

OUTSIDE IN: **THE DR. JEFFREY SHERWIN COLLECTION**

21 NOVEMBER 2019



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AUCTION

Thursday 21 November 2019
at 10.30 am Lots 1-102

8 King Street, St. James's
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VIEWING

Saturday	16 November	12.00pm - 5.00pm
Sunday	17 November	12.00pm - 5.00pm
Monday	18 November	9.00am - 4.30pm
Tuesday	19 November	9.00am - 4.30pm
Wednesday	20 November	9.00am - 4.30pm

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William Porter

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Front Cover: Lot 9.
Bernard Meadows, *Black Crab*, 1951-52
Inside Front Cover: Interior
Page 1: Lot 35 (detail)
Page 2: Lot 25
Page 4: Lot 26
Inside Back Cover: Interior
Back Cover: Lot 44.
Patrick Heron, *Nude in Wicker Chair*, 1951.
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WORLDWIDE

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Jeffrey Sherwin

Medic, Politician, Collector

Jeffrey Sherwin led three lives. To the locals of the Leeds inner-city area of Harehills, which has been described as 'one of the worst places to live in Britain', he was the friendly GP at number 282, Harehills Lane. He had qualified in 1961 and started his medical career by joining the practice of his father, Maurice Sherwin. Not long after establishing himself as a doctor, Jeffrey began a parallel second career, in local politics. In 1963 he stood as a Liberal, contesting the Wortley ward. This first attempt to become a Councillor was unsuccessful. Undeterred and changing tactics some eight years later, he switched to the Conservatives and, this time, won a Local Council seat at his first attempt, representing the Talbot ward. One of his official roles was that of shadow chairman of Leeds Leisure Services. Jeffrey held his seat until the ward boundaries were all changed in 1980. He then contested Barwick and Kippax, but lost to Labour. In recognition of his services, the city later awarded him the lifetime title of Honorary Alderman.

Jeffrey's role on the Council enabled him to pursue his third life; that of a devotee and champion of the arts and it is thanks to him and his unrelenting negotiating skills that today The Henry Moore Sculpture Gallery exists on The Headrow, as an extension of Leeds Art Gallery. When he had been newly-elected as a Councillor and first became the Conservative Party's spokesman on leisure services, he put forward the idea of establishing a unique and prestigious gallery in Leeds. At the time, Labour was in control of the City Council and, despite his strenuous efforts, he could not persuade his opposite number to agree. He was similarly rebuffed by his own party chiefs when the Conservatives gained control in 1976. Not giving up, he continued to press for support until the proposal was eventually accepted. His next step was to persuade Henry Moore himself that his foundation, The Henry Moore Foundation in Hertfordshire, should endow the gallery. Moore had a rather reserved personality and so Jeffrey put together a small group of convivial councillors who entertained Moore for lunch in one of the Lord Mayor's private rooms. This went down well with Moore and it was not long before the Henry Moore Foundation provided a crucial £100,000 grant, which set the ball rolling. On 10th April 1980 Moore went to Leeds to lay the foundation stone and the Sculpture Gallery was eventually opened by Her Majesty the Queen in 1982.

Jeffrey's third life was his own private passion for collecting art. This was to become an obsession and led to a home that at one time was crammed with over 300 pictures and sculptures. Started in 1986 after seeing an exhibition at Leeds Art Gallery, which celebrated the 50th anniversary of the first surrealist exhibition in Britain. He and his wife, Ruth, agreed it would be interesting 'to have one or two examples in our own home'. Having just sold a health centre the Sherwins had built, they visited The Mayor gallery in Cork Street, London. Their eye was caught by an intaglio print, *The Chess Players*, by Merlyn Evans. It was priced at today's equivalent of £3,000. 'We'd never spent £1,000 on a picture before and we stood on the pavement outside the gallery and, for the first time for many years, my fingertips perspired with fear and concern.' The couple took the plunge and bought their first ever picture. Little by little, their home filled with others. Not that Jeffrey felt straightjacketed by the strictly 'academic' demarcations of surrealism that the 1986 show had laid down. On the contrary, paintings and sculpture by Bernard Meadows, Reg Butler, Terry Frost, Geoffrey Clarke, Gertrude Hermes, Eduardo Paolozzi, Kenneth Armitage, Peter Blake, John Piper, John Cecil Stephenson, William Roberts, Roger Hilton, Pauline Boty, Roy Lichtenstein and Mary Martin seamlessly share wall and floor space with works by Joan Miró, André Masson, Roland Penrose, René Magritte, Kurt Schwitters, Henry Moore, Man Ray and Max Ernst. Inasmuch, Jeffrey sought to expand the way we understand surrealism. He was once challenged about including Damien Hurst in his notion of surrealism. His riposte was difficult to challenge; 'A cow and calf cut in two in formaldehyde, isn't that surrealism?' In his 2014 book *British Surrealism Opened Up* and its accompanying exhibition Jeffrey persuasively makes this very point.

The Sherwin collection has achieved such status, both nationally and internationally, that for decades every major exhibition of surrealism has drawn from it. Loans have gone to the Tate Gallery in London and the Museum of Modern Art in New York, as well as to galleries in France, Spain and Germany. Even now, a year after Jeffrey's death, loan requests are still being submitted.



Her Majesty the Queen, Henry Moore & Jeffrey Sherwin (far right) at the opening of the Henry Moore Sculpture Gallery, Leeds on 26th November 1982. Photo: Henry Moore Archive, courtesy of The Henry Moore Foundation.

'Although the focus is on British Surrealism it is not exclusive. There are works that have a relationship to those surrealist works and their time...I would describe it as more or less joined up writing. By which I mean one cannot have an interest in one aspect of art without at least a curiosity of others. I remember my parents took me to the Festival of Britain on the South Bank in 1951. The Dome of Discovery, the Skylon, the Battersea Sculpture Exhibition... I have tried to create the same 1950s/1060s feel with part of my collection.'

- Jeffery Sherwin



The Dr. Jeffrey Sherwin Collection A Personal Recollection

Jeffrey Sherwin's art collection was one of the most interesting in private hands in Britain. It was passionately assembled, and if I describe him as an aggressive collector that is not meant to be read as a criticism. What it does mean is that, when he wanted a work by a particular artist, he would pursue it with a single mindedness; not uncommon in many impassioned art collectors.

Whenever he arrived at my studio to acquire some of my works for his collection, there was no question of arguing with him. And it was his fanatical enthusiasm for the neglected field of British Surrealism that won the day. His manner may have been brusque, but his heart was always in the right place. And he always trusted his judgement, regardless of official valuations. For example, when he saw a painting by my granddaughter, Tilly Morris, he insisted on buying it, not because she was my granddaughter, he stressed, but because it was a really good piece. He insisted on being photographed holding the work, so that I could show her who had bought her painting.

His habit of acquiring work directly from artists' studios annoyed some of the London dealers, but Jeffrey would lose no sleep over that. He was a fiery force of nature where art was concerned and the result is that, over the years, he has accumulated an amazing array of modern works.

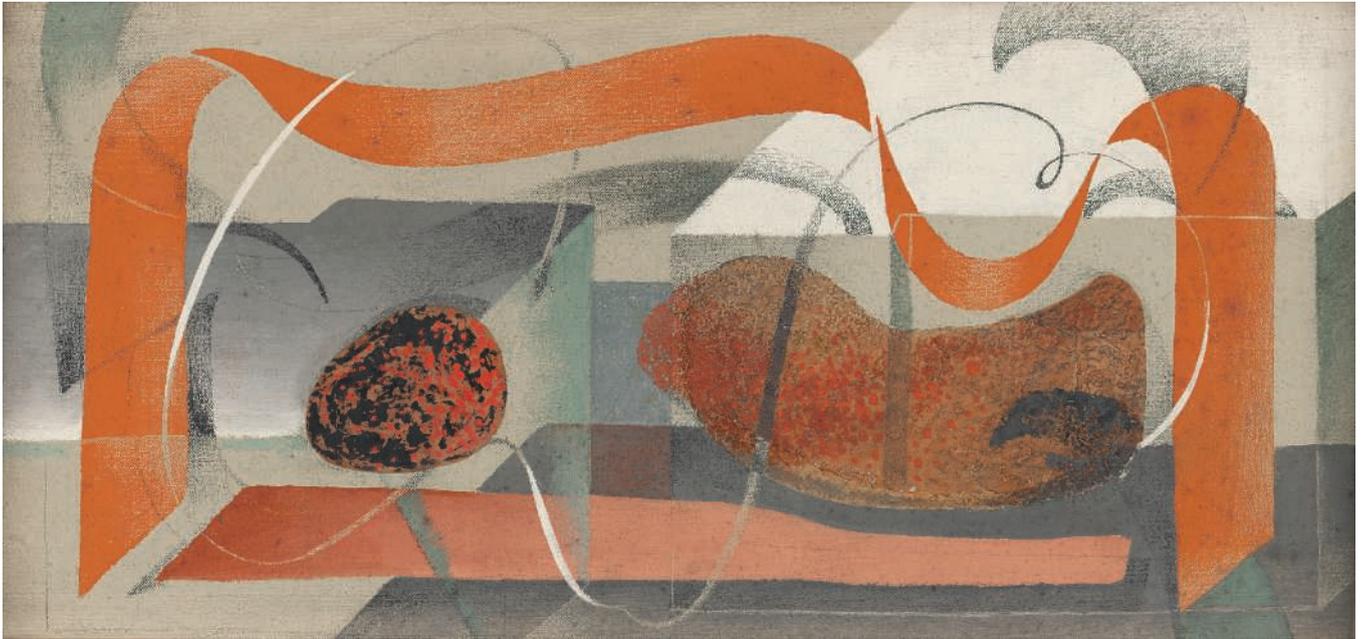
Although he always spoke of his collection as being one of British Surrealism, his enthusiasm sometimes ran away with him and he collected a number of non-surrealists as well. When he wrote about his collection he always included the words BRITISH SURREALISM in the title, but he cheerfully included all these non-surrealists. When an erudite colleague warned him against this, he bluntly ignored the advice. He was sometimes scornful of academics who study the history of Surrealism, saying that they are turning something wild into a tame university course. There was no point in endlessly analysing modern art, he said, one's response should be a gut reaction. You see a piece, it moves you, and you have to acquire it. That was Jeffrey the arch-collector and we should be grateful to him for the manner in which he navigated his way through the art world to create his memorable collection.

He wanted the whole collection to go to a museum, but museums simply don't have the space available for such a large assembly of works. So, following his death, his estate has decided to split his collection into two parts - surrealist and non-surrealist - and to offer the former for long-term public display and dispose of the latter. Hence this present auction of his non-surrealist works.

Dr. Desmond Morris







λ1

JOHN CECIL STEPHENSON (1889-1965)

Abstraction, 1934

signed twice and inscribed and dated 'JC STEPHENSON/1934/CECIL STEPHENSON/6 MALL STUDIOS/HAMPSTEAD NW3' (on the reverse)

oil, gouache, pencil and collage on canvas over panel
9 x 18½ in. (23 x 46 cm.)

Executed in 1934.

£6,000-8,000

US\$7,700-10,000
€7,000-9,200

PROVENANCE:

John Bruckland.
His sale; Christie's, London, 26 March 1993, lot 1, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collector's Eye*, July - November 2009, exhibition not numbered.
Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collector's Eye*, Leeds, City Art Gallery, 2009, p. 213, illustrated.

λ2

LEON UNDERWOOD (1890-1975)

The Herald of a New Day

signed with initials and dated 'LU 34' (on the base)

brass mounted on a marble base

30 in. (76 cm.) high, including base

Conceived in 1934 and cast in an edition of 2.

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Kay Murphy.

Anonymous sale; Sotheby's, London, 7 November 1990, lot 112.

EXHIBITED:

London, Leicester Galleries, *Sculpture, Paintings, Drawings and Engravings by Leon Underwood*, April 1934, no. 9, another cast exhibited.

London, Beaux Arts Gallery, *African Madonna: Other Sculpture and Paintings of Mexico by Leon Underwood*, November - December 1935, no. 2, another cast exhibited.

London, Royal Institute Galleries, *National Society of Painters, Sculptors, Engravers and Potters, Annual Exhibition VII*, February - March 1937, no. 85, another cast exhibited.

London, Victoria and Albert Museum, *Watercolour Drawings and Sculpture: 1919-39*, March - August 1942, another cast exhibited, catalogue not traced.

Colchester, The Minories, *Leon Underwood: A Retrospective Exhibition*, August - September 1969, no. 11, another cast exhibited.

London, Whitechapel Art Gallery, *British Sculpture in the Twentieth Century: Image and Form 1901-1950*, September - November 1981, another cast exhibited.

London, Austin Desmond, *Pure Plastic Rhythm: Leon Underwood 1890-1975*, January - February 1993, no. 44, another cast exhibited: this exhibition travelled to Worthing, Museum and Art Gallery, February - March 1993; and Cardiff, National Museum of Wales, April - May 1993.

Leeds, City Art Gallery, *Shine: Sculpture and Surface in the 1920s and 1930s*, February - May 2002, exhibition not numbered.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Leon Underwood: A Retrospective Exhibition*, Colchester, The Minories, 1969, no. 11, another cast illustrated.

C. Neve, *Leon Underwood*, London, 1974, p. 151, pl. 107, another cast illustrated.

B. Whitworth, *The Sculpture of Leon Underwood*, Much Hadham, 2000, pp. 50 & 127, no. 57, pl. 36, another cast illustrated.

J. Wood (intro.), exhibition catalogue, *Shine: Sculpture and Surface in the 1920s and 1930s*, Leeds, City Art Gallery, 2002, pp. 16-17, illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 70-71, 217, illustrated.





λ3

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

Metaphor Time (Hermaphrodite)

signed 'E Paolozzi' (lower right)
collage on paper
7¼ x 6 in. (19.7 x 15.2 cm.)
Executed circa 1960-62.

£4,000-6,000

US\$5,200-7,700
€4,700-6,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 May 1989, lot 301.
Anonymous sale; Sotheby's, London, 15 October 1992, lot 402.

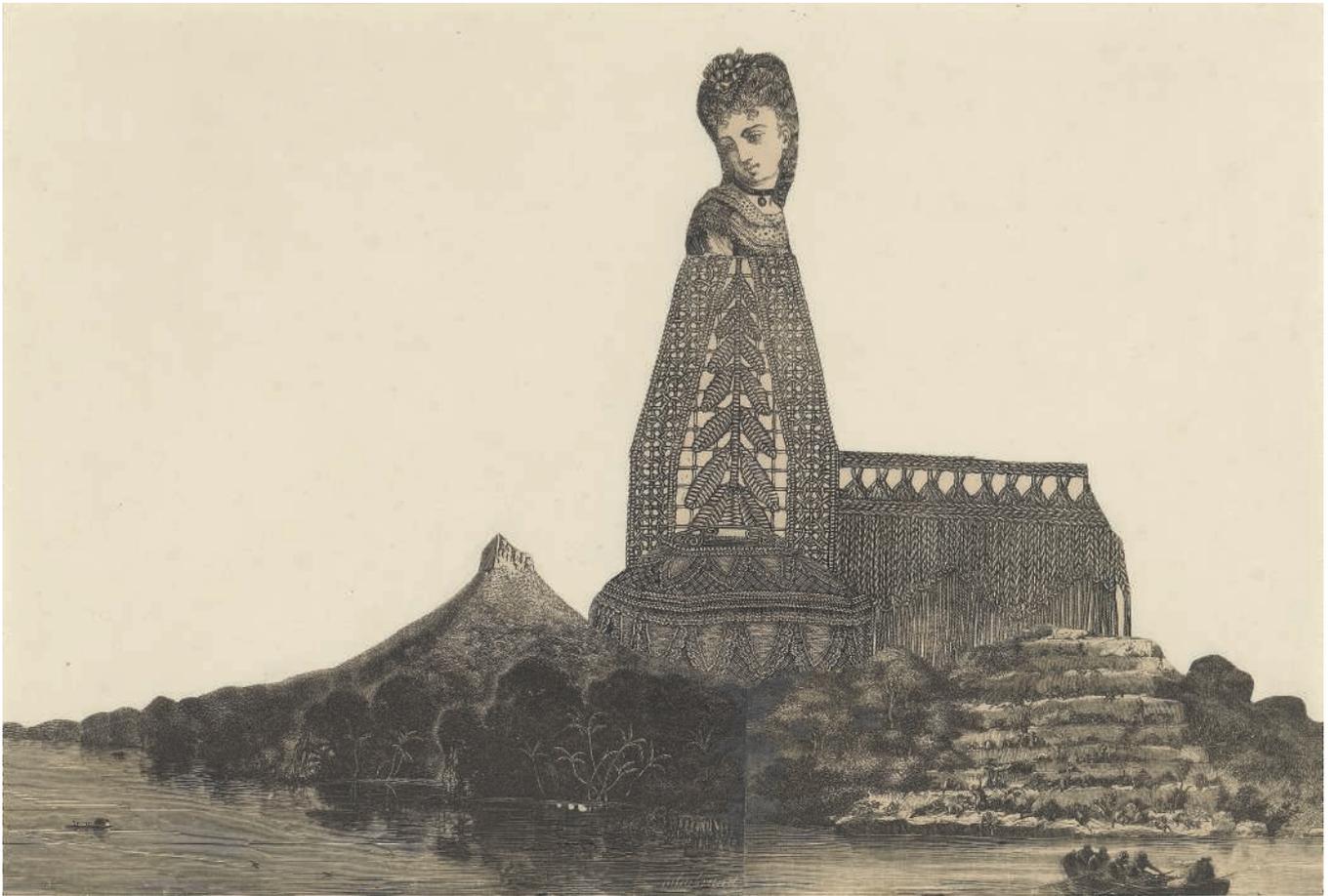
EXHIBITED:

Karlsruhe, Badischer Kunstverein, *Eduardo Paolozzi*, 1975, catalogue not traced.
Newcastle, Arts Council, Laing Art Gallery, *Eduardo Paolozzi: Sculptures Drawings, Collages and Graphics*, April - May 1976, no. 56; this exhibition travelled to Edinburgh, Scottish Arts Council Gallery, May - June 1976; Leigh, Turnpike Gallery, July 1976; Wolverhampton, Municipal Art Gallery, July - August 1976; Hull, Ferens Art Gallery, September - October 1976; Southampton, Art Gallery, October - November 1976; Cardiff, Chapter Arts Centre, January 1977; and Kendal, Abbot Hall Art Gallery, January - February 1977.

Middlesbrough, Institute of Modern Art, *British Surrealism and Other Realities: The Sherwin Collection*, May - August 2008, exhibition not numbered.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.
Chichester, Pallant House, *Eduardo Paolozzi: Collaging Culture*, July - October 2013, no. 67.
Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Eduardo Paolozzi: Sculptures, Drawings, Collages and Graphics*, Newcastle, Arts Council, Laing Art Gallery, 1976, p. 91, no. 56, illustrated.
W. Konnertz, *Eduardo Paolozzi*, Cologne, 1984, p. 106, no. 211, illustrated.
Exhibition catalogue, *British Surrealism and Other Realities: The Sherwin Collection*, Middlesbrough, Institute of Modern Art, 2008, p. 52, illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 198, illustrated.
G. Perry (intro.), exhibition catalogue, *Eduardo Paolozzi: Collaging Culture*, Chichester, Pallant House, 2013, pp. 66, 116, no. 67, illustrated.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 137, illustrated.



λ4

PAULINE BOTY (1938-1966)

Untitled (Seascape with Boats and Island)

collage on paper
9¼ x 13¾ in. (23.5 x 34.5 cm.)
Executed circa 1960.

£1,000-2,000

US\$1,300-2,600
€1,200-2,300

PROVENANCE:
with Mayor Gallery, London.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 135, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, pp. 5, 130, illustrated.



λ5

HARRY THUBRON (1915-1985)

Fanta

signed indistinctly, inscribed and dated "FANTA/HARRY/H.T./84" (on the reverse)

mixed media collage on board
15¾ x 16½ in. (40 x 42 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

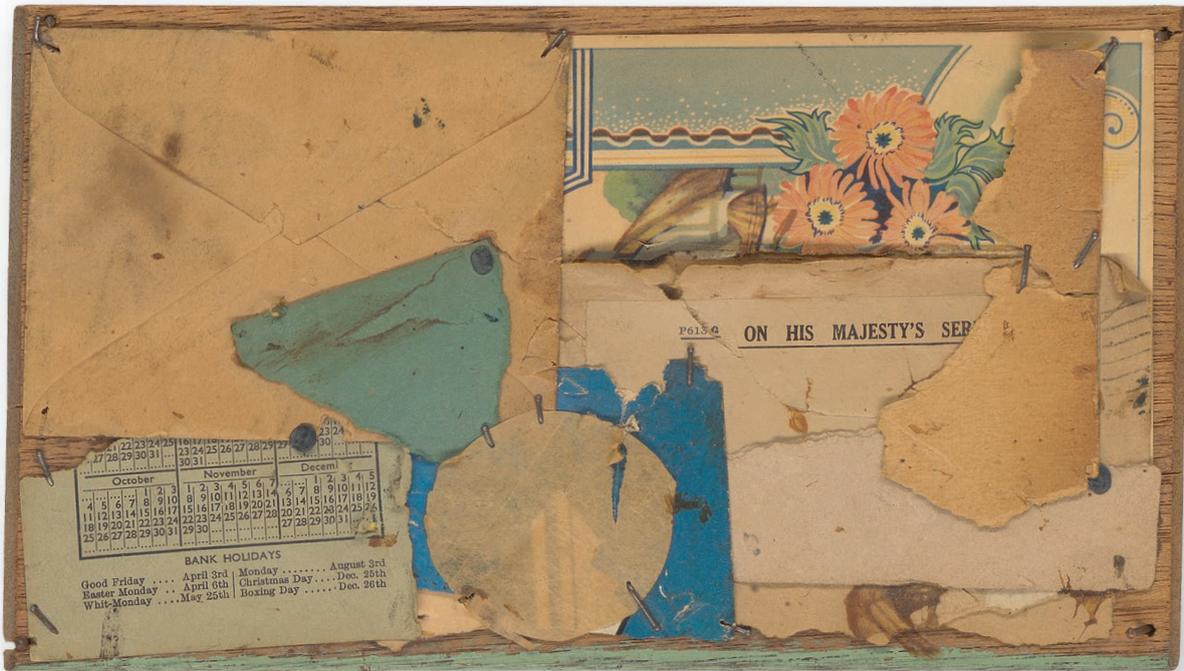
The artist's estate.
with Keith Chapman Gallery, London, where purchased by Dr Jeffrey Sherwin
in 2009.

