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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ★ 1

DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)

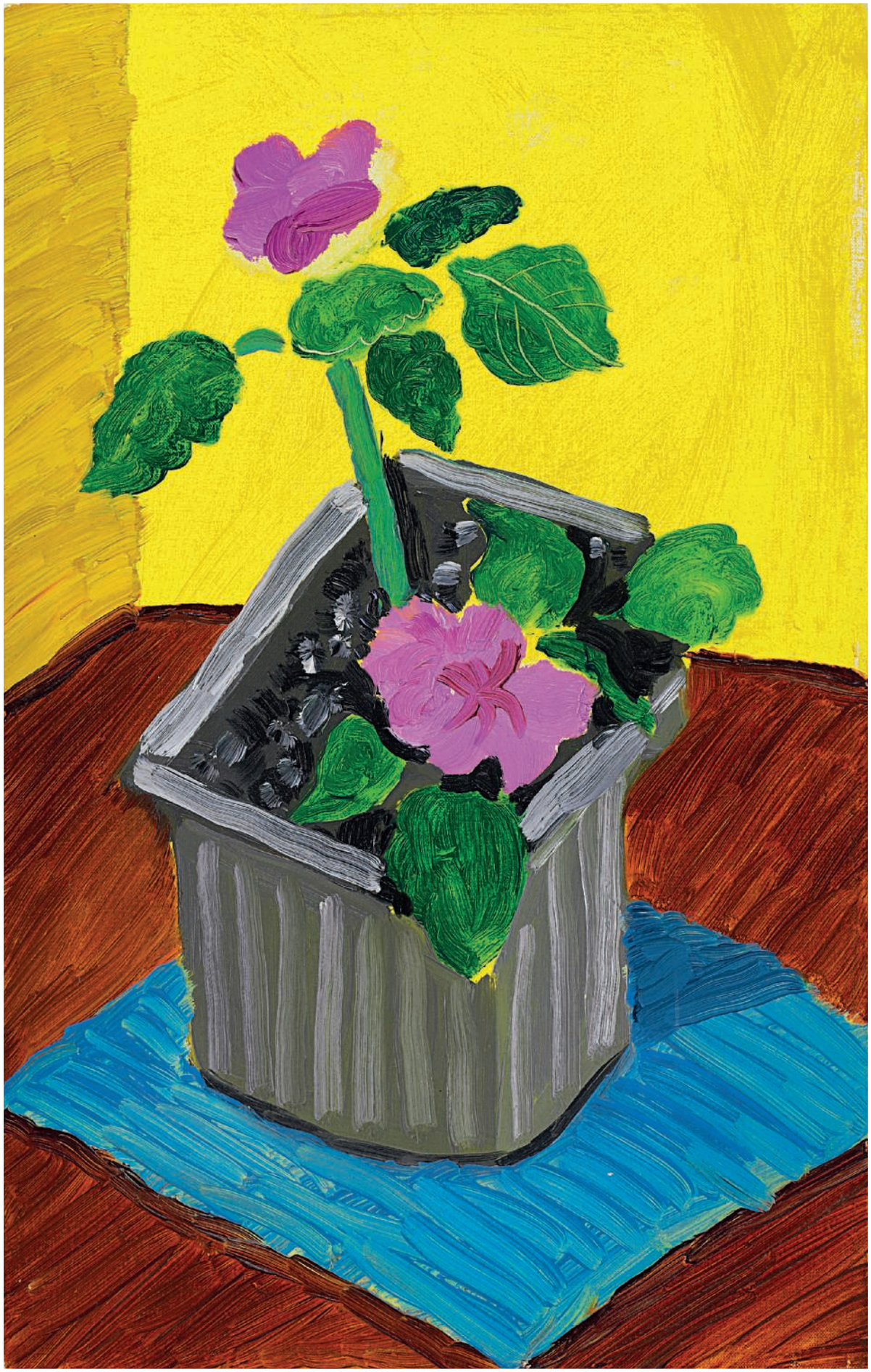
Two Pink Flowers

signed, inscribed and dated 'Two pink/flowers/1989/David Hockney' (on the reverse)
oil on canvas
16½ x 10½ in. (42 x 26.7 cm.)

£350,000–450,000
$480,000–610,000
€400,000–510,000

PROVENANCE:
with L.A. Louver Gallery, Los Angeles.
with André Emmerich Gallery, New York.
with Nishimura Gallery, Tokyo.
with Martha Parrish & James Reinish, New York.
with Gerald Peters Gallery, Santa Fe, New Mexico, where purchased by the present owner in November 1999.

LITERATURE:
D. Hockney, *That's the Way I See It*, London, 1993, pp. 194-195, no. 226, illustrated.



Vincent van Gogh, *Sunflowers*, 1888. Neue Pinakothek, Munich.

Two Pink Flowers depicts Hockney's play with multiple viewpoints, an interest Hockney developed with his experimental photographic montages of the mid-1980s. This is seen in the present work in the number of seemingly opposing planes and perspectives that Hockney toys with, which is emphasised by the different directions of his application of the paint. Hockney's exploration in this new medium brought his works: 'closer to how we actually see – which is to say, not all at once but in discrete, separate glimpses which we then build up into our continuous experience of the world' (D. Hockney, quoted in L. Weschler, 'True to Life', *The New Yorker*, 9 July 1984, p. 62). The exploration into photography, and the use of it in his work, increased Hockney's interest in Cubism, which thereafter had a subsequent effect on his painting style. Hockney explained that photography, 'very strongly rekindled my interest in Cubism, and in Picasso's ideas, so that in a sense it was photography that got me into thinking about the Cubist ways of seeing' (D. Hockney, quoted in N. Stangos (ed.), *David Hockney That's the way I see it*, London, 1993, p. 89).

Concurrent with Hockney's exploration of the photographic medium was his pre-occupation with space and composition. The importance of referring to art history, and Hockney's deep knowledge of the necessity of looking back, in order to have the ability to move forward and innovate, is clarified by his constant referral to the Old Masters, in both subject matter, and their approach to depicting space. He stated, 'What I wanted to do, what I was struggling to do, was to make a very clear space, a space you felt clear in. That is what deeply attracts me to Piero, why he interests me much more than Caravaggio: this clarity in space that seems so real' (D. Hockney, quoted in exhibition catalogue, *David Hockney. A Retrospective*, Los Angeles County Museum of Art, 1988, p. 83). Growing from a fluted and austerely coloured grey flower pot, rise the two contrastingly vibrant pink flowers. One reaches towards the top of the painting, silhouetted against the vividly painted yellow wall, the other, foreshortened, reaches out to the viewer, opening its petals to us and bringing us into the composition. Hockney unites the earthy tones of the table top, soil and plant pot with the fantastic contrast of yellow, pink and the cobalt blue cloth. *Two Pink Flowers* brilliantly characterises Hockney's manipulation of planes, through his restricted colour palette and flat application of paint, with the illusion of spatial depth only hinted at in the painted shadows. The two techniques are strikingly united in the present work, creating a painting that encapsulates the many concerns that Hockney was exploring in this period in the 1980s.

Painted in 1989, the same year as David Hockney's celebrated travelling retrospective at the Los Angeles County Museum of Art, New York and Tate Gallery, London, *Two Pink Flowers* is a masterful example of Hockney's paintings from the 1980s and 1990s when the artist developed a broader pre-occupation with painting still life.

In some of Hockney's earlier works such as *My Parents,* 1977, a vase of flowers would be inserted into the interior scene, a colourful highlight to the otherwise sparse composition. Gradually Hockney gave greater importance to the subject, exploring it within its historical genre of still life painting. Simultaneously embracing tradition and continuously innovating, Hockney imbued his works with his unique use of colour, space and brushstroke. *Two Pink Flowers* wonderfully demonstrates Hockney's admiration for the modern Masters, such as Paul Cézanne, Henri Matisse and Vincent van Gogh, whilst retaining his own direct sensibility for form, colour and space for which he is acclaimed.

Amongst images of Piero della Francesca, Vermeer and Degas in Hockney's *Looking at Pictures on a Screen,* 1977, are Van Gogh's *Sunflowers*, which are brightly facing out towards the viewer. Expressing the importance of Van Gogh and his influence on his art, Hockney commented, 'I've always had quite a passion for Van Gogh, but certainly from the early seventies it grew a lot, and it's still growing. I became aware of how wonderful [his paintings] really were. Somehow they became more real to me ... it is only recently they've really lived for me' (D. Hockney, quoted in M. Livingstone, *David Hockney,* New York, 1997, p. 149). The brightly painted yellow backdrop in *Two Pink Flowers*, with Hockney's vivid yellows and painted black line, used to differentiate the table top from the foreground and line of the vase, pays a visual homage to Van Gogh's great *Sunflowers.*

David Hockney, *Looking at Pictures on a Screen*, 1977.
The Miles and Shirley Fiterman Foundation.

David Hockney, 1963.
Photograph by Jorge Lewinski.

THE PROPERTY OF A LADY

λ 2

SEAN SCULLY (B. 1945)

M.18.04

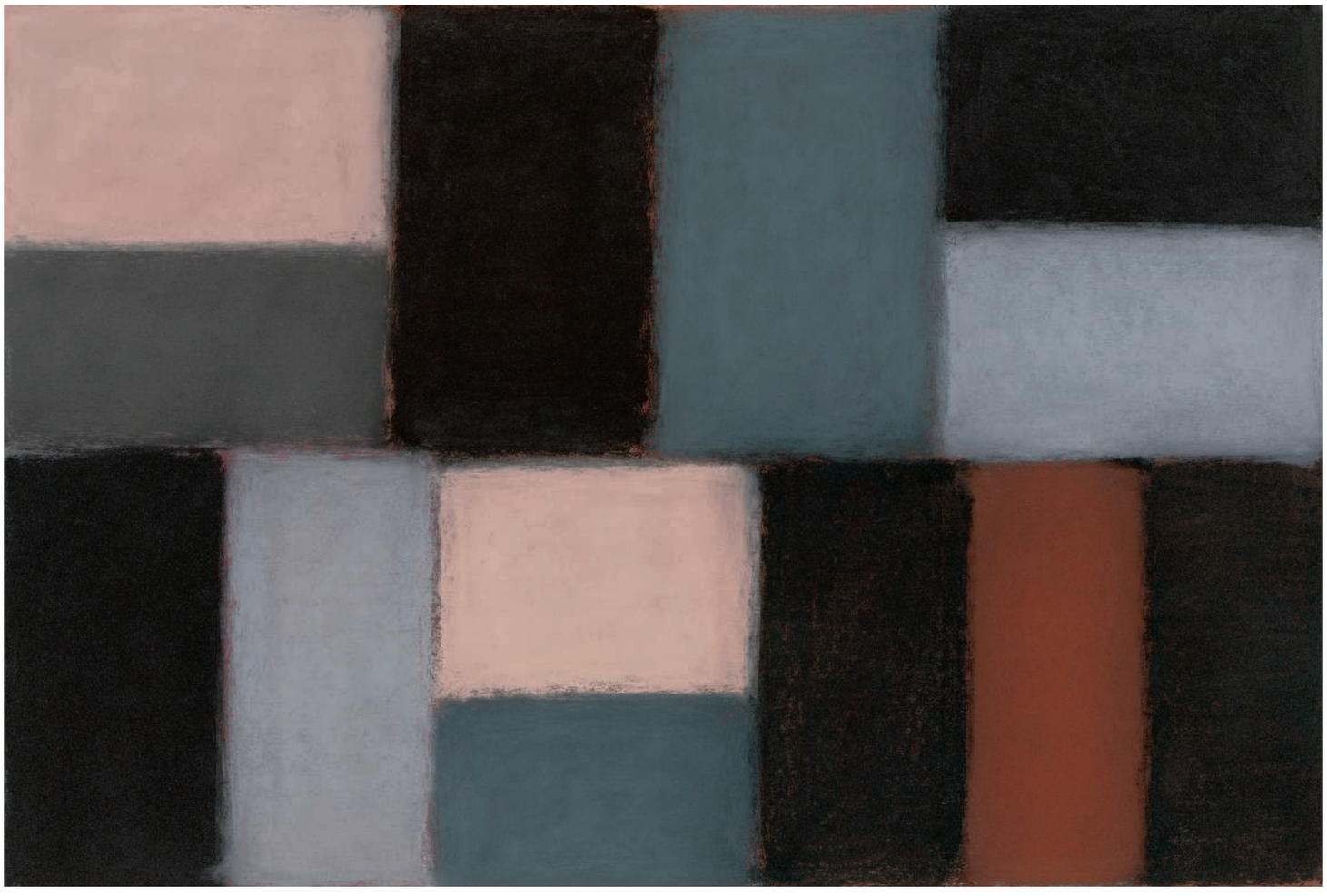
signed, inscribed and dated 'Sean Scully M.18.04' (lower left)
pastel
40 x 60 in. (101.6 x 152.4 cm.)
This work is recorded on the artist's website.

£150,000–250,000
$210,000–340,000
€180,000–280,000

PROVENANCE:
with Kerlin Gallery, Dublin, where purchased by the present owner in 2005.

EXHIBITED:
Barcelona, Fundació Joan Miró, *Sean Scully: A Retrospective*, July- August 2007, exhibition not numbered: this exhibition travelled to Saint-Étienne, Museé d'Art Moderne et Contemporain, February - March 2008; and Rome, Museo d'Arte Contemporanea di Roma, April - August 2008.

LITERATURE:
Exhibition catalogue, *Sean Scully: A Retrospective*, Barcelona, Fundació Joan Miró, 2007, pp. 155, 164, exhibition not numbered, illustrated.



Sean Scully, *Inis Oirr II*, 2006.

Executed in his celebrated bricked motif inspired by manmade and natural environments,Sean Scully's *M.18.04* is a seductive exploration of earthy colour, and a masterful display of a large-scale pastel. The relationship between dark and light is a theme that is continuously investigated by Scully. His modern interpretation of the Abstract Expressionist movement successfully breaks down colour into arrangements that collectively 'speak' to the audience with tones normally conceived as opposites being brought together to provide an energetic and sensory experience.

The present work is no exception. Scully gives his pastel wall a genuine power over the viewer, where the combination of colour forces the viewer to be in a rhythmic state of flux. An impenetrable mass of blacks (leading the eye around the entirety of the paper) is woven together with surrounding cool charcoal greys. Sitting at odds with neighbouring layers of creams and blues that radiate light and vibrate full of energy, the viewer is constantly pulled and pushed around the surface with an unstoppable sense of weight. A single brick of deep terracotta sits at the lower edge of the paper, seemingly disturbing the regular pattern. However, as edges of *M.18.04's* bricks softly fade into the next, a further obscured layer of this colour is revealed. When examined closely, one sees the terracotta extending across the entirety of the paper, underscoring the entire piece. Here, the colour that is initially seen to interrupt the regular arrangement in fact holds a wider significance, acting as a unified foundation for each brick for a further substance and depth of tone.

The introduction to the Abstract Expressionist movement by Mark Rothko early on in Scully's career is considered the greatest influence in his decision to substitute figurative subjects with the abstract. Building upon Rothko's exploration into human emotion, Scully explores how this is directly influenced by the interplay of colour, in the place of a more literal subject. Donald Kuspit highlights this influence, noting that '... the tendency to 'minimalist' simplicity, confirmed by the repetitive use of geometrical modules – the rectangular Lego blocks, as it were, with which Scully builds or constructs his painting – is at odds with the brooding 'maximalist' colours with which they are painted...' (D. Kuspit, 'Nuance and Intensity' in 'Sean Scully: Humanism in abstract design', exhibition catalogue, *Sean Scully: Body of Light*, Australia, Canberra, 2004, p. 45).

At five feet wide, the present work's significant scale undoubtedly explores the medium to its full potential. In a similar process to his glossy oil paintings, Scully's transforms a surface by gradually building up layers. In pastel, however, this is markedly different. Reflecting on his process, Scully speaks of the very physical act of creating these pastel works: 'Pastel is like putting make up on. There is a dust on the paper, which I rub in. I push it right into the paper with a piece of cloth or paper. Once it's embedded into the surface, I fix it. And then I work it up, adding a layer, fixing it, adding another layer, fixing it again, and so on until the pastel starts to stand up a little from the paper. At a certain point, if you keep pushing, you start taking it off. So you have to give in' (S. Scully, quoted in M. Poirier, *Sean Scully*, New York, 1990 p. 143). As such, shapes take on an ethereal quality. Animated both on the surface and in their multi-coloured depth, they present a fragility ready to break boundaries and dissolve away from what is ordinarily recognised as a solid and regular structure.

Mark Rothko, *No. 7 (Dark Over Light)*, 1954. Private collection.

PROPERTY FROM A PRIVATE AUSTRALIAN COLLECTION

λ*3

VICTOR PASMORE, C.H., R.A. (1908-1998)

Abstract in White, Black, Maroon and Ochre

signed with initials 'VP.' (on the reverse)
painted wood on panel relief construction
47½ x 47½ in. (120.7 x 120.7 cm.)
Painted in 1957-66.

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
with Marlborough Fine Art, London.
with New Art Centre, Salisbury.
Anonymous sale; Christie's, London,
5 November 1999, lot 88, where purchased
by the present owner.

EXHIBITED:
probably London, Marlborough Fine Art,
Victor Pasmore, June 1966, no. 17, as 'Relief
Painting in white, black, ochre and maroon,
1956-66'.
The University of Newcastle-upon-Tyne,
on loan.

The Apollo Pavilion in Peterlee.

In 1951 Pasmore was lent a copy of *Art as the Evolution of Visual Knowledge* by the American artist Charles Biederman in which he looked to progress the study of nature's structural processes by artist's such as Cézanne and Mondrian. For him the logical development of reducing nature to paintings of carefully orchestrated horizontals and verticals was to advance into the real, physical space of the constructed relief. This resonated with Pasmore who was already investigating the concept of pure abstraction through paint and collage and an extended correspondence ensued as the two artists discussed the origins as well as the future of abstraction. Both believed that pure abstraction could not be attained through the two dimensional surface of a traditional canvas or the three dimensional mass of sculpture. Pasmore wrote that, 'Abstract painting, being tied to area, cannot define space; only imply it. The technique to define, rather than imply, space in the abstract demands a technique which is free both of mass (sculpture) and of surface (painting)' (V. Pasmore, *Statements,* London, ICA, 1957). Out of such beliefs Pasmore's 'constructions' were born.

In order to realise these new and revolutionary expressions contemporary materials from the swiftly advancing machine age of the 1950s were demanded. The hand of the artist became redundant as Pasmore looked to use perspex, formica, glass and machine-turned painted wood in these new three dimensional pictures. Indeed this utilisation of technology was vital for the creation of art in this new mechanised age as it became both the inspiration for and the tool of these new artistic creations, for how could an artist truly create a contemporary work of art without utilising the current technology?

Indeed, this use of mechanised materials not only inspired a new form of expression but questioned the historical distinctions and theoretical boundaries set between the different artistic disciplines of painting, sculpture and by extension, architecture. Pasmore himself wrote that, 'I regard the relationship between painting, sculpture and architecture, considered as a synthesis, as being of two kinds. That of free forms functioning as complimentary and activating forces. That of complete integration whereby all three factors abandon their particular identity and unite as a single operation' (V.Pasmore, 'Connections Between Painting, Sculpture and Architecture', *Zodiac No. 1*, Brussels, 1957).

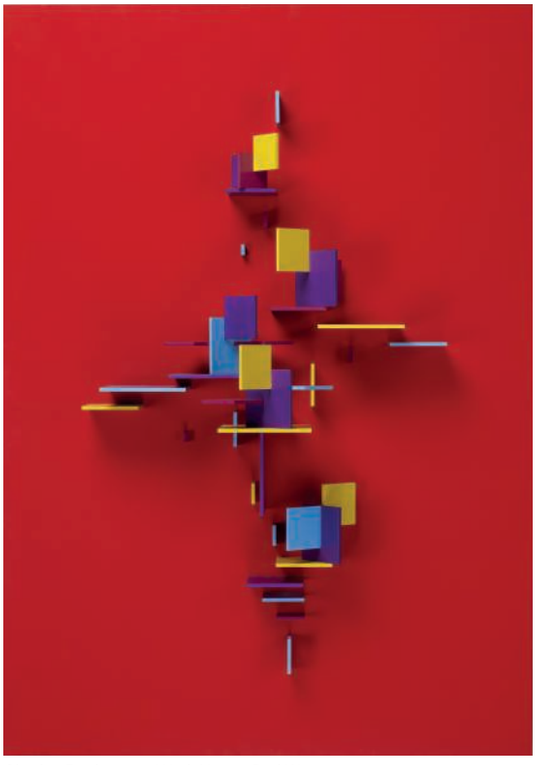
Pasmore was able to realise this desire of 'complete integration' when he was appointed head of the landscape design team for the South West Area of Peterlee, the radical new town being built in County Durham. On the Sunny Blunts housing estate he designed the Apollo Pavilion in which you can palpably see this coming together 'as a single operation' of painting, sculpture and architecture.

Abstract in White, Black, Maroon and Ochre, combines Pasmore's explorations into pure abstraction with his environmental projects, distilling formalised geometric structures into three dimensional pictures. Harmony is achieved through the balancing of positive and negative spaces created by form and colour. The carefully chosen hues of maroon and ochre counter balance the cool mathematical precision of the machine produced wood reliefs. Indeed for Pasmore, experiencing *Abstract in White, Black, Maroon and Ochre* was no different to experiencing the Apollo Pavilion at Peterlee New Town.

Pasmore at work in his studio, 1965.

‘The problem of giving comprehensible shape to new conceptions has been the constant occupation of artists in the last hundred years … Today, however, abstract art enters a phase of construction … It is the transformation from a process of destruction to one of construction, which places the abstract artist at the beginning, and not the end, of an era of subjective art. In this new phase of art, the object is invested in the material with which the artist works.’

—VICTOR PASMORE



Charles Biederman, *Work No. 27, Red Wing*, 1968-69.
Minneapolis Institute of Arts.

PROPERTY FROM THE ESTATE OF

Richard Lin

Angus Granlund in conversation with Malu Lin Swayne, May 2018.

Angus Granlund: You come from a very distinguished Taiwanese lineage, tell me about your father's upbringing.

Malu Lin Swayne: The Wufeng Lins were a very wealthy and powerful family in Taiwan and the family house is one of the largest in the country. It has now been completely restored by the government, rather like a National Trust house, and is open to the public. My father was the first child to survive, two babies having died before him. Being male and the eldest, he was the heir.

AG: How many siblings did he have and what was the family dynamic?

MLS: He had three younger siblings, but their relationship must have been complicated. He was treated so differently from them. He was dressed differently, ate at a separate table and was given everything he wanted. He was completely spoilt, particularly by his grandmother, who still had bound feet. I think the only time he was disciplined was when he chased his mother round the table with a huge sword, and I believe his father really did punish him then. I remember him telling me that he saw the film The Last Emperor, and saying he was treated like that boy Emperor.

AG: What was his education like?

MLS: During his young primary school years he was sent to live with a Japanese family, and went to a Japanese school; this ensured that his family co-operated with the Japanese government in Taiwan. He had completely the opposite treatment in this Japanese family; he was treated like a servant and routinely humiliated.

AG: Do you think that would have actually helped to round him as an individual?

MLS: In some ways, yes, but for a child to have such extremes is unusual. And yes, I'm sure some sort of discipline was useful after having had no discipline at all. I think Japanese culture had an enormous impact on him. Significantly, my eldest sister and I both have Japanese names, and when we lived in Wales and had horses, he gave all our horses Japanese names, rather than Chinese names. I'm sure the minimalist interiors of the Japanese houses must have had a profound influence.

AG: What was the impact of the Chinese Civil War in the late 1940s, particularly Chiang Kai-Shek's retreat to Taiwan in 1949?

MLS: My father was in Hong Kong by then. He was sent to Hong Kong to an Anglican school. Presumably in preparation to send him to the West, I imagine, so he then learned English and Cantonese there. He would have been in Hong Kong when all this change happened in Taiwan. I'm sure it would have had a profound effect on the family, though.

AG: Why was he sent to England in 1952, to continue his education at Millfield School?

MLS: The idea was that he would get A levels, and then go to Oxford or Cambridge. His parents wanted him to study aeronautical engineering and go back to Taiwan to help build the country up.

AG: Did he enjoy his time there, it must have been quite a culture shock.

MLS: I don't know anything to the contrary – he was confident, highly intelligent and excelled academically. He even played rugby and was particularly fascinated by the blonde hair of Western girls!

AG: And then he moved to London to study art and architecture at Regent Street Polytechnic. Were his parents supportive of that decision?

MLS: They tolerated it, I think, but it wasn't what they had planned. He became very interested in art and architecture at school and wanted to pursue a career as an artist. They continued his allowance. But it was when he married for the first time - very young, to a Western woman, and then a baby on the way - that he was cut off from the family, and they passed his 'position' in the family to Philip his younger brother.

AG: Was that because she was Western?

MLS: Well it was the final straw in a succession of decisions he had made. And yes, I think marrying a Western woman was completely, just awful! (laughs).

AG: Do you think having the safety net of his allowance, and position within the family, taken away from him, would have actually motivated him and helped to reinforce his conviction to become an artist?

MLS: Yes, especially in the context of such a comfortable upbringing. He was on his own two feet for the first time in his life and suddenly had adult responsibilities.

AG: He had his first exhibition at the ICA in 1958, was then taken on by Gimpel Fils and had his first solo exhibition with them the following year, how did this come about?

MLS: He used to visit the art galleries, lots of them, and chat to the owners. He chatted to Charles and Peter [Gimpel] on one of these visits. They initially employed him to set up exhibitions for other artists but very quickly gave him his own exhibition. It was around this time that his first marriage ended. Not long afterwards he met my mother.

AG: It was around this time that he Anglicised his name.

MLS: He was using both for a while, and I don't know what the exact reason was, but it's a lot easier to pronounce and write down.

AG: Do you think there was a commercial perspective to it?

MLS: Yes, probably. I don't know the precise reason for choosing Richard but my mother told me it was because the sound was phonetically close to a particular Chinese word, I'm not sure whether this was in Mandarin or his native Hokkien language.

AG: And later in life did he still go by Richard, or revert back to Lin Show-Yu?

MLS: I think professionally he still used Richard but privately he reverted back.

AG: He joined Marlborough New London Gallery in 1966, which had been set up by Tony Reichardt. Do you know what informed his decision to switch galleries at this time?

MLS: Marlborough offered him a retainer, so it was really the lure of having a regular income. By this point he'd had two boys with his first wife and three girls with my mother.

Richard Lin.
Photograph courtesy of the vendor.

Richard Lin in his London studio with his daughter Katya, 1968. Photograph by Richard Pare.

AG: Marlborough also represented Victor Pasmore who shared a similar aesthetic to your father at that time. Exhibiting alongside a likeminded artist might have been a catalyst for his decision. Was he someone that was concerned with other artists' work; did he enjoy going to exhibitions and reading books on artists?

MLS: Definitely, when we lived in London he was very active and went to see lots and lots. He didn't have so much opportunity when we moved to Wales but still read a lot on other artists. In London, he mixed a lot with Tony and his wife, Jasia. It was through Tony that he met Miro. Tony showed him some of my father's pictures and Miro asked to visit his studio. Upon seeing my father's work Miro said something like, 'In the world of white you are without equal'. Miro was an artist who my father greatly admired, and he was very touched by that remark, and by the visit.

AG: I remember when we sold The Tony Reichardt Collection in 2013, which included some Lins, Tony commented that Miro had been blown away by your father's ability to draw a perfect circle, freehand.

MLS: He was extremely talented and actually my name is the Japanese word for circle.

AG: The use of circles in a stripped back minimalist aesthetic, echoes Ben Nicholson's White Relief series of the mid-1930s and the Modernist movement at that time. I always assumed artists like Nicholson and Mondrian would have had a profound influence on your father but is it possible to overemphasise their importance?

MLS: I think Nicholson and Mondrian were obvious influences and Rothko too. Pasmore was certainly another contemporary of his that he admired but maybe surprisingly he was also influenced by figurative art and greatly admired Turner, whose work verges on the abstract.

AG: It's really interesting to hear of his appreciation for figurative art. The 1950s and 60s must have been such an exciting time to be an artist in England with so many important groups coming into prominence. You had the School of London, the birth of Pop Art, and the Abstract artists working in St Ives. Did he feel he was swimming against the tide of the prevailing styles to some extent, and did this bother him; or did he feel more of a pioneer, like Turner?

MLS: I don't think it would have bothered him, and he wasn't concerned with conforming or being part of a 'group' or 'school'. London, particularly in the Sixties, was such an interesting and vibrant place, it would have suited him perfectly, I would have thought! He was interested in so many new things and really fell in love with Western music. We still have a vinyl record of his, of the music of Karlheinz Stockhausen, and I find that fascinating. Someone from his background, having had no Western music at all in his childhood, wasn't just listening to Beethoven and Mozart - who were his favourite composers - but was also interested in what was happening at the cutting edge of music. To have a record of Stockhausen, which not many Western people would have gone to the trouble of listening to, I think reflects his approach to the Arts as a whole. He was interested in new ideas. To me, as a musician, that tells me a lot about him and how he would have been in the world of art. He certainly wasn't afraid to challenge with new ideas.

AG: Which brings us to the dramatic stylistic shift in his work around 1960/61, when he began his 'white series'. What was the catalyst for this?

MLS: I don't know what caused that, and can only speculate on various things going on. Sometimes the longer you're away from your home country, the more your deeper rooted influences begin to surface, in his case the Oriental influences.

AG: Likewise, I've always felt his study of architecture must have influenced his work, whether consciously or more subliminally.

MLS: I think architecture must have had a profound influence on him. I see it all there: lines and proportion, shape, space, light. It had to.

AG: Was there a particular architectural school he liked? His paintings definitely have an affinity with the clean lines and white concrete structures of International Modernism and the work of the émigré architects who came to London in the 1930s.

MLS: He liked Corbusier. The influence of architecture is also evident later on, when he did very large sculpture back in Taiwan. There's something very architectural about those pieces.

AG: How about Chinese philosophy or Taoism, was he interested in that at all? His paintings have such a meditative quality it's an easy leap to make.

MLS: I can only speculate on the influence of philosophy but it's bound to have had an impact. He did read widely, and had a lot of books on philosophy. He never read fiction as far as I know.

AG: Did the meditative nature of his paintings reflect his personality?

MLS: (laughs) Well, yes and no! I mean, he was incredibly disciplined in many ways. He had a very mathematical brain and was a very neat person. But then, on the other extreme, he could be explosive, violent and unstable, so that certainly isn't reflective of the things he made. I think a lot of artists, be they musicians or painters, put so much in their work of a certain element which is often lacking in themselves. Sometimes you get that strange dichotomy in artists where they've used up everything of that aspect in their work, and there's nothing left of it in themselves. It's just my little theory! He used up everything he had – all his tranquillity and all his calmness was put into his pictures. It was quite scary to be his child because of his volatility.

AG: You'd moved to Wales around 1970 and his studio was attached to the house, did he mind you and your sisters visiting him in the studio while he worked?

MLS: No that was fine. But we had been brought up to be very careful.

AG: Did he have set hours that he worked?

MLS: Not at all. If he was busy or putting on an exhibition, he would just work and work and work. He would work all night sometimes - with three girls it might have just been quieter then.

AG: We touched on it earlier but did he listen to music while he worked?

MLS: Yes, very much. He had lots of records of Chinese classical opera, which is what he grew up on. And he would quite often sing along to it, you know - taking on various roles. But also Western classical music and huge amounts of Mozart and Beethoven, blasted out with all the doors open!

AG: That must have had a profound impact on you and your career as a violinist?

MLS: Definitely a big influence. He had a lot of violin concerto recordings, which he loved, and piano concertos, symphonies - quite a large record collection in fact.

AG: Did he also listen to the contemporary popular music?

MLS: No, he didn't go into that. I don't remember him listening to the radio or that sort of thing. I think it was mainly visual things he went out to go and see. I don't remember him being interested at all in popular music. However, I remember being very surprised when I visited him in Taiwan, that he had started to listen to music which was much more sentimental in feeling; I recall finding a CD of American country western songs in his collection!

AG: It must have been a big change moving from Sixties London to tranquil Wales.

MLS: Yes, it was 1970 I think that we moved. He was very successful at that time so maybe thought he could leave his teaching job at Ravensbourne and with a bigger house there would be more space to hang pictures. My parents just started looking further and further afield. They came to Wales and completely fell in love with it. They found this enormous house, and houses were incredibly cheap of course then.

AG: Would people often come to visit, or would he go to London to stay in touch?

MLS: Certainly the first half of our time there was busy, and then of course things started getting difficult. Patterns were changing in the art world, and then there was the big break-up with Marlborough in the late Seventies. I think they wanted him to change his style but there was no way he was going to do that. The lack of work meant lack of money - the house had a mortgage. The pressures of life increased and things got quite difficult.

AG: The falling out with Marlborough happened in the mid 1970s and he later then separated from your mother.

MLS: Yes, he moved out and went back to Taiwan, I think about 1980. He returned to the UK for a while and lived in Scotland first, and then France for a bit before returning once more to Taiwan and living there permanently.

AG: How was he received when he returned to Taiwan?

MLS: He was doing some teaching back there, and I think he had a big influence on the art scene in Taiwan, which had been quite traditional. But things began to change - with my father's influence, I believe. It generated some new thinking in Taiwan, and helped some contemporary artists out there. I think he was very pleased. I remember him talking about the acquisition of one of his pictures by the National Palace Museum in Taipei in 1983. They hadn't bought anything new in about 100 years and I think the painting is still the only 'contemporary' work in their collection.

AG: Was recognition and acceptance in Taiwan important to him?

MLS: I think so. It must have been very difficult for someone who had been away from a country for a huge period of time to then come back. I am very glad he had that big retrospective in Taiwan in 2010; he was genuinely excited about it.

AG: It was always his parents' intention that he would study aeronautical engineering, and return to help build up Taiwan. In essence he did that, just a few decades later and as an artist.

MLS: That's true, I'd never thought about that.

AG: He brought something back to Taiwan from the West that was more unique and arguably more important. So many people could have studied aeronautical engineering, but his artistic vision is unique to him and his paintings feel as fresh today as when they were painted. His cultural legacy has had a profound impact not only on the country but the whole continent.

MLS: I agree: I don't think they will ever date, and I hope he felt good about his extraordinary artistic legacy.

Richard Lin *circa* 1961. Photograph courtesy of the vendor.

PROPERTY FROM THE ESTATE OF RICHARD LIN

4

RICHARD LIN (LIN SHOW-YU) (1933-2011)

Painting relief 1965-66

signed, inscribed and dated 'LIN PAINTING 1965-66'
(on the reverse)
oil and aluminium on canvas
18 x 14 in. (45.7 x 35.5 cm.)

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
A gift from the artist to the present owner's mother, and by descent.

PROPERTY FROM THE ESTATE OF RICHARD LIN

5

RICHARD LIN (LIN SHOW-YU) (1933-2011)

September 1974-79

signed, inscribed and dated 'RICHARD LIN "SEPTEMBER" 1974-1979' (on the canvas overlap) and signed, inscribed and dated again 'R. LIN "SEPTEMBER" 1974-1979' (on the backboard)
oil on canvas
25 x 25 in. (63.5 x 63.5 cm.)

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
A gift from the artist to the present owner's mother, and by descent.

PROPERTY FROM THE ESTATE OF RICHARD LIN

6

RICHARD LIN (LIN SHOW-YU) (1933-2011)

Stripes 1968-70

signed and dated 'RICHARD LIN 1968' (on the reverse) and inscribed and dated again 'STRIPES 1970' (on the backboard)
oil on canvas
22 x 18 in. (55.9 x 45.7 cm.)

£80,000–120,000
$110,000–160,000
€91,000–140,000

PROVENANCE:
with Marlborough New London Gallery, London.
A gift from the artist to the present owner's mother, and by descent.

λ*7

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

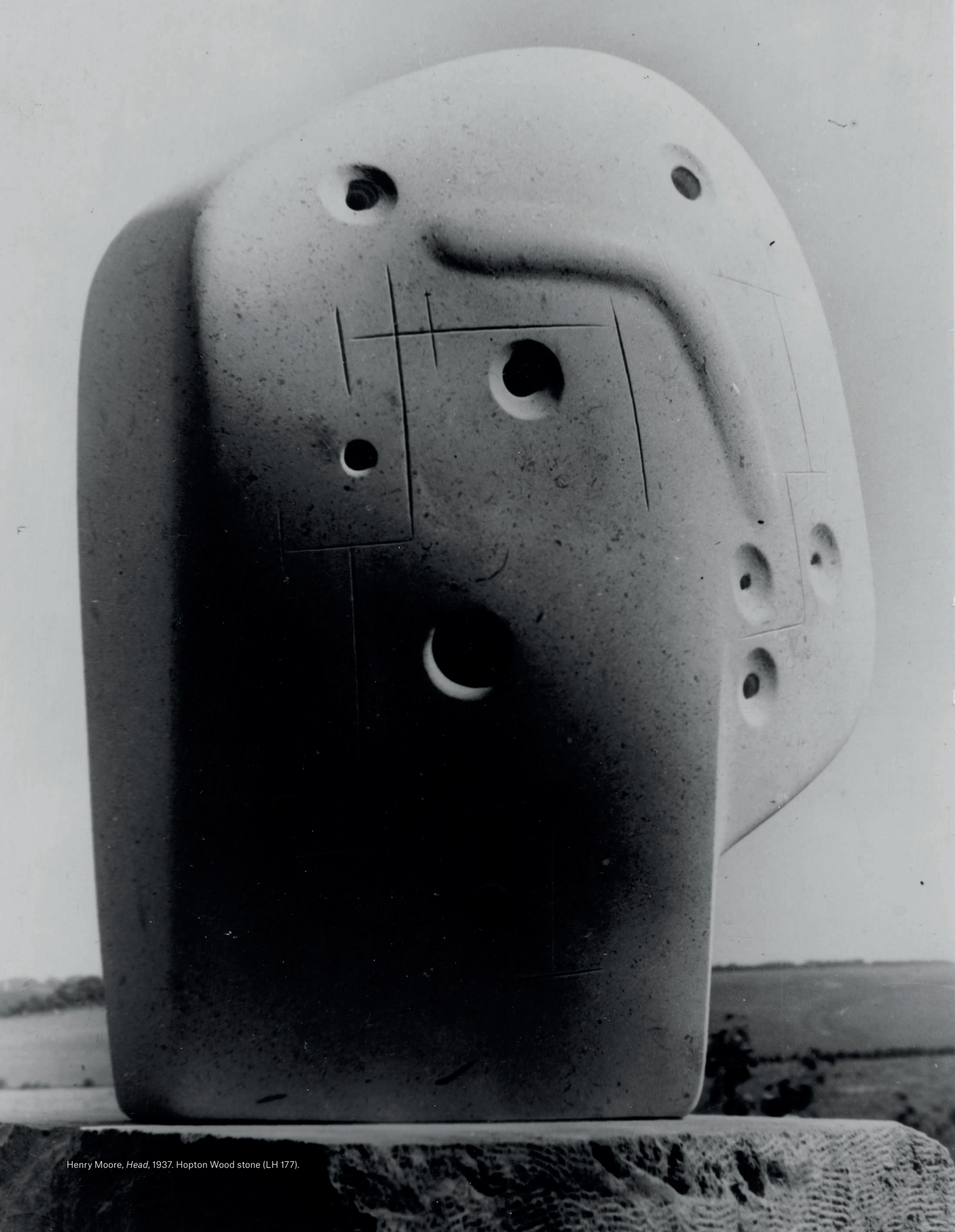
Head

Hopton wood stone, unique
10⅝ in. (27 cm.) high
Carved *circa* 1934-36.

£2,000,000–3,000,000
$2,800,000–4,100,000
€2,300,000–3,400,000

PROVENANCE:
Harold Diamond, New York.
with Gimpel & Hanover Galerie, Zurich,
where purchased by the present owner in
July 1972.

LITERATURE:
H. Read, *Henry Moore Sculpture and Drawings*, London, 1949, pl. 41c.
H. Read, *Henry Moore, Sculpture and Drawings: 1921-1948*, Vol. I, London, 1957, pp. 10, 14, no. 163, illustrated.
J. Hedgecoe, *Henry Moore*, New York, 1968, p. 94, illustrated.



Henry Moore, *Head*, 1937. Hopton Wood stone (LH 177).

Amedeo Modigliani, *Tête*, 1910-12.
Sold Christie's, Paris, 14 June 2010, lot 24.

'Nature may appear symmetrical
sometimes, but it never is
Everybody's face, for instance, is
asymmetrical. If you took
The two halves of a person's face
and reversed them, you'd get
a different person.'

—ALAN WILKINSON

Henry Moore: Heads and Masks of the 1920s and 30s: The Fourth 'Fundamental Obsession'

In the history of modern sculpture, heads and masks, from Rodin's bronze *The Man With the Broken Nose*, 1863-64, his studies of heads for *The Burghers of Calais*, 1884-85 and *The Monument to Balzac*, 1897, to Picasso's Cubist *Head of a Woman (Fernande)*, 1909 and *Head of a Bull*, 1943, assemblage of a bicycle seat and handle bar, with many great sculptors in between – Degas, Matisse, Brancusi, Gabo, Lipchitz, Giacometti, Moore and Hepworth – have been one of its most fertile motifs, with an astonishing diversity of styles and materials: clay, plaster, wood, marble, sheet iron, bronze and even carefully selected detritus.

If, as Henry Moore explained in discussing his 1943-44 Hornton stone *Madonna and Child*, Church of St Matthew, Northampton (LH 226), the two dominant motifs or subjects of his work were at the time '...the 'Reclining Figure' idea and the 'Mother and Child' idea. (Perhaps of the two the 'Mother and Child' has been the more fundamental obsession)' (A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 267). The third at this time, which he does not ever mention or single out, must surely be human heads and masks, with heads of animals and reptiles an intermittent preoccupation throughout his life, from the 1921 boxwood *Small Animal Head* (LH 1a) to the bronze *Animal Turned Head*, 1983 (LH 892). It is worth remembering that the first sculptures Moore saw as a young lad were the carved corbels representing grotesque human beings and animals, and the two effigy figures at St Oswald's Church, Methley, a mile and a half west of Castleford. In 1979, Moore described what for him was the third recurring theme, '... Interior-exterior forms' adding that, 'Some sculptures may combine two or even all three of these themes' (*ibid.*, p. 212).

Of the ninety-seven sculptures executed between 1920 and 1929, masks and human, animal and reptile heads were the subjects of thirty-four of them, of which twenty two were carvings in various materials: wood, marble, stone, slate, alabaster, serpentine, verde di Prato and rock salt. Indeed, the three earliest recorded works are *Head*, c. 1920, sycamore wood (LH Od), *Portrait Bust*, 1921 (clay, destroyed, LH 1) and *Small Animal Head*, 1921, mentioned above. During the first ten years of Moore's career, in terms of subject matter, I would nominate heads and masks as unquestionably the 'fundamental obsession'. As Moore pointed out, which is also true of course of heads, 'Masks isolate the facial expression, enabling you to concentrate on the face alone' (H. Moore, quoted in J. Hedgecoe (ed.), *Henry Spenser Moore*, London, 1968, p. 56).

Diverse influences are reflected in the distinctly *African Head of a Girl*, 1922, wood (LH 4), the powerful Pre-Columbian features of the alabaster *Head*, 1923 (LH 10) and the Cycladic inspired *Two Heads*, 1924-25, Mansfield stone (LH 25). The verdi di Prato *Head and Shoulders*, 1927 (LH 48) anticipates to a remarkable degree the present work, in the way in which the sharp form of the nose divides the face into two Cubist inspired planes, with the left side receding, and with the two totally different forms of the eyes. In the present work a small raised circle with a tiny central hole forms the right eye, while the left eye is raised above the receding concave left side of the face, with a much larger hole within an incised circle. In their minimal treatment of the eyes, often no more than a small hole within an incised circle, as in Barbara Hepworth's white alabaster *Sculpture with Profiles*, 1932 (Tate) there is a remarkable affinity between the carving of Moore and Hepworth of the early to mid-1930s, as well as with the circular eyes in a number of Ben Nicholson's paintings of the early

Constantin Brancusi, *La muse endormie*, 1913.
Sold Christie's, New York, 15 May 2017, lot 32A.

1930s, such as *1933 (St Remy, Provence)* (private collection). I wonder if Moore was aware of Giacometti's Surrealist carvings of the late 1920s? The right eye of *Head* is remarkably similar to the raised circular eye form, with its small hole off centre at upper right, in Giacometti's marble *Woman (Femme)*, 1928, The Alberto Giacometti Foundation. An interesting study would be to focus on the diverse treatment of the facial features in Moore's carvings of the 1920s and 30s, of which one of the most original is the slate *Head*, 1930 (LH 89) in which both eyes are defined by a single hole.

It should not be forgotten in discussing the Hopton wood stone Head that the head is in fact a partial figure, of which the best know examples in modern sculpture were Rodin's heads, and the enormously influential headless figures and the smaller, modelled fragments of the human body: arms, legs, hands and feet. As Albert E. Elsen astutely remarked, 'Rodin often defended his partial figures by pointing out that neither the public nor his critics took offense at the sculptured bust, which was in truth a fragment' (A.E. Elsen, *Rodin*, New York, The Museum of Modern Art, 1963, p. 174).

No discussion of Moore's sculpture of the 1920s and 30s, including of course the present work, would be complete without emphasising the sculptor's belief in the moral superiority in direct carving in stone, wood and other materials, the almost sacred doctrine of 'truth to materials', which was the antithesis of Rodin's practice of modelling in clay or plaster, with the completed work destined for a foundry to be cast in bronze. In *A View of Sculpture*, 1930, his first published article, Moore stated that the modern sculptor recognises '... the importance of the materials in which he works, to think and create in his material by carving direct, understanding and being in sympathy with his material so that he does not force it beyond its natural constructive build, producing weakness; to know that sculpture in stone should look honestly like stone...'. Of the material of *Head,* Moore wrote: 'I went to the stone quarries in Derbyshire and bought a lot of random blocks of Hopton Wood stone. I had room and space enough at Burcroft [his cottage near Canterbury] to let the stones stand around in the landscape and seeing them daily gave me fresh ideas for sculpture' (H. Moore, quoted in J. Hedgecoe (ed.), *Henry Spenser Moore*, London, 1968, p. 95).

