

# LONDON TO ST IVES

*A Journey Through British Art*

LONDON 29 JUNE 2017

Sotheby's

EST.  
1744



Front Cover  
Lot 18 (detail)  
Back Cover  
Lot 8 (detail)

This page  
The Carn, Zennor, Bryan Wynter's home  
and studio, pictured in the 1940s  
Photograph by Monica Wynter  
© The Estate of Bryan Wynter



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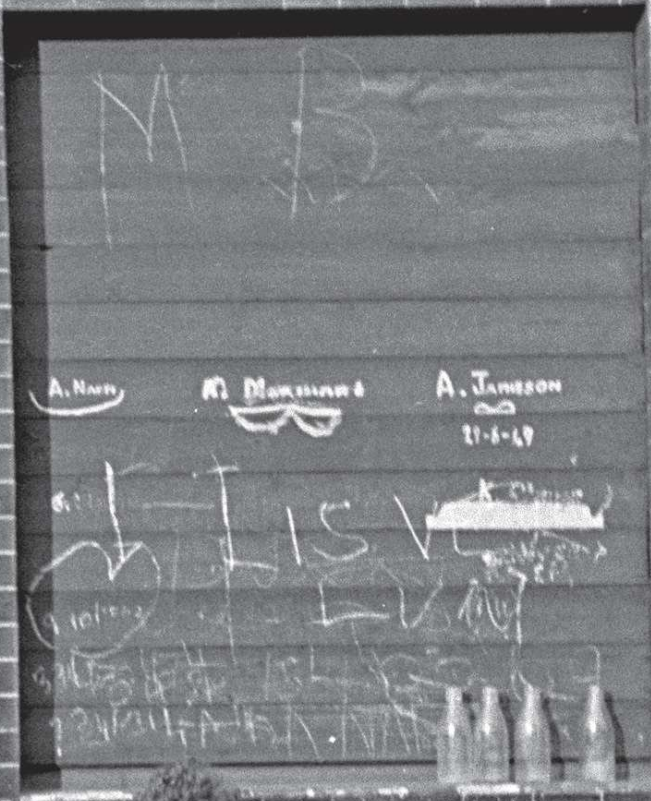
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Terry Frost in his studio, 1961. Photograph by Ida Kar.  
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# LONDON TO ST IVES

## *A Journey Through British Art*

*Property from an Important Private Collection*

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2pm

**A Nest of Gentle Artists:**

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**Gallery talk with Frances Spalding**

Author of *Vanessa Bell: Portrait of the  
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3pm

**London to St Ives:**

**A Journey through British Art**

**Gallery talk with Michael Bird**

Author of *The St Ives Artists: A Biography of  
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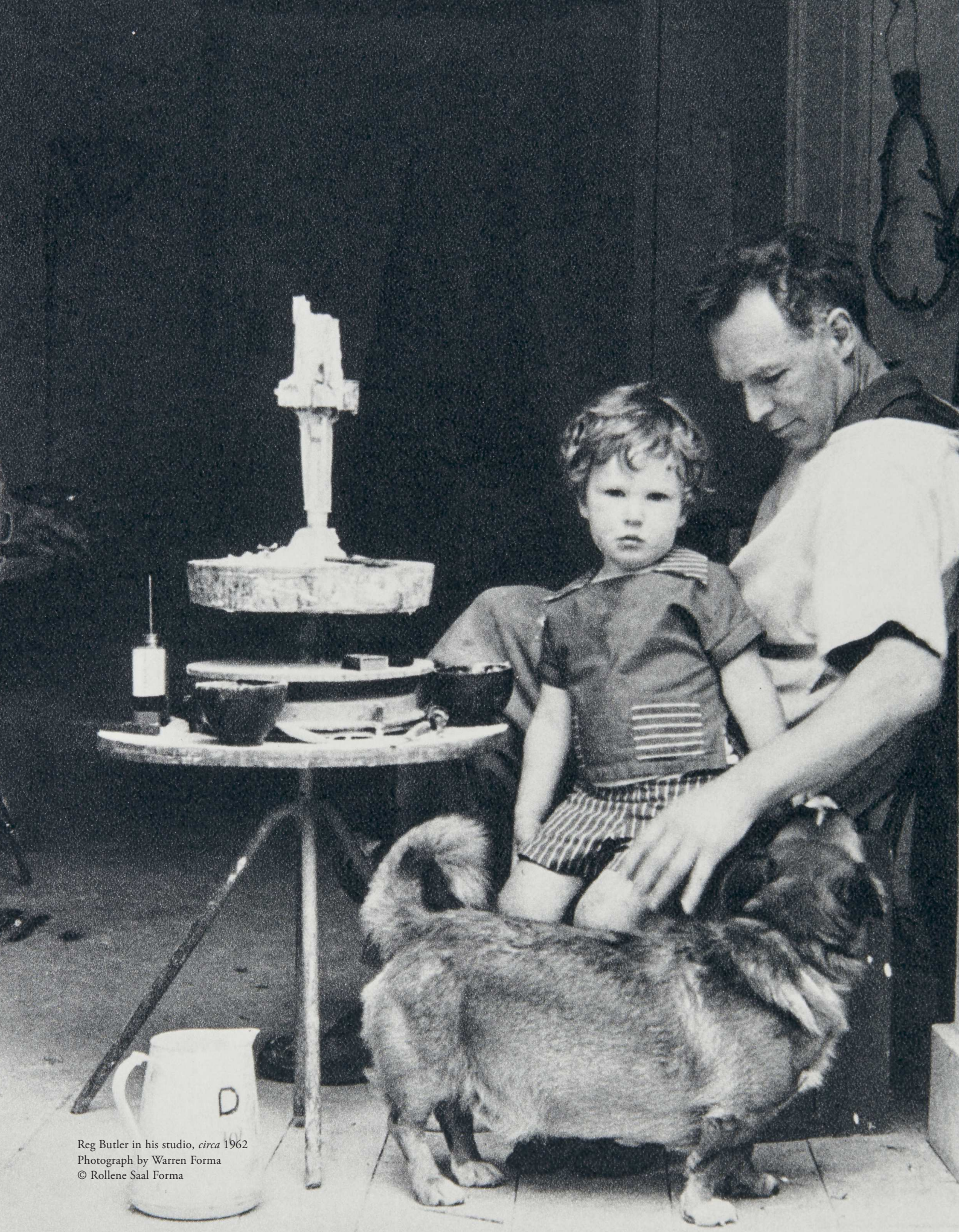
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Reg Butler in his studio, *circa* 1962  
Photograph by Warren Forma  
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Patrick Heron, 1963  
Photograph by Jorge Lewinski  
© The Lewinski Archive at Chatsworth  
FOURTEEN DISCS : JULY 20 : 1963  
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## PARIS, LONDON, PERRANPORTH:

### *British Modernism Comes of Age*

BY MICHAEL BIRD

In December 1938 the young John Minton arrived in Paris, found a studio and stayed until, eight months later, the outbreak of war shut Europe down for British artists. Back in London, international modernism was at last, incredibly, putting down roots, with the influx of creative and intellectual refugees from Nazism. For the moment, however, Paris remained the fountainhead, and the lair of the monster every ambitious artist must face: Picasso. Minton had brought the antidote with him, a copy of *After Picasso* by the American critic James Thrall Soby, which described the ‘historically inevitable’ reaction already underway.<sup>1</sup>

Neo-Romantic was Soby’s term for artists such as Eugène Berman, who ‘painted Man’s spirit’ instead of ‘Man’s ideas, which the Cubists had painted’. To evoke the inner life, ‘they painted him asleep or sitting idly in a darkened room’;<sup>2</sup> in Minton’s *Landscape with Harvester Resting* (1944) [illustrated left, lot 1], a young man drowns in a womb of unreaped corn, while the nocturnal landscape trembles with suppressed animation like the haunted décor in a Cocteau film.

Wartime Britain, patriotic and fearful, proved fertile ground for a version of Neo-Romanticism that conflated the dreamy landscapes of nineteenth-century Romantic visionary Samuel Palmer with Sigmund Freud’s *The Interpretation of Dreams*. In the view of Herbert Read, the nation’s most indefatigable populariser of modern art, the modern movement ‘descended from Turner rather than from Matisse or Picasso’, while William Blake had been the ‘first prophet’ of Surrealism.<sup>3</sup> This vision of modernity was pastoral rather than urban, provincial rather than metropolitan. Whether in the sculpture of Henry Moore and Barbara Hepworth, or the painting of Paul Nash and Graham Sutherland, it drew deeply on a numinous concept of landscape.

After earlier success with traditional landscape etchings [lot 15], Sutherland found his modernist bearings in the mid-1930s in South Wales. ‘It was in this area that I learned that landscape is not necessarily scenic,’ he recalled, ‘but that its parts have an individual figurative detachment’.<sup>4</sup> This ‘detachment’ registers in pared-down silhouettes, like the central shape in *Red Tree* [lot 5], that oscillate ‘between machines and organic forms, between organic forms and people, and between people and stones’.<sup>5</sup> The reasonableness, the Britishness, of Sutherland’s position lies in its stress on poetic equivalence rather than outright metamorphosis. In Picasso’s hands, by contrast, a bicycle saddle becomes a bull’s head – no hint of between-ness or oscillation.

By the end of the war, artists in Britain under the age of forty – no matter how divergent their personalities and idioms – were connected by certain shared experiences, by an awareness of their physical and ethical environment, more profound than the continuing question of how to process Picasso. Peter Lanyon the RAF mechanic; artilleryman Alan Davie and tank trooper Alexander Mackenzie; Terry Frost and Roger Hilton the commando POWs; Reg Butler the conscientious objector and architect-turned-blacksmith; merchant seaman Lucian Freud and child refugee Frank Auerbach – they all belong, in obvious and not-so-obvious ways, to a generation apart. Michael Kidner, demobilised from the Canadian Signals corps in 1946 at the age of twenty-nine, ‘had no idea of what life was going to be like really. It was a blank, the new world was a very new world. I might have been born into it that day.’<sup>6</sup>

Ten years later, surveying the art of this generation, the critic David Sylvester observed that ‘[the] difference between the art of today and the art of the inter-war period is that rough surfaces



Graham Sutherland, Villa Mauresque, 1949 by Cecil Beaton  
©The Cecil Beaton Studio Archive at Sotheby's

have taken the place of smooth ones ... the present age delights in texture and irregularity, exploits the accidental, courts imperfection.<sup>7</sup> The strangely recuperative power of roughness and accident for this era lay, you can't help feeling, in the immediacy these properties possessed at a time when the urge to (re)construct and the need to improvise from sparse material resources existed in only one or two degrees of separation from actual trauma.

Take the gypsum-clotted sacking in Sandra Blow's *Untitled* (1956) [lot 31]. Although Blow had been a teenage art student at the time, this work touches the war as both homage to and appropriation from her older mentor and lover Alberto Burri, who collaged fragments of grain sacks supplied to post-war Italy under the Marshall Plan with an angry irony that simultaneously suggests the wound dressings he'd applied as an Italian army medic.

British artists passing through Paris in the late 1940s and early 1950s were often less awestruck than their predecessors had been a decade earlier. Bryan Wynter and Peter Lanyon, for example, both came away underwhelmed. Others, like Eduardo Paolozzi and Patrick Heron, visited veteran modernists Giacometti and Braque but transformed what they learned into something altogether more personal and locally inflected. Whatever was going on in British art, the old inter-war polarities – abstract versus figurative, metropolitan and international versus provincial – had for the time being become all but irrelevant.

Lucian Freud and Bryan Wynter, two artists never discussed in the same breath, have more in common with each other than they do with early twentieth-century, Paris-centred modernism. Both started out from Surrealism. Freud stayed with the figure, Wynter embraced abstraction; but they shared a preoccupation with the skin of things, the nature of its roughnesses and imperfections as readable signs. For Freud, it was human skin and clothes: no other modern artist paints crumpled textiles or the effect of gravity on flesh as he does [lots 7 & 10]. For Wynter [lot 17], it was the inscriptions left by water on sand or wind on water – processes that, like ageing or desire, could not be more physical, less abstract.

In Francis Bacon, too, there is a kind of clinical,

existential wonder about what survives 'the blows of what happened to happen', in Philip Larkin's phrase.<sup>8</sup> Interviewed by Sylvester, Bacon returned repeatedly on 'the vitality of the accident'. In place of Neo-Romantic Man, 'sitting idly in darkened rooms', there are naked-lightbulb stage sets for the act of painting, which Bacon described as 'one continuous accident mounting on top of another'<sup>9</sup> in his attempt to bring the image 'up onto the nervous system more violently and more poignantly' [lot 6].<sup>10</sup> For Frank Auerbach [lot 8], all good paintings 'attack fact from an unfamiliar point of view. They're bound to look genuine, and in some way rawly and actively repellent, disturbing and itchy and not right.'<sup>11</sup>

London had not exactly superseded Paris – like the rest of continental Europe it was still broken, reeling – but during the 1950s it became for the first time a city where international artistic reputations could be made. The war had brought new dealers, such as the Gimpel brothers and Erica Brausen, with connections and attitudes formed in Europe. And there were determined efforts by cultural officialdom to use artistic achievement to bolster Britain's shaken status as a world power. Despite a 78% budget cut in 1951, the British Council's Fine Art Department succeeded in organising the most talked-about exhibitions at successive Venice Biennales: in 1952 with Sutherland, Moore and eight young(ish) sculptors, including Butler [lots 4 & 30] Bernard Meadows [lot 43] and Robert Adams [lots 36 & 41], and in 1954 with Bacon, Freud and Butler.

The circles in which modern art was made, traded and discussed in post-war Britain remained intimately oligarchic. The address books of collector and artist Roland Penrose, critic Herbert Read and the publisher Peter Gregory, all co-founders of the Institute of Contemporary Arts, probably contained every name that 'mattered'. Paradoxically, the tightness of this network over-rode the pull of the metropolis. For example, Patrick Heron's contacts and sympathetic reviewing certainly helped to sustain ambitious and experimental work by his contemporaries in west Cornwall; in 1956 he decided to settle there permanently himself, at the heart of what he believed to be the most important artistic centre in Britain at that time.

Heron was among the first to welcome the belated arrival of American Abstract Expressionism in London, in the form of *Modern Art in the United States* at the Tate Gallery in January 1956. He would describe the next four or five years as a time of ‘the St Ives–New York axis’,<sup>12</sup> when artists around him in Cornwall, including Lanyon, Frost, Hilton and Wynter, participated in – and, he was convinced, sometimes anticipated – the great experiments with gesture and colour of the Action painting era. The earthy luminosity of Heron’s *Tall Brown : June 1959* [lot 20] beautifully anchors this New York moment on the high moors above Zennor.

In August 1959 Lanyon hosted a visit by Mark Rothko to St Ives, even trying to tempt him to stay with the prospect of using a derelict chapel as a studio. Lanyon had recently taken up gliding, joining the Cornish Gliding Club based at the cliff-top Perranporth airfield. The paintings [lots 18 & 27] and constructions [lot 23] that came out of this experience – so close in several ways to de Kooning’s landscape-related work around this time – were supported by a combined rhetoric of place and practice: ‘I wanted to bring together all my feelings about the landscape,’ Lanyon said.<sup>13</sup>

This rhetoric struck a chord with the Bristol art student Richard Long, who heard Lanyon talk in the early 1960s and whose work would later bring together ‘feelings about the landscape’ in a very different form. But for now the knives were out for Lanyon and his generation. The rebirth of abstract painting announced in the first *Situation* exhibition in 1960 explicitly excluded work that made

reference to any reality outside itself. To qualify for inclusion, paintings also had to cover an area of at least 30 square feet; displayed in rooms of domestic proportions, they would force the spectator to move around in order to view them. This ‘environmental definition of painting’<sup>14</sup> shifted the emphasis from the artist’s experience of space (Lanyon soaring on a thermal) to the audience’s.

For the twenty young *Situation* artists, including Jeremy Moon [lot 48] Bernard Cohen [lot 38], John Hoyland [lots 42, 44, 46 & 49] and Gillian Ayres [lot 45], the centre was metropolitan; the label ‘St Ives’ increasingly became – as Heron opined – ‘a dirty word’.<sup>15</sup> With the revitalisation of art schools in the 1960s, the social–personal networks of the post-war art world gave place to a professional milieu determined by teaching and exhibiting opportunities in London and a transatlantic traffic distinctly different from Heron’s ‘St Ives–New York axis’.

January 1964 found David Hockney in Los Angeles for the first time. In August that year Lanyon died following a botched glider landing. For Lanyon’s contemporaries, whose careers had been put on hold by war and finally begun to take off during the constraints and privations of post-war Austerity, there was a poignant – if not ultimately permanent – sense of ending. For recent graduates of the Royal College of Art, the rules of the game were changing fast. Long ago, in the grey days of 1957, Richard Hamilton had looked forward to new ‘Young, Witty, Sexy’ forms of art.<sup>16</sup> Well, they were here now, and – as Hamilton had also foretold – Big business was coming with them.

1 James Thrall Soby, *After Picasso* (Hartford and New York, 1935), p.xi.

2 *Ibid.*, p.12.

3 Herbert Read, *Art Since 1945* (London, 1958), p.221.

4 Letter to Colin Anderson, April 1942, quoted in Roger Berthoud, ‘Sutherland, Graham Vivian (1903–1980)’, *Oxford Dictionary of National Biography* (Oxford, 2004); online edn, Jan 2008.

5 *Ibid.*

6 Michael Kidner, interviewed by Penelope Curtis and Cathy Courtney, 1996, Artists’ Lives, British Library reference C466/40/01–08, transcript, p.55.

7 David Sylvester, ‘End of the Streamlined Era in Painting and Sculpture’, *The Times* (2 Aug 1955), repr. in *About Modern Art: Critical Essays 1948–96* (London, 1996), p.49.

8 Philip Larkin, ‘Send No Money’, *The Whitsun Weddings* (London, 1964, repr. 1986), p.43, l.20.

9 David Sylvester, *Interviews with Francis Bacon* (London, 1975, repr. 1980), p.11.

10 *Ibid.*, p.12.

11 Frank Auerbach and Catherine Lampert, ‘A Conversation with Frank Auerbach’, *Frank Auerbach* (exhib. cat., Hayward Gallery, London, 1978), p.16.

12 Patrick Heron, ‘St Ives and the Penwith’ (Tate Library, typescript, June 1977), p.2.

13 British Council recorded talk, 1963, quoted in Sam Smiles, ‘Flight, Space and the Landscape Legacy’, *Soaring Flight: Peter Lanyon’s Gliding Paintings* (exhib. cat., Courtauld Gallery, London, 2015), p.84.

14 Roger Coleman, Introduction, *Situation* (exhib. cat., Royal Society of British Artists Galleries, London, 1960), n.p.

15 Heron, p.3.

16 Letter to Peter and Alison Smithson, Jan 1957, published in Richard Hamilton, *Collected Words 1953–1982* (London and New York, 1982), p.28.





Gillian Ayres, 1963  
Photograph by Jorge Lewinski  
© The Lewinski Archive at Chatsworth



# LONDON TO ST IVES

*A Journey Through British Art*

*Property from an Important Private Collection*

Lots 1–49



# I JOHN MINTON 1917 - 1957

## *Landscape with Harvester Resting*

pen and ink, ink wash and gouache on paper  
47 by 40cm.; 18½ by 15¾in.  
Executed circa 1944.

### PROVENANCE

Alex. Reid & Lefevre Ltd, by whom gifted to Carl Winter, Cambridge, 1948  
Mrs Don Forrest  
Her sale, Sotheby's London, 8th March 1978, lot 110  
Dr. John Birch  
His sale, Woolley & Wallis Salisbury, 19th September 2012, lot 207  
Fine Art Society, London, where acquired by the present owner

### EXHIBITED

London, Royal College of Art, *John Minton: A Selective Retrospective*, 11th January - 9th February 1994, cat. no.50, with tour to Victoria Art Gallery, Bath, Oriel Mostyn, Lladudno and Oriel 31, Davis Memorial Gallery, Newton, Powys;  
Chichester, Pallant House Gallery, *Poets in the Landscape: The Romantic Spirit in British Art*, 31st March - 10th June 2007, cat. no.56.

### LITERATURE

Malcolm Yorke, *The Spirit of Place, Nine Neo-Romantic Artists and Their Times*, Tauris Parke, London, 2001, illustrated p.178.

⊕ £ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500

In 1942, as Britain was in the throes of the Second World War, John Piper published a small book entitled *British Romantic Artists*, as part of the *Britain in Pictures* series, which alongside afternoon concerts at London's National Gallery and a programme of other cultural events across the country, proved that life and art must go on, even in wartime. In the small volume Piper discussed the inherently British nature of the Romantic artists and their pastoral ideals, from William Blake and Samuel Palmer, through to contemporaries such as Frances Hodgkins, Paul Nash and Graham Sutherland. The book captured what soon became known as the Neo-Romantic movement, of which Piper and Sutherland were key exponents alongside a younger generation of artists including John Craxton, Keith Vaughan and John Minton.

When War began Minton initially registered as a conscientious objector, but in December 1941 he enlisted in the Pioneer Corps. In his early months he was stationed in Barmouth, North Wales and later Ascot in the Berkshire countryside where he was kept updated on the news and gossip of the London art scene by friends such as Michael Middleton, who would send him copies of *Horizon* magazine. Here he poured over reproductions of Sutherland's landscapes, writing to a friend: 'About Sutherland, I agree; at least I feel we may have someone in England who approaches landscape clearly and directly, completely ignoring all the impressionist fol-de-rol which has been the downfall of most Englishmen painting landscape' (John Minton, quoted in Frances Spalding, *John Minton, Dance Till The Stars Come Down*,

Lund Humphries, Aldershot, 2005, p.54).