EXHIBITED:

Leeds, *Yorkshire Contemporary Art Show*, 1985, no. 23, catalogue not traced.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July -
November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in
Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 54, 214, illustrated.



16

DAMIEN HIRST (B. 1966)

On His Majesty's Service

signed 'Damien Hirst' (on the right edge of the panel)

mixed media collage on panel

5¼ x 9½ in. (13.3 x 24 cm.)

Executed in 1983.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

A gift from the artist to a previous owner.

Anonymous sale; Phillips, London, 6 June 2000, lot 185.

EXHIBITED:

Middlesbrough, Institute of Modern Art, *British Surrealism and Other Realities: The Sherwin Collection*, May – August 2008, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April – June 2014, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *British Surrealism and Other Realities: The Sherwin Collection*, Middlesbrough, Institute of Modern Art, 2008, p. 71, illustrated.

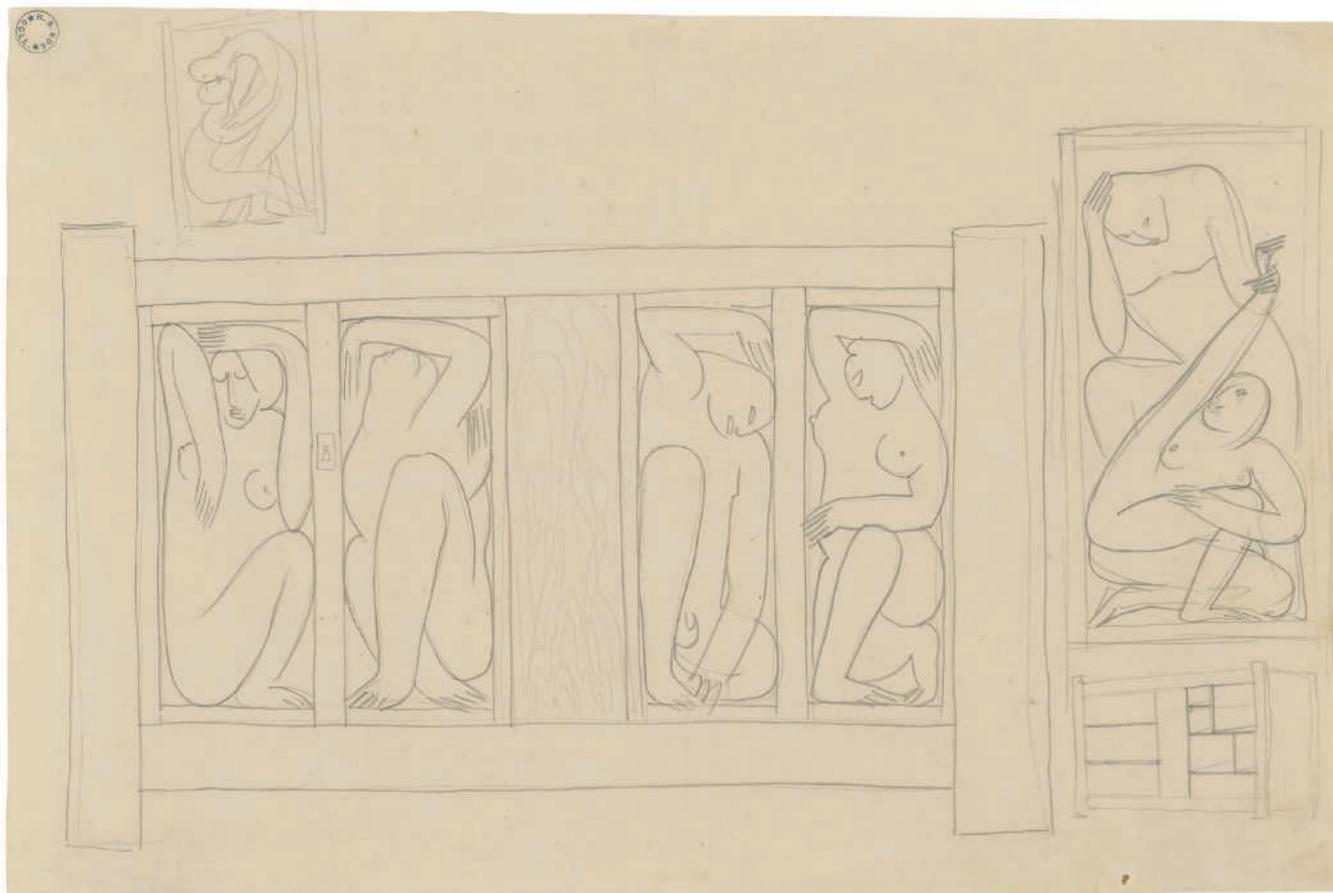
A. Gallagher (ed.), exhibition catalogue, *Damien Hirst*, London, Tate Modern, 2012, p. 209, illustrated.

The Evening Standard, London, 18 June 2012.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, pp. 64-65, illustrated.

After graduating from Leeds College of Art in the early 1980s, Hirst moved to London to focus on his application to Goldsmiths College. However, whilst living with a fellow artist in White Hart Lane, Hirst found himself in a creative rut. In his own words, he would get 'stuck – not because [he] couldn't think of anything to paint, but because there was too much possibility' (*The Guardian*, 1 February 2018). Hirst became intrigued by the behaviours of his next-door neighbour, an old man who, it became apparent, had a tendency for hoarding. After living next door for a month or so, Hirst stopped hearing the usual muffled activity from his neighbour. Worried, he and his friend broke into the house to check on the old man. It turned out to be the home of an eccentric ex-policeman, Mr Barnes, who had spent over sixty years collating an intriguing collection of found objects, in a couple of rooms on the top floor. This discovery served as the powerful source of inspiration that the artist had been searching for. With overtones of Kurt Schwitters and Hannah Hoch, *On His Majesty's Service*, 1983, is one of the most successful pieces from the subsequent body of work, which consisted mostly of collages created with material from Mr Barnes' idiosyncratic collection. *Expanded from Small Red Wheel*, another piece from this series, was formerly in the collection of the artist Robert Rauschenberg.

The present work made headlines when it was illustrated incorrectly in the catalogue for Hirst's eponymous retrospective exhibition at Tate Modern in 2012. Noticing that *On His Majesty's Service* was illustrated vertically instead of horizontally on page 209, he demanded a complete re-print of the catalogue, testament to the resonance that this formative body of work still has with the artist himself.



7

HENRI GAUDIER-BRZESKA (1891-1915)

Design for furniture for Roger Fry's Omega Workshop

stamped 'H.S. Ede Collection' (upper left)

pencil on paper

9 7/8 x 15 in. (25 x 38 cm.)

Executed in 1913.

£2,000-3,000

US\$2,600-3,800

€2,300-3,500

PROVENANCE:

H.S. Ede.

with Sandra Lummis Fine Art, London.

Anonymous sale; Christie's, London, 20 June 1996, lot 44, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered, as 'Drawing for a Decorated Cupboard'.

LITERATURE:

R. Cole, *Gaudier-Brzeska Artist and Myth*, Bristol, 1995, p. 72, illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 152, as 'Drawing for a Decorated Cupboard', illustrated.

λ8

GERTRUDE HERMES (1901-1982)

Swallow, A Door Knocker

brass on a wooden base, excluding wooden base
8¼ in. (21 cm.) high
Conceived in 1926.

£4,000-6,000

US\$5,200-7,700
€4,700-6,900

PROVENANCE:

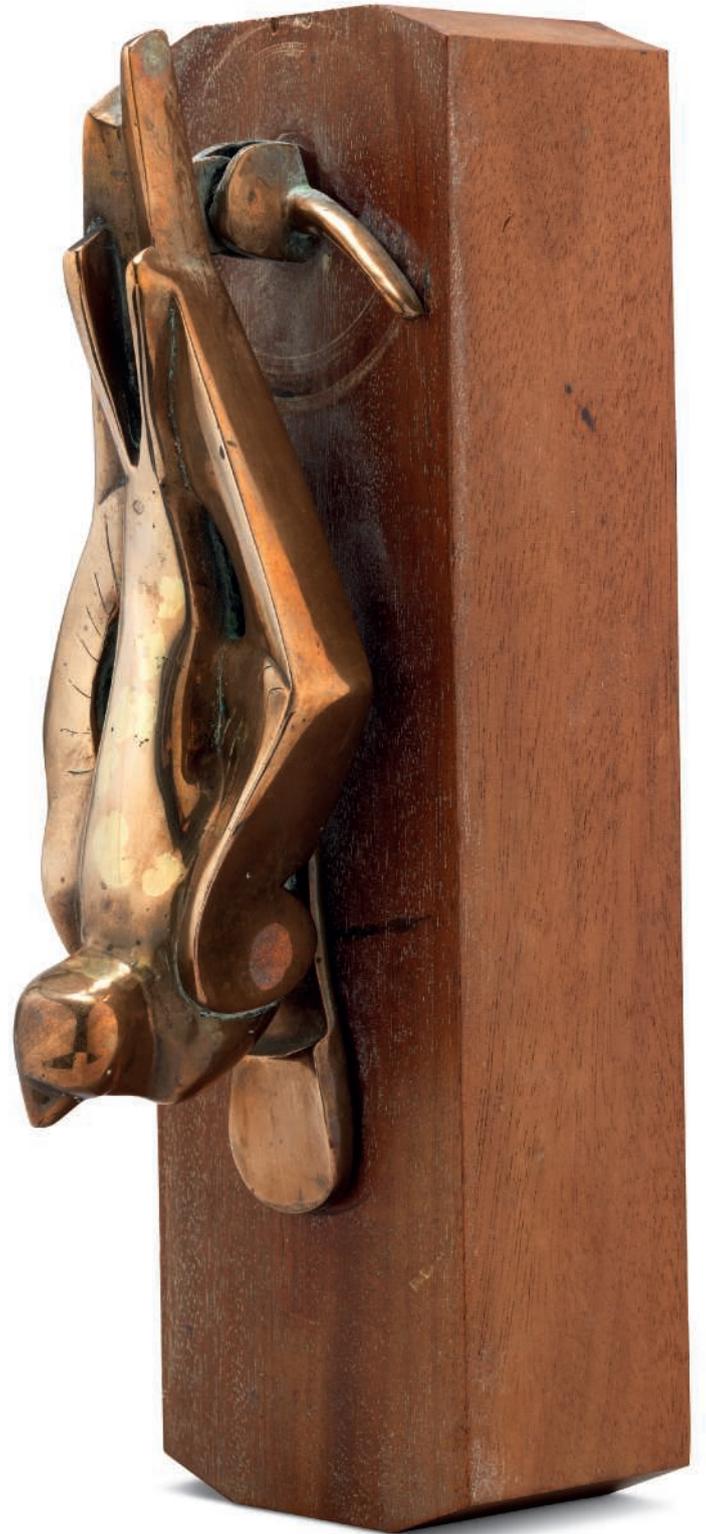
with Michael Parkin Fine Art, London.

EXHIBITED:

London, Royal Academy of Art, *Gertrude Hermes R.A.*,
September – October 1981, no. 9, another cast exhibited.
Leeds, City Art Gallery, *British Surrealism in Context:
A Collectors Eye*, July – November 2009, exhibition not
numbered.

LITERATURE:

The Studio, An Illustrated Magazine of Fine and Applied Art,
Vol. 99, January – June 1930, p. 29, illustrated.
W. Aumonier (ed.), *Modern Architectural Sculpture*, London,
1930, p. 141, illustrated.
J. Russell (ed.), *The Wood Engravings of Gertrude Hermes*,
Aldershot, 1993, p. 120.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue,
British Surrealism in Context: A Collectors Eye, Leeds, City
Art Gallery, 2009, pp. 72, 159, illustrated.



λ9

BERNARD MEADOWS, R.A. (1915-2005)

Black Crab

bronze with a black patina

16¼ in. (41.2 cm.) high

Conceived circa 1951-52, and cast in an edition of 8 plus 1 artist's cast.

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

with Gimpel Fils, London.

EXHIBITED:

Leeds, City Art Gallery, *A British Vision of World Art*, November 1993 - February 1994, no. 133.

Wolfsburg, Kunstmuseum, *Blast to Frieze: British Art in the Twentieth Century*, September 2002 - January 2003, exhibition not numbered: this exhibition travelled to Toulouse, Les Abattoirs, February - May 2003.

Leeds, Harewood House, *The Modern Show: British Art from Private Collections 1908-1958*, 2006, exhibition not numbered.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

H. Read, exhibition catalogue, *A British Vision of World Art*, Leeds, City Art Gallery, 1993, no. 133, pl. 134, illustrated.

A. Bowness, *Bernard Meadows: Sculpture and Drawings*, London, 1995, pp. 39, 136, pl. 18, another cast illustrated.

Exhibition catalogue, *Blast to Frieze: British Art in the Twentieth Century*, Wolfsburg, Kunstmuseum, 2002, pp. 156, 323, no. 107, illustrated.

Lord Harewood (intro.), exhibition catalogue, *The Modern Show: British Art from Private Collections 1908-1958*, Leeds, Harewood House, 2006, p. 31, illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 185, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, pp. 5, 136, illustrated and detail illustrated on the cover.



Bernard Meadows in the Cocos Islands, circa 1943.
Photographer unknown.





λ10

BERNARD MEADOWS, R.A. (1915-2005)

Study for Black Crab

signed with monogram and dated 'M 52' (upper left)

pencil and watercolour on paper

8¼ x 6½ in. (21 x 16.5 cm.)

Executed in 1952.

£2,000-3,000

US\$2,600-3,800

€2,300-3,500

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Persig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 83, 185, illustrated.

λ11

GEOFFREY CLARKE, R.A. (1924-2014)

Maquette for 'The Unknown Political Prisoner'

iron and bronze, unique

17¾ in. (44 cm.)

Conceived in 1952.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin.

EXHIBITED:

London, New Burlington Galleries, January 1953, no. 14, catalogue not traced.

Ipswich, The Wolsey Art Gallery, *Geoffrey Clarke, Symbols for Man: Sculpture and Graphic Work 1949-94*, December 1994 – January 1995, no. 34: this exhibition travelled to Coventry, The Herbert Art Gallery and Museum, February – March 1995; and Chichester, Pallant House, April – May 1995.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

Wakefield, The Hepworth Wakefield, *Sculpting the Line: British Sculptors as Printmakers*, September 2014 – September 2015, catalogue not traced.

London, Pangolin, *Conjunction: Lynn Chadwick & Geoffrey Clarke*, October – November 2015, exhibition not numbered.

LITERATURE:

P. Black, exhibition catalogue, *Geoffrey Clarke, Symbols for Man: Sculpture and Graphic Work 1949-94*, Ipswich, The Wolsey Art Gallery, 1994, pp. 40-41, illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 135, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, pp. 5, 130, illustrated.

P. Bielecka, exhibition catalogue, *Conjunction: Lynn Chadwick & Geoffrey Clarke*, London, Pangolin, 2015, p. 40, illustrated.

J. LeGrove (intro.), *Geoffrey Clarke Sculptor: Catalogue Raisonné*, London, 2017, p. 35, no. S57, illustrated.

J. LeGrove, *Geoffrey Clarke: A Sculptor's Materials*, Bristol, 2017, p. 111, no. 4.23, illustrated.



λ12

GEOFFREY CLARKE, R.A. (1924-2014)

Head III

iron on an aluminium base, unique
11½ in. (29 cm.) long
Conceived in 1951.

£5,000-7,000

US\$6,500-9,000
€5,800-8,100

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin.

EXHIBITED:

London, Redfern Gallery, *Geoffrey Clarke: Recent Sculptures*, March 1965, no. 51.

London, Taranman Gallery, *Geoffrey Clarke: Early Engraved Work and Iron Sculpture*, June – July 1976, no. 31.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April – June 2014, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Geoffrey Clarke: Early Engraved Work and Iron Sculpture*, London, Taranman Gallery, 1976, n.p., no. 31, illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 135, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 130, illustrated.

J. LeGrove (intro.), *Geoffrey Clarke Sculptor: Catalogue Raisonné*, London, 2017, p. 29, no. S38, illustrated.



λ13

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

Family Going for a Walk

terracotta, unique
12 in. (30.5 cm.) long
Conceived in 1951.

£25,000-35,000

US\$33,000-45,000
€30,000-41,000

PROVENANCE:

with Gimpel Fils, London, 1952.

EXHIBITED:

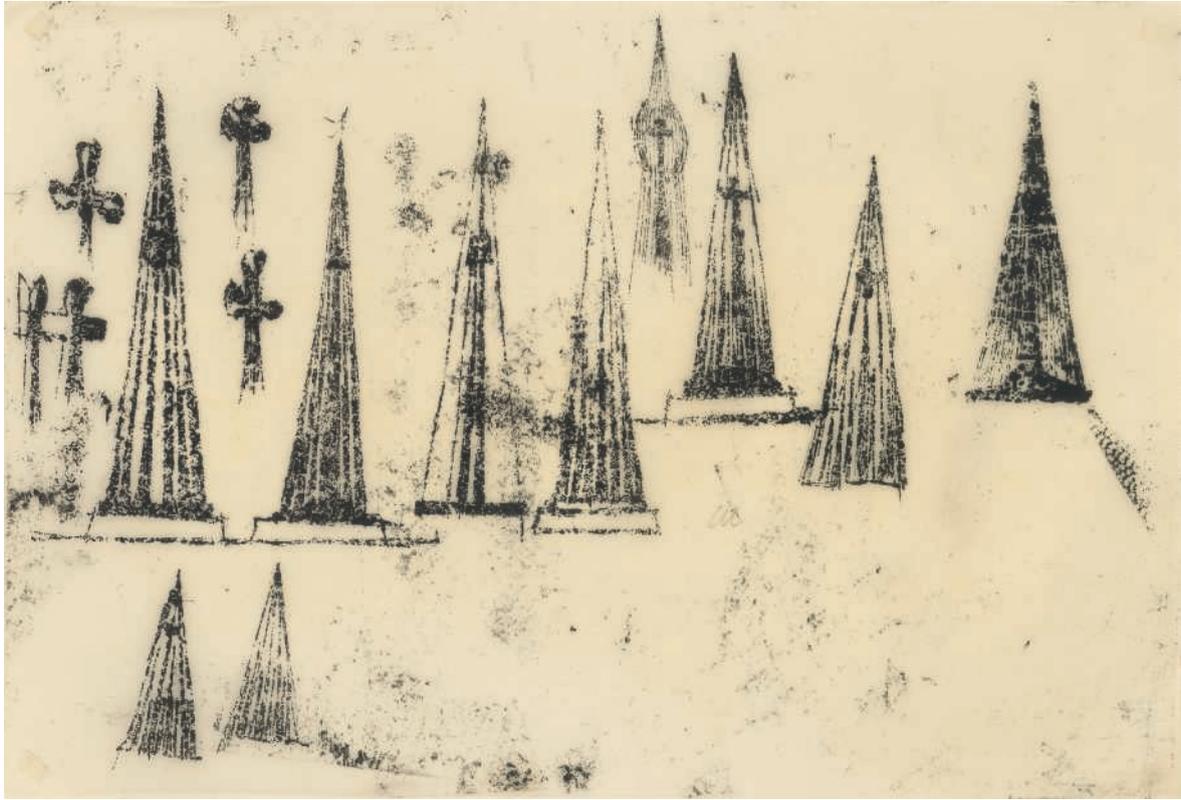
London, Gimpel Fils, *Sculpture by Kenneth Armitage: Pottery by James Tower: Pen and Ink Drawings by Scottie Wilson*, December 1952, no. 47.

Middlesbrough, Institute of Modern Art, *British Surrealism and Other Realities: The Sherwin Collection*, May - August 2008, exhibition not numbered.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

A. Bowness (intro.), *Kenneth Armitage: Life and Work*, London, 1997, p. 143, no. KA20.
Exhibition catalogue, *British Surrealism and Other Realities: The Sherwin Collection*, Middlesbrough, Institute of Modern Art, 2008, p. 68, illustrated.
S. Levy and T. Persig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 82, 114, illustrated.
J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage*, London, 2016, pp. 10, 92-93, bronze cast illustrated.





