

# MODERN | BRITISH & IRISH ART

LONDON 9 APRIL 2019



CHRISTIE'S

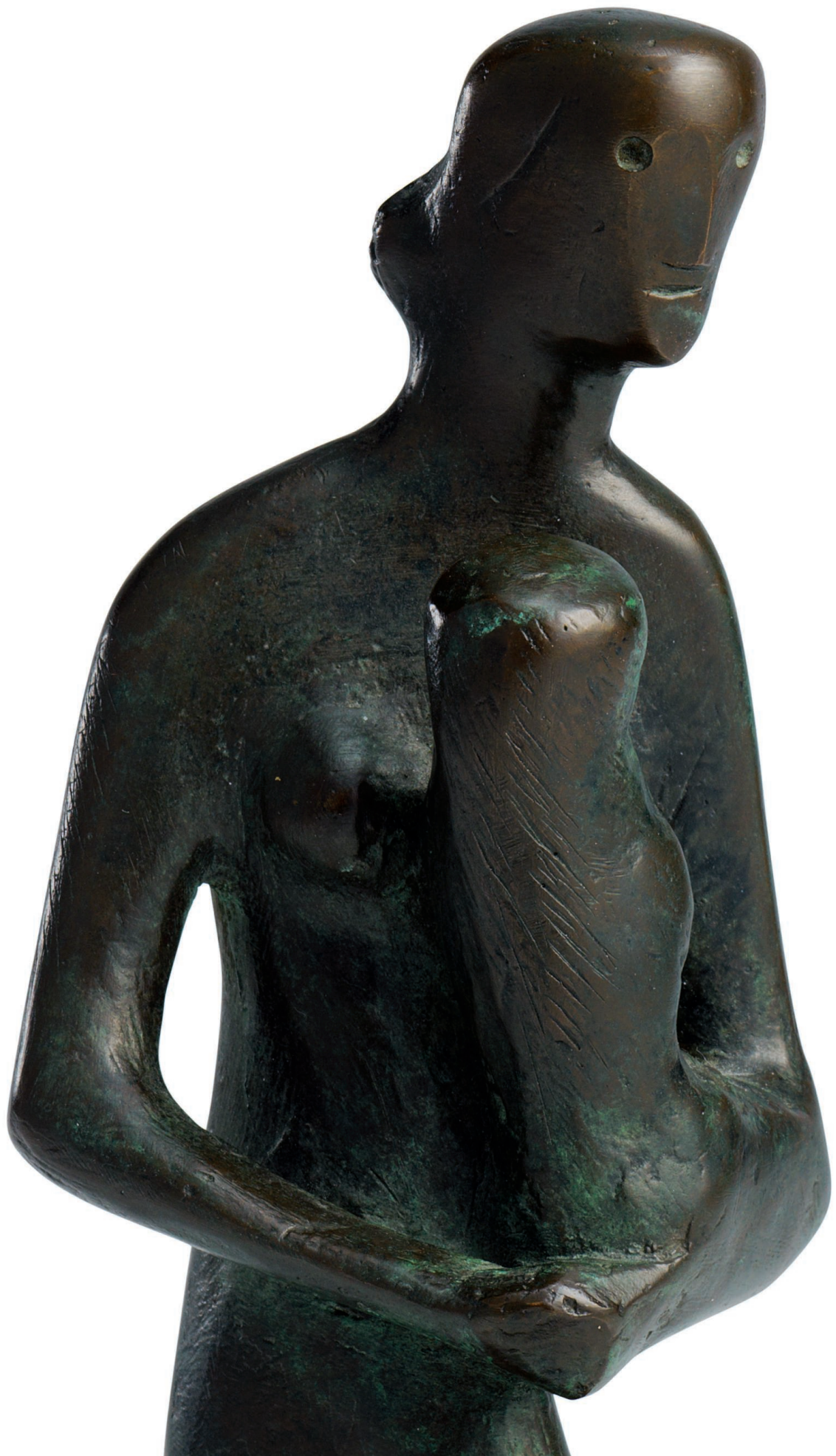
















# MODERN | BRITISH & IRISH ART

## TUESDAY 9 APRIL 2019

### PROPERTIES FROM

THE COLLECTION OF THE  
LATE MR AND MRS WADE

THE COLLECTION OF THE LATE  
LEONARD AND ROXANNE ROSOMAN

### AUCTION

Tuesday 9 April 2019  
at 1.00 pm (lots 1-152)

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



### VIEWING

Thursday	4 April	By appointment only
Friday	5 April	9.00 am - 4.30 pm
Saturday	6 April	12.00 pm - 5.00 pm
Sunday	7 April	12.00 pm - 5.00 pm
Monday	8 April	9.00 am - 4.30 pm & 6.00 pm - 8.30 pm

### AUCTIONEERS

Nicholas Orchard & Hugh Creasy

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Monday 8 April, 6.00 - 8.30 pm

For the full program please see  
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**ARLO-16808**

### CONDITIONS OF SALE

This auction is subject to  
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Front cover - Lot 10, Grayson Perry,  
*60s Child*, 1996 (detail) © Grayson Perry.  
Inside front cover - Lot 54  
Page 1 - Lot 56  
Page 2 - Lot 12  
Page 3 - Lot 41  
Page 4 - Lot 121  
Page 5 - Lot 16  
Page 6 - Lot 108  
Page 8 - Lot 29  
Inside back cover - Lot 65  
Back cover - Lot 67, Helen Bradley,  
*Oh it's the King and Queen* (detail)  
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# CHRISTIE'S

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# MODERN BRITISH ART

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(i)



(ii)

λ 1

**FRANK BOWLING, R.A. (B. 1934)**

*(i) Swanflush; (ii) Docktale*

(i) signed and inscribed 'Swanflush/Frank Bowling' (on the backboard)  
acrylic on paper  
8¼ x 7¾ in. (21 x 19.4 cm.)

(ii) signed, inscribed and dated 'Docktale/Frank Bowling 76'  
(on the backboard)

acrylic on paper  
7½ x 7½ in. (19 x 19 cm.)

(2)

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

Private collection, UK, from whom purchased by the present owner in 2014.



λ 2

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

*Miniature Figure IV*

stamped with initial, numbered and dated 'C/776 78 11/30'  
(on the underside of the male figure's cloak)

bronze with a black patina

3 in. (7 cm.) high

Conceived and cast in 1978.

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

with Court Gallery, Copenhagen, where purchased by the present owner's  
parents in August 1978, and by descent.

**LITERATURE:**

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, with a Complete Illustrated  
Catalogue 1947-2003*, Farnham, 2014, p. 336, no. 776, another cast illustrated.



λ 3

**MICHAEL CANNEY (1923-1999)**

*Relief No. 6*

signed, inscribed, numbered and dated 'michael canney  
'85/RELIEF NO. 6/4/4' (on the reverse)

oil and relief on board

14¼ x 14¼ in. (36.2 x 36.2 cm.)

Painted in 1985.

**PROVENANCE:**

The artist, and by descent.

£1,500-2,500

\$2,000-3,300

€1,800-2,900



λ 4

**MICHAEL CANNEY (1923-1999)**

*Circle & Square - Variation 19*

signed, inscribed, numbered and dated 'CIRCLE & SQUARE - VARIATION  
19/Michael Canney. 1980/5/8' (on the reverse)

oil and relief on board

14 $\frac{3}{8}$  x 14 $\frac{3}{8}$  in. (36.5 x 36.5 cm.)

Painted in 1980.

£1,500-2,500

**PROVENANCE:**

The artist, and by descent.

\$2,000-3,300

€1,800-2,900

λ 5

**LILIANE LIJN (B. 1939)**

*Liquid Reflections Unlimited*

Perspex, acrylic balls, distilled water, paraffin, light bulb and electrical motor  
16¾ x 18½ x 18½ in. (42.5 x 47 x 47 cm.)

Two series of originals conceived in 1967-68, and an edition of 200 or less conceived in 1967-68 in collaboration with Jeremy Fry, from which this is one.

£3,000-5,000

\$4,000-6,600

€3,500-5,800

**PROVENANCE:**

Private collection, London.

**EXHIBITED:**

London, Christie's Mayfair, *Turn Me On: European and Latin American Kinetic Art 1948-1979*, February - April 2014, exhibition not numbered.

**LITERATURE:**

Exhibition catalogue, *Turn Me On: European and Latin American Kinetic Art 1948-1979*, London, Christie's Mayfair, 2014, p. 71, exhibition not numbered.

Liliane Lijn is an American-born artist, recognised for being the first female artist to work with kinetic text; and likely the first female artist to have exhibited a work incorporating an electric motor.

'*Liquid Reflections* and the works leading up to it were Lijn's first and most complex works with water and light. The *Liquid Reflections* series, inspired by her interest in astronomy and the physics of light, was the outcome of five years of experimental work with plastics and fire, acrylic polymers, lenses, prisms, light and finally water. *Liquid Reflections* is comprised of a hollow acrylic disc, containing water and revolving on a motorized turntable. On its surface, two acrylic balls rotate, their motion subject to opposing forces: the centrifugal force of the spin of the disc and the centripetal force due to the concavity of the disc surface. When the water is first poured into the disc, it condenses into patterns that

resemble interstellar clouds of gas, but soon it contracts into precise spherical droplets, alive and trembling, which in turn become increasingly homogeneous, covering the entire surface of the disc. The water in the disc both influences the total equilibrium and is influenced by it, exerting an effect on the movement of the balls.

The movement of the balls on the surface of the disc is governed by the laws of momentum, as well as centrifugal force and the pull of gravity induced by the concavity of the disc. The balls also act as moving magnifying lenses, bringing to life now one area of the disc, now another, with a strange lunar landscape of reflections and shadows. *Liquid Reflections* is Lijn's attempt to contemplate the universe on an intimate scale' (see <http://www.lilianelijn.com/portfolio-item/liquid-reflections-1966-1968/> accessed 05/03/2019)

Examples of *Liquid Reflections* are in the following public collections: Tate Gallery, London (where it is currently exhibited as part of a Spotlight on the artist until 28 April); FNAC Paris; Moma Paris; Kunstmuseum, Bern.

We are very grateful to Studio Liliane Lijn for their assistance in cataloguing this work.







λ 6

**TESS JARAY, R.A. (B. 1937)**

*Lofty Grey*

signed, inscribed and dated 'Tess Jaray - About. 1961.' (on the stretcher), signed, inscribed and dated again 'Tess Jaray 64 Lofty Grey' (on the canvas overlap)

oil on canvas  
72 x 60 in. (183 x 152 cm.)  
Painted 1961-65.

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in the 1960s.

**EXHIBITED:**

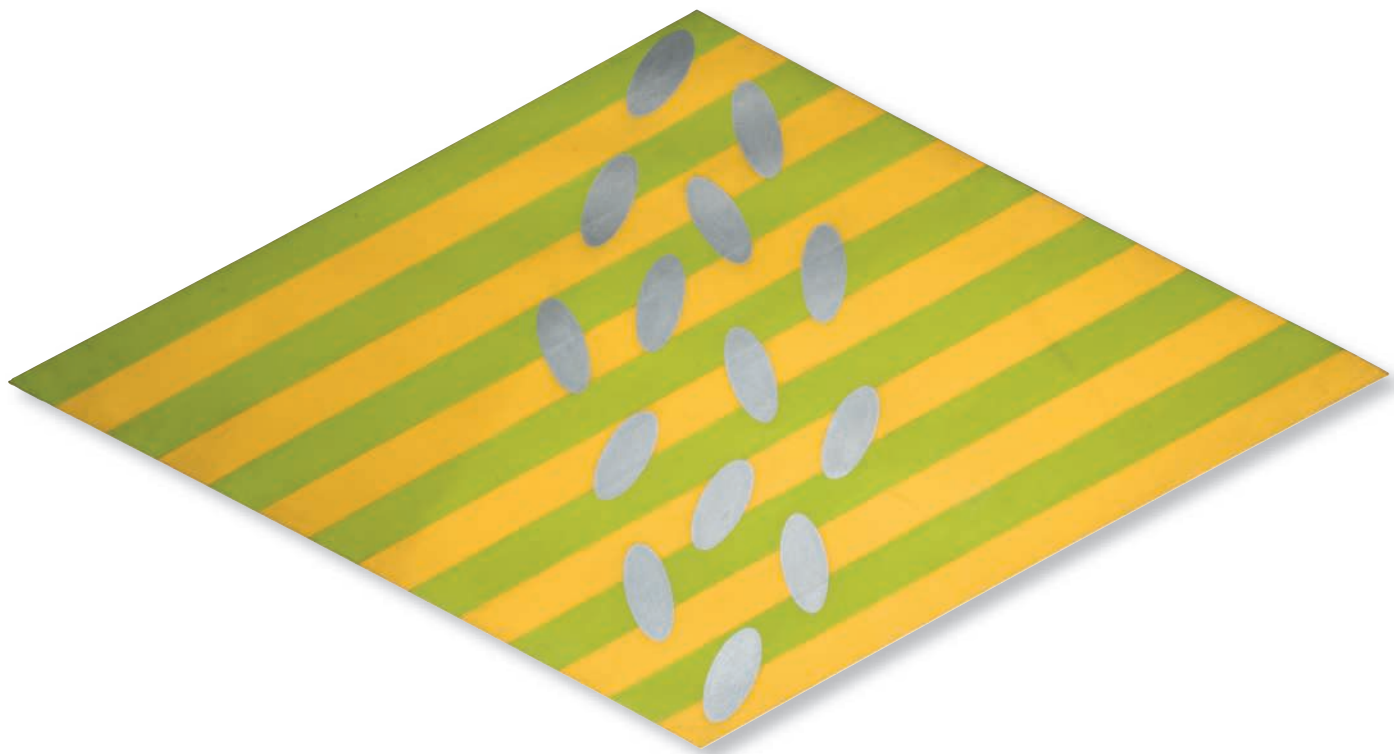
London, Hamilton Galleries, *Tess Jaray*, April - May 1965, no. 3, dated 1964.

The 1960s marked a significant turning point in Tess Jaray's practice. After completing her studies at the Slade School of Art, Jaray received a grant to travel to Italy where she experienced first-hand the Old Masters' frescos and the iconic grandeur of Italian gothic architecture. This blend of inspiration opened a fresh dialogue between colour, pattern and spatial perception in her painting.

Moving away from traditionally narrative work, Jaray began to explore the illusion and abstraction of space. Her fascination with depicting the world within the framework of a canvas led her to experiment with simplifying her subject matter: placing bold symmetrical pattern over solid backgrounds in order to shift and control the perception of painted space. Drawing on the influence of the Expressionists, her coloured backgrounds are used to visually translate a specific emotion or point in time.

*Lofty Grey* is a strong demonstration of these themes. Finished in 1965, the large triangular form – reminiscent of the cathedral facades that heavily informed her paintings – extends upwards to the canvas edge inferring that there is something more to see beyond this abstracted shape. The symmetrical black paths of colour, balanced within cool segments of grey and white provide further illusion of depth to this painting. Known to revisit and re-work her ideas, Jaray would often create work as pairs during this time. *St Stephen's Green* (1963) closely follows the same form, yet its illuminating turquoise and deep black palette dramatically contrast to the calming greys used within the present work.

Following a number of major public art projects, Jaray was made an Honorary Fellow of the Royal Institute for British Architects in 1995 and a Royal Academician in 2010.



■ λ 7

**JEREMY MOON (1934-1973)**

*Spring Voyage*

signed with initials, inscribed and dated twice 'N° 18/64/-11/64/J.M.  
(on the stretcher)

acrylic and aluminium paint on canvas

62 x 114½ in. (157.5 x 290.7 cm.)

Painted in 1964.

£12,000-18,000

\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

with Rowan Gallery, London.

Peter Stuyvesant Foundation collection.

with Tadema Gallery, London.

**EXHIBITED:**

London, Tate Gallery, *Recent British Painting: Peter Stuyvesant Foundation Collection*, November - December 1967, no. 78.

Adelaide, Art Gallery of South Australia, Adelaide Festival of Arts, *Recent British Painting*, March 1970, no. 72: this exhibition travelled to Auckland, Art Gallery, August - September 1971.

**LITERATURE:**

Exhibition catalogue, *Recent British Painting: Peter Stuyvesant Foundation Collection*, London, Tate Gallery, 1967, p. 135, no. 78, illustrated.



λ 8

**KEITH COVENTRY (B. 1958)**

*Ontological Picture*

oil on canvas, in the artist's frame with glass plaque  
20 $\frac{7}{8}$  x 17 $\frac{1}{8}$  in. (53 x 45 cm.)  
Painted in 1999.

£5,000–8,000

**PROVENANCE:**

with Haunch of Venison, London, where purchased by the present owner in 2012.

\$6,600–11,000  
€5,900–9,300

**ROBERT ADAMS (1917-1984)***Crescent Edge*

stamped '1/6 ADAMS 1972' (at the base)  
 stainless steel  
 48¼ in. (122.5 cm.) high, excluding black base  
 Conceived in 1972.

£20,000–30,000

\$27,000–40,000

€24,000–35,000

**PROVENANCE:**

with Gimpel Fils, London.  
 Rudolf and Leonore Blum, Zumikon.  
 Their sale; Hammer Auctions, Basel, 15 October  
 2016, lot 3, where purchased by the present owner.

**EXHIBITED:**

London, Gimpel Fils, *Robert Adams*, May - June  
 1974, no. 11, another cast exhibited.  
 New York, Gimpel & Weitzenhoffer Gallery, *Robert  
 Adams: Recent Sculpture*, September - October  
 1974, no. 11, another cast exhibited.

**LITERATURE:**

A. Grieve, *The Sculpture of Robert Adams*, London,  
 1992, pp. 127, 232, no. 611, another cast illustrated.

'I am now less interested in the screens; they  
 are too flat, I now want something more three  
 dimensional. Some, I feel now, are more like  
 paintings'

- Robert Adams

Conceived in 1972, *Crescent Edge* is one of the finest works by Robert Adams to come for sale at auction in recent years. Measuring 48 inches high, the work is a large-scale piece from one of Adams's most pivotal and transitional periods. Executed in stainless steel, its sinuous and organic form, with its central aperture, highlights Adams's interplay between solid and void; and line and form, which succeeds in creating a harmonious yet dynamic and striking piece. Adams stated, 'I am ... interested in contrasts between linear forces and masses, between solid and open areas ... the aim is stability and movement in one form' (R. Adams, 1966, quoted in A. Grieve, *The Sculpture of Robert Adams*, London, 1992, pp. 109-111).

This experimentation with light and pierced forms stems from his works from the late 1960s, which was shown in his seminal touring retrospective exhibition held by the Arts Council of Great Britain in 1971, a year before the present work was conceived. Among the works shown were some of his large steel sculptures, such as *Balanced forms*, 1963 and *Insert*, 1968, as well as his *Screen* series, which appear as a precursor to *Crescent Edge*, with Adams manipulating thin rectangular plates of sheet steel, often pierced with holes and thin strips, to allow light to filter through his sculptures. Although Adams was soon keen to move on from these flat and relief-like forms to create sculptures, which would speak greater of volume and three-dimensionality, he stated, 'I am now less interested in the screens; they are too flat, I now want something more three dimensional. Some, I feel now, are more like paintings' (R. Adams, 1966, quoted in *ibid.*, p. 113).

Many of his experimental works of the 1960s reveal an awareness of the recent American art, with connections having been made with his work

and that of Ellsworth Kelly as well as the division of colour-field paintings of Barnett Newman, Morris Louis and Kenneth Noland. This influence continued into the early 1970s but now Adams experimented with more traditional materials such as marble and worked with smaller-scale bronze works, while simultaneously pursuing his interest in steel.

*Crescent Edge* continues his joy of working in the medium of steel as well as exploring more naturalistic and organic references as a source of inspiration. Alastair Grieve explains, 'Adams was inspired by waves as he was by the forms of trees and leaves. A contemporary sketchbook contains studies of the abstracted rhythm of advancing waves and ripples extending to a hard, flat, horizon. In a group of sculptures at this 1974 Gimpel Fils exhibition he suggests, with severely abstract forms, the surge of rearing waves about to break, the clam spaces between gathering waves, the sway and the counter-sway of waves far out. Five of the sculptures are bronzes titled *Wave form* and with them can be grouped another, much larger, sculpture in stainless steel *Crescent Edge*' (*ibid.*, p. 127).

He continues, '*Crescent Edge* ... differs from *Wave form No. 1* in that it is not a basic cube but a wedge shape, as though one section of *Wave form No. 1* had been split away from its core to stand alone. It has to be seen from in front of its thin, crescent edge which surges out and slightly sideways from a truncated, scarcely rounded, back. The contrast between the crescent edge and its broad, gently hollowed flanks is startling, suggesting, despite its asymmetry, the prow of a ship designed to cut through waves, as well as the wave itself. And through its flanks, low down and towards the back, is an elliptical hole like the hole through which an anchor chain is fed' (*ibid.*, pp. 127-128).



λ 10

**GRAYSON PERRY, R.A. (B. 1960)**

*60s Child*

signed with the artist's monogram (lower edge)

glazed earthenware

13 in. (33 cm.) high

Executed in 1996.

£40,000–60,000

\$53,000–79,000

€47,000–70,000

**PROVENANCE:**

with Laurent Delaye Gallery, London, where

purchased by the present owner in February 2001.

Following solo exhibitions in 2002 at Stedelijk Museum, Amsterdam and Barbican Art Gallery, London, in 2003, seven years after the present work was executed, Grayson Perry became the first ceramic artist to win the Turner Prize. The award propelled him to public prominence as a member of the so-called Young British Artist generation. Global solo exhibitions soon followed: at the Andy Warhol Museum, Pittsburgh (2006); 21st Century Museum of Contemporary Art, Kanazawa, Japan (2007); British Museum, London (2011) and most recently at Serpentine Gallery, London; Arnolfini, Bristol (2017).

Throughout his practice, Perry primarily seeks to chronicle contemporary life, drawing on disparate imagery and varied source material to address and incorporate both universally human subjects and autobiographical references. Sociological concerns of gender, sexuality and identity and current political issues are interwoven into his visual language with imagery of his own past, his female alter-ego, and his family. Referencing Greek pottery and folk art traditions, the classical forms of Perry's vases are held in tension with their piercing contemporary narratives. In doing so, Perry deliberately challenges pottery's status as a decorative, domestic, and utilitarian craft. The medium itself adds an additional layer to Perry's social commentary, transforming his vases into vehicles for cultural and psychological enquiry.



(alternate view)

‘What captivates Perry, ultimately, about both ornamental and folk pottery is the essential individualism he finds expressed in such work – an individualism premised, most significantly, on its handcrafted qualities. His love for the handmade connects fundamentally to his belief that craftsmanship is not just about perfecting a particular technique, but is to do with the articulation of the deep emotional and organic relationship that a craftsman develops with his medium – often over a lifetime of creative experimentation’

- Jacky Klein

*60s Child* embodies the artist's complex and vibrant inner landscape, manifested in the present work through the medley of colour and interwoven imagery. The ‘60's Child’ of the title is both autobiographical – Perry was born in 1960 – and universal, and seeks to confront the challenges facing a generation growing up in the shadow of the Second World War. Set against bubblegum pinks and creamy glazes, Perry has decorated the vase with scenes of a bygone era, incised in stark, bold lines: a milkman carrying his yoke with pails of milk; a miller tending to a hand-turned mill; pinafore-clothed children in bonnets playing with dolls in prams. Floating throughout are the incongruous purple shadows of lurid and provocative clippings advertising bondage and sexual services: ‘Mistress of Pain & Pleasure’ and ‘CUM Worship’. Here, the pre- and post-war generations confront one another: the sexually liberated culture of the ‘swinging sixties’ is seemingly scarified with dark incisions from the pedestrian world of domesticity: an indelible reminder of the old traditions.

Perry chooses to work independently, handcrafting his ceramics through laborious practices and without studio assistants. The artist explains, ‘The way I make pots is incredibly labour-intensive, because I never learned to throw, partly because it's very difficult to throw a large pot, and partly because I don't need that many – I don't make that many, because most of my time is spent decorating them. So I coil them, and then I cover them in layer upon layer of liquid clay, slip, which is various colours ... what I like about pottery is the variety of techniques I can use, I can carve it, inlay it, stencil it, I can then apply transfers on top ... I can use things like gold, and mother of pearl. So I like the fact that I have a huge variety of techniques to mix and match in one work.’ *60s Child* is a richly complex example of this highly intricate ceramic technique: the virtuosic surfaces in the present work deploy a complex variety of additional techniques – from glazing and embossing to incision, relief and photographic transfers – which frequently require several firings.

The emphasis on the handmade, organic craftsmanship and the sensitivities of this complex and multi-layered creative process are evident in the present work: we observe the artist's own overworking in his layers of glaze applied to old firing cracks towards the underside of the pot. Jacky Klein comments, ‘What captivates Perry, ultimately, about both ornamental and folk pottery is the essential individualism he finds expressed in such work – an individualism premised, most significantly, on its handcrafted qualities. His love for the handmade connects fundamentally to his belief that craftsmanship is not just about perfecting a particular technique, but is to do with the articulation of the deep emotional and organic relationship that a craftsman develops with his medium – often over a lifetime of creative experimentation’ (J. Klein, *Grayson Perry*, Victoria Miro Gallery, 2010, p. 229).



λ 11

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

*Gregory*

signed with initials, inscribed and dated 'Gregory DH 78.' (lower centre)

ink on paper

17 x 14 in. (43.1 x 35.5 cm.)

Executed in 1978.

£25,000–35,000

\$33,000–46,000

€30,000–41,000

**PROVENANCE:**

with Galerie Alice Pauli, Lausanne.

with Galerie Claude Bernard, Paris.

'... if you want to work in line I think  
that it is the loveliest medium of all'

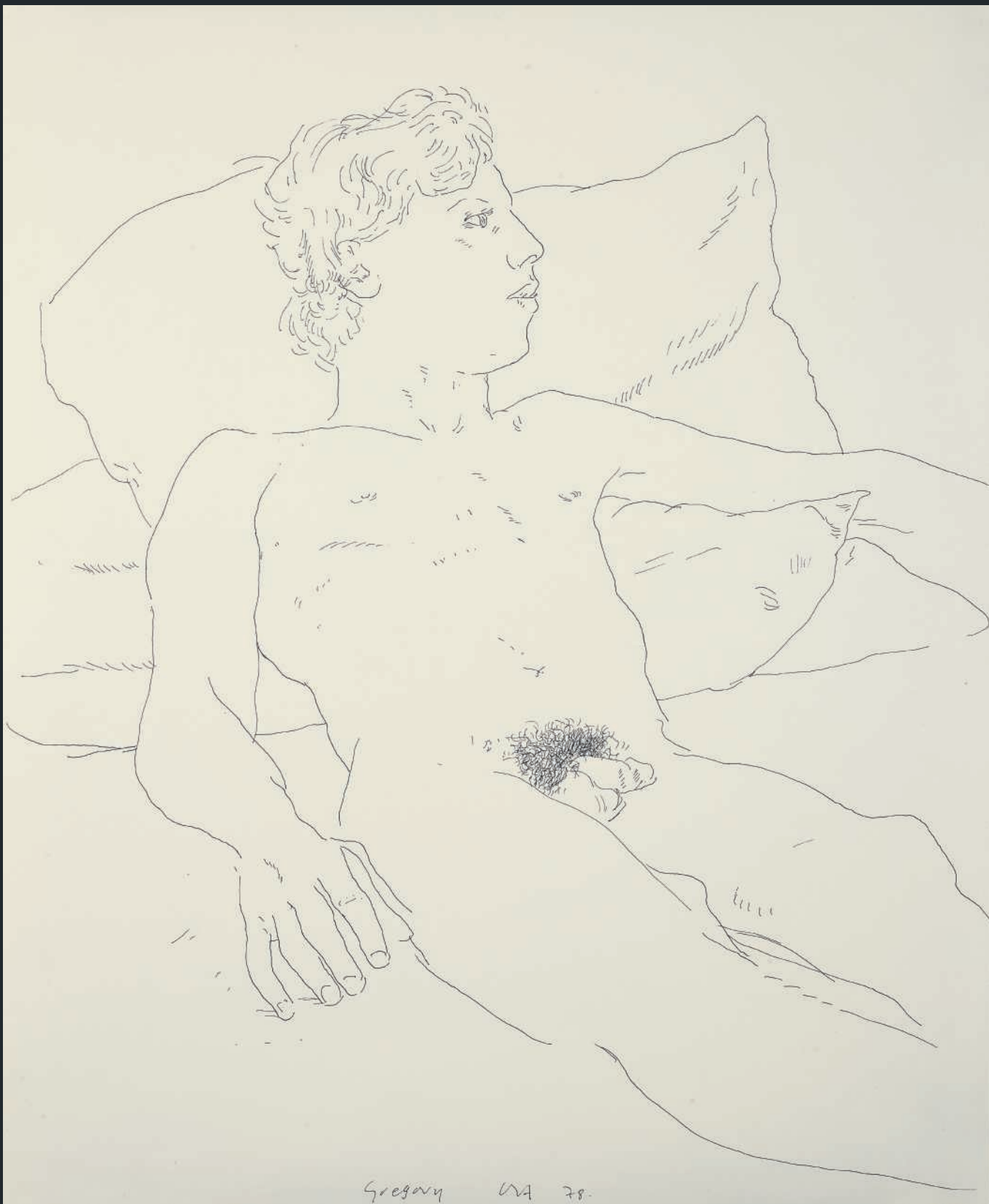
- David Hockney

This intimate line drawing from 1978 depicts Gregory Evans propped up on pillows in bed. Gregory was Hockney's assistant and companion for nearly a decade during the 1970s. He sat for Hockney numerous times and portraits of him, along with Celia Birtwell, Peter Schlesinger and Henry Geldzahler are synonymous with Hockney's early *oeuvre*. The pair met in 1974 through the art dealer Nick Wilder when Gregory was in his early twenties. In an interview with *The Guardian* in May 2015, Hockney was asked who the love of his life is, to which the artist replied, 'Maybe Gregory'. Gregory remains to this day a close friend of Hockney's. His portrait was included in the 2016 *David Hockney RA: 82 Portraits and 1 Still-life* exhibition at the Royal Academy, London.

Hockney focused on line drawings for a period from 1965 through to the late 1970s before he began experimenting with mediums such as photomontage and paper pulp. They are regarded as some of his finest works due to their refined simplicity and technical skill. In the present work, Hockney's aptitude is evident - each line is continuous and unhesitant and there is no evidence that the artist drafted up his composition beforehand.

