

MODERN BRITISH ART

DAY SALE - 18 JUNE 2019

CHRISTIE'S











MODERN BRITISH ART DAY SALE

TUESDAY 18 JUNE 2019

PROPERTIES FROM

PROPERTY FROM THE COLLECTION
OF MARY CARSWELL

PROPERTY FROM THE COLLECTION
OF THE LATE THELMA CAZALET-KEIR,
C.B.E., M.P. (1899-1989)

PROPERTY FORMERLY IN THE COLLECTION
OF MAJOR ION HARRISON

THE COLLECTION OF DRUE HEINZ

PROPERTY FROM THE ISRAEL MUSEUM,
JERUSALEM

PROPERTY FROM THE ESTATE
OF L.S. LOWRY

PROPERTY FROM THE ESTATE
OF DAVID METHUEN CAMPBELL

PROPERTY OF THE NATIONAL
ANKYLOSING SPONDYLITIS SOCIETY

PROPERTY FROM THE COLLECTION
OF MONTY AND BARBIE PASSES

PROPERTY FROM THE COLLECTION
OF THE LATE LEONARD AND
ROXANNE ROSOMAN

PROPERTY FROM THE STUDIO
OF FRANCISZKA THEMERSON

AUCTION

Tuesday 18 June 2019
at 1.00 pm (lots 101-236)

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

VIEWING

| | | |
|----------|---------|--------------------|
| Thursday | 13 June | 10.00 am - 7.00 pm |
| Friday | 14 June | 9.00 am - 4.30 pm |
| Saturday | 15 June | 12.00 pm - 5.00 pm |
| Sunday | 16 June | 12.00 pm - 5.00 pm |
| Monday | 17 June | 9.00 am - 4.00 pm |

AUCTIONEERS

Nicholas Orchard & William Porter

AUCTION CODE AND NUMBER

In sending absentee bids or
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ROSE-17190

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Pages 2-3 – Lot 167 (detail)
Page 4 – Lot 118 (detail)
Page 6 – Lot 192
Inside back cover – Lot 104 (detail)
Back cover – Lot 216
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CHRISTIE'S

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MODERN BRITISH ART

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PROPERTY FROM THE COLLECTION OF THE LATE THELMA CAZALET-KEIR, C.B.E., M.P. (1899-1989)

Thelma Cazalet-Keir (1899-1989) is best known as one of Britain's first female Members of Parliament: she entered local politics in 1924 and was the MP for Islington East from October 1931 to July 1945. She was the second female MP to achieve the position of a Cabinet Minister during this period. As with two other early female MPs, Nancy Astor and Margaret Whittingham, Thelma Cazalet-Keir remained a Christian Scientist throughout her life. She was a member of the Arts Council as well as a Governor of the BBC for five years. As a champion of women's rights, she was a keen supporter of the Fawcett Society, becoming President in 1964.

We are delighted to also be offering Matthew Smith's *Landscape, Provence*, from her collection, as lot 177 in this sale.

λ101

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

Folly in West Wycombe Park

inscribed 'Folly in West Wycombe/Park' (on the reverse)

oil on canvas laid on panel, partly cut out

6½ x 8¾ in. (15.5 x 21.9 cm.)

Painted in the winter of 1940-41.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Purchased at the 1941 exhibition by Thelma Cazalet-Keir, and by descent.

EXHIBITED:

London, Leicester Galleries, *Exhibition of Works by Artists of Fame & Promise*, July - August 1941, no. 112.

In 1940 John Piper visited West Wycombe Park, seat of the Buckinghamshire branch of the Dashwood Baronetcy. This was in connection with a commission for the 'Recording the changing face of Britain' scheme (also known as 'Recording Britain') which had been established by Kenneth Clark, director of the National Gallery, to document the British landscape in the face of wartime threats. Resulting works, including *Dashwood Mausoleum, West Wycombe*, 1940 (Victoria and Albert Museum) were conventional in appearance, finding a place within the tradition of English topographical watercolour painting. But during 1940 John Piper's personal style was evolving rapidly and it is from this period that some of his most distinctive and immediately recognisable paintings emerged, with the current lot being a particularly attractive example. Painted in the winter of 1940-1941, the work displays a collage-style juxtaposition of forms, colours and textures, reminding us that during most of the 1930s Piper, influenced by the modern movement, was a leading British abstract painter. Meanwhile its palette,

atmosphere and intensity reflects Piper's well-documented enthusiasm for the work of Samuel Palmer (1805-1881), the Romantic artist and associate of William Blake. The subject of the current lot is one of a number of follies found at West Wycombe Park. Known as *St Crispin's*, it is a cottage built to resemble a chapel, seemingly intended for occupation by local shoemakers and named in honour of their trade's patron saint.

A work on paper, closely related to the present lot, dated 1941 and entitled *View of St Crispin's Folly, West Wycombe* was one of a group of West Wycombe Park subjects shown at Marlborough Fine Art, *John Piper: Georgian Arcadia*, September - October 1987, no. 9 and illustrated on p. 14 of the exhibition catalogue.

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



λ102

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

Maquette IX Beast

iron and composition, unique

9 in. (22 cm.) long

Conceived in 1967 and cast in bronze in an edition of 9.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

A gift from the artist to the present owner, *circa* 1971.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2006, pp. 248-249, no. 549, bronze cast illustrated.



λ103

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

Maquette XII Beast

iron and composition, unique

11 in. (28 cm.) long

Conceived in 1967 and cast in bronze in an edition of 4.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

A gift from the artist to the present owner, *circa* 1971.

EXHIBITED:

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 256, no. 555, bronze cast illustrated.





λ104

ALAN REYNOLDS (1926-2014)

Summer Legend

signed and dated 'Reynolds/55' (lower right)

oil on board

18 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in. (46 x 60.6 cm.)

Painted in 1955.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with Redfern Gallery, London, where purchased by the present owner's husband on 4 September 1963.

λ105

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

Watcher VII

signed, numbered and stamped with the foundry mark 'Chadwick 350 4/4 PE' (on the underside)
bronze with a brown patina
17½ in. (43.4 cm.) high
Conceived in 1961.

£50,000-80,000

US\$65,000-100,000
€58,000-91,000

PROVENANCE:

with Blain Southern, London, where purchased by the present owner.

EXHIBITED:

London, Marlborough Fine Art, *Lynn Chadwick*, November - December 1961, no. 21, another cast exhibited.

London, Institute of Contemporary Arts, *Jane Drew (1911-1996): An Introduction*, February - March 2014, another cast exhibited, catalogue not traced.

LITERATURE:

Exhibition catalogue, *Lynn Chadwick*, London, Marlborough Fine Art, 1961, n.p., no. 21, another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With A Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 195, no. 350, another cast illustrated.

Another cast of this work is in the collection of The Philip & Muriel Berman Museum of Art, Ursinus College, Pennsylvania.



λ106

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

Coventry, November 1940

signed 'John Piper' (lower right), signed again, inscribed and dated 'Coventry - November 1940/John Piper/Fawley Bottom/Henley on Thames' (on the reverse)

oil on canvas laid on panel

15 x 12 $\frac{1}{2}$ in. (38.1 x 32 cm.)

Painted in November 1940.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

with Agnew's, London, where purchased by the present owner in 2007.

On the advice of the War Artists' Advisory Committee John Piper was, in April 1940, commissioned by the Ministry of Information to produce a collection of war-related works. After an initial struggle to find appropriate subject-matter, Kenneth Clark suggested that Piper might consider tackling buildings which had been damaged or destroyed by enemy action. During the night of 14-15 November 1940 the city of Coventry was extensively damaged by a large-scale bombing raid. 568 people lost their lives and most of the city centre, including the cathedral, was destroyed by fire. Piper arrived on the scene on the morning of 15 November and his personal recollections of the experience were published at the time: these are now accessible in Frances Spalding, *John Piper - Myfanwy Piper, Lives in Art* (Oxford, 2009, p. 180) and David Fraser Jenkins, *John Piper, The Forties* (Philip Wilson/Imperial War Museum, 2000, p. 33). Piper found the ruined cathedral 'a grey, meal-coloured stack; ... redder as one came nearer, and still hot and wet from fire and water; finally presenting itself as a series of gaunt, red-grey facades ... Windows empty, but for oddly poised fragments of tracery, with spikes of blackened glass embedded in them'. Piper made notes and sketches and took photographs of what he saw. One of the artist's best known and most important paintings was the result: the iconic, full-sized painting *Coventry Cathedral, 15 November 1940* (collection of Manchester City Art Gallery), for which the current lot is a small-scale oil study. An image of it was soon made into a postcard 'which sold widely and was seen as an expression of British resilience. In this way, John Piper's first Coventry painting became for Britons what *Guernica* had been for loyalist Spaniards' (F. Spalding, *ibid.*, p. 183).

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



PROPERTY FROM THE COLLECTION OF THE LATE LEONARD AND ROXANNE ROSOMAN

Christie's are delighted to be offering the following two paintings by Keith Vaughan from the private collection of Leonard and Roxanne Rosoman. Acquired by the artist Leonard Rosoman (1913-2012) and his wife Roxanne (1937-2018), the pictures are testament to their close friendship and support for Vaughan.

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 featured in his own collection, including Dame Elisabeth Frink, Carel Weight, Anthony Green, Josef Herman and Sir Robin Philipson.

Further pieces from the collection will be included in the Jewellery, Impressionist and Modern Art and Interiors Sales in 2019.

λ107

KEITH VAUGHAN (1912-1977)

Countryman and his Cottage

signed and dated 'Keith Vaughan 1948' (lower right)
charcoal, ink, wax resist and gouache on board
21 x 28 in. (53.3 x 71.1 cm.)
Executed in 1948.

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Acquired directly from the artist by Leonard and Roxanne Rosoman.

EXHIBITED:

London, Whitechapel Gallery, *Keith Vaughan: Retrospective Exhibition*, March - April 1962, no. 93.

London, Olympia Antiques Fair, *Keith Vaughan, 1912-1977: an exhibition of paintings and drawings*, February - March 2002, no. KV 477, ex-catalogue.

LITERATURE:

Exhibition catalogue, *Keith Vaughan: Retrospective Exhibition*, London, Whitechapel Gallery, 1962, p. 47, no. 93, pl. XV.

Countryman and his Cottage is painted in the characteristic mixed media which Vaughan was using during the 1940s. There is a rich interplay between the opaque gouache paint and the mottled wax resist that lends the surface a highly tactile and varied quality. He discussed the technique in an interview: 'Those early pictures were not of course pure gouache. They were mixtures of wax crayon, Indian ink and gouache. And the chemical properties of these different materials to a large extent determined their own control. They react on each in certain ways which can be exploited but cannot be prevented. You might call it a volatile medium' (Keith Vaughan in an interview with Dr Tony Carter, 1963).

The subject of a figure in an orchard picking fruit, or in a landscape reaching up to branches, occurs frequently in Vaughan's painting at this time. (see *Figures Climbing Trees*, 1946, *Figure Beneath a Tree Branch*, 1947, *Man Gathering Fruit*, 1948 and *Water Trees and Figures*, 1948). On a formal level the pose opened up the human form and the dynamic gesture increased the emotional potential of the male figure. In terms of the composition and construction of the figure, Vaughan seems to want it to fuse with its environment. The bent arms echo the branches which he holds onto and even the colour and textural treatment of the anatomy link him with the rest of the landscape. At the right a semi-abstracted cottage can be seen, complete with sloping roof, chimney pot, windows and an open doorway.

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



PROPERTY FROM THE COLLECTION OF THE LATE LEONARD AND ROXANNE ROSOMAN

λ108

KEITH VAUGHAN (1912-1977)

Bird-Man

signed, inscribed and dated 'BIRD-MAN/1972/Keith Vaughan' (on the reverse)

oil on canvas

40 x 36 in. (101.6 x 91.4 cm.)

Painted in 1972.

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

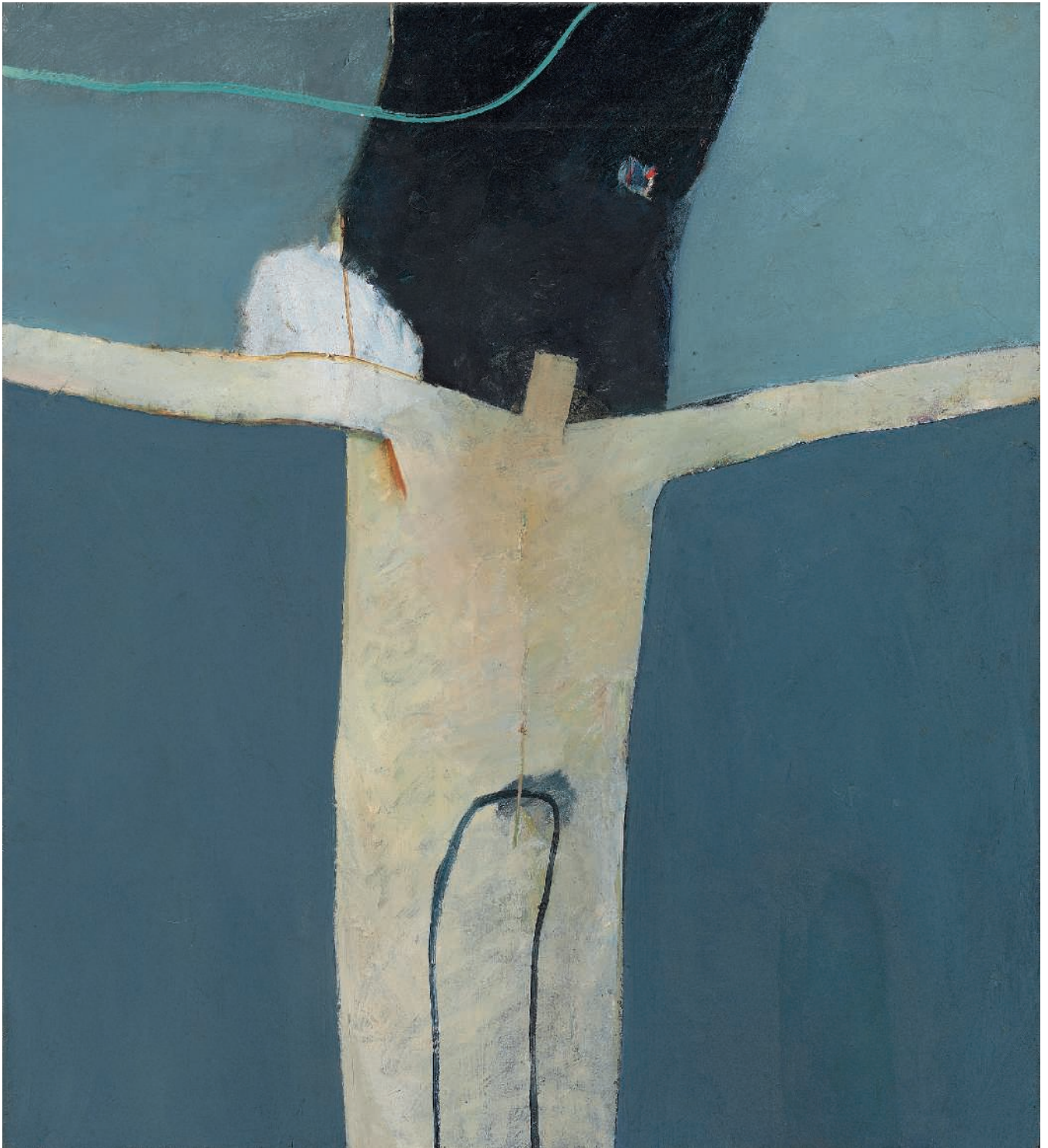
Acquired directly from the artist by Leonard and Roxanne Rosoman.

A figure, isolated against the sky, stretches out his arms as if in flight. We are reminded, perhaps, of the mythological character of Icarus and his ill-fated attempt to fly across the Aegean sea with man-made wings. The expanses of blue, which became a feature in Vaughan's paintings after his first visit to Greece, evoke both the sea and the sky. Prunella Clough, one of Vaughan's closest friends, explained the open, spreading gesture which he frequently used as a compositional device and how the figure touches the sides of the canvas. She said that 'it's a formal device that locks the figure into place like the taut guy ropes on a marquee' (Prunella Clough in an interview with Gerard Hastings, 1982).

The simplification and flattening of the anatomical elements distills the design, and allows the figure to stand out from the background. Vaughan was edging closer towards abstraction at this time but was unable to dispense completely with the object. Here, for example, he retains anatomical markers such as the squared-off head, limbs and russet-coloured armpit.

The pigment describing the figure is painterly and tactile and applied in rough scumbles. This energetic brushwork corresponds to skin and fleshiness. Elsewhere the application is lively and the eye is drawn towards economic pictorial incidents. A floating, linear trail of turquoise paint, at the upper left, has mainly been applied direct from the tube while a corresponding darker trail, below, has been painted in with a thin brush. This ostensibly marks out the legs of the figure but also assists in eroticising it.

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



THE COLLECTION OF DRUE HEINZ

The fine art collection of Drue Heinz is a striking reflection of her keen observation and innate "eye." Much of the collection was formed after her marriage to H.J. (Jack) Heinz II in 1953.

Drue Heinz became a great advocate for good literature and writers and, with her husband, a patron of arts institutions in the United States and Great Britain. She assumed the role of a thoughtful supporter and Board member at a number of prestigious art museums: the Carnegie Museum of Art in Pittsburgh, the Royal Academy of Arts in London and The Metropolitan Museum of Art in New York.

The Heinz family were in the food products business since the late 19th Century. Drue was on the road with Jack for important corporate events as they opened new plants, or brought the company products to a new market. Through their travels they developed a social circle that included many other sophisticated friends such as Gianni and Mariella Agnelli, Andy Warhol, Aristotle Onassis, Aga Khan, Malcolm Forbes, Norman Mailer, Harold Pinter, Antonia Fraser, Tom and Sheila Wolfe. Along the way, they also acquired works of art that appealed to them.

Mrs. Heinz's literary support was distinctive in the projects she chose and the personal attention she paid to each. In carving out her own philanthropic niche, she exhibited her intellectual prowess, wit and enthusiasm.

In the United States and in Great Britain, Mrs. Heinz fostered significant literary and social networks. She was a founding member of Oxford University's Rothermere American Institute, and the Drue Heinz Chair in American Literature within the English Faculty is viewed as one of

Oxford's more prestigious positions. She was very interested in forging alliances between Great Britain, her country of birth, and the United States, her adopted country. In recognition of her cultural and philanthropic achievements, she was named an honorary Dame Commander of the Most Excellent Order of the British Empire and an Honorary Fellow of the Royal Society of Literature.

The vital importance of fine art, architecture and design in the public sphere was also of interest to her. She funded the Heinz Architectural Center at the Carnegie Institute in memory of her husband, and similarly funded the Heinz Galleries at The Metropolitan Museum of Art in New York to memorialize Jack. Drawings and Prints featured in her gifts to endow an eponymous Curatorship at The Metropolitan Museum of Art and in the underwriting of the Drue Heinz Study Center at the Cooper-Hewitt National Design Center. The Drue Heinz Curator and Book Conservator at the Morgan Library and Museum and her support for The London Library were other links in the chain of strengthening institutions that were critically important to writers and artists.

The fine arts collection gave her great enjoyment through many years. If she was not quite ready when first-time guests arrived at home, she would instruct her staff to "show them the pictures, and I will be down." Some important works have been donated to museums and the proceeds of this sale will support her beloved Hawthornden Literary Retreat and other charitable projects. From these and other benefactions one takes away the overall impression of an energetic collaborator who took a personal interest in projects that she felt were important to nourishing the human spirit.



Mrs. Drue Heinz. Photo by H. J. Heinz II, Courtesy of the Heinz Family. Photo: © Heinz Family Endowment.

λ*109

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

Reptile

signed 'Sutherland' (upper right), signed again, inscribed and dated 'REPTILE/1961/Sutherland.' (on the reverse)

oil on canvas

25½ x 21 in. (64.8 x 53.3 cm.)

Painted in 1961.

£40,000-60,000

US\$52,000-77,000

€46,000-69,000

PROVENANCE:

Purchased at the 1962 exhibition by the present owner.

EXHIBITED:

London, Marlborough Gallery, *Recent Paintings by Graham Sutherland*, June - July 1962, ex-catalogue.

Sutherland



λ110

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

Maquette for The Watchers

each stamped 'CHADWICK 71' and numbered '623 0/6 A'; '623 0/6 B'; '623 0/6 C' (on the back leg of each figure)

bronze with a dark brown patina

10 in. (35.4 cm.) high

Conceived in 1971 in an edition of 6, plus 2 artist's casts.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

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

EXHIBITED:

Amsterdam, Kunstandel Frans Jacobs, *Lynn Chadwick*, January - February 2003, another cast exhibited, catalogue not traced.

LITERATURE:

Exhibition catalogue, *Lynn Chadwick*, Amsterdam, Kunstandel Frans Jacobs, 2003, another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With A Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 284, no. 623, another cast illustrated.





λ111

ROBERT COLQUHOUN (1914-1962)

Cornish Seascape (A Woman Reading)

signed and dated 'R. Colquhoun/42' (lower right)

oil on canvas

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

Painted in 1942.

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

Private collection, Santa Monica, California, acquired *circa* 1942.

Anonymous sale; Bonhams, New York, 9 November 2010, lot 79, where purchased by the present owner.

EXHIBITED:

probably London, Lefevre Gallery, *Paintings by Robert Colquhoun*, June 1943, no. 6, as 'Woman Reading by the Sea'.

112

ERIC RAVILIOUS (1903-1942)

HMS Tetcott

signed 'Eric Ravilious' (lower right)
pencil and watercolour on paper
16 x 22¼ in. (40.6 x 56.5 cm.)
Executed in 1941.

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

Given by the artist as a wedding gift to Commanding officer, Lieutenant Richard Rycroft, Royal Navy, who was married in Liverpool Cathedral, 15 November 1941, and by descent.

HMS Tetcott is a rare treat, one of those hidden treasures that art historians love to discover. Painted in 1941 by Eric Ravilious as a wedding present for a naval friend, Lieutenant Richard Rycroft, it has been enjoyed by the family ever since. Until recently, in fact, nobody outside a small circle of family and friends knew that this very personal watercolour existed.

Lieutenant Rycroft's widowed mother had moved to Castle Hedingham, Essex, in the mid-1920s, and the two men met ten years later, when Ravilious and his wife Tirzah also found a house in the village. Shortly before Christmas 1939 Richard joined the destroyer HMS Highlander as First Lieutenant, while Ravilious was appointed to the Admiralty as an official war artist. After a wearying winter in various east coast ports he went in search of a more stimulating posting and, when Lieutenant Rycroft invited him to travel aboard HMS Highlander, took up the offer with alacrity.

The weeks in late May and early June 1940 that Ravilious spent aboard the destroyer were among the happiest and most productive of his career. Attached as an escort to the aircraft carrier HMS Glorious, Highlander left the shelter of Scapa Flow and travelled with a formidable naval task force to seize the Norwegian port of Narvik. On returning to Orkney the flotilla almost immediately turned round and made the journey again, this time to evacuate Allied troops and aircraft. Fortunately for Ravilious, Highlander was transferred to the escort of HMS Ark Royal, because on 8 June HMS Glorious and her escort were sunk by the German battleship Scharnhorst.

Describing the chaos of naval war as 'excitements above and below' Ravilious focused coolly on the marvellous light of the far north in midsummer, producing a dazzling series of watercolours that were warmly praised by

Kenneth Clark, head of the War Artists Advisory Committee. In letters home the artist described the scene, with seas 'the finest blue you can imagine, an intense cerulean and sometimes almost black'.

He also responded positively to the naval environment, writing to Tirzah, 'This ship is so clean and swept and painted, like a new pin ... There are even flowers on the table and chintz curtains. It made me laugh to see a fine cottage chintz in the Wardroom of a destroyer'. And later, 'I love this ship and feel completely at home: work goes with a swing'.

The following year Lieutenant Rycroft left HMS Highlander to take command of another destroyer, HMS Tetcott, and in November 1941 married Penelope Gwendoline Evans-Lombe at Liverpool Cathedral. To celebrate the wedding – and his friend's promotion – Ravilious created this lively watercolour of the vessel under way. Everything about the picture suggests lightness and purpose, from the bright scattered clouds above to the mobile surface of the sea. By this time he had become adept at suggesting different sea conditions through texture and pattern, and here the choppy waves are picked out with simple flicks of the brush. Even the destroyer is enlivened by pattern, the camouflage design that made the ship a more difficult target for U-boat commanders – and a more enjoyable subject for the artist.

We are very grateful to James Russell for preparing this catalogue entry.

James Russell is compiling the catalogue raisonné of watercolours by Eric Ravilious, to be published as *Eric Ravilious: the Complete Watercolours* by The Hedingham Press. For information, please visit hedinghampress.co.uk.





PROPERTY FROM A DECEASED ESTATE

λ113

DAVID BOMBERG (1890-1957)

Study for Barges on the Canal

stamped with authentication by Diana Davies Rees (on the reverse)

pencil, watercolour and gouache on paper

8 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (22.5 x 29.5 cm.)

Executed in 1919.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Diana Davies Rees, the artist's daughter,
with Crane Kalman Gallery, London, where purchased by the present owner's
mother in August 1984, and by descent.



λ114

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

Study for Deposition from the Cross

pencil, ink and red chalk on paper, squared for transfer

5 $\frac{5}{8}$ x 6 $\frac{3}{8}$ in. (14.3 x 16.2 cm.)

Executed circa 1926.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

Purchased at the 1973 exhibition by David Coates, the present owner's father, and by descent.

EXHIBITED:

London, Hamet Gallery, *William Roberts: a retrospective exhibition*, February - March 1971, no. 18.

Northampton, Gallery 27, *William Roberts R.A.*, July 1971, catalogue not traced.

London, Hamet Gallery, *William Roberts R.A.*, April 1973, no. 6.

This work is a study for *Deposition from the Cross*, circa 1926 (Tate Gallery, London).

PROPERTY FROM A PRIVATE FAMILY COLLECTION

λ115

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

Children Playing

numbered '3' (on the reverse)
bronze with a dark grey patina
12 $\frac{3}{8}$ in. (31.4 cm.) wide, excluding marble base
Conceived in 1953 and cast in an edition of 6.

£50,000-70,000

US\$65,000-90,000

€58,000-80,000

PROVENANCE:

with Piccadilly Gallery, London, where purchased by the present owner's family in 1965.

EXHIBITED:

London, Whitechapel Art Gallery, *Kenneth Armitage: a retrospective exhibition based upon the XXIX Venice Biennale of 1958*, July - August 1959, no. 15, another cast exhibited.

Norwich, Arts Council of Great Britain, Castle Museum, *Kenneth Armitage*, December - January 1972, no. 3, another cast exhibited: this exhibition travelled to Bolton, Museum and Art Gallery, January - February 1973; Oldham, City Art Gallery, February - March 1973; Kettering, City Art Gallery, March - April 1973; Nottingham, Victoria Street Gallery, April - May 1973; Portsmouth, City Museum and Art Gallery, May - June 1973; Plymouth, City Art Gallery, June - July 1973; Llanelli, City Museum and Art Gallery, August - September 1973; Leeds, City Art Gallery, September 1973; and Hull, Ferens Art Gallery, October 1973.

Wakefield, Yorkshire Sculpture Park, *Kenneth Armitage; 80th Birthday Survey*, June - September 1981, exhibition not numbered, another cast exhibited.

London, Jonathan Clark, *Kenneth Armitage: 60 Years of Sculpture & Drawing*, March - April 2001, no. 9, another cast exhibited.

LITERATURE:

N. Lynton, *Kenneth Armitage*, London, 1962, n.p., another cast illustrated.

Exhibition catalogue, *Kenneth Armitage*, Norwich, Arts Council of Great Britain, Castle Museum, 1972, n.p., no. 3, another cast illustrated.

Exhibition catalogue, *Kenneth Armitage; 80th Birthday Survey*, Wakefield, Yorkshire Sculpture Park, 1981, p. 3, exhibition not numbered, another cast illustrated.

T. Woollcombe, *Kenneth Armitage: Life and Work*, London, 1997, p. 36, no. KA31, another cast illustrated.

Exhibition catalogue, *Kenneth Armitage: 60 Years of Sculpture & Drawing*, London, Jonathan Clark, 2001, n.p., no. 9, another cast illustrated.

J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage*, London, 2016, p. 100, no. 44, another cast illustrated.

J. McEwen (intro.), *Kenneth Armitage Sculptor A Centenary Celebration*, Bristol, 2016, p. 27, pl. 16, another cast illustrated.

We are very grateful to James Scott for his assistance in preparing this catalogue entry.



PROPERTY FROM A PRIVATE FAMILY COLLECTION

λ116

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

Cat

signed 'Frink' (on the base) and numbered '6/7' (on the underside of the base)
bronze with a dark brown patina
11 in. (28 cm.) long
Conceived in 1954 and cast in 1960.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

with Beaux Arts, Bath, where purchased by the present owners' family.

EXHIBITED:

London, Waddington Galleries, *Elisabeth Frink Exhibition of Sculpture*, June - July 1961, ex-catalogue, another cast exhibited.

London, Royal Academy, *Elisabeth Frink Sculpture and Drawings 1952-1984*, February - March 1985, no. 2, another cast exhibited.

LITERATURE:

E. Mullins (intro.), *The Art of Elisabeth Frink*, London, 1972, pl. 25, another cast illustrated.

B. Robertson, *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, pp. 140-141, no. 15, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 48, no. FCR21, another cast illustrated.





PROPERTY FROM A PRIVATE FAMILY COLLECTION

λ117

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

Painting (yellow and red)

signed, numbered and dated 'John Tunnard/45/O.104' (lower right)

16 $\frac{1}{8}$ x 13 $\frac{1}{8}$ in. (41 x 33.2 cm.)

oil on gesso-prepared board

Painted in April 1945.

This work is recorded as O.104.

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

with Zwemmer Gallery, London, where purchased by the present owners' family in June 1945.

LITERATURE:

A. Peat and B.A. Whitton, *John Tunnard: His Life and Work*, Aldershot, 1997, p. 172, no. 444.

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

PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ118

EDWARD BURRA (1905-1976)

Elderberries

stamped with signature 'E.J. Burra' (lower right)
pencil, watercolour and gouache on paper
40½ x 28½ in. (102.8 x 72.4 cm.)
Executed *circa* 1952-59.

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

with Lefevre Gallery, London.

Neil ('Bunny') Roger, London.

with Lefevre Gallery, London, where purchased by the present owners
in February 2000.

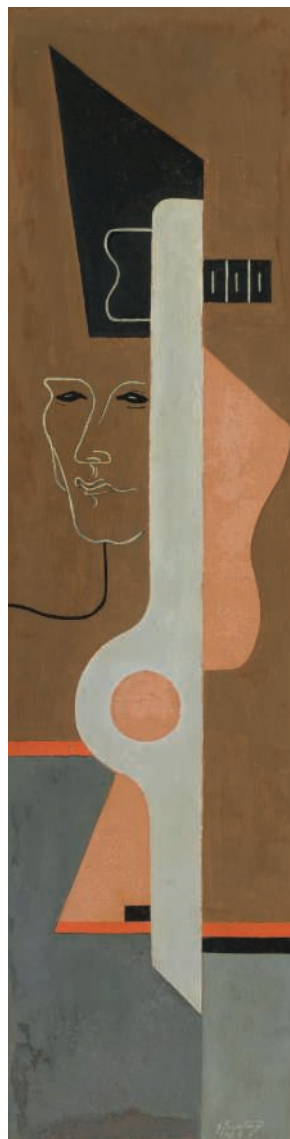
'I seem to be having quite a little success with flower
paintings and my little success has not gone to my head as
they say in the song. I suppose they don't frighten people.'

EDWARD BURRA

Elderberries was painted between 1952 and 1959, when Burra executed many astonishingly lively paintings of flowers. The painting has always been referred to as *Elderberries*, even though the subject more closely resembles Ivy. *Elderberries* was bought by a notable British collector, the aesthete and dandy Neil ('Bunny') Roger, who was part of Burra's 'set' in the 1930s. Bunny and his brothers, Alan and Sandy, lived and collected together: Sandy bought an early Burra, *The Pointing Finger* (1933), and Bunny, both *Elderberries* and another flower piece, *Dahlias and Daisies*.

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





λ119

JOHN BANTING (1902-1972)

Abstract Masks; diptych

signed and dated 'J Banting/1929' (lower right of the right hand panel)

oil on panel

each 33¼ x 10⅞ in. (84.4 x 27.6 cm.)

Painted in 1929.

(2)

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

PROVENANCE:

Professor J.R. Lander.

His sale; Christie's, London, 21 November 2003, lot 66, where purchased by the present owner.

John Banting is a painter of traces. Here the body is either disappearing or reappearing through fragments which are reconstructing it. A face is reduced to its outline - a typical feature of Banting's work as when he sewed ropes to delineate faces. The whole of the composition is perfectly balanced, which shows his training at an early stage of his life (he was 27 at the time) - the black trapeze at the top echoing the black line at bottom right, or the two small orange lines on the other panel creating a nice equilibrium, or the two triangles in the two panels, one black the other grey, or the "pinkish-coloured" bodies, one misshapen, the other geometric, creating a movement from one panel to the other. The present work was painted in 1929, the year of the famous Bruno Hat hoax in which he was involved. The whole composition is reminiscent of Man Ray's works: Banting had met him when in Paris in 1922 or 1923 and admired his work in which, like here, abstraction appears through the tension between the geometric and the representational. Few works by Banting remain from this period and this is a particularly interesting and quietly powerful example.

We are very grateful to Michel Remy for preparing this catalogue entry.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ120

TRISTRAM HILLIER, R.A. (1905-1983)

La Table

signed 'Hillier' (upper right) and inscribed 'LA TABLE' (on the stretcher)

oil on canvas

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

Painted in 1932-33.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

Eric Gregory, London.

Anonymous sale; Christie's, London, 6 March 1998, lot 26, as 'Composition (Objects on a Table)'.

with Austin Desmond Fine Art, London, where purchased by the present owner in September 1998.

EXHIBITED:

possibly, London, Alex Reid & Lefevre, *New Paintings by Tristram Hillier*, February 1933, no. 18, as 'Table'.

London, C.E.M.A., *The Eric Gregory Collection*, catalogue not traced.

Eric Gregory, also known as Peter Gregory (1888-1959), was the Chairman of Lund Humphries and a benefactor of modern art and artists in post-war Britain. He co-founded the ICA, alongside Peter Watson, Roland Penrose and Herbert Read, and through his work at Lund Humphries published the work of many young artists, including Henry Moore, Ben Nicholson, Kenneth Armitage, Lynn Chadwick, Victor Pasmore, Eduardo Paolozzi and Barbara Hepworth.

La Table has been requested for inclusion in the Tristram Hillier retrospective exhibition to be held at the Museum of Somerset, Taunton, November 2019 - April 2020.

PROPERTY FROM THE STUDIO OF FRANCISZKA THEMERSON

'What is avant-garde?' I asked Franciszka. (I was 12 at the time.) 'Avant-garde refers to various forms of art,' she explained 'which are new, which have something to say, and which usually take time to be recognised'. 'Oh', I said, not understanding a word.

About a month later during the spring of 1946, I walked into our large empty bathroom to find a frightening sight, a big, heavy man sitting on the floor twisting pieces of metal. Rushing out nervously I called to Franciszka, 'will the plumber in the bathroom take long?'. 'No, no' she shouted from upstairs, 'he is not a plumber and will be out soon, this is our friend, Kurt Schwitters, he is an avant-garde artist'. How could I have known? In the bathroom, unlike in Franciszka's studio, there were no easels and no paints, but the avant-garde, so I was to learn, was a broad church and Schwitters, whose friendship with Franciszka and her husband Stefan begun in 1944, had come to visit and to give them a present. Schwitters' use of an unconventional space to work was even more puzzling for me than Franciszka's abstract paintings. 'Is avant-garde popular?', I continued my investigation. 'It might be', came the answer 'but usually in retrospect'.

Both Schwitters and Franciszka belonged to the modernist avant-garde, which flourished during the first half of the 20th century, but Franciszka's studio on the 4th floor of a white stucco building in Randolph Avenue had, to my mind, all the appropriate equipment of an artist's work place, including the mandatory smell of oil paint. There were two easels, tables with boards on which the paints were mixed, a metal container with palette knives and a few other nondescript sticks and brushes. There were oil paints, stretched canvases, rolls of canvas, paper, and in a bag some fine grit or sand, which she used to create textures.



Franciszka Themerson at Durham Wharf, 1948, the home of Julian Trevelyan and Mary Fedden.
Photograph by Stefan Themerson. Photo: © The Themerson Archive

Franciszka Themerson, daughter of the painter Jakub Weinles, was born in Warsaw on 28 June 1907, and graduated with distinction from the Warsaw Academy in 1930. The following year she married the writer and experimental photographer Stefan Themerson, and during the 1930s they became kingpins in a small but vital Polish film-making avant-garde. Their films were financed in part by a series of inventive books for children (his words, her drawings). Moving to Paris in 1938, they were rapidly overtaken by the outbreak of World War II, separated for two years and only finally reunited in 1942 in London, where they made two more films, and then in 1948 they founded their highly original Gaberbocchus Press publishing house, which over the next 30 years produced a string of remarkable books. The Gaberbocchus list included their friends Jankel Adler and Kurt Schwitters as well as Jarry, Apollinaire, Heine, Grabbe, Queneau, Bertrand Russell, Stevie Smith, and C.H. Sisson. Franciszka designed most of the 70 books they published, and illustrated many of them, most memorably Alfred Jarry's *Ubu Roi* (1951). She also designed marionette productions of *Ubu* in Stockholm and Copenhagen (1960s/70s), for which she received the gold medal at the 1966 Triennale of Theatre Design in Novi Sad, and drew a formidable *Ubu Comic* (1969/70).

Alongside this busy world, Franciszka's independent career as an artist was forged. A natural draughtsman, she steadily accumulated ways of painting that enabled her to draw with and into the paint, using knives, sticks, fingers, anything but the right end of a brush, and always with an easy dexterity. Line is at higher premium than colour generally, and towards the end she even abandoned the light colour glazes of her mature art to work in luminous whites and off-whites.

My unanticipated encounter with Schwitters and his subsequent visits to the Themersons belong to the time when Franciszka was beginning to paint again. These four abstracts were among the first that she worked on after World War II and mark her rebirth as a painter. These paintings of the mid-forties on stretched canvases are abstract, colourful and animated but not simple. Even though she participated in various activities of the Artists International Association and other groups of London artists, her style of the mid-forties was closer to her Parisian contemporaries like Gustave Singier and Serge Poliakoff than to her English counterparts.

