

THE JEREMY LANCASTER COLLECTION

LONDON, 1 OCTOBER 2019



CHRISTIE'S

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COLLECTION**

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THE JEREMY LANCASTER COLLECTION

TUESDAY 1 OCTOBER 2019

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AUCTION

TUESDAY 1 OCTOBER 2019
at 7pm Lots 1-54
8 King Street, St. James's
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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
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Sunday	29 September	11am-5pm
Monday	30 September	9am-4.30pm
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Jussi Pylkkänen

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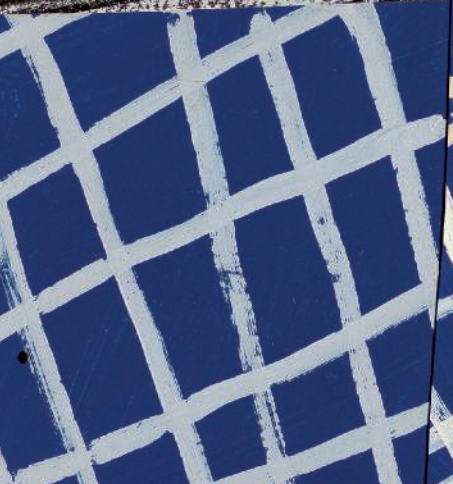
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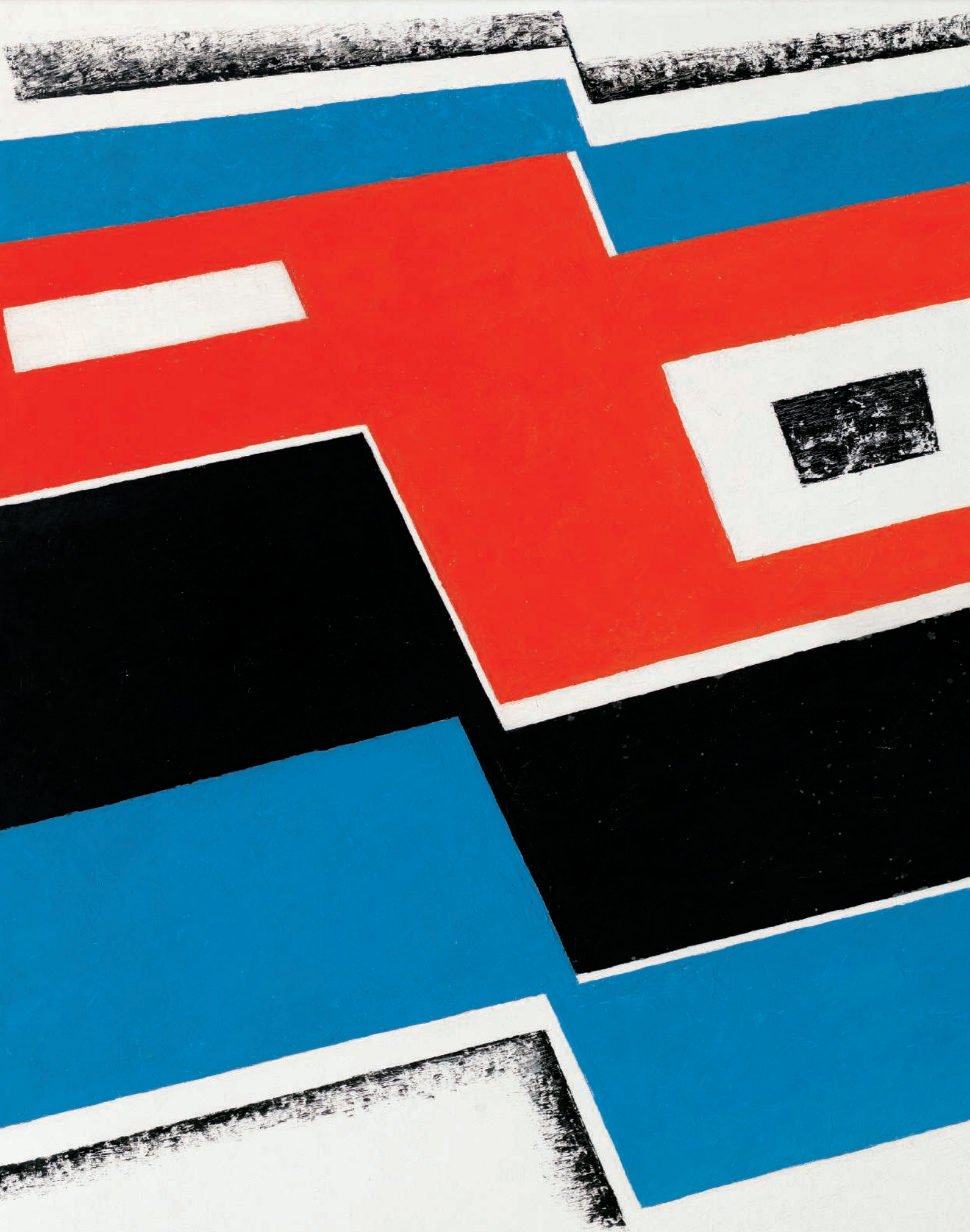
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Lot 10, Bridget Riley,
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FOREWORD

BY SIR THOMAS LIGHTON



There were many qualities to admire about Jeremy; his integrity, his unfailing courtesy, but also his determination and decisiveness. He met Serena during his first year at Oxford, when she was preparing for the entrance exam, their rapid attachment causing both families some consternation. During his final year, which was her first and last, they took it upon themselves to announce their engagement in the papers. They were married shortly after Jeremy's finals and their partnership lasted some sixty years.

Hard-up at first, they nonetheless spent a welcome wedding cheque on a contemporary painting by Tarrant, a young Birmingham based artist. Serena recently said to me that it was 'so much more interesting than family portraits and slightly dull English landscapes'.

I don't think Jeremy ever really regarded himself as a 'collector'; when he had funds available he loved to buy paintings by artists he admired. These gave him huge pleasure, which he enjoyed sharing with visitors to The Gables – the Lancaster family home in Gloucestershire – and the wider public through regular loans to museums. Although intrigued by areas as diverse as conceptual art and video these were not what he wanted to own; his real passion was *painting* in the most basic sense of the word – the skill with which artists would apply and use paint, whether it be the minimalist style of Robert Ryman or Ad Reinhardt, the dynamic brush strokes of Howard Hodgkin, the pouring technique of Ian Davenport or the richly impastoed surfaces of Frank Auerbach.

During my time at Waddington Galleries he was a frequent visitor. He would normally come in the late afternoon, after a no doubt taxing series of work related meetings, come down to one of the viewing rooms, have a cup of tea, and quietly look at newly arrived works, and he really *looked* at them with an eye that was both knowledgeable and inquisitive. Occasionally something caught his eye that he felt he must have. As far as possible Jeremy liked to fund his purchases with cash flow from

'I still remember visiting my favourite exhibition of all time, the Chardin show at the Grand Palais, Paris 1979 and he has remained my favourite artist to this day, even despite HH [Howard Hodgkin], sometimes thought of as our contemporary C [Chardin].'

–A letter from Jeremy Lancaster to Sir Thomas Lighton

earnings and if the sum was relatively large, staged payments over a few months were often agreed; these were meticulously on time to the day, and he usually refused to take delivery of a new purchase until full payment had been made, but I suspect this was sometimes so that Serena could digest the previous acquisition before another one accompanied him home on the train from Paddington! Although Serena was rarely consulted in advance, she was always intrigued to see what the latest package might reveal, and completely shared his enthusiasm and interest.

Jeremy was not a fan of the social froth of the art world; he seldom went to private views of commercial gallery exhibitions and was even less enthusiastic about dinners. What he enjoyed was being able to quietly look at an exhibition in his own time, undisturbed.



Portrait of Jeremy Lancaster.



Robert Ryman, *Courier*, 1982 (Lot 11).

‘What he enjoyed was being able to quietly look at an exhibition in his own time, undisturbed.’

-Sir Thomas Lighton

He was always interested in the work of younger emerging artists, even at a time when his collecting was focused on the work of masters of the twentieth century. Evidence of this is that the very same day he purchased the magnificent Philip Guston painting, *Language I* (lot 8), he also bought a painting by Zebedee Jones whose technique intrigued him; the painting was to hang in the same room as the Ryman and Reinhardt.

Jeremy adamantly refused to use email and was not a fan of the Excel spreadsheet for his personal affairs. In his eyrie-like study on the top floor of the Gables he did, however, keep meticulous files about each work in his collection, recording loans and new literature references as they occurred; the whole collection was detailed on an immaculate hand written spreadsheet, in pencil so that it could be updated with the aid of a rubber. As the collection grew the spreadsheet occasionally required extension with the judicious use of Sellotape.

When Jeremy acquired the magnificent red Albers, *Study for Homage to the Square: Red Tetrachord* (lot 7) he paid what was then a premium price, but he recognised it was an outstanding picture. For the next couple of years when he came in, he would often say, partly in jest, ‘you know I think I overpaid for the Albers’. When another red painting of identical size sold at auction in 2014 for more than fifteen times what he had paid for his I rang him to let him know; he merely roared with laughter, but at least I felt I was finally forgiven.

To the best of my knowledge Jeremy never actually sold a painting outright; very occasionally to help fund the acquisition of something new, he would part exchange a work with Leslie Waddington or other dealers. This said, although sad to see the dispersal of his collection now, I am sure he would take great pleasure in the knowledge that this sale gives a new generation the chance to share his passion.

Sir Thomas Lighton is a former Chairman of the Society of London Art Dealers and was for many years Managing Director at Waddington Galleries. He now works as an independent art advisor.

**REMEMBERING
JEREMY LANCASTER**

BY RICHARD SLAWSON



Jeremy and I met in the unlikely circumstances of a Hunt Dinner, a far from natural habitat for either of us. Serena, his wife, spoke with amused tolerance of the constraints upon the family budget, even a holiday cancelled, in order that a painting might be bought. This was an enthusiasm I respected.

An early memory would appear to be an Anthony Green, amusing and sexy, but providing no indication of the direction that the collection was to take. Once at The Gables – the Lancaster family home in Gloucestershire – perhaps with an element of sentiment, it was hung in a position where it can but have been surprised by the company that it was to keep.

Returning from an early business trip to America, Jeremy spoke of the intended purchase of a Howard Hodgkin from the artist's New York dealer, though had cancelled the arrangement as too great an indulgence. Maybe I contributed to a change of mind, and some years later the painting was exchanged for an even more desired work, though by then in an entirely different financial empyrean.

Hodgkin was an enduring enthusiasm and constitutes a continuing theme through the collection; the wide range of his paintings can be seen as illustrating much of the artist's working life. Patrick Caulfield was another to be collected in some depth, as later was Josef Albers.

Initially, Jeremy's interest I believe was caught by a friend, a lecturer at an art college. This was to provide a private enthusiasm, quite apart from and in contrast to his business life but in which his eye and exploring mind could be challenged by the work of artists who lived and worked by very different and independent values. At first there was the intent to explore the contemporary and cutting-edge in style, subject matter and technique, reflected in paintings such as Lisa Milroy's *Three Skirts* (lot 49) and works by Alan Green, Tony Bevan, Stephen Mckenna, the then-topical, if bitter, *Banana Republic* by Terry Atkinson, the extraordinary work in both subject and technique (one of four, the others now at Tate Britain) by Art & Language and, in contrast, a 'drip' painting by Ian Davenport.

In parallel, the generation that shaped these artists came to be represented by works by William Scott, Hilton, Frost and Bill Gear and perhaps, following my suggestion and a visit to Redfern, the beautiful, early abstract by Pasmore.

The family home was bought with some expediency but had the advantage of an orangery built by the previous owner which had the capability of being converted to a gallery. It was an attractive, traditional, stone-built house contained within a secluded and private garden. If it seemed hardly large enough either for Jeremy or the growing collection,

it came to provide a warm and welcoming background in which the pictures were crowded, sometimes with curious conjunctions, but to colourful and striking effect. Jeremy enjoyed the village location and the base that it provided for long and regular walks through the Gloucestershire countryside.

He enjoyed a similar interest in traditional painting and our visits to exhibitions, galleries and country houses were varied: Charles Saatchi's Boundary Road gallery provided an early sight of American Minimalism, perhaps later leading to the acquisition of the Ryman, followed by the Reinhardt. A planned visit to Edinburgh to see the 'Poussin / Cézanne' exhibition, to which, at the last moment, he was unable to come, resulted subsequently in his waking early one Sunday morning, driving to the city, visiting the exhibition and returning home all within the day – a round trip of some six hundred miles!



Portrait of Jeremy Lancaster.





Howard Hodgkin, *Artificial Flowers*, 1975 (Lot 38).

‘Returning from an early business trip to America, Jeremy spoke of the intended purchase of a Howard Hodgkin from the artist’s New York dealer, though had cancelled the arrangement as too great an indulgence. Maybe I contributed to a change of mind and some years later the painting was exchanged for an even more desired work, though by then, in an entirely different financial empyrean.’

–Richard Slawson

Meeting by chance at an auction preview, I was asked if I might be able to bid that afternoon for a Hodgkin (lot 19), painted in America when the artist was in his teens and an exceptional survival for such an early work. In this I was successful, if embarrassed to find that I had exceeded the agreed limit. This oversight was lightly dismissed, the painting eventually to be lent to the Ashmolean and, upon the opening of the new restaurant following the museum’s redevelopment, selected for the cover of the menu. It seemed ironic that with the wealth of masterpieces from the world’s cultures on the floors below this juvenile work should enjoy such exposure. It led to a lunch still to be remembered.

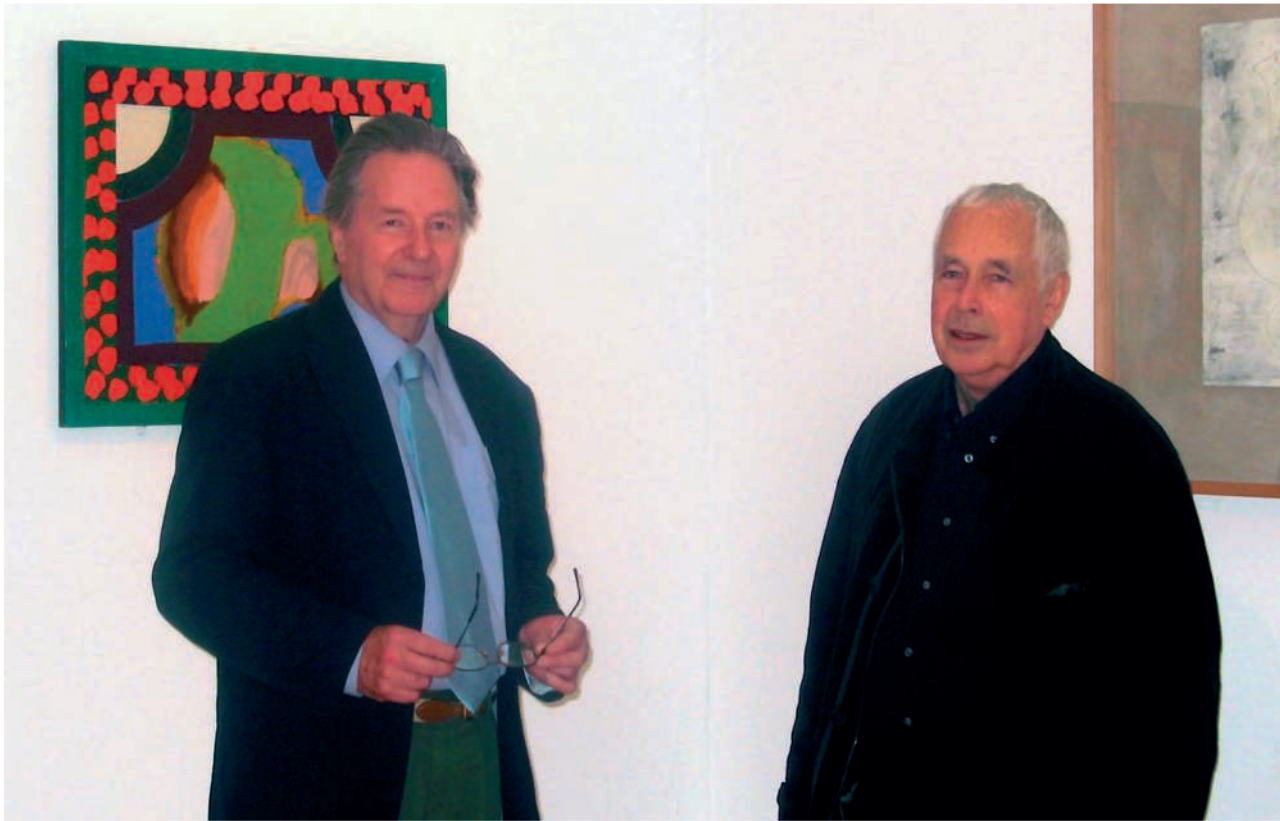
A visit to Compton Verney to see the Tilman

Riemenschneider ‘Madonna’ led to Jeremy and Serena joining a study tour of the artist’s work in Germany. There were also visits to explore the villas of Palladio and, as the politics allowed, a succession of tours to the historic sites of the Middle East.

Business in America provided the opportunity to visit many of the great galleries and collections and it was this connection that was to lead to the purchase of the two works by Philip Guston, surely one of the least expected artists to be found in an English country house.

The complexities and allusions of Kitaj intrigued Jeremy and among those that he acquired he was pleased to negotiate a significant, multi-layered work from Colin St John Wilson before it was to enter the collection at Pallant House. Perhaps it was a similar allusive element in the work of Avigdor Arikha that appealed and led to a significant representation by that artist. Jeremy was ever ready to lend his paintings and it was usual that one or more would be away at any one time; the request from the Louvre for the loan of *Studio Wall* (lot 31) was a source of particular satisfaction.

Jeremy’s father had been a Birmingham businessman and Jeremy was involved and supportive of the city. He followed his father as a member of the Council of Birmingham University and became a long serving Trustee of the Barber Institute. He made significant loans to the City Art Gallery,



Jeremy Lancaster and Howard Hodgkin.
Artwork: © The Estate of Howard Hodgkin.

‘Jeremy was his own tutor and the collection demonstrates the depth of his interest and profound commitment which came to be its own education. His searching eye and honed perception led to a wide ranging and discursive collection with masterpieces in contrasting areas.’

–Richard Slawson

substantially adding to the range and interest of the modern collection and encouraging its expansion. While Chair of the Regional Committee of the National Trust, he ensured the record and survival of the last of the city’s ‘back to back’ houses and the social history that they represented.

Upon retirement from full-time employment he accepted a non-executive appointment that required a London presence and was to provide the opportunity to see the significant exhibitions and allow regular visits to favoured galleries. The collection took a change of direction focusing upon small works by the early masters of the modern movement. Each was the subject of careful consideration, study and judgement and usually related to some key development in the artist’s life or work and when arranged in the sitting room of the London apartment, came to produce a jewel-like frieze of paintings by artists such as Picasso, Braque, Morandi, Giacometti, Miró

and de Staël, unsurprisingly accompanied by a small late Hodgkin he much admired.

Jeremy was his own tutor and the collection demonstrates the depth of his interest and profound commitment which came to be its own education. His searching eye and honed perception led to a wide-ranging and discursive collection with masterpieces in contrasting areas.

Abstemious in his personal life and very moderate in the rewards that he took from a strikingly successful business career, particularly by contrast with many of his contemporaries, the collection was acquired from carefully managed and moderate resources. Its value today, if in part a reflection of the remarkable changes that have occurred in the art market, is ultimately the reward of searching discernment and an astute eye.

Not a proud man, he would nonetheless have taken justified satisfaction from this record of the achievement of half a lifetime’s enthusiasm and exploration.

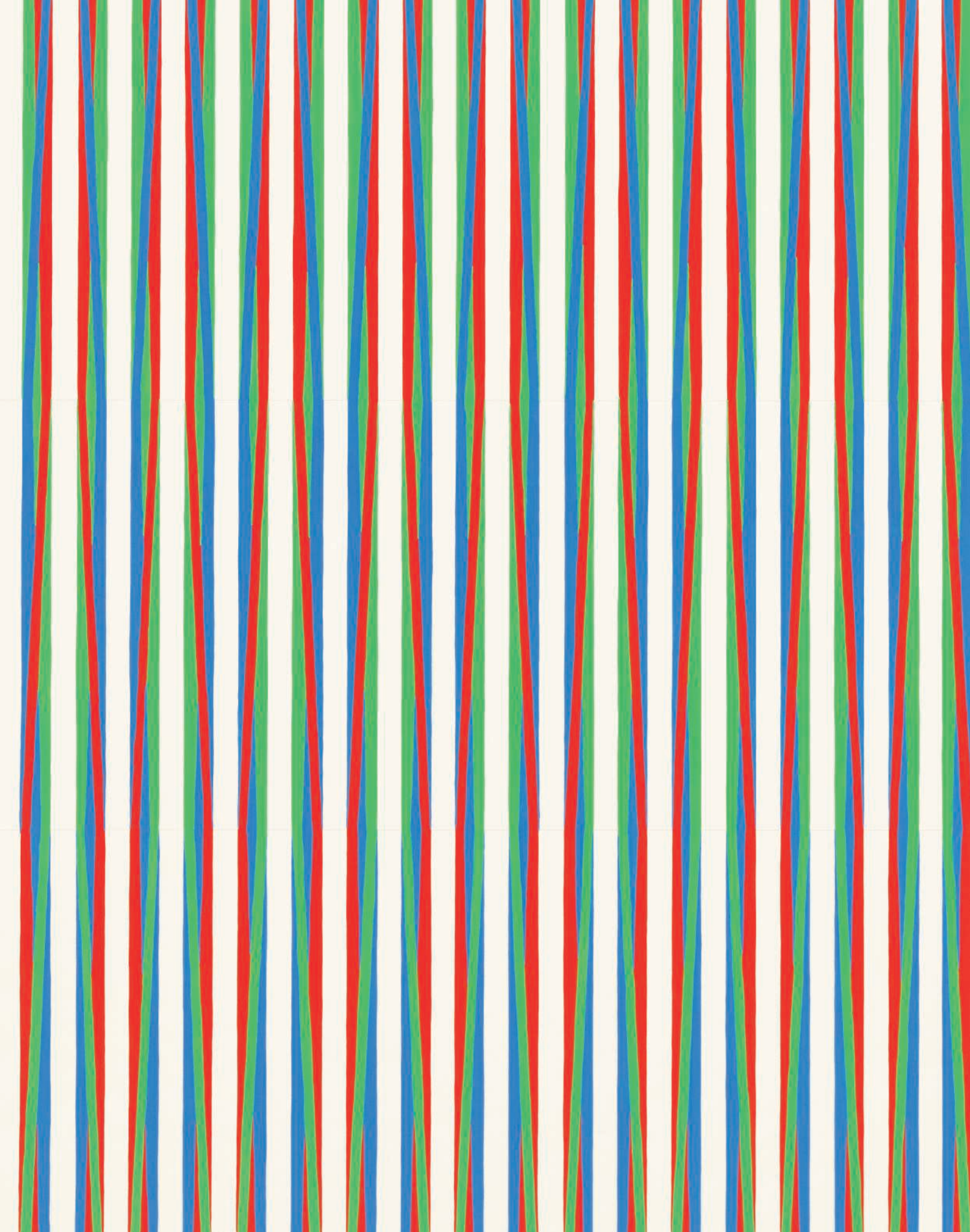
Richard Slawson is a retired architect. He was a founding Partner of what became a leading Birmingham-based practice, the work of which included numerous arts related projects. He has a lifetime’s interest in the arts and was materially involved in the development of Birmingham Museum and Art Gallery’s noted collection of Modern British paintings.





Philip Guston, *Language I*, 1973 (Lot 8) Lisa Milroy, *Three Skirts*, 1985 (Lot 49) and Ian Davenport, *Untitled*, 1990 © Ian Davenport, DACS 2019.





**THE JEREMY LANCASTER
COLLECTION**





Howard Hodgkin, *Tea Party in America*, 1948 (Lot 19).

A chorus of vivid colour, radical form and brilliant innovation, the Jeremy Lancaster Collection showcases some of the greatest achievements in post-war British painting, complemented by a stellar selection of European and American works. At its heart is a group of paintings by Howard Hodgkin spanning seven decades, ranging from the early figurative composition *Tea Party in America*, 1948 (lot 19) to the distilled, concentrated beauty of mature works like *Bombay Sunset*, 1972-1973 (lot 5), *Lawson, Underwood & Sleep*, 1977-1980 (lot 20) and *Flowerpiece*, 2004-2005 (lot 43). We bear witness as the artist refines memory, place and feeling into a beguiling language of glowing hues and abstract shape, enshrined in glorious, heavy painted frames. Hodgkin's sumptuous translation of observable things into expressions of emotional reality works in fascinating dialogue with a number of the collection's European still life paintings, including Giorgio Morandi's monastically poised *Natura morta*, 1946 (lot 33), Picasso's sunlit, intimate tribute to his studio *L'Atelier*, 1958 (lot 34), and Nicolas de Staël's near-abstract *Nature Morte au Fond Jaune*, 1952 (lot 35). 'If nature is de Staël's source and inspiration,' James Fitzsimmons wrote in 1953, 'he never sentimentalises or lets it do his work for him. His paintings are not only sensitive responses to light, space and mass; they exist in their own right, and their existence is secured by the artist's passionate feeling for paint and for tensions which exist only in art – on a flat, framed surface'. This intense artistic curiosity – a concern with what painting is for, and what it is capable of – underpins the whole of the collection, which displays a fine combination of painterly splendour and conceptual inquiry.

Born in Solihull in 1936, Jeremy Lancaster was an industrialist who oversaw the growth of the Midlands

plumbing and heating company Wolseley. Alongside his trade, he developed a keen eye that led to a lifelong intellectual engagement with twentieth-century art. After a youth spent devouring philosophy, military theory and Russian novels, Lancaster read English and History at Christ Church, Oxford, where he met his wife Serena. Following the birth of their four children, the couple moved to Cheltenham in the 1970s. Next door lived the sculptor Nick Stephens – a former classmate of David Hockney – who struck up a close friendship with Lancaster and introduced him to the art world. Over the years, Lancaster honed his interests, visiting every exhibition he could and travelling widely in search of new discoveries. He and his wife lived alongside their collection in their Gloucestershire home, where Lancaster kept meticulous handwritten records of every acquisition, noting literature references and choice pieces of information unearthed during research. The same attention to detail is palpable in the works he bought, many of which stand among the finest of their kind.

The collection offers a snapshot of the thriving cultural scene in which Lancaster quietly immersed himself. Many of the works were acquired through the dealer Leslie Waddington, and a number have passed through illustrious collections, including those of E.J. Power – one of the most important patrons of British art in the post-war years – Charles Saatchi, the architect Colin St John Wilson and the celebrated critic Herbert Read. Such distinguished provenance is testament not only to a shared championship of the London art world, but also to the exchange with the European and American avant-gardes in which Waddington and his clients played such a vital role. It is no coincidence that the Lancaster Collection began to grow around the same time as the Royal Academy's 1981 show



Frank Auerbach, *Head of E.O.W. I*, 1967 (Lot 22).

A *New Spirit in Painting* marked an important resurgence of international interest in the medium; the exhibition included work by artists such as Hodgkin, Guston, Auerbach, Ryman, Warhol, Freud, Hockney and Kitaj, all represented here. Later, Lancaster would generously lend important works to Birmingham's Ikon Gallery, City Art Gallery and Barber Institute of Fine Arts – where he served as a trustee – as well as making long-term loans to institutions including the Ashmolean and Fitzwilliam Museums in Oxford and Cambridge.

Continental highlights include two works by Jean Dubuffet, *Trois femmes nues au bois*, 1942 (lot 24) – owned for almost fifty years by his great friend Georges Limbour – and *Recensement*, 1979 (lot 16). The latter, from the artist's collaged *Théâtres de mémoire* series, provides an intriguing counterpart to the treatment of memory in Hodgkin's works. From across the Atlantic, meanwhile, comes Philip Guston's arresting *Language I*, 1973 (lot 8), in which individual objects – bricks, hobnailed boots, easel, sun – are presented like a hieroglyphic code to be deciphered. *Untitled (Two Hooded Figures)*, 1969 (lot 17), originally gifted by the artist to the famed critic Harold Rosenberg, sees Guston using an alter-ego to explore painting as a political act. Moving from Abstract Expressionism to figurative work, Guston made in some ways the opposite journey to Hodgkin; rebutting what he called the 'melancholy cliché' of Frank Stella's 'what you see is what you see', he insisted that 'Anything in life or in art, any mark you make has meaning and the only question is, "what kind of meaning"'. To return to London, perhaps the most striking affirmation of this statement can be found in Frank Auerbach's *Head of E.O.W.*, 1955 (lot 21) and *Head of E.O.W. I*, 1967 (lot 22), in

which painted marks accumulate to an astonishing, powerfully worked thickness that radically embodies the loaded intensity of Auerbach's long relationship with his muse Stella West.

For all the collection's importance across a range of post-war intellectual contexts, even the most cerebral works gathered here form an array of optical joy. The Pop-inflected scenes of Patrick Caulfield are alive with graphic vigour and invention, playing cleverly with flatness and depth; *View of the Ruins*, 1964 (lot 44) has a particular edge of Sixties cool, having first been sold by Robert Fraser, the larger-than-life gallerist who epitomised Swinging London. Josef Albers' *Study for Homage to the Square: Red Tetrachord*, 1962 (lot 7), a magnificent large-scale example of the artist's most renowned series, explores tonal relationships with an eye that dances between the coolly scientific and the outright romantic. Robert Ryman's *Courier*, 1982 (lot 11), once part of Saatchi's superlative collection of Minimalist works, deconstructs painting to a serene white *tabula rasa* of ground and support, letting real light take control in a masterpiece of poetic clarity. *Orphean Elegy 7*, 1979 (lot 10), meanwhile – a radiant 'curve painting' by Bridget Riley, surely Britain's greatest living abstract artist – is a superb demonstration of the chromatic bliss that can be conjured from an analytical approach to colour. From Riley's perceptual paradise to Hodgkin's passionate odes to memory and love, the Jeremy Lancaster Collection forms a celebration. A group of works come together in diverse harmony. The optical and the emotional, it becomes clear, are intimately entwined. As Riley herself once said, 'The pleasures of sight have one characteristic in common – they take you by surprise'.



BRIDGET RILEY (B. 1931)

Study no. 1 for Studio International Cover

signed, titled and dated 'Study no. 1 for Studio
International Cover Bridget Riley 71' (lower left)
gouache and pencil on paper
36 x 27¹/₈in. (91.4 x 69cm.)
Executed in 1971

£100,000-150,000
US\$130,000-180,000
€110,000-160,000

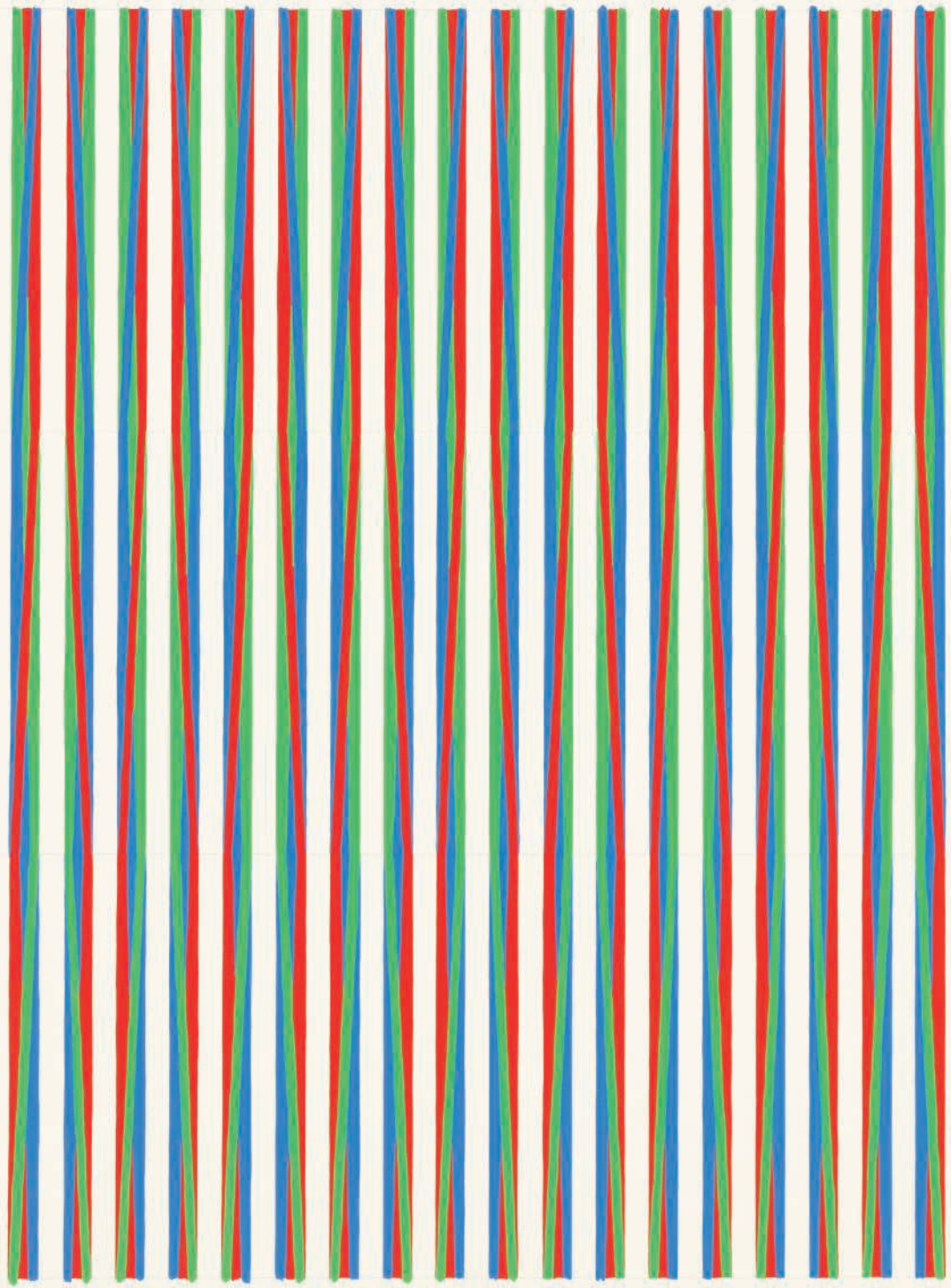
'No painter, dead or alive, has ever made us more
conscious of our eyes than Bridget Riley.'

-Robert Melville

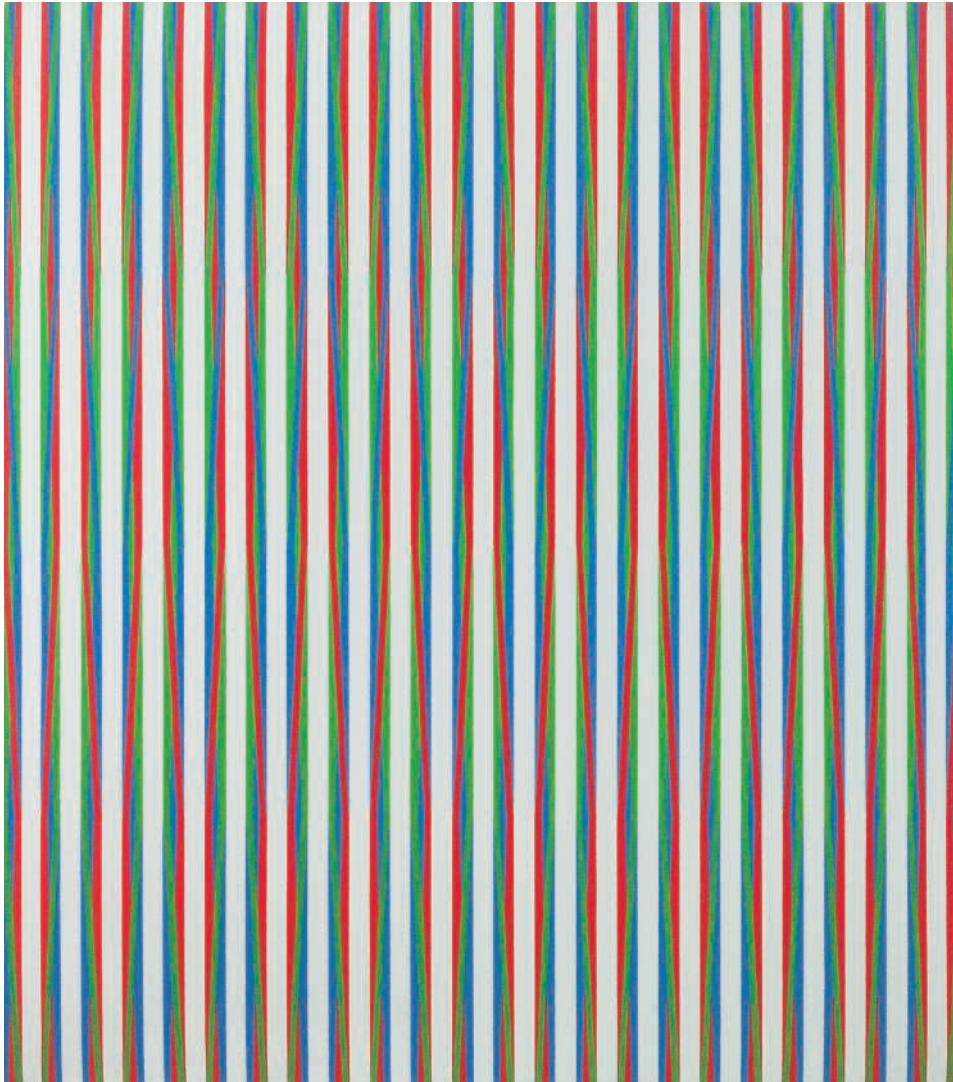
PROVENANCE:
Rowan Gallery, London.
Private Collection.
Juda Rowan Gallery, London.
Acquired from the above by
Jeremy Lancaster, 7 April 1983.

EXHIBITED:
London, Rowan Gallery, *Bridget Riley:
Drawings*, 1971.
London, The Hayward Gallery, *Bridget
Riley: Paintings and Drawings 1951-1971*,
1971, p. 79, no. 198.

LITERATURE:
Studio International, July-August
1971, vol. 182, no. 935 (another variant
illustrated in colour on the cover).



Study out for Studio 166 Eastwood Cover
R. - April Riley 71



Bridget Riley, *Zing 1*, 1971.
© Bridget Riley 2019. All rights reserved.

Executed in 1971, the present work is one of a series of studies for the pivotal painting *Zing 1* of the same year, and for the cover of *Studio International* published that summer. The issue coincided with Riley's landmark touring European retrospective, which completed its run to great acclaim at the Hayward Gallery, London, during this period. Both the present work and *Zing 1* featured in the exhibition, which attracted more than 40,000 visitors and earned Riley significant critical acclaim: Robert Melville, writing in the *New Statesman*, claimed that 'No painter, alive or dead, has ever made us more conscious of our eyes than Bridget Riley' (R. Melville, 'An Art Without Accident', *New Statesman*, 23 July 1971, p. 121). Acquired by Jeremy Lancaster in 1983, the present work offers an intriguing insight into Riley's process. The coloured stripe paintings

that dominated her *oeuvre* between 1967 and 1974 represent the cornerstone of her optical investigations: she would return to the format in the early 1980s. In *Zing 1*, she began to experiment with overlapping and entwining her thin pigmented strips, creating a chromatic complexity that would find extended expression in her subsequent curve paintings. Her preparatory works on paper, comprising pencil drawing with hand-mixed ribbons of gouache, provided a critical laboratory in which she calculated her increasingly daring perceptual effects. The present work demonstrates this draughtsmanship at its finest, documenting the precision with which the artist honed her understanding of colour, line and form. This October, Riley will return to the Hayward Gallery for the second installment of her current retrospective at the Scottish National Gallery, Edinburgh.

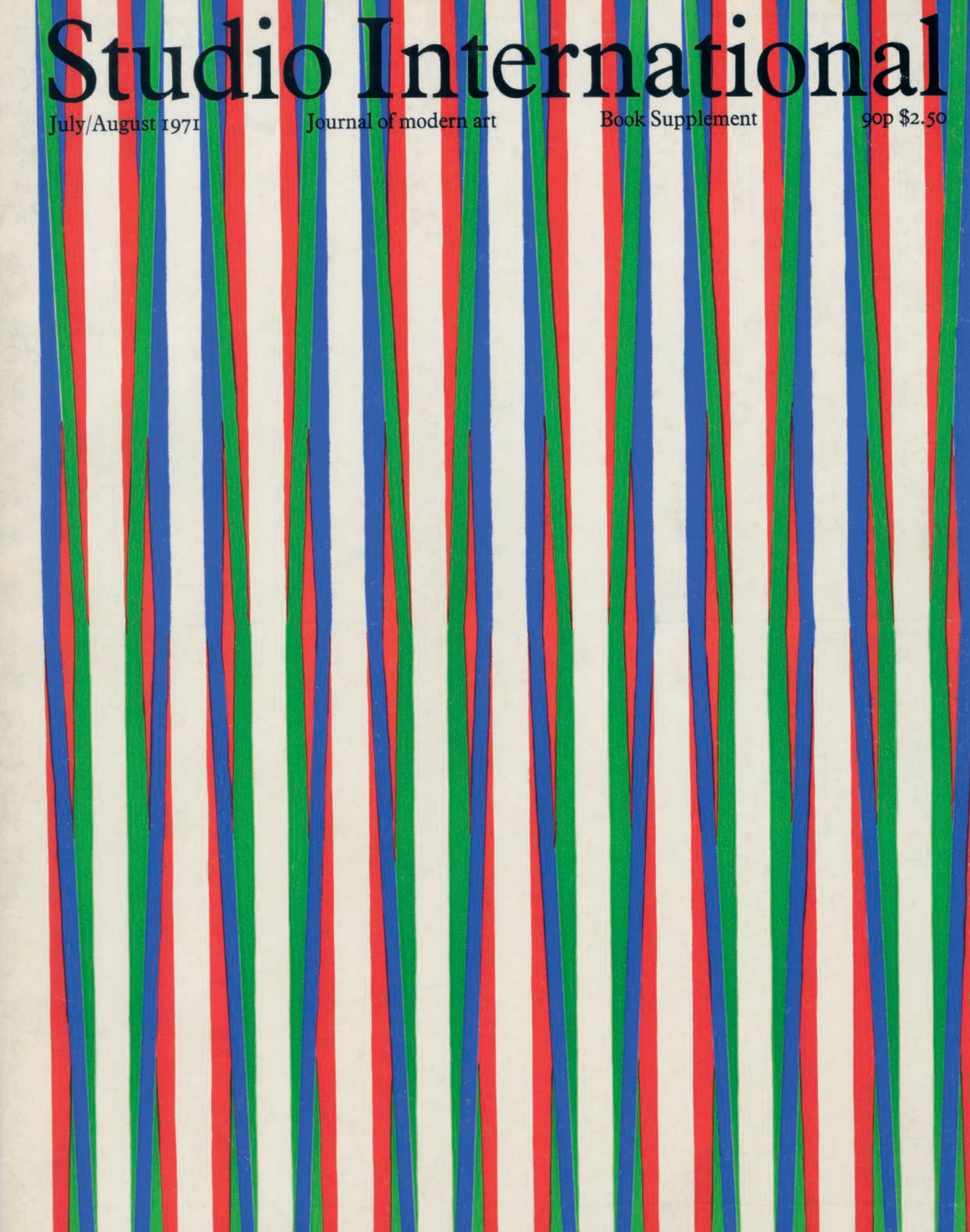
Studio International

July/August 1971

Journal of modern art

Book Supplement

90p \$2.50







Installation view, *Bridget Riley: Paintings and Drawings 1951-1971*, Hayward Gallery, London, 1971.
Photo: © John Webb. Courtesy Hayward Gallery.
Artwork: © Bridget Riley 2019. All rights reserved.

SEAN SCULLY (B. 1945)

3.17.89

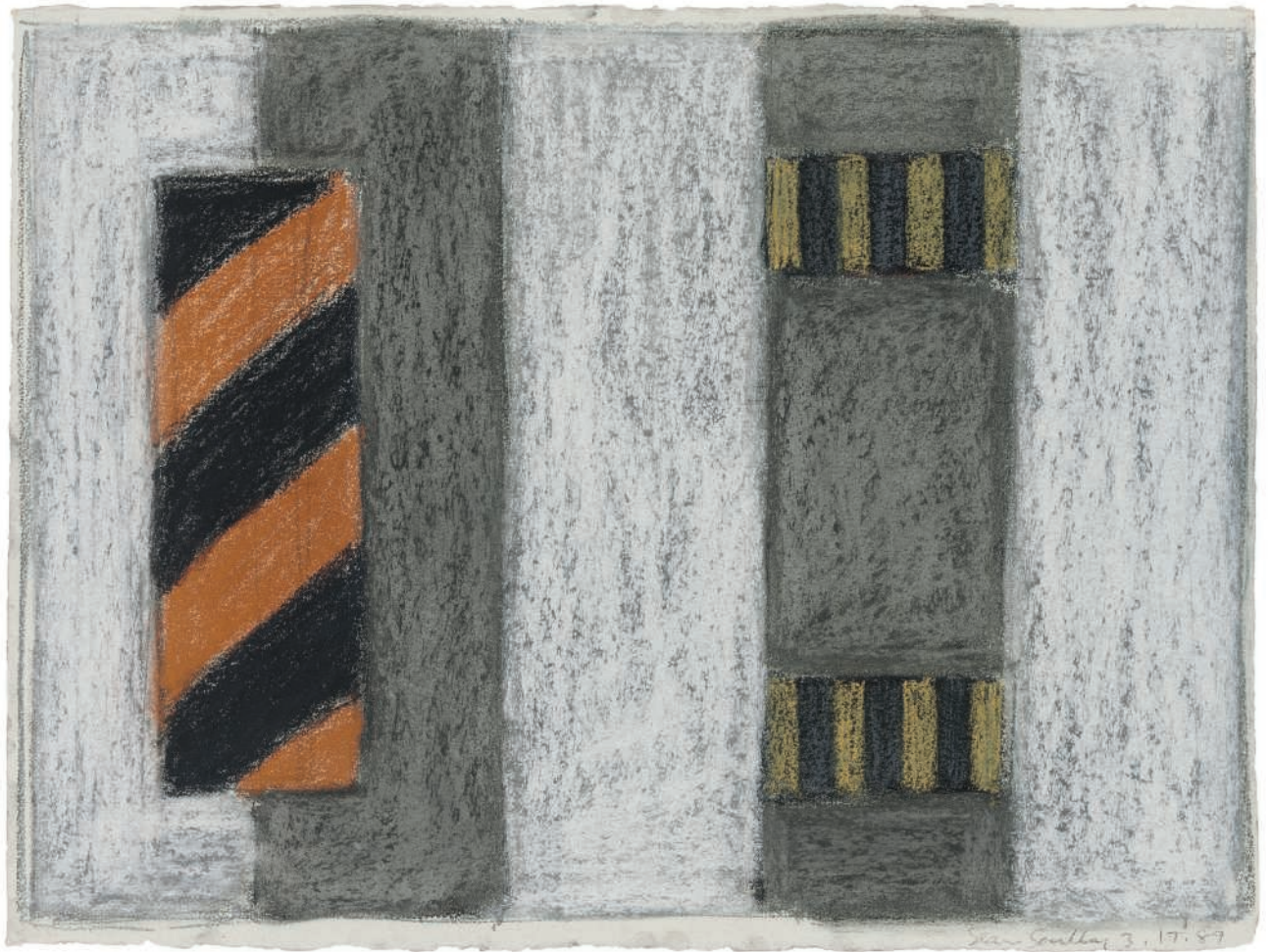
signed, titled and dated 'Sean Scully 3.17.89' (lower right)
charcoal and pastel on paper
22½ x 29⅞in. (57 x 76cm.)
Executed in 1989

£30,000-50,000
US\$37,000-61,000
€33,000-54,000

'With the pastels, I layer them endlessly and they have an extraordinary quality in relation to the time that they took to make – the layering of material pushed into the paper by hand, pressed in over and over and over again. I work on them, fix them, work on them, and fix them, many, many, many times. And then they take on some kind of other quality. I push the material about as far as it will go sometimes.'

-Sean Scully

PROVENANCE:
Mayor Rowan Gallery, London.
Acquired from the above by
Jeremy Lancaster, 27 April 1989.



Jean Soubey 3.17.87

BEN NICHOLSON (1894-1982)

1940-42

signed and dated 'Ben Nicholson 1940-42'; indistinctly inscribed and dedicated 'Molly Pritchard Lawn Road Flats Belsize Park Love from Ben...' (on the reverse)
oil and pencil on canvas-board, in the artist's frame
8½ x 7½in. (21.9 x 18.1cm.)
Painted in 1940-1942

£120,000-180,000
US\$150,000-220,000
€130,000-190,000

'Nicholson's sense of light, colour and space – and probably also of movement – was refreshed by his experience of sky, land and sea, so that there were always new things to attempt as well as tried ideas and methods to develop further.'

–Norbert Lynton

Ben Nicholson's *1940-42* was painted at the beginning of the Second World War, after the artist had left London with Barbara Hepworth and their three children for the safety of Cornwall. Composed of geometric forms of varying harmonious hues, this work can be seen as one of a number of culminating examples of the artist's form of minimal, 'constructive' abstraction that he had practiced throughout the latter part of the 1930s. Fusing the light and colours of the Cornish landscape with his pioneering artistic ideals, this work serves to illustrate the shift that occurred in Nicholson's work at this pivotal moment of his career.

Remaining in his collection for many years, in the 1960s Nicholson gave *1940-42* to his friend, the psychiatrist Molly Pritchard. Nicholson had befriended Pritchard in the 1930s when he lived with Hepworth in Hampstead. Pritchard's husband Jack was the founder of Isokon, a firm dedicated to the design and construction of modernist houses, flats and furniture in London. One of the most famous projects was the construction in 1934 of the Lawn Road Flats, also known as the Isokon Building, in Hampstead. The first modernist building made of concrete to be constructed in the UK, it became a centre for avant-garde activity in pre- and wartime London, with a host of artists and writers, including Piet Mondrian, George Orwell, Lee Miller and Henry Moore all living nearby. The Pritchards lived in the penthouse,

PROVENANCE:

Molly Pritchard, London (a gift from the artist in the 1960s), and thence by descent.

Their sale, Christie's London, 22 June 1993, lot 232, as 'Little L: 1940-42'.

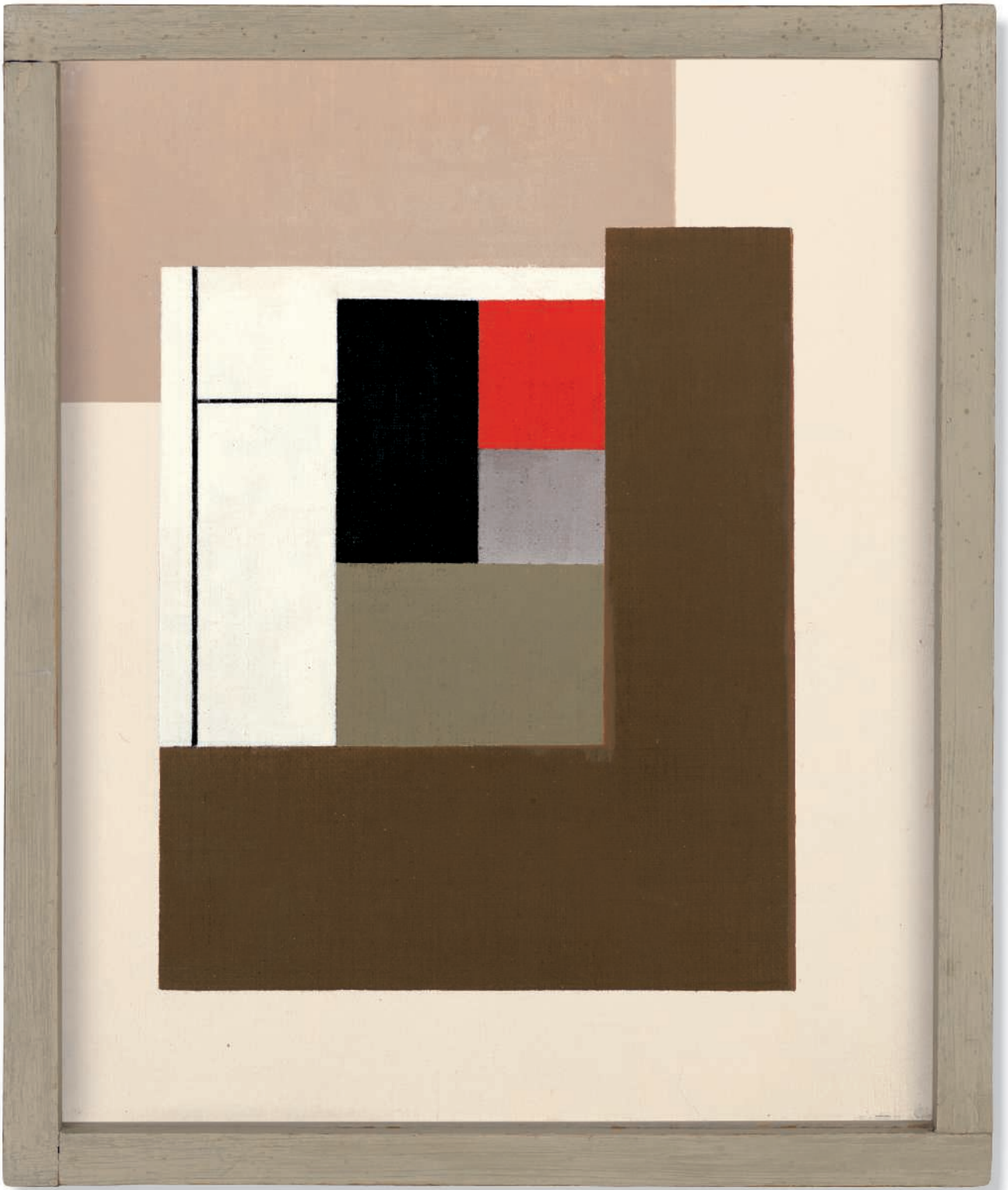
Private Collection, Los Angeles.