One of the most striking features of Henry Moore's heads and masks of the 1920s and 30s is the very marked contrast not only between the differently shaped, asymmetrical features of eyes, noses and mouths on the left and on the right sides of the face, but also in their relationship to each other in three-dimensional space. In *Head* as mentioned above, the forms of the eyes are remarkably different. The thin, incised mouth – lips rarely feature in Moore's sculpture – creates an austere, rather stern expression. The left side of the face recedes deeply behind the gentle curved plane of the right side, an obvious debt to Cubism. I am reminded of discussing with Henry Moore the double image of the head in his 1928 life drawing *Seated Woman*, (HMF 604), who suggested that the source was the head of the Virgin in the Michelangelo cartoon *The Holy Family with Saints* (British Museum) in which the right side of the head has been brought around into the picture plane.

The three guiding principles of Henry Moore's sculpture of the 1920 and 30s were truth to materials, '...the intrinsic emotional significance of shapes instead of seeing mainly a representational value...' and asymmetry (*ibid.*, p. 187). 'Perfect symmetry is death', as Moore wrote in his notes for *A View of Sculpture*', 1930. *Head* embodies these core, almost sacred beliefs in Hopton wood stone.

We are very grateful to Alan Wilkinson for preparing this catalogue entry.

Henry Moore carving *Sculpture*, 1937 Hopton Wood stone (LH 179), in the garden of his cottage at Burcroft, Kent.

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

λ★8

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

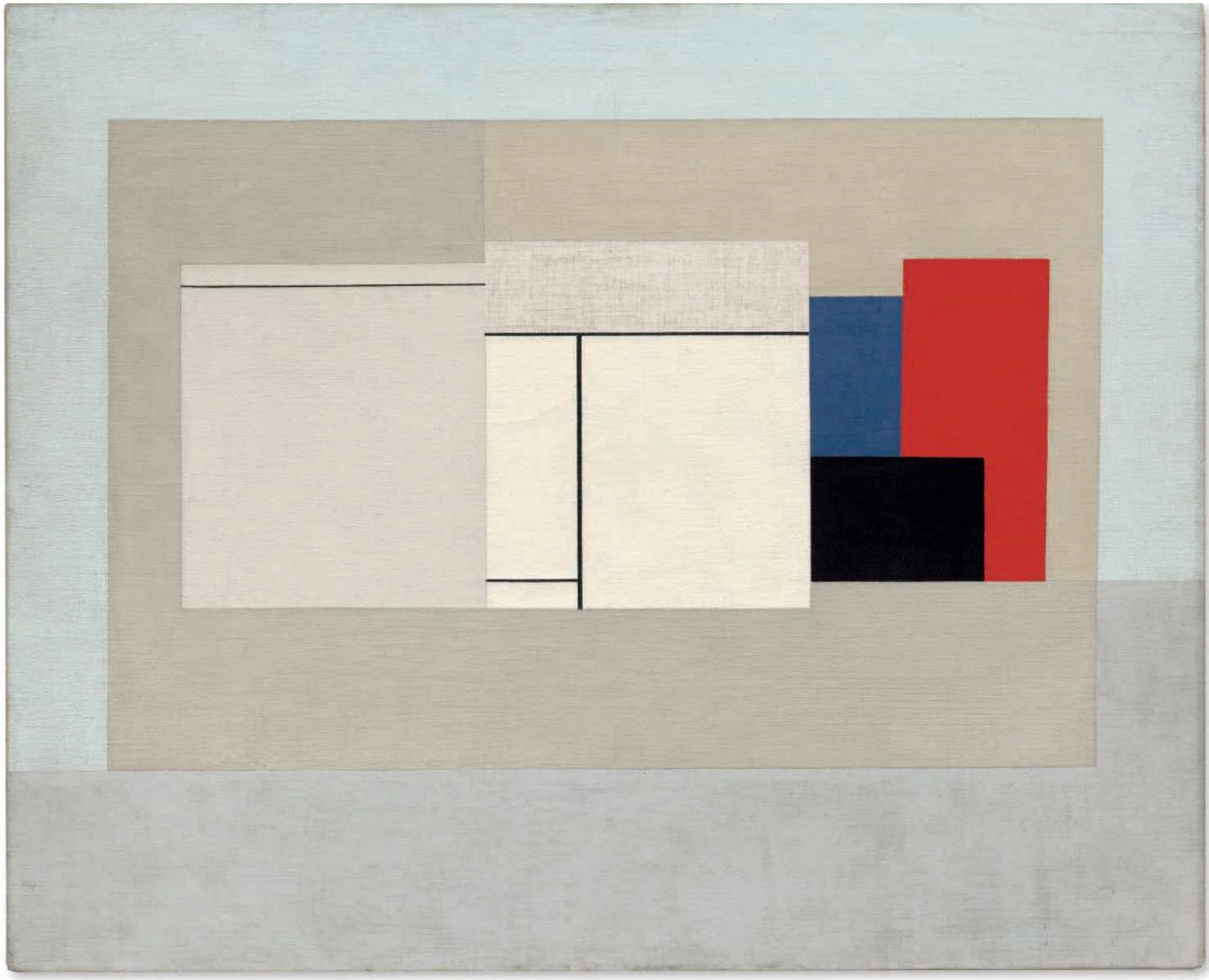
1942 (H.S.)

signed and dated 'Ben Nicholson/1942' (on the reverse)
oil on canvas stretched over panel
19¼ x 24 in. (48.9 x 61 cm.)

£250,000–350,000
$340,000–470,000
€290,000–400,000

PROVENANCE:
with Lefevre Gallery, London.
with Gimpel Fils, London, April 1958 as '1942 (H.S)'.
The Solomon R. Guggenheim Foundation, New York.
Their sale; Sotheby's, London, 20 November 1974, lot 181, as 'Painting 1942'.
Anonymous sale; Sotheby's, New York, 13 November 1996, lot 308, as 'Painting 1942', where purchased by the present owner.

EXHIBITED:
Brussels, Galerie Apollo, *Ben Nicholson*, May - June 1954, no. 9, as 'Peinture'.
Atlanta, High Museum of Art, on loan.



Ben Nicholson working at Chy-an-Kerris, Carbis Bay, 1942-48. Photograph by Hans Erni.

Just before the outbreak of the Second World War, Nicholson and his wife, Barbara Hepworth moved from London with their young family, to Carbis Bay, in south west Cornwall. Initially they lodged with the painter and critic Adrian Stokes and his wife, Margaret Mellis at *Little Park Owles*, a 'smart modern house' that the Stokes had moved into in April 1939. Then, after a brief stay at *Dunluce*, in July 1942 they moved into *Chy-an-Kerris*, still in Carbis Bay, on a seven year lease. The present work was almost certainly painted at either *Dunluce* or *Chy-an-Kerris*. With materials hard to come by and with a limited budget, much of Nicholson's wartime work was executed on a small scale, often revisiting and refining his pre-war discourses, founded in his associations with contemporary European artists such as Pablo Picasso, Georges Braque and Piet Mondrian. Nicholson had met Mondrian in 1934 and it is Mondrian that is perhaps most relevant as a force in *1942 (H.S.)*. In 1938 Mondrian had moved from Paris to London where he stayed until 1940 and despite having been invited by Nicholson to join them in Cornwall, was to move to New York instead, where he died in February 1944.

During the 1930s Nicholson had explored the concept of abstraction in two major series of works: carved white reliefs, and paintings created with geometric blocks of pure colour. The rectilinear composition and clarity of conception aligns *1942 (H.S.)* with an evolution of the latter series where intense colour is set against larger areas of softer hues, often muted towards grey and off white. Typically the surface is flat and evenly coloured, with little evidence of brushstrokes, qualities that are enhanced by Nicholson's preparation of the canvas, which he stretched over a plywood panel, ensuring the flatness that Nicholson sought and provided a solid surface for him to work on, free from the inevitable give of a canvas traditionally pinned over a wooden stretcher.

Regarding the present work, it is tempting to associate its palette with the silvery grey skies and sandy beaches of St Ives and Carbis Bay, as well as the grey slate and granite landscape of Cornwall's Penwith Peninsula. Playing visual tricks with the viewer, Nicholson has achieved the effect of relief, in so doing harking back to his carved reliefs from the mid 1930s, by employing thinner and thicker lines. The central white Mondrian-esque, almost-square form in the centre of the composition, appears detached, floating in front of the remainder of the composition. The effect is that of a collage, built up in layers of overlay. Whether it is an absorption of Mondrian or a homage to Mondrian is for the viewer to determine; the combination of concepts seems evident. Other more figurative works dating from the early 1940s and painted in Cornwall show a distant landscape with a still life foreground. With *1942 (H.S.)* we might read the right hand side grey/light grey horizontal dividing line as a distant horizon where sea and sky meet many miles away, and on the left side of the work, we might see the grey/light grey horizontal divide as the edge of a table still life, with the whole central section becoming the focus of the viewer's attention; the two main off-white central areas partly shielding the red blue and black of the forms emerging on the right.

Steven A. Nash comments, 'The geometric abstractions refer only through the most distilled terms to natural experience and represent a continuation of pre-war developments and show the characteristic balancing of asymmetrical compositions and tendency toward light hues slightly varied so as to bring out maximum luminosity. Nicholson's increasing use of thin lines and circles at this time only heightens the sense of clarity that distinguishes all his work in this idiom' (S. Nash, *Ben Nicholson Fifty Years of his Art*, Buffalo, 1978, p. 26).

Whilst *1942 (H.S.)* perhaps incorporates a coastal landscape palette with muted whites, soft greys, browns and blue, it is also worth reflecting on Mondrian's comment, 'I construct lines and colour combinations on a flat surface, in order to express general beauty with the utmost awareness. Nature inspires me, puts me, as with any painter, in an emotional state so that an urge comes about to make something, but I want to come as close as possible to the truth and abstract everything from that, until I reach the foundation of things' (P. Mondrian, quoted in A. Elder, *Color Volume*, New York, 2006, p. 15). Discussing Nicholson's *1940-43 (two forms)* (National Museum, Cardiff) Dr Barnaby Wright comments, 'That Mondrian's and Nicholson's works of these [last] years should have developed in such distinctive but comparable ways is not evidence of a specific dialogue between the two artists, not of casual connections or direct influence. Rather, the paintings speak of their profound affinity between their approaches to abstraction that had developed along parallel lines over the previous decade – whilst always maintaining their independence – and which reached a culmination in these [late] works'.

PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN

■λ*9

LYNN CHADWICK, R.A. (1914-2003)

Encounter VII

iron and composition, unique
73 in. (185.4 cm.) high
Conceived in 1957.

£300,000–500,000
$410,000–680,000
€350,000–570,000

PROVENANCE:
Private collection.
Anonymous sale; Sotheby's Parke-Bernet, New York, 11 March 1971, lot 58, where purchased by the present owner.

LITERATURE:
D. Farr and E. Chadwick, *Lynn Chadwick Sculptor with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 150, no. 228, illustrated.

‘It seems to me that art must be the manifestation of some vital force coming from the dark, caught by the imagination and transformed by the artist’s ability and skill into painting, poetry, sometime music. But whatever the final shape, the force behind it is, as the man said of peace, indivisible. When we philosophize upon this force, we lose sight of it. The intellect alone is still too clumsy to grasp it.’

—LYNN CHADWICK

Standing at 73 inches tall *Encounter VII*, 1957, is one of the largest and most striking of Chadwick’s unique works from the 1950s. With its twisted and contorted shell-like body and insect-like heads, which inquisitively face one anther, atop needle-sharp legs, *Encounter VII* stands as a dichotomy between abstraction and the figurative, with Chadwick pushing the boundaries of 20th Century British sculpture.

Conceived in 1957, after two pivotal Venice *Biennales*, *Encounter VII* is representative of a seminal moment in Chadwick’s career. The first *Biennale*, of 1952, at the invitation of the British Council to exhibit four sculptures in the British Pavilion, launched Chadwick’s work before an international audience. Subsequently, at the 1956 *Biennale*, Chadwick became the youngest post-war artist to win the prize for sculpture, with his nineteen sculptures and twenty drawings produced between 1951 and 1956, judged to be worthier of the prize than Giacometti, the favourite, who came second. Another pivotal moment in Chadwick’s career was his inclusion in the worldwide sculpture competition organised by the ICA in March 1953, four years prior to *Encounter VII*. This show was organised to commemorate or symbolise the theme of ‘The Unknown Political Prisoner’, with each competing for the chance to design a memorial to ‘all those unknown men and women who in our time have been deprived of their lives or their liberty in the cause of human freedom’ (A. Kloman (intro.), exhibition catalogue, *The Unknown Political Prisoner: International Sculpture Competition Sponsored by the Institute of Contemporary Arts*, London, Tate Gallery, 1953). Chadwick was selected as one of twelve semi-finalists, and won an honourable mention and £250, with Reg Butler being awarded first prize.

With its sharp angular contours and insect-like form, *Encounter VII* characterises in many ways the consciousness of the new generation of British sculpture that emerged in the 1950s. At the 1952 *Biennale*, Chadwick was one of the eight younger artists who formed *New Aspects of British Sculpture* including: Kenneth Armitage, Reg Butler, Robert Adams, Geoffrey Clarke, Bernard Meadows, Eduardo Paolozzi and William Turnbull. In his introduction to the catalogue for the exhibition, Herbert Read wrote, ‘These new images belong to the iconography of despair or of defiance; and the more innocence of the artist, the more effectively he transmits the collective guilt. Here are images of flight, of ragged claws … of excoriated flesh, frustrated sex, the geometry of fear … They have seized Eliot's image of the Hollow Men, and given it an isomorphic materiality. They have peopled the Waste Land with their iron waifs' (H. Read, quoted in exhibition catalogue, ‘New Aspects of British Sculpture’, British Council, *XXVI Venice Biennale*, 1952). While Italian critic Gillo Dorfles singled out Chadwick's 'asymmetrical entities', which seemed to enact 'a precarious games of thrusts and counter-thrusts, of voids and fullnesses, of teeth which grip to comb and lacerated the hair of an etheric and invisible man' (Fiera Letteraria, 29 June 1952).

Although the phrase ‘geometry of fear’ resounded as a somewhat hackneyed critical cliché, which generalised what was an exhibition of greatly differing artists and styles, what it did signify was the recognition of the emergence of a new aesthetic in British sculpture. The surface of a new sculptural vernacular was also picked up by critics, who called the British Pavilion, ‘the most vital, the most brilliant, and the most promising in the whole Biennale' (R. Calvocoressi, exhibition catalogue, *British Sculpture in the Twentieth Century*, London, Whitechapel Art Gallery, 1981, p. 143). Read’s raw and violent description of these young sculptors work also acknowledged and reflected the deeply troubling age in which they were working. Created in a world still recovering from the Second World War and a political climate seemingly teetering on the edge of nuclear war, Chadwick’s *Encounter VII* and its post-apocalyptic form conjures images both of the blackened devastation of an atomic bomb and the living creatures which one might imagine could mutate from such an event.

The result of this significantly transitional moment in Chadwick’s career manifests itself here in an ethereal delicate beauty, which is highlighted through Chadwick’s elongated, elegant asymmetrical forms, which poetically interlock with one another, becoming one body. *Encounter VII* indicates a rapid development towards Chadwick’s mature idiom, presaging too his subsequent preoccupation with standing figures and groups. What is notable here is Chadwick’s play with material, relishing in the texture of his iron and composition medium, to create his multi-faceted, contorted, almost armoured forms, delighting in the interplay between solid and void.

The use of iron and composition in his early works, as seen in *Encounter VII* is discussed in greater detail by Dennis Farr, who states that: 'an elaborate and carefully constructed web of welded rods … form triangular units that are joined together at various angles to express the planes and sharp contours of [its] body, the whole supported on four thinly tapered forged legs … the interstices of this web are filled with 'Stolit', an industrial artificial stone compound of gypsum and iron powder, which is applied wet like plaster and which, on drying, sets glass-hard. It can then be worked and chased, coloured, or more usually left to weather. The iron armatures rust and expand on contact with moisture absorbed by Stolit, so that straight profiles become subtly curved with the passage of time, especially if the sculpture is left in a damp environment.’ He concludes, ‘The ribbed texture produced by this method imparts a fossilized look to the sculpture that suggests some skeletal prehistoric creature. The effect is at once eerie and startling' (D. Farr and E. Chadwick, *op. cit.*, p. 22).

Lynn Chadwick, 1960. Photograph by Sandra Lousada.

PROPERTY FROM AN AMERICAN COLLECTION

■λ~★ 10

WILLIAM TURNBULL (1922-2012)

Khan

signed with monogram and dated '61'
(on the reverse of the bronze)
bronze, rosewood and stone, unique
61 in. (154.9 cm.) high

£300,000–500,000
$410,000–680,000
€350,000–570,000

PROVENANCE:
with Marlborough Gallery, New York, 1981, where purchased by the present owner.

EXHIBITED:
New York, Marlborough-Gerson Gallery, *Turnbull*, October 1963, no. 6, incorrectly dated as '1962'.
London, Tate Gallery, *William Turnbull: Sculpture and Painting Retrospective*, August - October 1973, no. 52, incorrectly dated as '1962'.

LITERATURE:
Exhibition catalogue, *Turnbull*, New York, Marlborough-Gerson Gallery, 1963, n.p., no. 6, incorrectly dated as '1962', illustrated and on the front cover.
Exhibition catalogue, *William Turnbull: Sculpture and Painting Retrospective*, London, Tate Gallery, 1973, pp. 41, 68, no. 52, illustrated, incorrectly dated as '1962'.
Exhibition catalogue, *William Turnbull: Bronze Idols and Untitled Paintings*, London, Serpentine Gallery, 1995, pp. 44, 68, illustrated.
A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 117, no. 114, incorrectly dated as '1962', illustrated.

David Hockney, *Beverly Hills Housewife*, 1966-1967. Private collection.

Khan, 1961, derives from a period in the late 1950s and early 1960s when Turnbull explored upright totemic forms built from two or more stacked elements of varying materials, namely stone, wood and bronze, as seen here. Turnbull explained that he liked 'the emotional contrast set off by combining bronze, wood and stone' stating, 'just bronze, and more bronze everywhere is becoming a bore' (W. Turnbull, quoted in A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 49). The textured bronze pieces, delineated with striations and gestural marks, which preoccupied his sculptural work pre-1959, now gave way to smoother surfaces and more rounded forms, as is present in the bronze element of *Khan*. As seen here Turnbull intervened very little with his materials, deploying minimal carving to the stone and wood, preferring instead to find materials that were already naturally shaped in interesting ways, delighting in the naturally contrasting tones and surfaces of his different mediums.

Turnbull followed Paul Klee's philosophy that art should allow for the element of chance and the unconscious to submerge one's work and that art should be a natural, non-formulaic process. Therefore by working in this manner, where the materials governed the outcome of the work, there was an increased element of chance, removing pre-established ideas of composition. In the article 'Images without temples' published in *Living Arts*, no. 1, 1963, Turnbull explained that his totems 'are assembled from components that are often complete in themselves. It is an additive process, adding to make richer. I permutate the components to show they are not absolute' (W. Turnbull, quoted in *ibid.*, p. 49). This is supported by Amanda A. Davidson who stated, 'Each element is distinct and contrasted by the combinations. The combination totemic figures used natural balance wherever possible, and were stacked in a random manner, through a visual process and developed by trial and error' (*ibid.*, p. 49).

Patrick Elliott relates works of this period, such as *Khan*, to the work of Constantin Brancusi, whose studio Turnbull had visited while living in Paris from 1948-50. He stated, 'Giacometti had been Turnbull's most important point of reference from the late 1940s, but the multi-part works of the late 1950s [and early 1960s] are closer in spirit to the work of Brancusi ... As in Brancusi's work, the traditional division between sculpture and base is eliminated: it is not possible to say where the base stops and where the sculpture begins because the two are united' (P. Elliott, 'William Turnbull: A Consistent Way of Thinking', exhibition catalogue, *William Turnbull: Bronze Idols and Untitled Paintings*, London, Serpentine Gallery, 1995, p. 49).

What stands out in Turnbull's work, and in particular pieces made in the early 1960s, such as *Khan*, is Turnbull's interest in the ancient, historical and mystical. Since his days as a student at the Slade, Turnbull developed a keen interest in non-Western art, rejecting the Renaissance stance that classical Greek sculpture was to be the sculptor's ultimate paragon. Preferring instead the various forms of archaic or primitive sculpture, such as the carvings from Egypt, the Cyclades and Archaic Greek sculptures. This interest in the art of other civilisations, both ancient and contemporary, was supported by the Institute of Contemporary Arts (ICA), which he joined after his return from Paris in 1950 and was intensified by his marriage to Singaporean sculptor Kim Lim in 1960 and their subsequent travel together to Japan, Cambodia, Malaysia and Singapore in 1962, the year after *Khan* was conceived. Turnbull spoke of his early enthusiasm for non-Western art, citing the British Museum as a key source of inspiration, as it was for other sculptors of the day, such as Henry Moore:

'I went a lot to the British Museum when I came to London. The British Museum has always been my museum, more than the National Gallery. I just thought it was the most extraordinary place ... they are like archeological sites. And I think I have always felt in a sense that the further back the exhibits were, the more modern they looked. I am always amazed how objects that are three thousand, four thousand or more years old can look as if they were done much more recently than things made fifty or sixty years ago. This way they can jump right through time. To be able to look at objects without hierarchy, without feeling that this one is higher, more developed than that one, this is very refreshing' (W. Turnbull in conversation with C. Renfrew, 6 May 1998, exhibition catalogue, *William Turnbull sculpture and paintings*, London, Waddington Galleries, 1998, p. 7).

What spoke to Turnbull was the inner power of these ancient artworks, which instilled a sense of monumentality, regardless of their scale. Turnbull saw that their potency often lay in the simplification of their form and their holistic nature, which acted from the core outwards, rather than a periphery inwards. These qualities have since been admired in Turnbull's sculpture, with critics praising the multi-faceted nature of his works: 'Turnbull's work is full of these unexpected, usually hidden references to old and new forms, high art and low art, Western and non-Western. The constancy of certain elemental forms in different cultures throughout the age is one of the mainsprings of his art, and it is partly this multivalency of meaning and source that gives his art its formal and metaphorical richness' (P. Elliott, 'William Turnbull: A Consistent Way of Thinking', exhibition catalogue, *William Turnbull: Bronze Idols and Untitled Paintings*, London, Serpentine Gallery, 1995, p. 34).

‘I have always been very interested in metamorphosis. Ambiguity can give the image a wide frame of reference … It creates cross-reference between something that looks like an object and that looks like an image. For me making sculpture there is always that tension between the sculpture as object and the sculpture as image.’

—WILLIAM TURNBULL

William Turnbull, 1964. Photograph by Jorge Lewinski.

PROPERTY FROM A DISTINGUISHED NORTH AMERICAN COLLECTION

■λ°♦★ 11

LYNN CHADWICK, R.A. (1914-2003)

Jubilee IV

signed, numbered and dated 'CHADWICK C27 6/6 1985'
(on the right side of each figure)
bronze with a black patina
female figure: 102 x 62 x 120 in. (259 x 157.7 x 304.8 cm.)
male figure: 99 x 58 x 114 in. (251.5 x 147.3 x 289.6 cm.)

£1,800,000–2,500,000
$2,500,000–3,400,000
€2,100,000–2,800,000

PROVENANCE:
The artist's estate through Landau Fine Arts, Montreal, where purchased by the present owner in July 2005.

EXHIBITED:
New York, Marlborough Gallery, *Chadwick Recent Sculpture*, January 1985 - December 1986, ex-catalogue, another cast exhibited.
London, Blain Southern, Hanover Square, *Lynn Chadwick The Sculptures at Lypiatt Park*, May - June 2014, no. 76, another cast exhibited.

LITERATURE:
Exhibition catalogue, *Chadwick Recent Sculpture*, New York, Marlborough Gallery, 1985, another cast illustrated.
P. Levine, *Lynn Chadwick: The Sculptor and His World: The Artist and His Work*, Leiden, 1988, p. 37, another cast illustrated.
Exhibition catalogue, *The World Expo 88 Collection: Sculpture*, Brisbane, 1988, pp. 28-29, another cast illustrated.
E. Lucie-Smith, *Chadwick*, Stroud, 1997, illustrated on the title page and pp. 123-126, pls. 93-94, another cast illustrated.
D. Lutyens, 'To the Point', *Telegraph Magazine*, London, 2004, p. 84, another cast illustrated.
D. Farr and E. Chadwick, *Lynn Chadwick Sculptor with a Complete Illustrated Catalogue 1947-2003,* Farnham, 2014, p. 360, no. C27, another cast illustrated.
J. Fletcher (ed.), exhibition catalogue, *Lynn Chadwick The Sculptures at Lypiatt Park*, London, Blain Southern, 2014, pp. 76, 95, no. 76, another cast illustrated

Conceived in 1985 during one of his most prolific periods *Jubilee IV* is a masterpiece by Chadwick. Standing at over 8 feet high it is one of the largest monumental pieces by the artist, and epitomises both his unique visual vocabulary and one of his most renowned subjects. Bursting with dynamism and forward movement the present work stands as one of Chadwick's rarest works, having never been offered for sale at auction before, with other casts in the collections of The Jerusalem Foundation, in Jerusalem, and the Museo de Arte Contemporaneo, Sofia Imber, in Caracas, Venezuela. During this period Chadwick reflected on his career, looking back at the ground-breaking exhibition at the *XXVIII Venice Biennale*, in 1956, where he was awarded the prestigious International Grand Prix for Sculpture. It was this victory that truly launched Chadwick to international prominence, earning him a wealth of critical praise around the world, and cementing his position as a leading figure in the artistic landscape of post-war Britain.

During the 1950s, Chadwick introduced coupled figures into his *oeuvre*, a subject that would continue to preoccupy him throughout his career. Chadwick bestowed his figures with symbols of gender, knowingly or not referring his work to the canons of ancient art. As with the Egyptian examples, *Jubilee IV* is marked by a clear division of gender, the forms and accoutrements of the figures suggesting a male-female coupling. This is revealed most clearly in the treatment of the forms – the woman is more lightly built, her shoulders sloping at a gentler angle and her body appearing softer and rounder than that of her male partner. He, in turn, occupies a weightier stance, his mass and angularity more forcefully expressed, while the addition of a deep fissure to his body, which runs the length of his torso, reveals a sharper sense of form. In addition to this, the artist incorporates geometric symbols into his sculpture in order to identify the gender of his characters, applying two differently shaped heads to each. A common feature of his idiosyncratic artistic vocabulary, the square or cube typically denotes a male character, while the triangular or pyramidal shape is used to identify a female one.

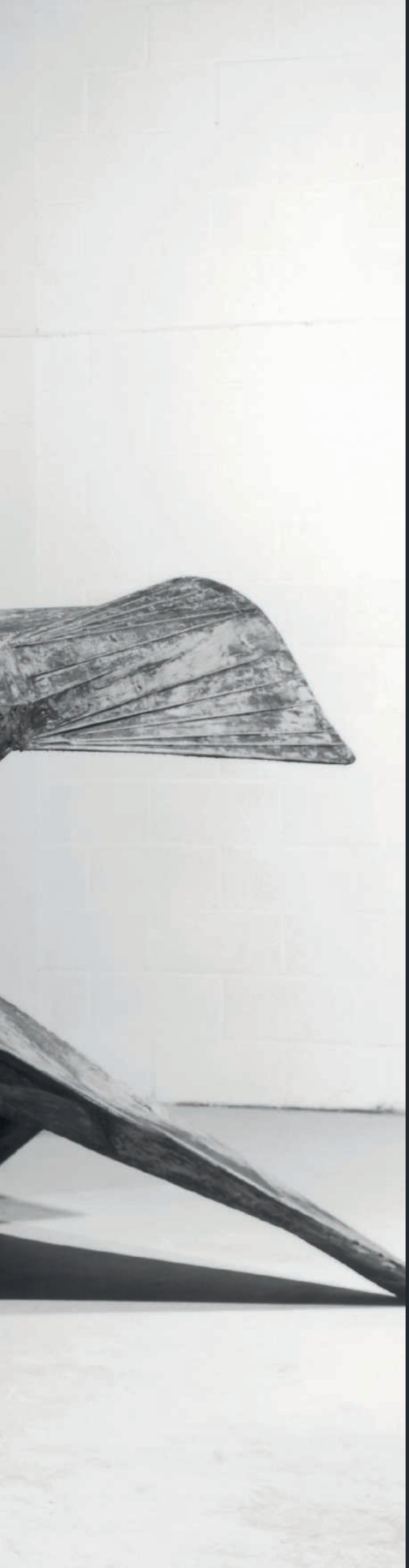
Chadwick explained: 'At first I gave the rectangular heads to both genders. Then I thought, that's not quite fair – I ought to give the female one a different head. I made the female head a pyramid so that the tip of the pyramid was just slightly higher than the male one, but the mass of the female one was slightly lower than the head of the male, so as to balance it not only from the point of view of gender but from the point of view of masses' (L. Chadwick, quoted in E. Lucie-Smith, *Chadwick*, Stroud, 1997, p. 98).

This balance of mass was fundamental to Chadwick. Indeed, within his works there lies a series of balancing idioms, with the artist playing with the parameters of mass and space; angular and organic forms; and the naturalistic and abstract. Chadwick explained the importance of such practice, 'In the mobiles you have the arm, and you balance two things on it like scales – you have a weight at one end and an object at the other end. If you have a heavy weight close to the fulcrum then you can have a light thing at the other end. So you can [similarly] balance the visual weight of two objects. And so it was interesting to balance male with female. To me, I was balancing them, I suppose, psychologically, or whatever it was' (L. Chadwick, quoted in *ibid.*, p. 98).

Lynn Chadwick, *Jubilee IV,* 1985. Private Collection.

'... These are not simply geometrical constructs, fantasies based on the human figure. They are meant to give the sense that these are being with an internal life – a quasi-human personality of their own. One of the problems faced by contemporary sculptures is that, if they choose (as Chadwick does here) to make monumental figures, these are detached from any firm social or religious context. They have to exist in their own right, or not at all. In a sense, this means that the sculptor, rather than illustrating a myth, has actually to invent the myth – to send the spectator's imagination into new and speculative paths. Chadwick's figures are alien, unsettling presences, intruders into the world of the ordinary.'

—EDWARD LUCIE-SMITH



One of his most effective methods of addressing these different vernaculars was through the introduction of garments in his works, as seen to dramatic effect in the *Jubilee IV.* Here Chadwick not only uses these vestments to further delineate the distinction between male and female, with the vestiges of a dress in the female figure and the allusion of a shirt in her male counterpart; the sharp, angular rectangles arranged diagonally across his collar bone, indicative of a collar, but also as a means of imbuing a sense of movement and dynamism in his work.

Inherently dramatic, Chadwick grants the present work with a wonderful sense of motion, with the artist propelling his figures forward as their robes billow out behind them, as if caught in an invisible wind. Thus setting his figures in a tangible space and fleeting moment in time. Chadwick relished in the manipulation of forms and line these cloaks afforded him, highlighted to particularly striking effect in *Jubilee IV*, where the wonderful angular shapes of the robes are reminiscent of the rhetoric of the Italian Futurists and Umberto Boccioni's *Unique Forms of Continuity of Space* (1913), which explores the portrayal of movement through space.

Edward Lucie-Smith describes, 'The restless stirring of their vast cloaks enables them to make their own weather – where they are it is always windy, however still the weather. One notices how Chadwick's characteristically crisp, sharp outlines seem to cut into the surrounding atmosphere. Far from mimicking nature, and, so to speak, becoming part of it, as some of Henry Moore's large sculptures seem to do when placed outdoors, Chadwick's work sets itself almost aggressively in opposition to its surroundings' (E. Lucie-Smith, *Chadwick*, Stroud, 1997, pp. 111-112). While Chadwick stated, 'Later I made this flowing coat evolve into ripples and later into a blown effect ... like academic gowns blowing out behind'. Chadwick explained the effect of this stating that it gave him the opportunity to 'get curves into my work ... I made the outline of the cloak into a curved or multi-carved surface, or line rather, and joined them up so that I got interior volumes, sort of hollows which had a shaped outline' (L. Chadwick, quoted in M. Bird, *Lynn Chadwick*, Farnham, 2014, p. 150).

This exploration of movement was particularly prolific in the 1980s, with Chadwick pushing this investigation to new parameters, as seen in *Jubilee IV* and his *High Wind* series. However, Dennis Farr and Eva Chadwick explain that this was a preoccupation throughout the artist's career: 'Chadwick has always been intrigued by movement, either actual or implied, in his sculpture. From his early mobiles to his dancing *Teddy Boy and Girl* series of the 1950s to his cloaked walking women with windswept hair of the 1980s, he has explored figures in motion. Sometimes their cloaks and draperies flow out in the wind from behind them, or are caught by a gust and wrap themselves around the figures. This essentially lateral progression gives place to a vertical rhythm in his groups of, usually two figures' (D. Farr & E. Chadwick, *Lynn Chadwick Sculptor with a complete illustrated catalogue 1947-2003*, Farnham, 2014, p. 15).

One of the most striking elements of Chadwick's sculpture is the way in which he pushes against a naturalistic representation of the figure, utilising a distinctly abstract idiom in his approach to the body to heighten its archetypal character, as seen in the present work. Chadwick wanted to express the essence of his figures, which could speak of universal symbols. In *Jubilee IV* his two forms generate a shared energy, as their bodies seem to respond and reflect one another, granting a sense of unity between the two, despite being separate entities.

Chadwick focused on the nuances of stance to imbue a human quality to his work. These carefully calculated angles and distances succeed in instilling his figures with a certain 'attitude,' an element of sculpture, which Chadwick saw as essential to the power and character of his figures. Through the angles of the figure, the subtle bending of their neck, the positioning of the head or the weight within the body, Chadwick believed he could make his sculptures speak, as it were. He explained, 'If you can get their physical attitudes right,' Chadwick explained, 'you can spell out a message' (L. Chadwick, quoted in M. Bird, *Lynn Chadwick,* Farnham, 2014, p. 147).

These subtle shifts in posture imbue the sculpture with a decidedly human presence, despite the fact that the two figures are constructed through a series of angular abstract forms. In this way,Chadwick moves beyond a focus on the formal qualities of the human body, beyond their distillation into abstract forms, to a more in-depth examination of the relationship that exists between his two figures, exploring how they relate to one another on an emotional level as well as in a formal, or physical sense. Although they do not touch one another, nor engage in eye contact, there is an intimacy to the relationship of the couple, a sense of connectedness achieved in the careful balancing of their forms. This internal tension is a clear development of Chadwick's artistic vision, which builds on the formal and technical innovations of the artist's youth and marries it with the careful observation and distillation of human nature that experience and age bring.

Lucie-Smith concludes, '... These are not simply geometrical constructs, fantasies based on the human figure. They are meant to give the sense that these are beings with an internal life – a quasi-human personality of their own. One of the problems faced by contemporary sculptures is that, if they choose (as Chadwick does here) to make monumental figures, these are detached from any firm social or religious context. They have to exist in their own right, or not at all. In a sense, this means that the sculptor, rather than illustrating a myth, has actually to invent the myth – to send the spectator's imagination into new and speculative paths. Chadwick's figures are alien, unsettling presences, intruders into the world of the ordinary' (E. Lucie-Smith, *Chadwick*, Stroud, 1997, p. 98). on a working

Lynn Chadwick with a working model for *Jubilee IV.*

PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 12

DAME BARBARA HEPWORTH (1903-1975)

Radial

signed and dated 'Barbara Hepworth 8/12/47' (lower right), signed again, inscribed and dated again 'Barbara Hepworth/Radial/Dec 8' (on the backboard)
oil and pencil on gesso-prepared board
12¼ x 15⅜ in. (31 x 39 cm.), shaped
This work is recorded as D 114.

£250,000–350,000
$340,000–470,000
€290,000–400,000

PROVENANCE:
Acquired directly from the artist by E.C. Gregory.
His sale; Sotheby's, London, 4 November 1959, lot 145, where purchased by Dr E. Wilkes.
His sale; Sotheby's, London, 28 June 1995, lot 209, where purchased by the present owner.

EXHIBITED:
London, Lefevre Gallery, *Paintings by Barbara Hepworth, Paintings by L.S. Lowry*, April 1948, no. 11.
Venice, British Council, 'Exhibition of works by John Constable, Matthew Smith, Barbara Hepworth', *XXV Venice Biennale*, June - August 1950, no. 95.
Wakefield, City Art Galley, *Festival of Britain Exhibition: Barbara Hepworth: Sculpture and Drawings*, May - July 1951, no. 59: this exhibition travelled to York, City Art Gallery, July - August 1951; and Manchester, City Art Gallery, September - October 1951.
London, Whitechapel Art Gallery, *Barbara Hepworth: A Retrospective Exhibition of Carvings and Drawings from 1927 to 1954*, April - June 1954, no. 94.
London, ICA, *The Gregory Collection*, July - August 1959, no. 14.
Sheffield, City Art Galleries, *Local Heritage*, April - May 1970, no. 31.
St Ives, Tate Gallery, Barbara Hepworth Museum and Sculpture Garden, *Opening Study Display - Barbara Hepworth: Hospital Drawings*, 1993, ex-catalogue.
London, Hazlitt Holland-Hibbert, *Barbara Hepworth: Drawings from the 1940s Loan Exhibition*, October - November 2005, exhibition not numbered.
Wakefield, Hepworth Wakefield, *Barbara Hepworth The Hospital Drawings*, October 2012 - February 2013, exhibition not numbered: this exhibition travelled to Chichester, Pallant House Gallery, February - June 2012; and Kent, Mascalls Gallery, June - August 2012.

LITERATURE:
Exhibition catalogue, *Festival of Britain Exhibition: Barbara Hepworth: Sculpture and Drawings*, Wakefield, City Art Galley, 1951, n.p., no. 59, illustrated.
Untitled typescript of a lecture to surgeons in Exeter, *circa* 1953.
Exhibition catalogue, *Barbara Hepworth: Drawings from the 1940s Loan Exhibition*, London, Hazlitt Holland-Hibbert, 2005, pp. 48-49, exhibition not numbered, illustrated.
N. Hepburn (ed.), exhibition catalogue, *Barbara Hepworth The Hospital Drawings*, Wakefield, Hepworth Wakefield, 2012, pp. 94, 124, exhibition not numbered, illustrated.
C. Darwent, 'Barbara Hepworth: The Hospital Drawings, The Hepworth Wakefield, West Yorkshire Review', *The Independent*, 4 November 2012.
S. Bowness (ed.), *Barbara Hepworth Writings and Conversations*, London, 2015, p. 89.

Barbara Hepworth working on the operating theatre drawing *Quartet I (Arthroplasty)*, Chy-an-Kerris, Carbis Bay, January 1948.

'From the very first moment I was entirely enthralled by the classic beauty of what I saw there; classic in the sense that architecture and function were perfectly blended and purity of idea and grace of execution were in complete harmony.'

—BARBARA HEPWORTH

The present work, *Radial*, is from a series of paintings that the artist called "Hospital Drawings" depicting surgeons working in an operating theatre. Hepworth had become fascinated by watching surgeons at work after her daughter, Sarah, underwent treatment for a bone condition that necessitated wearing a full body cast. The orthopaedic surgeon heading her treatment at the Princess Elizabeth Hospital in Exeter, Norman Capener, was befriended by Hepworth and Ben Nicholson and invited to visit the artists' studios, even allowing him to carve stone while convalescing from an illness. In return he invited Hepworth to witness an operation in progress and in November 1947, she witnessed her first: a reconstruction of the hip. The purity and beauty of the purpose and the execution of the work attracted her to the subject and for the next three years Hepworth continued producing small sketches in operating theatres in London and the West Country, later transferring them into larger works.

For Hepworth, the operating theatre was an example of architecture designed for a given purpose, where a group of people could work synchronically together, with grace and beauty, dedicated to the dignified purpose of saving a life. This is reflected in the composition of the figures, which represent great balance and harmony within their environment and between each other. Hepworth saw a close affinity in the profession of the surgeon and the sculptor; she felt that just how a sculptor seeks to create concrete ideas of beauty, a surgeon aims to restore the beauty of human mind and body. Interestingly, Hepworth compared the movement in the operating theatre, and the aesthetic pleasure received from observing the surgeons, to the ballet, orchestra and the Olympic Games.

Radial is focused on surgeons and their delicacy of touch, which was highly apparent to Hepworth. Here, the circular composition reflects on the previous ideas of the artist's work, such as rhythm, poise and equilibrium. The eye is immediately attracted to their gestures and then moves around the composition to the shoulders of the surgeons, which also form a circle. In this piece, Hepworth exhibited the same fluid concentric circular forms, which are present in her sculptures. Instead of pain and fear, Hepworth depicted the harmony of the action. For example, in *Preparation* (1949; private collection), the surgeons are represented in a similar circular composition. However, in contrast to *Preparation*, in *Radial,* the present work, Hepworth depicted the surgeons with their instruments and with no patient present. Hence, the inner meaning of gesture and the dignity of the profession are explored as the central subjects of the work. Hepworth felt that the hand is not only 'the most revealing and expressive part of the human body - it is also the visible extension of the brain and feeling generally. In watching an operation there is simply no end to the revelations of thought and idea conveyed by the contemplation of these hands at work' (B. Hepworth, quoted in N. Hepburn, *Barbara Hepworth: The Hospital Drawings*, London, 2012, p. 95).

The artist's self-identification with the surgeons is suggested here in the highly-modelled hands and the surgical instruments, which are similar to the tools used by the sculptor. The work has a highly dynamic quality due to the energetic pencil marks on the surface, moving in various directions. The cool colour palette, consisting of ochre, grey, blue and white emphasises the serious nature of the subject matter. The surgeons also appear almost ghost-like, creating a mystical atmosphere and suggesting a boundary between their world and that of the viewer. The intense process of the surgery is transformed into a powerful yet serene composition, depicting people working together in harmony towards a common purpose.

Radial was exhibited at the *XXV Venice Biennale*, organised by the British Council, in the Summer of 1950, as no. 95, out of 11 selected Operating Theatre works (nos. 95-105).

E.C. Gregory (1988-1959), the first owner of the work, was a friend of Hepworth's and the managing director of the printing and publishing company Lund Humphries.

We are very grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's paintings and drawings.

Barbara Hepworth, *Preparation*, 1949. Private collection.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ ~ * 13

DAME BARBARA HEPWORTH (1903-1975)

Single Form (Rosewood)

rosewood, unique
19½ in. (49.5 cm) high, excluding black-painted wooden base
Carved in 1962-63.
This work is recorded as BH 310.

£800,000–1,200,000
$1,100,000–1,600,000
€910,000–1,400,000

PROVENANCE:
Purchased directly from the artist by Gimpel Fils, London in February 1965.
with Gimpel & Weitzenhoffer, New York, where purchased by the present owner in October 1977.

EXHIBITED:
Zurich, Gimpel-Hanover Galerie, *Barbara Hepworth: Sculpture and Drawings,* November 1963 - January 1964, no. 9.
London, Gimpel Fils, *Barbara Hepworth: Sculpture and Drawings,* June 1964, no. 9.
London, Tate Gallery, *Barbara Hepworth,* April - May 1968, no. 120.
London, Gimpel Fils, *Barbara Hepworth: 50 sculptures from 1935 to 1970,* October - November1975, no. 38.
New York, Gimpel & Weitzenhoffer, *Hepworth*, March - April 1977, no. 8.

LITERATURE:
Exhibition catalogue, *Barbara Hepworth: Sculpture and Drawings,* Zurich, Gimpel-Hanover Galerie, 1963, n.p., no. 9, illustrated.
Exhibition catalogue, *Barbara Hepworth: Sculpture and Drawings,* London, Gimpel Fils, June 1964, n.p., no. 9, illustrated.
A. Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69,* London, 1971, pp. 32-33, no. 310, illustrated.
Exhibition catalogue, *Barbara Hepworth: 50 sculptures from 1935 to 1970,* London, Gimpel Fils, 1975, n.p., no. 38, illustrated.
Exhibition catalogue, *Hepworth*, New York, Gimpel & Weitzenhoffer, 1977, n.p., no. 8, illustrated.

A view of the studio at the Barbara Hepworth gallery in St Ives, Cornwall.

Barbara Hepworth loved to carve rosewood. She loved the softness of its grain and the rich brown of its colour. It was as if light and shadow were physical as they flowed over the shiny satin of its surfaces. She had a way of feeling her sculptures, not with her fingers, but with the palms of her hands. It was as if she was caressing them – exploring their rhythms, sensing their weight, feeling their textures, and exploring them the ways light and shadow might. When she spoke about them her words were caressive too – as if her sculptures could hear what she had to say about them.

This sculpture dates from the 1960s, a decade of relentless creativity and maturity. Her studio – Trewyn – was in the middle of downtown St.Ives and yet secluded. Today it is a museum and open to the public, but in those days, surrounded by a high granite wall and overlooking the church, the roofs and the harbour of the town, its white interior was an oasis of quiet and calm concentration. Here she had separate spaces for stone carving and for wood, and in the evenings after dinner she listened to music and drew.

As a sculptor her materials spoke to her. She loved the plasticity and grain of plaster. She loved the weight of white marble, and how its surfaces, responding to chisel or rasp, could be sharp and craggy, or as cool and sensuous as skin. There were green marbles and blue limestones too, each with their own quality and language. Woods – elm or mahogany – had their languages also. Rosewood was never cold. Its surfaces were capable of a polished sheen like satin. When Barbara carved in rosewood it was as if she was inviting light and shadow to become our hands as well as our eyes, sensuously exploring her sculpture's rhythms, roving over its swellings and hollows, its textures and edges, and exiting its penetrations to the light beyond.

These were not new themes for Hepworth. In the 1930s she made mother and child sculptures in alabaster. The child figures in these near-abstract sculptures were separate and small, and could nestle into the recumbent maternal form. It was a time when the sculptor's triplets were babies, and these small sculptures clearly reflected her own experiences of motherhood.

In the early 1950s she lived through deep and contrasting experiences. Her marriage to the painter Ben Nicholson ended, and in February 1953 her son Paul was killed when flying as an RAF pilot over Thailand. The surfaces and hollows of her sculptures now reflected new and deeper meanings for her. She had lived through the horrors of fascism and war. But she also belonged to a new international generation of sculptors: Brancusi, Arp, Moore, and Calder.