λ14

GEOFFREY CLARKE, R.A. (1924-2014)

Study for Unknown Political Prisoner

monoprint on paper
10 x 14¾ in. (25.4 x 37.5 cm.)

£800-1,200

US\$1,100-1,500
€920-1,400

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 136, illustrated.

λ15

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

Skull

signed 'F.E. McWILLIAM' (lower left)
ink on paper
9¾ x 6½ in. (24.8 x 16.5 cm.) (shaped)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 183, illustrated.



λ16

REG BUTLER (1913-1981)

Study for a Sacrificial Figure

bronze and wire, unique
11 in. (27.9 cm.) long
Executed in 1952.

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

with Pierre Matisse Gallery, New York.
with Offer Waterman, London.

EXHIBITED:

London, Hanover Gallery, *Reg Butler*, April - June 1954, no. 5, catalogue not traced.
New York, Curt Valentin Gallery, *Reg Butler*, January - February 1955, no. 15.
Louisville, J.B. Speed Art Museum, *Reg Butler: A Retrospective Exhibition*, October - December 1963, no. 49.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.
Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

M. Garlake, *The Sculpture of Reg Butler*, Aldershot, 2006, pp. 22, 134, no. 110. Exhibition catalogue, *British Surrealism and Other Realities: The Sherwin Collection*, Middlesbrough, Institute of Modern Art, 2008, p. 107, illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 127, illustrated.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, pp. 4, 129, illustrated.





λ17

JOHN HOSKIN (1921-1990)

Tripod

welded steel, unique
5½ in. (14 cm.) high

£800-1,200

US\$1,100-1,500
€930-1,400

PROVENANCE:

Acquired directly from the artist by Henry Cliffe, and by descent. Their sale; Phillips, London, 25 March 1997, lot 66, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 163, illustrated.

λ18

JOHN HOSKIN (1921-1990)

Monolith

welded steel, unique
16½ in. (42 cm.) high

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Acquired directly from the artist by Henry Cliffe, and by descent. Their sale; Phillips, London, 25 March 1997, lot 66, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 163, illustrated.



λ19

BRYAN KNEALE, R.A. (B. 1930)

Opposed Forms

bronze, iron and slate, unique

9 in. (23 cm.)

Conceived circa 1950.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Purchased in the 1962 exhibition by Dr Sidney Charles Lawson.
His sale; Sotheby's, London, 8 March 1995, lot 114.

EXHIBITED:

London, Redfern Gallery, *Kneale: Recent Sculpture and Drawings*, November 1962, catalogue not traced.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Persig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 167, illustrated.



λ20

LEON UNDERWOOD (1890-1975)

Bird Thou Never Wert (Blithe Spirit)

signed and numbered 'U./Leon/VII/VII' (on the wing)

bronze with a dark brown patina

5 $\frac{7}{8}$ in. (15 cm.) high

Conceived in 1934 and cast in an edition of 7 plus 1 artist's cast.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, London, 15 December 2011, lot 56, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

New York, Acquavella Galleries, *Sculpture by Leon Underwood*, October – November 1962, no. 13, another cast exhibited, catalogue not traced.
London, Redfern Gallery, *Leon Underwood 1890-1975: A Centenary Exhibition*, February – March 1991, no. 31, another cast exhibited, catalogue not traced.
Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April – June 2014, exhibition not numbered.

LITERATURE:

C. Neve, *Leon Underwood*, London, 1974, pp. 144, 205, no. 99, as 'Lark', another cast illustrated.

B. Whitworth, *The Sculpture of Leon Underwood*, Aldershot, 2000, pp. 74 & 125, no. 40.



λ21

GERTRUDE HERMES (1901-1982)

Two Frogs (Copulating)

signed 'HERMES' (on the edge of the base)
bronze with a brown and green patina
8 in. (20.3 cm.) high, including marble base

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

with Michael Parkin Fine Art.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

S. Levy and T. Persig Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 159, illustrated.





λ22

STANLEY WILLIAM HAYTER (1901-1988)

España

signed and dated 'SWHayter 39' (lower right); inscribed 'España' (lower centre); numbered '49/100' (lower left)

etching on paper

5 x 3½ in. (12.7 x 9 cm.)

Conceived in 1939 and printed in an edition of 100.

£400-600

US\$520-770

€470-690

LITERATURE:

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 99, illustrated.



λ23

REG BUTLER (1913-1981)

Composition for December 1945.

signed and dated 'Cotterell Butler 54' (lower right); signed again and inscribed 'Composition for December 1945/To Ambrose and Ann/with the best wishes from/Jo and Reg Cotterell Butler' (on a label attached to the backboard)

gouache and ink on paper
8½ x 7¼ in. (21.6 x 19.7 cm.)
Executed in 1945.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

Ambrose Appelby, Butler's solicitor.
Anonymous sale; Christie's, London, 12 May 1989, lot 76.
with Birch and Conran, London.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collector's Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collector's Eye*, Leeds, City Art Gallery, 2009, p. 127, illustrated.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 129, illustrated.



λ24

PETER LASZLO PERI (1899-1967)

Design for Mural

inscribed 'Wandgestaltung.Original.
Wandgröße.17x7m.[17 metres x 7 metres]/Grosse
Berliner Kunstaustellung' (lower edge); signed
and dated 'Peri/1924' (lower right)
screenprint on paper
13¼ x 18¼ in. (33.5 x 46.3 cm.)
Printed in 1924.

£300-500

US\$390-650
€350-580

λ25

JOHN CECIL STEPHENSON (1889-1965)

Bright Triangles

signed and inscribed 'CECIL/STEPHENSON OIL
AND EGG TEMPERA' (on the backboard); signed
again, inscribed and dated 'J.C. STEPHENSON/
TEMPERA/1938/DAMAGED IN WAR.
RESTORED BY/CECIL STEPHENSON 1959'
(on the backboard)
oil and tempera on canvas
40½ x 29¾ in. (102 x 76 cm.)
Painted in 1938.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Alexander Postan Fine Art, London.
with Fischer Fine Art, London.
with Michael Parkin, London.

EXHIBITED:

London, Alexander Postan Fine Art, *Aspects
of Abstract Art in England, 1935-1942*, no. 27,
catalogue not traced.
London, Drian Galleries, *Cecil Stephenson
Memorial Exhibition*, November - December 1966,
catalogue not traced.
Edinburgh, Talbot Rice Art Centre, *Aspects of
Abstract Painting in Britain, 1910-1960*, August -
September 1974, no. 73; this exhibition travelled
to Newcastle upon Tyne, Laing Art Gallery,

September - October 1974; and Brussels, Galerie
Herve Alexandre, November - December 1974.
London, Camden Arts Centre, *Cecil Stephenson
Retrospective Exhibition*, January - February 1975,
no. 45.

London, Fischer Fine Art, *Cecil Stephenson:
Paintings, Gouaches and Drawings, 1932-1957*,
October - November 1976, no. 14.

Leeds, City Art Gallery, *A British Vision of World
Art*, November 1993 - February 1994, no. 194.

Leeds, City Art Gallery, *British Surrealism in
Context: A Collectors Eye*, July - November 2009,
exhibition not numbered.

Durham, Art Gallery, *John Cecil Stephenson, Pioneer
of Modernism*, February - April 2012, no. 25.

LITERATURE:

Exhibition catalogue, *Aspects of Abstract Art in
England, 1935-1942*, London, Alexander Postan
Fine Art, no. 27, illustrated on the cover, catalogue
not traced.

Exhibition Catalogue, *Cecil Stephenson: Paintings,
Gouaches and Drawings, 1932-1957*, London,
Fischer Fine Art, 1976, n.p., no. 14, illustrated.

S. Levy and T. Pirsig Marshall (ed.), exhibition
catalogue, *British Surrealism in Context: A
Collectors Eye*, Leeds, City Art Gallery, 2009,
p. 213, illustrated.

C. Mullan, *John Cecil Stephenson: Pioneer of
Modernism*, Durham, Art Gallery, 2012, pp. 38-39,
no. 25.



λ26

ROGER HILTON (1911-1975)

June - September 1953

signed and inscribed 'Hilton/JUNE - SEPT. '53' (on the reverse)

oil on canvas

13 x 18¼ in. (33 x 46.3 cm.)

Painted in 1953.

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Bonham's, London, 12 March 2002, lot 110.

EXHIBITED:

Wolfsburg, Kunstmuseum, *Blast to Frieze: British Art in the Twentieth Century*, September 2002 - January 2003, exhibition not numbered: this exhibition travelled to Toulouse, Les Abbatoirs, February - May 2003.

Middlesbrough, Institute of Modern Art, *British Surrealism and Other Realities: The Sherwin Collection*, May - August 2008, exhibition not numbered.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *British Surrealism and Other Realities: The Sherwin Collection*, Middlesbrough, Institute of Modern Art, 2008, p. 67, illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 161, illustrated.

‘The abstract painter submits himself entirely to the unknown. He believes that today, the true language of colour and form is obscured and rendered ineffective by being put to the service of representation. Thus he is like a man swinging out into the void; his only props his colours, his shapes and their space-creating powers. Can he construct with these means a barque capable of carrying not only himself to some further shore, but with the aid of others, a whole flotilla which may be seen, eventually as having been carrying humanity forward to their unknown destination.’

- Roger Hilton





λ27

STANLEY WILLIAM HAYTER (1901-1988)

Airplane

signed and dated 'Hayter/45' (lower left)

ink and watercolour on paper

13¼ x 11¼ in. (33.5 x 28.5 cm.)

Executed 1945.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

λ28

AUSTIN WRIGHT (1911-1997)

Lovers

lead

10¼ in. (26 cm.) high, excluding wooden base

Conceived and cast in 1955.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

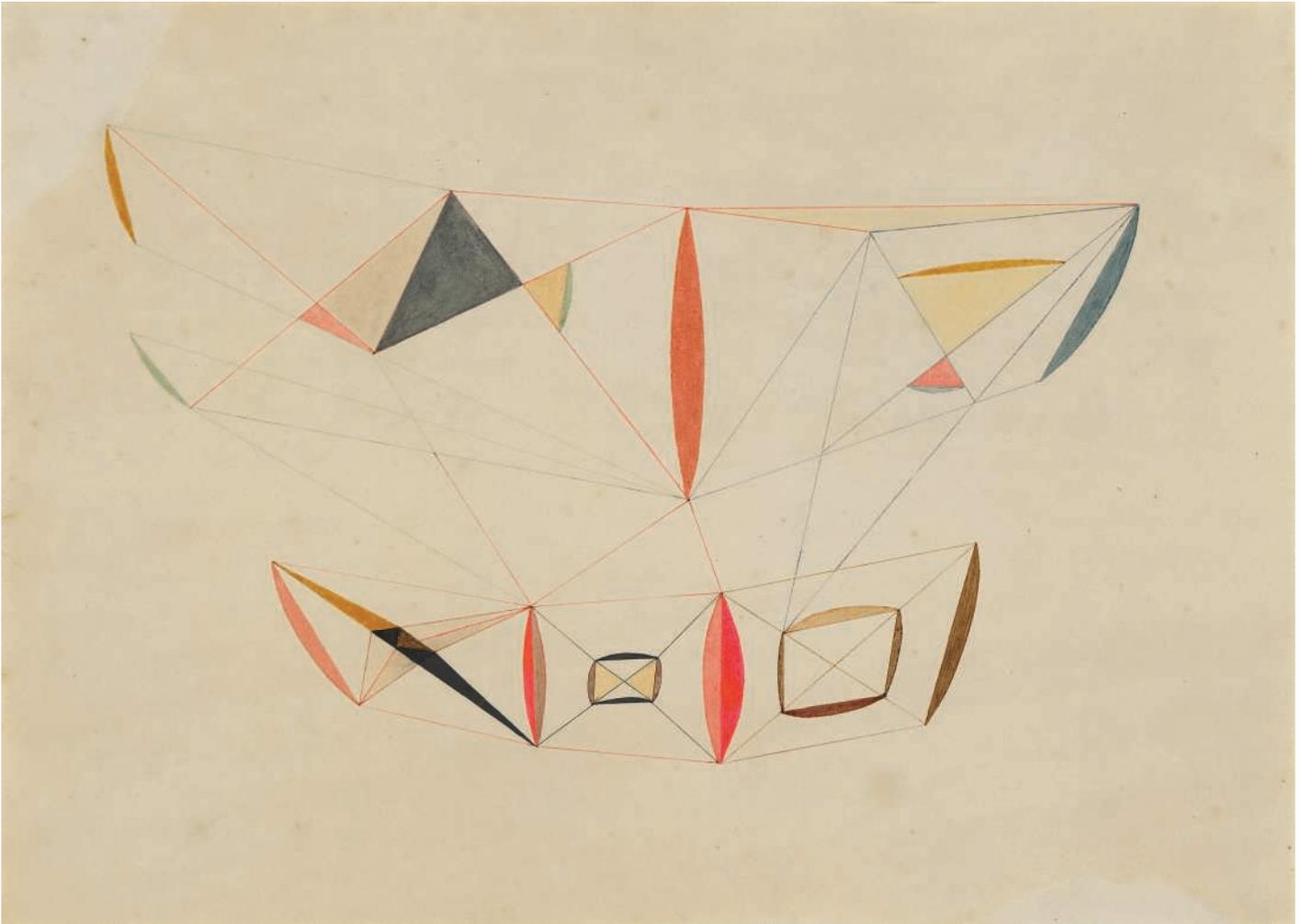
EXHIBITED:

Wakefield, Wakefield Cathedral, *Austin Wright*, 1955, no. 110,
another cast exhibited, catalogue not traced.

LITERATURE:

J. Hamilton, *The Sculpture of Austin Wright*, London, 1994,
p. 84, no. S71, another cast illustrated.





λ29

ARTHUR JACKSON (1911-2003)

Drawing, 1937

signed, inscribed and dated 'ARTHUR JACKSON./DRAWING 1937'

(on the backboard)

coloured pencil, ink and wash on paper

10 x 14 in. (25.4 x 35.5 cm.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300



λ30

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

Red No. 6

signed 'John Piper' (lower left)

ink, watercolour, gouache and collage on paper

14¼ x 11½ in. (36 x 29 cm.)

Executed circa 1934.

£2,000-3,000

US\$2,600-3,900

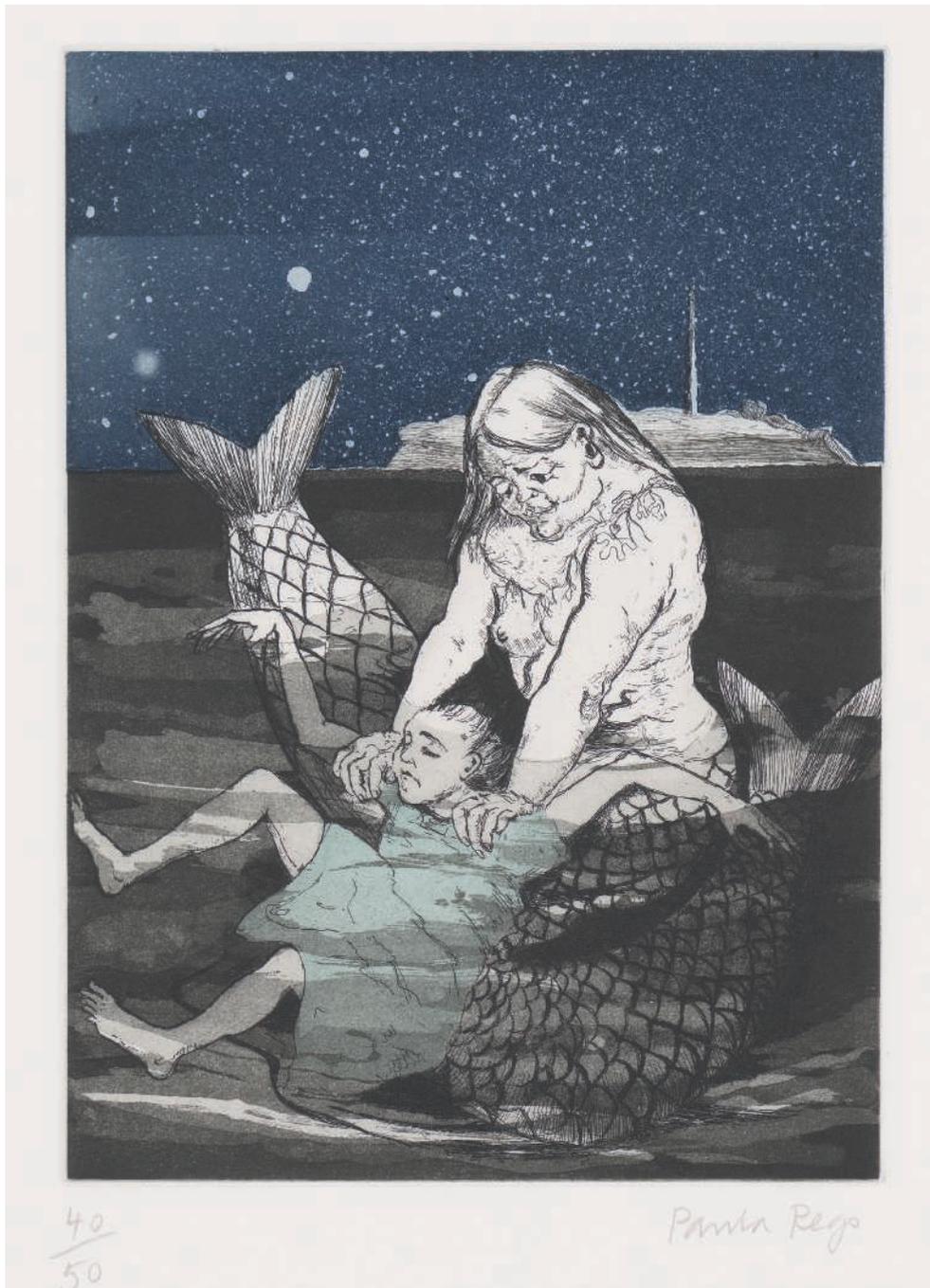
€2,400-3,500

EXHIBITED:

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April – June 2014, exhibition not numbered.

LITERATURE:

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 20, illustrated.



λ31

DAME PAULA REGO (B. 1935)

Mermaid Drowning Wendy - The Peter Pan Series

signed and numbered '40/50 Paula Rego' (along the lower edge)

etching with aquatint on paper
plate: 11 x 7¼ in. (28 x 19.7 cm.)

£600-800

US\$780-1,000

€700-920

LITERATURE:

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 138, illustrated.

λ32

MAURICE LAMBERT, R.A. (1901-1964)

Brother and Sister

bronze with a black patina on a marble base
24 $\frac{7}{8}$ in. (63 cm.) high, including marble base
Conceived circa 1934.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

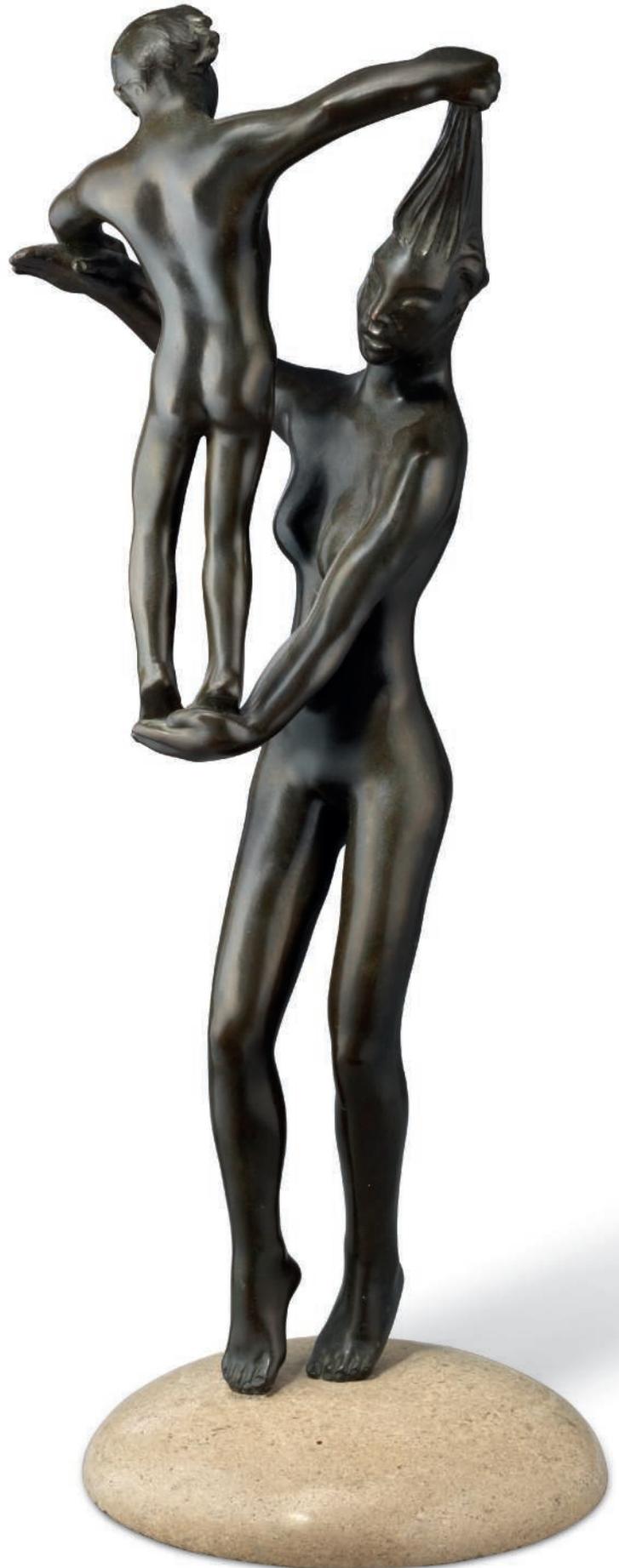
with Fine Art Society, London.