Minton became fascinated by the landscape, both in relation to the work of artists that had gone before him but also as a means by which to explore his own dark and brooding subjects that he had been working on in London's docklands at the start of the war. The poetic balance and the interplay between light and shadow, so beautifully captured in the medium of pen and ink that Minton focused on during this period, all found so welcome an outlet within the language that depicting the landscapes and figures within them allowed. As Minton wrote to Middleton: 'More and more landscape interests me...the elaborate gestures of trees poised with a rich silence in the blue air, quivering and dense' (John Minton, quoted *ibid*, p.55). Minton's landscapes of this period are quintessentially British, seen in the present work's stacked wheat and spiky branches hidden under the shining crescent moon. In the lower left lies a harvester slumped against the corn: a dreamer in a landscape of washed and pooling inks. As Minton's on-off friend and contemporary Michael Ayrton wrote in 1946: 'Minton is English and Palmer shines through him' (quoted in Simon Martin, Martin Butlin and Robert Meyrick, *Poets in the Landscape: The Romantic Spirit in British Art*, (exh. cat.), Pallant House Gallery, Chichester, 2007, p.95), and this relationship is clearly visible in the present work, which wonderfully captures the connection that Minton felt between man and his surroundings in Britain – a connection which, over the course of the century was to dramatically shift and alter.

*'The truth is in the painting of it, not the saying of it.'*

JOHN MINTON (*Speculations on the Contemporary Painter*, City of Birmingham School of Printing, Birmingham, 1952, p.3)





2 **GRAHAM SUTHERLAND, O.M.** 1903-1980

*Rocks and Hills*

signed and dated 1944

ink, charcoal, pastel, watercolour and gouache on paper  
29 by 36.5cm.; 11½ by 14½in.

PROVENANCE

Redfern Gallery, London, where acquired by Miss Audrey Keates, 16th March 1955

Her sale, Christie's London, 6th June 2003, lot 170

Sir Duncan Oppenheim

Private Collection, London

Crane Kalman Gallery, London, where acquired by the present owner

⊕ £ 20,000-30,000

€ 23,900-35,900 US\$ 25,700-38,500



### 3 JOHN CRAXTON, R.A. 1922-2009

#### *Entrance to a Lane*

signed and dated 1.45.  
ink and ink wash on paper  
26 by 18.5cm.; 10¼ by 7¼in.

PROVENANCE  
Private Collection  
Osborne Samuel, London, where acquired by the present owner

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

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

As a young man, Craxton had been drawn to the work of Graham Sutherland and so was thrilled to be invited by him on a sketching visit to Wales, where they explored the dramatic landscape that for Sutherland had numinous, anthropomorphic qualities. This experience was hugely influential on Craxton, whose work, in turn, caught the eye of the patron and collector Peter Watson (the founder of *Horizon* magazine).

It was Watson who paid for Craxton and Freud to share a studio in London and who also supported their visit to Greece in 1946: a turning point for both artists. The landscapes Craxton painted in Greece, including *Pastoral for P.W.* (1948, Tate, London), whilst rich in a Mediterranean palette owe much to the influence of Sutherland and the lessons learned in Pembrokeshire.

## 4 REG BUTLER 1913 - 1981

### *Machine*

stamped with Artist's monogram; also stamped with Artist's monogram, dated 53 and numbered 2 on the underside  
shell bronze

33 by 77 by 41cm.; 13 by 30¼ by 16in.

Conceived in 1953, the present work is number 2 from the edition of 4.

#### PROVENANCE

Buchholz Gallery (Curt Valentin), New York  
Morton G. Neumann, Chicago  
Carl Djerassi, California and London  
Gimpel Fils, London, where acquired by the present owner

#### EXHIBITED

London, Hanover Gallery, *Reg Butler*, 22nd April - 4th June 1954, cat. no.27 (another cast);  
New York, Curt Valentin Gallery, *Reg Butler*, 11th January - 5th February 1955, cat. no.44, illustrated;  
Pittsburgh, Carnegie Institute, *The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, 27th October 1961 - 7th January 1962, cat. no.463 (another cast);  
San Francisco, Rena Bransten Gallery, *The Bay Area Collectors: A Focus on Sculpture*, February - March 1987 (details untraced);  
Chicago, David & Alfred Smart Museum of Art, *From Blast to Pop: Aspects of Modern British Art, 1915 - 1965*, 17th April - 15th June 1997, cat. no.58, illustrated pl.8 and p.84, with national tour (another cast);  
Las Palmas de Gran Canaria, *'Forjar el Espacio' La Escultura Forjada del Siglo XX*, 24th November 1998 - 7th February 1999, cat. no.13, illustrated p.254, with tour to IVAM Centre Julio Gonzales, Valencia and Musée des Beaux-Arts et de la Dentelle, Calais;  
Stroud, Pangolin Gallery, *'Vitalism' British Sculpture of the 50's*, November 2001, illustrated p.15;  
London, James Hyman Fine Art, *Henry Moore and the Geometry of Fear: Robert Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Bernard Meadows, Henry Moore, Eduardo Paolozzi and William Turnbull*, 19th November 2002 - 18th January 2003, cat. no.7, illustrated;  
London, Gimpel Fils, *Reg Butler*, 11th September - 11th October 2003, cat. no.2;  
London, Pangolin Gallery, *Exorcising the Fear: British Sculpture from the 50s & 60s*, 11th January - 3rd March 2012, illustrated pp.34-5.

#### LITERATURE

Margaret Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2006, cat. no.127, illustrated pl.3 (another cast).

⊕ W £ 60,000-80,000

€ 72,000-96,000 US\$ 77,000-103,000

Butler is unique as an artist for having two very distinct, yet complementary, highly accomplished careers. Cottrell Butler practiced as an architect from 1936 to 1950, while Reg was responsible for producing some of the most avant-garde sculpture of the 1950s. He was essentially untrained as an artist, but as a qualified architect his approach to sculpture was fundamentally architectonic in conception, for his only practical training had been as a blacksmith during the war and a short stint as an assistant in Henry Moore's studio. This unique approach led to his quick recognition as an artist of exceptional talent, whose idiosyncratic style and experimental approach drew the attention of contemporary artists and critics alike - exhibiting at both the 1952 and 1954 Biennales in Venice. As such Butler was one of the early generation of British sculptors, alongside Lynn Chadwick, William Turnbull, and Eduardo Paolozzi, whose work inspired the critic Herbert Read to coin the phrase 'Geometry of Fear' to describe their shared aesthetic.

As one of Butler's earliest works, *Machine* is one of these important and seminal pieces that led to his international recognition. Butler was represented by

Erica Brausen at the Hanover Gallery in London and by Curt Valentin at the Buchholz Gallery in New York, alongside Alexander Calder and Marino Marini. This cast of *Machine*, of which very few casts were made and none of which have before been seen on the open market, was sold by Curt Valentin to Morton Neumann in Chicago. Neumann was a pioneering collector of Modernism whose collection (of which 27 items were sold at Sotheby's in 1998) included work by Picasso, Miro and Klee but also Giacometti, Dubuffet, Fontana, Jorn and Manzoni.

The chariot-like figure of *Machine* bears close comparison to Giacometti's *The Chariot* (1950, Museum of Modern Art, New York) but also to ancient bronzes such as the fourteenth century BC *Chariot of the Sun* (National Museum of Denmark, Copenhagen). Butler, who was closely connected to the European avant-garde as an editor of an architectural magazine, would certainly have been aware of artistic developments in Europe and the US, further emphasising *Machine's* status as an important and only recently recognised, contribution to post-war Modernist art.





## 5 GRAHAM SUTHERLAND, O.M. 1903-1980

### *Red Tree*

signed; titled on the reverse  
oil on canvas  
56.5 by 92cm.; 22¼ by 36¼in.  
Executed in 1936.

#### PROVENANCE

Zwemmer Gallery, London  
Sale, Sotheby's London, 15th April 1964, lot 169  
Marlborough Fine Art, London, where acquired by British Petroleum Company Collection, London, 1965  
Their sale, Christie's London, 9th June 2006, lot 178  
Hazlitt Holland-Hibbert, London, where acquired by the present owner

#### EXHIBITED

London, Thomas Agnew & Sons, *An Exhibition of Paintings*, January 1937, cat. no.30 (as *Tree no.2*, lent by Zwemmer Gallery, London);  
Bristol, City Art Gallery, *Contemporary British Painting: A Festival of Britain Exhibition*, 11th May - 8th June 1951, cat. no.73;  
Turin, Galleria Civica d'Arte Moderna, *Sutherland*, October - November 1965, cat. no.1, illustrated p.33 (lent by British Petroleum Company Collection, London);  
London, Tate, *Graham Sutherland*, 19th May - 4th July 1982, cat. no.53, illustrated p.77, with tour to Mathildenhöhe, Darmstadt;  
London, Goldsmith's Gallery, *Graham Sutherland: The Early Years 1921-40*, 30th October - 3rd December 1986, cat. no.82 (lent by British Petroleum Company Collection, London);  
London, The Royal Academy of Arts, *British Art in the 20th Century: The Modern Movement*, 15th January - 5th April 1987, cat. no.173, illustrated p.262 (lent by British Petroleum Company Collection, London);  
London, Dulwich Picture Gallery, *Graham Sutherland Landscapes, War Scenes, Portraits 1924-50*, 15th June - 25th September 2005, cat. no.18, illustrated p.77, with tour to Djanogly Art Gallery, Nottingham;  
Kendal, Abbot Hall Art Gallery, *Exultant Strangeness: Graham Sutherland Landscapes*, 29th June - 15th September 2013, illustrated p.23, with tour to Crane Kalman Gallery, London.

#### LITERATURE

Myfanwy Evans (ed.), *The Painter's Object*, Curwen Press, London, 1937, p.37 (as *Painting*);  
John Hayes, *The Art of Graham Sutherland*, Phaidon, Oxford, 1980, illustrated pl.25;  
Roger Berthoud, *Graham Sutherland. A Biography*, Faber & Faber, London, 1982, p.89.

⊕ £ 300,000-500,000

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

*'Surrealism helped me to realise that forms which interested me  
existed already in nature, and were waiting for me to find them...'*

GRAHAM SUTHERLAND

(quoted in Andrew Causey, 'Graham Sutherland Explains His Art', *Illustrated London News* CCXVIII, 19th February 1966, p.30)





Fig. 1, Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion*, circa 1944  
© Tate, London 2015

In 1936, the year he exhibited at the International Surrealist Exhibition at the New Burlington Galleries, Graham Sutherland produced two highly important paintings which bear the title *Red Tree*. The inspiration came from a newly discovered Surrealist appreciation of the natural, organic found object: 'The one field in which the Surrealists helped me to widen my range was in their propagation of the idea that there was worthy subject matter for painting in objects the painter would never have looked at before' (Sutherland quoted in Andrew Causey, 'Graham Sutherland Explains His Art', *Illustrated London News CCXVIII*, 19th February 1966, p.30). These two oils are among Sutherland's earliest major paintings; prior to this his output had predominantly consisted of finely engraved Romantic rural scenes (lot 15), and Modernist re-interpretations of the British landscape tradition as represented by the likes of Samuel Palmer.

Herbert Read surmised: 'A Nation which has produced two superrealists as William Blake and Lewis Carroll is to the manner born. Because our art and literature is the most romantic in the world, it is likely to become the most superrealistic. The English contribution to this exhibition is comparatively tentative, but our poets and our painters have scarcely become conscious of this international movement. Now that it has been revealed in all its range and irrationality, they may recover, shall we say, the courage of their instincts' (Herbert Read, *International Surrealist Exhibition* (exh. cat.), London, New Burlington Galleries, July 1936).

The arrival of the Surrealist movement in Britain evidently had a profound effect upon Sutherland: the organic forms perhaps being indebted to Yves Tanguy, the radical use of form to Picasso. Of particular note is the judicious application of black pigment, which serves to heighten the warm red ground, and would become a trademark of Sutherland's painting. For Kenneth Clark,

who owned the pendant to this work, Sutherland had a rare and astute ability to combine the British Romantic tradition with the poetry of Surrealism: 'Poetical painting should come naturally to the English; actually it is rare... Graham Sutherland does so. His colour and design are a joy to the eye, but they exist and acquire their force through his magical vision of nature' (Kenneth Clark quoted in *Recent Works of Graham Sutherland* (exh. cat.), Rosenberg and Helft, London, 1938).

*Red Tree* marks the beginning of the art for which Sutherland is renowned: dramatic renderings of natural forms, from thorns to branches and hills, which stand alongside the poetry of Dylan Thomas and, later, paintings such as *Three Studies for Figures at the Base of a Crucifixion* by Francis Bacon (circa 1944, Tate, London, fig. 1) as important, powerful and often brutal symbols in the revival of the Romantic tradition in Modern Britain. The imagery which Sutherland developed in these early oils run in parallel to those of Henry Moore, and would exert a strong influence on Francis Bacon.

Sutherland had first met the young Bacon in the early 1940s and much has been written about their relationship (see Martin Hammer, *Bacon and Sutherland Patterns of Affinity in British Culture of the 1940s*, Yale University Press, 2005). They worked especially closely on the theme of crucifixion in the mid-1940s, with Sutherland working on a commission for St Matthew's church in Northampton and Bacon producing his aforementioned masterpiece. Bacon's work from that same period of collaboration is certainly indebted to the anthropomorphic forms of the present work. Sutherland was keen to help the young Bacon to make the right introductions in the art world and he famously arranged for Bacon to meet Lucian Freud in 1945 on a train platform at Victoria on their way to stay with Sutherland in Pembrokeshire.





## 6 FRANCIS BACON 1909 - 1992

### *Seated Figure (Sabatier 5)*

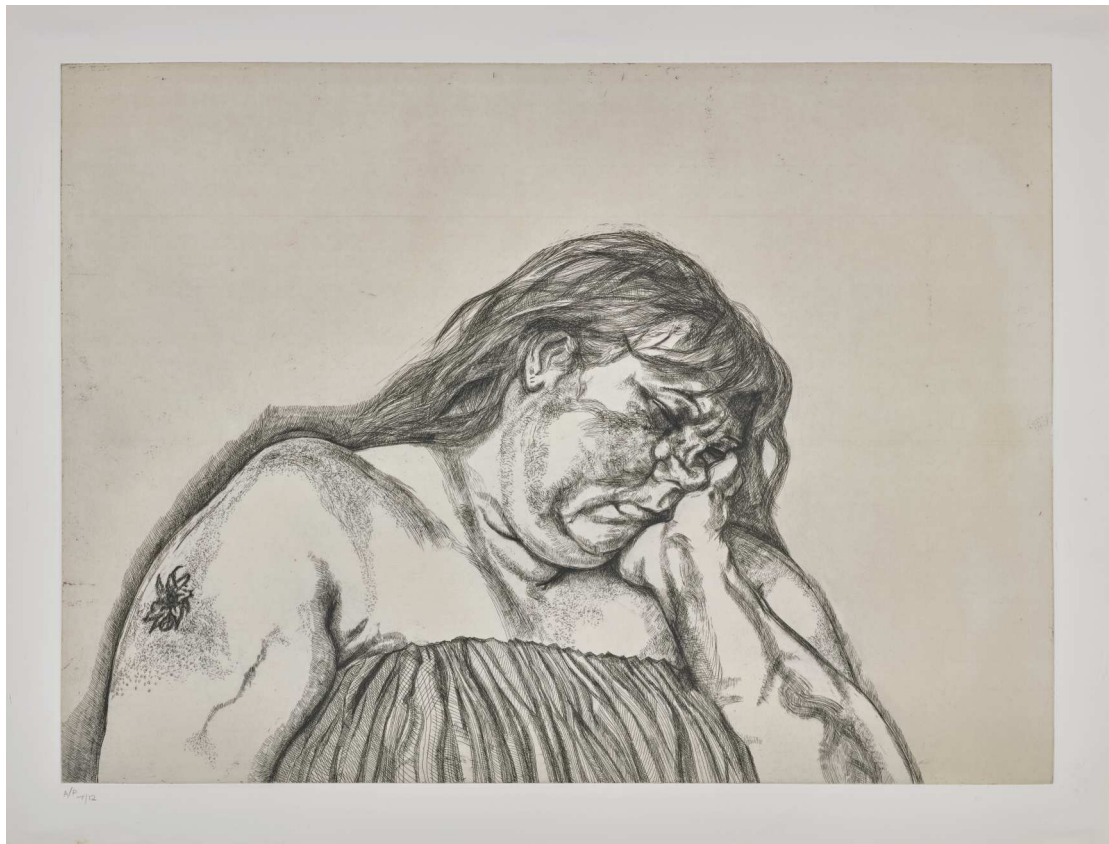
signed, dedicated *For Gordon House* and numbered A.P. XII/XV in pencil

etching and aquatint printed in colours, 1983, on wove paper, an Artist's proof (aside from the total edition of 198), printed and published by Poligrafa, Barcelona  
plate: 72.5 by 54cm.; 28½ by 21¼in.  
sheet: 101 by 70.5cm.; 39¾ by 75¾in.

⊕ £ 8,000-12,000

€ 9,600-14,400 US\$ 10,300-15,400

Bacon dedicated this work to Gordon House (1933-2004), a graphic designer who, while being closely connected to the post-war London art scene, also exhibited his own paintings and prints with the London Group in 1957 and at the 1960 *Situation* exhibition at the RBA galleries. A close friend of Sir Peter Blake, he worked on album designs for the Beatles and the Rolling Stones, but his regular clients were the London art trade, including the Eskenazi Gallery and Marlborough Fine Art.



7

**LUCIAN FREUD,  
O.M., C.H.** 1922-2011

*Woman with an Arm Tattoo (Figura 40)*

signed with initials and numbered A/P 7/12  
 etching, 1996, printing with plate tone, on wove paper, an  
 Artist's proof aside from the edition of 40, published by  
 Matthew Marks Gallery, New York, printed by Marc Balakjian at  
 Studio Prints, London  
 plate: 59.5 by 81.5cm.; 23½ by 32¼in.  
 sheet: 70 by 91.5cm.; 27½ by 36¼in.

PROVENANCE  
 Marlborough Graphics Ltd, London, where acquired by the  
 present owner

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

Rightly recognised as one of the past century's greatest portrait painters, Lucian Freud was an artist who worked on the canvas, paper and etching plate simultaneously. Adopting the Old Master technique of etching, as opposed to modern alternatives such as lithography or linocut, Freud first experimented with the medium in the 1940s during an extended trip to Paris, producing six small works. However it was not until 1982 that the technique made up a consistent aspect of his *oeuvre*. Like artists before him, including Augustus John and C.R.W. Nevinson, Freud's etchings do not aim to reproduce exact or specific paintings, but are executed in close relation to

his painted subjects, which are, broadly speaking, made up predominantly of portraits, nudes, animal studies of dogs or horses, or landscape views of his West London garden. As Starr Figura writes: 'the etchings do not reproduce the paintings; instead, Freud utilizes the print to revisit a subject or motif from a slightly different vantage point or within another context, as well as, of course, through different aesthetic means that are decidedly linear' (Starr Figura, *Lucian Freud, The Painter's Etchings*, The Museum of Modern Art, New York, 2007, p.14).

As with Picasso, Freud viewed the process of etching as a natural extension of drawing, using fine gentle lines and delicate cross hatching to create a sense of form and depth. Working directly onto prepared copper plates in his studio, incising the black ground of the plate with an etching needle in a process that often took months, Freud then handed the plates over to his trusted printer for proofing. It was a process that captivated the Artist's imagination; a sort of artistic alchemy in which he was drawn to the 'element of danger and mystery. You don't know how it's going to come out. What's black is white. What's left is right. (Lucian Freud, quoted *ibid*, p.15)

Observing *Woman with an Arm Tattoo* and *Head of Ali* (please see lot 10) one is able to witness Freud at his very best, using two popular subjects, his son Alexander Boyt, known as Ali, and Sue Tilley, the subject of his *Benefits Supervisor Resting* nude of 1994 (Private Collection). The delicacy of the fine lines magically create soft and ageing skin, and, as with the greatest of his paintings, draws the viewer in to the lives of his subjects.

8 **FRANK AUERBACH** b. 1931

*Jake Seated*

oil on board  
61.5 by 41cm.; 24¼ by 16¼in.  
Executed in 2000.

PROVENANCE

Marlborough Fine Art, London, where acquired by the present owner

EXHIBITED

London, The Royal Academy of Arts, *Frank Auerbach: Paintings and Drawings 1954-2001*,  
14th September - 12th December 2001, cat. no.44, illustrated p.81 and 145;  
Leeds, University of Leeds, The Stanley and Audrey Burton Gallery, temporary loan, 2013.

LITERATURE

William Feaver, *Frank Auerbach*, Rizzoli, New York, 2009, cat. no.843, illustrated p.335.