Anon. sale, Sotheby's New York, 11 May 2000, lot 88, as 'LITTLE L: 1940-42'.

Spink-Leger, London, June 2000.

Acquired from the above by Waddington Galleries, London.

Acquired from the above by Jeremy Lancaster, 2 November 2000.





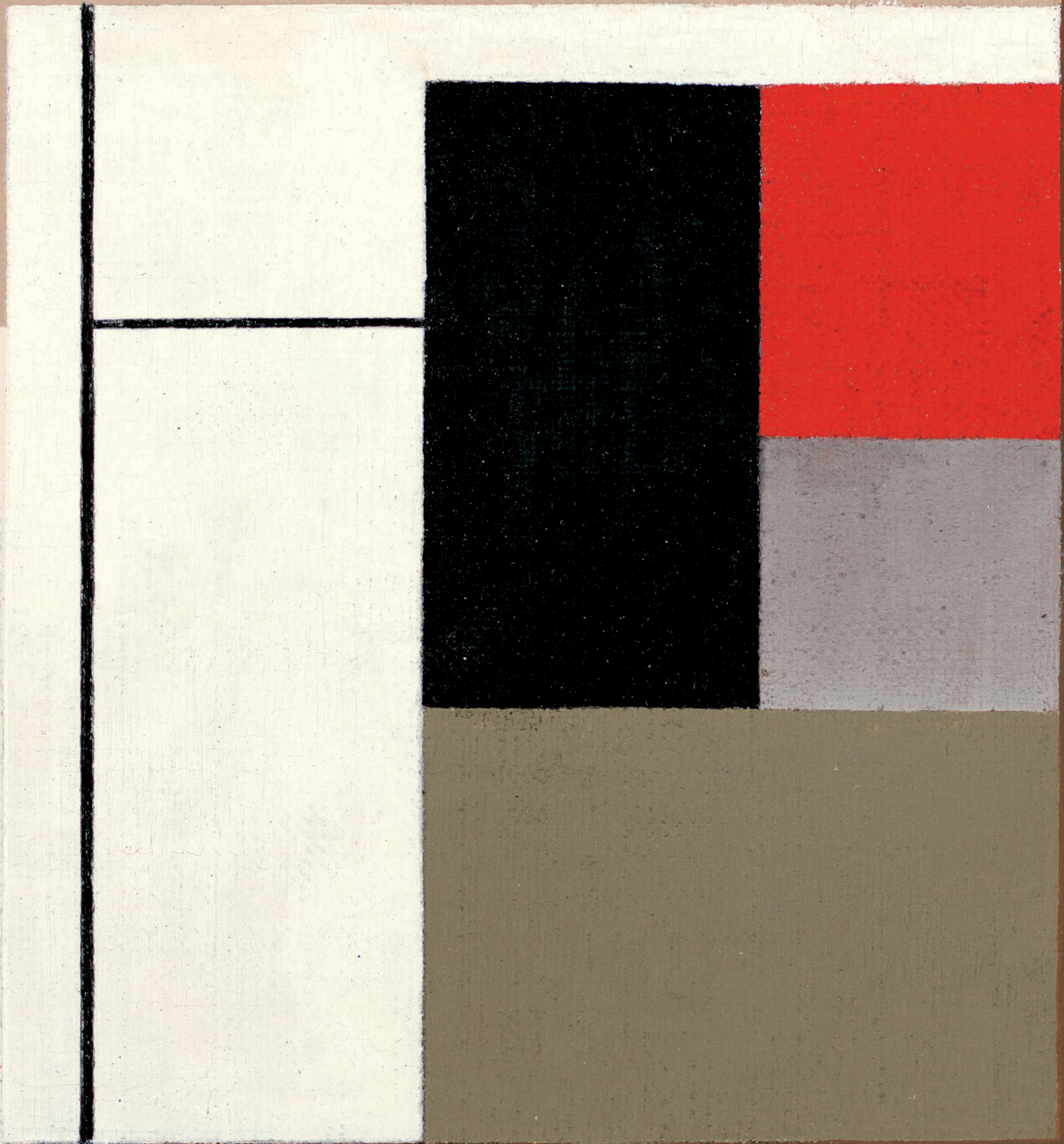
Isokon Building, London. Architecture by Avanti Architects Ltd / Wells Coates.
Photo: ©View Pictures/Universal Images Group via Getty Images.

while at various times other residents included Walter Gropius, Marcel Breuer, Laszlo Maholy-Nagy, Agatha Christie and Arnold Deutsch, the KGB spy and recruiter of the Cambridge Five.

In August 1939, as Britain stood on the brink of war, Adrian Stokes had invited Nicholson, Hepworth and their young family to spend the summer with them at their home in Carbis Bay, in St Ives. When war broke out in September, the family stayed on there, moving in the New Year into another house nearby called Dunluce. After a brief stay there, in July 1942 they moved into the more spacious, Chy-an-Kerris, situated on the other side of Carbis Bay. Upon settling in Cornwall, Nicholson immediately began promoting the Modernist principles and aesthetics that he had pioneered in London throughout the late 1930s. He wrote to Mondrian and Naum Gabo, imploring them to join him in South West England; while Mondrian declined, Gabo and his wife joined Nicholson and Hepworth a few months later, remaining together in Cornwall for the duration of the war.

The Cornish landscape had an immediate effect on Nicholson's work. Nicholson had, up until this point, created highly innovative non-representational works

in the form of his carved white reliefs and his series of paintings composed of geometric planes of pure colour. Uprooted from London, the centre of the British avant-garde, Nicholson suddenly found himself immersed in the expansive, sea-filled landscape of Cornwall. As a result, the natural world gradually began to make itself felt in Nicholson's work. The colours and the light of the vast grey skies, sandy beaches and sea entered his palette, and alongside his abstract works, he also began to return increasingly to nature. As Norbert Lynton has written, 'with every day Ben Nicholson's sense of light, colour and space – and probably also of movement – was refreshed by his experience of sky, land and sea, so that there were always new things to attempt as well as tried ideas and methods to develop further' (N. Lynton, *Ben Nicholson*, London 1993, pp. 187-188). While seemingly maintaining the same minimal mode of construction as his earlier works, 1940-42 can be seen to exemplify this shift. Composed of soft neutral tones accompanied by an intense cube of red, the composition is filled with an increased sense of tactility, the harmonious colours of its geometric forms infused with a sense of the soft light and rural landscape of Cornwall.



JOSEF ALBERS (1888–1976)

Construction in Red-Black-Blue

signed with the artist's monogram and dated 'A39' (lower right); signed, titled and dated 'Albers 1939 "Construction in Red-Black-Blue"' (on the reverse)
oil on masonite
31¾ x 32½in. (80.5 x 82.8cm.)
Painted in 1939

£180,000-220,000
US\$220,000-270,000
€200,000-240,000

'For me, abstraction is real, probably more real than nature.
I'll go further and say that abstraction is nearer my heart.
I prefer to see with closed eyes.'

–Josef Albers

Painted in 1939, Josef Albers' *Construction in Red-Black-Blue* is an early work that testifies to the artist's lifelong fascination with chromatic relations. Interlocked zigzags of the titular red, black and blue appear to simultaneously extrude and collapse into the painting's white background. With its simplified lines and blocks of colour, *Construction in Red-Black-Blue* resembles a woodblock print: indeed, Albers was a prolific printmaker, a medium he took up while studying and then teaching at the Bauhaus. After emigrating to the United States from Germany in 1933, Albers helped to establish a radically non-hierarchical arts curriculum underpinned by Bauhaus philosophies at Black Mountain College in North Carolina, where he taught artists including Robert Rauschenberg and Cy Twombly. When asked what he would teach at the new college, Albers responded, 'To open eyes'; decades later, he reflected, 'I have taught to learn to see' (J. Albers, interviewed for the Archives of American Art by S. Fesci, New Haven, CT, 22 June 1968). A study for the present work is held in the Yale University Art Gallery.

PROVENANCE:

George W. W. Brewster, Jr.,
Massachusetts (acquired directly from
the artist in 1941).
Mr. and Mrs Herbert Agoos,
Massachusetts (acquired from the above
in 1949).
Private Collection, Boston.
Waddington Galleries, London.
Acquired from the above by Jeremy
Lancaster, 10 October 2004.

EXHIBITED:

Birmingham, The Barber Institute of Fine
Arts, *Chance, Order, Change: Abstract
Paintings 1939-89*, 2016.

LITERATURE:

The American Home, vol. LXIV, no. 4,
April 1961 (illustrated in colour, p. 34).

This work will be included in the
*Catalogue Raisonné of Paintings by Josef
Albers* currently being prepared by the
Josef and Anni Albers Foundation and is
registered under no. 1939.1.1.





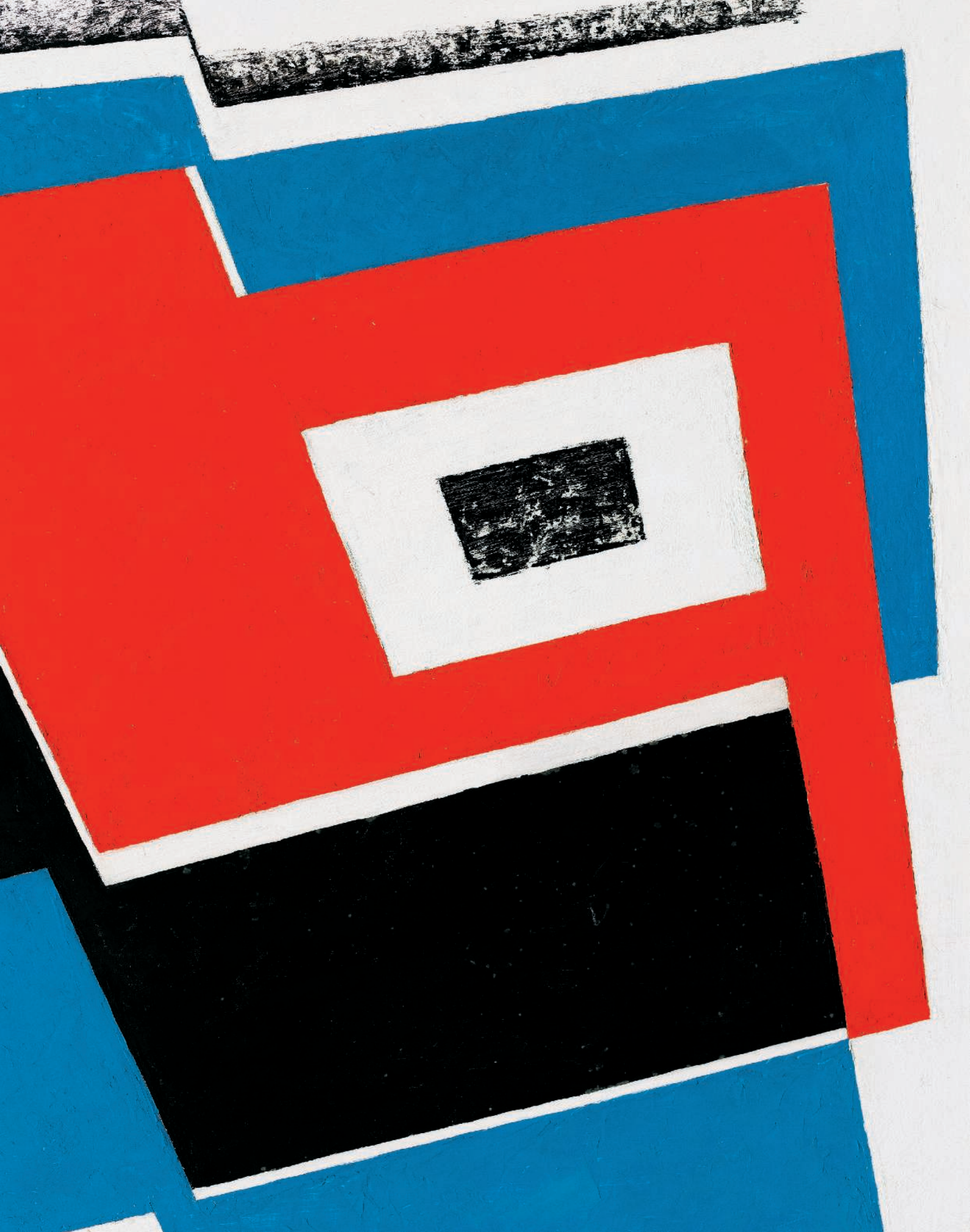
In the winter of 1935, while on holiday from Black Mountain College, Albers and his wife Anni travelled to Mexico, and the planar vibrancy of *Construction in Red-Black-Blue* evokes the pre-Columbian architecture and art that had so inspired the couple. They returned to the country on several occasions including in June of 1939, when they spent most of their time in Tlalpan where Albers was teaching. Mexico, the artist said, 'is truly the promised land of abstract art. For here it is already 1000s of years old' (J. Albers, quoted in D. Zhou, 'How Pre-Columbian Art Influenced Josef Albers', *Hyperallergic*, 23 March 2018). Despite Albers' incorporation of a flattened geometry, the works that initially emerged after that first trip to Mexico were still relatively painterly. By 1939, however, he sought a more regimented structure for his compositions which can be seen in the painted architecture and balanced forms of *Construction in Red-Black-Blue*. The influence of Russian Constructivism, too, is palpable in its clean lines and angular geometries. Its nested format, meanwhile, may be seen to anticipate Albers' seminal series *Homage to the Square*, in which he continued his chromatic and formal investigations.

'And in the end, the study of colour again is a study of ourselves.'

–Josef Albers

Above:
The present lot *in situ* in the Agoos home. Published in *The American Home*, Vol. 64, No. 4, April 1961. Photograph by Lisanti. © 2019 Hearst Magazines UK. Artwork: © The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York/DACS, London.

Opposite:
Detail of present lot.





Portrait of Howard Hodgkin, *circa* 1980.
Photo: David Montgomery/Getty Images.

**HOWARD HODGKIN:
A HISTORY IN PAINTING**

BY BILLY JOBLING





Howard Hodgkin in his studio, circa 1965.
 Photo: Tony Evans/Getty Images.
 Artwork: © The Estate of Howard Hodgkin.

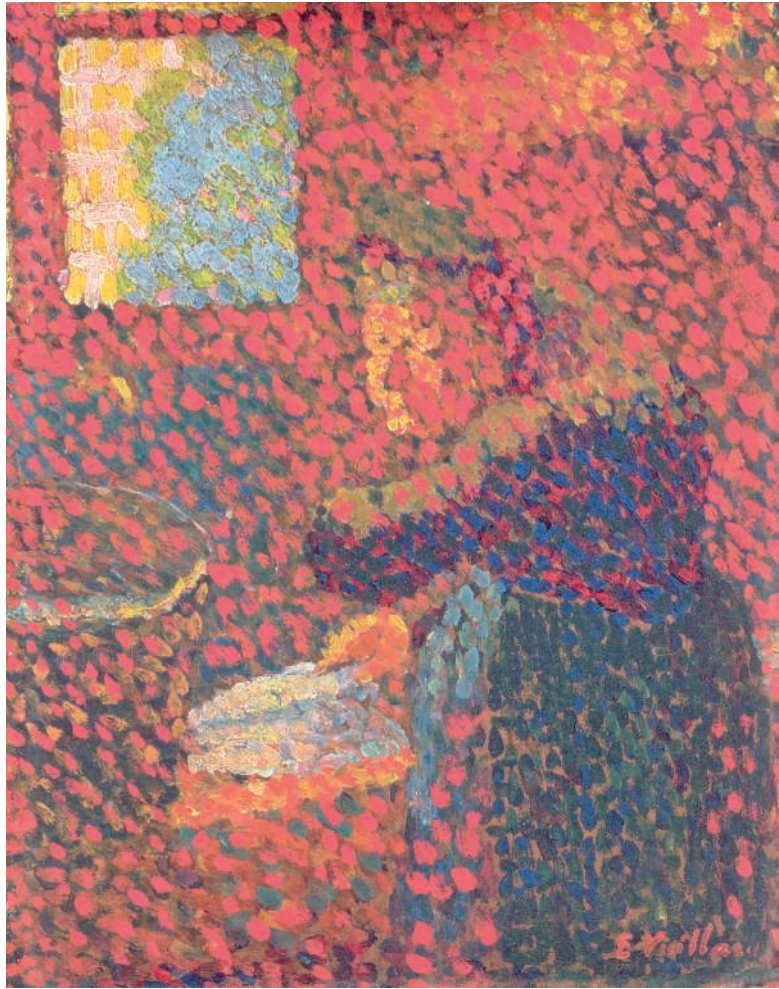
The paintings of Howard Hodgkin (1932-2017) are intense and beautiful things. Ablaze with jewel-like colour, often intimate in scale, and typically painted on wood – many incorporating heavy, painted frames – they are utterly distinctive, and fall neatly into no artistic movement or style. They are broadly autobiographical, and deeply evocative of places and people, but operate in their own abstracted language of colour and form. ‘I am a representational painter, but not a painter of appearances’, Hodgkin once said. ‘I paint representational pictures of emotional states’ (H. Hodgkin, quoted in E. Juncosa (ed.), *Writers on Howard Hodgkin*, London 2006, p. 104). He would sometimes work on a single picture for several years until it ‘returned’ the memory that sparked its creation, almost as if the painting were a magical object. Through the prismatic focus of Hodgkin’s remembering, his works glow with an extraordinary coalescence of sight and sensation, perception and passion.

The works in the Jeremy Lancaster Collection span seven decades of Hodgkin’s career, displaying the full range of his achievement. The earliest – painted when Hodgkin was just a teenager, and the first work documented in his catalogue raisonné – is *Tea Party in America*, 1948 (lot 19). Much like his breakthrough interior scene *Memoirs*, 1949, it sees Hodgkin

working in an esoteric figurative mode that anticipates the concerns of his mature practice: people gathered round a table fracture into zones of graphic pattern and hard, cloisonniste outline, set within the intricate textures of their surroundings. Two enormous, angular hands in the foreground – seemingly the young painter’s own – bring the viewer directly into the room (and into what looks like a rather overwhelming social milieu). The scene’s forceful rendering is alive with bright colour, betraying the early chromatic influence of the Abstract Expressionists. Hodgkin saw their work on his early trips to America, where he visited his aunt in Long Island; this work was painted during his second spell there. He learned vital lessons from the bold hues and emotional grandeur of works by de Kooning and Pollock, and would deliver an electric jolt to the world of post-war British painting in the years to come.

‘All Hodgkin’s pictures can be thought of as the grit of some experience pearled by reflection. They begin where words fail, evocations of mood and sensation more than visual records.’

–John McEwen



In *Mrs C*, 1966 (lot 41), a lively transitional work, Hodgkin's daring vision of portraiture begins to emerge. The subject is the wife of Bernard Cohen, a leading British abstractionist and friend of the artist. Depicted without recourse to figurative means, Mrs Cohen's presence instead takes the form of round, interlocking shapes in lavender, yellow and pale green, partly enclosed in dark emerald line, and set among a red and blue field of Hodgkin's trademark dappled brushmarks. These rhythmic blotches have echoes of the work of Édouard Vuillard, whom Hodgkin greatly admired: the French painter's 'Intimist' scenes conjure a dense psychological fabric from interiors and figures woven with similarly intricate, mottled patterns. In *Mrs C*, Hodgkin likewise creates an intimacy between painting and viewer by inviting close scrutiny of the picture's surface and subject, finding emotive expression in colour and texture rather than in physical likeness.

It was not until the 1970s that Hodgkin began to see major commercial success. *Bombay Sunset*, 1972-1973 (lot 5) is a standout work from this period, and bears exceptional provenance: it was once owned by the collector and patron E.J. Power, and in 1984 was featured in Hodgkin's British Pavilion exhibition for the 41st Venice Biennale. India was a wellspring of inspiration for Hodgkin, who visited the country annually from 1964, and had collected Indian miniature paintings since his schooldays. *Bombay Sunset*, deeply felt and richly redolent

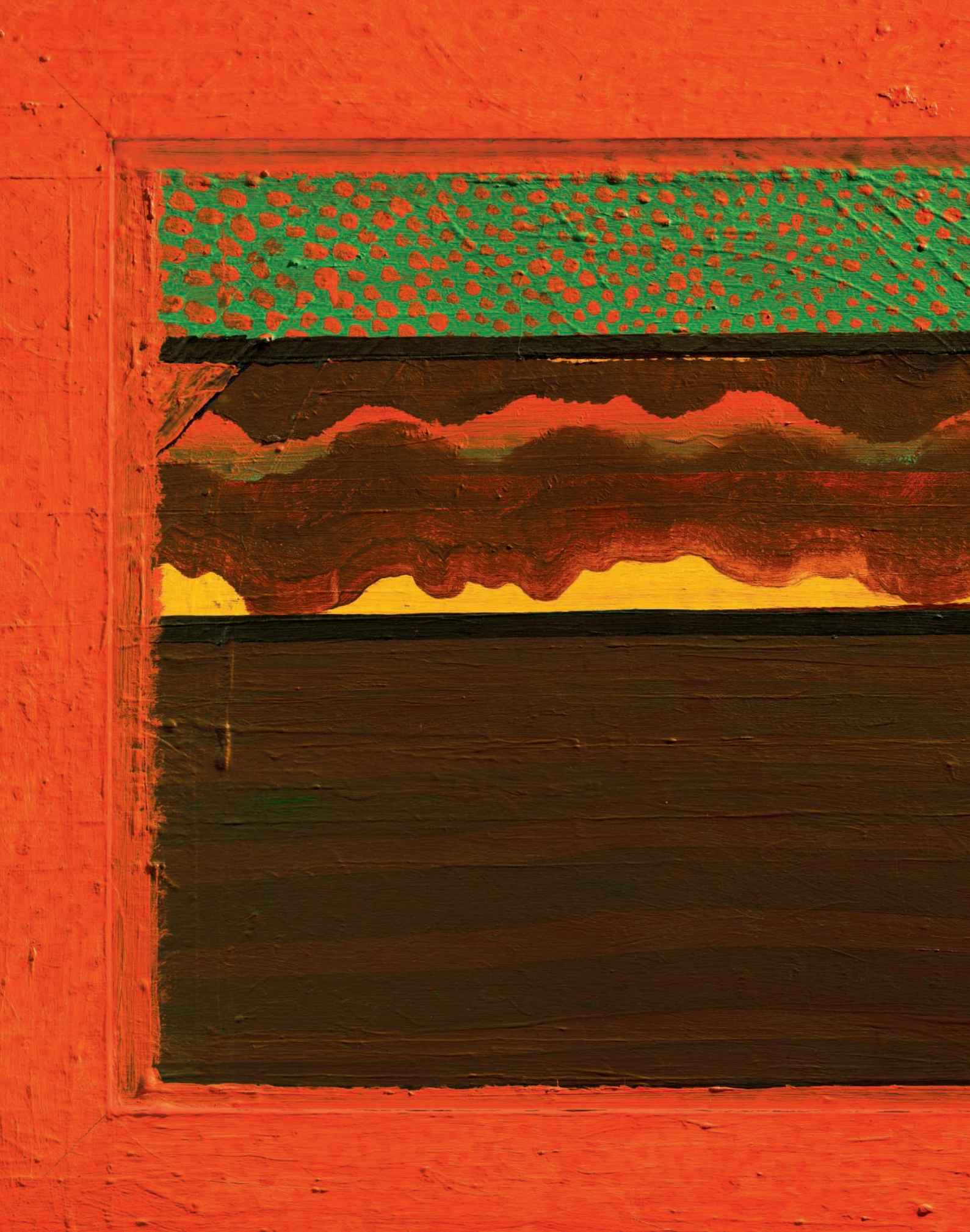
'No one paints like Howard Hodgkin does, yet, in his work one finds echoes of other painters ... Hodgkin, like ... Vuillard and Bonnard, has the ability to create with paint moods in which figures merge into the spaces that surround them.'

–Enrique Juncosa

Above:
Édouard Vuillard, *La Grand mère à l'évier*, circa 1890.
Private Collection.
Photo: © Christie's Images / Bridgeman Images.

Opposite:
Detail of Howard Hodgkin, *Mrs C*, 1966 (Lot 41)







‘I want to get the sort of evasiveness of reality into my pictures.’

–Howard Hodgkin

Above:
Installation view, *Howard Hodgkin: Painting India*,
The Hepworth Wakefield, 1 July - 8 October, 2017
(Lot 5, Howard Hodgkin, *Bombay Sunset*, 1972-1973
illustrated).
Photo: © Stuart Whipps & The Hepworth Wakefield.
Artwork: © Howard Hodgkin.

Opposite:
Detail of Howard Hodgkin, *Bombay Sunset*, 1972-1973
(Lot 5).

of place, is one of his masterpieces. ‘Life takes precedence over art or artifice, just as it does in the Indian painting he so admires’, wrote John McEwen in the Venice show’s catalogue. ‘This too is a fusion in which form, however multifarious, conveys the wanderings of the emotions. What could be more intrinsically expressive of such feelings than the clouds among the horizon of *Bombay Sunset*? What view could be more immediately recognisable, and yet so minimally contrived and described? The threatening clouds, the depth of space, the coming night, each suggestion made by marks not one of which is descriptive in itself. And yet no one, surely, could fail to identify with its mood of loneliness and regret – those molten clouds (how meltingly they convey oppressive heat) about to submerge the hopeful yellow of the day, the westward escape, the radiant grounds for optimism’ (J. McEwen, ‘Introduction’, *Howard Hodgkin: Forty Paintings*, exh. cat. British Pavilion, XLI Venice Biennale, 1984, p. 11).

Bombay Sunset features a broad, flat, orange-painted frame. The wooden surround becomes an integral part of the picture, making Hodgkin’s act of memory into an act of theatre. As Andrew Graham-Dixon has observed, ‘The habit of bracketing images within dense borders of patterned or monochrome paint ... often turns the paintings into views *through or into*. It is a device that lends them much of their intimacy. The density of Hodgkin’s painted frames casts them in the role of buffer states, shields of colour erected to shelter the fragile, evanescent images at the heart of a painting from too close and





Installation view, *Howard Hodgkin*, Tate Britain, London, 14 June - 10 September, 2006 (Lot 5, Howard Hodgkin, *Bombay Sunset*, 1972-1973 illustrated).
Photo: © Tate, London 2019.
Artwork: © The Estate of Howard Hodgkin.



David Hockney, *George Lawson and Wayne Sleep*, 1972-1975.
Tate Gallery, London.
Artwork: © David Hockney.
Photo: © Richard Schmidt.

immediate a contact with the world beyond the painting. It also turns his pictures into conduits, leading into private or secret worlds' (A. Graham-Dixon, *Howard Hodgkin*, London 1994, p. 74). *Artificial Flowers*, 1975 (lot 38), formerly held in the collection of Leslie Waddington, takes us into just such an inner sanctum. Within its faceted black frame, it displays a vivid still-life that itself seems to contain a pair of further frames – pictures within a picture – amid malachite spots, cool planes of blue, and exuberantly floral arcs of orange and red. While profoundly sincere in his work, Hodgkin was not above self-referential play. *Artificial Flowers* unfolds a formal game in a remembered space of scintillating, sumptuous colour.

In *Lawson, Underwood & Sleep*, 1977-1980 (lot 20), a highlight of the artist's major 2017 retrospective *Howard Hodgkin: Absent Friends* at the National Portrait Gallery, Hodgkin's painting reaches its most vibrant and sensuous. George Lawson was the partner of the dancer Wayne Sleep: the two had been introduced to one another by David Hockney – another friend and subject of Hodgkin's – who also worked on an unfinished double portrait of the pair from 1972-1975, now in the collection of the Tate. Hodgkin met Nick Underwood, a friend of the couple, in 1977, on a visit to Oral Roberts University in Tulsa, Oklahoma. Completed on a large scale over three years, *Lawson, Underwood & Sleep's* complex veils, bursts and lenses of colour build a bright,

'Vladimir Nabokov said that the first response to a work of art should be with the nape of the neck, but there is more going on in a Hodgkin painting than mere spine tingling. There is a complexity of reaction that functions on deeper, more cerebral levels too, and that demands further deliberation. The best of Hodgkin's paintings, and there are many of them, provoke this response, and this explains, I think, both the unique frisson his work delivers – its sheer pleasure quotient – and its ultimate seriousness.'

–William Boyd





PORTRAITS OF THE
ARTIST AND FRIENDS
1983-93

Lawson, Underwood & Sleep, 1977-1980 (Lot 20) illustrated.

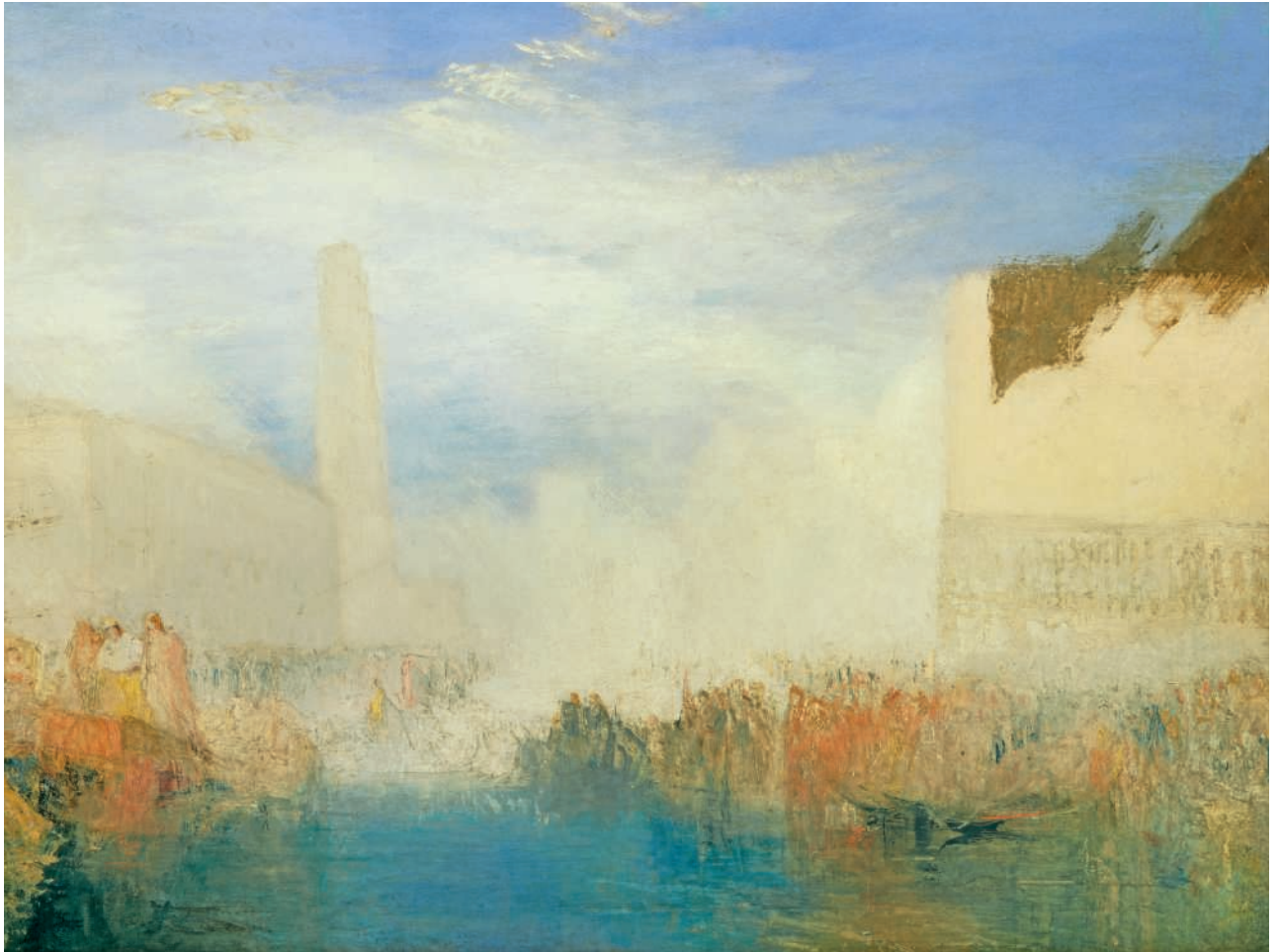
Installation view, *Howard Hodgkin: Absent Friends*, National Portrait Gallery, London, 2017 (Howard Hodgkin, *Lawson, Underwood & Sleep*, 1977-1980 (Lot 20) illustrated).
Photo courtesy National Portrait Gallery, London.
Artwork: © The Estate of Howard Hodgkin.



THE WINDOW AT ROME
Umberto Boccioni, 1911. Oil on canvas. 100 x 140 cm. The painting shows a view through a window of a colorful, abstract landscape. The scene is composed of geometric shapes and vibrant colors, including a yellow sun, a red and white striped area, a green field, and a blue sky. The foreground shows a green field with dark spots, possibly representing trees or bushes. The overall style is characteristic of the Futurist movement, emphasizing movement and perspective.







‘Hodgkin may often be *en voyage*, but not as a beholder (the Impressionist project). In place of a beholder, there is a rememberer. Both pursuits, that of the traveller and the collector, are steeped in elegiac feeling.’

–Susan Sontag

Above:
Joseph Mallord William Turner, *Venice, the Piazzetta with the Ceremony of the Doge Marrying the Sea*, circa 1835.
Tate Gallery, London.
Photo: © Tate, London 2019.

Opposite:
Detail of Howard Hodgkin, *Venice Sunset*, 1989 (Lot 6).

energetic picture of these overlapping relationships. Slanted bars of red encounter white flashes among dots of citric yellow; bright orange blotches hover over the whole, spilling out of a green and yellow frame. The painting’s aura is of warm reminiscence, tempered, as ever, by the elegiac edge of Hodgkin’s evocation of a moment lost to the past.

Apart from India, it was Venice that held the most central place in Hodgkin’s art and life. The same shifting, watery atmosphere that inspired Canaletto and Turner – perhaps the only British painter to whose brilliant, sun-struck colours Hodgkin’s can justly be compared – provided a perfect subject for his art of evanescence. When forty of his paintings were shown there for the 1984 Biennale, he hung them on walls painted his favourite *eau de nil* green to diffuse the shimmering light of the lagoon outside. *Venice Sunset*, 1989 (lot 6) makes use of that same liquid hue, employing audaciously simple strokes to convey the city’s ethereal radiance with breathtaking clarity. A dark orange sun hangs bruised in the sky, and the frame flames with Turner-esque fire. For Hodgkin, Venice came to represent a state of mind as much as a physical location. Here, as in all his greatest works, he distils his way of looking into a picture that is fervently personal yet universal in its appeal, a dispatch from private memory that is immediate and eloquent in its total, aching beauty.



In his later years, Hodgkin began to work with a greater economy and immediacy. While precise memories remained his starting point, his paintings underwent less arduous revision and reworking; he would instead spend a longer time premeditating his marks, which became more open and urgent. *Flowerpiece*, 2004-2005 (lot 43) exemplifies this late blooming of clarity. Paired swathes of graphite and dove grey float freely before a billowing field of green, red and peach, which flourishes over the broad painted frame. The effect is almost pastoral, as evocative of a sunlit summer garden as of subtle human communion. A lifetime of looking and longing can be felt in this fluid and tranquil space. 'Obviously, my language of forms has far more than a physical purpose,' Hodgkin once said. 'Alone in my studio, working on my pictures, more than anything, I long to share my feelings' (H. Hodgkin, 13 March 1995, in J. Elderfield and H. Hodgkin, *An Exchange*, in *Howard Hodgkin Paintings*, London 1995, p. 80).

Above:
Howard Hodgkin outside his studio in
Bloomsbury, London, circa 2010.
Photo: Eamonn McCabe/Getty Images.

Opposite:
Detail of Howard Hodgkin, *Flowerpiece*,
2004-2005 (Lot 43).



HOWARD HODGKIN (1932–2017)

Bombay Sunset

signed, titled and dated 'Bombay Sunset
Howard Hodgkin 1972-73' (on the reverse)
oil on wood
33½ x 36½in. (85 x 92.3cm.)
Painted in 1972-1973

£500,000-700,000
US\$610,000-850,000
€550,000-760,000

'Life takes precedence over art or artifice, just as it does in the Indian painting he so admires. This too is a fusion in which form, however multifarious, conveys the wanderings of the emotions. What could be more intrinsically expressive of such feelings than the clouds among the horizon of *Bombay Sunset*?'

—John McEwen

PROVENANCE:

Kasmin Gallery, London.
Waddington Galleries, London.
E. J. Power, London (acquired from the above in December 1974).
Charles Ewart.
Waddington Galleries, London.
Private Collection, London.
Waddington Galleries, London.
Acquired from the above by Jeremy Lancaster, 5 January 2000.

EXHIBITED:

Oxford, Museum of Modern Art, *Howard Hodgkin: Forty-five paintings 1949-1975*, 1976, no. 39 (illustrated in colour, p. 61). This exhibition later travelled to London, Serpentine Gallery; Leigh, Turnpike Gallery; Newcastle upon Tyne, Laing Art Gallery; Aberdeen, Aberdeen Art Gallery and Sheffield, Graves Art Gallery.
London, Tate Gallery, *Howard Hodgkin: Indian Leaves*, 1982, p. 14 (illustrated in colour, p. 15).
Venice, British Pavilion Venice Biennale XLI, *Howard Hodgkin: Forty Paintings, 1973-84*, 1984-1985, pp. 11 & 16 (illustrated in colour, p. 17). This exhibition later travelled to Washington D.C., Phillips Collection, no. 25; New Haven, Yale Center for British Art; Hannover, Kestner-Gesellschaft, pp. 38 & 133 (illustrated in colour, p. 39) and London, Whitechapel Gallery.
Dublin, Douglas Hyde Gallery, *Howard Hodgkin, Small Paintings 1975-1989*, 1991.
Dublin, Irish Museum of Modern Art, *Howard Hodgkin, Paintings Retrospective*, 2006-2007, p. 220, no. 12 (illustrated in colour, p. 82). This exhibition later travelled to London, Tate Britain and Madrid, Museo Nacional Centro de Arte Reina Sofía.
Wakefield, The Hepworth Wakefield, *Howard Hodgkin: Painting India*, 2017, pp. 15 & 90, pl. 5 (illustrated in colour, pp. 15 & 36).

LITERATURE:

J. McEwen, 'Howard Hodgkin—Indian Leaves', in *Studio International*, vol. 196, January-February 1983 (illustrated in colour, p. 57).
K. Baker, 'Too Much and/ or Not Enough: A Note on Howard Hodgkin', in *Artforum*, vol. 23, February 1985, p. 61.
V. Raynor, 'At Yale, The 'Afterthoughts' of Howard Hodgkin', in *The New York Times*, 10 February 1985 (illustrated in colour, p. 24).
J. Higgins, 'In a Hot Country', in *ARTnews*, vol. 84, Summer 1985, pp. 63 & 65.
M. Vaizey, 'The Intimate Room Within', in *The Sunday Times*, 29 September 1985.
K. Clements, 'Artists and Places Nine: Howard Hodgkin', in *The Artist*, August 1986 (illustrated in colour on the cover).
A. Thorkildsen, 'En samtale med Howard Hodgkin', in *Kunst og Kultur*, September 1987 (illustrated in colour, p. 228).
A. Graham-Dixon, *Howard Hodgkin*, London 1994, pp. 114 & 191 (illustrated in colour, p. 111).
M. Price, *Howard Hodgkin Paintings*, London 1999, pp. 161-162 (illustrated in colour, p. 44; illustrated, p. 161).
E. Juncosa (ed.), *Writers on Howard Hodgkin*, Dublin 2006, pp. 123 & 203 (illustrated in colour, pp. 30-31).
M. Price, *Howard Hodgkin: The Complete Paintings*, London 2006, pp. 118 & 418, no. 112 (illustrated in colour, p. 119).
J. Thompson, *How to Read a Modern Painting: Understanding and Enjoying the Modern Masters*, London 2006 (illustrated in colour, p. 346).
S. Lee, 'Sir Howard Hodgkin Obituary', in *The Guardian*, 8 March 2017.
J. Wullschlager, 'Howard Hodgkin: Painting India—marvellous, significant, upbeat', in *The Financial Times*, 7 July 2017.

Please refer to the catalogue entry on pp. 51-66.







HOWARD HODGKIN (1932–2017)

Venice Sunset

signed, titled and dated 'Howard Hodgkin
Venice Sunset 1989' (on the reverse)
oil on wood
10¼ x 11¼in. (26 x 30cm.)
Painted in 1989

£180,000-220,000
US\$220,000-270,000
€200,000-240,000

'Hodgkin's Venice is not really a place, but rather a set of ideas, attitudes and feelings ... it is a place where things are seen, dimly, through veils of dense obscuring atmosphere, where objects metamorphose into barely perceptible apparitions.'

–Andrew Graham-Dixon

PROVENANCE:

Anthony d'Offay Gallery, London.
Acquired from the above by Jeremy
Lancaster, 11 November 1993.

EXHIBITED:

Nantes, Musée des Beaux-Arts, *Howard Hodgkin: Small Paintings 1975-1989*, 1990, p. 78, no. 27 (illustrated in colour, p. 79). This exhibition later travelled to Barcelona, Centre Cultural de la Fundació Caixa de Pensions; Edinburgh, Scottish National Gallery of Modern Art and Dublin, Douglas Hyde Gallery.
Rome, The British School at Rome, *Howard Hodgkin: Seven Small Pictures*, 1992.
London, Anthony d'Offay Gallery, *Howard Hodgkin, Recent Paintings*, 1993-1994, no. 7. This exhibition later travelled to New York, Knoedler & Company.
New York, The Metropolitan Museum of Modern Art, *Howard Hodgkin: Paintings 1975-1995*, 1995-1996. This exhibition later travelled to Fort Worth, The Modern Art Museum; Dusseldorf, Kunstverein für die Rheinlande und Westfalen and London, Hayward Gallery.
Birmingham, Birmingham Museum and Art Gallery (on long term loan since 2005).
Dublin, Irish Museum of Modern Art, *Howard Hodgkin, Paintings Retrospective*, 2006, no. 39 (illustrated in colour, unpagged). This exhibition later travelled to London, Tate Britain and Madrid, Museo Nacional Centro de Arte Reina Sofia.
New Haven, Yale Center for British Art, *Howard Hodgkin: Paintings 1992-2007*, 2007.

LITERATURE:

A. Graham-Dixon, *Howard Hodgkin*, London 1994, p. 192 (illustrated in colour, p. 67).
M. Price, *Howard Hodgkin Paintings*, London 1995, p. 25, no. 240 (illustrated in colour, p. 103; illustrated, p. 193).
R. Schiff & A. M. Holmes, 'The Subject in Question', in *Artforum International*, vol. xxxiv, no. 5, January 1996, p. 65 (illustrated in colour, p. 64).
A. Searle, 'Howard Hodgkin at the Hayward Gallery', in *The Guardian*, 3 December 1996 (illustrated in colour, pp. 9-10).
M. Gayford, 'Colour Conundrum', in *The Spectator*, 14 December 1996, pp. 80-82 (illustrated in colour, p. 80).
M. Price, *Howard Hodgkin: The Complete Paintings*, London 2006, p. 420, no. 240 (illustrated in colour, p. 250).

Please refer to the catalogue entry
on pp. 51-66.







JOSEF ALBERS (1888–1976)

Study for Homage to the Square: Red Tetrachord

signed with the artist's monogram and dated 'A62' (lower right); signed and dated 'Albers 1962', titled and inscribed with a handwritten description of media used 'Study for Homages to the Square: Red Tetrachord' (on the reverse)
oil on masonite
30 x 30in. (76.2 x 76.2cm.)
Painted in 1962

£600,000-800,000
US\$730,000-970,000
€650,000-870,000

'If one says "Red" (the name of a colour) and there are 50 people listening, it can be expected that there will be 50 reds in their minds. And one can be sure that all these reds will be very different.'

–Josef Albers

Painted in 1962 – the year before Josef Albers published his now-legendary treatise *Interaction of Colour – Study for Homage to the Square: Red Tetrachord* is a rare and exceptional work from the series that defined the artist's career. Originally held in the collection of E.J. Power, before being acquired by Jeremy Lancaster in 1993, it is the last red painting that Albers produced until 1966. Presented in its original frame, its title refers to a musical progression of four notes, here represented by the four tones of red. Like keys held on a piano, the hues swell and combine hypnotically, and the thinness of the pigment reveals a luminescent flux. Albers devoted over two decades of his life to his *Homages to the Square* series, which remains one of the twentieth century's great investigations into the perception of colour. Begun in 1950 and relentlessly pursued until the artist's death in 1976, each painting presents concentric squares of differing hues. Though Albers titled his paintings 'Homage to the Square', he viewed the shape as a vector for exploring the relationship between different tonalities; the square was simply a stabilising form subservient to his 'craziness' for colour (J. Albers, quoted in N. Welliver, 'Albers on Albers', *Art News*, Vol. 64 No. 9, January 1966, p. 69). Albers' red paintings stand among some of the finest expressions of his theories – among them *Homage to the Square: Broad Call*, 1967 (Museum of Modern Art, New York) – and the colour's perceptual properties held particular fascination for the artist. 'If one says "Red" (the name of a colour) and there are 50 people listening', he explained, 'it can be expected that there will be 50 reds in their minds. And one can be sure that all these reds will be very different' (J. Albers, quoted in P. Sloane, *The Visual Nature of Colour*, New York 1989, p. 1).

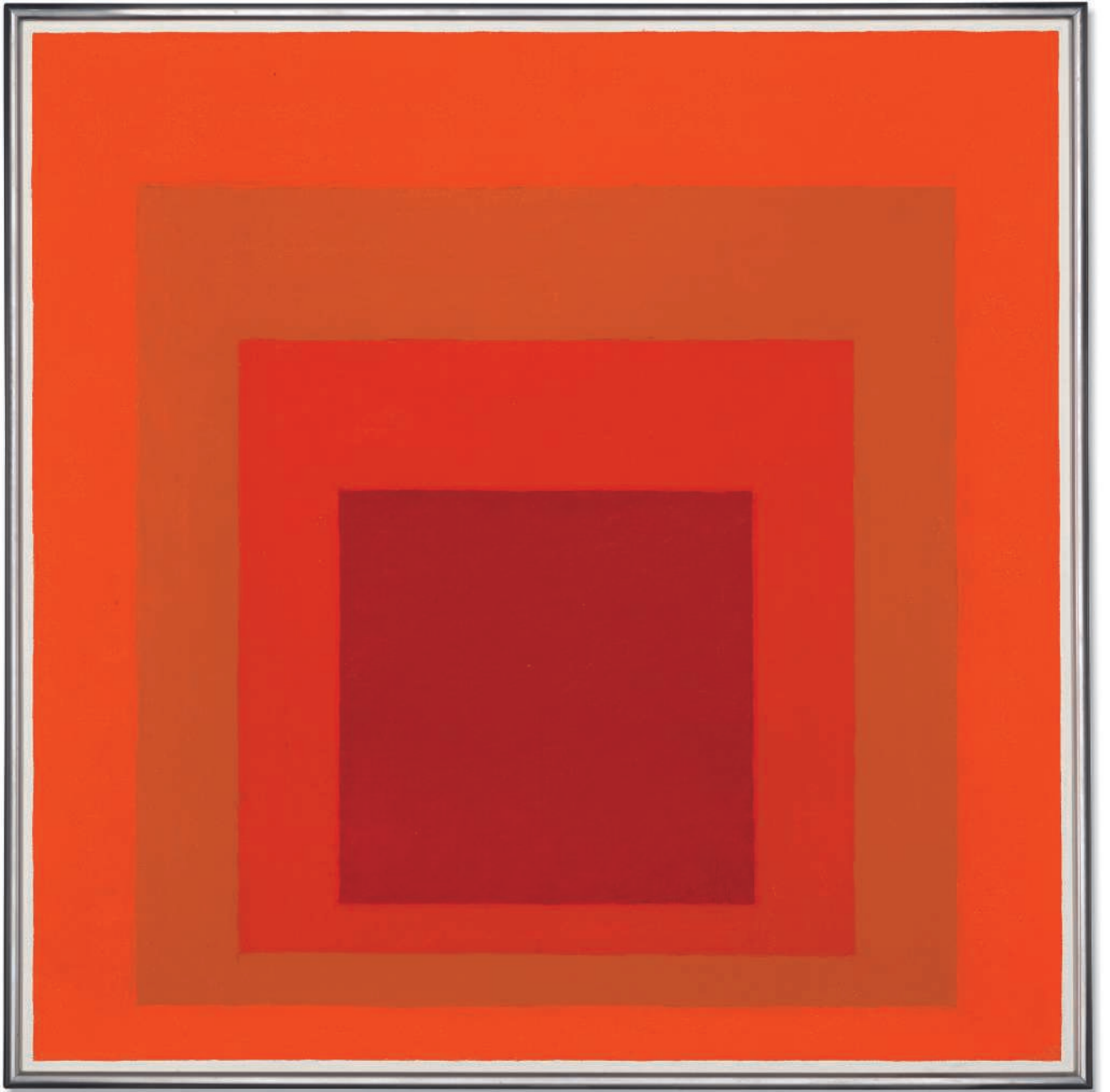
PROVENANCE:

Sidney Janis Gallery, New York.
E.J. Power, London (acquired from the above in 1964).
Waddington Galleries, London (acquired from the above in 1991).
Acquired from the above by Jeremy Lancaster, 7 April 1993.

EXHIBITED:

New York, Sidney Janis Gallery, *Albers: Homage to the Square: 40 New Paintings by Josef Albers*, 1964.
London, Waddington Galleries, *Josef Albers: Homages to the Square and Structural Constellations*, 1996, p. 41, no. 31 (illustrated in colour, p. 33).
Birmingham, The Barber Institute of Fine Arts, *Chance, Order, Change: Abstract Paintings 1939-89*, 2016.

This work will be included in the *Catalogue Raisonné of Paintings by Josef Albers* currently being prepared by the Josef and Anni Albers Foundation and is registered under no. 1962.1.55.





Albers painted the Homages flat on a table and used a palette knife to spread his pigments – which were often squeezed directly from the tube – onto the rough side of a Masonite board. Using fixed measurements, the artist restricted each composition to one of four designs, yet the results are far from uniform or even similar, each an expression of radiant colour. As the artist said, ‘Some painters consider colour an accompaniment of, and therefore subordinate to, form or other pictorial content. To others, and today again, in an increasing number, colour is the structural means of their pictorial idiom. Here colour becomes autonomic. My paintings are presentative in the latter direction. I am interested particularly in the psychic effect – aesthetic experience caused by the interaction of colours’ (J. Albers, quoted in G. Hamilton, *Josef Albers—Paintings, Prints, Projects*, exh. cat., Yale University Art Gallery, New Haven, 1956, p. 36). In the earliest paintings, the colours seem opaque and impenetrable, each band decidedly distinct from the others. By the late 1950s, however, Albers’ paint became more translucent, the colours yielding gracefully to one another. If the early works evoked a sensation of linear perspective, these paintings – writes Charles Darwent – ‘take on a depth that comes from ... colour itself’ (C. Darwent, *Josef Albers: Life and Work*, London 2018, p. 42). In the present work, music serves as an apt metaphor: the four hues resound like a carefully-tuned chord or scale, each component held in delicate, trembling balance with its neighbouring tones.

‘Art must do more than
Nature. That’s why it’s art.’