Hockney discussed his process, 'I never talk when I am drawing a person, especially if I'm making line drawings. I prefer there to be no noise at all so I can concentrate more. You can't make a line too slowly, you have to go at a certain speed; so the concentration needed is quite strong. It's very tiring as well. If you make two or three line drawings, it's very tiring in the head, because you have to do it all at one go, something you've no need to do with pencil drawings ... Its exciting doing it, and I think it's harder than anything else; so when they succeed, they're much better drawings, often' (D. Hockney, quoted in N. Stangos, *David Hockney by David Hockney, My Early Years*, London, 1976, p. 157).





Gregory WA 78.



λ 12

**ANTONY DONALDSON (B. 1939)**

*Six O'Clock Cadillac*

signed twice, inscribed and dated 'ANTONY DONALDSON 1966/SIX O'CLOCK/CADILLAC/ANTONY DONALDSON' (on the canvas overlap)

acrylic on canvas

36 x 36 in. (91.5 x 91.5 cm.)

Painted in 1966.

£12,000–18,000

\$16,000–24,000

€14,000–21,000

**PROVENANCE:**

Purchased by the present owner at the 1966 exhibition.

**EXHIBITED:**

London, Rowan Gallery, *Antony Donaldson*, November - December 1966, no. 1.



λ 13

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

*Portrait of a man*

signed with initials and dated 'DH. 63' (lower right)

pencil, charcoal and crayon on paper

3½ x 3½ in. (9 x 8 cm.)

Executed in 1963.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

A gift from Mo McDermott to the present owner in June 1975.

Hockney met Mo McDermott while studying at the Royal College of Art in 1961. McDermott quickly became Hockney's model and latterly his assistant. It has been suggested that the present work may be a self portrait.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ 14

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

*1965 (Ticino)*

signed and dated 'Nicholson 59' (on the reverse), signed again, inscribed and dated again 'NICHOLSON/1965/(TICINO)' (on the backboard)  
pencil and oil wash on paper, on the artist's prepared board  
18½ x 11½ in. (47 x 29.2 cm.)  
Executed in 1959-65.

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

Anonymous sale; Dobiaschofsky, Bern, 21-24 May 2008, lot 589, where purchased by the present owner.

**EXHIBITED:**

Bottrop, Josef Albers Museum, *Ben Nicholson*, October - December 1989, no. 54.

λ 15

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

*Egg Form: Pebbles*

signed and numbered 'Moore 9/9' (at the back of the base)

bronze with a brown patina

4 $\frac{3}{8}$  in. (11 cm.) wide

Conceived in 1977.

£12,000-18,000

\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

Acquired by the present owner *circa* 1980.

**LITERATURE:**

D. Mitchinson (ed.), *Henry Moore*, London, 1981, pp. 288-315, no. 598, another cast illustrated.

A. Bowness (ed.), *Henry Moore: Complete Sculpture, 1974-1980*, Vol. 5, London, 1994, pp. 32-33, no. 718, another cast illustrated.



**HENRY MOORE, O.M., C.H. (1898-1986)***Mother and Child: Gothic*

signed and numbered 'Moore 3/9' (at the base)

bronze with a brown and green patina

7½ in. (19 cm.) high

Conceived in 1975.

£30,000–50,000

\$40,000–66,000

€35,000–58,000

**PROVENANCE:**

Acquired by the present owner circa 1980.

**LITERATURE:**G. Levine, *With Henry Moore, The Artist at Work*, London, 1978, p. 139, another cast illustrated.D. Mitchinson (ed.), *Henry Moore Sculpture, with Comments by the Artist*, London, 1981, p. 265, no. 550, another cast illustrated.A. Bowness (ed.), *Henry Moore, Sculpture and Drawings: 1974-80*, Vol. 5, London, 1983, pp. 26-27, no. 684, pl. 63, another cast illustrated.J. Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, pp. 236-237, no. 591, another cast illustrated.

Moore conceived *Mother and Child: Gothic* at the end of a long line of distinguished sculptures on the subject of maternity, his most widely admired signature theme. Having already conceived more than twenty sculptures on the Mother and Child theme, Moore received a commission in 1943 to carve a Madonna and Child for St. Matthew's Church in Northampton (LH 226). This project gave Moore cause to reflect upon the long tradition of western religious art, and to focus on the ways in which a Madonna and Child differs from a purely secular Mother and Child. 'The Madonna and Child should have an austerity and a nobility', Moore wrote, 'and some touch of grandeur (even hieratic aloofness) which is missing in the everyday Mother and Child' (H. Moore quoted in D. Mitchinson (ed.), *Henry Moore Sculpture, with Comments by the Artist*, London, 1981, p. 90).

The universal and monumental aspect of this stone carving, completed in 1944, with the Madonna seated in serene repose as she supports the infant Christ in her lap, became the paradigm for many of the Mother and Child sculptures of later years, with the result that the religious aspect of the subject was largely subsumed within a secular context. This transformation is especially apparent in the present work *Mother and Child: Gothic*; Moore's old master sources remain evident, even while having been radically restated in the syntax of modernist abstraction. One may interpret the significance of the subject in various ways, according to either a sacred or secular meaning, while recognising that it exists in an eternal, mythic dimension with a comforting humanist message. One can also see here, the influence of the sculptures of Ancient Egyptian and Pre-Columbian cultures, which Moore venerated, who worshipped mother-child imagery, viewing them as powerful symbols of rejuvenation and fertility.

Indeed, the Mother and Child was one of the most common and evolving artistic themes and cannot be defined by any one religion, continent or century. As was the practice with Moore, he took inspiration from many sources, both religious and secular. What was of the utmost importance to the artist was that his work was instilled with a human quality that could speak to people on a personal level, while also acting as a universal symbol that could transcend the boundaries of religion and culture.

*Mother and Child: Gothic* was conceived at the beginning of a decade which saw Moore create more images of the Mother and Child than in any

'The 'Mother and Child' is one of my two or three obsessions, one of my inexhaustible subjects ... This may have something to do with the fact that the 'Madonna and Child' was so important in the art of the past and that one loves the old masters and has learned so much from them. But the subject itself is eternal and unending, with so many sculptural possibilities in it - a small form in relation to a big form, the big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it'

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

other period of his career. In contrast to other sculptures of this subject, in which Moore often created a restive or even boisterous infant with some recognisable naturalistic characteristics, he has in this later work cast the shape of the child as an elemental, virtually abstract form, as if to represent it in an early stage of development, that of a foetus having been newly born into the world as an infant.

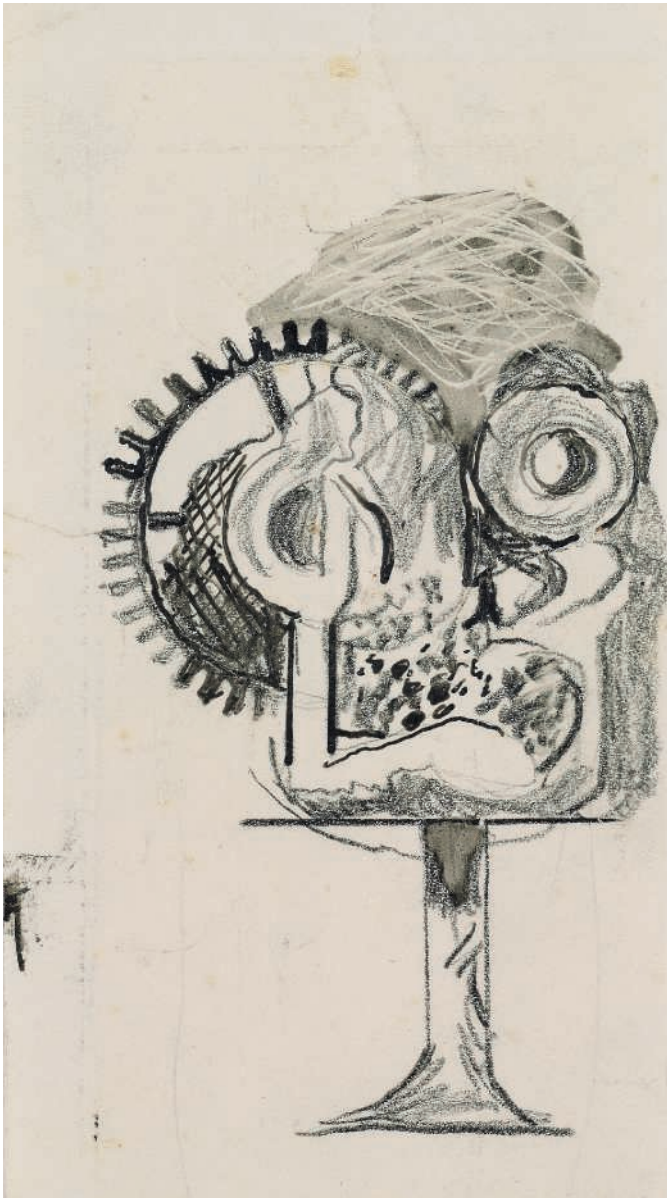
The Mother and Child theme is closely linked to Moore's inner and outer-form motif, where a smaller form is protected by the larger, while the outer piece bends to cradle or envelope the inner. Henry Moore explains that 'the infant, having left the protective body of its mother, is utterly exposed and helpless, a condition which has prompted the mother to bend, twist and lean', inclining her head 'in concerned regard for the vulnerability and needs of her new-born offspring' (H. Moore, quoted in A. Wilkinson (ed.), *op. cit.*, 2002, p. 214). This is expressed beautifully in *Mother and Child: Gothic*. The mother holds her arm at a right angle, this uncharacteristically harsh line emphasising the role of mother as the powerful protector, while the child appears enveloped in the tender yet forceful hold of mother. The piece is kinetic, it holds the possibility of movement, the mother and child both reaching, and as the child is unbalanced the mother is even more protective.

For Moore, the idea of the Mother and Child occupies a place at very heart of creation, in both the physical, natural world, and within the creative arts of humankind. 'Moore continuously found new ways of exploring the theme so that the imagery could take on meaning beyond the aesthetics of its form', Gelburd has explained. 'The development of the mother and child imagery reveals that Moore's involvement in this theme reaches beyond maternity to an inquiry into birth and creativity. The theme of the mother and child, the mother giving birth, the child struggling to emerge from the maternal womb, is like the stone giving birth to the form, the form struggling to emerge from the block of stone' (Exhibition catalogue, *Mother and Child: The Art of Henry Moore*, Hempstead, New York, Hofstra University, 1987, p. 37). Moore's obsessive preoccupation with the theme of the Mother and Child lies at the very heart of the meaning and practice of his art. 'I was conditioned, as it were to see [the Mother and Child] in everything', Moore declared. 'I suppose it could be explained as a 'Mother' complex' (H. Moore, quoted in A. Wilkinson (ed.), *op. cit.*, 2002, p. 213).

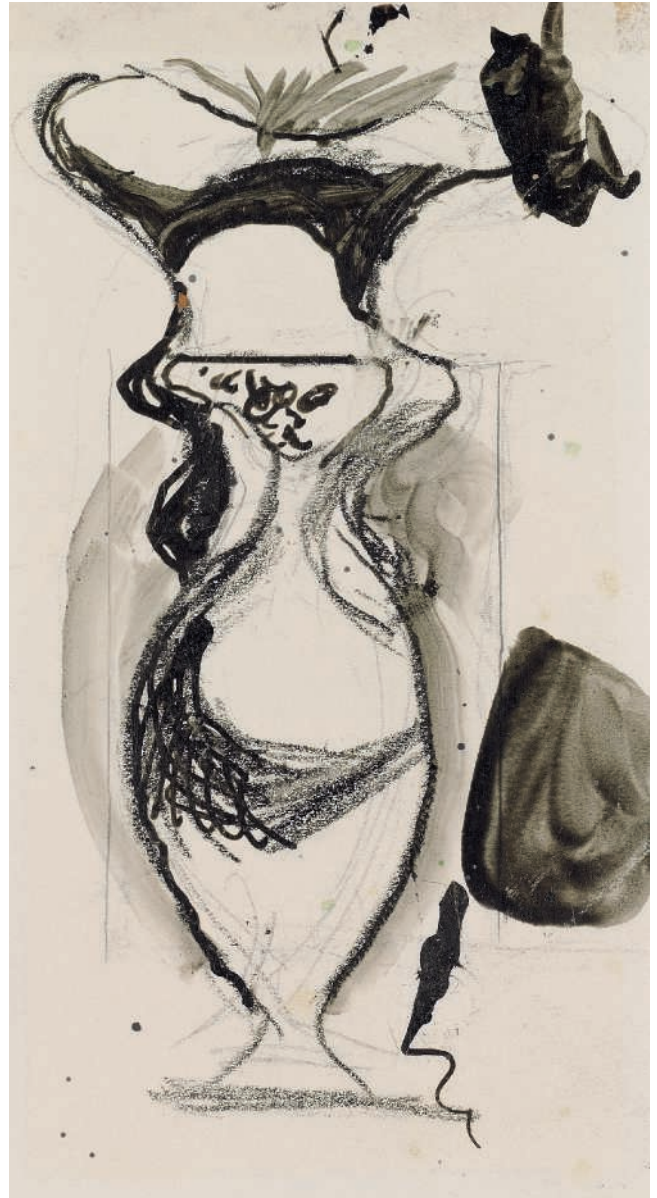


## PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

Christie's are delighted to be offering this collection of works by Graham Sutherland from an important private Italian collection over our Modern British sales in 2019. Collected over a period spanning twenty years, the carefully and sensitively curated selection demonstrates the breadth of Sutherland's output from the 1930s to the 1970s. Whilst the works have all been well exhibited and documented in the literature on the artist, it is the first time any of the works in the collection have come to auction.



17 (i)



17 (ii)





18

λ 17

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

*(i) Study of Machine; (ii) Standing Form (Study)*

(i) pencil, conté pencil and ink on paper  
5½ x 2¾ in. (14 x 6.9 cm.)

Executed in 1945.

(ii) pencil, conté pencil and ink on paper  
5 x 2¾ in. (12.7 x 6.5 cm.)

Executed in 1971.

£1,000-1,500

\$1,400-2,000

€1,200-1,700

(2)

**PROVENANCE:**

with Galleria Ruggnerini & Zonca, Milan, 1994.

Acquired from the above by the present owner's father, and by descent.

**LITERATURE:**

*(i) Study of Machine:* J. Andrews (ed.), *Graham Sutherland Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 196, no. 78, illustrated.

*(ii) Standing Form (Study):* J. Andrews (ed.), *Graham Sutherland Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 220, no. 106, illustrated.

λ 18

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

*Vine Pergola (Study)*

pencil and gouache on paper  
4¾ x 8 in. (11.2 x 20.4 cm.)

Executed in 1947.

£4,000-6,000

\$5,300-7,900

€4,700-7,000

**PROVENANCE:**

with Galleria Ruggnerini & Zonca, Milan, 1984.

Acquired from the above by the present owner's father, and by descent.

**LITERATURE:**

J. Andrews (ed.), *Graham Sutherland Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 163, no. 40, illustrated.



λ 19

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

*Form in Estuary*

gouache, ink, chalk and pencil on paper, lightly squared for transfer  
10 x 8<sup>3</sup>/<sub>8</sub> in. (25.4 x 21.3 cm.)  
Executed in 1977.

£3,000–5,000

\$4,000–6,600  
€3,500–5,800

**PROVENANCE:**

with Galleria Ruggerini & Zonca, Milan, 1987.  
Acquired from the above by the present owner's father, and by descent.

**LITERATURE:**

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 251, no. 141, illustrated.



λ 20

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

*Studies for 'Devastation: East End Street'*

inscribed 'East End Street: Two ideas on the theme of one side of sheet predominating.' (centre), inscribed and numbered again '7 East End Street' (on the reverse)

ink, pastel, wash and collage on paper

9½ x 7½ in. (24.1 x 19 cm.)

Executed in 1941.

£7,000-10,000

\$9,300-13,000

€8,200-12,000

**PROVENANCE:**

Kathleen Sutherland.

with Galleria Rugggerini & Zonca, Milan, 1994.

Acquired from the above by the present owner's father, and by descent.

**EXHIBITED:**

Turin, Galleria Civica d'Arte Moderna, *Sutherland*, October - November 1965, no. 24.

Milan, Palazzo Reale, *Sutherland, The Wartime Drawings*, June - July 1979, no. 37.

**LITERATURE:**

Exhibition catalogue, *Sutherland*, Turin, Galleria Civica d'Arte Moderna, 1965, pp. 78-79, no. 24, illustrated.

Exhibition catalogue, *Sutherland*, Milan, *The Wartime Drawings*, Palazzo Reale, 1979, p. 55, no. 37, illustrated.

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 139, no. 7, illustrated.

## PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION



λ 21

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

*Undulating Form*

signed with initials and dated 'g.s.1973' (lower right)  
pencil, gouache, ink and chalk on paper, lightly squared for transfer  
20½ x 19⅞ in. (52 x 50.6 cm.)  
Executed in 1973.

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

with Galleria Bergamini, Milan, 1974.  
Acquired from the above by the present owner's father, and by descent.

**LITERATURE:**

J. Andrews (ed.), *Graham Sutherland Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 227, no. 114, illustrated.



λ 22

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

*Forest I*

signed and dated 'Sutherland/1970' (lower right)  
pencil, ink, coloured chalk and gouache on paper, lightly squared for transfer  
24¾ x 18½ in. (61.9 x 47 cm.)  
Executed in 1970.

£12,000-18,000

\$16,000-24,000  
€14,000-21,000

**PROVENANCE:**

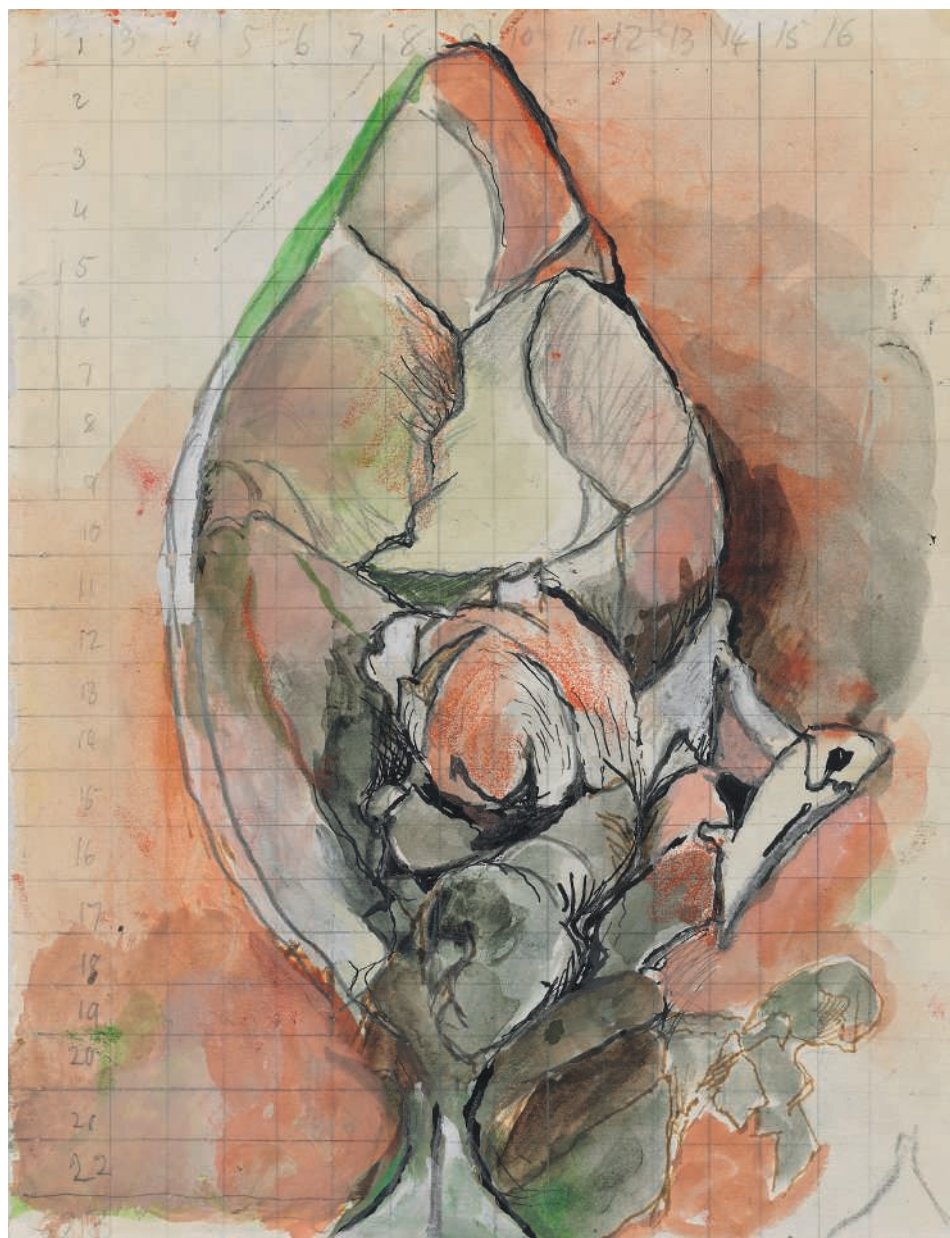
with Galleria Bergamini, Milan, 1984.  
Acquired from the above by the present owner's father, and by descent.

**EXHIBITED:**

Milan, Galleria Bergamini, *Sutherland 6 Litografie: La foresta, Il fiume, La roccia*, June 1972, no. 2.  
Florence, Galleria Pananti, *Graham Sutherland, Ollii, guazzi, lito*, November 1975, catalogue not traced.

**LITERATURE:**

Exhibition catalogue, *Sutherland 6 Litografie: La foresta, Il fiume, La roccia*, Milan, Galleria Bergamini, 1972, no. 2, illustrated, catalogue not traced.  
Exhibition catalogue, *Graham Sutherland, Ollii, guazzi, lito*, Florence, Galleria Pananti, 1975, n.p., illustrated, catalogue not traced.  
J. Andrews (ed.), *Graham Sutherland Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 207, no. 91, illustrated.



λ 23

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

*Rock Form (Study)*

pencil, chalk, gouache and watercolour on paper, lightly squared for transfer  
8<sup>7</sup>/<sub>8</sub> x 7 in. (22.6 x 17.9 cm.)  
Executed in 1970.

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

with Galleria Bergamini, Milan, 1974.  
Acquired from the above by the present owner's father, and by descent.

**LITERATURE:**

J. Andrews (ed.), *Graham Sutherland Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 211, no. 95, illustrated.



λ 24

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

*Study for 'Landscape with Ruin'*

pencil, gouache, coloured chalk and ink on two joined sheets, lightly squared for transfer

8<sup>7</sup>/<sub>8</sub> x 7 in. (22.5 x 17.8 cm.)

Executed in 1973.

£4,000–6,000

\$5,300–7,900  
€4,700–7,000

**PROVENANCE:**

with Galleria Bergamini, Milan, 1974.

Acquired from the above by the present owner's father, and by descent.

**LITERATURE:**

J. Andrews (ed.), *Graham Sutherland, Correspondences Selected Writings on Art*, Haverfordwest, 1982, p. 229, no. 116, illustrated.

# PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION



λ 25

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

*Studies for Landscape*

signed 'Sutherland' (lower right) and dated '1939.' (centre)  
gouache, ink, pencil and collage on paper, lightly squared for transfer  
8¼ x 4½ in. (20.8 x 11.8 cm.)  
Executed in 1939.

£5,000–8,000

\$6,600–11,000  
€5,900–9,300

**PROVENANCE:**

with Galleria Ruggerini & Zonca, Milan, 1994.  
Acquired from the above by the present owner's father, and by descent.

**EXHIBITED:**

Milan, Galleria Sant'Abrogio, *Graham Sutherland, Opere 1924-73*, April - May 1974, no. 3.

**LITERATURE:**

Exhibition catalogue, *Graham Sutherland, Opere 1924-73*, Milan, Galleria Sant'Abrogio, 1974, no. 3, illustrated.  
J. Andrews (ed.), *Graham Sutherland, Correspondences Selected Writings on Art*, Haverfordwest, 1982, p. 136, no. 4, illustrated.  
S. Roffi, *Sutherland, Il pittore che smascherò la natura*, Milan, 2012, p. 102, illustrated.





VARIOUS PROPERTIES

λ 26

**JOHN TUNNARD, A.R.A. (1900-1971)**

*Gorse Fire*

signed, dated and numbered 'John Tunnard. 47./W.40' (lower left), signed again, inscribed, numbered again and dated again 'Gorse Fire./John Tunnard/1947/W.40' (on the reverse)

pencil, ink, watercolour, pastel and gouache on paper

14<sup>7</sup>/<sub>8</sub> x 21<sup>7</sup>/<sub>8</sub> in. (37.7 x 55.6 cm.)

Executed in April 1947.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

with Lefevre Gallery, London, where purchased by Dalzell-Hatfield Gallery, Los Angeles, 7 July 1952.

Arthur and Marjorie McKinney, and by descent to Maryann McKinney.

A gift from the above to Planned Parenthood Association, Utah, from whom acquired by the present owner.

**EXHIBITED:**

London, Lefevre Gallery, *John Tunnard: New Paintings*, November - December 1947, no. 31.

Dallas, Museum of Fine Arts, *Feininger & Tunnard: Watercolors*, March - April 1951, catalogue not traced.

**LITERATURE:**

A. Peat and B. Whitton, *John Tunnard, His Life and Work*, Aldershot, 1997, p. 178, no. 534.

We are very grateful to Professor Brian Whitton for his assistance in preparing this catalogue entry.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 27

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

*Ringwood, Audley End V*

signed and dated 'Edward Bawden 1976' (lower right)

ink and watercolour on paper

19¾ x 25½ in. (49.1 x 64.7 cm.)

Executed in 1976.

£2,000-3,000

\$2,700-4,000

€2,400-3,500

**PROVENANCE:**

Purchased by the present owner at the 1978 exhibition.

**EXHIBITED:**

London, Fine Art Society, *Edward Bawden*, February - March 1978, no. 6.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 28

**JOHN NASH, R.A. (1893-1977)**

*View of a farm through trees*

signed 'John Nash' (lower left)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

£5,000–8,000

\$6,600–11,000

€5,900–9,300

**PROVENANCE:**

Anonymous sale; Christie's, London, 9 June 1978, lot 216, where purchased by the present owner.

## 29

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

*The Thames looking towards Tower Bridge*

signed 'C.R.W. NEVINSON' (lower right)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

Painted *circa* 1939.

£40,000–60,000

\$53,000–79,000

€47,000–70,000

#### PROVENANCE:

Anonymous sale; Sotheby's, London, 14 November 1984,  
lot 76, where purchased by the present owner.

'We can trace in his work a predilection for the spectacle of modern cities, and a keen preoccupation with their function as time-symbols. He sees them, not as receptacles of isolated examples of the picturesque, but as coherent units significant of the continuity of time. To this we may attribute the tendency of his recent work away from the detached incident or the exceptional appearance towards generalisation and synthesis. The later canvases are at once more compressed and more comprehensive. They have become emotional and epic'

- Thomas Wade Earp, quoted in C.R.W. Nevinson, *Paint and Prejudice*, London, 1937, p. 190.

The present work is one of several views by Nevinson which focus on the Thames. Here, we are looking towards Tower Bridge and the estuary towards the end of day. Nevinson is his most adept in depicting light on, and the muted colours of, the river, factories and warehouses.

Nevinson knew London and its great river intimately and this painting shares stylistic features with a group of Thames paintings, a number of which are now in the Museum of London, which Nevinson executed around 1939. One, *Thames Estuary* was exhibited in his show at the Leicester Galleries in 1939 (no. 3). The rows of cranes and warehouses frame the river and Tower Bridge is a silhouette on the horizon under sculpted clouds, a distant echo of Nevinson's much earlier espousal of Futurism. Faceted clouds also figure in Nevinson's *Any Wintry Afternoon in England* (1930) in Manchester Art Gallery, and more pronounced example of latent Futurism is displayed in Nevinson's *View on the Thames (Tower Bridge from the Pool of London, c. 1930)* in the Royal Institute of British Architects Collection. In contrast, the present work is a more gently modulated picture, with industrial smoke and ships and barges edging the river.

We are very grateful to Christopher Martin for preparing this catalogue entry.





30

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

*Newhaven*

signed 'C.R.W. NEVINSON. (lower right)

oil on canvas

12 x 16 in. (30.5 x 40.7 cm.)

Painted *circa* 1936.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 8 June 2001, lot 148.

Barry Reuter, UK.

Anonymous sale; Roseberys, London, 9 September 2014, lot 629, where purchased by the present owner.

**EXHIBITED:**

London, Redfern Gallery, *Twenty-five Years of Paintings by C.R.W. Nevinson*, February 1937, no. 24.

Nevinson's painting from *circa* 1936 depicts a stormy sea at twilight looking towards Newhaven from Seaford. The small canvas is full of movement in both cloudscape and surging sea, but Nevinson eschews the stylisation that characterised his 'wave' canvases of the First World War, when he was still in thrall to Italian Futurism. The coast in this part of East Sussex is especially prone to being hit by heavy storms from the south-west. The groynes featured in the picture were removed in 1987, when the sea defences were reinforced. Nevinson painted many scenes in this part of Sussex from the 1930s, including Seaford Bay, a painting of which was also shown with *Newhaven* in Nevinson's exhibition at the Redfern Gallery in 1937.

We are very grateful to Christopher Martin for preparing this catalogue entry.



λ 31

**RICHARD EURICH, R.A. (1903-1992)**

*Queen Mary, Going into Graving Dock*

signed and dated 'R.EURICH. 1936.' (lower right)

oil on canvas

14 x 20 in. (35.6 x 50.8 cm.)

Painted on 2 April 1936.

£8,000–12,000

\$11,000–16,000

€9,300–14,000

**PROVENANCE:**

with Redfern Gallery, London.

Anonymous sale; Bonhams, London, 13 September 2005, lot 156.

with Bourne Gallery, Reigate, where purchased by the present owner in 2009.

Eurich recalls seeing the Queen Mary in his diary entry on 27 March 1936, 'Mavis and I went on the Hotspur ferry down to Calshot and had a magnificent view of her coming up the water and later as she went into dry dock', painting the present work a few days later.

We are very grateful to Philippa Bambach and Christine Clearkin for preparing this catalogue entry.



λ \* 32

**ERIC KENNINGTON, R.A. (1888-1960)**

*Soldier*

signed with initials and dated 'E.H.K. 1918' (lower right) and indistinctly inscribed (upper right)  
charcoal on blue paper  
29 $\frac{3}{8}$  x 21 $\frac{1}{2}$  in. (75.2 x 54.5 cm.)  
Executed in early 1918.

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

with R.H. Spurr, Southport.  
Acquired by the present owner in 2011, by descent.

We are very grateful to Dr Jonathan Black for his assistance in preparing this catalogue entry.





λ 33

**MERVYN PEAKE (1911-1968)**

*The red room*

signed and dated 'Peake/-45-' (lower left)

oil on canvas

30 x 20 in. (76.2 x 50.8 cm.)

