

MODERN BRITISH ART
EVENING SALE
21 JANUARY 2020

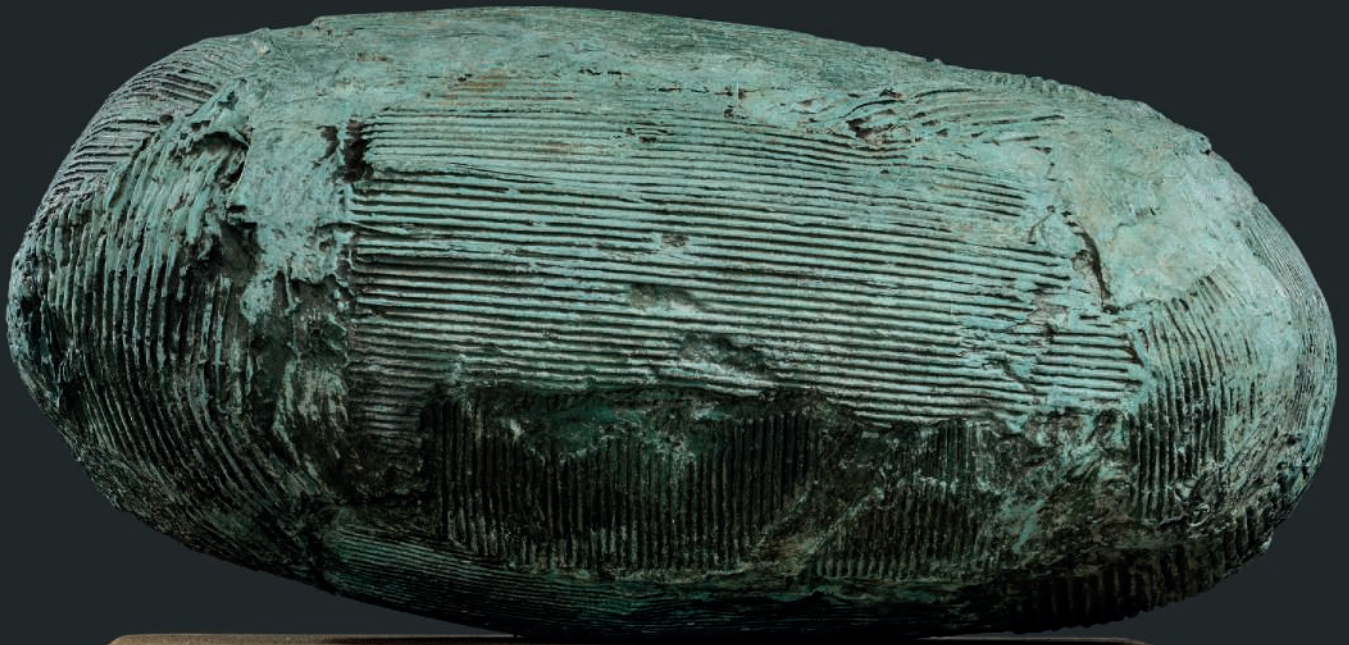


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MODERN BRITISH ART

Evening Sale

TUESDAY 21 JANUARY 2020

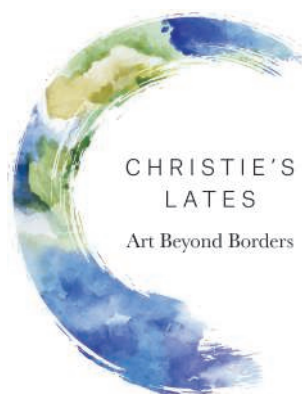
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THE COLLECTION OF
DR LEONARD D. HAMILTON
THE JEREMY LANCASTER COLLECTION
THE COLLECTION OF DR JEFFREY SHERWIN
THE COLLECTION OF RICHARD L. WEISMAN

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PROPERTY FROM THE JEREMY LANCASTER COLLECTION

λ₁

HOWARD HODGKIN (1932-2017)

In the Middle of the Night

signed with initials, signed, inscribed and dated 'Howard
Hodgkin/IN THE MIDDLE/OF THE NIGHT/1996 HH'
(on the reverse)
oil on wood
10⁷/₈ x 13¹/₂ in. (27.5 x 34.5 cm.)
Painted in 1996.

£120,000-180,000

US\$160,000-240,000

€150,000-210,000

PROVENANCE:

with Gallery Lawrence Rubin AG, Zurich.
with Anthony d'Offay Gallery, London,
where purchased by Jeremy Lancaster in
November 1998.

EXHIBITED:

Dusseldorf, Kunstverein für die Rheinlande
und Westfalen, *Howard Hodgkin
Retrospektiv 1975 bis 1998*, August - October
1996, no. 289, catalogue not traced.
Zurich, Galerie Lawrence Rubin, *Howard
Hodgkin: Recent Work*, April - May 1997,
no. 7.

LITERATURE:

Exhibition catalogue, *Howard Hodgkin:
Recent Work*, Zurich, Galerie Lawrence
Rubin, 1997, n.p., no. 7, illustrated.
M. Price, *Howard Hodgkin: The Complete
Paintings*, London, 2006, p. 295,
no. 294, illustrated.



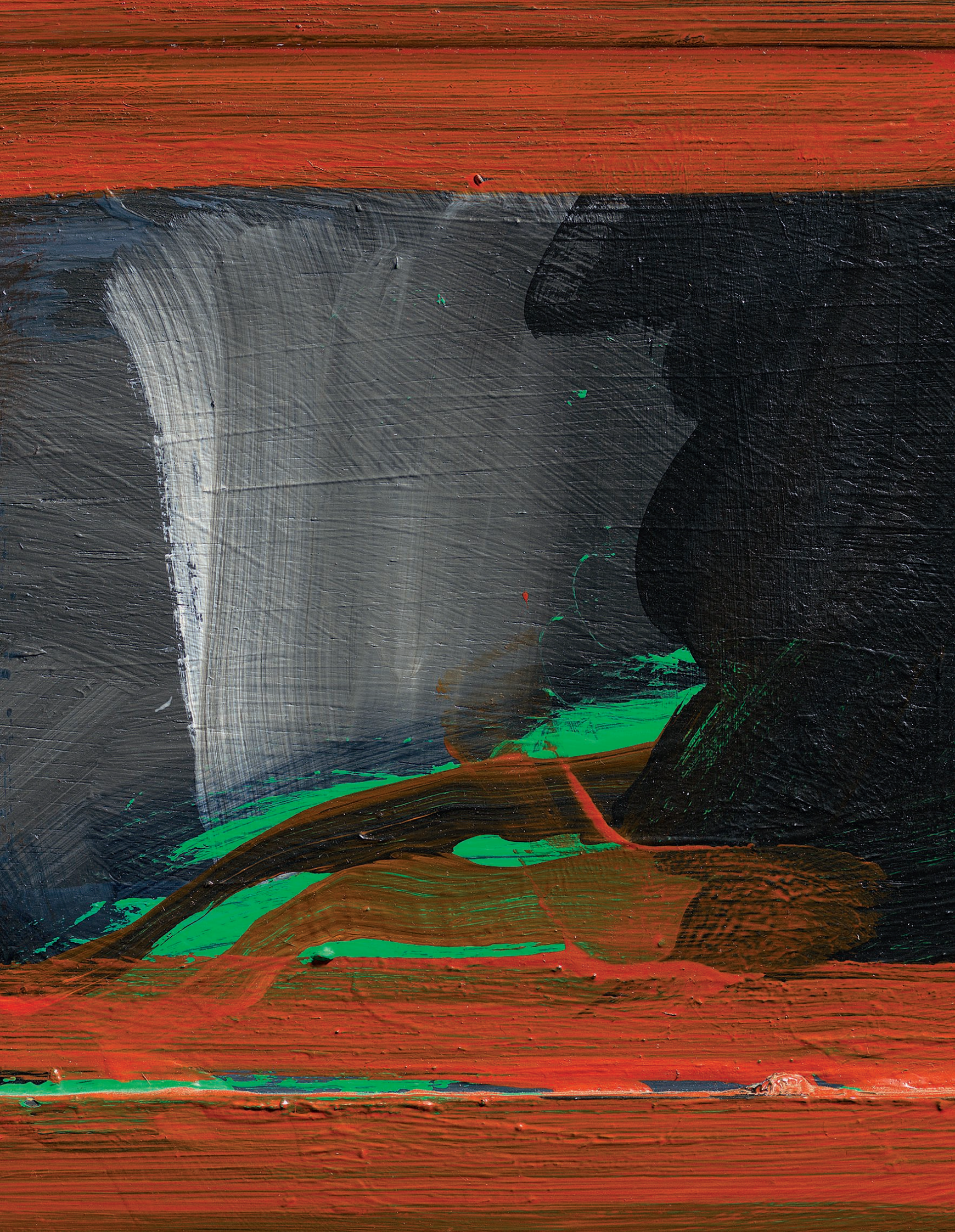


Joseph Mallord William Turner, *Mount Vesuvius in Eruption*, 1817. Yale Center for British Art, Paul Mellon Collection, New Haven.

Held for over twenty years in the collection of Jeremy Lancaster – whose group of works by Howard Hodgkin formed the core of his remarkable assembly of 20th century art, and spanned seven decades of the artist's career – *In the Middle of the Night* (1996) is a painting that transforms memory into a blazing, jewel-like object. Its heavy wooden frame is brushed with fiery orange. A black silhouette looms from the right of the centre's glimmering grey; a vivid flash of green illuminates the whole. The painting is condensed as a haiku, its small scale resounding with lyrical impact.

By enshrining his works in painted frames, Hodgkin sought to make them into autonomous, self-sufficient things, melding sensory impressions with feeling to create abstracted pictures of memory. 'I am a representational painter, but not a painter of appearances', he explained. 'I paint representational pictures of emotional states' (H. Hodgkin, quoted in E. Juncosa (ed.), *Writers on Howard Hodgkin*, London, 2006, p. 104). While some of his titles name people or places, *In the Middle of the Night* indicates a temporal moment, where any sense of event is ambiguous. Is this a memory of a dream, a sudden awakening, or a long evening stretching on into the dark?

If the specifics are known only to Hodgkin, the painting emits a rich nocturnal radiance. The slick black shadow, viridian gleam and pearly, moonlight grey are Turner-esque in their evoking of atmospheric effects, whether in a literal sense or as analogue to the stormy weathers of emotion. These shapes and colours might picture a human relationship, a remembered room, a complexity of longing, or love. The essential privacy of Hodgkin's work is not at odds with its emotive power. 'Obviously, my language of forms has far more than a physical purpose,' he once said. 'Alone in my studio, working on my pictures, more than anything, I long to share my feelings' (H. Hodgkin, London, 13 March 1995, in J. Elderfield and H. Hodgkin, 'An Exchange', in *Howard Hodgkin Paintings*, London 1995, p. 80).





Andy Warhol and Richard Weisman at the unveiling of the Athlete Series, Columbus, 1979.
Photographer unknown.

THE COLLECTION OF **RICHARD L. WEISMAN**

Richard L. Weisman was a prolific, passionate collector - a man whose love for art endeared him to some of the 20th century's most influential creative figures. Known for his eclectic taste and signature *joie de vivre*, Weisman's prescient eye allowed him to assemble a remarkable collection of masterworks united by a wide-ranging connoisseurship - a grouping that spanned Post-War and Contemporary art, Design, American Illustration, and more. "Richard bought paintings without reassurances or validations of any kind," recalled friend Amy Fine Collins. "He was there in the beginning at Roy Lichtenstein and Clyfford Still's exhibitions, not only with the foresight to buy but also with the instinct to select their best canvases." For Weisman, art represented an opportunity to explore the vast scope of human creativity, free from all constraints. "I personally don't like to limit the scope of my collecting," he stated simply. "I just love the art."

Art and collecting were, in many ways, in Richard Weisman's blood. "When you are young, you may feel that what you do as a collector has nothing to do with your family," Weisman told an interviewer, "but my family background must have had some impact on me." The son of the notable collectors Frederick and Marcia Weisman, Richard Weisman grew up surrounded by art and artists. His parents - famously depicted in David Hockney's *American Collectors*, now at the Art Institute of Chicago - were two of California's most distinguished connoisseurs and supporters of the Los Angeles County Museum of Art, the Museum of Contemporary Art, Los Angeles, and other institutions. Marcia's brother, Norton Simon, too was a prominent California collector whose collection now resides in his eponymous museum in Pasadena. Richard Weisman's first acquisition of his own came around his college years, when he purchased a work by the Chilean painter Roberto Matta. Dealer Richard Feigen described how "Richard's buoyant enthusiasm for art carried from Matta in 1962 - to the Ferus Gallery, Irving Blum's pioneering Los Angeles gallery - to Warhol and Lichtenstein - through to the 1980s." "He came to art more naturally," Feigen added, "than anyone I know of his generation."

During the formative years of Los Angeles's cultural development, Weisman became a frequent visitor to galleries and artist studios, building the many connections and friendships for which he would become known. "Richard was very much there and always the careful observer," Irving Blum said of the early years of the Ferus Gallery. "He quickly focused on the emerging Pop style, particularly Warhol and Lichtenstein. He chose carefully and assembled a distinguished collection by moving forward astutely." In Los Angeles and New York, Weisman steadily assembled not only an exceptional grouping of masterworks - anchored by artists such as Warhol, Rothko, de

Kooning, Still, Motherwell, Picasso, and Lichtenstein - but also a remarkable coterie of friends. "Artists, athletes, entertainers of all kinds," friend Peter Beard observed, "ended up investing with his friendship and guidance." Weisman became especially renowned for parties and gatherings in which individuals of all stripes came together in a joyous atmosphere infused with creative energy. "Andy Warhol, Roy Lichtenstein, Barnett Newman, Rauschenberg, Rosenquist, Clyfford Still, George Segal, John de Andrea, Arman, Basquiat, Keith Haring, Botero, even de Kooning," Beard enthused. "We met them all at Richard's."

Among his many achievements in collecting, it is Richard Weisman's close relationship with Andy Warhol for which he is best remembered. "Andy and I really got to be good friends in New York because of the social scene," Weisman recalled, "and we also had the art world as a connection." The collector described how the artist would often arrive at his apartment "with a whole bunch of paintings under his arm as presents." When Weisman began to consider how to connect his seemingly disparate interest in sports and art—"I wanted to do something that would bring these two worlds together," he said—the collector came to Warhol with a major commission. The *Athletes Series*, completed between 1977 and 1979, consisted of dozens of works depicting the major sports stars of the age—from Dorothy Hamill and Muhammed Ali to O.J. Simpson and Jack Nicklaus. "I chose the sports stars," Weisman noted. "Andy didn't really know the difference between a football and a golf ball." The influential group of sports stars were justifiably intrigued by the enigmatic Warhol, and the feeling was mutual. "Athletes really do have fat in the right places," the artist wrote in his diaries, "and they're young in the right places." Weisman, who would gift many of the *Athlete Series* canvases to institutions, looked back fondly at the entire process. "We had quite an adventure," he said. "It was fun times."

Richard Weisman's collection would evolve well into the 21st century, as his curiosity brought him to areas such as American Illustration - an area of the art historical canon he appreciated for its unique narrative ability and aesthetic resonance. "He makes decisions based on a gut level - his first intuitive response or impression," noted Los Angeles artist Laddie John Dill. "There is eclecticism at work on a very high level with the Rockwell and Warhol ... It's an interesting mix. I really admire his approach to art. He is very much his own mind." With Weisman's passing in December 2018, the art world lost not only one of its most ardent patrons, but one of its most steadfast friends. Across a lifetime of collecting and connoisseurship, he created a legacy in art that continues to resonate. "Richard Weisman has had fun," Peter Beard declared, "and much, much more."

THE COLLECTION OF
RICHARD L. WEISMAN

■ λ*2

WILLIAM TURNBULL (1922-2012)

Hero II

bronze with a green patina and stone, unique
35 in. (88.9 cm.) high
Conceived in 1958.

£350,000-450,000

US\$470,000-600,000

€420,000-530,000

EXHIBITED:

New York, Marlborough-Gerson Gallery,
Turnbull, October 1963, no. 15.
Balboa, Pavilion Gallery, *William Turnbull:
Sculpture and Paintings*, March - April 1966,
no. 7.

LITERATURE:

Exhibition catalogue, *Turnbull*, New York,
Marlborough-Gerson Gallery, 1963, n.p.,
no. 15, illustrated.
Exhibition catalogue, *William Turnbull:
Sculpture and Paintings*, Balboa, Pavilion
Gallery, 1966, n.p., no. 7, illustrated.
A. A. Davidson, *The Sculpture of William
Turnbull*, Much Hadham, 2005, p. 107,
no. 87, illustrated.





David Hockney, *American Collectors (Fred and Marcia Weisman)*, 1968. Art Institute of Chicago.

Appearing simultaneously archaic and contemporary, *Hero II* embodies William Turnbull's individual approach to sculpture, an approach that imbues his work with a timeless ambiguity that is a product of the artist's uniquely eclectic range of inspirations.

By the late 1950s, when Turnbull was still in his thirties, he was becoming acknowledged as one of the leading artists of his generation. He was represented by the prestigious Marlborough Gerson Gallery in New York alongside principal figures in American painting such as Mark Rothko, Jackson Pollock and Willem de Kooning. It is, therefore, unsurprising that one of his sculptures was to take centre stage in one of David Hockney's masterpieces of the 1960s, *American Collectors*, 1968 (Art Institute of Chicago). Hockney was typically reluctant to accept commissions, and previously declined Marcia Weisman's request for him to paint her husband, Fred, but the artist was to later embrace the opportunity to paint them alongside their renowned art collection. Hockney chooses to foreground *Hero II* by placing the work in between the two important collectors, with Fred facing the sculpture directly. As a result, Hockney's composition seems to pay homage to Turnbull, celebrating his endeavor to convey a pure and stripped back abstraction of the human form.

Exemplifying Turnbull's aversion to artistic hierarchy, *Hero II* draws upon archaeological artefacts to achieve an advanced contemporary abstraction. After moving to London in 1946 to study at the Slade School of Art, Turnbull frequented the British Museum, where he was inspired by the multitude of archaeological and anthropological objects, pre-classical forms of art and religious statues. Turnbull

was to discover the inner power of these ancient artworks, evoking a sense of monumentality regardless of their scale.

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

The formative effects of these ancient objects had a profound impact upon Turnbull's sculptural practice and execution. All of Turnbull's sculptures from 1958 to 1962 consist of two or more separate elements stacked on top of one another. Despite a will towards intense abstraction, these works allude to the universal image of the standing figure, comprised of rough human proportions with a strong connection to the ground on which they stand. 'Turnbull was making sculpture by taking the physiognomy as a 'given', then acting them out part by part in a sculpture.' (R. Morphet, exhibition catalogue, *William Turnbull*, London, Tate, 1973, p. 33). His forms remain simple and anti-idealised: two roughly hewn blocks of stone,

totem, crowned by the marked bronze 'head', allude to ancient ritual and bygone eras. Yet, Turnbull's attraction to these archaeological artefacts was not simply to do with a sense of nostalgia; he, instead, wished to exhibit a notion of timelessness.

'Almost anything could be a head – and a head almost anything – given the lightest clue to the decoding.

The sort of thing that interested me was –
How little would suggest a head
How much load will the shape take and still read head

Head as a colony
Head as landscape
Head as mask
Head as ideogram
Head as sign, etc ...'

(W. Turnbull's notes, quoted in R. Morphet, exhibition catalogue, *William Turnbull*, London, Tate, 1973, p. 33).

Equally, the specificity of Turnbull's *oeuvre* enables the unique dual association with ancient imagery and contemporary artistic practices. The textured surface of *Hero II* reveals a preoccupation with a practical aesthetic as well as a visual one. This followed Paul Klee's philosophy that art should emerge from the working process, rather than being the product of a clearly pre-defined idea. The use of corrugated

cardboard to manipulate the surface of wet plaster before casting in bronze, exemplifies Turnbull's engagement with spontaneity.

These kinds of sensory explorations were championed by the leading artists of American painting at the time, such as the Abstract Expressionists. These innovative painting methods that strove to depict the artist's subconscious were much harder to translate into the act of making sculpture as the very medium itself seems to arrest sensation rather than liberating it. However, the deeply textured surface of *Hero II* indicates the human presence of the artist and the pervasiveness of his individual vision. As such, Turnbull's sculpture is an intimate and distinctive evocation of artistic interiority and expression.



PROPERTY FROM THE COLLECTION OF DR JEFFREY SHERWIN

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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 laid on panel
20 x 24 in. (51 x 61 cm.)
Painted in 1935.

£200,000-300,000

US\$270,000-400,000

€240,000-360,000

PROVENANCE:

Sir Clifford Norton, K.C.M.G., C.V.O. (1891-1990), 1966, by whom acquired directly from the artist.

His sale, Christie's, London, 7 June 1991, lot 246.

with Jonathan Clark Fine Art, London, where purchased by the present owner.

EXHIBITED:

London, Marlborough Fine Art, *John Piper: Retrospective Exhibition*, March 1964, no. 15.

Cologne, Baukunst, *John Piper: Olbilder, Aquarelle Gouachen Collagen, Kirchenfensterentwürfe*, September – November 1965, no. 13, as 'Formen auf weisem Grund'.

London, Dulwich Picture Gallery, *John Piper in the 1930s: Abstraction on the Beach*, April – June 2003, no. 36; this exhibition travelled to Nottingham, Djanogly Art Gallery, July – September 2003.

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:

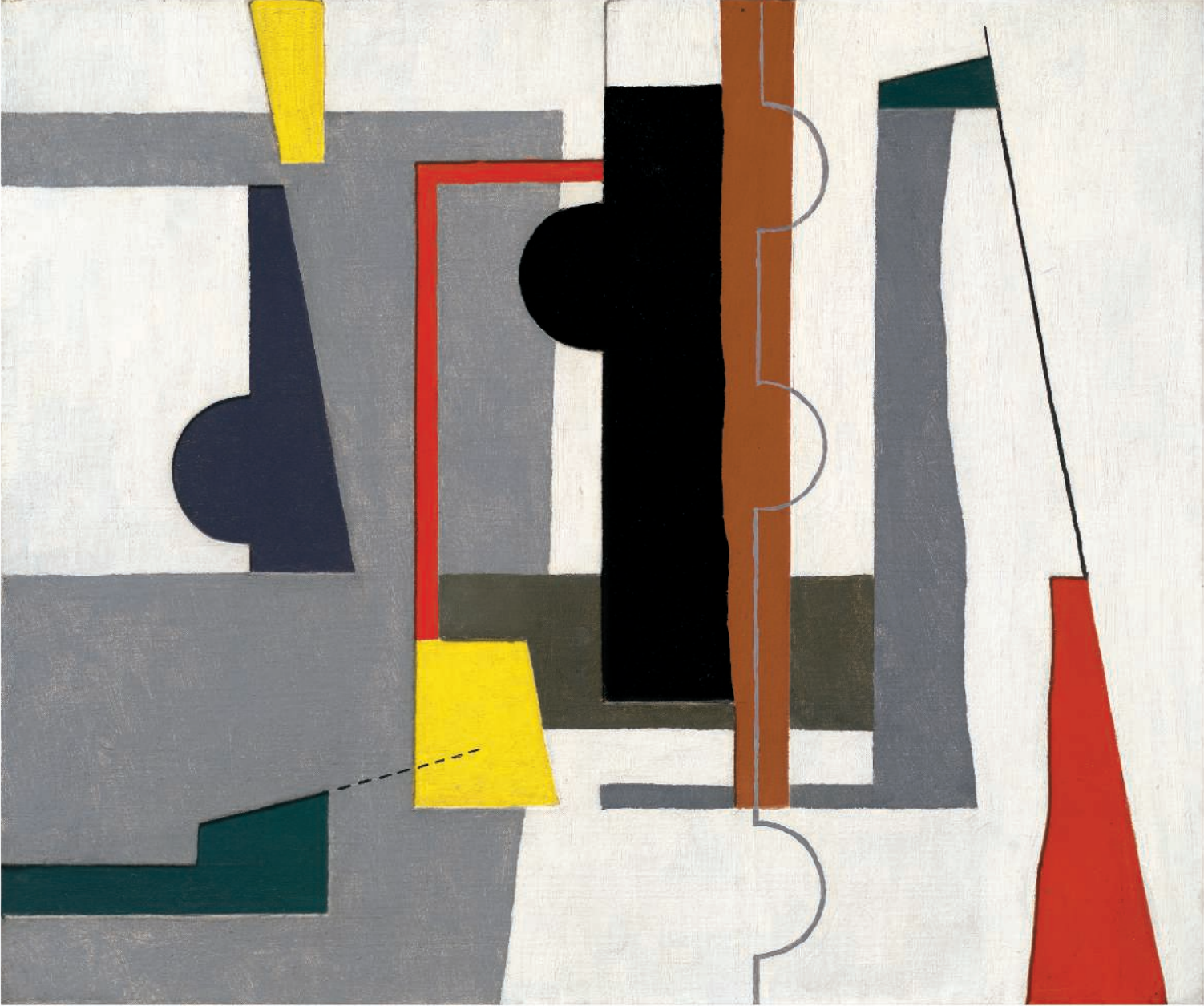
F. Spalding, exhibition catalogue, *John Piper in the 1930s: Abstraction on the Beach*, London, Dulwich Picture Gallery, 2003, p. 120, no. 36, illustrated.

The Times Literary Supplement, 30 May 2003, p. 18, illustrated.

S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, pp. 7, 201, illustrated.

