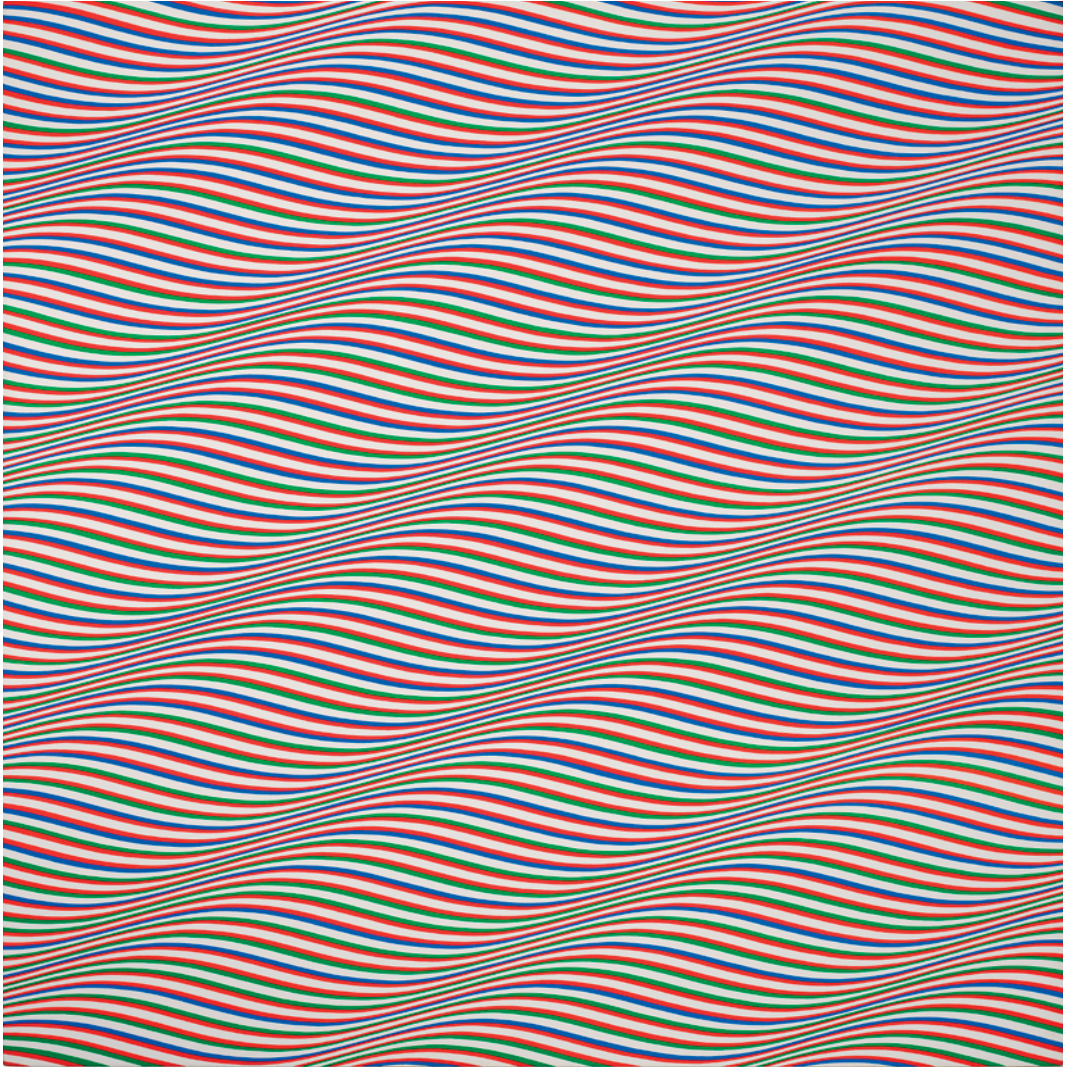
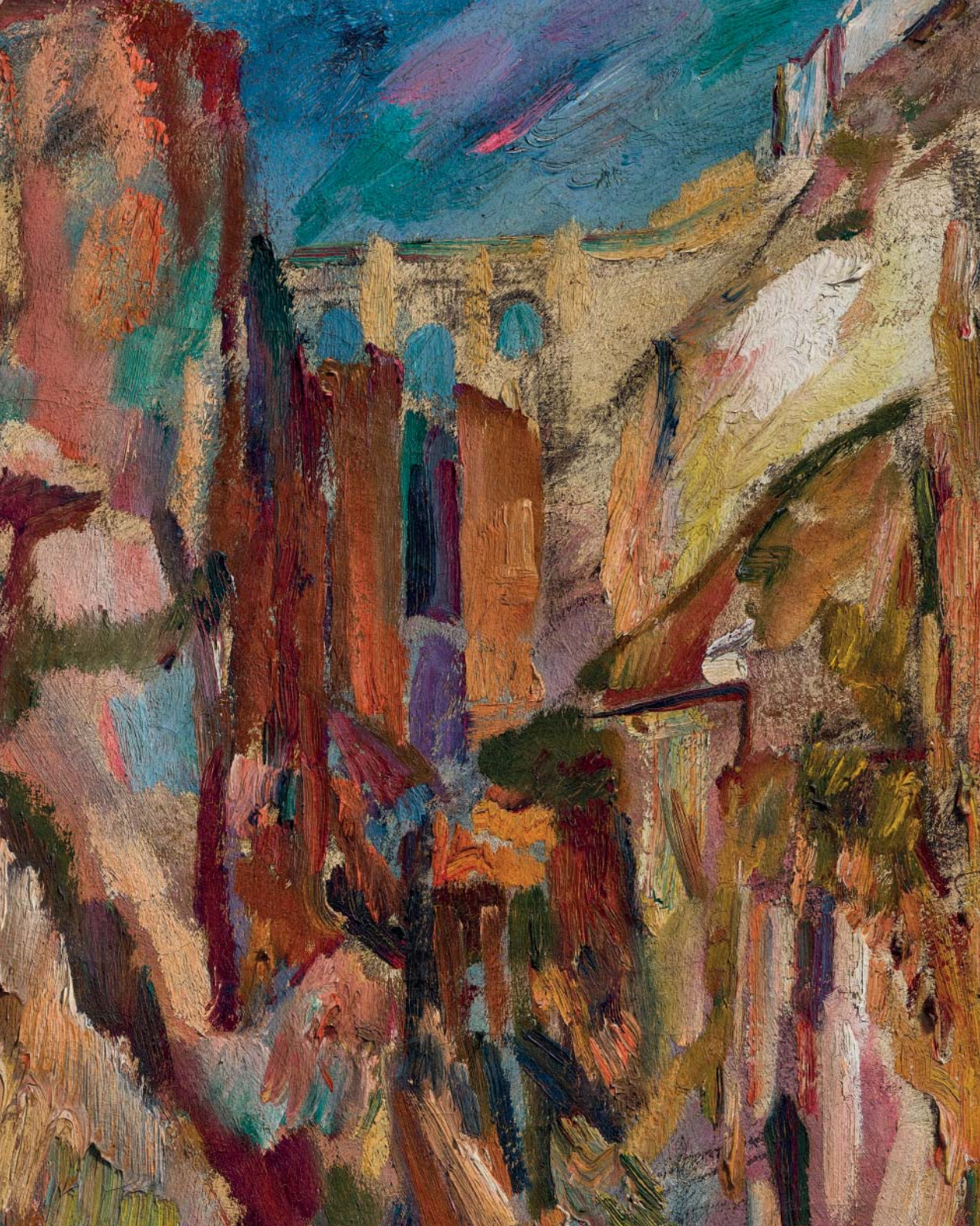


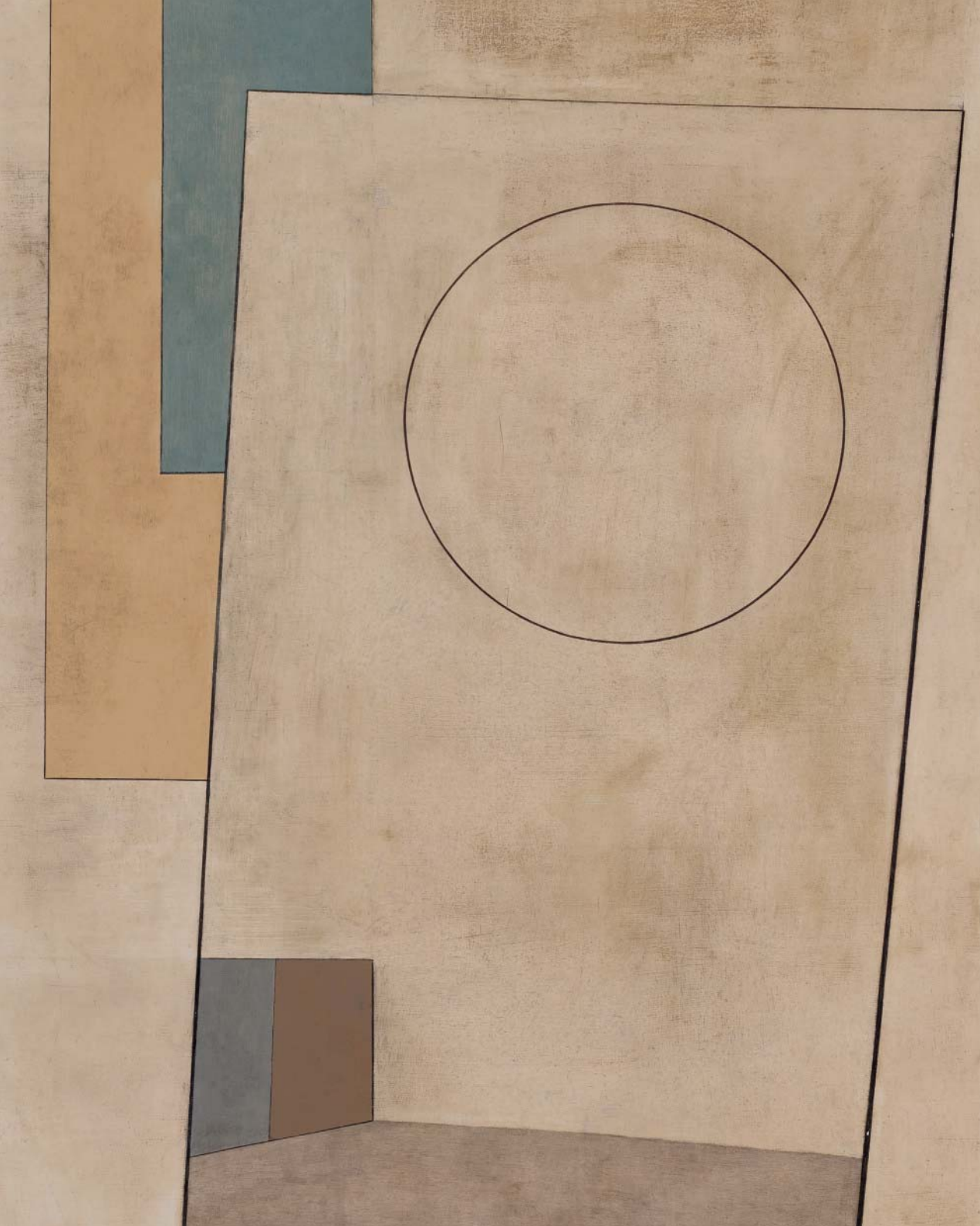
MODERN BRITISH & IRISH ART

LONDON 22-23 MARCH 2022



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22 MARCH 2022

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MARY SCOTT

AUCTION

22 March 2022
at 6.30 pm

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Friday	18 March	9.00am - 5.00pm
Saturday	19 March	12.00pm - 5.00pm
Sunday	20 March	12.00pm - 5.00pm
Monday	21 March	9.00am - 5.00pm
Tuesday	22 March	9.00am - 3.00pm

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Lot 10
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INSIDE FRONT COVER:

Lot 12 (detail)

PAGE 1:

Lot 5 (detail)

PAGE 2:

Lot 30 (detail)

PAGE 3:

Lot 14 (detail)

PAGE 4:

Lot 6 (detail)

PAGE 5:

Lot 7 (detail)

PAGE 6-7:

Lot 19 (detail)

PAGE 8:

Lot 25

PAGE 10:

Lot 21

PAGE 12:

Lot 3

INSIDE BACK COVER:

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Special thanks to Natasha Haining, Jennifer Duignam, Will Kilbourn, Laura Watts, Polly Pentreath and Anna Campbell for their assistance in preparing this catalogue.

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PROPERTY FROM A DISTINGUISHED COLLECTION

λ*1

DAME BARBARA HEPWORTH (1903-1975)

Stone Form (Mincarolo)

signed and dated 'Barbara Hepworth 1961' (lower right), signed again, inscribed and dated again 'Barbara Hepworth/Stone form (Mincarolo) 1961' (on the reverse)
oil and pencil on gesso-prepared board
21½ x 21 in. (54.2 x 53.3 cm.)
Painted in 1961.
This work is recorded as D 454.

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

PROVENANCE:

Lady Patricia Ramsay, Windlesham.
Anonymous sale; Christie's, London, 28 February 1975,
lot 188.
Anonymous sale; Sotheby's, London, 24 May 1989,
lot 70, where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *Barbara Hepworth*, May 1961, no. 37.
Copenhagen, British Council, Kunstforeningen, *Barbara Hepworth*, September - October 1964, no. 36: this exhibition travelled to Stockholm, Moderna Museet, November - December 1964; Helsinki, Ateneum, January - February 1965; and Oslo, Kunstneres Hus, March 1965.
Liverpool, Tate Gallery, *Barbara Hepworth: A Retrospective*, September - December 1994, no. 115, as 'Stone Form': this exhibition travelled to New Haven, Yale Center for British Art, February - April 1995; and Toronto, Art Gallery of Ontario, May - August 1995.

LITERATURE:

A. Bowness (intro.), *Drawings From A Sculptor's Landscape*, London, 1966, n.p., no. 49, illustrated.
P. Curtis and A.G. Wilkinson, exhibition catalogue, *Barbara Hepworth: A Retrospective*, Liverpool, Tate Gallery, 1994, pp. 100, 166, illustrated.



PROPERTY FORMERLY IN THE COLLECTION OF MRS NELSON A. ROCKEFELLER

λ2

DAME BARBARA HEPWORTH (1903-1975)

Hollow Oval (January)

signed with initials, numbered and stamped with foundry mark 'B.H. 7/9' (on the back of the base)
polished bronze, with a green patina in the interior, and strings
7 $\frac{1}{2}$ in. (18.8 cm.) wide
Conceived in 1965 and cast by Morris Singer, London.
This work is recorded as BH 375.

£200,000-300,000
US\$280,000-410,000
€240,000-360,000

PROVENANCE:

Mrs Nelson A. Rockefeller.
Her sale; Christie's, London, 21 November 2013, lot 199,
where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *Collector's Choice XIII*, March - April
1965, no. 46, another cast exhibited.
New York, Marlborough Gerson Gallery, *Barbara Hepworth:
Exhibition of Sculpture*, April - May 1966, no. 27.
London, Tate Gallery, *Barbara Hepworth Retrospective
1927-67*, April - May 1968, no. 148, another cast exhibited.

LITERATURE:

H. Read (intro.), exhibition catalogue, *Barbara Hepworth:
Exhibition of Sculpture*, New York, Marlborough Gerson
Gallery, 1966, n.p., no. 27, illustrated.
R. Alley (intro.), exhibition catalogue, *Barbara Hepworth
Retrospective 1927-67*, London, Tate Gallery, 1968, pp. 40,
60, no. 148, another cast illustrated.
A. Bowness (ed.), *The Complete Sculpture of Barbara
Hepworth 1960-69*, London, 1971, p. 39, no. 375, another
cast illustrated.
A.G. Wilkinson, *Barbara Hepworth: The Art Gallery of
Ontario Collection*, Ontario, 1991, pp. 36, 46, no. 13, another
cast illustrated.



PROPERTY FROM A NOTABLE PRIVATE COLLECTION

λ*3

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

1936 (*white relief*)

signed and dated 'Ben Nicholson/1936' (on the reverse)
carved and painted walnut panel, relief
70 x 29 in. (177.8 x 73.7 cm.)
Painted in 1936.

£1,500,000-2,500,000
US\$2,100,000-3,400,000
€1,800,000-3,000,000

PROVENANCE:

The Artist, until 1956.
Acquired directly from the Artist by Charles and Peter Gimpel in 1956.
European Private Collection, purchased from the above.
Their sale; Christie's, London, 24 June 2003, lot 72, where purchased by the present owner.

EXHIBITED:

London, Alex. Reid & Lefevre, *Abstract and Concrete*, April 1936, no. 26.
London, Alex. Reid & Lefevre, *Ben Nicholson*, March 1939, no. 24, 25 or 26.
Cambridge, Arts Council of Great Britain, Kettle's Yard, *Ben Nicholson: The Years of Experiment 1919-1939*, July - August 1983, no. 50, as 'Painted white relief 1936': this exhibition travelled to Bradford, Cartwright Hall, September - October 1983; Canterbury, Royal Museum, October - November 1983; and Plymouth, City Museum and Art Gallery, December 1983 - January 1984.
London, Royal Academy, *British Art in the Twentieth Century: The Modern Movement*, January - April 1987, no. 143.
Bottrop, Josef Albers Museum, *Ben Nicholson*, October - December 1989, no. 7.
London, Gimpel Fils, *Barbara Hepworth: Carvings and Ben Nicholson: Major Works*, June - September 1990, no. 2.
Tokyo, Odakyū Museum, *Ben Nicholson*, September - October 1992, no. 20: this exhibition travelled to Shizuoka, Prefectural Museum of Art, October - December 1992; Hakone, Open-Air Museum, January - February 1993; Osaka, Kintetsu Museum of Art, February 1993; and Gunma, Museum of Modern Art, March - April 1993.
London, Bernard Jacobson Gallery, *Ben Nicholson: Modern British Masters Volume VIII*, December 1993, no. 3.
Paris, Galerie Nationale du Jeu de Paume, *Un Siècle de Sculpture Anglaise*, June - September 1996, exhibition not numbered.



Paris, Musée d'art Moderne de la Ville de Paris, *Les Années 30 en Europe: Le Temps Menaçant 1929-1939*, February - May 1997, exhibition not numbered.
London, Courtauld Gallery, *Mondrian, Nicholson: In Parallel*, February - May 2012, no. 11.

LITERATURE:

J.L. Martin, B. Nicholson, N. Gabo (eds.), *Circle: International Survey of Constructive Art*, London, 1937, p. 280, illustrated.
S. Nairne and N. Serota (eds.), exhibition catalogue, *British Sculpture in the Twentieth Century*, London, Whitechapel Art Gallery, 1981, p. 108, illustrated.
J. Lewison (ed.), *Circle: Constructive Art in Britain 1934-40*, Cambridge, Kettle's Yard, 1982, p. 20, illustrated.
A. Franjee, *Skulpturen und Objekte von Malern des 20 Jahrhunderts*, Cologne, 1982, p. 87, pl. 74.
J. Lewison, exhibition catalogue, *Ben Nicholson: The Years of Experiment 1919-1939*, Cambridge, Kettle's Yard, 1983, p. 76, no. 50, illustrated, as 'Painted white relief 1936'.
N. Lynton, exhibition catalogue, *Ben Nicholson*, Tokyo, Odakyū Museum, 1992, p. 133, no. 20, illustrated.
N. Lynton, *Ben Nicholson*, London, 1993, pp. 134-135, pl. 119. Exhibition catalogue, *Ben Nicholson: Modern British Masters Volume VIII*, London, Bernard Jacobson Gallery, 1993, pp. 18-19, no. 3, illustrated.
F. Spalding, *British Art Since 1900*, London, 1994, p. 114, pl. 96.
Exhibition catalogue, *Un Siècle de Sculpture Anglaise*, Paris, Galerie Nationale du Jeu de Paume, 1996, p. 102, exhibition not numbered, illustrated.
Exhibition catalogue, *Les Années 30 en Europe: Le Temps Menaçant 1929-1939*, Paris, Musée d'art Moderne de la Ville de Paris, 1997, p. 257, exhibition not numbered, illustrated.
N. Lynton, *Ben Nicholson*, London, 1998, pp. 82-83, pl. 59.
P. Khoroché, *Ben Nicholson: Drawings and Painted Reliefs*, Aldershot, 2002, p. 41, no. 23, illustrated.
C. Green and B. Wright (eds.), exhibition catalogue, *Mondrian, Nicholson: In Parallel*, London, Courtauld Gallery, 2012, pp. 120-122, no. 11, illustrated.



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

■λ*4

WILLIAM TURNBULL (1922-2012)

Queen 2

signed with monogram, numbered and dated '3/4 /88' (on the base)
bronze with a brown patina
84½ in. (217 cm.) high
Conceived in 1988.

£200,000-300,000
US\$280,000-410,000
€240,000-360,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner in July 1991.

EXHIBITED:

San Francisco, John Berggruen Gallery, *William Turnbull - Recent Sculptures*, 1988 - 1989, another cast exhibited, catalogue not traced.
New York, Arnold Herstand & Co, *William Turnbull*, 1989, another cast exhibited, catalogue not traced.
London, Waddington Galleries, *William Turnbull: Recent Sculpture*, September - October 1991, no. 4, another cast exhibited.
Berlin, Galerie Michael Haas, *William Turnbull: New Sculpture*, October - November 1992, no. 9, another cast exhibited.
Edinburgh, The Scottish Gallery, *The Art of the Garden*, 1994, another cast exhibited, catalogue not traced.
London, Serpentine Gallery, *William Turnbull: Bronze Idols and Untitled Paintings*, November 1995 - January 1996, exhibition not numbered, another cast exhibited.
West Bretton, Yorkshire Sculpture Park, *William Turnbull: Retrospective 1946-2003*, May - October 2005 and open air until Spring 2006, no. 41, another cast exhibited.
Derbyshire, Chatsworth House, *William Turnbull at Chatsworth*, March - June 2013, no. 42, another cast exhibited, catalogue not traced.

LITERATURE:

Exhibition catalogue, *William Turnbull: Recent Sculpture*, London, Waddington Galleries, 1991, pp. 13, 51, no. 4, another cast illustrated.
Exhibition catalogue, *William Turnbull: New Sculpture*, Berlin, Galerie Michael Haas, 1992, n.p., no. 9, another cast illustrated.
Exhibition catalogue, *The Art of the Garden*, Edinburgh, The Scottish Gallery, 1994, p. 38. another cast illustrated, catalogue not traced.
Exhibition catalogue, *William Turnbull: Bronze Idols and Untitled Paintings*, London, Serpentine Gallery, 1995, p. 76, exhibition not numbered, pl. 55, another cast illustrated on the front cover.
S. Bonn, *L'Art en Angleterre 1945-1995*, Paris, 1996, p. 102, another cast illustrated.
S. Lawson, *The 20th Century Art Book*, London, 1996, p. 466, another cast illustrated.
A. Patrizio, *Contemporary Sculpture in Scotland*, Sydney, 1999, pp. 130-131, another cast illustrated.
Exhibition catalogue, *William Turnbull: Retrospective 1946-2003*, West Bretton, Yorkshire Sculpture Park, 2005, pp. 14, 18, 22, no. 41, fig. 42, another cast illustrated.
A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, pp. 62-65, 68, no. 257, fig. 31, another cast illustrated.
Exhibition catalogue, *William Turnbull at Chatsworth*, Derbyshire, Chatsworth House, 2013, pp. 41, 83, no. 42, another cast illustrated, catalogue not traced.



PROPERTY FROM A PRIVATE LONDON COLLECTION

°◆λ5

DAVID BOMBERG (1890-1957)

The Bridge and River Tajo, Ronda

signed and dated 'Bomberg 35' (lower right)
oil on canvas
30¼ x 26¼ in. (76.9 x 66.7 cm.)
Painted in 1935.

