

MODERN & POST-WAR BRITISH ART

EVENING AUCTION / DAY AUCTION
LONDON 12 & 13 JUNE 2017



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LOT 24 (DETAIL)
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LOT 12
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LOT 9 (DETAIL)



MODERN &
POST-WAR
BRITISH ART

EVENING AUCTION / DAY AUCTION



MODERN & POST-WAR BRITISH ART

EVENING AUCTION
12 JUNE AT 6 PM

DAY AUCTION
13 JUNE AT 10.30 AM

AUCTION IN LONDON
SALE L17141

EXHIBITION
Thursday 8 June
1 pm-4.30 pm
Friday 9 June
9 am-4.30 pm
Saturday 10 June
12 noon-5 pm
Sunday 11 June
12 noon-5 pm
Monday 12 June
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Gallery talk with Paul Moorhouse
Curator of *Howard Hodgkin*
Absent Friends, at the National
Portrait Gallery

2pm

A Nest of Gentle Artists:
1930s Modernism in London
Gallery talk with Frances Spalding
Author of *Vanessa Bell: Portrait of*
the Bloomsbury Artist

3pm

London to St Ives:
A Journey through British Art
Gallery talk with Michael Bird
Author of *The St Ives Artists:*
A Biography of Place and Time

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PROPERTY FROM AN AMERICAN COLLECTION

LOTS 1-4

MOORE AS DRAUGHTSMAN

In September 1919, equipped with his de-mobilisation papers and an ex-serviceman's financial grant, Moore started his training as an artist at the Leeds School of Art. Rigorous academic techniques were taught in all the students' classes at Leeds, including life drawing and the study of antique casts. Moore flourished even amidst the staid atmosphere of this most traditional school, and was able to successfully apply for a scholarship at the Royal Academy of Arts in London. Perhaps due to this traditional artistic education, drawing always remained a fundamentally important part of the artist's work and is appreciated in its own right. The drawings with their distinctive earthy palette and heavy strokes delineating the forms remain entirely unique and idiosyncratic. More remarkable is his application of wax crayon with watercolour or wash, which results in a weighty, tactile texture reminiscent of weathered organic surfaces, entirely befitting of an artist whose sculptural eye is sensitively trained to the effects of light and shadow across a surface.

As a consummate and innovative draughtsman, Moore believed that a sculptor's drawings should, through the suggestion of background and evocation of atmosphere, be more than mere diagrammatic studies. Many of these drawings were preliminary to sculptures, 'a means of generative ideas for sculptures, tapping oneself for the initial idea; and as a way of sorting out ideas and developing them' (Henry Moore, 'The Sculptor Speaks', *The Listener*, 18th August 1937, quoted in David Sylvester (ed.), *Henry Moore: Sculpture and*

Drawings 1921-1948, Lund Humphries, London, 1957, Vol. I, p.xxxv).

The scale alone of the three works offered in this sale precludes them from being considered as studies from the sketchbook, not to mention their state of completion and overall effect. As a group, the three works each represent an important motif of the artist's work – the seated female figure (lot 2), who is the basis and foundation of his *Mother and Child* and *Family Groups*, the stylised heads (lot 1) which may have been influenced by the carved masks from Africa and the Marquesas Islands which Moore collected, and the standing figures (lot 3) which, after many years of careful deliberation, resulted in his series of *Upright Internal / External Forms*, the first of which was executed in wood in 1951. Kenneth Clark remarked on the particular effect of the standing figure drawings: 'They achieve a remarkable reality, so that, when they walk about in pairs, we feel that they are conversing on the way to market. Moore seems to have created a credible alternative to the human race, as if millions of years ago, evolution had taken a different course. The strange fact is that, although these figures were invented in 1940, they did not appear in sculpture until 1951' ('Dramatis Personae', in Kenneth Clark, *Henry Moore Drawings*, Thames and Hudson, London, 1974, p.114). Moore's drawings reveal him to be a prolific and dedicated artist whose careful and intense studies of the human form were essential to the huge strides he made in creating impactful Modernist sculpture.

1

PROPERTY FROM AN AMERICAN COLLECTION

HENRY MOORE, O.M., C.H.

1898-1986

Nine Helmet Heads

signed and dated 50.; inscribed on the reverse
pencil, chalk, wax crayon and watercolour on paper
57 by 39.5cm.; 22½ by 15¾in.

PROVENANCE

Buchholz Gallery (Curt Valentin), New York
M. Knoedler & Co. Inc., New York, where acquired
by the family of the present owner, June 1960

EXHIBITED

Cincinnati, The Contemporary Arts Center,
Cincinnati Art Museum, *Rental Gallery*, 1956
(as *Heads #1*, details untraced).

LITERATURE

Ann Garrould (ed.), *Henry Moore Complete
Drawings 1940-49*, Vol. 3, The Henry Moore
Foundation in Association with Lund Humphries,
Aldershot, 2001, cat. no.AG 48.6, illustrated
p.279 (dated 1948).

£ 50,000-80,000
€ 60,000-96,000 US\$ 64,500-103,000



1

PROPERTY FROM AN AMERICAN COLLECTION

HENRY MOORE, O.M., C.H.

1898-1986

Seated Woman with Seated Figure in Background

signed and dated 48.

pencil, wax crayon, watercolour and chalk on paper
57.5 by 49cm.; 22¾ by 19¼in.

PROVENANCE

Buchholz Gallery (Curt Valentin), New York
M. Knoedler & Co., Inc., New York, where acquired by the
family of the present owner, 12th January 1961

LITERATURE

Ann Garrould (ed.), *Henry Moore Complete Drawings 1940-49*,
Vol. 3, The Henry Moore Foundation in Association with Lund
Humphries, Aldershot, 2001, cat. no.AG 48.22, illustrated p.282.

The present work is composed of elements also found in a
related drawing dated circa 1948 (HMF 2441).

± £ 150,000-250,000

€ 180,000-299,000 US\$ 193,000-321,000



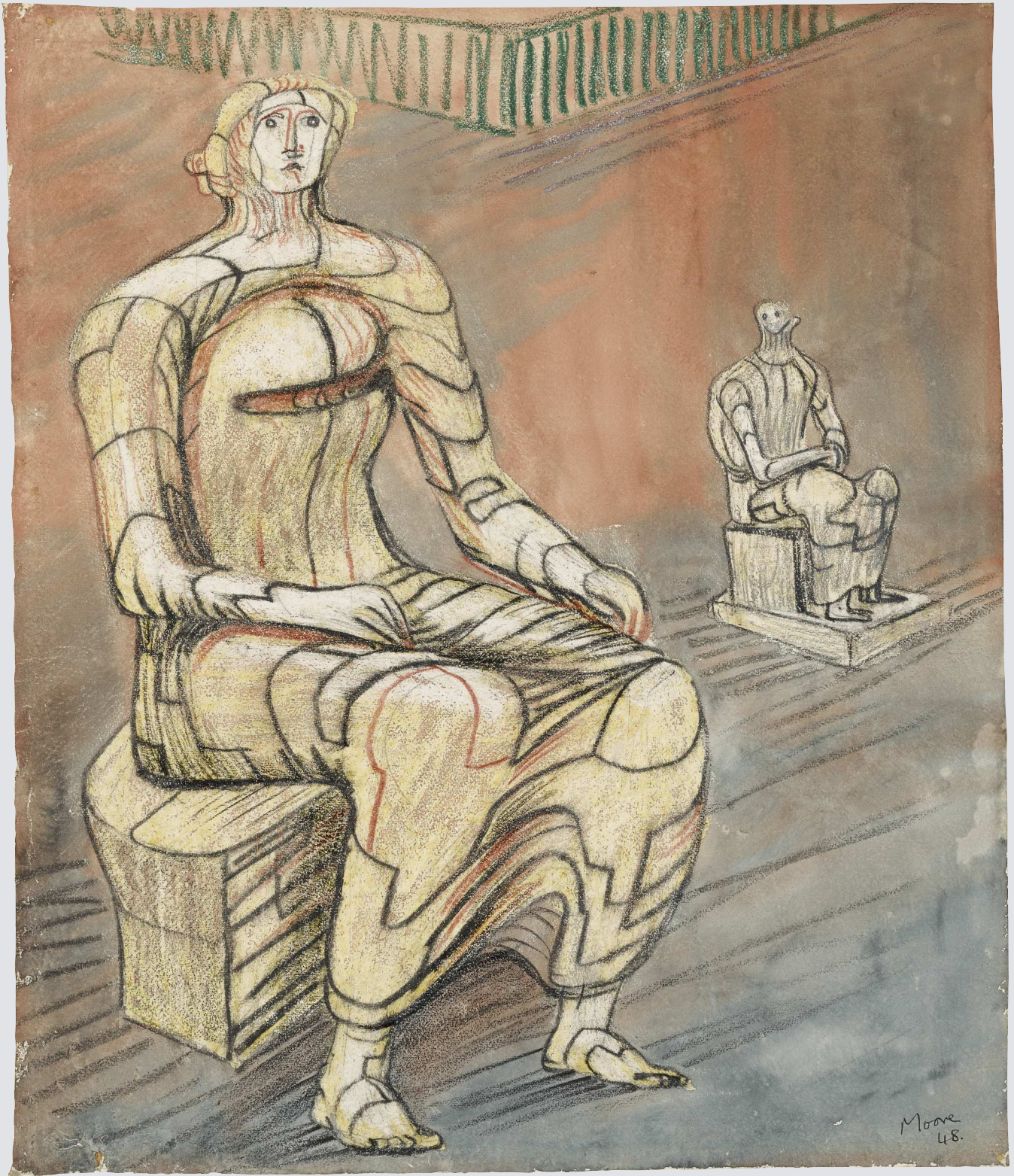
Henry Moore, 1945, by Cecil Beaton

©The Cecil Beaton Studio Archive at Sotheby's

'Every few months I stop carving
for two or three weeks and do life
drawing... Drawing keeps one fit,
like physical exercises – perhaps
like water to a plant – and it
lessens the danger of repeating
oneself and getting into a formula.
It enlarges one's repertoire, one's
form experience'

HENRY MOORE

(quoted in Philip James (ed.), *Henry Moore on Sculpture*,
MacDonald, London, 1968, p.146).



PROPERTY FROM AN AMERICAN COLLECTION

HENRY MOORE, O.M., C.H.

1898-1986

Two Standing Figures

signed and dated 40; also signed, inscribed and dated 1940
on the reverse

pencil, wax crayon, watercolour, pen and ink and wash on paper
50.5 by 38cm.; 20 by 15in.

PROVENANCE

Buchholz Gallery (Curt Valentin), New York
M. Knoedler & Co. Inc., New York, where acquired by the family
of the present owner, June 1960

EXHIBITED

Northampton, Massachusetts, Smith College Museum of Art,
Henry Moore Auguste Rodin Contrasts in Metal and Stone, 28th
January - 22nd February 1948, cat. no.7, lent by Buchholz Gallery.

LITERATURE

Robert Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, Thames and Hudson, London, 1970, illustrated pl. 250;
Kenneth Clark, *Henry Moore Drawings*, Thames and Hudson,
London, 1974, illustrated pl.121;
Ann Garrould (ed.), *Henry Moore Complete Drawings 1940-49*,
Vol. 3, The Henry Moore Foundation in Association with Lund
Humphries, Aldershot, 2001, cat. no.AG 40.49, illustrated p.33.

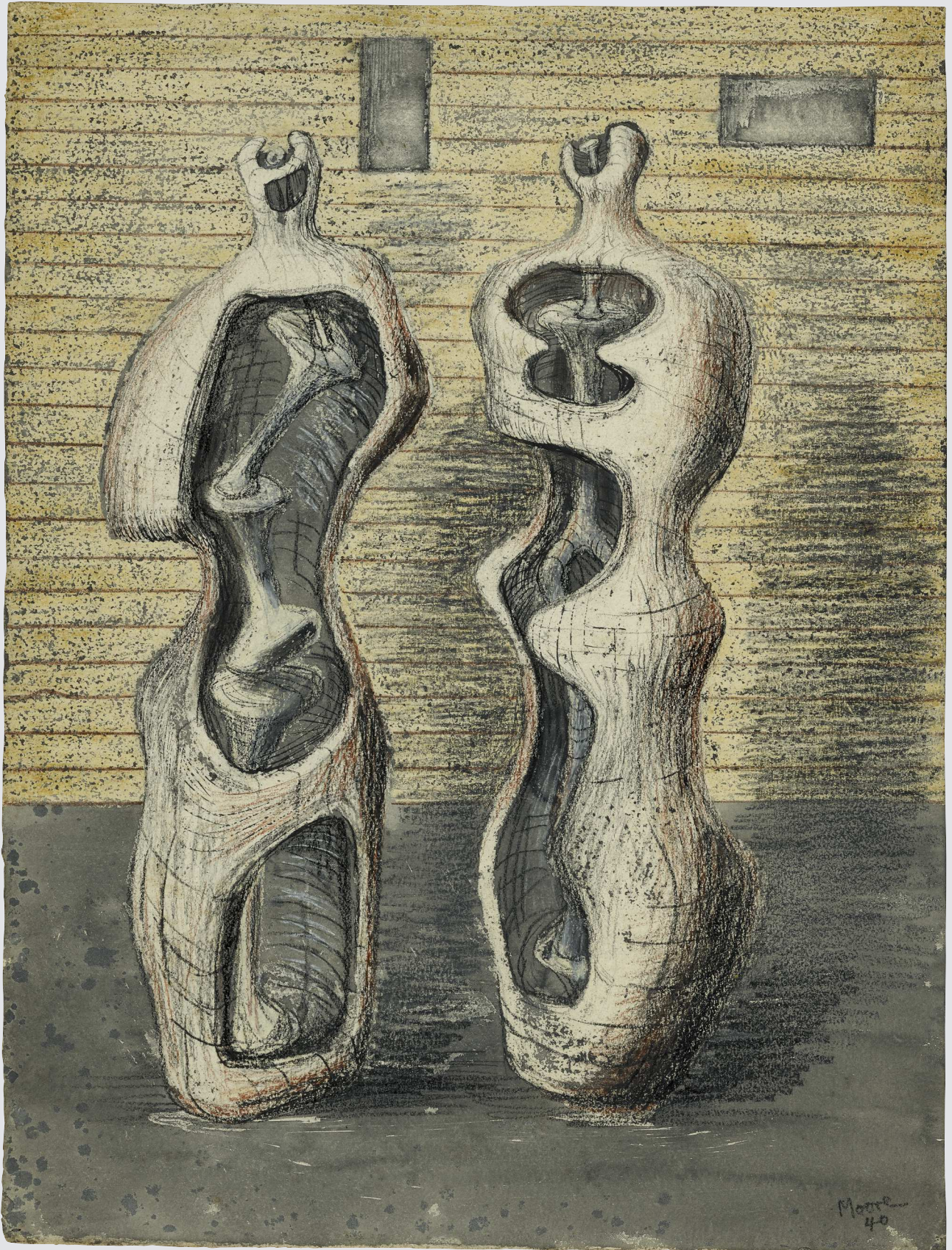
‡ ⊕ £ 200,000-300,000

€ 239,000-359,000 US\$ 257,000-385,000

‘Drawing is the expression and the explanation of the shape of a solid object...an attempt to understand the full three dimensionality of the human figure, to learn about the object one is drawing, and to present it on the flat surface of the paper’

HENRY MOORE

(quoted in Alan Wilkinson, *The Drawings of Henry Moore*
(exh. cat.), The Art Gallery of Ontario, Toronto, 1977, p.12).



Moore
40

PROPERTY FROM AN AMERICAN COLLECTION

HENRY MOORE, O.M., C.H.

1898-1986

Seated Figure: Armless

bronze

height: 44cm.; 17¼in.

Conceived and cast in 1955, the present work is from the edition of 10.

PROVENANCE

M. Knoedler & Co. Inc., New York, where acquired by the family of the present owner, circa 1960

LITERATURE

Robert Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, Thames & Hudson, London, 1970, illustrated pl.500 & 501 (another cast);

Alan Bowness (ed.), *Henry Moore Sculpture and Drawings Sculpture 1955-64*, Vol. 3, Lund Humphries, London, 1986, cat. no.398, illustrated p.25, pl.18 & 19 (another cast);

Alan Wilkinson, *Henry Moore Remembered, The Collection at the Art Gallery of Ontario in Toronto*, Key Porter Books, Toronto, 1988, cat.no.118, illustrated p.168 (plaster version);

John Hedgecoe, *A Monumental Vision, The Sculpture of Henry Moore*, Collins & Brown, London, 1998, cat. no.364, illustrated p.221 (another cast).

During the 1950s the figure of the solitary, seated female – distinct from the Artist's standing or reclining figures and seated family groups – became a persistent subject of Moore's sculpture. He created numerous pieces, from small maquettes to monumental bronzes, variously presenting a female figure, seated on steps, or on benches, sometimes in front of walls. *Seated Figure: Armless* is one of these works. Upright and frontal in pose the figure has a majestic stability and weight that conveys an internalised sense of calm contemplation. The figure's static attitude is carefully offset by subtle asymmetry. The head tilts gently to the left and the right shoulder drops to create soft movement.

Moore's preference for bulky, weighty female figures, exemplified by the present sculpture, can be traced back to the Artist's life drawings from the 1920s. During this time, Moore made numerous drawings of large figures and copied similarly fleshy nudes from paintings by Peter Paul Rubens. As a student in the 1920s, Moore had also admired the immense women painted by Paul Cézanne, describing them as: 'not

young girls but that wide, broad, mature woman. Matronly.' (Henry Moore quoted in Huw Wheldon (ed.), *Monitor: An Anthology*, London, 1962, pp.21–2). Moore later recalled: 'Cézanne's figures had a monumentality about them that I liked. In his *Bathers*, the figures were very sculptural in the sense of being big blocks and not a lot of surface detail about them. They are indeed monumental but this doesn't mean fat. It is difficult to explain this difference but you can recognize a kind of strength' (Henry Moore quoted in John Hedgecoe (ed.), *Henry Moore. My Ideas, Inspiration and Life as an Artist*, London, 1986, pp.150–1).

The might and maturity of Cézanne's women may have reminded Moore of his own mother. He suggested to the critic David Sylvester in 1963 that his memory of massaging his mother's back may have informed how he modelled another of his sculptures from the mid-1950s. He recalled: '*Seated Woman*, particularly her back view, kept reminding me of my mother, whose back I used to rub as a boy when she was suffering from rheumatism. She had a strong, solid figure, and I remember, as I massaged her with some embarrassment, the sensation it gave me going across her shoulder blades and then down and across the backbone. I had the sense of an expanse of flatness yet within it a hard projection of bone. My mother's back meant a lot to me' (Henry Moore quoted, *ibid*, p.329).

Critics such as Erich Neumann have proposed that the maternal aspects of Moore's large women related to those of the archetypal 'Great Mother', a symbol of nourishment, shelter and security. The reference to this timeless motif is strengthened in the current sculpture through its references to antiquity. Moore had visited Greece for the first time in 1952 and the trip was inspirational. The present bronze is imbued with a strong sense of the Classical. Its absent limbs, rough surface and elegant drapery recall the remains of ancient sculptures, degraded and broken during the passage of time. Yet modernity is intelligently integrated by Moore. The head is abstracted and reduced to two curved plains which meet to form a ridge that can be read as a nose. The eyes are simply gauged holes. Certainly the sculpture remains, entirely and absolutely, of the time. In fact, a central tenet of Neumann's thesis was that Moore's turn to the archetypal 'Mother Earth' was not simply a matter of personal choice, but one manifestation of a widespread social tendency in the post-war period which sought to disassociate itself from the patriarchal structures that had led to war (Erich Neumann, *The Archetypal World of Henry Moore*, London, 1959, p.32).

Ω ⊕ £ 80,000-120,000

€ 96,000-144,000 US\$ 103,000-154,000



4

CERI RICHARDS

1903-1971

Interior

signed and dated '50
oil on canvas
51 by 61cm.; 20 by 24in.

PROVENANCE

Redfern Gallery, London, where acquired by the family of the present owner in the 1950s

EXHIBITED

London, Redfern Gallery, *Ceri Richards, Exhibition of Recent Paintings*, 25th May - 24th June 1950, cat. no.20;
London, Redfern Gallery, *Summer Exhibition*, 6th July - 28th August 1954, cat. no.215.

At the end of the Second World War Ceri Richards returned to London, settling in a large Victorian house on Wandsworth Common West Side. In the following years the artist produced a body of work that captured the peace and domesticity of his home life and are today celebrated as some of the most visually engaging of his oeuvre.

At the heart of this new body of work stood two of the century's greatest and most celebrated artists, Picasso and Matisse. Richards had been well aware of their output for decades, pouring over the pages of R.H. Wilenski's 1927 *The Modern Movement in Art*, and responding to their work in his paintings and drawings of the 1930s. This was re-awakened

in 1945 with the joint exhibition of both artists at London's Victoria & Albert Museum, and further publications such as the arts magazine *Verve*, which saw two editions dedicated to Matisse published in 1945 and 1948. As author Mel Gooding writes: 'For Richards painting was a universe of visual discourse in which living artists drew on the resources and discoveries of great predecessors' (Mel Gooding, *Ceri Richards*, Cameron & Hollis, Moffat, 2002, p.81). Richards' drawings and paintings produced after his return to London so beautifully echo this.

Combining his love of music with painting, Richards set to work depicting family members – his wife, two daughters, or, as in the present composition, his sister Esther – within the music room, the piano sitting silent and untouched. In paintings imbued with familial domesticity, Richards drew on Matisse's rounded forms and Picasso's manipulation of perspective, seen in the angled top of the dresser sitting in the back of the present composition. But for all he drew from Picasso in terms both of style and subject (with the inclusion of two vessels that bear striking similarities to the ceramics produced around about 1950 by Picasso at Vallauris) it was Matisse that was to have the greatest influence on works produced during this period. As Gooding writes: 'What Matisse provided for Richards was a doorway into a room of his own' (*Ibid*, p.93). Using a deep, rich red to depict the carpet and back wall, the eye is led around this domestic interior that overflows with culture and calm, capturing the hope that Richards and other artists of the immediate Post-War period felt. Now that the war was over, life and art could begin again.

⊕ £ 50,000-80,000
€ 60,000-96,000 US\$ 64,500-103,000



Ceri Richards in Cardiff in 1940. © The Estate of Ceri Richards.

'Apart from his radiant gifts as a colourist Ceri Richards is also an exceptionally rare draughtsman. In his best work... these two attributes combine together with singular power and persuasiveness.'

BRYAN ROBERTSON

(*Ceri Richards: A Retrospective Exhibition* (exh. cat.), Whitechapel Art Gallery, London, 1960, p.3)



PROPERTY FROM THE ESTATE OF STREETER W. FUNK

IVON HITCHENS

1893 - 1979

Autumn Flowers No. 1

signed
oil on canvas
49.5 by 44cm.; 19½ by 17¼in.
Executed in 1932.

PROVENANCE

The Artist
Alex. Reid & Lefevre Ltd, London, where acquired by Peter Findlay Gallery, New York, 1932
Grace Wilke, Wichita, Kansas, U.S.A and thence by descent to Streeter W. Funk

Autumn Flowers No. 1 is the epitome of a 'Seven & Five Society' painting, redolent of the abiding aesthetic of this very British Modernist exhibiting group, which flourished from 1920 through until the beginning of the Second World War. As with many British groups or movements, artists came and went (our artists are rarely ones for dogma), from the original seven painters and five sculptors that gave the group its name, but the most notable arrival was perhaps Ben Nicholson, who from the mid-20s took control of the Society and began inviting some of the more avant-garde artists of the day to join. Yet, as Peter Khoroché notes, despite Nicholson's best efforts to make it more European in spirit, the 'Seven & Five' maintained a resolutely 'English air.' '[It] is hard to pinpoint in words what this common denominator was, but in the most usual subjects, landscape and still life, there was a poetic naturalism in the painting, marked by a clarity and fresh delicacy of colour' (Peter Khoroché, *Ivon Hitchens*, Lund Humphries, Aldershot, 2007, pp.40-41). And this, of course, is in itself a perfect summation of the one member of the 'Seven and Five' who exhibited there from beginning to end: Ivon Hitchens.

Furthermore, in *Autumn Flowers No. 1* we can read almost all the varying (and competing) aspects of British Modernism in one picture, moving from left to right: from the tighter, Bloomsbury Impressionist rendering of the red and purple flowers, through to a more 'naïve' rendering of the flowers in the centre (showing perhaps the influence of Nicholson and

Wood, with whom Hitchens had time spent at Bankshead, Ben and Winifred Nicholson's Modernist-Primitivist experiment in living); through to the roughly brushed and loosely constructed right-hand third that is pure Hitchens and which shows the beginnings of the visual style of the 1940s and '50s that was to make him such an inspiration to a younger generation of abstract painters, most notably Patrick Heron.

Hitchens had lived and worked in Hampstead since the early 1920s and so had witnessed this bohemian area of London transform into the centre of the British avant-garde, helped in no small part by the arrival in the area in the 1930s of key figures in both the home-grown and international Modern Movement: from Nicholson, Moore and Hepworth, through to Gropius, Moholy-Nagy and (by the end of the decade) Mondrian. Hitchens himself knew all about the latest ideas and theories coming out of Europe, but just as these ideas arrived, in person, on his doorstep, he made the decision (one quite radical given the surrounding intellectual milieu) not to entirely embrace abstraction. Instead he made a lifelong commitment to figuration, albeit a figuration in which abstract values of formal harmony and the independence of colour and mark-making from representational function are as important as the underlying motif.

The life of the studio was central to this and Hitchens' light and airy space at Adelaide Road became a key subject: sparsely furnished, it had everything he needed, from vessels and pots for still-life to a divan for models to recline on, to a conservatory at the rear, full of plants and flowers. Today Hitchens is better known as a landscape painter, or more precisely a painter of landscapes refracted through the prism of abstraction, but throughout his career, flower paintings were just as important and all of his exhibitions, from the 1930s through to the '70s, would contain at least a few flower still-lives.

A spray of flowers, often loosely arranged in a simple vase or jug, their paper wrappers pulled open but left on, gave Hitchens all of the painterly avenues he needed and that he would also find in landscape, 'in which surface pattern and spatial recession sing together and each part of the canvas is in relationship to every other part – in which pigment and brush-stroke can be appreciated for their own sake, yet mysteriously and simultaneously suggest something seen and felt' (Ivon Hitchens, quoted in Khoroché, *ibid.* p.106).

‡ ⊕ £ 50,000-80,000
€ 60,000-96,000 US\$ 64,500-103,000



6

ROBERT POLHILL BEVAN

1865-1925

Houses in Sunlight

signed
oil on canvas
51 by 61cm.; 20 by 24in.
Executed in 1915.

PROVENANCE

The Artist's Wife, 1925
R.A. Bevan, 1951
Mrs Natalie Bevan, 1975
Anthony d'Offay Gallery, London
Acquired by the Mellon Bank, Pittsburgh, by 1986
Hazlitt Holland-Hibbert, London, where acquired by the present owner

EXHIBITED

London, Goupil Gallery, *Fourth Exhibition of Works by Members of the London Group*, June 1916, cat. no.69;
Paris, Galerie Druet, *Exposition d'un Groupe de Peintres Modernes*, 27th June - 8th July 1921;
London, Royal Watercolour Society Galleries, *New English Art Club, 69th Exhibition*, 27th December 1923 - 25th January 1924, cat. no.61;
London, Goupil Gallery, *Robert Bevan Memorial Exhibition*, February 1926, cat. no.155 (as *Houses in Sunlight, Hampstead*);
Brighton, Brighton Public Art Galleries, *Robert Bevan Memorial Exhibition*, August 1926, cat. no.40 (as *Houses in Sunlight, Hampstead*);
Southampton, City Art Gallery, *The Camden Town Group*, 1951, cat. no.11 (as *Houses in Sunlight, Hampstead*, dated circa 1914-5);
London, Colnaghi & Co, *Robert Bevan*, 1961, cat. no.17 (dated 1914);
Colchester, The Minories, *Robert Bevan Centenary Exhibition*, 1965, cat. no.27, illustrated pl.VII;
London, Colnaghi & Co, *Robert Bevan 1865-1925, Centenary Exhibition*, 23rd March - 13th April 1965, cat. no.37, illustrated pl.VII;
Oxford, Ashmolean Museum, *Robert Bevan Centenary Exhibition*, April - May 1965, cat. no.37, illustrated pl.VII;
London, Hampstead Town Hall, *Camden Town Group: Hampstead Festival 1965*, 21st May - 4th June 1965, cat. no.6;
Colchester, The Minories, *The R.A. Bevan Collection from Boxted House*, 1975, cat. no.25;
London, Anthony d'Offay Gallery, *English Paintings from the Bevan Collection*, 16th April - 9th May 1975, cat. no.6, illustrated;
New Haven, Yale Center for British Art, *The Camden Town Group*, 1980, cat. no.11, illustrated.

LITERATURE

Charles Ginner, 'The Camden Town Group', *The Studio*, Vol. 130, no.632, November 1945, illustrated p.129;
R.A. Bevan, *Robert Bevan 1865-1925: A Memoir by His Son*, Studio Vista Limited, London, 1965, illustrated pl.51;
Apollo, April 1975, no.101, p.326;
Architectural Review, July 1975, no.158, p.57;
Frances Stenlake, *Robert Bevan: from Gauguin to Camden Town*, Unicorn Press, London, 2008, p.91, 142, 148.

We are grateful to Patrick Baty for his kind assistance with the cataloguing of the present work. Patrick is currently compiling the catalogue raisonné of the Artist's work, and would like to hear from owners of any works by Robert Bevan, so that these can be included in this comprehensive catalogue. Please write to Patrick Baty c/o Modern & Post-War British Art, Sotheby's, 34-35 New Bond Street, London, W1A 2AA, or email modbrit@sothebys.com.

£ 300,000-500,000

€ 359,000-600,000 US\$ 385,000-645,000



7

'Mr Bevan's colour is highly personal and may offend some by its honesty...This gives an extraordinary brilliance to his colour but tends to make it "unreal" in the sight of those, less gifted with colour perception, who see London in drabs and greys and biscuit tints.'

FRANK RUTTER

(*Sunday Times*, April 1915, reproduced in Frances Stenlake, *Robert Bevan: from Gauguin to Camden Town*, Unicorn Press, London, 2008, p. 122).

This scene of Italianate stucco terraced houses, bathed in light and depicted using cool Impressionist tones, exudes tranquillity and calm and at first glance may not seem a revolutionary work of art. But radical it is, both in its use of colour as the main driver of the narrative and through its subject: the drab and the everyday, the view from the window of the Artist's North London home. This is a painting of the modern world, made as the pre-existing order was being torn apart by the unprecedented horror of the First World War.

When *Houses in Sunlight* was painted in 1915, the wider British art scene - save for the small (mainly London-based) avant garde - was still reeling from the impact of Roger Fry's two controversial exhibitions of French Post-Impressionism, held in London in 1910 and 1912, considered by many as an outrage against good taste. Bevan, on the other hand, had already seen what the great French painters had to offer. He studied at the Académie Julian in Paris in 1889, and in the following year visited Brittany and witnessed the recent developments of the French Pont-Aven School, where he was one of the only British artists to meet and work with Paul Gauguin. The time spent in France had a profound impact on his work, and his revolutionary paintings of Poland, depicted in high-voltage and 'un-real' shades, were in fact first exhibited in Britain five years before Fry's first Post-Impressionism exhibition. They were unsurprisingly met with astonishment by critics who were particularly wary of what they felt was Bevan's shocking use of fierce and dazzling colour.

In contrast to the critical establishment's reaction, Bevan's progressive techniques were welcomed by a group of London artists who were seeking a new and modern means of visual representation. He was invited to become a part of Walter Sickert's Fitzroy Street circle, and he later helped to form the short lived Camden Town group. It was perhaps through Sickert's influence that Bevan turned his attention to scenes of everyday life taking place around 14 Adamson Road, the home the family had occupied since 1900, which included a top floor studio in which he could work. The home was

to become an important social and artistic London hub, as Bevan's son recounted:

'Both immediately before 1914 and later through the war, the Bevan house in Hampstead was a rallying point not only for his close associates but also for a number of other young artists. Tea-time on Sunday afternoons, often followed by a simple cold supper, usually saw quite a gathering which often included T.E. Hulme, Ashley Dukes, and the Gaudier-Brzeskas, as well as Sickert, Walter Bayes, Lucian Pissarro, Manson and Wyndham Lewis.' (R. A. Bevan, intro., *Camden Town Group 50th Anniversary Exhibition*, The Minorities, Colchester, 1961, reproduced in Frances Stenlake, *Robert Bevan: from Gauguin to Camden Town*, Unicorn Press, London, p.88).

Bevan produced several scenes which capture the rapidly changing urban landscape, scenes of London at a pivotal moment of transition from the old world to the new, many of which were produced during the war and are now in public collections, such as *Queen's Road, St John's Wood* (1918, Ashmolean Museum, Oxford) and *A Street Scene in Belsize Park* (1917, Museum of London). Bevan would frequently take his sketchbook to observe the various neighbourhoods of North London, and, according to his son, he was apparently arrested during one such excursion. It is perhaps for this reason that he chose to remain indoors and avoid further conflict by producing two paintings which take the view from the front window as their subject. *Houses in Sunlight* depicts a scene of London emerging from the Edwardian era, with gas lamps and figures wrapped up in thick shawls and wearing structured hats and *From the Artist's Window* (1916, The Museum and Art Gallery, Leicester), which presents a slightly wider perspective of the street, also includes horse drawn carriages and carts. There is also a preparatory sketch for the present work entitled *Adamson Road* (circa 1915, Cecil Higgins Art Gallery, Bedford), which includes all of the compositional detail found in the final painting, such as the woman descending her front steps with her dog, and another figure pushing a pram, but has none of the luminous, startling colour which turns the final oil into such a modern jewel.



WALTER RICHARD SICKERT, A.R.A.

1860 - 1942

Nude Before a Mirror, Fitzroy Street

oil on canvas
38 by 30.5cm.; 15 by 12in.
Executed in 1906.

PROVENANCE

Leicester Galleries, London
Robert Haines, Australia
Sale, Christie's London, 21st May 1965, lot 77, where acquired
by John Christopherson
Belgrave Gallery, London
Offer Waterman Fine Art, London, where acquired by the
previous owner and thence gifted to the present owner

LITERATURE

Wendy Baron, *Sickert: Paintings and Drawings*, Yale
University Press, New Haven & London, 2006, cat. no.270.3,
illustrated p.323.

£ 50,000-80,000

€ 60,000-96,000 US\$ 64,500-103,000

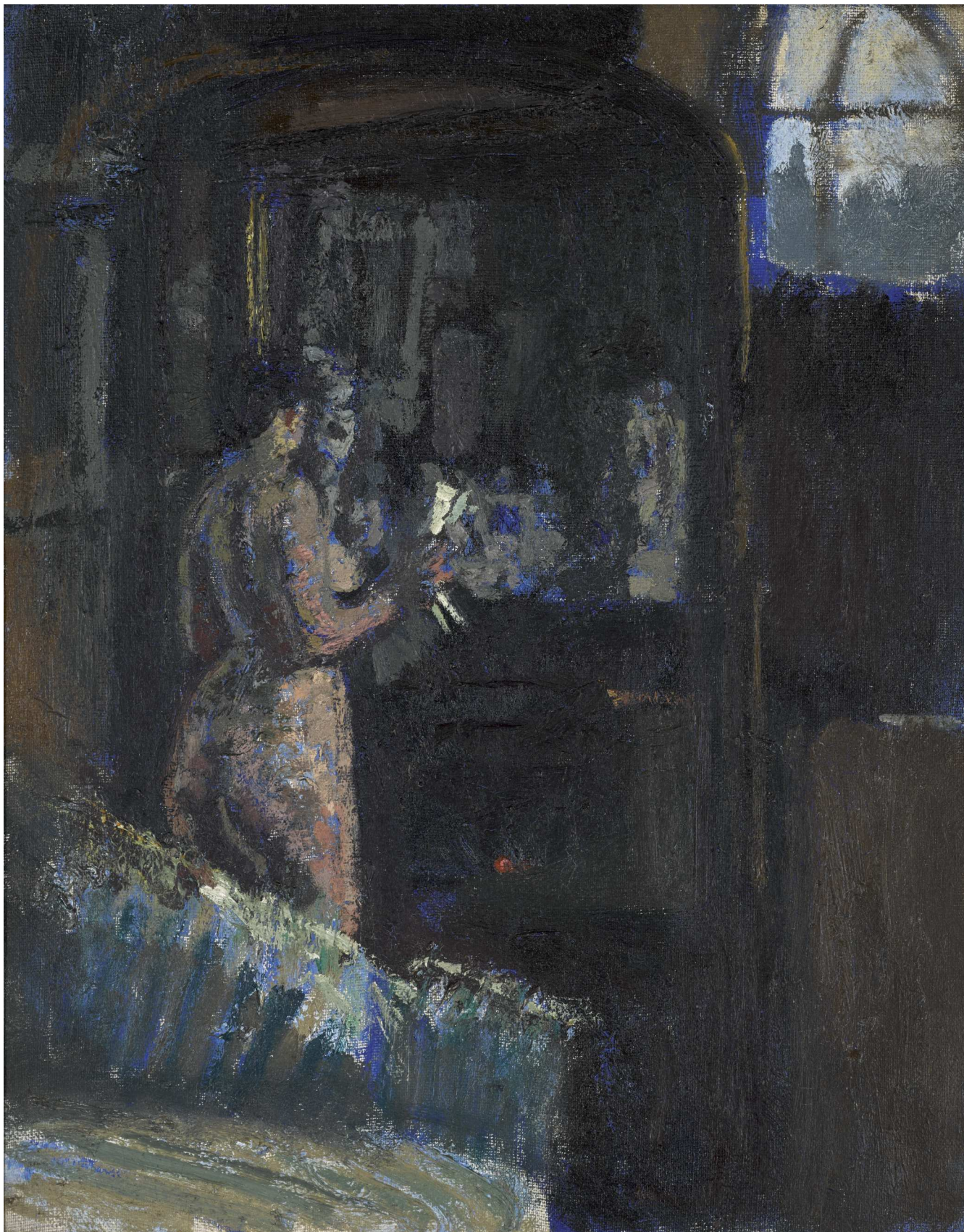
Walter Sickert's paintings produced between 1905 and 1913 of the naked female form, set within the dingy interiors of several North London lodgings, are today recognized as amongst the most shocking, modern and innovative compositions of his *oeuvre*. Seeking to strip away the stagnant and outmoded artistic conventions which surrounded the female nude, the syrupy, idealistic and austere depictions that had risen to prominence in high art circles in the 19th Century, Sickert chose the nude as his vehicle to reaffirm his status as a leading proponent of the *avant-garde*. They became his subject of choice to stir up and revitalise what he felt was an artistic scene in London that had drifted into convention and stagnation during his time away in Europe in the previous years.

Sickert's nudes are uncompromisingly realist. The body is presented starkly, not distanced through allegory, romanticism, or by removing any sort of context or setting. The figures are depicted on unmade industrially produced iron beds, a symbol of working class life during this period, in uncompromising positions, hair pinned up practically, with props and features that ground the scene in a contemporary urban setting. There are pervasive connotations of prostitution, and often the viewer is placed in the uncomfortable position of customer or voyeur, at the end of the bed or, in this case, perched on the corner of a tattered striped couch. Here we look upon a woman casually reading a newspaper, her form articulated using Sickert's expressive and unflinching brushwork, her presence fleshy, weighty and physical. Her reflection is visible in the large cheval glass, mirrors being a prop which Sickert used in several of his interior nudes. The window which shows the London skyline is uncovered, allowing a beam of light to illuminate the scene, piercing the otherwise dark and seedy tableau. Painted in 1905 *Nude before a Mirror, Fitzroy Street* is one of Sickert's earliest compositions to tackle a subject which would for him prove to be one of the most fruitful themes of his career, allowing him not only to redefine a traditional genre, but also to assert himself as a leading proponent of modern painting.