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

D. Pih, *John Piper*, London, 2017, p. 51, illustrated.





Jean Hélion, *Abstraction*, 1935. Private collection.

'Far from emptying a work of artist's personality; this process of abstraction, by removing the mask of sentimental actuality, leaves that personality free to shine out clearly'

– Herbert Read

Constructed and painted in 1935, *Forms on White Ground* combines Piper's earlier explorations into collaged landscapes with his more recent abstract three-dimensional constructions. The straight lines, angles, rectangles, trapezes and semi-circles create a dynamic surface that feels both mathematically constructed and playfully dynamic. The reds and yellows are supported by the grey foundation, itself suspended in white. This careful choice of colour creates the illusion of depth that is in turn mirrored in the subtle collaging that Piper applies to the surface.

The abstract works that John Piper created in the 1930s were not only some of the most innovative works of his career, but of any artist working in Britain at that time. Moving away from the naïve landscape collages of the late 1920s, he experimented with abstract constructions before refining them to the pure paintings of the mid 1930s, and, in doing so, he became a central figure within the Modernist movement in London at that time.

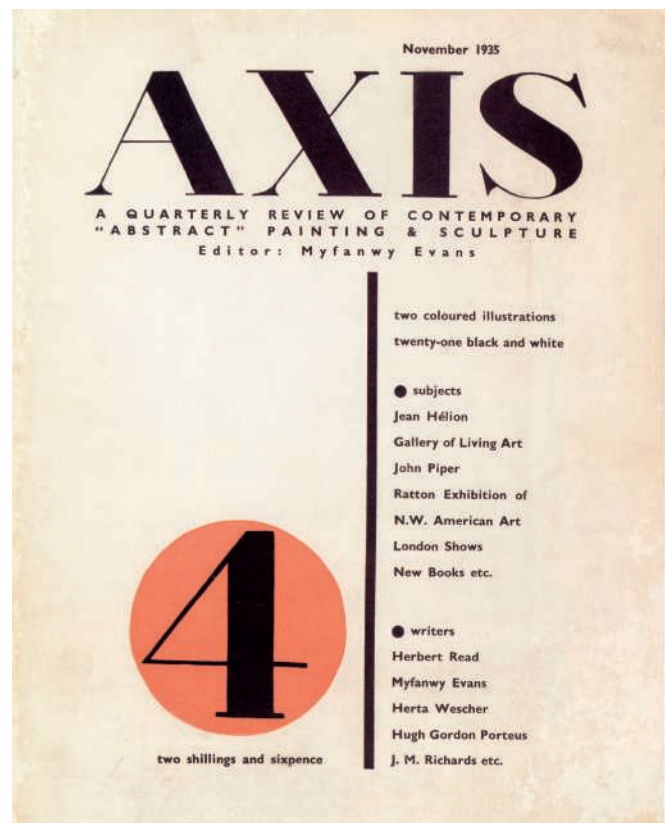
Joining Ben Nicholson in the *7 & 5 Society* in 1934 Piper visited Paris for the first time, meeting the founder of *Art Concrete*, Jean Hélion who introduced him to many of the artists who had fled to Paris following the closure of the Bauhaus in 1933 and the state-backed implementation of socialist realism in Russia.

This broadening of Piper's artistic horizons coincided with his burgeoning friendship with the young Oxford graduate, Myfanwy Evans, whom he had first met during a weekend in Suffolk, staying with their mutual friend, Ivon Hitchens. Evans's visit over the summer of 1934 to Paris, with an introduction to Jean Hélion from Piper, led to meetings with artists including Giacometti, Hans Arp, Kandinsky, Mondrian and Brancusi.

Filled with a desire to champion all that she had encountered in Paris and advised by Hélion himself to "go back to England and start a magazine of abstract art" (F. Spalding, *John Piper Myfanwy Piper Lives in Art*, Oxford, 2009, p.62), Evans returned and with the support of key figures such as Herbert Read and Ben Nicholson, she launched *Axis* with the first publication being printed in January 1935. Piper co-produced the publication and designed the front cover for the magazine which became the first journal dedicated purely to abstract art in England.

By this time Piper had split from his wife Eileen, and, as his relationship with Myfanwy blossomed, they looked for their own permanent home; stumbling across a derelict farmhouse at Fawley Bottom at the foot of the Chilterns in Buckinghamshire. Although living outside London, Piper's involvement with the *7 & 5 Society* and the unique voice that *Axis* gave to abstract art in England in the mid-1930s meant that he found himself at the heart of the contemporary art scene in London. With the rise of Fascism sweeping through Europe a wave of émigré artists and architects came to London. For a moment in time Hampstead, in North London, became the European epicentre for international modernism. Walter Gropius, Marcel Breuer, Laszlo Maholy-Nagy and Piet Mondrian all lived and worked within a couple of streets and were close friends with Ben Nicholson, Barbara Hepworth and Arthur Jackson.

Although Piper was to find later commercial success with his bucolic oils and watercolours, the present work shows Piper at his most innovative. Absorbing all that he experienced in Paris and London he distilled this into a form of pure abstraction that imitates no one and was as original as any artist working in England at that time.



John Piper, front cover design for *AXIS* 4, November 1935.



PROPERTY FROM THE COLLECTION OF DR JEFFREY SHERWIN

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

The Wiring Party

signed 'William Roberts' (lower left)
red chalk and watercolour on paper
11 x 15 in. (28 x 38 cm.)
Executed *circa* 1919.

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

PROVENANCE:

Anonymous sale; Sotheby's, London,
28 September 1994, lot 120, where
purchased by the present owner.

EXHIBITED:

London, New English Art Club, *60th
Exhibition of Modern Drawings in
Watercolour and Black and White by the New
English Art Club*, Summer 1919, exhibition
not numbered.

Leeds, University Gallery, *William Roberts
and Jacob Kramer: The Tortoise and the Hare*,
April - June 2003, exhibition not numbered:
this exhibition travelled to London, Ben Uri
Gallery, July - September 2003.

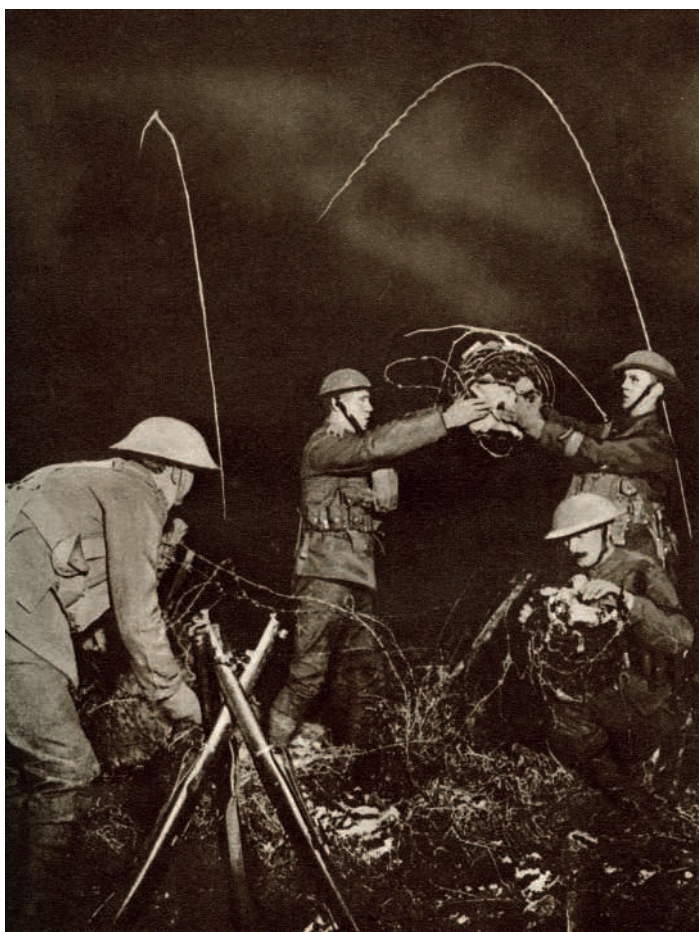
London, Estorick Collection of Modern
Italian Art, *Blasting the Future! Vorticism in
Britain 1910-1920*, February - April 2004,
exhibition not numbered; this exhibition
travelled to Manchester, Whitworth Art
Gallery, May - July 2004.

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, pp. 14, 210, illustrated.





A wiring party in No Man's Land during World War I, Cambrai, 12 January 1917, Ministry of Information First World War Official Collection. Photograph by Lieutenant John Warwick Brooke.

Executed circa 1919, *The Wiring Party* depicts the dangerous missions in the First World War that took place in no man's land to either build and repair the barbed wire defences, or alternatively, to cut gaps in the enemy's wire in order to make it easier for the allied troops to advance and attack the German lines. These precarious missions would take place under the cover of darkness and Roberts's simple pared back palette in the present work reflects this. The monochromatic, earthy brown figures emerge in a tense angularity, infused with an energy as they feverishly attempt to repair the damaged barbed wire defences before dissolving back into the night. These sombre tones also reflect a deeper sense of melancholy. This work does not depict the heroic bravery of these men but rather the violent act that they are involved in. The angular zig zagging of the foreshortened background emphasises this powerful feeling of menace and impending violence.

Roberts was to spend two long years at the front and was left weary by the miserable monotony and horror of warfare. In April 1916 he was called up for active service, joining the Royal Field Artillery as a gunner. First located in barracks in Woolwich it was not long before Roberts embarked for France, where he was posted to the Vimy Ridge, later fighting at Arras and Ypres. The initial feeling of optimism he expressed in a letter to his wife Sarah, in which he naively wrote; 'I suppose we shan't get shot – and the war will be over in a month – and we shall leave the army healthy and fit', (A. Heard, exhibition catalogue, *William Roberts 1895-1980*, Newcastle, Hatton Gallery, 2004, p. 42) soon turned to despair. His later letters record the desperation of his tone, reflecting his desire to get home: 'I believe I possess the average amount of hope and patience, but this existence beats me ... I am feeling very bitter against life altogether just at present', while in November 1917 he exclaimed; 'If only I could get ill: trench feet, fever of some kind, and thus get back to England, I should be happy' (quoted in A.G. Wilson, *William Roberts an English Cubist*, Aldershot, pp. 36, 39).



William Roberts, *War Celebrations*, 1919. Private collection.

The constant fighting and unbearable conditions at the front had made any artistic efforts during this period nearly impossible, except for a few rough sketches, such as *In the Village of Fampoux (Filling in Shell Holes)*, 1917. It was not until 1918 that Roberts received a glimmer of hope, receiving a letter from his friend Guy Baker, who informed him that Wyndham Lewis had been appointed an official war artist by the Canadians and that he too might be able to achieve the same break. This break did indeed come and in April 1918 Roberts returned home to work on a commission depicting the first cloud gas attack launched by the Germans on the Canadians during the First Battle of Ypres. The result was received with mixed reviews with some claiming that he had abandoned his pre-war abstract idealism, although the Canadians had been very explicit in their instructions that the work should be descriptive with nothing 'Cubist' about it, while others saw it as a triumph of conveying the noise and tumult of battle. *The First German Gas Attack at Ypres*, 1918 was exhibited at the Royal Academy in 1919, alongside other Canadian commissions by artists such as Augustus John, Percy Wyndham Lewis and John Singer Sargent.

Despite the success of this commission, it is the smaller watercolour and chalk drawings, such as the present work, that are his most original and visceral contributions to the recording of the First World War. These works still show the influence of Cubism and the Italian Futurists, however, the celebration of modernity through abstracted forms is supplanted by a grittier reality. The menace of power replaces the pre-war optimistic universalism that the Vorticists strived towards. In works such as *The Wiring Party*, Roberts reflects on the human consequence of mechanical progress while still respecting the bravery and dignity of the men who fought and died for their country.



William Roberts

PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

λ5

DAVID BOMBERG (1890-1957)

Family Bereavement

signed 'David/Bomberg.' (lower left)
charcoal and conté crayon on paper
21¼ x 18¼ in. (55.3 x 46.3 cm.)
Executed circa 1913.

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

PROVENANCE:

Mrs Lilian Bomberg.
Mrs and Mrs P. Richmond.
Joan and Lester Avnet.
Their sale; Sotheby's London, 15 December
2010, lot 40, where purchased by the
present owner.

EXHIBITED:

London, Marlborough Fine Art, *David
Bomberg 1890-1957*, March 1964, no. 61.
London, Arts Council, Tate Gallery, *David
Bomberg 1890-1957*, March - April 1967,
no. 9.
Reading, Museum and Art Gallery, *David
Bomberg (1890-1957) and Lilian Holt*,
June - July 1971, no. 12.
New York, Museum of Modern Art, *A Treasury
of Modern Drawing: The Joan and Lester Avnet
Collection*, April - July 1978, no. 18.
London, Tate Gallery, *David Bomberg*,
February - May 1988, no. 27.
London, Waterhouse & Dodd, *Borough:
David Bomberg and his students at Borough
Polytechnic*, September - October 2015,
exhibition not numbered.

LITERATURE:

C. Spencer, *The London Magazine*,
'Memories of Bomberg', 1 March 1967,
p. 40, illustrated.
Exhibition catalogue, *A Treasury of Modern
Drawing: The Joan and Lester Avnet
Collection*, New York, Museum of Modern
Art, 1978, p. 53, no. 18, illustrated.
R. Cork, *David Bomberg*, New Haven and
London, 1987, p. 37, no. 38, illustrated.
R. Cork, exhibition catalogue, *David Bomberg*,
London, Tate Gallery, 1988, pp. 64, 146, n
o. 27, illustrated.
Exhibition catalogue, *Borough: David
Bomberg and his students at Borough
Polytechnic*, London, Waterhouse & Dodd,
2015, pp. 12-13, illustrated.
S. MacDougall and R. Dickson, *Bomberg*,
London, 2017, pp. 31, 33, no. 11, illustrated.



Tudor Bonkers.



David Bomberg, *Family Bereavement*, 1913.
Tate, London.

Executed in 1913, David Bomberg's *Family Bereavement* is a profoundly intimate and intense consideration of the subject of mourning. The present work would certainly have held a particular significance for Bomberg as his mother, Rebecca, had passed away in the autumn of 1912. Bomberg shared a close and important relationship with his mother who was a steadfast source of support during the commencing stages of his career. Rebecca helped her son to buy artistic supplies and was instrumental in enabling him to set up his own studio adjacent to the family home in London. Consequently, *Family Bereavement* is a work bound to the life and closest relationships of its artist, lending it a deeply personal resonance.

Family Bereavement was created when Bomberg was still studying at the Slade School between the years 1911 and 1913. He studied there with other iconic British artists such as Stanley Spencer and Ben Nicholson, forming part of the cohort that made up the second and last 'crisis of brilliance' that overwhelmed the world-renowned art school. The present work, conceived in the same year that Bomberg won the Henry Tonks prize for his captivating realism, is immediately redolent of the artist's academic training as a technical draughtsman. The work is formed of a confident linearity, its angular shapes reminiscent of an architect's drawing board. Bomberg himself stressed the importance of his technical training: 'Good judgement is through good drawing – from the nervous system to the sensory of the brain it is the combination of eurythmics, euphony and poetry, and when the good draughtsman draws, the muses come to dance' (D. Bomberg, "The Bomberg Papers", *An Anthology from X*, Oxford University Press, 1988, p. 90).

Family Bereavement belongs to a series of four versions of the same subject and signifies how Bomberg was experimenting with different styles, beginning to move away from the traditional and, at times, restrictive methods of the Slade School. One of the four currently resides in the Tate Collection under the same title as the present work. The Tate's version, however, was conceived in a more realist style, whilst the current lot demonstrates Bomberg's preoccupation with intense abstraction. In 1913, Bomberg travelled to Paris where he encountered modernists such as Derain, Modigliani and Picasso. As such, he became interested in cubist compositions and, specifically, the abstraction of the human form. In the present work, the realist elements of the Tate version have been simplified and geometrised, revealing Bomberg's concern with 'stripping all irrelevant matter.' (D. Bomberg, "The Bomberg Papers", ed. Patrick Swift, *X: A Quarterly Review*, Vol 1, No 3, June 1960). The artist has interspersed more two-dimensional shapes amongst globular block-like forms, creating a dual sense of depth and dislocation that speaks powerfully to the theme of the work.

Equally, as in much of Bomberg's early work, *Family Bereavement* is evocative of the artist's Jewish heritage. Bomberg frequently visited the Pavilion Theatre in the East End of London which staged Yiddish dramas. Inspired by these performances, Bomberg created numerous works on paper that presented the dramatic posturing of the actors. The present work is imbued with the same concept of dramatism; the abstract figures gesture in an almost theatrical manner. The two women at the centre of the work dominate the picture plane with one of the women outstretching her arm dramatically as if to halt the entrance of Death itself. The entire composition is even framed within the three-dimensional perspective of an archway, which lends the work its striking depth and gives the impression that the figures are located on a stage. Bomberg emphasises his Jewish upbringing further with the form on the far left of the work, which can be recognised as a *Yahrzeit* candle; a traditional Jewish candle lit in memory of the dead. Bomberg has even placed himself within the work; the figure on the far right has often been identified as the artist's counterpart. In fact, Bomberg's stepdaughter stated that he always kept a version of *Family Bereavement* on his easel, further demonstrating the work's personal significance.

Despite the present work's intimate rendering of the specificity of Bomberg's religious heritage, it is nonetheless permeated with a deep sense of timelessness. In this vein, *Family Bereavement* indicates Bomberg's singular ability to fuse his experimental ideas with more enduring and ubiquitous themes. Indeed, the subject matter of the present work resonates on a profoundly universal level. Bomberg has also incorporated more traditional imagery within *Family Bereavement*, establishing what has become known as the unique paradox of his early works. He has not only paid homage to his Jewish upbringing, but we can perhaps discern references to an art historical past within the present work. This is most evident when studying the figure lying down on the bed, its abstracted arms are clasped together as if in prayer. When observing the reclining figure closely, it becomes immediately reminiscent of recumbent medieval tomb effigies. The figure indicates how Bomberg was able to embrace the past and its imagery in order to move forward to more *avant-garde* practices. As such, *Family Bereavement* conveys a distinctively antithetical relationship between style and subject matter. This is a relationship that was typical of Bomberg's early career, rendering his early works all the more powerful as they privilege modernist abstraction whilst speaking to a strong and vivid sense of reality. In this light, *Family Bereavement* presents the unique style that placed Bomberg at the forefront of the English *avant-garde* in the period immediately before the First World War.



David Bomberg, *circa* 1912-1914.
Photograph by Henry Handler.

THE PROPERTY OF A GENTLEMAN

6

R. B. KITAJ (1932-2007)

Marynka Pregnant

signed 'Kitaj' (lower left)
pastel and charcoal on paper
30⁷/₈ x 22¹/₄ in. (78.5 x 56.5 cm.)
Executed in 1981.

£50,000-80,000
US\$67,000-110,000
€61,000-96,000

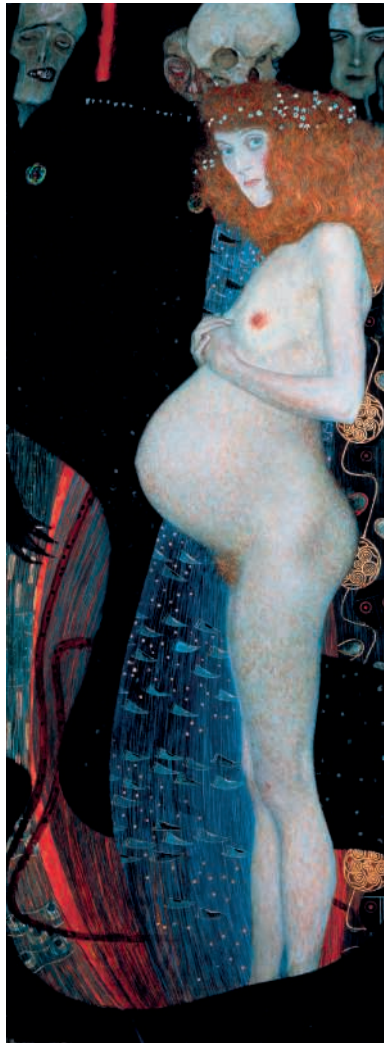
PROVENANCE:

with Marlborough Gallery, New York, where
purchased by the previous owner in 1981.
Anonymous sale; Christie's, London,
26 June 2013, where purchased by the
present owner.

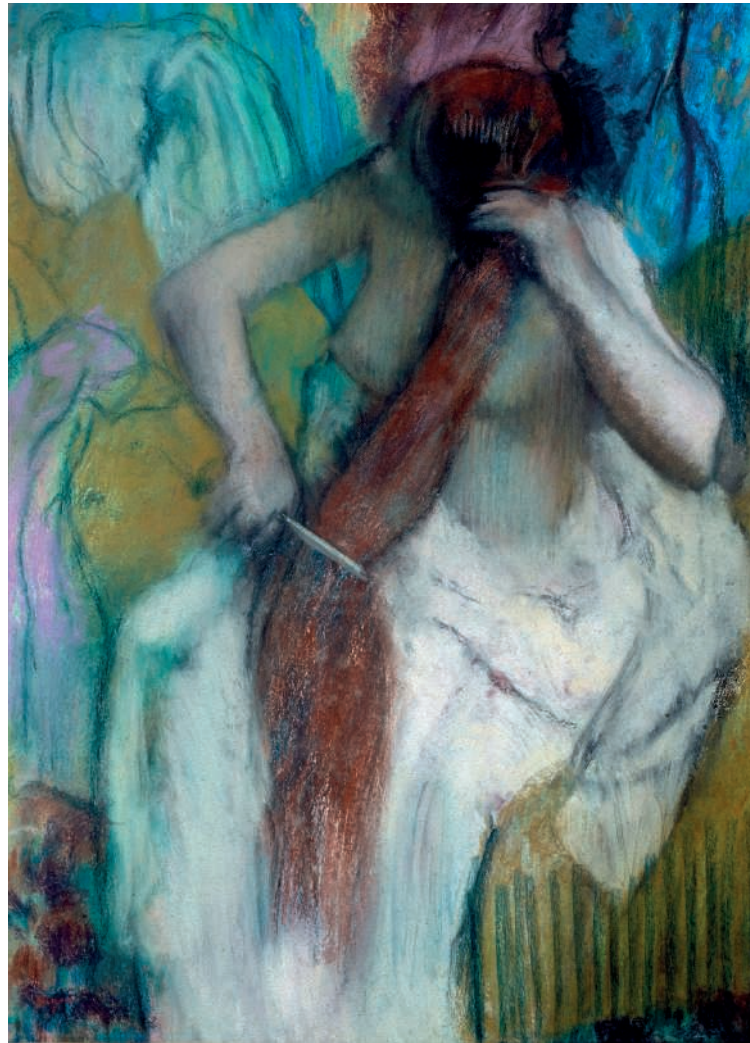
LITERATURE:

M. Livingstone, *Kitaj*, London, 2010, p. 270,
no. 304.





Gustav Klimt, *Die Hoffnung I*, 1903. National Gallery of Canada, Ottawa.



Edgar Degas, *Femme se coiffant*, 1887-1890. Musée d'Orsay, Paris.

Marynka returns our gaze; relaxed, proud and heavily pregnant. Hands behind her head, a pose of informality, the work feels like a snap shot, the model resting between more formal sittings. This casual nature gives the drawing an intimacy that is all the more heightened by Marynka's condition. Charged with sexual tension we celebrate her circumstances yet feel uncomfortable in our own. Incredibly, Kitaj manages to imbue in his pastel drawings of the 1970s and 80s the same emotional responses that artists such as Degas, Manet and Toulouse-Lautrec did in the late 19th century.

"I did love the grand masters when I was young but I did not know what to do with them...They were like roots deep in the earth (Giotto, Michelangelo, Rembrandt, Goya, Degas, Van Gogh, Cézanne)... and like so many young people, I was attracted by the pretty, frail wisps growing on the surface – the dandelion weeds (Duchampism, collagism, montage, Surrealism, the chimerical 'freedoms' young artists cherish so). These dandelions are so easy to pluck, so much easier to get at than the deep roots...They seem now like fool's gold in my own practice. I must leave their distinct potential to others."

(Artist quoted, M. Livingstone, *Kitaj*, London, 1985, p. 33.)

In the mid-1970s, when Sandra Fisher, then Kitaj's partner, started exploring the medium of pastel, he initially dismissed it as imprecise. However, he changed his mind during one of the many visits he made to Paris in the 1970s, when his friend, David Hockney, was living there. It was in 1975 that, during a visit to the Petit Palais,

Kitaj saw an array of Degas' pastels. Astonished by these works he sought out Henri Roche's shop that had supplied Degas with his pastels and purchased his own. Kitaj had long been an admirer of late 19th century French artists. The intimacy of subject, from Toulouse-Lautrec's brothel scenes and Cézanne's bathers to Degas's ablutionary nudes had all been previous sources of reference, however, now Kitaj absorbed these everyday subjects through the medium itself and reinterpreted them in his own personal paradigm. This desire to connect so intimately with the work of Degas through the medium allowed him to show reverence without pastiche. Drawing directly from life he was able to view the model through the contemporary lens of ongoing literary and historic concerns while paying direct homage to Degas through the use of material'.

This appears especially true in *Marynka Pregnant*, which has an air of intense though languid eroticism. The picture functions as an invitation into an intimate realm of the artist, a place infused with personal associations. This is not merely an image of a model reclining, but instead, by association, an insight into a world of sexuality. The nude, through her physical state becomes a figure in an unspoken narrative. Is Kitaj deliberately recalling the brothels that had so marked him as a young merchant seaman travelling from port to port? Are his own highly personal memories infused with the present through the art of Degas? Certainly, during this period, Kitaj had been creating pictures that explored the subject of sex, pornography and memory, and so surely, in part, it is in this context that we should view the present work.



