

John Minton 1945

MODERN | BRITISH ART

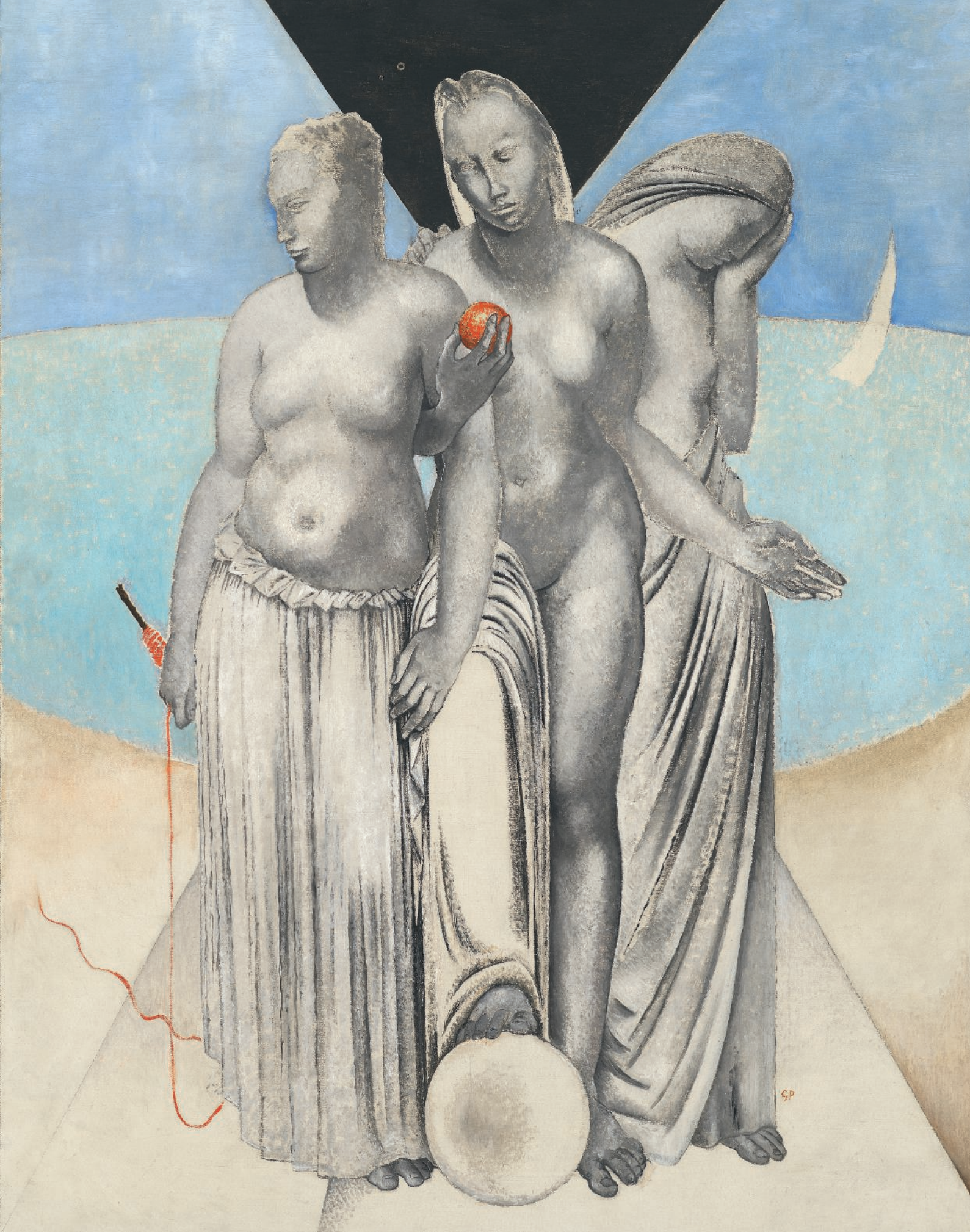
LONDON 29 SEPTEMBER 2020

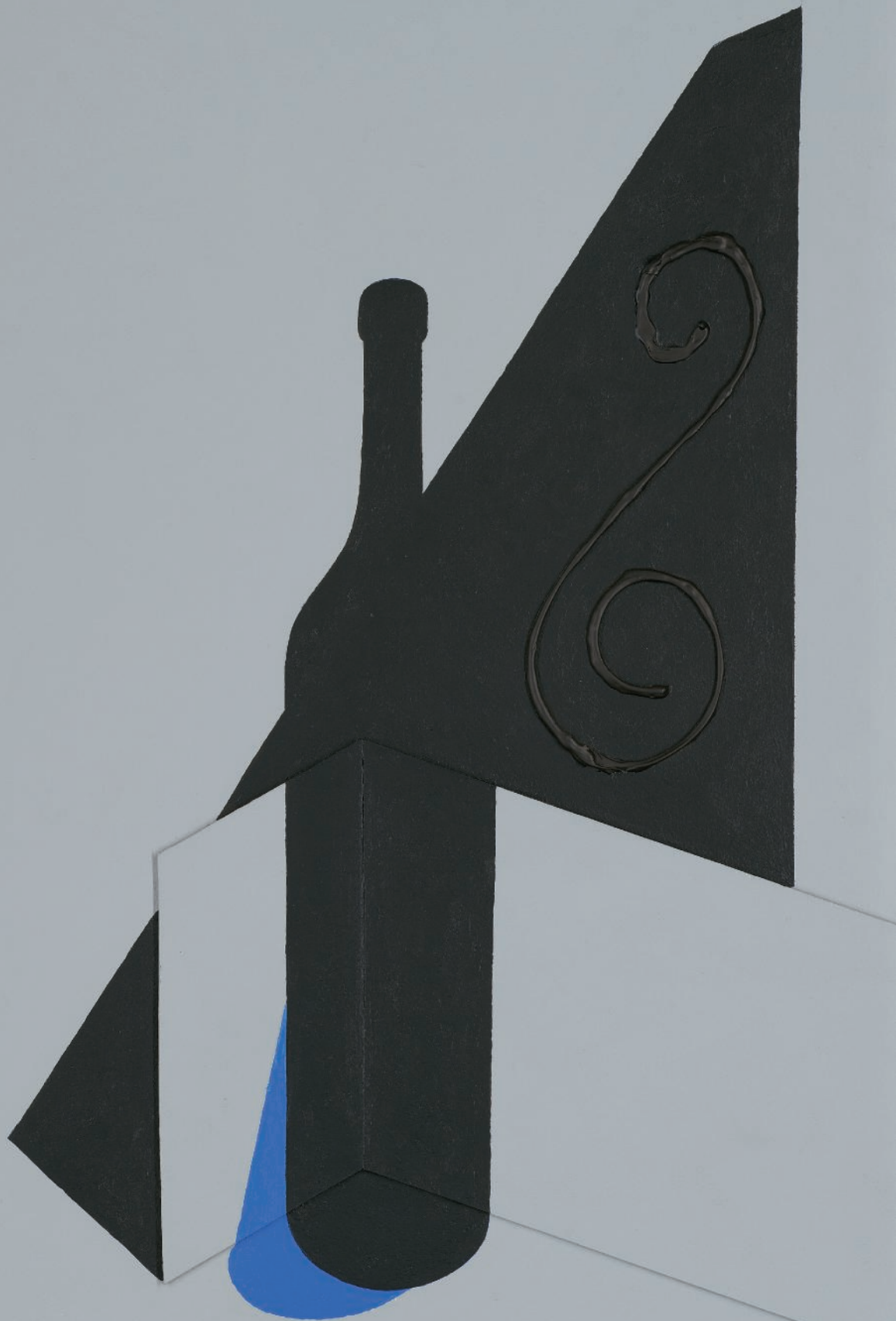


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1961





MODERN | BRITISH ART

TUESDAY 29 SEPTEMBER 2020

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AUCTION

Tuesday 29 September 2020
at 1.00 pm Lots 1-222

8 King Street, St. James's
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Thursday	24 September	10.00am - 6.00pm
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Back Cover: Lot 12. Bridget Riley, *Untitled*, 1972
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Inside front cover: Graham Sutherland, *Dark Hillside*, 1941
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Page 1: Glynn Warren Philpot, *Three Fates*, 1933
Page 2: Patrick Caulfield, *Tall Bottle*, 1998
Page 4: Jack Vettriano, *Suddenly Last Summer*
Inside back cover: Ivon Hitchens, *Misty Larchwood, Autumn*, 1962
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λ1

GERALD LESLIE BROCKHURST, R.A. (1890-1978)

Head of a Girl

signed 'Brockhurst.' (lower right)

ink on paper

15½ x 11¼ in. (39.4 x 28.5 cm.)

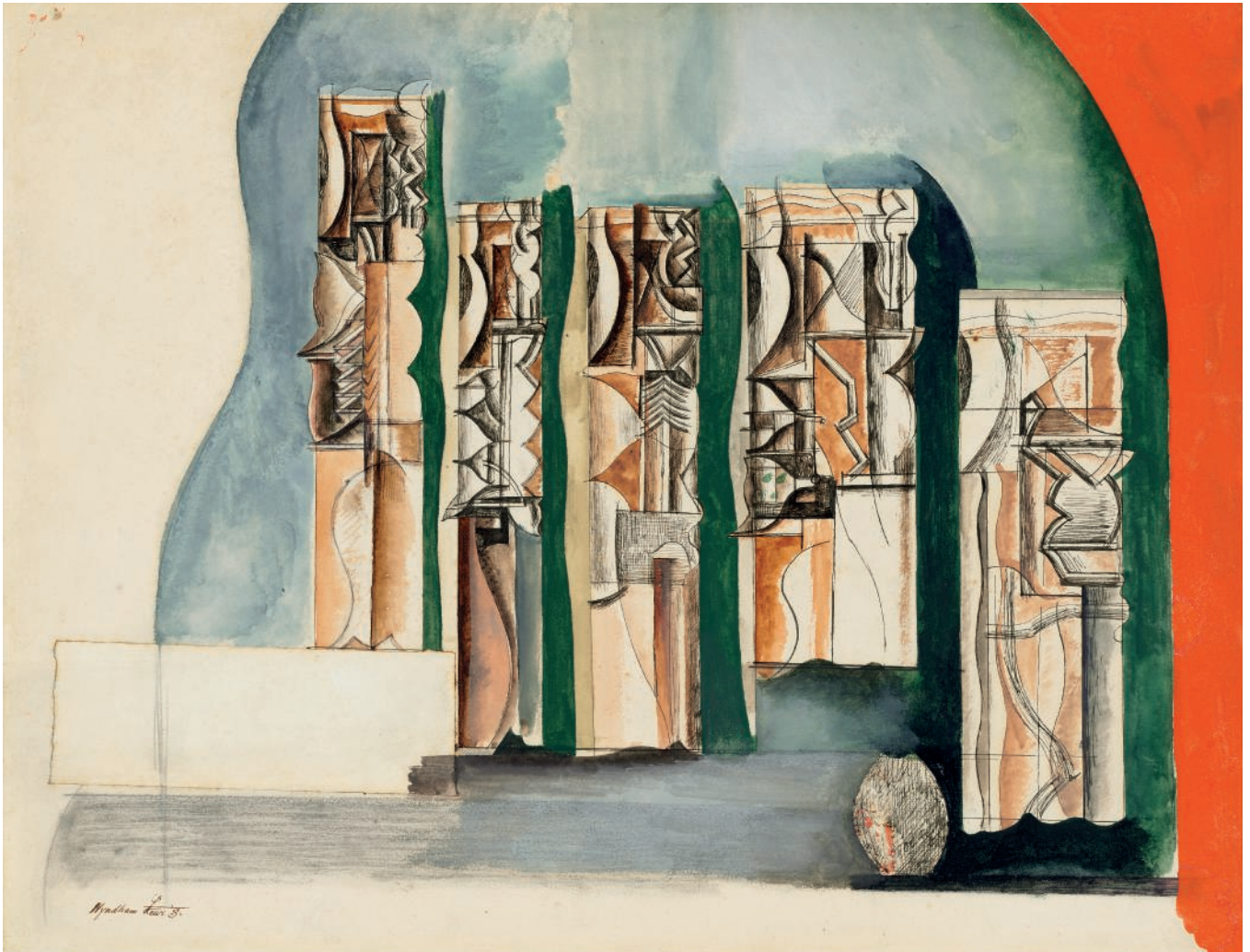
£8,000-12,000

US\$11,000-16,000

€8,800-13,000

PROVENANCE:

Anonymous sale; Phillips, London, 13 June 1989, lot 49, where purchased by the present owner.



λ2

PERCY WYNDHAM LEWIS (1882-1957)

Figure Composition

signed 'Wyndham Lewis.' (lower left)

pencil, charcoal, ink, watercolour, gouache and collage on paper
14 x 18 in. (35.5 x 45.8 cm.)

Executed in 1921.

£20,000-30,000

US\$26,000-39,000

€22,000-32,000

PROVENANCE:

Mrs Olivia Shakespear.

Mrs Dorothy Pound, by 1938.

with Anthony d'Offay, London, where purchased by the present owner in the early 1980s.

EXHIBITED:

Manchester, City Art Gallery, *Wyndham Lewis*, October - November 1980, no. 86.

London, Anthony d'Offay, *Wyndham Lewis: The Twenties*, September - October 1984, no. 12.

Woolahra, Australia, David Cook Art in collaboration with Richard Nagy, London, *Modern British Art of the 20th Century*, August - September 1988.

LITERATURE:

W. Michel, *Wyndham Lewis Paintings and Drawings*, London, 1971, p. 376, no. 456, pl. 79.

S. Cooney (ed.), *Blast 3*, Los Angeles, 1984, n.p., pl. 6.

P. Edwards, *Wyndham Lewis: Painter and Writer*, London, 2000, pp. 273-274, fig. 180.

Wyndham Lewis produced a series of abstract designs in 1921-22, consolidating the modernist visual revolution that he felt had become bogged down in 'classicism' and (in England) imitative dilettantism. Five cubist figures or totems, each an inventive variation of its fellows, stand (or float like ghosts) in an ambiguous space that seems at one moment flat, at another a stage framed by a proscenium. Lewis wrote in the introduction to his Tate Gallery Retrospective in 1956, 'I had at all times the desire to project a race of visually logical beings ... If I had given them a name it would probably have been monads'. In the early twenties he argued that visual art could take on some of the function traditionally performed by philosophy; *Figure Composition* asks questions about existence, but does so in a purely visual form. It also shows Lewis as one of the most advanced painters in Europe.

We are very grateful to Professor Paul Edwards for preparing this catalogue entry.



3

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

Henry Thomas

pencil and watercolour on paper

12¾ x 7⅞ in. (32.4 x 20 cm.)

There is a study of a male nude on the reverse.

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

EXHIBITED:

London, Leicester Galleries, *Glyn Philpot*, February 1934, no. 40, as 'Resting Negro'.

Jamaican-born Henry Thomas was first introduced to Glyn Philpot in 1929 and the two stayed together until Philpot's death in 1937. Thomas was a great companion and model for Philpot, becoming his best known and most sought after sitter.

PROVENANCE:

Purchased at the 1934 exhibition by Leslie Banks, and by descent.

Leslie Banks CBE, was a highly regarded stage and screen actor, director and producer. His film roles included Alfred Hitchcock's *The Man Who Knew Too Much* (1934), and Laurence Olivier's *Henry V* (1944).

8

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PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

λ4

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

Wall Relief: Maquette No. 3

bronze with a brown patina

13 x 19¼ x 1½ in. (33 x 48.9 x 3.8 cm.), excluding black base

Conceived in 1955 and cast in an edition of 10, plus an artist's cast.

£20,000-30,000

US\$26,000-38,000

€22,000-32,000

PROVENANCE:

Eric Estorick, London.

with Brook Street Gallery, London, where purchased by Monty and Barbie Passes on 16 June 1962, and by descent.

EXHIBITED:

London, Whitechapel Art Gallery, *Henry Moore: sculpture 1950-60*, November - December 1960, exhibition not numbered, another cast exhibited.
New York, Knoedler & Co., in association with Marlborough Fine Art, London, *Henry Moore*, March - April 1962, no. 18, another cast exhibited.
Coventry, Mead Gallery, *Henry Moore Sketch-Models and Working-Models*, May - June 1990, no. 19, another cast exhibited; this exhibition travelled to Huddersfield, Huddersfield Art Gallery, June - August 1990; Wrexham, Library Arts Centre, August - October 1990; Bristol, Museum and Art Gallery, October - November 1990; Eastbourne, Towner Art Gallery, December - January 1991; Exeter, Royal Albert Memorial Museum, January - March 1991; and Stirling, Smith Art Gallery, March - April 1991.

Beijing, China Art Gallery, *Moore in China*, October - November 2000, another cast exhibited; this exhibition travelled to Guangdong, Museum of Art, December 2000 - February 2001; and Shanghai, Shanghai Art Museum, March - April 2001.

Perry Green, Henry Moore Foundation, *Henry Moore and the challenge of architecture*, April - October 2005, another cast exhibited.

Leeds, City Art Gallery, *Figure and Architecture: Henry Moore in the 1950s*, July 2014 - February 2016, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Henry Moore: sculpture 1950-60*, London, Whitechapel Art Gallery, 1960, n.p., exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Henry Moore*, New York, Knoedler & Co., in association with Marlborough Fine Art London, 1962, p. 11, no. 18, another cast illustrated.
A. Wilkinson, exhibition catalogue, *Henry Moore Remembered: The Collection at the Art Gallery of Ontario in Toronto*, Toronto, 1987, p. 187, fig. 94, another cast illustrated.
A. Bowness (ed.), *Henry Moore, Sculpture and Drawings: 1955-64, Vol. 3*, London, 2005, p. 18, no. 367, another cast illustrated.



λ5

JOHN MINTON (1917-1957)

Children by the Sea

signed and dated 'John Minton 1945' (upper left)

ink, wash and gouache on paper

18 $\frac{3}{8}$ x 15 $\frac{3}{4}$ in. (46.8 x 40 cm.)

Executed in 1945.

£25,000-35,000

US\$33,000-45,000

€28,000-38,000

PROVENANCE:

A gift from the artist to Judith Sumner (née Holman), and by descent.

LITERATURE:

F. Spalding, *Dance till the Stars Come Down: A Biography of John Minton*, London, 1991, n.p., pl. 9.

The present work is a preparatory drawing for the oil *Children by the Sea*, 1945, which is in the collection of the Tate Gallery, London.

In the drawing, a file of figures lead out from the house to the girl in the foreground, who is being watched by the school boy on the left, his relative isolation perhaps suggested by the stark jetty jutting into the sea, just above his head. In the finished oil, the number of the figures has been reduced to four and the boy of the left seems to staring straight ahead, as if psychologically cut off the others, and the jetty has been removed. Memories of the Cornish landscape inform the background in both drawing and painting, but the terrain is less actual than imaginary, Minton possibly drawing on his own childhood experiences in the introversion expressed through the figure of the boy. The strange shape and drawing of the heads reflects the influence of the Polish artist, Jankel Adler, who had an interest in Chassidic poetry and mysticism and had got to know Paul Klee well while working in a studio next door to him in Dusseldorf. In 1940 Adler had joined the Polish army and arrived with its remnants, after Dunkirk, in Glasgow, where he was demobbed. He came to London in 1943 and lived in the same studio block as Robert Colquhoun and Robert MacBryde, with whom Minton shared accommodation for a short period, 77 Bedford Gardens in Notting Hill. Adler's admiration for Klee, plus his brief friendship with Picasso, made him a conduit for European modernism. Some influence of this kind can be detected in this drawing and the related oil painting, into both of which is also blended a strong vein neo-romanticism.

We are very grateful to Professor Frances Spalding for preparing this catalogue entry.

John Milton 1945





λ6

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

Hilda Holding my Coattails

pencil on canvas, squared for transfer

29½ x 19½ in. (75 x 49.5 cm.)

Executed in the 1950s.

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

PROVENANCE:

with Robin Katz Gallery, London, where purchased by the present owner, circa 2017.

'Stanley Spencer called this drawing "Hilda holding my coat tails". He drew it on canvas in the fifties with the intention of painting it and including it among the paintings he was assembling for what he called the Hilda Memorial, in which it was to be N° 8. If he had realised his plan it would have hung in the chapel in the Temple of Love which he contemplated, along with his great altarpiece, the Apotheosis of Hilda (Hilda Carline was Spencer's first wife, who divorced him in 1936 [sic] and died in 1950).'

A handwritten note by Maurice Collis attached to the reverse. Maurice Collis was the author of the 1962 biography on Stanley Spencer.



λ7

EDITH LAWRENCE (1890-1973)

Portrait of Eileen Mayo

signed 'EDITH/LAWRENCE' (lower right)

oil on paper laid on panel

21 x 17 in. (53.4 x 43.2 cm.)

Painted in 1926.

£5,000-8,000

US\$6,500-10,000

€5,500-8,700

PROVENANCE:

with Walker Art Gallery, London.

Private collection, Paris, where purchased by the present owner in 2018.

Eileen Mayo by Edith Lawrence is an incredibly rare depiction for its day, of a female artist by another female artist. Both were alumnae of the Grosvenor School as well as the Slade School, Lawrence having studied there alongside David Bomberg, C.R.W. Nevinson, and Stanley Spencer. Both Lawrence and Mayo were highly talented and multi-disciplined artists, choosing to work in a multitude of mediums but best known for their printmaking. Painted in 1926, *Portrait of Eileen Mayo*, is a beautifully stylised depiction of Mayo at a pivotal moment in both artist's careers.

***8**

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

The Three Fates

signed with initials 'GP' (lower right); with inscription by Gabrielle Cross 'GLYN PHILPOT/THE THREE FATES (1933)/From Lansdowne House, Lansdowne Road' (on a label attached to the frame)

pencil and oil on canvas

44¼ x 34¼ in. (113 x 87 cm.)

Painted in 1933.

£50,000-80,000

US\$65,000-100,000

€55,000-87,000

PROVENANCE:

The artist, and by descent to Rosemary Smalley, London.
Her sale; Sotheby's, London, 13 December 2007, lot 71, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1933, no. 447.
Liverpool, Walker Art Gallery, *The fifty-ninth autumn exhibition*, October - December, 1933, no. 440.
London, Tate Gallery, *Exhibition of Paintings and Sculpture by the late Glyn Philpot R.A.*, July - August 1938, no. 52.
Brighton, Brighton Art Gallery, *Glyn Philpot R.A.*, April - May 1953, no. 28.
London, Leighton House, *Retrospective Exhibition: Drawings, Paintings and Sculpture by Glyn Warren Philpot R.A.*, February 1959, no. 43.

LITERATURE:

A. Sewter (intro.), *Glyn Philpot 1884-1937*, London, 1951, pl. 75.

'These pictures revealed his consummate mastery of technique, his command of an unusual beauty of surface and colour, and his instinctive grasp of expressive pose and composition ... Their rich and sonorous tonality, their strong, unusual, and subtly harmonized colour schemes, pointed clearly to the arrival of a master' (A.C. Sewter (intro.), *G. Philpot 1884-1937*, London, 1951, p. 3).

Three Fates is one of the finest works of the 1930s. This time marked a tremendous period of creative activity and signaled a transformation of style for the artist. Philpot moved away from the Edwardian Romantic aesthetic that preoccupied his early work, where literary, religious and symbolical character dominated, reflecting the poetic tendencies of the Pre-Raphaelites and his close friends Charles Ricketts and Charles Shannon, to a more Modernist aesthetic, which looked to the examples of the European Modernist artists. As portrayed in *Three Fates*, there was now an emphasis on a lighter and more harmonious use of tone and colour, a looser and more enlivened brushstroke, and a renewed focus on line and surface. This transition also saw an increased plasticity within his work, shown to marvellous effect here in the sculptural forms of his three figures.

We are very grateful to Charles Beddington for his assistance in preparing this catalogue entry.



PROPERTY OF A PRIVATE COLLECTOR

λ*9

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

Ten Studies for Family Group (recto); Study for Family Group (verso)

signed and dated 'Moore 49' (lower right) (recto); signed and dated 'Moore/50' (lower right) (verso)

pencil, ink, wax crayon, coloured crayon, watercolour and gouache on paper
11½ x 9½ in. (29.2 x 24.2 cm.)

Executed in 1949-50.

£30,000-50,000

US\$39,000-65,000

€33,000-55,000

PROVENANCE:

with Fischer Fine Art, London.

LITERATURE:

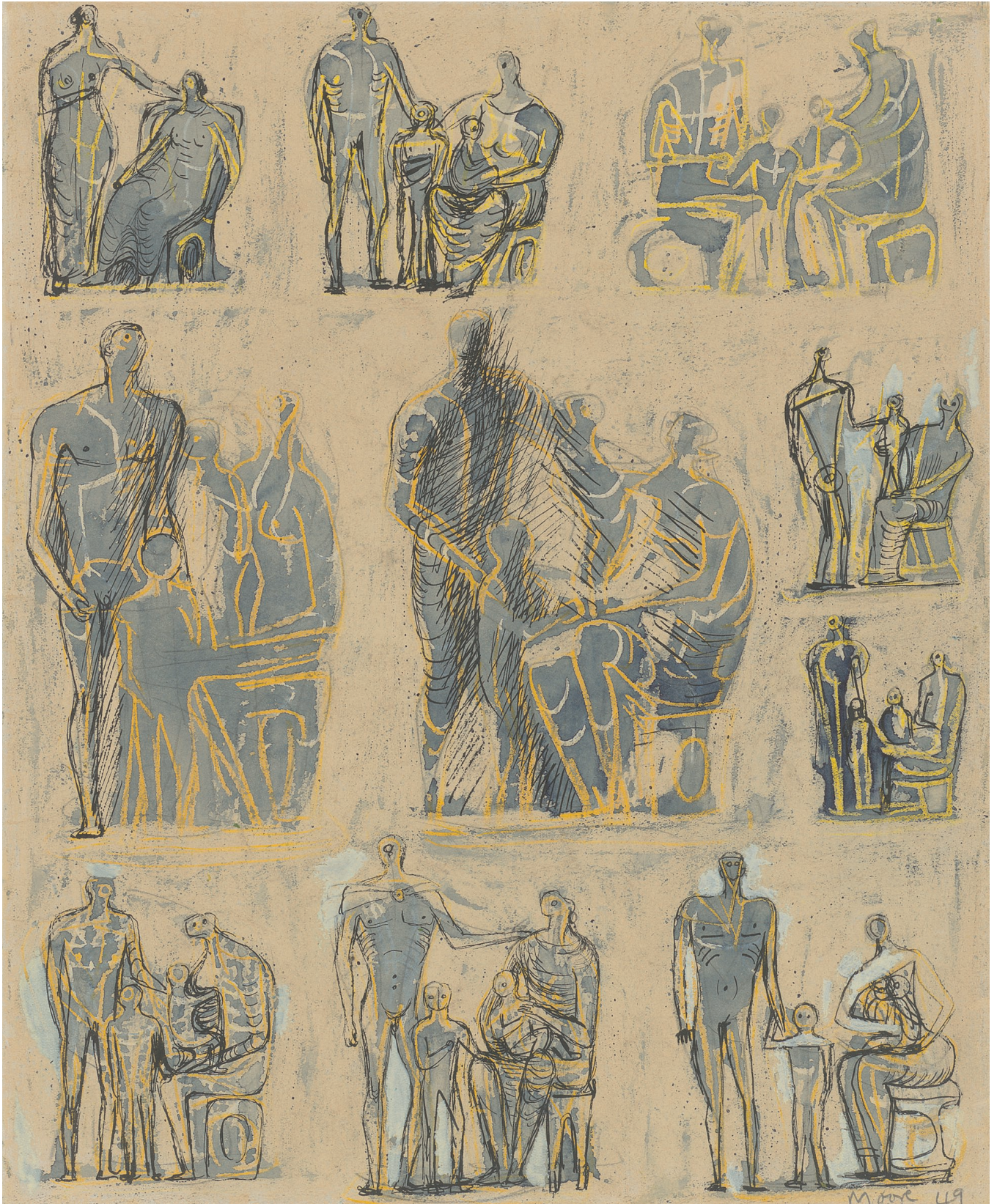
A. Garrould (ed.), *Henry Moore, Complete Drawings 1940-1949, Vol. 3*, Much

Hadham, 2001, p. 276, no. AG. 47-49.79, HMF 2468, illustrated.

D. Mitchison, *Henry Moore: Prints and Portfolios*, Geneva, 2010.

'The importance of Henry Moore's drawings for sculpture cannot be over-estimated. Few great sculptors have left through their drawings such an extensive record of the genesis of so many sculptures. Between 1921 and the early 1950s almost all Moore's most important carvings and bronzes, as well as many lesser works, had their origin in the notebook page... they are crucial to our knowledge and understanding of the context and background in which Moore's art developed'

– A.G. Wilkinson



M. 1949 49



PROPERTY FROM THE ESTATE OF PIERO DORAZIO

λ10

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

18.4.73

signed and dated '18.4.73/JOHN HOYLAND' (on the canvas overlap)

acrylic on canvas

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

Painted in 1973.

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

PROVENANCE:

Piero Dorazio Collection, Todi, and by descent to the present owner.

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



λ*11

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

Winged Figure

signed with initials and numbered 'LC 3/4 562' (on the back of the base)

bronze with a dark brown patina

17 in. (43.2 cm.) high

Conceived and cast in 1968.

£25,000-35,000

US\$33,000-45,000

€28,000-38,000

PROVENANCE:

with Dorsky Gallery, New York, where purchased by the present owner's mother in November 1968, and by descent.

EXHIBITED:

Milan, Galleria Blu, *Lynn Chadwick*, June 1968.

LITERATURE:

Apollo 88, August 1968, p. 13.

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 258, no. 562, another cast illustrated.

λ12

BRIDGET RILEY (B. 1931)

Untitled

signed and dated 'Bridget Riley '72' (lower right); dedicated 'For Arnold Goodman.' (lower left)
gouache and pencil on paper
29 x 29 in. (73.5 x 73.5 cm.)
Executed in 1972.

£40,000-60,000

US\$52,000-78,000

€44,000-66,000

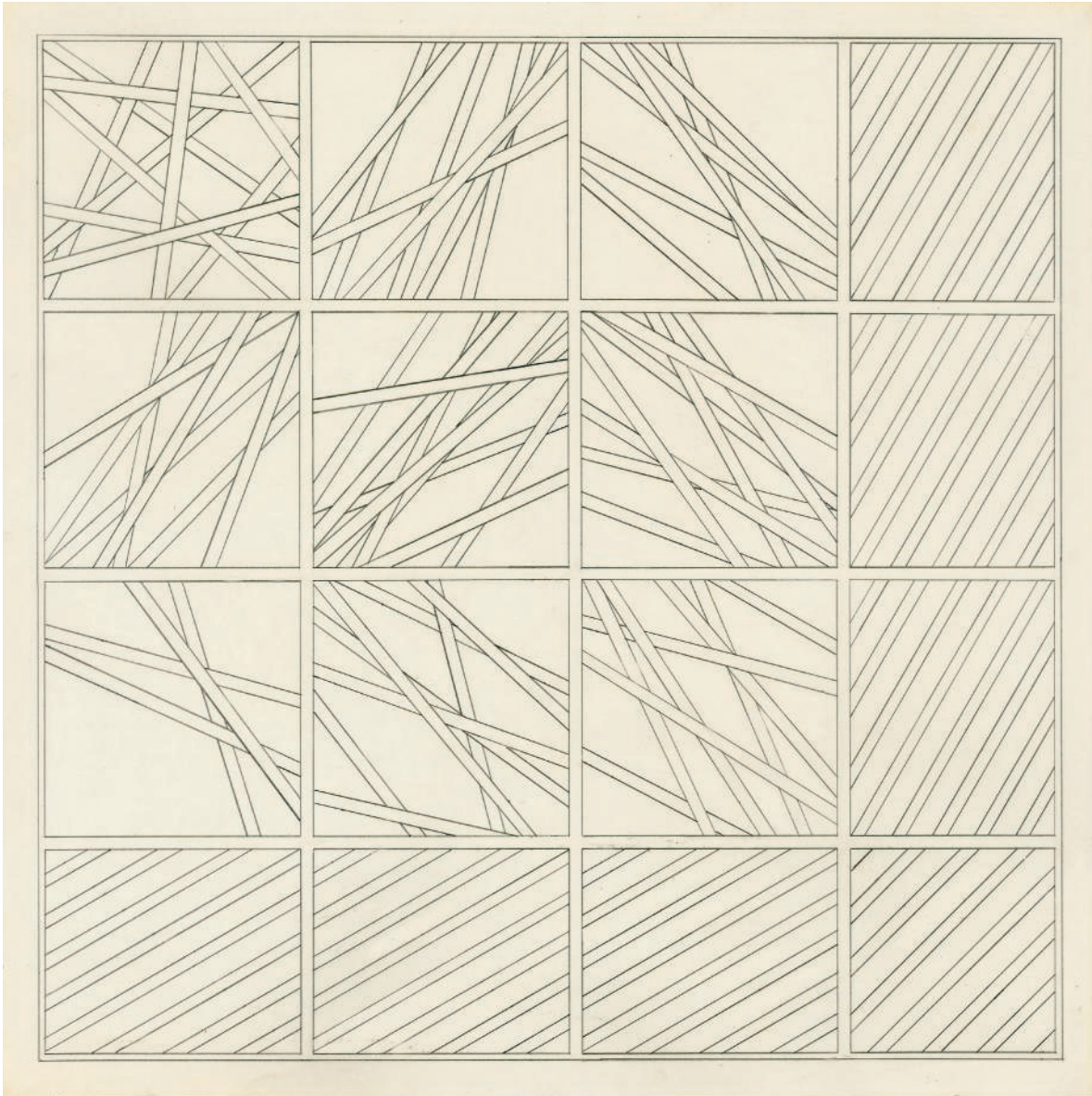
PROVENANCE:

A gift from the artist to Lord Goodman, Chairman of the Arts Council of Great Britain (1965-1972).
Private collection, UK.
Anonymous sale; Sotheby's, London, 30 September 2015, lot 108, where purchased by the present owner.

'Riley's early paintings radically reversed the traditional relationship between the work of art and the viewer... The process of looking 'activates' the painting. Its formal structure is catalysed and destabilised by the viewer's gaze. As the mind struggles to interpret the sensory information with which it is presented, it veers from one visual hypothesis to another, vainly trying to fix the image. This state of flux generates vivid perceptual experiences of movement and light, which are the defining characteristics of Riley's early work'

– Paul Moorhouse





λ13

ALAN CHARLTON (B. 1948)

Untitled

pencil on paper
20 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in. (53 x 53 cm.)

