

MADE IN BRITAIN

LONDON | 10 SEPTEMBER 2019



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1744



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LOT 112
THIS PAGE
LOTS 100-108





MADE IN BRITAIN

**AUCTION IN LONDON
10 SEPTEMBER 2019
SALE L19145
10.30 AM**

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AND OPEN TO THE PUBLIC**

Thursday 5 September
9 am-4.30 pm

Friday 6 September
9 am-4.30 pm

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1

DAMIEN HIRST

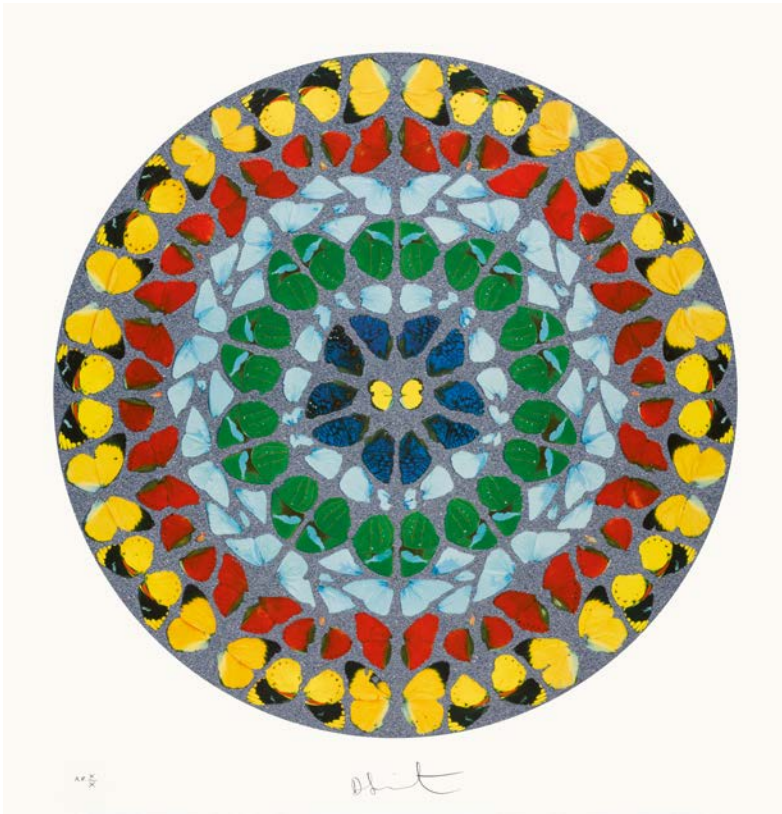
b.1965

Psalm: Quare fremereunt gentes?

Screenprint in colours with diamond dust,
2009, signed in pencil, numbered A.P. X/X
(an Artist's proof aside from the edition of
50), on wove paper (unframed)
sheet: 74 by 71.5cm.; 29 by 28in.

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



1

2

DAMIEN HIRST

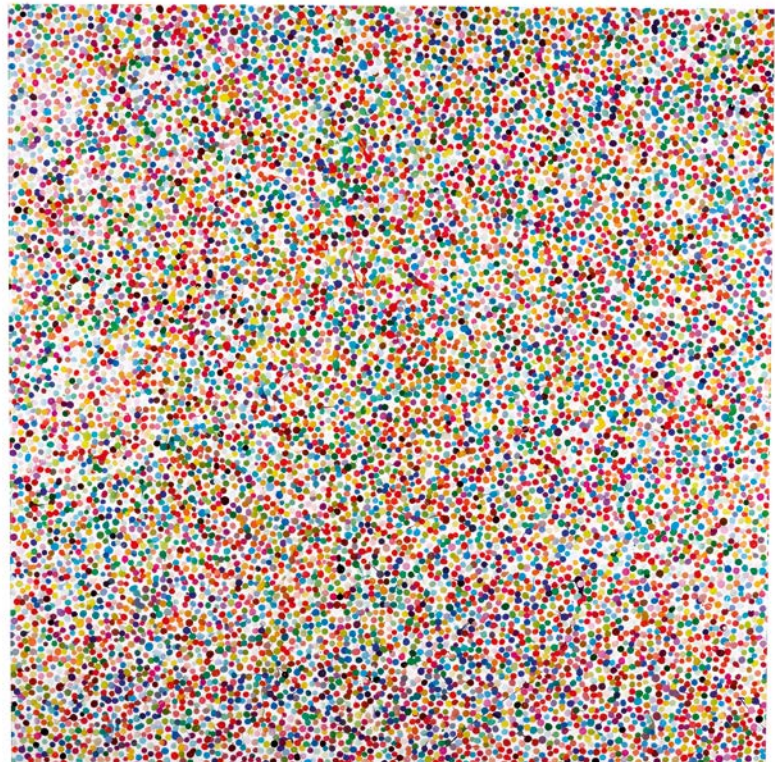
b.1965

Beverly Hills (H5-2)

Diasc-mounted giclée print in colours on
aluminium, 2018, signed in pencil on the
publisher's label on the reverse, stamp-
numbered 64/100, contained in the original box
overall: 90 by 90cm.; 35½ by 35½in.

⊕ £ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,800



2

8

3

DAVID SHRIGLEY

b.1968

I'm Sorry for Being Awful

Screenprint in colours, 2018, signed with initials in pencil verso, dated, numbered 97/125, on wove paper (unframed) sheet: 76 by 56cm.; 29⁷/₈ by 22in.

⊕ £ 2,400-3,600
€ 2,700-4,050 US\$ 3,050-4,550



3

4

DAVID HOCKNEY, R.A.

b.1937

Untitled No. 329

iPad drawing printed in colours, 2010, from *A Bigger Book (Art Edition A)*, signed in pencil, dated, numbered 202/250, on archival paper, contained in the original blue and yellow portfolio (lacking the Taschen book and stand)

sheet: 56 by 43.3cm.; 22 by 17in.; overall: 58.2 by 45.9 by 1cm.; 22⁷/₈ by 18³/₈in.

⊕ £ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,800



4

5

DAVID SHRIGLEY

b.1968

Kindness

Screenprint in colours, 2018, signed with initials in pencil verso, dated, numbered 102/125, on wove paper (unframed) sheet: 75.6 by 55.9cm.; 29³/₄ by 22in.

⊕ £ 1,200-1,800
€ 1,350-2,050 US\$ 1,550-2,300



5



6

6

BRIDGET RILEY

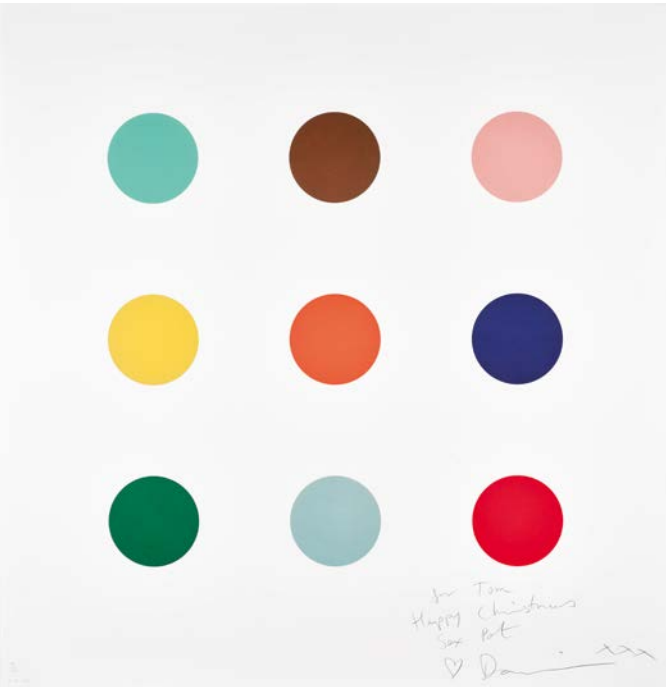
b.1931

Arcadia 6

Screenprint in colours, 2013, signed in pencil, dated, titled, numbered 3/75 (total edition includes ten Artist's proofs), on wove paper
sheet: 64.4 by 88.9cm.; 25 $\frac{3}{8}$ by 35in.

† ⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

7



7

DAMIEN HIRST

b.1965

Quene 1-AM

Etching printed in colours, 2004, signed and inscribed 'for Tom / Happy Christmas / Sex Pot / Damien', dated, numbered 78/100, on wove paper
plate: 76.2 by 76.2cm.; 30 by 30in.;
sheet: 115 by 112.5cm.; 45 $\frac{1}{4}$ by 44 $\frac{1}{4}$ in.

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100

8

MICHAEL CRAIG-MARTIN, R.A.

b.1941

Lust

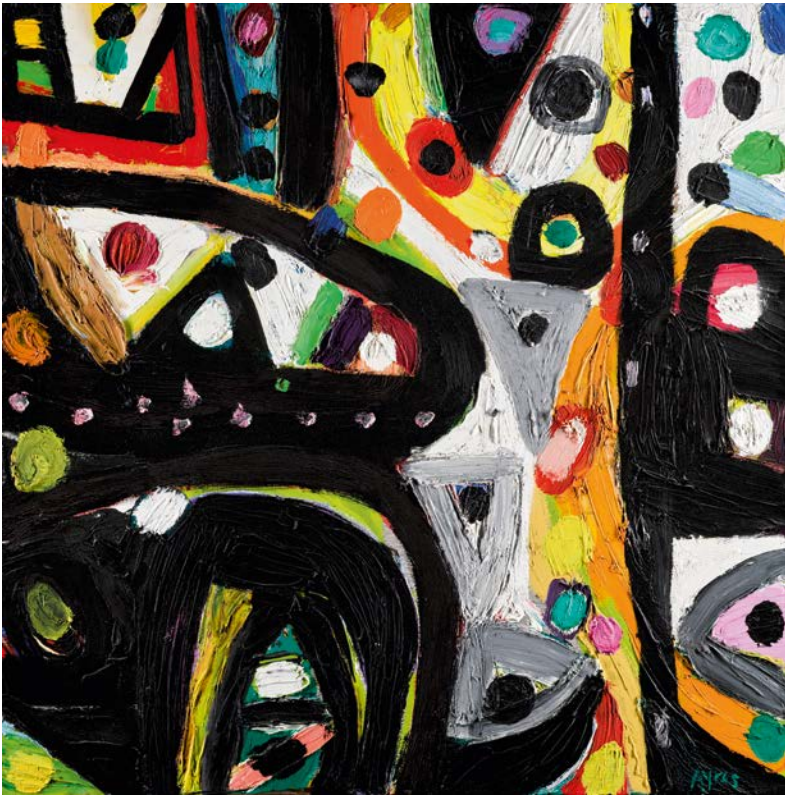
Screenprint in colours, 2008, from *Seven Deadly Sins*, signed in pencil, dated, numbered 5/30, on wove paper
image: 60.8 by 90cm.; 24 by 35 $\frac{1}{2}$ in.;
sheet: 83 by 110.5cm.; 32 $\frac{3}{4}$ by 43 $\frac{1}{2}$ in.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



8

10



9

9

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

GILLIAN AYRES, R.A.

1930-2018

Remember This

signed; also signed, titled and dated 2003 on the reverse
oil on canvas
91.5 by 91.5cm.; 36 by 36in.

PROVENANCE

Acquired directly from the Artist by the present owners in 2003

EXHIBITED

Dublin, Hillsboro Fine Art, *Gillian Ayres, Recent Paintings*, May - June 2006.

⊕ £ 7,000-10,000

€ 7,800-11,200 US\$ 8,800-12,600

10

DAMIEN HIRST

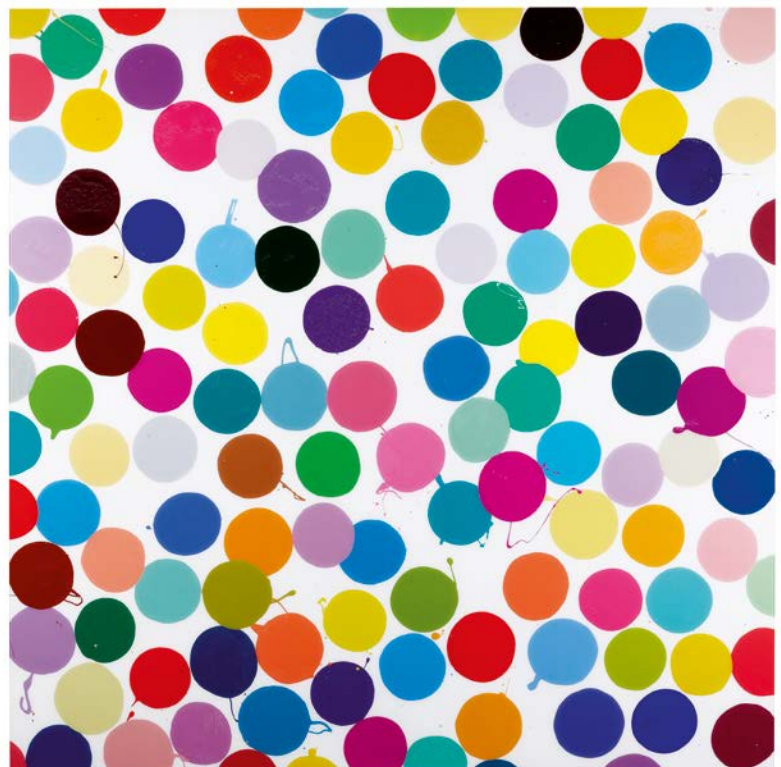
b.1965

Raffles (H5-5)

Diasec-mounted giclée print in colours on aluminium, 2018, signed in pencil on the publisher's label on the reverse, stamp-numbered 92/100, contained in the original box overall: 90 by 90cm.; 35³/₈ by 35³/₈in.

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



10

11



11

11

DAVID SHRIGLEY

b.1968

Pretty Thoughts Inside Your Head

Screenprint in colours, 2018, signed with initials in pencil *verso*, dated, numbered 63/125, on wove paper (unframed)
sheet: 76 by 56cm.; 30 by 22in.

⊕ £ 2,500-3,000
€ 2,800-3,350 US\$ 3,150-3,800



12

12

TRACEY EMIN, R.A.

b.1963

Feeling Safe

Etching, 2012, signed in pencil, dated, numbered 92/120, on wove paper (unframed)
plate: 24.8 by 42.7cm.; 9¾ by 16¾in.;
sheet: 41.9 by 58.8cm.; 16½ by 23¼in.

⊕ £ 800-1,200
€ 900-1,350 US\$ 1,050-1,550



13

13

BRIDGET RILEY

b.1931

Sideways (Schubert 76)

Screenprint in colours, 2011, signed in pencil, titled, dated, numbered 155/250 (total edition includes 25 Artist's proofs), on wove paper
image: 28.8 by 17.2cm.; 11¾ by 6¾in.;
sheet: 46.2 by 32.5cm.; 18¾ by 12¾in.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

12



14

DAVID HOCKNEY, R.A.

b.1937

Godetia (Scottish Arts Council 155)

Etching with aquatint printed in colours, 1973, signed in pencil, dated, numbered 64/100 (total edition includes 23 proofs), on Arches mould-made paper plate: 43.5 by 29.3cm.; 17 $\frac{1}{8}$ by 11 $\frac{1}{2}$ in.; sheet: 58.6 by 42.2cm.; 23 by 16 $\frac{5}{8}$ in.

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900

'We need art. There's no society that never had it. Most of it might be pretty low, most of it might be pretty bad, but we need it.'

David Hockney, 1990



15 (ONE OF TWO)

15

TRACEY EMIN, R.A.

b.1963

**You Loved Me Like a Distant Star;
and My Heart is With You Always**

Two offset lithographic posters printed in colours, 2012 and 2014, each signed in silver felt-tip pen, the latter dated 2015, each from the edition of 500, on silk finish paper (2)

each sheet: approx. 69.8 by 49.8cm.; 27½ by 19½in.

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,900

16

HOWARD HODGKIN

1932-2017

Bleeding (Heenk 67)

Lithograph printed in colours, with hand-colouring by Cinda Sparling, 1981-82, signed with initials in pencil, dated, inscribed 'for Joanna Lynch', numbered AP 7 (one of 33 Artist's proof aside from the edition of 100), on Arches mould-made paper
sheet: 91.7 by 152cm.; 36¼ by 59¾in.

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,900



16

17

IAN DAVENPORT

b.1966

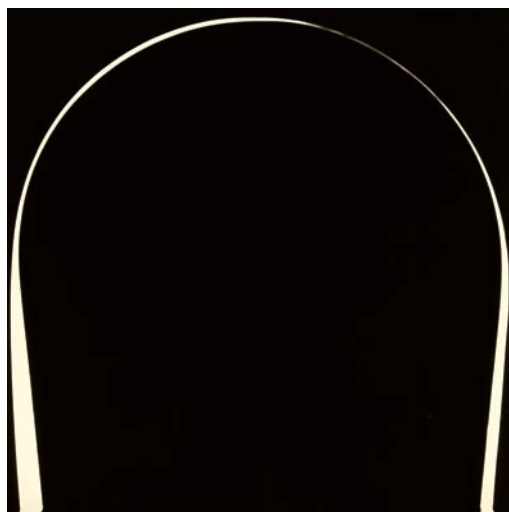
Poured painting: Black, White, Black

signed, titled and dated 1996 on the reverse
household paint on board
30.5 by 30.5cm.; 12 by 12in.

PROVENANCE

Waddington Galleries, London, where acquired by the present owner, 28th July 1997

‡ ⊕ £ 1,500-2,500
€ 1,700-2,800 US\$ 1,900-3,150



17

RICHARD HAMILTON

1922-2011

Portrait of Dieter Roth (Lullin 184)

Iris digital print in colours, 1998, signed in pencil, numbered 23/30, on Somerset wove paper
 image: 34 by 40.2cm.; 15¾ by 15⅞in.;
 sheet: 63.3 by 58.2cm.; 25 by 22⅞in.

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



18

HOWARD HODGKIN

1932-2017

Acquainted with the Night
(not in Heenk)

Aquatint printed in colours, with hand-colouring by Andrew Smith, 2012, signed with initials in pencil, dated, numbered 10/50 (total edition includes 15 Artist's proofs), on Moulin du Gué paper
 sheet: 39 by 49.5cm.; 15⅜ by 19½in.

⊕ £ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,800



19

'Bert was an artist who sought to enhance people's lives through his paintings. His free, expressive use of colour and abstracted simple forms use traditional pictorial space to create an expanse we can enter, a landscape the mind can play in.'

Barry Phipps



21



20

20

RON ARAD

b.1951

'Rover 2-Seater'

designed 1981

produced by One-Off, London, UK

enamelled tubular steel, Kee-Klamps, Rover car seats with leather upholstery

with label ONE / OFF / LONDON / 01 379 7796

78 by 125 by 90.5cm.; 30¾ by 49¼ by 35½in.

PROVENANCE

Acquired directly from the Artist by the present owner, circa 1985

LITERATURE

Deyan Sudjic, *Ron Arad: Restless Furniture*, London, 1989, p.30 for a related example.

⊕ W £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

21

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

ALBERT IRVIN, R.A.

1922-2015

Red Lion

signed and dated '08 on the canvas overlap acrylic on canvas
183 by 152.5cm.; 75 by 60in.

PROVENANCE

Gimpel Fils, London, where acquired by the present owners

⊕ W £ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900

22

HOWARD HODGKIN

1932-2017

Here We Are in Croydon (H. 49)

Lithograph printed in colours, with hand-colouring by John Hutcheson and Jim Welty, 1979, signed in blue crayon, dated, numbered 38/100 (total edition includes 20 Artist's proofs), on Moulin d'Auvergne hand-made paper
sheet: 55.5 by 75.2cm.; 21 $\frac{7}{8}$ by 29 $\frac{5}{8}$ in.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



22

23

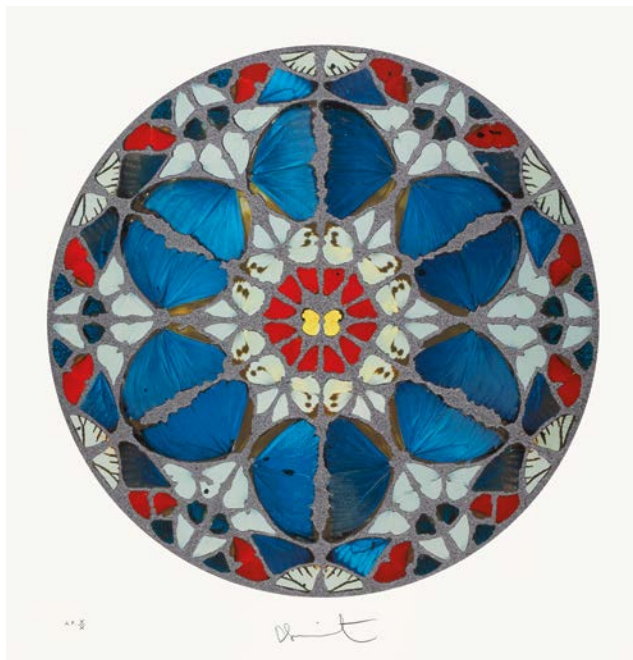
DAMIEN HIRST

b.1965

Psalm: Verba mea auribus

Screenprint in colours with diamond dust, 2009, signed in pencil, numbered A.P. X/X (an Artist's proof aside from the edition of 50), on wove paper (unframed)
sheet: 74 by 71.5cm.; 29 by 28in.

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600



23

24

HOWARD HODGKIN

1932-2017

Nick (H. 32)

Etching and aquatint printed in colours, with hand-colouring by Maurice Payne and Danny Levy, 1977, signed in pencil, dated, numbered 76/100 (total edition includes 15 Artist's proofs), on Crisbrook hand-made paper
plate: 44.5 by 56cm.; 17 $\frac{1}{2}$ by 22in.;
sheet: 47 by 58.5cm.; 18 $\frac{1}{2}$ by 23in.

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,900



24

17



25 (ONE OF TWO)

25

JOE TILSON, R.A.

b.1928

New York Decals 3 & 4

The complete set, comprising two screenprints in colours, 1967, accompanied by the two glassine envelopes and instructions sheet, signed in pencil and numbered 65/70 on a loose sticker (as issued), also signed in pencil and dated on the instructions (each unframed) each sheet: approx. 47 by 35.5cm.; 18½ by 14in. (2)

⊕ £ 1,000-2,000
 € 1,150-2,250 US\$ 1,300-2,550



26

26

HOWARD HODGKIN

1932-2017

Indian Room (H. 7)

Lithograph printed in colours, 1967, from 5 Rooms, signed in pencil, inscribed 'AP' (one of 14 Artist's proof aside from the edition of 75), on wove paper (unframed) sheet: 50.8 by 64cm.; 20 by 25½in.

⊕ £ 1,500-2,000
 € 1,700-2,250 US\$ 1,900-2,550



27

27

DAVID HOCKNEY, R.A.

b.1937

Tree (S.A.C., MCA Tokyo 61)

Lithograph printed in colours, 1968, signed in pencil, dated, numbered 62/95 (total edition includes 22 proofs), on BFK Rives mould-made paper (unframed) sheet: 64.9 by 49.8cm.; 25½ by 19½in.

⊕ £ 2,000-4,000
 € 2,250-4,500 US\$ 2,550-5,100



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£ 8 - 18 - 0	£ 11 - 10 - 0	£ 11.50
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£ 9 - 10 - 0	£ 12 - 10 - 0	£ 12.50
£ 9 - 15 - 0	£ 12 - 15 - 0	£ 12.75
£ 9 - 19 - 0	£ 13 - 0 - 0	£ 13.00
£ 10 - 10 - 0	£ 13 - 15 - 0	£ 13.75
£ 11 - 11 - 0	£ 15 - 0 - 0	£ 15.00
£ 12 - 10 - 0	£ 16 - 15 - 0	£ 16.75
£ 12 - 12 - 0	£ 16 - 15 - 0	£ 16.75
£ 14 - 10 - 0	£ 18 - 15 - 0	£ 18.75

28

ALLEN JONES, R.A.

b.1937

Please Do Not Forget To

titled; signed on the canvas overlap
 oil and collage on canvas
 40 by 30cm.; 15¾ by 11¾in.
 Executed in 1973.

PROVENANCE

Marlborough Gallery, London
 Private Collection, Italy and thence by
 descent to the previous owner
 Their sale, Sotheby's Milan, 27th May 2014,
 lot 51, where acquired by the present owner

LITERATURE

Marco Livingstone, *Allen Jones, Sheer
 Magic*, Congreve Publishing, New York, 1979,
 illustrated p.129.

⊕ £ 15,000-20,000
 € 16,700-22,300 US\$ 18,900-25,200

DAVID HOCKNEY, R.A.

b.1937

A Wooded Landscape (S.A.C. 75;
MCA Tokyo 72)

Etching and aquatint, 1969, from *Illustrations for Six Fairy Tales from the Brothers Grimm*, signed in pencil, numbered 97/100, inscribed 'G. P.' in brown ink verso, on Hodgkinson handmade paper
plate: 39.3 by 27.7cm.; 15½ by 10¾in.;
sheet: 61.7 by 44.8cm.; 24¼ by 17¾in.

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

30

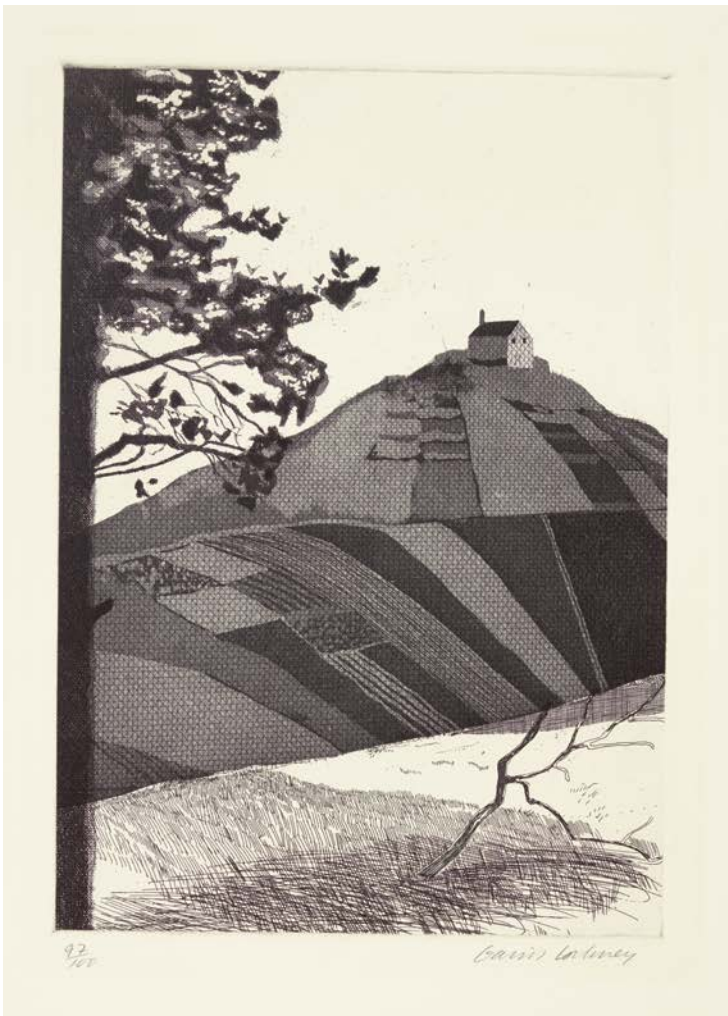
JOE TILSON, R.A.

b.1928

New York Decals 1 & 2

The complete set, comprising two screenprints in colours, 1967, accompanied by the two glassine envelopes and instructions sheet, signed in pencil and numbered 41/40 on a sticker affixed to the backboard, also signed in pencil and dated on the instructions, on wove paper each sheet: approx. 47 by 35.5 cm.; 18½ by 14in. (2)

⊕ £ 1,000-2,000
€ 1,150-2,250 US\$ 1,300-2,550



29



30

20

DAVID HOCKNEY, R.A.

b.1937

Brooklyn bridge, 1982

Chromogenic print collage, 1982, signed in white felt-tip pen, dated, titled and numbered #16 (from the edition of 20), on paperboard overall: 276.9 by 147.3cm.; 109 by 58in.

⊕ £ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200

'I suppose I never thought the world looked like photographs, really. A lot of people think it does but it's just one little way of seeing it.'

David Hockney, 2004





32

32

DAVID BAILEY

b.1938

Michael Caine, 1965

Silver print, printed 1988. Signed, numbered *1 of 9* and annotated in pencil, with the photographer's copyright label affixed to the verso. Accompanied by a certificate of authenticity.

image: 22.7 by 22.6cm.; 8 $\frac{7}{8}$ by 8 $\frac{7}{8}$ in.;

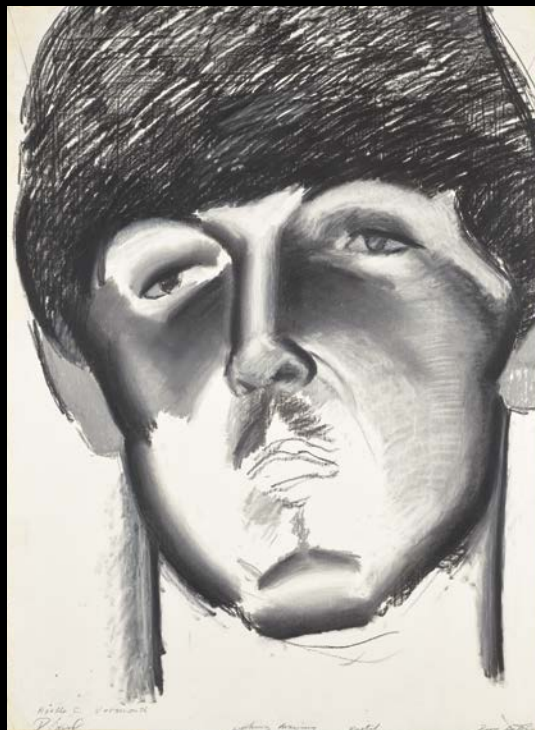
sheet: 35.6 by 27.8 cm.; 14 by 11 in.

PROVENANCE

A gift from the Artist to the present owner

⊕ £ 2,500-3,500

€ 2,800-3,900 US\$ 3,150-4,400



33 (ONE OF FOUR)

33

DAVID OXTOBY

b.1938

The Beatles

each signed and variously inscribed; also variously signed, inscribed, dated *1998* and dedicated on the backboards
pastel on paper

(4)

102 by 71cm.; 40 by 28in. (and smaller)

PROVENANCE

Acquired directly from the Artist by the present owner in 1998

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300

34

LINDA MCCARTNEY

1941-1998

John Lennon and Yoko Ono, 1968

Silver print, printed later. Signed, titled and annotated in pencil and ink on the verso.

Matted and framed.

image: 16.5 by 24cm.; 6 $\frac{1}{2}$ by 9 $\frac{1}{2}$ in.

sheet: 20.2 by 25.5cm.; 8 by 10in.

PROVENANCE

Vince Rea Collection
Bede Gallery, Jarrow

⊕ £ 2,000-3,000

€ 2,250-3,350 US\$ 2,550-3,800



34



'What I always say is: I do whatever I feel like. People don't seem to understand that an artist is free to do whatever he wants, and I've always relished that possibility.'

