tate Gallery, 2003, p. 18).

Presenting the viewer with a cascade of vibrant, saturated ribbons of colour, Bridget Riley's Red Return demonstrates the artist's profound knowledge of the intricacy and complexity of chromatic relationships, and her continued fascination with the subject of colour. Here, a sequence of deceptively simple brightly-hued bars are woven together to create a powerfully complex interplay of colour and light that strikes the viewer's eye and transforms the canvas into a rippling array of different tones. Riley had first introduced colour in to her compositions in the mid-1960s, departing from the stark, black-and-white explorations of visual phenomena that had marked the early stages of her career. As Riley recalls, this shift in focus brought with it new obstacles: 'The challenge of colour had to be met on its own terms. Just as I had enquired earlier into the square and other geometric forms freed from their conceptual roles, I now felt I had to enquire into colour as another pictorial player – in many ways the least emancipated and possibly the most complex of all' (B. Riley, 'Work,' in exhibition catalogue, Bridget Riley: Flashback, London, 2009, p. 17). In the works that followed, fields of bright, saturated bands of colour became her principle subject, with which Riley created complex, changing patterns of sensation that centred on the contingent, and often unstable, nature of colour.

Discussing this new direction in her work, Riley wrote: 'Colour is the proper means for what I want to do because it is prone to inflections and inductions existing only through relationship; malleable yet tough and resilient. I do not select single colours but rather pairs, triads or groups of colour which taken together act as generators of what can be seen through or via the painting. By which I mean that the colours are organised on the canvas so that the eye can travel over the surface in a way parallel to the way it moves over nature. It should feel caressed and soothed, experience frictions and ruptures, glide and drift. Vision can be arrested, tripped up or pulled back in order to float free again. It encounters reflections, echoes and fugitive flickers which when traced evaporate. One moment there will be nothing to look at and the next second the canvas suddenly seems to refill, to be crowded with visual events' (B. Riley, 'The Pleasures of Sight', in P. Moorhouse (ed.), exhibition catalogue, Bridget Riley, London, Tate Gallery, p. 214). Pursuing these effects, Riley placed slim ribbons of rich colour flush alongside one another in various pairings in her compositions, causing their colours to spark as their individual chromatic qualities shift and change under the influence of their neighbouring hues. In layering these strips of colour alongside one another, Riley drew attention to the fact that colour can never be considered an independent value, perceived autonomously by the viewer. Rather, they are influenced by a series of interwoven chromatic relationships, where each colour was shown to contribute to the definition and understanding of the hue either side of it. To accentuate this effect, Riley adopted oil rather than acrylic in her paintings, allowing a greater saturation and density of colour to emerge in her canvases.

Riley's choice of stripes as a vehicle for these chromatic displays was driven by the need for a more neutral form, which could maximise the effects of colour. Explaining this shift in focus, the artist wrote: 'At that time, it seemed to me that form and colour were incompatible, that they destroyed one another. If I wanted to make colour a central issue, I had to give up the complexities of form with which I had been working. In the straight line I had one of the most fundamental forms. The line has direction and length, it lends itself to simple repetition and by its regularity it simultaneously supports and counteracts the fugitive, fleeting character of colour. Although Seurat's dot is comparable in its simplicity, my line has fractionally more going for it' (Riley, op. cit.). The stripes allowed an uninterrupted contact between colours, the straight edges of each band of colour directly abutting those of the next and enhancing the interaction between the two hues. This boundary between individual stripes enabled a subtle transition from colour to colour, which generates a new visual energy as the eye encounters a greater number of colour interactions as it moves across the picture plane.

The coloured stripes dominated Riley's paintings during the opening years of the 1980s, characterised by a distinctive, limited chromatic sequence, inspired by the colours the artist had encountered during a trip to Egypt. In 1985, the motif gave way to other formal experiments with colour, and these linear forms did not resurface again until 2009. Revisiting the theme, Riley began to create stripe paintings that were marked by a warmer, almost sensuous colour palette, in which varying red-based tones dominated. In Red Return this can be seen in the radiant interplay of rose, coral, vermilion, magenta, flame orange, and even pink-hued lilacs that populate the canvas, which combine to create a rich balance of red based chromatic strings, imbuing the painting with an intense warmth. Interspersed amongst these pinkish-tones, a series of vibrant blue and green stripes offer a striking visual contrast, their presence adding alternative stresses and nuances to the interplay of colour to create a gentle, undulating rhythm across the ribbons of colour.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ**21**

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

69 (Holkham Sands no. 2)

signed, inscribed and dated 'Nicholson/69/(Holkham Sands no. 2)' (on the reverse)
oil on carved board, relief
32 x 64¼ in. (81.4 x 163.1 cm.)

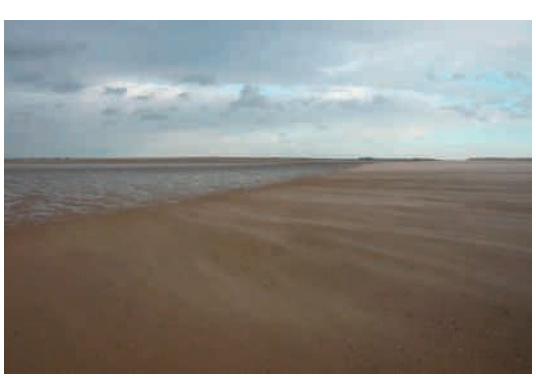
£80,000-120,000

$98,000-150,000
€90,000-130,000

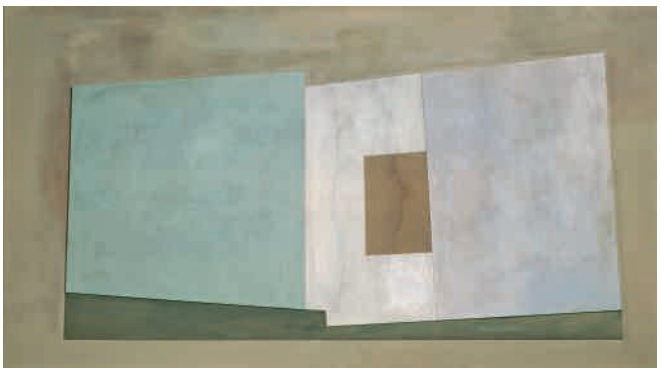
PROVENANCE:
with Marlborough Gallery, London, 1972, where purchased by the present owner.

EXHIBITED:
London, Marlborough Gallery, *Ben Nicholson New Reliefs*, October 1971, no. 12: this exhibition travelled to Zürich, Marlborough Galerie AG, November - December 1971; and Rome, Marlborough Galleria d'Arte, March - April 1972.
London, Marlborough Gallery, *Masters of the 19th & 20th Centuries*, June – August 1972, no. 58.

LITERATURE:
Exhibition catalogue, *Ben Nicholson New Reliefs*, London, Marlborough Gallery, 1971, no. 12, illustrated.
Exhibition catalogue, *Masters of the 19th & 20th Centuries*, London, Marlborough Gallery, 1972, p. 116, no. 58, illustrated.



Holkham Sands, Norfolk.



Ben Nicholson, *69 (Holkham Sands I)*, 1969. National Gallery, Washington D.C.

Nicholson's life in Switzerland had a profound effect on his artistic output in the 1960s, with a move from painting still lifes, as he had in the preceding decade, to carving layered blocks and carefully segmented relief compositions. Furthermore, the influences of both the landscape in Switzerland, Italy and Greece - where he travelled frequently - were clearly visible in the tonality of the surfaces and the colour palette that suffused these works. Nicholson painted *69 (Holkham Sands no. 2)* after a trip to Norfolk in 1969, immediately adopting a greater clarity and simplicity, which was to infuse his work over the next few years.

The physical process involved in the production of the relief paintings is clearly seen in *69 (Holkham Sands No. 2)* with the sharp angularity, precise edges and very subtle textured and layered relief. The component parts of angular relief providing a sense of the sectional channels of beach that are revealed and created by water as it finds its natural route out to sea. This is underscored by the large white painted central element which shows a subtle rippling to the surface as might be visible in the middle ground of the beach revealed by the receding tide. By use of varied thicker and thinner paint, colour is worked into the painting, to create a surface that is in constant flux, further textured and pitted to recall the natural landscape and the distant point where beach, sea and sky merge. There is a sparse, light rigour to Ben Nicholson's *69 (Holkham Sands no. 2)* that perfectly captures the sense of expansive light, sea and air of the Norfolk beach after which it is named. They are crisp prisms and distil the landscape into a geometric composition of an eloquent though restrained lyricism. There is a sense of openness that reflects the relative flatness of Norfolk, especially at the coast there. Nicholson has made use of this meeting of the elements in nature to create a work that blends the figurative with the abstract. While the composition itself appears to recall the visual language of Nicholson's 'Concrete' works, it is nonetheless clearly rooted in the more concrete reality of the beach.

Nicholson himself explained the influence of wide open spaces he encountered on his trip to Holkham to his friend Solly Zuckerman, with whom he had stayed (see S.J. Checkland, *Ben Nicholson: The Vicious Circles of his Life and Art*, London, 2000, p. 370). Nicholson had known Zuckerman for decades. A zoologist originally, he had had an incredible career that had seen him knighted in recognition of his services as chief scientific advisor first to the Ministry of Defence and later to the government. Nicholson and Zuckerman had also both been made members of the Order of Merit in the same ceremony in 1968, the year before *69 (Holkham Sands no. 2)* was painted; this remains the only decoration under direct control of the monarch. Two years later, Zuckerman would be raised to the peerage; he was also a prominent advocate of nuclear non-proliferation. Zuckerman had a home called The Shooting Box at nearby Burnham Thorpe, and it was while staying there that Nicholson made his momentous trip to Holkham Sands, a couple of miles away. Nicholson painted another related large scale work in the same year, *69 (Holkham Sands I)*, now in the Paul Mellon collection at the National Gallery of Art, Washington D.C.

Ben Nicholson's studio in Gadero.
Photo: Felicitas Vogler.

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*22

SEAN SCULLY (B. 1945)

Small Horizontal Robe

signed, inscribed and dated 'SMALL/HORIZONTAL/ROBE/Sean/Scully/1.03' (on the reverse)
oil on canvas
40 x 50 in. (101.6 x 127 cm.)

£300,000-500,000

$370,000-610,000
€340,000-560,000

PROVENANCE:
with Galeria Carles Taché, Barcelona.
Private collection, Europe.

EXHIBITED:
Barcelona, Galeria Carles Taché, *Sean Scully*, May - July 2003, catalogue not traced.

Sean Scully in his studio, Barcelona, 2004. Photo: Liliane Tomasko.

'I'm not fighting for abstraction. Those battles have already been fought. I'm using those victories to make an abstraction that is, in fact, more relaxed, more open, and more confident'

(Exhibition catalogue, *Against the Grain: Contemporary Art from the Edward R. Broida Collection*, New York, Museum of Modern Art, May - July, 2006).

Sean Scully, *Big Grey Robe*, 2002. Museum of Modern Art, New York.

Diego Velázquez or Martínez del Mazo, Juan Bautista, *La infanta doña Margarita de Austria*, 1660. Museo Nacional del Prado, Madrid.

A gestural mosaic of coppers, umbers and pewters pave *Small Horizontal Robe*; it is a field of subtly shifting colours deposited into a firm geometric structure. Mark Rothko's influence can clearly be seen here in the physical layering of colour, but Scully subverts the freedom of the Abstract Expressionists with approachable order by taming the palette into a cage-like grid. The present work forms part of the 'Robe' series: a group characterised by their simple grid-iron compositions that are less complex than Scully's output of the 1980s and 1990s. Similar to *Big Grey Robe*, 2002, *Small Horizontal Robe* is painted on a single canvas and feels softer and more welcoming than other works of the series that are painted on vertical panels pieced together – a technique which creates fiercely sharp contours along the vertical bands.

The series refers to materials and garments and are imbued with meaning. The coloured canvases encourage associations with the coat of the biblical Joseph or with traditional dress seen in Spain and Mexico, countries and cultures that are repeatedly referenced in Scully's *oeuvre*. Other less ambiguously titled paintings such as *Titian's Robe*, were inspired by old master paintings that Scully viewed in major public collections and museums.

'The Prado is profoundly important for me. ...My biggest influence though is Velázquez. I visit *The Infanta*, always first. The combination of perverse formalism and 'strapped in'/repressed emotion seems to me, to be tender tragic and coldly timeless *a la vez*. This is maybe why he is often considered as the greatest painter of all time. To take this quality and make it contemporary, would be quite something' (Scully, quoted in exhibition catalogue, *Sean Scully para García Lorca*, Victoria Combalía, Madrid, 2005, p. 43).

Scully's affiliation to the *Infanta* can be seen clearly in the simplicity of the 'Robe' series. The 17th century work has a structured grid-like composition in the verticals of the curtained screen and long horizontals of Infanta Margarita's skirts. The bold colour contrasts lift the diverse array of red and orange tones from the dark background, giving the work vibrancy and life. In the present work, Scully creates great depth, not only by the layering of paint in each segment, but also with the contrast and play of tones and hues. His palette consists primarily of black, oranges, blues and greys. Each colour is assigned to three spaces on the canvas but each area is a different tone: whilst there is a continuity in the colour theme, the canvas is at the same time imbued with a sense of depth and movement.