She sometimes spoke of herself as being landscape. She saw life as the seasons, as birth, motherhood, maturity and death; in her studio she listened to Bach; in the dales of Yorkshire and the moors and seascapes of the Penwith peninsula of Cornwall, she perceived the repetitive rhythms of nature; and in winds, sea surges and the stars at night she saw rhythms of eternity.

We are very grateful to David Lewis for preparing this catalogue entry.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.

Barbara Hepworth at her studio in St Ives.

THE PROPERTY OF A GENTLEMAN

λ 14

ROGER HILTON (1911–1975)

July 1960

signed and dated 'HILTON/JULY '60' (on the reverse)
oil and charcoal on canvas
30 x 36 in. (76.2 x 91.5 cm.)

£60,000–80,000
$82,000–110,000
€69,000–91,000

PROVENANCE:
with Waddington Galleries, London.
with Maak Gallery, London.

EXHIBITED:
London, Serpentine Gallery, *Roger Hilton: Paintings and drawings 1931-1973*, March 1974, no. 45, as 'July 1960 (white, blue and black)'.
London, Hayward Gallery, *Roger Hilton*, November 1993 - February 1994, no. 37: this exhibition travelled to Birmingham, Ikon Gallery, February - April 1994; and Manchester, the Whitworth Art Gallery, University of Manchester, April - June 1994.
St Ives, Tate Gallery, *Into Seeing New: The Art of Roger Hilton*, October 2006 - January 2007, exhibition not numbered.

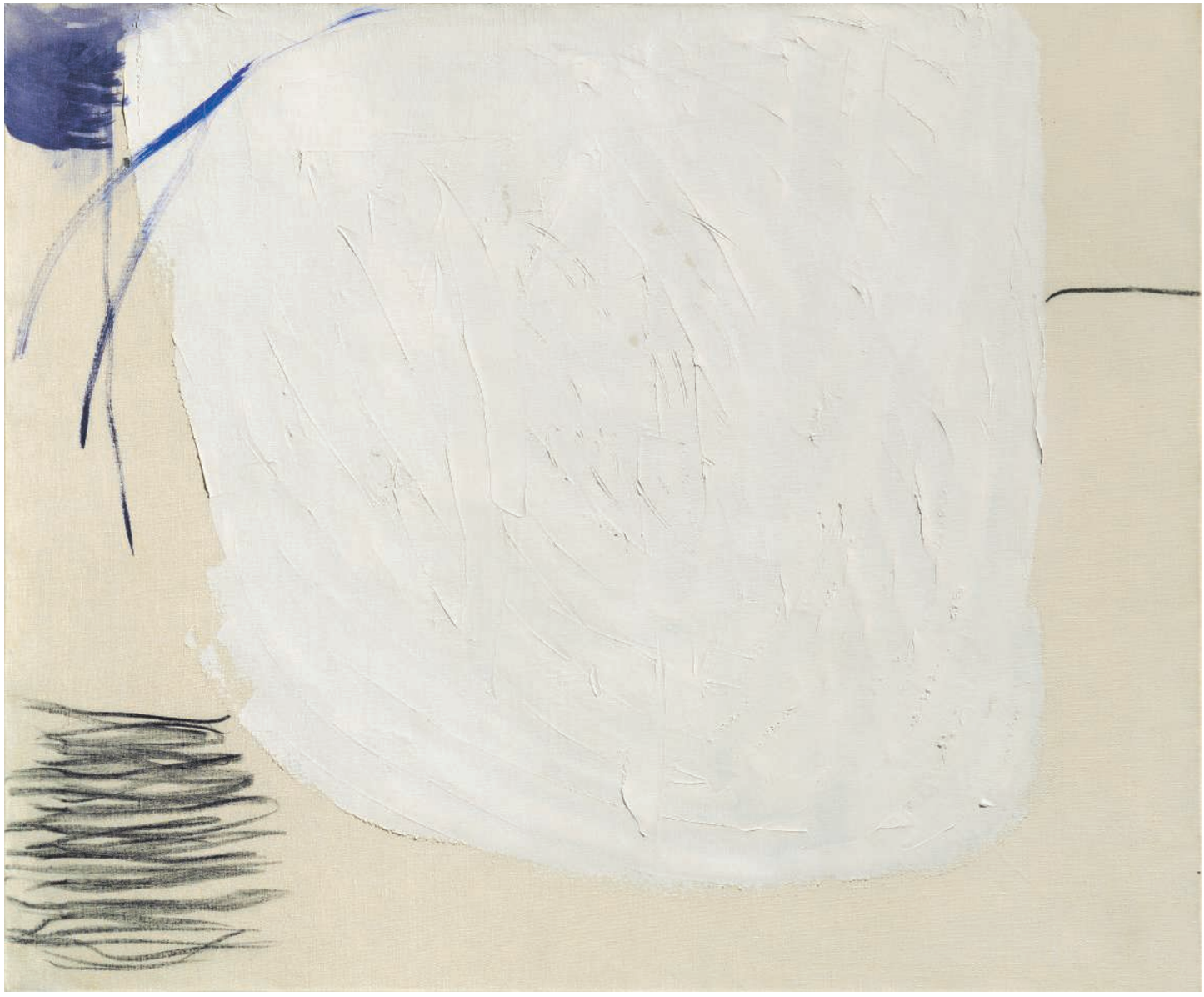
LITERATURE:
Exhibition catalogue, *Roger Hilton*, London, Hayward Gallery, 1993, n.p., no. 37, illustrated.
A. Lewis, *Roger Hilton*, Aldershot, 2003, pp. 90-93, pl. 48.

July 1960 is a painting about paint: its abstraction aids the form, space and movement being created by Hilton's expressive technique. The picture is dominated by an ethereal form of white impasto paint that seeps down from the upper edge of the canvas. The texture of the paint is thick, emphasised by the ground of the bare canvas. To its left, streaks of blue sweep down from the upper edge; rhythmic lines of charcoal in the corner below. However, despite its shape and abstract aesthetic, it maintains an organic rather feel than a geometric nature. This style marks the greatest period of Roger Hilton's work. Analysis should be formal for such a piece of work; it is not necessary to waste time discussing symbolism and narrative, it is a painting about paint.

It took some time for Hilton to develop this style of works for which he is now best known. By the mid 1950s, he had developed his own brand of abstraction and established himself as one of the most inventive artists on the British scene. Born in Middlesex, Hilton studied at the Slade (1929-31) and later in Paris, where he was inspired by *Tachisme*, in the expression of Serge Poliakoff and the spatial consideration of Constant Nieuwenhuys. Like many British artists of the 20th Century, Hilton was captivated by the light of West Cornwall, where he spent increasingly more time and by July 1960, many of his abstract works were being given the title of the month and year in which they were made.

The European influence in Hilton's art has encouraged the sense of *sprezzatura*, that style which appears effortless but is, in fact, highly considered and painstakingly crafted. His working style evolved creating progressive studies of works over years. Sketches, not as grounding for the work but rehearsals for the main event, were made extensively. Every morning, before going to the studio, sketches were made at his breakfast table, the spirit of which were carried through to his painting, giving the series of works a sense of rehearsed spontaneity. The charcoal lines began to appear in his works between 1955-56, first clinging to the dominating paint forms and in subsequent works moving further out, into their own space independent of other forms in the composition, as can be seen here. Hilton dismissed the tradition that charcoal was a preparatory stage for painting, instead applying it to the canvas in the final stages of the work's creation.

Although the influence of Abstract Expressionism affected the contemporary art scene in general, Hilton dismisses the idea of the movement impacting on him personally, being vocally critical of the artists and their 'extreme flatness, emptiness and bigness', instead favouring the 're-complication of the picture surface', as Heron phrased it (see exhibition catalogue, *Roger Hilton: Swinging Out into the Void*, Cambridge, Kettle's Yard, 2008). These paths converged in the expressive use and technique of painting taking precedence over longstanding traditional Western codes of representation and imagery. The relationship between the artist and his work is experiential, having 'the feel of a work rather than a vision of it', something which the work passes on to the viewer.



PROPERTY FROM A NORTH AMERICAN COLLECTION

λ★ 15

FRANK AUERBACH (B. 1931)

Mornington Crescent Looking South II

oil on board
20 x 22 in. (51 x 56 cm.)
Painted in 1997.

£300,000–500,000
$410,000–680,000
€350,000–570,000

PROVENANCE:
with Marlborough Gallery, London.
with Marlborough Gallery, New York, 1998.
Anonymous sale; Sotheby's, London, 17 October 2013, lot 27.
with Richard Green Gallery, London, where purchased by the present owner in May 2014.

EXHIBITED:
New York, Marlborough Gallery, *Frank Auerbach: Recent Works*, 1998, exhibition not numbered.

LITERATURE:
Exhibition catalogue, *Frank Auerbach: Recent Works*, New York, Malborough Gallery, 1998, exhibition not numbered, pl. 12.
W. Feaver, *Frank Auerbach*, New York, 2009, p. 329, no. 791, illustrated.

John Constable R.A., *View on the Stour near Dedham, full scale sketch, circa* 1821-22. Private collection.

'I feel London is this raw thing … This extraordinary, marvelously unpainted city where wherever somebody tries to get something going they stop halfway through, and next to it something incongruous occurs … this hiddeldy-piggeldy mess of a city.'

—FRANK AUERBACH

At Mornington Crescent, Frank Auerbach remains in the studio in which he has lived and worked since 1954. To the north lies the bustling high street of Camden Town and the south Euston and King's Cross stations; the west borders the upper side of Regent's Park and Primrose Hill. This area of North London is as diverse in its vistas as it is in its inhabitants; a mixture of affluent and homeless streets, which reflect the nature of the capital in general: 'this higgeldy-piggeldy mess of a city'. It is not Auerbach's intention to be a 'series' painter, yet he has revisited the same scenes of North London, forming a greatly extensive study, with many views being reconsidered time and time again, during different weathers, seasons and times of day, year after year.

Mornington Crescent Looking South II is a vibrant cityscape under an early morning London sky, with an abundance of colour liberally applied; every brushstroke making a discernable trace that matches the energy of the colour. A bending road, high-rise buildings and streetlights can be deciphered in the expressionistic scene. Something in his expressive quality creates this indefinable quality; an emotional attachment of place that raises the status of London from the city in which he lives, to the place that he calls home.

The act of repetitiously creating the same view on canvas is matched by Auerbach's artistic process. A single painting is likely to have progressed through stages of thirty or fifty, perhaps even hundreds of different images in the course of its lifetime, persistently scraped off and reapplied again the next day. This method distinguishes a great stylistic difference in the duration of Auerbach's *oeuvre*, which began with the thick impasto images of his art school days. By this point, he had developed the working method of constantly recreating the image, but had not yet decided on the importance of attempting to remove previous incarnations, so the paint grew into an ever-expanding fury, reflecting the bomb-ravaged landscape of London in the wake of the Second World War. There is a greater sense of restrain in *Mornington Crescent Looking South II* as there is generally in Auerbach's later works, although the memory of previous versions persists, the final image will appear to be more considered with this process of elimination, instead of constant addition. The canvas would stay wet until its ultimate creation, when it would be placed on top of the cupboard to dry, Auerbach's process never changing. There is a temporality in these works, not due to the addition of paint, but its through constant removal, which creates a charged quality.

Auerbach has created a symbiotic relationship of creation between his portraits and scenes of London. He works simultaneously on both within the day, rather than alternating between periods of either genre and so the two are connected by the same day, the same mood and the same studio environment. All of the work for Auerbach's landscape art is produced in his studio rather than *en plein air*, for reasons of practicality; the canvases are large, immovable and never dry. Only preparatory sketches are made outside, made in the early hours of the morning before Mornington Crescent's inhabitants have woken, although these have become less frequent in the later works due to Auerbach's age. It is arguably the painted landscapes that are the most charged. Auerbach states 'there is a further degree of abandon when I'm doing landscapes because I'm absolutely on my own' (F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London, 1992).

Auerbach's life and career has been informed by his childhood. He was sent by his parents from Berlin to Britain in 1939 by *Kinderstransport* to ensure his safety during the rise of Nazism. On arrival, he went to the boarding school Bunce Court in Kent, which was taught and attended chiefly by refugees. The school had the type of atmosphere that would encourage his artistic tendencies and no oppressing parental influence that would encourage a stable career over an artistic lifestyle. At seventeen, Auerbach began studying art at the Borough Polytechnic which soon earned him a place at St. Martin's School of Art (1948-52) and then the Royal College of Art (1952-55) where he studied simultaneously. Although somewhat of a recluse in his artistic practice, Auerbach can be considered part of the great traditions of art, both in Britain and in the history of Western art. At the Borough Polytechnic, Auerbach was taught by David Bomberg, contemporary to the Vorticists, who was in turn taught by Walter Sickert, who learned from Degas, who idolised Ingres and so the tradition goes on. It was Bomberg who instilled the forceful figurative nature of Auerbach's works. It is specifically in his city scenes that Auerbach's establishes himself in the British tradition: the British landscape. Chiefly this is under the influence of Constable, whose use of paint he so greatly admires. Indeed, he confessed that, 'I've never been moved by a real landscape as I have by paintings of landscape. It's because every moment is transmitted by human will that we identify ourselves with it. In a painting you re-experience what the painter experienced, one brushstroke over another' (F. Auerbach, quoted in J. Wullschlager, Lunch with the FT: Frank Auerbach', *The Financial Times*).

Auerbach persists with the routine from which he rarely strays, working seven days and five evenings a week. In his portraiture, he believes that knowing, exploring and understanding the subject persistently creates the personal feeling which is reflected in their portrayal. This same philosophy is expressed in his treatment of the landscape. *Mornington Crescent Looking South II* is an expression of Auerbach's admiration and never ending fascination with London, his adoptive city for nearly eighty years.

PROPERTY FORMERLY IN THE COLLECTION OF KATE MORRELL

λ 16

SIR STANLEY SPENCER, R.A. (1891-1959)

Portrait of Kate Morrell

oil on canvas
36 x 24 in. (91.5 x 61 cm.)
Painted in 1959.

£200,000–300,000
$270,000–400,000
€230,000–340,000

PROVENANCE:
Commissioned by the sitter in 1958, and by descent.

EXHIBITED:
London, Arthur Tooth & Sons, catalogue not traced.
London, Royal Academy, *Summer Exhibition*, 1959, no. 114.

LITERATURE:
K. Bell, *Stanley Spencer: A Complete Catalogue of the Paintings*, London, 1992, pp. 356, 518-519, no. 445, illustrated.

Stanley Spencer, *Portrait of Patricia Preece*, 1933.
Southampton City Art Gallery, Hampshire, UK.

Stanley Spencer's portraiture marks a fascinating and often missed trajectory within his *oeuvre*. Having worked on several portraits earlier in his career, alongside a handful of well-known self-portraits made at different pivotal moments for the artist, Spencer's later portraits are distinctive in both style and composition.

In the post-war years, Spencer attended drawing sessions with his brother Gilbert and the Carline family, who were also artists, drawing each other some days and guests on others. Within his social circle, portrait and group-portrait painting were a common and lauded practice, one that would have likely influenced Spencer's wider practice. As Keith Bell has commented, Henry Lamb's group portraits were strongly influenced by Spencer, suggesting 'the portraits probably reflect the dialogue that went on between Lamb, Spencer, Richard Carline, and their friends in the Carline circle' (K. Bell, *Stanley Spencer: A Complete Catalogue of the Paintings*, London, 1992, p. 322). His portraits in the years following this were often intimate renderings of those close to him: sitter and artist's relationship being one of closeness and potential tension, from his second wife Patricia Preece in 1933, to his lover Daphne Charlton in 1941. By 1950, Spencer had at last received public recognition and with this fame came a string of portrait commissions from a wider circle of friends and admirers. This was perhaps particularly spurred on by the chance to have these paintings seen at the Royal Academy, at which Spencer was made an Academician in 1950. The portraits painted in the 1950s, therefore, are more akin to in-depth studies of people in their own environments, capturing the details of their lives through facial expressions, surroundings and the minute details that might give away a clue to the lives the subjects led outside the frame of the canvas.

Travelling to the sitters' homes formed a part of the portraiture ritual for Spencer; it created a sense of familiarity by engraining the sitter within the details of their own environment. These later portraits were often commissions, predominantly heralding from close personal friends. Kate Morrell can be included among this list, who's request for a portrait he responded to in positive but honest terms: 'I would love to stay and do a painting of you. I am always a bit terrified of failing and it shakes my confidence' (private correspondence, 15 Sept 1959).

A sense of familiarity in these works is conveyed through the intensity with which Spencer depicts his subjects: a keen and evenly divided attention to detail across the whole image. Unlike the figures in his religious paintings, whose limbs often drape around one another in rhythmic simplifications of their form, Spencer's portraits are painted with the powerful sense of realism seen in his other later works. He scheduled multiple visits to Morrell's home, not only to spend the weekend with her and her family, but to continue work on the portrait. Keith Bell comments, 'Spencer's own sense that everybody creates a 'nest' or home for themselves which expresses their individual personality, also guided him in his approach to portrait subjects' (K. Bell, *Stanley Spencer: A Complete Catalogue of the Paintings*, London, 1992, pp. 350-356).

Facing a certain sense of pressure of painting his close friends and their relatives, he expressed satisfaction with the result of this work, writing to her 'I think there are good things in the portrait even the slightly 'crying' look if such there is' upon its completion (private correspondence, 17 June 1959). In this work Morrell is portrayed in a blue patterned dress, which Spencer meticulously reproduces but does not allow to take over the image. The setting is likely to be Morrell's living room, where the sitter rests on a blue sofa with the hints of a doorway and a window frame towards the outer reaches of the canvas. Morrell's right hand has been pensively left resting near her face, and a complex expression is shown in her eyes, whether meditative or concerned. The textures and shadows in this portrait all contribute to the sense of familiarity with which Spencer paints Morrell, who sits with a relaxed stance. The physical closeness of this portrait delineates the relationship between painter and sitter, creating not an aggrandised version of a sitter seeking a more formalised prestige of being immortalised in paint, but rather a sitter confident in the artist's ability to faithfully render not only her likeness, but her personality.

The writer, and expert on Stanley Spencer, Carolyn Leder has commented that this work is a fine late portrait, also noting: 'at this stage in his career, Spencer was adept at capturing a sympathetic likeness, especially of female friends. Spencer became almost an honorary member of several families in his later years – engaging the affections of the children as well as their parents. This is apparent in his painting of the Morrells' garden, in which he chose to focus on the area where the boys played, entitling the picture *Boys' Garden* (sold in these Rooms, 27 June 2017, lot 110 for £245,000). The portrait of their mother was painted in the final year of Spencer's life when - already a CBE and RA - he was awarded a knighthood. Both *Boys' Garden* and the *Portrait of Kate Morrell* were exhibited in the Royal Academy's *Summer Exhibition* of 1959, not long before his death in December of that year' (private correspondence, 12 May 2018).

We are very grateful to Carolyn Leder for her assistance in preparing this catalogue entry.

Lucian Freud, *Woman in a White Shirt*, 1956-57.
Collection of the Duke of Devonshire, Chatsworth House.

THE PROPERTY OF LA SALLE UNIVERSITY

■λ* 17

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

Walking Madonna

signed 'Frink' (on the base) and stamped with foundry mark 'BURLEIGHFIELD/ENGLAND' (on the edge of the base)
bronze with a brown/black patina
80 in. (203.2 cm.) high
Conceived in 1981 and cast in an edition of three.

£500,000–800,000
$680,000–1,100,000
€570,000–910,000

PROVENANCE:
with Waddington Galleries, Toronto, 1987, where purchased by the present owner with funds provided by Benjamin D. Bernstein.

EXHIBITED:
Winchester, Great Courtyard, *Elisabeth Frink: Sculpture in Winchester*, July - September 1981, exhibition not numbered, another cast exhibited.
London, Waddington Galleries, *Elisabeth Frink: Recent Sculpture, Works on Paper,* June 1981, ex-catalogue, another cast exhibited.
Salisbury, Salisbury Cathedral Close, *Elisabeth Frink: a certain unexpectedness,* May - June 1997, no. 53, another cast exhibited.
Salisbury, Salisbury Cathedral Close and the City, Salisbury Festival, *The Shape of the Century: 100 Years of Sculpture in Britain,* May - August 1999, exhibition not numbered, another cast exhibited: this exhibition travelled to London, Canary Wharf, September - October 1999; Bath, Beaux Arts; and London, Beaux Arts.

LITERATURE:
T. Mullaly, 'The Magnetism of Frink', *Daily Telegraph*, 15 June 1981.
I. Mayes, 'Elisabeth Frink', *The Birmingham Post,* 24 June 1981, p. 4.
B. Robertson (intro.), *Elisabeth Frink Sculpture Catalogue Raisonné,* Salisbury, 1984, p. 195, no. 263, another cast illustrated.
S. Kent, exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1952-84,* London, Royal Academy, 1985, pp. 25-26, another cast illustrated.
N. Cameron, exhibition catalogue, *Elisabeth Frink: Sculpture & Drawings,* Hong Kong, The Rotunda, Exchange Square, Hong Kong Festival, 1989, n.p, another cast illustrated.
E. Lucie-Smith, *Frink: A Portrait,* London, 1994, p. 113, another cast illustrated.
A. Downing, exhibition catalogue, *Elisabeth Frink sculptures, graphic works, textiles*, in accordance with *Elisabeth Frink: a certain unexpectedness*, Salisbury, Salisbury Cathedral Close, 1997, pp. 67, 70, no. 53, another cast illustrated on the cover.
S. Gardiner, *Frink: The Official Biography of Elisabeth Frink,* London, 1998, pp. 187, 217, 224, 226-227, 229-230, 239, 243-244, 270, another cast illustrated.
Exhibition catalogue, *The Shape of the Century: 100 Years of Sculpture in Britain,* Salisbury, Salisbury Cathedral Close and City, 1999, pp. 1, 70, exhibition not numbered, another cast illustrated.
A. Goodchild (ed.), *Catalogue of the Ingram Collection of Modern British Art,* Woking, 2009, p. 42, another cast illustrated.
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93,* London, 2013, pp. 148-149, no. FCR299, another cast illustrated.

‘Without question her greatest achievement for a standing figure.’

—STEPHEN GARDINER

Conceived in 1981 at Frink's studio at Woolland House in Dorset, the present work is a wonderful and uniquely surprising example of Frink's work around an ecclesiastical theme. Within Frink's *oeuvre*, this sculpture is an unusual exception to her preference for working with the male nude, depicting instead, the Madonna: captured mid-pace, and executed with such sensitivity that it has been described as 'without question her greatest achievement for a standing figure' (S. Gardiner, *Frink: The Official Biography of Elisabeth Frink,* London, 1998, p. 217). Despite being such an extraordinarily singular example of the artist's sculpture, the work still translates Frink's remarkable ability to capture movement in static bronze, using exceptionally simple means.

This representation of the Madonna is unusual in that it depicts the mother of Christ to contrast with the iconographic Renaissance images of her that art history is so accustomed to. Raphael's *Madonna del Granduca*, presents Mary as the majestic matriarch, gently cradling the angelic Christ Child, a devotional image for worshippers to look to for guidance by providing a visual lesson in purity. Frink, whose early artistic talents were recognised at the Convent art classes she took in childhood, would have been familiar with this central icon of the Church, but spoke openly in her adult life about drifting from Catholicism. When considering the subject, she said 'I'm not sure whether it is religion that is important to me or religious subjects … I do believe in something' (E. Frink, interviewed by N. Rosenthal, in S. Kent, exhibition catalogue, *Another View: The Sculpture of Elisabeth Frink*, London, Royal Academy, 1985, p. 25). The central ideas of religion therefore held a deeply fascinating and personal connection to the artist, but rather than work with traditional ideas of religious iconography, she was enticed by a strong sense of faith.

Art critic Terence Mullaly believes that *Walking Madonna* 'is one of the few genuinely religious works of art of our time. Strength, the tragedy of us all and pathos are encapsulated in bronze' (T. Mullaly, 'The Magnetism of Frink', *Daily Telegraph*, 15 June 1981). Next to other religious sculpture, however, this work is decidedly disparate. Michelangelo's *The Madonna of Bruges* for instance, emphasises Mary's maternal role; carved fluidly, the folds of her shawls effortlessly envelop her child. Frink mentions the trouble that modelling *her* Madonna's clothing caused: 'Doing the drapery was very difficult. But it was a fascinating job' (E. Frink, quoted in E. Lucie-Smith, *Frink: A Portrait,* London, 1994, p. 113). The use of sackcloth to form the plaster cast gives the form a coarse, rugged texture and the surface of the bronze is distinctly slashed and worked upon by Frink's recognisable chisel and surform technique. With sharp limbs protruding through this rough robe, *Walking Madonna* contrasts with Michelangelo's pristine curvaceous femininity: The Saint's clothing clinging to her emaciated frame.

Frink's Mary stands, still reeling in the aftermath of the Crucifixion. She is rough and weathered, her face, with its aquiline nose so remarkably like Frink's own, wears an expression of pain and hopelessness, and her bowed head plumbing the depths of human emotion. Drained of her bright renaissance colours the Madonna appears haggard: a tragic figure of pathos. Themes of tragedy and apocalypse are strong in Frink's early work, often suggested as stemming from her experiences as a child during the Second World War, faced with the threat of bombings and other haunting horrors that had a lasting impact on her, feelings which are perhaps manifested once more in later work. In her *Tribute Heads* series for instance, recognisable busts with roughly hewn features; strong jaws and prominent chins so like *Walking Madonna,* respond to human rights issues; signaling perseverance in the face of persecution (S. Gardiner, *Frink: The Official Biography of Elisabeth Frink,* London, 1998, p. 205). Also gaunt and ghostly, this Madonna cuts a solemn figure, suffering silently against the elements.

Despite the austerity of the work, the Madonna's pose promises grim resistance. Although suffering, she is captured mid-stride, stepping off her plinth and optimistically moving forward. Another cast of *Walking Madonna* has stood outside Salisbury Cathedral since 1981, causing controversy with its placement by facing away from the cathedral, stepping out into the world. In the words of the Dean of Salisbury Cathedral, however, the work is important for its power to symbolise 'human dignity and creativity over militarism and totalitarian disregard of human dignity and rights…' (S. Gardiner, *ibid.,* p. 227). Although she stands alone, she stands tall and strong, with the posture of one who will not be defeated, transcending the cultural implications of the title of the work, representing all tenacious women. Positioned on a low plinth, the Madonna stands at our level, acting – in true iconographic style – as an example to follow: overcoming suffering with grim persistence.Frink's Madonna has the extraordinary ability to celebrate the spiritual power of humanity against adversity.

Elizabeth Frink in her studio at Woolaland with the *Walking Madonna* for Salisbury Cathedral Close, 1981.

PROPERTY FORMERLY IN THE COLLECTION OF CAPTAIN HARRY BRODIE

Captain Harry Brodie and his son Alexander Clare Cunningham Brodie.

PROPERTY FORMERLY IN THE COLLECTION OF CAPTAIN HARRY BRODIE

18

CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A. (1889-1946)

Survivors at Arras

signed and dated 'C.R.W. NEVINSON./1917.' (lower right)
oil on canvas
24 x 20 in. (61 x 50.8 cm.)

£400,000–600,000
$550,000–810,000
€460,000–680,000

PROVENANCE:
Purchased by Captain Harry Brodie at the 1918 exhibition, and by descent.

EXHIBITED:
London, Leicester Galleries, *Catalogue of an exhibition of pictures of war by C.R.W. Nevinson (official artist on the Western Front)*, March 1918, catalogue not traced.

LITERATURE:
J. Crawford Flitch, *The Great War Fourth Year Paintings by C.R.W. Nevinson*, London, 1918, pl. 8.

Arras, 1917.

C.R.W. Nevinson, *Paths of Glory*, 1917. Imperial War Museum, London.

Christopher Richard Wynne Nevinson (1889-1946) made his name and fame as the first British artist to record the full horrors of the First World War. Having trained with Stanley Spencer, Paul Nash and David Bomberg at the Slade School of Art, in 1912 he went to study in Paris. Coming under the influence of Post-Impressionism and Cubism he would become the only signed-up British convert to Futurism. This was the radical Italian movement that worshipped everything new, mechanical and modern, and which declared that only war would destroy the stultifying weight of the past and bring forth an exciting, liberating new world order.

Nevinson the ardent Futurist went to the Western Front in late 1914 as a volunteer with the Friends Ambulance Unit. He worked first as a medical orderly, then as an ambulance driver, before being invalided home with rheumatic fever in early 1915. What he saw in France and Belgium appalled him and shook his Futurist beliefs, but from these experiences he created a series of exceptional paintings, prints and drawings. One of the most renowned, *La Mitrailleuse* (1915), is now in the Tate collection. When exhibited in London in early 1916 the artist and critic, Walter Sickert described it in *The Burlington Magazine* as 'the most concentrated and authoritative utterance on the war in the history of painting.'

This success led to an exhibition of Futuristic war works at the Leicester Galleries in September 1916: it was a triumph. 'I was the first artist to paint war pictures without pageantry,' he later explained, 'and without the over-coloured heroic that had made up the tradition of all war paintings up to this time' (C.R.W. Nevinson, *Paint and Prejudice*, London, 1937, p. 118). His novel way of showing the war in all its brutal, industrialised awfulness – whilst at the same time utilising (but not over-doing) the *avant-garde* techniques he had developed immediately before the war – helped make Nevinson one of the most famous artists in Britain.

Capitalising on this success, in the summer of 1917 Nevinson returned to France as an official war artist in the employment of the Ministry of Information. From early July he spent four weeks near the Western Front, attached to the British Army's 4th Division at St Nicholas, on the outskirts of Arras. This city had been the scene of heavy bombing and shelling, particularly during the Battle of Arras in the spring of 1917. This had left considerable destruction.

Painted whilst stationed with GHQ at St Nicholas, *Survivors at Arras* depicts a row of quintessentially French – and relatively undamaged – town buildings. Though using a much more traditional style than his earlier war work, the painting nevertheless retains a nod to Futurism in the jagged shadows of the roofs, which fall dramatically and unsettlingly across the whitewashed front of the central building and into the foreground. The emptiness of what would once have been a bustling street adds to the ominous atmosphere. Critics had once praised Nevinson as a Futurist who could paint noise: here we literally feel the silence, after the bombs and people have gone.

C.R.W. Nevinson, *Flooded trench on the Yser,* 1916. Private collection.

Returning to London in early August 1917, Nevinson continued to work on his official war commissions for the government. He found it a terrific strain. 'As I was an Official War Artist,' he recorded in his autobiography, *Paint and Prejudice*, 'anything I produced about the War must have the approval of the British Empire. In other words, my work was censored. This meant that all sorts of young men in khaki with red tabs, green tabs, blue tabs, and no tabs at all, had to signify their pleasure or displeasure ... and hundreds of young girls, bent upon doing their bit towards winning the War, used to write to me for information about all sorts of curious matters. True, I never answered the letters, but their misapplied energy appalled me. In time I fully expected the order to produce my pictures in triplicate, according to the Army fashion' (C.R.W. Nevinson, *Paint and Prejudice*, London, 1937, pp. 142-143).

The strictures of these 'ghastly petty tyrannies,' together with his rheumatism, the strains of working eighteen-hour days, and the fear that he might be conscripted into the military, put terrific mental pressure on Nevinson. His father would come to fear that his son was on the verge of a mental breakdown, if not complete madness.

Many of the works from Nevinson's period as an official war artist were shown at the Leicester Galleries in March 1918, under the simple title, 'War.' They included *Survivors at Arras,* as well as his controversial painting *Paths of Glory*, which portrayed two dead British soldiers and which Nevinson exhibited with the word CENSORED across it. Despite having largely abandoned the so-called 'Cubo-Futurist' technique that had helped make him famous in 1916, Nevinson's new paintings were generally well received.

The critic P.G. Konody reviewed 'War' in *The Observer*, describing Nevinson as 'this most enterprising and venturesome of our younger artists.' Konody praised him in particular for his, 'hitherto unknown concern with quality of paint and subtle harmony of colour ... [A]s regards beauty of craftsmanship, Mr. Nevinson has advanced with giant's strides since his last exhibition. Nowhere is this triumphant advance more strikingly displayed than in the street scene, *Survivors at Arras*, with its completely satisfying adjustment of tone values and beautiful quality of paint ... The most gratifying feature of Mr. Nevinson's art is that he continues to regard each new task as a new experiment requiring its own particular treatment, and that he sternly refuses to be led by success into some form or other of hide-bound convention' (P.G. Konody, 'Art & Artists, *The Observer*, 10 March 1918).

The trustees of the Imperial War Museum immediately purchased eight works from the 'War' exhibition, including *Swooping Down on a Hostile Plane*, *After a Push* and *Paths of Glory*. Nevinson's cynical conclusion was that this painting had been bought with the intention of never allowing it to be seen again. Captain Harry Brodie bought *Survivors at Arras* directly from the exhibition, and this is the first time it has been offered for sale in a century.

We are very grateful to Dr David Boyd Haycock for preparing this catalogue entry.

19

CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A. (1889-1946)

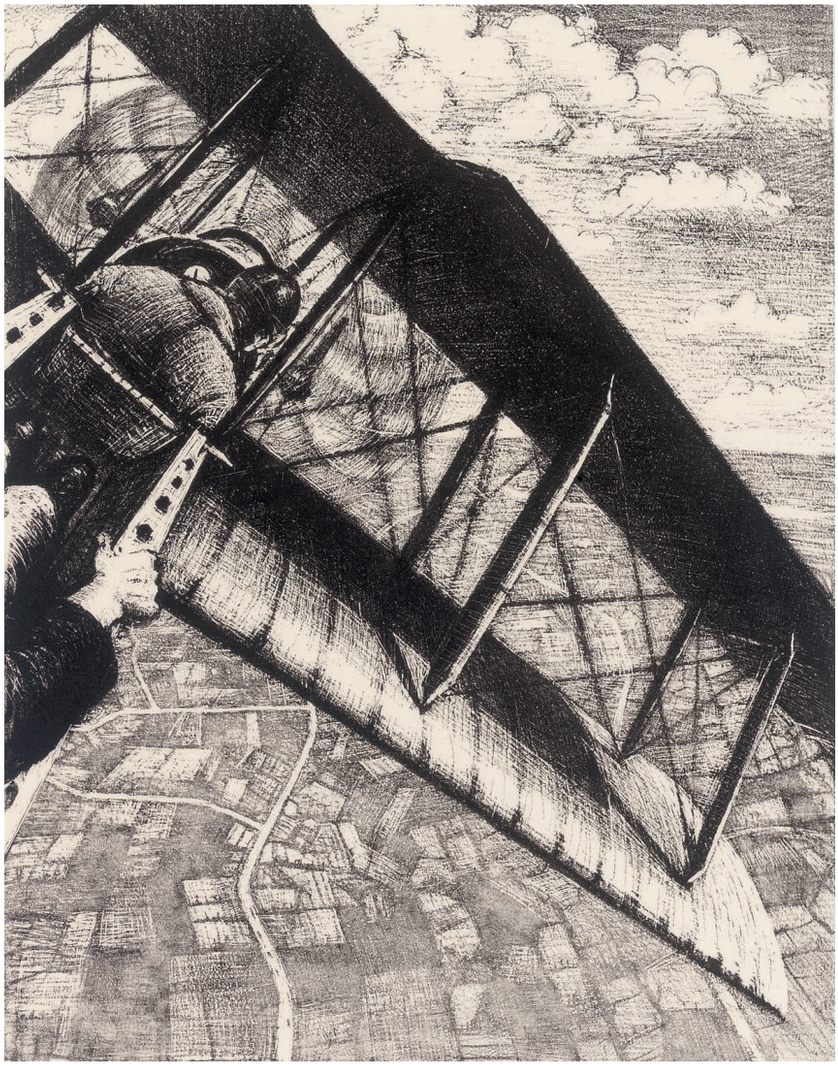
Dog Fight

signed 'C.R.W. NEVINSON' (lower right)
oil on canvas
17¾ x 22⅞ in. (45 x 58.2 cm.)
Painted *circa* 1918-19.

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Acquired directly from the artist by
Mary Smith, *circa* 1922, and by descent.
Acquired by the present owner in June 2014.


C.R.W. NEVINSON



C.R.W. Nevinson, *From a Paris Plane*, 1928-29. Private collection.

> 'I finished my war paintings with the end of the War … after the Armistice I did not do a stroke of painting which dealt with the War. It was a period I wished to put behind me ….'
>
> —C.R.W. NEVINSON

As England's only signed-up convert to Futurism, Nevinson worshipped all things modern and mechanical. Before the outbreak of the First World War he shocked more conservative members of London's New English Art Club by turning up to meetings on a motorbike. His pre-war work included paintings of steam ships, railway engines and nightclubs, and in the press he was heralded as the man who could paint motion – even sounds and smells. He was thus ideally positioned to paint the drama and horrors of the Western Front – including the very modern phenomenon of planes in air-to-air combat.

Nevinson first tackled this subject in 1915, and the following year made his first flights in an aeroplane: it would be claimed later by the war correspondent C.E. Montague that Nevinson was the first artist to paint in the air. His first aerial paintings and drawings used the Futurist technique for which he soon became famous, and he would write in his autobiography in 1937 that 'in all modesty' he considered his 'aeroplane pictures … the finest work I have done. The whole newness of vision, and the excitement of it, infected my work and gave it an enthusiasm which can be felt' (C.R.W. Nevinson, *Paint and Prejudice*, London, 1937, p. 130).

By 1917, Nevinson had temporarily abandoned his modernist, 'Cubo-Futurist' techniques for a more traditional idiom, as is to be seen in this work. The scene of the action, in which a British biplane banks towards a German aircraft that is already, perhaps, belching smoke and plunging earthwards, is unknown. A fragment of label on the reverse carries the tantalizing words 'Bridge Thames 1918,' but the bridge depicted does not markedly resemble a known crossing of the river. The painting may be related to the invitation Nevinson received from the Canadian War Memorials Committee in the summer of 1918 to illustrate an 'aerial battle' that had involved the Royal Air Force pilot William Avery ('Billy') Bishop. Canada's greatest flying 'ace' of the First World War, Bishop (1894-1956) was credited with seventy-two victories through the course of his dramatic (and controversial) flying career – achievements which won him the Victoria Cross, the Distinguished Service Order with bar, the Distinguished Flying Cross and Military Cross.

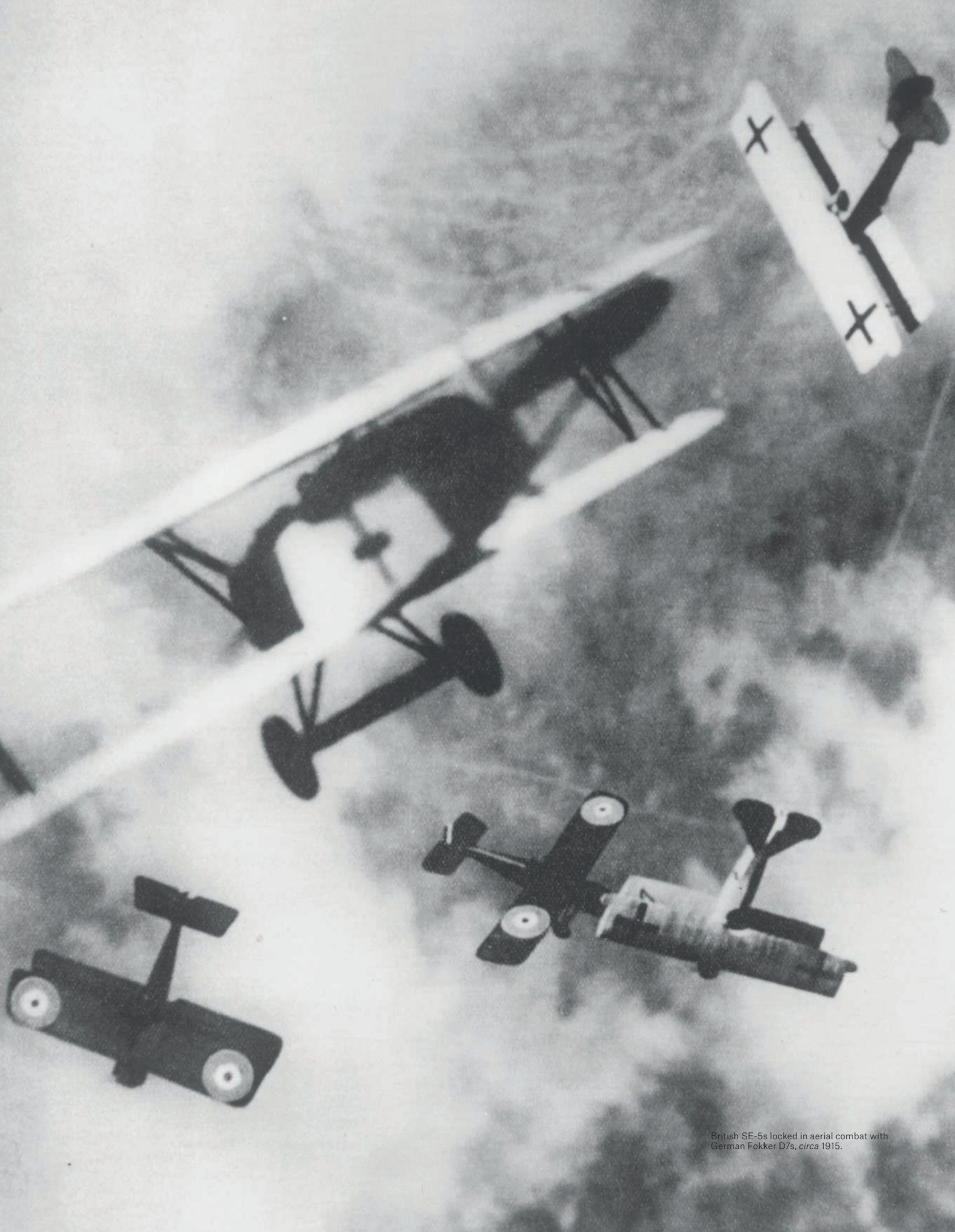
Nevinson's new period of official employment in the summer of 1918 was again not a happy time for the young artist. Asked to portray a dog-fight in which Bishop successfully took on three enemy aircraft, Nevinson struggled: 'I was given all manner of descriptions of the fight and two or three photographs of the machine used, and was granted every facility for flying about in the clouds, where the fight took place. But I had not actually witnessed the fight; and although I had seen a good deal of aerial warfare and had myself been attacked by hostile planes, I found the task a terribly difficult one. What with flying, ill-health, and overwork, I broke down under the strain' (C.R.W. Nevinson, *ibid.*, pp. 149-150).

An official painting, *War in the Air,* depicting a British aircraft (presumably piloted by Bishop) in combat with three German aircraft was completed and is now in the collection of the Canadian War Museum in Ottawa.

Whilst the precise subject of the painting remains unknown, it is almost certain that *Dog Fight* dates from the period of the war itself. As Nevinson wrote in 1937, 'I finished my war paintings with the end of the War. I may have varnished one of them and framed another, but after the Armistice I did not do a stroke of painting which dealt with the War. It was a period I wished to put behind me …' (C.R.W. Nevinson, *ibid.*, p. 156).

We are very grateful to Dr David Boyd Haycock for preparing this catalogue entry.

We are very grateful to Jonathan Black and Christopher Martin with their assistance cataloguing this work.



British SE-5s locked in aerial combat with German Fokker D7s, *circa* 1915.

THE PROPERTY OF A GENTLEMAN

λ 20

EDWARD BURRA (1905-1976)

The Nitpickers

signed and dated 'Ed 32' and stamped with signature 'E.J. Burra' (lower left)
pencil, watercolour and gouache
29½ x 15½ in. (74.5 x 39.4 cm.)
There is a pencil drawing by the same artist on the reverse.

£500,000–800,000
$680,000–1,100,000
€570,000–910,000

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

EXHIBITED:
Chichester, Pallant House Gallery, *Edward Burra*, October 2011 - February 2012, exhibition not numbered: this exhibition travelled to Nottingham, Djanogly Arts Gallery, Lakeside Arts Centre, University of Nottingham, March - May 2012.

LITERATURE:
A. Causey, *Edward Burra Complete Catalogue*, Oxford, 1985, n.p., no. 90a, illustrated.
S. Martin, *Edward Burra*, Farnham, 2011, p. 48, pl. 42.
R. Cooke, 'Edward Burra - review', *The Guardian*, 23 October 2011.
A. Lambirth, 'Burra revealed', *The Spectator*, 7 January 2012.


BAR
HOTEL
E. J. Burra

Le Quartier "Réserve" de MARSEILLE - *Le "Coin de Reboul"*

Dans la luminosité du Ciel provençal, notre Vierge de la Garde veille - concurremment avec l'Administration - sur celles de ses Enfants auxquelles la Ville de Marseille - comme aux temps grecs - a confié le noble rôle de Prêtresses officielles de l'Amour.

Copyright

Photograph of prostitutes in Varietés, 15 May 1929. Photograph by Germaine Krull.


E. J. Burra

Otto Dix, *Marseille*, 1922-23. Private collection.

> 'On the further side of the port stood the tall decaying houses, like rows of rotten teeth, which hid the strange labyrinth of the Quartier Privée; a world of stinking alleys and cavernous doorways leading into the eternal twilight of dim courtyards or foul tenements that housed the very dregs of human corruption. It was a kingdom of whores, thieves and murderers who were left very much to themselves ... [of] beds upon which, in full view of the street, were enacted every form of sexual indulgence and perversion'
>
> —TRISTRAM HILLER

John Rothenstein, writing on Burra in the 'Penguin Modern Painters' series, suggested that Burra's imagination seethed with imagined encounters in sailors' brothels. But in fact, he chose to depict sailors in public spaces such as bars and cafés, and his images of prostitutes, similarly, such as the well-known *Snack Bar* (1930; Tate Gallery), are of working girls at leisure. *The Nit-Pickers* is the only painting known which pursues prostitutes into their working world, in this case, the red light district of Marseille. Tristram Hillier, a 'Unit One' confrère of Burra's, was familiar with it, and intrigued: 'on the further side of the port stood the tall decaying houses, like rows of rotten teeth, which hid the strange labyrinth of the *Quartier Privée*; a world of stinking alleys and cavernous doorways leading into the eternal twilight of dim courtyards or foul tenements that housed the very dregs of human corruption. It was a kingdom of whores, thieves and murderers who were left very much to themselves ... [of] beds upon which, in full view of the street, were enacted every form of sexual indulgence and perversion' (T. Hiller, *Leda and the Goose: An Autobiography*, London, 1954, p. 81). Additionally, another painter known to Burra, Edward Wadsworth, made the *Quartier Privée* the subject of several paintings in the early 1920s.