PROPERTY FROM THE COLLECTION OF DR JEFFREY SHERWIN

7

LAWRENCE ATKINSON (1873-1931)

Vorticist Composition

oil on canvas
41 $\frac{7}{8}$ x 33 $\frac{1}{2}$ in. (106.5 x 85 cm.)
Painted *circa* 1914.

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

PROVENANCE:

with Redfern Gallery, London.
The Hon David Bathurst.
with Mayor Gallery, London.
Sebastian Walker.
His sale; Sotheby's, London, 20 November
1991, lot 1, where purchased by the present
owner.

EXHIBITED:

London, Dore Galleries, *Vorticist Exhibition*,
June 1915, no. 2.
Hannover, Sprengel Museum, *Vortizismus
- die erste Avantgarde in England 1914-
1918*, August - November 1996, no. 2: this
exhibition travelled to Munich, Haus der
Kunst, November 1996 - January 1997.
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.
London, Estorick Collection, *Blasting the
Future: Vorticism in Britian 1910-20*, February
- April 2004, exhibition not numbered:
this exhibition travelled to Manchester,
Whitworth Art Gallery, May - July 2004.
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 Collector's Eye*, July - November
2009, exhibition not numbered.

LITERATURE:

R. Cork, *Vorticism and Abstract Art in the
Machine Age - Volume 2 Synthesis and
Decline*, London, 1976, p. 409, illustrated.
K. Orchard (ed.), exhibition catalogue,
*Vortizismus - Die erste Avantgarde in England
1914-1918*, Hannover, Sprengel Museum,
1996, pp. 155, 310, no. 2, illustrated.
Exhibition catalogue, *Blast to Frieze:
British Art in the Twentieth Century*,
Wolfsburg, Kunstmuseum, 2002, p. 318,
pl. 8, illustrated.
Exhibition catalogue, *Blasting the Future:
Vorticism in Britain 1910-1920*, London,
Estorick Collection, 2004, p. 95, pl. 15.
Exhibition catalogue, *British Surrealism
and Other Realities: The Sherwin Collection*,
Middlesbrough, Institute of Modern Art,
2008, p. 77, no. 18, illustrated.
S. Levy and T. Pirsig-Marshall (ed.),
exhibition catalogue, *British Surrealism in
Context: A Collector's Eye*, Leeds, City Art
Gallery, 2009, p. 116, illustrated.





War Number, front cover of an issue of *Blast* magazine, manifesto of the Vorticist movement, 1915. Design by Wyndham Lewis.

Although he never went to art school, Lawrence Atkinson benefited immensely as a painter from his early involvement with music. It was, for a while at least, an obsession. After studying music in both Berlin and Paris, the young Atkinson taught singing as well as giving concert performances in Liverpool and London. So he was ready, like other emergent artists at the beginning of the 20th century, to explore the whole notion of painting with the freedom enjoyed by composers. Kandinsky, who exhibited his pioneering abstract art in London between 1909 and 1914, was described by Roger Fry as the creator of 'pure visual music', and another critic declared that 'we are justified in saying that Mr Wyndham Lewis plays Bach to Herr Kandinsky's Chopin.'

When London's defiantly controversial Rebel Art Centre opened in the spring of 1914, the interior of this notorious house in Great Ormond Street was filled with outspoken *avant-garde* decorations. Atkinson became very involved in designing them, and one astonished newspaper reported that in his startling abstract designs it was 'impossible to find the slightest trace of any regularity in the symmetry, the tonality, the colouring or any other ordinary antediluvian practice!' By now, Atkinson felt determined to break away entirely from his previous affiliation with the British Fauves. He had exhibited with them at the Stafford Gallery in October 1912, and a decade later Horace Shipp's book on Atkinson revealed that 'at the commencement of his career' he had produced many 'landscape studies' which were 'much nearer to that of Gauguin, a statement of his subject in terms of bold colour patches. Often he would emphasize the decorative value of these by definite, heavy outlines, seeing his subject as a mosaic of beautiful colour and rhythmic form.'

By the time he became committed to the Rebel Art Centre, though, Atkinson had transformed his work. Kate Lechmere, the artist who generously paid the rent for the Centre in 1914, recalled later that 'Atkinson was a regular visitor at the Rebel Art Centre, and Lewis took a special interest in him.' Atkinson taught Lechmere music as well, but most of his energies were now devoted to visual art. In the summer of 1914, he joined the newly-formed Vorticist movement when Lewis invited him to sign the manifesto in its belligerent

magazine *BLAST*. And Atkinson may well have painted *Vorticist Composition* around this time, intending it as a coolly confident manifestation of his commitment to extreme formal simplification.

At first glance, it looks uncompromisingly abstract. Everything in this large and impressive painting has been reduced to very minimal elements, far removed from the Fauvism which had previously fascinated him. But the longer we look at *Vorticist Composition*, the more we feel tempted to speculate about Atkinson's possible starting-point in a representational subject. The pale green form at the base of the painting may well be a table-top, from which a still life rises up almost to the top of the canvas. Although the forms themselves resist easy identification, they might be an abstract sculpture. Atkinson did, after all, concentrate on making sculpture after the First World War, and was awarded a Grand Prix for his carving *L'Oiseau* at the 1921 Milan Exhibition.

In *Vorticist Composition*, however, these sculptural forms are more akin to the mechanistic subjects which inspired so many of the Vorticists. Gazing at Atkinson's painting, we realise that he must have agreed with *BLAST*'s description of Britain as an 'industrial island machine'. But his still life refuses to be pinned down. At the centre, a small bright red form glows out from the painting, radiant with energy. Yet it is positioned very close to some controlling black bars, redolent of a slender metallic structure as they stretch up towards the highest point in the canvas. They seem aspirational and insistent, demonstrating their rigid strength while thrusting through space. There is undoubtedly a suggestion of defiance in this painting, as if Atkinson wants to stress the combative spirit running through the rebellious pages of *BLAST*.

In June 1915 *Vorticist Composition* was probably included in the Vorticist Exhibition, held at the Dore Galleries in London. And by that time, the First World War had already claimed an appalling number of young soldiers' lives, proving just how devastating machine-age weaponry could be. In this respect, the sense of struggle and tension explored by Atkinson's painting turned out to be eerily prophetic. Both he and the other Vorticists were right to insist on investigating the fast-changing machine-age world, and Atkinson was equally perceptive in hinting at vulnerability throughout his painting as well.

Ultimately, though, *Vorticist Composition* counter-balances all this tension with a more luminous, stable alternative. The slender vertical forms ranged in an orderly row across the upper half of his painting introduce a more lyrical mood. It is echoed in one of the poems which the multi-talented and adventurous Atkinson published in his 1915 book called *Aura*, where he describes how,

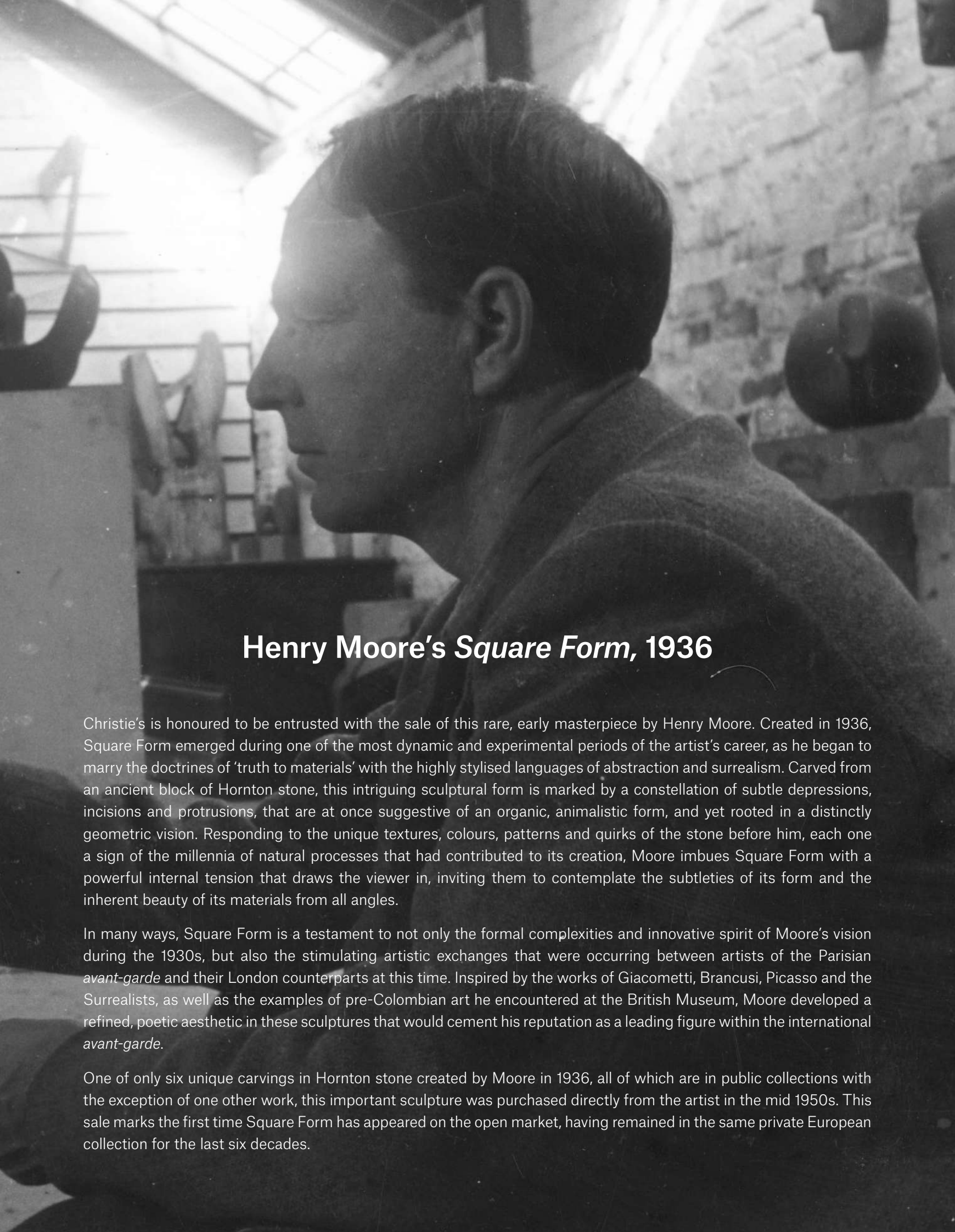
The blue
Of the moment
Envelops me
In her silent
Prophecies;
And guides my
Rudder-less boat
To undiscovered Countries ...'

We are very grateful to Richard Cork for preparing this catalogue entry.





Henry Moore at work in his studio in Hertfordshire.
Photograph by Kurt Hutton.



Henry Moore's *Square Form*, 1936

Christie's is honoured to be entrusted with the sale of this rare, early masterpiece by Henry Moore. Created in 1936, *Square Form* emerged during one of the most dynamic and experimental periods of the artist's career, as he began to marry the doctrines of 'truth to materials' with the highly stylised languages of abstraction and surrealism. Carved from an ancient block of Hornton stone, this intriguing sculptural form is marked by a constellation of subtle depressions, incisions and protrusions, that are at once suggestive of an organic, animalistic form, and yet rooted in a distinctly geometric vision. Responding to the unique textures, colours, patterns and quirks of the stone before him, each one a sign of the millennia of natural processes that had contributed to its creation, Moore imbues *Square Form* with a powerful internal tension that draws the viewer in, inviting them to contemplate the subtleties of its form and the inherent beauty of its materials from all angles.

In many ways, *Square Form* is a testament to not only the formal complexities and innovative spirit of Moore's vision during the 1930s, but also the stimulating artistic exchanges that were occurring between artists of the Parisian *avant-garde* and their London counterparts at this time. Inspired by the works of Giacometti, Brancusi, Picasso and the Surrealists, as well as the examples of pre-Colombian art he encountered at the British Museum, Moore developed a refined, poetic aesthetic in these sculptures that would cement his reputation as a leading figure within the international *avant-garde*.

One of only six unique carvings in Hornton stone created by Moore in 1936, all of which are in public collections with the exception of one other work, this important sculpture was purchased directly from the artist in the mid 1950s. This sale marks the first time *Square Form* has appeared on the open market, having remained in the same private European collection for the last six decades.

THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

°λ8

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

Square Form

brown Hornton stone, unique
21¼ in. (54 cm.) wide
Carved in 1936.

£3,000,000-5,000,000
US\$4,000,000-6,600,000
€3,600,000-5,900,000

PROVENANCE:

Mrs Henry Moore, until *circa* 1955.
Acquired directly from the above by the father of the present owner, thence by descent to the present owner.

EXHIBITED:

London, Leicester Galleries, *Henry Moore*, November 1936, no. 6.
New York, Museum of Modern Art, *Henry Moore*, December 1946 – March 1947, no. 34: this exhibition travelled to Chicago, Art Institute, April – May 1947; and San Francisco, Museum of Modern Art, June – September 1947.
Wakefield, City Art Gallery, *Henry Moore: Sculpture and Drawings 1923-1948*, April – May 1949, no. 37: this exhibition travelled to Manchester, City Art Gallery, June – July 1949.
Brussels, British Council, Palais des Beaux-Arts de Bruxelles, *Henry Moore Sculpture and Drawings 1923-1948*, October 1949, no. 27: this exhibition travelled to Paris, Musée National D'Art Moderne, November 1949 – January 1950; Amsterdam, Stedelijk Museum, January – February 1950; Hamburg, Kunstverein, March – April 1950; Düsseldorf, Kunstverein für die Rheinlande und Westfalen, April – May 1950; Berne, Kunsthalle, June – July 1950; and Athens, Zappeion Gallery, March 1951.
London, Arts Council, Tate Gallery, *Festival of Britain, Sculpture and Drawings by Henry Moore*, May – July 1951, no. 92.
Rotterdam, Museum Boymans, *Moore*, May – July 1953, no. 11.
Amsterdam, Stedelijk Museum, *Leven Met Beelden*, December 1958 – January 1959, no. 31.

New York, Metropolitan Museum of Art, *Henry Moore: 60 Years of His Art*, May – September 1983, exhibition not numbered.
London, Royal Academy, *Henry Moore*, September – December 1988, no. 27.
London, Tate Britain, *Henry Moore*, February – August 2010, no. 62: this exhibition travelled to Ontario, Art Gallery, October 2010 – February 2011; and Leeds, City Art Gallery, March – June 2011.

LITERATURE:

H. Read, *Henry Moore: Sculpture and Drawings*, London, 1949, n.p., no. 47a, illustrated.
J. Sweeney, exhibition catalogue, *Henry Moore*, New York, Museum of Modern Art, 1946, pp. 38, 90, no. 34, illustrated.
Exhibition catalogue, *Henry Moore: Sculpture and Drawings 1923-1948*, Wakefield, City Art Gallery, 1949, n.p., no. 37, illustrated.
Exhibition catalogue, *Moore*, Rotterdam, Museum Boymans, 1953, n.p., no. 11, illustrated.
C. Giedion-Welcker, *Plastik des XX. Jahrhunderts*, Stuttgart, 1955, p. 133, illustrated.
Exhibition catalogue, *Leven Met Beelden*, Amsterdam, Stedelijk Museum, 1958, n.p., no. 31, illustrated.
W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 7, no. 72, illustrated.
H. Read, *Henry Moore: A Study of his Life and Work*, London, 1965, pp. 96, 270, no. 74, illustrated.
I. Jianou, *Henry Moore*, Paris, 1968, p. 70, no. 155.
H. Moore and J. Hedgecoe, *Henry Moore*, London, 1968, p. 98, no. 1/2, illustrated.

R. Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, pp. 90, 344, no. 146, illustrated.
H. Seldis, *Henry Moore in America*, New York, 1973, p. 80, illustrated.
D. Mitchinson (ed.), *Henry Moore Sculpture: with Comments by the Artist*, London, 1981, pp. 70, 309, no. 110, illustrated.
W. Lieberman, exhibition catalogue, *Henry Moore: 60 Years of His Art*, New York, Metropolitan Museum of Art, 1983, p. 122.
H. Moore and J. Hedgecoe, *Henry Moore: My Ideas, Inspiration and Life as an Artist*, London, 1986, p. 192, no. 10, illustrated.
R. Berthoud, *The Life of Henry Moore*, London, 1987, n.p., pl. 89, illustrated with the artist in his studio.
S. Compton, exhibition catalogue, *Henry Moore*, London, Royal Academy, 1988, pp. 71, 183, no. 27, illustrated.
D. Sylvester (ed.), *Henry Moore: Sculptures and Drawings 1921-1948, Vol. 1*, London, 1988, pp. 10, 97, no. 168, illustrated.
J. Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore*, London, 1998, pp. 204-205, no. 164, illustrated.
C. Stephens (ed.), exhibition catalogue, *Henry Moore*, London, Tate Britain, 2010, p. 141, no. 62, illustrated.





Henry Moore, *Square Form*, 1936. Robert and Lisa Sainsbury Collection, University of East Anglia, Norwich.

Henry Moore's sculpture was at its most abstract in the mid-1930s. From 1931, his figurative art became progressively distorted in a biomorphic manner in a way that aligned him with Parisian surrealism. Around 1936, he produced a small group of carvings the rectilinear delineation of which sets them apart from the rest of his output. Almost all of this group were carved in stone and, despite their abstraction, allude to the human figure or the head. *Square Form* is the largest of three sculptures of 1936 of similar proportions, all carved from Hornton stone. One of the others, from the Robert and Lisa Sainsbury Collection, (LH167) is similarly titled while the third is *Carving* 1936 (LH169) in a private collection; a fourth, related work, *Carving* c.1936 (LH164, Henry Moore Foundation), is of Travertine marble.

Excavated in north Oxfordshire, Hornton stone is a hard, variegated limestone which was one of Moore's preferred materials from, at least, 1925 when he carved the *Mother and Child* now in Manchester City Art Gallery (LH26). Though not available in huge blocks, he used it for many of his most important early works, including *Reclining Figure*, 1929 (Leeds Art Gallery), *Composition*, 1931 (LH99, private collection), *Mother and Child*, 1932 (LH121, Robert & Lisa Sainsbury Collection) and culminating in the Tate's *Recumbent Figure*, 1938 (LH191). One of the brown stone's distinguishing characteristics is a mottled pigmentation that animates the surface much as the grain of wood articulates the form of a carving. It is a striking element of *Square Form*. Writing in 1968, Moore associated *Square Form* and the other carvings of that time with his move to Burcroft in Kent, a period that he characterised as 'very much a stone period in my life'. (J. Hedgecoe, *Henry Moore*, 1968, p. 95)



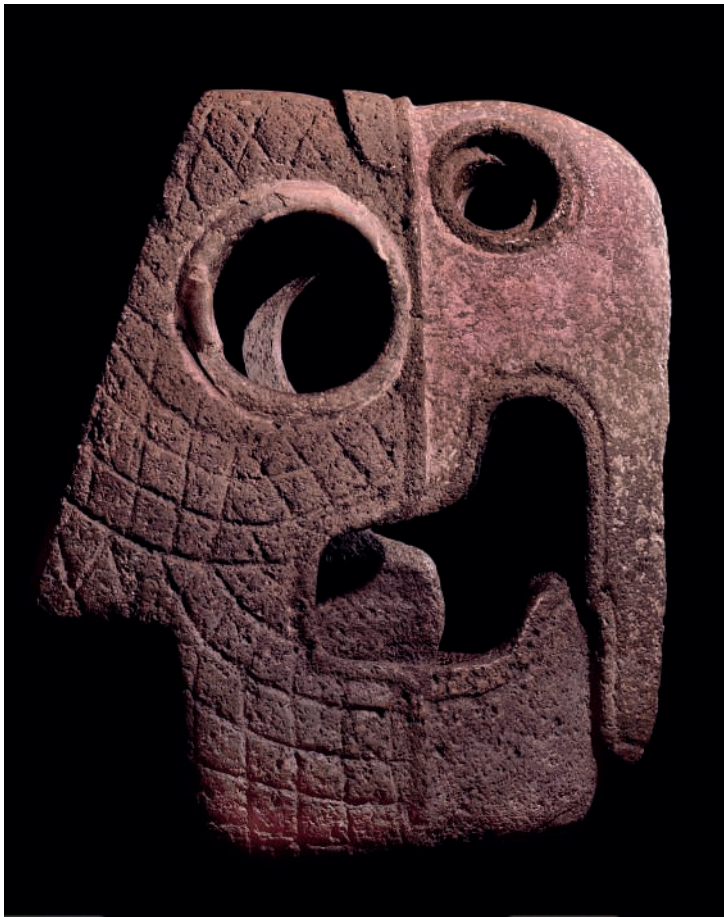
Alberto Giacometti, *Untitled*, 1931-32. Fondation Alberto et Annette Giacometti.



Henry Moore at work, circa 1930s.
Photographer unknown.







Head of a guacamayas (parrot) for the game of pelota, artifact originating from Xochicalco (Mexico). Mayan Civilization, 7th-10th Century. Museo Nacional De Antropología, Mexico City.

'In almost all of my carvings there has been an organic idea in my mind. I think of it as having a head, body, limbs, and as the piece of stone or wood I carve evolves from the first roughing-out stages it begins to take on a definite human personality and character. And to bring the work to its final conclusion involves one's whole psychological make-up and whatever one can draw upon and make use of from the sum of one's human and form experience'

- Henry Moore



Constantin Brancusi, *Le baiser*, 1910. Private collection.

Despite their distinctiveness from most of Moore's output, we can see in *Square Form* and its siblings the convergence of many of the key elements of Moore's art of that time. In them we can witness his exploration of the progressive reduction of the human form, testing it would seem the point at which anthropomorphic references cease to register. Though the sculptures are distinctly Moore's, we can also see the referencing and absorption of different aspects of contemporary European art along with the Mayan and Aztec forms which had underpinned his formal development since the early 1920s. The proportions of *Square Form*, as with the related works, might suggest the human head to be its motif. Despite its title, one of this sculpture's striking characteristics is its asymmetry. David Sylvester remarked upon this and noted that while the protuberance recalled the stylised heads of Mayan figures, notably the *Chacmool* from Chichén Itzá, the fact that it occurred on only one side distinguished it from what was a seminal reference point for Moore. The asymmetrical aspect of the work certainly echoes Moore's earlier, Mayan-influenced masks. In those and, Sylvester proposed, in *Square Form*, the asymmetric projection could be 'a schematic rendering of gathered hair - a sort of cubic bun' in a Picasso-like composition in which both face and profile are combined in a single viewpoint (D. Sylvester, *Henry Moore*, London 1968, p. 43). If Sylvester read the rectilinear sculptures as abstracted heads, however, Herbert Read, in a text approved by the artist, saw a broader anthropomorphic source, proposing that the 'vitality' of the Sainsbury *Square Form* 'comes partly from the intimations of a human body in the incised sockets and nipples' (H. Read, *Henry Moore*, London and New York, 1965, p. 97). Certainly, the two subtle protuberances on the front of the present work, with their centrally drilled holes, are suggestive of nipples. Sylvester, it should be noted, also found in both *Square Forms* an echo of a Toltec carving of a macaw in the Anthropological Museum in Mexico City.



Henry Moore in his Top Studio, 1954 (present work shown right).
The Henry Moore Foundation Archive.



Henry Moore at work in his studio in Hertfordshire, July 1945 (present work shown in the foreground). Photograph by Kurt Hutton.

Though not present in this *Square Form*, one of the characteristics of this family of carvings is Moore's use of rectilinear, incised lines which link small circles or holes. These Sylvester associated with the contemporary work of Moore's friend Ben Nicholson. While the shallow relief in *Carving* c.1936, which combines circles with a rectilinear element, certainly invites comparison with Nicholson's white reliefs of the same moment, the incised lines and circles also recall the work of Joan Miró and, even, Alexander Calder. The circular hole that penetrates all the way through *Square Form* reminds us of the work of Barbara Hepworth and of the rather tedious debate over whether she or Moore took precedence in its use. The work with which this piece seems to bear most telling comparison, however, is the sculpture of Alberto Giacometti. Parallels between Moore's sculpture and Giacometti's were observable as early as 1931 though the artists did not meet until 1933. Several of Moore's works of the early 1930s bear comparison with *Woman with her Throat Cut* 1932 but Giacometti seems to have been especially prominent in Moore's consciousness during 1936. The Englishman's *Sculpture to Hold* 1936 (LH173) seems like an *homage* to *Disagreeable Object* 1931 and the most telling comparison for *Square Form* seems to be Giacometti's plaque sculptures of 1928/29 in which geometric forms combine with shallow surface modelling, incision and carving to create a powerful fusion of abstract form and figurative allusion. There are

several works of this type in different media but the closest to *Square Form* is *Woman* 1928, the plaster of which was reproduced in the London-based journal *Axis* in Spring 1936.