Painted in 1945.

There is another portrait by the same hand on the reverse.

£3,000–5,000

\$4,000–6,600

€3,500–5,800

**PROVENANCE:**

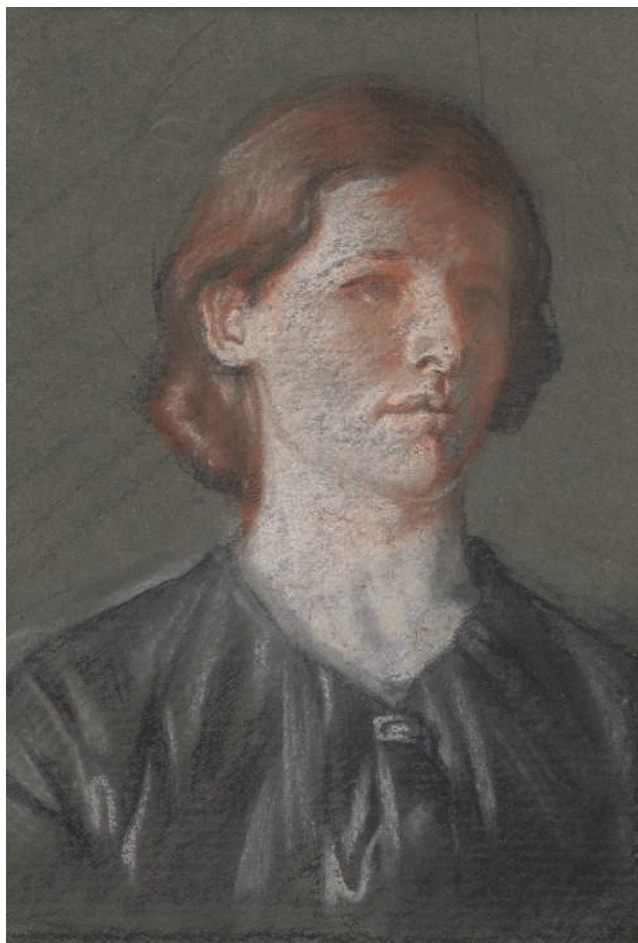
with Clayton Sanders, Powys, where purchased by the present owner in 2004.

Mervyn Peake is celebrated as a writer, artist, illustrator and poet. He is best known for his Gormenghast books: *Titus Groan*, *Gormenghast* and *Titus Alone*, the first of which was published in 1950, heralded for their surreal and gothic nature. His early career began as a painter and illustrator in London in the 1930s, where he primarily worked on portrait commissions before depicting wartime scenes in the 1940s, with the outbreak of World War II. During this period, he was conscripted into the Army, where he served with the Royal Artillery and then the Royal Engineers, before being employed as a graphic artist by the Ministry of Information to work on propaganda illustrations. In 1943, after being invalided out of the Army, he was commissioned by the War Artist's Advisory Committee to paint glassblowers at the Chance Brothers factory in Birmingham, where cathode ray tubes were being produced for early radar sets, examples of which are now in the Imperial War Museum Collection.

## SIR WILLIAM ORPEN

Both *Portrait of Grace* and *Self portrait* are believed to be studies for Orpen's double portrait, *William and Grace* painted in 1901, the year of their wedding. Bruce Arnold makes reference to this painting, 'He painted a large canvas of himself and Grace, side by side. A study for this double portrait was included subsequently in the Carfax exhibition as No. 7, 'Two Portraits' priced at £6, while the painting was sent in to the Society of Portrait Painters, Orpen's first work to be exhibited with that group. It is remarkable. Orpen, even then, was a creator of fact, not of myth. It cannot be described as a happy honeymoon painting. But it is a truthful examination of himself and his wife, raw and uncompromising. The artist's own expression is serious and intense. There is

no attempt at self-caricature. Grace is painted in a stiff and slightly gauche pose, taller than he - as she was - leaning back, and with a hint of suspicion or doubt in her eyes. Her auburn hair is plainly done in a hank at the nape of her neck, and there is a reddish flush to her cheek, not altogether attractive and hinting at her rather poor health. Nevertheless, the painting's simplicity and directness of statement are compelling, as is the richness of tone, and the firm handling of light' (B. Arnold, *Orpen: Mirror to an Age*, London, 1981, p. 102). It is not clear whether the 'two portraits' exhibited in the Carfax Gallery, denote two separate drawings or a double portrait on a single sheet.



34

SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)

*Portrait of Grace*

coloured chalk on dark grey paper  
6½ x 4¼ in. (15 x 10.8 cm.)  
Executed circa 1901.

£1,500-2,000

\$2,000-2,600  
€1,800-2,300

**PROVENANCE:**

Acquired by the present owner's grandfather, and by descent.

**EXHIBITED:**

possibly, Brighton, Public Art Galleries, *Watercolours and Drawings by Modern Artists*, May - June 1937, catalogue not traced.  
possibly, Kingston upon Hull, Ferens Art Gallery, *Modern Paintings and Drawings*, April - May 1956, catalogue not traced.

35

SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)

*Self portrait*

coloured chalk on dark grey paper  
6½ x 4½ in. (15.5 x 10.9 cm.)  
Executed circa 1901.

£4,000-6,000

\$5,300-7,900  
€4,700-7,000

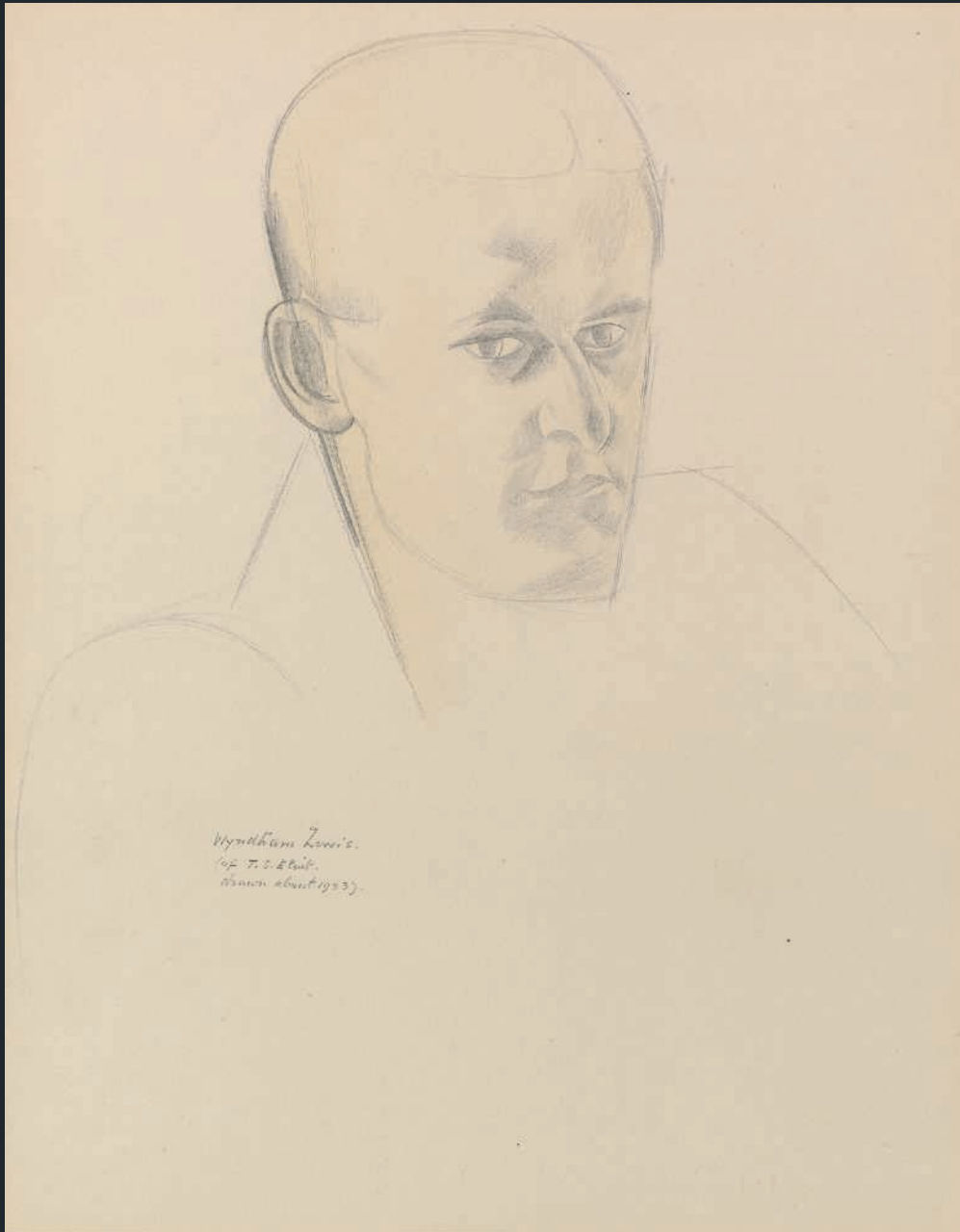
**PROVENANCE:**

Acquired by the present owner's grandfather, and by descent.

**EXHIBITED:**

possibly, Brighton, Public Art Galleries, *Watercolours and Drawings by Modern Artists*, May - June 1937, catalogue not traced.  
possibly, Kingston upon Hull, Ferens Art Gallery, *Modern Paintings and Drawings*, April - May 1956, no. 118, catalogue not traced.





λ 36

**PERCY WYNDHAM LEWIS (1882-1957)**

*T.S. Eliot*

signed, inscribed and dated 'Wyndham Lewis./of T.S. Eliot./drawn about 1923).' (lower left)  
pencil and wash on paper  
12 x 9½ in. (30.4 x 24.2 cm.)  
Executed *circa* 1923.

£7,000–10,000

\$9,300–13,000  
€8,200–12,000

**PROVENANCE:**

Acquired by the present owner's grandfather by 1949, and by descent.

**EXHIBITED:**

London, Redfern Gallery, *Wyndham Lewis*, May 1949, no. 97.

**LITERATURE:**

W. Michel, *Wyndham Lewis. Paintings and Drawings*, London, 1971, p. 385, no. 565, pl. 57.

American born novelist Thomas Stearns Eliot (1888-1965) is best known for his poems and plays which dominated the Modernist movement. His first book of poems, *Prufrock and Other Observations*, published in 1917 and *The Waste Land* from 1922 established Eliot's reputation as one of the most celebrated cultural figures of the 20th century. In 1925, Eliot became a director of the publishing house Faber & Gwyer (later Faber & Faber) and was awarded the Nobel Prize for Literature in 1948.



λ 37

**PERCY WYNDHAM LEWIS (1882-1957)**

*A.J.A. Symons*

signed 'Wyndham Lewis.' (lower right)

pencil on paper

12 x 10 in. (30 x 25.5 cm.)

Executed in 1932.

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

Acquired by the present owner's grandfather by 1949, and by descent.

**EXHIBITED:**

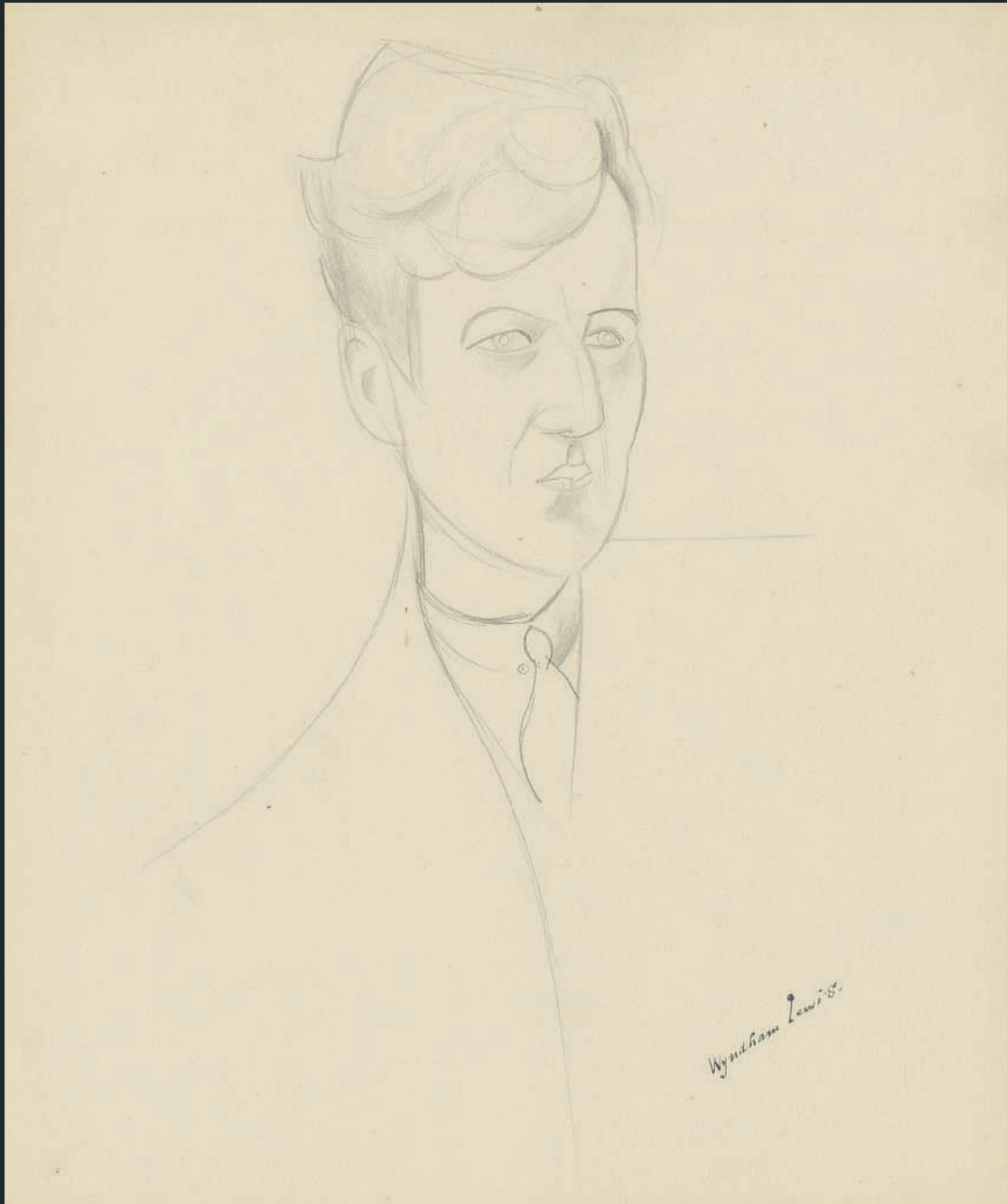
London, Redfern Gallery, *Wyndham Lewis*, May 1949, no. 64, dated 1939 in the catalogue.

London, Tate Gallery, *Wyndham Lewis and Vorticism*, July - August 1956, no. 96.

**LITERATURE:**

W. Michel, *Wyndham Lewis. Paintings and Drawings*, London, 1971, p. 400, no. 784, pl. 101.

Alphonse James Albert Symons (1900-1941) was a British author and biographer, best known for his 1934 biography, *The Quest for Corvo: An experiment in biography* of the eccentric English writer Frederick Rolfe (Baron Corvo).



λ 38

**PERCY WYNDHAM LEWIS (1882-1957)**

*Ronald Firbank*

signed 'Wyndham Lewis.' (lower right)

pencil on paper

12 x 10 in. (30.5 x 25.4 cm.)

Executed in 1922.

£2,000–3,000

\$2,700–4,000

€2,400–3,500

**PROVENANCE:**

Acquired by the present owner's grandfather by 1949, and by descent.

**EXHIBITED:**

London, Redfern Gallery, *Wyndham Lewis*, May 1949, no. 100, dated 1932 in the catalogue.

**LITERATURE:**

W. Michel, *Wyndham Lewis. Paintings and Drawings*, London, 1971, p. 382, no. 533, pl. 59.

Arthur Annesley Ronald Firbank (1886-1926) was an English novelist. Inspired by Oscar Wilde and the Aesthetic Art Movement, Firbank wrote eccentric and witty short stories concerned with social status, sexuality and religion.

## PROPERTY FROM THE COLLECTION OF THE LATE MR AND MRS WADE

Maurice Wade (1917-1991) was an artist of repute, exhibiting at the Tib Lane Gallery in Manchester during the late 1960s and 1970s, and having considerable success with the Thackeray Gallery in Kensington, including three sell-out exhibitions in the early seventies. However, according to his wife Margaret, his popularity waned and he died a relatively unknown artist in 1991. It was only in 2009 when the Philips Art Gallery, Altrincham, presented an exhibition of his paintings, that a reappraisal of his work began. Coincidentally, the exhibition was held in the old Tib Lane premises,

two years after the proprietor, Mrs Green had closed her gallery after more than four decades.

Christie's are delighted to be offering ten works from Maurice Wade's personal collection across our April and November auctions in 2019. A man of modest means, Wade's purchases were infrequent – the result of his trips to the Tib Lane Gallery between 1972-1988 – but well-judged, and his collection is testament to his keen eye for Modern British paintings and drawings.



λ 39

### PERCY WYNDHAM LEWIS (1882-1957)

#### *Woman Reading*

signed and dated 'Wyndham Lewis 1936.' (lower right) and inscribed 'Woman Reading.' (on the reverse of the supporting board)

pencil and watercolour on paper

12¾ x 10⅞ in. (32.4 x 25.7 cm.)

Executed in 1936.

£7,000–10,000

\$9,300–13,000

€8,200–12,000

#### EXHIBITED:

London, Redfern Gallery, *Wyndham Lewis*, May 1949, no. 83.

#### LITERATURE:

W. Michel, *Wyndham Lewis: Paintings and Drawings*, London, 1971, p. 404, no. 879.

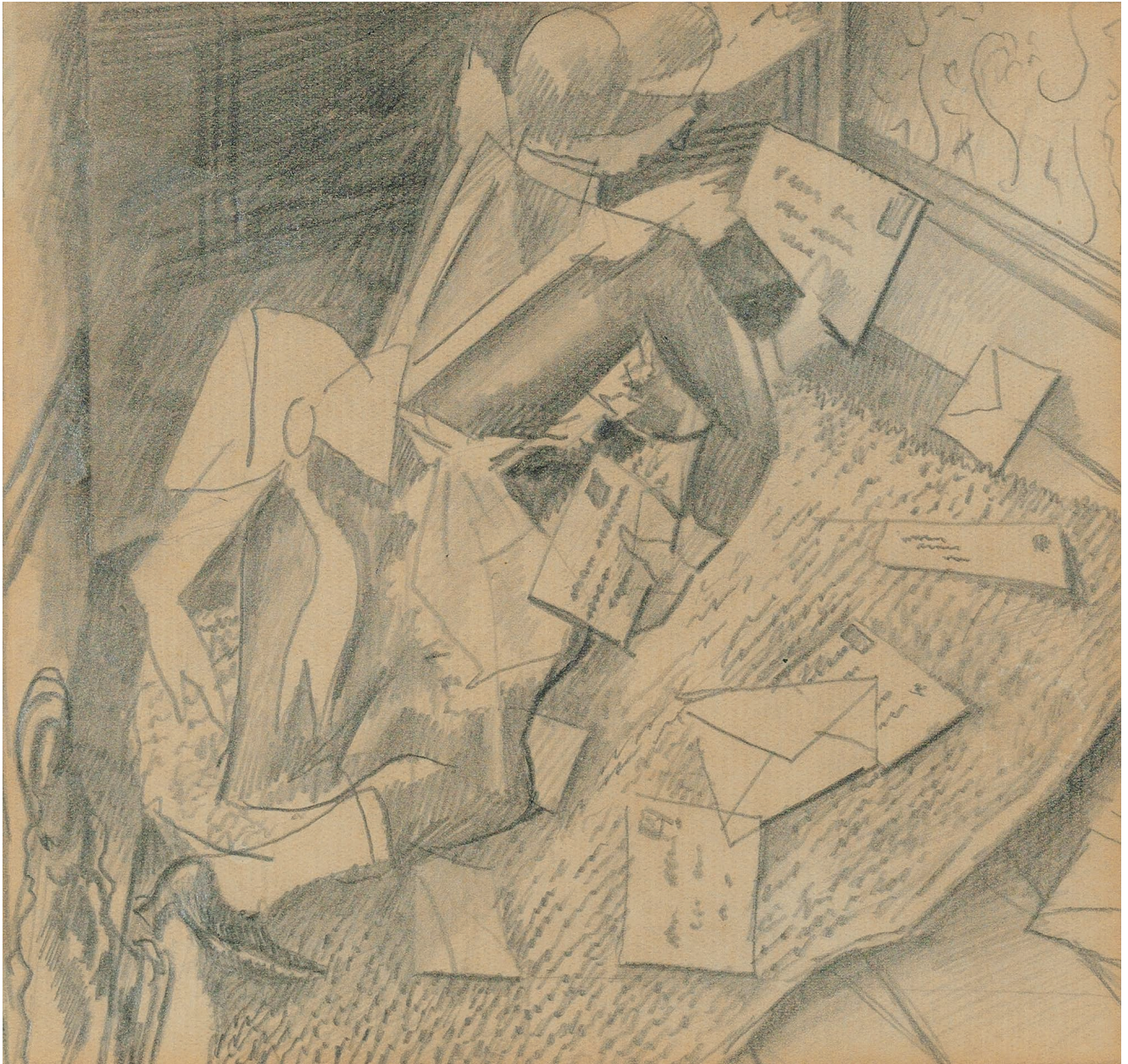
This mesmerising portrait of the artist's wife, Froanna, with its angular and faceted construction stems from Wyndham Lewis' allegiance to Cubism and Vorticism (of which he was a founder).

#### PROVENANCE:

M.A. Tachmindji.

Sir Michael Sadler.

with Tib Lane Gallery, Manchester, where purchased by Mr and Mrs Maurice Wade, and by descent.



λ 40

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

*Collecting the Post*

pencil on paper  
5 $\frac{1}{8}$  x 5 $\frac{7}{8}$  in. (14.3 x 14.9 cm.)

£6,000–8,000

\$8,000–11,000  
€7,000–9,300

**PROVENANCE:**

with Tib Lane Gallery, Manchester, where purchased by Mr and Mrs Maurice Wade, and by descent.

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





λ 41

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

*Making Beds*

signed and dated 'William/Roberts: 63' (lower left)  
 pencil and watercolour on paper, lightly squared for transfer  
 18¾ x 14¼ in. (46.1 x 36.2 cm.)  
 Executed in 1963.

£20,000-30,000

\$27,000-40,000  
 €24,000-35,000

**PROVENANCE:**

with Hamet Gallery, London.  
 Purchased by Mr and Mrs Maurice Wade from the June 1973 exhibition, and by descent.

**EXHIBITED:**

London, Hamet Gallery, *William Roberts: a Retrospective Exhibition*, February - March 1971, no. 77.  
 Northampton, Gallery 27, *William Roberts R.A.*, July 1971, catalogue not traced.  
 Exeter, Museum and Art Gallery, *William Roberts, Paintings and Watercolours*, November - December 1971, no. 26.  
 London, Hamet Gallery, *William Roberts R.A.*, April 1973, no. 46.  
 Manchester, Tib Lane Gallery, *Summer Exhibition*, June - July 1973, no. 29.

**LITERATURE:**

Exhibition catalogue, *William Roberts: a Retrospective Exhibition*, London, Hamet Gallery, 1971, n.p., no. 77.



λ 42

**JOHN PIPER, C.H. (1903-1992)**

*Garn Fawr*

signed 'John Piper' (lower left) and inscribed 'Garn Fawr' (on the reverse)

gouache and ink on paper

14 $\frac{5}{8}$  x 22 $\frac{3}{4}$  in. (37.3 x 56.8 cm.)

Executed in 1970.

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

with Marlborough Fine Art, London, where purchased by and Mrs Maurice Wade in 1970, and by descent.

**EXHIBITED:**

London, Marlborough Gallery, *John Piper, Oil Paintings, Gouaches and Ceramics*, March - April 1972, no. 42.

**LITERATURE:**

Exhibition catalogue, *John Piper, Oil Paintings, Gouaches and Ceramics*, London, Marlborough Gallery, 1972, pp. 14-26, no. 42, illustrated.

A. West, *John Piper*, London, 1979, n.p., pl. 21.

R. Ingrams and J. Piper, *Piper's Places: John Piper in England and Wales*, London, 1983, pp. 142-143, no. 116, as 'Garn Fawr, Pembrokeshire', illustrated.

Garn Fawr was John Piper's Welsh retreat for many years. In 1962, he and his wife Myfanwy bought a ruined cottage there after exploring Pembrokeshire countryside in search of a holiday home. Highly influenced by the savage nature and the beauty of the surroundings, the place became the subject of numerous paintings.

We are very grateful to Rev. Dr Stephen Laird FSA for preparing this catalogue entry.



λ 43

**KEITH VAUGHAN (1912-1977)**

*Figures in a Landscape*

signed and dated 'Keith Vaughan/50' (lower right)

ink and gouache on card

10¼ x 8 in. (26 x 20.3 cm.)

Executed in 1950.

£5,000–8,000

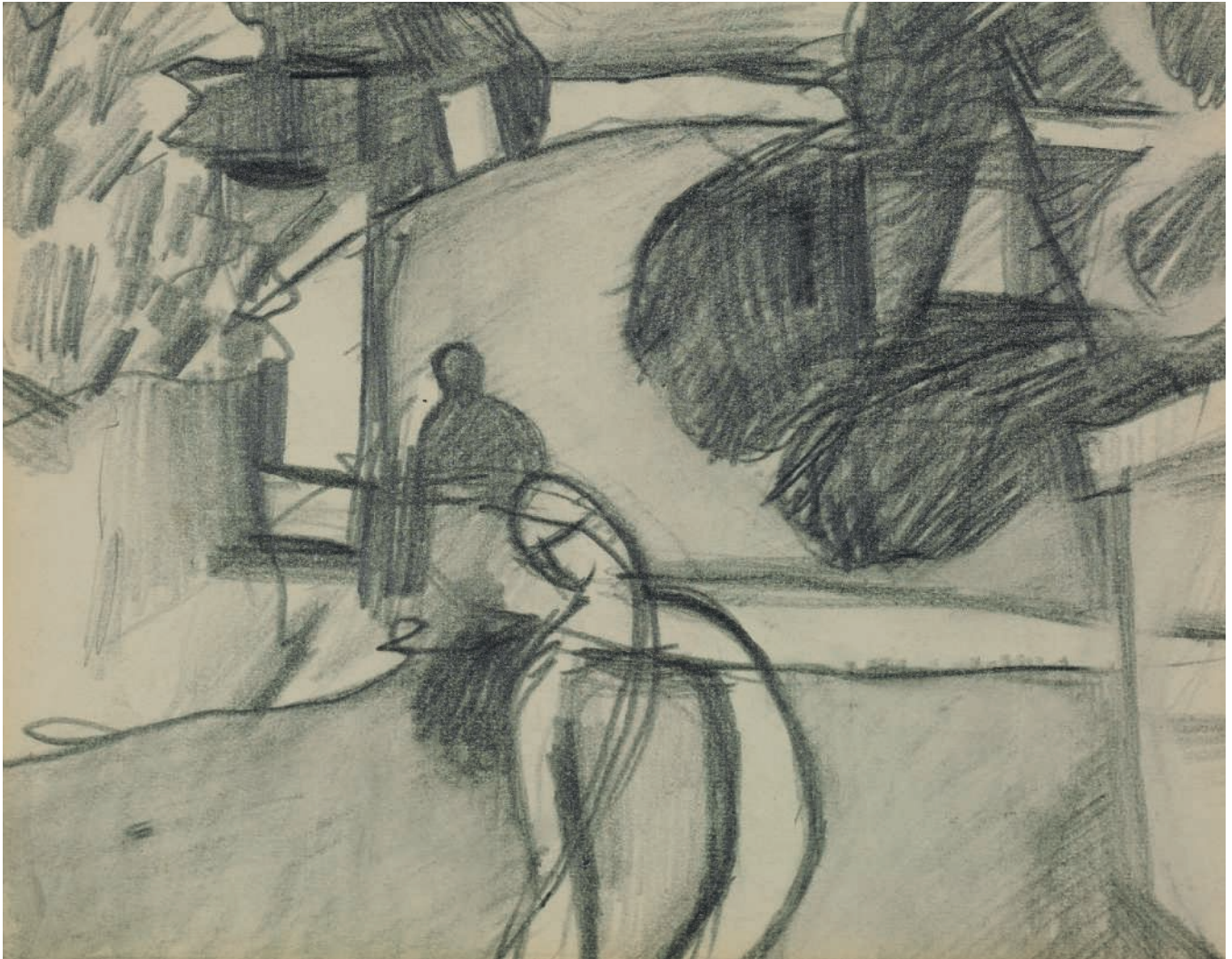
\$6,600–11,000

€5,900–9,300

**PROVENANCE:**

with Tib Lane Gallery, Manchester, where purchased by Mr and Mrs Maurice Wade, and by descent.

We are very grateful to Gerard Hastings whose new book on Keith Vaughan's graphic art will be published by Pagham Press later in the year, for his assistance in preparing this catalogue entry, and those for lots 44 and 45 and 77.



λ 44

**KEITH VAUGHAN (1912-1977)**

*Landscape Study*

inscribed and dated 'Landscape Study 1953' (on the artist's label under the mount)

pencil on paper

4 x 4¾ in. (10.1 x 12 cm.)

Executed in 1953.