'My paintings talk of relationships. How bodies come together. How they touch. How they seperate. How they live together, in harmony and disharmony... Its edge defines its relationship to its neighbour and how it exists in context. My paintings want to tell stories that are an abstracted equivalent of how the world of human relationships is made and unmade. How it is possible to evolve as a human being in this' (Scully, quoted in W. Smerling, 'Constantinople or the Sensual Concealed', in exhibition catalogue, *The Imagery of Sean Scully*, MKM Museum Küppersmühle für Moderne Kunst, Duisburg, 2009, p. 8).

PROPERTY FROM A GERMAN FOUNDATION

■ λ**23**

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

15.2.69

signed and dated 'HOYLAND 15.2.69' (on the canvas overlap)
acrylic on canvas
84 x 36 in. (213.5 x 91.5 cm.)

£60,000-80,000 $74,000-98,000
€68,000-90,000

PROVENANCE:
Anonymous sale; Christie's, London, 2 December 1980, lot 338, where purchased by the present owner.

EXHIBITED:
Milan, Galleria dell'Ariete, *John Hoyland*, May 1970, exhibition not numbered.
Ferrara, Palazzo dei Diamanti Direzione Gallerie Civiche d'Arte Moderna, *Participio Presente,* February - April 1973, catalogue not traced.

LITERATURE:
Exhibition catalogue, *John Hoyland*, Milan, Galleria dell'Ariete, 1970, n.p., exhibition not numbered, illustrated.
E. Crispolti, *Correnti Contemporanee Della Pittura Inglese*, Milan, 1970, p. 86, pl. 60.

During the 1950s and 1960s in Britain the Tate and Whitechapel Galleries embarked on a series of controversial and highly influential exhibitions of contemporary American art. *The New American Painting* show opened at the Tate in February 1959 and Bryan Robertson, the iconic Director at the Whitechapel showed the work of Jackson Pollock, Mark Rothko, Robert Motherwell and Franz Kline in one-man shows between 1958 and 1964.

Unlike anything seen before in post-war Britain, the public flocked to these shows mesmerised, bewildered, shocked and inspired in equal measure. It was in this atmosphere of ground breaking possibility that John Hoyland found himself as a young artist from Sheffield searching for his own unique form of expression. In 1963 he met the American Abstract Expressionist Helen Frankenthaler whose stay in London had been organised by Bryan Robertson. She invited Hoyland to New York and he duly took up her offer the following year when he was awarded the Peter Stuyvesant Foundation travelling bursary. Once there he met and befriended the hugely influential art critic Clement Greenberg who introduced him to artists such as Barnet Newman, Motherwell and Rothko as well as to the work of Hans Hoffman.

Returning to London Hoyland started to work with a greater sense of confidence. Just as his friend and fellow artist Anthony Caro looked to explore colour and form in space through his painted steel sculptures, Hoyland himself used the new medium of acrylic to create intense and heavy plains of paint floating on translucent, tinted hues. Created on an all-enveloping monumental scale, these works form a dialogue between perceived and actual three dimensionality. Emerging and recessive colour combinations are explored as Hoyland juxtaposes complimentary colours, thrusting the picture plain out towards the viewer in the smooth, thick plains of impasto laid on the thinly covered coarsely textured canvas.

'Where to put colour is the crucial question and decision, and always the problem...The importance of process, the way the paint is put on, is constant. I cannot accept either the wholly conceptual or pure fortuitous. The painting must come to life in its own way as a natural process' (Hoyland, quoted in exhibition catalogue, *John Hoyland Paintings 1960-67*, London, Whitechapel Gallery, 1967, pp. 13-14).

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.

PROPERTY FROM A PRIVATE LONDON COLLECTOR

λ**24**

FRANK AUERBACH (B. 1931)

Head of J.Y.M.

inscribed 'JYM' (lower left)
oil on board
14 x 14 in. (35.6 x 35.6 cm.)
Painted in 1970.

£250,000-350,000 $310,000-430,000
€290,000-390,000

PROVENANCE:
with Marlborough Fine Art, London.
Mr and Mrs Torquil Norman.
with Dickinson, London, where purchased by the present owner, 2008.

EXHIBITED:
London, Marlborough Fine Art, *Frank Auerbach*, January 1971, no. 38.
London, Arts Council, Hayward Gallery, *Frank Auerbach*, May - July 1978, no. 95: this exhibition travelled to Edinburgh, Fruit Market Gallery, July - August 1978.

LITERATURE:
Exhibition catalogue, *Frank Auerbach*, London, Marlborough Fine Art, 1971, pp. 8, 22, no. 38, illustrated.
Exhibition catalogue, *Frank Auerbach*, London, Arts Council, Hayward Gallery, 1978, p. 91, no. 95, illustrated.
W. Feaver, *Frank Auerbach*, New York, 2009, p. 268, no. 280, illustrated.

'To paint the same head over and over leads you to its unfamiliarity; eventually you get near the raw truth about it, just as people only blurt out the raw truth in the middle of a family quarrel'

(Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 19).


JYM

Frank Auerbach in his studio, 1972. Photo: Bob Collins.

Bold green and yellow brush strokes boldly outline the features of the sitter in this 1970 portrait, *Head of J.Y.M.* We look at the subject, not full-on, but from below, with her head turned slightly away from us – almost in a position of vulnerability. The strong and vibrant colours provide a feeling of energy, and the thick layers of paint take on a sculptural physical presence - as if the painting is emerging from the board and looking out onto us.

Auerbach's process of painting, through which he achieves this thick impasto, was lengthy and heavily dependent on emotion. It was achieved as much from scraping paint off a canvas as it was from applying it. He would often work on the same portrait for days at a time, taking paint off and re-applying it to reflect his changing emotions and experiences throughout the process. Creating a thick canvas, however, was not just a stylistic choice – it was rather a method that allowed him to achieve his desired expression: 'I don't know how they can talk about thickness, really', he once said 'Is blue better than red, thick better than thin?— no. But the sense of corporeal reality, that's what matters. English twentieth-century painting tends to be thin, linear and illustrative. I wanted something different; I wanted to make a painting that, when you saw it, would be like touching something in the dark' (Auerbach, quoted in R. Hughes, *Frank Auerbach*, London, 1990, p. 86).

J.Y.M., the sitter in question, was Julia Yardley Mills, one of Auerbach's most portrayed and significant muses. They met for the first time in 1956 at the Sidcup College of Art, where she was a professional model – she sat for him for the first time that year surely not imagining that this was the beginning of a relationship that would last a lifetime. Yardley Mills soon became the first model to regularly come and be painted at his studio in Camden. She later spoke of how, radiant and full of energy, she adored going down to the studio on those mornings:

'I was so happy' she had said, 'You see I had this terrific excitement when I was going. I loved getting up at 5. And I tore down those dark streets, I didn't bother about any of that' (J. Yardley Mills, quoted in C. Lampert, N. Rosenthal and I. Carlisle (eds.), exhibition catalogue, *Frank Auerbach Paintings and Drawings 1954-2001*, London, 2001, p. 26).

He painted her for over four decades, for hours at a time, and often multiple times a week. As time went on their relationship grew. The line to a romantic relationship was never crossed, but 'Frankie' and 'Jimmie', as they used to refer to each other, became more than just 'artist' and 'muse', they became what Yardley Mills would later describe as 'real friend' (*ibid.*).

By the time this portrait was painted, Auerbach had already been portraying Yardley Mills for almost 15 years. One would assume that painstakingly portraying someone for such a great length of time would lead to a familiarity between a sitter and an artist, but Auerbach found the opposite: 'To paint the same head over and over leads you to its unfamiliarity; eventually you get near the raw truth about it, just as people only blurt out the raw truth in the middle of a family quarrel' (Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 19).

This process, he believed, led to true revelation and it is for this reason that he so often painted the same models throughout his career. For Auerbach, it was only through a deep understanding of a person's character that he could convey their essences into his pictures: 'I'm hoping to make a new thing that remains in the mind like a new species of living thing', he explained, 'The only way I know how... to try and do it, is to start with something I know specifically, so that I have something to cling to beyond aesthetic feelings and my knowledge of other paintings' (Auerbach, quoted in *ibid.*, p. 12).

The main focus of Auerbach's paintings did not lie in conveying the physical beauty of his sitters, but the pulsing life and emotions that were derived from them. *Head of J.Y.M.* is not the first, nor the last portrait of Yardley Mills; it is a portrait that captures his feelings in 1970 through the essence of his sitter. Those feelings differed and changed throughout his career. *Head of J.Y.M.* then, does not simply capture the portrait of a woman, but rather, captures the feelings and experiences of a great artist through a moment frozen in time.


JYM

PROPERTY OF A GENTLEMAN

λ**25**

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

20.5.74

signed and dated twice 'HOYLAND 20.5.74' (on the canvas overlap)
acrylic on canvas
72½ x 62 in. (184 x 157.4 cm.)

£50,000-70,000

$62,000-85,000
€57,000-78,000

EXHIBITED:
London, Arts Council of Great Britain, Tate Gallery, *British Painting '74*, September - November 1974, no. 92.

LITERATURE:
Exhibition catalogue, *British Painting '74*, London, Arts Council of Great Britain, Tate Gallery, 1974, n.p., no. 92, illustrated.

'Paintings are not to be reasoned with, they are not to be understood, they are to be recognized. They are an equivalent to nature, not an illustration of it; their test is in the depth of the artist's imagination'

(Hoyland, quoted in exhibition catalogue, *John Hoyland: Paintings 1967-79*, London, Serpentine Gallery, 1979, p. 35).

THE PROPERTY OF A GENTLEMAN

λ**26**

GRAHAM SUTHERLAND, O.M. (1903-1980)

The Fountain

signed and dated 'Sutherland./1963.' (lower left)
oil on canvas
57 x 47¼ in. (144.8 x 120 cm.)

£150,000-250,000

$190,000-310,000
€170,000-280,000

PROVENANCE:
with Paul Rosenberg & Co., New York, 1963.
Anonymous sale; Christie's, London, 3 March 1989, lot 444.
with Bernard Jacobson Gallery, London.
Anonymous sale; Christie's, London, 6 November, 1998, lot 125.
with Crane Kalman Gallery, London, where purchased by the present owner, March 2007.

EXHIBITED:
New York, Paul Rosenberg, *Recent Paintings by Graham Sutherland*, May - June 1964, no. 2.
Torino, Galleria Civica D'arte Moderna, *Graham Sutherland*, October - November 1965, no. 131.
Basel, Kunsthalle, *Graham Sutherland*, February - March 1966, no. 118.
Munich, Haus der Kunst, *Graham Sutherland*, March - May 1967, no. 78: this exhibition travelled to The Hague, Gemeentemuseum, June - July 1967; Berlin, Haus der Kunst, August - September 1967; and Cologne, Wallraf-Richartz-Museum, October - November 1967.
London, Crane Kalman Gallery, *Graham Sutherland O.M. - A Retrospective*, April - June 1999, no. 31.

LITERATURE:
Exhibition catalogue, *Recent Paintings by Graham Sutherland*, New York, Paul Rosenberg, 1964, p. 27, no. 2, illustrated.
Exhibition catalogue, *Graham Sutherland*, Torino, Galleria Civica D'arte Moderna, 1965, p. 293, no. 131, illustrated.
Exhibition catalogue, *Graham Sutherland*, Munich, Haus der Kunst, 1967, no. 78, illustrated.
Exhibition catalogue, *Graham Sutherland O.M. – A Retrospective*, London, Crane Kalman Gallery, 1999, no. 31, illustrated.


1963,

Graham Sutherland, *Blue Fountain - Autumn*, 1965. Private collection.

Graham Sutherland, *Crucifixion*, Saint Matthew's Church, Northampton, 1946.

'As I have become older, I have tried to control the unbalance – to control and place the areas which were to me the most fascinating – in a more logical way and to allow the movements of the centres of vitality to proliferate and repeat themselves as in a fugue...but contained and controlled'

(Sutherland, quoted in R. Alley, exhibition catalogue, *Graham Sutherland*, London, Tate Gallery, 1982, p. 159).

In 1955 Graham Sutherland bought Villa Tempe a Païa in Menton, France, a modernist home designed and built by the Irish architect Eileen Gray in 1934. The surrounding landscape of which would become particularly influential on Sutherland's work in the late 1950s and 1960s.

'In 1963 Sutherland made a number of sketches of the village fountain at Castellar ... developing these into a series of paintings with the central theme of water running over stonework. Between 1963 and 1966 he made altogether about twelve oil paintings of fountains or cisterns, some based on formal fountains such as the one at Castellar and some on small waterfalls in the hills or water gushing out of stone into a water tank, and sometimes with erotic and anatomical overtones' (R. Alley, exhibition catalogue, *Graham Sutherland*, London, Tate Gallery, 1982, p. 151).

Creating colourful forms within a dark mass, water pours from the centre of *The Fountain* and streams down the abstracted face of the font before pooling in an azure blue strip across the lower canvas. In works of the same theme, such as *Blue Fountain - Autumn*, 1965, we observe a more vibrant approach to colour and a more two dimensional approach to the composition, where as in the present Sutherland explores a more brooding palette. The fountain is presented in an almost wholly black canvas, giving each form an eerie sense that it is being conjured out of darkness. Indeed, Francis Bacon's work of the early 1950s similarly looked to conjure flesh imbued with vibrant hues from the shadows with the same gestural brushwork that Sutherland uses here. Both artists also use structural motifs in their works to anchor their forms and provide an architectural stage-like setting, deployed here in the vivid blue window-like silhouette in the upper left corner. The interplay of vibrant colours, abstracted forms and distorted figures in both Bacon's and Sutherland's work extended well in to the later part of the 20th Century.