Richard Hamilton, 2010

35

RICHARD HAMILTON

1922-2011

Release (L. 83)

Screenprint in colours with silver foil collage, 1972, signed in pencil, numbered 10/150 (total edition includes 15 Artist's proofs), on Hodgkinson mould-made paper
image: 68.4 by 86cm.; 26⁷/₈ by 33⁷/₈in.;
sheet: 70 by 94.5cm.; 27¹/₂ by 37¹/₄in.

⊕ £ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,700

DAVID HOCKNEY, R.A.

b.1937

Sexton Disguised as a Ghost
(S.A.C. 90; MCA Tokyo 87)

Etching with aquatint, 1969, from *Illustrations for Six Fairy Tales from the Brothers Grimm*, signed in pencil, inscribed 'G. Portfolio' in brown ink verso, numbered 7/100 (total edition includes 20 Artist's proofs), on Hodgkinson handmade paper (unframed) plate: 45.5 by 32.2cm.; 17½ by 12¾in.; sheet: 62 by 46cm.; 24½ by 18in.

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



36

37

LESLIE THORNTON

1925-2016

Argosy

the larger piece stamped with signature, stamped with date 1970 and numbered G7; the smaller piece stamped with initials, dated 69 and numbered G
acrylic and aluminium
height: 66cm.; 26in.
Executed in 1969/70.

PROVENANCE

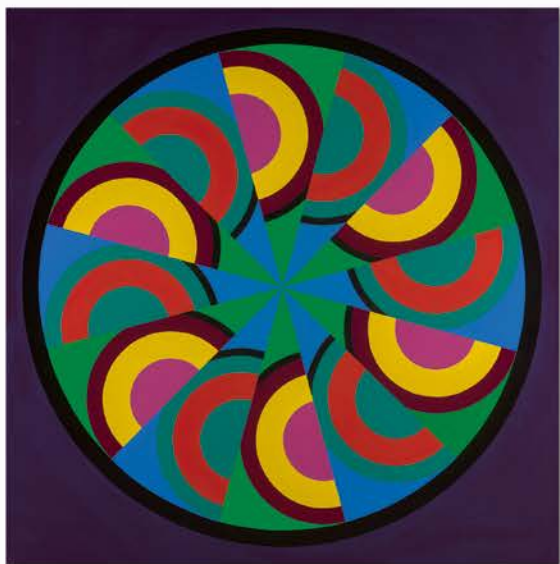
Private Collection, U.S.A.
Sale, Los Angeles Modern Auctions, 30th September 2018, lot 43, where acquired by the present owner

⊕ £ 1,200-1,800

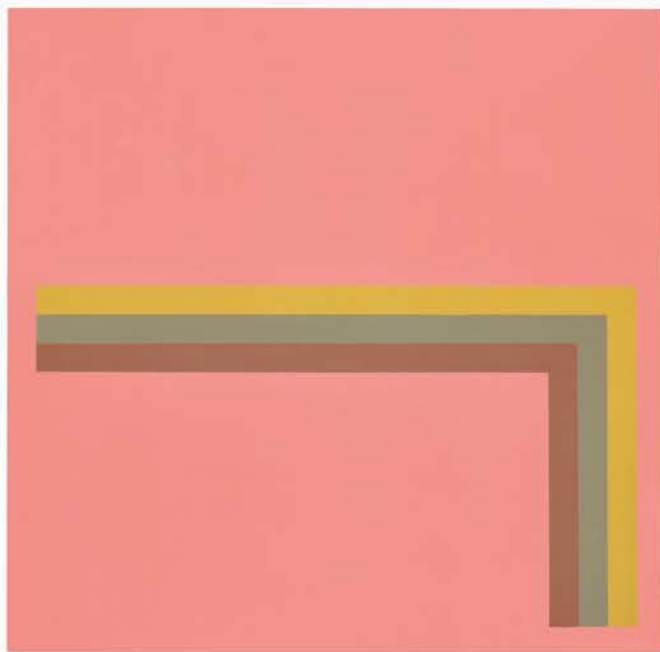
€ 1,350-2,050 US\$ 1,550-2,300



37



38



39



40

38

BRIAN RICE

b.1936

Whirler

signed, titled, dated *April 1966* and inscribed with stencils on the stretcher bars
acrylic on canvas
122.5 by 122.5cm.; 48¼ by 48¼in.

PROVENANCE

Redfern Gallery, London, where acquired by the present owner, 13th March 2014

EXHIBITED

London, F.B.A Galleries, *Trends in Modern Art 1966: 13th Annual Exhibition*, June 1966;
Brighton, University of Brighton Gallery, *Brian Rice: Retrospective Exhibition*, 30th March - 21st April 2001, with tour to Plymouth City Art Gallery, Plymouth; Bridport Arts Centre, Bridport; and Exeter City Art Gallery, Exeter;
London, Redfern Gallery, *Brian Rice: Early Works 1959-1970*, 4th - 22nd February 2014, illustrated p.63.

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,900

39

PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

MARC VAUX

b.1932

Untitled

signed, dated 66 and inscribed on the canvas overlap; also inscribed on the reverse
acrylic on canvas
169 by 172cm.; 66½ by 67¾in.

PROVENANCE

Acquired by the late owners by *circa* 1980

⊕ W £ 5,000-8,000
€ 5,600-9,000 US\$ 6,300-10,100

40

R. B. KITAJ, R.A.

1932-2007

Black Mountain

signed, titled, dated *1966?* and dedicated on the reverse
moulded plastic and oil on plywood
79 by 79 by 31cm.; 31 by 31 by 12¼in.
Executed *circa* 1966.

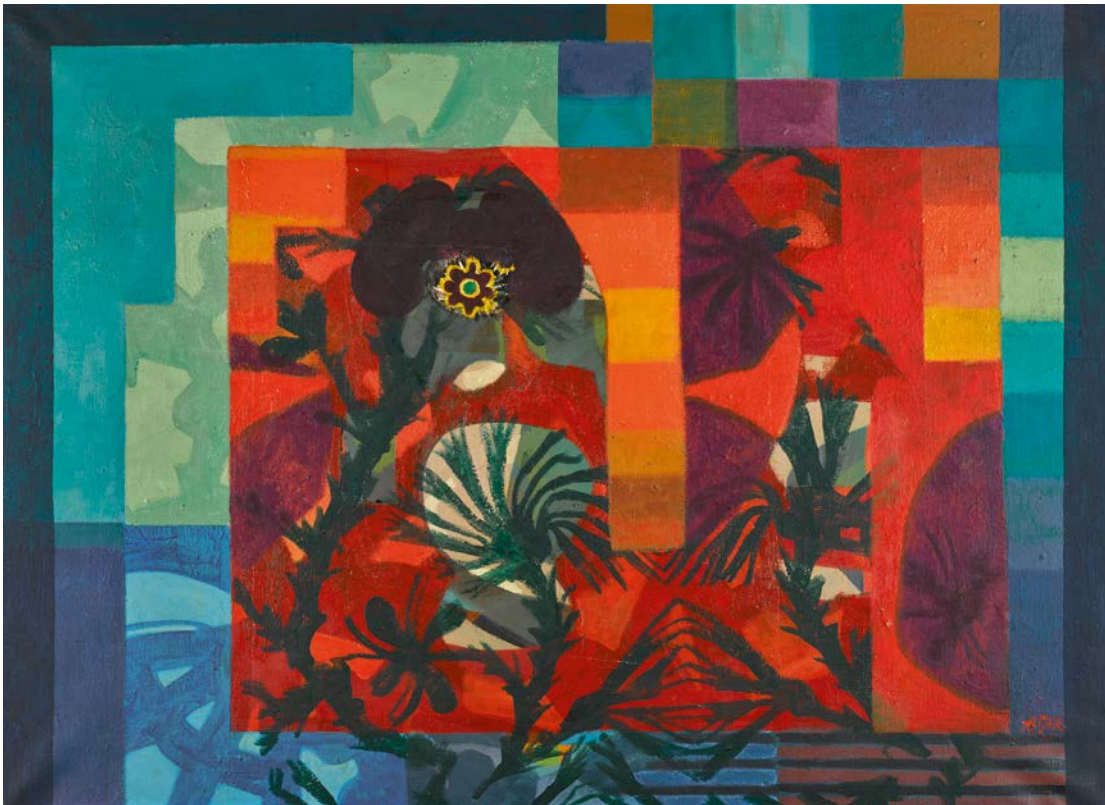
PROVENANCE

Gifted by the Artist to the present owner

LITERATURE

Francis Marshall, 'Lives of the Engineers: Visualizations of the Industrial Revolution in the Work of R.B. Kitaj', in *Visual Culture in Britain*, Vol.15, 2014, issue 1, illustrated.

⊕ W £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600



41



42

41

EILEEN AGAR, R.A.

1899-1991

Untitled (Still Life)

signed; also signed and dated 1966 on the reverse
oil on canvas
73.5 by 100.5cm.; 29 by 39½in.

PROVENANCE

Acquired directly from the Artist by the present owner in 1966

⊕ W £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

42

LILLIAN BASSMAN

1917-2012

Jean Shrimpton, ca. 1955

Silver print, printed 2007. Signed, numbered 6/25 and annotated in pencil on the verso.
image: 31.7 by 25.5cm.; 12½ by 10in.
sheet: 35.5 by 28cm.; 14 by 10⅞in.

PROVENANCE

Peter Fetterman Gallery, Santa Monica

‡ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

26

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

43

DAVID HOCKNEY, R.A.

b.1937

The Haunted Castle (S.A.C. 92; MCA Tokyo 89)

Etching with aquatint, 1969, from *Illustrations for Six Fairy Tales from the Brothers Grimm*, signed in pencil, numbered 96/100 (total edition includes 20 proofs), on Hodgkinson handmade paper
plate: 34.6 by 20.6cm.; 13⁵/₈ by 8¹/₈in.;
sheet: 62.6 by 45.2cm.; 24⁵/₈ by 17³/₄in.

⊕ £ 1,500-2,000
€ 1,700-2,250 US\$ 1,900-2,550

44

BRUCE BERNARD

1928-2000

Francis Bacon in the Doorway of his Studio, 1984

Silver print, printed 1987. Signed, dedicated and annotated in blue ink on the verso. Matted and framed.
image: 30.5 by 20.4cm.; 12 by 8in.
sheet: 33.7 by 24cm.; 13¹/₄ by 9¹/₂in.

PROVENANCE

A gift from the Artist to the present owner

⊕ £ 2,500-3,500
€ 2,800-3,900 US\$ 3,150-4,400

45

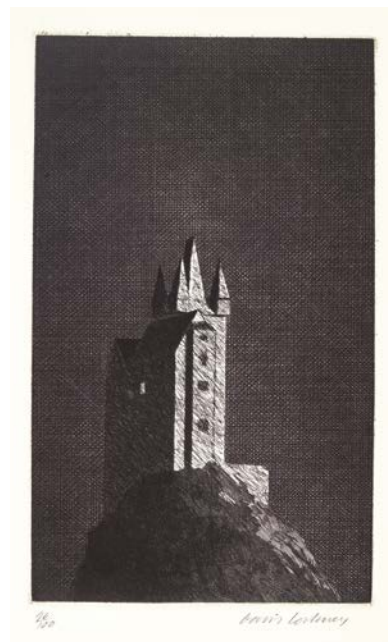
DAVID HOCKNEY, R.A.

b.1937

Edward Lear (S.A.C., MCA Tokyo 34)

Etching with aquatint, 1964, signed in pencil, dated, numbered 22/50 (total edition includes 12 Artist's proofs), on Arches wove paper
plate: 49.8 by 40.4cm.; 19⁵/₈ by 15⁷/₈in.;
sheet: 61.2 by 50.7cm.; 24¹/₈ by 20in.

⊕ £ 1,500-2,000
€ 1,700-2,250 US\$ 1,900-2,550



43



44



45



46

46

ALBERT IRVIN, R.A.

1922-2015

Festival

signed and dated '83 on the canvas overlap acrylic on canvas
213.5 by 305cm.; 84 by 120¼in.

PROVENANCE

Gimpel Fils, London, where acquired by the present owner in the early 1990s

⊕ W £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100

47

ROBERT ADAMS

1917-1984

Polarity

painted steel
height: 213.5cm.; 84in.
Executed in 1968, the present work is unique.

PROVENANCE

Gimpel Fils, London
Patsy R. and Raymond D. Nasher, Texas
Their sale, Sotheby's New York, 9th May 2008, lot 3, where acquired by the present owner

EXHIBITED

London, Gimpel Fils, *Robert Adams, Recent Sculpture*, 5th - 28th September 1968, cat. no.3.

LITERATURE

Alastair Grieve, *The Sculpture of Robert Adams*, The Henry Moore Foundation in association with Lund Humphries, London, 1992, cat. no.542, illustrated p.224.

⊕ W £ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,800



47

48

PETER KINLEY

1926-1988

Plants

signed; titled, dated 1961, numbered 159 and inscribed on the canvas overlap
oil on canvas
92 by 71cm.; 36¼ by 28in.

PROVENANCE

Acquired directly from the Artist by the present owner
Private Collection, U.K.

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



48

49

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

KENNETH MARTIN

1905-1984

Tunnel in the Air (3rd version)

brass
height: 14cm.; 5½in.
Executed in 1969, the present work is unique.

PROVENANCE

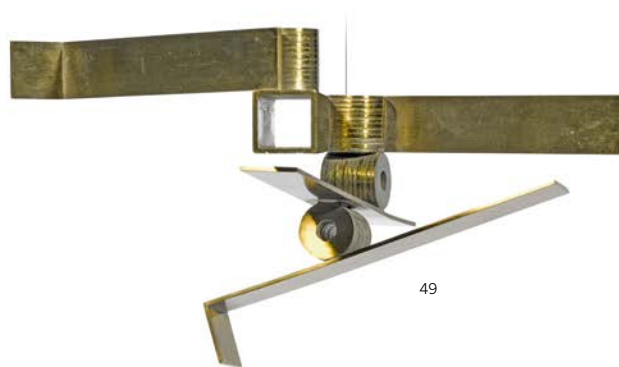
Acquired by the late owners by 1975

EXHIBITED

London, Tate, *Kenneth Martin*, 14th May -
29th June 1975, cat. no.76 (where lent by
Penny Allen).

We are grateful to Dr Susan Tebby for her
kind assistance with the cataloguing of the
present work.

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



49

50

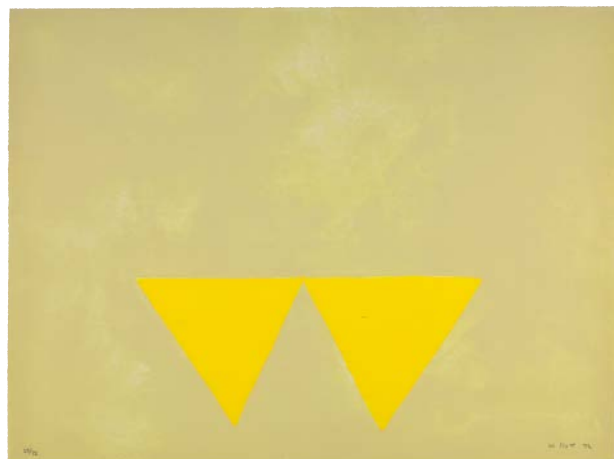
WILLIAM SCOTT, R.A.

1913-1989

First Triangles

Screenprint in colours, 1972, from *A Poem
for Alexander*, signed in pencil, dated,
numbered 25/72, on wove paper
sheet: 58.3 by 78cm.; 23 by 30¾in.

⊕ £ 800-1,200
€ 900-1,350 US\$ 1,050-1,550



50

PROPERTY FROM THE COLLECTION OF THE LATE ROBERT HELLER

LOTS 51-68



51

51

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

PATRICK HUGHES

b.1939

Do you Want to Play the Piano?

signed and titled on the backboard
gloss paint on board
91 by 121cm.; 35¾ by 47½in.
Executed in 1966.

PROVENANCE

Flowers Gallery, London

We are grateful to the Artist for his kind
assistance with the cataloguing of the
present work and lot 52.

† ⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

52

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

PATRICK HUGHES

b.1939

Infinity

signed, titled and dated 1970 on the reverse
gloss paint on board
91 by 122cm.; 35¾ by 48in.

PROVENANCE

Flowers Gallery, London

EXHIBITED

Birmingham, Birmingham Museum and Art
Gallery, *Patrick Hughes: Riperspective*, 4th
May - 11th August 2002;

Michigan, Dennon Museum Centre, *Patrick
Hughes; Reverspective*, 2004, with tour to
Susan Duval Gallery, Aspen and Galerie
Vieleers, Amsterdam;

Maryland, American Institute of Physics,
Patrick Hughes: Relativespective 2006.

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600



52



53



54



55

53

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

JACK SMITH

1928-2011

Musical Painting. Sound + Light

signed, titled and dated 1988/89 on the
reverse

oil on canvas

91.5 by 91.5cm.; 36 by 36in.

PROVENANCE

Flowers Gallery, London

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300

54

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

JACK SMITH

1928-2011

Portrait of a Composer (2)

signed, titled and dated 1987 on the reverse
oil on canvas

91.5 by 91.5cm.; 36 by 36in.

PROVENANCE

Flowers Gallery, London

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300

55

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

JACK SMITH

1928-2011

Celebration. Light + Sound 1

signed, titled and dated 1989 on the reverse
oil on canvas

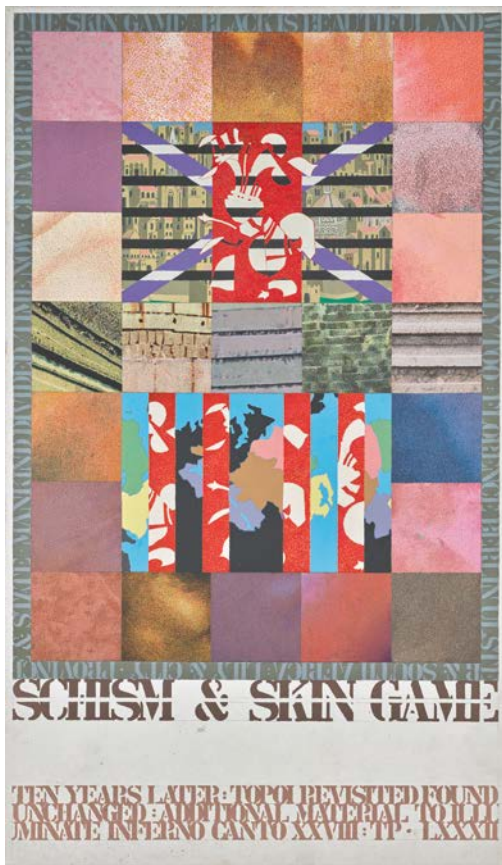
91.5 by 91.5cm.; 36 by 36in.

PROVENANCE

Flowers Gallery, London

† ⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



56

56

PROPERTY FROM THE COLLECTION OF THE LATE ROBERT HELLER

TOM PHILLIPS, R.A.

b.1937

Schism & Skin Game

signed with initials and dated *LXXXII*
oil on canvas
122 by 71cm.; 48 by 28in.

PROVENANCE

Sale, Christie's London, 8th June 1990, lot 325
Flowers Gallery, London

† ⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100

57

PROPERTY FROM THE COLLECTION OF THE LATE ROBERT HELLER

SIR EDUARDO PAOLOZZI, R.A.

1924-2005

Newton after Blake

signed, titled and dated 1999
plaster
height: 23cm.; 9in.

PROVENANCE

Flowers Gallery, London

⊕ £ 600-800
€ 700-900 US\$ 800-1,050

58

PROPERTY FROM THE COLLECTION OF THE LATE ROBERT HELLER

PATRICK HUGHES

b.1939

Rainbow Coming In

signed, titled and dated 1971
pen and ink and coloured pencil on card
54 by 80cm.; 21¼ by 31½in.

PROVENANCE

Flowers Gallery, London

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

⊕ £ 400-600
€ 450-700 US\$ 550-800



57



58

32

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

JOSEF HERMAN, R.A.

1911-2000

Landscape near Hundon

signed, titled and inscribed on the reverse
oil on canvas

46 by 61cm.; 18 by 24in.

Executed *circa* 1956-7.

PROVENANCE

Sale, Phillips London, 7th March 1995, lot 131
Flowers East, London

LITERATURE

Robert Heller, *Josef Herman: The Work is the
Life*, Momentum, London, 1998, illustrated p.54.

† ⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



59

‘Just as his art is monumental, so Herman stands
as a monument amid the shifting tides and eddies:
accepted, recognised and respected’

Robert Heller, 1998



60

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

NICOLA HICKS

b.1960

La Confidante

signed, dated indistinctly 87 and numbered 1/6
bronze

length: 110cm.; 43¼in.

Conceived in 1987, the present work is number
1 from the edition of 6.

PROVENANCE

Flowers Gallery, London

We are grateful to the Artist for her kind
assistance with the cataloguing of the present
work and lots 66 and 68.

⊕ W £ 6,000-8,000

€ 6,700-9,000 US\$ 7,600-10,100



61

61

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

TAI-SHAN SCHIERENBERG

b.1962

Norfolk Landscape

signed on the backboard
oil on board
30.5 by 30.5cm.; 12 by 12in.
Executed in 1999.

PROVENANCE

Flowers Gallery, London

⊕ £ 500-800

€ 600-900 US\$ 650-1,050



62

62

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

ALISON WATT

b.1965

Portrait of a Young Man by the Bed

signed
gouache on paper
59.5 by 42.5cm.; 23½ by 16¾in.
Executed in 1988.

PROVENANCE

Flowers Gallery, London

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

† ⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



63

63

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

TAI-SHAN SCHIERENBERG

b.1962

Norfolk - Tree

signed, titled and dated 1992 on the
backboard
oil on board
20.5 by 20.5cm.; 8 by 8in.

PROVENANCE

Flowers Gallery, London

⊕ £ 500-800

€ 600-900 US\$ 650-1,050



64

64

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

PETER HOWSON

b.1958

Calm Before the Storm

oil on canvas
253 by 213.5cm.; 99¾ by 64in.

PROVENANCE

Flowers Gallery, London

EXHIBITED

Lingen, Kunsthalle Lingen, *Peter Howson Works 1982-2005, A Retrospective Encounter*, 5th February - 17th April 2006.

† ⊕ W £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100

65

PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT HELLER

PETER HOWSON

b.1958

The Boxer's Dream

signed, titled and dated 1987 on the reverse;
also signed and inscribed on the stretcher bar
oil on canvas
122 by 91.5cm.; 48 by 36in.

PROVENANCE

Flowers Gallery, London

EXHIBITED

Lingen, Kunsthalle Lingen, *Peter Howson Works 1982-2005, A Retrospective Encounter*, 5th February - 17th April 2006.

† ⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



65



66

66

PROPERTY FROM THE COLLECTION OF THE LATE ROBERT HELLER

NICOLA HICKS

b.1960

Bang

indistinctly stamped with foundry mark
bronze

length: 64cm.; 25¼in.

Conceived in 1992, the present work is number 1 from the edition of 6.

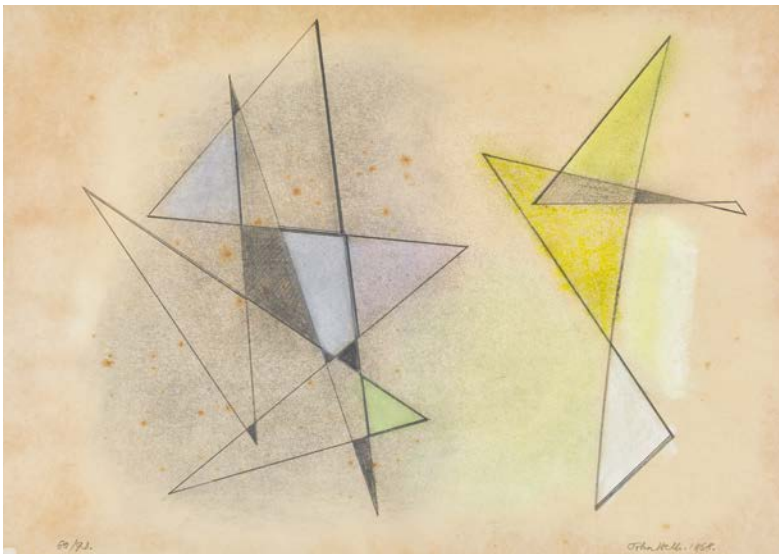
PROVENANCE

Flowers Gallery, London

⊕ W £ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,800

67



67

PROPERTY FROM THE COLLECTION OF THE LATE ROBERT HELLER

JOHN WELLS

1907-2000

80/9D.

signed and dated 1968.; also signed, titled, dated 1968. and inscribed on the backboard pencil, charcoal and pastel on paper 25.5 by 35.5cm.; 10 by 14in.

⊕ £ 800-1,200

€ 900-1,350 US\$ 1,050-1,550

68

PROPERTY FROM THE COLLECTION OF THE LATE ROBERT HELLER

NICOLA HICKS

b.1960

Tortoise

signed with initials, dated '88 and numbered 1/8 on the underside

bronze

length: 48.5cm.; 19in.

Conceived and cast in 1988, the present work is number 1 from the edition of 8.

PROVENANCE

Flowers Gallery, London

⊕ W £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



68

'From my point of view there are no new materials.
All materials are sculptural.'

Barry Flanagan, 2005

BARRY FLANAGAN, R.A.

1941-2009

Cheval à Deux Disques

stamped with Artist's monogram, dated 88,
numbered AP. and stamped with foundry stamp
bronze

height: 86cm.; 34in.

Conceived in 1988, the present work is the AP
aside from the edition of 8.

PROVENANCE

Lilian & Michel Durand-Dessert, Paris

Marisa Del Re Gallery, New York

Acquired from the above by the present owner

‡ ⊕ W £ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,700





70

JOHN HOYLAND, R.A.

1934-2011

Aerial Animal

signed, titled, dated 15.8.89 and inscribed on the reverse
 acrylic on canvas
 152.5 by 127cm.; 60 by 50¼in.

PROVENANCE

Waddington Galleries, London
 Sale, Heritage Auctions California, 29th
 November 2018, lot 77121, 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,
 W1A 2AA or email modbrit@sothebys.com

‡ ⊕ £ 12,000-18,000
 € 13,400-20,100 US\$ 15,100-22,700



71

'Because I favour touch and improvisation, my decisions are made in the studio with brush in hand. I find embarking on a plain of white canvas as exciting today as I ever did.'

Christopher Le Brun, 2017



72

71

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

CHRISTOPHER LE BRUN, P.R.A.

b.1951

Untitled 1 (Day Painting)

signed, dated 2010 twice and numbered 1 twice on the reverse
oil on canvas
76 by 61cm.; 30 by 24in.

PROVENANCE

Acquired directly from the Artist by the present owners, circa 2010

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

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

72

LYNN CHADWICK, R.A.

1914-2003

Single Candle Holder (2)

both stamped with signature, one numbered 70/350, the other numbered 75/350 and both stamped with foundry stamp
bronze
(2)
height (each): 31.5cm.; 12½in.
Conceived in 1983, the present works are numbers 70 and 75 from the edition of 350.

PROVENANCE

Acquired by a Private Collection in the 1990s
Their sale, Sotheby's London, 30th September 2015, lot 133, where acquired by the present owner

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor, With A Complete Illustrated Catalogue*, Lund Humphries, London, 2014, cat. no.C141, illustrated p.420 (another cast).

We are grateful to the Artist's Estate for their kind assistance with the cataloguing of the present works and lots 109, 110 and 111.

⊕ £ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,100



73



74

73

DENIS MITCHELL

1912-1993

Needle

signed with initials, titled and dated 1966 on the underside of the base
polished bronze
height (including base): 101.5cm.; 40in.
Conceived and cast in 1966, the present work is unique.

PROVENANCE

The Family of the Artist

EXHIBITED

London, Marjorie Parr Galleries, *Denis Mitchell*, 6th February - 1st March 1969, cat. no.13;
St Ives, Penwith Galleries, *Denis Mitchell, Sculptor*, 30th June - 1st August 1992, cat. no.67;
London, Flowers East, *Denis Mitchell*, 1993, cat. no.17.

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

⊕ W £ 12,000-18,000
€ 13,400-20,100 US\$ 15,100-22,700

74

ALAN REYNOLDS

1926-2014

Composition with Ovoid 1964

signed; also signed, titled, dated 1964 and dedicated on the reverse
oil on board
56 by 60.5cm.; 22 by 23¾in.

PROVENANCE

Thos. Agnew & Sons Ltd, London
Sale, Phillips London, 4th June 1991, lot 76, where acquired by the present owner
Private Collection

⊕ £ 15,000-25,000
€ 16,700-27,900 US\$ 18,900-31,400

PROPERTY FROM A PRIVATE BRITISH COLLECTION

DAME LUCIE RIE

1902-1995

Oval Bowl

impressed with Artist's seal
porcelain with inlaid decoration and a
manganese sgraffito interior
height: 10cm.; 4in.;
diameter: 21cm.; 8¼in.
Executed *circa* 1955.

PROVENANCE

Galerie Besson, London, where acquired by the
family of the present owner, 4th March 1992

EXHIBITED

London, Galerie Besson, *Lucie Rie, 90th
Birthday Exhibition, Part I*, March - April 1992,
cat. no.49.

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900

'It is not easy to describe her simplicity of
approach and the delicacy of her work ...
Her skills are so profound that her work
appears simpler and simpler, while in fact
becoming more and more complex.'

Janet Leach, 1981



WORKS BY DAME LUCIE RIE & HANS COPER
FROM A PRIVATE LONDON COLLECTION



76

77

76

PROPERTY FROM A PRIVATE LONDON COLLECTION

DAME LUCIE RIE

1902-1995

Bottle Vase with Flaring Rim

impressed with Artist's seal
porcelain with an all-over matt white glaze
height: 25.5cm.; 10in.
Executed *circa* the 1960s.

PROVENANCE

Acquired directly from the Artist by the
present owners by the 1970s

⊕ £ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,100

77

PROPERTY FROM A PRIVATE LONDON COLLECTION

HANS COPER

1920-1981

Black Bottle Vase

impressed with Artist's seal
stoneware with an all-over black matt glaze
height: 17.5cm.; 7in.
Executed *circa* the late 1960s.

PROVENANCE

Acquired directly from the Artist by the
present owners by the 1970s

⊕ £ 7,000-10,000
€ 7,800-11,200 US\$ 8,800-12,600

'My concern is with extracting essence rather than with experiment and exploration.'

Hans Coper, 1969



78

PROPERTY FROM A PRIVATE LONDON COLLECTION

HANS COPER

1920-1981

Ovoid Pot with Disc

impressed with Artist's seal
stoneware, layered with porcelain slips and
engobes with a manganese glaze to the
flaring disc rim
height: 21cm.; 8¼in.
Executed *circa* the late 1960s.

PROVENANCE

Acquired directly from the Artist by the
present owners by the 1970s

⊕ £ 12,000-18,000
€ 13,400-20,100 US\$ 15,100-22,700

79

PROPERTY FROM A PRIVATE LONDON COLLECTION

HANS COPER

1920-1981

Cylindrical Vase

impressed with Artist's seal
stoneware, layered with porcelain slips and
engobes with a manganese neck and interior
height: 20cm.; 8in.
Executed *circa* the mid-1960s.