£850,000-1,200,000
US\$1,200,000-1,600,000
€1,100,000-1,400,000

PROVENANCE:

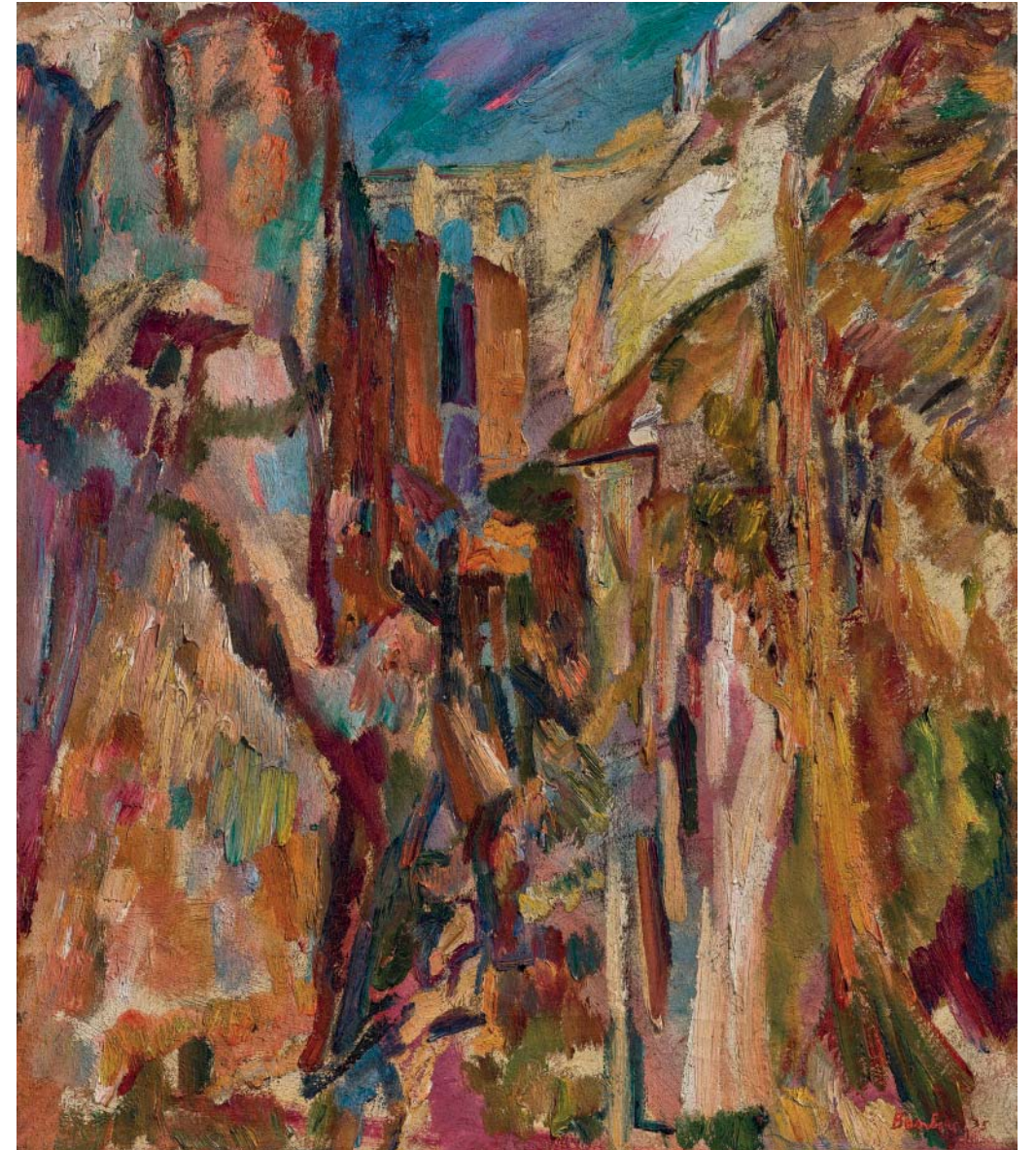
Dinora Davies-Rees, the artist's step-daughter,
with Fischer Fine Art, London.
Private collection, U.S.A.
with Bernard Jacobson, London, circa 2000.

EXHIBITED:

Jerusalem, Israel Museum, *David Bomberg in Palestine 1923-1927*, October 1983 - January 1984, no. 65.
London, Fischer Fine Art, *David Bomberg: A Tribute to Lilian Bomberg*, March - April 1985, no. 61, catalogue not traced.
Los Angeles, L.A. Louver Gallery, *David Bomberg: A Survey of Paintings and Drawings*, 1986, no. 19.
Sydney, Rex Irwin Gallery, *David Bomberg*, June - July 1986, no. 17.
London, Fischer Fine Art, *Bomberg: An Exhibition of Major Paintings and Drawings*, March - April 1988, no. 8.
Ronda, Museo Joaquín Peinado, *David Bomberg in Ronda*, October 2004, no. 5.
Kendal, Abbot Hall Art Gallery, *David Bomberg: Spirit in the Mass*, July - October 2006, no. 44.
London, Tate Britain, *All Too Human: Bacon, Freud and a Century of Painting Life*, February - August 2018, exhibition not numbered: this exhibition travelled to Budapest, Museum of Fine Arts, October 2018 - January 2019.

LITERATURE:

Exhibition catalogue, *Bomberg: An Exhibition of Major Paintings and Drawings*, London, Fischer Fine Art, 1988, pp. 22, 33, no. 8, illustrated.
R. Cork (ed.), exhibition catalogue, *David Bomberg in Ronda*, Ronda, Museo Joaquín Peinado, 2004, pp. 44-45, no. 5, illustrated.
Exhibition catalogue, *David Bomberg: Spirit in the Mass*, Kendal, Abbot Hall Art Gallery, 2006, pp. 44, 87, no. 44, illustrated.
E. Crippa (ed.), exhibition catalogue, *All Too Human: Bacon, Freud and a Century of Painting Life*, London, Tate Britain, 2018, pp. 78-79, 215, illustrated.



PROPERTY FROM A PRIVATE COLLECTION

6

SIR WILLIAM NICHOLSON (1872-1949)

Miss Simpson's Boots

indistinctly signed and dated 'Nicholson 1919' (lower left), inscribed and dated again, 'Miss Simpson/July 19' (centre right)

oil on canvas
21½ x 23½ in. (55 x 59.7cm.)
Painted in July 1919.

£300,000-500,000
US\$410,000-670,000
€360,000-600,000

PROVENANCE:

with Goupil Gallery, London, where purchased by Alexander Reid in 1919.
with Alex. Reid & Lefevre, London, 1926.
Anonymous sale; Sotheby's, London, 26 June 1940, lot 162, where purchased by Major Lessore.
with Beaux Arts, London.
Lady Marjorie Stirling by 1942, and by descent to the present owner.

EXHIBITED:

London, Goupil Gallery, *The Goupil Gallery Salon*, November - December 1919, no. 46.
Manchester, City Art Gallery, *Pictures by Modern Artists Including A Group By Laura Knight*, Autumn 1920, no. 81.
Warminster, Lord Weymouth's Grammar School, *Exhibition of Paintings from the Beaux Arts Gallery...by Sir William Nicholson, Richard Sickert, and other Eminent Artists*, February - March 1941, no. 6, catalogue not traced.
London, National Gallery, *Exhibition of Paintings by Sir William Nicholson and Jack B. Yeats*, January - March 1942, no. 60.
London, Tate Gallery, *The Private Collector*, March - April 1950, no. 189.
London, Marlborough Fine Art, *Sir William Nicholson*, March 1967, no. 18.
London, Royal Academy, *William Nicholson (1872-1949): British Painter and Printmaker*, October 2004 - January 2005, no. 34.

New York, Paul Kasmin Gallery, *William Nicholson Paintings*, February - March 2006, exhibition not numbered.
London, Browse & Darby, *William Nicholson 1872-1949: A Particular Painter*, April - May 2011, no. 17.

LITERATURE:

M. Steen, *William Nicholson*, London, 1943, p. 140.
R. Nichols, *William Nicholson*, London, 1948, pl. 9.
L. Browse, *William Nicholson*, London, 1956, p. 71, no. 234.
A. Nicholson (ed.), *William Nicholson: Painter*, London, 1996, p. 148, illustrated.
S. Schwartz, *William Nicholson*, London and New Haven, 2004, pp. 196-197, 280, no. 185, illustrated.
Exhibition catalogue, *William Nicholson (1872-1949): British Painter and Printmaker*, London, Royal Academy, 2004, pp. 87, 151, no. 34, illustrated.
Exhibition catalogue, *William Nicholson Paintings*, New York, Paul Kasmin Gallery, 2006, p. 24, illustrated.
Exhibition catalogue, *William Nicholson (1872-1949): A Particular Painter*, London, Browse & Darby, 2011, n.p., no. 17, illustrated.
P. Reed, *William Nicholson: Catalogue Raisonné of the Oil Paintings*, London, 2011, pp. 352, 665, no. 414, illustrated.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

°λ7

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

The Sea

signed and dated 'L.S. LOWRY 1964' (lower right), inscribed 'THE SEA'
(on the canvas overlap)
oil on canvas
30 x 40 in. (76.2 x 101.6 cm.)
Painted in 1964.

£1,200,000-1,800,000
US\$1,700,000-2,400,000
€1,500,000-2,200,000

PROVENANCE:

with Alex. Reid & Lefevre, London.
Anonymous sale; Christie's, London, 1 March 1968, lot 68,
as 'Seascape'.
with Crane Kalman Gallery, London, where purchased by
J.P. Jacobs, and by descent.
Paula and David Swift.
Acquired from the above by the present owner.

EXHIBITED:

London, Lefevre Gallery, *Recent Paintings by L.S. Lowry*,
June - July 1964, no. 2.
London, Royal Academy, 1965, no. 64, as 'Seascape'.
London, Crane Kalman Gallery, *The Loneliness of L.S.
Lowry*, November 1968, no. 28, as 'The Grey Sea'.
London, Royal Academy, *L.S. Lowry*, September -
November 1976, no. 306, as 'Grey Sea'.
Edinburgh, Scottish Arts Council, Arts Council Gallery, *L.S.
Lowry*, December 1977 - January 1978, no. 59, as 'Grey Sea':
this exhibition travelled to Hawick, Wilton Lodge Museum,
January - February 1978; Aberdeen, Art Gallery, February
- March 1978; Dundee, Museum and Art Gallery, March -
April 1978; Inverness, Museum and Art Gallery, April - May
1978; and Perth, Museum and Art Gallery, May - June 1978.
Edinburgh, Scottish National Gallery of Modern Art,
Creation: Modern Art and Nature, August - October 1984,
no. 37, as 'Grey Sea'.
London, Crane Kalman Gallery, *L.S. Lowry: A Centenary
Tribute*, October - November 1987, no. 21, as 'Grey Sea'.
London, Crane Kalman Gallery, *L.S. Lowry: A Selection of
Masterpieces*, June - August 1994, ex. cat.

Kendal, Abbot Hall Art Gallery, *The Loneliness of Lowry*,
July - October 2010, no. 2, as 'The Grey Sea': this exhibition
travelled to London, Crane Kalman Gallery, November -
December 2010.
Kendal, Abbot Hall Art Gallery, on long term loan.

LITERATURE:

Exhibition catalogue, *The Loneliness of L.S. Lowry*, London,
Crane Kalman Gallery, 1968, n.p., no. 28, pl. 11, as 'The Grey
Sea'.
Exhibition catalogue, *L.S. Lowry*, London, Royal Academy,
1976, pp. 30, 93, no. 306, illustrated, as 'Grey Sea'.
D. McLean, *L.S. Lowry*, London, 1978, n.p., pl. 22.
Exhibition catalogue, *Creation: Modern Art and Nature*,
Edinburgh, Scottish National Gallery of Modern Art, 1984,
p. 45, no. 37, illustrated.
'L.S. Lowry', *Das Grosse Sammelwerk Maler: Leben, Werk
und ihre Zeit*, issue 72, 1987, n.p., illustrated, as 'The Grey
Sea'.
Exhibition catalogue, *L.S. Lowry: A Centenary Tribute*,
London, Crane Kalman Gallery, 1987, n.p., no. 21, illustrated,
as 'Grey Sea'.
Exhibition catalogue, *The Loneliness of Lowry*, Kendal,
Abbot Hall Art Gallery, 2010, p. 21, no. 2, illustrated.



PROPERTY OF A GENTLEMAN

λ8

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

The Village Street

signed and dated 'L.S. LOWRY 1935' (lower right)
oil on board, laid on panel
14 x 20 in. (35.6 x 50.8 cm.)
Painted in 1935.

£1,000,000-1,500,000
US\$1,400,000-2,000,000
€1,200,000-1,800,000

PROVENANCE:

with Lefevre Gallery, London.
D.M. Denholm, by 1951.
Christopher Bibby.
G.R. Kennerley, by 1976.
Purchased at the 1994 exhibition by the present owner.

EXHIBITED:

Salford, City Art Gallery, *Retrospective Exhibition of the work of L.S. Lowry*, July - August 1951, no. 37.
London, Royal Academy, *L.S. Lowry R.A.*, September - November 1976, no. 111, as 'Street Scene'.
London, Crane Kalman, 1982, catalogue not traced, as 'Lancashire Village St'.
London, Crane Kalman Gallery, *L.S. Lowry: A Centenary Tribute*, October - November 1987, no. 13.
London, Crane Kalman Gallery, *L.S. Lowry R.A.: A Selection of Masterpieces*, June - August 1994, no. 17.
Salford, The Lowry, *Conversation Pieces*, July - October 2003, catalogue not traced.

LITERATURE:

M. Collis, *The Discovery of L.S. Lowry*, London, 1951, n.p., pl. 1.
Exhibition catalogue, *L.S. Lowry: A Centenary Tribute*, London, Crane Kalman Gallery, 1987, n.p., no. 13, illustrated.
Exhibition catalogue, *L.S. Lowry R.A.: A Selection of Masterpieces*, London, Crane Kalman Gallery, 1994, n.p., no. 17, illustrated.
A. Kalman and A. Lambirth, *L.S. Lowry: Conversation Pieces*, London, 2003, p. 62, illustrated.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*9

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

Untitled

signed twice, indistinctly inscribed and dated 'FRANK/BOWLING/
DEBBIE & JAMES/1st OWNERS/Frank Bowling/1978' (on the reverse)

acrylic on canvas

36 x 21⁷/₈ in. (91.5 x 55.5 cm.)

Painted in 1978.

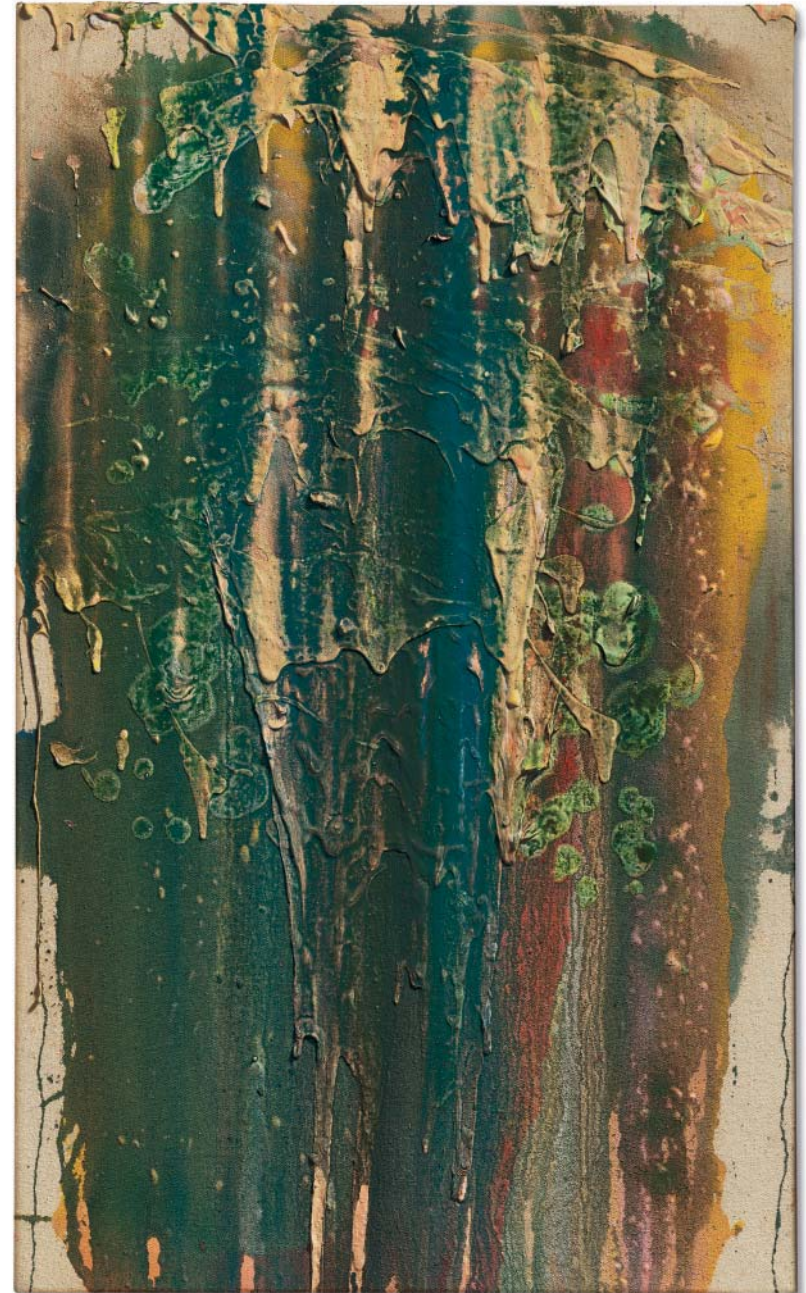
£100,000-200,000

US\$140,000-270,000

€120,000-240,000

PROVENANCE:

A gift from the artist to the present owners in 1978.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■λ*10

BRIDGET RILEY, C.H. (B. 1931)

Gala

signed, inscribed and dated '1974' (on the reverse), signed, inscribed and dated again '1974' (on the stretcher), signed and dated again 'Riley 74' (on the left turnover edge)

acrylic on canvas

62¾ x 62¾ in. (159.7 x 159.7 cm.)

Painted in 1974.

£2,500,000-3,500,000

US\$3,400,000-4,800,000

€3,000,000-4,200,000

PROVENANCE:

with Galerie Beyeler, Basel.

Private collection, Bermuda.

with Robert Sandelson Gallery, London, where purchased by the previous owner.

Anonymous sale; Sotheby's, London, 5 February 2009,

lot 9, where purchased by the present owner.

EXHIBITED:

Basel, Galerie Beyeler, *Bridget Riley*, February - March 1975, no. 18.

Buffalo, British Council, Albright Knox Art Gallery, *Bridget Riley: Works 1959-78*, September - October 1978, no. 46:

this exhibition travelled to Dallas, Museum of Fine Art, October - November 1978; New York, Neuberger Museum, January - March 1979; Sydney, Centrepoint Gallery Space, August - September 1979; Perth, Art Gallery of Western Australia, October - November 1979; and Tokyo, National Museum of Modern Art, January - March 1980.

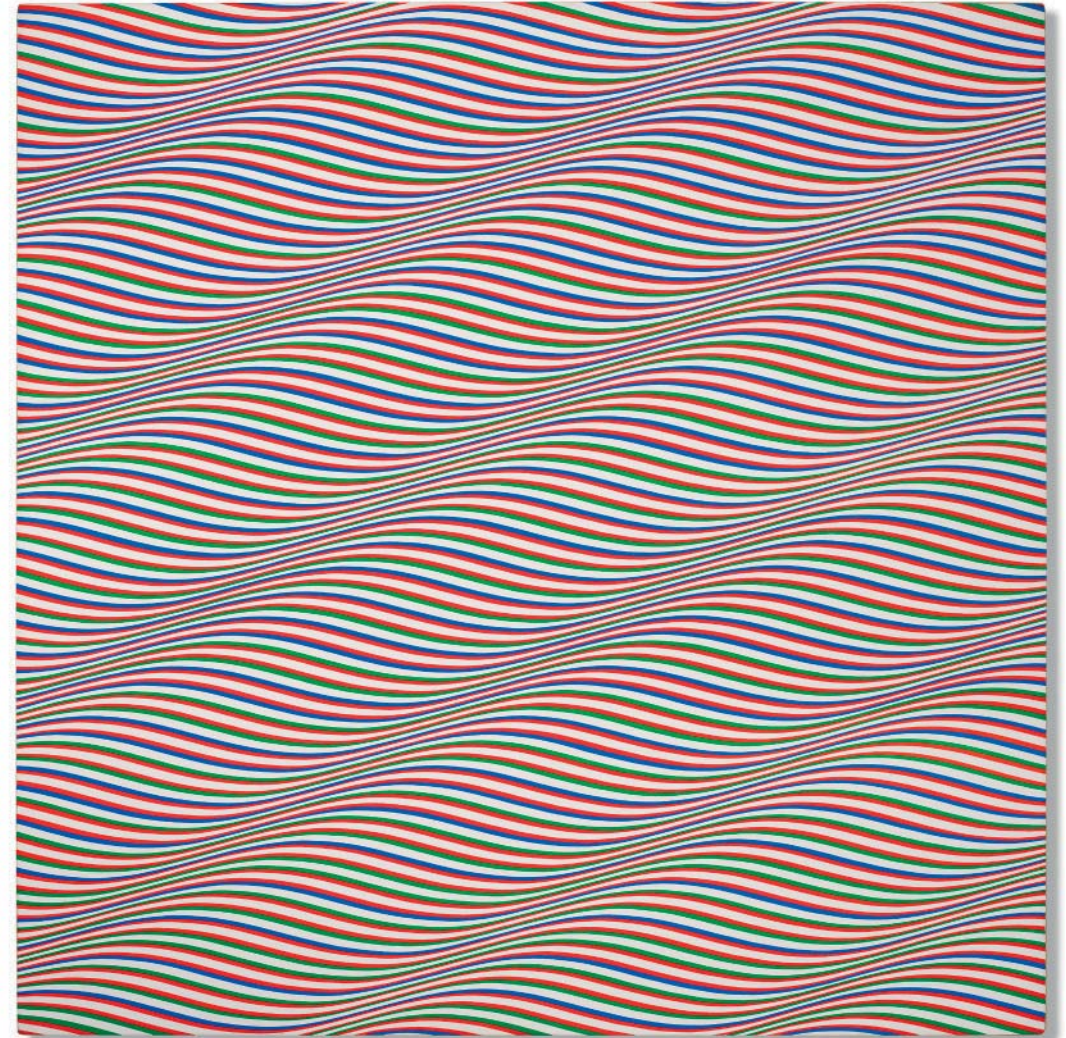
Atlanta, High Museum of Art, on long term loan, 1987-1996.

LITERATURE:

Exhibition catalogue, *Bridget Riley*, Basel, Galerie Beyeler, 1975, n.p., no. 18, illustrated on the front cover.

Exhibition catalogue, *Bridget Riley: Works 1959-78*, Buffalo, British Council, Albright Knox Art Gallery, 1978, pp. 57, 70, no. 46, illustrated.

R. Kudielka, A. Tommasini and N. Naish (eds.), *Bridget Riley: The Complete Paintings, Volume 2, 1974-1997*, London, 2018, pp. 410-411, no. BR 162, illustrated.



PROPERTY OF EVA CHOW

λ*11

SIR PETER BLAKE, R.A. (B. 1932)

Doktor K. Tortur

Cryla and collage on hardboard, with found objects
24 x 10 in. (61 x 25.4 cm.)
Painted in 1965.

£350,000-550,000
US\$470,000-740,000
€420,000-660,000

PROVENANCE:

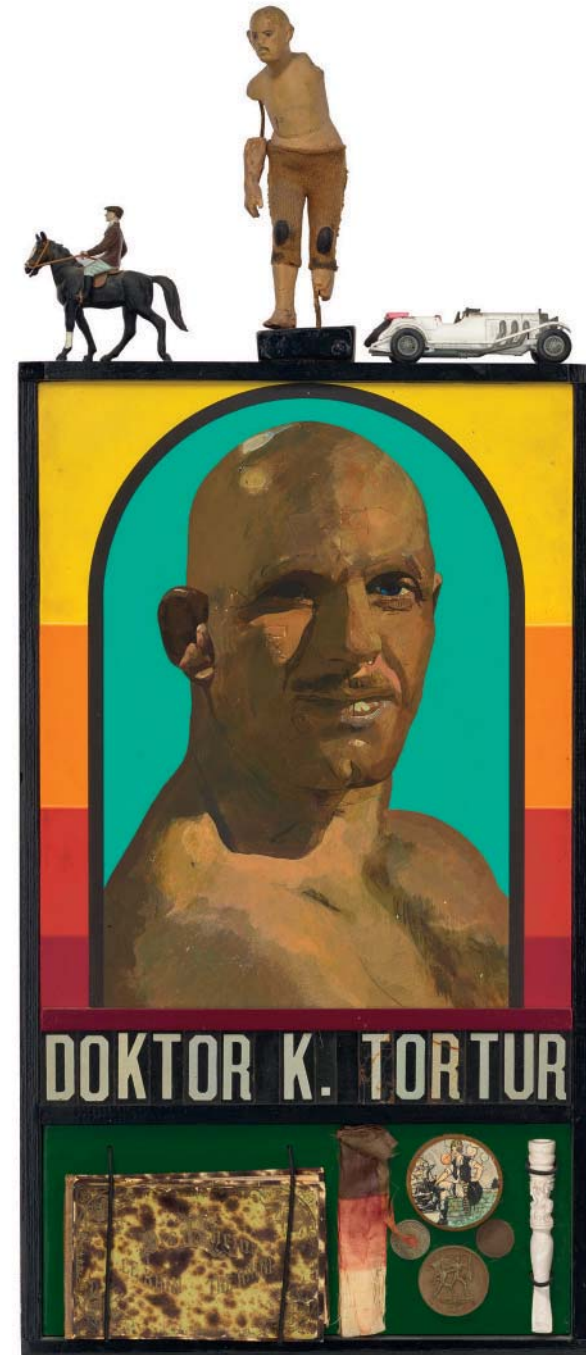
Private collection, purchased at the 1965 exhibition.
Their Sale; Christie's, London, 22 November 2002, lot 109,
where purchased by Michael and Eva Chow.