–Josef Albers

Josef Albers,
Homage to the Square: Broad Call, 1967.
Museum of Modern Art (MoMA), New York.
Artwork: © The Josef and Anni Albers Foundation
/ DACS 2019.
Photo: © 2019. Digital image, The Museum of
Modern Art, New York/Scala, Florence.
Acc. n.: 664.1967.



Josef Albers with his class at Black Mountain College, North Carolina.
Photo: Genevieve Naylor/Corbis via Getty Images.
Artwork: © Josef Albers, DACS 2019.

PHILIP GUSTON (1913-1980)

Language I

signed with the artist's initials 'P.G.' (lower left); signed, titled and dated 'PHILIP GUSTON "LANGUAGE I" 1973' (on the reverse)
oil on panel
48 x 60in. (122 x 152cm.)
Painted in 1973

£1,500,000-2,000,000
US\$1,900,000-2,400,000
€1,700,000-2,100,000

'For Guston, painting was not so much made as lived; it was a process of perpetual metamorphosis that revealed and transformed the identity of the artist as he confronted the mutable reality of his materials and of the world that surrounded him.'

-Robert Storr

Painted during Philip Guston's prolific final decade, *Language I*, 1973, is a vibrant example of the artist's unmistakable figurative idiom. Brick- and ladder-like forms, blushing with Guston's characteristic rosy pink hues and boldly outlined, are stacked into a wall. Some blocks are arranged in fleshy flights of steps, which seem to lead nowhere; others hang in the pale sky beyond. To the right, several take the form of hobnail boots and studded soles. A schematic orange sun glows from the edge of the picture. In the foreground, next to a golden ashcan lid, looms a tall orange and green shape punched with four black holes: Guston's icon for the adjustable back of an easel. Vivid and inscrutable, these gathered forms appear like the sculptural remnants of some lost civilization, a Tower of Babel in an existential landscape revealed to the artist as he peers over his canvas. Guston had reached great acclaim as part of the Abstract Expressionist vanguard in 1950s and early 1960s New York, and confounded critics with his sudden turn to esoteric figuration in 1968. Partly a response to the increasingly turbulent political climate of America, these late works were also philosophically concerned with painting's capacity for narrative, and saw Guston take an almost linguistic approach to the objects he saw around him and incorporated into his pictures. *Language I*

PROVENANCE:

Musa Guston and Musa Mayer.
The Whitechapel Auction, Sotheby's
London, 1 July 1987, lot 768.
Waddington Galleries, London.
Private Collection, London.
Waddington Galleries, London.
Acquired from the above by Jeremy
Lancaster, 26 June 1995.

EXHIBITED:

Detroit, Gertruse Kasle Gallery,
Philip Guston, 1974.
Los Angeles, Asher-Faure Gallery,
Paintings by Philip Guston, 1982.





relates closely to major works like *Painter's Forms II*, 1978 (Modern Art Museum of Fort Worth, Texas), in which a formal vocabulary of leg- and shoe-like shapes spill out of a giant open mouth. 'I got sick and tired of all that purity', Guston said. 'I wanted to tell stories' (P. Guston, quoted in A. Kingsley, 'Philip Guston's Endgame', *Horizon*, June 1980, p. 39). The final six years of Guston's life – until a heart attack in 1979 forced him to slow down – were the most feverishly productive of his career. In a letter to the poet Bill Berkson in July 1976, he wrote: 'I've been painting around the clock, 24 hours or more – sleep a bit and then go back – it is totally uncontrollable now' (P. Guston, quoted in M. Mayer, *Night Studio: A Memoir of Philip Guston*, New York 1988, p. 179). *Language I* stands as a powerful emblem of this great creative outpouring.

'I must have done hundreds of paintings of shoes, books, hands, buildings and cars, just everyday objects', Guston said in 1978. 'And the more I did the more mysterious these objects became. The visible world, I think, is abstract and mysterious enough, I don't think one needs to depart from it in order to make art' (P. Guston, 'Philip Guston Talking', 1978, in *Philip Guston: Paintings 1969-1980*, exh. cat. Whitechapel Art Gallery, London 1982, p. 52). It is precisely this dreamlike transformation – the shift from the familiar to the

'Before these paintings, at once classical and haywire, we find ourselves on trial, and it is not our "love of art" that is on trial but our willingness to confront life and art, not to use one as a shield against the other.'

–Norbert Lynton

Piero della Francesca, *The Flagellation of Christ*, circa 1455-65. Galleria Nazionale delle Marche, Urbino. Photo: © Galleria Nazionale delle Marche, Urbino, Marche, Italy / Bridgeman Images.

Opposite:
Detail of present lot.





Pieter Bruegel the Elder, *Tower of Babel*, 1563.
 Kunsthistorisches Museum, Vienna.
 Photo: © Kunsthistorisches Museum, Vienna, Austria / Bridgeman Images.

mysterious – that makes Guston’s late paintings so compelling. They are formed from fragments of his world, and populated with enigmatic ciphers for the artist himself: hooded figures and cyclopean heads wander abstracted, sleep-deprived wastelands littered with easels, brushes, boots, cigarettes, bottles, lightbulbs and clocks. With a typical resistance to closure, Guston never claimed any final meaning for his ambiguous armada of glyphs. They do, however, suggest certain personal and historical allusions, taking on a new creative life far beyond mere studio clutter. The shoe motif, for example, is shadowed by the Depression-era photography of Walker Evans, and the chilling footage of Holocaust victims’ piled-up footwear that Guston had seen. A deeply socially conscious artist whose own Ukrainian Jewish parents had fled persecution to Canada before his birth in 1913, he had a longstanding interest in these images. The graphic, comic-strip flavour to his painting, meanwhile – Edward F. Fry has called it ‘a homely almost caricature-esque style that renders each image at once both clearly recognisable yet also clothed in a fresh and unforgettable strangeness’ (E. F. Fry, ‘Freedom, modernity, humanism: the late works of Philip Guston’, *Philip Guston: the Late Works*, exh. cat. National Gallery of Victoria, Melbourne 1994, pp. 19-20) – lends each picture a sense of Beckett- or Kafka-esque absurdity, offsetting any bleakness with a subversive humour.

‘... Guston was not toying with codes of representation. On the contrary, he painted as if speaking directly in the language of “things” ... Chosen from the everyday objects that surrounded him, the things that filled Guston’s work were painted on small panels as “statements of fact” before being incorporated into larger works, where they became the nouns, verbs, and punctuation of his stories.’

–Robert Storr





Guston was a great admirer of the early Renaissance painter Piero della Francesca (1416-1492), and his description of Piero – so seemingly detached and distinct from other Old Masters – helps to illuminate the alienated quality of his own late paintings. ‘A different fervour, grave and delicate, moves in the daylight of his pictures’, wrote Guston. ‘Without familiar passions, he seems like a visitor to the earth, reflecting on distances, gravity, and positions of essential forms’ (P. Guston, quoted in J. Rishel, ‘The Culture of Painting: Guston and History’, *Philip Guston: Retrospective*, exh. cat. Modern Art Museum of Fort Worth, Fort Worth 2003, p. 75). Guston, too, was working with ‘essential forms’: for all that they make the everyday profoundly strange, these works were less about disengaging from the real world than reassessing its possibilities with fresh eyes. Guston, after all, had begun his career as a social realist, painting murals for the Works Progress Administration in the 1930s before his stint in Abstract Expressionism. His late figurative works were something of a synthesis of these two earlier phases, a full-bodied and deeply personal engagement with the mysteries of paint in an attempt to bridge, or at least muddy, the traditional boundary between art and life. Carnal, ambivalent, ominous and playful, works like *Language I* are born of a unique project to reframe the very purpose of painting. ‘Certain artists do something’, Guston reflected, ‘and a new emotion is brought into the world; its real meaning lies outside of history and causality. Human consciousness moves, but it is not a leap: it is one inch. You can go way out, and then you have to come back – to see if you can move that inch’ (P. Guston, ‘Faith, Hope and Impossibility’, *XXXI Artnews Annual* 1966, October 1965, p. 153).

‘I got sick and tired of all that purity. I wanted to tell stories.’

–Philip Guston

Philip Guston, *Monument*, 1976.
Tate collection, London.
Artwork: © The Estate of Philip Guston,
courtesy Hauser & Wirth.
Photo: © Tate, London 2019.



Philip Guston in his studio, New York, 1961.
Photo: Fred W. McDarrah/Getty Images.

JOSEF ALBERS (1888-1976)

Study to "Affectionate" *(Homage to the Square)*

signed, titled and dated 'Study to "Affectionate"
(Homage to the Square) Albers '54'; titled and
inscribed with a handwritten description of media
used (on the reverse)
oil on masonite in artist's frame
15¾ x 15¾in. (40 x 40cm.)
Painted in 1954

£150,000-200,000
US\$190,000-240,000
€170,000-210,000

'We are able to hear a single tone. But we almost never
(that is, without special devices) see a single colour and
unrelated to other colours. Colours present themselves in
continuous flux, constantly related to changing neighbours
and changing conditions.'

-Josef Albers

PROVENANCE:

Estate of Josef Albers.
Josef Albers Foundation.
Galerie Denise René, Paris
(acquired from the above in 1988).
James Mayor Gallery, London (acquired
from the above in 1989).
Acquired from the above by Jeremy
Lancaster, 14 February 1990.

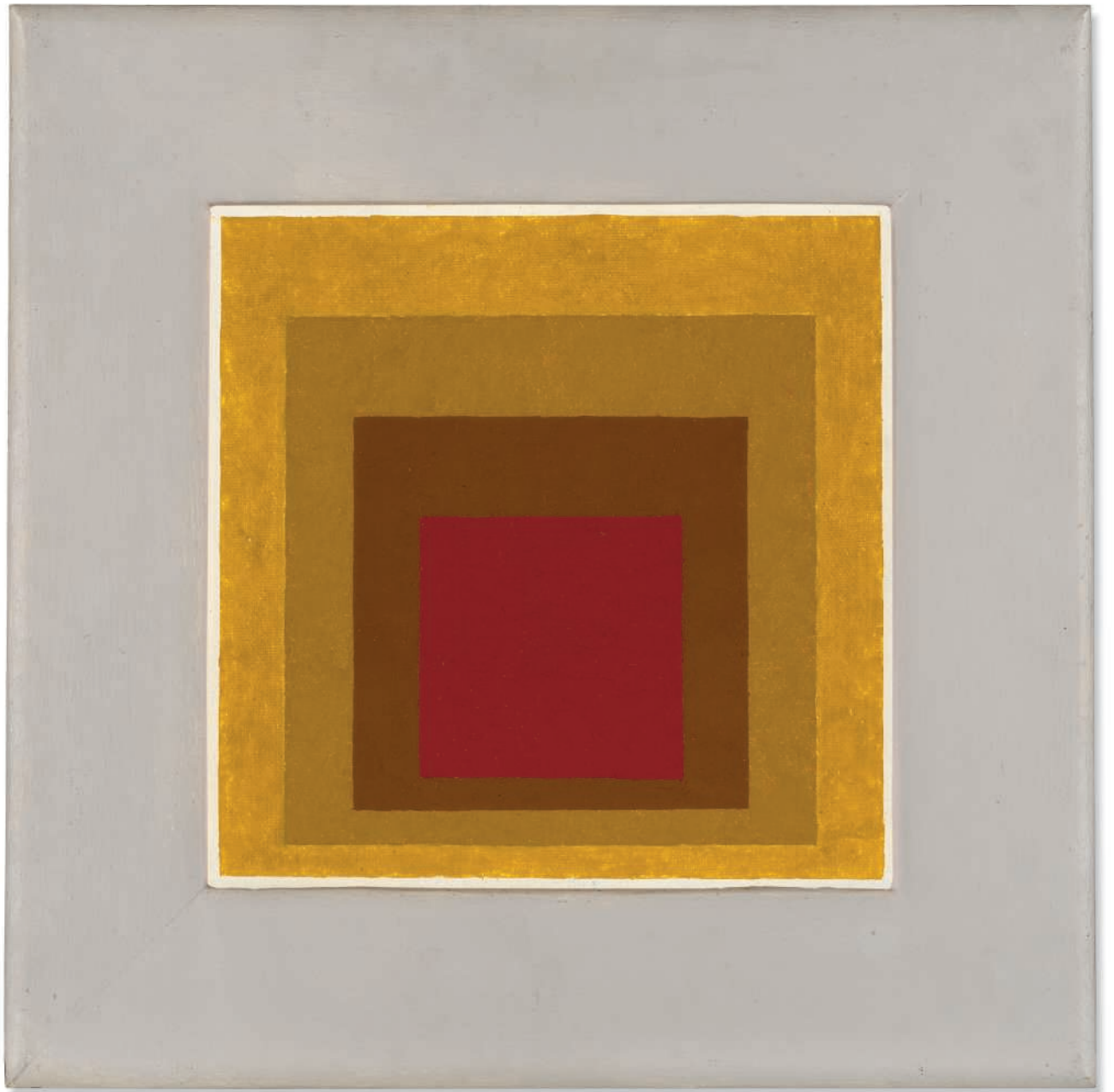
EXHIBITED:

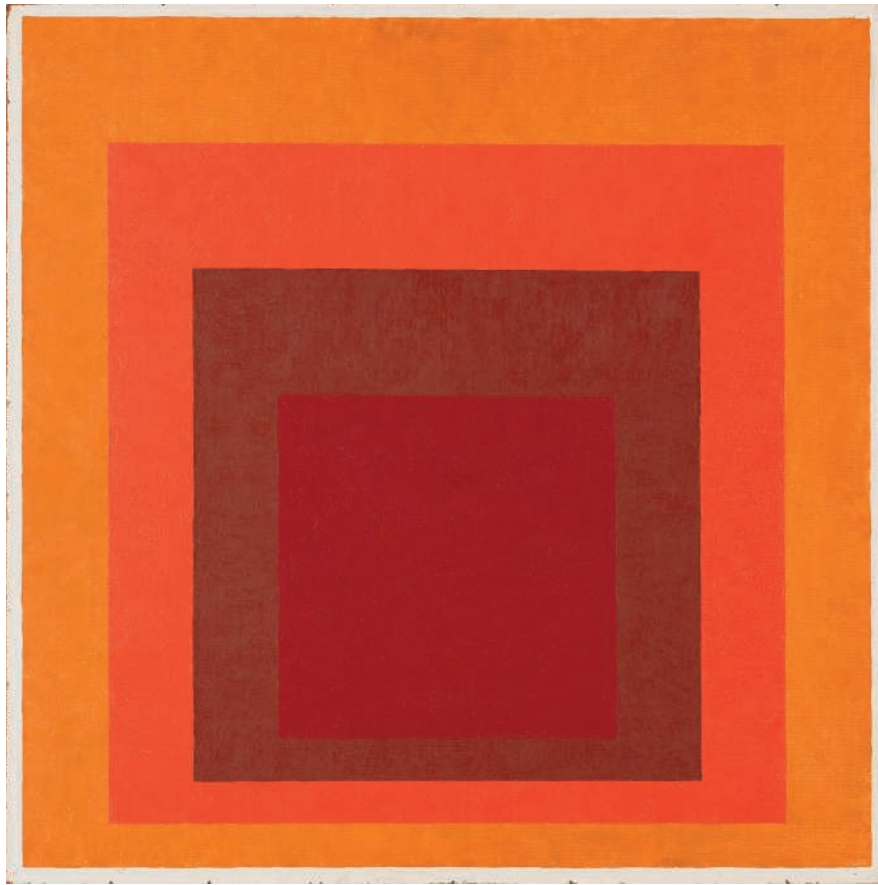
Montreal, Galerie H.E.C. École des
Hautes Études Commerciales, *Josef
Albers, Hommage au carré: de la science
à la magie*, 1985, no. 2.
Paris, Galerie Denise René, *Albers*, 1987.
London, The Mayor Gallery, *Josef Albers*,
1989, p. 62 (illustrated in colour, p. 63).
This exhibition later travelled to Cologne,
Galerie Karsten Greve.
Birmingham, The Barber Institute of Fine
Arts, *Chance, Order, Change: Abstract
Paintings 1939-89*, 2016.

LITERATURE:

J. Ferrier & Y. Le Pichon, *Art of the
Twentieth Century, The History of Art Year
by Year from 1990-1999*, Paris 2002,
p. 727 (illustrated, p. 725).

This work will be included in the
*Catalogue Raisonné of Paintings by Josef
Albers* currently being prepared by the
Josef and Anni Albers Foundation and is
registered under no. 1976.1.1308.





Executed in 1954, Josef Albers' *Study to "Affectionate" (Homage to the Square)* is a study for a painting of the same year now held in Centre Georges Pompidou, Paris. With its warm spectrum of red, orange and yellow tones, the work stems from the ground-breaking series of *Homages to the Square* that Albers had initiated four years earlier. These paintings would consume the artist for the rest of his life, forming a virtual laboratory for his rigorous dissection of the chromatic spectrum. The present work captures the character of Albers' early Homages, in which bands of colour remain clearly distinct from one another, creating a rich vortex of tension and friction. It is presented in its original frame, which – like many of his early works – comprises wood painted over in grey by the artist himself. Having spent the early part of his career teaching at Black Mountain College in North Carolina, in 1950 Albers was appointed chairman of the Department of Design at Yale University, running a course that would culminate in his seminal volume *Interaction of Colour* in 1963. His approach was rooted in direct observation, and his classes sought to focus his students' attention on phenomena that might otherwise have gone unobserved: the way in which the colour of tea darkened in a glass, or the spot of light that lingers on a television screen after the set is switched off. By encouraging his students to concentrate on visual minutiae, Albers strove to shed light on the diffuse, multifarious nature of human perception. 'In the end', he explained, 'the study of colour again is a study of ourselves' (J. Albers, 1968, reproduced at <http://www.aaa.si.edu/collections/interviews/oral-history-interview-josef-albers-11847>).

'Albers, like the cavemen, grasped at visual experience as a source of the truth underlying human existence. Part of the power of his vision is that it is clearly the product of the most pressing and urgent necessity.'

–Nicholas Fox Weber

Above:
 Josef Albers, *Affectionate (Homage to the Square)*, 1954.
 Centre Pompidou - Musée national d'art moderne, Paris.
 Artwork : © The Josef and Anni Albers Foundation /
 Artists Rights Society (ARS), New York and DACS,
 London 2019.
 Photo : © Centre Pompidou, MNAM-CCI, Dist. RMN-
 Grand Palais / Bertrand Prévost.

Opposite:
 Detail of present lot.

BRIDGET RILEY (B. 1931)

Orphean Elegy 7

signed, titled and dated 'ORPHEAN ELEGY 7. Riley 1979' (on the overlap); signed, titled and dated 'RILEY ORPHEAN ELEGY 7 1979' (on the stretcher)
 acrylic on canvas
 55½ x 51½ in. (140 x 129.9 cm.)
 Painted in 1979

£1,500,000-2,000,000
US\$1,900,000-2,400,000
€1,700,000-2,100,000

'With the curve I can climb a mountain.'

—Bridget Riley

Optically spellbinding, Bridget Riley's *Orphean Elegy 7*, 1979, is a shimmering fusion of colour, rhythm and form that stems from one of her most important series. Bands of pink, orange, yellow, violet and green undulate in twisting kaleidoscopic motion, creating a hypnotic illusion of three-dimensional movement. Begun in 1978, in conjunction with her *Songs of Orpheus*, Riley's *Orphean Elegies* marked the culmination of her 'lyrical' period; the first work in the series featured in Robert Hughes' seminal 1980 documentary *The Shock of the New*. Between 1974 and 1981, the artist devoted herself almost exclusively to curved structures, producing canvases described by Paul Moorhouse as 'some of the most serene and emotionally radiant that she has ever painted' (P. Moorhouse, *Bridget Riley*, exh. cat., Tate, London, 2003, p. 83). Dispensing with the vertical stripes that dominated her *oeuvre* during the 1960s, the curve paintings allowed Riley to investigate increasingly complex visual effects. The varied thickness of each strip causes the colours to vibrate with different degrees of intensity, producing a delicate prismatic light that appears to ripple across the entire chromatic spectrum. While she initially deployed three colours against a white or grey ground, the *Songs of Orpheus* and *Orphean Elegies* expanded to encompass five colours, the latter series particularly deep in saturation. Their reference to the mythical musician and poet Orpheus captures the synesthetic ambition of Riley's practice, which frequently invokes the rhythms of language, nature and melody. Seven of the eleven works from the two series are held in institutions, including the Museum of Fine Arts, Boston and the Arts Council Collection, London, as well as Japan's Toyama Prefectural Museum of Art and Design, Tochigi Prefectural Museum of Fine Arts and Iwaki City Art Museum.

PROVENANCE:

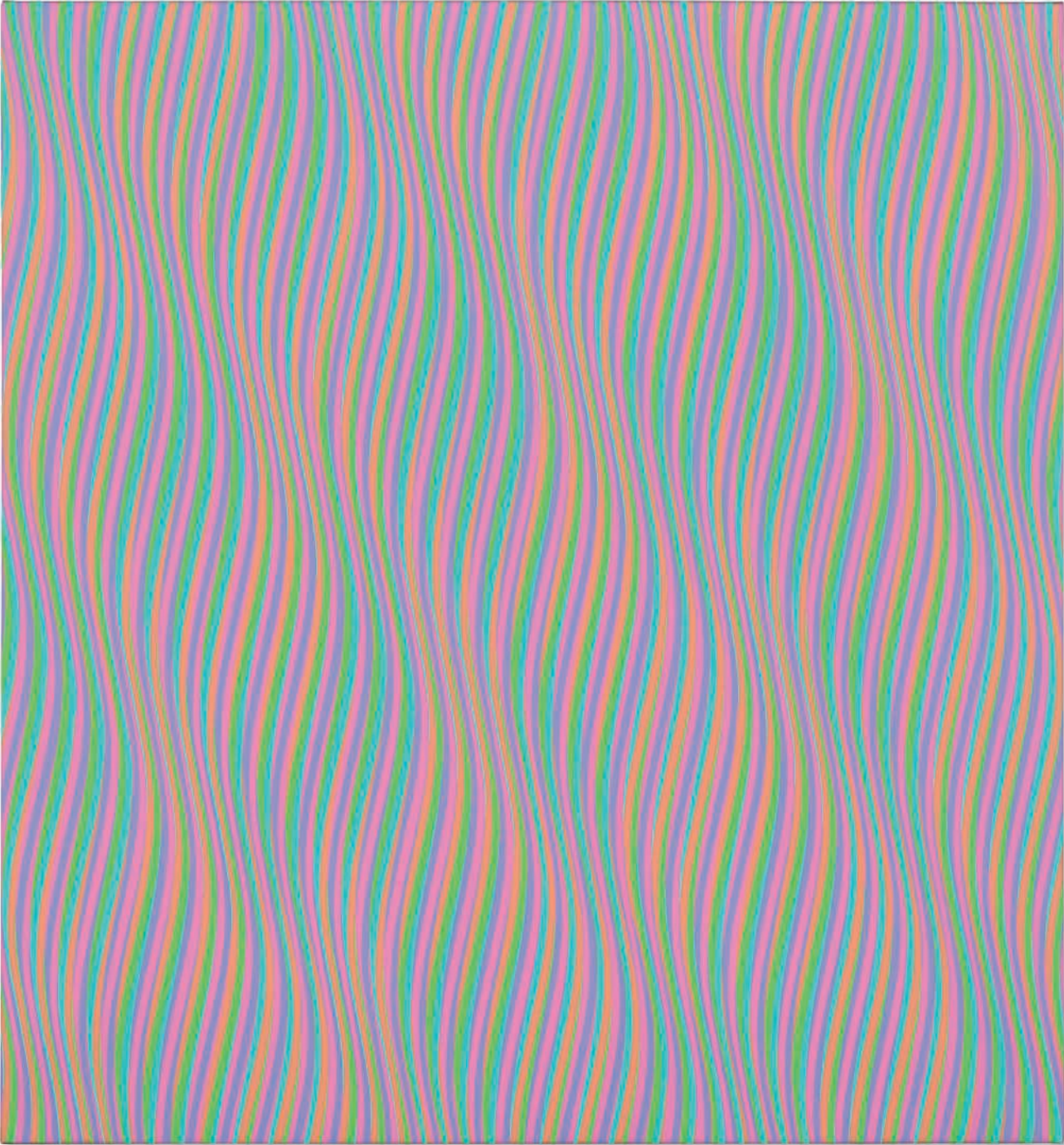
Juda Rowan Gallery, London.
 Acquired from the above by
 Jeremy Lancaster, 14 January 1986.

EXHIBITED:

London, Juda Rowan Gallery,
*Masterpieces of the Avantgarde: Three
 Decades of Contemporary Art: The
 Seventies*, 1985, no. 99 (illustrated in
 colour, p. 276).
 Birmingham, The Barber Institute of Fine
 Arts, *Chance, Order, Change: Abstract
 Paintings 1939-89*, 2016.

LITERATURE:

R. Kudielka, A. Tommasini and N. Naish
 (eds.), *Bridget Riley: The Complete
 Paintings, Volume 2, 1974-1997*, London
 2018, pp. 405 & 488, No. BR 191
 (illustrated in colour, p. 489).





Currently the subject of a major retrospective at the Scottish National Gallery, Edinburgh, Riley first emerged during the 1960s as a key exponent of Op Art. Over six decades, she has probed the retinal and psychological effects of colour, observing the mercurial interaction between tonalities when aligned in different combinations. The curve first appeared in Riley's practice in the 1961 canvas *Kiss*, recurring in colour in the 1967 *Cataract* series. It was not until 1974, however, that Riley began to investigate its potential in earnest, eventually wrapping the colours around one another to create complex patterns of tonality and movement. When juxtaposed, the colours of the Orpheus paintings evoke their missing complementaries, thereby creating a dual system of real and imagined hues. Though Riley's process is one of careful planning, using studies and mock-ups to calculate her desired effects, she ultimately arrives at her colour combinations through intuitive sensory means. She has explained that the natural movement of the human figure was very much in her mind during the creation of the curve paintings – much more so than the technical intricacies of the colour wheel. In

‘There the tree rises.
Oh pure surpassing!
Oh Orpheus sings!
Oh great tree of sound!
And all is silent, And
from this silence arise
New beginnings,
intimations, changings.’

–Rainer Maria Rilke, *Sonnets to Orpheus*, 1922



Left:
 Claude Monet, *Le bassin aux nymphéas*, 1899.
 National Gallery, London.
 Photo: © National Gallery, London, UK /
 Bridgeman Images.

Above:
 Paul Cézanne, *La Montagne Sainte-Victoire au grand pin*, circa 1887.
 Samuel Courtauld Trust, The Courtauld Gallery,
 London.
 Photo: © Samuel Courtauld Trust, The Courtauld
 Gallery, London, UK / Bridgeman Images.

this regard, Orpheus – whose melodies famously had the power to overthrow scientific laws – is an appropriate figurehead for these works. Indeed, Riley’s own understanding of these paintings is shot through with elusive musical metaphors: ‘When played through a series of arabesques the curve is wonderfully fluid, supple and strong’, she writes. ‘It can twist and bend, flow and sway, sometimes with the diagonal, sometimes against, so that the tempo is either accelerated or held back, delayed’ (B. Riley, quoted in R. Kudielka, ‘Supposed to be Abstract’, *Parkett*, No. 61, 2001, pp. 22-29).

The late 1970s was a significant period for Riley. Her second retrospective, organised by the Arts Council of Great Britain and featuring nearly 100 paintings, opened at the Albright-Knox Gallery, Buffalo, subsequently travelling through America, Australia and Japan. En route to these various destinations, the artist visited a variety of natural and cultural wonders, including the Great Barrier Reef, Ayers Rock and the Borobudur Temple in Java. Riley had long derived inspiration from the rhythms and colours of the world around her, and these sights nourished her visual imagination; a further trip to Egypt



during this time would become the catalyst for the so-called 'Egyptian palette' that would come to dominate her practice shortly after the present work. At the same time, Riley continued to deepen her engagement with art history, and experienced a number of significant encounters during this period. In 1977, whilst visiting Japan, the Osaka Museum granted her access to the sketchbooks of Ogata Kōrin: a painter and designer of the Tokugawa period, whose studies of waves would surely have resonated with her curve paintings. Between 1977 and 1978, furthermore, Riley attended two major exhibitions of work by Paul Cézanne and Claude Monet, which had a profound impact on her understanding of both artists. She had long admired their innovations in colour, form and light, and gained powerful new insights from seeing so many of their works together in the flesh. Their approaches to natural phenomena – from Monet's glistening *Nymphéas* to Cézanne's ethereal *Mont Sainte-Victoire* – are called to mind in the undulating surface of the present work, where order gives way to immaterial sensation.

'The curve paintings include some of the most serene and emotionally radiant that [Riley] has ever painted, an implication that blossoms in the connotations of poetry and music contained in some of their titles.'

–Paul Moorhouse

Portrait of Bridget Riley, 1975.
Photo: Jack Mitchell/Getty Images.
Artwork: © Bridget Riley 2019. All rights reserved.

Opposite:
Detail of present lot.

ROBERT RYMAN (1930–2019)

Courier

signed and dated 'RYMAN82'; titled "COURIER"
(on the reverse)
oil and enamel on fibreglass and aluminium
honeycomb panel with two aluminium fasteners
and four bolts
34% x 32in. (88 x 81.2cm.)
Executed in 1982

£700,000-1,000,000
US\$850,000-1,200,000
€770,000-1,100,000

'With a sober, oddly sweet playfulness, Ryman makes all necessary decisions for a painting in advance, methodically carries them out, and then, in effect, stands back to see what has happened. Something rather compelling always has.'

–Peter Schjeldahl

Previously held in the Saatchi Collection, *Courier*, 1982, is a lyrical white painting by Robert Ryman. Far from taking a blank, nihilistic stance, Ryman used colourlessness as a beginning: white was his basis for a long-running, nuanced and heartfelt exploration of painting's underlying structures, conventions and accruals of meaning, often resulting in objects of surprising warmth and wit. In *Courier*, he has painted a square fibreglass panel with white Enamelac – a hard, pigmented resin. The panel is bordered by a slender 'frame' of oil paint, which bars the work's left- and right-hand sides in white, and its upper and lower edges in a soft grey. A pair of aluminium struts, each bearing two screws, protrude from behind the top and bottom of the panel, making visible the work's connection to the wall. The relationships between paint, support and fixture are all brought into the open with total clarity. What initially appears an empty whiteness becomes a complex, sensitive surface with extended looking, as the subtleties of brushstroke, texture and opacity unfold: gentle imperfections at the painted border, the relative reflectiveness of oil and resin, areas of translucency that bespeak the hard fibreglass behind. These qualities alter according to the ambient light of the work's display, shifting character and interacting anew. With heightened attention, we experience painting distilled to a state of quiet wonder.

PROVENANCE:

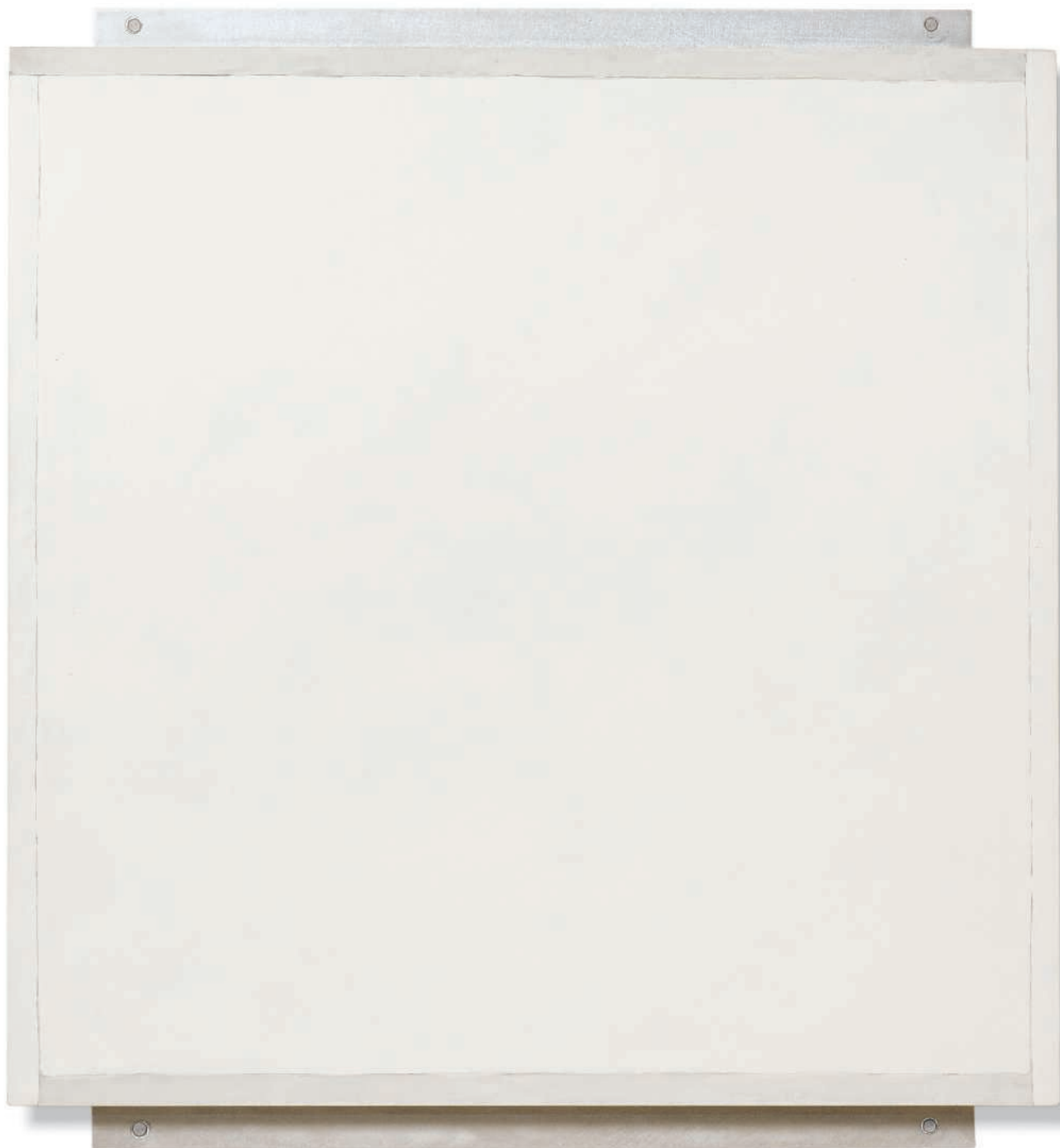
The Mayor Gallery, London.
Saatchi Collection, London
(acquired from the above in 1982).
Anon sale, Sotheby's London,
5 December 1991, lot 60.
Victoria Miro Gallery, London.
Acquired from the above by
Jeremy Lancaster, 20 October 1992.

EXHIBITED:

London, Mayor Gallery, *Robert Ryman:
Recent Paintings*, 1982.
London, Saatchi Collection, *Andre,
Chamberlain, Flavin, LeWitt, Ryman,
Stella*, 1985–1986.

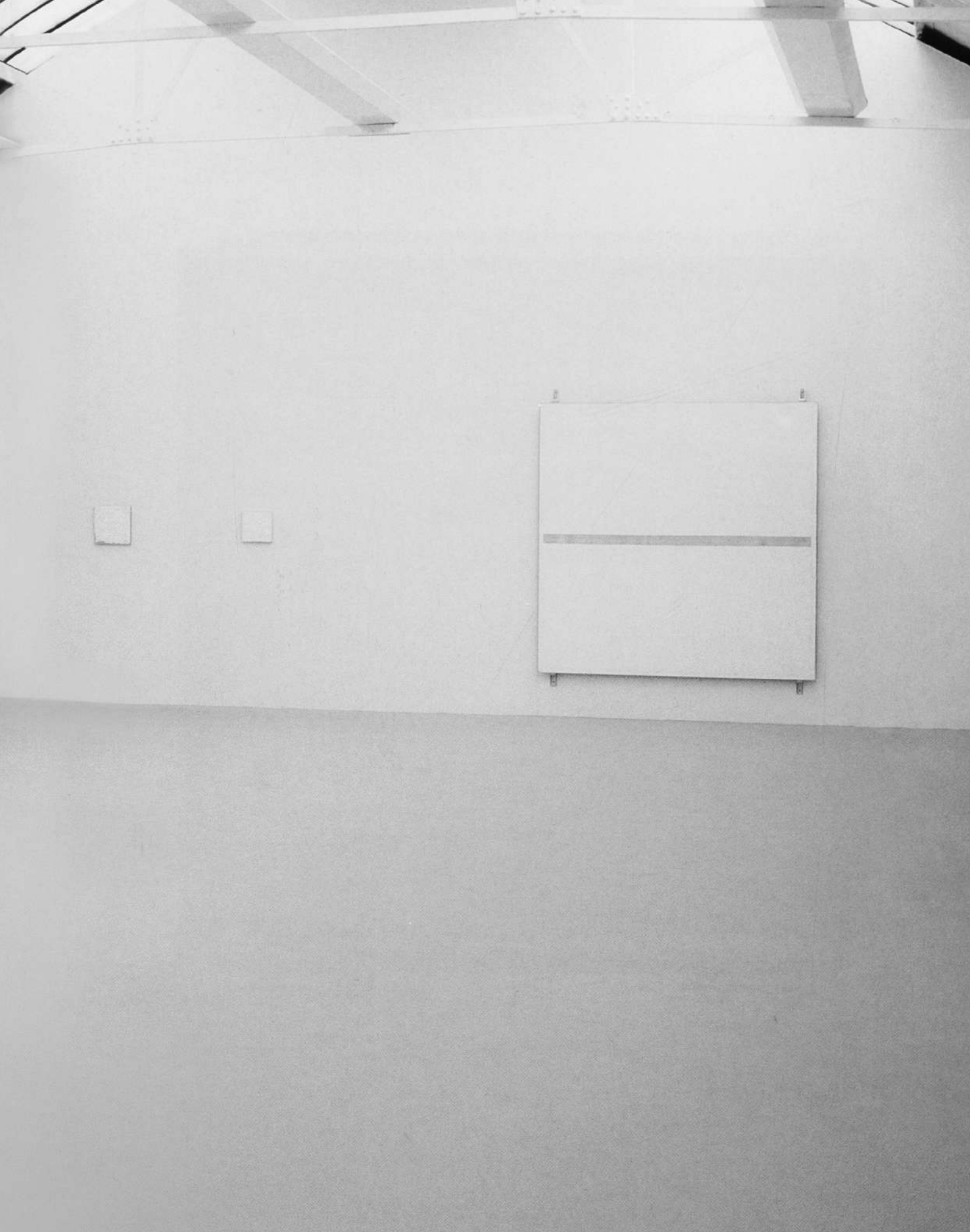
LITERATURE:

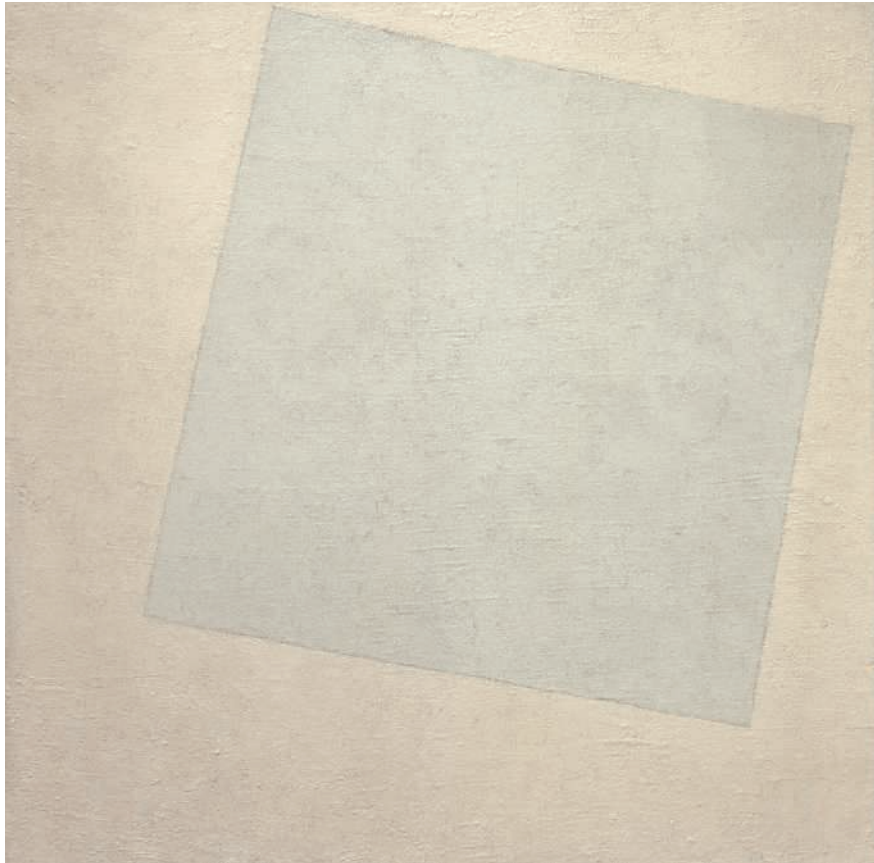
P. Schjeldahl, *Art of our Time: The Saatchi
Collection 1*, London 1984, p. 8, no. 109
(illustrated in colour, unpagged).
D. Britt (ed.), *Modern Art: Impressionism
to Post-Modernism*, London 1989
(illustrated in colour, p. 368).
L. Garrard, *Minimal Art and Artists in the
1960s and After*, Maidstone 2016, p. 81.





Installation view, *Andre, Chamberlain, Flavin, Lewitt, Ryman, Stella*, Saatchi Gallery, London, December 1985 - July 1986.
Photo courtesy Saatchi Gallery, London.
Artwork: © Robert Ryman / DACS, London 2019.





Kazimir Malevich, *Suprematist Composition: White on White*, 1918.
Museum of Modern Art (MoMa), New York.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 817.1935.

While Ryman has often been described as a Minimalist – and was friends with many, including Sol LeWitt and Dan Flavin, whom he met in the 1950s when all three were working as security guards at the Museum of Modern Art – he always resisted such classification. Minimalism was truly a sculptural movement, and Ryman’s sensibilities were far removed from those of his hardline contemporaries like Donald Judd or Carl Andre. He worked within systematic and deliberately limited means, but with a painter’s love for surface and touch. He had moved to New York in 1953 intending to become a professional jazz saxophonist, and there is a musical pleasure to his feel for brushstroke, rhythm and play. Restricted to white and all square in format, his paintings conjure a near-magical diversity from their outwardly reductive tactics, deploying media from oil and Enamelac to casein, graphite, pastel and gouache on an array of supports including fibreglass, wood, canvas, cardboard, Plexiglass and coffee filter paper.

Writing in the 1984 Saatchi catalogue in which the present work was included, Peter Schjeldahl observed that Ryman’s ‘approach is anti-“expressive” in the extreme, and yet, mysteriously, in his work something does get expressed. It can only be painting’s deeply rooted hold on

us, its concordance with the grammar of our imaginations.’ The metal fittings in works like *Courier* enact a key part of this grammar, as Schjeldahl continues: ‘... In most of his work throughout the 1960s, Ryman gave primary attention to the surface, really a coefficient of two surfaces: paint and support. More recently, his interest has shifted to the edge, painting’s at once physical and metaphysical frontier. He dramatises it by highlighting the canvas’s attachment to the wall, employing aluminium brackets to make visible this commonly invisible protocol’ (P. Schjeldahl, ‘Minimalism’, *Art of Our Time: The Saatchi Collection*, vol. 1, London 1984, p. 26). Such delicate, telling gestures lie at the heart of Ryman’s practice. He not only illuminates our expectations of painting, but makes us stop and look, sensitively and presently. Works like *Courier* can retune our very way of seeing, bringing us alive to the interplay of surface, light and hue that makes up our whole visible environment. As Roberta Smith has written, ‘Ryman’s art reminds us that it is paint, scale and colour that we look at first and last in all painting, but that at its best, painting also leads us inexorably outward toward the world’ (R. Smith, ‘Robert Ryman Derives Poetry From White on White’, *New York Times*, 24 September 1993).



Robert Ryman in his studio, New York, 1977.
Photograph by Hans Namuth © 1991 Hans Namuth Estate. Courtesy
Center for Creative Photography Art.
Artwork: © Robert Ryman / DACS, London 2019.

VICTOR PASMORE (1908-1998)

Line and Space No. 21

oil and gravure on board, in the artist's frame
overall: 48 x 48in. (122 x 122cm.)
Painted in 1964

£80,000-120,000
US\$99,000-150,000
€89,000-130,000

‘Abstract painting emerges as a pictorial art closer to music than has hitherto been possible – an art essentially plastic in forms but suggestive in effect. As the old masters talked of paintings as “silent poetry”, so in abstract painting we can speak of “visual music”.’

–Victor Pasmore

Line and Space No. 21, 1964, marks a change for Pasmore, as his focus once again returned to painting. He had been concerned, for over a decade, with breaking from the two-dimensional picture plane into the viewer's space, exploring the intrinsic relationship between painting, sculpture and architecture through three dimensional constructed reliefs. By the mid-1960s, Pasmore returned to more traditional forms of expression, stating that, ‘I now realise that I am a painter, and quite content to paint. I'm prepared to accept that my own bent and training is not as a sculptor or architect. I'm returning to painting because I find I can go further with it’ (V. Pasmore, quoted in ‘Victor Pasmore – The Homecoming to Paint’, *Studio International*, 167, no. 854, June 1964, p. 227). The angular precision with which Pasmore places his lines, and the geometric nature of his work during this period, continue to carry the considerable weight and authority of his three-dimensional constructions.

PROVENANCE:

Marlborough Fine Art, London.
Acquired from the above by
Jeremy Lancaster, 16 October 1989.

EXHIBITED:

Bradford, Arts Council of Great Britain, Cartwright Hall, *Victor Pasmore*, 1980, no. 29. This exhibition later travelled to Liverpool, Walker Art Gallery; Norwich, University of East Anglia, Sainsbury Centre; Leicester, Leicestershire Museum and Art Gallery; Newcastle upon Tyne, Laing Art Gallery; and London, Royal Academy. Calais, Musée des Beaux Arts et de la Dentelle, *Victor Pasmore 1950-1967*, 1985, no. 27, as ‘Line and Space’ (illustrated, upside down, p. 20). Yale, Yale Center for British Art, *Victor Pasmore, 1988-1989*, no. 37, as ‘Line and Space’ (illustrated, p. 37). Birmingham, The Barber Institute of Fine Arts, *Chance, Order, Change: Abstract Paintings 1939-89*, 2016.

LITERATURE:

H. Shome (ed.), *Oxford Companion to Twentieth-Century Art*, Oxford 1981, p. 654 (illustrated, p. 6).





In *Line and Space No. 21*, the combination of oil and wood with simple, incisive, sweeping gravure lines, has a balance and purity of form that Pasmore had long been searching for in his desire to create a truly abstract work of art through the synthesis of painting, sculpture, and architecture. Since the beginning of Pasmore's exploration into the non-figurative in the late 1940s, the titles of his works have always remained purely descriptive; purposefully mundane, in a reflection, maybe, of the mechanised anonymity of the constructions, or indeed a respectful acknowledgment to the work of Mondrian, Malevich and the Bauhaus. In the introduction to Pasmore's Tate Gallery retrospective in 1965, Ronald Alley wrote that 'Although Pasmore has covered a great deal of ground in his time there are certain qualities which are common to all his work, such as lyricism, extreme refinement of taste, and a feeling for light and space. There is behind his work a restless, inquiring intelligence which is constantly probing in different directions but, nevertheless, the work has an underlying unity' (R. Alley (intro.), *Victor Pasmore Retrospective exhibition 1925-65*, exh. cat., London, Tate Gallery 1965).

Piet Mondrian,
Bloeierende Appelboom (Flowering Appletree), 1912.
Gemeentemuseum, Den Haag.
Photo: © 2019. Photo DeAgostini Picture Library/
Scala, Florence.

Opposite:
Detail of present lot.



NAUM GABO (1890-1977)

Linear Construction in Space No. 2

signed 'Gabo' (at the top of one of the planes)
 Perspex with nylon monofilament, on a wooden base
 excluding wooden base: 15 x 11 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in.
 (38.1 x 28.2 x 28.2cm.)
 overall: 16 $\frac{7}{8}$ x 16 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in. (42.8 x 42.2 x 42.2cm.)
 Executed in 1957-1958
 this work is unique.

£150,000-200,000

US\$190,000-240,000

€170,000-210,000

'Space is really my material. The sculpture is there to act on it, to make it reveal itself.'

-Naum Gabo

Created in 1957-1958, *Linear Construction in Space No. 2* is a unique variation on one of Naum Gabo's most accomplished sculptural constructions, originally conceived as part of the artist's first important public commission following his arrival in the United States. An exhibition alongside his brother Antoine Pevsner at The Museum of Modern Art in New York during the opening months of 1948 had brought Gabo to the attention of Nelson Rockefeller, who subsequently commissioned the artist to create designs for the two lobbies of the recently completed Esso Oil Company building at 75 Rockefeller Plaza. Gabo saw the commission as an opportunity to promote the cause of Constructivist art in his new homeland, describing his aims for the project in a letter to his close friend, Sir Herbert Read: 'I have the feeling that here is a case where I simply have to show what Constructive art can do in connection with architecture ... to prove that the Constructive sculpture is not just a theory for heaven but a very real, aesthetic solution to our everyday life' (N. Gabo, quoted in M. Hammer & C. Lodder, *Constructing Modernity: The Art & Career of Naum Gabo*, New Haven & London, 2000, p. 322).

PROVENANCE:

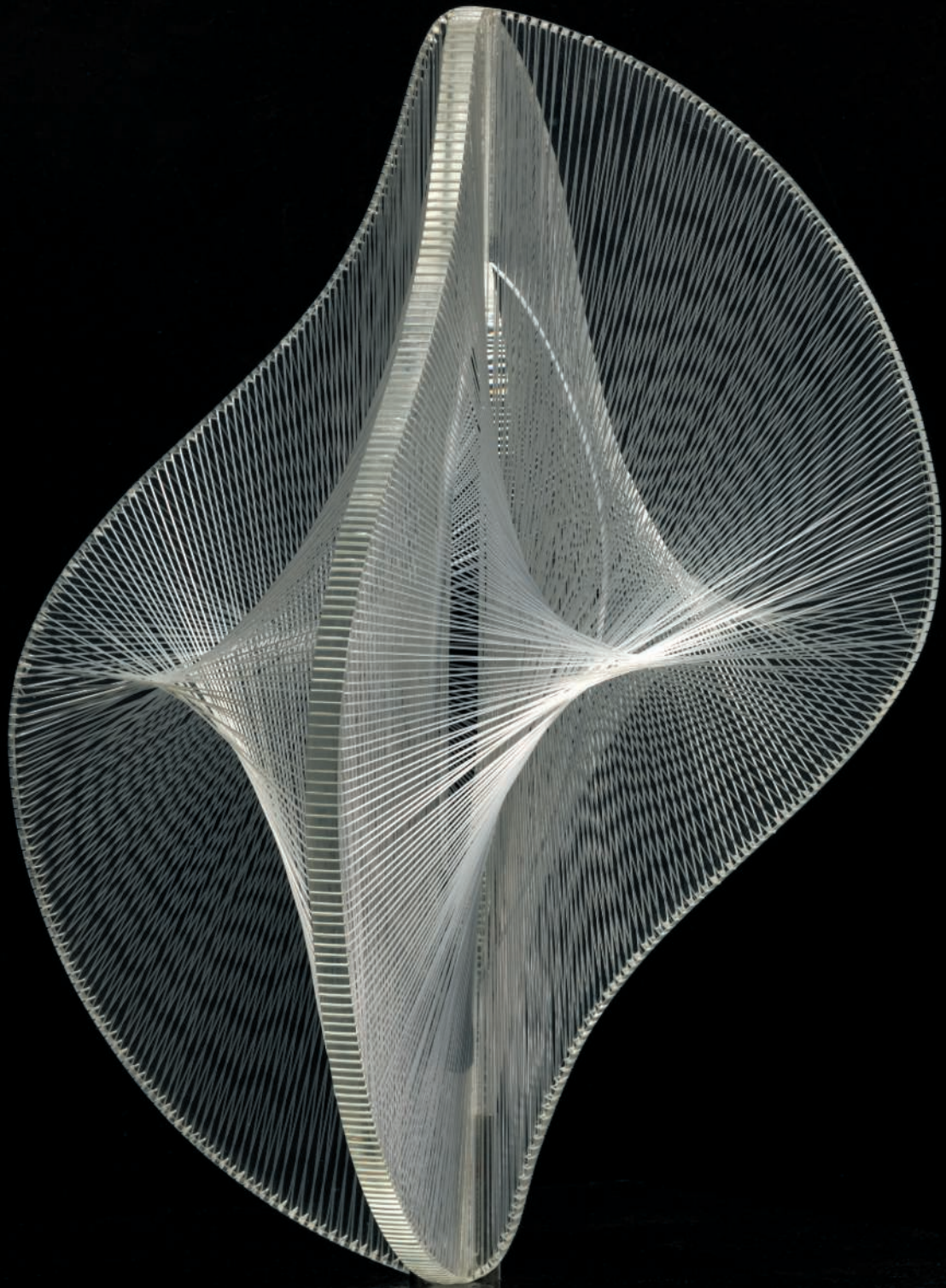
Sir Herbert Read (a gift from the artist in April 1958), and thence by descent. Their sale, Christie's, London, 30 March 1987, lot 34. Acquired from the above by Waddington Galleries, London. Annelly Juda Fine Art, London. Private Collection, Japan. Waddington Galleries, London. Acquired from the above by Jeremy Lancaster, 16 July 1996.