PROVENANCE

Acquired directly from the Artist by the
present owners by the 1970s

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100

WINIFRED NICHOLSON: PAINTER IN LIGHT & COLOUR

‘She has probably no equal among modern British painters
as a colourist of the most exquisite refinement’

(P.G. Konody, reviewing Winifred Nicholson's 1927 Beaux Arts exhibition)

Celebrated for her floral still life compositions Winifred Nicholson studied at the Byam Shaw School of Art in London before the First World War, before travelling to Ceylon, India and Burma in 1919-20. It was here that she made her first discoveries in light and colour, commenting on how ‘eastern art uses lilac to create sunlight’ (Winifred Nicholson, quoted in Andrew Nicholson (ed.), *Unknown Colour, Paintings, Letters, Writings by Winifred Nicholson*, Faber and Faber, London, 1987, p.24). This began a lifelong fascination with the representation of light and colour within her paintings, and the beginning of experimentations within her art that would continue well into her later life.

Returning from the Far East in 1920, she met the young painter Ben Nicholson and the pair were soon married, beginning a fruitful decade of experimentation and collaboration for both artists. Together they travelled to Paris, absorbing the art scene and many of the major contemporary artists working, before wintering in Lugano, Switzerland, where they put these new inspirations into practise. Back in London they exhibited together, including in 1923 at the Paterson Gallery

in which Winifred's work met with great commercial success. Further exhibitions soon followed, where she met with continued success, including her 1927 exhibition at the Beaux Art Gallery, in which *Penstemons* was included, with the critic P.G. Konody writing ‘She has probably no equal among modern British painters as a colourist of the most exquisite refinement’ (quoted in Jovan Nicholson (ed.), *Art and Life: Ben Nicholson, Winifred Nicholson, Christopher Wood, Alfred Wallis, William Staite Murray, 1920 – 1931*, Philip Wilson Publishers, London, 2013, p.106.).

Winifred would continue to explore the relationship between colour and light within her painting, contributing articles to publications such as *World Review* and *Circle – International Survey of Constructive Art*. Whilst she continued to explore and experiment, including the adoption of new techniques such as spray paint in later life, her compositions remained rooted in her love and fascination with the still life genre. Painting with a great aptitude but also an in-depth understanding of the genre, her still life compositions achieve a delicacy and beauty unmatched in the history of British art.



80

WINIFRED NICHOLSON

1893-1981

Penstemons

signed and titled on the canvas overlap
oil on canvas
61 by 61cm.; 24 by 24in.
Executed circa 1927.

PROVENANCE

Dame Marie Tempest (Mrs Graham Brown), 1942
Beaux Arts, London
Private Collection, U.K.
Acquired by the present owner in January 2007

EXHIBITED

London, Beaux Arts, *Winifred Nicholson*,
April - May 1927, cat. no.10.

LITERATURE

Christopher Andreae, *Winifred Nicholson*,
Lund Humphries, Surrey, 2009, cat. no.62,
illustrated p.75.

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

⊕ £ 40,000-60,000
€ 44,600-67,000 US\$ 50,500-75,500



81

WINIFRED NICHOLSON

1893-1981

Flowers in a Jam Jar

signed indistinctly on the stretcher bar
oil on canvas

48 by 35.5cm; 19 by 14in.

Executed circa 1928.

PROVENANCE

A gift from the Artist in 1929 as a wedding present to her first cousin Theodora Llewelyn Davies, on her marriage to Roy Calvert, and thence by descent Redfern Gallery, London, 20th June 1992, where acquired by Mrs N G Weaver Sale, Christie's London, 12th December 2008, lot 31, where acquired by the present owner

EXHIBITED

London, Crane Kalman Gallery, *Two Lyrical Painters: Winifred Nicholson and Mary Newcomb*, June 2001, ex. cat.

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

⊕ £ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,700



82

82

ALFRED WALLIS

1855-1942

Angled Schooner near Penzance Harbour

oil and pencil on card
15 by 21cm.; 6 by 8¼in.

PROVENANCE

Private Collection, U.K.
Sale, Phillips London, 14th January 1992, lot 171 (as *Ship and Lighthouse*)
Browse and Darby, London
Jeremy Wiltshire Fine Art Ltd, Swindon, where acquired by the present owner in 2003

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

£ 15,000-25,000
€ 16,700-27,900 US\$ 18,900-31,400



83 (PART LOT)

83

PROPERTY FROM A PRIVATE BRITISH COLLECTION

DAME LUCIE RIE

1902-1995

Coffee Service

each piece impressed with Artist's seal
stoneware with a cream and manganese glaze
(14)
height of coffee pot: 19cm.; 7½in.
Executed circa 1960.

PROVENANCE

Galerie Besson, London, where acquired by the family of the present owner, 29th November 1990

EXHIBITED

London, Galerie Besson, *Domestic War by Artist-Potters*, November - December 1990, un-numbered exhibition.

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

BEN NICHOLSON

1894-1982

May 1955 (green chisel)

signed and titled on the canvas overlap
oil and pencil on canvas
61 by 61cm.; 24 by 24in.

PROVENANCE

The Artist, by whom gifted to Dartington Hall, Devon, 1963
Acquired from the above by Waddington Galleries, London
Jennifer Pinto Benzaquen, New York, circa 1993
Offer Waterman, London, from whom acquired by the present owner

LITERATURE

Herbert Read, *Ben Nicholson: Work Since 1947*, Vol. II, Lund Humphries, London, 1956, cat. no.44, illustrated, unpaginated;
Norbert Lynton, *Ben Nicholson*, London, 1993, cat. no.276, illustrated p.290.

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

⊕ £ 80,000-120,000
€ 89,500-134,000 US\$ 101,000-151,000

During the 1930s, Nicholson had built up an important network of connections within the European *avant-garde*, particularly in Paris, and the isolation of the war years saw a move in his work away from the pure abstraction he had been pursuing towards a style influenced heavily by the landscape. However, after the end of the Second World War, his style became increasingly abstract once more, this time working within a deconstructed still-life idiom. *May 1955 (green chisel)* dates from this extraordinarily innovative period for the artist.

Norbert Lynton describes these still-lives and their relation to the works that had come before: 'It is striking that in many of the major paintings of the early to mid-1950s, BN's still life has to exist without the partnering landscape he had accustomed us to... Our attention is sought first by the play of lines that represent the still life, secondly by the supporting planes that were the table, and only thirdly by the wider setting and its implications of space and location. Each element has surrendered the major part of what made it recognizable, and thus these still life compositions strike one as abstract, though their mode of abstraction is utterly different from that of the white reliefs' (Norbert Lynton, *Ben Nicholson*, Phaidon, London, 1993, p.252).

May 1955 (green chisel) focuses directly on the table top objects themselves; the goblet, carafe and jug each delineated in Nicholson's trademark style. Although it was painted in 1955, the present work is highly reminiscent of Nicholson's style that he developed in the

1920s when he had first married Winifred and when they travelled together in Europe and experienced the French *avant-garde* at first hand. The stylised lines and interlocking forms of the still life in *May 1955 (green chisel)* clearly allude to the cubist influences that Nicholson discovered in the first decade of the 20th Century.

The distinctive surface of *May 1955 (green chisel)* is also significant. The underlying ground is clearly visible beneath the multi-layered paint surface and, as such, draws attention to the physical nature of the canvas itself. Winifred highlighted that it was Christopher Wood who introduced her and Ben to this technique of 'painting on coverine...it dries fast, you can put it over old pics' (Winifred Nicholson, *Kit*, unpublished memoir, Tate Gallery Archive 723.100, p.25). It created a firm painting ground that was visible beneath the painted image. In the present work, the paint surface takes on an additional three dimensional quality as the bold pencil drawing literally incises the surface almost punctuating the canvas itself.

A pioneer of abstraction, Ben Nicholson was undoubtedly considered one of Britain's pre-eminent artists by 1955 when *May 1955 (green chisel)* was painted, and he received recognition on a global stage in these years: Nicholson won first prize at the Carnegie International, Pittsburgh in 1952, was selected to represent Britain at the Venice Biennale in 1954, and had his first high profile retrospective at the Tate, London in the summer of 1955.

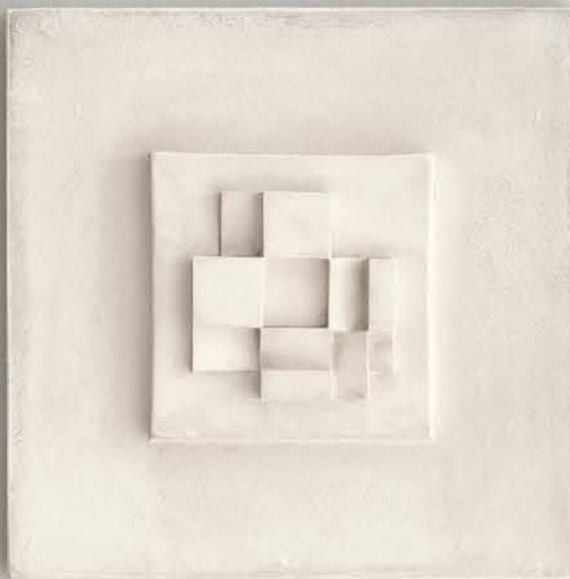
'The kind of painting I find exciting is not necessarily representational or non-representational, but it is both musical and architectural where the architectural construction is used to express a 'musical' relationship between form, tone, colour and whether this visual, 'musical', relationship is slightly more or less abstract is for me beside the point.'

Ben Nicholson



'Rie brought to British studio pottery a connection with design and architecture, a much-needed confidence in decorative art and a touch of metropolitan chic.'

Edmund de Waal, 2011



87



85

86

85

DAME LUCIE RIE

1902-1995

Tall Vase

impressed with Artist's seal
stoneware with an all-over volcanic pink/
grey glaze
height: 32cm.; 12¾in.
Executed *circa* the mid-1980s.

PROVENANCE

Fischer Fine Art, London, where acquired by
the present owner, 31st July 1987

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100

86

DAME LUCIE RIE

1902-1995

Vase with Fluted Body and Flaring Lip

impressed with Artist's seal
stoneware with an all-over glossy white/grey glaze
height: 21cm.; 8½in.
Executed *circa* the early 1980s.

PROVENANCE

Sale, Bonhams London, 24th November
1998, lot 151
Acquired by the present owner *circa* 2006-7
Private Collection

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

87

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

MARY MARTIN

1907-1969

Spiral Movement

fibreglass
29 by 29.5cm.; 11½ by 11½in.
Produced in the early 1970s in an unknown
edition by Tate, London (manufactured by
Pan-Art Reproductions, Rugby).

PROVENANCE

Acquired by the late owners by *circa* 1978

EXHIBITED

Edinburgh, Scottish National Gallery of Modern
Art, *New Beginnings: Postwar British Art from
the Collection of Ken Powell*, 13th November
1992 - 3rd January 1993, cat. no.54, illustrated
p.53 (another from the edition), with tour to
Graves Art Gallery, Sheffield;
London, The Fine Art Society, *Austerity to
Affluence: British Art and Design 1945-1962*,
1997, cat. no.32, illustrated p.32 (another
from the edition).

LITERATURE

Tate Pamphlet, *The Friends of the Tate*, 1975,
1976 and 1977, illustrated.

The present work was based on the Artist's
Spiral Movement, 1951 (oil relief on chipboard,
currently in the collection of Tate, London).

We are grateful to Dr Susan Tebby, Paul
Martin, The Estate of Mary Martin and Lisa
Cole, Tate, for their kind assistance with the
cataloguing of the present work.

⊕ £ 800-1,200
€ 900-1,350 US\$ 1,050-1,550

88

BILL BRANDT

1904-1983

A Snicket in Halifax, 1937

Silver print, printed later, flush-mounted to card. Signed in black felt pen on card recto. Matted.

image: 33.6 by 29cm.; 13¼ by 11½in.

card: 50.5 by 40.5cm.; 19⅞ by 16in.

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



88

89

LUTZ DILLE

1922-2008

London, 1961

Silver print, printed 2001. Initialed and dated in black ink recto. Signed, titled, dated and numbered 1/12 in pencil with photographer's copyright and edition stamps on the verso.

image: 22 by 28.7cm.; 8⅞ by 11½in.

sheet: 24 by 30.5cm.; 9½ by 12in.

PROVENANCE

Private Collection, The Netherlands

⊕ £ 1,500-2,000

€ 1,700-2,250 US\$ 1,900-2,550



89

90

MARGARET BOURKE-WHITE

1904-1971

London at Night, A Drinking Fountain at the Junction of Hamilton Terrace and Park Lane, 1939

Vintage ferrotyped silver print. Annotated in pencil in unknown hand with the photographer's and various stamps on the verso.

18 by 24 cm.; 7⅞ by 9½in.

PROVENANCE

Private Collection, U.K.

£ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



90



91

91

PROPERTY FROM A PRIVATE BRITISH COLLECTION

MO JUPP

1938-2018

Standing Figure

signed with initials
stoneware
height: 32cm.; 12½in.
Executed in 1991.

PROVENANCE

Galerie Besson, London, where acquired by the family of the present owner, 22nd January 1992

EXHIBITED

London, Galerie Besson, *Mo Jupp: New Work*, 22nd January - 27th February 1992, illustrated.

⊕ £ 600-800
€ 700-900 US\$ 800-1,050



92

92

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

HENRY MOORE

1898-1986

Three Ideas for Sculpture

signed
watercolour, pastel and wax crayon on paper
25.5 by 36cm.; 10 by 14¼in.
Executed in 1982.

PROVENANCE

Acquired directly from the Artist by the present owners in 1982

EXHIBITED

London, Fischer Fine Art, *Henry Moore*, 1982, cat. no.6.

LITERATURE

Ann Garrould (ed.), *Henry Moore, Complete Drawings 1982-83, Vol.6*, The Henry Moore Foundation in association with Lund Humphries, London, 1994, cat. no.AG82.57, illustrated p.31.

⊕ £ 20,000-30,000
€ 22,300-33,400 US\$ 25,200-37,700

93

BILL BRANDT

1904-1983

Campden Hill, London, 1948

Silver print, printed later, flush-mounted to card. Signed in black felt pen on card recto. image: 34 by 29.5cm.; 13³/₈ by 11³/₈in. card: 47.8 by 40cm.; 18³/₄ by 15³/₄in.

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600



93

94

BRUCE BERNARD

1928-2000

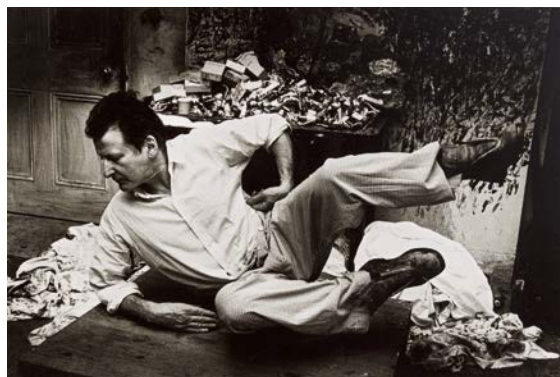
Lucian Freud Posing As A Sculpture By Henry Moore, 1983

Silver print. Flush-mounted to card. Signed and dedicated in blue ink on card verso. Matted and framed. image: 25.5 by 38cm.; 10 by 15in.

PROVENANCE

A gift from the photographer to the present owner

⊕ £ 2,500-3,500
€ 2,800-3,900 US\$ 3,150-4,400



94

95

BILL BRANDT

1904-1983

Nude, Belgravia, London, 1951

Silver print, printed later. With the artist's stamp on the verso. Matted. image: 34 by 29cm.; 13³/₈ by 11³/₈in. sheet: 36.4 by 30.2cm.; 14³/₈ by 11⁷/₈in.

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



95

LORD SNOWDON

1930-2017

Lucian Freud, Paddington,
London, 1963

Silver print, printed later. Signed and numbered 6/50 in the lower margin in black ink. With a gallery label bearing information about the work affixed to the back of the frame. image: 45.5 by 67.7cm.; 17⁷/₈ by 26⁵/₈in.; frame: 62.2 by 83cm.; 24¹/₂ by 32⁵/₈in.

PROVENANCE

Private Collection, U.K.
Chris Beetles Gallery, London

⊕ £ 800-1,200

€ 900-1,350 US\$ 1,050-1,550



96



97

TERENCE DONOVAN

1936-1996

Julie Christie II, 1962

Silver print, printed 2008. Titled, dated, numbered 35/50, annotated and signed in pencil by the photographer's wife, with photographer's copyright stamp verso. With a gallery label bearing information about the work affixed to the back of the frame. Matted and framed.

image: 51.5 by 34.8cm.; 20¹/₄ by 13³/₄in.;frame: 71.2 by 53cm.; 28 by 20⁷/₈in.**PROVENANCE**

Private Collection, U.K.
Chris Beetles Gallery, London

⊕ £ 1,200-1,500

€ 1,350-1,700 US\$ 1,550-1,900

LUCIAN FREUD

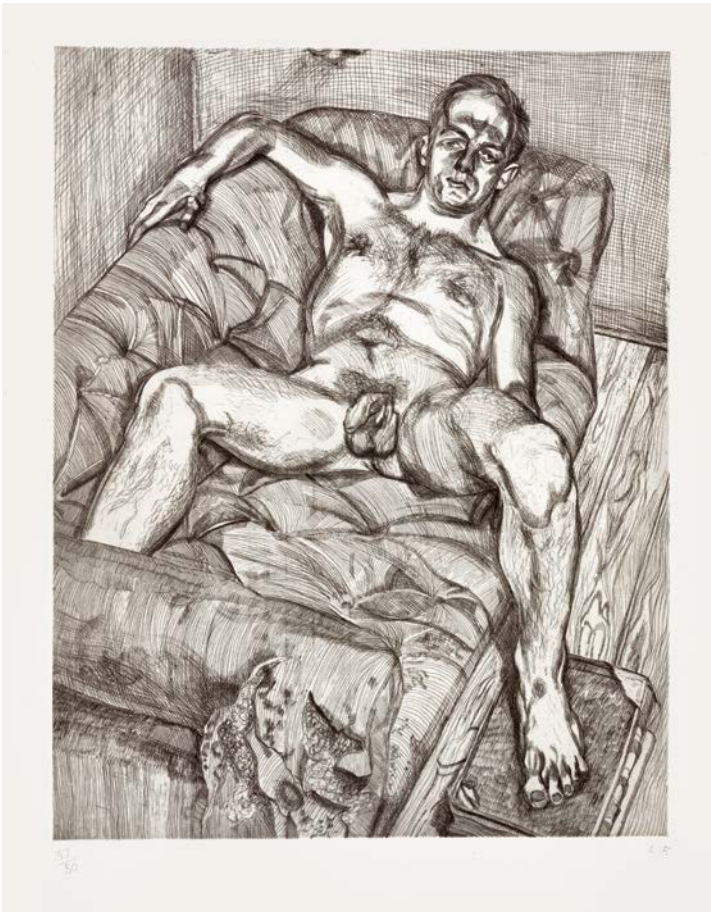
1922-2011

Man Posing (Hartley 27; Figura 44)

Etching, 1985, signed with initials in pencil, numbered 37/50 (total edition includes 15 Artist's proofs), on Somerset white wove paper plate: 70 by 54.5cm.; 27 $\frac{5}{8}$ by 21 $\frac{1}{2}$ in.; sheet: 88.5 by 73.5cm.; 34 $\frac{3}{4}$ by 28 $\frac{7}{8}$ in.

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



98

ERNST HAAS

1921-1986

London Reflection, 1949

Silver print, printed later. Signed, titled, dated and numbered 4/30 in pencil by Alexander Haas in the Ernst Haas studio stamp on the verso.

image: 50.5 by 40.2cm.; 19 $\frac{7}{8}$ by 15 $\frac{3}{4}$ in.
sheet: 36.8 by 35.3cm.; 14 $\frac{3}{4}$ by 13 $\frac{7}{8}$ in.

PROVENANCE

Private Collection, U.S.A.

Ω £ 1,500-2,500

€ 1,700-2,800 US\$ 1,900-3,150



99

STANDARDS OF EXCELLENCE

THE BLEMA AND H. ARNOLD

Steinberg Collection

LUCIAN FREUD / PRINTMAKER

LOTS 100–108

Praised as “one of the great private curatorial achievements of the past half century,” the Steinberg collection is renowned for its superb examples of postwar art. Standing in stark contrast with the Colour Field paintings for which the Steinberg collection is most known, this fine selection of raw, hyper-realistic Lucian Freud etchings rounds out the comprehensive collection of abstract and minimalist Contemporary works. Each of the following portraits, etched after Freud’s return to printmaking in 1982, reveals the artist’s sentimental and critical nature.

Following a thirty-three-year hiatus from etching, Freud revisited the medium in the twilight of his career, by which point his style had profoundly changed. Rather than relaying narrative, his late portrait etchings capture the physical, psychological and emotional conditions of his sitters. The artist was closely familiar with most of his subjects, which better allowed him to convey their humanity. His daughter Bella and stepson Kai, for instance, sat for intimate portraits that scrutinise their faces in almost topographic detail (Lots 102, 104). *The Painter’s Mother* (Hartley 20) is less a portrait of Lucie Freud, and more a portrait of her furrowed brow, demonstrating her son’s admiration for her wisdom and skepticism (Lot 105). Although Freud

approached each portrait with intense precision, spending days or weeks on a single composition, he welcomed marks or hairlines that accidentally cropped up on the etching plate, embracing their atmospheric qualities.

Beyond his family, Freud discovered muses who were willing to bare all – physically and emotionally – for his large-scale ‘naked portraits’. Performance artist Leigh Bowery introduced Freud to Sue Tilley, or ‘Big Sue’, who sat for the artist on at least six occasions over three years. *Woman with an Arm Tattoo*, created at the height of his printmaking career in 1996, was his largest and most impactful etching to date (Lot 101). This scientific and carnal appreciation of Tilley’s figure is an example of what Freud called his “predilection towards people of unusual or strange proportions” – which he was careful not to “overindulge”.

Altogether, the Freud etchings in the Steinberg collection speak to both the artist’s talent and the collectors’ discerning eyes. Blema and H. Arnold Steinberg were ahead of the curve, purchasing Freud’s expressive, neo-figurative etchings soon after their creation. While his contemporaries pushed the boundaries of abstraction, Freud diligently redefined classical portraiture and the nude with his etching needle, challenging perceptions of the human form.



100

LUCIAN FREUD

1922-2011

Lord Goodman in His Yellow
Pyjamas (H. 32; F. 68)

Etching with hand-colouring, 1987, signed
with initials in pencil, numbered 28/50 (total
edition includes ten Artist's proofs), on BFK
Rives wove paper, framed
plate: 30.9 by 40cm.; 12 $\frac{1}{8}$ by 15 $\frac{3}{4}$ in.;
sheet: 48 by 55.5cm.; 18 $\frac{7}{8}$ by 21 $\frac{7}{8}$ in.

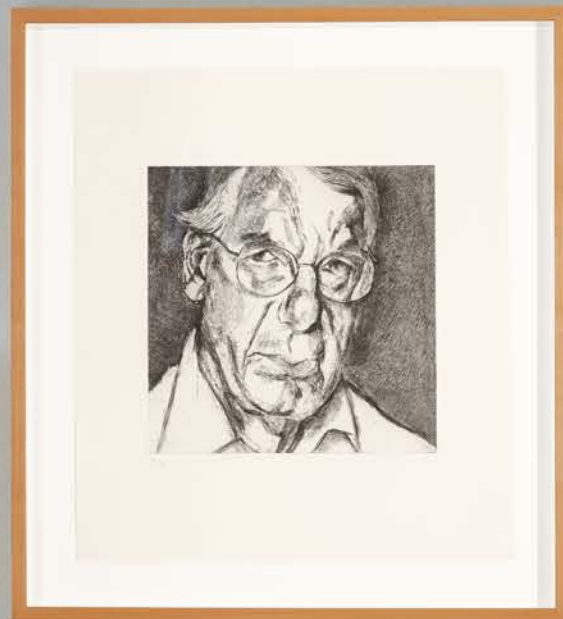
PROVENANCE

Brooke Alexander Inc., New York
Acquired from the above by the present
owner in May 1988

‡ ⊕ £ 30,000-50,000
€ 33,400-56,000 US\$ 37,700-63,000



101



103



102

101

LUCIAN FREUD

1922-2011

Woman with an Arm Tattoo (F. 40)

Etching, 1996, signed with initials in pencil, numbered 15/40 (total edition includes 12 Artist's proofs), on Somerset wove paper plate: 49.4 by 38.2cm.; 17⁵/₈ by 15in.; sheet: 66.8 by 57.3cm.; 26¹/₄ by 22¹/₂in.

PROVENANCE

Matthew Marks Gallery, New York
Acquired from the above by the present owner in July 1998

£ 20,000-30,000
€ 22,300-33,400 US\$ 25,200-37,700

102

LUCIAN FREUD

1922-2011

Bella (H. 30; F. 31)

Etching, 1987, signed with initials in pencil, numbered 34/50 (total edition includes 15 Artist's proofs), on BFK Rives wove paper plate: 42.3 by 35cm.; 16⁵/₈ by 13³/₄in.; sheet: 69.6 by 57.2cm.; 27³/₈ by 22¹/₂in.

PROVENANCE

Brooke Alexander Inc., New York
Acquired from the above by the present owner in September 1989

£ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900

103

LUCIAN FREUD

1922-2011

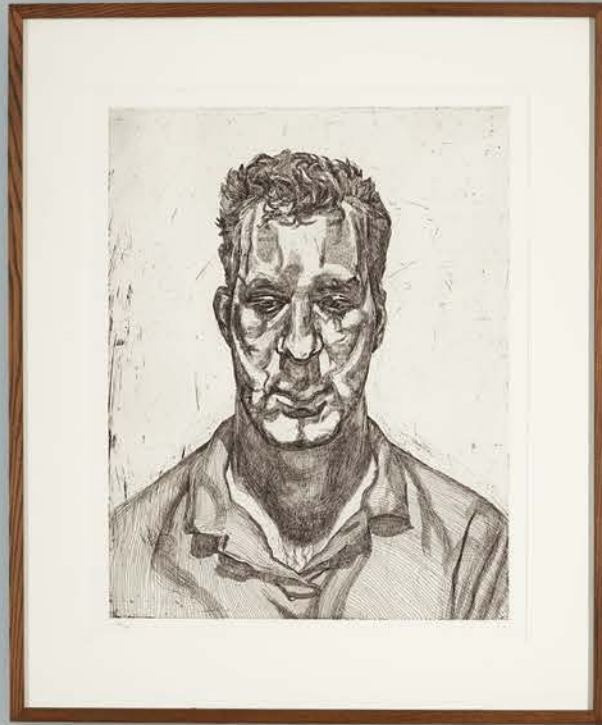
The New Yorker (F. 84)

Etching, 2006, signed with initials in pencil, numbered 10/46 (total edition includes 12 Artist's proofs), on Somerset wove paper plate: 37.9 by 38cm.; 14⁷/₈ by 15in.; sheet: 64.7 by 57.5cm.; 25¹/₂ by 22⁵/₈in.

PROVENANCE

Acquavella Contemporary Art, New York
Acquired from the above by the present owner in December 2006

£ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900



104

104

LUCIAN FREUD

1922-2011

Kai (H. 45; F. 64)

Etching, 1991-92, signed with initials in pencil, numbered 32/40 (total edition includes ten Artist's proofs), on Somerset wove paper plate: 70 by 55cm.; 27½ by 21⅝in.; sheet: 78.8 by 62.7cm.; 31 by 24⅝in.

PROVENANCE

Matthew Marks Gallery, New York
Acquired by Margot Steinberg, Donna Steinberg and Adam Steinberg as a birthday gift for the present owner from the above in 1992

£ 30,000-50,000
€ 33,400-56,000 US\$ 37,700-63,000



105

105

LUCIAN FREUD

1922-2011

The Painter's Mother (final version) (H. 20; F. 22)

Etching, 1982, signed with initials in pencil, numbered 18/25 (total edition includes ten Artist's proofs), on wove paper
plate: 17.8 by 15.3cm.; 7 by 6in.;
sheet: 27.3 by 21.8cm.; 10¾ by 8½in.

£ 7,000-10,000
€ 7,800-11,200 US\$ 8,800-12,600

106

LUCIAN FREUD

1922-2011

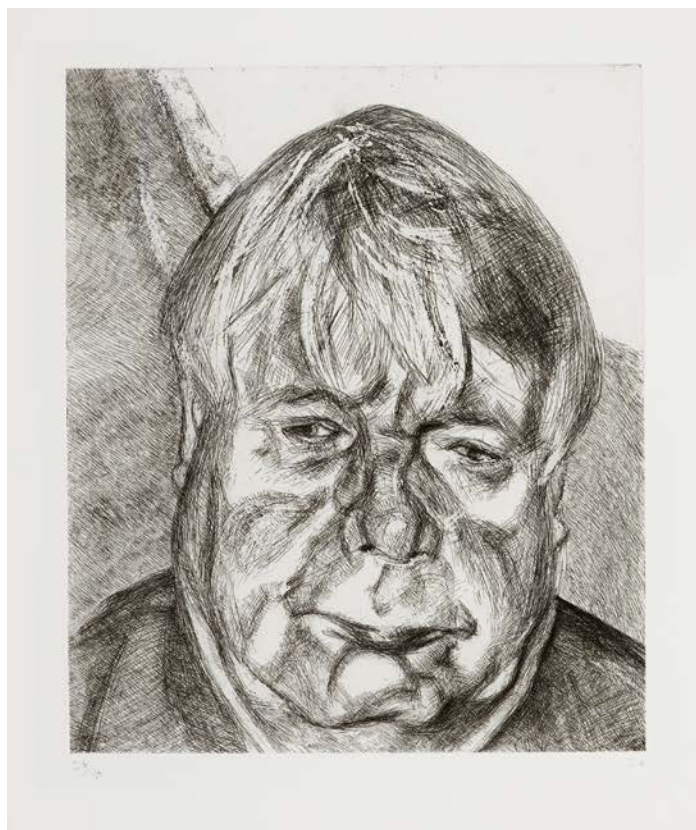
Donegal Man (F. 88)

Etching, 2007, signed with initials in pencil, numbered 26/46 (total edition includes 12 Artist's proofs), on Somerset wove paper
plate: 45.4 by 38.2cm.; 17¾ by 15in.;
sheet: 66.8 by 57.3cm.; 26¼ by 22½in.

PROVENANCE

Acquavella Contemporary Art, New York
Galerie Simon Blais, Montréal
Acquired from the above by the present owner in March 2008

£ 7,000-10,000
€ 7,800-11,200 US\$ 8,800-12,600



106

Steinberg Collection

107

LUCIAN FREUD

1922-2011

Girl Holding Her Foot (H. 25; F. 34)

Etching, 1985, signed with initials in pencil, numbered 22/50 (total edition includes 15 Artist's proofs), on Somerset wove paper plate: 69.3 by 54.1cm.; 27¹/₄ by 21¹/₄in.; sheet: 88.3 by 71cm.; 34³/₄ by 28in.