In recent years, there has been a move to recapture some of Moore's radical edge in contrast to the avuncular figure that he became in later life. The close comparison with Giacometti gives a clue to a sensual aspect to Moore's suggestive figuration and to implications of violence as well as sex. Certainly, in contrast to the geometric composure of the other *Square Form*, Herbert Read found that this present work had 'the menacing aggressiveness of some primeval monster' (*Ibid*). In that sense, the sculpture really does embody many of the essential elements of Moore's art: not only the carving of his favourite native stone, and a suggestive figuration, but also an implicit sense of dread or apprehension that befits the historical moment when his art was at its most troubled and most troubling, the year in which he showed at the International Surrealist Exhibition in London and only a few months before he joined Giacometti and others in visiting Picasso's studio to witness the making of his great protest at the bombing of Guernica. *Square Form* is formally atypical, perhaps, but embodies the very essence of Moore's art of the 1930s.

We are very grateful to Chris Stephens for preparing this catalogue entry.



PROPERTY FROM A PRIVATE SWISS COLLECTION

■ λ*9

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

Painting Relief 27-7-64

signed, inscribed and dated 'RICHARD LIN PAINTING RELIEF 27-7-64'
(on the stretcher)

oil and Perspex on canvas
60 x 40 in. (152.5 x 101.5 cm.)
Painted in 1964.

£150,000-250,000

US\$200,000-330,000

€180,000-300,000

PROVENANCE:

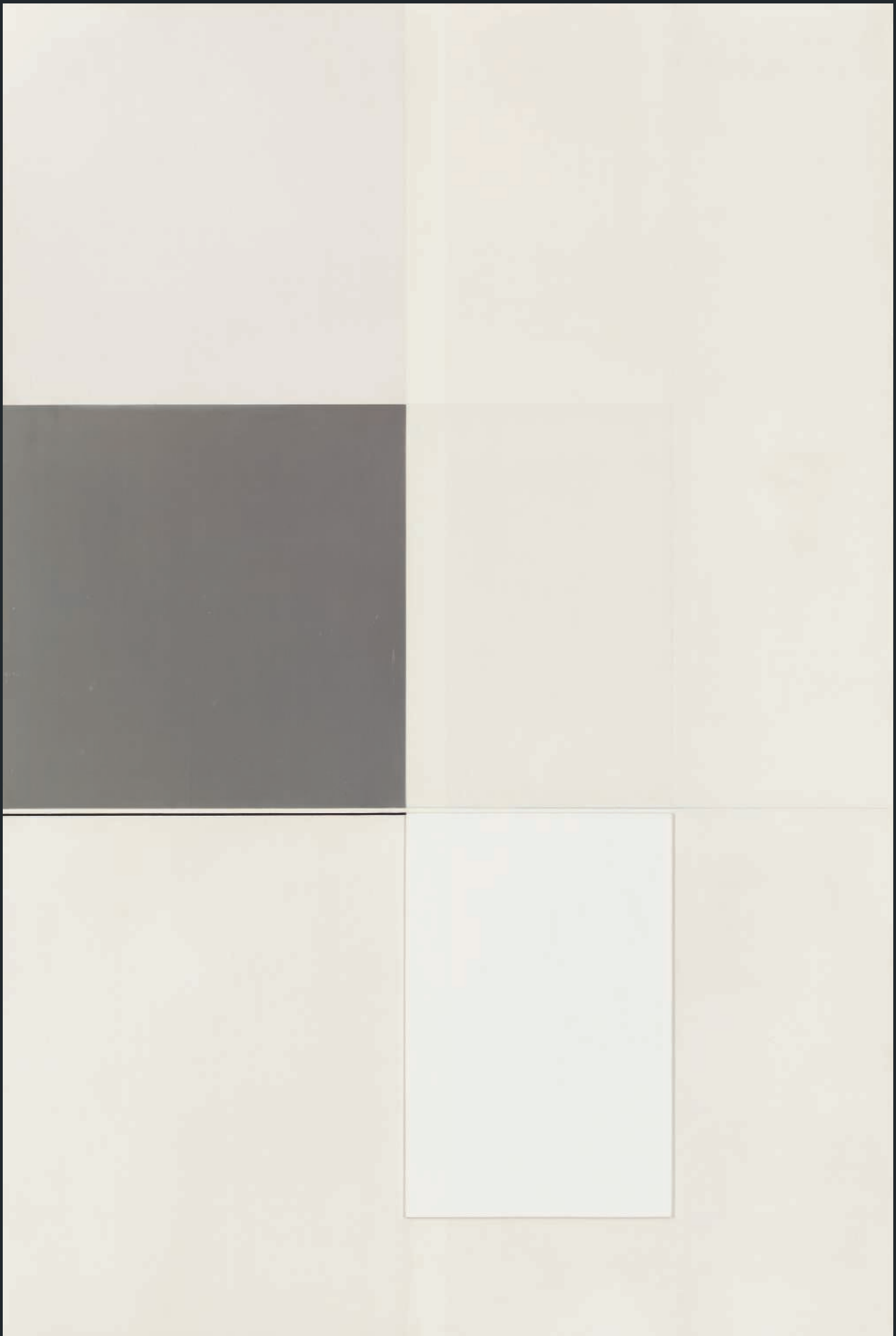
with Marlborough Fine Art, London.
Private collection Switzerland and thence by
descent to the present owner.

EXHIBITED:

Hamburg, Kunstverein in Hamburg, *Britische
Kunst Heute*, March - May 1968, no. 29.

LITERATURE:

Exhibition catalogue, *Britische Kunst Heute*,
Hamburg, Kunstverein in Hamburg, 1968,
n.p., no. 29, illustrated.





Caption Donald Judd, *Untitled*, 1969. Albright-Knox Art Gallery, Buffalo.

As Lin Show-Yu entered Millfield School in England, his privileged and carefully curated life was unfolding to his family's judiciously formulated plan. A top English public school, up to Oxford or Cambridge to study engineering, returning home to help build Taiwan into a strong and powerful country, thus cementing the Wufeng Lin's position as one of the most influential families in the country. Regent Street Polytechnic, a western marriage and a precarious career as an artist and teacher could not have been further from his father's masterplan. Following the birth of his first child he was duly disinherited and replaced by his younger brother, Philip, as the heir apparent.

What happened? What compelled Lin Show-Yu to turn his back on the security, privilege and power that he was assured in order to pursue a life of financial insecurity and possible obscurity?

It was almost certain that his interest in art and architecture was sparked at school and once in London he voraciously consumed the exhibitions and gallery shows that were on offer. This was a time of ground breaking exhibitions like 'Nine Abstract Artists' at the Redfern in 1955, 'This is Tomorrow' at the Whitechapel Gallery in 1956, the 'Staging Jackson Pollack' show at the same gallery in 1958 and 'The New American Painting' at the Tate Gallery in 1959. Britain was looking to America but also finding its own expression and voice in vital arenas such as the ICA.

'Half or more of the best new work in the last few years has been neither painting nor sculpture. Usually it has been related, closely or distantly, to one or the other. The work is diverse, and much in it that is not painting and sculpture is also diverse.'

- Donald Judd - 1965

During his studies at Regent Street Polytechnic Lin met Charles and Peter Gimpel and would assist in them in hanging the latest exhibitions at their Gimpel Fils Gallery. Showing the gallerists his own paintings he persuaded them to give him his first selling exhibition. In 1958 the ICA also put on a one man show of his latest abstract work. As he became more widely exhibited Lin Show-Yu made the decision to adopt the western name of Richard. He never fully explained why he specifically chose to do so but he recognised that to build a career as an artist in 1960s London he needed to Anglicise his name but without losing his original identity. This fusion of Eastern and Western names occurred around that same time that his work dramatically shifted in style. The use of colour, tone and texture were bleached from his paintings as they took on a minimalist purity.

"White is the most mundane of colours, and the greatest of all colours; it is the most colourless and the most colourful; it is the most noble colour and the most common colour; it is the most tranquil colour, and the saddest colour too. White in and of itself is many colours; it can be thicker, thinner, heavier, lighter, transparent, semi-transparent ... which means that with white and white, you can construct many strange and wonderful relationships of shapes and shapes, or spaces and spaces."

Although this change in his work seemed sudden and dramatic it had actually been gestating for some time as he absorbed the maelstrom of movements and manifestos that whirled around London's artistic community. Drawing on his interest in the great Modernist architects such as Le Corbusier, that he had studied at Regent Street Polytechnic, and the contemporary western art movements, that he had experienced in the galleries and museums of London, Lin distilled this into the beautiful white canvases of his work in the 1960s by drawing on his Taiwanese upbringing and the teachings of Eastern philosophy.

Painting Relief 27.7.64 shows Lin combining his painstakingly slow technique of building layer upon layer of paint to create subtle lines of varying thickness with the pure, machine produced material of Perspex. Seemingly flat and uniform in colour on first glance the subtle textural and impasto variations of paint and plastic emerge as the complexity of composition unfolds with closer inspection. These works are objects. Simultaneously pictorial, architectural and sculptural. The positive and negative spaces created on the canvas surface are constructed with an understanding that one cannot be present without the other. Donald Judd stated that "Actual space is intrinsically more powerful and specific that paint on a flat surface" (D. Judd quoted, D. Waldman, *Carl Andre*, New York, 1970, p. 6). Like Yin and Yang, Lin explores these Taoist concepts within his painting but from the perspective or viewpoint of working in a minimalist paradigm. He draws on many contemporary influences of the time, be it Le Corbusier or Ben Nicholson, Donald Judd or Robert Ryman, however, his cultural background and education allows him to create a synergy between Western and Eastern teachings and it is this collaboration that gives the work of Richard Lin/Lin Show-Yu a uniquely beautiful and timeless spirituality.



Richard Lin.
Photograph courtesy of the artist's family.

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

λ*10

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

1934 (white relief)

signed and dated 'Ben Nicholson/1934' (on the reverse)

oil on carved board

11 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in. (28.8 x 15.8 cm.)

Painted in 1934.

£300,000-500,000

US\$400,000-660,000

€360,000-590,000

PROVENANCE:

with Galleria Milano, Milan.

with Galleria Liatowitsch, Basel.

with Thomas Gibson Fine Art, London.

with Marlborough Gallery, London, where
purchased by the present owner in 1979.

EXHIBITED:

Mendrisio, Museo d'Arte, Ben Nicholson:
Opere dal 1921-1981, April - June 1993,
exhibition not numbered.

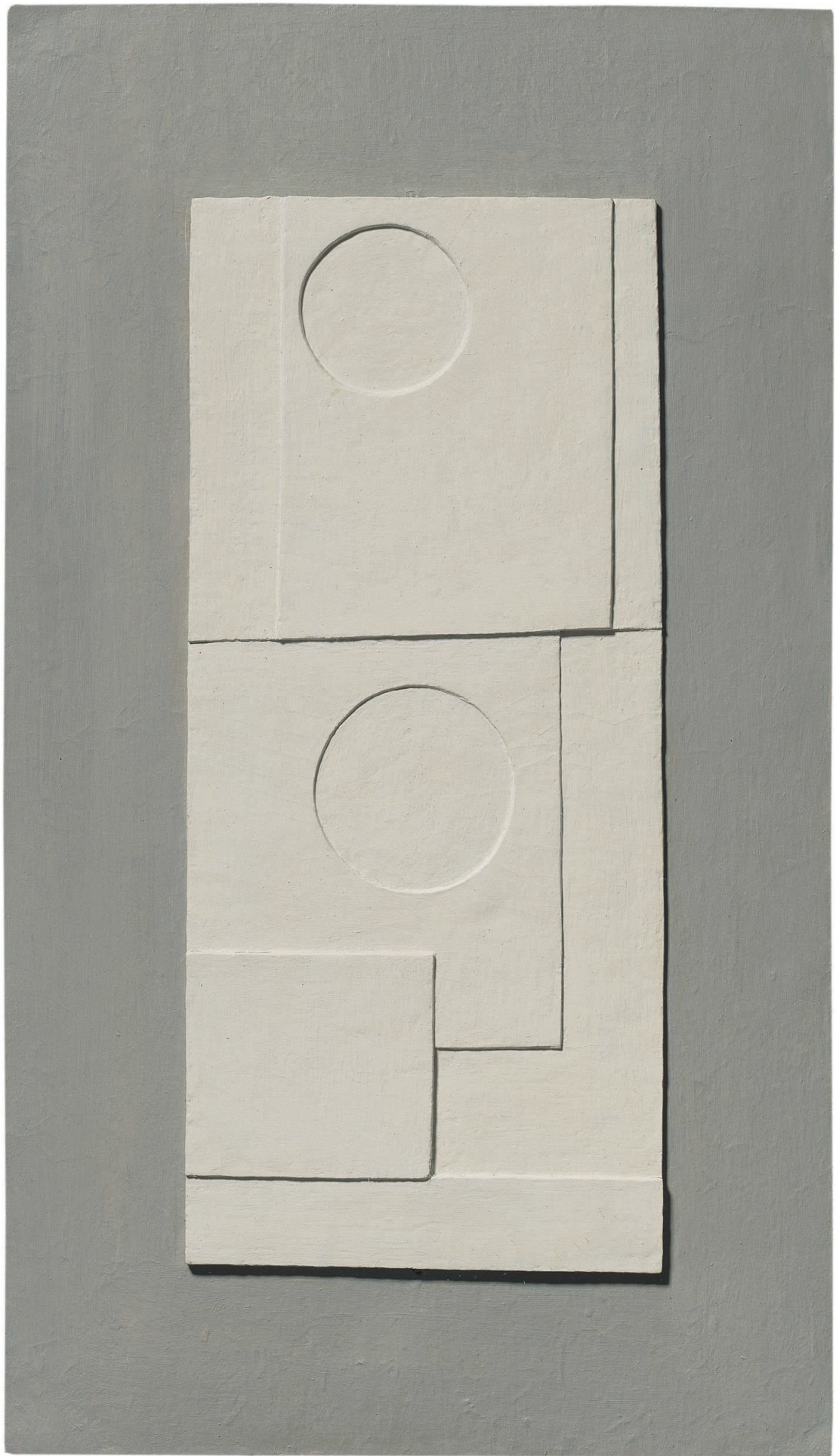
Ascona, Museo Comunale d'Arte, Jean
Arp, Raffael Benazzi, Julius Bissier, Ben
Nicholson, Hans Richter, Mark Tobey, Italo
Valenti, April - July 2009, no. 67.

LITERATURE:

N. Lynton, *Ben Nicholson*, London, 1993,
pp. 136-137, no. 121, illustrated.

Exhibition catalogue, *Ben Nicholson: Opere
dal 1921-1981*, Mendrisio, Museo d'Arte,
1993, pp. 56, 150, illustrated.

Exhibition catalogue, *Jean Arp, Raffael
Benazzi, Julius Bissier, Ben Nicholson, Hans
Richter, Mark Tobey, Italo Valenti*, Ascona,
Museo Comunale d'Arte, 2009, p. 190,
no. 67, illustrated.





Laszlo Moholy-Nagy, *Construction A1 6*, 1933-34. Private collection.

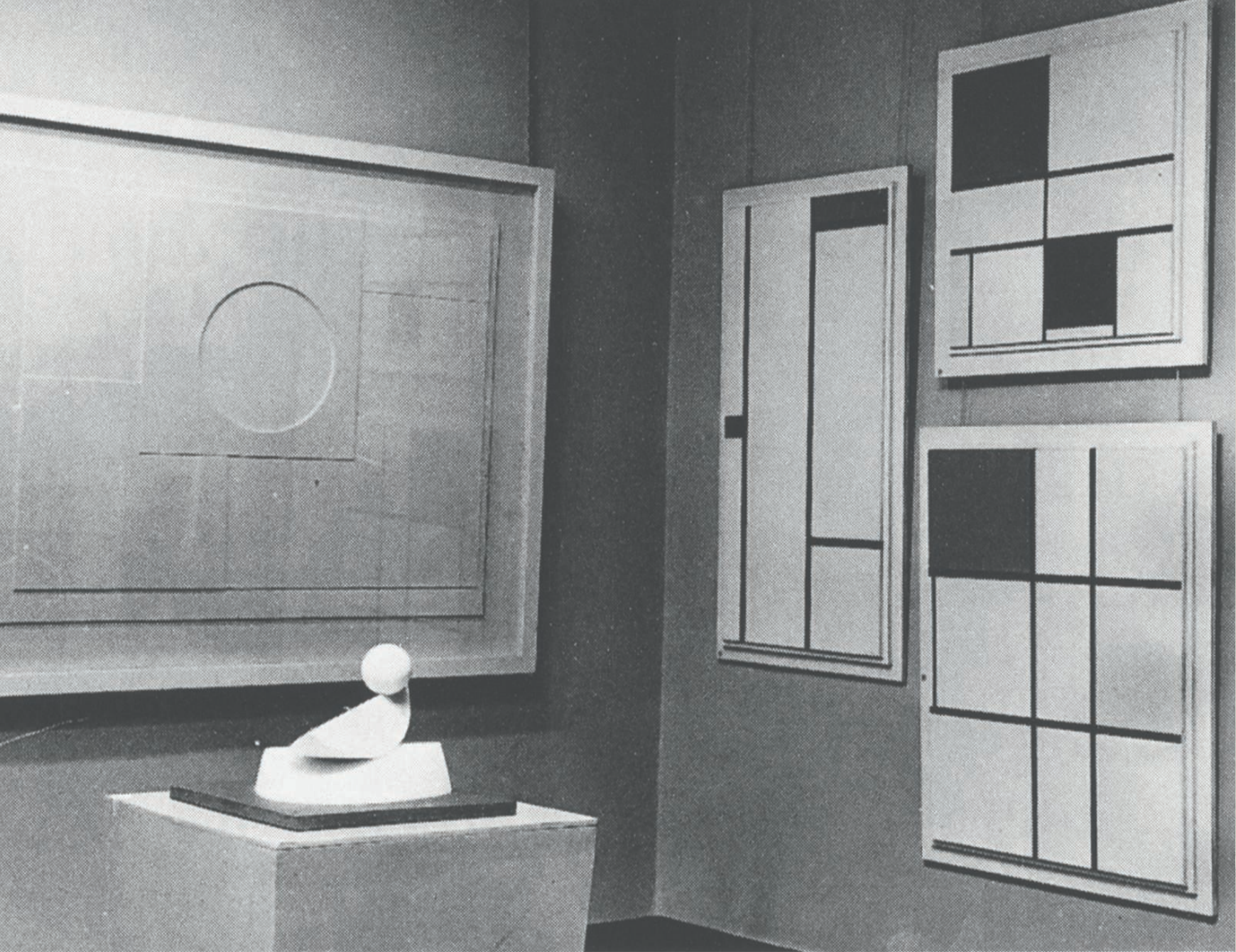
The early years of the 1930s saw an unprecedented emergence of a move towards pure abstraction in *avant-garde* artists across Western Europe and Ben Nicholson was at the forefront of this movement in Britain. Alongside Henry Moore and Barbara Hepworth, Nicholson explored many sources of inspiration, both in Britain and overseas. Nicholson's marriage to his first wife, Winifred, had broken down in 1931 (although he would continue to remain in contact with her) and from 1932 he shared a studio with Hepworth. In the Spring of 1933 Nicholson and Hepworth visited the studios of Jean Arp and Constantin Brancusi in Paris, whilst on their return, they visited Pablo Picasso at Château Boisgeloup, Gisors, which Picasso had bought in 1930. Over the summer of 1933 they met Georges Braque in Dieppe and Alexander Calder, Diego Giacometti and Joan Miró in Paris.

In the autumn of 1933, Nicholson produced his first relief compositions and after the visit to Piet Mondrian's studio in April 1934, the reliefs that he made were pure white. Nicholson wrote of his visit, 'His studio ... was an astonishing room: very high and narrow ... with a thin partition between it and a dancing school and with a window on the third floor looking down on to thousands of railway

lines emerging from and converging into Gare Montparnasse. He'd lived there for 25 years and except during the war had scarcely been outside Paris - he'd stuck up on the walls different sized rectangular pieces of board painted a primary red, blue and yellow and white and neutral grey - they'd been built up during those 25 years. The paintings were entirely new to me and I did not understand them on this visit ... They were merely, for me, a part of the very lovely feeling generated by his thought in the room. I remember after this first visit sitting at a café table on the edge of a pavement almost touching all the traffic going in and out of the Gare Montparnasse, and sitting there for a very long time with an astonishing feeling of quiet and repose (!) - the thing I remembered most was the feeling of light in his room and the pauses and silences during and after he'd been talking. The feeling in his studio must have been not unlike the feeling in one of those hermits' caves where lions used to go to have thorns taken out of their paws' (see Ben Nicholson's letter to John Summerson, 3 January 1944, (Tate Archive) quoted in J. Summerson, *Ben Nicholson*, London, 1948, pp. 12-13). By October 1934, Nicholson and Hepworth had married and Hepworth had given birth to triplets.



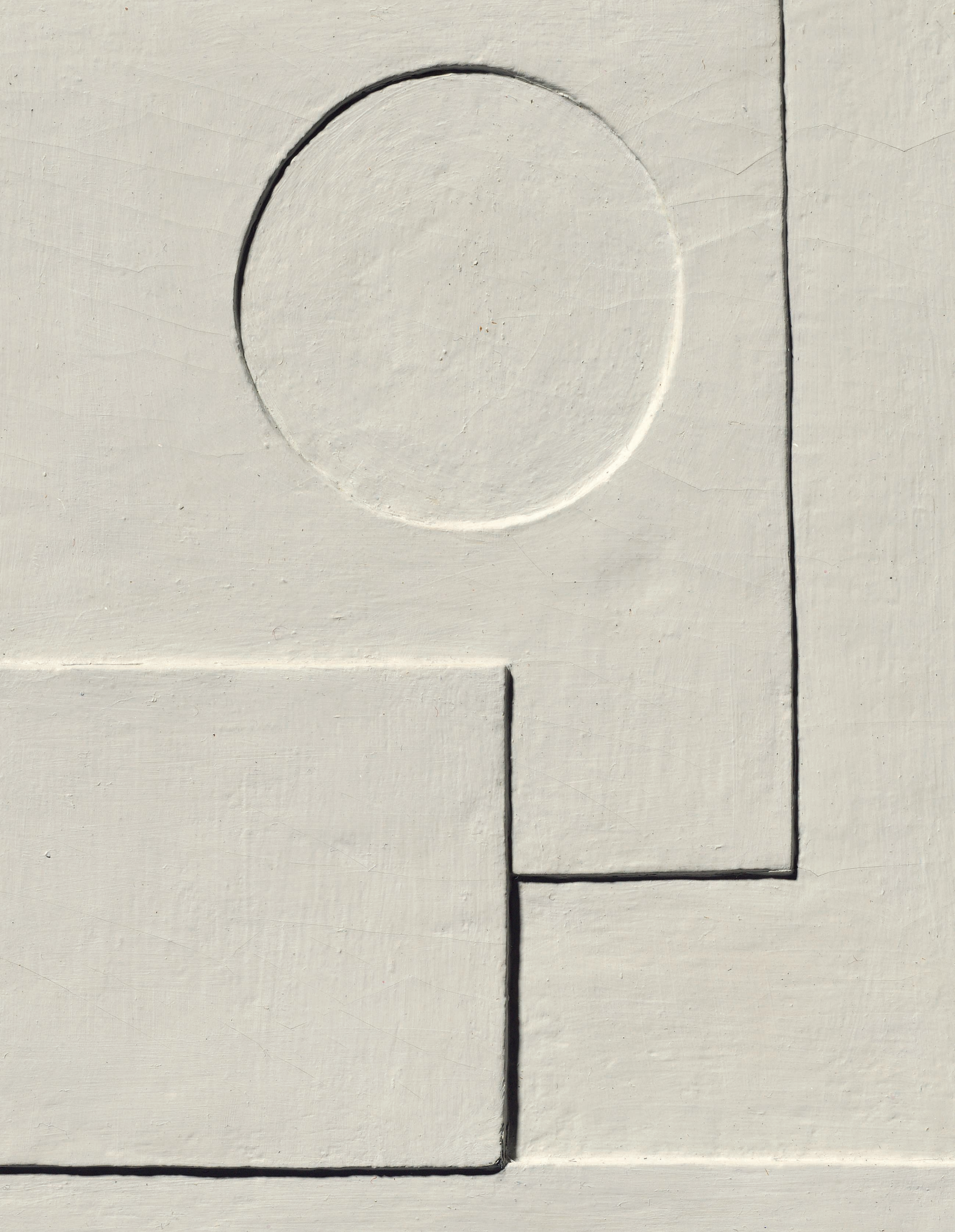
Ben Nicholson, *circa 1933*.
Photograph by Humphrey Spender.



Works by Ben Nicholson, Barbara Hepworth and Piet Mondrian on display at the *Abstract and Concrete* exhibition, Lefevre Gallery, 1936. Photograph by Arthur Jackson.

Hepworth's carved work, combined with European influences such as the forms of reliefs of Arp, tied up with the craft idea of the self-taught Cornish fisherman-painter, Alfred Wallis, painting on rough board all contributed to Nicholson's production of carved white reliefs such as the present work. In a letter to Herbert Read, Nicholson explains, 'I don't think Arp's reliefs had any influence on mine - mine came about by accident & bec. [ause] of Barbara's sculptor's tools lying around. But Arp's *free sculptural forms* did have an indirect influence - there was a free poetry in these which HM [Henry Moore] and BH's [Barbara Hepworth's] work lacked at that time - the same freedom was in Calder's earlier mobiles & Miro's about 1924-26 work - but *direct* influence came only from these. Arp's reliefs come from some almost literary poetic idea & for this reason he could conceive them & have someone else carve them out? Mine came about bec. of a passion for working with my hands. It's an exact opposite approach I suppose' (see J. Lewison, exhibition catalogue, *Ben Nicholson*, London, Tate Gallery, 1994, pp. 40-41).