EXHIBITED:

London, Fine Art Society, *Sculpture in Britain between the Wars*, June – August 1986, no. 69.
London, Belgrave Gallery, *Maurice Lambert: 1901-1964*, November – December 1988, exhibition not numbered, another cast exhibited.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Sculpture in Britain between the Wars*, London, Fine Art Society, 1986, no. 69, illustrated.
V. Nicolson, *The Sculpture of Maurice Lambert*, Much Hadham, 2002, pp. 37, 110, no. 143, another cast illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 76, 170, illustrated.



λ33

LEON UNDERWOOD (1890-1975)

Untitled (Foetus)

chalk, unique
7½ in. (19 cm.) wide
Carved circa 1924-25.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

Blair Hughes-Stanton, 1926, by whom given to John Cosmo Clark.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.
London, The Fine Art Society, *Carving in Britain from 1910 to Now*, November 2012 – January 2013, no. 15.
Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April – June 2014, exhibition not numbered.

LITERATURE:

B. Whitworth, *The Sculpture of Leon Underwood*, Much Hadham, 2000, p. 122, no. 16.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 75, 217, illustrated.
Exhibition catalogue, *Carving in Britain from 1910 to Now*, London, The Fine Art Society, 2012, p. 26, no. 15, illustrated.



λ34

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

Bandaged Head

bronze with a dark brown patina
8 in. (20.3 cm.) high
Conceived and cast circa 1953-1956.

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Acquired directly from the artist by the previous owner.
Anonymous sale; Christie's, London, 6 June 2003, lot 205, where purchased by the present owner.

EXHIBITED:

Leeds, Harewood House, *The Modern Show: British Art from Private Collections 1908-1958*, 2006, exhibition not numbered.
Middlesbrough, Institute of Modern Art, *British Surrealism and Other Realities: The Sherwin Collection*, May - August 2008, exhibition not numbered.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.
Chichester, Pallant House, *Eduardo Paolozzi: Collaging Culture*, July - October 2013, no. 106.
Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

Lord Harewood (intro.), exhibition catalogue, *The Modern Show: British Art from Private Collections 1908-1958*, Leeds, Harewood House, 2006, p. 35, illustrated.
Exhibition catalogue, *British Surrealism and Other Realities: The Sherwin Collection*, Middlesbrough, Institute of Modern Art, 2008, p. 53, illustrated.
S. Levy and T. Persig Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds City Art Gallery, 2009, p. 198, illustrated.
G. Perry (into.), exhibition catalogue, *Eduardo Paolozzi: Collaging Culture*, Chichester, Pallant House, 2013, pp. 52, 115, no. 36, illustrated.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 68, illustrated.





H. Brodzky imp. 6/50

H. Gaudier-Brzeska del. st. sc.

35

HENRI GAUDIER-BRZESKA (1891-1915)

The Wrestlers

signed and numbered 'HBrodzky imp. 6/50' (lower left); inscribed 'H. Gaudier-Brzeska del. st. sc.' (lower right)

linocut on paper

8¾ x 10¾ in. (22.2 x 27.3 cm.)

Conceived circa 1914 and printed posthumously by Horace Brodzky in an edition of 50.

£7,000-10,000

US\$9,100-13,000

€8,100-12,000

PROVENANCE:

with Anthony d'Offay, London, where purchased by Lord Croft in 1981.
His sale; Sotheby's, Olympia, 4 July 2002, lot 468, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

London, Faber & Faber, *Henri Gaudier-Brzeska 1891-1915*, 1933, no. 1, another impression exhibited.

London, Leicester Galleries, *Gaudier-Brzeska*, October 1962, no. 46, another impression exhibited.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

H. Brodzky, *Henri Gaudier Brzeska*, London, 1933, p. 129, another impression illustrated.

S. Levy & T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 152, illustrated.

Please see lot 40 for further information on the subject.

λ36

MAURICE LAMBERT, R.A. (1901-1964)

Kneeling Torso

alabaster, unique
18¾ in. (47.5 cm.) high, excluding base
Carved in 1927.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

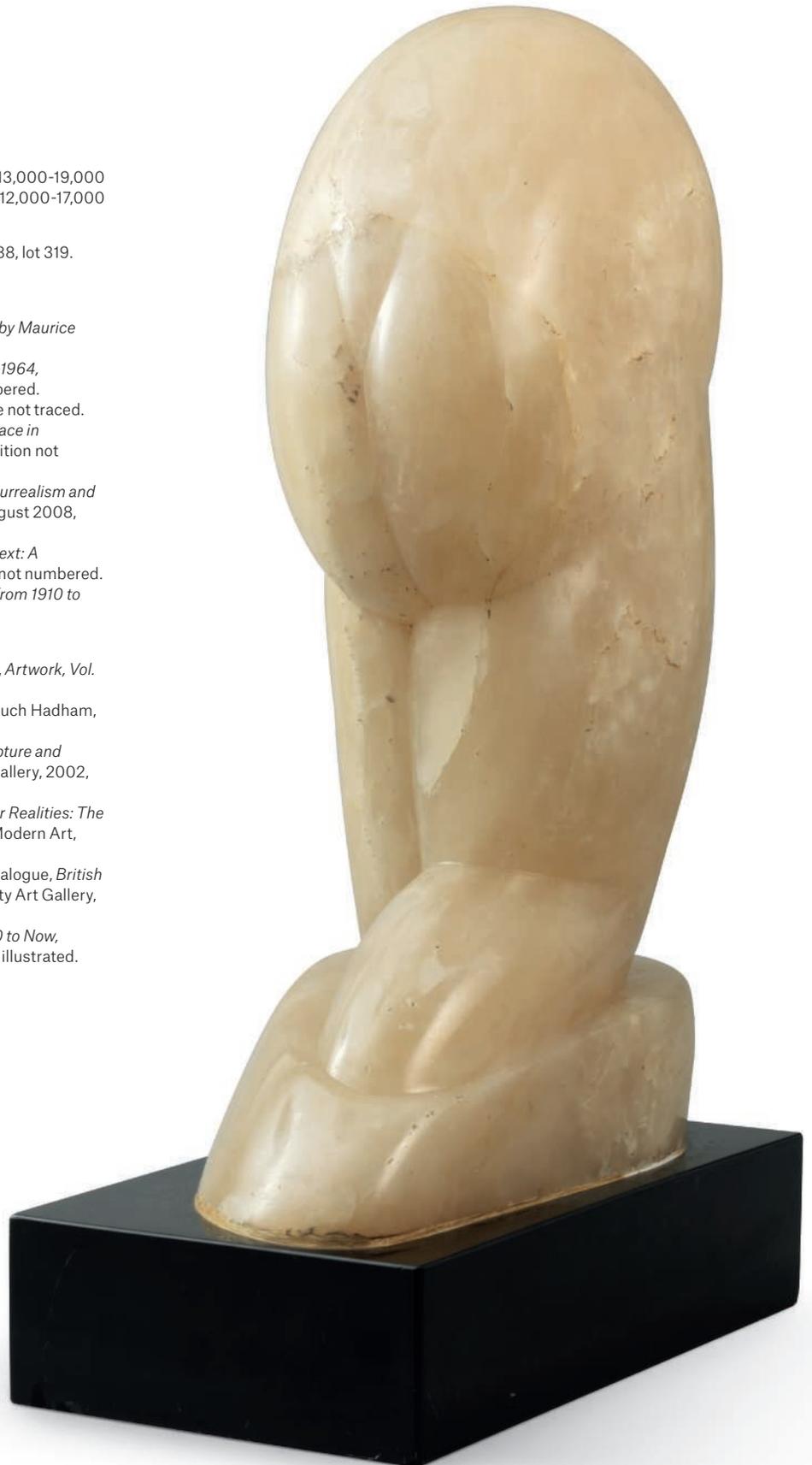
Anonymous sale; Sotheby's, London, 2 March 1988, lot 319.
with Offer Waterman, London.

EXHIBITED:

London, Claridge Gallery, *Exhibition of Sculpture by Maurice Lambert*, June 1927, no. 3.
London, Belgrave Gallery, *Maurice Lambert 1901-1964*,
November - December 1988, exhibition not numbered.
London, Fine Art Society, 2000, no. 59, catalogue not traced.
Leeds, City Art Gallery, *Shine: Sculpture and Surface in
the 1920s and 1930s*, February - May 2002, exhibition not
numbered.
Middlesbrough, Institute of Modern Art, *British Surrealism and
Other Realities: The Sherwin Collection*, May - August 2008,
exhibition not numbered.
Leeds, City Art Gallery, *British Surrealism in Context: A
Collectors Eye*, July - November 2009, exhibition not numbered.
London, The Fine Art Society, *Carving in Britain From 1910 to
Now*, November 2012 - January 2013, no. 26.

LITERATURE:

P.G. Konody, 'The Sculpture of Maurice Lambert', *Artwork, Vol.
III*, 1927, pp. 190-193.
V. Nicolson, *The Sculpture of Maurice Lambert*, Much Hadham,
2002, pp. 34-35, illustrated.
J. Wood (intro.), exhibition catalogue, *Shine: Sculpture and
Surface in the 1920s and 1930s*, Leeds, City Art Gallery, 2002,
n.p., illustrated.
Exhibition catalogue, *British Surrealism and Other Realities: The
Sherwin Collection*, Middlesbrough, Institute of Modern Art,
2008, p. 64, illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British
Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery,
2009, p. 170, illustrated.
Exhibition catalogue, *Carving in Britain From 1910 to Now*,
London, The Fine Art Society, 2012, p. 40, no. 26, illustrated.





λ37

SIR JACOB EPSTEIN (1880-1959)

Mournful Madrigal

pencil on paper
22 x 17 in. (55.9 x 43.2 cm.)
Executed in 1938.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

EXHIBITED:

London, Arthur Tooth and Sons, *An Exhibition of Drawings by Jacob Epstein for 'Les Fleurs du Mal' of Charles Baudelaire*, December 1938, no. 16, as 'Madrigal Triste'.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

J. Laver, *Charles Baudelaire: Flowers of Evil*, London, 1940, illustrated.
J. Epstein, *Let There Be Sculpture*, London, 1940, p. 380.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 146, illustrated.



λ38

HORACE BRODZKY (1885-1969)

Portrait of Jacob Epstein

signed and dated 'H. Brodzky-1938' (upper left); inscribed 'Epstein sculptor.' (along the lower edge of the sheet)
ink on paper
10½ x 9¼ in. (26.6 x 23.5 cm.)
Executed in 1938.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

with Wolseley Fine Art, London.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 130, illustrated.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 70, illustrated.



λ39

JOHN MELVILLE (1902-1986)

Chairs

signed and inscribed 'John Melville/Chairs' (on the reverse)

oil on board

18 x 13¾ in. (45.7 x 34.9 cm.)

Painted circa 1934.

£6,000-8,000

US\$7,800-10,000

€7,000-9,200

PROVENANCE:

with Austin Desmond Fine Art, London.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collector's Eye*, July - November 2009, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collector's Eye*, Leeds, City Art Gallery, 2009, pp. 178-179, illustrated.

HENRI GAUDIER-BRZESKA (1891-1915)*Wrestlers*

signed with monogram 'HGB' (lower centre)

herculite relief

28% x 35% in. (72 x 91 cm.)

Carved in plaster relief in 1914; cast in herculite resin in an edition of 9 on behalf of H.S (Jim) Ede by John W. Mills in June 1965.

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

H.S. Ede.

with Colnaghi, London.

with Browse & Darby, on behalf of Gillian Jason Gallery, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

London, Leicester Galleries, *A Memorial Exhibition of the Work of Henri Gaudier-Brzeska*, May - June 1918, no. 69.

London, Faber & Faber, *Henri Gaudier-Brzeska 1891-1915*, 1933, no. 69, another cast exhibited.

Leeds, Temple Newsam, *Roy de Maistre and Henri Gaudier-Brzeska*, June - August 1943, no. 78, another cast exhibited.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

Cambridge, Kettles Yard, *Henri Gaudier-Brzeska, sculptor 1891-1915*, October - November 1983, no. 78, another cast exhibited: this exhibition travelled to Bristol, City Museum and Art Gallery, November 1983 -

January 1984; and York, City Art Gallery, January - February 1984.

Leeds, Harewood House, *The Modern Show: British Art from Private Collections 1908-1958*, 2006, exhibition not numbered.

Paris, Centre Pompidou, *Henri Gaudier-Brzeska*, June - September 2009, no. 69, another cast exhibited: this exhibition travelled to Orléans,

Musée des Beaux Arts, October 2009 - January 2010.

LITERATURE:

E. Pound, *Gaudier-Brzeska: A Memoir*, London, 1916, p. 130, no. 32, another cast illustrated.

H.S. Ede, *A Life of Gaudier-Brzeska*, London, 1930, p. 200, another cast illustrated.

H. Brodzky, *Henri Gaudier-Brzeska*, London, 1932, pp. 31-32, another cast illustrated.

M. Levy (intro.), *Gaudier-Brzeska Drawings and Sculpture*, London, 1965, p. 30, no. 82, pl. 82, another cast illustrated.

R. Cole, *Burning to Speak: The Life and Art of Henri Gaudier-Brzeska*, Oxford, 1978, p. 93, no. 42, another cast illustrated.

F. Koslow, *The Evolution of Henri Gaudier-Brzeska's Boston Wrestlers Relief*, *Bulletin of Boston Museum of Fine Arts*, Boston, 1981, pp. 38-49, another cast illustrated.

J. Lewison (ed.), exhibition catalogue, *Henri Gaudier-Brzeska, sculptor 1891-1915*, Cambridge, Kettles Yard, 1983, pp. 54-55, no. 78, another cast illustrated.

E. Silber, *Gaudier-Brzeska, Life and Art: With a Catalogue Raisonné of the Sculpture*, London, 1996, pp. 266, 300, no. 66, pl. 87, another cast illustrated.

Lord Harewood (intro.), exhibition catalogue, *The Modern Show: British Art from Private Collections 1908-1958*, Leeds, Harewood House, 2006, p. 20, illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 79-81, 152, illustrated.

Exhibition catalogue, *Henri Gaudier-Brzeska*, Paris, Centre Pompidou, 2009, pp. 190-191, no. 69, another cast illustrated.

The subject of the *Wrestlers* was inspired by Gaudier's visit to the London Wrestling Club off Fleet Street where he made numerous drawings of the athletes 'large shoulders, taut enormous necks like bulls, small in build, firm thighs, slender ankles, feet as sensitive as hands and not tall but they fight with a fantastic vivacity and spirit' (www.tate.org.uk). Roger Cole writes, 'The relief was the culmination of a large number of drawings on this subject which gradually become more simplified. The treatment is essentially two-dimensional and is concerned to establish a rhythmic interrelation of shapes. The flat treatment of the hands, which is a further progression from earlier expressions of the same form, serve to accentuate the flow of lines in the two figures. There is little development of style in the design of the two heads, in comparison with the *Embracers*, but what is quite evident is that the proportion and natural physical organisation of the figure has been abandoned entirely in favour of the direct expression of the interrelationships of the subject. Consequently this work established a further step towards an original means of expression, in which the drawing and sculpture were one'. (R. Cole, *loc. cit.*)





λ41

SIR JACOB EPSTEIN (1880-1959)

Evening Twilight

signed 'Epstein.' (lower right)
pencil on paper
22¾ x 17¾ in. (57 x 44 cm.)
Executed in 1938.

£4,000-6,000

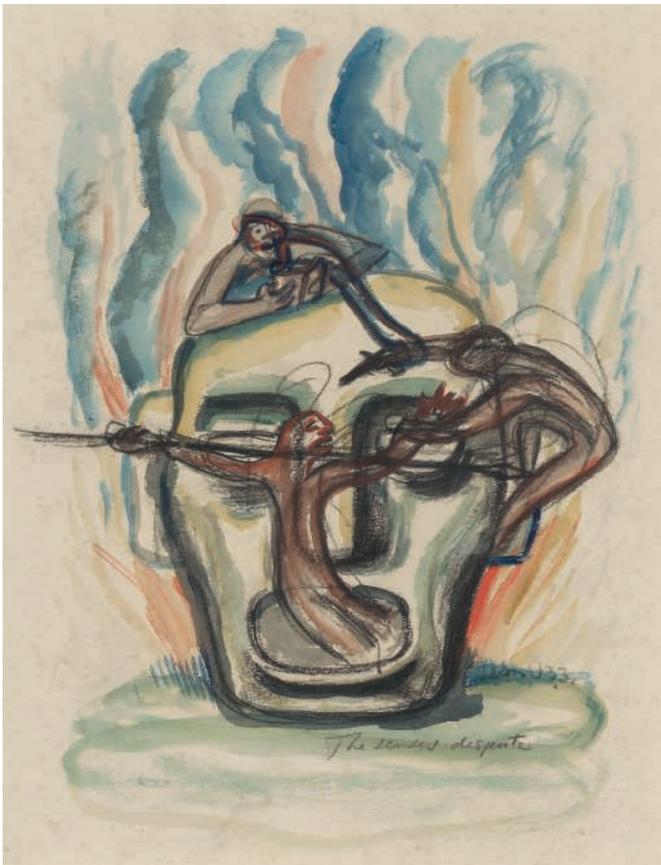
US\$5,200-7,700
€4,700-6,900

EXHIBITED:

London, Arthur Tooth and Sons, *An Exhibition of Drawings by Jacob Epstein for 'Les Fleurs du Mal' of Charles Baudelaire*, December 1938, no. 25, as 'Le Crepuscule du Soir'.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

J. Laver, *Charles Baudelaire: Flowers of Evil*, London, 1940, illustrated.
J. Epstein, *Let There Be Sculpture*, London, 1940, p. 380.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 146, illustrated.



λ42

LEON UNDERWOOD (1890-1975)

The Senses Dispute

signed, inscribed and dated 'Leon U 33./The senses dispute' (lower right)
watercolour, gouache and charcoal on paper
22 x 15 in. (55.9 x 38.1 cm.)
Executed in 1933.

£400-600

US\$520-770
€470-690

PROVENANCE:

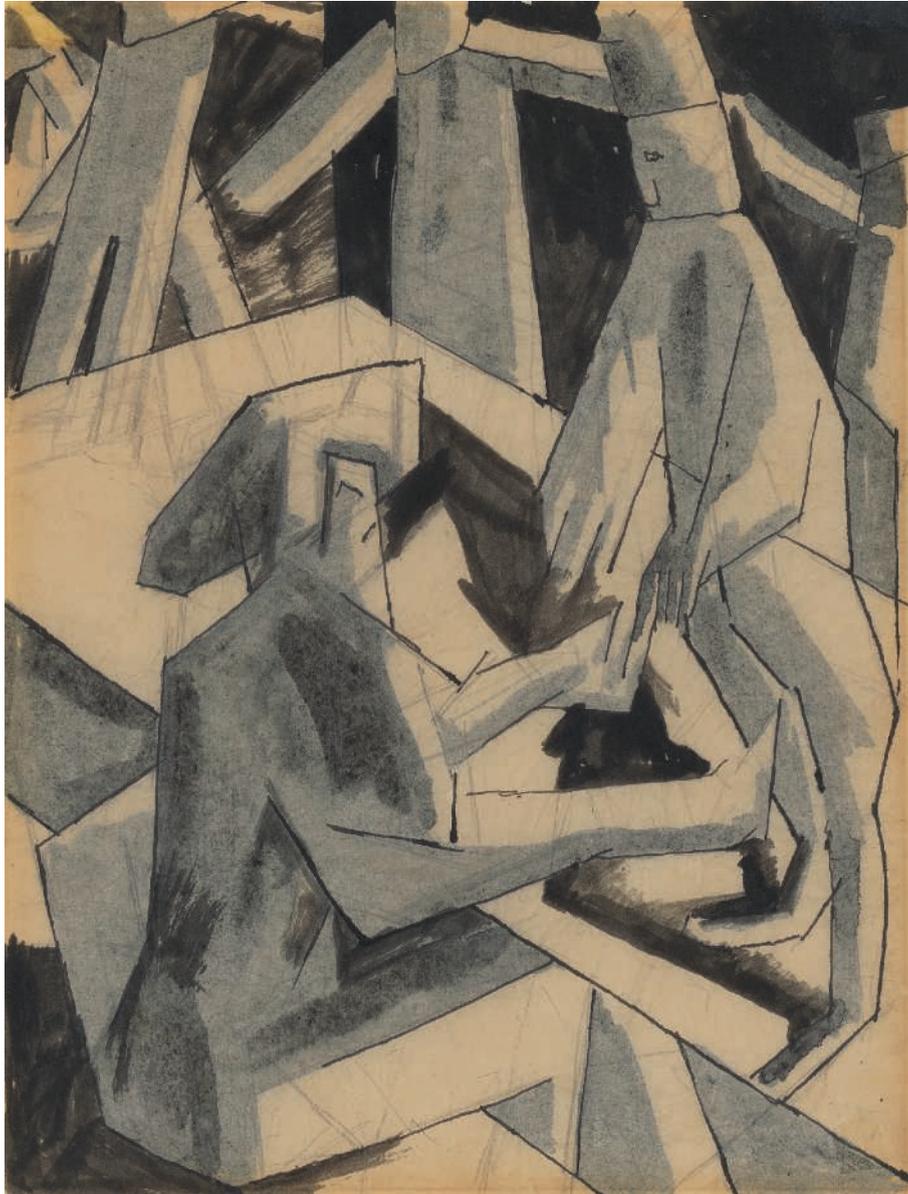
The artist's estate.
Their sale; Christie's, London, 28 February 2007, lot 49.