£1,500-2,500

US\$2,000-3,200
€1,700-2,700

PROVENANCE:

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



■λ14

PETER STROUD (1921-2012)

Green Turn In

signed, inscribed and dated 'Green Turn In 1962/Peter Stroud' (on the reverse)
emulsion on board, with relief
56 x 63 in. (142 x 160 cm.)
Painted in 1962.

£5,000-8,000

US\$6,400-10,000
€5,400-8,600

PROVENANCE:

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

λ15

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

Stainless Piece K-K

stainless steel, unique
9 $\frac{7}{8}$ x 34 $\frac{1}{4}$ x 14 $\frac{1}{8}$ in. (25 x 87 x 35.8 cm.)
Conceived in 1977-78.

£18,000-25,000

US\$24,000-32,000
€20,000-27,000

PROVENANCE:

with Annelly Juda Fine Art, London, where purchased by the present owner in October 2009.

LITERATURE:

K. Wilkin, *Anthony Caro: Stainless Steel*, London, 2019, p. 86, illustrated.





■ 16

JOHN GOLDING (1929-2012)

G (P.O.) X.

signed, inscribed and dated 'Golding/G (P.O.) X, 1979' (on the reverse)

acrylic on canvas

56 x 90 in. (142.2 x 228.6 cm.)

Painted in 1979.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

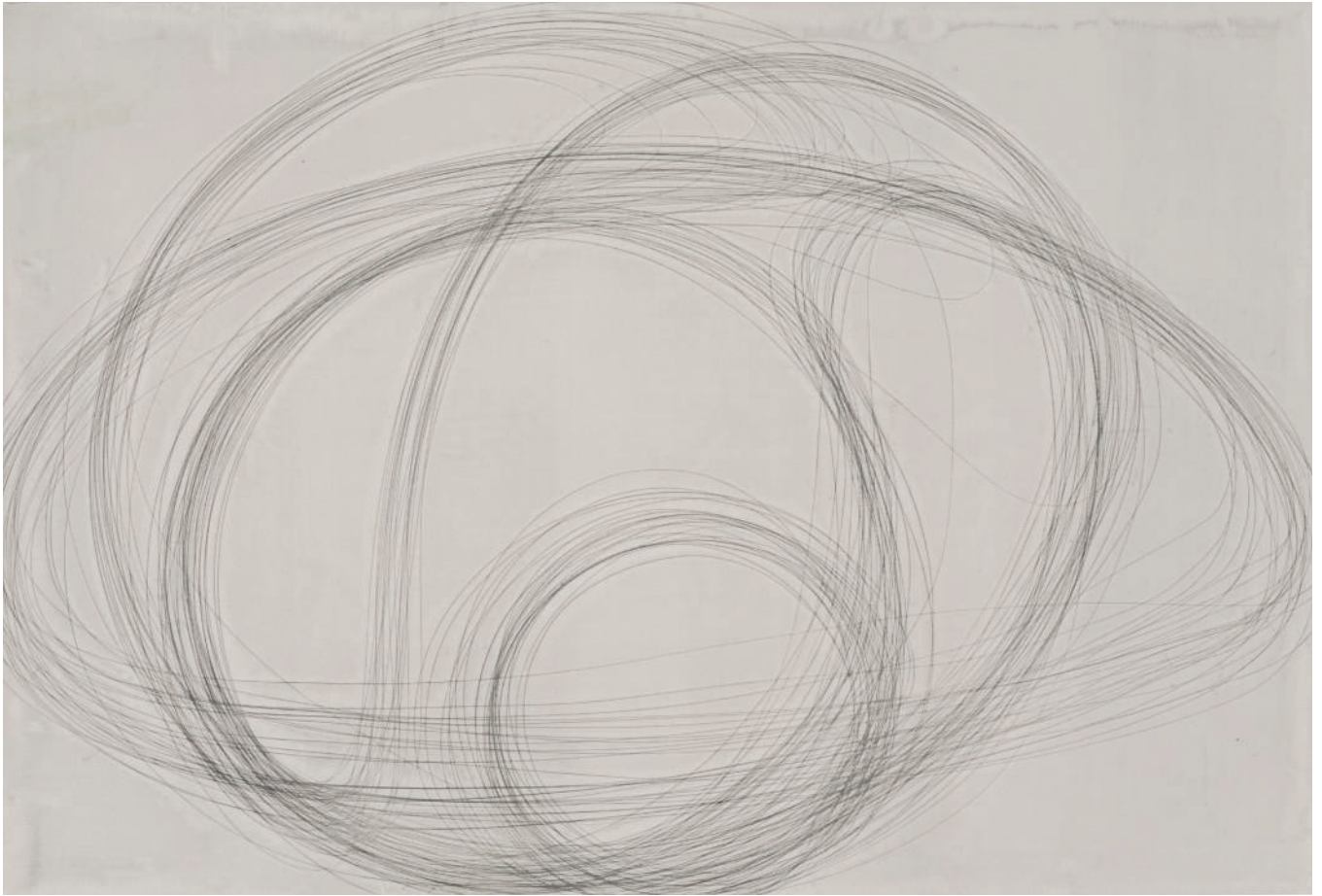
Acquired directly from the artist by the present owner.

EXHIBITED:

London, Rowan Gallery, *John Golding Paintings*, October - November 1979.

LITERATURE:

J. Lundin Aral (ed.), *John Golding*, London, 2017, pp. 104-105, illustrated.



PROPERTY OF A LONDON COLLECTOR

λ17

ANTONY GORMLEY, R.A. (B. 1950)

An Energy Field for the Labour Party

signed, inscribed, numbered and dated twice '2011/Antony Gormley/An Energy Field for the Labour Party/6 6 12' (on the reverse)

carbon and casein on paper

30¼ x 43¾ in. (77 x 111 cm.)

Executed in 2011.

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2011.

■ 18

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

Large Seated Armed Figure

bronze with a black patina
29½ in. (75 cm.) high
Conceived in 1963.

£20,000-30,000

US\$26,000-39,000
€22,000-32,000

PROVENANCE:

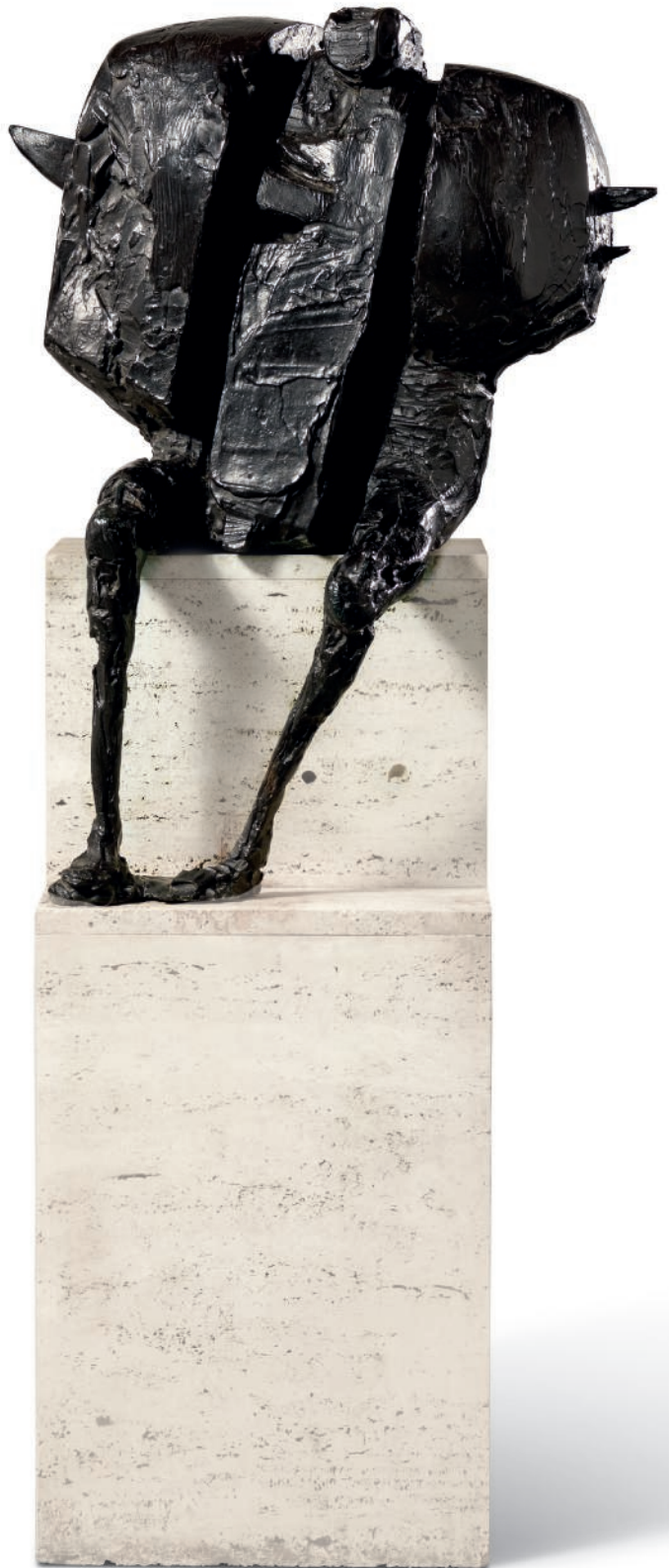
Wilfred Cass, from whom purchased by the previous owner in 1989.
Anonymous sale; Christie's, London, 22 January 2020, lot 130, where
purchased by the present owner.

EXHIBITED:

Venice, British Pavilion, 'Roger Hilton, Gwyther Irwin, Joe Tilson, Bernard
Meadows', *Biennale XXXII*, 1964, exhibition not numbered, another cast
exhibited, as 'Seated Figure (Opus 75)'.

LITERATURE:

Exhibition catalogue, 'Roger Hilton, Gwyther Irwin, Joe Tilson, Bernard
Meadows', *Biennale XXXII*, Venice, British Pavilion, 1964, n.p., exhibition not
numbered, another cast illustrated, as 'Seated Figure (Opus 75)'.
A. Bowness, *Bernard Meadows: Sculpture and Drawings*, Much Hadham, 1995,
pp. 71, 142, no. BM95, pl. 52, plaster version illustrated.





λ19

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

Flurry (Fast Feathers)

signed, inscribed and dated "'FLURRY (FAST FEATHERS)"/FRANK BOWLING 1999' (on the stretcher)

acrylic paint and acrylic gel on collaged canvas

18 x 17¼ in. (45.7 x 43.8 cm.)

Painted in 1999.

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

PROVENANCE:

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

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

λ20

REG BUTLER (1913-1981)

Girl with a Surfboard

stamped with monogram and dated '48' (on the underside of the surfboard)
bronze with a dark brown patina
13⅞ in. (33.3 cm.) high
Conceived in 1948 and cast in an edition of 4.
This work is recorded by the artist as RB23.

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

PROVENANCE:

with New Art Centre, Salisbury, where purchased by the previous owner.
Anonymous sale; Greenslade Taylor Hunt, Taunton, 20 September 2012, lot
108, where purchased by the present owner.

EXHIBITED:

London, Hanover Gallery, *Reg Butler*, April - June 1954, no. 2, another cast
exhibited.
New York, Curt Valentin, *Reg Butler*, January - February 1955, no. 2, another
cast exhibited.
Louisville, J.B. Speed Museum, *Reg Butler: A Retrospective Exhibition*, October
- December 1963, no. 1, another cast exhibited.
London, Whitechapel Art Gallery, *British Sculpture in the 20th Century: Image
and Form*, September - November 1981, no. 192, another cast exhibited.
London, Tate Gallery, *Reg Butler*, November 1983 - January 1984, no. 8, another
cast exhibited.
London, Gimpel Fils, *Reg Butler: Musée Imaginaire: Bronze Middle and Later
Period*, September - October 1986, no. 3, another cast exhibited.

LITERATURE:

M. Garlake, *The Sculpture of Reg Butler*, Much Hadham, 2006, p. 114, no. 23,
another cast illustrated.



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

Green Man

signed and numbered 'Frink/1/6' (at the back of the neck)
 bronze with a dark brown and green patina
 22½ in. (57.2 cm.) high
 Conceived in 1991.

£50,000-80,000

US\$65,000-100,000
 €54,000-86,000

PROVENANCE:

with Lumley Cazalet, London, where purchased by the family of the present owner in July 1993.

EXHIBITED:

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

LITERATURE:

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

This strikingly powerful sculpture was chosen to be illustrated on the cover of Frink's catalogue raisonné.

The *Green Man*, 1991, marks the final statement of one of her most prominent subjects; the male head. Conceived in her final years, during her battle with cancer, this work encapsulates the artist's courage when faced with the possibility of death. The source of inspiration for this work originates from William Anderson's book, *Green Man*, 1990, which she was given following an operation. Caroline Wiseman, explained that the theme of the *Green Man*, 'symbolises a rebirth and renewal of spirit and mind, a continuation of life. This was a poignant subject for Frink as she worked on [it] at the very end of her life; the subject helping her come to terms with her cancer. They

are succinct and direct spiritual images, void of any unnecessary detailing or sentimentality' (C. Wiseman, *Elisabeth Frink Original Prints Catalogue Raisonné*, London, 1998, pp. 26-27).

The head motif marks a significant portion of Frink's oeuvre - their production spanning virtually thirty years, from 1959 to shortly before the artist's death in 1993. These works radiate a powerful stoic energy, stemming from the large, glaring eyes, a strong, symmetrical nose, and closed mouth. The head motif represents a vehicle for symbolic representation, as opposed to specificity; they are icons. Frink explained their significance in her work, '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' (E. Frink, quoted in E. Lucie-Smith, *Frink A Portrait*, London, 1994, p. 125).

Green Man rejects the viewer's gaze, imbuing the work with a meditative aura, a trope commonly found in Frink's work. Edward Lucie-Smith's observations on this topic prove particularly revealing: 'One of the most striking things about her males is the way in which they seem to resist the spectator's gaze, retaining this impervious quality even when they are in violent motion. Frink seems to have seen male nudity as something which, by some kind of paradox, represented an essential privacy. Her males pursue their lives with a striking lack of self-consciousness' (E. Lucie-Smith, *Elisabeth Frink: Sculpture since 1984 and Drawings*, London, 1994, p. 14).

The work's reductive quality serves to strengthen this notion of her male heads as universal figures. Frink avoids anecdotal detail, favouring alternative means to convey her ideas. Consequently, the surface of her sculptures are typically characterised by a roughness and vivacity, revealing the artist's method. The source of inspiration for this anti-classical approach can be found in the modernist tradition of sculpture developed by Rodin.

In creating *Green Man*, Frink was able to find a source for strength and meditation during a period of great hardship. Curiously, preliminary drawings for this work include leaves originating from the male figure's mouth, perhaps representing a literal depiction for the idea of rebirth. Ultimately, the quasi-abstracted realm in which *Green Man* is situated emits a transcendental, mystical energy. Edward Lucie-Smith notes that Frink, 'did not use... male figures as a means of expressing spirituality. They are, instead, a way of celebrating the physical universe. Their ambiguity (and many are ambiguous in mood), springs from Frink's recognition that bodily strength may be overcome by some yet stronger force' (*ibid.*, p. 12).





λ22

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

Foliate Head

signed 'John Piper' (lower right)
ink, watercolour, gouache, and wax crayon on paper
15 x 22 in. (38.1 x 56.5 cm.)
Executed circa 1978.

£6,000-8,000

US\$7,800-10,000
€6,600-8,700

PROVENANCE:

with Julian Lax, London, where purchased by the present owner on 19 September 2002.

LITERATURE:

J. Osborne, *John Piper and Stained Glass*, Stroud, 1997, pp. 36, 82, figs. 19, 58.
S. Martin, exhibition catalogue, *The Fabric of Modernism*, Chichester, Pallant House Gallery, 2016, p. 4, fig. 1.

This work, dating from the 1970s or early 1980s, is known to have been retained in John Piper's studio at his home at Fawley Bottom until the late 1990s: it is visible *in situ* in photographic records which were made a few years after the artist's death. Whether or not Piper had conceived the work with such a project in mind, it was used as the basis of a large tapestry which features as the backdrop in a photographic portrait of the artist, made in 1990, by Nicholas Sinclair (b. 1954).

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



λ23

CECIL COLLINS, R.A. (1908-1989)

Sun King

signed and dated 'Cecil Collins/1937' (lower left)

gouache, watercolour and ink on grey paper

12 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (32.5 x 47 cm.)

Executed in 1937.

£4,000-6,000

US\$5,200-7,700
€4,400-6,500

PROVENANCE:

A gift from Elisabeth Collins, the artist's wife, to the present owner in 1991.

EXHIBITED:

London, Whitechapel Art Gallery, *Cecil Collins: A Retrospective Exhibition of Paintings, Drawings and Tapestries 1928-1959*, November - December 1959, no. 13.

London, Anthony d'Offay Gallery, *Cecil Collins - Early Drawings*, March - April 1991, no. 15.



PROPERTY OF A LONDON COLLECTOR

λ24

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

Standing Forms

gouache and crayon on paper laid on board

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

Executed *circa* 1950.

£8,000-12,000

US\$11,000-15,000

€8,700-13,000

PROVENANCE:

with Beaux Arts, Bath, April 1989.

The Estate of Renée L. Rupert Granville-Grossman.

Her sale; Christie's, London, 21 November 2013, lot 144, where purchased by the present owner.



λ25

KEITH VAUGHAN (1912-1977)

Summer Drinks and Citrus Fruits

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

gouache and wax crayon on paper laid on board

11 x 18½ in. (28 x 47 cm.)

Executed in 1950.

£10,000-15,000

US\$13,000-19,000
€11,000-16,000

PROVENANCE:

with Redfern Gallery, London, where purchased by the present owner's grandfather, and by descent.

EXHIBITED:

London, Redfern Gallery, *Keith Vaughan*, August - September 1950, no. 13.

In this gouache, Vaughan's approach to pictorial composition and the placement of objects, is as thoughtful as in his figure paintings. He has achieved a crucial, formalised balance between the represented objects and the intervals established around them. Each is abstracted and simplified, reduced and distilled to a series of essential profiles that carefully

counterbalance one another. His unique and economical use of colour is admirably demonstrated here. He has employed only a handful of colours which have been variously mixed to establish a range of related ochres, greens and lemon yellows. This homogenous approach can be traced back to his wartime painting, when pigments were restricted and he had to vary and extend his palette as best he could.

Vaughan has played off observational drawing and figuration against a systematic organisation of the picture plane and a rigorous management of his composition. It reveals his growing awareness of the painted surface that began to develop around this time when he started to explore the possibilities of gouache and broaden its means of application. Tension developed between the importance of the subject matter and the value of the paint as an expressive medium in its own right. This went on to become one of Vaughan's central preoccupations as a painter.

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



PROPERTY FROM THE COLLECTION OF EDMUND ARNOLD (1902-1954)

Christie's are delighted to be offering the following works from the collection of Edmund Arnold (1902-1954). As Chairman and Managing Director of E.J. Arnold & Son, Leeds, a company established in 1863 that were leading printers, publishers and book distributors of the time, Arnold developed a keen eye that translated capably into the realm of collecting art. Arnold's passion for twentieth-century art went beyond his own esteemed private collection, taking up the post of Treasurer for the Leeds Art Collection Fund, succeeded by his son Edmund Martin Arnold. Other important works that were formerly in his collection include, *Mother and Child*, 1932, (LH 126) by Henry Moore, Leeds City Art Gallery; *Biolith*, 1948-49, (BH 155) by Barbara Hepworth, Yale Centre for Visual Arts; and *Portrait of a Woman* by L.S. Lowry, Leeds City Art Gallery. Arnold's other passions included car racing, and in the early 1950s he competed in the Montecarlo Rally in his Aston Martin Lagonda.

λ26

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

Dark Hillside

signed and dated 'Sutherland 1941' (lower left)
ink, crayon, gouache and watercolour on paper laid on board
14½ x 18¼ in. (36.8 x 46.3 cm.)
Executed in 1941.

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

PROVENANCE:

Edmund Arnold (1902-1954), and by descent.



PROPERTY FROM THE COLLECTION OF EDMUND ARNOLD (1902-1954)

λ27

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

Dwarf Oak

ink, crayon and watercolour on paper

12¾ x 16⅞ in. (32.5 x 41.5 cm.)

Executed *circa* 1941.

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Edmund Arnold (1902-1954), and by descent.



PROPERTY FROM THE COLLECTION OF EDMUND ARNOLD (1902-1954)

λ28

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

Thorn Head

ink, crayon, charcoal, watercolour and gouache on paper laid on card
22½ x 20½ in. (57.2 x 52 cm.)
Executed in 1944.

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Edmund Arnold (1902-1954), and by descent.

EXHIBITED:

London, Redfern Gallery, no. 4, catalogue not traced.



PROPERTY FROM THE COLLECTION OF EDMUND ARNOLD (1902-1954)

λ29

CERI RICHARDS (1903-1971)

Costerwoman

signed and inscribed 'Gouache drawing/"Costerwoman"/Ceri Richards,
57 Bishops Rd/white church, Cardiff' (on the artist's label attached to the
backboard)

watercolour and gouache on paper
12 x 7¼ in. (30.5 x 18.5 cm.)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

PROVENANCE:

Edmund Arnold (1902-1954), and by descent.

λ30

IVON HITCHENS (1893-1979)

Misty Larchwood, Autumn

signed 'Hitchens' (lower left); signed again, inscribed and dated "'Misty Larchwood AUTUMN"/1962/by IVON HITCHENS/Greenleaves, Petworth. Sussex' (on the artist's label attached to the stretcher)

oil on canvas

21 x 52 in. (53.3 x 132.1 cm.)

Painted in 1962.

£70,000-100,000

US\$91,000-130,000

€76,000-110,000

PROVENANCE:

The Estate of David Stuart Ellis.

Their sale; Christie's, London, 24 May 2012, lot 225, where purchased by the present owner.

'This is, in essence, a classic example of Hitchens's mature art. Asked to analyse it, he would most likely have pointed to the strong horizontal movement, given room to move rhythmically from left to right by the canvas dimensions (two-and-a-half times wider than it is high) and balanced by the only slightly less powerful vertical movement in four compartments. Once having established this surface structure, we are ready to look into the picture and follow the path receding from the foreground in a series of lights and darks to the vertical 'waterfall' of blue. Back again in the foreground, we take note of the two tree trunks bending away from each other and thereby leading the eye this way and that over the canvas to explore the rest of the painting: yellow answering yellow, Venetian red on the left luring us down that path again, browns on the right bringing us back and upwards. Thus, behind the seemingly riotous splashes of colour, all is carefully ordered with a complex system of balances both on the surface and in depth, which will keep the eye exploring year after year'

– Peter Khoroche





PROPERTY FROM THE COLLECTION OF MARY CARSWELL

λ*31

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

Study for Running Horse

signed and dated 'Frink '83' (lower left)

pencil on paper

30¼ x 22 in. (76.8 x 55.8 cm.)

Executed in 1983.

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

PROVENANCE:

Acquired directly from the artist by the present owner.

PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

λ32

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

Seated Woman II

signed with initials and numbered 'MCW/2/5' (at the base)

bronze with a golden brown patina

15¼ in. (38.7 cm.) long

Conceived in 1961.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

with Waddington Galleries, London, where purchased by Monty and Barbie Passes on 8 August 1962, and by descent.

LITERATURE:

D. Ferran and V. Holman, *The Sculpture of F.E. McWilliam*, Farnham, 2012, p. 133, no. 229, another cast illustrated.





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ33

FELIX KELLY (1916-1994)

The Pavilion

signed and dated 'Felix Kelly 52' (lower right)

oil on board

11¼ x 15 in. (28.5 x 38.1 cm.)

Painted in 1952.

£2,000-3,000

US\$2,600-3,900
€2,200-3,200

PROVENANCE:

Purchased at the 1952 exhibition by Alex Guinness.

EXHIBITED:

London, Leicester Galleries, *Paintings of America, Spain, Italy and New Zealand* by Felix Kelly, December 1952, no. 21.



λ34

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

Wells Cathedral

signed 'John Piper' (lower right)
 watercolour, ink, gouache and chalk on paper, lightly squared for transfer
 21½ x 29 in. (54.6 x 73.6 cm.)
 Executed circa 1960.

£10,000-15,000

US\$13,000-19,000
 €11,000-16,000

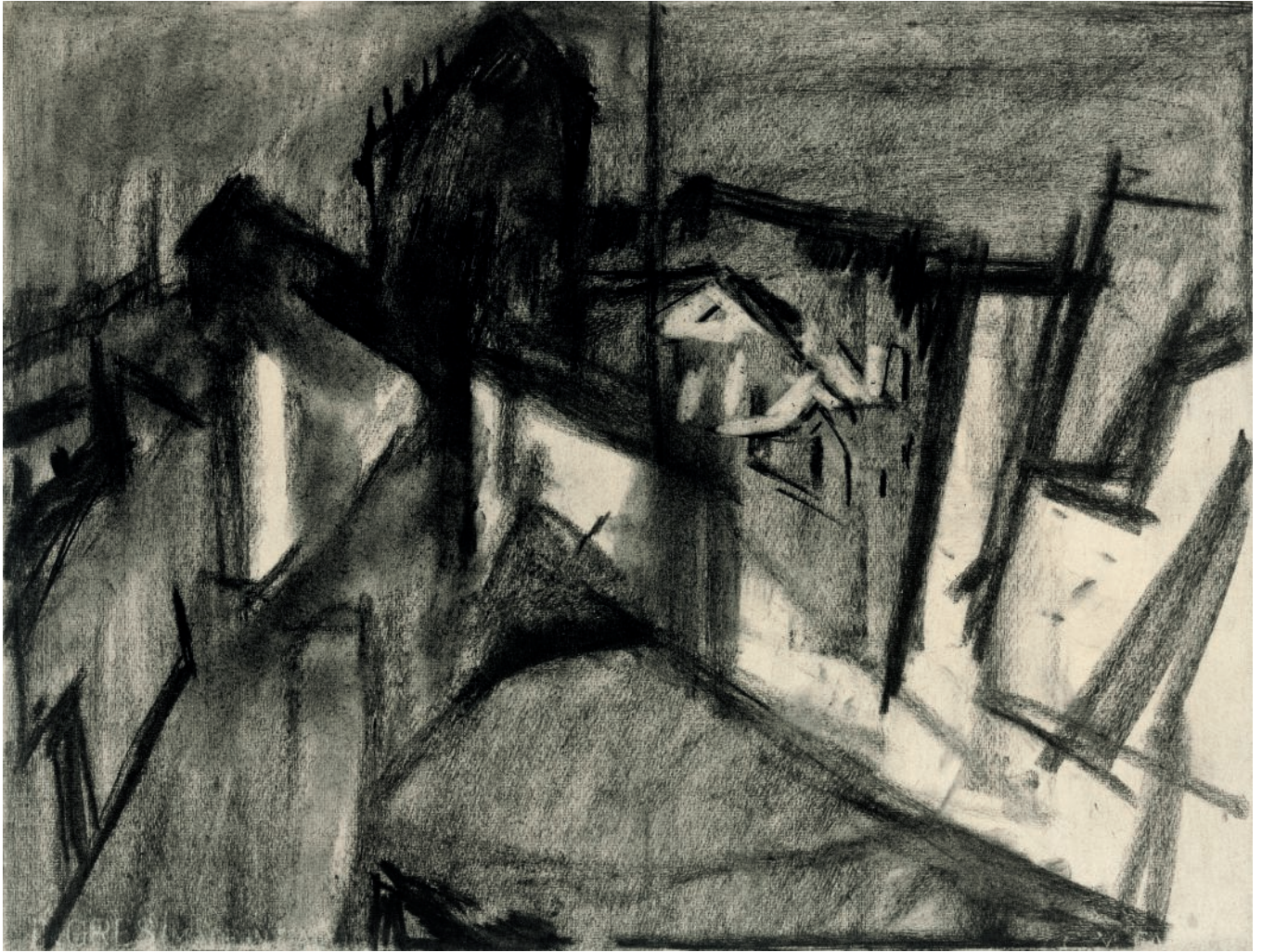
PROVENANCE:

Purchased by the family of the present owner, circa the late 1990s.

John Piper's occasional depictions of England's great Medieval cathedrals are less common than the paintings and drawings of remote country churches, but are similarly stylish and evocative.

Wells Cathedral is a mid-career work, probably dating from the 1960s. In this instance, by resisting the temptation to colour or otherwise over-dramatise the sky and foreground, Piper gives centre-stage to the architectural beauty and impact of the west front of the building. John Buckler (1770-1851) in his major early nineteenth century aquatint view of this cathedral (of which Piper was undoubtedly aware, and with which the view in the current lot has many similarities) did the same. With an impressive economy (relying on abbreviation and mere suggestion rather than a more slavish and detailed use of pen and brush) John Piper has conjured up the force, complexity and unity of his architectural subject whilst achieving an appropriately light, lyrical feel.

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



λ35

DAVID BOMBERG (1890-1957)

Old Ronda

charcoal on paper
17¾ x 23¾ in. (45.1 x 59.4 cm.)
Executed in 1954.

£5,000-8,000

PROVENANCE:

with Boundary Gallery, London.

US\$6,500-10,000
€5,500-8,600



λ36

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

Barn in Hampshire

signed 'John Piper' (lower right); inscribed 'Barn in Hampshire' (on the reverse)

ink, crayon, watercolour and gouache on paper

14 x 20¾ in. (35.5 x 52.7 cm.)

Executed circa 1942.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

Purchased directly from the artist by the present owner's grandfather, and by descent.

John Piper produced a characteristic and visually complex series of weathered and dilapidated farm-building images during the early years of WW2. They evoke the poetry and imagery of nineteenth century English romanticism, with works by John Sell Cotman (1782-1842) and Samuel Palmer (1805-1881) providing visual inspiration, whilst William Wordsworth's (1770-1850) poem *The Ruined Cottage* (1798) would also have been known to Piper.

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



λ*37

MICHAEL WISHART (1928-1996)

Bamboo & Fig Tree

signed with initials and dated 'MW 56' (lower right); signed again and inscribed 'Bamboo & Fig Tree by Michael Wishart' (on the canvas overlap)

oil on canvas

19¼ x 38½ in. (49.5 x 98 cm.)

Painted in 1956.

£1,000-2,000

US\$1,300-2,600

€1,100-2,200

PROVENANCE:

with Galerie Roche, Bremen.

Private collection, Europe.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ38

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

Oval Stone by Wooded River

signed and dated 'Sutherland 1974' (lower right)

pencil, ink, watercolour and gouache on paper

16¾ x 18½ in. (42.1 x 46.1 cm.)

Executed in 1974.

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

PROVENANCE:

with Marlborough Fine Art, London.

with Galleria Ruggerini & Zonca, Milan, 1980.

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

LITERATURE:

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 242, no. 131, illustrated.

λ39

REG BUTLER (1913-1981)

Girl

signed with monogram (on the base); numbered and dated 'C2-53'
(underneath)

bronze with a dark brown patina

15 in. (38.1 cm.) high

Conceived in 1953.

This work is recorded by the artist as RB100.

£20,000-30,000

US\$26,000-38,000

€22,000-32,000

PROVENANCE:

with Curt Valentin Gallery, New York, where purchased by Joseph H. Hirshhorn in September 1954.

A gift from the above to the Hirshhorn Museum and Sculpture Garden, Washington, D.C., May 1966.

Their sale; Christie's, New York, 23 February 1994, lot 68.

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

EXHIBITED:

London, Hanover Gallery, *Reg Butler*, April - June 1954, no. 17, another cast exhibited.

New York, Curt Valentin, *Reg Butler*, January - February 1955, no. 30, another cast exhibited.

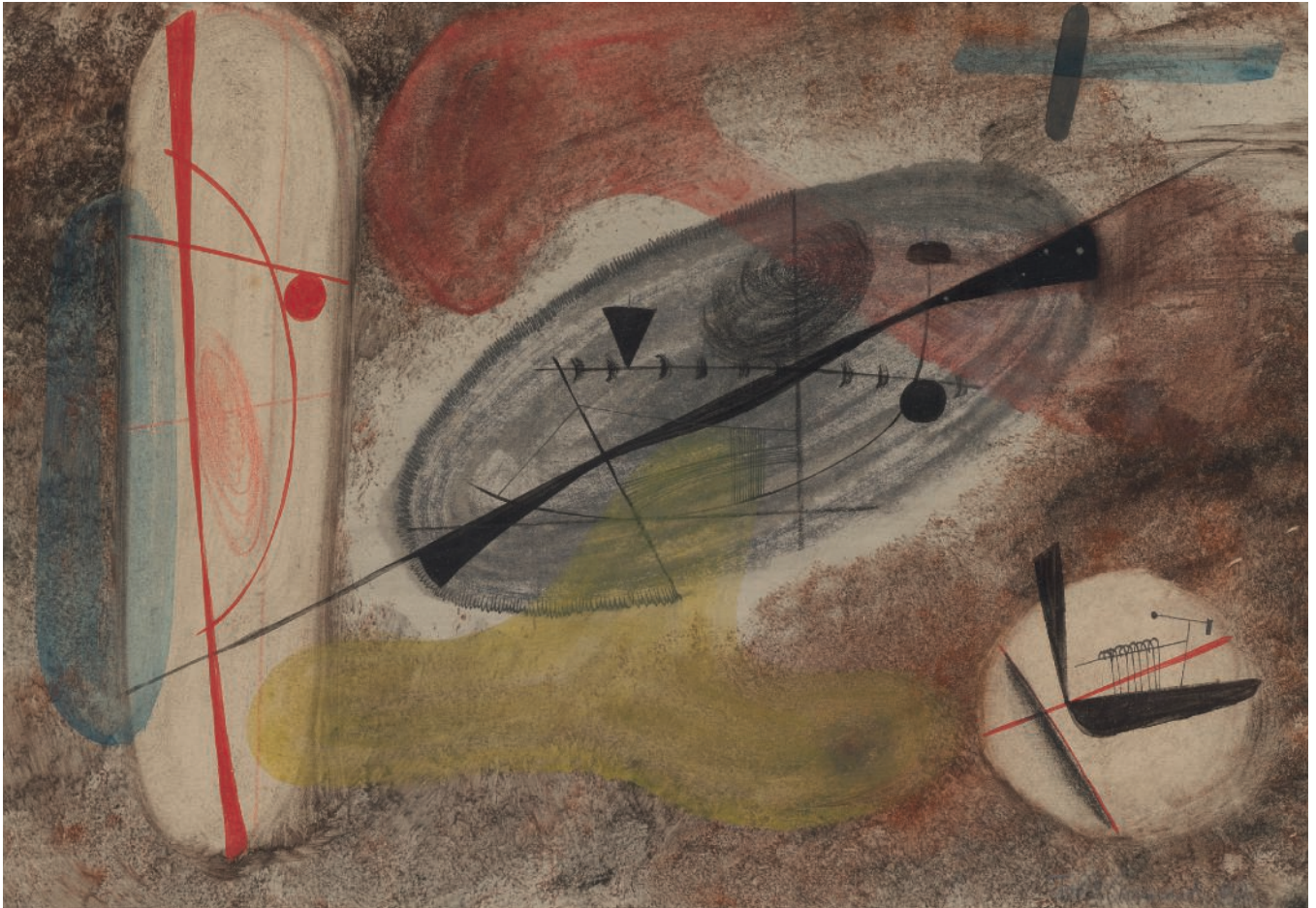
Detroit, Detroit Institute of Art, *Sculpture in Our Time: Collected by Joseph H. Hirshhorn*, May - August 1959, no. 63: this exhibition travelled to Milwaukee, Milwaukee Art Centre, September - October 1959; Minneapolis, Walker Art Centre, October - December 1959; Missouri, Kansas City, William Rockhill Nelson Gallery of Art, December 1959 - January 1960; Houston, Museum of Fine Arts, March 1960; Los Angeles, Los Angeles County Museum of History, Science and Art, April - May 1960; San Francisco, M. H. De Young Memorial Museum, May - July 1960; Colorado, Colorado Springs Fine Arts Center, July - September 1960; Toronto, Art Gallery of Toronto, September - October 1960. New York, Marlborough-Gerson Gallery, *Artist and Maecenas: A Tribute to Curt Valentin*, November - December 1963, no. 82.