Nicholson also accepted that the Russian Suprematist Kasimir Malevich had been a 'considerable force' behind the development of his art during this period, however, there is also a deep fascination for the mystical connotations of shapes and forms. In a statement accompanying the 1934 *Unit One* exhibition Nicholson wrote, 'As I see it, painting and religious experience are the same thing, and what we are all searching for is the understanding and realisation of infinity - an idea which is complete, with no beginning, no end, and therefore giving to all things for all time ... Painting and carving is one means of searching after this reality, and this moment has reached what is so far its most profound point. During the last epoch, a vital contribution has been made by Cézanne, Picasso, Braque, Brancusi, and more recently by Arp, Miró, Calder, Hepworth, and Giacometti. These artists have the quality of true vision which makes them a part of life itself' (see M. de Sausmarez, 'Ben Nicholson', *Studio International*, 1969, p. 31).



PROPERTY FROM THE ESTATE OF DAME ELISABETH FRINK

■ λ₁₁

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

Running Man

signed and numbered 'Frink A/C' (on the base)
bronze with a dark brown patina
76 in. (193 cm.) high
Conceived in 1978 and cast in an edition of 3, plus 1 artist's cast.

£250,000-350,000

US\$330,000-460,000

€300,000-410,000

EXHIBITED:

London, Arts Council of Great Britain, Hayward Gallery, *Hayward Annual*, August – October 1978, no. 93.
New York, Terry Dintenfass Gallery, *Elisabeth Frink: Sculpture, Watercolours, Prints*, 1979, catalogue not traced.
West Bretton, Yorkshire Sculpture Park, *Elisabeth Frink: Open Air Retrospective*, July – November 1983, exhibition not numbered.
E. Lucie-Smith and E. Frink, *Frink: A Portrait*, London, 1994, n.p., illustrated.
Salisbury, Cathedral and Close, *Elisabeth Frink: A Certain Unexpectedness*, May – June 1997, no. 48.
Dorset, County Museum, *Elisabeth Frink: Man and the Animal World*, June – August 1997, no. 48.
Norwich, Sainsbury Centre for Visual Arts, *Elisabeth Frink: Humans and Other Animals*, October 2018 – February 2019, exhibition not numbered.

LITERATURE:

H. Kramer, 'Art: A Sculptor in Grand Tradition', *The New York Times*, 2 February 1979, p. 25.
'Elisabeth Frink', *Art International*, Vol. 23/2, May 1979.
B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, pp. 36-37, 188, no. 238, another cast illustrated.
S. Kent (ed.), exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1952-1984*, London, Royal Academy, 1985, p. 19, illustrated with the artist.
E. Lucie-Smith and E. Frink, *Frink: A Portrait*, London, 1994, n.p., another cast illustrated.
Exhibition catalogue, *Elisabeth Frink: Sculptures, Graphic Works, Textiles*, Salisbury, Cathedral and Close, 1997, pp. 39, 70, illustrated.
A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, London, 2013, p. 138, no. FCR268, illustrated.
C. Winner (ed.), exhibition catalogue, *Elisabeth Frink: Humans and Other Animals*, Norwich, Sainsbury Centre for Visual Arts, 2018, pp. 132-133, illustrated.





Alberto Giacometti, *Homme qui marche I*, 1960.
Collection Fondation Alberto & Annette Giacometti.

'I don't find the female form the slightest bit interesting to sculpt. I can appreciate its beauty, but it hasn't got the structure. It doesn't supply the formula I need as a vehicle for my ideas.'

– Elisabeth Frink.

Exemplified in the present lot, the male figure is one of the most powerful and recognisable motifs that Frink employed throughout her career. Having come from an army family, Frink witnessed firsthand the physical and psychological trauma of the returning soldier – human conflict was a formative experience that would inform her artistic practice throughout her career, manifesting itself most obviously in her treatment of the male form.

By the early 1960s, Frink's *oeuvre* was populated by bronze sculptures of the male figure. Seemingly heroic at first glance, a closer look reveals a tender vulnerability to the bodies, whose exposed flesh and textured surfaces imply a brutalized fragility or shell shock. Frink was a lifelong supporter of Amnesty International, and her preoccupation with humanity, and its mix of aggression and vulnerability in post-war Europe is something that can be seen from most of her figurative works. Her obsession with exploring ruthless male potency is as relevant now as it was when the works were first conceived.

One of her most enduring figures is *Running Man* (1978) – the work comes from a series with the same title, explored between 1974 and 1980, which relate to Frink's concern with human rights. For Frink, the *Running Man* works were an image of humanity's fight against adversity and their passive resistance. The figures seem almost Olympian, striding past horror and violence, giving way to optimism.

The body in motion was something that had fascinated her since first discovering Rodin and his ability to hint at kinesis: 'the main impact for me was the great strength of the sculptures and their containment – and their fluidity of movement'. The present work embodies Frink's fascination with the latent energy bound up in sculpture and its ability to imply that something is about to happen. The motif has a long-standing history in the western artistic canon, for example the contrapposto pose – originally invented by the

Ancient Greeks in the early 5th century in order to rhythmically enlarge the possibilities of movement in figural sculpture. Artists such as Rodin and Giacometti expressed this sentiment in their own manner, creating bronze sculptures of the same title, *Walking Man*, that were certainly influenced by antiquity and consequently influenced Frink.

Frink's iconic sculptural surface is as distinctive and as important as the subject matter. Created by adding gritty plaster to an armature, which she then worked back with a chisel and surform, this process contradicts the very essence of 'modelling form' established in the Renaissance modelling tradition and defined by Rodin's handling of clay. As such, the surfaces appear more fluid, enhancing the dynamism with their irregular shapes and shadows shifting dramatically in different lights. Annette Ratuszniak highlights this vivacity in Frink's sculptures noting that this three-dimensionality not only compels one to view her sculptures in their entirety, but also offers a physical perception of her creations truly 'being' in a space.

Frink's own experiences of war, of pain and of the male body are poured into *Running Man*, encapsulating a new perspective of masculine strength and struggle after the atrocities of the Second World War. The series brought Frink enormous critical acclaim, with a Royal Academy retrospective organized for 1986 (and then later brought forward to 1985) in order to meet the huge public demand for Frink's works. During her retrospective, Frink eloquently described her sculptures of the male form: 'My sculptures of the male figure are both man and mankind. In these two categories are all the sources of all my ideas for the human figure ... I like to watch a man walking and swimming and running and being ... I can sense in a man's body a combination of strength and vulnerability – not as weakness but as the capacity to survive through stoicism or passive resistance, or to suffer or feel' E. Frink.



Frink sculpting plaster on the armature for Running Man, 1978, in temporary studio at Woolland House.
Unknown photographer, image held within the Frink Archive, Dorset History Centre.



PROPERTY FROM
THE COLLECTION OF DR LEONARD D. HAMILTON

SUPPLIER OF DNA USED IN THE DISCOVERY OF THE DOUBLE HELIX



Dr L. D. Hamilton in his rooms at University.

Born in Manchester, England, Dr Leonard D. Hamilton graduated from Manchester Grammar School, matriculated Balliol College, Oxford University (B.A. 1943, B.M. 1945, M.A. 1946, D.M. 1951), and completed his graduate studies in biochemistry at Trinity College, Cambridge (M.A. 1948, Ph.D. 1952). He married a fellow Oxford student Ann Twynam Blake in 1945, and they came to Salt Lake City in 1949 on a one year fellowship at the University of Utah. They decided to stay in the US when he was offered a position at Sloan Kettering.

Dr Hamilton worked as a medical researcher during his career, including at the Sloan Kettering Institute, and latterly at Brookhaven National Laboratory as Head of the Division of Microbiology from 1964-1977. He was also a consultant to the UN while living in Manhattan. In the late 1940s and early 1950s he developed techniques for extracting and purifying mammalian DNA, which he supplied, by air, to Maurice Wilkins and his associates. From these samples they were able to generate X-ray crystallography images from which the double helical structure of DNA was inferred - the discovery for which Wilkins, James Watson and Francis Crick shared a Nobel Prize. As Wilkins mentioned in his autobiography (The Third Man of the Double Helix):

“And just a few days later, my friend Leonard Hamilton (another art enthusiast) who worked at the Sloan Kettering

Cancer Institute in New York, sent us excellent quality human DNA from his lab. Leonard was to become our main supplier of DNA”.

In the late 1950s, Dr Hamilton and his family were the sole holdout tenants in a block of brownstones slated for demolition, and as a result became known as the residents of the iconic “loneliest brownstone” that appeared in Life magazine photo essay “Vanishing New York”. The house was also a key location in Vincent Minnelli’s 1960 film *Bells Are Ringing*, as the site for ‘Susanaphone’, the answering service where Judy Holliday worked and Dean Martin was one of her clients. Dr Hamilton was also an avid art collector and he met and befriended a number of leading artists. Over the years he assembled a collection that included works by Alechinsky, Hodgkins, Lowry, Portinari, Krajcberg, Mabe, Stamos, Epstein, Thornton, Whistler, Matisse, Masson, Wood, Sickert, Picasso, Bonnard, Blackwood, Corinth and others. In later life these works adorned his house outside New York, designed by noted New York architects Julian and Barbara Neski, which featured in *Record Houses* of 1968 and *House Beautiful* magazine.

L.S. Lowry’s *The Mill, Pendlebury* is a discovery, having been acquired from the artist shortly after it was painted, and then transported to the US in 1949 by Dr Hamilton. This is the first time the work comes to market.

PROPERTY FROM THE COLLECTION OF DR LEONARD D. HAMILTON

λ*12

LAURENCE STEPHEN LOWRY, R.A.

(1887-1976)

The Mill, Pendlebury

signed and dated 'L.S. Lowry 1943' (lower right)

oil on canvas

17³/₈ x 21¹/₄ in. (44.1 x 54 cm.)

Painted in 1943.

£700,000-1,000,000

US\$920,000-1,300,000

€830,000-1,200,000

PROVENANCE:

Gifted to Dr. Leonard D. Hamilton by his parents, having been acquired directly from the artist, during the 1940s.





L.S. Lowry, 1961. Photograph by Crispin Eurich.



L. S. Lowry, *Industrial Scene*, 1936. Private collection.

'We went to Pendlebury in 1909 from a residential side of Manchester, and we didn't like it. My father wanted to go to get near a friend for business reasons. We lived next door, and for a long time my mother never got to like it, and at first I disliked it, and then after about a year or so I got used to it, and then I got absorbed in it, then I got infatuated with it. Then I began to wonder if anyone had ever done it. Seriously, not one or two, but seriously; and it seemed to me by that time that it was a very fine industrial subject matter. And I couldn't see anybody at that time who had done it – and nobody had done it, it seemed'

– L. S. Lowry

Conceived in 1943, *The Mill, Pendlebury* is a powerful example of the industrial landscapes that dominated the artist's *oeuvre* throughout his career. The present work depicts one of Lowry's most important views. The large square building at the end of the row of terraces is the Acme Spinning Company Mill, which, in 1916, inspired Lowry to paint his first industrial scene. Having missed a train from Pendlebury, Lowry recalled how '... as I got to the top of the station steps I saw the Acme Spinning Company's Mill, the huge black framework of rows of yellow-lit windows stood up against the sad, damp-charged afternoon sky. The mill was turning out hundreds of little pinched, black figures, heads bent down, as though to offer the smallest surface to the swirling particles of sodden grit, hurrying across the asphalt, along the mean streets with inexplicable derelict gaps in the rows of houses, past the telegraph poles, homewards to high tea or pubwards, away from the mill and without a backward glance. I watched this scene – which I'd looked at many times without seeing – with rapture'. (Lowry quoted in J. Spalding and M. Leber, *Lowry's City, A Painter and His Locale*, Salford, 2000, p. 17). The Acme Spinning Company Mill was the first mill in the country to be powered completely by electricity. The building was later demolished in 1984.

The modernist society of the mid-20th century was perhaps defined largely by the disproportionate influence of the urban and industrial. Despite Lowry's chosen subject material, exemplified in the present work, he remains aloof from the activities of modernism, which was constantly transforming. *The Mill, Pendlebury* demonstrates Lowry's reluctance to conform to the wave of technological development that was reshaping the first half of the twentieth century. The figures that populate the painting show no evidence of changing fashions. In fact, the drawing, *Industrial Scene*, conceived by Lowry in 1936 and owned by Eric Newton, displays figures in very similar placements and wearing identical clothing as the inhabitants of the present work which was painted seven years later. When compared, the two works convey an idea of time stood still. However, whilst Lowry seemingly neglected notions of 'progress' and 'modernity', the alienated sensibility, the self-aware simplicity and indiscriminate colouration of his work are qualities more frequently associated with 20th century *avant-garde* art. At the same time, the absence of a truly specific modernist timeframe allowed the artist to revisit the same scenes and compositions time and time again. *The Mill, Pendlebury* demonstrates how Lowry managed to preserve industrial traditions and heritage, thereby creating his own nostalgic urban culture from an exhaustive bank of memories, honed in the early years of the century.





Pieter Bruegel, *Children's Games*, 1560. Kunsthistorisches Museum, Vienna.

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

- L. S. Lowry

The depiction of the people in the bustling streets surrounding the mill, is testament to Lowry's almost compulsive preoccupation with using the figure to help portray his industrial surroundings. In this case, there is a joyful aspect to the painting, clearly the subject depicts the day of rest, the figures are moving about without urgency, from the children playing cricket in the middle of composition to the fathers pushing their prams in the foreground, to the small groups of people milling about and chatting, all demonstrating the acute level of observation that Lowry acquired from the regularity of his sketching. Under close inspection, however, the figures are reduced to Lowry's unique painterly language of direct brushstrokes and shorthand. 'Natural figures would have broken the spell of it, so I made my figures half unreal. Some critics have said that I turned my figures into puppets, as if my aim were to hint at the hard economic necessities that drove them. To say the truth, I was not thinking very much about the people. I did not care for them the way a social reformer does. They are part of a private beauty that haunted me. I loved them and the houses in the same way: as part of a vision.' (Lowry quoted in M. Howard, *Lowry, A Visionary Artist*, Salford, 2000,

p. 123). It is, however, undeniable that the reduction of these figures to a plastic interpretation serves as a powerful metaphor for the de-humanising effects of the industrial process, and contribute to the vivid portrayal of the industrial landscape for which the artist is justifiably renowned.

'We went to Pendlebury in 1909 from a residential side of Manchester, and we didn't like it. My father wanted to go to get near a friend for business reasons. We lived next door, and for a long time my mother never got to like it, and at first I disliked it, and then after about a year or so I got used to it, and then I got absorbed in it, then I got infatuated with it. Then I began to wonder if anyone had ever done it. Seriously, not one or two, but seriously; and it seemed to me by that time that it was a very fine industrial subject matter. And I couldn't see anybody at that time who had done it - and nobody had done it, it seemed' (Lowry quoted from an interview with Hugh Maitland, in J. Spalding and M. Leber, *Lowry's City, A Painter and His Locale*, Salford, 2000, p. 14).



PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

λ₁₃

EDWARD BURRA (1905-1976)

Fish Stall, Glasgow

with stamped signature 'E.J. Burra' (lower right)
pencil, watercolour and gouache on paper
19¾ x 24¾ in. (50.2 x 62.2 cm.)
Executed in 1949.

£120,000-180,000

US\$160,000-240,000

€150,000-210,000

PROVENANCE:

with Lefevre Gallery, London.
with Anthony d'Offay Gallery, London, as
'The Fish Stall'.
with Everard Read Gallery, Johannesburg,
as 'The Fish Stall'.
Anonymous sale; Christie's, London,
14 November 1986, lot 196, as 'The Fish Stall'.
with Bernard Jacobson Gallery, London,
by 1990.
with Offer Waterman, London, where
purchased by the present owner in April 2010.

EXHIBITED:

New York, Hirschl & Adler Galleries, *The
British Imagination: Twentieth Century
Paintings, Sculptures and Drawings*,
November 1990 - January 1991, no. 40.

LITERATURE:

A. Causey, *Edward Burra Complete
Catalogue*, Oxford, 1985, n.p., no. 195,
illustrated.
E. Lucie-Smith, exhibition catalogue, *The
British Imagination: Twentieth Century
Paintings, Sculptures and Drawings*, New
York, Hirschl & Adler Galleries, 1990, no. 40,
p. 82, illustrated.





Edward Burra at work in his studio.
Photographer unknown.

Burra had a great liking for markets. He responded aesthetically to the way that stallholders set their produce to tempt shoppers, and as an observer of the human comedy, he enjoyed the battle of wits between sellers and bargain-hunters. The 1926 *Market Day* (on long-term loan to Pallant House Gallery, Chichester, from a private collection) is one of his first paintings in his mature style, and he revisited the theme throughout his life. This painting is unusual in representing a fish barrow, since he enjoyed painting vegetables, but here, the focus of interest is less the barrow itself, with its blue-white, heaped-up haddock, than the muscular calves and arms of the powerfully-built fishwife, who is standing on an upturned box to keep her feet out of the wet. One thing which is particularly characteristic of Burra's work during and just after the War is that none of the figures is looking at another; each is in a world of his or her own thoughts, staring straight ahead, often humourlessly smiling.

The picture is identified as a Glasgow scene, and its date is based on its appearance in Burra's 1949 exhibition, but not in 1947: however, it may be somewhat earlier. From odd references in letters, Burra must have visited Glasgow as a child, but his formative exposure to the city took place in 1944. This came about because Robert Helpmann, the artistic director of the Sadlers Wells ballet, conceived the idea of a ballet set in the Glasgow slums, *Miracle in the Gorbals*. Burra, who had barely been able to get out of Rye since the beginning of the war, was invited to join the company in Glasgow, where they were soaking up atmosphere before starting work. It was winter, cold, grey

and rainy, but it jolted him out of depression, and he found the city and its people enormously energising.

Apart from his brilliant set of designs for the ballet itself, his visit gave rise to a painting of a Glasgow tenement, and a pastel of sailors at Greenock. There is no record of a revisit, but Burra had a formidable memory, and even if it was painted in 1949, this may still recall Glasgow's 'Barras'. While the overall tonality of the picture is grey and pink, and most of the figures are dressed in grey, shapeless garments, there is a slash of colour to the right of the picture from two glamorous women in russet and blue, stalking past the fish-barrow in forward-tilted hats more characteristic of 1944 than 1949, suggesting either that it is either based on recollection, or that it is earlier than its assigned date. However, in 1947 and 1948, Burra went to Ireland, which he liked for some of the same reasons he enjoyed Glasgow; splendour in decay, with a vigorous, feral life. 'The loveliest 18th century houses are tenements of such a pitch of degradingolade [deterioration]... & inhabited by crones who vanish into portals smoothed shiny by layers of crasse [grease]', he wrote. This picture may have come about because his Irish experience revived memories of Glasgow, or be a more direct response, but either way, this is a fine and characteristically bleak view of urban poverty charged with rapacity, a vigorous instinct for survival, and not a little disquietude.

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



E. J. Burra

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■ λ*14

TONY CRAGG (B. 1949)

Red Figure

signed and stamped with foundry mark 'Schmake Dusseldorf'
(at the lower edge)

bronze with a dark brown patina

88 in. (223.5 cm.) high.

Conceived in 2009

£220,000-280,000

US\$290,000-370,000

€260,000-330,000

PROVENANCE:

Acquired directly from the artist by the
present owner in 2012.





Umberto Boccioni, *Forme uniche della continuità nello spazio* (Unique Forms of Continuity in Space) conceived in 1913 and cast in 1972. Private collection.

'I see bronze as an archaic plastic whose successful use over thousands of years depends on its qualities as a material to work with rather than its aesthetic qualities.'

– Tony Cragg

Red Figure embodies Tony Cragg's inquisitive exploration of the material world. The sculpture transcends states of matter, seemingly liquid and solid at once, subverting the supposed limitations of the media. The eye is drawn to the fluid surface and structure of the sculpture, a dramatically concretised moment of amorphous motion. Constructed through the vertical stacking of recognisable features of facial profiles and rounded geometric shapes, which are then stretched horizontally, the effect is striking in its dynamism; the twisting plumes of towering bronze are caught in a vortex of movement, charged by a horizontal energy that has distorted the human forms to the point of ephemera.

Red Figure's ethereal quality typifies Cragg's disinterest in traditional definitional categories. As the artist has explained, 'Making sculpture involves not only changing the form and the meaning of the material but also, oneself... the popular and unhelpfully simplifying dichotomies of form and context, ugly and beautiful, of abstract and figurative, expressive and conceptual, dissolve into a free solution, out of which a new form with a new meaning can crystallise' (T. Cragg, *In and Out of Material*, Cologne, Germany, 2006). The present work demonstrates Cragg's ability to create sculpture that defies convention, bridging 'unhelpful dichotomies' to achieve a sculptural purity that utilises form to draw attention to the qualities of the medium. In Cragg's own words, 'I'm interested in somehow establishing some relationship with the materials and the things around me without using the preconceived notions of an already occupied language' (T. Cragg, *op cit.*, p. 79).

Although Cragg's work is diverse, there are two large bodies that make up a substantial part of his *oeuvre*: *Early Forms* and *Rational Beings*. The primary preoccupation of the *Early Forms* is the reforming of familiar objects, particularly vessels, into unfamiliar, alien forms as a means of exploring the relationship between material, volume and space. *Red Figure* falls into the latter group of works, *Rational Beings*, which are at a base-level visually defined by their distorted columnar structures. At the crux of the body of works, however, is the exploration of the tension between two different perceptions of the world: the complex synthesis of rational forms that constitute nature and the way humans respond to nature instinctively and emotionally. The human figure, for instance, is a recognisably organic form that elicits immediate recognition and yet is fundamentally constructed from a complex synthesis of functional parts; organs, cells and molecules are organic geometry. Similarly, Cragg constructs a homogenous solidity through the unification of the most recognisably anthropomorphic feature of all, the facial profile, with circular, cylindrical and elliptical shapes. *Red Figure* is an exceptional example of Cragg's ability to unify this apparently irreconcilable antagonism between geometric and organic forms; as one circumnavigates the work, distorted, ephemeral profiles vanish as quickly as they appear, integrated with unparalleled fluidity to the asymmetric geometric constructions that support them.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ₁₅

JACK BUTLER YEATS, R.H.A. (1871-1957)

The Sky Lovers

signed 'JACK B/YEATS' (lower left); titled 'THE SKY LOVERS' (on the inside of the stretcher)

oil on canvas

20 x 27 in. (50.9 x 68.5 cm.)

Painted in 1947.

£200,000-300,000

US\$270,000-400,000

€250,000-360,000

PROVENANCE:

Purchased at the 1947 exhibition by a private collector, York.

with Richard Green, London, where purchased by the present owner.

EXHIBITED:

Dublin, Victor Waddington Galleries, *Jack B. Yeats: Paintings*, October 1947, no. 4.

LITERATURE:

H. Pyle, *Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings: Volume II*, London, 1992, p. 796, no. 880.





Jackson Pollock, *Convergence*, 1952. Albright-Knox Art Gallery, Buffalo.

'His paintings have that vitality which can only come from true artistry; they convince and vibrate with colour and movement showing an instinctively natural and unerring selectivity: Yeats was the true painter poet.'

– Royal Hibernian Academy, *Annual Report*, Dublin, 1957

With its vigorous brushstrokes and rich, heavily impastoed texture, *The Sky Lovers* provides a striking example of Yeats' late painting style. Indeed, it was during the 1940s, his most productive period, that he began to produce his most expressive and exuberant works, impactful in both their colour and composition. *The Sky Lovers* is no exception. Two figures are depicted, seemingly surrounded by trees, looking to the sky, as one raises his hands imploringly to the heavens. Through his lyrical and expressive brushstrokes, Yeats evokes a sense of melancholia and perhaps even anguish. The figure on the right stands with mouth open as if in song, reminiscent of the ballad singers of his hometown, Sligo, a character that had captivated him since his youth, and which went on to provide inspiration throughout his artistic career.

What is perhaps most striking about *The Sky Lovers*, is the heightened emotion of the work. Earlier in the year of painting (1947) Yeats had lost his wife. Married in 1894, Cottie had been one of Yeats' biggest supporters for 53 years, and indeed, in the aftermath of her death, he stopped painting for a brief period, overcome by grief. However, when he returned to his easel, a newfound emotional intensity found its way into his paintings. Even in his evocative colour palette of rich blue contrasted with luminous white, red and yellow, Yeats displays an outpouring of emotion. Hilary Pyle notes that the deep blue in particular is distinctive to a series of his paintings executed in the late 1940s. For these works, it was a colour reminiscent of remembrance. Here however, the dark sits in stark contrast to a bright sky, lifting what is otherwise a sombre tone. Perhaps it is in this contrast that we also see his mastery of light and the symbolism a work may hold, as he looks up to the sky and we consider what perchance this brightness represents for a man in

mourning. Through his light and vigorous brushstrokes Yeats brings energy to the work, yet still a sense of desolation, and nostalgic yearning for something lost. Yeats predominantly painted from memory alone, wishing to capture the emotion of an event not simply recount scenes.

Indeed, Yeats had an enduring interest in poetry and literature, which is perhaps unsurprising given his rich literary and creative family. It was not only his brother, the renowned author William Butler Yeats, who penned poems, but Jack too spent much time writing. However, this innate sense of lyricism was not only translated into words, but also through his art. In particular during the 1940s, he produced a series of works brimming with the symbolism of poetry. In *The Sky Lovers*, the sense of lyricism and high emotion is visible in his evocative brushstrokes and sense of intense emotion. The figures act out a scene; a single moment of emotional intensity which gives the painting a theatrical and almost dramatic quality. The low and bright horizon, a common feature of his work, not only in part reflects the open landscape of his native Western Ireland, but also serves to emphasise the figures to the forefront, focusing the viewer's attention on the poignancy of the moment, and highlighting his accomplished grasp of composition and balance.