'The nude has taken on with time some of the qualities of an examination subject, with time a series of crammers, not all intelligent, have overlaid the subject with receipts, short-cuts and panaceas. An inconsistent and prurient puritanism has succeeded in evolving an ideal which it seeks to dignify by calling it the Nude, with a capital "n," and placing it in opposition to the naked... The modern flood of representations of the vacuous images dignified by the name of the Nude, represents an intellectual and artistic bankruptcy that cannot but be considered degrading ...Perhaps the chief source of pleasure in the aspect of a nude is that it is in the nature of a gleam – a gleam of light and warmth and life. And that it should appear thus, it should be set in surroundings of drapery or other contrasting surfaces...'

WALTER RICHARD SICKERT

('The Naked and the Nude,' *The New Age*, 21st July 1910, pp.276–7).



WILLIAM ROBERTS, R.A.

1895 - 1980

The Tea Garden

signed

oil on canvas

51 by 61cm.; 20 by 24in.

Executed in 1928.

PROVENANCE

Acquired *circa* 1930 by Colonel F.E.B. Manning and thence by descent to the present owner

EXHIBITED

London, The Cooling Galleries, London Artists' Association, *Recent Paintings: Bernard Adeney, George Barne, Keith Baynes, Vanessa Bell, Raymond Coxon, Douglas Davidson, Roger Fry, Duncan Grant, Ivon Hitchens, Rory O'Mullen, R.V. Pitchforth, Frederick J. Porter, William Roberts, Edward Wolfe*, 8th – 30th November 1929, cat. no.47.

LITERATURE

'London Artists' Association', *The Times*, 15th November 1929.

⊕ £ 250,000-350,000

€ 299,000-419,000 US\$ 321,000-449,000

'[William Roberts is] a strong lover of character at its raciest - especially where it shades into the grotesque - he presents to us his memories of life in a sharp manner, odd, vivid, and quite his own, whose foundation is a really sterling draughtsmanship...Roberts has lots of native wit.'

MUIRHEAD BONE

(*Paintings and Drawings by William Roberts*, Chenil Gallery, London, 1923).



9



Fig. 1, William Roberts, Jacob Kramer and others outside the Harlequin Tea Rooms, circa 1922. Photographer unknown.

William Roberts felt it rang false to purely invent a subject and he never committed to a composition without it having some source, either from his observations of everyday life, from literature or scripture, or from his studies of the arts. It was in part for this reason that he always had an uncomfortable relationship with so called 'pure abstraction', writing in 1976 that 'the artist who tells no more of his life and times, than a collection of abstract designs might well never have been born' (William Roberts, *Paintings and Drawings by William Roberts R.A.*, William Clowes & Sons Limited, London, 1976, unpaginated).

He would often spend long hours strolling around his neighbourhood in London, or later meandering by the canals and streams in Marston (the suburb of Oxford his family occupied during the Second World War), jotting down sketched observations on little slips of paper as he went. A. J. P. Taylor, a neighbour of the family, noted that Roberts spent most of his days walking and observing in London:

'If he needed a note of something that caught his fancy or interest he would find a scrap of paper in his pocket and make a pattern of a few lines... The scrap of paper was added to the pile he had collected for many years ...After each finished work he would go through this pile and select one, and not always the latest, to start whatever suited him at the moment. He didn't use a sketchbook. It was quite an adventure going through his piles

and try to guess which would come next' (quoted in Andrew Heard, *William Roberts*, 2004, p.56).

The Tea Garden is perhaps derived from such an expedition, and certainly the subject, which focuses on the tumultuous energy of urban life and human interaction, would have been appealing to the Artist. Roberts had always been in thrall with the vivacity of modernity, and was particularly drawn to uproarious environments, from the boisterous atmosphere of packed noisy cafes, to the movement and hustle and bustle of crowds. Beginning in 1913 he had become embroiled in the Bohemian culture developing around Fitzrovia and Soho, where he and his former Slade classmates would spend the evenings in crowded night clubs soaking up the new wave American influences of jazz and ragtime, attracted to the carefree feel, vibrant energy and valuable potential contacts. He and his wife Sarah, whom he married in 1922, were particularly fond of the Harlequin Tea Rooms off Regent Street, and could frequently be found there throughout the 1920s (fig.1). Following the war the active breaking of social restrictions meant there was always a spectacle on view, and Robert's taste for these raucous scenes only intensified.

Roberts had a keen eye for detail and observation, and using the distinctive style he developed between the wars was able to articulate the intricacies of social interaction through gesture

and facial expression. In *The Tea Garden* this lovely documentary quality is in full play. The figure's gestures are immediately readable as their long and delicate fingers clasp teacups, sandwiches and cigarettes, their gesticulations animating their ongoing discussions. Roberts carefully builds the sense of movement by ensuring that the composition never allows the viewer's eye to settle for long in one spot, forcing our gaze to zigzag through the group. Moving cyclically we notice, for example, the woman who raises her pinkie and closes her eyes as she imbibes her hot beverage, the couple next to her entwined in an embrace, as well as the waitress in the bib who is serving the energetic crowd.

Roberts found particular humour in the clash of classes one increasingly found in these public settings, and here we see a strolling elegantly dressed couple - a lady with gloved hands who grasps her smart clutch and a finely suited gentleman with a cane and pipe- who have clearly taken notice of the rather brash crowd before them. The lady looks rather concerned as her partner smirks, and they provide the perfect buttoned up counter point to the exuberant scene in the foreground.

Typical of Roberts' method, several intricate preparatory drawings for *The Tea Garden* exist, which are now in the collections of the Tate, London, the Castle Museum and Art Gallery, Nottingham and the Graves Art Gallery, Sheffield.



BEN NICHOLSON, O.M.

1894-1982

Two Fishes

signed and dated 1932 on the canvas overlap
oil and pencil on canvas, laid on board
56 by 69cm.; 22 by 27¼in.

PROVENANCE

Edward Wadsworth
Mayor Gallery, London, where acquired by the British Council, 1948
Acquired from the above by an Important Private Collection,
Japan, 1952, from whom acquired by the present owner

EXHIBITED

Probably London, Arthur Tooth and Sons, *Carvings by Barbara Hepworth, Paintings by Ben Nicholson*, 9th November - 3rd December 1932, cat. no.4 (incorrectly listed in the catalogue as no.21);
Dusseldorf, Hetjens Museum, *Contemporary Painting in Great Britain*, 27th November - 18th December 1948, cat. no.29, with British Council tour to Hamburger Kunsthalle, Hamburg, Stedelijk Museum, Amsterdam, Musée de L'Etat, Luxembourg, and Palais des Beaux-Arts de Bruxelles, Brussels;
São Paulo, Museu de Arte Moderna de São Paulo, *Bienal de São Paulo*, 1951, cat. no.23;
Tokyo, Metropolitan Art Gallery, *The First International Art Exhibition*, 22nd May - 14th June 1952, un-numbered catalogue, with tour to Sogo Gallery, Osaka, Matsuzakaya Gallery, Nagoya, Iwataya Gallery, Fukuoka and Metropolitan Art Gallery, Kyoto.

‡ ⊕ £ 250,000-350,000
€ 299,000-419,000 US\$ 321,000-449,000

'... [Nicholson] is essentially
exquisite and elegant'

EDWARD WADSWORTH

(quoted in Barbara Wadsworth, *A Painter's Life*,
Michael Russell Publishing, Salisbury, 1989, p.333)

Unseen in public since it was exhibited by the British Council in Japan in 1952, *Two Fishes* marks a pivotal period of development for Ben Nicholson when he was on the cusp of turning to the pure abstraction of his first white reliefs created only a year later in 1933. Nicholson and Barbara Hepworth had travelled extensively to Paris and Northern Europe in 1932 and had visited the studios of Mondrian, Brancusi and Arp as well as Picasso and Braque, whose cubist lessons in transforming three dimensional form into the two dimensional space of analytical then synthetic cubism Nicholson readily absorbed into his own visual language. Indeed, it was an extremely inspirational summer for Nicholson and the present work, together with 1932 (*Le Quotidien*) (Tate, London, T00743) and 1932 (*Auberge de la Sole Dieppoise*) (Tate, London, T00944), all reference in the composition dates in the first week of August that year. The roughly textured surface and flattened pictorial plane emphasized by the introduction of textual elements connect *Two Fishes* and both Tate works with the leading French Modernists, but also to the Russian avant-garde as represented by artists such as Alexandra Exter and Natalia Goncharova who had emigrated to Paris in the wake of the Revolution.

The textual references in *Two Fishes* are apt: Nicholson was a devoted follower of tennis, which at that time enjoyed great celebrity, and he could often be found bouncing a ball along the streets of St Ives. Henri Cochet was one of the leading French players of the period. One of the 'Four Musketeers,' he won Wimbledon in 1927 and 1929 and was ranked world number one from 1928 to 1931. 1932 was an inauspicious year for Cochet, for despite having won both the singles and the doubles at the French Open and been runner up at the US Nationals, he was a surprise early knock out at Wimbledon and his greatest blow came at the Stade Roland Garros, Paris in the final days of July when he lost to his greatest rival, the American Ellsworth Vines, while competing for the Davis Cup. It is most likely this event, which signalled the beginning of the end for Cochet's stellar career as an amateur tennis player, being reported in the copy of *Le Journal* we see depicted in the present work. He went on to open a sporting goods store, although Fred Perry and René Lacoste, both of whom he had played, seem to have had greater success in this market.

The poetic and lyrical understanding of the still life which Nicholson had inherited from his father William Nicholson, a leading figure whose loose handling of paint was on the brink of Modernism, is evidenced in this work in the sparse and pared back composition. Ground breaking painters such as Braque, Picasso and Cézanne turned to the still life as a genre which provided a neutral base for formal experiment. In line with Modernist tradition, *Two Fishes* renders the figures objective and inanimate, but also provides an intimate insight into the artist – his fascination with sport, his close connection to the coast and the sea, the connections he had with other artists such as his father, Georges Braque and Barbara Hepworth, and his creative summer of 1932.

It is significant that the first owner of *Two Fishes* was the artist Edward Wadsworth. His collection at the Dairy House in Maresfield included, alongside the present lot, paintings and drawings by Wyndham Lewis, a Roberts drawing of a boxing match, sculptures by Henry Moore, a small nude by André Lhote, a George Grosz bought in Berlin in 1931, a Willi Baumeister, two Lègers and, fittingly, a small Picasso still life from 1922 titled: *Still Life with Fishes*. It is uncertain which work in Picasso's oeuvre this refers to, although there is a *Poissons sur Journal*, held in a Private Collection, England which, as many of Picasso's works from that date do, depicts two fish resting on a copy of *Le Journal*.



10

NAUM GABO

1890-1977

Linear Construction in Space No.1

signed
perspex with nylon monofilament
height: 21cm.; 8¼in.
Executed circa 1950.

PROVENANCE

The Artist

Margaret Brown Gallery, Boston, where acquired by Mr and Mrs Patrick Morgan, Cambridge, Massachusetts, 22nd October 1951, and thence by descent Hazlitt Holland-Hibbert, London, where acquired by the present owner

EXHIBITED

Boston, Margaret Brown Gallery, 18th October - 24th November 1951 (details untraced).

LITERATURE

Steven Nash, Jörn Merket and C. Lodder (eds.), *Naum Gabo: Sixty Years of Constructivism*, Dallas Museum of Art, 1985, cat. no.48.12, p.230;

Matthew Gale and Chris Stephens, *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum*, Tate, London, p.77, illustrated fig.35;

Penelope Curtis and Alan Wilkinson, *Barbara Hepworth, A Retrospective*, Tate Gallery Publications, London, 1994, illustrated p.81.

We are grateful to Nina Williams (née Gabo) for her kind assistance with the cataloguing of the present work.

£ 150,000-250,000

€ 180,000-299,000 US\$ 193,000-321,000

'The nylon filament is reflective, so between the delicacy and openness of the stringing and the transparent and reflective materials, these works take on an intense luminosity. They are like instruments of light, as reflections play across the warping movement of their curves and project through the plastic end-pieces. The stringing also creates a heightened sense of extension and duration, making palpable the element of time. It is a device that Gabo would use consistently, with either nylon or thin metallic spring-wire, throughout the rest of his career'

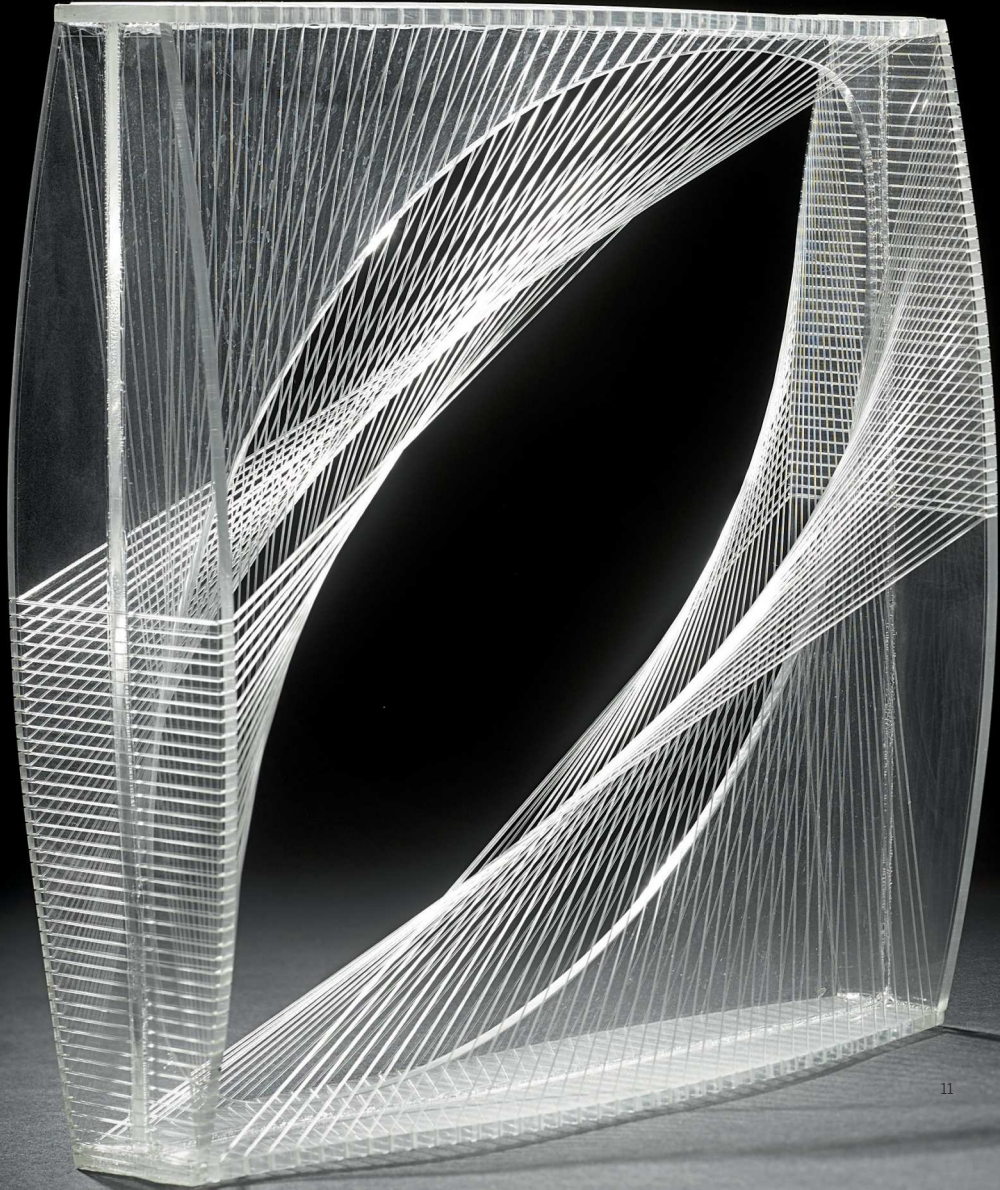
STEVEN A. NASH

('Naum Gabo: Sculptures of Purity and Possibility' in *Naum Gabo, Sixty Years of Constructivism* (exh. cat.), Dallas Museum of Art, Dallas, 1985, p.38).

Linear Construction in Space No. 1 stands out as a breakthrough for Gabo in that it marked the artist's transition to actual stringing from a technique of incising and scoring lines into the surface of his sculptures. Executed from perspex and nylon filament, the present work exemplifies Gabo's constant quest for expanding the boundaries and breaking new grounds in the medium of sculpture. Gabo was fascinated with materials and methods of construction, and his use of man-made substances, driven in part by his Constructivist enchantment with industry and the modern world, as opposed to the traditional sculptor's mediums of stone, wood or bronze, allowed him to progress his interest in movement and illusory space. Using the hard but translucent Perspex as a frame, he was able to fill space using sinuous nylon filaments stretched across a void to create the impression of a continuous form. He replaced the mass and bulk of conventional sculpture with illusory volume, an emptiness filled with light and movement.

The impetus for *Linear Construction in Space No. 1* was a public sculpture, never completed, on the site of a textile factory, meant to commemorate the skill of the workers. Gabo was an idealist when it came to the role artists should play in society, and felt that art could be used as a tool to progress culture and humanity, in part through the use of public sculpture to celebrate the abilities and achievements of working people in today's industrialized world. He was utopian in his view that art should be available to enrich the lives of the masses as opposed to a select and fortunate few. As he stated: 'In the squares and on the streets we are placing our work convinced that art must not remain a sanctuary for the idle, a consolation for the rich ... Art should attend us everywhere that life flows and acts' (Naum Gabo, 'Realistic Manifesto', quoted in *Naum Gabo: The Constructive Process*, The Tate Gallery, London, pp.25-26).

According to the artist's wife Miriam Gabo, the first model for *Linear Construction in Space No. 1* was made with red thread. Gabo then experimented with nylon, producing seventeen or eighteen versions of the composition over a period of several years in various sizes, all executed using Perspex and nylon monofilament. He was clear however that each individual version was a unique piece, writing in a letter in 1946 that: 'as my work cannot be repeated mechanically or cast, I have to do the work anew every time so that each piece is really an original' (Naum Gabo, letter 18th March 1946, reproduced in Ronald Alley, *Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists*, Tate Gallery and Sotheby Parke-Bernet, London 1981, p.251). Other examples are housed in the Solomon R. Guggenheim Museum, New York, Tate, London, The Phillips Collection, Washington, D.C., the Portland Art Museum, Portland and the Kunsthalle, Hamburg, and many were sold to early enthusiasts of Constructivist art such as Helen Sutherland, Leslie Martin, Margret Gardiner and Peter Gregory.



PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

DAME BARBARA HEPWORTH

1903-1975

Standing Figure

white marble

height (excluding base): 47cm.; 18½in.

Executed in 1934, the present work is unique.

PROVENANCE

Mr and Mrs Herbert Hepworth, the Artist's parents

Acquired from the above by Gimpel Fils, London, 1955, where acquired by Alex and Rita K. Hillman, New York, November 1956

Gifted from the above to the Alex Hillman Family Foundation, 16th October 1968

Their sale, Christie's New York, 5th November 2008, lot 8, where acquired by the present owner

EXHIBITED

London, Whitechapel Art Gallery, *Barbara Hepworth:*

Retrospective Exhibition, 1927-1951, April - June 1954, cat. no.23;

London, Tate, *Barbara Hepworth, Sculpture for a Modern World*,

24th June – 25th October 2015, cat. no.53, illustrated, with tour to Kroller-Muller Museum, Otterlo and Arp Museum, Rolandseck.

LITERATURE

Herbert Read, *Barbara Hepworth, Carvings and Drawings*, London, 1952, illustrated pl.36;

J.P. Hodin, *Barbara Hepworth*, New York, 1961, pp.20 and 163, no.62, illustrated p.42;

Emily Braun, *Manet to Matisse, The Hillman Family Collection*, New York, 1994, p.86, cat. no.22, illustrated p.87.

We are grateful to Dr Sophie Bowness for her kind assistance with the cataloguing apparatus for the present work, which will feature in her forthcoming revised catalogue raisonné of the Artist's sculpture as cat. no.BH62.

‡ ⊕ £ 500,000-800,000

€ 600,000-960,000 US\$ 645,000-1,030,000

'Carving is interrelated masses conveying an emotion; a perfect relationship between the mind and the colour, light and weight which is the stone, made by the hand which feels. It must be so essentially sculpture that it can exist in no other way, something completely the right size but which has growth, something still and yet having movement, so very quiet and yet with a real vitality. A thing so sculpturally good that the smallest section radiates the intensity of the whole and the spatial displacement is as lovely as the freed and living stone shape...'

BARBARA HEPWORTH

(Statement for *Unit One*, 1934)



12



Carved in 1934, *Standing Figure* encapsulates all that was most important to Hepworth during the early 1930s. The figure stands poised at the scintillating counterpoint between abstraction and figuration with all direct reference to form reduced most elegantly to the single point on the figure's head. The subtle contours of the body, beautifully curving around the natural veins of the white marble stone, demonstrate both her virtuosity as a carver, but also her profound understanding of the human figure. As Alan Wilkinson surmised: 'This important carving heralds the beginning of Hepworth's obsession with the upright form... Like Brancusi's *L'Oiseau dans l'espace*, Hepworth's *Standing Figure* teeters on the brink of abstraction. By the end of 1934 she would take the crucial step of paring down the rarefied essences of Brancusi's art and move into the realm of complete abstraction' (Wilkinson, quoted in *Barbara Hepworth: A Retrospective*, (exh.cat.), Tate, London, 1994, pp.50-51).

Hepworth and Ben Nicholson had visited Constantin Brancusi in his Paris studio in 1932 and were undoubtedly enthralled with both the impact of his studio and the dialogue with abstraction that Brancusi had developed. Hepworth recalled: 'I felt the power of Brancusi's integrated personality and clear approach to his material very strongly... It was a special revelation to see this work which belonged to the living joy of spontaneous, active, and elemental forms of sculpture...' (Hepworth, quoted in *Barbara Hepworth: Carvings and Drawings*, London, 1952, n.p.). Hepworth had already been carving a path towards abstraction during the previous decade, and in her sculpture from the late 1920s such as *Figure of a Woman* (1929-30, corsehill stone, Tate, London) and *Figure in Sycamore* (1931, sycamore, Pier Arts Centre, Stromness), the features of the human form have been reduced to a dynamic simplicity. The minimalist forms of prehistoric Cycladic

‘Do you know that I love marble specially because of its radiance in the light, its hardness, precision and response to the sun’

BARBARA HEPWORTH

(Quoted in J.P. Hodin, ‘Barbara Hepworth and the Mediterranean Spirit’, *Marmo*, no.3, December 1964, p.59)

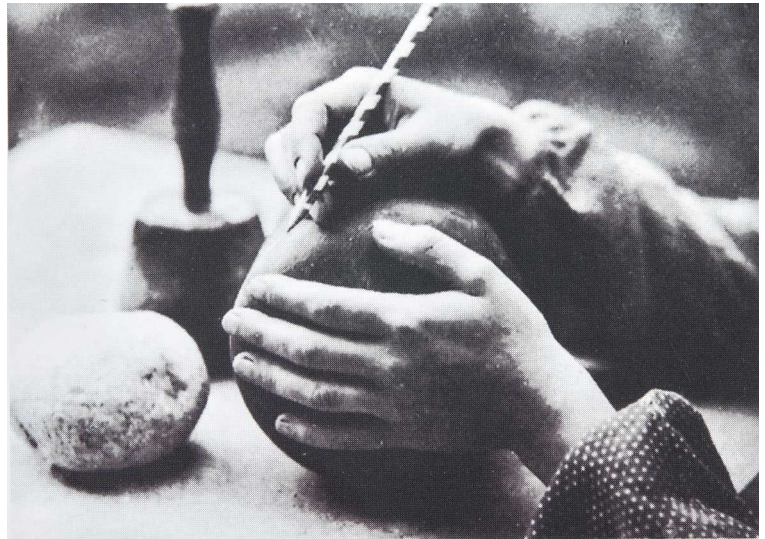


Fig. 1. Dame Barbara Hepworth at work in her Hampstead studio. Photograph by Paul Laib. Image courtesy The de Laszlo Collection of Paul Laib Negatives, Witt Library, The Courtauld Institute of Art, London.

examples were also important sources but her tendency towards the abstract undoubtedly affirms her position at the very heart of the European avant-garde. In 1933 she was invited by Jean Hélon and Auguste Herbin to join the Paris-based group *Abstraction-Creation* and, in the same year, she joined *Unit One*, Paul Nash’s group that represented ‘the expression of a truly contemporary spirit, for that thing which is recognised as peculiarly of today in painting, sculpture and architecture’ (Nash, *The Times*, 2nd June 1933). In 1934, the year of the present work, she participated in their first and only group exhibition at the Mayor Gallery alongside fellow sculptor Henry Moore, painters Ben Nicholson, Edward Wadsworth, John Armstrong, Edward Burra, John Bigge and Paul Nash together with architects Wells Coates and Colin Lucas. Later that year, on 3rd October, Hepworth gave birth to

triplets and when she was able to start carving again in November, the subtle yet sophisticated references to the human figure evident in the present work disappeared altogether and her sculpture moved in an entirely abstract direction, resulting in works such as *Three Forms* (1935, Tate, London) and *Two Segments and Sphere* (1935-36, Private Collection).

The white marble stone is highly significant and it became one of her favourite materials. She had first discovered the wonderful properties of marble on a travel scholarship to Italy in 1925 when she had studied with master carver Giovanni Ardinì and on return to Britain, she became, with Henry Moore, the leading exponent for ‘direct carving’ in Britain. *Standing Figure* belongs to a small and rare group of white marble sculptures from the early 1930s which, together with her alabaster carvings from the

same period such as *Large and Small Form* (1934, white alabaster, Pier Arts Centre, Stromness, fig. 2), share a particularly sensuous quality. All intimate in scale (it was not until the 1960s that Hepworth began working with white marble on a grand scale) and carved with great sensitivity to the luminous quality of stone, they incite an especially strong urge to touch and caress each surface as Hepworth herself would have done. The importance of the artist’s hand was crucial to her work and she was later known for forbidding the use of any mechanical tools in her studio. In 1932 she affirmed that: ‘The sculptor carves because he must. He needs the concrete form of stone and wood for the expression of his idea and experience (Hepworth, ‘The Sculptor Carves Because he Must’, *The Studio*, London, Vol.104, 1932, p.332).



Fig. 2. Dame Barbara Hepworth, *Large and Small Form*, 1934 The Pier Arts Centre Collection, Orkney. © Bowness

IVON HITCHENS

1893 - 1979

Juno Reclining

stamped with Estate stamp on the reverse
oil on canvas
51 by 77.5cm.; 20 by 30½in.
Executed in 1934.

PROVENANCE

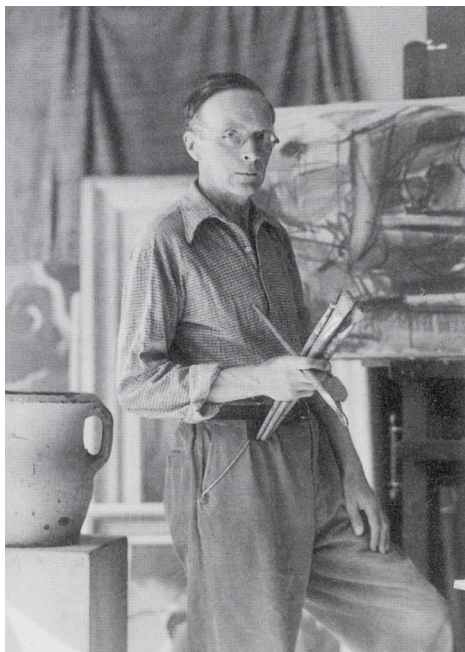
The Estate of the Artist
Jonathan Clark Fine Art, London, where acquired by the
present owner in 2009

EXHIBITED

London, Jonathan Clark Fine Art, *Ivon Hitchens - Unseen
Paintings from the 30s*, 23rd September - 10th October 2009,
cat. no.7.

⊕ £ 80,000-120,000

€ 96,000-144,000 US\$ 103,000-154,000



Ivon Hitchens in his studio in London, 1933.
Photograph by George Garland.

Juno Reclining was painted in Hitchens's studio at Adelaide Road, Hampstead, just around the corner from the Mall Studios, which in the 1930s had become home to Nicholson, Hepworth and Moore – thus making this always bohemian corner of London the epicentre of the British avant-garde.

Hitchens, though, had lived in Hampstead since 1919 and so was well equipped to stay at a distance from the encircling new intellectual milieu, remaining committed to the path he had already embarked upon. His paintings from the 1930s come onto the market so rarely that one tends to consider this period as 'early', as opposed to the 'classic' landscapes of the 1940s and '50s. However, as *Juno Reclining* amply illustrates, even by 1934, much of Hitchens's signature style was already in place: the exquisite balance between figuration and abstraction, as well as the use of unpainted areas of white ground to create a sense of space around elements of the composition whilst simultaneously re-asserting the painting's status as a flat object. There are also the complex variations of brushstrokes and the shifts in weighting of paint on brush, from overloaded through to almost dry, which gives his work, simultaneously, an incredible lightness *and* richness.

Hitchens' model, Juno, who features in a number of works from this year, reclines on an old divan strewn with prettily-dyed throws, with the battered screen to the top right symbolic of the flimsy division between home and studio life. The celadon vase to the model's left has no doubt been recently emptied of the flowers, loosely arranged and often kept in their paper wrappers, which were the artist's other key preoccupation at the time.

Juno Reclining was first shown only in 2009, in an exhibition of work drawn entirely from the Artist's estate, entitled *Unseen Paintings from the 30s*. This exhibition was, in many ways, the show Hitchens *should* have had in the late 30s, had the artist not been forced to pack up his studio after it suffered bomb damage. All the works had been carefully rolled up and stored, so Hitchens could re-use the stretchers for new paintings. Slowly, over time, as Hitchens's studio in rural Sussex grew, from a gypsy caravan to a low-slung complex of brick buildings, these paintings were squirrelled away, only to be rediscovered by the Artist's son 70 years later.

The exhibition formed a comprehensive retrospective of the decade during which Hitchens took what he had gleaned from Cézanne and Braque and integrated it into his own more fluid, intuitive approach to picture-making. Furthermore, it crystallized Hitchens' aesthetic of the inter-war years: a very English Arcadia of timeless landscapes, picnics à la Manet's *Le Déjeuner sur l'herbe*, where the class and gender politics of the metropolis are left far behind, and of the quiet, intimate world of the studio and the Artist's deeply personal enquiry into what it is to be Modern.



13

VICTOR PASMORE, R.A.

1908-1998

Children Playing on the Banks of a River

signed with initials
oil on canvas
58.5 by 79.5cm.; 23 by 31¼in.
Executed in 1946-7.

PROVENANCE

Acquired directly from the Artist by Valentine Ellis,
4th July 1947, and thence by descent to the present owner

EXHIBITED

London, Redfern Gallery, *Victor Pasmore: Exhibition of Paintings and Drawings*, 27th November - 27th December 1947, cat. no.16;
London, Arts Club, Dover Street, 6th - 24th November 1978 (details untraced);
London, The Royal Academy of Arts, *Victor Pasmore*, 13th September - 19th October 1980, cat. no.12, with Arts Council tour to Cartwright Hall, Bradford, Walker Art Gallery, Liverpool, Sainsbury Centre for the Visual Arts, Norwich, Museum and Art Gallery, Leicester, and the Laing Art Gallery, Newcastle; New Haven, Yale Center for British Art, *Victor Pasmore*, 16th November 1988 - 8th January 1989, with tour to Philips Collection, Washington, D.C.

LITERATURE

Alan Bowness and Luigi Lambertini, *Victor Pasmore, with a Catalogue Raisonné of the Paintings, Constructions & Graphics 1926-1979*, Thames and Hudson, London, 1980, p.12, cat. no.109, illustrated p.69.

⊕ £ 150,000-250,000
€ 180,000-299,000 US\$ 193,000-321,000



Fig. 1, Georges Seurat, *The Bridge at Courbevoie*, 1886-87
Samuel Courtauld Trust, The Courtauld Gallery, London
/ Bridgeman Images

Children Playing on the Banks of a River comes from a key period in Pasmore's career when his art moved from a measured study of the appearance of things towards a purely abstract vision. And whilst his definitive move towards abstraction comes a little later, in 1949, hints of what is to come can be seen here and in the present work's sister paintings, *The Evening Star* (1945-7), formerly in the collection of the art historian Sir Kenneth Clark and now at the Tate, London, *The Quiet River: The Thames at Chiswick* (1943-44, Tate, London) and *The Sun Shining Through Mist: The Thames at Chiswick* (1946-7, National Gallery of Victoria, Melbourne).

In these works many of the figurative elements – here the children in the matching blue dresses that run in from the left and the figures glimpsed over the brow of the bank – appear to float on, or even above, the surface of the picture. In contrast, other elements – such as the solid flat black form of the pram – lock our eyes onto that surface, negating any sense of illusory depth that other aspects of the picture create, most notably the atmospheric evening skies flecked with pink refractions of the setting sun.

As such, the painting becomes something of a (deliberate) puzzle: Pasmore draws us in to a warm afternoon, redolent with Post-Impressionist *calme, luxe et volupté*, as the boats skim across the water and the evening's moon begins to show in the sky. And yet he also deflects this illusionism, from the Klimt-like shimmering pattern of the grass that appears totally flat, vertical even, through to the almost Surreal black hat that seems to have lost its wearer and sits - like the pram - on its own plane, the plane of the canvas itself. It is through these elements that Pasmore, following one of the fundamental 'rules of abstraction', draws the viewer's attention to the physical nature of the work, to the picture as an object, with the 'image' being nothing more than an arrangement of colour and shape within the boundaries of the picture's edge: which of course, becomes the guiding principle of Pasmore's constructive abstracts and constructionist reliefs of the 1950s and '60s.

Children Playing on the Banks of a River, like his other great paintings of the period, has more than a nod to Seurat, whose masterpieces *Bathers at Asnières* (National Gallery, London) and *The Bridge at Courbevoie* (fig.1, Courtauld Gallery, London) Pasmore would have seen in London, although it was perhaps the Frenchman's writing on optics that had the greater influence. And Seurat, of course, was a profound early influence on that most unequivocally abstract of British painters of the 1960s, Bridget Riley. Pasmore gives Seurat's pointillist dots more solidity, but there is still the same sense that his works of this period are about the process of seeing – the way our eyes constantly, seamlessly, shift in and out of focus to construct an image on our retina.

Children Playing on the Banks of a River was bought directly from the artist in 1947 by his friend, Valentine Ellis, with £70 of his 'demob money', which was a real commitment in post-war Britain. The two men had been friends since the 1930s and Pasmore had been Ellis's best man. The painting was to hang in pride of place in the latter's home until his death in 2001 and has remained in the family ever since. If early paintings by Pasmore of this quality very rarely come to market, to have one that has only ever had one owner represents an almost unique opportunity.



14

KEITH VAUGHAN

1912-1977

Interior with Nude Figures

signed
oil on canvas
71 by 91.5cm.; 28 by 36in.
Executed in 1949.

PROVENANCE

The Estate of the Artist
Julian Lax, London, where acquired by the present owner
circa 2000

EXHIBITED

London, Whitechapel Gallery, *Keith Vaughan Retrospective*,
March - April 1962, cat. no.101, illustrated pl.xxiv;
Sheffield, Mappin Gallery, *Keith Vaughan: Memorial Exhibition*,
1977, cat. no.2;
London, Austin/Desmond Fine Art, *Keith Vaughan*, 21st
November - 19th December 1989, cat. no.47, illustrated p.18;
London, Thomas Agnew & Sons, *Keith Vaughan 1912-1977*,
14th November - 14th December 1990, cat. no.13;
London, Julian Lax, *Keith Vaughan: a Collection of Paintings,
Gouaches, Drawings and Lithographs*, 14th November - 10th
December 2000, cat. no.22, illustrated.

LITERATURE

Malcolm Yorke, *Keith Vaughan: His Life and Work*, Constable &
Co. Ltd, London, 1990, illustrated pl.10;
Anthony Hepworth and Ian Massey, *Keith Vaughan: The Mature
Oils 1946-1977, a Commentary and Catalogue Raisonné*,
Sansom & Company Ltd, Bristol, 2012, cat. no.AH83,
illustrated p.61.

We are grateful to Gerard Hastings, whose new book, *Awkward
Artefacts: The 'Erotic Fantasies' of Keith Vaughan* has just
been published by Pagham Press in Association with the Keith
Vaughan Society, for his kind assistance with the cataloguing
of the present work.

⊕ £ 100,000-150,000
€ 120,000-180,000 US\$ 129,000-193,000



Fig. 1, Keith Vaughan, *Interior with Nude*, 1949-1951, sold Sotheby's
London, *The Eye of the Collector: Works From the Collection of Stanley
Seeger*, 14th June 2001
© The Estate of Keith Vaughan. All rights reserved, DACS 2017

Interior with Nude Figures is part of a small series of paintings
Vaughan completed between 1948 and 1951 which focus on
individual or small groups of nude male figures set within
domestic settings. Painted in a newly sculptural manner with
an austere subtle colour palette and a formal compositional
arrangement, the series marked for Vaughan a move away
from the neo-romantic gouaches that had occupied him
for much of the 1940s, at which time he was particularly
influenced by the work of Graham Sutherland and William
Blake, and towards the Cubism and pictorial simplification of
Post-Impressionists. As he stated in 1948:

'Greater awareness of potentialities and weaknesses – the
transparency of form triumphs, solutions to most of the main
technical problems and a clearer view of the real goal. Return of
interest to the French – Cézanne and Picasso and away from the
Blake, Palmer, Sutherland movement' (Keith Vaughan, Journal, 24th
February 1948, reproduced in Anthony Hepworth and Ian Massey,
*Keith Vaughan: The Mature Oils 1946-1977, a Commentary and
Catalogue Raisonné*, Sansom & Company Ltd, Bristol, 2012, p.15).

Vaughan was fascinated by an exhibition of Picasso and Matisse's
work at the Victoria and Albert Museum in 1945, which had
also greatly affected Robert Colquhoun and Robert MacBryde,
two Scottish painters Vaughan was close to during this period.
The impact of this increasing awareness of modern European
painting trends can certainly be felt in the present work, with the
Matisse like delineation of the figures set against a background
of simplified geometric planes of colour. The composition is
essentially divided between the monumental figures on the one
side, and the still life vignette set atop an upturned table - the
effect of the light streaming in from the window dividing the
table into two rectilinear forms. The abstracted jug and candle
are particularly reminiscent of Picasso's *Jug, Candle and Enamel
Pan* (1945, Musée National d'Art Moderne, Paris) and *Still Life
with Lamp* (1944, Musée National d'Art Moderne, Paris), and
the candle motif reappears several times throughout the series,
including in his *Interior with Nude* (fig.1, 1949-51, sold in these
rooms, *The Eye of the Collector: Works from the Collection of
Stanley J Seeger*, 14th June 2001).

Particularly drawn to the dramatic and the theatrical, Vaughan
was from a young age a passionate enthusiast of the ballet
and was an avid reader of not only an eclectic array of English
texts, but also volumes in French and German. He would often
draw on such influences, and his series of domestic scenes are
rooted in a range of literary and theatrical themes, from the
classically inspired *Theseus and the Minotaur* (1950, painted
for the Festival of Britain in 1951, sold in these rooms, *A Life
in Pictures: The Collection of Lord and Lady Attenborough*, 11th
November 2009), whose title comes from a novel by André
Gide, to *The Trial* (1950, Worthing Art Gallery), which draws
on a short story by Franz Kafka, to *The Return of the Prodigal
Son* (1950, Private Collection), whose title is a reference to the
Diaghilev ballet, the first ballet Vaughan ever attended.