⊕ £ 300,000-500,000

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

*'...it's not as if the painting isn't about our relationship. It is – it's about everything ... I think people sit for my father because he's good company. He's recording lives, their different facets, bit by bit.'*

JAKE AUERBACH (quoted in Laura Barnett, 'Sitting for Frank Auerbach', *The Guardian*, 30th September 2015)







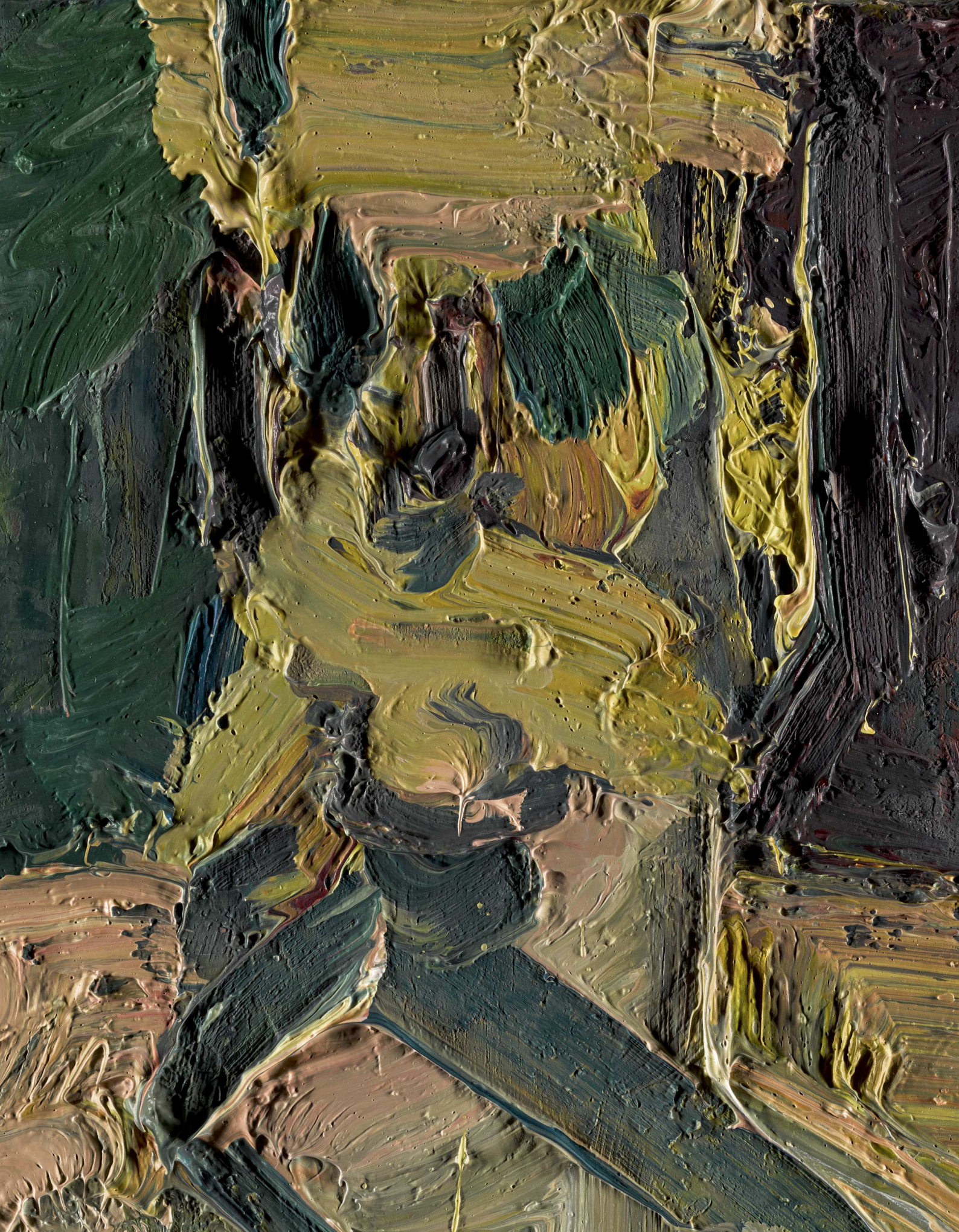
Frank Auerbach; Jake Auerbach by Harry Diamond  
35mm film negative, 1978  
© National Portrait Gallery, London

Jake is the artist's son, born in 1958. The relationship between artist and sitter is unique but when artist and sitter are also father and son, the relationship is undoubtedly imbued with further emotional complexity. Frank and his wife Julia separated when Jake was only five or six and he didn't see his father for many years: 'My father and I had a long break... Resuming our relationship seemed dictated by fate, and the suggestion came from a number of areas, as I remember it, simultaneously. The first meeting was nerve-wracking, then an enormous pleasure. I started sitting for him shortly afterwards, and have sat regularly ever since, for over 40 years - with a couple of short breaks, such as when I lived abroad. I still do it every Tuesday, for two hours...' (Jake Auerbach, 'Resuming my relationship with my father was dictated by fate', *The Telegraph*, 3rd October 2015).

Like all of Auerbach's paintings, the present work is the result of hours spent in front of the subject observing every feature, detail and tension, both physical and psychological, that subsequently informs each stroke. His portraits reveal his own experience of the people and places closest to him and few are closer than the biological bond between father and son. Auerbach sculpts the paint, layering each impastoed element on top of another only to scrap it back with his palette knife and start again, building up the composition until he has captured the very essence

of the subject seated before him. Here, Jake sits upright in the same armchair that has appeared in so many of Auerbach's paintings, a nod to Rembrandt's *Portrait of Hendrickje Stoffels* (National Gallery, London), the chair providing an architectural framework in which to unleash his most energetic brush strokes and an extraordinarily jewel-like palette. It is significant that the artist chose this painting to be illustrated as one of very few details in the catalogue to his major 2001 retrospective at the Royal Academy, London.

The relationship between artist and sitter takes on an added dimension as Jake is himself also an artist: 'I tell people that I don't make films, I make people films... portraits rather than profiles... it's really satisfying then to have these films screened at the National Portrait Gallery, it feels right...' (Jake Auerbach, 3rd March 2008, press release for *Jake Auerbach Film Season*). Artist and sitter reversed roles for Jake's 2015 portrait of his father: *Frank*. Inspired by the painter's travelling exhibition to Kunstmuseum Bonn in June 2015, Jake went to film the show so that Frank could experience the exhibition. He had portrayed his father previously in *Frank Auerbach: To the Studio* (2002) which is a celebrated documentary of Auerbach's intensive working process - painting 365 days a year and rarely leaving the corner of north London where he has lived since the Second World War.



## 9 JOHN BRATBY, R.A. 1928-1992

### *Still Life with Oranges*

inscribed on the reverse  
oil on board  
120 by 100cm.: 47 by 39½in.  
Executed in 1954.

#### PROVENANCE

Beaux Arts Gallery, London  
Julian Hartnoll, London, where acquired by the present owner

#### EXHIBITED

Cheltenham, Cheltenham Art Gallery and Museum, *Six Young Painters: Michael Andrews, John Bratby, Harold Cohen, Martin Froy, Derrick Greaves, Philip Sutton*, 5th - 26th May 1956, cat. no.9, with Arts Council tour to Midland Group Gallery, Nottingham, Polytechnic Hall, Falmouth, Harrogate Art Gallery, Harrogate, Public Library, Museum & Art Gallery, Carlisle and Hatton Gallery, Newcastle.

⊕ £ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500

In the December 1954 issue of the popular journal *Encounter* the art critic David Sylvester grouped together the four young artists John Bratby, Edward Middleditch, Derick Greaves and Jack Smith, singling them out based on their subject matter, having moved out of the studio and into the kitchen to paint the everyday detritus of working-class life.

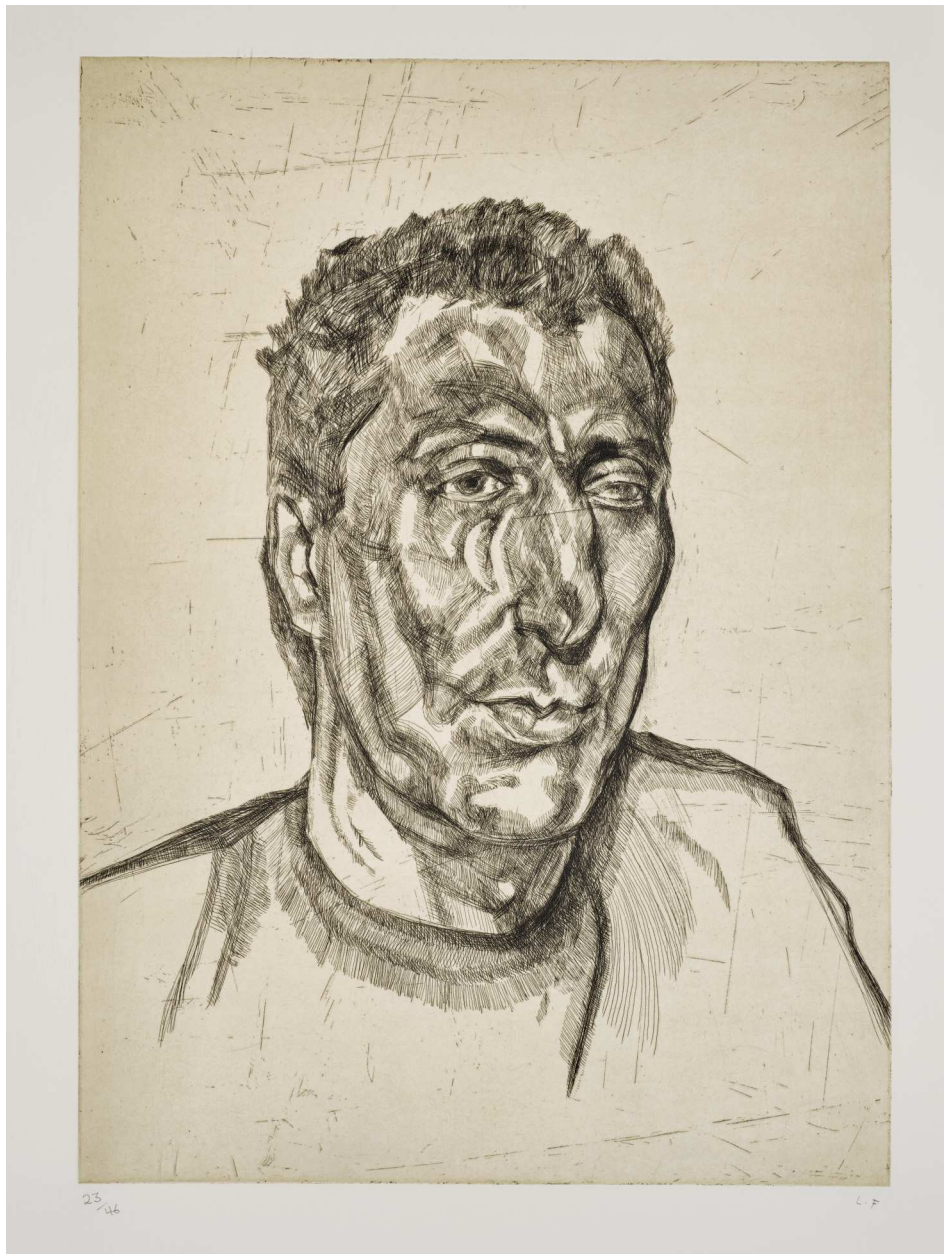
The name 'Kitchen Sink' painters stuck and was a label that rocketed the four young artists to national and international acclaim. Yet they were more than just artists riding on a recent 'fad' title, for their work was an important response not just to the artistic attitudes of the day, but also to the broader social climate – one which a few years later gave rise to John Osborne's seminal play *Look Back In Anger*.

Bratby and his fellow artists, like Osborne, looked to working class subjects for their influence, no longer constrained by the traditional and outmoded model for a landscape, portrait or still life subject. Refusing to paint the dainty and decorative, Bratby instead painted his life, the cluttered kitchen table tops with basic crockery, used mugs and glasses all spread across the grubby work

top, cereal boxes precariously balanced and fruit bowls full of *real* fruit that *real* people would eat. Yet their work was also a response to the prevailing art styles of the period, as a critique of both the formalised realism of the Euston Road School and the growing trends of Abstraction which were beginning to creep in. Instead these four artists attended the Royal College of Art, the school that only a few years later saw pop pioneers such as David Hockney pass through their halls, and together championed a new style of painting in Britain.

Bratby found instant success both in the pages of the daily newspapers who seemed to love and loathe him in equal measure, but also in the London galleries, becoming a regular feature at Helen Lessore's Beaux Arts Gallery, which first sold the present work. Bratby, more so than the other three artists, painted with ferocious force, visible in the very make up of his thickly impastoed compositions. His paintings of this period capture the attitudes of a generation that following the end of the Second World War wanted and needed to be heard; artists desperate to make their mark on the new landscape of the contemporary art scene.





**10 LUCIAN FREUD, O.M., C.H.** 1922-2011

*Head of Ali (F. 79)*

signed with initials and numbered 23/46

etching, 1999, on wove paper, from the edition of 46, published by Matthew Marks Gallery, New York, printed by Marc Balakjian at studio Prints, London

plate: 59 by 42.5cm.; 23¼ by 16¾in.

sheet: 75.5 by 57.5cm.; 29¾ by 22½in.

PROVENANCE

Marlborough Fine Art, London, where acquired by the present owner

⊕ £ 15,000-25,000

€ 18,000-29,900 US\$ 19,300-32,100



## II EDWARD BURRA 1905-1976

### *Broken Bottles*

pencil on paper  
38 by 60.5cm.; 15 by 23in.

#### PROVENANCE

The Artist  
Billy Chappell, England, by whom gifted to a Private  
Collection, England  
Sale, Sotheby's London, The Estate of Edward Burra,  
Lady Ritchie of Dundee and Associated Owners, 3rd July  
2002, lot 225  
Connaught Brown, London, where acquired by the  
present owner

#### EXHIBITED

London, Hayward Gallery, *Edward Burra*, 1985, cat. no.76,  
illustrated p.108, with Arts Council tour to Southampton Art  
Gallery, Southampton, Leeds City Art Gallery, Leeds and Norwich  
Castle Museum, Norwich.

#### LITERATURE

Andrew Causey, *Edward Burra: Complete Catalogue*, Phaidon,  
Oxford, 1985, cat. no.D60, illustrated n.p.

Executed *circa* 1932-3, this drawing depicts a violent street  
brawl in which rioters attack one another with broken  
bottles, and decapitated heads are paraded on poles. The  
isolated hand - a favourite Surrealist motif - has parallels  
in other works by Burra, most notably *The Hand* of 1931  
(Private Collection).

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



I 2 **GRAHAM SUTHERLAND,**  
O.M. 1903-1980

*Landscape with Low Cliffs and Woods*

signed; titled on the reverse  
watercolour, pen and ink, wash and pencil on paper laid  
on panel  
47 by 80cm.; 18½ by 31½in.  
Executed in 1938.

PROVENANCE

Sir Colin Anderson, London  
Lady Anderson  
Her sale, Christie's London, 6th March 1987, lot 281, where  
acquired by a Private Collection, and thence by descent  
Their sale, Christie's London, 21st November 2002, lot 135  
Crane Kalman Gallery, London  
Whitfield Fine Art, London, where acquired by the  
present owner

EXHIBITED

British Council, Allied Institutes (details untraced);  
London, Rosenberg and Helft, *Recent Works of Graham  
Sutherland*, 20th September - 8th October 1938, cat. no.15;  
London, The British Institute of Adult Education, *Modern  
Paintings by British Artists*, 1942, cat. no.69;  
Boston, The Institute of Contemporary Art, *Graham*

*Sutherland and Henry Moore: a Loan Exhibition*, 2nd - 26th April  
1953, cat. no.28, with tour to Seattle Art Museum, Seattle, Los  
Angeles County Museum, Los Angeles, The M.H. de Young  
Memorial Museum, San Francisco, Vancouver Art Gallery,  
Vancouver, The Akron Art Institute, Ohio, The Museum of Fine  
Arts, Houston, The Lowe Gallery, Coral Gables, Florida and The  
Phillip's Gallery, Washington, D.C. (lent by Sir Colin Anderson);  
London, Tate, *Private Views: Works from the Collections of Twenty  
Friends of the Tate Gallery*, 18th April - 19th May 1963, cat. no.22  
(lent by Sir Colin Anderson);  
Cardiff, Llandaff Cathedral, Arts Council of Great Britain Welsh  
Committee Exhibition, *Graham Sutherland, Drawings of Wales*,  
10th June - 15th June 1963, cat. no.11, with tour to David Hughes  
Old School Building, Beaumaris, St. Mary's Hall, Haverford, Glynn  
Vivian Art Gallery, Swansea and The National Library of Wales,  
Aberystwyth;  
London, Olympia, *Graham Sutherland*, 25th February - 2nd March  
2003, cat. no.GS-164.

LITERATURE

Edward Sackville-West, *Graham Sutherland*, Penguin, London,  
1958, illustrated pl.16.

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





### I 3 GRAHAM SUTHERLAND, O.M. 1903-1980

#### *Four Studies*

signed, dated 1937 twice and variously inscribed  
pencil, watercolour, pen and ink, collage and wash on paper  
22 by 12.5cm.; 8¾ by 5in.

#### PROVENANCE

Sale, Bonhams London, 14th June 2005, lot 72  
Rowntree Clark, London, where acquired by the present  
owner

⊕ £ 8,000-12,000

€ 9,600-14,400 US\$ 10,300-15,400

Sutherland has expertly captured the dramatic, rocky landscape of his native Wales in these four studies, swiftly and succinctly sculpting the undulating forms using a minimal number of strokes. The present work contains a study for the oil painting *Western Hills* of 1938-41, in the collection of the National Galleries of Scotland, Edinburgh, a richly atmospheric work which shows Sutherland's prowess and feeling for landscape at its best.





# I 4 IVON HITCHENS 1893 - 1979

## *Moatlands - Winter Stage*

signed; stamped with the Estate stamp on the reverse  
oil on canvas  
51 by 103cm.; 20 by 40½in.  
Executed circa 1936.

### PROVENANCE

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

⊕ £ 80,000-120,000

€ 96,000-144,000 US\$ 103,000-154,000

*Moatlands - Winter Stage* was painted at a key moment in Ivon Hitchens' career, when he first started using the long, narrow canvasses (traditionally the preserve of panoramas and seascapes) that were to become his signature format. These wide expanses allowed him to unfold his vision of the landscape, most typically in a series of interconnected but distinct phases, which can be read from left to right as one would a musical score.

Hitchens himself would approve of this analogy. As he was to write a decade later: '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... Using as instruments in one's orchestra, each to be heard separately yet all in unity, line, form, plane, shape, tone, *notan* [a Japanese principle of laying light against dark], colour; warm, cool, recession, progression, softness, sharpness, crowdedness, emptiness, up and down, side to side, curves and straights, and any other pairs of opposites, ordering these in transition, opposition, repetition, symmetry and balance' (Ivon Hitchens, 'Notes on Painting', 1940s, reproduced in *Ark*, Royal College of Art, 1956; quoted in full in Peter Khoroché, *Ivon Hitchens*, Andre Deutsch, London, 1990, pp.54-56).

All of these elements can be seen in *Moatlands - Winter Stage*, with the architecture of the loggia dividing the work into five 'movements', the lightness of their frames contrasted with the depth of colour in the world

beyond – which in turn is rendered so loosely, with such bravura, that it initially feels entirely abstract, before the image coalesces on the eye and reads as a view deep into a dark wood, with a blue sky beyond.

It was Patrick Heron in his monograph on Hitchens, published in 1955, who first noted the *simultaneity* in the Artist's works: the perfect balance between figuration and abstraction, with neither element dominant so that we observe objects in his paintings – be they buildings, trees, water in a lake – as 'existing in paint'.

Hitchens' painting, then, is less about the landscape as *seen*, but more as it is *experienced*, over time and season. To achieve this, the artist would often return to a couple of favoured locations time and again, familiarity allowing him to dig deep beneath the surface appearance of things, to find the music both in the motif and in his own response as a painter. Moatlands Park was one such place, the home of his early patrons Mr and Mrs Cecil Harris, who gave Hitchens the room above the garage, so that he could paint as he pleased and socialise when it suited. What particularly inspired Hitchens about Moatlands was its setting deep in the Sussex woods, which allowed him immediate sight of paths through the trees. The happy and productive days Hitchens and his new wife Molly spent here in the mid- to- late 1930s were without doubt the inspiration for his creation of *Greenleaves*, the house and studio and where he lived and worked for the rest of his life – itself a house buried deep within his *motif*, surrounded by trees and the shallow ponds he dug to capture the reflection of the woods and sky.





15

**GRAHAM SUTHERLAND,**  
O.M. 1903-1980

*Number Forty-Nine (Walker 21);  
Cottage in Dorset; May Green;  
The Sluice Gate (Walker 14) and  
Warning Camp (Walker 13)*

each signed in pencil, Cottage in Dorset numbered 29/60  
five etchings, 1924-1929, on laid papers

(5)

largest sheet: 23.5 by 29.5cm.; 9 by 11½in.

smallest sheet: 16.5 by 21.5cm.; 6¼ by 8½in.

⊕ £ 4,000-6,000

€ 4,800-7,200 US\$ 5,200-7,700





## I6 JOHN PIPER, C.H. 1903-1992

### *Welsh Landscape*

pen, ink, charcoal, pastel and watercolour on paper  
 53 by 65.5cm.; 21 by 26in.  
 Executed in 1948.