EXHIBITED:

London, Robert Fraser Gallery, *Peter Blake*, October -
November 1965, no. 16.
London, Tate Gallery, *Peter Blake*, February - March 1983,
no. 57.
Modena, Palazzo Santa Margherita, Palazzina dei Giardini,
Pop Art UK: British Pop Art 1956-1972, April - July 2004,
exhibition not numbered.
London, Christie's Mayfair, *When Britain Went Pop - British
Pop Art: The Early Years*, October - November 2013,
exhibition not numbered.

LITERATURE:

Exhibition catalogue, *Peter Blake*, London, Robert Fraser
Gallery, 1965, n.p., no. 16, illustrated on the cover.
H. Read, *A Concise History of Modern Painting*, London,
1980, p. 307, illustrated.
Exhibition catalogue, *Peter Blake*, London, Tate Gallery,
1983, pp. 91-92, no. 57, illustrated.
M. Vaizey, *Peter Blake*, London, 1986, p. 42, pl. 33.
N. Rudd, *Peter Blake*, London, 2003, pp. 88, 90-91, fig. 76.
Exhibition catalogue, *Pop Art UK: British Pop Art 1956-1972*,
Modena, Palazzo Santa Margherita, Palazzina dei Giardini,
2004, pp. 86 88-89, exhibition not numbered, illustrated.
C. Grunenberg and L. Sillars (ed.), exhibition catalogue,
Peter Blake A Retrospective, Liverpool, Tate Liverpool, 2007,
p. 70, illustrated.
M. Livingstone, *Peter Blake: One Man Show*, Farnham,
2009, pp. 95, 232, no. 84, illustrated.
M. Livingstone and A. Lo Iacono, exhibition catalogue,
When Britain Went Pop - British Pop Art: The Early Years,
London, Christie's Mayfair, 2013, pp. 217, 355, exhibition
not numbered, illustrated.
C. Preston (ed.), exhibition catalogue, *Peter Blake: Collage*,
London, Waddington Custot, 2021, pp. 126, 265, 298, pl. 79.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■*12

BRETT WHITELEY (1932-1992)

White Sacred Baboon

signed 'Whiteley' lower centre; signed again, dated and inscribed "'WHITE SACRED BABOON'/'Dec-APRIL/1964-65/Brett Whiteley' (on the reverse)
oil, tempera, aluminium, collage and wax on canvas, mounted on board
74 x 60 in. (188 x 152.4 cm.)
Painted in 1964-65.

£350,000-550,000
US\$480,000-750,000
€420,000-660,000

PROVENANCE:

with Marlborough Fine Art, London.
with Bonython Art Gallery, Adelaide.
Mr and Mrs John D. Murchison, Addison.
Anonymous sale; Sotheby's, Australia, 14 May 2013, lot 2,
where purchased by the present owner.

EXHIBITED:

London, Marlborough Fine Art, *Brett Whiteley: Zoo and Christie Series*, October 1965, no.1.
Adelaide, Bonython Art Gallery, *Recent Works from London by Brett Whiteley*, January - February 1966, no. 1, catalogue not traced.
Sydney, Hungry Horse Gallery, *Recent Works by Brett Whiteley*, March 1966, no. 1, catalogue not traced.
Melbourne, Australian Galleries, *23 Items by Brett Whiteley*, September - October 1966, no. 3, catalogue not traced.

LITERATURE:

Exhibition catalogue, *Brett Whiteley: Zoo and Christie Series*, London, Marlborough Fine Art, 1965, n.p., no. 1, illustrated.
E. Wolfram, 'Zoo Story: Rillington Place', *The Arts Review*, Vol. XVII, No. 20, London, 16 October 1965, p. 14, catalogue not traced.
E. Lynn, 'The Picture of Horror', *The Australian*, Sydney, 12 March 1966, p. 9, catalogue not traced.
K. Sutherland, *Brett Whiteley: A Sensual Line 1957-67*, Melbourne, 2010, p. 282, no. MM16.
K. Sutherland, *Brett Whiteley: Catalogue Raisonné: 1955-1992, Vol. 1*, Victoria, 2020, p. 24, illustrated.
K. Sutherland, *Brett Whiteley: Catalogue Raisonné: 1955-1992, Vol. 7*, Victoria, 2020, p. 157, no. 92.64.

Further artworks by Brett Whiteley feature in the Modern British & Irish Art Day sale, 23 March 2022, lots 130 and 132.



PROPERTY FROM A DISTINGUISHED COLLECTION

λ*13

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

Mother and Child

bronze with a green patina

20 in. (50.8 cm.) high, excluding base

Conceived in 1953 and cast in an edition of 7, plus 1 artist's cast.

£250,000-350,000

US\$340,000-470,000

€300,000-420,000

PROVENANCE:

Ned. L Pines, New York.

His sale; Sotheby's, New York, 14 November 1990, lot 282, where purchased by the present owner.

EXHIBITED:

London, Leicester Galleries, *New Bronzes by Henry Moore*, February - March 1954, no. 5, another cast exhibited.

New York, Curt Valentin Gallery, *Henry Moore*, November - December 1954, no. 25, another cast exhibited.

Hamburg, British Council, Kunstverein, *Henry Moore*, May - July 1960, no. 28, another cast exhibited.

London, Whitechapel Art Gallery, *Henry Moore: Sculpture 1950-1960*, November - December 1960, no. 10, another cast exhibited.

Rome, British Council, Galleria Nazionale d'Arte Moderna, *Henry Moore*, January - February 1961, no. 26, another cast exhibited.

London, Arts Council, *Henry Moore: an exhibition of sculpture and drawings*, February - March 1962, no. 21, another cast exhibited: this exhibition travelled to York, City Art Gallery, March - April 1962; and Nottingham, The Castle, April - May 1962.

Brussels, Palais des Beaux-Arts, *Henry Moore to Gilbert & George: Modern British Art from the Tate Gallery*, September - November 1973, no. 41, another cast exhibited.

London, Tate Gallery, *The Henry Moore Gift*, June - August 1978, exhibition not numbered, another cast exhibited.

New York, Hofstra Museum, Hofstra University, Hempstead, *Mother and Child: the Art of Henry Moore*, September - November 1987, no. 38, another cast exhibited: this exhibition travelled to University Park, Museum of Art, The Pennsylvania State University, December 1987 - January 1988; Philadelphia, Arthur Ross Gallery, University of Pennsylvania, December 1987 - January 1988; and Baltimore, The Baltimore Art Museum, February - April 1988.

Paris, Didier Fine Arts, *Henry Moore: Intime*, April - July 1992, exhibition not numbered, another cast exhibited.

Vienna, Kunsthistorisches Museum, *Henry Moore 1898-1986*, March - August 1998, no. 27, another cast exhibited, catalogue not traced.

Saint Paul de Vence, Fondation Maeght, *Henry Moore: Rétrospective*, July - November 2002, no. 116, another cast exhibited.

Mexico, Museo Dolores Olmedo, *Henry Moore y México*, June - October 2005, no. 40, another cast exhibited.

London, Hauser and Wirth, *Henry Moore: Ideas For Sculpture*, October - November 2008, no. 62, another cast exhibited.

London, Tate Britain, *Henry Moore*, February - August 2010, exhibition not numbered, another cast exhibited: this exhibition also travelled to Toronto, Art Gallery of Ontario; and Leeds, Leeds Art Gallery.

Norwich, City Castle Museum and Art Gallery, *Relative Values: The Family in British Art*, October 2011 - January 2012, another cast exhibited, this exhibition travelled to: Sheffield, Millennium Gallery, February - April 2012; and Newcastle upon Tyne, Laing Art Gallery, May - September 2012.



For the complete cataloguing of this lot visit [christies.com](https://www.christies.com)

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

■λ*14

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

October 1949 (Rangitane)

oil on curved panel
82 $\frac{7}{8}$ x 71 in. (210.5 x 180.3 cm.), including frame
Painted in October 1949.

£700,000-1,000,000
US\$940,000-1,300,000
€840,000-1,200,000

PROVENANCE:

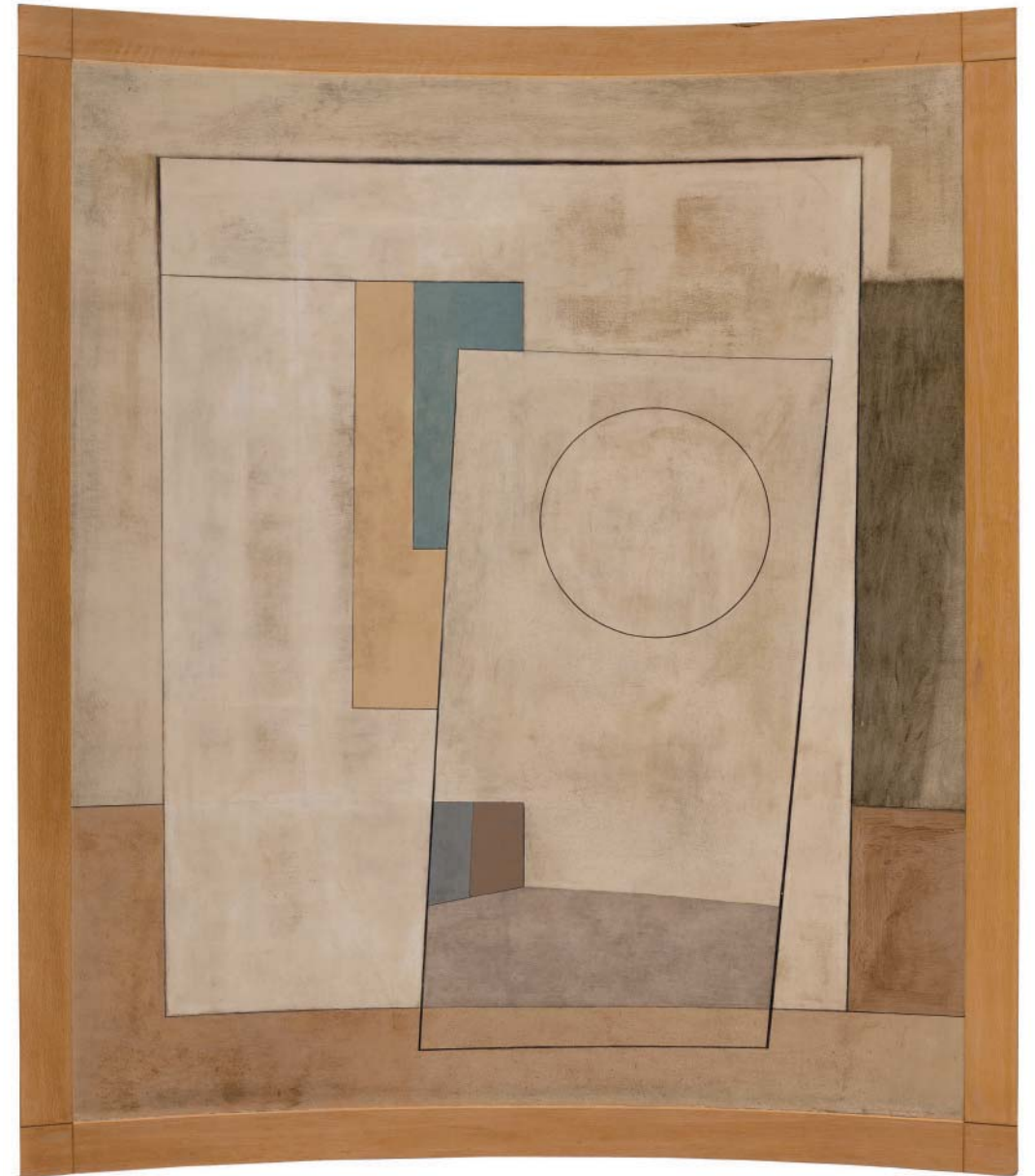
Easton and Robertson commission for the New Zealand Shipping Company to be installed on the M.V. Rangitane. Arnold Herstand & Company, New York. with Gimpel Fils, London, where purchased by the present owner in December 1995.

EXHIBITED:

London, Gimpel Fils, *A Decade with Ben Nicholson*, April 1963, no. 10 or 11, as 'Composition - curved panel'.
Basel, Galerie Beyeler, *Arp, Bissler, Nicholson, Tobey*, October - December 1963, no. 82 or 83, as 'Composition'.
London, Gimpel Fils, *Ben Nicholson*, March 1973, no. 3, as 'Oct 49 (carved panel - Rangitane)'.
New York, Arnold Herstand Gallery, *Ten British Masters*, October - December 1987, no. 35, as 'Rangitania'.
London, Gimpel Fils, *Barbara Hepworth: Carvings and Ben Nicholson: Major Works*, June - September 1990, no. 4, as 'Curved Panel (Rangitane)'.
London, Gimpel Fils, *Scope: Abstraction from the 50's*, June - September 1992, exhibition not numbered, as 'Curved Panel (Rangitane)'.
Tokyo, Odakyu Museum, *Ben Nicholson*, September - October 1992, no. 29: this exhibition travelled to Shizuoka, Prefectural Museum of Art, October - December 1992; Hakone, Open-Air Museum, January - February 1993; Osaka, Kintetsu Museum of Art, February 1993; and Gunma, Museum of Modern Art, March - April 1993.
London, Tate Gallery, *Ben Nicholson*, October 1993 - January 1994, no. 91: this exhibition travelled to St Etienne, Musée d'Art Moderne, February - April 1994.

LITERATURE:

Exhibition catalogue, *Ten British Masters*, New York, Arnold Herstand Gallery, 1987, n.p., no. 35, illustrated.
J. Lewison, *Ben Nicholson*, Oxford, 1991, p. 128, no. 110, illustrated.
Exhibition catalogue, *Ben Nicholson*, 1992, Tokyo, Odakyu Museum, pp. 134-135, no. 29, illustrated.
N. Lynton, *Ben Nicholson*, London, 1993, pp. 234-235, pl. 218-219.
J. Lewison, exhibition catalogue, *Ben Nicholson*, London, Tate Gallery, 1993, pp. 170, 227, no. 91, illustrated.
L. Beard (et al.), exhibition catalogue, *Ben Nicholson From the Studio*, Chichester, Pallant House Gallery, 2021, pp. 72-73, illustrated.



PROPERTY FROM A NOTABLE BRITISH COLLECTION

λ15

DAME BARBARA HEPWORTH (1903-1975)

Coré

numbered '6/7' (at the base)
bronze with a green patina, on a slate base
29¼ in. (74.2 cm.) high, excluding base
Conceived in marble in 1955-56 and cast in bronze in 1960.
This work is recorded as BH 208 B.

£500,000-800,000
US\$680,000-1,100,000
€600,000-960,000

PROVENANCE:

Acquired directly from the artist by the previous owners in 1968.

Anonymous sale; Christie's, London, 25 June 2015, lot 25, where purchased by the present owner.

EXHIBITED:

Manchester, Arts Council of Great Britain, City Art Gallery, *Northern Artists*, July - August 1960, no. 27, as 'Figure (Coré), 1960', another cast exhibited: this exhibition travelled to Sheffield, Graves Art Gallery, August - September 1960; Newcastle-upon-Tyne, Laing Art Gallery, September - October 1960; Bolton, Art Gallery, October 1960; Bradford, City Art Gallery, November 1960; and Carlisle, Public Library and Art Gallery, December 1960.

Zürich, Galerie Charles Lienhard, *Barbara Hepworth*, October 1960, no. 2, another cast exhibited.

Cardiff, Welsh Committee of the Arts Council, National Museum of Wales, *Sculpture 1961*, July - September 1961, no. 17, another cast exhibited: this exhibition travelled to Swansea, Glynn Vivian Art Gallery, September 1961; Aberystwyth, National Library of Wales, October 1961; and Bangor, University College, November 1961.

London, Whitechapel Art Gallery, *Barbara Hepworth: An Exhibition of Sculpture from 1952-1962*, May - June 1962, no. 16.

Farnham, Ashgate Gallery, *British Sculpture Today*, July 1962, no. 42, another cast exhibited.

St Ives, Penwith Gallery, Penwith Society of Arts in Cornwall, *First Summer Exhibition*, 1962, no. 116, another cast exhibited.

London, John Lewis Partnership, *Barbara Hepworth: Sculpture and Drawings*, April 1963, no. 3, another cast exhibited.

Zürich, Gimpel Hanover Galerie, *Englische Maler und Bildhauer*, August - September 1963, no. 41, another cast exhibited.

Zürich, Gimpel Hanover Galerie, *Barbara Hepworth: Sculpture and Drawings*, November 1963 - January 1964, no. 4b, another cast exhibited.



Oxford, Somerville College, on long term loan, 1963 - 1964.
London, Gimpel Fils, *Barbara Hepworth: Sculpture and Drawings*, June 1964, no. 4b, another cast exhibited.

Little Missenden, *Little Missenden Festival*, October 1965, another cast exhibited, catalogue not traced.

Delhi, Lalit Kala Akademi Gallery, Lalit Kala Akademi and British Council, *Nine Living British Sculptors*, November - December 1965, no. 23: this exhibition travelled to Calcutta, Government College of Arts and Crafts, December 1965; Madras, Rajaji Hall, January 1966; and Bombay, Jehangir Art Gallery, February 1966.

Arnhem, *5e Internationale Beeldententoonstelling Sonsbeek '66*, May - September 1966, no. 97, another cast exhibited.

London, Whitechapel Art Gallery, *British Sculpture: The Collection of Leicestershire Education Authority*, December 1967 - February 1968, no. 24.

London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 76, another cast exhibited.

Kendal, Abbot Hall Art Gallery, *British Painting and Sculpture 1924-1969 from the collection of Leicestershire Education Authority*, June-July 1969, catalogue not traced.

Plymouth, City Art Gallery, *Barbara Hepworth*, June - August 1970, no. 35, another cast exhibited.

London, Whitechapel Art Gallery, Arts Council of Great Britain, *Growing Up with Art: The Leicestershire Collection for Schools and Colleges*, September - October 1980, no. 74: this exhibition travelled to Carmarthen, Henry Thomas Gallery, November - December 1980; Nottingham, Midland Group, December 1980 - January 1981; Barnsley, Cooper Gallery, February - March 1981; Kirkcaldy, Art Gallery, March - April 1981; Durham, D.L.I. Museum and Arts Centre, April - May 1981; and Southport, Atkinson Art Gallery, June - July 1981.

London, New Art Centre, *Barbara Hepworth: Ten Sculptures 1951-73*, November 1987 - January 1988, no. 7, another cast exhibited.

London, New Art Centre, *St Ives Exhibition*, September - October 1988, no. 16, another cast exhibited.

For the complete cataloguing of this lot visit [christies.com](https://www.christies.com)



PROPERTY OF A LADY

16

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

White Roses

signed 'Peploe' (lower left)
oil on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted *circa* 1924.

£350,000-550,000
US\$470,000-740,000
€420,000-660,000

PROVENANCE:

Private collection, Scotland, purchased on the advice of Stanley Cursiter.
Anonymous sale; Christie's, Glasgow, 6 December 1990, lot 224, where purchased by the previous owner.
Their sale; Christie's, Edinburgh, 27 October 2005, lot 161, where purchased by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ*17

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

Madonna and Child

signed and dated 'MOORE/43' (on the back of the bench)
bronze with a dark green patina
7¼ in. (18.4 cm.) high, excluding base
Conceived in 1943 and cast in an edition of 7.

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

PROVENANCE:

Purchased by the present owner's father by the 1990s, and
by descent.

EXHIBITED:

Florence, Forte di Belvedere, *Henry Moore*, May -
September 1972, no. 49, another cast exhibited.
Dallas, Museum of Art, *Henry Moore: Sculpting the
20th Century*, February - May 2001, no. 48, another cast
exhibited: this exhibition travelled to San Francisco, Fine
Arts Museums, June - September 2001; and Washington,
D.C., National Gallery of Art, October - January 2002.

LITERATURE:

I. Jianou, *Henry Moore*, Paris, 1968, p. 73, no. 209, terracotta
version.

Exhibition catalogue, *Henry Moore*, Florence, Forte di
Belvedere, 1972, n.p., no. 49, another cast illustrated.

D. Sylvester (ed.), *Henry Moore: Complete Sculpture
1921-48, Vol. 1*, London, 1988, pp. 13, 138, no. 222,
terracotta version illustrated.

D. Mitchinson, *Celebrating Moore*, London, 1998,
pp. 207-209, pl. 142, another cast illustrated.

D. Kosinski, exhibition catalogue, *Henry Moore: Sculpting
the 20th Century*, Dallas, Museum of Art, 2001, p. 172, no.
48, another cast illustrated.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

18

FRANCIS CAMPBELL BOILEAU CADELL, R.S.A. (1883-1937)

Still life with Tulips and Iona

signed 'F.C.B.Cadell.' (lower left), signed again three times and inscribed 'FCB Cadell/STILL LIFE./by/F.C.B. Cadell./F.C.B.C.' (on the reverse)

oil on panel
17 $\frac{1}{2}$ x 14 $\frac{3}{4}$ in. (44.7 x 37.5 cm.)

£350,000-450,000
US\$480,000-610,000
€420,000-540,000

PROVENANCE:

Acquired directly from the artist by Mrs Blanche Dugdale, and by descent to the previous owner.
Their sale; Christie's, London, 12 December 2012, lot 22, where purchased by the present owner.



THE CROQUET PARTY: A MASTERPIECE BY SIR JOHN LAVERY

■19

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

The Croquet Party

signed and dated 'J. Lavery/ 93.' (lower right)

oil on canvas

36 x 72 in. (91.4 x 182.9 cm.)

Painted in 1890-93.

£1,200,000-1,800,000

US\$1,700,000-2,400,000

€1,500,000-2,200,000

PROVENANCE:

Sir Jack Stewart-Clark, Paisley and Dundas Castle, and by descent.
with Bourne Fine Art, Edinburgh, where purchased by the present owner in May 1995.

EXHIBITED:

London, Grafton Galleries, *Fourth Exhibition*, January - March 1894, no. 292, as 'Croquet'.
Glasgow, Royal Institute of the Fine Arts, 1895, no. 315, as 'Croquet - a portrait group'.
Glasgow, International Exhibition, 1901, no. 456.
Nottingham, Djanogly Art Gallery, *The Pursuit of Leisure: Victorian Depictions of Pastimes*, 1997, no. 42, as 'The Croquet Match'.

LITERATURE:

'The Grafton Gallery', *London Evening Standard*, 20 January 1894, p. 2.
'The Grafton Galleries', *The Times*, 20 January 1894, p. 10.
'Art: The Grafton Gallery', *The Weekly Dispatch*, 21 January 1894, p. 6.
'The Grafton Gallery', *Truth*, 25 January 1894, p. 207.
'The Grafton Gallery', *The Glasgow Herald*, 30 January 1894, p. 4.
J.L. Caw, 'A Phase of Scottish Art', *The Art Journal*, 1894, pp. 78-79, illustrated.
'By Special Wire', *Dundee Advertiser*, 2 February 1895, p. 5.
'Institute of the Fine Arts', *Glasgow Herald*, 2 February 1895, p. 7.
'Glasgow Institute of the Fine Arts', *Dundee Courier*, 6 February 1895, p. 4.