EXHIBITED:

London, Waddington Galleries, *Twentieth Century Works*, 1988, no. 25 (illustrated in colour, p. 53). London, Waddington Galleries, *Sculpture*, 1988, no. 9. London, Annelly Juda Fine Art, *From Picasso to Abstraction*, 1989, no. 23 (illustrated in colour, p. 41). London, Annelly Juda Fine Art, *Naum Gabo, 1890-1977: Centenary Exhibition*, 1990, p. 118 (illustrated in colour, p. 61). Birmingham, Birmingham Museum and Art Gallery (on long term loan).

LITERATURE:

C. Sanderson & C. Lodder, 'Catalogue Raisonné of the Constructions and Sculptures of Naum Gabo' in S.A. Nash & J. Merkert (eds.), *Naum Gabo - Sixty Years of Constructivism*, Dallas 1985, pp. 236-237, no. 55.13.





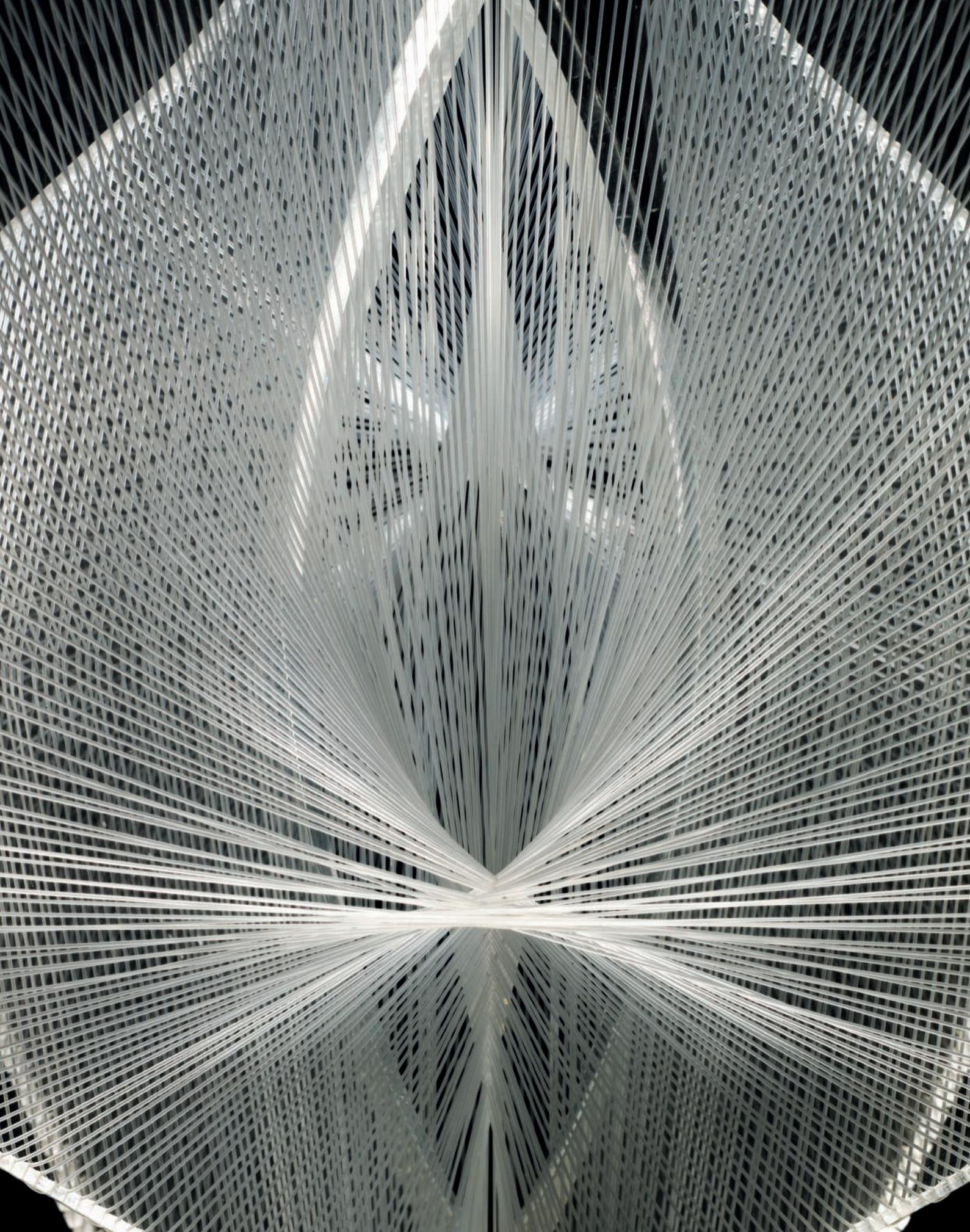
Lucio Fontana, *Source of Energy, Neon Ceiling for "Italia 61"* in Turin, 1961. Fondazione Lucio Fontana, Milan. Installation view, Milan Triennial, 1972. Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © Lucio Fontana/SIAE/DACS, London 2019.

Linear Construction in Space No. 2 developed directly from Gabo's designs for the larger of the two entrances to the Esso building, for which he envisioned a triptych of constructions – a large, bas-relief sculpture mounted on a stretch of wall near the elevator banks, along with two upright, stringed sculptures positioned above the revolving doors that marked the entrance to the building. Designed to rotate in a manner similar to the doors, Gabo intended this pair of sculptures to be seen from all angles, their continuously moving forms revealing a myriad of different reflections and patterns to visitors as they passed through the space. Although Rockefeller was an enthusiastic supporter of Gabo's designs, the board of the Esso Oil Company balked at the costs for fabricating the sculptures, and rejected the plan. Rockefeller paid Gabo for his time, and the artist presented his models to The Museum of Modern Art, before continuing on to another public commission. However, the forms he developed for the rotating sculptures continued to occupy Gabo's imagination, and the artist returned to the designs several times over the ensuing years, creating a number of different versions of the sculpture on a variety of scales.

With its dynamically complex, curvilinear form, asymmetrical profile and elaborate network of nylon strings emanating from its centre, *Linear Construction in Space No. 2* is a masterful exploration of the fundamental principles which fascinated Gabo most throughout his career – light, space,

and rhythm. The delicate nylon filaments catch the light as they activate the space within the sculpture, throwing up reflections as their taut lines weave their way between the Perspex elements, crossing and interweaving through the space. 'Space is really my material,' Gabo once proclaimed. 'The sculpture is there to act on it, to make it reveal itself' (N. Gabo, quoted in 'Naum Gabo: "space is Not Outside US"', *The Times*, 15 March 1966). The present *Linear Construction in Space No. 2* was created as a gift for the poet, art historian and critic Sir Herbert Read, with whom Gabo enjoyed an enduring friendship for over three decades. Read wrote a number of essays on Gabo's work for various publications and exhibition catalogues, leading the artist to remark in a letter to Read: 'I don't know anyone who could give a more comprehensive account of what I have done in my work and make clear to the public what I am aiming at. May I add that I don't know anybody else amongst my contemporaries to whom I would be as near spiritually as I am to you' (N. Gabo, letter to H. Read, 10 January 1956, quoted in S.A. Nash & J. Merket, *Naum Gabo: Sixty Years of Constructivism*, exh. cat., Dallas Museum of Art, Dallas 1985, p. 237).

Following Read's death in 1968, Gabo produced another version of *Linear Construction No. 2* which he presented to the Tate in memory of his friend, choosing this design not only because he knew it was among Read's favourites from his oeuvre, but also because he believed the sculpture to contain a sense of serenity that reminded him of the man himself.



KENNETH MARTIN (1905-1984)

Chance, Order, Change 26 (History Painting)

signed, titled and dated 'CHANCE ORDER
CHANGE 26 HISTORY PAINTING 1983
Kenneth Martin' (on the canvas overlap)
oil on canvas
36 x 36in. (91.4 x 91.4cm.)
Painted in 1983

£40,000-60,000
US\$49,000-73,000
€44,000-66,000

DR. SUSAN TEBBY ON *CHANCE, ORDER, CHANGE 26* (HISTORY PAINTING)

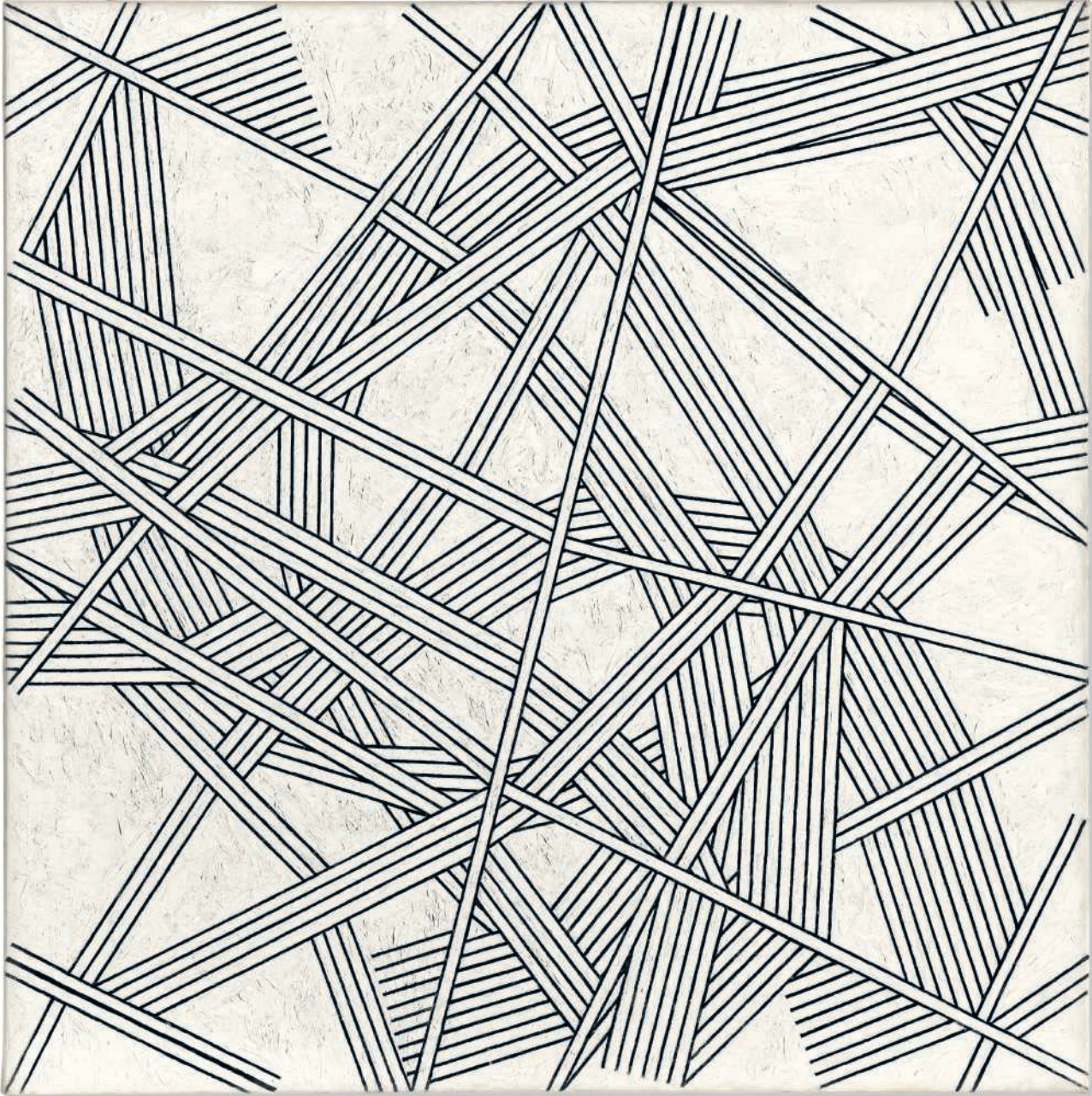
Seeing this superb late painting being completed by Kenneth over a period of about 6 months was revelatory. The thick black and white paint was slowly built up by small brush strokes: edifices of black against white bands in the spaces between gradually produced a dynamic universe of lines and layers that pulled one in to their world. When asked about the thick paint application Kenneth would say, 'I'm putting on the white, making the white whiter' by which he meant that the myriad edges and valleys of the fine white strokes would reflect and deflect more light from different angles. This gave the white paint a wonderful luminosity.

'History Painting' refers to the fact that the order of construction of the elements, their placement and their dynamics are 'recoverable' through time: the processes of the making of the painting can be discerned by careful investigation, guided by the title of the work and comparing this painting with others. Discovering where lines or bands cross the canvas in layers reveals that where they meet another band they bend – change direction – to the right, following a path to the next marker clockwise at the perimeter. At the same time the 'band' collects another parallel band on its right. If that double band meets another band (or even a double or triple band) it again faces the next marker clockwise on the perimeter, collecting yet another band. And so on: layer under layer, moving back in space, all the while 'curving' to the right eventually increasing the maximum possible number of parallel bands to eleven.

The measured physicality and slow, contemplative build-up of black lines with white spaces between take on a tangible presence rarely encountered in modern geometric painting. The first *Chance and Order* painting was completed in 1970, following a series of drawings begun the previous year. The series culminates in *Chance, Order, Change 26 (History Painting)*, 1983, which was chosen for the cover of his Serpentine Gallery exhibition in 1985.

PROVENANCE:
Annely Juda Fine Art, London.
Acquired from the above by
Jeremy Lancaster, 9 October 1987.

EXHIBITED:
London, Waddington Galleries,
Kenneth Martin, 1984, no. 12.
London, Arts Council of Great Britain,
Serpentine Gallery, *Kenneth Martin: The
Late Paintings*, 1985 (illustrated in colour
on the cover).
London, Annely Juda Fine Art, *Kenneth
& Mary Martin*, 1987, p. 127, no. 89
(illustrated in colour, p. 108).
Birmingham, The Barber Institute of Fine
Arts, *Chance, Order, Change: Abstract
Paintings 1939-89*, 2016.



SEAN SCULLY (B. 1945)

Red Painting

signed, titled and dated 'Sean Scully 12.89 RED PAINTING'
(on the reverse)
oil on three attached canvases
overall: 36 x 48in. (91.5 x 122cm.)
Painted in 1989

£350,000-450,000

US\$430,000-550,000

€380,000-490,000

'I believe that any kind of transcendence, spirituality or redemption, starts with the ordinary. I come from the ordinary. I grew up in the ordinary.'

-Sean Scully

Distinguished by its alternating passages of light and dark pigment, Sean Scully's *Red Painting*, 1989, stages a striking dialogue between colour and line. Acquired by Jeremy Lancaster the year after its creation, the work is part of a series of window paintings that Scully made in the late 1980s and early 1990s, each work featuring smaller panels set within the larger composition. Across two large canvases, Scully has painted alternating bands of red and white within which a smaller composition of vertical stripes nestles. Functioning like a portal, the inset is a rhythmic intrusion which disturbs the balance of the surrounding panels. Scully freely uses impasto, over-painting and layering pigment to create his luxuriant surfaces; the traces of the artist's broad, gestural brushstrokes proliferate across the canvas, captivating the viewer with their seductive tactile quality. Scully, however, never plans his paintings; instead, each stripe represents an accrual of both material and time. For the artist, the resulting juxtapositions are an ongoing investigation into how abstract forms communicate emotions that extend beyond a composition's purely formal qualities. 'My paintings talk of relationships,' Scully said. 'How bodies come together. How they touch. How they separate. How they

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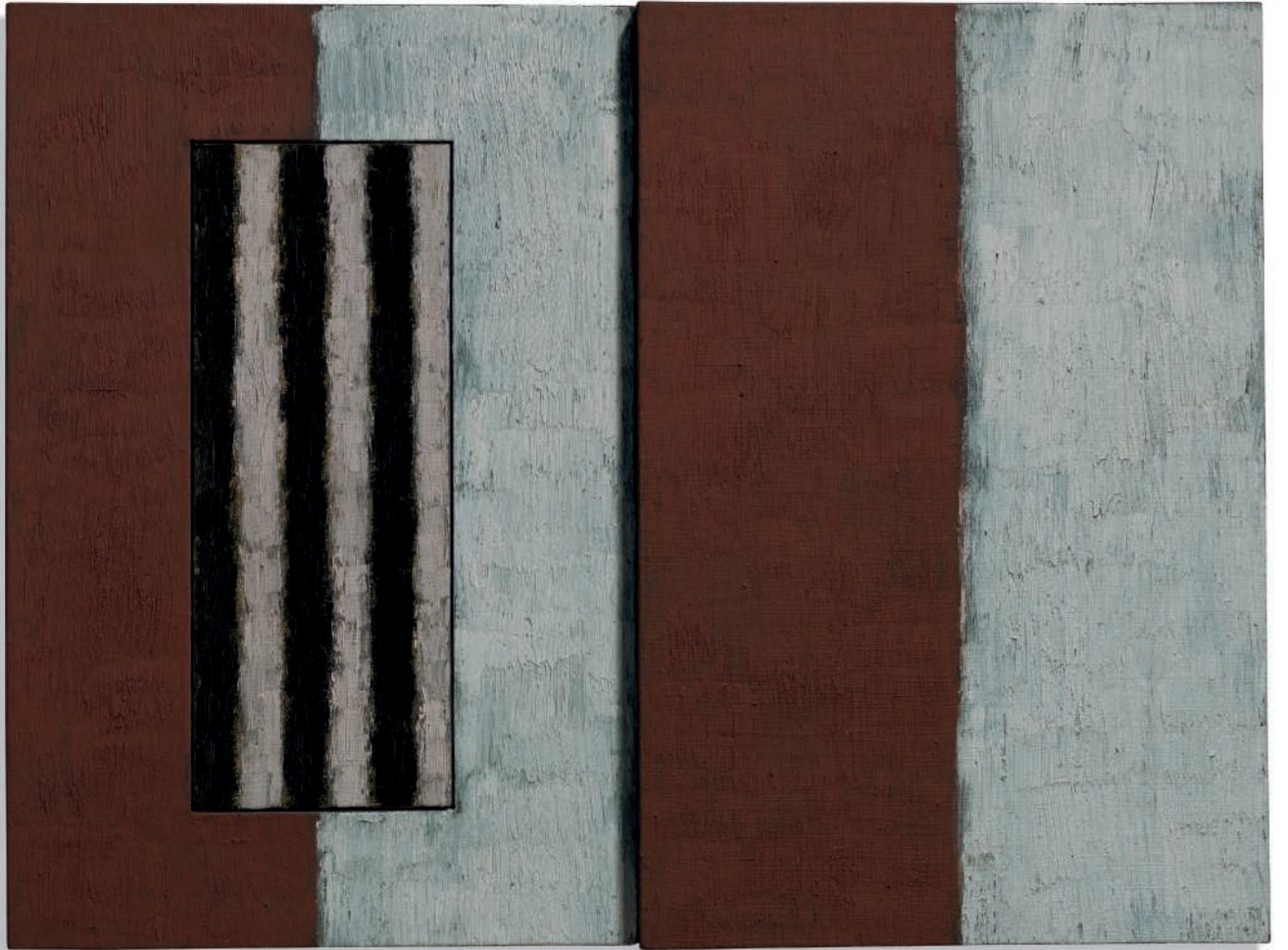
Mayor Rowan Gallery, London.
Acquired from the above by Jeremy
Lancaster, 10 January 1990.

EXHIBITED:

Manchester, Manchester City Art
Galleries, *Sean Scully Paintings*, 1997, p.
63, no. 9 (illustrated in colour, p. 27).
Birmingham, The Barber Institute of Fine
Arts, *Chance, Order, Change: Abstract
Paintings 1939-89*, 2016.

LITERATURE:

Sean Scully, exh. cat., Bologna, Galleria
d'Arte Moderna, 1996 (illustrated, p. 66).
M. Price, *Sean Scully: Catalogue
Raisonné of the Paintings, Volume II,
1980-1989*, Berlin 2018, p. 299, no.
1989.07 (illustrated in colour, p. 254).





live together, in harmony and disharmony ... My paintings want to tell stories that are an abstracted equivalent of how the world of human relationships is made and unmade. How it is possible to evolve as a human being in this' (S. Scully, quoted in W. Smerling, 'Constantinople or the Sensual Concealed,' *The Imagery of Sean Scully*, exh. cat., MKM Museum Küppersmühle für Moderne Kunst, Duisburg 2009, p. 8).

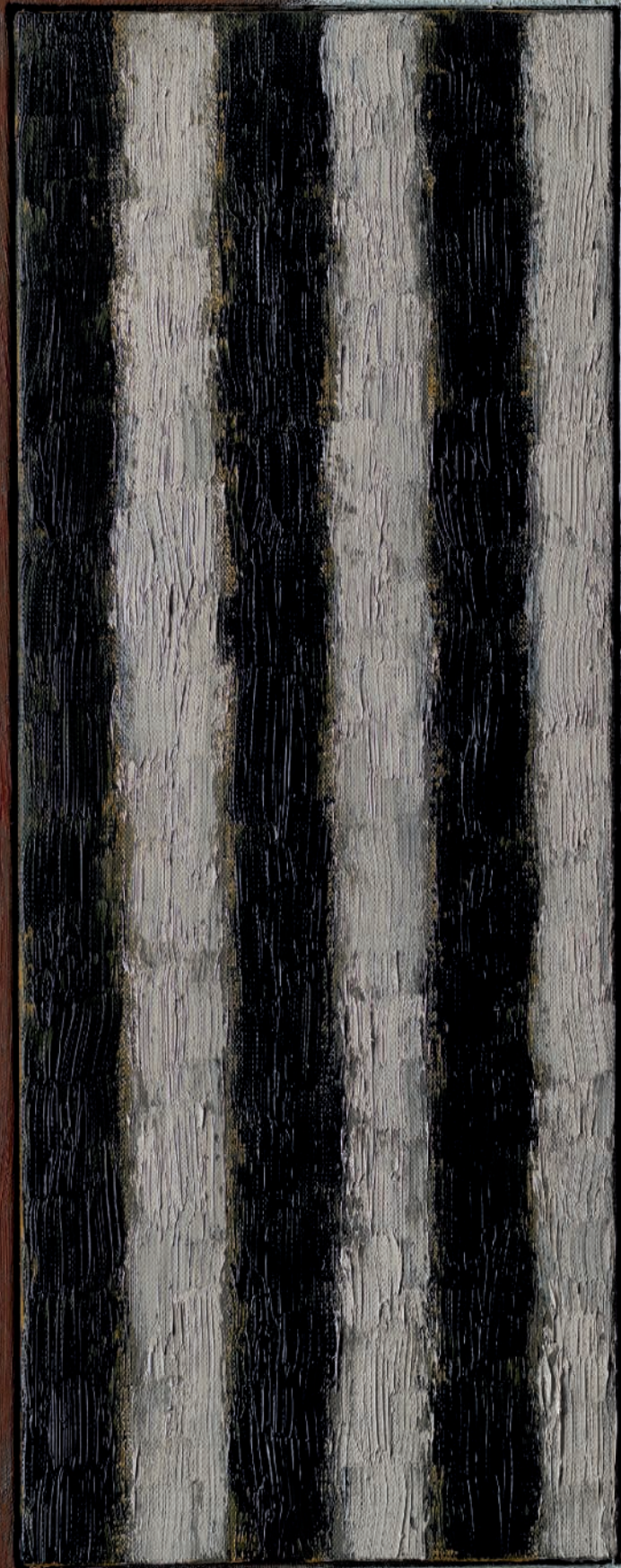
Scully frequently acknowledges his admiration for Jean-Antoine Watteau, Henri Matisse, Paul Cézanne and Mark Rothko, painters he first encountered while studying at art school. This range of influences speaks to his investment in abstraction not as a progression of the medium, but rather as an expression of painting's potential to 'compress feeling and experience' (S. Scully, interviewed by K. Power, 2003, <http://seanscullystudio.com/assets/writings/interviews/kevinpower-pt-2.final.pdf>). Indeed, he sees his work in direct dialogue with figural traditions, explaining that 'I am very interested in the idea of creating something that has already gained experience by the time it enters the world' (S. Scully, quoted in P. Stephen Bennett, *Sean Scully: Wall of Light*, exh. cat., The Phillips Collection, New York 2005, p. 20). While seeking to locate his practice within painting's lineage, Scully's compositions nevertheless defy temporality. To look at *Red Painting* is to be bathed in time, what the ancient Greeks called *kairos* or a meditative experience. As the surface complexities allow the traces of painterly layers to float and recede, the work is both an accumulation and an opening, timeless and present.

'I would like my work ... to speak through the universal language of rhythm. Rhythm communicates in a primal way, directly and through feeling.'

-Sean Scully

Above:
Sean Scully painting an 'inset', London, 1989.
Photograph courtesy the Artist. © Sean Scully.

Opposite:
Detail of present lot.



‘The aim is to bring together in a single gaze various different moments of the gaze. The result is a mechanism similar to what in music we call polyphony.’

–JEAN DUBUFFET



Jean Dubuffet at work on drawings of the series *Situations, Annales, Mémoires*, Paris, 1978.
Photo: © Archives Fondation Dubuffet, Paris (photo: Kurt Wyss)
Artwork: © Jean Dubuffet, DACS 2019.

JEAN DUBUFFET (1901-1985)

Recensement (Census)

signed with the artist's initials and dated 'J.D.79' (lower right); titled and dated 'avril 1979 (A33) Recensement' (on the stretcher)
 acrylic on paper mounted on canvas
 20¼ x 19in. (51.3 x 48.4cm.)
 Executed on 29 April 1979

£80,000-120,000
US\$97,000-140,000
€86,000-130,000

'It seems to me that anyone who wants to communicate an idea of what is happening in his or her mind at any time can only do so by way of a cacophony of dissonant elements.'

–Jean Dubuffet

Executed in 1979, *Recensement (Census)* belongs to the series *Brefs exercices d'école journalière (Short Daily School Exercises)* that occupied Jean Dubuffet between March and December that year. With its composite collage of figures and patterns, it is closely related to the celebrated sequence of large-scale assemblages *Théâtres de mémoire (Theatres of Memory)* that the artist had begun four years earlier. Having completed his twelve-year cycle *l'Hourloupe* – a series devoted to re-imagining the physical world – Dubuffet's thoughts turned increasingly inward, breeding a fascination with mental landscapes. Already well into his seventies, the artist was inspired by Dame Frances Yates' 1966 book *The Art of Memory*, which discussed different psychological theories stretching back to the Renaissance. Enthralled by the notion of memory as a fusion of places and images – concepts both central to his *oeuvre* – he began to look back upon his own practice, collaging together pictorial elements reminiscent of his various series: the delineated motifs of *l'Hourloupe*, for example, the swarming cellular rhythms of *Paris Circus* or the curious characters of his 1950s portraits. In these works, Dubuffet gave new form to the principle underpinning his entire practice – namely, that the mind creates its own reality, taking the information provided by the eyes and spinning it into a whirling dance. In 1978, the artist shifted to working in black felt tip, before returning to colour for the *Brefs exercices d'école journalière*. Conceived as a set of daily journal entries, these works extend the premise of the *Théâtres de mémoire* on a condensed, intimate scale.

PROVENANCE:

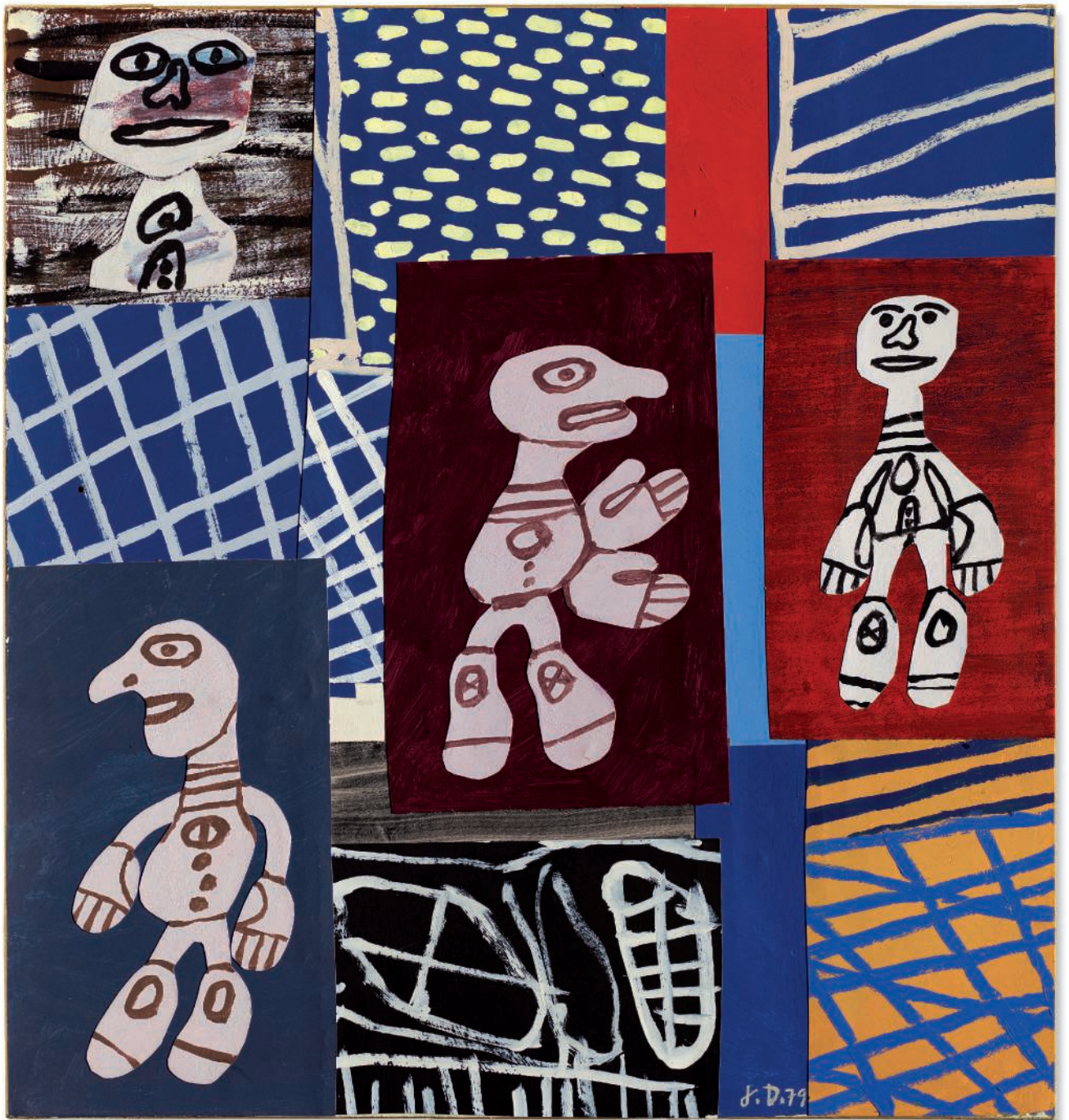
The Pace Gallery, New York.
 Waddington Galleries, London (acquired from the above in 1980).
 Private Collection, London.
 Waddington Galleries, London.
 Acquired from the above by Jeremy Lancaster, 2 February 2004.

EXHIBITED:

London, Waddington Galleries, *Jean Dubuffet: Paintings and Works on Paper*, 1980, p. 9, no. 6 (illustrated, p. 14).

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet, Théâtres de mémoire, fascicule XXXII*, Paris 1982, pp. 203 & 209, no. 337 (illustrated, p. 155).
 L. Garrard, *Minimal Art and Artists: In the 1960s and After*, Kent 2005, p. 80.





A NEW SPIRIT IN PAINTING

BY MARTIN GAYFORD



In January 1981 an exhibition opened at the Royal Academy in London the title of which, *A New Spirit in Painting*, still lingers in the collective memory of the art world. At least in retrospect, it seems to have been one of those moments when everything changed.

On view were works by some 38 painters, all male - an aspect of the selection that was criticised, and rightly so, even 38 years ago - and including one, Pablo Picasso, who had then been dead for the best part of a decade. Although it now seems an epoch-defining event, *A New Spirit* was not received with universal enthusiasm. The critic Robert Hughes described it as 'a much-discussed and somewhat incoherent potpourri at Burlington House'; *Art Forum* roundly called it a 'turkey'.

Nonetheless, Norman Rosenthal, one of the three curators - his colleagues were Nicholas Serota and Christos Joachimides - is surely correct to claim that the show changed the mindset of dealers, museums, collectors and critics on both sides of the Atlantic. 'If you do an exhibition like that once in a lifetime you are very fortunate', he told the writer Alain Elkann, 'because it changed the world's agenda'.

In headline terms, *A New Spirit* proclaimed that painting was back. Of course, as Willem de Kooning - one of the more familiar figures included in the exhibition - famously noted, 'painting was always dead' (he added, 'I never let it bother me'). But in the 1970s the medium had been more widely considered moribund than it usually is. Rosenthal, Serota and Joachimides noted in their preface to the catalogue that during that decade "'newer" means such as photography, video, performance and environments' had got all the attention.

'The Jeremy Lancaster Collection - comprising as it does many artists who featured in the exhibition, and many others who should have done - is a spectacular manifestation of that new spirit.'

-Martin Gayford

Above:
Exterior view, *A New Spirit in Painting*, the Royal Academy, London, 15 January - 18 March, 1981.
Photo credit © Royal Academy of Arts, London.

Opposite:
Detail of Howard Hodgkin, *Artificial Flowers*, 1975 (Lot 38).





In the '80s however, the exhibition announced, paint was at the heart of what was happening – and what's more, often *painterly* paint: loosely-brushed, messy pigment that luxuriated in the physical nature of what the French call the *matière*.

This was where the one dead artist, Pablo Picasso, suddenly looked like a pioneer. For over a decade before his death in 1973, the great man had been considered to have been in sad decline. David Hockney, one of the 38 artists in the exhibition, remembers visiting the memorial Picasso exhibition at Avignon with Douglas Cooper, a scholar and connoisseur of Picasso's Cubist work. Cooper kept exclaiming on how bad it all was. Hockney was highly unusual at that point in admiring late Picasso, which he considered 'a sort of Cubism of the brush'.

Eight years later, Hockney himself was visibly revelling in the freedom and fluency possible with brush and paint. So too were many of the others whose works were on the walls of the Royal Academy. Here was a collective showing of the movements which dominated fashion for much of the rest of the '80s: Neo-Expressionism, 'Bad Painting', the Italian *Transavanguardia*, and the so-called 'School of London'.

As a pivotal event, *A New Spirit* could be compared to Robert Rauschenberg winning the Grand Prize at the Venice Biennale of 1964 – which was the point at which it became clear to one and all that the global capital of contemporary art was now New York. And as it happened, one of the exhibition's aims was to reverse that view.

'At least in retrospect, it seems to have been one of those moments when everything changed.'

–Martin Gayford

Above:
Installation view, *A New Spirit in Painting*, the Royal Academy, London, 15 January - 18 March, 1981.
Courtesy The Royal Academy of Arts, London.
Artwork: © The Estate of Philip Guston,
courtesy Hauser & Wirth.

Opposite:
Installation views, *A New Spirit in Painting*, the Royal Academy, London, 15 January - 18 March, 1981.
Courtesy The Royal Academy of Arts, London.
Artworks: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.



‘To me, the most important show I ever did, and ever will do, is *A New Spirit in Painting*. For one, it is the only moment where I can honestly say I think it did change the agenda in the Anglo-Saxon world—just through that show in London. And, it opened the back door for a lot of other people, even if they weren’t in it.’

—Norman Rosenthal

A New Spirit set out to challenge the orthodoxy of the ‘60s and ‘70s, which – the catalogue introduction argued – had ‘aggressively proclaimed the work that was produced in and around New York to be virtually the only universally acceptable art – anything else was at best provincial’.

Thus those youthful and disruptive co-curators intended to overturn the received story of 20th-century art. And they wanted to do this in terms of geography as well as medium. The accepted version of modernist history – sometimes known as the gospel according to MoMA – might be summarised, ‘first Paris, then New York’. In other words, the truly important works, movements and artists of the modern movement were located in the French capital more or less until the moment Jackson Pollock began dripping in the mid ‘40s, after which attention shifted across the Atlantic.

For the first time in *A New Spirit* a sizable contingent of German painters – among them Baselitz, Kiefer, Penck, Polke and Richter – had been prominently shown outside the German-speaking world. This said something about what was important in the early ‘80s. But it also implied something about the past: that predecessors of those contemporaries such as the Expressionists of the early 20th century had been underestimated and hence that Berlin and Munich might have been significant centres too. The inclusion of a number of Italian painters – including Chia and Paladino – made the same point about 20th-century Italian art.

The most unexpected element for visitors to the Royal Academy in 1981, however, might well have been the inclusion of then half-forgotten London painters such as Lucian Freud and Frank Auerbach. Both had been considered hopelessly old-fashioned and – yes – provincial for many years.



Freud's painting had fallen from favour as early as the mid '50s. Things got a little better, he recalled, in the '70s and a lot better in the '80s. The showing in *A New Spirit* of magnificent pictures such as *Naked Man with Rat*, 1977, Freud's first male nude, marked his re-emergence as a truly major painter.

More generally, the exhibition was the point at which figurative painting – overshadowed by abstraction for over two decades – decisively returned. The curators noted that there were some 'outstanding non-figurative paintings in our exhibition' – which was true (works by Twombly, de Kooning and Ryman, for instance). But the majority were not abstract, and that must have felt extraordinarily novel.

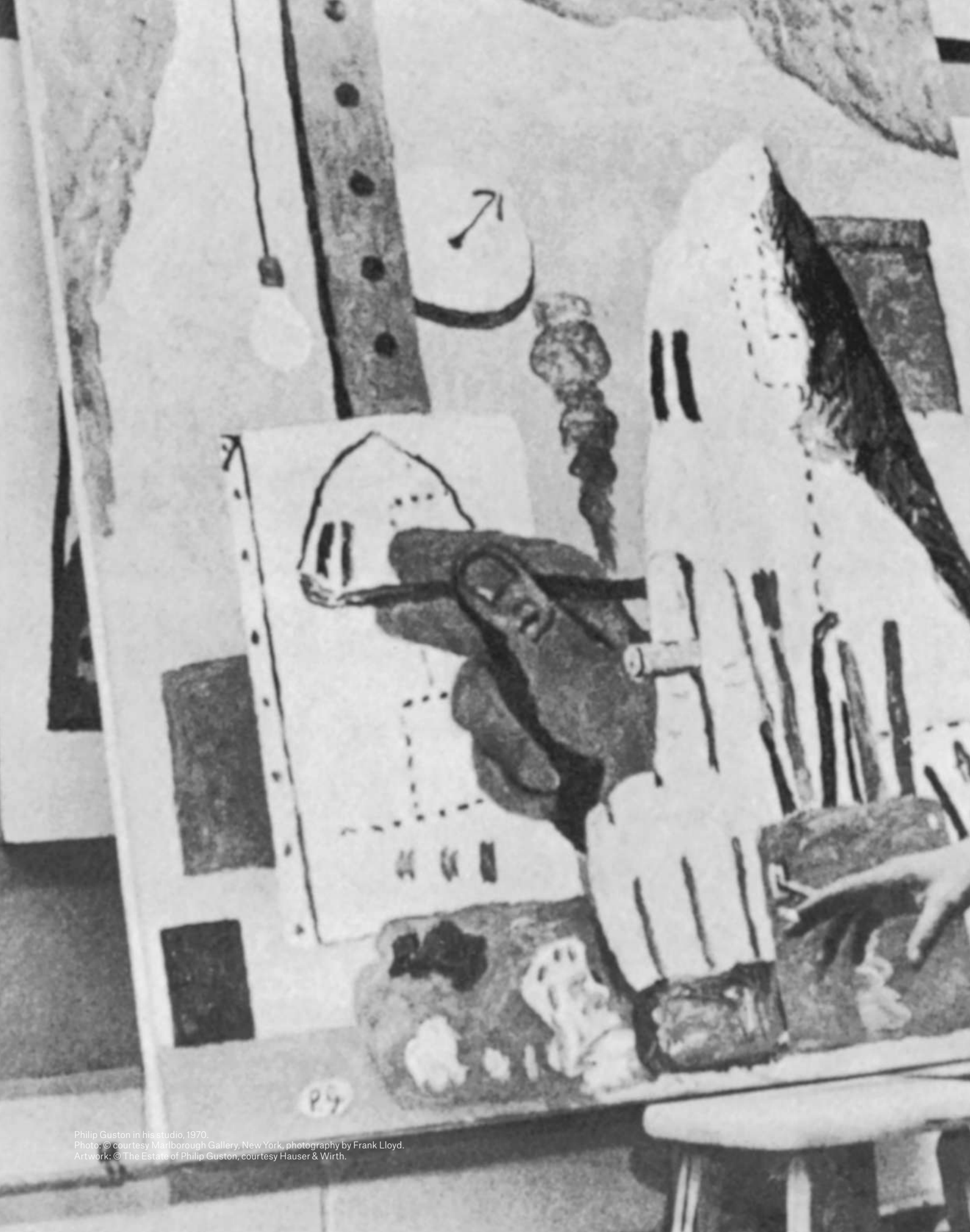
In this regard, a crucial figure was Philip Guston – the sometime Abstract Expressionist, who had turned back to figurative painting in one of the most sensational stylistic volte-faces in art history. Meanwhile Howard Hodgkin – whose work often looked more or less abstract, but who had always insisted that he was a representational painter – suddenly seemed much more mainstream. That fuzzy border zone between figuration and abstraction was where many of the artists of *A New Spirit* had marked out their personal territories.

In retrospect it's easy to point out omissions, and it wasn't hard at the time. Where – just to name a few – were Gillian Ayres, Bridget Riley, Leon Kossoff and Patrick Caulfield? Overall, though, as Rosenthal has emphasised, it's undeniable that *A New Spirit* opened up the art world. It helped to create a new mood and a new taste. The Jeremy Lancaster Collection – comprising as it does many artists who featured in the exhibition, and many others who should have done – is a spectacular manifestation of that new spirit.

Above:
Group portrait of artists (left to right) Timothy Behrens, Lucian Freud, Francis Bacon, Frank Auerbach and Michael Andrews, having lunch at Wheeler's Restaurant in Soho, London, 1963.
Photo: © John Deakin / Bridgeman Images.

Opposite:
David Hockney and R.B Kitaj, 1970.
Photo: © Peter Schlesinger / Trunk Archive.





Philip Guston in his studio, 1970.
Photo: © courtesy Marlborough Gallery, New York, photography by Frank Lloyd.
Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth.



PHILIP GUSTON (1913-1980)

Untitled (Two Hooded Figures)

signed, inscribed and dated 'To Harold - Philip Guston '69'
(along the right hand vertical edge)
oil on masonite
12½ x 14in. (30.9 x 35.6cm.)
Painted in 1969

£400,000-600,000
US\$490,000-730,000
€440,000-650,000

'Guston is the first to have risked a fully developed career on the possibility of engaging his art in the political reality.'

-Harold Rosenberg

Painted the year after Philip Guston's groundbreaking return to figuration, *Untitled (Two Hooded Figures)*, 1969, is a refined double vision of the artist's iconic alter-ego. Described in graphic black line, two of Guston's triangular, cartoonish 'hoods' face one another as if in conversation. Dotted squares seem to indicate that they have been patched up, like well-worn Halloween costumes. Their slot-like eyes are endearingly expressive. The figure to the right gesticulates with a pointing finger, while the left-hand character holds a cigar whose smoke blends with the rose-grey background. Many of Guston's 'hood' paintings depict a form of dialogue, enacting Guston's questioning of his motives and position as an artist. In *The Studio*, 1969 (Louisiana Museum of Modern Art), the hooded stand-in paints an image of himself; he holds both a cigar and a paintbrush, and it is unclear which of the two is releasing smoke. This ambiguity figures Guston's dissatisfaction with the abstract work he had left behind – work as vaporous, transient and idle, he had started to feel, as smoke dissipating into air. In the present painting the cigar fumes similarly blend into hazy abstraction, while the heads are solid and bold. The hoods were part of a unique lexicon of forms through which Guston explored the ambivalence and complicity of the act of painting from

PROVENANCE:

Harold and May Rosenberg Collection,
New York (a gift from the artist).
Their sale, Sotheby's New York,
2 November 1994, lot 201.
Acquired at the above sale by
Jeremy Lancaster.

EXHIBITED:

Montclair, Montclair Art Museum, *The
Harold and May Rosenberg Collection*,
1973, no. 23.



To Harold

Philip Guston '69



René Magritte, *Les amants*, 1928.
 Australian National Gallery, Canberra.
 Artwork: © René Magritte, DACS 2019.
 Photo: © 2019. Photo Photothèque R. Magritte /Adagp Images, Paris, / SCALA, Florence.

‘Guston was painting “new images” while most of us were looking the other way.’

–Nicholas Serota

1968 onwards. He debuted this new figuration in a 1970 exhibition at Marlborough Gallery, which was met with consternation by many critics. The great *New Yorker* critic Harold Rosenberg, to whom the present work was gifted, was one of the few to recognise the paintings’ bravery and importance. ‘Guston is the first to have risked a fully developed career on the possibility of engaging his art in the political reality’, he wrote (H. Rosenberg, ‘Liberation from Detachment’, *The New Yorker*, 7 November 1970, p. 141).

Guston had made his name as an Abstract Expressionist alongside his friends Jackson Pollock and Willem de Kooning in the 1950s, with shimmering, lyrical abstract paintings so serene his style was sometimes even called ‘Abstract Impressionism’. In the late 1960s, living a relatively isolated life away from New York City in upstate Woodstock, he effected a dramatic shift. ‘I was feeling split, schizophrenic’, he recalled. ‘The war, what was happening to America, the brutality of the world, what kind of man am I, sitting at

home, reading magazines, going into a frustrated fury about everything – and then going to my studio to *adjust a red to blue*. I thought there must be some way I could do something about it’ (P. Guston, quoted in J. Talmer, ‘“Creation” is for Beauty Parlors’, *New York Post*, 9 April 1977). The hooded surrogate in *Untitled (Two Hooded Figures)* was a key part of his solution. As a young political activist in Los Angeles, in the early 1930s Guston had exhibited a series of paintings critical of the Ku Klux Klan at a Hollywood bookshop, where they were vandalised by Klan members. It was this memory, said Guston, that inspired the ‘hoods’ some three decades later. ‘They are self-portraits. I perceive myself as being behind the hood. In the new series of “hoods” my attempt was not really to illustrate, to do pictures of the Ku Klux Klan, as I had done earlier. The idea of evil fascinated me ... What would it be like to be evil? To plan, to plot’ (P. Guston, ‘Philip Guston Talking’, 1978, in *Philip Guston: Paintings 1969-1980*, exh. cat. Whitechapel Art Gallery, London 1982,



Philip Guston, *Edge of Town*, 1969.
 Museum of Modern Art (MoMA), New York.
 Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth.
 Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 717.2005.

'I have an uneasy suspicion that painting really doesn't have to exist at all ... unless it questions itself constantly.'

–Philip Guston

p. 52). Provocative, unstable and witty, works like *Untitled (Two Hooded Figures)* display Guston engaging with the thorniest responsibilities of image-making, unafraid to make art that tackles the danger and darkness of real life head-on. The 'hoods' are at once sinister and goofy, transforming menacing presences from Guston's youth into ambiguous joke-shop ghosts.

Guston saw his move to figurative work as a way of troubling his medium from a keen new angle. 'I knew that I would need to test painting all over again', he said, 'in order to appease my desires for the clear and sharper enigma of solid forms in an imagined space, a world of tangible things, images, subjects, stories, like the way art always was ... I have an uneasy suspicion that painting really doesn't have to exist at all ... unless it questions itself constantly' (P. Guston, 'Philip Guston Talking', 1978, in *Philip Guston: Paintings 1969-1980*, exh. cat. Whitechapel Art Gallery, London 1982, p. 50). Indeed, there is an ominous tension running through these

works that undermines any coherent narrative, seeming to probe the paintings' very right to exist. Guston is constantly asking what painting is for, and what it should communicate. By the late 1960s, he had begun to see abstraction as false, escapist and cowardly, peddling a myth of autonomy that deliberately sealed art away from the political and racial tumult that was rocking America at the time. Disavowing the prevailing style of the New York School, he declared that 'American Abstract art is a lie, a sham, a cover up for a poverty of spirit. A mask to mask the fear of revealing oneself. A lie to cover up how bad one can be ... What a sham! Abstract art hides it, hides the lie, a *fake!* Don't! Let it show!' (P. Guston, quoted in M. Mayer, *Night Studio: A Memoir of Philip Guston*, London 1991, p. 170). Works like *Untitled (Two Hooded Figures)*, in which Guston openly dons his own mask, see him enlisting the impurity and ambiguity of images – both personal and drawn from the wider world – as a mode of radical honesty to society and to himself.





ALBERTO GIACOMETTI (1901-1966)

Tête d'homme

signed 'Alberto Giacometti' (lower right)
oil on canvas
9½ x 6¼in. (24.2 x 15.3cm.)
Painted *circa* 1951

£400,000-600,000
US\$490,000-720,000
€430,000-640,000

'What I tried to say about Diego was that I am sure it is one of the many portraits of him. That circumflex eyebrow of his, which is often very clearly depicted, is present here deeply buried in the paint.'

—David Sylvester (Letter to Leslie Waddington, 1 April 1998)

Emerging from a mist of grey paint, the spectral vision of a male head appears in Alberto Giacometti's arresting *Tête d'homme*, painted *circa* 1951. Formed from a web of dynamic, instinctively rendered lines, the figure's gaze bores out of the picture plane with a power that belies the small scale of the painting; the eyes – the central component of Giacometti's work at this time – appearing as deep hollows that captivate and compel the viewer. This painting dates from a pivotal and productive moment in Giacometti's career. At the beginning of the 1950s, Giacometti felt that he had taken the attenuated, extended figures that he had begun at the end of the previous decade as far as he could. Seeking a more realistic conception of space and mass, he returned to life and to the study of the model, which resulted in a resurgence of paintings and drawings, as well as sculpture, as portraiture came to the fore.

PROVENANCE:

Galerie Claude Bernard, Paris.
Dominique Lapiere, Paris.
Galerie Claude Bernard, Paris.
Waddington Galleries, London.
Acquired from the above by Jeremy
Lancaster, 7 April 1998.

LITERATURE:

The Alberto Giacometti Database,
no. 547.





Francis Bacon, *Head*, 1951.
 Cleveland Museum of Art.
 © The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2019.
 Photo: Prudence Cuming Associates Ltd.

It has been suggested that the identity of the sitter in *Tête d'homme* is Diego Giacometti, the artist's younger brother. It was David Sylvester who noted the resemblance of the figure to Diego. In a letter he wrote to Leslie Waddington, from whom Jeremy Lancaster acquired the painting, he wrote, 'What I tried to say about Diego was that I am sure it is one of the many portraits of him. That circumflex eyebrow of his, which is often very clearly depicted, is present here deeply buried in the paint' (D. Sylvester, letter to Leslie Waddington, 1 April 1998).

Diego was Giacometti's most important and enduring model. The subject of Alberto's very first sculpture and his greatest confidant and constant companion, Diego became for Giacometti more than simply a model whose physiognomy he translated into visual form. His appearance and presence were so ingrained into the artist's psyche that he became an intrinsic part of his vision, and more than this, an extension of himself. As Giacometti described, Diego was, 'the one I know best', or as Yves Bonnefoy has written, 'In the presence of someone who is, as it were, his double, Giacometti more than ever is witness to the mystery of existence, like Hamlet thinking of Yorick, in front of a skull

in the dust' (Y. Bonnefoy, *Alberto Giacometti: A Biography of his Work*, trans. J. Stewart, Paris, 1991, p. 432).