Burra was fascinated by the idea of a prostitutes' quarter: aged twenty-two, in 1927, he hopefully visited the Grand Rue, Marseille, which 'the guide book says is a veritable ghetto of houses of ilfame my dear I stares into every window hoping for a thrill but all I see is little Georgette having her nappy changed by loving mothers hands'. He seems actually to have ventured into the *Quartier Privée* on at least one occasion, in 1931, accompanied by his friend Barbara Ker-Seymer, who wanted to photograph the women.

'Ed and I went up to the red light district in Marseilles where the elderly (to us) tarts sat on wooden chairs outside their bedrooms which opened onto the street concealed by bead curtains. We were going to photograph them, but one of them saw us and rushed after us calling out in French, 'You'll have to pay for that', but Ed and I flew down a side street and escaped' (B. Ker-Seymer to A. Stephenson, 30 May 1984, quoted in A. Stephenson, *The work of Edward Burra, 1919 -1936: context and imagery*, Edinburgh PhD thesis, 1988, p. 184).

For Burra, with his limited mobility, this must have been an alarming experience, and there is no evidence that he attempted to repeat it. However, Ker-Seymer also noted that 'Not long after that we saw photographs in *Variétés* of exactly what we had seen' (*ibid.*, p. 184). *Variétés*, a Belgian *avant-garde* magazine, ran a feature on the *Quartier Privée* on 15 May 1929. Burra must have got hold of a copy (Zwemmer's art bookshop in the Charing Cross Road carried continental art periodicals), and perhaps used it to refresh his memory.

The Nit-Pickers reflects the poverty-stricken world described by Hillier. To the left is a cubicle-like room, just big enough for a bed, opening directly onto the street and shielded only by a curtain, while a group of prostitutes hang out, two of them sitting on wooden chairs. They are not enticing; they are in fact, off duty and saving their energy, like a pride of lions basking in the sun. A massive woman, legs akimbo, is scratching the back of her head reflectively, the eyes of her lean friend, sitting opposite, are not engaging the viewer, but are unfocused. Another is lethargically wielding a broom. Burra seems to have been all but asexual, due perhaps to his lack of physical energy: although several of his early paintings, such as *Folles de Belville* (1928) and *Mae West* (1934), tackle female seductiveness, he does not seem to have felt any masculine anxiety about the challenge these women represent. His treatment of the women in this painting is fundamentally detached; neither prurient nor appalled, he is an unseduced observer.

Though the group of prostitutes give life and movement to the image, they are only partially Burra's subject. He seems at least as interested in the street itself, grey-white and dusty; with the claustrophobic tenement buildings narrowing in sharp perspective, and climbing up after the cross street, to a knifelike fragment of blue sky. It is the sharp cross formed by the intersecting streets that holds the composition together.

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


BAR
HOTEL

PROPERTY FROM THE COLLECTION OF MARGARET PILKINGTON

λ 21

SIR STANLEY SPENCER, R.A. (1891–1959)

Greenhouse Interior

oil on canvas
21¾ x 25¾ in. (55 x 65.5 cm.)
Painted *circa* 1935.

£150,000–250,000
$210,000–340,000
€180,000–280,000

PROVENANCE:
with Arthur Tooth & Sons, London, where acquired by Miss Margaret Pilkington, 1936, by whom gifted as a silver wedding anniversary present to the parents of the present owners.

EXHIBITED:
London, Arthur Tooth & Sons, *Stanley Spencer*, June - July 1936, ex-catalogue.
Leeds, Temple Newsam House, Leeds City Art Gallery, *Paintings and Drawings by Stanley Spencer*, July - September 1947, no. 18, as 'Greenhouse' and dated '1930'.
Manchester, City Art Gallery, *Exhibition of Works of Art from Private Collections in the North West and North Wales*, September - October 1960, no. 210, dated 'c. 1928'.
Cookham, Stanley Spencer Gallery, *The Creative Genius of Stanley Spencer*, April 2015 - March 2016, exhibition not numbered.
Wakefield, Hepworth Wakefield, *Stanley Spencer: Of Angels of Dirt*, June - October 2016, exhibition not numbered.
Cookham, Stanley Spencer Gallery, *Celebration Exhibition*, November 2016 - March 2017, exhibition not numbered.
Cookham, Stanley Spencer Gallery, *Stanley Spencer in Focus*, October 2017 - March 2018, exhibition not numbered.

LITERATURE:
K. Bell, *Stanley Spencer A Complete Catalogue of the Paintings*, London, 1992, p. 438, no. 181.

Stanley Spencer, *Greenhouse and Garden*, 1937. Ferens Art Gallery, Hull Museums.

Spencer painted the present work around 1935, during the most tumultuous years of his life and during the height of his disastrous relationship with Patricia Preece in Cookham. Spencer had met Patricia in a teashop in Cookham in 1929 while he was living at Burghclere and working on his Sandham Memorial Chapel commission. They kept in touch, and when he returned to Cookham with Hilda in December 1931, they became neighbours to Patricia and her life partner, Dorothy Hepworth. Spencer embarked upon a friendship with Patricia that would end his marriage to Hilda and, from 1933 until his marriage to Patricia in 1937, Spencer painted a number of portraits of her, including two large nudes. He now considered Patricia to be the embodiment of Cookham in his art, and as such, intrinsic to his painting and his obsession with her generated some of his most powerful works. Moreover, the intensity of his paintings at this time took their toll on Spencer emotionally and he needed a distraction on a regular basis. The result was a group of pictures of flowers, gardens, greenhouses and views of Cookham, painted between 1932 and 1938, to which the present work belongs, all of which were considered by Spencer to be `landscapes'.

Although he resented their popularity compared to the much slower sales of his figurative work, the practice of including flower paintings in his exhibitions was much encouraged by his dealer, Arthur Tooth, who found these pictures easier to sell. The works were smaller and they were painted from life rather than drawings, and despite this drawback, many could still be painted indoors if the weather was bad. Consequently, Spencer found many patrons in his locality in Cookham who could also provide subject matter for these works and commissions of pictures of their houses and gardens, such as Mary Corble and Gerard Shiel, both of who went on to build important collections of paintings by Spencer. Indeed, it was at Tooth's summer exhibition for Spencer in 1936 that Miss Pilkington originally bought *Greenhouse Interior.*

The present work follows Spencer's common practice at the time of painting a closely observed and highly detailed flower painting, in this case fuchsias, against a receding background. *Greenhouse and Garden* (1938; Ferens Art Gallery, Kingston-Upon-Hull), shows a view through the door of the greenhouse at `Lindworth', his Cookham home. *The Greenhouse* (1938; sold in these Rooms, 24 November 2000, lot 32, private collection) and *Cactus in Greenhouse, Cookham Dene* (1938; private collection) may also have been painted at Lindworth, although the pattern of the tiled flooring differs between the various compositions.

Margaret Pilkington (1891-1974), the first owner of this work, was a pioneering supporter of the arts in her native Manchester in the early 20th Century. She was determined to make art accessible to a wider audience and was particularly aware of the different needs of gallery visitors, especially young children and those from less privileged backgrounds. Having come from a wealthy background - her grandfather had co-founded Pilkington Glass Works whilst her father, Lawrence, was the co-founder of Pilkington Lancastrian Pottery and Tile Company, famous for its lustre ware – she felt very deeply that art should not remain the preserve of what she called the 'idle rich' and must be made readily available to as many people as possible.

Having been asked to join the Council of Manchester's Whitworth Art Gallery in 1925, she went on to become Honorary Director from 1936-59, the first female director of a major British gallery, and alongside organising numerous exhibitions, she founded the Friends of the Whitworth which still exists today to support gallery activities. During the Second World War, Pilkington oversaw the relocation of major works into storage with the National Library of Wales and helped to set up a rest centre at the gallery for those made homeless during the Manchester Blitz. In recognition of her contribution to the artistic life of the city, Pilkington was awarded an honorary M.A. from the University of Manchester in 1942 and an O.B.E. in 1956.

In 1953, the Friends of the Whitworth commissioned her portrait from Sir Stanley Spencer and he stayed with her several times at the Pilkington family home at Firwood, Alderley Edge: 'before much time goes by I must write and thank you for the lovely time I had a Firwood...' (S. Spencer to M. Pilkington, 11th April 1953, Whitworth Art Gallery Archive). Although it is unclear when they first met, she may have known him from the Slade as he had graduated only a year before she arrived in 1913 but she certainly knew his work, purchasing the present work from Arthur Tooth in 1936.

A talented artist in her own right, she attended the Manchester School of Art from 1911-13 and went on to the Slade in 1913 where she was taught by Lucien Pissarro who became a key influence. In 1914, she moved to the Central School and studied wood engraving with Noel Rooke and developed a wonderfully lyrical style. Indeed, according to Campbell Dodgson, Keeper of Prints and Drawings at the British Museum, 'Miss Gribble and Miss Pilkington are among the other women artists who practice wood engraving with zeal and success...'. After the war, Pilkington exhibited with the Society of Wood Engravers, becoming a member in 1921, honorary secretary in 1924 and Chairman from 1952-67. In 1925, she attended Walter Sickert's lecture classes in Manchester and later remembered: 'Sickert himself advocated the making first of a rough sketch which he would then square up and enlarge in the squaring up of the canvas. He would then select the point to him of greatest interest - in a portrait head perhaps an eye - in a landscape a tree or a building. This he would work on first and then work outwards from it. I was interested to see that Stanley Spencer used this method when he made a portrait drawing of me...'. She also had a deep appreciation for William Morris and his vision of uniting the arts and crafts and was thus a founding member and honorary secretary of the Red Rose Guild of Designer Craftsmen with early members including Bernard Leach, Katherine Pleydell-Bouverie and Ethel Mairet.

Pilkington remained passionate about supporting fellow artists throughout her life acquiring many works for her own collection by names such as Ben Nicholson, Eric Gill, L.S. Lowry, Barbara Hepworth, John Minton, Edward Bawden, and Gwen John. Pilkington and her sister Dorothy went on to give 145 works to the Whitworth including many 20th Century British works but also examples by Constable, Rowlandson, Delacroix, Toulouse-Lautrec, Richard Parkes Bonnington and Richard Wilson. When the Whitworth was refurbished in the mid 1960s, a new central exhibition room was named The Margaret Pilkington Room and in 1999, the Friends of the Whitworth Art Gallery organised a memorial exhibition to celebrate her life and work.

λ 22

LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

People Standing About

signed and dated 'L.S. Lowry. 1935' (lower right)
oil on canvas
16¼ x 20¼ in. (41.2 x 51.5 cm.)

£700,000–1,000,000
$950,000–1,400,000
€800,000–1,100,000

PROVENANCE:
Mrs M.O. Nash.
Her sale; Christie's, London, 1 March 1968, lot 55, where purchased by the present owner's mother, and by descent.
Salford, The Lowry, on long term loan, May 2010 - April 2018.

EXHIBITED:
London, Hertford House, *Artist's Aid to China Exhibition,* March - May 1943, no. 572.
London, Tate Gallery, *Lowry and the Painting of Modern Life,* June - October 2013, exhibition not numbered.

LITERATURE:
T. Clark and A. Wagner, exhibition catalogue, *Lowry and the Painting of Modern Life*, London, Tate Gallery, 2013, p. 217, exhibition not numbered, fig. 77.


L.S.LOWRY. 1935

Pieter Brueghel the Younger, *Return from the Kermesse*, 17th Century. Private collection.

People Standing About is an outstanding example of Lowry's work from the mid 1930s, a period in which his output was rendered light and optimistic by the use of strong colour tones on a bright white ground. The foreground frieze portrays people going about their everyday activities and routines; children running, people shouting, elderly people with their walking sticks, talking in small groups, children holding balloons, and dogs being taken for walks. With its diminishing perspective, winding streets, buildings and people, *People Standing About* demonstrates Lowry's innate ability to instil his paintings with an intricate compositional structure and sense of equilibrium. The vast expanse of road, and gathering of people in the foreground draws the viewer's eye to the immediate happenings at the pictures lower edge. The circular steps and railings in the middle ground of the painting subsequently pulls us back along the length of the street, and smaller groups can be distinguished further in the distance. In this way, Lowry draws attention to the activities of each of the different groups of characters and buildings.

At the very heart of Lowry's output and vision is the industrial landscape. Lowry was captivated by how people would act in both isolation and a crowd and combines the daily activities and habits of people within their surrounding environment. His inherent loneliness seemed to fuel his fascination in the way that he would watch and study how people communicated or did not communicate with one another. The mills and factories, the terraced housing, the darkness, soot and gloom of the northern industrial scene were characterised into a new type of English landscape painting. Lowry was for his time, what Hogarth or Brueghel were in theirs:

'Bruegel did the industrial scene as he knew it in his day and I did it in my day, so it's natural that critics make comparisons between his work and mine. It jumps to the eyes. When he was alive he saw the industrial scene around him and he did it. Now four hundred years later I saw the industrial scene around me and I did it. And with him people said "What are you doing these things for? Nobody wants pictures like this", and funnily enough, they have said the same thing to me' (L.S. Lowry, quoted in S. Rohde, *L.S. Lowry A Biography*, Salford, 1979, p. 101).

In 1909 Lowry and his family moved from the residential side of Manchester to Pendlebury where he lived for the next 40 years. He later wrote: 'At first I didn't like it at all ... Then I got used to it; after that interested; I wanted to depict it ... I couldn't recollect that anyone else had ever done it before seriously ... Finally I became obsessed by it, and I did nothing else for thirty years...' (L.S. Lowry, quoted in exhibition catalogue, *L.S. Lowry, A Centenary Tribute, A Loan Exhibition of Paintings and Drawings*, London, Crane Kalman Gallery, 1987, n.p.). Lowry in effect transformed the deprived, poverty stricken Northern industrial towns of the 1920s and 30s, eternalising them, giving the streets, people and environment aesthetic worth, historicising the everyday activities of the local community.

The backdrop to *People Standing About* exemplifies Lowry's fascination with the use of flake white paint that was used in the 1920s after Lowry's tutor and art critic for the *Manchester Guardian*,Bernard Taylor, suggested his paintings were too dark in tone. Lowry began his experimentation with

L.S. Lowry, *The Fever Van*, 1935. Walker Art Gallery, Liverpool.

white pigment: He covered a small wooden board with flake white paint, placing it in an airtight container for seven years. Upon removing the board, he painted a second identical board with the same flake white paint and compared the affect the seven years of ageing had had on the original painted board. The older white had developed a wonderfully creamy-yellow and grey palette. 'Give it time to yellow- to darken- to discolour- then you will see what I mean!' exclaimed Lowry (L.S. Lowry, quoted in M. Levy, *The Paintings of L.S. Lowry, Oil and Watercolours,* London, 1975, p. 24). Leaving his paintings to naturally discolour enhanced the effect of the smoggy quality of the industrial air he painted. Alongside his experimentation with white, Lowry solely used Prussian blue, vermilion, yellow ochre and black which, as seen in *People Standing About*, stands out brilliantly against the surrounding white background. Lowry honed his skilful use of colour allowing him to utilise the selected pigments to precisely create the effects he desired, which he uses here to striking effect to capture the industrial scene and the colourful myriad of characters who populate it.

Lowry said of the people in his paintings, 'I wanted to paint myself into what absorbed me ... Natural figures would have broken the spell of it, so I make my figures half unreal. Some critics have said that I turned my figures into puppets, as if my aim were to hint at the hard economic necessities that drove them. To say the truth, I was not thinking very much about the people. I did not care for them the way a social reformer does. They are part of a private beauty that haunted me. I loved them and the houses in the same way: as part of a vision'(L.S. Lowry, quoted in M. Howard, *Lowry A Visionary Artist*, Salford, 2000, p. 123). In many cases, the subject of the paintings of this period would be an individual, or a situation in which a group of people are involved, such as *An Organ Grinder* (1934; Manchester City Art Gallery), or *The Fever Van* (1935; Liverpool, Walker Art Gallery). However, in the present work, *People Standing About,* the people who just stand around are the subject of the work, just as much as the landscape in which they inhabit. The street is loosely based on the main thoroughfare of the Northumbrian town of Berwick-upon-Tweed, a favourite location for Lowry after he had first discovered it and the only place that he had ever considered leaving Lancashire for.

L.S. Lowry with his sketchbook.
Photographer unknown.

PROPERTY FROM THE ESTATE OF A SWISS COLLECTOR

λ * 23

DAME BARBARA HEPWORTH (1903–1975)

Tiki

Irish green marble with black and white
24⅝ in. (62.5 cm.) high, excluding slate base
Carved in 1969.
This work is recorded as BH 494.

£1,800,000–2,500,000
$2,500,000–3,400,000
€2,100,000–2,800,000

PROVENANCE:
with Marlborough Fine Art, London, 1970, where purchased by the present owner's family.

EXHIBITED:
London, Marlborough Fine Art, *Barbara Hepworth: Recent Work, Sculpture, Painting, Prints,* February - March 1970, no. 33.

LITERATURE:
A. Bowness (ed.), *The complete sculpture of Barbara Hepworth 1960–69,* London, 1971, p. 49, no. 494, pl. 194.

Barbara Hepworth, 1964.

Tiki, 1969, is an exceptional carving and one of Hepworth's finest works from this period. Carved from beautiful Irish green marble, Hepworth displays her aptitude and understanding of this material, utilising its smooth finish and undulating green tone, punctuated by a series of rhythmic veined lines, to create a powerfully sinuous and organic work. Her adoration for carving is present here through her skilful manipulation of the surface, juxtaposing flat and curved planes, solids and voids to create a pure and lyrically striking aesthetic.

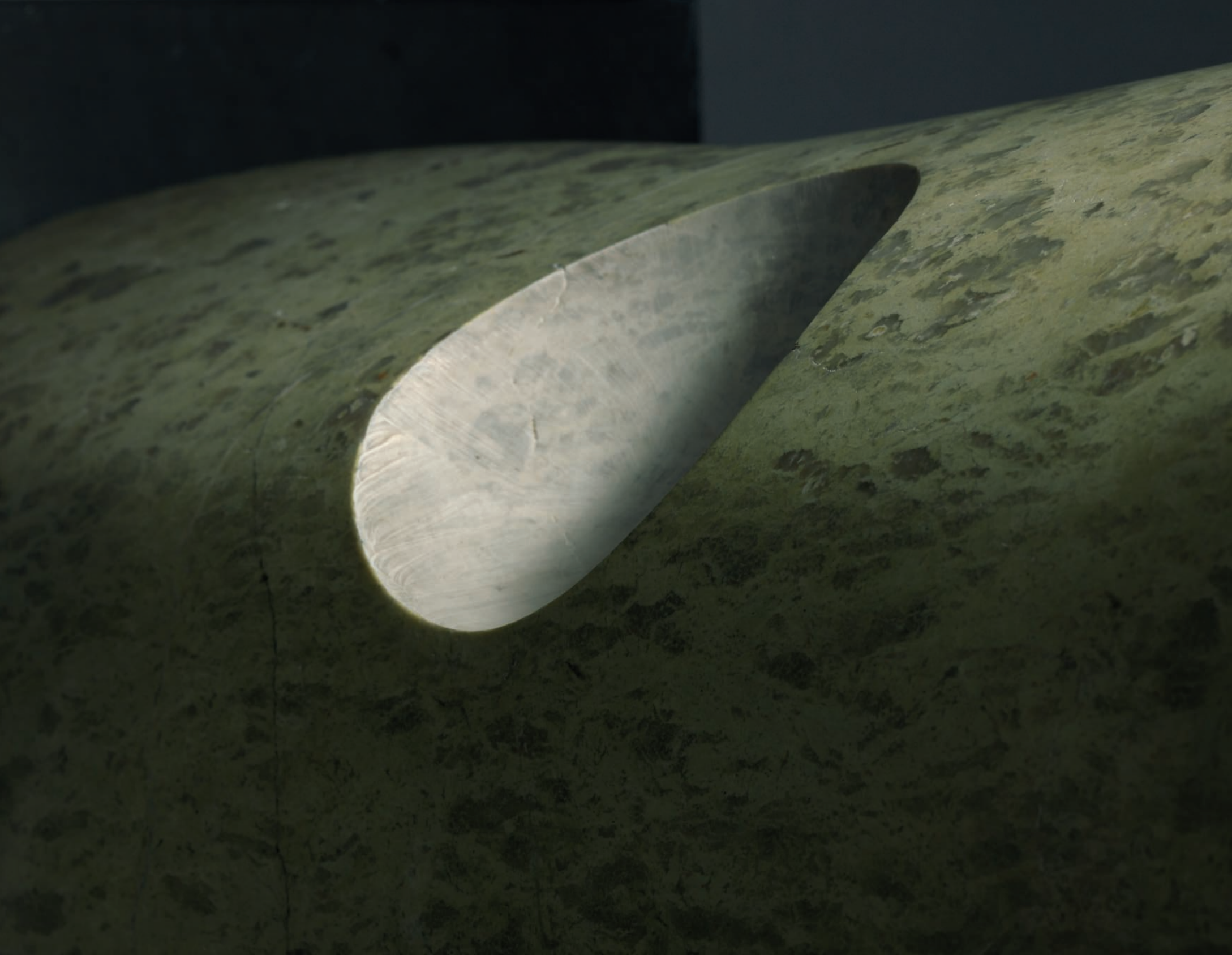
Hepworth first discovered direct carving in 1924 as a student in Rome, under the tutelage of marmista (master-carver), Giovanna Ardini, having won the West Riding scholarship to work in Italy for a year. She was to hold a deep-rooted passion for carving, which she explored throughout her career, particularly favouring marble. She expressed her adoration for the material to the critic Josef P. Hodin in 1964: 'I love marble especially because of its radiance in the light, its hardness, precision and response to the sun ... Marble is indeed a noble material, it has a most exceptional sensitivity and delicacy as well as a tremendous strength' (B. Hepworth, quoted in J.P. Hodin, 'Barbara Hepworth and the Mediterranean Spirit', in *Marmo Rivista Internazionale d'Arte e Architettura,* no. 3, December 1964, pp. 59, 62). This appreciation for the stone is evident in *Tiki*, with Hepworth choosing Irish green marble, celebrated for its highly variegated colour and striking green tone.

Hepworth particularly enjoyed the physical process of carving, relishing in the rhythms and motions that occurred in the act of cutting into, and shaping the material with her own hands, and even the sounds of the material, as it yielded to her tools. She believed that working directly with the material in this way allowed her a more intimate relationship with the medium, enabling her to achieve a deeper understanding of its unique personality. Explaining the importance of this connection, she stated: 'I do not like using mechanical devices or automatic tools. Even if the work was done ten times more easily I should miss the physical pleasure of direct contact with every part of the form from the beginning to the end' (B. Hepworth, interviewed in 'Approach to Sculpture' in *Studio*, London, October 1946, p. 34). One of Hepworth's key strengths was her ability to emphasise the physical potential of matter and to make the properties of stone a form of expression, which can be seen in the present work. In 1932 she stated, 'I have always preferred carving to modelling because I like the hard material and feel happier working that way. Carving is more adapted to the expression of the accumulative idea of experience and clay to the visual attitude' (B. Hepworth, quoted in K. de Barañano, exhibition catalogue, *Barbara Hepworth*, Valencia, Institut Valencià d'Art Modern, 2004, p. 19).

In *Tiki* one can see the lasting influence of Constantin Brancusi, the modern master carver, who she met in 1933 when visiting his studio in Paris with her then partner Ben Nicholson. His impact can be seen in her continued celebration of carving, her ethos 'truth to materials' and the reduction of her forms, which, like Brancusi, distil a particular experience and evoke a sense of the eternal myth. Hepworth described the excitement she felt at their meeting, 'I felt the power of Brancusi's integrated personality and clear approach to the material very strongly. Everything I saw in the studio-workshop itself demonstrated this equilibrium between the works in progress and the finished sculptures around the walls, and also the humanism, which seemed intrinsic in all the forms' (B. Hepworth, quoted in N. Wadley (intro.), exhibition catalogue, *Barbara Hepworth Carvings and Bronzes*, New York, Marlborough Gallery, 1979, p. 8).

What is felt most powerfully in *Tiki* is the duality between abstraction and naturalism. Works of this period can be seen to have a dialogue with Hepworth's sculptures of the 1930s, where forms were reduced to simple geometric shapes, which highlighted the tautness of volume in space and the delineation of line and plane. Penelope Curtis saw that this return was a

Tiki in the artist's studio, *circa* 1970.



conscious effort of the artist to revisit her most famed and popular work. She believes that in the late 1950s and 1960s Hepworth became increasingly aware of her historical figure in the canon of Modern British art and saw that her most successful period, or her 'strongest card', was her pre-war work. This awareness was born out of the retrospective exhibition of Hepworth's work at the Tate Gallery in 1958, where a staggering 226 works were shown and the 1965 exhibition *Art in Britain 1930-40 Centred Around Axis, Unit One*, where she exhibited 20 pieces from that period.

Hepworth's continued interest in the abstraction of forms and the search for a purity of style and clarity within her work can be seen to be, in part, resultant of her life with Ben Nicholson, whom she was married to between 1938-1953, whose clean, harmonious aesthetic resonated with her own. It can also be assimilated with the work of Naum Gabo, who became a close friend and neighbour of the couple in 1935. His geometric, non-figurative spatial and constructivist ideals impressed Hepworth, as did his emphasis on the importance of the artist's emotional attitude to material. During this period Hepworth was exposed to the ideas of neo-plasticism and constructivism, working with Gabo on the book *Circle*, along with architect the Leslie Martin and later Piet Mondrian, who stayed in London in 1938, however, their ideals were too absolutist for Hepworth to fully adopt. Bryan Robertson explains: 'Hepworth was affected rather than directly influenced by the work of these innovators, standing in direct spiritual opposition to each other; and the steadily growing strength of her imagination rapidly engendered a conception of sculpture which is entirely her own' (Exhibition catalogue, *Barbara Hepworth's Sculpture from 1952-1962*, London, Whitechapel Art Gallery, 1962, n.p.).

Indeed her propensity for nature and the unification of her sculpture with the figure in the landscape prevented her from attempting absolute suppression and destruction of form. She believed that the unity of man with nature was one of the basic impulses of sculpture, and was intrinsic to the spirit and aesthetic of her work. Her identification with the figure in the landscape began at a young age with her love of the rugged, unspoilt landscape of Yorkshire, where she grew up. This increased with an almost mystical intensity, with her move to the Cornish coast in 1939, captivated by its weathered cliffs and headlands, its magnificent monolithic stones and wild seas, which lapped upon remote shores. Hepworth saw that this unification of nature and man was most effectively portrayed through the utilisation of standing, upright forms, which spoke of a human element. She explained, 'The forms that have had special meaning for me since childhood have been the standing form (which is the translation of my feelings towards the human being standing in the landscape)' (B. Hepworth, quoted in *ibid*.).

Hepworth's preference for a single upright form is emphasised by the title *Tiki*, which in Māori mythology is the first man created by either Tūmatauenga or Tāne, and is often a large stone or wooden carving in humanoid form. Standing at over 24 inches high, punctuated by three circular inserts, two of which Hepworth has painted for further emphasis, the work is an impressive and rare example of a unique marble work of this period. What resonates in *Tiki*, highlighted by the Irish green marble, is a heightened tactility. Hepworth described the importance of the sensation of touch, which she saw gave life and vitality to her work. She explained; 'Sculpture affects the human mind through the senses of sight and touch. Sculpture communicates an immediate sense of life – you can feel the pulse of it. It is perceived above all by the sense of touch which is our earliest sensations; and touch gives us a sense of living contact and security. Hence the vital power of sculpture' (B. Hepworth, quoted in J.P. Hodin, *Barbara Hepworth*, London, 1959, p. 23).

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.

Barbara Hepworth at her studio in St Ives, Cornwall, 1958.

THE PROPERTY OF A LADY

λ 24

EDWARD BURRA (1905-1976)

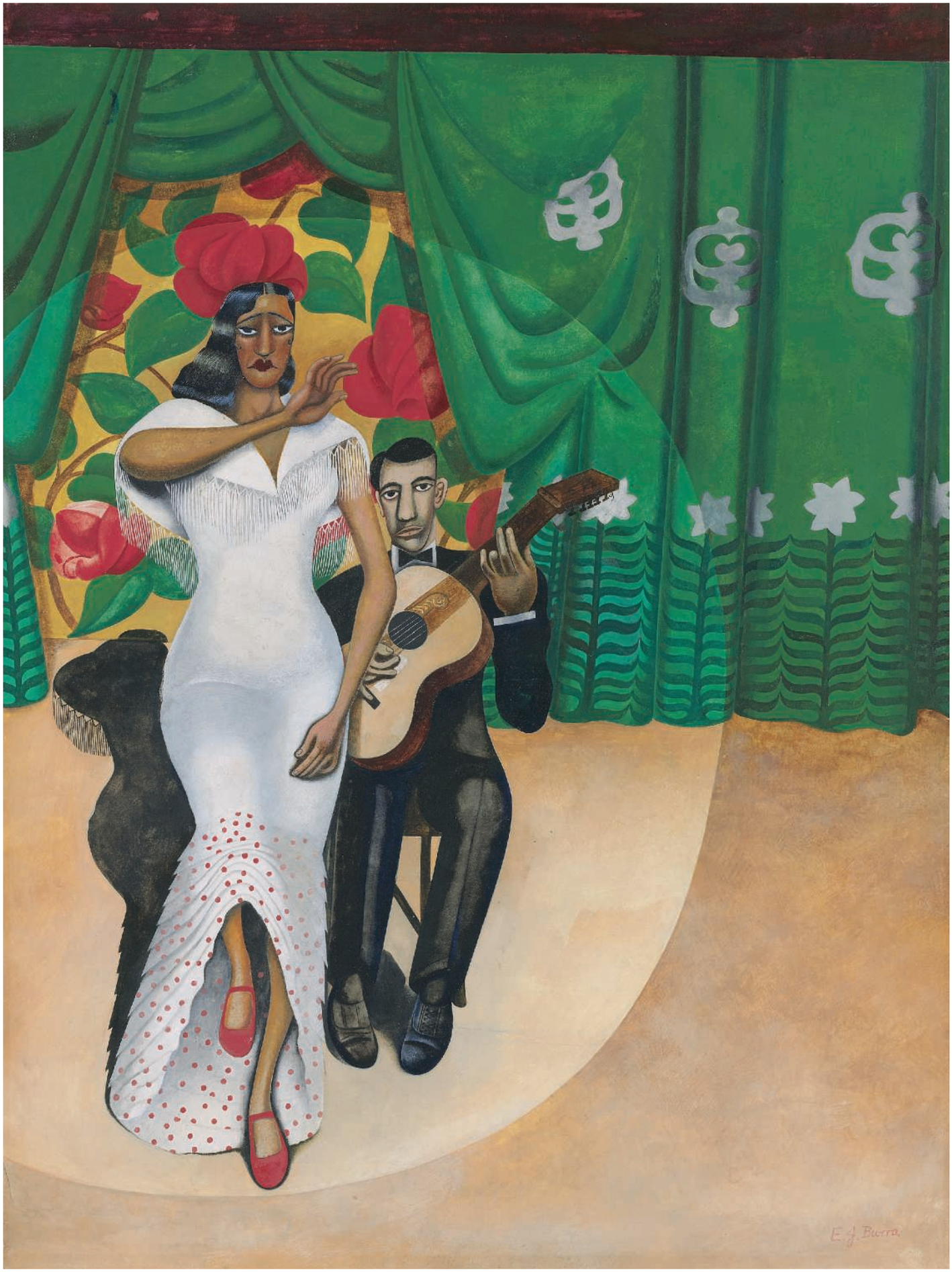
Spanish Dancer in a White Dress

stamped with signature 'E.J. Burra' (lower right)
watercolour and gouache
29¾ x 22 in. (75.5 x 55.8 cm.)
Executed in 1934-35.
There is a pencil drawing by the same artist on the reverse.

£200,000–300,000
$280,000–410,000
€230,000–340,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 12 November 1975, lot 37.
with Rutland Gallery, London.
Charles Bibby, from whom purchased by the present owner's family *circa* 1980s.

LITERATURE:
A. Causey, *Edward Burra Complete Catalogue,* Oxford, 1985, n.p., no. 121, illustrated.


E. J. Burra.

José Gutiérrez Solana, *The Clowns*, 1920 . Museo Nacional Centro de Arte Reina Sofia, Madrid.

Edward Burra, *Flamenco*, 1931. Private collection.

> 'Burra was the disciple of none, but like a magpie picked up what he fancied. But what he took he assimilated into an art that had become, by the mid-twenties one not remotely resembling that of anyone else: lucid, audacious, fantastic, and conveying often overtones of menace and corruption.'
>
> —JOHN ROTHENSTEIN

'Burra's imaginative power was marked by grandly massive and audacious forms, even at a slight distance not discernable as watercolours, and his drawings by an exquisite precision which made, strangely, the more impressive the elements of sardonic humour. It is hardly surprising that he had no imitators: his combination of originality with complexity and power would make imitation a baffling undertaking' (J. Rothenstein, quoted in W. Chappell (ed.), *Edward Burra: A painter remembered by his friends*, London, 1982, p. 49).

From his student years to the mid 1930s Burra's foremost preoccupation was with the low-life scenes of Mediterranean ports; the brothels, music halls, and sailors café's - fascinated by the cheap and the sordid. George Melly stated, 'He loved naughtiness. He enjoyed depravity and bathed in the glamorous eccentric light' (G. Melly, quoted in *ibid.*, p. 11). Burra's imagination was spurred by travel, with the artist frequenting European countries such as France and Spain, as well as travelling to further-afield places such as the United States and Mexico. One of his obsessions was Spain, drawn to its civilisation, culture and art. He taught himself Spanish and was known to often read Spanish literature and periodicals, which were strewn across his studio at Springfield in Rye. He admired the great Spanish painters El Greco, Goya, Francisco de Zurbarán as well as lesser know artists such as José Romano Gutiérrez-Solana, who depicted the darker and often more violent side of Spanish culture, such as bullfights, brothels, boxing fights, poor houses and executions. He visited Spain on a number of occasions first travelling there in 1933, where he met close friend John Aiken, and from there briefly visited Morocco. He recorded his observations mostly from memory, with often no, or very little preparatory studies.

Burra's fondness for Spain can be seen in *Spanish Dancer in a White Dress*, 1934-35. Set in a bar or music hall, Burra captures two performers, a singer and her male counterpart who accompanies her on the guitar. Burra wrote to his fellow artist and friend Paul Nash, *circa* April 1933 from the Pension Carmona, Alhambra, expressing his love of these entertainment haunts: 'Barcelona was lovely nothing but music halls and bars and cinemas ... they did some lovely dancing with castanets however in daintie spanish costumes of black transparent net with diamonte embroidery (over the parts)'.

The colours in *Spanish Dancer in a White Dress* are resolutely evocative of Spain, with the luscious, rich green and blood-red set against an opulent gold backdrop, which brings a feeling of warmth and passion to the scene. Burra manipulates his composition, playing with shadow and light, to create a wonderfully visceral and dramatic scene. This is highlighted in the spotlight that encircles the performers and the jet-black shadow of the singer's dress, which appears like some ominous presence behind her. Although glamorously dressed, the singer clothed in a white dress, with white fringing and red spots to the ruffled hemline of the skirt and the guitar player in a smart bow tie, their faces portray a sadness and melancholy. This may be reflective of the song they are performing, or as is so often the case with Burra, may also be indicative of a deeper, underlying menace or darkness.

It may also be suggestive of the increasingly unstable climate in Spain, in the run up to the Spanish Civil War that broke out in 1936, which informed much of Burra's work in the late 1930s. Burra was known to speak on several occasions on the Spanish Civil War, struck by the cruelty, destruction, hatred and death there. Burra happened to be in Madrid just before the outbreak of war and was forced to cut his trip short. He spoke to John Rothenstein of a distressing incident that occurred during his time there: 'Just before the beginning of the Spanish Civil War I happened to be in Madrid. One day I was lunching with some Spanish friends. Smoke kept blowing by the restaurant window. I asked where it came from. "Oh its nothing," someone answered with a gesture of impatience, "its only a church being burnt". That made me feel sick. It was terrifying: constant strikes, churches on fire, and pent-up hatred everywhere. Everyone knew that something appalling was about to happen' (E. Burra, quoted in W. Chappell (ed.), *Edward Burra: A painter remembered by his friends*, London, 1982, p. 44).

What is evident in *Spanish Dancer in a White Dress* is Burra's immense skill as a draughtsman, his sense of humour and his fondness for the strange and macabre, which is innate in all his work. There is a mystery and multi-layered facets to Burra's work, which friend and contemporary John Banting attempted to describe: 'They do not present one aspect but unfold like a book so that each day one reads another fresh chapter or finds an unnoticed detail' (*ibid.*, p. 55). John Aiken summarises: 'He was a complete painter, but inimitable: his work will found no school. Nevertheless, he was to me one of the greatest and most original British painters of any century. Throughout his life he trained himself to a level of craftsmanship ideally matched with his unique creative imagination. At all times he knew exactly the effect he wanted and had the technical means to achieve it' (*ibid.*, p. 53).

Women dance flamenco at a restaurant in Seville, Spain, 1930. Photograph by Martin Munkacsy.

PROPERTY FROM A PRIVATE COLLECTION

■ λ 25

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

In Memoriam III

signed and numbered 'Frink 2/6' (on the right shoulder)
bronze with a dark brown patina
52 in. (132.1 cm.) high
Conceived in 1983.

£200,000–300,000
$280,000–410,000
€230,000–340,000

PROVENANCE:
with New Art Centre, London, where purchased by the present owner in August 1996.

EXHIBITED:
London, Royal Academy, *Elisabeth Frink: Sculpture and Drawings 1952-1984*, February - March 1985, no. 85, another cast exhibited.
Newcastle-under-Lyme, University of Keele, *Elisabeth Frink: Sculpture and Drawings*, June - July 1988, no. 14, another cast exhibited.
Hong Kong, The Rotunda, Exchange Square, Hong Kong Festival, *Elisabeth Frink: Sculpture & Drawings*, January - March 1989, exhibition not numbered, another cast exhibited.
Washington, DC, The National Museum for Women in the Arts, *Elisabeth Frink: Sculpture and Drawings 1950-1990*, 1990, exhibition not numbered, another cast exhibited.
London, Beaux Arts, *Frink: Sculpture, Drawings and Prints*, to accompany the publication of S. Gardiner, *Frink: The Official Biography of Elisabeth Frink*, 1998, exhibition not numbered, another cast exhibited.

LITERATURE:
B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné,* Salisbury, 1984, pp. 198-199, no. 284, another cast illustrated.
S. Kent, exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1952-84*, London, Royal Academy, 1985, pp. 18, 53, 59, no. 85, another cast illustrated.
N. Cameron, exhibition catalogue, *Elisabeth Frink: Sculpture & Drawings*, Hong Kong, The Rotunda, Exchange Square, Hong Kong Festival, 1989, n.p., exhibition not numbered, another cast illustrated.
B. Robertson, exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-90*, Washington, DC, National Museum of Women of the Arts, 1990, pp. 53, 65, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Frink: Sculpture, Drawings and Prints*, London, Beaux Arts, 1998, n.p., exhibition not numbered, another cast illustrated.
S. Gardiner, *Frink: The Official Biography of Elisabeth Frink*, London, 1998, pp. 187, 205, 226, 233, 235, 243, another cast.
A. Goodchild, *Catalogue of the Ingram Collection of Modern British Art*, Woking, The Lightbox, 2009, another cast.
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, pp. 24, 160, no. FCR322, another cast illustrated.

‘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.’

—ELISABETH FRINK

The motif of the head was a crucial one throughout Frink's career, spanning from 1959 to the end of the 1980s. As the artist explains, '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 faces. It's not surprising that there are sculptures of massive heads going way back, or that lots of other artists beside myself have found the subject fascinating' (E. Lucie-Smith and E. Frink, *Frink a Portrait*, London, 1994, p. 125). From the semi-abstract heads of 1959, the *Dormant Head* and *Fish Head* of 1961, the *Soldier's Head* series of the mid 1960s and the *Tribute Heads* of 1975-76; these culminate in her last heads, the monumental *In Memoriam* heads of 1981-83. The *In Memoriam* heads are larger than life forms and each one emanates a sense of suffering and stoicism, persecuted men who have endured injustice and inhumanity. Whether the heads evoke Christian martyrs or political prisoners, their specific timeline is unimportant as the concept of suffering is universal and stretches over centuries of injustice.

Talking of the development in this motif Frink explained, 'The group of heads that I started in 1975, a group of four heads with their eyes shut, are the *Tribute Heads* and refer to people who have died for their beliefs. In a sense these sculptures are a tribute to Amnesty International. The heads represent the inhumanity of man - they are the heads of victims. The more recent heads of 1981, which I call *In Memoriam* and which form a pair, have their eyes open but are still an extension of the same theme: people who have been tortured for their beliefs, whatever they are' (E. Frink, quoted in B. Robertson, exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-90*, Washington, DC, National Museum of Women in the Arts, 1990, p. 53, excerpts from an interview conducted in the summer of 1984). They are 'for those people who are living under repressive regimes, who are not allowed freedom of thought, who are being persecuted for their politics or religion, or being deprived of the dignity of daily living and working. The heads are compassionate yet defiant. I hope they represent suffering and survival. And finally the optimism to go through suffering to the other side' (E. Frink, quoted in S. Gardiner, *The Official Biography of Elisabeth Frink*, London, 1998, p. 205).

Elisabeth Frink in her studio with the Tributes, 1976.
Photographed by Jorge Lewinsky.


NYU Tisch
NYU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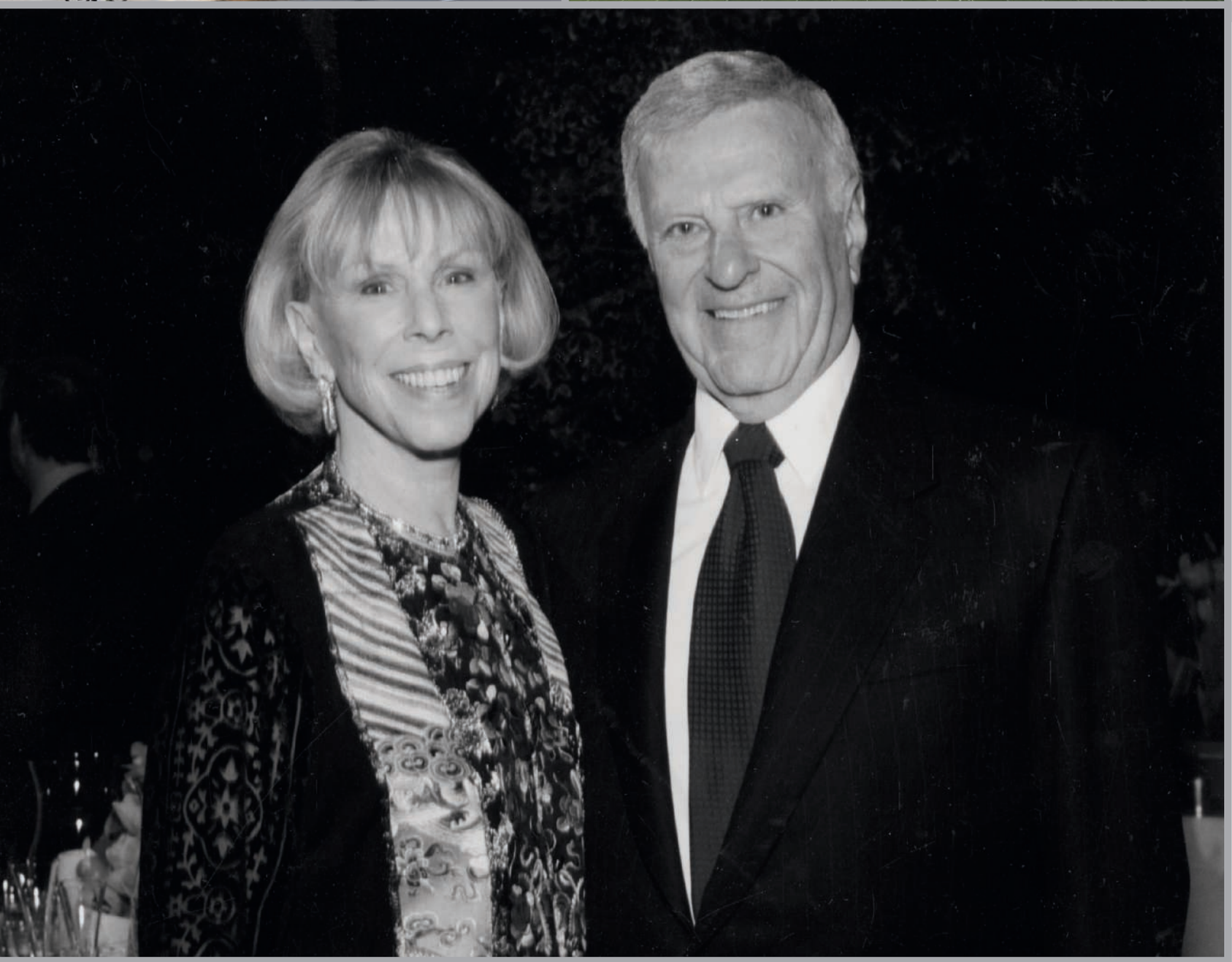


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PRESTON R. TISCH
FOR THE DELIGHT AND EDUCATION
OF THE CHILDREN OF NEW YORK
1997

THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

In 1986, at the height of America's AIDS crisis, Joan Tisch walked into the offices of New York's Gay Men's Health Crisis on a mission. "I'm Joan," she announced, "and I'd like to volunteer." It was a simple declaration—marked by humility, urgency, and a belief in change—that characterised Tisch's extraordinary spirit. For decades, she was an integral part of her family's efforts in philanthropy, and with unflagging zeal and generosity, she helped create a lasting legacy in New York and the wider world.