Sutherland's *oeuvre* dances between the artificial and the natural, from his series of twisted girders in bomb-damaged buildings that mimic the ribs of decaying animals, to thorns and tree roots that rise from the earth as fearsome beasts. *The Fountain* is no different, it is both solid masonry, an axis of unmovable stone and a visceral collection of organic forms emphasised by the climber creeping through the aperture in the upper left and the creature quenching its thirst in the lower left of the composition.

Despite the unruly cascade of vivid colours in the centre of the canvas, the work itself is grounded within a firm composition. Similarly to Sutherland's *Crucifixion,* a strong vertical band of detail is anchored by two horizontal blocks of colour along the bottom of the canvas and even the blankest sections are latticed with grid-like tracery. Sutherland was preoccupied with compositional arrangement: he would begin numerous preparatory drawings with a grid that is still visible under a large number of his works in gouache.

'I have always felt the need for an element of equilibrium. In my earlier groping way I found this difficult: even impossible. As I have become older, I have tried to control the unbalance – to control and place the areas which were to me the most fascinating – in a more logical way and to allow the movements of the centres of vitality to proliferate and repeat themselves as in a fugue...but contained and controlled' (Sutherland, quoted in *ibid.,* p.159).

PROPERTY FROM A MID-ATLANTIC FOUNDATION

λ*27

EDWARD BURRA (1905-1976)

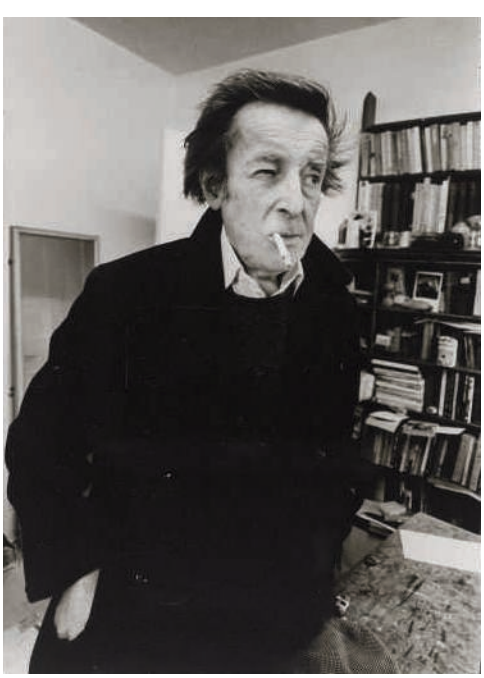
Susanna and the Elders

with stamped signature 'E.J. Burra' (lower right)
pencil, watercolour and gouache
30 x 52½ in. (76.2 x 133.3 cm.)
Executed in 1959-61.

£250,000-350,000 $310,000-430,000
€290,000-390,000

PROVENANCE:
with Lefevre Gallery, London, where purchased by the present owner, 1961.

LITERATURE:
A. Causey, *Edward Burra Complete Catalogue*, Oxford, 1985, n.p., no. 278, illustrated.



Edward Burra at his Home in Rye, Sussex, 1970 by Neil Libbert.

Jacob Jordeans, *Susanna and the Elders*, 1653. Statens Museum for Kunst, Copenhagen.

Burra produced a highly individual series of religious paintings in 1950-52, mostly focused on Christ. After that he showed no further interest in religious themes, with the exception of this painting, based on a story in the Old Testament apocrypha. The prophet Daniel features in it as the world's first consulting detective. When two elders accuse the guiltless Susanna of cavorting with a lover in her garden because she has refused their sexual advances, he brings the two old men into court separately, and asks each of them the same question: what kind of tree were the pair lying under? Thoroughly caught out, they give different answers and Susanna is vindicated.

What drew Burra's attention to the story was most probably his involvement in the *Oxford Illustrated Old Testament*, which eventually appeared in 1968. In January 1958, he visited the Press and handed over drawings for Judith and Holofernes, but he had promised other contributions, not then complete: drawings for 'The Three Holy Children', which is a story from the Book of Daniel, and Zechariah. Unfortunately, they are next mentioned in a letter he wrote in 1966: 'I also heard a plaint from the Oxford Press about illustrations to Zachariah & Daniel or the seven deadly children which, as I hadnt heard a word for months I thought they didn't want. (they took the ones I did for Judith & payd me for them) of course I couldn't find the drawings for Z & D Ide done ... Finally I ran them to earth in my bedroom under a pile of old shirts & sweaters that hadnt been moved for I don't know how long realy by the special intervention of the 7 deadly children othewise they would have been there another 6 months' (Burra in a letter to William Chappell, 25 December 1966, Conrad Aitken archive, Huntingdon Archive, California, AIK 3940-3942). So that is why Burra was reading the Book of Daniel at the end of the Fifties.

Susanna was popular with baroque painters, who typically seized upon the chance to represent a beautiful nude woman in an open-air setting. Not Burra. His Susanna is a small white figure in the middle distance, standing inelegantly on one leg. In a nod to baroque treatments of the theme, she is accompanied by a small black slave in a red fez, who appears to be drying her with a pink towel. The subject of the painting is voyeurism; the elders, of whom there are several, are somewhere between humans and cloaked birds of prey, and have the blank, burning eyes he so often gave to figures at this stage of his development. They are ugly, alarming predators; and Susanna's innocent obliviousness defines her as prey. Rather than making the viewer complicit with the elders' voyeurism, it is they that are the object of our gaze: one is watching the elders as one might watch hyenas in a nature film about the Serengeti. Also typical of Burra's postwar art is the focus on the garden itself, a stupendous jungle of vegetable growth; with ripe, swelling fruit which conveys the sensuality so notably absent from Susanna's naked body.

We are very grateful to Professor Jane Stevenson for preparing this catalogue entry.

PROPERTY OF A GENTLEMAN
λ**28**

DAVID BOMBERG (1890-1957)

Evening, The Old City and Cathedral, Ronda

signed and dated 'Bomberg 35' (lower left), signed again, inscribed and dated again 'Ronda - SPAIN. David Bomberg/1935' (on the backboard), signed again and inscribed again 'Evening - The Old City &/Cathedral. Ronda, Spain/ Evening/David Bomberg' (on a fragment of the artist's label attached to the backboard)
oil on panel
20 x 24 in. (50.8 x 61 cm.)

£120,000-180,000

$150,000-220,000
€140,000-200,000

'Leaving my house above, I would sometimes wind my way down the old Moorish path on the edge of the ravine and cross the cultivated valley, climbing up again through the olive groves on the slopes of the opposite ledge, on the afternoons of brilliant Andalusian spring days. Then I would forget everything but the ancient city on its glowing rock until the chill of the mountain shadow touched me - the sun had gone - Ronda was in afterglow and I was packing up to go home'

(Bomberg, quoted in W. Lipke, *David Bomberg: a critical study of his life and work*, London, 1967, pp. 78-79).

David Bomberg, *The City, Ronda, Spain*, 1935. To be sold in the Modern British & Irish Art Day Sale, 24 November 2016, lot 173.

David Bomberg with Dinora and his baby daughter carried by their donkey, Ronda, 1935. Collection of the artist's family. Photographer unknown.

'He wouldn't make linear marks - he worked direct in the paint. He would work all over, as a unity. And he'd always know when to stop. He was intuitive. If he wasn't satisfied he'd paint it out and the paint it again: he wouldn't come home until he had something to bring home'

(L. Bomberg, quoted in exhibition catalogue, *David Bomberg: Spirit in the Mass*, Kendal, Abbot Hall Art Gallery, 2006, p. 88).

Bomberg described Ronda as 'the most interesting of the towns of Southern Spain' and its dramatic setting fascinated the artist and provided him with inspiration for a number of paintings. Ronda was built within an extraordinary landscape. Perched high up in the Andalucian mountains, the town is literally sliced in two by a gorge that drops four hundred feet below and joining the two halves is the *Puente Nuevo,* 'New Bridge', that was built in 1751, taking 42 years to complete. Bomberg explored the surrounding countryside on a donkey, finding suitable vantage points from which to study and paint this remarkable town.

He wrote, 'Leaving my house above, I would sometimes wind my way down the old Moorish path on the edge of the ravine and cross the cultivated valley, climbing up again through the olive groves on the slopes of the opposite ledge, on the afternoons of brilliant Andalusian spring days. Then I would forget everything but the ancient city on its glowing rock until the chill of the mountain shadow touched me - the sun had gone - Ronda was in afterglow and I was packing up to go home. This time, too dangerous to climb down the rocky sharp in the dark, I would prefer to share the roadway home with the peasants and their goats; all of us making for the warmth of the brazier fires of Ronda' (Bomberg, quoted in W. Lipke, *David Bomberg: a critical study of his life and work*, London, 1967, pp. 78-79).

In the catalogue accompanying an exhibition held in Ronda in 2004, Richard Cork wrote, 'Sometimes he [Bomberg] saw Ronda as citadel of stength and grandeur, an impregnable structure carved out of the austere cliff-face supporting it. On other occasions he stressed its vulnerability, and showed how the dizzy plunge of the rift running across the city undermined the city's fortress-like character' (Exhibition catalogue, *David Bomberg en Ronda*, Ronda, 2004, p. 21).

The thick brushstrokes which describe *Evening, The Old City and Cathedral, Ronda*, are typical of Bomberg's working methods. He would contemplate the landscape for a prelonged period before applying any paint and when he began his painting, his knowledge of his subject matter would enable him to paint quickly and confidently. His wife, Lilian remarked, 'He wouldn't make linear marks - he worked direct in the paint. He would work all over, as a unity. And he'd always know when to stop. He was intuitive. If he wasn't satisfied he'd paint it out and the paint it again: he wouldn't come home until he had something to bring home' (L. Bomberg, quoted in exhibition catalogue, *David Bomberg: Spirit in the Mass*, Kendal, Abbot Hall Art Gallery, 2006, p. 88).

The rooftops of Ronda unfold in front of the Andalusian mountains in this scene and echo that of a charcoal drawing of the same date, *The City, Ronda, Spain* (see lot 173 in the Modern British & Irish Art Day Sale, Christie's, London, 24 November 2016).

PROPERTY FROM A PRIVATE BRITISH COLLECTION

29

SAMUEL JOHN PEPLOE, R.S.A. (1871-1935)

Roses in a vase against an orange background

signed 'Peploe' (lower centre)
oil on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted *circa* 1925.

£500,000-800,000 $620,000-980,000
€570,000-900,000

PROVENANCE:
with Ian MacNicol, Glasgow.
with Richard Green, London.

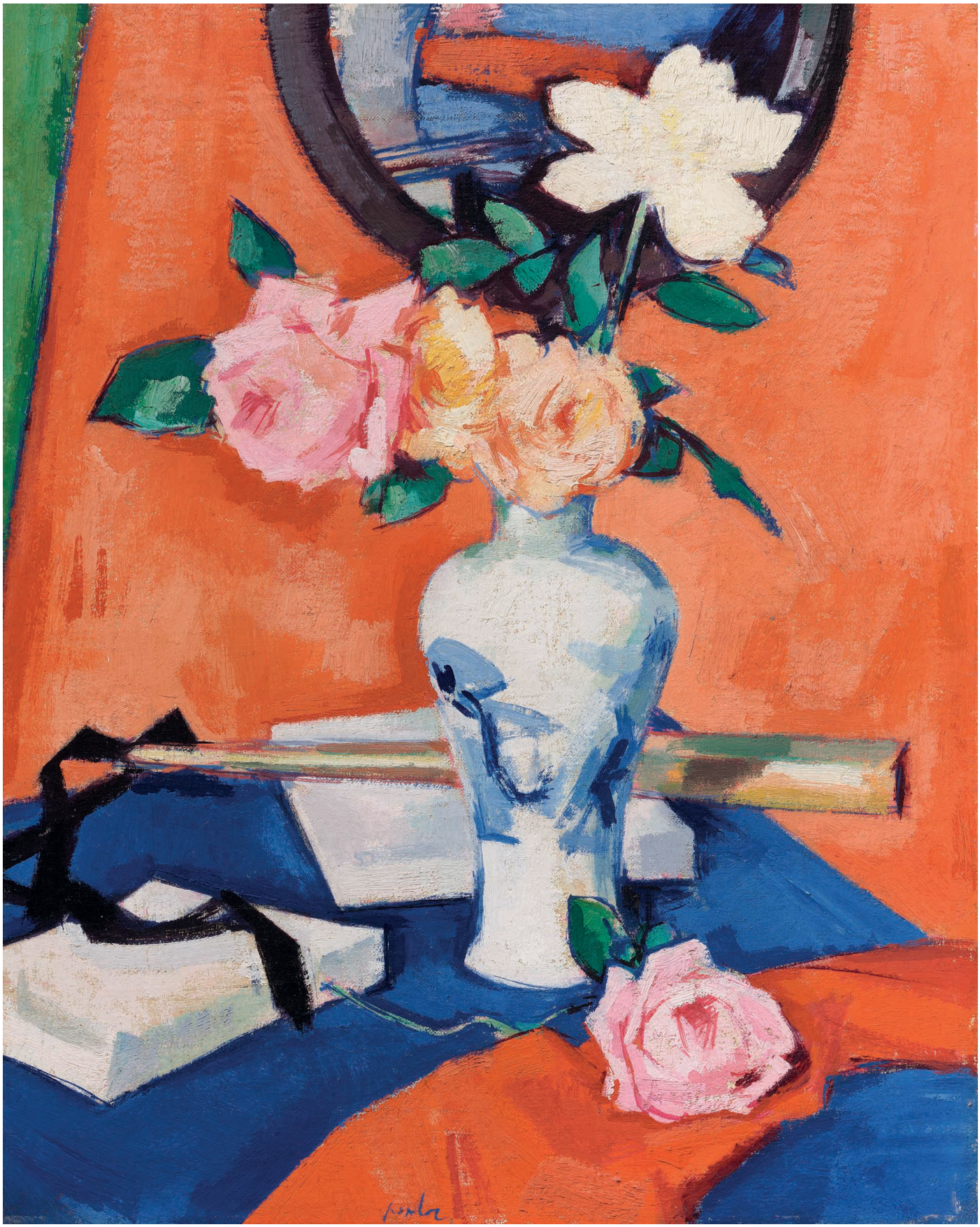
EXHIBITED:
Kirckudbright, Town Hall, *Five Centuries of Scottish Paintings*, July - August 2006, no. 43.

