





MODERN BRITISH AND IRISH ART EVENING SALE

MONDAY 20 JUNE 2016

AUCTION

Monday 20 June 2016 at 6.00 pm (Lots 1-49)

PROPERTIES FROM

The Collection of Guy and Marie-Hélène Weill

The Collection of Richard James

VIEWING: 103 Bond Street London W1S 1ST

Thursday	9 June	9.00am - 4.30pm
Friday	10 June	9.00am - 4.30pm
Saturday	11 June	12.00 noon - 5.00pm
Sunday	12 June	12.00 noon - 5.00pm
Monday	13 June	9.00am - 4.30pm
Tuesday	14 June	9.00am - 4.30pm

VIEWING: 8 King Street, St. James's, London SW1Y 6QT

Wednesday	15 June	by appointment only
Thursday	16 June	9.00am - 4.30pm
Friday	17 June	9.00am - 4.30pm
Saturday	18 June	12.00 noon - 5.00pm
Sunday	19 June	1.00pm - 5.00pm
Monday	20 June	9.00am - 3.00pm

AUCTIONEER

Jussi Pylkkänen

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **OLIVIA-12223**

AUCTION RESULTS

UK: +44 (0)20 7839 9060 **christies.com**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[25]

Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android



View catalogues and leave bids online at **christies.com**





CONTENTS

```
7
        Auction Information
10
        Christie's International Impressionist, 20th Century,
        Modern British and Contemporary Art Departments
11
        Specialists and Services for this Auction
12
        Property for Sale
        Image Credits
180
        Conditions of Sale • Buying at Christie's
181
184
        VAT Symbols and Explanation
185
        Important Notices and Explanation of Cataloguing Practice
186
        Storage and Collection
191
        Absentee Bids Form
192
        Salerooms and Offices Worldwide, Christie's Specialist Departments
        and Services
194
        Index
        FRONT COVER:
        Lot 14
        INSIDE FRONT COVER:
        Lot 35
        PAGE 1:
        Lot 11
        PAGE 2:
        Lot 2
        PAGE 3:
        Lot 27
         PAGE 4:
        Lot 12
        PAGE 5:
        Lot 1
        OPPOSITE TITLE PAGE:
        Lot 33
        OPPOSITE:
         Lot 16
        INSIDE BACK COVER:
        Lot 36
        BACK COVER:
         Lot 4
```

INTERNATIONAL IMPRESSIONIST, 20TH CENTURY, MODERN BRITISH AND CONTEMPORARY ART DEPARTMENTS

SENIOR DIRECTORS MODERN BRITISH & IRISH ART André Zlattinger Tel:+44 (0)20 7389 2074 Will Porter Tel:+44 (0)20 7389 2688 Nicholas Orchard Tel:+44 (0)20 7389 2548 Philip Harley Tel:+44 (0)20 7389 2687 Rachel Hidderley

INTERNATIONAL DIRECTORS Martha Baer

(Post-War and Contemporary Art) Tel: +1 212 636 2071 Mariolina Bassetti

Tel:+44 (0)20 7389 2684

(Post-War and Contemporary Art) Tel: +39 06 686 33 30 Giovanna Bertazzoni

(Impressionist & Modern Art) Tel: +44 (0)20 7389 2542

Olivier Camu (Impressionist & Modern Art) Tel: +44 (0)20 7389 2450 Cyanne Chutkow (Impressionist & Modern Art)

Tel: +1 212 636 2089 Brett Gorvy

(Post-War and Contemporary Art) Tel: +1 212 636 2342

Loic Gouzer (Post-War and Contemporary Art) Tel: +1 212 636 2248

Anika Guntrum (Impressionist & Modern Art)

Tel: +33 (1) 40 76 83 89 Marianne Hoet

(Post-War and Contemporary Art) Tel: +32 2 289 13 39 Conor Jordan

(Impressionist & Modern Art) Tel: +1 212 636 2074 Sharon Kim

(Impressionist & Modern Art) Tel: +1 212 636 2068

Jonathan Laib (Post-War and Contemporary Art) Tel: +1 212 636 2101 Brooke Lampley (Impressionist & Modern Art)

Tel: +1 212 636 2091 Andrew Massad

(Post-War and Contemporary Art) Tel: +1 212 636 2104

Adrien Meyer (Impressionist & Modern Art) Tel: +1 212 636 2056 Liberté Nuti

(Impressionist & Modern Art) Tel: +44 (0)20 7389 2441

Francis Outred

(Post–War and Contemporary Art) Tel: +44 (0)20 7389 2270 Laura Paulson

(Post-War and Contemporary Art) Tel: +1 212 636 2134

Jussi Pylkkänen (Impressionist & Modern Art) Tel: +44 (0)20 7389 2452

Andreas Rumbler (Impressionist & Modern Art) Tel: +41 (0)44 268 10 17

JayVincze (Impressionist & Modern Art)

Tel: +44 (0)20 7389 2536 Barrett White (Post-War and Contemporary Art) Tel: +1 212 636 2358

HONORARY CHAIRMAN,

John Lumley Tel: +44 (0)20 7389 2055

Christopher Burge Tel: +1 212 636 2910 GLOBAL MANAGING DIRECTORS

Impressionist & Modern Art Caroline Sayan Tel: +1 212 636 2289 Post-War and Contemporary Art

Lori Hotz Tel: +1 212 707 5915 MANAGING DIRECTORS Impressionist & Modern Art, EMERI Modern British Art Tara Rastrick

Tel: +44 (0)20 7389 2193

Impressionist & Modern Art, Americas Julie Kim Tel: +1 212 636 2317

BUSINESS DIRECTORS Post-War and Contemporary Art

Americas Cara Walsh Tel: +1 212 484 4849 Post-War and Contemporary Art

Continental Europe Virginie Melin Tel: +33 1 40 76 84 32

Post-War and Contemporary Art UK Zoe Ainscough

Tel: +44 (0)20 7389 2958

Impressionist & Modern Art Americas Eileen Brankovic Tel: +1 212 636 2198

BUSINESS MANAGERS Post-War and Contemporary Art,

Americas Cameron Maloney Tel: +1 212 707 5901 Post-War and Contemporary Art,

Americas Danielle Mosse Tel: +1 212 636 2110

Post-War and Contemporary Art, UK

Tel: +44 (0)20 3219 6451 Post-War and Contemporary Art, Continental Europe

Eloise Pevre Tel: +33 1 40 76 85 68 Impressionist & Modern Art, Europe

Aoife Leach Tel: +44 (0)20 7389 2109

Giulia Archetti Tel: +44 (0)20 7389 2317

ART ADVISORY ASIAN

CLIENTS Rebecca Wei Xin Li Tel: +852 2978 6796

PRIVATE SALES

Impressionist & Modern Art Adrien Meyer Tel: +1 212 636 2056

London Liberté Nuti Tel: +44 (0)20 7389 2441

New York Stefan Kist, Senior Business Director

Tel: +1 212 636 2205 Post War and Contemporary Art

New York Alexis Klein Tel: +1 212 641 3741

London Beatriz Ordovas Tel: +44 (0)20 7389 2920

WORLDWIDE

AMSTERDAM IMPRESSIONIST & MODERN ART

Jetske Homan van der Heide Odette van Ginkel Benthe Tupker Tel: +31 (0)20 575 5281

