

A classical painting of a young girl, likely a child, wearing a blue dress with a white lace collar and gold trim. She is holding a book or a small object in her hands. The background is a simple, light-colored wall with a wooden ledge or railing visible on the right side.

CHRISTIE'S

**BULLETIN FOR
PROFESSIONAL
ADVISERS**

Winter 2021

THE COLLECTION OF VICTORIA, LADY DE ROTHSCHILD

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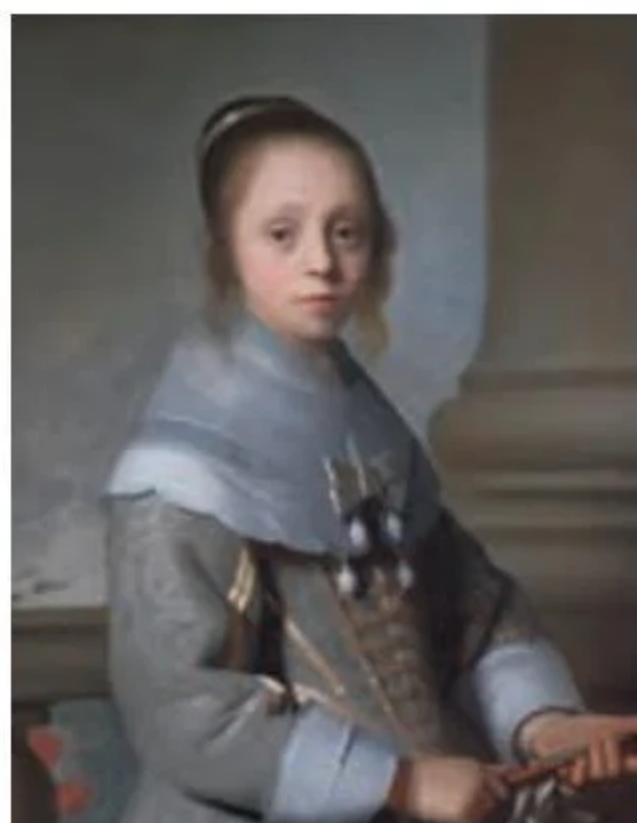




Dominic Thurlow-Wood
Christie's Estates,
Appraisals and Valuation

Index

- 1 Editorial
Dominic Thurlow-Wood
- 2 Hybrid Offers in Lieu
from Christie's Heritage
and Taxation perspective
Luisa Romanelli
- 5 Collecting in
interesting times
Anne Stewart
- 9 Reopening museums:
Wimbledon's story
Emma Traherne
- 12 Inside Christie's
André Zlattinger
- 14 Football: Designing
the beautiful game
Eleanor Watson



Cover
ISAACK LUTTICHUYS (1616-1673)
*Portrait of a girl, half-length, in grey,
by a column (detail)*
oil on canvas
29 x 25 in. (73.7 x 63.5 cm.)
Negotiated by Christie's and
accepted in lieu of tax; permanently
allocated to the National Gallery.

Editorial

I am very pleased to announce that following an 18-month hiatus, which has encompassed not only the aftermath of Brexit but also the Covid-19 crisis, the *Bulletin* is back. At the beginning of the last edition, published in the spring of 2020, I wrote that the virus appeared to be tightening its grip. Little did we know at that point, quite how significant an impact it would have on our lives.

As we approach Christie's final sales of a very busy 2021 season, the virus is far from consigned to the history books. However, there are signs that this winter may resemble something more close to normality, certainly compared with last year. In keeping with this positive outlook, in this edition of the *Bulletin*, we are fortunate to feature a variety of articles written by museum curators from around the United Kingdom, discussing the hardships of Covid-19, how the sector overcame issues and offering a unique glimpse into plans for the future.

As in previous editions, our in-house experts in the Christie's Heritage and Taxation Department, provide an insight into recent developments in the sector. Associate Director, Luisa Romanelli, discusses the benefits of the Acceptance in Lieu (AIL) scheme, when dealing with an Estate with an inheritance tax liability and the success of the scheme in relation to a recent acquisition of a Tissot by the National Museums Northern Ireland.

We are delighted to continue the Northern Irish focus, with a piece by Anne Stewart, Senior Curator of Art at the Ulster Museum. Anne notes that while the pandemic was a

terribly difficult time for Museums across the globe, it offered a truly unique opportunity to take stock of their collection, reconsider strengths and areas for improvement, and importantly, look to make further acquisitions.

One major success story from this summer was the return of crowds to not only museums but to sporting events and The All England Lawn Tennis Club combined the two, as the Museum re-opened its doors for those with tickets to The Championships. Speaking as one of the lucky visitors, I must say that the work done by Wimbledon to update the Museum in recent years, is nothing short of remarkable and the space is definitely worth a visit should you get the chance. We are delighted to feature an article in this *Bulletin* by Emma Traherne, Curator at the Wimbledon Lawn Tennis Museum, discussing both the pandemic and the collection going forward.

Following the sporting theme, the Design Museum has recently announced the launch of an exciting new exhibition, *Football: Designing the Beautiful Game*. We welcome a contribution by Elly Watson, the Curator of the exhibition, outlining the plan for the show and unveiling a few of the unique footballing artefacts that will be displayed.

Throughout the pandemic both the art and sporting worlds showed remarkable resilience and ingenuity, and the advance in digital capabilities was impressive. However, few things can quite match seeing a Canaletto or indeed a Roger Federer backhand, with your own eyes. Let's hope the renaissance continues in 2022.