The scenes are often imbued with an underlying psychological
tension between the figures. Their gazes rarely connect and
there is a palpable strain in the physical distance between
them, which seems to suggest an emotional void. In *Interior
with Nude Figures* both figures stare at an indeterminate point
on a table, their body language is closed to one another and
the setting is dark, weighty and still. Vaughan's monochromatic
use of colour and murky palette communicates something of
the sadness, isolation and detachment of the two men, and
the painting plays perfectly as a bit of theatre, as if the viewer is
witnessing the opening scenes of dark psychological drama.



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'At a time when many artists are so overwhelmed by reality – as well as the pressures of art history - that they take refuge in total abstraction, almost involuntarily, we should be grateful for the human belief and the ethical courage of this artist. His patience and conviction, and his brilliantly realized gifts, will certainly find their place among some of the best work done in this country in the twentieth century'

BRYAN ROBERTSON

(Keith Vaughan: Retrospective Exhibition, Whitechapel Gallery, London, March - April 1962, p.5).

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

HENRY MOORE, O.M., C.H.

1898 - 1986

Head

signed and numbered 2/6

bronze

height (including bronze base): 31.5cm.; 12½in.

Conceived circa 1964, and cast in 1982, the present work is number 2 from the edition of 6.

PROVENANCE

Galerie Welz, Salzburg, where acquired by the previous owner, 19th September 1994, and thence by descent to the present owner

EXHIBITED

Salzburg, Galerie Welz, *Henry Moore, Bronzen und Graphik*, 1994, cat. no.14;

Collegeville, Pennsylvania, Ursinus College, Philip and Muriel Berman Museum of Art, *A Passion for Art: Selections from the Berman Collection*, 1989, illustrated p.46 (another cast).

LITERATURE

Alan Bowness (ed.), *Henry Moore Complete Sculpture, 1980-86*, Vol. 6, London, 1999, cat. no.522d, illustrated p.32, pl.30 and 31 (another cast).

⊕ £ 60,000-80,000

€ 72,000-96,000 US\$ 77,000-103,000

‘Keep ever prominent the world tradition / the big view of sculpture...’

HENRY MOORE, 1926

(*Henry Moore Sketch book*, facsimile edition, reproduced by Daniel Jacomet and Cie, Paris, published by Ganymede Original Editions, in association with Fischer Fine Art, 1976, recto of first leaf)

The human form was a life-long obsession for Henry Moore. In *Head*, conceived in the early 1960s, his many years of looking and absorbing from life as well as from sculpture through history and the non-western world, are effortlessly synthesized into an elegant yet organic silhouette with minimalist markings that recall the surreal. Moore had famously visited the British Museum once a week from October 1921 during his student days at the Royal College of Art. Drawn instantly to the sculpture from other worlds in different times, their collection was a vital influence that informed his entire career and he later became a collector of African and Oceanic sculpture. In the years following the devastation of WW1, it is not surprising that he was drawn to the sculpture from worlds untainted by the machine age; Moore was himself one of only 52 out of 400 to survive from his battalion and in 1917 was gassed at the Battle of Cambrai. This return to an ancient influence reflected a broader tendency throughout Europe at the time, conscious or unconscious, of a so-called ‘rappel à l’ordre’ - the rejection of the machine age and any associated visual language such as Vorticism and Futurism developed during the years leading up to the First World War.

The pared down shape and elongated nose of *Head* undoubtedly point to the influence of early Mexican sculpture and he was drawn to masks such as the British Museum’s 14th century Aztec example of Xipe Totec: ‘Mexican sculpture, as soon as I found it, seemed to me true and right, perhaps because I at once hit on similarities in it with some eleventh-century carvings I had seen as a boy on Yorkshire churches. Its ‘stoniness’, by which I mean its truth to material, its tremendous power without loss of sensitiveness, its astonishing variety and fertility of form-invention and its approach to a full three-dimensional conception of form, make it unsurpassed in my opinion by any other period of stone sculpture’ (Moore, 1941, quoted in Philip James, ed., *Henry Moore on Sculpture*, Macdonald, 1966, p.159).

The tactile surface and organic simplicity of the silhouette also highlights another of his critical sources - the pebbles, flints and stones, shaped by thousands of years of weathering that he found and collected from walks on the beach and displayed in his studio: ‘Although it is the human figure which interests me most deeply, I have always paid great attention to natural forms, such as bones, shells, and pebbles, etc. Sometimes for several years running I have been to the same part of the sea-shore – but each year a new shape of pebble has caught my eye, which the year before, though it was there in hundreds, I never saw. Out of the millions of pebbles passed in walking along the shore, I choose out to see with excitement only those which fit in with my existing form-interest at the time. A different thing happens if I sit down and examine a handful one by one I may then extend my form-experience more, by giving my mind time to become conditioned to a new shape...’ (Moore, 1937, *ibid.*, p.64).



16

PATRICK HERON

1920-1999

Still-Life : Lamp, Dahlias And Sunflower : 1948

signed and dated 48.; also signed and titled on the stretcher bar oil on canvas
76 by 76cm.; 30 by 30in.

PROVENANCE

The Artist's Family

Acquired from the above by Waddington Galleries, London, 31st October 2000

Private Collection, U.S.A.

Jonathan Clark Fine Art, London, where acquired by the present owner in October 2006

EXHIBITED

London, Redfern Gallery, *Patrick Heron*, 28th October - 20th November 1948, cat. no.12 (as *The Dahlias and the Sunflower*); Derby, Derby Museum and Art Gallery, *Exhibition of Contemporary English Paintings and Drawings*, 19th November - 11th December 1949, cat. no.16 (as *Still-Life Sunflower, Dahlias and Lamp*);

Bristol, City Art Gallery, *Contemporary English Painting*, 4th February - 4th March 1950, cat. no.48.

LITERATURE

The New Statesman and Nation, 6th November 1948, illustrated.

The Estate of Patrick Heron is preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Estate of Patrick Heron c/o Modern & Post-War British Art, Sotheby's, 34-35 New Bond Street, London, W1A 2AA or email modbrit@sothebys.com

Perhaps more so than any of his British Post-War contemporaries, Patrick Heron absorbed and was most influenced by the artistic developments which emanated from the continent in the late nineteenth and early twentieth centuries. His early encounters with Post-Impressionism were to prove of formative importance: whilst boarding at St George's School, Harpenden, the art teacher there, Ludvig van der Straeten, introduced him to Sickert and Cézanne, and it was the influence of the latter that particularly endured. Heron's asthma precluded him from compulsory games, meaning that he drew or painted instead, and one afternoon, van der Straeten drove Heron to London, and placed him in front of Cézanne's *Mont Sainte-Victoire with Large Pine* of 1884-6 at the National Gallery, then on loan from the collection of Samuel Courtauld. Heron was to write later:

'for five years Cézanne dominated my adolescent sense of perception', going on to comment that 'I saw with his eyes; I even felt things with his fingers' (Patrick Heron, *Arts*, October 1956, quoted in Michael McNay, *Patrick Heron*, Tate Publishing, London, 2002, p.16).

The influence of French artists was to continue: Matisse, Braque, Bonnard and Derain all cast a spell over the Artist, and *Still Life : Lamp, Dahlias and Sunflower : 1948* is full of the lessons learned from these masters. The treatment of the still life as sitting unambiguously on the surface of the picture plane would not, of course, have been possible without the revolutionary work of Cézanne. The bright, intense colour is redolent of Matisse, whose work he studied closely: during leaves of absence from his work as an agricultural labourer in 1943, he would stay at the Tite Street studio of a Slade friend, Adrian Ryan, and it was during these visits that he first saw Matisse's *The Red Studio* (Museum of Modern Art, New York) in the Redfern Gallery. He returned time and time again to view it, and it proved of enormous significance, infusing Heron's work with the bright, saturated hues of the Fauves, and directly inspired Heron's *The Piano : 1943* (Private Collection), a work Heron would later claim represented the most important step forward of his career.

In *Still Life : Lamp, Dahlias and Sunflower : 1948*, Heron also adopts elements of Cubism, the tilting table-top being particularly similar to that of Braque's *Billiard Table No.1*, (Musée National d'Art Moderne, Paris). In the late 1940s and early 1950s, Heron's distinctly linear style began to develop, and in the very definite outlining of the objects in the still life and significantly the transparency of the lamp in the present work, it is possible to see Heron beginning to explore this new concept. *Still Life : Lamp, Dahlias and Sunflower : 1948* is thus a pivotal work, paving the way for Heron's looser, loopingly linear works that were to follow, such as *Christmas Eve : 1951* (Private Collection), commissioned for the Festival of Britain.

The handling of the present work is distinctly animated, the strokes painted with a bold and definitive vigour. It is a joyous riot of colour, and you can sense the energy zinging from the lively, bouncing outlines of the still-life objects to the zig-zag strokes of the flowers. There is a focus on the physicality of the stroke itself, reflecting Heron's self-confessed delight in the act of painting: 'I have myself always believed - through a decade of spray-guns and rollers and other methods of applying paint so that it was clinically impersonal, literally dead flat in quality - in the hand-stroked, hand-scribbled, hand-scrubbed application of paint: putting paint of a flat surface with a brush is just about the greatest pleasure I know.' (Patrick Heron, from 'Two Cultures' *Studio International*, December 1970, reproduced in Vivien Knight (ed.), *Patrick Heron*, John Taylor Book Ventures in association with Lund Humphries, London, 1988, p.35.)

⊕ £ 70,000-100,000

€ 84,000-120,000 US\$ 90,000-129,000



ALAN DAVIE

1920 - 2014

Improvisations for a Gay Ghost No. 1

signed and dated *MAR 1964* on the reverse; titled on label attached to the stretcher bar
oil on board
122 by 144cm.; 48 by 96in.

PROVENANCE

Acquired directly from the Artist by the present owner

LITERATURE

Alan Bowness, *Alan Davie*, Lund Humphries, London, 1967, cat. no.477.

As Davie matured as an artist throughout the 1960s his compositions became more clearly defined as he realised the tropes and motifs which had the greatest effect in his art. In his early work Davie had accessed a higher level of consciousness through spontaneous or automatic painting, but by the 1960s, he referred to this higher state by including emblems and signs associated with Zen Buddhism and magic.

In this work, Davie has contrasted the painted shapes against the bare ground, allowing the viewer to focus on the detail of each individual element. While the viewer is drawn across the work by the thrusting black and white shapes, they are drawn back to the two diamonds in the centre of the composition which appear symbolic in their placement. The piece then explodes with colour, which was central to Davie's life and work, as he commented: 'Perhaps colour is impossible to talk about. Colour is like scent – indescribable; or like a chord struck on a harp in the darkness. The mysterious element of colour, perhaps the most important element in my painting (and indeed my life), is something utterly magical to me, filling my life and surrounding me with wonder' (Alan Davie, quoted in Alan Bowness, *Alan Davie*, Lund Humphries, London, 1992, p.66). The title of this work, *Improvisations for a Gay Ghost No.1*, hints at a similar musical connection and suggests that Davie was inspired by colour in the same way as the great early pioneer of highly coloured soft-edged abstraction, Wassily Kandinsky.

‡ ⊕ W £ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500





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'There can never be a complete or perfect work of art, for perfection is death. Perfection is infinite, imperfection is infinite. One can only complete something according to a preconception based on knowledge, which is so much dead past. Self-expression is the antithesis of art. Expressionist painting or action painting can only be good if it achieves transcendence of the very expression. The act of gesture, coming out of rage, fear, joy, hatred, tenderness, love, frustration, etc. (all superficial, transient emotions) if it is to be a lever, an opener-up, a tool, must be only a means used as a force to help liberate the underlying (or overlying) human psyche which alone is real and enduring'

ALAN DAVIE

(quoted in Alan Bowness (ed.), *Alan Davie*, Lund Humphries, London, 1967, p.15).

The Pierre and Tana Matisse Foundation

LOTS 19, 20 & 122–125

Sotheby's is honored to present works from the Collection of the Pierre and Tana Matisse Foundation. The Foundation was established in 1995 by Pierre Matisse's wife, Maria-Gaetana (Tana) von Spreti Matisse. It supports programs that advance arts education throughout New York City and awards grants to museums and other institutions for cultural pursuits.

The Foundation's impressive collection of 20th century art was acquired from the private collection of Pierre and Tana Matisse. Pierre Matisse's gallery had served as a bastion for modern European and Latin American art from 1931 until the late 1980s. Among the leading artists that Matisse championed were Alberto Giacometti, Joan Miró and Jean Dubuffet, and the groundbreaking exhibitions of these artists' works at the Pierre Matisse Gallery

in the Fuller Building effectively changed the landscape of avant-garde art in the United States. With the debut exhibition of Miró's *Constellation* series shortly after the Second World War, Pierre Matisse was lauded by the press for his commitment to maintaining a cultural lifeline to Europe, and he was a pioneer in promoting emerging artists in the aftermath of the War, including Reg Butler.

The works on offer from the Foundation are those that Pierre and Tana Matisse kept in their private collection, and represent the best from the elite stable of artists that they championed. Pierre Matisse had first pick of works from the leading artists of his generation, and through the Foundation that his wife Tana created, these icons of Modern art continue to promote and support the next generation of cultural innovators.



Reg Butler's solo exhibition at Pierre Matisse Gallery, New York, 1959, including another cast of lot 20.
Photograph by Oliver Baker



Photograph of Pierre Matisse in his gallery, 1941.
Photograph by George Platt Lynes. The Pierre Matisse Gallery Archives.
© Pierpont Morgan Library, New York

The Pierre and Tana Matisse Foundation

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PROPERTY FROM THE PIERRE AND TANA MATISSE FOUNDATION,
NEW YORK

REG BUTLER

1913-1981

Musée Imaginaire

each bronze stamped with monogram and numbered 6/9
bronze in a painted wooden cabinet
(40)

overall: 77.5 by 123cm.; 30½ by 48½in.

Conceived in 1961-2, the present work is number 6 from the
edition of 9.

PROVENANCE

Acquired directly from the Artist by Pierre Matisse

EXHIBITED

London, Hanover Gallery, *Reg Butler: Sculpture and Drawings*,
July - September 1963, cat. no.16, (as *Series of Small Bronzes*,
another cast);

Probably Cambridge, Arts Council Gallery, *The Gregory
Fellows, University of Leeds: Reg Butler, Martin Froy, Kenneth
Armitage, Terry Frost, Hubert Dalwood, Alan Davie, Trevor Bell,
Austin Wright*, 8th - 29th February 1964, cat. no.6 with tour to
Museum and Art Gallery, Bolton, Walker Art Gallery, Liverpool,
Nottingham University, Nottingham, Southampton Art Gallery,
Southampton and Arts Council Gallery, Cardiff (as *Three
Maquettes*, another cast);

Caracas, Galería Freites, *Reg Butler: Esculturas en Bronce*,
22nd May - 5th June 1983 (ex. cat., another cast);

London, Tate, *Reg Butler*, 16th November 1983 - 15th January
1984, cat. no.63 (another cast);

London, Gimpel Fils, *Reg Butler 1913-1981: Musée Imaginaire:
Bronzes Middle & Late Period*, 10th September - 11th October
1986 (ex. cat., another cast).

LITERATURE

*The Tate Gallery Illustrated Catalogue of Acquisitions 1984-
86*, Tate Gallery Publications, London, 1988, cat. no.T03703
(another cast);

Margaret Garlake, *The Sculpture of Reg Butler*, The Henry
Moore Foundation in association with Lund Humphries,
Ashgate, 2006, cat. no.224, illustrated pl.19 (another cast).

Ω ⊕ W £ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500

Thirty-nine female figures, modelled in wax and plaster before
being cast in bronze and arranged in a manner reminiscent
of a Renaissance Cabinet of Curiosities, Butler's *Musée
Imaginaire* is unique within his *oeuvre*. The first cast from
the edition of nine, held in a private American collection, was
made with black painted walnut shelves in which the edges
were left plain and the bronze figures were dusted with gold
powder. In all later editions, such as the present work and
those held at Tate, London and the Hirschhorn Museum &
Sculpture Garden, the shelves are painted white. Although
the concept for the vitrine was realised as Butler progressed
with the models and the carefully selected arrangement is
not intended to provide any narrative, Butler never made the
figures available as individual sculptures.

The title of the piece is a direct reference to André Malraux's
1947 essay of the same title, published in French as *Le Musée
Imaginaire de la Sculpture Mondiale* (1952) and in English as
Museum Without Walls (1967). Malraux conceives of a museum
which exists within each of our minds, comprising the great
works of art we are able to recall from our visual memory.
The text includes a vast array of images and Malraux is keen
to emphasise the benefits of photography, and memory,
in encouraging dialogues between works of art ordinarily
displaced by time, distance or medium. Malraux is also quick
to recognise that his choice of images for the book is entirely
subjective – placing the essay firmly within the context of
French Structuralism, as propagated by the likes of Roland
Barthes. Butler, who spoke fluent French, first exhibited this
series under the title of 'Series of Small Bronzes' but soon
changed the name in homage to Malraux.

It is not only the title of this work which allows for close
comparison to the wider contexts of the 1960s. Butler was, at
this time, exhibited alongside the likes of Alberto Giacometti,
Germaine Richier, Jean Dubuffet and Francis Bacon. All of
these artists sought to reconceive the human form and human
qualities in the Modern, post-war, age often very slightly
distorting their images of the human figure and placing them
within structures such as vitrines. These artists searched
far and wide through art history for alternative references
from the established canon – these figures bear close
comparison to Stone Age Venus figures (Butler kept a cast of
the Willendorf Venus) or the African sculptures which were
collected by early Modernists such as Jacob Epstein and André
Breton. Indeed the *Musée Imaginaire* bears close comparison
to Breton's studio wall (on view at the Centre Pompidou, Paris)
as well as Renaissance *Wunderkammern*.



The Pierre and Tana Matisse Foundation

20

PROPERTY FROM THE PIERRE AND TANA MATISSE FOUNDATION,
NEW YORK

REG BUTLER

1913-1981

Figure in Space

stamped with monogram and numbered 3/8

bronze

height: 84.5cm.; 33¼in.

Conceived in 1957-8, the present work is number 3 from the edition of 8.

PROVENANCE

Acquired directly from the Artist by Pierre Matisse

EXHIBITED

New York, Pierre Matisse Gallery, *Reg Butler: Sculpture and Drawings, 1954 to 1958*, February 1959, cat. no.18, illustrated (another cast);

New York, Museum of Modern Art, *New Images of Man*, September - November 1959, cat. no.24 (another cast); Birmingham, Cannon Hill Park, *Contemporary British Sculpture*, 30th April - 14th May 1960, cat. no.5, with Arts Council tour to Cannon Hall, Barnsley, Ashburne Hall, Manchester, Avonbank Gardens, Stratford-on-Avon, Inverleith House, Edinburgh and the Festival of Art and Literature, Cheltenham (another cast);

London, Hanover Gallery, *Reg Butler: Sculpture*, June - July 1960, cat. no.26, illustrated (another cast);

Paris, Musée Rodin, *2nd International Exhibition of Contemporary Sculpture*, 1961, cat. no.82 (another cast);

Cambridge, Arts Council Gallery, *The Gregory Fellows, University of Leeds: Reg Butler, Martin Froy, Kenneth Armitage, Terry Frost, Hubert Dalwood, Alan Davie, Trevor Bell, Austin Wright*, 8th - 29th February 1964, cat. no.3, with tour to Museum and Art Gallery, Bolton, Walker Art Gallery, Liverpool, Nottingham University, Nottingham, Southampton Art Gallery, Southampton and Arts Council Gallery, Cardiff (another cast); London, Tate, *Reg Butler*, 16th November 1983 - 15th January 1984, cat. no.57, illustrated (another cast);

London, Gimpel Fils, *Musée Imaginaire: Bronzes Middle and Late Period*, 10th September - 11th October 1986, cat. no.11, illustrated (another cast).

LITERATURE

Robert Melville, 'In Connection with the Sculpture of Reg Butler', *Motif*, no.6, 1961, pp.27-39 (another cast); Margaret Garlake, *New Art New World: British Art in Post War Society*, Yale, New Haven & London, 1998, p.198, illustrated pl.89 (another cast); Martin Harrison, *Transition: The London Art Scene in the Fifties*, Merrell in association with Barbican Art, 2002, illustrated p.71 (another cast);

Margaret Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Ashgate, 2006, cat. no.180, illustrated fig.84 (another cast).

Butler was a man with two distinct, yet highly accomplished, careers. As Cottrell Butler he was an architect with a burgeoning practice, while as Reg he was an essentially untrained avant-garde sculptor, having only worked briefly as an assistant in Henry Moore's studio in 1947 and tried his hand as a blacksmith during the war, whose idiosyncratic style and experimental approach drew the attention of contemporary artists and critics alike. While exhibiting at both the 1952 and 1954 Venice Biennales he made a significant contribution to Herbert Read's defining concept of post-war art, the so-called 'Geometry of Fear', and was also talent spotted by international gallerists such as Curt Valentin in New York and later Pierre Matisse.

Figure in Space is one of Butler's finest explorations into the human figure. His architectural background provided him with a sensitive understanding of the relationship between form and space, an understanding which he applied to strong effect through the creation of cage-like structures, such as that visible here, which are very similar to those used by Alberto Giacometti and Francis Bacon in their work. In this instance the structures surrounding the atrophied human figure provide the sculpture with an extraordinary sense of movement while also referencing the spruing which surround bronzes in the initial stages of the casting process. By drawing our attention to the making process itself Butler draws our attention to the artificiality of the human figure and encourages a detached, Existentialist, standpoint. Butler explained this to Pierre Matisse: 'to me the so-called base...is a very important part of the total sculpture - it isn't merely a base but I'm sure does things to the meaning of the whole thing' (letter to Pierre Matisse, November 1966, quoted in *Pierre Matisse and His Artists* (exh. cat.), The Pierpoint Morgan Library, New York, 2002, p.128).

Pierre Matisse was quick to sign Reg Butler into his stable of artists after the Curt Valentin Gallery closed in 1955, although Matisse struggled to develop a close working relationship with Erica Brausen who represented Butler in London. In March 1956 he included Butler in an exhibition alongside established names such as Le Corbusier, Giacometti, Marino Marini and Joan Miro (among others), but it was not until February 1959 that he was able to stage a solo exhibition. It was not only Butler's idiosyncratic approach to form which fascinated Matisse and ensured him a place in his prestigious gallery but also the sensuality of his figures which sat very well alongside those of Balthus and Maillol, who were regular features at the gallery.

‡ ⊕ W £ 50,000-80,000
€ 60,000-96,000 US\$ 64,500-103,000



20

PATRICK HERON

1920-1999

**January Yellows (Naples & Violet) :
January 1960**

signed, titled and inscribed on the reverse; also inscribed on the stretcher bar

oil on canvas

76 by 101.5cm.; 30 by 40in.

PROVENANCE

Waddington Galleries, London, where acquired by a Private Collector, 11th March 1986

Private Collection, London

Waddington Galleries, London, where acquired by the present owner, 8th February 1991

EXHIBITEDNew York, Bertha Schaefer Gallery, *Patrick Heron: New Oils*, 2nd - 21st April 1961, cat. no.10;Norwich, Castle Museum, *Exhibition of Contemporary Painting*, 7th - 31st December 1961, cat. no.11.**LITERATURE**Mel Gooding, *Patrick Heron*, Phaidon, London, 1994, illustrated p.158.

The Estate of Patrick Heron is preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any works by Patrick Heron, so that these can be included in this comprehensive catalogue. Please write to The Estate of Patrick Heron c/o Modern & Post-War British Art, Sotheby's, 34-35 New Bond Street, London, W1A 2AA or email modbrit@sothebys.com

⊕ £ 40,000-60,000

€ 47,800-72,000 US\$ 51,500-77,000

Amongst the many remarkable features of Heron's career was his ability to continually develop and renew his paintings so that each appears both fresh and adventurous. Throughout the 1950s, discernible groupings of work had succeeded each other, and by the very end of the decade, paintings such as *Yellow Painting : October 1958 May/June 1959* (Tate, London, T07500) had achieved a remarkable degree of complexity and richness. The present work, *January Yellows (Naples & Violet) : January 1960*, bears close comparison to the Tate painting, which was recognised by Heron as a 'great favourite of mine' (in correspondence to the Tate, 6th January 1999). The deep yellow ground is built up in layers and applied in clear strokes, with streaks where the underpainting shows through, which contrast with the soft-edged simple geometric forms in more earthy tones.

Heron's technique at this time involved the rapid application of paint which he described as 'merely pushing fluid paint this way and that, with a blunt brush, until each colour met finally along a blurred and rather fuzzy edge' (Patrick Heron, quoted in Vivian Knight, *The Pursuit of Colour* (exh. cat.), Barbican Art Gallery, 1985, p.10). The gesture and action involved in this process led to Heron even using the handle of his brush in the Tate picture to scrape through the wet pigment. The soft edges of the works were of particular importance to Heron at this juncture, for they allowed for a complication of the pictorial plane and composition. His work of this period was particularly well received, with a critic describing Heron in a review of a show at the Bertha Schaefer gallery in New York in 1960 (where the present lot was exhibited the following year) as a 'juggler, balancing [his squarish shapes] in compositions of momentary equilibrium. Their state of suspended animation gives his pictures their extraordinary lightness despite the positive existence of his forms' (Stuart Preston quoted in Mel Gooding, *Patrick Heron*, Phaidon, London, 1994, p.162).



21

ALAN DAVIE

1920 - 2014

Flutter by Night

signed, titled, dated JAN 1962 and inscribed on the reverse
oil on canvas
122 by 152.5cm.; 48 by 60in.

PROVENANCE

Gimpel Fils, London, where acquired by Mrs Charles Benenson,
August 1963

Gimpel Fils, London, where acquired by the present owner,
November 2007

LITERATURE

Alan Bowness, *Alan Davie*, Lund Humphries, London, 1967,
cat. no.381.

± ⊕ W £ 40,000-60,000
€ 47,800-72,000 US\$ 51,500-77,000

Fuelled by visits to primitive collections held in major museums, Davie's fascination with prehistoric art stemmed from his belief that man's common aesthetic sensibility could be traced back to the work of the artists of the ancient civilisations and that the artist's role was akin to that of a shaman.

Having established his reputation in the 1950s as a major international painter through the support of the likes of Peggy Guggenheim and Jackson Pollock, Davie sought to animate his own work with a greater animistic spirituality. More poetic titles, such as *Flutter by Night*, serve less to draw attention to the purely aesthetic qualities of the work and rather encourage a more profound engagement with the expressionist qualities of the completed painting.

Despite such an individual and unique conception, Davie is readily aligned with the great abstract painters of the later 20th century both within Britain and abroad. Davie was notably one of the first British artists to view the work of the American Abstract Expressionists when they were exhibited at the Greek Pavilion at the first Venice Biennale following WWII. There was a mutual understanding, as demonstrated by Jackson Pollock's comment on seeing a powerful work by Davie: 'I know exactly what he means, push and pull, black and white, good vs bad'. *Flutter by Night* reveals that same contrast between graduated tones of black and white within a busy and forceful composition that continues to pull the viewer in. Furthermore the title, hinting at the delicacy of an insects' wing juxtaposed with the darkness of night, reveals a more troubled dialogue that provides this work with depth and intellectual rigour.

'When I am working, I am aware
of a striving, a yearning, the
making of many impossible
attempts at a kind of
transmutation - a searching
for a formula for the magical
conjuring of the unknowable.
Many times the end seems just
within reach, only to fly to pieces
before me as I reach for it'

ALAN DAVIE

(quoted in Alan Bowness (ed.), *Alan Davie*, Lund Humphries,
London, 1967, p.11).



SIR EDUARDO PAOLOZZI, C.B.E., R.A.

1924-2005

Paris Bird

stamped with signature and numbered 1/6
bronze

length: 35cm.; 14in.

Conceived in 1948-9, and cast circa 1957, the present work is number 1 from the edition of 6.

PROVENANCE

Acquired directly from the Artist by the present owner in 1994

EXHIBITED

London, Hanover Gallery, *Kenneth King, Eduardo Paolozzi, William Turnbull*, 21st February - 18th March 1950, cat. no.1 (as *Bird*, clay and plaster version); New York, Betty Parsons Gallery, *Paolozzi*, 23rd April - 12th May 1962, cat. no.1; Berlin, Nationalgalerie, *Eduardo Paolozzi*, 5th February - 6th April 1975, cat. no.3 (another cast); London, Fischer Fine Art, *Homage to Henry Moore - A Tribute to Sculpture*, 28th May - 10th July 1987, un-numbered exhibition; Wakefield, Yorkshire Sculpture Park, *Eduardo Paolozzi: 70th Birthday Exhibition*, 14th August - 2nd October 1994, un-numbered exhibition, illustrated (n.p.).

LITERATURE

Michael Middleton, *Eduardo Paolozzi*, Methuen Art in Progress Series, London, 1963, illustrated p.4 (another cast); Frank Whitford, *Eduardo Paolozzi* (exh. cat.), Tate, London, 1971, illustrated p.11 (another cast); Winfried Konnertz, *Eduardo Paolozzi*, Cologne, 1984, pp.53-4, illustrated fig.91; Fiona Pearson, *Eduardo Paolozzi* (exh. cat.), National Galleries of Scotland, Edinburgh, 1999, illustrated pl.18 (another cast); Robin Spencer (ed.), *Eduardo Paolozzi: Writings and Interviews*, Oxford University Press, Oxford, 2000, footnote p.64.

We are grateful to Robin Spencer for his kind assistance with the cataloguing of the present work.

⊕ £ 40,000-60,000

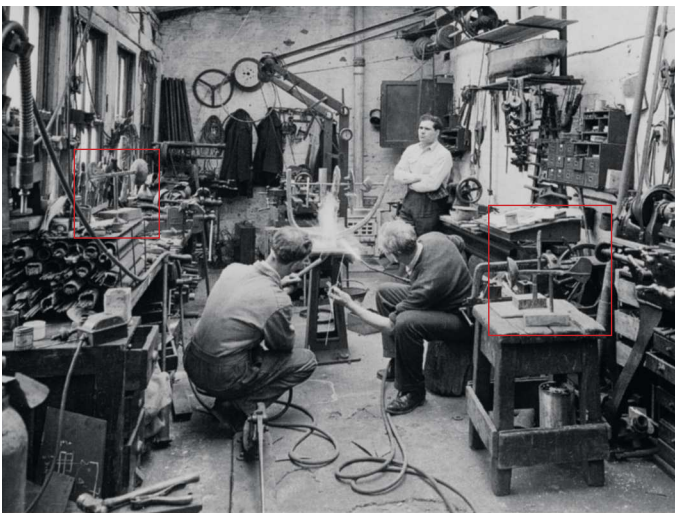
€ 47,800-72,000 US\$ 51,500-77,000

In the late 1940s the then young art critic David Sylvester wrote that 'if you had an urgent desire to find out what artists of today are doing, you must go the Mayor Gallery and see the work of Eduardo Paolozzi'. Recently the subject of a major retrospective at London's Whitechapel Art Gallery, Paolozzi, born in Scotland to Italian parents, had moved to Paris in the summer of 1947 following a stint at London's Slade School of Fine Art. In Paris he discovered a city only just beginning to recover from the occupation and destruction of the Second World War, brimming with artists, poets and designers. Along with his friend, the artist William Turnbull, he visited Jean Dubuffet's *Foyer de l'Art Brut*, which championed untrained and outsider artists, and got to know

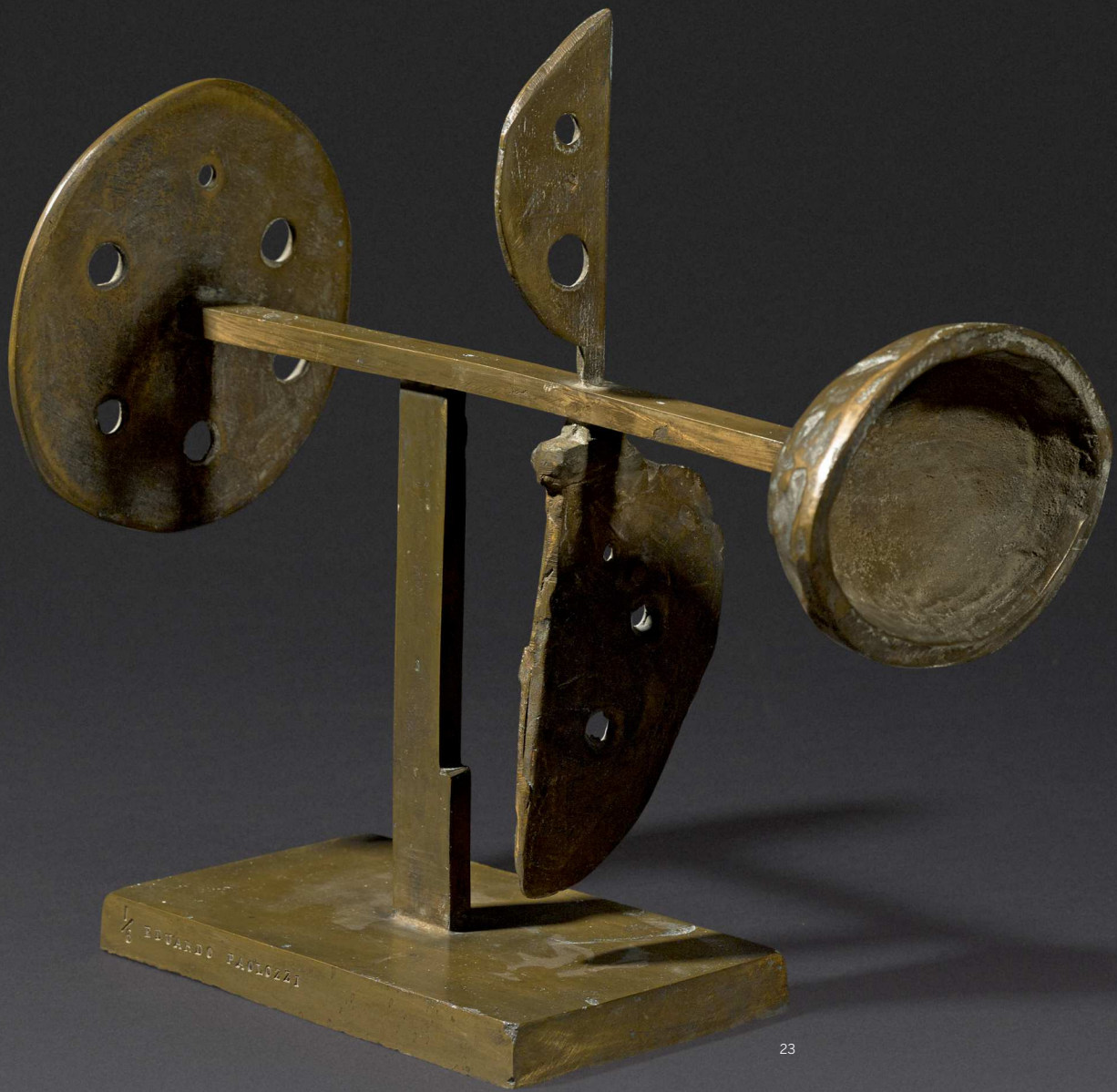
the leading artists of the day including Ferdinand Léger, Georges Braques, Jean Arp, Brancusi and Alberto Giacometti.

Paolozzi later recalled that Giacometti was the one that 'I had the most contact with, he was the one that I admired the most' (Eduardo Paolozzi, in interview with Richard Cork on BBC Radio 3, 1986, reproduced in Simon Martin, *Eduardo Paolozzi Collaging Culture*, Pallant House Gallery, Chichester, 2013, p.26). As with Turnbull, Paolozzi's works were profoundly impacted by Giacometti, including *Forms on a Bow No. 2*, *Two Forms on a Rod* and *Paris Bird*, which the artist invited Giacometti to inspect in person in his studio. Yet whilst *Forms on a Bow* and *Two Forms on a Rod* are ambiguous in their construct, *Paris Bird* is undeniably machinist in its make-up, including the first appearance in Paolozzi's sculpture of the pierced wheel, something which was to become a popular and much-used motif. Made of clay and plaster due to financial and material constraints, and later cast in England, the work pays homage to the Surrealist and Dada artists that Paolozzi had met and got to know in Paris, using three discernible machine elements, cut and later welded together. *Paris Bird* reflects on the important and highly formative time that Paolozzi spent in Paris, and also looks forward to his mechanised sculptures that emerged in the 1960s, which rocketed the Artist, as one of the first practitioners of British Pop to international acclaim.

Other casts of the present work are held in the collection of Tate, London, The Scottish National Gallery of Modern Art, Edinburgh and The Art Gallery of New South Wales, Australia.



Eduardo Paolozzi at the Morris Singer Foundry, Braintree, Essex, circa 1957, with two welders working on *Forms on a Bow*, with two versions of *Paris Bird* visible to the left and right hand side. Photograph by David Farrell © David Farrell Photography



23

DAVID HOCKNEY, R.A.

b.1937

**Study for Portrait of an Artist
(Pool with Two Figures)**

signed with initials and inscribed *Saint Tropez*.
coloured pencil on paper
35 by 43cm.; 13¾ by 17in.
Executed in 1972.

PROVENANCE

André Emmerich Gallery Inc., New York
Sale, Sotheby's New York, 9th May 1984, lot 97
Jeffrey Hoffeld & Company, Inc., New York
Jonathan Novak Contemporary Art, Los Angeles, where
acquired by the present owner

EXHIBITED

Liverpool, The Walker Art Gallery, *David Hockney Early Reflections*, 11th October 2013 - 16th March 2014.

⊕ £ 100,000-150,000

€ 120,000-180,000 US\$ 129,000-193,000



Fig. 1. David Hockney, *Portrait of an Artist (Pool with Two Figures)* 1972
Acrylic on canvas, 84 x 120" © David Hockney
Photo Credit: Art Gallery of New South Wales / Jenni Carter



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David Hockney's retrospective exhibition at Tate Britain (9th February – 29th May 2017) has been the fastest selling exhibition in Tate's history. At the heart of the interlocking galleries lies a wondrous room bringing together the artist's seminal series of so-called double portraits from the late 1960s and 1970s. These grand compositions, all measuring over 3 metres in width, focus on the tantalising psychological dialogue and emotional relationship between the sitters, such as Mr and Mrs Ossie Clark, Fred and Marcia Weisman, Henry Geldzahler and Christopher Scott. The apogee of the group, illustrated on the front cover of the exhibition catalogue, is undoubtedly *Portrait of an Artist (Pool with Two Figures)* (1972, Private Collection, fig.1) turning the focus to the artist himself and depicting his then boyfriend, the artist Peter Schlesinger, standing at the edge of the swimming pool with his assistant, John St Clair, swimming underwater.

The present work is all the more important as it captures the genesis of the final painting. Inscribed *Saint Tropez*, the drawing pinpoints the setting to the pool at Le Nid du Duc, director Tony Richardson's house in the South of France which had become a hotbed and bolthole for London artists who, liberated from the restrictions of London, were free to indulge themselves in a lifestyle that mirrored the carefree sunshine world of glamorous swimming pools which Hockney had found so alluring in Los Angeles.