POST-WAR AND CONTEMPORARY ART

Peter van der Graaf letske Homan van der Heide Nina Kretzschmar Elvira Jansen

Tel: +31 (0)20 575 5957 AUSTRIA Angela Baillou Tel: +43 1 533 88 12 14

BARCELONA Carmen Schjaer

Tel: +34 93 487 82 59

BEIJING

Tan Bo Tel: +86 (0)10 8572 7900

BRUSSELS

Marianne Hoet Pauline Haon Tel: +32 2 289 13 35

DUBAI Modern and Contemporary art

Hala Khayat Bibi Zavieh Masa Al-Kutoubi Tel: +971 4425 5647

DUSSELDORF

Arno Verkade Herrad Schorn Tel: +49 (0)211 491 593 20

GENEVA

Nadja Scribante Amstutz Eveline de Proyart Anne Lamunière Tel: +41 (0)22 319 17 13

HONG KONG

Eric Chang Elaine Holt Jessica Leung Tel: +852 2978 9985

LONDON (KING STREET) IMPRESSIONIST & MODERN ART

Giovanna Bertazzoni Olivier Camu Iav Vincze Liberté Nuti Jason Carey Cornelia Svedman Michelle McMullan Keith Gill Antoine Lebouteiller

Ottavia Marchitelli Annie Wallington Anna Povejsilova

Veronica Scarpati Tel: +44 (0)20 7389 2638

POST-WAR AND CONTEMPORARY ART

Francis Outred Edmond Francey Leonie Moschner Dina Amin Darren Leak

Alice de Roquemaurel Beatriz Ordovas Rosanna Widen Leonie Grainger Katharine Arnold Tom Best Cristian Albu Jacob Uecker Alexandra Werner Alessandro Diotallevi

Paola Fendi Josephine von Perfall

Tessa Lord Tel: +44 (0)20 7389 2221

MODERN BRITISH & IRISH ART

Andre Zlattinger Nicholas Orchard

Tel: +44 (0)20 7389 2681

LONDON (SOUTH KENSINGTON) IMPRESSIONIST & MODERN ART Natalie Radziwill

Imogen Kerr Albany Bell Astrid Carbonez Tel: +44 (0)20 7389 2137 Tel: +44 (0)20 7389 2137

POST-WAR AND CONTEMPORARY ART

Bianca Chu Zoe Klemme Tel: +44 (0)20 7389 2502 MODERN BRITISH & IRISH ART

Angus Granlund Albany Bell

Tel: +44 (0)20 7752 3107

MADRID

Guillermo Cid Tel: +34 91 532 6627

MILAN

Renato Pennisi Laura Garbarino Barbara Guidotti Elena Zaccarelli Tel: +39 02 303 283 30

MUNICH Jutta Nixdorf

Tel: +49 89 2420 9680 **NEW YORK** IMPRESSIONIST & MODERN ART

Brooke Lampley Cyanne Chutkow Conor Jordan Derek Gillman Sharon Kim Adrien Meyer Jessica Fertig David Kleiweg de Zwaan Morgan Schoonhoven Vanessa Fusco Sarah El-Tamer Allegra Bettini Jennie Sirignano Alexis Cronin Vanessa Prill

Tel: +1 212 636 2050 POST-WAR AND CONTEMPORARY ART

Brett Gorvy Laura Paulson Loic Gouzer Barrett White Andy Massad Ionathan Laib Martha Baer Alexis Klein Sara Friedlander Jennifer Yum Amelia Manderscheid Saara Pritchard Michael Gumener Edouard Benveniste Ana Maria Celis Joanna Szymkowiak Han-I Wang Alex Berggruen

Tel: +1 212 636 2100

PARIS IMPRESSIONIST & MODERN ART

Anika Guntrum Tudor Davies Tatiana Ruiz Sanz Thibault Stockmann Fanny Saulay Olivia de Favet Lea Bloch Tel: +33 (0)1 40 76 85 91

POST-WAR AND CONTEMPORARY ART

Laetitia Bauduin Christophe Durand-Ruel Paul Nyzam Etienné Sallon Ekaterina Klimochkina Tel: +33 (0)1 40 76 84 34

IRELAND

Christine Ryall Tel: +353 (0)59 86 24996

EDINBURGH Bernard Williams

Tel: +44 (0)131 225 4756/7

CHESHIRE

Jane Blood Tel: +44 (0)20 7752 3033

AUSTRALIA

Ronan Sulich Tel: +612 93 26 14 22

CANADA Brett Sherlock Tel: +1 647 519 0957

19/05/16

Subject to change

SPECIALISTS AND SERVICES FOR THIS AUCTION



André Zlattinger Head of Department Tel:+44 (0)20 7389 2074



Philip Harley Senior Director Tel:+44 (0)20 7389 2687



Rachel Hidderley Senior Director Tel:+44 (0)20 7389 2684



William Porter Senior Director Tel:+44 (0)20 7389 2688



Nicholas Orchard Senior Director Tel:+44 (0)20 7389 2548



Pippa Jacomb Head of Day Sale Tel:+44 (0)20 7389 2293



Angus Granlund Associate Director Tel:+44 (0)20 7752 3240



Alice Murray Junior Specialist Tel:+44 (0)20 7389 2423



Louise Simpson Administrator Tel:+44 (0)20 7389 2681



Bernard Williams Scotland Tel:+44 (0)131 2254 756/7



Christine Ryall Ireland Tel:+353 (0) 59 862 4996



Jane Blood Cheshire Tel:+44 (0)1270 627 024



Cyanne Chutkow
USA
Deputy Chairman
Impressionist & Modern
Tel: +1 212 636 2089



Ronan Sulich Australia Tel: +61 2 9326 1422

AUCTION ADMINISTRATOR

Louise Simpson Tel:+44 (0)20 7389 2681 lsimpson@christies.com

BUSINESS MANAGER

Giulia Archetti Tel: +44 (0)20 7389 2317 garchetti@christies.com

MANAGING DIRECTOR

Tara Rastrick Tel: +44 (0)20 7389 2193 trastrick@christies.com

RESEARCH

Albany Bell Chen Chowers Hugh Creasy Jennifer Duignam Charlotte Gibbs Krassi Kuneva Annabel Matterson Olivia Taylor With thanks to: Nicola Baird Lily Le Brun Joe Dibb

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658 Fax: +44 (0)20 7930 8870 Internet: www.christies.com

AUCTION RESULTS

UK: +44 (0)20 7839 9060 Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®

Internet: www.christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060 Fax: +44 (0)20 7389 2869 Email: info@christies.com

SHIPPING

Tel: +44 (0)20 7389 2712 Fax: +44 (0)20 7389 2869

STORAGE AND COLLECTION

Tel: +44 (0)20 7839 9060 Fax: +44 (0)20 7389 2869

christies.com

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2016)

EMAIL

50 YEARS OF CONNOISSEURSHIP

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ.1

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

Family Group

bronze with a dark brown patina 6¼ in. (15.8 cm.) high, excluding base Conceived in 1944 and cast in an edition of nine.

£300.000-500.000

\$440,000-720,000 €380,000-630,000

PROVENANCE:

Purchased from Waddington Galleries, London, November 1998, and by descent.

LITERATURE:

R. Melville, Henry Moore: Sculpture and Drawings 1921-1969, London, 1970, pp. 349, 351, no. 321, another cast illustrated.
D. Sylvester (ed.), Henry Moore: Complete Sculpture: 1921-48, Vol 1, London, 1990, pp. 14, 145, no. 232, another cast illustrated.