Scottish Referee, 8 February 1895, p. 2.
'Exhibition of the paintings at the Art Institute', *The Gentlewoman*, 16 February 1895, p. 104.
E.R. Pennell, 'Art in Glasgow', *Harper's New Monthly Magazine*, Vol. 90, no. 537, February 1895, p. 418.
'The Art Institute Show', *Quiz*, Vol. 28, 28 March 1895, p. 201.
'Glasgow Art in Scottish Exhibitions', *The Manchester Guardian*, 15 April 1895, p. 8.
D. Martin, *The Glasgow School of Painting*, 1897, p. 40.
'The Glasgow School of Painting', *Edinburgh Review*, Vol. CCCXCIII, October 1901, p. 498.
J.S. Little, 'A Cosmopolitan Painter: John Lavery', *The Studio*, Vol. XXVII, 1902, p. 114, illustrated as 'A Portrait Group'.
W. Shaw-Sparrow, *John Lavery And His Work*, Boston, 1912, p. 152.
W. Buchanan, exhibition catalogue, *The Glasgow Boys: Part 2*, Edinburgh, Scottish Arts Council Gallery, 1968, p. 28.
Exhibition catalogue, *Sir John Lavery R.A. 1856-1941*, Edinburgh, The Fine Art Society, 1984, p. 23, as 'Croquet'.
K. McConkey, *Sir John Lavery*, Edinburgh, 1993, pp. 61-62, 89-90, 223, pl. 63 as 'Croquet - A Portrait Group'.
Exhibition catalogue, *The Pursuit of Leisure: Victorian Depictions of Pastimes*, Nottingham, Djanogly Art Gallery, 1997, p. 50, no. 42, illustrated as 'The Croquet Match'.
K. McConkey, *Sir John Lavery: a painter and his work*, Edinburgh, 2010, pp. 50-52, 79, 93, fig. 58.



PROPERTY OF A GENTLEMAN

λ20

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

Street Scene, Salford

signed and dated 'L.S. LOWRY 1959.' (lower left)

oil on canvas

11 x 15 in. (28 x 38.1 cm.)

Painted in 1959.

£300,000-500,000

US\$410,000-670,000

€360,000-600,000

PROVENANCE:

with Richard Green, London, 2004.

Anonymous sale; Christie's, London, 18 November 2005,
lot 133.

A.J. Thompson, Suffolk.

with Crane Kalman Gallery, London.

Private collection, London.

EXHIBITED:

London, Richard Green, *L.S. Lowry: A Collector's Choice*,
May 2004, no. 25.

London, Crane Kalman Gallery, *60th Anniversary Exhibition*,
December 2009, catalogue not traced.

Nanjing, Art Museum of Nanjing University of the Arts, *L.S.
Lowry: Artist of the People*, November - December 2014,
exhibition not numbered.

LITERATURE:

S. Rhode, *L.S. Lowry: A Biography*, Manchester, 1999,
illustrated on the cover.

Exhibition catalogue, *L.S. Lowry: A Collector's Choice*,

London, Richard Green, 2004, pp. 74-75, no. 25, illustrated.

Exhibition catalogue, *L.S. Lowry: Artist of the People*,

Nanjing, Art Museum of Nanjing University of the Arts,

November - December 2014, pp. 45-48, exhibition not

numbered, illustrated.



THE ECLECTIC EYE: PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■λ*21

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

Two Watchers V Third Version

signed with monogram and numbered '536/ 4/4' (on the underside)

bronze with a black patina

70¼ in. (178.4 cm.) high

Conceived in 1967 and cast in 1970.

£350,000-450,000

US\$480,000-610,000

€420,000-540,000

PROVENANCE:

David Graham, and by descent.

with Osborne Samuel, London.

EXHIBITED:

Copenhagen, Gentofte Kommune, Galleriernes Valg I, Town Hall, January - February 1971, catalogue not traced.
London, Blain|Southern, *Lynn Chadwick: The Sculptures at Lypiatt Park*, May - June 2014, no. 77, another cast exhibited: this exhibition travelled to Berlin, Blain|Southern, May - July and New York, Blain|Di Donna, May - July 2014.

LITERATURE:

E. Lucie-Smith, *Chadwick*, Stroud, 1997, pp. 80-81, pl. 57, another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 250, no. 536, another cast illustrated.



PROPERTY FROM A DISTINGUISHED COLLECTION

λ*22

FRANK AUERBACH (B. 1931)

Portrait of Debbie Ratcliff

oil on canvas
18 x 16 in. (45.7 x 40.6 cm.)
Painted in 1983-84.

£300,000-400,000
US\$410,000-540,000
€360,000-480,000

PROVENANCE:

with Marlborough Fine Art, London.
with Richard Salmon, London.
Anonymous sale; Sotheby's, London, 3 December 1992,
where purchased by the present owner.

EXHIBITED:

Venice, British Council, *XLII Biennale Internazionale d'Arte: Frank Auerbach, Paintings and Drawings 1977-1985*, June - September 1986, no. 30.
Hamburg, Kunstverein, *Frank Auerbach*, October - November 1986, no. 35; this exhibiton travelled to Essen, Museum Folkwang, January - March 1987.
Madrid, Centro de Arte Reina Sofia, *Frank Auerbach: Retrospectiva (1954-1985)*, April - May 1987, no. 35.

LITERATURE:

Exhibition catalogue, *XLII Biennale Internazionale d'Arte: Frank Auerbach, Paintings and Drawings 1977-1985*, Venice, British Council, 1986, no. 30, illustrated.
Exhibition catalogue, *Frank Auerbach*, Hamburg, Kunstverein, 1986, pp. 29, 70, 81, no. 35, illustrated.
Exhibition catalogue, *Frank Auerbach: Retrospectiva (1954-1985)*, Madrid, Centro de Arte Reina Sofia, 1987, pp. 26, 66, 77, no. 35, illustrated.
R. Hughes, *Frank Auerbach*, London, 1990, pp. 208, 237, no. 214, illustrated.
W. Feaver, *Frank Auerbach*, New York, 2009, p. 295, cat. 503, illustrated.



PROPERTY OF A EUROPEAN COLLECTOR

λ*23

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

Linda Abrams, Paris

signed with initials and dated 'DH 75' (lower right)

coloured pencil on paper

25 x 19¼ in. (63.5 x 50.2 cm.)

Executed in 1975.

£50,000-80,000

US\$68,000-110,000

€60,000-96,000

PROVENANCE:

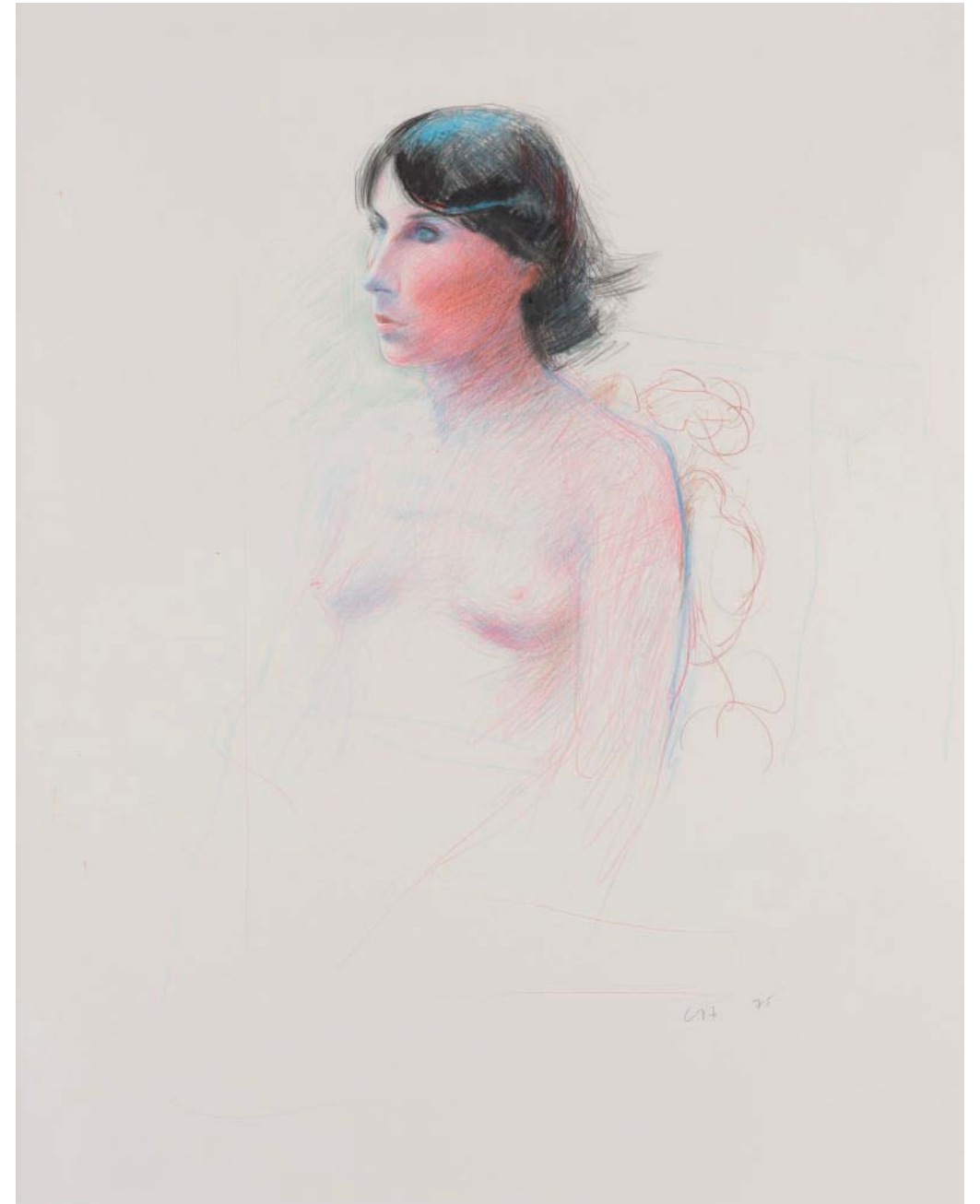
Acquired directly from the artist by a private collector,
New York.

Acquired from the above by the previous owner in 2011.
Anonymous sale; Sotheby's, New York, 17 May 2019, lot
160, where purchased by the present owner.

EXHIBITED:

New York, Paul Kasmin Gallery, *David Hockney: Early
Drawings*, November - December 2015, ex. cat.

St. Moritz, Robilant + Voena, *Cabinet Room: David Hockney*,
August - September 2017, exhibition not numbered.



PROPERTY FROM AN IMPORTANT CORPORATE COLLECTION

■λ*24

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

Holiday Home

signed, inscribed and dated "HOLIDAY HOME' 2001 / PATRICK CAULFIELD"
(on the canvas overlap)

acrylic on canvas
84 x 72 in. (213.4 x 182.9 cm.)
Painted in 2001.

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

PROVENANCE:

with Waddington Galleries, London, where purchased by
the present owner in November 2001.

LITERATURE:

M. Livingstone, *Patrick Caulfield: Paintings*, Aldershot,
2005, pp. 241, 283, illustrated.



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

■λ25

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

Horse

signed 'Frink' (on the base)
bronze with a black patina
98 in. (249 cm.) long
Conceived in 1978 and cast in an edition of 3.

£500,000-800,000
US\$680,000-1,100,000
€600,000-960,000

PROVENANCE:

with Waddington Galleries, London.
Acquired from the above by the previous owner.
Their sale; Christie's, London, 25 October 1995, lot 94,
where purchased by the present owner.

EXHIBITED:

London, Hayward Gallery, *Hayward Annual*, August -
October 1978, no. 2, another cast exhibited.

LITERATURE:

B. Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue
Raisonné*, Salisbury, 1984, pp. 124-125, 188-189, no. 240,
another cast illustrated.
A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné
of Sculpture 1947-93*, Farnham, 2013, pp. 138-139, no.
FCR270, another cast illustrated.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

26

FRANCIS CAMPBELL BOILEAU CADELL, R.S.A. (1883-1937)

The White Sofa

signed 'F.C.B. Cadell.' (lower left), indistinctly inscribed 'INTERIOR: THE WHITE SOFA'
(on the reverse)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)

£200,000-300,000
US\$270,000-400,000
€240,000-360,000

PROVENANCE:

Purchased from the 1930 exhibition by Alice Shaw Stewart,
Renfrewshire, and by descent to the previous owner.
with Fine Art Society, London, where purchased by the
present owner in December 2012.

EXHIBITED:

Edinburgh, *Society of Eight Exhibition*, 1930, no. 12,
catalogue not traced.
Edinburgh, Scottish National Gallery of Art, *F.C.B. Cadell*,
October 2011 - March 2012, ex. cat.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*27

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

The Footbridge

signed and dated 'L.S. LOWRY 1946' (lower left)

oil on canvas

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

Painted in 1946.

£200,000-300,000

US\$280,000-410,000

€240,000-360,000

PROVENANCE:

with Lefevre Gallery, London.

A.J. McNeill Reid.

with Crane Kalman Gallery, London.

Private collection, Geneva.

EXHIBITED:

Salford, City Art Gallery, *Retrospective Exhibition of the work of L.S. Lowry*, July - August 1951, no. 30, as 'Steps'.
Wakefield, City Art Gallery, *L.S. Lowry*, 1955, no. 16, as 'The Steps'.

Sheffield, Graves Art Gallery, *L.S. Lowry, A.R.A.: An Exhibition of Paintings Watercolours and Drawings*, September - October 1962, no. 41.

London, Arts Council, *L.S. Lowry R.A.: retrospective exhibition*, London, Tate Gallery, November 1966 - January 1967, no. 49.

London, Lefevre Gallery, *A Memorial Exhibition of Paintings & Drawings by L.S. Lowry, R.A.*, May - July 1976, no. 8.

Geneva, Georg Waechter Memorial Foundation, 1979, catalogue not traced.

London, Crane Kalman Gallery, *L.S. Lowry: A Centenary Tribute*, October - November 1987, no. 18.

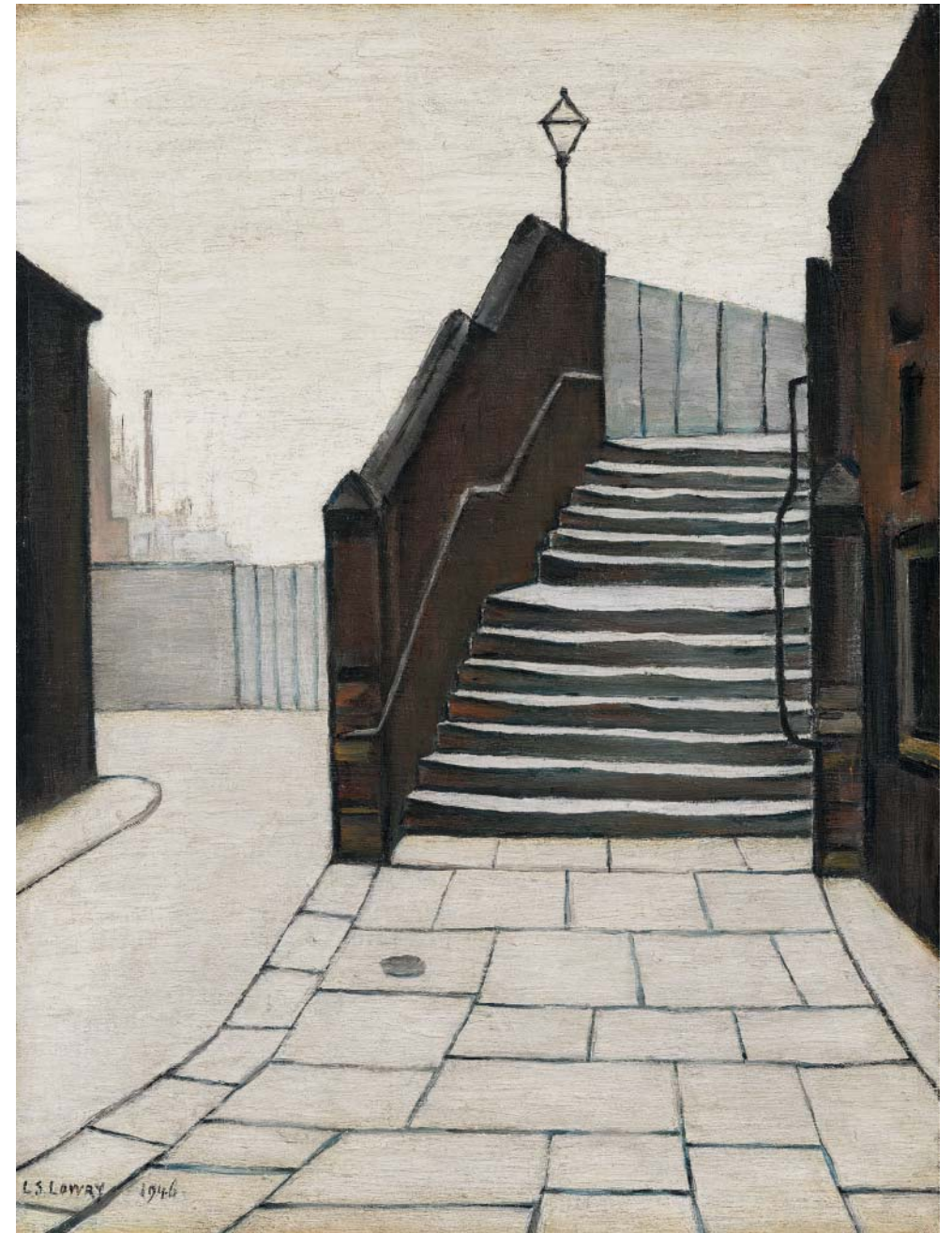
LITERATURE:

M. Collis, *The Discovery of L.S. Lowry*, London, 1951, p. 23, pl. 18.

Exhibition catalogue, *A Memorial Exhibition of Paintings & Drawings by L.S. Lowry, R.A.*, London, Lefevre Gallery, 1976, p. 18, no. 8, illustrated.

S. Rhode, *A Private View of L.S. Lowry*, London, 1979, p. xxii.

Exhibition catalogue, *L.S. Lowry: A Centenary Tribute*, London, Crane Kalman Gallery, 1987, no. 18, illustrated.



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

■λ28

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

Dorset Martyr, Robed Figure

signed and numbered 'Frink A/C' (on the base)

bronze with a black patina

82¾ in. (207.7 cm.) high

Conceived in 1985-86 and cast in an edition of 3, plus an artist's cast.

£220,000-280,000

US\$300,000-380,000

€270,000-330,000

PROVENANCE:

Purchased at the 2009 exhibition by the present owner.

EXHIBITED:

Keele, University of Keele, *Elisabeth Frink: sculpture and drawings*, June - July 1988, exhibition not numbered, another cast exhibited.

London, Beaux Arts, *10th Bath Contemporary Art Fair*, May 1990, another cast exhibited, catalogue not traced.

London, Beaux Arts, *Elisabeth Frink: A Celebration*, 1993, exhibition not numbered, ex. cat. another cast exhibited.

London, Beaux Arts, *Elisabeth Frink*, December 2009, catalogue not traced.

LITERATURE:

E. Lucie-Smith, *Elisabeth Frink: Sculpture since 1984 and Drawings*, London, 1994, p. 17, another cast illustrated.

A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, pp. 14-15, 169, 197, no. FCR343, another cast illustrated.



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

■λ*29

WILLIAM TURNBULL (1922-2012)

Large Siren

signed with monogram, numbered, dated, and stamped with foundry mark '4/4 /86' (at the base)

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

63¾ in. (161.9 cm.) high, excluding base

Conceived in 1986 and cast by Morris Singer Foundry, London.

£250,000-350,000

US\$340,000-480,000

€300,000-420,000

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner in August 1989.

EXHIBITED:

London, Waddington Galleries, *William Turnbull: Sculptures 1946-62, 1985-87*, October - November 1987, no. 25, another cast exhibited.

Cambridge, Jesus College, *Sculpture in the Close: An Exhibition of the Works of William Turnbull*, 1990, no. 14, another cast exhibited.

West Bretton, Yorkshire Sculpture Park, *William Turnbull: Retrospective 1946-2003*, May - October 2005, another cast exhibited.

LITERATURE:

Exhibition catalogue, *William Turnbull: Sculptures 1946-62, 1985-87*, London, Waddington Galleries, 1987, p. 63, no. 25, another cast illustrated.

Exhibition catalogue, *Sculpture in the Close: An Exhibition of the Works of William Turnbull*, Cambridge, Jesus College, 1990, p. 13, no. 14, another cast illustrated.

A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, pp. 69, 170, no. 245, another cast illustrated.



PROPERTY FORMERLY IN THE COLLECTION OF MARY SCOTT

■λ*30

WILLIAM SCOTT, R.A. (1913-1989)

White Theme Encompassed

signed and dated 'W SCOTT 82' (on the reverse)

oil on canvas

66 x 78¼ in. (167.7 x 198.6 cm.)

Painted between 1972-82.

£200,000-300,000

US\$270,000-400,000

€240,000-360,000

PROVENANCE:

Mary Scott, the artist's wife.

A gift from the above to the previous owner.

Their sale; Christie's, London, 22 November 2017, lot 19,
where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *William Scott: Every Picture Tells a
Story*, February - March 1985, no. 20, dated '1972/82'.

New York, Andre Emmerich Gallery, *William Scott Paintings
on Paper and Canvas*, April 1992, no. 11, dated '1972'.

LITERATURE:

Exhibition catalogue, *William Scott Paintings on Paper and
Canvas*, New York, Andre Emmerich Gallery, 1992, n.p.,
no. 11, dated '1972', illustrated.

N. Lynton, *William Scott*, London, 2004, p. 366, no. 238,
dated '1972', illustrated.

S. Whitfield (ed.), *William Scott: Catalogue Raisonné of Oil
Paintings, 1969-1989, Vol. 4*, London, 2013, pp. 294-295,
no. 915, illustrated.



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

λ*31

DAME BARBARA HEPWORTH (1903-1975)

Disc with Strings (Sun)

numbered '7/9' (on the back of the base)
polished bronze and string, on a slate base
18 $\frac{7}{8}$ in. (47.9 cm.) high, excluding base
Conceived and cast in 1969.
This work is recorded as BH 485.

£120,000-180,000
US\$170,000-240,000
€150,000-220,000

PROVENANCE:

with L.A. Louver, Los Angeles, where purchased by the present owner in September 1987.

EXHIBITED:

London, Marlborough Fine Art, *Barbara Hepworth: Recent Sculpture, Paintings, Prints*, February - March 1970, no. 24, another cast exhibited.

Plymouth, City Art Gallery, *Barbara Hepworth*, June - August 1970, no. 58.

Hakone, Open-Air Museum, *Barbara Hepworth Exhibition*, June - September 1970, no. 35.

St Ives, Penwith Society of Arts, *Spring Exhibition*, 1970, catalogue not traced.

London, Gimpel Fils, *Barbara Hepworth: 50 Sculptures from 1935-1970*, October - November 1975, no. 55, another cast exhibited.

New York, Gimpel & Weitzenhoffer, *Hepworth*, March - April 1977, no. 15, another cast exhibited.

Osaka, Gallery Kasahara Garō, *Barbara Hepworth*, February - March 1978, no. 6, another cast exhibited.

Galashiels, Arts Council, Scottish College of Textiles, *Barbara Hepworth: A selection of small bronzes and prints*, April - May 1978, no. 24, another cast exhibited: this exhibition travelled to Inverness, Museum and Art Gallery, June 1978; Dundee, Museum and Art Gallery, September 1978; Milngavie, Lillie Art Gallery, September - October 1978; Hawick, Museum and Art Gallery, October - November 1978; and Ayr, Maclaurin Art Gallery, November - December 1978.

Zürich, Gimpel-Hanover and André Emmerich Galerien, *Barbara Hepworth, Ben Nicholson: Ein Dialog*, November 1978 - January 1979, no. 6, another cast exhibited.

New York, Marlborough Fine Art, *Barbara Hepworth: Carvings and Bronzes*, May - June 1979, no. 35, another cast exhibited.

London, Robert Sandleson, *Barbara Hepworth*, November 2001 - January 2002, exhibition not numbered, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Barbara Hepworth: Recent Sculpture, Paintings, Prints*, London, Marlborough Fine Art, 1970, pp. 7, 29, no. 24, another cast illustrated.

B. Hepworth and A. Bowness, *A Pictorial Autobiography*, Bath, 1970, another cast illustrated on the inside covers.

Exhibition catalogue, *Barbara Hepworth*, Plymouth, City Art Gallery, 1970, n.p., no. 58, illustrated.

A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 48, no. 485, pl. 186, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth: 50 Sculptures from 1935-1970*, London, Gimpel Fils, 1975, n.p., no. 55, another cast illustrated.

Exhibition catalogue, *Hepworth*, New York, Gimpel & Weitzenhoffer, 1977, n.p., no. 15, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth: Carvings and Bronzes*, New York, Marlborough Fine Art, 1979, pp. 12, 49, no. 35, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth*, London, Robert Sandleson, 2001, n.p., exhibition not numbered, another cast illustrated.