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Hybrid Offers in Lieu from Christie's Heritage and Taxation perspective



Luisa Romanelli
Heritage & Taxation
Department, Christie's

Luisa joined Christie's in 2012 after obtaining a BA in Italian and History of Art from the University of Reading and holding positions at The Royal Collection Trust and The National Gallery. She was appointed Associate Director in 2021 and recently qualified as a Chartered Tax Advisor (CTA), specialising in the Taxation of Individuals and Inheritance Tax, Trusts and Estates. Luisa has worked on a number of Offers in Lieu and Conditional Exemption claims for UK Estates, across multiple artistic specialities. She also provides a range of clients with advice on the tax issues surrounding the acquisition, disposal and inheritance of works of art.

As many Bulletin readers will know, the Acceptance in Lieu (AIL) scheme is an extremely beneficial tool to consider when dealing with an Estate which has an Inheritance Tax (IHT) liability and an art collection, or even a single pre-eminent work of art.

To briefly recap the benefit of the AIL scheme in general terms, when an open market sale of artwork following a death occurs, the Estate will pay 40% of the proceeds to HMRC as IHT, leaving 60% of the value to be retained by the Estate. The AIL scheme offers a *douceur* (literally a sweetener) of 25% of the value of tax due on the work of art after the IHT has been taken into account. Thus the Estate will be able to receive 70% of the value of the artwork as a tax credit for the Estate.

In the vast majority of cases, the tax credit generated by the artwork being offered will produce either sufficient tax credit for the Estate or more likely, not quite enough, leaving the remaining amount of IHT to be paid in cash. There are, however, circumstances when the value of the tax credit that the offer generates will exceed the tax liability of the Estate.

In such a case, a museum or gallery may be willing to make up the difference with a cash payment to the offerors. This type of transaction is known as a 'hybrid' offer in lieu — being a hybrid of an offer in lieu and a Private Treaty Sale (the latter being a tax favoured sale to a UK institution).

It is vital in such cases that the hybrid element is identified at the outset. It is very unlikely that it will be quantified exactly at the initial stages of the Estate administration (due to values having to be formally agreed with HMRC and the likelihood of sales occurring), but the possibility of a hybrid offer must be ascertained following

discussions with the offerors and also identified to HMRC at the beginning of the process when registering the offer.

Naturally, it is not possible to register a hybrid offer without naming an institution who has confirmed their willingness to raise funds for the hybrid payment. Without this, the offerors would be required to forgo any excess tax credit that the offer may generate, which could defeat the purpose of undertaking an offer in lieu as opposed to an open market sale. No formal agreement is required to be entered into at this stage between the offerors and the institution, but it is important to have both identified a potential candidate and in turn, to provide them with an indication of the sum that they are likely to be required to raise. In the current economic climate in particular, the latter is important for any funding applications that may be submitted to source extra cash for the acquisition.

Returning to the AIL process, with a non-hybrid offer, once the item has been considered by the AIL Panel and values and pre-eminence have been confirmed, the offer can complete fairly quickly. With a hybrid offer, depending on how the other aspects of the Estate are faring, this can often be only the beginning as the other aspects of the Estate must be brought together.

The Executors will have submitted fixed values for parts of the Estate which can be stated with certainty, such as cash, investments and listed shares. In terms of elements of the Estate which are variable such as property and artwork, it is these estimated figures which will have been used to calculate the projected IHT due and consequently the estimated quantum of the hybrid payment. There is a chance of course that by the time the value of the artwork being offered has been agreed by the AIL Panel, that some of the variable



aspects of the Estate could have fixed values by this point (i.e. if sales have occurred), but of course this could not be the case.

It is therefore vital to maintain an oversight of any aspects of the Estate which are subject to change, and to keep in regular contact with both the offerors and the institution who will be making the hybrid payment.

In terms of ascertaining the hybrid element, it would therefore be beneficial to have determined the values of all aspects of the Estate so that the position can be finalised. However, there can be much uncertainty, in particular around sales of property which can take time to complete as well as estimated values being agreed with HMRC.

To demonstrate the interaction between the figures, if the value of items in the Estate are agreed at a figure which is less than the estimated probate value, this will decrease the tax bill, which in turn will increase the hybrid element. When an estimated hybrid figure has already been provided and taken forwards by an institution, increasing this could prove difficult. In addition, in terms of applying for grants from fundraising bodies, the applications will take time to be approved and the amount requested cannot necessarily be altered easily. The negotiation of hybrid offers in lieu is therefore a delicate balance between managing the different aspects of the Estate together with expectations of both the offerors and the recipient institution.

When hybrid offers are reaching their final stages, as previously noted, in the best case scenario, all aspects of the Estate would be finalised so that the quantum of the hybrid can be determined. More often than not however, the situation arises where the exact amount of the hybrid is unknown, and it may not be known for some time. In this case, a separate agreement can be made between the Estate and the institution, agreeing a set

amount for the hybrid payment based on the most reasonable estimates available. This will enable the offer to complete before the hybrid has been finalised. Once the hybrid amount to be included in the agreement has been settled between the two parties, if the IHT due on the Estate increases, the hybrid will shrink. The Estate, as offerors, would have to make a repayment of the excess hybrid to the museum in this case. If the IHT on the Estate decreases, the agreement ensures that a museum does not need to make a further payment.