In Family Group, Henry Moore has created a celebration of the simplest yet most timeless social group, showing parents with their children. This ancient theme was one which preoccupied Moore for several decades, and which he evoked through his stylised figures in various incarnations. Here, he has lent an intimate grace and elegance to the subject through this vignette-like vision of a family.

Conceived as a public monument, Moore's Family Group celebrates the family as the fundamental unit of social cohesion. With the domestic, more private scale of the present cast, however, the work takes on further meaning, evoking the mother and child motif, which the artist had first explored at the very beginning of his career in 1922. In 1943, just a year before Moore started working on Family Group, the St Matthew's Church in Northampton had commissioned a Madonna and Child from the artist, forcing him to reflect on the theme in even more profound, spiritual terms.

These sculptures celebrated the nation's anticipated return to peacetime well-being and the pleasures of family life. Moore intended that they should inspire a renewed emphasis on fundamental humanist values, while providing an aesthetic model for community spirit and co-operation, with the promise of progressive social services for all. These sculptures rejoice in the start of new young families. After a half-decade of wartime casualties and a low birth rate, to once again become fruitful and multiply was a crucial requirement for the economic and social revival of Britain during the post-war era. Moore sculpted models of triadic as well as four-figure family groups. The

combination of both parents plus two children was capable of generating more varied arrangements and a wider range of emotional expression.

In its drapery and form, Family Group relates to Moore's celebrated Shelter Drawings executed during the Second World War. Drawing from memory after having spent weeks observing life in the underground shelters of London, in those works Moore gave shape to draped figures, sleeping and huddling together in small groups. Developing an idea originally conceived in pre-war England, Family Group stylistically revives Moore's memories from the Blitz. Viewed from this perspective, the work seems to embody the increasingly realistic hopes for serenity and prosperity which Europe nurtured in 1944, as the war approached its end.

Moore often depended on a cohesive surface strategy to create the impression of unity among the figures. By reworking the metal of the sculptures after casting, he was able to vary the expression of every example, rendering each unique. As Moore explained, 'A sculpture must have its own life. Rather than give the impression of a smaller object carved out of a bigger block, it should make the observer feel that what he is seeing contains within itself its own organic energy thrusting outwards. It should always give the impression whether carved or modelled, of having grown organically, created by pressure from within' (Exhibition catalogue, *Mother and Child: The Art of Henry Moore*, Hempstead, 1987, p. 15).



λ2

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

Figure Studies

signed and dated 'Moore /48' (lower right) pencil, ink, crayon, watercolour and gouache 11½ x 9½ in. (29.3 x 24.2 cm.)
Executed in 1947-49.

£150,000-250,000

\$220,000-360,000 €190,000-320,000

PROVENANCE:

with Curt Valentin Gallery, New York, as 'Four Figure Studies', where purchased as a gift for the present owner by her husband by 1955.

LITERATURE:

A. Garrould (ed.), *Henry Moore Complete Drawings* 1940-49, *Vol.* 3, Much Hadham, 2001, pp. 272-3, no. AG 47-49.62, HMF 2449, illustrated.

'Drawing is the expression and the explanation of the shape of a solid object', Moore explained to Alan Wilkinson in 1977, '...an attempt to understand the full three dimensionality of the human figure, to learn about the object one is drawing, and to present it on the flat surface of the paper' (Moore quoted in A.G. Wilkinson, exhibition catalogue, *The Drawings of Henry Moore*, Toronto, Art Gallery of Ontario, 1977, p. 12). Moore's lifelong dedication to the practice of draughtsmanship led him to fill sketchbooks with a wide variety of drawings from which he would choose projects to pursue in sculpture, studies which would assist him in the creation of a sketch model in preparation for beginning work on the full-sized sculpture. In the present work, we observe vignettes of many of Moore's most celebrated and developed themes, each section of the composition beautifully developed and fully worked.

Moore also employed drawing when he had a subject already in mind, to sort out from within his theme those variations which seemed worthwhile exploring. Such was the case when he developed the Family Group sculptures, mainly from preliminary studies, in 1944-45. The serene beauty and warmth of humanity with which he imbued these drawings moreover led Moore to once again regard drawing as an autonomous form of expression, purely as an end in itself. He had worked in this manner earlier in the decade when making his famous wartime shelter and coal mine drawings, which depict the human form in situations that did not lend themselves to specifically related sculptural treatment, but as a conception of human form in a more generalised aspect he might apply elsewhere.

The Family Group drawings (Garrould, AG 43-44.1) inspired Moore to treat other domestic subjects during the late 1940s: - as seen in the present work - women engaged in conversation, reading, winding wool and knitting, while occupying an austere, sparsely furnished but luminous household interior. These subjects are also related to the series of drawings Moore executed in the so-called 'Rescue Sketchbook' of 1944 (later separated) which Moore created for Edward Sackville-West's melodrama *The Rescue*, based on Homer's *Odyssey*. On one sheet Penelope works at her loom (Garrould, AG 44.26). Moore gave the motif of weaving or knitting a mythological dimension in his haunting portrayal of *The Three Fates*, 1948 (Garrould, AG 48.27): Lachesis on the right holds the distaff, symbolising birth, as Clotho on the left spins the wool yarn, which is life, while Atropos stands between them with her sheers awaiting the dread moment she must cut the thread of life. In the present work, Moore depicts his sister, Mary, as the figure knitting in the lower left section of the composition.

In Figure Studies, Moore has employed his signature mixed technique of watercolour washed over the water-resistant surface created by the repeated striations of wax crayons, overlaid with delicate lines of pen and black ink, which describe the figures' facial features and help to define the mass of the bodies. Here, Moore's delicate pattern of line and coloured wash in the figure's clothes, almost ennobles them in classical drapery. By employing drapery here Moore also recalls the classical art of the Greek and Romans, which he studied at the British Museum, utilising the folded material to emphasise the relationships between his figures.

Figure Studies has not been exhibited publicly since it was acquired by the present owner in the 1950s.



PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL



Guy and Marie-Hélène Weill on the lake of Geneva, 1950. Photographer unknown, courtesy of the family.

Across more than half a century, the collectors Guy and Marie-Hélène Weill engaged in an inspired deeply shared journey in fine art. Early patrons of Modernism and Abstract Expressionism, the couple expanded their connoisseurship in the latter decades of the twentieth century to encompass a diversity of categories. Their private collection stood as a tangible expression of the curiosity and zeal with which they lived. The visual and intellectual richness of the Weills' assemblage of fine art was only further illuminated by the couple's unassuming reverence toward it: "Our collection is not a large one," Guy and Marie-Hélène Weill stated, "but it reflects our taste and judgment about what is worth living with day after day."

Born and raised in Switzerland, Guy Weill was an eager collector of drawings and prints by artists such as Pablo Picasso and Ernst Ludwig Kirchner — a harbinger of the impressive collection he would later assemble with his wife. In the late 1930s, both Guy and Marie-Hélène's families emigrated to the United States separately. At the onset of the Second World War, Mr. Weill enlisted in the U.S. Army, where he served in Military Intelligence under General Dwight D. Eisenhower. A respected translator who was never without his sketchbook, the collector went on to aid in the investigations preceding the Nuremberg

trials, and was awarded a Bronze Star for his military service. During this same period, Marie-Hélène Weill earned a degree from Radcliffe College, where she developed a passion for art historical scholarship that would guide her years in collecting.

"COLLABORATION OF LIKE MINDS"

From their marriage in 1942, Guy and Marie-Hélène Weill were true partners in art and intellect. The collectors' life together was, in their telling, a "collaboration of like minds." In the years following WWII, Guy Weill opened British American House, a menswear emporium on Manhattan's Madison Avenue that was the first to feature labels such as Burberry and Aquascutum.