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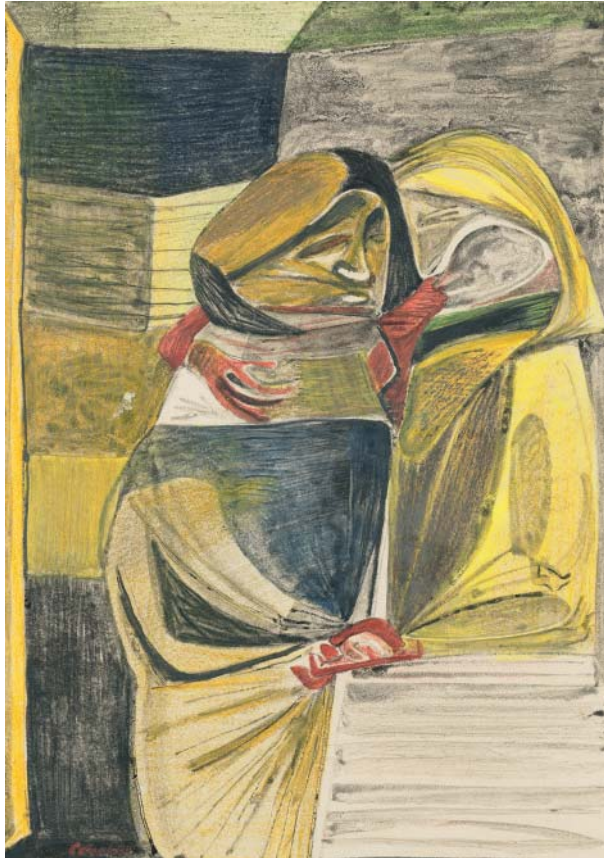
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With thanks to Natasha Haining, Jennifer Duignam, Rachel Hilderley, Will Kilbourn, Laura Watts and Polly Pentreath for their assistance in preparing this catalogue.



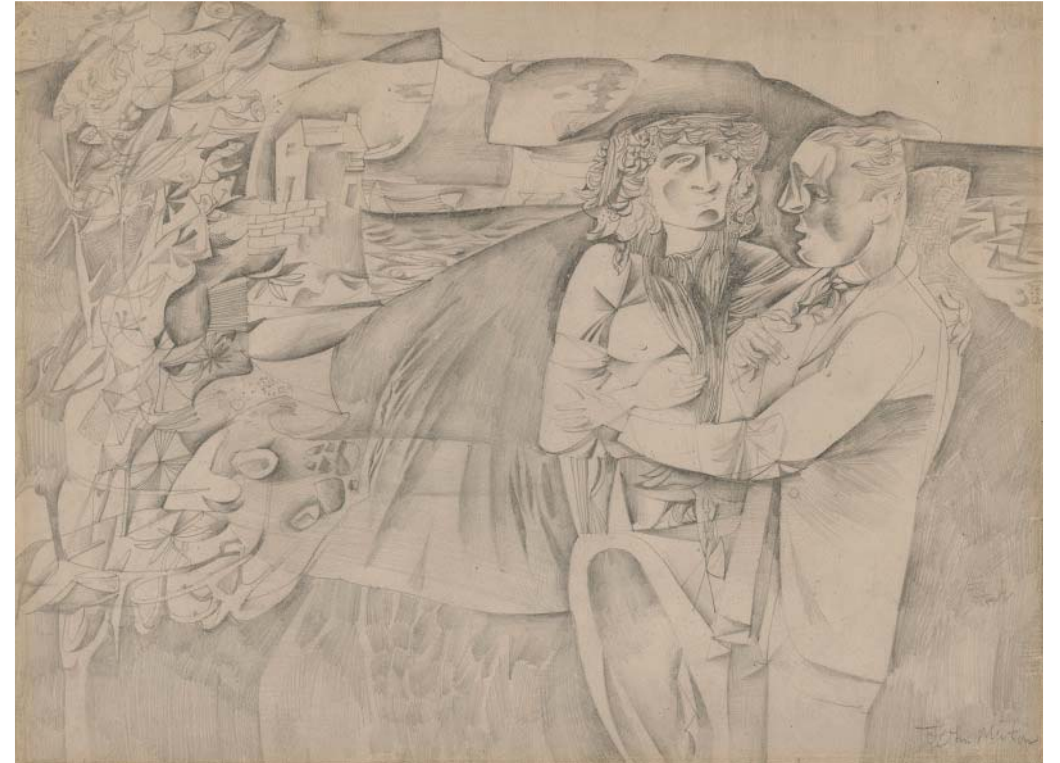
λ101

ROBERT COLQUHOUN (1914-1962)

Two Sisters

signed 'Colquhoun' (lower left)
coloured chalk and watercolour over monotype on paper
18½ x 13⅞ in. (47 x 33.3 cm.)
Executed in 1946-47.

£1,500-2,500
US\$2,100-3,400
€1,800-3,000



λ*102

JOHN MINTON (1917-1957)

Cornish Landscape

signed 'John Minton' (lower right)
pencil on paper
11⅞ x 15⅞ in. (30.3 x 40.4 cm.)
Executed circa 1944.

£10,000-15,000
US\$14,000-20,000
€12,000-18,000





λ103
LEONARD ROSOMAN, R.A. (1913-2012)

Sunflowers
signed 'Leonard Rosoman' (lower right)
oil on canvas
32½ x 22½ in. (82.6 x 57.2 cm.)

£7,000-10,000
US\$9,600-14,000
€8,400-12,000



λ104
PRUNELLA CLOUGH (1919-1999)

Fishermen with Sprat Nets II
oil on canvas
36 x 30 in. (91.4 x 76.2 cm.)
Painted in 1949.

£30,000-50,000
US\$41,000-68,000
€36,000-60,000





λ*105

PATRICK HERON (1920-1999)

Sydney: 18 Dec: 1989

signed, inscribed and dated 'Patrick Heron/SYDNEY: 18

DEC 1989/gouache' (on the reverse)

gouache on paper

22½ x 30 in. (57.1 x 76.2 cm.)

Executed in 1989.

£18,000-25,000

US\$25,000-34,000

€22,000-30,000



λ106

DAME BARBARA HEPWORTH (1903-1975)

Mother and Child

signed with initials, numbered and stamped with foundry mark

'B.H./ 9/9' (on the underside)

polished bronze, on a black painted wooden base

4½ in. (11.4 cm.)

Conceived in ironstone in 1934 and cast by Morris Singer, London, in 1972.

£50,000-80,000

US\$68,000-110,000

€60,000-96,000





λ*107

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

Aug 27 54 (View of St Ives)

signed, inscribed and dated 'NICHOLSON/St Ives/aug 27 - 54'. (on the reverse)

oil wash and pencil on paper

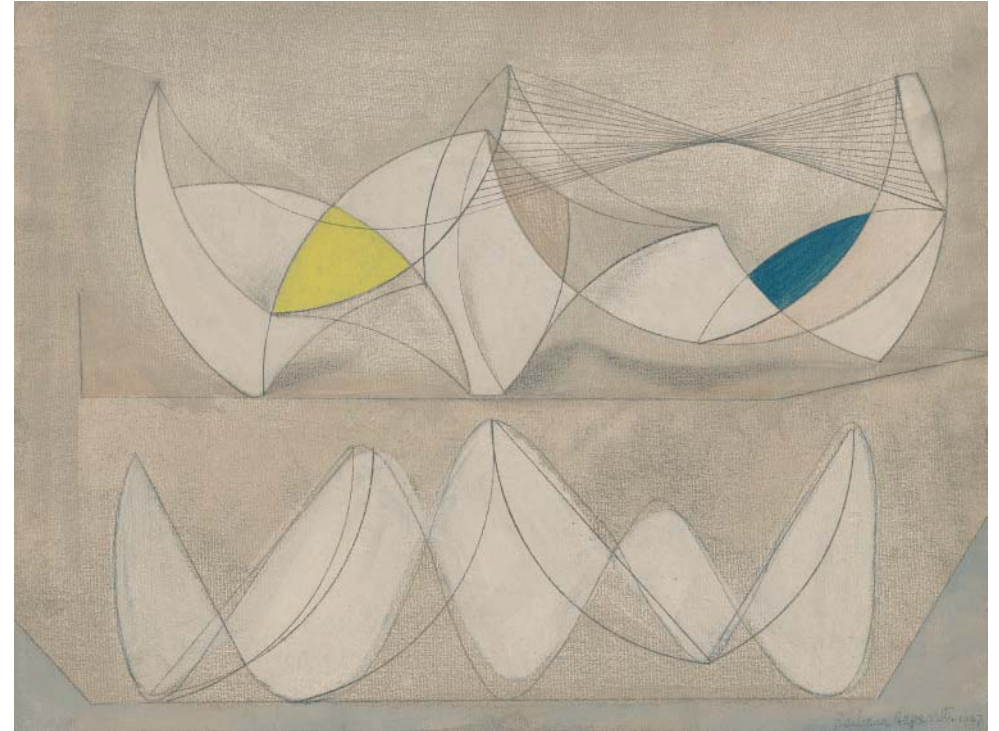
12 $\frac{5}{8}$ x 19 $\frac{7}{8}$ in. (32 x 50 cm.)

Executed in August 1954.

£20,000-30,000

US\$28,000-41,000

€24,000-36,000



λ108

DAME BARBARA HEPWORTH (1903-1975)

Two curved forms on a grey ground

signed and dated 'Barbara Hepworth/1947' (lower right)

pencil and oil on canvas laid on board

12 x 15 $\frac{7}{8}$ in. (30.5 x 40.6 cm.)

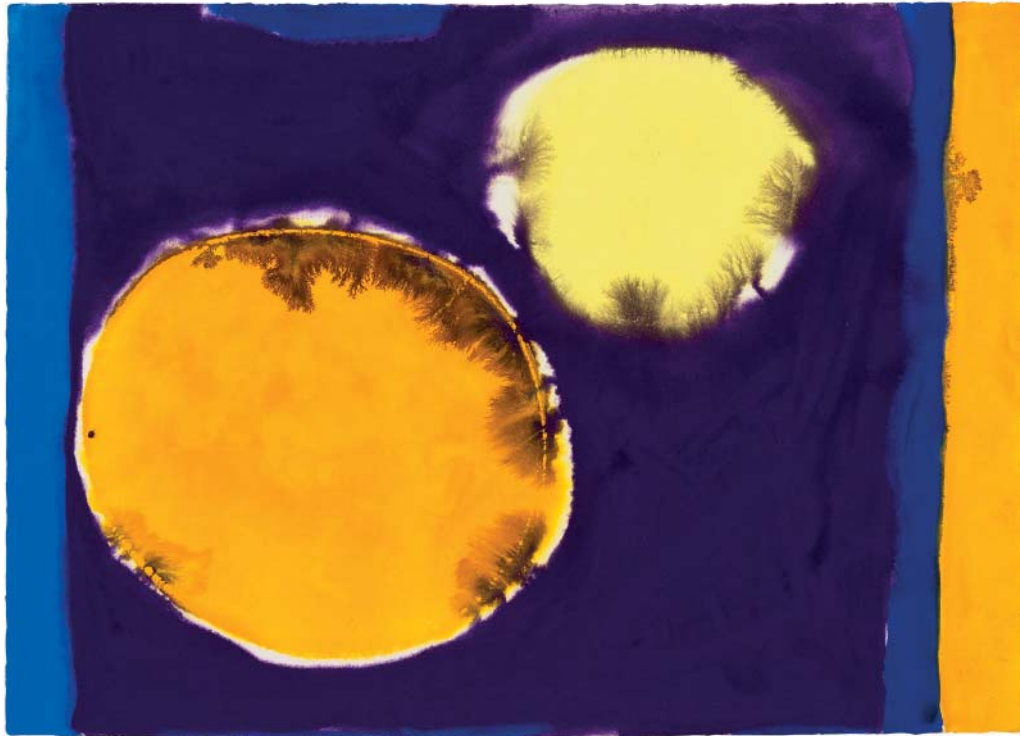
Painted in 1947.

£50,000-80,000

US\$68,000-110,000

€60,000-96,000





λ109

PATRICK HERON (1920-1999)

Orange and Lemon in Purple: Nov 13: 1965

signed, inscribed and dated 'PATRICK HERON/ORANGE AND LEMON IN/PURPLE: NOV 13: 1965' (on the artist's label attached to the backboard)

gouache on paper

22 x 30¾ in. (56 x 78.2 cm.)

Executed in 1965.

£18,000-25,000

US\$25,000-34,000

€22,000-30,000



λ*110

ADRIAN HEATH (1920-1992)

Painting

signed and dated 'Heath '62' (lower right)

oil on canvas

38 x 36 in. (96.5 x 91.4 cm.)

Painted in 1962.

£20,000-30,000

US\$27,000-40,000

€24,000-36,000





λ111

PETER LANYON (1918-1964)

Near Cloud, May

signed and dated 'Lanyon 63' (centre)

ink, charcoal, oil pastel and gouache on paper

9½ x 13½ in. (24.2 x 34.4 cm.)

Executed in 1963.

£7,000-10,000

US\$9,600-14,000

€8,400-12,000



λ112

PAUL FEILER (1918-2013)

Floating Forms, Blue

signed, inscribed and dated 'PAUL FEILER/FLOATING
FORMS/BLEUE/1963/64' (on the reverse)

oil on canvas

18 x 22 in. (45.7 x 50 cm.)

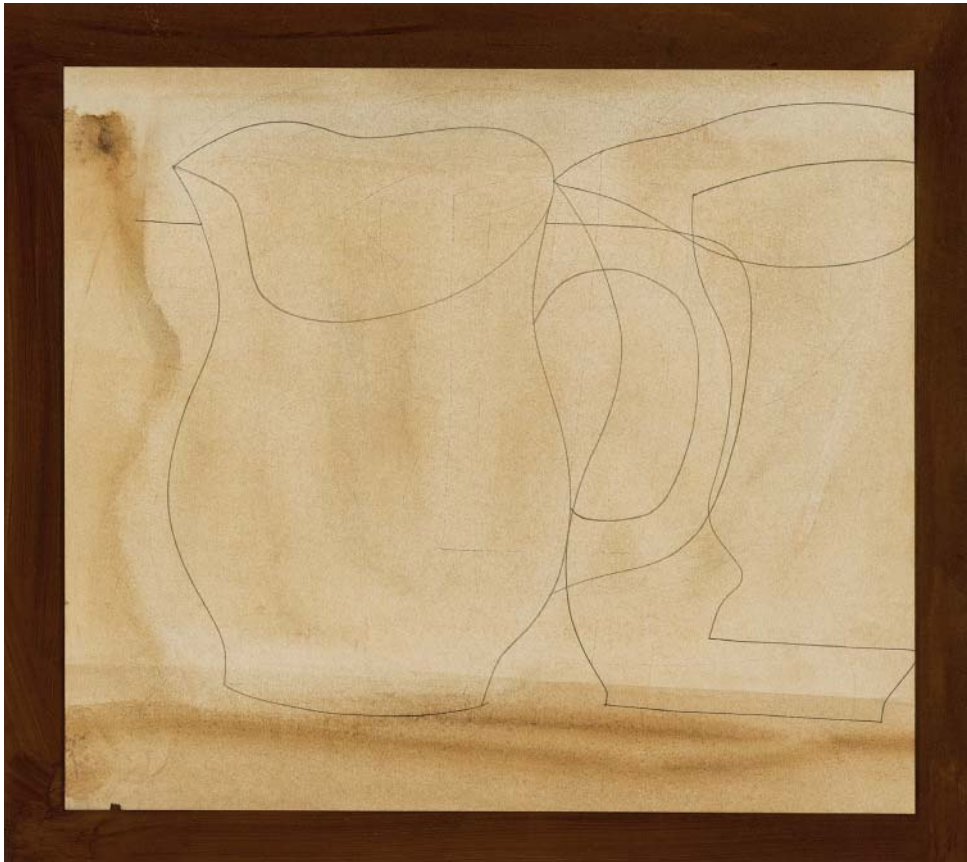
Painted in 1963-64.

£30,000-50,000

US\$41,000-68,000

€36,000-60,000





λ113

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

Untitled (March 64)

signed and dated 'NICHOLSON/MARCH 64' (on the reverse)

pencil and oil wash on paper, on the artist's prepared board

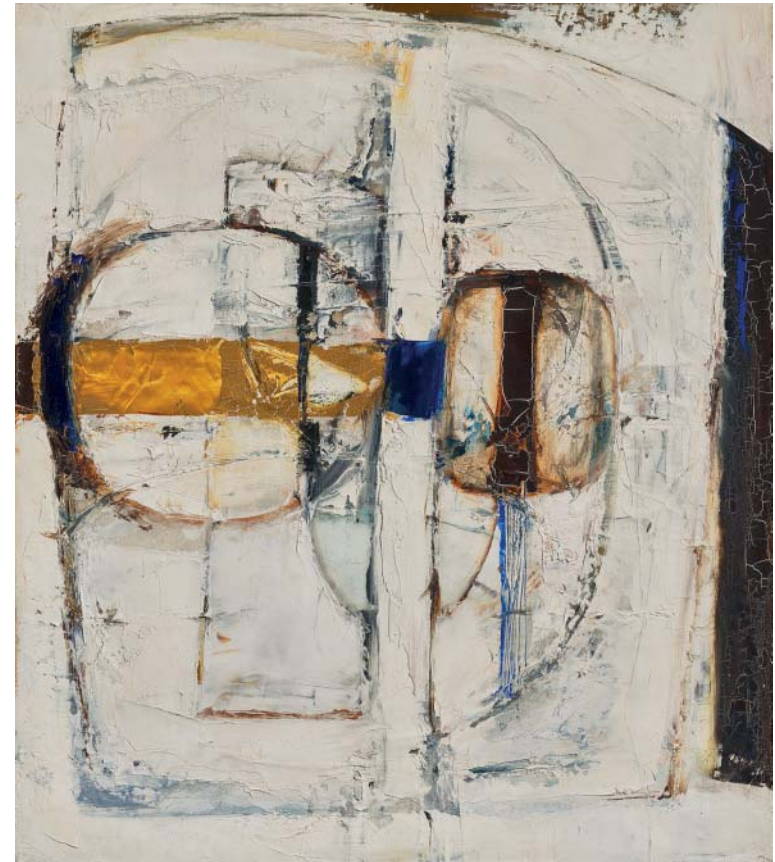
17¼ x 20¾ in. (43.8 x 51.7 cm.)

Executed in March 1964.

£8,000-12,000

US\$11,000-16,000

€9,600-14,000



λ114

PAUL FEILER (1918-2013)

Suspended Forms, Blue

signed, inscribed and dated 'PAUL FEILER/SUSPENDED FORMS, BLUE 1965' (on the reverse)

oil on canvas

18 x 16 in. (45.7 x 40.6 cm.)

Painted in 1965.

£25,000-35,000

US\$34,000-48,000

€30,000-42,000





PROPERTY FORMERLY IN THE COLLECTION OF THE LATE SIR PHILIP AND LADY POWELL

λ115

ROGER HILTON (1911-1975)

Untitled

ink, charcoal and coloured chalk on paper
30 x 22 in. (76.2 x 55.9 cm.)

£8,000-12,000
US\$11,000-16,000
€9,600-14,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ116

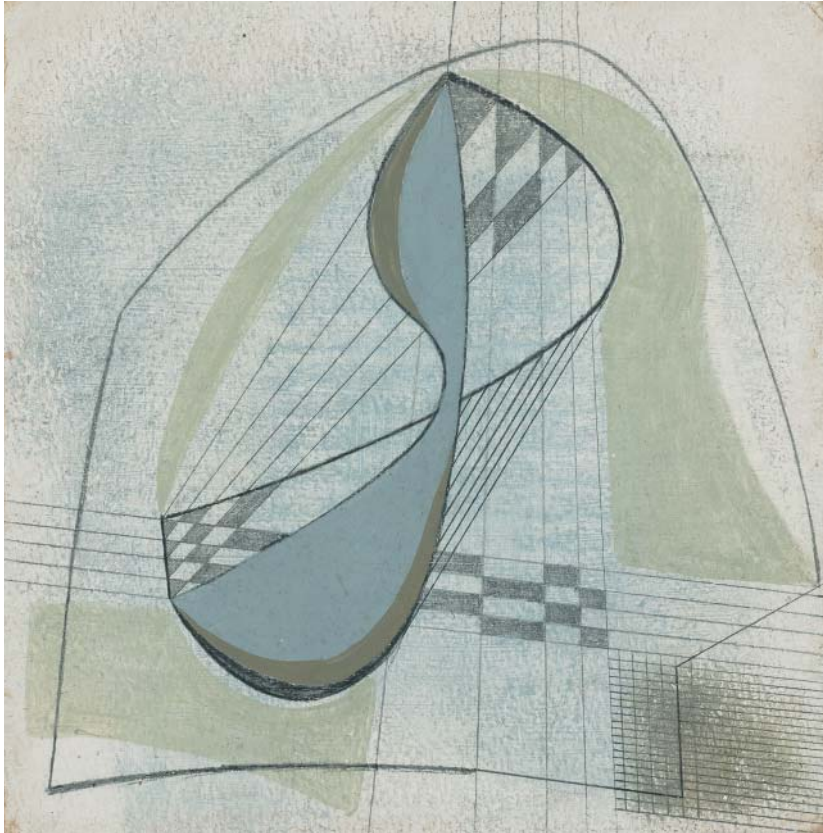
SIR TERRY FROST, R.A. (1915-2003)

Fields

oil on canvas
28 x 36 in. (71 x 91.4 cm.)
Painted *circa* 1955.

£40,000-60,000
US\$55,000-82,000
€48,000-72,000





λ117

JOHN WELLS (1907-2000)

Crossings

signed inscribed and dated 'John Wells/1946/Crossings'

(on the backboard)

oil and pencil on cardboard

8½ x 8¼ in. (21.6 x 21 cm.)

Painted in 1946.

£12,000-18,000

US\$17,000-24,000

€15,000-22,000



PROPERTY OF A GENTLEMAN

λ118

WILLIAM TURNBULL (1922-2012)

Small Female Figure

signed with monogram, numbered and dated '5/6 /93'

(on the reverse of the bronze base)

bronze with a green patina, on a York stone base

54½ in. (138.5 cm.) high, excluding base

Conceived in 1993.

£100,000-150,000

US\$140,000-200,000

€120,000-180,000





PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

λ*119

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

Lady Mirror

signed and dated 'Allen Jones 81' (lower right)

charcoal on paper

59¾ x 40¼ in. (151.7 x 102.2 cm.)

Executed in 1981.

£6,000-8,000

US\$8,200-11,000

€7,200-9,600



■λ*120

GERALD LAING (1936-2011)

Conception

signed, inscribed, numbered and dated 'CONCEPTION CR

370 8/10 1977 GERALD LAING' (reverse lower left)

bronze with a dark brown patina

32 in. (81.2 cm.) high

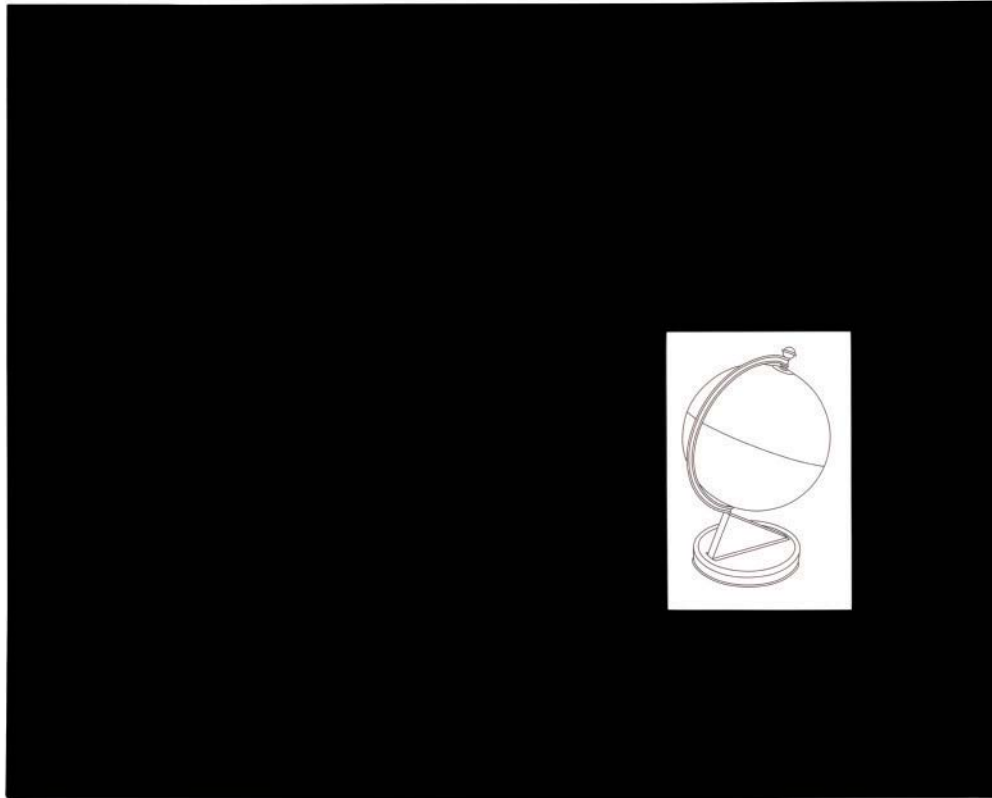
Conceived in 1977.