LITERATURE:

Exhibition catalogue, *Artist and Maecenas: A Tribute to Curt Valentin*, New York, Marlborough-Gerson Gallery, 1963, n.p., no. 82, illustrated.

M. Garlake, *The Sculpture of Reg Butler*, Much Hadham, 2006, p. 136, no. 120, another cast illustrated.





λ40

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

Untitled

signed and dated 'John Tunnard 38.' (lower right)

ink, crayon, watercolour and gouache on paper

9½ x 13¾ in. (24.2 x 35 cm.)

Executed in 1938.

£7,000-10,000

US\$9,100-13,000

€7,600-11,000

PROVENANCE:

Raymond Coxon and Edna Ginesi, from whom purchased by the present owner, circa 1990.

THE PROPERTY OF A GENTLEMAN

λ41

PATRICK HERON (1920-1999)

Halsetown

signed and inscribed 'PATRICK HERON HALSETOWN' (on the stretcher)

oil on canvas

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

Painted in 1945-46.

£25,000-35,000

US\$32,000-45,000

€27,000-38,000

PROVENANCE:

The artist's family.

with Waddington Galleries, London, where purchased by the present owner on 23 October 2003.

EXHIBITED:

London, Waddington Galleries, *Patrick Heron: Early Paintings 1945-55*, October - November 2000.

'One has the sensation of purely visual qualities, always comprising colour, texture, drawn scribble, ways of putting paint on, ways of reorganising every single component in a pictorial statement - one has the feeling of all these disembodied pictorial entities slowly floating towards one, out of nowhere. I can feel my next paintings long before I can see them'

– Patrick Heron





λ42

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

Blue Apart

signed, inscribed and dated 'BLUE APART Terry Frost 2001' (on the canvas overlap)

acrylic on canvas

42 x 60 in. (106.7 x 152.4 cm.)

Painted in 2001.

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Acquired directly from the artist by the present owner.

PROPERTY FROM A EUROPEAN ROYAL FAMILY

λ43

ROBERT ADAMS (1917-1984)

Crescent

signed, numbered and dated 'ADAMS/1979/1/6' (on the underside of the base)

polished bronze on a bronze base

16¾ in. (42.5 cm.) high, including base

Conceived in 1979.

This work is recorded by the artist as Opus 388.

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

PROVENANCE:

Gifted to the present owner, circa 1990.

EXHIBITED:

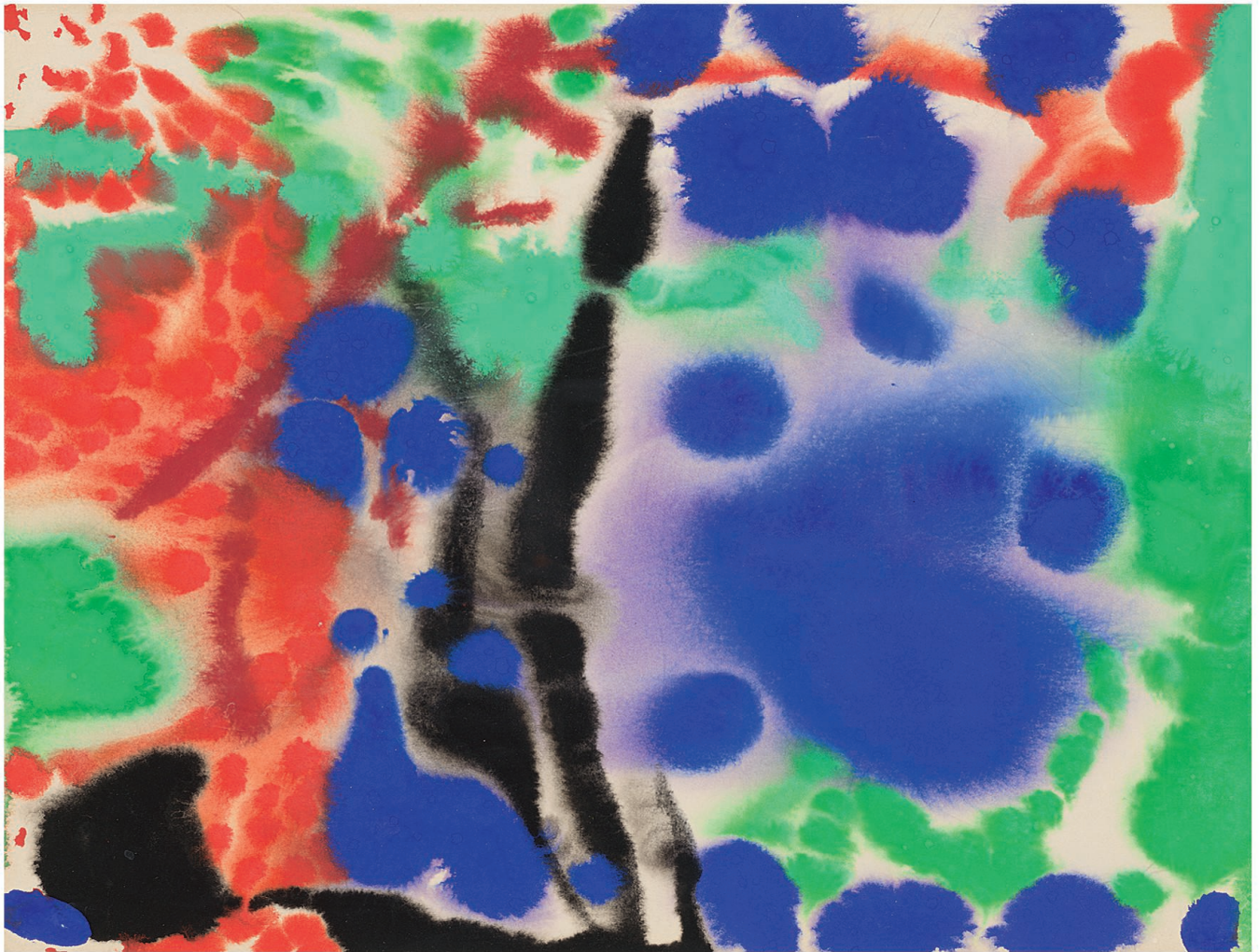
London, Gimpel Fils, *Robert Adams*, October - November 1979, no. 21, another cast exhibited.

London, Gimpel Fils, *Late Bronzes*, September - October 1988, no. 21, another cast exhibited.

LITERATURE:

A. Grieve, *The Sculpture of Robert Adams*, London, 1992, pp. 238-239, no. 657, another cast illustrated.





PROPERTY OF A LONDON COLLECTOR

λ44

PATRICK HERON (1920-1999)

June 16: 1988: II

signed and dated 'Patrick Heron/JUNE 16: 1988: II' (on the reverse)

gouache on paper

12 x 15¼ in. (30.5 x 40 in.)

Executed on 16 June 1988.

£7,000-10,000

US\$9,000-13,000

€7,600-11,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the previous owner in March 1991.

Anonymous sale; Christie's, South Kensington, 16 December 2010, lot 138, where purchased by the present owner.



λ45

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

Untitled, 1961

signed and dated 'Frost 61' (lower right)

charcoal and watercolour on paper

22½ x 15½ in. (57 x 39.3 cm.)

Executed in 1961.

£2,500-3,500

PROVENANCE:

with Waddington Galleries, London.

Mary and Peter Wakefield, and by descent.

US\$3,200-4,500

€2,700-3,800

■λ*46

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

Suspended Forms

signed and dated twice 'Frost/71/June/71' (on the reverse)

oil on canvas

96¼ x 36 in. (244.5 x 91.5 cm.)

Painted in June 1971.

£8,000-12,000

US\$11,000-15,000

€8,700-13,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 May 2006, lot 342.

with Godson & Coles, London, where purchased by the present owner on 9 October 2006.





PROPERTY OF A LONDON COLLECTOR

λ47

PATRICK HERON (1920-1999)

January 15: 1988: I

signed and dated 'Patrick Heron/JANUARY 15: 1988: I' (on the reverse)

gouache on paper

12 x 15¼ in. (30.5 x 40 cm.)

Executed on 15 January 1988.

£8,000-12,000

US\$11,000-15,000

€8,700-13,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the previous owner in May 1989.

Anonymous sale; Christie's, South Kensington, 16 December 2010, lot 3, where purchased by the present owner.

PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

λ48

OLIFFE RICHMOND (1919-1977)

Striding Man

signed with initials and numbered 'OR 1/6' (underneath the base)

bronze with a black and green patina

16 in. (40.6 cm.) high

£3,000-5,000

US\$3,900-6,400

€3,300-5,400

PROVENANCE:

with Hannah Coleman, London, where purchased by Monty and Barbie Passes on 12 December 1961, and by descent.





PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

λ49

CERI RICHARDS (1903-1971)

Study for a painting from a poem by Dylan Thomas

signed, inscribed and dated 'Study for a painting / from a poem by / Dylan / Thomas / Ceri Richards / 1947-52' (lower right); inscribed again 'The force that through / the green fuse drives / the flower / Drives my green age' (lower centre)
 ink and watercolour on paper
 15¾ x 22½ in. (39.1 x 57.2 cm.)
 Executed in 1947-52.

£5,000-8,000

US\$6,400-10,000
 €5,400-8,600

PROVENANCE:

with Redfern Gallery, London, where purchased by Monty and Barbie Passes on 27 February 1963, and by descent.



λ50

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

Head of a woman wearing a scarf

pencil on paper
11 x 7⁷/₈ in. (28 x 20 cm.)

£2,000-3,000

PROVENANCE:

Private collection, UK.

EXHIBITED:

Bradford, Corporation Art Gallery, no. 166, catalogue not traced.
London, Royal Academy, *Exhibition of works by Augustus John, O.M., R.A.*,
March - June 1954, no. 250, as 'Fishergirl at Equihen'.

US\$2,600-3,900
€2,200-3,300

The sitter appears to relate to the female figures in his charcoal drawing *Wandering Sinnte* (Manchester City Art Gallery). The sinnte were a group of Piedmontese coppersmiths that Augustus encountered in Normandy in 1908 and again in Milan in 1910.

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



51

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

Portrait of Grace Orpen

coloured chalk on dark grey paper

9 $\frac{3}{8}$ x 6 $\frac{1}{4}$ in. (23.8 x 15.8 cm.)

Executed *circa* 1901.

£2,000-3,000

PROVENANCE:

Private collection, UK.

US\$2,600-3,900

€2,200-3,300

PROPERTY FROM LEIGHTON HOUSE MUSEUM, ROYAL BOROUGH OF KENSINGTON AND CHELSEA

52

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

Man in Black

oil on canvas

26 x 22¼ in. (66 x 56.5 cm.)

£50,000-80,000

US\$65,000-100,000

€54,000-86,000

PROVENANCE:

A gift from the artist to Leighton House Museum, Royal Borough of Kensington and Chelsea in 1926.

'Philpot was not only one of the most gifted portrait painters in a long British tradition, but also an original and sensitive artist, whose work has a recognisably individual beauty of technique and a virility of style and concept' (R. Gibson, *Glyn Philpot 1884-1937 Edwardian Aesthete to Thirties Modernist*, London, 1985, p. 35).

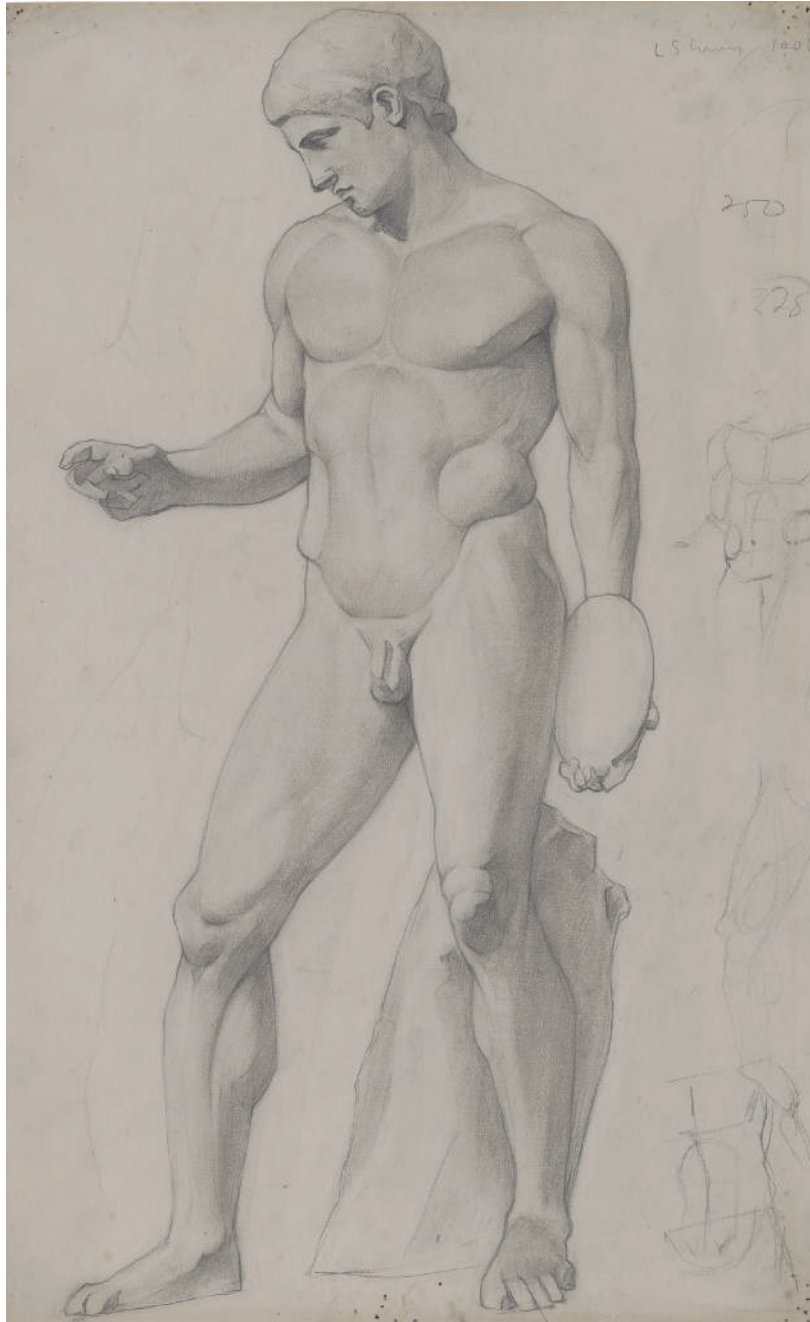
The youngest of four siblings, Philpot grew up in Clapham and studied at the Lambeth School of Art. At the age of 20, he exhibited his first of many paintings at the Royal Academy and would go on to become a renowned portraitist. He is perhaps best remembered for his portraits of contemporary figures such as Siegfried Sassoon and Vladimir Rosing but enjoyed early success securing important commissions to paint Princess Helena Victoria, Lady Patricia Ramsay, Prime Minister Stanley Baldwin, and H.M. King Fouad I, who he painted in Egypt in 1923.

Man in Black is a dramatic and stunning early work by Philpot. Its Edwardian Romantic aesthetic is characteristic of his output in the 1900s and 1910s. Unlike the more 'flashy' depictions by his Edwardian contemporaries, however, *Man in Black* is approachable, the handling of the paint is sensuous, and although the stance is relatively austere, there is a certain humility in the sitter's composure.

'... he has already shown his anxiety to make a portrait something besides a portrait, the interest of which shall be independent of whether it is a good or bad likeness, and consequently unrelated to the identity of the sitter in life' (Philpot's work reviewed by *The Morning Post*, 13 October 1909).

In the 1930s, Philpot's aesthetic would transform. In his pursuit of drama and elegance his palette would become more adventurous, his brushwork would relax and his use of line emboldened. *Man in Black* already shows this preoccupation. The soft treatment of the hair emphasizes the bold use of line on the jaw and the eyes are as if outlined with kohl.





λ53

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

The Discus Thrower (recto); Man Punting (verso)

signed and dated 'L S Lowry 1906' (upper right)

pencil on paper

21½ x 13¾ in. (54.6 x 34 cm.)

Executed in 1906.

£2,500-3,500

US\$3,200-4,500

€2,700-3,800

PROVENANCE:

Anonymous sale; Christie's, London, 11 November 1988, lot 465, where purchased by the present owner's father, and by descent.

There is a similar pencil study of the same subject (recto) in the collection of the Salford City Art Gallery.

PROPERTY OF THE NATIONAL ANKYLOSING SPONDYLITIS SOCIETY

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

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

λ54

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

Small Male Figure

signed and numbered 'Frink/13' (on the base)

bronze with a dark brown patina

11½ in. (29.2 cm.) high

Conceived in 1986 and cast in an edition of 15.

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

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

LITERATURE:

E. Lucie-Smith, *Elisabeth Frink: Sculpture Since 1984 and Drawings*, London, 1994, p. 185, no. SC22, another cast illustrated.

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



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

***55**

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

Young Love in the Lap of his Mother

oil on canvas

36 x 29½ in. (91.5 x 73.9 cm.)

Painted in 1934-37.

£30,000-50,000

US\$39,000-64,000

€33,000-54,000

PROVENANCE:

The artist, and by descent to Rosemary Smallet, London.

Anonymous sale; Sotheby's, London, 13 December 2007, lot 72, where purchased by the present owner.

EXHIBITED:

London, Art Exhibitions Bureau, *Glyn Philpot*, catalogue not traced.

London, Leighton House Museum, *Retrospective Exhibition: Drawings, Paintings and Sculpture by Glyn Warren Philpot, R.A., 1884-1937*, February 1959, no. 53.

LITERATURE:

A. Sewter (intro.), *Glyn Philpot 1884-1937*, London, 1951, p. xi, pl. 99.

'In my own case the change has been towards a simplification of technique, a sacrifice of expected qualities of surface in order to obtain more rapidity and flexibility of handling and a greater force of accent. With this has gone a simplification of form, dispensing with exactitudes of drawing to obtain greater emotional weight in line. Add to this a disregard for logical chiaroscuro, when this was found to hamper the sharper detachment of one plane from another, and this is all. All these are technical changes and all have been adopted instinctively in the search for new forms of beauty.'

Glyn Philpot

Glyn Philpot established a distinguished reputation as a painter of society portraits in the years before the outbreak of the First World War, and was rewarded with election as an A.R.A. in 1915 and R.A. in 1923 at notably young ages. He was never content to rest on his laurels, however, and the last years of his career in the 1930s saw him adopting a style heavily influenced by progressive Parisian painting which alienated much of his clientele.

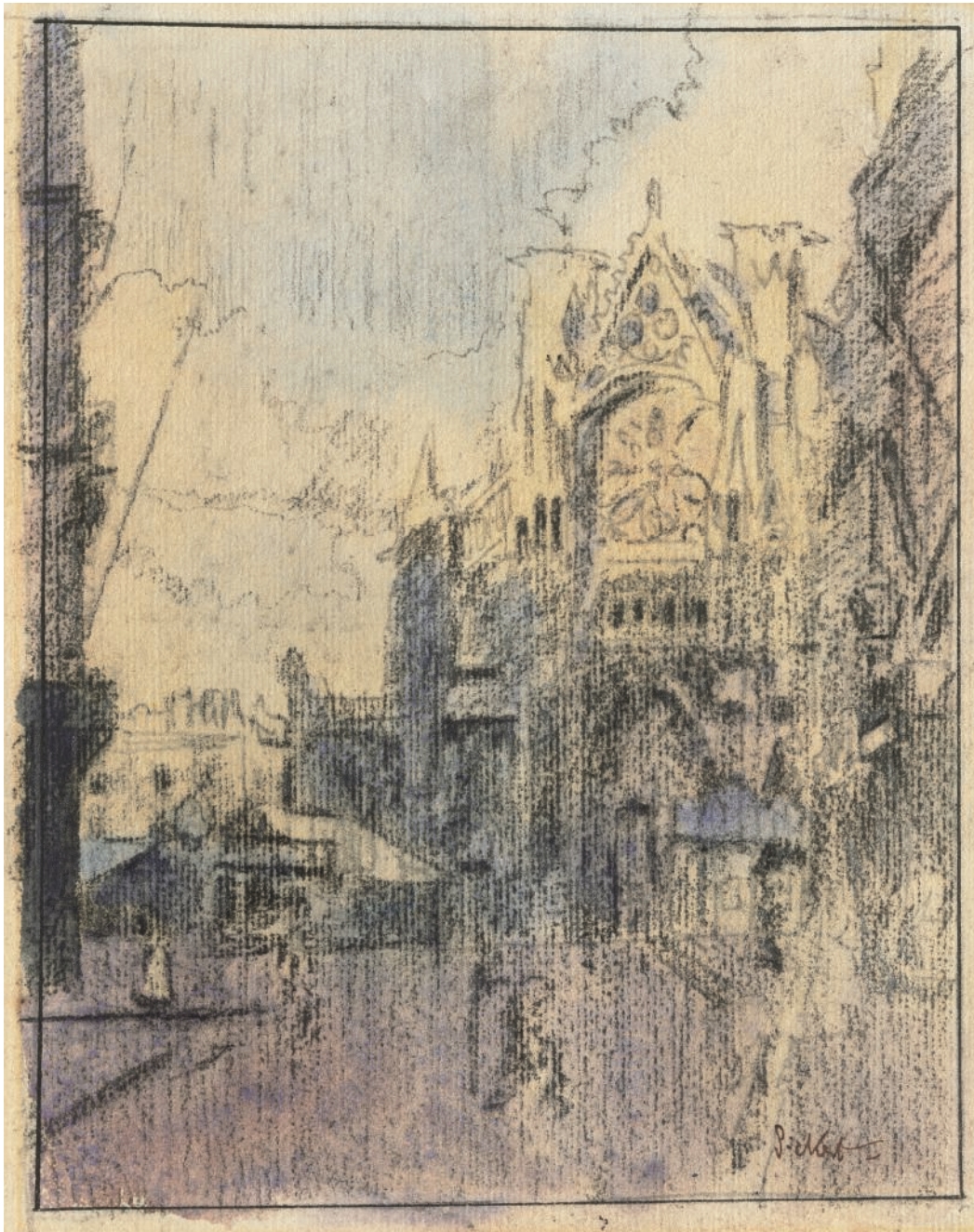
While portraiture was his main source of income, Philpot always interspersed commissioned portraits with subject paintings ranging from genre and ballet subjects to the religious, mythological and mystical. The more eccentric of these often received mixed reviews and caused controversy at the Royal Academy when exhibited.

Painted in his last years of his life *Young Love in the Lap of his Mother* references Greek myth, a theme that Philpot revisited numerous times throughout his career. The title suggests it is a depiction of the God Eros, the daemon (personification) of love, and his mother Aphrodite. Philpot's more progressive style is evident in the bold lines, his loose brushwork and the elegant, almost mannerist, composition.

If not for the title, the present work could easily be understood as a Pietà, the depiction of the Virgin Mary supporting the body of the dead Christ. Philpot was deeply religious having converted to Catholicism shortly after he turned 21, in October 1905. His interest in religious themes was clearly heightened by his election in 1929 as President of the newly constituted Guild of Catholic Artists and Craftsmen, formed to celebrate the centenary of Catholic emancipation.

Similar to more traditional religious paintings, the composition of the present work draws the eye around the canvas as it follows the drapery and the sculptural limbs of the two figures. The carefully positioned hands of both mother and son hark back to Renaissance paintings and sculpture in their stance, yet the striking cobalt eyes and bold use of colour convey Philpot's innovated aesthetic.





56

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

The Facade of St Jacques

signed 'Sickert.' (lower right)

pencil, charcoal, ink and watercolour on paper

8½ x 6⅝ in. (21.6 x 17.2 cm.)

Executed circa 1899-1900.

£4,000-6,000

US\$5,200-7,800
€4,400-6,600

PROVENANCE:

Mrs. Merk, wife of the English Chaplain in Dieppe.

Anonymous sale; Phillips, London, 11 November 1986, lot 147, as 'Eglise St. Jacques, Dieppe'.

with Browse & Darby, London, where purchased by the present owners' mother, and by descent.

LITERATURE:

W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p. 244, no. 134.4, illustrated.

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.

70

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



57

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

San Barnaba, Venice

signed and dedicated 'Au Comte Robert de Montesquiou-Fézenac/Sickert-/
Venise./Ce Venise que les Italiens appellent Venezia.' (lower left)

black chalk and watercolour on paper

12¼ x 10¾ in. (31.1 x 26.4 cm.)

Executed circa 1901.

£5,000-8,000

US\$6,500-10,000

€5,500-8,700

PROVENANCE:

A gift from the artist to Comte Robert de Montesquiou-Fézenac.
Anonymous sale; Sotheby's, London, 22 July 1986, lot 256, as 'Eglise a Venise'.
with Browse & Darby, London, where purchased by the present owners'
mother, and by descent.

LITERATURE:

W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p.
272, no. 173.3.

We are very grateful to Dr Wendy Baron for her assistance in preparing this
catalogue entry.



λ58

JOHN DUNCAN FERGUSSON (1874-1961)

Champs Élysées

signed and inscribed 'Champs Elysées/JD FERGUSSON' (on the reverse)

oil on board

4 $\frac{5}{8}$ x 5 $\frac{1}{2}$ in. (11.7 x 14 cm.)

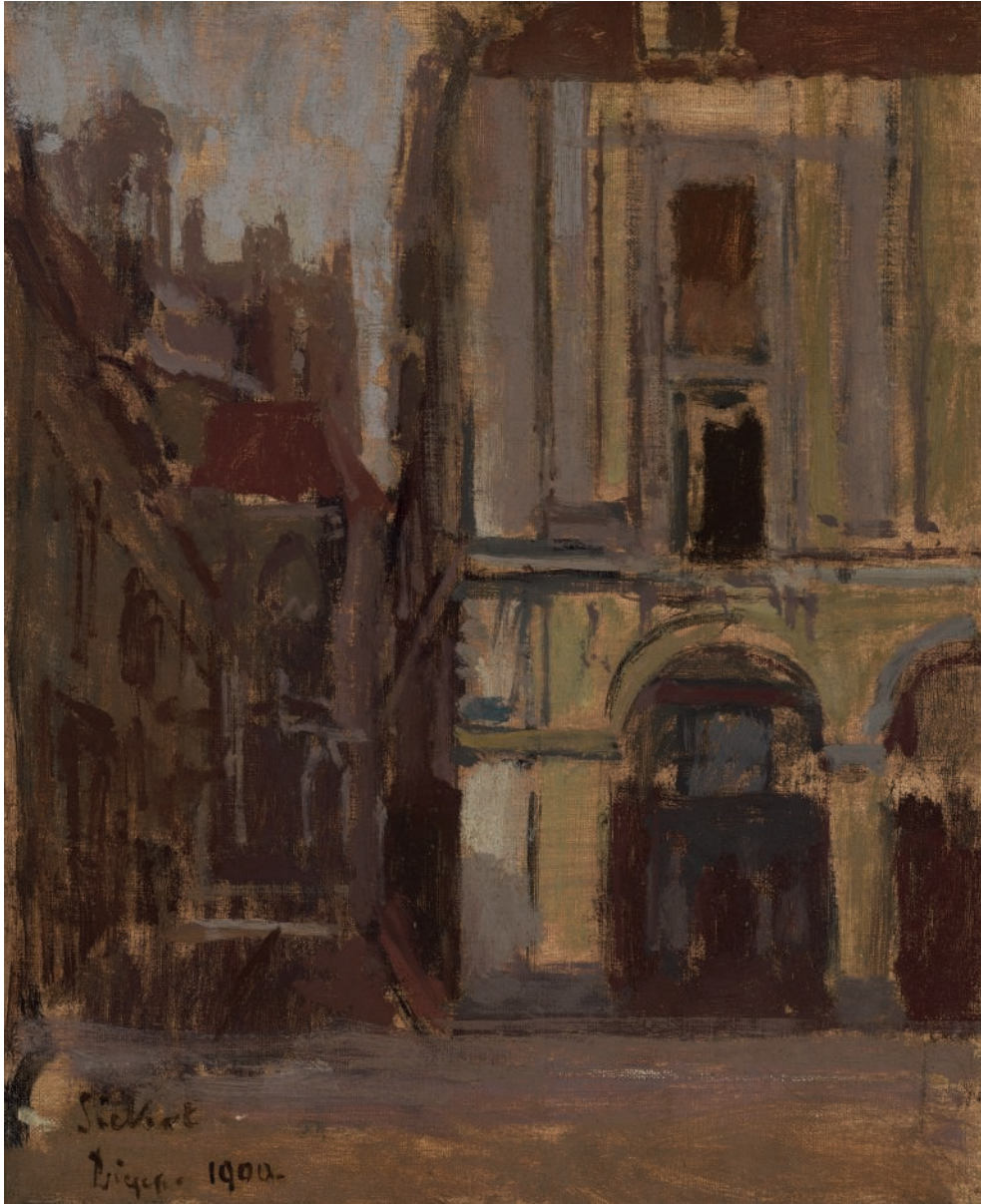
£25,000-35,000

US\$33,000-45,000

€28,000-38,000

PROVENANCE:

with Calton Gallery, Edinburgh, where purchased by the present owner on 25 August 1999.



59

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

La Rue Notre Dame and the Quai Duquesne

signed, inscribed and dated 'Sickert/Dieppe.1900.' (lower left)

oil on canvas

16 x 13½ in. (40.6 x 33.3 cm.)

Painted in 1900.

£25,000-35,000

US\$33,000-45,000

€27,000-38,000

PROVENANCE:

Bernard Falk.

His sale; 18 November 1955, lot 64.

Lady Spencer-Churchill.

Her sale; Sotheby's, 15 December 1965, lot 35, where purchased by Roland, Browse and Delbanco, London.

with David Jones Gallery, Sydney, where purchased by John Greenhill, Sydney.

Anonymous sale; Christie's, London, 2 March 1979, lot 16.

with Browse & Darby, London, where purchased by the present owners' mother, and by descent.

EXHIBITED:

Brighton, Royal Pavilion, *Sickert*, June 1962, no. 51.

New York, Hirschl & Adler Galleries, *Walter R. Sickert*, April - May 1967, no. 12.

Adelaide, Art Gallery of South Australia, Adelaide Festival of Arts, *Walter Richard Sickert*, March 1968, no. 11.

London, Browse & Darby, *Sickert*, November - December 1981, no. 5.

LITERATURE:

L. Browse (intro.), exhibition catalogue, *Walter R. Sickert*, New York, Hirschl & Adler Galleries, 1967, illustrated.

W. Baron, *Sickert*, London, 1973, p. 320, no. 112/8.

W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, pp. 236-237, no. 126.8, illustrated.

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.



λ60

DAVID BOMBERG (1890-1957)

Portrait of a Man

signed and dated 'Bomberg/21' (lower left)
pencil and black chalk on paper
21 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (54.3 x 36 cm.)
Executed in 1921.

£4,000-6,000

US\$5,200-7,700
€4,400-6,500

PROVENANCE:

Private collection, UK.

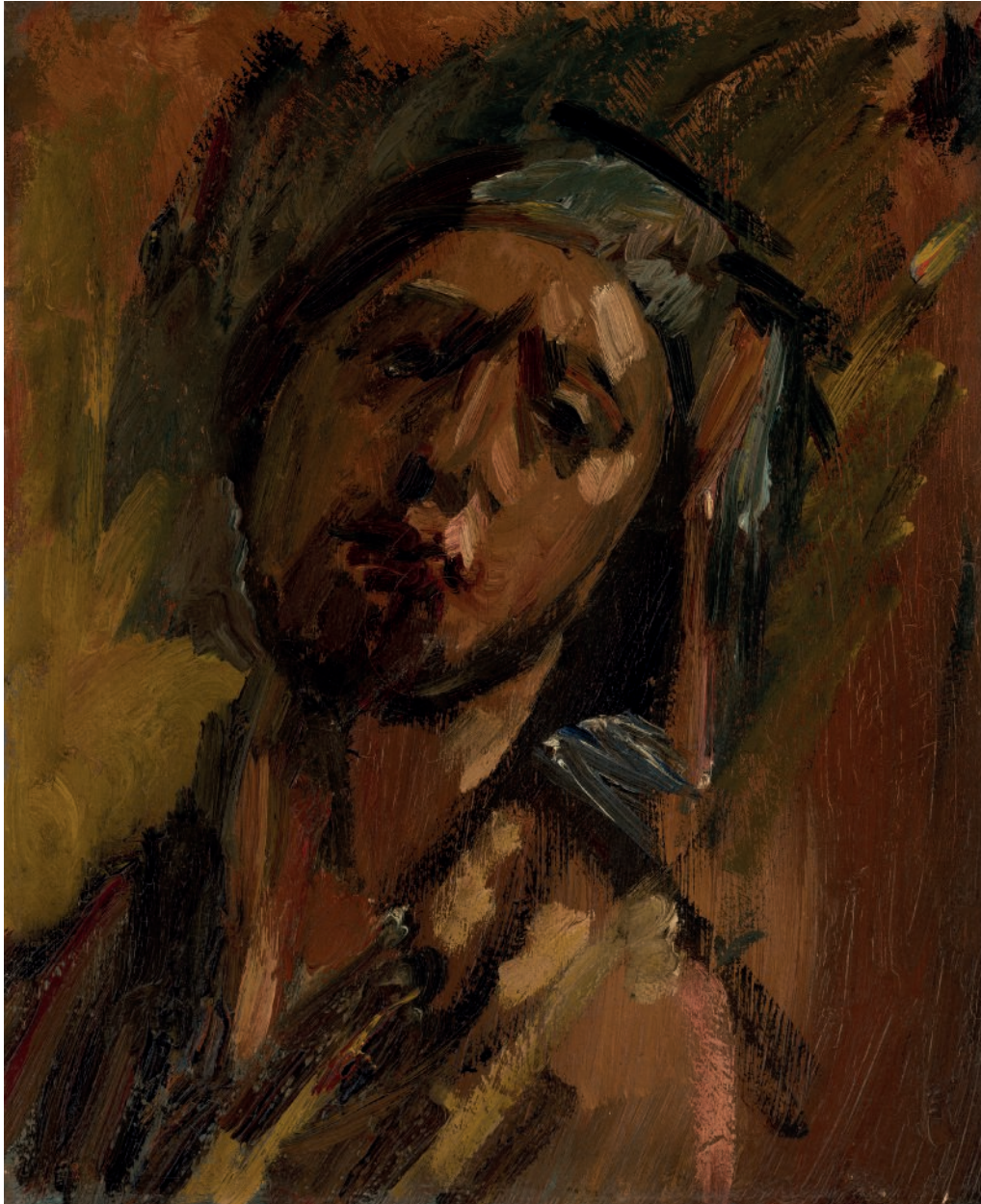
EXHIBITED:

London, Tate Gallery, *David Bomberg*, February - May 1988, no. 74.