The agreement in some ways, is more beneficial to the institution than the offerors, as if the IHT on the Estate decreases, the offerors would in essence have to forgo any additional funds that they were due. The quantum of payment that the Estate will receive can therefore only be decreased and not increased. The most prudent approach could be considered to therefore wait until the full IHT liability is known. However, due to the many variables involved, this may not be feasible. While the hybrid agreement approach can mean forgoing a portion of the cash payment, it does give the Estate certainty and does allow the offer to complete. It is also important to note that in terms of timing, when funding has been awarded to an institution for an acquisition, it may only be available to be drawn on for a finite amount of time. This of course means that the transaction must complete while the funds are actually available.

Notwithstanding the challenges noted above in relation to the negotiation of hybrid offers, Christie's was delighted to have negotiated the offer in lieu of *Quiet* by James (Jacques) Tissot which was recently announced. The work was acquired by National Museums Northern Ireland and involved a hybrid payment to the offerors. The amount of tax credit that the painting generated (£740,382) was in excess of the tax liability of the Estate.

With the assistance of grants from the National Heritage Memorial Fund and the Art Fund, National Museums Northern Ireland were able to make good the difference with a hybrid payment to the offerors.

Collecting in interesting times

New acquisitions in a time of pandemic

The Art Collection, Ulster Museum, Belfast, National Museums NI



Anne Stewart

Senior Curator of Art,
Ulster Museum,
National Museums NI

Anne Stewart is Senior Curator of Art at the Ulster Museum, National Museums NI. Her recent exhibitions include *Willie Doherty WHERE/DOVE* (2020–21) co-curated with Daniele De Luigi, FMAV Modena and *BLUE SKY THINKING New Acquisitions at the Ulster Museum* (2021–22). Her interests include Italian art and the Irish on the Grand Tour.

When the COVID-19 pandemic struck, curatorial life at the Ulster Museum changed with dramatic speed. Exhibitions closed within days of opening and carefully planned galleries entered ghostly limbo. One benefit however, particularly during the eerie silence of the early months, was the time and space allowed to reflect on the history of the collection and to reconsider its strengths and limitations. Fortunately it was also a time of collecting.

During 2020–21, five notable acquisitions entered the collection. The first two were gifts, *Moses Striking the Rock* (1620s), by Flemish artist Hendrick van Balen (enabled through the Art Fund) and an exquisite pastel *Portrait of the Hon. Mrs. Bridget Gunning* (1758) by Francis Cotes from a private collection in Northern Ireland. A sculpture installation of 180 lead parakeets, *Blue Sky Thinking* (2019) by Patrick Goddard, was purchased with Art Fund support. A new

work was commissioned (in partnership with the Fondazione Modena Arti Visive, Modena) from Northern Ireland's leading contemporary artist Willie Doherty which resulted in the impressive video work *Where/Dove* (2020). Finally, during one of the bleakest periods of the pandemic, Tissot's magnificent *Quiet* (1881) was negotiated as a hybrid-acceptance in lieu of tax assisted by grants from the Department for Communities, the Art Fund and the National Heritage Memorial Fund.

The Ulster Museum art collection has depth and distinction. Spanning the 15th century to the contemporary, it represents the national collection of Northern Ireland in painting, sculpture, works on paper, silver, glass, ceramics and costume. Within fine arts two areas are outstanding; Irish art from the 17th century to the present, and 20th century and contemporary painting, sculpture and time-based media. The collection of pre-1900 British and European paintings is smaller



HENDRIK VAN BALEN (1575–1632)

The Exodus from Egypt, Moses Striking the Rock

© National Museums NI, Ulster Museum Collection

but contains works of international importance. Dedicated collecting began in the 1920s, when the Lloyd Patterson Bequest enabled the purchase of works by modern British artists, at a time when few museums collected contemporary art. Successive curators have strengthened and expanded this area to form one of the most impressive collections of modern art in the UK outside London. The presence of very significant quality in areas such as American Colour field and German Group Zero allows fascinating connections between the contemporary and the historic and ensures the vitality of the collection.

The acquisition of *Quiet* by James (Jacques) Joseph Tissot (1836–1902) represented an important moment for the collection. Before its arrival the Ulster Museum had no significant 19th century French painting and also, with the exception of a dramatic *Cassandra* by Frederick Sandys, no Pre-Raphaelite paintings. The latter absence is unusual for a UK national museum especially in the light of the many connections that can be drawn between the historical romanticism of the Pre-Raphaelites and Irish Celtic Revival painting. *Quiet* is a portrait of Kathleen Kelly (1854–1882), later Mrs.

Newton, Tissot's 'mysterious Irish muse' and the inspiration for some of his most famous paintings. Born in Agra, India, of Irish parents, Kathleen Kelly's story involved an arranged marriage, seduction, divorce and life in London as Tissot's mistress and muse. Known to society only through Tissot's portraits, Kathleen was surrounded by an air of mystery. Indeed Tissot capitalised on her enigmatic presence, entitling one of her portraits *La Mystérieuse*. In Tissot's circle Kathleen was known as '*la ravissante irlandaise*' and Tissot celebrated her Irish ancestry naming one painting *Mavoureen*



WILLIE DOHERTY (B. 1959)
Where/Dove, 2020
© Willie Doherty, Ulster Museum Collection

(Irish for 'my beloved') and another *La Belle Irlandaise*. Fascinated by Kathleen's beauty, Tissot painted her ceaselessly until her early death from tuberculosis, aged 28. Kathleen Newton's role as 'la belle irlandaise' parallels another famous 'Irish muse' represented in the collection; Hazel, Lady Lavery (1880–1935), the American-born wife of the Belfast-born painter Sir John Lavery (1857–1941). Possessed of arresting looks and theatrical poise, Hazel was the subject of many of Lavery's most successful female portraits, including in 1927, her portrayal of *Kathleen ni Houlihan*, the personification of Ireland, which appeared on Irish banknotes until the 1970s.