LITERATURE:
Exhibition catalogue, *Five Centuries of Scottish Paintings*, Kirckudbright, Town Hall, 2006, pp. 64-65, no. 43, illustrated.

'In his painting he tried to find the essentials by persistent trial. He worked all the time from nature but never imitated it. He often took a long time to make contact with a place and was discouraged by failure. He wanted to be sure before he started and seemed to believe that you could be sure. I don't think he wanted to have a struggle on the canvas: he wanted to be sure of a thing and do it. That gave his picture something'

(J.D. Fergusson, 'Memories of Peploe', *Scottish Art Review*, 1962).

S.J. Peploe in his studio, 7 Devon place, *circa* 1904. Photographer unknown.



Samuel John Peploe, *A Vase of Roses*, *circa* 1925. The Flemming-Wyfold Art Foundation.

Painted *circa* 1925, *Roses in a vase against an orange background* is a radiant still life painting by the famed Scottish Colourist, Samuel John Peploe. Renowned for his elegant, colour-filled still life compositions, *Roses in a vase against an orange background* is particularly rare amongst this mature series, distinctive due to the glowing orange colour of the background. This vibrant tone is repeated in the foreground of the composition, complementing the deep blue of the tabletop and unifying the scene as a whole. Indeed, the composition is complex, its components skilfully orchestrated by the artist to create a completely harmonious image.

One of a series of floral still lifes that Peploe painted throughout the 1920s, *Roses in a vase against an orange background* features one of the most iconic motifs of the artist's career: a bouquet of roses. As the 1920s progressed studies of roses, as well as tulips, began to dominate Peploe's work. In 1920, Peploe's great friend, the fellow colourist painter, Francis Cadell had invited him to stay on Iona, a small island off the West coast of Scotland. Peploe fell in love with this rural retreat and returned year after year, painting the windswept landscape and roiling Atlantic sea. From this point onwards, Peploe's work fell into two distinct groups: the expressive landscapes of Iona and the carefully constructed still-lifes that he painted in his studio, of which *Roses in a vase against an orange background* is one.

Peploe's flower pictures followed the seasons: he painted tulips in the spring, roses in the summer, and fruit and vegetables in winter. He particularly relished flowers, seeking to capture on the canvas the subtle nuances of colour and the delicacy of their form. 'Flowers', he once exclaimed, 'how wonderful they are' (Peploe, quoted in G. Peploe, *S.J. Peploe*, Farnham, 2012, p. 121). As Stanley Cursiter has written, 'When Peploe selected his flowers or fruit from a painter's point of view he presented a new problem to the Edinburgh florists. They did not always understand when he rejected a lemon, for its form, or a pear for its colour, and he remained unmoved by the protestations of ripeness or flavour' (S. Cursiter, *Peploe,* London, 1947, p. 55). The soft, bountiful blooms of roses in particular provided endless inspiration for Peploe as he captured the subtle tonal nuances and fragility of these flowers. Unlike Edouard Manet however, whose late flower still lifes were a poignant musing on the ephemerality of life, for Peploe this motif was a means of exploring the formal concerns of painting.

The compositional devices in *Roses in a vase against an orange background* were favoured by Peploe in a number of his paintings. The books were said to be a selection of Peploe's favourite French paperbacks that he had bought from the booksellers on the Left Bank in Paris before the war (G. Peploe, *ibid.*, p. 139) and appear throughout the artist's still life compositions, used for their solidity and mass, in contrast to the delicate ephemerality of the blooms that appear alongside them. An oval mirror – a pictorial device that the artist used in a number of his paintings – adorns the orange background of the scene, its curving edges contrasting with the geometric lines of the tabletop and fan. Cut off by the top of the picture plane, the reflection, unlike the naturalistic representation of the rest of the picture, does not appear to depict a readable image. Instead, it is made up of bands of flat colour that appears almost abstract in its design. Each part of this composition has been carefully considered and scrutinised by Peploe. Like the 20th Century Italian artist, Giorgio Morandi, who similarly created numerous still life scenes from a small, select group of pictorial protagonists, Peploe remained dedicated to the depiction of reality, seeking to create the perfect still life painting. Simultaneously combining colour and form in a simple yet deeply elegant symbiosis, *Roses in a vase against an orange background* demonstrates Peploe's exceptional talent and his ability at creating symphonic still life paintings from the simplest of means.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***30**

FRANCIS CAMPBELL BOILEAU CADELL, R.S.A., R.S.W. (1883-1937)

Still Life with Lacquer Screen

signed 'F.C.B. Cadell.' (lower left), signed again and inscribed 'STILL LIFE/ by/F.C.B. CADELL' (on the reverse)
oil on canvas
23½ x 19½ in. (59.5 x 49.5 cm.)
Painted *circa* the mid 1920s.

£200,000-300,000 $250,000-370,000 €230,000-340,000

PROVENANCE:
Anonymous sale; Sotheby's, Gleneagles, 29 August 1975, lot 362a.
Private collection.
Anonymous sale; Sotheby's, Gleneagles, 29 August 2007, lot 143.
with Fine Art Society, London, where purchased by the present owner, 2009.

EXHIBITED:
Edinburgh, Scottish National Gallery of Modern Art, *F.C.B. Cadell*, October 2011 - March 2012, no. 56.

LITERATURE:
A. Strang, exhibition catalogue, *F.C.B. Cadell*, Edinburgh, Scottish National Gallery of Modern Art, 2011, n.p., no. 56, illustrated.

Vincent van Gogh, *Vincent's Chair*, 1888. National Gallery London.

F.C.B. Cadell, *The Blue Fan, circa* 1922.
The Scottish National Gallery of Modern Art, Edinburgh.

'Cadell's compositions became more geometric, his paint application more controlled and his colours increasingly acidic...all shadow and volume is supressed to create a hard-edged pattern of colour which embodies the Art Deco style'

(A. Strang, exhibition catalogue, *F.C.B. Cadell*, Edinburgh, Scottish National Gallery of Modern Art, 2011, p. 40).

Harmonising bold, flat applications of strong vivid colours with a tightly curated composition and clarity of design, Cadell's *Still Life with Lacquer Screen*, exemplifies his elegant and striking Edinburgh interiors painted at his home at 6 Ainslie Place in the mid 1920s. Returning from the war Cadell made his greatest stylistic change, developing a notably more solidified colourful aesthetic, structurally geometric, with a considered architectural design as seen in *Still Life with a Lacquer Screen*. This allure to luxury and colour can be seen as a chosen contrast from the squalor of the trenches.

The Daily Mail compared these new works with his earlier paintings: 'Mr Cadell was apt to leave his pictures in a state of summary sketchiness which amounted to flippancy. He has solidified his style. All forms are stated with an assurance that carries conviction. He has passed from vague impression to architectonic organisation' (quoted in T. Hewlett and D. Macmillan, *F.C.B Cadell: The Life and Works of a Scottish Colourist, 1883-1937,* Farnham, 2011. p. 90).

Cadell lived his life as richly as he painted his works and we can consider his lifestyle and painting style during his years at 6 Ainslie Place as one of the same. His front door was painted a vivid ultramarine. His living room, which was also his studio, was kept fastidiously clean. His furniture was brightly coloured and modern; the floor was painted a glossy black and the walls a rich mauve. The red chair in *Still Life with a Lacquer Screen* is synonymous with fashionable interior design of the time and most probably bought from Whytock and Reid, who were known for their quality craftsmanship. The colour, organisation and structure of his home is clearly reflected in his delightfully crisp interior paintings. Cadell captured an elegant intelligence in the placement of objects, cropped compositions, juxtaposition of bold flat primary colours as displayed in this *Still Life with a Lacquer Screen,* reminiscent of the Cubist-faceted compositions. There is not a clear direct relationship between Cadell, the Cubists and the Fauves, although it is often felt that the latter influenced Cadell. He was assuredly aware of the modernist movements, particularly the Japanese prints that inspired so much of the emerging art in Europe.

Arthur Melville had a direct impact on Cadell's career suggesting that he went to Paris at only sixteen. Cadell was educated at the liberal Académie Julien between 1899 and 1902 and he would have been aware of the innovations of his French contemporaries and the Impressionists' works that were on view at the Musée du Luxembourg. He would have also been exposed to the Fauve works of Matisse and the Impressionists works at Durand Ruel's Gallery. The impact of seeing these paintings is clearly visible in Cadell's earlier works and in his interior paintings of the 1920s.

In *Still Life with a Lacquer Screen,* we can see this influence in the linear qualities and bright use of saturated colours alongside jet black, which serves to flatten the composition. This technique is also reminiscent of Édouard Manet. Cadell and the other Scottish Colourists were influenced by Japanese art and also inspired by Japanese objects. The lacquer screen in *Still Life with a Lacquer Screen* also re-emerges in Cadell's other works of this period, including *The Blue Fan,* 1922, in which Cadell also includes a fan and an oriental bowl. They both employ the Japanese technique of using the frame to crop the composition.

Cadell's use of interior objects could have also been influenced by the work of Van Gogh. When Cadell moved to Paris, it was possible that he saw the landmark Van Gogh exhibition that was held at the Galerie Bernheim-Jeune in 1901. Cadell's re-occurring use of the bright red chair, painted to look like red lacquer, can be seen as an emblem of his dandy tastes and style. Similarly, Van Gogh frequently painted his own chair as a portrait of himself albeit with a more modest outcome.

Cadell reused similar motifs, colours and arrangements in other works of the period. The objects in *Still Life with a Lacquer Screen* have striking similarities to *The Blue Fan*, 1922. The wonderful Japanese Lacquer Screen forms the background, in front of which is a table with a blue jug and the small pink bowl that appears empty. Cadell includes the red chair with a luxurious oriental mauve throw; all are encased in the closely cropped frame. With only the jug, small bowl, and red flower painted in full, the other works are only suggested, in the restricted view that we are given, yet Cadell cleverly describes their form. The simple use of colour with soft pinks, blue and yellows, alongside the vivid red and strong black enlivens the composition giving *Still Life with a Lacquer Screen* an opulent and invigorated aesthetic.

PROPERTY OF A LONDON COLLECTOR

λ**31**

GRAHAM SUTHERLAND, O.M. (1903-1980)

Still Life with Banana Leaf

signed with initials and indistinctly dated 'G.S. 1947' (lower right)
oil on board
10½ x 21½ in. (26.5 x 53.5 cm.)

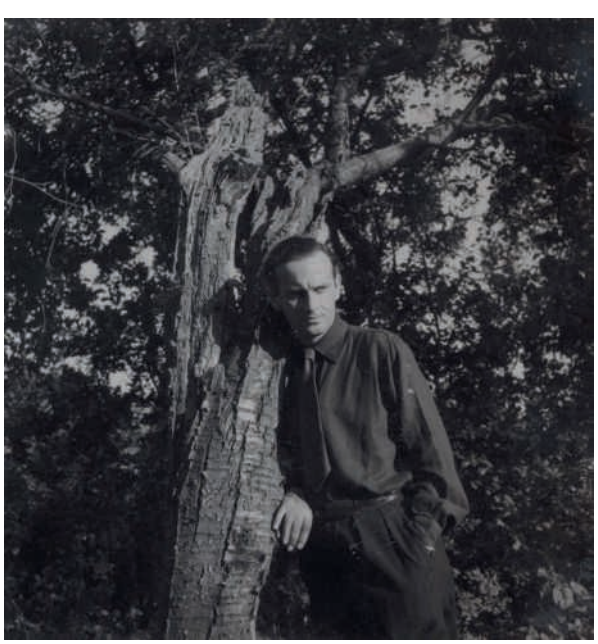
£70,000-100,000

$86,000-120,000
€79,000-110,000

PROVENANCE:
with Hanover Gallery, London.
Franland Dark, London.
with Marlborough Fine Art, London, *circa* the 1960s.
Anonymous sale; Sotheby's, 10 June 2014, lot 17.