LITERATURE:

R. Cork, exhibition catalogue, *David Bomberg*, London, Tate Gallery, 1988, p. 153, no. 74, illustrated.

The sitter is thought to be Samuel Solomonovich Koteliansky, a Russian-born British translator.



λ61

DAVID BOMBERG (1890-1957)

Portrait of the Artist

signed and dated "'PORTRAIT OF THE ARTIST"/by David Bomberg' (on the stretcher)

oil on canvas

20 x 16¼ in. (50.8 x 41.3 cm.)

Painted in 1932.

£30,000-50,000

US\$39,000-64,000

€33,000-54,000

PROVENANCE:

Lilian Bomberg, and by descent.

Acquired by the present owner, circa 1999.

EXHIBITED:

Reading, City Museum and Art Gallery, *David Bomberg and Lilian Holt*, June - July 1971, no. 48.

London, Tate Gallery, *David Bomberg*, February - May 1988, no. 114.

Kendal, Abbot Hall Art Gallery, *David Bomberg: Spirit in the Mass*, July - October 2006, no. 37.

LITERATURE:

W. Lipke, *David Bomberg: A Critical Study of His Life and Work*, London, 1967, n.p., no. 25, illustrated.

R. Cork, exhibition catalogue, *David Bomberg*, London, Tate Gallery, 1988, p. 158, no. 114, illustrated.

Exhibition catalogue, *David Bomberg: Spirit in the Mass*, Kendal, Abbot Hall Art Gallery, 2006, p. 84, no. 37, illustrated.



PROPERTY FROM THE ESTATE OF THE LATE LADY PATRICIA LOUSADA

λ62

JOHN MINTON (1917-1957)

Market Place, Taroudant

signed and dated 'John Minton/1953' (lower left); inscribed 'TAROUDANT' (on the reverse)

ink, watercolour and gouache on paper

10¾ x 14½ in. (27.3 x 36.8 cm.)

Executed in 1953.

£5,000-8,000

US\$6,500-10,000

€5,500-8,600

PROVENANCE:

with Lefevre Gallery, London, where purchased by Sir Anthony Lousada.

This was probably painted during or shortly after the 1952 Christmas trip to Morocco which Minton made in the company of his friend Norman Bowler, who later became a well-known actor. Morocco, and especially Tangiers, had been made popular by Paul Bowles' novel *The Sheltering Sky*. In addition Minton was attracted to the colours of Morocco and its rampant homosexuality. Taroudant is sited in the Sous Valley in Southern Morocco. In December 1953, in an exhibition of his recent work at the Lefevre Gallery, London, Minton showed watercolours of Scandinavia, paintings of Morocco and a series of portraits of young men. The warmest praise came from John Berger: 'His imaginative insight is proved amongst other things by his exact evocation of temperature. One feels very precisely the sunlit coldness of the water in the fjords, the absorbed ancient warmth of the walls in Morocco.'

We are very grateful to Professor Frances Spalding for preparing this catalogue entry.



λ63

DAVID BOMBERG (1890-1957)

Camels resting

signed and inscribed 'Camels Resting/David Bomberg' (on the artist's label attached to the backboard)

oil on canvas-board

12½ x 15⅞ in. (31.7 x 40.5 cm.)

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

PROVENANCE:

Private collection, UK.

EXHIBITED:

London, Arts Council of Great Britain, Tate Gallery, *David Bomberg 1890-1957 Paintings and Drawings*, March - April 1967, no. 48; this exhibition travelled to Hull, Ferens Art Gallery, April - May 1967; Manchester, City Art Gallery, May - June 1967; Bristol, City Art Gallery, June - July 1967; and Nottingham, Castle Museum and Art Gallery, July - August 1967.

■λ*64

DAVID JAGGER, R.P., R.O.I. (1891-1958)

Model Resting

signed 'JAGGER' (lower left)

oil on canvas

37¾ x 70 in. (95.9 x 177.8 cm.)

Painted in 1936.

£60,000-80,000

US\$77,000-100,000

€66,000-87,000

PROVENANCE:

The artist, until at least 1940.

EXHIBITED:

London, Royal Academy, *Summer Exhibition, 1937*, no. 387.

Halifax, Art Exhibitions Bureau, Bankfield Museum, *The Art of the Jagger Family*, August - September

1939: this exhibition travelled to Burton-on-Trent, Museum & Art Gallery, November - December

1939; Darlington, Crown Street Art Gallery, December 1939 - January 1940; Lincoln, Usher Art

Gallery, February 1940; Rotherham, Clifton Park Museum, March - April 1940; Sunderland, Public Art

Gallery, April - May 1940; and Sheffield, Mappin Art Gallery, June - July 1940.

Leeds, City Art Gallery, *Yorkshire Artists' Exhibition*, no. 3, catalogue not traced.

LITERATURE:

Royal Academy Illustrated, 1937, p. 86, illustrated.

Dundee Courier, 1 May 1937.

The Yorkshire Post, 1 May 1937, illustrated.

The Yorkshire Post, 3 May 1937.

Sheffield Telegraph, 3 May 1937.

The Bystander, 5 May 1937, p.17, illustrated.

The Tatler, 5 May 1937, p. 31, illustrated.

The Sketch, 5 May 1937, p. 234, illustrated.

The Halifax Courier & Guardian, 26 August 1939.

The Artist, January 1940, illustrated.

The Palm Beach Post, 26 May 1999.

George, June 1999, illustrated.

This rare large-scale non-commissioned work was begun following the critical success following his one-man exhibition with Old Bond Street dealers, J. Leger & Sons. *Model Resting* was his only submission for the 1937 Royal Academy Summer Exhibition, where it was singled out by the art critic of *The Yorkshire Post*, 'Mr. David Jagger has one of the most notable pictures in the Academy, his subject is 'Model Resting'. Against a background of royal blue, the nude figure of a model lies on her side on a beige covered couch. Her auburn-haired head is supported by one hand under her chin, the other hand hanging idly down towards the floor. The scarlet-tinted finger and toe-nails accentuate the silky whiteness of her skin. Every line of the body suggests repose. The more one studies the execution of the work the more one becomes filled with admiration at Mr. Jagger's artistry'.

Prior to its submission to the Royal Academy, Jagger had the painting photographed in his Chelsea studio, subsequently it was reproduced in several popular journals, including *The Bystander*, *The Tatler* and *The Sketch*.

The painting remained in the artists' own personal collection prior to the outbreak of World War Two. It was one of fifty-one paintings by David Jagger included in *The Art of The Jagger Family*, a touring exhibition organised by the Art Exhibitions Bureau which also featured the work of his elder sister, Edith and sculptures by his late-brother, Charles Sargeant Jagger R.A. Its inclusion saved the painting, as Jagger's Chelsea studio received a direct hit and was destroyed during the London Blitz.

The Art of The Jagger Family toured seven English towns and cities, the London venue at the end of the tour fell through at the last minute, due to the ongoing bombing campaign. To show his virtuosity, a charcoal study of this work was hung alongside the painting in all the venues.

We are very grateful to Timothy Dickson for preparing this catalogue entry.

The present work will be included in the forthcoming catalogue raisonné on David Jagger, prepared by Timothy Dickson.





λ65

JAMES MCBEY (1853-1959)

Portrait of Dacie

signed and dated 'McBeay/1914' (lower left)

oil on canvas

30 x 25 in. (76.1 x 63.5 cm.)

Painted in 1914.

£8,000-12,000

US\$11,000-15,000

€8,700-13,000

PROVENANCE:

with T.W. Spurr, Bradford, where purchased in September 1931.

EXHIBITED:

Altricham, Altricham Libraries Museum & Art Galleries, catalogue not traced.

Dacie was a dancer in the Chu Chin Chow, London Company.



λ66

PERCY WYNDHAM LEWIS (1882-1957)

Portrait of a Lady

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

pencil and wash on paper

11½ x 9¼ in. (29.2 x 23.5 cm.)

Executed in 1923.

£2,000-3,000

US\$2,600-3,900

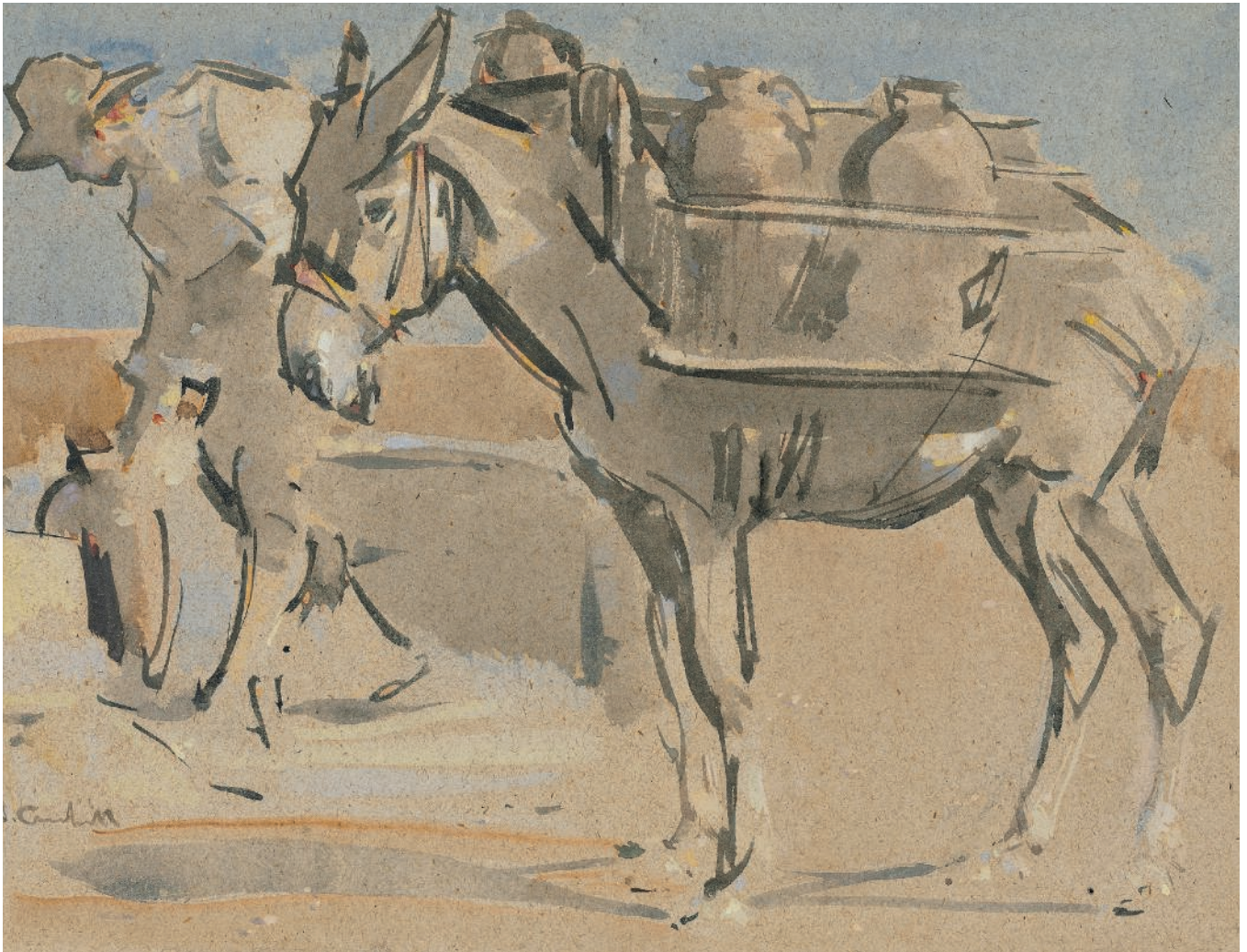
€2,200-3,200

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge, 17 September 2013, lot 175, where purchased by the present owner.

When Lewis returned to London after the First World War he was determined to move on from the geometrical abstractions of his Vorticist period - they now seemed to him 'bleak and empty'. He set about perfecting his draughtsmanship, mainly in studies of the human figure. Though critical of the 'classical revival' in Paris, his own drawing style became progressively more classical, delicate, and reminiscent of Ingres. Like several of his other portrait drawings from this period, the present work is heightened by pale washes. Proof that he had not abandoned the abstract inventiveness of his best Vorticist work is found in the decorative treatment of the sitter's dress and décolleté - in some respects the true subject of the drawing.

We are very grateful to Professor Paul Edwards for preparing this catalogue entry.



THE PROPERTY OF A GENTLEMAN

67

JOSEPH CRAWHALL, R.S.W. (1861-1913)

The Water Carrier

signed 'J. Crawhall' (lower left)
watercolour and gouache on paper
12¼ x 16¼ in. (31.1 x 41.2 cm.)

£10,000-15,000

US\$13,000-19,000
€11,000-16,000

PROVENANCE:

W.A. Coates, Paisley.
His sale; Christie's, London, 12 April 1935, lot 21, where purchased by Aitken
Dott, Edinburgh.
R. Wemyss Honeyman, by 1935.
His sale; Christie's, Glasgow, 4 June 1971, lot 14, where purchased by the
present owner.

EXHIBITED:

Glasgow, The Burrell Collection, *The Life and Works of Joseph Crawhall, 1861-
1913*, July - August 1990.

PROPERTY FROM THE COLLECTION OF MARY CARSWELL

λ*68

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

Standing Horse

signed and numbered 'Frink/6/8' (on the base)
bronze with a grey, green and brown patina
18½ in. (46.4 cm.) long
Conceived in 1982.

£30,000-50,000

US\$39,000-64,000
€33,000-54,000

PROVENANCE:

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

EXHIBITED:

London, Royal Academy, *Elisabeth Frink: Sculpture and Drawings 1952-1984*, February - March 1985, no. 81, 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.

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

London, Beaux Arts, *Frink*, November - December 2009, exhibition not numbered, another cast exhibited.

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

LITERATURE:

B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, p. 196, no. 271, another cast illustrated.

Exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-1990*, Washington, D.C., National Museum of Women in the Arts, 1990, pp. 36, 65, exhibition not numbered, another cast illustrated.

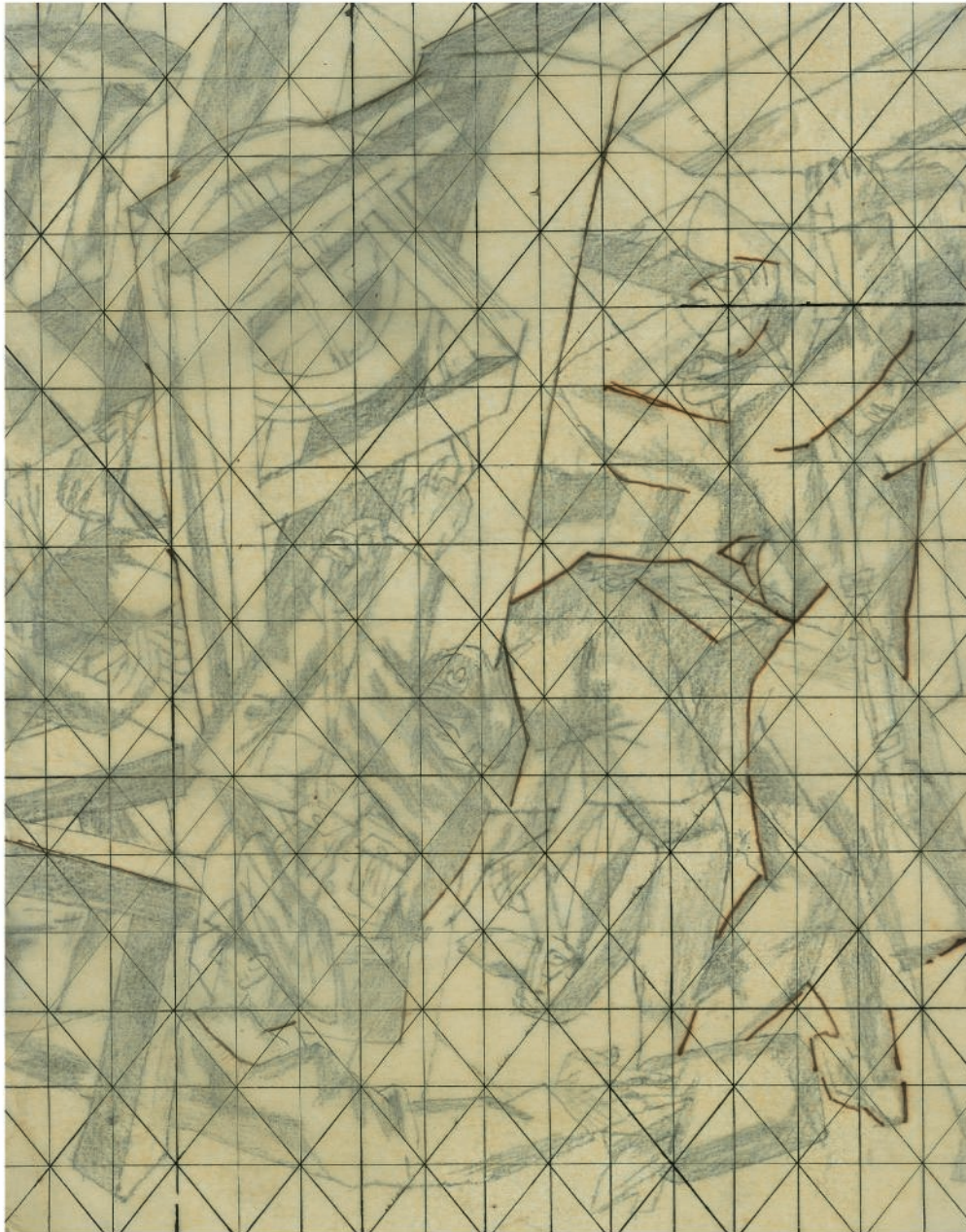
Exhibition catalogue, *Frink: Sculpture and Drawings*, London, Beaux Arts, 2002, pp. 4, 23-24, exhibition not numbered, another cast illustrated.

Exhibition catalogue, *Frink*, London, Beaux Arts, 2009, pp. 12-13, exhibition not numbered, another cast illustrated.

Exhibition catalogue, *Frink*, London, Beaux Arts, 2011, n.p., exhibition not numbered, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-1993*, London, 2013, p. 154, no. FCR309, another cast illustrated.





λ69

DAVID BOMBERG (1890-1957)

Study for 'Sappers at Work: A Canadian Tunnelling Company'

pencil and ink on tracing paper, squared for transfer

12 $\frac{5}{8}$ x 9 $\frac{7}{8}$ in (32.2 x 25.7 cm)

Executed *circa* 1918.

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

PROVENANCE:

A gift from Lilian Bomberg to the present owner in 1974.

LITERATURE:

R. Cork, *David Bomberg*, New Haven and London, 1987, p. 117, no. 142, illustrated.

The present work is a study for the paintings that were commissioned by the Canadian War Memorials Commission. There are two finished oil paintings, dating *circa* 1918-19, one is in the collection of the Tate Gallery, London and the other in the collection of the National Gallery of Canada, Ottawa.

As in the paintings, the drawing commemorates an incident in the First World War, where a company of Canadian soldiers dug tunnels under the German trenches to lay explosives, as part of the preparations for a surprise assault on the enemy defences at Ypres. Bomberg's work was criticised at the time as a 'Futurist abortion', although Bomberg had compromised the radical abstraction of his earlier Vorticist work for a more figurative, representational style.



PROPERTY FROM THE EARLS OF HAREWOOD

λ70

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

Drop Curtain, Loxford

signed 'John Piper' (lower left); indistinctly signed and inscribed 'John Piper: Drawing for Act Drop 'Albert Herring' Opera by Benjamin Britten' (on the reverse)

ink, watercolour, gouache, charcoal and collage on paper
15 x 19% in. (38.1 x 49 cm.)

Executed in 1947.

£5,000-8,000

US\$6,500-10,000
€5,500-8,600

PROVENANCE:

George Lascelles, 7th Earl of Harewood (1923-2011), and by descent.

EXHIBITED:

London, Tate Gallery, *John Piper*, November 1983 - January 1984, no. 77.
London, Faber and Faber, *John Piper: Paintings, Drawings and Theatre Designs 1932-1954*, 1955, no. 227, as 'Albert Herring'.

LITERATURE:

S. John Woods (intro.), exhibition catalogue, *John Piper: Paintings, Drawings and Theatre Designs 1932-1954*, London, Faber and Faber, 1955, n.p., no. 227, illustrated, as 'Albert Herring'.

The English Opera Group was a small company of musicians formed in 1947 by the composer Benjamin Britten, later Lord Britten (1913-1976), alongside the artist John Piper and others. The group's first project was *Albert Herring*, depicted in the present lot, and first performed at Glyndebourne, with sets designed by Piper, on 20 June 1947. George Lascelles, 7th Earl of Harewood (1923-2011) was a key supporter of the group, through his own opera interest. He served as editor of *Opera* magazine from 1950-53 and as a Director of

the Royal Opera House, Chairman and later Managing Director of the English National Opera.

Alongside his deep appreciation for opera, Lord Harewood also had a close friendship with both Britten, and his partner, the tenor, Sir Peter Pears (1910-1986). Lord Harewood served on the board of the Opera Group Association, which was formed to support the company philanthropically. Lord Harewood in his foreword to *The English Opera Group: 1946-1956* promoted his feelings towards the art form and the organisation he promoted: 'to have one organisation concentrating on new works, commission them, advising on them and even more important, performing them, is vital to the gradually evolving English operatic scheme'.

The production of *Albert Herring* in 1947 met with mixed reviews in the press but was noted for the visit of H.R.H. The Princess Royal, to its gala performance and the opera going public were particularly impressed by Piper's approach to stage design. Desmond Shawe-Taylor (1907-1995), the music critic, saying 'I have...nothing but praise for the stylized late Victoria profusion of John Piper's designs'. (D. Shawe-Taylor, Glyndebourne, *New Statesman and Nation*, June 18, 1947).

These early set designs by Piper for the company are particularly dynamic and evoke the group's post-war vision for a culturally-informed Britain, Piper himself described the company in 1957, saying 'In its ten years of life, the group has not once employed a designer who is without a reforming instinct' (J. Piper, quoted in Ed. V. Stroehrer and J. Vickers, *Benjamin Britten Studies: Essays on An Inexplicit Art*, Woodbridge, 2017, p. 111).

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



λ71

LEON KOSSOFF (1926-2019)

From Rembrandt: The Blinding of Samson

charcoal, ink and watercolour on paper
21¾ x 26¾ in. (55.2 x 68 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

with Mitchell-Innes & Nash, New York, where purchased by the present owner in October 2013.

EXHIBITED:

London, National Gallery, *Leon Kossoff: Drawing from Painting*, March - July 2007, no. 33.



■ 72

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

Underground

signed 'Carel Weight' (lower left)

oil and map collage on board

36 x 76 in. (91.5 x 193 cm.)

Painted in the 1950s.

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner in February 1968.

EXHIBITED:

Aldershot, 1968, catalogue not traced.



λ73

LEON KOSSOFF (1926-2019)

From Goya: Procession of the Flagellants

charcoal, chalk and watercolour on paper

18 x 29½ in. (45.7 x 74.9 cm.)

Executed in 1994.

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

with Mitchell-Innes & Nash, New York, where purchased by the present owner in October 2013.

EXHIBITED:

London, National Gallery, *Leon Kossoff: Drawing from Painting*, March - July 2007, no. 44.



■ 74

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

Raw War: We Are Building a Better World

signed 'KEN HOWARD' (lower right)

oil on three canvases

49½ x 89¾ in. (125.7 x 227.9 cm.), overall

Painted in 2010.

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

PROVENANCE:

Acquired directly from the artist by the present owner in 2010.

EXHIBITED:

London, Royal Academy, *Summer Exhibition*, June - August 2010, no. 792, as '*Raw War: We Are Making a Better World*'.

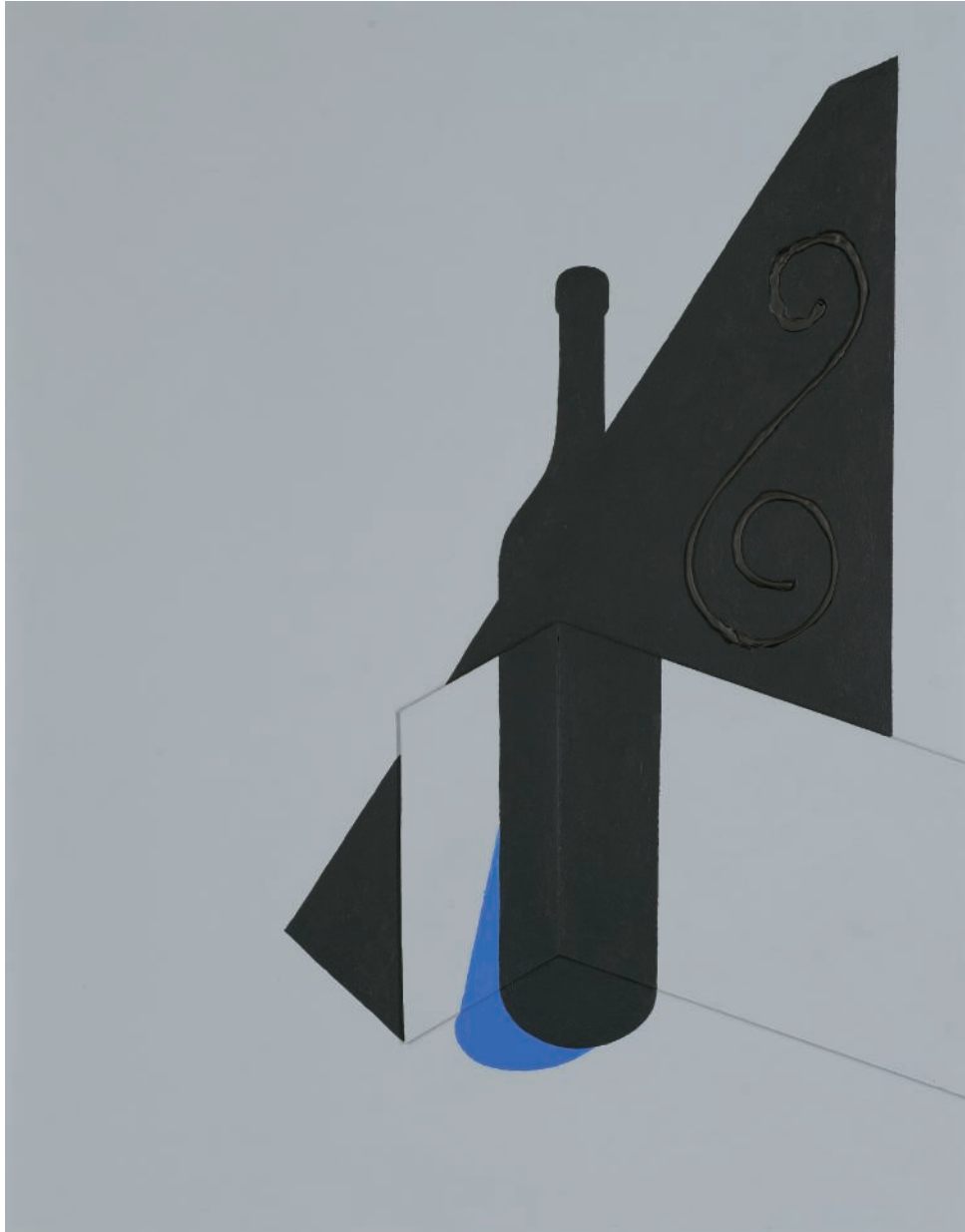
LITERATURE:

Exhibition catalogue, *Royal Academy Illustrated*, London, Royal Academy, 2010, pp. 152-53, illustrated.

D. Austin and N. Worley, *The Way I See It, a documentary about the life and work of Professor Ken Howard, O.B.E., R.A.*, 2011.

The artist discusses the present work in a documentary film *The Way I See It*, produced in 2011 by David Austin and Neale Worley, 'I had this idea about man's inhumanity to man, the terrible things that men do to each other and yet I didn't have a concept to begin with and how I could make it visually come over, rather than verbally or written. And the theme for the Summer Exhibition [Royal Academy, 2010] is 'Raw' but I suddenly realised that 'raw' was 'war' spelt backwards and it was at that time that I was beginning to be able to see how I could get this idea down ... I don't want this to be offensive to any individuals but everyone of those 130,000,000 deaths must have caused families to grieve and suffer. I love the idea of art being about beauty but I also like it to be about something to make people think about the other aspects of life'.

75 No Lot



λ76

PATRICK CAULFIELD, R.A. (1936-2005)

Tall Bottle

signed, inscribed and dated "TALL BOTTLE' PATRICK CAULFIELD 1998" (on the reverse)

acrylic on board, with relief

26 x 20½ in. (66 x 52.1 cm.)

Painted in 1998.

£30,000-50,000

US\$39,000-64,000

€33,000-54,000

PROVENANCE:

Acquired directly from the artist by Waddington Galleries, London.

Private collection, London.

with Waddington Galleries, London.

Private collection.

EXHIBITED:

London, Waddington Galleries, *Patrick Caulfield: Works on Board*, May - June 1998, no. 6.

London, Waddington Custot Galleries, *Patrick Caulfield*, June - July 2013, no. 16.

London, Waddington Custot, *Patrick Caulfield: Morning, Noon and Night*, September - November 2019.

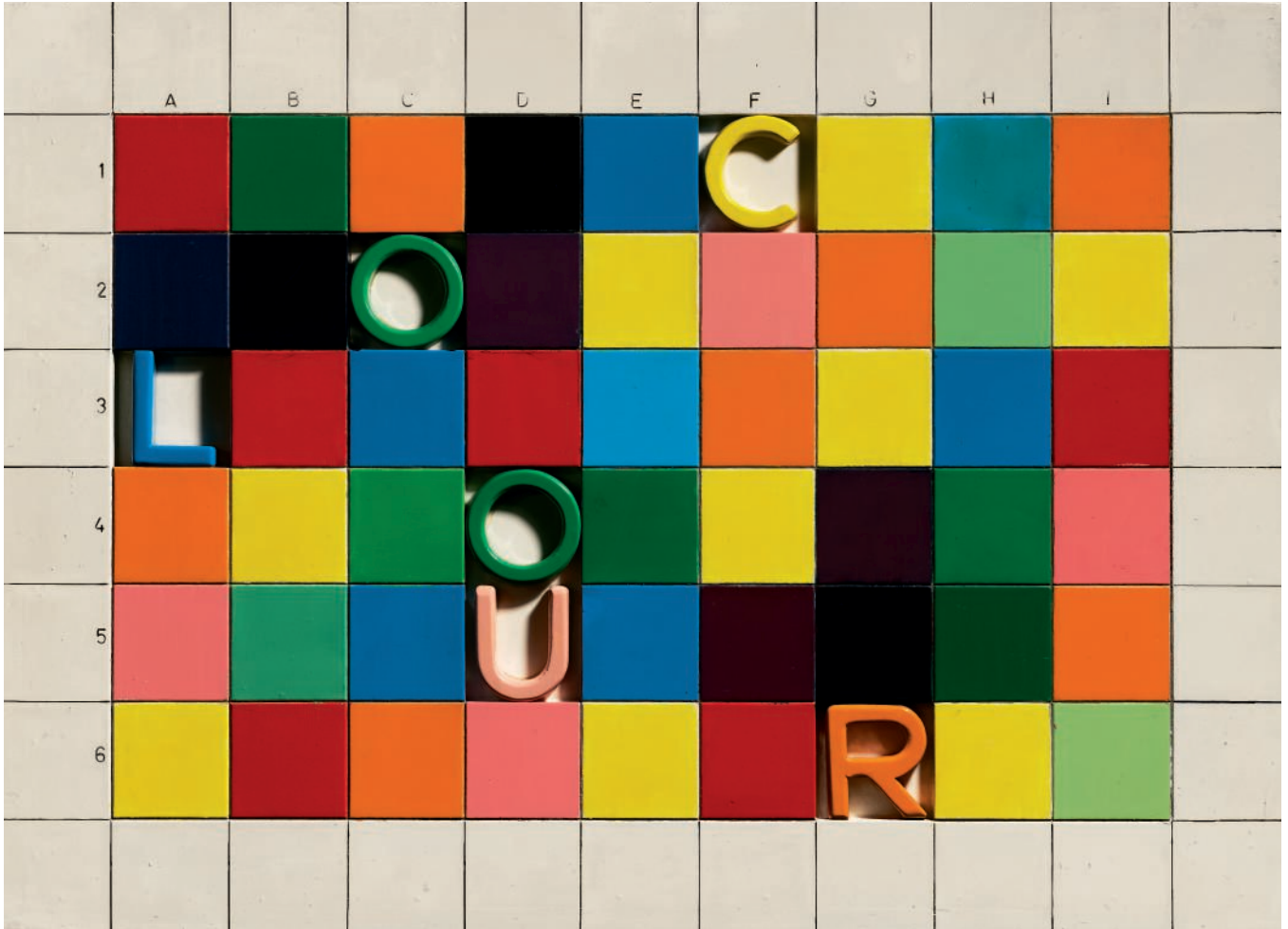
LITERATURE:

Exhibition catalogue, *Patrick Caulfield: Works on Board*, London, Waddington Galleries, 1998, no. 6, illustrated.