Giacometti's artistic aim in both his sculpture and painting was essentially the same: to explore the relationship of a figure within space. As a result, the figures in the artist's two-dimensional work are imbued with the same powerful physical presence as his sculptures, depicted with myriad layers of paint and line built up on the surface of the canvas. In the present work, the figure is surrounded by a halo of dense grey paint out of which it appears simultaneously to emerge and dissolve. 'Forms and space "bleed" into each other', Valerie Fletcher has written about paintings such as the present work, 'denying to some extent the subject's autonomy, solidity and permanence while simultaneously endowing "empty" space with an almost tangible presence. When the subjects of his paintings have a startling immediacy yet also remain elusive and ephemeral, Giacometti had achieved a successful pictorial equivalent for his perception of reality' (V.J. Fletcher, 'Giacometti's Paintings', *Alberto Giacometti, 1901-1966*, exh. cat., Royal Academy of Arts, London 1996, p. 29).



Alberto Giacometti in his studio painting *Isaku Yanahara*, circa 1960.
Photograph by Ernst Schlegel.
Photo: © 2019 Stiftung Ernst Scheidegger-Archiv, Zürich.
Artwork: © The Estate of Alberto Giacometti (Fondation Giacometti, Paris
and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2019.

HOWARD HODGKIN (1932–2017)

Tea Party in America

signed 'H. HODGKIN 1948' (upper left)
varnished gouache on card
10¾ x 15in. (26.4 x 38cm.)
Executed in 1948

£50,000-70,000
US\$61,000-85,000
€55,000-76,000

‘The sense of paintings as *mises-en-scènes*, staged reconstructions, whether of events or people or things or simply feelings, will endure. [Hodgkin] makes up his world with the freedom of the stage-set designer.’

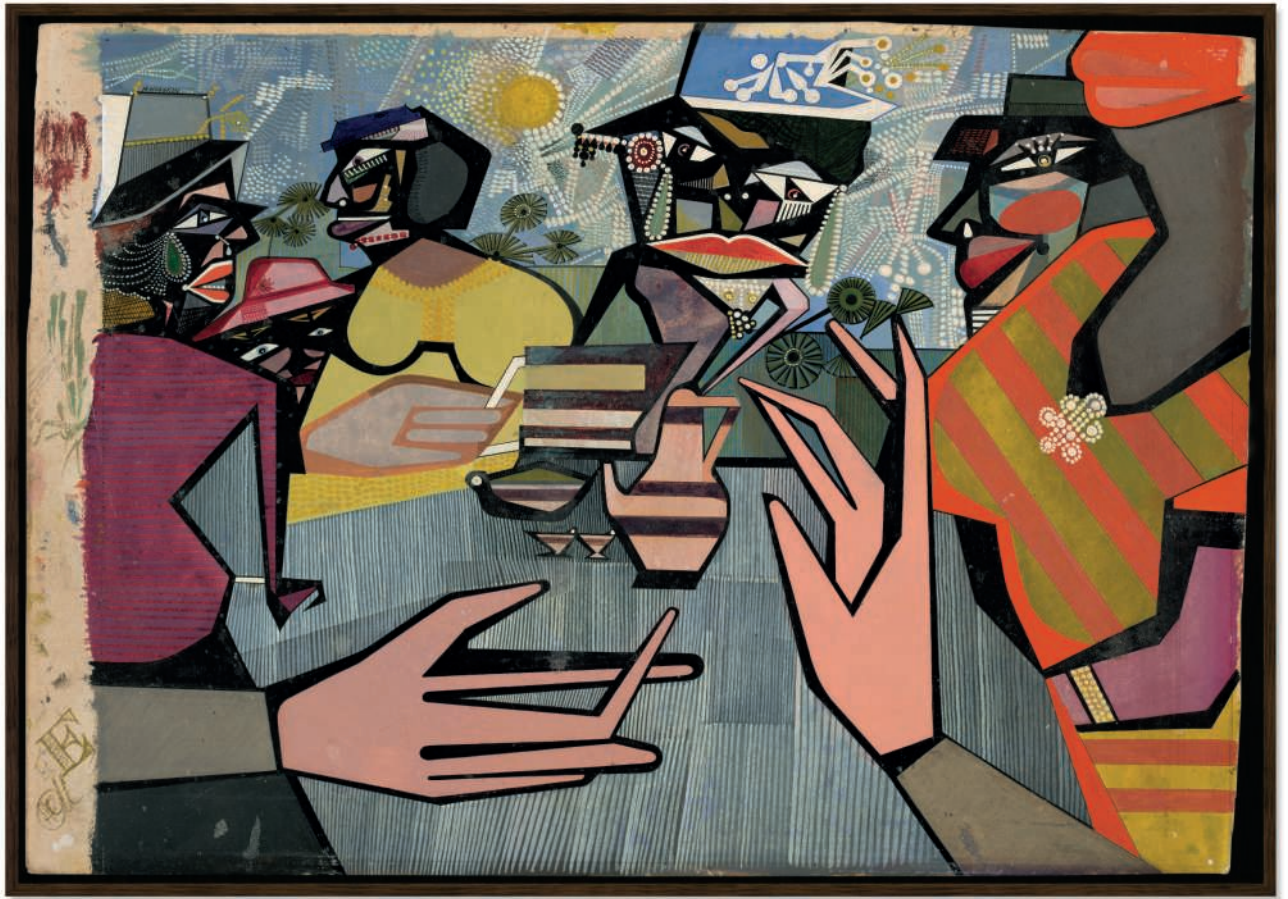
–Andrew Graham-Dixon

PROVENANCE:
Private Collection, Chester.
Anon. sale, Sotheby's London,
11 November 1987, lot 268.
Acquired at the above sale by
Jeremy Lancaster.

EXHIBITED:
Oxford, Ashmolean Museum of Art
and Archaeology, University of Oxford
(on long term loan).

LITERATURE:
M. Price, *Howard Hodgkin Paintings*,
London 1995, p. 216, no. 1 (illustrated,
p. 138).
M. Price, *Howard Hodgkin: The Complete
Paintings*, London 2006, pp. 36 & 420,
no. 1 (illustrated in colour, p. 36).

Please refer to the catalogue entry
on pp. 51–66.



HOWARD HODGKIN (1932–2017)

Lawson, Underwood & Sleep

signed, titled and dated 'Howard Hodgkin Lawson
Underwood + Sleep 1977-1980' (on the reverse)
oil on wood
24¾ x 36in. (61.8 x 91.4cm.)
Painted in 1977-1980

£400,000-600,000
US\$490,000-730,000
€440,000-650,000

'The more evanescent the emotion I want to convey,
the thicker the panel, the heavier the framing, the more
elaborate the border, so that this delicate thing will remain
protected and intact.'

—Howard Hodgkin

PROVENANCE:

M. Knoedler & Co., New York.
Acquired from the above by Jeremy
Lancaster, 1 April 1982.

EXHIBITED:

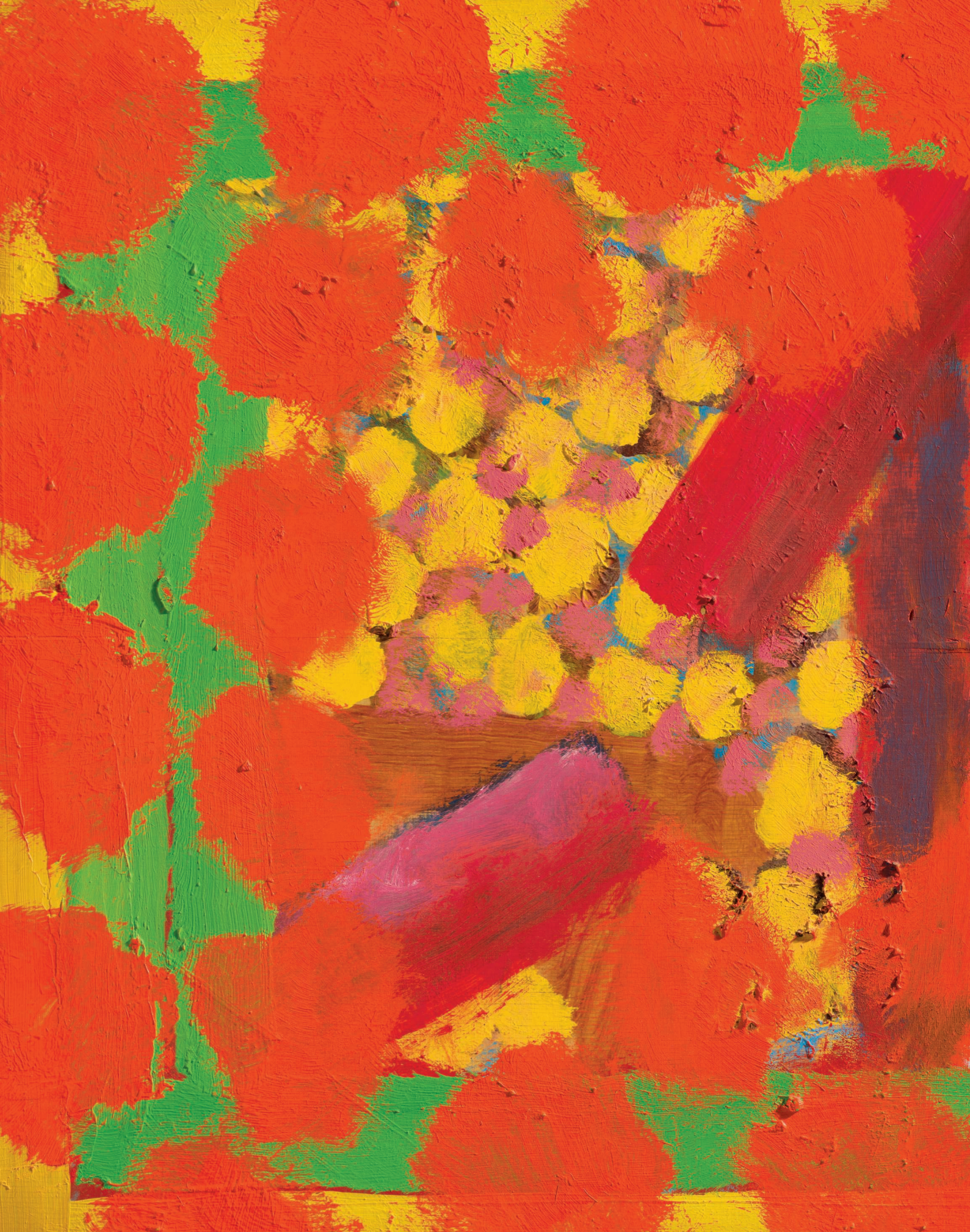
New York, M. Knoedler & Co., *Howard
Hodgkin*, 1981, no. 10 (illustrated in
colour, unpagged).
New York, M. Knoedler & Co., *Group
Show: Summer 1981*, 1981, no. 14.
Birmingham, City of Birmingham
Museum and Art Gallery, *The British
Art Show: Old Allegiances and New
Directions 1979-1984*, 1984-1985, p. 139,
no. 74. This exhibition later travelled
to Birmingham, City of Birmingham
Museum and Art Gallery; Birmingham,
Ikon Gallery; Edinburgh, Royal Scottish
Academy; Sheffield, Mappin Art Gallery
and Southampton, Southampton Art
Gallery.
Oxford, Museum of Modern Art, *Current
Affairs: British Painting and Sculpture in
the 1980s*, 1987, p. 20, no. 19 (illustrated
in colour, unpagged). This exhibition
later travelled to Budapest, Mucsaarnok
Budapest; Prague, Narodni Gallery;
Warsaw, Zachęta.
Birmingham, Birmingham Museum and
Art Gallery (on previous loan from 2005).
New Haven, The Yale Center for British
Art, *Howard Hodgkin: Paintings 1992-
2007*, Connecticut 2007, no. 5 (illustrated
in colour, p. 30). This exhibition later
travelled to Cambridge, The Fitzwilliam
Museum.
Cambridge, The Fitzwilliam Museum,
University of Cambridge (on long term
loan).
London, National Portrait Gallery,
Howard Hodgkin: Absent Friends, 2017,
pp. 38, 128, 198 & 213 (illustrated in
colour, p. 129).

LITERATURE:

J. Murray, 'Reflections on Howard
Hodgkin's Theatre of Memory', in *Arts
Magazine*, vol. 55, June 1981, p. 156.
M. Price, *Howard Hodgkin Paintings*,
London 1995, pp. 172-173 & 216, no. 155
(illustrated, p. 172).
M. Price, *Howard Hodgkin: The Complete
Paintings*, London 2006, pp. 166 & 419,
no. 155 (illustrated, p. 167).

Please refer to the catalogue entry
on pp. 51-66.







FRANK AUERBACH (B. 1931)

Head of E.O.W.

oil on board
15¾ x 12½in. (40 x 31.8cm.)
Painted in 1955

£800,000-1,200,000
US\$970,000-1,400,000
€860,000-1,300,000

‘I realised there was some telepathy, some actual communication between us when he was painting me ... Frank didn’t want me to walk around; he didn’t want me to even *look*, although I did sometimes. Mostly I looked at a spot on the wall, and he used to paint with the canvas propped on a wooden kitchen chair, because he had no easel in my place. Everything was all dripping with paint ... the chair became more and more encrusted with paint, like a stalactite.’

– E.O.W.

Painted in 1955, *Head of E.O.W.* is an extraordinary and intense vision. Turbulent layers of ochre and umber embody the heavy head of Frank Auerbach’s lover Stella West, inclined to the right of the composition. The paint is three-dimensionally dense, accumulated over countless sittings to bring forth the very essence of her physical being. We glimpse her features in a cavernous landscape of oil; warm light catches her forehead, offsets the hollow of an eye, and glances over her ear. Deeply worked shadow swallows some areas almost to abstraction. Stella – full name Estella Olive West – was the subject of the majority of Auerbach’s figure paintings from the late 1940s until the early 1970s. They met in 1948, when Auerbach was only seventeen years old and she thirty-two, and soon became romantically involved. Two-hour sittings were taking place three nights a week by the early 1950s. Auerbach’s works from this decade, during which the two shared a tall, narrow house in Earl’s Court, exude a particularly charged intimacy. For all their plaque-like materiality, these remain

PROVENANCE:

Paul Jenkins, Paris.
Private Collection, Paris.
Anon. sale, Christie’s London,
23 October 1996, lot 61.
Acquired at the above sale by
Jeremy Lancaster.

EXHIBITED:

London, Hayward Gallery, *Frank
Auerbach*, 1978, no. 12 (illustrated,
p. 82). This exhibition later travelled to
Edinburgh, Fruitmarket Gallery.
London, Christie’s King Street, *Defining
British Art*, 2016.

LITERATURE:

P. Fuller, in *Art Monthly*, July–August
1986, pp. 3–6 (illustrated in colour,
unpaged).
R. Hughes, *Frank Auerbach*, London
2000, pp. 81 & 226, no. 7 (illustrated in
colour, p. 40).
W. Feaver, *Frank Auerbach*, New York
2009, no. 40 (illustrated in colour,
p. 240).





paintings rather than sculptural reliefs, and from their spotlighted darkness shines the astonishing punch of psychological insight that characterises Auerbach's most powerful and single-minded work. As his friend Leon Kossoff has written, 'in spite of the excessive piling on of paint, the effect of these works on the mind is of images recovered and reconceived in the barest and most particular light, the same light that seems to glow through the late, great Turners. This light, which gleams through the thickness and finally remains with us is an unpremeditated manifestation arising from the constant application of true draughtsmanship' (L. Kossoff, 'The Paintings of Frank Auerbach,' *Frank Auerbach*, exh. cat. Hayward Gallery, London 1978, p. 9).

As in many of Auerbach's works of the 1950s, *Head of E.O.W.'s* strong diagonals and condensed palette conjure an achingly visceral presence. In a physical sense the work radically fulfils the teachings of David Bomberg, whose evening classes Auerbach attended at Borough Polytechnic Institute from 1948, and who famously instructed his students 'to apprehend the weight, the twist, the stance, of a human being anchored by gravity: to produce a souvenir of that'

'This was colour right through, not tint lying on top of a bas-relief; the thickness of the paint seemed to push the colour out towards the eye.'

—Robert Hughes

Above:
Rembrandt van Rijn, *Saskia van Uylenburgh*, circa 1634-1640.
National Gallery of Art, Washington DC.
Photo: © National Gallery of Art, Washington DC, USA / Bridgeman Images.

Opposite:
Present lot shown in full.





Francis Bacon, *Portrait of Isabel Rawsthorne*, 1966.
Tate Gallery, London.
© The Estate of Francis Bacon. All rights reserved, DACS/Artimage 2019. Photo: Prudence Cuming Associates Ltd.

(F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 31). Taking lessons from centuries past, the work's warm, earthy surface also radiates light in a manner that echoes the paintings of Rembrandt. Auerbach obsessively visited the National Gallery to study the Dutch master's works, often accompanied by Kossoff. Both artists were captivated by Rembrandt's combination of free expression and structural vigour. '[T]he handling is so rapid and responsive,' Auerbach wrote, 'but the mind is that of a conceptualising architect, making coherent geometries in space' (F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 87). Tenderly intuitive yet constructed with total compositional command, *Head of E.O.W.* sees Auerbach fusing these qualities in his own work.

While alive with art-historical inspiration, *Head of E.O.W.* is a totally personal object, reifying a profound exchange between two people. Stella remembers the sittings

becoming more and more challenging. Auerbach worked slowly and irascibly, and a portrait could take hundreds of sessions. Nonetheless, she felt a real sense of collaboration in the process. 'I realised there was some telepathy, some actual communication between us when he was painting me', she recalled. '... Frank didn't want me to walk around; he didn't want me to even *look*, although I did sometimes. Mostly I looked at a spot on the wall, and he used to paint with the canvas propped on a wooden kitchen chair, because he had no easel in my place. Everything was all dripping with paint ... the chair became more and more encrusted with paint, like a stalactite' (E. West, quoted in R. Hughes, *Frank Auerbach*, London 2000, p. 134). *Head of E.O.W.* represents the rich rewards of Auerbach's distinctive, serious and determined mode of creation: a unique outlook that has forged one of the most vital bodies of work in the last century of British painting.



Frank Auerbach and Estella Olive West (E.O.W.) in the garden of 33 Somerset Rd, Brentford, *circa* 1962.
Courtesy Sarah West.

FRANK AUERBACH (B. 1931)

Head of E.O.W. I

oil on board
10 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (27.5 x 17cm.)
Painted in 1967

£300,000-500,000
US\$370,000-600,000
€330,000-540,000

‘Painted from life under electric light at night, they turn the glare of a single light source into a violent agitation of paint depth ... piled inches thick, with black and ultramarine in its chinks. Strands of pigment straight from the tube – red, yellow, blue, sometimes not touched by the brush – worm their way across the surface, indicating the contours of brow or cheek ... a sense of light not far from Impressionism, combined with this heavy, convulsive surface.’

–Robert Hughes


Head of E.O.W. I, 1967, is a vivid, potent late portrait of Estella Olive West, capturing an electric point in perhaps the most important relationship in Frank Auerbach’s life. He takes the thickness of his paint to a new extreme, and his bold pigments, including blazing greens and squeezed-out ropes of red, are turned up to searing heat. The work is astonishingly compact and energetic. Auerbach’s fierce creative and personal dialogue with Stella – who sat for him three times a week over two decades – was often fractious, and *Head of E.O.W. I* is depth-charged with psychological drama. ‘I think life drawing from the body of a stranger is a fine thing in an art school,’ Auerbach once reflected, ‘but there’s a real reason for recording someone whom one’s close to. For one thing one knows exactly whether it’s “like” or not. For another, if the person has wakened one’s mind, one knows what’s not worthy of her, so one isn’t going to pull any funny little tricks. Besides, if you’re working with someone with whom you are involved, she may get fed up; you might quarrel; she may find it an intolerable burden and punish you by not sitting for you. The whole thing’s got a totally different sort of tension from the simple transaction with a hired model’ (F. Auerbach, quoted in R. Hughes, *Frank Auerbach*, London 1990, p. 133). Aglow with complex feeling and audacious formal invention, *Head of E.O.W. I* stands among Auerbach’s most concentrated and fluent paintings. As David Sylvester has observed, ‘paint laid on with quite outrageous prodigality can be not only seductive but most subtly and mysteriously alive’ (D. Sylvester, ‘Young English Painting’, *Listener*, 12 January 1956, p. 64).

PROVENANCE:
Marlborough Fine Art Ltd., London.
Keith Milow, London.
Anon. sale, Sotheby’s London,
3 December 1992, lot 44.
Waddington Galleries, London.
Acquired from the above by Jeremy
Lancaster, 7 December 1992.

EXHIBITED:
London, Marlborough Fine Art Ltd.,
Frank Auerbach, 1971, p. 7, no. 2.

LITERATURE:
W. Feaver, *Frank Auerbach*, New York
2009, no. 231 (illustrated in colour, p.
263; incorrectly titled ‘Head of E.O.W. II’).





'Re-made thus in paint, a head becomes an object which, as we look at it, gives a sensation curiously like that of running our fingertips over the contours of a head near us in the dark, reassured by its presence, disturbed by its otherness, doubting what it is and then whether it is.'

—DAVID SYLVESTER



PABLO PICASSO (1881-1973)

Jeune homme

stamped with foundry mark 'C. VALSUANI CIRE PERDUE'
(on top of the base)
bronze with dark brown patina
Height: 31%in. (80.5cm.)
Conceived in wood in Cannes, 6 June 1958; cast in bronze
by Valsuani by 1966

£900,000-1,200,000
US\$1,100,000-1,400,000
€970,000-1,300,000

'... a work of art is not achieved by thought but
with your hands.'

—Pablo Picasso

Originally conceived in 1958, Pablo Picasso's playful bronze sculpture *Jeune homme* developed from the famed series of sculptural bathers the artist created during the mid-1950s, inspired by his experiences of life on the Mediterranean coast of France. As with these humorous, archetypal characters, the figure of the young man was originally constructed as a wooden assemblage, before being cast in a small edition of two bronzes by the artist. The present cast remained in Picasso's personal collection until his death, appearing in several important exhibitions during the artist's lifetime, before subsequently passing on to the artist's granddaughter Marina.

PROVENANCE:

The Artist, Estate Inventory Number 55904.
Marina Picasso, Paris, (by descent).
Jan Krugier Gallery, New York (on consignment).
Private Collection, New York.
Richard Gray Gallery, Chicago.
Waddington Galleries, London.
Private Collection, London.
Waddington Galleries, London.
Acquired from the above by Jeremy Lancaster, 16 July 1996.

EXHIBITED:

Washington, D.C., Washington Gallery of Modern Art, *Picasso since 1945*, 1966 (unpaged).
Paris, Petit Palais, *Homage à Pablo Picasso: Dessins, Sculptures, Céramiques*, 1966-1967, no. 325 (illustrated, unpaginated; incorrectly dated '1956'). This exhibition later travelled to London, Tate Gallery, p. 80, no. 133 (illustrated, p. 80; incorrectly dated '1956'); and New York, Museum of Modern Art, p. 224, no. 132 (illustrated, p. 157; incorrectly dated '1956').
Melbourne, National Gallery of Victoria, *Picasso*, 1984, no. 156 (illustrated, p. 166). This exhibition later travelled to Sydney, Art Gallery of New South Wales.
Miami, Centre for the Fine Arts, *Picasso At Work At Home: Selections from the*

Marina Picasso Collection, 1985-1986, no. 129 (illustrated, p. 130).
London, Waddington Galleries, *Of the Human Form*, 1995, p. 42, no. 26 (illustrated, p. 43; incorrectly dated '1956').
Birmingham, Birmingham Museum and Art Gallery (on long term loan).

LITERATURE:

The Sculpture of Picasso, exh. cat., New York, Pace Gallery, 1982, p. 10, fig. 6 (illustrated; incorrectly dated '1956').
W. Spies, *Pablo Picasso: Das plastische Werk*, Stuttgart 1971, p. 312, no. 509 (illustrated, p. 238; another cast; incorrectly dated '1956').
Picasso's Picassos: Paintings, Drawings & Sculpture from the Artist's Estate, exh. cat., Chicago, Richard Gray Gallery, 1985, p. 42, no. 38 (illustrated, p. 36; another cast; incorrectly dated '1956').
Late Picasso: Paintings, Sculpture, Drawings, Prints, 1953-1972, exh. cat., London, Tate Gallery, 1988, p. 292 (illustrated, *in situ*; wood example).
A. Charon, *Images de Picasso*, exh. cat., Musée Réattu-Commanderie Sainte-Luce, Arles, 1991, p. 54, no. 36 (illustrated, *in situ*; wood example).
Picasso contemporain, exh. cat., Lausanne, Musée d'Art Contemporain, 1994, p. 128 (illustrated in colour, p. 49; wood example).

Picasso, L'Africain, exh. cat., Geneva, Musée Barbier-Mueller, 1998, pp. 13 & 33, no. 42 (illustrated in colour, p. 12; wood example; incorrectly titled 'Le Jeune Homme (personnage avec sexe érigé)').

Pablo Picasso, The Appeal of Surface, exh. cat., Schwerin, Staatliches Museum, 1999, pp. 118 & 120, no. 45 (illustrated in colour, p. 121; wood example).

W. Spies, *Picasso: The Sculptures*, Stuttgart 2000, p. 416, no. 509 (illustrated, p. 383; illustrated, p. 316; wood example).

Picasso und die Schweiz, exh. cat., Bern, Kunstmuseum, 2001, p. 372, no. 152 (illustrated in colour, p. 310; wood example).

Picasso: 200 capolavori dal 1898 al 1972, exh. cat., Milan, Palazzo Reale, 2001, pp. 288 & 362, no. 157 (illustrated in colour, p. 288; another cast; incorrectly dated '1956').

Pablo Picasso, Metamorphoses: Works from 1898 to 1973 from the Marina Picasso Collection, exh. cat., New York, Jan Krugier Gallery, 2002, p. 126, no. 93 (illustrated in colour, p. 91; wood example).

The Sculptures of Pablo Picasso, exh. cat., New York, Gagosian Gallery, 2003, pp. 94 & 133 (illustrated, pp. 95 & 133; another cast).





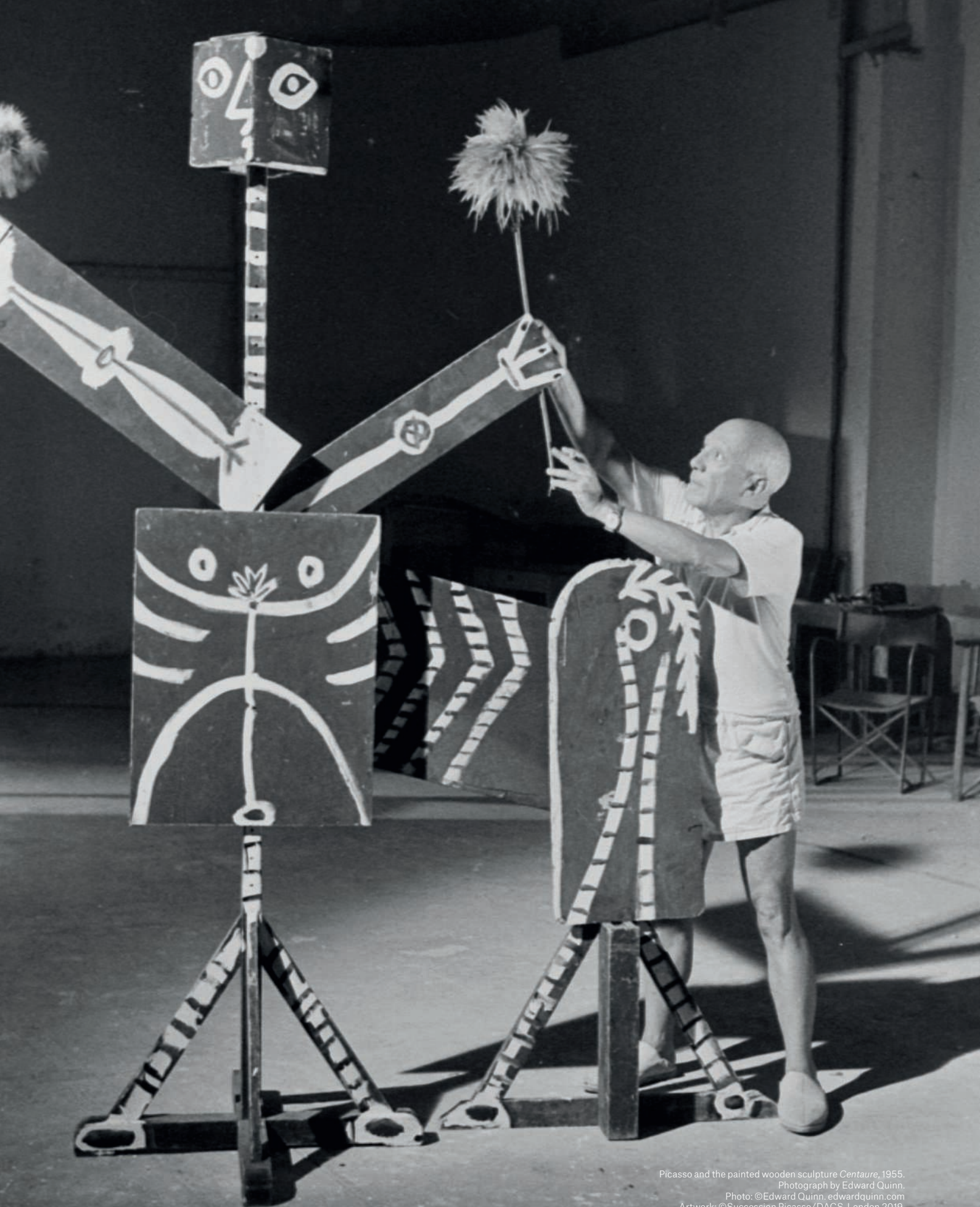
Pablo Picasso, *Baigneurs à la Garoupe*, summer 1957.
Musée d'art et d'histoire de la Ville de Genève.
Artwork: ©Succession Picasso/DACS, London 2019.

During the mid-1950s, Picasso enjoyed an idyllic existence in the South of France, his days filled by frequent trips to the beach, painting in his studio, and leisurely afternoons with his new wife, Jacqueline Roque. The artist fully rooted himself in the Midi in the autumn of 1955 by purchasing the grand villa known as La Californie, just outside of Cannes, which boasted views of the bay and a serene position overlooking a park filled with palm trees. It was here, in a spacious, high-ceilinged room where he set up his studio, that Picasso's creative vision returned once again to three-dimensional assemblage sculptures, creating a myriad of works from discarded pieces of wood and other unconventional materials, many of which complemented and fed his painterly activities. These sculptures, which transformed the everyday detritus of the artist's life into playful, character-filled works of art, stand as a testament not only to Picasso's unbridled spirit of invention, but also his deep appreciation and understanding of the fundamental structures of the human form.

Picasso's renewed interest in assemblage sculptures appears to have been sparked by an interaction with the famed director Henri-George Clouzot and his crew, who were filming the artist for their feature *Le mystère de Picasso* (*The Mystery of Picasso*) during the summer of 1955, at the Studio de la Victorine in Nice. As the crew cast aside the crates which had been used to store and transport their equipment,

Picasso decided to appropriate the containers into some sort of artwork-prop for the film. With assistance from the film crew, he began stacking them atop one another to create a giant wooden centaur, constructing the head from a lens box, the torso from a light stanchion, and other body parts from the disassembled crates, before painting the entire sculpture black. The great beast stood over two metres high and appeared towards the end of Clouzot's 75-minute film, as Picasso energetically painted the sculpture with bold, white lines to delineate its features. Upon his return to the studio, the concept of creating a series of wooden figurative sculptures continued to occupy the artist's imagination, and the following summer he embarked upon a group of bathers, inspired by his observations and experiences of the play of life on the beaches of the Mediterranean coast.

Using old pieces of lumber, fragments from broken furniture, wooden dowels and discarded stretcher bars and frames that lay haphazardly around the large studio at La Californie, Picasso created a series of basic, geometric characters known as *Les baigneurs* (Spies, nos. 503-508), hammered together, carved, painted and assembled with a rapidity and simplicity that recalled the playful wooden dolls he had made for his children in the 1930s and 1950s. Though created individually, the sextet of bathers were intended to be viewed as an ensemble sculpture, installed together and arranged in a particular configuration, like a theatrical



Picasso and the painted wooden sculpture *Centaure*, 1955.
Photograph by Edward Quinn.
Photo: ©Edward Quinn, edwardquinn.com
Artwork: ©Succession Picasso/DACS, London 2019.



Pablo Picasso, *Les baigneuses*, Ensemble de six sculptures: *Plongeuse*, *Homme aux mains jointes*, *Homme-puits*, *Enfant*, *Femme aux bras écartés*, *Jeune Homme*, 1956. Staatsgalerie, Stuttgart.
 Photo: © bpk Berlin / Staatsgalerie Stuttgart.
 Artwork: ©Succession Picasso/DACS, London 2019.

tableau. Distinctly planar in format, and intended to be viewed frontally, the sculptures echo the constructions and theatre figures of the artist's earlier Cubist phase. Indeed, Picasso's choice of materials for these assemblages appears to directly recall the *tableaux-reliefs* which occupied him from 1912 to 1914, in which a similar selection of flat, wooden odds and ends were used to create three-dimensional compositions of newspapers, musical instruments, glasses and dice. In *Les baigneurs*, the figures partake in activities typical of a day at the beach, from the monumental *La femme aux bras écartés* preparing to dive into the water, to the young child simply entitled *L'enfant*, only visible as a face and arms swimming through the water, and the tongue-in-cheek *L'homme fontaine*, who urinates in the water. The characters of *Les baigneurs* would subsequently inspire several painterly compositions, forming the primary subject of works such as *Le tremplin* and *Baigneurs à la Garoupe*.

Created in 1958, *Jeune homme* was part of a second series of wooden assemblage sculptures in which Picasso continued to explore the themes and methods of construction used in *Les baigneurs*. In these works, however, he began to push beyond the narrative context of life at the beach and instead began to focus more on archetypal characters, simply entitling his three-dimensional assemblages *L'homme* or, as in the present work, *Jeune homme*. Using the simplest of means and

materials, here Picasso creates an image of a virile young man, standing bolt upright, his arms spread out to the side, his penis fully erect and pointing towards the viewer in a manner recalling some mysterious, ancient idol, a symbol of male fertility and prowess, worshipped by a long-disappeared Mediterranean civilisation.

Picasso kept the cast of wooden characters in his studio for the rest of his life, close by, like old friends, their simple, humanoid forms appearing behind easels, alongside canvases, sometimes tucked away in a corner, only to catch a visitor's eye as they wandered around the space. Due to their fragile nature, Picasso decided shortly after their creation to cast the series of assemblages in bronze using the lost-wax technique, preserving the originals and creating more robust versions which could be easily transported for exhibition. In addition to the practical reasons associated with transforming the wooden sculptures into bronze, Picasso seems to have been equally interested in the shifting materiality of their forms during the casting process, revelling in the apparent disjunction between the smooth uniformity of the bronze when compared against the irregular nature of the originals. It is this inherent contrast, combined with the daring simplicity of their construction and the playful character they exude, that Picasso's sculptures truly capture the viewer's imagination.





The studio at La Californie, 29 April 1958, with wood example of the present work.
Lot 34, *L'Atelier*, is also shown top left.
Photograph by André Villers. Photo: ©André Villers, DACS 2019.
Artwork: ©Succession Picasso/DACS, London, 2019.



JEAN DUBUFFET (1901-1985)

Trois femmes nues au bois (*Three nude women in the woods*)

signed, dated and inscribed 'J Dubuffet 28 x 42
Pâcques 44' (lower left)
gouache on board
25% x 18½in. (65 x 47cm.)
Executed in October 1942

£100,000-150,000
US\$130,000-180,000
€110,000-160,000

'[Dubuffet's work] inflames the imagination, is invigorating and dazzling.'

–Georges Limbour

Created in 1942 – the seminal year that Jean Dubuffet decided to devote his life to art – *Trois femmes nues au bois* (*Three nude women in the woods*) is a visionary early gouache that captures the birth of his practice. The sixteenth work documented in the artist's catalogue raisonné, it belongs to the inaugural series of female nudes with which he took his first steps into the art world. Working in Nazi-occupied Paris during the Second World War, Dubuffet sought an art that made a total break with tradition. This quest sparked an enduring fascination with what he termed 'art brut': namely, imagery produced outside the confines of Western schooling, including pictures by children, patients in mental health institutions and remote tribal cultures. Throughout his career, which culminated in the 1960s with his groundbreaking cycles *Paris Circus* and *l'Hourloupe*, Dubuffet sought to infuse his practice with these lessons, embracing intuitive draughtsmanship, exaggerated forms and rudimentary palettes. Stripped bare before the viewer, the three naked protagonists of the present work emerge from the primordial forest like prophets of this new style, their gaze raw and direct. For forty-six years, the work was held in the collection of Dubuffet's great friend Georges Limbour: a Surrealist poet who was one of the artist's most important early champions. It was acquired by Jeremy Lancaster in 1996, and was subsequently exhibited at the Birmingham Museum and Art Gallery.

PROVENANCE:

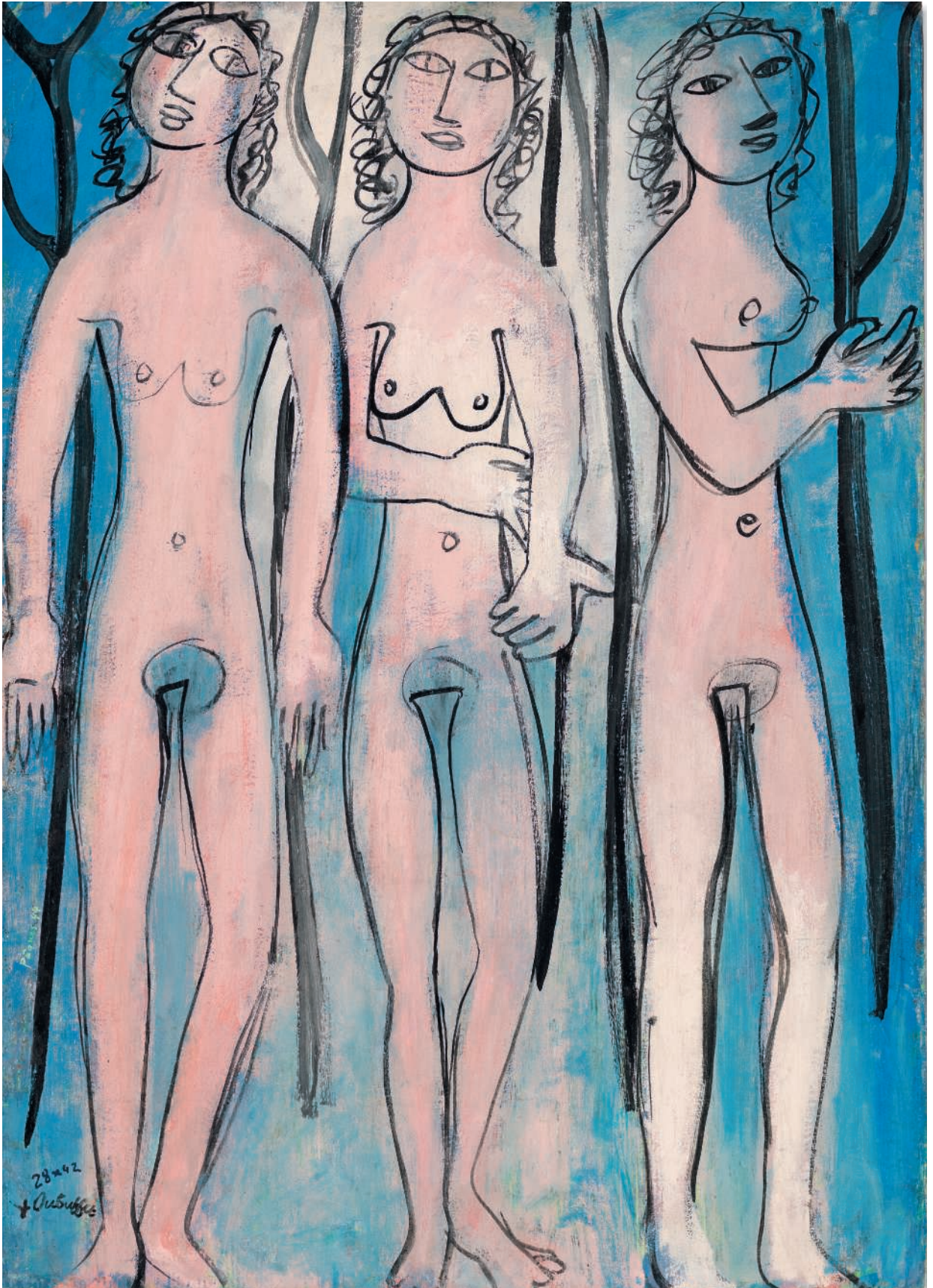
Georges Limbour Collection, Paris (a gift from the artist in 1944).
Estate of Georges Limbour.
Private Collection, Paris.
Anon. sale, Cornette de Saint-Cyr, 11 June 1990, lot 61.
Galerie K, Paris (acquired at the above sale).
Private Collection, Paris.
Anon. sale, Vente Tajan, 13 December 1995, lot 74.
Galerie Pascal Lansberg, Paris.
Waddington Galleries, London.
Acquired from the above by Jeremy Lancaster, 16 July 1996.

EXHIBITED:

Paris, Galerie Pascal Lansberg, *Jean Dubuffet*, 1996, pp. 2 & 4 (illustrated in colour, p. 5).
Birmingham, Birmingham Museum and Art Gallery (on long term loan).

LITERATURE:

M. Loreau (ed.), *Catalogue des travaux de Jean Dubuffet: Marionnettes de la ville et de la campagne, fascicule I*, Paris 1966, pp. 245 & 251, no. 16 (illustrated, p. 33).





The story of Dubuffet's early rise to acclaim owes much to his friendship with Limbour. The two had been close since childhood, having attended the Lycée François 1er in Le Havre from 1908, and would become key supporters of one another's work. It was Limbour who accompanied Dubuffet to the Académie Julien in Paris in 1918, where the latter made his first tentative bid to become an artist. Over the next twenty years, Dubuffet would attempt to renew this ambition on various occasions, but each time found himself drawn back to his family's wine business. It was not until 1942, in the midst of war, that he vowed once and for all to dedicate himself to his true passion. Once again, Limbour proved instrumental, producing the first pieces of writing on Dubuffet's work and introducing him to important members of the Parisian art world. Chief among these was Jean Paulhan, former editor of the *Nouvelle Revue Française*, who Limbour invited to the artist's studio. Through Paulhan, Dubuffet met the gallerist René Drouin, with whom he mounted his now-legendary first solo exhibition in 1944. The show sparked controversy in the press, yet Limbour was quick to defend the artist's work, hailing a revolutionary new approach that 'inflames the imagination, is invigorating and dazzling' (G. Limbour, quoted in *Comoedia*, Paris, 8 July 1944). Over time, this sentiment would come to define critical commentary on the artist. The present work, gifted to Limbour that year, stands as a testament to the friendship, camaraderie and shared aesthetic vision that helped to launch one of the twentieth century's most extraordinary artistic practices.

'The results are astonishing figures of women, nude and impersonal with fluid lines. Their bodies and faces are exaggeratedly simplified, drawn as if with a finger on a window misted with condensation.'

—Valérie da Costa and Fabrice Hergott

Jean Dubuffet and Georges Limbour, Farley Farm, 1959. National Galleries of Scotland, Edinburgh. Photo: © Lee Miller Archives, England 2017. All rights reserved. leemiller.co.uk.

Opposite:
Detail of present lot.



JOAN MIRÓ (1893–1983)

Le soleil se retourne vers la fillette pour fêter son allégresse (The sun turns towards the girl to celebrate her joy)

signed 'Miró' (lower left); signed, dated and inscribed 'Miró. 1954 LE SOLEIL SE RETOURNE VERS LA FILLETTE POUR FÊTER SON ALLEGRESSE' (on the reverse)

oil on canvas
11½ x 8¾in. (28.3 x 21.9cm.)
Painted in 1954

£400,000-600,000
US\$490,000-720,000
€430,000-640,000

'You must have the greatest respect for the material. That is the starting point. It determines the work. It commands it.'

–Joan Miró

Combining a lyrical sense of poetry with a bold, gestural painterly quality, *Le soleil se retourne vers la fillette pour fêter son allégresse (The sun turns towards the girl to celebrate her joy)* encapsulates the intrinsic spontaneity of Joan Miró's mature artistic style. Just a few short years before embarking upon this work, Miró had outlined the ways in which his artistic processes had shifted and changed over the years. The power of the subconscious, which had been the primary source of inspiration during his early career, had gradually been replaced by a fascination with the suggestive nature of the very materials of his art making – the warp and weft of the canvas, the textures of his paints, the energy in the sweep of a brush. Whereas the artist's earlier works had evolved from hallucinations, subsequently filtered and refined through sketches and meticulous drawings before being committed to canvas, now spontaneity and direct interaction with the materials themselves provided the creative impetus for his painterly explorations. 'What is more interesting to me today is the material I am working with,' Miró explained. 'It supplies the shock which suggests the form just as cracks in a wall suggested shapes to Leonardo ... I start a canvas without a thought of what it may eventually become' (J. Miró, quoted in J. J. Sweeney, 'Joan Miró: Comment and Interview,' in *Partisan Review*, vol. 15, no. 2, New York, February 1948; reproduced in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 209).

PROVENANCE:

Galerie Maeght, Paris.
Mr & Mrs Leigh B. Block, Chicago.
Pierre Matisse Gallery, New York.
Acquavella Modern Art, Reno, Nevada.
Anon. sale, Sotheby's London, 25 June 1996, lot 184.
Helly Nahmad Gallery, London.
Acquired from the above by Jeremy Lancaster, 4 May 1999.

EXHIBITED:

London, Helly Nahmad Gallery, *Joan Miró - a Retrospective*, 1999-2000, pp. 42 & 77, no. 32 (illustrated in colour, p. 42; with incorrect dimensions).

LITERATURE:

J. Dupin, *Joan Miró, Life and Work*, London 1962, p. 565, no. 862 (illustrated in colour).
J. Dupin & A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné. Paintings, vol. III, 1942-1955*, Paris 2001, p. 240, no. 978 (illustrated in colour; with incorrect dimensions).





Joan Miró at his studio, Barcelona, 1953.
 Photograph by Henri Cartier-Bresson.
 Photo: ©Henri Cartier-Bresson/Magnum Photos.
 Artwork: ©Successió Miró / ADAGP, Paris and DACS London 2019.

The raw, elemental paintings that emerged from these explorations and meditations on material are fundamentally about the act of painting itself, capturing Miró's direct expression of creativity on canvas in its purest form. Margit Rowell, describing the sense of immediacy and urgency inherent in these works, has called them 'Indexes of energy rather than icons of meaning ... invested with the rhythms of the artist's inner necessity to make a primary statement of being' (M. Rowell, *Miró*, New York, 1970, p. 18). *Le soleil se retourne vers la fillette pour fêter son allégresse* encapsulates this aspect of Miró's oeuvre, its language of signs and symbols reduced to a secondary role within the composition, as the artist delves into the properties of his materials and allows them to take centre stage. Indeed, though executed in oil on canvas, Miró achieves the impression that a variety of other media are employed in the painting's construction, introducing varying painterly effects and textures to the composition, exploring different densities and finish within his paints, and creating subtle gradations of colour which

enliven the canvas and add a sense of depth to the scene.

The title of the present work is particularly evocative, suggesting a whimsical narrative in which the female figure at the centre of the composition is filled with such palpable joy that the sun itself turns towards her, bathing her in its warm golden light. As Miró explained, these poetic titles emerged from his paintings in the midst of their creation: 'I begin my paintings because something jolts me away from reality ... I need a point of departure ... This form gives birth to a series of things ... When I give it a title, it becomes even more alive. I find my titles in the process of working, as one thing leads to another on my canvas. When I have found the title, I live in its atmosphere. The title then becomes completely real for me, in the same way that a model, a reclining woman, for example, can become real for another painter. For me, the title is a very precise reality' (J. Miró, quoted in Y. Taillandier, 'I Work Like a Gardener', in *XXe Siècle*, Paris, February 15, 1959, reproduced in M. Rowell, *op. cit.*, p. 249).



DAVID HOCKNEY (B. 1937)

It's a Lie

pen and ink on paper
13 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (35.3 x 27.3cm.)
Executed in 1961

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

‘So many of Hockney’s early portraits reveal a subtle interest in the inner man.’

–Laura Cumming

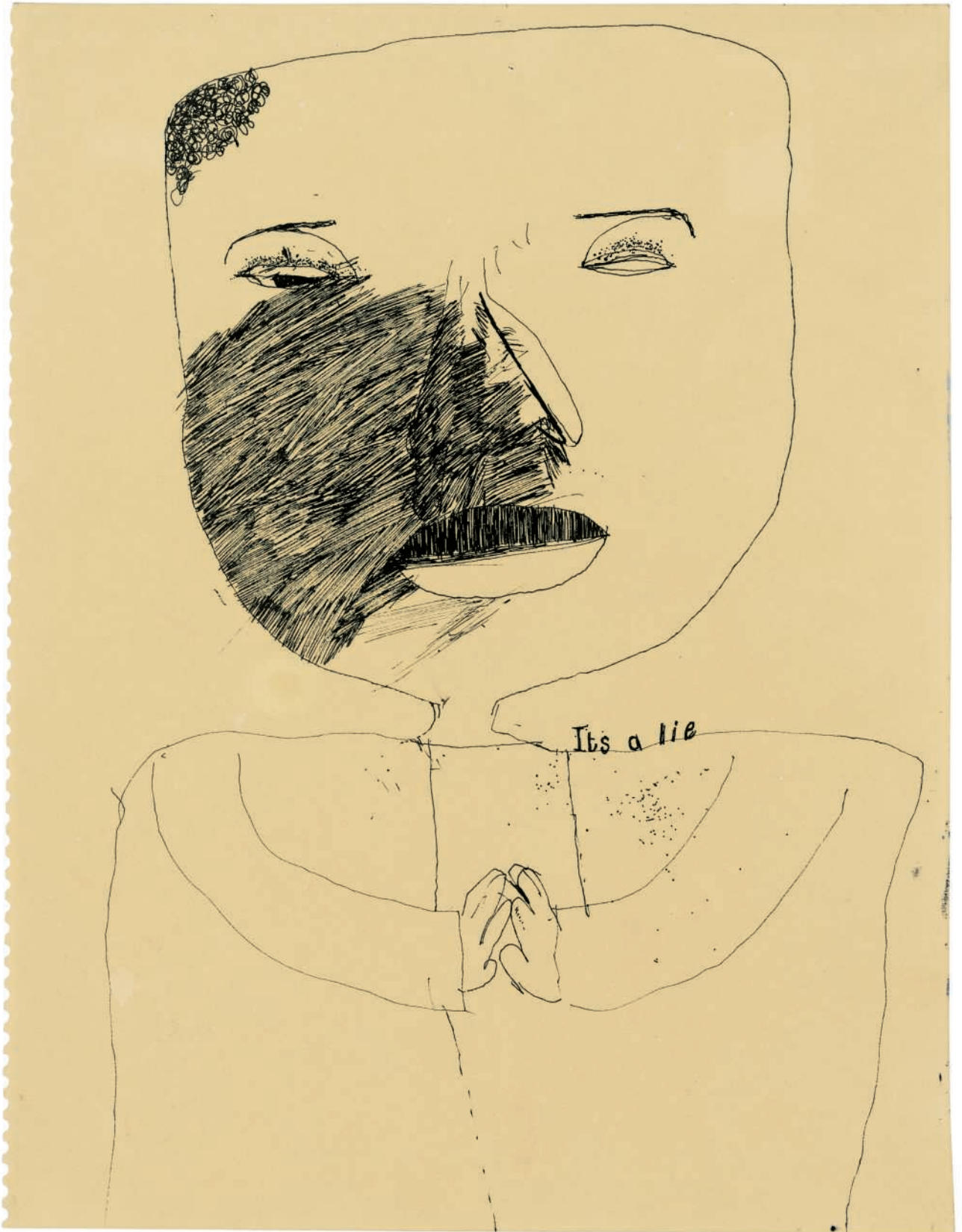
Drawn in 1961 by a young David Hockney, *It's a Lie* announces the artist’s burgeoning talent and early affinity with the genre of portraiture. Created while he was still at the Royal College of Art, London, it was gifted to his friend and fellow student Nick Stephens, who went on to become a sculptor. Jeremy Lancaster acquired the work from Stephens in 1985: the two became lifelong friends whilst living next door to one another in Cheltenham during the 1970s, during which time Stephens provided Lancaster with vital introductions to the art world. The drawing presents a solitary figure – hands clasped in prayer – whose face is partially obscured by black hatch marks. The figure’s exaggerated features are rendered in a faux-naïf style, evident in the seemingly unpolished outline and simplified forms. In this regard, *It's a Lie* looks to paintings by Jean Dubuffet whose work celebrated the pictorial idiom of outsider and folk art; this liberated and generous aesthetic would prove hugely influential for Hockney in the early 1960s. Portraiture would come to play a central role in the artist’s practice, providing him with a vehicle for imaging the human condition and all its variable subjectivity. Faces, Hockney believes, ‘belong to other people’ and it his role as an artist to coax out and reveal their inner psyches (D. Hockney, interviewed by M. Gayford, *The Telegraph*, 23 April 2016).