EXHIBITED:

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 71, illustrated.



λ43

DAVID BOMBERG (1890-1957)

The Players

pencil, ink and wash on paper
10½ x 8 in. (26.6 x 20.3 cm.)
Executed in 1919.

£4,000-6,000

US\$5,200-7,700
€4,700-6,900

PROVENANCE:

Lilian Bomberg.
with J.P.L. Fine Arts, London, December 1974.
Anonymous sale; Christie's, London, 21 March 1996, lot 16, where purchased
by Dr Jeffrey Sherwin.

EXHIBITED:

London, Marlborough Fine Art, *David Bomberg*, March 1967, no. 73.
London, Arts Council of Great Britain, Tate Gallery, *David Bomberg: 1890-1957*,
March – April 1967, no. 27; this exhibition travelled to Hull, Ferens Art Gallery,
April – May 1967; Manchester, City Art Gallery, May – June 1967; Bristol, City
Art Gallery, June – July 1967; and Nottingham, Castle Museum and Art Gallery,
July – August 1967.
London, Estorick Collection of Modern Italian Art, *Blasting the Future:
Vorticism and the Avant-Garde in Britain 1910-20*, February - April 2004, no.
46; this exhibition travelled to Manchester, Whitworth Art Gallery, May – July
2004.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July -
November 2009, exhibition not numbered.

LITERATURE:

R. Cork, *David Bomberg*, London, 1987, pp. 127-129, no. 161, illustrated.
Exhibition catalogue, *Blasting The Future: Vorticism in Britain 1910-1920*,
London, Estorick Collection of Modern Italian Art, 2004, n.p., no. 46,
illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in
Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 15, 125, illustrated.

λ44

PATRICK HERON (1920-1999)

Nude in Wicker Chair

signed and dated 'P. Heron/51' (lower left); signed, inscribed and dated 'NUDE IN/WICKER CHAIR/1951/PATRICK/HERON/53 ADDISON AVE/HOLLAND PARK W11.' (on the reverse)

pencil and oil on canvas

40½ x 24 in. (102 x 61 cm.)

Painted in 1951.

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

Katherine Heron, the artist's daughter, from whom acquired by Dr Jeffrey Sherwin.

EXHIBITED:

London, Redfern Gallery, *Patrick Heron*, 1951, catalogue not traced.

Wakefield, City Art Gallery, *Retrospective Exhibition of Paintings and Drawings by Patrick Heron*, April – May 1952, no. 71: this exhibition travelled to Leeds, The University, May 1952; Halifax, Bankfield Museum, May - June 1952; Scarborough, The Art Gallery, July - August 1952; and Hull, The Ferens Art Gallery, August - September 1952.

Sweden, Arts Council, *Ten Contemporary British Painters*, 1953-54, no. 20; and travelling, catalogue not traced.

London, Redfern Gallery, *Abstract, Cubist, Formalist, Sur-realist*, April – May 1954, no. 470.

Norwich, Castle Museum, *Contemporary British Art*, 1954-55, catalogue not traced.

Middlesbrough, Institute of Modern Art, *British Surrealism & Other Realities: The Sherwin Collection*, May – August 2008, exhibition not numbered.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

The Wakefield Times, 10 April 1952, illustrated.

Exhibition catalogue, *British Surrealism and Other Realities: The Sherwin Collection*, Middlesbrough, Institute of Modern Art, 2008, p. 75, illustrated.

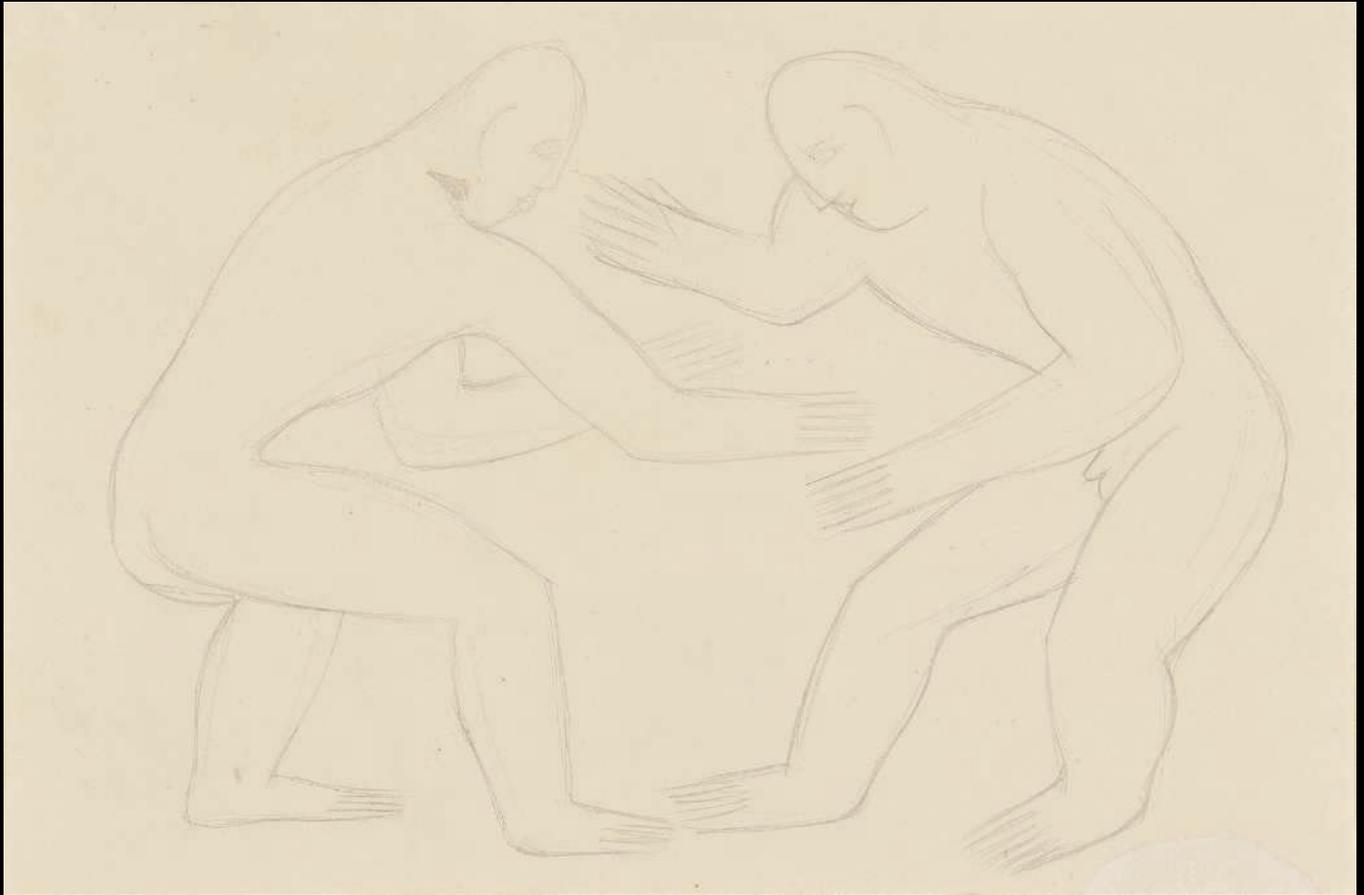
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 160, illustrated.

Art Daily, Mystery identity of the person in Patrick Heron's painting 'Nude in Wicker' is revealed by his daughter, 27 September 2012, illustrated.

In 1949 Patrick Heron painted the art critic Herbert Read (National Portrait Gallery, London), at the recommendation of T.S. Elliot who had previously sat for him. The portrait was a resounding success and when exhibited at the Redfern Gallery in 1950, David Sylvester commented in his review 'Heron was becoming less dependent upon the Master...If [some of the paintings] are still dominated by Braque's idiom, they have a peculiarly astringent intensity that is quite foreign to Braque ... Now it seems that we may know him in the future as an artist with a personality of his own.' (M. Gooding, *Patrick Heron*, London, 2008, pp. 66-76).

Nude in Wicker Chair, painted in 1951, shows this newly found confidence, simultaneously exploring the world of light and object, and the workings of his own eye and intellect. In order to free himself of the constraints of unfamiliar compositions to pursue these formal explorations Heron would paint the familiar sitters of his wife and children. Indeed the present work depicts his wife Delia. Although not titled, Susanna Heron "Knew straight away that it was my mother. I could tell from her collar bone and her hip" and Heron himself commented "In my own work I have an irrepressible desire to comment upon that visual reality which my eyes actually encounter every day. 'Reality' may be, as Gabo says, a matter of electrons, or whatever. Nevertheless, our human eyes have not changed in their natural capacity: we still do not see the electrons: we still see a rush-bottomed chair; a coffee-pot, a girl cut in half by a shaft of sunlight." (P. Heron, *Art is Autonomous, Painter as Critic*, p. 98).





45

HENRI GAUDIER-BRZESKA (1891-1915)

Study for the Wrestlers

pencil on paper
9½ x 14¼ in. (23.5 x 36.2 cm.)
Executed circa 1913.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

H.S. Ede.
with Colnaghi, London.
with Browse and Darby, London, on behalf of Gillian Jason Gallery, where
purchased by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July -
November 2009, exhibition not numbered.
Leeds, Harewood House, *The Modern Show: British Art from Private
Collections 1908-1958*, 2006, exhibition not numbered.

LITERATURE:

Lord Harewood (intro.), exhibition catalogue, *The Modern Show: British Art
from Private Collections 1908-1958*, Leeds, Harewood House, 2006, p. 20,
illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in
Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 152, illustrated.

Please see lot 40 for further information on the subject.

λ46

MAURICE LAMBERT, R.A. (1901-1964)

Woman with a Child on her Shoulders

signed with monogram 'MC' (between the woman's feet)
terracotta, mounted on a stone base, unique
23¼ in. (59 cm.) high, including base
Executed circa 1934.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Anonymous sale; Phillips, London, 2 March 1999, lot 103.

EXHIBITED:

London, Lefevre Gallery, *New Sculpture by Maurice Lambert*,
May 1934, no. 8.

London, Belgrave Gallery, *Maurice Lambert 1901-1964*,
November – December 1988, exhibition not numbered, as
'Woman Lifting Child'.

Leeds, City Art Gallery, *British Surrealism in Context: A
Collectors Eye*, July – November 2009, exhibition not numbered,
as 'Woman Lifting Child'.

LITERATURE:

P. Curtis and J. Wood (ed.), exhibition catalogue, *Shine:
Sculpture and surface in the 1920s and 1930s*, Leeds, City Art
Gallery, 2002, pp. 15-16, no. 36, illustrated.

V. Nicolson, *The Sculpture of Maurice Lambert*, Aldershot,
2002, pp. 36, 108, no. 126, as 'Woman Lifting Child', illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British
Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery,
2009, pp. 76, 170, as 'Woman Lifting Child', illustrated.





λ47

JANKEL ADLER (1895-1949)

Woman Reading a Book

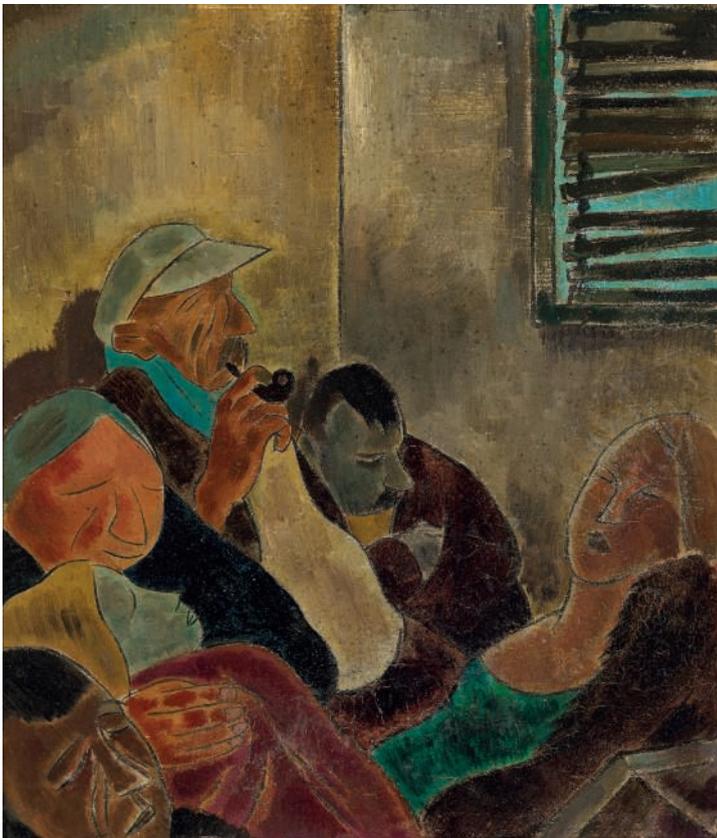
signed 'adler' (lower left)

ink on paper

9 x 7 $\frac{5}{8}$ in. (23 x 19.2 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



λ48

CECIL KEELING (1912-1976)

Refugees

oil on board

14 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in. (37.5 x 32.4 cm.)

£1,000-1,500

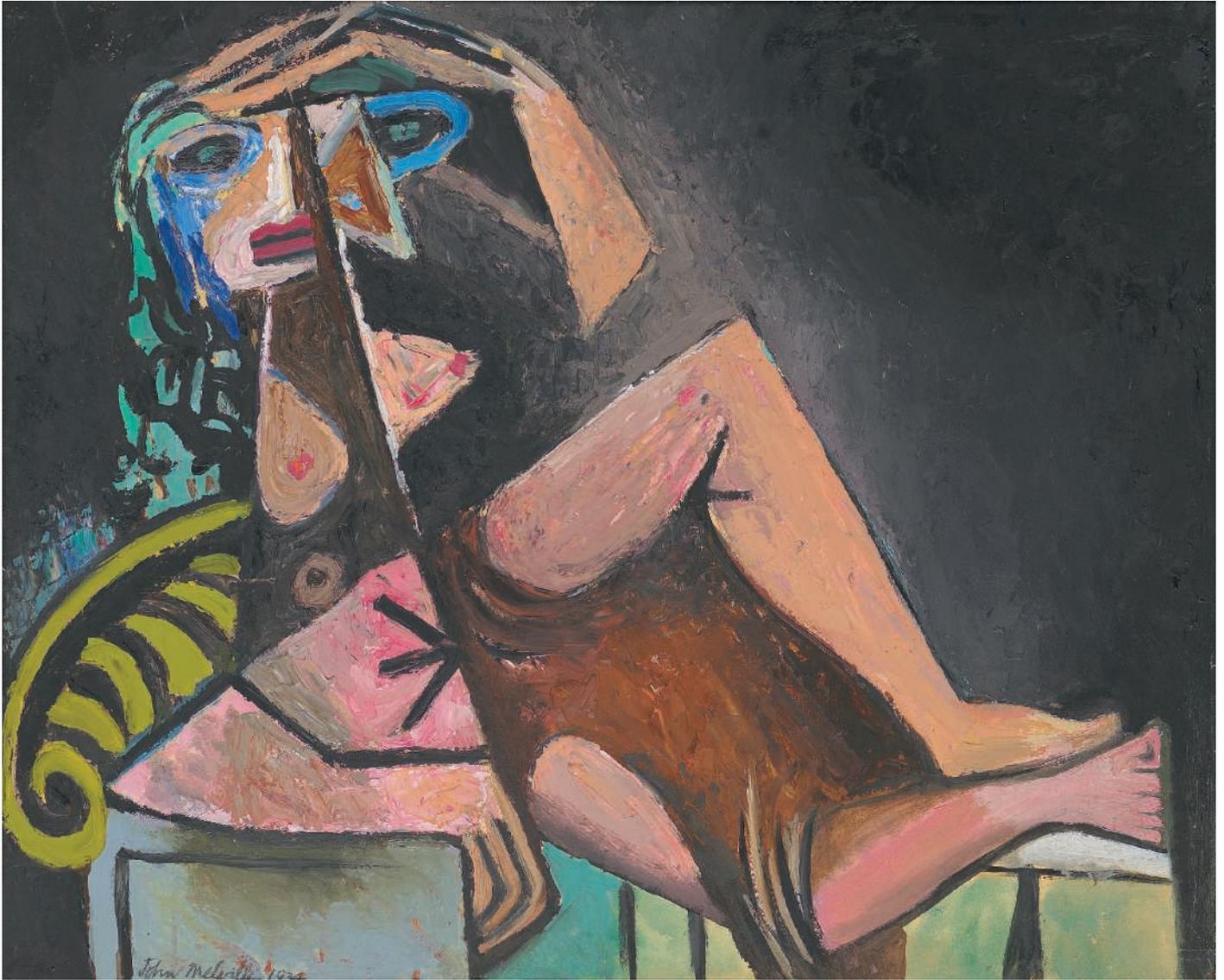
US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Anonymous sale; Gorrings, Lewes, 21 October 2010, lot 1665.

EXHIBITED:

London, New England Arts Club, 1940, catalogue not traced.



λ49

JOHN MELVILLE (1902-1986)

Reclining Woman

signed and dated 'John Melville. 1934' (lower left)

oil on board

19 x 23 in. (48.2 x 58.5 cm.)

Painted in 1934.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 June 1990, lot 279, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 34, 188, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 158, illustrated.



λ50

TOM PHILLIPS, R.A. (B. 1937)

Dante

signed 'Tom Phillips' (lower right)

oil on canvas

19 x 15 in. (48.3 x 38 cm.)

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Anonymous sale; Bonhams, London, 28 June 2000, lot 101.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

H. Paschal (intro.), *Tom Phillips: Works and Texts*, London, 1992, p. 233.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 200, illustrated.

λ51

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

Head of an Actor (for Luis Bunuel)

signed and dated '1986/EPAOLOZZI' (on the back of the neck)

bronze with a black patina

13 in. (33 cm.) high, including base

Conceived in 1984 and cast in 1986.

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin.

EXHIBITED:

London, Royal Academy, *216th Summer Exhibition*, May – August 1984, no. 1488, another cast exhibited. Edinburgh, Scottish Royal Academy, *Eduardo Paolozzi: Recurring Themes*, 1984, no. A1.23, another cast exhibited: this exhibition travelled to Munich, Stadtische Galerie, 1984; Cologne, Museum Ludwig, 1985; and Breda, De Beyard Centrum Voor Beeldende Kunst, 1985.

Swansea, Glynn Vivian Art Gallery, *Contrariwise: Surrealism and Britain 1930-1986*, September – November 1986, no. 114: this exhibition travelled to Bath, Victoria Art Gallery, November 1986 – January 1987; Newcastle, Polytechnic Gallery, January – February 1987; and Llandudno, Mostyn Art Gallery, February – April 1987.

London, National Portrait Gallery, *Paolozzi Portraits*, May – August 1988, no. 3, plaster version exhibited. Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

Chichester, Pallant House, *Eduardo Paolozzi: Collaging Culture*, July – October 2013, no. 115.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April – June 2014, exhibition not numbered.

LITERATURE:

R. Spencer, exhibition catalogue, *Eduardo Paolozzi: Recurring Themes*, Edinburgh, Scottish Royal Academy, 1984, pp. 28-29, no. A1.23, pl. V, another cast illustrated.

L. Gowing (ed.), exhibition catalogue, *The Royal Academy Illustrated*, London, Royal Academy, 1984, p. 7, illustrated.

I. Walker, exhibition catalogue, *Contrariwise: Surrealism and Britain 1930-1986*, Swansea, Glynn Vivian Art Gallery, 1986, p. 49, no. 114, illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 198, illustrated.

G. Perry (intro.), exhibition catalogue, *Eduardo Paolozzi: Collaging Culture*, Chichester, Pallant House, 2013, pp. 66, 116, no. 115, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 137, illustrated.





λ52

PATRICK HUGHES (B. 1939)

Rainbow Present

signed 'Patrick Hughes' (lower right)
mixed media collage
17 x 23 in. (43.2 x 58.4 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 164, illustrated.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 100, illustrated.

λ53

PATRICK HUGHES (B. 1939)

Weather Cock

signed, inscribed, dated and numbered '2/100 Weather Cock Patrick Hughes 79' (lower edge)
screenprint on paper
22½ x 15¾ in. (57.2 x 40 cm.)
Conceived in 1979 and printed in an edition of 100.

£800-1,200

US\$1,100-1,500
€930-1,400

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 164, illustrated.