M. Livingstone, *Patrick Caulfield: Paintings*, Aldershot, 2005, pp. 230, 286, illustrated.

Exhibition catalogue, *Patrick Caulfield: Paintings*, London, Waddington Galleries, 2007, no. 19, illustrated.

Exhibition catalogue, *Patrick Caulfield*, London, Waddington Custot Galleries, 2013, p. 42, no. 16, illustrated.



λ77

JOE TILSON, R.A. (B. 1928)

Colour Chart

signed, inscribed and dated twice 'Joe Tilson 1967-8./"COLOUR
chart"/1967-8' (on the reverse)
polyurethane on wood relief
24 x 33 in. (61 x 84 cm.)
Painted in 1967-68.

£30,000-50,000

US\$39,000-64,000
€33,000-54,000

PROVENANCE:

Mr Wasserman.
with Marlborough Gallery, London, where purchased by the present owner on
9 April 1973.

EXHIBITED:

Hanover, Galerie Brusberg, *Brusberg Berichte 4, 1968*, including an exhibition of
Joe Tilson, October - December 1968.
London, Hayward Gallery, *Pop Art*, July - September 1969.

LITERATURE:

P. Restany (intro.), *Tilson*, Milan, 1977, p. 206.



λ78

BOB LAW (1934-2004)

Untitled (i); Study for 'Untitled' (ii)

signed and dated 'BOB LAW '83' (on the canvas overlap) (i); signed, dated and dedicated 'Give Picture/to Roger & Fiona/BOB LAW '82' (on the reverse) (ii)

oil on canvas (i); gouache on paper (ii)

16 x 22 in. (40.6 x 55.9 cm.) (i); 9½ x 11¼ in. (23.2 x 29.8 cm.) (ii)

Painted in 1983 (i); Executed in 1982 (ii).

(2)

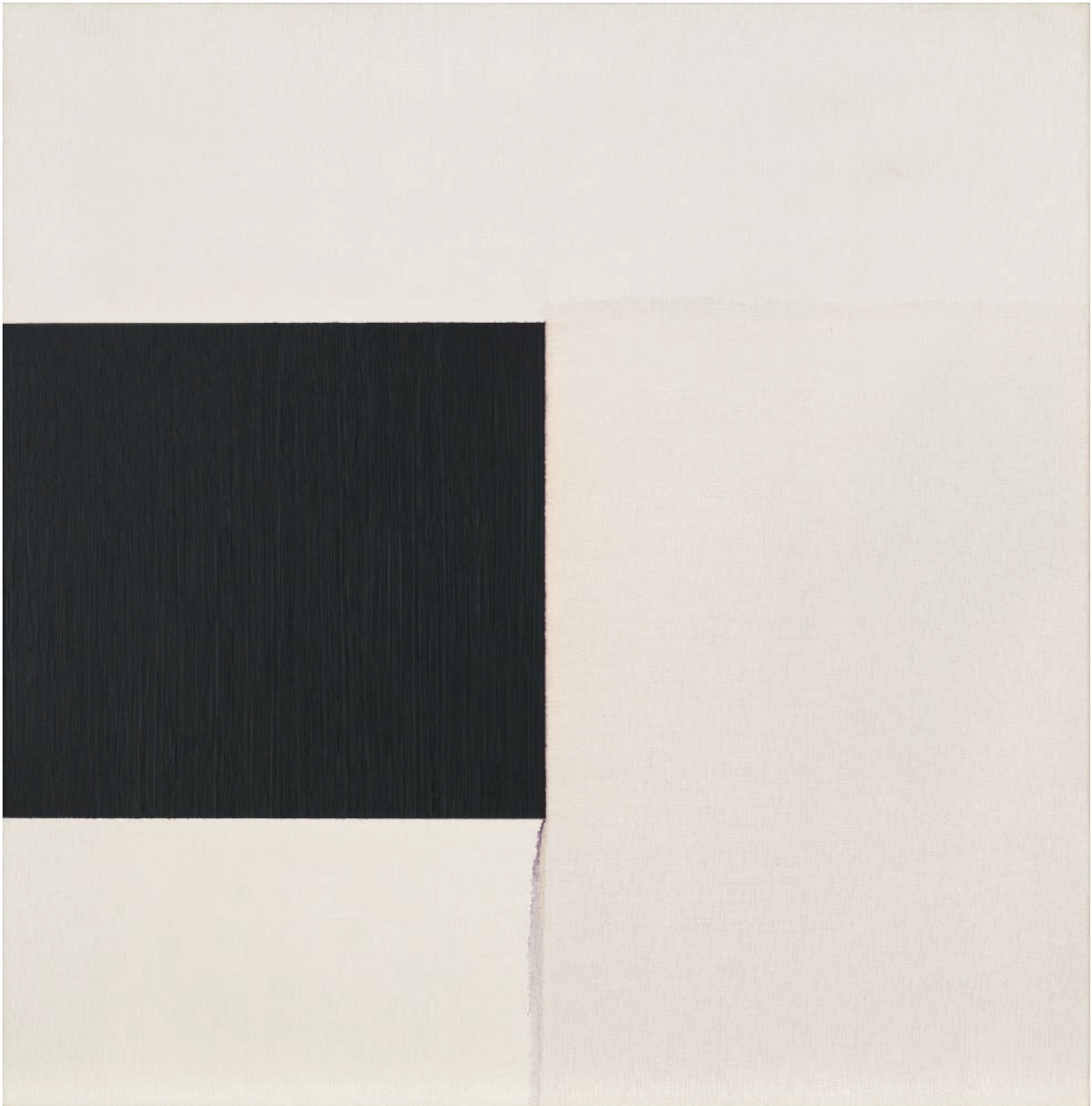
£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

A gift from the artist to Roger and Fiona Sharp in the 1980s, from whom purchased by the present owner.



λ79

CALLUM INNES (B. 1962)

Exposed Painting Paynes Grey/Yellow Oxide

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

oil on canvas

42 $\frac{3}{8}$ x 41 $\frac{1}{2}$ in. (107.5 x 105.5 cm.)

Painted in 2000.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

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



λ80

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

Jonathan Williams

signed with initials and dated 'DH./Feb 1972' (lower right)

pencil on paper

13 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (35.3 x 27.6 cm.)

Executed in 1972.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

A gift from the artist to the sitter Jonathan Williams in February 1972, and by descent.

Anonymous sale; Christie's, London, 27 June 2017, lot 162.

with Galerie Lelong, Paris, where purchased by the present owner.

Hockney executed the present work when he visited Jonathan Williams at his cottage in Cumbria in February 1972. Williams, a poet, painter, photographer, publisher and art collector, had invited Hockney, Peter Schlesinger, Sandra Fisher and R.B. Kitaj to stay for the weekend.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■λ*81

GERALD LAING (1936-2011)

Skydiver

wool tapestry

82¼ x 57 in. (209 x 145 cm.)

Executed in 1971 and woven at Brose Patrick, Scotland.

This work is recorded in the artist's archives as CR 42a.

£5,000-8,000

US\$6,500-10,000
€5,500-8,700

PROVENANCE:

Vigo-Sternberg collection.

His sale; Sotheby's, London, 23 February 1996, lot 76, where purchased by the present owner.

EXHIBITED:

Edinburgh, Scottish Arts Council, Scottish National Gallery of Modern Art, *Gerald Laing*, June - August 1971, exhibition not numbered.
Cologne Art Fair, 1971, catalogue not traced.

LITERATURE:

D. Knight (ed.), *Gerald Laing Catalogue Raisonné*, London, 2017, p. 461, no. T7, measurements incorrectly recorded.

In the 1960s and early 1970s, during the period the present work was produced, Laing was primarily interested in what he considered to be contemporary 'heroic' themes. As Laing expressed in an essay to accompany the painting *Skydiver VI*, when it was shown at the Herbert Art Gallery, Coventry in 1983, his passion, he said, lay in 'the contemporary mass-produced images of women, drag-racing cars, astronauts, actors and skydivers - typical concerns of a young man, I suppose, but also endorsing the technological optimism of the 1960s at a time when all things seemed possible, and that man would be able to dominate his environment and solve all his problems through science'. Laing would trawl through magazines and newspapers at this time, finding contemporary photographs and everyday imagery, to use as the subject of his works.

In 1971 Laing created his *Skydiver* tapestry. Utilising the tapestry, a typically traditional mode of art, Laing turned it into a powerful 'Pop' image of his skydiver. A subject which has become synonymous with the artist and one of Laing's most celebrated and popular themes.

We are very grateful to the Gerald Laing Estate for their assistance in preparing this catalogue entry.



■λ82

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

June 68

signed twice and dated twice 'May-Sept 67/Frost/Frost/June 68' (on the reverse)

oil on canvas

100 x 60 in. (254 x 152.4 cm.)

Painted in 1967-68.

£20,000-30,000

US\$26,000-38,000

€22,000-32,000

PROVENANCE:

Acquired directly from the artist by the present owner.

λ83

JOE TILSON, R.A. (B. 1928)

Stele for Dionysos (Diptych B)

signed, inscribed and dated twice "STELE FOR DIONYSOS (DIPTYCH)
B'/Tilson/1982/1982' (on the reverse)
oil on wood relief, unique
47½ x 17¾ x 2¾ in. (119.7 x 44.8 x 7 cm.)
Conceived in 1982.

£6,000-8,000

US\$7,800-10,000
€6,600-8,700

PROVENANCE:

with Studio d'Arte Contemporanea, Lugano.
with Galerie Inge Baecker, Cologne, where purchased by the present
owner.

EXHIBITED:

London, Waddington Galleries, *Joe Tilson: Recent Work 1980-1982*,
November - December 1982, no. 13.
Lugano, Studio d'Arte Contemporanea, *Joe Tilson*, October - November
1983, exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Joe Tilson: Recent Work 1980-1982*, London,
Waddington Galleries, 1982, pp. 1-2, no. 13, illustrated.
Exhibition catalogue, *Joe Tilson*, Lugano, Studio d'Arte Contemporanea,
1983, n.p., exhibition not numbered, illustrated.





λ*84

PETER PHILLIPS (B. 1939)

Untitled

signed and dated 'Peter Phillips 1973' (on the reverse)

crayon, gouache and collage on paper

6 $\frac{3}{8}$ x 4 $\frac{3}{4}$ in. (16.3 x 12.1 cm.)

Executed in 1973.

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

PROVENANCE:

with Anthony d'Offay Gallery, London, by 1977.

Anonymous sale; Sotheby's, London, 19 June 2006, lot 844.

with Galerie Michael Haas, Berlin.

Private collection, Europe.

LITERATURE:

E. Crispolti, *Peter Phillips Works/Opere 1960-1974*, Milan, 1977, n.p., no. 98, illustrated.

PROPERTY FROM THE COLLECTION OF DR JEFFREY SHERWIN

λ85

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

Head of an Actor (for Luis Buñuel)

signed and dated '1986/E PAOLOZZI' (on the back of the neck)
bronze with a black patina
13 in. (33 cm.) high, including base
Conceived in 1984 and cast in 1986.

£7,000-10,000

US\$9,000-13,000
€7,600-11,000

PROVENANCE:

Acquired directly from the artist by Dr Jeffrey Sherwin.

EXHIBITED:

London, Royal Academy, *216th Summer Exhibition*, May - August 1984, no. 1488, another cast exhibited.
Edinburgh, Scottish Royal Academy, *Eduardo Paolozzi: Recurring Themes*, August - September 1984, no. A1.23, another cast exhibited: this exhibition travelled to Munich, Stadtische Galerie, 1984; Cologne, Museum Ludwig, 1985; and Breda, De Beyard Centrum Voor Beeldende Kunst, 1985.
Swansea, Glynn Vivian Art Gallery, *Contrariwise: Surrealism and Britain 1930-1986*, September - November 1986, no. 114: this exhibition travelled to Bath, Victoria Art Gallery, November 1986 - January 1987; Newcastle, Polytechnic Gallery, January - February 1987; and Llandudno, Mostyn Art Gallery, February - April 1987.

London, National Portrait Gallery, *Paolozzi Portraits*, May - August 1988, no. 3, plaster version exhibited.
Leeds, City Art Gallery, *British Surrealism in Context: A Collectors Eye*, July - November 2009, exhibition not numbered.
Chichester, Pallant House Gallery, *Eduardo Paolozzi: Collaging Culture*, July - October 2013, no. 115.
Kendal, Abbot Hall Art Gallery, *British Surrealism Unlocked: Works from the Sherwin Collection*, April - June 2014, exhibition not numbered.

LITERATURE:

L. Gowing (ed.), exhibition catalogue, *The Royal Academy Illustrated*, London, Royal Academy, 1984, p. 7, another cast illustrated.
R. Spencer, exhibition catalogue, *Eduardo Paolozzi: Recurring Themes*, Edinburgh, Scottish Royal Academy, 1984, pp. 28-29, no. A1.23, pl. V, another cast illustrated.
I. Walker, exhibition catalogue, *Contrariwise: Surrealism and Britain 1930-1986*, Swansea, Glynn Vivian Art Gallery, 1986, p. 49, no. 114, illustrated.
S. Levy and T. Pirsig-Marshall (ed.), exhibition catalogue, *British Surrealism in Context: A Collectors Eye*, Leeds, City Art Gallery, 2009, p. 198, exhibition not numbered, illustrated.
G. Perry (intro.), exhibition catalogue, *Eduardo Paolozzi: Collaging Culture*, Chichester, Pallant House Gallery, 2013, pp. 97-99, no. 115, pl. 106.
J. Sherwin, *From France to England, British Surrealism Opened Up*, Bradford, 2014, p. 137, illustrated.





■λ86

BRYAN ORGAN (B. 1935)

Monarch of the Glen - Landseer

signed, inscribed and dated 'Bryan Organ 1973./'Monarch of the Glen - Landseer' (lower right)

oil on canvas

69¾ x 69¾ in. (177.1 x 177.1 cm.)

Painted in 1973.

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Anonymous sale; Phillips, London, 21 August 1991, where purchased by the present owner.

The lithograph of the present work is in the collection of the Tate Gallery, London.

λ87

CLIVE BARKER (B. 1940)

Maltese Falcon

signed, inscribed, numbered and dated 'CLIVE BARKER 1999/MALTESE
FALCON/2/6' (underneath)

polished aluminium

11¼ in. (29.9 cm.) high

Conceived in 1999, and cast in an edition of 6 plus 3 artist's proofs plus 2
studies, one in polished bronze.

£3,000-5,000

US\$3,900-6,400

€3,300-5,400

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

A.J. Fermon and M. Livingstone, *Clive Barker Sculpture: Catalogue Raisonné
1958-2000*, Milan, 2002, p. 165, no. 356, another cast illustrated.





■λ.88

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

Woman Dark 17.8.2002

signed, inscribed and dated '17.8.2002/WOMAN DARK/John Hoyland'
(on the reverse)

acrylic on canvas

60 x 50 in. (152.4 x 127 cm.)

Painted in 2002.

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Acquired directly from the artist by the present owner.



λ89

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

Island Gift 11.03.2007

signed, inscribed and dated 'ISLAND GIFT/11.3.07/John Hoyland'
(on the reverse)

acrylic on canvas
24 x 20 in. (61 x 50.8 cm.)
Painted in 2007.

£4,000-6,000

US\$5,200-7,700
€4,400-6,500

PROVENANCE:

Acquired directly from the artist by the present owner.

■λ90

PATRICK HUGHES (B. 1939)

Cratylus

signed, inscribed and dated 'Cratylus/Patrick Hughes/1998' (on the reverse)

oil on board construction

29½ x 91 x 12½ in. (75 x 231 x 31.8 cm.)

Painted in 1998.

£40,000-60,000

US\$52,000-77,000

€44,000-65,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2006.

LITERATURE:

J. Slyce, *Patrick Hughes: Perverspective*, London, 1998, p. 121, illustrated.

'In the end I think I am a Heraclitean. He wrote that we cannot step twice into the same river because other water is flowing on. His follower Cratylus bested him by saying you could not step once into the same river because it is continually changing. I think my reverspectives give this sense of continual flux and reciprocity, as they move you move, and what is more they move in the opposite way to what you expect, which is why one says they move although they are solid and immovable. This is what artists want to do, to make something come alive, just so long as you are engaging with it. The reverspectives are examples to us of the give and take, the talking and the listening, the doing and being done-to, that is the essence of life. In this way I think a reverspective is in the opposite camp to an artist like Mondrian who lays down his mediocre laws and hopes to persuade us by his relentless hectoring. Reverspectives give you air to breathe and a dance of life to pursue. I like to think my work is universally appealing. failed attempts – fifty per cent at first. I have learnt from my own mistakes and I can also learn a lot from watching people looking at the work, one can tell what is involving and what is not so'

– Patrick Hughes





λ91

ROBERT BUHLER, R.A. (1916-1989)
Farmhouse, Amagansett, Long Island

signed 'Buhler.' (lower right)
oil on canvas
28 x 36 in. (71.1 x 91.5 cm.)

£1,200-1,800

US\$1,600-2,300
€1,300-1,900

PROVENANCE:

with New Academy Gallery, London, where purchased by the previous owner,
circa 2006.
Purchased by the present owner in 2016.



λ92

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

The Zattere from the Giudecca, Venice (Afternoon Sun)

signed 'Ken Howard' (lower right); inscribed 'AFTERNOON SUN' (on the stretcher)

oil on canvas

39½ x 47¼ in. (100.3 x 120 cm.)

£7,000-10,000

US\$9,100-13,000

€7,700-11,000

PROVENANCE:

with Manya Igel Fine Arts, London, where purchased by the previous owner, circa 1990.

Private collection, UK.



PROPERTY OF A LONDON COLLECTOR

λ93

JOHN BELLANY, R.A., H.R.S.A. (1942-2013)

Boats moored in Penzance

signed 'Bellany' (lower centre)

oil on canvas

36 x 48 in. (91.4 x 122 cm.)

£3,000-5,000

US\$3,900-6,500

€3,300-5,500

PROVENANCE:

Anonymous sale; Christie's, London, 22 March 2012, lot 94, where purchased by the present owner.



194

JOHN BANTING (1902-1972)

The Fruit Market

oil on canvas

12 x 14 in. (30.5 x 35.5 cm.)

£3,000-5,000

US\$3,900-6,500
€3,300-5,500

PROVENANCE:

Purchased at the 1987 exhibition by Ian Read.

Acquired by the present owner's husband, circa 2000, and by descent.

EXHIBITED:

Sunninghill, Austin Desmond Fine Art, *Aspects of Modern British Art IV*, May - June 1987, no. 4.

The figure in the present work is believed to be Nancy Cunard, the heiress, turned writer and political activist, who was close friends with John Banting and muse to many 20th Century artists including Man Ray, Wyndham Lewis and Ezra Pound.

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



λ95

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

Cat and Daisies

signed 'Ruskin Spear' (upper right)

oil on board

10¾ x 14½ (27.3 x 35.6 cm.)

£3,000-5,000

US\$3,900-6,500
€3,300-5,500

PROVENANCE:

with Fosse Gallery, Stow-on-the-Wold, where purchased by the family of the present owner in January 1992.



λ96

BERYL COOK (1926-2008)

Dog 'Susie'

signed 'B. Cook' (lower right); signed again, inscribed and dated 'Dog
"Susie"/B.Cook. NOV 1986' (on the reverse)

oil on board

18¼ x 24¾ in. (46.3 x 62 cm.)

Painted in November 1986.

£7,000-10,000

US\$9,000-13,000
€7,600-11,000

PROVENANCE:

with Portal Gallery, London.

Gifted to the present owner in 2005.



λ97

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

Girl with Horse

signed and dated 'Fedden 1990' (lower right)

oil on board

12¼ x 16¾ in. (31.1 x 41.6 cm.)

Painted in 1990.

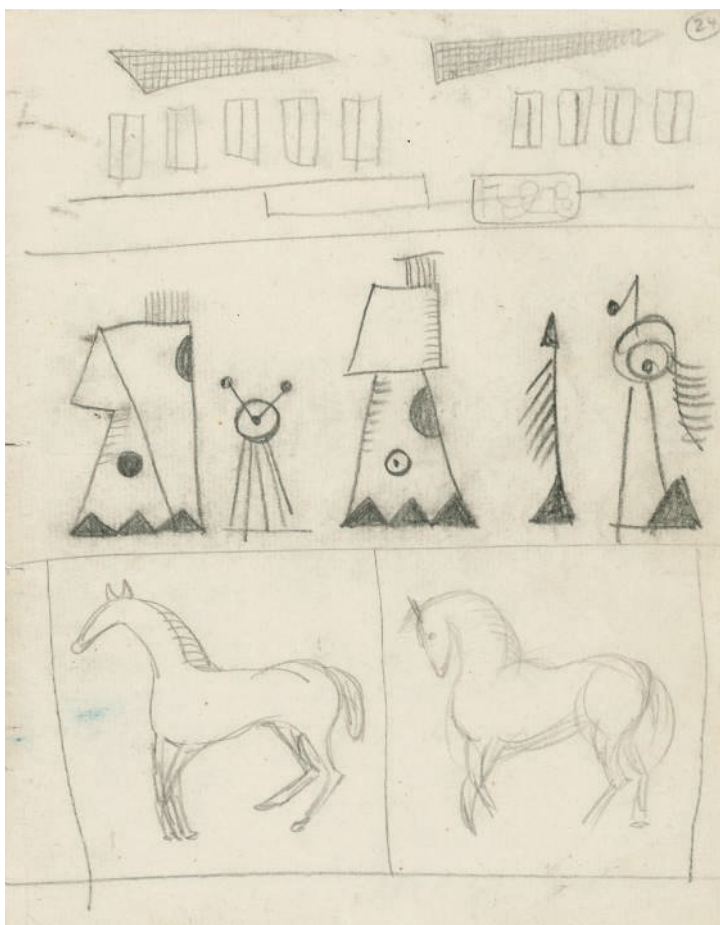
£4,000-6,000

US\$5,200-7,700

€4,400-6,500

PROVENANCE:

with Fosse Gallery, Stow-on-the-Wold, where purchased by the family of the present owner in October 1992.



λ98

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

Textile Design from Sketchbook 1

pencil on paper
8 x 6 7/8 in. (20.3 x 16.2 cm.)
Executed in 1943.

£4,000-6,000

US\$5,200-7,700
€4,400-6,500

PROVENANCE:

Acquired directly from the artist by Zika Ascher, London, and by descent to the previous owner.
Anonymous sale; Christie's, New York, 2 May 2012, lot 184, where purchased by the present owner.

EXHIBITED:

Perry Green, The Henry Moore Foundation, *Henry Moore Textiles*, April - October 2008; this exhibition travelled to Edinburgh, Dovecot Tapestry Studios, November 2008 - January 2009; and Chichester, Pallant House Gallery, November 2009 - February 2010.

LITERATURE:

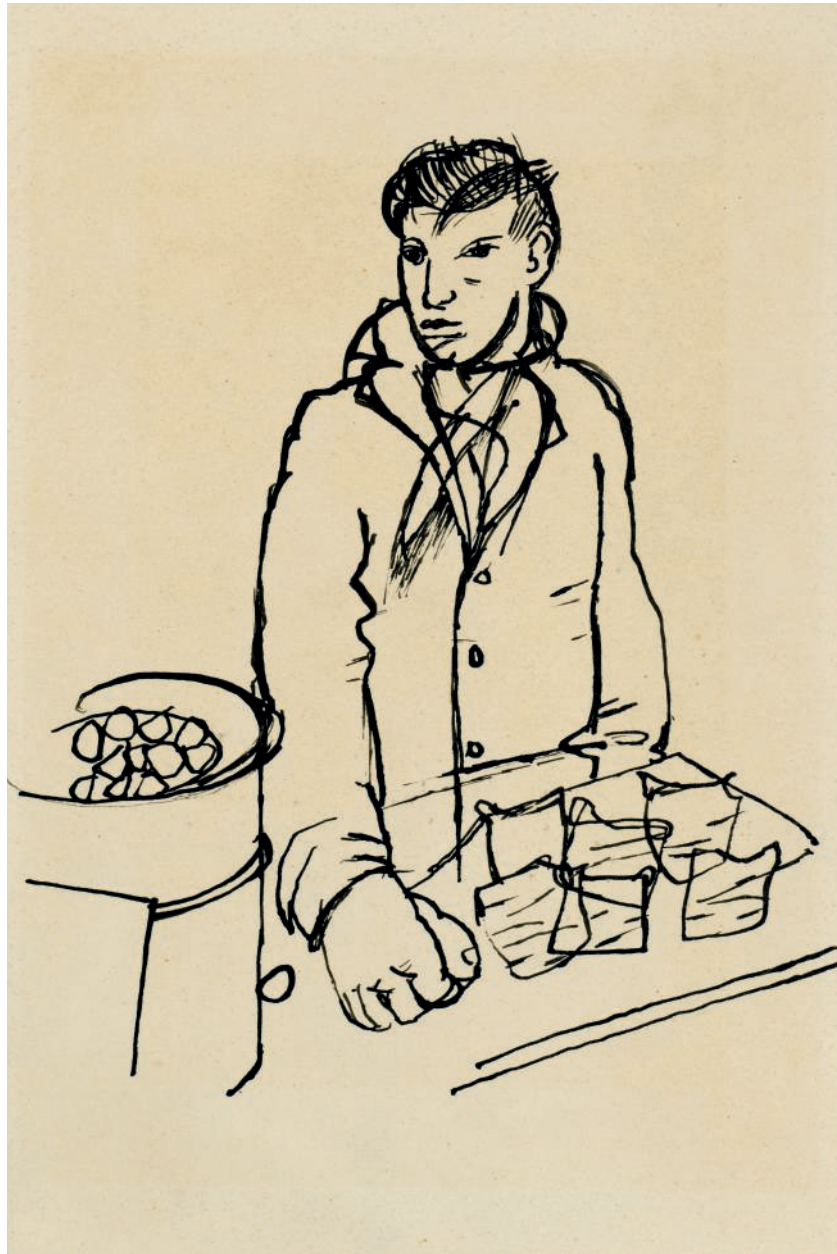
A. Garrould (ed.), *Henry Moore, Complete Drawings 1940-49, Vol. 3*, Much Hadham, 2001, p. 177, no. AG. 43.24, HMF 2124, illustrated.
A. Feldman (ed.), *Henry Moore Textiles*, Hertfordshire, 2008, pp. 32-36, 90, 92, 97, 100, 106, 124, 137, illustrated.

During the Second World War, when materials were scarce and opportunities rare, Moore found it impossible to execute major sculptural projects. When a Luftwaffe bomb damaged his Hampstead studio in 1940,

he was compelled to focus his creativity on drawing and it was during these stressful wartime years that he executed his most exceptional drawings.

Zika Ascher approached Moore in late 1942 or early 1943 with the novel plan to work with the artist on creating modern textiles that would combine the worlds of fine art and fashion and bring the modernist ideals of the European avant-garde into peoples everyday lives. Moore was intrigued by the social nature of the idea and began to think of motifs outside of those that were purely sculptural and figural for these works. Starting in 1943, Moore filled four notebooks with his ideas for the textile designs.

In stark contrast to the Shelter Drawings that Moore depicted from 1940-42, a year prior to these drawings, Moore's textile designs reflect the rising optimism in Britain and the desire to create works that would enliven a society made dreary by wartime rationing, death, and hardship. The varied subject matter depicted gives insight into the overall development of Moore's oeuvre, subjects for which he is widely known such as the reclining figure and the family group feature, as well as more subtle influences depicted. Anita Feldman, Curator at The Henry Moore Foundation writes: 'these compositions reveal many illuminating aspects of his work, with links to his interest in non-Western art, organic form and, perhaps surprisingly, industrial materials and vivid colour ... Many of the subjects depicted in Moore's textile designs are unusually whimsical, from imaginative sea creatures to twisting caterpillars, insect wings, piano keys and even rows of teepees' (A. Feldman (ed.), *Henry Moore Textiles*, Hertfordshire, 2008, p. 27).



λ99

KEITH VAUGHAN (1912-1977)

Boy

signed with initials 'K.V.' (on the reverse)

ink on paper

7 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (20 x 14 cm.)

Executed *circa* 1950.

£2,000-3,000

US\$2,600-3,900

€2,200-3,300

The present work represents a boy selling roasted chestnuts. At that time Vaughan produced a series of topographical drawings of the market at Covent Garden, depicting the people there, including fruit sellers. These were made for the first edition of *Opera* magazine which came out that year.

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

PROVENANCE:

with Agnew & Sons, London.

Professor J. Ball.

with Anthony Hepworth, Bath, where purchased by the family of the present owner in September 1997.



PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

λ100

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

Study for 'The Sailor's Return'

signed 'William/Roberts.' (lower left)

pencil, crayon and watercolour on paper, lightly squared for transfer
6 x 5 in. (15.2 x 12.7 cm.)

Executed circa 1948.

£4,000-6,000

US\$5,200-7,800

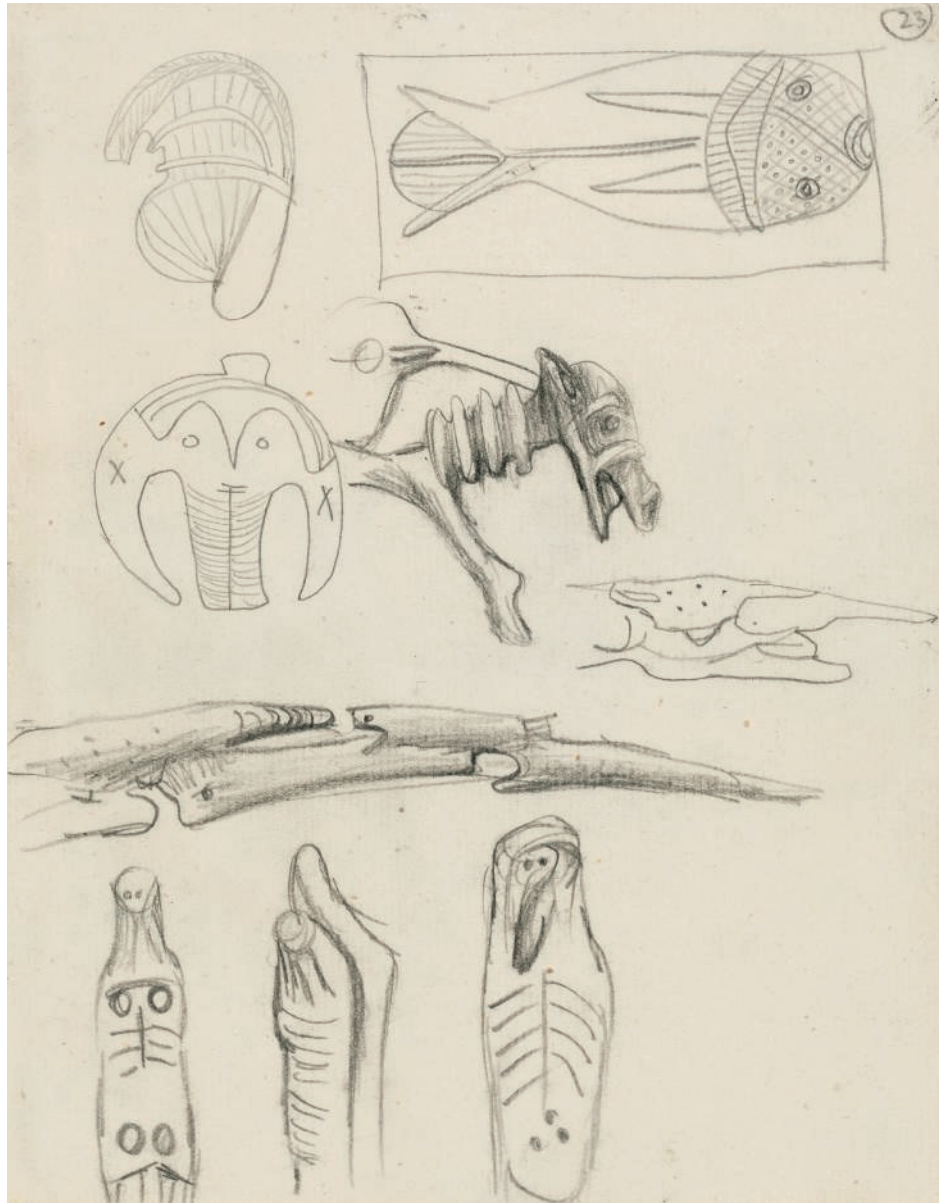
€4,400-6,600

PROVENANCE:

with Hamet Gallery, London, where purchased by Monty and Barbie Passes on 10 November 1973, and by descent.

Drawn in about 1948, the subject of the returning sailor was still pertinent to a Europe that had recently demobilised its armed forces. *The Sailor's Return* in a non-specific way provides a kind of closure to Roberts' earlier quayside departure *Sailor's Farewell* of c.1942. The sailor in the 1948 work seems to be from the French Marine Nationale, identifiable by the red pom-pom on his sailor's cap. Two similarly dressed French sailors appear in final version (now destroyed) of Roberts' *A Station Scene in Wartime* of 1943 – a work concerned with departures. When Roberts worked up the watercolour drawing of *The Sailor's Return* as an oil painting he added two further compositional elements – a support vessel that has brought the sailor ashore and two gulls in flight. The oil painting of *The Sailor's Return* was exhibited in the Tate Gallery's 1965 William Roberts retrospective (where it was illustrated in the catalogue).

We are very grateful to David Cleall and Bob Davenport for preparing this catalogue entry.



λ101

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

Textile Design from Sketchbook 1

pencil on paper
8 x 6 $\frac{1}{2}$ in. (20.3 x 16.2 cm.)
Executed in 1943.

£2,000-3,000

US\$2,600-3,800
€2,200-3,200

PROVENANCE:

Acquired directly from the artist by Zika Ascher, London, and by descent to the previous owner.
Anonymous sale; Christie's, New York, 2 May 2012, lot 184, where purchased by the present owner.

EXHIBITED:

Perry Green, Henry Moore Foundation, *Henry Moore Textiles*, April - October 2008; this exhibition travelled to Edinburgh, Dovecot Tapestry Studios, November 2008 - January 2009; and Chichester, Pallant House Gallery, November 2009 - February 2010.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings 1940-49, Vol. 3*, Much Hadham, 2001, p. 177, no. AG. 43.23, HMF 2123, illustrated.
A. Feldman (ed.), *Henry Moore Textiles*, Much Hadham, 2008, pp. 32-36, 90, 92, 97, 100, 106, 124, 137, illustrated.