The dynamic artistic scene of post-war New York provided the Weills with a wealth of opportunity in collecting and scholarship, and the couple were quick to embrace the new work of Abstract Expressionist and Neo-Expressionist artists such as Robert Motherwell, Helen Frankenthaler, Sam Francis, and Phillip Guston. For the collectors, acquiring fine art was a dialogue with artists and ideas.



Guy and Marie-Hélène Weill at an art opening at The Museum of Modern Art, early 1960s. Photographer unknown, courtesy of the family.

Motherwell, Frankenthaler, Rivers, Nevelson and Appel visited the Weill family on holiday in Cape Cod; Guy Weill was known to exchange a raincoat from his shop for a sketch from an artist he admired. The Weills were enthusiastic patrons of the Whitney Museum of American Art during its formative years, lending works by figures such as Lyonel Feininger and Larry Rivers in addition to serving on the institution's acquisitions and exhibition committees.

SHARING APPRECIATION

In the late 1960s, Guy and Marie-Hélène Weill discovered the rich history and beauty of Asian art. While visiting one of their daughters in California, the collectors happened upon the Asian Art Museum of San Francisco. Having so fervently embraced Abstract Expressionism's sense of boldness and spontaneity, the Weills were overwhelmed by the simple forms and graceful lines of Chinese painting, porcelain, and bronzes. When they returned to Manhattan, the collectors began what they later described as a "lifelong process of self-education," honing their united connoisseurial eye through art historical scholarship and involvement with the Asia Society and the China Institute, where Marie-Hélène Weill volunteered as a docent.

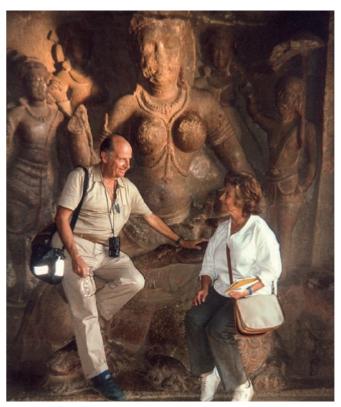
From the 1970s onward, Guy and Marie-Hélène Weill carefully built one of New York's premier assemblages of Asian art. Inspired by their annual pilgrimages across China and the wider Asian continent — where Guy Weill fostered his own artistry as a photographer — the collectors discovered new possibilities. At the Weills' Manhattan residence, treasured Modern and Post-War canvases came to stand alongside Southeast Asian statuary, fine Chinese paintings, and other works of Asian art. The collectors' devotion to Chinese painting was notable: "The Weills have collected at a level of excellence and with a passionate enthusiasm," wrote former Metropolitan Museum of Art Director Philippe de Montebello, "that rival that of distinguished Chinese connoisseurs." After being outbid by the Weills at an auction of Chinese

art, Met Museum curator Wen Fong approached the couple to become involved with the institution. Over the years, Guy and Marie-Hélène Weill were volunteers, benefactors, and friends to the museum's Department of Asian Art, where Mrs. Weill lectured on works of Chinese and Southeast Asian origin.

In addition to the China Institute, the Asia Society, and The Met Museum, the Weills were keen benefactors of the Metropolitan Opera, the Brooklyn Museum, Carnegie Hall, the Arthur M. Sackler Gallery at the Smithsonian Institution, and the Arthur M. Sackler Museum at Harvard University, among others. The couple donated many works to museums, including their superb collection of Chinese painting to the Metropolitan Museum. Commemorated by the 2002 exhibition *Cultivated Landscapes: Chinese Paintings from the Collection of Marie-Hélène and Guy Weill*, the bequest was, according to the Weills, a message "to those who love art as much as life: to enjoy art, you must share it."

ART AS LIFE

Guy and Marie-Hélène Weill's lifelong affinity for fine art transcended history and geography: from trailblazing works of Modernism, Abstract Expressionism and to the spiritual beauty of Chinese painting and Southeast Asian sculpture. The Weills saw collecting as an essential means of engaging with the world: "For us," the couple stated simply, "art is, and always has been, life."



Guy and Marie-Hélène Weill at Elephanta, India, 1987. Photographer unknown, courtesy of the family.

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

Still Life on Black Table I (Landscape Still Life)

signed 'W SCOTT' (upper left) and signed again 'W SCOTT' (on the stretcher) oil on canvas $20 \times 39\%$ in. (50.4 x 100.4 cm.) Painted in 1956.

£120,000-180,000

\$180,000-260,000 €160,000-230,000

PROVENANCE:

with Martha Jackson Gallery, New York, where purchased by the present owner, February 1957.

EXHIBITED

New York, Martha Jackson Gallery, *William Scott Paintings and Drawings*, October - November 1956, no. 13, as *Landscape Still Life*.

LITERATURE

A. Bowness, William Scott: Paintings, London 1964, p. 35, no. 65, illustrated, as 'Still Life on Black Table I (Landscape Still Life)'. S. Whitfield, (ed.), William Scott, Catalogue Raisonné of Oil Paintings 1952-1959, London, 2013, p. 156, no. 299, illustrated, as 'Still Life on Black Table I'.

'My background was a very austere one, one of great simplicity, and I often feel that the way I paint was decided by that background.'

(Scott, quoted in A. Bowness, William Scott: Paintings, London, 1964, p. 5).

In the 1950s Scott continued to pursue the synthesis between austerity and sensuality, a dialogue that had preoccupied him throughout his life. Concentrating on what he described as 'beauty in plainness', Scott strove for a more streamline and minimal aesthetic, which could express the powers of image making. In 1955 he explained his ambition, 'I would like to combine a sensual eroticism with a starkness, which will be instinctive and uncontrived' (Scott, quoted in A. Bowness, *ibid.*). This notion of being uncontrived was important to Scott who wished to express an eternal validity in his works and present symbols of life, which in their simplicity offered a satisfying richness. Still life became his 'chief occupation', granting him an abstract and timeless genre, which would provide him with the freedom to experiment and exploit space and form.

Still Life on Black Table I (Landscape Still Life), 1956 is one of the most striking examples of Scott's still lifes of this period, showcasing the artist's mastery of line and tone. The forms are discernable as simplified still-life objects; to the centre right we can identify a saucepan, which sits atop a table top, with the discernable shapes of pots and mugs surrounding it. Stripped of any additional adornment or frivolous detail, Scott presents the objects in their simplest form, delineated by simple outlines. Here Scott flattens the pictorial space, through the reduction of perspective. Deploying a neat and strikingly economical aesthetic, through the exacting placement of his objects and carefully balanced palette, Scott grants a harmonious dignity and resonance to the composition.

What is most captivating about Still Life on Black Table I (Landscape Still Life) is Scott's utilisation of space. The division of space and form became of paramount importance to Scott, who freed himself from the object and concentrated instead on the physical act of painting. The painted surface now becomes of central focus to him, manipulating tonal contrasts, tension of forms and proportions to generate sensations of space and depth. Scott explained, 'I had returned to a new phase of abstraction with the difference that I was now prepared to leave larger areas of undisturbed colour. I no longer worry whether a painting is about something or not: I am only concerned with the expectation from a flat surface of an illusion' (Scott, quoted in D. Anfam, exhibition catalogue, William Scott, New York, McCaffrey Fine Art, 2010, p. 53). One is often conditioned to see the areas of white as negative, or at best neutral, however, Still Life on Black Table I (Landscape Still Life), subverts this practice, making the area of 'undisturbed colour' the key. Here the emptiness seems to bestow some primitive power or presence. Indeed primitivism in art was important to Scott who looked to the cave paintings of Altamira and Lascaux and the Pompeian frescoes he saw in the mid 1950s for inspiration, admiring their strong tactile and plastic qualities.