Hockney's journey in arriving at the composition had not been a simple process and the creation of the double portrait was famously re-interpreted (with mixed feedback from the key protagonists) in Jack Hazan's film *A Bigger Splash* (1974). Hockney had begun a portrait of Peter in October 1971 but amidst the personal backdrop of breaking up with him, he abandoned the original composition. He returned to the subject again in April the following year, in preparation for an exhibition at the André Emmerich Gallery in New York and the final composition was born almost by accident when two photographs, one of a swimmer taken in Hollywood in 1966 and the other of a standing figure, fell together on Hockney's studio floor. At Le Nid du Duc, he made preparatory photographs of his assistant John St Clair swimming in the fantastically positioned pool and it is likely that it was on a visit in early April 1972 when Hockney made this fresh and vivid drawing, sketching only a harsh outline for the standing figure since Schlesinger was not available to pose. Eventually Hockney succumbed and returned to London, where he photographed Schlesinger in Kensington Gardens wearing the distinctive pink jacket to allow for the painting to be completed. For eighteen hours a day over two weeks Hockney dedicated himself to the painting, finishing it only the night before it was packed for New York. Just as he had explored the emotional tensions between the sitters in his other double portraits, in this work, the Artist himself is laid bare and the project drew a spectrum of emotions:

'I must admit I loved working on that picture, working with such intensity; it was marvellous doing it, really thrilling..' (Hockney, quoted in Peter Webb, *Portrait of David Hockney*, New York, 1988, p.125).

'The truth is I was so unhappy, there was nothing to do but work. That was when I started staying in, I didn't go out much; I just worked and I began the *Portrait of an Artist (Pool with Two Figures)* all from September on. Whereas with Peter I often went out of an evening, from then on I didn't. For about three months I was painting fourteen, fifteen hours a day. There was nothing else I wanted to do. It was a way of coping with life. It was very lonely; I was incredibly lonely...' (Hockney, quoted in *David Hockney by David Hockney*, New York, 1977, p.240).

The final compositional arrangement defined so clearly in the present work is one of great sensitivity, revealing the parallel intimacy yet distance between Hockney and Schlesinger. In this drawing, the delicate balance and haunting juxtaposition is palpable between the joy of the swimmer, who glides through clear water towards his partner, arms stretched forwards in anticipation, and the entrapment implied by the weight of the water, the breathlessness of submersion, and the imposing dominance of the clothed figure standing sentinel at the pool's edge.

HOCKNEY AT LE NID DE DUC

PHOTOS FROM KASMIN'S PRIVATE COLLECTION

These photographs were taken in the summer of 1969 at Le Nid de Duc, the film director Tony Richardson's hideaway in the hills above St Tropez. Richardson himself was away in Australia filming Ned Kelly with Mick Jagger, but had lent Hockney the house for a month, to do with as he pleased.

David was there his close circle of friends: his boyfriend Peter Schlesinger, the painter Patrick Procktor, a heavily-pregnant Celia Birtwell and her husband Ossie Clark and, of course, Kasmin, who had been his dealer since the early 60s. On the day these photographs were taken, the party had been joined by some of Kasmin's art-world crowd, who had dropped by for lunch, including the American painter Jules Olitski, (who Kasmin represented in London) and the eminent art historian William Rubin.

Le Nid de Duc was to feature as the backdrop for a number of works by Hockney in the next couple of years – most famously in Portrait of an Artist (Pool with Two Figures), with the pool and its fabulous view of the Provencal hills beyond providing a suitably dramatic backdrop to the emotional tie between the swimmer and the man who observes him.



Above left: Guests around the pool
Top to bottom:
Hockney and Patrick Procktor playing chess
Ossie Clark in the pool
Peter Schlesinger
Hockney falling into the pool

HOWARD HODGKIN

1932-2017

After Dinner at Smith Square

oil on board in Artist's frame
78.5 by 104cm.; 31 by 41in.
Executed in 1980-1.

PROVENANCE

M. Knoedler & Co. Inc., New York
Eric F. Meneyo, Boston
William and Penelope Govett, London
Saatchi Collection, London
Sale, Sotheby's London, 5th December 1991, lot 53
Israel Phoenix Assurance Company Collection, Tel Aviv
Their sale, Sotheby's London, 5th February 2004, lot 29,
where acquired by the previous owner
Their sale, Christie's London, 14th February 2012, lot 65,
where acquired by the present owner

EXHIBITED

Aachen, Neue Galerie-Sammlung Ludwig, *13 Britische Künstler, Eine Ausstellung über Malerei*, 5th December 1981 - 16th February 1982, cat. no.19, with British Council tour to Kunstverein Mannheim, Mannheim, and Kunstverein Braunschweig, Braunschweig;
New York, M. Knoedler & Co. Inc., *Howard Hodgkin Recent Paintings*, November - December 1982, cat. no.13;
London, Waddington Galleries, *Howard Hodgkin*, 24th August - 17th September 1988;
Nantes, Musée des Beaux-Arts, *Howard Hodgkin, Small Paintings: 1975-1989*, 1st June - 31st December 1990, cat. no.7, with British Council tour to Fundació Caixa de Pensions, Barcelona, Scottish National Gallery of Modern Art, Edinburgh and Douglas Hyde Gallery, Trinity College, Dublin;
Jerusalem, The Israel Museum, *British Figurative Painting of the 20th Century*, 10th November 1992 - 9th February 1993, un-numbered catalogue.

LITERATURE

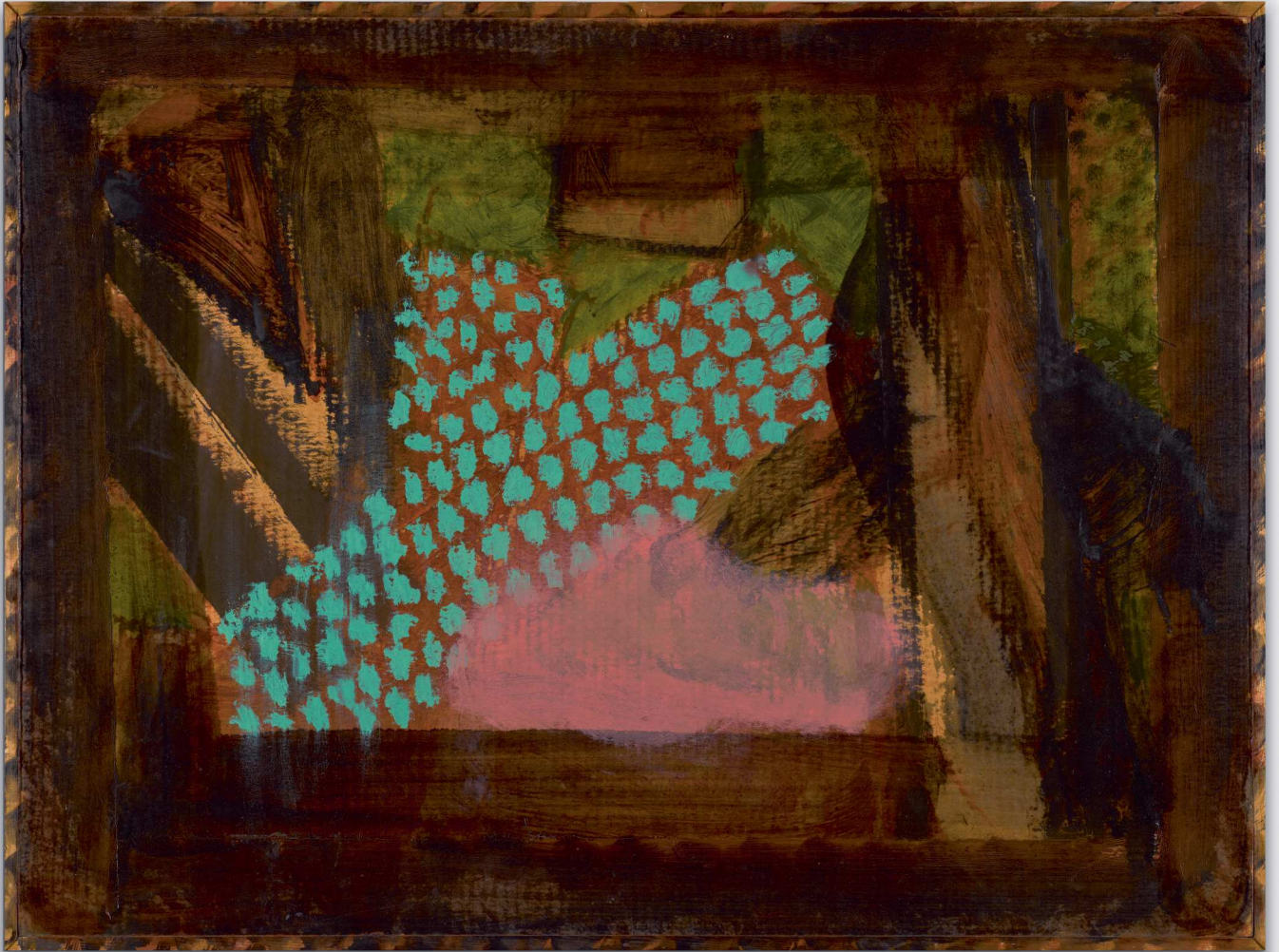
Richard Armstrong, 'Howard Hodgkin', in *Artforum*, Vol. 21, February 1983, p.71;
Howard Hodgkin: Forty Paintings, 1973-1984 (exh. cat.), London, Whitechapel Art Gallery, 1984, p.11;
Eric Gibson, 'The Hodgkin Paradox', *Studio International*, Vol.198, March 1985, pp.23-25, illustrated p.25;
Alistair Hicks, *New British Art in the Saatchi Collection*, Thames & Hudson, London, 1989, no.33, p.47, illustrated p.51;
Marla Price, *Howard Hodgkin Paintings*, Harry N. Abrams, London, 1995, cat. no.161, illustrated p.174;
Marla Price, *Howard Hodgkin Paintings: The Complete Catalogue Raisonné*, Thames & Hudson, London, 2006, cat. no.161, illustrated p.177.

Howard Hodgkin's exhibition of portraits *Absent Friends* opened to great fanfare at the National Portrait Gallery, London, in March earlier this year. The first exhibition to explore portraiture throughout his career, the exhibition emphasizes that his eloquent visual language speaks of very specific memories, of people and places unique to Hodgkin's personal experiences. Utilising colour, pattern and line in a highly individual manner, Hodgkin has created a sophisticated and compelling pictorial architecture, inviting the viewer to imaginatively explore spatially ambiguous settings, in a fantastically intense palette.

The present work is related to an earlier painting, *Dinner at Smith Square*, 1975-9 (Tate, London), currently on view at the National Portrait Gallery's exhibition. The subject of both works are the collectors Robert and Lisa Sainsbury, who were close friends of the Artist. Describing the earlier of the two works, Hodgkin recounted that it depicts: 'two very old friends of mine talking to each other below a small painting by Bonnard. The husband is on the left of the painting leaning slightly back from the table and his wife sits upright on the other side. The picture was started in monochrome because the hero was once heard to say, "How beautiful is a picture painted only in black and white!" But more colour became necessary as time went on. Their life is full of art.' (Howard Hodgkin, quoted in Paul Moorhouse, *Howard Hodgkin, Absent Friends* (exh. cat.), National Portrait Gallery Publications, London, 2017, p.124). Upon discovering that he was working on this piece, the Sainsburys generously and frequently invited him to dinner to refresh his memory of the scene, on one occasion also posing so he could make preparatory drawings - an unusual occurrence given that Hodgkin so rarely made studies of the sitters for his portraits.

The two works have comparable compositions; in *After Dinner at Smith Square*, the Sainsburys can still be discerned opposite one another, underneath the aforementioned Bonnard. Some similarities in palette and brushwork remain, however in the present work Hodgkin has introduced a rich, dark border surrounding the dazzlingly bright hues of turquoise, pink and red which nestle, gem-like, in the centre of the work. His brushstrokes, variously stippled and swept onto the board, overlap and layer with an eloquent fluidity, demonstrating his mastery of the medium. Commenting on this technique of both constructing a border and painting the frame of a work, creating paintings which are also objects, he has noted: 'The more evanescent the emotion I want to convey, the thicker the panel, the heavier the framing, the more elaborate the border, so that this delicate thing will remain protected and intact.' (Howard Hodgkin, *ibid.*, p.100). In *After Dinner at Smith Square*, Hodgkin has distilled and preserved the memory of this encounter into a deft, celebratory painting captured in rich, resplendent tones.

⊕ £ 150,000-250,000
€ 180,000-299,000 US\$ 193,000-321,000



SIR PETER BLAKE, R.A.

b.1932

The Venuses' Outing to Weymouth

signed, titled, dated *Feb.2004* and inscribed *Begun 1994 - Completed 2004* on the canvas overlap
oil on canvas
68.5 by 124.5cm.; 27 by 49in.

PROVENANCE

Waddington Galleries, London, where acquired by the present owner in 2006

EXHIBITED

London, The National Gallery, *Now We Are 64, Peter Blake at the National Gallery*, 25th September 1996 - 5th January 1997, un-numbered catalogue, illustrated p.21 (in progress), with tour to The Whitworth Art Gallery, Manchester; Liverpool, Tate, *Peter Blake: A Retrospective*, 29th June - 23rd September 2007.

LITERATURE

Natalie Rudd, *Peter Blake*, Tate Publishing, London, 2003, cat. no.80, illustrated p.95.

In 1993, Blake was invited to become the third Associate artist at the National Gallery in London. The aim was straightforward: to produce new work in response to the collection and secondly, to have an exhibition of work after his two-year residency. As David Hockney put it in his Foreword to the exhibition catalogue, Blake was the perfect contemporary artist to do a residency at the National Gallery, holding both Elvis Presley and Hans Holbein in equal esteem. The first thing Blake did was to walk through the sixty-six rooms of the gallery

journeying past each and every painting. After this three hour wander, many ideas emerged including bringing together the gallery's Venuses on the beach at Weymouth Bay, the setting for John Constable's canvas from 1816-17 looking west over the beach with Jordon Hill and Furzy Cliff in the background. Blake's initial reaction was that he might prepare a small exhibition of perhaps 10 paintings but when he moved into his studio at the gallery in August 1994, the effect was electric, and surrounded by the nation's treasure trove of art history, a plethora of ideas sprang onto canvas and he started close to 50 paintings, experiencing a period of creativity unmatched since his student days at the Royal College of Art.

The present work is central to the National Gallery project. Taking John Constable's *Weymouth Bay: Bowleaze Cove and Jordon Hill* (1816-17, fig.1) as the backdrop, Blake has assembled some of the most famous Venuses in art history by the likes of Botticelli, Velazquez, Giorgione, Titian, Correggio and Lucas Cranach the Elder, parading them revelling along the beach front. In the background, a handful of cupids are playing cricket with *Folly* from Bronzino's *Allegory with Venus and Cupid* ditching his handful of roses in favour of a cricket bat. Colin Wiggins, Special Projects Curator at the National Gallery, remembered that when the public came to visit Blake's studio, this was the one picture they found genuinely funny. Indeed, Blake deemed the Old Masters quite resilient enough to have some fun poked at them. But the picture has an important message: the setting is not just a whimsical fantasy, Weymouth Bay was near where Constable spent his honeymoon after a difficult relationship with his future father-in-law. Here, the tour bus in the background has brought together art history's most well-known goddesses of love for a triumphal day trip to the seaside.

‡ ⊕ £ 80,000-120,000
€ 96,000-144,000 US\$ 103,000-154,000



Fig. 1, John Constable, *Weymouth Bay: Bowleaze Cove and Jordon Hill*, 1816-1817
National Gallery, London, UK / De Agostini Picture Library / Bridgeman Images



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'One of the dreams I have had over the years as a painter, has been to return to that innocent state of being a student, of going in to the art school and spending long days just painting, with none of the worries which appear later. Being at the National Gallery has been like that...'

PETER BLAKE

(Introduction to *Now We Are 64, Peter Blake at the National Gallery*, (exh. cat.), 1996, p.9)

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

FRANK AUERBACH

b. 1931

Head of JYM III

oil on board
51 by 56cm.; 20 by 22in.
Executed in 1981.

PROVENANCE

Marlborough Fine Art, London
Private Collection
Sale, Sotheby's London, 6th December 1990, lot 53, where
acquired by the previous owner
Their sale, Sotheby's London, 9th February 2006, lot 17,
where acquired by the present owner

EXHIBITED

New York, Marlborough Gallery, *Frank Auerbach: Recent
Paintings & Drawings*, 2nd - 30th April 1982, cat. no.6,
illustrated p.17;
London, Marlborough Fine Art, *Frank Auerbach, Recent Work*,
13th January - 11th February 1983, cat. no.14.

LITERATURE

William Feaver, *Frank Auerbach*, New York, 2009, p.286,
illustrated cat. no.426.

‡ ⊕ £ 400,000-600,000
€ 478,000-720,000 US\$ 515,000-770,000

'If E.O.W. was a magnetic force,
J.Y.M. by contrast was a force of
nature, adaptable, optimistic and
uncomplaining'

CATHERINE LAMPERT

('Auerbach and His Sitters,' *Frank Auerbach: Paintings and Drawings
1954-2001*, (exh. cat.), London, Royal Academy of Arts, 2001, p.26.).



27



Frank Auerbach in his studio, 1963. Photograph by Jorge Lewinski.
© The Lewinski Archive at Chatsworth

Frank Auerbach was a trailblazer amongst the new generation of artists who built their reputations amidst the embers of war-torn London during the 1950s. He had moved to London from Berlin in 1939 and attended St Martin's School of Art but soon discovered David Bomberg's evening classes at the Borough Polytechnic which were to prove inspirational to his development. Bomberg encouraged an organic, spontaneous approach to capturing form, what he termed the 'spirit in the mass', and Auerbach remembers that 'he had this sort of idiom that allowed one to go for the essence at the very beginning to adumbrate a figure in ten minutes and then to re-do it and then to find different terms in which to re-state it until one got something...' (Frank Auerbach, interview with John Tusa, BBC Radio 3, 7th October 2001).

Head of JYM III is the ultimate example of all that he had learnt from Bomberg, but also demonstrates the dramatic innovations he brought to portraiture, that most traditional of artistic genres. Throughout his career Auerbach pursued the same subjects, close friends and admirers of his work, and none more so than Juliet Yardley Mills. An artist herself, she first posed for him in 1956 when she was a professional model at Sidcup College of Art, and continued to do so until her final appearance in

Head of JYM III (1997, Private Collection) at the age of eighty. Catherine Lampert, who has sat for Auerbach since 1978, has accounted that JYM became the first regular sitter at the artist's Camden studio, where he had moved in 1954.

The task of sitting for Auerbach was no easy feat. JYM arrived every Wednesday and Sunday having taken two buses from her home in southeast London and would sustain awkward poses for four hours or more. The two formed a close attachment throughout this forty year working relationship, as JYM later described after her retirement from sitting: 'We had a wonderful relationship because I thought the world of him and he was very fond of me. There was no sort of romance but we were very close. Real friends. Sundays now I'm always miserable' (quoted in *Frank Auerbach: Paintings and Drawings*, op. cit., pp.26-7).

The intensity of Auerbach's response to his sitter and subject is gloriously brought to life through his bravura handling of oil, his masterful treatment of paint application and structural composition. The paint has been acutely layered to create a textured topography of pigment where impasto seemingly drips from the surface, enlivening the bold silhouette that emerges from the composition. Amid swathes of dramatic

brushwork and sculptural surface, reworked time and time again, the tangible intensity of Auerbach's subject materialises. The colour palette is reduced - swirls of ochre, reds, and greenish yellow articulate the pose of the figure. JYM sits upright in the chair, the sharp angles of her face delineated by rich grey.

The intense accretion of paint mirrors Auerbach's acute powers of scrutiny and reveals his passionate relationship with paint; building up the surface of the composition, scraping it away only to build it up again, always striving to capture the unique presence of the person, the very essence of the being seated before him: '...the paint became thicker and thicker, and I didn't notice it...the surface of the painting was eloquent, but it wasn't eloquent for its own sake... It wasn't intentional at all. But on the other hand I was quite prepared to let anything happen because I wanted to make something new' (Frank Auerbach, quoted in William Feaver, *Frank Auerbach*, Rizzoli, New York, 2009, p.231).

The immediate force and vigour of execution of the present work demonstrates Auerbach's intimate psychological response to his subjects, and further serves as an outstanding exemplification of the emotional dialogue between the Artist and one of his longest standing subjects.



PROPERTY TO BE SOLD TO BENEFIT
THE JOHNSON MUSEUM OF ART

BARRY FLANAGAN, R.A.

1941 - 2009

Thinker On Rock

stamped with Artist's monogram, numbered AC ½ /8 and foundry mark

bronze

height (including base): 189cm.; 74½in.

Conceived in 1996, the present work is an Artist's cast from the edition of 8, plus 2 Artist's casts.

PROVENANCE

Private Collection, U.S.A.

EXHIBITED

Düsseldorf, Galerie Hans Mayer, *Barry Flanagan Skulpturen*, 1997 (un-numbered exhibition, another cast).

± ⊕ W £ 300,000-500,000

€ 359,000-600,000 US\$ 385,000-645,000

The 1980s were a period of intense artistic activity and critical success for Barry Flanagan, beginning in 1982 when he represented Britain at the Venice Biennale. In the years that followed his artistic language was to mature and evolve, centring on the predominant theme of the hare, a subject that he had first been drawn to the previous decade. It was George Ewart Evans' 1972 book *The Leaping Hare* which set the sculptor on the path of the hare; a theme which continued to dominate the artist's work for the rest of his life. Evans' book was an anthropological study of the hare, combining accounts of legends from many different countries and cultures, together with superstitions and mythologies all of which fed Flanagan's fierce appetite for the theme.

The hare has taken many guises in Flanagan's sculpture – assertive, pensive, leaping and mysterious – and with its anthropomorphic qualities it has become a much loved motif. It's incarnation as a modern day 'thinker' is one of the sculptor's most striking visions. A playful take on Rodin's timeless *Le Penseur*, or *The Thinker* (fig.1), as with Flanagan's best works it succeeds in being both humorous and poignant, and allows the viewer to bring their own interpretation to the works. Cast in bronze, the material that Flanagan believed best suited his vision, the dark, undulating surfaces record what he referred to as the 'bloom and drama' of his Rodinesque subject.

The symbolic power of the hare is explicit in the present work. As a *human* thinker, *Thinker on Rock* would be far more limited but as a *hare*, the work allows for a multitude of anthropomorphic and imaginative projections, for, as Flanagan recalled 'I find that the hare is a rich and expressive form that can carry the conventions of the cartoon and the attributes of the human into the animal world. So I use the hare as a vehicle to entertain. I abstract from the human figure, choosing the hare to behave as a human occasionally' (quoted in Enrique Juncosa, *Barry Flanagan Sculpture 1965-2005*, Irish Museum of Modern Art, Dublin, 2006, p.65).

'This little beast, fast and fleeting, active in the spring... can carry many of Flanagan's purposes. It is the consummation of the vein of humour in his art. But it also has serious artistic purposes as a vehicle for formal variations.'

TIM HILTON

(*Barry Flanagan: Sculpture*, (exh. cat.), The British Council, London, 1982, p.14)



Fig. 1, Auguste Rodin, *Le Penseur*, *Taille de la Porte Dit Moyen Modèle*, 1880. Sold Sotheby's London, 3rd February 2015 for £6,309,000



28

RICHARD SMITH

1931 - 2016

Tip Top

signed and dated 64 on canvas overlap; also signed and inscribed on the stretcher bar
oil on canvas
167 by 175cm.; 65¾ by 69in.

PROVENANCE

Richard Feigen Gallery, New York
Ruth S. Schaffner Gallery, Santa Barbara
Sale, Sotheby's London, 4th December 1974, lot 70
Waddington Galleries, London, where acquired by the present owner

EXHIBITED

Santa Barbara, Ruth S. Schaffner Gallery, *Richard Smith*,
11th February - 18th March 1973, cat. no.6.

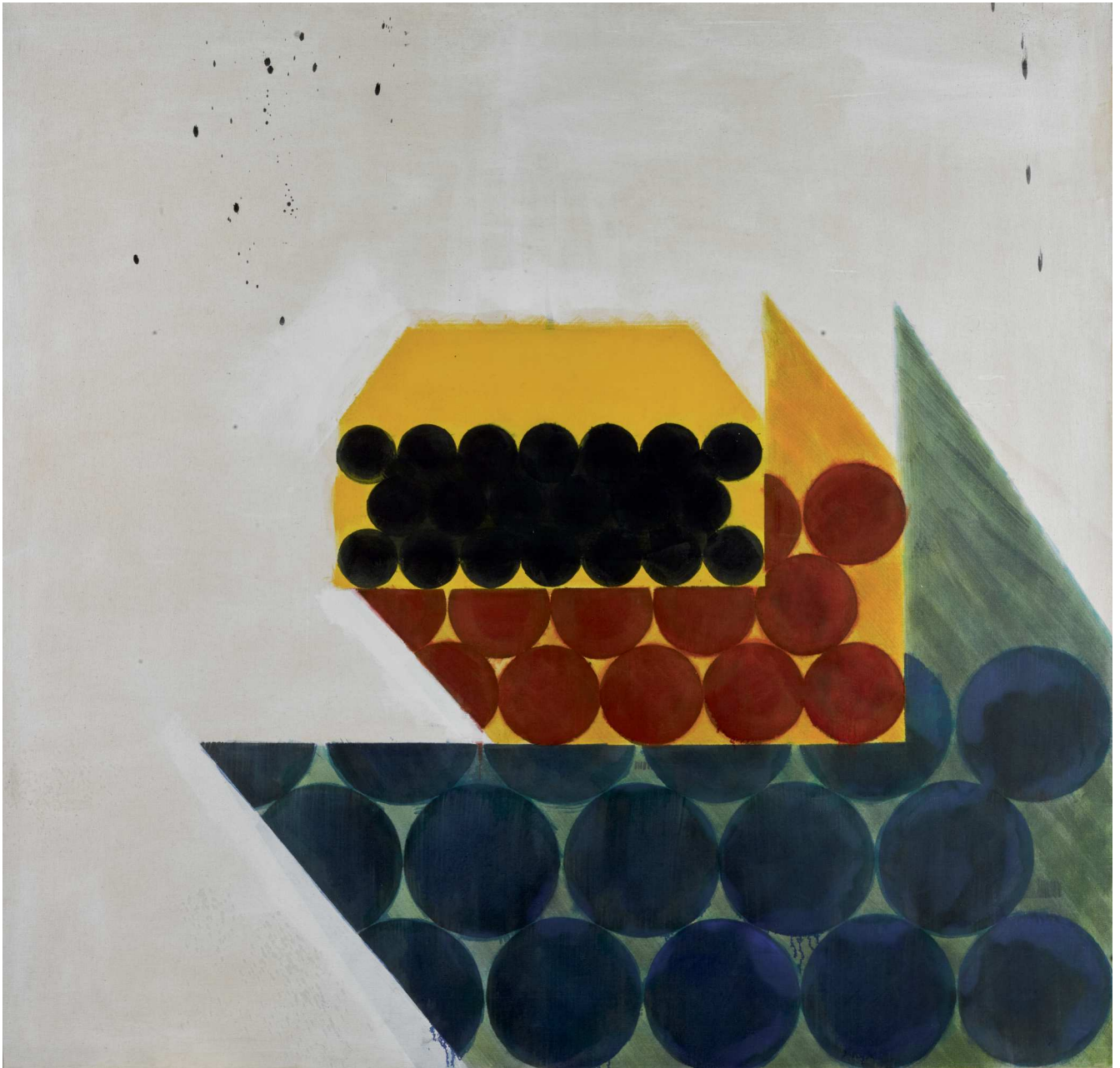
⊕ W £ 40,000-60,000

€ 47,800-72,000 US\$ 51,500-77,000

In 1959, Richard Smith, then a recent graduate from the Royal College of Art, was awarded a Harkness Fellowship, enabling him to leave London - where he had been sharing a studio with Peter Blake - and travel to the USA, where he would remain for the next two years. America, awash with the freedoms and excesses that were yet to appear in post-war Britain, proved revelatory to Smith, and indeed to the many other British artists that were to travel to America at this time, including David Hockney and Gerald Laing. As the critic Robert Hughes wrote in 1975: 'colour pages and Bendel's window displays gave Smith, fresh from the pinched dampness and grayness of England in the '50s, much the same sense of abundant, amoral pleasure as reflections on water and glowing fruit on a table gave the Impressionists' (Robert Hughes, 'Art: Stretched Skin', *Time Magazine*, 1st September 1975).

Smith took his inspiration from the commercialisation that typified 1960s America: it was a time of towering billboards and Hollywood glamour. The resulting paintings, inspired also by his time spent working in the studio of Robert Indiana and seeing works by heavyweights of the American Abstract Expressionist movement, including Mark Rothko and Barnett Newman, were large-scale, colourful celebrations of the new environment he found himself in. Producing semi-abstract paintings filled with loose, gestural brushstrokes, and sporting titles such as *Billboard*, *Diamond*, and *Dream Kitchen*, Smith's work captured the exuberance and novelty of 1960s America, becoming popular on both sides of the Atlantic.

Packaging in particular became a major source of inspiration for Smith at this time: in 1966, recalling his earlier work, he was to note that: 'the kind of images I was using then were based on cartons, or boxes. The carton is an incessant theme in present-day civilisation' (Richard Smith, quoted in *Richard Smith, Paintings 1958-1966* (exh. cat.), Whitechapel Gallery, London, May 1966, unpaginated.) Smith's works from the early 1960s are full of references to the products that surrounded him: abstracted motifs and designs fill works with titles such as *Revlon*, *Pack*, and *Package*. Cigarettes - perhaps one of the most hotly-contested advertising battlegrounds of the time - seem of specific interest: *Kent*, from 1962, takes inspiration from both the marketing of and the cigarettes themselves, whilst in *Flip Top*, from the same year, cigarettes emerge from a zig-zag-patterned box, similar to that of *Marlboro* cigarettes (which were also advertised with the slogan 'filter, flavor, flip-top box'). *Tip Top*, too, seems to be suffused with references to this world of brightly-coloured consumerism: its vivid, geometric motif is repeated, mimicking the mass-production of both products and print, whilst the circles might be both the 'Ben-Day' dots of newspapers and magazines, or perhaps sweets or cigarettes within a box, ready to be rolled out using a tip-top lid. Given the similar titles of *Flip Top* and *Tip Top*, it is not hard to make an imaginative leap connecting the two together, Smith having perhaps literally tipped the view to show a pack of cigarettes from above. To quote Bryan Robertson, in *Tip Top*, as in many of his best works, Smith 'has managed to make a box seem magical and he has projected a glamour - of extraordinary purity - on to distillations from the most mundane wrappings and trappings of the expendable machine-made world.' (Bryan Robertson, *ibid.*, unpaginated.)



SIR ANTHONY CARO, O.M., C.B.E., R.A.

1924 - 2013

Gray Apron

painted steel
127 by 173 by 84cm.; 50 by 68 by 33in.
Executed in 1972.

PROVENANCE

M. Knoedler & Co. Inc., New York
Sale, Christie's New York, 4th May 1989, lot 293
André Emmerich Gallery, New York, where acquired by the present owner, October 1992

EXHIBITED

New York, André Emmerich Gallery, *Sculpture Out of Doors*, Autumn 1989, illustrated pl.36.

LITERATURE

Dieter Blume, *Anthony Caro, Catalogue Raisonné Vol. III, Steel Sculptures 1960-1980*, Verlag Galerie Wentzel, Köln, 1981, cat. no.1009, illustrated p.216.

Gray Apron was made in the middle of a white-hot period of creativity and innovation for Caro that spanned his breakthrough solo exhibition at London's Whitechapel Gallery in 1963 and his 1975 retrospective at New York's Museum of Modern Art, a show which established him as a major international figure at the age of 51. And this sculpture itself bears all the hallmarks of Caro at his best during this period: the lightness and elegance of form that belies the heavy-duty nature of his chosen material; the industrial aesthetic made beautiful through a painter's eye for colour; and the enduring sense of playfulness that underpins all his work, from his earliest days as a sculptor through to his death.

In 1970, when he made *Gray Apron*, Caro was also nearing the end of a four-year period during which he had been focussed on his 'table sculptures' – smaller variations of the 'floor pieces' of the early 1960s, which shared the same idiom and process, yet in their delicacy and reduction (often being made of just a few of found elements welded together) felt like a form of drawing, of sketching in space, or a kind of writing that preserves the movement of the hand across the page. And it is this calligraphic nature that the Artist carried back into his work of 1970 and 1971, as the economy of the table pieces is scaled-up again for the floor. *Gray Apron* is defined by the tall upright stroke that rises up and then curves back to the floor almost with a flourish, a vertical that is then intersected by horizontals that curve and switch-back against each other before finding another vertical counter in a triangular slab.

All of Caro's floor pieces demand to be walked around (and occasionally through) and experienced at all four points of the compass. As the eminent art historian Michael Fried noted in 1969, unlike the work of American sculptor David Smith (to whom Caro is often compared), whose works 'even at their most abstract, striding or attenuated, stand and confront us like traditional statues,' Caro's sculptures 'neither stand nor lie: they open, or rise, or suspend, or spread, or turn, or bend, or stretch, or extend, or recede...' (Michael Fried, introduction to *Anthony Caro*, The Arts Council / Hayward Gallery, London 1969, p.11). By changing their position, the viewer not only animates the sculpture, changing the relationships between the elements that float and bind, divide and coalesce according to your viewpoint, but also brings into play the sculpture's colour that whilst uniform and unarticulated in its application, takes on a painterly dynamism as it flickers and darts in and out of shadow.

One of Caro's major innovations in the early 1960s was to introduce colour as a key element in abstract sculpture. On the one hand, by spray-painting his sculptures evenly, in flat commercial paints, he could push the work further from art history, with its fascination with patina as final evidence of the artist's hand, and into the modern industrial world (and this is why Caro was so insistent that his works be repainted as soon as the original finish began to fade or was cracked and broken by weathering). On the other, it allowed him to use colour – in symbiosis with the sculptural form – as an emotive force, placing his work at a remove from Minimalism's straight-up appropriation of industrial material. Caro's use of colour, despite its neutral application, is in fact very painterly in its intention: a sculpture made from similar base elements has a radically different physical presence – an altogether different emotive power – when painted a deep red, bottle green or bright blue. The colour of *Gray Apron* is therefore key to our sense of it. The Americanised spelling of 'grey' is a perhaps a deliberate subterfuge on Caro's part (as well as a nod to his highly successful time teaching at Bennington College, Vermont), as it is in fact the most 'Modern British' of greys (shot through with green), one that can be found in the artist-painted frames of Ben Nicholson or the 1930s abstracts of John Piper.

‡ ⊕ W £ 100,000-150,000
€ 120,000-180,000 US\$ 129,000-193,000



Anthony Caro spray-painting *Quartet* in his London studio, circa 1970-71. © Barford Sculptures Ltd.



30

ROBYN DENNY

1930 - 2014

Madras

signed, titled, dated 1961, and inscribed on the reverse;
also inscribed on the stretcher bar
oil on canvas
183 by 213cm.; 72 by 84in.

PROVENANCE

Acquired directly from the Artist by the present owner

EXHIBITED

Leverkusen, Städtisches Museum, *Neue Malerei in England*,
15th September - 5th November 1961, cat. no.12;
Basel, Galerie Handschin, *Denny/Greninger/Olsen*, 1962
(details untraced);
Bristol, Arnolfini Gallery, *Paintings by John Ernest, Robyn
Denny*, 1st - 26th October 1966 (details untraced);
Verona, Studio la Citta, *Robyn Denny*, 10th November -
5th December 1973, un-numbered exhibition.

Robyn Denny was part of the original generation of 'Young British Artists', including Hockney, Kitaj and Blake, who emerged from the Royal College of Art in the late 1950s and early '60s to almost instant acclaim and international success, much as the Goldsmith's group of Hirst, Emin *et al.* did 25 years later.



Robyn Denny at the British Pavilion, 33rd Venice Biennale, June 1966, with *Stand Point* 1965 in the background. Photograph by Walter Reiser, courtesy of The Estate of Robyn Denny.

Within less than a decade of leaving college, Denny himself had shown at leading galleries in London, including Kasmin Ltd – at the time *the* cutting-edge space for contemporary abstract painting in the capital – and had also represented Britain at the 1966 Venice Biennale. In 1973, he became the youngest living artist to receive a full retrospective at the Tate. Not long after, Denny moved to the U.S. and there followed a few decades out of the public eye. However, in 2007-8, his important early paintings were once again shown in commercial galleries in London and the Tate celebrated his work in a display from their significant holdings, re-establishing Denny as a key figure in British abstraction of the 1960s and '70s.

The Tate display included *Baby Makes Three* from 1960 (a prototype for the series of vertical stripe paintings of 1961 of which *Madras* is one) which was included in the seminal show *Situation* of the same year – an exhibition that aimed to take on the scale and ambition of American painting whilst simultaneously speaking of the current 'situation' in British art, a combination of the painterly and the hard-edge, with both Minimalist and Pop-influences. It was in his *Situation* works that Denny formally abandoned the abstract-expressionist style of his student-era work and embraced hard-edge painting. In 1961 he embarked on a series of works, such as *Track*, *Ted Bentley*, *Gully Foyle* and *Madras* that are dominated by vertical bands that are bound within a frame, forming a kind of gateway. Inevitably this lends them an architectural quality, yet one senses that the starting point in these works is always the human body: Denny wanted these paintings to be hung just six inches above the floor so the viewer had a sense that he or she could just step into the picture. The vertical can always take on a (hieratic) human quality, something understood by Denny but also by sculptors of the period, such as William Turnbull, and latterly the likes of Antony Gormley.

Nothing, however, is simple in Denny's work, despite their stripped down appearance. They are resolutely flat and yet the use of colour, the juxtaposition of the various bands, has a deliberate optical effect, creating 'space in colour' (to borrow a phrase from Patrick Heron), even when that colour is contained within plumb-straight lines. As Margaret Garlake has commented, in Denny's works from the 1960s, 'despite their overall balance and resolution, they are inherently contradictory, challenging the viewer's perceptual expectations. There is neither "figure" nor "ground" but a constant process of visual adjustment in which space becomes an ambiguous mental construct rather than a familiar physical quality; colour produces flicker effects and is destabilised while scale, in works where nothing is certain, is perhaps the greatest conundrum as there is nothing to compare it with' (Margaret Garlake, *Robyn Denny/Paintings/Collages/1954-1968*, (exh cat.), Jonathan Clark Fine Art, London, June 2007, unpaginated).

This uncertainty, that Garlake notes is both conceptual as well as perceptual, is something that stems, perhaps, from their making. Denny wasn't systematic, like his hard-edge counterparts on the Continent: instead the overall design of a painting would be worked out as he went along, the choice of colours made by 'eye', so that these sharp, Minimalist works have, at their basis, a painterly feel in their subtlety and modulation.