λ102

JULIAN TREVELYAN, R.A. (1910-1988)

Industrial Landscape

signed and dated 'Julian Trevelyan '38' (lower right)

collage, ink and charcoal on paper

14 x 20 in. (35.5 x 50.8 cm.)

Executed in 1938.

£7,000-10,000

US\$9,100-13,000

€7,700-11,000

PROVENANCE:

with Wildenstein & Co., London.



λ103

ANNE ESTELLE RICE (1875-1959)

Brittany Landscape

signed 'Anne Estelle Rice' (lower left); signed again and inscribed "'Brittany Landscape'/Anne Estelle Rice' (on the artist's label on the reverse)

oil on canvas

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

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

Acquired directly from the artist's family by the present owner, circa 2005.



PROPERTY FROM THE COLLECTION OF JIMMY BENSON OBE

λ104

MARY SWANZY, H.R.H.A. (1882-1978)

Pink-roofed town, France

oil on canvas

16¾ x 20¾ in. (42.5 x 53 cm.)

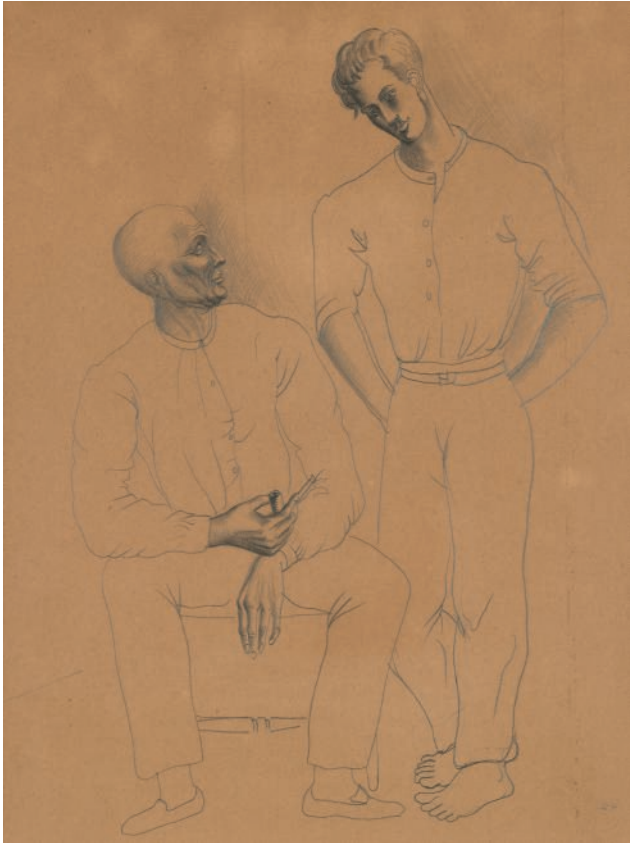
£6,000-8,000

US\$7,800-10,000

€6,600-8,700

PROVENANCE:

with Pym's Gallery, London, where purchased by Jimmy Benson on 1 December 1989.



105

105

CHRISTOPHER WOOD (1901-1930)

Master and Pupil

pencil on buff paper
12½ x 9¾ in. (31.8 x 23.8 cm.)
Executed circa 1925.

£2,000-3,000

US\$2,600-3,800

€2,200-3,200

PROVENANCE:

with Redfern Gallery, London, where purchased by the present owners' family in September 1944.

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



106

λ106

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

Head of a Woman

signed 'Sickert-' (lower left)
charcoal on buff paper
10¼ x 8¼ in. (26 x 21 cm.)

£1,200-1,800

US\$1,600-2,300

€1,400-2,000

PROVENANCE:

A gift from Pamela Bright to Philip Astley, and by descent.

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.

120

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



Δλ107

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

A Bowl of Fruit and Violets

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

oil on canvas

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

Painted in 1976.

£6,000-8,000

US\$7,700-10,000

€6,500-8,600

PROVENANCE:

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

Their sale; Christie's, South Kensington, 17 December 2008, lot 123.



PROPERTY FROM THE COLLECTION OF DR LEONARD D. HAMILTON

***108**

CHRISTOPHER WOOD (1901-1930)

Family Interior

pencil on paper
9¼ x 11¼ in. (23.5 x 29.8 cm.)
Executed *circa* 1927.

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

PROVENANCE:

The artist's family, until 1959.
with Redfern Gallery, London, where purchased by Dr Leonard D. Hamilton on
12 June 1959, and by descent.

EXHIBITED:

probably London, Redfern Gallery, *Christopher Wood: The First Retrospective
Exhibition since 1938*, April - May 1959.

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



λ109

ETHELBERT WHITE (1891-1972)

The Village Store

signed 'Ethelbert White' (lower left)

oil on canvas

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

£4,000-6,000

US\$5,200-7,800

€4,400-6,600

PROVENANCE:

with T.W. Spurr, Bradford, where purchased in March 1935.

EXHIBITED:

Altrincham, Altrincham Libraries Museum & Art Galleries, no. 46, catalogue not traced.

λ110

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

Midas Head

signed and numbered 'Frink 8/10' (at the back of the head)
bronze with a green patina
12¼ in. (31.1 cm.) high
Conceived in 1989.

£40,000-60,000

US\$52,000-77,000

€44,000-65,000

PROVENANCE:

Purchased by the family of the present owner, circa the 1990s.

EXHIBITED:

London, Fischer Fine Art, *Elisabeth Frink, Recent Sculpture & Drawings*,
October - November 1989, no. 20, 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.

Sainsbury, Centre for Visual Arts, *Elisabeth Frink: Humans and Other Animals*,
October 2018 - February 2019, exhibition not numbered, plaster version
exhibited.

LITERATURE:

Exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-1990*,
Washington, D.C., The National Museum of Women in the Arts, 1990, pp. 63,
66, exhibition not numbered, another cast illustrated.

E. Lucie-Smith and E. Frink, *Frink: A Portrait*, London, 1994, pp. 72-75, 98,
plaster version illustrated.

E. Lucie-Smith, *Elisabeth Frink, Sculpture Since 1984 and Drawings*, London,
1994, pp. 58-59, 188, no. SC46, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-1993*,
London, 2013, p. 181, no. FCR375, another cast illustrated.

C. Winner (ed.), exhibition catalogue, *Elisabeth Frink: Humans and Other
Animals*, Sainsbury, Centre for Visual Arts, 2018, p. 140, exhibition not
numbered, plaster version illustrated.

Frink's childhood experiences of the Second World War became central to her work, with the themes of both masculinity and vulnerability preoccupying her throughout her career. Although motifs of soldiers and warriors wielding shields and armour can be found in Frink's work as early as the 1950s, it was her discovery of the Riace bronzes in the 1980s that inspired a body of work that more directly references the soldiers of Ancient Greece. These ancient bronzes, that were found in the sea off the coast of Italy, inspired some of the most recognisable and sought after works of her oeuvre, including *Midas Head*.

Conceived in dialogue with her stepson Mark Csáky's television programme, *The Midas Touch*, the present work stands as an exploration of history and culture, as well as a study into her beloved medium of bronze.

Stephen Gardiner describes, 'Significantly, in view of her new enchantment with the Pacific Region, her mask had a distinct resemblance to those found in New Guinea on Mabuia Island north of Australia; its form and enigmatic look suggested the East, while its textured finish was more Aboriginal.

Certainly [Frink] had never created anything in the least like it before, and, after it was cast ..., she began on the colouring with Ken Cook, trying out all the colours she could think of, different for each casting' (S. Gardiner, *Frink*, London, p. 264, 1998).





PROPERTY FROM THE COLLECTION OF HELEN AND ALFRED MIGNANO

λ111

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

Day of Judgement

signed 'Carel Weight' (lower left)

oil on board

53 x 33 in. (134.6 x 83.8 cm.)

Painted in 1961.

£6,000-8,000

US\$7,700-10,000

€6,500-8,600

PROVENANCE:

with Fieldborne Galleries, London, where purchased by the present owners' parents on 4 July 1974.

EXHIBITED:

Kuala Lumpur, British Council, National Art Gallery, *Picturing People: British Figurative Art Since 1945*, December 1989, no. 51, ex-catalogue: this exhibition travelled to Hong Kong, Museum of Art, January - March 1990; Singapore, The Empress Place Gallery, April - May 1990; Harare, National Gallery of Zimbabwe, May - June 1990.

LITERATURE:

R.V. Weight, *Carel Weight, A Haunted Imagination*, Newton Abbot, 1994, p. 91, as 'The Last Judgement' and dated '1973', illustrated.



λ112

LOUIS DUFFY (1908-1998)

The Wedding Guests

signed and inscribed 'LOUIS DUFFY/THE WEDDING GUESTS' (on the artist's label attached to the frame)

oil on canvas

48 x 60 in. (122.5 x 152.5 cm.)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

PROVENANCE:

Anonymous sale; Sotheby's, London, 30 September 1999, lot 98, where purchased by the present owner.



λ113

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

The Lock

signed 'Carel Weight' (lower right)
oil on board
20 x 24 in. (50.8 x 61 cm.)

£2,000-3,000

US\$2,600-3,800
€2,200-3,200

PROVENANCE:

with Leonie Jonleigh Studio, Holmefield, where purchased by Geoffrey Court in October 1971.

Anonymous sale; Bonhams, London, 25 March 2003, lot 78.

Purchased by the present owner, circa 2005.



λ114

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

The Back Garden

signed 'Carel Weight' (lower left)

oil on board

21½ x 20 in. (53.7 x 50.8 cm.)

£3,000-5,000

US\$3,900-6,400

€3,300-5,400

PROVENANCE:

Purchased by the present owner, circa 2005.



λ115

JOHN BELLANY, R.A. (1942-2013)

Dinner with Edna O'Brien

signed 'Bellany (upper left); signed again 'John Bellany,' (on the reverse)

oil on canvas

68 x 60 in. (172.7 x 152.4 cm.)

Painted in 1990.

£6,000-8,000

US\$7,800-10,000

€6,600-8,700

PROVENANCE:

with Ruth Siegel Gallery, New York.

Anonymous sale; Christie's, London, 6 March 1998, lot 102, where purchased by the present owner.



PROPERTY FROM THE COLLECTION OF DR JEFFREY SHERWIN

■ 116

STEVEN CAMPBELL (1953-2007)

Two Men with a Carriage Royale to Catch a Queen Bee

oil on canvas

111 $\frac{7}{8}$ x 107 $\frac{7}{8}$ in. (284 x 274 cm.)

Painted in 1985.

£6,000-8,000

US\$7,800-10,000
€6,600-8,700

PROVENANCE:

Anonymous sale; Christie's, London, 9 November 1990, lot 293, where purchased by the present owner.

LITERATURE:

Exhibition catalogue, *British Surrealism & Other Realities*, Middlesbrough, Institute of Modern Art, 2008, pp. 19, 95, illustrated.



λ117

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

Baby asleep

signed 'John' (centre right)
pencil on paper
7 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in. (20 x 34.3 cm.)

£1,000-1,500

US\$1,300-1,900
€1,100-1,600

PROVENANCE:

Private collection, UK.

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

λ118

GEORGE EHRLICH, A.R.A. (1897-1966)

Seated Figure

signed and numbered '2/6 EHRLICH'; stamped with the foundry mark (on the lower back)

bronze with a brown patina

10¾ in. (27.3 cm.) long

£1,000-1,500

US\$1,300-1,900

€1,100-1,600

PROVENANCE:

with Tib Lane Gallery, Manchester, where purchased by the present owner, by 2003.





λ119

JULIAN TREVELYAN, R.A. (1910-1988)

Slaugham

signed and dated 'Trevelyan '59' (lower left)

oil on canvas

20 x 16 in. (50.8 x 40.8 cm.)

Painted in 1959.

£2,000-3,000

US\$2,600-3,900

€2,200-3,300

PROVENANCE:

with Kaplan Gallery, London, where purchased by the present owners' family.



λ120

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

Cat and Lemon

signed and dated 'Fedden '03' (lower right)

oil on canvas laid on board

10 x 8 in. (25.4 x 20.3 cm.)

Painted in 2003.

£5,000-8,000

US\$6,500-10,000

€5,500-8,700

PROVENANCE:

with Clark Art, London, where purchased by the present owner in 2007.



121

PROPERTY FROM THE COLLECTION OF DR LEONARD D. HAMILTON

***121**

CHRISTOPHER WOOD (1901-1930)

Standing Nude

pencil on paper
19¼ x 12¼ in. (48.9 x 31.1 cm.)
Executed circa 1925-26.

£800-1,200

US\$1,100-1,600
€880-1,300

PROVENANCE:

The artist's family, until 1959.
with Redfern Gallery, London, where purchased by Dr Leonard D. Hamilton on
12 June 1959, and by descent.

EXHIBITED:

probably London, Redfern Gallery, *Christopher Wood: The First Retrospective
Exhibition since 1938*, April - May 1959.

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



122

PROPERTY FROM THE COLLECTION OF DR LEONARD D. HAMILTON

***122**

CHRISTOPHER WOOD (1901-1930)

Posing Nude

pencil and white chalk on paper
19¼ x 12¼ in. (48.9 x 32.4 cm.)
Executed circa 1925-26.

£600-800

US\$780-1,000
€660-870

PROVENANCE:

The artist's family, until 1959.
with Redfern Gallery, London, where purchased by Dr Leonard D. Hamilton on
12 June 1959, and by descent.

EXHIBITED:

probably London, Redfern Gallery, *Christopher Wood: The First Retrospective
Exhibition since 1938*, April - May 1959.

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



PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

λ123

BERNARD MENINSKY (1891-1950)

Ballerina

signed and dated 'Meninsky/28' (lower right)
pencil, ink and watercolour on paper laid on card
18¾ x 9¼ in. (46.7 x 23.5 cm.)
Executed in 1928.

£1,000-1,500

US\$1,300-1,900
€1,100-1,600

PROVENANCE:

with Cork Street Gallery, London, as 'Seated Girl', where purchased by Monty and Barbie Passes on 19 December 1972, and by descent.



124

THERESE LESSORE (1884-1945)

Acrobats and Clowns

signed and dated 'Lessore 1928' (lower right)

watercolour on paper

7½ x 12¼ in. (19 x 31 cm.)

Executed in 1928.

£800-1,200

US\$1,100-1,500

€870-1,300

PROVENANCE:

with F.R. Meatyard, London, where purchased in March 1934.



125

THERESE LESSORE (1884-1945)

At the Circus

watercolour on paper
7 $\frac{7}{8}$ x 13 in. (20 x 33 cm.)

£800-1,200

US\$1,100-1,600
€880-1,300

PROVENANCE:

with F.R. Meatyard, London, where purchased in March 1934.



λ126

LENA ALEXANDER (1899-1983)

Still Life of Flowers in a Vase

signed 'L. Alexander' (lower centre)

oil on canvas

30 x 25½ in. (76.2 x 63.8 cm.)

£1,000-1,500

US\$1,300-1,900

€1,100-1,600

PROVENANCE:

with T.W. Spurr, Bradford, where purchased in June 1957.



λ127

ADRIAN ALLINSON (1890-1959)

Spring in Sidi-bou-Said

oil on canvas

26 x 32 in. (66 x 81.2 cm.)

£3,000-5,000

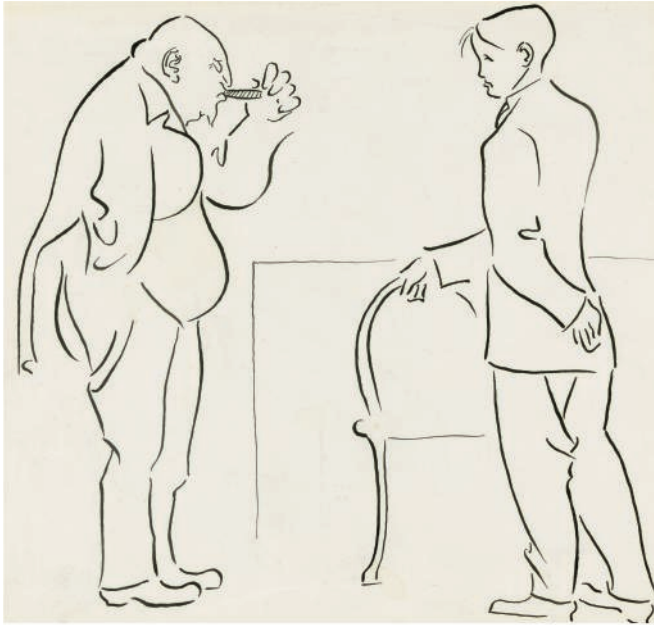
US\$3,900-6,500
€3,300-5,500

PROVENANCE:

Acquired directly from the artist in 1931.

EXHIBITED:

Altrincham, Altrincham Libraries Museum & Art Galleries, no. 1, catalogue not traced.



128

128

HENRI GAUDIER-BRZESKA (1891-1915)

The Employer and the Employee

ink on paper
7 $\frac{7}{8}$ x 8 $\frac{3}{8}$ in. (20 x 21.3 cm.)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

PROVENANCE:

Private collection, UK.

EXHIBITED:

London, Arts Council of Great Britain, *Henri Gaudier-Brzeska 1891-1915: An Exhibition of Sculpture, Pastels and Drawings*, December 1956 - January 1957, no. 46.

Bradford, Corporation Art Gallery, Cartwright Memorial Hall, no. 101, catalogue not traced.

LITERATURE:

H. Brodsky, *Gaudier-Brzeska*, London, 1932, p. 45, illustrated.

The present work was commissioned by Frank Harris for the publication *Modern Society*.



129

λ129

ALBERT RUTHERSTON, R.W.S. (1881-1953)

Mr Spencer Frederick Gore

signed, inscribed and dated 'Mr Spencer F. Gore. Albert R. 08.' (lower centre)
blue ink on paper
10 $\frac{1}{2}$ x 9 $\frac{1}{4}$ in. (26.7 x 23.5 cm.)
Executed in 1908.

£1,000-1,500

US\$1,300-1,900
€1,100-1,600

PROVENANCE:

Private collection, UK.

142

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



PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

130

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

'As You Like It'. Peggy Ashcroft, Valerie Tudor and William Fox

signed, inscribed and dated 'Sickert/The Wells/1933' (lower right); inscribed again 'Rosalind, Celia and Orlando' (lower centre)

ink and watercolour on paper

7¼ x 10½ in. (18.4 x 26.7 cm.)

Executed in 1933.

£3,000-5,000

US\$3,900-6,400

€3,300-5,400

PROVENANCE:

The Very Rev Alfred Jowett; his sale, Christie's, London, 17 July 1959, lot 121. Acquired at the above sale by Roland, Browse and Delbanco, London, where purchased by Monty and Barbie Passes, and by descent.

EXHIBITED:

London, R.E.A. Wilson, *Paintings and Drawings by Richard Sickert, A.R.A.*, March - April 1933, no. 24.
 London, National Gallery, *Sickert*, August - December 1941, no. 102.
 Leeds, Temple Newsam House, *The Life Work of Walter Richard Sickert*, March - May 1942, no. 114.
 London, Islington Public Libraries, *Sickert Exhibition*, June - September 1951, no. 58.
 London, Roland Browse & Delbanco, *Sickert 1860-1942*, March - April 1960, no. 51.
 London, Arts Council of Great Britain, Tate Gallery, *Sickert, Paintings and Drawings*, May - June 1960, no. 191: this exhibition travelled to Southampton, City Art Gallery, July 1960; and Bradford, City Art Gallery, July - August 1960.

LITERATURE:

W. Baron, *Sickert*, London, 1973, p. 384, no. 423.
 M. Sturgis, *Walter Sickert: a life*, London, 2005, p. 588.
 W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p. 547, no. 746, illustrated.

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.



λ131

GERALD LESLIE BROCKHURST, R.A. (1890-1978)

Portrait of a lady

signed and dated 'G L Brockhurst/1915.' (lower left)

pencil and watercolour on paper

10 x 8¼ in. (25.4 x 21 cm.)

Executed in 1915.

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

PROVENANCE:

with T.W. Spurr, Bradford, where purchased in June 1934.

EXHIBITED:

Bradford, City of Bradford Corporation Art Gallery, Cartwright Memorial Hall, *The complete etchings of Gerald L. Brockhurst, A.R.A., R.E.*, 1928, no. 71. Sheffield, Graves Art Gallery, *A dream of fair women: an exhibition of the work of Gerald Brockhurst, 1890-1978, painter and etcher*, December 1986 - February 1987, no. 41: this exhibition travelled to London, National Portrait Gallery, April - May 1987.



λ132

HELEN BRADLEY (1900-1979)

Roses

signed with a fly (lower left); signed again, inscribed and dated 'my lovely rose "Chanelle"/from our garden at Becksde/Summer 1966./Helen Layfield Bradley' (on the artist's label attached to the backboard); dedicated 'to Dr Aitkinson/with gratitude for doing a good job on my thumb' (on the backboard)

oil on canvas-board

8 x 8½ in. (20.3 x 21.6 cm.)

Painted in 1966.

£5,000-8,000

US\$6,400-10,000

€5,400-8,600

PROVENANCE:

Purchased by the present owner, circa 2005.

PROPERTY OF A LADY

λ133

HELEN BRADLEY (1900-1979)

The Wakes Came to Lees

signed 'HELEN BRADLEY' and with a fly, and dated '1973' (lower right); signed again, inscribed and dated 'The Wakes came to Lees and with it Big Bertha - the huge Traction Engine which was the joy of our life. Each year we waited for it to come clanking and puffing up the hill to our village square, and in no time at all the big Round-a-bout would be set up. Then the aunt Sally stalls and stalls with ribbons and beautiful fairings and goldfish in little bowls. Last of all the little round about would be unpacked. Then we knew we should soon hear the Big Organ booming away and Grandma, the aunts, Miss Carter (who wore Pink) and Mr Taylor (the Bank Manager) would call and Father, Mother, George and I would be ready to join in all the delights of the fair and for a special treat Father would lift George up so that he could see the works inside Big Bertha and the year was 1906/Helen Layfield Bradley 1973' (on the artist's label attached to the backboard)

oil on canvas-board

24 x 36 in. (61 x 91.4 cm.)

Painted in 1973.

£65,000-85,000

US\$84,000-110,000

€71,000-92,000

PROVENANCE:

with Richard Green Gallery, London.

Anonymous sale; Phillips, London, 6 June, 2000, lot 28, where purchased by the present owner.





PROPERTY OF A LADY

λ134

HELEN BRADLEY (1900-1979)

Misty November

signed 'HELEN BRADLEY' and with a fly (lower left); signed again and inscribed "'Misty November" Cousin Alice came to meet us. "Come along Children," she called to George and I. "There's a nice tea waiting for you." But George was certain he could see Biddy Murphy's Tiger peeping over the blackberry bushes. "Mother", I called "For sure it's Biddy Murphy's Tiger." "Now Children," said Mother, "That Tiger couldn't possibly get to Blackpool" and the year was 1907./Helen Layfield Bradley.' (on the artist's label attached to the backboard)

oil on panel
16 x 21 in. (40.6 x 53.3cm.)

£25,000-35,000

US\$33,000-45,000
€28,000-38,000

PROVENANCE:

with W.H. Patterson, London.

Anonymous sale; Bonhams, London, 11 July 2006, lot 81, where purchased by the present owner.



PROPERTY OF A LONDON COLLECTOR

λ135

DUNCAN GRANT (1885-1978)

The Pond in Winter Snow at Charleston

signed and dated 'D Grant 64' (lower right)

oil on paper laid on board

22¾ x 29½ in. (57.8 x 74.9 cm.)

Executed in 1964.

£5,000-8,000

US\$6,400-10,000

€5,400-8,600

PROVENANCE:

The estate of Joseph F. McCrindle.

Anonymous sale; Christie's, South Kensington, 23 March 2011, lot 63, where purchased by the present owner.

The farm pond in front of Charleston, where Duncan Grant and Vanessa Bell went to live in 1916, was frequently painted by the artists in all seasons. There are several views by Grant of the pond in winter, one of which is dedicated by him to Bell and hangs in the latter's bedroom at Charleston. The ghostly figure across the water is a sculpted woman by Quentin Bell.

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



136

HENRI GAUDIER-BRZESKA (1891-1915)

Reclining Tiger

signed and inscribed "The Tiger Reclining"/by H. Gaudier-Brzeska' (on the reverse)

ink on paper

8 $\frac{3}{8}$ x 13 $\frac{1}{2}$ in. (21.9 x 34.3 cm.)

£3,000-5,000

US\$3,900-6,500

€3,300-5,500

PROVENANCE:

with T.W. Spurr, Bradford, where purchased in December 1934.

EXHIBITED:

London, Arts Council of Great Britain, *Henri Gaudier-Brzeska 1891-1915: An Exhibition of Sculpture, Pastels and Drawings*, December 1956 - January 1957, no. 72.

λ137

DYLAN LEWIS (B. 1964)

Cheetah Sitting on Haunches Maquette II

signed and numbered 'Dylan Lewis 10/15 S222' and with foundry mark 'SCS'
(on the base)

bronze with a brown patina

35 in. (88.9 cm.) long

Cast in October 2004.

£7,000-10,000

US\$9,100-13,000

€7,700-11,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 2004.





λ*138

FRANCIS DAVISON (1919-1984)

Night Shade

signed 'FRANCIS DAVISON' (on the reverse); inscribed and dated 'Night Shade Feb 65' (on the stretcher)

collage

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

Executed in February 1965.

£3,000-5,000

US\$3,900-6,400

€3,300-5,400

PROVENANCE:

Acquired from Margaret Mellis, the artist's wife, in 1984 by the present owner's father, and by descent.

EXHIBITED:

London, Arts Council of Great Britain, Hayward Gallery, *Francis Davison: paper collages*, February - April 1983.



λ139

MICHAEL CANNEY (1923-1999)

Harbour

signed 'Canney' (lower right); signed again and inscribed "HARBOUR"/by Michael Canney' (on the artist's label attached to the backboard)

oil on board

26 x 21¼ in. (66 x 55.3 cm.)

Painted in 1950.

£3,000-5,000

US\$3,900-6,500
€3,300-5,400

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 27 February 2008, lot 108.

EXHIBITED:

Marlborough, Katherine House Gallery, *St Ives Since the Fifties*, July 2006, no. 53.



λ*140

FRANCIS DAVISON (1919-1984)

Untitled

signed with initials 'FD' (lower right); signed again 'FRANCIS DAVISON' (on the reverse)

collage

31½ x 36¼ in. (80 x 92 cm.)

£3,000-5,000

US\$3,900-6,500

€3,300-5,500

PROVENANCE:

Acquired from Margaret Mellis, the artist's wife, in 1984 by the present owner's father, and by descent.

EXHIBITED:

London, Arts Council of Great Britain, Hayward Gallery, *Francis Davison: paper collages*, February - April 1983.



λ141

GERALD MARKS (1921-2018)

Red on Black

signed and dated 'Gerald Marks/1962' (on the reverse); inscribed 'Red on Black' (on the stretcher)

oil on canvas

40 x 30 in. (101.6 x 76.1 cm.)

Painted in 1962.

£2,500-3,500

US\$3,300-4,500

€2,800-3,800

PROVENANCE:

Anonymous sale; Phillips, Bayswater, 1999, lot 366, where purchased by the present owner.



λ142

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

Ballyguin

signed and dated 'Edward/Bawden/1965' (lower right)
ink, watercolour and gouache on paper, laid on board
18 x 22½ in. (45.7 x 57.1 cm.)
Executed in 1965.

£4,000-6,000

US\$5,200-7,700
€4,400-6,500

PROVENANCE:

with New Grafton Gallery, London, where purchased by the previous owner,
circa 2002.

Anonymous sale; Christie's, London, 11 November 2010, lot 114, where
purchased by the present owner.



λ143

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

Study for 'Marsh landscape, France'

signed 'John Piper' (lower right)

oil on panel

6 x 8½ in. (15.2 x 20.6 cm.)

Painted *circa* 1957.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

with Leicester Galleries, London, where purchased by Steven Kaufmann in November 1957.

Anonymous sale; Christie's, London, 4 June 1992, lot 158.

with Jonathan Clark Fine Art, London, where purchased by the family of the present owner in July 1992.

EXHIBITED:

London, Leicester Galleries, *Exhibition of new paintings and water-colours by John Piper*, November 1957, no. 10.



λ144

MARY NEWCOMB (1922-2008)

Cows with Noisy Aeroplanes

signed 'Mary Newcomb' (lower right); inscribed 'cows with noisy aeroplanes'
(on the reverse)

pencil on paper

5½ x 8¾ in. (14 x 22.7 cm.)

£500-800

US\$640-1,000

€540-860

PROVENANCE:

Mary and Peter Wakefield, and by descent.

λ145

DAME LUCIE RIE (1902-1995)

Three Vases

impressed with artist's seal (underneath)

stoneware with manganese and white and black glaze

each 4½ in. (11.4 cm.) high

Executed *circa* the 1950s.

£1,200-1,800

US\$1,600-2,300

€1,300-1,900

PROVENANCE:

Mary and Peter Wakefield, and by descent.





PROPERTY FROM THE COLLECTION OF THE LATE PROFESSOR ERNST SONDEHEIMER:
SOLD BY ORDER OF THE EXECUTORS

λ146

BARBARA RAE, R.A. (B. 1943)

Sea Stones at Arisaig

signed 'Rae' (lower left); indistinctly inscribed 'Sea Stones at Arisaig...'
(on the backboard)

acrylic, gouache, crayon, chalk and collage on card
22 x 31½ in. (55.8 x 80 cm.)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

λ147

JAMES TOWER (1919-1988)

Large Bowl

signed and dated 'Tower/58' (underneath)
earthenware with a black and white glaze
13¾ in. (35 cm.) diameter
Executed in 1958.

£1,000-2,000

US\$1,300-2,600

€1,100-2,200

PROVENANCE:

Mary and Peter Wakefield, and by descent.



λ148

DAME LUCIE RIE (1902-1995)

Small Dish

impressed with artist's seal (underneath)
stoneware with manganese and white glaze
5½ in. (14.3 cm.) diameter
Executed *circa* the 1950s.

£600-800

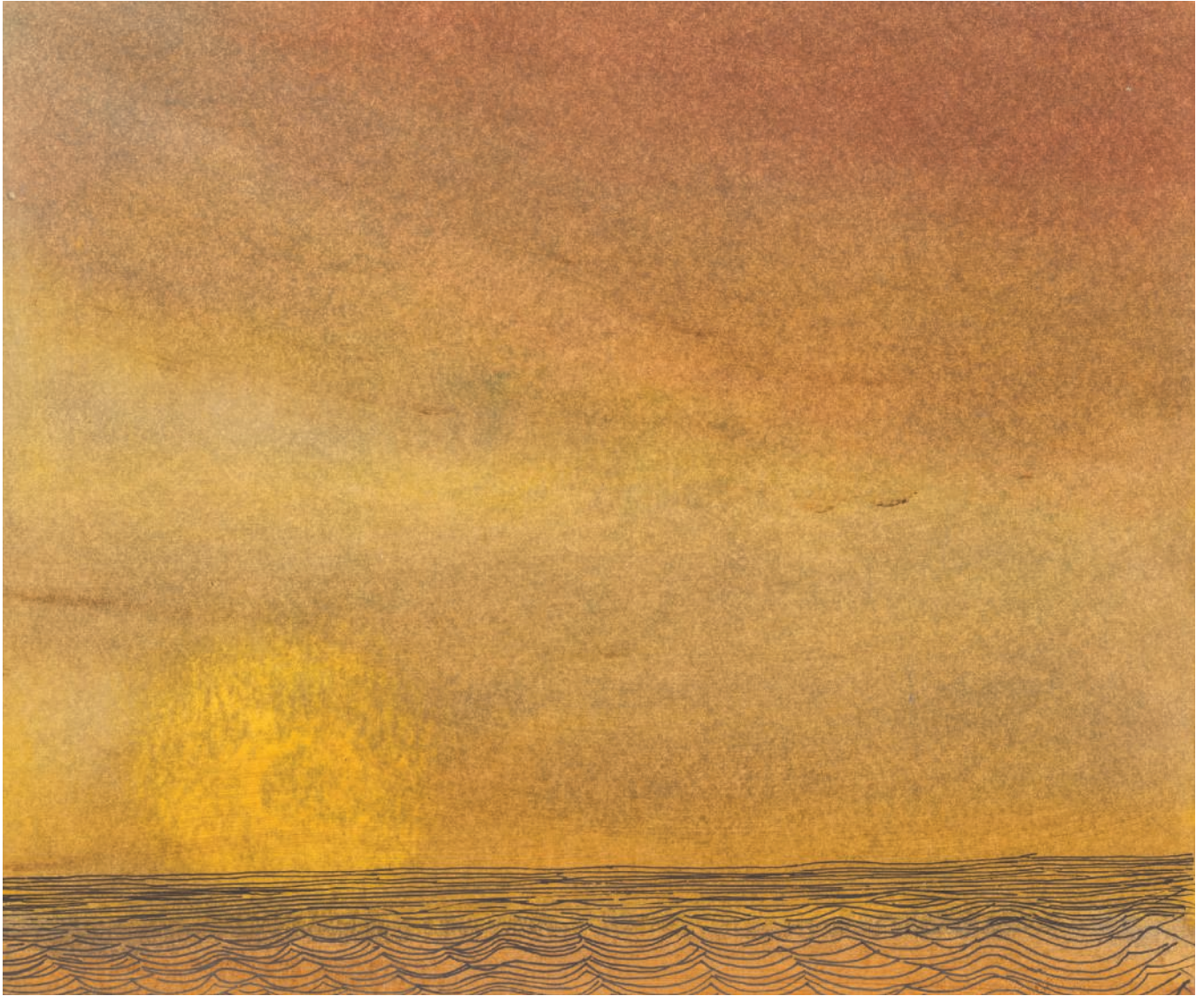
US\$770-1,000

€650-860

PROVENANCE:

Mary and Peter Wakefield, and by descent.





λ149

WILHELMINA BARNS-GRAHAM (1912-2004)

Seascape

signed and dated 'W. Barns-Graham 1977' (lower right, on the supporting mount)

ink, watercolour and gouache on card

6½ x 7¼ in. (16.5 x 19.7 cm.)

Executed in 1977.

£1,500-2,500

US\$2,000-3,200

€1,700-2,700

PROVENANCE:

Private collection, UK.



λ150

WINIFRED NICHOLSON (1893-1981)

Sea, Sun and Sand

with inscription by the artist's daughter Kate Nicholson 'Winifred Nicholson/
sea, sun and sand' (on the backboard)

watercolour, gouache and crayon on paper laid on board

13 $\frac{5}{8}$ x 19 $\frac{1}{2}$ in. (34.6 x 49.5 cm.)