Irish portraiture, encompassing artists and sitters associated with Ireland in the broadest sense, is a particular strength of the collection. The sitter in Francis Cotes's pastel *Portrait of the Hon. Mrs. Bridget Gunning* (1716–1770) was daughter of Theobald Bourke, 6th Viscount Mayo, and a descendant of Gráinne O'Malley the 'Pirate Queen' of Connacht. Married to Colonel John Gunning of Castle Coote, County Roscommon she is best known for her beautiful daughters, the 'Gunning Sisters', who reputedly appeared on the Dublin stage before captivating London society. Maria married the Earl of Coventry and Elizabeth married successively the Dukes of Hamilton and Argyll. Francis Cotes (1726–1770) likewise had family connections with Ireland and his striking portrait of 1758 is notable for its magnificently detailed costume. It is close in date to the Ulster Museum's pastel portrait of the Irish sitter *George 1st Earl Macartney* (1737–1806) by Swedish artist Gustaf Lundberg (1695–1786). Born in Lissanoure, County Antrim, Earl Macartney led the first diplomatic mission to China in 1792. Lundberg's pastel, drawn in Stockholm in 1767, depicts Macartney wearing full court dress on his return from a mission to Russia. Portraits which include noteworthy depictions of costume have

a special significance to the collection. In 1976, the Ulster Museum's historic costume collection was destroyed by terrorist fire bomb and the new collection, which was begun almost immediately, is now one of the most impressive in the

UK. This association between costume and painting makes the Tissot and the Cotes particularly relevant acquisitions.

The Flemish collection has been greatly strengthened by the gift of *Moses Striking*



FRANCIS COTES (1726–1770)
Portrait of the Hon. Mrs. Bridget Gunning (née Burke)
© National Museums NI, Ulster Museum Collection

the Rock by Hendrick van Balen, the Elder (1573/5–1632) one of the leading painters in Antwerp in the early 1600s. Other notable Flemish paintings in the collection include a School of Bruges *Virgin and Child*, known as the 'Carrickfergus Madonna', a *St. Christopher* night-scene by Jacob Jordaens, a *Holy Family with St Elizabeth* by Jacob van Oost and two finely detailed depictions of the seasons *Spring* and *Winter* (1633) by Pieter Brueghel the Younger. *Moses striking the Rock* complements one of the finest Dutch paintings in the collection *The Children of Israel Worshipping the Golden Calf* by Jan Symonsz Pynas (1582–1631). As a pair of early seventeenth century depictions of scenes from the Book of Exodus, the Pynas and the van Balen allow comparison of taste and workshop practice in Amsterdam and Antwerp. *Moses striking the Rock* also resonates with contemporary concerns about the mass migration of people through inhospitable terrain and the preciousness of fresh water.

The Ulster Museum collection continues to be formed around the ideas and innovations emerging in contemporary art. A sculpture installation of 180 ring-necked parakeets *Blue Sky Thinking* (2019) by Patrick Goddard (born 1984) addresses the scale and immediacy of climate emergency and explores themes of migration and naturalisation. Made from recycled lead from London roofs, the individuality and presence of each bird cumulatively gives the work a disturbing and mesmeric quality. A non-indigenous species, the parakeet has become naturalised in England, particularly in the parks and gardens of London, where its vivid plumage and alien screeching creates an exotic if increasingly familiar presence. *Blue Sky Thinking* gives rise to palpable shock at the present destruction and death of such creatures. The haunting presence of *Blue Sky Thinking* forms an interesting counterpart to *Birdman* (1962)

by Elisabeth Frink, a gift to the collection in 2017 from the estate of her son Lin Jammet.

Northern Ireland's foremost contemporary artist Willie Doherty (born 1959) has an established international reputation in photography and time-based media. A major retrospective exhibition of his work *WHERE/DOVE*, co-curated with the Fondazione Modena Arti Visive, Modena was planned for 2020–21. Initiated as part of the British Council UK/ITALY 2020 season 'Being Present', the exhibition focused on the theme of borders, both physical and imagined, a subject which has dominated Doherty's work for over four decades. A new work was commissioned for the exhibition, resulting in a two channel video installation *Where/Dove* (2020), now in the Ulster Museum collection, which examines the complex experience of the border in Ireland. Doherty has observed that '*Where/Dove* creates a view of the border landscape as a labyrinthine world

of political and ideological intervention, tangled histories, unacknowledged stories and secrets, and as a place shaped by natural processes of decay and renewal.' During the early months of the pandemic plans for the exhibition were repeatedly revised as events unfolded. Modena was one of the first areas of Europe to suffer restrictive containment in consequence of the pandemic and this added powerful resonance to Doherty's work which itself relates to the physical and psychological nature of borders. *WHERE/DOVE* finally opened in Modena in spring 2021 and in Belfast in June 2021. In both venues it was the first post-pandemic exhibition in the city.

Plans for the future include a complete re-hang of the collection in 2022. This will highlight the most recent acquisitions, all now linked by their arrival during the time of the pandemic. An interesting time indeed in the history of collecting at the Ulster Museum.