#### PROVENANCE

Sir Kenneth Clark, and thence by descent  
 Browse and Darby, London, where acquired by the present owner

⊕ £ 12,000-18,000

€ 14,400-21,600 US\$ 15,400-23,100

#### EXHIBITED

London, The Arts Council of Great Britain, *Clark Loan Collection*,  
 cat. no.36 (details untraced, as *Welsh Ravine*);  
 Cambridge, Cambridge Contemporary Art Trust, *John Piper*  
 (details untraced, lent by Sir Kenneth Clark);  
 Sweden, British Council, *Contemporary British Art*, 1948, cat.  
 no.44, with tour to Canada;  
 Norwich, Castle Museum, *Modern Movement in British*  
*Watercolour Painting*, December 1957 - February 1958, cat. no.73;  
 London, Tate, *Private Views: Works from the Collections of*  
*Twenty Friends of the Tate Gallery*, 18th April - 19th May 1963,  
 cat. no.53 (lent by Sir Kenneth Clark).

A version of this view in oil, titled *Slopes of the Glyders*,  
*Wales* and dated *circa* 1943 is held in the Government Art  
 Collection, currently on view in Downing Street.



Perranporth Airfield. Image courtesy of Skydive Cornwall.  
© Ben Wood [www.skydivecornwall.com](http://www.skydivecornwall.com)





# I 7 BRYAN WYNTER 1915 - 1975

## *Sea Change*

signed, titled, dated 59 and inscribed on the reverse  
oil on canvas  
152.5 by 122cm.; 60 by 48in.

### PROVENANCE

Waddington Galleries, London  
Sale, Sotheby's London, 8th November 1982, lot 173  
New Art Centre, London  
Private Collection  
Austin/Desmond Fine Art, London, where acquired by the present owner

⊕ W £ 60,000-80,000

€ 72,000-96,000 US\$ 77,000-103,000

The years between 1956 and 1959 witnessed a sustained burst of creativity for Bryan Wynter that resulted in a body of work quite unlike anything else produced in Britain in the post-war era. Although he was very much part of the so-called 'St Ives School', through his close friendships with Lanyon, Heron, Hilton and Frost, his work had a dark, hallucinatory quality that felt of an altogether different timbre. If Heron was painting light and Lanyon the elemental forces that swirled around the Penwith peninsular, then Wynter's work explores a mysterious netherworld – the Cornwall of complex mysticism, as explored by the 2009 Tate St Ives show, *The Dark Monarch*.

Wynter himself wrote: 'I think of my paintings as a source of imagery, something that generates imagery rather than contains it. Obviously it is I who have put into them what they contain but I have done so with as little conscious interference as possible' (Bryan Wynter in *Statements: A Review of British Abstract Art*, (exh. cat.), Institute of Contemporary Arts, London, 1957). This call to the subconscious is deliberate. In the mid-1950s Wynter had begun to take mescaline, prescribed to him by a London psychologist keen to understand the effect of hallucinogens on creative minds (and this is a full decade ahead of Ken Kesey's *Electric Kool-Aid Acid Test*

*in California*). Frost also took part in the experiment and Hilton too, once, to disastrous effect – but neither found they could work on it. Wynter, on the other hand, could remember his visions, what he saw beyond the 'doors of perception' (to quote Aldous Huxley's classic text on the mescaline experience). Paintings such as *Sea Change* record this journey: a fractured visual experience, in which the world splits open, revealing itself in layers that suggest shifts in space and time.

The technical and structural base of Wynter's 1950s work was grounded in *tachisme*, the European equivalent of Abstract Expressionism, in which the brushstroke – the *tache* – is made free from describing anything other than itself, instead becoming expressive of meaning in its own right. As with much of what was going on in St Ives at the time, Wynter's painting though is never purely abstract, there is always a sense of the landscape, although as much a landscape of the mind as of a place. The title of this work, *Sea Change*, therefore contains a deliberate double-play: referring both to the elemental force most prevalent for those living on an isolated coastal peninsular but also to a state of mind, a complete reversal of all certainty.

Often in these nominally abstract paintings one glimpses skeletal figures, hard to read but definitely there in works such as *The Indias* (1956, sold in these rooms, *The Robert Devereux Collection of Post-War British Art*, 3rd November 2010, lot 28), but much clearer in *Hostile Tribe* (Scottish National Gallery of Modern Art, Edinburgh). During the Second World War, Wynter had become interested in psychoanalysis and (inevitably for an artist of the post-war period) the work of Carl Jung, in particular his concept of universal archetypes: singular forms of prehistoric origin that are not the creation of individual eras but common to humanity. Wynter's paintings from this incredibly fertile period can be seen as searches for these archetypes, as totems for the magic lost to mankind through 'civilisation'. And as such, they can be seen as perfect examples of the fundamental ambitions of Modern art: to return this magic to the modern world.



Bryan Wynter in his studio. Photograph by Roger Mayne.  
© Roger Mayne Archive / Mary Evans Picture Library



I 8 PETER LANYON 1918-1964

*Fly Away*

signed, titled and dated 61 on the reverse  
oil on canvas  
122 by 183cm.; 48 by 72in.

PROVENANCE

Sheila Lanyon  
New Art Centre, London  
Gimpel Fils, London  
Private Collection  
Austin/Desmond Fine Art, London, where acquired by the present owner in the late 1990s

EXHIBITED

New York, Catherine Viviano Gallery, *Peter Lanyon*, 30th January - 17th February 1962, cat. no.9;  
San Antonio, Marion Koogler McNay Art Institute, *Peter Lanyon*, March 1963 (un-numbered exhibition);  
London, New Art Centre, 1976 (details untraced);  
Paris, Artcuriel, *English Contrasts: Peintres et Sculpteurs Anglais 1950-1960*, September - November 1984, un-numbered catalogue (incorrectly dated).

LITERATURE

Andrew Causey, *Peter Lanyon*, Aidan Ellis, Henley-on-Thames, 1971, cat. no.157.  
Adam Butler (ed.), *The Art Book*, Phaidon, London, 1997, illustrated p.264;  
*Soaring Flight: Peter Lanyon's Gliding Paintings* (exh. cat.), The Courtauld Gallery, London, 2015, p.22, illustrated pl.6.

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

⊕ W £ 300,000-500,000  
€ 359,000-600,000 US\$ 385,000-645,000

*'I believe that landscape, the outside world of things and events larger than ourselves is the proper place to find our deepest meanings ... I want to make the point that landscape painting is not a provincial activity ... but a true ambition like the mountaineer who cannot see the clouds without feeling the lift inside them...'*

PETER LANYON (*Some Aspects in Modern British Painting: an Artist's Point of View*, lecture for the British Council in Czechoslovakia, 27th January 1964)





Peter Lanyon retrieving a glider, circa 1962.  
© Lanyon Family Archive

*Fly Away* is a seminal example of a series of works known as ‘Gliding Paintings’ by the Cornish artist Peter Lanyon, the recent focus of the Courtauld’s fantastic *Soaring Flight* exhibition (October 2015 - January 2016). Perhaps more so than any of the St Ives artists, Peter Lanyon is most intimately connected to the land, and in particular to the Cornish landscape. Travelling by foot, motorbike and then glider, he transcribed his experiences onto canvas. It is this final mode of transport, gliding, which produced arguably his most striking and successful work.

Lanyon began to train as a glider pilot in 1959, and it was a passion that tragically cut short his life: a gliding accident in 1964 resulted in his untimely death. In the five years that Lanyon flew gliders, however, he produced a large number of incredibly sophisticated works which record his experiences of flying among the elements. Often on a large scale, these works elide landscape painting with abstract gesture, producing works which occupy a realm of painting which is hard to specifically define: Lanyon himself insisted in no uncertain terms that he was *not* an abstract painter. *Fly Away* is typical of his gliding paintings in its ambiguity, filled with colours and shapes which seem to reference specific elements or landmarks, yet elude them too; a creamy white fills the canvas, suggestive perhaps of dense white clouds, through which emerge dark blues and blacks - a stormy sea, maybe, or dark stone walls glimpsed from above. Flashes of ochre and red punctuate the work, their geometric shapes evocative of the wings of the glider. Most dramatic of all is a single flash of yellow, piercing the dark blue like a fork of lightning, reminiscent of the ‘zips’ used

by Barnett Newman. The huge scale of the work, and the strong, energetic brushstrokes which fill it give an impression of the fierce winds Lanyon would have battled, and of the sheer physicality that gliding involved.

The title of the present work, *Fly Away*, speaks, of course, of the desire to explore, to climb up into the heavens, soar above the fields, sea and land he knew so well: to seek out another realm, swiftly, quickly, daringly. The phrase ‘fly away’ has romantic, ethereal connotations, and tells of the fascination that gliding must have held for Lanyon. Indeed, in September 1961, the year the present work was executed, Lanyon was elected a Bard of the Cornish Gorsedd for services to Cornish Art, and appropriately his Bardic name was ‘Marghak an Gwyns’, which translates as ‘Rider of the Winds’. Lanyon was to write that: ‘I believe that landscape, the outside world of things and events larger than ourselves is the proper place to find our deepest meanings...I want to make the point that landscape painting is not a provincial activity as it is thought by many to be in the United States, but a true ambition like the mountaineer who cannot see the clouds without feeling the lift inside them. These things take us in to places where our trial with forces greater than ourselves, where skill and training and courage combine to make us transcend our ordinary lives’ (Peter Lanyon, ‘Some Aspects in Modern British Painting: An Artist’s Point of View’, lecture for the British Council in Czechoslovakia, 27th January 1964). This statement perfectly encapsulates Lanyon’s aims and ambitions for the gliding paintings, and in the joyful abandon of *Fly Away*, Lanyon has certainly achieved his desire to transport the viewer into another realm.



# 19 SIR TERRY FROST, R.A. 1915-2003

## *Three Graces*

signed, titled and dated Dec 1956 on the reverse  
oil on board  
122 by 172cm.; 48 by 67<sup>3</sup>/<sub>4</sub>in.

### PROVENANCE

Connaught Brown, London, where acquired by the present owner circa 2005

### LITERATURE

Elizabeth Knowles (ed.), *Terry Frost*, Scolar Press, Aldershot, 1994, illustrated p.175.

With a further work by the same hand depicting a crucifixion on the reverse.

⊕ W £ 120,000-180,000

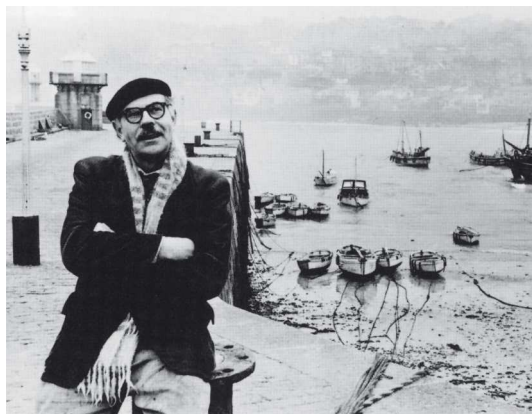
€ 144,000-216,000 US\$ 154,000-231,000

The theme of the *Three Graces*, or three nude figures, had fascinated Frost since he first encountered Peter Paul Rubens' *Judgement of Paris* of 1635-6 in the National Gallery, London. The combination of the interaction of the three figures – or the same figure seen from three different viewpoints – and the erotic overtones of the subject made it a source of much interest. It was also allied to his interest in the pagan gods of Cornwall, specifically the idea of a sensuous figure of love. In quick figurative sketches and imposing abstract oils, Frost returned to the subject again and again.

Like Roger Hilton and William Scott, Frost during the 1950s explored how he might introduce the figure into his otherwise almost abstract compositions. Less sexualised and less obviously identifiable than the women in Hilton or Scott's paintings, here the three female figures of the title are represented simply by soft rectangular forms, crossed by horizontal black and white lines of varying widths. They dominate the picture plane and are stabilised only by three lines that anchor them

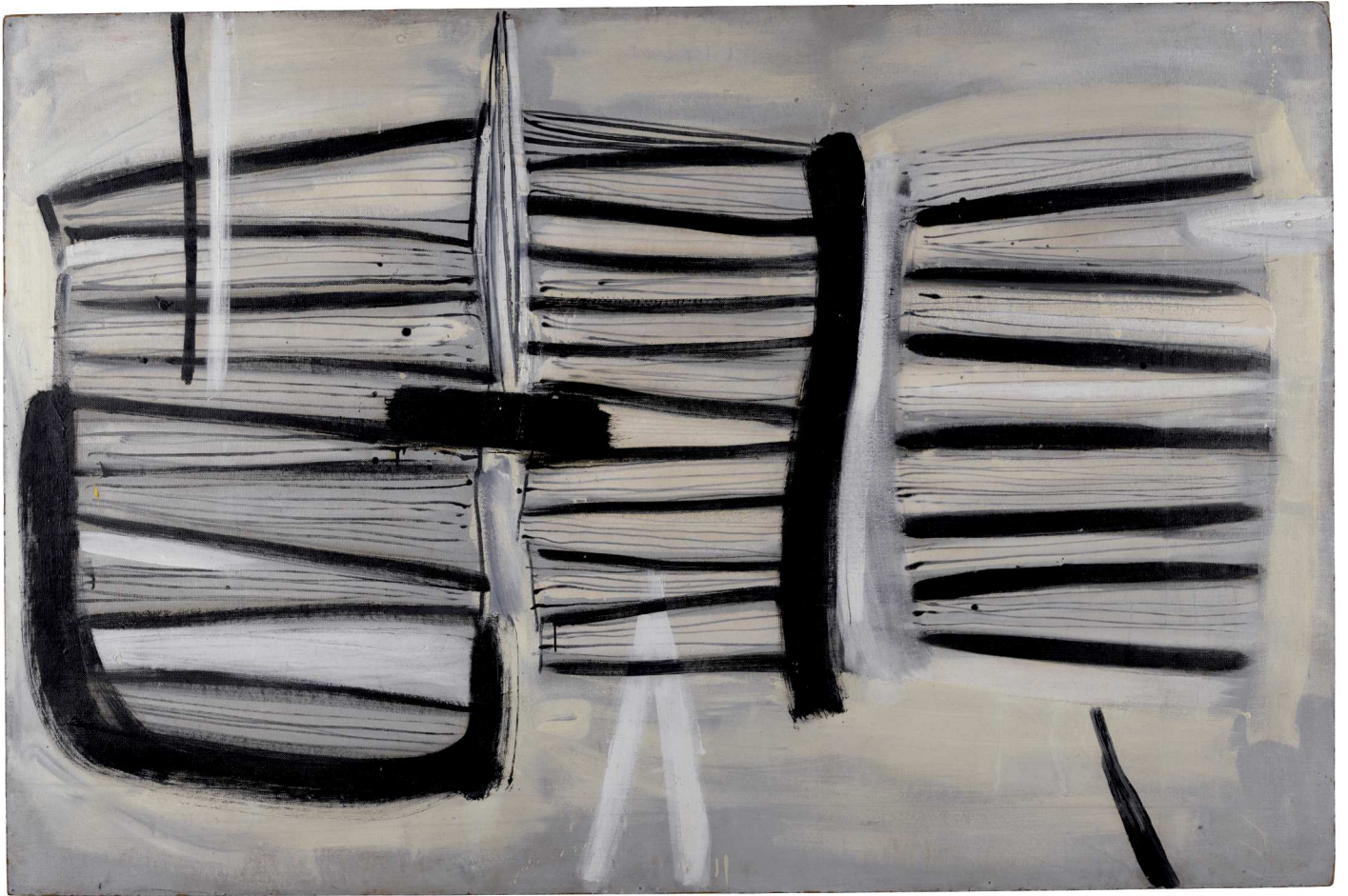
to the top left corner of the composition and another at the bottom right. The central and right forms are pierced by white wedges which emerge from the edges of the canvas. There is a tension between the narrative figuration evoked by the title and the bold graphic abstraction of the composition. The starkness of colour emphasises the painting's formal qualities while the zig-zag lines draw the eye from side to side across the surface of the painting. In keeping with contemporary aesthetics and the theories of the American critic, Clement Greenberg, Frost saw the flatness of a painting, the avoidance of an illusionary space, as a mark of quality. He wrote, 'When I make a painting it is with paint on a flat surface and belongs to itself. It is started by one human being wondering, observing, questioning, worrying, trying to see the truth, trying to penetrate the mystery of life. Because we are a mystery.' (Terry Frost quoted in *Terry Frost, Paintings, Drawings, and Collages* (exh. cat.), Arts Council, London, 1977, p.14). In the present work the striking palette helps to prevent the eye being drawn into the picture. The informal application of broad strokes of paint suggests a rapid, intuitive studio practice.

It was in 1956 that Frost and his contemporaries saw the first British exhibition of American Abstract Expressionism at the Tate Gallery which may well have encouraged Frost's greater appreciation of an expressive paint surface, monochrome palette and large scale canvas. In the same year, Frost also made several trips to Paris with Roger Hilton, which fostered an interest in French *Tachisme*. *Three Graces* shows Frost at the cutting edge of the artistic avant-garde. The power and authority with which he uses the colour black stands up to the best examples of monochrome painting by Franz Kline or Pierre Soulages and is a testament to his great artistic prowess.



Terry Frost on Smeaton's Pier, St Ives, circa 1953.





20 **PATRICK HERON** 1920 - 1999

*Tall Brown : June 1959*

signed, titled and inscribed on the reverse  
oil on canvas  
183 by 91.5cm.; 72 by 36in.

PROVENANCE

Bertha Schaefer Gallery, New York  
Waddington Galleries, London  
Sale, Sotheby's London, 5th December 1974, lot 157  
Ken Powell, London  
His sale, Sotheby's London, 11th November 1987, lot 265  
Rutland Gallery, London  
Severn Family Foundation, 1987  
Hazlitt Holland-Hibbert, London  
Private Collection, U.K., from whom acquired by the present owner

EXHIBITED

New York, Bertha Schaefer Gallery, *Patrick Heron : New Oils*, 3rd April - 11th May 1960, cat. no.3, illustrated on the cover;  
London, Rutland Gallery, *Patrick Heron: Paintings 1958-1966*, 6th - 31st May 1975, cat. no.3, illustrated on the cover;  
London, Hayward Gallery, *Hayward Annual*, 29th August - 12th October 1980 (ex. cat.);  
London, The Barbican Art Gallery, *Patrick Heron*, 11th July - 1st September 1985, cat. no.35 (lent by Ken Powell);  
Leeds, University of Leeds, The Stanley and Audrey Burton Gallery, temporary loan, 2013.

LITERATURE

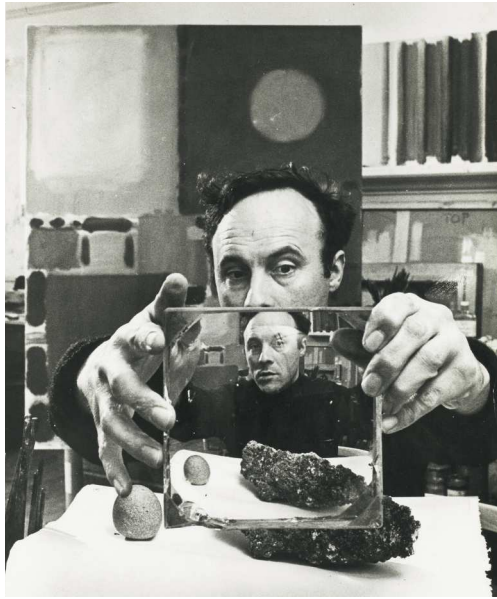
*Art News*, January 1960, illustrated p.53;  
Vivien Knight (ed.), *Patrick Heron*, John Taylor in association with Lund Humphries, London, 1988, illustrated pl.37.

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](mailto:modbrit@sothebys.com)

⊕ W £ 400,000-600,000

€ 478,000-720,000 US\$ 515,000-770,000





Patrick Heron, circa 1957-8, reproduced in Waddington Galleries, 'Four Middle Generation Painters'. Photograph by Brian Seed © The Estate of Patrick Heron

Standing in front of *Tall Brown : June 1959* there is no doubt that here is a British painting that stands shoulder to shoulder with anything that was made in America in the post-war period. Not only has it got both the scale and ambition of the New York School of Abstract Expressionism, but it also has a presence, the sense of painting as an *event*, which one finds in Rothko, Pollock, Newman *et al.*

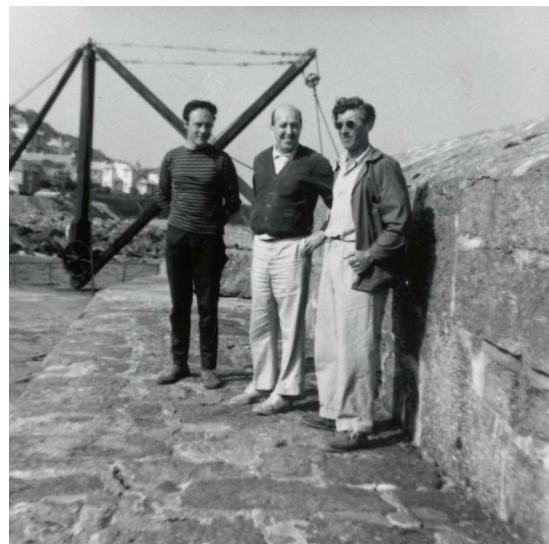
Painted in 1959, it marks the high point of a two-year journey for Heron, as the *tachisme* of his breakthrough 'garden paintings' and the 'horizontal stripe' paintings of 1956-57 gives way to more meditative 'colour-fields'. This is where Heron fully establishes his idea (first imagined in 1953) of 'space in colour', where a sense of space and light are created through the careful placement of colours side by side. Key to this concept is the moment of contact between individual colours – the interplay of edges – all of which is beautifully expressed in *Tall Brown : June 1959*.