Portrait of David Hockney, Royal College of Art, London, circa 1961-1962.
Photo: © Geoffrey Reeve / Bridgeman Images.
Artwork: © David Hockney.

PROVENANCE:

Nick Stephens (a gift from the artist).
Acquired from the above by Jeremy
Lancaster, 1985.



Its a lie

LUCIAN FREUD (1922-2011)

Boy with Flag Sweater

ink on paper
8½ x 10in. (21.5 x 25.3cm.)
Executed in 1941

£30,000-50,000
US\$37,000-61,000
€33,000-54,000

‘What is remarkable is that we are watching [Lucian Freud] develop the capacities to envisage and to embody, which eventually equipped one of the great literal, outward looking artists of the century.’

–Lawrence Gowing

Executed in 1941, *Boy with Flag Sweater* reveals the early vision of the young Lucian Freud. In delicate black ink, two faces emerge. To the right, a young man wears the titular flag pin, his face a collection of planar forms. Behind him are faint traces of another figure – a round mouth, nose and single eye – forever incomplete. Freud began drawing at a young age, and for the next seven decades the medium remained fundamentally important to the artist. His works on paper are characterised by a determination – a sense of ‘pressing ahead with some urgency’ – inherent in the lines themselves (W. Feaver, ‘Lucian Freud Drawing’, *Lucian Freud: Drawings*, exh. cat., Blain|Southern, London, 2012, p. 11). While studying fine art, Freud briefly joined the crew of an armed merchant cruiser, but was invalided after three months and spent his convalescence drawing. In these earliest works on paper, Freud drew figures from his memory and imagination, yet despite this invention, they were wholly realised individuals and not generic types. As the artist Lawrence Gowing observed, ‘These pictures conceive the real from a certain distance. What is remarkable is that we are watching develop the capacities to envisage and to embody, which eventually equipped one of the great literal, outward-looking artists of the century’ (L. Gowing, *Lucian Freud*, New York 1982, p. 19).



Lucian Freud with a zebra head, 1948.
Photo: Ian Gibson-Smith.

PROVENANCE:
James Kirkman Gallery, London.
Robert Miller Gallery, New York.
New Art Centre, London.
Theo Waddington Fine Art Ltd., London.
Acquired from the above by Jeremy
Lancaster, 19 December 1995.

EXHIBITED:
London, Theo Waddington Fine Art Ltd.,
Lucian Freud, 1995.
London, Blain|Southern, *Lucian Freud
Drawings*, 2012.

LITERATURE:
H. Holborn (ed.), *Lucian Freud on paper*,
London 2008, no. 23 (illustrated,
unpaged).



R.B. KITAJ (1932–2007)

Self-Portrait

signed 'Kitaj' (lower right)
oil and collage on canvas
10 x 14in. (25.5 x 35.5cm.)
Painted in 1965

£30,000-50,000
US\$37,000-60,000
€33,000-54,000

With its oblique assemblage of objects and forms, *Self-Portrait* is an enigmatic early work by R.B. Kitaj. Executed in 1965, the work dates from the initial stages of the artist's rise to acclaim, during which he mounted his first solo museum exhibition at the Los Angeles County Museum of Arts. In conversation with Julián Ríos, Kitaj explained that the contents of the work – including a fan, a New York tenement building and three charred fabric samples – did not form a recognisable narrative, claiming that 'I believe it represents a mood I was in' (R.B. Kitaj, quoted in J. Ríos, *Kitaj: Pictures and Conversations*, London 1994, p. 91). Nonetheless, it offers an intriguing early picture of an artist who would go on to plunder an extraordinary array of sources, layering his findings with a fluid, near-Surrealist logic. It is a portrait, perhaps, of his own eclectic outlook: as Ríos suggested – quoting Wittgenstein – 'ich bin meine Welt' ('I am my world'). The work was included in Kitaj's solo exhibition at the Kestner-Gesellschaft, Hannover, in 1970.

Self-Portrait was originally owned by Sir Colin St John ('Sandy') Wilson, the celebrated architect best known for designing the current British Library building near Kings Cross. Wilson was closely connected to the post-war British art scene, involving himself with the Independent Group during the 1950s and contributing to the seminal exhibition *This is Tomorrow* held at the Whitechapel Gallery in 1956. He became a friend and key supporter of Kitaj, inviting him to speak at the University of Cambridge and the Institute of Contemporary Arts during the early 1960s. Wilson's wife MJ Long would later redesign Kitaj's studio, and his friendship with the couple is immortalised in his painting *The Architects*, 1980-1984 (Pallant House Gallery, Chichester). Over the course of their careers, Wilson and Long amassed over 400 works by Kitaj and other British artists including Lucian Freud, Patrick Caulfield, Richard Hamilton and David Bomberg. Lancaster acquired the work in January 2006, shortly before Wilson donated his share of the collection to Pallant House Gallery in Chichester.



R. B. Kitaj, 1963.
Photo: © The Lewinski Archive at Chatsworth /
Bridgeman Images.

PROVENANCE:

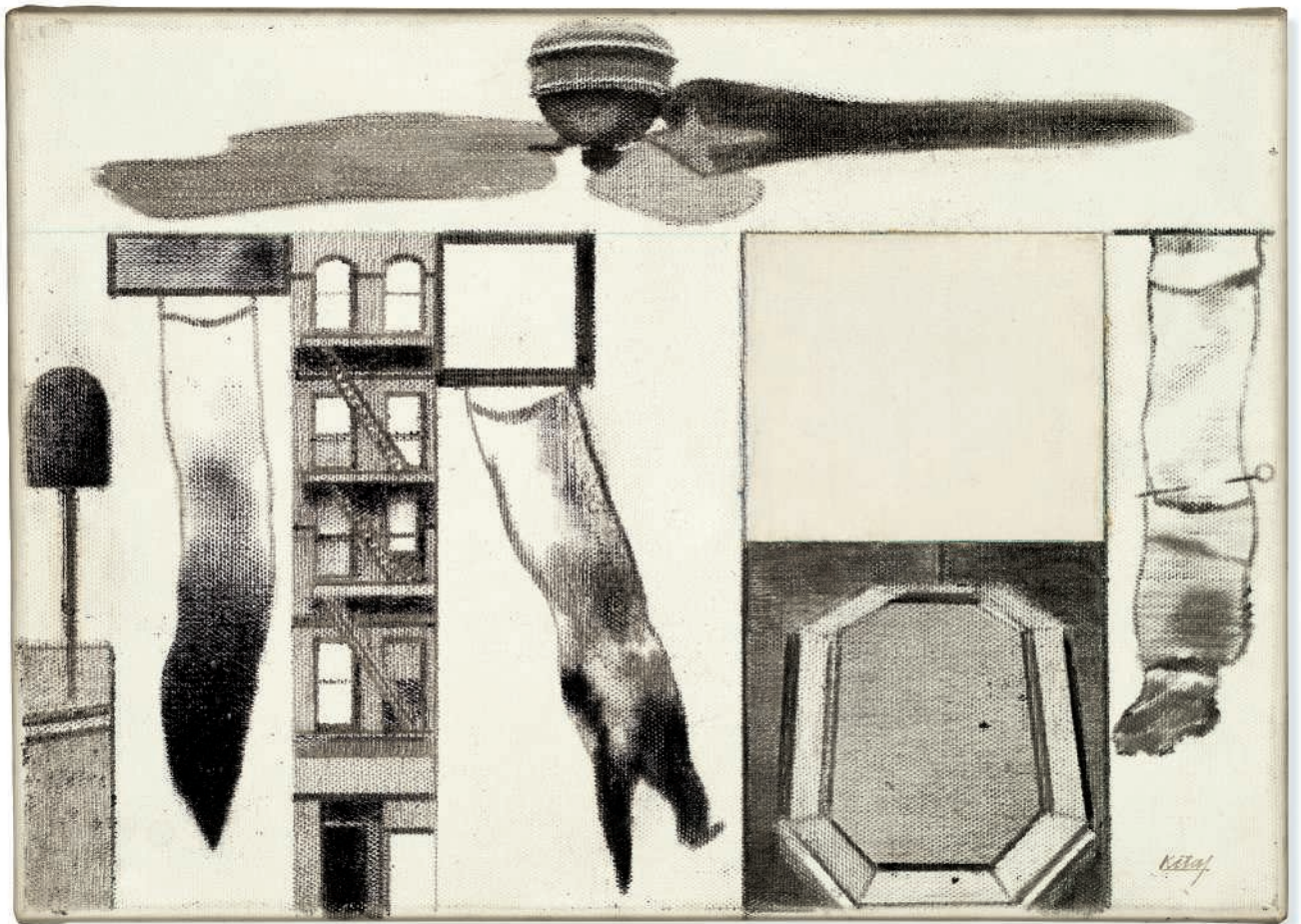
Marlborough Fine Art Ltd., London.
Sir Colin St John Wilson, London.
Marlborough Fine Art Ltd., London.
Acquired from the above by Jeremy
Lancaster, 19 January 2006.

EXHIBITED:

Hannover, Kestner-Gesellschaft, *R.B. Kitaj*, 1970, no. 158 (illustrated, unpagged).

LITERATURE:

J. Ríos, *Kitaj: Pictures and Conversations*,
London 1994, p. 275 (illustrated, p. 90).



ART & LANGUAGE (B. 1968)

Index: Incident in a Museum (i)

signed and dated 'Michael with David, Harold and Terry 84'
(lower right)
graphite on paper
39¾ x 60in. (101.1 x 152.5cm.)
Executed in 1984

£20,000-30,000
US\$25,000-36,000
€22,000-32,000

'The impossible painting hangs within the all-too-possible museum, its figurative surface of snow now fraudulently recuperated into the imaginary space of an official culture, where no cold wind blows.'

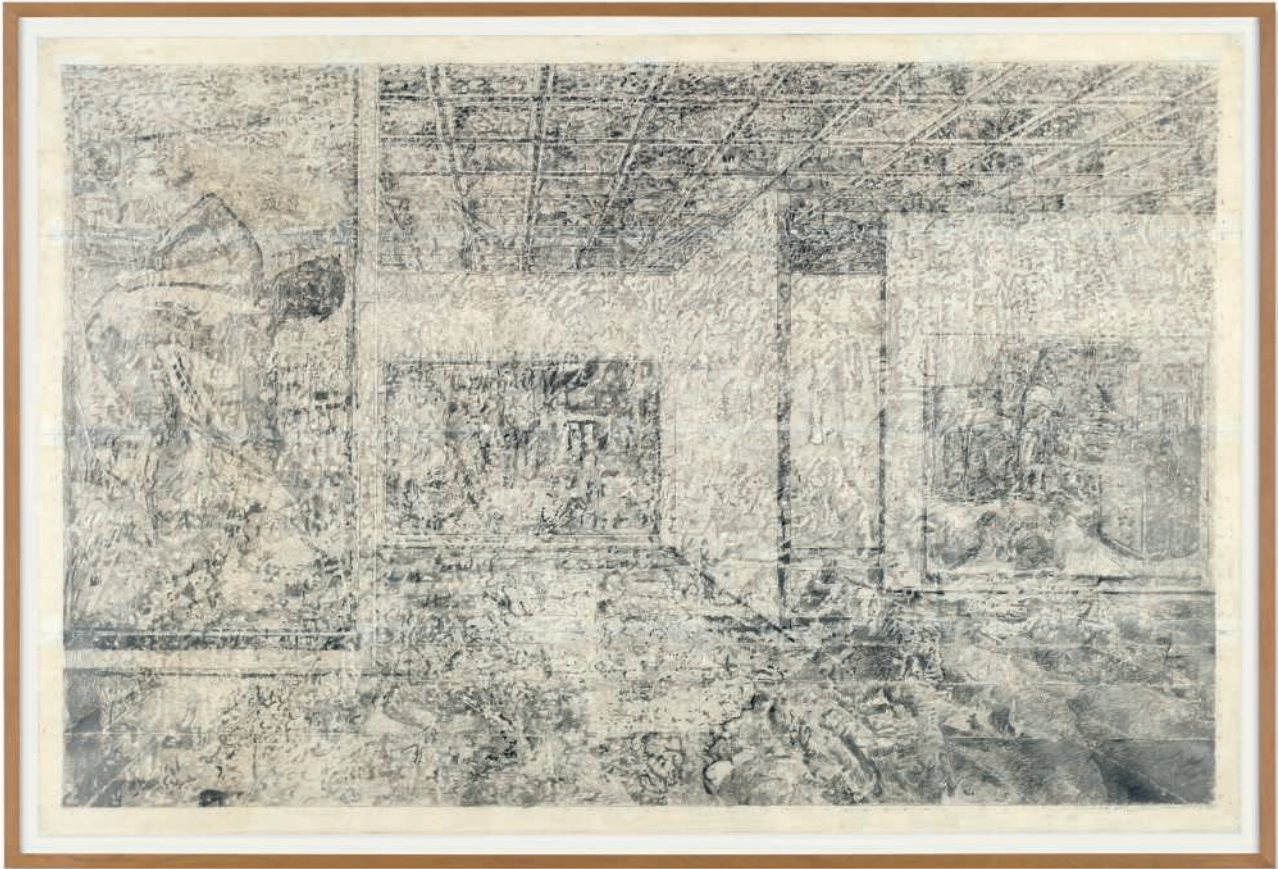
—Charles Harrison

Out of a foggy graphite mosaic emerge the walls of an art gallery in Art & Language's *Index: Incident in a Museum (i)*, 1984. Presenting a thinly veiled portrait of the what was then the Whitney Museum of American Art – today New York's Met Breuer – clearly identifiable by its coffered ceilings and thick walls, it presents an archetypical exhibition of figurative paintings. Acquired by Jeremy Lancaster in 1985, the work is part of the larger series also titled *Incidents in a Museum* which critiques the Modernist institutions underpinning contemporary art. By including representations of paintings, *Index: Incident in a Museum (i)* is also self-referential in its exploration of the act of artistic creation. This series developed out of a previous cycle of all-white 'snow' canvases in which the images were purposefully obscured, and in the present work, similar grey confetti covers the entire scene. Art & Language was formed by Michael Baldwin, David Bainbridge, Terry Atkinson and Harold Hurrell in 1968 in Coventry, England. Together, the pioneering conceptual art group sought to challenge the assumptions of modernist art narratives. The name Art & Language was adopted as a descriptor of their artistic practice; their journal *Art-Language*, dedicated to the theoretical and critical issues of conceptual art, would follow shortly afterwards. At its heart, Art & Language poses a vital postmodern interrogation of both artistic and linguistic systems of meaning.

PROVENANCE:
Lisson Gallery, London.
Acquired from the above by Jeremy
Lancaster, 20 November 1985.

EXHIBITED:
London, Lisson Gallery, *Art & Language*,
Confessions: Incidents in a Museum,
1986, p. 29.

LITERATURE:
R. Dorment, in the *Telegraph*, 8 May 1987.



R.B. KITAJ (1932–2007)

Vibration

titled 'VIBRATION' (upper right); signed 'R.B. Kitaj'
(on the reverse)
collage on wood
17 x 15in. (43 x 38cm.)
Executed in 1964

£40,000-60,000
US\$49,000-72,000
€43,000-64,000

'A new grandeur of conception, boldness of idiom and clarity of image characterize the paintings that Kitaj began to produce in 1964.'

–Marco Livingstone

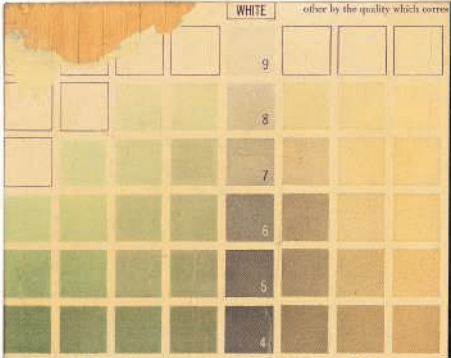
Executed in 1964, and unveiled at the artist's debut American exhibition the following year, *Vibration* is an early collage dating from a pivotal moment in R.B. Kitaj's career. Following the success of his first solo show at Marlborough Fine Art in 1963, Kitaj took his place at the centre of London's thriving art scene, befriending artists on the gallery's books including Francis Bacon, Lucian Freud, Frank Auerbach and Leon Kossoff. Though often associated with the rise of British Pop Art, the works produced by Kitaj during this period emphasised the wide-ranging visual and intellectual compass that distinguished him from his peers. Layering a variety of found images with deeply-embedded allusions to literature, philosophy and music, Kitaj's works aimed less at a critique of consumer culture than a rich assimilation of genres, structures and modes of expression. As Marco Livingstone writes, 'Kitaj's work revealed the way picture-making could, and should, be a vehicle for intellectual as well as sensual communication. The making of images was viewed [by him] as the construction of a language of signs which could be "read" in the way that words can be read' (M. Livingstone, *David Hockney*, London 1981, p. 18). The present work coincides with Kitaj's series of prints that responded to Jonathan Williams' poems on the symphonies of Mahler. The word 'vibration' might be understood within this context, imposing a notion of swelling orchestral grandeur upon the work's seemingly random chorus of magazine, archival and utilitarian images.

PROVENANCE:

Marlborough Fine Art Ltd., London.
Acquired from the above by Jeremy
Lancaster, 18 September 2003.

EXHIBITED:

New York, Marlborough-Gerson Gallery,
R.B. Kitaj, 1965, no. 63.
London, Christie's Mayfair, *When Britain
Went Pop: British Pop Art: The Early
Years*, 2013, p. 358 (illustrated in colour,
p. 183).



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...TIONS



VIBRATION





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BRATION



AVIGDOR ARIKHA (1929-2010)

Studio Wall

signed 'ARIKHA' (upper left); signed and dated '26.VIII.87'
(on the reverse)
oil on canvas
39% x 31%in. (100 x 80.6cm.)
Painted on 26 August 1987

£50,000-70,000
US\$61,000-84,000
€54,000-75,000

'Since I regard art as the echo of being, in its most elemental sense, I see the role of observation submitted to a sort of igniting power ... Painting from life in its submission to observation, a given space and limited time, by restricted means, is a sort of seismic trace.'

–Avigdor Arikha

Painted in 1987, the year the artist was awarded the Grand Prix des Arts de la Ville de Paris, Avigdor Arikha's *Studio Wall* displays his incisive and poignant pictorial idiom. Acquired by Jeremy Lancaster in 1988, the work was subsequently included in the 1993 exhibition *Copier Créer de Turner à Picasso: 300 oeuvres inspirées par les maîtres du Louvre* held at the Musée du Louvre, Paris. Between 1986 and 1987, Arikha made the artist's studio the subject of many of his paintings, and *Studio Wall* presents a cropped view of this hallowed space, partially framed by a wooden bannister. Blurred beyond recognition are a smattering of illustrations which have been tacked up to the wall, and their inclusion reveals that the central theme of *Studio Wall* is painting itself. These images are a nod to Arikha's formal training, which he undertook at the École des Beaux-Arts in Paris. There, he rebelled against the conservative syllabus and instead wholeheartedly embraced an abstract visual language, evident in the predominantly grey, yellow and sepia geometry of *Studio Wall*. To describe his blend of figuration and non-representation, Arikha coined the term 'post-abstract naturalism' after an art critic referred to his paintings as impressionistic. Like his nineteenth-century forebears – though he rejected the association – Arikha worked primarily from life and often finished a painting in a single day; he loathed artificial light. 'When I draw and paint,' he reflected, 'the essential thing is not to know what I do, or else I cannot come to what I see' (A. Arikha, quoted in M. Fox, 'Avigdor Arikha, Artist of the Everyday, Is Dead at 81', *New York Times*, 1 May 2010, p. D8).

PROVENANCE:
Marlborough Fine Art Ltd., New York.
Acquired from the above by Jeremy
Lancaster, 23 December 1988.

EXHIBITED:
New York, Marlborough Fine Art Ltd.,
*Paintings, Pastels and Drawings 1986-
1988*, 1988, p. 43, no. 10 (illustrated in
colour, p. 22).
Paris, Musée du Louvre, *Copier Créer de
Turner à Picasso: 300 oeuvres inspirées
par les maîtres du Louvre*, 1993, p. 194,
no. 130 (illustrated in colour, p. 195).

LITERATURE:
D. Thomson, *Arikha*, London 1994, p. 255
(illustrated in colour, p. 153).





**REALITY AND REPRESENTATION:
STILL-LIFE IN THE 20TH CENTURY**

BY ANNABEL MATTERSON



Paul Cézanne, *Nature morte avec pommes*, 1893-1894.
 The J. Paul Getty Museum, Los Angeles.
 Photo: © The J. Paul Getty Museum, Los Angeles.

The great Italian still-life artist Giorgio Morandi once proclaimed that, 'there is nothing more surreal and nothing more abstract than reality'. As an artist who remained steadfastly dedicated to the still-life throughout his career, Morandi's words perfectly demonstrate not only the inexhaustible aesthetic possibilities that this genre offered artists, but the often-paradoxical nature of the still-life in the 20th Century. It was with the still-life – an art form inextricably wedded to reality and figuration – that artists could create works entirely freed of subject matter, based solely upon combinations of line, colour and form. Deceptively simple, a group of objects set upon a tabletop offered myriad potential for experimentation, and in the case of Morandi, a portal to abstraction.

The still-life in the 20th Century has been interpreted, adapted and reconstituted in an astonishing variety of ways. This genre – once regarded as the lowliest art form, ranked last after genre painting, portraiture and history painting – has been used by artists as a vehicle for some of the most daring artistic experimentation and innovation. Cézanne's apples became pictorial grenades, exploding centuries-long conventions of pictorial representation; Braque and

Picasso's cubist still-lives, often constructed from pieces of real and painted elements, blurred the boundaries of the still-life with real life. This conceptual approach led to Marcel Duchamp and his infamous ready-mades, while Giorgio de Chirico integrated disparate objects – both quotidian and classical – together in a single work to create singularly modern compositions that inspired René Magritte and the Surrealists. In the latter half of the century, artists such as Jasper Johns, Andy Warhol, Patrick Caulfield and Michael Craig-Martin all explored the concept of the object – its depiction, integration and appropriation into artistic form. Of course, the more traditional purpose of a still-life as a repository for symbolism was also explored by artists. Picasso's sombre wartime still-lives serve not only as autobiographical works describing life in Occupied Paris, but transcend the circumstances of their creation to become allegorical expressions of war and human suffering.

This genre not only demonstrates the myriad artistic developments that took place over the course of the century, but also serves as a vital record, albeit highly subjective, fictionalised or idealised, of social, historical and cultural change; at times presenting a microcosm of the world at the



Gerhard Richter, *Äpfel (Apples)*, 1984.
Private Collection.
© Gerhard Richter 2019 (0162)

time seen through the lens of the artist. Taking the term 'still-life' at its most literal, these images capture moments of life that have been stilled, transcribed into a pictorial form that transcends time. Or, regarded with the French translation, *Nature morte* – meaning quite literally 'dead nature' – the still-life presents objects sealed in a vacuum of time and place, providing a portal to another age.

The tradition of the still-life as an autonomous art form most famously came to prominence in the 17th Century Dutch Golden Age. Paintings depicting a carefully assembled group of often decadent objects on a table – combinations of exotic or lavish food, glasses, silver ware and flowers set upon sumptuous fabrics – served as virtuoso displays of an artist's talent, with every textural detail, shadow, glimmer of light and drop of water rendered with extraordinary *trompe l'oeil* precision. Loaded with symbolism, every object in these works had a moralistic and didactic meaning, encompassing themes of life and death through these assortments of objects. Vanitas and *memento mori* featuring skulls or extinguished candles likewise served to encapsulate mortality and the passing of time.

This mimetic and didactic function of the still-life was

decisively overturned in the late 19th Century and early 20th Century. No longer was the depiction of reality a prerequisite to art making. With the rejection of illusionism and the concept of painting as a 'window on the world', so the still-life became one of the best ways for artists to explore the fiction of reality; how real objects are recreated or translated into painterly form. Based solely upon objects chosen and arranged according to the creator's desire, this genre became the primary vehicle for artistic experimentation, as artists sought to decode, unpick and lay bare these fictions.

It was Cézanne, 'the father of us all', as Picasso once described, who is the great progenitor of the still-life in the 20th Century. Cézanne was dedicated to the depiction of reality, exploring over the course of his life how three-dimensional scenes could be transcribed upon a two-dimensional surface. Rather than record his impressions or merely describe nature however, he worked with a meticulous intensity, imposing a pictorial logic upon his subjects as he conveyed every nuance of an object and the space surrounding it. He treated a figure in the same way as he would a landscape or an apple, transforming the world into, 'the cylinder, the sphere, the cone' (P. Cézanne, quoted





‘Given my intention to make the most everyday objects shriek aloud, they had to be arranged in a new order and take on a disturbing significance.’

–René Magritte

René Magritte, *Les valeurs personnelles*, 1952.
San Francisco Museum of Modern Art.
Artwork: © René Magritte, DACS 2019.
Photo: © 2019. Photo Christie's Images, London/
Scala, Florence.

Opposite: Detail of Patrick Caulfield, *Rosso*, 2001 (Lot 50).

in J. Rewald, *Cézanne: A Biography*, New York, 1986, p. 226). The still-life was of crucial importance: a solitary and methodical worker, it enabled him to arrange his everyday objects in precisely the positions he required, without concern as to the number of ‘sittings’ involved. Once the fruit, pots and tablecloth were arranged to his satisfaction, he was able to record his ‘sensations’ thoroughly. Cézanne was in every sense a ‘painter’s painter’, obsessed with the tools of his craft: colour, line and balance and above all, the concept of representation.

Arguably the most radical art movement of the century, Cubism brought the lessons of Cézanne to their logical conclusion. As with their great artistic hero, Picasso and Braque were concerned with the processes of perception and the mechanics of representation so centred their artistic experiments on the still-life. Over the course of a few years, these artists deconstructed centuries-old pictorial conventions; overturning the tools of illusionism. Perspective, tonal and volumetric modelling and descriptive colour were all rejected. Compositions were shattered, no longer featuring whole, volumetric objects portrayed from a single, frontal viewpoint, but instead depicting static pieces composed of fragmented, flattened planes, portrayed from multiple viewpoints. After coming to the brink of pure abstraction, Picasso and Braque returned to life and began to explore the materiality of a painting, integrating objects or pieces of paper – newspaper, wallpaper or faux bois paper – into their compositions, collapsing the distinctions between real life and the painting. The relationship between reality and artifice, object and artwork lay at the heart of Cubism, and it was this that served as a central influence for a variety of artists throughout the rest of the century.



It is this interplay of artifice, abstraction and reality that stands at the centre of both Morandi and Nicolas de Staël's work of the mid-20th Century. Morandi's still-lives revel in the boundary of figuration and abstraction. Ostensibly presenting an assortment of quotidian objects upon a tabletop, his paintings also operate as abstract compositions of floating planes of often lavish swathes of soft, harmonious colour. Like Cézanne, Morandi worked with a meditative and meticulous slowness, scrutinising the relationships between his carefully arranged and beloved cohort of vessels so intensely that in his painting they cease to be utilitarian objects and instead become abstract symphonies of colour and form. The space surrounding the objects was as important as the object itself, rendered with the same richness and density of form, as Morandi created an entirely new pictorial world within the confines of the picture plane.

De Staël also revelled in the relationship between figuration and abstraction, believing that a work could inhabit both realms simultaneously: 'I do not set up abstract painting in opposition to figurative', he stated. 'A painting should be both abstract and figurative: abstract to the extent that it is a flat surface, figurative to the extent that it is a representation of space' (N. de Staël, quoted in J. Alvard & R. Van Gindertael, *Témoignages pour l'art abstrait*, Paris, Éditions Art d'aujourd'hui, 1952, unpagged). De Staël transformed

'Any form which conveys to us the sense of reality is the one which is furthest removed from the reality of the retina; the eyes of the artist are open to a superior reality; his works are evocations.'

–Pablo Picasso

Giorgio de Chirico, *The Song of Love*, 1914. Museum of Modern Art, New York. Artwork: © Giorgio de Chirico, DACS 2019. Photo: © 2019, Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 950.1979.

Opposite: Detail of Lisa Milroy, *Three Skirts*, 1985 (Lot 49).







‘To my mind, nothing is abstract. I also believe there is nothing more surreal and nothing more abstract than reality.’

–Giorgio Morandi

Jasper Johns, *Painted Bronze / Ale Cans*, 1960.
Museum Ludwig, Köln.
Artwork: © Jasper Johns, DACS 2019.
Photo: © bpk / Rheinisches Bildarchiv Köln / Britta Schlier.

Opposite:
Detail of Giorgio Morandi, *Natura morta*, 1946 (Lot 33).

the protagonists of his still-life scenes into dense swathes of richly coloured, thickly impastoed, sometimes almost sculpted paint, their physical presence rendered not through literal depiction but through the rich materiality of paint itself.

While these artists utilised the still-life as a means of questioning and exploring the nature of reality and representation through the painted form, following in the lineage of Cézanne, this genre also provided a vehicle for a more conceptual practice. From Duchamp through to Jasper Johns and the conceptual art of the 1960s, these artists followed a Wittgensteinian tradition that explored the difference between the idea of the object, its representation in artistic form, and the object itself.

A number of artists working in the post-war era also adopted a depersonalised, anonymous graphic style or employed modes of mechanical, commercial reproduction in the creation of their work, blurring the boundaries of high and low art. Conceptual artist Michael Craig-Martin elevated often banal objects to become the sole focus of a painting, using bold colours and simplified forms to question the nature of imagery. Patrick Caulfield, often described as a Pop artist, though this was a label he refuted, worked in a figurative mode, often adopting this graphic style as he played with concepts of reality, frequently using the trope of the still-life to lay bare the artifice inherent in painting, just as Cézanne had done a century prior.

EUAN UGLOW (1932–2000)

Love Fruit

oil on canvas laid on cigar-box panel
5¼ x 7⅞in. (13.3 x 18.1cm.)
Painted in 1999

£50,000-80,000
US\$61,000-96,000
€54,000-86,000

‘I’m painting an idea not an ideal. Basically I’m trying to paint a structured painting full of controlled, and therefore potent, emotion. I won’t let chance be there unless it’s challenged ... Painting’s too serious to take flippantly. I think one should behave morally with paint, though that doesn’t stop one taking risks.’

–Euan Uglow

The still-life is an essential part of Euan Uglow’s *oeuvre*, serving as the perfect vehicle for his career-long exploration into the nature of pictorial representation. Painted in 1999, *Love Fruit* encapsulates the intense scrutiny Uglow fixed upon his subjects, as he sought to meticulously capture the structure and essence of an object or figure in painterly form. Pictured on a small, intimate scale, the solitary tomato – named love fruit in the past due to their red heart shaped forms and supposedly aphrodisiac qualities – is accompanied in the foreground by carefully placed pastel sticks, near abstract stage props which, along with the blue and plaster pink background that appears frequently in his still-lives, resolutely reinforce the staged artificiality of this scene.

As with so many of Uglow’s works, he has left visible the structural, geometric lines of symmetry used to create the perfectly proportioned and centred composition. Yet in the midst of this carefully constructed image, Uglow appears to succumb to the sensual power of colour; luxuriating in the depiction of shiny scarlet-toned skin of the tomato, its pigment glowing amidst the soft ochre of the tabletop. The close study and meticulous depiction of the tomato transforms it from a quotidian piece of fruit into an object akin to a precious stone. This jewel-like painting was gifted by the artist to Lindsay Adlam, one of his sitters, who had featured in his work around this time.

PROVENANCE:

Lindsay Adlam (a gift from the artist).
Browse & Darby, London.
Acquired from the above by Jeremy
Lancaster, 25 January 2005.

LITERATURE:

C. Lampert, *Euan Uglow: The Complete Paintings*, London 2007, no. 393
(illustrated in colour, p. 194).



GIORGIO MORANDI (1890-1964)

Natura morta

signed 'Morandi' (lower left)
oil on canvas
10¼ x 16½in. (26.4 x 41cm.)
Painted in 1946

£400,000-600,000
US\$490,000-720,000
€430,000-640,000

'I am essentially a painter of the kind of still life composition that communicates a sense of tranquillity and privacy, moods which I have always valued above all else.'

—Giorgio Morandi

Painted in 1946, Giorgio Morandi's elegant still-life *Natura morta* resonates with the timeless sense of contemplation, absorption and invention that characterises the artist's finest explorations into the poetic potential of the genre. Executed in delicate, radiant tones of ivory, soft pink, and luminous yellow, the composition centres on a small group of objects carefully arranged atop a table, featuring a small, fluted china bowl, an unusual spherical diffuser and a tall, conical bottle, all of which reappeared frequently in Morandi's compositions of this period. Bathed in an even, muted light, which casts only the faintest of shadows at the edges of some of the vessels, the objects retain an enigmatic presence within the composition, exuding an invisible energy as if they are patiently waiting for something to happen. Held together with a delicate, mysterious internal tension, there is a sense that the smallest of movements would destroy the harmonious equilibrium and poise the artist has achieved in the configuration, a feeling enhanced by the manner in which the objects appear to hover precariously on the very edge of the table.

PROVENANCE:

Private Collection, Trieste.
Galleria d'Arte Marescalchi, Bologna & Monte Carlo.
Waddington Galleries, London.
Acquired from the above by Jeremy Lancaster, 4 December 1997.

EXHIBITED:

London, Tate Modern, *Giorgio Morandi*, 2001, pp. 28 & 122, no. 5 (illustrated in colour, p. 28). This exhibition later travelled to Paris, Musée d'Art moderne de la Ville de Paris, Centre Georges Pompidou, p. 152, no. 7 (illustrated in colour, p. 57).

LITERATURE:

L. Vitali, *Morandi, Catalogo generale, vol. I, 1913/1947*, Milan 1983, no. 504 (illustrated, unpagged).







Giorgio Morandi's studio on via Fondazza 36.
Photo: © Mondadori Portfolio / Getty Images.



Giorgio Morandi, *Natura morta*, 1946.
Tate Modern, London.
Photo: ©Tate, London 2019.
Artwork: ©Giorgio Morandi, DACS 2019.

As with all of Morandi's carefully composed still-lives, the objects which populate the scene were drawn from the small collection of quotidian items that the artist surrounded himself with in his studio. Often sourced from local flea-markets in his hometown of Bologna, these seemingly random bottles, boxes, tins, vases, jugs, bowls, and clocks played the central protagonists in his compositions, occupying a variety of roles and positions. Morandi would typically eliminate all traces of an object's former life before incorporating it into his paintings, removing labels from bottles of oil and boxes of tobacco, pouring white paint into glass vessels to reduce the play of reflections and light on their surfaces, and anonymising containers and tins by covering them in an even layer of matte paint. By divorcing them from their original, utilitarian functions in this way, Morandi allowed these objects to be considered on their formal properties alone, transforming them into an abstract study of line, colour, structure and form under his scrupulous gaze.

In the aftermath of the Second World War, Morandi moved increasingly towards working in a serial manner,

tackling the same subject over a number of canvases in order to examine the ways in which subtle variations in tone, lighting and arrangement could dramatically alter the perception of the objects before him. This approach required intense concentration and methodical analysis, in which every element of a scene was scrutinised, studied and evaluated before being committed to canvas. Indeed, Morandi often spent weeks at a time deciding on the arrangement of his still-lives, contemplating the positioning of his chosen objects at length, from the exact spacing between each item to the precise angle at which their planes overlap, examining the serendipitous relationships that occurred as a result of different alignments. Morandi explored several different variations of the present grouping during this period (Vitali, nos. 506-509), introducing different vases and containers in some, radically altering the viewpoint in others. It is through this careful mix of measure, precision and contemplation that works such as *Natura morta* achieve their meditative timelessness and pure, poetic visual restraint.



Giorgio Morandi in his studio, Bologna, 1953.
Photograph by Herbert List.
Photo: ©Herbert List/Magnum Photos.

PABLO PICASSO (1881-1973)

L'Atelier

dated and numbered '16.6.58. III' (on the reverse)
oil on canvas
10% x 8%in. (27 x 21.5cm.)
Painted at La Californie, 16 June 1958

£400,000-600,000
US\$490,000-720,000
€430,000-640,000

'For Picasso, his studio is a self-portrait in itself. Sensitive to its ritual, its secret poetry, he marks with his presence the environment and the objects in it, and makes his territory into his own "second skin".'

-Marie-Laure Bernadac

Dominated by luminous passages of cobalt blue, radiant yellow and red, Pablo Picasso's *L'Atelier* depicts a beloved corner of the artist's home and studio, Villa La Californie. Painted on 16 June 1958, this jewel-like work was one of the last in a great series of studio scenes, described by Picasso as *paysages d'intérieur* ('interior landscapes'), that the artist had begun at La Californie in 1955. Just a few months after he completed this painting, the artist moved to a château further inland, seeking solace from the ever-increasing fans who sought out the great artist. Presenting a deeply personal glimpse into the private, haloed realm of the artist, *L'Atelier* also encapsulates Picasso's desire during this period to explore his identity as an artist. Taking painting as his model, in the final decades of his life, Picasso examined with an indefatigable zeal both the relationship between painter and model, and, as the present work shows, the studio itself, immortalising the site of his promethean artistic creation. *L'Atelier* remained in Picasso's collection for the rest of his life, pictured hanging in the rooms of La Californie, a testament to the significance it clearly held for the artist.

PROVENANCE:

The Artist, Estate Inventory Number 13349.
Marina Picasso, Paris (by descent).
Galerie Jan Krugier, Geneva & New York (on consignment).
Waddington Galleries, London.
Acquired from the above by Jeremy Lancaster, 1 October 1998.

EXHIBITED:

Japan, Musée d'Art Kiyoharu-Shirakaba, *Pablo Picasso- Collection de Marina Picasso*, 1986, no. PC-26 (illustrated, p. 33). This exhibition later travelled to Shimonoseki; Osaka; Himeji; Fukuoka; Fukushima; Kagoshima; Chiba; Tokyo; and Kagawa.
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Picasso: las grandes series*, 2001, no. 32 (illustrated in colour, p. 246).

LITERATURE:

D.D. Duncan, *Picasso's Picassos: The Treasures of La Californie*, London 1961, p. 256 (illustrated).
C. Zervos, *Pablo Picasso*, vol. 18, *Oeuvres de 1958 à 1959*, Paris 1967, no. 263 (illustrated, pl. 71).
Late Picasso: Paintings, Sculpture, Drawings, Prints, 1953-1972, exh. cat., London, Tate Gallery, 1988, p. 292 (illustrated, *in situ*).
Images de Picasso, exh. cat., Arles, Musée Réattu- Commanderie Sainte-Luce, 1991, p. 54, no. 36 (illustrated, *in situ*).





Pablo Picasso with art dealer, Daniel-Henry Kahnweiler, in La Californie, January 1, 1957.
 Photo: ©Imagno/Getty Images.
 Artwork: ©Succession Picasso/DACS, London 2019.

Set on the hills above Cannes in the sun soaked south of France, La Californie has become perhaps Picasso's most famous home, its spacious rooms and opulent windows captured in a plethora of photographs of the artist. Picasso had moved there in the summer of 1955. A grand and ornate 19th Century Art Nouveau villa, it provided the perfect working and living space for the artist: the open, light-filled ground floor served as a studio, entertaining salon, dining room and storage area for the artist and his lover of the time, Jacqueline Roque. He quickly filled the rooms with his art, as well as an array of objects, ceramics, trinkets, costumes and furniture that he had acquired over the course of his life. Surrounded by his possessions, art and life became one; no longer was the studio simply a space to paint, but it became in many ways an extension of his art, a vital inspiration and an essential part of his identity. 'For Picasso, his studio is a self-portrait in itself', Marie-Laure Bernadac has written. 'Sensitive to its ritual, its secret poetry, he marks with his presence the environment and the objects in it, and makes his territory into his own 'second skin'" (M-L. Bernadac, 'Picasso 1953-1972: Painting as Model', in *Late Picasso*, exh. cat., Tate Gallery, London 1988, p. 58).

L'Atelier and the other *paysages d'intérieur* also pay homage to Picasso's lifelong friend and artistic rival: Henri Matisse. Matisse had died four years before Picasso painted the present work, in 1954. Devastated, Picasso processed his grief through his art, embarking on his *Femmes d'Alger* series, a great tribute to the French master, before starting the *paysages d'intérieur* a year later, in 1955. Saturated with colour, pattern and line and imbued with an exoticism immediately reminiscent of Matisse, these studio paintings are specifically indebted to Matisse's Vence interior scenes that he painted in the late 1940s, many of which Picasso had seen in an exhibition held in 1949 at the Musée National d'Art Moderne in Paris. As in Matisse's works, the interior and exterior unite in *L'Atelier*, with the cobalt blue sky filling the canvas in near abstract planes of colour that also call to mind the artist's acclaimed cut-outs. Expunged of human presence, this scene is filled with a sense of peaceful stillness, tinged perhaps with elegiac poignance as the chair sits empty, the glowing red matador's cape draped over it creating a fiery passage of colour that serves as the compositional centre of this treasured work.



NICOLAS DE STAËL (1914-1955)

Nature Morte au Fond Jaune (*Still Life with Yellow Background*)

signed 'Staël' (lower left)
oil on canvas
18 x 23⁷/₁₆in. (45.8 x 60.8cm.)
Painted in 1952

£700,000-1,000,000
US\$850,000-1,200,000
€770,000-1,100,000

'One has to find some explanation for why one finds beautiful that which is beautiful – a technical explanation.'

–Nicolas de Staël

Held for many years in the collection of E.J. Power, the exquisite *Nature Morte au Fond Jaune (Still Life with Yellow Background)* exemplifies Nicolas de Staël's career-long quest to synthesise abstraction and figuration. Using only a few colours and a simplified line, the painting depicts a single glass and two pieces of fruit. Applied generously with a palette knife, the paint is thick and dense. The crisp horizon formed by the table both divides the painting and acts as a stage, conferring upon the three objects a quiet sense of dignity. Set against a glowing ground of yellow, the background of *Nature Morte au Fond Jaune* recalls the internal luminescence of paintings by Johannes Vermeer which de Staël studied closely during his travels to Amsterdam. Indeed, de Staël's oeuvre was underpinned by a deep reverence for the Old Masters, and although concerned with fashioning a new style in art, he still understood his work to be in dialogue with the past. Born in Saint Petersburg to an aristocratic family, de Staël, his siblings and parents were forced to flee during the Russian revolution. His ensuing itinerant years were marked by a voracious consumption of canonical art. By 1952, the year *Nature Morte au Fond Jaune* was painted, he had developed his own singular aesthetic, inspired in part by his reverence for older European artists including Delacroix, Matisse and Rembrandt. His career, writes critic Stuart Jeffries, was 'a self-conscious but pleasurable wrangle with his art-historical predecessors'; indeed, *Nature Morte au Fond Jaune* presents a world forged out of the past that uses colour as both representation and form (S. Jeffries, 'Reasons to be cheerful', *The Guardian*, 14 June 2003).

PROVENANCE:

Galerie Jacques Dubourg, Paris.
Arthur Tooth & Sons Ltd., London.
E.J. Power, London.
Private Collection, UK (thence by descent).
Waddington Galleries, London.
Acquired from the above by
Jeremy Lancaster, 8 July 1997.

EXHIBITED:

London, Arthur Tooth & Sons Ltd.,
Hommage à Nicolas de Staël, 1956, p. 3,
no. 5 (illustrated, p. 9).

LITERATURE:

J. Dubourg & F. de Staël, *Nicolas de Staël. Catalogue raisonné des peintures*, Paris 1968, no. 525 (illustrated, p. 227; incorrectly titled '*Nature Morte*').
F. de Staël, *Nicolas de Staël, Catalogue raisonné de l'oeuvre peint*, Neuchâtel 1997, no. 359 (illustrated, p. 332).





By the end of the 1940s, de Staël had gained international recognition for his abstract compositions filled with blocks of warm, muted colour. Although these paintings appear non-representational, the artist sought a visual idiom that reflected and honoured the world around him; his paintings were wholly rooted in the real. 'My passion,' he said, 'is to trap a marvellous thing that passes by in a second ... I am an impaler of images' (N. de Staël, quoted in M. Peppiatt 'Black A, white E, red I, green U, blue O: Vowels, one day I shall reveal your secret birth', *Nicolas de Staël*, exh. cat., Mitchell-Innes & Nash, New York, 2013, p. 12). Perhaps this enduring commitment to the everyday helped to facilitate the artist's shift towards more recognisable imagery during the early 1950s. This was a particularly fertile time for de Staël, during which two of his exhibitions were hailed as triumphs by the *New York Times*: 'Staël will surely be counted as one of the most influential painters of his generation', wrote the critic Douglas Cooper (D. Cooper, quoted in *Nicolas de Staël*, exh. cat., Tate Gallery, London, 1981, p. 15). In the works of this period, he elaborated elsewhere, his 'pictorial invention was harnessed to a great effort, and in everything he produced one feels the force of his originality and vitality' (D. Cooper, *Nicolas de Staël*, London 1961, p. 62). De Staël's devotion to his abstracted iconography is evident in the identifiable scene of *Nature Morte au Fond Jaune*, but the work is nevertheless autonomous. The sculptural accrual of paint seems almost separate from reality itself. In searching for new ways of seeing, the artist summoned a world whose authenticity transcended verisimilitude.

'I do not set up abstract painting in opposition to figurative. A painting should be both abstract and figurative: abstract to the extent that it is a flat surface, figurative to the extent that it is a representation of space.'

–Nicolas de Staël

Above:
Nicolas de Staël, *Agrigente*, 1953.
Private Collection.
Artwork: © Nicolas de Staël, DACS 2019.
Photo: © 2012 Christie's Images Limited.

Opposite:
Detail of present lot.



GEORGES BRAQUE (1882–1963)

Compotier, citron et pipe

oil, sand and *sgraffitto* on canvas
77⁄8 x 25½in. (20 x 65cm.)
Painted in 1920

£150,000-250,000

US\$190,000-300,000

€170,000-270,000

‘The painter thinks in terms of forms and colours;
objects are his poetics.’

–Georges Braque

Formerly in the collection of Earl Horter, where it hung alongside Matisse’s *La femme italienne* among numerous other masterpieces, Georges Braque’s *Compotier, citron et pipe* of 1920 is filled with the richness and sensuality that defines the artist’s post-war work. Painted on a wide, horizontal format, this deftly composed still-life sees Braque revel in the multifarious textures, patterns, colours and forms of an assortment of objects set upon a table top. The undulating outline of the lemon juxtaposes with the bright white cut-out form of the pipe, its construction reminiscent of the *papier-collés* that Braque invented in 1912, while the artist’s signature *faux-bois* cubist technique adds to the highly textured surface of this work.

After recovering from the head injury he had sustained while fighting in the First World War, Braque returned to painting in 1917. In the pre-war years, Braque had, along with fellow cubist collaborator and comrade, Pablo Picasso, focused primarily on creating a new pictorial language to represent objects and the space surrounding them. Reducing the still-life to mostly monochrome compositions made up of interlocking lines and faceted forms, these artists distilled painting to its elemental components, as they rigorously deconstructed the very nature of representation.

PROVENANCE:

Galerie Simon, Paris.
Earl Horter, Philadelphia.
Anna Warren Ingersoll, Philadelphia.
Philadelphia Museum of Art,
Philadelphia.
Waddington Galleries, London.
Acquired from the above by Jeremy
Lancaster, 12 November 2001.

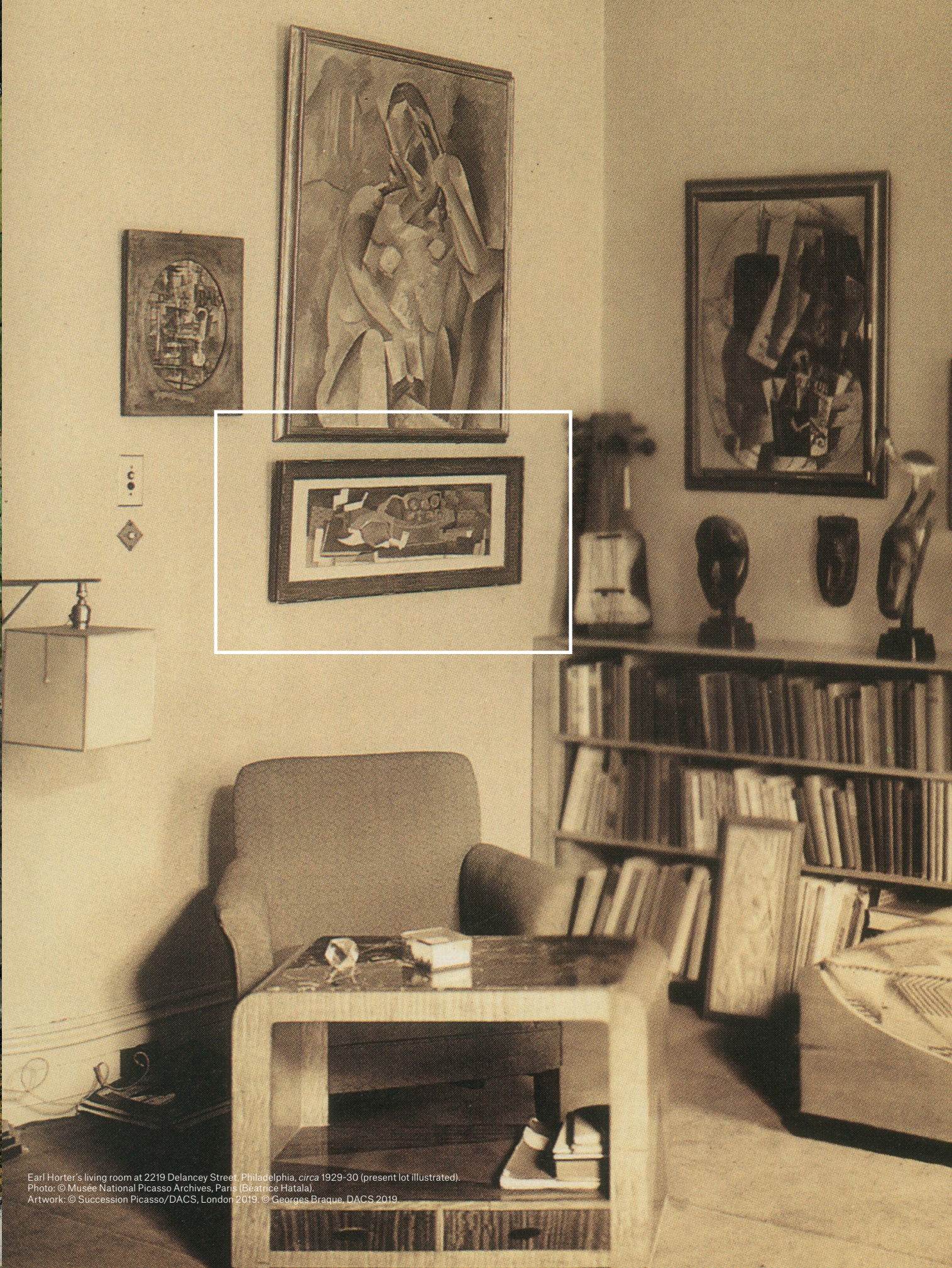
EXHIBITED:

Massachusetts, Smith College Museum
of Art, *Contemporary Painting of the
Modern School*, 1930, no. 4 (unpaged;
incorrectly titled ‘Still Life’).
Philadelphia, Pennsylvania Museum of
Art, *The Earl Horter Collection*, 1934
(no cat).
Chicago, The Arts Club of Chicago,
*Modern Paintings from the Collection of
Mr. Earl Horter of Philadelphia*, 1934, nos.
6 or 10 (unpaged; incorrectly titled ‘Still
Life’).
Rochester, Memorial Art Gallery of
the University of Rochester, *The Art of
the African Negro with Related Modern
Paintings*, 1936 (no cat).
Philadelphia, Philadelphia Museum of
Art, *Mad for Modernism: Earl Horter and
his Collection*, 1999, p. 74 (illustrated in
colour, pl. 12; illustrated *in situ* fig. 3, p. 13;
incorrectly titled ‘Still Life with Fruit (Still
Life: Grapes, Lemons, and Pipe)’ and
dated ‘circa 1926’).

LITERATURE:

G. Isarlov, *Georges Braque*, Paris 1932,
p. 22, no. 283 (incorrectly titled
‘Compotier et pipe’).
Galerie Maeght, ed., *Catalogue de
l’oeuvre de Georges Braque, Peintures
1916-1923*, Paris 1973, pp. 84-85
(illustrated, p. 84).