Joan Tisch was born in Manhattan in 1927. While studying English at the University of Michigan, the young Joan met Preston Robert "Bob" Tisch, a fellow student and Brooklyn native. "We literally met hanging out on the steps of the library," she laughed in later years. The couple married in 1948, and went on to have three children.

Across nearly six decades of marriage, Bob and Joan Tisch rose to become two of New York's most prominent civic and philanthropic leaders. Bob Tisch became a goodwill ambassador for his city: in addition to championing New York in Washington, he lobbied to bring two Democratic National Conventions to Manhattan, and generated support for largescale urban development initiatives such as the Javits Center. A lifelong football fan, Bob Tisch purchased a fifty percent stake in the New York Giants in 1991.

Joan Tisch was a remarkably driven woman with an unwavering belief in her family's ability to affect change. Beyond their significant contributions to institutions such as the University of Michigan and Tufts University, the Tischs' native New York was a particular focus of their energies. From the Central Park Children's Zoo to New York University, the Metropolitan Museum of Art, and the Museum of Modern Art (where Joan Tisch served as a trustee and posthumously donated works by Léger, Braque, and Giacometti) the family provided significant support to organisations benefitting New Yorkers from all walks of life. Today, the Tisch name can be found throughout the city, reflecting a multi-generational ethos of giving.

Joan Tisch was a board member of Citymeals-on-Wheels, where Bob Tisch served as founding president, as well as a stalwart patron of the 92nd Street Y, where she co-chaired the Tisch Center for the Arts. The Tisch family made a transformative impact on NYU, providing major gifts across academic disciplines and schools. Their contributions to the university encompassed educational programs and scholarships in the arts and humanities; the acquisition and renovation of the building now known as the Tisch School of the Arts; Tisch Hospital at NYU Langone Medical Center; the Joan H. Tisch Center for Women's Health and the Preston Robert Tisch Center for Men's Health; and the NYU Preston Robert Tisch Institute for Global Sport.

Of Joan Tisch's many achievements in the public sphere, it is her groundbreaking advocacy during the AIDS crisis and with the Gay Men's Health Crisis that remains most notable. "When Joan Tisch walked through the doors of GMHC in 1986," noted Marjorie J. Hill, the organisation's former CEO, "no one could have predicted the impact she would have … let alone the influence she would exercise as one of the world's most visible AIDS advocates and philanthropists." Tisch had lost several friends to AIDS, and understood the importance of personal volunteerism in fighting the virus. From stuffing envelopes to counseling patients navigating medical bills and emotional crises on the GMHC hotline, Tisch was a truly hands-on supporter. "For the first time in years of volunteering," she said of her early involvement with GMHC, "I had become emotionally involved."

It is a testament to Tisch's humility that the GMHC staff remained unaware of their fervent volunteer's social status. When the GMHC photocopier broke down, Tisch was informed that they could not afford a replacement. "My mom promptly wrote a check for $475 and handed it to the manager," Jonathan Tisch remembered. "He looked very dubious. 'How do I know this check won't bounce?' She replied, 'Trust me, it won't bounce.'" The woman dubbed "GMHC's most famous anonymous volunteer" was eventually asked to join the board of directors, where she spearheaded its transformation from a grassroots movement to the world's most respected AIDS advocacy and services agency. In 1997, Tisch provided GMHC with a monetary gift that allowed the organization to move into a new headquarters named in her honor; at the time, it was one of the largest bequests ever made to an AIDS-related cause. "Joan Tisch… never said 'no' to GMHC," the organisation's CEO Kelsey Louie wrote upon her death. "GMHC will never stop saying 'thank you' to her."

"You could ask what would New York be without the Tischs," MoMA trustee Marie-Josée Kravis mused upon awarding the family the museum's David Rockefeller Award, "and I think a lot of institutions would be different."

NYU Tisch School of the Arts. ©Branda: Courtesy of NYU Photo Bureau.

MetLife Stadium, home of the New York Giants. Photo: Erick W. Rasco /Sports Illustrated/ Getty Images.

Joan and Preston Robert Tisch. Courtesy of the family.

The Tisch Library, Tufts University. © Trustees of Tufts College.

Joan and Robert Preston Tisch in front of the Tisch Children's Zoo, New York, no date. Courtesy of the family.

THE COLLECTION OF
JOAN AND PRESTON ROBERT
TISCH

■λ★26

BARRY FLANAGAN, R.A. (1941–2009)

Nijinski Hare

signed with monogram, numbered and stamped with foundry mark '2/5 AA LONDON' (on the right hind leg)
bronze with a dark grey patina
96 in. (243.8 cm.) high, excluding base
Conceived in 1985 and cast in 1986 in an edition of five, plus three artist's casts.

£700,000–1,000,000
$950,000–1,400,000
€800,000–1,100,000

PROVENANCE:
with Pace Gallery, New York, where purchased by the present owners in December 1986.

EXHIBITED:
Paris, Centre Georges Pompidou, *L'epoque, la mode, la morale, la passion: Aspects d'art d'aujourd d'hui 1977-1987*, May - August 1987, exhibition not numbered, another cast exhibited.

LITERATURE:
Exhibition catalogue, *L'epoque, la mode, la morale, la passion: Aspects d'art d'aujourd d'hui 1977-1987*, Paris, Centre Georges Pompidou, 1987, pp. 11, 154-155, exhibition not numbered, another cast illustrated.
Werk, Denver, 25 October 2015, another cast.

Cui Bai, *Magpies and Hare* (also known as *Double Happiness*), 1061. National Palace Museum, Taipei.

Nijinski Hare, 1985, is one of Barry Flanagan's most iconic and monumental sculptures, which typified his figurative work from 1979 onwards. Regarded as Flanagan's most recognisable motif, the hare has become synonymous with his artistic practice, as important as the reclining figure for Henry Moore or the attenuated man for Alberto Giacometti. Inspired by his memory of a hare that he recalled bounding majestically across the Sussex Downs in 1979, Flanagan began to look to a more figurative aesthetic, which moved away from his conceptual works of the 1960s. Leaving behind his more unconventional materials, such as sand and rope, Flanagan began to work in bronze, delineating a series of animal sculptures in this material, such as horses, elephants, dogs and most prolifically, the hare, which he first introduced into his *oeuvre* with *Leaping Hare* in 1979. Flanagan first exhibited his bronze hares at Waddington Galleries in 1981, and again a year later in 1982, when he represented Britain at the Venice *Biennale*. Here he included a number of his hare works, such as *Hare and Bell*, *Leaping Hare and Cricketer*, all conceived in 1981, propelling his work onto an international platform.

One of the most celebrated qualities of Flanagan's hare sculptures is their wonderful ability to imbue a sense of wit, humour and playfulness, with the artist often manipulating their anthropomorphic characters into sporting roles as they wrestle, box or dance. This can be seen to dramatic effect in *Nijinski Hare*, 1985, which is based on the Polish-born Russian ballet dancer Vaslav Nijinsky (1890-1950), who became known as the most celebrated male dancer of the early 1900s and most beloved member of the Ballet Russes, famed for his depth of characterisation and seemingly gravity-defying leaps. Other versions include *Mirror Nijinski*, 1992, *Baby Elephant*, 1984, where the hare is poised on an elephant's head and *Nijinski Hare*, 1996, where the bronze is over 200 inches high. Here Flanagan draws on the prowess of Nijinsky, modelling his hare into a lean and sinuous form, with his left leg raised and arms stretched out, which gives the impression that his is mid-dance. The drama of the pose and the diagonal lines the outstretched limbs create, give the work a wonderful sense of dynamism and animation, which seem to flow through the work, imbuing a sense of motion in Flanagan's *Nijinski Hare*. Instead of a rigidity, which can often be found in bronze sculptures, there is a sense of unbound freedom and vitality, which are also associated with the figure of the hare. This celebration of the hare and its qualities of liberty are echoed by Paul Levy, who stated, 'nothing is more free, vital, spontaneous and alive – from Aesop's hare outrun by the tortoise to Bugs Bunny – than a capering hare. In France and most of Central Europe, it is the hare that lays eggs at Easter and so promises renewal. In fact, Flanagan's

Five men carrying offerings, 18th Dynasty, from the tomb of Nebamun, *circa* 1350BC.

'The great bronze hares which Barry Flanagan has been producing since the 1980s are one of the most personal and recognisable artistic endeavours of the second half of this century. Spectacular in size, bitingly ironic and bold, as well as terribly individualistic, they are totally unlike what we normally see in museums and galleries around the world.'

—ENRIQUE JUNCOSA

hares do not carry much of this historic symbolic freight; they simply frolic freely and expressively. They don't symbolise life, they live it' (P. Levy, quoted in exhibition catalogue, B*arry Flanagan: Linear Sculptures in Bronze and Stone Carvings*, London, Waddington Galleries, 2004).

One of Flanagan's successes was his ability to relate his hares to the human form, imbuing his animal sculptures with humanistic expressions and characteristics. Flanagan explained, 'I find that the hare is a rich and expressive form that can carry the conventions of the cartoon and the attributes of the human into the animal world. So I use the hare as a surrogate or as a vehicle to entertain in a way. The abstract realm that sculpture somehow demands is a very awkward way to work, so I abstract myself from the human figure, choosing the hare to behave as a human occasionally' (B. Flanagan, quoted in E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan: Sculptures 1965-2005*, Dublin, Museum of Art and City Gallery, The Hugh Lane, 2006, p. 65). By choosing his hare to behave as a 'human', Flanagan transcends the constraints of academicism, freeing his work from immediate sentiment or sexuality, allowing his hares to become both a personification of, and a symbol for, humanity. Tim Hilton explains, 'The hare is used to make a connection between the particular and the numinous. It can be thought of as personal, or a person: or as a symbol for a person; or a symbol for some universal principle' (T. Hilton, 'Less a slave of other people's thinking...', in exhibition catalogue, *Barry Flanagan Sculpture*, London, British Council, Whitechapel Art Gallery, 1983, p. 14).

What was of fundamental significance to Flanagan was the rich mythology of the hare. In 1979 Flanagan discovered the book *The Leaping Hare* by George Ewart Evans and David Thompson, which explored the mythological attributes of the hare throughout history, listing the transcultural and historically symbolic implications of the animal. It told of the hare's connotations to fertility, liberty, cleverness, deceit and triumph, recording that in Egyptian mythology the hieroglyph 'Wn', represented by a hare on top of a single blue-green ripple, meant to 'exist', while in Chinese tradition the Moon Hare holds a pestle and mortar, in which it mixes an elixir of immortality. The role of 'The Hare as Trickster', the title of one of Ewart's chapters, found particular resonance with the artist who delighted in the mercurial and mischievous attributes of the hare, as represented in *Nijinski Hare*. Michael Compton explains that by drawing on these ancient symbols Flanagan found a deeper connection not only with his subject but with his audience, he stated, 'While he frequently draws on or refers to the more contemporary conventions in art, the effect of his work is to touch the most basic and ancient, physiological and psychological resonances in his viewers. His works slump, balance and dance in ways that we recognise profoundly within ourselves' (M. Compton, 'A Developing Practice', in exhibition catalogue, *Barry Flanagan: Recent Sculpture*, New York, Pace Gallery, 1983, p. 16).

We are very grateful to the Estate of Barry Flanagan for their assistance in preparing this catalogue entry.

Barry Flanagan in his studio.

λ 27

DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)

Red Flowers and Blue Spots

signed and dated 'David Hockney/1986.' (on the reverse)
acrylic on canvas, oval
14 x 11 in. (35.6 x 28 cm.)

£200,000–300,000
$280,000–410,000
€230,000–340,000

PROVENANCE:
A gift from the artist to Sir Ian McKellen to help raise funds for the Iris Trust organised by Stonewall.
Stonewall Charity Auction, *Art for Equality*, London, 9-13 April 1991, where purchased by the present owners.

LITERATURE:
B. Baggott and D. Hockney, *Off the Wall: A Collection of David Hockney's Posters 1987-94*, London, 1994, p. 180, illustrated.

Henri Matisse, *Red Interior: Still Life on a Blue Table*, 1947.
Kunstsammlung Nordrhein-Westfalen, Dusseldorf.

> 'I draw flowers every day and send them to my friends so that get fresh blooms every morning.'
>
> —DAVID HOCKNEY

Painted as a gift from David Hockney to Sir Ian McKellen, *Red Flowers and Blue Spots* was to help raise funds for the Iris Trust organised by Stonewall in 1991. Created in 1989, Stonewall helped tackle legalised homophobia and continues to lead the fight in those British schools where homophobic bullying ruins many young people's lives.

Red Flowers and Blue Spots, 1986 takes as its subject the representation of space, colour and form. The unusual oval format adds to the overall appearance of a work that is full of movement. The viewers eye is led around the canvas; following the curve of the staccato background, encouraged along by the movement of the Catherine wheel flowers, down to the liner table top; its flatness enhanced by the contrastingly smooth horizontal brushstrokes. Hockney's use of bold colours and few shadows, except those on the vase and table surface, act to further compress the pictorial space. Through this 'removal of distance' as Hockney has called it, the work appears more intimate and the viewer feels closer to the picture. Referring to his obsession with single point perspective in the 1970s Hockney commented, 'the one point perspective was terribly constricting – and it's only by playing with the space in the years since then that I've been able to make it clearer. Everything since then has been a progression toward a playful space that moves about but is still clear and not woolly' (D. Hockney, quoted in exhibition catalogue, *David Hockney. A Retrospective,* Los Angeles, County Museum of Art, 1988, p. 84). Hockney masterfully combines his study of space and colour to create the overall impression of a work that is full of joy, playfulness and charm.

Red Flowers and Blue Spots is at once exuberant and intimate in scale. The unusual oval format of the canvas was used again by Hockney two years later in *Still Life with Book on Table,* 1988, where Hockney used the form of the canvas to illustrate the edge of the curved table which we see from above, set with a vase of flowers, two red books; one closed, the other open to reveal an illegible scrawl. Further scattered pieces of fruit add punctuations of colour. Both works study the notion of pattern and space, whether in the dotted background of *Red Flowers and Blue Spots,* or in the grain of the wooden table panels as opposed to the painted planked wooden floor. It is in *Still Life with Book on Table* that we fully realise Hockney's focus on depicting unusual and multiple perspectives and sense of space. As Hockney asserts, 'I'm trying to convey the experience of space' (T. Barringer, 'Seeing with Memory: Hockney and the Masters'inexhibition catalogue, *David Hockney: A Bigger Picture*,London,Royal Academy, 2012, p. 46). Hockney's focus was not on the straight forward traditional sense of space, but in the real-life, holistic involvement, which we see Hockney playing with in *Red Flowers and Blue Spots.*

Moving to America in the 1960s, Hockney was quickly absorbed into the colour saturated world of American magazines, Hollywood films and vivid commodities, quite unlike the culturally austere landscape of Britain at that time. Hockney described, '[Los Angeles was] the first time I had ever painted a place. In London I think I was put off by the ghost of Sickert, and I couldn't see it properly. In Los Angles, there were no ghosts ... I remember seeing, within the first week, the ramp of a freeway going into the air and I suddenly thought: My God, this place needs a Piranesi; Los Angeles could have a Piranesi, so here I am' (D. Hockney, quoted in S. Howgate, exhibition catalogue, *David Hockney Portraits*, London, National Portrait Gallery, 2006, p. 39). The bright colours of California and Los Angeles changed the visual format of Hockney's *oeuvre* thereafter. The bold and lively intensity of *Red Flowers and Blue Spots* pays homage to the colour revelations of Los Angeles.

Hockney studied and understood the importance of the still life genre in the history of painting and *Red Flowers and Blue Spots* is a testament to his deep understanding and respect for the floral motif throughout art history. He greatly admired the work of Henri Matisse, which is evident in *Red Flowers and Blue Spots* in his liberation of colour and form. Bright colours, swirling, dotted and purposeful brushstrokes create a picture surface that is alive and vibrant, evoking the exciting works of the Fauves.

Executed with rich, impasto brushwork, *Red Flowers and Blue Spots* is a celebration of the still life genre and exudes immense delight. Hockney exclaimed, 'I think anyone who makes a picture loves it, it is a marvellous thing to dip a brush into paint and make marks on anything' (D. Hockney, quoted in N. Stangos (ed.), *David Hockney by David Hockney*, London, 1976, p. 28).

David Hockney working in a studio, *circa* 1967.
Photograph by Tony Evans.

PROPERTY FROM THE ESTATE OF DEREK MARLOWE

λ 28

PAULINE BOTY (1938-1966)

Portrait of Derek Marlowe with Unknown Ladies

signed, inscribed and dated 'PAULINE BOTY "PORTRAIT OF DEREK MARLOWE WITH UNKNOWN LADIES" 1962-63' (on the canvas overlap)
oil on canvas
48 x 48 in. (122 x 122 cm.)

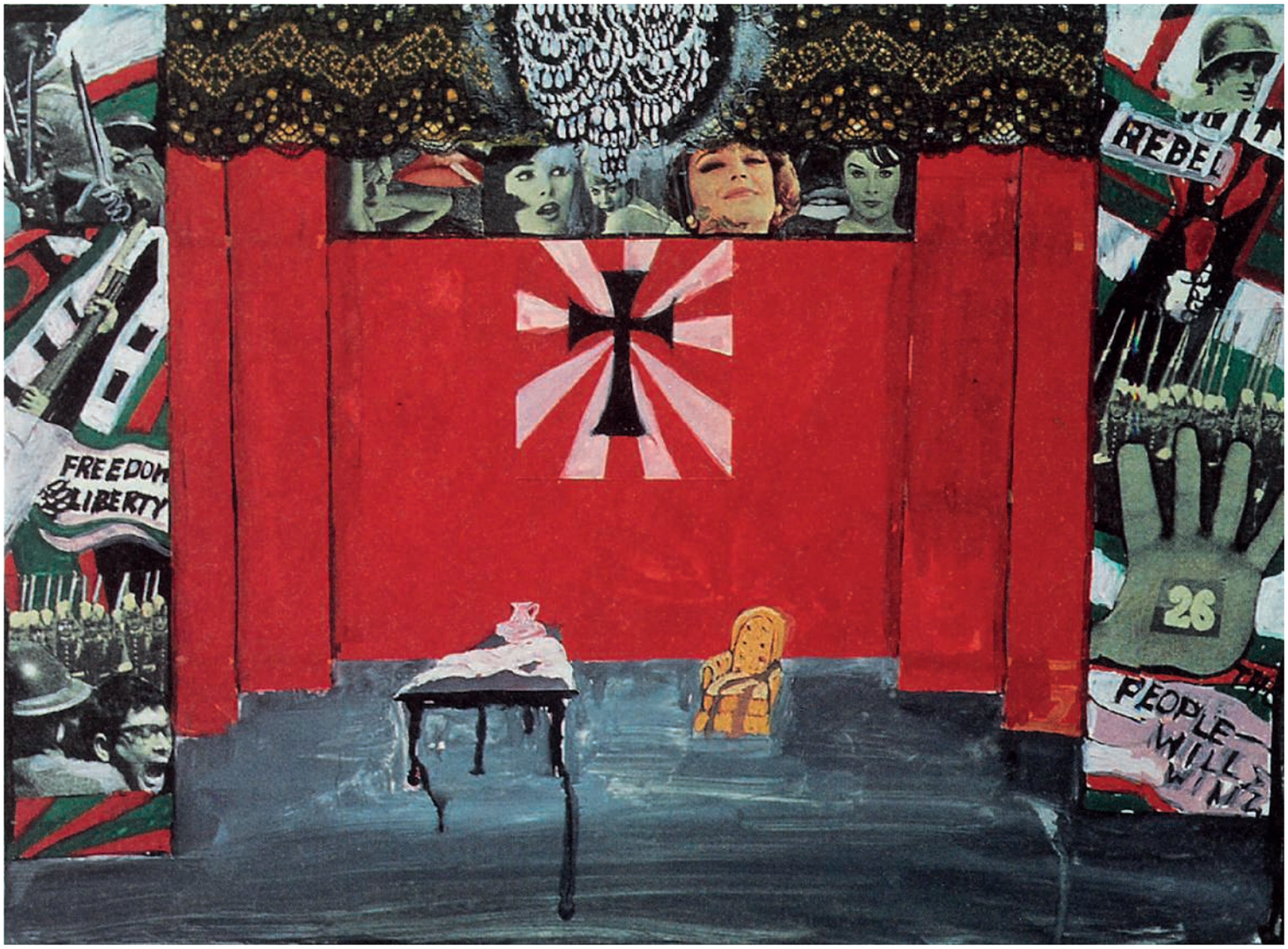
£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
Acquired directly from the artist by the sitter in 1963, and by descent.

EXHIBITED:
London, Grabowski Gallery, *Pauline Boty*, September - October 1963, no. 4.
Bradford, City Art Gallery, Cartwright Memorial Hall, *Spring Exhibition*, April - June 1965, no. 11.
London, Whitford Fine Art and Mayor Gallery, *Pauline Boty: The Only Blond in the World*, November - December 1998, exhibition not numbered.
Wolverhampton, City Art Gallery, *Pauline Boty: Pop Artist and Woman*, June - November 2013, exhibition not numbered: this exhibition travelled to Chichester, Pallant House Gallery, November 2013 - February 2014.
Poland, Łódź, Muzeum Sztuki, *Pauline Boty i Pop Art*, March - May 2014, catalogue not traced.

LITERATURE:
S. Watling and D. Mellor, exhibition catalogue, *Pauline Boty: The Only Blond in the World*, London, Whitford Fine Art and Mayor Gallery, 1998, pp. 10, 44, exhibition not numbered, pl. 7.
S. Tate, exhibition catalogue, *Pauline Boty: Pop Artist and Woman*, Wolverhampton, City Art Gallery, 2013, pp. 7, 79, 93, 104, 117-118, exhibition not numbered, pl. 47.

Pauline Boty, 1963. Photograph by Michael Seymour.



Pauline Boty, Stage design for *The Balcony* by Jean Genet, Act I, Scene I, 1961.

> 'Handsome and relaxed, a cigarette between his fingers, [Marlowe] holds the viewer's eye with a wonderfully seductive gaze. The allure of a sexually charismatic man and the pleasure of that first moment of suggestive eye contact are perfectly captured.'
>
> —SUE TATE

Portrait of Derek Marlowe with Unknown Ladies was painted and first exhibited in 1963. It was a marvellous year for British Pop artist Pauline Boty, living, playing and working at the very heart of London's swinging 60s scene.

She had been trained at the Royal College of Art, was a friend and colleague of David Hockney, Peter Blake, Peter Phillips and Derek Boshier and went on to exhibit with them all. The previous year she had featured along with Blake, Phillips and Boshier in *Pop Goes the Easel*, Ken Russell's groundbreaking documentary film for the prestigious BBC programme *Monitor*. On 10th September 1963, Boty's first solo exhibition opened at the Grabowski Gallery, just off Sloane Square. *The Times* critic described it as a 'confident and engaging' show, in which 'Miss Boty conveys a mood in precise and laconic images'. Norbert Lynton welcomed her, in *Arts International,* as the 'only significant female member of the movement' and *Colour Her Gone*, 1962, a eulogy to Monroe at the time of her death, was reproduced to accompany his article. It was at this seminal show that *Portrait of Derek Marlowe with Unknown Ladies* had its first public outing.

While working on paintings to be included in the Grabowski show, Boty also threw herself into diverse cultural activity. Painter, actress, dancer, graphic designer, collagist and opinion former, Boty fulfilled in her very person as well as in her work, the aspirations of Pop to close the gap between art and life, and collapse cultural boundaries between 'high' and 'low' art. Boty energetically embraced all the opportunities that came her way and, in her paintings and collages, celebrated the pleasures women did and do take in mass culture, including the erotic.

In 1963, after a 10 day romance, Boty married literary agent, film producer and political radical Clive Goodwin 'because he accepted me as a human being, you know, with a mind, he accepted me intellectually which men find very difficult'. Laughing a lot, smoking marijuana, they shared revolutionary political ideas and cultural interests. Boty was acutely aware of the problems that the sexual politics of the time created for women – as her reason for marrying Clive indicates. In some of the radio monologues, with a wonderful mix of panache and vitriol, she confronted issues around sexism and the role of women and also discussed them in an interview she gave to Nell Dunn in 1964. From early student works through to one of her last paintings, *It's A Man's World II*, a critique runs through her *oeuvre*, alongside the celebration of mass cultural experience.

Michael White, Sarah White, Derek Marlowe, Piers Paul Read and Joshua White in Korčula, 1970. Photograph by Sukie Paravicini (formerly Marlowe).

Portrait of Derek Marlowe with Unknown Ladies stunningly brings together these two strands in her work: a celebration of heterosexual desire and pleasure with a critique of the gendering of the cultural scene of the 60s. Derek Marlowe was the same age as Boty and starting out in his career as an author and playwright. He shared a flat with fellow writers Tom Stoppard and Piers Paul Read not far from Boty's own Notting Hill flat. In 1966, Marlowe hit instant success with his first novel *A Dandy in Aspic*, a sophisticated spy thriller, soon a best seller and subsequently made into a film. The unbroken outline of Marlowe's black figure creates a phallic silhouette; set against a cool blue textured background he dominates the composition, occupying the overwhelming majority of the canvas. Exquisitely rendered in photorealist monochrome, handsome and relaxed, a cigarette between his fingers, he holds the viewer's eye with a wonderfully seductive gaze. The allure of a sexually charismatic man and the pleasure of that first moment of suggestive eye contact are perfectly captured.

Above this named and desirable man are the 'unknown ladies' of the title, crushed in the top panel against a red background that descends over their foreheads. Anonymous and generic, they pout and smile and struggle to be seen. The images are taken from a collage of conventionally beautiful faces clipped from women's magazines that Boty used in a stage design for Act 1, Scene 1 of Genet's *The Balcony*. For a later scene, she translates collage into paint and they begin to get exaggerated. In this painting they are rendered with deliberately crude brushstrokes, the makeup slipping and smudged, desperate to be noticed; but displaced from the centre of attention, they are almost grotesque.

Portrait of Derek Marlowe with Unknown Ladies is a sophisticated work which skilfully uses the language of paint – the intentional contrast in style between photorealism and an expressive, loose mark making - to make its social commentary. Fully conscious of the problems of gender politics, Boty refused to relinquish sexual and mass cultural pleasures. This painting brilliantly holds an enjoyment of sexual desire in balance with a gendered critique of the world in which we live. It is a balancing act or tension, familiar to most women, that has tremendous resonance in the present day.

We are very grateful to Dr Sue Tate, author of *Pauline Boty: Pop Artist and Woman*, Wolverhampton,2013, for preparing this catalogue entry.

LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

This season Christie's is honoured to present a diverse selection of works from a private English collection, which has been lovingly assembled over the past thirty years. Spanning centuries, nations, movements and styles, the works offered across a range of sales are united in their shared presentation, exploration or celebration of the aesthetic and artistic potentials of light and colour. Through this expansive prism, the collectors acquired an impressively eclectic range of art, ranging from Old Master paintings, to late 19th Century French figurative scenes, British Pop and international contemporary art.

From Lucas van Valckenborch's sumptuously verdant landscape painting, to Maurice de Vlaminck's blue-hued late Fauve vision of the Seine, and Bridget Riley's dazzling geometric abstraction, *Red Place*, this carefully acquired, deeply personal group revels and delights in the myriad and endless possibilities of colour.

The diversity of these works reflects the passionate spirit of discovery with which the collection was built. With their deep commitment to education, one of the collectors has served as a Trustee for the Royal Drawing School (formerly the Prince's Drawing School). This involvement within the world of art education enabled them to meet a range of artists, experts, and other collectors, all of which broadened the range of their collecting. This pluralistic approach was unrestricted by century, style, school or movement and was instead defined by the pursuit of curiosity, tangents and personal taste. In addition, the collectors forged a number of links with museums, both national and international, including the Tate Gallery, London, The Metropolitan Museum of Art, New York, and Dallas Museum of Art, among many others. This interaction opened up the world of restoration and scholarship, factors which fuelled the collectors on their collecting journey.

Together with line, colour serves as the fundamental component of painting. Used for centuries as a means of depicting a mimetic reality upon a two-dimensional surface, the conventional role of colour in art was in the opening years of the 20th Century radically upended. Following in the steps of the Impressionists, a group of artists including Vlaminck, Henri Matisse, André Derain and Albert Marquet started to use colour independently of its appearance in nature. The Fauves, or 'Wild Beasts', as they became known painted compositions with large strokes of unmixed, unnaturalistic paint, emancipating this formal element from its centuries-long descriptive role and instigating an expressionistic, instinctive and abstract mode of painting. From this time onwards, colour took an increasingly independent role in painting, no longer used symbolically or literally, but for expressive, emotive, or most radically, simply as an abstract component upon a canvas. Through the works in this group, this radical path can be followed, culminating in the abstract, essentially 'colourless' screen prints of Simon Patterson.

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ 29

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

The General and his Girl

oil on four canvases, joined
48 x 36 in. (121.9 x 91.4 cm.)
Painted in 1961.

£300,000–500,000
$410,000–680,000
€350,000–570,000

PROVENANCE:
Sir Duncan Oppenheim, London.
Anonymous sale; Christie's, London, 6 June 2003, lot 71.
with Richard Green Gallery, London, where purchased by the present owner in October 2003.

EXHIBITED:
London, ICA, *Allen Jones and Howard Hodgkin*, February - March 1962, no. 4.
Dortmund, Museum am Ostwall, *Marks on a canvas*, May - July 1969, no. 1.
Hamburg, Arts Council of Great Britain and British Council, Kunstverein, *Pop Art in England. Beginnings of a new Figuration 1947-63*, February - March 1976, no. 37: this exhibition travelled to Munich, Städtische Galerie im Lenbachhaus, April - May 1976; and York, City Art Gallery, May - July 1976.

LITERATURE:
Exhibition catalogue, *Marks on a canvas*, Dortmund, Museum am Ostwall, 1969, p. 61, no. 1, illustrated.
Exhibition catalogue, *Pop Art in England. Beginnings of a new Figuration 1947-63*, Hamburg, Arts Council of Great Britain and British Council, Kunstverein, 1976, pp. 71, 132, no. 37, illustrated.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Allen Jones, *Thinking About Women*, 1961-62. Norfolk Castle Museum and Art Gallery, loan from the Norfolk Contemporary Art Society 1967.

R. B. Kitaj, *Austro-Hungarian Footsoldier*, 1961. Museum Ludwig, Cologne.

'The profile head and shoulders of a girl rises from the bottom edge of the canvas. The small prominent rectangle contains her 'ear ring', the constellation of 'the plough'. Her crooked arm is raised towards a group of three patterned rectangles as if she is playing cards. A series of bubbles float from her head towards a large enclosed circular area containing cloud like marks. The sequence forms a disguised comic strip thought balloon.

'This balloon can be read as the head of a Paul Klee like figure 'The General' whose narrow neck and uniform tunic is formed by the large spreading khaki area across the bottom third of the canvas. 'His girl' is playing with his medals. Elements in this picture are repeated in two other works from 1960 *The Artist Thinks* and *City*. The artist was involved with 'stream of consciousness' as a method of developing the images in the paintings of this period' (Allen Jones, private correspondence, 2003).

Allen Jones had just turned 22 when he arrived on the M.A. course of the Royal College of Art in autumn 1959 as one of a prodigiously talented and independent-thinking group of young students who were soon to be identified as a major driving force in the nascent Pop Art movement. His comrades-in-arms included the American R.B. Kitaj, five years his senior, who exerted a powerful influence on him and on his colleagues David Hockney, Derek Boshier and Peter Phillips. Jones was perhaps closest then to Hockney in his insistent concentration on the human figure, already with overtones of an erotic response to the female body that was to become a hallmark of his mature style, in contradistinction to the gay relationships promoted in Hockney's contemporaneous paintings. Though the human form was to prove an unusual focus within the ranks of both British and American Pop Art, for Jones – as for Kitaj and Hockney, both of whom quickly and consistently shunned the Pop label – it was a natural source of fascination because of his allegiances to early 20th Century modernist (particularly French) painting and the facility he had already discovered as a draftsman and especially as a delineator of the human body in the life class.

The General and his Girl was painted after Jones's single year at the RCA. He had been expelled in summer 1960 for alleged insubordination, much to his own surprise, and returned for a year to Hornsey School of Art in London, where he had previously studied, for a teacher training course. Despite his traumatic removal from the ranks of the artists with whom he had such close affinities, he retained his friendship with them and continued producing paintings that shared key aspects of the 'Royal College style'. These included a swaggering confidence in quoting the work of other artists, combining notionally unrelated styles of depiction within a single picture; a fascination with pictorial signs drawn from areas outside of a conventional fine art framework such as comic strips, graffiti, heraldry and maps; and an ability to strip a motif to its essence to produce a confrontational and memorable image that lingers in the mind. Immersed at the time in Cubism, in the Orphism of Robert Delaunay, in the poetic inventions of Paul Klee and in the first abstract improvisations of Wassily Kandinsky half a century earlier, Jones made no secret of his orientation towards Europe at a time when American art was in the ascendancy. Images were often 'discovered' through a process of sketching indebted to the Surrealist practice of automatic drawing, which sought to tap into the conscious. Jones was also a daring colourist, well-read in colour theory but with a natural intuition for the emotive power of particular hues, as is attested to by the passionate red that floods almost the entire surface of this picture over the four separate conjoined canvases.

Within the apparent simplicity and blunt impact of this painting Jones ranges freely and with great sophistication across a wide spectrum of artistic references. Sometimes he adapted for his own purposes aspects of work he admired by other artists, such as the visceral contrast between the materiality of the painted surface and the exposed areas of canvas, a device employed also in the work of Hockney and Kitaj, all with a common source in Francis Bacon. Recent developments in abstraction – including the paintings of the Abstract Expressionist Barnett Newman, shown in the Tate's *New American Painting* survey in 1959, the hard-edge abstractions of another American, Ellsworth Kelly, and the *Homage to the Square* series initiated in 1950 by the German-born Josef Albers – are succinctly brought to mind within an overall scheme presented insistently as Jones's own.

There is great wit and humour in the ambiguity with which a shape can at once act as a representation, a formal device and an in-joke or oblique reference to the work of other painters. The constellation of stars placed against the girl's head – representing the plough as it appears from London on the artist's birthday – can be read, if one wishes, as a fashionable

Allen Jones working in a studio, *circa* 1965. Photograph by Tony Evans.

‘The subject and title evolved from the surrealist ideas of ‘free association’ that I had been interested in as a student. As a junior member of the Military Historical Society I had also been familiar with the conventions and graphics used in describing the field of battle, I realised that we made sense of these maps by scanning the surface. For me this chimed with the way I looked at abstract painting. The painted field of khaki became the General’s tunic and the order of battle became his medals. This picture, in theme and spirit, relates to the Battle of Hastings, in the Tate collection.’

—ALLEN JONES

decoration or piece of jewellery, but also as a homage to the *Constellation* series of small paintings on paper made by Joan Miró, an artist he greatly admired, between 1939 and 1941; the same constellation appears prominently in another painting of the same year, *City* a mural-sized canvas painted for the restaurant of the London headquarters of Courtaulds Ltd, confirming its importance as an autobiographical symbol. The shapes inscribed on the general’s medals evoke the timeless designs of mazes and labyrinths; they are suggestive also of badges worn by teenagers to mark their affiliations, presented as pictures within pictures in works such as *Self-Portrait with Badges* (1961, Tate) by pioneering Pop artist Peter Blake, who had graduated from the RCA six years earlier and who quickly befriended the younger artists.

Around the general’s head is an irregular curved shape in a different red, suggestive of the comic strip ‘thinks’ balloon that Jones had incorporated in a key earlier work, *The Artist Thinks* (1960) and that was to be reconfigured in *Thinking About Women* (1961-62). Pulling the viewer back and forth from erudite artistic references into popular culture, in the very year in which American Pop artists such as Andy Warhol and Roy Lichtenstein were making their first comic-book paintings, Jones displays the chutzpah that was to become a prime characteristic of the art with which he established his international reputation just a few years later.

We are very grateful to Marco Livingstone for preparing this catalogue entry.

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ λ 30

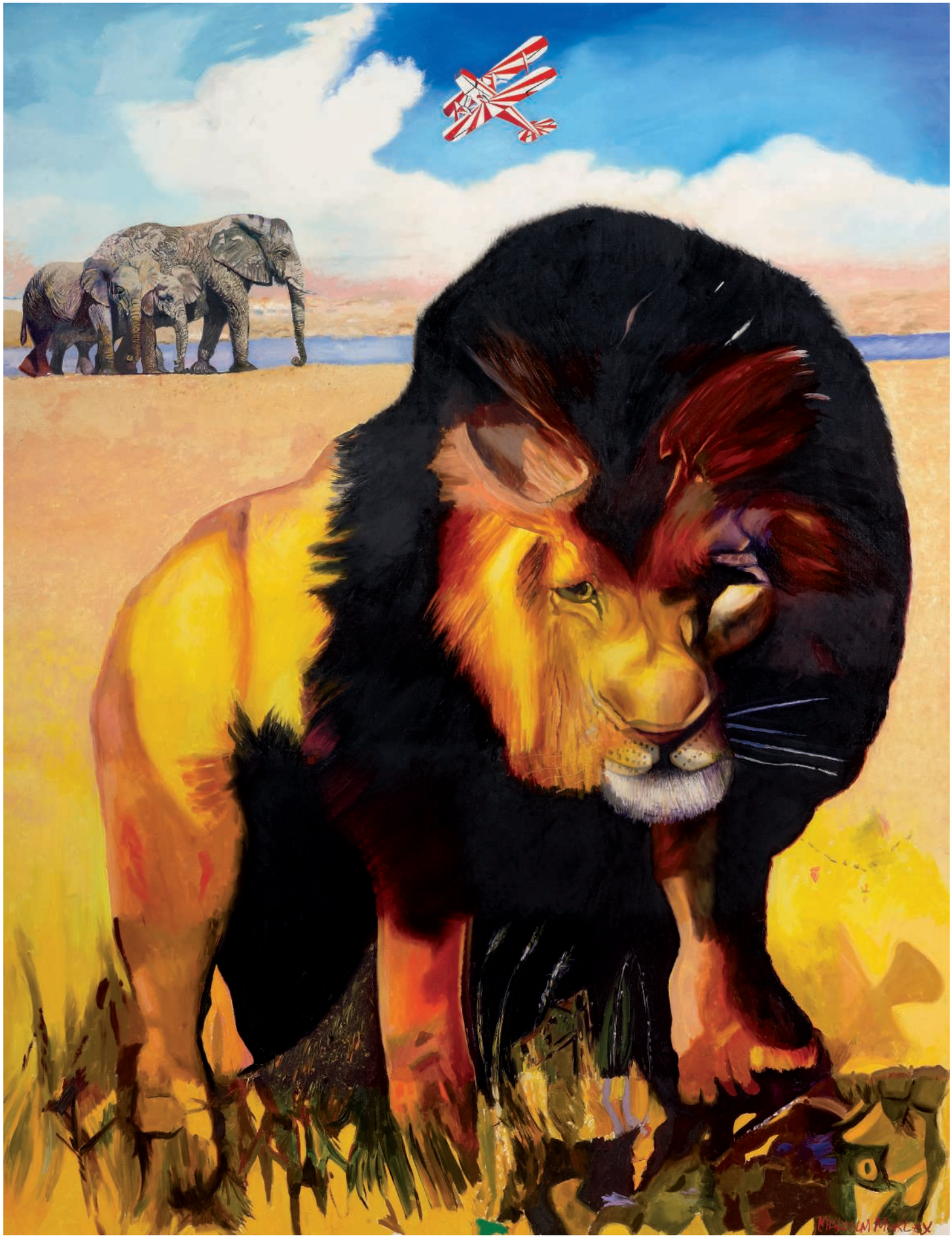
MALCOLM MORLEY (B. 1931)

Out of Africa

signed 'MALCOLM MORLEY' (lower right)
oil on canvas
72 x 56 in. (182.8 x 142.2 cm.)
Painted in 1999.

£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
with Sperone Westwater, New York, where purchased by the present owner in 2007.



Malcolm Morley, *Sailing*, 1993. Private collection.

‘Two words characterise my art: diversity and fidelity. Fidelity somehow binds the diversity. And although the paintings might look very different from each other, you get the feeling the same artist painted them.’

—MALCOLM MORLEY

Variously described as a Photo-realist, Pop artist and Abstract Expressionist, Malcolm Morley’s work defies categorisation. Throughout his career stylistic shifts have occurred without any prior warning or gradual transformation. He admits himself that ‘a valve shuts down and suddenly I lose the wherewithal to do it. It can be traumatic. One minute you're going along being successful and satisfied, the next you are falling off a cliff and thinking you're finished. Then something happens and work starts again, but I don't take it for granted. It always feels more like a lucky break’ (M. Morley, quoted in, *The Guardian*, 4 October 2013). *Out of Africa,* painted in 1999, procures images and themes from across the artistic spectrum. Literature, film, children’s toys and tourist postcards combine in billboard poster scale to create a narrative, simultaneously personal to Morley and us the spectator. The huge, brooding lion languidly looks out from the parched grasslands as the family of elephants traverse the picture plain conjuring up Karen Blixen’s autobiographical book *Out of Africa* and, by association, the Hollywood blockbuster starring Meryl Streep and Robert Redford. A nostalgic look at the final years of colonial Africa in which Finch Hatton tragically dies when his bi-plane crashes. The present work depicts such a plane but not from the 1920s. This is fresh from Morley’s model kits and is ready to perform death defying stunts, ripping up the serenity of the African planes. The initial romance and nostalgia of the picture postcard image is sullied by the inclusion of this model plane. Exotic yet mundane, monumental yet trivial; it is these dichotomies that make such a work so relevant today as we continually question our relationship with the preconceived attitudes to colonial Africa constructed from idealised tourist brochures and wildlife programmes.

In 1984 Malcolm Morley won the inaugural Turner Prize. This was controversial at the time as he had been a US resident since the late 1950s. Growing up in London during the Second World War he was evacuated after his family home was bombed. Remembering the incident and how it was to affect his later artistic output he reminisced, ‘I loved making models and I'd just finished this one and put it on a windowsill overnight ready to paint in the morning. That night we were blown up by a German V-1 bomb, a doodlebug, the whole of the wall was blown away and, of course, the model was lost, as was our home. Years later, when I was in psychoanalysis, a memory of the bombing came up and I realised that all those ships I'd done had to be to do with me trying to paint that battleship I never finished’ (M. Morley, quoted in *ibid.*).

Although a fanatical model maker as a child, he only discovered painting when he spent three years in Wormwood Scrubs prison for theft. Here he came across Irving Stone’s biography on Vincent Van Gogh *Lust for Life* which prompted him to think of art as a profession or an occupation that one could pursue seriously. On leaving prison he gained a place at Camberwell School of Art and then The Royal College of Art where his fellow students included Richard Smith, Peter Blake, Joe Tilson and Frank Auerbach.

In 1957 Morley moved to New York, primarily to pursue his future first wife, however, when the relationship ended he stayed on, inspired by such diverse artists as Roy Lichtenstein, Willem de Kooning, Andy Warhol and Barnett Newman. Searching for his own original output he remembers that ‘Warhol had done all those Coke bottles — there wasn’t much left. What was I going to do? What I did was paint an ocean-going liner. I went down to Pier 57 and looked at a huge liner but it was impossible to organise it as a picture. So I got a postcard of it and used the grid — which was what I’d seen at Richard Artschwager’s. He used the grid. But I used it in a particular way and finished each piece as I went’. Morley called these *Super-realist* paintings and they brought him huge critical acclaim in the 1960s. This technique of painstakingly gridding out the image and treating each individual square as unique gives Morley’s paintings a disconnect from the real world. By some strange contradiction these super-realist works appear otherworldy and indeed although *Out of Africa* is stylistically different from these earlier paintings, it is this same feeling or “Fidelity” that exudes from the painting and it is this 'Fidelity that somehow binds the diversity' in Morley’s work.

Malcolm Morley.
Photograph by Christian Högstedt.

THE PROPERTY OF A GENTLEMAN

λ 31

RICHARD HAMILTON (1922–2011)

Putting on de Stijl

signed 'Richard Hamilton' (lower right) and inscribed
'Putting on de Stijl - study' (lower left)
acrylic and collage over a printed base, unique
19¾ x 25¼ in. (50.2 x 64.1 cm.)
Executed *circa* 1979.

£150,000–250,000
$210,000–340,000
€180,000–280,000

PROVENANCE:
with Austin Desmond Fine Art, London,
where purchased by the present owner
circa 1995.

Rietveld de Stijl – study

Richard Hamilton, *Interior with monochromes*, 1979. Tate Gallery, London.

This is an original study for a series of 90 prints which Richard Hamilton published in 1979. In this work the artist has built up an image on a printed cream background, with original acrylic painted squares and *papier collé* elements added onto the surface. There is also evidence of pencil marks and a characteristic precision in the cutting of these shapes, belying Hamilton's background in engineering drawing. The subsequent series of prints were distributed by Waddingtons Graphics in London and created as a collotype in six colours and screen-printed from six stencils. Hamilton was always fascinated by the technical production of his multiple images and he worked on the collotype printing with Heinz Häfner and the screen-printing was undertaken at Frank Kicherer, Stuttgart.

This work is an example of the artist's continued interest in images of the interior. Beginning with *Just What Is It That Makes Today's Homes So Different, So Appealing?* of 1956, Hamilton explored the *representation* of the public and private interior by means of collage, typically placed on an existing background with additional marks made by the artist. The *Interior I* and *Interior II* paintings of 1964 further developed the theme of the interior, this time taken from a film still, with a classic chair design; Charles and Ray Eames 'La Fonda' seen from the back. In this study for *Putting on de Stijl*, Hamilton takes his two pieces of classic design from the De Stijl movement. Founded in 1917 in Holland by painter Piet Mondrian and designer Gerrit Rietveld, the movement published its own magazine as a form of manifesto which emphasised the importance of using a pure palette of red, blue and yellow. In Dutch, De Stijl means 'the style' and the members of the group argued for the supremacy of their pared down aesthetic.