PROVENANCE

Brooke Alexander Inc., New York
Acquired from the above by the present owner in September 1989

£ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,100



107

108

LUCIAN FREUD

1922-2011

Girl Sitting (F. 36; H. 33)

Etching, 1987, signed with initials in pencil, numbered 6/50 (total edition includes ten Artist's proofs), on Somerset wove paper plate: 52 by 69.5cm.; 20¹/₂ by 27³/₈in.; sheet: 60.5 by 77.4cm.; 23³/₄ by 30¹/₂in.

PROVENANCE

Brooke Alexander Inc., New York
Acquired from the above by the present owner in May 1988

£ 15,000-25,000

€ 16,700-27,900 US\$ 18,900-31,400



108



109

109

LYNN CHADWICK, R.A.

1914-2003

Tower IV

signed, indistinctly dated 65 and numbered 486 and 1/4

bronze

height: 50.5cm.; 19¾in.

Conceived in 1965 and cast by 1966, the present work is number 1 from the edition of 4.

PROVENANCE

Sale, Parke-Bernet Galleries, Inc., New York, 19th May 1966, lot 7, where acquired by Mr and Mrs Donald S. Gilmore, Michigan, by whom gifted to the previous owners in 1967
Their sale, Sotheby's New York, 3rd November 2011, lot 164
Sale, Sotheby's London, 18th November 2014, lot 134, where acquired by the present owner

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor, With A Complete Illustrated Catalogue 1947-2003*, Lund Humphries, London, 2014, cat. no.486, p.235 (another cast).

⊕ £ 15,000-20,000
€ 16,700-22,300 US\$ 18,900-25,200



110

110

LYNN CHADWICK, R.A.

1914-2003

Elongated Figure

signed and dated 68
ink on paper
65 by 50cm.; 25½ by 19¾in.

PROVENANCE

Sale, Phillips London, 26th September 2000, lot 52
Beaux Arts Gallery, London, where acquired by the present owners, 31st October 2006

⊕ £ 1,500-2,000
€ 1,700-2,250 US\$ 1,900-2,550



111

111

LYNN CHADWICK, R.A.

1914-2003

Rotund Figure

signed and dated 66; also dated *August 66*
on the reverse
ink on paper
50.5 by 41cm.; 20 by 16in.

PROVENANCE

Sale, Phillips London, 26th September 2000, lot 50
Beaux Arts Gallery, London, where acquired by the present owners, 31st October 2006

⊕ £ 1,500-2,000
€ 1,700-2,250 US\$ 1,900-2,550

PROPERTY FROM A PRIVATE LONDON
COLLECTION

MAGDALENE ODUNDO

b.1950

Untitled

signed and dated 83
burnished and carbonised terracotta
height: 29cm.; 11¼in.

PROVENANCE

The Craftsmen Potters Shop, at the Victoria
& Albert Museum, London, where acquired
by the present owners, 14th October 1983

EXHIBITED

London, Victoria & Albert Museum,
*Craftsmen Potters Association 25th
Anniversary Exhibition*, 1983, cat. no.129.

Sold together with a copy of the original
purchase receipt.

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

⊕ £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,100

'What is beautiful about the
pot is that it conveys a
universal human language,
that of spiritual utility and
aesthetic. It is revered and
understood by all and
therefore important to all.'

Magdalene Odundo, 2019





113

CRAIGIE AITCHISON, R.A.

1926-2009

Religious Painting II

oil on canvas
61 by 51cm.; 24 by 20in.
Executed in 1977.

PROVENANCE

Kettle's Yard, Cambridge, where acquired by the family of the present owners in 1979

EXHIBITED

Cambridge, Kettle's Yard, *Craigie Aitchison*, 3rd March – 1st April 1979, cat. no.13.

⊕ £ 18,000-25,000
€ 20,100-27,900 US\$ 22,700-31,400

114

EDWARD BAWDEN, R.A.

1903-1989

Life Guards

Lithograph printed in colours, 1953, from the *Coronation Suite*, signed in pencil, dated, on wove paper
image: 43.7 by 30.5cm.; 17¼ by 12in.;
sheet: 51.1 by 38.2cm.; 20⅞ by 15in.

⊕ £ 1,500-2,000
€ 1,700-2,250 US\$ 1,900-2,550

115

NORMAN PARKINSON

1913-1990

The Art of Travel, 1951

Silver print, printed 1987. Signed in black ink in the margin. Titled, dated and numbered 'AP' in black ink with photographer's stamps on the verso. Matted.
image: 43 by 33cm.; 17 by 13in.
sheet: 50.2 by 40.5cm.; 19¾ by 16in.

⊕ £ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,800



114



115



116



117

116

**CHRISTOPHER RICHARD
WYNNE NEVINSON, A.R.A.**

1889-1946

The Temples of New York (Black 55)

Drypoint, 1919, signed in pencil, dated, on
laid paper
plate: 20 by 15cm.; 7⁷/₈ by 5⁷/₈in.;
sheet: 36.5 by 27.5cm.; 14³/₈ by 10⁷/₈in.

‡ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

117

T.H. ROBSJOHN-GIBBINGS
1905-1976

Cabinet, model no. 150, from the
'Adapte' series

1969
produced by Saridis of Athens, Greece
Greek walnut, brass
with metal label *T.H. ROBSJOHN-GIBBINGS*
and producer's paper label numbered 77163
and dated 1969
81.5 by 130 by 53.5cm.; 32¹/₈ by 51¹/₄ by 21in.

PROVENANCE

Private Collection, Athens
Acquired from the above by the present owner

We are grateful to Zois Spiliotis from Saridis
of Athens for his kind assistance with the
cataloguing of the present lot.

W £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

118

JENNIFER LEE

b.1956

Hand-Built Pot

coloured stoneware
height: 13cm.; 5¼in.
Executed in November 1980.

PROVENANCE

Acquired directly from the Artist by the present owner in the early 1980s

We are grateful to the Artist for her kind assistance with the cataloguing of the present work and lots 119, 120 and 121.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

119

JENNIFER LEE

b.1956

Hand-Built Porcelain Pot

porcelain
height: 5cm.; 2in.
Executed *circa* 1979-80.

PROVENANCE

Acquired directly from the Artist by the present owner in the early 1980s

⊕ £ 600-800
€ 700-900 US\$ 800-1,050



118

119

'Colour runs through the pot - form and colour are integrated. Since the 1980s I've been developing a colour palette through constant experimentation with oxides. I'm interested in the way oxides interact with each other as colour migrates from one band to another.'

Jennifer Lee, 2018



120

JENNIFER LEE

b.1956

Hand-Built Banded Asymmetric

coloured stoneware

height: 16.5cm.; 6½in.

Executed in October 1980.

PROVENANCE

Acquired directly from the Artist by the present owner in the early 1980s

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300

121

JENNIFER LEE

b.1956

Dark, Banded, Asymmetric,
Curved Polished Rim

coloured stoneware

height: 18cm.; 7in.

Executed in 1982.

PROVENANCE

Acquired directly from the Artist by the present owner in the early 1980s

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



122

122

HORST P. HORST

1906-1999

Noel Coward, Paris, 1937

Silver print, printed later. With photographer's blind-stamp in the lower margin. Signed, titled, and dated in pencil on the verso. Matted and framed.

image: 29.3 by 22.2cm.; 11½ by 8¾in.

sheet: 35.4 by 27.6cm.; 14 by 11in.

£ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600

123



123 (ONE OF TWO)

ANGUS McBEAN

1904-1990

Fashion for Pierre Cardin for Vogue, 1984; Fashion Study for Christian Dior, 1984

Two chromogenic prints, each flush-mounted to card. Each signed, titled and dated in white felt pen in the margin. each image: 49.8 by 39.3 cm.; 19½ by 15½in. each card: 54.2 by 43.4 cm.; 21½ by 17in.

⊕ £ 2,600-3,200

€ 2,900-3,600 US\$ 3,300-4,050

124



124

GRACE ROBERTSON

b.1930

On the Caterpillar, Women's Pub Outing, Clapham, London, 1956

Silver print, printed later. Signed, titled and dated in pencil on the verso. With the artist's copyright label affixed to the verso.

image: 22.7 by 15.3cm.; 9 by 6in.

PROVENANCE

Private Collection, U.K.

Ω ⊕ £ 700-900

€ 800-1,050 US\$ 900-1,150

125

PROPERTY FROM A PRIVATE BRITISH COLLECTION

ALEV EBÜZZIYA SIESBYE

b.1938

Bowl

signed with monogram
stoneware with an all-over turquoise glaze
height: 11cm.; 4¼in.;
diameter: 14cm.; 5½in.
Executed in 1989.

PROVENANCE

Galerie Besson, London, where acquired by the family of the present owner, 20th May 1992

EXHIBITED

London, Galerie Besson, *Alev Siesbye*, May - June 1992, cat. no.1.

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

126

DAME LUCIE RIE

1902-1995

Small Bowl

impressed with Artist's seal
stoneware with white glaze and manganese lip
height: 6.5cm.; 2½in.
Executed *circa* the 1950s.

PROVENANCE

Acquired directly from the Artist by the previous owner, and thence by descent

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,900

127

WILLIAM ROBERTS, R.A.

1895-1980

The Swimming Bath

signed
watercolour, ink, chalk and charcoal on paper;
squared for transfer
25.5 by 17.5cm.; 10 by 7in.
Executed *circa* 1929.

PROVENANCE

d'Offay Couper Gallery, London
William Darby Gallery, London, where
acquired by the late owner

EXHIBITED

London, d'Offay Couper Gallery, *William Roberts RA: Drawings and Watercolours 1915-1968*, 23rd September - 10th October 1969, cat. no.11, illustrated;
London, Hamet Gallery, *William Roberts RA: A Retrospective Exhibition*, 16th February - 13th March 1971, cat. no.39.

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

128

PROPERTY FROM A PRIVATE BRITISH COLLECTION

DAME LUCIE RIE

1902-1995

Squeezed Vase

impressed with Artist's seal
porcelain with an all-over pale pink/grey glaze
height: 14cm.; 5½in.
Executed *circa* 1967.

PROVENANCE

Galerie Besson, London, where acquired by the family of the present owner in the early 1990s

EXHIBITED

London, The Arts Council, *Lucie Rie, A Retrospective Exhibition*, 15th July - 12th August 1967, cat. no.351, with tour to Bristol City Art Gallery, Bristol and Midland Group Gallery, Nottingham.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



127



125



126



128



AP
VI
VIII

LF

129

'With etching, there's an 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

129

PROPERTY FROM A PRIVATE COLLECTION, DENMARK

LUCIAN FREUD

1922-2011

Thistle (H. 23)

Etching, 1985, signed with initials in pencil, numbered AP VI/VIII (an Artist's proof aside from the edition of 30), on wove paper plate: 17.4 by 13.7cm.; 6⁷/₈ by 5³/₈in.; sheet: 30.5 by 24.2cm.; 12 by 9¹/₂in.

⊕ £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,100

130

PROPERTY FROM A PRIVATE COLLECTION, DENMARK

LUCIAN FREUD

1922-2011

Egyptian Book (H. 49)

Etching, 1994, signed with initials in pencil, numbered A.P 6/12 (an Artist's proof aside from the edition of 40), on T. H. Saunders wove paper plate: 29.8 by 29.8cm.; 11³/₄ by 11³/₄in.; sheet: 46.3 by 42.5cm.; 18¹/₈ by 16³/₄in.

⊕ £ 6,000-8,000

€ 6,700-9,000 US\$ 7,600-10,100



LF

130

70



131

131

PRUNELLA CLOUGH

1919-1999

Untitled

signed
oil on canvas
46.5 by 55.5cm.; 18¼ by 21¾in.
Executed in 1960.

PROVENANCE

Private Collection
Annely Juda, London
Osborne Samuel, London, where acquired by
the present owner, 10th February 2011

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

⊕ £ 12,000-18,000
€ 13,400-20,100 US\$ 15,100-22,700

132

DENIS MITCHELL

1912-1993

Tregony

signed, titled, dated 1967 and dedicated on
the underside of the base
aluminium
height (including Artist's base): 82cm.; 32¼in.
Conceived and cast in 1967, the present work
is unique.

PROVENANCE

The Family of the Artist

EXHIBITED

Bristol, Arnolfini Gallery, *Denis Mitchell*, 25th
March - 26th April 1967, cat. no.16;
London, Marjorie Parr Gallery, *Small
Sculpture*, 1967 (details untraced);
Edinburgh, Richard Demarco Gallery, *Denis
Mitchell*, 25th July - 12th August 1968, cat. no.21;
St Ives, Penwith Galleries, *Summer
Exhibition*, 1967 (details untraced);
London, Peter Hyde Fine Arts (details untraced).

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

⊕ W £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



132

133

PROPERTY FROM THE ESTATE OF THE LATE
JOHN MICHAEL DYSON

WINIFRED NICHOLSON

1893-1981

Landscape, Spain

charcoal, watercolour and gouache on paper
55 by 75cm.; 21¾ by 29½in.
Executed in 1953.

PROVENANCE

Jake Nicholson
Crane Kalman Gallery, London where acquired
by the late owner and thence by descent

LITERATURE

Christopher Andreae, *Winifred Nicholson*,
Lund Humphries, Farnham, 2009, cat. no.159,
illustrated p.168.

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

⊕ £ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,100



133



134

134

PROPERTY FROM THE ANTOINETTE AND PATRICK
MURPHY COLLECTION

BREON O'CASEY

1928-2011

Jungle Bird

signed with initials and numbered I/V on the
underside of the base

bronze

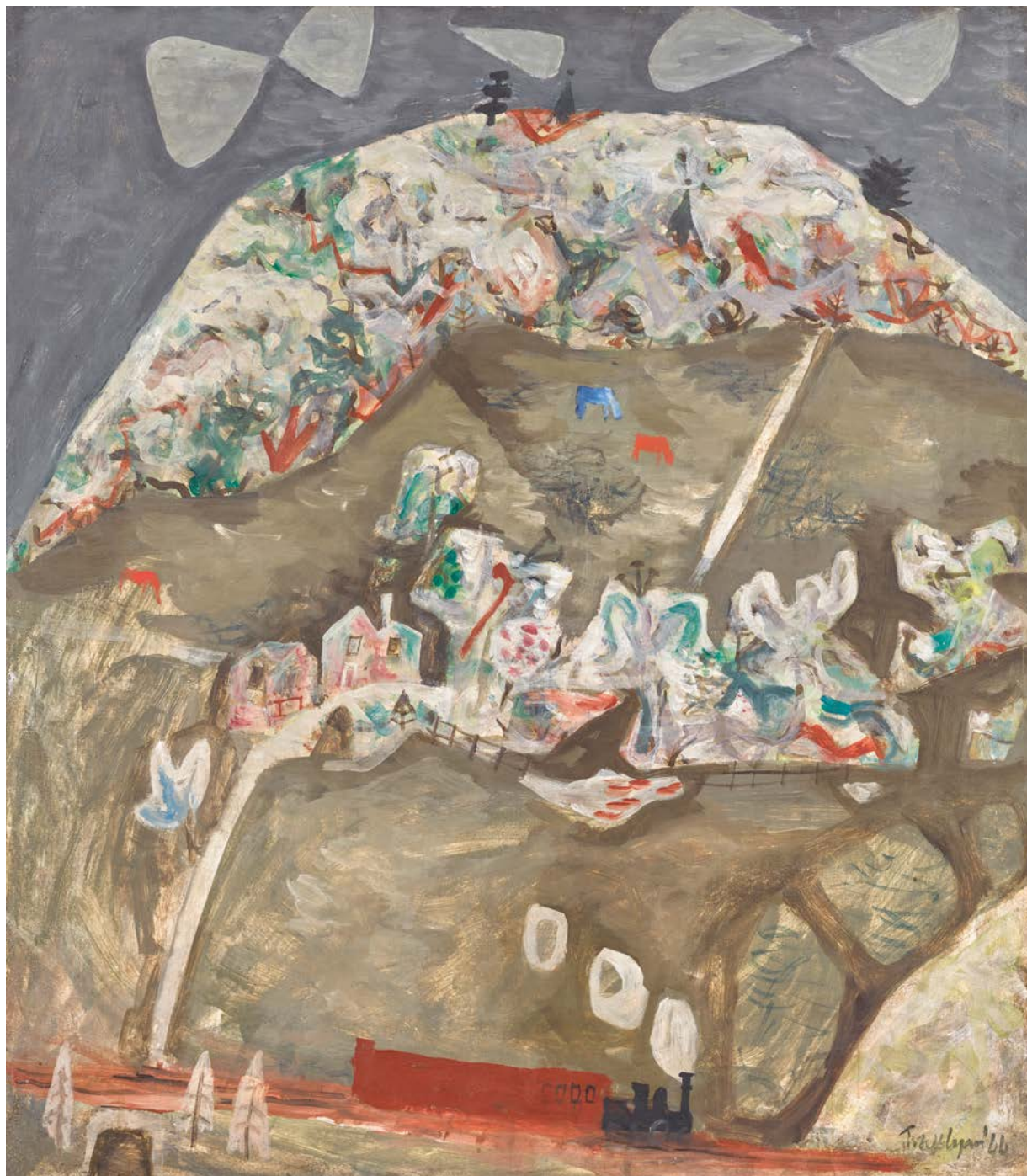
height (including base): 50cm.; 19¾in.

Conceived in 2004, the present work is
number 1 from the edition of 5.

PROVENANCE

Peppercanister Gallery, Dublin, where
acquired by the present owners in 2010

⊕ W £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



135

JULIAN TREVELYAN, R.A.

1910-1988

Hill Farm

signed and dated '44; titled on the stretcher bar
oil on canvas
61.5 by 54.5cm.; 24 by 21½in.

PROVENANCE

Sale, Sotheby's London, 24th April 1985, lot 423
Ian McVitie Weston, London
Sale, Sotheby's London, 28th June 2006,
lot 35, where acquired by the present owner

LITERATURE

Philip Trevelyan, *Julian Trevelyan: Picture Language*, Lund Humphries, Farnham, 2013, illustrated p.8.

⊕ £ 15,000-20,000
€ 16,700-22,300 US\$ 18,900-25,200



136

136

ANGUS McBEAN

1904-1990

Audrey Hepburn, 1951

Vintage silver print. Flush-mounted to card. Signed and dated in white felt pen in the margin. Signed, titled, dated and annotated in black felt pen on card verso. Matted. image: 40 by 32.5cm.; 15¾ by 12¾in. card: 50.5 by 40.5cm.; 19⅞ by 16in.

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900

137

ANGUS McBEAN

1904-1990

Christmas Card, 1948

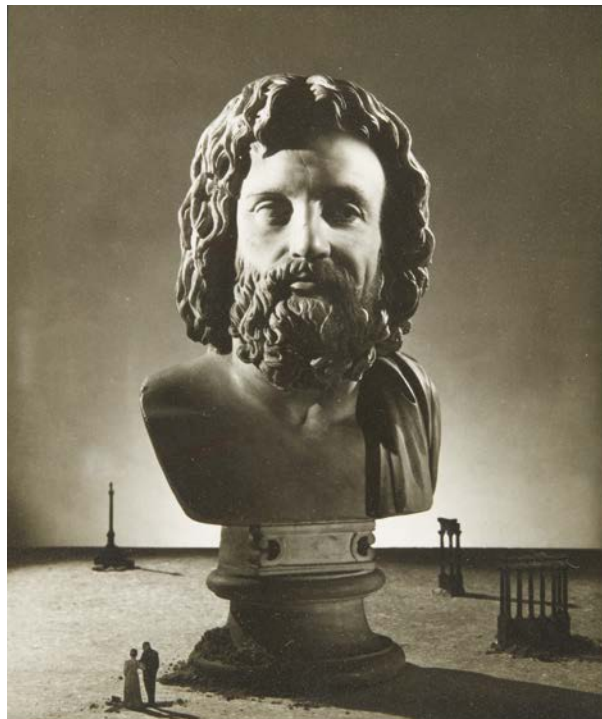
Vintage silver print, flush-mounted to folded card. Artist's details and Christmas greetings printed inside card. Matted and framed.

image: 14.2 by 11.6cm.; 5½ by 4½in.

card: 21 by 14.5cm.; 8¼ by 5¾in

⊕ £ 1,500-2,000

€ 1,700-2,250 US\$ 1,900-2,550



137



'Tunnard immediately found a formal language of his own and one that is not imitative or obviously related to the style of any of his immediate predecessors.'

Herbert Read, 1965

138

JOHN TUNNARD, A.R.A.

1900-1971

Island Snare

signed, dated 49. and numbered G.4; also signed, titled, dated *Jan 49* and numbered G.4 on the reverse
watercolour, gouache, pencil and pen on paper
39 by 56cm.; 15¼ by 22in.

PROVENANCE

Alex. Reid & Lefevre Ltd, London, 1949
Acquired by the present owner's family, *circa* 1949, and thence by descent

LITERATURE

Alan Peat and Brian A. Whitton, *John Tunnard, His Life and Work*, Scolar Press, Aldershot, 1997, cat. no.584, p.181.

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

‡ ⊕ £ 12,000-18,000
€ 13,400-20,100 US\$ 15,100-22,700

WORKS BY GRAHAM SUTHERLAND FROM A PRIVATE ITALIAN COLLECTION

139

GRAHAM SUTHERLAND

1903-1980

Geevor Tin Mine

wax crayon, pencil and ink on paper
34 by 25.5cm; 13¼ by 10in.
Executed in 1942.

PROVENANCE

Galleria Ruggerini & Zonca, Milan, where
acquired by the present owner in 1992

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



139



140

140

GRAHAM SUTHERLAND

1903-1980

Study for Standing Form

oil on card
31 by 18.5cm.; 12¼ by 7¼in.
Executed *circa* 1950.

PROVENANCE

Galleria Ruggerini & Zonca, Milan, where
acquired by the present owner in 1992

⊕ £ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,800



141

141

GRAHAM SUTHERLAND

1903-1980

Complex of a Rock (Study)

dated 8.5 75; stamped with Artist's initials on overlap of sheet

pencil, watercolour and gouache on paper
image: 47.5 by 38.5cm.; 18¾ by 15¼in.

PROVENANCE

Galleria Ruggerini & Zonca, Milan, where acquired by the present owner in 1992

⊕ £ 3,000-4,000

€ 3,350-4,500 US\$ 3,800-5,100

142

GRAHAM SUTHERLAND

1903-1980

Standing Form

signed with initials

oil on card

31 by 18.5cm.; 12¼ by 7¼in.

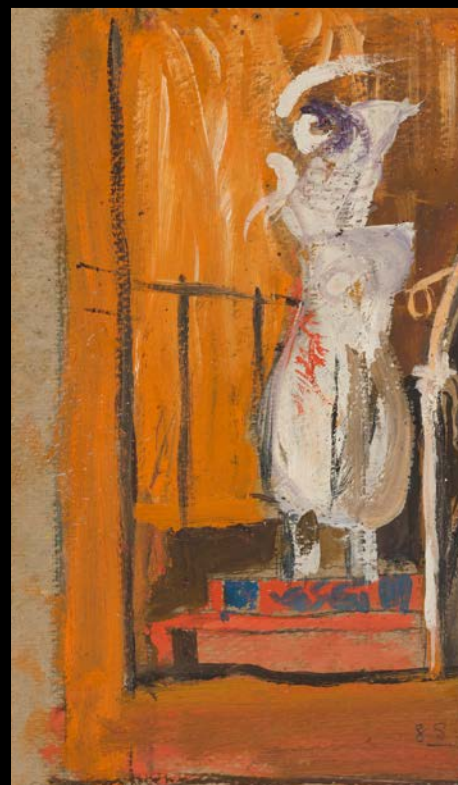
Executed *circa* 1950.

PROVENANCE

Galleria Ruggerini & Zonca, Milan, where acquired by the present owner in 1992

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



142



143 (ONE OF FIFTEEN)



144



145

143

TONY RAY-JONES

1941-1972

A Portfolio of Fifteen Photographs 1967-1969

Fifteen silver prints, each mounted on board, numbered I to XV and editioned 24/125 in pencil on the mount, each with a 'Tony Ray-Jones' blind-stamp on the mount, each with two stamps verso (one signed by printer John Benton-Harris and the other by the Photographic Collections Ltd, publisher), each protected by archival paper, together with an 8-page insert and colophon page, cloth-bound portfolio stamped 'Tony Ray-Jones' on upper cover and on spine, also with publisher's stamp on spine, slipcase, with original packing box.

each image: 13.5 by 20 cm.; 5 $\frac{3}{8}$ by 7 $\frac{7}{8}$ in.
(or the reverse) box: 49 by 38cm.; 19 $\frac{1}{4}$ by 15in.

See *catalogue note* at SOTHEBYS.COM

⊕ £ 3,500-4,500
€ 3,900-5,100 US\$ 4,400-5,700

144

GEORGES DAMBIER

1925-2011

Lucinda Londres, 1959

Silver print, printed later. Signed and numbered 13/25 in back ink with the photographer's stamp on the verso.
image 34.5 by 34.5cm.; 13 $\frac{5}{8}$ by 13 $\frac{5}{8}$ in.
sheet: 50.5 by 40.5cm.; 19 $\frac{7}{8}$ by 16in.

PROVENANCE

Peter Fetterman Gallery, Santa Monica

‡ ⊕ W £ 2,400-3,600
€ 2,700-4,050 US\$ 3,050-4,550

145

NORMAN PARKINSON

1913-1990

Organdie Dresses by Jacques Fath, 1952

Vintage silver print. Annotated in purple ink in an unknown hand in the margin. Initialed, titled, dated and annotated in pencil in Norman Parkinson Trust's stamp on the reverse.
image: 29 by 29cm.; 11 $\frac{3}{8}$ by 11 $\frac{3}{8}$ in.
sheet: 40.8 by 30.2cm.; 16 $\frac{1}{8}$ by 11 $\frac{7}{8}$ in.

‡ ⊕ W £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100

'Sculpture should always at first sight have some obscurities, and further meanings. People should want to go on looking and thinking, it should never tell all about itself immediately.'

Henry Moore, 1968



147



146



148

146

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

HENRY MOORE

1898-1986

Sisters with Children (Cramer 544)

Lithograph printed in colours, 1979, signed in pencil, numbered 27/50 (total edition includes 15 Artist's proofs), on T. H. Saunders wove paper
image: 33.3 by 49.8cm.; 13¹/₈ by 19⁵/₁₆in.;
sheet: 56 by 73.2cm.; 22 by 29in.

⊕ £ 500-700
€ 600-800 US\$ 650-900

147

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

HENRY MOORE

1898-1986

Reclining Woman on Sea Shore (C. 596)

Lithograph printed in colours, 1980-81, signed in pencil, numbered 45/50 (total edition includes 15 Artist's proofs), on Arches wove paper
image: 44.5 by 61cm.; 17¹/₂ by 24in.;
sheet: 62.8 by 85cm.; 24³/₄ by 33¹/₂in.

⊕ £ 600-800
€ 700-900 US\$ 800-1,050

148

BERNARD McGUIGAN

b.1956

Meaning

signed with initials and dated 09
Italian slate on the Artist's limestone base
height (including base): 49.5cm.; 19¹/₂in.

PROVENANCE

The Artist

£ 1,200-1,800
€ 1,350-2,050 US\$ 1,550-2,300



149

149

HENRI GAUDIER-BRZESKA

1891-1915

Standing Female Figure

signed, titled, dated 1913, numbered 7/7 and stamped with foundry stamp

bronze

height: 40cm.; 15¾in.

Conceived in 1913 and cast in 1990, the present work is number 7 from the edition of 7.

PROVENANCE

Private Collection, Canada, from whom acquired by the present owner in the early 1990s

(See SOTHEBYS.COM for full Exhibition and Literature)

We are grateful to Roger Cole, whose publication on Henri Gaudier-Brzeska entitled *No Stone Unturned* will be published later this year with a newly revised *catalogue raisonné*, for his kind assistance with the cataloguing of the present work and lots 150 and 152.

£ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



150

150

HENRI GAUDIER-BRZESKA

1891-1915

A Jaguar

signed and dated 1913 on the Artist's prepared mount

pen and ink on paper

25 by 37.5cm.; 9¾ by 14¾in.

PROVENANCE

The Leicester Galleries, London, 1918

N. Dudley Short

J.C. Thomson

Sale, Sotheby's London, 10th March 1982, lot 105

LITERATURE

Horace Brodzky, *Henri Gaudier-Brzeska: 1891-1915*, Faber & Faber Ltd., London, 1933, illustrated p.89. (as *Tiger*).

± £ 700-1,000

€ 800-1,150 US\$ 900-1,300



151

151

CHRISTOPHER WOOD

1901-1930

Roadsweepers

pencil on paper

25 by 31.5cm.; 9¾ by 12¼in.

PROVENANCE

Crane Kalman Gallery, London and Manchester, where acquired by Mr and Mrs Gibson, December 1968, by whom bequeathed to the family of the present owner and thence by descent

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600

152

HENRI GAUDIER-BRZESKA

1891-1915

Wrestlers (Carey & Griffiths 18)

Linoleum cut, *circa* 1914, signed by Horace Brodzy in black ink, inscribed 'imp.', numbered 42/50, there were no recorded lifetime impressions of this print, on wove paper image: 22.6 by 28cm.; 8 $\frac{7}{8}$ by 11in.; sheet: 28 by 38.1cm.; 11 by 15in.

£ 7,000-10,000

€ 7,800-11,200 US\$ 8,800-12,600



152

153

ERIC GILL, A.R.A.

1882-1940

**Engraved Wood Block for the
Canterbury Tales ('W')**

signed with initials and numbered 300 on the reverse, unsigned in the block
engraved wood block with gesso
21 by 13 by 4.5cm.; 8 $\frac{1}{4}$ by 5 $\frac{1}{4}$ by 1 $\frac{3}{4}$ in.
Executed *circa* 1929.

PROVENANCE

Sophie Schneideman Rare Books & Prints, London
Felix Dennis, London
Sale, Sotheby's London, 9th December 2014,
lot 184, where acquired by the present owner
(See SOTHEBYS.COM for Literature)

The block was used as the half-page illustration introducing 'The Prioress's Tale' in the 1929, Golden Cockrel edition of the Canterbury Tales (P588) and published on page 60 of the second volume. The block has been filled with gesso.

£ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



153



154

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

SIR MATTHEW SMITH

1879-1959

Tulips in a White Dish (II)

oil on canvas
92 by 46.5cm.; 36¼ by 18¼in.
Executed in 1928.

PROVENANCE

Crane Kalman Gallery, London
Private Collection, 1979
Sale, Sotheby's London, 7th June 1978, lot 105
Whitford Fine Art, London
Gorry Gallery, Dublin, where acquired by the present owners in 2001

LITERATURE

John Gledhill, *Matthew Smith Catalogue Raisonné*, Lund Humphries, Farnham, 2009, cat. no.285, p.137.

⊕ £ 15,000-25,000
€ 16,700-27,900 US\$ 18,900-31,400

155

AUGUSTUS JOHN, R.A.