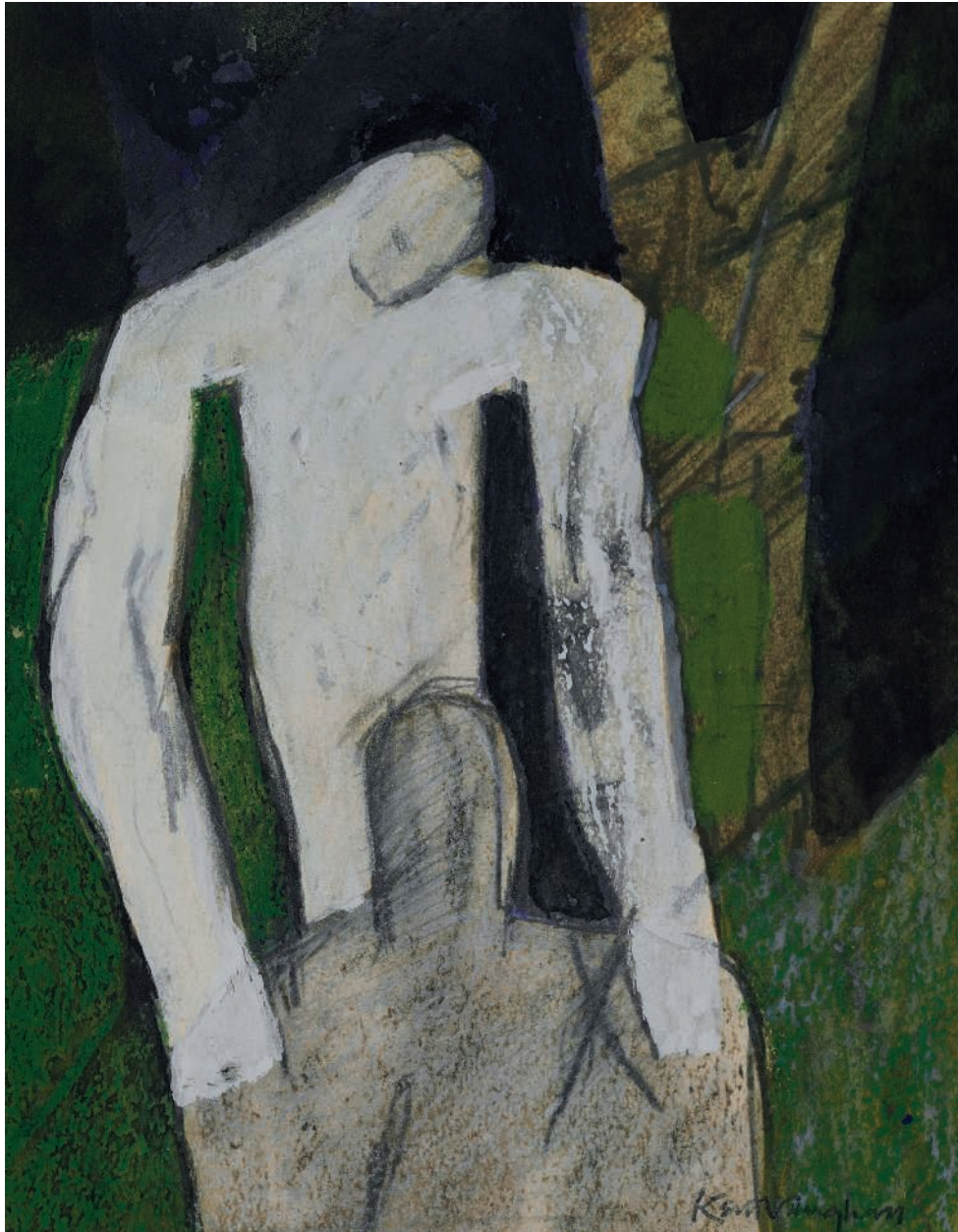
£1,500-2,500

\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

with Tib Lane Gallery, Manchester, where purchased by Mr and Mrs Maurice Wade, and by descent.



λ 45

**KEITH VAUGHAN (1912-1977)**

*Landscape with Two Figures*

signed 'Keith Vaughan' (lower right) and inscribed and dated 'Landscape with 2 Figures 1969' (on the artist's label attached to the backboard)

pencil, gouache and coloured crayon on paper

5¾ x 4½ in. (14.6 x 11.4 cm.)

Executed in 1969.

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

with Tib Lane Gallery, Manchester, 1985, where purchased Mr and Mrs Maurice Wade, and by descent.



λ 46

**JOHN NASH, R.A. (1893-1977)**

*Cows in the Shade*

signed with the artist's monogram (lower right)

pencil and ink on cream paper

8¼ x 7¼ in. (21 x 18.4 cm.)

Executed in 1938.

£800-1,200

\$1,100-1,600  
€930-1,400

**PROVENANCE:**

with Tib Lane Gallery, Manchester, where purchased by Mr and Mrs Maurice Wade, and by descent.

**EXHIBITED:**

Colchester, The Minories Galleries, *John Nash, R.A., 1893-1977: A Memorial Exhibition*, January - February 1979, no. 26.



λ 47

**JAMES LLOYD (1905-1974)**

*Boy with Pet Rabbit*

signed 'J.LLOYD' (lower right)  
gouache on paper  
15 $\frac{1}{8}$  x 19 $\frac{3}{8}$  in. (39.1 x 49.3 cm.)

£1,500-2,500

**PROVENANCE:**

with Tib Lane Gallery, Manchester, where purchased by Mr and Mrs Maurice Wade in February 1973, and by descent.

\$2,000-3,300  
€1,800-2,900



VARIOUS PROPERTIES

λ 48

**ALISON WATT (B. 1965)**

*Head of a Young Man*

signed 'WATT' (lower right) and signed again, inscribed and dated  
'Head of a Young/Man/1988 Alison Watt.' (on the backboard)

oil on canvas-board

10 x 8 in. (25.5 x 20.2 cm.)

Painted in 1988.

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

with Houldsworth Fine Art, London.

**EXHIBITED:**

Edinburgh, Scottish Gallery, *Six Women Artists*, November 1988, no. 63,  
catalogue not traced.



λ 49

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

*Sitting Couple*

stamped with the artist's initial, numbered and dated 'C C4S 83 5/9'

(on the underside)

bronze with a dark brown and polished patina

8 in. (20.2 cm.) deep

Conceived in 1983.

£20,000-30,000

\$27,000-40,000

€24,000-35,000

**PROVENANCE:**

with Charles Foley Gallery, Ohio.

Private collection, Ohio, 1984.

Anonymous sale; Christie's, New York, 30 September 2015, lot 41, 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. 348, no. C4S, another cast illustrated.





PROPERTY FROM A  
NORTHEASTERN AMERICAN INSTITUTION

λ \* 50

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

*Mirage I*

signed and numbered 'Frink 2 2/5' (on the base)  
lacquered bronze with a gold patina  
36½ in. (92.7 cm.) high  
Conceived in 1967.

£18,000-25,000

\$24,000-33,000

€21,000-29,000

**PROVENANCE:**

A gift from Benjamin D. Bernstein to the present owner.

**EXHIBITED:**

London, Waddington Galleries, *Elisabeth Frink: Recent Sculpture*, 1967, another cast exhibited.  
London, Waddington Galleries, *Elisabeth Frink: Sculpture and Prints and Drawings from Chaucer*, October - November 1972, exhibition not numbered, another cast exhibited.  
Dorchester, County Museum, *Elisabeth Frink: Sculpture and Drawings*, July - September 1982, no. 23, another cast exhibited.  
Wakefield, Yorkshire Sculpture Park, *Elisabeth Frink: Open Air Retrospective*, July - November 1983, no. 6, as 'Mirage Group', another cast exhibited.  
London, Royal Academy, *Elisabeth Frink: Sculpture and Drawings 1952-1984*, February - March 1985, no. 47, 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, D.C., National Museum of Women of the Arts, *Elisabeth Frink: Sculpture and Drawings, 1950-1990*, 1990, exhibition not numbered.  
London, Beaux Arts, *Elisabeth Frink: A Celebration*, 1993, exhibition not numbered, another cast exhibited.  
Bruton, Hauser & Wirth, *Elisabeth Frink Transformation*, January - May 2017, exhibition not numbered, another cast exhibited.

**LITERATURE:**

W. Gaunt, 'Miss Frink's Sculpture', *The Times*, 8 December 1967, another cast.  
B. Robertson, exhibition catalogue, *Elisabeth Frink: Open Air Retrospective*, Wakefield, Yorkshire Sculpture Park, 1983, n.p., no. 6, as 'Mirage Group', another cast illustrated.  
B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, p. 171, no. 161, another cast illustrated.  
B. Robertson, exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-90*, Washington, D.C., National Museum of Women of the Arts, 1990, pp. 41, 64, exhibition not numbered, illustrated.  
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 108, no. FCR186, illustrated.

PROPERTY FROM A  
NORTHEASTERN AMERICAN INSTITUTION

λ \* 51

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

*Mirage*

signed and numbered 'Frink/1/6' (on the base)  
lacquered bronze with a gold patina  
32½ in. (82.5 cm.) high  
Conceived in 1967.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

A gift from Benjamin D. Bernstein to the present owner.

**EXHIBITED:**

London, Waddington Galleries, *Frink some recent sculptures*, another cast exhibited, exhibition catalogue not dated.

London, Waddington Galleries, *Elisabeth Frink: Sculpture and Prints and Drawings from Chaucer*, October - November 1972, exhibition not numbered, aluminium cast exhibited.

Wakefield, Yorkshire Sculpture Park, *Elisabeth Frink: Open Air Retrospective*, July - November 1983, no. 6, as 'Mirage Group', another cast exhibited.

London, Royal Academy, *Elisabeth Frink: Sculpture and Drawings 1952-1984*, February - March 1985, no. 49, 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, D.C., National Museum of Women of the Arts, *Elisabeth Frink: Sculpture and Drawings, 1950-1990*, 1990, exhibition not numbered, another cast illustrated.

Bruton, Hauser & Wirth, *Elisabeth Frink Transformation*, January - May 2017, exhibition not numbered, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Frink some recent sculptures*, London, Waddington Galleries, exhibition catalogue not dated, another cast illustrated.

B. Robertson, exhibition catalogue, *Elisabeth Frink: Open Air Retrospective*, Wakefield, Yorkshire Sculpture Park, 1983, n.p., no. 6, as 'Mirage Group', another cast illustrated.

B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, p. 171, no. 163, another cast illustrated.

B. Robertson, exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-90*, Washington, D.C., National Museum of Women of the Arts, 1990, pp. 41, 64, exhibition not numbered, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 109, no. FCR188, another cast illustrated.





λ 52

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

*Feb '64 (3 jugs)*

signed and dated 'Ben Nicholson/ Feb 64' (on the reverse)

pencil and oil wash on paper

13 x 10½ in. (33 x 26.6 cm.)

Executed in February 1964.

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 November 2005, lot 103, where purchased by the present owner.

£7,000-10,000

\$9,300-13,000

€8,200-12,000

λ \* 53

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

*Upright Connected Forms*

signed and numbered 'Moore 6/7' (on the side of the base) and stamped with the foundry mark 'MORRIS SINGER FOUNDERS LONDON' (at the base)

bronze with a light brown patina

8 in. (20.2 cm.) high

Conceived in 1979.

£25,000–35,000

\$33,000–46,000

€30,000–41,000

**PROVENANCE:**

Anonymous sale; Sloans & Kenyon, Washington, 11 November 2007, lot 1861.  
Anonymous sale; Sloans & Kenyon, Washington, 17 April 2011, lot 1423, where purchased by the present owner.

**LITERATURE:**

Exhibition catalogue, *Moore at Hatfield*, Hatfield, Hatfield House, 2011, p. 50, another cast illustrated.

A. Bowness (ed.), *Henry Moore, Sculpture and Drawings: 1974-80*, Vol. 5, London, 1983, pp. 46, 184, no. 782, another cast illustrated.



λ 54

**BRYAN WYNTER (1915-1975)**

*High*

signed, inscribed and dated 'BRYAN WYNTER/"HIGH" 1960' (on the reverse)

oil on canvas

60 x 30 in. (152.5 x 76 cm.)

Painted in 1960.

£25,000–35,000

\$33,000–46,000

€30,000–41,000

**PROVENANCE:**

with Galerie Charles Lienhard, Zurich.

with Waddington Galleries, London, where

purchased by Mr Dessargues.

Anonymous sale; Sotheby's, London, 24 October

2005, lot 97.

**EXHIBITED:**

Bradford, City Art Gallery, SE63, April - June 1963,  
no. 20.

Bochum, Städt Kunstgalerie, *Profile III - Art of the  
Contemporary*, April - June 1964, no. 157.

‘My paintings are non-representational but linked to the products  
of nature in as much as they are developed according to the  
laws within themselves’

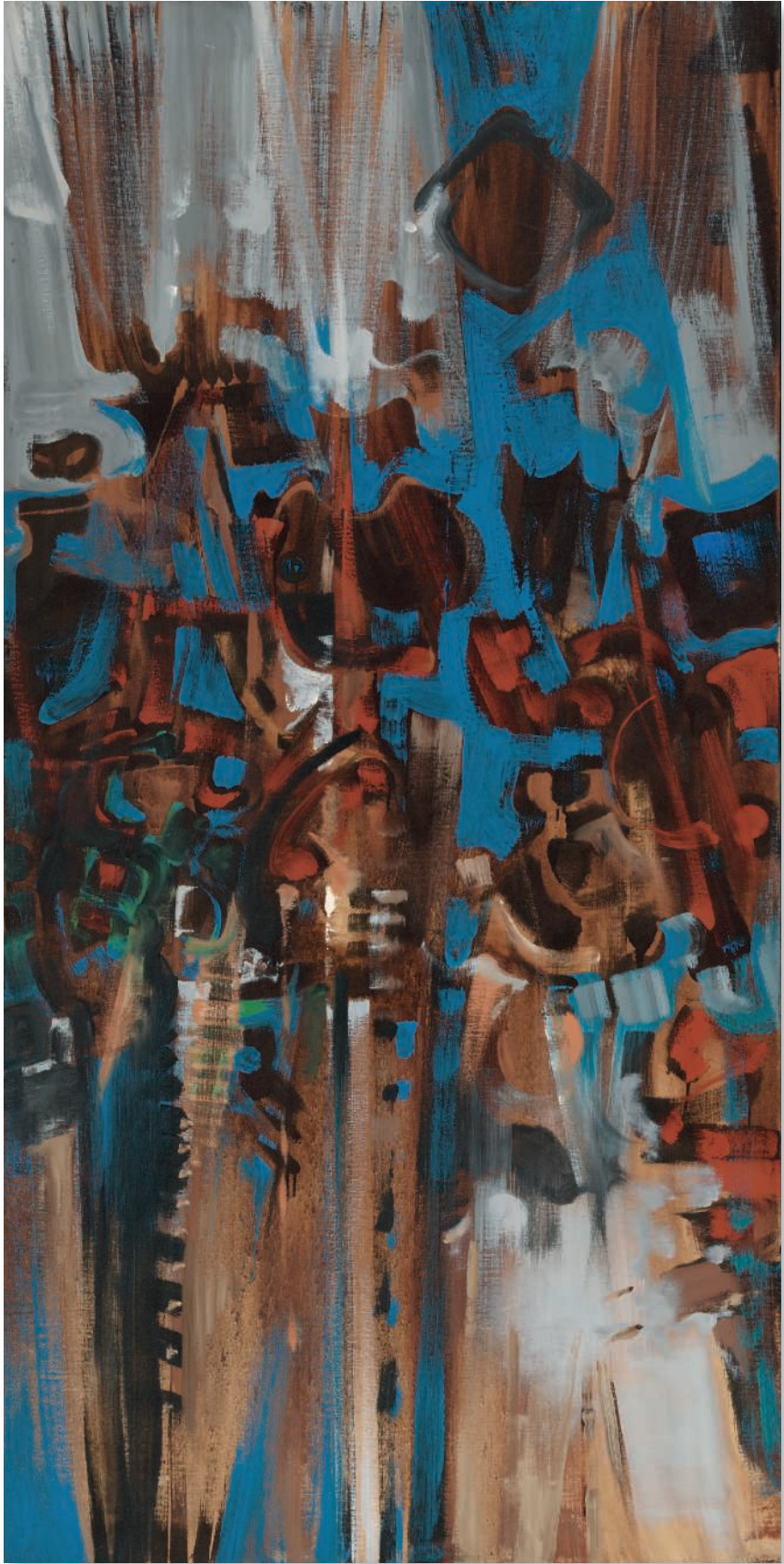
- Bryan Wynter

Bryan Wynter was a fundamental member of the St Ives group of artists. Moving to Cornwall in 1945, he found his niche as an abstract painter, working alongside artists such as Peter Lanyon and Roger Hilton. The present work was painted during an exciting period for Cornish abstraction. The St Ives group were starting to gain worldwide recognition after influential American art critic, Clement Greenberg visited Cornwall in the summer of 1959. Greenberg had started to draw parallels between the British artists and the already critically acclaimed American abstract expressionists. Later in the same year, Lanyon hosted Mark Rothko in St Ives where he stayed with the painters for a few days.

As with the fast-emerging American pop art movement, the early 1960s saw imagery from mass culture become a significant source of inspiration for members of the St Ives group, including Lanyon. Wynter, however, drew

inspiration from his surroundings, looking towards the natural environment for ideas. This is especially clear in paintings such as *Riverbed - 1959* where the application of the paint deliberately echoes the process of water eroding the riverbed. Wynter stated, ‘My paintings are non-representational but linked to the products of nature in as much as they are developed according to the laws within themselves’. He saw his works as ‘a static record of the processes that have brought them about’ (M. Bird, *Bryan Wynter*, Farnham, 2010, p. 140).

The technique of layering paint associated Wynter with the European abstract movement, tachisme, where paint was freed from describing form other than that of the brushstrokes themselves. Wynter's work, however, still retained an element of figuration. In the present work, we see hints of fragmented skeletal forms surrounded by layers of dynamic brushstrokes.





λ 55

**BRYAN WYNTER (1915-1975)**

*Sea Change (II) Seven Grids Superimposed*

signed and inscribed 'B. Wynter./Sea change (II)/Seven Grids/  
Superimposed.' (on the reverse)

ink and gouache on board

9½ x 7 in. (24.4 x 17.8 cm.)

Executed in the late 1950s.

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

Purchased by the present owner in the early 1990s.





λ 56

**GEORGE KENNETHSON (1910-1994)**

*Rock and Wave Shape*

alabaster, unique  
53 in. (21 cm.) high  
Conceived in the 1980s.

£12,000-18,000

\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

with Redfern Gallery, London, where purchased by the present owner.

**EXHIBITED:**

London, Redfern Gallery, *The Sculpture of George Kennethson 1910-1994*, September - October 2014, exhibition not numbered.

**LITERATURE:**

S. Hucker, *George Kennethson, A Modernist Rediscovered*, London, 2004, pp. 52-53, pl. 13.  
Exhibition catalogue, *The Sculpture of George Kennethson 1910-1994*, London, Redfern Gallery, 2014, pp. 46-47, exhibition not numbered, illustrated.



λ 57

**ROGER HILTON (1911-1975)**

*Untitled*

gouache and coloured chalk on paper

29¾ x 22 in. (75.6 x 55.9 cm.)

Executed *circa* 1960.

£7,000–10,000

\$9,300–13,000

€8,200–12,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by the present owner *circa* 1990.



λ \* 58

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

*Half Figure: Round Head*

signed, numbered, and stamped with foundry mark 'Moore 9/9/NOACK  
BERLIN' (at the base)

bronze with a golden brown patina  
6 $\frac{7}{8}$  in. (16.2 cm.) high, excluding base  
Conceived in 1982.

£7,000–10,000

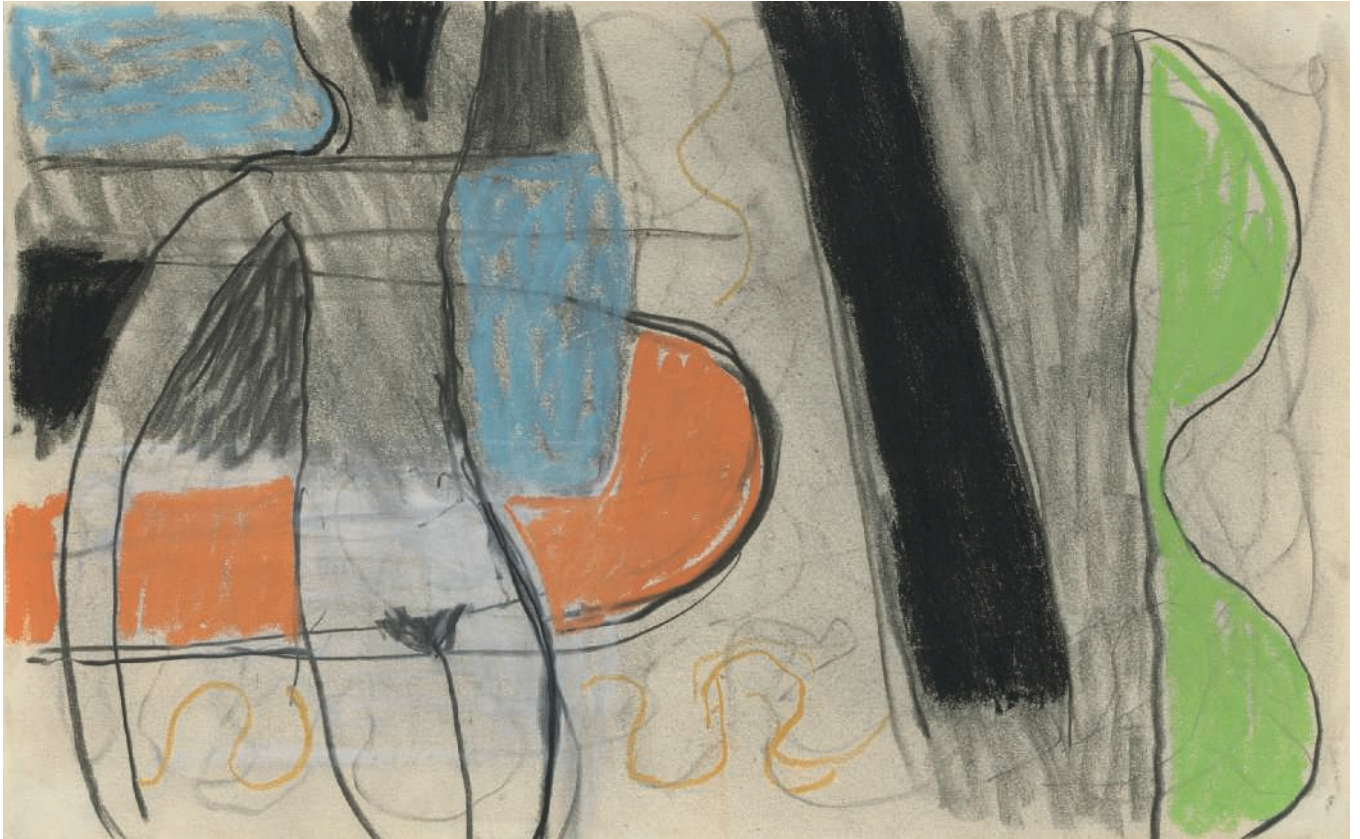
\$9,300–13,000  
€8,200–12,000

**PROVENANCE:**

Private collection, Northern Scottsdale, Arizona.  
Anonymous sale; Bonhams, New York, 9 May 2011, lot 1056, where purchased  
by the present owner.

**LITERATURE:**

A. Bowness (ed.), *Henry Moore: Complete Sculpture 1981-86*, Vol. 6, London,  
1988, pp. 48–49, 95, no. 862, another cast illustrated.



λ 59

**ROGER HILTON (1911-1975)**

*Composition with Nude Torso*

charcoal and pastel on paper  
9<sup>7</sup>/<sub>8</sub> x 15<sup>7</sup>/<sub>8</sub> in. (25.1 x 40.3 cm.)

£5,000–8,000

\$6,600–11,000  
€5,900–9,300

**PROVENANCE:**

with Waddington and Tooth Galleries, London.  
Anonymous sale; Christie's, London, 10 November 1989, lot 386.  
with Christopher Hull Gallery, London, where purchased by David McKee,  
1994.  
with McKee Gallery, New York, where purchased by the present owner in 2013.

λ \* 60

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

*Maquette for Large Torso, Arch*

signed and numbered 'Moore 3/9' (at the base)

bronze with a golden brown patina

4 in. (10.2 cm.) high, excluding marble base

Conceived in 1962, and cast by Fiorini in 1971 in an edition of 9 plus 1.

£12,000-18,000

\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 2 December 1996, lot 323.

Sergio Morico, Rome.

Acquired from the above by the previous owner.

Their sale; Christie's, London, 22 June 2011, lot 496, where purchased by the present owner.

**EXHIBITED:**

Geneva, Galerie Patrick Cramer, *Hommage a Henry Moore: Sculptures - Estampes*, May - July 1978, no. 4, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Hommage a Henry Moore: Sculptures - Estampes*, Geneva, Galerie Patrick Cramer, 1978, no. 4, another cast illustrated.

A. Bowness (ed.), *Henry Moore: Complete Sculpture 1955-64*; Vol. 3, London, 1986, p. 56, no. 503a, another cast illustrated.





λ 61

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

*Untitled*

signed 'W. Scott' (lower right)  
gouache, ink, watercolour and charcoal on paper  
9 x 11 in. (22.9 x 28.2 cm.)

Executed *circa* 1961-62.

This work is recorded in the William Scott Archive as No. 1938.

£3,000-5,000

\$4,000-6,600  
€3,500-5,800

**PROVENANCE:**

with Hanover Gallery, London.

Lee V. Eastman.

Anonymous sale; Christie's, New York, 9 November 2005, lot 232,  
were purchased by the present owner.

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

λ 62

**SIR TERRY FROST, R.A. (1915-2003)**

*3 for Blue Love*

upper: inscribed "3 for Blue Love" (on the canvas overlap); centre: signed 'Terry Frost' (on the reverse), signed again twice and dated 'Terry Frost/2001/Terry Frost' (on the canvas overlap); lower: signed 'Terry Frost' (on the reverse), signed again and dated 'Terry Frost/2001' (on the canvas overlap)

acrylic and collage on canvas, in three parts

upper: 23½ x 24½ in. (59.6 x 62.2 cm.);

centre and lower: 22 x 22 in. (55.9 x 55.9 cm.)

Painted in 2001.

£6,000–8,000

\$8,000–11,000

€7,000–9,300

**PROVENANCE:**

Acquired directly from the artist by the present owner.

‘Today I am interested in relating form and colour to create pictorial space which is as powerful as actual space sensation. Not the single-viewpoint space of perspective, or a multi-focal space, but a free space, the space we move about in, localised space. I consider the discipline of structure of first importance, but the making of this space is equally dependant on the freedom and vitality of the painter’s action intuitively controlled. In this way, I combine a sense of disciplined growth with the free discoveries made in the actual process of painting’

- Sir Terry Frost, quoted in C. Stephens, *Terry Frost*, London, 2000, p. 46.





λ 63

**SVEN BERLIN (1911-1999)**

*Pietà*

signed with monogram and dated '65'  
(on the Virgin Mary's right hip)  
alabaster, unique  
43¼ in. (109.9 cm.) high  
Carved in 1965.

£5,000–8,000

\$6,600–11,000  
€5,900–9,300

**PROVENANCE:**

The Artist's estate.  
Anonymous sale; Christie's, London, 11 July 2013,  
lot 141, where purchased by the present owner.

**EXHIBITED:**

St Ives, Belgrave Gallery, *Sven Berlin: Sculpture*,  
August 2006, catalogue not traced.

The Tate Gallery, Victoria & Albert Museum,  
British Museum in London and the National  
Library of Scotland are among the public  
collections holding work by Sven Berlin.

‘During the 1940s when St Ives was becoming the most vibrant centre of artistic creativity in Britain, Sven Berlin was one of its leading characters. His wholehearted and dynamic approach to art and life coupled with a remarkable talent resulted in early success both as sculptor and draughtsman and established him as a central figure in the artistic life of St Ives’

- Sven Berlin, quoted in exhibition catalogue,  
*Sven Berlin*, London, Belgrave Gallery, 1989, p. 3.





(actual size)

λ 64

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

*Profile Head*

signed, numbered and stamped with the foundry mark 'Moore 9/9/NOACK BERLIN' (at the base)

bronze with a golden brown patina

3 1/8 in. (8 cm.) high, excluding composite base

Conceived in 1964 and cast in 1977.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Acquired by the present owner *circa* 1980.

**LITERATURE:**

A. Bowness (ed.), *Henry Moore: Complete Sculpture 1980-86*, Vol. 6, *Addenda to Volume 4*, Aldershot, 2005, n.p., no. 522a, another cast illustrated.

■ λ \* 65

**DAVID WYNNE (1926-2014)**

*Boy with a Dolphin*

signed and numbered 'DAVID WYNNE 6/6' (at the base of the tail)

bronze with a dark green and brown patina

54 in. (137.2 cm.) long

Conceived in 1973.

£70,000-100,000

\$93,000-130,000

€82,000-120,000

**PROVENANCE:**

Acquired directly from the artist by the present owner circa January 1980.

'If Londoners chosen at random were asked to name their favourite among the pieces of public sculpture adorning their city, many would cite the remarkable statue which sits just on the bend of the River Thames by Albert Bridge - David Wynne's work, *Boy with a Dolphin*'

- D. Elliot, *Boy with a Dolphin: The Life and Work of David Wynne*, London, 2010, p. 9.

David Wynne was a self-taught artist who established his studio on Campden Hill, Holland Park in the early 1950s. He is recognised for his portraits of Her Majesty the Queen, *Guy the Gorilla*, *Cresta Rider* (the 6 foot iconic sculpture in Saint Moritz, a maquette of which was sold in Christie's, South Kensington, 14 July 2011 for £109,250), and his most important royal project: the central section of the Queen Elizabeth gate installed at Hyde Park Corner in commemoration of the Queen Mother's 90th birthday in 1990. However, the most iconic and monumental of Wynne's sculptures is undoubtedly the graceful *Boy with a Dolphin* (1974) which is situated on the Chelsea side of Albert Bridge.

Wynne's famous *Boy with a Dolphin* has come to be recognised as one of London's most identifiable landmarks. It was first unveiled in October 1975, and the concept follows an earlier sculpture, *Girl with a Dolphin*, outside the Guoman Tower Hotel near St Katherine's Dock. *Boy with a Dolphin* is a remarkable sculpture and is one of the most complex that the artist ever achieved: the structure projects into the air in an apparent defiance of gravity, the sense of movement and grace of the boy, and the dolphin, in perfect balance.

The present sculpture is from the second largest cast of *Boy with a Dolphin* that Wynne created. In 1972, he completed the small version in bronze: at 1:6 size of the Albert Bridge piece. The second largest size (the present work) was conceived a year later, in 1973, at 1:3 of the size of the Embankment

sculpture (cast 5/6 sold Christie's, South Kensington, 23 March 2017 for £353,000 - a world record for the artist at auction). And the largest version was completed in 1974 in an edition of three: one for the Embankment; another now in Chestnut Place Plaza, Worcester, Massachusetts; and the third outside the Mayo Clinic in Rochester, Minnesota.

Wynne's passion for celebrating the living form is epitomised in the strong, beautiful sweeping form of *Boy with a Dolphin*. The artist had a great belief in celebrating living creatures, having studied Zoology at Cambridge. Wynne's 'love of drawing animals and birds was all-consuming. He remembers constantly observing what he saw around him, seized with a growing conviction that his future life's work would somehow be involved with the natural world' (*ibid.*, p. 15). Wynne did not believe that a photograph sufficed for his evocations of naturalistic forms and indeed whilst working on *Boy with a Dolphin* he spent hours under water watching the animal's movements in California, and in the Dolphinarium, then in London's Oxford Street.