Earl Horter's living room at 2219 Delancey Street, Philadelphia, circa 1929-30 (present lot illustrated).
Photo: © Musée National Picasso Archives, Paris (Beatrice Hatala).
Artwork: © Succession Picasso/DACS, London 2019. © Georges Braque, DACS 2019.



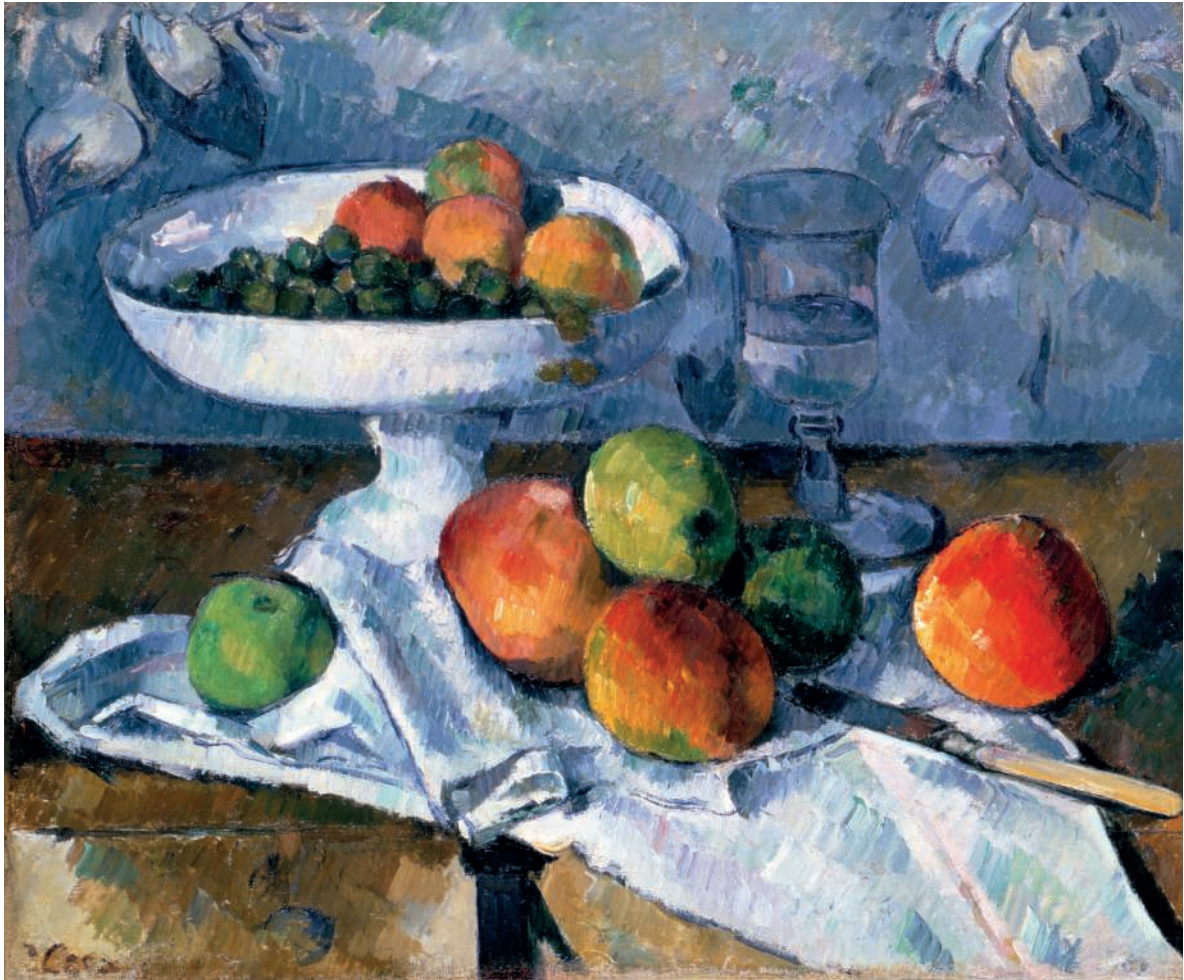


With these methods mastered, after the War, Braque began to humanise his still-life compositions. Adopting a looser handling, his works became less introverted and more sensuous, colourful and reinvigorated with life. *Compotier, citron et pipe* embodies this shift. Braque is still concerned with the cubist aim of portraying objects from multiple viewpoints, but has revelled in the tactile qualities of these objects, capturing the zingy yellow of the lemon, the voluptuous plentitude of the round grapes, and the playful spotted wallpaper behind as colour and line become luscious and full. No longer is life exhumed from the still-life; instead Braque appears to have relished the simple pleasures of this quotidian scene.

Compotier, citron et pipe was painted the same year that Braque returned to his pre-war art dealer, Daniel-Henry Kahnweiler and his newly formed Galerie Simon. Originally owned by Kahnweiler,

‘[Braque’s] post-war works appear effortless rather than painstaking, sensuous rather than austere; their forms are free and arbitrary, seldom schematic; their colours ... are sonorous and varied, and their *matière* is richer and more painterly than ever.’

–John Richardson



Left:
Georges Braque, *Nature morte à la sonate*, 1919.
Musée d'art moderne de la Ville de Paris.
Artwork: ©Georges Braque, DACS 2019.

Above:
Paul Cézanne, *Nature morte au compotier*,
1879-80.
Museum of Modern Art, New York.
Photo: ©Museum of Modern Art, New York, USA
/ Bridgeman Images.

at the end of the 1920s, this work was acquired by Earl Horter, the Philadelphia collector, artist and writer who assembled one of the greatest collections of modern art in America of his generation. Inspired by the 1913 Armory Show and with a particular passion for Cubism and its protagonists, Braque and Picasso, Horter acquired works such as Picasso's *Portrait de Daniel-Henry Kahnweiler*, now in the Art Institute of Chicago, and Brancusi's *Muse* (The Museum of Fine Arts, Boston), as well as numerous pieces of modern American and Native American art. After the Great Depression, Horter's collection began to be disassembled. Today, works originally in Horter's collection can be found in museums including the Philadelphia Museum of Art, The Metropolitan Museum of Art, New York and the Art Institute of Chicago.

WILLIAM SCOTT (1913–1989)

White and Black Pot on White Table

signed and dated 'W. SCOTT 55' (upper right)
oil on canvas
16 x 20in. (40.6 x 50.8cm.)
Painted in 1955

£100,000-150,000
US\$130,000-180,000
€110,000-160,000

'Behind the façade of pots and pans there is sometimes another image – it's a private one, ambiguous, and can perhaps be sensed rather than seen. This image which I can't describe animates my forms. It's the secret in the picture.'

–William Scott

Following several years working in a distinctly abstract vein, William Scott turned once again to the theme of the still-life in the mid-1950s, filling his compositions with the familiar, robust shapes of pots, pans, fruit and cutlery. His decision to revisit the figurative in his art was, rather unexpectedly, driven by his encounters with the Abstract Expressionists in New York during the summer of 1953. Scott had travelled to the city following a brief teaching post at the Banff School of Fine Arts in Canada, where he came into contact with Jackson Pollock, Mark Rothko, Willem de Kooning, and Franz Kline. Struck by the bold scale and audacity of their paintings, and yet equally seduced by the directness and immediacy of their technique, Scott was left questioning the direction of his own art. As he explained: 'My experience in America gave me a determination to re-paint much that I had left unfinished in terms of the symbolic still life. With the example of Ben Nicholson, whom I much admired, there was no reason for me to be devoted solely to abstraction and I embarked on a process of rediscovery' (W. Scott, quoted in S. Whitfield, *William Scott*, London 2013, p. 43).

PROVENANCE:

Hanover Gallery, London.
Acquired from the above by Adrian Heath, by July 1955.
Beaux Arts, London.
Bernard Jacobson Gallery, London.
Acquired from the above by Jeremy Lancaster, 26 October 1990.

EXHIBITED:

London, Bernard Jacobson, *William Scott*, 1990, no. 5 (illustrated in colour, unpagged).

LITERATURE:

A. Bowness (ed.), *William Scott: Paintings*, London 1964, p. 35, no. 57 (illustrated, unpagged).
S. Whitfield (ed.), *William Scott Catalogue Raisonné of Oil Paintings 1952-1959, Vol. 2*, London 2013, p. 122, no. 268 (illustrated in colour, p. 123).





Painted in 1955, *White and Black Pots on White Table* exemplifies this renewed focus on figuration in Scott's work, as still-life once again became the primary occupation of his art. The familiar motif of the white saucepan with an upturned lid occupies the centre of the composition, flanked by a small black pot on one side, and a sharp knife on the other, its edge pointing directly towards the saucepan, as if it is about to pierce its side. Adopting a tight, close-up view that hovers just above the surface of the table-top, Scott imbues each of these everyday kitchen utensils with a monumentality and presence that belies their modesty, while the distribution of space between the objects creates a palpable tension between them, at once suggestive and mysterious.

Executed in bold, visceral brushstrokes, the richly worked surface of the composition also reveals Scott's growing fascination with the very act of painting itself, adding layers upon layers of loosely brushed paint to create a highly sensual finish. As Scott explained: 'The actual touch and the way I put paint on canvas matter very much. I am extremely interested in textural qualities – the thick paint, the thin paint, the scratched lines, that almost careful-careless way in which a picture's painted...' (W. Scott, quoted in D. Anfam, *William Scott*, exh. cat., McCaffrey Fine Art, New York 2010, p. 11). As such, the subject of paintings like *White and Black Pots on White Table* no longer lay in the objects alone; rather their forms became a vehicle for Scott, a means of exploring texture and finish, tonal contrasts and tensions in his art, as he sought to push the traditional still-life subject to new expressive heights.

'To have a too clearly conceived idea before beginning a work is for me a constriction; it is in the act of making that the subject takes form, it is in the adding, stretching, taking away and searching for the right and exact statement that a tension is set up.'

–William Scott

Pablo Picasso, *La casserole émaillée*, 1945.
Centre Pompidou - Musée national d'art moderne
- Centre de création industrielle, Paris.
Artwork: © Succession Picasso/DACS, London
2019.
Photo: © Centre Pompidou, MNAM-CCI, Dist.
RMN-Grand Palais / Philippe Migeat.

Opposite:
Detail of present lot.





**HOWARD HODGKIN
& PATRICK CAULFIELD
REMEMBERED**

BY ANDREW GRAHAM-DIXON



I first met Howard Hodgkin in the mid-1980s, when I was a journalist working on a feature about how artists frame their pictures. Howard was well known for incorporating the frame into his work, painting on it so that picture and frame become one, and I was curious to know why he did it. I still remember his explanation, delivered in a tone that mixed vehemence and lugubriousness. He felt that since his pictures were such fragile things, being essentially depictions of his own memories and emotions, they needed as much protection as possible against the outside world; so the painted frame was a kind of double buffer between them and whatever environment they might have to face in the future.

Howard's home itself, it seemed to me, was another kind of buffer, between the artist and the abrasive city – London – in which he lived. From the outside it was just one of many Georgian townhouses in Bloomsbury. Inside, it was both a lair and a cave of wonders. The walls were painted in *eau de nil* and decorated with Iznik tiles and ancient fragments of Persian carpet. At the back, two palm trees framed the entrance to a former paint warehouse which Howard had somehow managed to acquire along with the house. In this cavernous cubiform space, painted white and toplit, he worked on his pictures. He showed me some of them and on the way out, I think it was in his hall or his kitchen, I noticed a small picture by Patrick Caulfield: a still life in every sense, very still and full of life. I think grapes formed a part of it. Howard told me that he loved Patrick's work. He paused for emphasis and repeated himself. He *really* loved Patrick's work.

‘Howard told me that he loved Patrick’s work. He paused for emphasis and repeated himself. He *really* loved Patrick’s work.’

–Andrew Graham-Dixon

Above:
Patrick Caulfield and Howard Hodgkin, 1984.
Photo: © Anthony Stokes.

Opposite:
Detail of Patrick Caulfield, *Unfinished Painting*,
1978 (Lot 39).





Howard Hodgkin, Venice Sunset, 1989 (Lot 6).

A few years later I met Patrick Caulfield for the first time. By then I was a member of the Government Art Committee, charged with buying pictures by British artists for government buildings at home and abroad. I wanted to know if Patrick was aware that a particular painting of his, entitled *Fish and Sandwich*, had been acquired for the new British embassy in Saudi Arabia – and then rejected by the ambassador, on the grounds that the filling in the titular sandwich resembled ham and therefore wouldn't do for an embassy in a Muslim country. He had had no idea and was rather crestfallen when I told him about the rejection: it was too late to do anything about it by then because the picture had already been resold, to a certain Charles Saatchi. Then Patrick suddenly brightened, beamed his characteristically huge smile, and said that if only he had known about the ambassador's qualms he would have offered to repaint the sandwich filling to order. In fact – warming to his theme – he would have given the Government Art Committee a menu of sandwich fillings to choose from, each with a different price. Tomato would have been *very* expensive.

In the years that followed I became close friends with Howard, and very friendly with Patrick. Howard asked me if I might consider writing the first book about him, which I

did. Patrick was kind enough to invite me to sit with him and his entourage at top table during the celebration meal that followed his retrospective at the Hayward Gallery: I think he did so partly because I had written some things about him that he liked, but mostly because he had seen some of his pictures at my house – a series of prints illustrating the poetry of Jules Laforgue – and very much liked the way I had had them framed. He cared as much about framing as Howard did, in his own way. In fact Patrick once told me that the one thing he never understood about Howard's work was the painted frame element, which in his mind created a terrible confusion about where the image began and ended. Patrick liked things to be clear, and felt that pictorial composition was so hard that additional difficulties should be avoided like the plague. He said he thought Howard's way of doing things was perverse, comparing him to a man with a perfectly good right arm who for no good reason puts it in a plaster cast. Lest I get the wrong idea, he added that he thought it miraculous that Howard could still paint such very good pictures.

As artists, Howard and Patrick had a lot in common but at the same time they could hardly have been more different from each other. When I think about them now I often think



Howard Hodgkin in his studio.
Photo: Jorge Lewinski. © The Lewinski Archive at Chatsworth / Bridgeman Images.
Artwork: © The Estate of Howard Hodgkin.

about their attitudes to food and drink. Howard loved to eat but drank in moderation. Patrick hardly touched his food but drank copiously. When Howard came to dinner he might bring with him a golden bowl filled to the top with a tremblingly viscous, vivid green home-made herb mayonnaise (I sometimes wondered if he didn't also paint with it). Go to Patrick's house and he would take you down to the Moroccan-style bar into which he had converted his basement, and invite you to drink whisky with him (it felt like the sort of place where nineteenth-century sybarites smoked opium). To my mind, this goes to the heart of the difference between them. Howard's work is ripe, sensual and profoundly gregarious: a palace of memory with many rooms, some filled with recollections of other people, friends and lovers, others with remembered reactions to events or places. Patrick's work is much more spare and to my mind more melancholic: his pictures are like reveries, the daydreams of a solitary wanderer.

So what did they have in common? Above all, I think, a shared attachment to a rather old-fashioned and poetic idea of painting. I think that each set out from the start to be a 'Painter of Modern Life' in the sense intended by the French poet and art critic Charles Baudelaire in his famous essay of

that title. They painted what modern life looked like, to them, and they painted how it felt – Patrick perhaps paying more exact attention to the details of contemporary furnishing and design, Howard dwelling more in the turbulent swell of feeling.

I never heard either of them talk much about contemporary art (although Howard, interestingly, did once tell me he had a lot of time for Rachel Whiteread's *House*: a sculptor's palace of memory). But they did both have great respect for the painters of the early modern period, the direct inheritors, so to speak, of Baudelaire's powerful ideas. Patrick loved the work of Juan Gris, so cool and disciplined; Howard loved the work of Degas, Matisse and Bonnard, so full of dissonance and colour and the shimmer of light that is also like the flickering of a human sensibility.

In some respects I think their attachment to the past made it hard for their own contemporaries to understand fully what they were about – in the sense that their work was always out of tune with most other work being made during their lifetimes, whether Pop or Minimal or Postmodern. But now the dust has settled I think people are beginning at last to realise what truly remarkable painters – in their different ways – Patrick and Howard were.

HOWARD HODGKIN (1932–2017)

Artificial Flowers

signed, titled and dated 'Howard Hodgkin Artificial Flowers
1975' (on the reverse)
oil on wood
15 x 20½in. (38 x 51cm.)
Painted in 1975

£200,000-300,000
US\$250,000-360,000
€220,000-320,000

'Hodgkin, from his most conventional set of marks – the stripe, the zig-zag, the curve, the spot – has contrived his own instantly attributable pictorial language, ringing the emotional changes within this set of signs to increasingly suggestive effect.'

–John McEwen

PROVENANCE:
Kasmin Gallery Ltd., London.
Leslie Waddington, London.
Acquired from the above by Jeremy
Lancaster, 29 October 1997.

EXHIBITED:
London, Waddington Galleries II, *Howard
Hodgkin: New Paintings*, 1976, no. 6.
Birmingham, The Barber Institute of Fine
Arts, University of Birmingham (on long
term loan).

LITERATURE:
M. Price, *Howard Hodgkin Paintings*,
London 1995, p. 216, no. 120 (illustrated,
p. 164).
M. Price, *Howard Hodgkin: The Complete
Paintings*, London 2006, p. 418, no. 120
(illustrated in colour, p. 128).

Please refer to the catalogue entry
on pp. 51–66.







PATRICK CAULFIELD (1936–2005)

Unfinished Painting

signed, titled and dated 'UNFINISHED PAINTING.
PATRICK CAULFIELD 1978' (on the reverse)
acrylic on canvas
30 x 36in. (76.2 x 91.4cm.)
Painted in 1978

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

'This is his wittiest and most elaborate game yet,
a finished painting posing as an unfinished one.'

–Marco Livingstone

MARCO LIVINGSTONE ON *UNFINISHED PAINTING*, 1978

'Of all the traps laid by the artist the most extreme is supplied by *Unfinished Painting*, 1978. It is a very pretty picture, and an appetising one, too, correlating aesthetic enjoyment with sensations of taste and the satiation of the body's demands. Food and drink are thrust forward with friendly maternal insistence. The picture's title and presentation of the white-primed and bare canvas areas as a framing device suggest that it is meant as a kind of lesson in how to cook up a successful painting. How helpful, how refreshingly honest of the artist to let us in on his procedure.

Various artists of Caulfield's generation, including such friends and colleagues as Peter Blake, Howard Hodgkin and R.B. Kitaj, had been exhibiting unfinished paintings in such a spirit of candour. Now could it be that Caulfield of all people – an artist who so hates visitors seeing paintings before they have been completed that he

PROVENANCE:
Waddington Galleries, London.
Acquired from the above by
Jeremy Lancaster, 3 January 1979.

EXHIBITED:
Liverpool, Walker Art Gallery, *John Moores Painting Prize, Exhibition XI*, 1978-1979, no. 52 (illustrated, unpagged).
Liverpool, Walker Art Gallery, *Patrick Caulfield: Paintings 1963-1981*, 1981-1982, p. 83, no. 45 (illustrated in colour, p. 78). This exhibition later travelled to London, Tate Gallery.
London, Arts Council of Great Britain, *Three Exhibitions about Painting: 3 Movement*, 1983-1984, no. 14.
Delhi, British Council, The Lalit Kala Akademi, *The Proper Study: Contemporary Figurative Paintings from Britain*, 1984-1985 (illustrated, p. 49).
This exhibition later travelled to Bombay, Jehangir Nicholson Museum of Modern Art, National Centre for Performing Arts.
London, Serpentine Gallery, *Patrick Caulfield: Paintings 1963-1992*, 1992-1993 (illustrated in colour, p. 53).

London, British Council, Hayward Gallery, *Patrick Caulfield*, 1999-2000, p. 151, no. 28 (illustrated in colour, unpagged). This exhibition later travelled to Luxembourg, Musée National d'Histoire et d'Art; Lisbon, Centro de Arte Moderna José de Azeredo Perdigão, Fundação Calouste Gulbenkian and Connecticut, Yale Centre for British Art.

LITERATURE:
A.C. Papadakis (ed.), *Art & Design*, profile no. 27, in collaboration with the Serpentine Gallery exhibition, *Patrick Caulfield: Paintings 1963-1992*, London 1992 (illustrated in colour, p. 53).
R. Withers, *Art Forum: Patrick Caulfield*, New York 1999, p. 118.
M. Livingstone, *Patrick Caulfield*, Aldershot 2005, pp. 101, 104, 106 & 286 (illustrated in colour, p. 105).





Andy Warhol, *Do It Yourself (Landscape)*, 1962.
 Museum Ludwig, Cologne.
 © The Andy Warhol Foundation for the Visual Arts, Inc. / DACS/Artimage 2019.

either empties the studio beforehand or turns the pictures to face the wall – had decided to bare his methods with such bold abandon? Of course not. This is his wittiest and most elaborate game yet, a finished painting posing as an unfinished one. A moment of logical reflection would make it obvious that the precision of the central motif could not have been created as a layer of meticulous detail superimposed, like a translucent film of photographic imagery, onto the schematized blocks of colour traced in black outline that radiate outwards from that image. It is simply another style or method, executed according to its own set of rules, that has been chosen by the artist as the convention that most suits his particular purposes at a given moment. As with every one of Caulfield's pictures, it suggests that an artist's work necessarily constitutes unfinished business – in the sense that the process it initiates is brought to a close only by the viewer's thoughtful responses' (M. Livingstone, *Patrick Caulfield*, Aldershot 2005, p. 106).

'Much as they entertain the eye – and these are certainly among the most ravishingly beautiful of all Caulfield's works – these pictorial interjections also have a more serious and pressing function: to warn the unwary to be on guard and to question all the visual evidence being presented.'

–Marco Livingstone



WILLIAM SCOTT (1913-1989)

Blue, White and Yellow

oil on canvas
48 x 78in. (122 x 198cm.)
Painted in 1971

£150,000-250,000
US\$190,000-300,000
€170,000-270,000

‘The forms I use are the forms I see about me and the forms I have dreamt about since I was a child.’

–William Scott

Painted in 1971, *Blue, White and Yellow* illustrates the new sense of purity and focus that marked William Scott’s painterly work during the late 1960s and early 1970s, as he embarked upon a series of minimalist, semi-abstract compositions that extended his explorations of the still-life genre. Discussing this turn in his art, which Professor Norbert Lynton has described as ‘neo-classical’, the artist explained: ‘The pictures were now larger and a process of elimination again took place – hardly with my awareness. I had returned to a new phase of abstraction with the difference that I was now prepared to leave larger areas of undisturbed colour. I no longer worry whether a painting is about something or not: I am only concerned with the expectation from a flat surface of an illusion’ (W. Scott, quoted in N. Lynton, *William Scott*, London 2004, p. 300).

While featuring many of the same objects and utensils that had dominated the artist’s *oeuvre*, the familiar forms of pots and saucepans, bowls and cups are now distilled down to bare, simple outlines and neat silhouettes, which appear to hover weightlessly against the void, held in place by an imperceptible internal tension. In *Blue, White and Yellow* the ubiquitous frying pan appears at the heart

PROVENANCE:

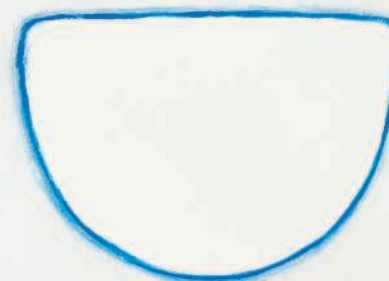
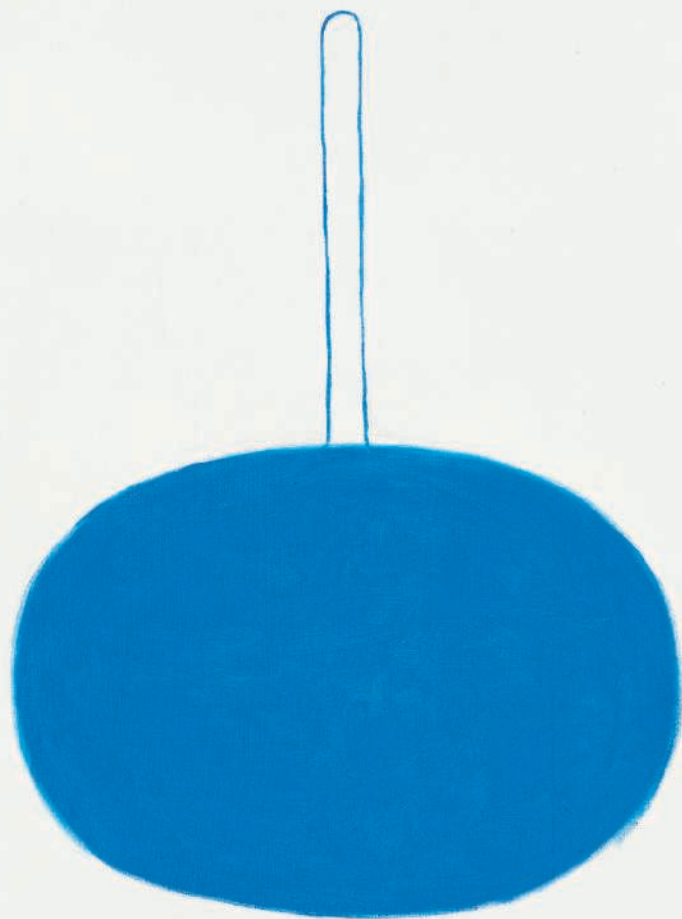
Erica Brausen, London.
New Art Centre, London.
Anon. sale, Sotheby’s London, 28 June 1984, lot 644.
Gimpel Fils, London.
Acquired from the above by Jeremy Lancaster, 15 November 1984.

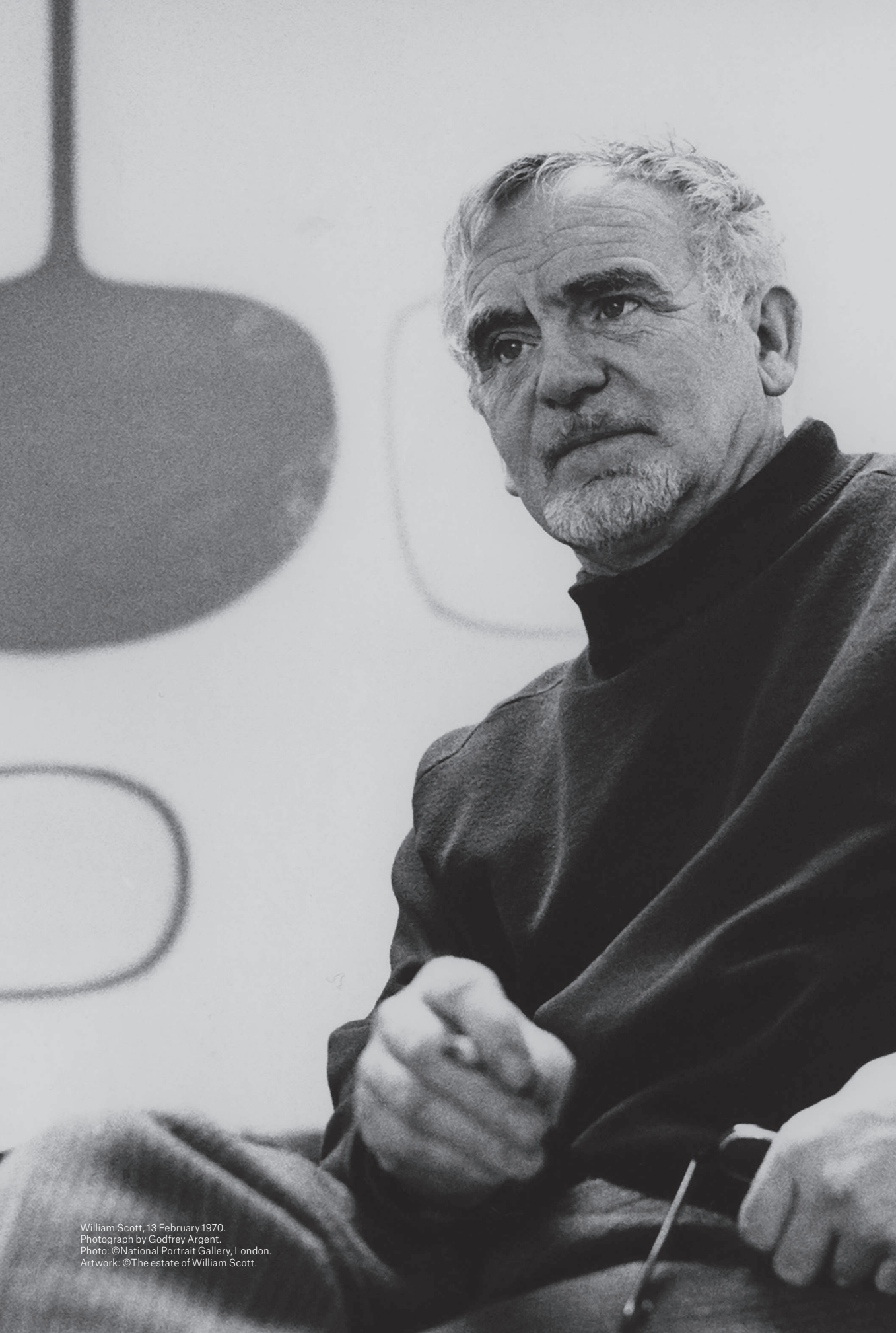
EXHIBITED:

London, Tate Gallery, *William Scott: Paintings, Drawings, Gouaches 1938-1971*, 1972, no. 112.
London, New Arts Centre, *Art for Investment*, 1982.
Belfast, Arts Council of Northern Ireland, Ulster Museum, *William Scott*, 1986, no. 63, as ‘Composition with Pan’. This exhibition later travelled to Dublin, Guinness Hop Store; Edinburgh, National Galleries of Scotland; and Edinburgh, Gallery of Modern Art.

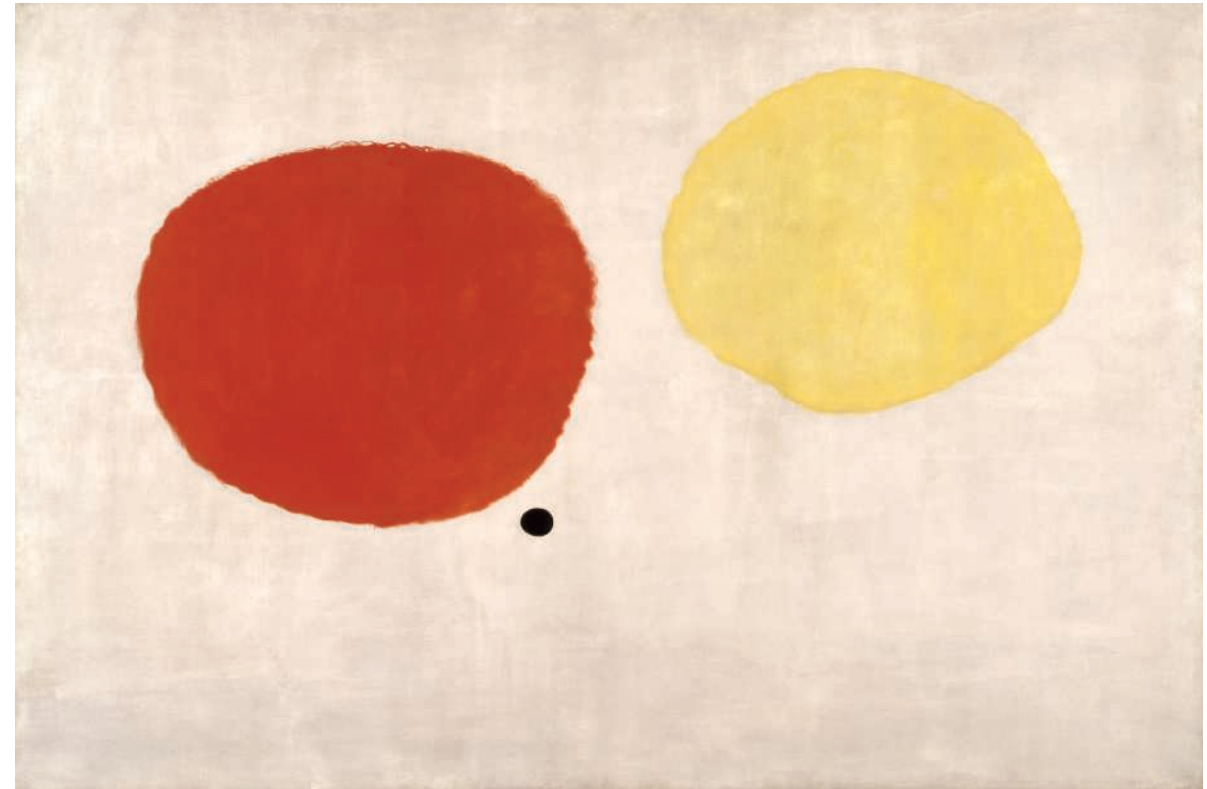
LITERATURE:

S. Whitfield (ed.), *William Scott Catalogue Raisonné of Oil Paintings 1969-1989, Vol. 4*, London 2013, no. 694 (illustrated in colour, p. 74).





William Scott, 13 February 1970.
Photograph by Godfrey Argent.
Photo: ©National Portrait Gallery, London.
Artwork: ©The estate of William Scott.



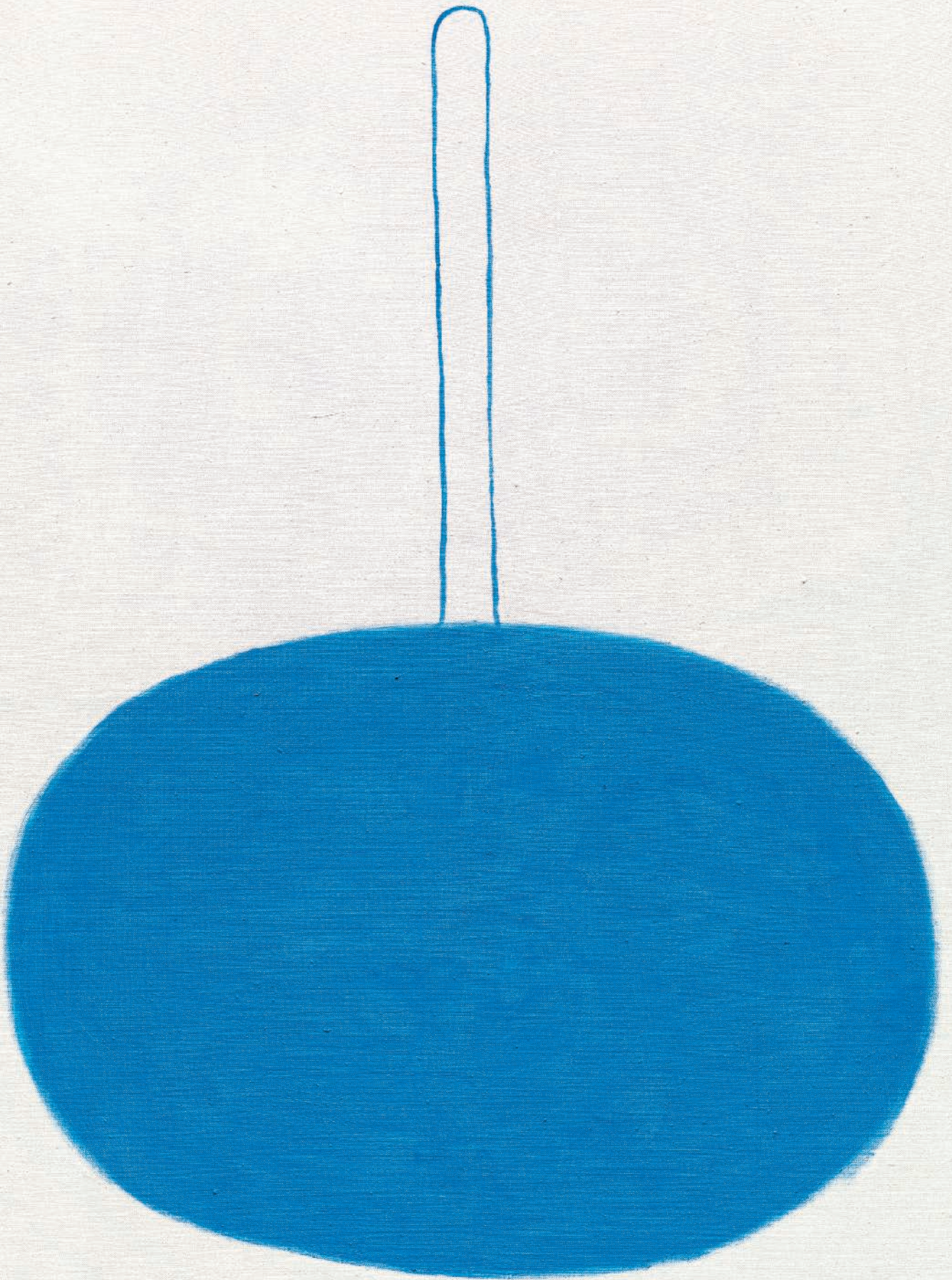
of the composition, its slender handle pointing straight upwards, as if seen from above, while a small, rounded bowl stands alongside, its profile suggesting a contrasting perspective that challenges our understanding of the space before us. By employing such pictorial devices, Scott allows the composition to become an intense meditation on the relationship between shape and line, space and colour, considering the myriad nuances and variations possible within this simple pair of objects. As Scott explained, shortly after the present work's creation: 'The subject of my painting ... would appear to be the kitchen still-life, but in point of fact ... my subject is the division on canvas of spaces, and relating one space or one shape to another. That is the fundamental sort of reason for my painting' (W. Scott, 'William Scott in Conversation with Tony Rother', in *Studio International*, vol. 188, December 1974, p. 230).

While filled with a minimalist, sparse beauty, paintings such as *Blue, White and Yellow* retain a rich, painterly quality in their execution, the edges of their forms rendered in soft, almost velvety, lines that reveal the free-hand nature of their creation. Subtle *pentimenti* remain just visible along the edges of the frying pan, traces of the artist's shifting focus as he reconsidered the spatial relationships between the objects within the composition. The brightly coloured yellow boundary on three of the four edges of the canvas, meanwhile, is an effect Scott explored for a brief period in 1971, variously playing with subtly variegated strips of green and yellow. Adding a sense of depth and space to the composition, whilst simultaneously making the colours within resonate with a new electricity, this band of colour brings a richness to the artist's visions, at once lending an impression of confinement whilst simultaneously suggesting an infinite space beyond the boundaries of the canvas.

'Apart from the subject, which I can do nothing about, what interests me in the beginning of a picture is the division of spaces and forms; these must be made to move and be animated like living matter. I have a strong preference for primitive and elementary forms and I should like to combine a sensual eroticism with a starkness which will be instinctive and uncontrived.'

-William Scott

Joan Miró, *Painting (The Magic of Color) (Peinture [La magie de la couleur])*, 1930.
The Menil Collection, Houston.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2019.
Photo: © Hickey-Robertson.
Courtesy The Menil Collection, Houston



HOWARD HODGKIN (1932–2017)

Mrs C

signed, titled twice and dated 'Howard Hodgkin
MRS C 1964/66' (on the reverse)
oil on canvas
19 $\frac{7}{8}$ x 24 $\frac{1}{8}$ in. (50.5 x 61.4cm.)
Painted in 1966

£200,000-300,000

US\$250,000-360,000

€220,000-320,000

'I am a representational painter, but not a painter
of appearances. I paint representational pictures of
emotional states.'

–Howard Hodgkin

PROVENANCE:

Arthur Tooth & Sons Ltd., London.
Martin Summers Collection, London.
Anon. sale, Christie's London, 29 June
1995, lot 41.
Private Collection, London.
Acquired from the above by Jeremy
Lancaster, 2 December 1996.

EXHIBITED:

London, Arthur Tooth & Sons Ltd.,
Howard Hodgkin: Recent Paintings, 1967,
p. 5, no. 16 (illustrated, p. 8).
Oxford, Museum of Modern Art, *Howard
Hodgkin: Forty-five Paintings 1949-1975*,
1976, no. 23 (illustrated in colour, p. 45).
This exhibition later travelled to London,
Serpentine Gallery; Leigh, Turnpike
Gallery; Newcastle-upon-Tyne, Laing Art
Gallery; Aberdeen, Aberdeen Art Gallery
and Sheffield, Graves Art Gallery.
Berlin, Galerie Haas & Fuchs, *Howard
Hodgkin Paintings*, 2004.
Birmingham, Birmingham Museum and
Art Gallery (on previous loan).
Cambridge, The Fitzwilliam Museum,
University of Cambridge (on long term
loan).

LITERATURE:

J. Reichardt 'On Figuration and the
Narrative in Art: Statements by Howard
Hodgkin, Patrick Hughes, Patrick
Procktor and Norman Toynton' in *Studio
International*, vol. 172, September 1966,
(illustrated, p. 140, dated 1964-1966).
M. Price, *Howard Hodgkin Paintings*,
London 1995, pp. 151-152 & 216, no. 66
(illustrated, p. 151).
M. Price, *Howard Hodgkin: The Complete
Paintings*, London 2006, p. 419, no. 66
(illustrated in colour, p. 87).

Please refer to the catalogue entry
on pp. 51-66.



BERNARD FRIZE (B. 1949)

Pair A

titled and dated '1995 "PAIR A"' (on the stretcher)
Alkyd-urethane lacquer on canvas
24¼ x 25½in. (54 x 65cm.)
Executed in 1995

£10,000-15,000
US\$13,000-18,000
€11,000-16,000

'I need reasons to make a painting – the reason has to drive me happily to the painting. Yet I am always unsatisfied – that's why I am doing the next one.'

–Bernard Frize

Painted in 1995, Bernard Frize's *Pair A* is a tapestry of chromatic vibrancy. Interlocking forms of crimson and mauve converge and confront squares of navy, green and cerulean. In the upper corner, a flash of yellow gives way to ribbons of red and swathes of green. Characteristic of the paintings of this period, the flat surface of *Pair A* looks terrestrial – an expanse of land seen from above – yet Frize vehemently denies any subjective reading of his work. Instead, his practice is decidedly process-oriented and not concerned with reaching a visual conclusion. Frize's concerns about the role of painting arose during the widespread May 1968 protests in France, and against this backdrop of civil unrest, he questioned the responsibility of the artist. Determining that the purpose of painting was simply to represent the relationship between the world, the viewer and the flat surface, he generates specific rules for each series of work in order to restrict how his materials are applied. If a painting satisfactorily emerges from these restrictions, then Frize keeps it; if not, it is jettisoned. Forming a proposition, his works are fundamentally unresolvable, governed entirely by the materials themselves. As curator Jean-Pierre Criqui observed, 'The painting, then, is a consequence, a record rather than a goal the artist decided to achieve; it is the image of its own execution' (J. Criqui, 'Bernard Frize: Musée d'Art Moderne de la Ville de Paris', *Artforum*, November 2003, p. 183). This year, Frize was the subject of a major retrospective at the Centre Georges Pompidou, Paris.

PROVENANCE:
Frith Street Gallery, London.
Acquired from the above by Jeremy
Lancaster, 4 November 1995.

EXHIBITED:
London, Frith Street Gallery, *Bernard
Frize*, 1995.

LITERATURE:
Bernard Frize, exh.cat., Arnsberg,
Kunstverein Arnsberg, 1995.



HOWARD HODGKIN (1932–2017)

Flowerpiece

signed three times 'Howard Hodgkin'; titled and dated
'2004-2005 FLOWER PIECE' (on the reverse)

oil on wood

26 $\frac{1}{8}$ x 35 $\frac{1}{8}$ in. (66.5 x 90cm.)

Painted in 2004-2005

£400,000-600,000

US\$490,000-730,000

€440,000-650,000

'Obviously, my language of forms has far more than a physical purpose. Alone in my studio, working on my pictures, more than anything, I long to share my feelings.'

–Howard Hodgkin

PROVENANCE:

Gagosian Gallery, London.
Acquired from the above by Jeremy
Lancaster, 3 September 2006.

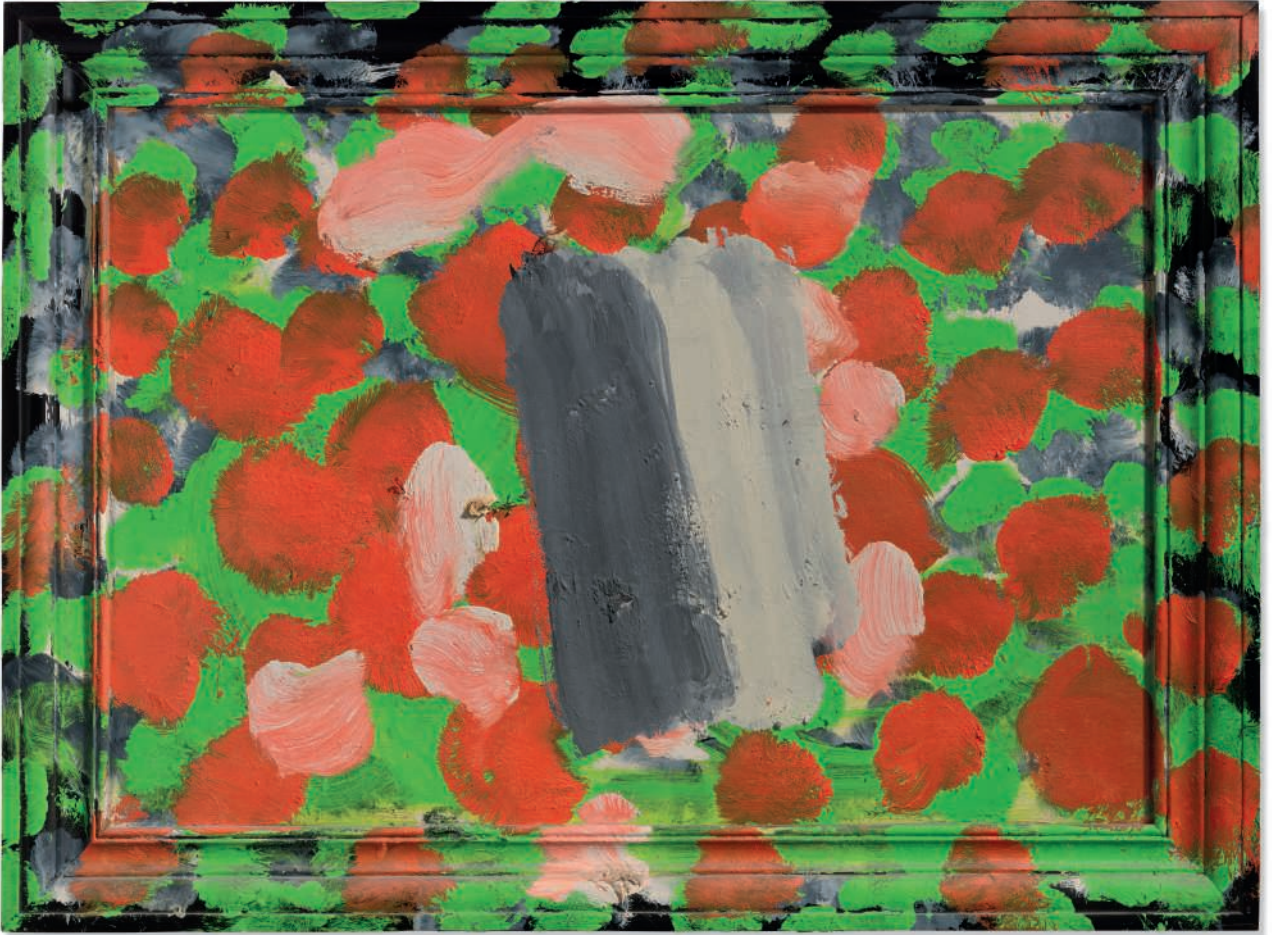
EXHIBITED:

New Haven, The Yale Centre for
British Art, *Howard Hodgkin: Paintings
1992-2007*, 2007, pp. 175 & 178, no. 51
(illustrated in colour, p. 157).

LITERATURE:

M. Price, *Howard Hodgkin: The Complete
Paintings*, London 2006, pp. 388 & 418,
no. 436 (illustrated in colour, p. 389).

Please refer to the catalogue entry
on pp. 51-66.







PATRICK CAULFIELD (1936–2005)

View of the Ruins

oil on board
36 x 84¼in. (91.4 x 214cm.)
Painted in 1964

£250,000-350,000
US\$310,000-420,000
€270,000-380,000

‘It was really the idea of a panorama. Calling it “view” was paradoxical to the actual image, since calling it that suggested that one had actually seen something and looked at it from a certain angle. Whereas in fact it was a painting about nowhere.’

–Patrick Caulfield

Painted in 1964, Patrick Caulfield’s *View of the Ruins* is a poetic rumination on the passing of time, executed in the artist’s trademark graphic style. At once romantic and unsettling, the remains of a mysterious structure stand proud at the centre of the canvas, their forms captured in bold, simplified shapes and set within a rich crimson landscape. Consisting of two stretches of simplified grey wall punctuated by roughly hewn windows, the ruins appear in a precarious state, the upper floors having crumbled away to leave the interior exposed to the elements, while spindly cracks creep slowly across the walls and large pieces of fallen masonry lie strewn across the ground around the structure. Depicting an imagined scene rather than a particular landscape or place, the forlorn, tumbling ruins are imbued with a sense of transience, impermanence and mortality, suggesting a bygone civilisation or dynasty lost to history, the only traces of their once great power found in the slowly crumbling buildings they left behind. And yet, this powerful feeling of loss and decay is countered by a sense of renewal, as signs of life spring up around the ruins in the form of small tufts of grass and plant-life, as if the landscape is gradually reclaiming the space the building once occupied.

PROVENANCE:

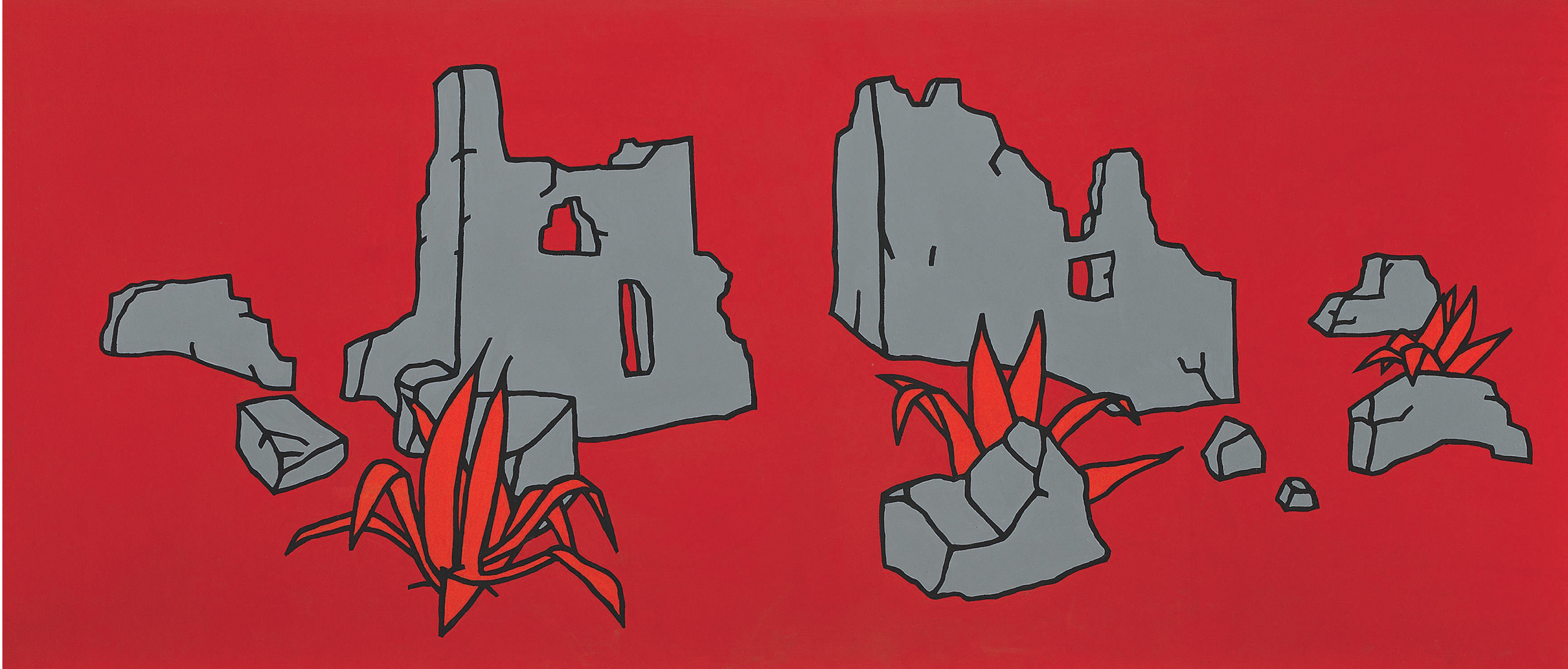
Robert Fraser Gallery, London.
Alan Power, London.
Private Collection.
Waddington Galleries, London.
Bernard Jacobson Gallery, London.
Acquired from the above by Jeremy Lancaster, 26 November 2002.