Yeats acclaimed biographer, Hilary Pyle, discusses a group of eight large and important works painted at the start of the 1950s in which she notes that they are a series 'which seem to have been planned to illustrate human emotions at their peak'. It is in works such as *The Sky Lovers* that we see the roots of some of Yeats' most emotional and highly evocative works.



THE PROPERTY OF A GENTLEMAN

λ16

SIR MATTHEW SMITH (1879-1959)

Connie Martin

oil on canvas
31 x 26 in. (78.8 x 66.1 cm.)
Painted in 1915.

£100,000-150,000
US\$140,000-200,000
€120,000-180,000

PROVENANCE:

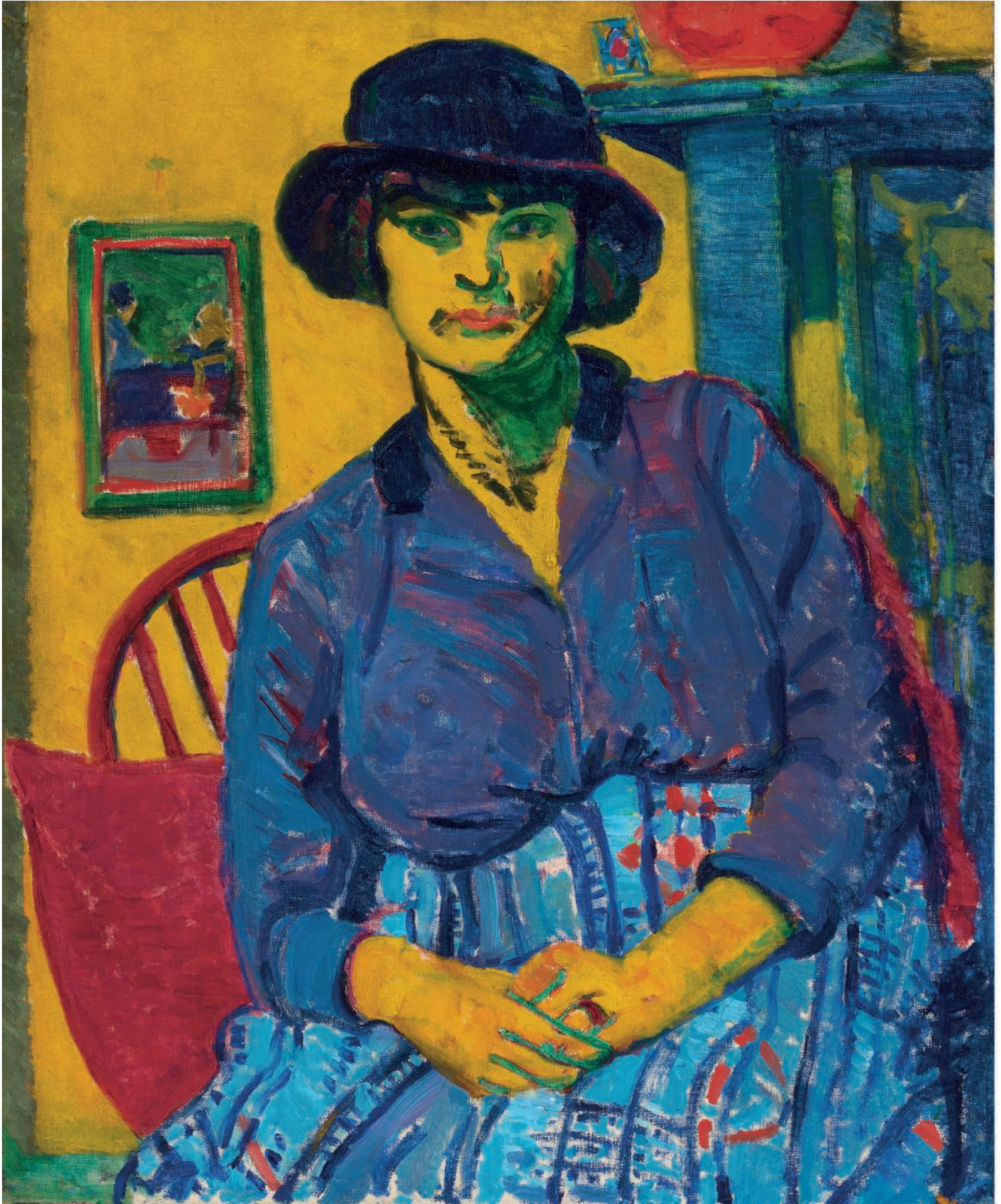
Harold Smith, Cheshire, the artist's brother.
with Arthur Tooth and Sons, London, as
'Peasant Woman in a Blue Blouse', where
purchased by Dr A.D. Taliano, Ontario,
Canada in 1975.
with Connaught Brown, London, where
purchased by the present owner in
August 2011.

EXHIBITED:

London, Arthur Tooth and Sons,
*Retrospective Exhibition of Paintings by
Matthew Smith*, October - November 1929,
no. 3.
London, Royal Academy, *A Memorial
Exhibition of Works by Sir Matthew Smith,
C.B.E., 1879-1959*, October - December
1960, no. 20.

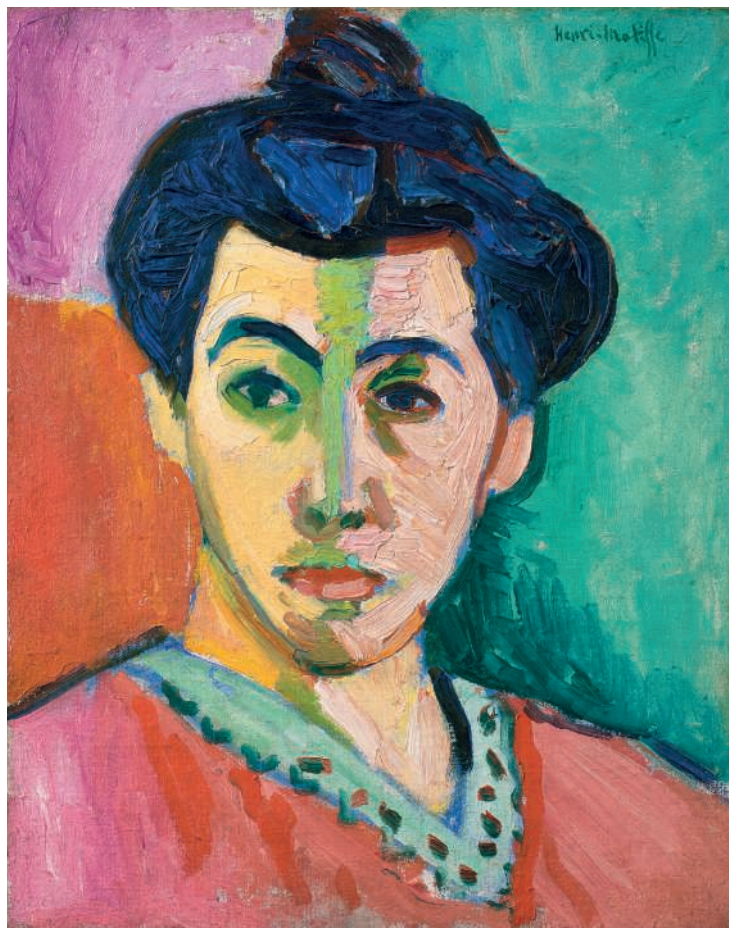
LITERATURE:

J. Gledhill, *Catalogue Raisonné of the Oil
Paintings of Matthew Smith*, Farnham,
2009, p. 65, no. 38, illustrated.





Kees Van Dongen, *Espagnole à la mantille*, 1910.
Private collection.



Henri Matisse, *Portrait de madame Matisse à la raie verte*, 1905.
Statens Museum for Kunst, Copenhagen.

A pioneer of British Art, Matthew Smith was deemed both the 'English Fauvist' and a modernist portraitist. *Connie Martin* exemplifies Smith's arresting use of colour and his manipulation of traditional compositions.

The influence of Fauvism is most prominent in Smith's early works. The quick application of paint and the separation of pure colours on the canvas coincided with the young artist's belief that colour and form were of equal importance, and this rejection of traditional ideals appealed to Smith. In resistance to the academic institutions that had prioritised technicality over expression, Smith moved to Paris in 1911 to study at the Atelier Matisse. His work flourished amidst the exhilarating release from confinement and the immersion in new influences. 'Non-finito' works, for example, exposed the elementary workings of Smith's processes; large swathes of the canvas could remain bare and untouched while the work functioned as a cohesive whole regardless. For Smith, "the gravest immorality [was] to try to finish what isn't well begun. But a picture that is well begun may be left off at any point." The artistic freedom that Paris allowed for was fundamental in the progression of his Fauvist period.

Whilst in Paris, Matthew Smith frequented the home of Modernist art collectors Gertrude and Leo Stein. His life here was permeated with the influences of the people he met, and of other great works; those of Matisse, Vuillard, Cézanne, Bonnard, Van Gogh and Van Dongen had a clear impact on the nature of his work, and his access to modern artistic trends would have significantly outweighed that of his English contemporaries. The outbreak of the First World War saw Smith return to London where he took a studio on Fitzroy Street

in Camden and, with the influences of Paris fresh in his mind, he produced some of his most significant portraits, including 'Fitzroy Street Nude (I)' (Tate) and 'Fitzroy Street Nude (II)' (British Council) It is in this period of his life that the current lot, *Connie Martin*, was executed.

This period of Smith's *oeuvre* stood in stark contrast to the backdrop of London's artistic output at the time. Broad areas of powerful colour in Smith's work celebrated the flatness of the painted surface, whilst line was now employed in his portraits as much as tone. Smith would mark the main composition using a thin paint and later apply the colour to the form. In this way, he had moved on from the rapid and energetic application of paint that he had learnt from the Fauves, yet couldn't quite be neatly placed within the category of the Colourists. "They all praise the colour, you know, but there is something else, I think".

It is, however, in the abrupt and powerful use of colour that parallels between Smith and Matisse are most easily drawn. Matisse's *La Raie Verte* (National Gallery of Denmark, Copenhagen) is an iconic portrait of the artist's wife with a green band marking the centre of her face. The work scandalised critics when exhibited at the Salon d'Automne in 1905. *Connie Martin* subverts the accepted roles of colours in portraits in a very similar way. The green, however, that falls across Madame Matisse's face might principally read as the decomposition of light into its constituent colouristic elements, a distinguished technique of the colourists, yet in Smith's work its function is alongside the 'something else' that he had referred to.



PROPERTY FROM THE ESTATE OF DAME ELISABETH FRINK

■ λ₁₇

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

Desert Quartet IV

signed and numbered 'Frink/A/C' (on the back of the right shoulder)

bronze with a black patina

50 in. (127 cm.) high

Conceived in 1989 and cast in an edition of 6, plus 1 artist's cast.

£150,000-250,000

US\$200,000-330,000

€180,000-290,000

EXHIBITED:

West Bretton, Yorkshire Sculpture Park, *Elisabeth Frink: Open Air Retrospective*, July - November 1983, exhibition not numbered, another cast exhibited.

Glasgow, Compass Gallery, *Elisabeth Frink: Sculpture, Drawings, Etchings*, August 1990, exhibition not numbered, another cast exhibited.

Washington, D.C., National Museum of Women in the Arts, *Elisabeth Frink: Sculpture and Drawings 1950-1990*, 1990, exhibition not numbered, another cast exhibited.

Salisbury, Cathedral and Close, *Elisabeth Frink: A Certain Unexpectedness*, May - June 1997, no. 82, another cast exhibited.

London, Canary Warf Ltd., *The Shape of the Century: 100 Years of Sculpture in Britain*, September - October 1999 catalogue not traced.

London, Beaux Arts, *Frink: Sculptures and Drawings*, May - June 2002, exhibition not numbered, another cast exhibited.

London, Beaux Arts, *Frink*, October - November 2011, exhibition not numbered, another cast exhibited.

Sturminster Newton, The Exchange, 2008 - 2019, on long-term loan.

LITERATURE:

Exhibition catalogue, *Elisabeth Frink: Sculpture, Drawings, Etchings*, Glasgow, Compass Gallery, 1990, n.p., another cast illustrated.

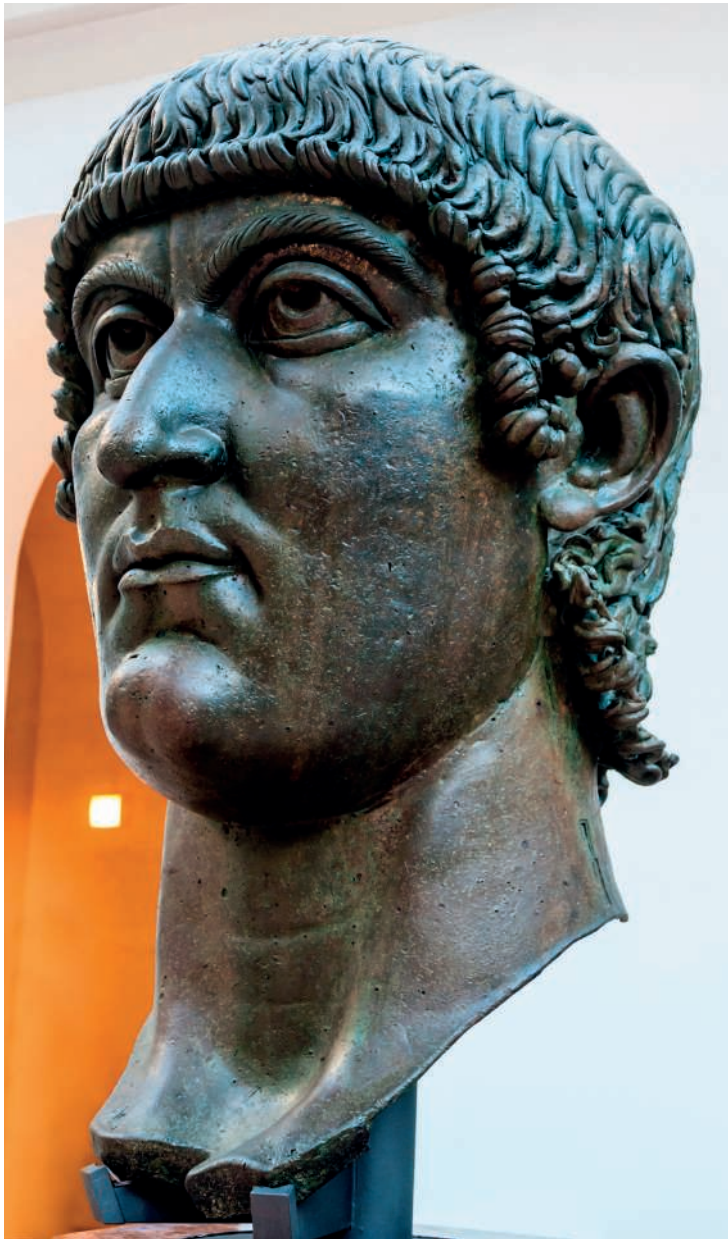
E. Lucie-Smith, *Elisabeth Frink: Sculpture since 1984 and Drawings*, London, 1994, pp. 66-69, 188, another cast illustrated.

S. Gardiner, *Frink: The Official Biography of Elisabeth Frink*, London, 1998, pp. 266-267.

Exhibition catalogue, *Frink: Sculpture and Drawings*, London, Beaux Arts, 2002, p. 24, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, London, 2013, pp. 16-17, 183, 193, no. FCR381, another cast illustrated.





Bronze head of Emperor Constantine II, Flavius Claudius Constantinus. Capitoline Museum, Rome

Frink worked through the aftermath of war. Her art charts a progression from fear, aggression and stoicism to a troubled peace that always appears to teeter on the edge of Romanticism. Frink was nothing if not ambitious with her art. She referred to herself solely as a workman, not an artist: her art was a job, and a hard one, which required the utmost concentration. Her experience of war, and of man's brutality, would haunt and inspire in equal measures throughout her life, consistently appearing, if in different mutations, in each of her works.

The motif of the head was crucial throughout Frink's career, spanning from 1959 to the end of the 1980s. From the semi-abstract heads of 1959, the *Dormant Head* and the *Fish Head* of 1961, the *Soldier's Head* series of the mid 1960s and the *Tribute Heads* of 1975-76; these culminate in the monumental heads of *Desert Quartet* 1984.

In *Desert Quartet*, 1984 (so called because the inspiration for them came from a visit to the Tunisian Desert), Frink sculpts four near identical monolithic bronze heads, each well over 4 feet tall. It is the fourth of this series, *Desert Quartet IV*, that appears here. The head emanates a sense of stoicism, with large, staring eyes, a perfectly symmetrical, sprawling nose, and a flat, emotionless mouth that spans the bottom half of the head's face.

'Heads have always been very important to me as vehicles for sculpture. A head is infinitely variable. It's complicated and it's very emotional. Everyone's emotions are in their faces. It's not surprising that there are sculptures of massive heads going way back, or that lots of other artists other than myself have found the subject fascinating'.

- Elisabeth Frink

Desert Quartet IV's surface draws attention to the artist's artistic process. The work's rough texture is reminiscent of sculptures torn from the ground, weathered with age, as if one has stumbled across a forgotten relic from a lost past. This almost ancient appearance, along with the work's monumental size, has encouraged art historians to draw parallels between the heads of *Desert Quartet* and late antique representations of Roman emperors. The famous bronze portrait of Emperor Constantine in the Museo dei Conservatori, Rome, just over six feet tall, is often used as a direct comparison. Like Frink's heads, the emperor's likeness has enormous eyes, which radiate strength and authority. The pursed lips, slightly furrowed brow and distinguished nose, whilst idealised, are intended to represent an identifiable, powerful and very specific individual. This serves as a stark comparison to the purely symbolic representation of *Desert Quartet* heads. Frink's heads are reductive, almost abstracted. Whilst this comparison can be understood, as the similarities certainly exist, the differences outweigh the similarities. The heads are simplified icons of masculinity - mere symbols, not individuals.

It is the fusion of a uniquely archaic sense of aesthetic with Frink's advanced, contemporary handling of form that give works,



Elisabeth Frink carving the plaster of one of the Desert Quartet heads, 1989, at Woolland House.
Unknown photographer, image held within the Frink Archive, Dorset History Centre.



Desert Quartet, bronze patinated in white, 1989. Photographer unknown.

such as the present lot, the overpowering aura for which the artist is justifiably renowned. Three major documentaries were made about the artist: the first in 1960 for the BBC's *Monitor* arts programme; the second, for *Omnibus* in 1983, written by the curator of Frink's Royal Academy show and the last, a tribute by the critic Bryan Robertson for the *South Bank Show* in 1993, which included footage taken during her final months. All show Frink briefly relaxing, at play, and catch her infectious smile. But mostly they show her at work, in her studio. There her expression is very different: she is serious, creative and terrifying. Her talent and skill pour out of her with every swift cut, chisel and stroke of her chosen medium. Frink homed-in on this medium, as she did her key subject matter, very early on in her career. She modelled with wet plaster of Paris, liquid or soaking through strips of cloth, bulked with card and small pieces of wood, flung onto an armature made of metal rods, and chicken wire. She worked swiftly, because the plaster set quickly. She chiseled and shaped the mass, chipping away forms until the sculpture as a whole was ready to be cast in bronze. The process was fascinating, terrifying and incredible. The end result, completely and utterly unique.

Frink sculpted men almost without exception. For her, men represented strength, power, war but also incredible vulnerability. She commented that 'I've nothing against women. I just don't like their bodies... I enjoy looking at the male body and this has given me... the impetus and energy for a purely sensuous approach to sculptured form'. (E. Frink quoted in A. Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*).

Desert Quartet IV's surface has small textured pits, facets carefully cut into the plaster that make the huge form appear to shimmer. The combined impact of this mesmerising texture, the complete symmetry and the monumental size is a sense of the heroic, of the non-human, and consequently, the transcendental. Just as the Greek and Romans did with their representations of gods and goddesses, Frink deliberately endows her *Desert Quartet* with a harmony and regularity which put it outside the sphere of the human.

The eyes of *Desert Quartet IV* stare directly out at the viewer, as if 'our heads were somehow transparent' (E. Frink quoted in A. Ratuszniak (ed.), *Frink, Catalogue Raisonnee of Sculpture 1947-93*. p. 9). The eyes seem at once soulless, yet aware - as if they have an 'awareness' of their own transience', adding to the sensation that these heads are those of an otherworldly, perhaps even God-like being.



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

★18

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

Red and White Tulips

signed 'Peploe' (lower right)
oil on canvas
20 x 16 in. (50.8 x 41 cm.)
Painted in the early 1920s.

£150,000-250,000

US\$200,000-330,000

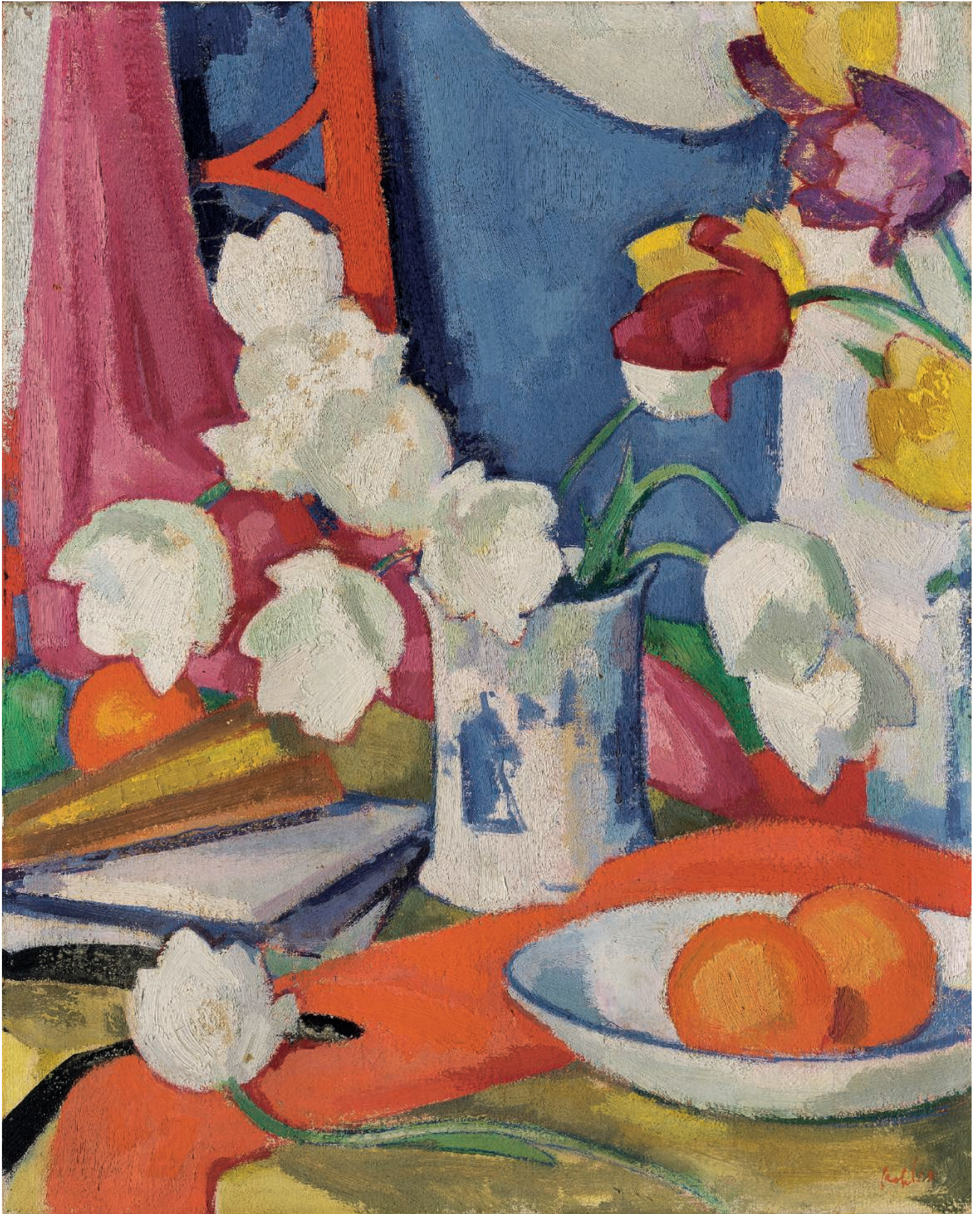
€180,000-300,000

PROVENANCE:

J.C. Thomson.

Anonymous sale; Sotheby's, Glasgow,

1 December 1982, lot 406, where purchased
by the present owner's father.





Paul Cézanne, *The Vase of Tulips*, circa 1890.
The Art Institute of Chicago.

Peploe is regarded as the best-known member of the Scottish Colourists, highly celebrated for his mastery of tone. Although Peploe trained as a lawyer, he showed great interest in painting from childhood, and in 1894 travelled to Paris to take classes at the Académie Julian first, and later at the Académie Colarossi. It was in the French capital that he witnessed the new *avant-garde* movements that were flourishing at that time, and was introduced to the work of leading artists, such as Manet, Matisse and Cézanne, who had a powerful effect on his painting.