The boy was modelled upon Wynne's son, Roland, who was 9 years old at the time: Wynne recalls his thoughts in swimming with dolphins: 'Dolphins would actually give one a ride as in the sculpture. Often I thought what fun it would be in the open sea, particularly for a boy such as my younger Roland, who would be light enough to be towed long distances. Thus the idea was born' (*ibid.*, p. 83).







■ λ 66

**DAVID WYNNE (1926-2014)**

*Pyramus and Thisbe*

signed and dated 'WYNNE/2004' (at the base)

bronze with a green patina, unique

118½ in. (300 cm.) high

Conceived in 2004.

£30,000–50,000

\$40,000–66,000

€35,000–58,000

**PROVENANCE:**

Commissioned directly from the artist by the present owner in 2003.

'David Wynne is a remarkable man with a remarkable, God-given talent for extraordinary sensitive sculpture. He is someone who puts his heart and soul into whatever he is doing and, as a consequence, we are able to obtain infinite pleasure from the result of his labours'

- HRH The Prince of Wales, quoted in J. Stone (ed.), *The Sculpture of David Wynne 1974-1992*, London, 1993, n.p.

*Pyramus and Thisbe* is a wonderfully lyrical and striking piece. Standing at over 118 inches high its impressive scale and sinuous form, highlight it as one of Wynne's masterpieces. Commissioned directly from the artist by the present owner in 2003 the present work depicts the ill-fated lovers of Pyramus and Thisbe, from Ovid's *Metamorphoses*. The tragic tale, which is famously re-enacted by the group of 'mechanicals' in Shakespeare's *A Midsummer Night's Dream*, tells of the romantic heroes who are forbidden to wed by their rivalling families and declare their love for one another through a crack in the wall between their neighbouring houses. Ovid's original tale concludes their love in a devastating and fateful ending, which Wynne has rewritten here, choosing instead to unite the lovers. Depicting the pair embracing as they dance together, their arms poetically raised in perfect unity, Wynne successfully captures the intensity of emotion between the couple, which is expressed not only in the power of their gaze but in the harmony and symmetry of the piece.

Graham Hughes pinpoints the success of Wynne's work to this delight in life. He explains: 'The character of David's work is delight in life ... David's art is inspired by the physical universe, rich curves, complex rhythms, wonderful textures on his bronzes as well as his stone carvings; we find them all echoing something we have loved in our own environment, whether it be sea or land, earth or sky' (G. Hughes (intro.), *The Sculpture of David Wynne 1968/1974*, London, 1974, n.p.).



λ 67

**HELEN BRADLEY (1900-1979)**

*Oh it's the King and Queen*

signed 'HELEN BRADLEY' and with a fly (lower right)  
oil on canvas, laid on board  
38 x 72 in. (96.7 x 183 cm.)

£70,000-100,000

\$93,000-130,000

€82,000-120,000

**PROVENANCE:**

with W.H. Patterson, London, where purchased by  
the present owner *circa* 1975.

**LITERATURE:**

H. Bradley, *The Queen Who Came to Tea*, London,  
1978, p. 15, illustrated.

“To George and me it was a very long wait, but gradually all sorts of things came along the route. There were lots and lots of Policemen all going towards Victoria Station. There were lots of Policemen left behind who walked up and down keeping people in order. Children marched along with their teachers and filled the stands in front of the Infirmary and in front of us. Then there was a commotion a long way down Market Street, and, at last, we could hear a jingle of horses. “They’re coming, they’re coming, the Queen is coming,” and now they came in sight. “Oh, I can’t see them,” I cried. “Well, well,” said uncle John, “come up on my shoulder,” and what a glorious view I had. The Police came first riding their beautiful horses. There were a great many of them and behind then we could see the Queen’s Hussars and then found lovely greys and, “Oh it’s the King and Queen, I can see them””

- Helen Bradley

Helen Bradley drew inspiration from her childhood memories of Edwardian Britain. Bradley did not start painting until she was in her sixties, when she began to illustrate the experiences of her youth for the sake of her grandchildren. Her style and depictions of busy street scenes often see her associated with Modern British masters such as L.S. Lowry, whom she met in the 1960s. The present work is the largest work by Bradley to have ever been offered at auction, and belongs to a panoramic diptych considered to be one of her masterpieces. It recounts a moment when Bradley caught sight of Edward VII on the streets of Manchester in July 1905.

*Oh it's the King and Queen* demonstrates the significant influence Bradley found in Dutch landscape painting. The colour palette and sensibility to atmosphere and light bears a striking resemblance to works hanging in the

National Gallery by Dutch master Hendrick Avercamp. This transcription of ideas is contrasted with Bradley's innovative use of changing perspectives, especially in the buildings, which animates the viewer's eye around the large canvas, navigating the narrative of the scene.

By 1968, Bradley had reached critical acclaim. Highly successful shows in London and Los Angeles gained her worldwide recognition. In her final years, Bradley was set to receive an M.B.E from the Queen for her services to the arts but she sadly passed away before she could receive it.







BULL HOTEL

DINING ROOMS

FRED ROSCOE

CHIPS

EXCHANGE STATION

WASSON'S  
HOTEL  
BACON

WASSON'S  
HOTEL  
BACON



LEWIS & CLARK  
JONES & CO  
SYMINGTONS  
ESSENCE

J. PLATT  
BASKETS



λ 68

**HELEN BRADLEY (1900-1979)**

*It was the first Saturday in May*

signed and dated 'HELEN BRADLEY/1972' and with a fly (lower left); signed again, dated again and inscribed 'It was the first Saturday in May,/and being warm Mother said it would/be nice to go the Park to see the/Tulips, so we called for Grandma/and the Aunts, Mrs Maitland and Dear/Emily also Miss Carter (who wore Pink)/decided to come also, and there,/coming along to meet us was Mr Taylor/(the Bank Manager), but as soon as Mrs/Maitland saw him she said "Come along/Emily, we must go back, I'm sure I/have a headache coming on", and away/home they went. "Poor Emily" said Grandma./"Her mother wont let her out of her sight, and/she's so nice and kind" and the year was 1907./Helen Layfield Bradley 1972' (on the artist's label attached to the reverse)

oil on canvas-board  
18 x 24 in. (45.7 x 61 cm.)  
Painted in 1972.

£30,000–50,000

\$40,000–66,000

€35,000–58,000

**PROVENANCE:**

with W.H. Patterson, London, where purchased by the present owner circa 1975.



λ 69

**HELEN BRADLEY (1900-1979)**

*O Love is like a Red, Red Rose*

signed with a fly (lower left); signed again, inscribed and dated "O Love, O love is like a Red, Red/Rose", signed Edith in her Black/Velvet Hat, at 17 she lost all/her fun and became quite besotted/over a young man from Arnold/House School (and the year was 1908)/Helen Layfield Bradley (1966)' (on the artist's label attached to the reverse)

oil on canvas-board

15 x 8<sup>7</sup>/<sub>8</sub> in. (38.1 x 22.6 cm.)

Painted in 1966.

£7,000–10,000

\$9,300–13,000

€8,200–12,000

**PROVENANCE:**

with Mercury Gallery, London, where purchased by G.P. Holt, 16 December 1966.

Anonymous sale; Christie's, South Kensington, 9 May 2007, lot 107. Private collection, UK, from whom purchased by the present owner.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 70

**BERNARD DUNSTAN, R.A. (1920-2017)**

*Study of Pamela*

signed with initials 'BD' (lower left)

oil on board

13 $\frac{1}{8}$  x 9 $\frac{3}{4}$  in. (33.6 x 24.9 cm.)

£1,200-1,800

\$1,600-2,400

€1,400-2,100

**PROVENANCE:**

with Thomas Agnew & Sons, London, where purchased by the present owner in 1987.



λ 71

**KEN HOWARD, R.A. (B. 1932)**

*Sarah*

signed 'Ken Howard' (lower right)

oil on canvas

48 x 25 in. (122 x 61 cm.)

£7,000–10,000

\$9,300–13,000

€8,200–12,000

**PROVENANCE:**

with Brian Sinfield, Burford, where purchased by the present owner's father circa 2002-04, and by descent.



**\*72**

**MALCOLM DRUMMOND (1880-1945)**

*Girl sitting at a writing table*

oil on canvas

20 x 16 in. (51 x 40.5 cm.)

Painted *circa* 1919.

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

David Carr, and by descent.

We are very grateful to Dr Wendy Baron for her assistance in cataloguing this work.





PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 73

**CHARLES GINNER, A.R.A. (1878-1952)**

*Salisbury*

signed 'C. GINNER' (lower right)

oil on canvas

22 x 27 in. (55.9 x 68.6 cm.)

Painted in 1935.

£12,000-18,000

\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

with T.W. Spurr & Son, London.

C. Chapman, 1950.

with Rutland Gallery, London, 1970.

Anonymous sale; Christie's, London, 2 March 1979, lot 53, where purchased by the present owner.

**EXHIBITED:**

London, J. Leger & Son, *Recent Paintings by Charles Ginner*, November - December 1935, no. 15, as 'Salisbury Cathedral'.

London, J. Leger & Son, *Paintings and Sketches by James Pryde, William Nicholson, Charles Conder, Augustus John and Charles Ginner*, October 1951, no. 9.

London, Piccadilly Gallery, *Charles Ginner 1878-1952*, March - April 1969, no. 18, as 'Salisbury Cathedral'.

**LITERATURE:**

C. Ginner, *Notebooks*, Vol. III, p. 151.

Exhibition catalogue, *Charles Ginner 1878-1952*, London, Piccadilly Gallery, 1969, n.p., no. 18, illustrated.

M. Easton, 'Charles Ginner: Viewing and Finding', *Apollo*, Vol. 91, 1970, pp. 204-209, no. 97.

## 74

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

*La Rue Pecquet, Dieppe*

signed 'Sickert.' (lower left)

oil on canvas

26 x 21½ in. (66 x 54.6 cm.)

Painted *circa* 1908-09.

£30,000–50,000

\$40,000–66,000

€35,000–58,000

#### PROVENANCE:

Mrs Rosemary Peto.

with Arthur Tooth & Sons, London.

Mrs Claude Leigh, the present owner's

grandmother, by whom gifted to the present owner

in 1987.

#### LITERATURE:

W. Baron, *Sickert*, London, 1973, p. 352, no. 287.3.

W. Baron, *Sickert*, London and New Haven, 2006,

p. 348, no. 308.8, illustrated.

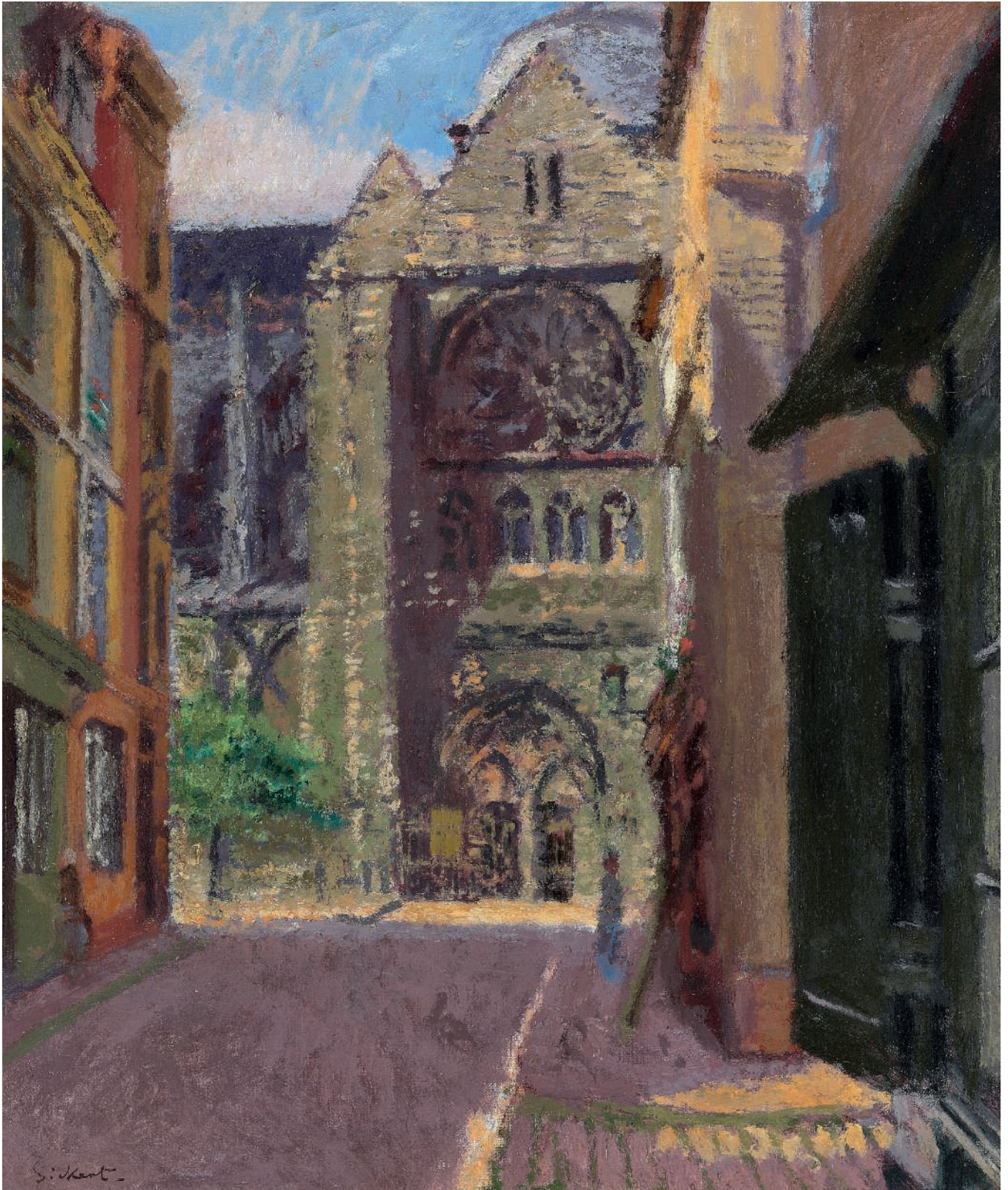
‘This place, Dieppe, is my only, up to now, goldmine,  
and I must work at it a bit till I get a decent comfort’

- Walter Richard Sickert

In 1898, Sickert travelled to Dieppe, a picturesque old town with a bustling port, and one of the most fashionable resorts in France at the time. Its beautiful architecture and invigorating climate, along with its easy accessibility via the Channel from England or the railway from Paris, appealed to French and English artists alike: Turner, Monet, Renoir, Degas and Pissarro all found inspiration in the town. Sickert was delighted with this new artistic spot and wrote to his friend, Mrs Humphrey, ‘this place, Dieppe, is my only, up to now, goldmine, and I must work at it a bit till I get a decent comfort’ (W.R. Sickert in W. Baron (ed.), *Sickert Paintings*, London, 1992, p. 114).

The view of St Jacques church seen down rue Pecquet was painted by Sickert many times, particularly over two periods, from 1899-1900 and again in 1906-1909. The present work belongs to the latter, and it is identifiable from the first series by the addition of a tree at the top right side of the street, and the fence running across part of the portal. In the same way, Sickert's style started to show some differences: his palette became brighter and more colourful, and his application of paint thicker and more heavily impastoed.

We are very grateful to Dr Wendy Baron for her assistance in cataloguing this work.





75

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

*A wooded landscape, near Dieppe*

oil on panel

15½ x 12 in. (39.4 x 30.5 cm.)

Painted *circa* 1913.

£8,000–12,000

\$11,000–16,000  
€9,300–14,000

**PROVENANCE:**

A gift from the artist to Wendela Boreel.

A gift from the present owner's mother *circa* 2012.

We are very grateful to Dr Wendy Baron for her assistance in cataloguing this work.



PROPERTY OF A PRIVATE LONDON COLLECTOR

λ 76

**CHARLES GINNER, A.R.A. (1878-1952)**

*Hampstead Heath, Spring*

signed 'C.GINNER' (lower right)

oil on canvas

27 x 20 in. (68.6 x 50.8 cm.)

Painted in 1932.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Purchased directly from the artist by Thomas Balston, with Leger Gallery, London, January 1964, as 'Interior of a Wood'. CCA Galleries Collection, their sale; Sotheby's, London, 24 October 1997, lot 176, where purchased by the present owner.

**EXHIBITED:**

London, Royal Institute of Oil Painters, *The 49th Exhibition*, 1932, no. 227, as 'Morning Sunlight - Hampstead'. London, Leger Gallery, *Paintings by Charles Ginner*, February - March 1933, no. 10, catalogue not traced.

**LITERATURE:**

C. Ginner, *Notebooks*, Vol. III, p. 109.



PROPERTY OF A PRIVATE LONDON COLLECTOR

λ 77

**KEITH VAUGHAN (1912-1977)**

*Four Figures at Ashton Gifford*

ink on paper

7¾ x 11¼ in. (19.6 x 28.6 cm.)

Executed in 1942-43.

£5,000–8,000

\$6,600–11,000

€5,900–9,300

**PROVENANCE:**

with Gillian Jason Gallery, London.

CCA Galleries Collection, their sale; Sotheby's, London, 24 October 1997, lot 281, where purchased by the present owner.

Vaughan was stationed at Codford in Wiltshire in the summer of 1942 near Ashton Gifford House, where Greenways Preparatory School had been evacuated from nearby Bognor Regis. His company was given the task of clearing the grounds. The romantic, overgrown setting inspired several paintings over the course of the next few years, including *The Working Party* (1942), *Tree Felling at Ashton Gifford* (1942-43) and *The Garden at Ashton Gifford* (1944).

The woodland not only offered the soldiers worthwhile community service but also provided much needed fuel for the army in the form of wood. Dozens of trees had to be felled and cut into regulation-sized logs with handsaws. It was backbreaking employment and, while No. 9 Company spent the hot summer months sweating at their labours, Vaughan took the opportunity to make dozens of drawings, usually in pen and ink. He filled several sketchbooks with rapidly executed figure studies and related material. Army regulations precluded large-scale oil painting or studio work and so Vaughan carried around his basic materials in his knapsack.

Vaughan found considerable aesthetic qualities in his surroundings, enough to write about to his friend, the painter Norman Towne: '... white and ochre branches plunging down into the oceanic surging of tangled nettles. People walking through the waist-high grass, through the aqueous leaf-green shadow, arms full of dead wood ... and the wall running as an indefatigable horizontal, losing and finding itself in the jungle of weed and ivy ... I wanted to capture this in lassoes of line and nets of colour, but it's more difficult than writing about it' (Keith Vaughan, Letter to Norman Towne, 12 October 1942).

We are very grateful to Gerard Hastings whose new book on Keith Vaughan's graphic art will be published by Pagham Press later in the year, for preparing this catalogue entry.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 78

**JOHN PIPER, C.H. (1903-1992)**

*Views of Venice*

signed 'John Piper' (lower right)  
ink, pastel, watercolour and gouache on paper  
15 x 22 in. (38.1 x 55.8 cm.)  
Executed in the mid-1970s.

£4,000–6,000

\$5,300–7,900  
€4,700–7,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 13 March 1981, lot 198, where purchased by the present owner.

John Piper made Venice-themed suites of work on three occasions between 1959 and the early 1970s. The first was for an exhibition at Arthur Jeffress' London gallery (*Paintings and Watercolours of Venice by John Piper*, May - June 1960); the second was a set of lithographic illustrations for an edition of Adrian Stokes' book *Venice* (standard edition published in 1965 by Gerald Duckworth & Co); the third, and best known, was in preparation for scenery backdrops used in Benjamin Britten's opera *Death in Venice* (first performed in 1973). John Piper was visually and intellectually inspired by the Victorian critic and artist John Ruskin and Ruskin's near-contemporary J.M.W. Turner, both of whom are strongly associated with Venice. The use of very high-keyed colours seen in the present work (which appears to date from the mid-1970s or later) may be a 'homage' to Turner's more intense watercolour sketches of Venetian subjects. The present work shows the ranges of buildings on either side of the opening of the Grand Canal, although not taken from the same spot (the upper view being from the island of San Giorgio; and the lower view from the Molo San Marco).

We are very grateful to Rev. Dr Stephen Laird FSA for preparing this catalogue entry.



λ 79

**EILEEN AGAR, R.A. (1899-1991)**

*Animal*

signed 'AGAR' (lower right), signed again and dated 'AGAR/1967' (on the backboard)

acrylic on canvas

9¾ x 13¾ in. (24.7 x 35 cm.)

Painted in 1967.

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 11 March 2004, lot 234, where purchased by the present owner.

Captivated by the mysteries and complexities of nature, Eileen Agar's immersive drawings, paintings and collages established her as one of the most diverse female figures of British Surrealism. Spending time in Cubist and Surrealist Art circles and forming friendships with artists such as Pablo

Picasso and Fantiszek Foltyn in the 1930s and '40s, Agar fluidly evolved her practice, combining themes of ambiguity and organic form throughout her *oeuvre*. The present work echoes elements of Agar's early silhouetted collages, where figures are married with found items and abstracted shapes in an open state of metamorphosis.

Agar's introduction to acrylic paint in 1965, opened new means to overlap elements and combine her ideas. *Animal's* bold anthropomorphic shape 'cut-out' in profile dominates the canvas edge, encompassing a mysterious marbled pattern within. This loose application of paint reflecting the automatism-technique featured frequently in Agar's '60s paintings, where 'product of chance' added an additional layer of interest and complexity. With further Surrealist influences of psychology and notions of the 'unconscious', Agar here is seen to invite one inside this figure's mind to explore the Rorschach-esque shapes within its negative space. The work forms part of Agar's 'paradoxical paintings with no main 'theme' but from which the spectator, once drawn into them, may extract his own images' (M. Remy, *Eileen Agar: Dreaming oneself awake*, London, 2017, p. 166).





'I am a secret painter ... it is something that germinates like a seed; in the dark soil and recesses of the living coral of the mind ... They grow like a plant, slowly putting out shoots, they need pruning, mediating on, while the roots grow in the dark'

- Eileen Agar quoted in M. Remy, *Eileen Agar: Dreaming Oneself Awake*, London, 2017, p. 149.

## λ 80

### EILEEN AGAR, R.A. (1899-1991)

*No. 18 Musical Garden*

signed 'AGAR' (lower left)

oil on canvas

5 7/8 x 14 in. (14.9 x 35.5 cm.)

Painted in February 1947.

£5,000–8,000

\$6,600–11,000

€5,900–9,300

#### PROVENANCE:

with J. Leger & Son, London.

Anonymous sale; Christie's, South Kensington, 1 March 2006, lot 211, where purchased by the present owner.

One of the many garden themed paintings Agar created over her lifetime, *No. 18 Musical Garden* draws on modernist techniques of Abstract Expressionism and early Surrealism developing in the 1940s. A small-scale painting bursting

with colour and dynamism, the present work shows Agar's ability to illustrate her passion for the natural world. Similar to Agar's renowned collages, layers of shapes dance over one another, and her self-described 'imaginative playfulness' creates a lyrical arrangement with outlines of guitars and flowers seen amidst the composition.

Combining her early influences of music with Surrealist symbolism, the guitar, found in a number of Agar's paintings and collages, suggests a positive harmony within nature. The novelist A.S. Byatt recounted how Agar's mother insisted that good music was essential for their welfare, requesting that an orchestra accompany the family on their travels from Argentina to Britain. Michel Remy notes that works including this motif are 'haunted by what lies outside the limits of reality – music' (M. Remy, *op. cit.*, p. 82). Painted two years after the Second World War, the present work could additionally reflect Agar's peaceful optimism growing from the devastation of conflict.



λ 81

**RACHEL NICHOLSON (B. 1934)**

*Green and Brown*

signed, signed again with initials, inscribed and dated twice 'Rachel Nicholson/'GREEN AND BROWN'/2003/5/RH-N JULY 2003/5'  
(on the backboard)

acrylic on canvas

10 x 14 in. (25.4 x 35.6 cm.)

Painted in July 2003-05.

£1,500-2,500

\$2,000-3,300  
€1,800-2,900

**PROVENANCE:**

Purchased directly from the artist by Caroline Wiseman Modern Art, Aldeburgh, with Clark Art, Altrincham, where purchased by the present owner in 2006.

**EXHIBITED:**

Aldeburgh, Caroline Wiseman Modern Art, *Rachel Nicholson: Recent Paintings*, November 2006, no. 21.

**LITERATURE:**

Exhibition catalogue, *Rachel Nicholson: Recent Paintings*, Aldeburgh, Caroline Wiseman Modern Art, 2006, n.p., no. 21, illustrated.



λ ° 82

**MARY FEDDEN, R.A. (1915-2012)**

*A Bowl of Fruit and Violets*

signed and dated 'Fedden '76' (lower right)

oil on canvas

30 x 24 in. (75.9 x 61.5 cm.)

Painted in 1976.

£12,000-18,000

\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

with Nina Zborowska, Painswick, where purchased by the previous owner in 1995.

Their sale; Christie's, South Kensington, 17 December 2008, lot 123, where purchased by the present owner.



λ 83

**MARY FEDDEN, R.A. (1915-2012)**

*Still life with melon and palm trees*

signed and dated 'Fedden 1983' (lower left)

oil on panel

19¼ x 15½ in. (49.2 x 38.3 cm.)

Painted in 1983.

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

Acquired directly from the artist by the present owner, *circa* 1985.



λ 84

**RACHEL NICHOLSON (B. 1934)**

*Still Life with Green and Blue*

signed twice, inscribed and dated 'Rachel Nicholson/Rachel Nicholson/2003/"STILL LIFE WITH GREEN AND BLUE"' (on the backboard)

oil and acrylic on canvas-board

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

Painted in 2003.

£2,000–3,000

\$2,700–4,000

€2,400–3,500

**PROVENANCE:**

Purchased directly from the artist by Caroline Wiseman Modern Art, Aldeburgh.

with Clark Art, Altrincham, where purchased by the present owner in 2006.

**EXHIBITED:**

Aldeburgh, Caroline Wiseman Modern Art, *Rachel Nicholson: Recent Paintings*, November 2006, no. 15.

**LITERATURE:**

Exhibition catalogue, *Rachel Nicholson: Recent Paintings*, Aldeburgh, Caroline Wiseman Modern Art, 2006, n.p., no. 15, illustrated.



λ 85

**ANNE ESTELLE RICE (1875-1959)**

*Oranges, lemons and a vase of flowers*

signed and dated 'Anne Estelle Rice '48' (lower left)

oil on canvas

37 x 45 in. (94 x 114.3 cm)

Painted in 1948.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

Anne Estelle Rice had a strong friendship with Hilda Leyer, who founded the Society of Herbalists in 1927, as well as the successful Culpeper House herbalist shop in London. This painting was believed to have been loaned or gifted to Leyer during this time. Upon Leyer's death in 1957, the painting was returned to Rice's family where it has since remained.

**PROVENANCE:**

The artist, and by descent.



λ 86

**MARY FEDDEN, R.A. (1915-2012)**

*Humayun's Mosque, Agra*

signed and dated 'Fedden 1968' (lower right)

oil on canvas

30 x 36 in. (75.8 x 91.5 cm.)

Painted in 1968.

£7,000–10,000

\$9,300–13,000

€8,200–12,000

Mary Fedden and Julian Trevelyan married in 1951, shortly after she moved to Durham Wharf on the Thames at Chiswick where she would live and work for the rest of her life. Together, the two artists travelled extensively, to many varied locations in Africa, India and the Middle East, as well as on the Continent and to different parts of Britain. Fedden would return from these trips armed with sketchbooks filled with a wealth of ideas and information.

**PROVENANCE:**

with Ian McVitie Weston Gallery, Sussex.



λ 87

**RACHEL NICHOLSON (B. 1934)**

*Two Patterned Mugs*

signed twice, inscribed and dated twice 'Rachel Nicholson/2004/'TWO  
PATTERNED MUGS'/Rachel Nicholson/2004' (on the backboard)

oil on canvas

15½ x 20 in. (39.3 x 50.8 cm.)

Painted in 2004.

£2,000–3,000

\$2,700–4,000

€2,400–3,500

**PROVENANCE:**

Purchased directly from the artist by Caroline Wiseman Modern Art,  
Aldeburgh.  
with Clark Art, Altrincham, where purchased by the present owner in 2006.

**EXHIBITED:**

Aldeburgh, Caroline Wiseman Modern Art, *Rachel Nicholson: Recent  
Paintings*, November 2006, no. 1.

**LITERATURE:**

Exhibition catalogue, *Rachel Nicholson: Recent Paintings*, Aldeburgh,  
Caroline Wiseman Modern Art, 2006, n.p., no. 1, illustrated.





λ 88

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

*Still life with poppy*

oil on canvas

5 $\frac{7}{8}$  x 4 $\frac{7}{8}$  in. (15 x 12.5 cm.)

£6,000–8,000

\$8,000–11,000

€7,000–9,300

**PROVENANCE:**

with Timothy Taylor Gallery, London.

with Archeus Fine Art, London, where purchased by the present owner in 2003.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 89

**MARY FEDDEN, R.A. (1915-2012)**

*Girl and mirror*

signed and dated 'Fedden 1993' (lower left)

pencil, gouache and watercolour on paper

10½ x 13¼ in. (26.6 x 33.7 cm.)

Executed in 1993.

£1,500-2,500

\$2,000-3,300

€1,800-2,900



λ \* 90

**ELIOT HODGKIN (1905-1987)**

*Four Flamingo Feathers*

signed and dated 'Eliot Hodgkin 3.V.71' (upper left)

tempera on board

5 x 9<sup>7</sup>/<sub>8</sub> in. (12.6 x 25.3 cm.)

Painted on 3 May 1971.