EXHIBITED:
London, Hanover Gallery, *Paintings by Graham Sutherland*, June - July 1948, no. 15.

LITERATURE:
R. Melville (intro.), *Graham Sutherland*, London, 1950, n.p., no. 52, illustrated.
D. Cooper, *The Work of Graham Sutherland*, London, 1961, p. 78, no. 99a, illustrated.
F. Arcangeli, *Graham Sutherland*, Milan, 1973, p. 35, no. 66, illustrated.
J. Hayes, *The Art of Graham Sutherland*, Oxford, 1980, p. 113, no. 80, illustrated



Graham Sutherland, 1946. Photo: Francis Goodman

Painted in 1947, *Still Life with Banana Leaf* coincides with Sutherlands first visit to the South of France. In the summer of that year he and his wife Kathleen travelled from England, first to Paris and then onto Aix-en-Provence and the surrounding region, where they socialised with artist's such as Francis Bacon and Eardley Knollys of the Bloomsbury School. This trip was a seminal moment in the artist's career and Sutherland returned to work there for several months in the winter every year.

The direct influence of the French Riviera is notable in several aspects of *Still Life with Banana Leaf*, perhaps most obviously with the prop itself. The exoticism of the banana leaf, with its vibrant colour, large size, rubbery texture and it's impact on a British audience in the immediate post-war period must not be under-estimated. The present work is one of a series of still-lifes from this time, demonstrating Sutherland's preoccupation with the new subject matter that the Mediterranean region offered him. Palms, gourds, cicadas, and vines were all frequent motifs in Sutherland's works from 1947 and 1948. However, the spiky anthropomorphic shapes of both the palms and banana leaf that appears in these works do recall the organic themes of the gnarled hedgerows and thorn trees that had been prevalent in Sutherland's work prior to Second World War. In *Still Life with Banana Leaf* Sutherland is building upon his earlier organic influences with the exoticism of the French Riviera.

In 1951 Sutherland wrote 'Critics have said that my colour became light (and acid!) after I started working in France! It is a prime example of the laziness of some of them; if they had bothered to enquire I could have shown them pictures painted in 1944 which were very bright and light in colour' (G. Sutherland, ' Thoughts on Painting', *The Listener,* 1951, pp. 376-378). Nevertheless, it is difficult to dismiss that the almost luminous tones of the orange table and turquoise and green leaves were a direct reaction to the light, warmth and colours of the South of France.

In the years after the Second World War, Sutherland was keen to disassociate his work from being seen as that of a provincial Neo-Romantic and aspired to gain a greater international reputation. In a letter to New Statesman he writes 'I do not deny that I received adolescent stimulus from Palmer and Blake: but that does not mean I turn my back on Paris' (Sutherland, quoted in M. Hammer, *Graham Sutherland: Landscapes, War Scenes, Portraits 1924-1950*, London, 2005, p. 161). *Still Life with Banana Leaf* and other works of this period demonstrates a close affinity with French modernism. The spiky folds and segments of the leaves gives the work a partially shattered or fragmented appearance, this combined with the use of multiple view-point perspective and plains of bright flat colour are all aspects that are reminiscent of modernist painting from Paris, namely Picasso's *Cubism* and Matisse's *Fauvism*. During his pivotal trips to Paris in 1947, Sutherland was introduced to both of these artists, first Matisse at his home in Vence and then Picasso at Villauris, which was the beginning of a long relationship between the two artists.

PROPERTY FROM A PRIVATE LONDON COLLECTION

λ**32**

IVON HITCHENS (1893-1979)

A Boat and Foliage in Five Chords, Second Study

signed 'Hitchens' (lower left), signed again, inscribed and dated '"A boat and foliage in five chords"/Second Study. 1969/by IVON HITCHENS/PETWORTH. SUSSEX' (on the artist's label attached to the stretcher)
oil on canvas
18 x 46 in. (45.7 x 116.9 cm.)
To be sold with the original purchase receipt, dated 20.7.71.

£50,000-80,000 $62,000-98,000 €57,000-90,000

PROVENANCE:
Purchased at the 1971 exhibition by Miss D.J. Hope Wallis, C.B.E., and by descent.

EXHIBITED:
London, Waddington Galleries, *Ivon Hitchens: Recent Paintings*, May - June 1971, no. 25.

LITERATURE:
Exhibition catalogue, *Ivon Hitchens: Recent Paintings*, London, Waddington Galleries, 1971, n.p., no. 25, illustrated.
A. Bowness, *Ivon Hitchens*, London, 1973, n.p., no. 101, illustrated.

During the 1960s Hitchens began to move towards a style of work with a basis in total abstraction. This approach shifted and varied between works as some continue to cling to the visual representation of their subject and others of the same period are almost entirely composed of brushstrokes and planes of colour. Peter Khoroche proposed the question of Hitchens' stylistic choices: 'how far could a picture develop away from nature, so as to give aesthetic pleasure in its own right without snapping the life-giving umbilical chord that connects it with nature' (P. Khoroche, *Ivon Hitchens*, Aldershot, 2007, p. 152.). Painted in 1969, *A Boat and Foliage in Five Chords, Second Study* can be seen as the culmination of this dynamic shift from visual representation that Hitchens developed throughout the decade.

The work is composed of five distinctive sections separated by vertical stripes of inky blue/black and green paint. Within these sections clean, wide horizontal brushstrokes are contrasted with rougher patches of unbroken colour, thin calligraphic lines and areas of partially mixed paint. Hitchens' palette is particularly varied combining vibrant areas of cobalt blue, violet and yellow with muted shades of grey/green and blue. Within the aforementioned shift to a picture self-sufficient from nature came the use of colour for its own sake. This is in contrast to earlier works such as *Water Foliage and Sky* (1965, Private collection), in which the shades of blue and earthy greens and browns evoke the works subject.

A Boat and Foliage in Five Chords, Second Study and the series of these pictures are perhaps the most demonstrative of the influence of music on the artist. In 1933 Hitchens wrote 'I often find music a stimulus to creation, and it is the linear, tonal and colour harmony and the rhythm of nature - what I call the 'musical appearance of things' ... I should like to be able to put on canvas this underlying harmony which I first feel rather than see, and then extract from the facts of nature, distil and later develop according to the needs of the canvas' (*ibid*., p. 161). Hitchens hoped that his paintings could be 'listened to', the viewer could enter the picture and read or 'listen' from form to form, as if being carried from note to note. This should be experienced without consciously thinking about what the picture might represent, should be something that filters in gradually, while the subject would filter in subconsciously. The present work with its five sections or 'chords' engulfs the viewer into a stimulating plane where colour and movement combine to create a fully symphonic composition.

PROPERTY FORMERLY IN THE ESTATE OF
SIR CLAUDE FRANCIS BARRY

Barry at work on *Victoire Feux d'Artifices Moscow*, 1945.

'Over seven decades of active work Barry's art never became static or stale. His style evolved constantly, from the early narrative oils through the energetic Vorticist works, from the elegant etchings to the vibrant Pointillist canvases, from the chromatic landscapes to the elemental simplicity of his final works' (K. Campbell, *Moon Behind Clouds*: An Introduction to the Life and Work of Sir Claude Francis Barry, Jersey, 1999, p. 32).

Most famed for his wartime searchlight pictures, Barry created a remarkably varied body of work, which although differing in style and theme over the years, always remains imbued with an individual poetic vision. He was a gifted painter and a proficient etcher, having trained under Sir Frank Brangwyn, which encouraged a unique tonality and emphasis on composition and structure in his paintings. This can be seen to equal effect in the different media he used, such as in his painting *Dolce Aqua Moonlight* (see lot 154 in the Modern British & Irish Art Day Sale, Christie's, London, 24 November 2016) and his etching *St Mark's, Venice*, which both depict scenes from Italy, where he travelled on numerous occasions. Indeed travel was of great importance to Barry, who toured Italy with his tutor after leaving Harrow school and later moved around Europe in the 1920s and 1930s, before returning to St Ives in 1939, later settling in Jersey. This European influence can be seen in Barry's bold use of colour, inspired by Matisse, as well as his interest in, and proficiency with, European painting styles such as Fauvism, Vorticism and Pointillism, as displayed in paintings like *Evening Light, San Gimignano* and *Notre Dame de Paris, Evening* (see lots 153 and 155 in the Modern British & Irish Art Day Sale, Christie's, London,24 November 2016).

Barry is somewhat of an enigma and the facts of his life are tinged with uncertainty, much of what we do know has been pieced together from documents found in an old suitcase on his death. Born into a wealthy, industrial family Barry was a reclusive figure, who was known for being as equally quick-tempered as he was wickedly witty. Having lost his mother at a young age and ostracised by his new stepmother, his life was tinged with a sense of sadness. A feeling of loss and alienation is felt in some of Barry's most poignant works, where vast nocturne skies, dwarf the unseen solitary figure watching them, as seen in his evocative Wartime paintings of searchlights across London.

Defying his parents' wishes to become a painter, Barry moved to Newlyn to be tutored by Alfred East, a fashionable landscape painter and an Associate of the Royal Academy. Here he joined the Newlyn School of Painting and worked alongside the Newlyn School greats, such as Henry Scott Tuke, Norman Garstin and Stanhorpe Forbes, combining the Impressionist interest in light with a Victorian interest in realism. Although shunned by his family, Barry was embraced by the artistic community and by the age of 23 was exhibiting at the Royal Academy, and later the Royal Society of British Artists, Royal Society of Scottish Artists and the Salon des Artistes in Paris. In 1908 Barry moved to St Ives with his new wife Doris Hume-Spry and joined artists Laura Knight, Augustus John and Alfred Munnings, who had all settled there. Here Barry became an active member of the St Ives Club, later becoming club treasurer, and learnt to paint with a looser, more individual style.

With the outbreak of the First World War in 1914, much of the artistic community of St Ives was disbanded, with many of the artists being called away for military service. Barry was not amongst them and instead was drafted in to do agricultural labour to support the production of supplies for troops at the front. Some state that this was due to his pacifist standing, while others believe he may have received exemption, due to prior mental health issues. Whatever the case Barry was in the prime location to record the war at home, creating some of the most striking and moving documentations of the fears civilians faced on a daily basis.

His most celebrated works are those he painted during the First and Second World Wars, with his depictions of the air strikes over London being some of his most powerful paintings. This is seen to remarkable effect in *V.E. Day, London* and *Moscow Victorious, May 1945* and most particularly *Houses of Parliament - a wartime Nocturne* (see lots 32-34), where Barry captures the dramatic view of the searchlights over the river Thames, as they radiate out into the night-time sky. Viewed from across the water, Barry utilises the rays of the searchlights to create a beautifully scintillating and dramatic use of patterning, which describes the numerous crossing beams of light, transfiguring the danger of the nocturnal scene into a thing of beauty.

Fearful of the security risks of painters depicting strategic sites, the government imposed a ban on outdoor painting, forcing artists back into the studio. This had a significant effect on Barry's style, encouraging him to move away from the Newlyn's emphasis on plein-air realism and instead look towards the French Pointillist painters, such as Seurat and Signac, the Fauve artists like Matisse and Derain, and the British Vorticists, who focused on the dynamism of colour and form. The pointillist technique Barry employed during this time and into the 1920s and 1930s is especially effective, as seen in stylised portraits of women and paintings like *Houses of Parliament - a wartime Nocturne* (lot 33), where he uses the small concentrated dots of colour to create an atmospheric haze of light, which falls poetically over the London skyline. Philip Vann writes, 'Here, Barry's own fertile study of modern art movements has resulted in a highly original synthesis: the searchlights themselves uniting the severe mechanical angularities of Vorticist and Futurist art with delicate tonal modulations characteristic of Pointillism' (P. Vann, *Francis Barry*, 2008, n.p.).

Georges Seurat, *Bord de la Seine al'ile de la Grande Jatte (printemps à La Grande Jatte), circa* 1887. Le Musée d'Art Moderne, Brussles.

André Derain, *Big Ben*, 1905. Musée d'Art Moderne de Troyes.

PROPERTY FORMERLY IN THE ESTATE OF SIR CLAUDE FRANCIS BARRY

λ33

SIR CLAUDE FRANCIS BARRY (1883-1970)

Houses of Parliament - a wartime Nocturne

signed 'F. Barry' (lower left) and signed again, inscribed and dated '"The Houses of Parliament - a wartime Nocturne" 1941 Barry. F.' (on the stretcher)
oil on canvas
29½ x 37¾ in. (75 x 96 cm.)

£80,000-120,000

$98,000-150,000
€90,000-130,000

PROVENANCE:
Anonymous sale; Sotheby's, Billinghurst, 14 January 1992, lot 286, where purchased by the previous owner; from whom purchased by the present owner.

EXHIBITED:
possibly London, Royal Society of British Artists, *Winter Exhibition*, 1942, no. 401.
Truro, Royal Cornwall Museum, *Sir Claude Francis Barry*, February - June 2011.

Sir Claude Francis Barry, *The Grand Fleet: Searchlight Display*, 1919.
Sold, Christie's, London, 25 June 2015, lot 33 (£188,500).

PROPERTY FORMERLY IN THE ESTATE OF SIR CLAUDE FRANCIS BARRY

λ***34**

SIR CLAUDE FRANCIS BARRY (1883-1970)

V.E. Day, London

signed '.F. Barry.' (lower right), signed again twice 'F BARRY' and indistinctly inscribed 'London' (on the stretcher)
oil on canvas
54 x 68 in. (137.2 x 172.8 cm.)
Painted in 1945.