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

Seated Figure no. 1

signed 'W SCOTT' (lower left) oil on canvas 60 x 30 in. (152.5 x 76.2 cm.) Painted in 1954.

£200,000-300,000

\$290,000-430,000 €260,000-380,000

PROVENANCE:

with Martha Jackson Gallery, New York, as 'Seated Figure', where purchased by the present owner, February 1957.

EXHIBITED:

New York, Martha Jackson Gallery, *Younger American and European Painters*, May – June 1954, no. 17, as 'Seated Figure'.

New York, Museum of Modern Art, *The New Decade – 22 European Painters and Sculptors*, May – August 1955, exhibition not numbered: this exhibition travelled to Minneapolis, Institute of Arts, September - October 1955; Los Angeles, County Museum, November 1955 - January 1956; San Francisco, Museum of Art, February - March 1956.

New York, Martha Jackson Gallery, William Scott Paintings and Drawings, October – November 1956, no. 4, as 'Seated Figure'.

LITERATURE:

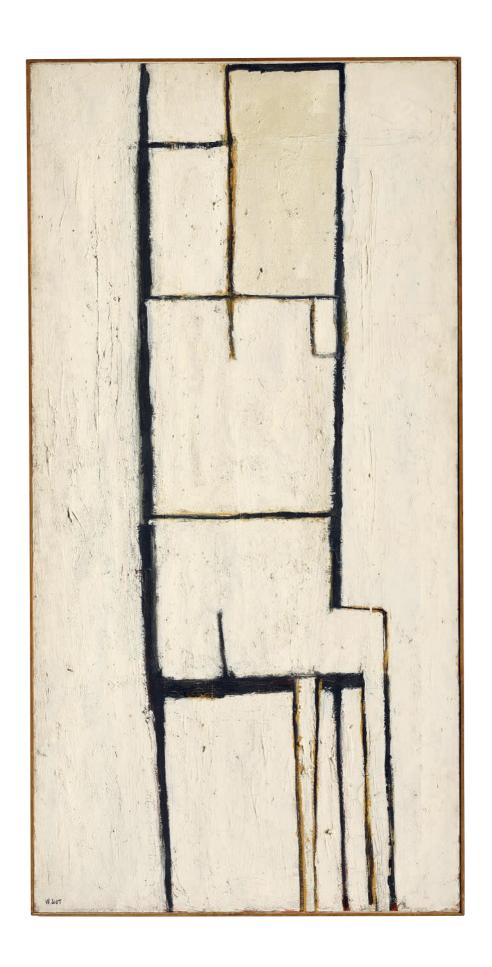
Exhibition catalogue, A.C. Ritchie (ed.), *The New Decade – 22 European Painters and Sculptors*, New York, Museum of Modern Art, 1955, p. 77, illustrated. B. Taylor, 'The Paintings of William Scott', *ARTS*, vol. 31, no. 2, November 1956, p. 38, illustrated, as 'Figure Composition'.

M. Jackson, letter to William Scott, 14 March 1957.
A. Bowness, *William Scott: Paintings*, London, 1964, pp. 9. 34, no. 48, illustrated.
A. Lewis, 'British Avant Garde Painting, 1945–1956, Part I', *Artscribe*, no. 34, March 1982, p. 23.
A. Lewis, *Pager Hilton*, Aldershot, 2003, p. 77, note 59.

A. Lewis, *Roger Hilton*, Aldershot, 2003, p. 77, note 59. J. Russell, 'Prologue', in Norbert Lynton, *William Scott*, London, 2004, p. 9.

N. Lynton, William Scott, London, 2004, pp. 116, 128, 129, 130, 136, 142, pl. 69, dated 1953. S. Whitfield, (ed.), William Scott, Catalogue Raisonné of Oil Paintings 1952-1959, London, 2013, no. 248, pp. 100-101, illustrated.

S. Whitfield, 'Beyond the Frying Pan', *The Irish Arts Review*, September – November 2013, p. 101, illustrated.





Franz Kline, Untitled, 1953, private collection.

'Scott was 'the first British painter of significance to get to know the new heroes of American painting'

(see Norbert Lynton, op. cit., p. 109).

1953 can be seen as a pivotal year for William Scott and demonstrates the arrival of new visual expression within his *oeuvre*. It was the year that he begun to be represented in London by the Hanover Gallery who held his first one-man show at the Gallery in London in June - July 1953 and it was also the year that twelve pictures by Scott on exhibition to the 1953 São Paulo Bienal, organised by the British Council. The Hanover Gallery had opened in 1948 with a Graham Sutherland exhibition and soon added Francis Bacon to the artists it represented.

Crucially, in the summer of 1953, Scott travelled to New York where he met Martha Jackson, founder-owner of one of New York's leading Contemporary Art galleries. Norbert Lynton explains that Scott's London exhibition had been visited by James Johnson Sweeney, then director of the Guggenheim Museum, and by Andrew Ritchie, director of MoMA. Sweeney reported to Martha Jackson that 'at last England has a painter' (letter from Martha Jackson to William Scott, 25 September 1953, collection of the Scott Archives). Ritchie encouraged Scott to visit Martha Jackson on Long Island and she wrote to Scott from Long Island on 3 August 1953, suggesting that when he visited New York he might like to use the bedroom available at her gallery and that he should also 'come out [to Long Island] and meet de Kooning, Jackson Pollack [sic], James Brooks etc.' Jackson took Scott to visit these and other Abstract Expressionists who were spending summer in that area; that autumn Martha Jackson came to London to see Scott's work at the Hanover Gallery as well as in his studio and flat and began to plan his first New York exhibition at her gallery (see Norbert Lynton, op. cit., p. 109).

Scott's recollection of the course of events were documented in the 1972 Tate Retrospective exhibition catalogue, '... back in New York I met Rothko and I spent several evenings with [Franz] Kline at the Cedar Bar [a favourite meeting place of the New York avant-garde]. I was the first European painter apparently to visit Pollock, but Rothko and Kline, I gathered, were very Anglophile and very curious to hear about the art situation in England. I saw a large mixed exhibition of American art at the Museum of Modern Art ... my impression at first was bewilderment, it was not the originality of the work, but it was the scale, audacity and self-confidence – something had happened to painting. I was seeing, I learned afterwards, what were called Action painters and Abstract Expressionists ... I returned convinced that the Americans had made a great discovery and that the mood in England – a longing for a nice comfortable realist art – would not last much longer' (see W. Scott and A. Bowness, 'Biographical Notes', exhibition catalogue, William Scott, Tate Gallery, London, 1972, p. 71).

Having encountered American abstract artists of the day, including Pollock and Rothko, the latter of whom went on to become a friend who visited him in England, Scott was influenced to a degree by their work, but he returned to England with an understanding that he was fundamentally a European painter, more in the traditions of Cézanne and Bonnard, taking his cue from the intimate interiors with figures by tables, rather than the epic work he had seen in New York.

Scott's technique varied between thin oil washes, 'smeared' paint surfaces, some highly worked areas and sometimes using sgraffito, incorporating sometimes a mix of sand, applied like the plaster on a wall, much in the same way that his contemporary Antoni Tàpies worked in Spain. Tàpies occupied an area between figuration and abstraction and he too had visited Martha Jackson in New York in 1953 and she held his first one-man exhibition the same year and it is also known that Scott bought a collage by Tàpies from the gallery.