The title of this painting is something of a puzzle, in that one would expect brown to be the dominant colour. Instead, it is suffused with a deep red that creates a resonant, luminous field, drawing the eye into a seemingly limitless space, much in the way reds in Rothko do. Over this field, Heron has then laid loosely painted 'lozenges' of orange, white and black, that seem both to float on the surface and yet also create windows within, to alternate spaces and depths. This is certainly the function of the only brown to be seen - the small, shimmering circle that creates an almost optical effect, a vibration between its own colour and the red that causes the viewer to wonder whether it sits on top or behind.

It is this movement and uncertainty – perceptual and conceptual – that not only made Heron's work of the late 1950s different, but also put him at odds with Clement

Greenberg, the kingmaker of Abstract Expressionism (and Heron's running critical battle with Greenberg over the next few decades says much about his courage as an artist). After seeing Heron's new work in 1958, work that moved away from the 'horizontal stripes' of 1957 to works approaching *Tall Brown : June 1959* constructed from 'lozenges' of colour, Greenberg wrote to Heron: 'Always, I felt, a few too many discs or rectangles were put in to prevent that wonderfully original colour of yours from realising itself...every one of the five paintings could have been decisively strengthened by simply or mechanically wiping out every silhouetted form that was less than a foot and a half away from the edge of the canvas, that is, by bunching and clearing...' (Clement Greenberg, letter to Patrick Heron, 17th August 1958, quoted in Michael McNay, *Patrick Heron*, Tate Publishing, London, 2002, p.57). Yet in paintings such as *Tall Brown : June 1959* much of their beauty and interest takes place *precisely* within a 'foot and a half from the edge'. Indeed, no British artist of the period explores the possibilities of the edge of the canvas – that borderland between our world and the painted world – quite like Heron.

At this point in time in his career, Heron didn't work out his paintings beforehand, beyond creating a rough route-map in his head, and so compositions grow organically on the canvas, as each form and each colour follows the suggestion of the preceding elements. These are paintings made up of a series of moments: as the eminent art historian and critic Mel Gooding notes, 'Time is as much their subject as space and colour' (Mel Gooding, *Patrick Heron*, Phaidon, London, 1994, p.161). Heron wanted his paintings to be alive with details: the way two colours work against each other; the visual intrigue of edges and margins; the exquisite beauty of a brush running dry of paint midway thorough describing a form.



Patrick Heron, Clement Greenberg and John Wells at Mousehole, September 1959. Photograph by Jenny Greenberg. © The Estate of Patrick Heron.



## 2 I ALAN DAVIE 1920 - 2014

### *The Entry of the White Diamond*

signed, titled, dated 1955 and inscribed on the reverse  
oil on board  
160 by 193cm.: 63 by 76in.

#### PROVENANCE

Estate of the Artist  
Alan Wheatley Art, London, where acquired by the present owner

#### LITERATURE

Alan Bowness, *Alan Davie*, Lund Humphries, London, 1967, cat. no.76.

⊕ W £ 70,000-100,000

€ 84,000-120,000 US\$ 90,000-129,000

During the early 1950s, a time when British artists had limited exposure to the latest painting from America, Davie earned the reputation of being the nearest thing in England to an American Abstract Expressionist. For Davie these artists captured the dynamic energy needed to stimulate a new growth in painting. He wrote: 'This was a time when creative people in all the arts were striving for a "liberation"...a setting free of the natural pictorial flow of letting go – we had a vague notion that complete freedom would lead to infinite possibilities' (Alan Davie, letter to Jeremy Lewison, March 1997).

Davie first encountered the radical forms of abstraction coming out of New York in 1948 when he and his wife took up a deferred art school travel scholarship and set off around Europe. Unlike other British artists who made straight for Paris and stayed there, Davie went to Paris but then ventured further afield. His experiences in France, Switzerland, Italy and Spain were transformative. After hitchhiking to Switzerland and walking around the Matterhorn, the Davies went to Venice. Their arrival coincided with the 1948 Biennale, the first after the war, in which Peggy Guggenheim displayed her collection of Surrealist and contemporary American art in the Greek Pavilion. Davie spent five consecutive days at the exhibition and was introduced to and inspired by the work of Pollock, Motherwell and Rothko. While in Venice he also met the legendary patron herself. Guggenheim saw a natural affinity between Davie's work and certain American action painters. In a letter dated January 1949 she wrote: 'In Venice I discovered a young Scottish painter who works like Pollock. It is funny to be influenced by Pollock instead of Picasso. That just shows how time is marching on' (Peggy Guggenheim, 16<sup>th</sup> January 1949, Archives of American Art, Smithsonian Institution, Washington). She purchased *Music of the Autumn Landscape* of 1948 and became a good friend and important early supporter of Davie.

This trip reinvented Davie and on his return to London he took up painting with renewed zeal. For him artistic merit had little to do with either skill or technical accomplishment. Good colour did not come from the use

of lovely paints, or beautiful line from an elegant brush or a finely controlled point. Like Pollock, the post-War giant of Action Painting, in the early 1950s Davie took to the floor, approaching his canvases from above and exuberantly attacking them from all sides. This move also signals a change in scale of the paintings which would increase through the 1960s. The act of painting was now inseparable from the dreams of grandeur that demanded large gestures and large canvases. Although his works of the 1950s and '60s are very clearly of this time and share much of the gestural determination of his transatlantic contemporaries, Davie never considered himself to be part of a particular movement. Rather his objective was a search for a formula for the magical conjuring of the unknowable. Influenced by the Surrealist strategy of automatism, Davie began his canvases without a predetermined idea, allowing him to tap into unconscious imagery. He put his faith in the gift of improvisation that had made him a good jazz musician; he painted swiftly and violently, responding to flashes of inspiration.

*The Entry of the White Diamond* was executed in 1955 when Davie's work was receiving well deserved recognition. 1957 saw his first exhibition in the United States at the cutting-edge Catherine Viviano Gallery in New York and the year after he had a solo show at the Whitechapel Art Gallery in London. The present lot is a visceral painting, executed with wild, turbulent brush strokes. Piercing whites, reds and yellows emerge from a black background. Black had a special meaning for the Artist following a brief illness in 1946, during which he was temporarily blind. He described this traumatic visual experience as whiteness: in contrast, black came to signify the depth of life. A dazzling white diamond surmounts a complex of squares and rectangles. The diamond shape had been present in Davie's vocabulary of symbols for several years, and became one of his obsessive symbols. These did not convey any specific meaning; instead, Davie viewed them as primordial signs which have many and varying meanings at different times. Majestic in both scale and sheer energy, *The Entry of the White Diamond* is entirely illustrative of this moment in time, of a painter working at the top of his game.



## 22 ROGER HILTON 1911 - 1975

### *Gouache, circa 1959*

gouache on paper  
56 by 89cm.; 22 by 35in.

#### PROVENANCE

Private Collection

Austin/Desmond Fine Art, London, where acquired by the present owner *circa* 2007

#### LITERATURE

Andrew Lambirth, *Roger Hilton: The Figured Language of Thought*, Thames & Hudson, London, 2007, illustrated p.14 (as *Untitled*).

⊕ £ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500

Works on paper of the scale and completeness of *Gouache, circa 1959* are extremely rare for Hilton, to the point that in many ways it should perhaps be re-titled *Painting, circa 1959*. Everything that one could want from a Hilton painting is here: indeed *Gouache, circa 1959* was painted right in the middle of an incredible burst of creativity, during which Roger Hilton established himself as one of the most exciting painters working both in Britain and in Europe.

It was during these years - roughly between 1956 and 1964 - that Hilton developed his unique style that blended control with wild abandon, measure with intuition. He expanded his palette, from the works of the early 1950s that are dominated by white and black, to include a range of dirty, beautiful colours – ochres, blue-greys, blood reds and rich yellows – that have depth and strength, but also a certain restraint, which makes the work all the more powerful. Drawing, too, becomes an essential element to painting, charcoal lines interweaving the blocks of colour, so there is a play on the relative values within the work. And the forms within his paintings become placed with a care that belies their seemingly spontaneous nature: they are ‘hung’ deliberately on the surface, aware of the painting’s physical parameters, pressing against each other in a way which gives these wholly abstract forms a certain corporeality. This is perhaps Hilton’s greatest discovery - an abstract art with human, bodily warmth.

In the catalogue for Hilton’s 1961 exhibition at Galerie Charles Lienhard in Zurich (which at the time was a very important conduit for British abstract painters in reaching an appreciative European audience), the

art historian and curator Alan Bowness, who was a key supporter of Hilton, Heron, Lanyon and Wynter, kept his essay relatively short, instead giving the floor to the Artist’s own statements. Hilton was never a prolific painter, with many hours spent not painting but working out the next move, and was sparing with his writing too, although when he did put pen to paper, one gets his caustic wit and humour, shot-through with a deadly seriousness. Under a heading ‘Art as an Instrument of Truth’, Hilton writes: ‘at heart everyone knows that beneath the everyday appearance of things are hidden truths which intuition alone can grasp. Today, when everything is put in question, man is trying again to orientate himself, to give himself a direction, to re-establish laws based on absolute truths. In crucial moments in the history of man such as we are living through there is no excuse for fooling around. I see art as an instrument of truth or nothing’ (Roger Hilton quoted in Andrew Lambirth, *Roger Hilton*, Thames & Hudson, 2004, p.160).

This, in turn, echoed what is perhaps the most famous of all his statements, from seven years earlier: ‘The abstract painter submits himself entirely to the un-known...he is like a man swinging out into the void; his only props his colours, his shapes and their space-creating powers. Can he construct with these means a barque capable of carrying not only himself to some further shore, but with the aid of others, a whole flotilla which may be seen, eventually, as having been carrying humanity forward to their unknown destination’ (Roger Hilton, Artist’s statement, published in Lawrence Alloway (ed.) *Nine Abstract Artists: Their Work and Theory*, Alec Tiranti Ltd, London, 1954, pp.29-30).

*‘Hilton begins and ends with paint. His whole system of pictorial thought is centred in his brushstrokes themselves. The precise character, the texture, size, colour, tone, direction and rhythm of each ragged touch is his main conscious preoccupation. And this is why he is abstract.’*

PATRICK HERON (‘Paintings by Roger Hilton’, *New Statesman and Nation*, 28th June 1952, reproduced in *Roger Hilton* (exh. cat.), The South Bank Centre, London, 1993, n.p.)





## 23 PETER LANYON 1918-1964

### *Field Landing*

oil, board, Perspex and found objects  
83 by 134.5 by 48cm.; 36½ by 53 by 18¾in.  
Executed in 1963-4.

#### PROVENANCE

Gimpel Fils, London  
Private Collection, 2001  
Austin/Desmond Fine Art, London, where acquired by the present owner

#### EXHIBITED

London, Gimpel Fils, *Peter Lanyon 1918-1964: Reliefs, Constructions and Related Paintings*, 20th May - 21st June 1975, cat. no.31;  
Manchester, Whitworth Art Gallery, *Peter Lanyon: Paintings, Drawings and Constructions 1937-64*, 25th January - 4th March 1978, cat. no.84, with Arts Council tour to Kelvingrove Art Gallery and Museum, Glasgow, Kettle's Yard, Cambridge, Penwith Society of Arts, St Ives and Royal West of England Academy of Arts, Bristol;  
London, Courtauld Gallery, *Soaring Flight: Peter Lanyon's Gliding Paintings*, 15th October 2015 - 17th January 2016, cat. no.21, illustrated pp.147-9.

#### LITERATURE

Andrew Lanyon, *Peter Lanyon 1918-1964*, Penzance, 1990, illustrated p.251;  
Chris Stephens, *Peter Lanyon: At The Edge of Landscape*, 21 Publishing, London, 2000, p.169, illustrated pl.98;  
Margaret Garlake, *Peter Lanyon*, Tate Publishing, London, 2001, p.65, illustrated pl.57;  
*Peter Lanyon* (exh. cat.), Tate Publishing, London, 2010, illustrated p.99.

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

⊕ W £ 150,000-250,000

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



Alternate view





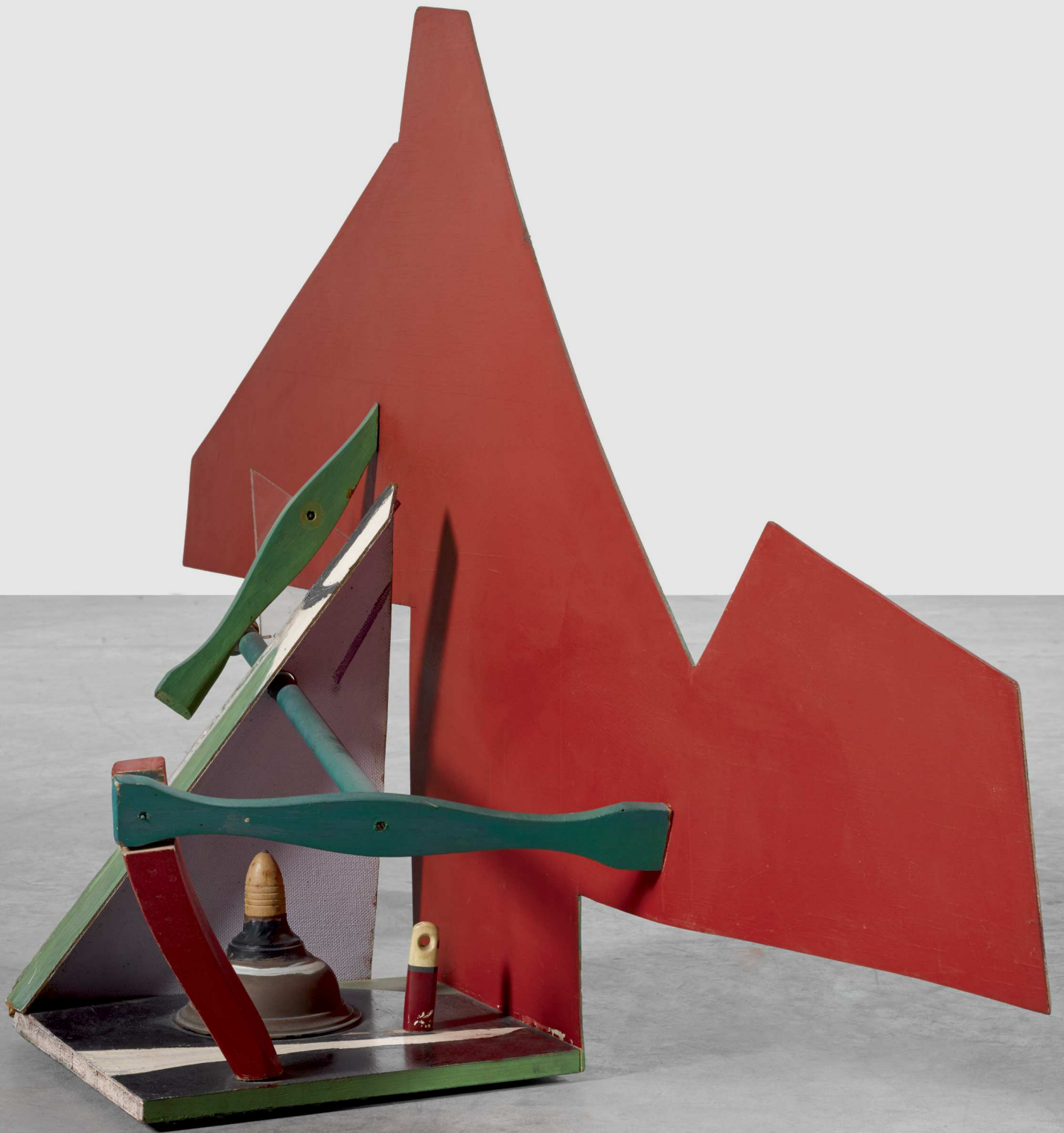
Peter Lanyon in a glider  
 Photograph by Kerry Dundas. Published in 'St. Ives and the Artists,'  
 in the *Geographical Magazine*, February 1964

Peter Lanyon first started making constructions in the late 1930s, under the tuition of Ben Nicholson, and was further encouraged by working in Naum Gabo's studio in Carbis Bay, St Ives. Whilst his first forays into these constructivist sculptures betray a visible debt to Gabo's work, Lanyon went on to develop a distinctly personal approach to his constructions, using glass, paint, wood, aluminium and Perspex to create fascinating works which also lend a wonderful insight into his work as a painter: many can be read as experiments in space, his painterly ideas translated succinctly into three dimensions.

The present work is an intriguing example of a constructivist work which takes direct inspiration from the Artist's experiences gliding. Lanyon trained as a glider pilot in 1959, and the pursuit reinvigorated his approach to both the landscape and his art: it unleashed his gliding paintings, large-scale, highly gestural works which speak of the experience of being buffeted by the elements. In *Field Landing*, however, Lanyon has moved from relaying the feeling of flying to the sensation of steering and landing. The title of the work, 'Field Landing', refers to an emergency landing, made when a pilot has insufficient altitude to return to the original airfield they took off from, and must instead find an appropriately flat and clear space on which to land. Lanyon completed his first solo field landing in May 1962, and it must have been a

formative experience in his time as a pilot, describing it as 'like leaving the nursery.' He made the landing: 'having lost myself in a cloud. There is something very profound about landing into one's country' (letter to John Dalton, 17th May 1962, Lanyon Family Archive).

In *Field Landing*, Lanyon has assembled an almost Duchamp-esque selection of 'found objects', which offer a number of different readings and interpretations. The brightly painted red and green board, with its irregular geometric edges, seems to represent both the wings of the glider and the various changes in direction made during flight. Wooden levers – perhaps taken from a piece of domestic furniture – jut out at varying angles, suggesting the structures of the glider. Two further levers – the top of a kitchen implement and what appears to be a bell – mimic perhaps the gearstick and brake of the glider, but could also be interpreted as elements of the landscape, surrounded by fields and roads, suggested by the green, black and white paint around them. Lanyon's gliding paintings often feature all-over compositions, encouraging the viewer's eye to rove freely across the canvas, and *Field Landing* is a sophisticated realisation of this in sculptural form. At once construction, painting, and assemblage of found objects, *Field Landing* demonstrates Lanyon's indefatigable passion for pushing the boundaries both of physical experience and artistic representation.





*'I never thought about it at the time, I thought of the title [Walk Along the Quay] after I got the idea, I mean I had been walking along the quay every morning...it was quite a simple experience. I just happened to notice that the boats were there with a different colour on when the tide was out and they were all propped up on a stick...the strange feeling of looking on top of boats at high tide and the same boats tied up and resting...when the tide's out'*

TERRY FROST (transcript of a conversation with Adrian Heath and John Hoskin, July 1987)

## 24 SIR TERRY FROST, R.A. 1915-2003

### *The Quay, St Ives*

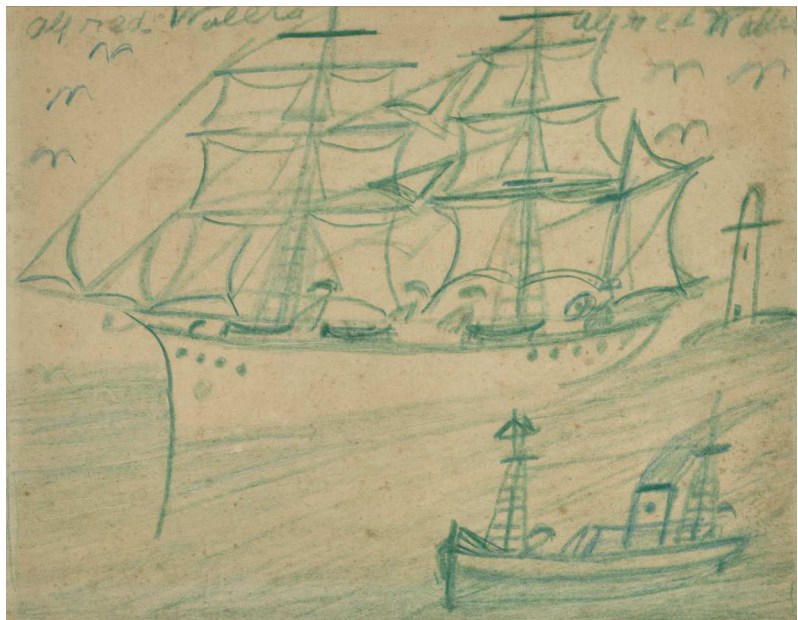
signed, dated c52 and inscribed  
oil, pastel and pencil on paper  
42 by 15.5cm.; 16½ by 6in.

#### PROVENANCE

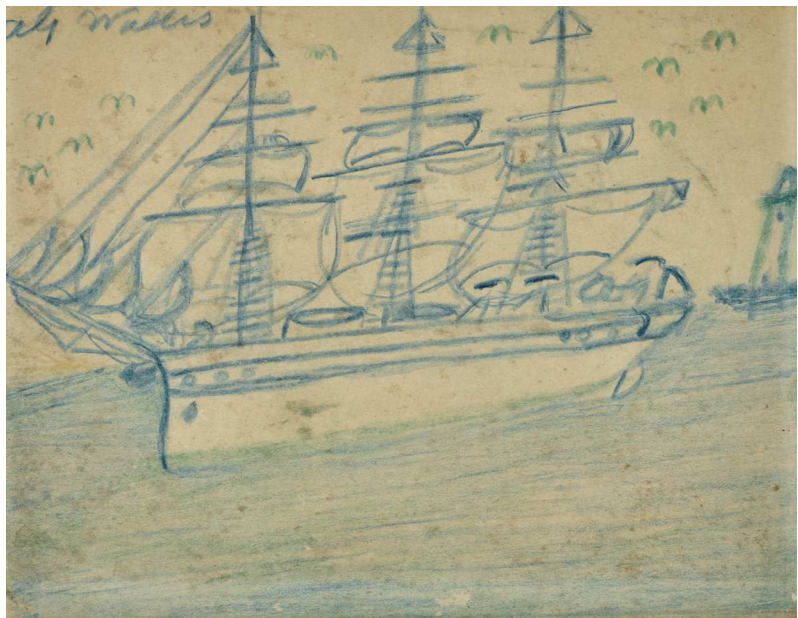
Beaux Arts, London, where acquired by the present owner

The present painting belongs to a highly significant early body of work that was inspired by morning walks along the quay in St Ives. This work was later chosen by Tate St Ives as the basis for a sell-out print edition.