These four works are rare in that by the end of 1948 her paintings began to include figurative elements. Even so, these compositions based on regular patches of stippled colour that change in tone, despite their abstract character, tell a story. The rectangles and diagonals come together and become like an abstracted scene in which the elements with their own volition are caught in a moment of interaction.

Major solo exhibitions during her lifetime included shows at Watergate Theatre Gallery, 1951, where these abstracts were shown for the first time; Gallery One, 1957 and 1959; a retrospective at Drian Galleries, 1963; Zachęta, Warsaw, 1964; New Gallery, Belfast, 1966; Richard Demarco Gallery, Edinburgh, 1968; a retrospective at the Whitechapel Art Gallery, 1975; and Gruenebaum Gallery, New York, 1977. Public collections that hold her work include the Arts Council of Great Britain; British Museum, London; Art Museum, Belfast; Muzeum Narodowe, Warsaw; Muzeum Sztuki, Lodz; Victoria and Albert Museum, London; and Tate Gallery, London.

Jasia Reichardt, private correspondence, February 2019.



λ121

FRANCISZKA THEMERSON (1907-1988)

Interlude

signed 'Themerson' (lower right)

oil on canvas

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

Painted in 1947.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

EXHIBITED:

London, Watergate Theatre Club Gallery, *Franciszka Themerson*, September - October 1951, no. 1.

London, Drian Galleries, *A Retrospective Exhibition of Paintings and Drawings by Franciszka Themerson*, September - October 1963, no. 9.

LITERATURE:

Exhibition catalogue, *A Retrospective Exhibition of Paintings and Drawings by Franciszka Themerson*, London, Drian Galleries, 1963, n.p., no. 9, illustrated.

PROVENANCE:

The artist, and by descent.

PROPERTY FROM THE STUDIO OF FRANCISZKA THEMERSON

λ122

FRANCISZKA THEMERSON (1907-1988)

Two Rhythms

signed 'Themerson' (upper left) and dated '1948' (on the reverse)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

Painted in 1948.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

The artist, and by descent.

EXHIBITED:

London, Drian Galleries, *A Retrospective Exhibition of Paintings and Drawings by Franciszka Themerson*, September - October 1963, no. 13.

Łódź, Muzeum Sztuki w Łodzi, *The Themersons and the Avant-Garde: Franciszka & Stefan Themerson and Jankel Adler, Raoul Hausmann, Jarosław Kozłowski, Wojciech Puś, Kurt Schwitters*, February - March 2013, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *A Retrospective Exhibition of Paintings and Drawings by Franciszka Themerson*, London, Drian Galleries, 1963, n.p., no. 13, illustrated.

Exhibition catalogue, *The Themersons and the Avant-Garde: Franciszka & Stefan Themerson and Jankel Adler, Raoul Hausmann, Jarosław Kozłowski, Wojciech Puś, Kurt Schwitters*, Łódź, Muzeum Sztuki w Łodzi, 2013, p. 113, exhibition not numbered, illustrated.



PROPERTY FROM THE STUDIO OF
FRANCISZKA THEMERSON



λ123

FRANCISZKA THEMERSON (1907-1988)

Study in Colour Relations

signed and dated 'Themerson/48' (upper right)

oil on canvas

7 x 10 in. (17.8 x 25.4 cm.)

Painted in 1948.

£4,000-6,000

US\$5,200-7,700
€4,600-6,900

PROVENANCE:

The artist, and by descent.

EXHIBITED:

London, Drian Galleries, *A Retrospective Exhibition of Paintings and Drawings by Franciszka Themerson*, September - October 1963, no. 11.

λ124

FRANCISZKA THEMERSON (1907-1988)

Composition

signed and dated 'Themerson 48' (upper left)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

Painted in 1948.

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

The artist, and by descent.

EXHIBITED:

London, New Burlington Galleries, *London Group: Contemporary Painting, Drawing and Sculpture*, February - March 1951, no. 167.



λ125

GILLIAN AYRES, R.A. (1930-2018)

Tachiste Painting 1957

oil and ripolin on board
71½ x 24 in. (181.5 x 61 cm.)
Painted in 1957.

£30,000-50,000

US\$39,000-64,000
€35,000-57,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Lord Stradbroke in July 1957.
Josephine House, by February 2005.
Anonymous sale; Bonhams, London, 10 June 2015, lot 68, where purchased by the present owner.

EXHIBITED:

probably London, Redfern Gallery, *Metavisual, Tachiste, Abstract: painting in England to-day*, April - May 1957, under no. 10.

'Painting is a visual, two dimensional art medium and language - not similar at all to the literary language, but at the same time is there to communicate and express our sublime state, our luminous explosion in space. Through colour can be created a saturated vision of human scale and sense of experience of place.'

GILLIAN AYRES



PROPERTY FROM THE ESTATE OF DAVID METHUEN CAMPBELL

David Methuen Campbell, who died last year aged 89, was an artist who had life-long friendships with many of the contemporaries he first studied with or was introduced to in the 1940s and '50s – Sandra Blow, Frank Bowling, Rose Hilton and Howard Hodgkin. He first met Howard Hodgkin at Eton where they were taught in the drawing school by Wilfred Blunt. David went on to study painting at the Bath Academy of Art at Corsham under teachers who included William Scott and Peter Lanyon and then in Paris in Fernand Leger's 'Academy of Realism'. David returned to London to attend the Royal College of Art between 1950 and 1954 where Frank Auerbach and Leon Kossof were contemporaries. He also met the young Frank Bowling who was working at the RCA before studying there. Frank noted, in an exhibition of his mentors at the Cello Factory in 2012, that at that time in the '50s David had introduced him to the Wallace Collection to look at Richard Parkes Bonington and French Painting, and they continued to be friends.

David showed his work at some avant-garde galleries in Wales, including one in Swansea run by a *Guardian* art critic, and exhibited work at The London Group and at the Royal Academy receiving consistently good reviews.

In the late 1950s he bought an artist's house, a once speculative development by the Victorian 'genre' artist Myles Birkett Foster, where he worked for the rest of his life. In the early 1960s David was briefly engaged to Sandra Blow who introduced him to new and radical techniques and approaches to art. He was now part of a community of artists, including

Anne Martin whom he was eventually to marry, who socialised and shared the facilities of each other's studios, as well as studio talk. Anne recalls drawing at David's studio as well as an event in a café in London's Victoria station when David restored order to a small group of friends who had assembled to support Rosemary Phipps' (later Hilton) departure for Paris.

David's own paintings subtly evoke the influence of Pierre Bonnard and Édouard Vuillard, and his approach to painting was also Cezanne-like in the way that he concentrated upon the analytic exploration of the act and experience of painting while paying little regard to the work's subsequent display or potential renown, developing a method of painting from memory, a scene that had been rapidly sketched in situ. This technique caused Stephen Gardiner to title his 1980 *Listener* review of David's 1980 Sandford Gallery exhibition as 'Memory Man'.

After this exhibition, David worked at painting and drawing every day for the rest of his life but chose to exhibit only very rarely.

If we look at the paintings that he made, as a response to the way in which he saw art and the world, he seems to have synthesised the influence of his early mentors with an expression of autobiographical subjectivity that constitutes a unique emotional vision.

We are very grateful to Dr Paul O'Kane for preparing this introduction.



λ126

ROSE HILTON (1931-2019)

Untitled

signed 'R Phipps' (on the reverse)

oil and charcoal on canvas

36 x 48 in. (91.4 x 121.9 cm.)

Painted *circa* 1958.

£3,000-5,000

US\$3,900-6,400

€3,500-5,700

PROVENANCE:

Acquired directly from the artist by David Methuen Campbell *circa* 1958.

The present work, signed by Rose Hilton using her maiden name Phipps, dates to *circa* 1958. The following year, her friend Sandra Blow would introduce her to Roger Hilton, whom she married in 1965.



λ127

SANDRA BLOW, R.A. (1925-2006)

Untitled 1958

signed and dated 'Sandra Blow/1958' (on the reverse)

oil, charcoal and sand on board

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

Painted in 1958.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Acquired directly from the artist by David Methuen Campbell *circa* 1958.

PROPERTY FROM THE ESTATE OF DAVID METHUEN CAMPBELL

EARLY BOWLING BY MEL GOODING

This is a fascinating group of paintings, made over a period that coincides with Frank Bowling's extraordinary progress from his first self-conscious attempts to become an artist, (*Self-portrait*, 1959), to a 1964 work (*Swan*) that perfectly epitomises the crisis, artistic and existential, that would climax in his early masterpiece, the mid-decade *Mirror* (1964-66), which now hangs, where it belongs, in the Tate collection. After which, Bowling, disillusioned with the British art scene, left London to make his way in New York, the crucible of contemporary painting.

It was a move encouraged, after several earlier visits, by American poets and artists as distinguished as Frank O'Hara, John Ashbery, Kenneth Koch and Larry Rivers. Recalling this comradeship should remind us that Bowling had first set out thinking to be a poet himself, and by the end of that decade had become, briefly, a notable writer on the problematic relation of race to modernism. For some years Bowling was to work at the centre of New York's dynamic artistic scene.

Bowling's brilliant Royal College career (1959-1962) is represented by *Beggar No. 3* (1963), a painting in the agonistic figurative style that made him something of a star among a scintillating student cohort, noticed and praised by significant metropolitan critics, among them David Sylvester, Andrew Forge and Norbert Lynton. His success secured his first commercial exhibition, in an unlikely pairing with Derek Boshier, at the Grabowski Gallery in the autumn of 1962, soon after he left the Royal College. It was a style that prompted frequent reference to the work of his erstwhile friend, Francis Bacon, who was at that time, as Sylvester wrote in 1962, 'the modern British artist most talked about over the last ten years.'

But if Bacon had an influence on Bowling, it was neither stylistic nor thematic: it was, rather, a matter of attitude, of painterly *insouciance*, a determination to do what he pleased regardless of what others expected. It is an attitude that has persisted to this day. Bowling's figuration, unlike that of Bacon, was unabashedly narrative and humanistic: 'what I painted was human concern' he said many years later. His subject in these paintings was pain, violence and suffering; its presiding spirit is late Goya: its essential feeling is shaped by the pity of things. It is always coloured by the memory of specific circumstances, particularly aspects of his childhood and youth in Guiana. This pervading presence of recollection and commemoration has persisted to this day, even in Bowling's most radically abstract painting.



Frank Bowling on the foreshore of the Thames at Putney.
Photograph by Tina Tranter.

Beggar No. 3 is explicit in this respect: it features, for the first time, and the only time to my knowledge, a *painted* image of his mother's house, rather than the haunting silkscreened images in later paintings like *Cover Girl* (1966). One of Bowling's most significant recurrent motifs, an emblematic acknowledgment of T.S. Eliot's psychologically fraught line: 'Home is where one starts from.' It was the house to which Bowling brought the beggar children on the streets of New Amsterdam to be fed by his imperious and charitable mother. The expressionist figurative realism of the works of this period was compromised already by what was to be Bowling's abiding concern to use colour in a schematic structural way, to work from some idea of an underlying pictorial geometry.

The stark image *Self-portrait* was painted in Dublin in 1959, when Bowling was visiting and doing odd jobs for the actor-writer Tony White, and furiously preparing to present work for entry to the Royal College. Artist friends frequently (to his irritation) remarked on Bowling's 'fine head' (he had made pocket money by posing at Chelsea College of Art); Bowling decided therefore to paint it himself – it was one of a series – as the nearest subject to hand. Such are the circumstantial contingencies by which art gets made. It shows that even at this early stage, Bowling had (unconsciously?) grasped the essential truth that a painting is as much about the material properties of the medium as it is about its ostensible subject: what makes a painting is the paint itself. In this self-portrait a flattering likeness is not at issue; neither is any kind of typology, character analysis or occasional setting: the head, which fills the planar space available, is a pure pretext for the exercise of surface painterly effect and dynamic gestural play: it is perceived as a mere object, dispassionately abstract.

Snow Painting (1962) is one of a number of studies made by Bowling of the back garden of a small house in Cedars Road, Clapham, which Bowling moved into with his first wife, the novelist-to-be Paddy Kitchen in late 1961. From his brief period of training at the City and Guilds Art School in Kennington, Bowling had been fascinated by the reductive formal problem of depicting white on white, which is essentially the painterly problem of registering light, an unfixed phenomenon, with infinite thematic implications, realised, in our perception and in art, only in relation to objects in relation. He had first experimented with some shimmering paintings of milk bottles, and now when snow fell on to the garden and its skeletal trees, he made a series of works exploring the diversity of whiteness, and the mystifying white translucence of the winter atmosphere. Bowling has returned at various times since to white as if it were a subject in itself: sometimes in an elegiac mood, more often in an ecstatic embrace of sunlight reality.

Swan (1964) is a study for the central figure in a series of important works made at a time of personal and artistic crisis: his marriage was breaking up; he was unsure of his direction as an artist, but not of his calling: 'I was sure... that I was an artist... that I had something to say or give... I was striving to sharpen my art'; he was caught up in a complexity of contradictory formal impulses. There is a 1964 photograph of the artist, wryly contemplating swans on the foreshore at Putney: the white swan became in these paintings a symbolic disguise of the artist's power and freedom, magnificently strong in the ribbed wing, but having to strain every sinew to rise from the water, to break into full flight. Paradoxically, it might also be the emblematic image of psychic misery, the Yeatsian 'complexity and mire of human veins', set in these paintings against the cool and simple untroubled geometrics – stripe, rectangle and chevron – and artificial colour of the American post-painterly abstraction that represented a tempting but false solution to Bowling's artistic dilemmas. There was little in British painting at the time to match the complex psychic power of these symbolic images.



λ128

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

Self-portrait

oil on board

18 x 14 in. (45.7 x 35.6 cm.)

Painted in 1959.

£30,000-50,000

PROVENANCE:

Acquired directly from the artist by David Methuen Campbell in the 1960s.

US\$39,000-64,000

€35,000-57,000

PROPERTY FROM THE ESTATE OF DAVID METHUEN CAMPBELL

λ129

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

Beggar No. 3

signed, inscribed and dated 'Frank Bowling/May 17th/1963/BEGGAR
NO. 3/OWNED BY:/DAVID METHUEN/CAMPBELL' (on the reverse)
oil on canvas
58 x 40 in. (147.3 x 101.6 cm.)
Painted in 1963.

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

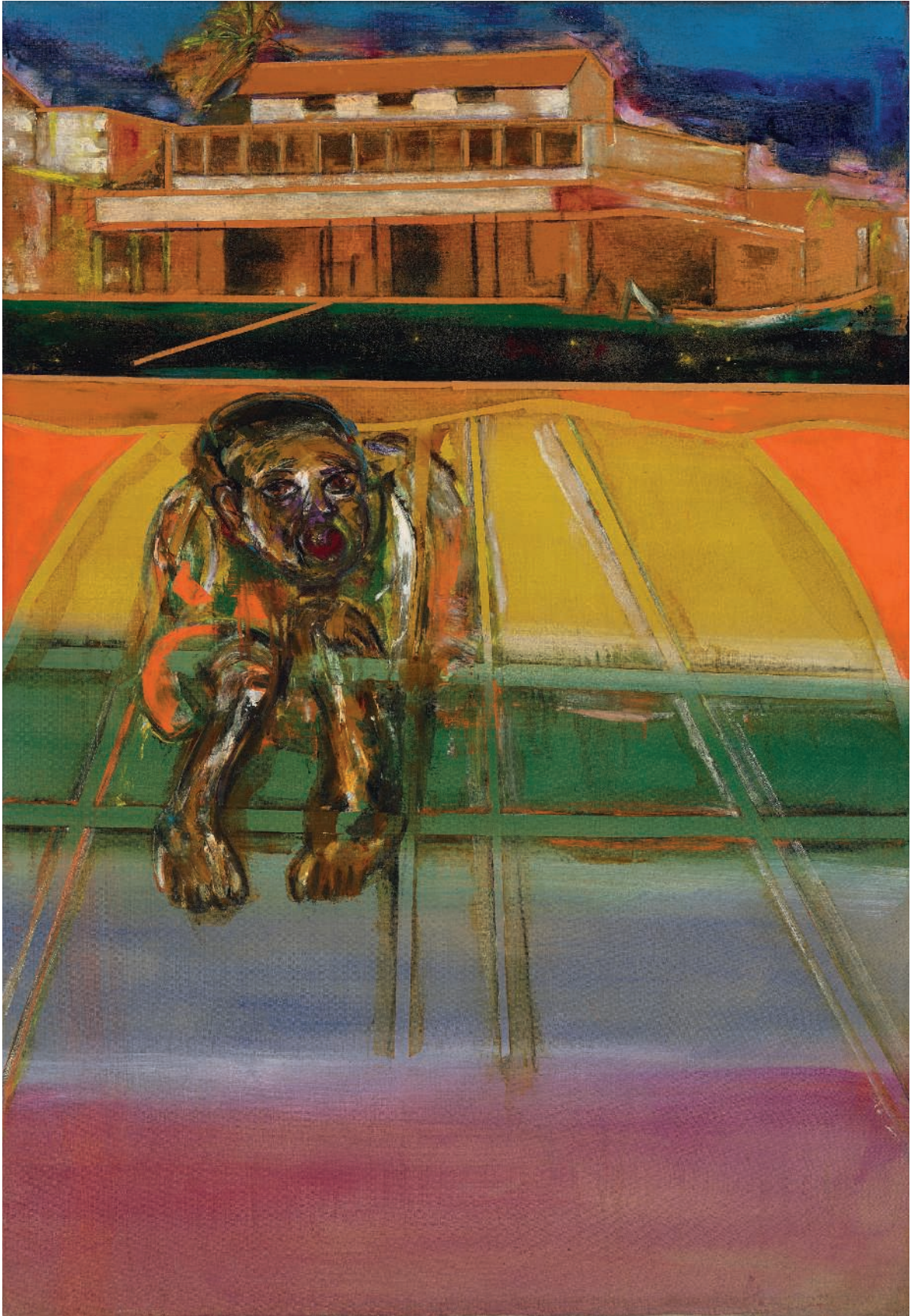
Acquired directly from the artist by David Methuen Campbell in the 1960s.

'*Beggar No. 3* features, for the first time, and the only time to my knowledge, a painted image of his mother's house, rather than the haunting silkscreened images in later paintings like *Cover Girl* (1966). One of Bowling's most significant recurrent motifs, an emblematic acknowledgment of T.S. Eliot's psychologically fraught line: 'Home is where one starts from.' It was the house to which Bowling brought the beggar children on the streets of New Amsterdam to be fed by his imperious and charitable mother.'

MEL GOODING



Bowling's Variety Store, 1953, showing the view used by Bowling in the screenprint *Mother's House*, 1966.
Courtesy of Frank Bowling Archive.
Artwork: © Frank Bowling. All rights reserved, DACS 2019.



PROPERTY FROM THE ESTATE OF
DAVID METHUEN CAMPBELL

λ130

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

Swan

oil on canvas

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

Painted in 1964.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Acquired directly from the artist by David Methuen Campbell in the 1960s.

'I was trying to use prevailing ways of making art - Colour Field and Hard Edge painting - and incorporate them into my already established themes: the dying swan, or what [had] evolved from the interest in beggars ... people who had broken lives ... People would allude to the fact that if you don't straighten up and fly right, you know, you're going to end up in the gutter like those people out there.'

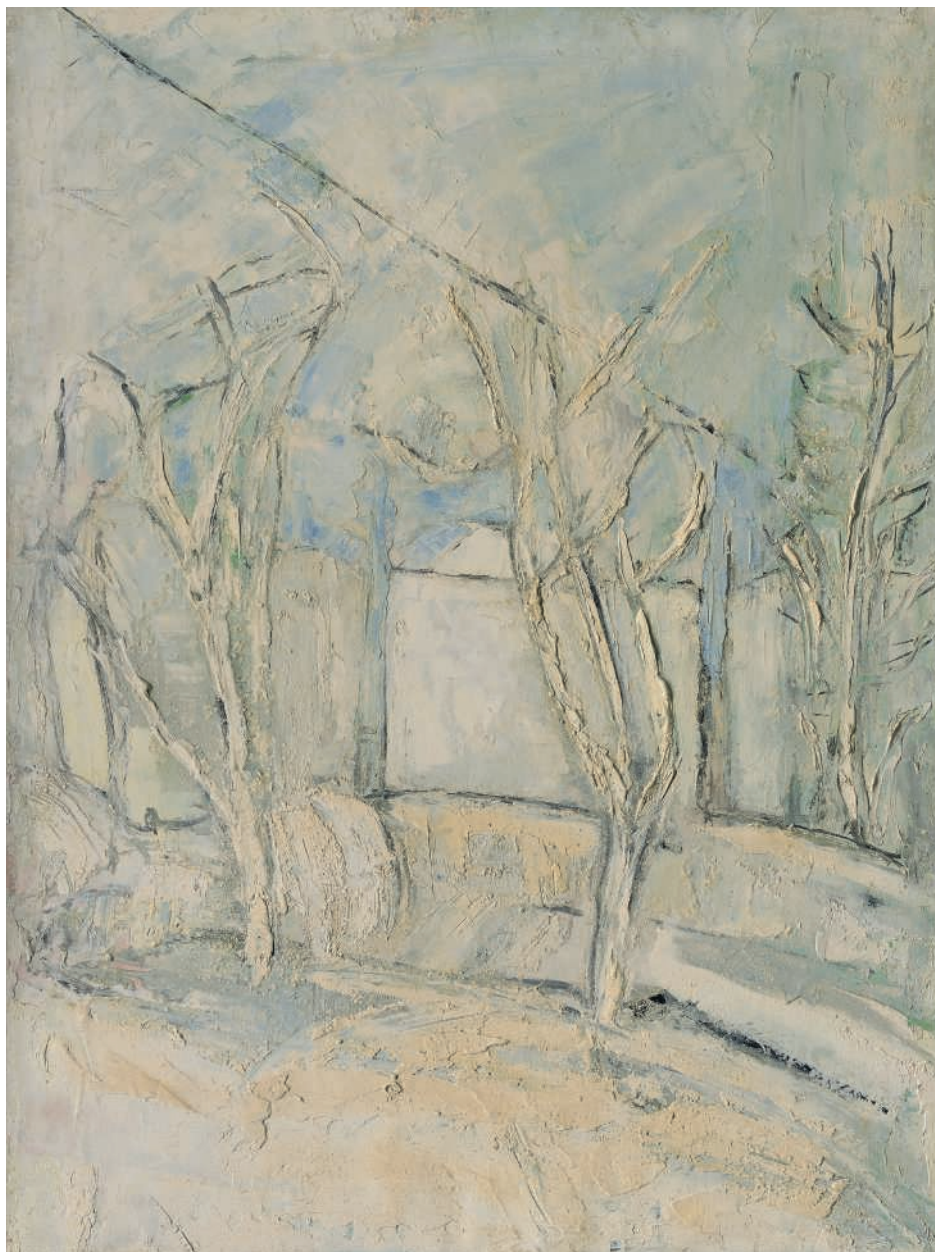
FRANK BOWLING



Frank Bowling, *Big Bird*, 1964. Victoria Gallery & Museum, Liverpool.
Image courtesy of Victoria Gallery & Museum, Liverpool.
Artwork: © Frank Bowling. All rights reserved, DACS 2019.



PROPERTY FROM THE ESTATE OF
DAVID METHUEN CAMPBELL



λ131

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

Snow Painting

signed 'FRANK BOWLING' (on the reverse)

oil on canvas

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

Painted in 1962.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Acquired directly from the artist by David Methuen Campbell in the 1960s.



λ132

LEON KOSSOFF (B. 1926)

Small Landscape with St Paul's II

oil on board

5½ x 8¼ in. (14 x 21 cm.)

Painted circa 1960.

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

with Beaux Arts, London, where purchased by David Methuen Campbell.



λ133

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

Man about to dive off rocks

signed with initials 'D.H.' (lower right), and signed with initials again,
inscribed and dated 'man about to dive off rocks. DH. 63.' (lower centre)
ink on brown paper
16¼ x 11½ in. (41.2 x 29.2 cm.)
Executed in 1963.

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

with Kasmin Gallery, London.
with James Kirkman, London.
Anonymous sale; Christie's, London, 30 November 1982, lot 600.
with Kunsthandel Lambert Tegenbosch, Heusden, where purchased
by the present owner in 1986.



PROPERTY FROM AN AMERICAN COLLECTION

λ*134

LEON KOSSOFF (B. 1926)

John Lessore No. 1

charcoal and chalk on paper
30 x 22½ in. (76.2 x 56 cm.)
Executed in 1988.

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

with L.A. Louver Gallery, Venice, where purchased by the present owner in 1994.

EXHIBITED:

London, Anthony d'Offay Gallery, *Leon Kossoff: Drawings 1985 to 1992*, February - March 1993, no. 6: this exhibition travelled to Venice, L.A. Louver Gallery, May - June 1993.
Venice, British Council, British Pavillion, *XLVI Venice Biennale, Leon Kossoff Recent Paintings*, June - October 1995, no. 10.

LITERATURE:

Exhibition catalogue, *Leon Kossoff: Drawings 1985 to 1992*, London, Anthony d'Offay Gallery, 1993, n.p., no. 6, illustrated.
Exhibition catalogue, *XLVI Venice Biennale, Leon Kossoff Recent Paintings*, Venice, British Council, British Pavillion, 1995, pp. 28, 99, no. 10, illustrated.

PROPERTY FROM A PRIVATE COLLECTION

λ135

FRANK AUERBACH (B. 1931)

Head of J.Y.M.

signed and dated 'Auerbach/1986' (lower left)
charcoal on paper, on two joined sheets
34 x 30 in. (86.3 x 76.2 cm.)
Executed in 1986.

£70,000-100,000

US\$90,000-130,000
€81,000-110,000

PROVENANCE:

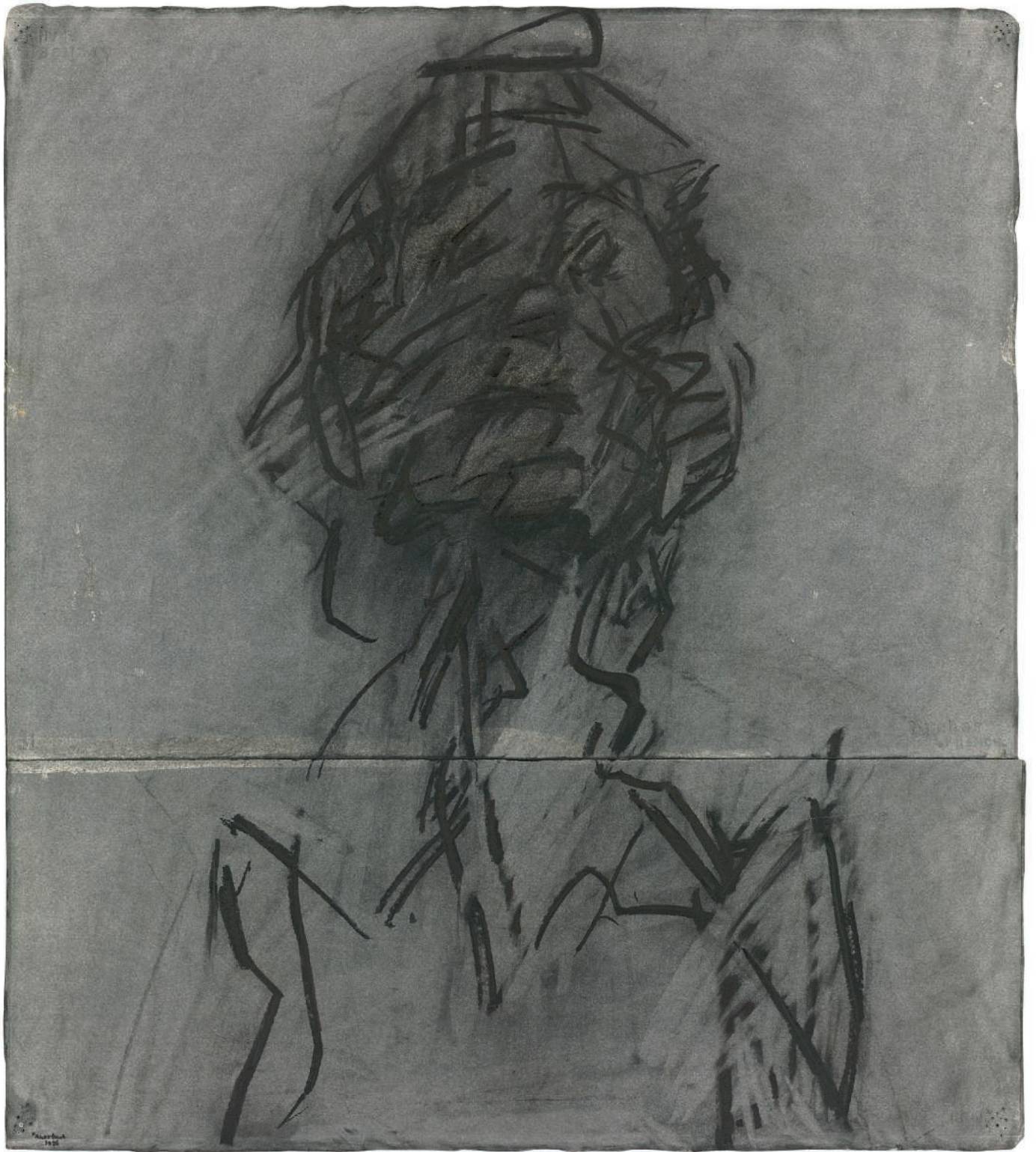
with Marlborough Fine Art, London.
Anonymous sale; Christie's, London, 29 March 1988, lot 408, where purchased
by the present owner.

LITERATURE:

R. Hughes, *Frank Auerbach*, London, 1990, p. 236, no. 156, illustrated.
W. Feaver, *Frank Auerbach*, New York, 2009, p. 303, no. 564, illustrated.

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

FRANK AUERBACH



PROPERTY OF THE NATIONAL ANKYLOSING SPONDYLITIS SOCIETY

In 1986, Elisabeth Frink was approached to create a sculpture for the National Ankylosing Spondylitis Society (NASS), a UK charity focused on providing specialist support, advice and the most up-to-date information to empower everyone with ankylosing spondylitis, a chronic condition in which the spine and other areas of the body become inflamed. This condition was close to Frink's heart, as her son was diagnosed as having it only two years previously.

The sculpture was to be presented as an award to medical personnel who have contributed outstanding research into this disease. Fifteen casts were made, with the generosity of Ken Cook who donated his time and the materials for the sculptures to be cast at his foundry. The present cast has remained with NASS since its conception, and is being sold to further benefit the charity.

λ136

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

Small Male Figure

signed and numbered 'Frink NO. 12' (on the base)
bronze with a dark brown patina
11½ in. (29.2 cm.) high
Conceived in 1986 and cast in an edition of 15.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

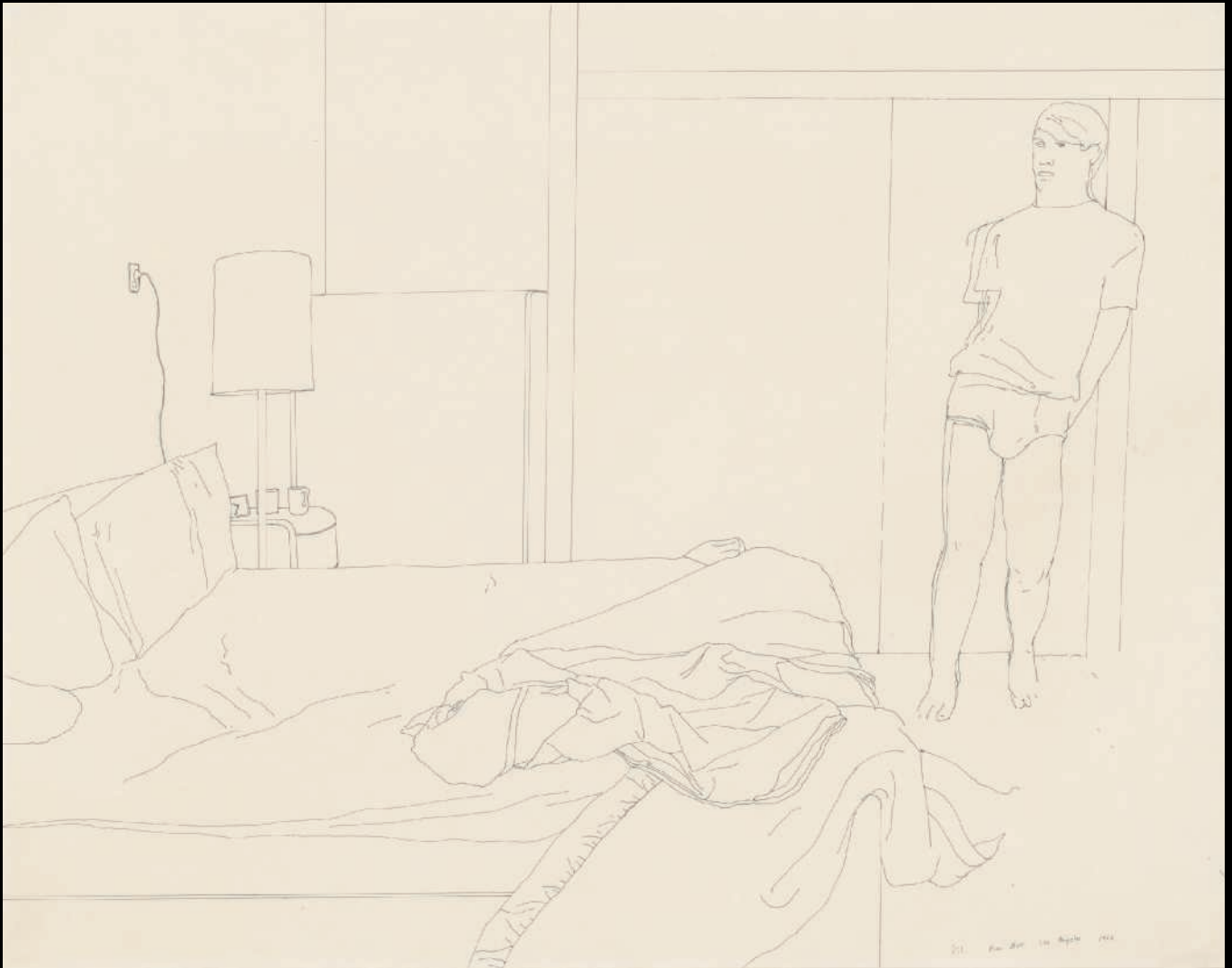
A commission from the artist by the National Ankylosing Spondylitis Society.

LITERATURE:

E. Lucie-Smith, *Elisabeth Frink: Sculpture Since 1984 and Drawings*, London, 1994, p. 186, no. SC22, another cast illustrated.

A. Ratuszniak, *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 173, no. FCR353a.





λ137

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

Pico Blvd, Los Angeles

signed with initials, inscribed and dated 'DH. Pico Blvd. Los Angeles 1966.'

(lower right)

ink on paper

18 $\frac{5}{8}$ x 23 $\frac{1}{2}$ in. (47.2 x 59.7 cm.)

Executed in 1966.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

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

Anonymous sale; Christie's, South Kensington, 16 July 2014, lot 160, where purchased by the present owner.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ138

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

Untitled

signed and dated 'Allen Jones 73' (lower right), signed again 'Allen Jones' (on the backboard)

pencil, coloured crayon, pastel and watercolour on paper

26 x 40¾ in. (66 x 103.5 cm.)

Executed in 1973.

£5,000-7,000

US\$6,500-9,000

€5,800-8,000

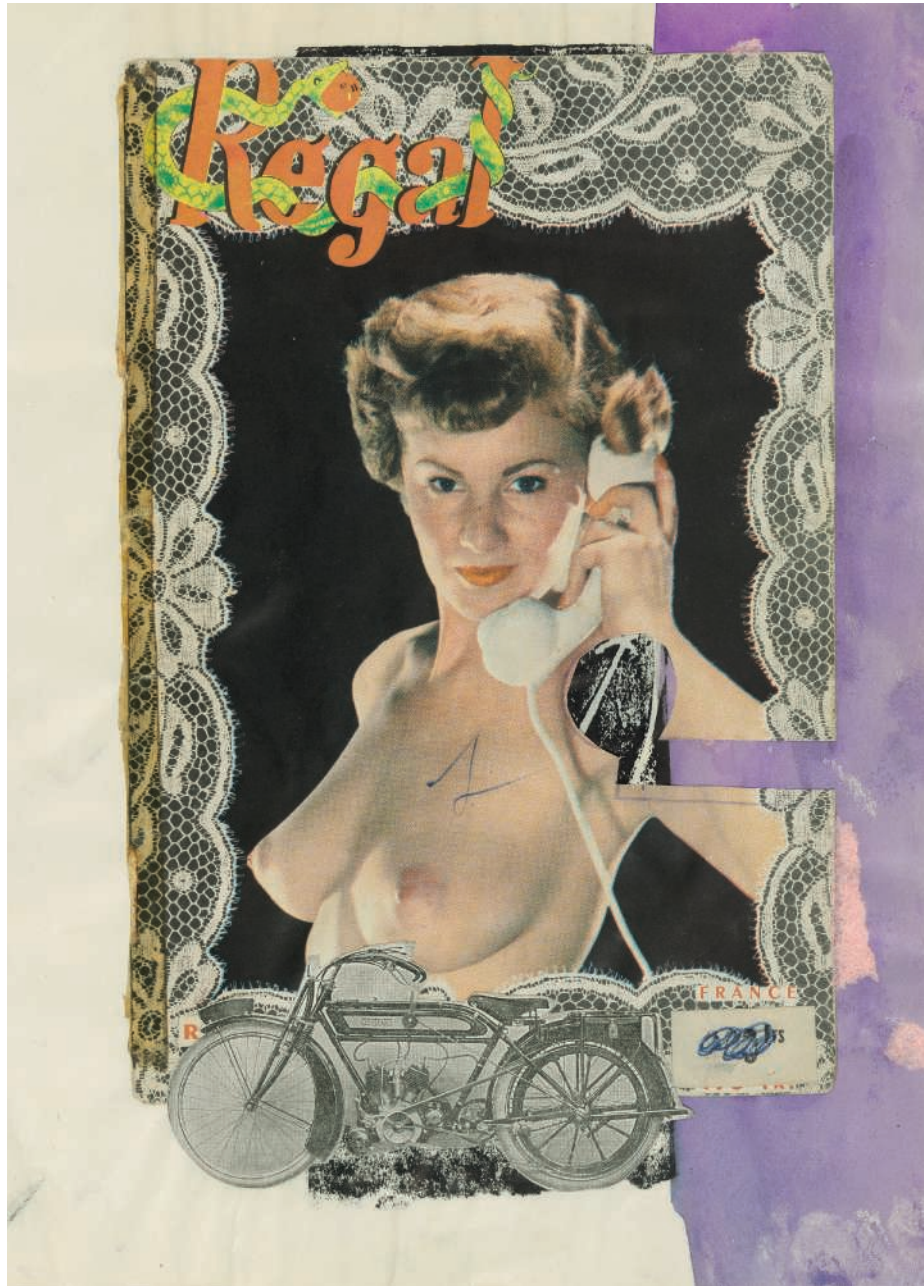
PROVENANCE:

with Levy Gallery, Hamburg.

with Galleria d'Arte Maggiore, Bologna.