Hamilton pays homage to the movement in both the title of the work and its aesthetic. 'Putting on de Stijl' is a play on the title "*Puttin' On the Style*" a number one hit for the British skiffle artist, Lonnie Donegan in 1957 and it is a typical trope of Hamilton's to include popular culture references in his work. Hamilton has emulated the limited De Stijl colour range in this study, with floating planes of red, white and blue. The chair represented on the right is Rietveld's *Zig-Zig* chair of *circa* 1932-34 shown in unpainted, plain wood. On the left is another Rietveld design, the *Hogestoel* or Highback Chair, designed in 1919. More complex than the Zig-Zag chair, the planes which form the back support and seat are wooden, and blue has been added to the edges of the skeletal construction, to complement the coloured planes which forms the structure of the work. The grey, black, white and red geometric forms at the base of the painting, creates a floor on which the two chairs stand. The intersection with a wall is then suggested by the yellow, black and grey squares which constitutes a backdrop to the composition. The overwhelming feel is of a De Stijl universe, with seating and exploding Mondrian squares.

De Stijl was a key interest for Hamilton in 1979, and he produced another print based on a collage, *Interior with monochromes* in the same year. This work features the 'Red/Blue' chair of 1919 by Rietveld in the same red, blue and yellow colourways. The image of the chair was cut out from a series of printed images, which Hamilton also used for *Putting on de Stijl*.

We are very grateful to Professor Anne Massey for preparing this catalogue entry.

Richard Hamilton, 1969. Photograph by Jorge Lewinski.

■ λ 32

BRIDGET RILEY, C.H. (B. 1931)

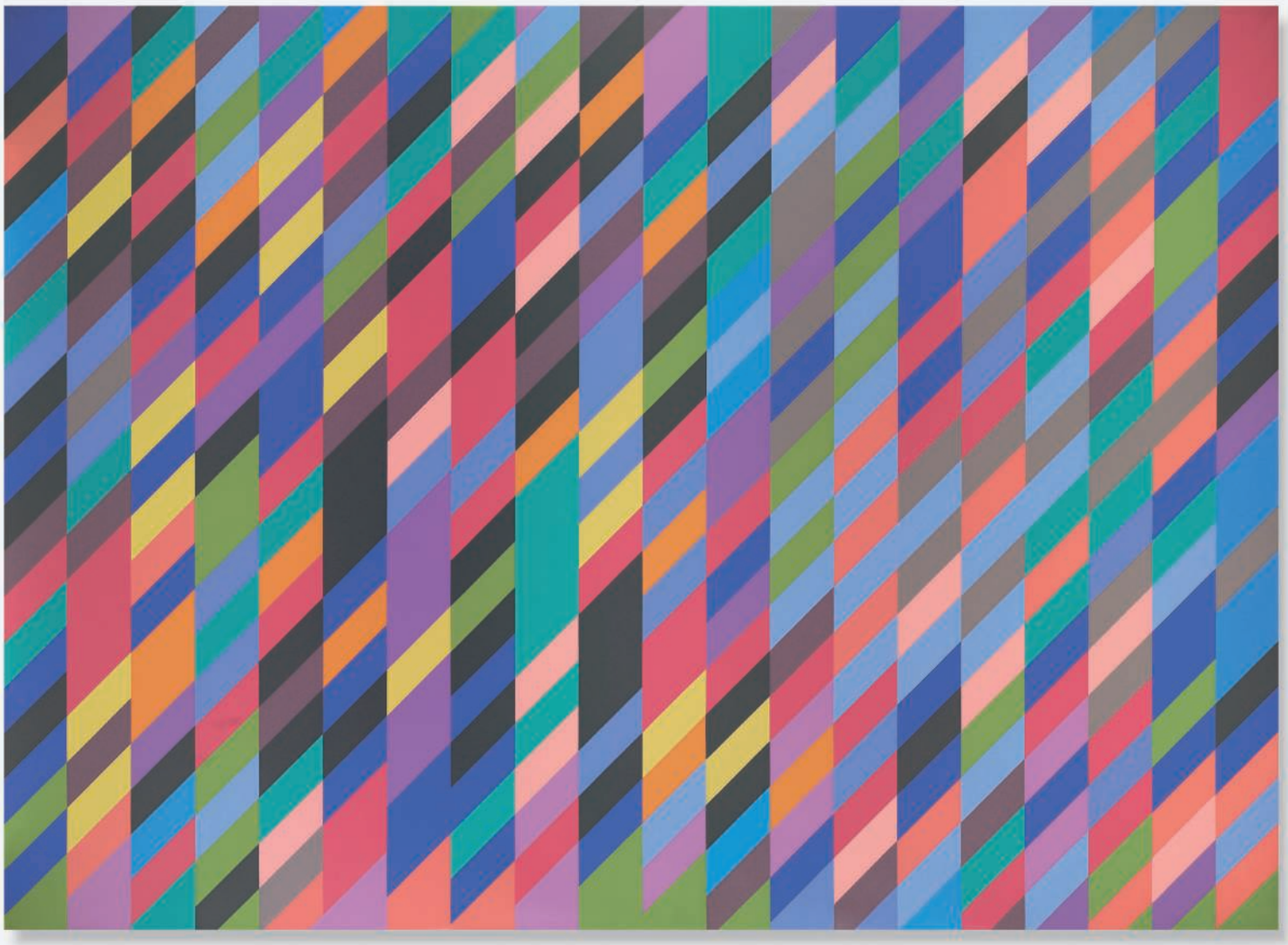
Shadow Rhythm

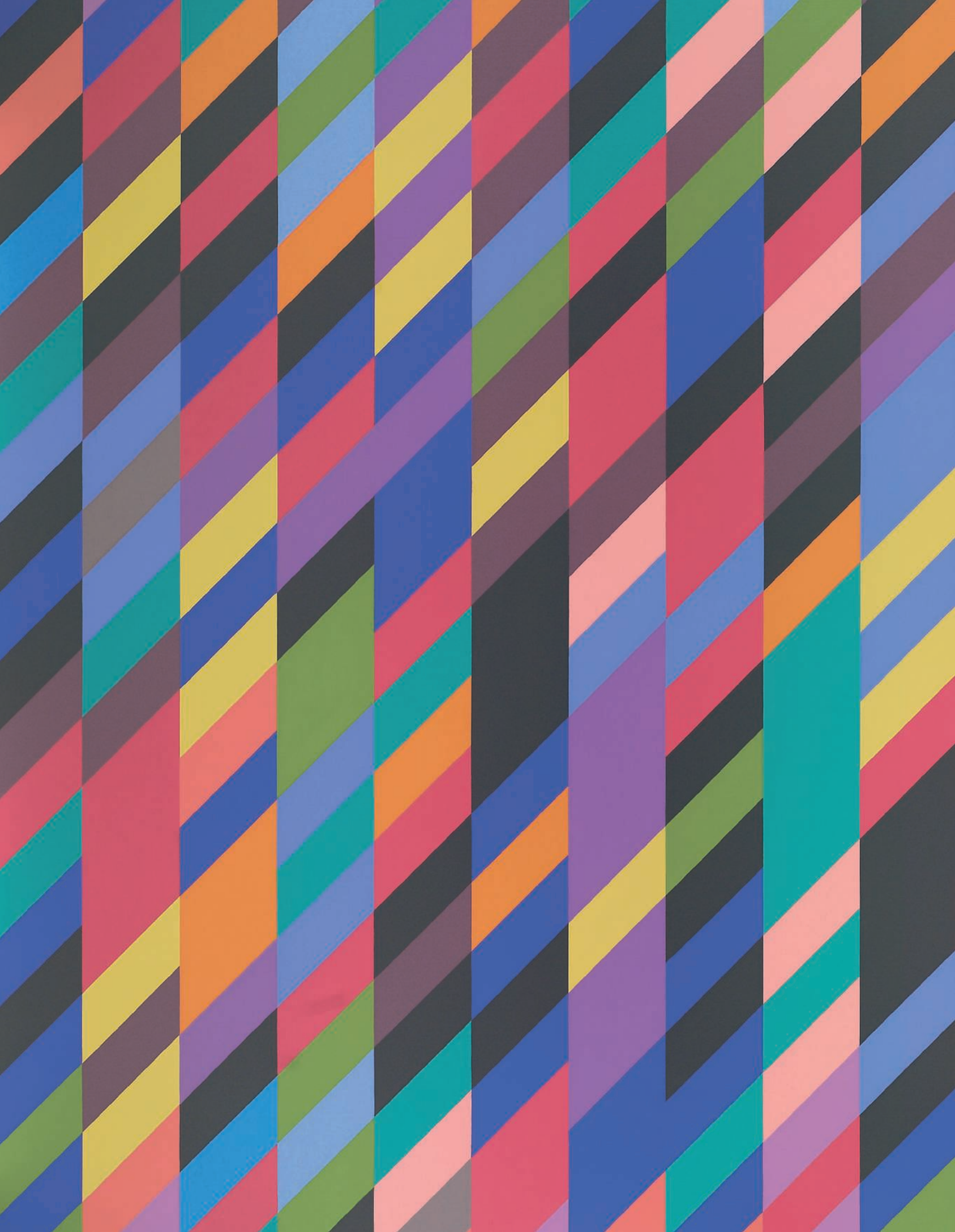
signed and dated 'Riley '89' (on the right edge), signed again, inscribed and dated again 'SHADOW RHYTHM Riley 1989' (on the reverse)
oil on canvas
65¼ x 89¾ in. (165.7 x 228 cm.)

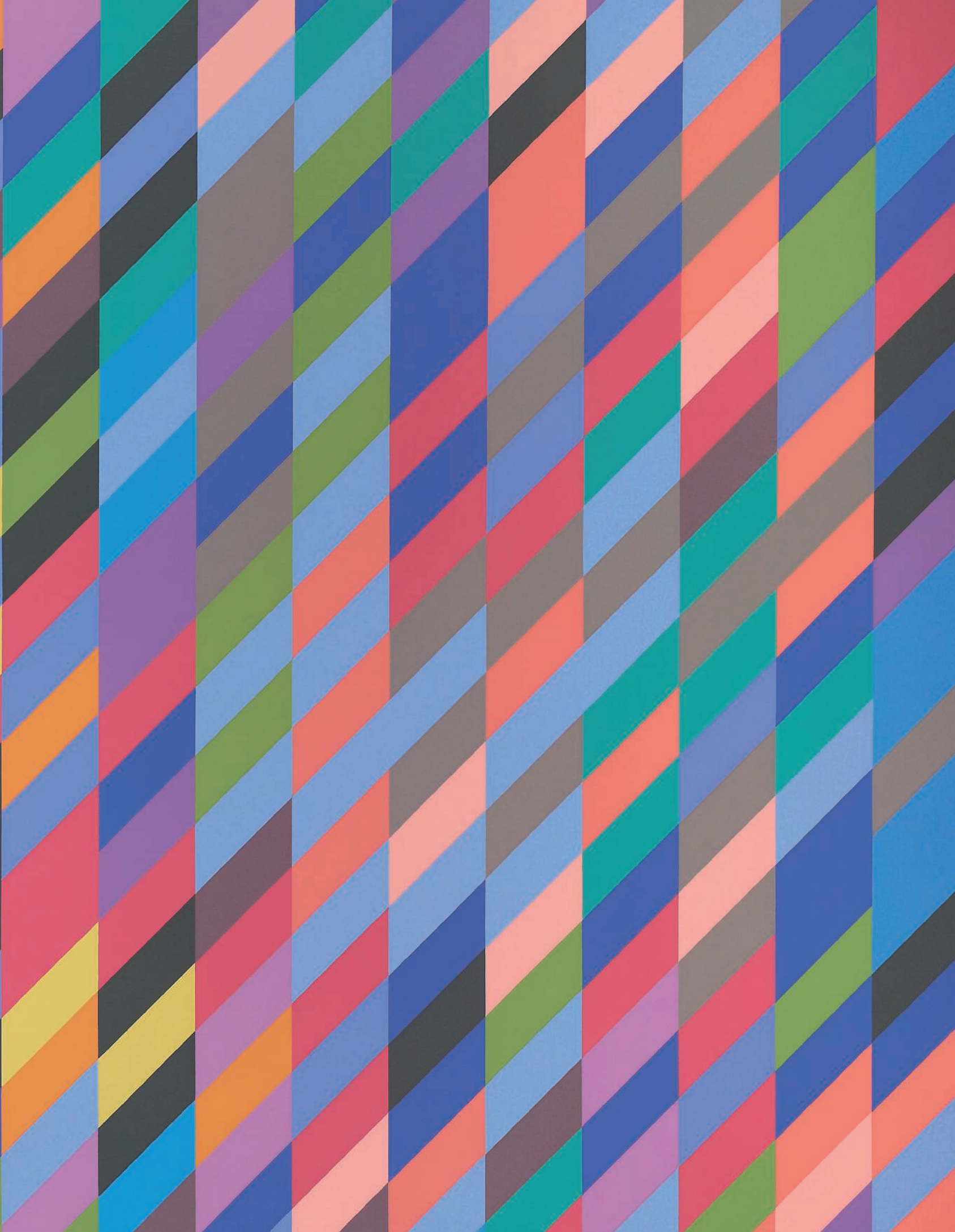
£500,000–800,000
$680,000–1,100,000
€570,000–910,000

PROVENANCE:
Private collection.
Anonymous sale; Christie's, London, 28 June 2011, lot 57, where purchased by the present owner.

EXHIBITED:
New York, Sidney Janis Gallery, *Bridget Riley*, March 1990, no. 5.







Titian, *Bacchus and Ariadne*, 1520-23. National Gallery of Art, London.

‘I think that Titian achieves his unity by building the painting up according to those very factors which would seem most likely to tear it apart. What I mean is that he works through an intuitive logic of oppositions, distinguishing and simultaneously relating every inch of the canvas in a continuous web of contrasts, echoes, reversals, repetitions and inversions without either trying to form a unifying envelope or depending upon any simple common principle.’

—BRIDGET RILEY.

In 1989 Bridget Riley was invited to curate the *Artist's Eye* exhibition at the National Gallery in London. This series of exhibitions involved the choosing of works from the Gallery's permanent collection that personally resonated with the chosen artist/curator. The choices that Riley made and indeed changed leading up to the exhibition gives us a unique insight to her own artistic explorations into colour, form and structure at that time. Following her trip to Egypt in 1979-80 and particularly the exotically hued tomb paintings in Luxor, her palette became brighter and bolder. Maintaining the lineal structure of carefully painted uniformity, Riley explored new colour combinations and juxtapositions that not only reflected the actual tight artistic paradigms that the ancient Egyptian artists worked within but also the consequential transformation of the image into a 'purely pictorial event controlled by plastic considerations'. Riley explains that, 'by plastic I mean that which hangs between the cognitive reading of an image and its perception. If one looks at the painting there is clearly a gap between the mythic illusion which one can `read' and the immediacy of the sensations one experiences through the sense of sight' (B. Riley, in conversation with R. Kudielka, *The Artist's Eye: Bridget Riley,* London, 1989, p. 13).

However, in the late 1980s as her hues continued to intensify, Riley searched for a more complex structure to pursue her ground-breaking optical investigations. 'Eventually I found what I was looking for in the conjunction of the vertical and diagonal ... this conjunction was the new form. It could be seen as a patch of colour - acting almost like a brush mark. When enlarged, these formal patches became coloured planes that could take up different positions in space' (B. Riley, quoted in exhibition catalogue, *Bridget Riley: Flashback*, London, Hayward Gallery, 2009, p. 18). It was in 1986 that Riley began to break up the vertical stripes that had so strongly characterised her previous paintings by introducing opposing diagonal forces. The edge to edge contact between stripes had initially allowed Riley to observe the shifting identity of her ever increasingly rich and variegated use of colour through a simple economy of means, but as her palette broadened and intensified, she ultimately found this rigid format to be frustrating. Riley felt the growing complexity of her colour arrangements required a fundamental change in form to more fully explore the spatial advances and recessions afforded by her chosen hues.

An insight into this move to a more dynamic intersect of carefully juxtaposed parallelograms can be found in Riley's choice of artists for the 1989 *The Artist's Eye* exhibition. Interviewed by Robert Kudielka for the exhibition catalogue he observes that, 'I remember that when, some time ago, you started to think about this exhibition you considered a different selection, focused on the `perception of nature', including paintings by Constable, Monet, Seurat and others'. To which Riley responds, 'Yes, I did, but my own preoccupations have shifted a little and I have become more and more involved in the problems of plasticity – in that tangible quality which gives a painting its unique coherence. The artists whose work I have selected have each used colour in this particular way, as an element of construction' (B. Riley, in conversation with R. Kudielka, *The Artist's Eye: Bridget Riley,* London, 1989, p. 7). One of Riley's most illuminating choices was Titian's *Bacchus and Ariadne.* She is still interested in how we as the individual see and "read" a work of art but she further investigates how this seeing can give a sensory unity to these works. She explains that Titian, 'works through an intuitive logic of oppositions, distinguishing and simultaneously relating every inch of the canvas in a continuous web of contrasts, echoes, reversals, repetitions and inversions without either trying to form a unifying envelope or depending upon any simple common principle' (B. Riley, quoted in *op. cit.*, p. 11). In short this is what she refers to as "building with colour". The dramatic diagonal accents created through the contrasting blues and earth-reds, reflected in Bacchus's possessed glance, can be found between the trees and in the clouds, culminating most intensely in the cymbal player's dress and Ariadne's tunic, as can the red hues running from Bacchus's entourage into his bellowing cloak, climaxing in the blood red scarf of Ariadne.

The current work, *Shadow Rhythm*,was painted in the same year as the *Artist's Eye* exhibition. The crystalline shapes (or 'zigs' as they are known as in her studio) dramatically shatter the picture plane into a myriad of variegated hues. It is a work that directly responds to Riley's fascination with the optical discoveries in works such as *Bacchus and Ariadne.* Through an entirely intuitive process, Riley has tested the particular sequences and rhythms of these colours in order to establish the picture plane from which space recedes and advances through colour combinations and juxtapositions.

Shadow Rhythm is the distillation of Riley's encyclopaedic knowledge of art history, of colour theory and pictorial construction. From the ancient Egyptians to Cézanne, via Titian and Poussin, Riley's paintings have always been deceptively simple, objective and considered, yet simultaneously intricate and passionate and still, after fifty years of "seeing", unmistakably her.

Riley with paper cartoons and *Justinian*, West London studio, 1998.

PROPERTY FROM AN ESTEEMED FRENCH COLLECTION

■ λ 33

BARRY FLANAGAN (1941–2009)

Field Day 2 (Kore Horse)

signed with monogram, stamped with foundry mark and numbered 'AA 2/7' (on the left hind hoof)
bronze with a dark grey patina
73 in. (185.5 cm.) long
Conceived and cast in 1987 in an edition of seven, plus one artist's cast.

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
Jan Eric Löwenadler.
with Galerie Daniel Templon, Paris.
Private collection, France.

EXHIBITED:
London, Royal Academy, *Summer Exhibition*, 1988, another cast exhibited.
Madrid, British Council, Fundación "la Caixa", *Barry Flanagan: Works 1966 to 1992*, September - November 1993, exhibition not numbered, another cast exhibited: this exhibition travelled to Nantes, Musée des Beaux-Arts, December 1993 - February 1994.
Iowa, University of Iowa Museum of Art, *Barry Flanagan: Recent Sculpture*, June - July 1995, another cast exhibited, catalogue not traced.
Douai, City of Douai, *Dialogue(s)*, 1997, another cast exhibited, catalogue not traced.
Dublin, Irish Museum of Modern Art, *Barry Flanagan Sculpture 1965-2005,* June - September 2006, exhibition not numbered, another cast exhibited.
Paris, Galerie Lelong, *Barry Flanagan, Chevaux et compagnie,* April - May 2011, exhibition not numbered, another cast exhibited.

LITERATURE:
'Nantes: cent ans de Beaux-Arts', *Presse-Océan,* 4 December 1993, another cast illustrated.
Exhibition catalogue, *Barry Flanagan: Works 1966 to 1992*, Madrid, British Council, Fundación "la Caixa", 1993, p. 92, exhibition not numbered, another cast illustrated.
A. Lambirth, 'Sculpture in the Courtyard', *RA Magazine, Summer No. 51,* 1996, p. 36, another cast illustrated.
E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan Sculpture: 1965-2005*, Dublin, Irish Museum of Modern Art, 2006, p. 97, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Barry Flanagan, Chevaux et compagnie,* Paris, Galerie Lelong, 2011, n.p., exhibition not numbered, another cast illustrated.

The Horses of San Marco Basilica, Venice.

Barry Flanagan's *Field Day 2 (*also known as *Kore Horse*), perfectly captures the symbolism of the horse in art history. The horse represents power, gallantry and elegance whilst still embodying a style typical of Flanagan and more usually depicted in his animated sculptures of hares. *Field Day* is a series which includes four etchings and three linocuts which were made before the creation of *Field Day 1* in 1986, to be followed by *Field Day 2* in 1987. The name *Field Day* shows that Flanagan wanted to give the horses an identity by associating the horse with something concrete. He explained that the name *Field day* is 'reminiscent of racing and one can have a field day in the sense of an enjoyable event. Calling it *Field day* was like naming the horse'.

Flanagan had never considered depicting a horse until he attended *The Horse of San Marco* exhibition at the Royal Academy, London, in 1979. Here he was struck by the ancient figures on view, especially the four gilded bronze horses, *Triumphal Quadriga.* He felt that the great age of these sculptures demonstrated the relationship between man and horse, and how long this relationship has been maintained. From this, he was inspired to create something with a similar elegance, producing *Unicorn* and *Bronze Horse* in 1982 and 1983 respectively. Both these works achieved the grace illustrated by *Triumphal Quadriga* and included a similar stance with the raised front hoof. However, they lacked the signature flare that most of his animalistic sculptures so readily possessed. The *Field Day* horses were the first time that Flanagan had mixed his distinctive style with ideas from *Triumphal Quadriga,* still incorporating the raised hoof for both sculptures. The emphasised curve of the horseback and the sinuous nature of the legs are the features in which Flanagan's style is most profound, creating a similar form to his hares. There is little difference between *Field Day 1* and *Field Day 2*, although the most apparent difference comes from the triangular tufts of hair which follow the neckline of *Field Day 2.* This hair allows *Field Day 2* to appear more regal as it seems as if the horse's mane has been groomed for an event, while also reiterating Flanagan's humorous response to his art.

Flanagan's aim to present the horse at its most majestic is attained through the horse's slender frame and raised neck, creating a sense of nobility and power. The raised leg mirrors the classical format of the imposing horses from *Triumphal Quadriga*, giving the horse a timeless elegance and recalling the long history of the use of this stance in the sculpture of antiquity. The majority of Flanagan's sculptures are cast in bronze with a dark grey patina, demonstrated in *Field Day 2.* However, unlike many of his sculptures, *Field Day 2* does not include the abundance of harsh striations in the bronze surface which are most commonly seen on Flanagan's hares, such as Flanagan's *Nijinski Hare*. The horse has a smooth and constant texture showing that Flanagan understood that fluency was required to exude this level of decorum. For Flanagan, bronze was a 'very fine material, a beautiful material', therefore it is no surprise that he used it to cast the majority of his sculptures, especially *Field Day 2,* considering the ideas he wanted to portray. Despite this emphasis on elegance and power, the horse displays a sense of vulnerability. It's small frame in contrast to the more robust frame of the *Bronze Horse,* rendering it apparently less capable of sustaining itself due to its gentle nature.

Field Day 2 is also known as *Kore Horse,* in which *Kore* refers to a statue depicting a youthful female harking back to Ancient Greece. This second name could have been a way for Flanagan to communicate the ideas behind the horse. By juxtaposing the idea of a young woman with the image of a horse, Flanagan draws similarities between the two, reinforcing the concept of delicate beauty surrounding the horse. It also could be a suggestion of what the horse represents; Flanagan's *Nijinski Hare* is representative of the Polish born Russian dancer, Vaslav Nijinsky. The hare is depicted leaping, giving the impression it is performing a dance like its namesake. As Flanagan embodied Nijinski in the form of a hare, it is possible that he meant for the *Field Day 2* horse to depict a young woman, hence the title *Kore.*

We are very grateful to the Estate of Barry Flanagan for their assistance in preparing this catalogue entry.

λ * 34

FREDERICK EDWARD MCWILLIAM, A.R.A. (1909-1992)

Woodhenge

cherrywood, unique
40½ in. (103 cm.) high
Carved in 1937.

£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
with New Art Centre, London, where purchased by the present owner in June 1985.

EXHIBITED:
London, London Gallery, *F.E. McWilliam*, 1939, ex-catalogue.
London, Waddington Galleries, *F.E. McWilliam*, May - June 1984, no. 7.
London, New Art Centre, 1985 catalogue not traced.
Basel, Art Fair, June 1985 catalogue not traced.

LITERATURE:
Exhibition catalogue, *F.E. McWilliam*, London, Waddington Galleries, 1984, pp. 9, 16, no. 7, illustrated.
P. Nash, *London Bulletin*, March 1939.
M. Gooding, exhibition catalogue, *F.E. McWillian Sculpture 1932-1989*, London, Tate Gallery, 1989, p. 18, illustrated.
D. Ferran and V. Holman, *The Sculpture of F.E. McWilliam*, Farnham, 2012, p. 92, no. 31, illustrated.

Constantin Brancusi in his studio, 1927. Photograph by Edward Steichen.

F.E. McWilliam has become regarded as one of the most individual and experimental sculptors of his generation, continually playing with material, form, scale and subject matter to illustrate his ideas. Bound by no 'ism' or enslaved by any artistic movement or theory, of which there were a cacophony in the 1920s and 30s, when he emerged as an artist, McWilliam chose to work independently, inspired instead by a new material, an interest in a different sort of shape, or a result of his travels. McWilliam himself stated: 'I have never set any store by consistency – life is too short for restrictive practices' (McWilliam, quoted in M. Gooding, exhibition catalogue, *F.E. McWilliam Sculpture 1932-1989*, London, Tate Gallery, 1989, p. 9). Mel Gooding explains, 'His approach to all things is marked by a spirited independence of judgment, tempered by a humane irony, and lightened by a highly developed sense of the absurd ... Above all he has refused to maintain any fidelity to the notion of stylistic consistency, obeying without compunction an inner compulsion to try something different, explore new ground, to change direction and medium without regard to art world fashion or critical response' (*ibid.*, p. 10).

As a result of McWilliam's explorative nature, his work seems to change dramatically every few years, with the artist experimenting with a variety of materials from carved wood to limestone, cast stone, concrete, fibre glass, terracotta, clay, plaster, mosaic, bronze and wax. Although arguably his most beautiful pieces are those done in cherrywood that he sourced from his garden, in the early 1930s, of which *Woodhenge*, 1937, is one of the finest examples.

Delineating two organic forms, which majestically rise out of the ground, one with a central aperture, the other with an ovoid form, which rests poetically on top of the body of the right form, McWilliam creates a wonderfully dynamic, yet perfectly balanced and harmonious work, which eludes not only to the figurative but speaks also of the spiritual, with reference to its totemic form. The rich, reddy hue and smooth surface of the cherrywood, adding to its sense of majesty, while also granting a great tactility to the piece.

In the 1930s there was an emphasis on carving, with Roger Fry and the modern sculptors of the day, such as Barbara Hepworth, promoting the popular doctrine 'truth to materials'. This called for sculpture, and in particular carving, to conform to the natural qualities of the material, whether it be stone or wood, which had its own inherent principles of form and structure. McWilliam was sceptical of this ethos, however, stating, 'In the thirties this was the accepted slogan ... but really it was a bit of nonsense ... a useful phrase to explain why sculpture didn't have to be realistic' (*ibid.*, p. 10). McWilliam instead utilised his materials, in this case cherrywood, to his own experimental and playful means, relishing in the acts of distortion and illusion, and the juxtaposition of balance and attenuation, as seen to striking effect in the present work.

Indeed, although never aligned to the Surrealist movement, one can see an element of the Surreal in his work, in particular his carvings of the 1930s, as illustrated in *Woodhenge*. In the early 1930s McWilliam moved to Paris, in the hope of becoming a French citizen, keen to place himself at the heart of the *avant-garde* art world. Although this trip was short-lived and he was forced back to England in 1932 due to the Depression, McWilliam is known to have to have admired the work of Brancusi, Picasso and Arp, whose *Torsos* of the early thirties share similar biomorphic abstract qualities with his works of the period, such as *Figure*, 1937. While his close friends Henry Moore and Ceri Richards, were also experimenting with surreal imagery during this time.

During the late twenties and thirties Surrealism had stressed 'the archetypal resonance of primitive imagery, and recognised the psychic power of fetish objects' (*ibid.*, p. 35). This interest in the primitive and archaic had appealed to McWilliam and he had spent much of his time in Paris at the Musée Ethnographique du Trocadero, where he examined the African sculptures for hours on end. Inspired by the early work of Jacob Epstein, and encouraged by friend Henry Moore's frequent trips to the British Museum and his study of other cultures, McWilliam turned to a primitive aesthetic in the 1930s, enjoying the freedom that it granted. This influence can be seen in *Woodhenge*, which appears totemic and speaks of some ancient idol, as well as earlier examples such as *Mother and Child*, 1932-33, and *African Figure*, 1933 (sold in these Rooms, 25 June 2014, lot 34, for a world record price of £266,500). McWilliam was keen to escape the traditional canons of art that he found stifling and enjoyed the abolition of surface trimmings in favour of a common world language of form, which spoke of an ancient mystery and power. Indeed, McWilliam recognised the potency of mystery in art, as is expressed in *Woodhenge*: 'Mystery is terribly important, in art as it is in religion. I mean if you take mystery out of religion, you're only left with morality, and if you take the mystery out of art, you're only left with design or illustration. But what mystery is ... is another matter' (McWilliam, quoted in *ibid.*, p. 14).

F. E. McWIlliam, *Figure*, 1937, Government Art Collection

Photograph of F.E. McWilliam's Studio, New Malden, 1939.

'At the heart of his approach, and this holds true for everything that he has made since, there is a dynamic aesthetic tension. On the one hand there is the impulse of the work to self-sufficient sculptural form, which might emerge variously as now more abstract, now more figurative; on the other an evocative allusiveness, a tendency to poetic reference to physiological and psychological human actualities, and by implication to matters emotional, sexual, political or spiritual. The mood may be changeable, by turns ironic, celebratory, portentous, comic or violent, or multivalently any of these at once.'

—MEL GOODING

Frederick Edward McWilliam, *African Figure*, 1933. Private collection.

■ 35

EMILY YOUNG (B. 1951)

Cautha

Clastic Onyx, unique
43½ in. (110 cm.) high
Carved in 2012.

£200,000–300,000
$280,000–410,000
€230,000–340,000

PROVENANCE:
Directly from the artist's studio.

'We honour, knowingly or not, nature and history each time a human works a stone.'

—EMILY YOUNG

At three and half feet high *Cautha* is a monument of luminous golden yellow onyx. The sculpture is archetypal of Emily Young's ability to carve serene forms from complex hardstones. Hailed as 'Britain's greatest living stone sculptor' she extricates and compliments the exquisite crystalline structure of her chosen material with Grecian like faces that are imbued with a composed and timeless quality. The seams of impurities and ancient imperfections that run through her carvings are indispensable in shaping the final form and Young investigates the structure of the stone adapting these to serve her practice.

The granddaughter of Kathleen Scott, a sculptor, colleague of Auguste Rodin and widow of the explorer Captain Scott of the Antarctic, Young was born into a family of writers, artists and politicians. As a young woman, she worked primarily as a painter and studied at Central Saint Martins in 1968 before attending Chelsea School of Art. She developed a comprehensive knowledge of art from extensive travelling in her 20s and 30s. Visits to Afghanistan, Pakistan, India, Africa as well as Asia, Europe and the Americas bought her into contact with a variety of art and antiquities. In the early 1980s she took up carving exclusively, sourcing stone from all around the globe.

In few other artist's works does material play such a important role. Young's sculpture not only brings to the fore the true beauty of the raw material she works with but also recognises that it is a mass mined from the surface of the Earth. Her sculpture, in being so clearly hewn from the ground, encourages the viewer to meditate on our relationship with the natural world, as well as comprehend breaches in time and culture.

Cautha is exemplary of Young's works in its graceful yet robust presence. The sweep of the warm onyx seams under the chin draw the eye up and around piece, emphasising the purity and complexity of the stone's grain. The open seam of cooler greys running diagonally across the face provides an organic asymmetry whilst demonstrating that this piece of stone has endured millennia. The head emerges in pools of swirling ambers - the rippling hues revealing the luxurious patterns shaped by centuries of geological transformation.

Carved from a single huge stone the work is not only monumental but permeates an ageless quality. This is seen not only in her choice of stone but in the classical beauty of *Cautha*, which at times seems almost devotional. Young described that the notions of time and devotion were important to her work, she explained, 'So my work is a kind of temple activity now, devotional; when I work a piece of stone, the mineral occlusions of the past are revealed, the layers of sediment unpeeled; I may open in one knock something that took millions of years to form: dusts settling, water dripping, forces pushing, minerals growing - material and geological revelations: the story of time on Earth shows here, sometimes startling, always beautiful'.

Young brings stone carving to the forefront of British contemporary sculpture, building on, and reinventing, the *oeuvre* of 20th Century giants such as Henry Moore and Barbara Hepworth. Her work is held by many private and public collections, with permanent installations on show at St Paul's Churchyard, the Imperial War Museum, Salisbury Cathedral and St James Church, Piccadilly. She has exhibited at many prestigious museums including the Getty Center, Los Angeles; the Whitworth Art Gallery, Manchester; and the Meijer Gardens & Sculpture Park, Grand Rapids.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■λ★ 36

TONY CRAGG (B. 1949)

Red Figure

signed and stamped with foundry mark 'Schmake Dusseldorf'
(at the lower edge)
bronze with a dark brown patina
88 in. (223.5 cm.) high, excluding base
Conceived in 2009.

£250,000–350,000
$340,000–470,000
€290,000–400,000

PROVENANCE:
with Proarta Gallery, Zurich, where
purchased by the present owner in 2013.

Umberto Boccioni, *Forme uniche della continuità nella spazio*, 1913, cast 1972. Tate Gallery, London.

'I call bronze the archaic plastic … When you melt bronze it's more liquid than water. So you can cast very fine, complex forms from it. People knew this 6,000 years ago. Bronze has never lost its relevance.'

—TONY CRAGG

Tony Cragg's ongoing exploration of the material world reveals itself in this elongated and restless bronze form. At first glance, the viewer is encountered with a tall structure of switch-back, almost serpentine form, stretched and abstract multiple faces and heads. By precariously stacking and layering recognisable features of the human figure upward, then stretching these to distort the features and create a sense of dynamic movement and tension, the artist sets forth on an investigation of the depths of perception. With each contour, Cragg confronts the limits of his media and reimagines the classic bust, the result of which is an ethereal and minimal aesthetic. As the artist has explained, 'Making sculpture involves not only changing the form and the meaning of the material but also, oneself … The popular and unhelpfully simplifying dichotomies of form and context, ugly and beautiful, of abstract and figurative, expressive and conceptual, dissolve into a free solution, out of which a new form with a new meaning can crystallise' (T. Cragg, *In and Out of Material,* Cologne, Germany, 2006). *Red Figure* demonstrates the artist's tendency to create an unnerving and curious, forceful yet dynamic, object that defies traditional notions of sculpture. Cragg acknowledges the tension in his work and reveals: 'I'm interested in somehow establishing some relationship with the materials and the things around me without using the preconceived notions of an already occupied language' (T. Cragg, *op. cit.*, p. 79).

There are two large bodies of work that Cragg has revisited regularly: *Early Forms* and *Rational Beings*. The *Early Forms* explore the possibilities of sculpturally reforming familiar objects into new and unfamiliar forms producing new emotional responses, relationships and meanings. *Red Figure* is part of a group of works by Cragg entitled *Rational Beings. Rational Beings* explore the relationship between two apparently different aesthetic descriptions of the world; the rational, mathematically based formal constructions that go to build up the most complicated of organic forms that we respond to emotionally. The human figure being the prime example of something that looks ultimately organic eliciting emotional responses, while being fundamentally an extremely complicated geometric composition of molecules, cells, organs and processes. His work does not imitate nature and what we look like, rather it concerns itself with why we look like we do and why we are as we are. As Cragg remarks of another work from the *Rational Beings* series *Points of View,* 'The intention was not to make portraits, but rather to mark the axial views with recognisable silhouette. One step away from the axis and the faces start to grimace, and even further away from the axis the column melts into unexpected sculptural volumes. Normality often seems to be a desired balance of aesthetic and form, one with which we can cope and which does not challenge us too much. A slightly larger nose, a blemish on the surface, or slight asymmetries, and although the material variations are very slight the emotional impact can be considerable. Here we are exercising aesthetic values or, concepts of beauty for existential reasons, using the criteria with which we select our partners, or choose landscapes and other material sustenance we need to survive' (T. Cragg, *op. cit.,* p. 190). In the case of *Red Figure,* Cragg has taken this approach a stage further, stretching the plasticity of the profiles, and there is almost no symmetry, the axis of symmetry is punctuated by ellipses, which create the elastic motion and dynamic tension in the work.

λ 37

LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

Children Playing, Old Road, Failsworth

signed and dated 'L.S. LOWRY 1957' (lower right)
oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)

£350,000–450,000
$480,000–610,000
€400,000–510,000

PROVENANCE:
with Lefevre Gallery, London.
Acquired by the previous owner's family in the 1950s.
Anonymous sale; Christie's, London, 26 May 2011, lot 139, where purchased by the present owner.


L.S.LOWRY 1957

Childen playing on the street in Salford, near Manchester, 1950s.

'An abiding memory of Lowry is of sitting in Manchester's Piccadilly Gardens on an early-summer evening and watching the world go by. This was in 1966, and I had written to ask him if he might be prepared to let me drive him around the Manchester area to show me some of the places he had most loved to draw and paint. I was planning an extensive feature on him for one of the Sunday newspapers for which I was then the art critic, to coincide with the artist's forthcoming retrospective in London at the Tate Gallery. Lowry seemed tickled by the idea of being chauffered by a journalist with a tape-recorder, and he wrote back saying he much looked forward to it, warning me that there was nowhere to stay in Mottram where he lived; 'a dreadful place, and I spend a lot of time wondering why I ever came to live in it.' I duly picked him up from Mottram, and he was, as ever, delightful company. It was towards the end of the first day that we abandoned the car and sat in the centre of Manchester in the evening sun, and began people-watching.

There was a quizzical look on his face beneath the inevitable trilby hat as he gazed at one passer-by after another, giving the occasional twitch of a smile as something caught his eye. It was as if he was mentally photographing them all for future use - which I am sure he was. After a while I broke the silence and asked him what it was about crowds that so intrigued him. He turned to me and chuckled: 'Well, you see, sir' - he sometimes called me 'Sir' ironically, being almost fifty years my senior - 'people think crowds are all the same. But they're not, you know. Everyone's different. Look!' And he became very animated. 'That man's got a twitch. He's got a limp. He's had too much beer. That woman, she's angry with her child. Those two have had a row ... It's wonderful, isn't it, sir? The battle of life: that's what it is. The battle of life'.

Later, in one of his favourite tea-shops Lowry expanded on the theme. When he was at art school in Manchester the French Impressionists were coming into fashion. 'I liked them up to a point,' he said, 'but I didn't see the battle of life in them. But I saw it in Daumier all right.' Then he mentioned other painters he admired for the same reason, in particular Pieter Bruegel and that masterful 17th Century Dutch painter of winter scenes on the ice Hendrick Avercamp. But, as he pointed out, these were painters of country life, and what he was trying to do was quite different. 'And by the mid-1940s, at the end of the war, I'd done what I set out to do' he went on with an air of modest pride. 'I'd proved my point - that there was subject-matter for a painter in the industrial scene.' It had not been done before, at least not with real people, and not romanticised, I believe he meant.

Then he added something that surprised me. 'What was that line of Sheridan? "There's nothing so noble as a man of sentiment"'. It was a remark, I came to realise, that offered a clue to why Lowry's work is so loved. At first glance a Lowry painting of crowds may seem impersonal and cold. But on closer acquaintance it is the opposite: it is full of quirky humour, affection and it is rich in sentiment - even when, as in *The Football Match* (lot 140), his figures are so tiny they are little more than an army of ants. The sentiment is still there - the feeling that this is the heartland of real people - just as it is with the bleak industrial landscape beyond which he was so proud of having put on the painter's map. Here was the hard battleground of human life.

Lowry was a solitary who loved crowds. His grey figures stride purposefully through the streets of industrial England, wearing shoes like boxing-gloves and hats rammed over their ears, their clothes draped over gangling limbs that seem to possess no bones or muscles. They find their true role pouring out of a mill after a day's work, or pacing a railway platform, congregating round a street fight, whooping it up on V.E. Day to mark the end of the war, swarming into a football ground, or forming a procession of pram-pushers in the park accompanied by absurd dogs looking like animated pipe-cleaners. Lowry loved them all, just as he loved those claustrophobically-empty landscapes which express the inner solitude of the man, and which have always been among my personal favourites.

Lowry's figures are as unmistakeable as Chaplin's bowler-hatted tramp, who emitted the same quality of 'sentiment' - sad, funny and vulnerable. Indeed there is something of the silent movie about Lowry's canvases. Chaplin's celebrated figure in *The Goldrush*, chewing at an old boot out of hunger, could have been a Lowry character we might have witnessed that evening in Piccadilly Gardens. Sitting there on that evening in Manchester forty-five years ago there were a good many other Chaplinesque figure who brought a twinkle to Lowry's eyes. I hope he enjoyed our people-watching as much as I did. I miss him, his warmth, his humour and his 'sentiment'.
(Edwin Mullins, private correspondence, March 2011)

Failsworth was a popular subject for Lowry and the location of Daisy Nook country park, where an annual Easter fair has been held since the 19th Century. Lowry regularly painted the fair in the late 1940s in scenes of post-war optimism, such as *Lancashire Fair, Daisy Nook*, 1946 (Government Art Collection), and *Good Friday, Daisy Nook*, 1946 (sold in these Rooms for a world record price of £3,772,000; private collection).

In the present work, the end of the street is populated by children playing, with an accompanying dog, with Lowry's characteristic small groups of figures, and a solitary on-looker leaning against the wall.

38

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

Still Life with Tulips

signed 'Peploe' (on the reverse)
oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
Painted *circa* 1919.

£500,000–800,000
$680,000–1,100,000
€570,000–910,000

PROVENANCE:
Anonymous sale; Sotheby's, 29 August 1975, lot 363.
with Fine Art Society, London, 1977.
Private collection.
Anonymous sale; Sotheby's, Hopetoun House, 24 April 2006, lot 126, where purchased by the present owner.

EXHIBITED:
Edinburgh, Scottish National Gallery of Modern Art, *S.J. Peploe*, November 2012 - June 2013, exhibition not numbered,

LITERATURE:
R. Billcliffe, *The Scottish Colourists: Cadell, Fergusson, Hunter, Peploe*, London, 1989, p. 166, no. 70, illustrated.
A. Strang, E. Cumming and F. Fowle, exhibition catalogue, *S.J. Peploe*, Edinburgh, Scottish National Gallery of Modern Art, 2012, n.p., exhibition not numbered, pl. 67.
G. Peploe, *S.J. Peploe*, Farnham, 2012, pp. 121-123, no. 129, illustrated.

Paul Cézanne, *Still Life with Apples and a Pot of Primroses*, c.1890. The Metropolitan Museum of Art, New York.

'There is so much in mere objects, flowers, laves, jugs, what not – colours, forms, relation – I can never see mystery coming to an end.'

—SAMUEL JOHN PEPLOE

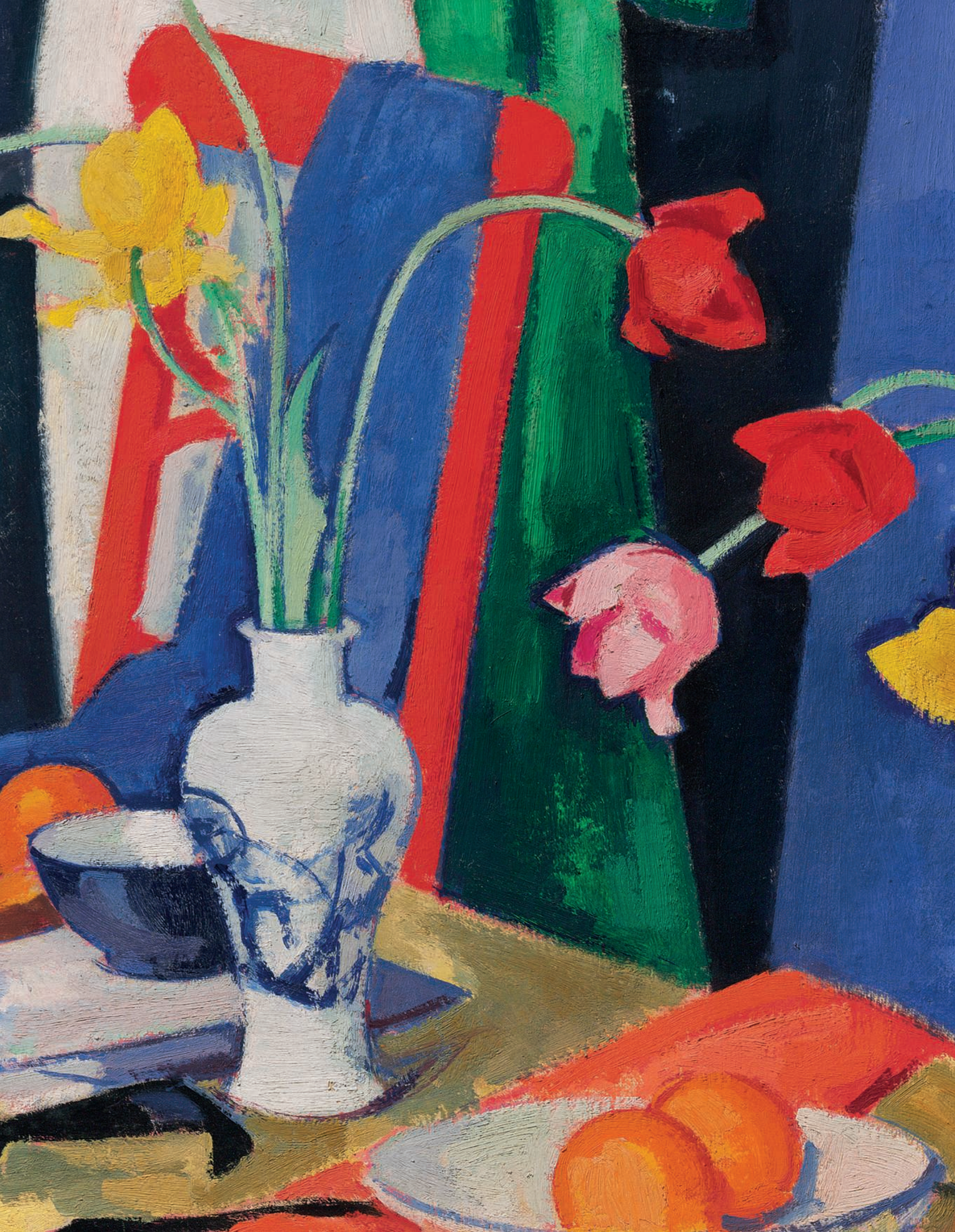
Still Life with Tulips was painted at the close of a pivotal decade for Peploe, a time marking a period of great change in the life of the artist. Born and raised in Scotland, he was part of a group of painters posthumously known as the 'Scottish Colourists' for their attentive detail to tone, bold use of pigment, and open brushstrokes. A master of colour balance, for his first one-man show in 1903 Peploe even insisted that the colour of the walls at The Scottish Gallery were painted according to his instructions. Both within this circle of painters and further afield, Peploe was known for his almost obsessive variations on still life scenes, creating similar compositions afresh in new lights and with keen attention to the subtle changes of the scene. Considering his *oeuvre* chronologically reveals pockets of focus akin to chapters in a book: between 1914 and 1919, it was tulips that most captured his attention for the rhythm they brought to the composition of an image. In the years to follow he turned to roses, wild landscapes, and fruit.