Another influence on Scott at this time was the French artist Nicholas de Staël who held his London debut exhibition at the Matthiesen Gallery, London, in early 1952. It is known that Scott and his friend the painter Patrick Heron were both 'enormously impressed' with this exhibition and perhaps the less exotic Abstract Expressionism from a European hand, Tachisme, with an element of recognisable subjects, where the texture of paint held its own importance. (Norbert, *op. cit.*, p. 113).

Norbert Lynton discusses New York's interest in European art which culminated in the MoMA exhibition 'The New Decade: 22 European Artists and Sculptors'; 'very substantial catalogues, including artists' statements as well as critical texts commemorated these exhibitions and extended their discourse. 'The New Decade' ... presented seven French artists, three Germans, five Italians, a Dutchman (Karel Appel) and a Portuguese woman (Vieira da Silva), the last two working in Paris, and five British artists: Scott, Armitage, Bacon, Butler and Chadwick, thus two painters and three sculptors, a ratio unimaginable at this time in a selection representing the art of any other country. The four Scott paintings ranged from his Still Life with Colander of 1948, via the large Still Life and the even larger Table Still Life, both of 1951 and then still unsold, to the linear, quasi-abstract black-on-white painting Seated Figure No. 1 [the present work], lent by the Martha Jackson Gallery' (see N. Lynton, op. cit., pp. 115-116).

'Sometimes the object disappears and takes on a new meaning. It is during this moment of transition when I feel I realise most completely my intentions'

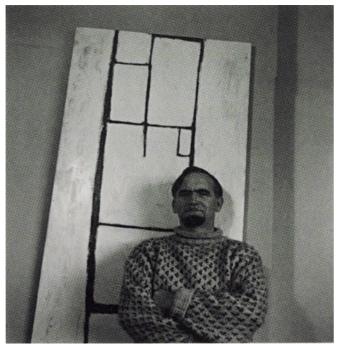
(exhibition statement by Scott, 1955).



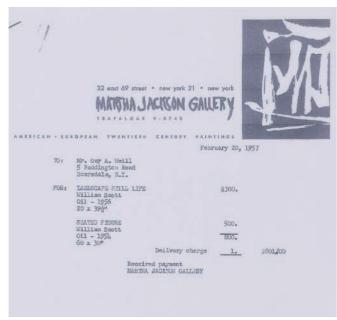
Roger Hilton, Black on White, March 1954, 1954. Southampton City Art Gallery.

'I have a strong preference for primitive and elementary forms and I should like to combine a sensual eroticism with a starkness which will be instinctive and uncontrived'

(exhibition statement by Scott, 1955).



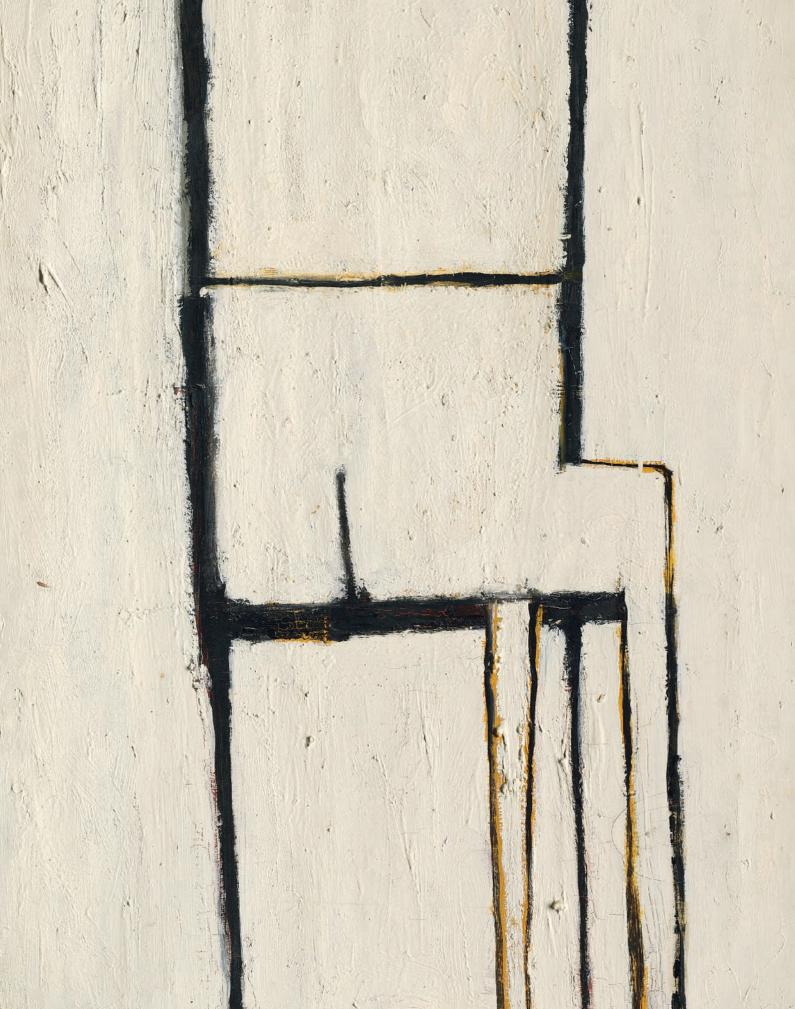
William Scott with Seated Figure. Photo: Ida Kar. National Portrait Gallery, London.



Sale invoice for lots 3 and 4.

William Scott's statement for the 1955 exhibition catalogue reads: 'For some time I felt very strongly the need to break from my too conventional arrangements in still-life painting, a conception of space and form which had its roots in the academy of the nineteenth century. I longed for a freedom from the object or perhaps it was now a desire to divide the spaces of my canvas as I felt and not merely as I knew - the insistence of the objects and their symbolic meaning, wherever I might place them within the picture plane, interfered with my new interest. My problem was to reduce the immediacy of the individual object and to make a synthesis of 'objects and space' so that the new conception would be the expression of one thing and not any longer a collection of loosely related objects. While working towards this end my paintings contain greater or lesser degrees of statement of visual fact. Sometimes the object disappears and takes on a new meaning. It is during this moment of transition when I feel I realise most completely my intentions. Apart from the subject, which I can do nothing about, what interests me in the beginning of a picture is the division of spaces and forms; these must be made to move and animated like a living matter. I have a strong preference for primitive and elementary forms and I should like to combine a sensual eroticism with a starkness which will be instinctive and uncontrived. To have too clearly a conceived idea before beginning a work is for me a construction; it is in the act of making that the subject takes form, it is in the adding, stretching, taking away and searching for the right and exact statement that a tension is set up. I am horrified at the smart brush or any too easy method of gaining effect. I want to paint what I see but never immediately: there must be a time lapse, a 'waiting time' for the visual experience to become involved with all other experience. That is why I paint from memory. I seem to paint the same subject whether it be still life, figure or landscape: there is no escaping, one can develop but never change it. This subject is indefinable, but it is the secret of the picture's success or failure'.