EXHIBITED:

Milan, Lorenzelli Arte, *Aphrodite on the catwalk*, February - April 2010, catalogue not traced.



λ139

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

Regal (recto) and Ginette (verso)

signed and dated 'E Paolozzi 1947' (on the reverse)

collage, ink and watercolour on paper

9 $\frac{5}{8}$ x 7 in. (24.5 x 17.8 cm.)

Executed in 1947.

£6,000-8,000

US\$7,700-10,000

€6,900-9,100

PROVENANCE:

A gift from the artist to the present owner.



Der Stadtturm in Enns
 Als Glocken- und Wachturm erbaut 1364-61

78

λ140

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

Clock Tower with Circus Figure

signed 'E PAOLOZZI' (lower right)

collage on paper

10½ x 7¼ in. (26.7 x 18.5 cm.)

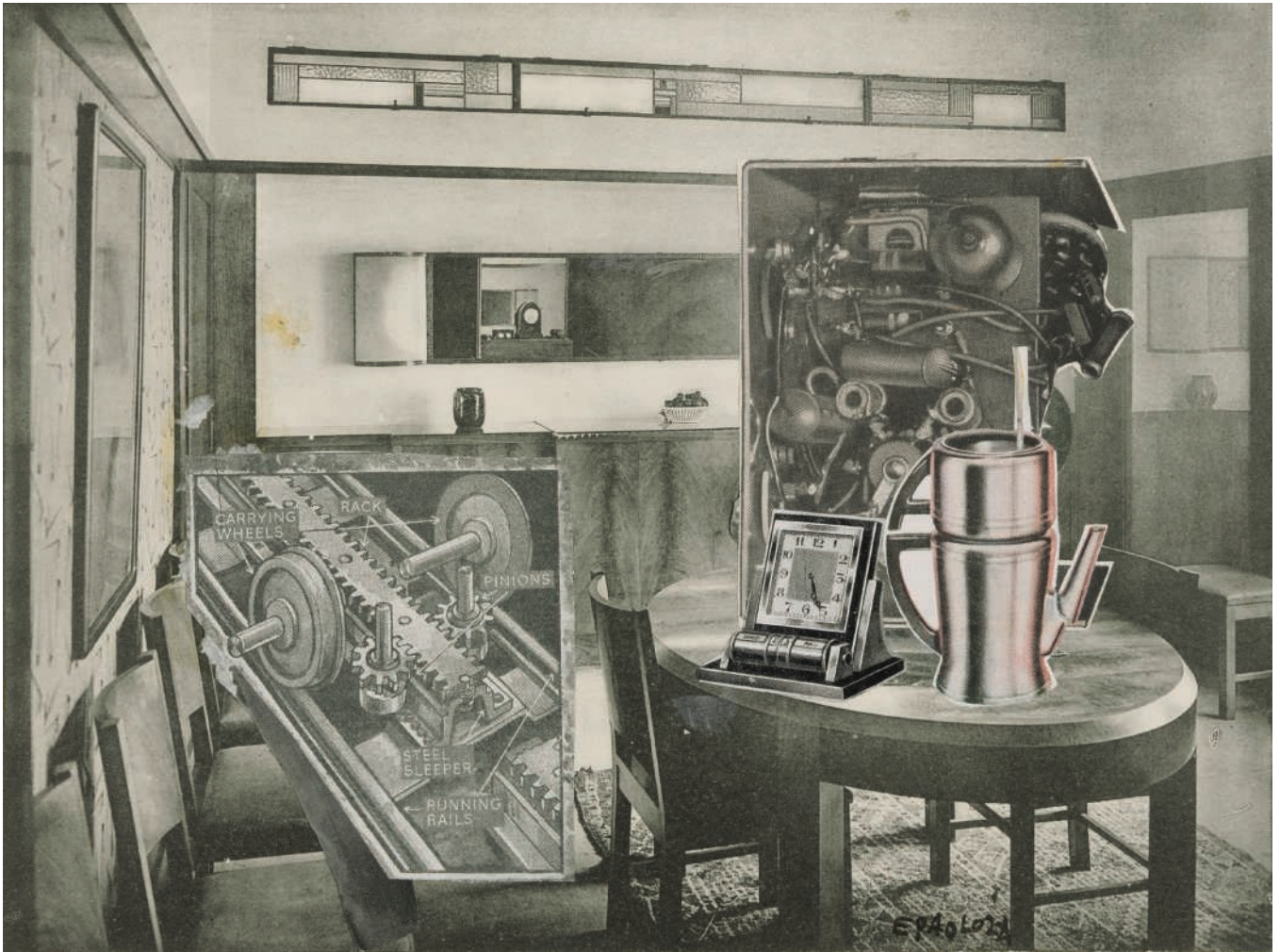
£4,000-6,000

US\$5,200-7,700

€4,600-6,900

PROVENANCE:

A gift from the artist to the present owner.



λ141

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

Five Twenty Five

signed 'E PAOLOZZI' (lower right)

collage on paper

8 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (22.5 x 26.7 cm.)

£5,000-8,000

US\$6,500-10,000

€5,800-9,100

PROVENANCE:

A gift from the artist to the present owner.

λ142

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

Ideas for Wood Carving: Three Reclining Figures

signed and dated 'Moore/42' (lower right)

pencil, ink, charcoal, coloured crayon and watercolour on paper

23 x 17⁷/₈ in. (58.3 x 45.5 cm.)

Executed in 1942.

£70,000-100,000

US\$90,000-130,000

€81,000-110,000

PROVENANCE:

with Leicester Galleries, London.

Anonymous sale; Sotheby's, London, 26 April 1961, lot 20, where purchased by Marlborough Fine Art, London.

Mrs David Crackanorpe, her sale; Sotheby's, London, 3 April 1963, lot 145, where purchased by Piccadilly Gallery, London.

Alice Harris, USA.

Acquired by the grandfather of the previous owner circa 1986.

Their sale; Sotheby's, London, 24 June 2014, lot 213, where purchased by the present owner.

EXHIBITED:

London, Leicester Galleries, *Exhibitions of Living Irish Art: new sculpture and drawings by Henry Moore*, October 1946, no. 73, as 'Reclining figure (drawing for elm sculpture, No. 1)'.
London, Brook Street Gallery, *Henry Moore: Watercolours, drawings, lithographs*, April 1969, no. 8, as 'Project for Sculpture'.

London, Royal Academy, *Henry Moore*, September - December 1988, ex-catalogue.

Salzburg, Galerie Welz, *Henry Moore Bronzen und Graphik*, July - September 1994, no. 29.

LITERATURE:

K. Clark, *Henry Moore Drawings*, London, 1974, p. 322, no. 185, illustrated, as 'Ideas for Sculpture'.

Exhibition catalogue, *Henry Moore Bronzen und Graphik*, Salzburg, Galerie Welz, 1994, no. 29, illustrated.

A. Garrould (ed.), *Henry Moore, Complete Drawings: 1940-49*, London, 2001, pp. 166-167, no. AG 42.186, HMF 2075, illustrated.

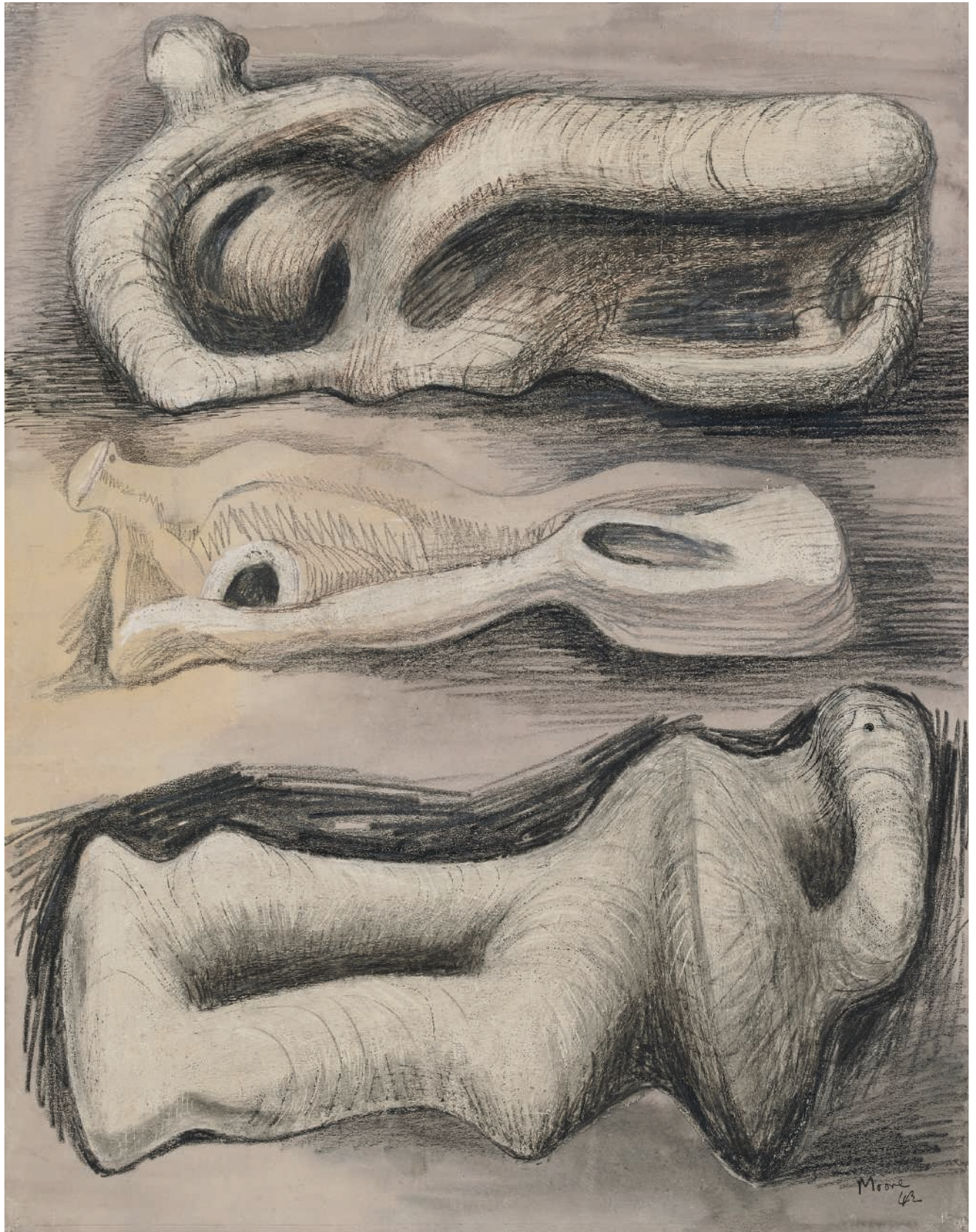
'The construction of the human figure is much more difficult to get right than an animal or a tree. It isn't just academic training, it really is a deep, strong fundamental struggle when you are drawing the human figure.'

HENRY MOORE

Henry Moore experienced anxiety and uncertainty at the outbreak of war in September 1939. Stone and wood, the raw materials for his sculpture, would soon be difficult to acquire. There was no point in starting new carvings of any size. He turned to drawings, albeit with a certain amount of trepidation. But his mind was still drawn to sculpture and he continued to conceive ideas for future works during this period. As Moore himself explained, 'My drawings are done mainly as a help towards making sculpture, as a means of generating ideas for sculpture, tapping oneself for the initial idea; and as a way of sorting out ideas and developing them' (see A. Wilkinson, 'Drawings for Sculpture', exhibition catalogue, *Henry Moore, Drawings Watercolours Gouaches*, Basel, Galerie Beyeler, 1970, p. 20).

The theme of the reclining figure appears at every phase of Henry Moore's career and his exploration of the motif was to lead him to increasing abstraction as he turned towards experimentation with the elements of design. He would continually rework the motif in both his drawings and his sculptural works, repositioning, dividing and abstracting the body so that only its elemental nature remained intact.

The uppermost figure depicted in *Ideas for Wood Carving: Three Reclining Figures*, relates to Moore's monumental elmwood sculpture *Reclining Figure*, 1945-46.





The Israel Museum, Jerusalem, is Israel's foremost cultural institution and one of the world's leading encyclopedic museums. Founded in 1965, the Museum has built a far-ranging collection of nearly 500,000 objects from archaeology to contemporary art through an unparalleled legacy of gifts and support from its circle of Patrons and Friends Associations from seventeen countries. The Museum embraces a dynamic exhibition program, and a rich annual program of publications, educational activities, and special cultural events. In its 2019 season, the Israel Museum is presenting a series of exhibitions showcasing some of the most acclaimed modern and contemporary visual artists and designers, and addressing highly relevant questions in ethnography, archeology, Jewish art and thought.

From its inception, the Israel Museum was conceived as a dynamic and modular museum, designed to encourage the growth and diversification of its holdings over time. In keeping with the principles of good collection management, the Museum continually reviews and evaluates its holdings with an eye towards identifying areas of duplication or lacunae. In line with this rigorous policy and following careful review, the Museum has identified a select group of artworks for deaccession from its broad holdings of Modern Art. All proceeds from the sale of these works will be directed back into the Acquisitions Fund for the Department of Modern Art with the goal

of making strategic additions over time that will strengthen and enhance the diversity and scope of the Department's core collection. We greatly appreciate the foresight of our patrons, enabling us to achieve this goal.

Charlotte Bergman, who died in Jerusalem in 2002, one month before her 99th birthday, was unique among the Israel Museum's benefactors. Charlotte and her husband, Louis, were connoisseurs of the world. Sharing a passion for adventure and art, the Bergmans travelled extensively throughout Europe and to the more remote regions of the world, often returning to their London home with mementoes from these trips. They began collecting fine art in the 1930s, and following her husband's passing in 1955, Charlotte continued to travel widely, acquiring new works of art until her autumn years.

An important and defining dimension in the formation of their collection was a personal connection with the artists whom they collected, and the Bergmans met Henry Moore at the beginning of his career.

Christie's is honoured to present the following two works from the Charlotte Bergman Collection, sold to benefit future acquisitions of Modern Art at the Israel Museum.

λ*143

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

Reclining Figure

polished bronze

5 in. (12.7 cm.) long

Conceived in lead in 1938 and cast in bronze in 1945 in an edition of 6.

£50,000-70,000

US\$65,000-90,000

€58,000-80,000

PROVENANCE:

Acquired directly from the artist by Louis and Charlotte Bergman, New York and Jerusalem, by 1963.

Bequest from the above to the present owner in 2005.

EXHIBITED:

San Diego, Art Center in La Jolla, *Henry Moore*, August - September 1963, no. 7: this exhibition travelled to Santa Barbara, Santa Barbara Museum of Art, September - October 1963; and Los Angeles, Municipal Art Galleries, Barnsdall Park, November - December 1963.

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July - September 1967, no. 149.

Jerusalem, The Israel Museum, *Focus on the Collection: Henry Moore*, July 2004 - March 2005, no. 9.

LITERATURE:

Exhibition catalogue, *Louis and Charlotte Bergman Collection*, San Diego, La Jolla Museum of Art, 1967, n.p., no. 149, illustrated.

R. Melville, *Henry Moore: Sculpture and Drawings, 1921-1969*, London, 1970, pp. 101, 345, no. 177, another cast illustrated.

F. Russoli and D. Mitchinson, *Henry Moore Sculpture, With Comments by the Artist*, London, 1981, pp. 86, 310, no. 150, another cast illustrated.

D. Sylvester (ed.), *Henry Moore, Complete Sculpture: 1921-48, Vol. 1*, London, 1988, p. 12, no. 193, pl. 116, another cast illustrated.

Exhibition catalogue, *Focus on the Collection: Henry Moore*, Jerusalem, The Israel Museum, 2004, pp. 30, 43, no. 9, illustrated.

Reclining Figure was conceived in 1938 and two lead casts were made at that time. The present lot belongs to a bronze edition which was cast shortly after the Second World War. In a letter from 1970 Moore recalled that he thought this edition to be no more than 6. Moore authorised a second edition to be cast in 1968/9 by the Noack foundry in Berlin, which was numbered out of 7.





λ*144

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

Standing Figure No. 3

bronze with a brown patina

8¼ in. (20.8 cm.) high

Conceived and cast in 1952 in an edition of 10, plus 1 artist's cast.

£40,000-60,000

US\$52,000-77,000

€46,000-69,000

PROVENANCE:

Acquired directly from the artist by Louis and Charlotte Bergman, New York and Jerusalem, in September 1953.

Bequest from the above to the present owner in 2005.

EXHIBITED:

San Diego, Art Center in La Jolla, *Henry Moore*, August - September 1963, no. 22; this exhibition travelled to Santa Barbara, Santa Barbara Museum of Art, September - October 1963; and Los Angeles, Municipal Art Galleries, Bardsdall Park, November - December 1963.

Jerusalem, The Israel Museum, *Focus on the Collection: Henry Moore*, July 2004 - March 2005, no. 49.

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1949-54, Vol. 2*, London, 1986, pp. 40-41, no. 319, pl. 87, another cast illustrated.

Exhibition catalogue, *Focus on the Collection: Henry Moore*, Jerusalem, The Israel Museum, 2004, pp. 32, 62, no. 49, illustrated.

'Bronze enables me to do things I couldn't do in stone. I was wanting to do upright figures. No stone figure, you know, can stand on its own ankles. You can stand on your ankles because of the marvellous arrangement of your bones and muscles, but if you were in stone you'd just break ... but bronze has tremendous tensile strength. You can make your figures long and thin, wider at the top than at the bottom, giving them uplift, a soaring feeling.'

HENRY MOORE





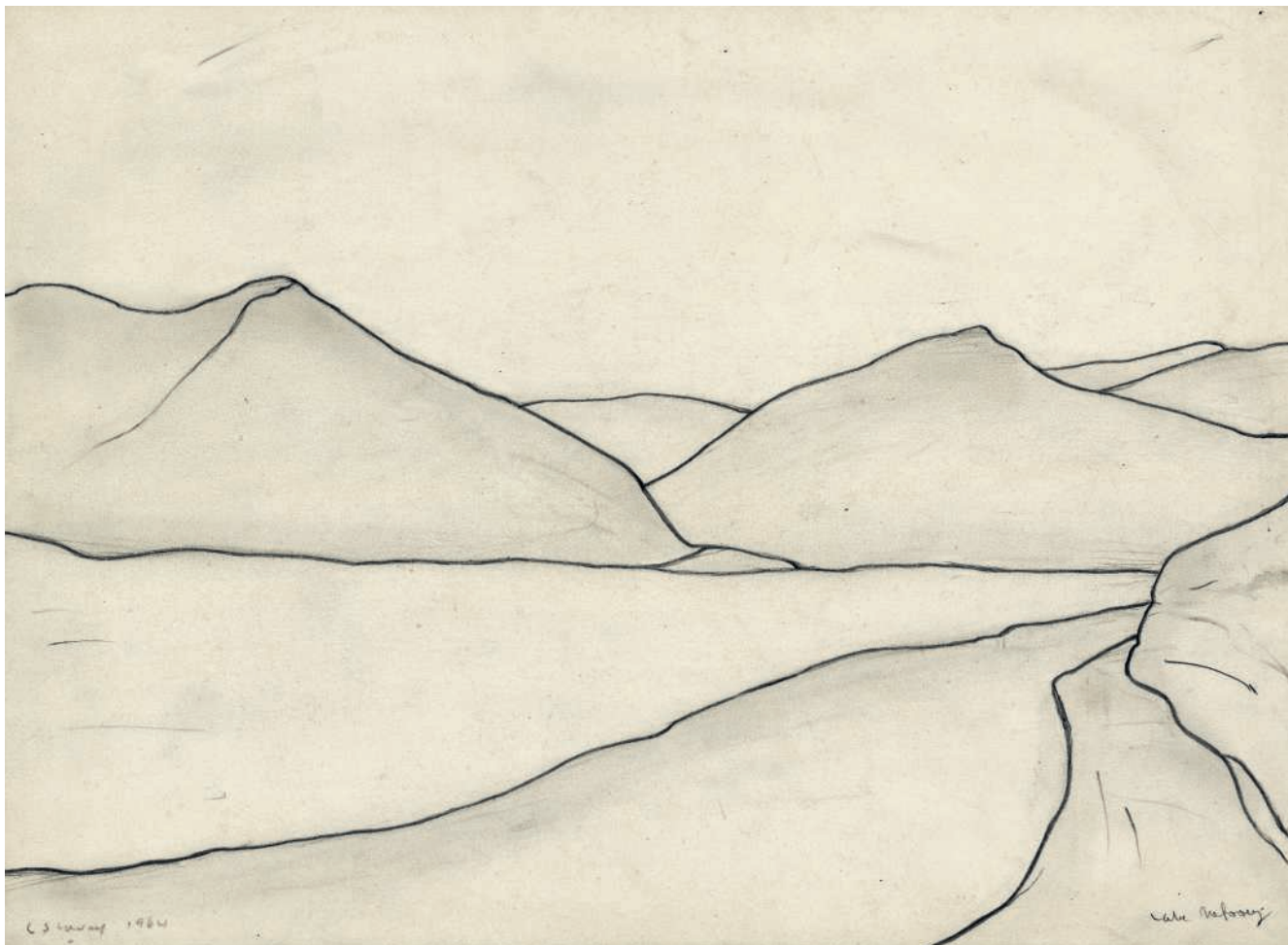
PROPERTY FROM
THE ESTATE OF L.S. LOWRY



L.S. Lowry. Photograph by Maurice Rowe.

We are delighted to be offering a selection of paintings and drawings from the Estate of L.S. Lowry. This is a unique opportunity for collectors to acquire works directly from the artist's ownership, which have been on long term loan to museums and galleries since the artist's death. This selection represents outstanding works from all periods of the artist's career, which encompass Lowry's favourite themes. Many works were executed during a period when he actively travelled around to his favourite parts of the British Isles after his retirement from the Pall Mall Property Company in 1952. The Lancashire coastline, Welsh valleys and lakes, vignettes of Ireland, together with his cast of northern characters, inspired and stimulated him to continue to paint and draw for the rest of his life. Some of these works have only been displayed to the public while being on loan to The Lowry, and we look forward to showing these works to a wider audience.

PROPERTY FROM
THE ESTATE OF L.S. LOWRY



λ145

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

Lake Nafaoey

signed and dated, 'L.S. Lowry 1964' (lower left), and inscribed 'Lake Nafaoey' (lower right)

pencil on paper

10 x 13¾ in. (25.5 x 35 cm.)

Executed in 1964.

£7,000-10,000

US\$9,000-13,000

€8,100-11,000

EXHIBITED:

Salford, Salford Museum & Art Gallery, on long term loan from the estate, until April 2000.

Salford, *The Lowry, Lowry's Travels*, January - July 2003, exhibition not numbered: this exhibition travelled to Sunderland, City Art Gallery, July - October 2003.

Salford, *The Lowry*, on long term loan from the estate, April 2000-2019.

Lake Nafaoey, meaning 'lake of the winnowing winds', is a rectangular shaped glacial lake situated in County Galway.



λ146

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

Blaenau Ffestiniog

signed and dated 'L.S. Lowry 1963' (lower right)

pencil on paper

10 x 13¾ in. (25.5 x 35 cm.)

Executed in 1963.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

EXHIBITED:

Sunderland, Arts Council of Great Britain, City Art Gallery, *L.S. Lowry retrospective exhibition*, August - September 1966, no. 163; this exhibition travelled to Manchester, Whitworth Art Gallery, September - October 1966; Bristol, City Art Gallery, October - November 1966; and London, Tate Gallery, November 1966 - January 1967.

London, Lefevre Gallery, *Drawings by LS Lowry RA*, February - March 1968, no. 59.

Swansea, Glynn Vivian Art Gallery, *Lowry in Wales*, October - December 2002, no. 49.

Salford, The Lowry, *Lowry's Travels*, January - July 2003, exhibition not numbered: this exhibition travelled to Sunderland, City Art Gallery, July - October 2003.

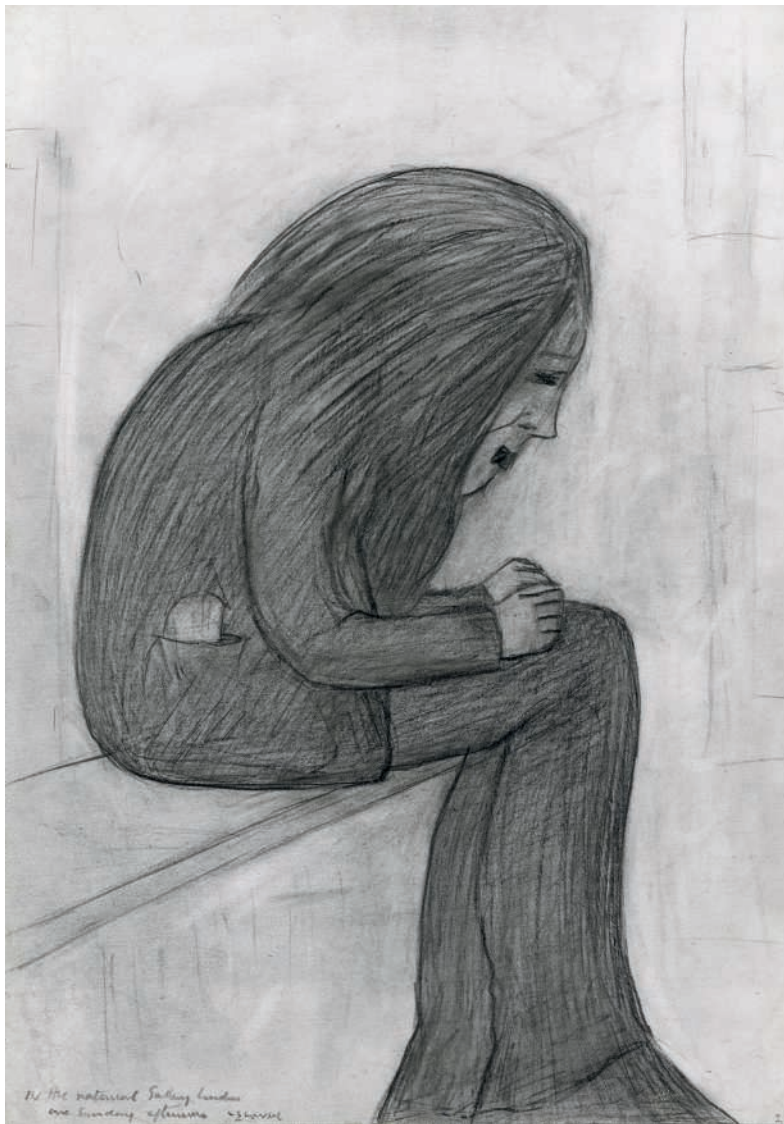
Salford, The Lowry, on long term loan from the estate, December 2001-2019.

LITERATURE:

T.G. Rosenthal, *L.S. Lowry The Art and The Artist*, Norwich, 2010, p. 284, illustrated.

Blaenau Ffestiniog is a historic mining town in North Wales, in the historic county of Merionethshire.

PROPERTY FROM
THE ESTATE OF L.S. LOWRY



λ147

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

In the National Gallery, London, One Sunday Afternoon

signed and inscribed 'In the National Gallery, London/One Sunday Afternoon
LS Lowry' (lower left)

pencil on paper
16½ x 11¼ in. (42 x 30 cm.)

£30,000-50,000

US\$39,000-64,000
€35,000-57,000

EXHIBITED:

Salford, Salford Museum & Art Gallery, on long term loan from the estate,
until April 2000.

Salford, *The Lowry, Lowry's People*, April - September 2000, exhibition not
numbered.

Salford, *The Lowry, Lowry's Travels*, January - July 2003, exhibition not
numbered: this exhibition travelled to Sunderland, City Art Gallery,
July - October 2003.

Kendal, Abbot Hall Art Gallery, *The Loneliness of Lowry*, July - October 2010,
no. 44, as 'One Sunday Morning in the National Gallery, London'.

Salford, *The Lowry*, on long term loan from the estate, April 2000-2019.

LITERATURE:

Exhibition catalogue, *The Loneliness of Lowry*, Kendal, Abbot Hall Art Gallery,
2010, p. 72, no. 44, illustrated, as 'One Sunday Morning in the National Gallery,
London'.

T.G. Rosenthal, *L.S. Lowry The Art and The Artist*, Norwich, 2010, p. 292,
illustrated.



λ148

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

Man fallen down a hole

pencil on paper
16¼ x 11¼ in. (41.2 x 29.9 cm.)

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

EXHIBITED:

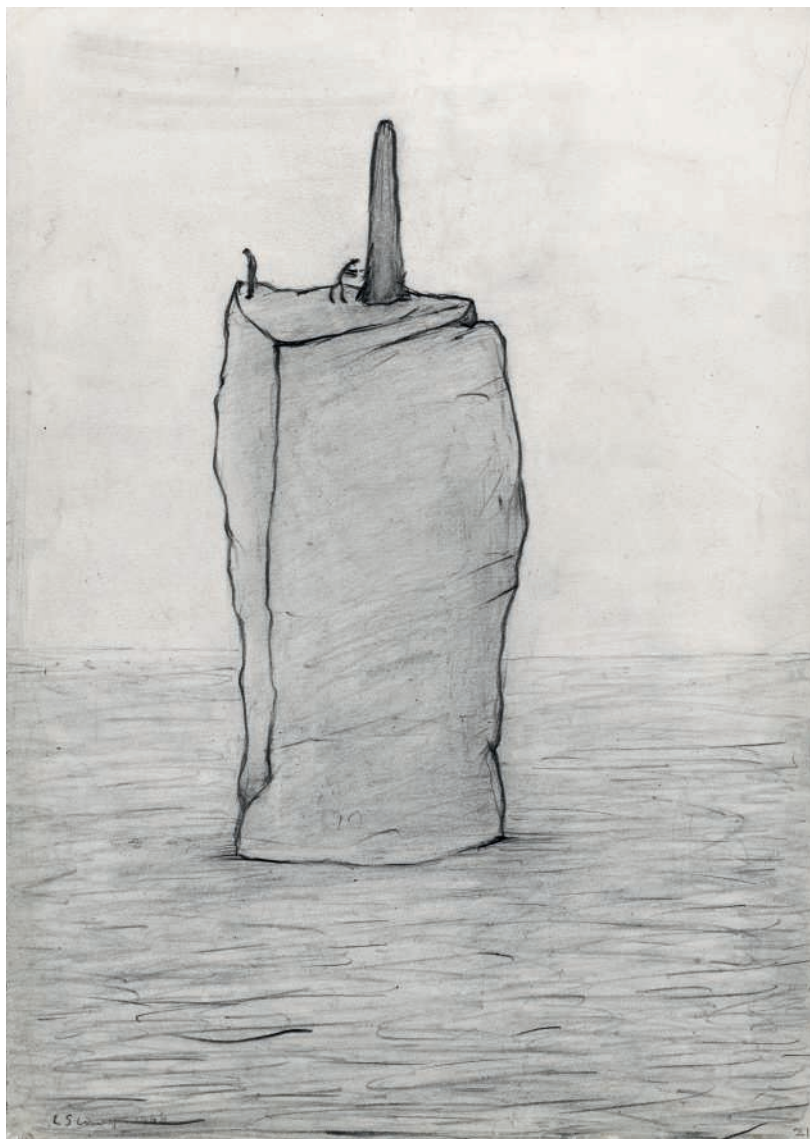
Salford, *The Lowry, At Home with Lowry*, October - December 2002, exhibition not numbered.

Salford, *The Lowry*, on long term loan from the estate, December 2001-2019.

LITERATURE:

T.G. Rosenthal, *L.S. Lowry The Art and The Artist*, Norwich, 2010, p. 292, illustrated.

PROPERTY FROM
THE ESTATE OF L.S. LOWRY



λ149

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

Figures on a Rock

signed and dated 'L.S. Lowry 1966' (lower left)

pencil on paper

16¼ x 11½ in. (41.2 x 29.5 cm.)

Executed in 1966.

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

EXHIBITED:

London, Lefevre Gallery, *Drawings by LS Lowry RA*, February - March 1971, no. 39, as 'Seascape with Rock'.

Salford, The Lowry, *At Home with Lowry*, October - December 2002, exhibition not numbered.

Salford, The Lowry, *Lowry and the Sea*, July - October 2005, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *The Loneliness of Lowry*, July - October 2010, no. 41.

Salford, The Lowry, on long term loan from the estate, December 2001-2019.

LITERATURE:

M. Levy, *The Drawings of L.S. Lowry*, London, 1976, n.p., pl. 237, as 'Seascape with Rocks'.

M. Howard, *Lowry A Visionary Artist*, Salford, 2000, p. 163, illustrated, as 'Island with Monument'.

S. Rohde, *L S Lowry a life*, London, 2007, p. 218, illustrated, as 'People on a Rock'.

T.G. Rosenthal, *L.S. Lowry The Art and The Artist*, Norwich, 2010, p. 285, illustrated.

Exhibition catalogue, *The Loneliness of Lowry*, Kendal, Abbot Hall Art Gallery, 2010, p. 72, no. 41, illustrated.



λ150

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

Standing man, facing left

signed and dated 'L S Lowry 1961' (lower right)

pencil and ink on paper
20 x 14 in. (50.8 x 35.6 cm.)

Executed in 1961.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

EXHIBITED:

Salford, The Lowry, *Unseen Lowry*, June - September 2013, exhibition not numbered.

Salford, The Lowry, on long term loan from the estate, 2013-2019.

PROPERTY FROM THE ESTATE OF L.S. LOWRY

λ151

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

Steps

pencil on paper

15 x 12% in. (38 x 32 cm.)

Executed *circa* 1938.

There is a drawing by the same hand of the lower half of a male torso on the reverse.

£80,000-120,000

US\$110,000-150,000

€92,000-140,000

EXHIBITED:

Salford, Salford Museum & Art Gallery, on long term loan from the estate, until April 2000.

Salford, The Lowry, *Lowry's Places*, September 2000 - January 2001, exhibition not numbered.

Nottingham, Lakeside Arts Centre, Djanogly Art Centre, *Lowry*, November 2011 - February 2012, no. 70.

Salford, The Lowry, on long term loan from the estate, April 2000-2019.

LITERATURE:

M. Howard, *Lowry A Visionary Artist*, Salford, 2000, p. 46, illustrated.

Exhibition catalogue, *Lowry's Places*, Salford, The Lowry, 2000, pp. 14-15, exhibition not numbered, illustrated.

S. Rohde, *L S Lowry a life*, London, 2007, p. 89, illustrated, as 'Footbridge'.

Exhibition catalogue, *Lowry*, Nottingham, Lakeside Arts Centre, Djanogly Art Centre, 2011, p. 84, no. 70, illustrated.



L.S. Lowry, *A Footbridge*, 1938. Sold, Christie's, London, 16 November 2007, lot 116.

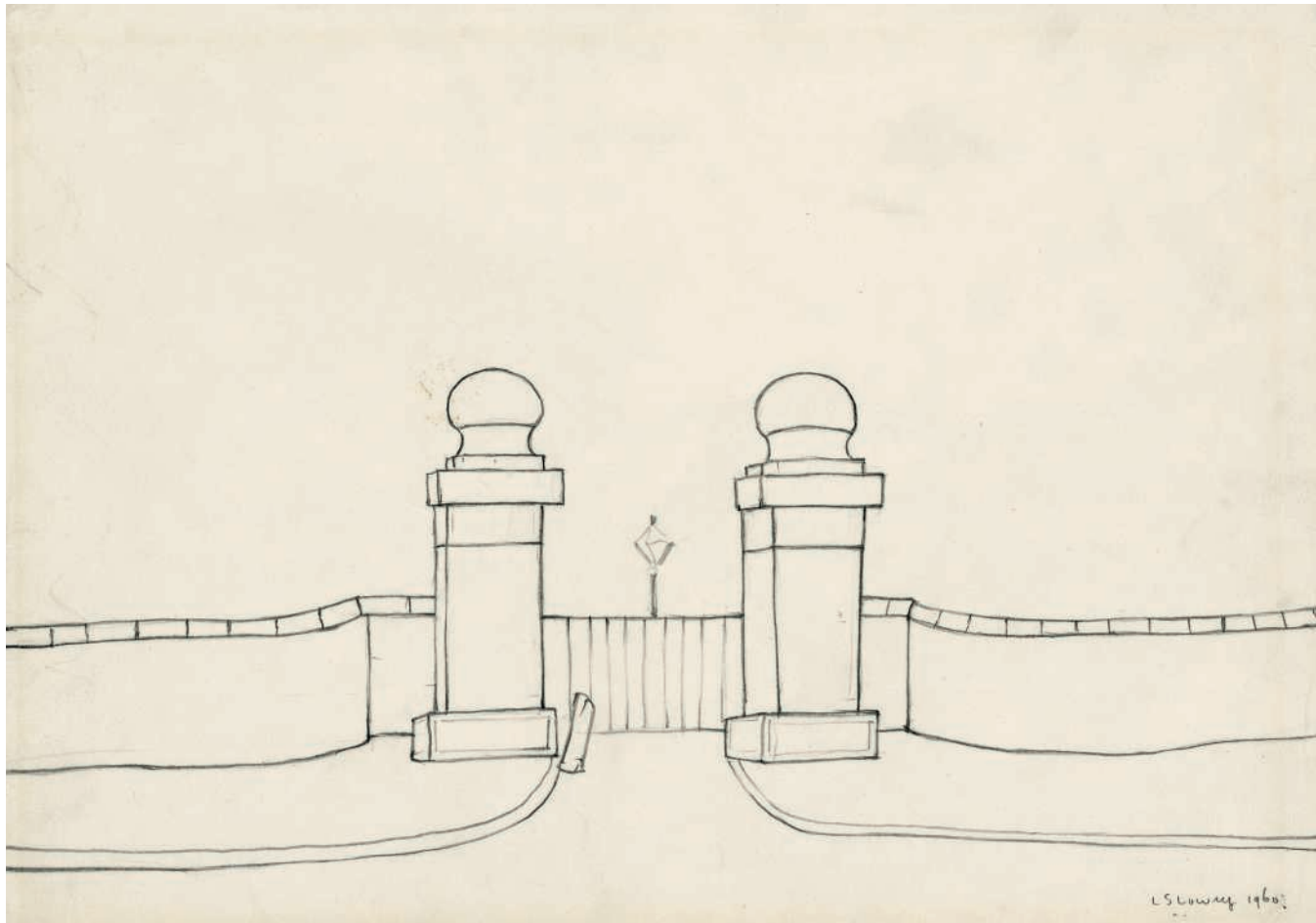
Artwork: © The Estate of L.S. Lowry. All Rights Reserved, DACS 2019.