£7,000–10,000

\$9,300–13,000

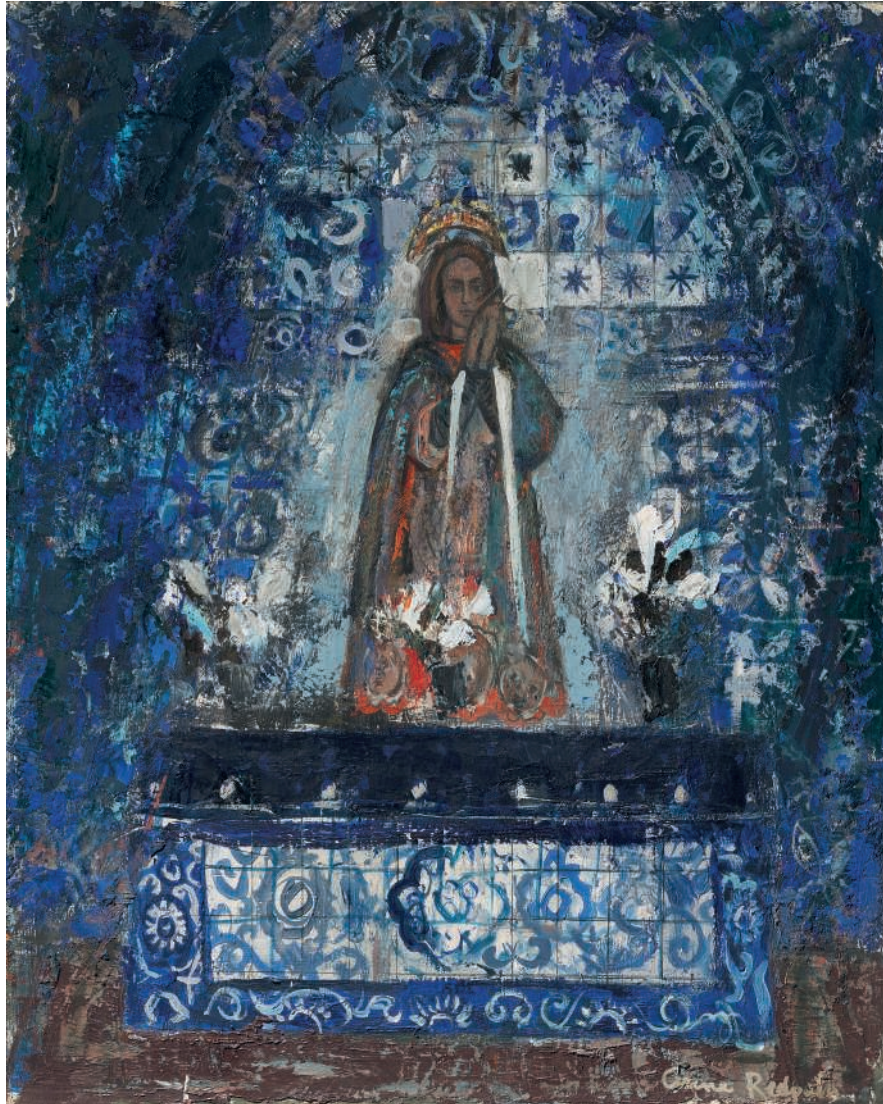
€8,200–12,000

We are very grateful to Mark Hodgkin for his assistance in preparing this catalogue entry. He is currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to Mark Hodgkin, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.

**PROVENANCE:**

Purchased directly from the artist by Ralph Smith in June 1971.

Bequeathed from the above to Lady Collins in December 1990, and by descent.



λ 91

**ANNE REDPATH, R.A. (1895-1965)**

*Chapel Nazare*

signed 'Anne Redpath' (lower right)

oil on board

30 x 24 in. (76.2 x 61 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

with Lefevre Gallery, London, where purchased by Dr T.H.W. Clarke.  
Anonymous sale; Christie's, London, 11 July 2013, lot 183, where purchased by  
the present owner.

**EXHIBITED:**

Sussex, Worthing Art Gallery, *Anne Redpath*, July - September 1969, no. 31.

**LITERATURE:**

Exhibition catalogue, *Anne Redpath*, Sussex, Worthing Art Gallery, 1969, no. 31.

PROPERTY FROM THE COLLECTION OF  
THE LATE LEONARD AND ROXANNE ROSOMAN

λ 92

**SIR ROBIN PHILIPSON, R.A., P.R.S.A., R.S.W. (1916-1992)**

*Iconostasis*

signed 'Robin Philipson.' (on the reverse), signed again 'Robin Philipson'  
(on the stretcher)

oil on canvas

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

£7,000-10,000

\$9,300-13,000

€8,200-12,000

**PROVENANCE:**

Acquired directly from the artist by Leonard and Roxanne Rosoman.

**EXHIBITED:**

London, Royal Academy, 1993, no. 63.

**LITERATURE:**

Exhibition catalogue, *Summer Exhibition Illustrated*, London, Royal Academy,  
1993, p. 50, no. 63, illustrated.

## PROPERTY FROM THE COLLECTION OF THE LATE LEONARD AND ROXANNE ROSOMAN

Christie's are delighted to be offering the following seven lots from the private collection of Leonard and Roxanne Rosoman. This group of pictures, collected over a number of years by the artist Leonard Rosoman (1913-2012) and his wife Roxanne (1937-2018), is testament to their friendship and support for Leonard's fellow painters.

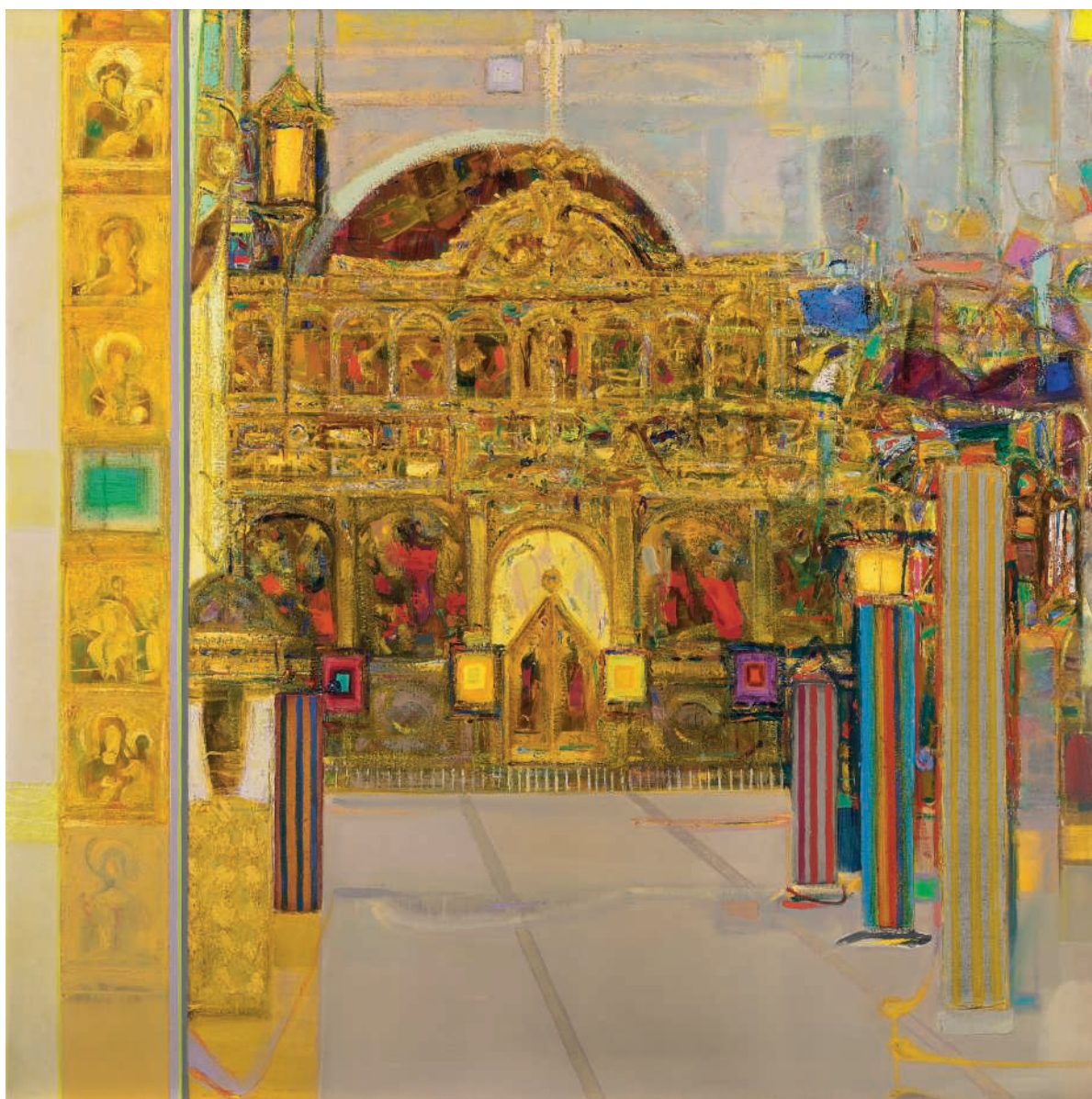
Leonard Rosoman exhibited extensively, and his work hangs in national collections including the Tate, the National Portrait Gallery, the Imperial War Museum and the British Museum. He recorded his experiences during the War in a number of stunning and vibrant oils, including *A House Collapsing on Two Firemen, Shoe Lane*, 1940 (Imperial War Museum) and *Bomb Falling into Water*, 1942 (Tate). In 1943, his pictures caught the attention of Sir Kenneth Clark, and he was appointed the role of Official War Artist to the Admiralty.

After the War, Leonard took up a teaching post at Camberwell School of Art, followed by Edinburgh College of Art, where he worked alongside Sir Robin Philipson, then a lecturer at the college. He began teaching at the Royal College of Art in 1957, together with the Head of Painting Carel Weight, who became a good friend and who helped him to find his Kensington studio where

he worked for the rest of his life. At the RCA, Leonard taught a new generation of artists including Peter Blake and David Hockney: of the latter he observed, 'If anybody ever had something written on his forehead, he had'.

Leonard Rosoman became known for his large-scale works, including his mural for the 1951 Festival of Britain, *The Drag Ball* paintings from *A Patriot for Me* exhibition of 1968, and the vaulted ceiling in the Archbishop of Canterbury's private chapel at Lambeth Palace, painted in 1988. Leonard also painted his celebrated mural, *Upstairs and Downstairs* (1986), for the Royal Academy's restaurant. Elected to the Royal Academy in 1960, Leonard's mural is a lasting memorial to his work and position at the Royal Academy. Works by his fellow Royal Academicians feature in this collection, including Dame Elisabeth Frink, Carel Weight, Anthony Green, Josef Herman and Sir Robin Philipson.

The sale of the Rosomans' pictures by Leonard's contemporaries will continue with two Keith Vaughan pictures, to be offered in the Modern British Art Day Sale on 18 June 2019. Further pieces from the collection will be included in the Jewellery, Impressionist and Modern Art and Interiors Sales in 2019.





λ 93

**PRUNELLA CLOUGH (1919-1999)**

*Side Elevation 2*

signed 'Clough' (on the reverse)  
oil on canvas  
60½ x 53½ in. (153.7 x 135.9 cm.)  
Painted in 1970.

£8,000–12,000

\$11,000–16,000  
€9,300–14,000

**PROVENANCE:**

Roxanne Wruble (later Rosoman) by 1976.

**EXHIBITED:**

Edinburgh, Arts Council of Great Britain, Scottish National Gallery of Modern Art, *Recent Paintings by Prunella Clough*, September - October 1976, no. 2; this exhibition travelled to London, Serpentine Gallery, October - November 1976. London, Camden Arts Centre, *Prunella Clough*, May - June 1996, exhibition not numbered; this exhibition travelled to Powys, Oriel Davies Gallery, September - October 1996. London, Olympia Art & Antiques Fair, *Prunella Clough, Seeing the World Sideways*, March 2004, exhibition not numbered.



λ 94

**PRUNELLA CLOUGH (1919-1999)**

*Almost erased*

signed 'Clough' (on the reverse)

oil on canvas

44 x 38 in. (118.8 x 96.5 cm.)

Painted in 1971-74.

£5,000–8,000

\$6,600–11,000

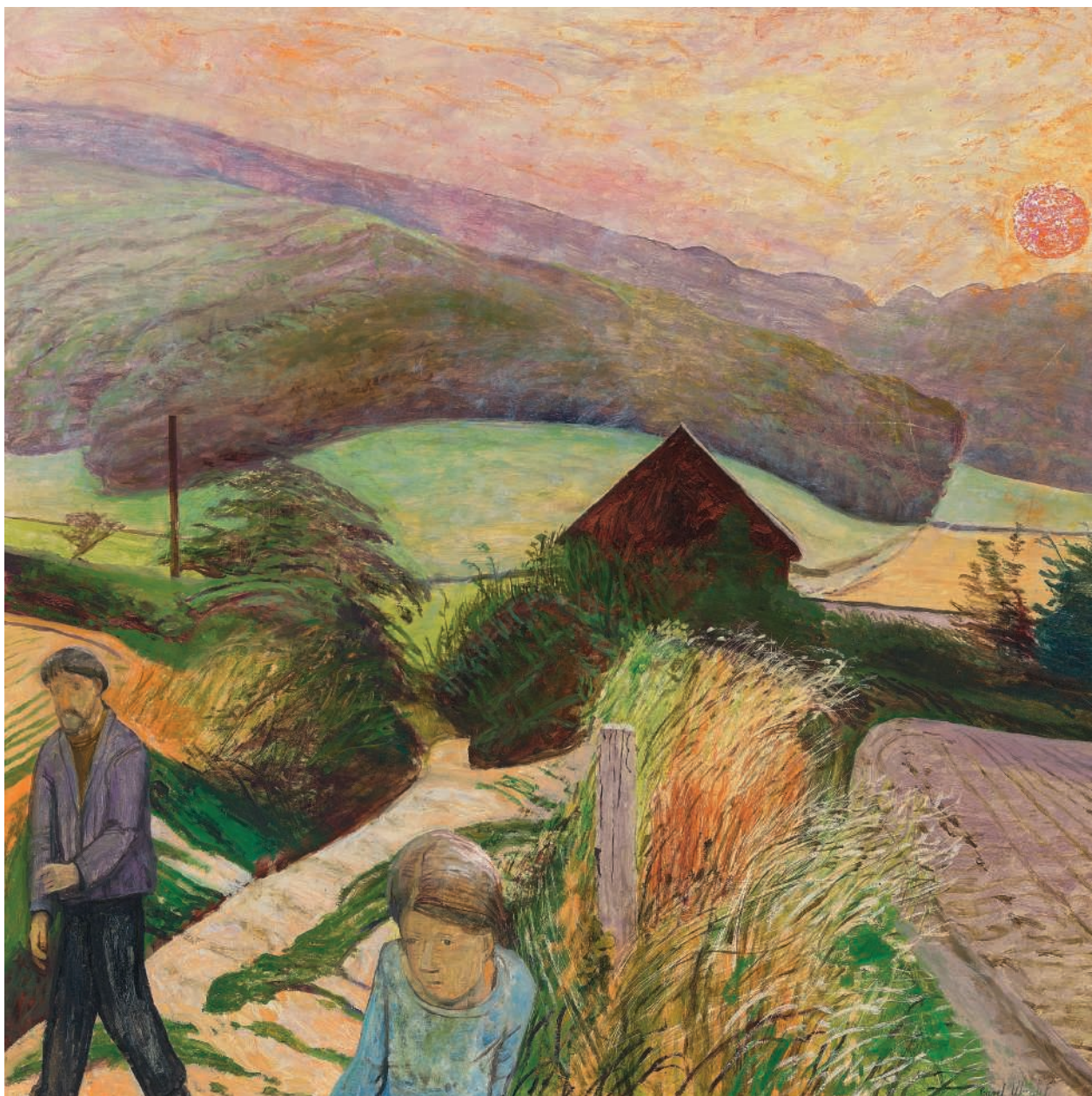
€5,900–9,300

**EXHIBITED:**

Edinburgh, Arts Council of Great Britain, Scottish National Gallery of Modern Art, *Recent Paintings by Prunella Clough*, September - October 1976, no. 15: this exhibition travelled to London, Serpentine Gallery, October - November 1976.

**PROVENANCE:**

Acquired directly from the artist by Leonard and Roxanne Rosoman.



λ 95

**CAREL WEIGHT, R.A. (1908-1997)**

*The Childhood of a Poet*

signed 'Carel Weight' (lower right)

oil on canvas

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

Painted circa 1974.

£5,000–8,000

\$6,600–11,000

€5,900–9,300

**PROVENANCE:**

The Undershaft Corporation, New York.

Acquired by Roxanne Wruble (later Rosoman) by 1982.

**EXHIBITED:**

London, New Grafton Gallery, *Carel Weight*, March - April 1974, no. 12.

London, Arts Council of Great Britain, Royal Academy of Arts, *Carel Weight*,

January - February 1982, no. 77; this exhibition travelled to: York, City Art

Gallery, February - April; Rochdale, Art Gallery, April - May; Penzance, Newlyn

Art Gallery, May - June; and Folkestone, New Metropole Arts Centre, July -

August.

**LITERATURE:**

Exhibition catalogue, *Carel Weight*, London, Royal Academy of Arts, 1982, pp. 63-23, no. 77, illustrated.





λ 96

**ANTHONY GREEN, R.A. (B. 1939)**

*The Kiss*

signed and dated 'Green./72' (lower right), signed again, inscribed and dated again 'The Kiss./April, May/1972/Anthony Green' (on the reverse)  
oil on board  
69½ x 65¼ in. (176 x 167 cm.), shaped  
Painted in April - May 1972.

£6,000–8,000

\$8,000–11,000  
€7,000–9,300

**PROVENANCE:**

with Rowan Gallery, London.  
Acquired directly from the artist by Leonard and Roxanne Rosoman.



λ 97

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

*Birdman*

signed and dated 'Frink/60' (lower left)

watercolour on paper

29¾ x 21¾ in. (75.6 x 54.3 cm.)

Executed in 1960.

£3,000–5,000

\$4,000–6,600

€3,500–5,800

**PROVENANCE:**

Acquired directly from the artist by Leonard and Roxanne Rosoman.



λ 98

**JOSEF HERMAN, R.A. (1911-2000)**

*The Last of Daylight*

signed and inscribed "'THE LAST OF DAYLIGHT"/Josef Herman'  
(on the reverse)

oil on canvas

10 x 14 in. (25.4 x 35.6 cm.)

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

Acquired directly from the artist by Leonard and Roxanne Rosoman.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ \* 99

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

*Sculpture Motives*

signed and dated 'Moore/70' (lower right), and signed again with initials and dedicated 'For/George Lewinski. from H.M.' (on the mount)  
ink, watercolour and wax crayon on paper  
11 x 7<sup>7</sup>/<sub>8</sub> in. (28 x 20 cm.)  
Executed in 1970-71.

£6,000–8,000

\$8,000–11,000  
€7,000–9,300

**PROVENANCE:**

A gift from the artist to George Lewinski.  
Anonymous sale; Sotheby's, New York, 7 October 1987, lot 183.  
Anonymous sale; De Vuyst, Lokeren, 8 October 2005, lot 584,  
where purchased by the present owner.

**LITERATURE:**

A. Garrould (ed.), *Henry Moore: Complete Drawings 1950-76*, Vol. 4, London, 1986, p. 222, no. AG70-71.56, HMF 3294, illustrated.



λ 100

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

*Wall Relief: Maquette No. 6*

bronze with a green and brown patina

13½ x 18 in. (33.3 x 45.7 cm.), excluding base

Conceived in 1955 and cast in an edition of 10.

£15,000–25,000

\$20,000–33,000

€18,000–29,000

**PROVENANCE:**

Private collection, Canada.

**EXHIBITED:**

London, Whitechapel Art Gallery, *Henry Moore: An Exhibition of Sculpture from 1950-1960*, November - December 1960, no. 37, another cast exhibited.

London, Marlborough Fine Art, *Henry Moore*, March - April 1962, no. 19, another cast exhibited.

Toronto, Art Gallery of Ontario, *Henry Moore Remembered: The Collection at the Art Gallery of Ontario*, September 1987 - February 1988, no. 102, another cast exhibited.

London, Royal Academy of Arts, *Henry Moore*, September - December 1988, no. 131, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Henry Moore: An Exhibition of Sculpture from 1950-1960*, London, Whitechapel Art Gallery, 1960, no. 37, another cast illustrated.

Exhibition catalogue, *Henry Moore*, London, Marlborough Fine Art, 1962, no. 19, another cast illustrated.

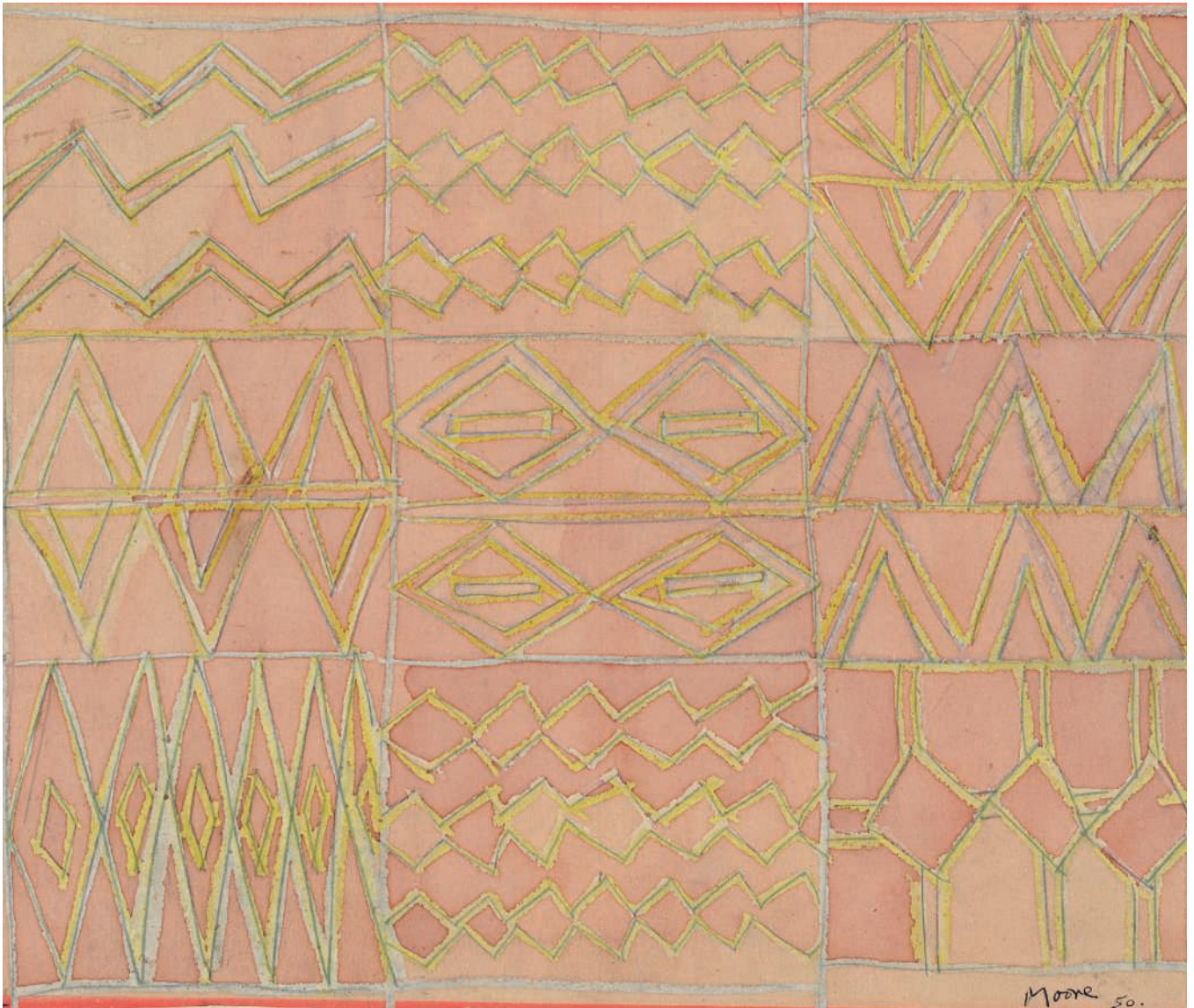
J. Hedgecoe and H. Moore, *Henry Moore*, London, 1968, p. 215, no. 9, another cast illustrated.

R. Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, London, 1970, p. 358, no. 493, plaster version illustrated.

A.G. Wilkinson, exhibition catalogue, *Henry Moore Remembered*, Toronto, Art Gallery of Ontario, 1987, p. 157, no. 102, another cast illustrated.

S. Compton, *Henry Moore: Catalogue of the Royal Academy Exhibition*, London, Royal Academy of Arts, 1988, p. 103, pl. 131, another cast illustrated.

A. Bowness (ed.), *Henry Moore: Complete Sculpture 1955-64*, Vol. 3, Aldershot, 2005, pp. 18-19, no. 370, another cast illustrated.



λ 101

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

*Design for Textile*

signed and dated 'Moore 50.' (lower right)  
pencil, wax crayon and wash on paper  
12 $\frac{3}{8}$  x 14 $\frac{3}{4}$  in. (31.7 x 37.5 cm.)  
Executed in 1950.

£7,000-10,000

\$9,300-13,000  
€8,200-12,000

**PROVENANCE:**

Private collection, Rome.  
Anonymous sale; Sotheby's, London, 12 March 1975, lot 112.

**EXHIBITED:**

London, Institute of Contemporary Arts, *Painting into Textiles*, October - November 1953, no. 23.  
Sheffield, Graves Art Gallery, "In Our View" *Some Paintings and Sculpture Bought by Hans & Elsbeth Juda Between 1931-1967*, May - June 1967, no. 67.

**LITERATURE:**

Exhibition catalogue, *Painting into Textiles*, London, Institute of Contemporary Arts, 1953, illustrated on the cover.  
*The Ambassador: The British Export Magazine for Textiles and Fashions*, no. 11, October 1953, illustrated on the cover.  
Exhibition catalogue, "In Our View" *Some Paintings and Sculpture Bought by Hans & Elsbeth Juda Between 1931-1967*, Sheffield, Graves Art Gallery, 1967, n.p., no. 67, fig. 12.  
A. Garrould (ed.), *Henry Moore: Complete Drawings 1950-76*, Vol. 4, London, 2003, pp. 26-27, no. AG50.68, HMF 2631, illustrated.  
A. Feldman, *Henry Moore Textiles*, Surrey, 2008, p. 143, fig. 36.



λ 102

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

*Relief: Three Quarters Mother and Child and Reclining Figure*

signed and numbered 'Moore 6/9' (on the upper right edge), and stamped with the foundry mark 'Morris/Singer/FOUNDERS/LONDON' (on the lower right edge)

bronze with a golden brown patina

7 x 16½ in. (17.8 x 42 cm.)

Conceived in 1977.

£8,000–12,000

\$11,000–16,000

€9,300–14,000

**LITERATURE:**

D. Mitchinson (ed.), *Henry Moore Sculpture, With Comments by the Artist*, London, 1981, pp. 292-293, no. 609, another cast illustrated.

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1974-1980*, Vol. 5, London, 1983, p. 35, no. 728, another cast illustrated.

**PROVENANCE:**

A gift to the present owner's father in the early 1980s, and by descent.

λ \* 103

**SIR EDUARDO PAOLOZZI, R.A. (1924-2005)**

*Portrait of Matta*

signed 'E. Paolozzi' (at the base)

bronze with a dark brown patina

4½ in. (11.8 cm.) high, excluding wooden base

Conceived in 1980.

£2,000–3,000

\$2,700–4,000

€2,400–3,500

**PROVENANCE:**

A gift from the artist to the previous owner.

Anonymous sale; Christie's, South Kensington, 21 March 2013, lot 173,  
as 'Euston Square Piece', where purchased by the present owner.







λ 104

**FRANK AVRAY WILSON (1914-2009)**

*Configuration red and orange*

signed and dated 'Avray Wilson/54' (on the reverse)

oil on canvas

24 x 20 in. (61 x 50.8 cm.)

Painted in 1954.

£3,000-5,000

\$4,000-6,600

€3,500-5,800

**PROVENANCE:**

A gift from the artist to the present owner.



λ 105

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

*Souvenir for Joe*

signed, dedicated and dated 'For Joe Tilson. Peter Blake. 1974.' (lower right)

oil, wooden construction and offset lithograph

17¾ x 18¼ in. (45.2 x 46.4 cm.)

Conceived in 1974.

£5,000–8,000

\$6,600–11,000  
€5,900–9,300

**PROVENANCE:**

A gift from the artist to Joe Tilson.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Tate Gallery, *Peter Blake*, February - March 1983, no. 118.

**LITERATURE:**

Exhibition catalogue, *Peter Blake*, London, Tate Gallery, 1983, p. 107, no. 118, illustrated.



λ 106

**SIR EDUARDO PAOLOZZI, R.A. (1924-2005)**

*St Sebastian*

bronze with a grey and green patina, unique

9½ in. (24.2 cm.) high

Conceived in 1956.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Acquired directly from the artist by Halima Nalecz,  
Director of the Drian Galleries, in the 1960s.

A gift from the above to the present owner in 2003.

**LITERATURE:**

Exhibition publication, *3 Decades of Private Views at  
the Drian*, London, Drian Galleries, 1986, pp. 16, 74, 139,  
illustrated.

We are very grateful to Judith Collins for her  
assistance in preparing this catalogue entry. This work  
will appear in the forthcoming catalogue raisonné of  
bronzes by Sir Eduardo Paolozzi.



λ 107

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

28-02-70

signed 'John Hoyland.' (on the reverse)

acrylic on canvas

20 x 20 in. (50.7 x 50.7 cm.)

Painted in 1970.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

with Hillsboro Fine Art, Dublin, where purchased by the present owner in 2007.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue.

Please write to The Hoyland Estate, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.



λ 108

**CLIVE BARKER (B. 1940)**

*Mickey Mouse*

signed, inscribed, numbered and dated  
'MICKEY MOUSE/CLIVE BARKER 2000 5/10'  
(on the underside)

polished aluminium  
18½ in. (47 cm.) high

Conceived in 2000, and cast in an edition of 10 in  
aluminium and 3 in bronze.

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

Acquired directly from the artist by the present  
owner.