The work of Peploe covers a wide range of genres, but he is best known for his experimentation with still life. Peploe approached still-lives in an intellectual and pseudo-scientific way, always trying to depict the perfect example, a pursuit that became an obsession that dominated his entire career. Thus, he was very meticulous in the construction of his composition, spending not hours but days setting up the objects and rearranging them over and over again until he was certain that the balance of colour and form was good enough for the picture to be painted. Furthermore, Peploe's *nature mortes* followed the seasons, and hence, he used to paint tulips in spring, roses in summer, and fruit and vegetables in winter.

Red and White Tulips is a vivid statement of modernity, in which Peploe combines forms, saturated colours and balance. It was executed in the early 1920s, when he was at the peak of his success: his work was widely exhibited, he received numerous awards, he was elected a member of the Royal Scottish Academy and the prices for his paintings increased. Still-lives painted within this period are sublime images and are considered the most successful of all his *oeuvre*. The present work, an essay in harmony and balance, is the summary of his still-lives culminating in an increasingly complex composition, with a wide range of textures and diversity of tone. The background is fully occupied by lengths of cobalt blue and white coloured fabrics and a bright red painted chair with a pink cloth draped over it. In the front, there is a wooden table on which we find some dazzling white tulips in a white and blue porcelain vase, two oranges on a white plate, some books, a fan, and a reddish cloth that

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

– Samuel John Peploe

breaks the verticality of the picture. Peploe was also very interested in the sense of rhythm, which is visible in the way the tulips in the vase dance with the acid yellows, red and purple flowers that are emerging from the upper right corner. All colours, either strong or softer, are perfectly balanced with the purpose of supporting the delicacy of the white tulips.

Peploe developed the style of his still-lives through the years, taking inspiration not from Scotland but from France. This can be seen in his early works, such as *Still Life with Coffee Pot*, 1905, whose calm composition focused on primary tones and edged in strong black outlines, reveals the influence of Manet. Later his style evolved to emphasise texture, through the application of colours deployed by using countless long brushstrokes and the buildup of impasto, as in *Tulips and Cup*, 1912, a picture that links him with the work of van Gogh. Moreover, Peploe held a long-life fascination with the compositions and drawing techniques of Cézanne's still-lives, as evident in *Dish with Apples*, *Ginger Jar*, *Brown Crock*, *Bottle and Chair*, 1918, that bears resemblance to *The Basket of Apples*, painted in 1895 by the French master. Here Peploe adopted a more mature and sophisticated manner in which he abandoned the thick black lines he previously used to edge his forms and instead focused on pure, saturated tone. This technique takes inspiration from the Fauves, such as Matisse and Derain, and allowed him to not only explore his love of colour but play with the pictorial space, flattening the composition through the juxtaposition of bold areas of tone and the reduction of shadow.

People has been recognised as one of the leading Post-Impressionist artists in Britain due to his unique and distinctive style. In the course of his artistic career he managed to absorb the French *avant-garde* techniques without sacrificing his individuality. Sir James Caw, who was director of the National Gallery of Scotland, pointed out that 'the exceptional quality of Peploe's art will ensure him of a permanence and distinctive place among the more notable painters of his time' (Sir J. Caw, quoted in *Morning Post*, 27 April 1936).



THE PROPERTY OF A FAMILY

λ19

LEON KOSSOFF (1926-2019)

Head of Seedo

oil on board
24¼ x 18¼ in. (61.6 x 46.4 cm.)
Painted in 1965.

£150,000-250,000

US\$200,000-330,000

€180,000-300,000

PROVENANCE:

Heinz Propper, by whom acquired directly
from the artist, and by descent to the
present owners.

EXHIBITED:

London, Marlborough Fine Art, *Leon Kossoff*,
April 1968, no. 14.





Leon Kossoff, *Head of Heinz III*, 1998.

'Every time the model sits everything has changed. [...] The light has changed, the balance has changed. The directions you try to remember are no longer there and, whether working from the model or landscape drawings, everything has to be reconstructed daily, many many times. A painter is engaged in a working process and the work is concerned with making the paint relate to his experience of seeing and being in the world.'

– Leon Kossoff

Leon Kossoff's work is inherently autobiographical. Constantly influenced by his surroundings, friends and family, the familiarity of Kossoff's subjects are crucial to the artist's practice of close-looking. Kossoff explored around his north London studio, painting streets, churches and stations, along with a small circle of sitters that reappear again and again in his works. The artist was born in London to a Russian-Jewish immigrant family, and is the only member of the 'School of London' painters – Frank Auerbach, Lucian Freud, Francis Bacon, R.B. Kitaj and Michael Andrews – to have actually been born in London.

Maybe due to the personal nature of his subjects and the emotional investment in the physical act of creation, Kossoff laboured with the artistic process, reflecting that 'I try to recreate the pictorial image. I struggle for truth... How hard it is to paint! I can spend years on a painting and months on a drawing... Nothing comes easily to me. I go on until the picture becomes a mutation, a miracle, something unexpected, even by me. Then it is finished.' (Leon Kossoff cited in interview with N.G. Stone, in: 'The Artist & the Community', *The Jewish Chronicle*, 27 November 1959). However, the present work belies this artistic struggle and exudes a fluid confidence and a refined and original style.

The work portrays one of Kossoff's most interesting and regular sitters – the Romanian refugee and political writer Sonia Husid. *In the Beginning was Fear*, 1964 and *They Sacrifice to Moloch*, 1967 were both written by Husid under the pseudonym N.M. Seedo. Dating from 1965, this extraordinary and evocative portrait was acquired directly from the artist by Heinz Propper, who was a close

friend of Leon for over seventy years. Heinz Propper sat for the artist over three decades, and Kossoff produced many portraits showing the changing and developing observations of his friend, though Kossoff once said that no matter many times he painted Heinz, he was never quite able to catch his likeness.

With his fellow student and friend Frank Auerbach, Kossoff developed a painterly style employing thickly applied layers of paint that are extensively reworked to reveal the closely observed facial features of his subjects. Consequently, the formal elements of *Head of Seedo* seem to writhe and move in the light as the viewer moves across the rough, undulating surface. Kossoff's masterful handling of paint toes the line between sculpture and painting, the board is thick with impasto paint that has been scraped, whirled and gouged into, creating a surface rich with animation and feeling. Kossoff's portraits required immense commitment from both artist and sitter, with the whole process taking months at a time. Kossoff would scrape everything off the board after each sitting, repeating the whole process over and over again until the final product was achieved.

Intimate and up-close, *Head of Seedo* is simultaneously introspective and atmospheric. Up close, any facial features appear indistinguishable from the complex swirls of oil paint. Kossoff intermingles black and maroon, creating a sense of rich depth and shadow reminiscent of Caravaggio's employment of chiaroscuro. This close scale is indicative of Kossoff's work, and produces an intimate, beguiling and almost disorientating visual description of a face that Kossoff clearly knew so well.



Leon Kossoff, 1972. Photograph by Bob Collins.
National Portrait Gallery, London.

THE PROPERTY OF A FAMILY

λ20

LEON KOSSOFF (1926-2019)

York Way Railway Bridge from the Caledonian Road

charcoal, coloured chalks and oil pastel on paper

14¾ x 24¾ in. (37.5 x 61.9 cm.)

Executed in 1967.

£50,000-80,000

US\$67,000-110,000

€60,000-95,000

PROVENANCE:

Heinz Propper, by whom acquired directly from the artist, and by descent to the present owners.

EXHIBITED:

London, Marlborough Fine Art, *Leon Kossoff*, April 1968, no. 40.

LITERATURE:

Exhibition catalogue, *Leon Kossoff*, London, Marlborough Fine Art, 1968, n.p., no. 40, illustrated.



'London, like the paint I use, seems to be in my blood stream. It's always moving – the skies, the streets, the buildings, the people who walk past me when I draw have become part of my life

– Leon Kossoff

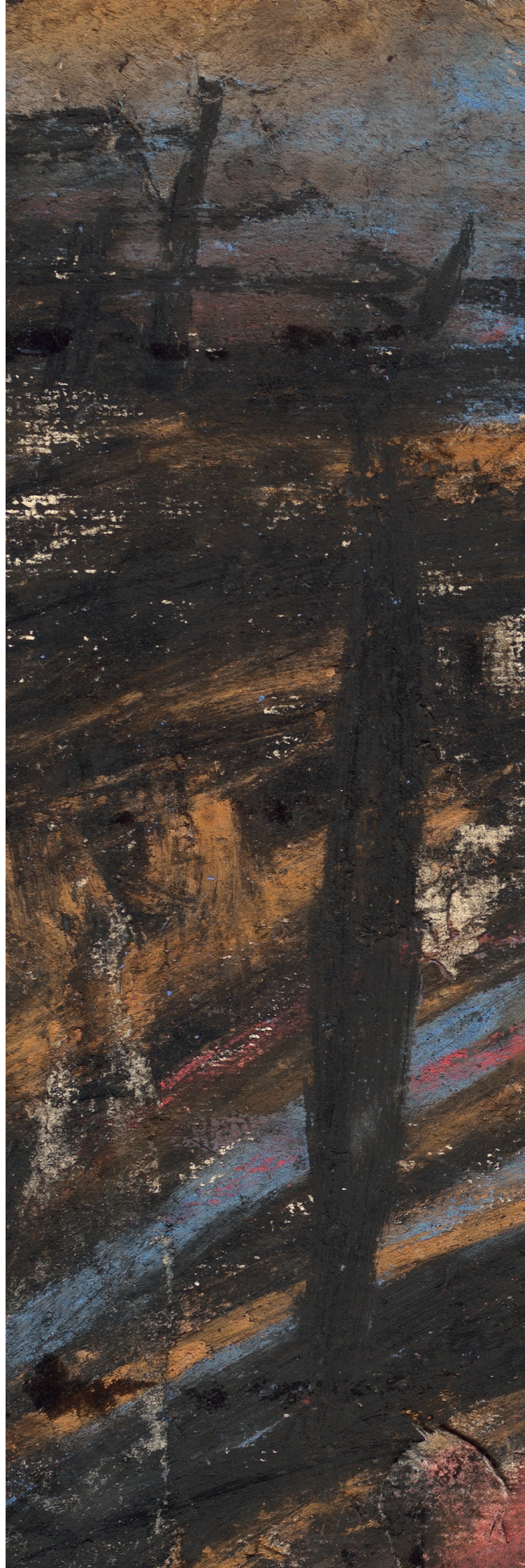
Leon Kossoff was enthralled by London's landscapes and their physical metamorphoses. However, in his depictions of these landscapes, nature is only present by default. Kossoff's focus is instead on his industrial cityscapes, with their congested, murky, and relentless forms.

He took interest in the people and places from his immediate surroundings, returning to particular local scenes, such as York Way Railway Bridge, over and over throughout his career. Kossoff's veneration for personal, every day experience is apparent in the present work. Indeed, York Way held a particular importance for the artist as an area in which he spent many formative years drawing. This wholly unique sense of intimacy and familiarity with a subject matter enlivens the present work in a way that reconciles harsh industrial scenes with a sense of softness and memory.

Rendered in oil pastel, the railway lines in the present work have been completed in a frenzy, with energetic and swift movements covering every inch of the page. The physicality and the emotion of the artistic practice is palpable. Likely captured in the early evening, the rich colour palette of dark greys, blacks and browns gives way to a forceful interruption of vermillion red and sapphire blues strewn across the bottom of the paper. The effect is mesmeric. The railway tracks peel away from us under the bridge that has been flung from one bank to another, and the flashes of colour appear almost like an apparition – speeding by as if they are the coloured sides of blurred London trains. One can almost hear the tracks rattle.

The paper itself is thoroughly worked, the top of the page has clearly been wet, reworked, and scraped away – a technique usually seen in the works by fellow Slade School student and friend Frank Auerbach. Testament to this activity can be seen scattered across the whole page, with small rips pinned down and drawn over, built up layers of oil pastel across the tracks serving as potent evidence of his fascinating working practice. It is possible that when working on the drawing, it started to rain, resulting in the textured upper segment. It seems apt that London's ever-consistent rainfall would leave such a lasting impact on the work. Teeming with a remarkable level of perceptual detail and sense of movement, *York Way Railway Bridge from the Caledonian Road* is a consummate crystallisation of Kossoff's central artistic concern – the transformation of a specific location to a deeply chaotic, yet beautiful, industrial city set within the emotive bounds of history and memory'.

York Way Railway Bridge from the Caledonian Road was acquired directly from the artist by the present owners' father, Heinz Propper, who was a close friend of Leon for over seventy years. Heinz Propper sat for the artist over three decades, and Kossoff produced many portraits showing the changing and developing observations of his friend, though Kossoff once said that no matter many times he painted Heinz, he was never quite able to catch his likeness.





PROPERTY FROM THE JEREMY LANCASTER COLLECTION

λ21

HOWARD HODGKIN (1932-2017)

Room with Chair

signed, inscribed and dated 'HOWARD HODGKIN/ROOM WITH
CHAIR 1969-70' (on the reverse)

oil on wood

26 x 29 in. (66 x 73.6 cm.)

Painted in 1969-70.

£200,000-300,000

US\$270,000-400,000

€240,000-360,000

PROVENANCE:

with Kasmin Gallery, London.

with Albemarle Gallery, London, where
purchased by the present owner in
February 1992.

EXHIBITED:

Cologne, Galerie Müller, *Howard Hodgkin*,
January - February 1971, catalogue not
traced.

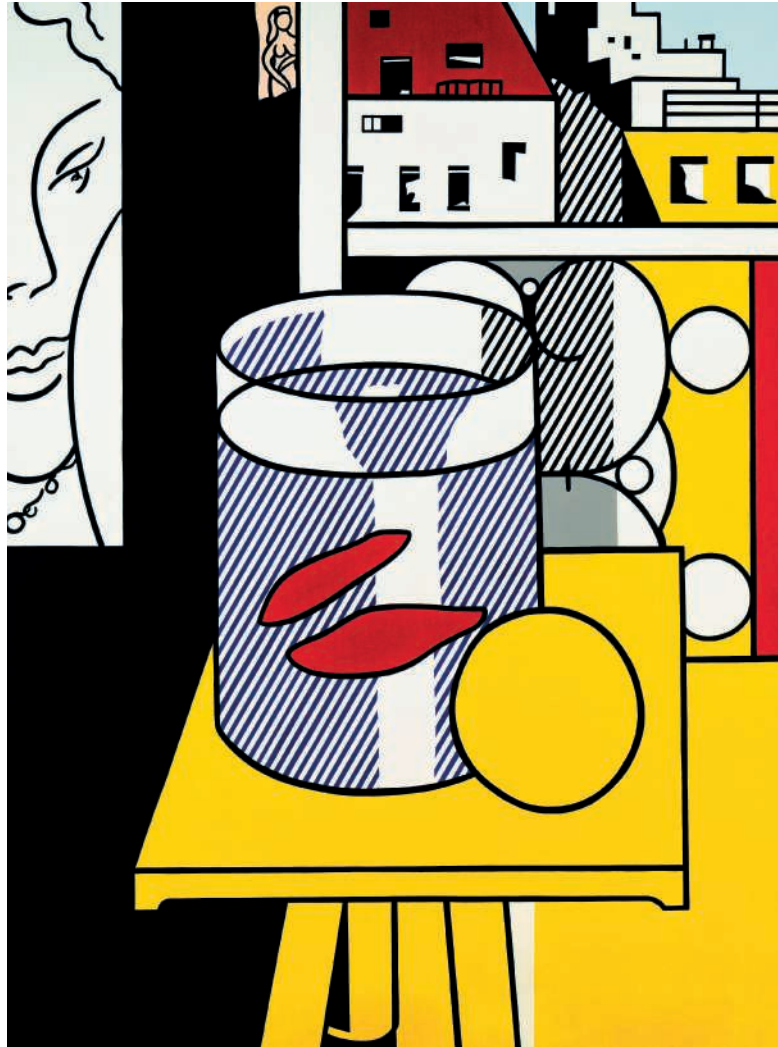
London, Kasmin Gallery, *Howard Hodgkin:*
Recent Paintings, March 1971, catalogue
not traced.

Birmingham, Museum and Art Gallery,
on long-term loan.

LITERATURE:

M. Price, *Howard Hodgkin: The Complete
Paintings*, London, 2006, p. 103, no. 92,
illustrated.





Roy Lichtenstein, *Still Life with Goldfish*, 1974.
Philadelphia Museum of Art.

A vision in bold primary hues, *Room with Chair* (1969-70) is a vibrant evocation of memory and place by Howard Hodgkin. It has been held in the Jeremy Lancaster Collection for almost three decades, during which time it was on long-term loan to the Birmingham City Museum and Art Gallery. Born in Solihull in 1936, Jeremy Lancaster had a close attachment to the West Midlands; he also lent works to Birmingham's Ikon Gallery and the Barber Institute of Fine Arts, where he served as a trustee. Alongside his trade as an industrialist, Lancaster developed a keen eye as a collector. The works of Hodgkin, whose joyous colours and deep feeling sound a keynote for the collection at large, were at the heart of Lancaster's lifelong intellectual and emotional engagement with 20th century British art.

Standing among the more figurative works that characterise Hodgkin's late-sixties and early-seventies period, *Room with Chair* has an almost Pop-art clarity. The red, reclined form of a chair is outlined in crisp ultramarine against a coral-tinted floor and bright yellow wall. The painted wooden frame – part of the work, as is typical of Hodgkin's practice – flanks the room with primary stripes

and forms a jutting red ceiling. It creates the perspectival sense that we are looking into an actual space, as well as a psychological interior framed by the act of remembering. 'The more evanescent the emotion I want to convey,' Hodgkin once said, 'the thicker the panel, the heavier the framing, the more elaborate the border, so that this delicate thing will remain protected and intact' (H. Hodgkin, quoted in P. Kinmonth, 'Howard Hodgkin', *Vogue*, June 1984).

Hodgkin distilled memories of places, people and moments into his own abstracted language of colour and form. His later works would venture still further from figurative territory, but share in the present work's conception of emotionally-charged rooms and objects, as well as its electric use of colour. *Room with Chair* is at once vivid and enigmatic. While Hodgkin always forged a singular path, the painting's graphic linear forms seem to recall the British Pop work of his close friend Patrick Caulfield: the sinuous shape of the chair has a distinct touch of sixties chic, in tune with the intense, poetic attention Caulfield paid to contemporary furnishings.



Howard Hodgkin at work in a studio, *circa* 1965.

THE PROPERTY OF A GENTLEMAN

■ λ₂₂

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

Painted Screen

signed and dated 'Allen Jones '65' (lower left); signed and dated again 'Allen Jones 73' (on the reverse)
oil and household paint on panel; in five parts
72 x 85¼ in. (183 x 216.5 cm.) overall
Painted in 1965 with a later addition by the artist in 1973.

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

PROVENANCE:

Bert Stern.
Victor Lownes.
with Vanessa Devereux Gallery, London,
where purchased by the present owner,
circa 1989.

EXHIBITED:

Liverpool, Arts Council of Great Britain,
Walker Art Gallery, *Allen Jones: A
Retrospective of Paintings 1957-1978*, March
- April 1979, no. 20; this exhibition travelled
to London, Serpentine Gallery, May - June
1979; Sunderland, Museum and Art Gallery,
June - July 1979; Baden-Baden, Staatliche
Kunsthalle, September - October 1979;
and Bielfield, Kunsthalle, November -
December 1979.

LITERATURE:

M. Livingstone, *Sheer Magic*, New York,
1979, pp. 112-113, illustrated.
A. Jones and M. Livingstone, exhibition
catalogue, *Allen Jones: A Retrospective of
Paintings 1957-1978*, Liverpool, Arts Council,
Walker Art Gallery, 1979, n.p., no. 20,
illustrated.
C. Hemming, *The Folding Screen*, London,
1999, p. 98, no. 43, illustrated.





Allen Jones, *Curious Woman*. 1964-5. Private collection.

While living in New York City in 1964-65, Allen Jones met the celebrated American commercial photographer and film-maker Bert Stern (1929-2013), now particularly associated with the photographs he took of Marilyn Monroe in the two months before her untimely death in August 1962. The introduction may have been through his friend the British abstract painter Richard Smith, who like Jones, showed with the Richard Feigen Gallery, and specifically Betsy Scherman, who had just married Smith in New York in 1964 and who had worked as Stern's stylist and studio assistant from about 1960 to 1962 (email to Marco Livingstone, 13 July 2018, Betsy Smith wrote, "I was Bert Stern's stylist and studio assistant for a couple of years and several times put Max Factor all over Marilyn Monroe's back and décolletage. She had very transparent skin with many blue veins showing, which unfortunately would photograph as blotchy and grey"). Stern lived in a Brownstone townhouse on the Upper East Side and asked Jones to make a painting in the form of a freestanding folding screen, inspired by the format of Japanese room-dividers, leaving it to the artist to determine the imagery. As the hinged panels needed to be stable and rigid in order to remain securely in place in whatever configuration its owner chose to display it, Jones elected to paint it on wooden sheets, a support that by chance he had just experimented with twice: *Curious Man*, painted in London in 1964 but transported to New York, and *Curious Woman*, produced in 1964-65 at his studio at New York's Chelsea Hotel.

In conversation on 1 December 2019, Jones recalled that he had had some plywood columns fabricated for him in London prior to his departure for New York and that he shipped them there, along with the plywood panels used for *Curious Man* and *Curious Woman*, partly out of fear that he might experience the painterly equivalent of writer's block:

'Painted Screen was made at the Chelsea hotel. I had started using plywood in my work, bringing several curvilinear plywood columns

with me from London that became my first excursions into sculpture. Within the *avant-garde* figurative art had been swept away by "the march of Modernism from Mondrian to Minimalism" (Alfred Barr). Abstract Expressionism made the 'brushstroke' itself the subject matter whilst asserting the objective fact of the canvas. I had noticed that if something protruded from the face or edge of a canvas its objective quality became self-evident, allowing the artist freedom to create whatever he wanted on the surface.'

In both *Curious Man* and *Curious Woman* Jones played with the materiality of the painted imagery against the exposed grain of the wood, which in itself provided a ready-made 'all-over' pattern as pleasingly complex a feast for the eyes as anything to be found in Abstract Expressionism. This pair of works marked a particular turning-point in Jones's development in the building up of the surface – for the man's phallic tie, jutting out suggestively from the picture plane, and for the woman's breasts – extending the illusionism of the painted image into three dimensions and announcing his first forays into sculpture in 1965. This sensation of the fictional figure attempting to break through into the spectator's space was to become a significant feature in Jones's future work, as it is, indeed, in *Painted Screen*, which shows several high-heeled female figures – or, depending on one's interpretation, a single woman shown moving across as in time-lapse photography or Futurist painting – bounding confidently through the space defined by the five wooden panels. There is a probably subconscious nod, too, to one of the seminal works in early modernism, Marcel Duchamp's *Nude Descending a Staircase, No. 2*, 1912 (Philadelphia Museum of Art).

Jones recalled in 1978 that the wood support provided a kind of liberation in the degree of illusionistic modelling he could allow himself, in apparent contravention of the modernist insistence on respecting the flatness of the picture plane: 'In the paintings on wood, you saw the image surrounded by real wood grain. By that





Allen Jones, *Female and Male Diptych*, 1965. Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington D.C.

token, it allowed me in a curious way to take more liberties with modelling the form. I could have modelled it until it looked like a Madame Tussaud's figure and it still would have been safely on the surface' (Allen Jones, in conversation with Marco Livingstone, 13 July 1978, quoted in *Allen Jones: A Retrospective of Paintings 1957-1978*, March - April 1979, no. 18).

As a student only half a decade earlier, Jones had become particularly entranced by the ways in which movement could be represented via the configuration of static images, and by the possibilities of building on the legacies of early modernism. Futurism, which he referenced particularly in his series of shaped Bus canvases of 1962, and Paul Klee's witty conceit about 'taking a line for a walk', which (together with Wassily Kandinsky's pre-war Improvisations) helped prompt his painting *The Battle of Hastings* 1961-62 (Collection Tate Galleries), were particularly important in this respect, but there were other influences, too. The floating figures of Marc Chagall, ancestors to the entwined couples of *Wunderbare Landung* 1963 (Ferens Art Gallery, Hull) and *Hermaphrodite* 1963 (Walker Art Gallery, Liverpool), also come into play and paved the way for the free-style inventions of *Painted Screen*. One of Jones's major canvases of the period, the vast *Female and Male Diptych* 1965, prefigures salient features of the screen in the sensations of the imaginary figures being freed from the constraints of gravity – their feet resting against the lateral edges of the separate canvases – and of the energetic but purely painterly way in which they appear to be travelling at speed across our field of vision.

A recurring feature in these works is the female head configured as a mandala, a diamond-shaped or circular form that represents the harmony between the individual and the universe. Jones came to the form especially through his reading of the Swiss psychiatrist and psychoanalyst C. G. Jung, who saw it as an indication of

the quest for self-knowledge, of a deliberate embrace of the unconscious. It is perhaps not coincidental that a lithograph made by Jones in 1965, *Woman*, based on a Bert Stern photograph of Elizabeth Taylor, replaces the star's face with a huge red four-pointed mandala with two pairs of floating lips, very similar to that painted in the upper register of the third and fourth panels of *Painted Screen*. The recurrence of that motif in the commissioned work thus subliminally incorporates homage to the photographer who at that very moment had given permission to Jones for the reinvention of one of his own images.

When the screen was sold by Stern in 1973 to Victor Lownes (1928-2017), the head of Playboy Europe and of the UK Playboy Clubs from the mid-1960s to the early 1980s, Jones was asked if he would paint something on the reverse side, which had until then been left as plain wood. The phallic spear, again culminating in a red mandala, provides a masculine counterpoint to the determinedly female imagery on the recto side of the panels, completing the work with a return to one of Jones's prime themes, that of the creative act as a synthesis of male and female energies.