'Steps and things ... I liked doing steps, steps in Ancoats ... steps in Stockport ... steps anywhere you like, simply because I like steps and the area which they were in was an industrial area. I did a lot, you see. I've never found it interesting to paint pure landscapes. I'm not interested in pure landscapes'.

L.S. LOWRY



PROPERTY FROM
THE ESTATE OF L.S. LOWRY



λ152

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

Gateway with pillars and lamp post

signed and dated 'LS Lowry 1960' (lower right)

pencil on paper

10 x 14 in. (25.5 x 35.5 cm.)

Executed in 1960.

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

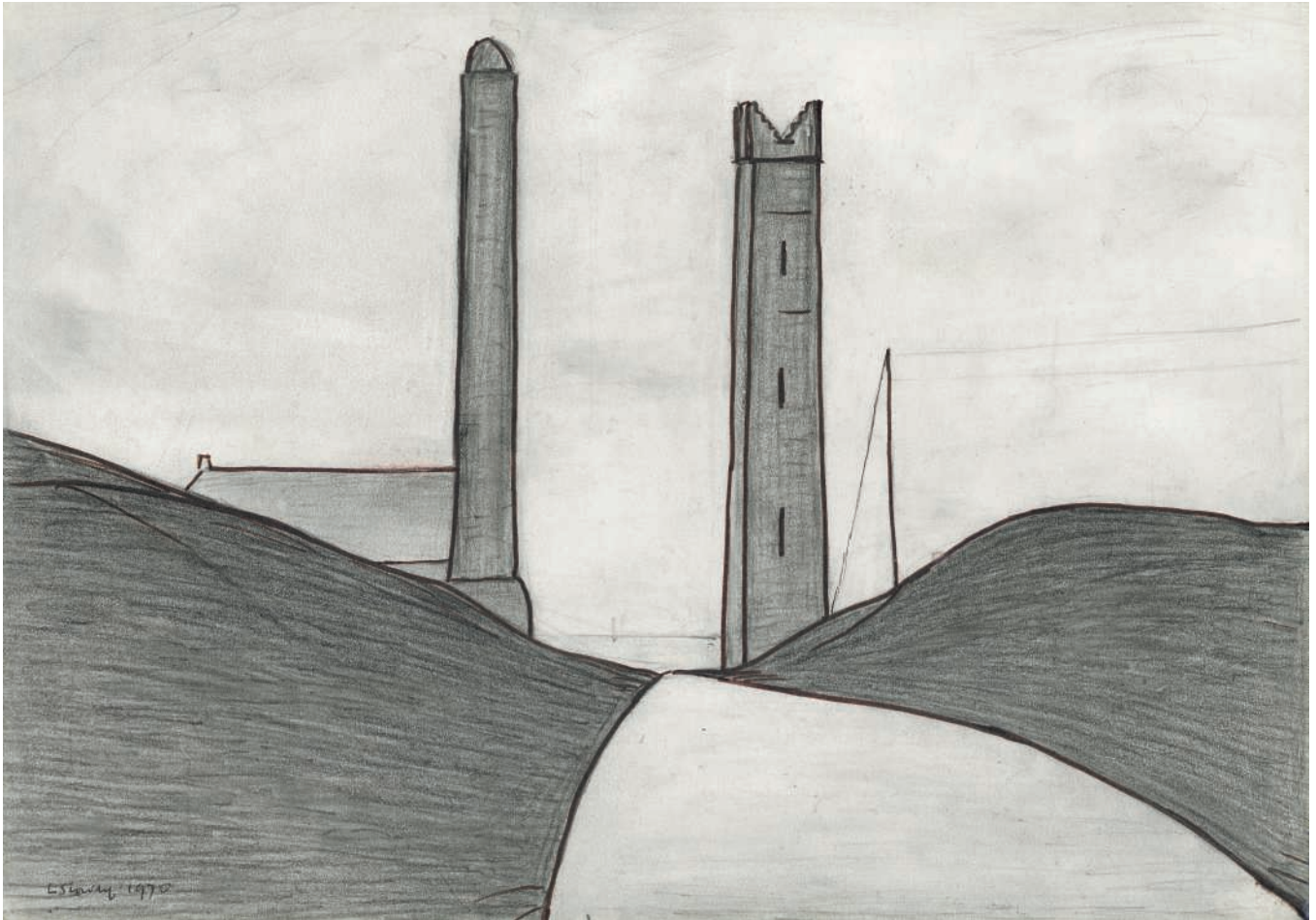
EXHIBITED:

London, Lefevre Gallery, *Drawings by L.S. Lowry R.A.*, March - April 1974, no. 15, as 'Old Gate Posts'.

Salford, The Lowry, on long term loan from the estate, December 2001-2019.

LITERATURE:

Exhibition catalogue, *Drawings by L.S. Lowry R.A.*, London, Lefevre Gallery, 1974, n.p., no. 15, illustrated, as 'Old Gate Posts'.



λ153

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

Near Drogheda

signed and dated 'L.S. Lowry 1970' (lower left)

pencil and felt-tipped pen on paper

11 $\frac{1}{8}$ x 16 $\frac{1}{2}$ in. (29.5 x 42 cm.)

Executed in 1970.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

EXHIBITED:

London, Lefevre Gallery, *Drawings by LS Lowry RA*, March - April 1974, no. 29.
Salford, Salford Museum & Art Gallery, on long term loan from the estate, until April 2000.

Salford, The Lowry, *Lowry's Travels*, January - July 2003, exhibition not numbered: this exhibition travelled to Sunderland, City Art Gallery, July - October 2003.

Kendal, Abbot Hall Art Gallery, *The Loneliness of Lowry*, July - October 2010, no. 27.

Salford, The Lowry, on long term loan from the estate, April 2000-2019.

LITERATURE:

T.G. Rosenthal, *L.S. Lowry The Art and The Artist*, Norwich, 2010, p. 293, illustrated.

Exhibition catalogue, *The Loneliness of Lowry*, Kendal, Abbot Hall Art Gallery, 2010, p. 52, no. 27, illustrated.

Drogheda is one of the oldest towns in Ireland, and is located on the Dublin-Belfast corridor on the east coast of Ireland, mostly in County Louth but with the southern fringes of the town in County Meath.

PROPERTY FROM THE ESTATE OF L.S. LOWRY

λ154

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

Standing Girl in high heels

oil on board
15 x 5¾ in. (38.1 x 14.6 cm.)
Painted in 1965.

£40,000-60,000

US\$52,000-77,000
€46,000-69,000

EXHIBITED:

Salford, The Lowry, *Unseen Lowry*, June - September 2013, exhibition not numbered.

China, Jiangsu Sheng, Nanjing University of the Arts, *L.S. Lowry: Artist of the People*, November - December 2014, exhibition not numbered, as 'Untitled, Girl in a Mini Skirt'.

Salford, The Lowry, on long term loan from the estate, 2013-2019.

LITERATURE:

S. Rohde, *L.S. Lowry a biography*, Salford, 1999, p. 402, illustrated, as 'Dolly Bird'.

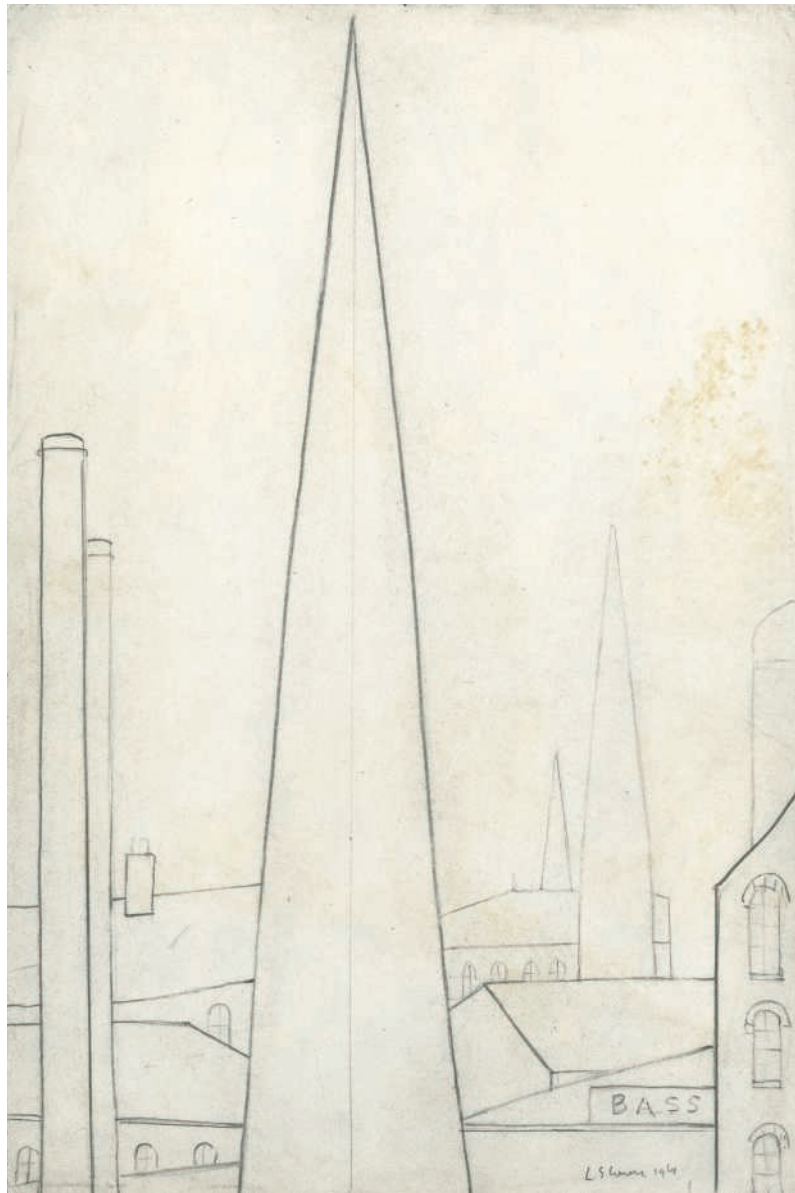
Exhibition catalogue, *L.S. Lowry: Artist of the People*, China, Jiangsu Sheng, Nanjing University of the Arts, 2014, n.p., exhibition not numbered, illustrated, as 'Untitled, Girl in a Mini Skirt'.

'As for my Rossetti paintings all round this room:
I have always been fascinated by certain types of
women he painted. I'm a Victorian alright ...'

L.S. LOWRY



PROPERTY FROM
THE ESTATE OF L.S. LOWRY



λ155

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

Spires and chimneys with 'Bass' sign

signed and dated 'L.S. Lowry 1961' (lower right)

pencil on paper

14¾ x 9¾ in. (37.5 x 25 cm.)

Executed in 1961.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

EXHIBITED:

Salford, The Lowry, *Double Vision*, January - December 2005, exhibition not numbered.

Salford, The Lowry, on long term loan from the estate, December 2001-2019.



λ156

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

A Cliff Top

signed and dated 'LS Lowry 1965' (lower right)

oil on board

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

Painted in 1965.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

EXHIBITED:

Salford, The Lowry, *Unseen Lowry*, June - September 2013, exhibition not numbered.

Salford, The Lowry, on long term loan from the estate, 2013-2019.

PROPERTY FROM
THE ESTATE OF L.S. LOWRY



λ157

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

The Ferry Slip at Knott End on Sea

signed 'L.S. Lowry' (lower right)

pencil on paper

10 x 13½ in. (25.5 x 34.3 cm.)

Executed circa 1953.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

EXHIBITED:

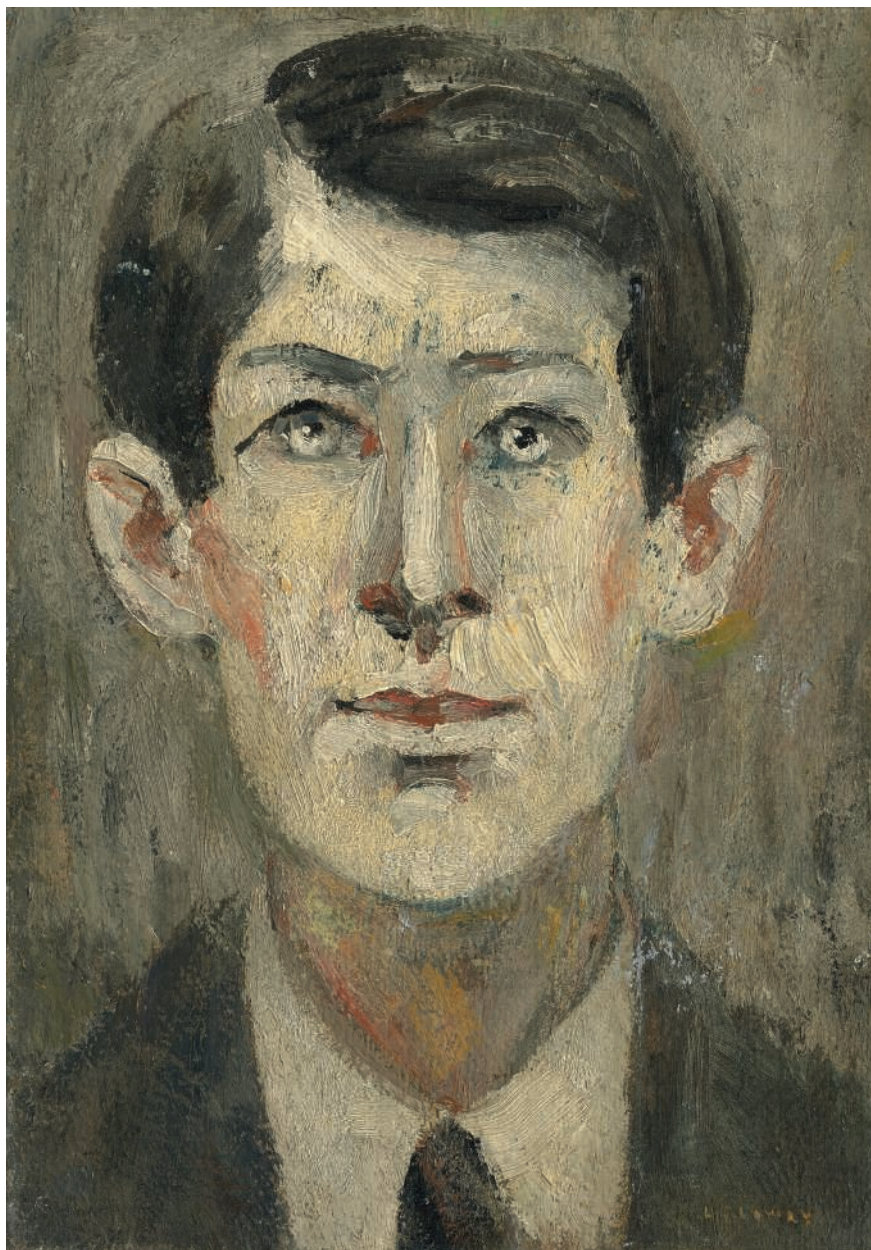
London, Royal Academy, *LS Lowry RA 1887-1976*, September - November 1976, no. 204.

Salford, *The Lowry, At Home with Lowry*, October - December 2002, exhibition not numbered.

Salford, *The Lowry, Lowry's Travels*, January - July 2003, exhibition not numbered: this exhibition travelled to Sunderland, City Art Gallery, July - October 2003.

Salford, *The Lowry, Lowry and the Sea*, July - October 2005, exhibition not numbered.

Salford, *The Lowry*, on long term loan from the estate, December 2001-2019.



λ158

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

Self-Portrait

signed 'LS Lowry' (lower right)

oil on panel

18¾ x 14¼ in. (47.5 x 37.5 cm.)

Painted *circa* 1925.

£30,000-50,000

US\$39,000-64,000

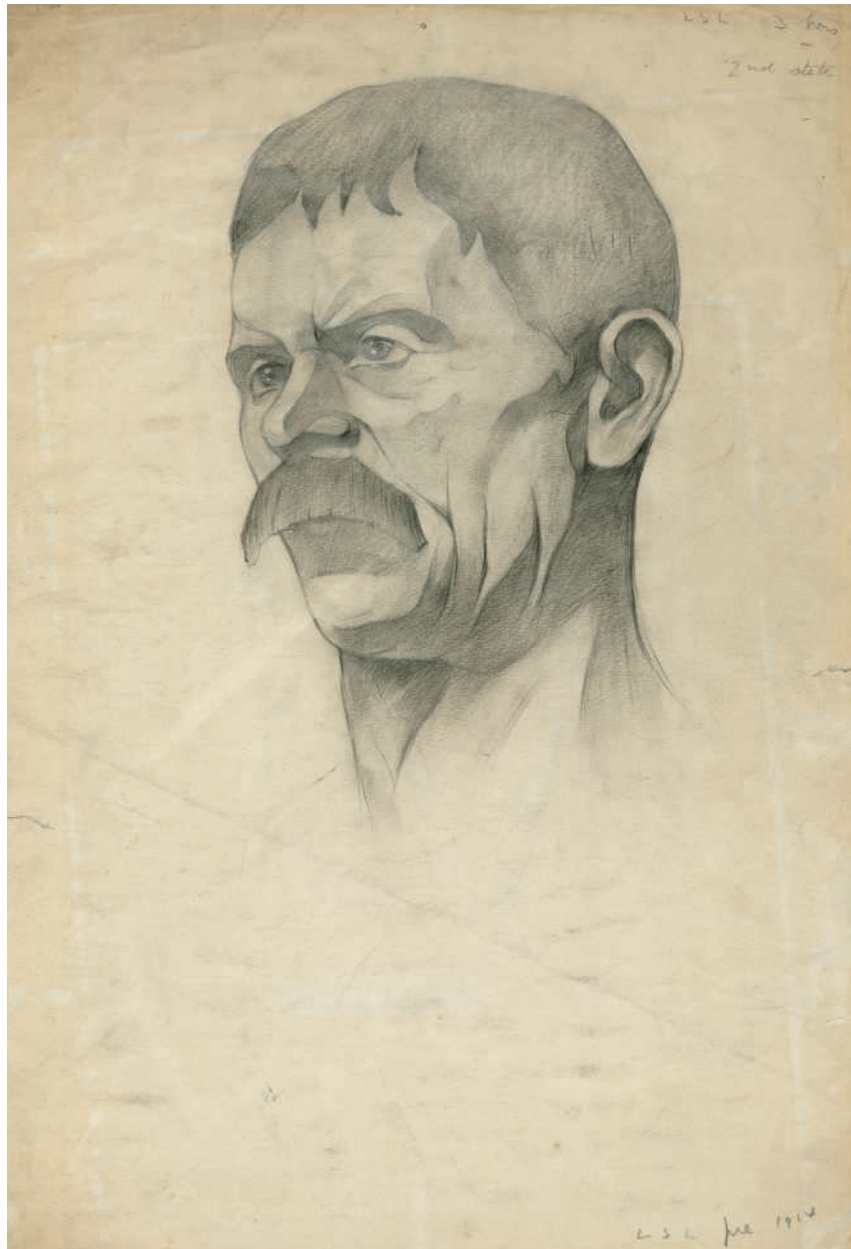
€35,000-57,000

EXHIBITED:

Manchester, City Art Gallery, on long term loan.

Salford, The Lowry, on long term loan from the estate, December 2001-2019.

PROPERTY FROM
THE ESTATE OF L.S. LOWRY



λ159

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

Portrait of a man with moustache (recto); Male torso study (verso)

signed with initials and dated 'LSL pre 1914' (lower right), signed with initials again and inscribed 'LSL 3hrs' (upper right)

pencil on paper

19 $\frac{7}{8}$ x 12 $\frac{3}{4}$ in. (48.5 x 32.5 cm.)

Executed circa 1914.

£6,000-8,000

US\$7,700-10,000

€6,900-9,100

EXHIBITED:

London, Crane Kalman Gallery, *LS Lowry Heads*, April - June 2000, catalogue not traced.

Salford, The Lowry, on long term loan from the estate, December 2001-2019.



λ160

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

Industrial Street with Figures and Market Stalls

pencil on paper

11¼ x 10¾ in. (28.6 x 27.3 cm.)

£25,000-35,000

US\$33,000-45,000

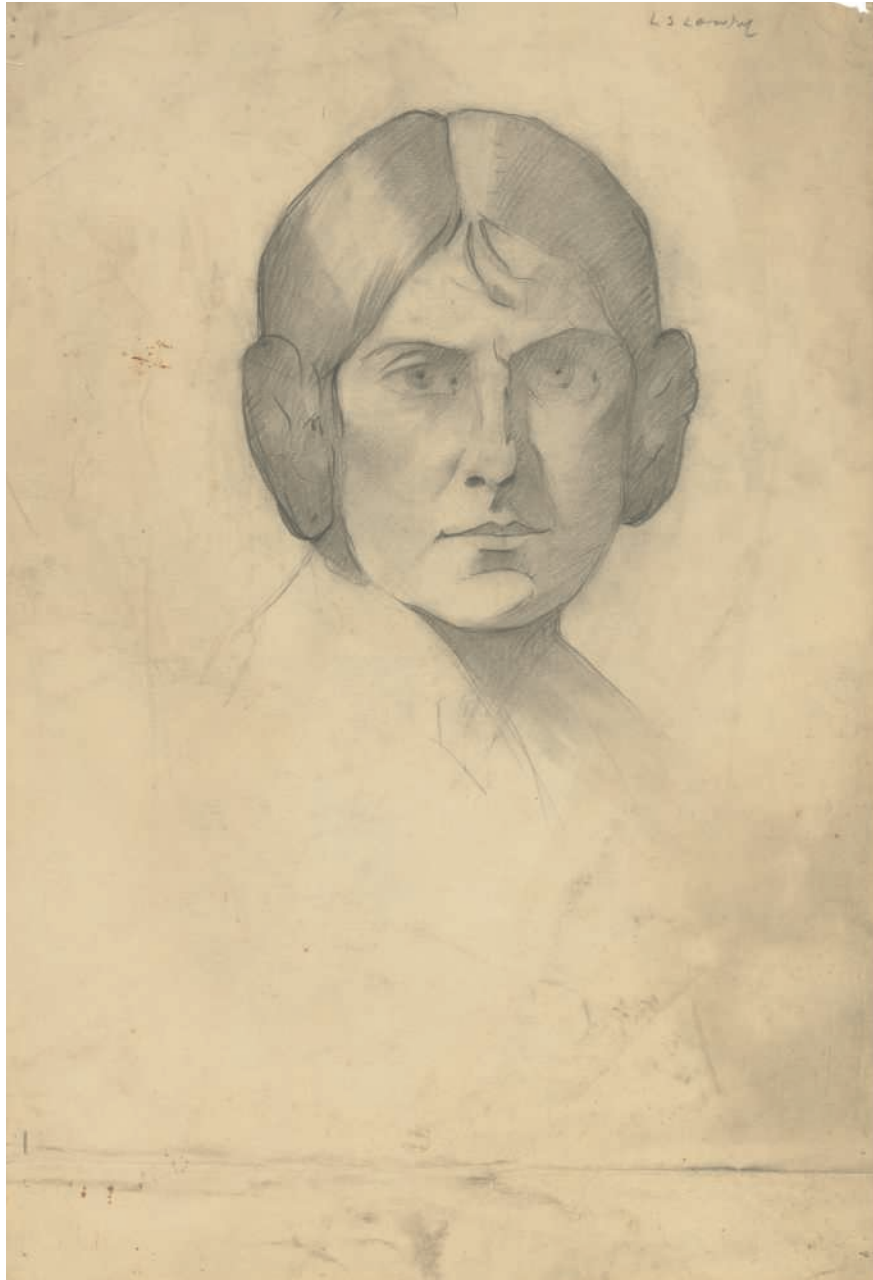
€29,000-40,000

EXHIBITED:

Salford, The Lowry, *Unseen Lowry*, June - September 2013, exhibition not numbered.

Salford, The Lowry, on long term loan from the estate, 2013-2019.

PROPERTY FROM
THE ESTATE OF L.S. LOWRY



λ161

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

Head of a Woman with side buns

signed 'L S Lowry' (upper right)

pencil on paper

22 x 15 in. (55.9 x 38.1 cm.)

£5,000-8,000

US\$6,500-10,000

€5,800-9,100

EXHIBITED:

Salford, The Lowry, *Unseen Lowry*, June - September 2013, exhibition not numbered.

Salford, The Lowry, on long term loan from the estate, 2013-2019.



λ162

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

Landscape with Figures

signed and dated twice 'L S Lowry 1920' (lower left and right)

pastel on blue paper

10½ x 15 in. (26.7 x 38.1 cm.)

Executed in 1920.

£15,000-25,000

US\$20,000-32,000

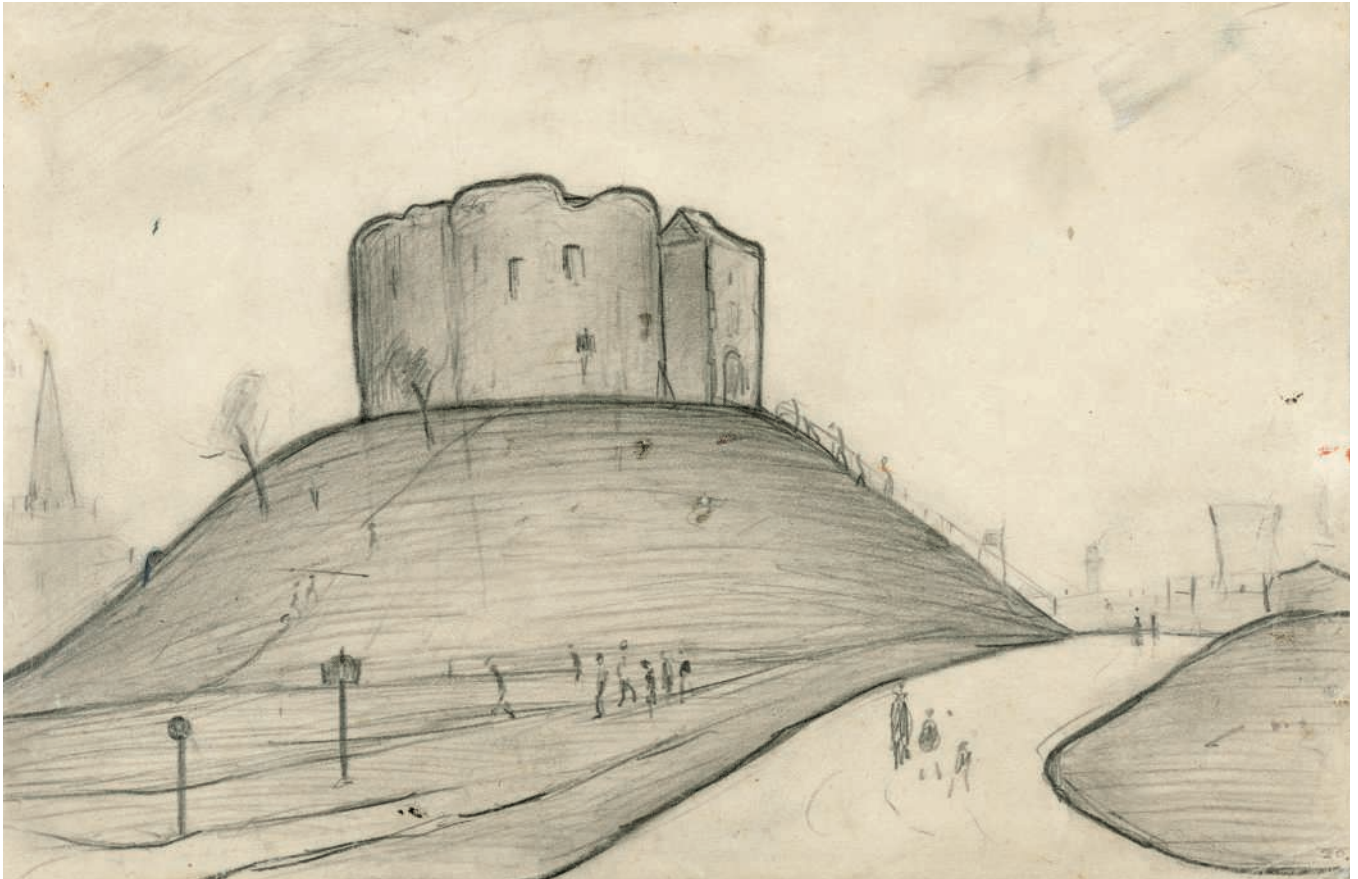
€18,000-29,000

EXHIBITED:

Salford, The Lowry, *Unseen Lowry*, June - September 2013, exhibition not numbered.

Salford, The Lowry, on long term loan from the estate, 2013-2019.

PROPERTY FROM
THE ESTATE OF L.S. LOWRY



λ163

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

Clifford's Tower, York

pencil on paper
9 x 13¾ in. (22.9 x 34.9 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

EXHIBITED:

Salford, The Lowry, *Unseen Lowry*, June - September 2013, exhibition not numbered.

York, York Museums Trust, York Art Gallery, *Views of York*, August 2015 - March 2016, catalogue not traced.

Salford, The Lowry, on long term loan from the estate, 2013-2019.



λ164

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

Tan Hill

signed and dated 'L S Lowry 1962' (lower right) and inscribed 'Tan Hill' (lower left)

pencil and ballpoint pen on paper

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

Executed in 1962.

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

EXHIBITED:

Salford, The Lowry, *Unseen Lowry*, June - September 2013, exhibition not numbered.

Salford, The Lowry, on long term loan from the estate, 2013-2019.

Tan Hill is a high point on the Pennine Way in the Richmondshire district of North Yorkshire. It is in an isolated location, lying north of Keld in the civil parish of Muker, near to the borders of County Durham and Cumbria.

PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

λ165

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

Children Walking

signed and dated 'L.S. LOWRY 1961' (lower left)

oil on board

7¼ x 12 in. (18.4 x 30.5 cm.)

Painted in 1961.

£50,000-80,000

US\$65,000-100,000

€58,000-91,000

PROVENANCE:

with Crane Kalman Gallery, London, where purchased by the present owner.

'I would stand for hours on one spot ... and scores of little kids who hadn't had a wash for weeks would come and stand round me'

L.S. LOWRY



L.S. Lowry sketching in Salford. Photographer unknown.
Artwork: © The Estate of L.S. Lowry. All Rights Reserved, DACS 2019



PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

166

GLYN WARREN PHILPOT, R.A. (1884-1937)

André Eglevsky (of the Russian Ballet)

with inscription by Gabrielle Cross 'GLYN PHILPOT./ (Title). ANDRÉ EGLEVSKY (of the Russian Ballet).' and 'Title ANDRÉ EGLEVSKY/(OF THE RUSSIAN BALLETT.)/Painter (the late GLYN PHILPOT R.A./1884-1937.)/ (Painted 1937.)/To be returned to Miss Philpot./80 Ladbroke Road, W. 11.' (on labels attached to the frame)

oil and charcoal on canvas
22 x 30¼ in. (55.9 x 76.8 cm.)
Painted in 1937.

£70,000-100,000

US\$90,000-130,000
€81,000-110,000

PROVENANCE:

Gabrielle Cross, the artist's niece.
Malcolm Milne, by 1940.
John Woodward.
with Fine Art Society, London, where purchased by the present owner on 21 December 1972.

EXHIBITED:

London, Redfern Gallery, *Figure-Pieces, Portraits, Landscapes & Flower Pieces: Glyn Philpot*, November 1937, no. 15.
London, Tate Gallery, *Exhibition of Paintings and Sculpture by the late Glyn Philpot R.A.*, July - August 1938, no. 54.
London, British Council, Hertford House, *Pictures and Sculpture selected for inclusion in the 22nd 'Biennale de Venezia'*, May - June 1940, no. 65.
London, Leicester Galleries, *Paintings, Drawings and Sculpture by Glyn Philpot R.A.*, September - October 1944, no. 100.
Worthing, *Sussex Painters*, 1951, no. 42, catalogue not traced.
Brighton, Brighton Art Gallery, *Glyn Philpot R.A.*, April - May 1953, no. 47.
London, Leighton House, *Retrospective Exhibition: Drawings, Paintings and Sculpture by Glyn Warren Philpot R.A.*, February 1959, no. 67.
London, Fine Art Society, *Academician*, November 1972, no. 77.
London, National Portrait Gallery, *Glyn Philpot (1884-1937). Edwardian Aesthete to Thirties Modernist*, November 1984 - February 1985, no. 70.

LITERATURE:

D. Philpot, *Manuscript Catalogue of Paintings by Glyn Philpot*, London, circa 1938-57, p. 65.
A. Sewter, *Glyn Philpot 1884-1937*, London, 1951, pl. 98.
R. Gibson, exhibition catalogue, *Glyn Philpot (1884-1937). Edwardian Aesthete to Thirties Modernist*, London, National Portrait Gallery, 1984, pp. 84, 93, no. 70, illustrated.
'Glyn Philpot National Portrait Gallery Review', *The Times*, November 1984.
'Exhibitions and Art', *Whats On in London*, 8 November 1984, p. 18.

Despite exposure to the fast-emerging Parisian avant-garde during his time at the Académie Julian, Philpot's early career was based more on academic principals than the desire to develop his own free style of painting. He subsequently developed a strong reputation as a portrait painter, receiving commissions from the Government to paint important figures such as King Fouad of Egypt in 1923. In the early 1930s, Philpot's work changed dramatically, where his previous subject matter underpinned an exploration of a more modernist painting language. This shift in approach seemed to be aligned with his return to Paris in 1931, where he spent a year experimenting in his studio at 216 Boulevard Raspail.

André Eglevsky is one of Philpot's last completed paintings before a stroke prematurely took his life in 1937. His modernist style was still developing, yet his late portraits and figure paintings seem to demonstrate a more refined handling of paint. His pre-occupation with draughtsmanship remains fundamental to the late work whilst his sensibility to line became more profound, allowing him to become more playful with the application of paint. His uncanny ability to describe weight and form using thinly applied oil paint and harmonious pale colour, remains as masterful as his more formal, earlier works. His paintings from this period become inherently more personal as his choice of sitter changes from society figures to close friends and lovers. Widely considered to be his most successful period, the close bond between artist and sitter emanates from these canvases, as he masterfully captures their physiognomy.

Born in Russia, André Eglevsky was celebrated as one of the greatest classical dancers of his generation, 'Eglevsky had a phenomenal physical ability. His slow multiple pirouettes, a dozen or so at a time, attracted great admiration in Massine's symphonic ballets during the 1930s' (*The New York Times*, December 1977). Eglevsky moved to Nice at an early age where he enrolled in ballet classes for health reasons. After showing great promise he was advised to move to Paris, where aged just fourteen, he joined Colonel de Basil's Ballets Russes de Monte Carlo. In 1936, he joined René Blum's Ballets Russes who created lead roles in *L'Épreuve d'armour* and *Les Sylphides* for Eglevsky. The ballet travelled around Europe, arriving in London in 1937, where Daisy Philpot, the artist's sister, records accounts of four visits by the dancer to Philpot's Marlborough Gate House studio, between the 29th September and 6th October. During this time, Philpot executed three life drawings and a small portrait head of Eglevsky, in preparation for the present lot. Exhibited extensively, *André Eglevsky* has been cherished in the private collection of Monty and Barbie Passes for almost 50 years.

We are very grateful to Charles Beddington for his assistance with this catalogue entry and lot 179. These paintings will be included in his catalogue of Philpot's paintings and sculpture, currently in preparation.



PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

167

CHRISTOPHER WOOD (1901-1930)

Bathers

signed and dated 'C. Wood./'25' (lower right)

oil on canvas

14 x 18 in. (35.5 x 45.5 cm.)

Painted in 1925.

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

The artist's family.

Mrs Hutchinson.

Anonymous sale; Sotheby's, London, 13 March 1974, lot 114, where purchased by the present owner.

EXHIBITED:

London, New Burlington Galleries, *Christopher Wood: Exhibition of Complete Works*, March - April 1938, no. 23.

London, Redfern Gallery, *Christopher Wood*, February - March 1942, no. 17.

London, Redfern Gallery, *Summer Exhibition: French and English Paintings, Watercolours, Drawings, Prints*, August - September 1942, no. 3.

Colchester, Castle Museum, *Festival of Britain*, July 1951, no. 52, catalogue not traced.

LITERATURE:

E. Newton, *Christopher Wood 1901-1930*, London, 1938, p. 66, no. 102.

In the 1920s Christopher Wood was viewed by many as the brightest and most promising young British artist of a modern sensibility. Together with his close friend Ben Nicholson, Wood looked to modern French painting for inspiration, and he developed a distinctively simplified, deliberately naïve style which was to become his trademark. Spending extended periods living in Paris he formed friendships and contacts with most of the leading avant-garde artists and writers of the time. In this period, Wood had probably greater first-hand knowledge of Continental contemporary art than any other painter in Britain, and considerably more so even than Nicholson.

In *Bathers*, Wood depicts a pair of odalisque-like women reclining languidly on the beach looking out at the viewer. One of them holds a Japanese style parasol, and their fashionable swimsuits have been pulled down sensually to reveal their breasts. Their forms effectively frame the composition, leading the eye onwards to the middle distance where a further female figure runs through the surf and waves to her companion - delightfully contrasting action and vigour with stillness and repose. A sense of movement is further accentuated by the full sails of the yacht cutting in towards the shore, and the choppy waves and billowing clouds.



Christopher Wood, *Beach Scene with Bathers, Pier and Ship*, 1925.
Sold, Christie's, London, 26 June 2017, lot 18.

The reclining woman on the left is inspired by monolithic Classical statuary, then being incorporated into his work by Picasso, who is the principal artistic inspiration for Wood's painting. The strong, statuesque, full-thighed women are a response to Picasso's Neo-Classical bather paintings. There is some degree of compositional similarity to the first of these pictures Picasso made, *Bathers*, 1918, which Wood may have seen in Picasso's studio. One of the most famous of Picasso's bather pictures was *Two Women running on the Beach*, 1922. This was used famously as the design for a vast drop curtain for the Ballets Russes production *Le Train Bleu*. This premiered in Paris in June 1924, and was later performed in London in December that year. It is almost certain because of his admiration for the Ballets Russes and ambition to design productions for Diaghilev that Wood saw this production. Wood's *Bathers* and the large, six-fold screen *Beach Scene with Bathers, Pier and Ships* (sold in these Rooms, 26 June 2017, lot 18, for £365,000) are so close in imagery that they surely offer confirmatory evidence of it themselves.