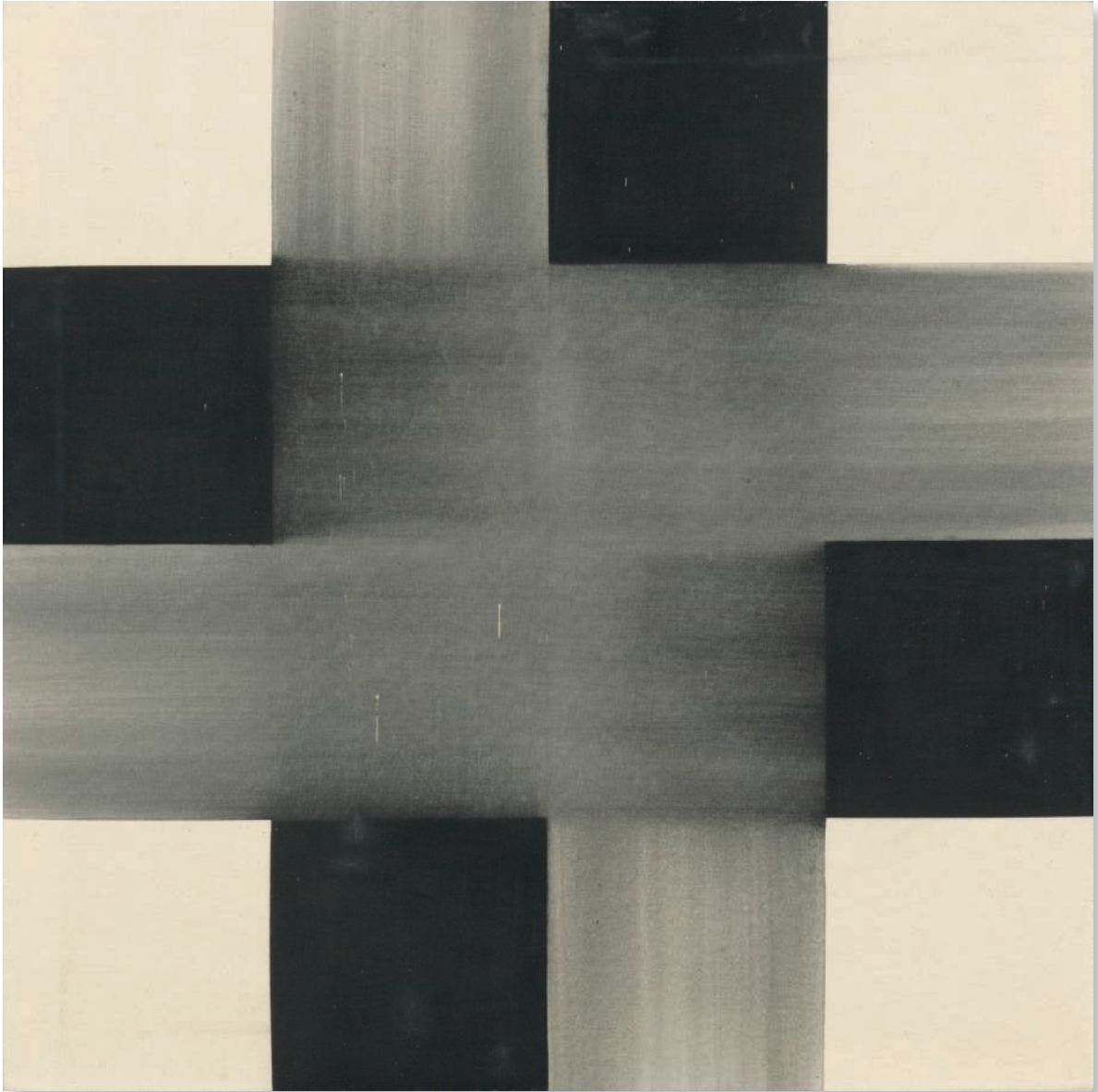
**EXHIBITED:**

London, Whitford Fine Art, *Clive Barker: Recent  
Work*, November - December 2000, no. 4, another  
cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Clive Barker: Recent Work*,  
London, Whitford Fine Art, 2000, n.p., no. 4,  
another cast illustrated.

A.J. Fermon and M. Livingstone, *Clive Barker  
Sculpture: Catalogue Raisonné 1958-2000*, Milan,  
2002, p. 174, no. 394, another cast illustrated.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**λ 109**

**RICHARD ALLEN (1933-1999)**

*Untitled 1984*

signed and dated 'Richard Allen./1984' (on the reverse)

acrylic on canvas

31¾ x 31¾ in. (80.6 x 80.6 cm.)

Painted in 1984.

£3,000-5,000

\$4,000-6,600

€3,500-5,800

**PROVENANCE:**

Anonymous sale; Neumeister, Munich, 29 May 2008, lot 855,  
where purchased by the present owner.

λ 110

**CLIVE BARKER (B. 1940)**

*Minnie Mouse*

signed, inscribed, numbered and dated  
'MINNIE MOUSE/CLIVE BARKER/2000/9/9'  
(on the underside)

polished aluminium and polished bronze

8½ in. (21.5 cm.) high

Conceived in 2000, and cast in an edition of 9 plus  
3 artist's proofs.

£3,000–5,000

\$4,000–6,600

€3,500–5,800

**PROVENANCE:**

Acquired directly from the artist by the present  
owner.

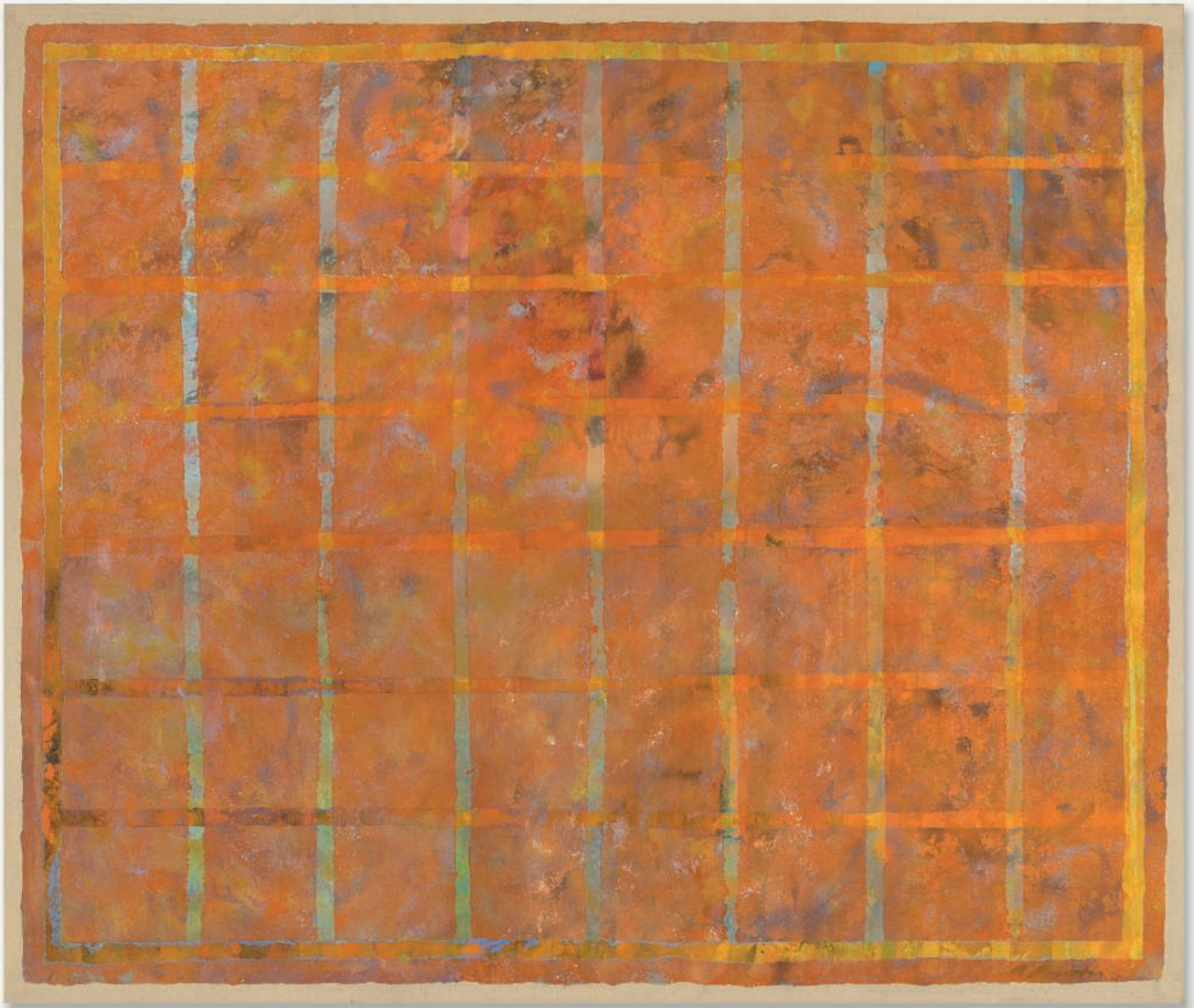
**EXHIBITED:**

London, Whitford Fine Art, *Clive Barker: Recent  
Work*, November - December 2000, no. 27, another  
cast exhibited.

**LITERATURE:**

A.J. Fermon and M. Livingstone, *Clive Barker  
Sculpture: Catalogue Raisonné 1958-2000*, Milan,  
2002, p. 177, no. 409, another cast illustrated.





λ \* 111

**RICHARD SMITH (1931-2016)**

*Palamar, Series 1, #3*

signed, inscribed and dated 'R Smith 1973/Palamar/SERIES I/#3'  
(on the reverse)

oil on canvas

68¾ x 81 in. (174.6 x 205.5 cm.)

Painted in 1973.

£5,000–8,000

\$6,600–11,000

€5,900–9,300

**PROVENANCE:**

with Triton Museum of Art, Santa Clara, California.

Anonymous sale; Clars Auction Gallery, Oakland, 16 December 2018, lot 7266,  
where purchased by the present owner.





λ 112

**BOYLE FAMILY**

*Gutter Study for the Westminster Series*

signed, inscribed and dated 'GUTTER STUDY/FOR THE WESTMINSTER/  
SERIES PAINTED FIBRE GLASS/Boyle Family 1995.' (on the reverse)

mixed media, resin and fibreglass

42 x 27 in. (106.7 x 68.4 cm.)

Conceived in 1995.

£7,000–10,000

\$9,300–13,000

€8,200–12,000



(actual size)

λ \* 113

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

*Maquette for Strapwork Head*

signed and numbered 'Moore 6/9' (on the back of the neck)  
bronze with a brown patina

3 $\frac{5}{8}$  in. (9.3 cm.) high, excluding black base

Conceived in 1950 in lead, and cast in bronze in 1972.

£6,000–8,000

\$8,000–11,000

€7,000–9,300

**PROVENANCE:**

Private collection, Canada.

**EXHIBITED:**

London, Royal Academy of Arts, *Henry Moore: Catalogue of the Royal Academy Exhibition*, September - December 1988, no. 112, lead version exhibited.

London, Waddington Galleries, *Henry Moore: Sculpture from the 40s and 50s*, May - June 1995, no. 5, lead version exhibited.

London, Imperial War Museum, *Henry Moore: War and Utility*, September 2006 - February 2007, no. 22, another cast exhibited.

**LITERATURE:**

D. Mitchinson (ed.), *Henry Moore: with comments by the artist*, London, 1981, pp. 106, 311, no. 203, another cast illustrated.

A. Bowness (ed.), *Henry Moore: Complete Sculpture 1949-54, Vol. 2*, London, 1986, p. 31, no. 289a, pls. 34-35, another cast illustrated.

S. Compton, *Henry Moore: Catalogue of the Royal Academy Exhibition*, London, Royal Academy of Arts, 1988, p. 226, no. 112, lead version illustrated.

Exhibition catalogue, *Henry Moore: Sculpture from the 40s and 50s*, London, Waddington Galleries, 1995, pp. 14-15, no. 5, lead version illustrated.

Exhibition catalogue, *Henry Moore: War and Utility*, London, Imperial War Museum, 2006, p. 51, no. 22, another cast illustrated.

λ 114

**CLIVE BARKER (B. 1940)**

*Bart on his Skateboard*

signed, inscribed and dated 'BART ON HIS SKATEBOARD/CLIVE BARKER/2001' (on the underside)  
polished aluminium and rubber, unique  
30½ in. (77.5 cm.) long  
Conceived in 2001.

£5,000–8,000

\$6,600–11,000

€5,900–9,300

**PROVENANCE:**

Acquired directly from the artist by the present owner.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ 115

**COLIN SELF (B. 1941)**

*Vase of flowers*

signed with initials and dated 'C.S. 21 December 2001' (lower centre)

ballpoint pen, cellophane, paper bag and collage on card

12¾ x 6¾ in. (32.4 x 17.2 cm.)

Executed on 21 December 2001.

**PROVENANCE:**

Anonymous sale; Bloomsbury, London, 27 June 2006, lot 228, where purchased by the present owner.

£1,500–2,500

\$2,000–3,300  
€1,800–2,900

λ 116

**CLIVE BARKER (B. 1940)**

*Uncle Scrooge*

signed, inscribed, numbered and dated 'UNCLE SCROOGE/Clive Barker/2001/A/P 1/3' (on a plaque secured to the underside)

polished aluminium

17½ in. (44.5 cm.) high

Conceived in 2001, and cast in an edition of 6 plus 3 artist's proofs of which this is one.

£3,000–5,000

\$4,000–6,600

€3,500–5,800

**PROVENANCE:**

Acquired directly from the artist by the present owner.





λ 117

**ALAN DAVIE, R.A. (1920-2014)**

*Room of the Heart No. 3*

signed, inscribed and dated 'Alan Davie/Oct 70/ROOM

OF THE HEART NO 3' (upper right)

gouache on paper

22 x 29¼ in. (55.9 x 75.6 cm.)

Executed in October 1970.

£3,000-5,000

\$4,000-6,600

€3,500-5,800

**PROVENANCE:**

with Gimpel Fils Gallery, London.

Anonymous sale; Hôtel des Ventes, Geneva, 5 October 2011, lot 1298.

with John Adams, London, where purchased by the present owner

on 3 December 2014.



λ 118

**PATRICK PROCKTOR, R.A. (1936-2003)**

*Gervase holding a tape*

signed and dated 'Patrick Proctor 68' (lower right)

pencil, pastel and watercolour on paper

16 x 7<sup>3</sup>/<sub>8</sub> in. (40.6 x 18.6 cm.)

Executed in 1968.

£1,500-2,500

\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

with Contemporary Art Society Market, London, where purchased by the present owner's father in the 1980s, and by descent.

In spring 1968, Proctor met Gervase Griffiths, a twenty two year-old model and pop singer, who would become one of his life's greatest love affairs.

Griffiths would soon moved to Proctor's house at Manchester Street, and would become the subject of numerous drawings and paintings. 'Griffiths was in fact a period archetype, prettier than Mick Jagger, though with a similar charismatic androgyny which made him a magnet to both sexes' (see I. Massey, *Patrick Proctor: Art and Life*, Norwich, 2010, p. 98).



λ \* 119

**R.B. KITAJ, R.A. (1932-2007)**

*Actress*

oil on canvas  
18 x 18 in. (45.7 x 45.7 cm.)  
Painted in 2007.

£8,000-12,000

\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**

Purchased at the 2008 exhibition by Howard Weinstein, Atlanta.  
His sale; Leslie Hindman, Chicago, 2 October 2018, lot 67, where purchased  
by the present owner.

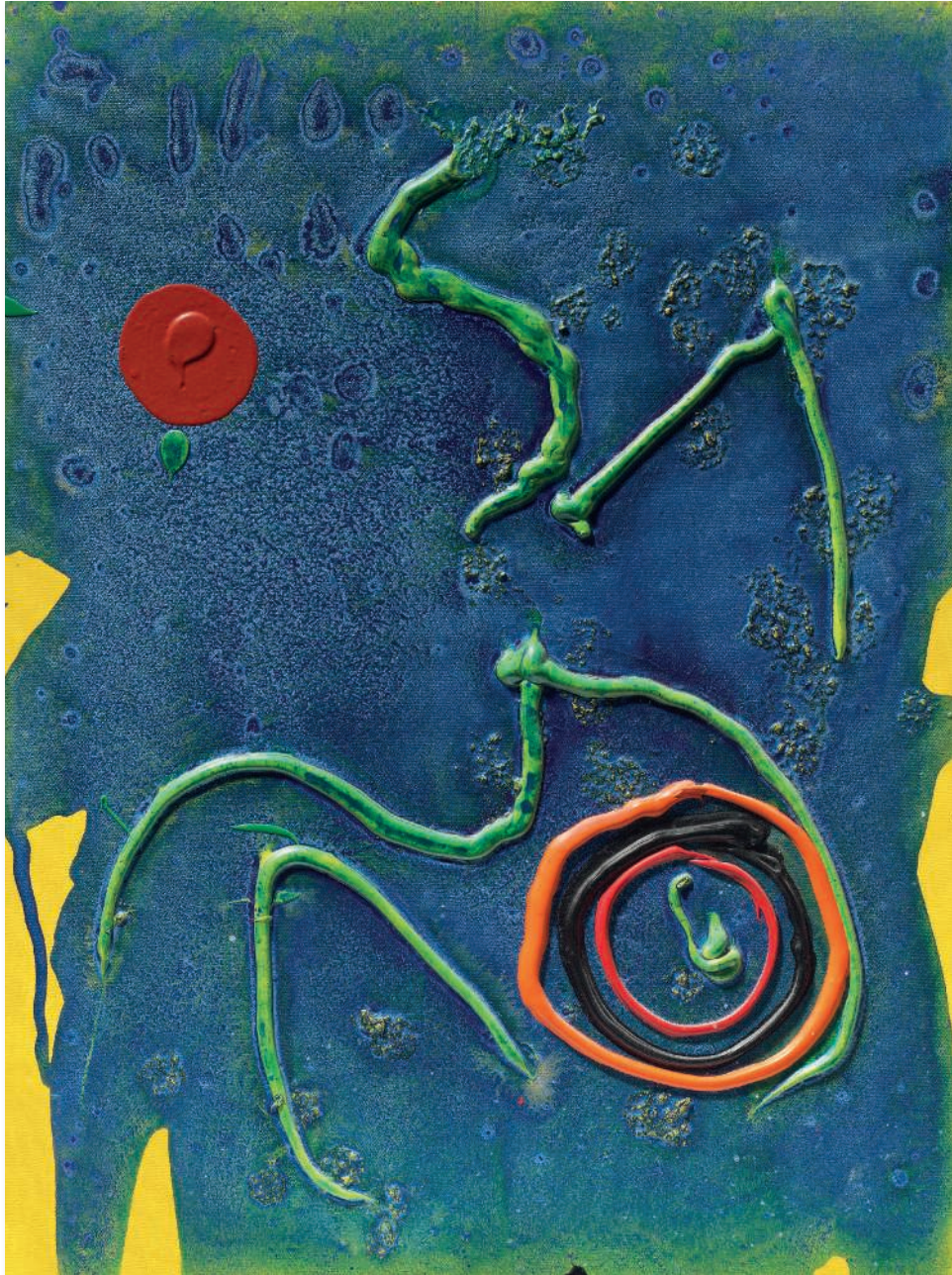
**EXHIBITED:**

New York, Marlborough Gallery, *R.B. Kitaj: Little Pictures*, April - May 2008,  
no. 61.

**LITERATURE:**

Exhibition catalogue, *R.B. Kitaj: Little Pictures*, New York, Marlborough Gallery,  
2008, p. 65, no. 61, illustrated.  
M. Livingstone, *Kitaj*, London, 2010, p. 282, no. 999.





λ 120

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

*Slow Dance*

signed, inscribed and dated 'SLOW DANCE/8.1.007/John Hoyland.'

(on the reverse)

acrylic and metallic paint on canvas

24 x 18 in. (61 x 45.7 cm.)

Painted in 2007.

£2,000-3,000

\$2,700-4,000

€2,400-3,500

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2007.

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

# DAVID HEATHCOTE

Born in London in 1931, David Heathcote studied at Canterbury College of Art, and then at the Slade School of Art, London, during the late 1950s. A move to Africa followed, and he worked for twenty years in Zimbabwe and Nigeria: an experience that would contribute significantly to his creative vision.

Heathcote has worked creatively over sixty years, producing a vibrant body of paintings, sculpture, etchings and drawings in various media. His life experiences form the wellspring of a forceful and personal artistic language coloured both by Africa and his native landscapes.

Each painting is a surface where he reflects feelings and poetic imaginings of different places.

Heathcote was shown in the 1958 *Young Contemporaries* exhibition at the R.B.A. Gallery, London; and in many other venues, including solo exhibitions at GV Art London, and at Becket Odille Boicos Gallery, Paris. His London exhibition in April 2014, in which *Blue Opening* (lot 122) was exhibited, was reviewed by Jackie Wullschlager in "Critic's Choice", 'Life and Arts', *Financial Times*, 19-20 April 2014, where she referred to Heathcote as a 'consistently thoughtful artist'.



λ 121

**DAVID HEATHCOTE (B. 1931)**

*Blue Opening*

signed, inscribed and dated 'David Heathcote/"Blue Opening"/1989'  
(on the reverse)

oil and acrylic on canvas  
36 x 48 in. (91.5 x 122 cm.)  
Painted in 1989.

£1,000–2,000

\$1,400–2,600  
€1,200–2,300

**PROVENANCE:**

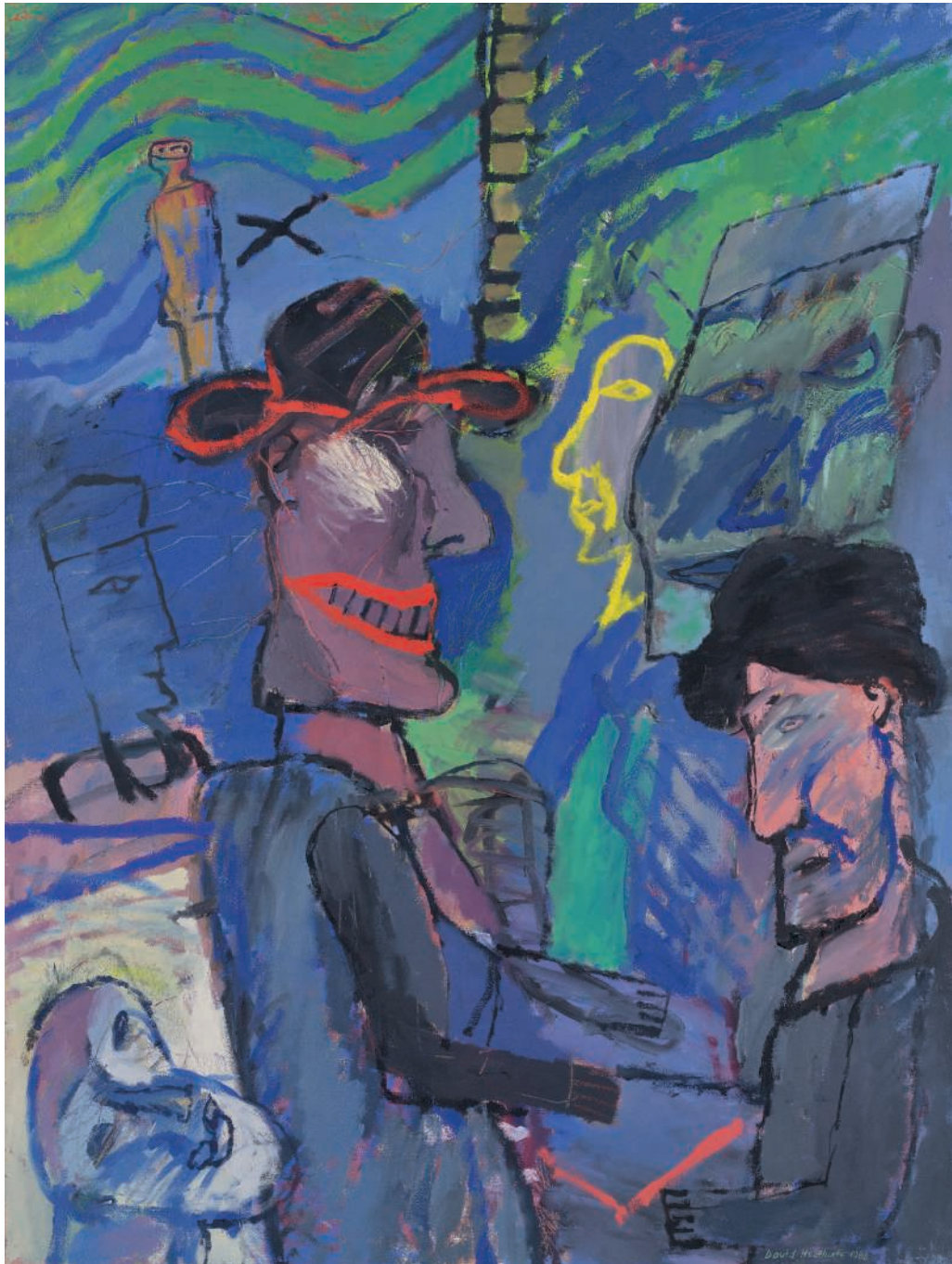
Acquired directly from the artist by the present owner.

**EXHIBITED:**

London, GV Art Gallery, *David Heathcote: Numberless Islands*, April - May 2014, exhibition not numbered.

**LITERATURE:**

Exhibition catalogue, *David Heathcote: Numberless Islands*, London, GV Art Gallery, 2014, p. 24, exhibition not numbered, illustrated.



λ 122

**DAVID HEATHCOTE (B. 1931)**

*Waiting*

signed and dated 'David Heathcote 1983' (lower right), and signed again with initials, inscribed and dated again 'DHH Waiting. 1983' (on the reverse)

acrylic on canvas

48 x 36 in. (122 x 91.3 cm.)

Painted in 1983.

£1,000–2,000

\$1,400–2,600

€1,200–2,300

**PROVENANCE:**

Acquired directly from the artist by the present owner.



λ 123

**ALAN REYNOLDS (1926-2014)**

*The Crocus*

signed and dated 'Reynolds 54' (upper left) and signed again, dated twice and inscribed 'Reynolds./54./III The Crocus '54'' (lower left)  
ink, watercolour and gouache on paper  
10 x 6¼ in. (25.4 x 15.9 cm.)  
Executed in 1954.

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

with Thomas Agnew & Sons, London.  
Mizouni Nohari.

**EXHIBITED:**

London, Thomas Agnew & Sons, *Alan Reynolds, Towards a Retrospective: From Early Landscapes to Abstraction*, July - August 1982, no. 21.

**LITERATURE:**

Exhibition catalogue, *Alan Reynolds, Towards a Retrospective: From Early Landscapes to Abstraction*, Thomas Agnew & Sons, London, 1982, p. 10, no. 21.



λ 124

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

*Thornhead on Pink Ground*

signed and dated 'Sutherland/1948' (lower right)  
pencil and watercolour on paper, lightly squared for transfer  
8<sup>7</sup>/<sub>8</sub> x 7 in. (22.6 x 17.7 cm.)  
Executed in 1948.

£3,000–5,000

\$4,000–6,600  
€3,500–5,800

**PROVENANCE:**

with Roland, Browse and Delbanco, London.  
with Marjorie Parr, London, where purchased by the present owner  
in August 1976.

The present work is a study for *Palm on a wall*, 1948, British Council  
Collection, UK.



λ \* 125

**MICHAEL AYRTON (1921-1975)**

*Tricephalic*

signed and numbered 'Michael Ayrton 2/9'  
(on the side of the base)

bronze with a dark brown patina

23¾ in. (60.3 cm.) high, including bronze base

Conceived in 1972.

£5,000–8,000

\$6,600–11,000

€5,900–9,300

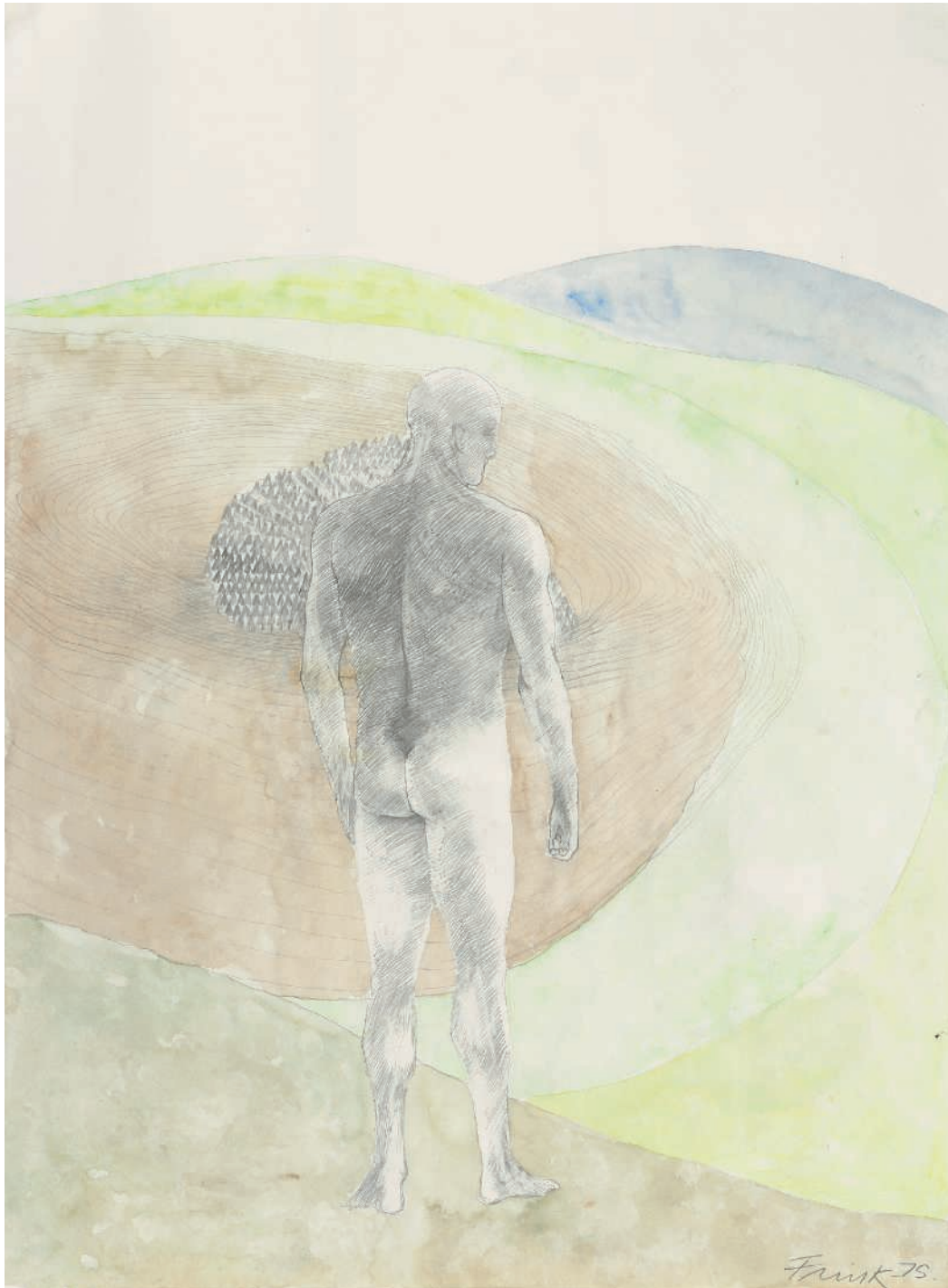
**PROVENANCE:**

with Compton Cassey Gallery, Cheltenham,  
May 1995, and by descent.

Anonymous sale; Christie's, Online, 17-24  
November 2017, lot 138, where purchased by  
the present owner.

**LITERATURE:**

P. Cannon-Brookes, *Michael Ayrton: An Illustrated  
Commentary*, Birmingham, 1978, p. 126, fig. 228,  
another cast illustrated.



λ \* 126

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

*Walking man*

signed and dated 'Frink.75.' (lower right)

pencil and watercolour on paper

29 $\frac{3}{8}$  x 21 $\frac{1}{8}$  in. (75.3 x 55.6 cm.)

Executed in 1975.

£4,000–6,000

**PROVENANCE:**

Private collection, New York, where purchased by the present owner.