Painted in the early 1970s.

£3,500-5,500

US\$4,600-7,100
€3,900-6,000

PROVENANCE:

The artist's family.

Acquired from the above by Crane Kalman Gallery, London, where purchased
by the present owners' mother in September 1986, and by descent.

The present work is likely to have been painted in St Ives in the early 1970s.

We are very grateful to Jovan Nicholson for his assistance in preparing this
catalogue entry.



λ151

WINIFRED NICHOLSON (1893-1981)

Tunisian Coast

with inscription by the artist's daughter Kate Nicholson 'Winifred Nicholson/
Tunisian Coast' (on the backboard)

oil on paper laid on board
11¼ x 19¾ in. (29.8 x 50.2 cm.)

Painted in December 1969.

£3,500-5,500

US\$4,600-7,100
€3,900-6,000

PROVENANCE:

The artist's family.

Acquired from the above by Crane Kalman Gallery, London, where purchased
by the present owners' mother in September 1986, and by descent.

We are very grateful to Jovan Nicholson for his assistance in preparing this
catalogue entry.



PROPERTY FROM THE COLLECTION OF DR LEONARD D. HAMILTON

***152**

CHRISTOPHER WOOD (1901-1930)

The Sloop Inn, St Ives

with colour notes (upper left edge)

pencil on paper laid on card

8¼ x 12¼ in. (21 x 31.1 cm.)

Executed in 1926.

£3,000-5,000

US\$3,900-6,500

€3,300-5,500

PROVENANCE:

The artist's family, until 1959.

with Redfern Gallery, London, as 'The Ship Inn, St Ives', where purchased by Dr Leonard D. Hamilton on 12 June 1959, and by descent.

EXHIBITED:

probably London, Redfern Gallery, *Christopher Wood: The First Retrospective Exhibition since 1938*, April - May 1959.

The present work is a preparatory drawing for the oil *The Sloop Inn, St Ives*, 1926, in the collection of Auckland Art Gallery.

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



λ153

SIR DAVID MUIRHEAD BONE (1876-1953)

Filey Bay

signed, inscribed and dated 'Muirhead Bone/Filey 1937' (lower left)

pencil, ink, watercolour and gouache on paper

8⁷/₈ x 12³/₈ in. (22.5 x 31.5 cm.)

Executed in 1937.

£700-1,000

US\$900-1,300

€760-1,100

PROVENANCE:

with Harrison, London, where purchased in October 1939.



λ154

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

Llyn-y-Gader, Cader Idris

signed 'John Piper' (lower right); inscribed 'Llyn-y-Gader/Cader Idris' (on the reverse)

ink, crayon, watercolour and gouache on paper
14 x 19 in. (35.6 x 48.2 cm.)

Executed circa 1943.

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

with Spink, London, where purchased by the present owner in the early 1980s.

John Piper's Snowdonia pictures, produced between 1943-1950 (the present is one of the earlier examples), have found more universal and consistent acclaim than works characterising any other single period of the artist's varied career. The series was the focus of an important 2012 exhibition *John*

Piper: The Mountains of Wales (National Museum, Cardiff). These paintings and drawings were first exhibited as a group at Curt Valentin's Buchholz Gallery, New York in 1948, with a second show in 1950. In the introduction to the catalogue which accompanied the Cardiff exhibition David Fraser Jenkins writes 'It was in Snowdonia in the years after the war that John Piper made what many people have thought were the best of all his paintings, in a series that became a graphic exploration of the mountains ... Most of his pictures were drawings rather than paintings, and began as notes in a sketchbook made on the spot in ink with pen and brush'. The Snowdonia works can easily be located within the continuum of the Romantic tradition of British landscape painting whose luminaries Richard Wilson, John Sell Cotman, David Cox and John Ruskin have been referred to by those who have described and commented upon them, including the artist himself in his own writings.

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



λ155

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

Queen Mary, Going into Graving Dock

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

oil on canvas

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

Painted on 2 April 1936.

£5,000-8,000

US\$6,500-10,000

€5,500-8,600

PROVENANCE:

with Redfern Gallery, London.

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

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

EXHIBITED:

London, Redfern Gallery, *Recent Paintings by Richard Eurich*, October 1936, no. 5.

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

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



λ156

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

On the Shore

signed and dated 'Fedden '00' (lower right); signed again and inscribed 'Mary Fedden/On the Shore' (on the artist's label attached to the backboard)

watercolour and gouache on paper

6 $\frac{5}{8}$ x 8 in. (16.8 x 20.3 cm.)

Executed in 2000.

£1,000-1,500

US\$1,300-1,900

€1,100-1,600

PROVENANCE:

with Bohun Gallery, Henley-on-Thames, where purchased by the present owner.

170

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

■ 157

SYDNEY HARPLEY, R.A. (1927-1992)

Girl in a Deck Chair

signed and numbered 'Harpley/6/6' (on the back of the deck chair)

bronze with a dark brown patina

54 in. (137.2 cm.) long

£6,000-8,000

US\$7,800-10,000

€6,600-8,700

PROVENANCE:

Purchased by the family of the present owner, *circa* the 1990s.

EXHIBITED:

London, Royal Academy, *Summer Exhibition*, 1988, no. 1037, another cast exhibited.





λ158

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

Quinces and Greengages

signed and dated 'Fedden '00' (lower right); signed again and inscribed 'Mary Fedden/Quinces + Greengages' (on the artist's label attached to the reverse of the frame)

oil on canvas laid on board

8¼ x 10 in. (21 x 25.4 cm.)

Painted in 2000.

£3,000-5,000

US\$3,900-6,400

€3,300-5,400

PROVENANCE:

with Bohun Gallery, Henley-on-Thames, where purchased by the present owner.



ΔΛ159

ELIOT HODGKIN (1905-1987)

Red and Green Peppers

signed and dated 'Eliot Hodgkin 9.X.56' (lower left)

tempera on board

4¼ x 6¾ in. (12 x 16.2 cm.)

Painted on 9 October 1956.

£5,000-8,000

US\$6,400-10,000

€5,400-8,600

PROVENANCE:

Commissioned by Kettner's Restaurant, London.
with Hazlitt, Gooden & Fox, London.

EXHIBITED:

London, Hazlitt, Gooden & Fox, *Eliot Hodgkin 1905-1987. Eighteen Selected Still Life Studies from 1954 to 1957*, October - November 1993, no. 10.

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



λ160

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

Nativity

signed 'John Piper' (lower right)
ink, watercolour and wax crayon on paper laid on card
12½ x 10 in. (31.7 x 25.4 cm.)
Executed *circa* 1968.

There is a Christmas card designed and signed by John Piper attached to the backboard.

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 July 1989, lot 416.
Private collection, London.

with Crane Kalman Gallery, London, where purchased by the family of the present owner in January 1990.

Rather than relying on his imagination, Piper almost invariably based his religious vignettes upon known examples of Romanesque or Medieval church sculpture which he had seen and sketched during trips to France during the 1960s, the decade from which the current work is thought to date.

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



λ161

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

Fruit at Christmas

signed and dated 'Fedden '02' (lower left); signed again and incised 'Mary Fedden/Fruit at Christmas' (on the artist's label attached to the backboard)
watercolour and gouache on paper
6¼ x 9¼ in. (15.8 x 23.5 cm.)
Executed in 2002.

£1,000-1,500

US\$1,300-1,900
€1,100-1,600

PROVENANCE:

with Bohun Gallery, Henley-on-Thames, where purchased by the present owner.



λ162

ROWLAND SUDDABY (1912-1972)

Still Life with Flowers

signed 'R. Suddaby' (lower right)

oil on canvas

20 x 24 in. (50.7 x 61 cm.)

Painted in 1936.

£1,000-1,500

US\$1,300-1,900

€1,100-1,600

PROVENANCE:

with Redfern Gallery, London.

with Alfred Willey, where purchased in 1937.

EXHIBITED:

Bradford, City Art Gallery, Cartwright Memorial Hall, *Golden Jubilee Exhibition: Fifty years of British art 1904-1954*, March - June 1954, no. 14.



λ163

FREDERICK GORE, R.A. (1913-2009)

The Luberon at Bonnieux, July

signed 'F. Gore' (lower left)

oil on canvas

32½ x 36½ in. (81.5 x 91.7 cm.)

£3,000-4,000

US\$3,900-5,200

€3,300-4,400

PROVENANCE:

with Fosse Gallery, Stow-on-the-Wold.

Purchased by the family of the present owner, circa the 1990s.

EXHIBITED:

Stow-on-the-Wold, Fosse Gallery, *Frederick Gore RA: exhibition of recent works at The Fosse Gallery*, November - December 1990, no. 8.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ164

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

Artichokes

pencil, coloured crayon, watercolour and gouache on paper
6 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (16.9 x 21 cm.)
Executed in 1951.

£1,500-2,500

US\$2,000-3,200
€1,700-2,700

PROVENANCE:

with Galleria Bergamini, Milan, 1984.

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

LITERATURE:

J. Andrews (ed.), *Graham Sutherland, Correspondences, Selected Writings on Art*, Haverfordwest, 1982, p. 174, no. 53, illustrated.



λ165

PAUL MAZE (1887-1979)

Still Life of Bottles

signed 'P Maze' (lower right)
pastel on paper
14¾ x 20¾ in. (36.5 x 52.7 cm.)

£800-1,200

US\$1,100-1,600
€880-1,300

PROVENANCE:

with Browse & Darby, London, where purchased by the present owners' mother in 1987, and by descent.



λ166

DAVID MCCLURE, R.S.A., R.S.W. (1926-1998)

Coffee Pot and Gourds

signed 'D McClure' (lower left); signed again and inscribed 'COFFEE POT/& GOURDS/DAVID MCCLURE/RSA RSW RGI/D McClure' (on the backboard)
pencil and oil on board
10 x 14 in. (25.4 x 35.6 cm.)

£1,500-2,500

US\$2,000-3,200
€1,700-2,700

PROVENANCE:

Acquired directly from the artist by Fosse Gallery, Stow-on-the-Wold, where purchased by the family of the present owner in November 1992.



PROPERTY OF A LONDON COLLECTOR

λ167

SIR JACOB EPSTEIN (1880-1959)

Blue Primulas

signed 'Epstein' (lower right)
oil on paper
17¼ x 22¼ in. (43.8 x 56.6 cm.)
Executed *circa* 1936.

£2,000-3,000

US\$2,600-3,800
€2,200-3,200

PROVENANCE:

with Arthur Tooth & Sons, London.
Anonymous sale; Christie's, South Kensington, 16 December 2010, lot 29,
where purchased by the present owner.



PROPERTY FROM THE COLLECTION OF JIMMY BENSON OBE

168

JAMES HUMBERT CRAIG, R.H.A., R.U.A. (1877-1944)

The Village, Cushendun

signed 'JH CRAIG' (lower left)

oil on panel

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

£2,000-3,000

US\$2,600-3,900

€2,200-3,300

PROVENANCE:

George Connell, Belfast.

Anonymous sale; Christie's, London, 19 May 2000, lot 30, where purchased by Jimmy Benson.



PROPERTY OF A LONDON COLLECTOR

λ169

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

Étang de Berre

signed 'John' (lower right)
oil on canvas
15 x 21¼ in. (38.1 x 55.8 cm.)
Painted circa 1920.

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

with Agnews Gallery, London.
M.V. Burrow Hill, London.
Anonymous sale; Christie's, London, 21 November 2013, lot 170, where
purchased by the present owner.

EXHIBITED:

Bristol, Arts Council of Great Britain, Bristol Art Gallery, *Painters of the Sea*,
1951, no. 17.

The Étang de Berre, the largest of a group of inland saltwater lagoons not far from Marseilles, was where Augustus John arrived in 1910, taking the train that skirted its shores to Martigues, a small fishing port that so enchanted him that he decided to rent the Villa Ste Anne, where his family would stay intermittently until 1928. A travelling companion, Helen Maitland, at the time in love with Henry Lamb, described seeing the Etangs from the train: 'All the way from Arles I was ecstatic with delight ... simply speechless with astonishment at the curious light blue of one Etang we passed. It was so bright that it made the sky look dull and dark. [...] On the other side was a vast stony plain, quite limitless and bare except for sage bushes and sheep' (A. John, quoted in M. Holroyd, *Augustus John, The New Biography*, New York, 1996). In his own words, Augustus described a local group of artists using palette knives to transpose 'the pearl-white and rose of the buildings into the more popular scheme of mustard and mauve', and it is interesting to see that unusually for Augustus, he appears to have used a palette knife for the pearly white and rose of the building in the present work. Some of his most sought after landscapes were painted during visits to Martigues. *The Little Railway, Martigues*, 1928, is in Tate Britain.

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



PROPERTY OF A LONDON COLLECTOR

λ170

DUNCAN GRANT (1885-1978)

Baylham Mill, Suffolk

oil on canvas
21¾ x 28 in. (55.7 x 71.1 cm.)
Painted circa 1930.

£8,000-12,000

US\$11,000-15,000
€8,700-13,000

PROVENANCE:

The artist's estate.
Bloomsbury Workshop, London.
with Gillian Jason Gallery, where purchased by the present owner on 7 April 2011.

LITERATURE:

S. Wilson, *The Art of Duncan Grant*, London, 1990.

In 1928 Roger Fry and his lover Helen Anrep bought Rodwell House, near the village of Baylham, a few miles northwest of Ipswich, Suffolk. Duncan Grant visited Rodwell in c. 1930 and painted the nearby Baylham Mill on the River Gipping. This listed structure is a grand early to mid-nineteenth-century building, virtually unchanged now from when Grant painted it ninety years ago (the cantilevered hoist projecting down from the roof has been altered).

The Mill and surrounding landscape were painted by several of the Euston Road Group of artists, including Graham Bell, Claude Rogers and William Coldstream (e.g. his well-known *On the Map*, 1937, Tate) as guests of Helen Anrep during the 1930s.

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



λ171

VANESSA BELL (1879-1961)

Aubergines and Onions, St. Tropez

signed with initials and dated 'VB/1921' (lower left); signed again and inscribed 'Aubergine & onions/V. Bell' (on the artist's label attached to the reverse); with inscription by Duncan Grant 'Aubergine & onions/by Vanessa Bell/The property of/D. Grant' (on the reverse)

oil on board
15 x 21 in. (38.1 x 53.3 cm.)
Painted in 1921.

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

PROVENANCE:

Duncan Grant.
with John Noott Gallery, Broadway, where purchased by the present owner.

EXHIBITED:

London, Arts Council of Great Britain, *Vanessa Bell, 1879-1961: a memorial exhibition of paintings*, February - March 1964, no. 41; this exhibition travelled to Plymouth, City Art Gallery, April - May 1964; Bolton, Museum and Art Gallery, May 1964; Leeds, City Art Gallery, June 1964; Norwich, Castle Museum, July 1964; and Brighton, Art Gallery, August 1964.
New York, Davis & Long Company, *Vanessa Bell 1879-1961, A Retrospective Exhibition*, April - May 1980, no. 36.

Vanessa Bell, her family and Duncan Grant spent the winter of 1921-22 at La Maison Blanche, a house in St Tropez rented from Rose Vildrac, wife of the dealer Charles Vildrac who showed works by Grant and Bell in his Paris gallery. The works painted in St Tropez were mostly landscapes. Bell's outstanding painting from these months is a view through French windows across the landscape to the Golfe de St Tropez (Tate Gallery). The present still life with its Mediterranean character exemplifies Bell's new-found sobriety of approach in the post-war years, and the slow-burning sensuousness of her colour. Bell gave this work to Grant and he recorded it as his property on the back of the painting.

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



λ172

VANESSA BELL (1879-1961)

The Granary, Charleston

signed and dated 'V Bell 32' (lower left)

oil on canvas-board

19 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (50.5 x 40.5 cm.)

Painted in 1932.

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

PROVENANCE:

Private collection, UK.

EXHIBITED:

British Institute of Adult Education, London, 1939, catalogue not traced.

The fine group of flint and brick farm buildings next to Charleston was the subject of innumerable paintings, from various viewpoints, by Grant and Bell (as well as by Roger Fry). Bell's first painting made at Charleston shows the pond and top of the granary (1916; Charleston). In this work we see more of the building including, to the left, a series of stalls serving the farms's cart horses, a haystack and a track going up to the foot of Firle Beacon. The granary was pulled down by the Firle Estate in the early 1970s.

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



***173**

SIR WILLIAM ROTHENSTEIN (1872-1945)

The Old Barn at Iles Farm, Far Oakridge

signed and dated 'W. Rothenstein/1913' (lower left)

oil on canvas

30¼ x 40 in. (76.8 x 101.6 cm.)

Painted in 1913.

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

PROVENANCE:

Sir Alexander Park Lyle, 1st Baronet of Glendelvine.

Renée Lévy estate, New York, where purchased by the present owner in 2019.

LITERATURE:

A. Rothenstein (ed.), *Contemporary British Artists: William Rothenstein*, London, 1923, n.p., pl. 20.



λ174

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

The Archer, Robin Holding a Bow

pencil on paper
13¼ x 9¼ in. (33.6 x 21 cm.)
Executed circa 1912-14.

£3,000-5,000

US\$3,900-6,500
€3,300-5,500

PROVENANCE:

Private collection, UK.

An oil painting titled *The Archer* (reproduced in R. Shone, *Augustus John*, Phaidon, 1979, collection Marcus Wickham-Boynton, wrongly dated 'about 1907') is of Robin's elder brother David (b. 1902). The boys wear the same strappy sandals and would have been aged about 10 and 12.

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



λ175

DUNCAN GRANT (1885-1978)

Still life of spring flowers

signed and dated 'D Grant/-45' (upper right)

oil on canvas

24 x 20 $\frac{1}{8}$ in. (61 x 51.2 cm.)

Painted in 1945.

£3,000-5,000

US\$3,900-6,500

€3,300-5,500

PROVENANCE:

with John Noott Gallery, Broadway, where purchased by the present owner.

This Charleston flower piece was painted in Spring 1945 and, to judge from the flowers (such as iris and aquilegia), at around the time of VE Day, 8th May. Grant painted several views of Charleston garden in bloom at about the same time.

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



PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

176

MARK GERTLER (1891-1939)

Girl with mandolin (after Gino Severini)

signed and inscribed 'After/Severini/Mark Gertler' (upper left)

oil on board

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

Painted circa 1925.

£7,000-10,000

US\$9,000-13,000

€7,600-11,000

PROVENANCE:

Luke Gertler, the artist's son.

with Gallery Edward Harvane, London, where purchased by Monty and Barbie Passes on 21 December 1972, and by descent.



λ177

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

Portrait of Nellie

signed 'Augustus John' (on the stretcher)

oil on canvas

21 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in. (55 x 46 cm.)

Painted *circa* the late 1930s.

£4,000-6,000

US\$5,200-7,800
€4,400-6,600

PROVENANCE:

Beshlie Heron.

with Fosse Gallery, Stow-on-the-Wold, where purchased by the family of the present owner in April 1993.

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



PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

λ178

SIR MATTHEW SMITH (1879-1959)

Mediterranean landscape with trees (i; ii; iii)

signed with initials 'MS' (lower right), signed again 'Matthew Smith' (on the reverse) (ii); signed 'Matthew Smith' (on the reverse) (iii)

watercolour and gouache on paper (i; ii; iii)
 4¾ x 5¾ in. (12 x 14.5 cm.) (i); 6 x 4¾ in. (15.2 x 11.7 cm.) (ii);
 4¾ x 5¾ in. (11.7 x 14.5 cm.) (iii)

(3)

£600-800

US\$780-1,000
 €660-870

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 June 1978, lot 128, where purchased by Monty and Barbie Passes, and by descent.



PROPERTY FROM THE COLLECTION OF JIMMY BENSON OBE

179

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

View of Bath

oil on paper laid on board
8½ x 10 in. (21.5 x 25.4 cm.)
Executed *circa* 1917-18.

£4,000-6,000

US\$5,200-7,800
€4,400-6,600

PROVENANCE:

with Stanhope Shelton Pictures, Cobbolds Mill, Suffolk, where purchased by Jimmy Benson on 6 December 1979.

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.



PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

180

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

Mont de Neuville

signed 'Sickert' (lower right); inscribed 'Mont de Neuville' (lower left)

oil on board

7½ x 9½ in. (19 x 24.1 cm.)

Painted circa 1913-14.

£6,000-8,000

US\$7,800-10,000

€6,600-8,700

PROVENANCE:

with Savile Gallery, London.

Quintin Booth, from whom purchased by Monty and Barbie Passes in 1962, and by descent.

We are very grateful to Dr Wendy Baron for her assistance in preparing this catalogue entry.



λ181

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

Portland

signed 'John Piper' (lower right)
ink, watercolour and gouache on paper
14 x 19¾ in. (35.5 x 50.2 cm.)
Executed *circa* 1950.

£6,000-8,000

US\$7,700-10,000
€6,500-8,600

PROVENANCE:

Anonymous sale; Lawrences, Crewkerne, 12 October 2012, lot 1747, where purchased by the present owner.

EXHIBITED:

London, Portland Gallery, *John Piper: Man and Nature*, September - October 2019, no. 8.

Throughout his career John Piper was periodically drawn to the distinctive seaside and industrial landscapes of Portland Bill, a rocky mass which juts out from England's Dorset coast: this spartan and angular locality became a subject which he made his own. Many of the best paintings date from the early to mid 1950s. The present lot, with its sombre palette, is likely to have been one of the very first of that series as in style and appearance it is close to Piper's typical works of the later 1940s.

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



PROPERTY OF A LONDON COLLECTOR

λ182

DUNCAN GRANT (1885-1978)

Landscape study for 'The Baptism'

oil on canvas

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

Painted *circa* 1919.

£2,500-3,500

US\$3,200-4,500

€2,700-3,800

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 8 February 2011, lot 389, where purchased by the present owner.

Grant's substantial painting *The Baptism* (see F. Spalding, *Duncan Grant: A Biography*, London, 1997) was worked on in 1919, the artist intending to show it in his first solo exhibition in January 1920. He did not finish it in time and it remained at Charleston for many years. It is not known whether the present work was a study made specifically for the *Baptism* or – more likely – a work of the same period which Grant adapted for the scene of male figures around Christ with water rather than earth in the foreground and angels floating in the trees. By the time Grant had finished the painting, little was left visible of this initial landscape study.

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



λ183

BERNARD MENINSKY (1891-1950)

Flower piece

signed 'Meninsky' (lower right)

oil on canvas

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

£4,000-6,000

US\$5,200-7,800

€4,400-6,600

PROVENANCE:

with T.W. Spurr, Bradford, where purchased in August 1933.

EXHIBITED:

Committee for the Encouragement of Music and the Arts, 1940, catalogue not traced.

■λ184

JACK VETTRIANO (B. 1951)

Suddenly Last Summer

signed 'VETTRIANO' (lower right)

oil on panel

37 x 24 in. (94 x 61 cm.) (painting); 77 x 30 in. (195.6 x 76.2 cm.) (door panel)

£40,000-60,000

US\$52,000-78,000

€44,000-66,000

PROVENANCE:

Acquired directly from the artist by the present owner.

The present work was originally located in Jack Vettriano's London flat.

Painted over a cupboard door the work depicts an old love of the artist's. Jack Vettriano described, 'To cover up the boiler cupboard I painted directly over the door. It was inspired by a love affair I had with a married woman some time ago and I called it Suddenly Last Summer.'

'Jack Vettriano has the ability to make you feel nostalgic for things you never actually experienced in the first place. He takes you to a mood and time that you know so well although you were never there ... Jack Vettriano's paintings make you wonder what will happen next; none are static. Every picture is an episode – is a romance that is about to explode ... He evokes an era of Hollywood, but no film of that town's heyday was made with Vettriano's burning colour; those great movies remain of their time, these paintings are of many times – the clothes and backdrops are beautiful ornaments that could pinpoint a year, but the faces are universal, of any, of every, of the past fifty years'

– Tim Rice



■λ185

PHILIP JACKSON (B. 1944)

Guided Missal

signed and numbered 'JACKSON/3/5' and with foundry mark 'MS' (on the lower edge of the back of the cloak)

bronze with a dark brown and polished bronze patina

72 in. (182.8 cm.) high

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Purchased by the family of the present owner, *circa* 2005.





λ186

PAMELA J. CROOK (B. 1945)

Wheel of Fortune

signed 'P.J. Crook' (lower right)
 acrylic on canvas in the artist's painted frame
 34¼ x 40¾ in. (87 x 102.5 cm.)
 Painted in 1991.

£4,000-6,000

US\$5,200-7,800
 €4,400-6,600

PROVENANCE:

with Portal Gallery, London, by 1992.
 Purchased by the family of the present owner, circa 2005.

LITERATURE:

P.J. Crook, *P.J. Crooks Peintures - Paintings*, Paris, 1993, p. 70, illustrated.



■λ*188

PATRICK HUGHES (B. 1939)

Adventure

signed, inscribed and dated 'Adventure/Patrick Hughes/2003' (on the reverse)

oil on board construction

28¾ x 53¾ x 6 in. (73 x 136.5 x 15.3 cm.)

Painted in 2003.

£12,000-18,000

US\$16,000-23,000

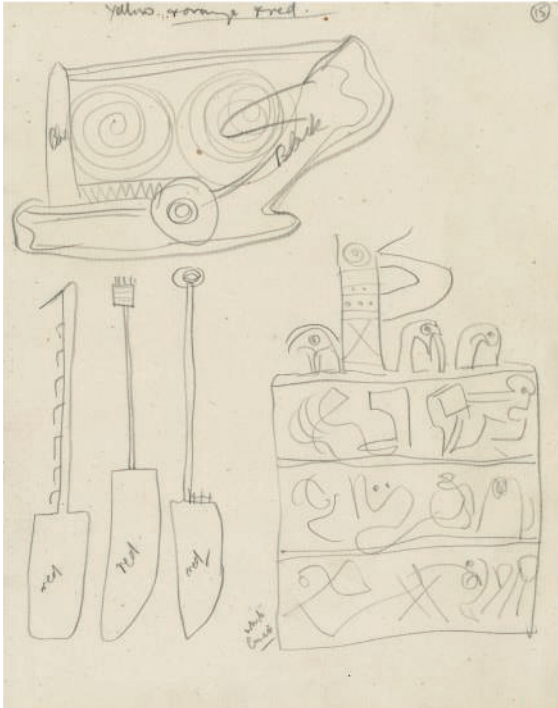
€14,000-20,000

PROVENANCE:

with Flowers Gallery, London, where purchased by the present owner in 2003.

LITERATURE:

J. Slyce, *Patrick Hughes: Perverspective*, London, 2005, p. 155, illustrated.



189

λ189

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

Textile Design from Sketchbook 1

with colour notes
pencil on paper
8 x 6½ in. (20.3 x 16.2 cm.)
Executed in 1943.

£2,000-3,000

US\$2,600-3,800
€2,200-3,200

PROVENANCE:

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

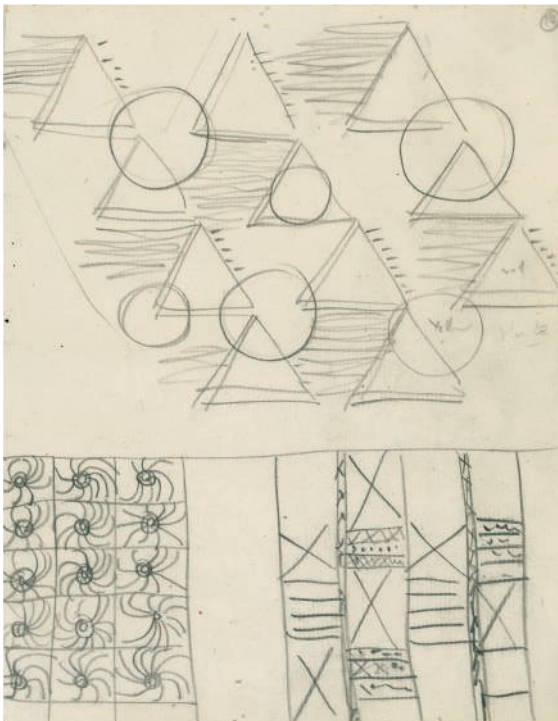
Anonymous sale; Christie's, New York, 2 May 2012, lot 184, where purchased by the present owner.

EXHIBITED:

Perry Green, Henry Moore Foundation, *Henry Moore Textiles*, April - October 2008; this exhibition travelled to Edinburgh, Dovecot Tapestry Studios, November 2008 - January 2009; and Chichester, Pallant House Gallery, November 2009 - February 2010.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings 1940-49, Vol. 3*, Much Hadham, 2001, p. 176, no. AG. 43.15, HMF 2115, illustrated.
A. Feldman (ed.), *Henry Moore Textiles*, Much Hadham, 2008, pp. 32-36, 90, 92, 97, 100, 106, 124, 137, illustrated.



190

λ190

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

Textile Design from Sketchbook 1

with colour notes
pencil on paper
8 x 6½ in. (20.3 x 16.2 cm.)
Executed in 1943.

£2,000-3,000

US\$2,600-3,800
€2,200-3,200

PROVENANCE:

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

Anonymous sale; Christie's, New York, 2 May 2012, lot 184, where purchased by the present owner.

EXHIBITED:

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LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings 1940-49, Vol. 3*, Much Hadham, 2001, p. 177, no. AG. 43.24, HMF 2124, illustrated.
A. Feldman (ed.), *Henry Moore Textiles*, Much Hadham, 2008, pp. 32-36, 90, 92, 97, 100, 106, 124, 137, illustrated.

PROPERTY OF A LONDON COLLECTOR

λ191

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

Tree and Moon

signed and dated 'Alan Davie 86' (upper right)

oil on board

13 x 9 in. (33 x 22.7 cm.)

Painted in 1986.

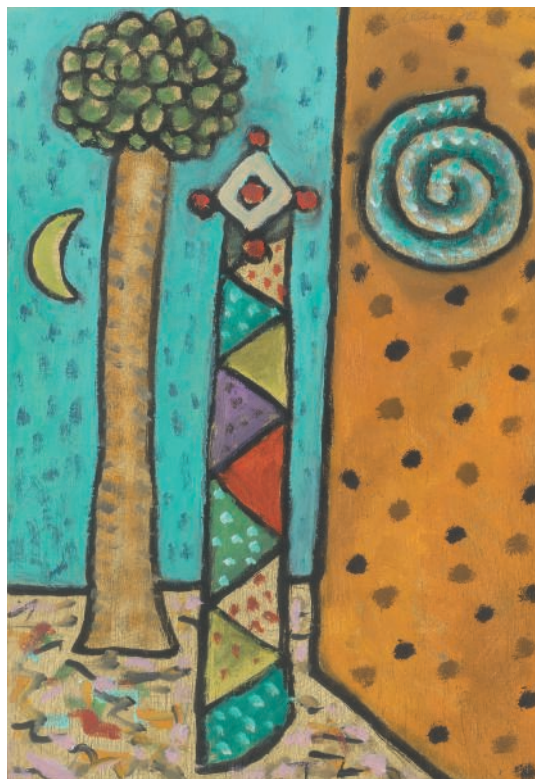
£2,000-3,000

US\$2,600-3,800

€2,200-3,200

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 20 March 2014, lot 146, where purchased by the present owner.



191

PROPERTY OF A LONDON COLLECTOR

λ192

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

Landscape

signed and dated 'Alan Davie 86' (upper right)

oil on canvas

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

Painted in 1986.

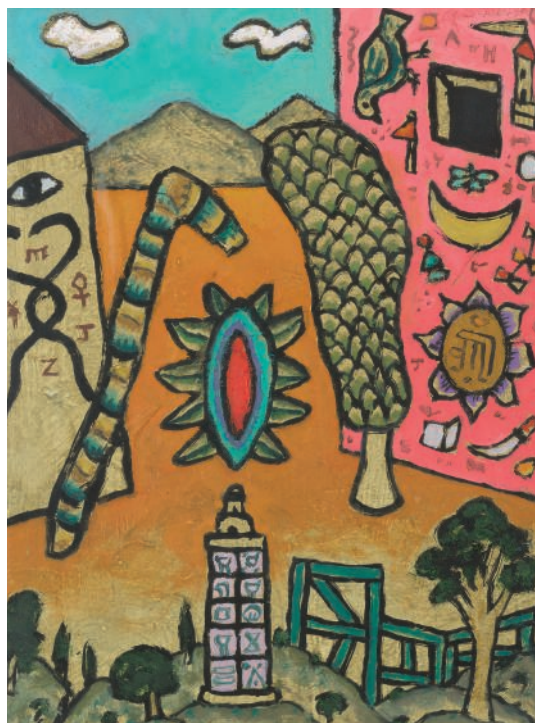
£2,000-3,000

US\$2,600-3,800

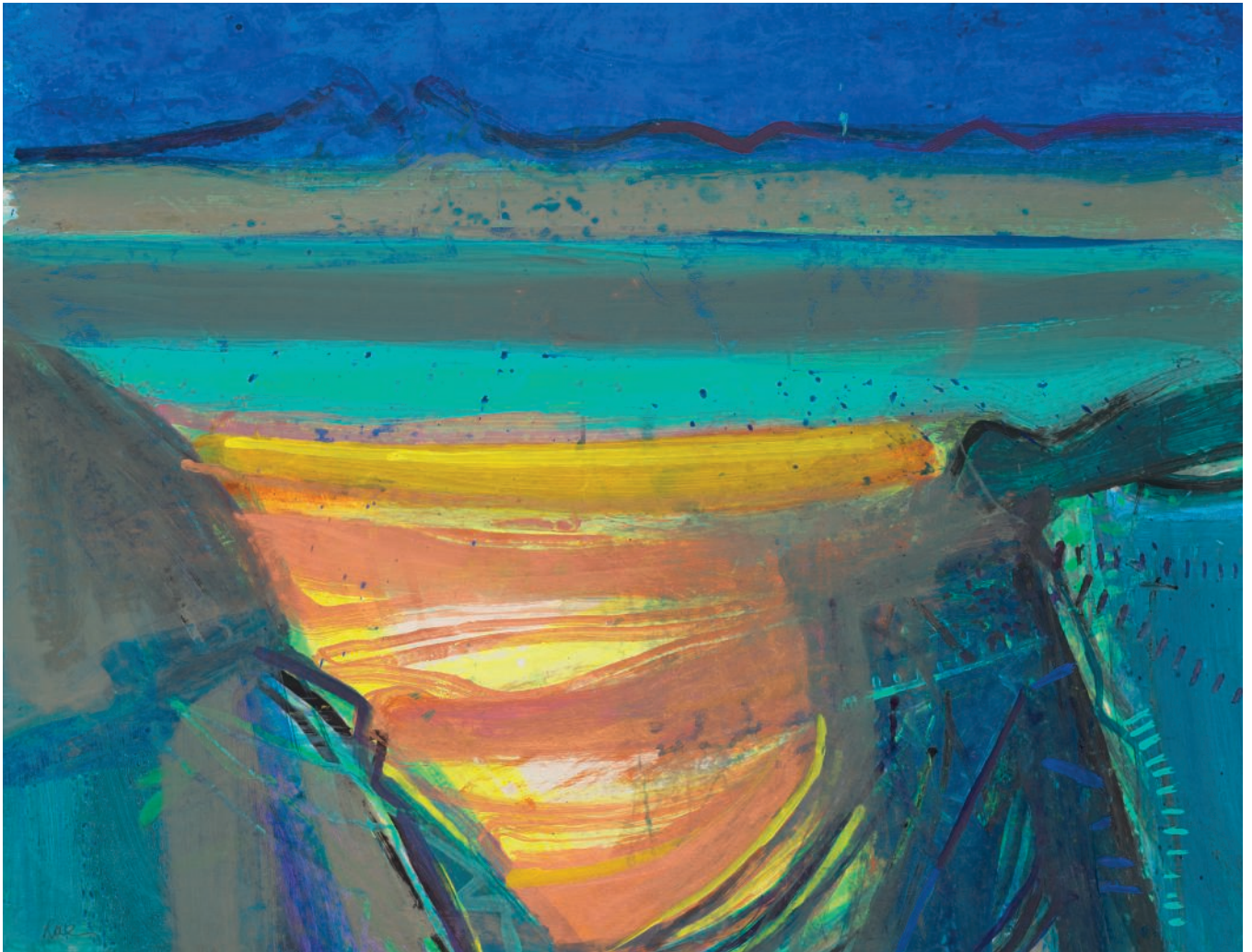
€2,200-3,200

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 20 March 2014, lot 147, where purchased by the present owner.