⊕ W £ 30,000-50,000
€ 35,900-60,000 US\$ 38,500-64,500



31

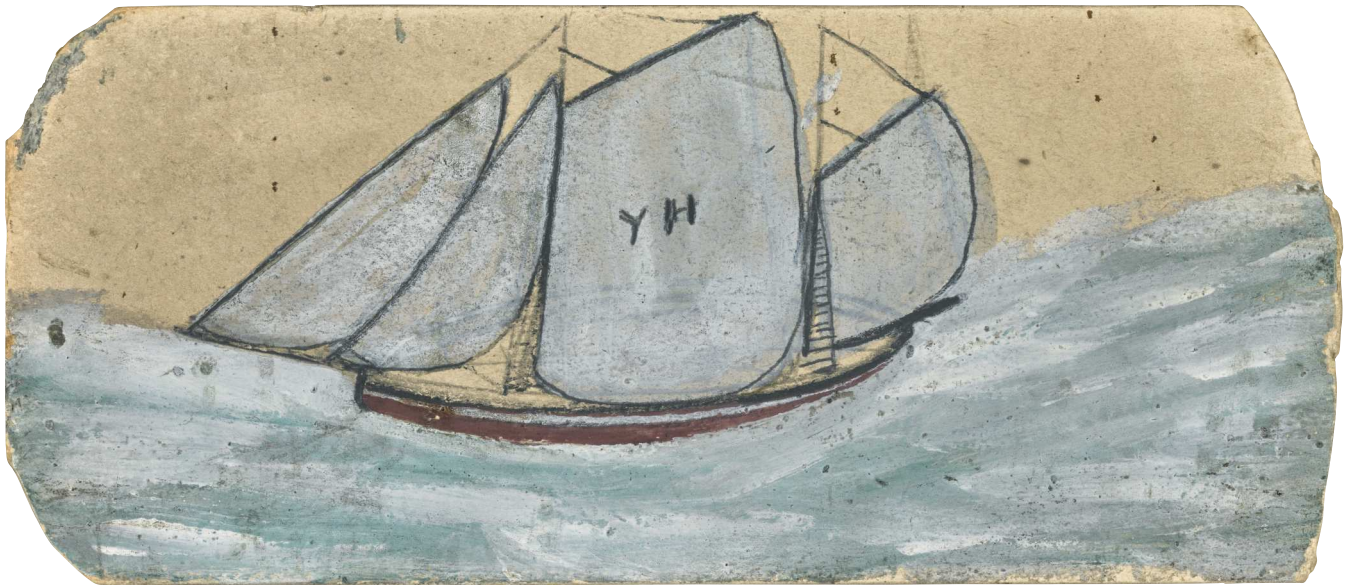




DAY
AUCTION

LONDON
TUESDAY
13 JUNE 2017
10.30 AM

LOTS 101-193



101

101

ALFRED WALLIS

1855-1942

A Schooner Under Full Sail

oil and pencil on card
15 by 35cm.; 6 by 13³/₄in.

PROVENANCE

Basil Jacobs Fine Art Ltd, London, where
acquired by the family of the present owner

£ 8,000-12,000

€ 9,600-14,400 US\$ 10,300-15,400

'Wallis's motive: creating "for company" and his method: using materials nearest to hand is the motive and method of the first creative artist. Certainly his vision is a remarkable thing with an intensity and depth of experience which makes it much more than merely childlike...his imagination is surely a lovely thing...it is something which has grown out of the Cornish earth and sea, and which will endure.'

BEN NICHOLSON, 1943

(quoted in Edwin Mullins, *Alfred Wallis: Cornish Primitive Painter*,
Macdonald & Co, London, 1967, p.110-111)

PETER LANYON

1918-1964

Black Form

stamped with signature on the reverse

ink and wax on paper

20.5 by 17cm.; 8 by 6¾in.

Executed in 1945.

PROVENANCE

The Artist's Family, from whom acquired by the present owner, February 2012

EXHIBITED

Possibly Naples, The Three Arts Club, *The Future. Is Art a Prophecy?*, 11th November 1945 (details untraced).

LITERATURE

Andrew Lanyon, *Peter Lanyon, 1918-1964*, Newlyn, 1990, illustrated p.65.

We are grateful to Martin Lanyon and Toby Treves for their kind assistance with the cataloguing of the present work.

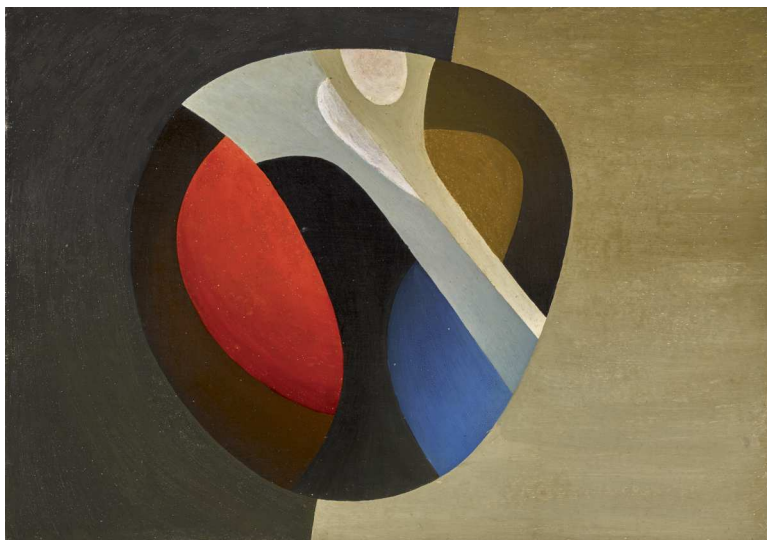
The present work was executed in 1945, which Lanyon spent first at RAF Brindisi, in southern Italy, before moving to Caserta, north of Naples, for the last seven months of his RAF service in Italy. Here, he applied for and was given the job of organising Arts Clubs for RAF Welfare in Southern Italy, also lecturing in Italian Art at the Vocational School of Art and The Three Arts Club in Naples.

⊕ £ 3,000-5,000

€ 3,600-6,000 US\$ 3,850-6,500



102



103

ALASTAIR MORTON

1910 - 1963

Rounded Form in Colours on Two Shades of Green

oil on board

26.5 by 38cm.; 10½ by 15in.

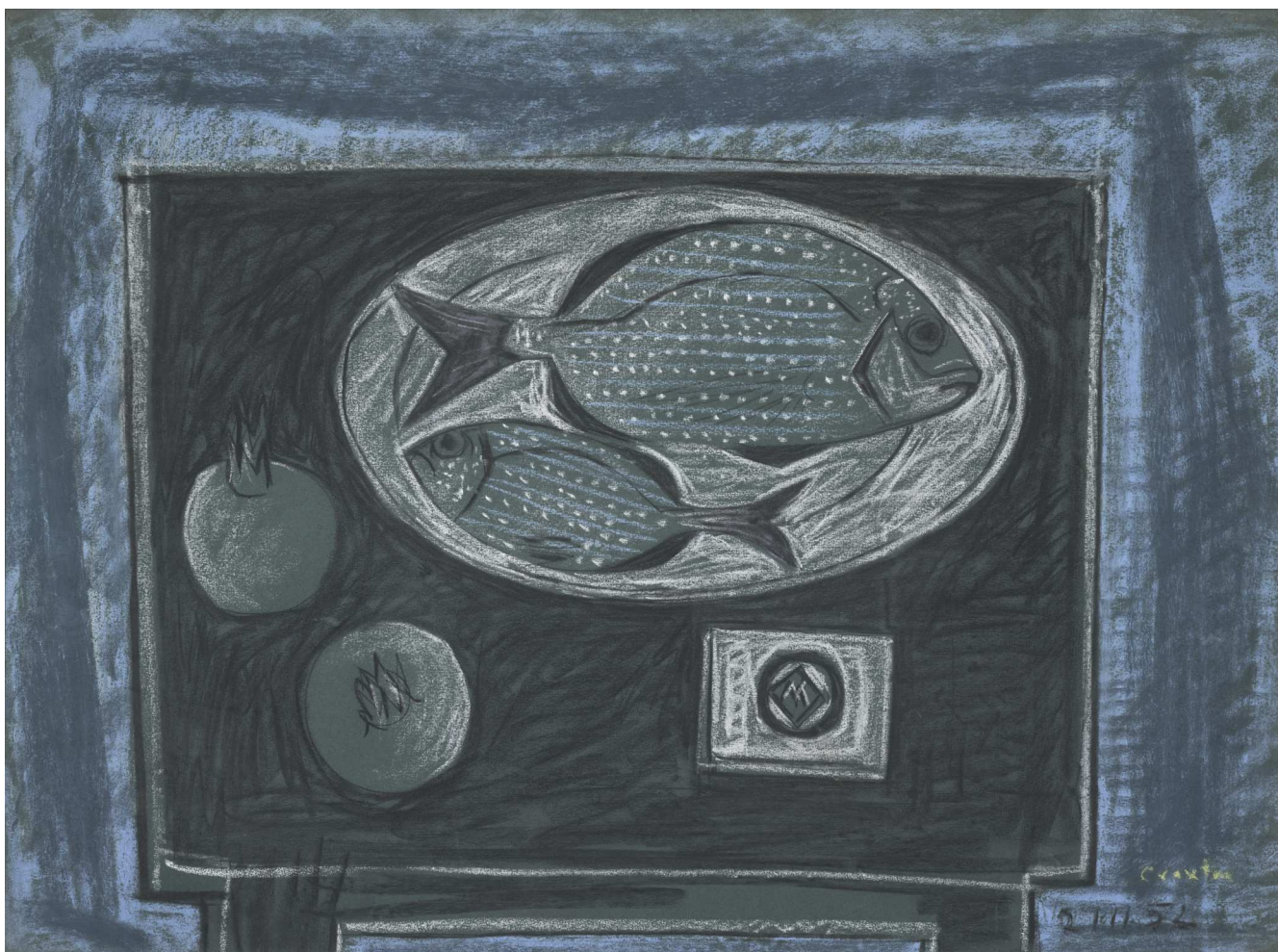
PROVENANCE

The Artist's wife

Acquired by the present owner circa 2010

⊕ £ 2,000-3,000

€ 2,400-3,600 US\$ 2,600-3,850



104

104

JOHN CRAXTON, R.A.

1922-2009

Fishes and Pomegranates on a Table

signed and dated 21.11.52; also titled, dated 1952
and inscribed on the backboard
pastel on paper
47 by 64.5cm.; 18½ by 25½in.

PROVENANCE

The Artist, from whom acquired by the previous
owner in the 1950s, and thence by descent to the
present owner

We are grateful to Ian Collins for his kind assistance
with the cataloguing of the present work.

⊕ £ 10,000-15,000

€ 12,000-18,000 US\$ 12,900-19,300



105

105

WILLIAM SCOTT, R.A.

1913-1989

Tan, White & Blue

signed

oil and sand on paper, laid on board
49 by 61cm.; 19¼ by 24in.

Executed in 1960.

PROVENANCE

Martha Jackson Gallery, New York

David Anderson Gallery, New York

Jared J. Sable, Toronto

His sale, Sotheby's London, 22nd April 1970, lot 156

Private Collection, U.K.

LITERATURE

Sarah Whitfield (ed.), *William Scott, Catalogue
Raisonné of Oil Paintings*, Vol.4, Thames &
Hudson, London, 2013, cat. no.A112

⊕ **£ 20,000-30,000**

€ 23,900-35,900 US\$ 25,700-38,500



106

106

PATRICK HERON

1920-1999

Three Blues in Blue : January 19 1961

watercolour and gouache on paper
76 by 56cm.; 30 by 22in.

PROVENANCE

New York, Bertha Schaefer Gallery, where
acquired by the previous owner, 5th October 1961
Waddington Galleries, London
Ken Powell
Sale, Phillips London, 5th London 1991, lot 63,
where acquired by the present owner

⊕ **£ 10,000-12,000**
€ 12,000-14,400 US\$ 12,900-15,400

107

PETER LANYON

1918-1964

Brick Walk Around

signed, dated 62, and indistinctly inscribed
liquitex on paper
25 by 34.5cm.; 9¾ by 13½in.

PROVENANCE

Catherine Viviano Gallery, New York
Basil Jacobs Fine Art Ltd, London, where
acquired by the family of the present owner

We are grateful to Martin Lanyon and Toby Treves
for their kind assistance with the cataloguing of the
present work.

The present work was executed in June 1962,
whilst Lanyon was in America, working on the
Porthmeor mural for Stanley Seeger's house, Bois
d'Arc, in Frenchtown, New Jersey.

⊕ **£ 12,000-18,000**
€ 14,400-21,600 US\$ 15,400-23,100

108

WILLIAM SCOTT, R.A.

1913-1989

Untitled

signed
watercolour and gouache on paper
43.5 by 66.5cm.; 17 by 26¼in.
Executed *circa* 1959.

PROVENANCE

Jean-Yves Mock
His sale, Sotheby's London, 7th February 2005,
lot 90, where acquired by the present owner

The present work is registered with the William
Scott Archive as no.2339.

⊕ **£ 10,000-15,000**
€ 12,000-18,000 US\$ 12,900-19,300



107



108



109

DENIS MITCHELL

1912 - 1993

Gwendra

signed with initials, titled and dated 1971 to the underside
wood (*lignum vitae*)
height: 38.5cm.; 15¼in.

PROVENANCE

Marjorie Parr Gallery, London, 1973
Sale, Christie's London, 26th May 1995, lot 132
Sale, Christie's London, 17th November 2006, lot 165, where acquired by the present owner

EXHIBITED

London, Marjorie Parr Gallery, *Denis Mitchell, Recent Sculpture 1969-71*, 7th - 30th October 1971, cat. no.22.

LITERATURE

Festival Exhibition of Sculpture by Denis Mitchell, (exh. cat.), Swansea, Glynn Vivian Art Gallery and Museum, 1979, illustrated (as *Gwithian*);
Denis Mitchell Sculptor, (exh. cat.) St Ives, Penwith Galleries, 1992, p.13, illustrated (as *Gwithian*).

We are grateful to the Artist's Estate for their kind assistance with the cataloguing of the present work.

⊕ £ 12,000-18,000

€ 14,400-21,600 US\$ 15,400-23,100

110

PAUL FEILER

1918-2013

Untitled

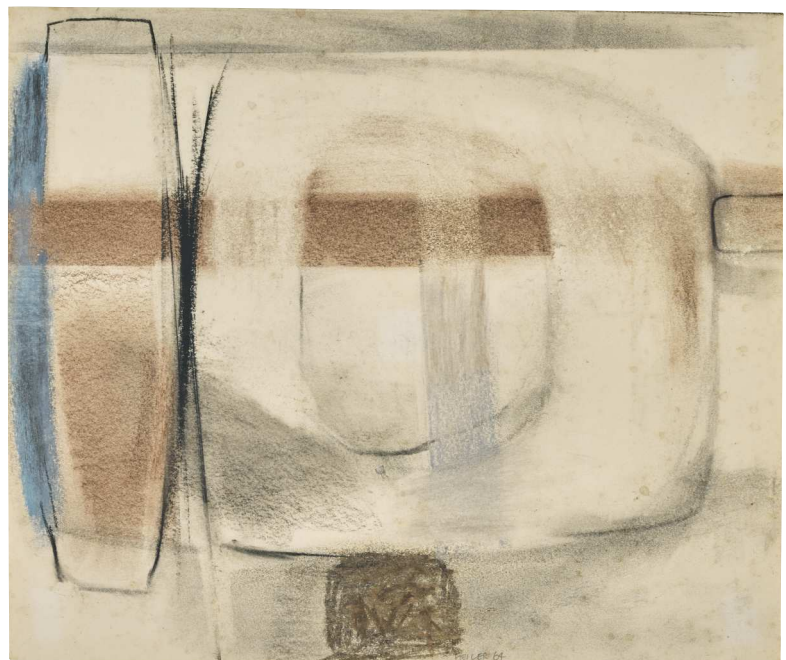
signed and dated 64
pastel, charcoal and coloured chalk on paper
25.5 by 30cm.; 10 by 11¾in.

PROVENANCE

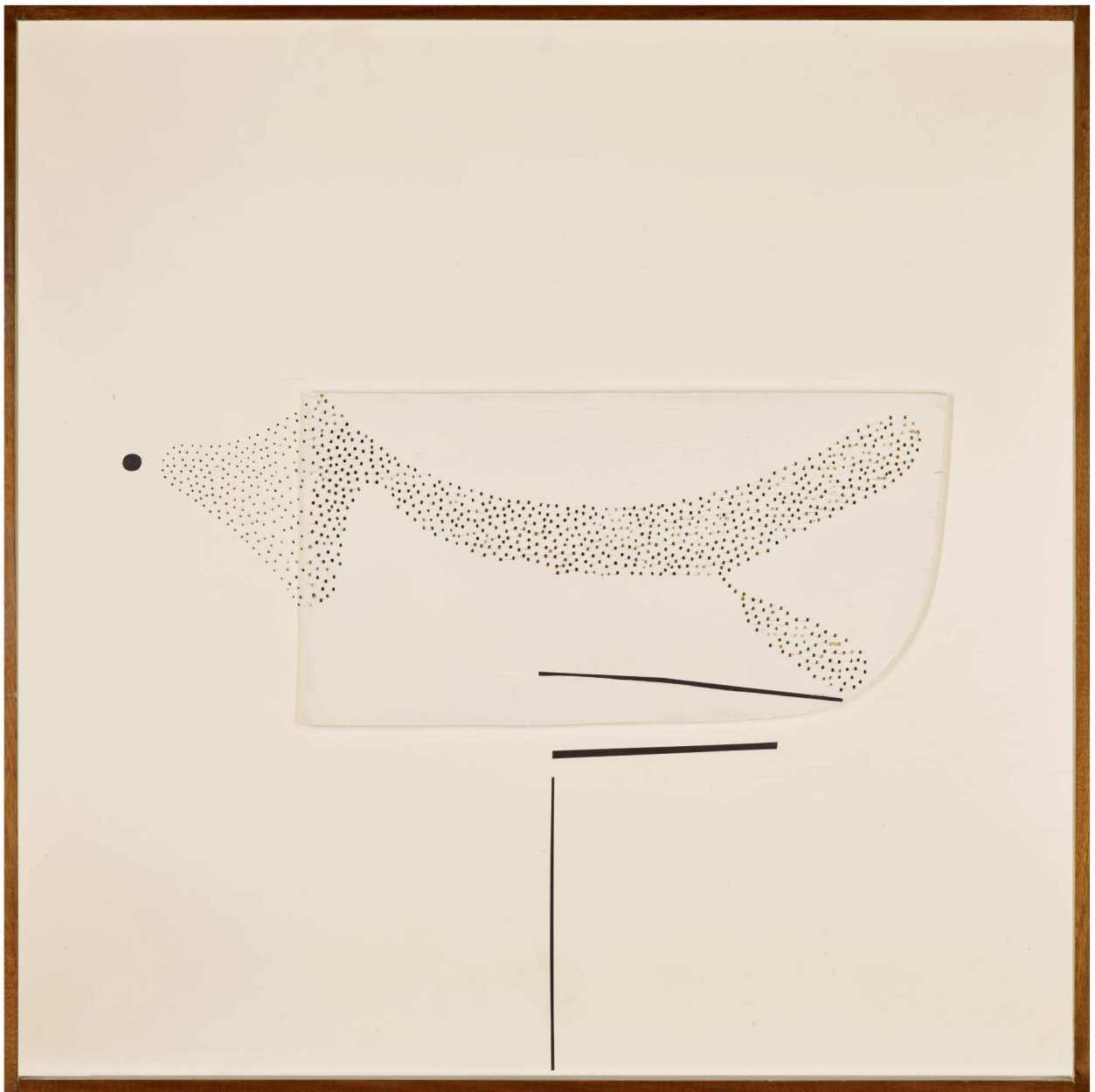
Sale, Christie's South Kensington, 13th October 2010, lot 132

⊕ £ 3,000-5,000

€ 3,600-6,000 US\$ 3,850-6,500



110



111

111

VICTOR PASMORE, R.A.

1908 - 1998

Image

signed with initials and inscribed on the reverse
oil and wood relief on board
overall: 94 by 94cm.; 37 by 37in.
Executed in 1968-9.

PROVENANCE

Marlborough Fine Art, London, where acquired by
Mr Desmond Morris
Berkeley Square Gallery, London, where acquired
by the present owner in 2003

EXHIBITED

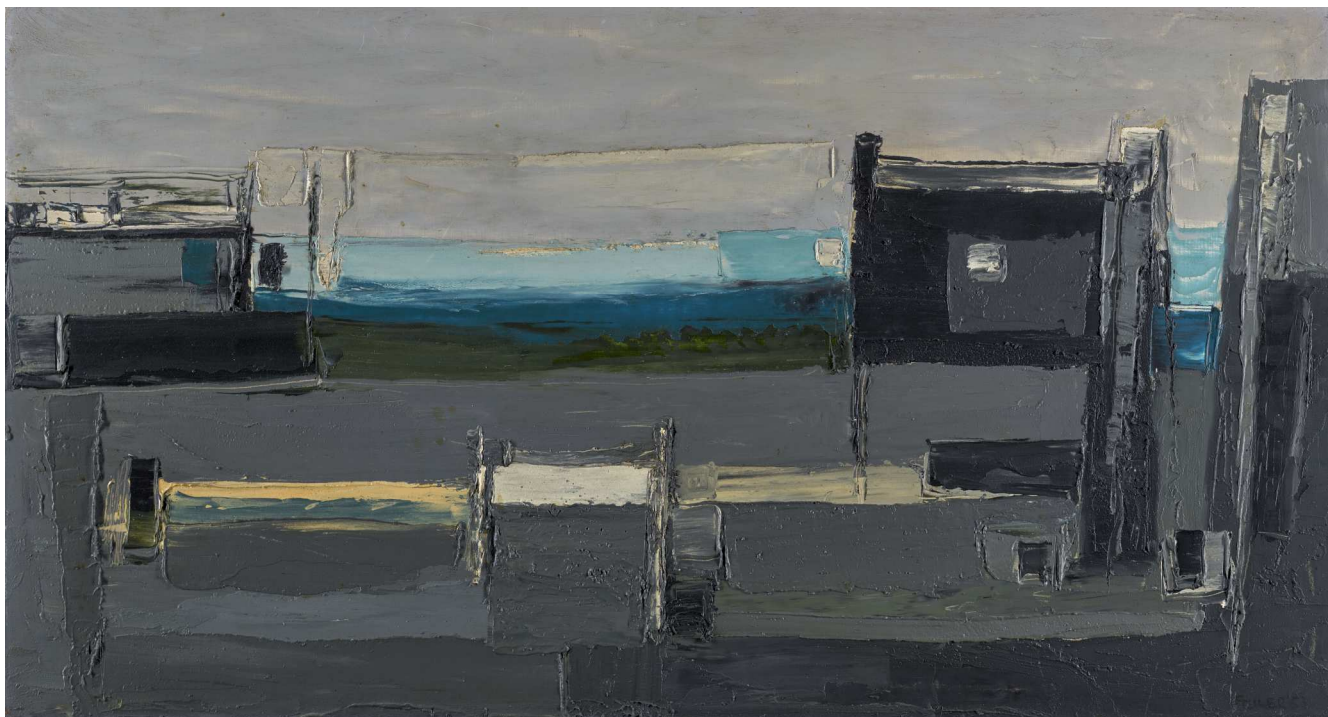
London, Marlborough Fine Art, *Victor Pasmore:
The Space within. New Paintings 1968-69*, March -
April 1969, cat. no.24, illustrated.

LITERATURE

Alan Bowness and Luigi Lambertini, *Victor
Pasmore, with a Catalogue Raisonné of the
Paintings, Constructions & Graphics 1926-1979*,
Thames and Hudson, London, 1980, cat. no.413,
illustrated p.178.

⊕ £ 20,000-30,000

€ 23,900-35,900 US\$ 25,700-38,500



112

112

PAUL FEILER

1918-2013

Evening Harbour, Cornwall

signed and dated '53; also signed, titled and inscribed on the reverse
oil on board
49.5 by 91cm.; 19½ by 35¾in.

PROVENANCE

Cork Street Gallery, London, where acquired by Mrs Hetherington, 21st October 1968
Her sale, Bonhams London, 8th November 2007, lot 138

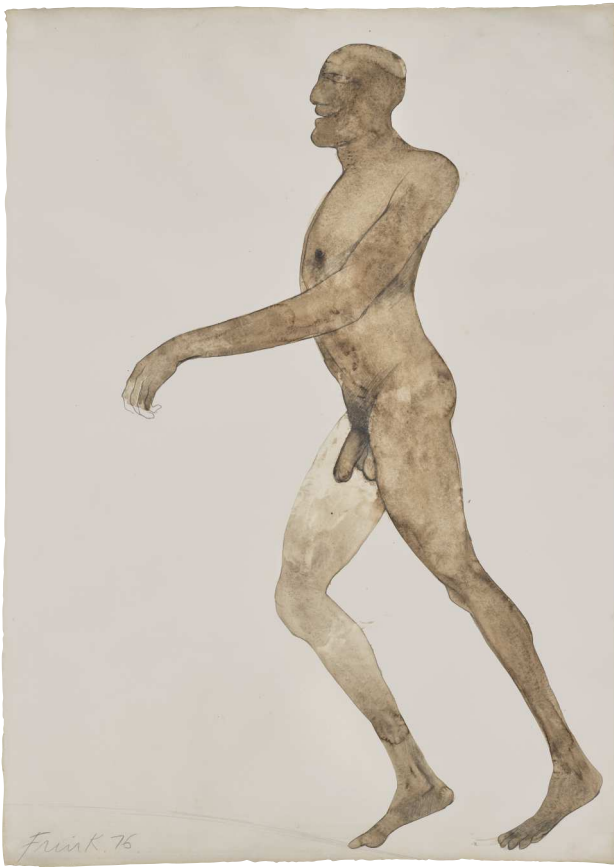
⊕ £ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500

Paul Feiler visited Cornwall for the first time in 1949 and four years later had decided to settle there permanently. Just as the mountains of Germany had fascinated him as a child, the drama of the Atlantic coastline of West Penwith, its light and landscape made a connection with Feiler that was to have a profound effect on the course of his painting. Like many of his fellow artists associated with St Ives, Feiler's interest was not in views but in creating a response to the experience of the landscape. Inspired by natural forms and drawing on external sources, his work during the early 1950s became increasingly abstract as he developed a means of rendering his environment in pictorial terms within a

peculiarly Cornish palette of whites and blues, slate greys and bracken browns. In these early works, we also see Feiler beginning to explore the dichotomous concerns that have become a hallmark of his painting ever since - light against shadow, solids against fluids, geometric against organic forms, soft edges against sharp, the imagined against the real.

Feiler's paintings of the early Cornish period were first exhibited at the Redfern Gallery in 1953, the date of the present work, and were received to great acclaim with every work selling, including one to the Arts Council Collection.



113

113

DAME ELISABETH FRINK, R.A.

1930-1993

Running Man

signed and dated 76
pencil and watercolour on hand-made
'Cotman' paper
79 by 56.5cm.; 31 by 22¼in.

PROVENANCE

Private Collection, France, from whom acquired
by the present owner

⊕ £ 7,000-10,000
€ 8,400-12,000 US\$ 9,000-12,900

114

DAME ELISABETH FRINK, R.A.

1930-1993

Bird

signed and numbered 2/7
bronze
height: 42cm.; 16½in.
Conceived in 1966, the present work is number 2
from the edition of 7.

PROVENANCE

Acquired by the present owner in 1988

LITERATURE

Jill Willder (ed.), *Elisabeth Frink Sculpture Catalogue Raisonné*, Harpvale, Salisbury, 1984, cat. no.151, illustrated p.169 (another cast); Annette Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, Lund Humphries, Farnham, 2013, cat. no.FCR176, illustrated p.105 (another cast).

⊕ £ 12,000-18,000
€ 14,400-21,600 US\$ 15,400-23,100



114



115

115

PETER LANYON

1918-1964

Cliff Below

signed and dated 61; also signed, titled and dated oct 61 on the reverse; further signed, titled and dated OCT 61. on the backboard

watercolour, gouache and ink on paper
77 by 56cm.; 30¼ by 22in.

PROVENANCE

Gimpel Fils, London, where acquired by the family of the present owner in May 1962

We are grateful to Martin Lanyon and Toby Treves for their kind assistance with the cataloguing of the present work.

⊕ £ 12,000-18,000

€ 14,400-21,600 US\$ 15,400-23,100



116

116

PAUL FEILER

1918-2013

Harbour Wall with Sunset

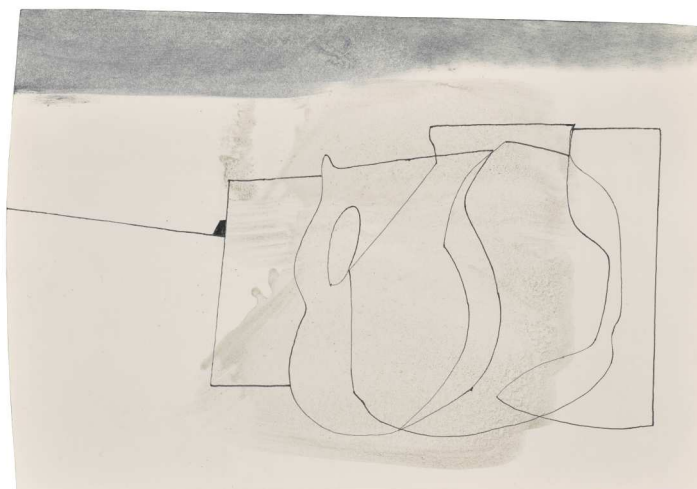
signed and dated 54; also signed, titled and inscribed on the reverse; further signed and inscribed on the reverse of the frame
oil on board
24.5 by 48cm.; 9½ by 19in.

PROVENANCE

Acquired by the previous owner from a London gallery in the 1950s
Their sale, Christie's South Kensington, 15th July 2009, lot 102

⊕ £ 15,000-25,000

€ 18,000-29,900 US\$ 19,300-32,100



117

117

BEN NICHOLSON, O.M.

1894-1982

Mch 13 78 (sculptured forms one)

signed and titled on the reverse
pen and ink and wash on paper
28 by 40cm.; 11 by 15¾in.

PROVENANCE

Waddington Galleries, London, where acquired by the present owner

EXHIBITED

London, Waddington and Tooth Galleries Ltd, *Ben Nicholson: Recent Paintings on Paper*, October 1978, cat. no.20, illustrated (as *sculpted forms one Mch 13 78*);
Tokyo, Odakyu Museum, *Ben Nicholson*, 30th September - 18th October 1992, cat. no.83, illustrated, with tour to Shizuoka Prefectural Museum of Art, Shizuoka, The Hakone Open-Air Museum, Hakone, Museum of Art, Osaka, and The Museum of Modern Art, Gunma (as *March 13, 1978 (sculptured forms one)*).

LITERATURE

Norbert Lynton, *Ben Nicholson*, Phaidon, London 1993, p.406, illustrated fig.399 (as 1978, *March 13 (sculptured forms 1)* and with incorrect dimensions).

⊕ £ 12,000-18,000

€ 14,400-21,600 US\$ 15,400-23,100



118

118

PETER LANYON

1918-1964

Untitled (Offshore Diving)

signed and dated 57

oil on board

23 by 30.5cm.; 9 by 12in.

PROVENANCE

The Artist, from whom acquired by Barbara and Patrick Delaney in 1957

Gimpel Fils, London

Hazlitt Holland-Hibbert, London, where acquired by the present owners

We are grateful to Martin Lanyon and Toby Treves for their kind assistance with the cataloguing of the present work, which will feature in the forthcoming catalogue raisonné of the oil paintings and three-dimensional works, to be published by Modern Art Press in association with Yale University Press.

With another work by the same hand to the reverse.

Patrick Delaney the first owner of the present work, was at St Peter's Loft, the art school run by Lanyon in St Ives, during the 1950s.

⊕ £ 25,000-35,000

€ 29,900-41,900 US\$ 32,100-44,900



The reverse of the present work

PETER LANYON

1918-1964

Marino

titled

watercolour, gouache, pencil and crayon on paper
50 by 34.5cm.; 19¾ by 13½in.

Executed in January 1953.

PROVENANCE

The Artist

Margaret Mellis

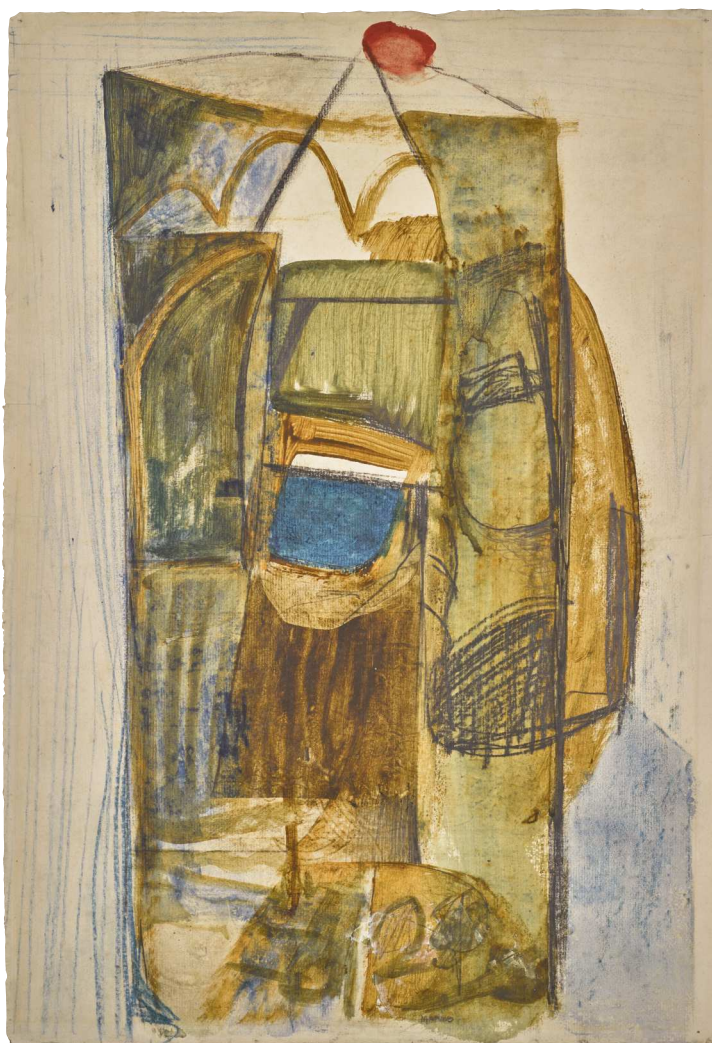
Private Collection, U.K., from whom acquired by
the present owner

We are grateful to Martin Lanyon and Toby Treves
for their kind assistance with the cataloguing of the
present work.

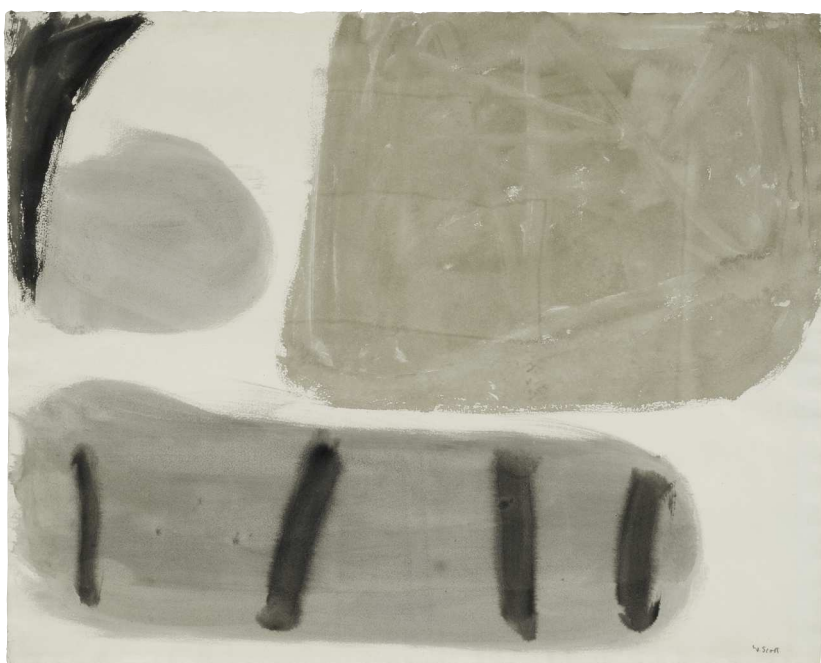
The present work is one of the first paintings
that Lanyon executed whilst staying in Italy in
early 1953. Marino is a town which lies twenty
kilometres south-east of Rome, overlooking lake
Albano, and Lanyon's pocket-diary entry for
January 8th 1953 confirms that the present work
was inspired by a day-visit to Marino with the
artist Henry Inlander. Lanyon and Inlander went
on to rent a Studio together (in Anticoli Corrado)
for the next four months, from January to the end
of April 1953.

⊕ £ 10,000-15,000

€ 12,000-18,000 US\$ 12,900-19,300



119



120

120

WILLIAM SCOTT, R.A.

1913-1989

White, UMBER and Grey

signed

watercolour and ink on paper
49 by 61.5cm.; 19¼ by 24¼in.

Executed in 1962.

PROVENANCE

Hanover Gallery, London, where acquired by
Design Research Unit in 1965

Sale, Sotheby's London, 14th March 1979, lot 197
Sale, Sotheby's London, 27th November 1996, lot
78, where acquired by the present owner

The present work is registered with the William
Scott Archive as no.1234.

⊕ £ 8,000-12,000

€ 9,600-14,400 US\$ 10,300-15,400

ALAN DAVIE

1920 - 2014

Anthropomorphic Figure No. 2

oil on canvas

213 by 172cm.; 80 by 67³/₄in.

Executed in April 1958.

PROVENANCE

The Artist, from whom acquired directly by the present owner in 2007

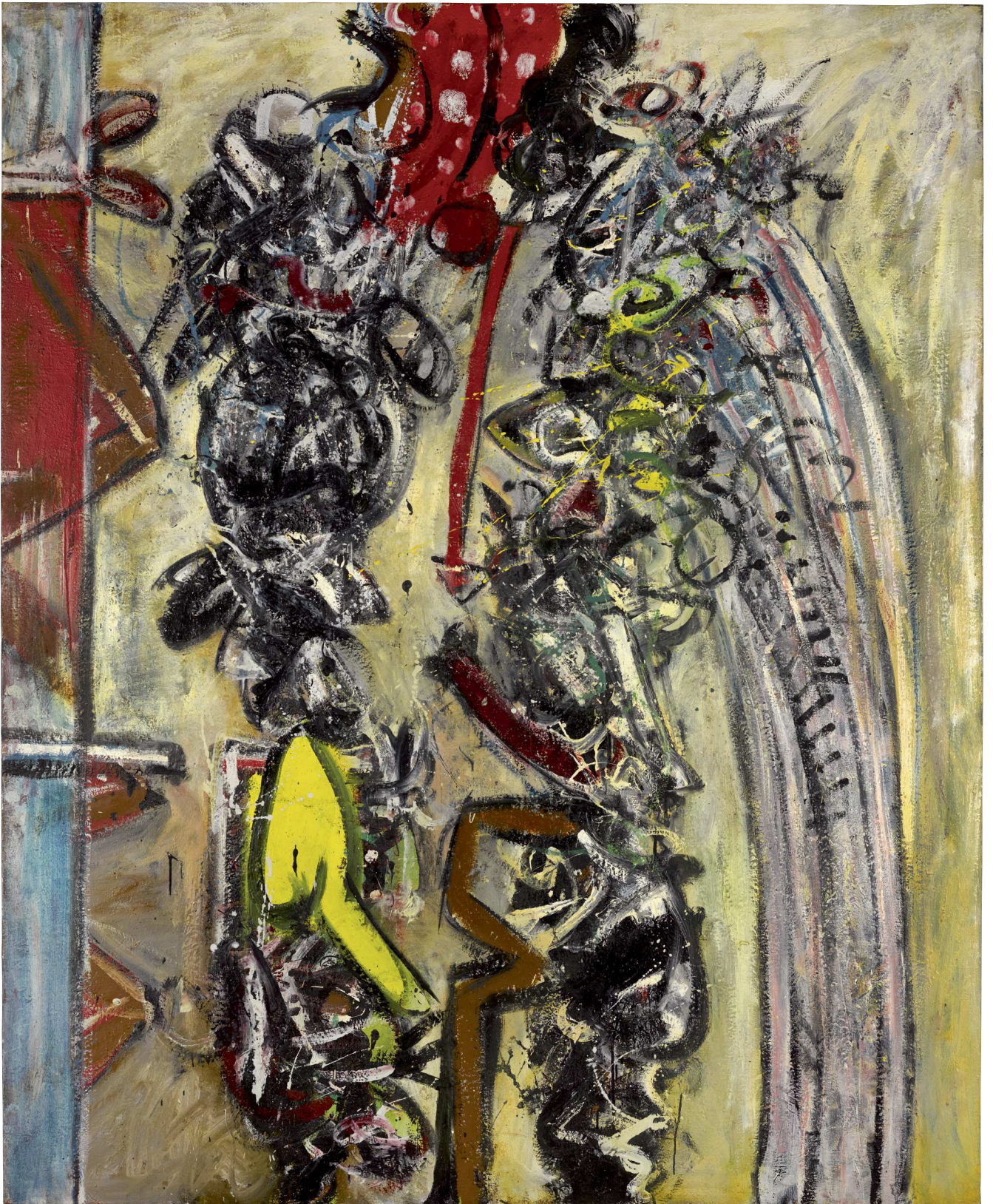
EXHIBITEDSheffield, Graves Art Gallery, *Alan Davie Retrospective*, June - July 1965, cat. no.16 (as *Anthropomorphic Figures No. 2*).**LITERATURE**Alan Bowness, *Alan Davie*, Lund Humphries, London, 1967, cat. no.194, p.114 (as *Anthropomorphic Figures No.2 (with Yellow Fruit)*); Douglas Hall and Michael Tucker, *Alan Davie*, Lund Humphries, London, 1992, cat. no.243, p.172.