\$5,300–7,900

€4,700–7,000



λ 127

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

*Fallen birdman*

signed and dated 'Frink/61' (lower right)  
charcoal and wash on paper  
21½ x 29¾ in. (54.6 x 74.6 cm.)  
Executed in 1961.

£1,200-1,800

\$1,600-2,400  
€1,400-2,100

**PROVENANCE:**

with Waddington Galleries, London, where purchased by the present owner's family in the 1960s, and by descent.



λ 128

**PHILIP JACKSON (B. 1944)**

*Don Giovanni's Wine Jug*

signed and numbered 'JACKSON 13/16' and stamped with foundry mark 'L'  
(at the back)

bronze with a brown and polished patina

9¼ in. (23.5 cm.) high

£1,500-2,500

\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2007.





λ 129

**EDWARD BURRA (1905-1976)**

*Costume design for an onion seller*

stamped 'E.J. Burra' (lower left), indistinctly inscribed 'Onion G...' (lower centre) and inscribed again 'ACT I' (lower right)  
pencil and watercolour on paper  
19<sup>7</sup>/<sub>8</sub> x 11 in. (50.5 x 28 cm.)

**PROVENANCE:**

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

£1,500-2,500

\$2,000-3,300  
€1,800-2,900



130

**CHRISTOPHER WOOD (1901-1930)**

*Costume design for Luna Park: The three-legged juggler and the man with six arms*

pencil, watercolour and gouache on paper  
12¼ x 16⅞ in. (31.3 x 42.8 cm.)  
Executed circa 1930.

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

Boris Kochno, Monaco.  
His sale; Sotheby's, Monaco, 11 October 1991, lot 12, where purchased by the present owner.

**EXHIBITED:**

London, Redfern Gallery, *Christopher Wood Exhibition of Complete Works*, March - April 1938, no. 340.

**LITERATURE:**

R. Ingleby, *Christopher Wood, An English Painter*, London, 1995, pl. 34, the left figure illustrated.



λ 131

**AUSTIN OSMAN SPARE (1886-1956)**

*Self Portrait*

signed with initials and dated 'AOS/54' (lower right), and inscribed 'Self Portrait.' (on the backboard)  
charcoal and pastel on panel  
13¼ x 18¼ in. (33.6 x 46.2 cm.)  
Executed in 1954.

£4,000–6,000

\$5,300–7,900  
€4,700–7,000

**PROVENANCE:**

Acquired directly from the artist by the previous owner's uncle.  
Anonymous sale; Bonhams, Knowle, 23 February 2010, lot 95,  
where purchased by the present owner.



**132**

**SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)**

*Portrait of Annie, the artist's mother*

coloured chalk on dark grey paper

6½ x 5¼ in. (15.3 x 13.3 cm.)

Executed *circa* 1901.

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

Acquired by the present owner's grandfather, and by descent.



λ 133

**PERCY WYNDHAM LEWIS (1882-1957)**

*John Rodker*

signed and dated 'Wyndham Lewis 1923.' (lower right)

pencil and wash on paper  
12¾ x 11⅝ in. (32.2 x 29.6 cm.)

Executed in 1923.

£4,000–6,000

\$5,300–7,900  
€4,700–7,000

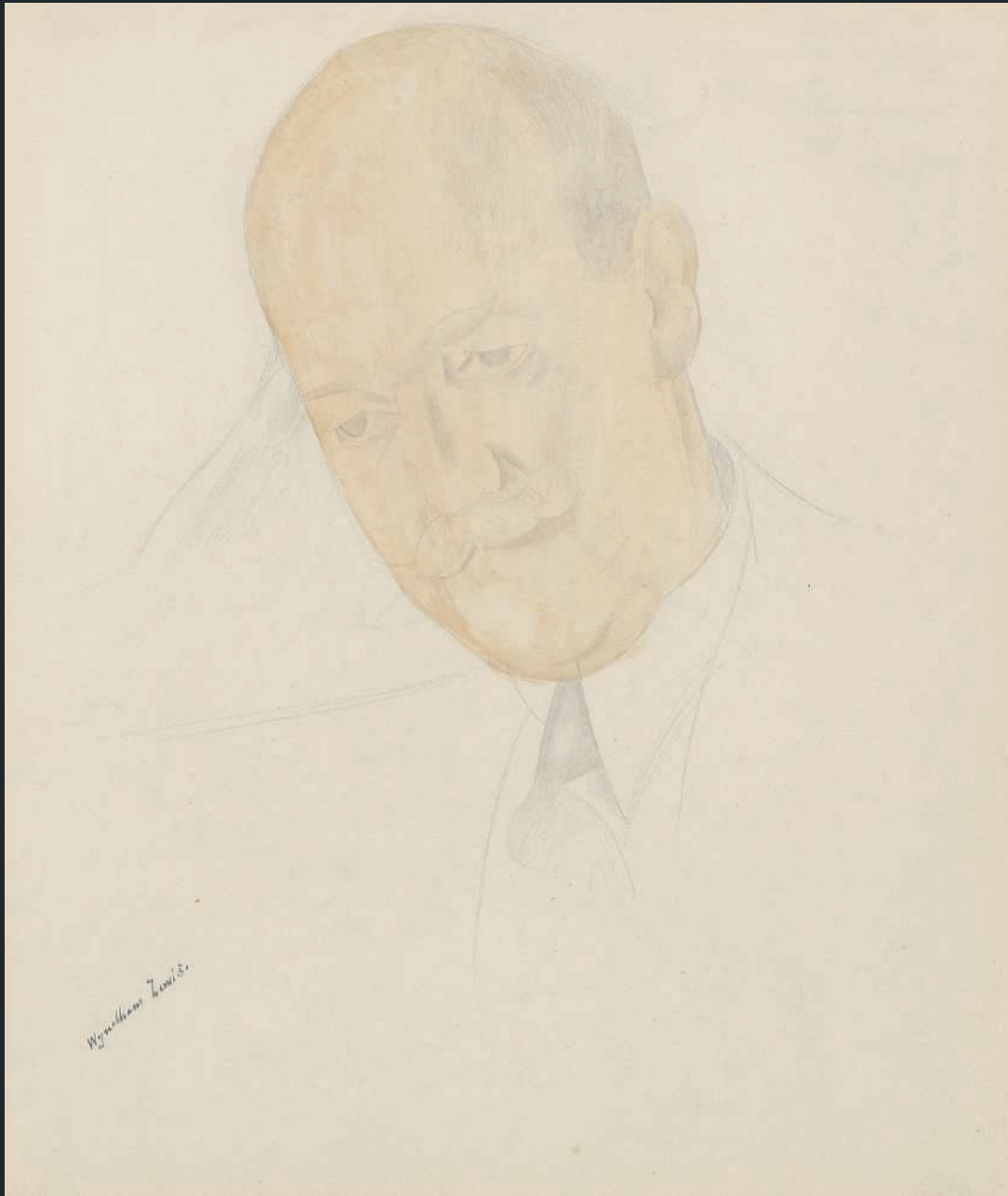
**PROVENANCE:**

Acquired by the present owner's grandfather, and by descent.

**LITERATURE:**

W. Michel, *Wyndham Lewis. Paintings and Drawings*, London, 1971, p. 386, no. 587, pl. 59.

John Rodker (1894-1955) was an English writer, poet and publisher. He was a member of the 'Whitechapel Boys', a group of Anglo-Jewish writers and artists of the early 20th century including Isaac Rosenberg, Mark Gertler, and David Bomberg. Rodker became foreign editor of the New York magazine, *The Little Review* in 1919 and founded *Ovid Press*, publishing books by T.S. Eliot and drawings by Wyndham Lewis. He later published editions of James Joyce's *Ulysses* and works by Sigmund Freud.



λ 134

**PERCY WYNDHAM LEWIS (1882-1957)**

*Sidney Schiff (Stephen Hudson)*

signed 'Wyndham Lewis.' (lower left)

pencil and wash on paper

12½ x 10½ in. (31.7 x 26.6 cm.)

Executed in 1922.

£2,500–3,500

\$3,300–4,600  
€3,000–4,100

**PROVENANCE:**

Acquired by the present owner's grandfather by 1949, and by descent.

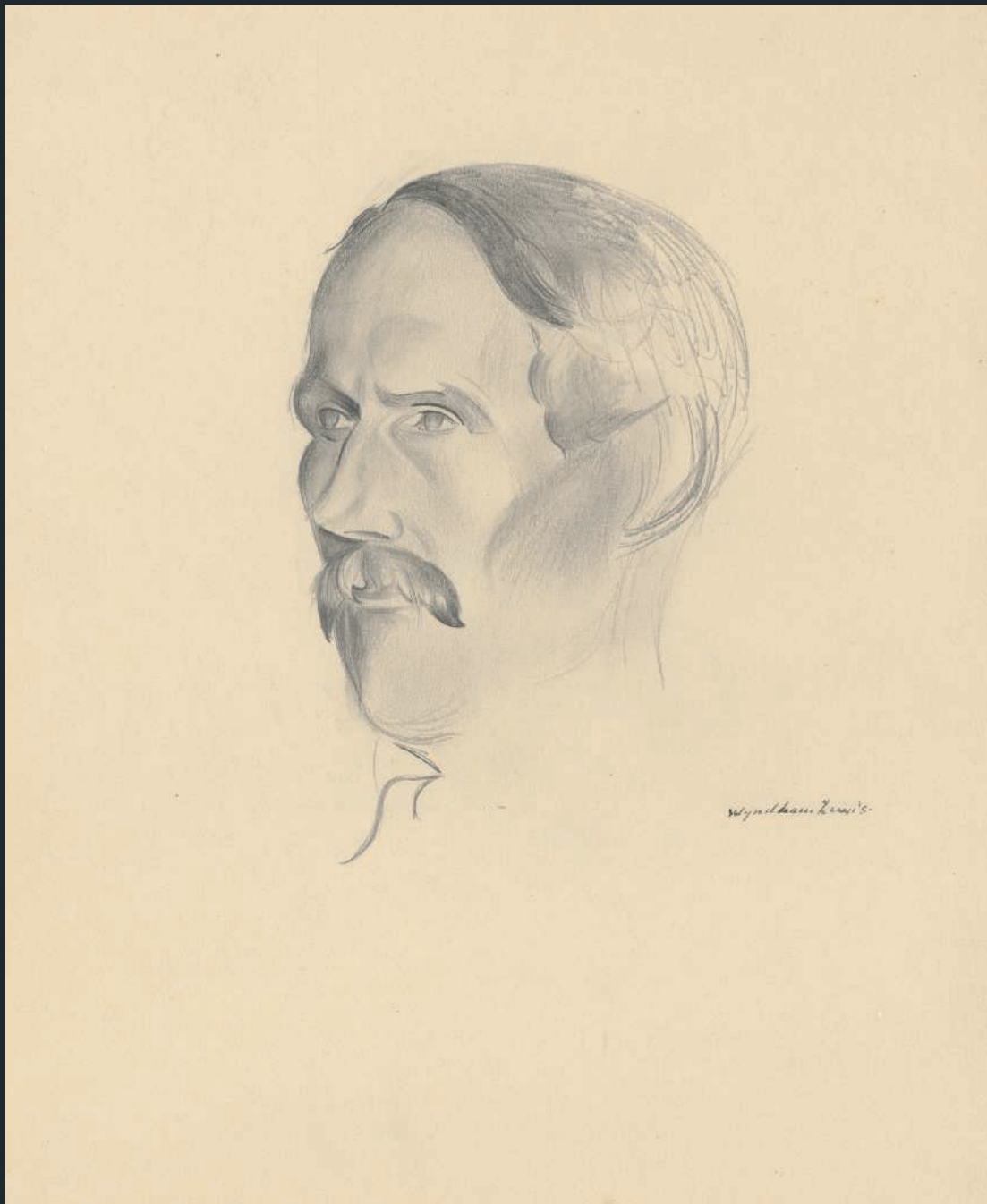
**EXHIBITED:**

London, Redfern Gallery, *Wyndham Lewis*, May 1949, no. 61.

**LITERATURE:**

W. Michel, *Wyndham Lewis. Paintings and Drawings*, London, 1971, p. 385, no. 567, pl. 59.

Sidney Schiff (1868-1944) was a British novelist and translator, writing under the pseudonym Stephen Hudson in the early 1900s. He is known for being a patron of the arts and literature in England and France, and funded Wyndham Lewis' 1920s *Tyro* paintings. Lewis depicted Schiff as the character Lionel Kein in his 1930s novel *The Apes of God*, which satirised London's contemporary literary and artistic scenes.



λ 135

**PERCY WYNDHAM LEWIS (1882-1957)**

*Dr Meyrick Booth*

signed 'Wyndham Lewis.' (lower right)

pencil on paper

11½ x 9¾ in. (29.2 x 23.7 cm.)

Executed in 1932.

£3,000–5,000

\$4,000–6,600

€3,500–5,800

**PROVENANCE:**

Acquired by the present owner's grandfather, and by descent.

**LITERATURE:**

W. Michel, *Wyndham Lewis. Paintings and Drawings*, London, 1971, p. 396, no. 736, pl. 101.

Dr Meyrick Booth (1883-active 1940s) was a British psychologist and translator. A second portrait, after Wyndham Lewis is held in the National Portrait Gallery, London.





λ 136

**SIR WILLIAM COLDSTREAM (1908-1987)**

*Girl at a Window*

oil on canvas  
20 x 24 in. (50.9 x 61 cm.)  
Painted in 1976.

£4,000–6,000

\$5,300–7,900  
€4,700–7,000

**PROVENANCE:**

with Anthony d'Offay, London, where purchased by the present owner in May 1982.

**EXHIBITED:**

London, Anthony d'Offay, *William Coldstream*, October - November 1976, no. 12: this exhibition travelled to Edinburgh, Fine Art Society, November - December.  
Liverpool, Walker Art Gallery, *Real Life*, June - September 1977, catalogue not traced.  
Los Angeles, L.A. Louver Gallery, *This Knot of Life: Paintings by British Artists*, October - November 1979.

**LITERATURE:**

Exhibition catalogue, *This Knot of Life: Paintings by British Artists*, Los Angeles, L.A. Louver Gallery, 1979, p. 11, illustrated.  
P.T.J. Rumley, *William Coldstream, Catalogue Raisonné*, Bristol, 2018, p. 126, no. 160, illustrated.

The sitter is Anna Bennett, 'gazing out of the attic window of Coldstream's painting room at 20 Church Row, Hampstead' (*ibid.*).



λ \* 137

**FELIX KELLY (1914-1994)**

*Windsor Plantation, Mississippi*

signed and dated 'Felix Kelly 79' (lower left)

oil on board

22 x 28 in. (55.8 x 71 cm.)

Painted in 1979.

£3,000–5,000

\$4,000–6,600  
€3,500–5,800

**PROVENANCE:**

Commissioned by Sydney R. Turner, Los Angeles in the 1970s, and by descent.

**EXHIBITED:**

London, Partridge Fine Arts, *Felix Kelly, Recent Paintings of Egypt and Other Places*, November 1981, no. 16.

**LITERATURE:**

Exhibition catalogue, *Felix Kelly, Recent Paintings of Egypt and Other Places*, London, Partridge Fine Arts, 1981, n.p., no. 16, illustrated.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 138

**RICHARD EURICH, R.A. (1903-1992)**

*Northern Town*

signed and dated 'R. Eurich, 1965' (lower right) and signed again, inscribed and dated again 'NORTHERN TOWN/RICHARD EURICH 1965' (on the reverse)

oil on board

10 x 13¼ in. (25.5 x 33.3 cm.)

Painted in 1965.

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

with Arthur Tooth & Sons, London.

Shirley Wilson.

with Ash Barn Gallery, Petersfield.

Anonymous sale; Christie's, London, 8 November 1985, lot 265, where purchased by the present owner.

Eurich turned to a brighter, bolder palette during the 1960s, as seen in the present work. He comments, 'I have done several small paintings of Bradford, as I remember and dream about it. They have no topography. All those towns; Bradford, Huddersfield and Halifax, are, or were, superb. In fact, Wyndham Lewis called Halifax the Toledo of the North. I am at a loss as to painters thinking the North unpaintable' (R. Eurich, in a letter to Christie's, 20 September 1985).

We are very grateful to Philippa Bambach and Christine Clearkin for preparing this catalogue entry.



λ 139

**JOHN G. BOYD (1940-2001)**

*The Red Tractor*

signed 'Boyd' (upper right)

oil on canvas

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

£3,000-5,000

\$4,000-6,600

€3,500-5,800

**PROVENANCE:**

with The Scottish Gallery, Edinburgh, where purchased by the present owner circa 1985.



λ 140

**NORMAN CORNISH (1919-2014)**

*Miners waiting for a bus*

signed 'Cornish' (lower centre)

oil on canvas

32 x 20 in. (81.2 x 50.7 cm.)

£4,000-6,000

\$5,300-7,900

€4,700-7,000

**PROVENANCE:**

with The Stone Gallery, Newcastle upon Tyne, where purchased by the present owner in the 1970s.

Norman Cornish was born in Spennymoor, an old mining town in County Durham. Cornish himself started work as a miner in 1933, at the age of 14, and he would continue to work in the mines for 33 years, retiring from the back-breaking work to become a full-time artist in 1966. As with L.S. Lowry from the industrial heartlands of Manchester, and Sheila Fell from the Cumbrian pit village of Aspatria, Cornish was formed by his environment. Indeed, Cornish's characters are all drawn from life, not posed, and it is through his warmth of feeling for the community of which he was part that he observes the human condition and rich experience of life through compassionate eyes.



λ 141

**NORMAN CORNISH (1919-2014)**

*The Singing Man*

signed 'Cornish.' (lower right)  
charcoal and chalk on paper  
24 x 19½ in. (61 x 49.6 cm.)

£3,000-5,000

\$4,000-6,600  
€3,500-5,800

**PROVENANCE:**

with The Stone Gallery, Newcastle upon Tyne, where purchased by the present owner in the 1970s.



λ 142

**NORMAN CORNISH (1919-2014)**

*Man with head in hand*

signed 'Cornish' (centre left)

charcoal on paper

21 $\frac{1}{8}$  x 29 $\frac{1}{8}$  in. (55 x 74.6 cm.)

£2,500–3,500

**PROVENANCE:**

with The Stone Gallery, Newcastle upon Tyne, where purchased by the present owner in the 1970s.

\$3,300–4,600

€3,000–4,100



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 143

**BERNARD MENINSKY (1891-1950)**

*The Repose*

signed 'Meninsky' (lower right)  
ink and gouache on paper  
13¾ x 19¾ in. (35 x 50.2 cm.)  
Executed in 1953.

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 November 1994, lot 317,  
where purchased by the present owner.





λ 144

**MARKEY ROBINSON (1918-1999)**

*The Potato Sellers*

signed 'Markey' (lower left)  
oil on board  
23 $\frac{3}{8}$  x 47 $\frac{5}{8}$  in. (54.4 x 121 cm.)

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

with Oriel Gallery, Dublin, where purchased by the present owner.



λ 145

**KEN HOWARD, R.A. (B. 1932)**

*Venice*

signed 'Ken Howard.' (lower right)  
oil on canvas-board  
9½ x 11¼ in. (24 x 29.7 cm.)

£2,000–3,000

\$2,700–4,000  
€2,400–3,500

**PROVENANCE:**

Acquired directly from the artist by the previous owner, and by descent.  
Acquired from the above by the present owner.



λ \* 146

**TERENCE CUNEO (1907-1996)**

*Parade of the Life Guards*

signed and dated 'CUNEO./1949' (lower right)

oil on canvas

25 x 30 in. (61 x 76.2 cm.)

Painted in 1949.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

Lord Rootes, by whom gifted to the present owner's father in 1967-68, and by descent.

We are very grateful to the Cuneo Society for their assistance in preparing this catalogue entry.



λ \* 147

**TERENCE CUNEO (1907-1996)**

*Ceremony of the Keys, Tower of London*

signed and dated 'CUNEO./1952' (lower right)

oil on canvas

30 x 25 in. (76.2 x 61 cm.)

Painted in 1952.

£8,000–12,000

\$11,000–16,000

€9,300–14,000

**PROVENANCE:**

Lord Rootes, by whom gifted to the present owner's father in 1967-68, and by descent.

The ceremonial locking of the Tower of London takes place every night and has done so for centuries. The painting depicts the custodian of the Queen's keys, the chief Yeoman Warder, being challenged by the sentry on duty who at the time of the painting was a member of a Guards' Regiment. Terence Cuneo thought that he might be one of the few people to have had the privilege of having the Tower specially reopened for them after it had been locked for the night (see G. Landy, *The Military Paintings of Terence Cuneo*, London, 1993).

We are very grateful to the Cuneo Society for preparing this catalogue entry.



λ 148

**PETER BROOK (1927-2009)**

*June*

signed 'PETER BROOK' (lower right) and inscribed 'JUNE' (lower centre)

oil on canvas

20 x 28 in. (50.8 x 71.1 cm.)

£4,000–6,000

\$5,300–7,900

€4,700–7,000

**PROVENANCE:**

with Thomas Agnew & Sons, London, where purchased by the present owner in December 1984.



λ 149

**SIMON-ALBERT BUSSY (1870-1954)**

*Diana monkey*

signed 'Simon/Bussy' (lower left)

pastel on paper

8 $\frac{3}{8}$  x 6 $\frac{1}{8}$  in. (21.3 x 16.2 cm.)

£1,500-2,500

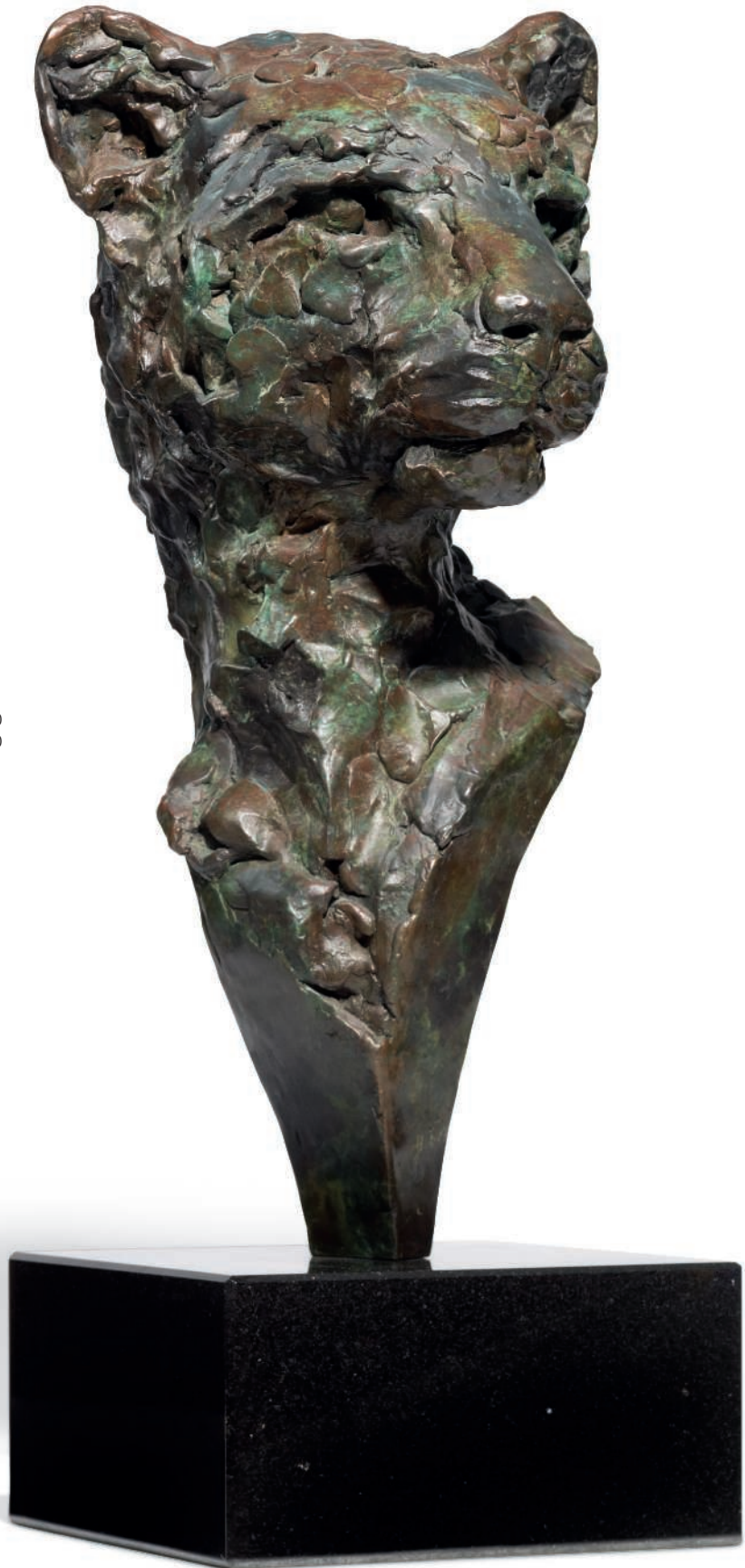
\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

with Boss Antiques, Petworth, where purchased by the previous owner in 1969.

Bequeathed from the above to the present owner in 2013.



λ \* 150

**MARK CORETH (B. 1958)**

*Lioness*

signed and numbered 'M. Coreth/6/6'  
(at the back)

bronze with a green and brown patina

18 in. (45.4 cm.) high, excluding granite base

£6,000–8,000

\$8,000–11,000

€7,000–9,300

**PROVENANCE:**

with Sladmore Gallery, London.



λ 151

**KEN HOWARD, R.A. (B. 1932)**

*The Still Life Painter*

signed 'Ken Howard' (lower right)

oil on canvas

45½ x 55½ in. (115.5 x 140 cm.)

Painted in 1985.

£6,000–8,000

\$8,000–11,000

€7,000–9,300

**EXHIBITED:**

London, Royal Academy of Arts, 1986, no. 565.



λ \* 152

**MARK CORETH (B. 1958)**

*Bear*

signed and numbered 'M. Coreth 3/6' (on the top of the base)  
bronze with a dark brown patina  
20 3/8 in. (52 cm.) long, excluding base

£1,500-2,500

**PROVENANCE:**

with Sladmore Gallery, London.

\$2,000-3,300

€1,800-2,900



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

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

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's 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 £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

## 2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased lot has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For lots Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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

## 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 **AR** 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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

### 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lots in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;

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

## 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) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you 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) You do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. 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](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

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

#### (d) Lots 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: carpets, 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 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 W 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 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 that 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: (i) any of our warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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](http://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](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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 re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

- ψ **Lot** 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

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

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

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

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.

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*As Time Goes By: Red*  
aquatint and carborundum in colours, with extensive hand-colouring  
Overall 2440 x 6100 mm.  
£35,000-50,000

**FEELINGS IN COLOUR:  
THE GRAPHIC ART OF HOWARD HODGKIN**

*Online Auction, 4-12 April 2019*

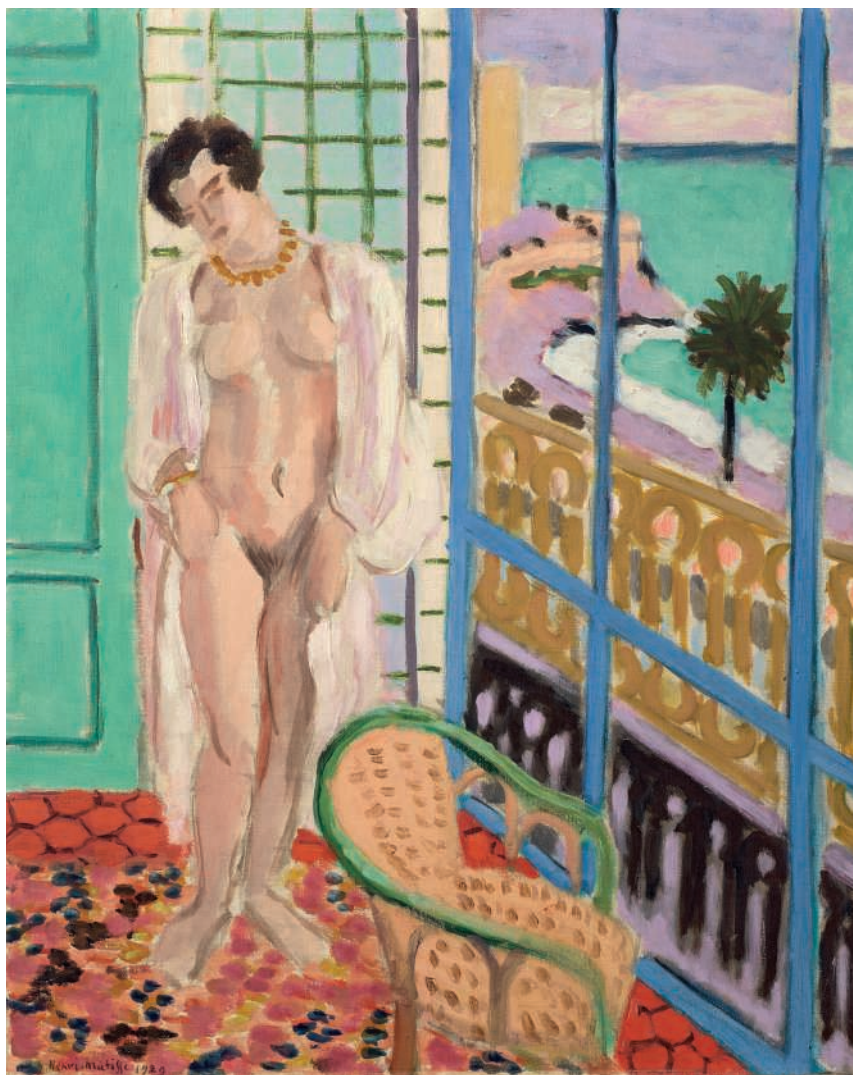
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**CHRISTIE'S**





The Collection of Drue Heinz  
HENRI MATISSE (1869-1954)  
*Nu à la fenêtre*  
signed and dated 'Henri. Matisse 1929' (lower left)  
oil on canvas  
25¾ x 21½ in. (65.3 x 54.5 cm.)  
Painted in Nice, 1929.  
\$7,000,000-10,000,000

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# CHRISTIE'S



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

*Guy Fawkes*

signed, inscribed and indistinctly dated 'GUY FAWKES/Ben Nicholson/1929' (on the canvas overlap)

pencil and oil on canvas

16¼ x 20 in. (41.2 x 50.8 cm.)

Painted in 1929.

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glazed ceramic  
12¾ x 4¾ x 8½in. (32.5 x 11 x 22cm.)  
£15,000-20,000

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*HMS Tetcott*  
signed 'Eric Ravilious' (lower right)  
pencil and watercolour on paper  
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Executed in 1941.  
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