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



(recto)



(verso)

## 25 ALFRED WALLIS 1855 - 1942

### *Double Sided Boat Study*

signed three times  
wax crayon on paper  
20.5 by 26.5cm.; 8 by 10½in.

PROVENANCE  
Private Collection  
Austin/Desmond Fine Art, London, where acquired by the present owner

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

## 26 PAUL FEILER 1918-2013

### *Linear Forms*

signed, titled, dated 1963/64 and inscribed on the backboard  
oil on canvas  
72 by 86.5cm.; 28 by 34in.

#### PROVENANCE

Acquired directly from the Artist by his close friend, Professor John Steer, and thence re-acquired by the Artist  
Acquired directly from the Artist by the present owner

⊕ £ 60,000-80,000

€ 72,000-96,000 US\$ 77,000-103,000

West Cornwall's dramatic Atlantic coastline and exceptional quality of light has drawn painters to St Ives since the beginning of the nineteenth century. Feiler first visited the area in 1949 and was deeply moved by its beauty. He settled permanently in Cornwall in the early 1950s and the landscape became central to his art. As with Peter Lanyon, Barbara Hepworth and several other artists of the St Ives School, Feiler did not try to capture a literal representation of the view but instead was interested in creating a response to the experience of landscape. His painting became increasingly abstract

throughout the decade as he developed a means of rendering his environment in pictorial terms. Yet his palette remained extremely evocative of place. Whites conjure sea spray and cloud, blues are sea and sky and grey-browns are wet pebbles and craggy rocks.

The vibrant abstraction Feiler developed during the 1950s evolved in the next decade to focus less directly on the forms and experiences of the surrounding landscape. By the early 1960s, he had distilled the fluidly gestural handling of works such as *Large Welsh Bay* (1952, Arts Council Collection, London) into the architectonic shapes and interlocking forms of the present work. Inspired by the shapes and structures of his own studio furniture; the easels, stretchers and searchlight mirrors (see fig.1), his style takes on a more mathematical and geometric focus and is reminiscent of Frantisek Kupka's dynamic visual language, developed during the early decades of the 20th Century. In addition, the cooler and more subtle tones of the present work which provide a strong contrast to the brighter hues of his work from the 1950s, are prophetic of the stylized geometry that became a trademark of his work during the 1970s.

By 1963, the year the present work was begun, Feiler had also been made Head of Painting at the West of England College of Art (later part of Bristol Polytechnic) and alongside two solo exhibitions in the early 1960s at the Grosvenor Gallery, he was widely recognized as one of the most eminent post-war abstract artists working in Britain.

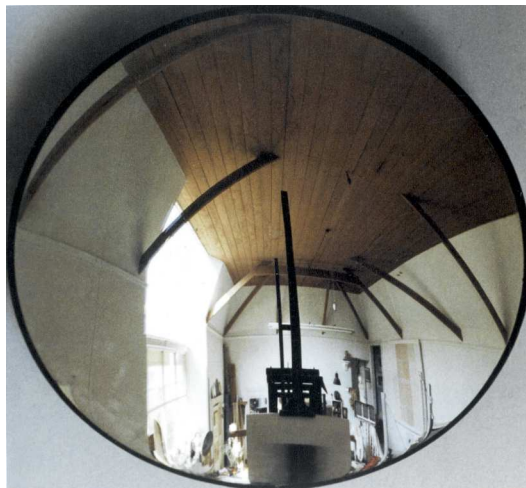


Fig. 1. The Artist's studio reflected in a reclaimed searchlight mirror.  
Photograph by Paul Feiler © Estate of Paul Feiler





27 PETER LANYON 1918-1964

*Coast Wind*

signed and dated 57; also signed, titled and dated 57 on the reverse; further signed, titled and dated 1957 on Artist's label attached to the reverse  
oil on board  
183 by 122cm.; 72 by 48in.

PROVENANCE

Sheila Lanyon  
Gimpel Fils, London  
Sale, Sotheby's London, 24th May 1990, lot 726  
Thomas Agnew & Sons, London, where acquired by the previous owner, January 2011  
Sale, Christie's London, 20th June 2016, lot 35, where acquired by the present owner

EXHIBITED

London, Gimpel Fils, *Recent Paintings, Gouaches and Constructions by Peter Lanyon*, March 1958, cat. no.3;  
Oxford, Bear Lane Gallery, *Five Cornwall Artists*, November 1958 (details untraced);  
Tokyo, Metropolitan Art Gallery, *Fifth International Art Exhibition*, May - June 1959, cat. no.5, with Arts Council tour to Tomiya Gallery, Fukushima;  
London, Gimpel Fils, *Recent Paintings by Peter Lanyon*, October - November 1960, cat. no.4;  
Norwich, Castle Museum, *Exhibition of Contemporary Painting*, 7th - 31st December 1961 (details untraced);  
London, Congress House, *Festival of Labour Exhibition of New Art*, 13th - 27th June 1962, cat. no.32;  
Eindhoven, Stedelijk van-Abbe Museum, *Kompas II - Contemporary Paintings in London*, October - December 1962, cat. no.46;  
Cambridge, Arts Council Gallery, *Three Contemporary Painters: Peter Lanyon, Henry Mundy, Ceri Richards*, 12th October - 2nd November 1963, cat. no.2, with tour to Fermory Art Gallery, King's Lynn, Art Gallery, Glasgow, Midland Group Gallery, Nottingham and the Art Gallery, Cheltenham;  
London, Tate, *Peter Lanyon: Arts Council Retrospective*, 30th May - 30th June 1968, cat. no.45, with tour to City Art Gallery, Plymouth, Laing Art Gallery, Newcastle, City Museum and Art Gallery, Birmingham and Walker Art Gallery, Liverpool.

LITERATURE

'Five Cornwall Artists', *Art News and Review*, 22nd November 1958;  
Herbert Read, *Art Since 1945*, Penguin, London & New York, 1959, illustrated pl.116;  
Andrew Causey, *Peter Lanyon*, Aiden Ellis, Henley-on-Thames, 1971, no.86;  
Andrew Lanyon, *Peter Lanyon 1918-1964*, Penzance, 1990, illustrated p.165.

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

⊕ W £ 250,000-350,000

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





Peter Lanyon, Godrevy, Cornwall, circa 1962. Photograph by Andrew Lanyon  
 © Courtesy Lee Miller Archives, England 2016. All rights reserved.

Towards the end of the 1950s, Lanyon's focus began to shift away from landmarks and the landscape *per se*, and towards more temporal events, especially weather and the elements, as he continued to draw inspiration from his native Cornwall. His paintings from the years immediately before he took up gliding in 1959 illustrate the significance of his ever-changing surroundings: wind-wracked coast lines, the ebb and flow of tides, the flight of birds over cliffs, and the swirl of air currents. The resultant paintings, suffused with the colours of the Cornish coast, carry suitably evocative titles; *Zennor Storm* (Tate, London), *Bird Wind* (San Francisco Museum of Modern Art, San Francisco), *Silent Coast* (Manchester Art Gallery, Manchester), and *Long Sea Surf* (Hirshhorn Museum and Sculpture Garden, Washington D.C.). Writing about *Silent Coast* of 1957, Lanyon noted: 'after a year of elimination I produced the *Silent Coast* which became the first of many weather paintings and led to the later paintings of air rather than shore or coast' (Peter Lanyon quoted in Andrew Lanyon, *Peter Lanyon 1918-1964*, Penzance, 1990, p.168).

*Coast Wind*, painted in the same year as *Silent Coast*, wonderfully demonstrates Lanyon's focus on the elements at this time. Taking inspiration from his American Abstract Expressionist counterparts, the work is executed on a large scale – in January of 1957 Lanyon had his first solo American exhibition, at the Catherine Viviano Gallery in New York, also meeting Robert Motherwell, Clement Greenberg and others – yet Lanyon fills the canvas with a subject all his own. Jagged, triangular shapes in a muted Cornish green may be read as either

strips of land jutting into the sea, or the sails of boats, surrounded by a veritable maelstrom of brushstrokes. His application of paint takes on a mimetic quality: the generously gestural strokes of blue, white, green and black are swept and scrubbed onto the surface, representing turbulent winds, roiling waves and frothing surf. Scale and surface leave the viewer in no doubt of the intensely-felt physicality Lanyon seeks to convey: *Coast Wind* conjures an image of powerful gusts of Atlantic air, buffeting cliffs, sea and gulls alike, with clouds scudding overhead, and boats bobbing beneath.

Sixty years after its completion, *Coast Wind* has lost none of its energetic impact: exhibited in 1958 in *Five Cornwall Artists* at the Bear Lane Gallery, it inspired the following review alongside another painting, *Beach Wind*: 'Peter Lanyon provides in *Beach Wind* and the larger *Coast Wind* the two most exhilaratingly successful pictures in the show... He paints his wind-smitten blue and white scenes as though spray were running down his glasses, blurring the forms he sees. He shows the unseen forces that attack and play over a landscape - the rocketing up-draught, the white squall flowing round a dark promontory; we approach his cliffs and uplands with the weather-sensitivity of a bird who can only reach the safe brown cleft by rocking and ducking through the invisible rumpus in the air...' ('Five Cornwall Artists', *Art News and Review*, 22nd November 1958). *Coast Wind* shows Lanyon at his most masterful: harnessing the power of the elements, the viewer is transported in a flurry of brushstrokes to the Cornish coast, seen through the eyes of one of the region's most individual artists.





## 28 ROGER HILTON 1911-1975

### *Gouache, 1973*

signed with initials and dated 73  
charcoal and gouache on paper  
38 by 55cm.; 15 by 21¾in.

#### PROVENANCE

The Estate of the Artist  
Alan Wheatley Art, London, where acquired by the  
present owner

⊕ £ 7,000-10,000

€ 8,400-12,000 US\$ 9,000-12,900

In the early 1970s, Hilton's health began to fail, forcing him to give up painting in oils on paper – and from 1973 onwards he worked exclusively from his bed. These late gouaches form a distinct and electric body of work, full of raw emotion and dry humour. The figurative element that was always latent in Hilton's abstraction comes to the fore, as he paints the world around his bedroom-studio, as well as his mental landscape as he prepares himself for death.



29 **ROGER HILTON** 1911 - 1975

*Boats in a Harbour*

signed with initials and dated '75  
gouache, charcoal and pastel on paper  
40.5 by 18cm.; 16 by 7in.

PROVENANCE

Sale, Christie's South Kensington, 11th June 1998, lot 156  
Paisnel Gallery, London, where acquired by the present owner

⊕ £ 3,000-5,000  
€ 3,600-6,000 US\$ 3,850-6,500

## 30 REG BUTLER 1913-1981

### *Tcheekle Macaw's Head*

stamped with Artist's monogram and foundry mark, and numbered 1/8

bronze

(2)

tower height (overall): 103cm.; 40½in.; figure height: 40cm.; 15¾in.

Conceived and cast in 1960-62, the present work is number 1 from the edition of 8.

#### PROVENANCE

Pierre Matisse, New York, 1962

Private Collection, New York

Sale, Christie's London, 13th December 2012, lot 212, where acquired by the present owner

#### EXHIBITED

New York, Pierre Matisse Gallery, *Reg Butler: Recent Sculpture: 1959-1962*, 30th October - 17th November 1962, cat. no.30;

London, Hanover Gallery, *Reg Butler: Sculpture and Drawings*, July - September 1963, cat. no.7 (another cast);

Louisville, Kentucky, J.B. Speed Art Museum, *Reg Butler: A Retrospective Exhibition*, 22nd October - 1st December 1963, cat. no.97 (another cast).

#### LITERATURE

Herbert Read, *Contemporary British Art*, Penguin Books Ltd, Harmondsworth, 1964, illustrated pl.2 (another cast);

Warren Forma, *Five British Sculptors (Work and Talk)*, Grossman, New York, 1964, p.119 (another cast);

Margaret Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, 2006, cat. no.215, illustrated p.51, fig.44 (another cast).

⊕ W £ 30,000-50,000

€ 35,900-60,000 US\$ 38,500-64,500

*Tcheekle Macaw's Head* belongs to an important body of work for Reg Butler, and he explained the significance extensively himself:

'The boxes that preoccupy me so much - the tcheekles, the towers - have gone on for a very large part of my life. I've always been interested in boxes - camera boxes, radio boxes, magic boxes, containers with things happening in them and so on - and in this particular phase, this sort of 1960-63 period, I seem to have turned the boxes into towers, as it were...I think of them as great structures as much as the English follies of the eighteenth century.

'The boxes, the towers, the tcheekles that I've made that have been projects for big ones, of course, were intended to be very large indeed. The one called *The Macaw's Head* is, in fact, a project for a tower about sixty or seventy feet high, and it's intended to have staircases and labyrinths and trap doors and rooms all built in bronze with figures in them, or empty, and slots and windows and so on. In a sense, it's kind of symbolic architecture because it transcends the normal sculptural scale, and I think one of the reasons for that may be that perhaps now, in the twentieth century, there's something a little indecent about visualizing figurative sculptures of enormous size. We don't think of mankind as being a suitable occasion for great God-like constructions. I think we have lost that in the existence of Freud, in the existence of Newton, in the existence of

Galileo - the whole idea of man being the center of the universe - and therefore a right and fitting subject for a God-like sculpture may be something which no longer exists, certainly not in my world, anyhow. But I do like to project myself and think about huge sculptures, and perhaps these boxes are the solutions I've found for that particular problem.

'This tower of mine, the one I call *The Macaw's Head*, raises a slightly peculiar problem because, you see, for me the sculpture consists of two parts. It consists of this tower, which is in one sense an object in its own right, and in another sense a maquette for an enormous object sixty to seventy feet high. It consists of that and it consists of a man. Now the man is not in scale with the tower; it is not intended to be, and he's not intended to inhabit precisely the same space as the tower...They are connected, but the connection is emotional and not physical. Maybe the man is me, or maybe the man is the eternal observer of the tower...Always I had the man around, and he stood and looked at the tower, or stood behind the tower or at the foot of the tower, and he belongs to it and it belongs to him; but, as I say, not in the physical sense, in the emotional sense.'

(Reg Butler, quoted in Warren Forma, *5 British Sculptors (Work and Talk)*; Henry Moore, Barbara Hepworth, Reg Butler, Lynn Chadwick, Kenneth Armitage, Grossman Publishers, New York, 1964, pp.119-123)





3 I SANDRA BLOW, R.A. 1925-2006

*Untitled*

signed, dated 1956 and 1963, and inscribed on the reverse  
oil, plaster and sacking on board  
106.6 by 91.5cm.; 42 by 36in.  
Executed in 1956, the present composition was re-worked in 1963.

PROVENANCE

Gimpel Fils, London  
Julian Hartnoll, London  
Private Collection, U.K.  
Offer Waterman & Co., London, where acquired by the previous owner, December 2004  
Their sale, Christie's London, 21st June 2016, lot 119, where acquired by the present owner

EXHIBITED

London, Julian Hartnoll, *Sandra Blow RA Joe Tilson RA Eight Works 1956-1967*, 4th - 22nd March 1997, cat. no.2, illustrated n.p.

⊕ £ 40,000-60,000

€ 47,800-72,000 US\$ 51,500-77,000

*I can remember that extraordinary sense of shredding everything, of leaving all the known tracks. And then just looking for something that could be my own, of interpreting the actual structure of painting which seemed to connect with abstract art - structure and space - and finding my own language in it'*

SANDRA BLOW (in conversation with Sarah O'Brien Twohig, *Sandra Blow*, Royal Academy of Arts, London, 1994, p.33)

The British artistic landscape of the 1950s underwent considerable changes as the Neo-Romantic movement gave way to developments in abstraction. For this younger generation of artists, form was desired above any definable

sense of representation, and in Sandra Blow's work in the 1950s, we see her own distinct and important contribution to the new British abstract movement.

Blow contributed to the concerns with form through the very physical inclusion of unconventional materials. In the present work, a thick and coarse netting, roughly worked with plaster, radically explores ideas of three-dimensionality. This is further emphasised by contrasting the sacking with smoothly painted, thick stripes of oil.

Blow's reinterpretation of collage in this manner was influenced by a year she spent in Italy in 1949. Whilst there, she formed a close friendship with Alberto Burri who was exploring the expressive potential of basic materials in works called *sacchi*. His process of constructing paintings from non-artistic materials such as earth, ash, cement and sacking appealed to Blow's highly developed feeling for texture and colour. Absorbing such techniques for her own end, she moved away from Burri's more delicate and refined execution of *sacchi* to emphasise further the physicality of the painting process, evident in the tactility of the present work. In her exploration of form during this period, Blow's paintings delight in the gestural handling of material, creating vigorous, energetic pieces which reveal her own very individual contribution to the post-war British artistic landscape.



Alberto Burri, *Sacco*

Sold: Sotheby's New York, 11th May 2016, lot 10; \$7,306,000

© Fondazione Palazzo Albizzini Collezione Burri, Città di Castello (Perugia) / DACS 2017





32 DENIS MITCHELL 1912 - 1993  
*Trevail*

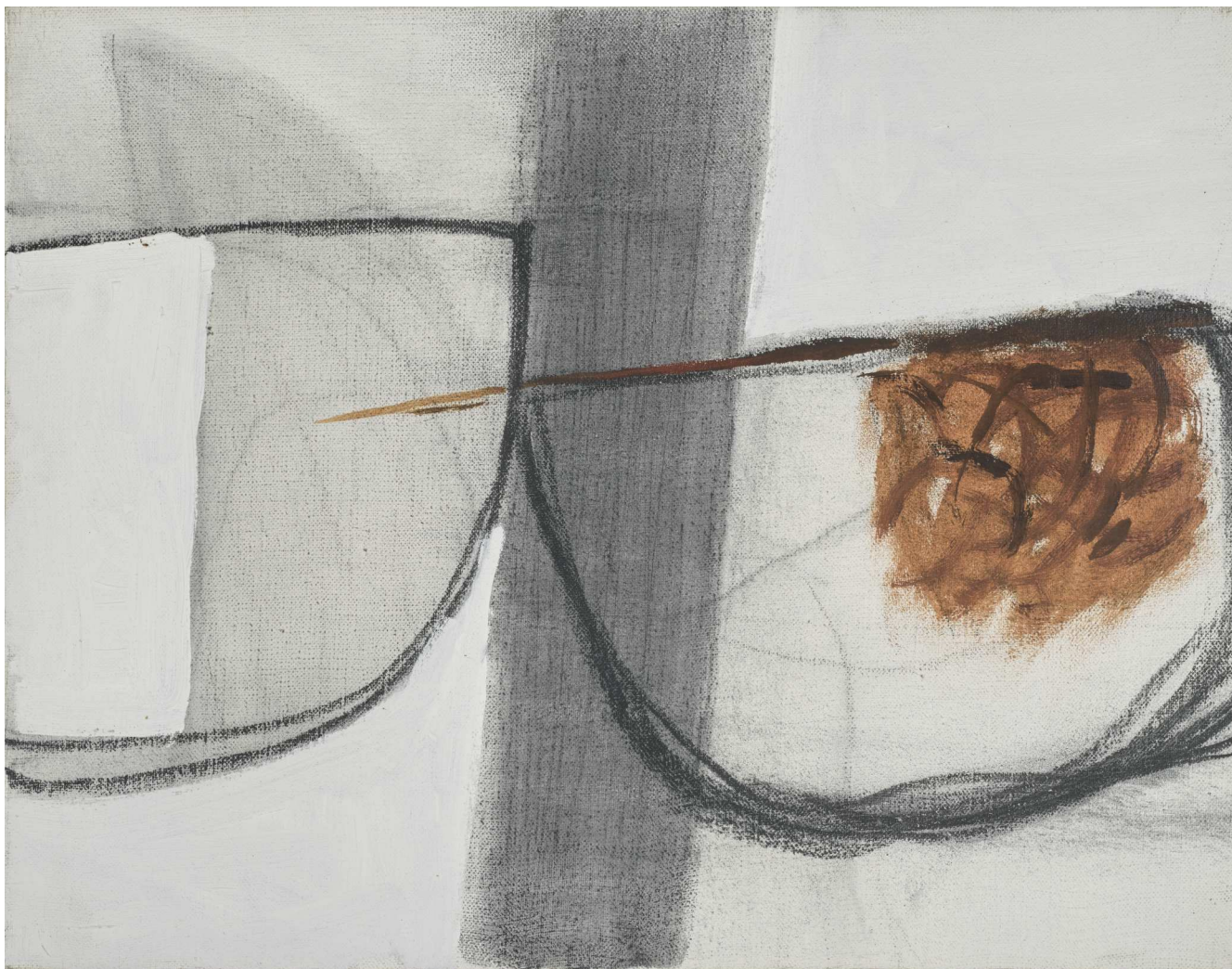
signed with initials, dated 59 and numbered 3  
bronze  
height: 107.5cm.; 42¼in.  
Conceived in 1959, the present work is number 3 from the  
edition of 3, plus 1.