EXHIBITED:

London, Robert Fraser Gallery, *Patrick Caulfield Paintings*, 1965, no. 6.
Liverpool, Walker Art Gallery, *Patrick Caulfield: Paintings 1963-81, 1981-1982*, p. 82, no. 9 (illustrated, p. 45). This exhibition later travelled to London, Tate Gallery.
Lisbon, Fundação das Descobertas, Centro Cultural de Belém, *The POP '60s Transatlantic Crossing*, 1997, no. 140 (illustrated in colour, p. 169).

LITERATURE:

B. Robertson, J. Russell & Lord Snowdon, *Private View*, London 1965 (illustrated, p. 276).
C. Finch, *Image as Language: Aspects of British Art 1950-1968*, London 1969, pp. 123-124.
C. Finch, *Penguin New Art 2: Patrick Caulfield*, London 1971, p. 63, pl. 16 (illustrated in colour, p. 29).
Patrick Caulfield, exh. cat., London, Hayward Gallery, 1999, pl. 2 (illustrated in colour, p. 12).
M. Livingstone, *Patrick Caulfield Paintings*, Aldershot 2005, pp. 9, 39, 42, 50, 53, 252, 261-262, 286 & 288 (illustrated in colour, p. 44).





Patrick Caulfield at work in a studio, circa 1965.
Photograph by Tony Evans. Photo: © Tony Evans/Getty Images.
Artwork: © The Estate of Patrick Caulfield. All rights reserved, DACS 2019.



Caspar David Friedrich, *Klosterruine Eldena bei Greifswald*, 1824-25.
Nationalgalerie, Staatliche Museen zu Berlin.
Photo: © bpk / Nationalgalerie, SMB / Jörg P. Anders.

'I try not to overpaint too much because I like the flat surface. I like the idea that things have been done in the most minimal fashion, that you don't keep adding.'

-Patrick Caulfield

Describing this period of his career, Caulfield highlighted the vast differences in his pictorial interests and those of his contemporaries: 'All the time I was working on things like the Swiss Chalet, a church, a view inside ruins, a well, a horse, people were doing Pepsi Cola tins, girlie magazine images, American trucks, skyscrapers, whatever was up to date. I was doing something I felt was more ambiguous in time. Not being old necessarily, something that could actually exist now but was of a timeless nature. I do feel that if anything is worthwhile that it's about its own time, but doesn't mean that you actually have to reflect the time that specifically. I felt there was more scope in not choosing that kind of subject matter. It was coming mainly from American culture, as far as I could see. In fact I don't think that was really the sort of life that one was leading anyway. One wasn't leading the polished chrome, racy life that these images suggest' (P. Caulfield, quoted in *Patrick Caulfield: Paintings 1963-81*, exh. cat., Tate Gallery, London 1981, p. 16).

While the simplified, generic shapes of the ruins were

most likely inspired by memories from Caulfield's trips to Greece and Italy in the early 1960s, the romanticism of the composition owes a clear debt to the art of Eugène Delacroix, and in particular his painting *Greece Expiring on the Ruins of Missolonghi* (1826). As Marco Livingstone has suggested, it was to this nineteenth-century European artistic tradition that Caulfield appears to have been aligning himself within these paintings: 'In works such as [...] *View of the Ruins* 1964, Caulfield presents his art, with self-deprecating irony, as heir to the Orientalism for which there was such a taste in 19th-century Britain ... Far from rejecting tradition, Caulfield seeks to salvage it by taking it up in its most debased form and making it new again' (M. Livingstone, 'Patrick Caulfield: A Text for Silent Pictures', in *Art & Design*, Vol. 7, No. 5/6, London 1992, p. 11). Shortly after the completion of *View of the Ruins*, Caulfield embarked upon his first experiments in screen printing, creating a related work *Ruins*, which appeared alongside the present composition in the artist's first solo exhibition at the Robert Fraser Gallery in January 1965.



JOHN HOYLAND (1934-2011)

15.3.66

dated '15.3.66' (on the stretcher)
acrylic on canvas
40 x 50in. (101.6 x 127cm.)
Painted in 1966

£50,000-80,000
US\$62,000-99,000
€56,000-89,000

'The shapes and colours I paint and the significance I attach to them I cannot explain in any coherent way. The exploration of colour, mass, shape, is, I believe, a self-exploration constantly varied and changing in nature: a reality made tangible on the painted surface.'

-John Hoyland

15.3.66, painted during what is considered the most pivotal period of John Hoyland's career, demonstrates the artist's exploration into form and expanses of vivid colour. In 1956, Hoyland visited the *Modern Art in the United States* exhibition at the Tate Gallery, where, for the first time, he encountered American abstract art. In the 50s and 60s, post-war Britain was enthralled by the ground-breaking work of artists such as De Kooning, Pollock and Rothko. In this atmosphere of Abstract Expressionist experimentation, Hoyland searched for his own individual artistic style.

The mid 1960s, when the present work was conceived, proved to be an extremely important time for Hoyland. In 1964, he made his first visit to New York, following an invitation from Helen Frankenthaler. There, he met the critic Clement Greenberg and was, in turn, exposed to the work of Hans Hoffman whose translations of form, colour and space had a seminal impact on Hoyland's artistic method. Similarly, the artist's discovery of acrylic paint, new to the market in 1963, facilitated elements of speed and versatility within Hoyland's work. Having grown tired of the long drying time of oils, Hoyland was now able to implement a more instinctive use of colour. In *15.3.66*, the viewer is confronted with Hoyland's intuitive and dynamic handling of the acrylic paint. The striking shades of red and green offset one another in a brilliantly assertive interplay between colour and shape. *15.3.66* is unique in its domestic scale. Hoyland's paintings from this year are typically over three metres long, with the present work being the only known example rendered on a more intimate scale.

PROVENANCE:
Redfern Gallery, London.
Acquired from the above by Jeremy
Lancaster, 28 November 1983.



SAM FRANCIS (1923–1994)

Red and Blue

signed and dated 'Sam Francis 1960' (on the reverse)
gouache on paper
11¼ x 9¼in. (30 x 23.5cm.)
Executed in 1958–1960

£30,000-40,000
US\$37,000-48,000
€33,000-43,000

'Colour is light on fire. Each colour is the result of burning, for each substance burns with a particular colour.'

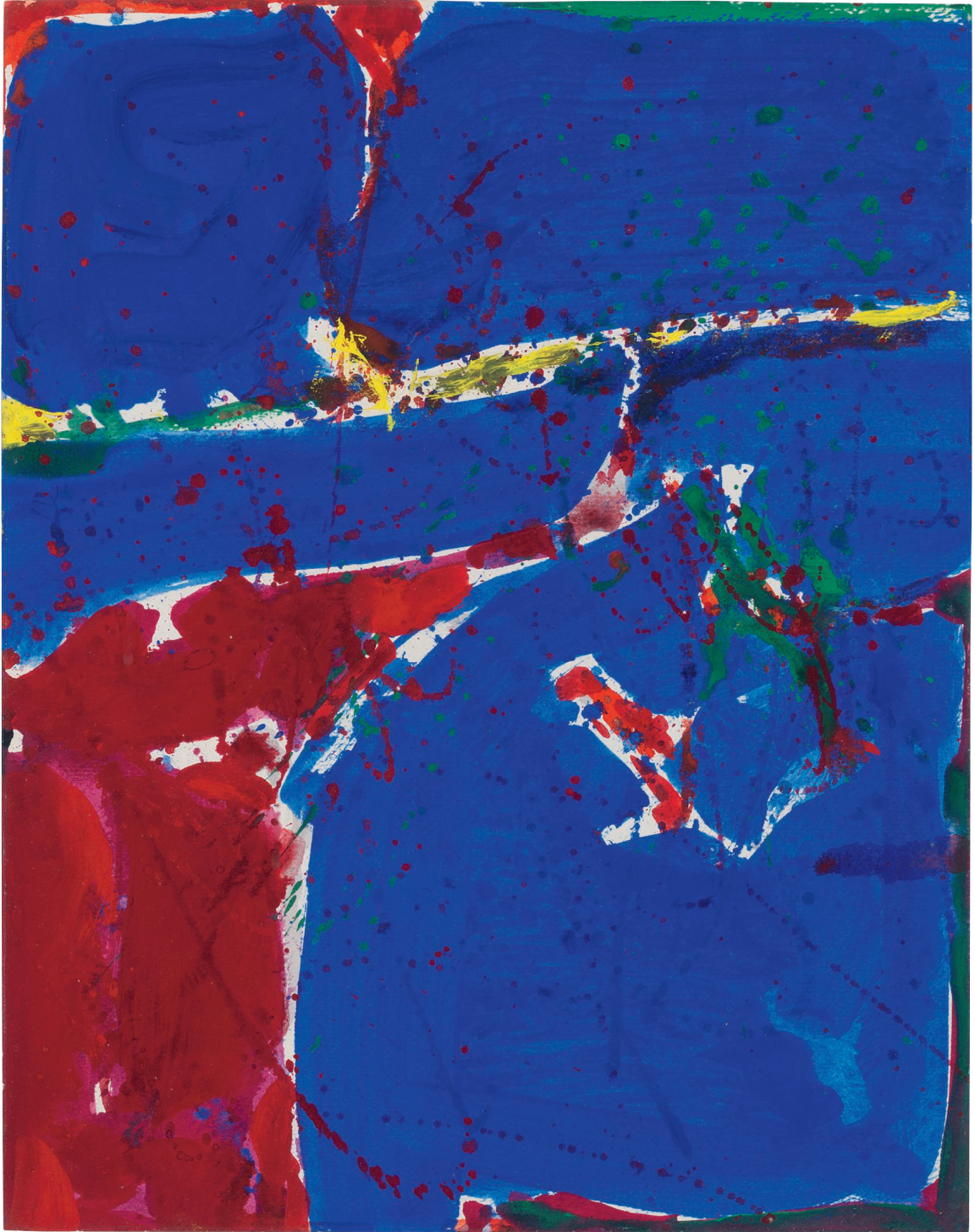
–Sam Francis

Red and Blue is a jewel-like watercolour that stems from one of the most significant periods of Sam Francis' career. Executed between 1958 and 1959, it coincides with the production of some of his most important canvases, including *The White Line*, held in the Museum of Modern Art, New York. Within the paper's intimate field, the artist weaves a pattern of navy blocks which resist melting into the ribbons of crimson and black. The work's flat geometry offers a release from his earlier, more frenetic compositions. *Red and Blue* both demonstrates the artist's ongoing dialogue with Abstract Expressionism and simultaneously reveals the influence of French artists such as Claude Monet, Henri Matisse and Pierre Bonnard whose work Francis encountered while living in Paris in the mid-1950s. Such paintings intensified his own interest in vibrant light and colour, and in the present work, the blue's luminosity is particularly hypnotic. The colour, which Francis saw as the embodiment of both water and the cosmos, would play a prominent role in his oeuvre. As curator Priscilla Colt wrote, 'Since 1954 his choices have persistently favoured the high-keyed hues of the spectrum. Colour is saturated, yet translucent, ebullient, without heaviness. His own phrase "lovely blueness," though not referring to his painting, best describes its affective quality. Though brilliant it never over-dramatizes nor clamours for attention. Rather it beguiles by its pure and unabashed involvement with loveliness' (P. Colt, 'The Paintings of Sam Francis', *Art Journal*, Vol. 22 No. 1, Autumn 1962, p.6). The present work was originally held in the Idemitsu Collection in Tokyo, whose contents would come to form the basis of the Idemitsu Museum of Arts in 1966.

PROVENANCE:
Idemitsu Collection, Tokyo (acquired directly from the artist in 1960).
Private Collection.
Anon. sale, Sotheby's New York, 15 November 2006, lot 146.
Waddington Galleries, London.
Acquired from the above by
Jeremy Lancaster, 27 July 2009.

EXHIBITED:
Tokyo, Idemitsu Museum, *Paintings of Sam Francis in the Idemitsu Collection*, 1974, no. 6 (illustrated, unpagged).

This work is identified with the interim identification number of SF59-069; SF59-262; SF58-073 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



‘In 1982 I asked [Warhol] to create a group of small works for children. Andy responded with the Toy paintings, which I showed in my gallery in Zurich in 1983. Warhol designed wallpaper of silver fish swimming on a blue background which made the gallery look like an aquarium, and the paintings were hung at eye level for three- to five-year-old children. Adults had to squat to examine the paintings closely, the opposite of me having to lift up my little children when looking at paintings in museums. We even went so far as to charge an entry fee for adults not accompanied by children under six, the proceeds being donated to a Swiss children’s charity.’

–BRUNO BISCHOFBERGER



Magnus and Cora Bischofberger at Andy Warhol's exhibition *Paintings for Children*, Galerie Bruno Bischofberger, Zurich, 1983.
Courtesy Galerie Bruno Bischofberger, Zurich © Galerie Bruno Bischofberger, Zurich.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

ANDY WARHOL (1928-1987)

Panda Drummer (Clockwork)

stamped twice with the Estate of Andy Warhol stamp, the Andy Warhol Foundation for the Visual Arts Inc. stamp and numbered 'PA20.114' (on the overlap and stretcher) synthetic polymer and silkscreen ink on canvas
13 $\frac{7}{8}$ x 11in. (35.4 x 27.9cm.)
Executed in 1983

£50,000-70,000
US\$61,000-85,000
€55,000-76,000

'You need to let the little things that would ordinarily bore you suddenly thrill you.'

—Andy Warhol

With its whimsical lines and playful subject, Andy Warhol's *Panda Drummer (Clockwork)*, 1983, celebrates childhood delight. The work is part of the artist's series 'Paintings for Children', a suite commissioned in 1982 by the Swiss dealer Bruno Bischofberger. Bischofberger asked Warhol to make paintings on the theme of children's toys, objects the artist himself regularly purchased from flea markets and antique shops for his large collection. Indeed, all the toys that Warhol painted were objects he owned. Many of these were later published as a Pop Art board book, a nod to Warhol's work in the 1950s as a children's book illustrator. For the flattened illustration of the windup Panda, Warhol drew from the toy's packaging, here rendered in yellow and red against a dark blue ground; the majority of works in the series were composed of three overlapping colours. Like his celebrated silkscreens of Brillo Boxes and Campbell's Soup cans, the Toys demonstrate Warhol's enduring fascination with consumer culture and, as with these earlier works, they too evince the same deadpan aesthetic. Beyond what could be directly observed, Warhol refused to explain his artistic choices, and this obfuscation was central to both his practice and persona. When asked why he decided to make art for children, his response was characteristically evasive: 'It's just that the show's for children' (A. Warhol, quoted in S. King, 'ART: AN ANDY WARHOL SHOW, FOR CHILDREN'S EYES', *New York Times*, 25 August 1985).

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.
Anon. sale, Sotheby's London, 27 June 1996, lot 230.
Private Collection, New York.
Anon. sale, Christie's New York, 14 November 2001, lot 201.
Private Collection, Luxembourg.
Anon. sale, Sotheby's London, 22 June 2007, lot 396.
Acquired at the above sale by
Jeremy Lancaster.



DANDY DANCE

DANDY DANCE

CLOCKWORK

MICHAEL CRAIG-MARTIN (B. 1941)

Untitled (Shoes)

acrylic on canvas
16¼ x 13in. (41.2 x 33cm.)
Painted in 1996

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

‘I do believe that everything of profound importance is available to us through the simplest things around us, but that it is not always easy for us to recognise the truth of what is right in front of us.’

–Michael Craig-Martin

With its inscrutable simplicity and vivid planes of colour, *Untitled (Shoes)*, 1996, exemplifies Michael Craig-Martin’s iconic graphic style. The artist transforms an unassuming pair of shoes into a surreal still life of blazing green and orange; these are brogues plucked from a technicolour dream. Craig-Martin began drawing everyday objects in the mid-1970s, and his compositions purposefully lack individualising details and contextual references. His practice probes the relationship between sign, language and object, which he exploits through his vibrant tones and simplified lines. In blurring the divide between mass culture and high art, these paintings are aligned with Pop Art discourses, funnelled through a conceptual lens. Describing how he selects his subject matter, the artist reflected, ‘I have always thought that access to everything important is right in front of your nose. We often look for the special in special objects or special events but actually, if we understood the quality of ordinary things, we are closer to the substance of life. I am speaking to you on my iPhone, a mass-produced object – everyone has one, but this one is mine. We imbue a sense of profound personal engagement to objects we see as ours’ (M. Craig-Martin, quoted in T. Adams, ‘Michael Craig-Martin: ‘I have always thought everything important is right in front of you’, *The Guardian*, 26 April 2015). By isolating his motifs against a monotone background, these quotidian objects – a coffee cup, an umbrella, a lightbulb – are endowed with a sense of the majestic. In his paintings, Craig-Martin creates a communication system whose logic remains a mystery; these shoes may appear recognisable, but they are ultimately enigmatic and impenetrable.

PROVENANCE:

Waddington Galleries, London.
Acquired from the above by Jeremy
Lancaster, 1 December 2003.



LISA MILROY (B. 1959)

Three Skirts

oil on canvas
61¼ x 91in. (155.5 x 231.2cm.)
Painted in 1985

£5,000-7,000
US\$6,100-8,400
€5,400-7,500

‘Painting a skirt for example, the pleasure I had in forming a mental image of the fabric with its marvellous play of blue and white stripes corresponded directly to the enjoyment I had of sweeping a brush loaded with paint up and down the canvas.’

–Lisa Milroy

Painted in 1985 and subsequently included in the travelling exhibition *Current Affairs: British Painting and Sculpture in the 1980s*, Lisa Milroy’s *Three Skirts* demonstrates the artist’s fascination with objecthood. In the present work, Milroy’s titular skirts are warmly tactile, and her expressive, at times loose, brushwork emphasises the sheen and weight of the fabrics. Seeking to confer a heightened presence and a palpable aura to her subjects, Milroy has rendered the skirts in isolation, set against a neutral background. *Three Skirts* is part of a larger cycle of still life paintings that the artist worked on during the 1980s, most of which were completed in a single day; speed, she believed, was essential for maintaining the connection between ‘thought and action’ (L. Milroy interviewed by L. Biggs, May 2011, <http://www.lisamilroy.net/c/4/texts/p/8/painting-fast-painting-slow-2011-lisa-milroy-interviewed-by-lewis-biggs>). Time itself is a central preoccupation for the artist, both practically and thematically, and Milroy is drawn to the oxymoron contained within the term ‘still life’, a classification that is simultaneously animated and inert. ‘The term “still life” signals the fundamental experience of painting for me,’ Milroy has said, ‘encapsulating my fascination with the relation between stillness and movement, contemplation and action. I’ve always appreciated Manet’s observation that still life is the touchstone of the painter’ (L. Milroy, quoted in R. Duguid, ‘5 Questions for Lisa Milroy’, *Elephant*, 22 January 2018). Indeed, in the suspended reality of *Three Skirts*, time is impossibly paused. It is a hermetic realm severed from the rhythms of daily life, a moment that will neither age nor erode.

PROVENANCE:
Nicola Jacobs Gallery, London.
Acquired from the above by Jeremy
Lancaster, 14 January 1987.

EXHIBITED:
Oxford, The Museum of Modern Art,
*Current Affairs: British Painting and
Sculpture in the 1980s*, 1987, p. 31, pl. 74
(illustrated, unpagged). This exhibition
later travelled to Budapest, Mücsarnok;
Prague, Národní Gallery and Warsaw,
Zachęta Gallery.

LITERATURE:
Art Line, April-May 1987, p. 39
(illustrated, p. 38).



PATRICK CAULFIELD (1936–2005)

Rosso

signed, titled and dated "ROSSO" PATRICK CAULFIELD I.
2001' (on the canvas overlap)
acrylic and cord on canvas
36 x 30in. (91.4 x 76.2cm.)
Executed in 2001

£60,000-80,000
US\$73,000-96,000
€65,000-86,000

'His pictures are indescribable of course, except that he was not a Pop artist but rather a very modern, up-to-date and cool maker of pictures which constantly refer to other art and to appearances of a kind which can be codified, such as cast shadows, preferably from artificial light. His technique is so elegant and self-effacing that the sudden eruptions of perfect trompe l'oeil, particularly of flowers and joints of meat, seem shocking. But the suppression of all autograph marks is moving and impressive: his paintings are the expression of a magnificent and noble temperament.'

–Howard Hodgkin

PROVENANCE:
Waddington Galleries, London.
Acquired from the above by Jeremy
Lancaster, 9 February 2001.

LITERATURE:
M. Livingstone, *Patrick Caulfield
Paintings*, Aldershot 2005, p. 285
(illustrated in colour, p. 242).



VICTOR PASMORE (1908-1998)

Abstract in Indian Red, Crimson, Blue, Yellow, Green, Pink and Orange

signed with initials 'VP' (lower right)
oil on canvas
18 x 13in. (45.7 x 33cm.)
Painted in 1949-1950

£50,000-80,000
US\$61,000-96,000
€54,000-86,000

'It was taken for granted among the avant-garde that the most important event in British painting since the war was Victor Pasmore's conversion, in 1948, to abstraction.'

—John Russell

Pasmore's conversion to abstract art in 1948 had a seismic impact on British art. It is hard to comprehend the level of animosity felt between the representational and abstract artists at the time. Pasmore was one of the founding members of the Euston Road School, an institution dedicated to acute representational painting and the antithesis of abstract art. If *he* could be seduced by abstraction, what hope did his followers have?

Abstract in Indian Red, Crimson, Blue, Yellow, Green, Pink and Orange is an incredibly rare, pivotal painting. Completed in 1950, the composition demonstrates Pasmore's assurance with abstraction and a distinct development from his first tentative canvases and collages of the preceding years. The geometric forms in the lower half of the canvas owe a clear debt to Paul Klee and appear to represent a landscape with a horizon, above which floats the sun, or moon, or possibly both in the form of an eclipse. Pasmore explained that he incorporated geometric forms 'not because I wish to create a geometric art, but because these forms, being already abstracted from nature and universally recognised, have become concrete elements in themselves and, as such, lend themselves to free interpretation by the painter. In this respect, they resemble the elements of music which are not drawn from any sounds, but from carefully selected and controlled notes produced from specially constructed instruments. Thus, the painter who uses such forms must proceed, like the musician, from a limited scale to a complex construction...' (V. Pasmore, quoted in 'The Artist Speaks', *Art News and Review*, Vol 3, No. 2, 24 February 1951, p. 3).

PROVENANCE:

Dr H.P. Widdup.
Redfern Gallery, London.
Alan Ross, 1963.
Redfern Gallery, London.
Acquired from the above by Jeremy Lancaster, 24 November 1988.

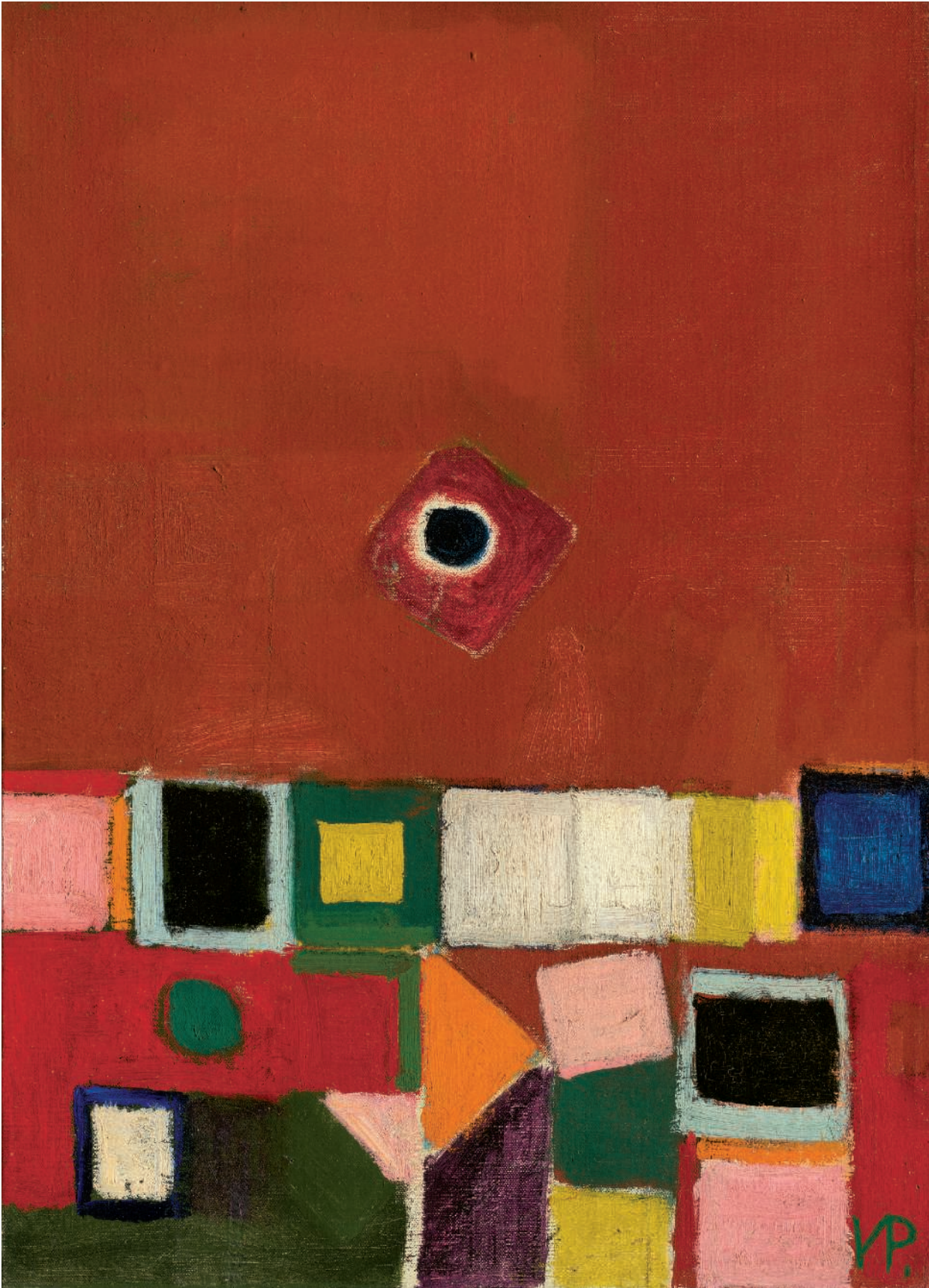
EXHIBITED:

London, Redfern Gallery, *Victor Pasmore, 1950-1951*, no. 9, as 'Square Motif in many colours'.
London, Redfern Gallery, *Summer Exhibition, 1951*, no. 400n, as 'Motif in Coloured Squares'.
London, Institute of Contemporary Arts, *Victor Pasmore: Paintings and Constructions 1944-1954*, 1954, no. 11, as 'Square motif in red, blue, green and orange'.
London, Redfern Gallery, *Summer Exhibition, 1963*, no. 457, as 'Motif in Coloured Squares' and incorrectly dated '1952'.
London, Tate Gallery, *Victor Pasmore: Retrospective Exhibition 1925-65*, 1965,

no. 84, as 'Square Motif in Red, Blue, Green and Orange'.
Birmingham, The Barber Institute of Fine Arts, *Chance, Order, Change: Abstract Paintings 1939-89*, 2016.

LITERATURE:

A. Bowness & L. Lambertini, *Victor Pasmore: With a Catalogue Raisonné of the Paintings, Constructions and Graphics 1926-1979*, London 1980, no. 141 (illustrated in colour, p. 95).
A. Grieve, *Constructed Abstract Art in England: After the Second World War: A Neglected Avant-Garde*, London 2005, p. 71 (illustrated in colour, p. 70, as 'Square Motif in Red, Blue, Green and Orange').



AD REINHARDT (1913–1967)

Abstract Painting

signed, titled, inscribed and dated 'Ad Reinhardt 732 Broadway
N.Y.3 "ABSTRACT painting, 1957"' (on the backing board)
oil on canvas
32½ x 28in. (81.5 x 71.1cm.)
Painted in 1957

£120,000-180,000

US\$150,000-220,000

€130,000-190,000

'Permit us to go on record: We believe that Reinhardt's
"Black" paintings are among the memorable works of
art produced in this country during the 1960s.'

—Alfred H. Barr

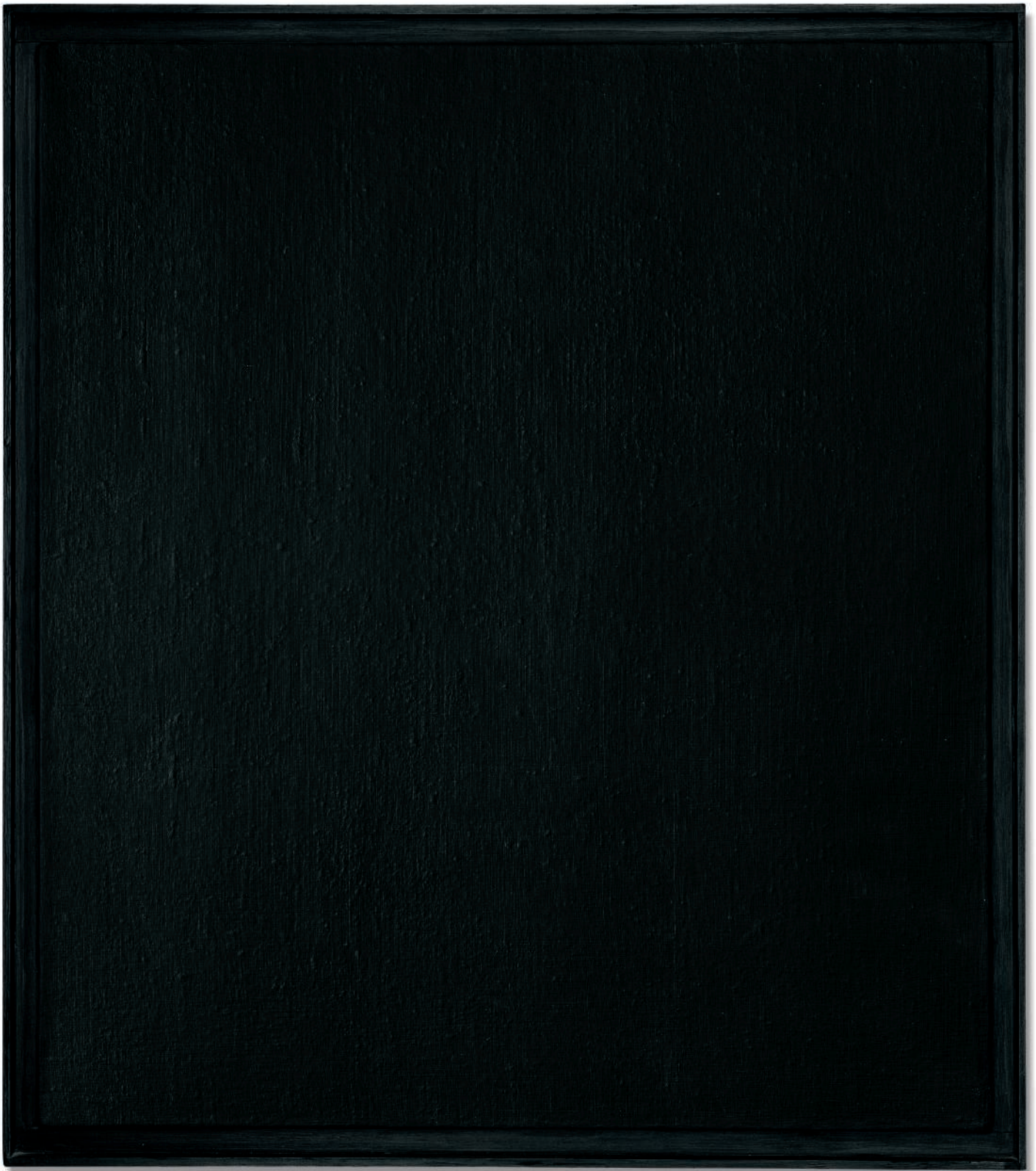
Painted in 1957, the year that the artist decided to work exclusively with the colour black, Ad Reinhardt's *Abstract Painting* is a seminal example of his radical aesthetic vision. Although the work appears monotonal, within the black expanse lies a ghostly cruciform. The genesis of Reinhardt's cycle of all-black works dates to 1948 when the artist abandoned his looser brushwork in favour of a more rigid visual inquiry. In the subsequent years, his idiom became increasingly formalised and by 1953, Reinhardt's work was predominantly monochromatic and devoid of the expressive gestures that characterised the abstract canvases of his contemporaries. Three years later, in 1956, he decided to paint solely with dark colours on varyingly-sized canvases. The resulting paintings were radical; as Alfred H. Barr, the first director of the Museum of Modern Art, New York, noted, 'Permit us to go on record: We believe that Reinhardt's "Black" paintings are among the memorable works of art produced in this country during the 1960s' (A. Barr, quoted in L. Lippard, *Ad Reinhardt*, New York 1981, p. 116).

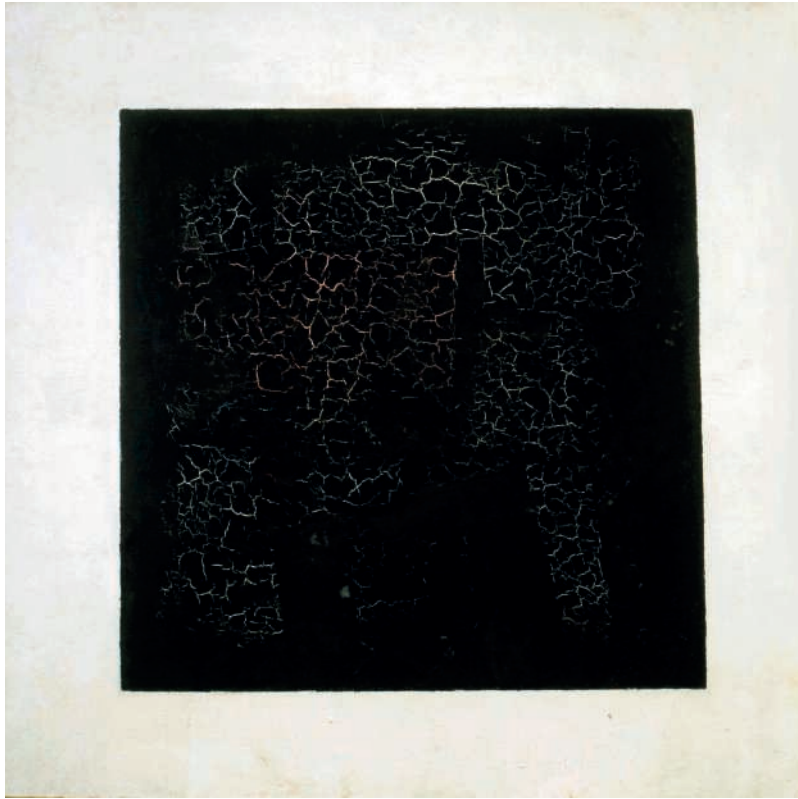
PROVENANCE:

Betty Parsons Gallery, New York.
The Pace Gallery, New York.
Private Collection.
Anon. sale, Sotheby's New York,
18 November 1992, lot 102.
Connaught Brown Gallery, London.
Acquired from the above by Jeremy
Lancaster, 24 October 1995.

EXHIBITED:

London, Waddington Galleries, *Elegant
Austerity*, 1998, no. 32.
Birmingham, The Barber Institute of Fine
Arts, *Chance, Order, Change: Abstract
Paintings 1939-89*, 2016.





In his quest to simplify painting to its most rudimentary forms and colours, Reinhardt elicits comparisons with Kazimir Malevich and his iconic *Black Square*, 1915. Malevich wanted art to move beyond depicting 'the visual phenomena of the objective world' which he understood to be 'meaningless' (K. Malevich, 'Suprematism', *The Non-Objective World*, Munich 1927, https://monoskop.org/images/5/58/Malevich_Kazimir_1927_2000_Suprematism.pdf). Both artists hoped to create autonomous objects, but while Malevich wanted his blackness to be a vault into an unknown sensorial experience, Reinhardt instead pursued a painterly purity that reinvigorated the medium through his restrained austerity. He sought an 'abstract, non-objective, timeless, spaceless, changeless, relationless, disinterested painting – an object that is self-conscious (no unconsciousness), ideal, transcendent, aware of no thing but art' (A. Reinhardt, *Art as Art: The Selected Writings of Ad Reinhardt*, New York 1975, pp. 82-82). For Reinhardt, black was the ultimate expression of the abstract, yet none of his paintings were actually monotone; rather he mixed small amounts of colour into the paint to build up his potent surfaces, and from the meticulous juxtaposition of different tonalities, underlying forms began to appear. The critic Holland Cotter described the hypnotic experience of seeing these paintings: 'You let your eyes rest on them, and what you see changes, constantly: blacks change shades; reds and blues appear and fade. One minute you think you are looking at a grid or a cruciform; the next at a cloudy sky or a Monet landscape, dark like the negative of a photograph. Your vision is changing things; you are changing. The paintings are not. But they are, perhaps, leaving their trace on your psyche and memory' (H. Cotter, 'Tall, Dark and Fragile', *New York Times*, 1 August 2008, p. E25).

'You let your eyes rest on them, and what you see changes, constantly: blacks change shades; reds and blues appear and fade. One minute you think you are looking at a grid or a cruciform; the next at a cloudy sky or a Monet landscape, dark like the negative of a photograph. Your vision is changing things; you are changing. The paintings are not. But they are, perhaps, leaving their trace on your psyche and memory. The mark may be permanent, whatever permanent means.'

–Holland Cotter

Kazimir Malevich, *Black Square*, 1915.
Tretyakov State Gallery, Moscow.
Photo: © 2019. Photo Fine Art Images/Heritage
Images/Scala, Florence.



Portrait of Ad Reinhardt in his studio, New York, 1961.
Photo: Fred W. McDarrah/Getty Images.
Artwork: © Ad Reinhardt, DACS 2019.

ROGER HILTON (1911-1975)

Untitled, 1965

oil on canvas
36 x 30in. (91.4 x 76.2cm.)
Painted in 1965

£30,000-50,000
US\$38,000-62,000
€34,000-56,000

‘Painting is feeling. Just as much as a sentence describes, so a sequence of colours describes ... I feel the shape and colours inside myself. I have the feel of a work rather than a vision of it.’

–Roger Hilton

Untitled, 1965 is a painting about paint: its abstraction aids the form, space and movement created by Hilton’s expressive technique. The picture is dominated by his bold use of black and orange, which is complimented by punctuations of vivid red and blue, set against a stark white background. Although constructed primarily of abstract shapes, Hilton succeeds in imbuing a sense of the organic and natural. There is a wonderful sense of immediacy and lyricism expressed through his use of bold brushstrokes and swathes of rich colour. Although Hilton worked quickly, he worked in short bursts, tempered with long periods of contemplation. His meditative process was supported by his practise of preparatory drawing, which he was known to do over breakfast before heading to his studio.

The 1960s saw Hilton achieve international recognition. Having been taken on by Leslie Waddington in 1959, he won first prize at the John Moores exhibition in 1963. The following year, he won the UNESCO Prize at the Venice *Biennale*, cementing his place as one of Britain’s most accomplished and respected abstract painters.

PROVENANCE:
Waddington Galleries, London.
Acquired from the above by
Jeremy Lancaster, 20 June 1991.

EXHIBITED:
London, Waddington Galleries, *British
Art From 1930*, 1991, p. 26, no. 13
(illustrated in colour, p. 27).



JOHN STEZAKER (B. 1949)

Kiss I

acrylic and silkscreen ink on canvas
48 x 48in. (122 x 122cm.)
Executed in 1979-1982

£8,000-12,000
US\$9,800-15,000
€8,700-13,000

‘My work has been about an abandonment to the fragment ... I think I started a long time ago with an idea – that there are too many images in the world and I needed to find a way to negotiate the space between images.’

–John Stezaker

Suspended in a void of rich darkness, a couple are engaged in a passionate kiss. Their bodies and hair disappear into the black background, leaving only their faces visible. The woman’s face glows fluorescent red, the man’s cobalt blue; her hand, also blue, clasps the back of his head. And there is something amiss – the man’s face is featureless, ending in a flat line as if cut off by the edge of a page. *Kiss I* is a striking early silkscreen by John Stezaker, who was among the first wave of British Conceptual artists. Jeremy Lancaster acquired the work immediately after its completion in 1982. While Stezaker is today perhaps best known for his subversive photo-montage works of the 2000s, he has made sharp, dramatic use of found images for decades. Working from vintage postcards, movie stills and book illustrations, he adjusts, redacts, inverts and slices pictures together to create uncanny works of art that draw on the Surrealist collages of Max Ernst as much as on the legacy of British Pop. *Kiss I* transforms an anodyne romantic trope into a dreamlike icon of sensual, enigmatic intensity.



Jeremy and Serena Lancaster in front of the present lot.

PROVENANCE:
Riverside Studios, London.
Acquired from the above by Jeremy
Lancaster, 30 November 1982.

EXHIBITED:
London, Riverside Studios, *Simulacra*,
1982, no. 19.
Berlin, Capitain Petzel, *John Stezaker:
Silkscreens*, 2010, p. 133 (illustrated
in colour, p. 16). This exhibition later
travelled to New York, Friedrich Petzel
Gallery and London, The Approach.



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** (▲ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com 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(i).

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) If 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 **V** 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 your 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:

- 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
- 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.

□

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.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

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

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

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

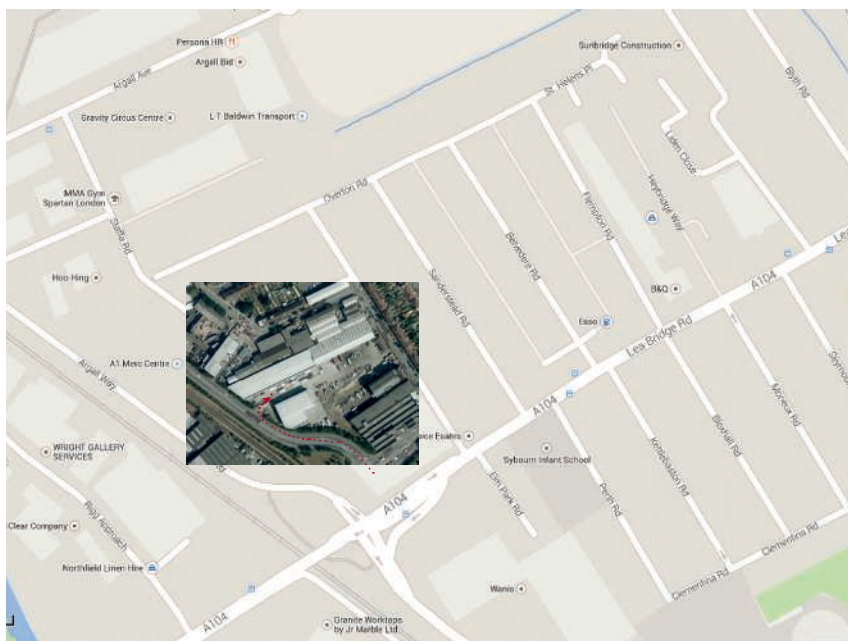
Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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



MOMART
Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
tel: +44 (0)20 7426 3000
email: pcandauctionteam@momart.co.uk



LEON KOSSOFF (1926-2019)
Willesden Junction - Autumn Afternoon
oil on board
36 x 72 in. (91.8 x 183 cm.)
Painted in 1971
Sold for: £1,388,750
WORLD AUCTION RECORD FOR THE ARTIST

INVITATION TO CONSIGN

MODERN BRITISH ART EVENING SALE

London, 20 January
Consign by 22 November

CONTACT
Will Porter
wporter@christies.com
+44 (0)20 7389 2688

MODERN BRITISH ART DAY SALE

London, 21 January
Consign by 22 November

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

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



GRAYSON PERRY (B. 1960)
The Guardians
glazed earthenware and decals, in two parts
each: 35½ x 16½ x 16½in. (90.1 x 41.9 x 41.9 cm.)
Executed in 1998

**POST-WAR AND CONTEMPORARY ART
EVENING AUCTION**

London, 4 October 2019

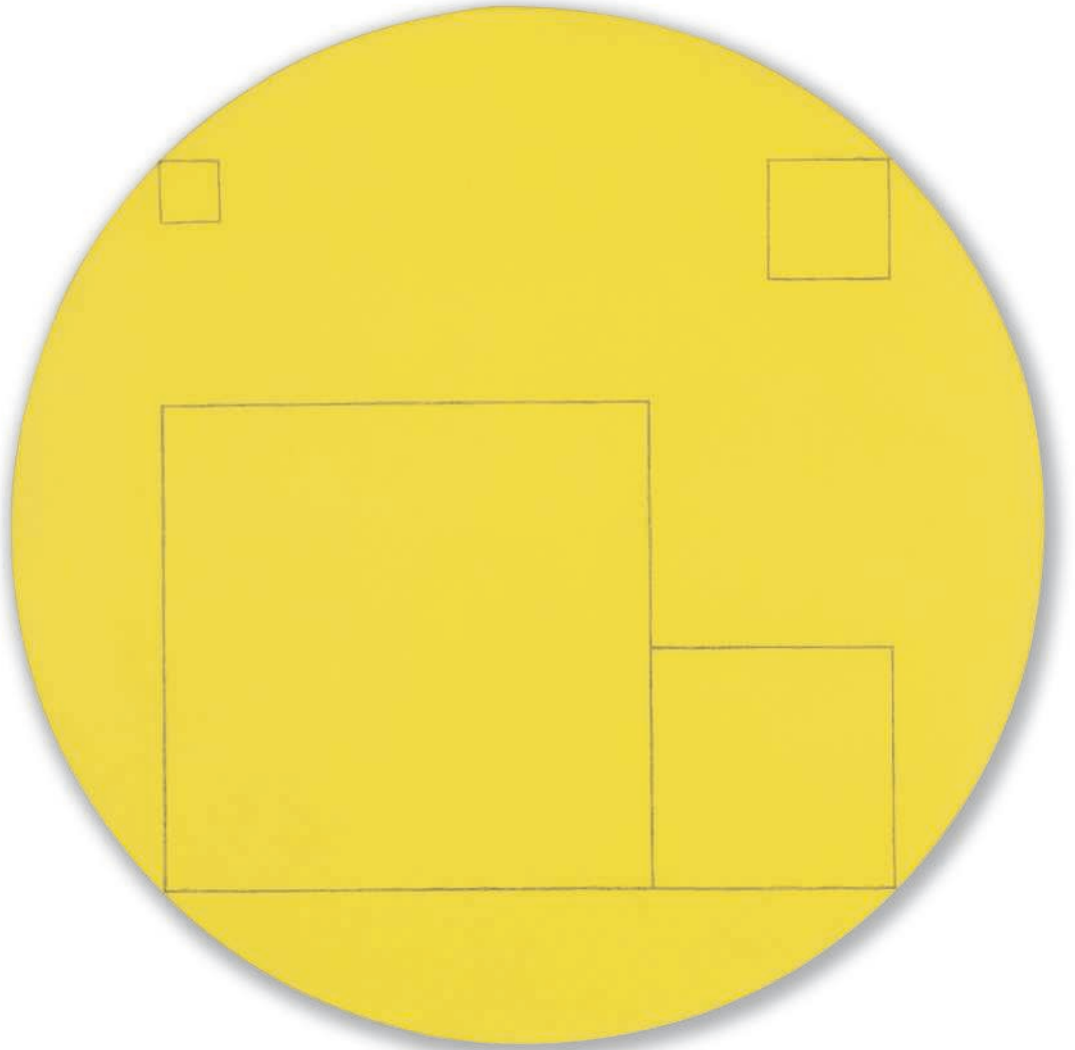
VIEWING

25 September- 4 October 2019
8 King Street
London SW1Y 6QT

CONTACT

Tessa Lord, Head of Evening Auction
tlord@christies.com
+44 (0)20 7389 2683

CHRISTIE'S



Property from the Matthys-Colle Collection
ROBERT MANGOLD (B. 1937)
Four Squares within a Circle
diameter: 36 $\frac{1}{8}$ in. (92cm.)
acrylic and graphite on canvas
Executed in 1974

**POST-WAR AND CONTEMPORARY ART
DAY AUCTION**

London, 5 October 2019

VIEWING

25 September- 4 October 2019
8 King Street
London SW1Y 6QT

CONTACT

Zoë Klemme
zklemme@christies.com
+44 (0)20 7389 2249

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



MARIO SCHIFANO (1934-1998)
Non misterioso
enamel on paper laid down on canvas
39 $\frac{3}{8}$ x 51 $\frac{1}{8}$ in. (100x130cm.)
Executed in 1961

THINKING ITALIAN

London, 4 October 2019

VIEWING

25 September- 4 October 2019
8 King Street
London SW1Y 6QT

CONTACT

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mbassetti@christies.com
+39 06 686 3330

Other fees apply in addition to the hammer price. See Section D
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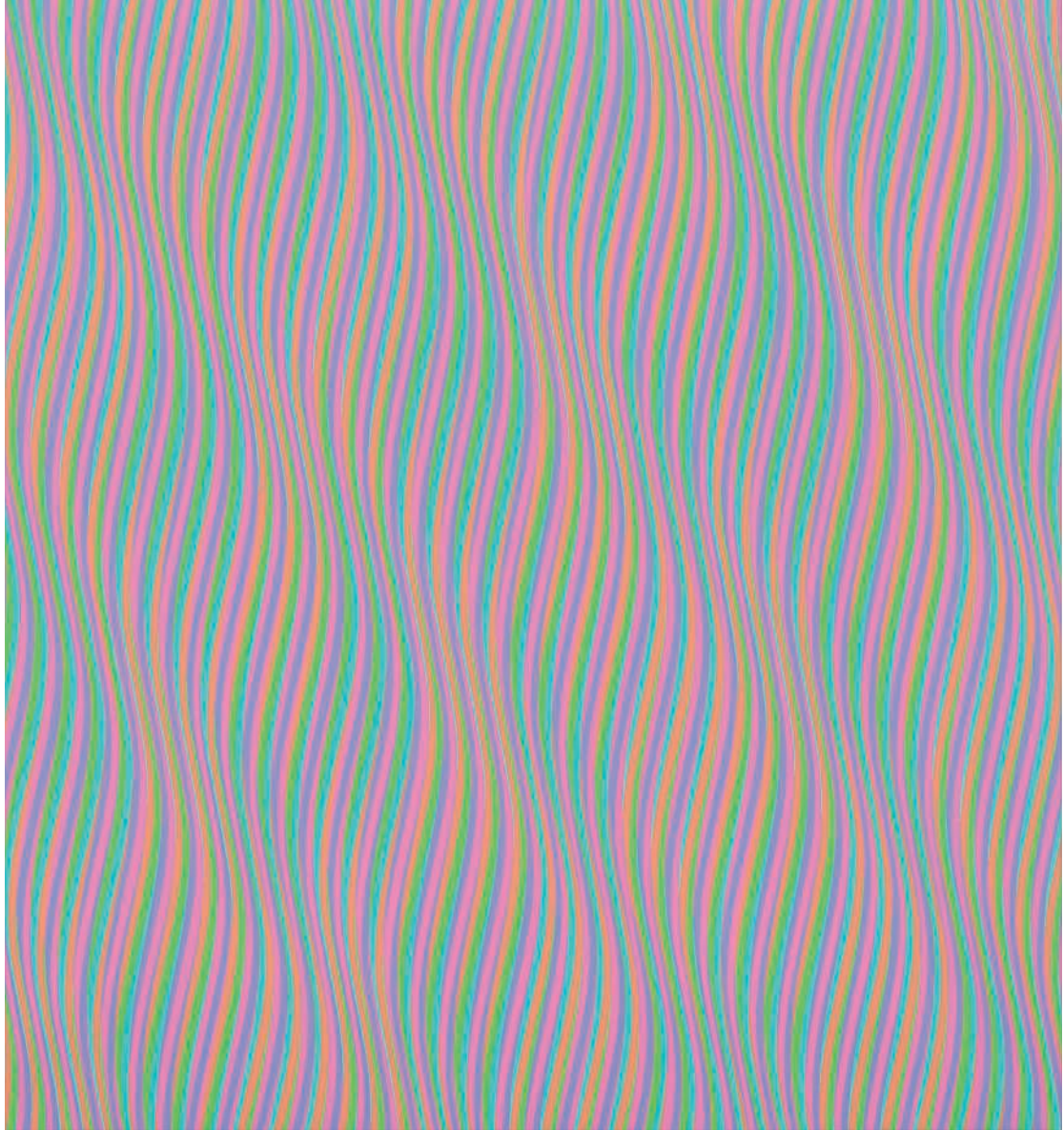
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