The storyline of *Le Train Bleu* was written by Wood's friend Jean Cocteau, with music by Darius Milhaud, and took its title from the night train which transported fashionable Parisiennes to the Côte d'Azur. The ballet was primarily a celebration of chic beach life, and the production showcased the highly attractive young dancers of both sexes for which the Ballets Russes, in this period, was famous. In particular it promoted Diaghilev's new male star, the handsome Irish dancer Anton Dolin. Coco Chanel designed the costumes - up to the minute, fashionable swim suits, golf and tennis outfits.

By the mid-1920s seaside holidays and beach life had become emblems of simple pleasures and enjoyment, a more modern bohemian life unfettered by bourgeois restrictions and conventions where the sexes could mingle more freely. And it was an escape too from the stultifying mood of sombre national mourning which had hung over both Britain and France in the years immediately after the end of the First World War from which the young were keen to break free.

In April 1925 Christopher Wood was taken on a trip by his lover Tony Gandarillas from a rainy Paris to the warmth and sunshine of the Côte d'Azur to celebrate his twenty-fourth birthday. They travelled themselves by the actual Train Bleu. They spent the weekend at Marseilles before travelling on to Monte Carlo (where Gandarillas lost heavily at the tables). Here they found many of the artists and musicians they knew from Paris. Wood painted a small number of watercolours but devoted himself principally to socialising and enjoying himself. Picasso was there celebrating Easter with Diaghilev and ahead of the opening night of the Ballets Russes production of *Zéphire et Flore*. Meeting Picasso again Wood strengthened their friendship. Writing to his mother from the Hotel Bristol on 16th April Wood described his happiness: 'All my friends, the artists, are here so I am having a perfectly wonderful time. Picasso is here and I see a lot of him which gives me more pleasure than anything. He is a delightful person and I think he likes me. He is a great genius and the Leonardo of today. He bought me a drawing book yesterday which he said he was going to give me with a dedicase [sic] which I hope may be a drawing by him ... T [Tony Gandarillas] and I spent all day with him yesterday and his wife ... Picasso wants to see my work. I don't know whether to show him my watercolours or not.'

Wood's *Bathers* is a synthesis of his first-hand experience and warm memories of the Côte d'Azur, and the stylish celebration of it in *Le Train Bleu*. Because of its similarity in style and subject matter it is likely to have been painted in London in the autumn of 1925 when Wood was working on his large screen, perhaps either directly before or directly after.

We are very grateful to Robert Upstone for preparing this catalogue entry. Robert Upstone is the author of the forthcoming catalogue raisonné of Christopher Wood.



PROPERTY FROM THE COLLECTION OF
MONTY AND BARBIE PASSES



168

CHRISTOPHER WOOD (1901-1930)

Girls by the sea

oil on board
16 x 13 in. (40.5 x 33 cm.)
Painted in 1927.

£30,000-50,000

US\$39,000-64,000
€35,000-57,000

PROVENANCE:

Elizabeth Dalziel-Smith, the artist's sister,
with Crane Kalman Gallery, London, where purchased by the present owner
in January 1973.



λ169

IVON HITCHENS (1893-1979)

White Star Dahlia, Yellow and Green

signed 'Hitchens' (lower left), signed again, inscribed and dated "'White Star Dahlia, Yellow & Green"/1957./by IVON HITCHENS/Greenleaves. Petworth. Sussex' (on the artist's label attached to the stretcher)

oil on canvas

22¼ x 33 in. (56.5 x 84 cm.)

Painted in 1957.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

Mrs M.C. Hitchens.

Royle Bantoft, his sale; Sotheby's London, 13 March 1974, lot 133, where purchased by the present owner.

EXHIBITED:

London, Arts Council of Great Britain, Tate Gallery, *Ivon Hitchens*, July - August 1963, no. 90; this exhibition travelled to Bradford, City Art Gallery, August - September 1963; and Birmingham, City Museum and Art Gallery, September - October 1963.

λ170

DAME BARBARA HEPWORTH (1903-1975)

Pierced Form (Amulet)

signed, numbered, dated and stamped with foundry mark 'Barbara Hepworth 1962 5/9 Morris/Singer/FOUNDERS/LONDON' (on the reverse at the base edge)

bronze with a green patina

12 in. (30.5 cm.) high, including base

Conceived in 1962 in an edition of 9, plus an artist's cast. This work was cast in 1963.

This work is recorded as BH 316.

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

with Marlborough Fine Art, London, where purchased by the previous owner on 25 April 1968.

Bequeathed from the above to the present owner.

EXHIBITED:

Zurich, Gimpel-Hanover Galerie, *Barbara Hepworth Sculpture and Drawings*, November 1963, no. 12.

London, Gimpel Fils, *Barbara Hepworth Sculpture and Drawings*, June 1964, no. 12, another cast exhibited.

Copenhagen, British Council, Kunstforeningen, *Barbara Hepworth*, September - October 1964, no. 27: this exhibition travelled to Stockholm, Moderna Museet, November - December 1964; Helsinki, Ateneum, January - February 1965; and Oslo, Kunsternes Hus, March 1965.

Otterlo, Rijksmuseum Kroller-Muller, *Barbara Hepworth*, May - July 1965, no. 35: this exhibition travelled to Basel, Kunsthalle, September - October 1965; Turin, Galleria Civica d'Arte Moderna, October - November 1965, no. 32; Karlsruhe, Badischer Kunstverein, February - March 1966; and Essen, Museum Folkwang, April - June 1966.

Montreal, Expo 67, *The Genius of Britain*, 1967, catalogue not traced.

London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 124.

St Ives, Public Library, St Ives Council, *Barbara Hepworth (commemorating the Honorary Freedom of St Ives, 1968)*, September 1968, ex-catalogue, plaster cast exhibited.

LITERATURE:

H. Read, *A Concise History of Modern Sculpture*, London, 1964.

Exhibition catalogue, *Barbara Hepworth Sculpture and Drawings*, London, Gimpel Fils, 1964, n.p., no. 12, illustrated.

Exhibition catalogue, *Barbara Hepworth*, Basel, Kunsthalle, 1965, n.p., no. 24, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth*, Turin, Galleria Civic d'Arte Moderna, 1965, pp. 80-81, no. 32, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth*, London, Tate Gallery, 1968, p. 69, no. 124, illustrated

A. Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 33, no. 316, pl. 62, another cast illustrated.

M. Gale and C. Stephens, *Barbara Hepworth: Works in the Tate Collection and the Barbara Hepworth Museum St Ives*, London, 2004, p. 226, another cast.

S. Bowness (ed.), *Barbara Hepworth The Plasters: The Gift to Wakefield*, Farnham, 2011, pp. 130-131, no. 18, figs 23-24, plaster and another cast illustrated.

First exhibited in November 1963 at Gimpel Fils, London, in the British Council touring exhibition in Scandinavia from September 1964 - March 1965, in the travelling exhibition starting in Otterlo at the Rijksmuseum Kroller-Muller in 1965 and then Hepworth's major retrospective at Tate, London in 1968. Hepworth gifted Herbert Read a cast of *Pierced Form (Amulet)* on the occasion of his seventieth birthday in December 1963.

Pierced Form (Amulet), 1962, prompted Hepworth to make *Pierced Form* the following year, a larger marble sculpture now in the Collection of Tate, London. Carved from Pentelicon marble, *Pierced Form* stands at almost

50 inches high and echoes the form of the smaller bronze which inspired it, including the shaped base. 'The subtitle 'amulet', meaning a talisman or charm, was one which Hepworth used in the preceding year for the small bronzes *Reclining Solitary Form (Amulet)*, 1961 (BH 307) and *Upright Solitary Form (Amulet)*, 1961 (BH 308).

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





***171**

LUCIEN PISSARRO (1863-1944)

A Hilly Landscape

stamped with monogram and dated '1915' (lower right)

oil on panel

13¾ x 17¾ in. (34.9 x 45 cm.)

Painted in 1915.

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Sir Charles Aitken, his sale; Christie's, London, 11 December 1936, lot 10, where purchased by Mr Levy.

Acquired by the present owner's father in law, circa the late 1940s, and by descent.

LITERATURE:

A. Thorold, *A Catalogue of the Oil Paintings of Lucien Pissarro*, London, 1983, p. 118, no. 221.



172

GEORGE LESLIE HUNTER (1877-1931)

Sunrise over Fife Harbour

signed 'Hunter' (lower right)
pencil, watercolour and gouache on paper
29¼ x 19¼ in. (74.3 x 48.9 cm.)
Executed in 1919.

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

with T. & R. Annan & Sons, Glasgow, as 'The Harbour'.
Major Ion Harrison, and by descent.

EXHIBITED:

Glasgow, Kelvingrove Art Gallery and Museum, *Exhibition of Scottish Painting*,
October - November 1961, no. 142, as 'The Harbour'.
London, Royal Academy, *The Scottish Colourists 1900-1930: F.C.B. Cadell,
J.D. Fergusson, G.L. Hunter, S.J. Peploe*, June - September 2000, no. 47: this
exhibition travelled to Edinburgh, Dean Gallery, November 2000 - January 2001.

LITERATURE:

R. Billcliffe, *The Scottish Colourists: Cadell, Fergusson, Hunter, Peploe*, London,
1989, p. 167, pl. 84.
P. Long, exhibition catalogue, *The Scottish Colourists 1900-1930: F.C.B. Cadell,
J.D. Fergusson, G.L. Hunter, S.J. Peploe*, London, Royal Academy, 2000, n.p.,
no. 47, pl. 44.
B. Smith & J. Marriner, *Hunter Revisited: The life and art of Leslie Hunter*,
Edinburgh, 2012, pp. 82, 203, pl. 61.

173

SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)*The Little White Boats, Cap Ferrat*

signed 'J. Lavery' (lower right), signed again, inscribed and dated
'THE LITTLE/WHITE BOATS./BY/JOHN LAVERY./1921.' (on the reverse)

oil on canvas

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

Painted in 1921.

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Anonymous sale; Sotheby's London, 28 September 1994, lot 105.

with Cynthia O'Connor Gallery, Dublin, 1994.

Anonymous sale; Christie's, London, 10 May 2007, lot 19.

with Richard Green Gallery, London, where purchased by the present owner
in July 2007.

EXHIBITED:

London, Alpine Club, *Pictures of Morocco, The Riviera and other Scenes by*

Sir John Lavery R.A., Portrait and Child Studies by Lady Lavery, 1921, no. 9.

Boston, Robert C. Vose Galleries, *Portraits and Landscapes by Sir John Lavery*
R.A., December 1925, no. 27.

Pittsburgh, Carnegie Institute, *Portraits, Interiors and Landscapes by*

Sir John Lavery, March 1926, no. 39.

In the early weeks of 1920, Lavery realised that his days in Tangier were numbered. The funeral of his old friend, Kaid MacLean, and the enforced closure of the German Legation signalled the end of the old pre-war bonhomie that existed in the city's expatriate communities, and Lavery had decided to sell his 'house of the canon', Dar-el-Midfah. Even before the war, friends had been persuading him to sample the South of France and in the spring of the following year he and his wife, Hazel, spent a month at the Eden-Grand Hotel at Cap d'Ail. During those weeks Lavery explored Monaco and Cap Ferrat, where he visited the Villa Sylvia and painted its splendid gardens (K. McConkey, *Sir John Lavery, A Painter and his World*, Edinburgh, 2010, pp. 150-152). Here he made his first reconnaissance of the *Salons Privées* and encountered wealthy *hivernants* such as Patrick Donner who posed for the resplendent canvas of *The Honeymoon* (sold in these Rooms, 12 May 2006, lot 100).

However, these were of much less interest than the striking terrain - as Lavery wrote to his daughter, 'you cannot imagine how beautiful the landscapes, gardens, villas and sea are - pictures at every turn' (Letter dated 6 March 1921, Private collection). In the beautiful sunlit inlets of Cap d'Ail, looking down into a blue bay and one of its secluded beaches - probably that known as 'La Mala' - he found one of his most striking subjects in *The Little White Boats*. Approached by a precipitous path from La Turbie, and fringed by limestone rocks, the calm surface of the water had him reaching for his deepest cobalt, while his eagle eye swooped down on the tiny dinghies, moored in the bay. It was to be one of his most abstract compositions.

On this steep overgrown path-way he was joined by his pupil, Winston Churchill (Churchill, a great lover of the Riviera would later be made honorary mayor of Cap d'Ail; P. Howarth, *When the Riviera was Ours*, 1977 (Century ed.), 1988), p. 104). It is well-known that Churchill endorsed pictures such

as *The Little White Boats*, but what is less appreciated is the role the picture played in the statesman's own artistic development. The future Prime Minister stood close to Lavery as he worked on the picture on the edge of the precipitous overhang. And when Churchill stepped up to paint his version, Lavery stood back to observe him. As this was happening the light began to change, the tide, recede, and the surface of the sea near the shore broke into patches of pale emerald. Churchill's painting, formerly known as *Coast Scene near Cannes*, can now be titled and dated more accurately (D. Coombs, *Churchill, His Paintings*, 1967, London, p. 204, no. 325, (illustrated), wherein dated c. 1935; also M. Soames, *Winston Churchill, His Life as a Painter*, 1990, London, p. 89, (illustrated, as 'Coastal Scene near Cannes').

While others are often advanced as Churchill's mentors, Lavery was his first and essential master. And though he might fail to achieve the supreme subtlety of the Irish painter's brush, he fully appreciated it. For an artist schooled in the Paris ateliers, an admirer of Japanese prints who was keenly aware of the possibilities of photography, *The Little White Boats* provides ample evidence of an eye undimmed by inherited landscape conventions. It appears to be breathed on to the canvas without correction, in a single sitting. The dexterity of brushstrokes describing the chalk cliffs and caves that fringe the sea, fully justifies Churchill's enthusiasm. In his introduction to the catalogue of the Alpine Club Gallery show in 1921, Churchill wrote that sunlight, 'gay and pellucid and pleasurable on the Riviera' had been expressed 'in brilliant and beautiful colour with the ease of long mastery' (The Rt. Hon. Winston S. Churchill, P.C., M.P., exhibition catalogue, *Pictures of Morocco, The Riviera and other Scenes by Sir John Lavery R.A.: Portrait and Child Studies by Lady Lavery*, London, Alpine Club Gallery, 1921, pp. 3-4).

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



THE PROPERTY OF A GENTLEMAN

174

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

Swimming Pool, Southern France

signed 'J Lavery' (lower right)

oil on canvas laid on board

14 x 18 in. (35.5 x 45.7 cm.)

£25,000-35,000

US\$33,000-46,000

€29,000-40,000

PROVENANCE:

with Oscar and Peter Johnson, London, where purchased by the present owners.

Following successful winter sojourns in the United States in the mid-twenties, the Laverys returned to the Riviera at the end of the decade. In the winter of 1928, they rented Villa L'Enchantement from Mrs Benjamin Guinness, a rustic guest house in the grounds of her estate across the valley from Mougins, and a mere fifteen minutes-drive from Cannes on the road to Antibes. Rudyard Kipling, who rented the house in 1934 tells us that it was equipped with three bathrooms and had a large studio on the ground floor. This was to be Lavery's base until March 1929, and from where the painter visited the nearby hotels and wealthy clients. The following year they returned to Cannes, this time to stay in a house in the ground of the Hotel Beau Site, where Lavery's wife, Hazel, felt much more at home. The previous year she had complained bitterly about the privations of the Guinness house.

A few commissions were executed in the area, as well as landscapes showing the vineyards and the hilltop village. Lavery also painted sketches and a study for *The Blue Swimming Pool* (Private collection), an attractive subject that reiterates pool-side pictures recently completed in Florida and at the Chiswick Lido. The present picture is thought to represent the opposite end of the 'blue swimming pool' where the artist stood with his back to a sweeping panorama of the distant Esterels and took in an as yet unidentified villa, semi-classical pool house and shaded seating area, above which we see what is likely to be the nearby Mougins hillside. Although the present picture could have been painted on either of these two trips, the first, in 1928, seems the more likely. While the precise location of the pool, however, remains to be confirmed in on-going research, we note that the painter's deliberations are observed by a girl at a window on the right.

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





175

GEORGE LESLIE HUNTER (1877-1931)

Still-Life with Apples

signed 'L Hunter' (upper right)

oil on board

9¾ x 13⅝ in. (24.7 x 34.5 cm.)

Painted circa 1905.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, Glasgow, 1 March 1979, lot 62, as 'Apples and Still Life'.

Private collection, Ireland.



λ176

SIR MATTHEW SMITH (1879-1959)

Flowers and Fruit

signed with initials 'MS' (lower right)

oil on canvas

39½ x 32 in. (100.3 x 81.3 cm.)

Painted in 1926.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

with Arthur Tooth & Sons, London, where purchased by Commander G.L. Lewis on 25 January 1929.

Sir V. Naylor-Leyland, March 1965.

Mr and Mrs Max Beilson, London, until 2017.

EXHIBITED:

London, Tate Gallery, *Matthew Smith: Paintings 1909-1952*, September - October 1953, no. 34.

London, Royal Academy, *A Memorial Exhibition of Works by Sir Matthew Smith, C.B.E., 1879-1959*, October - December 1960, no. 104.

LITERATURE:

J. Gledhill, *Catalogue Raisonné of the Oil Paintings of Matthew Smith with a Critical Introduction to his Work*, Farnham, 2009, p. 121, no. 225, illustrated.

PROPERTY FROM THE COLLECTION OF THE LATE THELMA CAZALET-KEIR, C.B.E., M.P. (1899-1989)

λ177

SIR MATTHEW SMITH (1879-1959)

Landscape

signed with initials 'MS' (lower left)

oil on canvas

18¼ x 36¼ in. (46.3 x 92 cm.)

Painted *circa* 1935.

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

Purchased at the 1936 exhibition by Sir Kenneth Clark, K.C.B.
with Arthur Tooth & Sons, where purchased by Thelma Cazalet-Keir,
and by descent.

EXHIBITED:

London, Arthur Tooth & Sons, *Recent Paintings by Matthew Smith*, November
1936, no. 28.

London, Wildenstein & Co., *Since the Impressionists*, May 1945, no. 33.

London, Tate Gallery, *The private collector: an exhibition of pictures and
sculpture selected from the members of the Contemporary Art Society's own
collections*, March - April 1950, no. 247.

London, Arts Council of Great Britain, New Burlington Galleries, Festival
Exhibition, *British Painting 1925-1950: first anthology*, 1951, no. 84: this
exhibition travelled to Manchester, City Art Galleries.

London, Tate Gallery, *Seventeen collectors: an exhibition of paintings and
sculpture from the private collections of the Executive Committee of the
Contemporary Art Society*, March - April 1952, no. 99, as 'Landscape outside Aix'.

London, Tate Gallery, *Matthew Smith, Paintings from 1909-1952*, September -
October 1953, no. 54.

London, Royal Academy, *A Memorial Exhibition of Works by Sir Matthew Smith
C.B.E. 1879-1959*, October - December 1960, no. 173.

London, Tate Gallery, "Private Views": *Works from the Collections of Twenty
Friends of the Tate Gallery*, April - May 1963, no. 44.

Swansea, Welsh Committee of the Arts Council of Great Britain, Glynn Vivian
Gallery, *Matthew Smith Exhibition of Paintings*, June - July 1966, no. 29: this
exhibition travelled to Dolgellau, Free Library, July - August 1966; Aberystwyth,
National Library of Wales, September 1966; and Bangor, Art Gallery,
October 1966.

LITERATURE:

P. Hendy, *Matthew Smith*, London, 1944, pl. 41.

G. Allen, *Mathew Smith*, London, 1962, pl. 41.

J. Gledhill, *Catalogue Raisonné of the Oil Paintings of Matthew Smith with a
Critical Introduction to his Work*, Farnham, 2009, p. 176, no. 430, illustrated.

Thelma Cazalet-Keir lent a number of works from her private collection to
the Tate Gallery in 1963 for their exhibition *Private Views*. In the exhibition
catalogue she commented, 'I have never been able to draw a straight line,
or for that matter a crooked one, but because I have loved paintings, I have
loved collecting them for a very long time'.





λ178

DUNCAN GRANT (1885-1978)

Still-life with dahlias in a glass

signed 'D. Grant' (lower right)

oil on canvas

9 x 12 in. (22.8 x 30.5 cm.)

Painted in the 1940s.

£7,000-10,000

US\$9,000-13,000

€8,100-11,000

PROVENANCE:

Purchased at the 1945 exhibition by Sara Gilchrist.

Anonymous sale; Christie's, South Kensington, 3 December 2003, lot 520, where purchased by the present owner.

EXHIBITED:

London, Leicester Galleries, *Exhibition of Works by Duncan Grant*, June - July 1945, no. 12, as 'Flowers and blue plate'.

Leeds, City Art Gallery and Temple Newsam House, catalogue not traced.

The blue and white plate in the background of the present work is still at Charleston.

We are very grateful to Richard Shone for his assistance in preparing this catalogue entry.

179

GLYN WARREN PHILPOT, R.A. (1884-1937)

The Little Spaniard

signed with initials 'G.P.' (lower right), with inscription by Gabrielle Cross 'GLYN PHILPOT/52 GLEBE PLACE CHELSEA' (on a label attached to the canvas overlap)

oil on canvas

24 x 14 in. (61 x 35.5 cm.)

Painted circa 1909.

£40,000-60,000

US\$52,000-77,000

€46,000-69,000

PROVENANCE:

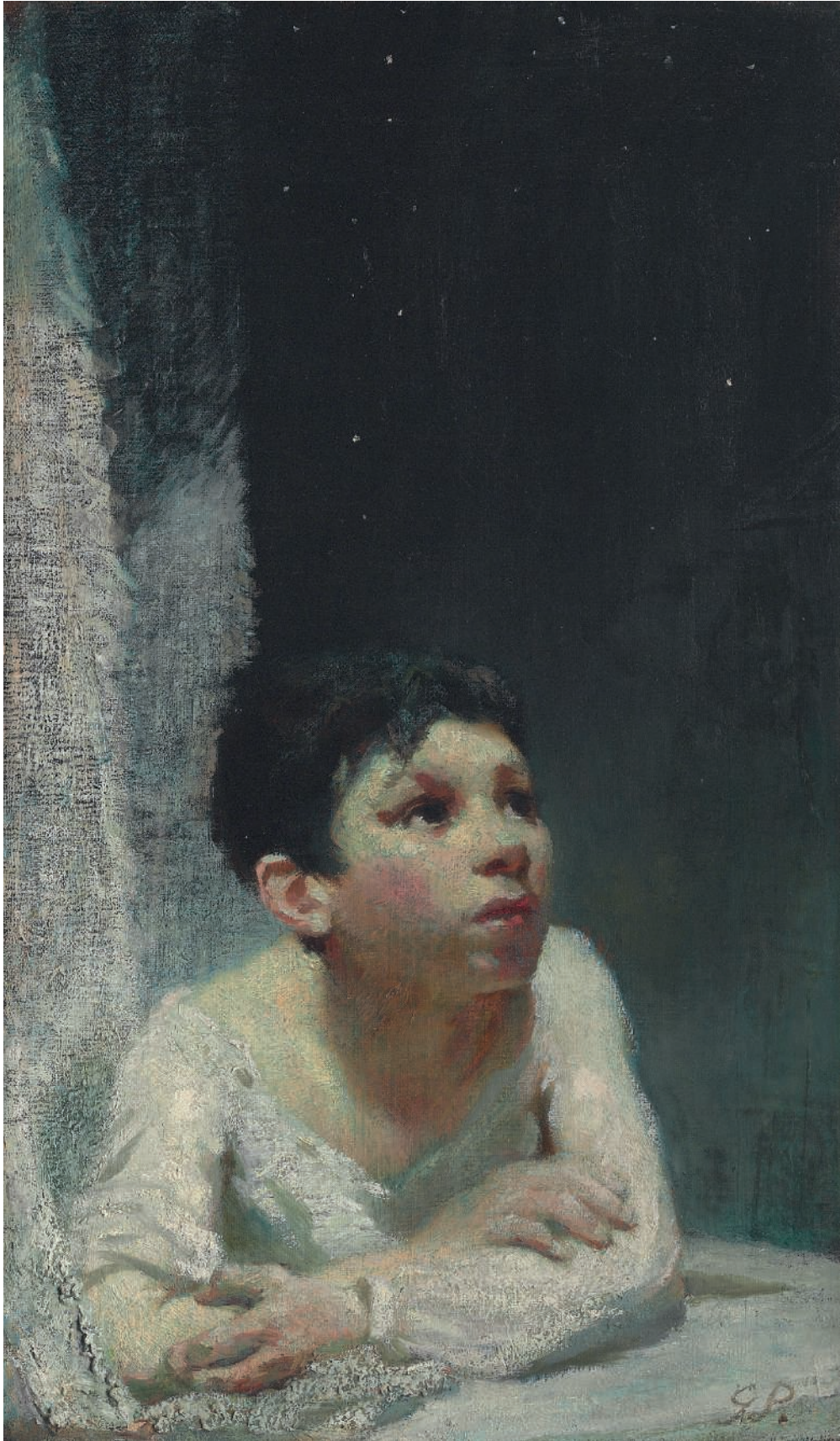
Gabrielle Cross, the artist's niece, from whom acquired by the present owner.

EXHIBITED:

Oxford, Ashmolean Museum, *Glyn Philpot, R.A. 1884-1937, A Commemorative Exhibition*, September - November 1976, no. 5.

LITERATURE:

Exhibition catalogue, *Glyn Philpot, R.A. 1884-1937, A Commemorative Exhibition*, Oxford, Ashmolean Museum, 1976, p. 1, no. 5, illustrated on the cover.



PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ180

MAURICE MACGONIGAL, P.R.H.A. (1900-1979)

The Artist's Wife and Family with Dog at Errisbeg

signed 'MacGonigal' (lower left)

oil on canvas

40 x 50 in. (101.6 x 127 cm.)

Painted in 1952.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

Anonymous sale; Christie's, Dublin, 24 October 1988, lot 76A, where purchased by the present owner.

LITERATURE:

K. McConkey, *A Free Spirit: Irish Art 1860-1960*, London, 1990, p. 176, no. 59, illustrated.

Painted in the later stages of the artist's career in 1952, Maurice MacGonigal's *The Artist's Wife and Family with Dog at Errisbeg* explores Ireland's dramatic coastal mountainous landscape. The painted scene depicts the Errisbeg Mountain seaside, situated between the historical fishing village of Roundstone and the road to Clifden, near where the artist and his family owned a summer home. A number of smaller works by MacGonigal were produced in the Connemara area during this period, however few at the same scale as this particular work. Reflecting on his father's art career, Ciarán MacGonigal states that this painting is the best that his father ever produced.

'The painter's working method is typified here in the handling of the great boulders which litter the shore. MacGonigal, like his friend and colleague Sean Keating, tended to eliminate or at least simplify, the range of mid-tones' (K. McConkey, *A Free Spirit: Irish Art 1860-1960*, London, 1990, p. 176). Throughout the painting, sunlight creates bold highlights and shadows giving a true sense of depth to the landscape, while emphasising the artist's family sitting in the foreground. Stark divisions of dominant rock formations separate the land with cool whites, rust-coloured ochres and greens, in turn leading the eye upwards in segments from the base of the canvas in the coastline to the elevated fields and beyond. The houses behind the sitters are known to have belonged to the Blackadder family, known to have been agents for landed families until the late 1940s.

Amongst the rocks sits Maurice's wife Aïda, resting with her sons, Ciarán and Muiris and the family dog. Aïda was herself an artist and art critic, writing regularly for *The Leader* under several aliases. In her late teens, she modelled for a number of artists including Charles Wheeler and Oliver

Shepherd, whose 1935 marble relief of Aïda is held in the Crawford Gallery, Cork. Dominating the background, the imposing foot of Errisbeg Mountain obstructs the sky, exaggerating the intensity of the Irish landscape. This sense of grandeur, richness of colour and attention to detail that MacGonigal incorporates, captures the rugged beauty of the Irish coastline and the artist's affection for his country.

During this time, Errisbeg was thought to hold deposits of Gold and Copper, illustrated by the large rust-coloured rocks in MacGonigal's painting. Despite the land being described by investors as 'the Irish El Dorado' (C. MacGonigal, quoted in a personal letter, September 2014), only little amounts of both elements were found. Instead the central focus of the area remained farming and fishing.

Maurice's son, Ciarán, recounts the day he visited where his father painted this work with excellent detail: 'The day remains vivid to me as I found a mess of hooks in the rivulet...and showed them to my father as he was painting and I can still recall the deadly quiet way he said to me, "... put that back, it belongs to the Douanes and Conneelys ..." when I pressed the matter he said "... look just do it ... they were poachers and the water bailiff would have gone mad ...' (Ciarán MacGonigal, *ibid.*)

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



AN IMPORTANT COLLECTION OF WORKS BY SIR WILLIAM ORPEN

181

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

Private Green

signed 'ORPEN' (lower right) and inscribed 'PTE. Green' (upper right)
charcoal on buff paper
16¼ x 17½ in. (41.2 x 43.5 cm.)
Executed circa 1915.

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

James McIntosh Patrick, R.S.A.
with Fine Art Society, London, December 1965, where purchased by Professor
L. and Mrs. Holliday, and by descent to the previous owner.
Purchased from the above by the present owner.

EXHIBITED:

London, Royal Watercolour Society, *50 Years Ago*, June 1965, no. 136.
Rye, Art Gallery, *Sir William Orpen, Paintings, Watercolours & Drawings*, June -
August 1968, no. 18.

LITERATURE:

Exhibition catalogue, *Sir William Orpen, Paintings, Watercolours & Drawings*,
Rye, Art Gallery, 1968, n.p., no. 18, illustrated on the front cover.
B. Arnold, *Orpen, Mirror to an Age*, London, 1981, p. 344, illustrated.

When he arrived in Northern France at the beginning of April 1917, Orpen's entourage included an aide-de-camp, a driver and his batman, Private Green. More model than amanuensis, Green was to be immortalised in one of Orpen's most important canvases, *Soldiers Resting at the Front* (sold in these Rooms, 17 May 2002, lot 52), sitting on the ground, clad in a great coat, his 'Balaclava' helmet pulled up on top of his head to form a woollen cap. His hands are cupped around what may be a water-bottle or a piece of bread and in the finished canvas, he has been given a mess-tin.

Known as P.B.I. ('Poor Bloody Infantry') these veterans from a few weeks of trench bombardment were, for the artist, the true heroes of this disastrous war and they bore the full impact of its blundering betrayals by generals and politicians. The artist was to lampoon the latter when they congregated at the Palais d'Orsay to divide the spoils in 1919.

Orpen was an exceptional draughtsman. Being part of a precocious generation of Slade-trained painters that included Augustus John, he came under the strict discipline of anatomist and drawing master, Henry Tonks, who believed that 'The representation of form still remains the one and only power of drawing' (J. Fothergill (ed.), 'The Principles of Teaching Drawing at the Slade School' *The Slade, MDCCCXCIII-MDCCCXCVII*, 1907, (Slade School), pp. 32-33). Nothing was made easy and with conviction in drawing came 'rapid improvement' and the 'same insistent fury' found its way into Orpen's painting (S. Granger, in Fothergill (ed.), pp. 11-12) Referring to Orpen's drawings in 1914, *The Graphic* noted that 'draughtsmanship of this order permits of no fumbling, of no dodging, of no method of trial and error; it must be limpid and direct' (17 January 1914, p. 104).

This limpid line, describing the contours and searching out the shadows is what we find in *Private Green*. Its bold undulating graphite carries weight and 'colour', enabling the painter to lift the figure from present reality into the dilapidated shelter that forms the setting for *Soldiers Resting at the Front*. Such studies, for Arnold Bennett, writing in the catalogue of Orpen's War exhibition at Agnew's in the spring of 1918, perfectly expressed the monotony that came with life in the trenches. Only Orpen, with his 'singular freshness of vision' could make something of the experience (exhibition catalogue, Thomas Agnew and Sons, pp. 4-5) The veteran critic, Frederick Wedmore, commenting upon the show, noted the peculiar circumstances the artist faced and that his line was '... charged with the very maximum of meaning' ('Sir William Orpen's War Pictures', *The Studio*, vol 74, 1918, p. 48). He could indeed have been studying *Private Green* at the time these words were written.

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



Sir William Orpen, R.A., R.H.A., *Soldiers Resting at the Front*.
Sold, Christie's, London, 17 May 2002, lot 52.



AN IMPORTANT COLLECTION OF WORKS BY SIR WILLIAM ORPEN

182

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

The Winner (The Champ)

signed and inscribed 'ORPEN. DUBLIN' (lower right)
pencil, watercolour and white chalk on paper
28% x 19% in. (72.7 x 49.8 cm.)

£30,000-50,000

US\$39,000-64,000
€35,000-57,000

PROVENANCE:

Purchased directly from the artist by Count John McCormack.
By descent from the above to Count Cyril McCormack, his son, and by descent.
Anonymous sale; Sotheby's, London, 13 May 2004, lot 27, where purchased by the present owner.

EXHIBITED:

New York, M. Knoedler & Co., *Recent Works by William Orpen*, 1914, no. 12, as 'The Winner'.
Buffalo, Fine Arts Academy, Albright Art Gallery, *Recent Works by William Orpen*, 1914, no. 11, as 'The Winner'.
London, New English Art Club, *Summer Exhibition*, 1923, no. 170, as 'The Winner'.
Dublin, National Gallery of Ireland, *William Orpen 1878-1931: A Centenary Exhibition*, November - December 1978, no. 226, as 'The Champ'.
London, Imperial War Museum, *William Orpen: Politics, Sex & Death*, January - May 2005, no. 95: this exhibition travelled to Dublin, National Gallery of Art, June - August 2005.

LITERATURE:

The Studio, vol. 86, no. 367, October 1923, pp. 187, 189, illustrated.
W. Orpen, *Studio Book*, 1924, reference no. 36/23-1924.
R. Upstone, exhibition catalogue, *William Orpen: Politics, Sex & Death*, London, Imperial War Museum, 2005, no. 95, illustrated.

For J.B. Manson writing in 1923 Orpen's natural ability as a draughtsman was his handicap. He was 'like a miner who struck a vein of gold at the first attempt', and although he surveys the best of the artist's pre-war works in the graphic media, Manson sees no development. At that moment, the 'Monarro Group' painter was still struggling to come to terms with Impressionism and Orpen's supreme self-assurance seemed like a trap. Yet even within Manson's reproductions, the important distinctions between the Rembrandt-esque and the *Ingriste*, taking in other developments along the way, went largely ignored.

The most arresting of Manson's eight illustrations was that of the present drawing. Unlike most others in the article, this study of a boxer, his left arm raised in a victory wave, was highly finished – so much so that the 'winner' seems identifiable. Yet although various names have been proposed – that of 'Cyclone' Billy Warren, a well-known Dublin character, seems most likely – it has so far not been possible to propose a completely definitive identification. Fights nevertheless interested Orpen and back in July 1910, he had wagered £4 on the outcome of the World Heavyweight Championship between Jack Johnson and James J Jefferies.

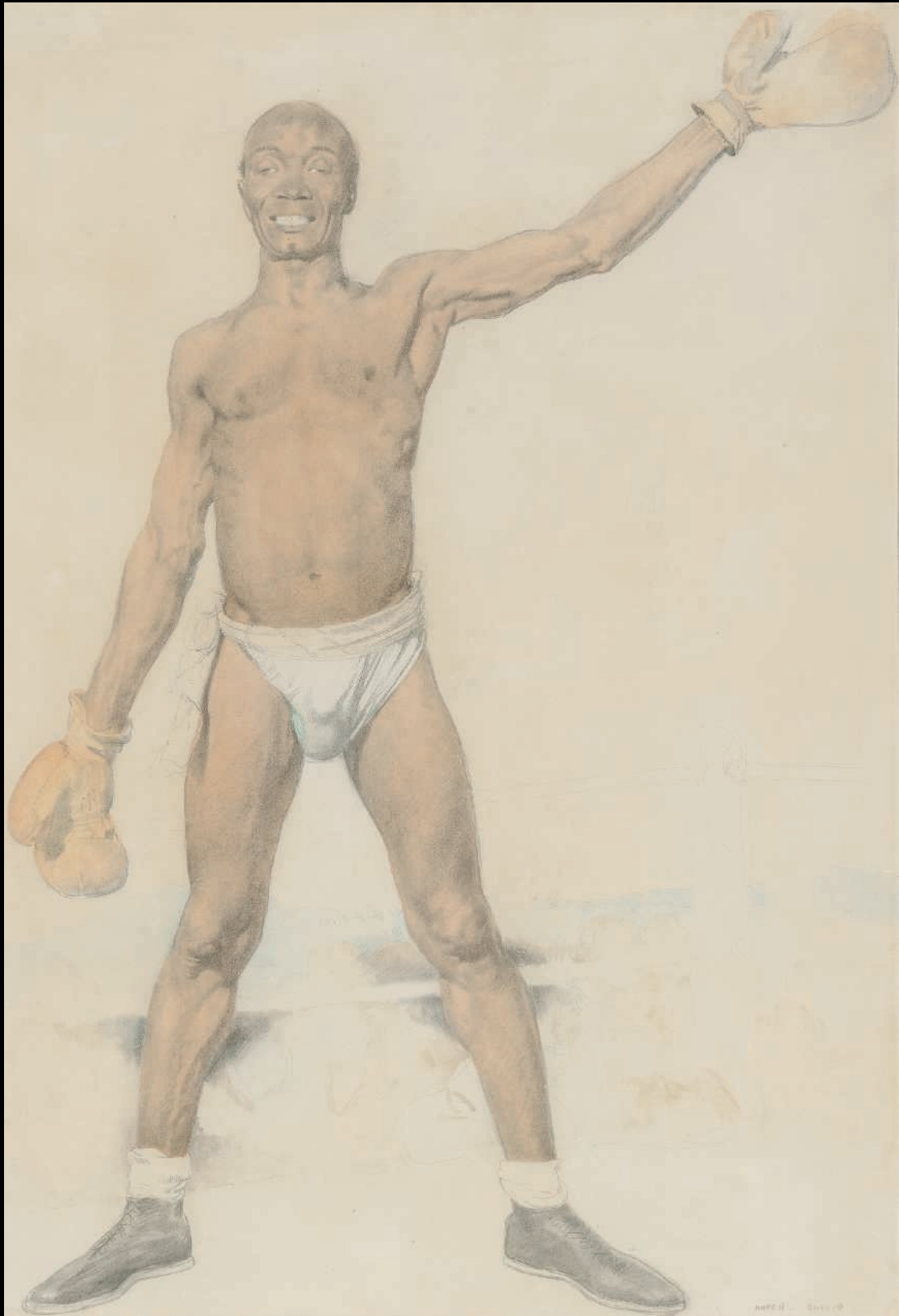
The present drawing relates to another carefully drawn three figure composition entitled *The Boxer*, circa 1913, (Crawford Art Gallery, Cork) and both describe the moments immediately following a knock-out. In a letter of that year to the dealer, William Marchant, (Hyman Kreitman Archive, Tate), Orpen proposed a single, as yet unrealised, composition showing both victor and vanquished.