‡ ⊕ W £ 40,000-60,000
 € 47,800-72,000 US\$ 51,500-77,000

‘Painting has taught me much, mainly that it is impossible to paint a picture and that if a picture is to be, it must happen in spite of me rather than because of me. Yet only through me (the individual) can the formless psyche find substance. The work when it happens will be a revelation of something hitherto hidden. Thus the artist must be a prophet; that is, one who utters that which is meaningful in a timeless sense, not out of reason or knowledge or the past, but out of the eternal NOW which is everlastingly fresh and wonderful.’

ALAN DAVIE

(‘Towards a New Definition of Art, Some Notes on (NOW) Painting’, reproduced in the exhibition catalogue for *Alan Davie*, Galerie Charles Lienhard, Zurich, April-May 1960)



The Pierre and Tana Matisse Foundation

LOTS 19, 20 & 122–125

Sotheby's is honoured to present works from the Collection of the Pierre and Tana Matisse Foundation. The Foundation was established in 1995 by Pierre Matisse's wife, Maria-Gaetana (Tana) von Spreti Matisse. It supports programs that advance arts education throughout New York City and awards grants to museums and other institutions for cultural pursuits. The Foundation's impressive collection of 20th century art was acquired from the private collection of Pierre and Tana Matisse.

Pierre Matisse's gallery had served as a bastion for modern European and Latin American art

from 1931 until the late 1980s. Among the leading artists that Matisse championed were Alberto Giacometti, Joan Miró and Jean Dubuffet, and the groundbreaking exhibitions of these artists' works at the Pierre Matisse Gallery in the Fuller Building effectively changed the landscape of avant-garde art in the United States. With the debut exhibition of Miró's *Constellation* series shortly after the Second World War, Pierre Matisse was lauded by the press for his commitment to maintaining a cultural lifeline to Europe, and he was a pioneer in promoting emerging artists in the aftermath of the war, including Reg Butler.

The works on offer from the Foundation are those that Pierre and Tana Matisse kept in their private collection, and represent the best from the elite stable of artists that they championed. Through the Foundation that his wife Tana created, these icons of Modern art continue to promote and support the next generation of cultural innovators.

122

PROPERTY FROM THE PIERRE AND TANA
MATISSE FOUNDATION, NEW YORK

REG BUTLER

1913-1981

Untitled

stamped with monogram and numbered 1/8
bronze

height: 34.5cm.; 13½in.

Conceived in 1965, the present work is number 1
from the edition of 8.

PROVENANCE

Acquired directly from the Artist by Pierre Matisse

£ 2,500-3,500

€ 3,000-4,200 US\$ 3,250-4,500

123

PROPERTY FROM THE PIERRE AND TANA
MATISSE FOUNDATION, NEW YORK

REG BUTLER

1913-1981

Two Figures

stamped with monogram and numbered 1/8
bronze

height: 19cm.; 7½in.

Conceived in 1966, the present work is number 1
from the edition of 8.

PROVENANCE

Acquired directly from the Artist by Pierre Matisse

EXHIBITED

London, Gimpel Fils, *Reg Butler Musée Imaginaire: Bronze Middle and Later Period*, 10th September - 11th October 1986, cat. no.32 (another cast).

LITERATURE

Margaret Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Ashgate, 2006, cat. no.249, illustrated p.168 (another cast).

£ 2,000-3,000

€ 2,400-3,600 US\$ 2,600-3,850

124

PROPERTY FROM THE PIERRE AND TANA
MATISSE FOUNDATION, NEW YORK

REG BUTLER

1913-1981

Fetish

stamped with monogram and numbered 2/8
bronze

height: 13.5cm.; 5¼in.

Conceived in 1959, the present work is number 2
from the edition of 8.

PROVENANCE

Acquired directly from the Artist by Pierre Matisse

EXHIBITED

London, Hanover Gallery, *Reg Butler: Sculpture*, June - July 1960, cat. no.18 (another cast);
New York, Pierre Matisse Gallery, *Reg Butler: Recent Sculpture: 1959-1962*, 30th October - 17th November 1962, cat. no.20 (another cast).

LITERATURE

Robert Melville, 'In Connection with the Sculpture of Reg Butler', *Motif*, no.6, 1961, pp.27-39 (another cast);
Margaret Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Ashgate, 2006, cat. no.204, illustrated p.157 (another cast).

£ 1,000-2,000

€ 1,200-2,400 US\$ 1,300-2,600

PROPERTY FROM THE PIERRE AND TANA
MATISSE FOUNDATION, NEW YORK

REG BUTLER

1913-1981

Study for a Girl

stamped with monogram and numbered 6/8
bronze
height: 32cm.; 12½in.
Conceived in 1959, the present work is number 6
from the edition of 8.

PROVENANCE

Acquired directly from the Artist by Pierre Matisse

EXHIBITED

London, Hanover Gallery, *Reg Butler: Sculpture*,
June - July 1960, cat. no.9 (another cast);
New York, Pierre Matisse Gallery, *Reg Butler:
Recent Sculpture: 1959-1962*, 30th October -
17th November 1962, cat. no.15 (another cast).

LITERATURE

Margaret Garlake, *The Sculpture of Reg Butler*,
The Henry Moore Foundation in association with
Lund Humphries, Ashgate, 2006, cat. no.199,
illustrated p.156.

£ 4,000-6,000
€ 4,800-7,200 US\$ 5,200-7,700



122



123



124



125



126

126

KENNETH ARMITAGE, R.A.

1916-2002

Square Figure Relief

bronze

102.5 by 68.5 by 16cm.; 40¼ by 27 by 6¼in.

Conceived in 1954, the present work is from the edition of 3.

PROVENANCE

Acquired by the present owner in Paris in the late 1990s

EXHIBITED

New York, The Museum of Modern Art, *The New Decade, 22 European Painters and Sculptors*, 10th May - 7th August 1955, un-numbered exhibition, illustrated (another cast);

New York, Bertha Schaeffer Gallery, *Kenneth Armitage*, 1956, (another cast);

Venice, British Pavilion, *Kenneth Armitage, S.W. Hayter & William Scott 1958, XXIX Venice Biennale*, 1958, cat. no.67 (another cast) with tour to Musée d'Art Moderne, Paris, Wallraf-Richartz Museum, Cologne, Palais des Beaux-Arts, Brussels, Kunsthhaus, Zurich, and Boymans Museum, Rotterdam;
London, Whitechapel Art Gallery, *Kenneth Armitage*, July - August 1959, cat. no.18 (another cast).

LITERATURE

Art News, LIV (Summer 1955), p.39 (another cast); Tamsyn Woollcombe, *Kenneth Armitage, Life and Work*, The Henry Moore Foundation in association with Lund Humphries, London, 1997, cat. no.48 (another cast).

We are grateful to Tamsyn Woollcombe for her kind assistance with the cataloguing of the present work.

Another cast of the present work is in the collection of Tate, London (acquired 1958).

⊕ W £ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500



127

127

SOLD TO BENEFIT THE HARGREAVES AND BALL TRUST

KEITH VAUGHAN

1912-1977

Two Figures (Damson)

signed, titled, dated 1966 and inscribed on the reverse
oil on canvas
102 by 91.5cm.; 40 by 36in.

PROVENANCE

Marlborough Fine Art, London
Brian Bedford
Austin/Desmond Fine Art, London, where
acquired by Professor John Ball
The Hargreaves and Ball Trust

EXHIBITED

London, Marlborough Fine Art, *Keith Vaughan: New Paintings*, 1968, cat. no.13;
Hamburg, Kunstverein, *Britische Kunts Heute*, 30th March - 12th May 1968, cat. no.68;
London, Austin/Desmond Fine Art, *Keith Vaughan*, 21st November - 19th December 1989, cat. no.94, illustrated p.30;
London, Olympia Fine Art and Antiques Fair, *Keith Vaughan: Paintings and Drawings*, 26th February - 3rd March 2002, cat. no.KV 457;
Bath, Victoria Art Gallery, *Keith Vaughan: Figure and Landscape*, 3rd February - 25th March 2007, cat. no.34, illustrated p.36;
Bath, Anthony Hepworth, *The Hargreaves and Ball Trust: Selected Works*, 2010, illustrated.

LITERATURE

Anthony Hepworth and Ian Massey, *Keith Vaughan: The Mature Oils 1946-1977, a Commentary and Catalogue Raisonné*, Sansom & Company Ltd, Bristol, 2012, cat. no.AH472, illustrated p.166;
Philip Vann and Gerard Hastings, *Keith Vaughan*, Lund Humphries in association with Osborne Samuel Limited, Farnham, 2012, illustrated p.18.

We are grateful to Gerard Hastings, whose new book, *Awkward Artefacts: The 'Erotic Fantasies' of Keith Vaughan* has just been published by Paghman Press in Association with the Keith Vaughan Society, for his kind assistance with the cataloguing of the present work.

See note at sothebys.com

⊕ £ 40,000-60,000
€ 47,800-72,000 US\$ 51,500-77,000



128

128

GRAHAM SUTHERLAND, O.M.

1903-1980

The Rock (Study for the Poster for the 9th Menton Biennale)

signed and dated 31.iii.72

oil, gouache, watercolour, ink, charcoal and pencil on paper
70 by 46.5cm.; 27½ by 18¼in.

PROVENANCE

Acquired directly from the Artist by the present owner

EXHIBITED

Menton, *Neuvieme Biennale Internationale d'Art*, 1st July - 30th September 1972, un-numbered exhibition, illustrated on the cover; Zurich, Marlborough Galerie, *Graham Sutherland Neue Werke*, October - November 1972, cat. no.23, illustrated p.54, with tour to Marlborough Fine Art, London; Turin, Galleria Narciso, *Graham Sutherland*, 14th February - 31st March 1976, cat. no.32, illustrated p.64; Acqui Terme, Palazzo Liceo Saracco, *Graham Sutherland*, 4th - 26th September 1976, cat. no.23, illustrated (n.p.).

⊕ £ 12,000-18,000

€ 14,400-21,600 US\$ 15,400-23,100



129

129

PROPERTY OF A LADY OF TITLE

MICHAEL AYRTON

1921-1975

Village

signed and dated *Jan '64*; also titled and dated *JAN '64* on the reverse
oil, tissue paper, paper, sand, pencil and net on canvas
51 by 76cm.; 20 by 30in.

PROVENANCE

Acquired by the family of the present owner

⊕ £ 4,000-6,000

€ 4,800-7,200 US\$ 5,200-7,700

130

CERI RICHARDS

1903-1971

The Beekeeper V

oil on canvas
76 by 50cm.; 30 by 19¾in.

PROVENANCE

Redfern Gallery, London
Sale, Christie's London, 13th December 1982, lot 178, where
acquired by the family of the present owner

EXHIBITED

London, Redfern Gallery, *Ceri Richards, Erich Kahn, Peter
Oliver*, 28th March - 28th April 1956, cat. no.5.

⊕ £ 5,000-7,000

€ 6,000-8,400 US\$ 6,500-9,000



130

GRAHAM SUTHERLAND, O.M.

1903-1980

Form with Upstretched Arms

signed and dated 27.vi.65; also signed with initials, titled and dated *June 1965* on the reverse
oil and charcoal on canvas
145.5 by 65cm.; 57¼ by 25½in.

PROVENANCE

Acquired directly from the Artist by the present owner in 1965

EXHIBITED

Florence, Palazzo Strozzi, *Mostra Internazionale di Torino* (details untraced);

Turin, Galleria Narciso, *Graham Sutherland*, 14th February - 31st March 1976, cat. no.25, illustrated p.57;

Sasso Marconi, La Casa dell'Arte, *Il Fantastico nell'Arte*, November - December 1980, cat. no.3712.

⊕ W £ 60,000-80,000

€ 72,000-96,000 US\$ 77,000-103,000

After the Second World War, Sutherland left behind the softly curling branches of his earlier compositions – images which, inspired by William Blake, had brought him fame and recognition in London as a Neo-Romanticist. He evolved a tortured brutality that aligned himself even more closely with contemporaries such as Francis Bacon and would later cement his reputation as an artist whose visual creations would come to define the cultural landscape of post-war Britain. Both artists fully appreciated the importance of a visible brutality in painting and conceived that art could no longer rest on its laurels, and instead should challenge and tackle the viewer head on. As such they retained a lasting preoccupation with anthropomorphic figures which show just the beginnings of a twisted distortion, such as that depicted in *Form with Upstretched Arms*.

As an artist who explored the inner psyche, adapting and manipulating the subject before him to expand on broader inner questions, he exposed himself to an international audience: his first solo show outside of Britain was held in 1946 at the Buchholz Gallery in New York. However his art was firmly rooted in the British rural landscape, specifically that of the St. David's peninsula in south Wales, and natural forms were nearly always the starting point for his work. Sutherland would derive inspiration from fallen trees, branches, gorse, thorns or rocks and then manipulate those forms to create powerful images from his imagination, such as the present work. His later works tend to be executed on a larger and more imposing scale than his earlier pieces – it is likely that his period as a sought after portrait artist in the 1950s encouraged him to scale up the figures to approaching 'life-size'. *Form with Upstretched Arms* represents a return to the natural world which was his original and most powerful inspiration.

'I thought I had exhausted what the countryside had to offer both as a "vocabulary" & as inspiration. I was sadly mistaken...'

GRAHAM SUTHERLAND

(letter of 17th March 1976, quoted in *Sutherland in Wales*, Alistair McAlpine, London, 1976, p.6).



131



132

LUCIAN FREUD

1922-2011

Boy Clasp His Wrist

signed with initials
pen and ink on paper
37 by 24cm.; 14½ by 9½in.
Executed in 1941.

PROVENANCE

Joy Emery Gallery, Gross Pointe Park, Michigan, where
acquired by the present owner

EXHIBITED

Tokyo, Nishimura Gallery, *Lucian Freud Paintings and
Drawings*, 7th May - 2nd June 1979, cat. no.17, illustrated;
Michigan, Gross Pointe Parks, Joy Emery Gallery, *Two British
Artists - Lucian Freud and David Hockney: Drawings and Prints*,
November 1987 - January 1988.

‡ ⊕ £ 10,000-15,000
€ 12,000-18,000 US\$ 12,900-19,300

133

FREDERICK EDWARD MCWILLIAM, R.A.

1909-1992

Study Father and Daughter

indistinctly signed with initials
bronze
height: 34.5cm.; 13½in.
Conceived in 1949, the present work is unique.

PROVENANCE

Galerie Chalette, New York
Acquired by a Private Collector, New York, by the 1980s and
thence by descent to the present owner

EXHIBITED

London, Hanover Gallery, *F.E. McWilliam: Recent Sculpture*,
October - November 1949, cat. no.13;
New York, Galerie Chalette, *Eleven British Sculptors*, October -
November 1956, cat. no.13.

LITERATURE

Denise Ferran & Valerie Holman, *The Sculpture of F.E.
McWilliam*, Lund Humphries, Farnham, 2012, cat. no.62,
illustrated p.107.

‡ ⊕ £ 8,000-12,000
€ 9,600-14,400 US\$ 10,300-15,400



133

PROPERTY FROM AN AMERICAN COLLECTION

HENRY MOORE, O.M., C.H.

1898-1986

Upright Motive: Maquette No.1

bronze

height: 30.5cm.; 12in.

Conceived in 1955, the present work is from the edition of 10.

PROVENANCE

M. Knoedler & Co., Inc, New York, where acquired by the family of the present owner, circa 1960

LITERATURE

Alan Bowness (ed.), *Henry Moore Sculpture and Drawings Sculpture 1955-64*, Vol.3, Lund Humphries, London, 1986, cat. no.376, illustrated p.21 (another cast);

John Hedgecoe, *A Monumental Vision, The Sculpture of Henry Moore*, Collins & Brown, London, 1998, cat. no.347, illustrated p.219 (another cast).

Ω ⊕ £ 10,000-15,000

€ 12,000-18,000 US\$ 12,900-19,300



EDWARD BURRA

1905-1976

Laurels

stamped with signature
pencil, watercolour and wash on paper
106.5 by 71cm.; 42 by 28in.

PROVENANCE

Alex. Reid & Lefevre Ltd, London
Sale, Christie's London, 8th November 1985, lot 258,
where acquired by the present owners

⊕ £ 50,000-70,000

€ 60,000-84,000 US\$ 64,500-90,000

Turning away from the brutal and often grotesque figurative scenes that had occupied much of his early output, by the 1950s Burra took a new direction in his approach, exploring the theatricality of the still life genre, in particular focusing on floral scenes. These richly coloured compositions, exploring the strangeness of the everyday that so captivated the artist, proved financially viable, selling consistently well through his London dealers. They were bright, bountiful and full of the hope that so abounded in London in the early 1950s. They suited an audience that had had its fill of the horrors and brutal atrocities that had only really emerged following the liberation of occupied Europe, yet allowed Burra a vehicle through which he could explore further the wild and disturbing narratives that had occupied him previously. These were not merely decorative still lifes, as David Sylvester noted in his 1957 review of Burra's recent exhibition at Alex. Reid & Lefevre. Sylvester describes 'the drama in the flowerpieces ... perhaps the most pungent thing Burra has ever given us ... more vividly, more intensely, striking and disturbing, precisely because they need nothing other than their spikey shapes and clashing colours to make them so' (*New Statesman*, 25th May 1957, quoted in Andrew Causey, *Edward Burra: The Complete Catalogue*, Phaidon, Oxford, 1985, p.73).

In contrast to much of his other work, Burra's still lifes were painted from life, and *Laurels* is depicted in great detail. There is no doubting the influence of seventeenth-century Dutch still life painting when looking at the close attention to detail and focus on surface texture as well as the use of a dark monotone background. The lush foliage of the leaves burst forth with a life and energy from the constraints of the simple highly polished vase, and imbues these apparently disparate objects with a quality of surrealism every bit as unsettling as Burra's more fanciful imagery.

'...perhaps the most pungent thing Burra has ever given us, because they are more subtle pictorially than the subject pictures: they are also more vividly, more intensely, striking and disturbing, precisely because they need nothing other than their spiky shapes and clashing colours to make them so...'

DAVID SYLVESTER

(reviewing an exhibition of Burra's flower and still life subjects, *New Statesman*, 25th May 1957, quoted in Andrew Causey, *Edward Burra, The Complete Catalogue*, Phaidon, Oxford, 1985, p.73)





136

136

WINIFRED NICHOLSON

1893-1981

Monks Park, Corsham

signed and titled on the reverse; also signed, titled and inscribed on an Artist's label attached to the reverse

oil on board

49 by 55cm.; 19½ by 21½in.

Executed circa 1953.

PROVENANCE

The Artist, by whom gifted to her brother, and thence by descent to the present owner

EXHIBITED

Edinburgh, Scottish Arts Council Gallery, *Winifred Nicholson: Paintings 1900-1978*, September - October 1979, cat. no.61, with tour to Carlisle Art Gallery, Carlisle, Third Eye Centre, Glasgow, Hatton Gallery, University of Newcastle upon Tyne, The Minories, Colchester, and Penwith Gallery, St. Ives.

We are grateful to Jovan Nicholson for his kind assistance with the cataloguing of the present work, including preparing the catalogue note.

Monk's Park, Corsham, circa 1953, was painted when Winifred Nicholson taught a short course at Bath academy of art. At that time the Academy was based mainly at Corsham Court, and Winifred's daughter, Kate Nicholson, was studying painting there.

Winifred Nicholson gifted the present work to her brother, the politician and MP, Wilfrid Roberts (1900-1991).

⊕ £ 20,000-30,000
€ 23,900-35,900 US\$ 25,700-38,500

TRISTRAM HILLIER, R.A.

1905-1983

Boats on a Pebbled Beach

signed and dated 1970.

oil on board

40.5 by 50.5cm.; 16 by 20in.

PROVENANCE

Private Collection, U.K.

Acquired by the present owner in April 2004

⊕ £ 12,000-18,000

€ 14,400-21,600 US\$ 15,400-23,100



137



138

JOHN CRAXTON, R.A.

1922-2009

Boot in an Estuary

signed

pastel on paper

32.5 by 38cm.; 12¾ by 15in.

Executed in 1944.

PROVENANCE

The Artist, from whom acquired by the previous owner in the 1940s or 1950s, and thence by descent to the present owner

We are grateful to Ian Collins for his kind assistance with the cataloguing of the present work.

⊕ £ 4,000-6,000

€ 4,800-7,200 US\$ 5,200-7,700



139

WINIFRED NICHOLSON

1893 - 1981

Kate's Bunches

oil on board
28 by 16cm.; 11 by 6½in.

PROVENANCE

Crane Kalman Gallery, London, where acquired
by Mr P A Toller, March 1972

Crane Kalman Gallery, London, where acquired
by Alberto de Lacerda, by whom bequeathed to
the present owner

We are grateful to Jovan Nicholson for his kind
assistance with the cataloguing of the present work.

⊕ £ 10,000-15,000

€ 12,000-18,000 US\$ 12,900-19,300

140

CHRISTOPHER WOOD

1901 - 1930

Study for a Portrait of a Woman

pencil on paper
32 by 25cm.; 12½ by 9¾in.

PROVENANCE

The Artist's mother, and thence by descent to
Elizabeth Dalziel Smith (née Wood)

Acquired from the above by the present owner
in 1978

⊕ £ 2,000-3,000

€ 2,400-3,600 US\$ 2,600-3,850



140



141

141

GWEN JOHN

1876-1939

Unfinished Study of a Girl in Profile

oil on canvas
35 by 28cm.; 13¾ by 11in.
Executed in the late 1910s.

PROVENANCE

The Estate of the Artist
The Matthiesen Gallery, London, where acquired
by the family of the present owner in 1957

EXHIBITED

London, Matthiesen Gallery, *Gwen John Memorial Exhibition*, 19th September - 12th October 1946, cat. no.49, with Arts Council of Great Britain tour; London, New Burlington Galleries, *British Painting 1925 - 1950: Second Anthology*, 20th June - 28th July 1951, cat. no.63 (as *Study of a Girl in Profile*); London, Tate, *Ethel Walker, Frances Hodgkins, Gwen John: A Memorial Exhibition*, 7th May - 15th June 1952, cat. no.117, with Arts Council tour; London, The Matthiesen Gallery, *Gwen John*, 8th June - 8th July 1961, cat. no.12; London, Arts Council Gallery, *Gwen John: A Retrospective Exhibition*, 26th January - 2nd March 1968, cat. no.31, illustrated, with Arts

Council tour to Graves Art Gallery, Sheffield and National Museum of Wales, Cardiff (as *Unfinished Study of a Girl with Head Turned to the Left*).

LITERATURE

Gwen John: A Retrospective Exhibition (exh. cat.), Davis & Long, London, 1975, p.31 (as *Unfinished Study of a Girl with Head Turned to the Left*); Cecily Langdale, *Gwen John, With A Catalogue Raisonné of the Paintings and a Selection of the Drawings*, Yale University Press, New Haven & London, 1987, cat. no.67, illustrated p.155.

‡ £ 12,000-18,000
€ 14,400-21,600 US\$ 15,400-23,100



142

ERIC KENNINGTON, R.A.

1888-1960

Mohammed el Sheheri

oil pastel and chalk on paper
76.5 by 50.5cm.; 30 by 20in.

PROVENANCE

Leicester Galleries, London, where acquired by Lt. Col. F. D. Samuel in February 1927, and thence by descent to the present owner

EXHIBITED

London, Leicester Galleries, *Exhibition of Works Illustrating 'Seven Pillars of Wisdom' by Col. T. E. Lawrence*, February 1927, cat. no.53.

LITERATURE

Possibly T. E. Lawrence, *Seven Pillars of Wisdom: A Triumph*, Subscribers' Edition, Roy Manning Pike and Herbert John Hodgson, London, 1926 (details untraced).

⊕ £ 8,000-12,000
€ 9,600-14,400 US\$ 10,300-15,400

SIR JACOB EPSTEIN

1880-1959

Second Portrait of Oriel Ross (Head)

bronze
height: 41cm.; 16¼in.
Conceived in 1926.

PROVENANCE

Lady Kroyer-Kielberg and thence by descent to the present owner

EXHIBITED

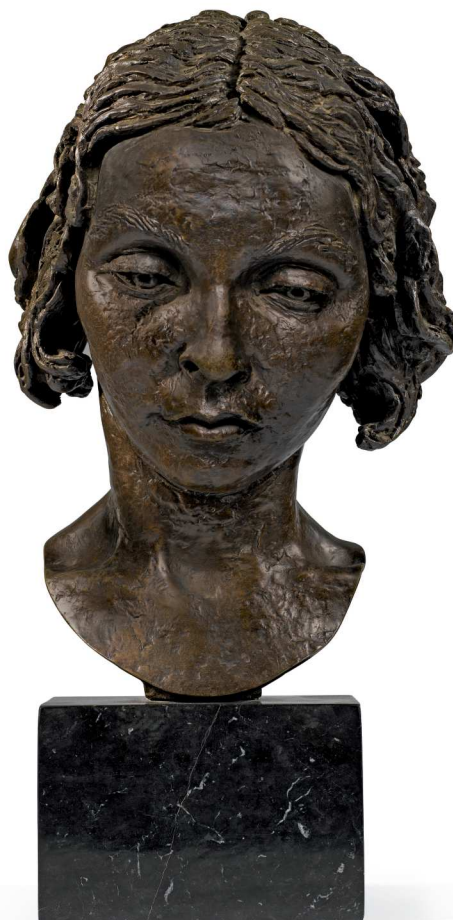
New York, Ferargil Gallery, *Sculpture by Jacob Epstein*, November - December 1927, cat. no.2 (another cast).

LITERATURE

Richard Buckle, *Jacob Epstein: Sculptor*, London, 1963, cat. no.297, illustrated p.195 (another cast); Evelyn Silber, *The Sculpture of Jacob Epstein*, Phaidon, Oxford, 1986, cat. no.168, illustrated p.159 (another cast).

Oriel Ross was a well-known actress in London in the early part of the 20th Century, and later became Lady Paulett.

⊕ £ 4,000-6,000
€ 4,800-7,200 US\$ 5,200-7,700



143



144

144

GILBERT SPENCER, R.A.

1892-1979

Paris Bus

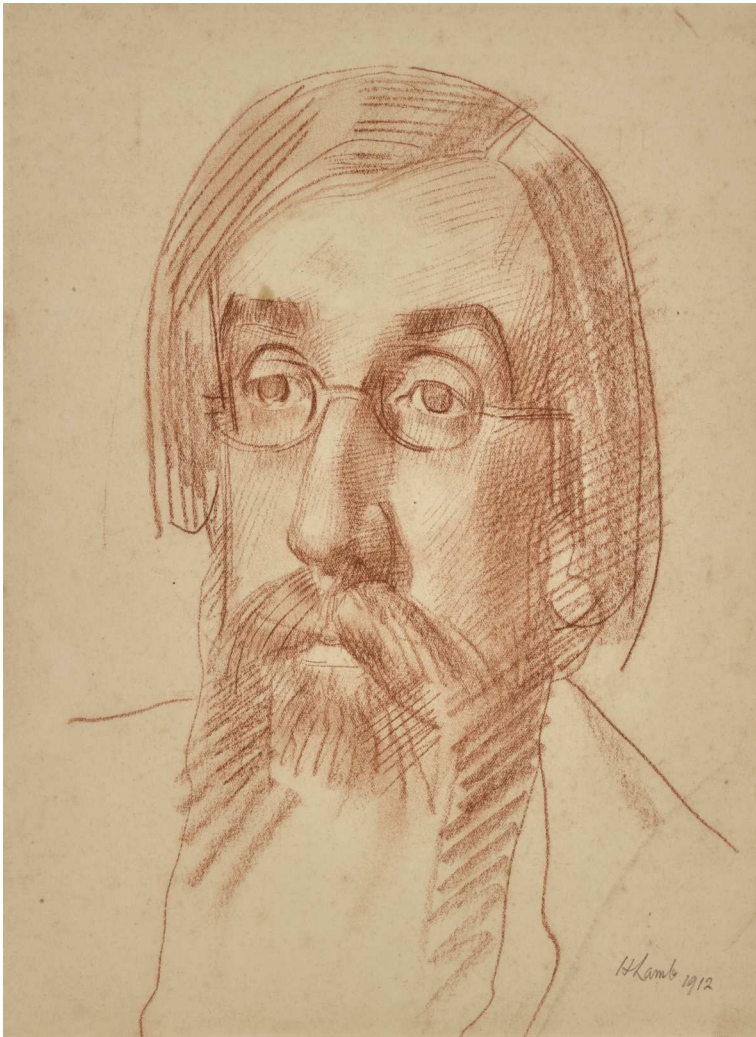
signed
oil and pencil on canvas
(2)
37 by 54cm.; 14½ by 21¼in.
Executed in 1932.

PROVENANCE

Paisnel Gallery, London, where acquired by the present owner *circa* 2000

To be sold together with a pencil study for the present work.

⊕ £ 10,000-15,000
€ 12,000-18,000 US\$ 12,900-19,300



145

HENRY LAMB, R.A.

1885-1960

Portrait of Lytton Strachey

signed and dated 1912

red chalk on paper

31 by 23cm.; 12¼ by 9in.

PROVENANCE

Acquired by the family of the present owner

Lytton Strachey (1880-1932), biographer and writer, had his first sitting for a portrait by Henry Lamb in 1908 and rather fell in love with him. By the time the present work was drawn in 1912, Lamb had brought Strachey to meet the great bohemian artist of the period Augustus John who had inspired him to wear an earring and grow his hair and beard longer. Strachey wrote to his mother on 9th May 1911: 'The chief news is that I have grown a beard! Its colour is very much admired, and it is generally considered extremely effective, though some ill-bred persons have been observed to laugh. It is a red-brown of the most approved tint, and makes me look like a French decadent poet - or something equally distinguished...' (Lytton Strachey, quoted in Paul Levy (ed.), *The Letters of Lytton Strachey*, Viking, London, 2005).

⊕ £ 12,000-18,000

€ 14,400-21,600 US\$ 15,400-23,100

146

VANESSA BELL

1879-1961

Basket of Flowers

signed and dated 1933

oil on canvas

76 by 45cm.; 30 by 17¾in.

PROVENANCE

Alex. Reid & Lefevre Ltd, London, 1934, where acquired by Ralph and Frances Partridge, and thence by descent to the present owner

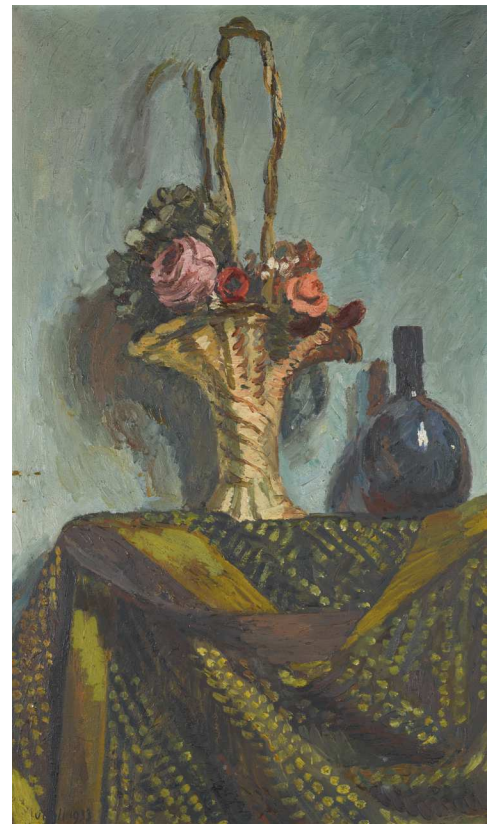
EXHIBITED

London, Alex. Reid & Lefevre Ltd, *Recent Paintings by Vanessa Bell*, March 1934, cat. no.14.

We are grateful to Richard Shone for his kind assistance with the cataloguing of the present work.

⊕ £ 6,000-8,000

€ 7,200-9,600 US\$ 7,700-10,300



146



147

147

DUNCAN GRANT

1885-1978

The Bust

signed and dated 22
oil on canvas
64 by 81cm.; 25¼ by 32in.

PROVENANCE

Independent Gallery, London, where acquired by Lytton Strachey, 1923
Dora Carrington, 1932
Acquired by Ralph and Frances Partridge in 1932, and thence by descent to the present owner

EXHIBITED

London, Independent Gallery, *Recent Paintings and Drawings by Duncan Grant*, June 1923, cat. no.26 (as *Still Life with Roses*);
London, Tate, *Duncan Grant: A Retrospective Exhibition*, May - June 1959, cat. no.47.

LITERATURE

Roger Fry, *Duncan Grant*, Hogarth Press, London, illustrated pl.22;
Michael Holroyd, *Lytton Strachey*, Heinemann, London, 1968, Vol.II, illustrated opp. p.597 (where seen in situ at Ham Spray House).

We are grateful to Richard Shone for his kind assistance with the cataloguing of the present work, and for preparing the catalogue note.

Lytton Strachey owned at least four substantial paintings by his cousin Duncan Grant, including the present work, *Venus and Adonis* (Tate, London) and a still life also of 1922 (Southampton Art Gallery). The pictures were hung at Ham

Spray House, the home shared by Strachey with Ralph Partridge and the painter Dora Carrington. The present work marks a notable moment of austerity and low-key colour characteristic of a number of Grant's still lifes from about 1921 to 1923. Painted in Grant's London studio at 8 Fitzroy Street, the work includes a classic plaster head (now in the hall at Charleston, the artist's Sussex home) of circa 1920 by the French sculptor Marcel Gimond who made portrait heads of, among others, Roger Fry and Vanessa Bell.

⊕ £ 12,000-15,000
€ 14,400-18,000 US\$ 15,400-19,300



148

148

SIR WILLIAM NICHOLSON

1872-1949

Portrait of Edith and John A. Logan as Children

signed and dated 1901
oil on canvas
91.5 by 87cm.; 36 by 34½in.

PROVENANCE

Commissioned by the sitters' mother, Mrs John A. Logan, and thence by descent
Sale, Sotheby's New York, 23rd October 2007, lot 175, where acquired by the present owner

EXHIBITED

London, The International Society, *3rd Exhibition*,
October - December 1901, cat. no.129.

LITERATURE

Westminster Gazette, 8th October 1901;
Manchester Guardian, 8th October 1901;
Pall Mall Gazette, 22nd October 1901;
Lillian Browse, *William Nicholson*, Rupert Hart-
Davis, London, 1956, cat. no.32, p.40;
Patricia Reed, *William Nicholson: Catalogue
Raisonné of the Oil Paintings*, Modern Art Press,
London, 2011, cat. no.31, illustrated p.64.

† ⊕ £ 12,000-18,000
€ 14,400-21,600 US\$ 15,400-23,100



149

149

PROPERTY OF A LADY OF TITLE

SIR WILLIAM NICHOLSON

1872-1949

Mereworth Castle, Kent

signed with initial
oil on canvas board
33 by 41cm.; 13 by 16in.
Executed circa 1934.

PROVENANCE

Leicester Galleries, London, where acquired by
the family of the present owner, October 1935

EXHIBITED

Leicester Galleries, London, *Exhibition of Country
Seats and Manor Houses*, 5th - 27th October
1935, cat. no.24.

LITERATURE

Lillian Browse, *William Nicholson*, Rupert Hart-
Davis, London, 1956, cat. no.561, p.120;
Patricia Reed, *William Nicholson: Catalogue
Raisonné of the Oil Paintings*, Modern Art Press,
London, 2011, cat. no.716, p.552.

⊕ £ 20,000-30,000
€ 23,900-35,900 US\$ 25,700-38,500

PROPERTY FROM A PRIVATE COLLECTOR, LONDON

**SIR WINSTON CHURCHILL, K.G.,
O.M., F.R.S., R.A.**

1874-1965

Study of a Seascape

oil on panel

31.5 by 41cm.; 12½ by 16in.

Executed circa 1925.

PROVENANCE

The Studio, Chartwell

Sarah Lady Audley

Wylma Wayne Fine Art, London, where acquired by the present owner, 27th August 1982

EXHIBITED

London, Wylma Wayne Fine Art, *Sir Winston Churchill:*

Exhibition of Paintings, 24th June - 30th July 1982, cat. no.21.

LITERATURE

David Coombs, *Churchill: His Paintings*, Hamish Hamilton, London, 1967, cat. no.129, illustrated p.132;

David Coombs and Minnie S. Churchill, *Sir Winston Churchill's Life Through His Paintings*, Chaucer Press, London, 2003, cat. no.C129, illustrated fig.169;

David Coombs and Minnie S. Churchill, *Sir Winston Churchill His Life and His Paintings*, Ware House Publishing, Lyme Regis, 2011, cat. no.C129, illustrated fig.169.

We are grateful to David Coombs for his kind assistance with the cataloguing of the present work.

⊕ £ 70,000-100,000

€ 84,000-120,000 US\$ 90,000-129,000

Winston Churchill first took up a brush in 1915, while he and his family were enjoying a much needed retreat from London in the Surrey countryside. It was the summer after the so called Dardanelles disaster, and Churchill was in the midst of a deep depression, feeling that at the age of 40 his political career was all but over. It was during this visit that he noticed his sister-in-law Gwendoline painting the gardens in watercolour and she encouraged him to take up a brush. While Churchill did not take to the watercolour medium, he was intrigued by the process and oils and brushes were immediately dispatched for. The serendipitous arrival of Hazel Lavery, the wife of the painter John Lavery and an artist herself, encouraged Churchill in his endeavours and he embarked upon what would become a lifelong passion.

Churchill quickly became devoted to his new pastime, taking his paints and brushes with him on holiday, to visits with friends and setting up in his garden at home whenever there was a spare moment. For Churchill, painting required a set of precise yet intuitive skills that exercised a totally different part of his mind from that used for the cut and thrust of national politics. It was the challenge and difficulty of capturing satisfactorily the scene before him which proved such a tonic to his mind. He wrote eloquently about the nature of such engrossing hobbies in 1925 around the time the present work was painted:

'A man can wear out a particular part of his mind by continually using it and tiring it, just in the same way as he can wear out the elbows of his coat. There is, however, this difference between the living cells of the brain and the inanimate articles: one cannot mend the frayed elbows of a coat by rubbing the sleeves or shoulders; but the tired part of the mind can be rested and strengthened, not merely by rest, but by using other parts. It is not enough to merely switch off the lights which play upon the main and ordinary field of interest; a new field of interest must be illuminated. It is no use saying to the tired "mental muscles" – if one can coin such an expression – "I will give you a good rest", "I will go for a long walk" or "I will lie down and think of nothing". The mind keeps busy just the same. If it has been weighing and measuring, it goes on weighing and measuring. If it has been worrying, it goes on worrying. It is only when new cells are called into activity, when new stars become the lords of the ascendant, that relief, repose, refreshment are afforded' (Churchill, 'Hobbies', *Nash's Pall Mall Magazine*, 1925, reproduced in David Coombs and Minnie S. Churchill, *Sir Winston Churchill His Life and His Paintings*, Ware House Publishing, Lyme Regis, 2011, p.93).