1878-1961

Magnolia with Leaves in a Bowl

signed
oil on canvas
66 by 53.5cm.; 26 by 21in.

PROVENANCE

The Leicester Galleries, London, where acquired by John Evelyn, May 1948
Sale, Christie's London, 12th November 1976, lot 40, where acquired by the family of the present owner, and thence by descent

EXHIBITED

London, The Leicester Galleries, *Augustus John*, May 1948, cat. no.8.

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



155

'[Edward Barnsley] looked out to the wider world of furniture making as it developed in the 1920s and 1930s, discovering *art moderne* and even something of the constructional rigour of true modernism.'

Tanya Harrod, 1999

156

EDWARD BARNESLEY

1900-1987

**Set of Six Chairs and Two
Armchairs**

designed 1936

each branded CORONATION with St.
Edwards Crown, one additionally branded
STERLING 1952

oak with fabric upholstery

chairs each: 87cm.; 34¼in.

armchairs each: 94cm.; 37in.

£ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



156 (PART LOT)



157

PAUL NASH

1889-1946

The Valley

signed and dated 1921 twice; also signed and inscribed on the reverse
pencil, coloured crayon and watercolour on paper
38 by 52.5cm.; 15 by 20¾in.

PROVENANCE

Oliver Brown, Norfolk, by 1943
Nicholas Brown

The Fine Art Society, London, 2002, where
acquired by the previous owner, by whom
gifted to the present owners

EXHIBITED

Leeds, City Art Gallery and Temple
Newsam, *Exhibition of paintings, sculpture
and drawings by Paul Nash and Barbara
Hepworth*, April - June 1943, cat. no.34;
London, The Fine Art Society, *Spring 02*,
May - June 2002, cat. no.81;
London, The Fine Art Society, *Eric Ravilious in
Context*, October - November 2002, cat. no.41.

LITERATURE

Andrew Causey, *Paul Nash*, Oxford, 1980,
p.376, cat. no.321, as 'Landscape'.

We are grateful to David Boyd Haycock for his
kind assistance with the cataloguing of the
present work and lots 162 and 163.

£ 7,000-10,000

€ 7,800-11,200 US\$ 8,800-12,600

158

EDWARD BAWDEN, R.A.

1903-1989

An English Church Interior

signed
pencil and watercolour on paper
25 by 31.5cm.; 10 by 11¼in.

PROVENANCE

Gifted to the grandmother of the present owner in 1969, and thence by descent

⊕ £ 1,200-1,500
€ 1,350-1,700 US\$ 1,550-1,900



158

159

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

AUGUSTUS JOHN, R.A.

1878-1961

**Study of a Female Nude,
bust-length**

charcoal on paper
23 by 15.5cm.; 9 by 6in.

PROVENANCE

Sale, Christie's South Kensington, 12th April 2011, lot 284, where acquired by the present owner

⊕ £ 1,500-2,500
€ 1,700-2,800 US\$ 1,900-3,150



159

160

DORA CARRINGTON

1893-1932

**Stables at a French Chateau,
Normandy**

pencil on paper
24.5 by 31.5cm.; 9½ by 12¼in.

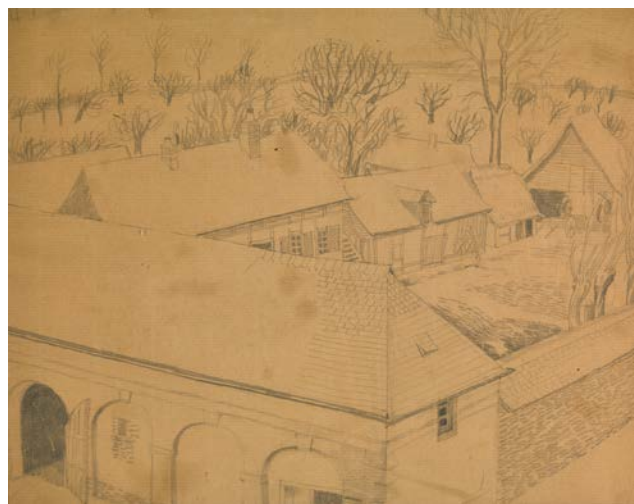
PROVENANCE

New Grafton Gallery, London
Andrew Cavendish, 11th Duke of Devonshire (1920-2004), London, by 1975
The grandmother of the present owner, and thence by descent

EXHIBITED

London, New Grafton Gallery, *English Drawing 1900-1940*, 16th January - 6th February 1975.

£ 600-800
€ 700-900 US\$ 800-1,050



160



161

161

PROPERTY FROM AN IMPORTANT PRIVATE
BRITISH COLLECTION

JOHN NASH, R.A.

1893-1977

Meadle, Summer

signed
pencil and watercolour on paper
31 by 38.5cm.; 12¼ by 15¼in.

PROVENANCE

Acquired by the Grandfather of the present owner in the 1930s and thence by descent

EXHIBITED

London, Arts Council of Great Britain,
Landscape Painting by Contemporary Artists, 1950.

We are grateful to Andrew Lambirth, author of *John Nash: Artist & Countryman*, which will be published by Unicorn Press in October 2019, for his kind assistance with the cataloguing of the present work.

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

162

PAUL NASH

1889-1946

Landscape with Inhabited Sky

signed
pencil and watercolour on card
24 by 32cm.; 9½ by 12½in.
Executed in 1946.

PROVENANCE

Margaret Odeh, the Artist's wife
Miss Conway
Private Collection, UK

EXHIBITED

London, Arthur Tooth & Sons, July 1946
(details untraced);
London, Tate, *Paul Nash: A Memorial Exhibition*, March 1948, cat. no.153;
Oxford, Oxford Arts Club, *Watercolours and Drawings by Paul Nash*, February 1949, cat. no.31;
London, The Leicester Galleries, *Paul Nash: A Private Collection of Watercolours and Drawings*, May 1953, cat. no.8 (where lent by Margaret Nash).

LITERATURE

Margot Eates (ed.), *Paul Nash: A Memorial Volume*, Lund Humphries, London, 1948, p.31;
Anthony Bertram, *Paul Nash, The Portrait of an Artist*, Faber, London, 1955, p.287;
Margot Eates, *Paul Nash: The Master of the Image, 1889-1946*, John Murray, London, 1973, p.137;
Andrew Causey, *Paul Nash*, Clarendon Press, Oxford, 1980, cat. no.1278, illustrated p.475.

£ 2,500-3,500
€ 2,800-3,900 US\$ 3,150-4,400



162



163

PAUL NASH

1889-1946

The French Farm

signed; also signed on the stretcher bar
oil on canvas

54 by 73cm.; 21¼ by 28¾in.

Executed in 1926.

PROVENANCE

Hilda Felce
Miss Winifred Felce, England
Redfern Gallery, London, where acquired by the
Toledo Museum of Art, Ohio, 14th June 1950
Sale, Sotheby's London, 4th June 2003, lot
24, where acquired by the present owner

EXHIBITED

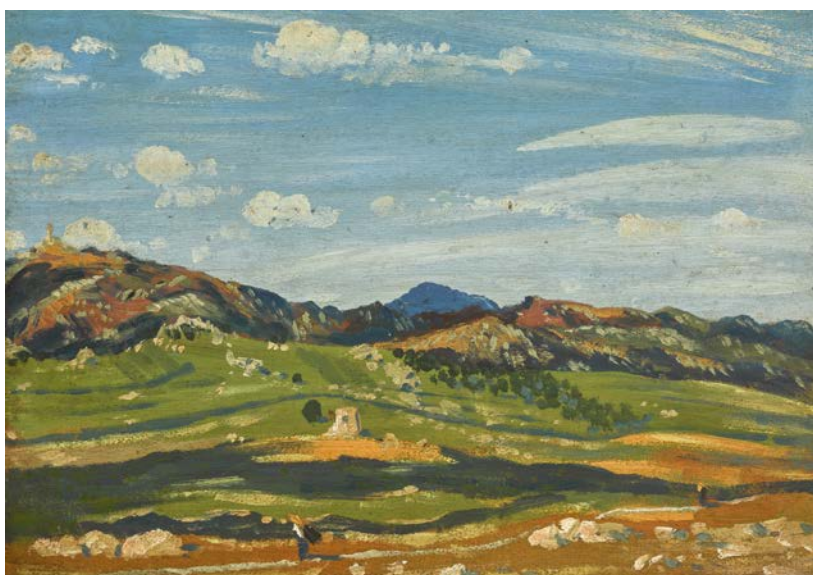
Venice, Venice Biennale, *London Group*, June
1926, cat. no.49;
London, Arts Council of Great Britain, Tate,
Paul Nash Memorial Exhibition, March - May
1948, cat. no.13;
London, Redfern Gallery, *Frederick Gore*,
Matthew Smith, *Paul Nash*, *Christopher*
Wood, March 1950, cat. no.31.

LITERATURE

Anthony Bertram, *British Artists of Today*
Paul Nash, Curwen Press, London, 1927, cat.
no.156, pl.12;
Margaret Eates (ed.), *Paul Nash: A Memorial*
Volume, Lund Humphries, London, 1948, cat.
no.46, illustrated p.77;
Anthony Bertram, *Paul Nash The Portrait of*
an Artist, Faber, London, 1955, pp.156, 321;
John Rothenstein, *Modern English Painters*,
Vol. 2, Lewis to Moore, Arrow Books, London,
1956, p.109;
Margaret Eates, *Paul Nash The Master of the*
Image, John Murray, London, 1973, pp.38, 120;
Andrew Causey, *Paul Nash*, Clarendon Press,
Oxford, 1980, pp.131-132, 396, cat. no.540, pl.161.

£ 30,000-50,000

€ 33,400-56,000 US\$ 37,700-63,000



164

164

PROPERTY FROM AN IMPORTANT PRIVATE
BRITISH COLLECTION

DERWENT LEES

1885-1931

Mountainous Landscape

oil on card
25 by 35cm.; 9¾ by 13¾in.

PROVENANCE

Acquired by the Grandfather of the present
owner in the 1930s and thence by descent

£ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

165

JAMES DICKSON INNES

1887-1914

**Garn Lake, with Arenig in the
Distance**

signed and indistinctly dated 1911
watercolour and pencil on paper
25.5 by 34.5cm.; 10 by 13½in.

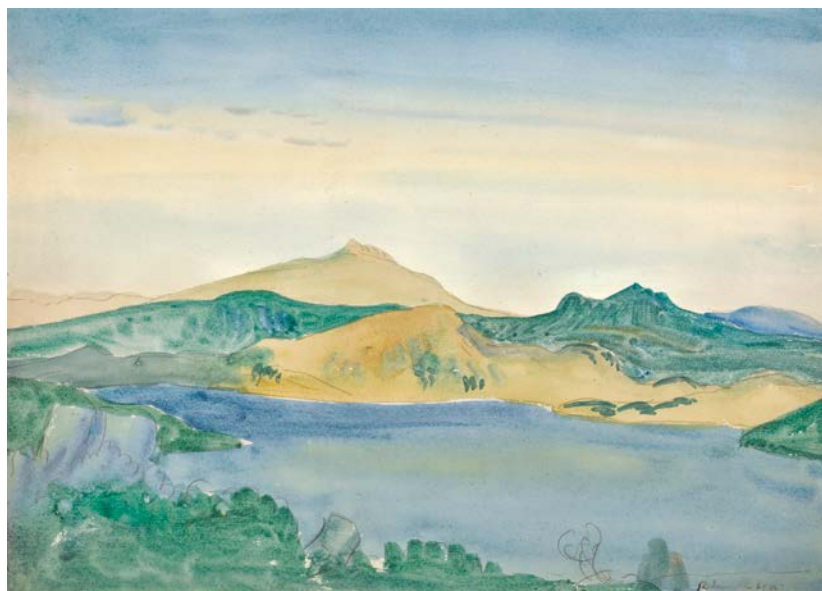
PROVENANCE

Thos. Agnews & Sons., Ltd., London, where
acquired by the Pethick family, late 1960s/
early 1970s
Private Collection

The present work relates to two other
pictures Innes completed in 1911, including
a small oil panel currently held in the
Manchester City Art Gallery.

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

£ 1,500-2,500
€ 1,700-2,800 US\$ 1,900-3,150



165

166

PROPERTY FROM AN IMPORTANT PRIVATE
BRITISH COLLECTION

AUGUSTUS JOHN, R.A.

1878-1961

Dorelia Standing; Equihen Fishergirl

pencil on paper
(2)

one: 39.5 by 26cm.; 15½ by 10¼in.;
the other: 35 by 25cm.; 13¾ by 10in.

Equihen Fishergirl: Executed in 1907.

PROVENANCE

Acquired by the Grandfather of the present
owner in the 1930s and thence by descent

⊕ £ 2,500-3,500
€ 2,800-3,900 US\$ 3,150-4,400

167

PROPERTY FROM AN IMPORTANT PRIVATE
BRITISH COLLECTION

AUGUSTUS JOHN, R.A.

1878-1961

Euphemia Lamb; Euphemia Lamb Standing

pencil on paper
(2)

one: 35.5 by 25.5cm.; 14 by 10in.;
the other: 40.5 by 25.5cm.; 16 by 10in.

Euphemia Lamb: Executed circa 1910.

PROVENANCE

Acquired by the Grandfather of the present
owner in the 1930s and thence by descent

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



166 (ONE OF TWO)



167 (ONE OF TWO)



168

**LAURENCE STEPHEN
LOWRY, R.A.**

1887-1976

Group of Six Figures

signed and dated 1968

pencil on paper

35.5 by 25.5cm.; 14 by 10in.

PROVENANCE

The Stone Gallery, Newcastle Upon Tyne,
where acquired by the family of the present
owner, 13th September 1978

EXHIBITED

Newcastle Upon Tyne, The Stone Gallery,
Recent Acquisitions for Sale, Winter 1968-9,
cat. no.72, illustrated;
Sunderland, Tyne and Wear Museums
Service, *L.S. Lowry in the North East*, 27th
July - 8th October 1989, cat. no.73.

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,100-22,700



169

PROPERTY FROM THE COLLECTION OF JACK AND MARLISS FOX

HELEN BRADLEY

1900-1979

We went to Lytham for our Afternoon Walk

signed with monogram and indistinctly dated 1972; inscribed with description on a label attached to the backboard
pencil, watercolour and gouache on paper
38 by 56cm.; 15 by 22in.

PROVENANCE

Harrods, London, where acquired by the family of the present owner, 28th June 1976, and thence by descent

LITERATURE

Helen Bradley, *Miss Carter Came With Us*, Jonathan Cape, London, 1973, illustrated p.21.

We went to Lytham for our Afternoon Walk...because the weather was rather rough at Blackpool, so we walked along the Green We saw Willie and Annie Murgatroyd flying kites, so George wanted one. We took our friends with us. Miss Carter (who wore Pink) and Mrs Maitland and Dear Emily. Mr Taylor (the Bank Manager) had followed us and as soon as he saw Dear Emily he took her hands and they looked at each other. Mrs Maitland Dear Emilys mother became very flustered and said she felt ill and insisted Emily went with her to sit down. So Mr Taylor offered his arm to Miss Carter, but she walked away in a dreadful huff. "Oh dear," said Aunt Mary "Im afraid there'll be trouble' and the year was 1908.

Helen Layfield Bradley 1972

£ 12,000-18,000
€ 13,400-20,100 US\$ 15,100-22,700



170

170

MARY FEDDEN, R.A.

1915-2012

Two Cats and a Basket of Fruit

signed and dated 1985
watercolour and pencil on paper
77.5 by 55.5cm.; 30½ by 21¾in.

PROVENANCE

Sale, Bonhams Bath, 21st June 2004, lot 421
Sale, Sotheby's Olympia, 16th February 2005, lot 179, where acquired by the present owner

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



171

171

MARY FEDDEN, R.A.

1915-2012

Boat

signed and dated '04
oil on canvas
30.5 by 40cm.; 12 by 15¾in.

PROVENANCE

Oriel Gallery, Dublin, where acquired by the present owners in December 2007

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



172

172

PROPERTY SOLD TO BENEFIT THE STOLL FOUNDATION

LOUIS WAIN

1860-1939

The Soldier Cat

signed
watercolour, gouache and ink on paper
29 by 24cm.; 11½ by 9½in.
Executed circa 1917.

PROVENANCE

Gifted by the Artist to the Sir Oswald Stoll Foundation in 1917

See catalogue note at SOTHEBYS.COM

£ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

173

MARY FEDDEN, R.A.

1915-2012

Still Life with Cat

signed and dated 88
oil on canvas
51 by 61cm.; 20 by 24in.

PROVENANCE

Acquired directly from the Artist by the late
owner in 1988

⊕ £ 7,000-10,000
€ 7,800-11,200 US\$ 8,800-12,600



173



174

174

JULIAN TREVELYAN, R.A.

1910-1988

Uganda Scene

signed and dated '66; also signed and titled
on the stretcher bar
oil on canvas
51 by 76.5cm.; 20 by 30in.

PROVENANCE

Sale, Christie's London, 29th July 1988, lot
289 (as 'Village in Uganda')
Sale, Sotheby's London, 27th March 1991,
lot 201
Private Collection

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

175

PROPERTY FROM THE ANTOINETTE AND PATRICK
MURPHY COLLECTION

JOHN BRATBY, R.A.

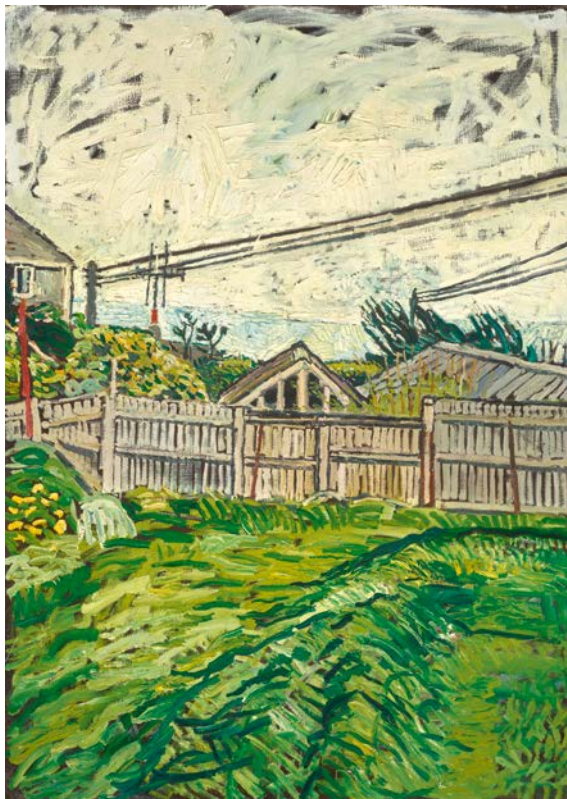
1928-1992

Birlinging Gap II with Clear Sky

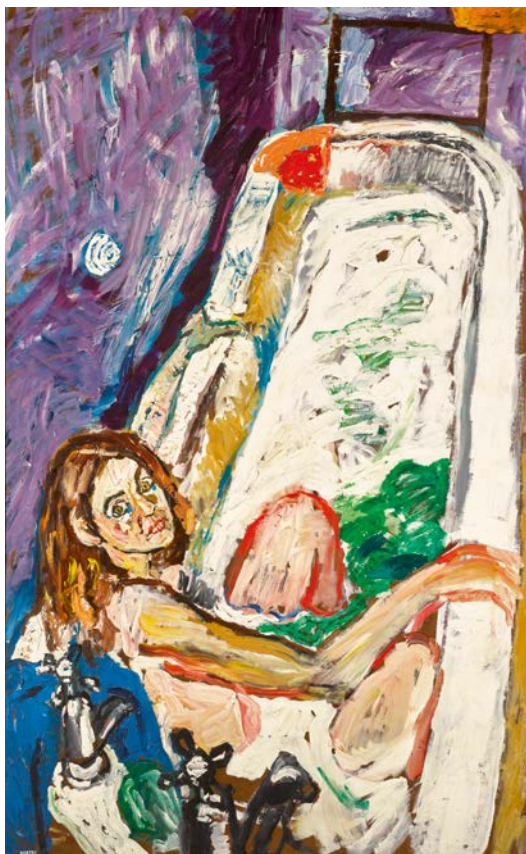
signed; titled on the canvas overlap;
inscribed on the stretcher bar
oil on canvas
119.5 by 86.5cm.; 47 by 34in.

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



175



176

176

PROPERTY FROM THE ANTOINETTE AND PATRICK
MURPHY COLLECTION

JOHN BRATBY, R.A.

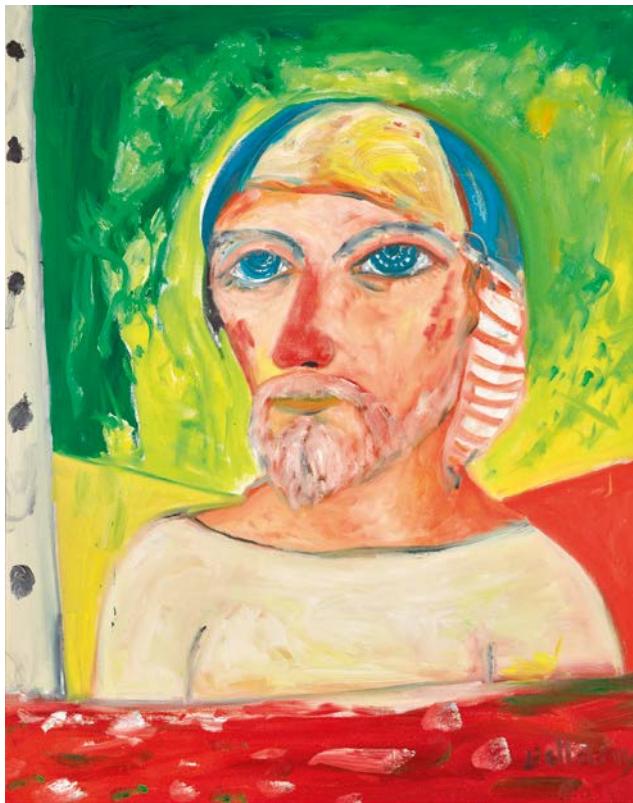
1928-1992

Pat in the Bath (Bath Time)

signed
oil on board
122 by 76cm.; 48 by 30in.

⊕ £ 2,000-3,000

€ 2,250-3,350 US\$ 2,550-3,800



177

177

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

JOHN BELLANY, R.A.

1942-2013

Self Portrait

signed
oil on canvas
76 by 61cm.; 30 by 24in.

PROVENANCE

Peppercanister Gallery, Dublin, where acquired by the present owners circa 2010

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

178

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

JOHN BELLANY, R.A.

1942-2013

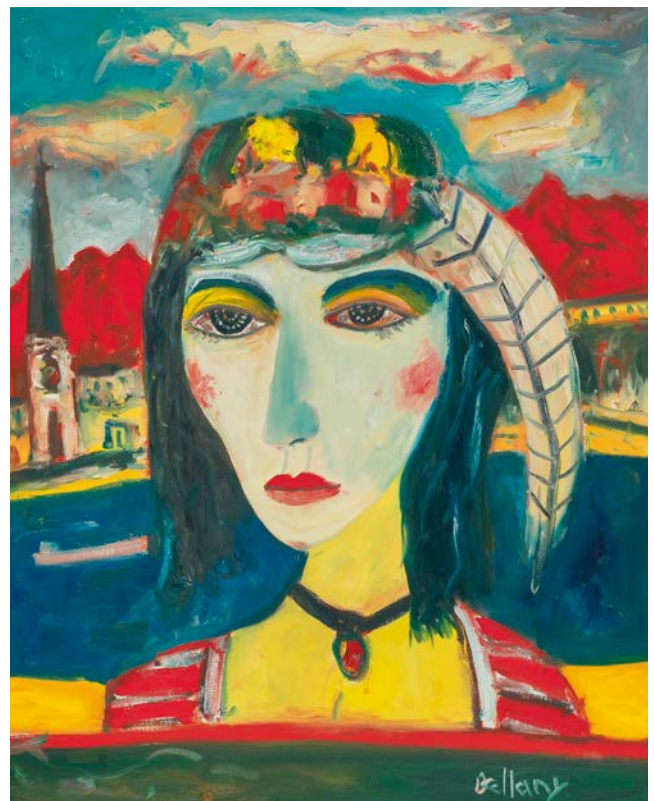
Woman of Aschaffenburg

signed
oil on canvas
76 by 61cm.; 30 by 24in.

PROVENANCE

Solomon Gallery, Dublin, where acquired by the present owners

⊕ £ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,800



178



179 (ONE OF TWO)



180



181

179

HENRY MOORE

1898-1986

Two Rock Reclining Figures; and Motif in Red Blue and Yellow (C. 102; 71)

Lithograph, 1967, signed in pencil, numbered 44/50 (total edition includes ten Artist's proofs), on Barcham Green wove paper, **with** C. 71, lithograph printed in colours, 1966, signed in pencil, dated, numbered 40/50 (total edition includes ten Artist's proofs), on tinted Chinese rice paper tipped onto Barcham Green wove paper (as issued) (unframed)

C. 71: sheet: 79.8 by 56.7cm.; 31½ by 22¾in.;
C. 102: sheet: 80 by 57.5cm.; 31½ by 22¾in.
(2)

⊕ £ 800-1,200

€ 900-1,350 US\$ 1,050-1,550

180

PROPERTY FROM THE COLLECTION OF THE LATE
SIR PETER MOORES CBE DL (1932 – 2016)

TRISTRAM HILLIER, R.A.

1905-1983

The Dry River Bed Rio Guadalbullón

signed; titled and dated 1954 on the reverse
oil on panel

16.5 by 25.5cm.; 6½ by 10in.

PROVENANCE

Arthur Tooth & Sons Ltd., London

⊕ £ 1,500-2,500

€ 1,700-2,800 US\$ 1,900-3,150

181

HENRY MOORE

1898-1986

Mother with Child on Lap (C. 651)

Lithograph printed in colours, 1982, signed in pencil, numbered 45/50, contained in brown cloth-covered boards with the artist's name on the cover (unframed)

sheet: 56.6 by 47.6cm.; 22¼ by 18¾in.;

overall: 58.5 by 49.4 by 1.1cm.; 23 by 19½ by ½in.

‡ ⊕ £ 700-900

€ 800-1,050 US\$ 900-1,150

182

PATRICK HERON

1920-1999

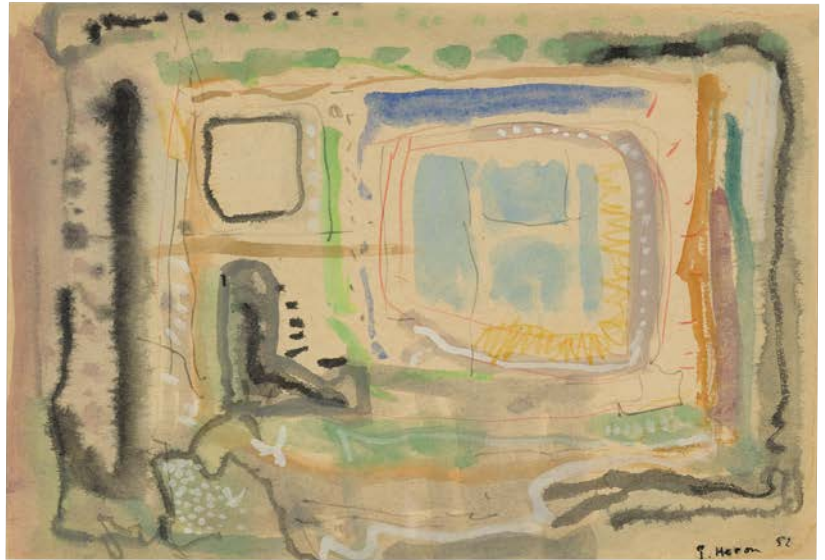
Interior

signed and dated 52
watercolour, coloured pencil, pencil and
gouache on card
21 by 30cm.; 8¼ by 11¾in.

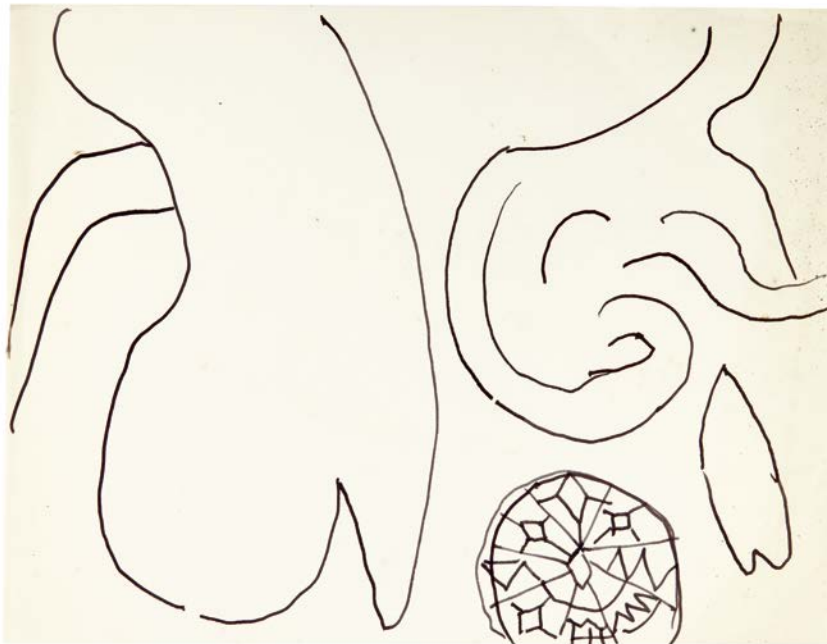
PROVENANCE

Acquired by the present owner in 2018

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



182



183 (ONE OF FOUR)

183

ROGER HILTON

1911-1975

Four Works (Untitled)

felt-tip pen, pencil and charcoal on paper
(4)
23 by 29cm.; 9 by 11½in. (and smaller)
Executed *circa* 1970.

PROVENANCE

Gifted by the Artist to the previous owner
circa 1970, and thence by descent to the
present owner

⊕ £ 1,500-2,000
€ 1,700-2,250 US\$ 1,900-2,550



185



186



184

184

PAUL MOUNT

1922-2009

The Rivals

signed on the slate base
stainless steel
height (including base): 42cm.; 16½in.
Conceived in 2008, the present work is unique.

PROVENANCE

Beaux Arts Gallery, London, where acquired
by the present owners, 8th September 2015

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

185

PETER LANYON

1918-1964

Standing Stones

Lithograph printed in colours, 1957, a
registration proof, on wove paper
image: approx. 45 by 28cm.; 17¾ by 11in.;
sheet: 52.5 by 38.2cm.; 20⅝ by 15in.

⊕ £ 500-700
€ 600-800 US\$ 650-900

186

LEO DAVY

1924-1987

Untitled

signed with initials and dated 56
oil on board
61 by 32.5cm.; 24 by 12¾in.

PROVENANCE

The Estate of the Artist
Sale, Sotheby's London, 1st April 2014, lot
85, where acquired by the present owner

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

187

WILLIAM SCOTT, R.A.