However, before this occurred, events in the year leading up to the outbreak of war, intervened and the *The Winner (The Champ)* drawing was selected as one of ten to be reproduced in photogravure facsimile, in a special portfolio published by Chenil Gallery. In this context it stood alone and appears unrelated to the Howth and other loosely autobiographical or family drawings in the group. It is nevertheless, much more than a simple figure study redolent of the studio or the life room. Frank Rutter, reviewing the portfolio in *The Sunday Times*, declared that it 'impressed one by the force with which the muscular strength and fitness of the negro champion are suggested ...' while a writer in *The Daily Graphic* found that 'the brutal but virile black boxer, *The Winner*, is what an artist would call the most "stunning" of them all ...' The exposure of this magisterial drawing and its subsequent showing in New York, may well have blunted Orpen's ambition to paint the great knock out picture, as he embarked on the third of his celebrated 'Irish Trilogy' – *Nude Pattern: The Holy Well* (National Gallery of Ireland, Dublin).

Back in 1913 however, when boxing was establishing itself as a sport, and its origins in the 'prize-fighter' fairground side-show were still obvious to all, the idea of depicting a popular mass entertainment greatly appealed to Orpen. Connections with American painters, Thomas Eakins and George Bellows may seem obvious but, given that neither had a profile in Dublin, or London at the time, are unlikely. The subject, treated by William Nicholson in his woodblock series, *Almanac of Twelve Sports*, 1899, would certainly have been known to Orpen, but his treatment of the 'champ', for all Manson's niggles, stands out as iconic. In all his anatomical accuracy and the beauty of the line with which it is conveyed, the artist has indeed struck 'a vein of gold'.

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

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AN IMPORTANT COLLECTION OF WORKS BY
SIR WILLIAM ORPEN



183

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

The Cream Tarts

inscribed 'THE CREAM TARTS' (lower centre)
pencil, charcoal, watercolour and chalk on buff paper
12¾ x 15½ in. (32.4 x 39 cm.)

£8,000-12,000

US\$11,000-15,000
€9,200-14,000

PROVENANCE:

Kit Casey, the artist's daughter, from whom purchased by the present owner.

EXHIBITED:

London, Pym's Gallery, *Edwardian Impressions*, October - November 1981,
no. 46.

LITERATURE:

Exhibition catalogue, *Edwardian Impressions*, London, Pym's Gallery, 1981,
n.p., no. 46, illustrated.

Around 1900, two Slade School of Fine Art students, William Orpen and Augustus John, frequented the seedy public houses and restaurants around Piccadilly. In these hard-drinking sessions John appears as a thickly bearded rake and Orpen, his diminutive sidekick.

For Professor Kenneth McConkey's full catalogue entry on this lot, please see www.christies.com.

AN IMPORTANT COLLECTION OF WORKS BY
SIR WILLIAM ORPEN



184

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

Study for 'The Café Royal'

inscribed 'Nicholson/BILLIE./De Vere Coles mistress/in love with John/
Pryde/GEORGE MOORE-/Rich/John myself & someone/not settled yet.'
(along the lower edge)

pencil, ink and watercolour on paper

9½ x 11¼ in. (24.2 x 29.8 cm.)

Executed in 1911.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 November 1984, lot 36, where
purchased by the present owner.

EXHIBITED:

London, Pym's Gallery, *Orpen and The Edwardian Era*, November - December
1987, no. 33.

London, Fleming Collection, *Rascals & Ruins: the Romantic Vision of James
Pryde*, September - December 2006, no. 1.

LITERATURE:

P.G. Konody and S. Dark, *Sir William Orpen, Artist & Man*, London, 1932,
pp. 213-214, pl. XLIX.

B. Arnold, *Orpen, Mirror to an Age*, London, 1981, pp. 281-282, illustrated.
Exhibition catalogue, *Orpen and The Edwardian Era*, London, Pym's Gallery,
1987, pp. 94-95, no. 33, illustrated.

C. Powell, exhibition catalogue, *Rascals & Ruins: the Romantic Vision of James
Pryde*, London, Fleming Collection, 2006, pp. 10, 64, no. 1, fig. 6.

Bohemia in London centred on the Café Royal in lower Regent Street,
a few steps from Piccadilly Circus. Renowned for its gaudy Second Empire
décor, within thirty years of its opening in 1865, it had acquired a reputation
as the meeting place for artists and *litterati*. Orpen's 1912 painting (Musée
d'Orsay, Paris), is the definitive record of its heyday, for which the present
work is the study.

For Professor Kenneth McConkey's full catalogue entry on this lot, please
see www.christies.com.

AN IMPORTANT COLLECTION OF WORKS BY SIR WILLIAM ORPEN

185

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

Job

signed and dated 'ORPEN/1905' (lower right)

oil on canvas

22 x 27 in. (55.9 x 68.5 cm.)

Painted in 1905.

£40,000-60,000

US\$52,000-77,000

€46,000-69,000

PROVENANCE:

with Pym's Gallery, London.

During 1905, William Orpen produced a remarkable series of canvases. Abandoning the early interiors on which his reputation rested, he embarked upon paintings of vagabonds, saints and mystics looming out of the darkness. Critics and public were left guessing. The promising young painter now set for lucrative portrait commissions, was not playing safe.

In the previous autumn Orpen had visited Paris with the Irish picture dealer, Hugh Lane, calling at Durand-Ruel's gallery in the rue Lafitte, where he introduced his companion to Edouard Manet's work (Lane was immediately taken with the idea of buying *Vieux Musicien* (National Gallery of Art, Washington DC)). They considered an important early *hispanoliste* painting, *The Old Musician*, 1862 (National Gallery of Art, Washington), but this was merely a prelude. After further lengthy train journeys, Orpen and Lane arrived in Madrid, and saw the Prado for the first time. Up to this point, Spanish seventeenth century Caravaggesque painting, beyond the examples in the National Gallery and the Louvre, was known only through photographs and reproductions. He rushed to make a small expressive transcription of the head of Velázquez' *Aesop*, as Sargent had done, and was impressed by the pictures of hermit saints and peasant outcasts painted with brutal realism by the masters of the Sevillian School. Such scenes were churning in his brain as he returned to London and a foretaste of what was to come was given in the watercolour of *Job* (National Gallery of Ireland, Dublin), shown at the New English Art Club in the following spring.

This reveals that although two oil versions based on the Old Testament patriarch were current, the present example in which the naked penitent is mocked by a group of villagers, was certainly planned before April 1905. Seeing Manet, Velázquez, Ribera, Zurbarán and Goya in quick succession, Orpen, a middle class Protestant from the Pale, had been led back to Biblical allegory in *'And corn shall grow in the desert'* (private collection), a transitional work, showing a motley gang of reprobates assembled around a corn-shoot miraculously springing from the barren earth.

These become the Goya-esque scoffers emerging from rustic Spanish panted buildings, one wielding a black baton, in the present oil. The message is at once clear and more enigmatic as the focus of attention shifts to the cowering naked patriarch who shrinks in fear, while a cockerel, added to the foreground, innocently pecks among the debris. While in the watercolour, Job looks towards his tormenters, in the present oil, he dramatically shrinks from them.

Orpen's command of anatomy serves him well. The seventeenth century visual legacy embedded in the powerfully modelled human presence is profound. Precedents abound in Ribera's *St Andrew*, 1632 and *Jacob's Dream*, 1639 (both Prado Museum, Madrid) or Velázquez' magisterial *St Anthony the Abbot and St Paulus the Hermit*, 1639 (Prado Museum, Madrid), all of which portray male hermit saints and patriarchs of extraordinary strength – as here. Orpen was not alone in responding to this powerful stimulus. Many second generation French Realists reacted with equal enthusiasm. Notable nineteenth century reworkings of the single, seated, semi-nude male which Orpen could also have

known are Léon Bonnat's *Job* (Musée d'Orsay, Paris) and Alphonse Legros' *Song of Jacob*, (Musée des Beaux Arts, Dijon) and Pierre Puvis de Chavannes, *The Prodigal Son*, (National Gallery of Art, Washington DC, Chester Dale Collection). However, the closest French precedents – ones which Orpen may have known only in reproduction – were Jules Bastien-Lepage's *Job* and *Diogenes* (Musée Marmottan, Paris). Both show the naked figure seated parallel to the picture plane in poses strikingly similar to that of Orpen's *Job*.

The strong visual compulsion emanating from this formidable community of images proved irresistible, and at this moment Orpen was moved by the story of 'the greatest of all the men of the east', as the Bible author of *The Book of Job* describes him. One can imagine him thumbing its pages to discover a man deprived of all material wealth and afflicted with boils, enduring the taunts of three false friends who almost succeeded in persuading him to 'curse God and die' (for a short, lucid commentary on the *Book of Job*, see A. Brookner, *Soundings*, 1997 (The Harvill Press), pp. 206-214). Job's afflictions attracted a great deal of contemporary speculation. Late nineteenth century Biblical scholars were filled with uncertainty about the purpose and provenance of this account of the devious workings of a God who was neither merciful nor loving. For no reason other than the suspicion, planted by Satan, that 'Job does not serve God for nought', is he humbled. *The Book of Job*, as the Oxford historian, J.A. Froude pointed out in his essay, republished in 1897, had contemporary relevance; it questioned the popular Protestant belief in the morality of self-interest and in the equation of material splendour with the advance of the race. Job may have been beneficent, but he was, like self-made Victorian entrepreneurs, rich, and could afford it. Indeed, the book's argument, for Froude, predicts the folly of personal wealth and all the elaborate supporting political and social structures that fall prey to 'Irish famines ... trade strikes, and chartisms, and Paris revolutions' (J.A. Froude, 'The Book of Job', in *Short Studies on Great Subjects*, vol. 1, 1897 (Longmans, Green and Co.), p. 337).

Job's plight could almost symbolise retribution for Albion's exploitation of her oldest colony - Ireland. Implicit also was a critique of commercial imperialism, and the powerful rationale for the argument in Bernard Shaw's *Major Barbara*. Men of Orpen's father's generation had been too preoccupied with the 'bribe of heaven'. Stumbling among the Spanish flagellants, hermits, holy men and mystics, Orpen visualised a massive moral dilemma. The more impressive the poverty, the more presence the pauper commands, and the more insistent was the search for the message. Sargent, seeing what Orpen had done, swiped at this belatedly in his flashy *'il Solitario'*, (Metropolitan Museum of Art, New York) shown at the New English in 1909.

But this was too late and too sunny, and the innocent young deer, buried in nervous flicks of paint, too diverting. Orpen's *Job* is of a different order of seriousness. Underpinned by the assumption that the realist/Caravaggesque tradition provided the means by which new national paradigms could be developed, Orpen saw that the stirring of new national consciousness, already under way in Spain with the 'Generation of '98' painters, could start with these irreducible mendicants. Later, in that crucial year, he moved on to *St Patrick* (Potteries Museum and Art Gallery, Stoke-on-Trent), *The Saint of Poverty*, (Glasgow Museums) and *St John the Baptist* (Mildura Arts Centre, Australia) in representing the stripped, scourged and purified human presence, taking on the greater sins of race and nation.

While Orpen eventually became critical of catholic Ireland, and the richness of hispanic culture faded, what he gained in *Job* and the series of saints and prophets that follow, was authority to engage the greater issues of the so-called 'Irish Trilogy'. *Nude Pattern: The Holy Well*, 1916 (National Gallery of Ireland) awaits.

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



AN IMPORTANT COLLECTION OF WORKS BY
SIR WILLIAM ORPEN



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

Scene from the Arabian Nights, probably 'Noureddin and the Fair'

signed 'ORPEN.' (lower right)

ink and pencil on paper

9½ x 11 in. (24 x 28 cm.)

Executed circa 1900-01.

£3,000-5,000

US\$3,900-6,400

€3,500-5,700

PROVENANCE:

with Pyms Gallery, London.

EXHIBITED:

London, Imperial War Museum, *William Orpen: Politics, Sex & Death*, January - May 2005, no. 77; this exhibition travelled to Dublin, National Gallery of Art, June - August 2005.

LITERATURE:

R. Upstone, exhibition catalogue, *William Orpen: Politics, Sex & Death*, London, Imperial War Museum, 2005, pp. 46, 151, no. 77, illustrated.

For Professor Kenneth McConkey's catalogue entry on this lot, please see www.christies.com.



λ187

AUGUSTUS JOHN, O.M., R.A. (1878-1961)

Portrait of Jessie McNeill

signed 'John' (centre right)

ink on paper

14 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. (37.2 x 24.4 cm.)

Executed *circa* 1907.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Millicent Rogers.

Arturo Peralta Ramos, and by descent.

A gift to Jacqueline Peralta Ramos.

Private collection, UK.

We are very grateful to Rebecca John for her assistance in preparing this catalogue entry.



λ188

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

Three Figures in Architectural Setting

signed and dated 'Moore/38' (lower left)

charcoal and watercolour on paper

11 x 14⁷/₈ in. (28 x 38.8 cm.)

Executed in 1938.

£6,000-8,000

US\$7,700-10,000

€6,900-9,100

PROVENANCE:

with Mayor Gallery, London.
Mary McNeile, and by descent.

EXHIBITED:

London, Mayor Gallery, *Recent Drawings by Henry Moore*, February 1939,
no. 24, as 'Figures with Architecture'.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings: 1930-39, Vol. 2*, Much
Hadham, 1998, pp. 216-217, no. AG. 38.64, HMF 1457a, illustrated.



λ189

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

Nude with Lifted Arms

signed and dated 'Moore/28' (lower left)

ink, charcoal and wash on buff paper

16¾ x 9⅞ in. (42.5 x 23.2 cm.)

Executed in 1928.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Achim Moeller, London.

with Paul Nicholls Studio, Milan.

with Sant' Ambrogio Art Gallery, Milan, 1973.

Private collection, Italy.

Anonymous sale; Bonhams, London, 16 November 2011, lot 33,
where purchased by the present owner.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings: 1916-29, Vol. 1*,
London, 1996, pp. 194-195, no. AG. 28.116, HMF 601, illustrated.

PROPERTY FROM THE COLLECTION OF MARY CARSWELL



Mary Carswell visiting Elisabeth Frink at the Ken Cook Foundry in 1985. From left, Alex Csaky, Mary Carswell, Ann Christopher, Ken Cook and Elisabeth Frink. Image courtesy of Ann Christopher and Ken Cook. Photographer unknown.

λ*190

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

Seated Baboon

signed and numbered 'Frink 8/9' (on the underside)
bronze with a light green and light brown patina
15¼ in. (38.8 cm.) long
Conceived in 1989.

£40,000-60,000

US\$52,000-77,000

€46,000-69,000

PROVENANCE:

Acquired directly from the artist by the present owner on 10 September 1990.

EXHIBITED:

London, Fischer Fine Art, *Elisabeth Frink: Recent Sculpture and Drawings*, October - November 1989, no. 19, another cast exhibited.
Glasgow, Glasgow Festival, Compass Gallery and Botanic Gardens, *Elisabeth Frink: Sculpture, Drawings and Etchings*, August 1990, exhibition not numbered, another cast exhibited.
Washington, D.C., National Museum of Women in the Arts, *Elisabeth Frink, Sculpture and Drawings, 1950-1990*, 1990, exhibition not numbered, another cast exhibited.
Salisbury, Library and Galleries, *Elisabeth Frink: a certain unexpectedness*, May - June 1997, no. 84, another cast exhibited: this exhibition travelled to Dorset, County Museum, June - August 1997.
Bournemouth, Bournemouth University, *Elisabeth Frink... this Fleeting World*, February - July 2011, another cast exhibited, catalogue not traced.

The following group of bronzes and works on paper by Dame Elisabeth Frink were collected by Frink's close friend and supporter, Mary Carswell (1933-2018). Based in New York with her husband Robert Carswell, Mary led a distinguished career in the non-profit sector in both the arts and social services. This included being president and founding board member of The New York Academy of Art in 1982, a devoted board member of the Clark Art Institute, and her role as Executive Director of The MacDowell Colony, a working retreat for artists.

Mary and Elisabeth Frink first met in 1983, as their mutual friend Ann Christopher explained, 'Lis and I were both members of the Royal Academy and in 1983 were the only two female sculptors!! Ken [Cook] and I were helping Lis install her 1983 exhibition at the Terry Dintenfass Gallery when a lady walked in - it was Mary with a photograph of a Frink horse, she asked him if this was the same artist - it was. Ken then introduced Mary to Lis. After their brief conversation Mary asked Ken which sculpture he thought was the best piece - he said *Standing Horse* (known by Lis and Ken as *Ghost Horse*). A few years later when Ken and I returned to New York we discovered Mary had bought the horse and it was that point on that we became close friends with Mary and Bob'.

Mary's collection, including two important works by Alex Katz, is to be offered for sale in a series of auctions at Christie's throughout 2019 and is testament to Mary's passion and endorsement of Frink's and Katz's work. The group of sculptures provides a varied representation of Frink's much-loved animals, from her horses and dogs to her baboons and eagles. The collection also includes a striking example of arguably her most synonymous subject: the male figure. *Green Man*, never offered at auction before, is a powerful and ancient symbol of regeneration and the fertility of spring, symbolised by his head adorned with leaves.

Mary was one of Frink's most important patrons - largely buying directly from Frink - and the two corresponded across the Atlantic over a period of ten years as Mary's carefully curated collection of Frink's works grew.

LITERATURE:

C. Gerber, exhibition catalogue, *Elisabeth Frink: Sculpture, Drawings and Etchings*, Glasgow, Glasgow Festival, Compass Gallery and Botanic Gardens, 1990, n.p., exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink, Sculpture and Drawings, 1950-1990*, Washington, D.C., National Museum of Women in the Arts, 1990, p. 34, exhibition not numbered, another cast illustrated.
E. Lucie-Smith and E. Frink, *Frink, A Portrait*, London, 1994, pp. 102-103, another cast illustrated.
E. Lucie-Smith, *Elisabeth Frink: Sculpture Since 1984 and Drawings*, London, 1994, pp. 31, 189, no. SC55, another cast illustrated.
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, pp. 184-185, no. FCR386, another cast illustrated.



PROPERTY FROM THE COLLECTION OF MARY CARSWELL

λ*191

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

Dog I

signed and numbered 'Frink/6/8' (on the base)
bronze with a dark brown patina
12 $\frac{7}{8}$ in. (32.7 cm.) long
Conceived in 1980.

£80,000-120,000

US\$110,000-150,000

€92,000-140,000

PROVENANCE:

with Terry Dintenfass, New York, where purchased by the present owner
on 5 November 1983.

LITERATURE:

B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, pp. 192-193, no. 252, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 145, no. FCR286, another cast illustrated

Throughout her career Frink made numerous representations of animals from birds to horses and monkeys. In the last decade of her career she found a new propensity for the image of dogs, inspired by her life at Woolland, set deep in the Dorset countryside with her husband Alex Csáky, where they shared a large menagerie of animals. Although insisting they belonged to no particular breed, her dogs were known to closely resemble golden-red Weimeraners and the beautiful Hungarian gun dogs Vizslas; their naturally smooth and sculpted contours translating perfectly into bronze.

Dog I is one of the finest examples of Frink's animal depictions. Cast in a deep brown patina, the hound is alert and expectant, its ears raised and tail pointed, as if momentarily paused by some distant sound or sight, ready to spring into action at any instant. Its face is beautifully depicted, with Frink highlighting the delicacy of its fine features, seen most pointedly in its long nose and soft ears. Through the careful study of canine gestures and expressions, Frink has accurately portrayed not only its anatomy realistically but has captured its individual characteristics. Frink succeeds in depicting a sense of playfulness, highlighting its beady eyes and button nose, whilst also conveying the natural elegance of the animal by emphasising its long, lean limbs and slight frame. One of Frink's greatest achievements was conveying the essence of the animal seen, paring away any superfluous details, which might detract from the unity of the piece. This can be seen in the present work, with her dog perfectly embodying the endearing physiognomies one associates with the animal.



PROPERTY FROM THE COLLECTION OF MARY CARSWELL

λ*192

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

Green Man

signed and numbered 'Frink/2/6' (at the back of the neck)
bronze with a green patina
23 in. (58.5 cm.) high
Conceived in 1991.

£80,000-120,000

US\$110,000-150,000

€92,000-140,000

PROVENANCE:

Acquired directly from the artist by the present owner on 6 January 1991.

EXHIBITED:

London, Beaux Arts, *Elisabeth Frink A Celebration*, 1993, exhibition not numbered, another cast exhibited.
London, Lumley Cazalet, *Elisabeth Frink Sculpture and Drawings 1965-1993*, November - December 1994, no. 22, another cast exhibited.
Salisbury, Library and Galleries, *Elisabeth Frink: a certain unexpectedness*, May - June 1997, no. 87, another cast exhibited: this exhibition travelled to Dorset, Country Museum, June - August 1997.
Bournemouth, Bournemouth University, *Elisabeth Frink ... this Fleeting World*, February - July 2011, another cast exhibited, catalogue not traced.
Norwich, Sainsbury Centre for Visual Arts, *Elisabeth Frink: Humans and Other Animals*, October 2018 - February 2019, exhibition not numbered, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Elisabeth Frink A Celebration*, London, Beaux Arts, 1993, n.p., exhibition not numbered, another cast illustrated.
E. Lucie-Smith, *Frink A Portrait*, London, 1994, p. 66, another cast illustrated.
E. Lucie-Smith, *Elisabeth Frink: Sculpture Since 1984 and Drawings*, London, 1994, pp. 71, 191, no. SC65, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink Sculpture and Drawings 1965-1993*, London, Lumley Cazalet, 1994, n.p., no. 22, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink sculptures, graphic works, textiles*, in accordance with *Elisabeth Frink: a certain unexpectedness*, Salisbury, Library and Galleries, 1997, pp. 45, 71, no. 87, another cast illustrated.
A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, pp. 10, 188, no. FCR395, another cast illustrated and on the front cover.
C. Winner (ed.), *Elisabeth Frink: Humans and Other Animals*, Norwich, Sainsbury Centre for Visual Arts, 2018, pp. 144-145, exhibition not numbered, another cast illustrated.

This is the first time a cast of *Green Man* has been offered at auction.

'Inspired by William Anderson's book, *Green Man*, [this theme] symbolises a rebirth and renewal of spirit and mind, a continuation of life. This was a poignant subject for Frink as she worked on [it] at the very end of her life; the subject helping her come to terms with her cancer. They are succinct and direct spiritual images, void of any unnecessary detailing or sentimentality' (see C. Wiseman, *Elisabeth Frink Original Prints Catalogue Raisonné*, London, 1998, pp. 26-27).



PROPERTY FROM THE COLLECTION OF
MARY CARSWELL



λ*193

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

Study of a Man's Head

signed and dated 'Frink 77' (lower right)

pencil and watercolour on paper

31½ x 22¼ in. (79.2 x 56.4 cm.)

Executed in 1977.

£6,000-8,000

US\$7,700-10,000

€6,900-9,100

PROVENANCE:

Acquired directly from the artist by the present owner.

PROPERTY FROM THE COLLECTION OF MARY CARSWELL

λ*194

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

Eagle Maquette

signed and numbered 'Frink/10/10' (at the base)
bronze with a brown patina, on a stone base
11¾ in. (29.8 cm.) high, excluding base
Conceived in 1984.

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

A gift from Evelyn Nef to the present owner, *circa*
1998.

LITERATURE:

E. Lucie-Smith, *Elisabeth Frink: Sculpture Since
1984 and Drawings*, London, 1994, p. 184, no. SC11a,
another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue
Raisonné of Sculpture 1947-93*, London, 2013, p. 166,
no. FCR333, another cast illustrated.

The present work is a maquette for the larger *Eagle*
commissioned in 1986 at the Eagle Squadron
Association Memorial in Grosvenor Square, London.
Eagle Squadron referred to American airmen who
crossed the Atlantic to fight with the R.A.F. in World
War II.

The present work was gifted to Mary Carswell by
Evelyn Nef (1913-2009), Mary's close friend and
neighbour in Great Barrington, Massachusetts.
Nef was an author, lecturer, patron of the arts,
philanthropist, Arctic explorer and psychotherapist.
With her husband John Ulrich Nef, she introduced
the late Eleanor and William Wood Prince to Marc
Chagall, a meeting that resulted in the commission
of the *Four Seasons* mosaic wall at the First
National Bank Plaza (now Chase Bank). Professor
Nef, who had also taught at the College de France,
was a collector of art by Picasso, Miró, Derain, Dufy
and Chagall. As a wedding present for the couple,
Chagall created a wall mosaic for their Georgetown
garden, which was the only Chagall mosaic in
private hands.



PROPERTY FROM THE COLLECTION OF MARY CARSWELL

λ*195

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

Large Rolling Horse

signed and numbered 'Frink/5/9' (on the underside)

bronze with a dark brown patina

16½ in. (41.9 cm.) long

Conceived in 1985.

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Acquired directly from the artist by the present owner on 6 July 1985.

EXHIBITED:

Salisbury, Library and Galleries, *Elisabeth Frink: a certain unexpectedness*, May - June 1997, no. 63, another cast exhibited: this exhibition travelled to Dorset, County Museum, June - August 1997.

LITERATURE:

E. Lucie-Smith, *Elisabeth Frink: Sculpture Since 1984 and Drawings*, London, 1994, pp. 43, 182, no. SC00, another cast illustrated.

Exhibition catalogue, *Elisabeth Frink sculptures, graphic works, textiles*, in accordance with *Elisabeth Frink: a certain unexpectedness*, Salisbury, Library and Galleries, 1997, pp. 61, 70, no. 63, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 166, no. FCR335, another cast illustrated.

'...The animals I make are far more what I feel about them than what they are in real life ... I'm much more interested in the spirit of the animal. I get into the inside of the animal, and the outside takes care of itself'

ELISABETH FRINK





λ196

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

Homage to Gericault

signed and dated 'Frink '91' (lower right)

acrylic and charcoal on paper

32 x 27 in. (81.3 x 68.6 cm.)

Executed in 1991.

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

A Christmas present from the artist to the present owner in 1991.



λ197

IVON HITCHENS (1893-1979)

Birch and Bracken Field

signed 'Hitchens' (lower right), signed again, inscribed and dated "'Birch and Bracken Field"/1970/by IVON HITCHENS, Greenleaves. Petworth. Sussex.'

(on the artist's label attached to the stretcher)

oil on canvas

16 x 34 in. (40.6 x 86.4 cm.)

Painted in 1970.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Kenneth Webb, circa 1970, from whom acquired by the present owner circa 1987.

λ198

DAME BARBARA HEPWORTH (1903-1975)

Two forms (Ciel)

numbered '10/10' (on the underside)

polished bronze

3 $\frac{3}{8}$ in. (9.8 cm.) wide

Conceived in 1959.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Purchased at the 1961 exhibition, and by whom gifted to the previous owner.

Gifted from the above to the present owner *circa* 1980.

EXHIBITED:

Zurich, Galerie Charles Lienhard, *Barbara Hepworth*, October 1960, no. 14, another cast exhibited.

London, Gimpel Fils, *Barbara Hepworth*, May - June, 1961, no. 7.

London, Whitechapel Art Gallery, *Barbara Hepworth: An Exhibition of Sculpture from 1952-62*, May - June 1962, no. 41, another cast exhibited.

London, Gimpel Fils, *Barbara Hepworth*, October - November 1972, no. 12, another cast exhibited.

Wakefield, Wakefield Art Gallery and Museum, *Barbara Hepworth: Polished Bronzes*, May - June 2003, exhibition not numbered, another cast exhibited: this exhibition travelled to Gouda, Museum het Catharina Gasthuis, July - September 2003.

LITERATURE:

J.P. Hodin, *Barbara Hepworth*, London, 1959, p. 170, no. 266.

P. Curtis, *Barbara Hepworth*, London, 2013, p. 51.

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

'All my sculpture comes out of a landscape - the feel of the earth as one walks over it, the resistance, the weathering, the outcrops, the growth structures - no sculpture really lives until it goes back to the landscape, the trees, air and clouds ... Sculpture will never be a real part of our lives until this natural unity occurs again.'

BARBARA HEPWORTH





λ199

IVON HITCHENS (1893-1979)

Wind over Bracken

signed 'Hitchens' (lower right) and inscribed 'Greeleaves. Lavington Common./Petworth. Sussex./"Wind over Bracken"' (on the artist's label attached to the stretcher)

oil on canvas

16 x 29¼ in. (40.6 x 74.3 cm.)

Painted in 1949.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

with Waddington Galleries, London, where purchased by Robert Martin. Kenneth Webb, circa 1970, from whom acquired by the present owner circa 1987.



λ†200

IVON HITCHENS (1893-1979)

Storm Cloud over a River

signed 'Hitchens' (lower right), signed again, inscribed and dated "'Storm Cloud over a River"/1962/by IVON HITCHENS./Greenleaves. Petworth. Sussex' (on the artist's label attached to the stretcher)

oil on canvas

18 x 43 in. (45.7 x 109.2 cm.)

Painted in 1962.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

Howard Bliss.

Universities Federation for Animal Welfare, 1970.

Anonymous sale; Sotheby's, London, 14 November 1984, lot 163.

EXHIBITED:

Auckland, City Art Gallery, *Three British Painters: Hitchens, Herman, Davie*, April 1964, no. 8: this exhibition travelled to Wellington; Christchurch; and Dunedin.

THE PROPERTY OF A GENTLEMAN

λ201

KEITH VAUGHAN (1912-1977)

Figure Group at Cumae

signed and dated 'Vaughan/53' (lower right) and inscribed and dated again 'FIGURE GROUP AT CUMAE/1953' (on the artist's label attached to the stretcher)

oil on canvas

33 x 35 in. (83.8 x 88.9 cm.)

Painted in 1953.

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

Purchased at the 1953 exhibition by T.W. Patterson.

Lady Strauss, her sale; Sotheby's, London, 23 November 1994, lot 78.

with Daniel Katz, London.

with Hazlitt Holland-Hibbert, London, where purchased by the present owner in 2005.

EXHIBITED:

London, Leicester Galleries, *New Pictures by Humphrey Spender: Recent Paintings by Keith Vaughan: Welsh and other Paintings by Nan Youngman*, October 1953, no. 32.

Newcastle-on-Tyne, Arts Council of Great Britain, University of Durham, Hatton Gallery, *Keith Vaughan Retrospective*, 1956, no. 25.

London, Whitechapel Art Gallery, *Keith Vaughan: Retrospective Exhibition*, March - April 1962, no. 139.

London, Geffrye Museum, *Keith Vaughan: Images of Man - Figurative Paintings 1946-1980*, May - June 1981, no. 21: this exhibition travelled to Birmingham, City Museum and Art Gallery, July - September 1981.

LITERATURE:

Exhibition catalogue, *Keith Vaughan: Retrospective Exhibition*, London, Whitechapel Art Gallery, 1962, p. 51, no. 139, pl. XXXIX.

Exhibition catalogue, *Keith Vaughan: Images of Man - Figurative Paintings 1946-1980*, London, Geffrye Museum, 1981, p. 40, no. 21, illustrated.

M. Yorke, *Keith Vaughan - his Life and Work*, London, 1990. pp. 178-179, illustrated.

P. Vann and G. Hastings, *Keith Vaughan*, Farnham, 2012, p. 100, no. 102.

A. Hepworth and I. Massey, *Keith Vaughan: The Mature Oils 1946-1977, Commentary and Comprehensive Catalogue*, Bristol, 2012, p. 83, no. AH148.

Cumae was one of the first locations in Italy to be colonised by the ancient Greeks. Later it was incorporated into the Roman Empire being strategically important since the open sea offered safe anchorage, to the west and, to the east, fertile plains sustained rich agriculture.

Three figures, communicating a sense of apprehension and trepidation, occupy the foreground with the sea and distant cliffs forming the backdrop. This is one of Vaughan's few paintings which might imply a narrative since he characterises them as warriors or wardens defending their newly acquired territory. The two at the right clasp sticks and, above the head of the other, we can make out that he also originally held a weapon behind his back. On a more universal level, perhaps they express the vulnerabilities, anxieties and

primitive fears of mankind in general. Whatever the case, the composition echoes the photographs Vaughan took of his friends playing on the beach at Pagham in the late 1930s, where animated groups of figures are placed against the sky and ocean.

Vaughan employs a largely monochromatic palette of harmonised blues and creams. The pigment is applied in broad, gestural strokes while bold outlines describe the anatomical forms.

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





PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ202

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

Green Form in Woods

signed with initials and dated 'G.S. 1974' (lower left)
pencil, ink, watercolour and gouache on paper
23 x 33 in. (58.4 x 83.8 cm.)
Executed in 1974.

£18,000-25,000

US\$24,000-32,000

€21,000-29,000

PROVENANCE:

with Galleria Ruggerini & Zonca, Milan, 1994, where acquired by the present owner's father, and by descent.

LITERATURE:

J. Andrews (ed.), *Graham Sutherland Conversations*, Parma, 1982, p. 240, no. 129, illustrated.

PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ203

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

Twisted Tree

signed and dated 'Sutherland 1973' (upper right)
oil on canvas
39 3/8 x 31 3/8 in. (100 x 81 cm.)
Painted in 1973.

£40,000-60,000

US\$52,000-77,000

€46,000-69,000

PROVENANCE:

with Galleria Ruggerini & Zonca, Milan, 1994, where acquired by the present owner's father, and by descent.

EXHIBITED:

Milan, Galleria Bergamini, *Graham Sutherland, Opera recenti*, May 1973, no. 14.
Sabbioneta, Teatro Olimpico di Sabbioneta, *Sutherland*, September - October 1977, catalogue not traced.

LITERATURE:

Exhibition catalogue, *Graham Sutherland, Opera recenti*, Milan, Galleria Bergamini, 1973, no. 14, illustrated.
Exhibition catalogue, *Sutherland*, Sabbioneta, Teatro Olimpico di Sabbioneta, 1977, illustrated.
J. Andrews (ed.), *Graham Sutherland Correspondences*, Parma, 1982, p. 228, no. 115, illustrated.
S. Roffi, *Sutherland, Il pittore che smascherò la natura*, Cinisello Balsamo, 2012, p. 142, illustrated.





PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ204

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

Study for Landscape with Ruin

signed with initials and dated 'G.S. 1973' (lower right)

oil on canvas

20¾ x 19½ in. (52.7 x 49.5 cm.)

Painted in 1973.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with Galleria Ruggerini & Zonca, Milan, 1994, where acquired by the present owner's father, and by descent.

EXHIBITED:

Milan, Galleria Bergamini, *Graham Sutherland, Opere recenti*, May 1973, no. 18.

Florence, Galleria Pananti, *Graham Sutherland, Olii, guazzi, lito*, November 1975, exhibition not numbered.

Locarno, Pinacoteca Comunale Casa Rusca, *Sutherland*, April - May 1988, no. 74.

LITERATURE:

Exhibition catalogue, *Graham Sutherland, Opere recenti*, Milan, Galleria Bergamini, 1973, no. 18, illustrated.

Exhibition catalogue, *Graham Sutherland, Olii, guazzi, lito*, Florence, Galleria Pananti, 1975, n.p., exhibition not numbered, illustrated.

J. Andrews (ed.), *Graham Sutherland, Correspondences*, Parma, 1982, p. 229, no. 117, illustrated.

Exhibition catalogue, *Sutherland*, Locarno, Pinacoteca Comunale Casa Rusca, 1988, p. 140, no. 74, illustrated.

S. Roffi, *Sutherland, Il pittore che smascherò la natura*, Cinisello Balsamo, 2012, p. 147, illustrated.



λ205

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

Blue Bird and Lemon Still-Life

oil on canvas

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

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

Purchased at the 1982 exhibition by the present owners.

EXHIBITED:

London, Royal Academy, 1982, no. 665.

LITERATURE:

A. Green (ed.), *The Royal Academy Illustrated, 1982, A Souvenir of the 214th Summer Exhibition*, London, Royal Academy, 1982, p. 33, illustrated.

λ206

WILLIAM TURNBULL (1922-2012)

Metamorphic Venus 2

signed with monogram, dated and numbered '82/5/6' (on the reverse at the base)

bronze with a light brown patina, on a York stone base

26¼ in. (58.4 cm.) high, including York stone base

Conceived in 1982.

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner in 1987.

EXHIBITED:

London, Waddington Galleries, *William Turnbull*, London, November - December 1985, no. 5, another cast exhibited.

LITERATURE:

Exhibition catalogue, *William Turnbull*, London, Waddington Galleries, 1985, pp. 10-11, 26, no. 5, another cast illustrated.

A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 156, no. 210, another cast illustrated.

'I have always been interested in the idea of metamorphosis ... Ambiguity can give the image a wide frame of reference, which creates cross-reference between something that looks like an object and looks like an image. For me in making sculpture there is always that tension.'

WILLIAM TURNBULL



Alternate view



PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

■*207

PAUL MOUNT (1922-2009)

Rhapsody

signed 'Paul Mount' (on the edge of the slate base)
welded stainless steel, unique
75 in. (190.5 cm.) high, including slate base
Conceived in 1971.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

with Penwith Gallery, St Ives, where purchased by the
present owner in 1984.





λ208

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

Crucifixion

signed, inscribed and dated 'Craigie Aitchison 1996/Crucifixion' (on the canvas overlap)

oil on canvas

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

Painted in 1996.

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

A gift from the artist to the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

λ*209

DAME BARBARA HEPWORTH (1903-1975)

Three Forms (Extra Eye)

signed, numbered, dated and inscribed with the Morris Singer studio stamp 'Barbara Hepworth 1969 6/9 M/S' (on the back edge of the base)
polished and painted patina on a bronze base
9 in. (22.8 cm.) high, including bronze base
Conceived in 1969 in an edition of 9, plus 3 artist's casts.
This work is recorded as BH 487.

£70,000-100,000

US\$90,000-130,000

€81,000-110,000

PROVENANCE:

with Gimpel Fils, London, where purchased by the present owner in December 1970.