PROVENANCE  
Paisnel Gallery, London, where acquired by the present owner

EXHIBITED  
London, Waddington Galleries, *Denis Mitchell*, 2nd - 26th  
March 1961, cat. no.6 (another cast);  
Chicago, Devorah Sherman Gallery, *Denis Mitchell Sculpture*,  
1st February - 9th March 1962, cat. no.5, illustrated n.p.  
(another cast).

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

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



33 **ROGER HILTON** 1911 - 1975

*June '61*

signed and titled on the reverse  
oil on canvas  
35 by 45.5cm.; 14 by 18in.

PROVENANCE

Waddington Galleries, London  
Austin/Desmond Fine Art, London, where acquired by the  
present owner circa 2000

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

*'Hilton is a natural painter. That is to say he cannot put brush to canvas without creating a splotch, smear, streak, stain or smudge (in other words a 'brushstroke') that is not charged with expressive quality.'*

PATRICK HERON ('Paintings by Roger Hilton', *New Statesman and Nation*, 28th June 1952, p.771, reproduced in Chris Stephens, *Roger Hilton*, Tate Publishing, London, 2006, p.22)



34 JOHN TUNNARD, A.R.A. 1900-1971

*Vortex and the Weather Dog*

signed, dated 44 and inscribed; also signed, titled, dated 44 and inscribed on the reverse  
gouache and watercolour on paper  
36 by 53.5cm.; 14 by 21in.

PROVENANCE

Redfern Gallery, London, where acquired by David Scott, 1944  
His sale, Christie's London, 4th June 1999, lot 68, where acquired by the present owner

EXHIBITED

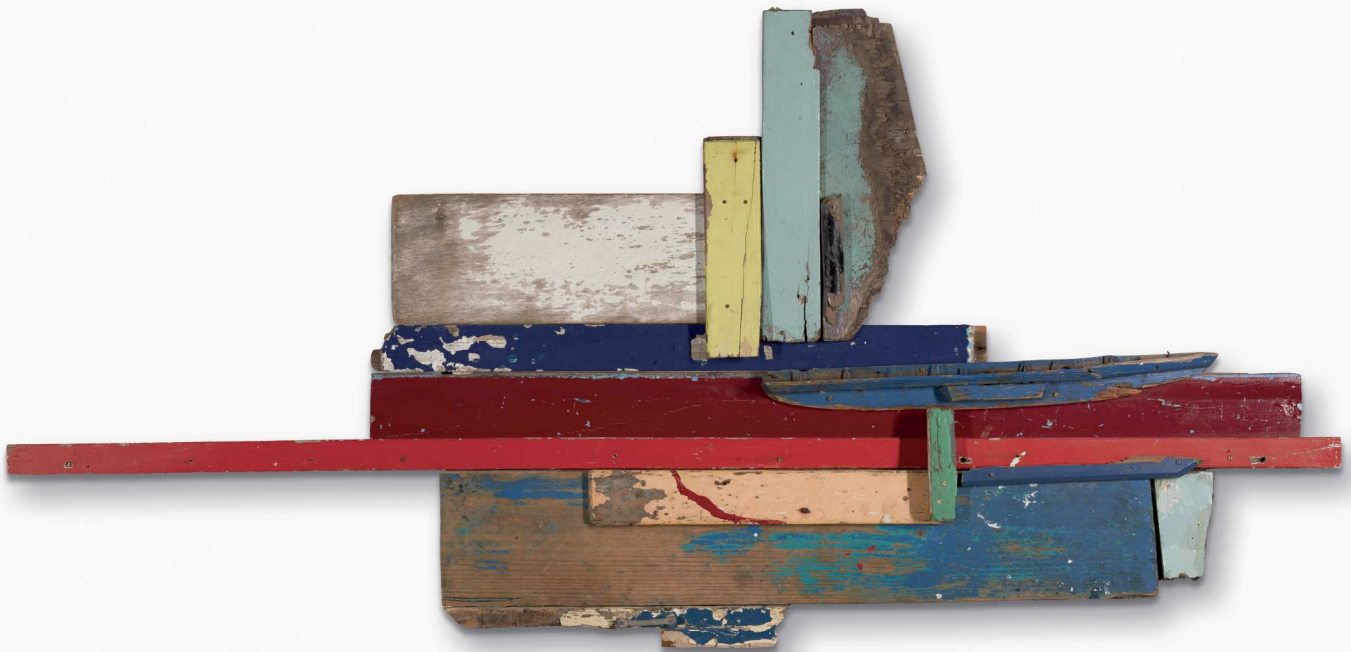
France, British Council Fine Arts Department, 1945, cat. no.46, with tour to Alšova síň Umělecké besedy, Prague (details untraced, lent by David Scott).

LITERATURE

Alan Peat and Brian A. Whitton, *John Tunnard His Life and Work*, Aldershot, 1997, cat. no.414, illustrated pl.24.

With a pencil drawing of a Venetian boathouse to the reverse. We are grateful to Brian Whitton for his kind assistance with the cataloguing of the present work.

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



## 35 MARGARET MELLIS 1914-2009

### *Scarlet Undercurrent*

signed, titled, dated *November 01.*, stamped with Artist's studio stamp, and numbered 9.200 on the reverse  
oil and wood construction  
width: 187cm.; 73½in.

#### PROVENANCE

The Estate of the Artist, from whom acquired by Austin/Desmond Fine Art, London  
Acquired from the above by the present owner

#### EXHIBITED

London, Austin/Desmond Fine Art, *Margaret Mellis Constructions*, 27th February - 27th March 2008, cat. no.13, illustrated p.33;  
Norwich, Sainsbury Centre for the Visual Arts, *Margaret Mellis: A Life in Colour*, 1st July - 31st August 2008, un-numbered catalogue, illustrated on the cover;  
St Ives, Tate St Ives, *Summer 2011: Martin Creed, Fischli and Weiss, Lucio Fontana, Naum Gabo, Agnes Martin, Margaret Mellis, Roman Ondák, Anri Sala*, 14th May - 25th September 2011, un-numbered catalogue, illustrated n.p.

#### LITERATURE

Andrew Lambirth, *Margaret Mellis*, Lund Humphries, Farnham, 2010, cat. no.142, illustrated p.180.

⊕ W £ 20,000-30,000

€ 23,900-35,900 US\$ 25,700-38,500

Trained at Edinburgh College of Art, Mellis married fellow painter Adrian Stokes in 1938 and moved to St Ives the following year. Friends with many of the modernist circle in London, Mellis and Stokes invited Ben Nicholson and Barbara Hepworth to lodge with them temporarily after the outbreak of World War Two. Mellis' early work tended towards a constructivist manner throughout the war years, influenced by both Nicholson and Naum Gabo. In 1946 she left Carbis Bay and later moved to the South of France with the artist Francis Davison. In 1950, Mellis and Davison returned to England and settled in in Southwold, Suffolk. In 1978 Mellis began to produce driftwood constructions, incorporating coloured bits of boats, structures, oars or timber she would find along the beach, some of which would retain their inherent peeling paint surfaces, some of which she would resurface. While in a minor way indebted to her earlier interest in constructivism, these reliefs of the flotsam of the sea were concerned with surface, colour and form, abstract in concept but from which semi-representational likenesses emerge.



36 ROBERT ADAMS 1917 - 1984

*Divided Pillar No.1*

wood  
height: 58cm.; 23in.  
Executed in 1950.

PROVENANCE  
The Artist's Estate  
Gimpel Fils, London, where acquired by the present owner

EXHIBITED  
London, Scolar Fine Art and Berkeley Square Gallery, *20th Century British Art*, 13th June - 14th July 2002, cat. no.1, illustrated;  
London, Gimpel Fils, *Robert Adams - A Retrospective*, 25th February - 5th April 2003, cat. no.19;  
London, Fitzrovia Gallery, *Fitzrovia Exhibition*, September 2010 (details untraced).

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





## 37 ALEXANDER MACKENZIE 1923 - 2002

### *Painting (Gwithian) Aug 57-*

signed, titled and inscribed on the reverse  
oil on board  
99.5 by 150cm.; 39¼ by 59in.

#### PROVENANCE

Waddington Galleries, London  
Anthony Twentyman, London  
Sale, Sotheby's London, 4th October 1995, lot 328  
Montpelier Sandelson, London  
Audrey Wintour  
Sale, Christie's London, 27th May 2010, lot 15  
Private Collection  
Austin/Desmond Fine Art, London, where acquired by the present owner

#### EXHIBITED

London, Montpelier Sandelson, 1995, cat. no.748 (details untraced).

⊕ W £ 25,000-35,000

€ 29,900-41,900 US\$ 32,100-44,900

As an artist who spent much of his life living at the very tip of the Penwith peninsula, Alexander Mackenzie had an extremely close connection to the landscape which is carefully expressed in his paintings. Mackenzie's works, much as those of Peter Lanyon's, are derived from the nature and landscape of Cornwall - Gwithian is a small village across the bay from St Ives. The large beach is exposed to the Atlantic breakers and much of the movement and power is woven into the composition of this work, the largest by Mackenzie to appear at auction, allowing for close comparison between this work and *Green Coast* (sold in these rooms, *Bowie/Collector*, 11th November 2016, lot 131, for £37,500).



Anthony Caro in the steel yard at York Steel, Toronto  
©Courtesy of Barford Sculptures Ltd





38 BERNARD COHEN b.1933

*Grey Place*

signed and dated '58; also signed, titled and dated '58 on the reverse  
oil on board  
122 by 122cm.; 48 by 48in.

PROVENANCE

Gimpel Fils, London  
Private Collection, Sussex, from whom acquired by Rowntree Clark, London, 2011  
Acquired from the above by the present owner

EXHIBITED

London, Gimpel Fils, *Bernard Cohen Paintings/James Tower Ceramics*, December 1958, cat. no.8, illustrated n.p.

LITERATURE

Norbert Lynton, *Bernard Cohen: Work of Six Decades*, Flowers, London, 2009, illustrated p.20 (as *Black and White Painting*, with incorrect dimensions).

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

*'It takes only one great artist to keep a tradition alive. And through much of its history, the tradition of constructed sculpture has lived almost that precariously. Invented by Picasso...it was virtually reinvented by David Smith. Since the latter's death, its destiny has been very much in the hands of Anthony Caro.'*

WILLIAM RUBIN (*Anthony Caro*, The Museum of Modern Art, New York, 1975, p.15)

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

#### *Table Piece CCCXLIX*

rusted and varnished steel  
56 by 221 by 52cm.; 22 by 87 by 20½in.  
Executed in 1976-7.

#### PROVENANCE

Ace Gallery, Venice, California, where acquired by the previous owner, 1978  
James Hyman Fine Art, London, where acquired by the present owner

#### LITERATURE

Dieter Blume, *Anthony Caro: Table and Related Sculptures 1966-1978*, Verlag Galerie Wentzel, Cologne, 1981, cat. no.360, illustrated p.230.

⊕ W £ 70,000-100,000  
€ 84,000-120,000 US\$ 90,000-129,000





*'Once I realised that my interest in colour rather than figure or landscape could become the subject of a painting, I was off to a new start. An after-image was the purest experience of colour I could recall and because it occurs on the retina of the eye, it looks brighter than the surrounding colour...'*

MICHAEL KIDNER (quoted in Francis Pratt, 'Michael Kidner: The Man,' *Michael Kidner*, Michael Kidner & Flowers, London, 2007, p.10).

40 **MICHAEL KIDNER,  
R.A.** 1917-2009

*Orange and White Painting*

signed, titled and inscribed on the stretcher bar  
oil on canvas  
152.5 by 99.5cm.; 60 by 39¼in.  
Executed in 1960.

PROVENANCE

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

EXHIBITED

London, Serpentine Gallery, *Michael Kidner, Painting Drawing and Sculpture 1959-84*, 4th November - 2nd December 1984, cat. no.7, with Arts Council tour to Hatton Gallery, Newcastle upon Tyne (as *Circle after Image*, lent by the Artist).

⊕ W £ 8,000-12,000

€ 9,600-14,400 US\$ 10,300-15,400

Having experimented with a range of subjects, techniques and modes of representation in painting in the 1950s, Michael Kidner's 'after image' canvases of 1960 signalled a move towards his mature style and marked him out as perhaps Britain's first 'Op Artist.' His early optical works were included in the much publicized *Responsive Eye* exhibition, curated by William Seitz at the Museum of Modern Art in New York in 1965, in which examples of Bridget Riley's early paintings were also exhibited.

41

## ROBERT ADAMS

1917 - 1984

### *Slim Bronze no.4*

stamped with initial, dated 71-2 and numbered 2/6  
bronze

height: 73cm.; 28¾in.

Conceived in 1971-2, the present work is number 2 from  
the edition of 6 plus one Artist's cast.

#### PROVENANCE

Alan Wheatley Art, London, where acquired by the  
present owner

#### EXHIBITED

London, Gimpel Fils, *Robert Adams*, 29th May - 22nd June 1974,  
cat.no.7 (another cast);

New York, Gimpel & Weitzenhoffer, *Robert Adams: Recent Sculpture*,  
17th September - 5th October 1974, cat. no.7 (another cast).

#### LITERATURE

Alastair Grieve, *The Sculpture of Robert Adams*, Lund Humphries  
in association with the Henry Moore Foundation, London, 1992,  
cat. no.604, illustrated p.231 (another cast).

⊕ W £ 12,000-18,000

€ 14,400-21,600 US\$ 15,400-23,100





42 JOHN HOYLAND, R.A. 1934-2011

23.6.66

titled and inscribed on the reverse  
acrylic on canvas  
91.5 by 259cm.; 36 by 102in.

PROVENANCE

Waddington Galleries, London  
Alan Wheatley Art, London, where acquired by the present owner

EXHIBITED

Possibly Edinburgh, The Richard Demarco Gallery, *Inaugural Exhibition of Paintings, Sculptures and Prints*, August - September 1966 (ex. cat.);  
Sydney, Farmers Blaxland Gallery, *Colour & Structure: Recent British and Australian Paintings*, 13th - 30th May 1970, cat. no.1;  
London, Nevill Keating McIlroy, *John Hoyland: Early Works*, 11th June - 4th July 2008, cat. no.14;  
London, Alan Wheatley Art, *John Hoyland: Unmistakable Identity*, 11th March - 9th April 2009, cat. no.6.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email [modbrit@sothebys.com](mailto:modbrit@sothebys.com)

⊕ W £ 60,000-80,000  
€ 72,000-96,000 US\$ 77,000-103,000





*'I would like to make archetypal images of wholeness and have tried to broaden my work over the years, to stretch abstraction, giving it a human face, incorporating the radiance of Matisse and Rothko...'*

JOHN HOYLAND (*Invisible Artist or Performing Bear*, from a talk first given at Tate, London in 1994, and again in 2005 in Mauritius)



John Hoyland, 1964 Photograph by Jorge Lewinski  
 © The Lewinski Artchive at Chatsworth / Bridgeman Images

To experience the London Art Scene in the early 1960s was to witness a truly seismic shift. Following the decline of Paris as the centre of the art world and the rise of the New York School, a young generation of bold and confident artists emerged out of the London art schools, feeding their ferocious appetites on the large body of magazines and publications that flooded in from the United States, soon followed by the works themselves. At London's Whitechapel Art Gallery, then the most progressive and forward-thinking public institution in the country, Bryan Robertson championed the work of Robert Rauschenberg, Jasper Johns and Helen Frankenthaler. All this proved to be a breeding ground for British talent as a new generation of artists emerged, led by the young John Hoyland.

Hoyland was without doubt one of Britain's leading abstract painters of the 1960s, taking part in the seminal *Situation* group shows in 1960 (the year after he left the Royal Academy Schools) and 1961, and the *New Generation* show of 1965. The 1960s would go on to see Hoyland receive his first solo exhibition at the Whitechapel, and then together with Anthony

Caro, represent Britain at the 1969 São Paulo Biennale. To many, Hoyland's paintings of the 1960s capture the very essence of the decade. Not distracted or side-tracked by the rise of British and American Pop Art, instead Hoyland's work remained rooted in the pure, bold application of colour, seen so clearly in the present work, with its deep, rich Rothko-red palette, working to a size that challenged the norms of British art of the day (a similar work, 28.5.66, is in the collection of the Tate, London). Whilst early in the decade pattern played a part in his work, in the second half of the 1960s Hoyland became focused on the 'colour light architectures' that became the focus of his Whitechapel exhibition. The application, forms and medium are incredibly pure in every sense, and seen today appear as fresh as they did upon their initial inception. As the recent retrospective at Damien Hirst's newly opened Newport Street Gallery in London showed, these are paintings to be experienced, to be encountered, for to stand before them one is able to fully appreciate the brilliance and stark originality of an Artist that, until his death in 2011, refused to stand still.





43 BERNARD MEADOWS 1915-2005

*Head and Shoulders of Augustus*

bronze, in two parts

overall: 53.5 by 92 by 42.5cm.; 21 by 36 by 16<sup>3</sup>/<sub>4</sub>in.

Conceived in 1962-4, the present work is from the edition of 6 plus one.

PROVENANCE

Gimpel Fils, London

Private Collection UK, from whom acquired by the present owner

EXHIBITED

Venice, British Pavilion, *XXXII Venice Biennale*, 1964, illustrated;  
London, Gimpel Fils, *Bernard Meadows Recent Works*, 1995, cat. no.18;  
Wiltshire, The Salisbury Festival, *The Shape of the Century – a Survey of British Sculpture*, 1999;  
London, Gimpel Fils, *Modern British Sculpture*, 2011;  
London, Alan Wheatley Art, *Modern British Sculpture: Fanning the Flames*, 21st June – 20th July 2012, cat. no.20, illustrated.

LITERATURE

Alan Bowness, *Bernard Meadows: Sculpture and Drawings*,  
The Henry Moore Foundation in association with Lund Humphries,  
London, 1955, cat. no.BM 89, illustrated pl.53.

⊕ W £ 40,000-60,000

€ 47,800-72,000 US\$ 51,500-77,000

44

**JOHN HOYLAND,  
R.A.** 1934-2011

*21.8.73*

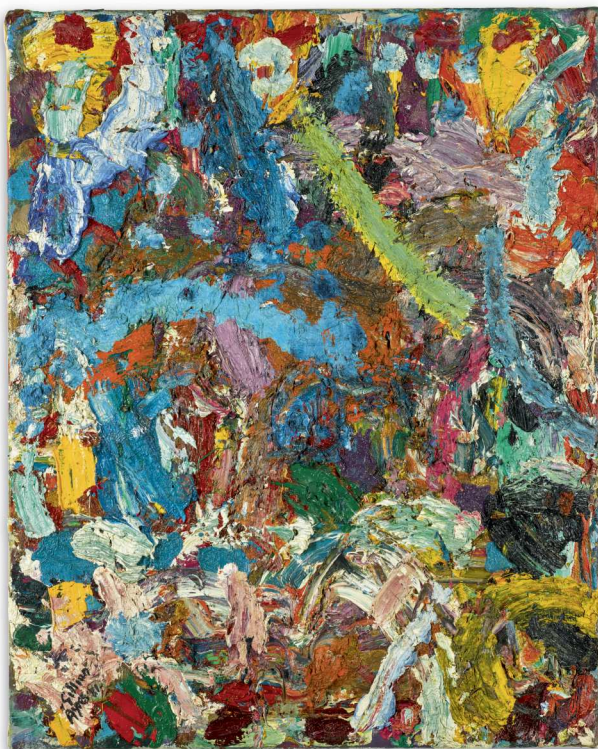
signed, titled and inscribed on the canvas overlap  
acrylic on canvas  
91.5 by 91.5cm.; 36 by 36in.

PROVENANCE

Rubiner Gallery, Detroit, Michigan  
Goodman Fine Art, London, where acquired by the present owner

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, *c/o* Sotheby's Modern & Post-War British Art, London, W1A 2AA or email [modbrit@sothebys.com](mailto:modbrit@sothebys.com)

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



45 **GILLIAN AYRES,  
R.A.** b. 1930

*Pyxides un Bucchero*

signed and dated 81.; also signed, titled and inscribed  
on the reverse  
oil on canvas  
75.5 by 60.5cm.; 29½ by 24in.

PROVENANCE

Rowntree Clark, London, where acquired by the  
present owner

EXHIBITED

Bath, Victoria Art Gallery, *Gillian Ayres RA Paintings and  
Prints 1986-2011*, 21st March 2012, cat. no.42.

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

46 JOHN HOYLAND, R.A. 1934-2011

15.7.65

signed with initials, titled and inscribed on the canvas overlap  
acrylic on canvas  
50.5 by 152.4cm.; 20 by 60in.