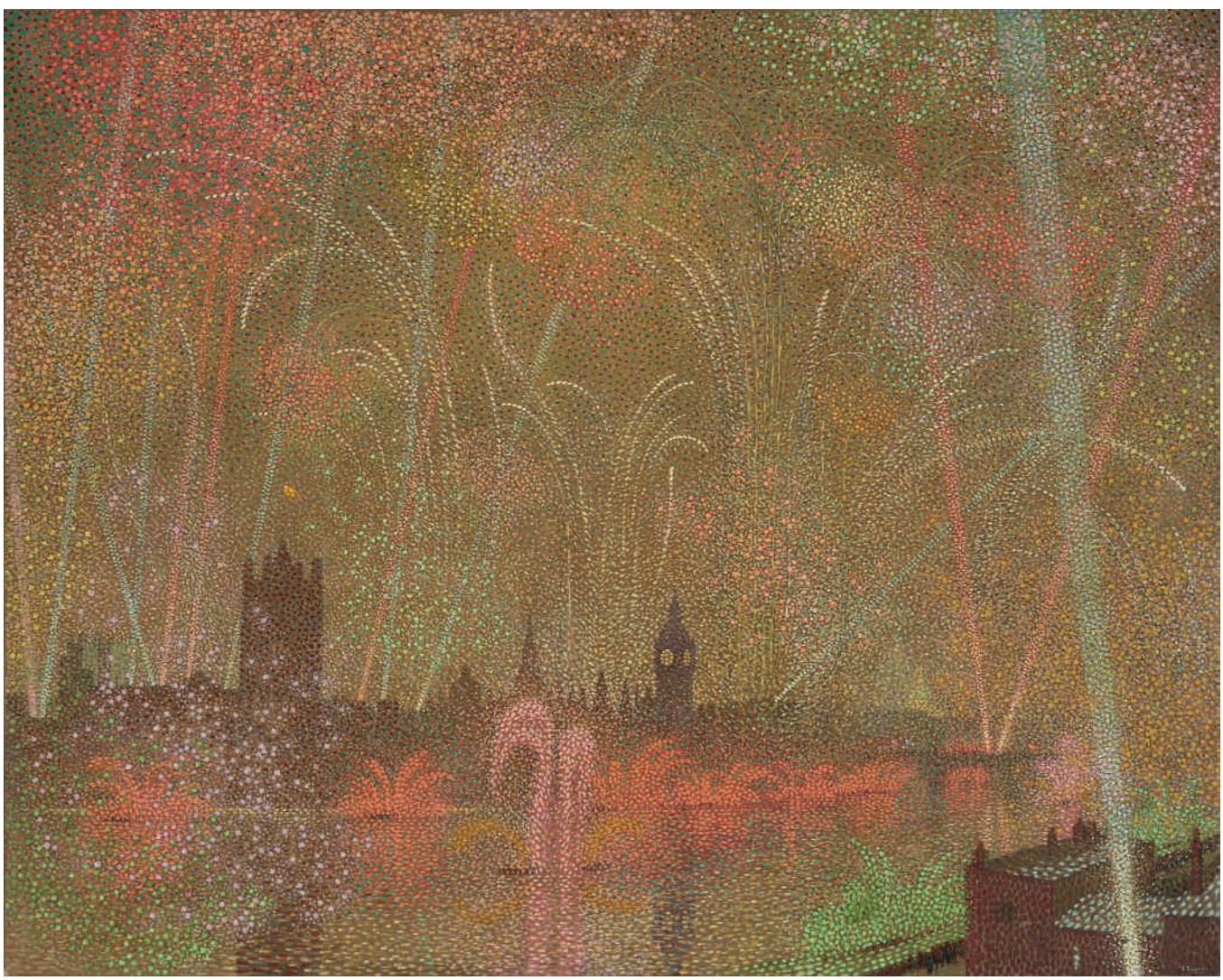
£120,000-180,000

$150,000-220,000
€140,000-200,000

PROVENANCE:
Tom Skinner, the artist's executor, from whom purchased by the present owner, 1975.

LITERATURE:
K. Campbell, *Moon Behind Clouds: An Introduction to the life and work of Sir Claude Francis Barry*, Jersey, 1999, p. 33, no. 786, illustrated.

Victory Night scene on the Thames at Wesminster, during the flood-lighting and firework display, 8 June 1946.



PROPERTY FORMERLY IN THE ESTATE OF SIR CLAUDE FRANCIS BARRY

λ35

SIR CLAUDE FRANCIS BARRY (1883-1970)

Moscow Victorious, May 1945

signed 'F. Barry' (lower right), indistinctly signed again, inscribed and dated '"Moscow Victorious May 9 1945" Barry F 1946' (on the canvas overlap)
oil on canvas
67 x 82 in. (170.1 x 208.2 cm.)

£120,000-180,000

$150,000-220,000
€140,000-200,000

PROVENANCE:
Tom Skinner, the artist's executor, from whom purchased by the present owner, *circa* 1975.

EXHIBITED:
Jersey, Jersey Arts Council, Barreau Art Gallery, *A Retrospective Exhibition of the Oil Paintings and Etchings of the late Sir Francis Barry Bart R.B.A.*, March - April 1974, catalogue not traced.

LITERATURE:
K. Campbell, *Moon Behind Clouds: An Introduction to the life and work of Sir Claude Francis Barry*, Jersey, 1999, p. 35, no. 30, illustrated.

The Victory Salute celebrating the victory of the Second World War, Moscow, 9th May 1945.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

36

SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)

A Windy Day

signed 'J Lavery' (lower right), signed again and inscribed 'A WINDY DAY/JOHN LAVERY' (on the reverse)
oil on canvas
30 x 25 in. (76 x 63.5 cm.)
Painted *circa* 1908.

£500,000-800,000

$620,000-980,000
€570,000-900,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 7 May 2008, lot 150.
with Richard Green, London.

EXHIBITED:
Venice*, IX Biennale*, 1910, no. 35, as 'Giornata ventosa'.
London, Richard Green, *British Impressions,* 2008, no 8.

LITERATURE:
W. Shaw Sparrow, *John Lavery and his work*, Boston, 1912, p. 193, as 'A Windy Day by the Sea'.
K. McConkey, *Sir John Lavery a painter and his world*, Edinburgh, 2010, p. 89, fig. 101.

Claude Monet, *La promenade, la femme á l'ombrelle*, 1875.
National Gallery of Art, Washington D.C.

Sir John Lavery, *A Windy Day*, 1905. Private collection.

'There was an immediacy about these works – 'nothing ... stood between the artist's eye and the picture he set on canvas' – and they were 'among the most living achievements of Impressionism'

(J. Bone, *Manchester Guardian,* 22 June 1914).

By 1904 the beaches of Tangier had begun to cast a spell over John Lavery. He had recently purchased a house on the outskirts of the city and was within walking distance of the sea. The annual winter pilgrimage to these warmer climes had begun, and would continue until shipping lanes for sun-seekers came under attack from U-boats in 1914. From his first visit to the city in 1891 when, in the absence of a modern harbour, he was ferried to the beach by rowing boat or Arab dhow, he was captivated by the 'white city'. Two further winter trips were made, but it was only after a break of several years that he was able to renew his acquaintance with the North African port, and a long series of resplendent beach scenes stretching up to his last trip in 1920, resulted.

As the present example makes clear, and RB Cunninghame Graham observed in the catalogue of Lavery's 1904 solo exhibition, it was a coast swept by 'ceaseless wind', 'fleecy clouds' and strong tides, 'cutting the water here and there into white wavelets on the calmest day' (*Cabinet Pictures by John Lavery ...* The Leicester Galleries, 1904, p. 10). Thereafter, this channel between two great land masses grew in significance until, by 1908, even windy days did not deter him. In the present canvas the shoreline setting provides a bracing walk for one of his current travelling companions – his teenage daughter, Eileen, or his German model, Mary Auras. As she backs into the breeze the smoke from a passing P liner indicates that this is a strengthening easterly. Only her tiny Jack Russell appears oblivious to its power.

During his period of absence from Tangier, Lavery had adopted the role of Vice-President of the International Society of Sculptors, Painters and Gravers, a task requiring great organizational skill and no small amount of diplomacy. His Presidents were Whistler and Rodin respectively, and during those first exhibitions he had the unenviable task of supervising the hang of important seascapes by the prickly American painter and by Claude Monet. Such pictures set the benchmark not only for him, but for a whole galaxy of modern painters such as Joaquín Sorolla, Max Liebermann, Peder Severin Krøyer and others. Each of these artists shared Lavery's subject matter. Young women – Proust's *jeune filles en fleurs* - dressed in white, parade before the immensity of sea and sky like 'gulls arriving from God knows where and performing with measured tread upon the sands' (*Remembrance of Things Past, Vol. 1*, 1983 ed., p. 846). In *A Windy Day,* Lavery was at the centre of an international phenomenon.

The derivation of Lavery's *plein air* figure-pieces dates back to his earliest days in France, but it was not until 1903, when he visited his old friend Alexander Harrison, model for Proust's 'Elstir', and painter of seascapes at Beg-Meil in Brittany, that the idea of depicting a full-length bather - Auras as *Summer* – emerged. Essentially a companion-piece to *Spring* (Musée d'Orsay, Paris) his Salon exhibit of 1904, the figure holding a brilliant yellow parasol was an updated version of Monet's celebrated *Essai de figure en plein air,* 1886 (Musée d'Orsay, Paris). *Summer* was then presented to Rodin in exchange for several sculptures – tokens of mutual admiration, Then, at Pourville in the following summer, Lavery painted his first version of *A Windy Day,* a large canvas showing the young Eileen leaning over a balustrade with an unidentified companion – a picture used as a centre-piece in the Venice *Biennale* in 1907.

By this time however, the scene had shifted to Tangier and Eileen and Mary were posing on the beach as *Girls in Sunlight* for what was essentially a *plein air* double portrait, that, like the present example, was painted on a breezy day. Much admired by Lavery's early biographer, Walter Shaw Sparrow, it was described as 'a charming sketch ... the sea glowing in the background, and a glare coming from everywhere' (*ibid.,* p. 150). The author might well have been referring to the present picture. Unlike *Summer,* which is almost hieratic, this version of *A Windy Day* is full of movement and the girl's scarlet sash flows out on the air with her skirts, like the white wrappers in Sorolla's *Seaside Stroll,* 1909.

However, where Sorolla's figures appear stiff and posed, Lavery has caught the instant. That training of the eye, commended by Bastien-Lepage a quarter century earlier, had not diminished, and reviewing pictures of this type in the artist's retrospective exhibition in 1914, James Bone in the *Manchester Guardian* noted that the 'bright direct impressions of figures in sunshine' that began 'chillily on the Clyde coast' had risen 'to the clear brilliance of Tangier' (22 June 1914, p. 3). There was an immediacy about these works – 'nothing ... stood between the artist's eye and the picture he set on canvas' – and they were 'among the most living achievements of Impressionism'. A young woman will not have sand blown in her eyes or lose her hat, as she turns to face the afternoon sun. And behind her the dog, head down, sniffs the breeze, as dogs do.

We are very grateful to Professor Kenneth McConkey for preparing this catalogue entry.

Joaquín Sorolla, *Paseo a la Orilla del Mar,* 1909, Museo Sorolla, Madrid.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

37

WALTER RICHARD SICKERT, A.R.A. (1860-1942)

Mornington Crescent Nude

signed 'Sickert' (lower left)
oil on canvas
18 x 20 in. (45.8 x 50.8 cm.)
Painted in 1907.

£70,000-100,000

$86,000-120,000
€79,000-110,000

PROVENANCE:
Hon. Brian Guinness (Lord Moyne).
Lady Mosley, Paris and by descent to her son, Alexander Mosley.
Anonymous sale; Christie's, London, 12 October 1973, lot 167.
with Roland Browse & Delbanco, London, 1974.
Anonymous sale; Christie's, London, 8 June 1984, lot 24.
Purchased by the present owner in 1989.

EXHIBITED:
London, Leicester Gallery, *Retrospective Exhibition of Paintings and Drawings by Richard Sickert*, June 1929, no. 93, as 'Night'.
London, Browse and Darby, *Sickert: Paintings and Drawings*, April - May 1978, no. 2.
Sydney, David Jones' Art Gallery, W*alter Richard Sickert 1860-1942: Paintings and Drawings, From Public and Private Collections in Australia*, August 1980, no. 21.
London, Browse and Darby, *Sickert*, November - December 1981, no. 17.

LITERATURE:
W. Baron, *Sickert*, London, 1973, p. 350, no. 276.
W. Baron, *Sickert*, London and New Haven, 2006, p. 360, no. 335.1.