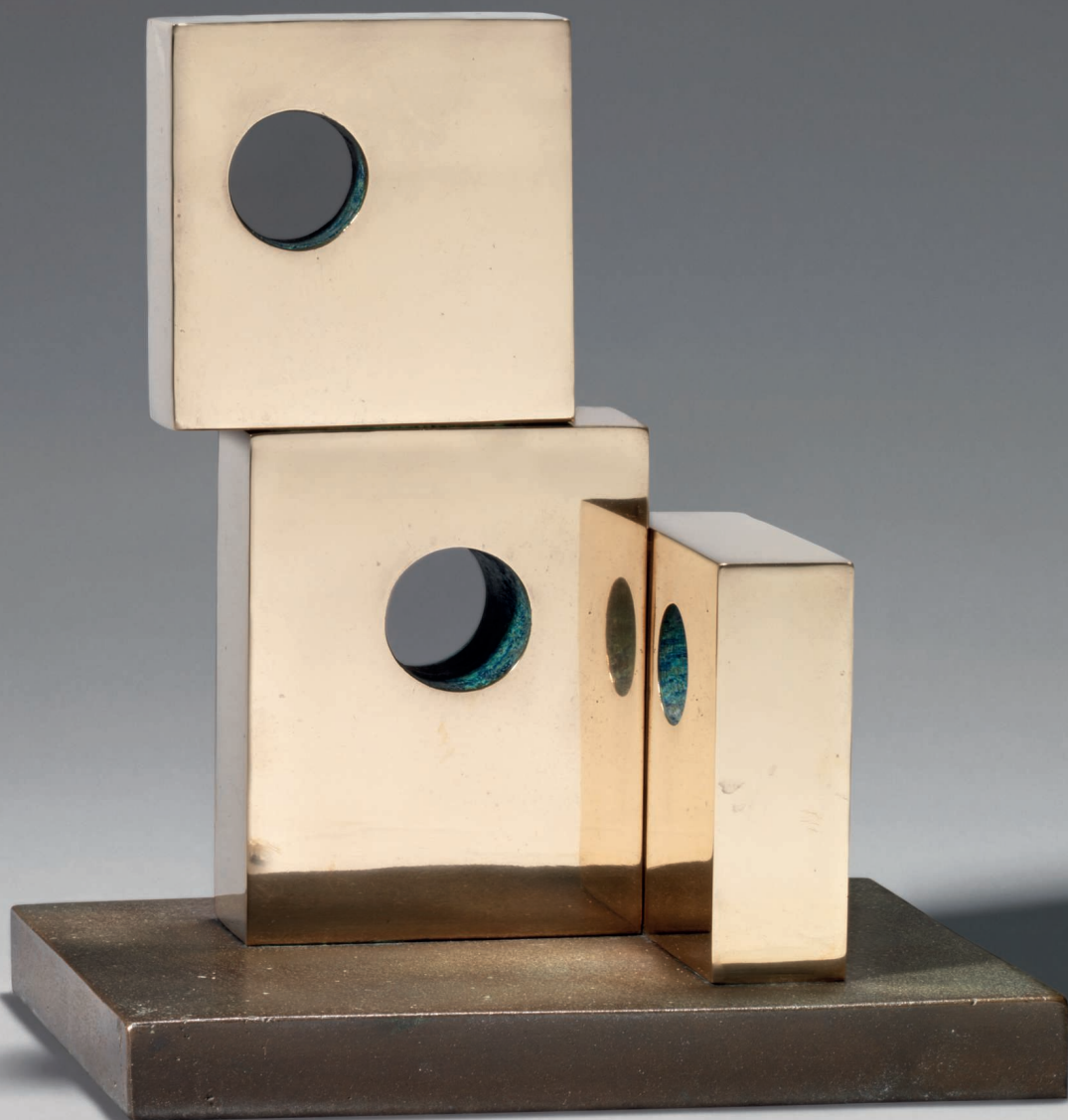
EXHIBITED:

London, Marlborough Fine Art, *Barbara Hepworth: Recent Work: Sculpture, Paintings, Prints*, February - March 1970, no. 26, another cast exhibited.
Plymouth, City Art Gallery, *Barbara Hepworth*, June - August 1970, no. 60, another cast exhibited.
Japan, Hakone, Hakone Open-Air Museum, *Barbara Hepworth*, June - September 1970, no. 37, another cast exhibited.
New York, Gimpel Fils, *Barbara Hepworth*, March - April 1971, no. 14, another cast exhibited.
Austin, University of Texas Art Museum, Archer M. Huntington Gallery, *Barbara Hepworth*, September 1971, no. 17, another cast exhibited.
London, Gimpel Fils, *Barbara Hepworth: 50 Sculptures from 1935 to 1970*, October - November 1975, no. 56, another cast exhibited.
Galashiels, Scottish Arts Council, Scottish College of Textiles, *Barbara Hepworth, A Selection of Small Bronzes and Prints*, April - May 1978, no. 25, another cast exhibited: this exhibition travelled to Inverness, Museum and Art Gallery, June 1978; Dundee, Museum and Art Gallery, September 1978; Milngavie, Lillie Art Gallery, September - October 1978; Hawick, Museum and Art Gallery, October - November 1978; Ayr, Maclaurin Art Gallery, November - December 1978; and Edinburgh, Talbot Rice Art Centre, March 1979.
Swansea, Glynn Vivian Art Gallery and Museum, *Barbara Hepworth: A Sculptor's Landscape 1934-1974*, October 1982 - November 1982, no. 25: this exhibition travelled to Bangor, Wrexham and Isle of Man to February 1983.
London, Robert Sandelson, *Barbara Hepworth*, November 2001 - January 2002, ex-catalogue, another cast exhibited.
Salisbury, New Art Centre, *Barbara Hepworth, Polished Bronzes*, December 2001 - February 2002, exhibition not numbered, another cast exhibited.
Salisbury, New Art Centre, *The Hepworth Wakefield: A Celebration*, April - May 2011, another cast exhibited.
London, Gimpel Fils, *Modern British Sculpture*, January - March 2011, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Barbara Hepworth Recent Work, Sculpture, Paintings, Prints*, London, Marlborough Fine Art, 1970, pp. 7, 30, no. 26, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth*, Plymouth, City Art Gallery, 1970, n.p., no. 60, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth*, Hakone, Japan, Hakone Open-Air Museum, 1970, n.p., no. 37, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth*, New York, Gimpel Fils, 1971, no. 14, another cast illustrated.
A. Bowness (ed.), *Complete Sculpture of Barbara Hepworth 1960-1969*, London, 1971, pp. 48-49, no. 487, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth: 50 Sculptures from 1935 to 1970*, London, Gimpel Fils, 1975, n.p., no. 56, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth, Polished Bronzes*, Salisbury, New Art Centre, 2001, n.p., exhibition not numbered, another cast illustrated.

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





λ210

CALLUM INNES (B. 1962)

Exposed Painting Paynes Grey/Yellow Oxide

signed twice and dated 'C Innes. 00. CALLUM INNES.' (on the canvas overlap)

oil on canvas

42¾ x 41½ in. (107.5 x 105.5 cm.)

Painted in 2000.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with Frith Street Gallery, London, where purchased by the present owner in April 2000.



λ*211

ANTHONY HILL (B. 1930)

Relief Construction

signed, inscribed and dated 'ANTHONY HILL/RELIEF CONSTRUCTION/1962' (on the reverse)

Perspex, aluminium and anodised aluminium

20 $\frac{7}{8}$ x 24 x 6 in. (53 x 61 x 14.7 cm.)

Constructed in 1962.

£40,000-60,000

US\$52,000-77,000

€46,000-69,000

PROVENANCE:

with Austin Desmond, London, where purchased by the present owner.

EXHIBITED:

Paris, Galerie Denise René, *Art Abstrait Constructif International*, January - February 1962, catalogue not traced.

London, Austin Desmond, *Aspects of Modern British and Irish Art*, November - December 2001, exhibition not numbered.

London, Austin Desmond, *Abstraction-Creation: Post-War Geometric Abstract Art from Europe and South America*, September - October 2010, no. 12: this exhibition travelled to Milan, Matteo Lampertico Arte Antica e Moderna, October - December 2010.

LITERATURE:

Exhibition catalogue, *Aspects of Modern British and Irish Art*, London, Austin Desmond, 2001, p. 27, exhibition not numbered, illustrated.

Exhibition catalogue, *Abstraction-Creation: Post-War Geometric Abstract Art from Europe and South America*, London, Austin Desmond, 2010, p. 21, no. 12, illustrated.

λ*212

MARY MARTIN (1907-1969)

Perspex Group on Blue (E)

signed and dated 'Mary Martin '69' (on the reverse)

Perspex relief on wood

24 x 24 x 10 in. (61 x 61 x 25.4 cm.)

Constructed in 1969.

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

The estate of the artist.

with Annely Juda Fine Art, London, May 2005.

Robert Devereux, his sale; Sotheby's, London, 3 November 2010, lot 44, where purchased by the present owner.

EXHIBITED:

British Council, *1st Nuremberg Biennale of Constructive Art*, April - October 1969, catalogue not traced.

London, Tate Gallery, *Mary Martin*, October - November 1984, no. 52.

Huddersfield, Huddersfield Art Gallery, *Mary Martin, 1907-1969: the end is always to achieve simplicity*, October - December 2004, exhibition not numbered: this exhibition travelled to Cambridge, Kettle's Yard, January - February 2005; Eastbourne, Towner Art Gallery, March - September 2005; and Bournemouth, Russell-Cotes Art Gallery, June - September 2005.

LITERATURE:

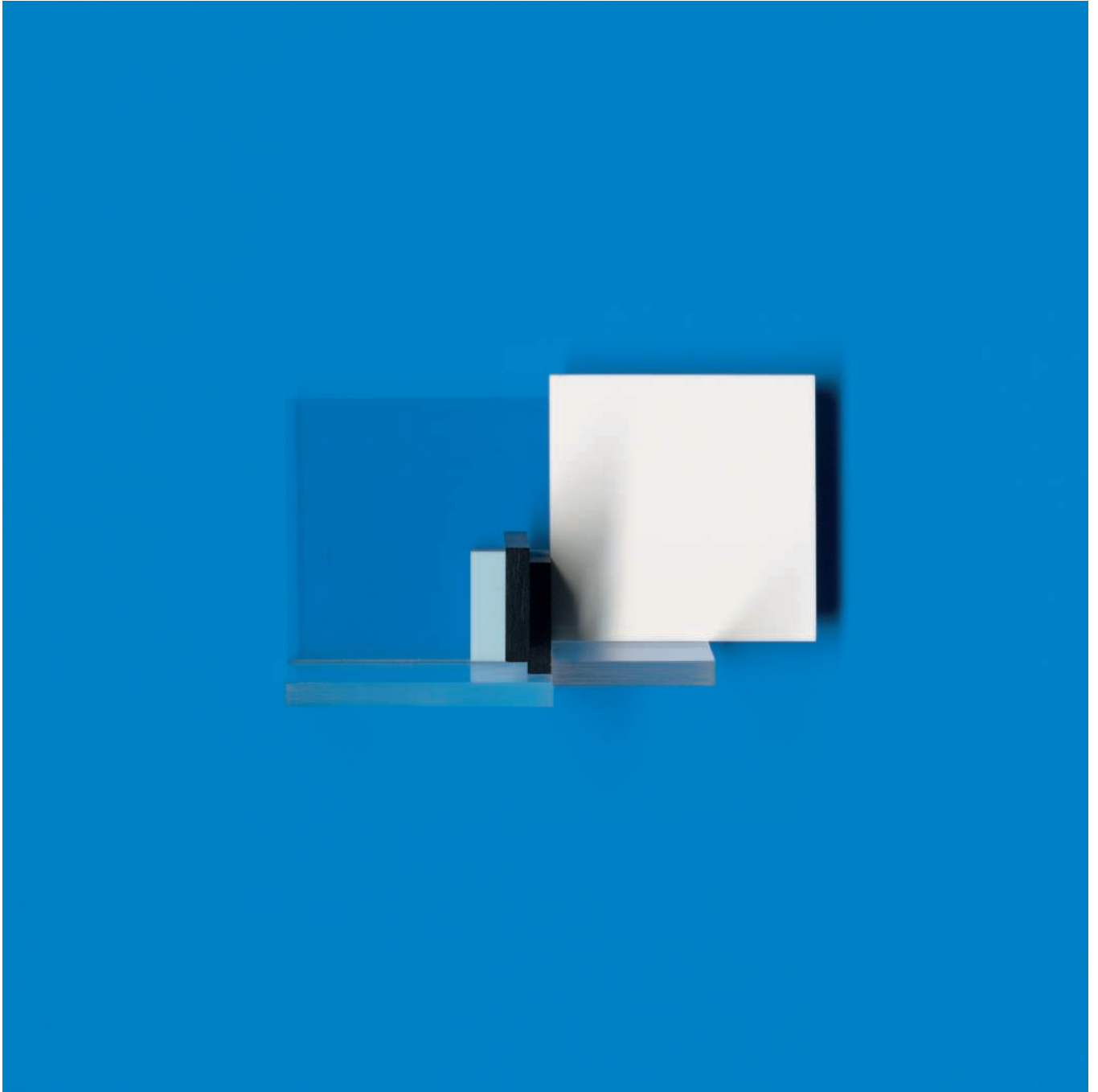
Exhibition catalogue, *Mary Martin*, London, Tate Gallery, 1984, p. 58, no. 52, illustrated.

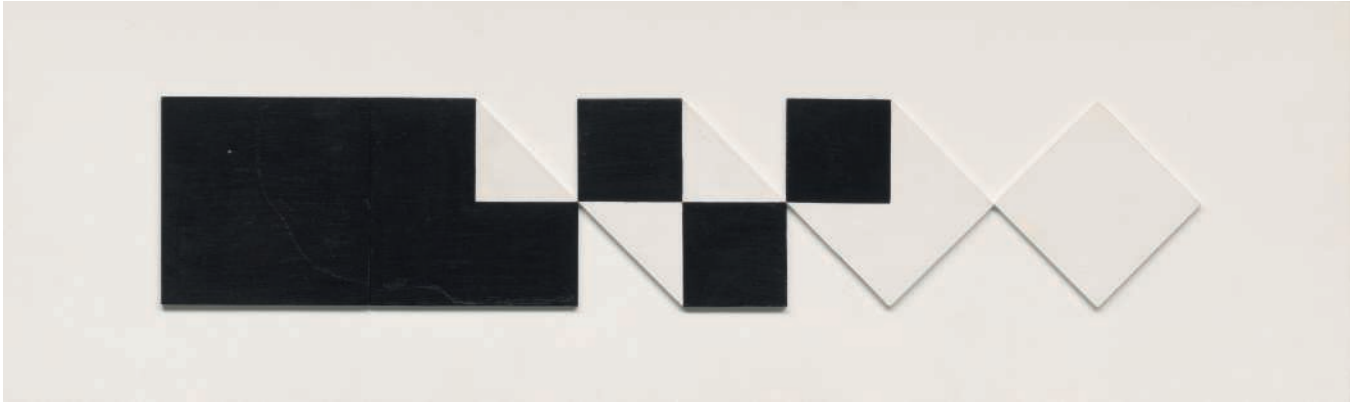
Exhibition catalogue, *Mary Martin, 1907-1969: the end is always to achieve simplicity*, Huddersfield, Huddersfield Art Gallery, 2004, p. 47, exhibition not numbered, illustrated.

A. Grieve, *Constructed Abstract Art in England After the Second World War: A Neglected Avant-Garde*, New Haven and London, 2005, p. 160, pl. 207.

'Establishment of a surface is the primary move, since the parting from and clinging to a surface is the essence of a relief. Then that space which lies between the surface and the highest point become a sphere of play, or conflict, between opposites, representing the desire to break away and the inability to leave.'

MARY MARTIN





λ*213

NORMAN DILWORTH (B. 1931)

Progression (1); and Progression (2)

each signed and dated 'DILWORTH '65' (on the reverse)

oil on board, relief

each 11¼ x 39½ in. (30 x 100.4 cm.)

Painted in 1965.

(2)

£6,000-8,000

US\$7,700-10,000

€6,900-9,100

PROVENANCE:

with Laurent Delaye Gallery, London, where purchased by the present owner.



λ*214

KEITH COVENTRY (B. 1958)

Hayes Valley Project

oil on canvas, in the artist's frame with plaque

26 x 22 in. (66 x 55.9 cm.)

Painted in 1992.

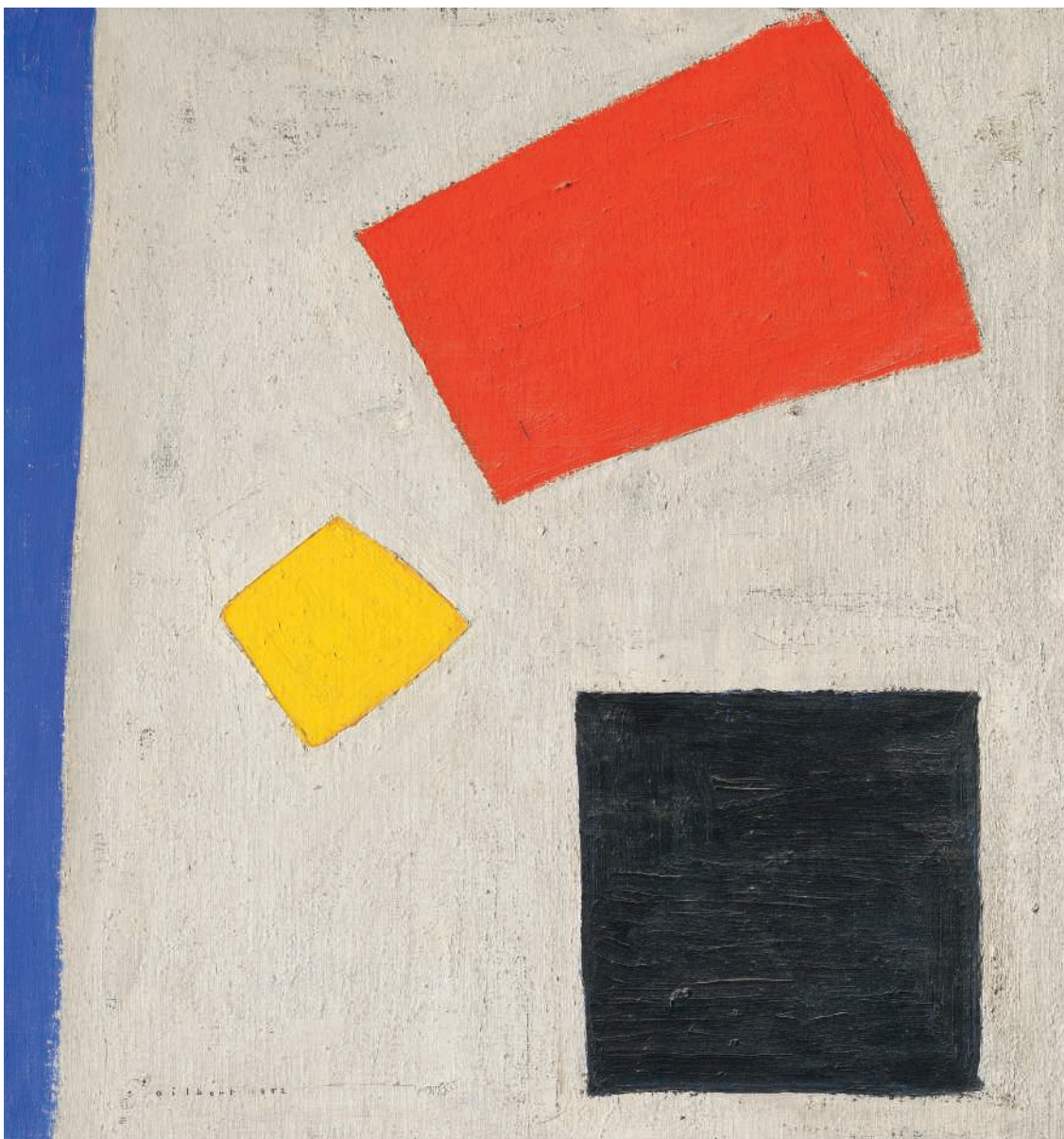
£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

with Jack Hanley Gallery, San Francisco, where purchased by the present owner on 3 February 1993.



λ215

STEPHEN GILBERT (1910-2007)

Composition

signed and dated 'S. Gilbert 1952' (lower left), signed again 'S. Gilbert' (on the stretcher)

oil on canvas

35½ x 33½ in. (90.2 x 85.1 cm.)

Painted in 1952.

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

PROVENANCE:

with Jean-Paul Villain, Paris, where purchased by the present owner in 1990.

■λ*216

BRIAN WALL (B. 1931)

Steel Construction: Red, Yellow and Blue

painted steel

49¼ x 33 x 24 in. (125.1 x 83.8 x 61 cm.)

Constructed in 1956.

£35,000-55,000

US\$45,000-71,000

€41,000-63,000

PROVENANCE:

Anonymous sale; Phillips, London, 21 November 2000, lot 135.
with Whitford Fine Art, London, where purchased by the present
owner.

EXHIBITED:

London, Whitechapel Art Gallery, *British Sculpture in the Twentieth
Century II*, September 1981 - January 1982, no. 68, as 'Untitled
Sculpture'.

London, Tate Gallery, *St Ives 1939-1964*, February - April 1985,
no. 181.

London, Austin Desmond, *Post War British Abstract Art*, November
- December 1988, no. 64.

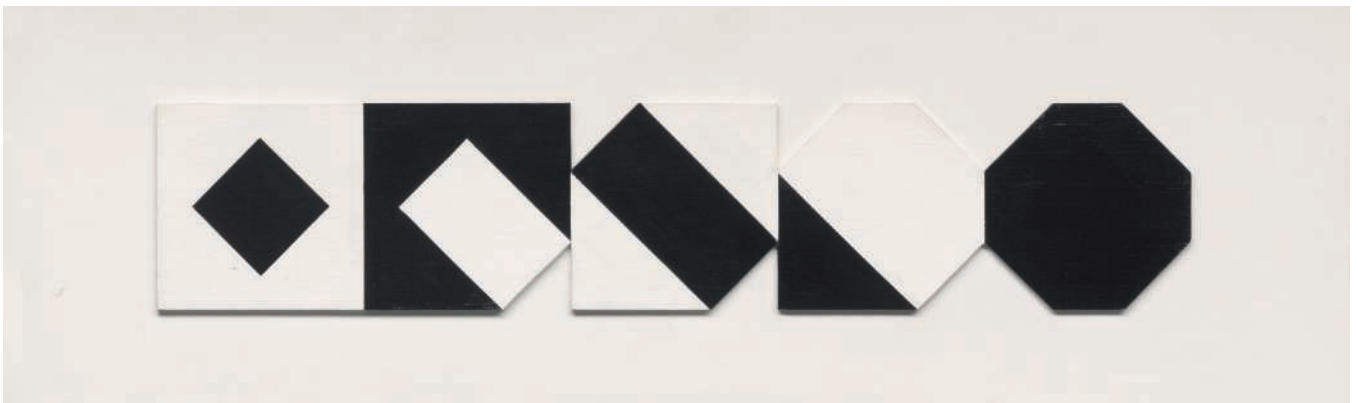
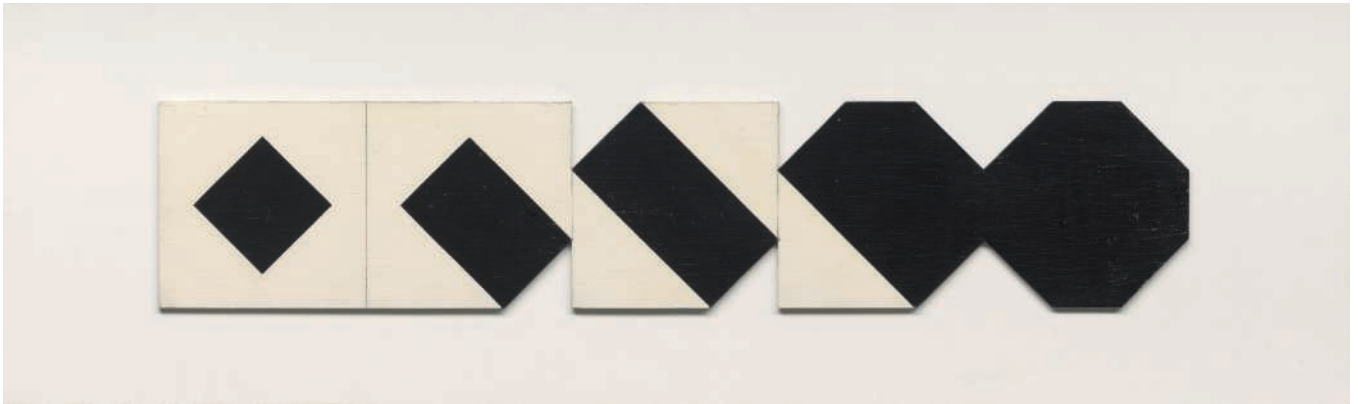
LITERATURE:

Exhibition catalogue, *St Ives 1939-1964*, London, Tate Gallery,
1985, p. 205, no. 181.

Exhibition catalogue, *Post War British Abstract Art*, London,
Austin Desmond, 1988, pp. 10, 42, no. 64, illustrated.

C. Stephens, *Brian Wall*, London, 2006, pp. 26-27, illustrated.





λ*217

NORMAN DILWORTH (B. 1931)

Progression (3); and Progression (4)

each signed and dated 'DILWORTH '65' (on the reverse)

oil on board, relief

each 11¼ x 39½ in. (30 x 100.4 cm.)

Painted in 1965.

£6,000-8,000

US\$7,700-10,000

€6,900-9,100

PROVENANCE:

with Laurent Delaye Gallery, London, where purchased by the present owner.

λ*218

JEFFREY STEELE (B. 1931)

Eleventh Gestalt Structure

signed, inscribed and dated 'Jeffrey Steele. ELEVENTH GESTALT STRUCTURE. 1965/1992.' (on the canvas overlap)

oil on canvas

40¼ x 28¾ in. (102 x 72 cm.)

Painted in 1965-92.

£10,000-15,000

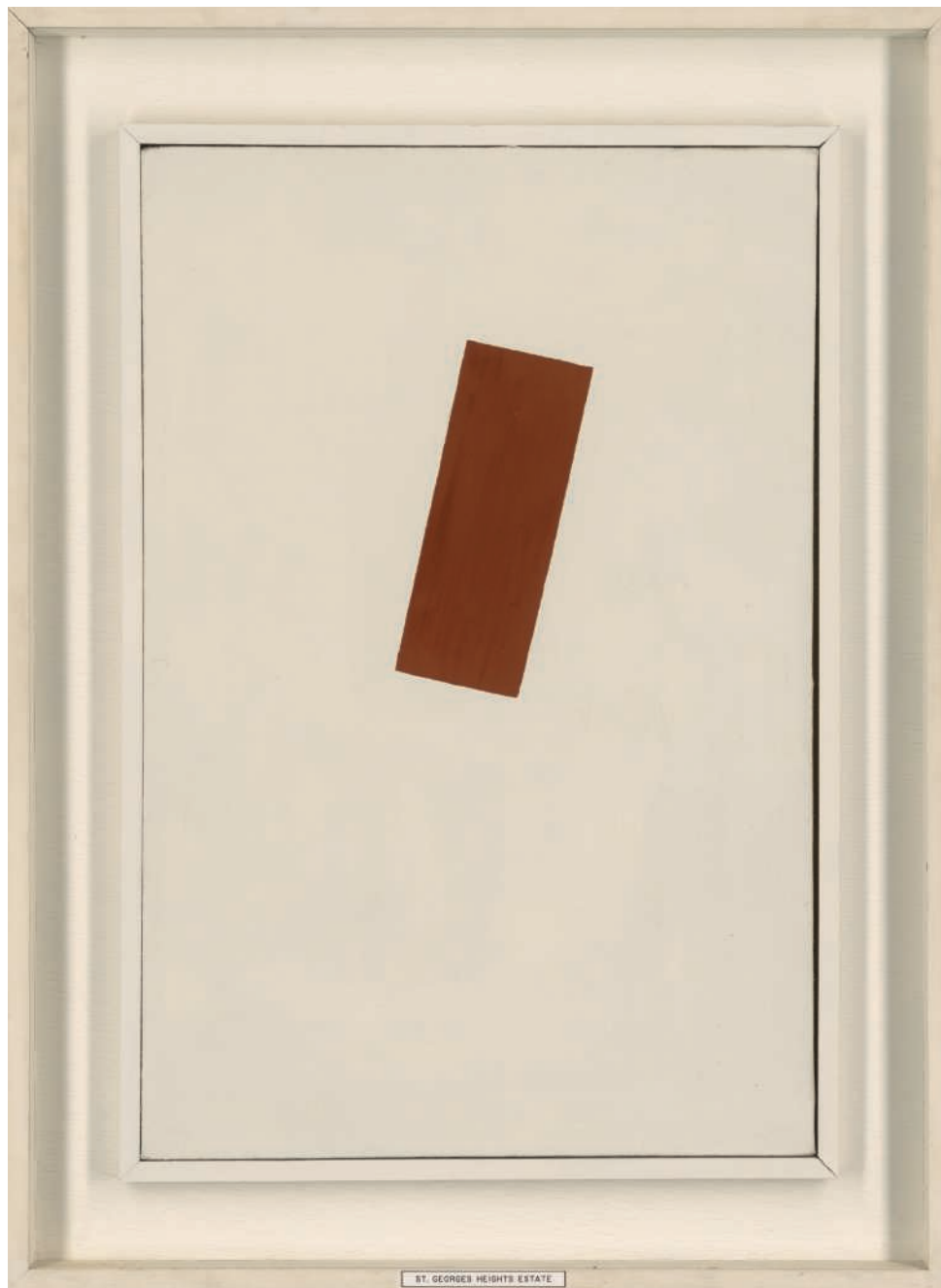
US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Laurent Delaye Gallery, London, where purchased by the present owner.





λ219

KEITH COVENTRY (B. 1958)

St George's Heights Estate

oil on canvas, in the artist's frame with plaque

38 x 28 in. (96.5 x 71 cm.)

Painted in 1997.

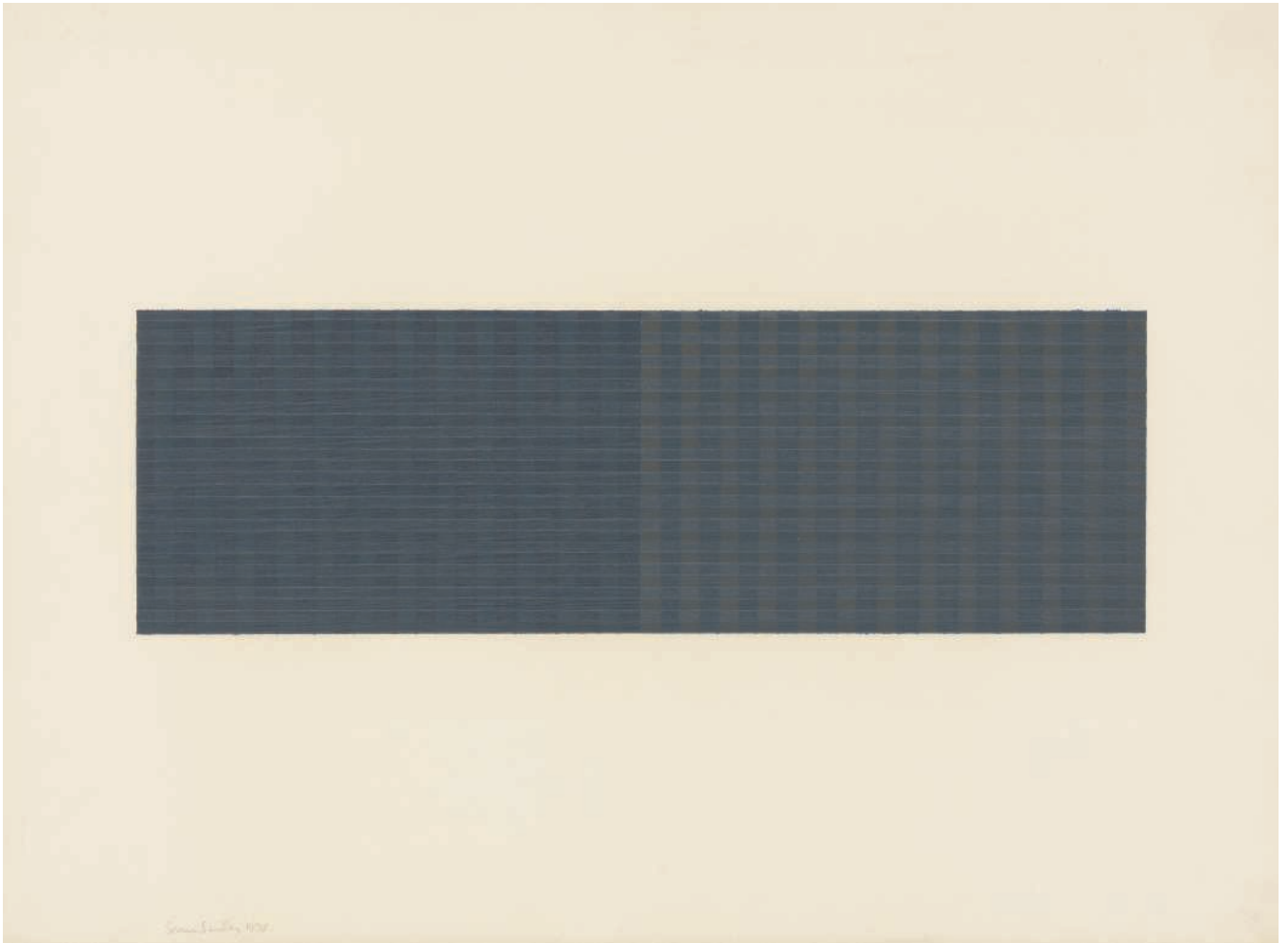
£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

with Richard Salmon Gallery, London, where purchased by the present owner.



λ220

SEAN SCULLY (B. 1945)

Untitled (Change Series)

signed and dated 'Sean Scully 1975.' (lower left)

pencil, ink, acrylic and tape on paper

22 x 30 in. (55.9 x 76.2 cm.)

Executed in 1975.

£7,000-10,000

US\$9,000-13,000

€8,100-11,000

PROVENANCE:

A gift from the artist to the present owner in 1976.

■λ*221

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

Abstract in Black, White and Mahogany

signed with initials 'VP' (on the reverse)

oil on wood and plywood

48 x 47¼ x 14 in. (122 x 121.4 x 35.6 cm.)

Constructed in 1965.

£80,000-120,000

US\$110,000-150,000

€92,000-140,000

PROVENANCE:

with Marlborough Fine Art, London, where purchased by the present owner.

EXHIBITED:

Zurich, Marlborough Galerie, *Victor Pasmore: das Abbild auf der Suche nach seinem Selbst - neue Werke 1965-1973*, April - May 1973, no. 4.

LITERATURE:

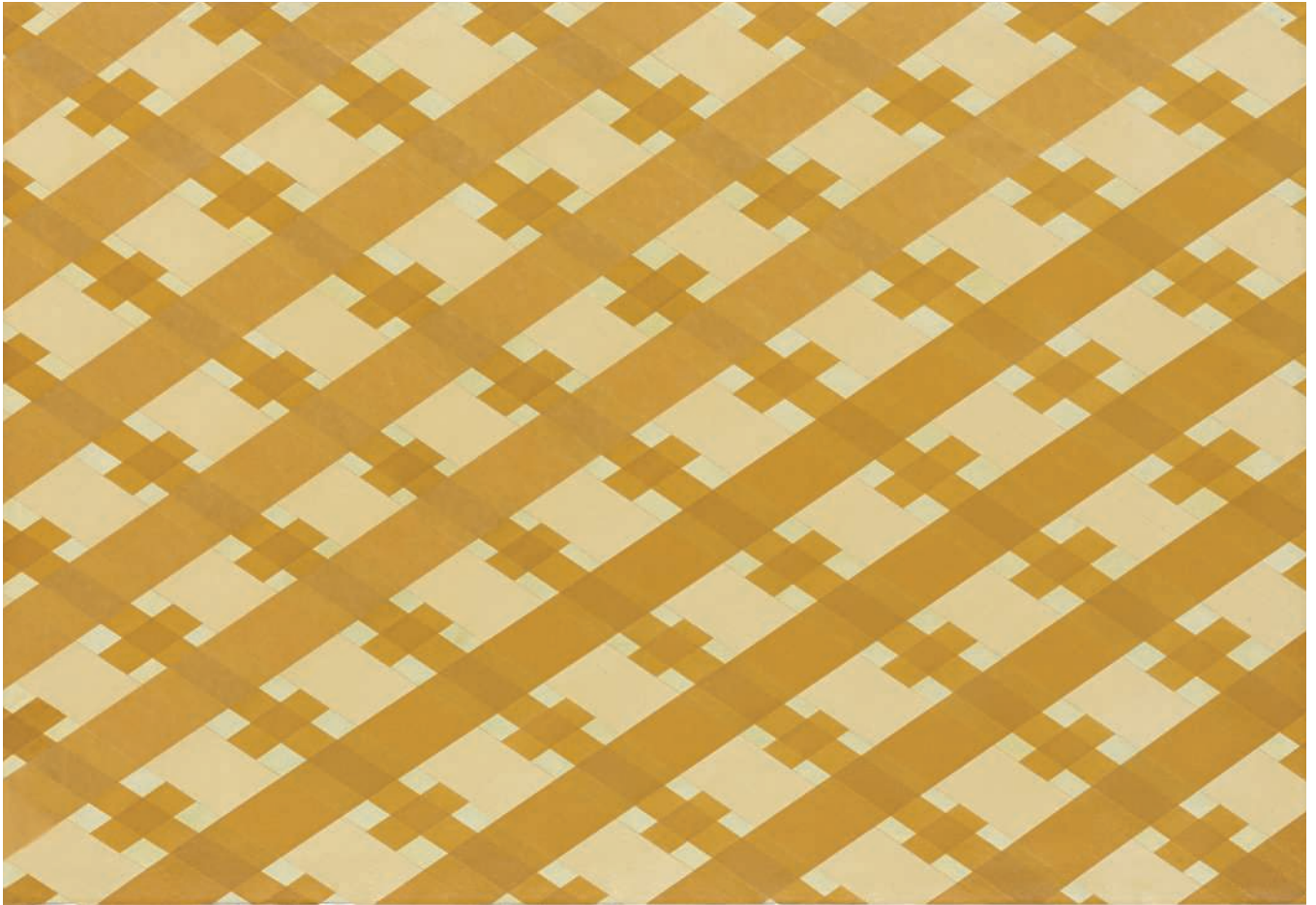
Exhibition catalogue, *Victor Pasmore: das Abbild auf der Suche nach seinem Selbst - neue Werke 1965-1973*, Zurich, Marlborough Galerie, 1973, pp. 18, 23, no. 4, illustrated.

A. Bowness and L. Lambertini, *Victor Pasmore with a Catalogue Raisonné of Paintings, Constructions and Graphics 1926-1979*, London, 1980, n.p., no. 367, illustrated.

‘To start intrinsically from the premise of the painting or relief itself, meant rejecting any form or method which implied a reflection of the heterogeneous effects of visual experience. The first step, therefore, was to adopt an organic process of construction in homogeneous terms. Beginning from a standpoint of the rectangular picture-plane, this meant projecting analogous sections of its surface forwards into actual space, thus producing an orthogonal structure equivalent to that of architecture.’