PROVENANCE

Sale, Christie's South Kensington, 26th June 1997, lot 137  
Alan Wheatley Art, London, where acquired by the present owner

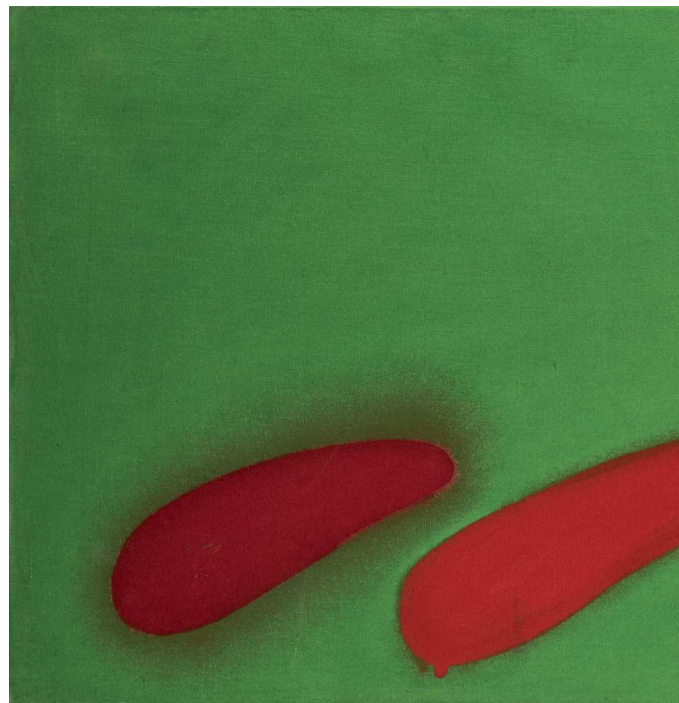
EXHIBITED

Edinburgh, The Richard Demarco Gallery, *Inaugural Exhibition of Paintings, Sculptures and Prints*, August - September 1966,  
cat. no.81.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email [modbrit@sothebys.com](mailto:modbrit@sothebys.com)

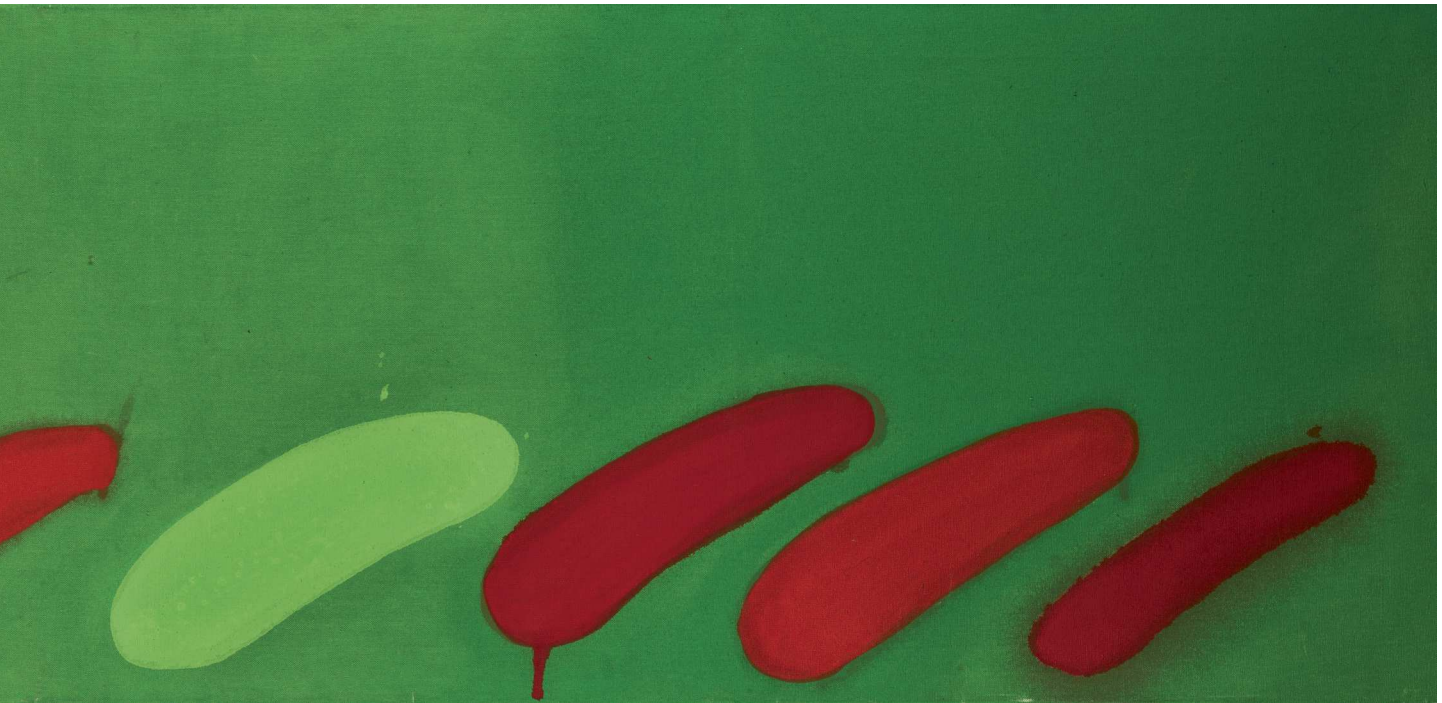
⊕ W £ 40,000-60,000

€ 47,800-72,000 US\$ 51,500-77,000



*'I never had a clear-cut programme, I was just trying to marshal all of the elements that I wanted in my work. And so the paintings in a sense were more structural than to do with colour. It was where to place forms that was the most important thing.'*

JOHN HOYLAND (quoted in Mel Gooding, *John Hoyland*, Thames & Hudson, London, 2006, p.75)





47 GILLIAN WISE b.1936

*Counter Rhythms & Levels  
(Relief for Unilever House)*

signed twice, titled, dated 1982 and 2.8.82 and inscribed on the reverse  
stainless steel and cellulose car paint on construction  
88.5 by 88.5cm.; 35 by 35in.

PROVENANCE

Sale, Christie's London, 16th October 2013, lot 187  
Austin/Desmond Fine Art, London, where acquired by the  
present owner

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

48 JEREMY MOON 1934 - 1973

*Untitled [4/73]*

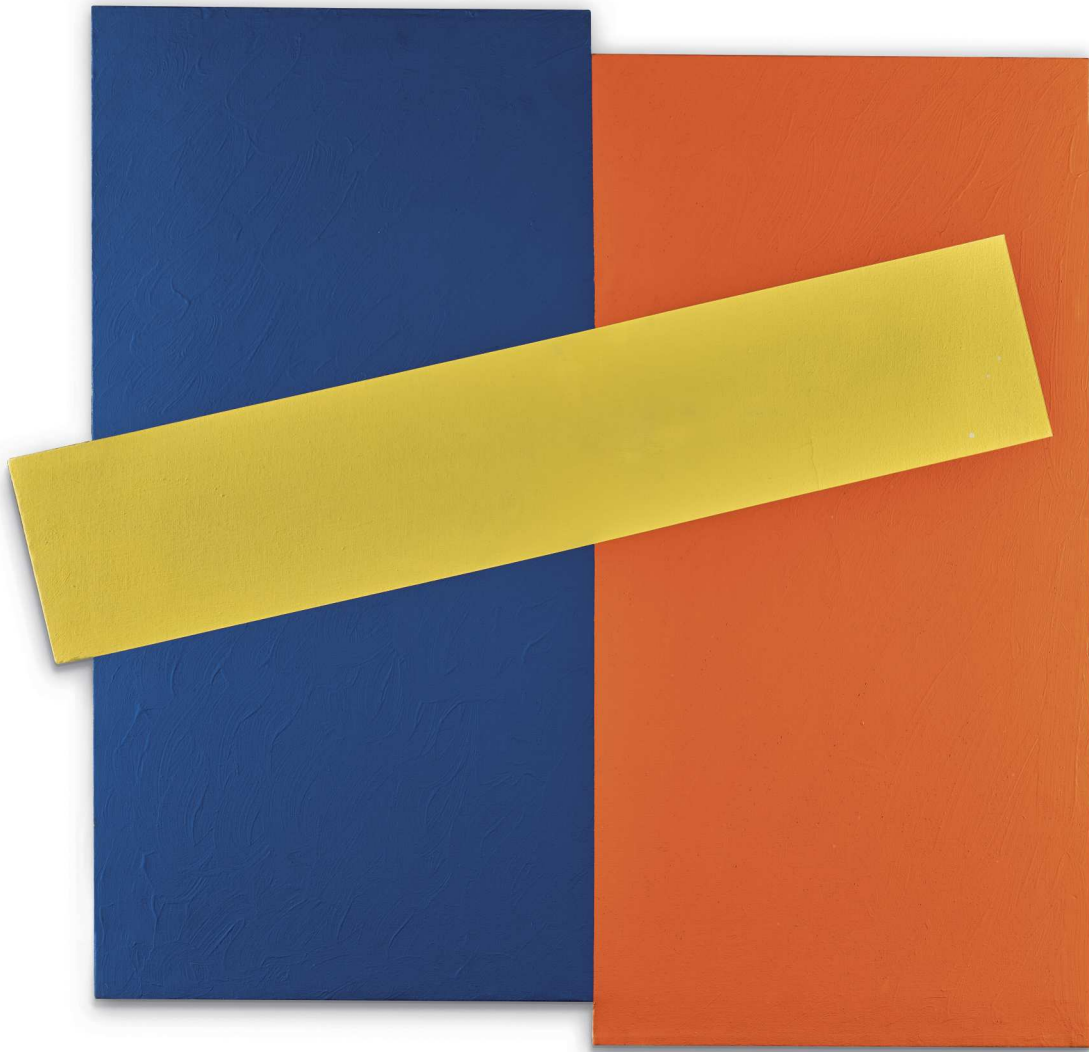
signed with initials and inscribed on the canvas overlap; also  
signed, titled and inscribed on the stretcher bar  
acrylic on shaped canvas  
100.5 by 105cm.; 39½ by 41¼in.  
Executed in 1973.

PROVENANCE

Rowan Gallery, London, 1973  
Sale, Christie's South Kensington, 8th June 1989, lot 320  
Rocket Gallery, London  
Private Collection, U.K., from whom acquired by the present owner

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





Jeremy Moon died tragically young at the height of his career, a career that saw him show at some of Europe's most progressive and exciting galleries, and create a small but succinct body of work that today is celebrated in public and private collections across the globe. After reading Law at Cambridge, Moon embarked on a career in advertising but after seeing the large-scale abstract paintings of Bernard Cohen and William Turnbull at the second 'Situation' exhibition at London's Whitechapel Art Gallery in 1961, decided to pursue a career in the arts, enrolling at London's Central School of Art. His time at the Central was short-lived, and he soon left to focus on his work, relying on the experiences he had gained in the advertising world, which impacted on his artistic development.

With his bold use of flat, block colours, Moon soon became a leading figure of the British Abstract scene, beginning with oils and, after the mid-1960s, favouring the newly developed acrylic paints which allowed him a

greater degree of artistic freedom. Moon was also one of the first British artists to experiment with shaped canvases, alongside David Hockney and Gerald Laing, although Moon's work remained rooted in the abstract. Moon drew on his early career in advertising, relying on meticulously worked sketches and designs and a palette reminiscent of the bright and bold colours of 1960s billboards. Showing at London's Rowan Gallery, his work reflected the forward thinking optimism of a generation of artists, as Matthew Collings writes: 'His paintings express the times in which they were made, what Jackson Pollock called "the aims of the age"' (Mathew Collings, 'Right Wrong Moves', 2006, a transcript of a public talk about Jeremy Moon by Matthew Collings, reproduced [www.jeremymoon.com](http://www.jeremymoon.com)). Moon's work challenges the ideals of perceptual viewing, and finds the inherent joy in picture-making, something which is made all the more poignant by the motorcycle accident which in 1973, the year the present work was made, led to his untimely death.

49 JOHN HOYLAND, R.A. 1934-2011

*21.2.70*

signed and titled twice on the canvas overlap  
acrylic on canvas  
182.5 by 76cm.; 72 by 30in.

PROVENANCE

Waddington Galleries, London  
Private Collection  
Sale, Sotheby's London, 12th July 2013, lot 217  
Alan Wheatley Art, London, where acquired by the present owner

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Sotheby's Modern & Post-War British Art, London, W1A 2AA or email [modbrit@sothebys.com](mailto:modbrit@sothebys.com)

⊕ W £ 50,000-80,000

€ 60,000-96,000 US\$ 64,500-103,000

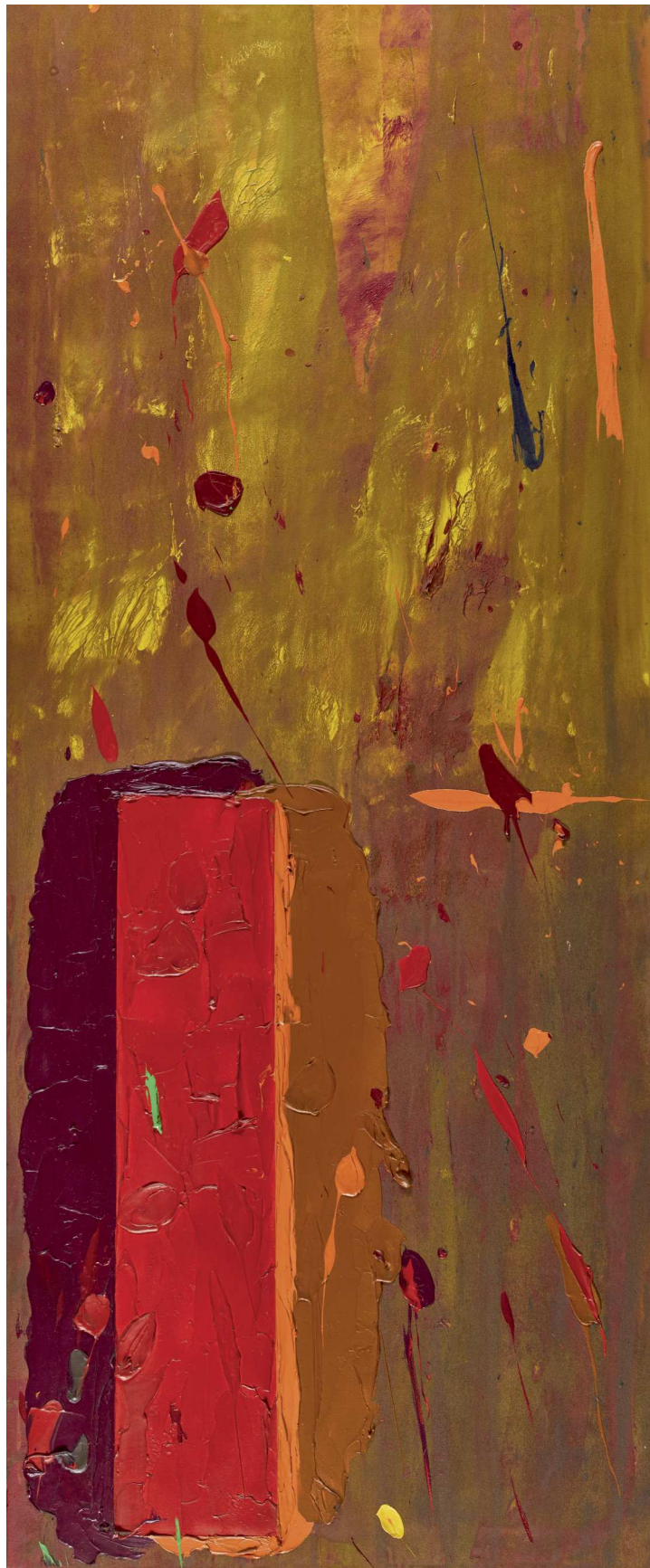
By 1969, Hoyland's reputation had reached the extent that he was able to commit himself full time to his own painting and resign from his post at the Chelsea School of Art. Throughout the next decade he would secure international recognition with representation at the Waddington Galleries in London and with André Emmerich in New York. In 1979, ten years after he had represented Britain at the São Paulo Biennale with Anthony Caro (where the two formed a close and longstanding friendship), a full-scale retrospective of Hoyland's work was held at the Serpentine Gallery.

*21.2.70* is therefore one of the first works from one

of the most successful periods of Hoyland's career. These works have a greater sense of action and automatism, with the paint applied in layers of freer, looser splashes, drips and flicks. These dense and weighty surfaces have a greater chromatic range and intensity than his earlier works, perhaps a result of his exposure to the techniques of the New York painters such as Robert Motherwell, Helen Frankenthaler and Larry Poons, whom he was in close contact at this time. The paintings and theories of Hans Hofmann also exerted a strong influence on Hoyland in the 1970s, encouraging him to imbue his paintings with greater personal and emotional expression.

*'Paintings are there to be experienced, they are events. They are also to be meditated on and to be enjoyed by the senses; to be felt through the eye.'*

JOHN HOYLAND (*John Hoyland: Paintings 1967 - 1979* (exh. cat.), Serpentine Gallery, London, 1979)

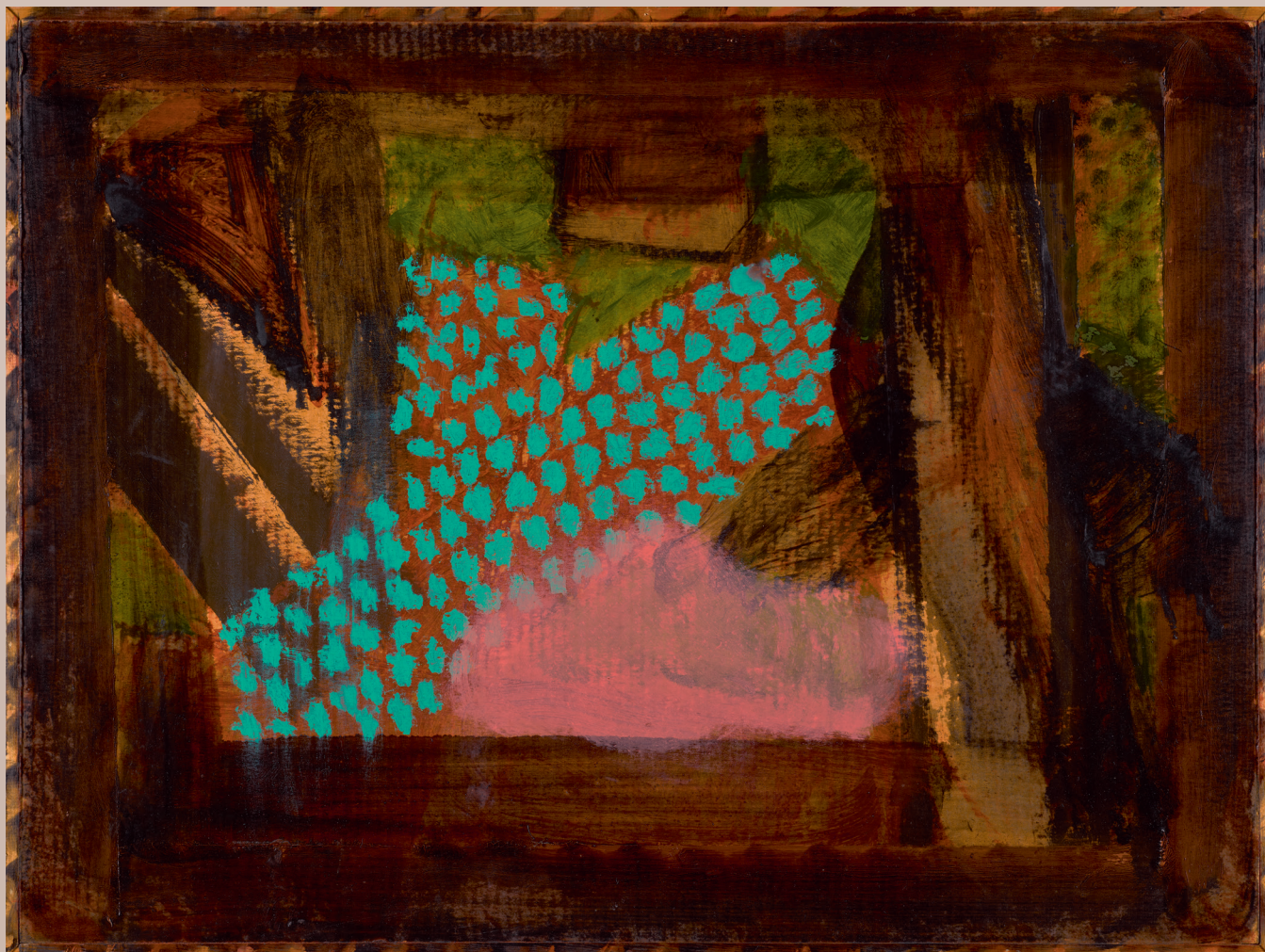




Frank Auerbach, 1963  
Photograph by Jorge Lewinski  
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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**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.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

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.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information

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.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

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.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

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](mailto: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 property is exported from the EU 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@hmr.c.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](mailto: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.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

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](mailto: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  
Tel: +44 (0)20 7293 5358  
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&SUS

#### 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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## FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

### VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

13 July 2017  
London

### MADE IN BRITAIN

13 September 2017  
London

### IRISH ART

September 2017  
London

### MODERN & POST-WAR BRITISH ART

November 2017  
London

### SCOTTISH ART

November 2017  
London

An abstract painting featuring a complex, dark, and expressive composition. The work is dominated by thick, gestural brushstrokes in shades of black, grey, and dark brown. A prominent feature is a grid-like structure of dark lines that creates a sense of architectural or spatial division. In the upper left, there is a lighter, more defined area with some faint, sketchy figures or forms. To the right, there are patches of muted colors, including a large, soft orange and a smaller green area, which contrast with the overall dark palette. The texture is highly visible, with the brushwork creating a sense of movement and depth.

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Bryan Wynter, Valerie Fabian, Karl Weschke, W. S. Graham and  
Monica Wynter, in the kitchen at the Carn, Zennor, 1959  
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