£50,000-70,000

US\$68,000-95,000

€60,000-84,000





PROPERTY OF AN IMPORTANT COLLECTION

■λ121

SIR MICHAEL CRAIG-MARTIN, R.A. (B. 1941)

Untitled (Globe)

acrylic on canvas
72 x 90in. (182.8 x 228.6cm.)
Painted in 1989.

£10,000-15,000
US\$14,000-20,000
€12,000-18,000



PROPERTY FROM AN IMPORTANT COLLECTION

■λ*122

PATRICK HUGHES (B. 1939)

Aesthetic

signed, inscribed and dated 'Aesthetic/Patrick
Hughes/2020' (on the reverse)
oil on board construction
18¾ x 50 x 6¾ in. (47.6 x 127 x 17.2 cm.)
Painted in 2020.

£20,000-30,000
US\$28,000-41,000
€24,000-36,000

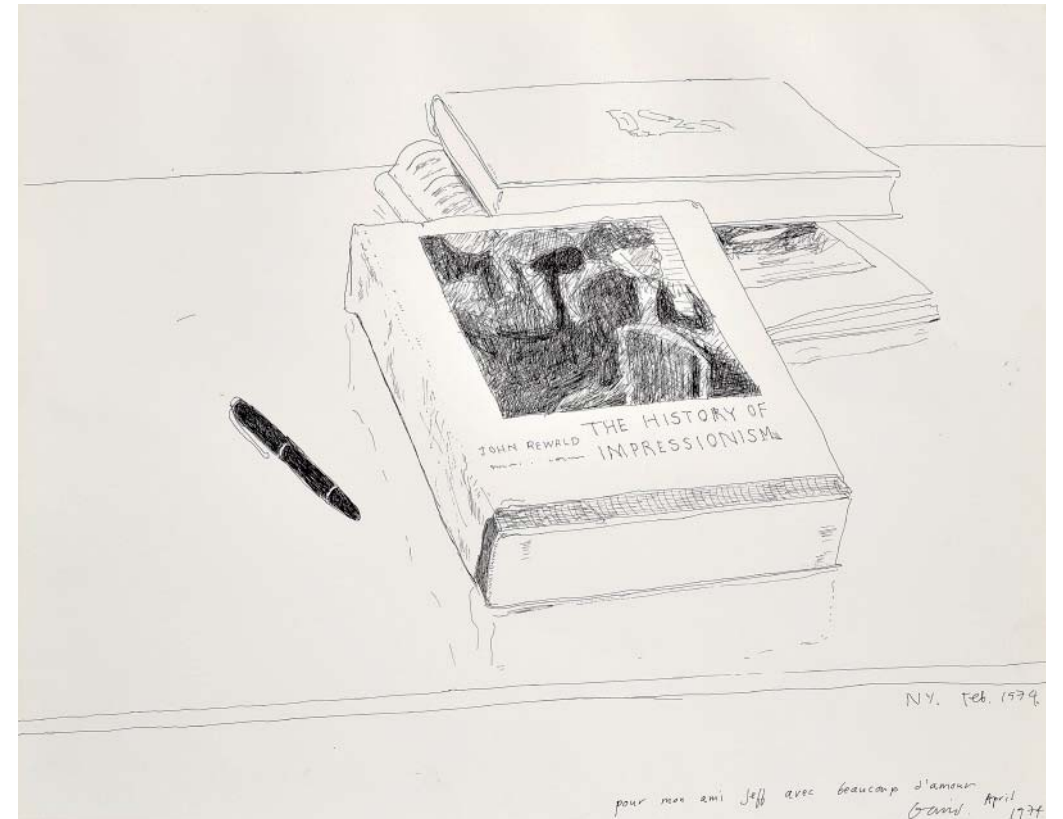




λ123
SIR EDUARDO PAOLOZZI, R.A. (1924-2005)

What a Treat for a Nickel
 signed 'EDUARDO PAOLOZZI' (lower right)
 collage on paper
 12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (32.8 x 24.2 cm.)
 Executed in 1950.

£15,000-25,000
 US\$21,000-34,000
 €18,000-30,000



PROPERTY FROM A EUROPEAN COLLECTION

λ*124
DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)

Still-life (The history of Impressionism)
 signed, inscribed, dated and dedicated 'N.Y. Feb. 1974./pour
 mon ami Jeff avec beaucoup d'amour/David./April/1974.'
 (lower right)
 ink on paper
 10 $\frac{3}{4}$ x 13 $\frac{1}{2}$ in. (27.3 x 34.6 cm.)
 Executed in February 1974.

£30,000-50,000
 US\$41,000-67,000
 €36,000-60,000





λ125
SIR EDUARDO PAOLOZZI, R.A. (1924-2005)

Castel Lagopesole
signed 'E PAOLOZZI' (lower right)
collage on paper
7¼ x 11¾ in. (29.8 x 30.2 cm.)
Executed circa 1960.

£4,000-6,000
US\$5,400-8,000
€4,800-7,200

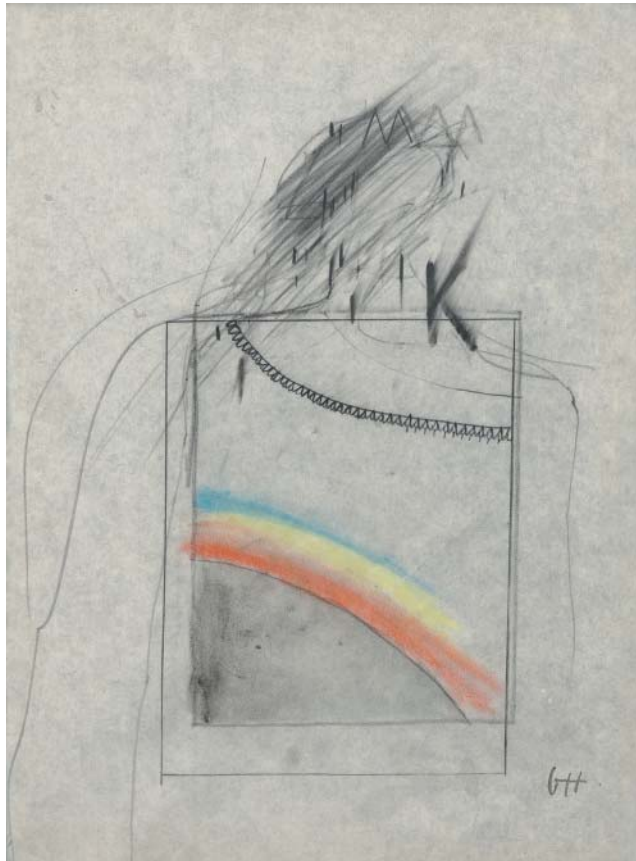


λ126
SIR EDUARDO PAOLOZZI, R.A. (1924-2005)

Palace and Harem, Alexandria, Egypt
signed 'E PAOLOZZI' (lower right)
collage on paper
10½ x 13¼ in. (27 x 33.6 cm.)
Executed in 1960.

£5,000-8,000
US\$6,800-11,000
€6,000-9,600





PROPERTY FROM A EUROPEAN COLLECTION

λ*127

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

King and 3 Queens

signed with initials 'DH' (lower right)

pencil, ink and coloured pencil on paper

9 $\frac{3}{8}$ x 6 $\frac{7}{8}$ in. (23.8 x 17.5 cm.)

Executed in 1961.

£40,000-60,000

US\$54,000-80,000

€48,000-72,000



λ128

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

The Something Sisters

signed, inscribed and dated 'Allen Jones 62./oil sketch

'Something Sisters' (on the reverse)

oil, gouache and pencil on paper

9 $\frac{1}{8}$ x 9 in. (23 x 22.8 cm.)

Executed in 1962.

£8,000-12,000

US\$11,000-16,000

€9,600-14,000





PROPERTY FROM A EUROPEAN COLLECTION

λ*129

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

In Bombay Museum

signed with initials, inscribed and dated 'DH. Bombay 1977.'

(lower right)

coloured pencil on paper

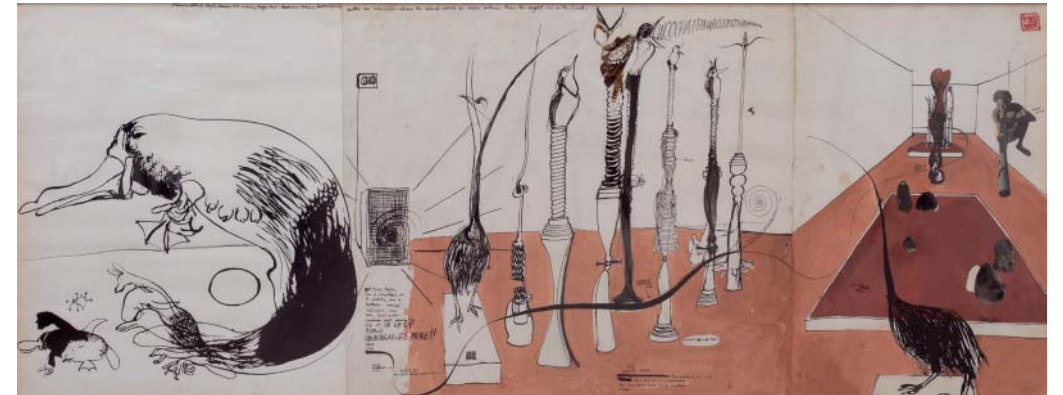
13 $\frac{7}{8}$ x 17 in. (35.3 x 43 cm.)

Executed in 1977.

£30,000-50,000

US\$41,000-67,000

€36,000-60,000



*130

BRETT WHITELEY (1939-1992)

Preliminary Sketch for 1970 Sydney Exhibition

signed and inscribed "'PRELIMINARY SKETCH FOR 1970 SYDNEY/EXHIBITION'/Brett Whiteley" (on the reverse), signed and inscribed again 'Preliminary sketch for Bonython exhibition 1970 including platypus print + kookaburra totems. Brett Whiteley.' (along the upper edge) watercolour, gouache ink and collage laid on panel 22 $\frac{1}{2}$ x 56 $\frac{1}{2}$ in. (57.2 x 143.5 cm.) Executed in 1970.

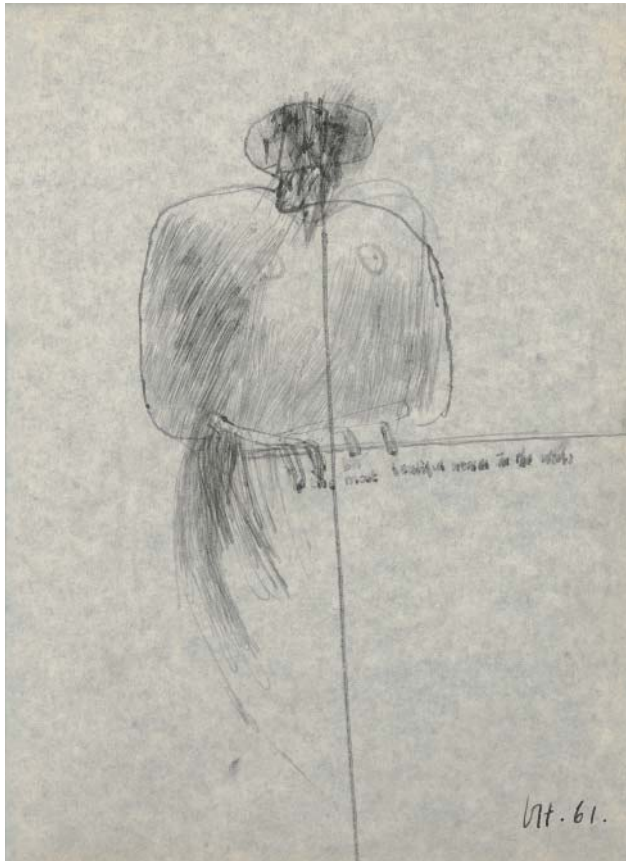
£50,000-70,000

US\$68,000-94,000

€60,000-84,000



Further artwork by Brett Whiteley is featured in the Modern British & Irish Art Evening sale, 22 March 2022, lot 12.



PROPERTY FROM A EUROPEAN COLLECTION

λ*131

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

The Most Beautiful Woman in the World

signed with initials and dated 'DH. 61.' (lower right)

ink on paper

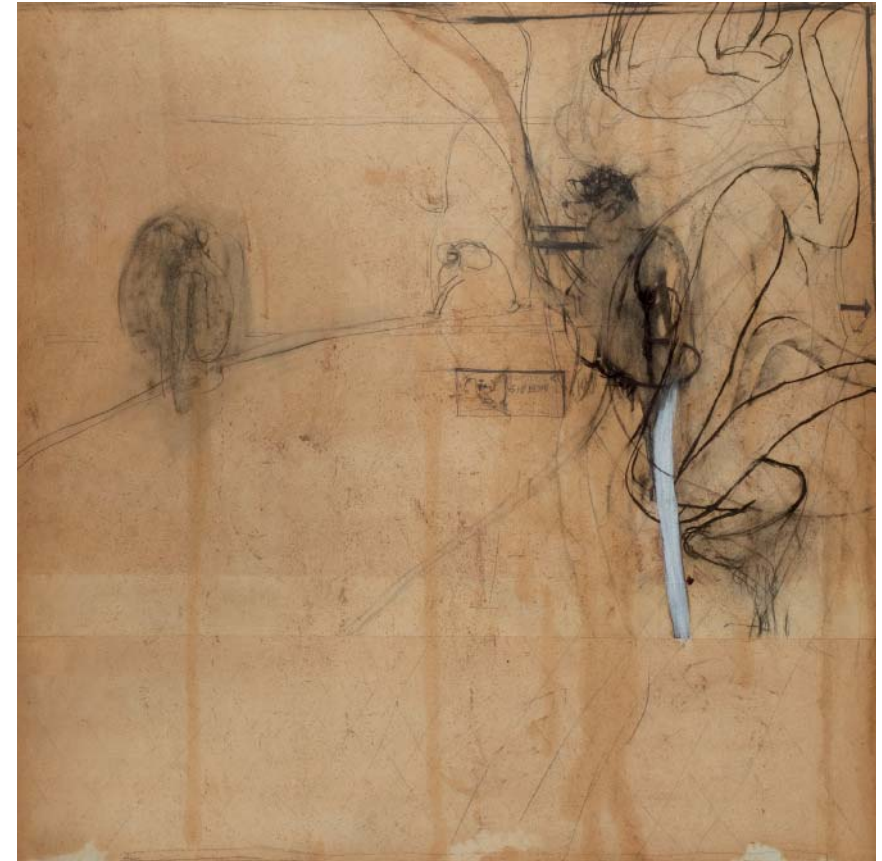
9½ x 6⅞ in. (24.2 x 17.5 cm.)

Executed in 1961.

£20,000-30,000

US\$27,000-40,000

€24,000-36,000



*132

BRETT WHITELEY (1939-1992)

Sketch for Large Monkey Drawing

signed, inscribed and dated "'SKETCH FOR LARGE MONKEY/DRAWING 1964./Brett Whiteley' (on the backboard)

charcoal, pencil and linseed oil on paper

30½ x 30½ in. (77.5 x 77.5 cm.)

Executed in 1964.

£30,000-50,000

US\$41,000-67,000

€36,000-60,000

Further artwork by Brett Whiteley is featured in the Modern British & Irish Art Evening sale, 22 March 2022, lot 12.





PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

λ*133

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

Untitled (Question Mark)

signed and dated 'Allen Jones 82' (lower right)

watercolour and charcoal on paper

59¼ x 40¼ in. (151.7 x 102.3 cm.)

Executed in 1982.

£6,000-8,000

US\$8,200-11,000

€7,200-9,600



λ134

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

Fepho

chrome-plated steel, unique

54¼ in. (137.8 cm.) high, including base

Conceived in 1967.

£10,000-15,000

US\$14,000-20,000

€12,000-18,000





PROPERTY OF THE NATIONAL AXIAL SPONDYLOARTHRITIS SOCIETY

λ135

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

Small Male Figure

signed and numbered 'Frink/14' (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\$21,000-34,000

€18,000-30,000



PROPERTY OF A GENTLEMAN

λ136

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

Children in the Street

signed and dated 'LS. LOWRY 1966.' (lower right)

oil on board

7¼ x 7¾ in. (18.4 x 19.7 cm.)

Painted in 1966.

£100,000-150,000

US\$140,000-200,000

€120,000-180,000





PROPERTY FROM THE ESTATE OF HARRY GRUBERT

λ137

HOWARD HODGKIN (1932-2017)

IMAX Cinema

gouache on card
13 x 60 in. (33 x 152.4 cm.)
Executed in 1999.

£25,000-35,000
US\$34,000-48,000
€30,000-42,000



λ*138

WILLIAM TURNBULL (1922-2012)

Horse 1

signed with monogram, numbered and dated '3/6 /87'
bronze with a brown patina, on a black marble base
29½ in. (74.9 cm.) long
Conceived in 1987.

£70,000-100,000
US\$96,000-140,000
€84,000-120,000





λ139
LOUIS LE BROCQUY, H.R.H.A. (1916-2012)

Image Of A Revolutionary

signed, inscribed twice and dated 'IMAGE OF A
REVOLUTIONARY/211./Louis Le Brocquy 1968/LE
BROCQUY - 68' (on the reverse)

oil on canvas
10% x 10% in. (26.3 x 26.3 cm.)
Painted in 1968.

£5,000-8,000
US\$6,900-11,000
€6,000-9,600



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

■λ140
DAME ELISABETH FRINK, R.A. (1930-1993)

Wild Boar

signed, numbered and dated 'Frink 75/ 1/6' (on the base)
bronze with a dark brown patina
40 in. (101.6 cm.) long
Conceived in 1975.

£120,000-180,000
US\$170,000-240,000
€150,000-220,000





λ141

KEITH VAUGHAN (1912-1977)

Hampstead Heath

signed 'Vaughan' (lower right)

oil on board

10 x 15½ in. (25.4 x 39.4 cm.)

Painted in 1961-63.

£12,000-18,000

US\$17,000-24,000

€15,000-22,000



λ142

IVON HITCHENS (1893-1979)

Landscape, Spaces of Woods and Hills

signed 'Hitchens' (lower left); signed again, inscribed and dated "Landscape, Spaces of Woods and Hills"/1963/IVON HITCHENS' (on the artist's label attached to the stretcher)

oil on canvas

18¼ x 46¼ in. (46.3 x 117.5 cm.)

Painted in 1963.

£60,000-80,000

US\$81,000-110,000

€72,000-96,000





PROPERTY OF BEDALES SCHOOL, SOLD TO BENEFIT THE JOHN BADLEY FOUNDATION

λ*143

IVON HITCHENS (1893-1979)

Foundations of Ruined Mill near Droxford

signed 'Hitchens' (lower left), signed again, inscribed and dated "'Foundations of Ruined Mill'/Droxford Hants/1958-59/by IVON HITCHENS' (on a label attached to the stretcher)

oil on canvas

16¾ x 43 in. (42.6 x 109.2 cm.)

Painted in 1958-59.

£40,000-60,000

US\$54,000-80,000

€48,000-72,000



λ144

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

Horse and Rider

signed and numbered 'Frink/6/6' (on the base)

bronze with a dark brown patina

19 in. (48.3 cm.) long

Conceived in 1971.

£70,000-100,000

US\$96,000-140,000

€84,000-120,000





λ145

AUBREY WILLIAMS (1926-1990)

Orinoco I

signed, inscribed and dated 'ORINICO I/Aubrey Williams/'64' (on the reverse)
oil on canvas
36¼ x 40 in. (92.1 x 101.6 cm.)
Painted in 1964.

£3,000-5,000
US\$4,100-6,700
€3,600-6,000



THE ECLECTIC EYE: PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ*146

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

Maquette IV Walking Woman

signed, numbered, dated and stamped with foundry mark 'CHADWICK 86 C16 3/9' (on the underside)
bronze with a black patina
17¾ in. (45.1 cm.) high
Conceived in 1984 and cast in 1986 by Burleighfield foundry, High Wycombe.

£35,000-55,000
US\$48,000-75,000
€42,000-66,000





λ*147

DENIS BOWEN (1921-2006)

Untitled

signed and dedicated 'Present to Borge Sornum/from
Denis Bowen' (on the reverse)
30 x 39½ in. (76.2 x 99.3 cm.)
Painted in 1955.

£4,000-6,000
US\$5,400-8,100
€4,800-7,200



λ148

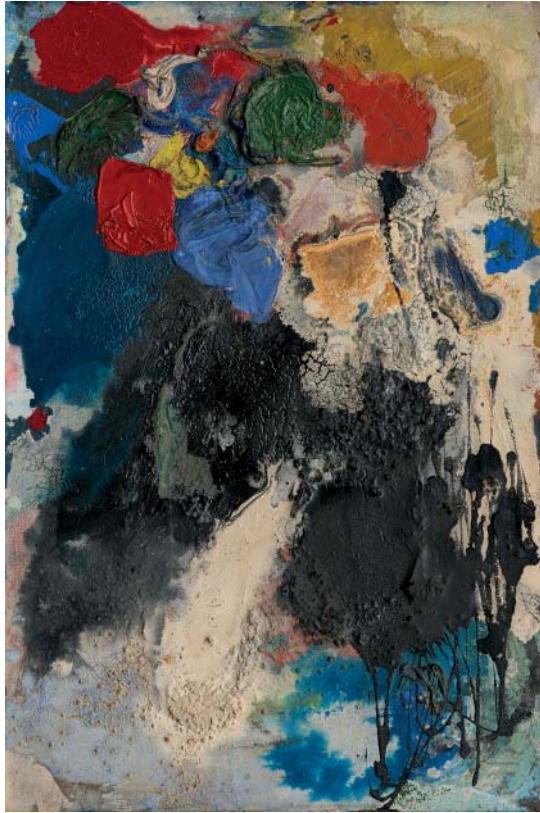
DAME ELISABETH FRINK, R.A. (1930-1993)

Bird

signed 'Frink' (on the base)
bronze with a brown patina
15½ in. (38.4 cm.) high
Concieved in 1959 and cast in an edition of 6.

£15,000-25,000
US\$21,000-34,000
€18,000-30,000





λ149

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

Orange, Yellow, Black, Blue

signed 'Gillian Ayres' (on the reverse), signed again and inscribed 'Orange/Yellow/Black/Blue/by Gillian Ayres' (on the artist's label attached to the backboard)

oil, bitumen and mixed media on board

16¼ x 11 in. (41.3 x 27.9 cm.)

Painted *circa* 1958.

£7,000-10,000

US\$9,500-13,000

€8,400-12,000



■λ*150

ALAN DAVIE, R.A. (1920-2014)

The Prayer

signed, inscribed and dated 'Alan Davie 1956./THE PRAYER' (on the reverse)

oil on board

63 x 79 in. (160 x 200.8 cm.)

Painted in 1956.

This work is recorded by the artist as Opus 193.

£25,000-35,000

US\$34,000-47,000

€30,000-42,000





λ151

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

Bird I

iron and stone, unique
28¼ in. (71.7 cm.) high
Conceived in 1954.

£12,000-18,000
US\$17,000-24,000
€15,000-22,000



■λ*152

ALAN DAVIE, R.A. (1920-2014)

Bird Cage No. 1

signed, inscribed and dated 'Alan Davie 56/BIRD CAGE/
NO1', inscribed again 'OPUS 0.165' (on the reverse)

oil on board
48 x 60 in. (122 x 152.4 cm.)
Painted in 1956.

£25,000-35,000
US\$34,000-47,000
€30,000-42,000





■λ153

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.

£2,000-3,000

US\$2,700-4,000

€2,400-3,600



■λ154

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

26.5.66

dated '26.5.66' (on the stretcher)

acrylic on canvas

36 x 102½ in. (91.4 x 259.3 cm.)

Painted in 1966.

£60,000-80,000

US\$82,000-110,000

€72,000-96,000





λ155
SIR PETER BLAKE, R.A. (B. 1932)

Gold Painting

signed and dated 'PETER BLAKE/1959' (on the reverse),
signed again 'BLAKE' (on the canvas overlap)
gold leaf and oil on canvas, in the artist's frame
30 x 20 in. (76.2 x 50.8 cm.)
Painted in 1959.

£18,000-25,000
US\$25,000-34,000
€22,000-30,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

■λ156
WILLIAM TURNBULL (1922-2012)

Sculpture

signed with monogram, numbered and dated '2/4/ 56' (on
the base)
bronze with a brown patina
54 in. (144.8 cm.) high
Conceived in 1956.