192



λ193

BARBARA RAE, R.A. (B. 1943)

Low Tide towards Raasay

signed 'Rae' (lower left)

acrylic and metallic paint on paper

38 x 49½ in. (96.5 x 125.1 cm.)

Executed in 2010.

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

PROVENANCE:

Purchased by the present owner in 2011.



194

λ194

JOCK MCFADYEN, R.A. (B. 1950)

Canary Wharf, Dark Blue

oil and acrylic on canvas
36 x 48 in. (92 x 122 cm.)

£2,000-3,000

US\$2,600-3,900
€2,200-3,300

PROVENANCE:

with Atelier Rose Gray, Altrincham, where purchased by the present owner in August 2015.

PROPERTY OF A LONDON COLLECTOR

λ195

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

Mystical Landscape Green Lake

signed and dated 'Alan Davie 86' (upper right); inscribed 'MYSTICAL LANDSCAPE GREEN LAKE' (upper left)

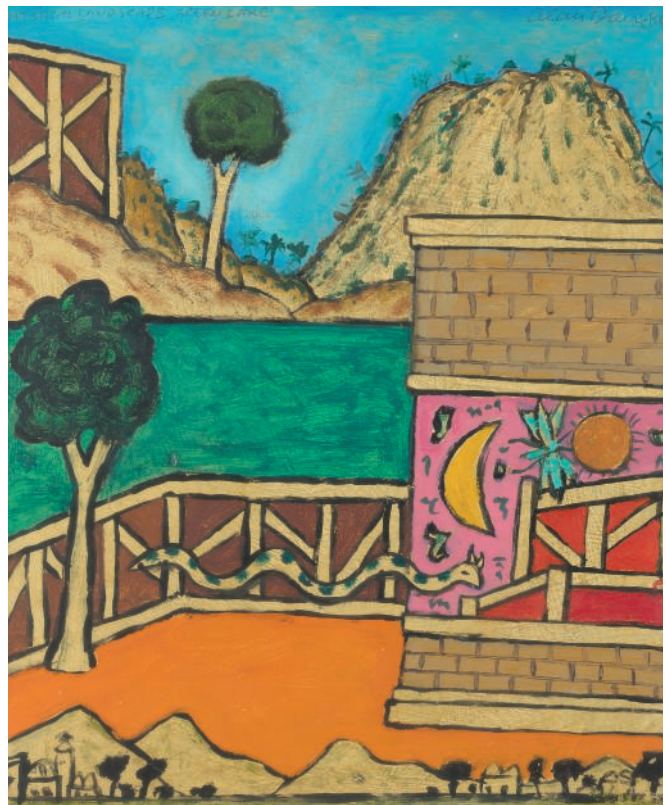
oil on board
12 x 10 in. (30.5 x 25.5 cm.)
Painted in 1986.

£2,000-3,000

US\$2,600-3,800
€2,200-3,200

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 20 March 2014, lot 145, where purchased by the present owner.



195



λ*196

CLIVE HEAD (B. 1965)

Clouds over the Moskva River

signed and dated 'Clive Head/2005/7' (lower left)

oil on canvas

43 x 65 $\frac{7}{8}$ in. (109.2 x 167.3 cm.)

Painted in 2005-07.

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

PROVENANCE:

with Marlborough Fine Art, London, 2007.

with Persterer Contemporary Arts, Zurich, where purchased by the present owner in 2009.

EXHIBITED:

London, Marlborough Fine Art, *Clive Head: New Paintings*, September - October 2007, no. 4.

LITERATURE:

Exhibition catalogue, *Clive Head: New Paintings*, London, Marlborough Fine Art, 2007, pp. 10-11, no. 4, illustrated.



λ197

ROBERT LENKIEWICZ (1941-2002)

Painter with Lisa

signed and inscribed 'R.O. Lenkiewicz/Painter with Lisa-/PAINTER WITH WOMEN:/Observations on the theme of the 'Double'/Project.18./St. Antony theme-/R.O. Lenkiewicz' (on the reverse)

oil on board

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

£8,000-12,000

US\$11,000-15,000

€8,700-13,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 27 February 2008, lot 145. with Halcyon Gallery, London, where purchased by the present owner.



■λ198

ALBERT IRVIN, R.A. (1922-2015)

Quest

signed, inscribed and dated 'Albert Irvin/Quest.1973' (on the reverse)

oil on canvas

96 x 168 in. (243.8 x 426.7 cm.)

Painted in 1973.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

Eskom GmbH, from whom purchased by Carl-Eugen Antonio von Ondarza in October 2019.

EXHIBITED:

Berlin, Deutsche Oper, 1974-1977, on long term loan.



■λ*199

IAN DAVENPORT (B. 1966)

Untitled (Red Oxide III)

signed and dated 'Davenport/Oct 1988' (on the reverse)

household paint on canvas

84 x 84 in. (213.4 x 213.4 cm.)

Painted in October 1988.

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

PROVENANCE:

with Waddington Galleries, London.

with Galerie Michael Haas, Berlin.

Private collection, Europe.

LITERATURE:

Exhibition catalogue, *Ian Davenport: Neue Bilder*, Berlin, Galerie Michael Haas, 1992, illustrated on the cover.

M. Filler and M. Bracewell, with introduction by Damien Hirst, *Ian Davenport*, London, 2014, pp. 12, 30, no. 12, illustrated, as 'Untitled'.



λ200

PETER KINLEY (1926-1988)

Red Cow

signed 'Peter Kinley' (on the canvas overlap)

oil on canvas

45 x 54 in. (114.3 x 137 cm.)

Painted in 1980.

£6,000-8,000

US\$7,700-10,000

€6,500-8,600

PROVENANCE:

Acquired directly from the artist's estate.

EXHIBITED:

London, Knoedler Gallery, *Peter Kinley: new paintings*, October 1981.



λ201

JOE TILSON, R.A. (B. 1928)

Conjunction Peacock, Opale

signed, inscribed and dated twice "CONJUNCTION PEACOCK, OPALE"/
Tilson 1998/1998' (on the reverse)

oil on canvas on wood relief
48 x 60 in. (121.9 x 152.4 cm.)

Painted in 1998.

£6,000-8,000

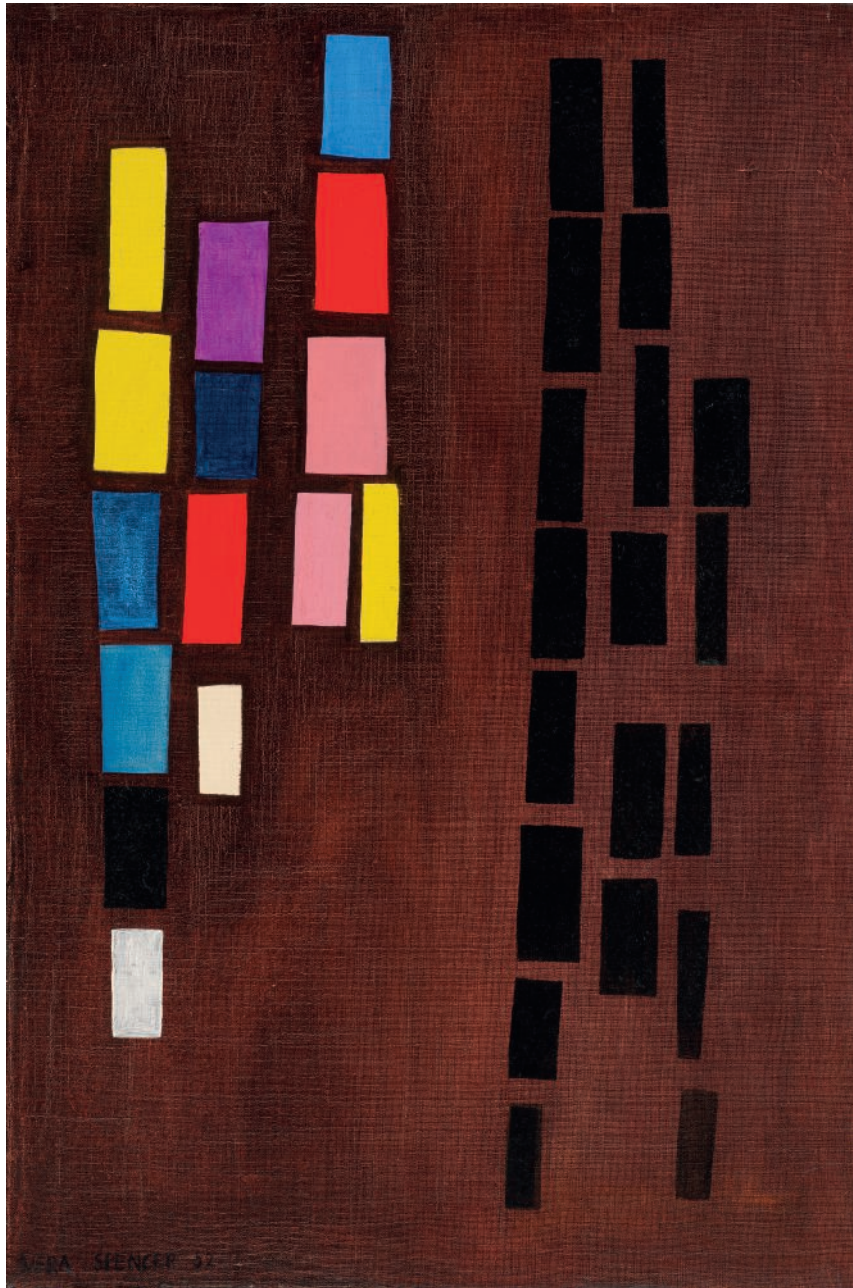
US\$7,700-10,000
€6,500-8,600

PROVENANCE:

with Theo Waddington Fine Art, London.
Purchased at the 2002 exhibition by the present owner.

EXHIBITED:

London, Beaux Arts, *Joe Tilson: Conjunctions*, March - April 2002.



λ202

VERA SPENCER (B. 1926)

Suspended Forms on Umber

signed and dated 'VERA SPENCER 52' (lower left)

oil on canvas

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

Painted in 1952.

£2,500-3,500

US\$3,300-4,500

€2,800-3,800

PROVENANCE:

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

EXHIBITED:

London, Paisnel Gallery, *Vera Spencer: paintings & collages 1950s-1960s*, May 2007, no. 6.

London, Portland Gallery, *British Abstract Art*, October 2008, no. 70.



λ*203

CERI RICHARDS (1903-1971)

La Cathédrale Engloutie

signed, inscribed and dated 'La Cathédrale Engloutie/After piano prelude by Claude Debussy/Ceri Richards 1953-57.' (lower right)

charcoal, chalk and collage on paper

30¼ x 50¼ in. (76.8 x 127.6 cm.)

Executed in 1953-57.

£6,000-8,000

US\$7,800-10,000
€6,600-8,700

PROVENANCE:

with Marlborough Fine Art, London.

with Mayor Gallery, London.

Private collection, Europe.



λ204

IAN DAVENPORT (B. 1966)

Amaranthine

signed, inscribed and dated 'I. Davenport 2019/Amaranthine' (on the reverse)
acrylic on aluminium mounted onto aluminium panel
23¾ x 19¾ in. (60.3 x 50.2 cm.)
Painted in 2019.

£6,000-8,000

US\$7,700-10,000
€6,500-8,600

PROVENANCE:

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

■ 205

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

Listening to History

signed, inscribed, dated and numbered 'Bill Woodrow/AP 3/3/2002' (to the rear of the head)

bronze with a dark brown and blue patina, and painted bronze

29 in. (73.7 cm.) high

Conceived in 1995 and cast in 2002.

The present work is recorded in the Bill Woodrow archive as no. BW457.

£6,000-8,000

US\$7,800-10,000

€6,600-8,700

PROVENANCE:

with New Art Centre, Salisbury, where purchased by the family of the present owner in August 2002.

EXHIBITED:

London, Tate Gallery, *Bill Woodrow: Fools' Gold*, January - April 1996, another cast exhibited: this exhibition travelled to Darmstadt, Institut Mathildenhöhe, October 1996 - January 1997.

Havana, *Sexta Bienal de La Habana*, May - June 1997, another cast exhibited.

Brussels, Galerie Sabine Wachtters, *Bill Woodrow: Sculpture*, November 1997 - January 1998, another cast exhibited.

Kilkenny, Butler Gallery, *25 Years of Arts Week*, August - October 1998, another cast exhibited.

Salisbury, New Art Centre, 1999, catalogue not traced.

Grand Rapids, Michigan, Frederik Meijer Gardens and Sculpture Park, *The Sculpture Park at the Frederik Meijer Gardens*, May 2002, another cast exhibited.

Croydon, Croydon Clocktower, *About Face: get your head around sculpture*, October 2002 - January 2003, another cast exhibited.

Grand Rapids, Michigan, Frederik Meijer Gardens and Sculpture Park, *Sculptors Celebrate the Legacy of Fred and Lena Meijer*, June 2010 - January 2011, another cast exhibited.

LITERATURE:

J. Kelly and J. Wood, *The Sculpture of Bill Woodrow*, Farnham, 2013, p. 165, no. 188, another cast illustrated.





λ206

MICHAEL LANDY (B. 1963)

Purchase, Use, Repair, Maintenance (Disposal)

signed, inscribed and dated 'Michael Landy's lifestyle 1997' (lower right)

ink on paper

19% x 27% in. (50.1 x 70.2 cm.)

Executed in 1997.

£2,000-3,000

US\$2,600-3,900

€2,200-3,200

PROVENANCE:

Acquired directly from the artist by Waddington Galleries, London.
Private collection.

EXHIBITED:

New York, Andrea Rosen Gallery, *Looking at Words: The Formal Use of Text in Modern and Contemporary Works on Paper*, November 2005 - January 2006.

LITERATURE:

M. Landy, *Everything Must Go!*, London, 2008, p.104.



λ207

PAUL SMITH (B. 1946)

Untitled

signed and dedicated 'Best wishes/Paul Smith' (on the reverse)

acrylic and adhesive tape on canvas

14½ x 10 in. (36 x 25.4 cm.)

£900-1,200

US\$1,200-1,500

€980-1,300

PROVENANCE:

Acquired by the present owner, *circa* 2018.



λ208

DAMIEN HIRST (B. 1965)

Spin Skull

signed 'Damien Hirst' and illustrated with a skull (on the reverse)
acrylic and metallic paint on paper
28 x 20¼ in. (71 x 51.4 cm.)

£2,000-3,000

US\$2,600-3,800
€2,200-3,200

PROVENANCE:

Anonymous sale; Lawrences, Crewkerne, 16 October 2015, lot 1589, where purchased by the previous owner.

λ209

CLIVE BARKER (B. 1940)

Emperor Dalek

signed, inscribed, dated and numbered 'CLIVE BARKER/EMPEROR
DALEK/1999/8/9' (underneath)

bronze with a polished patina

Height: 6¼ in. (15.9 cm.)

Conceived in 1999, and cast in an edition of 9 plus 3 artist's proofs.

£800-1,200

US\$1,100-1,500

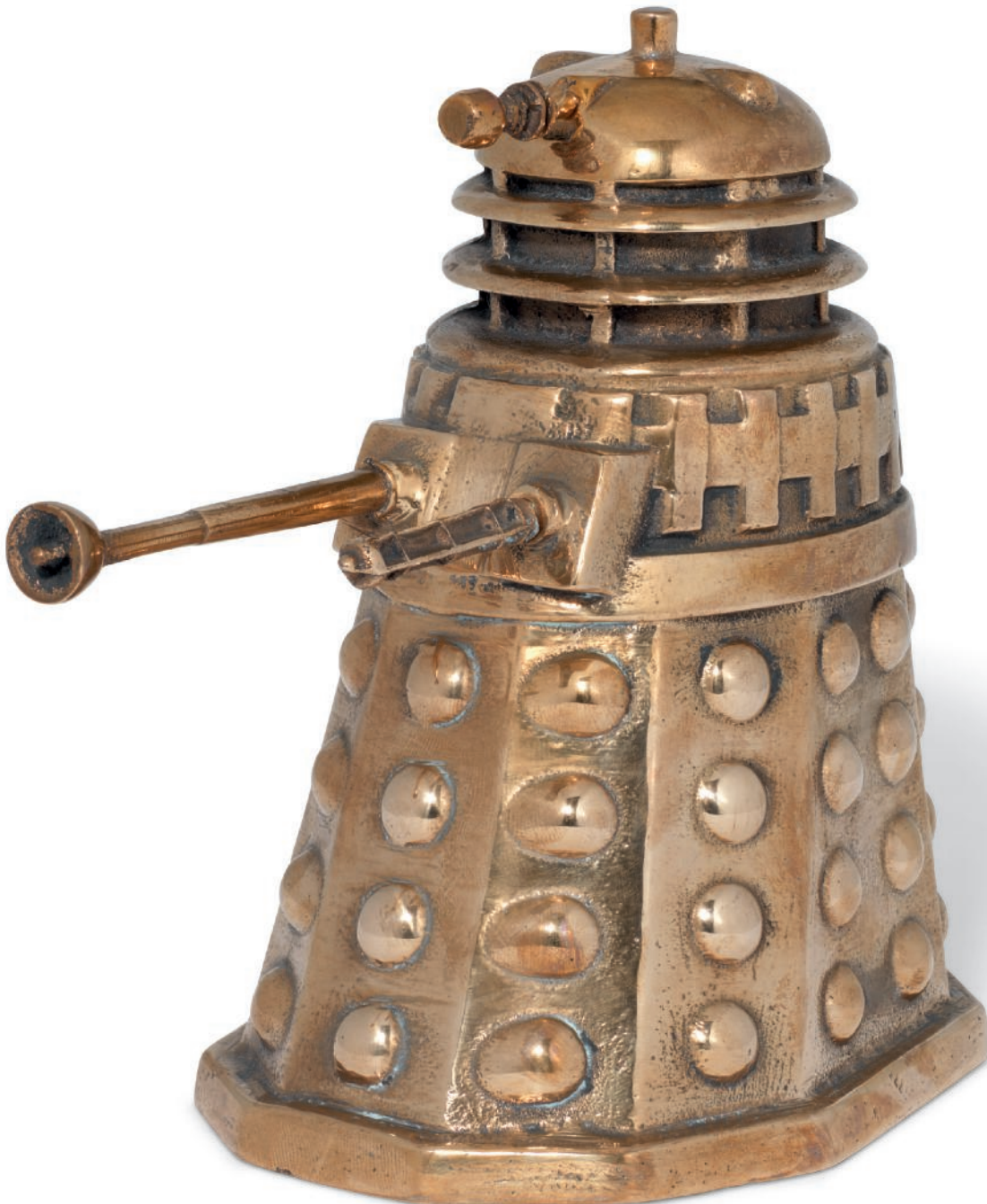
€870-1,300

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

A.J. Fermon and M. Livingstone, *Clive Barker Sculpture: Catalogue Raisonné
1958-2000*, Milan, 2002, p. 161, no. 342, another cast illustrated.





■λ*210

IAN DAVENPORT (B. 1966)

Light Grey III

signed, inscribed and dated 'Davenport/Light Grey III/91' (on the reverse)
household paint on canvas
84 x 84 in. (213.4 x 213.4 cm.)
Painted in 1991.

£3,000-5,000

US\$3,900-6,500
€3,300-5,400

PROVENANCE:

with Waddington Galleries, London.
with Galerie Michael Haas, Berlin.
Private collection, Europe.

EXHIBITED:

Berlin, Galerie Michael Haas, *Ian Davenport: Neue Bilder*, March - April 1992,
no. 8.

LITERATURE:

Exhibition catalogue, *Ian Davenport: Neue Bilder*, Berlin, Galerie Michael Haas,
1992, no. 8, illustrated.



■ 211

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

Jinel 26.2.89

signed, inscribed and dated 'JINEL/26.2.89/John Hoyland' (on the reverse)

acrylic on canvas

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

Painted in 1989.

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Purchased by the previous owner at the 2006 exhibition.

Anonymous sale; Christie's, London, 26 November 2015, lot 153, where purchased by the present owner.

EXHIBITED:

London, Nevill Keating Contemporary, *John Hoyland: Works from the 1970s and 1980s*, April - May 2006, no. 21.

LITERATURE:

A. Lambirth, *John Hoyland Scatter the Devils*, Norwich, 2009, p. 11, illustrated.



λ*212

PETER PHILLIPS (B. 1939)

Untitled

signed and dated 'Peter Phillips 1973' (on the reverse)

crayon, gouache and collage on paper

6¾ x 4¾ in. (16.3 x 12.1 cm.)

Executed in 1973.

£2,000-3,000

US\$2,600-3,900

€2,200-3,200

PROVENANCE:

with Anthony d'Offay Gallery, London, by 1977.

Anonymous sale; Sotheby's, London, 19 June 2006, lot 844.

with Galerie Michael Haas, Berlin.

Private collection, Europe.

LITERATURE:

E. Crispolti, *Peter Phillips Works/Opere 1960-1974*, Milan, 1977, n.p., no. 94, illustrated.



λ*213

PETER PHILLIPS (B. 1939)

Untitled

signed and dated 'Peter Phillips 1973' (on the reverse)

crayon, gouache and collage on paper

6¾ x 4¾ in. (16.3 x 12.1 cm.)

Executed in 1973.

£2,000-3,000

US\$2,600-3,900

€2,200-3,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 June 2006, lot 844.

with Galerie Michael Haas, Berlin.

Private collection, Europe.

λ214

CLIVE BARKER (B. 1940)

Dennis the Menace

signed, inscribed, numbered and dated 'DENNIS THE MENACE/CLIVE BARKER/1999/6/9' (underneath)

polished aluminium

10½ in. (25.7 cm.) high

Conceived in 1999, and cast in an edition of 9 plus 3 artist's proofs.

£2,000-3,000

US\$2,600-3,900

€2,200-3,300

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

A.J. Fermon and M. Livingstone, *Clive Barker Sculpture: Catalogue Raisonné 1958-2000*, Milan, 2002, p. 169, no. 379, another cast illustrated.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(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 RESERVATION

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

3 AUCTIONEER'S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim on 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; and
- 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 30 minutes 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. 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 1000 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) **lots** which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

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 - 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 ♀ 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 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.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.

Subheading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • if you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • if you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

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

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

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

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

from the date of sale. You should take professional advice if you are unsure how this may affect you.
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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(c) 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(h) 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.

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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.

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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.

We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail. Collection from Momart is strictly by **appointment only**.

We advise that you inform our Christie's Client Service Collections Team cscollectionsuk@christies.com 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.

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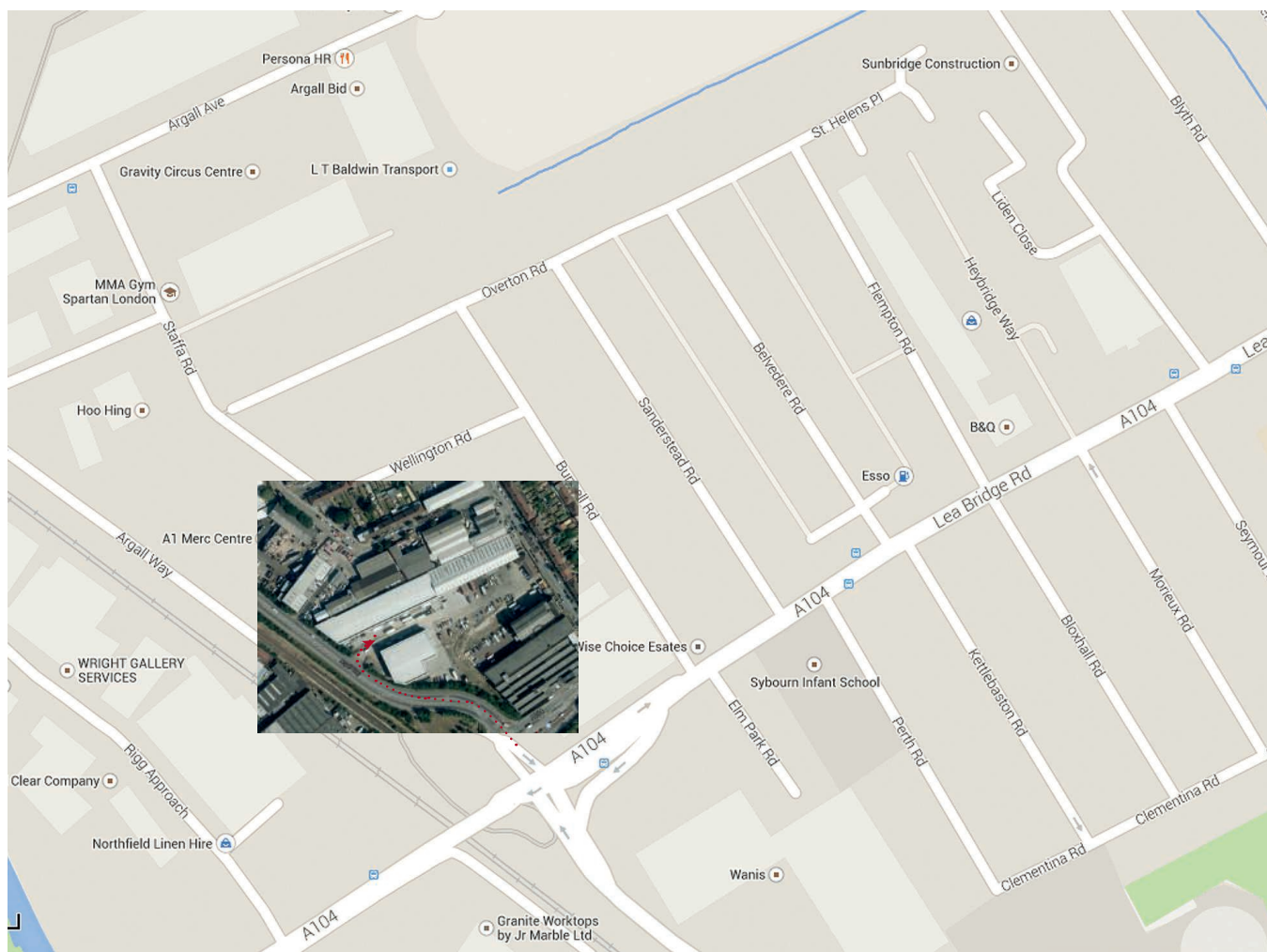
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's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



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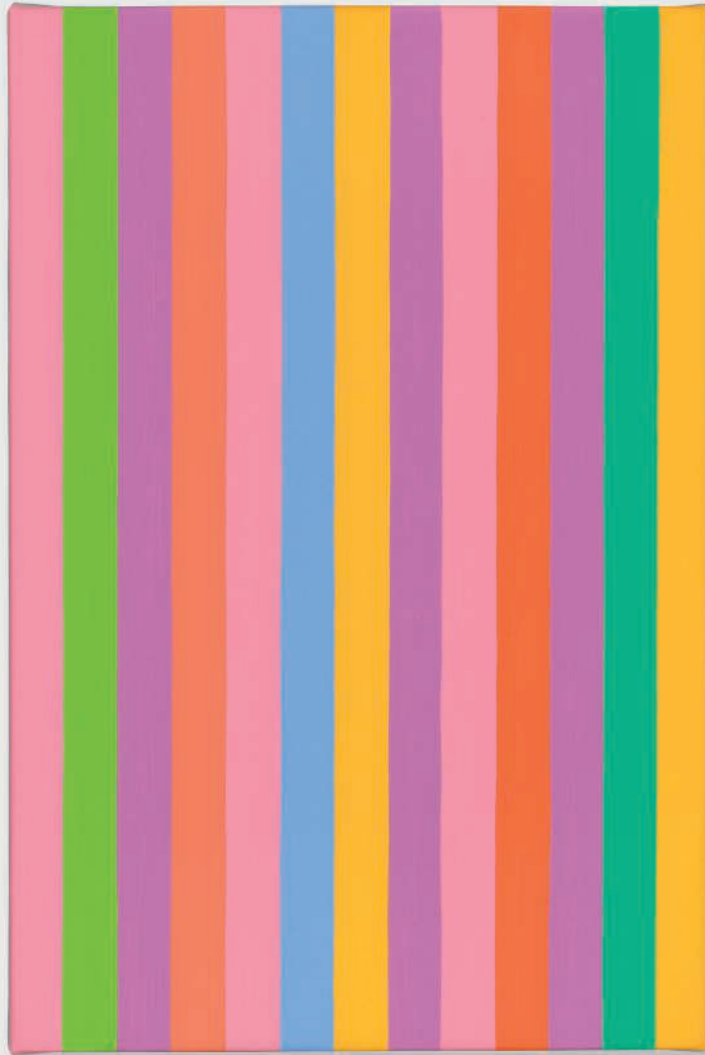
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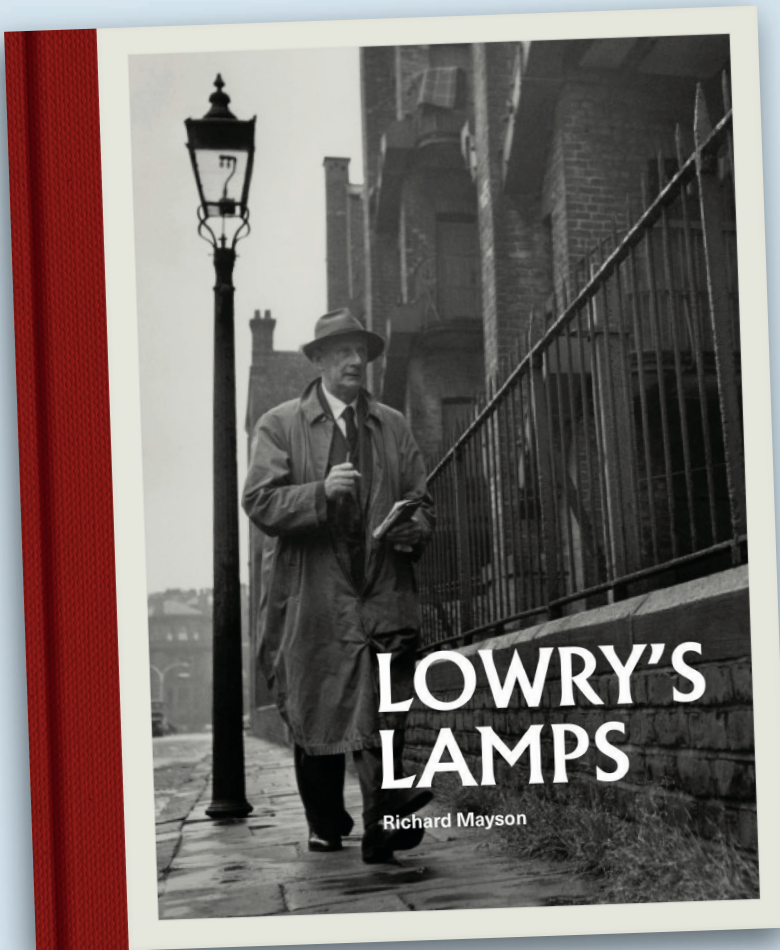
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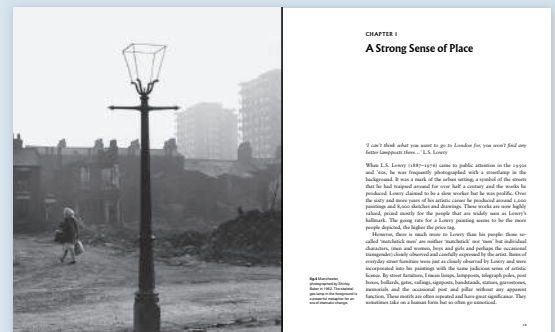


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CHAPTER 1
A Strong Sense of Place

‘I don’t think you can ever go to London (or you won’t find any other European town)... L.S. Lowry’

When L.S. Lowry (1897–1993) came to public attention in the 1930s and ‘40s, he was frequently photographed with a lamppost in the background. It was a mark of the urban setting, a symbol of the streets that he had known and loved for over half a century, and the scene he painted. Lowry returned to the same scene over and over again, from the busy and noisy streets of his native town to the quiet, remote, and often lonely, rural areas that he loved. These were the streets that he painted, and the streets that he lived. The street was for a Lowry, painting scenes in the streets, people depicted, the higher the price...



Fig. 84. L.S. Lowry, *Street Scene*, 1930s. Oil on canvas. The scene is a busy street scene with many figures, buildings, and street lamps. The scene is filled with activity and detail, characteristic of Lowry's style.



The elegant curve of the streetlamp lamp stands out from the patterned and often the straight lines of the street scene that surrounds the street lamp. The curve of the lamp is a symbol of the street scene that surrounds the street lamp. The scene is more quiet and focused on the lamp and the street it illuminates.



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