PATRICK GODDARD (B. 1984)

Blue Sky Thinking, 2019

© Patrick Goddard and Seventeen, London, Ulster Museum Collection



Emma Traherne

Curator, Wimbledon Lawn Tennis Museum

Emma Traherne has been the Curator at Wimbledon Lawn Tennis Museum since 2019. She cares for and interprets over 20,000 items which chronicle the history of lawn tennis from a popular pastime to the world class sporting tournament that is The Championships. Prior to working at the AELTC Emma worked at the British Museum, opened a new museum in Brent, North London and was Collection Manager at the Houses of Parliament for Historic Furniture and Decorative Arts. Emma studied Archaeology and Museums Studies at University College London and has worked in a variety of museums over the past decade focusing on implementing collection management best practice and researching collections to make them more accessible to the widest possible audience.

Are you open? Was the question many museum professionals nervously asked each other over the course of 2020 and into 2021. There was huge concern around opening too soon only to be forced to close due to lockdowns and the financial impact this could have. There was also the tricky guessing game of predicting the public appetite for visiting museums in this 'new normal'. We were all keen to be open. The reason museums exist is to make collections of objects with interesting stories accessible to the public in a variety of different ways.

The museum sector is wonderfully varied. From the small independent museums run by volunteers and firmly rooted in local communities, to the huge nationals who welcome millions of visitors a year and tour objects around the globe in blockbuster exhibitions. All museums have been hit by the pandemic, with some sadly not surviving and many suffering redundancies.

Wimbledon Lawn Tennis Museum reopened on 21 June to ticket holders of The Championships. On 12 August the museum reopened to the public. Pre-pandemic, a large percentage of our visitors were from outside the UK. We therefore waited to reopen until The Championships 2021 as this would give us the best chance of raising our profile, offering our Championship's guests a wonderful experience and encouraging return visits.

Although the museum had been closed for a long period of time, we had not been idle, with many back-of-house tasks, such as digital cleaning of our collection management database, exhibition research and cataloguing of digital material completed remotely. We also continued to collect objects to tell the story of tennis in the past and present. This included facemasks and tennis clothing from the Battle of the Brits tournament held during the summer of 2020.

Created by Jamie Murray, the Battle of the Brits provided competitive action for British players while the professional tours remained suspended. It was at this tournament that Andy Murray commented that he continued to be impressed by, the then little known, Emma Raducanu when they faced each other during the mixed doubles.

One important project worked on throughout our closure period is our recently launched Collections Online. This website means that anyone with an internet connection can access our collections anywhere in the world. This will hopefully lead to more people approaching us to carry out research into the collection and potentially more donations from the public and people connected with tennis. The website currently features a few hundred records with an easy-to-use search function as well as additional information on tennis stars and people connected with the game. We will be working on adding new records over the coming years and curated highlight sections linked to our temporary exhibitions.

The Championships 2021 were part of the UK Government's Events Research Programme whereby some COVID-19 rules would be relaxed to establish what effect the gathering had on COVID-19 cases. All those attending had to show evidence of a negative lateral flow test or double vaccination. AELTC planned to start the two-week event at 50% capacity and increase to 100% by the finals weekend.

During the fortnight we welcomed a record breaking 11,500 people to the museum. One of these visitors was the Patron of the AELTC, the Duchess of Cambridge, who saw the trophies, took part in our reaction station game and viewed a loan from the National Portrait Gallery, where she is a patron. The portrait by Maggi Hambling, an avid tennis fan, of Sir Andy Murray,

came about after they met at Wimbledon and became good friends. One day Murray arrived at Hambling's studio with a gift for her: a tennis racket. Hambling then asked to paint his portrait. At points, the sittings were humorous, in particular when Murray found it difficult to hold the gruelling balancing pose for one preparatory charcoal sketch. Murray is portrayed playing against an unseen opponent. The challenge in this portrait, Hambling has said, was to capture 'the speed of Andy's whole body as he plays, one stroke flowing into another'. The painting will be on display until mid-December 2021. Loans are an important way in which museums and galleries can increase access to their collections. The National Portrait Gallery displaying this piece with us during and after The Championships ensured that the painting became accessible to a wider audience.



© AELTC



© AELTC

... tournaments often presented female players with prizes associated with beauty and femininity, such as hairbrushes and jewellery, while the men would receive a standard trophy. This mirror, an example of these early prizes given to women, was presented as a first prize to Katie Stretton for winning a ladies' doubles tournament.'

Curating this exhibition at a distance in 2020 was incredibly challenging with restricted access to the space, objects,

archives, and research materials. Despite this the final result is a fresh look at some of the most important social issues of the last 100 years through the lens of tennis, an area which is not looked at in detail in our permanent displays. The exhibition will close after The Championships 2022.

During the fortnight the museum team collected over 200 objects from players, staff and fans including tennis themed facemasks, COVID-19 signage and wrist bands and outfits worn by Ashleigh Barty and Emma Raducanu as well as a Novak Djokovic sign made by a 7-year-old fan who was handed Djokovic's racket after he won the Gentlemen's Singles. A selection of these objects are currently on display telling the story of this year's Championships.

The team were also heavily involved in placing collection items on display in the Player Hotel in central London. Usually, the players can stay wherever they wish but for The Championships 2021 they were all required to stay in one hotel. We were keen for them to experience a bit of Wimbledon magic even though they were many miles from SW19. This was also a unique opportunity to increase access to

A big highlight of the reopening for my team was the public seeing for the first time our new temporary exhibition, Centre Court: 100 Years of Change. The exhibition explores the role that Centre Court has played as a witness to a period of considerable social and cultural progress, and the platform that the court, and The Championships, has provided for that change. Through the voices of players who shaped these movements, the exhibition addresses racism, gender equality, class and privilege, disability representation and LGBTQ+ visibility.