VICTOR PASMORE





λ222

SEAN SCULLY (B. 1945)

Untitled (Diagonals Series)

signed and dated 'Sean Scully Feb 74.' (on the reverse)

acrylic and tape on paper
26¾ x 38⅝ in. (68 x 98 cm.)

Executed in 1974.

£6,000-8,000

US\$7,700-10,000
€6,900-9,100

PROVENANCE:

A gift from the artist to the present owner in 1974.

λ*223

STEPHEN GILBERT (1910-2007)

Structure

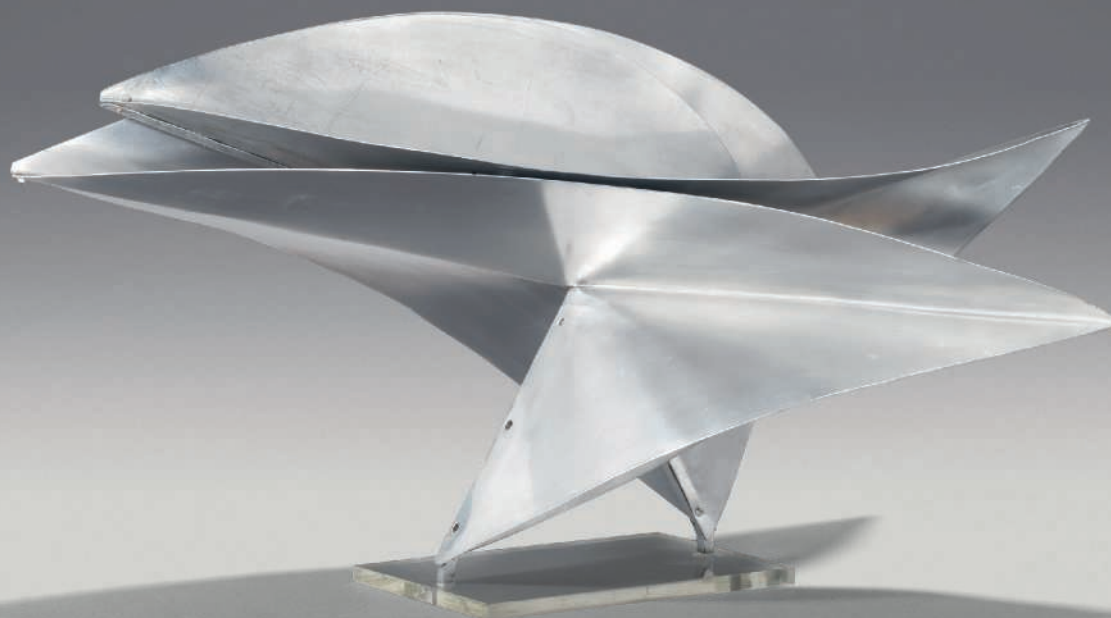
aluminium on Perspex base
17 in. (43.2 cm.) wide
Conceived *circa* 1961-65.

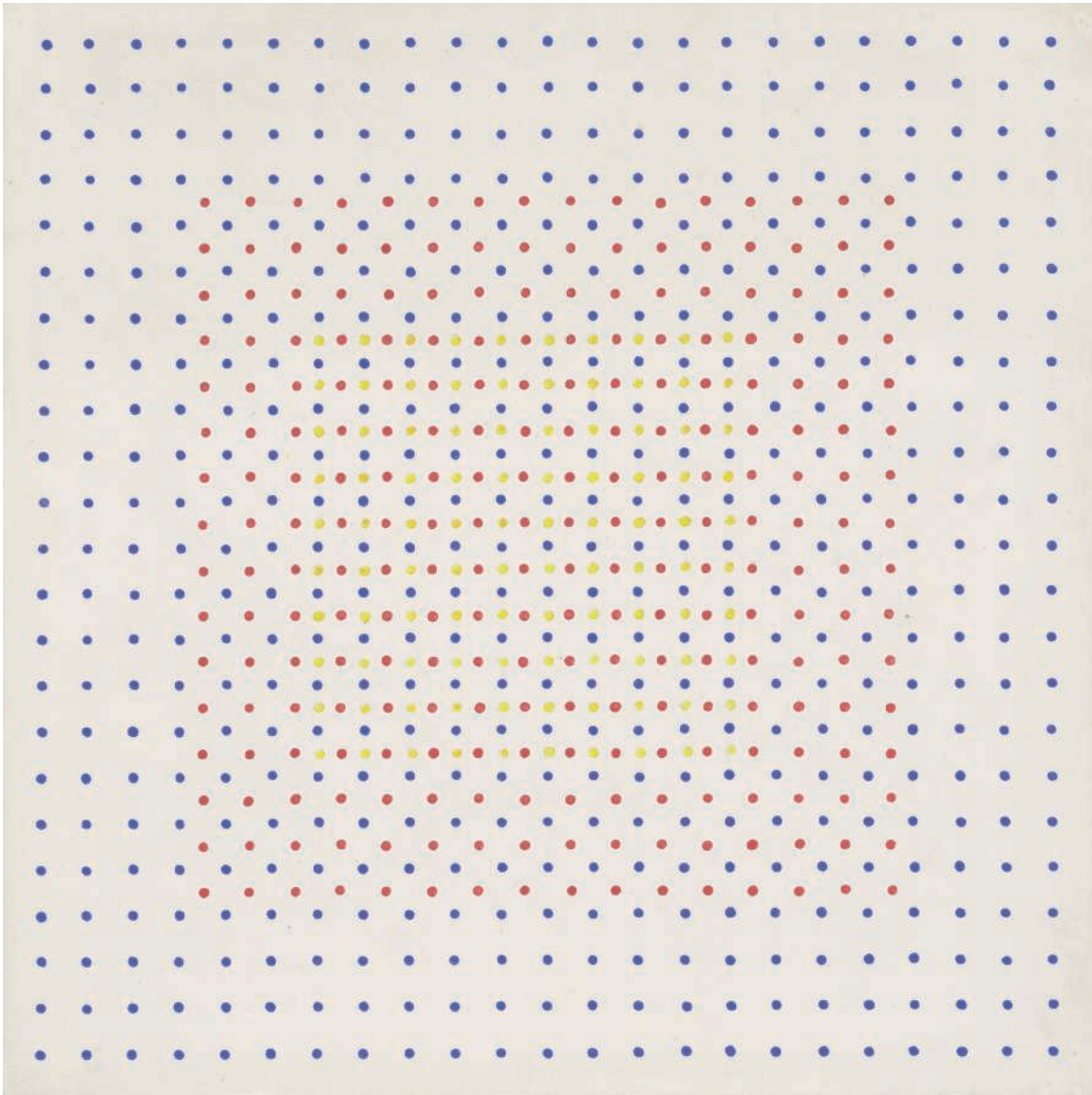
£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 22 March 2012, lot 157.
with Richard Saltoun, London, where purchased by the present owner.





λ*224

BILL CULBERT (B. 1935)

Red, Blue, Yellow

signed, inscribed and dated 'Bill CULBERT RED/BLUE/YELLOW 1968'
(on the canvas overlap)

PVA paint on canvas

24¼ x 24¼ in. (61.5 x 61.5 cm.)

Painted in 1968.

£6,000-8,000

US\$7,700-10,000

€6,900-9,100

PROVENANCE:

with Laurent Delaye Gallery, London, where purchased by the present owner.

■λ*225

ROBYN DENNY (1930-2014)

ADay 3 (Here and Then Series)

signed and dated 'R. Denny/68-73' (on the reverse), signed again, inscribed
and dated again 'ROBYN DENNY/ADAY 3 (HERE & THEN SERIES)/1968-73'
(on the reverse)

acrylic on canvas

94 x 74½ in. (238.8 x 189.2 cm.)

Painted in 1968-73.

£25,000-35,000

US\$33,000-45,000

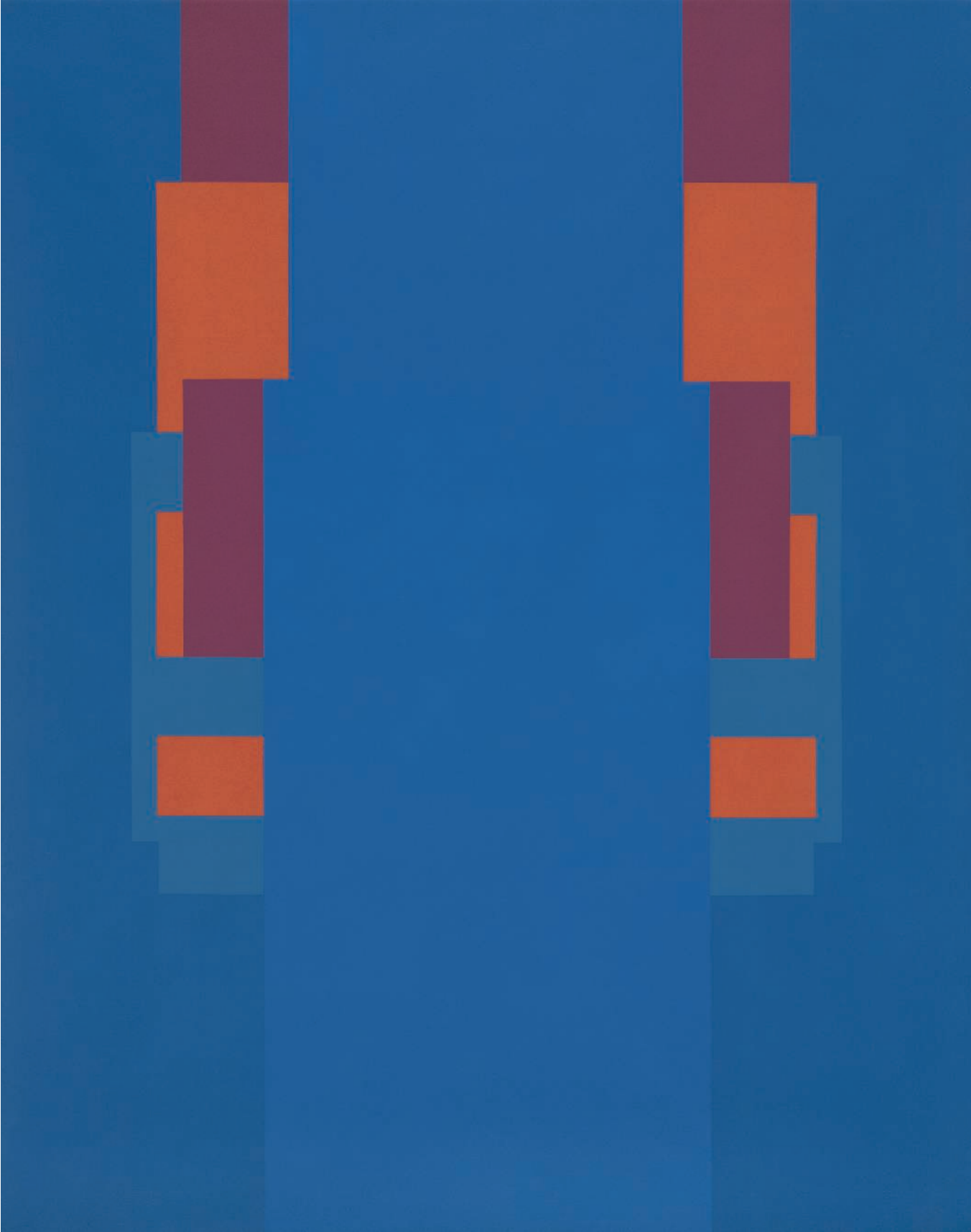
€29,000-40,000

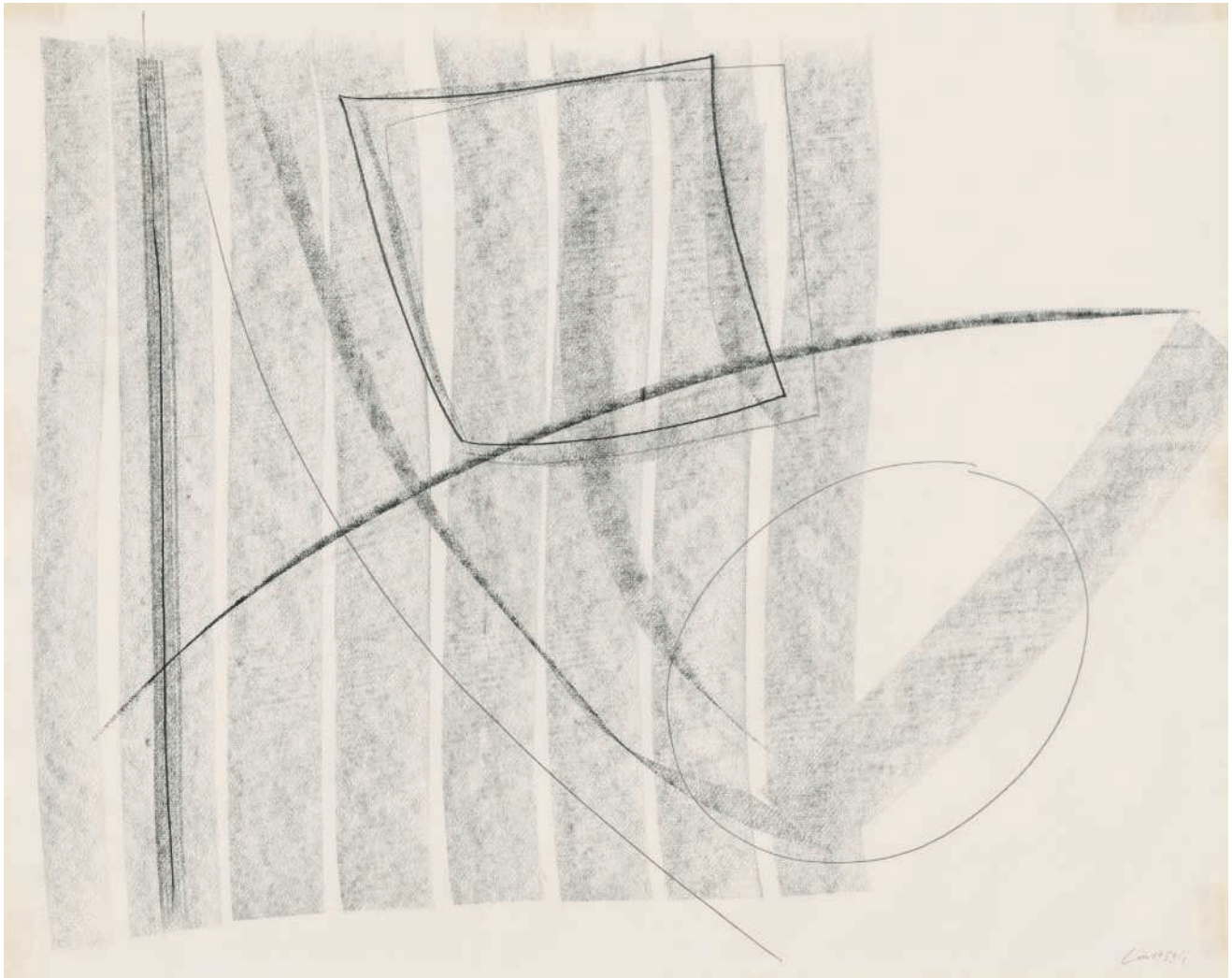
PROVENANCE:

Anonymous sale; Christie's, South Kensington, 11 December 1997, lot 90.
with Whitford Fine Art, London, where purchased by the present owner.

EXHIBITED:

London, Whitford Fine Art, *Post-War to Pop*, May - June 2008, no. 5.





λ226

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

Untitled

signed, numbered and dated 'Lin 1959/1' (lower right)

pencil and charcoal on paper
17 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (44.2 x 54.9 cm.)

Executed in 1959.

£6,000-8,000

US\$7,700-10,000
€6,900-9,100

PROVENANCE:

with Gimpel Fils, London, where purchased by the present owner.



■ **227**

IAN DAVENPORT (B. 1966)

Untitled

household paint on aluminium
84 x 84¼ in. (213.3 x 214 cm.)
Painted in 1991.

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

with Galerie Limmer, Cologne.
Private collection, Rhineland.
Acquired by the present owner in June 2016.

λ*228

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

Sitting Figures in Robes I

stamped with the artist's initial and numbered 'C 787S 5/9' (on the inside of the female figure's cloak) and numbered again '787S 5/9' (on the inside of the male figure's cloak)

bronze with a black and polished patina

18 in. (45.7 cm.) wide

Conceived in 1980.

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

with Galeria Freites, Caracas, where purchased by the present owner on 20 May 1988.

EXHIBITED:

Caracas, Museo de Arte Contemporaneo de Caracas, *Lynn Chadwick*, November 1990 - January 1991, catalogue not traced.

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 341, no. 787S.

'The important thing in my figures is always the attitude - what the figures are expressing through their actual stance. They talk as it were, and this is something a lot of people don't understand.'

LYNN CHADWICK



■ λ 229

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

25.5.75

signed and dated '25.5.75 John Hoyland' (on the canvas overlap)

acrylic on canvas

74 x 60 in. (187.9 x 152.4 cm.)

Painted in 1975.

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

with Waddington Galleries, London.

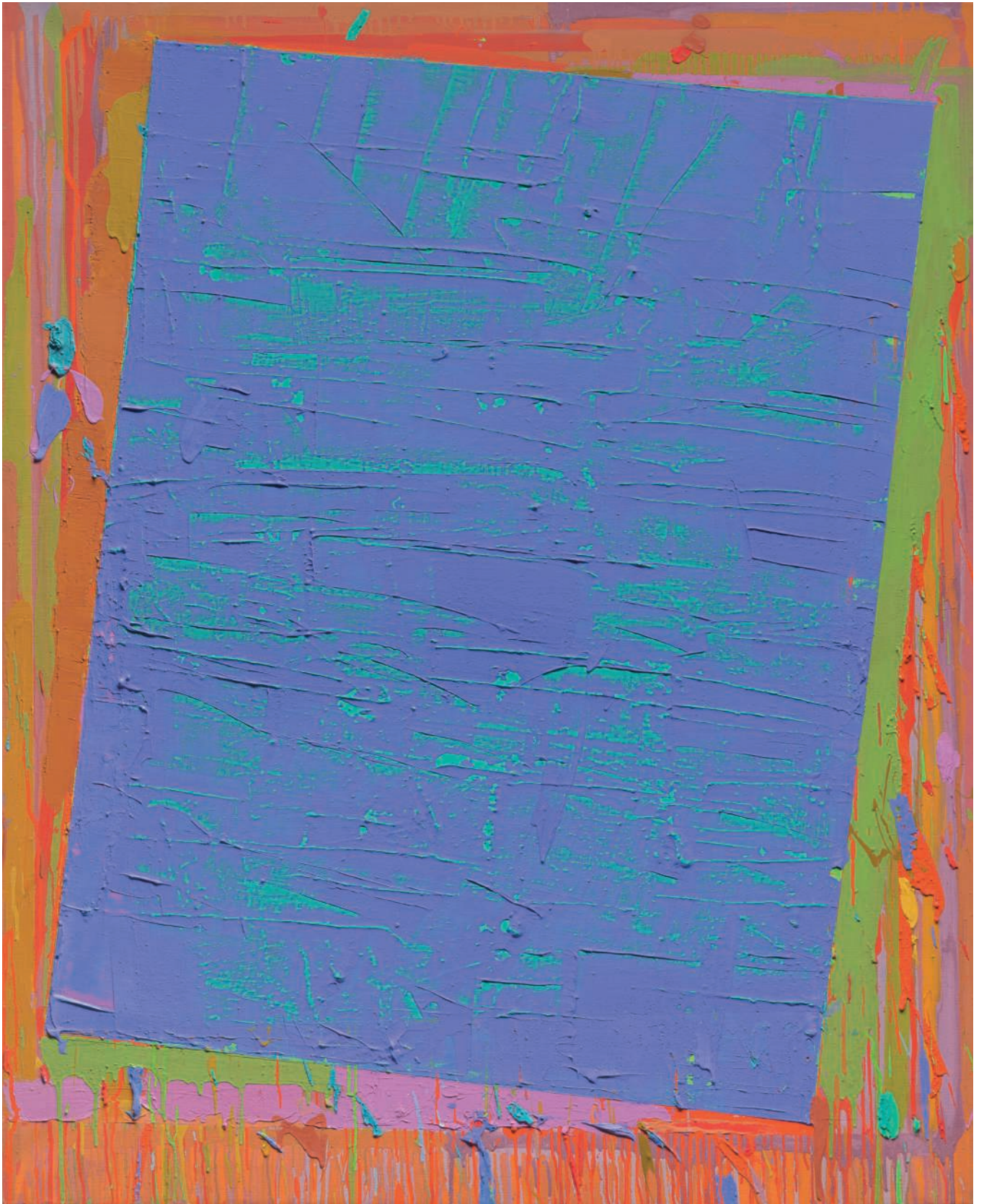
Private collection, UK.

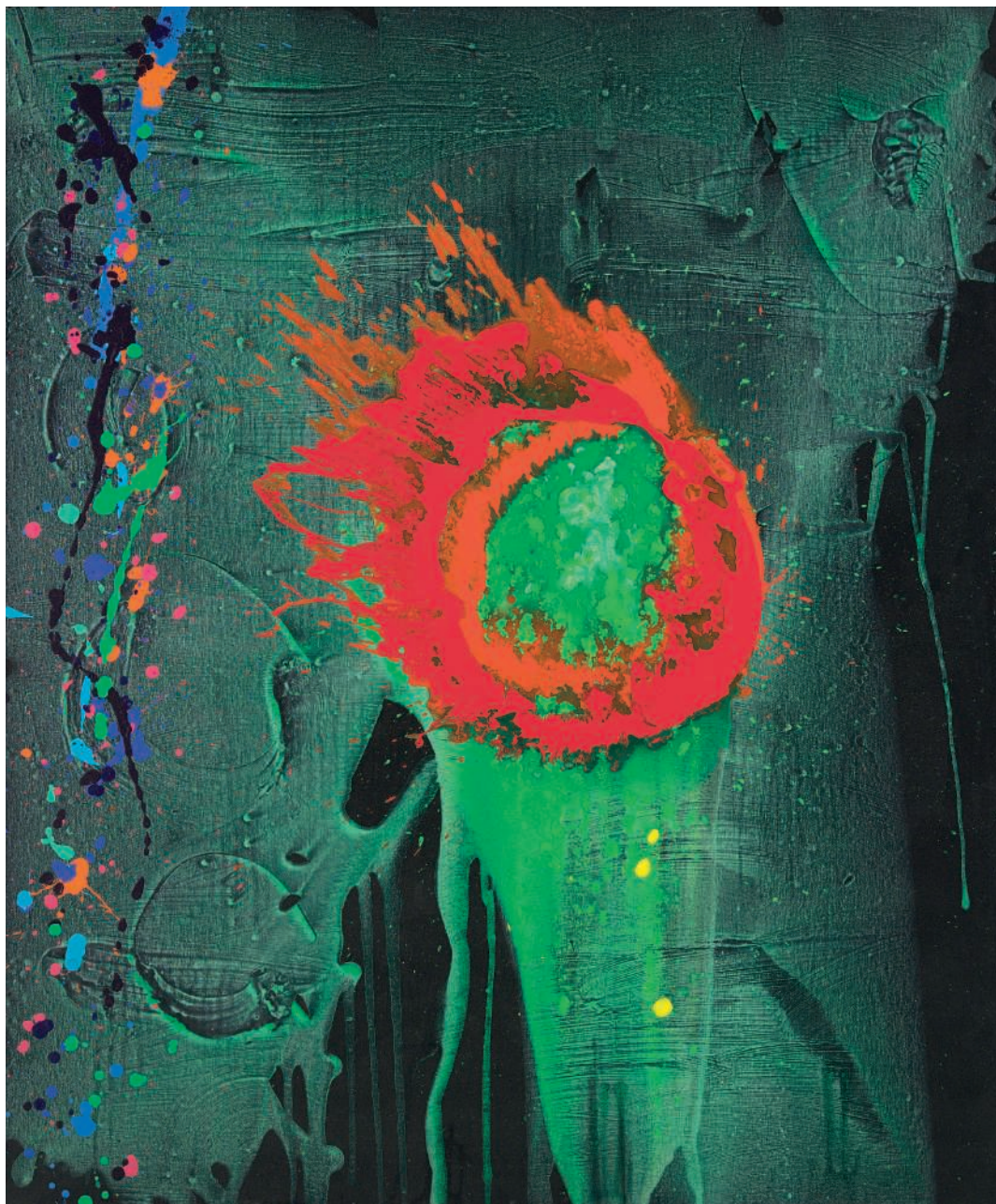
The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue.

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

'Paintings are there to be experienced, they are events.
They are also to be meditated on and to be enjoyed by
the senses; to be felt through the eye.'

JOHN HOYLAND





λ230

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

Moon Lake

signed, inscribed and dated 'MOON LAKE/2.7.006/John Hoyland.'

(on the reverse)

acrylic on canvas

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

Painted in 2006.

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Purchased at the 2007 exhibition by the present owner.

EXHIBITED:

London, Sarah Myerscough Fine Art, *John Hoyland and Andy Stewart*,
March - April 2007, no. 9.

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.



λ231

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

Any Mermaids?

signed, inscribed and dated 'FRANK BOWLING 1992/'ANY MERMAIDS?'"
(on the stretcher)

acrylic paint and acrylic gel on collaged canvas

27¼ x 17¼ in. (69.2 x 43.8 cm.)

Painted in 1992.

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Private collection, USA, from whom purchased by the present owner in 2011.

232

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

Swirling Hamlet

signed, inscribed and dated 'SWIRLING HAMLET 1985 Kitaj' (on the canvas overlap)
oil on canvas
60 x 24 in. (152.5 x 61 cm.)
Painted in 1985.

£50,000-80,000

US\$65,000-100,000

€58,000-91,000

PROVENANCE:

with Marlborough Fine Art, London, where purchased by the family of the present owner on 7 February 1986.

EXHIBITED:

London, Marlborough Fine Art, *R.B. Kitaj*, November - December 1985, no. 61.

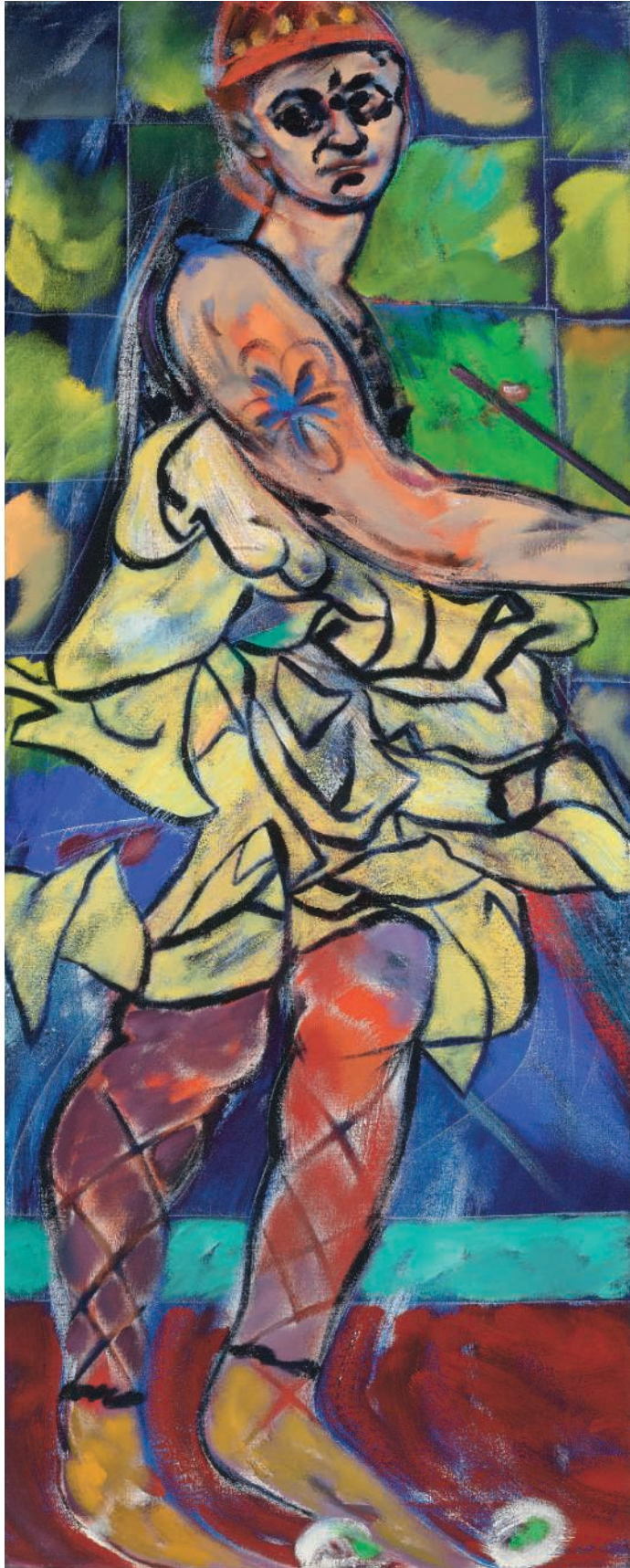
LITERATURE:

Exhibition catalogue, *R.B. Kitaj*, London, Marlborough Fine Art, 1985, p. 62, no. 61, illustrated.

In 1985, Kitaj embarked on a sequence of paintings inspired by Shakespeare's *Hamlet*, following a commission from the Old Vic theatre to make a permanent safety curtain. When working on the commission Kitaj painted Hamlet at several points in the drama and in various guises. Speaking of the commission, Kitaj recalled:

'I decided upon a Hamlet theme, re-read the play and painted a bunch of Hamlet pictures, one of which *Hamlet and his Father's Ghost* was painted to the correct proportion. Hockney told me which wonderful old firm to use to paint the picture up to the right scale. Jonathan Miller had just been appointed artistic director and he came to the studio to see my painting. He said he didn't want Hamlet and his bloody father coming down during some other play like *Lady Windermere's Fan* or something. He was quite right and we both laughed. Then I painted *The Old Vic* to the right proportions' (Kitaj quoted in M. Livingstone, *Kitaj*, 1999, p. 203).

The Old Vic, 1986, to which Kitaj is referring, depicts Hamlet at different points throughout the play within the contemporary context of London's South Bank. In contrast, the present work focuses solely on Hamlet in a considerably more theatrical pose when he was pretending madness: Kitaj's emphasis on his costume and the abstracted backdrop creates a dynamic sense of movement and drama.





λ233

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

Zoomin 15.7.86

signed, inscribed and dated 'John/Hoyland/15.7.86/ZOOMIN' (on the reverse)

acrylic on canvas

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

Painted in 1986.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Waddington Galleries, London, February 1987.
Stanley J. Seeger, his sale; Sotheby's, London, 13 July 2007, lot 16, where
purchased by the present owner.

EXHIBITED:

London, Barbican Centre, Concourse Gallery, *Athena Art Awards Exhibition*,
February - March 1987, no. 4 (First Prize Winner).

LITERATURE:

Exhibition catalogue, *Athena Art Awards Exhibition*, London, Barbican Centre,
Concourse Gallery, 1987, n.p., no. 4, illustrated.

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.

1234

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

Sitting Couple

stamped with artist's initial, numbered and with the Pangolin foundry mark 'C
708S 3/8 PE' (on the underside)
bronze with a dark grey and polished patina
14¾ in. (37.5 cm.) wide
Conceived in 1975.

£30,000-50,000

US\$39,000-64,000
€35,000-57,000

PROVENANCE:

with Blain Southern, London, where purchased by the present owner.

EXHIBITED:

New York, Museum of Modern Art, *A Selection of Sculptures from the
Collection of Philip and Muriel Berman*, July
1998 - October 2000, another cast exhibited, catalogue not traced.

LITERATURE:

Exhibition catalogue, *A Selection of Sculptures from the Collection of Philip
and Muriel Berman*, New York, Museum of Modern Art, 1998, another cast
illustrated.
D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With A Complete Illustrated
Catalogue 1947-2003*, Farnham, 2014, p. 317, no. 708S, another cast illustrated.





λ235

TRACEY EMIN, R.A. (B. 1963)

Untitled

each signed and dated 'Tracey Emin 05' (lower right)
pen on gelatin silver print
each 13¾ x 8¾ in. (34.9 x 22.2 cm.)
Executed in 2005.

£4,000-6,000

(2)

US\$5,200-7,700
€4,600-6,900

PROVENANCE:

Dyslexia Charity Auction; Waterstones, London, 3 November 2005, where purchased by the present owner.

LITERATURE:

Evening Standard, London, 2 November 2005, p. 13, illustrated.

These photographs of the artist, on which she has drawn herself and her cat, Docket, are taken from the cover of Emin's book, *Strangeland*, published in 2005.



■ 236

JULIAN OPIE (B. 1958)

Dogs Voices Silence

C-type print on paper, digital LED panel and Perspex, in an aluminium frame
48 x 70⁷/₈ in. (122 x 180 cm.)
Executed in 2000.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Purchased at the 2001 exhibition by the present owner.

EXHIBITED:

London, Lisson Gallery, *Julian Opie: Sculptures, Films, Paintings*, February - March 2001, no. 14.

LITERATURE:

Exhibition catalogue, *Julian Opie: Sculptures, Films, Paintings*, London, Lisson Gallery, 2001, p. 42, no. 14, illustrated.

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.

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(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'.

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(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.

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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.

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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.

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(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 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. 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 the **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.

Brexit: 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. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. 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 own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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 **lot(s)** 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 amount 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.

(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 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 or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than 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.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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, 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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

| Symbol | |
|-----------|--|
| No Symbol | We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| † | We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. |
| θ | For qualifying books only, no VAT is payable on the hammer price or the buyer's premium . |
| * | These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| Ω | These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| α | The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above) |
| ‡ | For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice. |

VAT refunds: what can I reclaim? If you are:

| | | |
|--|-----------------|---|
| Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal) | | No VAT refund is possible |
| UK VAT registered buyer | No symbol and α | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return. |
| | * and Ω | Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return. |
| EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal) | No Symbol and α | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply. |
| | † | If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection. |
| | * and Ω | The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply. |
| Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal) | | If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges: |
| | No Symbol | We will refund the VAT amount in the buyer's premium . |
| | † and α | We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | ‡ (wine only) | No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | * and Ω | We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium . |

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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.

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**.

□

Bidding by interested parties.

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.

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

○ 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

**"Studio of ..." / "Workshop of ..."

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

"Signed ..." / "Dated ..." /

"Inscribed ..."

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

"With signature ..." / "With date ..." /

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

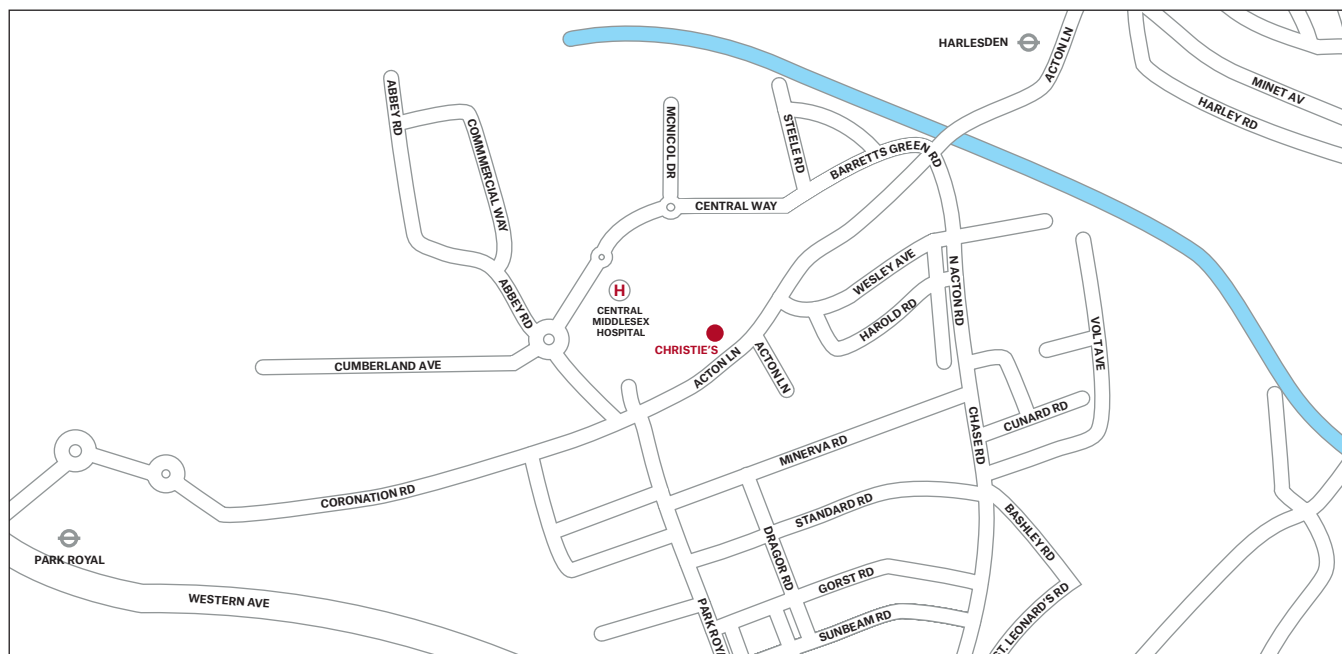
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

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



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FRANK AUERBACH (B. 1931)
David Landau Seated
oil on canvas
22 x 20 3/4 in. (56 x 51.8cm.)
Painted in 2016-2017

**POST-WAR AND CONTEMPORARY ART
DAY AUCTION**

London, 26 June 2019

VIEWING

21-25 June 2019
8 King Street
London SW1Y 6QT

CONTACT

Paola Saracino Fendi
pfendi@christies.com
+44 (0)20 7389 2796

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

CHRISTIE'S



SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)

Bay

signed 'nolan' (lower right)

oil on board

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

£30,000-40,000

AUSTRALIAN ART ONLINE

Online Auction, 22-31 October 2019

CONTACT

Nicholas Lambourn
nlambourn@christies.com
+44 (0)20 7389 2040

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

INVITATION TO CONSIGN

Consign by 20 September 2019

CHRISTIE'S



© Kent Andreasen

DYLAN LEWIS (B. 1964)
Sitting Cheetah Pair
bronze
49 ¼ × 28 ¾ in. (125.1 × 73 cm.)
Edition AP2
£40,000–60,000

DYLAN LEWIS: SHAPESHIFTING

London, 10 September 2019

VIEWING

4-9 September 2019
8 King Street
London SW1Y 6QT

CONTACT

Andy Waters
awaters@christies.com
+44 (0)20 7389 2519

Nathaniel Nicholson
nnicholson@christies.com

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

CHRISTIE'S

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