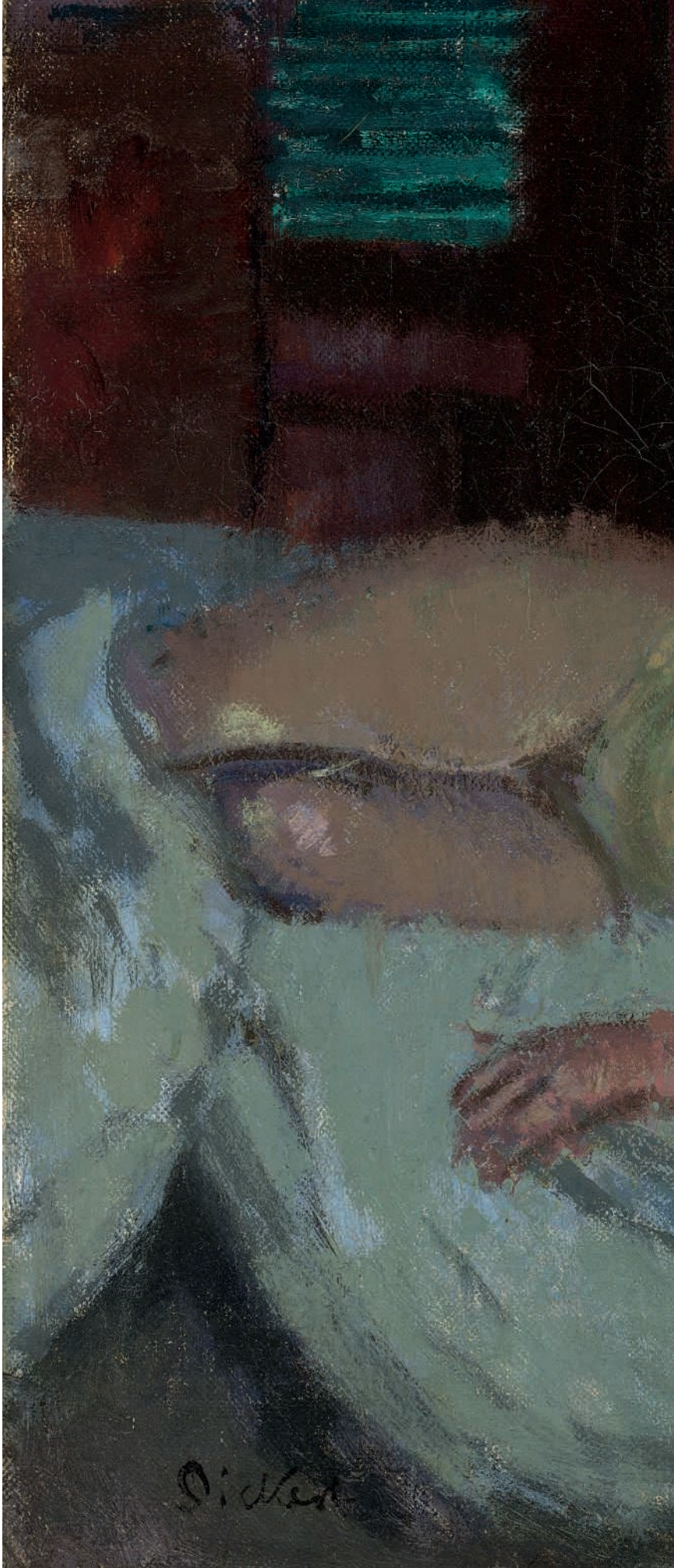
Paintings of nudes in sinister north London lodgings – to many the quintessential Sickert - formed part of the artist's vocabulary for less than a decade. On his return to London in 1905 after six years based in France, Sickert campaigned in print and on canvas to rid British art of its hypocritical puritanism. Not only did he refuse to invent implausible situations to lend his nudes respectability, he deliberately encouraged squalid, if ambiguous, interpretations. Sickert seldom painted the nude after the outbreak of war in 1914 when real life provided artists with subjects more disturbing than any Camden Town interior.

Because of the relatively small number of nude subjects painted by Sickert, each has special interest. The present work belongs to an interrelated sequence of drawings and paintings of the nude lying on a metal bedstead at 6 Mornington Crescent, Camden Town. It can be accurately dated between May and August 1907, one of the most creative periods of Sickert's life. In May, he rented the first floor rooms above his Mornington Crescent lodgings to use as an alternative studio, telling a friend: 'I have got entangled in a batch of a dozen or so interiors on the first floor here. A typical lodgings first-floor. ...I should so like to show you a set of Studies of illumination half-done. ... A little Jewish girl ...& a nude alternate days'. In August, later than usual, he left London for his usual summer in Dieppe.

Eleven paintings are known to me from the set of 'a dozen or so' interiors, five of the little Jewish girl and six of the nude. The first floor at 6 Mornington Crescent consisted of two intercommunicating rooms with wooden doors between them. In his paintings of the nude Sickert kept these doors open, set the bed parallel to the picture plane in the front room and viewed the scene from the back room. The window was fitted with a Venetian blind. The furnishings at Sickert's disposal were a metal bedstead; a chest of drawers on which stood an oval dressing-mirror; and a chair by the head of the bed on which the model's clothes were strewn. Two of the six paintings show the model seated on the bed (one, *Petit Matin*, is known only from a photograph). In four she is lying down with her head to the right of the picture; in three of these she is asleep. Sickert's description of the paintings as 'Studies in illumination' pinpoints their inspiration. Light is his principal subject; the figure is its vehicle. Sunlight pours through the uncovered window in two paintings of the nude reclining (Art Gallery of South Australia, Adelaide; The Fitzwilliam Museum, Cambridge), to allow Sickert to create classic, complex *contrejour* studies.

The present work and a closely-related version (University of Hull) reverse these effects. The window is now covered by the Venetian blind, but within this well of darkness light floods onto the sleeping body from an unseen source in front of the picture. The sense that we are invading the woman's privacy is mitigated by the objectivity with which Sickert treats the figure as a still-life composed of simplified geometrical shapes: the stomach is a dome, the torso a cylinder, the breasts are spheres. The figure is contained within a contour which bounds over the swell of the breast, dips at the waist, before rising again to follow the full curve of the thigh. The face is a cipher. These two paintings are studies in darkness, but not black darkness. Jewel colours accent the gloom: turquoise to articulate the slats of the blind, a lilac blue the shadows in the bedclothes, deep plum and crimson in the wooden shutters and curtains. The present work was exhibited in 1929 at the Leicester Galleries under the title *Night*.

We are very grateful to Dr Wendy Baron for preparing this catalogue entry.



PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ**38**

ANNE REDPATH, R.S.A., A.R.A., A.R.W.S. (1895-1965)

Summer Gaiety

signed 'Anne Redpath' (lower left), signed again and inscribed 'SUMMER/ GAIETY (3)/Anne Redpath' (on the reverse)
oil on panel
22 x 24 in. (56 x 61 cm.)

£100,000-150,000

$130,000-180,000
€120,000-170,000

PROVENANCE:
with Ewan Mundy Fine Art, Glasgow.
Private collection.
with Duncan Miller Fine Art, London.
Anonymous sale; Christie's, London,
28 October 1999, lot 23.
Anonymous sale; Sotheby's, London,
30 September 2009, lot 114, where purchased by
the present owner.

'...sometimes I just simply see the picture without having anything actually in front of me. I see it as a completed picture and that means that half the picture is done for me. I see it in colour and in shape'

(Anne Repath talking in a BBC film about her paintings, 1961).

Painted *circa* 1947 *Summer Gaiety* is a beautiful example of Redpath's mature style, with expressive brushwork and a harmonious explosion of vibrant colours. Still life painting was particularly important to Redpath in the late 1940s and 1950s and almost half of her exhibits at this time were images of flowers in pots, vases and jugs or potted plants on table-tops with various *objets d'art* from her own collection. Terence Mullaly, the Daily Telegraph critic, on describing Anne Redpath's house, wrote: 'Colour and exuberance abounded: from the pottery cat to the putto supporting a table, it was gay and bright. I found it hard to know which was the more fascinating room - her studio or her kitchen. The one, its floor splattered with paint, had scattered about it, among the unfinished pictures, those props that recurred in her paintings. It was a veritable kaleidoscope of colour. But so, too, was the kitchen, a room at once joyous and utilitarian'.

Redpath's technique had long involved an 'all over' approach which disregarded perspective and instead concentrated on colour contrast and form. She was clearly influenced by Matisse, for whom colour and form were key, and his influence on her style is clear from her works in the first half of the 1940s. Redpath also saw a connection between her father's career as a tweed designer and her own use of colour. 'I do with a spot of red or yellow in a harmony of grey, what my father did in his tweed', and this is visible in the simple cloth on which the vase of flowers sit. Derek Clarke, a contemporary of Redpath's in the Hanover Street Group who met from 1947 until 1950, recalls Redpath's 'liveliness and concentration, walking back and forth, turning suddenly to spring a surprise on the image and catch it unawares, screwing up her eyes to diffuse the focus and generalise the image. She was at every stage concerned with the whole of the painting rather than concentrating on a small area'. This focus on the even treatment of the surface which was a prime concern of the abstract expressionists such as Jackson Pollock in America during the 1940s and 1950s is powerfully conveyed in *Summer Gaiety*. The vase full of flowers on the table appears to be viewed from a slightly elevated perspective. The table top, however, appears flattened as if it has been painted with a bird's eye view. Redpath cited the Italian Primitives as having a great influence on her work of this period and *Summer Gaiety* provides an interesting example of the extent to which their work informed her understanding of perspective. She would also have been familiar with Chagall's work from her time in France, furthermore they met in 1956, and it is possible to see an affinity with his floral still lifes, in both the perspective and the saturated use of colour she employed.

PROPERTY FORMERLY IN THE COLLECTION OF G.W. SERVICE

39

FRANCIS CAMPBELL BOILEAU CADELL, R.S.A., R.S.W. (1883-1937)

The Avenue, Auchnacraig

signed 'F.C.B. Cadell' (lower right), signed again twice and inscribed 'THE AVENUE, AUCHNACRAIG./by/F.C.B. Cadell/F.C.B.C. (on the reverse)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Painted *circa* 1927.

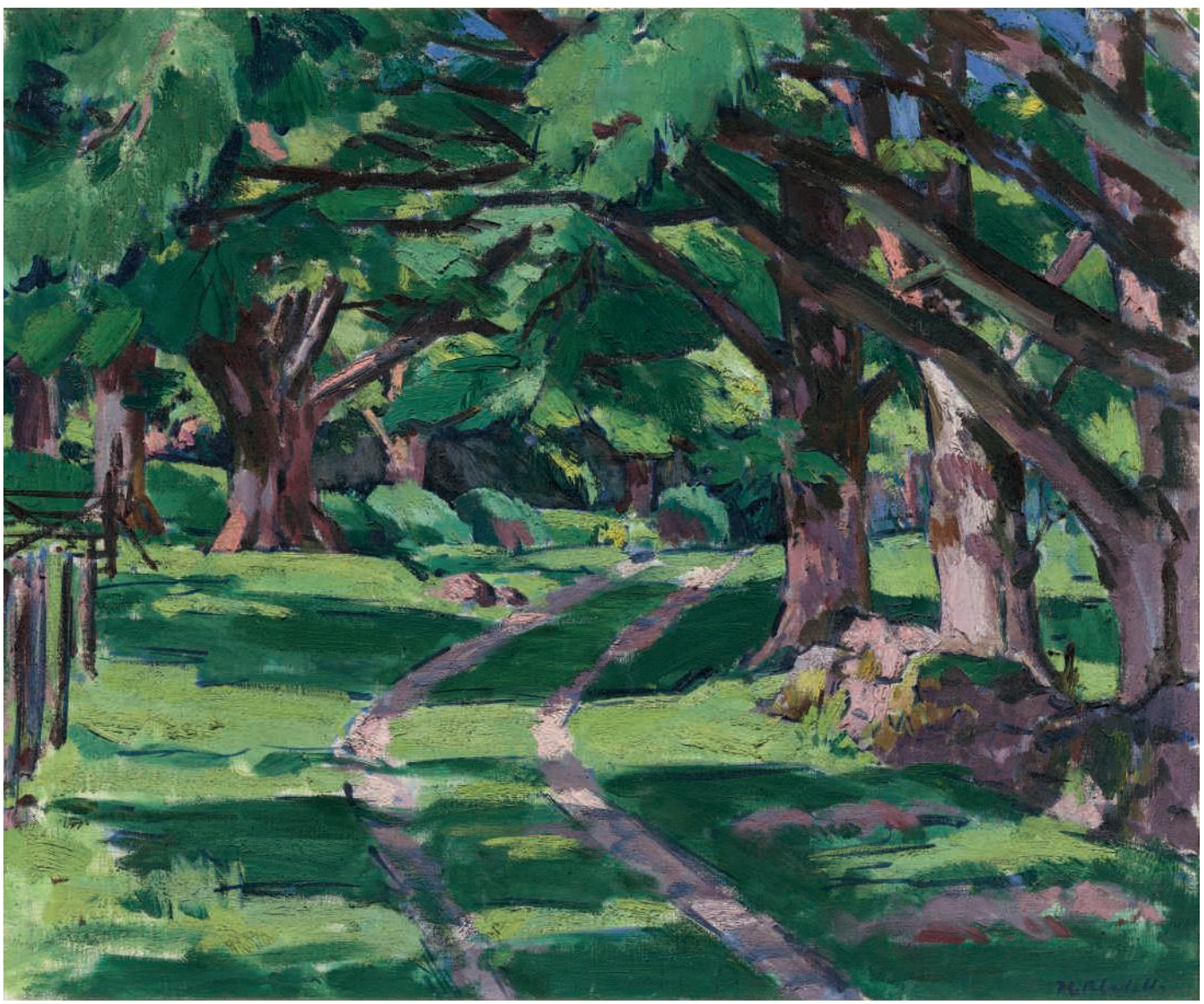
£70,000-100,000 $86,000-120,000 €79,000-110,000

PROVENANCE:
with Alex. Reid, Glasgow.
G.W. Service, and by descent.