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





λ157

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

Sky Park

signed, inscribed and dated 'SKY PARK/22.6.07/John Hoyland.' (on the reverse)

acrylic on canvas

23½ x 23¾ in. (59.7 x 60.3 cm.)

Painted in 2007.

£5,000-8,000

US\$6,800-11,000

€6,000-9,600



λ158

JEFF KEEN (1923-2012)

Raydux

spray paint and acrylic on board

28 x 36 in. (71.2 x 91.4 cm.)

Painted in 1964.

£8,000-12,000

US\$11,000-16,000

€9,600-14,000





λ159

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

Eden

signed, inscribed and dated 'EDEN/25.3.006/John Hoyland.' (on the reverse)

acrylic on canvas
30 x 24 in. (76.2 x 61 cm.)

Painted in 2006.

£4,000-6,000
US\$5,500-8,200
€4,800-7,200



λ160

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

Pamona

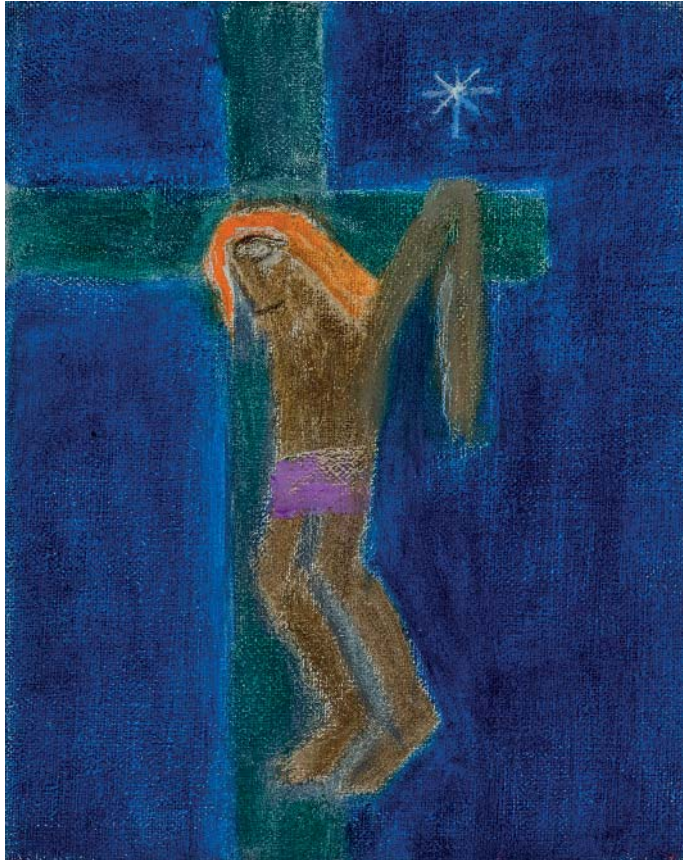
signed 'Gillian Ayres.' (lower centre), signed again, inscribed and dated 'Pamona./Gillian Ayres./1990.' (on the reverse)

oil on canvas
48 in. (122 cm.) diameter

Painted in 1990.

£6,000-8,000
US\$8,200-11,000
€7,200-9,600





λ161

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

Crucifixion

signed and dated 'Craigie Aitchison/1998.' (on the canvas overlap)

oil on canvas

5 x 4 in. (12.7 x 10.2 cm.)

Painted in 1998.

£6,000-8,000

US\$8,200-11,000

€7,200-9,600



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

■λ162

BARRY FLANAGAN, R.A. (1941-2009)

Opera Dog

signed with monogram, numbered and stamped with foundry mark '6/7' (on the back of the left leg)

bronze with a black patina

33 in. (83 cm.) long

Conceived in 1981 and cast by A&A Sculpture Casting, London.

£70,000-100,000

US\$94,000-130,000

€84,000-120,000





λ163

SIR PETER BLAKE, R.A. (B. 1932)

After Velázquez

signed and dated 'Peter Blake. 95' (lower right), signed again, inscribed and dated again 'After Velázquez/Peter Blake 1995./Painted during my time/as artist-in-residence at/the National Gallery London' (on the backboard)
oil and pencil on canvas laid on board
8 x 6 in. (20.3 x 15.2 cm.)
Painted in 1995.

£6,000-8,000
US\$8,200-11,000
€7,200-9,600



λ164

**DAME ELIZABETH VIOLET BLACKADDER, R.A.,
R.S.A. (1931-2021)**

Tulips and Irises

signed and dated 'Elizabeth Blackadder 1979' (lower right)
watercolour on paper
11¼ x 13¼ in. (28.6 x 33.7 cm.)

£3,000-5,000
US\$4,100-6,800
€3,600-6,000





THE ECLECTIC EYE: PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ*165

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

Girl II

signed with monogram, numbered and dated '72/628S/ 2/8' (on the reverse)

bronze with a black and polished patina

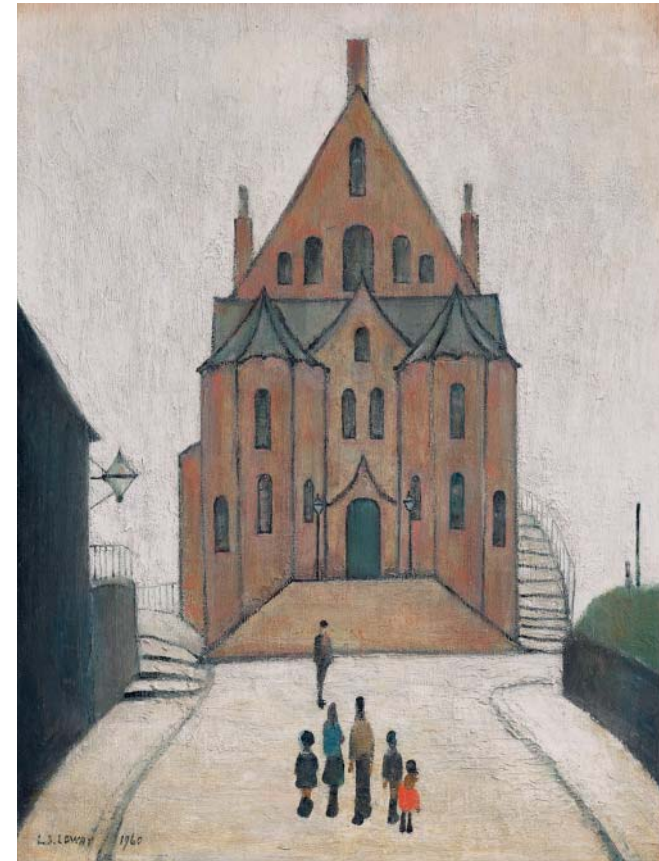
15 in. (38.1 cm.) high

Conceived in 1972.

£12,000-18,000

US\$17,000-24,000

€15,000-22,000



λ166

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

Old Church, Merthyr-Tydfil

signed and dated 'L.S. LOWRY 1960' (lower left)

oil on canvas

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

Painted in 1960.

£120,000-180,000

US\$170,000-240,000

€150,000-220,000





■λ167

JOHN VIRTUE (B. 1947)

Landscape No 567

signed, inscribed and dated 'LANDSCAPE No 567./1998-1999/
John Virtue (on the stretcher), signed again and inscribed again

'John Virtue/LANDSCAPE/NO 567' (on the reverse)

black ink, shellac and acrylic on canvas

71½ x 96 in. (244 x 182 cm.)

Painted in 1998-99.

£8,000-12,000

US\$11,000-16,000

€9,600-14,000



PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

■λ168

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

Barking Dog

signed and numbered 'Frink/ 5/6' (on the base)

bronze with a black patina

40½ in. (102.5 cm.) long

Conceived in 1981.

£150,000-250,000

US\$210,000-340,000

€180,000-300,000





THE ECLECTIC EYE: PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ*169

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

Sitting Couple on Base III

signed, numbered and dated 'CHADWICK 72/651 2/6' (on the underside)

bronze with a black and polished patina

15 in. (38.1 cm.) high, excluding base

Conceived in 1972.

£25,000-35,000

US\$34,000-47,000

€30,000-42,000



λ170

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

Binham Priory, Norfolk

signed 'John Piper' (lower right)

oil on canvas

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

Painted in 1949.

£60,000-80,000

US\$82,000-110,000

€72,000-96,000





λ171

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

Outcast Coal Production

pencil, ink, gouache and wax crayon on paper

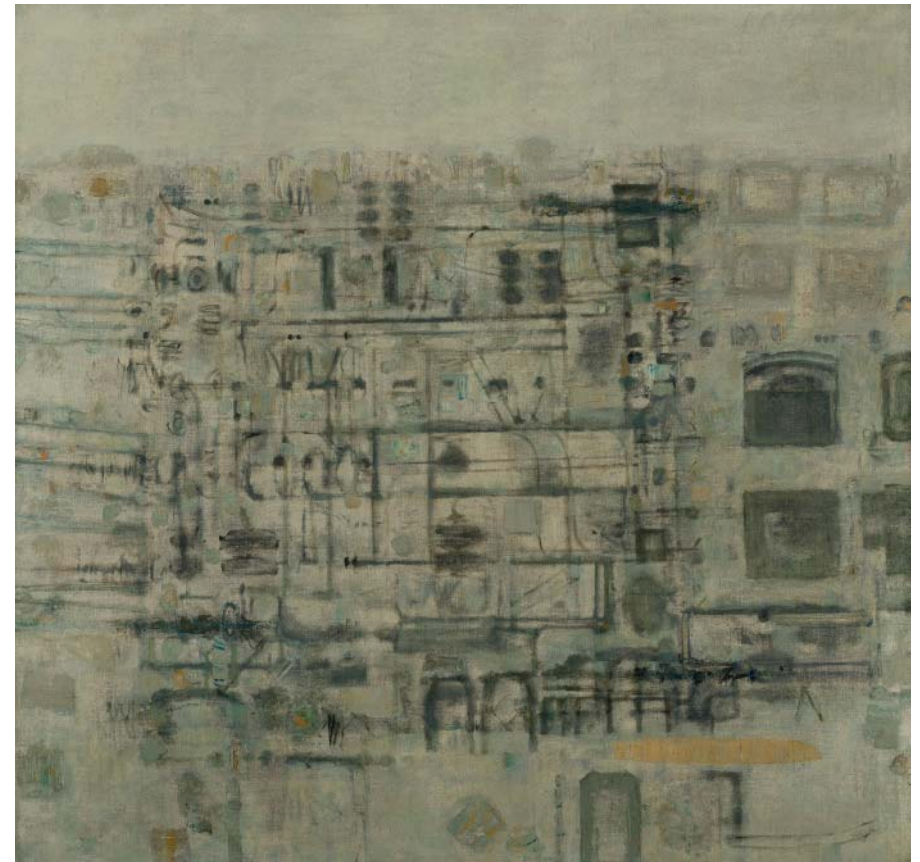
5 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (14.9 x 13.7 cm.)

Executed in 1943.

£5,000-8,000

US\$6,900-11,000

€6,000-9,600



λ172

PRUNELLA CLOUGH (1919-1999)

Electrical Installation II

oil on canvas

48 x 50 in. (121.9 x 127 cm.)

Painted in 1959.

£6,000-8,000

US\$8,100-11,000

€7,200-9,600





λ173

JOHN WELLS (1907-2000)

Variations

signed, inscribed and dated 'VARIATIONS./John Wells.1980' (on the reverse)
oil and pencil on board
10¾ x 15¼ in. (25.4 x 38.7 cm.)
Painted in 1980.

£8,000-12,000
US\$11,000-16,000
€9,600-14,000



THE ECLECTIC EYE: PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ*174

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

Sitting Figures in Robes II

signed with monogram, numbered and dated '80/788/ 3/9' (on the underside of each figure)
bronze with a black patina
13 in. (33 cm.) wide
Conceived in 1980.

£70,000-100,000
US\$96,000-140,000
€84,000-120,000





λ175

KEITH VAUGHAN (1912-1977)

Woodmen Marking Trees

signed and dated 'Vaughan/ 1945' (lower right)

ink, watercolour and gouache on paper

11 x 15 in. (27.9 x 38.1 cm.)

Executed in 1945.

£12,000-18,000

US\$17,000-24,000

€15,000-22,000



λ*176

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

Reclining Figure

bronze with a brown patina, on a black-painted wooden base

4 $\frac{7}{8}$ in. (12 cm.) long, excluding base

Conceived circa 1936-37 and cast in 1959 in an edition of 6.

£30,000-50,000

US\$41,000-67,000

€36,000-60,000





λ*177

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

Reclining Figure: Fragment

signed, numbered and stamped with foundry mark 'Moore/5/9' (at the base)

bronze with a dark green patina, on a black-painted wooden base

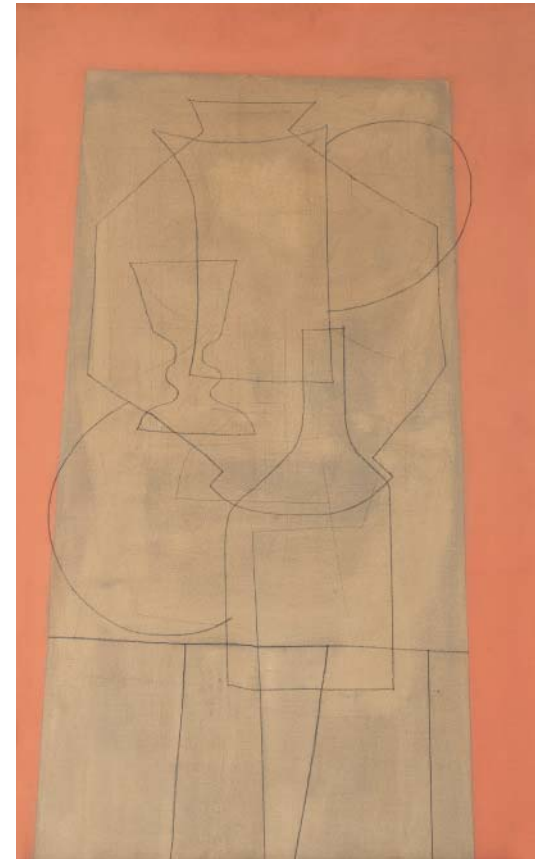
5½ in. (13 cm.) long, excluding base

Conceived in 1952 and cast in 1969 by H. Noack, Berlin.

£35,000-55,000

US\$48,000-74,000

€42,000-66,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ*178

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

Feb 13 - 52 (salmon + grey)

signed, inscribed and dated 'Ben Nicholson Feb 13-52/ (salmon + grey)' (on the canvas overlap)

oil and pencil on canvas
42 x 26 in. (106.5 x 66 cm.)

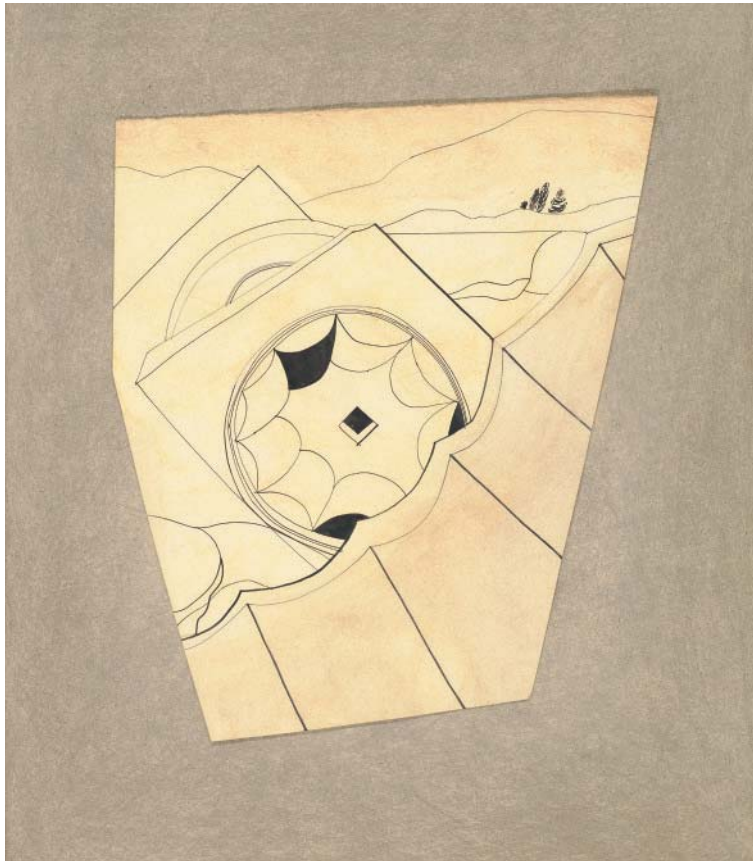
Painted in February 1952.

£100,000-200,000

US\$140,000-270,000

€120,000-240,000





λ179

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

Olympia

signed 'Nicholson' (on the reverse), signed again and dated 'NICHOLSON 1965' (on the backboard)

ink and oil wash on paper
22¾ x 19¾ in. (57.8 x 50 cm.)

Executed in 1965.

£5,000-8,000
US\$6,800-11,000
€6,000-9,600



λ180

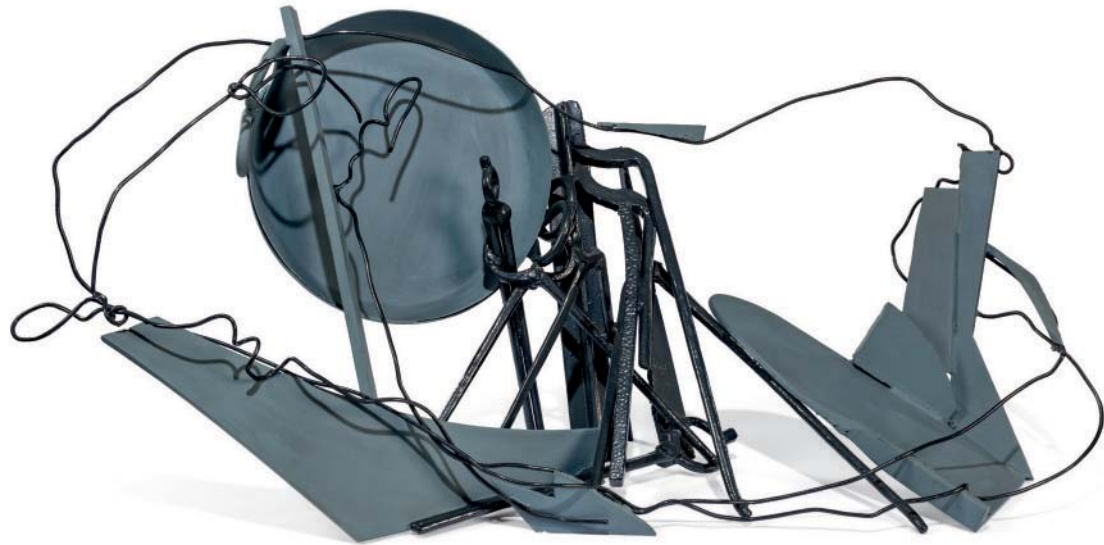
DAME ELISABETH FRINK, R.A. (1930-1993)

Warrior II

signed and numbered '6/8 Frink' (on the base)
bronze with a dark brown patina
18½ in. (46.9 cm.) high
Conceived in 1964.

£20,000-30,000
US\$28,000-41,000
€24,000-36,000





■λ181

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

Table Piece CCCLXIV

painted steel, unique
58½ in. (148.5 cm.) wide
Conceived in 1977.

£15,000-25,000
US\$21,000-34,000
€18,000-30,000



λ182

LEON KOSSOFF (1926-2019)

Rosalind II

charcoal and coloured chalk on paper
39½ x 26¾ in. (100.3 x 68.2cm.)
Executed in 1980.

£20,000-30,000
US\$27,000-40,000
€24,000-36,000





PROPERTY FROM THE ESTATE OF HARRY GRUBERT

■λ183

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

Half Time

cast and welded bronze and brass, unique

37 in. (94 cm.) wide

Conceived in 1979-1980.

£10,000-15,000

US\$14,000-20,000

€12,000-18,000



λ184

IVON HITCHENS (1893-1979)

Moorland Pool No.6, After Rain

signed 'Hitchens' (lower left)

oil on canvas

20 x 46 in. (50.8 x 116.9 cm.)

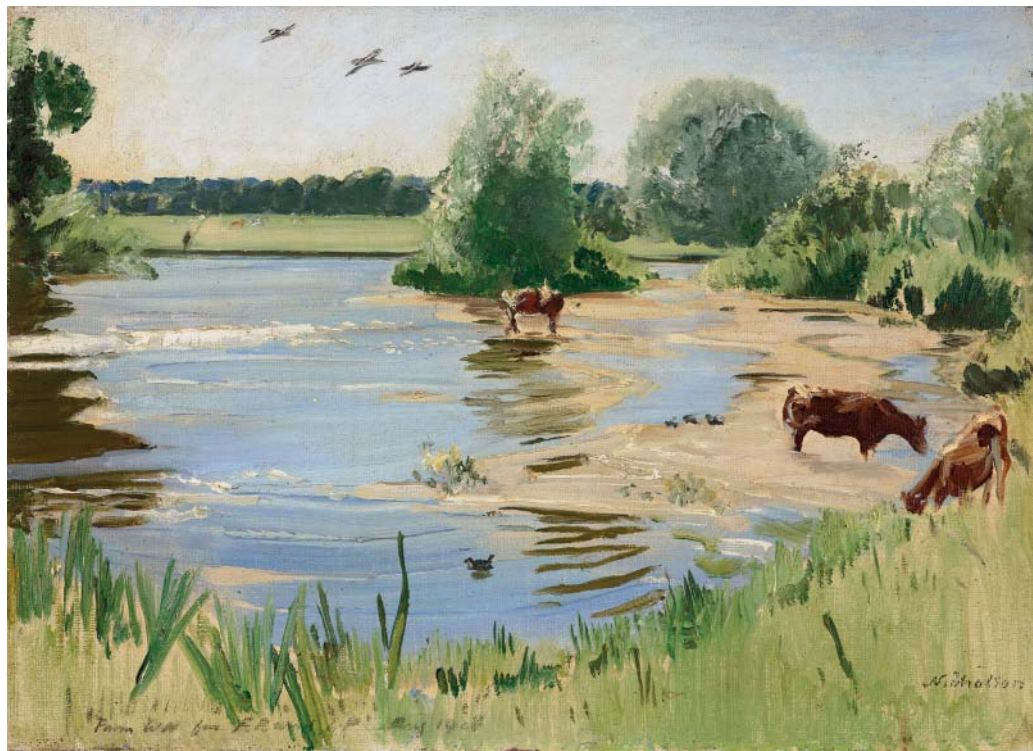
Painted in 1948.

£40,000-60,000

US\$54,000-81,000

€48,000-72,000





185

SIR WILLIAM NICHOLSON (1872-1949)

Hot Day

signed 'Nicholson' (lower right), dedicated 'From WN for

F.P. & C.P.' Aug 1928' (lower left)

oil on canvas

11¼ x 16 in. (29.9 x 40.6 cm.)

Painted in August 1928.

£20,000-30,000

US\$28,000-41,000

€24,000-36,000



***186**

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

Hounslow

signed 'J. Lavery' (lower left), signed again and dedicated 'To/

DR GINNER/WITH MANY COMPLIMENTS./FROM JOHN

LAVERY.' (lower right), signed again, inscribed and dated

'HOUNSLOW/AUGUST - 1917./BY/JOHN LAVERY./' (on

the reverse)

oil on canvas

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

Painted in August 1917.

£50,000-80,000

US\$68,000-110,000

€60,000-96,000





THE KATHRYN AND ANTHONY DEERING COLLECTION

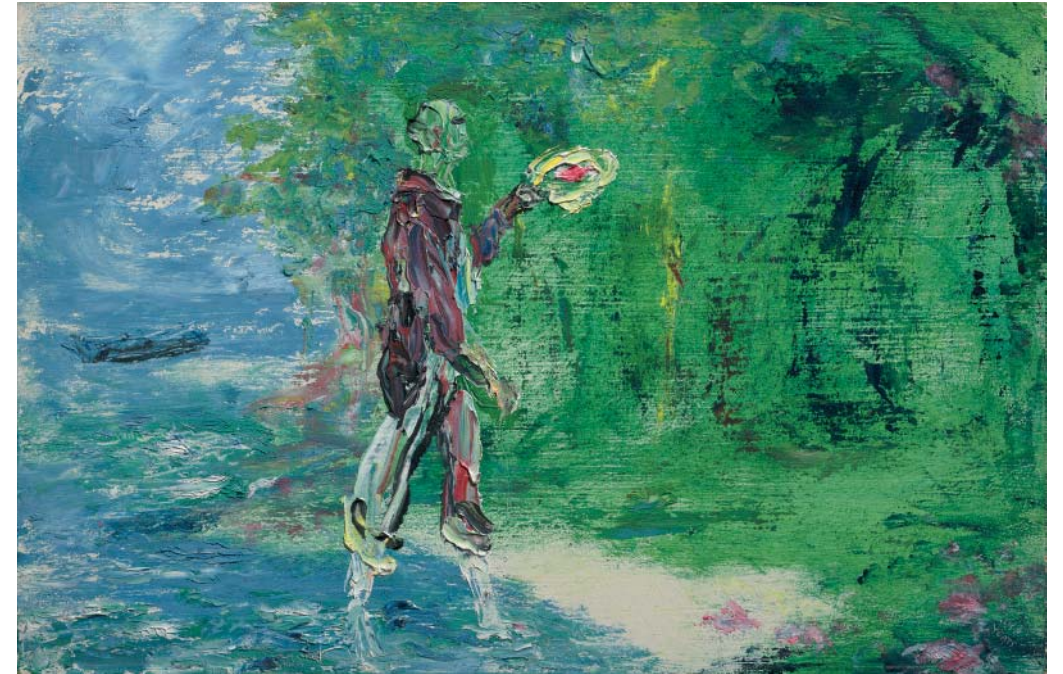
***187**

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

Bouquet of red and white flowers with a champagne glass

signed 'Peploe' (lower left)
oil on canvas
10 x 14 in. (25.4 x 35.6 cm.)
Painted circa 1905-08.