λ54

DAVID MACH (B. 1956)

Head with Crossbow Bolts

matches, unique
17½ in. (44.5 cm.) high

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

Commissioned by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collector's Eye*, July – November 2009, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April – June 2014, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collector's Eye*, Leeds, City Art Gallery, 2009, pp. 106, 172, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 78, illustrated.





λ55

LAURENCE BURT (1925-2015)

Out of Reach 35000BC/AD1980

wood, iron, silver-solder, brass and acrylic paint, unique
16¼ in. (41.2 in.) high
Executed in 1980.

£500-800

US\$650-1,000
€580-920

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin in 2009.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 132, illustrated.

λ56

LAURENCE BURT (1925-2015)

Shall we - Shall we not

signed with initials 'LB' (on the purple base)
wood, iron, plastic putty, found object and acrylic, unique
24 in. (61 cm.) high, including wooden base
Executed in 1986.

£500-800

US\$650-1,000
€580-920

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin in 2009.

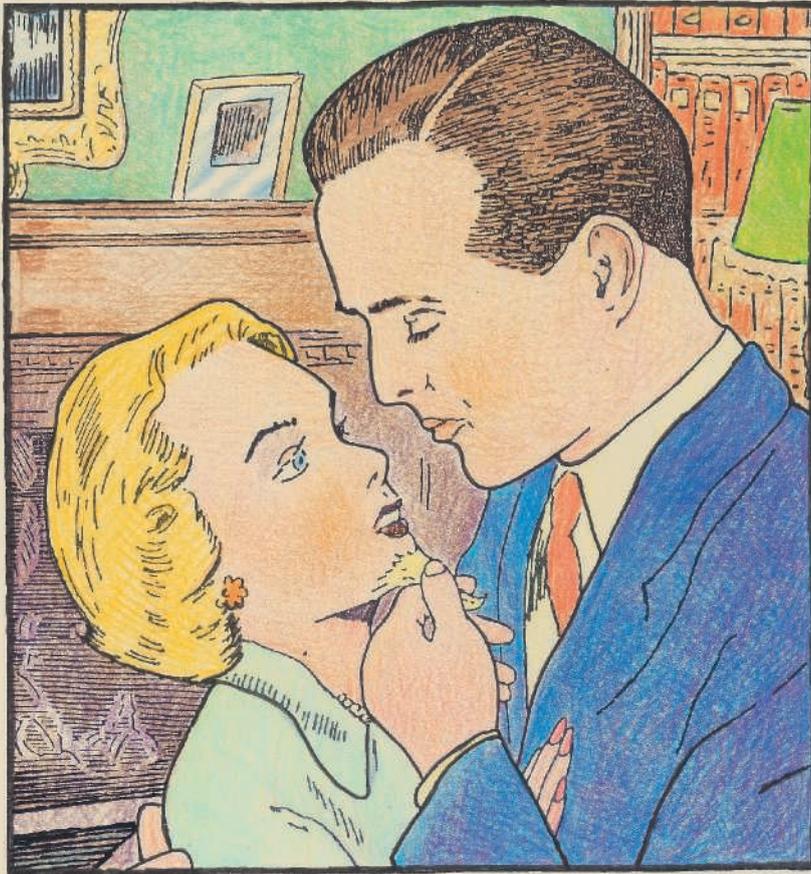
EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 132.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 128, illustrated.





HE TOOK HER IN HIS ARMS AND
GENTLY SQUEEZED HER GOATEE

Glen Baxter '79

λ57

GLEN BAXTER (B. 1944)

He took Her in His Arms and Gently Squeezed her Goatee

signed and dated 'Glen Baxter '79' (lower right)

ink and coloured pencil on paper

15¼ x 11½ in. (40 x 29.3 cm.)

Executed in 1979.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 120.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 62, illustrated.



λ58

NIGEL HENDERSON (1917-1985)

The Best Days of your Life

signed and dated 'Nigel Henderson 1975' (lower left)

mixed media collage on paper

9 x 11¼ in. (22.9 x 29.9 cm.)

Executed in 1975.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

with Anthony d'Offay, London.

with Joseph Wolpe Gallery, Cape Town.

with Austin Desmond, London, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

London, Anthony d'Offay, *Nigel Henderson: Paintings, Collages & Photographs*, September – October 1977, no. 47.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 157, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 81, illustrated.



λ59

ROY LICHTENSTEIN (1923-1997)

Fish and Sky

signed and numbered 'A/P Roy Lichtenstein.' (lower right)
 screenprint on gelatin photographic print mounted on three-dimensional
 lenticular offset lithograph
 11 x 14 in. (28 x 35.5 cm.)
 Conceived in 1967 and printed in an edition of 200 plus 25 artist proofs.

£3,000-5,000

US\$3,900-6,500
 €3,500-5,800

PROVENANCE:

A gift to Roland Penrose.
 with Mayor Gallery, London

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

Corlett 50.
 S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 171, illustrated.
 J. Rondeau and S. Wagstaff, exhibition catalogue, *Roy Lichtenstein: A Retrospective*, Chicago, Art Institute, 2012, p. 54, another impression illustrated.
 J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 81, illustrated.

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

signed 'E./PAOLOZZI' (lower centre); dated '1949' (lower right)

collage on paper

15½ x 11 in. (39.5 x 28 cm.)

Executed in 1949.

£7,000-10,000

US\$9,100-13,000

€8,100-12,000

EXHIBITED:

Leeds, City Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

Chichester, Pallant House, *Eduardo Paolozzi: Collaging Culture*, July - October 2013, no. 39.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April – June 2014, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, 2009, Leeds, City Art Gallery, p. 198, illustrated.

S. Martin, exhibition catalogue, *Eduardo Paolozzi: Collaging Culture*, Chichester, Pallant House, 2013, p. 44, no. 39, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 13, illustrated.

‘History is more or less Bunk..We want to live in the present, and the only history that is worth a tinker’s damn is the history that we make today.’

- Henry Ford

"I met some Americans in Paris who were quite influential and they gave me piles of magazines which I used for a collage in a timid way, because when I did these early collages, nobody quite thought they were art at the time." (E. Paolozzi, quoted in exhibition catalogue, *When Britain went Pop: The Early Years*, London, Christie's Mayfair, 2013, p.38).

Out of these 'piles of magazines' came the glossy adverts, comic book and science fiction characters that were to form the torn sheets and collages that Paolozzi used in his seminal lecture, *BUNK!*

Performed to fellow members of the Independent Group at the ICA in April 1952, the lecture's central themes and imagery were undoubtedly an important precursor to British Pop Art, if not in fact seminal Pop Art works themselves.



1949



λ61

PATRICK HUGHES (B. 1939)

Fear Itself

signed 'Patrick Hughes' (lower right); inscribed
'Fear Itself' (lower left)
ink and gouache on paper
12½ x 14¾ in. (31.8 x 37.5 cm.)

£800-1,200

US\$1,100-1,500
€930-1,400

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.
Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 164, illustrated.

λ62

LAURENCE BURT (1925-2015)

R.I.P. the Bourgeois

wood, iron, aluminum and acrylic, unique
12½ in. (31.8 cm.) high
Executed in 1999.

£500-800

US\$650-1,000
€580-920

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin in 2009.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 132, illustrated.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 128, illustrated.



λ63

SCOTTIE WILSON (1888-1972)

Untitled (i), (ii), (iii)

signed 'Scottie' (lower right) (i); signed 'Scottie' (lower right) (ii); signed 'Scottie' (upper left) (iii)

pen, ink and crayon on paper (i), (ii), (iii)

10½ x 14¾ in. (26.6 x 37.5 cm.) (i);

11 x 7½ in. (28 x 19 cm.) (ii);

14½ x 9¼ in. (36.8 x 23.5 cm.) (iii)

Executed circa 1945 (ii).

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

PROVENANCE:

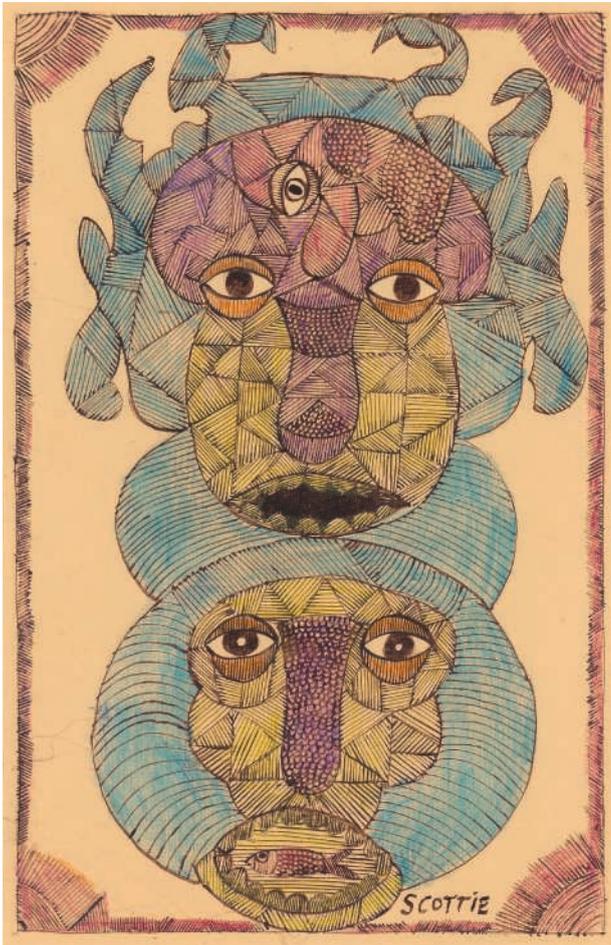
(i) Anonymous sale; Dreweatts and Bloomsbury, London, 16 July 2015, lot 96.

EXHIBITED:

(ii) Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

(ii) S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 220, illustrated.





λ64

PETER LASZLO PERI (1899-1967)

Woman with Hands on Hips (Pregnant)

signed 'Peri' (on the base)

coloured concrete, unique

14½ in. (36.8 cm.) high, including base

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

λ65

PETER LASZLO PERI (1899-1967)

Reading at the Wall

signed 'Peri' (on the base)

coloured concrete, unique

12¼ in. (31.1 cm.) wide

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 11 March 2004, lot 184, where purchased by Dr Jeffrey Sherwin.



λ66

STANLEY WILLIAM HAYTER (1901-1988)

The Runner

signed and dated 'Hayter/39' (lower left)

etching on plaster

plate: 10½ x 8¼ in. (26.6 x 21 cm.)

Printed in 1939.

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

PROVENANCE:

Anonymous sale; Swann Galleries, New York, 6 March 2006, lot 136.
with Mayor Gallery, London.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 156.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 9, illustrated.



λ67

PETER LASZLO PERI (1899-1967)

Man Turning Round to Read

signed 'Peri' (on the base)

coloured concrete and steel

9 in. (22.8 cm.) high

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



λ68

BERNARD MENINSKY (1891-1950)

Seated Woman, Head on Hand

oil on card

8¾ x 6 in. (22.2 x 15.2 cm.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

Nora Meninsky.

with Belgrave Gallery, London.

λ69

PETER LASZLO PERI (1899-1967)

Appointment with a Dressmaker

signed 'Peri' (on the base)

coloured concrete, unique

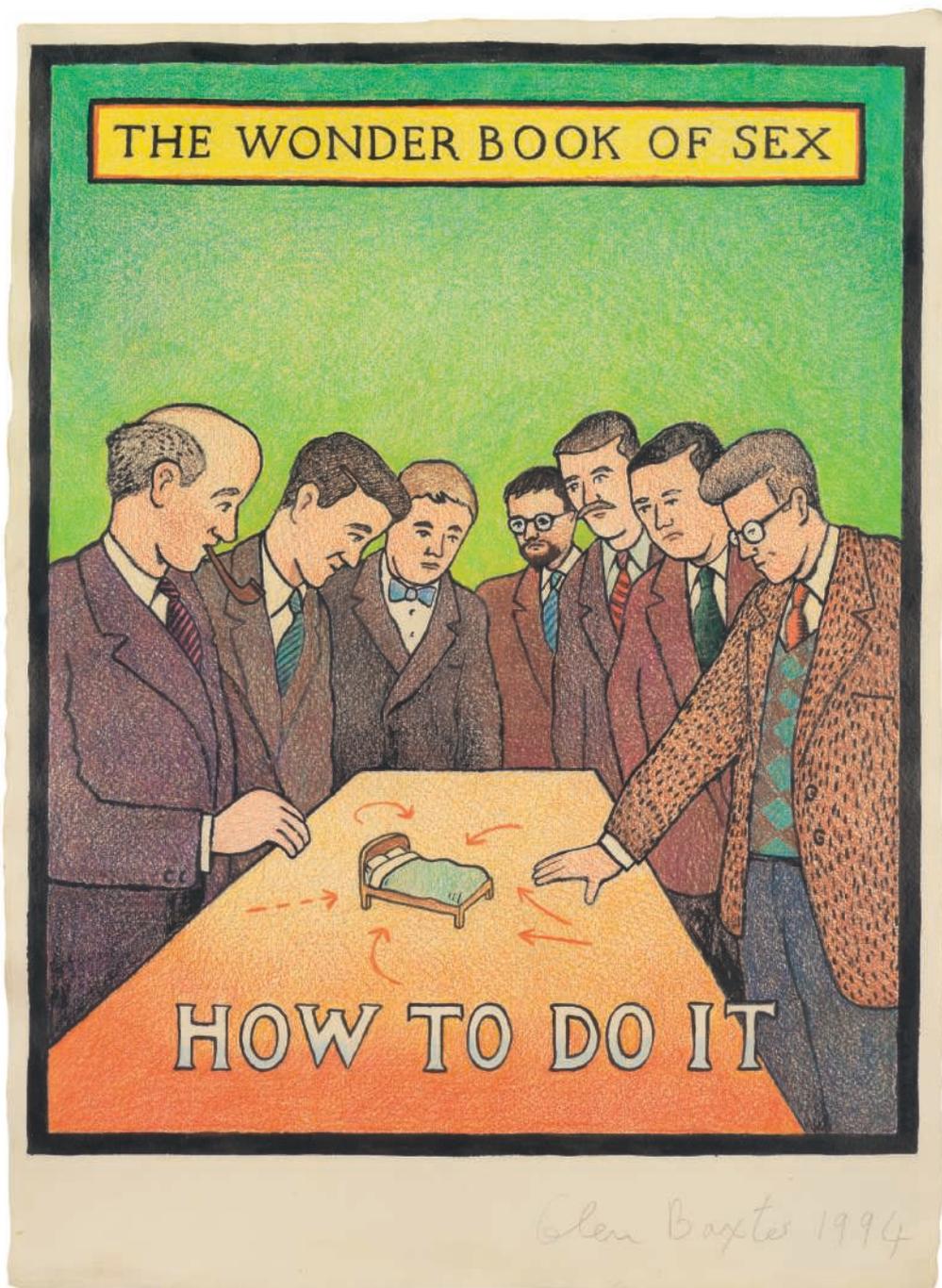
13¾ in. (35 cm.) high, including base

£1,000-1,500

US\$1,300-1,900

€1,200-1,700





λ70

GLEN BAXTER (B. 1944)

The Wonder Book of Sex, How to Do It

signed and dated 'Glen Baxter 1994'

crayon and ink on paper

30½ x 22¼ in. (77.5 x 56.5 cm.)

Executed in 1994.

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April – June 2014, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 120, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 91, illustrated.



71

PHILIP WILLIAM MAY (1854-1903)

Ghetto Ways

signed and dated 'PHIL MAY/95' (lower right); inscribed 'GHETTO WAYS' (lower right)

pen and ink on paper
13½ x 9 in. (34 x 23 cm.)
Executed in 1895.

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

PROVENANCE:

with Chris Beetles, London.

EXHIBITED:

London, Chris Beetles Gallery, *The British Art of Illustration: 1786-2003*, 2003, no. 65.



72

PHILIP WILLIAM MAY (1854-1903)

Please Sir

signed and dated 'Phil May/99' (lower left)

pen and ink on paper
8¼ x 5½ in. (21 x 15 cm.)
Executed in 1899.

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



λ73

LEON KOSSOFF (1926-2019)

The Lamentation Over the Dead Christ

pencil on paper
18 x 22½ in. (45.7 x 57.2 cm.)

£5,000-8,000

US\$6,500-10,000
€5,800-9,200

PROVENANCE:

Anonymous sale; Bonhams, London, 14 May 1998, lot 136, as 'The Deposition of Christ', where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 168, illustrated.

■λ74

HUBERT DALWOOD (1924-1976)

Shield Screen

aluminium, unique
94½ in. (240 cm.) wide
Conceived and cast circa 1959-60.

£5,000-7,000

US\$6,500-9,000
€5,800-8,100

PROVENANCE:

Ionian Bank, London.
Their sale; Christie's, London, 8 March 1991, lot 248, where purchased by
Dr Jeffrey Sherwin.

EXHIBITED:

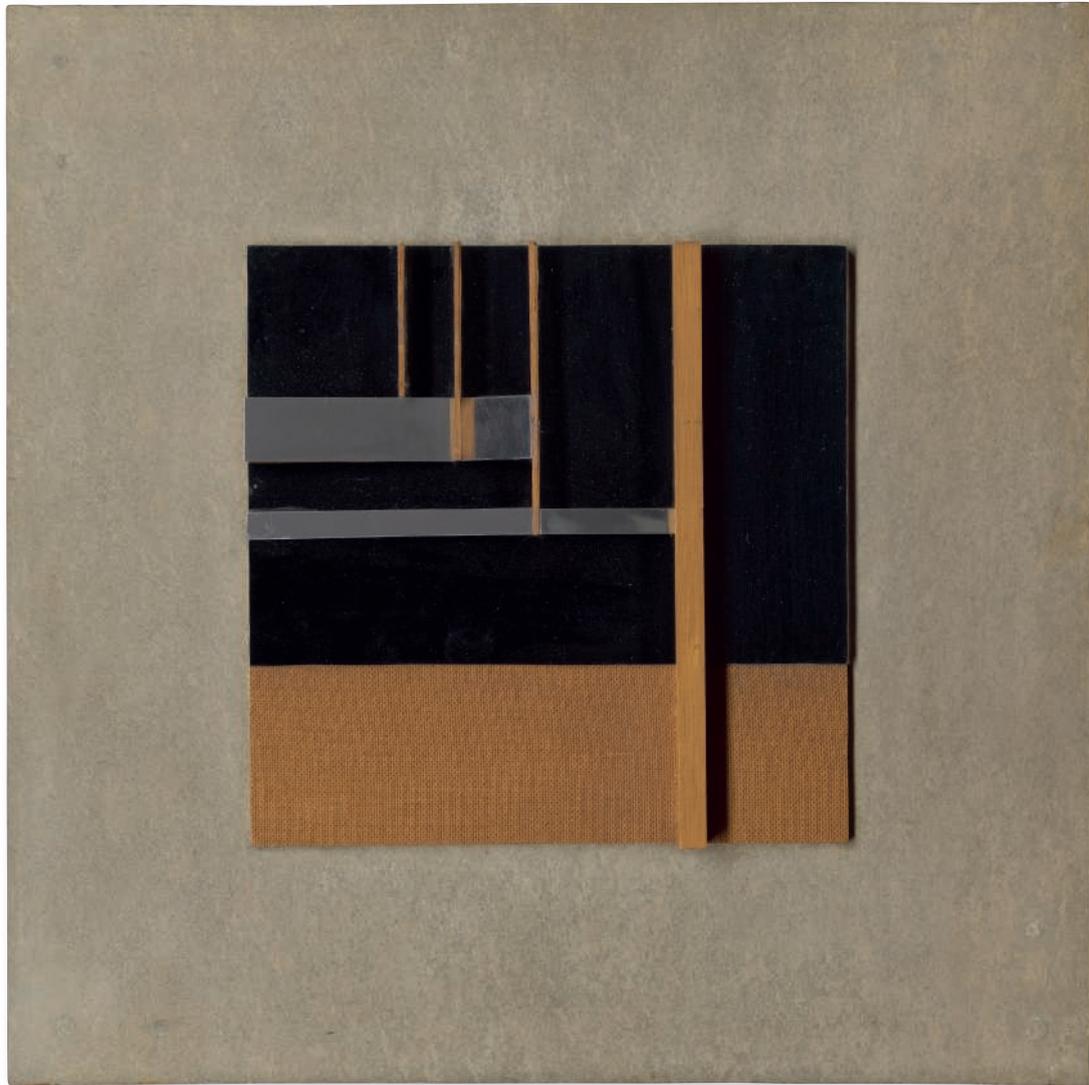
London, Arts Council of Great Britain, Hayward Gallery, *Hubert Dalwood Sculptures and Reliefs*, January - March 1979, no. 24; this exhibition travelled to Edinburgh, Fruit Market Gallery, April - May 1979; Leeds, University Art Gallery, May - June 1979; Rochdale, Art Gallery, June - July 1979; and Gwent, Newport Museum and Art Gallery, August - September 1979.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

Connoisseur Magazine, Vol. 155, London, April 1964, p. 213, illustrated.
C. Stephens, *The Sculpture of Hubert Dalwood*, Much Hadham, 1999, pp. 77, 121, no. 123, illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 73, 140, illustrated.