From the outset Churchill sought to learn as much as possible about painting technique to improve his burgeoning skills. He benefitted from knowing some of the greatest artists of the day, including, as mentioned previously, the great portraitist Sir John Lavery, but also Walter Richard Sickert and William Nicholson, who bestowed upon Churchill a great deal of wisdom and advice. Churchill also sought to study from those artists he admired, travelling to Paris with the artist Charles Montag to see the French Impressionists, and also copying the works of the great masters in order to apply their techniques. He would borrow paintings from friends such as Sir Philip Sassoon for such purposes or, as in the present work, use what was on hand. *Seascape* is a copy of a 19th Century Dutch seascape that Churchill had hanging in his study at Chartwell. He produced two versions of the composition, and the other is in the Government Art Collection.



150

REX WHISTLER AND THE 'BRIGHT YOUNG THINGS'

One of the so called 'Bright Young Things' of the interwar period, Rex Whistler was an artist who was highly sought after for his skills as a muralist and draughtsman, but also for his lively conversation, wit and charm. Invited into the wealthy houses of the smart British set, including Lord and Lady Mountbatten, Sir Philip Sassoon and Sir Henry Channon, he moved in bohemian circles with the likes of Cecil Beaton and Edith Sitwell, and became the portraitist of choice for fashionable society. It has long been rumoured that Evelyn Waugh based the character of Charles Ryder in *Brideshead Revisited* on the artist.



Rex Whistler, Wilsford, 1927 by Cecil Beaton
©The Cecil Beaton Studio Archive at Sotheby's



151

Whistler died tragically at the age of 39 on the front lines in Normandy, and is perhaps best remembered for his illustrations of *Gulliver's Travels*, his designs for Oscar Wilde's plays, and for his classically inspired murals, including for the Tate Gallery, which he completed at the age of 22, and the dining room at Plas Newydd, for the Marquess of Anglesey. During his time at Plas Newydd, Whistler became close with the Paget family, including Henry Paget, who would become 7th Marquess of Anglesey, and Lady Caroline Paget, with whom he was particularly infatuated. She was perhaps Whistler's greatest love, although tragically he appears to have been more invested romantically than she was, and he produced several striking portraits of her, including a nude which still hangs at Plas Newydd. The following two lots come from the Estate of Lady Katherine Farrell, who is depicted in the Plas Newydd mural and who was Lady Caroline's sister and Henry Paget's twin.



152

151

PROPERTY FROM THE ESTATE OF LADY
KATHERINE FARRELL

REX WHISTLER

1905-1944

Portrait of Henry Paget

oil on board
42 by 33cm.; 16½ by 13in.
Executed in 1937.

PROVENANCE

The Artist, from whom acquired by
Lady Caroline Paget
Bequeathed from the above to Lady Katherine
Farrell, and thence by descent to the present owner

LITERATURE

Laurence Whistler and Ronald Fuller, *The Work of
Rex Whistler*, London, Batsford, 1960, cat. no.128
(as *The Earl of Uxbridge*).

George Charles Henry Victor Paget (1922-2013)
was the 7th Marquess of Anglesey.

£ 12,000-18,000

€ 14,400-21,600 US\$ 15,400-23,100

152

PROPERTY FROM THE ESTATE OF LADY
KATHERINE FARRELL

REX WHISTLER

1905-1944

Portrait of Lady Caroline Paget

oil on canvas
40.5 by 46cm.; 16 by 18in.
Executed in the 1930s.

PROVENANCE

The Artist, from whom acquired by
Lady Caroline Paget
Bequeathed from the above to Lady Katherine
Farrell, and thence by descent to the present owner

£ 25,000-35,000

€ 29,900-41,900 US\$ 32,100-44,900



Caroline Paget, Osterley, circa 1935 by
Cecil Beaton ©The Cecil Beaton Studio
Archive at Sotheby's



153

153

SIR WILLIAM NICHOLSON

1872-1949

Woodland

titled on the reverse
oil on canvas board
32.5 by 40.5cm.; 12¾ by 16in.
Executed circa 1939.

PROVENANCE

The Artist, and thence by descent to Marguerite Steen Roland, Browse & Delbanco, London, 1951
Presented to D.W.A. Sommer, Esq., by the Staff of Alexr. Howden & Co. Ltd, on the occasion of his retirement, 31st December 1951
Acquired by the present owner in 2006

EXHIBITED

London, Roland, Browse & Delbanco, *Paintings by Sir William Nicholson*, 1945, cat. no.23 (as *The Woodcutters*);
London, Roland, Browse & Delbanco, *Paintings by William Nicholson*, 1948, cat. no.56 (as *The Woodcutters*);
London, Roland, Browse & Delbanco, *William Nicholson: Joseph Herman*, October - November 1951, cat. no.56 (as *The Woodcutters*).

LITERATURE

Lillian Browse, *William Nicholson*, Rupert Hart-Davis, London, 1956, cat. no.570, p.121 (as *Woodcutters*);
Patricia Reed, *William Nicholson: Catalogue Raisonné of the Oil Paintings*, Modern Art Press, London, 2011, cat. no.840, illustrated p.625.

⊕ £ 15,000-25,000
€ 18,000-29,900 US\$ 19,300-32,100



154

154

LUCIEN PISSARRO

1863-1944

High Tide on the Thames, Kew

signed with monogram and dated 1919
oil on canvas
43.5 by 53.5cm.; 17 by 21in.

PROVENANCE

Hampstead Art Gallery, London, where acquired by Margaret Pilkington in 1920
Acquired from the above by the father of the present owner in 1974

EXHIBITED

London, Royal Watercolour Society Galleries, *New English Arts Club, 61st Exhibition*, January 1920, cat. no.15;
London, Hampstead Art Gallery, *Retrospective Exhibition Paintings and Drawings by Lucien Pissarro*, 20th October - 15th November 1920, cat. no.41;

Birkenhead, Williamson Art Gallery, *Art Exhibitions Bureau Travelling Exhibition of Oils, Watercolours and Drawings by Lucien Pissarro*, 1935, cat. no.37, with tour to Belfast, Gateshead, Rochdale and Manchester;
London, Anthony d'Offay Gallery, *Lucien Pissarro 1863-1944*, 15th July - 20th August 1983, cat. no.28.

LITERATURE

Anne Thorold, *A Catalogue of the Oil Paintings of Lucien Pissarro*, Athelney Books, London, 1983, cat. no.302, illustrated p.145.

We are grateful to Colin Harrison for his kind assistance with the cataloguing of the present work.

£ 18,000-25,000

€ 21,600-29,900 US\$ 23,100-32,100

155

GWEN JOHN

1876 - 1939

Two Women with High Crowned Hats

gouache and watercolour on card
13.5 by 10.5cm.; 5¼ by 4¼in.

PROVENANCE

Acquired by the present owner's family before 1970

EXHIBITED

London, The Matthieson Gallery, *Gwen John Memorial Exhibition*, 19th September - 12th October 1946, cat. no.171.

± £ 5,000-8,000

€ 6,000-9,600 US\$ 6,500-10,300



155

156

GWEN JOHN

1876 - 1939

Girl in Checked Coat, Woman Seated

signed
gouache and watercolour on card
15 by 12cm.; 6 by 4¾in.

PROVENANCE

Acquired by the present owner's family before 1970

EXHIBITED

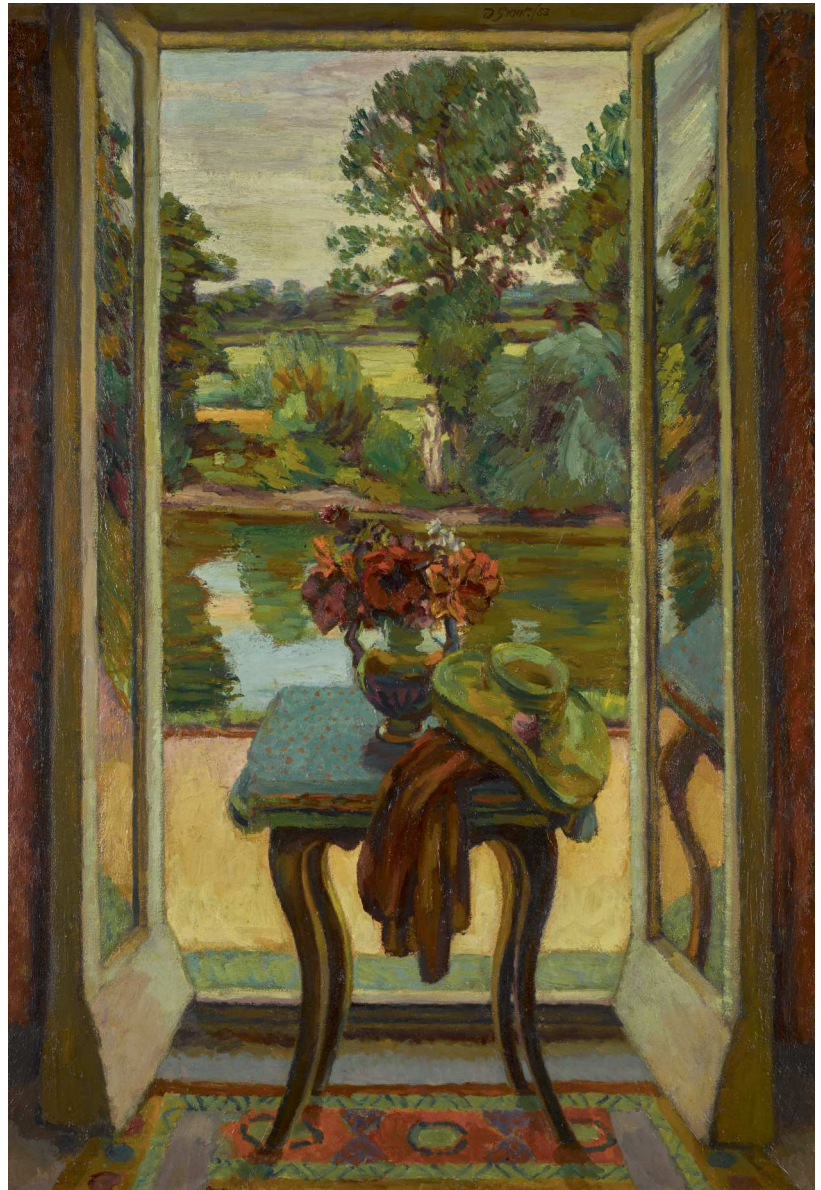
London, The Matthieson Gallery, *Gwen John Memorial Exhibition*, 19th September - 12th October 1946, cat. no.177;
Cardiff, National Museum of Wales, *Gwen John at the National Museum of Wales*, 1976, cat. no.33, illustrated n.p. (as *Two Women Seated in Church, One Wearing a Check Coat*).

± £ 5,000-8,000

€ 6,000-9,600 US\$ 6,500-10,300



156



157

157

PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

DUNCAN GRANT

1885 - 1978

The French Window, Charleston

signed and dated /53
oil on canvas
110 by 77cm.; 43¼ by 30¼in.

PROVENANCE

The Estate of the Artist
Anthony d'Offay Gallery, London, 1st January 1981
Acquired from the above by Reader's Digest,
Pleasantville, New York, 1981
Their sale, Christie's London, 19th November
2004, lot 28, where acquired by the present owner

EXHIBITED

Southport, Atkinson Art Gallery, *Annual Open Exhibition*, 1954 (details untraced);
Katounah, New York, The Katounah Gallery,
Bloomsbury Artists at Charleston: Paintings from the Reader's Digest Collection, 23rd August - 25th October 1987, cat. no.17, with tour to
Johannesburg Art Gallery, Johannesburg.

We are grateful to Richard Shone for his kind assistance with the cataloguing of the present work, and for preparing the catalogue note.

This painting is an amalgam of two motifs at the artist's home, Charleston, frequently painted by Grant and Vanessa Bell – the open French windows that look out to the walled garden from the sitting-room and the view of the pond, close to the house, as seen from its front door. Grant

has painted the French windows without their glazing bars and lower wooden panels; they frame a vase of flowers on a nineteenth-century side table. The view of the pond extends across the fields to Tilton, Maynard and Lydia Keynes's country home. The standing figure on the far side of the pond is Quentin Bell.

The motif of interior/exterior, divided by a door or a window, exploring inside still life and the changing aspects of nature outside, was treated by Grant on numerous occasions, perhaps most successfully in *Window, South of France* (1928, Manchester City Art Gallery).

£ 18,000-25,000
€ 21,600-29,900 US\$ 23,100-32,100



158

PAUL NASH

1889-1946

Sunset Eye, Study 3

signed; titled on the reverse
watercolour on paper
29 by 40cm.; 11½ by 15¾in.
Executed in 1945.

PROVENANCE

Dr S Cochrane Shanks, 1945
Acquired by the present owner in April 2007

LITERATURE

Andrew Bertram, *Paul Nash. The Portrait of an Artist*, Faber, 1955, p.298;
Margot Eates, *Paul Nash: the Master of the Image 1889-1946*, Newgate Press Ltd, London, 1973, p.87 and 137;
Andrew Causey, *Paul Nash*, Clarendon Press, Oxford, 1980, cat. no.1258, p.474.

£ 5,000-7,000

€ 6,000-8,400 US\$ 6,500-9,000

EDWARD BURRA

1905-1976

Harbour Scene

stamped with signature
pencil on paper
56.5 by 78.5cm.; 22¼ by 31in.

PROVENANCE

Sale, Sotheby's London, The Estate of Edward Burra, Lady Ritchie of Dundee and Associated Owners, 3rd July 2002, lot 215, where acquired by the present owner

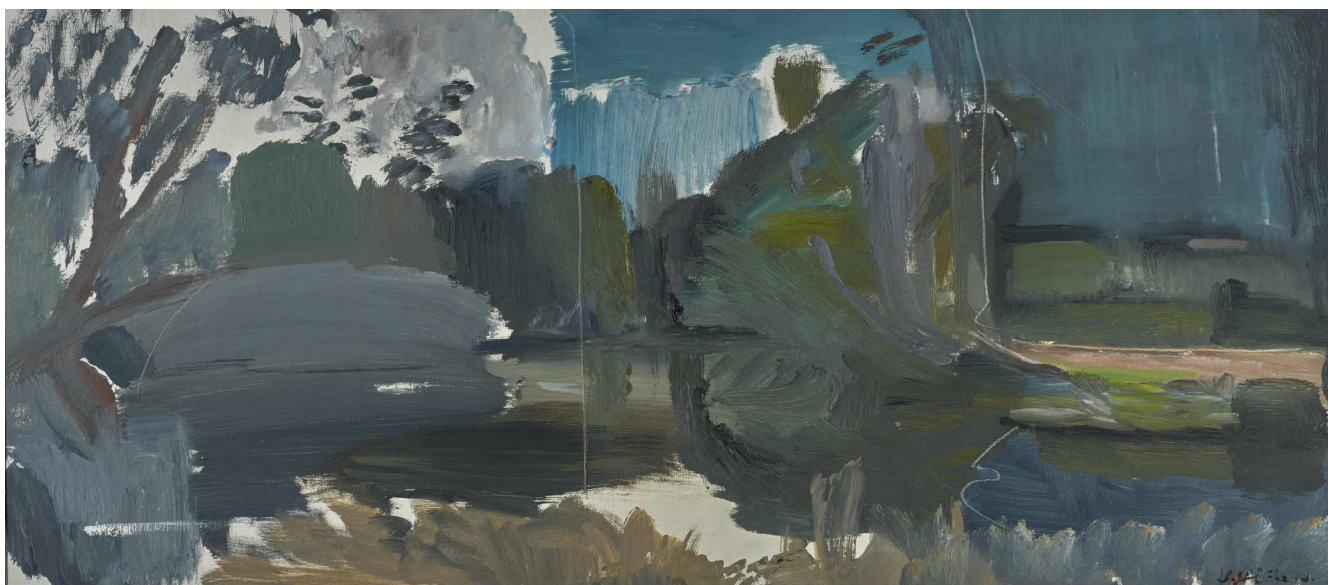
Burra shared a fascination with harbours, docks and ports with Paul Nash, with whom he visited the French port of Toulon in 1930, and Edward Wadsworth, with whom he painted port scenes at Plymouth, Dunkirk and the South of France between 1923 and 1928.

⊕ £ 4,000-6,000

€ 4,800-7,200 US\$ 5,200-7,700



159



160

'My pictures are painted to be "listened" to...I should like things to fall into place with so clear a notion that the spectator's eye and "aesthetic ear" shall receive a clear message, a clear tune. I seek to recreate the truth of nature by making my own song about it (in paint)...this creation must satisfy me as being true to life, though not naturalistically accurate'

IVON HITCHENS

('Notes on Painting', Royal College of Art Journal, 1956, reproduced in Peter Khoroché, *Ivon Hitchens*, Lund Humphries, Aldershot, 2007, p.81)

160

PROPERTY SOLD TO BENEFIT THE ACQUISITION
FUND OF THE DENVER ART MUSEUM

IVON HITCHENS

1893 - 1979

Spring Mill Pool

signed; also signed, titled and inscribed with the
Artist's address on Artist's label attached to the
stretcher bar

oil on canvas

41 by 91.5cm.; 16¼ by 36in.

Executed circa 1950-1.

PROVENANCE

Mr and Mrs Michael Chow
Sale, Christie's New York, 2nd November 1984,
lot 274

EXHIBITED

London, The Leicester Galleries, *New Year
Exhibition*, January 1951, cat. no.88.

£ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500

DAME ELISABETH FRINK, R.A.

1930-1993

Rolling Over Horse

signed and numbered 9/9

bronze

length: 39cm.; 15½in.

Conceived in 1976, the present work is number 9 from the edition of 9.

PROVENANCE

Private Collection, New York

EXHIBITED

The National Museum for Women in the Arts, Washington D.C.,
Elisabeth Frink; Sculpture and Drawings, 1950-1990, 1990,
 un-numbered exhibition, illustrated (another cast).

LITERATURE

Bryan Robertson, *Elisabeth Frink: Catalogue Raisonné*,
 Harpvale, Salisbury, 1984, cat. no.233, illustrated p.187
 (another cast);

Annette Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné
 of Sculpture 1947-93*, Lund Humphries, Farnham, 2013,
 cat. no.FCR262, illustrated p.135 (another cast).

Ω ⊕ £ 50,000-80,000

€ 60,000-96,000 US\$ 64,500-103,000

Throughout her life Elisabeth Frink's deep knowledge and affection for animals and nature played an important role in her artistic production. Brought up in the English countryside, she learned to ride at the age of four and she was during the war an avid sportswoman, shooting pigeons and hares to supplement her family's rations. Later in her life she kept dogs and horses at her home in Dorset, and continued to ride both as a physical outlet and for the contact it provided her with the local wildlife.

Frink dabbled in the production of horses early in her career (*Horse and Rider* was executed in 1950 and two versions of *Horse's Head* were executed in 1954 and 1963), but the true inspiration for her horse sculptures came when the artist moved in 1967 to Cevennes, France. She and her second husband had purchased a vineyard there in 1964 and following the move she was able to observe the wild horses of the Camargue. Upon her return to England in 1973, Frink continued to develop the theme, producing horse and rider figures, as well as several variations of horses individually.

Based on a compilation of her individual experiences of the animal, Frink's renderings of horses were executed from memory and were not drawn from nature, nor worked from sketches drawn from nature. As she stated: 'Once I've seen an animal I have a vision of it in my mind, because I do have a very photographic memory. When I saw the water-buffalo, which I afterwards did for the Hong Kong and Shanghai Bank, I looked at them for a very long time - enough to get them into my retina, recorded. I can remember faces in the same way, minutely... I think I look at things very specifically. And I look at animals in very much that way and record them for myself' (*ibid*, p.121).

As Frink's comments above illuminate, her sculptures and drawings of horses are not 'horse-portraits', in the sense that they do not attempt to depict an individual animal that may have personal or cultural relevance. In this capacity, Frink diverges from much of the established history of animalier. Her works conjure up and evoke the characteristic elements of the creature, but often through the exposure of those elements of most importance to her. The present work in particular taps into the horse's sense of freedom and playfulness, in contrast to the perhaps more typical connotations of strength and speed, and it is in this highly individual rendering that Frink's brilliance lies.

'I always try to explain that I haven't done a great many animals - that I'm not in fact an animal sculptor... The animals I make are far more what I feel about them than what they are in real life. I'm imprecise about the muscles and the blood vessels, which is what a lot of academic sculptors care about. I'm much more interested in the spirit of the animal. I get into the inside of the animal, and the outside takes care of itself'

ELISABETH FRINK

(quoted in Edward Lucie-Smith and Elisabeth Frink,
Frink a Portrait, London, 1994, pp. 121 - 3).



161



162



163

162

WINIFRED NICHOLSON

1893 - 1981

Pylos

signed, titled and dated 1965 on the reverse of the backboard
pastel on card
57.5 by 61.5cm.; 22½ by 24¼in.

PROVENANCE

The Estate of the Artist and thence by descent to the present owner

We are grateful to Jovan Nicholson for his kind assistance with the cataloguing of the present work, including preparing the catalogue note.

During the 1960s Winifred Nicholson made numerous visits to Greece exploring the country extensively and wrote home in a letter, 'All is perfect for painting if one can – sunlight, warm breezes, from the sea and hills, sun-happy flowers' (see *Winifred Nicholson: Liberation of Colour*, Jovan Nicholson, Philip Wilson Publishers, London, 2016, p.104).

As well as the landscape and flowers she was stimulated by Greek mythology and made many works relating to Greek myths and early civilization (see for example *Minoan Goddess*, sold in these rooms 11th November 2009, lot 140).

⊕ £ 4,000-6,000
€ 4,800-7,200 US\$ 5,200-7,700

163

PAUL NASH

1889-1946

Forest of Dean

signed and dated 1938; titled on the reverse
watercolour, gouache and pencil on paper
27.5 by 38cm.; 10¾ by 15in.

PROVENANCE

Arthur Tooth and Sons, Ltd, London
Sale, Bonhams Knightsbridge, 17th September
2013, lot 162, where acquired by the present owner

£ 4,000-6,000
€ 4,800-7,200 US\$ 5,200-7,700

PROPERTY FROM A PRIVATE COLLECTOR,
LONDON

IVON HITCHENS

1893-1979

Flower Movement

signed; also signed, titled, dated 1974, and
inscribed on an Artist's label attached to the
stretcher bar
oil and charcoal on canvas
96.5 by 51.5cm.; 38 by 20¼in.

PROVENANCE

Dr Alastair Hunter
Crane Kalman Gallery, London, where acquired
by the present owner, London, January 1988

EXHIBITED

London, Crane Kalman Gallery, *A Selection
of British Art: Collectors' Items from the 20th
Century*, 3rd December - 9th January 1988.

⊕ £ 40,000-60,000
€ 47,800-72,000 US\$ 51,500-77,000

"With great pleasure, I observe your
"Flower Movement" 1974 by Ivon
Hitchens. I have always wanted to see
it! This is because I was dining with
Ivon and Mollie Hitchens and took
them some dark maroon coloured
poppies from the garden here. Ivon
was especially excited with the colour
and said he would paint them the
following morning. When I next went
to see Ivon and Mollie I asked if I
might see the painting...But no, alas.
Although it was only about six weeks
later, someone had already seen it
and bought it on the spot!...Therefore,
when I saw your [catalogue] with
Ivon's and my poppies in it, I felt sure
THIS must be the picture!...Please
tell your purchaser that the maroon
poppy was grown in Miss Gertrude...
Jekyll's Garden!"

LADY FREYBERG

(letter from Lady Freyberg to Andras Kalman,
7th January 1988).



164



165

165

SIR SIDNEY NOLAN, O.M., R.A.

1917 - 1992

Kelly in Landscape

signed; also signed and dated *17 Dec 1967*

on the reverse

oil on paper

50.5 by 74.5cm.; 20 by 29¼in.

PROVENANCE

Acquired directly from the Artist by the previous owner and thence by descent to the present owner

⊕ £ 8,000-12,000

€ 9,600-14,400 US\$ 10,300-15,400



166

166

JEFFREY SMART

1921 - 2013

Mr T.S. Eugenides, Morning, Shaftesbury Avenue

signed

oil on canvas

35 by 43cm.; 13¾ by 17in.

Executed in 1978.

PROVENANCE

Redfern Gallery, London, where acquired by Peter Norman, 1979

EXHIBITED

London, Redfern Gallery, *Jeffrey Smart - New Paintings*, 7th June - 4th July 1979, cat. no.12.

LITERATURE

Peter Quartermaine, *Jeffrey Smart*, Gryphon Books, South Yarra, 1983, p.116, no.729;
John McDonald, *Jeffrey Smart: Paintings of the '70's and '80's*, Craftsman House, Roseville, 1990, p.159, no.178.

We are grateful to Stephen Rogers, Archivist for the Estate of Jeffrey Smart, for his kind assistance with the cataloguing of the present work.

⊕ £ 15,000-25,000

€ 18,000-29,900 US\$ 19,300-32,100

PROPERTY FROM THE COLLECTION OF A EUROPEAN GENTLEMAN

LOTS 167-172



167



168

167

PROPERTY OF A EUROPEAN GENTLEMAN

TREVOR BELL

b.1930

Black and White Abstraction

signed, dated 1958 and inscribed *To Mabel + Victor for a belief/ Saint Ives 1958/ from Trevor* on the reverse
oil on canvas
61 by 51cm.; 24 by 20in.

PROVENANCE

Private Collection, U.K.
Sale, Sotheby's London, 13th December 2007, lot 93
Paisnel Gallery, London, where acquired by the present owner

EXHIBITED

London, Paisnel Gallery, *25 Years of Post-War British Art, 1952-1976*, Summer 2008, un-numbered exhibition, illustrated.

⊕ £ 10,000-15,000
€ 12,000-18,000 US\$ 12,900-19,300

168

PROPERTY OF A EUROPEAN GENTLEMAN

ROGER HILTON

1911 - 1975

Gouache: 'Nude Cricket Bowler'

gouache and charcoal on paper
25 by 20cm.; 10 by 8in.

PROVENANCE

Waddington Galleries, London
The Earl of Gowrie
Robin Katz Fine Art, London, where acquired by the present owner in 2010

⊕ £ 6,000-8,000
€ 7,200-9,600 US\$ 7,700-10,300

169

PROPERTY OF A EUROPEAN GENTLEMAN

JOHN WELLS

1907 - 2000

Composition

signed, dated 1953-55 and inscribed on the reverse
oil and pencil on board
38 by 15.5cm.; 15 by 6in.

PROVENANCE

Sale, Sotheby's London, 13th March 1974, lot 179,
where acquired by a Private Collection, and thence
by descent

Their sale, Sotheby's London, 15th July 2008,
lot 112, where acquired by the present owner

⊕ £ 25,000-35,000

€ 29,900-41,900 US\$ 32,100-44,900



169



170

170

PROPERTY OF A EUROPEAN GENTLEMAN

JOHN TUNNARD, A.R.A.

1900-1971

Composition

signed and dated 44; also signed, twice dated 1944 and inscribed on the reverse watercolour, gouache, pen, black ink and black chalk on paper
37 by 55cm.; 14½ by 22½in.

PROVENANCE

Peter Nahum Collection, London
Corporate Collection, U.K.
Sale, Sotheby's London, 11th November 2009,
lot 179, where acquired by the present owner

EXHIBITED

Finland, Retretti Art Centre, *Surrealism in Visual Arts and Film*, 16th May - 13th September 1987.

LITERATURE

Alan Peat and Brian A. Whitton, *John Tunnard: His Life and Work*, London, 1997, cat. no.351, illustrated pl.15.

We are grateful to Brian Whitton for his kind assistance with the cataloguing of the present work.

⊕ £ 25,000-35,000
€ 29,900-41,900 US\$ 32,100-44,900



171

171

PROPERTY OF A EUROPEAN GENTLEMAN

PETER LANYON

1918 - 1964

Gwennap

signed and dated 64; also signed, titled, dated 64, again dated *March 64* and inscribed on the reverse oil and pencil on board, inset with gouache and pencil on paper with collage element
63 by 49cm.; 25¾ by 19¼in.

PROVENANCE

Catherine Viviano Gallery, New York, 1964
Iola Haverstick, U.S.A
Offer Waterman, London
Private Collection, London
Offer Waterman, London, where acquired by the present owner in 2011

We are grateful to Martin Lanyon and Toby Treves for their kind assistance with the cataloguing of the

present work, which will feature in the forthcoming catalogue raisonné of the oil paintings and three-dimensional works, to be published by Modern Art Press in association with Yale University Press.

⊕ £ 40,000-60,000
€ 47,800-72,000 US\$ 51,500-77,000



172

172

PROPERTY OF A EUROPEAN GENTLEMAN

ROGER HILTON

1911-1975

Seated Figure

oil on board
32 by 24cm.; 12½ by 9½in.
Executed *circa* the late 1940s.

PROVENANCE

The Estate of the Artist
Jonathan Clark & Co., London, where acquired by
the present owner

EXHIBITED

Edinburgh, The Scottish Arts Council Gallery,
Roger Hilton, 15th June - 15th July 1974, cat. no.5
(as *Red Nude*, where dated *circa* 1937).

LITERATURE

Andrew Lambirth, *Roger Hilton: The Figured
Language of Thought*, Thames and Hudson,
London, 2007, illustrated p.63.

⊕ £ 10,000-15,000
€ 12,000-18,000 US\$ 12,900-19,300

173

HENRI GAUDIER-BRZESKA

1891-1915

Animal Study

ink on paper

13 by 19cm.; 5¼ by 7½in.

Executed circa 1914.

PROVENANCE

Sale, Christie's London, 15th July 2010, lot 27 (as *Dancing Figure*), where acquired by the present owner

We are grateful to Dr Roger Cole for his kind assistance with the cataloguing of the present work.

The present work may be an example from what is known as Gaudier's black notebook, other examples from the notebook can be found in Ezra Pound's *Gaudier-Brzeska*, The Bodley Head, London, 1916, pl. nos. XXXVII and XXXVIII.

£ 3,000-5,000

€ 3,600-6,000 US\$ 3,850-6,500

174

HENRY MOORE, O.M., C.H.

1898-1986

Upright Motive B

signed, numbered 8/9 and stamped with foundry mark
bronze

height: 30cm.; 11¾in.

Conceived in 1968, the present work is number 8 from the edition of 9.

PROVENANCE

Ostschweizer Sammlung, Moser

Sale, Galerie Widmer Auktionen AG, 5th November 2010, lot 57, where acquired by the present owner

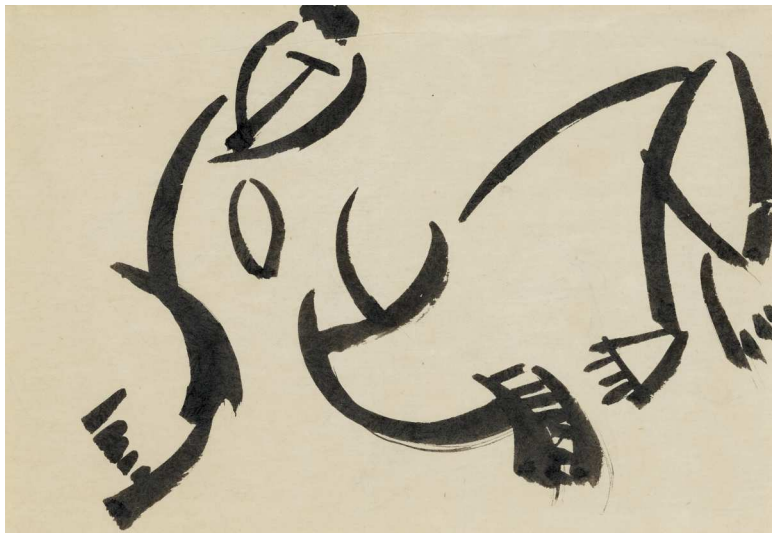
LITERATURE

Georg Müller (ed.), *Expo Henry Moore* (2nd ed.), Zürcher Forum, Zurich, 1976, p.134, illustrated p.170 (another cast);

Alan Bowness (ed.) *Henry Moore, Complete Sculpture 1964-73*, Vol 4. London, 1977, cat. no.587, illustrated p.53 (another cast).

Ω ⊕ £ 10,000-15,000

€ 12,000-18,000 US\$ 12,900-19,300



173



174

BEN NICHOLSON, O.M.

1894-1982

april 56 (Tregeseal 2)

signed, titled, dedicated for *HERTA WESCHER* and inscribed on an Artist's label attached to the reverse

oil on carved board

40 by 34.5cm.; 15¾ by 13½in.

PROVENANCE

Herta Wescher, Paris

Sale, Sotheby's London, 3rd December 2003, lot 59

Beaux Arts Gallery, London

Simon Capstick-Dale Fine Art, London, where acquired by a Private Collector

Gifted from the above to the present owner, May 2005

LITERATURE

John Russell, *Ben Nicholson*, Thames and Hudson, London, 1969, p.310, illustrated no.82.

The 1950s were a decade of substantial achievement for Ben Nicholson, marking his considerable and growing international success. In 1954, he represented Britain at the Venice Biennale and won the prestigious Ulisse award, with the selected works subsequently touring to Amsterdam, Paris and Zurich. Solo shows in Europe followed in quick succession, and in 1955, Nicholson was given his first Tate retrospective, a highly significant accomplishment. Further accolades followed, including in 1956 a Guggenheim award: first prize in the International Guggenheim Painting Competition.

The present work was created in 1956, when Nicholson was still living in St Ives, his home since 1939: he was to move to Switzerland with his new wife Felicitas Vogler in 1958. St Ives became an important source of inspiration for the artist: as Norbert Lynton states, 'with every day Ben Nicholson's sense of light, colour and space - and probably also of movement - was refreshed by his experience of sky, land and sea' (Norbert Lynton, *Ben Nicholson*, Phaidon Press, London, 1993, p.187). Almost from the moment he arrived, he began to turn away

from the severity and purity of previous works, and his output both expanded in subject matter, and relaxed in style. Whilst earlier reliefs and paintings were dominated by areas of pure, unmodulated colour in more strictly geometric, abstract compositions, once in Cornwall his work began to appear more organic, as a pared-back palette and a preoccupation with natural surfaces began to emerge.

The inspiration for the present work is evident from its title: Tregeseal is the name of a Cornish village, just outside St. Just on the wind-wracked tip of the Cornish peninsula, about five miles north of Land's End. The area is best-known for the prehistoric stone circle which stands nearby; of the three which are thought to have once stood on the hillside to the south of Carn Kenidjack, only one remains, the Tregeseal East Stone Circle, also known as the Dancing Stones, or the Nine Maidens (fig.1). It is a circle of nineteen granite blocks, and must have been known to Nicholson, who created several works which reference Tregeseal, including *Oct 57 (Tregeseal 3)*.

The influence of the Cornish landscape is redolent in *april 56 (Tregeseal 2)*: the muted palette is one of natural tones, recalling wood or stone, the white perhaps the bright light of St Ives which has been so praised by generations of artists who have worked there. Nicholson's technique of building up and working into the relief also speaks of this rugged environment: the board has been scrubbed and scoured, recalling the coarse granite of the standing stones at Tregeseal, but also the wider landscape; the harsh coastal cliffs, the grainy sand of coves and inlets, or the worn and bleached driftwood swept up by the sea. The composition also seems suffused with the spirit of the 'Dancing Stones': the board has been carved at jaunty angles, suggesting the slightly uneven tilt of the stones, whilst the viewer's eye is invited to travel round the composition in a circular motion, a spiral which culminates in the central dark brown square. By rendering the present work in his highly individual, modernist vocabulary, Nicholson has created a work which speaks at once of both the specific - the textures and landmarks of Cornwall - but also to a universal audience.

⊕ £ 60,000-80,000

€ 72,000-96,000 US\$ 77,000-103,000



Fig. 1. Tregeseal East stone circle with Carn Kenidjack in the distance, Penwith, Cornwall. Photograph: Jim Champion, 2006.





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JOE TILSON, R.A.

b.1928

Summer 1959 No 2

signed, stamped with signature, dated 1959 and titled on the reverse; also stamped with signature on the stretcher bar
oil and sand on canvas
121.5 by 91.5cm.; 47¾ by 36in.

PROVENANCE

Private Collection, Italy
Sale, Finarte Casa d'Aste Milan, 14th December 1988, lot 180
Pitti Casa d'Aste, Florence, *circa* 1990
Private Collection, Italy
Their sale, Sotheby's London, 13th December 2007, lot 139, where acquired by the present owner

We are grateful to the Artist for his kind assistance with the cataloguing of the present work.

The present work relates to the larger composition *Summer 1959 No 1* in the collection of Calouste Gulbenkian Foundation, Lisbon.

⊕ £ 25,000-30,000
€ 29,900-35,900 US\$ 32,100-38,500



177

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WILLIAM TURNBULL

1922-2012

Mask

signed with monogram, dated 86 and numbered 6/6
bronze on a sandstone base
height (including base): 49cm.; 19¼in.
Executed in 1986, the present work is number 6
from the edition of 6.

PROVENANCE

Sale, Sotheby's London, 10th October 1990, lot 231,
where acquired by the present owner

EXHIBITED

London, Waddington Galleries, *William Turnbull:
Sculptures 1946-62, 1985-87*, 21st October - 21st
November 1987, cat. no.28, illustrated p.69
(another cast);
Chatsworth, Chatsworth House, *William Turnbull
at Chatsworth*, 10th March - 30th June 2013, cat.
no.31, illustrated (another cast).

LITERATURE

Amanda A. Davidson, *The Sculpture of William
Turnbull*, The Henry Moore Foundation in
association with Lund Humphries, Aldershot,
2005, cat. no.249, illustrated p.171 (another cast).

⊕ W £ 30,000-50,000
€ 35,900-60,000 US\$ 38,500-64,500



178

178

JOE TILSON, R.A.

b.1928

Earthcube

signed, titled and dated 1979

oil, watercolour, oil pastel, pencil and collage on paper
133.5 by 106cm.; 52½ by 41¾in.