1913-1989

Near Abstraction 7

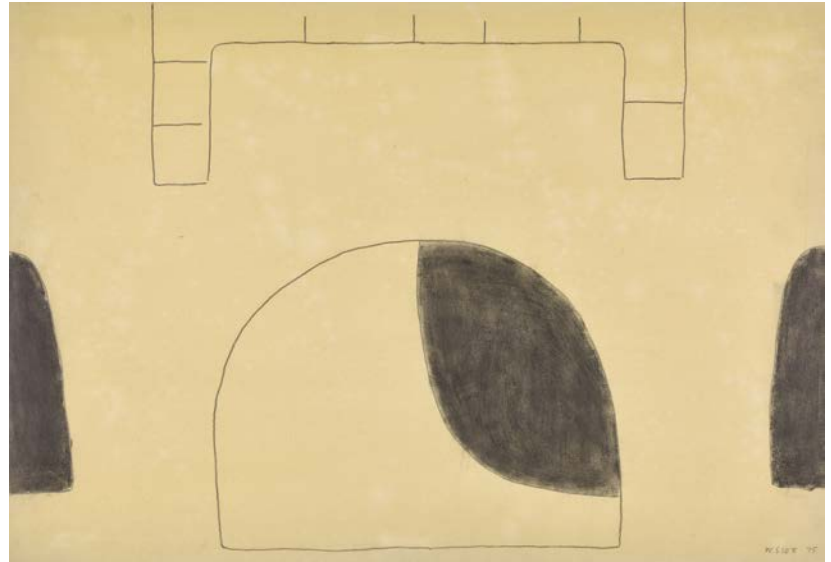
signed and dated 75
pencil and chalk on paper
52.5 by 76cm.; 20¾ by 30in.

PROVENANCE

Bernard Jacobson Gallery, London, where
acquired by the present owners, 4th July 2005

We are grateful to the William Scott
Foundation for their kind assistance with the
cataloguing of the present work.

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



187



188

188

PROPERTY FROM THE ANTOINETTE AND PATRICK
MURPHY COLLECTION

ALAN DAVIE

1920-2014

Dogging Around

signed, titled and dated Oct 66
watercolour and acrylic on paper
56 by 76cm.; 22 by 30in.

PROVENANCE

Sale, Sotheby's Olympia, 1st March 2007, lot
290, where acquired by the present owners

⊕ £ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,100



189

189

SIDNEY NOLAN

1917-1992

African Study, Elephants

ripolin on paper
52 by 64cm.; 20¼ by 25¼in.
Executed in 1963.

PROVENANCE

Marlborough Fine Art Ltd, London, where acquired by the family of the present owner in the 1960s and thence by descent

EXHIBITED

London, Marlborough Fine Art Ltd, *Sidney Nolan: African Journey*, May – June 1963.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



190

190

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

ARTHUR BOYD

1920-1999

Cockatoos & Hillside Shoalhaven River New South Wales

signed
oil on panel
30 by 20cm.; 11¾ by 8in.
Executed circa 1982.

PROVENANCE

Wagner Gallery, Sydney, where acquired by the present owners in 2004

EXHIBITED

Sydney, Rudy Komon Gallery, *Arthur Boyd: The Bundanon Series*, April 1982 (details untraced).

LITERATURE

Patrick J. Murphy, *A Passion for Collecting: A Memoir*, Hinds, Dublin, 2012, illustrated p.395.

We are grateful to Jennifer Thompson at The Bundanon Trust for her kind assistance with the cataloguing of the present work and the short note at SOTHEBYS.COM

⊕ £ 7,000-10,000
€ 7,800-11,200 US\$ 8,800-12,600



191



192

191

SIDNEY NOLAN

1917-1992

African Study

ripolin on paper
52 by 64cm.; 20¼ by 25¼in.
Executed in 1963.

PROVENANCE

Marlborough Fine Art Ltd, London, where acquired by the family of the present owner in the 1960s and thence by descent

EXHIBITED

London, Marlborough Fine Art Ltd, *Sidney Nolan: African Journey*, May – June 1963.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

192

PROPERTY SOLD TO BENEFIT ELTHAM COLLEGE

CHARLES BLACKMAN

1928-2018

Young Girl + Old Cat

signed; titled and inscribed on the backboard
oil on canvas stretched over board
124.5 by 156cm.; 49 by 61½in.
Executed *circa* 1980s.

PROVENANCE

Sale, Christie's London, 28th November 1991, lot 58
The Estate of the Artist Gerald Moore, by whom bequeathed to Eltham College, London

⊕ £ 15,000-25,000
€ 16,700-27,900 US\$ 18,900-31,400

'Art makes you re-see the world around you, it makes you step up your sensibilities. It makes you realise that sort of blue flower you passed by for 20 years and not really noticed, is not only a really beautiful flower, but it is something that makes you recognise that beauty.'

Charles Blackman, 1977



193

193

PROPERTY SOLD TO BENEFIT ELTHAM COLLEGE

ARTHUR BOYD

1920-1999

Elektra

signed and titled
felt-tip pen, watercolour and paint on paper
63.5 by 51cm.; 25 by 20in.
Executed in 1963.

PROVENANCE

The Estate of the Artist Gerald Moore,
by whom bequeathed to Eltham College,
London

We are grateful to Jennifer Thompson at The
Bundanon Trust for her kind assistance with
the cataloguing of the present work and the
short note at SOTHEBYS.COM

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

194

PROPERTY SOLD TO BENEFIT ELTHAM COLLEGE

DAVID BOYD

1924-2011

The Bishop

signed and dated 1965
oil on board
122 by 91.5cm.; 48 by 36in.

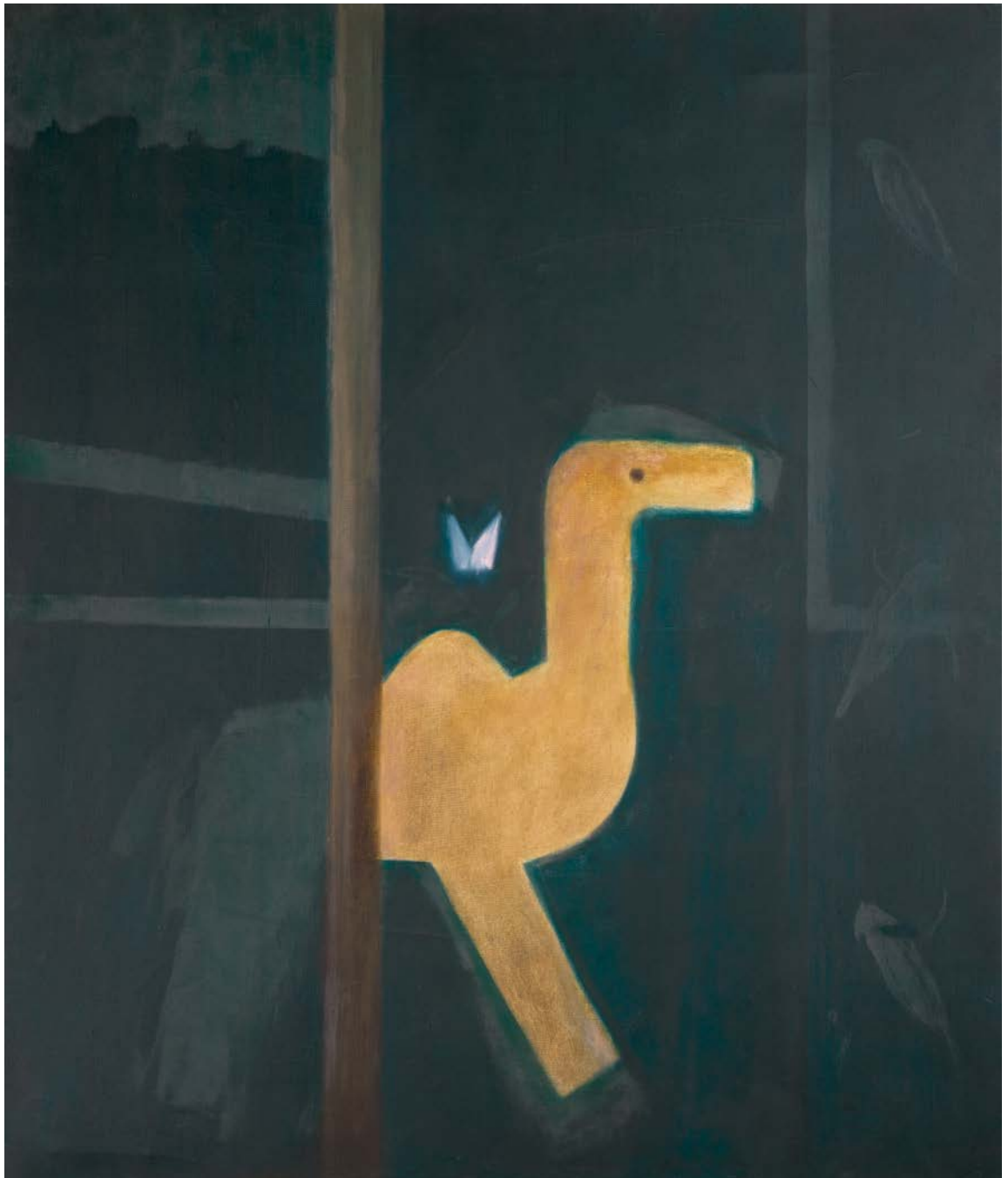
PROVENANCE

The Estate of the Artist Gerald Moore, by
whom bequeathed to Eltham College, London

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



194



195

CRAIGIE AITCHISON, R.A.

1926-2009

Shirley's Camel

oil on canvas
101.5 by 86.5cm.; 40 by 34¼in.
Executed in 1974-5.

PROVENANCE

Gifted by the Artist to the present owners

EXHIBITED

Edinburgh, Scottish Arts Council, *Craigie Aitchison: Recent Paintings*, 21st June - 13th July 1975.

⊕ £ 15,000-25,000
€ 16,700-27,900 US\$ 18,900-31,400



196

MAGGI HAMBLING

b.1945

Artist in Hot Studio

signed and dated '90 on the reverse

oil on canvas

183 by 122cm.; 72 by 48in.

PROVENANCE

Bernard Jacobson Gallery, London

Sale, Sotheby's London, 8th October 2008,

lot 196, where acquired by the present owner

⊕ W £ 18,000-25,000

€ 20,100-27,900 US\$ 22,700-31,400

197

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

JOHN WALKER

b.1939

Untitled

signed and dated 1990
oil on paper over a printed base
sheet: 76 by 57cm.; 30 by 22½in.;
image: 48.5 by 43.5cm.; 19 by 17in.

PROVENANCE

Acquired by the late owners by *circa* 2000

⊕ £ 1,500-2,500
€ 1,700-2,800 US\$ 1,900-3,150



197

198

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

MAGGI HAMBLING

b.1945

Waves

signed, dated 05 and dedicated on the
backboard
oil on board
10.5 by 13.5cm.; 4 by 5¼in.

PROVENANCE

Gifted by the Artist to the late owners

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



198

199

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

JOHN WALKER

b.1939

Untitled (Alba)

signed and dated 1987 on the reverse
oil on canvas
49 by 36cm.; 19¼ by 14in.

PROVENANCE

Nielsen Gallery, Boston
Offer Waterman & Co., London,
where acquired by the late owners,
27th October 2009

⊕ £ 1,500-2,000
€ 1,700-2,250 US\$ 1,900-2,550



199



200

201

'To work and be friends with two such professional artists as Ben Nicholson and Barbara Hepworth was an education in itself.'

Denis Mitchell, 1979

201

200

DENIS MITCHELL

1912-1993

Carah

stamped with initials, date 78 and number 6; signed with initials, titled, dated 1978 and numbered 6/7 on the underside of the base bronze on a slate base height (including base): 37cm.; 14½in. Conceived in 1976, the present work is number 3 from the edition of 7, plus 1 Artist's Cast.

PROVENANCE

The Family of the Artist

EXHIBITED

London, Marjorie Parr Gallery, 1977 (details untraced, another cast); London, Alwin Gallery, 1977 (details untraced, another cast); Bath, Festival Gallery, *Denis Mitchell Sculptures 1950-1978*, April 1978, cat. no.42 (another cast); Dublin, Bridge Gallery, *Denis Mitchell and Friends*, January 1997 (un-numbered exhibition, another cast).

We are grateful to the Artist's Estate for their kind assistance with the cataloguing of the present work and lot 201.

⊕ £ 4,000-6,000
 € 4,500-6,700 US\$ 5,100-7,600

DENIS MITCHELL

1912-1993

Hela

signed with initials, titled and dated 1977 on the underside of the base Honister slate height (including Artist's base): 22cm.; 8¾in. Conceived and carved in 1977, the present work is unique.

PROVENANCE

The Family of the Artist

EXHIBITED

Bath, Festival Gallery, *Denis Mitchell*, April 1978, cat. no.45; St Ives, Wills Lane Gallery (details untraced); London, Gillian Jason Gallery, *Denis Mitchell*, 11th July - 10th August 1990, cat. no.24.

⊕ £ 3,000-5,000
 € 3,350-5,600 US\$ 3,800-6,300



202

PRUNELLA CLOUGH

1919-1999

Island Shed

signed; titled, dated 1954 and inscribed on the Artist's label on the reverse

oil on board

48 by 40cm.; 19 by 15¾in.

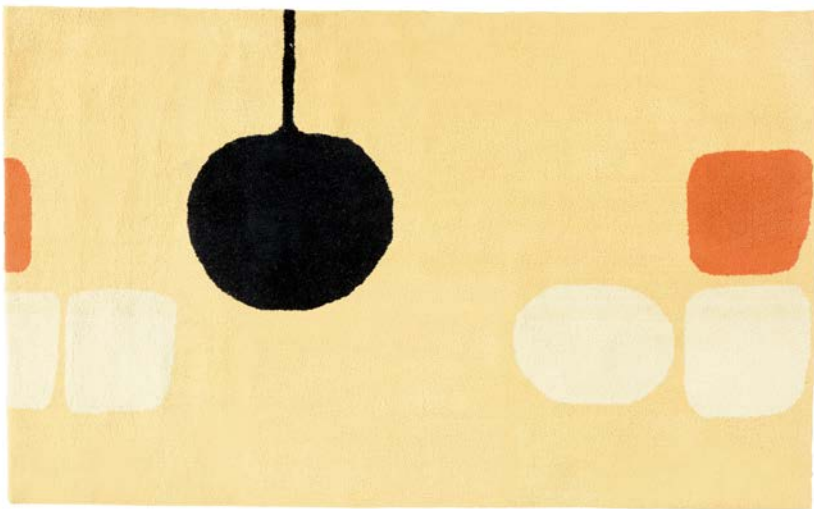
PROVENANCE

Osborne Samuel, London, where acquired by the present owner, 28th October 2010

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

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,100-22,700



203

203

WILLIAM SCOTT, R.A.

1913-1989

Still Life with Orange Notes

Wool pile tapestry in colours, 1980, with stitched signature in black thread *verso*, from the edition of 25
overall: 147.3 by 246.4cm.; 58 by 97in.

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600

204

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

ROGER HILTON

1911-1975

Nude

indistinctly signed with initials and indistinctly dated 73
charcoal, watercolour, gouache and pen and ink on paper
39 by 56cm.; 15¼ by 22in.

PROVENANCE

Redfern Gallery, London, where acquired by the present owners *circa* the mid-1990s

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



204



205

205

JAMES TOWER

1919-1988

Greenish Black & White Bowl

signed and dated 79
earthenware with a black and white tin glaze
height: 10cm.; 4in.;
diameter: 36.5cm.; 14¹/₄in.

PROVENANCE

Gimpel Fils, London, where acquired by the previous owner
Acquired by the present owners in the mid-1990s
Private Collection, London

LITERATURE

Timothy Wilcox, *The Ceramic Art of James Tower*, Lund Humphries, Farnham, 2012, cat. no.38, illustrated p.140.

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

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



206

206

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

WILLIAM GEAR, R.A.

1915-1997

September Landscape

signed and dated '51; also signed, titled, dated *Sept. '51* and inscribed on the reverse oil on canvas
45 by 65.5cm.; 17³/₄ by 25³/₄in.

PROVENANCE

John Green Fine Art, Glasgow, where acquired by the previous owner
Sale, Christie's London, 8th June 2007, lot 76, where acquired by the present owners

EXHIBITED

London, South London Gallery, *Retrospective Exhibition of Paintings by William Gear*, 11th - 31st July 1954, cat. no.34;
Munich, Karl & Faber, *William Gear*, December 1988 - February 1989, cat. no.9.

⊕ £ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,100



207

207

BRYAN INGHAM

1936-1997

Catalunya (Barcelona Series)

signed, titled and dated 1988 on the backboard
collage on board
23.5 by 22cm.; 9¼ by 8½in.

PROVENANCE

The Estate of the Artist

⊕ £ 1,200-1,800
€ 1,350-2,050 US\$ 1,550-2,300

208



208

BRYAN INGHAM

1936-1997

Mediterranean Head

bronze
height (including base): 13.5cm.; 5¼in.

PROVENANCE

Gifted by the Artist to a Private Collection
Their sale, Sotheby's London, 30th
September 2015, lot 206, where acquired by
the present owner

⊕ £ 1,500-2,000
€ 1,700-2,250 US\$ 1,900-2,550

209

**DAME BARBARA
HEPWORTH**

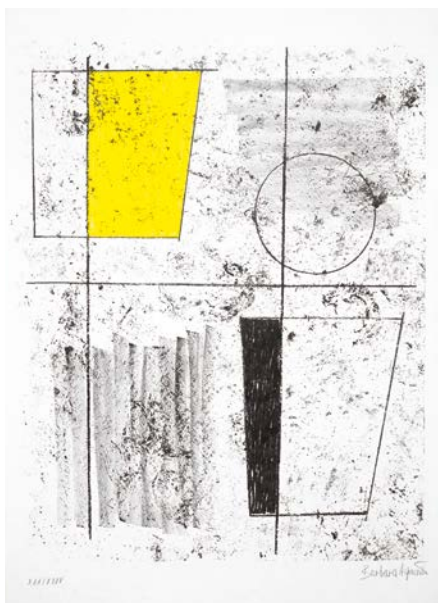
1903-1975

Three Forms Assembling

Lithograph printed in colours, 1968-69,
signed in pencil, numbered XXX/XXXV
(a proof aside from the edition of 65 plus
18 Artist's proofs), on *Japon nacré* paper
(unframed)

image: 58.3 by 45.5cm.; 23 by 17⅞in.;
sheet: 69.2 by 50.1cm.; 27¼ by 19¾in.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



209

'his surfaces are baroque - pitted, crawled, as fierce as lava, with colour as saturated as a Fauve, transgressing every barrier and boundary, every edict of the Anglo-Oriental Pottery Tradition.'

Edmund de Waal on Emmanuel Cooper, 2015



210

EMMANUEL COOPER

1938-2012

Bowl

impressed with Artist's seal stoneware with a thick volcanic glaze
height: 13cm.; 5¼in.;
diameter: 31cm.; 12¼in.
Executed circa 2005.

PROVENANCE

The Estate of the Artist

EXHIBITED

Ruthin, Ruthin Craft Centre, *Emmanuel Cooper: A Retrospective Exhibition*, 7th December 2013 – 2nd February 2014, with tour to Derby and London;
London, Contemporary Ceramics, *Cooper's Legacy*, 12th - 28th March 2015;
St Ives, Leach Pottery, *Emmanuel Cooper: Connections & Contrasts*, 13th June - 6th September 2015;
Southampton, Showcase Gallery, *Making Out* 67/17, 3rd November - 6th January 2017.

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,900

211

JULIAN STAIR

b.1955

Bottle with Flared Neck

impressed with Artist's seal porcelain
height: 28cm.; 11in.

PROVENANCE

Paul Rice, London, from whom acquired by the present owners, 20th February 1995

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

⊕ £ 800-1,200
€ 900-1,350 US\$ 1,050-1,550

212

JOHN WARD

b.1938

Vessel

impressed with Artist's seal stoneware
height: 20cm.; 8in.

PROVENANCE

Acquired by the present owners in the early 1990s Private Collection, London

⊕ £ 800-1,200
€ 900-1,350 US\$ 1,050-1,550



214

213

213

SARA FLYNN

b.1971

Two Vessels

each impressed with Artist's seal
porcelain

(2)

tallest height: 25cm.; 10in.;

smallest height: 6cm.; 2½in.

Executed in the early 2000s.

PROVENANCE

Acquired by the family of the present owner
in the early 2000s

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

⊕ £ 800-1,200

€ 900-1,350 US\$ 1,050-1,550

214

PROPERTY FROM THE ANTOINETTE AND PATRICK
MURPHY COLLECTION

BOB LAW

1934-2004

Black Diamond XIV; Cast Black Diamond

one: signed, titled, dated 2/79 and inscribed
on the canvas overlap; the other: signed,
titled and dated indistinctly 1980; numbered
1/5 on the reverse

one: acrylic on canvas; the other: cast iron
21.5 by 23.5cm.; 8½ by 9¼in. (and smaller)
(2)

PROVENANCE

Rosc, Dublin, where acquired by the present
owners in 1988

EXHIBITED

Liverpool, Walker Art Gallery, *John Moores
Liverpool Exhibition 12*, 27th November 1980
- 22nd February 1981, cat. no.1285;
Dublin, Guinness Hop Store & Royal Hospital
Kilmainham, Rosc, 19th August - 15th
October 1988.

⊕ £ 2,000-3,000

€ 2,250-3,350 US\$ 2,550-3,800

215

JASON MARTIN

b.1970

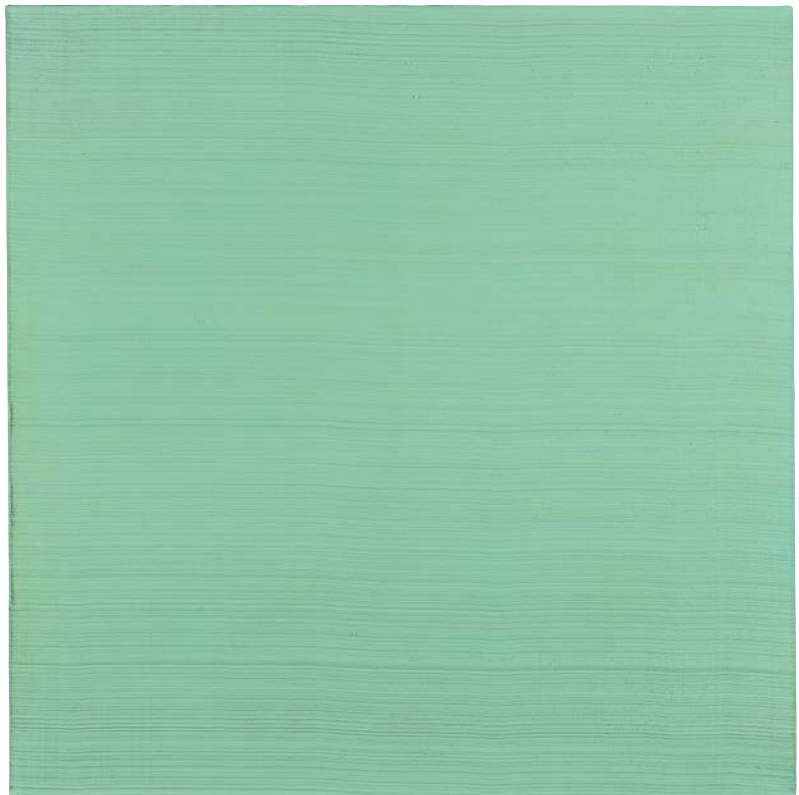
Untitled Pale Green

signed, titled, dated 1994 and inscribed on the canvas overlap
oil on canvas
61 by 61cm.: 24 by 24in.

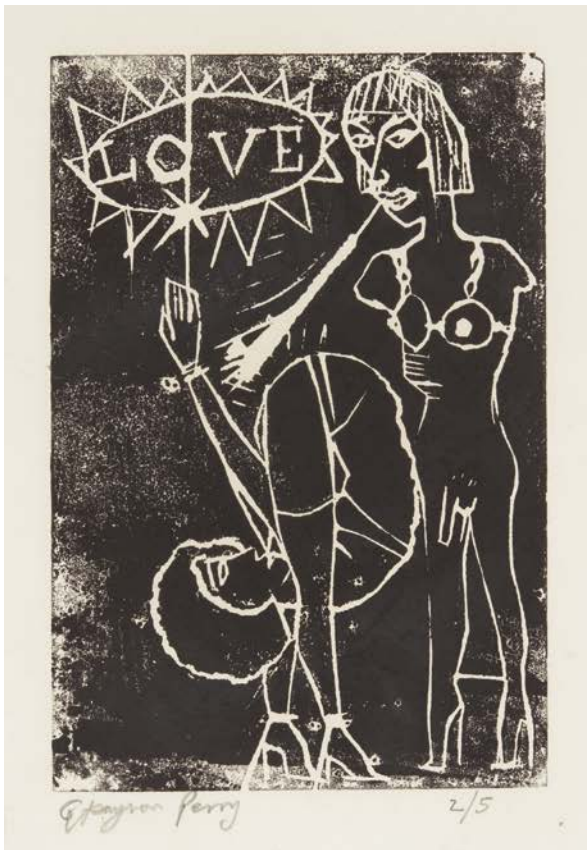
PROVENANCE

Acquired directly from the Artist by the previous owner
Their sale, Sotheby's London, 15th July 2008, lot 182, where acquired by the present owner

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600



215



216

216

GRAYSON PERRY, R.A.

b.1960

Untitled (Love)

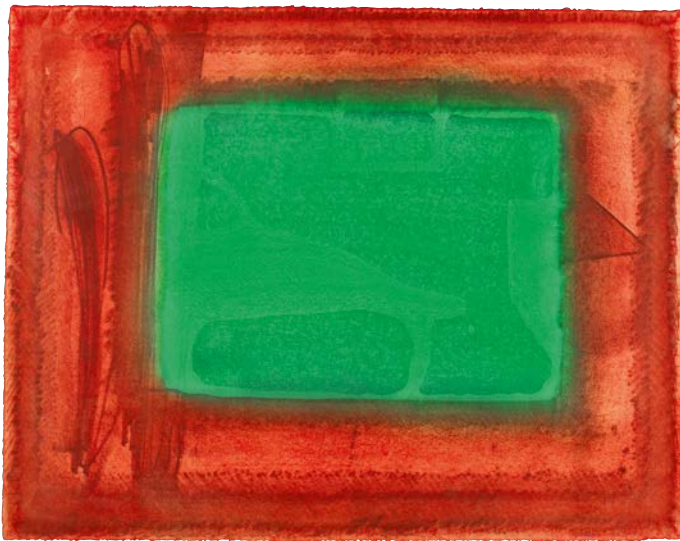
Linoleum cut, circa 1986-87, signed in pencil, numbered 2/5, on wove paper
image: 15 by 10.1cm.: 5⁷/₈ by 4in.;
sheet: 27 by 20cm.: 10⁵/₈ by 7⁷/₈in.

PROVENANCE

Acquired directly from the Artist by the present owner

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

113



217

217

HOWARD HODGKIN

1932-2017

A Furnished Room (H. 33)

Etching and aquatint printed in colours, with hand-colouring by Ken Farley, 1977, signed in pencil, dated, inscribed 'TP' (a trial proof with slight variation in colour aside from the edition of 100), on Arches mould-made paper sheet: 51.2 by 66cm.; 20¹/₈ by 26in.

⊕ £ 1,000-1,500

€ 1,150-1,700 US\$ 1,300-1,900

218

PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

SIMON NORFOLK

b.1963

King Manilla's Victory Arch at Payhane, 2002

Chromogenic print, printed 2009, flush-mounted to foamboard. Signed, dated and editioned AP1, with the photographer's blind-stamp, on a Certificate of Authenticity accompanying the work.
image: 49 by 61.3cm.; 19¹/₄ by 24in.;
frame: 72 by 87.2cm.; 28³/₄ by 34¹/₄in.

PROVENANCE

Acquired directly from the Artist by the present owner

This work was shortlisted in 2003 for the Citibank Prize, currently known as Deutsche Börse Prize.

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300

219

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

WILLIAM GEAR, R.A.

1915-1997

Yellow Form

signed and dated '70; also signed and dated AUG 1970 on the reverse

oil pastel, pastel, ink and watercolour on paper
38.5 by 56.5cm.; 15¹/₄ by 22¹/₄in.

PROVENANCE

Bernard William Henry Page, 3rd Baron Croft
His sale, Sotheby's Olympia, 4th July 2002, lot 581, where acquired by the present owners

⊕ £ 700-1,000

€ 800-1,150 US\$ 900-1,300



218



219



220

ALBERT WATSON

b. 1942

Kate Moss, Marrakech (Contact), 1993

Chromogenic print, flush-mounted to aluminium. Signed, titled, dated and numbered 2/5 in black ink on a label accompanying the work. Framed.
sheet 148.6 by 217.2cm.; 58½ by 85½in.
frame 155.6 by 223.5cm.; 61¼ by 88in.

LITERATURE

Frozen 100: A Retrospective by Albert Watson, exh. cat., Rotonda di Via Besana, Milan, 2004, ill. n.p. (single image from the contact sheet);

Albert Watson: The Vienna Album, Munich: Schirmer/Mosel, 2005, ill. n.p. (single image from the contact sheet);

Albert Watson Contact, exh. cat., Galería Hartmann, Barcelona, 2008, ill. n.p.

⊕ W £ 18,000-23,000

€ 20,100-25,600 US\$ 22,700-28,900

Perhaps his most memorable work, Watson's series of nude photographs of an 18-year-old Kate Moss, which were shot in Marrakech for German Vogue in 1993, epitomise the cinematic and graphic qualities that distinguish his style. The unique artistic sensibility displayed by Watson in the subtlety of light and tone, and the fine line that Kate draws between vulnerability and an effortless sex appeal, mark important turning points in the careers of both the photographer and his muse.



221



223



222

221

ANTONY GORMLEY

b.1950

Cell

water-dispersed anyline dye and carbon on paper
14.5 by 19.5cm.; 5¾ by 7¾in.
Executed in 2000.

PROVENANCE

White Cube, London, where acquired by the present owners, 23rd July 2007

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

222

PROPERTY FROM A PRIVATE BRITISH COLLECTION
GWYN HANSSEN PIGOTT

1935-2013

Three Jugs

each indistinctly impressed with Artist's monogram
porcelain
(3)
height: 9cm.; 3½in.
Executed in 1992.

PROVENANCE

Galerie Besson, London, where acquired by the family of the present owner, 9th September 1992

EXHIBITED

London, Galerie Besson, *Gwyn Hanssen Pigott: Still Lives*, September 1992, cat. no.24.

⊕ £ 800-1,200
€ 900-1,350 US\$ 1,050-1,550

223

PROPERTY FROM THE COLLECTION OF THE LATE PAT AND PENNY ALLEN

EDMUND DE WAAL

b.1964

Vase

porcelain
height: 21.5cm.; 8½in.
Executed circa 1996.

PROVENANCE

Acquired by the late owners by 2003

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

⊕ £ 600-800
€ 700-900 US\$ 800-1,050



224

ADRIAN HEATH

1920-1992

**Composition - Black & Ochre
with Blue**

signed and dated 58
oil on canvas
91 by 100.5cm.; 36 by 39½in.