The present lot was commissioned by the architect Tom Hancock for the dining room at the Ionian Bank Ltd, 64-66 Coleman Street in the City of London in 1959. The decoration of the swivelling shields was believed to have been inspired by the bank's Greek associations.





λ75

MARY MARTIN (1907-1969)

Expanding Form

signed, inscribed and dated 'MARY MARTIN/"EXPANDING FORM"/1955' (on the reverse)

stainless steel, panel, board and asbestos, unique
21½ x 21½ x 1¼ in. (54.5 x 54.5 x 4.5 cm.)
Constructed in 1955.

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Adrien Flowers.
Anonymous sale; Christie's, London, 30 May 1997, lot 155.

EXHIBITED:

Oxford, Arts Council of Great Britain, Museum of Modern Art, *Mary Martin - Kenneth Martin*, May 1970, no. 5; this exhibition travelled to Eastbourne, Towner Art Gallery, June - July 1970; Exeter, Royal Albert Memorial Museum, July - August 1970; Leeds, City Art Gallery, August - September 1970; Wolverhampton, Municipal Art Gallery and Museum, September - October;

Manchester, Polytechnic, October 1970; Sheffield, Mappin Art Gallery, November 1970, Kingston-upon-Hull, Ferens Art Gallery, December 1970 - January 1971; Norwich, Castle Museum, January 1971; Edinburgh, Scottish Arts Council Gallery, February 1971; Cardiff, Welsh Arts Council Gallery, March 1971; and Bristol, City Art Gallery, April 1971.

London, Tate Gallery, *Mary Martin*, October - November 1984, no. 10. Huddersfield, Art Gallery, *Mary Martin 1907-1969: The End is Always to Achieve Simplicity*, October - December 2004, exhibition not numbered; this exhibition travelled to Cambridge, Kettle's Yard, January - February 2005; Eastbourne, Towner Art Gallery, March - May 2005; Bournemouth, Russell-Cotes Art Gallery and Museum, June - September 2005. Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Mary Martin*, London, Tate Gallery, 1984, pp. 52-53, no. 10, illustrated.
S. Brown (ed.), exhibition catalogue, *Mary Martin 1907-1969: The End is Always to Achieve Simplicity*, Huddersfield, Art Gallery, 2004, pp. 44, 54, illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 181, illustrated.



λ76

RUSKIN SPEAR, R.A. (1911-1990)

The Iron Lady

signed 'Ruskin Spear' (upper right); inscribed 'THE IRON LADY'

(lower edge)

oil on board

15 x 6 in. (38 x 15.2 cm.)

Painted circa 1982.

£800-1,200

US\$1,100-1,500

€930-1,400

PROVENANCE:

Anonymous sale; Phillips, London, 2 November 1999, lot 77.

LITERATURE:

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 46, illustrated.

λ77

TREVOR STUBLEY (1932-2010)

Admiration

signed 'Stubley' (lower right)

acrylic on board

19 x 18 in. (48.2 x 45.7 cm.)

£800-1,200

US\$1,100-1,500

€930-1,400





λ78

GLYNN WILLIAMS (B. 1939)

Father and Child

signed with initials and numbered 'GW 5/5' (on the underside)

bronze with a dark brown patina

18 in. (45.7 cm.) high

Conceived in 1986 and cast in an edition of 5.

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

EXHIBITED:

London, Bernard Jacobson Gallery, 1986, another cast exhibited, catalogue not traced.



λ79

VIKTOR SEMENOVICH VILNER (1925-2017)

Overcoat and Iron

signed in cyrillic 'V Vil'ner' (lower right); inscribed in cyrillic and numbered

'Shinel' i utiug [Overcoat and Iron] 5/10' (lower left)

lithograph on paper

plate: 21½ x 15½ in. (54.5 x 39.3 cm.)

£100-200

US\$130-260

€120-230

The present lot refers to Nikolai Gogol's most famous short story, 'The Overcoat', published in 1842.



λ80

SACHA SOSNO (1937-2013)

Torso Drapeau

signed, numbered and dated 'Sosno./5/8./93.' (on the reverse); stamped with foundry mark (on the left leg)

bronze with a dark brown patina

10 in. (25.5 cm.) high

Conceived in 1993 and cast in an edition of 8.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



λ81

ADRIAN PAUL ALLINSON (1890-1959)

Lavender Fields in France

signed 'allinson' (lower left)

oil on panel

16 x 20 in. (40.8 x 51 cm.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



λ82

BERNARD MENINSKY (1891-1950)

Torremolinos

oil on canvas

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

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

PROVENANCE:

Nora Meninsky.

with Contemporary Art Society, London.

with Belgrave Gallery, London.



λ83

PETER LASZLO PERI (1899-1967)

*Selling the Daily Worker (i), Let me Stay with Him (ii),
Western Culture (iii), Fighting for His Family II (iv), VE Day, 1945 (v)*

signed, numbered and dated '3/100 1943 Peri' (along the lower edge) (ii),
signed and dated 'Peri 1943' (lower right) (iv)
etching with aquatint and watercolour on paper (i), etching with aquatint on
paper (ii), (iv), drypoint etching on paper (iii), etching on paper (v)
plate: 16 $\frac{3}{8}$ x 11 in. (42.3 x 27.9 cm.) (i), 5 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (14.9 x 19.7 cm.) (ii),
8 x 10 $\frac{7}{8}$ in. (20.3 x 27.7 cm.) (iii), 11 $\frac{1}{4}$ x 7 $\frac{7}{8}$ in. (29.8 x 20 cm.) (iv),
7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (20 x 14.9 cm.) (v)
Printed circa 1946 (i), Printed in 1943 (ii), (iv).

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

λ84

SACHA SOSNO (1937-2013)

Pyramid

signed, inscribed, numbered and dated 'E.A. 2/4. /Sosno./96.'

(on the reverse)

bronze and marble

9½ in. (24.1 cm.) high

Conceived in 1996.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500





λ85

YAACOV AGAM (B. 1928)

Andromedar

signed 'Agam' (lower right); numbered 'P.P.' (lower left)

colour screenprint on folded PVC

13½ x 13½ in. (34.3 x 34.3 cm.)

Conceived in 1985 and printed in an edition of 99.

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

λ86

JOHN DAVIES (B. 1946)

Head of William Jeffrey with Device

painted fibreglass and mixed media, unique
73½ in. (186.5 cm.), including metal pole
Executed in 1972.

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, London, 26 May 1995,
lot 255, where purchased by Dr Jeffrey Sherwin.

EXHIBITED:

London, Whitechapel Gallery, *John Davies*, June –
July 1972, no. 19.

Bilbao, Museu de Bellas Artes, *John Davies:
Esculturas y Dibujos desde 1968*, October 2004 –
January 2005: this exhibition travelled to Valencia,
Institut d'Art Modern, March – May 2005,
catalogue not traced.

Leeds, City Art Gallery, *British Surrealism in
Context: A Collectors Eye*, July – November 2009,
exhibition not numbered.

Kendal, Abbot Hall Art Gallery, *British Surrealism
Unlocked: Works from the Sherwin Collection*,
April – June 2014, exhibition not numbered.

LITERATURE:

A. Dempsey, exhibition catalogue, *John Davies:
Esculturas y Dibjos desde 1968*, Bilbao, Museu de
Bellas Artes, 2004, p. 112, illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition
catalogue, *British Surrealism in Context: A
Collectors Eye*, Leeds, City Art Gallery, 2009,
p. 141, illustrated.

J. Sherwin, *From France to England, British
Surrealism Opened Up*, Bradford, 2014, p. 131,
illustrated.





λ87

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

Leaf Pool

signed and numbered 'Caro/343/500' (lower left)
folded card in a perspex box
11¼ x 23¾ in. (30 x 60 cm.)

£800-1,200

US\$1,100-1,500
€930-1,400



λ88

BILL WOODROW, R.A. (B. 1948)

Playing with History

aluminum and fabric

10 in. (25.4 cm.) high, excluding wooden base

Conceived in 2002 and produced in an edition of 15.

Sold together with a preliminary sketch for the present work.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

EXHIBITED:

London, Royal Academy, *The 234th Summer Exhibition*, June - August 2002, no. 797, another cast exhibited.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 85, 222, illustrated.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 139, illustrated.

λ89

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

Red, Black and White

signed, inscribed and dated 'Terry Frost RB+W/93/4' (on the reverse)

acrylic and collage on card, mounted on board

12 $\frac{7}{8}$ x 29 $\frac{1}{8}$ in. (33 x 74 cm.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

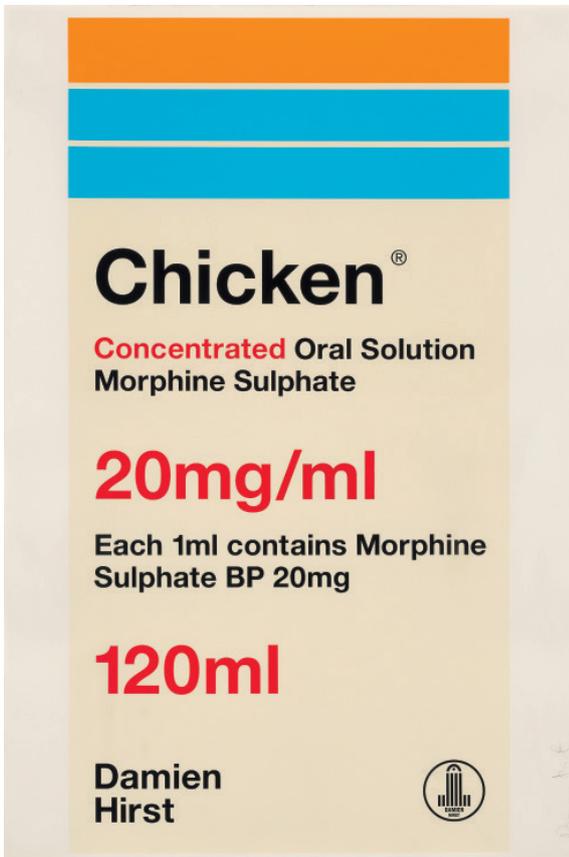
Acquired directly from the artist by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 151, illustrated.



λ90

DAMIEN HIRST (B. 1965)

Chicken - The Last Supper

signed 'Damien Hirst' (lower right)
screenprint on paper
60 x 40 in. (153 x 101.5 cm.)
Printed in 1999.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

with White Cube, London.
Anonymous sale; Phillip's, New York, 14 November 2008, lot 316.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.
New York, The Museum of Modern Art, *Open Ends*, September 2000 - January 2001, no. 546.

LITERATURE:

K. Varnedoe, P. Antonelli and J. Siegel (ed.), exhibition catalogue, *Modern and Contemporary Art at MOMA since 1980*, New York, The Museum of Modern Art, 2000, pp. 492-493, no. 546, illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 162.
Exhibition catalogue, *Damien Hirst*, London, Tate Modern, 2012, p. 223.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 132.



λ91

DAMIEN HIRST (B. 1965)

Dumpling - The Last Supper

signed 'Damien Hirst' (upper right)
screenprint on paper
40 x 60 in. (101.5 x 153 cm.)
Executed in 1999.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

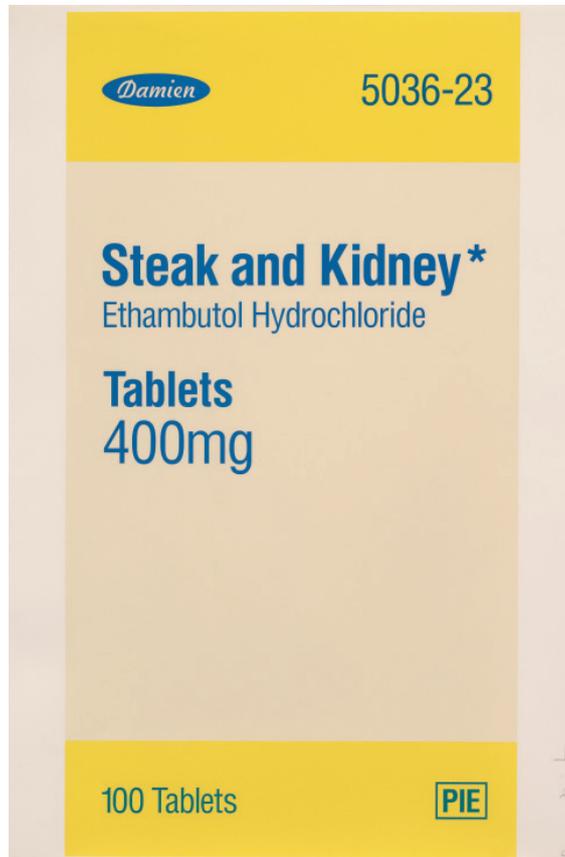
with White Cube, London.
Anonymous sale; Phillip's, New York, 14 November 2008, lot 316.

EXHIBITED:

New York, The Museum of Modern Art, *Open Ends*, September 2000 - January 2001, no. 546.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 162, illustrated.
Exhibition catalogue, *Damien Hirst*, London, Tate Modern, 2012, p. 223.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 132, illustrated.



λ92

DAMIEN HIRST (B.1965)

Steak and Kidney - The Last Supper

signed 'Damien Hirst' (lower right)

screenprint on paper

60 x 40 in. (153 x 101.5 cm.)

Printed in 1999.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

with White Cube, London.

Anonymous sale; Phillips, New York, 14 November 2008, lot 316.

EXHIBITED:

New York, The Museum of Modern Art, *Open Ends*, September 2000 - January 2001, no. 546.

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.

LITERATURE:

K. Varnedoe, P. Antonelli and J. Siegel (ed.), exhibition catalogue, *Modern and Contemporary Art at MOMA since 1980*, New York, The Museum of Modern Art, 2000, pp. 492-493, no. 546, illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 162.

Exhibition catalogue, *Damien Hirst*, London, Tate Modern, 2012, p. 223.

J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 132.

λ93

MICHAEL KIDNER, R.A. (1917-2009)

Red

signed, inscribed and dated 'MICHAEL KIDNER/"RED" 1961/Edition of 10
1970/Michael Kidner' (on a label attached to the base)
coloured perspex with a wooden base
16½ in. (42 cm.) high, including wooden base
Conceived in 1961 and produced in 1970 in an edition of 10.

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin.

EXHIBITED:

Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July – November 2009, exhibition not numbered.

LITERATURE:

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 166, illustrated.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 6, illustrated.



λ94

JESÚS RAFAEL SOTO (1923-2005)

Cube with Ambiguous Space

signed and numbered 'Soto/52/75' (on the underside)

silkscreen on plexiglass cube

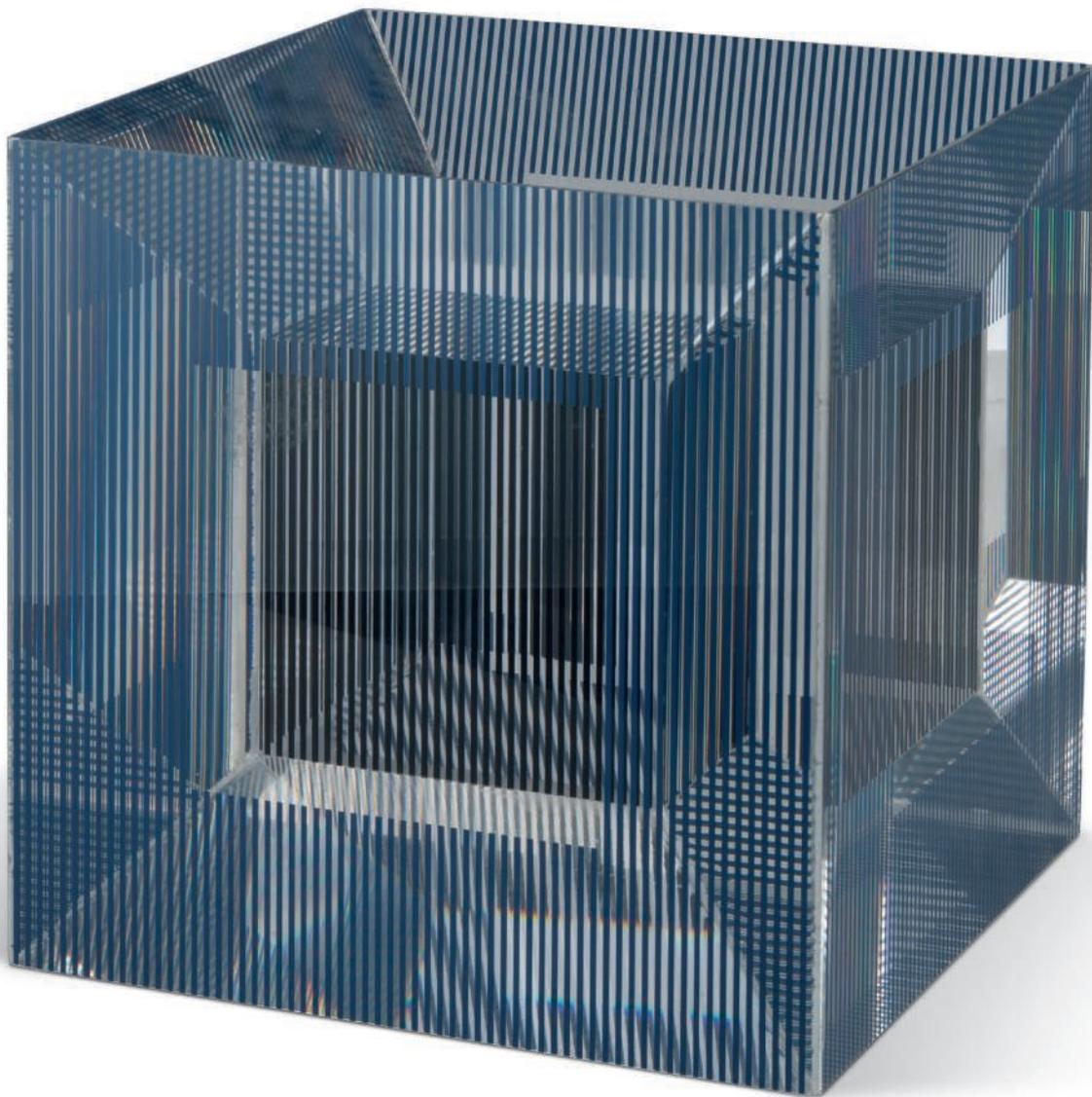
7 $\frac{7}{8}$ x 8 x 8 in. (20 x 20.3 x 20.1 cm.)

Conceived in 1981 and produced in an edition of 75.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900



λ95

JULIO LE PARC (B. 1928)

Formes Virtuelles par Deplacement du Spectateur

signed and numbered 'Le Parc/56/250' (on a label attached to the reverse)

mixed media on iron

9½ x 17¼ x 9½ in. (24 x 44 x 24 cm.)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



λ96

JULIO LE PARC (B. 1928)

Cercle en Contorsion sur Trame Rouges

signed and numbered '36/250/Le Parc' (on a label attached to the reverse)

mixed media on iron

23 $\frac{3}{8}$ x 23 $\frac{3}{8}$ x 6 $\frac{3}{4}$ in. (60 x 60 x 17 cm.)

Conceived in 1969 and produced in an edition of 250.

£3,000-4,000

US\$3,900-5,200

€3,500-4,600





λ97

PETER SEDGLEY (B. 1930)

Chinese Pagoda

signed, inscribed and dated 'Peter Sedgley/
BERLIN./1998/LIGHT KINETIC/WORK (TURNER)/
CHINESE PAGODA' (on the reverse)

mixed media and projected light

32½ in. (82.5 cm.)

Produced in 1998.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

λ98

JULIO LE PARC (B. 1928)

Mouvement Surprise

wooden ball, string and painted metal

35½ in. (90 cm.) high

Conceived in 1968 and produced in an edition of 250.