PROVENANCE

Galerie Espace, Amsterdam, where acquired by
The Peter Stuyvesant Collection in 1980
Their sale, Sotheby's Amsterdam, 4th October
2011, lot 7, where acquired by the present owner

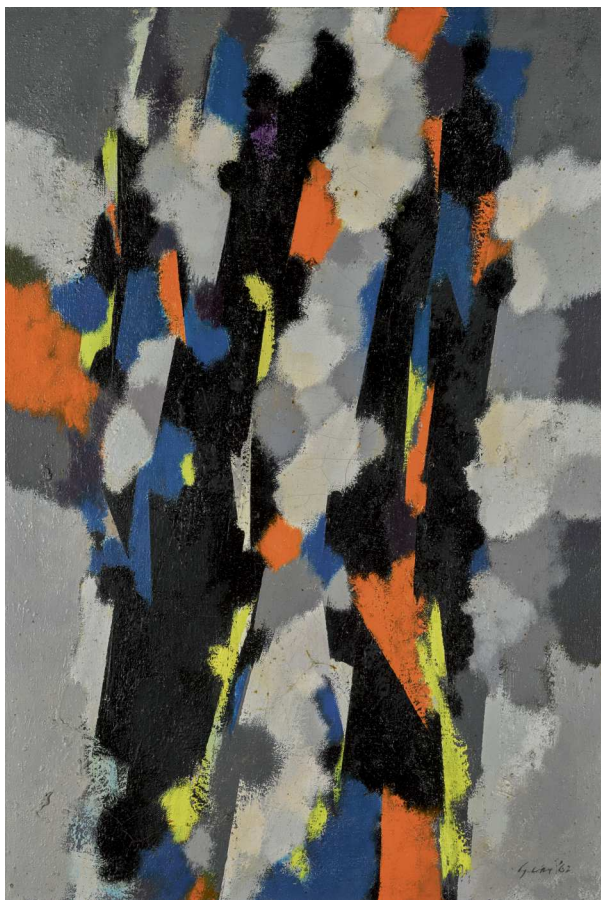
EXHIBITED

Middelburg, De Vleeshal, *Een Keuze uit de Peter
Stuyvesant Collectie*, 1981 (details untraced);
Hasselt, Provinciaal Museum, *Peter Stuyvesant
Collectie: een keuze uit een keuze*, 5th December
1981 - 24th January 1982 (details untraced);
Eindhoven, Bijenkorf, *Kunst over de Drempeel*,
1985, with tour (details untraced).

We are grateful to the Artist for his kind assistance
with the cataloguing of the present work.

⊕ £ 5,000-7,000

€ 6,000-8,400 US\$ 6,500-9,000



179

179

WILLIAM GEAR

1915 - 1997

Landscape, Twin Trunks

signed and dated '62; also signed, titled and
dated MAY '62 on the reverse

oil on canvas

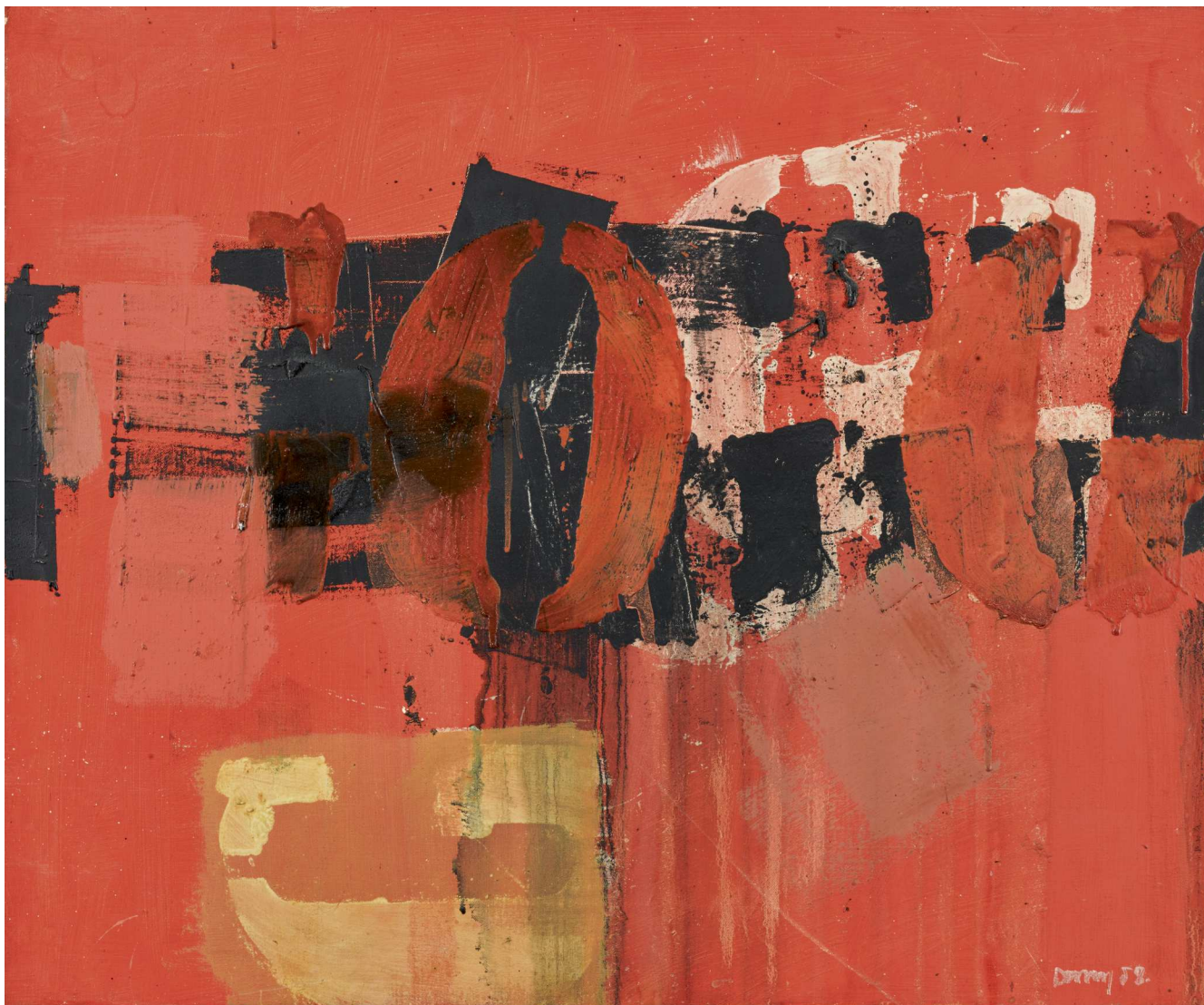
81.5 by 56cm.; 32 by 22in.

PROVENANCE

Sale, Christie's London, 8th June 1990, lot 310
Sale, Sotheby's London, 11th March 1992, lot 179,
where acquired by a Private Collection, Ireland,
and thence by descent to the present owner

⊕ £ 5,000-7,000

€ 6,000-8,400 US\$ 6,500-9,000



180

180

ROBYN DENNY

1930-2014

Red Beat 5

signed and dated 58.
oil on canvas
50.5 by 61cm.; 20 by 24in.

PROVENANCE

Gimpel Fils, London, where acquired by R. H. Wethered, Esq., March 1958

EXHIBITED

London, Gimpel Fils, *Paintings by Robyn Denny*, April 1958, cat. no.8.

⊕ £ 18,000-25,000
€ 21,600-29,900 US\$ 23,100-32,100

'Here's a young guy thinking about placement, arrangement, contrast and order, how to make limited means seem rich. Why have letters? Why have bits of the literal world? Why have collage? It's not to re-do Cubism. It's to get somewhere else, out of an appreciation of art history that seems rather constrained and into the milling excitement of now, the ideas, aims and beliefs of your own moment.'

MATTHEW COLLINGS

(*Don't be Afraid: The Abstract Art of Robyn Denny*, in *Robyn Denny/ Paintings/Collages/1954-1968*, exhibition catalogue, Jonathan Clark & Co., Laurent Delaye Gallery, London, 2007 (exh. cat.), unpaginated)

SIR ANTHONY CARO, O.M.,
C.B.E., R.A.
1924-2013

Table Piece CCCXLI

rusted and varnished steel
81 by 173 by 63.5cm.; 32 by 68 by 25in.
Executed in 1976-7.

PROVENANCE

The Artist
Annely Juda Fine Art, London, where acquired by
the present owner

LITERATURE

Dieter Blume, *Anthony Caro, Catalogue Raisonné
Vol. I, Table and Related Sculptures 1966 - 1978*,
Verlag Galerie Wentzel, Köln, 1981, cat. no.352,
illustrated p.229.

† ⊕ W £ 40,000-60,000
€ 47,800-72,000 US\$ 51,500-77,000



181



182

'The only rule I follow while painting is this: I always allow my hand to surprise me (the line of all the frontiers in my recent paintings are drawn-in in a matter of a few seconds); also, I always follow impulse – for instance in the choice of colours; deliberation is fruitless. But this does not mean that every act connected with the painting of the picture is not deliberate: it is'

PATRICK HERON

('Colour in my Painting: 1969', *Studio International*, December 1969, cited in Vivien Knight, *Patrick Heron*, John Taylor in association with Lund Humphries, London, 1988, p.34).

182

PATRICK HERON

1920-1999

Scarlet in Vermilion with Greens : December 1962

signed, titled and inscribed on the reverse
oil on canvas
76 by 101.5cm.; 30 by 40in.

PROVENANCE

Waddington Galleries, London, where acquired by the present owner, 20th November 1990

EXHIBITED

London, Waddington Galleries, *Patrick Heron*, 28th February - 23rd March 1963, cat. no.12; Edinburgh, Hume Tower, *Paintings by Patrick Heron and Bryn Wynter*, 30th August - 11th September 1965, cat. no.7, illustrated; *Richard Demarco Inaugural Exhibition*, (exh. cat.,) August 1966, illustrated p.24.

⊕ £ 40,000-60,000
€ 47,800-72,000 US\$ 51,500-77,000



183

183

ROGER HILTON

1911-1975

DEC 61

signed, titled and inscribed on the reverse
oil on canvas
76 by 91.5cm.; 30 by 36in.

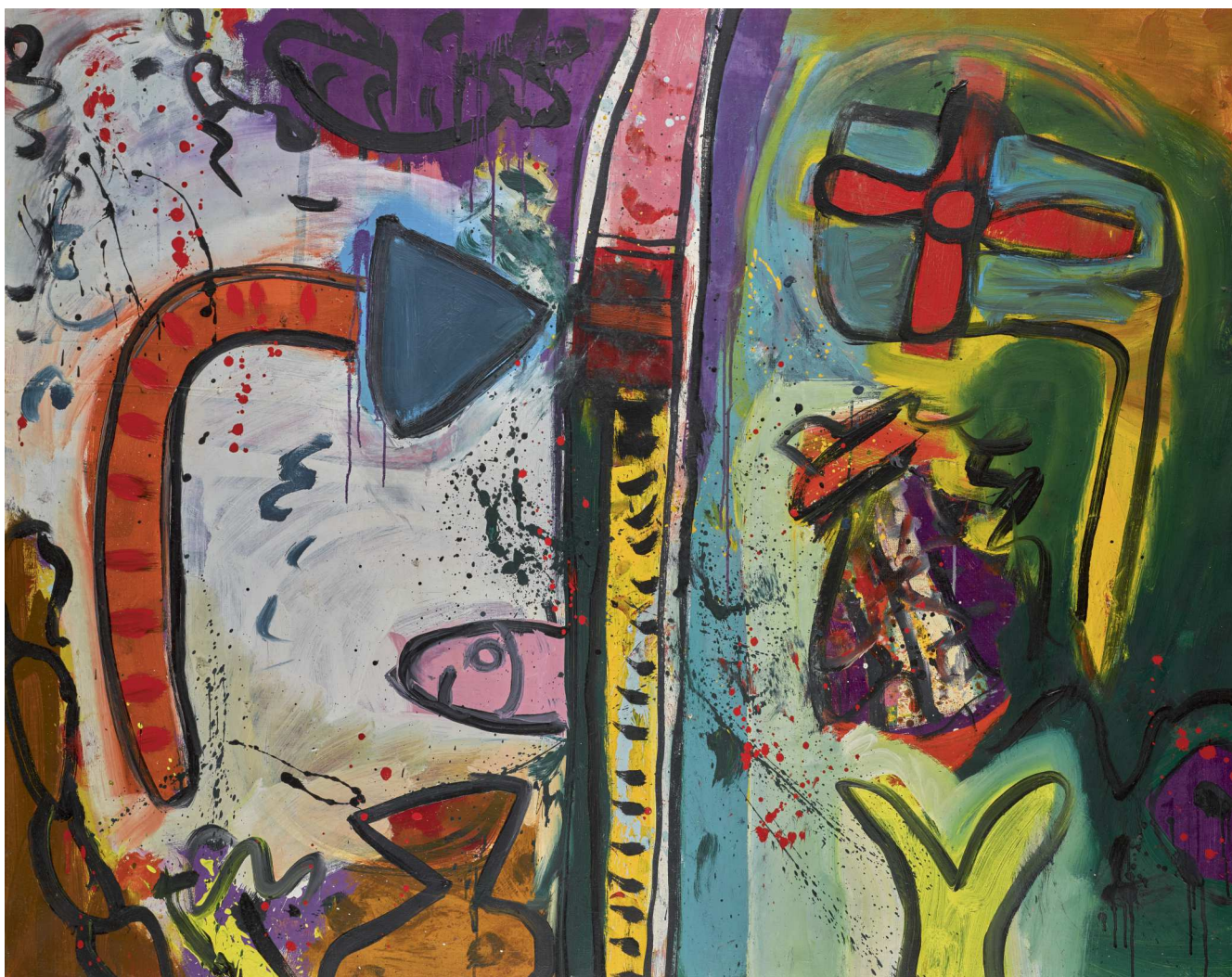
PROVENANCE

The Estate of the Artist
Waddington Galleries, London, where acquired by
the present owner, 20th October 1987

LITERATURE

Andrew Lambirth, *Roger Hilton: The Figured
Language of Thought*, Thames & Hudson Ltd,
London, 2007, illustrated p.162.

⊕ £ 25,000-35,000
€ 29,900-41,900 US\$ 32,100-44,900



184

184

ALAN DAVIE

1920 - 2014

Fish Charm No.2

signed, titled, dated *NOV 1965* and inscribed
on the reverse

oil on canvas

122 by 152.5cm.; 48 by 60in.

PROVENANCE

Acquired directly from the Artist, through Gimpel
Fils, London, October 1983
Private Collection, U.S.A.

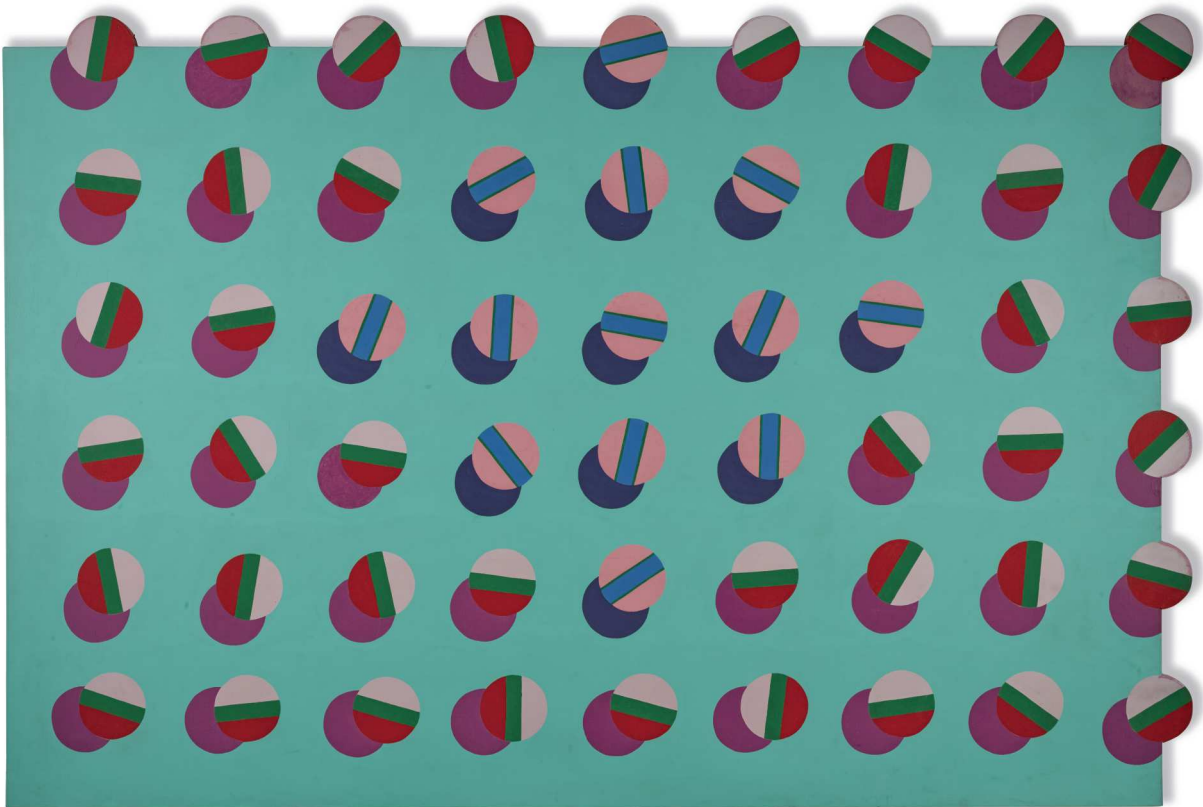
EXHIBITED

Edinburgh, Commonwealth Institute Art Gallery,
Paintings by Alan Davie and William Gear, Arts
Council of Great Britain, Scottish Committee,
20th August - 10th September 1966, cat. no.6.

LITERATURE

Alan Bowness, *Alan Davie*, Lund Humphries
London, 1967, cat. no.514, p.126.

‡ ⊕ W £ 30,000-50,000
€ 35,900-60,000 US\$ 38,500-64,500



185



186

185

DEREK BOSHIER

b.1937

Giant

stamped with signature, titled, dated 1966, and inscribed on the stretcher bar
oil on shaped canvas
183 by 274.5cm.; 72 by 108in.

PROVENANCE

Alan Wheatley Fine Art, London, where acquired by the present owner in 2010

⊕ W £ 6,000-8,000
€ 7,200-9,600 US\$ 7,700-10,300

186

MICHAEL KIDNER, R.A.

1917-2009

Complement to Yellow

signed with monogram and dated 62 on the canvas overlap
oil on canvas
101.5 by 76cm.; 40 by 30in.

PROVENANCE

The Artist, by whom gifted to the present owner in 2009

⊕ £ 5,000-7,000
€ 6,000-8,400 US\$ 6,500-9,000

SIR EDUARDO PAOLOZZI, C.B.E., R.A.

1924-2005

Large Mondrian Head

signed twice, dated 1993 and numbered 1/3

bronze

height: 58cm.; 23in.

Conceived and cast in 1993, the present work is number 1 from the edition of 3.

PROVENANCE

Gifted by the Artist to the present owner in 1993

LITERATUREJudith Collins, *Eduardo Paolozzi*, Lund Humphries, Farnham, 2014, illustrated fig.249, p.282 (another cast).

There is another cast of the present work in the collection of the National Galleries of Scotland, presented by the Artist.

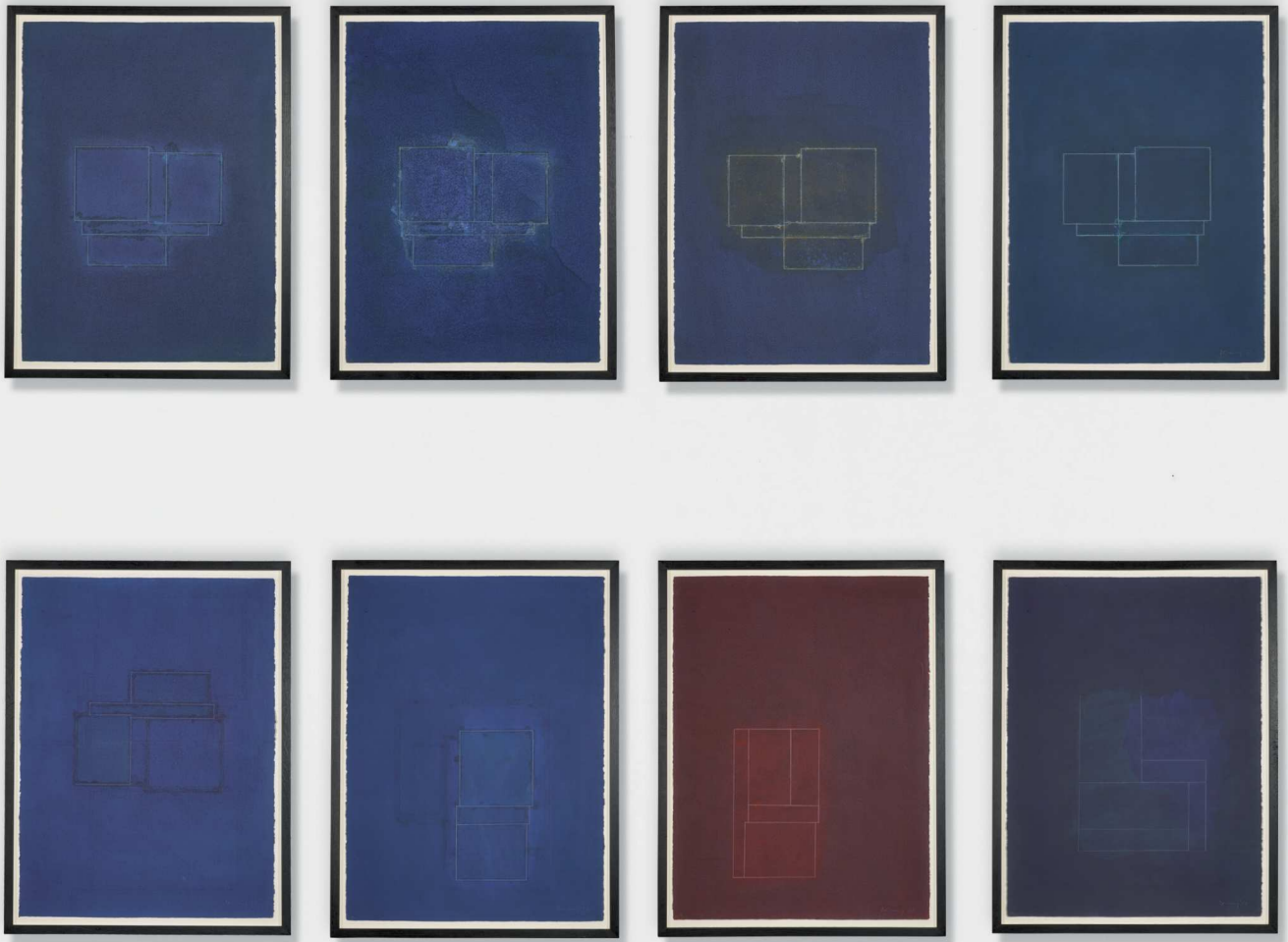
We are grateful to Robin Spencer for his kind assistance with the cataloguing of the present work.

⊕ W £ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500



187



188

ROBYN DENNY

1930-2014

Moonshine (Series of 16)

signed and dated '77.
acrylic and crayon on paper
(16)
each: 76 by 56cm.; 30 by 22in.

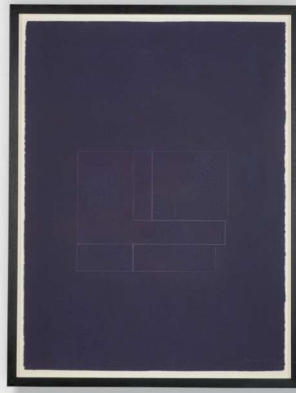
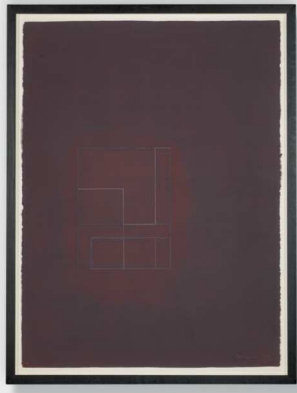
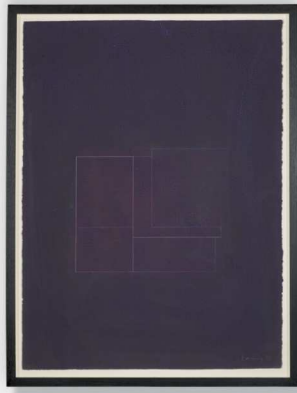
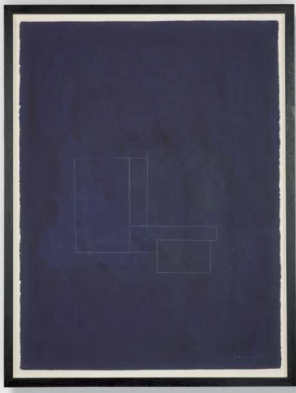
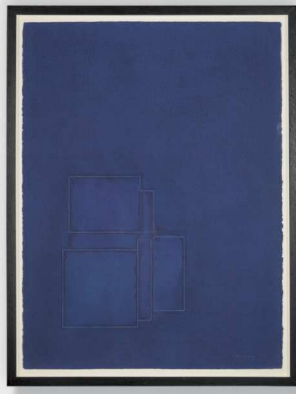
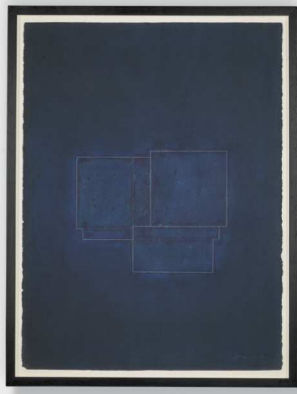
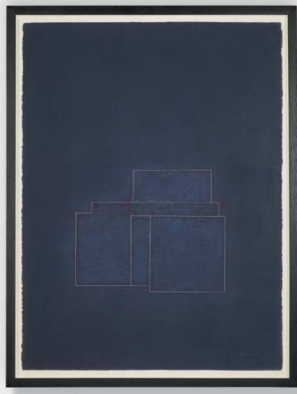
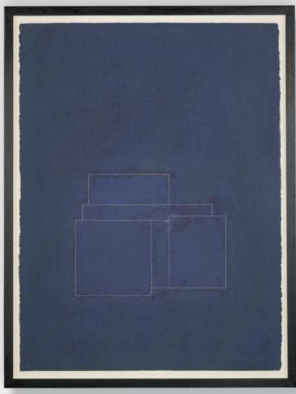
PROVENANCE

Acquired directly from the Artist by the present owner

LITERATURE

David Alan Mellor, *The Art of Robyn Denny*, Black Dog Publishing, London, 2002, p.16 (4 works illustrated).

⊕ £ 20,000-30,000
€ 23,900-35,900 US\$ 25,700-38,500



ALLEN JONES, R.A.

b.1937

The Magician

signed, titled and dated 74 on the canvas overlap
oil on canvas in two parts
overall: 182.5 by 91.5cm.; 72 by 36in.

PROVENANCE

Marlborough Fine Art, London
Waddington Galleries, Toronto
Galerie Wentzel, Köln
Margaret Lipworth Fine Arts, Florida, where
acquired by the present owner in March 1985
Private Collection, U.S.A.

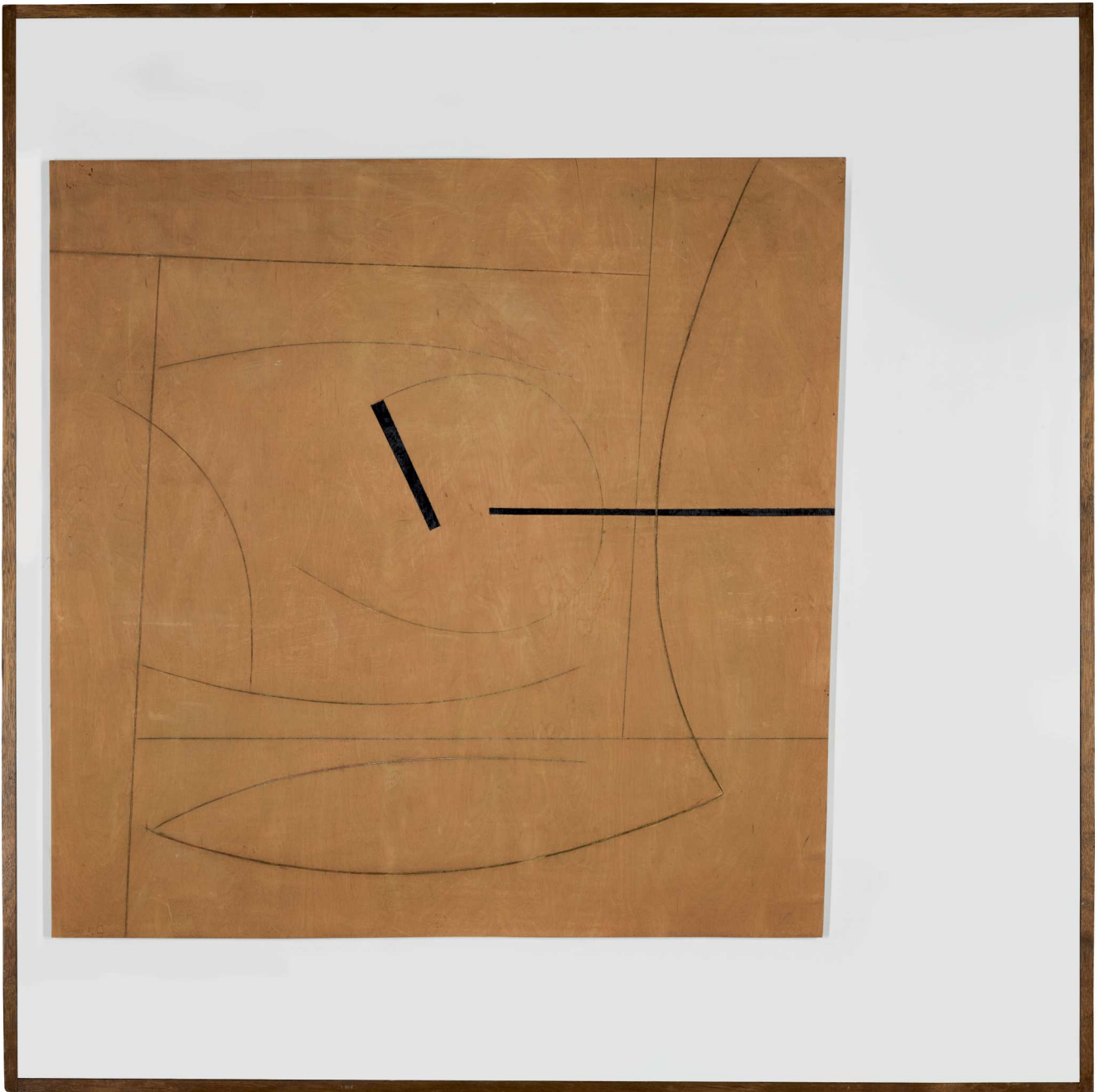
EXHIBITED

London, Arts Council of Great Britain, *British
Painting '74*, 26th September - 17th November
1974, cat. no.105, illustrated;
Cardiff, Oriel Gallery, Welsh Arts Council, *Allen
Jones*, 22nd March - 12th April 1975, cat. no.8;
Milan, Palazzo Reale, *Arte Inglese Oggi, 1960-
1976*, February - May 1976, cat. no.114.

We are grateful to the Artist's studio for their kind
assistance with the cataloguing of the present work.

£ 30,000-50,000
€ 35,900-60,000 US\$ 38,500-64,500





190

190

VICTOR PASMORE, R.A.

1908-1998

Linear Motif

signed with initials, dated 61; also signed, signed with initials, dated 1961 and inscribed on the reverse oil and pencil on panel
overall: 124 by 124cm.: 48¾ by 48¾in.

PROVENANCE

Marlborough Fine Art, London, where acquired by the family of the present owners in the 1960s

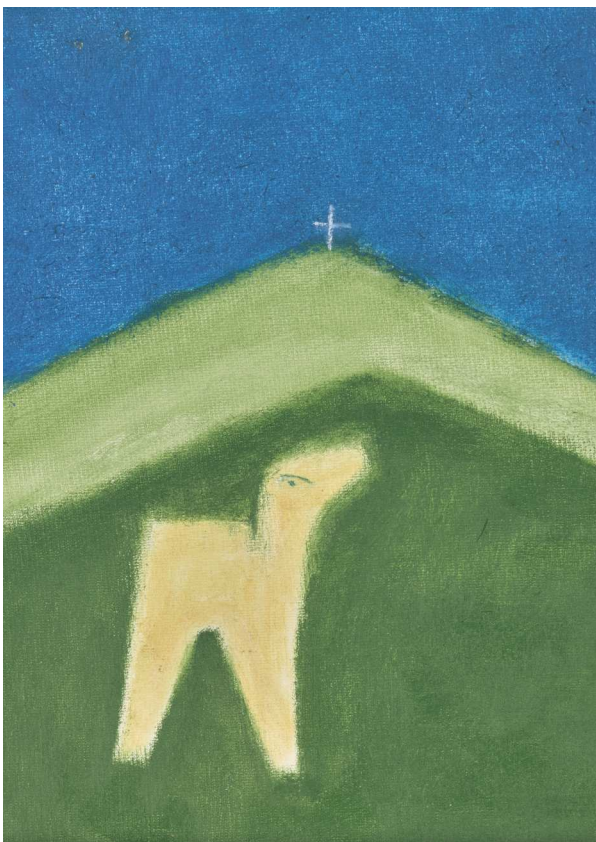
EXHIBITED

Hanover, Kestner-Gesellschaft, *Victor Pasmore*, 1962, cat. no.50;
Kunsthalle, Bern, *Victor Pasmore William Scott*, 12th July – 18th August 1963;
London, Tate, *Victor Pasmore: Retrospective Exhibition*, May - June 1965, cat. no.165, illustrated;
Belfast, Ulster Museum, *Open Painting Exhibition*, May 1966, cat. no.6;
Bradford, City of Bradford Art Gallery, Cartwright Memorial Hall, 1967, cat. no.291.

LITERATURE

Alan Bowness and Luigi Lambertini, *Victor Pasmore, with a Catalogue Raisonné of the Paintings, Constructions & Graphics 1926-1979*, Thames and Hudson, London, 1980, cat. no.253, illustrated (as *Linear Composition*).

£ 30,000-50,000
€ 35,900-60,000 US\$ 38,500-64,500



191

CRAIGIE AITCHISON, R.A.

1926 - 2009

Camel Still Life

oil on canvas laid on board

20.5 by 15cm.; 8 by 6in.

Executed in 1988.

PROVENANCE

Albemarle Gallery, London

Sale, Christie's London, 23rd October 1996, lot 70,
where acquired by the present owner

EXHIBITED

London, Albemarle Gallery, *Craigie Aitchison*, 22nd
November - 22nd December 1989, cat. no.24.

⊕ £ 10,000-15,000

€ 12,000-18,000 US\$ 12,900-19,300

192

PATRICK HERON

1920-1999

The Pink Cabin

oil on panel

25 by 15cm.; 9¾ by 6in.

Executed in 1954.

PROVENANCE

Redfern Gallery, London, where acquired by
Professor Franz Bergell, 1954Gifted by the above to the previous owner
Their sale, Christie's London, 8th June 2007, lot 1,
where acquired by the present owner

EXHIBITED

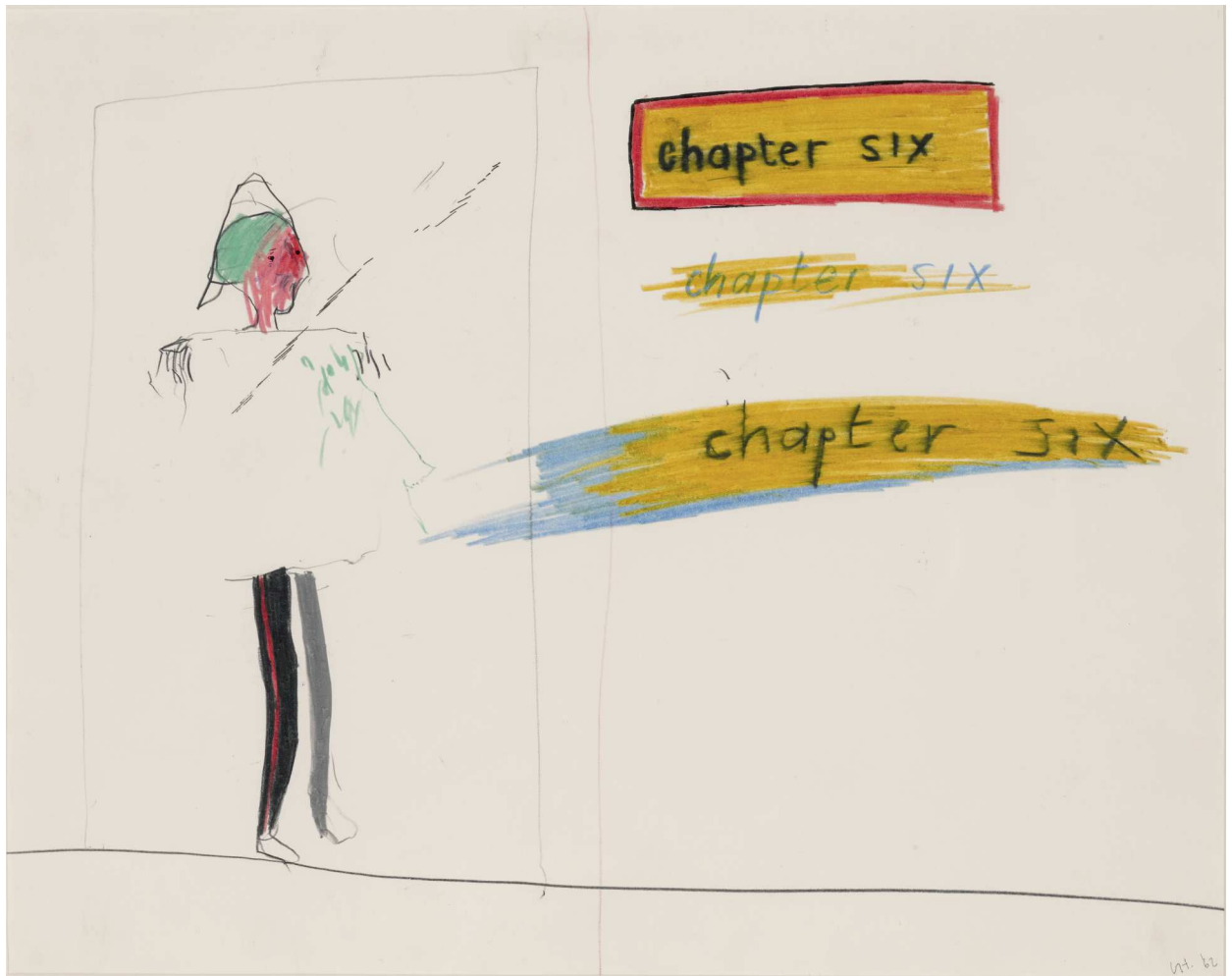
London, Redfern Gallery, *Patrick Heron New
Paintings*, 12th May - 5th June 1954, cat. no.22.

⊕ £ 10,000-15,000

€ 12,000-18,000 US\$ 12,900-19,300



192



193

193

DAVID HOCKNEY, R.A.

b.1937

Chapter Six

signed with initials and dated '62
pencil, crayon and pen and ink on paper
25.5 by 32cm.; 10 by 12½in.

PROVENANCE

Gifted by Artist to the previous owner
Their sale, Doyle, New York, 3rd December 2003,
lot 59, where acquired by the present owner

⊕ £ 15,000-25,000
€ 18,000-29,900 US\$ 19,300-32,100

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CATHERINE HOWE

('Beautiful Bodies', in *Queer British Art*,
(exh. cat.) Tate, London, 2017, p.163)

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		£
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GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

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Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

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If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

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Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

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It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

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may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

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Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

- Archaeological objects
EU LICENCE THRESHOLD: ZERO
- Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
- Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
- Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
- Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
- Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
- Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
- Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
- Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

- Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
- Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000

British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final

hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference

exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the

property to a place outside the EU

• The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC

• The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and;
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;

Counterfeit is as defined in Sotheby's

Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);

VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be

relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration

Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the

Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase

Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices

to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

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Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
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Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date

of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in

Sotheby's reasonable opinion) to have caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.2805

£1 = €1.1945

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability

for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_E & \$US

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely

associated with the named artist but not necessarily his pupil.

5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

1/03 NBS_GLOS_BRIT PICS



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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