Lauren von Bechmann, Assistant Curator, created the exhibition and her favourite object on display is a silver mirror:

'While tennis has been a game that has actively promoted and benefitted greatly from the participation of both men and women, it does not mean that women have always been treated equally. During research for this exhibition, it was fascinating to find that early lawn tennis



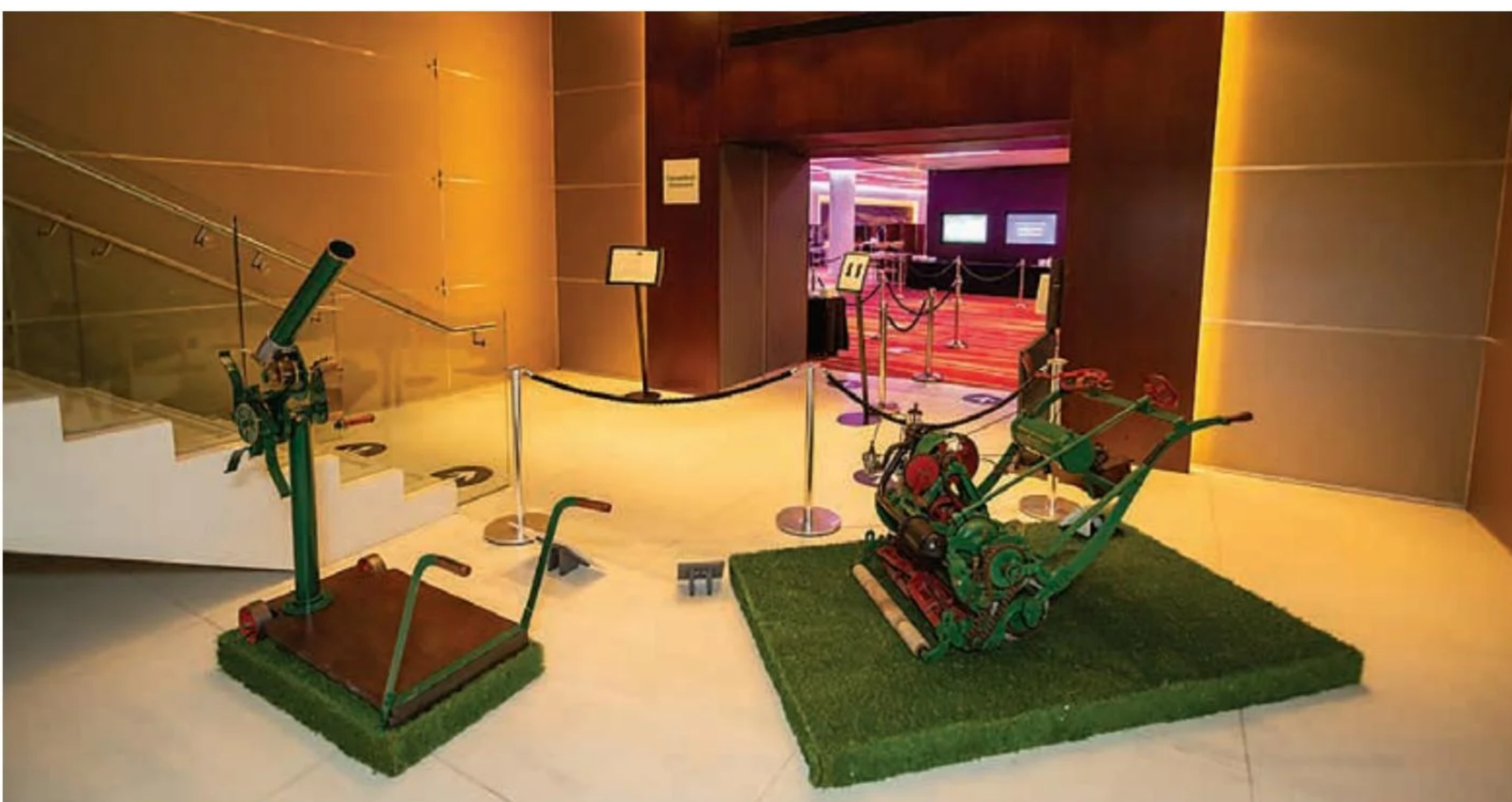
© AELTC



© AELTC

items usually in store to audiences who are often too busy to visit the museum during the fortnight. It is always difficult placing objects in non-museum environments. Ensuring the objects are safe and cared for when not in a glass cabinet is never easy. However, all the objects returned to as safely and we received excellent feedback from players, support staff and broadcast teams regarding these displays of authentic, historic items.

57% of those who returned surveys about their visit to the museum during The Championships said they would come on a visit at another point in the year. This is encouraging feedback not only illustrating that people enjoyed their time with us but that hopefully we will increase the proportion of local and UK based people who visit us year-round until international tourism recovers. We believe we have



© AELTC

already seen this during September and October with many 'walk-in' visitors from the local area and further afield.

The museum is currently open Thursday to Sunday with Monday and Tuesday reserved for groups and school visits. Owing to extensive refurbishment works being carried out in preparation for the Centre Court Centenary Celebrations in 2022, tours of the Grounds are temporarily suspended. Museum ticket holders may visit No.1 Court, accompanied by one of our helpful Museum Experience team, on a short 15-minute visit.