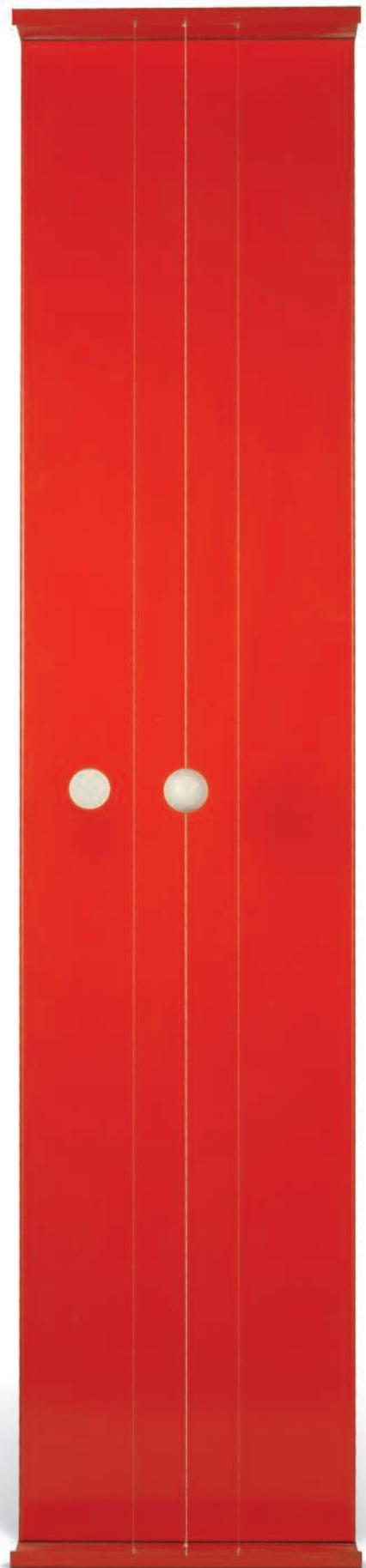
£2,000-3,000

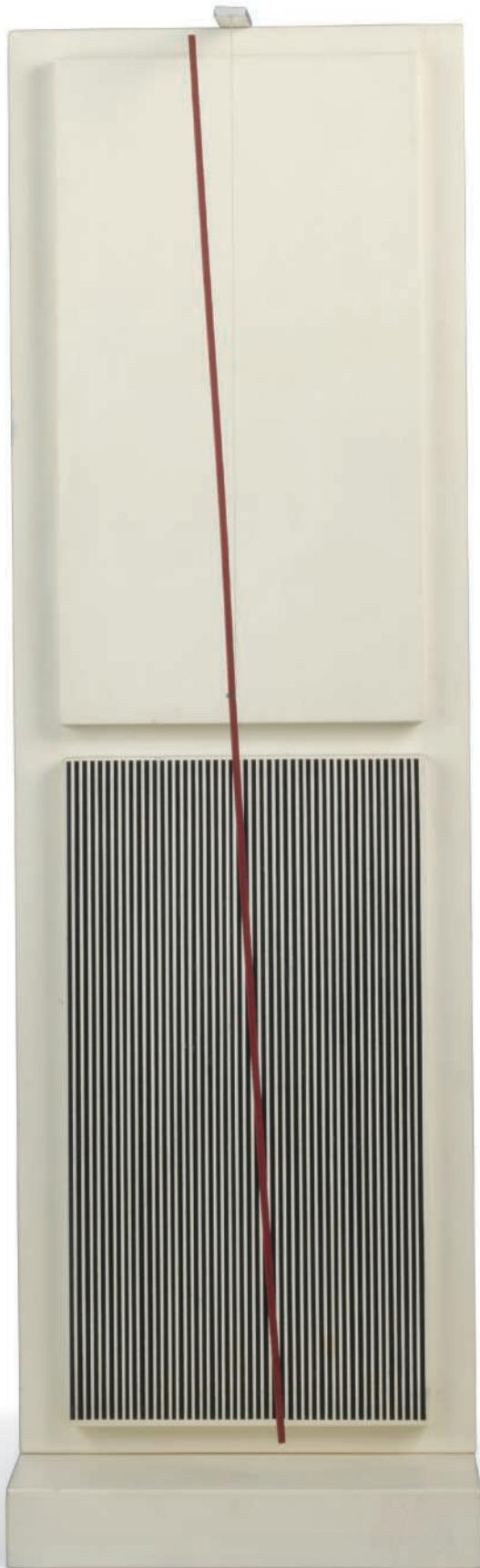
US\$2,600-3,900

€2,400-3,500

PROVENANCE:

with Galerie Denis Rene, Paris.





λ99

JESÚS RAFAEL SOTO (1923-2005)

Untitled (from the Jai-Alai Series)

signed and numbered 'SOTO 18/300' (on the base)

wood, painted metal and nylon thread

19¼ in. (50.2 cm.) high

Conceived in 1969 and produced in an edition of 300.

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

λ100

JEAN-PIERRE YVARAL (1934-2002)

Interference B

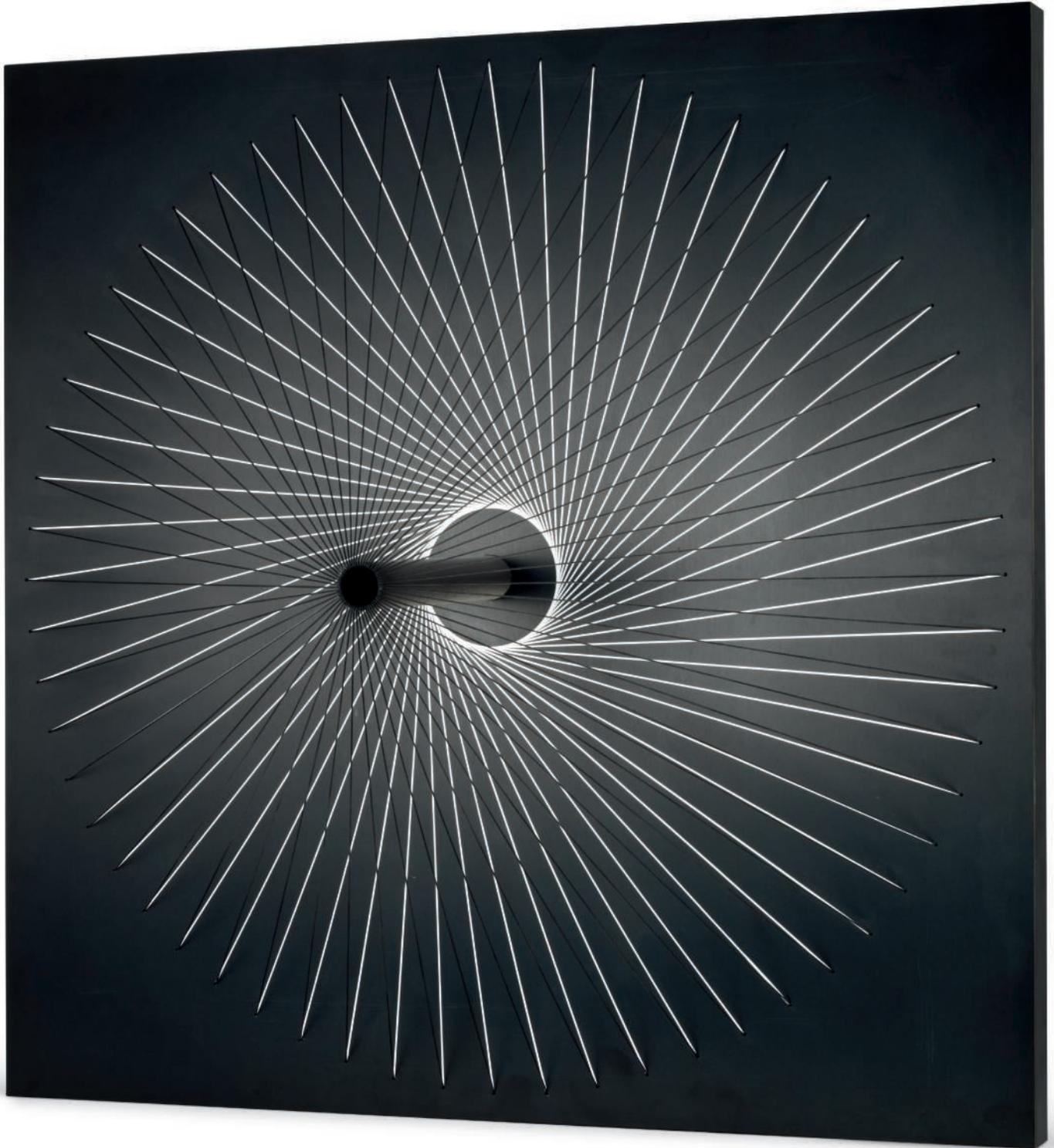
lacquered wood, steel tube, elasticated strings and screenprint
24% x 24% x 10 in. (62 x 62 x 25.5 cm.)

Conceived in 1967 and produced in an edition of 50.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



λ101

JULIO LE PARC (B. 1928)

Trames Alternees

signed and numbered 'Le Parc/67/250' (on a label attached to the reverse)

aluminum, printed paper, wood, emulsion and electrical motor.

11¼ x 11¼ x 11¼ in. (30 x 30 x 30 cm.)

Conceived in 1968 and produced in an edition of 250.

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

EXHIBITED:

Venice, La Biennale di Venezia, *XXXIII Esposizione Internazionale d'Arte*, 1966, catalogue not traced

London, Christie's Mayfair, *Turn Me On: European and Latin American Kinetic Art 1948-1979*, February – April 2014, another cast exhibited.

LITERATURE:

F. Popper, exhibition catalogue, *Turn Me On: European and Latin American Kinetic Art 1948-1979*, London, Christie's Mayfair, 2014, pp. 68-69.



102

WELLS COATES (1895-1958)

Radio - Ekco AD-65

bakerlite, stainless steel and woven cloth
15 $\frac{7}{8}$ x 15 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (40.5 x 39.5 x 21 cm.)

£400-600

US\$520-770

€470-690



END OF SALE

London 2020

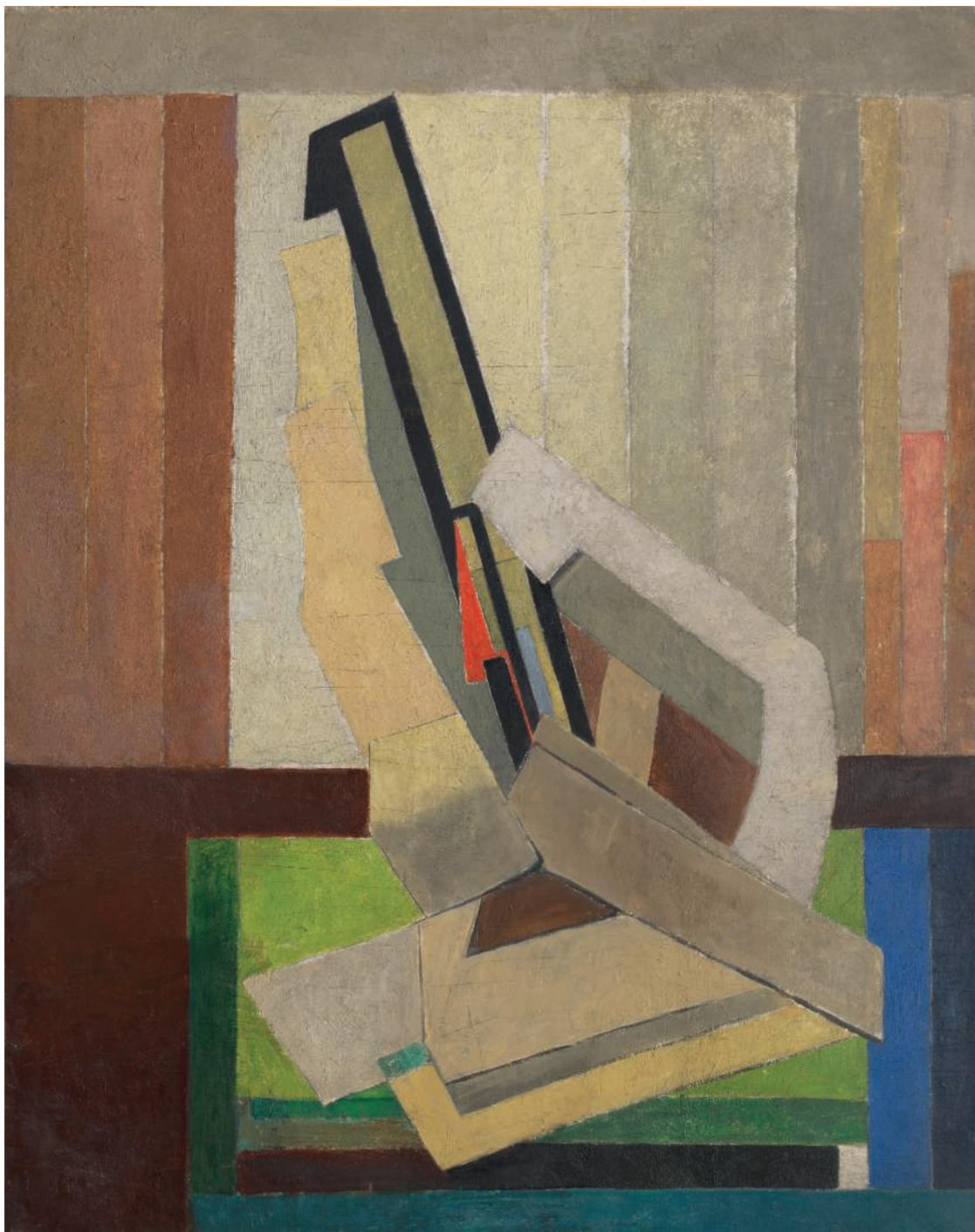
WORKS FROM **THE DR. JEFFREY SHERWIN COLLECTION**

to be included in:

Modern British Art - Evening Sale

21 January 2020





LAWRENCE ATKINSON (1873-1931)

Vorticist Composition

oil on canvas

41 7/8 x 33 1/2 in. (106.5 x 85 cm.)

Painted *circa* 1914.

£100,000 – 150,000



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

The Wiring Party

signed 'William Roberts' (lower left)

red chalk and watercolour, squared for transfer
11 x 15 in. (28 x 38 cm.)

Executed *circa* 1915-1918.

£100,000 - 150,000

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

Walnut Wood Carving

signed with initials 'MCW' (on the lower edge)

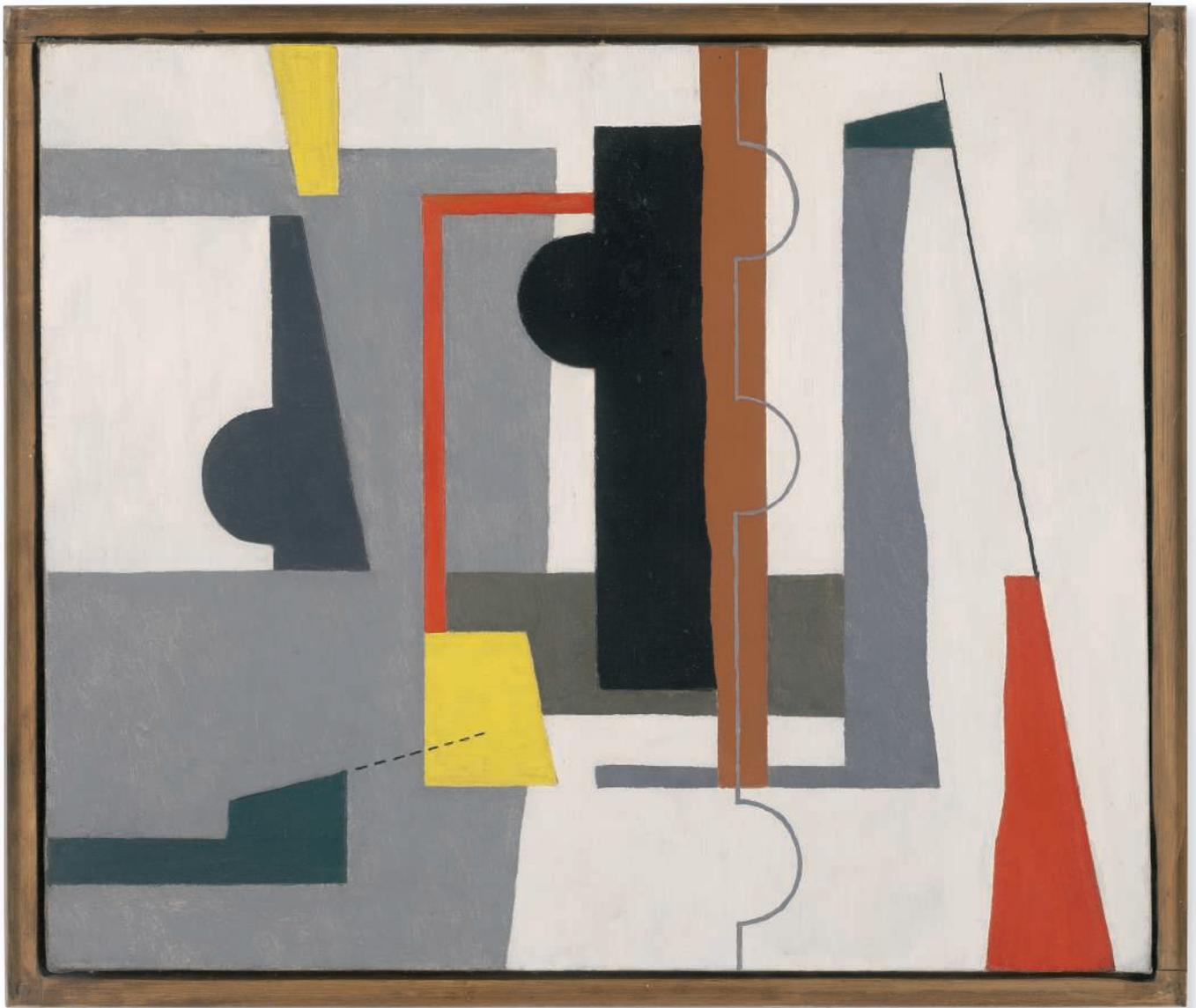
walnut, unique

12¾ in. (32.4 cm.) excluding base

Carved in 1936.

£60,000 – 80,000





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

Forms on White Ground

signed, inscribed and dated 'Forms on a white ground/John Piper/1935' (on the reverse)
oil and cut canvas on canvas
20 x 24 in. (51 x 61 cm.)
Painted in 1935.

£200,000 – 300,000

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** (A 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:

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

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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 when 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**, the 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with 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 amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

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

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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 **V** 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.

(d) 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**.

(e) 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.

(f) Gold

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

(g) 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.

(h) 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:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

you appoint Christie's Shipping Department to arrange your export/shipping.
 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a

revised invoice charging you all applicable taxes/charges.
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.
 7. All re-invoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

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

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

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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.

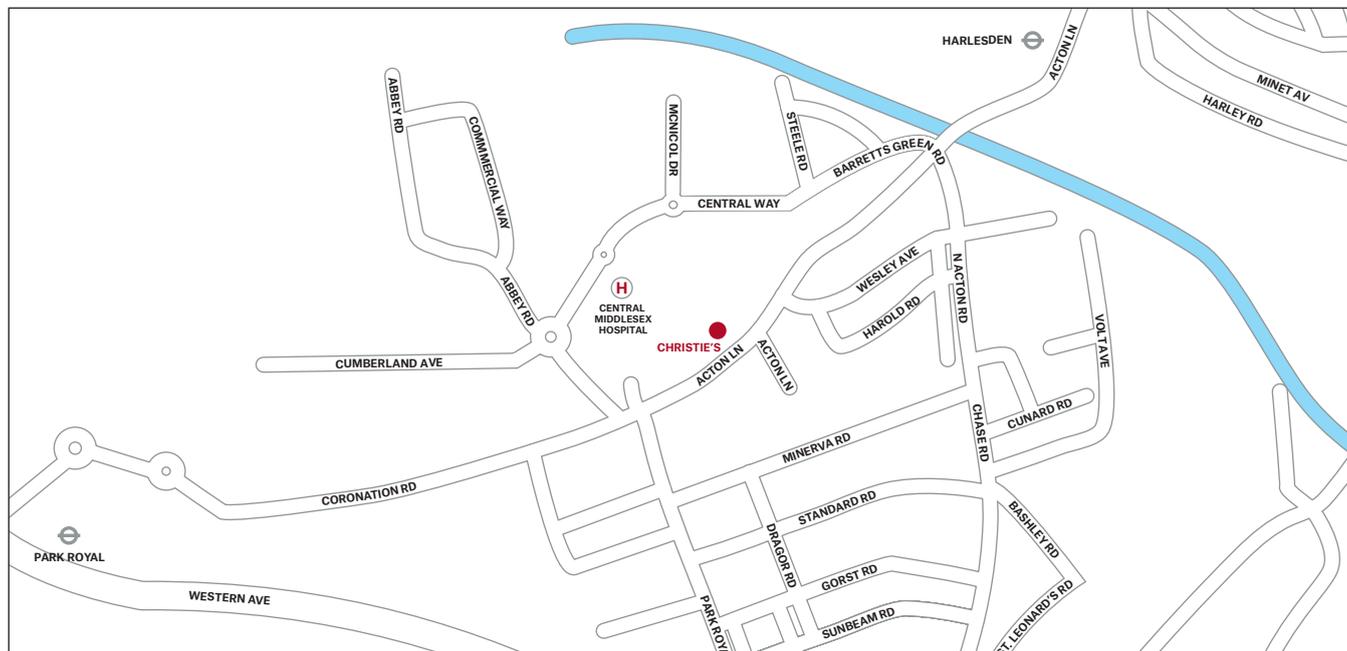
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COLLECTION FROM CHRISTIE'S PARK ROYAL

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



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

Conjunction V

stamped with artist's monogram and numbered '277/7/9' (on the underside)

bronze with a grey and green patina

20½ in. (52 cm.) high

Conceived in 1958, and cast in 2004 by Pangolin Editions.

PRICE UPON REQUEST



EVIE SYDNEY HONE (DUBLIN 1894-1955)
Study for the east window, Eton College Chapel: The Last Supper and the Crucifixion
pencil and bodycolour, heightened with gum arabic on paper, arched top
12 x 8¾ in. (30.5 x 22.3 cm.)
£700-1,000

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ENNISKERRY, WICKLOW, PART II**

Online Auction, 14-21 November 2019

HIGHLIGHTS ON VIEW

16-20 November 2019
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London SW1Y 6QT

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

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IVON HITCHENS (1983-1979)
Woman and Child (John by Jordan)
signed with initials and dated '42'
oil on canvas
12 x 18 in. (30.5 x 45.5 cm.)
Painted in 1942.
£70,000-100,000

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WORKS FROM THE COLLECTION OF
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