More than half a century passed before Jones was to revisit, in a pair of works, the idea of a room divider or screen as an object that was both painting and sculpture, this time in an undulating form as a hybrid of the female figure and pure abstraction, a futuristic cyborg that is at once beguiling and slightly menacing. In *Showtime* 2008, which culminates in an outstretched female arm, the screen itself, in gleaming materials suggestive of the body work of luxury cars, becomes a voluptuous surrogate for the female body. However different in shape, materials and method of fabrication, it remains steadfastly the progeny of *Painted Screen*.

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



THE PROPERTY OF A GENTLEMAN

■ λ₂₃

PETER LANYON (1918-1964)

Porthmeor Mural

signed and dated 'Lanyon 62' (centre right)

oil on canvas

42 x 380 in. (107 x 965 cm.)

Painted in 1962-63.

£100,000-150,000

US\$140,000-200,000

€120,000-180,000



PROVENANCE:

Commissioned by Stanley Seeger.
His sale; Sotheby's, London, 14 June 2001,
lot 104.
with Offer Waterman, London, where
purchased by the present owner in
October 2013.

EXHIBITED:

Manchester, Arts Council of Great Britain,
Whitworth Art Gallery, *Peter Lanyon:
Paintings, Drawings and Constructions, 1937-
64*, January - March 1978, no. 77.
Bath, Victoria Art Gallery, *Porthmeor, A Peter
Lanyon Mural Rediscovered*, October 2008 -
January 2009, exhibition not numbered.

LITERATURE:

P. Lanyon, 'Peter Lanyon Talking, Recorded by
W.J. Weatherby', *The Guardian*, 17 May 1962.
'Art in the West: Peter Lanyon Exhibition
- New Mural for USA', *The Cornishman*, 10
January 1963.
A. Lanyon, *Peter Lanyon 1918-1964*,
Penzance, 1990, p. 302, illustrated, as
'Stanley J. Seeger Mural'.
P. Davies, *St. Ives Revisited: Innovators and
Followers*, Abertillery, 1994, p. 118.
M. Garlake, *Peter Lanyon*, London, 1998, pp.
58-60, no. 52, illustrated.
C. Stephens, *Peter Lanyon: At the Edge of the
Landscape*, London, 2000, p. 162.

A. Causey, *Peter Lanyon: Modernism and the
Land*, London, 2006, p. 196.
Exhibition catalogue, *Porthmeor, A Peter
Lanyon Mural Rediscovered*, Bath, Victoria
Art Gallery, 2008, pp. 36-37, illustrated.
T. Treves, *Peter Lanyon: Catalogue Raisonné
of the Oil Paintings and Three-Dimensional
Works*, London, 2018, p. 565, no. 529,
illustrated.





Peter Lanyon, 1963.
Photograph by Jorge Lewinski.



Joseph Mallord William Turner, *Stormy Sea Breaking on a Shore*, 1840-5. Yale Centre for British Art, Paul Mellon Collection, New Haven.

'In our variable climate where [all] the seasons are recognizable in one day, where all the vapoury turbulence involves the face of things, ...how happily is the landscape painter situated, how roused by every change in nature in every moment, that allows no languor even in her effects which she places before him, and demands most peremptorily every moment his admiration and investigation, to store his mind with every change of time and place.'

– J. M. W. Turner

Stanley J. Seeger, an avid collector of Peter Lanyon's work since 1957, commissioned *Porthmeor* in 1962 following an exhibition of his work at the Catherine Viviano Gallery in New York. He was looking for a monumental work to hang in the music room of his house Bois d'Arc and following the advice of Viviano, employed Lanyon to fill this prodigious space.

On visiting the house in February 1962 Lanyon returned home and completed three full size ink and gouache sketches titled *Porthleven*, *Bois d'Arc* and *Delaware*. These were sent to Seeger in the U.S and he chose *Porthleven* to be worked up into the final painting. In order to complete this monumental work Lanyon had to find a larger studio and so moved to 3 Porthmeor Studios for this commission.

When the finished painting arrived with Seeger in November 1962 he unrolled the canvas to find a work quite different to the initial sketch that had so appealed to him. Lanyon hurriedly returned to Bois d'Arc and over a two week period managed to rectify any concerns that Seeger had, subsequently paying two further visits when he took a temporary teaching post the following year in San Antonio, Texas. It is unsure how radically Lanyon altered the painting once it was in America, however, it remained hanging in the house for the next 38 years so any misgivings that Seeger had were surely pacified.

What is unexplained, however, is why the painting's title was changed to *Porthmeor*. Lanyon was passionate about the surrounding landscape of his native Penwith. It would have certainly appealed to him to have "a little bit of Cornwall" hanging in the American residence of one of the most important art collectors of the 20th century, however, for him, each painting was specific to a time and place. Lanyon had created the work *Porthleven* for Seeger, however, the subsequent alterations made this work a very different painting. How could he recreate that visceral moment thousands of miles from home. Surely he turned to somewhere he knew best; his birthplace and the current location of his studio where he experienced the beach, waves, rocks and sky of Porthmeor. He had explored every inch of this landscape and so was able to experience it through sheer intuition. *Porthmeor* is not only one of the most important commissions that Lanyon completed but also one of his most personal paintings of the landscape he so loved. David Lewis, a great friend of Lanyon, talks of this intense passion as he remembers how, experiencing the world around him was indistinguishable from how he painted, making his canvases as powerful and fresh today as the moment they were painted.

'Peter Lanyon lived in Penwith, that ultimate thrust of south-east England into the rage of Atlantic tempests. This is a landscape of



Porthmeor Mural in the music room at Bois d'Arc

wind-scoured moors and granite outcroppings that resemble the bones of a land laid bare. It is a peninsula of wind-swept uplands edged by incisions of sheer jagged cliffs that drop vertically into the restless surges of the sea. It is a land of granite farm houses huddled like lonely secrets into the shoulders of the land; of cold gale-driven rainstorms that cut like steel razors; and of harbours with granite breakwaters around which cluster close-knit seaport towns with granite cottages and narrow lanes and the high-pitched shrieks of seagulls.

Peter was a landscape painter. He was, in my view, the greatest landscape painter of his generation - not just in Britain, but in Europe. But he did not paint pictures of the landscape. His paintings were the landscape in action. It was as if his brushes, laden with liquid pigments, were the collisions of seas, winds and clouds, and the surfaces on which he painted were the granite core of the land. It was as if every painting and every drawing became a new and intense drama, a rage of form and texture and colour in motion.

No wonder Peter's favourite artist of all was Alfred Wallis, the Cornish mariner who in lonely old age used pieces of discarded cardboard on which to paint dramas of fragile ships on violent seas, and the perils faced by seamen whose survivals were fuelled by the ultimate loneliness of courage.

I knew Peter well in the nineteen forties and fifties. He wore a beret like a commando, and he wore his trouser-legs tucked into woollen stockings and tall leather boots as if he was ready to ride an untamed stallion. We would drive in a jeep at break-neck speed along narrow winding roads that undulated around and over turbulent hills - roads lined with hedges made of granite boulders - and we would roar through the narrow lanes of granite villages, and out again over hills revealing sudden vistas of ocean and cloud. Or we would clamber perilously down steep cliffs and stand on rocks around which the sea would surge, and gale winds would sweep white salt spray into our faces and eyes, while the gulls would wheel and shriek overhead.

It was of no surprise that Peter would become a glider pilot, and that he would soar alone above Penwith, riding wind currents and through surging clouds; and perhaps no surprise that he would lose control and plunge tragically to his death. It was the inevitable and passionate way that he lived. But he has left us with a legacy of relentlessly fierce clash-filled visual poems, in all likelihood the most powerful, direct and dramatic landscape poetry of our century.'

PROPERTY FROM THE COLLECTION OF DR JEFFREY SHERWIN

λ24

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

Walnut Wood Carving

signed with initials 'McW' (at the base)
walnut, unique
12¾ in. (32.4 cm.) excluding base
Carved in 1936.

£60,000-80,000

US\$80,000-110,000

€72,000-95,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

London, London Gallery, *F. E. McWilliam*, March 1939, no. 7.
Gothenburg, Konstforening, *Ung Engels Konst: Maleri, Skulptur*, October – November 1947, catalogue not traced.
London, Tate Gallery, *F.E. McWilliam: Sculpture 1932-1989*, May - July 1989, no. 11, as 'Carving'.
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:

M. Gooding, exhibition catalogue, *F.E. McWilliam: Sculpture 1932-1989*, London, Tate Gallery, 1989, p. 39, no. 11, illustrated, as 'Carving'.
S. Levy and T. Pirsig Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collector's Eye*, Leeds, City Art Gallery, 2009, p. 183, as 'Carving'.
D. Ferran and V. Holman, *The Sculpture of F.E. McWilliam*, Farnham, 2012, p. 91, no. 27, illustrated.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 104, illustrated, as 'Carving'.





F. E. McWilliam, *African Figure*, 1933. Private collection.

'McWilliam is an inventor of styles. The variety we see in his work is a symptom of his restless enquiry into the substance of living things, into their movements, their meetings, their separations and the flow of life in their veins. He has the capacity to relate our daily existence with existence which is fundamental and timeless. He has above all the understanding and the instincts of a poet'

– R. Penrose

F.E. McWilliam has become regarded as one of the most individual and experimental sculptors of his generation, continually playing with material, form, scale and subject matter to illustrate his ideas. Bound by no 'ism' or enslaved by any artistic movement or theory, of which there were a cacophony in the 1920s and 30s, when he emerged as an artist, McWilliam chose to work independently, inspired instead by a new material, an interest in a different sort of shape, or as a result of his travels.

McWilliam had a long and successful career experimenting with a multitude of materials from carved wood to limestone, cast stone, concrete, fibreglass, terracotta, clay, plaster, mosaic, bronze and wax.

Although arguably his most celebrated are the sculptures he made in the 1930s from carved wood, as is illustrated in the sinuous and organic *Walnut Wood Carving* from 1936.

Depicting an organic and supple form, which speaks equally of an animal or human form, as it does a purely geometric shape, McWilliam succeeds in creating a wonderfully harmonious and tactile work. Rising from the ground, its sensuous soft curves and rich reddish hue of the walnut wood, give it a sense of the majestic and totemic, and speak of a timelessness and classicism. The two apertures, one to the lower centre and the other smaller hole towards the top, allow light to filter through the heart of the work, and grant a sense of inner being and life to the piece.

McWilliam's aim was to create an inner vitality and a sense of aesthetic tension and mystery in his works, rather than simply pursuing aesthetical beauty. What was also key was a sense of balance and harmony between the contrasting and often contradictory elements in his work. Roland Penrose described, 'Throughout his work McWilliam introduces these essential irrational elements to complete the logical balance and the meaning of his sculpture. We find an abundance of contrasts between lightness and weight, solidity and emptiness, smoothness and roughness which constitute the polarities between which the work itself exists' (R. Penrose (intro.), *McWilliam*, London, 1964, p. 9).

During this period there were two main artistic groups: the Abstractionists and the Surrealists, with McWilliam finding a greater affinity with the Surrealists' less regimented doctrine. Although never aligned to the Surrealist movement, one can see an element of the Surreal in his work, in particular his carvings of the 1930s, as seen in *Walnut Wood Carving*. In the early 1930s McWilliam moved to Paris, in the hope of becoming a French citizen, keen to place himself at the heart of the *avant-garde* art world. Although this trip was short-lived and he was forced back to England in 1932 due to the Depression, McWilliam is known to have been inspired by the work of the artists he saw and met there, such as Brancusi, Picasso and Arp, whose *Torsos* of the early thirties share similar biomorphic abstract qualities with his works of the period, such as *Figure*, 1937. While his close friends Henry Moore and Ceri Richards, were also experimenting with surreal imagery during this time.

During the late twenties and thirties Surrealism had stressed 'the archetypal resonance of primitive imagery, and recognised the psychic power of fetish objects' (M. Gooding, exhibition catalogue, *F.E. McWilliam Sculpture 1932-1989*, London, Tate Gallery, 1989, p. 35). This interest in the primitive and archaic had appealed to McWilliam and he had spent much of his time in Paris at the Musée Ethnographique du Trocadero, where he examined the African sculptures for hours on end. Inspired by the early work of Jacob Epstein, and encouraged by friend Henry Moore's frequent trips to the British Museum and his study of other cultures, McWilliam turned to a primitive aesthetic in the 1930s, enjoying the freedom that it granted. This influence can be seen in *Walnut Wood Carving*, as well as earlier examples, such as *Mother and Child*, 1932-33, and *African Figure*, 1933 (sold in these Rooms, 25 June 2014, lot 34, for a world record price of £266,500). McWilliam was keen to escape the traditional canons of art that he found stifling and enjoyed the abolition of surface adornments in favour of a common world language of form, which spoke of an ancient mystery and power.

Indeed, McWilliam recognised the potency of mystery in art, which is expressed to powerful effect in *Walnut Wood Carving*: 'Mystery is terribly important, in art as it is in religion. I mean if you take mystery out of religion, you're only left with morality, and if you take the mystery out of art, you're only left with design or illustration. But what mystery is ... is another matter' (McWilliam, quoted in *ibid.*, p. 14).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■ λ*25

TONY CRAGG (B. 1949)

Black Face

Marble, unique
59 in. (150 cm.) high

£120,000-180,000
US\$160,000-240,000
€150,000-210,000

PROVENANCE:

Acquired directly from the artist by the
present owner in 2012.





'To take some material and to transfer in a very special way some meaning and some life, some human significance onto the material, is quite rare, very special and, in some ways also, [a] very mysterious process.'

- Tony Cragg

A colossal Greek marble head of a Hellenistic ruler, circa 3rd - 2nd B.C. Private collection.

Executed in 2006, *Black Face* is a remarkable work that revels in its metamorphic character. From one perspective, the work appears monumental: two solid silhouettes are vertically arranged, staring out in opposite directions with the stoicism befitting of a Roman emperor. From another, the silhouettes dissolve into an ostensibly gravity-defying swirl of frozen marble whose carefully articulated planes gently undulate like the black waters of the River Styx. The transformational quality of the work is typical of Cragg's practice, which is deeply invested in the exploration of material qualities and associated meanings. To this end, Cragg's use of marble invites comparison with classical world, particularly through the lens of the traditional bust. *Black Face* subverts the classical trope by utilizing black marble over white and focusing on transitional forms over figurative representation. Over the highly-polished surfaces, light and shadow dance across the carefully articulated planes, highlighting a deft nose, a pronounced brow or chin, before vanishing into the depths of the medium.

Cragg's exploration of materiality is driven by an interest in discovery and re-discovery. In the artist's own words, 'What always amazed me was how much new information I took away with me after every

new work... I have never found it interesting to make sculptures that represent existing objects and I rarely set out with the intention of presenting a pre-described message. I prefer looking forward to a new experience and a new acquaintance... This tendency to look forward has for me a generative quality' (T. Cragg, *In and Out of Material*, Cologne, Germany, 2006, p.118). Cragg perceives his work as part of a generation in so far as every work is related to another as if part of a family, genus or species. The perception of his work as organic lends itself to the present sculpture's aesthetic, which appears moulded by the vicissitudes of nature. Moreover, *Black Face's* shifting outlines hark back to the beginnings of Cragg's practice, which engaged with three dimensional volumes graphically by focusing on the contour of masses. This individual approach to sculpture and its relationship to space would win him the Turner Prize in 1988 and go on to represent Great Britain in that same year at the 42nd Venice *Biennale*. Individual in its choice of material, black marble being a rarity in Cragg's *oeuvre*, the multiplicity of illusory perspectives and mastery of the medium mark *Black Face* out as an embodiment of the artist's conceptual practice.



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CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

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

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4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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.

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

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(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.

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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.

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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.

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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 is <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

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

4 BIDDING

The auctioneer accepts bids from:

- 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 where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the 'VAT refunds: what can I reclaim?' section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

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

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:
(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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 **W** 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 **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than that as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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. 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 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- Bidding by interested parties.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.
- †, *, Ω, α, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ **Bidding by parties with an interest**
When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications
In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm.

Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly:

Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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



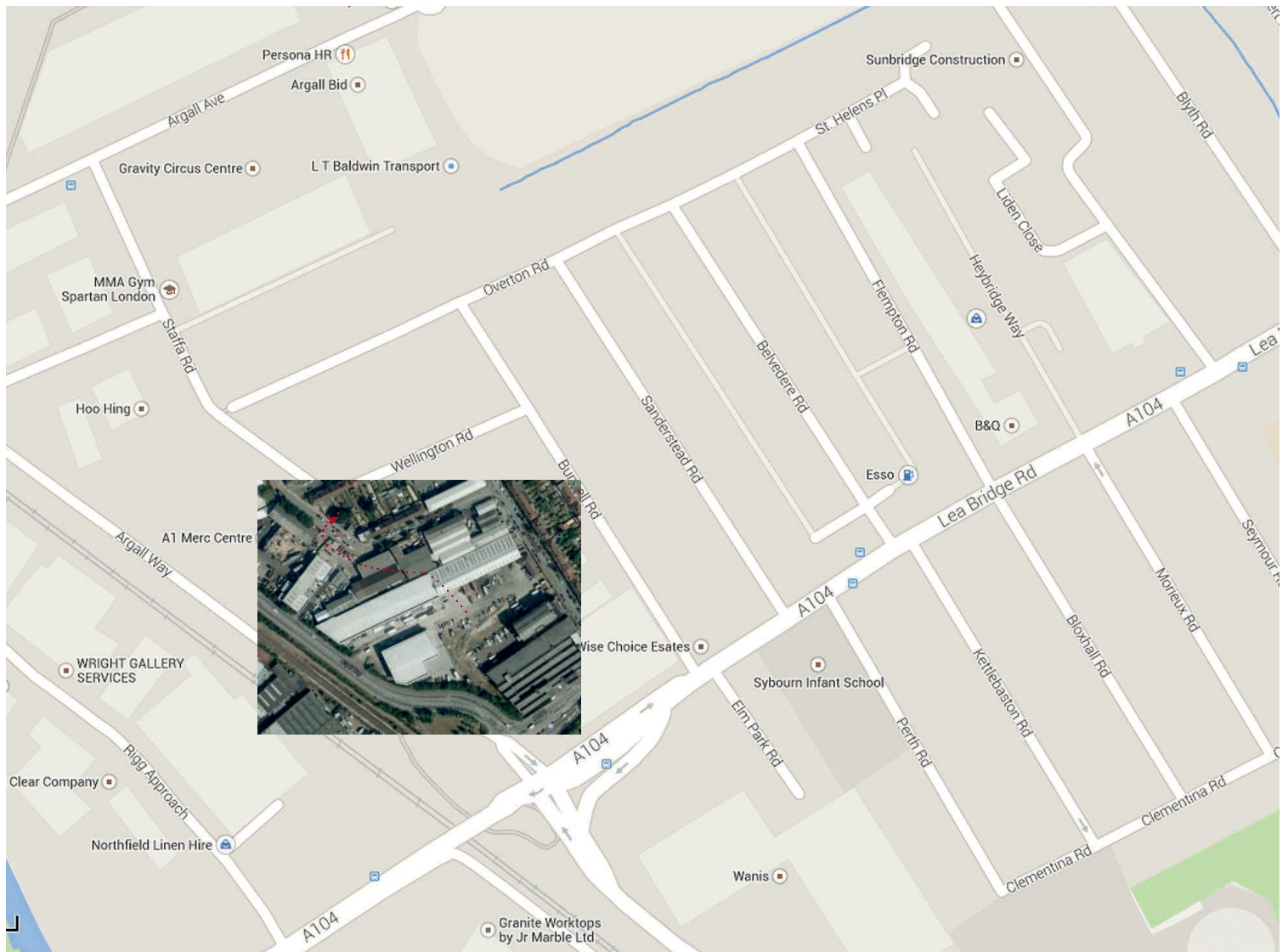
MOMART

Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ

Tel: +44 (0)20 7426 3000

Email: pcandauctionteam@momart.co.uk



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PRIVATE SALES

CHRISTIE'S



© Estate of Jack B Yeats. All rights reserved, DACS 2020.

JACK BUTLER YEATS, R.H.A. (1871-1957)

California

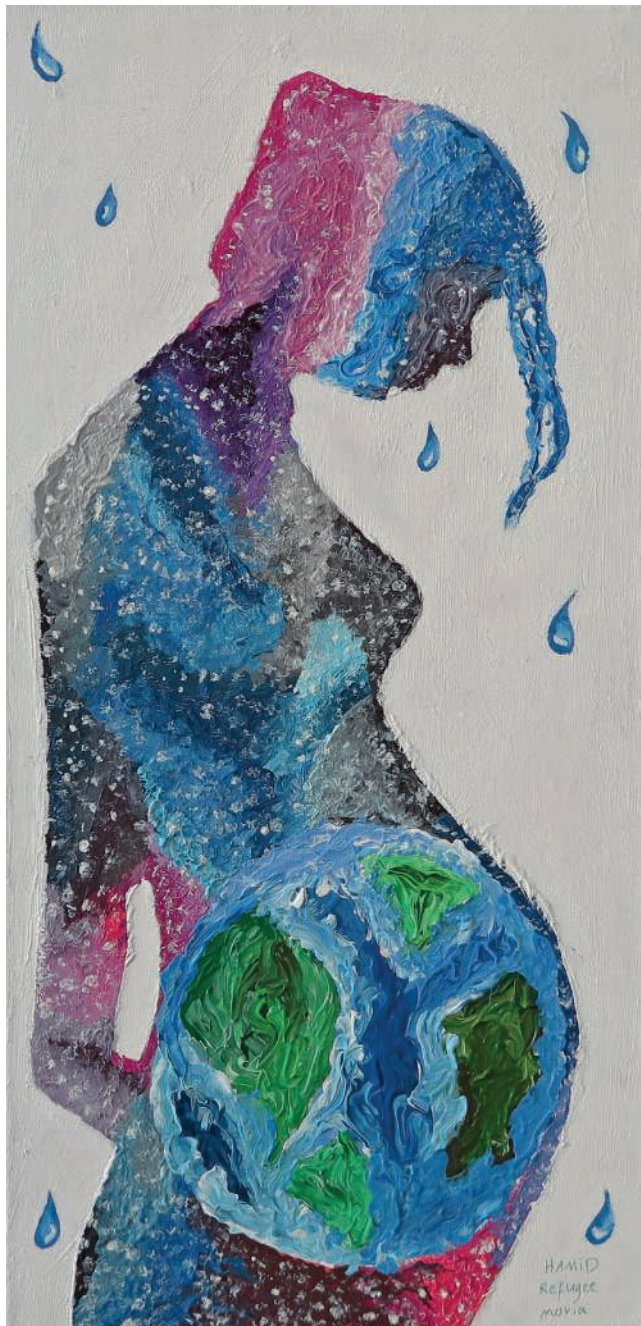
signed 'JACK B YEATS' (lower right), inscribed 'CALIFORNIA' (on the reverse)

oil on canvas

24 x 36 in. (61 x 91.5 cm.)

Painted in 1937.

PRICE UPON REQUEST



HAMID HEIDARI
Mother earth
signed 'Hamid Refugee Moria' (lower right)
acrylic on canvas
30 x 60 cm.
Painted in 2019

THE HOPE PROJECT

London, 13 January 2020

AUCTIONEER
Ian Hislop

VIEWING & SALE
9, 10 & 13 January 2020
8 King Street
London SW1Y 6QT

CONTACT
Eliza Heneage
eheneage@christies.com
+44 (0)20 7389 2735
+44 (0)7824 605 059

VIEWING
6-17 January 2020
St James's Church
Piccadilly

CONTACT
Annabel Matterson
amatterson@christies.com
+44 (0)20 7389 5735
+44 (0)7826 918 652

**THE HOPE
PROJECT**



Elounda Azure, Crete, Greece

This secluded waterfront villa boasts panoramic sea views, an infinity pool, seaside deck, tennis court, chapel, and 6.5 acres of beautifully manicured gardens in Crete's most exclusive resort area. Price upon request

Georgina James
+44 (0) 20 7389 2942
gjames@christies.com

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Property of a Private European Collector
HENRY MOORE (1898-1986)
Three Sleeping Shelterers
signed and dated 'Moore 41.' (lower right)
watercolor and brush and grey wash, wax crayon and pen and India ink on paper
13½ x 19 in. (34.2 x 48.2 cm.)
Executed in 1941
Estimate: \$500,000-700,000 · Price Realized: \$1,035,000

INVITATION TO CONSIGN
IMPRESSIONIST AND MODERN ART
EVENING SALE

New York, May 2020

CONTACTS

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

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

CHRISTIE'S



Property from An Important Private Collection
PABLO PICASSO (1881-1973)
Intérieur au pot de fleurs
signed 'Picasso' (upper left); dated '20.12.53.' (on the reverse)
oil on canvas
51¼ x 38½ in. (130 x 96.8 cm.)
Painted on 20 December 1953
£7,000,000 – 10,000,000

**IMPRESSIONIST & MODERN ART
EVENING SALE**

London, 5 February 2020

VIEWING

30 January – 5 February 2020
8 King Street
London SW1Y 6QT

CONTACT

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

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

CHRISTIE'S



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

MODERN BRITISH ART EVENING SALE

TUESDAY 21 JANUARY 2020 AT 7.00 PM

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

CODE NAME: HOLLY

SALE NUMBER: 17280

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17280

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below: _____

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