Still Life with Tulips is one of Peploe's later tulip paintings, and shows his prolonged interest in this motif. Their shape, with bending stems, allowed a certain amount of movement and life into his still life compositions, interrupting the more regular solid shapes that often occupy a still life. The static vases, sugar pots and oranges could not stretch into the compositional space in the same way as an arching tulip, whose very lifespan was visible through the curvature of its stem. Peploe was also very interested in the sense of rhythm created by the opening and closing of tulip heads, giving a sense of movement to the scene and character to the individual flowers: to reflect the open hearts of some flowers, and draw attention to the guarded nature of others.

In the present work, the central closed tulip looks defiantly upwards, the stems pushing the viewer's gaze outwards from the centre of the canvas and towards the strong blocks of colour: the emerald cloth, the red chair and the rich blue backdrop. The composition of this work is an interesting departure from his more traditional still life works in that the flowers spring not only from the vase, but from different areas around the canvas. A hint of a vase hides just out of frame to the right; on the bottom left of the work are the fallen flowers around the table. Working all the time from nature, Peploe's flower pictures followed the seasons: he painted tulips in spring, roses in summer, and fruit and vegetables in winter.

During the time of painting *Still Life of Tulips*, Peploe was once more living in Edinburgh. Financial pressures had sent Peploe back to Scotland from Paris in 1912, where he began a period of experimentation in composition. Paris, and his time in Cassis with fellow artist John Duncan Fergusson, had a strong effect on the development of Peploe's style that can be clearly seen in the works of this period. 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, which can be seen in full force in *Still Life with Tulips*, with a palette arranged around red-oranges and blues.

By 1918 he had become an elected Associate of the R.S.A., a highly-acclaimed position that he had been put forward for unsuccessfully at least once before. He was reportedly pleased to be accepted at this time, whilst also feeling tied to a set of expectations, membership and establishment that must have felt strange to a man as private as Peploe. Unusually among his peers, Peploe was soon able to make money from his paintings whilst in Edinburgh: often from a few regular patrons. He was also the only Scottish colourist to become a teacher, running lectures at Edinburgh College of Art in the last 18 months of his life. It was this relative financial comfort that allowed him to take time experimenting: approaching similar motifs time and time again, pushing them further and exploring the forms in new ways. As his grandson, Guy Peploe writes, 'no matter how brilliant and "unnatural" the palette and dazzling the application of the paint, like a circus performer, Peploe stays on the tightrope, guyed by his dexterity and acuity of colour sense. Like any performer when he risks most he achieves most' (G. Peploe in *S.J. Peploe (1871-1935),* reprinted in exhibition catalogue, *The Scottish Colourists*, New York, Beadleston Gallery, 1998). The life he established for himself in Edinburgh made such artistic risk-taking possible. Thus *Still Life with Tulips* is the result of many years spent refining and exploring floral motifs.



39

GEORGE LESLIE HUNTER (1877-1931)

Still life with Tulips and Oranges

signed 'L Hunter' (lower left)
oil on board
26¾ x 21¾ in. (68 x 55.3 cm.)
Painted *circa* 1925-29.

£400,000–600,000
$540,000–810,000
€460,000–680,000

PROVENANCE:
with Alex Reid & Lefevre, Glasgow, where purchased by the previous owner's grandfather, *circa* 1930, and by descent.
Anonymous sale; Sotheby's, London, 29 April 2009, lot 79, where purchased by the present owner.

Henri Matisse, *The Pink Tablecloth*, 1925. Art Gallery and Museum, Kelvingrove, Glasgow.

Rich in vibrant colour and expressionistic brushstrokes, *Still Life With Tulips and Oranges* is an example of George Leslie Hunter's unique ability to handle colour, form and texture in striking harmony.

The influences of the Fauves and Post-Impressionists, who informed the work of the Scottish Colourists, can be clearly seen in this glowing composition. Set against a stark white background, the saturated colours and the blunt forms of the fruit and flowers glow with warm luminosity. In a review in *The Times* in 1923, friend and biographer Thomas Honeyman observed that 'Mr Hunter loves paint and the flatness of paint. He loads it on lusciously ... his still life paintings are strong and simple in design and gorgeous in colour' (*The Times*, T.J. Honeyman papers, National Library of Scotland, 1923, p. 85). This still life is testament to the treatment of the simplicity of the still life subject here. The brightness of colours adds to the hyper-sensory appeal of the work, through which citrus and floral perfumes seep from the blooming petals and orange peel, to the very edge of the painting. Hunter's philosophy was that nature should be at the very heart of modern art, he frequently took inspiration from the landscape around him. Succulent oranges populate Hunter's still lifes, perhaps the subject was a favourite of his, given that part of his childhood was spent on a Californian ranch where his family farmed the fruit.

Cutting across the composition, the heavy brocaded floral drape is depicted with thick layers of expressionistic impasto. Through its careful positioning, Hunter seeks to connect the patterned drapery in background with the tulips in the centre. Brushstrokes mimic weaved patterns of thread and the colours are layered into black tones suggesting rich, sumptuous folds of fabric. Similar in style to contemporary works of Edgar Degas the cropped frame creates a sense of spontaneity, bringing a modern vigour to a traditional subject. It has been suggested that the ornate fabric, perhaps Japanese or Persian in its influence, is borrowed from motifs found in Henri Matisse's work. Hunter was known to admire the work of Matisse, especially *The Pink Tablecloth* c.1924–1925, owned by one of Hunter's patrons, William McInnes. Hunter had persuaded McInnes to purchase the picture whilst they were in Paris in 1925. The work proved a source of inspiration for Hunter, as he would often sit admiring it for hours.

Between 1927 and 1929 Hunter lived permanently in South of France. Painted in the mid to late 1920s, this work was conceived at a time when Hunter was actively painting still lifes, much to the encouragement of Honeyman. With a demand in the commercial market for his still lifes, Hunter painted many during this period. Hunter's earlier still lives traditionally used strong *chiaroscuro* of rich colouring contrasted against dark backgrounds. These early works referenced the realism of the Barbizon school of painters and the work of Dutch Golden Age painter, Willem Kalf. In the mid to late 1920s when Hunter set up studio in the South of France his work became invigorated by a renewed lightness. The bright whiteness of this still life demonstrates a shift in his treatment of light and colour, perhaps as a result of the warmth of the Mediterranean sun on his environment. One can imagine intense natural light pouring into the studio and touching every ridge, surface and dusty crevice of the room, further illuminating the glowing colours of the tulips, drapery and fruit. Rather fittingly, Hunter mused on his artistic approach in a contemporary diary entry: 'Everyone must choose his own way and mine will be the way of colour' (G.L. Hunter, quoted in T.J. Honeyman, *Three Scottish Colourists*, London, 1950, p. 103). *Still Life With Tulips and Oranges* is a testament to Hunter' philosophy and displays the best characteristics of his work and life as a colourist.

40

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

The Ginger Jar

signed 'Peploe' (lower left)
oil on canvas
18 x 21½ in. (45.7 x 54.6 cm.)
Painted *circa* 1926.

£350,000–450,000
$480,000–610,000
€400,000–510,000

PROVENANCE:
with Aitken Dott, Edinburgh.
with Lefevre Gallery, London.
with La Société des Beaux Arts (Alexander Reid), Glasgow, where purchased by J.W. Blyth in April 1926, and by descent.
Anonymous sale; Christie's, Edinburgh, 23 October 2008, lot 153, where purchased by the present owner.

EXHIBITED:
Kirkcaldy, Art Gallery and Museum, *Loan Exhibition*, July - August 1928, catalogue not traced.
Edinburgh, Aitken Dott, *Memorial Exhibition of 83 Paintings by S.J. Peploe*, April - May 1936, no. 20.
Glasgow, McLellan Galleries, *Memorial Exhibition of Paintings by S.J. Peploe*, February 1937, no. 23.
London, Royal Academy, *Exhibition of Scottish Art*, January - March 1939, no. 579.
Edinburgh, National Gallery of Scotland, *S.J. Peploe*, March 1941, no. 53.
Glasgow, Ewan Mundy, *The Scottish Colourists*, November 1989, no. 10.
London, Duncan Miller Fine Arts, *Samuel John Peploe, 1871-1935*, November - December 1993, no. 28.
Edinburgh, Scottish National Gallery of Modern Art, *S.J. Peploe*, November 2012 - June 2013, exhibition not numbered.

LITERATURE:
S. Cursiter, *Peploe, An intimate memoir of an artist and of his work*, Edinburgh, 1947, pl. 34.
Exhibition catalogue, *Samuel John Peploe, 1871-1935*, London, Duncan Miller Fine Arts, 1993, n.p., no. 28, illustrated.
G. Peploe, *S.J. Peploe*, Edinburgh, 2000, p. 146, no. 103, illustrated.
A. Strang, E. Cumming and F. Fowle, exhibition catalogue, *S.J. Peploe*, Edinburgh, Scottish National Gallery of Modern Art, 2012, n.p., exhibition not numbered, pl. 76.
G. Peploe, *S.J. Peploe*, Farnham, 2012, p. 149, pl. 159.

Paul Cézanne, *Still Life with Ginger Jar and Eggplants*, 1893-94, The Metropolitan Museum of Art, New York.

‘Perhaps more than any other Scottish artist this century, Peploe was concerned with picture-making, placing it above personal expression or characterization of the motif. Indeed, in his pictures, whether they be still lifes, landscapes or even figure pieces, we learn very little about the artist’s feelings or the things he paints. Peploe was above all interested in the paint and the way it went on to the canvas.’

—KEITH HARTLEY

In 1905 Samuel John Peploe moved out of his studio in Shandwick Place, Edinburgh to a new space where more light could flood through the windows. Looking at his works from before and after this time, the transition is evident in the colour composition he employs, and a new paler colour palette replaces the darker backgrounds found at Shandwick Place. Peploe is lauded for his attentive application of colour to his carefully thought out compositions, his studios forming another character in his scenes.

The Ginger Jar is an example his lighter works, after the move, in which Peploe combines a variety of cream fabrics, with light even reaching into the darker blue-green cloth in the back left of the frame. The composition of this still life focusses on a table-top that feels recently vacated, with fruit escaping the fruit bowl, and a cloth napkin left crumpled in the foreground, as through someone has just left their seat at the table. The titular ginger jar sits comfortably in the middle, Peploe setting the viewer at the table to enjoy the spread. Ginger jars have often been used as decorative objects, after their original function of storing and transporting rare spices, such as ginger. Originating in ancient China, they came over to western Europe where wealthy families adopted them as decorative objects more often than functional tableware.

Peploe declared his intent to live his life as a painter very early on in life. His mother died when he was a child, and his father died not long after, while Peploe was still at school. His trustees and half-brother firmly resisted the idea of his becoming a painter, suggesting instead a career in law or the army. Instead he entered classes at Edinburgh College of Art, never looking back. It was an artistic career that took him to live among the vibrant artistic café society of Montparnasse in the early 1910s, out to paint in the French countryside, and on study trips to Amsterdam as early as 1895 to marvel over the paintings by the Dutch Masters in person. In his essay, ‘S. J Peploe Painter in Oils’ for the Scottish National Gallery exhibition *S.J. Peploe 1871-1931,* Guy Peploe, the artist’s grandson, describes how Peploe waited patiently for the Rijksmuseum to open, making a bee-line for the Hals room, ducking under the ropes to get closer to study the master’s technique up-close. Other inspirations visible in Peploe’s work are the compositional elements employed by Manet, an artist to whom he was especially drawn.

Between 1904 and 1907, he enjoyed a series of painting holidays on the northern coast of France with his friend and fellow artist, John Duncan Fergusson. While abroad, they were not only able to see the work of European painters in person, but they were also able to experiment freely with their technique while painting *en plein air* at the coast. *The Ginger Jar*, although likely to have been painted later on in the artist’s lifetime, retains much of the impressionistic brushwork that Peploe experimented with during this time. While he pays close attention to each element in the image, the objects are still only hinted at. The fruit and cloth are particularly delineated in larger, broader strokes of paint, drawing the eye towards the elegant jar in the centre. Another key influence for Peploe was the master impressionist, Paul Cézanne. Indeed Peploe is often credited with being the only artist in Britain who fully understood what Cézanne was trying to do with colour and form at the time: ‘Paul Cézanne’s investigation of the underlying structure of the visual world in terms of its geometry while at the same time trying to reveal its truth and charm chimed well with Peploe … both men were inspired by an infinity of relationships in nature all worthy of close examination’ (G. Peploe, *ibid.*, pp. 53-54).

The muted tones in *The Ginger Jar*demonstrate his mastery in delicately balancing a limited colour palette: in this case the brown-grey and blue shadowing neatly, and elegantly, converge.

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■λ*41

KENNETH ARMITAGE, R.A. (1916-2002)

Striding Figures (Version 2)

signed with initials 'KA' (on the back edge of the base)
bronze with a grey patina
58 in. (147.3 cm.) wide
Conceived in 1957.

£120,000–180,000
$170,000–240,000
€140,000–200,000

EXHIBITED:
Venice, British Council, British Pavilion, 'Kenneth Armitage, S.W. Hayter and William Scott', *XXIX Venice Biennale,* Summer 1958, no. 84, another cast exhibited
London, Whitechapel Art Gallery, *Kenneth Armitage: a retrospective exhibition based upon the XXIX Venice Biennale of 1958*, July - August 1959, no. 37, another cast exhibited.

LITERATURE:
T. Woollcombe, *Kenneth Armitage: Life and Work*, London, 1997, p. 144, no. KA76.
J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage*, London, 2016, pp. 112-113, no. 76, another cast illustrated.

Members of the 2nd Armored Division U.S. 9th army, move through the shattered town of Krefeld, Germany.

'Armitage seems to have an instinctive understanding of sculpture's ability to be a thing in the world and yet allude to the most fugitive aspects of human experience, the most relevant being that of our relationship to space and the elements' (A. Gormley, foreword to J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage,* London, 2016).

Conceived in 1957, *Striding Figures (Version 2)* was conceived during Kenneth Armitage's most creative and productive period. Having found international recognition through the 1952 Venice *Biennale*, Armitage was awarded the Gregory Fellowship in Sculpture at Leeds University in 1953. Freed up from full-time teaching at the Bath Academy in Corsham, Armitage was able to concentrate on the development of his own sculptural ideas. He moved to a new studio in Notting Hill, which allowed him space to work on a larger scale. His works from the 1950s typically combined two or more figures in which the arms, legs and heads protrude from a flattened membrane-like body mass. 'Their walks, their games, their dances, their common interests and their loves cement them together so that the group becomes a single multiple figure' (N. Lynton, *Kenneth Armitage*, London, 1962). Further recognition came to Armitage when in 1958 he was invited by the British Council, with William Scott and Stanley William Hayter, to exhibit at the *XXIX Venice Biennale* where he was awarded the David E. Bright Foundation Award for the best sculptor under 45.

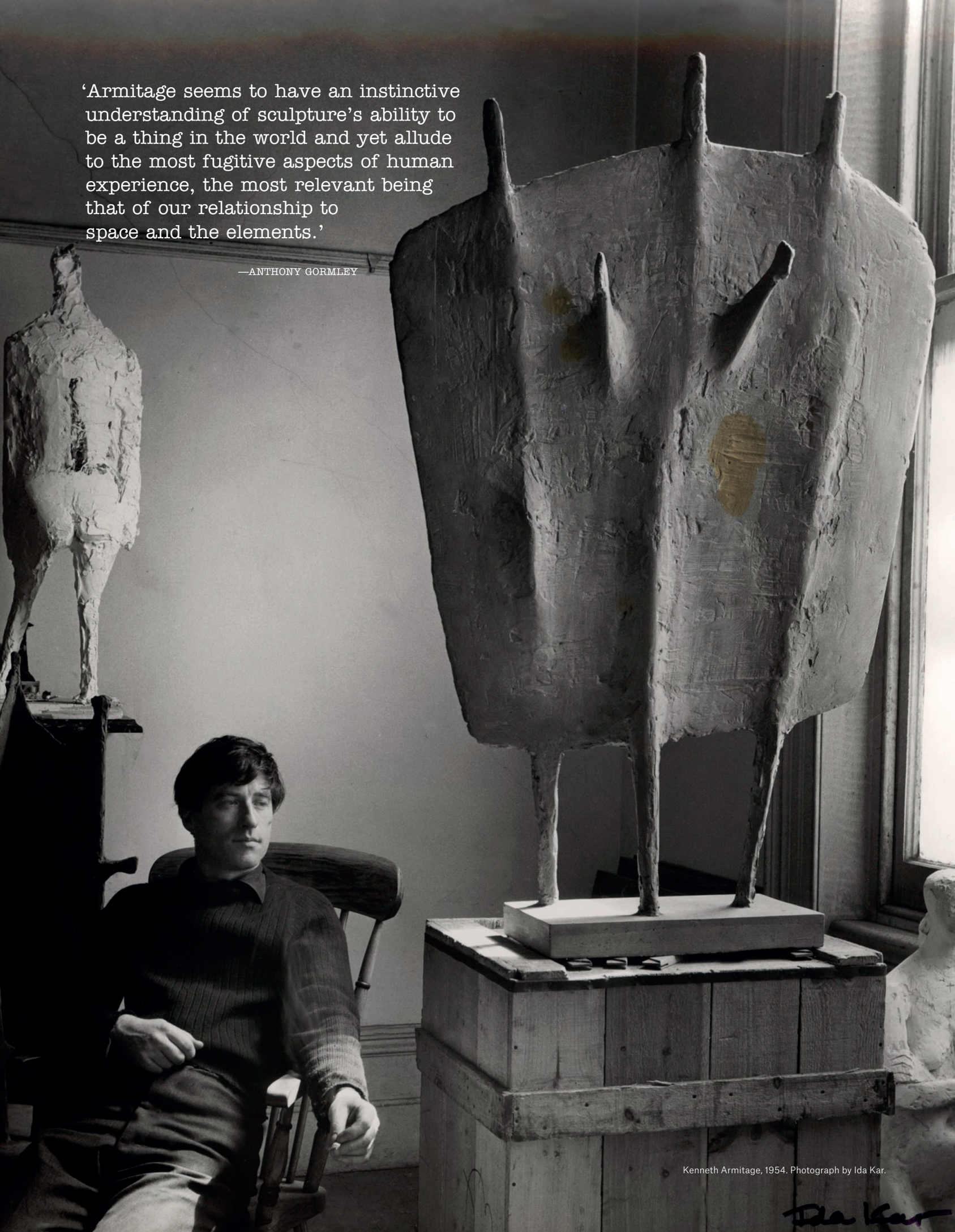
There is a close association between *Striding Figures (Version 2)* and *Model for Krefeld Monument* produced a year earlier in 1956. Although *Model for Krefeld Monument* was never realised as a full-scale war memorial for the city, there is a clear link between the two works. In his notes for the Krefeld design Armitage wrote 'a monument of this kind should have in it some degree of mystery, a looseness that is evocative and unrestricting. One has to remember that the next generation will not share the sentiments we might accept today. I saw many blitzed areas during the war. I also collected some photographs which in spite of the aspect of destruction and misery, or because of it, were incredibly beautiful. There is a visual appeal to these shells of buildings, empty boxes buttressed irregularly with a complex of jagged walls perforated with patterns of sightless windows, and aesthetic appeal charged against this tragedy. I want, if I can, to contain in my design a matrix expressive of the destruction out of which is growing a new force, a unified effort, forward looking, unburdened, expanding and energetic. The direction from war to peace, from chaos to order, to the future rather than the past' (Tate Gallery Archives).

These almost screen-like assemblages were born out of a desire to represent the underlying structural form of the figure individually and increasingly within a group. In the case of *Striding Figures (Version 2),* it is clear that Armitage has developed the subject beyond *Model for Krefeld Monument.* Although the lattice pattern on their chests is a reminder of the horrors of war, the forward moving, upright and purposeful figures are taking steps towards the future. The relationship between the individuals within the sculpture is a positive one. There is a strength that derives from the individuals coming together rather than the threatening anonymity of the crowd. The positive energy is further enhanced by their outstretched arms, open and welcoming to all, so that the viewer is drawn into the comforting embrace.

Armitage enjoyed a retrospective exhibition at the Whitechapel Gallery in July 1959, organised by the British Council, which included 45 sculptures and 36 drawings. *Striding Figures (Version 2)* was included in the exhibition. Around this time Roland Penrose summed up some of the themes that were central to Armitage's career '... one can see in the simple terms to which the human form can be reduced, its constant effort to communicate with the outside world by gestures ... a stretching into space of tenuous limbs; a leaning movement, the approach of one body to another until they become absorbed into each other ... A generous warmth in his feeling for humanity distinguishes Armitage from the trend common to many artists of our time who are preoccupied with a sense of anxiety, disintegration or aggression. The idioms used by him such as the melting together of two or more bodies, the unison of their movement, the stretching, the probing gestures of slender limbs, even the small mushroom-shaped heads that contribute to the monumental scale of the massive body beneath, all these features characteristic of his work convey a playful affectionate attitude'.

‘Armitage seems to have an instinctive understanding of sculpture’s ability to be a thing in the world and yet allude to the most fugitive aspects of human experience, the most relevant being that of our relationship to space and the elements.’

—ANTHONY GORMLEY



Kenneth Armitage, 1954. Photograph by Ida Kar.

λ 42

WILLIAM SCOTT, R.A. (1913-1989)

Reclining Nude

oil on canvas
34 x 44 in. (86.6 x 111.8 cm.)
Painted in 1956.
This work is recorded in the William Scott Archive as No. 332.

£200,000–300,000
$280,000–410,000
€230,000–340,000

PROVENANCE:
Anonymous sale; Christie's, London, 8 June 2001, lot 154, as '4th Composition'.
with Austin Desmond Fine Art, London, where purchased by the present owner.

EXHIBITED:
Hastings, Jerwood Gallery, *William Scott: Divided Figure*, April - July 2013, exhibition not numbered.

LITERATURE:
N. Lynton, *William Scott,* London, 2004, p. 151, as 'Fourth Composition (Nude), 1955', illustrated.
S. Whitfield (ed.), *William Scott: Catalogue Raisonné of Oil Paintings, Volume 2: 1952-19*59, London, 2013, p. 176, no. 316, illustrated.

Pierre Bonnard, *The Bath*, 1925. Tate Gallery, London.

> ‘I have no theory. I am not concerned only with “space construction”. What matters to me in a picture is the “indefinable”.’
>
> —WILLIAM SCOTT

Painted in 1956 *Reclining Nude* forms part of a series of figure paintings that Scott executed between 1953 and 1957. His visit to New York in 1953 and travels through France and Spain the following year, compelled him to assess the seismic shift in painting taking place across the Atlantic from a European art historical perspective.

In 1953 Scott spent the summer teaching at Banff School of Fine Art, University of Alberta. He travelled to New York where he was introduced by Martha Jackson to Mark Rothko, Willem de Kooning, Jackson Pollock and Franz Kline. The huge, energetic abstracts and the artists that created them inspired Scott to look afresh. ‘My Impression at first was bewilderment, it was not the originality of the works, but it was the scale, audacity and self-confidence – something had happened to painting’ (W. Scott, quoted in interview with A. Bowness, exhibition catalogue, *William Scott: Paintings Drawings and Gouaches 1938-71*, London, Tate Gallery, 1972, p. 71).

Although the sheer scale and boldness of the New York School artists impressed Scott and certainly energised his desire to explore new formats, he realised that these painters came from a different artistic lineage, stating that, `There’s a whole tradition, the descent from Chardin through Cézanne to Braque and Bonnard, which has no part in their painting, and that’s the tradition I’ve always held to’ (W. Scott quoted in, N. Lynton, *William Scott*, London, 2004, p. 7). Scott resolved to explore what he had seen in the United States but from the perspective of the European tradition that he had grown up in. This particularly resonated with him as he explored the female nude as a subject, as figure painting had played a major part in his training at the Royal Academy Schools. Scott explained, ‘Continual figure painting made me aware of the great paintings of nudes. The pictures I had in mind amongst the Old Masters were Cranach, Titian, Giorgione, Goya, Boucher, and among later paintings, Corot, Manet, Gaugin, Modigliani, Bonnard and Matisse’ (W. Scott, quoted in *op. cit.*, p. 65).

Conscious of his European traditions he particularly admired Pierre Bonnard’s *The Bath,* painted in 1925, that hung in the Tate Gallery, so much so he commissioned a young painter called Joan Gee to produce a full-sized copy which he hung in his home.

The year after returning from Banff, Scott visited the famous cave paintings at Lascaux in France, which were to have a great impact on his work. He recalled, ‘On my way to Spain in 1954 I went to see the Lascaux Caves, and my experience of these terrific drawings helped me to rethink what art was about. It renewed my earlier interest in primitivism, and set me on a new course’ (W. Scott, quoted in *ibid.*, p. 70).

The simplistic boldness of these pre-historic drawings spoke to Scott and drew him back to Bonnard and the Nabis group. One can see this influence in *Reclining Nude*, which has a timelessness, broken only by the palpable presence of the artist through the physical marks and the layering of paint. *Reclining Nude* is simultaneously new and ancient, abstract and representational. The figure has emerged from the deep rustic red background and floats on the surface of the work. Ephemeral yet timeless. She has existed for centuries yet is contemporary. Indeed she is “Indefinable”.

We are very grateful to the William Scott Foundation for their assistance in preparing this catalogue entry.

William Scott in his studio, 1956.

‘Continual figure painting made me aware of the great paintings of nudes. The pictures I had in mind amongst the Old Masters were Cranach, Titian, Giorgione, Goya, Boucher, and among later paintings, Corot, Manet, Gaugin, Modigliani, Bonnard and Matisse.’

—WILLIAM SCOTT

Mark Rothko, *White Cloud*, 1956. Private collection.

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λ★ 43

VICTOR PASMORE, C.H., R.A. (1908–1998)

Linear Image: The New Vitruvius

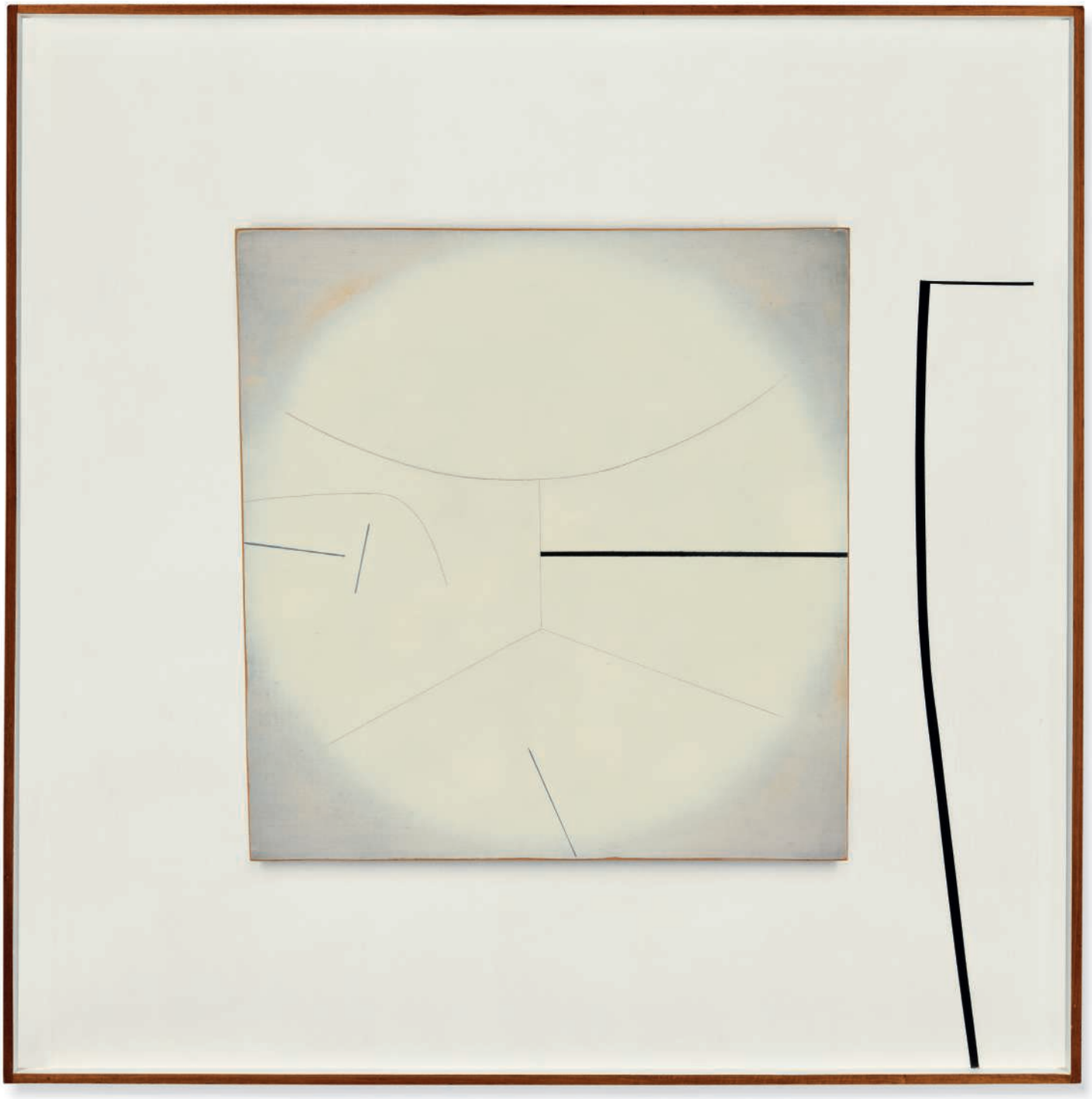
signed twice, once with initials, and dated 'VP./Victor Pasmore/1965/67' (on the reverse)
oil and gravure on panel
60 x 60 in. (152.5 x 152.5 cm.)

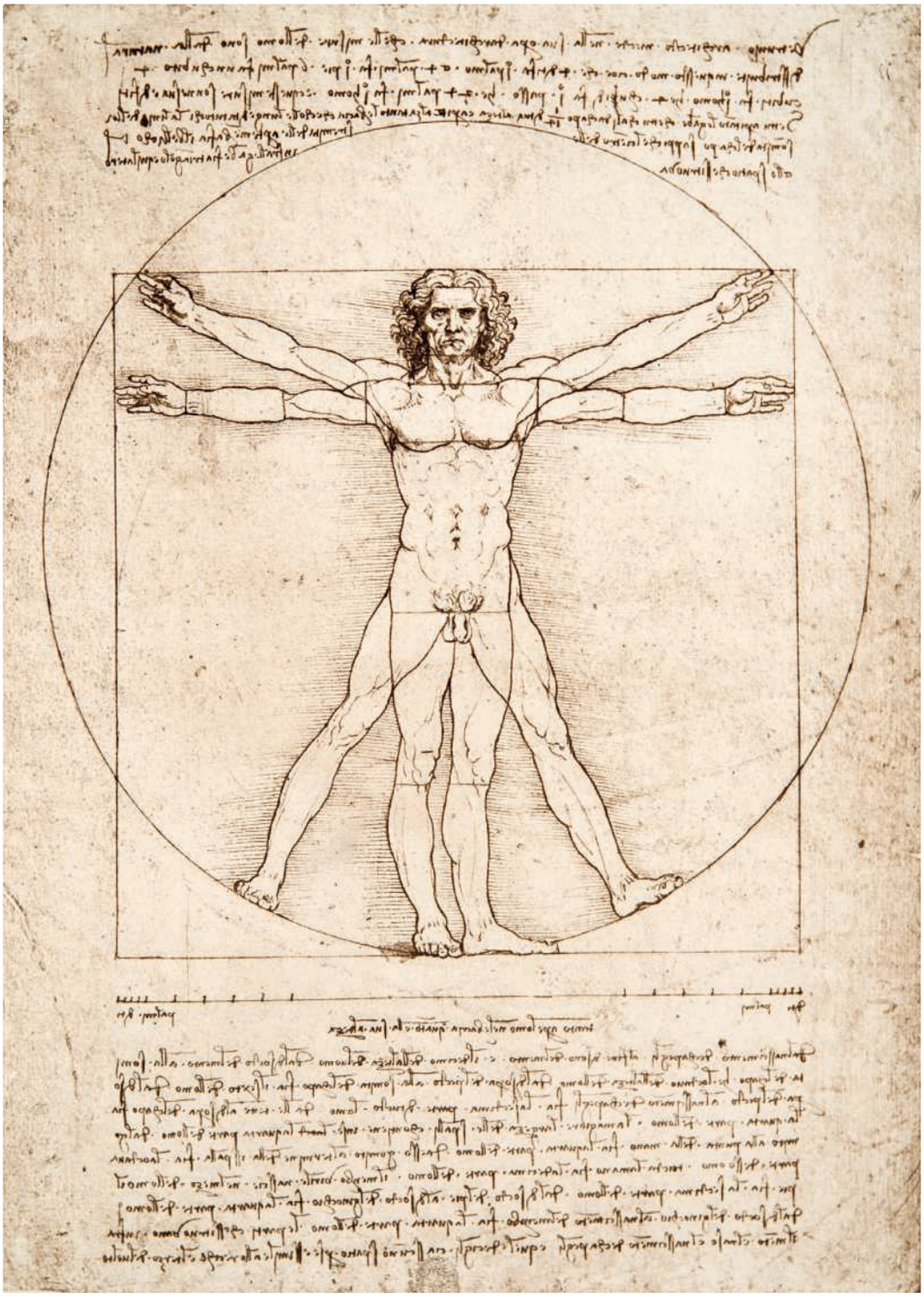
£150,000–250,000
$210,000–340,000
€180,000–280,000

PROVENANCE:
Mrs Wendy Pasmore, the artist's wife.
with Marlborough Fine Art, London.
with Marlborough-Gerson Gallery, New York.
Purchased from Marlborough in the late 1960s, and by descent.

EXHIBITED:
São Paulo, British Council, 'Paintings by Patrick Heron: paintings and constructions by Victor Pasmore', *Bienal*, 1965, no. 15, as 'Linear Development' 1965: this exhibition travelled to Rio de Janeiro; Museu de Arte Moderna; Caracas, Instituto de Cultura y Belles Artes; and Buenos Aires, Museo Nacional de Bellas Artes, 1966.

LITERATURE:
A. Bowness and L. Lambertini, *Victor Pasmore with a catalogue raisonné of paintings, constructions and graphics, 1926-79*, London, 1980, n.p., no. 384, pl. 155.





Leonardo da Vinci, *The Proportions of the human figure (after Vitruvius), circa* 1492. Private collection.

Conceived in 1965, the same year that the Tate Gallery held a major retrospective of Pasmore's work, *Linear Image: The New Vitruvius* shows a confidence of execution and handling of materials that can be found in these mature constructions. The combination of oil and wood with simple but incisive sweeping gravure lines, has a balance and purity of form that Pasmore had long been searching for in his desire to create a truly abstract work of art through the synthesis of painting, sculpture, and architecture. Since the beginning of Pasmore's exploration into the non-figurative in the late 1940s, the titles of his works have always remained purely descriptive. Purposefully mundane, in a reflection, maybe, of the mechanised anonymity of the constructions, or indeed a respectful acknowledgment to the work of Mondrian, Malevich and the Bauhaus. However, in the present work we see the introduction of the far more emotive title *Linear Image: The New Vitruvius*. This is a direct reference to the ancient Roman architect, Vitruvius, and his treatise *De architectura*. From this came Leonardo da Vinci's drawing of what became known as *Vitruvian Man*. Pasmore first explored this historical and iconic subject in 1963, and then again in 1964, in a similar work, although interestingly both these works adhered to his purely descriptive titles; *Linear and Space No. 20*, and *Symbolic Abstract*. Both were selected for the Tate retrospective, the same year that the present work was produced and chosen for the São Paulo *Bienal*. Pasmore's direct reference may refer to his belief that abstract art was a new start or beginning, stating that, 'The solid and spatial world of traditional naturalism, once it was flattened by the Fauvists, atomised and disintegrated by the Cubists, could no longer serve as an objective foundation. Having reached this point the painter was confronted with an abyss from which he had either to retreat or leap over and start on a new plane. This new plane is `abstract art'' (V. Pamore, quoted in A. Grieve, *Victor Pasmore*, London, 2010, p. 78). Pasmore was this 20th Century's Vitruvius, the first architect of this new age, working on this new plane and championing the destruction of rigid skill classifications between artistic disciplines and the sciences.

Although *Vitruvian Man* is obviously representational in appearance, its purpose is to explore correlations between ideal human proportions and classical orders of architecture. Mathematics and geometry are used to investigate the science behind beauty and order; the relationship between the microcosm of man and the macrocosm of nature. In *Linear Image: The New Vitruvius*,the essence of a figure can be distinguished in the simple gravure markings of arms and legs stretched out within a pure white circle surrounded by the physical square of the wooden board relief. A strong black horizontal line extends into this space and is counter balanced by the curving vertical existing outside the sacred Vitruvian square. It is separate yet vital to the proportions and unity of the construction as a whole. Indeed, their coexistence is critical to the works equilibrium. Pasmore, inspired by the ancient Roman architect, has created his own 20th Century *Vitruvian Man*, as enigmatic and beautiful as Leonardo's most famous homage.

In the Introduction to Pasmore's Tate Gallery retrospective in 1965 Ronald, Alley wrote that 'Athough Pasmore has covered a great deal of ground in his time there are certain qualities which are common to all his work, such as lyricism, extreme refinement of taste, and a feeling for light and space. There is behind his work a restless, inquiring intelligence which is constantly probing in different directions but, nevertheless, the work has an underlying unity' (R. Alley (intro.), *Victor Pasmore Retrospective exhibition 1925-65*, London, Tate Gallery, 1965).

Ronald Alley could easily have been standing before *Linear Image: The New Vitruvius* when he wrote these words. The beautiful lyricism of line and oscillating pure white light is hypnotic. A deep knowledge of the past, viewed from the perspective of the present, gives this work a timelessness and romanticism rarely seen in Pasmore's 1960s abstracts.

Victor Pasmore, 1964.
Photograph by Jorge Lewinski.

LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ44

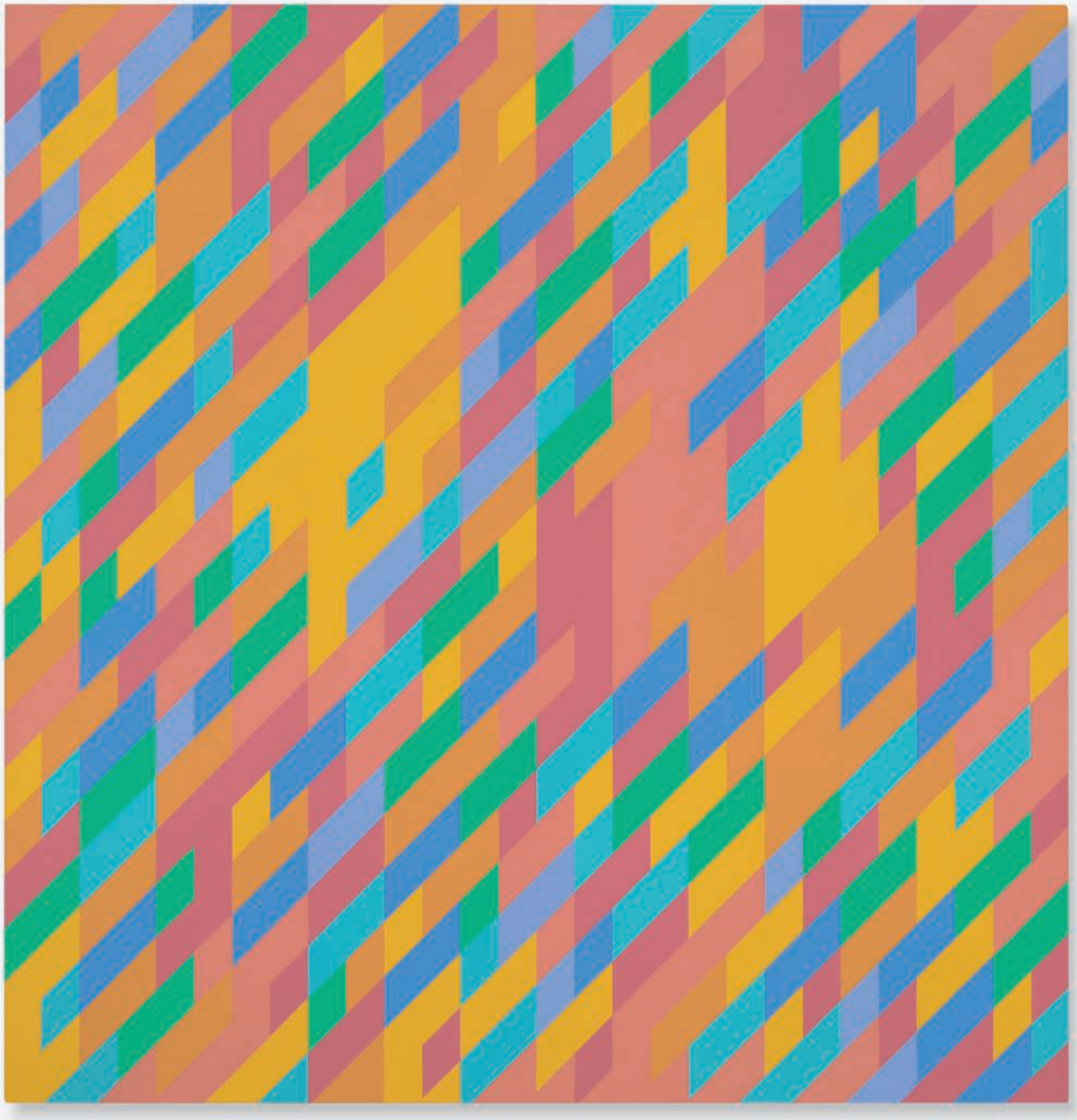
BRIDGET RILEY, C.H. (B. 1931)

Red Place

signed and dated 'Riley 87' (on the left edge), signed again, inscribed and dated again 'RED PLACE. Riley 1987' (on the canvas overlap), signed, inscribed and dated again 'RED PLACE. Riley 1987.' (on the stretcher)
oil on canvas
64⅞ x 62¾ in. (164.8 x 159.5 cm.)

£350,000–450,000
$480,000–610,000
€400,000–510,000

PROVENANCE:
with Rowan Gallery, London.
Anonymous sale; Sotheby's, London, 13 December 2007, lot 174.
with Richard Green Gallery, London, where purchased by the present owner in January 2008.



‘For me nature is not landscape but the dynamism of visual forces - an event rather than an appearance. These forces can only be tackled by treating colour and form as ultimate identities.’

—BRIDGET RILEY

In the mid-1980s Bridget Riley's work underwent a dramatic change with the reintroduction of the diagonal in the form of a sequence of parallelograms used to disrupt and animate the vertical stripes that had so strongly characterised her previous paintings. This rhythmic disruption of the sequence of coloured stripes reintroduced a sense of pictorial depth into Riley's wholly abstract and non-representational work in a way that hinted at representation without ever defining it.

Drawn from Riley's sense of the experience of the world as a dynamic 'event' defined by the forces of colour and form rather than as a definable or representational 'appearance', these new paintings hinted at the visual sensations prompted by the natural world. 'If I am outside in nature' Riley has said, 'I do not look *for* something or *at* things. I try to absorb sensations without censoring them, without identifying them. I want them to come out through the pores of my eyes, as it were - on a particular level of their own' (B. Riley, *Bridget Riley, Dialogues on Art*, 1995, pp. 79-80). It is this aspect of the visual sensation prompted by the phenomenal world of appearances that Riley expresses in *Red Place*, a work from 1987, that is one of the first of this new style of paintings - a style that would persist for the next decade.

Red Place exhibits a jazzy syncopated rhythm that flickers on many levels within the apparent pictorial depth of the picture. 'The colours' of such works, Riley has said, '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 ... 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', 1984, in *The Eye's Mind, op cit*, p. 33).