Sarah Whitfield in the catalogue raisonné describes Seated Figure No. 1 as an untraced work. She quotes John Russell describing a painting that could be either the present work or Seated Figure from the same date: 'The image could be the ground plan for an apartment that could be sold in the first few minutes of its being on the market. Nothing about it says: "This is a human body". Yet it spells out, irresistibly, the idea of the human body, and before long we cannot see it as anything else'. Martha Jackson wrote to Scott on 14 March 1957 to inform him that she had sold Seated Figure No. 1 to the present owner who was 'tremendously happy with it' going on to say 'Isn't it nice to know he loves the painting more and more and that it looks so well in his house. He is a collector who had Utrillo and much more realistic stuff. So you converted him' (see S. Whitfield, loc. cit.)



λF

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

Feb 8-49 still-life (stone)

signed, inscribed and dated 'Feb 8-49/Ben Nicholson/still-life (stone) (on the reverse) pencil and oil on board on the artist's prepared board, in the artist's frame

£100,000-150,000

13½ x 16 in. (34.3 x 40.8 cm.)

\$150,000-220,000 €130,000-190,000

PROVENANCE:

Purchased by Anthony Twentyman at the 1950 exhibition, and by descent.

EXHIBITED:

London, Lefevre Gallery, Recent Paintings 1949-50 by Ben Nicholson, October 1950, no. 2.

Feb 8-49 still-life (stone) has never been offered at auction before; having been acquired by Anthony 'Tony' Twentyman (1906-1988) from the Lefevre Gallery in 1950, it has since passed by descent. Anthony Twentyman is perhaps best remembered as a sculptor, however, he was also a collector of contemporary British art and his collection included works by Barbara Hepworth, Patrick Heron and Wilhelmina Barns-Graham as well as Ben Nicholson. Twentyman had several sculpture exhibitions including Bear Lane Gallery, Oxford in 1964; Blenheim Palace Gardens in 1969 (grouped with Barbara Hepworth); Marjorie Parr Gallery, London in 1974 and a solo exhibition at Wolverhampton Art Gallery in 1978.

In private correspondence from Nicholson to Twentyman, regarding the purchase of Feb 8-49 still-life (stone), dating from December 1950 the artist comments on the present picture and other matters of the day, 'I think it's a ptg [painting] with an idea that lasts (i.e. grows) + it's quietness is deceptive? Yes I always move the ptgs [paintings] in this house around – they constantly change position – a small one in this room has been 4 times in a difft [different] position this week – I think maybe this is part of working out one's work idea – the difference between an artist + a "collector" – or at any rate the more ordinary (non-creative) type of collector. Sometime when we next meet I'll tell you more of the inside story of the general relationship between the 'gallery' + the 'artist', ... Lefevre are particularly good in their dealings with artists. Yes I've often sold people ptgs [paintings] on appro [approval] usually as a result of their being interested in a photo of a ptg [painting] + providing they pay carriage + insurance I think it's rather a good way of getting to know

a ptg [painting] before deciding for or against it. The Victor Pasmore new show just opened at Redfern – he had some very small pencil drawings of sea, rocks, waves, sky he made when he was down here this summer – but perhaps he's not showing them in this exhibition. I think he is one of few British painters with a vision that interests me. Glad to hear your work is progressing. I am "on" a 7 ft x 16 ft panel at the moment Yrs B.N.'

The '7 ft x 16 ft panel' that Nicholson refers to is the 1951 Festival of Britain Mural. Nicholson had been approached in June 1950 to paint a large mural for the entrance to the Riverside Restaurant; the work is now in the collection of Tate, London.

Jeremy Lewison comments on Ben Nicholson's work in the late 1940s, 'After his move to Cornwall [in 1939] he ceased to make white reliefs, which could be interpreted as an urban art, and reintroduced subdued colours as well as brighter tones which appear to be derived from his surroundings ... The greatest impact on Nicholson's work, however, came from the move to a large studio backing onto Porthmeor Beach, St Ives in 1949. In a letter of application for the studio, Nicholson wrote that he was working in a small converted bedroom and that 'this imposes a very definite limit on the size of paintings I can make' (letter to Philip James [Director of Art at C.E.M.A. (Council for the Encouragement of Music and the Arts) which subsequently became the Arts Council, between 1942 and 1958], dated 24 May 1949)' (see J. Lewison, *Ben Nicholson*, London, 1991, pp. 19, 20).



DAME BARBARA HEPWORTH (1903-1975)

Trio (Tendon Transplant)

signed and dated 'Barbara Hepworth/1948' (upper right), signed and dated again 'Barbara Hepworth/oil & pencil/"Trio" (-tendon transplant) 1948' (on the reverse) and inscribed and dated again 'Trio (tendon transplant) 1948' (on a label attached to the reverse) oil and pencil on gesso-prepared board 12¼ x 15 in. (31 x 38 cm.)

£100,000-150,000

\$150,000-220,000 €130.000-190.000

PROVENANCE:

with Lefevre Gallery, London.
Acquired through Durlacher Brothers, New
York, by Dr Marius A. Francoz, San Francisco,
September 1950.
Acquired from the above by the family of the
present owner, 1956.

EXHIBITED:

New York, Durlacher Brothers, Barbara Hepworth, October 1949, no. 7.
Cincinnati, Art Museum, Six English Moderns, February 1950: this exhibition travelled to Beverley Hills, Frank Pearls Gallery, March - April; San Francisco, California Palace of the Legion of Honor, May; and Santa Barbara, Museum of Art, June exhibition not numbered

LITERATURE:

Exhibition catalogue, *Six English Moderns*, Cincinnati, Art Museum, 1950, n.p., exhibition not numbered

Trio (Tendon Transplant) is one of a series of compositions Hepworth executed in the late 1940s that have come to be known as the 'Hospital Drawings'. In 1943 Hepworth's daughter Sarah underwent surgery and her orthopaedic surgeon Norman Capener, an amateur sculptor, invited Hepworth to observe an operation. In 1947, Hepworth witnessed her first surgery, a hip replacement, and for three years after this outing she was permitted to work in operating theatres in London and in the West Country, sketching in a small notepad and later transferring her observations into larger scale drawings.

Observing these operations had a profound effect on Hepworth. She compared the movement and harmony of surgeons to that of an orchestra, ballet dancers and Olympians. She explained 'I expected I should dislike it; but from the moment when I entered the operating theatre I became completely absorbed by two things: first, the extraordinary beauty of purpose and co-ordination between human beings all dedicated to the saving of life, and the way that unity of idea and purpose dictated a perfection of concentration, movement and gesture; and secondly by the way this special grace (grace of mind and body) induced a spontaneous space composition, an articulated and animated kind of abstract sculpture very close to what I had been seeking in my own work' (Hepworth quoted in H. Read, *Barbara Hepworth: Carvings and Drawings*, London, 1952, opp. pl. 92).

In *Trio (Tendon Transplant)* this perception of beauty and purpose is clearly portrayed. The shoulders of the surgeons and their heavily worked eyes surround and call attention to the highly modelled yet delicate hands, each positioned slightly differently to its neighbour. Although the tendon transplant is at the centre of the composition, the graphic imagery of the invasive surgery is far outweighed by the harmonious composition of the attending surgeons and assistants and the bold blue hues framing them. Their hands and the synchronised action of each is clearly the main intrigue of the scene.

As Hepworth states above there is a clear comparison in the movement and space that she witnessed in the theatre and that of her own portrayal of abstract forms. It is interesting to see the comparisons between *Trio* (*Tendon Transplant*) and *Oval form no. 2*, 1942 (see lot 20). In each drawing the composition revolves around fluid concentric circles within an a larger elliptical shape, marked by the hands and shoulders in one and the oval in the other, and strong lines that intersect this main shape, seen in the instruments and tray. Even the dramatic use of tone, as on the heavily worked eye, is reflected in the dark shapes of this abstract drawing from five years earlier.