The pandemic has been hard in many ways, adjusting to working remotely, uncertainty about visitor numbers and the general stress to mention a few factors. The team at Wimbledon Lawn Tennis Museum has strived throughout this time to seize opportunities to increase access to the collections in imaginative ways. The future looks bright. In the short term we will continue to add to our Collections Online which will greatly increase access to our stored collections to researchers around the world. We are also undertaking a refurbishment of part of our permanent museum displays examining the modern era of tennis, this will open in time for The Championships 2022. In the long term the AELTC has recently purchased the Wimbledon Park Golf Club and is consulting on developing proposals for the future shape and use of the park area. The Wimbledon Park Project looks to reflect the spirit of the Capability Brown designed landscape by enhancing, improving and recognising Brownian features and revealing some of the historic views both into and across the site. This will also include redevelopment of the museum and heritage offer at AELTC making it an exciting time to be part of the heritage team.

Inside Christie's

André Zlattinger

Deputy Chairman, Post-War and Contemporary Art, Europe

I was lucky to have an interesting childhood in that my family moved all over Europe. We lived in Brussels, Milan, Vienna, Lisbon, London. I was brought up looking at pictures in museums, and had a deep interest from the start. One particular painting struck me early on: Paolo Uccello's *Hunt in the Forest*, which is at the Ashmolean in Oxford. It was one of the first paintings to make use of perspective, and it somehow draws you in, but what I remember is the red jackets of the huntsmen. It's still one of my favourite works.

I have always specialised in 20th-century British art – that is my strength and my knowledge. I think it is a kind of hidden gem: when you dig down, you find a distinct style and language. There is a historical moment in London before the war when you have Ben Nicholson and Henry Moore and Barbara Hepworth all living close to each other – and Mondrian passing through on his way to New York. Hampstead was for a short while a crucible of art, the centre of the art world.

The art schools are a crucial part of the story. Around the time of the First World War, it was the Slade: the experimental generation that came out of that school really shifted modern painting in Britain. Later the focus moves to the Royal College of Art and the group that included Hockney and the great early pop artists. That whole period encompasses some amazing painters. If you were to make a list of the greatest artists of the 20th century, it would have to include British figures such as Bacon, Freud, Moore and Riley.

Stanley Spencer is a unique phenomenon. He's one of my all-time favourites. First you have his early work, when he is painting

around Cookham and thinking deeply about religion. Then there comes the moment when he starts painting unbelievable nude portraits of his second wife, Patricia Preece. I am thinking of one work in particular, in which she has a knee against her chest. It is beautiful – and intimate rather than revealing. In many ways, those works are precursors of Freud's incredibly powerful nudes.

For me it is not about the artist's name so much as the quality of the paint. I have a picture at home by an American painter named John McDonald. It's just a little portrait of a boy on a chair, and the artist is not someone you could say is important, but it's a piece of work that I love, and look at every day.

You find out a lot about yourself when you climb. I became interested in mountaineering at school, and I've been on expeditions everywhere from the Himalayas to the Southern Alps in New Zealand. Climbing takes you far away from the craziness of the art world, but you also learn things that you can bring to your working life. I mean, you come to see what you can achieve, and you also realise that there is nothing wrong with failure: the mountain will always be there another day.

Reaching the top of Everest was emotional. My mother had died the year before, and I wanted to get there for her. The night of my summit attempt I felt she was with me. It was a hard and cold evening – minus 40 degrees – when we set off from the South Col, but the night was clear. My toes went numb: I had a bit of frost nip on them. But when the sun came up, and cast the shadow of the summit across the mountain, that

was incredible. I made it to the summit about seven or eight in the morning and spent a magical hour looking down on Tibet and across towards India. Sitting up there, I could see the curvature of the Earth.

If you are in the art world, you can't help but to want to collect. I collect in my own specialism, which makes working at Christie's a bit like being in a sweet shop: I am always handling amazing works that I can't have. I've long held a particular affection for an artist called John Duncan Fergusson, who could be described as the Picasso of the Scottish colourists, a pioneering modernist. He painted beaches, café life, and was forever sketching, so there are many brilliant drawings, fabulous depictions of the highlands, too. My love for landscape painting is an extension of my love for mountains.

Art can surprise us and shock us. But the point is not always to challenge us in the manner of the Saatchi Sensation show. Art is also there to soothe and please. It's a wonderful thing, the way artists can express their own voice, their unique understanding of the world, through watercolours or oils or in stone. It's an act of creation, and if the finished work moves you, then that is something very worthwhile.

André Zlattinger at home.
Behind him is *Light patch*, 2000, by Julian Cooper,
and to his left, John Duncan Fergusson's *Nude*, c.1914-16
Photograph by Dan Wilton



Football: Designing the beautiful game



Eleanor Watson
Curator, Design Museum

Eleanor is a curator at the Design Museum, London. She is currently curating a large-scale exhibition about football and design, set to open in April 2022. She has worked as part of the Design Museum curatorial team since 2016 and previous projects include 'Material Tales' (2021), 'Moving to Mars' (2019), 'Beazley Designs of the Year' (2017 and 2018), 'Peter Barber: 100 Mile City and Other Stories' (2018) and 'Imagine Moscow: Architecture, Propaganda, Revolution' (2017). She was the guest curator for the 2019 edition of Global Grad Show, and has participated as a speaker and curator at a number of design festivals around the world.