Bridget Riley in her East London studio with cartoon scale pieces, early 1990s. Photograph by Bill Warhurst.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■ λ 45

BARRY FLANAGAN, R.A. (1941–2009)

Boxing Hare on Anvil

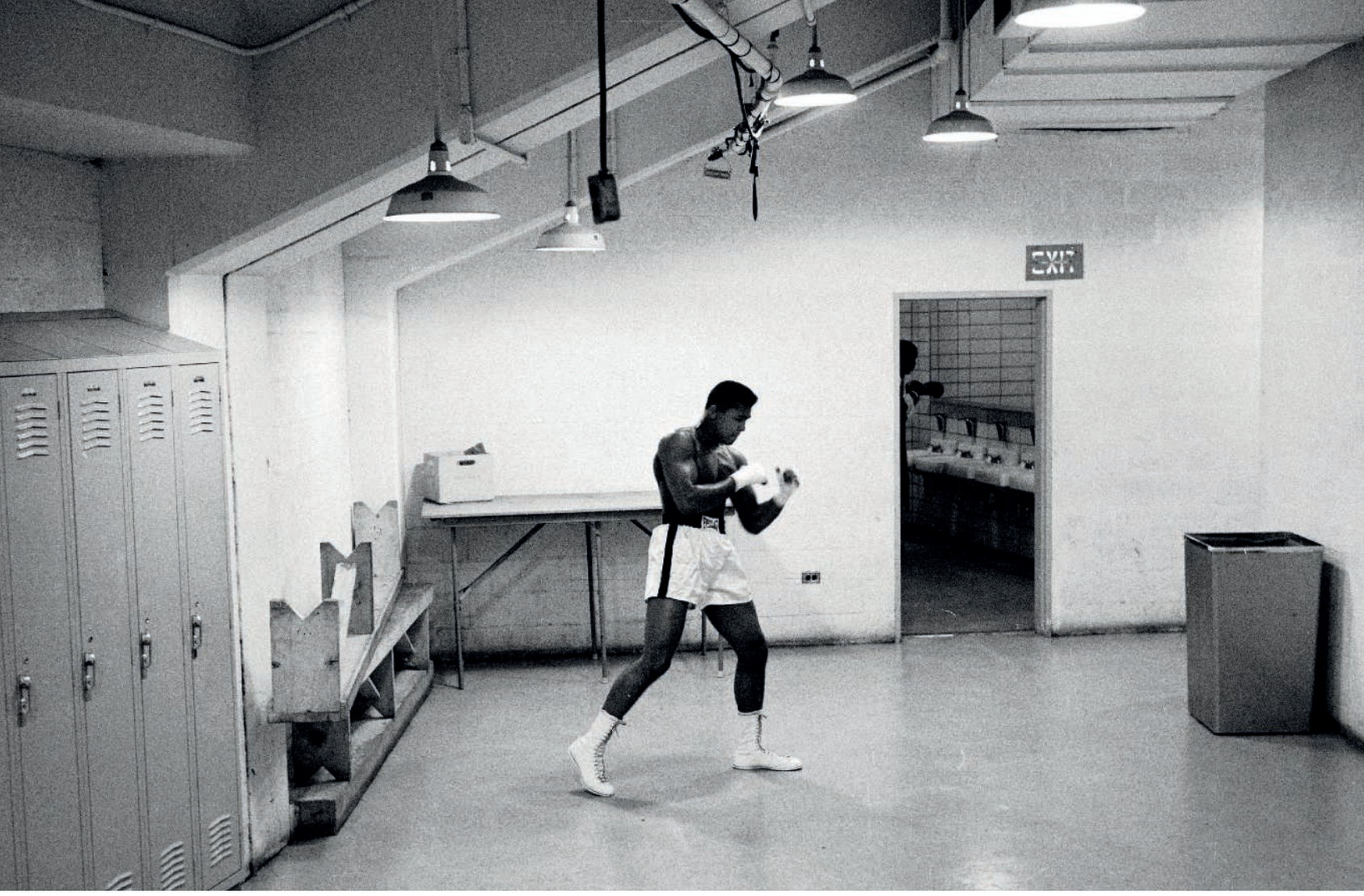
stamped with monogram, numbered and stamped with foundry mark '5/5 AA LONDON' (on the top of the anvil)
bronze with a black patina
122¼ in. (310.5 cm.) high
Conceived in 1989 and cast in 1990 in an edition of five, plus two artist's casts.

£500,000–700,000
$680,000–940,000
€570,000–800,000

PROVENANCE:
with Waddington Galleries, London, where purchased by a private British collection, 1991.
Anonymous sale; Sotheby's, London, 25 May 2011, lot 88, where purchased by the present owner.

EXHIBITED:
London, Waddington Galleries, *Barry Flanagan,* May - June 1990, no. 5.
Canada, Montreal, Landau Fine Art, *Barry Flanagan*, October - December 1992, exhibition not numbered, another cast exhibited, catalogue not traced.
Chicago, Richard Gray Gallery, *Barry Flanagan Recent Sculpture*, 1994, ex-catalogue, another cast exhibited.
Iowa, University of Iowa Museum of Art, *Barry Flanagan: Recent Sculpture*, June - July 1995, another cast exhibited, catalogue not traced.
Chicago, Grant Park, in collaboration with Richard Gray Gallery, *Barry Flanagan: Sculpture in Grant Park*, May - September 1996, another cast exhibited, catalogue not traced.
Dusseldorf, Galerie Hans Mayer, *Barry Flanagan: Skulpturen*, October 1997, exhibition not numbered, another cast exhibited.

LITERATURE:
Exhibition catalogue, *Barry Flanagan*, London, Waddington Galleries, 1990, pp. 12-13, no. 5, illustrated.
Exhibition catalogue, *Barry Flanagan,* Canada, Montreal, Landau Fine Art, 1992, pp. 10-11, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Barry Flanagan: Skulpturen*, Dusseldorf, Galerie Hans Mayer, 1997, n.p., exhibition not numbered, another cast illustrated.
E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan Sculpture: 1965-2005*, Dublin, Irish Museum of Modern Art, 2006, p. 106, another cast illustrated.
Z. Sardar and M. Brenner, *New Garden Design: Inspiring Private Paradises*, 2008, another cast illustrated.



Muhammad Ali in his locker room on the night of his fight vs. Charles Powell.

For Barry Flanagan, the subject of the hare provided a source of artistic inspiration, magnetism and mystique in his *oeuvre*. The genesis began in 1979 with *Leaping Hare*; Flanagan recounted how he was inspired after the magical experience of seeing a hare running on the Sussex Downs. He was also influenced after reading *The Leaping Hare* (1972), by George Ewart Evans and David Thomson, which investigated its mythological and historical associations.

Flanagan became intrigued by the symbolic, metaphorical and figurative potentiality of the hare. A symbol of life for the Egyptians; an emblem of mystic light and illumination, whilst also associated with fertility, cyclical rebirth, cunning, shape shifting and good-luck. The suggestive and mercurial power of the hare provided for Flanagan a 'rich and expressive sort of model', which offered him the possibility to dramatise on the hare's inherent 'expressive attributes of a human being'. Flanagan marvelled at the possibility the hare allowed to evoke 'the expressive attributes of a human being', and in particular the ears which were able to convey far more than a squint in an eye of a figure, or grimace on the face of a model' (B. Flanagan, interview with J. Bumpus, quoted in exhibition catalogue, *Barry Flanagan: Prints 1970-1983*, London, Tate Gallery, 1986, p. 15).

In *Boxing Hare on Anvil* the anthropomorphic allure of Flanagan's hare is brought to the fore, as the viewer is confronted with the performative spectacle of a hare posed to fight. Anthropomorphism became ubiquitous in Flanagan's *oeuvre*, and in his notebook sketches and etchings of fowl and household pets, he experimented with transferring human attributes to animals. With the sculptor's transition into bronze casting in 1979 this was made a physical reality. The hare is both nimble and balletic with outstretched arms, raised on its hind legs, the sculpture commands the space, as the location is transformed into a site of playful combat and performance. Elongated and hieratic in form, Flanagan's hare is akin to the elongated and sinewy figures of Giacometti. The sculpture creates a striking silhouette in-situ, Flanagan's work is deeply engaging and delights in a charming *joie de vivre*, as the viewer is encouraged to occupy the space and engage with the sculpture.

Gooding sees Flanagan's hares as 'the image of *homo ludens*, emblems of creativity and of mischievous disregard for the exercise of ratiocinative thought and for regulated order' (M. Gooding, 'First Catch Your Hare: An Essaying in Four unequal Parts and a Coda, with a Salutation', in E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan Sculpture: 1965-2005*, Dublin, Irish Museum of Modern Art, 2006, p. 179). Gooding equates the joyful anarchy and humour of the hare with Flanagan's art. Indeed it is possible to see a synergy between Flanagan's sculptural aesthetic revolution and the creative freedom and cunning daring of the hare. Flanagan quickly established himself in the 1960s and 1970s as a leading figure of the *avant-garde* as he explored the materiality of sculpture with his 'soft-forms', seeking to break with tradition and formulate a new visual experience with sculpture; his mischievous and audacious approach aligned him with Arte Povera and Land Art. It is therefore easy to see how Flanagan might have seen himself as a human counterpart to the carnivalesque and performative dynamism of the hare.

In the present work, the hare agilely balanced upon the anvil seems also to symbolise the act of the sculptor craftsman, evoking the block on which metals once heated are hammered into desired shapes. *Boxing Hare on Anvil* therefore is imbued with Flanagan's ontological fascination with the nature of being and existence. The anvil relates back to the act of artistic creation itself, while the hare becomes a kind of talisman for Flanagan in his quest for phantasmagorical innovation.

We are very grateful to the Estate of Barry Flanagan for their assistance in preparing this catalogue entry.

PROPERTY FROM A DISTINGUISHED LOS ANGELES COLLECTION

■λ★46

WILLIAM TURNBULL (1922–2011)

Queen 2

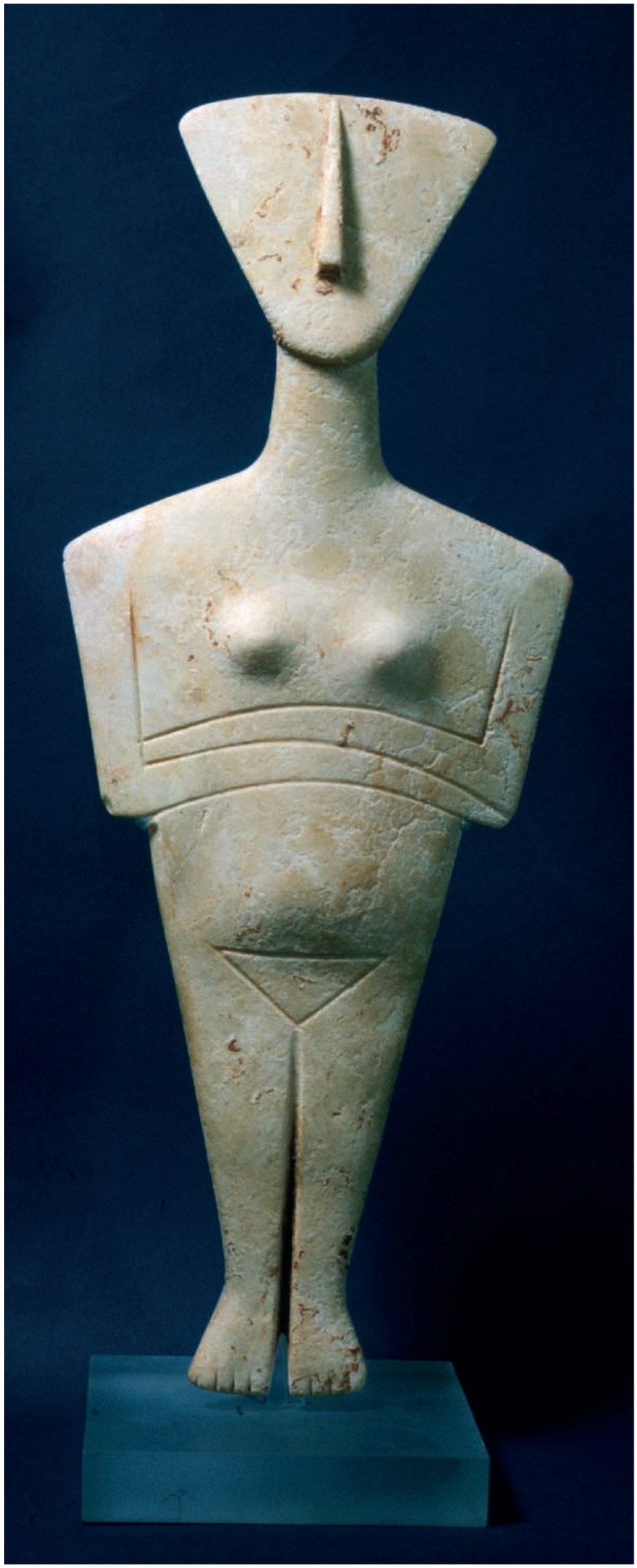
signed with monogram and dated '88' (on the base)
bronze with a light green and brown patina
84½ in (217 cm.)
This work is number one from an edition of four.

£300,000–500,000
$410,000–680,000
€350,000–570,000

PROVENANCE:
with John Berggruen Gallery, San Francisco, where purchased by the present owner in 1987.

EXHIBITED:
San Francisco, John Berggruen Gallery, *William Turnbull - Recent Sculptures*, 1989, another cast exhibited, catalogue not traced.
New York, Arnold Herstand & Co, *William Turnbull,* 1989, another cast exhibited, catalogue not traced.
London, Waddington Galleries, *William Turnbull: Recent Sculpture*, September - October 1991, no. 4, another cast exhibited.
Berlin, Galerie Michael Haas, *William Turnbull: New Sculpture*, October - November 1992, no. 9, another cast exhibited.
Edinburgh, The Scottish Gallery, *The Art of the Garden*, 1994, another cast exhibited, catalogue not traced.
London, Serpentine Gallery, *William Turnbull: Bronze Idols and Untitled Paintings*, November 1995 - January 1996, exhibition not numbered, another cast exhibited.
Wakefield, Yorkshire Sculpture Park, *William Turnbull: Retrospective 1946-2003*, May - October 2005 and open air until Spring 2006, no. 41, another cast exhibited.
Derbyshire, Chatsworth House, *William Turnbull at Chatsworth*, March - June 2013, no. 42, another cast exhibited.
Wakefield, Yorkshire Sculpture Park, *Open Air,* another cast in the permanent collection.

LITERATURE:
Exhibition catalogue, *William Turnbull: Recent Sculpture*, London, Waddington Galleries, 1991, pp. 13, 51, no. 4, another cast illustrated.
Exhibition catalogue, *William Turnbull: New Sculpture*, Berlin, Galerie Michael Haas, 1992, n.p., no. 9, another cast illustrated.
Exhibition catalogue, *The Art of the Garden*, Edinburgh, The Scottish Gallery, 1994, p. 38. another cast illustrated, catalogue not traced.
Exhibition catalogue, London, Serpentine Gallery, *William Turnbull: Bronze Idols and Untitled Paintings*, 1995, p. 76, exhibition not numbered, pl. 55 and illustrated on the front cover, another cast illustrated.
S. Bonn*, L'Art en Angleterre 1945-1995*, Paris, 1996, p. 102, another cast illustrated.
S. Lawson, *The 20th Century Art Book*, Oxford, 1996, p. 466, another cast illustrated.
A. Patrizio, *Contemporary Sculpture in Scotland*, Sydney, 1999, pp. 130-131, another cast illustrated.
Exhibition catalogue, *William Turnbull: Retrospective 1946-2003*, Wakefield, Yorkshire Sculpture Park, 2005, pp. 14, 18, 22, no. 41, fig. 42, another cast illustrated.
A.A Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, pp. 62-65, 68, no. 257, fig. 31, another cast illustrated.
Exhibition catalogue, *William Turnbull at Chatsworth*, Derbyshire, Chatsworth House, 2013, pp. 41, 83, no. 42, another cast illustrated.



Cycladic Sculpture of a Female Figure.

Created in 1988, *Queen 2* is a key work from Turnbull's later years which saw a reprise of the mysterious totemic bronze works the artist had first experimented with thirty years before. Elegant in its height, shape and delicate slenderness, *Queen 2* takes its form from a variety of inspirations. Commentators have pointed to the natural forms similarly explored in *Leaf Venus*, but also to sacred ritualised objects found in distant cultures. Most notably, art historian Roger Bevan has likened the pointed teardrop shape to a 'churinga': a totem used by Aboriginal tribes in Australia. Marked with complex codes and symbols, these sacred objects are used within celebrations to communicate and present the history of their community, as well as passing on mystical knowledge.

Symbols similarly adorn *Queen 2*: the elongated bronze spear-head shape has intricate and abstract marks carved into the front, as though relics from an ancient and lost language, with no key to decode them. Amongst these markings, three triangular shapes stand out, forming what could be read as a representation of the female body, or even a facial structure. The anthropomorphic title *Queen 2* also alludes to the strongly minimalist reduction of the human form, in this case a towering and elegant queen figure. This simplification of form, and subtle hints at features, such as the suggestion of a nose, or subtle pinning in of a waist, is typical of his sculptural work, and encourages the viewer to draw closer in order to complete their interpretation.

The linear connecting triangles on the surface of *Queen 2* have become a motif much repeated in his iterations of the feminine form. They appear also in *Large Spade Venus*, 1986; *Queen 1*, 1987; *Large Paddle Venus*, 1988; *Idol,* 1988 and *Female Figure,* 1989 (sold in these Rooms, 26 June 2017, lot 41, for £497,000). The more complex, almost hectic interrelated lines also carved into *Queen 2* are reminiscent of earlier works such as *Screwhead*, 1957, which has similarly rough lines etched into the surface, bringing together triangles, grids and panels of blank space. Amanda A. Davidson wrote of this mark-making 'the sculptures invite the viewer to read them while refusing to supply the code to the signs, thus the works open themselves up to multiple and uncircumscribed narratives' (A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 65). Turnbull himself described these geometric markings, which are often mysteriously referential to other markings in his past work, as 'a symbolic way of taking your eyes around the sculpture' and has drawn a comparison between the markings and tattoos, commenting, 'from the very beginning of time, people have decorated their bodies. They tattoo themselves, they paint their eyes and lips' (W. Turnbull, quoted in *ibid.*, p. 68).

Turnbull's two sons were expert skateboarders and surfers. Inspired by the simple streamlined shape of the long boards Turnbull must regularly have seen coming through his house, it is easy to recognise the surfboard shape he cited as an inspiration in *Queen 2*, as well as the skateboard shapes in *Ancestral Figure*, 1988, amongst others. Turnbull took the simple forms of everyday objects, such as tools, leaves or even surfboards, and transformed them into objects of spiritual contemplation or 'idols' as they became known.

‘His earlier Idols echoed ancient figures that had become dislocated from any specific religious context: they provoked a sense of lost divinity and of the spiritual nature of art. The new idols not only reflect the spiritual nature of art in a secular society but also go on to ask questions about the value and use of various subjects and of artworks themselves.’

—AMANDA A. DAVIDSON

Turnbull’s sculptural practice breathed new life after a major retrospective at the Tate Gallery in London in 1973, which proved to be a pivotal moment for his artistic thought. Confronted with such as large selection of his *oeuvre* gave Turnbull an opportunity to identify the themes and ideas he had consistently worked towards but had not always been consciously aware of. Reflecting in such a way enabled Turnbull to revisit to his original ideas and refine them. He made a glorious return to sculpture after a brief hiatus in the early 1970s, when he believed his ideas had already been taken as far as they could go. Working once more in his early organic materials, rather than the steel and fiberglass of his later years, Turnbull’s experiments from 1974 onwards started small and expanded into a new series of idols. Where his earlier work was characterised by a rough and textured surface, the forms he created in the 1970-80s were predominantly smoother and more meditative.

Turnbull’s pathway was far from typical for an artist. Son of a shipyard engineer, born in 1920s Dundee, he took on many labouring jobs whilst growing up, but also began to paint commercial posters as a side job, which gave him a taste for art and aesthetic. At night, he took art classes and soon became an illustrator at DC Thomson, the publisher of *The Dandy* and *The Beano*. After the war, Turnbull was finally able to join the Slade School of Fine Art in London, gravitating toward the sculpture department where he soon befriended fellow Scot Eduardo Paolozzi.

As part of the radical Independent Group at the ICA in London, he was driven not by their interest in the development of Pop Art, but rather by their attention to the history and philosophy of art. Turnbull’s work reached an international audience in 1952 when he was part of the seminal display at the Venice *Biennale*, *New Aspects of British Sculpture,* selected by ICA President Herbert Read. During the 1960s and 1970s Turnbull was highly celebrated by an American audience; he was represented by the Marlborough Gallery in New York alongside Willem de Kooning, Jackson Pollock and Mark Rothko and his works were bought by prominent US collectors. Both his sculptures and paintings have been widely described as timeless by art critics, collectors and fellow artists.

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

λ★ 47

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

Table Piece V

lacquered blue paint over polished steel, unique
10¾ in. (27.4 cm.) wide
Conceived in 1966.

£60,000–80,000
$82,000–110,000
€69,000–91,000

PROVENANCE:
Acquired directly from the artist by the present owner, *circa* 1994.

LITERATURE:
D. Blume (ed.), *Anthony Caro: Catalogue Raisonné, Vol. 1, Table and Related Sculptures 1966-1978*, Cologne, 1981, pp. 38, 171, no. 5, illustrated.
D. Waldman, *Anthony Caro*, Oxford, 1982, p. 76, no. 72, illustrated.

'My Table pieces are not models inhabiting a pretence world, but relate to a person like a cup or a jug. Since the edge is basic to the table all the Table Pieces make use of this edge which itself becomes an integral element of the Piece.'

—ANTHONY CARO

PROPERTY FROM A DISTINGUISHED LOS ANGELES COLLECTION

λ ★ 48

WILLIAM TURNBULL (1922–2011)

Horse 2

signed with monogram, numbered and dated '4/6 87'
(on the base of the mane)
bronze with a green patina
30½ in. (77.5 cm) long

£150,000–250,000
$210,000–340,000
€180,000–280,000

PROVENANCE:
with John Berggruen Gallery, San Francisco,
where purchased by the present owner
in 1987.

EXHIBITED:
London, Waddington Galleries,
William Turnbull: Sculptures 1946-62,
October - November 1987, no. 31,
another cast exhibited.

LITERATURE:
Exhibition catalogue, *William Turnbull:
Sculptures 1946-62*, London, Waddington
Galleries, 1987, pp. 74-75, 87, no. 31, another
cast illustrated.
Arts Review, London, 6 November 1987,
pp. 766, 769, another cast illustrated.
A.A Davidson, *The Sculpture of William
Turnbull*, Much Hadham, 2005, p. 172,
no. 252, another cast illustrated.

Bronze horse, 8th century B.C.

‘When I make horse’s heads – I have done them pretty well ever since the beginning – it’s always been with this idea of having a metaphoric quality. But also with only part of the horse represented, you didn’t feel the rest of the horse is missing. That has always fascinated me in sculpture where the part can become the whole.’

—WILLIAM TURNBULL

William Turnbull explored the theme of the horse extensively throughout the 1940s and 1950s, returning to it during the 1980s when *Horse 2* was conceived in 1987. As Turnbull was recreating this subject, he referred to his memory of the *Horse of Selene*, located on the east pediment of the Parthenon, which he had studied while at the Slade. Turnbull has explained his reasons for reworking this subject: 'It is very interesting to see the possibility of enormous variation. It is not necessary to take a new theme, but to transpose something' (W. Turnbull, quoted in A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 71).

However, in contrast to his works created in previous years, in the 1980s the subject of the horse became more directly related to the adze, an ancient tool similar to an axe. The use of a horse as a tool, for example, as transport or a military weapon is emphasised. This results in a connection to our historical practical reliance on this animal and highlights its importance throughout humanity.

The horse is depicted with an arched neck, which relates it to the early Greek horse sculptures, as well as to the ancient tools used by earlier civilisations. The horse's similarity to the tool refers to Turnbull’s practice of transforming a practical object, such as an ancient axe, into an artwork. The sculpture represents a highly-simplified form of a horse. The face of the horse resembles a shield, which again alludes to the use of a horse as a military weapon. In addition, it has a very smooth texture, stripped of any detail, which emphasises the highly-abstracted shape and movement away from naturalism. The form is reduced to the core of the subject, but despite the abstract representation, it is still suggestive of the animal's features.

In contrast to his earlier *Horse*, created in the 1950s, which is a highly linear, thin sculpture with rough texture, the form of *Horse 2* is solid and strong. In *Horse 2*, the closed arch emphasises the stillness of the sculpture and does not suggest any movement. Even though the whole body of the horse is not represented, the sculpture is very balanced, and self-contained. Turnbull depicts the horse's eyes as two symmetrical piercings, allowing the viewer to look through and become involved with the sculpture. For Turnbull, the viewer’s involvement in the work was highly important. He was concerned with the positioning of the sculpture in relation to the viewer and believed that the spectator’s viewing of the sculpture would render it complete.

Turnbull was exploring an idea of metamorphosis, recreating his earlier themes in new ways, giving them distinctive appearances. Through the recreation of the same subject and reference to the primitive tools used in earlier civilisations, Turnbull examined an idea of time and the relationship between the past, the present and the future. His art explores connections to the past, while aspiring to a relevance in the modern world with the aim of creating a dialogue with the viewer. Despite a strong connection with the ancient world, his works exhibited a contemporary challenge to the sculptural tradition and the hierarchy of art.

William Turnbull and Kim Lim in Angkor Wat, 1962.

THE PROPERTY OF A PRIVATE AUSTRALIAN COLLECTOR

λ★ 49

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

Easter Head II

signed and numbered 'Frink 3/6' (on the reverse)
bronze with a white patina
19½ in. (49.5 cm.) high
Conceived in 1989.

£120,000–180,000
$170,000–240,000
€140,000–200,000

PROVENANCE:
with Beaux Arts Gallery, London, where purchased by the present owner in April 2003.

EXHIBITED:
London, Fischer Fine Art, *Elisabeth Frink: Recent Sculpture and Drawings*, October - November 1989, no. 22, another cast exhibited.
Glasgow, Glasgow Festival, Compass Gallery and Botanical Gardens, *Elisabeth Frink Sculpture, Drawings and Etchings*, August 1990, exhibition not numbered, another cast exhibited.
Washington, DC., The National Museum of Women in the Arts, *Elisabeth Frink: Sculpture and Drawings 1950-90*, 1990, exhibition not numbered, another cast exhibited.
Salisbury, Salisbury Cathedral Close, *Elisabeth Frink: a certain unexpectedness*, May - June 1997, no. 75, another cast exhibited.
London, Beaux Arts, *Frink: Sculpture, Drawings and Prints*, to accompany the publication of S. Gardiner, *Frink: The Official Biography of Elisabeth Frink*, 1998, exhibition not numbered, another cast exhibited.
Bristol, Royal West of England Academy, *Wild: Sculpture, Drawings, Original Prints by Elisabeth Frink*, 2011, another cast exhibited, catalogue not traced.

LITERATURE:
E. Lucie-Smith, exhibition catalogue, *Elisabeth Frink: Recent Sculpture and Drawings*, London, Fischer Fine Art, 1989, no. 22, another cast illustrated.
C. Gerber, exhibition catalogue, *Elisabeth Frink Sculpture, Drawings and Etchings*, Glasgow, Glasgow Festival, Compass Gallery and Botanical Gardens, 1990, another cast illustrated.
B. Robertson, exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-90*, Washington, DC., The National Museum of Women in the Arts, 1990, pp. 60, 66, exhibition not numbered, another cast illustrated.
E. Lucie-Smith, *Elisabeth Frink: Sculpture since 1984 and Drawings*, London, 1994, p. 188, no. SC44, another cast illustrated.
S. Gardiner, *Frink: The Official Biography of Elisabeth Frink*, London, 1998, pp. 187, 266-267, another cast.
Exhibition catalogue, *Frink: Sculpture, Drawings and Prints*, 1998, London, Beaux Arts, n.p., exhibition not numbered, another cast illustrated.
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 181, no. FCR 373, another cast illustrated.

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■ λ 50

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

Leonardo's Dog II

signed and numbered 'Frink 4/6' (on the left hind leg)
bronze with a brown patina
39⅞ in. (101.4 cm.) high
Conceived in 1992.

£100,000–150,000
$140,000–200,000
€120,000–170,000

PROVENANCE:
with Lumley Cazalet, London, where purchased by the present owner in July 1993.

EXHIBITED:
London, Lumley Cazalet, *Elisabeth Frink: Sculptures and Drawings 1965-1993*, November - December 1994, no. 23, another cast exhibited.
Salisbury, Salisbury Cathedral Close, *Elisabeth Frink: a certain unexpectedness*, May - June 1997, no. 88, another cast exhibited.

LITERATURE:
E. Lucie-Smith & E. Frink, *Frink: A Portrait*, London, 1994, pp. 47-49, another cast illustrated.
E. Lucie-Smith, *Elisabeth Frink: Sculpture since 1984 and Drawings*, London, 1994, pp. 20, 22-23, 191, no. SC66, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink: Sculptures and Drawings 1965-1993*, London, Lumley Cazalet, 1994, n.p. no. 23, another cast illustrated.
A. Downing, exhibition catalogue, *Elisabeth Frink sculptures, graphic works, textiles*, in accordance with *Elisabeth Frink: a certain unexpectedness*, Salisbury, Salisbury Cathedral Close, 1997, p. 27, no. 88, another cast illustrated.
S. Gardiner, *Frink: The Official Biography of Elisabeth Frink*, London, 1998, p. 277, another cast.
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 188, no. FCR396, another cast illustrated.

Elizabeth Frink with Dog

Dogs became an important subject for Frink in the final decade of her life, and were a reflection of the animals who lived around her at her home at Woolland in Dorset. Her husband, Alex Csaky kept Vizlas, Hungarian gun-dogs with golden-red smooth coats whose muscular form lent itself readily to sculpture in bronze. Life size pieces *Large Dog* (1986) and *Dog* (1992) depict these creatures as animated hounds who interact and appear to greet the viewer. The two life size versions of the seated hound *Leonardo's Dog I,* and *Leonardo's Dog II* were created in 1991 and 1992 respectively after a visit to the Chateau de Cloux near Amboise, the last residence of Leonardo da Vinci, where he died in 1519. Two stone dogs guard the entrance to the chateau and wait for their master to return.

Edward Lucie-Smith records the differences in Frink's handling of these dog sculptures, `*Leonardo's Dog*, though apparently similar to her earlier dog sculptures, represents an interesting technical development. It is far more solid, more apparently weighty than any of its predecessors. In this sense it bears a strong resemblance to the great *War Horse* for Chatsworth, also a late work. From a stylistic point of view, it represents the final renunciation of the attenuated forms which had typified her early sculpture. The mood, too, is different. The seated dog waits calmly for whatever time will bring - the anxiety which fills some of the earlier sculpture is here entirely absent.

It is striking how Frink has been able to take such a simple, apparently domestic subject, and endow it with monumental qualities, without stylisation and without distortion. *Leonardo's Dog* has some of alertness and patience of the famous statue of the seated Ancient Egyptian scribe in the Musee du Louvre, Paris. Like Frink's dog, the scribe waits without impatience for some instruction or event. The forms, though apparently naturalistic, are subtly monumentalist.

Frink's dogs are an excellent example of the way in which she managed to remain a popular, communicative artist at a time when the visual arts, sculpture in particular, were becoming increasingly esoteric. They are not objects which call for interpretations of tortured ingenuity. What they are chiefly about is the world of appearance, and Frink's direct reaction to it. She did not feel called upon to apologise for liking dogs and finding them interesting, any more than she felt called upon to endow them with any quasi-human qualities.

She was also interested in the formal problems created even by such a simple subject. A seated hound makes a satisfying compact shape, almost a kind of pyramid. *Leonardo's Dog II* has an abstract, solid geometry which underlies an apparently naturalistic surface. Perhaps one reason for this is that the original inspiration came from another sculpture, one made of stone rather than bronze, where the carver had been concerned to keep the beast well with in the confines of the block. Yet there is nothing heraldic or depersonalised about the final result. One of the attractions of the *Leonardo* piece is the evident alertness of the beast, easiest to see from looking at the sculpture almost frontally to discover the slight twist of the head which conveys the alertness and expectation' (E. Lucie-Smith, *Elisabeth Frink: Sculpture since 1984 and Drawings*, London, 1994, pp. 21-22).

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(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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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 ♿ 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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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. 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 any **lot** you purchase.

(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 £39,219 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**

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 Ψ 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) We do not 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 notice at **www.christies.com/about-us/contact/privacy**.

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.
† θ	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. 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. **Movement within the EU must be within 3 months from the date of sale.** 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'.

o
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.

ψ
Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

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

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.

o 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 o next to the **lot** number.

o♦ 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 o♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

28/04/17

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 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.	

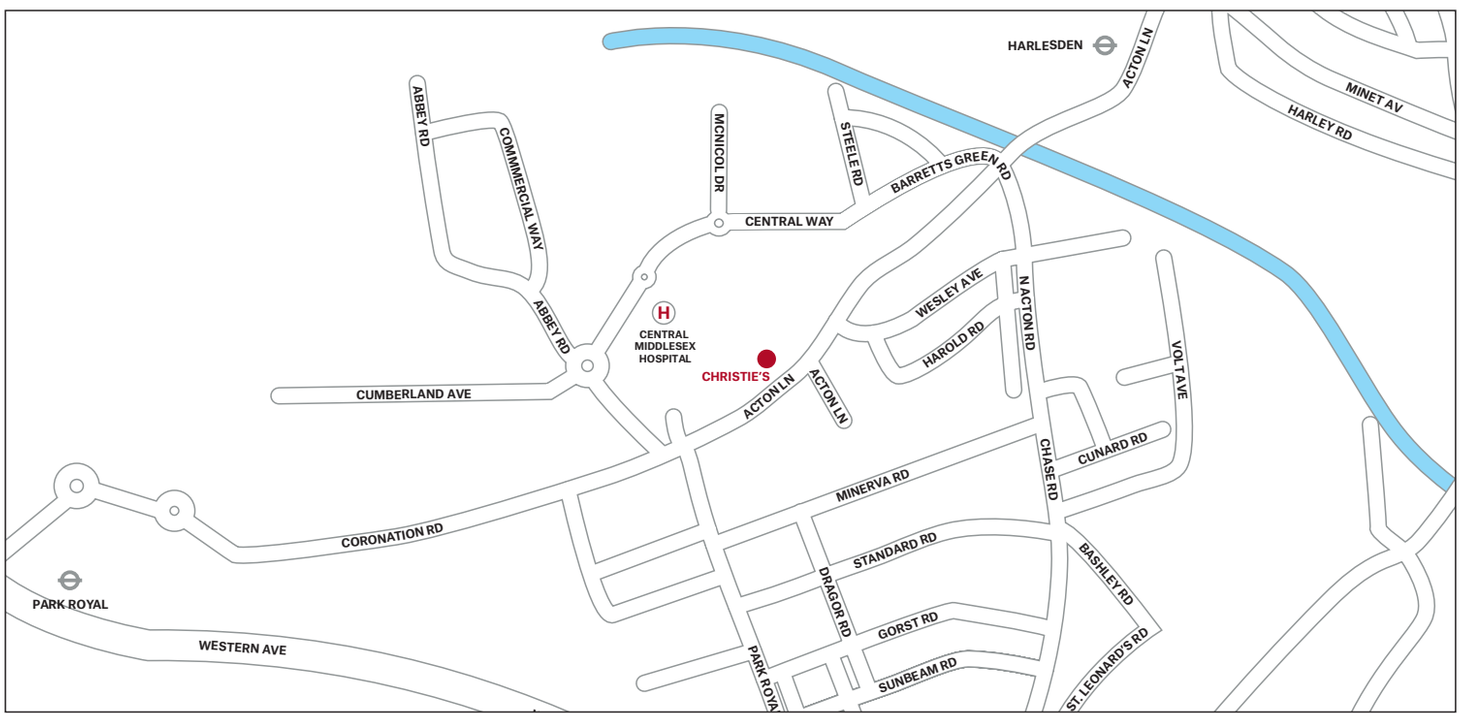
All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY
Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



11/10/17

PORTOBELLO ROAD
NOTTING HILL, LONDON, UK

In the heart of vibrant Notting Hill, this fabulously stylish and contemporary maisonette features two southwest-facing terraces.

Offered at £1,500,000

STRUTT & PARKER
Thomas Benyon · +44 20 7221 1111
thomas.benyon@struttandparker.com
struttandparker.com

CHRISTIE'S INTERNATIONAL REAL ESTATE
Monique Ghosh · +44 20 7389 2959
mghosh@christies.com
christiesrealestate.com

HENRY MOORE (1898-1986)
Working Model for Reclining Figure: Bone Skirt
signed and numbered 'Moore 1/9' (on the top of the base)
bronze with dark brown patina with green undertones
Length: 27⅛ in. (68.9 cm.)
Conceived in 1977-1979 and cast in an edition of nine
£1,200,000 – 1,800,000

IMPRESSIONIST AND MODERN ART
EVENING SALE
London, 20 June 2018

VIEWING
15–20 June 2018
8 King Street
London SW1Y 6QT

CONTACT
Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

SIR ROWLAND WINN'S COMMODE
A George III mahogany and ebony commode by Thomas Chippendale, supplied to Sir Rowland Winn of Nostell Priory, for his London house, 11 St James's Square, between 1766 -69. Chippendale's most lavish neo-classical mahogany commode, a true masterpiece of English furniture, created the world auction record for his work when sold from the Messer Collection at Christie's in 1991.
£3,000,000-5,000,000

THOMAS CHIPPENDALE: 300 YEARS
London, 5 July 2018

VIEWING
30 June – 5 July 2018
8 King Street
London SW1Y 6QT

CONTACT
Robert Copley
rcopley@christies.com
+44 (0)20 7389 2353

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

JUAN GRIS (1887–1927)
La tranche de melon
signed and dated 'Juan Gris 26' (lower left)
oil on canvas
13 x 16¼ in. (33 x 41.2 cm.)
Painted in December 1926
£450,000–600,000

IMPRESSIONIST AND MODERN ART DAY SALE
London, 21 June 2018

VIEWING
15–20 June 2018
8 King Street
London SW1Y 6QT

CONTACT
Michelle McMullan
mmcmullan@christies.com
+44 (0)20 7389 2137

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

Property from An Important Collection
KAZIMIR MALEVICH (1878-1935)
Suprematist Composition
oil on canvas
34⅞ x 28 in. (88.7 x 71.1 cm.)
Painted in 1916.
Sold on 15 May 2018 for $85,812,500 (A world record for the artist)
Total Sold at Sale: US$ 416,040,000

IMPRESSIONIST AND MODERN ART
EVENING SALE - INVITATION TO CONSIGN
New York, November 2018

20 Rockefeller Plaza
New York, NY 10020

CONTACT

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

Max Carter
mcarter@christies.com

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

MODERN BRITISH ART
EVENING SALE

TUESDAY 19 JUNE 2018 AT 5.30 PM

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

CODE NAME: LOUISE
SALE NUMBER: 15479

(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£100 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£32,000, 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 £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% 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

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

Client Number (if applicable) — Sale Number: **15479**

Billing Name (please print)

Address

Postcode

Daytime Telephone — Evening Telephone

Fax (Important) — E-mail

◯ 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:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

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:

14/08/17

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EDUCATION

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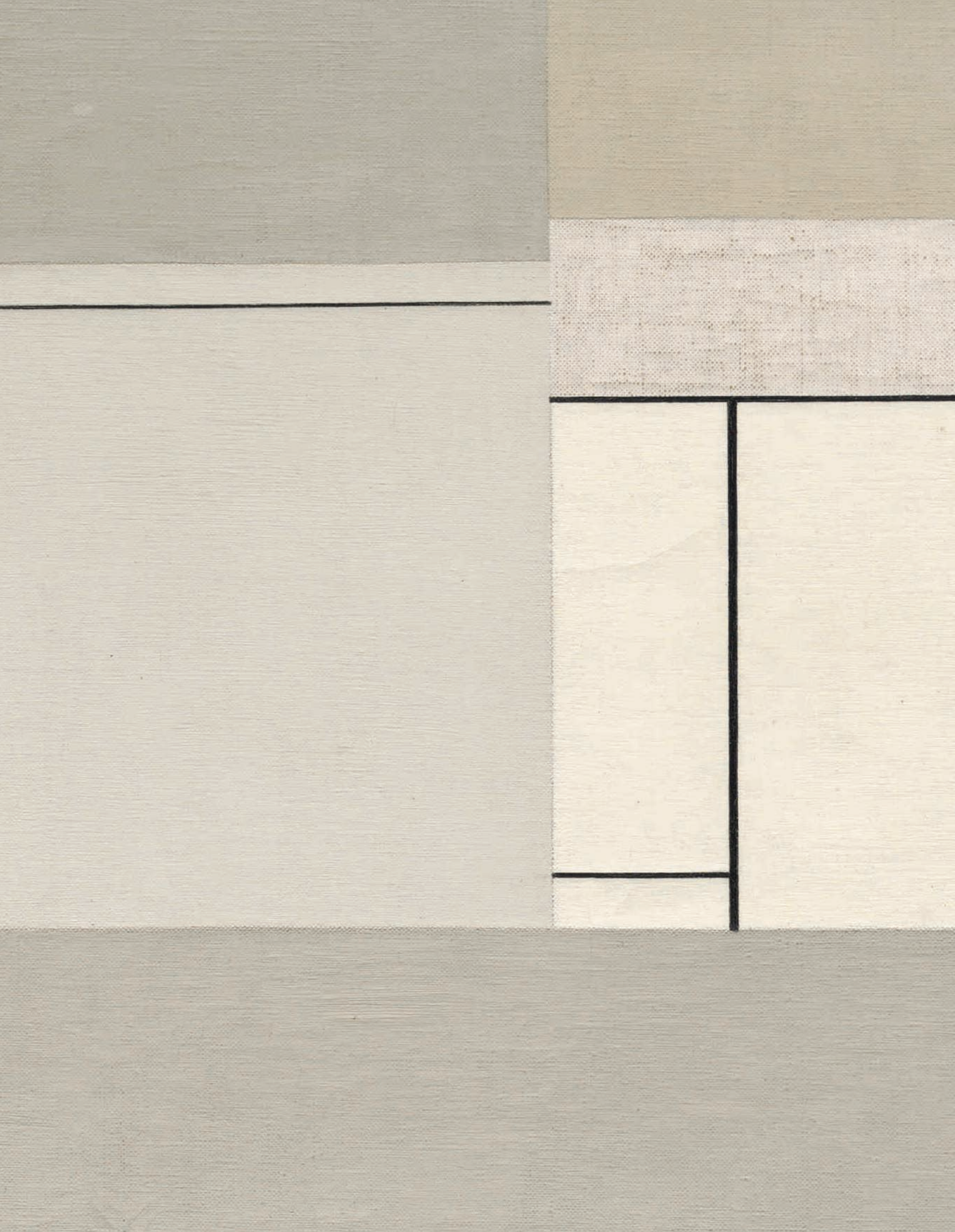

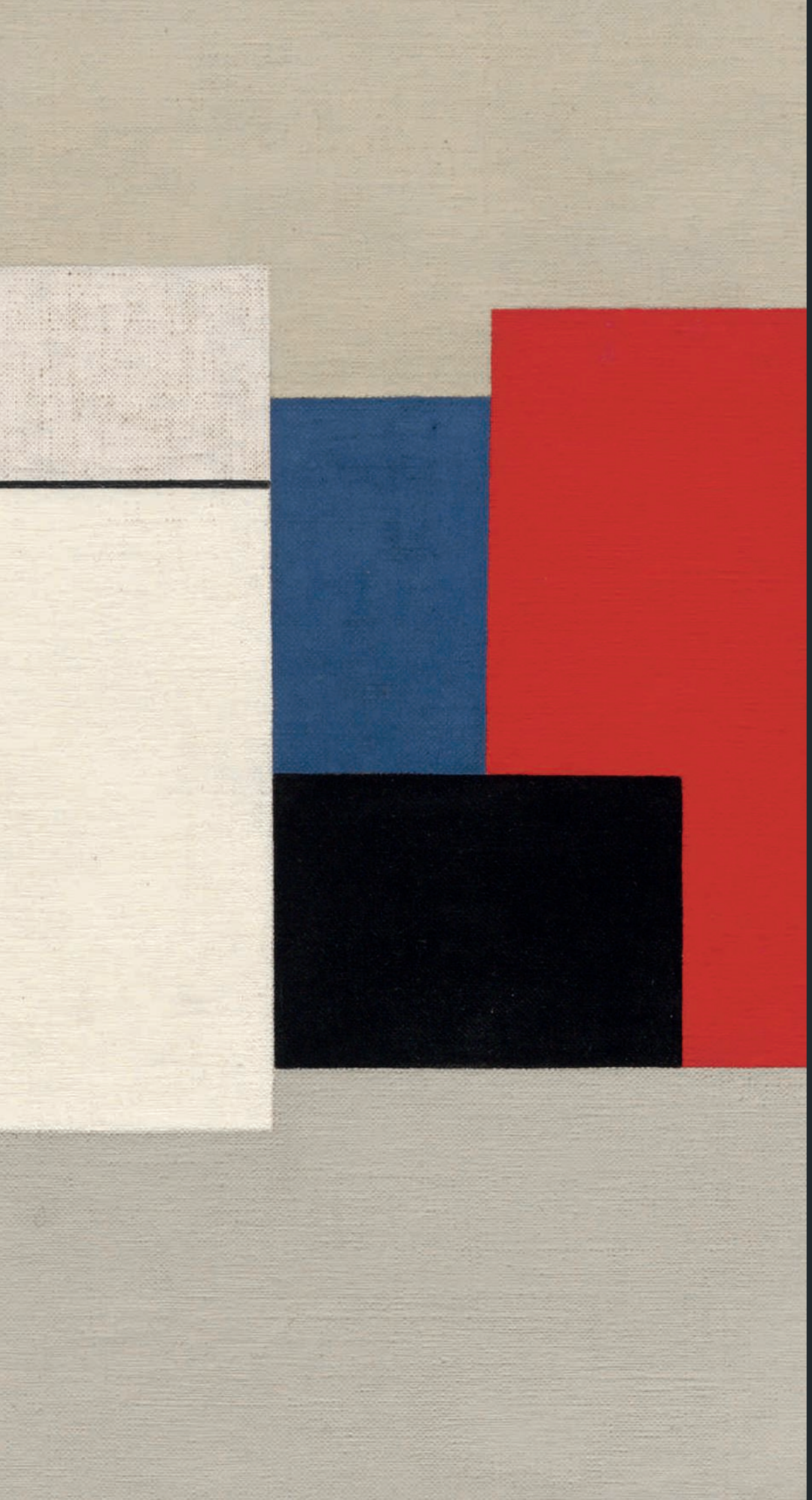

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