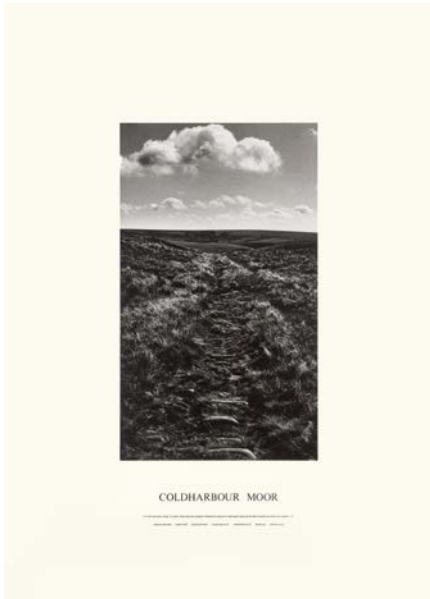
PROVENANCE

Acquired directly from the Estate
of the Artist by the present owner,
26th November 2009

EXHIBITED

London, Jonathan Clark & Co. *Adrian Heath
in the 1950's*, 2005, cat. no.32, illustrated.

⊕ £ 25,000-35,000
€ 27,900-39,000 US\$ 31,400-44,000



225

225

HAMISH FULTON

b.1946

Coldharbour Moor, 1987

Unique silver print, dry-mounted to card.
With printed caption on recto. Accompanied
by a signed certificate of authenticity.
image: 76.2 by 44.5cm.; 30 by 17½in.;
sheet: 137 by 100.5cm.; 53⅞ by 39½in.

PROVENANCE

Private Collection, U.K.

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

226



226

PROPERTY FROM THE COLLECTION OF THE LATE
SIR PETER MOORES CBE DL (1932 – 2016)

BOYLE FAMILY

Chalk Cliff Study

signed, titled and dated 1998 on the reverse
fibreglass, resin and mixed media
61 by 61cm.; 24 by 24in.

⊕ W £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

227



227

HAMISH FULTON

b.1946

Baffin Island, 1988

Unique silver print, dry-mounted to card.
With printed caption on recto. Accompanied
by a signed certificate of authenticity.
image: 74.6 by 47.8cm.; 29⅞ by 18¾in.;
sheet: 135.5 by 103.6cm.; 53¼ by 40¾in.

PROVENANCE

Private Collection, U.K.

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

228

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

DAVID NASH, R.A.

b.1945

Cracking Box

wood

height: 73cm.; 28¾in.

Executed in 1979.

PROVENANCE

Kilkenny Art Gallery, Kilkenny, where acquired by the present owners in 1982

EXHIBITED

Kilkenny, Kilkenny Art Gallery, *David Nash*, 1982 (details untraced).

⊕ W £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



228

229

PROPERTY FROM THE COLLECTION OF THE LATE SIR PETER MOORES CBE DL (1932 – 2016)

BOYLE FAMILY

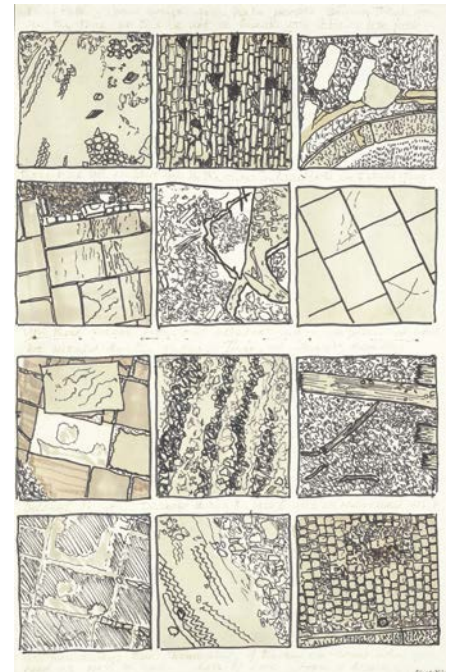
Plan for an Exhibition, 1980

signed, dated 30.4.80, dedicated and inscribed

felt-tip pen, ink and watercolour on paper
35 by 22.5cm.; 13¾ by 8¾in.

⊕ £ 600-800

€ 700-900 US\$ 800-1,050



229

230

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

DAVID NASH, R.A.

b.1945

Emperor of Japan

wood

height: 28cm.; 11in.

PROVENANCE

Kilkenny Art Gallery, Kilkenny, where acquired by the present owners in 1982

EXHIBITED

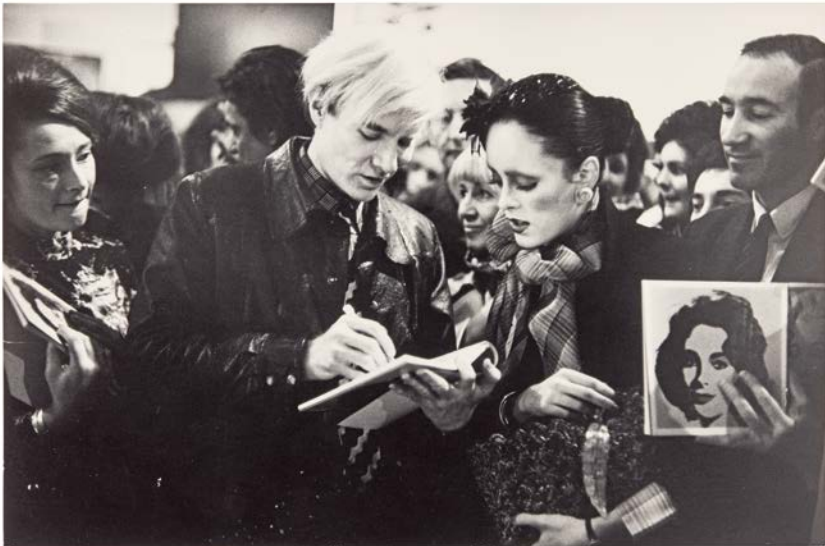
Kilkenny, Kilkenny Art Gallery, *David Nash*, 1982 (details untraced).

⊕ W £ 2,000-3,000

€ 2,250-3,350 US\$ 2,550-3,800



230



231

231

NEIL LIBBERT

b.1938

Andy Warhol At Tate Gallery, 1971

Vintage silver print. Signed, titled, dated and annotated in pencil and black ink on the verso.

19 by 29cm.; 7½ by 11¾in.

⊕ £ 1,800-2,500

€ 2,050-2,800 US\$ 2,300-3,150

232

DAVID HOCKNEY, R.A.

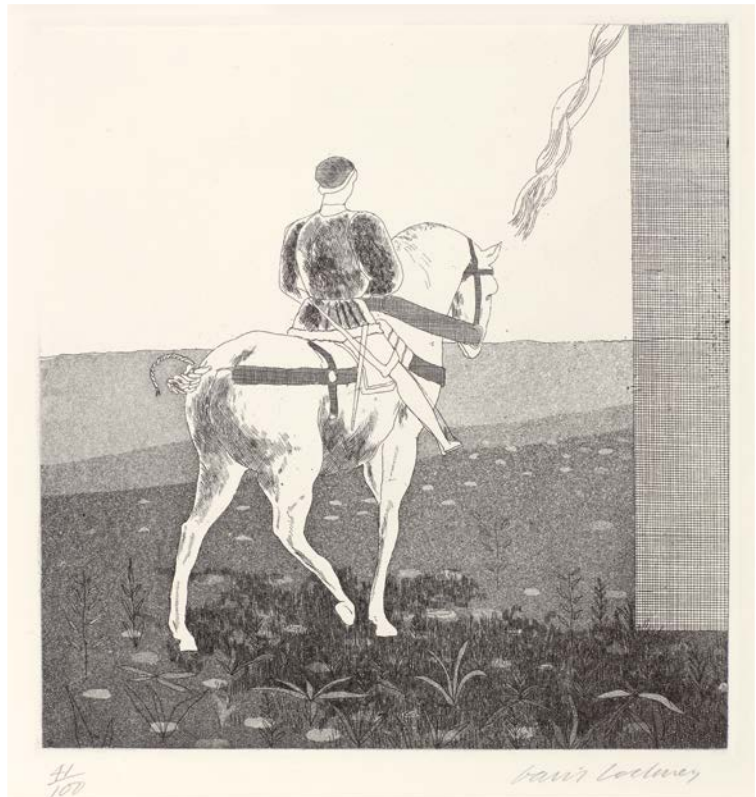
b.1937

Rapunzel, Rapunzel, Let Down Your Hair (S.A.C 86; MCA Tokyo 83)

Etching with aquatint, 1969, from *Illustrations for Six Fairy Tales from the Brothers Grimm*, signed in pencil, with the inscription 'Grimm Portfolio' in brown ink verso, numbered 41/100 (total edition includes 20 Artist's proofs), on Hodgkinson handmade paper plate: 25.8 by 24.8cm.; 10¼ by 9¾in.; sheet: 45 by 41.5cm.; 17¾ by 16in.

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



232



233

233

DON MCCULLIN

b.1935

Wounded Marine, Vietnam, 1968

Silver print, printed 1990. Signed, titled, dated and annotated in pencil on the verso. Matted and framed.

image: 28.7 by 44cm.; 11¼ by 17¾in.

sheet: 40.5 by 50.5cm.; 16 by 20in.

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300

234

JOHN LATHAM

1921-2006

Untitled

indistinctly signed, dated *Nov 1962* and inscribed on the reverse

oil on canvas laid on board with collaged book
68.5 by 61.5 by 22cm.; 27 by 24¼ by 8½in.

PROVENANCE

Acquired directly from the Artist by Charles H. Carpenter Jr, and thence by descent to the previous owner

Acquired by the present owner in 2014

⊕ W £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



234



235

235

CLIVE BARKER

b.1940

Snow White & the 7 Dwarfs

signed, dated 2001 and titled on the underside of Snow White; signed with initials and dated 2001 on the underside of the Dwarfs
cast aluminium
(8)
height (tallest): 50cm.; 19¾in. (and smaller)

PROVENANCE

Acquired from a Private Collection by the present owner in the mid-to-late 2000s

⊕ W £ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,800

236

DAVID HOCKNEY, R.A.

b.1937

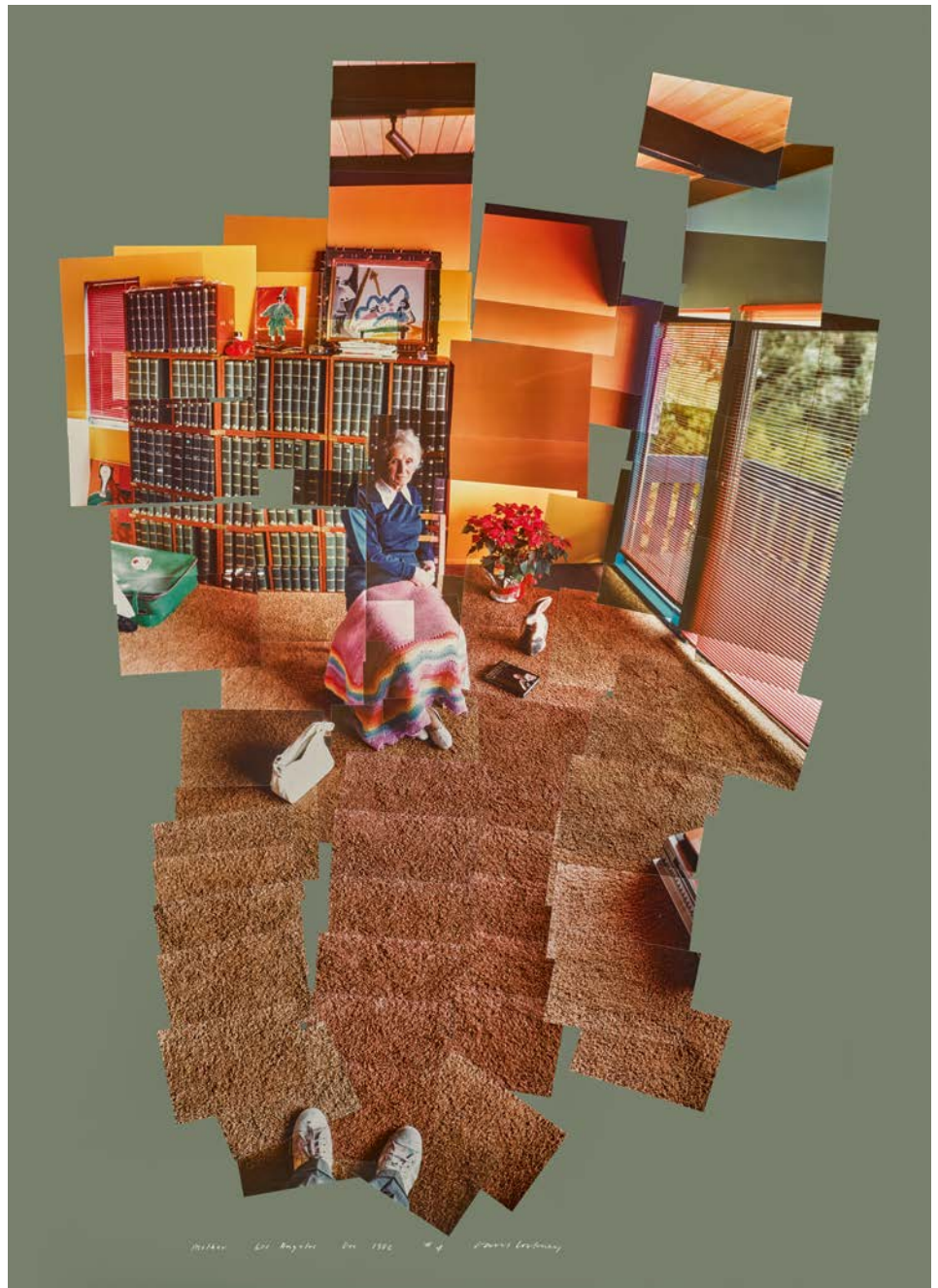
Illustrations for Six Fairy Tales from the Brothers Grimm (S.A.C. 70-108; MCA Tokyo 67-105)

The book, comprising 39 etchings, 1969, signed in pencil, inscribed *Edition A* and numbered 42/100 on the justification (total edition includes 15 Artist's proofs), with title and text, on Hodgkinson handmade paper, bound (as issued) in the original blue leather-covered boards with slipcase (lacking the additional suite of six loose etchings)
each sheet: approx. 45 by 31cm.;
17¾ by 12¼in.;
overall: 47.8 by 32.4 by 4.3cm.;
18⅞ by 12¾ by 1¾in.

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



236



237

DAVID HOCKNEY, R.A.

b.1937

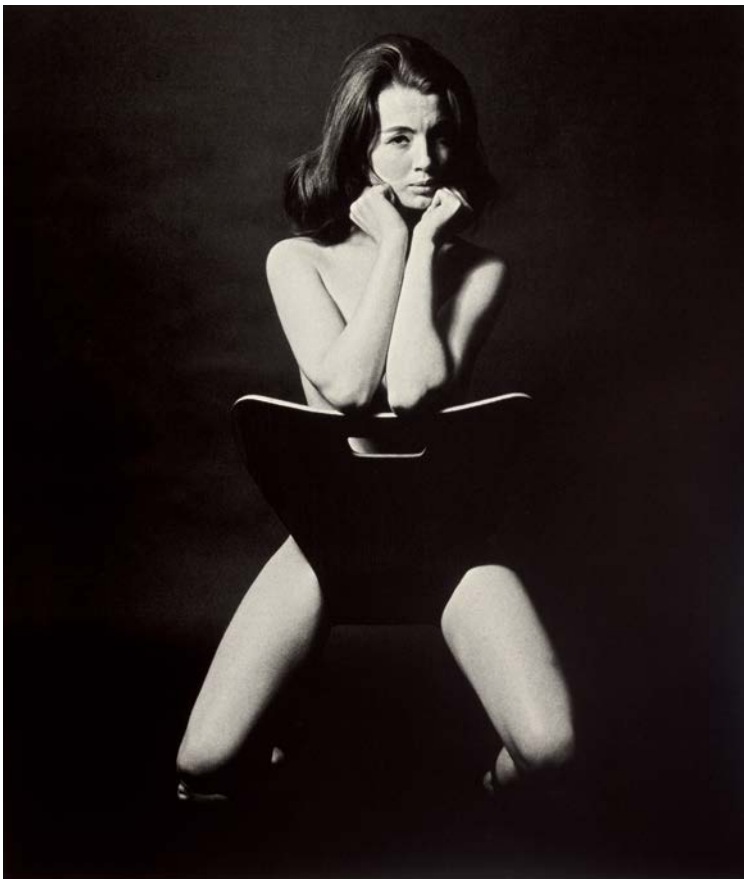
Mother, Los Angeles,
December 1982

Chromogenic print collage on paperboard.
Signed, titled, dated and numbered 4/20 in
white felt pen recto.
overall: 134 by 99cm.; 52¾ by 39in.

LITERATURE

David Hockney, *New York With A Camera*,
Nishinura Gallery, Tokyo, cover

⊕ £ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900



238

238

LEWIS MORLEY

1925-2013

Christine Keeler, 1963

Silver print, printed 1980. Signed in black ink in the margin. Dated, numbered 2/10 and annotated in pencil on the verso.
image: 53 by 45.5cm.; 20⁷/₈ by 17⁷/₈in.
sheet: 61 by 50.7cm.; 24 by 20in.

⊕ £ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,800

239

DAVID BAILEY

b.1938

Box of Pin-Ups, 1965

Thirty six half-tone prints, contained in the original cardboard box, printed by Weidenfeld and Nicolson, London. With biographical details of each sitter printed on the reverse of each print and original corrugated card ink stamped "Packing Piece/To be Thrown Away."
each sheet: 36.9 by 31.8cm.; 14¹/₂ by 12¹/₂in.

LITERATURE

Martin Harrison, *David Bailey: Archive One, 1957-1969*, Thames & Hudson, London, 1999, illustrated pp.157, 169, 175, 177, 179, 181;
David Bailey, *Bailey's Stardust*, National Portrait Gallery, London, 2014, illustrated pp.191-197.

⊕ £ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,800



239 (ONE OF THIRTY-SIX)

240

MICK ROCK

b.1948

David Bowie and Mick Ronson,
Lunch On Train To Aberdeen,
Scotland, 1973

Silver print, printed 2003. Signed and
numbered 31/90 in pencil in the margin.
Signed, titled and dated in pencil on the
verso. Matted and framed.
image: 31 by 46.1cm.; 12¼ by 18½in.
sheet: 40.5 by 50.5cm.; 16 by 20in.

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,900



240

241

TERRY POPE

b.1941

Distorted Plane Construction
No.2

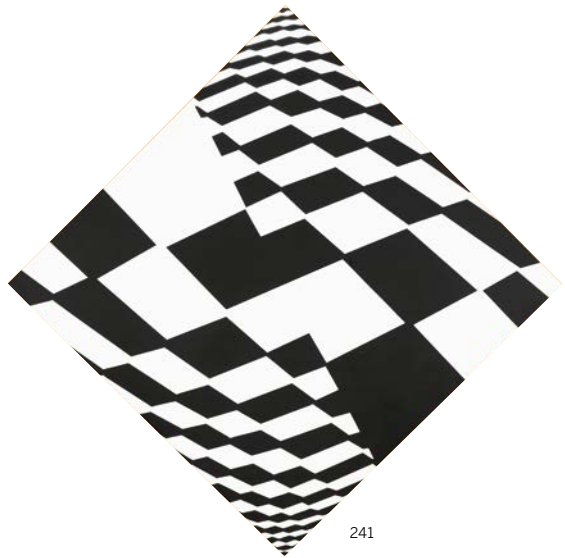
signed, titled and dated 1961 on the
backboard; also signed on a label on the
backboard
vinyl laminate on perspex
56.5 by 56.5cm.; 22¼ by 22¼in.

PROVENANCE

Richard Saltoun Gallery, London
Private Collection, London

We are grateful to the Artist for his kind
assistance with the cataloguing of the present
work and the short note at *SOTHEBYS.COM*

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



241

242

BARRY LATEGAN

b.1935

Twiggy, 1966

Silver print, printed later. Signed, dated and
numbered 18/50 in black ink in the lower margin.
image 43.2 by 35.5cm.; 17 by 14in.
sheet: 50.5 by 40.5cm.; 19⅞ by 15⅞in.

PROVENANCE

Private Collection, U.K.

£ 2,400-3,600
€ 2,700-4,050 US\$ 3,050-4,550



242



243

243

ALAN DAVIE

1920-2014

Flowers for the Cool Air

signed and dated 58
oil and ripolin on paper laid on card
42 by 53.5cm.; 16½ by 21in.

PROVENANCE

Gimpel Fils, London, where acquired by the present owner

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



244

244

VICTOR PASMORE

1908-1998

The Passion Flower (Lynton G.36)

Etching and aquatint printed in colours,
1986, signed with initials in pencil, dated 85,
numbered 20/90, on *Chine collé* on Fabriano
wove paper
plate: 36.8 by 37.5cm.; 14½ by 14¾in.;
sheet: 68.7 by 86.9cm.; 27 by 34¼in.

⊕ £ 800-1,200
€ 900-1,350 US\$ 1,050-1,550



245

245

ALAN DAVIE

1920-2014

Untitled (Sept 68)

dated *SEPT 68* on the reverse
oil and gouache on board
26½ by 25cm.; 10½ by 10in.

PROVENANCE

Gimpel Fils, London, where acquired by the present owner

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



246

LYNN CHADWICK, R.A.

1914-2003

Pair of Standing Figures

both indistinctly stamped with Artist's monogram, numbered 707S and 7/8 and dated '75
bronze
(2)

height: 31.5cm.; 12½in. (and smaller)
Conceived in 1975, the present work is number 7 from the edition of 8.

PROVENANCE

Dennis Hotz Gallery, Johannesburg, where acquired by the present owners

EXHIBITED

Edinburgh, Mercury Gallery, *Lynn Chadwick*, February - March 1983 (another cast).

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor, Complete Illustrated Catalogue 1947-2003*, Lund Humphries, Farnham, 2014, cat. no.707S, illustrated p.316.

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

⊕ £ 25,000-35,000
€ 27,900-39,000 US\$ 31,400-44,000

249

DAMIEN HIRST

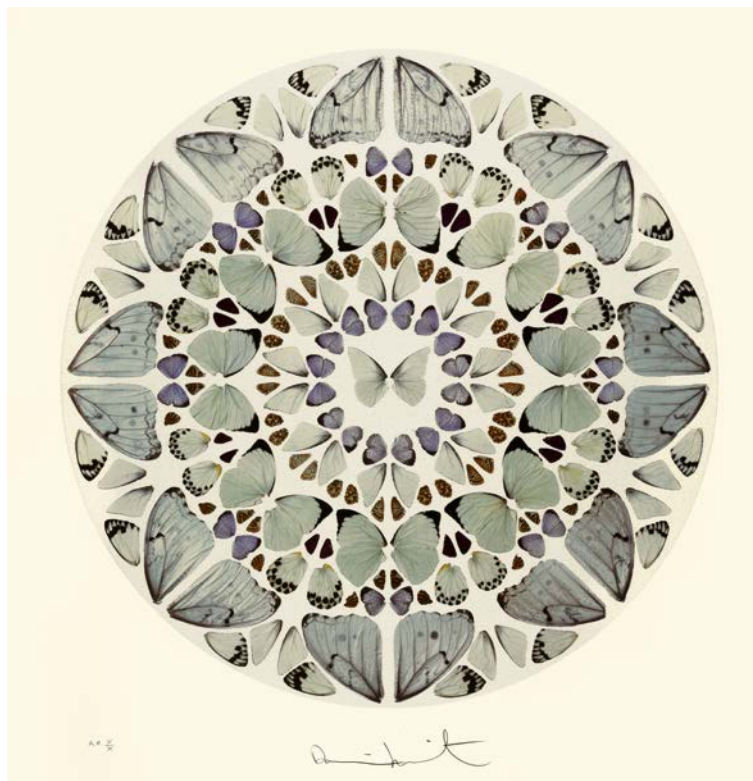
b.1965

Psalm: Exaudi Domine

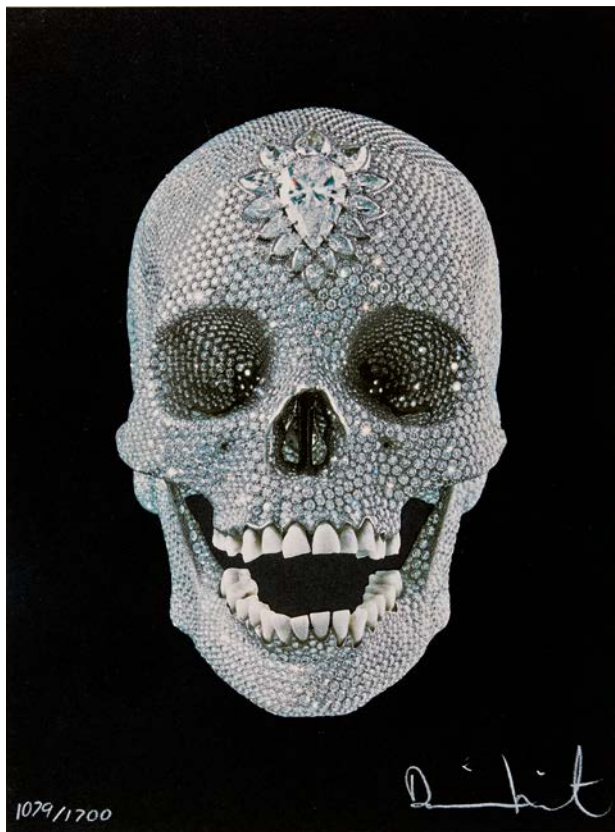
Screenprint in colours with diamond dust, 2009, signed in pencil, numbered A.P. X/X (an Artist's proof aside from the edition of 50), on wove paper (unframed) sheet: 74 by 71.5cm.; 29 by 28in.

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300



249



250

250

DAMIEN HIRST

b.1965

For the Love of God, Believe

Screenprint in colours, 2007, signed in white crayon, numbered 1079/1700, on wove paper (unframed) sheet: 32.5 by 24cm.; 12¾ by 9½in.

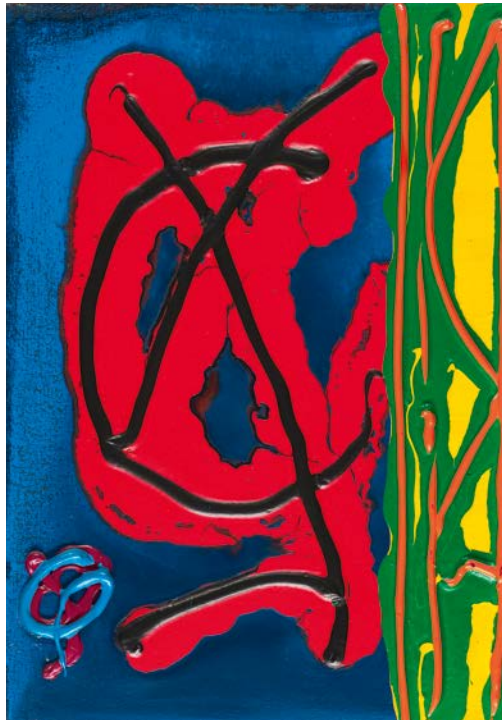
⊕ £ 1,200-1,800

€ 1,350-2,050 US\$ 1,550-2,300

129



251



252



253

251

NATALIE GOLDSTEIN

b.1974

Quintessentially British, 2018

Chromogenic print. Signed and numbered AP 1/2 from the edition of 8 on a certificate accompanying the work.
sheet: 121.9 by 91.4cm.; 48 by 36in.

† £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

252

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

JOHN HOYLAND, R.A.

1934-2011

Dance of the Object

signed, titled, dated 12.6.96 and inscribed on the reverse
acrylic on canvas
35.5 by 25.5cm.; 14 by 10in.

PROVENANCE

Acquired by the Railtrack Collection, 1997
Sale, Sotheby's Olympia, 4th July 2002, lot 429 (as *In the Beginning*), where acquired by the present owners

⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300

253

PROPERTY FROM THE ANTOINETTE AND PATRICK MURPHY COLLECTION

FRANK AVRAY WILSON

1914-2009

Miniature

signed with initials
oil on board
30.5 by 12.5cm.; 12 by 5in.

PROVENANCE

Redfern Gallery, London, where acquired by Nancy Balfour, 27th February 1960
Gifted from the above to the Contemporary Art Society
Sale, Phillips London, 4th November 1999, lot 48, where acquired by the present owners

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,900

254

BOB CARLOS CLARKE

1950-2006

Cry Baby, 1995

Silver print, printed 2002. Signed, dated and numbered 6/25 in black ink in the margin. Matted and framed.
image: 30 by 38cm.; 11⁷/₈ by 15in.
sheet: 42 by 50.5cm.; 16¹/₂ by 19⁷/₈in.

PROVENANCE

The Little Black Gallery, London

⊕ £ 6,000-8,000

€ 6,700-9,000 US\$ 7,600-10,100



254



255

255

SLINKACHU

b.1981

Lost, 2011

Chromogenic print. Signed, titled and numbered 3/5 in black ink in the lower margin. Framed. Accompanied by a smaller contextual chromogenic print.

main image: 44.5 by 30cm.; 17.5 by 11.8in.;

main sheet: 55.2 by 40cm.; 21.7 by 15.7in.

contextual image as seen: 13 by 19.5cm.;

5 by 7.6in.

main frame: 58.5 by 43.5cm.; 23 by 17in.

contextual image frame: 17 by 23.6cm.;

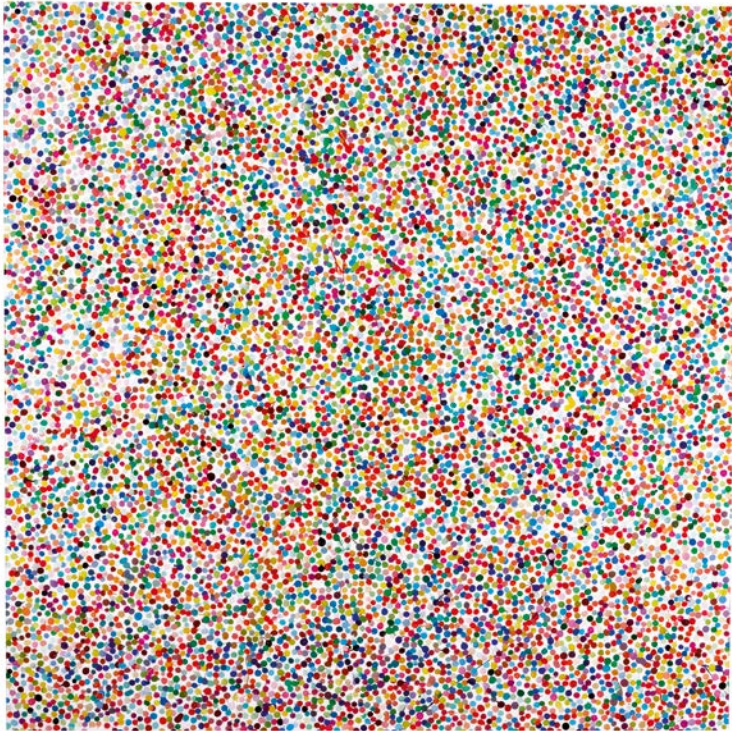
6.7 by 9.3in.