It is estimated that more than half the world population — some 3.5 billion people — watched part of the FIFA World Cup in 2018. Football is unquestionably the world's most popular sport, with a dedicated fan base and truly international reach. It is also a significant industry, with European football alone being estimated to hold a value of £22 billion in 2016. How did football evolve to be such a significant part of our cultural landscape, and what role has design played in shaping the sport?

'Football: Designing the Beautiful Game' is a large-scale exhibition exploring the design story behind football, unpicking how design has been used to push the game to its technical and emotional limits. Opening In April 2022 at the Design Museum, London, it will be the first comprehensive exhibition about football and design and will be produced in partnership with the National Football Museum, Manchester.

Charting the game's development from the early days of professionalisation through to the present, the exhibition will include a wealth of historic material, paired with new work by contemporary designers and architects working at the cutting edge of the field today. The exhibition will also include a select number of artworks to explore some of the subject's more nuanced themes. The overall ambition in staging the exhibition is to shed new light on the world's most popular pastime, approaching the subject in a way that will engage both fans and sceptics alike.

The exhibition is a direct expression of the museum's mission statement of making the impact of design visible. The Design Museum is the world's leading museum devoted to architecture and design and its work encompasses all elements of the discipline, including fashion, product and graphic design. Since it opened its doors in 1989, the museum has displayed everything



The Design Museum, London

from an AK-47 to high heels designed by Christian Louboutin. It has staged over 100 exhibitions, welcomed over five million visitors and showcased the work of some of the world's most celebrated designers and architects including Paul Smith, Zaha Hadid, Jonathan Ive, Miuccia Prada, Frank Gehry, Eileen Gray and Dieter Rams. On 24 November 2016, the Design Museum relocated to Kensington, West London. Architect John Pawson converted the interior of a 1960s modernist building to create a new home for the Design Museum, giving it three times more space in which to show a wider range of exhibitions and significantly extend its learning programme.

The museum has had the great privilege of partnering with the National Football Museum on this exciting project. As England's national museum of football, and home to the world's finest collection of football artefacts and archives, the

National Football Museum is a leading authority on football history, its preservation, and presentation to the public. In 2013 their collection was recognised by Arts Council England as being of outstanding importance and value, and the Design Museum is thrilled to be able to showcase approximately 150 objects from this collection in the exhibition. Highlights include the shirt worn by Pelé in the legendary World Cup final against Sweden in 1958, George Best's first pair of football boots, and one of the balls used in the first ever World Cup final in Uruguay in 1930.

The National Football Museum have been an invaluable partner beyond this important set of loans. Through many months of discussions and site visits, they have offered their guidance and unparalleled expertise in selecting exhibits and stories for the exhibition. The meeting of our two museums' separate areas of knowledge has

led to valuable debate and discussion, the richness of which we hope will be evident in the exhibition itself. As the exhibition has been developed entirely during the course of the COVID-19 pandemic, this collaborative exercise has felt all the more important as institutions across the museum and heritage sector look for smarter, more sustainable ways of working in the new landscape we find ourselves in. The partnership has been a happy lesson in how peer organisations might support and enrich each other in their mutual endeavours and has suggested a model the Design Museum hope to engage with again in the future.

Curating the exhibition has been a stimulating challenge as the topic of football and design is almost overwhelmingly vast. Each individual avenue could form an exhibition in and of itself, from stadia design to World Cup graphics, kit design or fanzines. The principal challenge in



Aerial view of a football field. Photograph by Philip Myrtoorp.

putting the exhibition together has been in knowing how to maintain a tight edit while showcasing the diversity of the subject. Our approach has been to tackle the subject through five distinct chapters, each of which investigates a particular need within football and how it is met by designers. For example, the opening chapter is titled 'Performance' and ventures the design of football's most basic requirements: boots and a ball. This then explodes outwards to encompass other kinds of technical equipment, from shinpads, goalkeeping gloves and sports bras, through to the design of the player's body itself, training and exercise regimes, and the development of various tactics and formations. This pattern is repeated across each of the exhibition chapters, exploring in turn the topics of 'Identity', 'Crowds', 'Spectacle' and 'Play'.

One of the most remarkable aspects of football is the breadth and depth of engagement by fans. No other sport has captivated people in the same way, and the exhibition has a strong focus on the role of the fan within the game's development. There is a constant tension in football between the formal and the informal, the official outputs of the clubs and fans' appropriation and transformation of them. Fans have a prodigious design output, from handmade banners, personalised kits, fanzines and stickers through to the gargantuan choreographies of Ultras groups. The vast majority of these people would not consider themselves to be designers, or even to have any knowledge or interest in design. It is my sincere hope that in seeing these works in the exhibition visitors will leave with a broadened understanding of what it means to be a designer, and perhaps what it means to be a fan.

A more personal mission in putting the exhibition together has been to platform women's football in a meaningful way. The women's game has seen a huge



The Design Museum, London

surge in popularity in recent years, yet it is still underrepresented in the media and consequently vastly underfunded. Sexist stereotypes persist about women's abilities, their suitability to the sport and even their right to engage with football as fans. Yet women's football has a rich history, with competitive women's matches being staged in the United Kingdom as early as 1895. Individuals and groups have shown incredible tenacity in asserting their right

to play, and we are proud to be able to represent their accomplishments through outstanding exhibits from both the National Football Museum and private lenders.

Overall, we hope that the exhibition will provide an expanded view of football and will provide a welcoming and open-minded exploration of the beautiful game. We very much look forward to seeing you in April.



Eduardo Souto de Moura, Braga Municipal Stadium, Braga, Portugal, 2003. Photography by Dacian Groza

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