EXHIBITED:
London, Portland Gallery, *F.C.B. Cadell*, September 2011, no. 63.

LITERATURE:
T. Hewlett, *Cadell: The Life and Works of A Scottish Colourist 1883-1937*, London, 1988, p. 66, pl. 60.
T. Hewlett and D. Macmillan, *F.C.B. Cadell: The Life and Works of a Scottish Colourist, 1883-1937*, Farnham, 2011, p. 143, no. 150, illustrated.

Cadell with John, Harvie and G.W. Service, *circa* 1913. Photographer unknown.



'It seems to me more than ever clear that [Cadell's] forte lies in a gift of colour and light – these seen in a joyous mood'

(James Pittendrigh McGillovray, quoted in P. Long, exhibition catalogue, *The Scottish Colourists 1900-1930*, Edinburgh, 2000, p. 75).

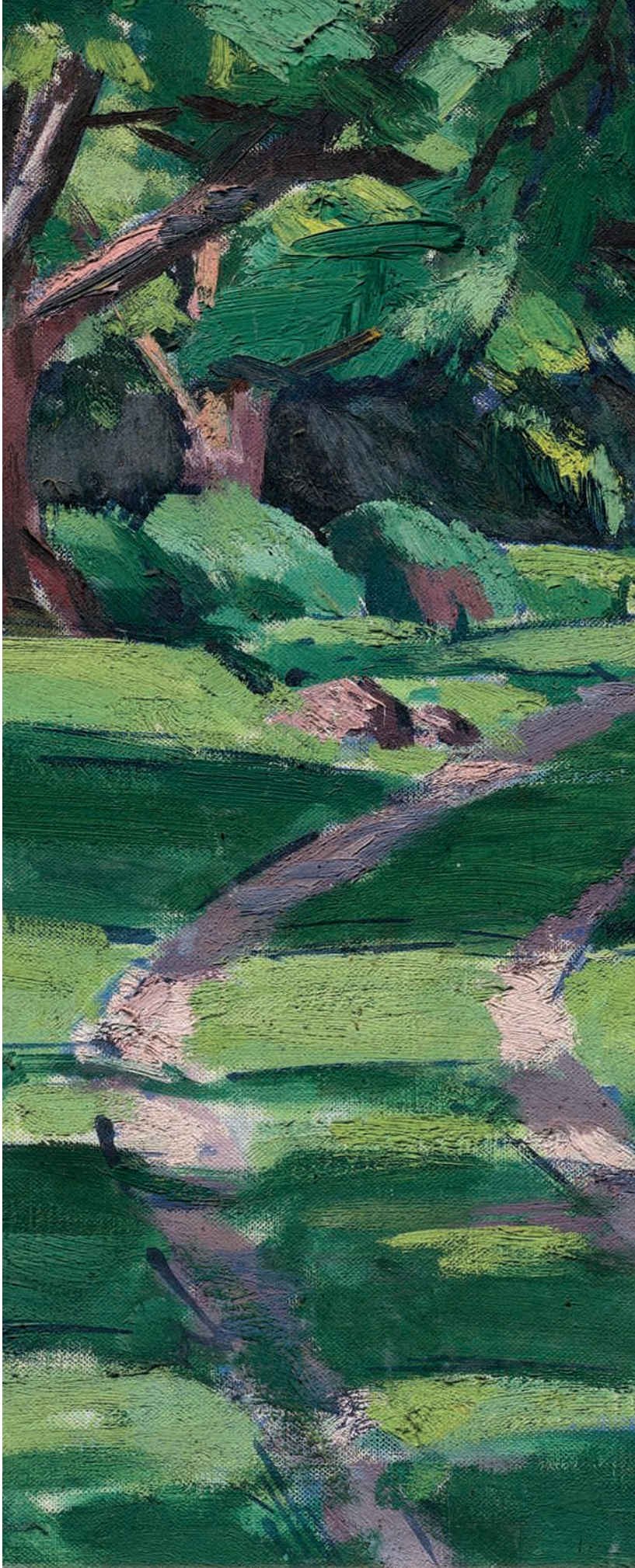
Inspired by Iona and its *environs* Cadell would spend most of his summers on the island painting the ever shifting light of this western Scottish isle. In 1927, on the way to returning for yet another summer, Cadell stopped in the small hamlet of Auchnacraig, situated on the eastern coast of the Isle of Mull. His stay there resulted in a number of works distinctive in the prevailing warm green tones, capturing local alleys, views from hill tops and gardens.

The Avenue - Auchnacraig is one of the finest examples of this group in the Colourist's *oeuvre*. It depicts a country road winding in the distance, surrounded by rows of sturdy trees, with an abundant foliage densely populating the upper space. Variously angled, textured brushstrokes gradually build this perfectly balanced composition, almost like a mosaic. Through the expressively applied patches of myriad tones of green, brown and blue, Cadell captures the sensation of a softly sun-dappled ground on a clear summer day. It is a celebration of the natural rhythm that captivates the viewer whose eye is softly guided creating a sensation of a place full of vitality and freshness.

Cadell's mature landscapes are deeply indebted to Paul Cézanne's technique of 'constructive strokes' developed by the French artist in the 1880s. The short parallel brushstrokes of warm and cold tones are directly comparable with Cézanne's depiction of a *Farm in Normandy, aka Hattenville.* Cézanne's work bears strong lightness and harmony with his hues of green smoothly transforming with a pastel-like appearance. Cadell builds on the French artist's approach and adds to it by applying contrasting colours next to each other with strong and wide brushstrokes for the ground.

In the 1920s, in his strive for achieving a more luminous quality in his work, Cadell started painting on unprimed canvases (T. Hewlett & D. Macmillan, *F.C.B.Cadell,* Farnham, 2011, p. 15). The stunningly shimmering light in *The Avenue - Auchnacraig* is partially a result of this technique. The artist meticulously inscribed the painting with a short warning on the reverse: 'Absorbed ground, NEVER varnish'.

On leaving Auchnacraig Cadell would have taken the painting with him for the summer in Iona. It was probably purchased by the Glasgow shipowner G.W. Service on Iona - one of the most important patrons of the artist who also spent his summers on the island. The widowed Service would often bring his eight children and their nanny along renting a farmhouse in Traighmor. Cadell was close to the family - a photograph from as early as 1913 captures the artist together with John, Harvie and G.W. Service.



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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(g).

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** 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** 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**.

(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**. 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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) 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 RESALE 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 reclaims 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 6076).

3 ARTIST'S RESALE 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 λ 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:

(a) 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

(b) 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:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) 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 sale room 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 7389 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 30th 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 30 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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
(iv) the storage terms which can be found at christies.com/storage 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** or contact us at 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** or contact us at 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 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.

(e) **Gold**

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

(f) **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.

(g) **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**.

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.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **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**.

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**, 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 **hammer price**. VAT at 20% will be added to the **buyer's premium** 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 **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** 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 **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** 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: • If you register to bid with an address **within** the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	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 **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

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

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 reinvoicing 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
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.

Δ

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.

‡, ★, 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

Δ 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 Δ 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.

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.

EXPLANATION OF CATALOGUING PRACTICE

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 Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

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 Limited Warranty shall not be available with respect to lots described using this term.

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 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.

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 will 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. 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.

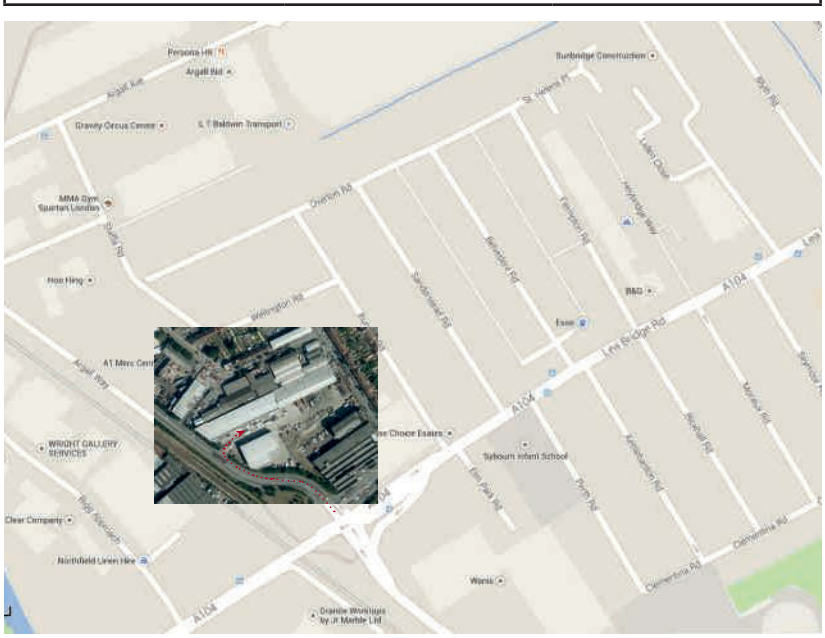
PHYSICAL LOSS & DAMAGE LIABILITY

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.

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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13/10/16

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PROPERTY FROM AN AMERICAN COLLECTION
HENRY MOORE (1898-1986)
Three Standing Figures
bronze with green and brown patina
Height: 28¼ in. (71.8 cm.); Width: 26⅞ in. (68.3 cm.)
Conceived and cast in 1953
$1,500,000-2,500,000

IMPRESSIONIST & MODERN ART
EVENING SALE
New York, 16 November 2016

VIEWING
5-16 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Jessica Fertig
jfertig@christies.com
+1 212 636 2050

CHRISTIE'S 250 ANNIVERSARY

CHRISTIE'S

Property from the Collection of Ruth and Jerome Siegel
SEAN SCULLY (B. 1945)
Passenger Black Red Red
titled and dated 'Passenger Black Red Red 1998' (on the reverse)
oil on canvas
48 ¼ x 43 ⅛ in. (122.5 x 109.5 cm.)
Painted in 1998.
$400,000-600,000

POST-WAR AND CONTEMPORARY ART
AFTERNOON SESSION
New York, 16 November 2016

VIEWING
5-15 November
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Alex Berggruen
aberggruen@christies.com
+1 212 636 2100

CHRISTIE'S 250 ANNIVERSARY

CHRISTIE'S

GRAHAM SUTHERLAND, O.M. (1903-1980)
Roses III
signed and dated 'Sutherland 1950' (upper left)
oil on canvas
17⅜ x 14¼ in. (44 x 36 cm.)
£50,000-80,000

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
Pippa Jacomb
pjacomb@christies.com
+44 (0)20 7389 2293

CHRISTIE'S 250 ANNIVERSARY

CHRISTIE'S

KENNETH ARMITAGE, R.A. (1916-2002)
July Figure 3
stamped with initials, dated and numbered 'KA/1980/81 3/6' and
stamped with the foundry mark ' H. NOACK BERLIN' (on the back of the base)
bronze with a gold patina
36 in. (91 cm.) high, including the base
£15,000-25,000

MODERN BRITISH ART
Online, 2-13 December 2016

VIEWING
2-13 December 2016
85 Old Brompton Road
London SW7 3LD

CONTACT
Alice Murray
amurray@christies.com
+44 (0)20 7389 2423

CHRISTIE'S 250 ANNIVERSARY

CHRISTIE'S

Patrick Caulfield, R.A. (1936-2005)
Clasped hands
Acrylic on paper · 18⅞ x 17⅜ in. (48.2 x 44.1 cm.) · Executed in 1973
£10,000- 15,000

THE LESLIE WADDINGTON COLLECTION PART II
London, King Street, 22 November 2016

VIEWING
19–22 November 2016
8 King Street
London SW1Y 6QT

CONTACT
Angus Granlund
agranlund@christies.com
+44 (0)20 7752 3240

CHRISTIE'S 250 ANNIVERSARY

CHRISTIE'S

WRITTEN BIDS FORM
CHRISTIE'S LONDON

MODERN BRITISH & IRISH ART
EVENING SALE
WEDNESDAY 23 NOVEMBER AT 6.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: CHEN
SALE NUMBER: 12225

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

4/12/15

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

12225

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◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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Paintings, sculpture and works on paper by the most important artists of the late 19th century through the mid-20th century, including artistic movements such as Fauvism, Cubism and Surrealism. Paintings, sculpture and works on paper by Swiss artists from the early 19th to the late 20th century.

Code	Subscription Title	Location	Issues	UK£Price	US$Price	EURPrice
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A194	Modern Art	Amsterdam	2	27	44	40
L194	Impressionist & Modern Art (includes German, Austrian and Surrealist Art)	King Street	5	143	238	219
L3	Modern British and Irish Art	King Street	4	95	152	144
N194	Impressionist & Modern Art	New York	4	141	228	213
P194	Impressionist & Modern Art	Paris	2	38	61	57
K194	Impressionist & Modern Art	South Kensington	3	43	71	66
K5	Modern British and Irish Art	South Kensington	4	57	95	87
C110	Swiss Art	Zurich	2	48	76	72
M200	Modern & Contemporary Art	Milan	1	13	22	20

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