PROVENANCE

Private Collection, U.K.

⊕ £ 2,000-3,000

€ 2,250-3,350 US\$ 2,550-3,800



256

256

DAMIEN HIRST

b.1965

Gritti (H5-1)

Diasc-mounted giclée print in colours on aluminium, 2018, signed in pencil on the publisher's label on the reverse, stamp-numbered 87/100, contained in the original box overall: 90 by 90cm.; 35³/₈ by 35³/₈in.

⊕ £ 3,000-5,000

€ 3,350-5,600 US\$ 3,800-6,300

257

BRIDGET RILEY

b.1931

About Lilac (S. 75)

Screenprint in colours, 2007, signed in pencil, titled, dated, numbered 15/75 (total edition includes ten Artist's proofs), on wove paper (unframed)

image: 32.6 by 64.6cm.; 12⁷/₈ by 25¹/₂in.;

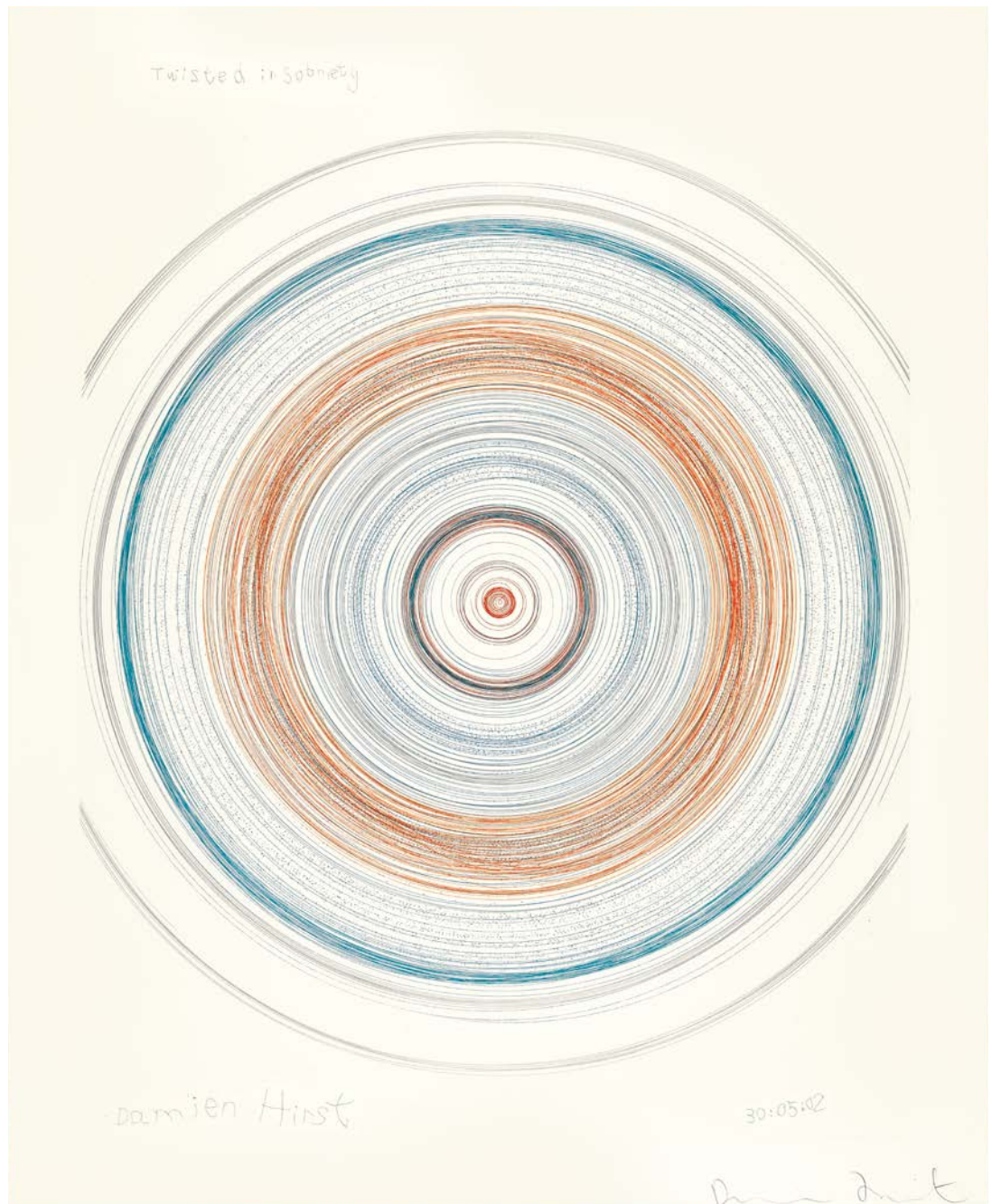
sheet: 49.4 by 80cm.; 19¹/₂ by 31¹/₂in.

⊕ £ 2,000-3,000

€ 2,250-3,350 US\$ 2,550-3,800



257



258

DAMIEN HIRST

b.1965

**In a Spin, the Action of the World
on Things, Volume II**

The complete portfolio, comprising 14 etchings printed in colours, with the original portfolio box with a unique spin painting in

household paint and text on the cover and the time-lapse black and white photograph signed in black felt-tip pen, 2002, each etching signed in pencil, numbered 23 on the colophon, from the edition of 68 (total edition includes 12 Artist's proofs), on Hahnemühle wove paper
each sheet: approx. 111 by 91cm.; 43¾ by 35½in.

⊕ £ 20,000-30,000
€ 22,300-33,400 US\$ 25,200-37,700



259

259

JAKE AND DINOS CHAPMAN

b.1966 & b.1962

My Giant Colouring Book

The complete portfolio, comprising 21 etchings and aquatint, 2004, each signed in pencil and numbered *A/P verso* (one of ten Artist's proof sets aside from the edition of 35), on *Chine collé*, contained in the original buckram-covered solander box (19 prints unframed)

each sheet: approx. 51 by 41cm.; 20 by 16in.;
overall: 56.5 by 45cm.; 22¼ by 17¾in.

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600

260



260

MARK WALLINGER

b.1959

A Real Work of Art

Painted die cast metal statuette mounted on a wood base, 1993, numbered 4, from the edition of 50
height (including base): 12.7cm.; 5in.

⊕ £ 1,500-2,500

€ 1,700-2,800 US\$ 1,900-3,150

261

PROPERTY FROM THE COLLECTION OF THE LATE
PAT AND PENNY ALLEN

JOHN WALKER

b.1939

Conservatory I

Screenprint in colours, 1979, signed in pencil, dated, titled, inscribed *A/P* (an Artist's proof aside from the edition of 45), on wove paper
image: 127 by 105cm.; 50 by 41¾in.;
sheet: 144.4 by 121.4cm.; 56⅞ by 47¾in.

⊕ £ 1,000-1,500

€ 1,150-1,700 US\$ 1,300-1,900



261



262



263



264

262

WILLIAM TILLYER

b.1938

**The Kerry Watercolours
(The Age of Anxiety)**

signed and dated 02
watercolour on paper
57 by 76cm.; 22½ by 30in.

PROVENANCE

Bernard Jacobson Gallery, London, where
acquired by the present owners

EXHIBITED

London, Broadbent Gallery, *William Tillyer*,
2002 - 2003 (details untraced).

LITERATURE

John Yau, *William Tillyer Watercolours*,
21 Publishing, London, 2010, p.210-214.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800

263

WILLIAM TILLYER

b.1938

The Kerry Watercolours (Ireland)

signed and dated 02
watercolour on paper
58 by 77cm.; 22¾ by 30¼in.

PROVENANCE

Bernard Jacobson Gallery, London, where
acquired by the present owners

EXHIBITED

London, Broadbent Gallery, *William Tillyer*,
2002 - 2003 (details untraced).

LITERATURE

John Yau, *William Tillyer Watercolours*,
21 Publishing, London, 2010, p.210-214.

⊕ £ 2,500-3,500
€ 2,800-3,900 US\$ 3,150-4,400

264

ZAHA HADID

1950-2016

**'Nekton' Stools, from the
'Principal' Collection**

designed 2007, executed 2015
produced by Established and Sons, London,
United Kingdom
glass reinforced polyester
each moulded *Established & Sons / British
Made / Designed by Zaha Hadid*
88 by 110 by 301cm.; 35⅝ by 43¼ by 118½in.

LITERATURE

Zaha Hadid and Aaron Betsky, *The Complete
Zaha Hadid*, London, 2009, p. 246.

W £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600



265

265

SIR PETER BLAKE, R.A.

b.1932

Queen

Screenprint in colours, 2002, signed in pencil, numbered 51/150, on wove paper sheet: 29.6 by 20.8cm.; 11⁵/₈ by 8¹/₄in.

⊕ £ 700-1,000
 € 800-1,150 US\$ 900-1,300

266

TRACEY EMIN, R.A.

b.1963

My Favourite Little Bird; and But Yea

Two offset lithographic posters printed in colours, 2010 and 2016, each signed in silver felt-tip pen, from the edition of 500, on silk finish paper (each unframed) each sheet: approx. 70 by 50cm.; 27¹/₂ by 19⁵/₈in. (2)

⊕ £ 1,000-1,500
 € 1,150-1,700 US\$ 1,300-1,900

267

CRAIGIE AITCHISON, R.A.

1926-2009

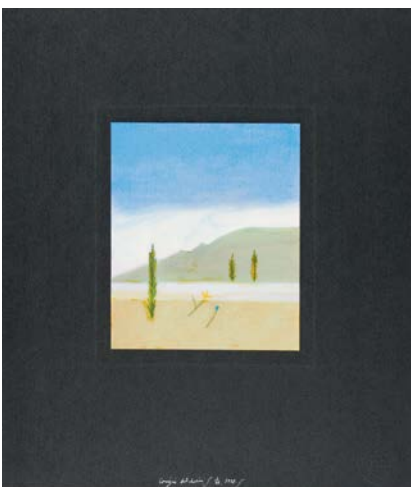
Cypress Trees at Oppedette

Screenprint in colours, 1998, signed in white ink, dated, numbered 1/75, on wove paper sheet: 46 by 38.2cm.; 18 by 15¹/₈in.;

⊕ W £ 600-800
 € 700-900 US\$ 800-1,050



266 (ONE OF TWO)



267



268

268

ALISON JACKSON

b.1960

Princess Diana Gives the Finger, 1998

Pigment print, printed 2011, flush-mounted to card. Signed, titled, dated and numbered 3/5 in pencil on the verso.
image: 61 by 91.7cm.; 24 by 36½in.
sheet: 81.5 by 112cm.; 32½ by 44½in.

PROVENANCE

Private Collection, U.K.

⊕ £ 3,000-4,000
€ 3,350-4,500 US\$ 3,800-5,100

269

MARIO TESTINO

b.1954

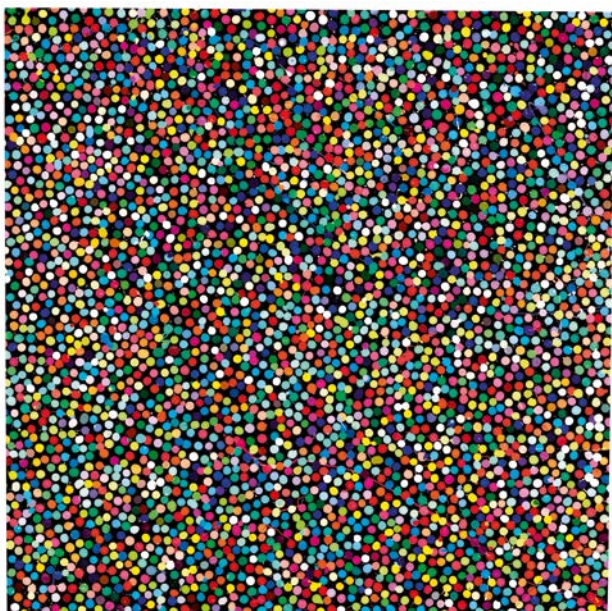
Lara Stone, for British Vogue, 2009

Cibachrome print. Signed and editioned 3/175 in black felt pen in the margin. With the photographer's copyright stamp on the verso. Matted and framed.
image: 56 by 42cm.; 22 by 16½in.;
sheet: 61 by 50.5cm.; 24 by 19½in.

⊕ £ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



269



270

270

DAMIEN HIRST

b.1965

Savoy (H5-8)

Diasc-mounted giclée print in colours on aluminium, 2018, signed in pencil on the publisher's label on the reverse, stamp-numbered 61/100, contained in the original box overall: 90 by 90cm.; 35½ by 35½in.

⊕ £ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,800



271

271

DAVID SHRIGLEY

b.1968

Everyone likes colourful shit

Screenprint in yellow and pink, 2012, signed with initials in pencil, dated, numbered 49/100, on wove paper (unframed) sheet: 70 by 49.9cm.; 27½ by 19½in.

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,900



272

272

DAMIEN HIRST

b.1965

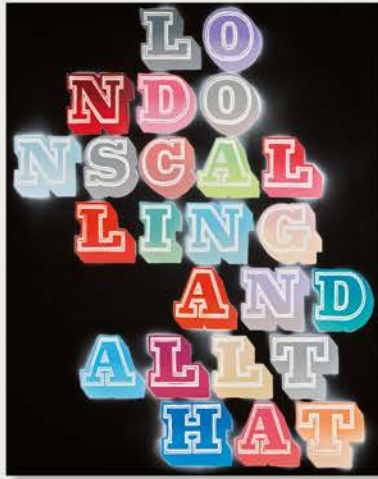
Lysergic Acid Diethylamide (LSD)

Colour lambda print, 2000, signed in black felt-tip pen, on gloss Fujicolor professional paper sheet: 105.8 by 126.1cm.; 41⅝ by 49⅝in.

⊕ £ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,800

'Graffiti writers will never stop.
They'll just evolve.'

Ben Eine



273



274



275

273

BEN EINE

b.1970

London Calling

signed, titled and dated 2010 on the reverse
spray paint on canvas
100 by 80cm.; 39¼ by 31½in.

PROVENANCE

Acquired directly from the Artist by the
present owner circa 2010

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600

274

PROPERTY FROM THE ANTOINETTE AND PATRICK
MURPHY COLLECTION

ALBERT IRVIN, R.A.

1922-2015

Ellington

signed and dated '05 on the canvas overlap
acrylic on canvas
183 by 152.5cm.; 72 by 60in.

PROVENANCE

Gimpel Fils, London
Peppercanister Gallery, Dublin, where
acquired by the present owners in 2006

⊕ W £ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900

275

MARK STODDART

b.1964

Hippo & Baby Coffee Table

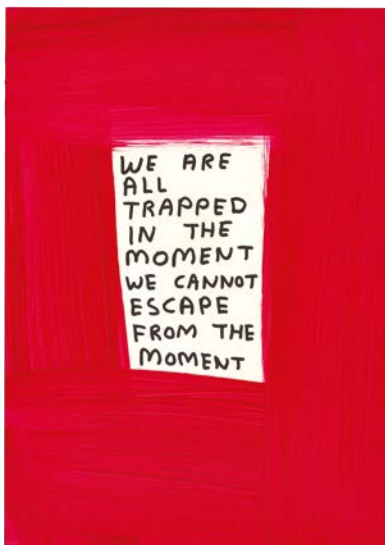
2001

number 71 from an edition of 99
cast bronze, glass
56 by 135 by 91cm.; 22¼ by 53¼ by 35½ by 18in.

PROVENANCE

Acquired directly from the Artist by the
present owner
A certificate of authenticity from Mark
Stoddart is provided with this lot.

W ⊕ £ 3,000-5,000
€ 3,350-5,600 US\$ 3,800-6,300



276

276

DAVID SHRIGLEY

b.1968

We Are All Trapped In The
Moment We Cannot Escape
From The Moment

felt-tip pen and wash on card
42 by 29.5cm.; 16½ by 11½in.

PROVENANCE

Two Rooms Gallery, Auckland
Private Collection, U.K.

⊕ £ 1,500-2,500
€ 1,700-2,800 US\$ 1,900-3,150



277

277

THE CONNOR BROTHERS

b.1968 & b.1968

Tell Him I Was Too Fucking Busy
- Or Vice Versa

Giclée print with screenprint varnish in
colours, 2018, signed in pencil, dated,
numbered 51/60, on wove paper (unframed)
image: 119.2 by 69.8cm.; 46⅞ by 27½in.;
sheet: 130 by 80.1cm.; 51⅞ by 31½in.

⊕ £ 600-800
€ 700-900 US\$ 800-1,050

278

DAMIEN HIRST

b.1965

Oleandrogenin

Woodcut printed in orange, 2011, from 40
Woodcut Spots, signed in pencil, numbered
23/55 verso, on wove paper
sheet: 15.6 by 15.6cm.; 6⅛ by 6⅛in.

⊕ £ 1,500-2,000
€ 1,700-2,250 US\$ 1,900-2,550



278

279

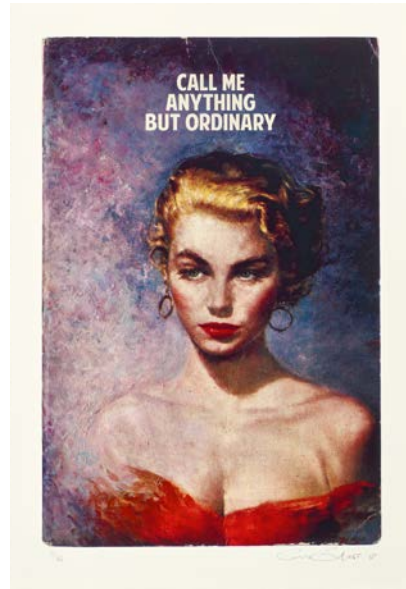
THE CONNOR BROTHERS

b.1968 & b.1968

**Call Me Anything But Ordinary;
and Those Who Say It Cannot
Be Done**

Two giclée prints with screenprint varnish in colours, 2018, each signed in pencil, dated, numbered 11/60 and 57/84 respectively, on wove paper (each unframed)
each image: 36 by 24cm.; 14 by 9½in.;
each sheet: 42 by 29cm.; 16½ by 11½in.
(2)

⊕ £ 1,200-1,800
€ 1,350-2,050 US\$ 1,550-2,300



279 (ONE OF TWO)

280

BANKSY

b.1974

Morons

Screenprint in colours, 2006, numbered 474/500, on Arches wove paper
image: 50.7 by 71.1cm.; 20 by 28in.;
sheet: 57 by 76.5cm.; 22¾ by 30¼in.

This lot is accompanied by a certificate of authenticity issued by Pest Control Office.

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600



280

281

THE CONNOR BROTHERS

b.1968 & b.1968

We Must be Careful

Giclée print with screenprint varnish in colours, 2015, signed in pencil, dated, numbered 34/50, on wove paper (unframed)
image: 33 by 22cm.; 13 by 8¾in.;
sheet: 41 by 28cm.; 16½ by 11in.

⊕ £ 500-700
€ 600-800 US\$ 650-900



281

END OF SALE



BANKSY
Girl with Balloon
Screenprint in colours, 2004
signed in pencil, numbered 80/150
Estimate £60,000–80,000*

Banksy / Online

BIDDING OPEN 6 – 19 SEPTEMBER

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FRANCIS CAMPBELL BOILEAU CADELL
Roses
Estimate £150,000–250,000*



Scottish Art

AUCTION LONDON 18 SEPTEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 14- 18 SEPTEMBER

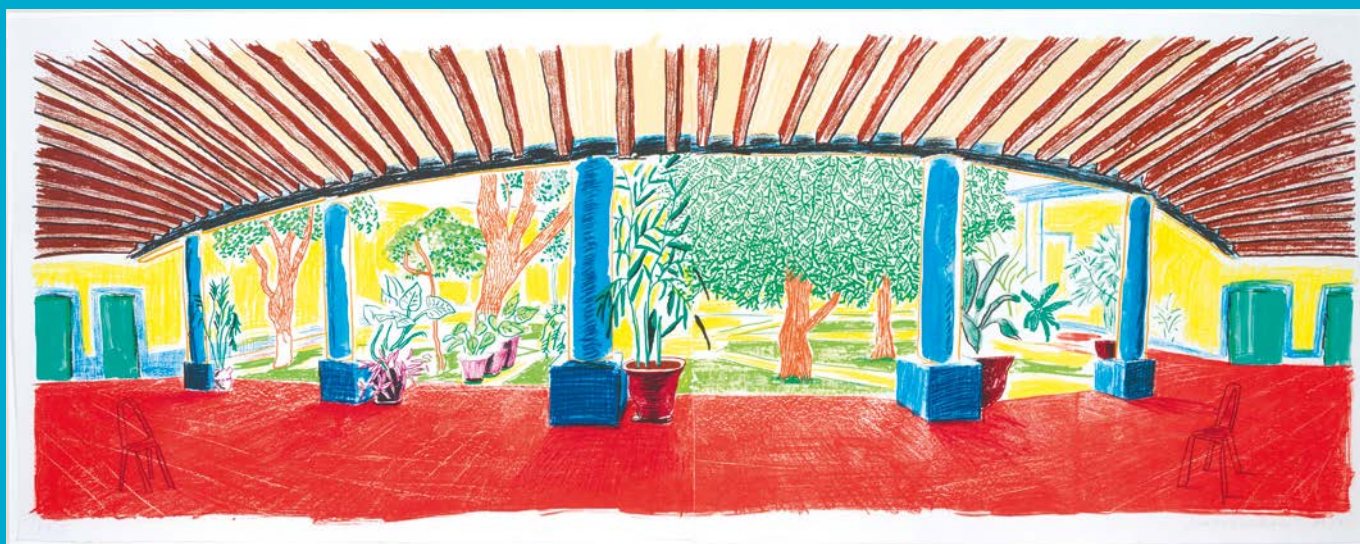
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DAVID HOCKNEY
Hotel Acatlán: First Day (MCA Tokyo 269)
Estimate £30,000–50,000*



Prints & Multiples

AUCTION LONDON 17 SEPTEMBER

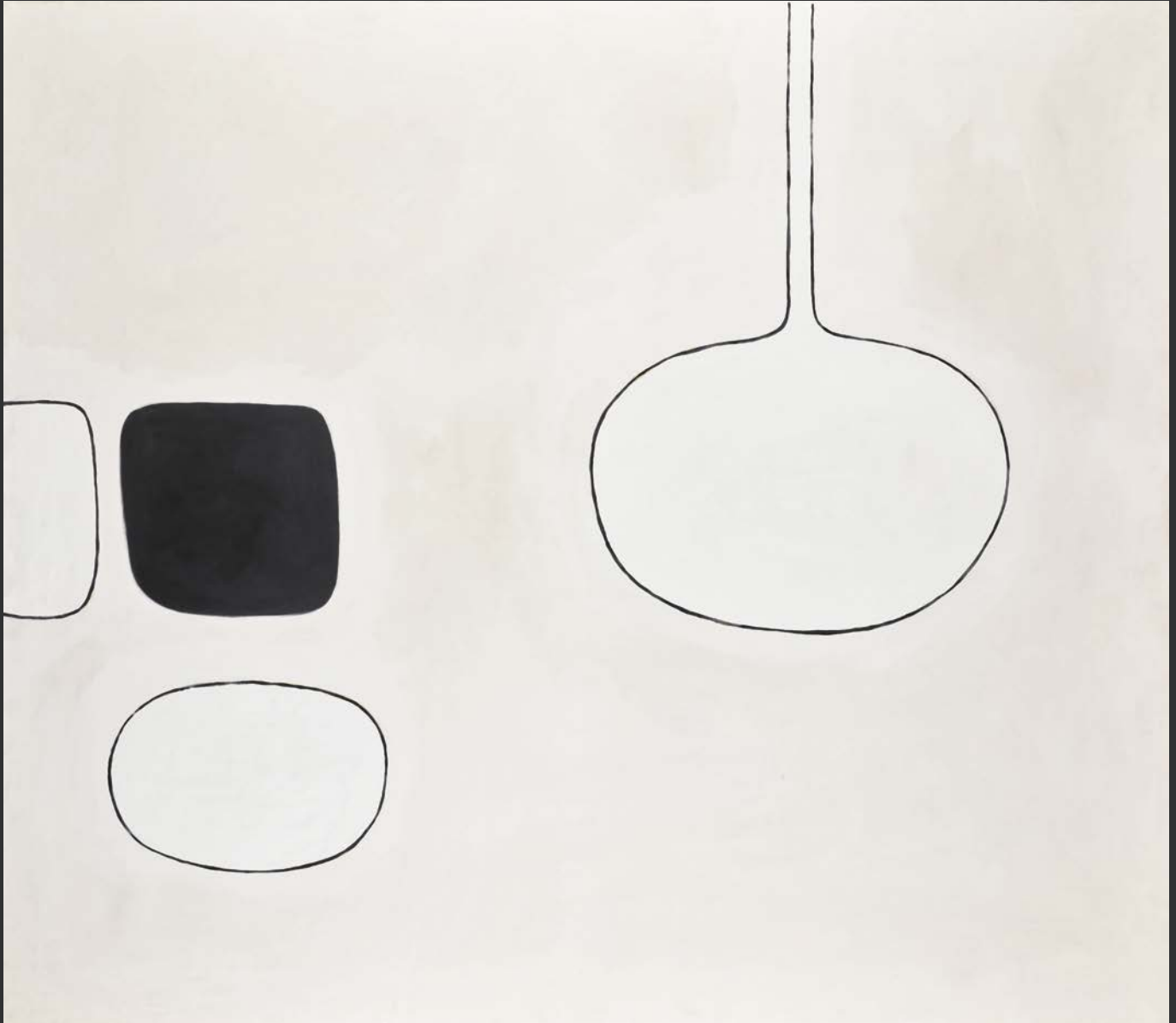
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WILLIAM SCOTT
White with Black Predominating
Estimate £250,000–350,000*



Modern & Post-War British Art

AUCTION LONDON 19 NOVEMBER

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BEN ENWONWU
Christine
Estimate £100,000–150,000*

Modern & Contemporary African Art

AUCTION LONDON 15 OCTOBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 11 – 15 OCTOBER

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SOTHEBYS.COM/CONTEMPORARYAFRICAN #SOTHEBYSCTPAFRICAN
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* Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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DOUGLAS MACKIE

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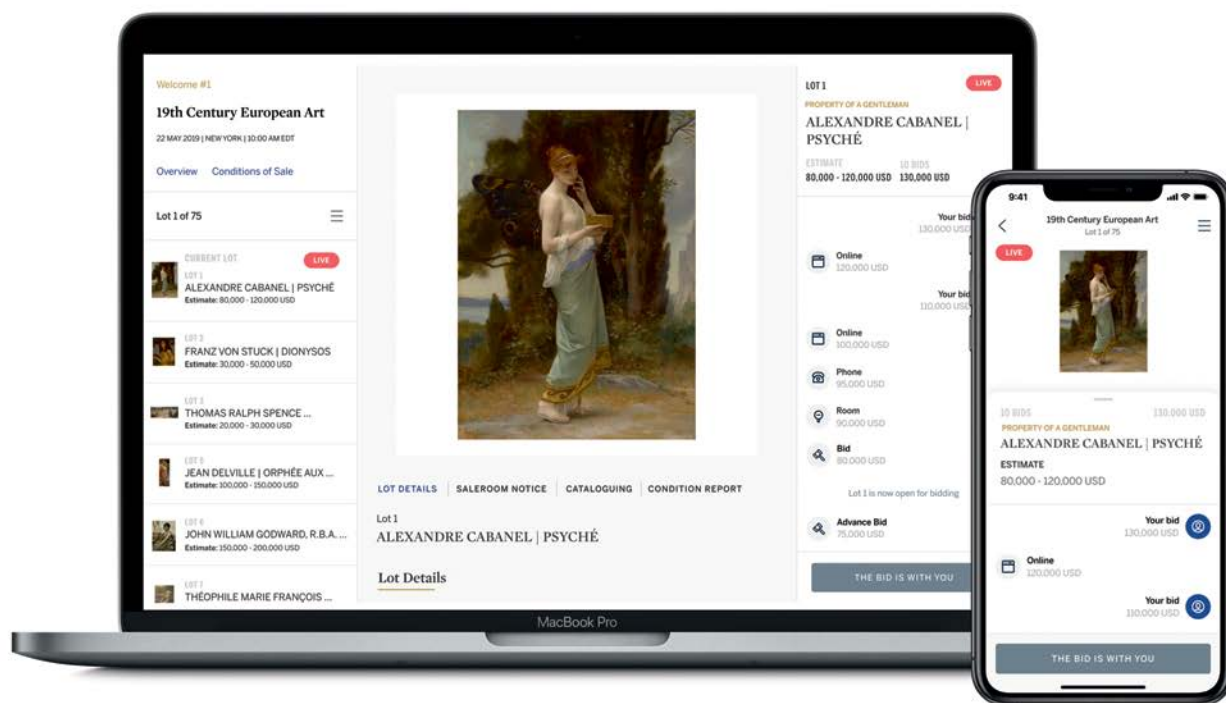
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How to Bid



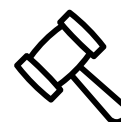
1. BROWSE

GO TO SOTHEBYS.COM
OR THE SOTHEBY'S APP
TO VIEW AN AUCTION



2. REGISTER

SIGN UP TO PLACE BIDS.
YOUR ASSIGNED PADDLE
ALLOWS YOU TO BID ONLINE,
IN PERSON AND BY PHONE



3. BID

BID IN ADVANCE AND IN REAL
TIME, BEFORE AND DURING
THE LIVE AUCTION, FROM
ANYWHERE IN THE WORLD

FOR ASSISTANCE WITH REGISTRATION AND BIDDING

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Guide for Telephone Bidders

General

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

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

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

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

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

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

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your telephone bidding form.

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

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

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

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

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property.

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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. 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.

Bidding in advance of the live auction If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on www.sothebys.com or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or

you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

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 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 cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. 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 exhibition. 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 below.

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 publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. 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 live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) 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 live auction (including by submission of a bid in advance of the start of the live action via an Online Platform or otherwise) 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 the Live Auction Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. 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.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

Telephone Bids If you cannot attend the live 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. Please contact the Bids Department for further assistance.

Live Online Bidding If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid

via an Online Platform on www.sothebys.com or via the Sotheby's App, please refer to www.sothebys.com. Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at www.sothebys.com, as well as the Conditions of Business applicable to this 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 published below.

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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

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. 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 published below.

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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

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

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

Sotheby's, upon request and for a-n 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 £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

◦ **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, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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 sale. 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 below.

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 live 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 cataloguing (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 live 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 a 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@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective

state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

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 6482;

(iii) Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 cataloguing 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 cataloguing, 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 at 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live 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.

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 live 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 (both before and after judgment);

(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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, and the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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 calendar days of the live 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 live 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 live auction.

11. 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 published in respect of the lot 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.

12. 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 of the sale. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on www.sothebys.com or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed

by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse

or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on www.sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

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 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 live 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 live 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

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4/08 NBS_GUARANTEE.MAIN

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11/10 NBS_NOTICE_€ & \$US

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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



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