£30,000-50,000
US\$41,000-67,000
€36,000-60,000



PROPERTY FROM A CHANNEL ISLANDS ESTATE

λ*188

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

The Ocean Glade

signed 'JACK B/ YEATS' (lower right), inscribed 'THE OCEAN/GLADE' (on the reverse)
oil on board
9 x 14 in. (23 x 35.5 cm.)
Painted in 1948.

£40,000-60,000
US\$54,000-81,000
€48,000-72,000





PROPERTY FROM A CHANNEL ISLANDS ESTATE

λ*189

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

Charade

signed 'JACK B YEATS' (lower left), inscribed 'CHARADE'
(on the reverse)

oil on board
14 x 18 in. (35.5 x 46 cm.)
Painted in 1951.

£50,000-80,000
US\$68,000-110,000
€60,000-96,000



λ190

EDWARD BURRA (1905-1976)

Spanish Singer

stamped with signature 'E. J. Burra' (lower right)
watercolour and gouache on paper

19 x 10 in. (48.2 x 25.4 cm.)
Executed circa 1933-34.

£60,000-80,000
US\$82,000-110,000
€72,000-96,000





PROPERTY FROM A CHANNEL ISLANDS ESTATE

λ*191

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

The Old Car Driver

signed 'JACK B/YEATS' (lower right), inscribed 'THE OLD

CAR DRIVER' (lower centre)

ink and watercolour on paper

9¾ x 6¾ in. (23.8 x 17.2 cm.)

Executed in 1915.

£5,000-8,000

US\$6,800-11,000

€6,000-9,600



λ192

SIR JACOB EPSTEIN (1880-1959)

Maquette for Madonna and Child

signed 'Epstein' (on the reverse)

lead with a bronze halo

13¾ in. (33.3 cm.) high

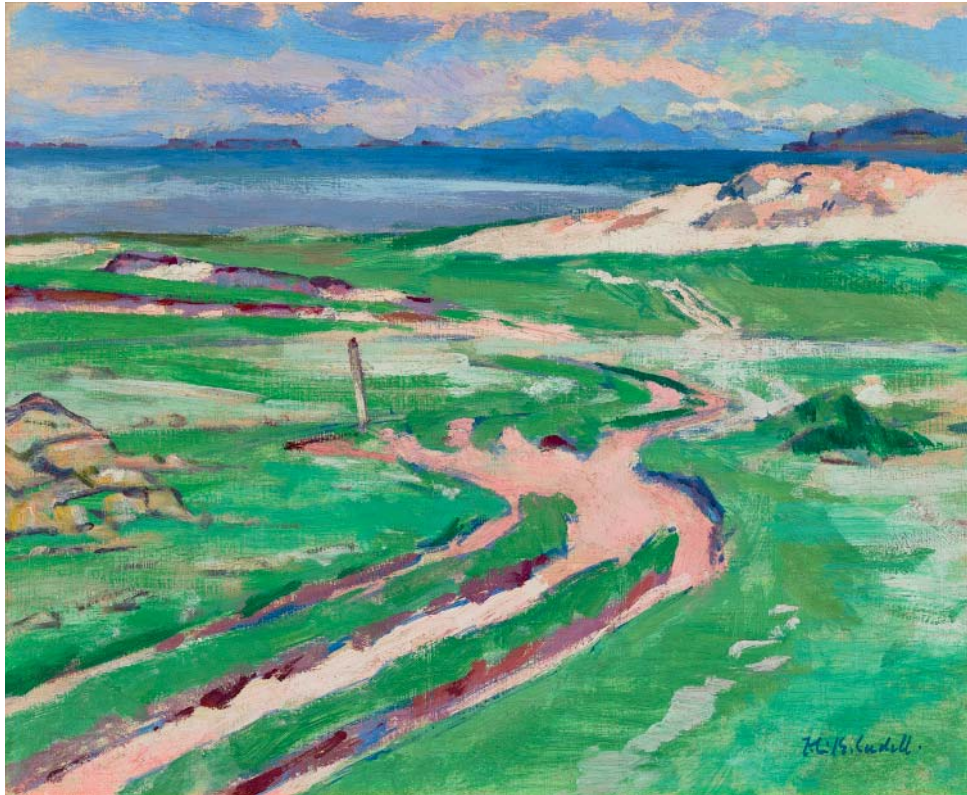
Conceived in 1950.

£10,000-15,000

US\$14,000-20,000

€12,000-18,000





193

FRANCIS CAMPBELL BOILEAU CADELL, R.S.A. (1883-1937)

The Road to the Sea, and Skye

signed 'F.C.B. Cadell' (lower right), signed again and inscribed 'THE ROAD TO THE SEA/and Skye./BY/F.C.B. Cadell.' (on the reverse)

oil on panel

14¾ x 17½ in. (37.5 x 44.5 cm.)

£25,000-35,000

US\$34,000-48,000

€30,000-42,000



194

CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A. (1889-1946)

The Four Seasons: Spring

oil on canvas

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

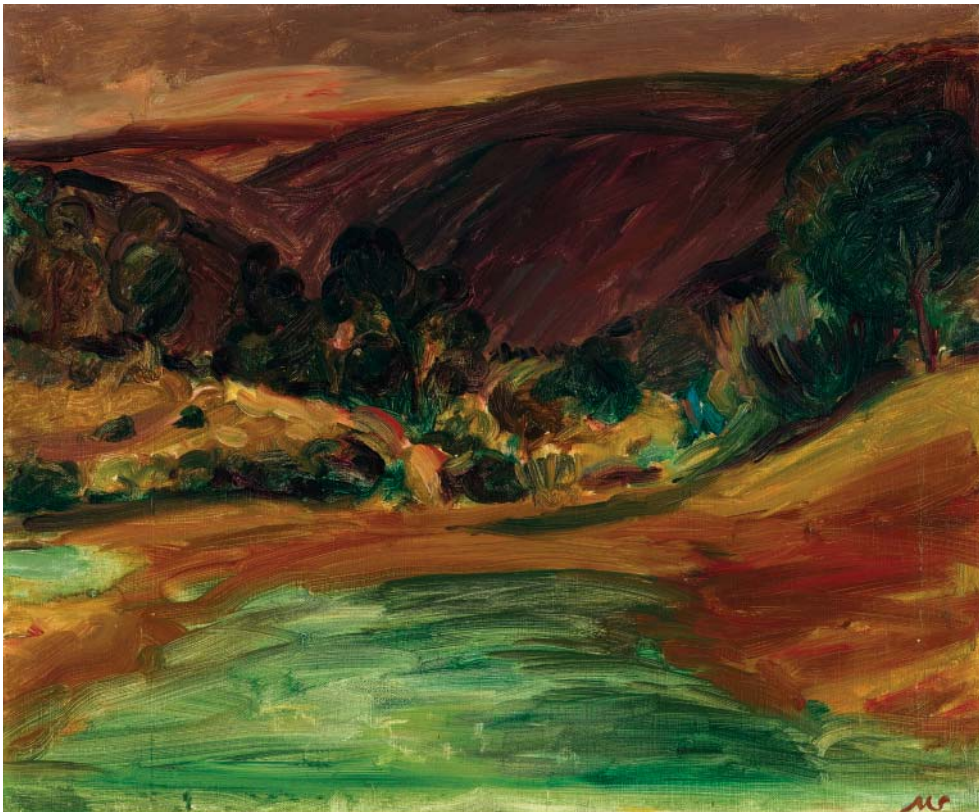
Painted circa 1918.

£20,000-30,000

US\$28,000-41,000

€24,000-36,000





λ195

SIR MATTHEW SMITH (1879-1959)

Landscape in Provence

signed with initials 'MS' (lower right)

oil on canvas

15 x 18¼ in. (38 x 46.4 cm.)

Painted circa 1935.

£12,000-18,000

US\$17,000-24,000

€15,000-22,000



196

LUCIEN PISSARRO (1863-1944)

Un Rocher du Faron (Soleil) Toulon

signed with monogram and dated '1929' (lower left)

oil on canvas

23¼ x 28¾ in. (59 x 73 cm.)

Painted in 1929.

£30,000-50,000

US\$41,000-67,000

€36,000-60,000





197

LUCIEN PISSARRO (1863-1944)

End of the Village, Dardennes

signed with monogram and dated '1931' (lower left)

oil on canvas

18½ x 22 in. (47 x 55.9 cm.)

Painted in 1931.

£20,000-30,000

US\$28,000-41,000

€24,000-36,000



λ198

ANNE REDPATH, A.R.A. (1895-1965)

Still life with jug of flowers

signed 'Anne Redpath' (lower left)

oil on panel

10¾ x 8¾ in. (26.5 x 22.5 cm.)

£15,000-25,000

US\$21,000-34,000

€18,000-30,000





λ199

DUNCAN GRANT (1885-1978)

Lovers on the Shore

oil on paper laid on board

17 $\frac{7}{8}$ x 24 $\frac{3}{4}$ in. (45.4 x 62.5 cm.)

Painted circa 1930.

£6,000-8,000

US\$8,200-11,000

€7,200-9,600



λ200

VANESSA BELL (1879-1961)

Madonna Lillies

with inscription by Duncan Grant 'VB/Study for/Berwick'
(on the reverse)

oil on canvas

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

£5,000-8,000

US\$6,800-11,000

€6,000-9,600





λ201

GARY BUNT (B. 1957)

Reminisce

signed 'GARY/BUNT' (lower right), signed again, inscribed and dated '2021/
REMINISCENCE/HE WOULD WALK/HERE AS A LAD/WITH HIS MUM AND/
HIS DAD/NOW THEIR FOOTSTEPS/HE LIKES TO RETRACE/REMINISCENCE,
FEEL/THEIR HUGS AND A/KISS/AS THE SUN GENTLY/WARMS HIS
FACE/GARY/BUNT' (on the reverse)

oil on canvas

24 x 29 in. (61 x 73.6 cm.)

Painted in 2021.

£5,000-8,000

US\$6,800-11,000

€6,000-9,600



λ202

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

The White Umbrella

signed and dated 'Fedden '01' (lower right), signed again
and inscribed 'Mary Fedden/The White Umbrella' (on a
label attached to the reverse)

oil on canvas

39¾ x 23¾ in. (101 x 60.3 cm.)

Painted in 2001.

£10,000-15,000

US\$14,000-20,000

€12,000-18,000





λ203

SIR NOËL COWARD (1899-1973)

Mountain Road, Jamaica

signed 'NOËL COWARD' (lower right)

oil on canvas

18 x 14½ in. (45.7 x 35.9 cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000



λ*204

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

Study for Chelsea Arts Ball

signed with initials and dated 'DH/92.' (lower right)

acrylic, pen, ink and collage on paper

29½ x 17 in. (74 x 43 cm.)

Executed in 1992.

£25,000-35,000

US\$34,000-47,000

€30,000-42,000





PROPERTY FROM A CHANNEL ISLANDS ESTATE

λ*205

FELIX KELLY (1914-1994)

Mississippi Ghosts

signed and dated 'Felix Kelly 67' (lower right), inscribed

'Mississippi ghosts.' (on the reverse)

oil and tempera on board

17 x 22 in. (43.2 x 55.8 cm.)

Painted in 1967.

£5,000-8,000

US\$6,800-11,000

€6,000-9,600



■λ206

EMILY YOUNG (B. 1951)

Maremma Warrior III

brecciated quartzite, on a steel plinth

24 in. (61 cm.) wide

Carved in 2011.

£25,000-35,000

US\$34,000-47,000

€30,000-42,000





■λ*207

REG BUTLER (1913-1981)

Girl on a Round Base

signed with monogram, numbered and stamped with

foundry mark '1/8' (behind the figure's right leg)

bronze with a light green patina

44 in. (111.8cm) high

Conceived in 1964 and cast by Valsuani Foundry, Paris.

£25,000-35,000

US\$34,000-47,000

€30,000-42,000



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words 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 date and/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 in 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, restorations or other adaptations 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 reviewed, 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 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 treatments 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 item is 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 Important Notices. 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 not mention any 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 report on the improvement 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 documents (including 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 in respect of you, we may refuse to allow 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 you 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 various steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

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

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
 - telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
 - written bids (also known as absolute bids or commission bids) left with us by a bidder before the auction.
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5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue a contract 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**. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 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. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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 claim?' 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 and Customs rules only will apply. If your purchased **lot** has not yet been shipped before the UK withdraws from the EU, your invoice VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

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

3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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
- 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 F1a) 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:

- 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**.
- It is given only for information shown in **UPPERCASE type** in the catalogue description before bidding. It does not apply to information that does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- 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 of 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.
- The **authenticity warranty** applies to the **Heading** as amended by any Saleroom Notice.
- 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 **lot** is not matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- 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 description, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- 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.
- 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:

- This additional **warranty** does not apply to: (i) the absence of blanks, halftones, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, maps or periodicals;
- books not identified by title;
- lots sold without a printed estimate;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

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

(l) 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 categories if you give notice to us that you have 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 so that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E(2)(i), (e), (f), (g) and (l) and (i) also apply to a claim under these categories.

(m) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E(2)(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 column of the **catalogue description** (the 'SubHeading'). Accordingly, all references to the **Heading** in paragraph E(2)(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 **lots**, you warrant that:

- 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;
- 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;
- 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;
- 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, we warrant that we do not require you 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) 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

(ii) You must make payments to:

Lloyds Bank Plc., City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 200002. SWIFT code: LOYDGB22CTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(iii) 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. However, the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (f) 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

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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. 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. 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 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 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 a UK address or non-UK address: <ul style="list-style-type: none"> If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the UK 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 price . Whether you 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?

Non-UK buyer		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 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-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for **†** and **α** **lots**. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping will be 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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

8. 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. You should take professional advice if you are unsure how this may affect you.

9. All invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com. Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7389 1611.

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 you do not pay us, 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.

6 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 7389 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

(a) **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.

(b) 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.

(c) 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.

(d) **Lots made of or including protected species** (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol 'in' 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.

(e) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example,

mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example, carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 'V' in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than 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, medical 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 or other 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.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

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.

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 Pages.

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 AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

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

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

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

□ Bidding by parties with an interest

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

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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

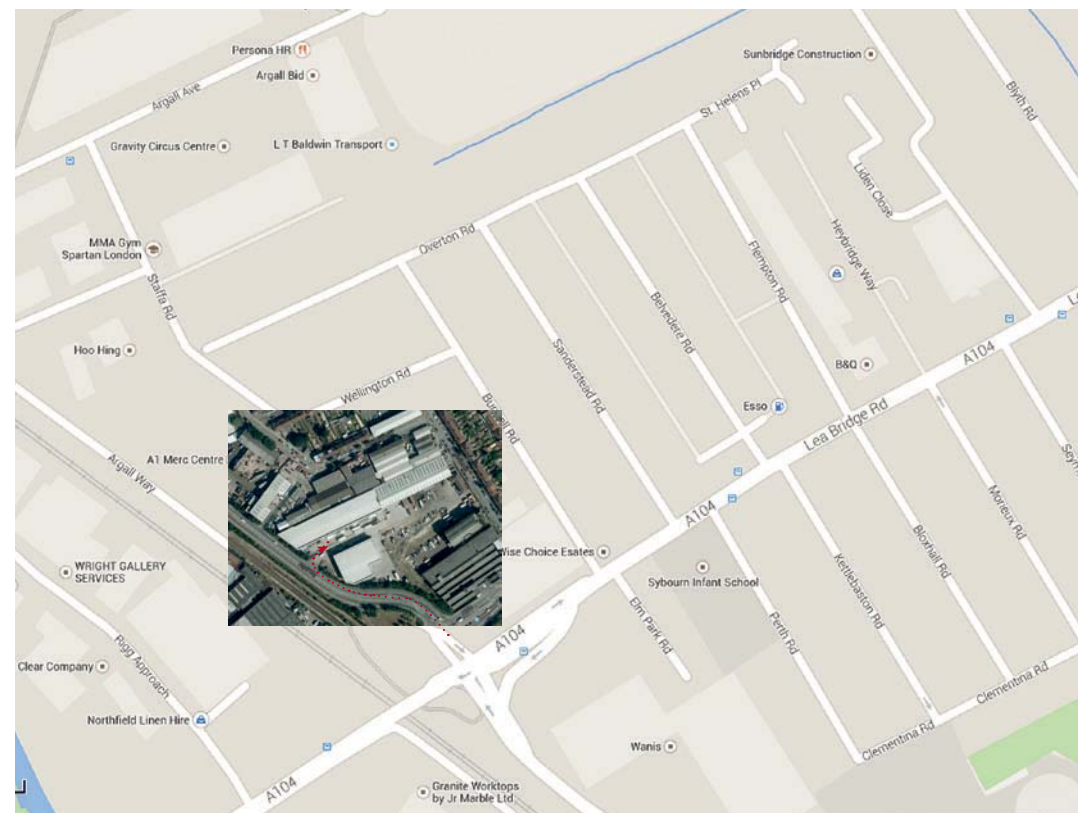
SHIPPING AND DELIVERY

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



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IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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

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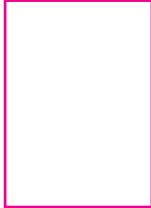
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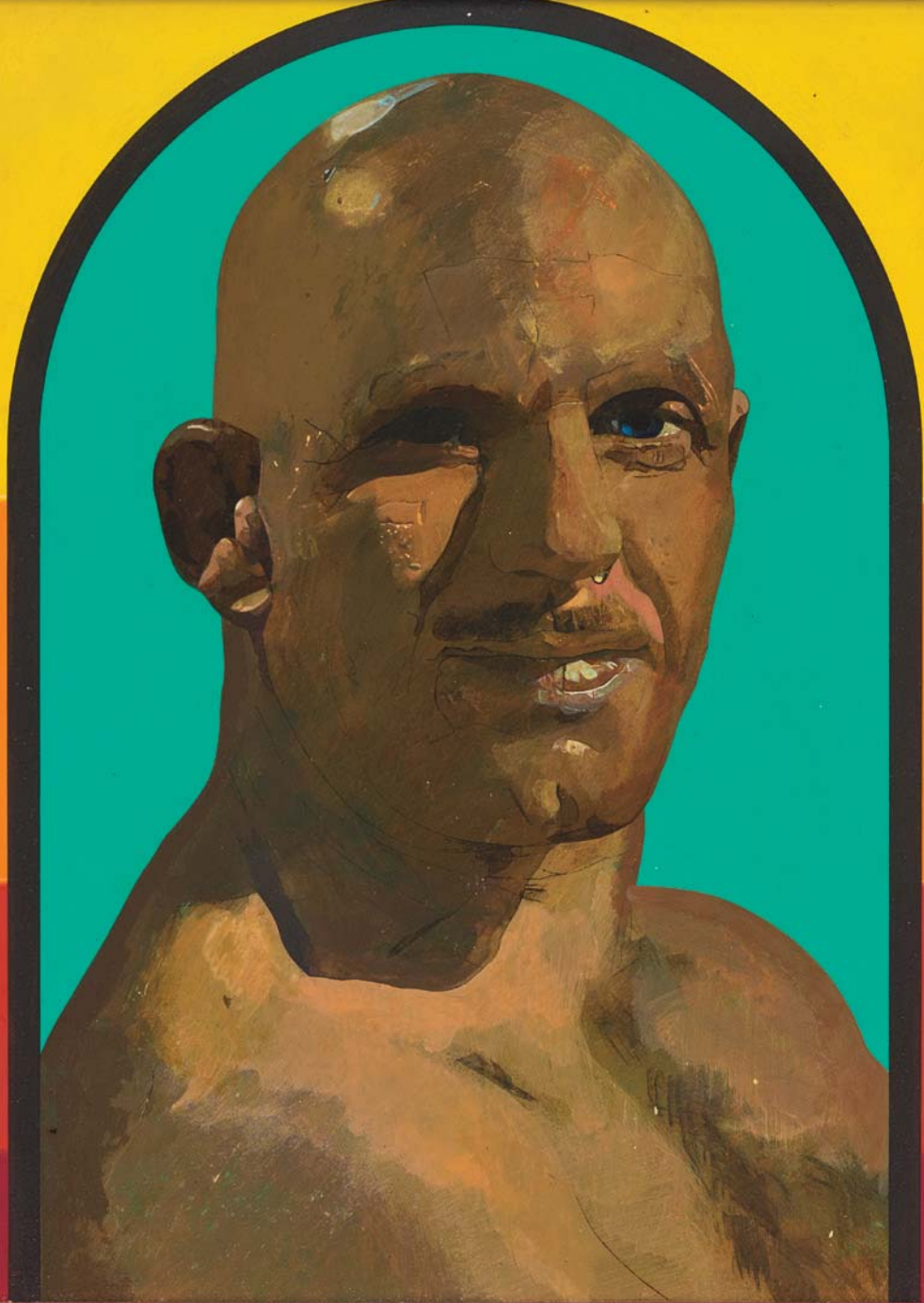
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INDEX

- A**
Aitchison, C. 161
Auerbach, F. 22
Ayres, G. 149, 160
- B**
Bell, V. 200
Blackadder, Dame E. 164
Blake, Sir P. 11, 155, 163
Bomberg, D. 5
Bowen, D. 147
Bowling, Sir F. 9
Bunt, G. 201
Burra, E. 190
Butler, R. 207
- C**
Cadell, F.C.B. 18, 26, 193
Caro, Sir A. 181, 183
Caulfield, P. 24
Chadwick, L. 21, 146, 165, 169, 174
Clarke, G. 151
Clough, P. 104, 172
Colquhoun, R. 101
Coward, Sir N. 203
Craig-Martin, M. 121
- D**
Davie, A. 150, 152
- E**
Epstein, Sir J. 192
- F**
Fedden, M. 202
Feiler, P. 112, 114
Flanagan, B. 162
Frink, Dame E. 25, 28, 135, 140, 144, 148, 168, 180
Frost, Sir T. 116
- G**
Grant, D. 199
- H**
Heath, A. 110
Hepworth, Dame B. 1, 2, 15, 31, 106, 108
Heron, P. 105, 109
Hilton, R. 115
Hitchens, I. 142, 143, 184
Hockney, D. 23, 124, 127, 129, 131, 204
Hodgkin, H. 137
Hoyland, J. 154, 157, 159
Hughes, P. 122
- J**
Jones, A. 119, 128, 133
- K**
Keen, J. 158
Kelly, F. 205
Kossoff, L. 182
- L**
Laing, G. 120
Lanyon, P. 111
Lavery, Sir J. 19, 186
Le Brocq, L. 139
Lowry, L.S. 7, 8, 20, 27, 136, 166
- M**
Minton, J. 102
Moore, H. 3, 17, 176-177
- N**
Nevinson, C.R.W. 194
Nicholson, B. 3, 14, 107, 113, 178, 179
Nicholson, Sir W. 6, 185
- P**
Paolozzi, Sir E. 123, 125, 126, 134
Peplow, S.J. 16, 187
Piper, J. 170
Pissarro, L. 196-197
- R**
Redpath, A. 198
Riley, B. 10
Rosoman, L. 103
- S**
Scott, W. 30
Smith, Sir M. 195
Stroud, P. 153
Sutherland, G. 171
- T**
Turnbull, W. 4, 29, 118, 138, 156
- V**
Vaughan, K. 141, 175
Virtue, J. 167
- W**
Wells, J. 117, 173
Whiteley, B. 12, 130, 132
Williams, A. 145
- Y**
Yeats, J.B. 188, 189, 191
Young, E. 206

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