J.P. Hodin observes, 'It is of interest to note the tension between these representational drawings and the abstract sculptures produced at the same time. We feel that here is the key to the understanding of her working method, which is that of a constant interchange of outward observation and inner reflection' (J.P. Hodin, *Barbara Hepworth*, Neuchâtel, 1961, p. 21).

When looking at this series of drawings it is clear that Hepworth identifies with the role of the orthopaedic surgeon; their tools are similar to those used to work with stone and one could even compare the careful and precise suturing seen here to the precision and balance seen in Hepworth's own string pieces. She said, of observing operations in a lecture to surgeons in Exeter *circa* 1953, 'It ratified, moreover, my previous ideas as a sculptor, of the basic principles of abstract composition, rhythm, poise, and equilibrium which is inherent in human activity when the mind wholly governs the body for the fulfilment of an unselfish end' (quoted in S. Bowness (ed.), *Barbara Hepworth: Writings and Conversations*, London, 2015, p. 85).

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.



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

Mother and Child: Block Seat

signed and numbered 'Moore 8/9 (on the top of the base), inscribed with the foundry mark 'Morris/Singer/FOUNDER/LONDON' (on the back of the base) bronze with a brown/green patina 97 in. (246.4 cm.) high Conceived in 1983-1984.

£1,000,000-1,500,000

\$1,500,000-2,200,000 €1,300,000-1,900,000

PROVENANCE:

with Galerie Nichido, Tokyo, where purchased by the present owner in 1988.

EXHIBITED:

Kew, Royal Botanic Gardens, *Moore at Kew*, September 2007 - March 2008, exhibition not numbered.

LITERATURE:

D. Mitchinson, Celebrating Moore: Works from the Collection of the Henry Moore Foundation, Los Angeles, 1998, pp. 42, 47, 60, 335, 345-346, no. 275, another cast illustrated.
A. Bowness, (ed.), Henry Moore, Complete Sculpture: Sculpture, 1980-86, Vol. 6, London, 1999, pp. 46-47, no. 838, pls. 95-97, another cast illustrated.
Exhibition catalogue, Moore at Kew, Kew, Royal Botanic Gardens, 2007, pp. 88-89, another cast illustrated.
C. Lichtenstern, Henry Moore: Work, Theory,

Impact, London, 2008, pp. 184, 186-187, fig. 226, another cast illustrated.





Henry Moore, Madonna and Child, 1943-1944. Church of St. Matthew, Northampton.



Henry Moore, *Mother and Child: Hood*, 1983. St. Paul's Cathedral, London, on loan from the Henry Moore Foundation, Much Hadham.

Moore conceived *Mother and Child: Block Seat* at the end of a long line of distinguished sculptures on the subject of maternity, his most widely admired signature theme. Among his earliest surviving works in carved stone is *Mother and Child*, 1922 (LH 3); another early carving *Two Heads: Mother and Child*, 1923 (LH 13) is lot 10 in this sale. 'The 'Mother and Child' is one of my two or three obsessions, one of my inexhaustible subjects', the sculptor wrote in 1979. 'This may have something to do with the fact that the 'Madonna and Child' was so important in the art of the past and that one loves the old masters and has learned so much from them. But the subject itself is eternal and unending, with so many sculptural possibilities in it - a small form in relation to a big form, the big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it' (Moore quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 213).

Having already conceived more than twenty sculptures on the Mother and Child theme, Moore received a commission in 1943 to carve a Madonna and Child for St. Matthew's Church in Northampton (LH 226). This project gave Moore cause to reflect upon the long tradition of western religious art, and to focus on the ways in which a Madonna and Child differs from a purely secular Mother and Child. 'The Madonna and Child should have an austerity and a nobility', Moore wrote, 'and some touch of grandeur (even hieratic aloofness) which is missing in the everyday Mother and Child' (Moore quoted in D. Mitchinson, (ed.), *Henry Moore Sculpture, with comments by the artist*, London, 1981, p. 90).

The universal and monumental aspect of this stone carving, completed in 1944, with the Madonna seated in serene repose as she supports the infant Christ in her lap, became the paradigm for many of the Mother and Child sculptures of later years, with the result that the religious aspect of the subject was largely subsumed within a secular context. This transformation is especially apparent in the present work *Mother and Child: Block Seat;* Moore's old master sources remain evident, even while having been radically restated in the syntax of modernist abstraction. One may interpret the significance of the subject in various ways, according it either a sacred or secular meaning, while recognising that it exists in an eternal, mythic dimension with a comforting humanist message. One can also see here, the influence of the sculptures of Ancient Egyptian and Pre-Columbian cultures, which Moore venerated, who worshipped mother-child imagery, viewing them as powerful symbols of rejuvenation and fertility.

Indeed, the Mother and Child was one of the most common and evolving artistic themes and cannot be defined by any one religion, continent or century. As was the practice with Moore, he took inspiration from many sources, both religious and secular. What was of the utmost importance to the artist was that his work was instilled with a human quality that could speak to people on a personal level, while also acting as a universal symbol that could transcend the boundaries of religion and culture.

During the years 1975-1985, Moore created more images of the Mother and Child than in any other period of his career. The travertine marble Mother and Child: Hood, 1983 (LH 851) and the present Mother and Child: Block Seat are the sculptor's final representations of this theme on a monumental scale. In contrast to other sculptures of this subject, in which Moore often created a restive or even hoisterous infant with some recognisable naturalistic characteristics, he has in this later work cast the shape of the child as an elemental, virtually abstract form, as if to represent it in an early stage of development, that of a foetus having been newly born into the world as an infant. The effect, as Moore described it, of 'the big form protecting the small form' is especially compelling in this instance: the infant, having left the protective body of its mother, is utterly exposed and helpless, a condition which has prompted the mother to bend, twist and lean from her Madonnalike state of repose to carefully cradle the child in her arm, while turning her head downwards in concerned regard for the vulnerability and needs of her newborn offspring.





Mother and Child: Block Seat also represents an extension of Moore's conception of 'Internal-External Forms' (cf. LH 297). 'This became an established idea with me - that of an outer protection to an inner form', the sculptor explained, 'and it may have something to do with the mother and child idea; that is where there is the relation of the big thing to the little thing, and the protection idea' (Moore quoted in A. Wilkinson (ed.), op. cit., 2002, p. 214). Gail Gelburd has written that the present sculpture 'is the Internal/External form expanded so that the foetus has just emerged from the enveloping mother figure. It is the Madonna and Child simplified. In the maguette of 1981 [LH 836] the original idea was more convoluted and more reminiscent of the 1944 Madonna and Child. But as the artist reworked the image to larger than life size he turned to the simplification found in the Internal/External forms. He finds in this simplification a monumentality for his last major work. Here, as in so many of his works, the external space pushes while the internal form breaks out. The massive forms are opened from within. The exterior reveals the possibilities from within and seeks to strike a harmonised balance between the two forces' (Exhibition catalogue, Mother and Child: The Art of Henry Moore, Hofstra University, Hempstead, New York, 1987, p. 37).

The abstract impulse that became increasingly manifest in Moore's later sculptures follows on his belief that 'We must relate the human figure to animals, to clouds, to the landscape - bring them all together. By using them like metaphors in poetry, you give new meaning to things' (Moore guoted in A. Wilkinson (ed.), op. cit., 2002, p. 122), 'Connotations of this kind, which are ultimately designed to engage the viewer's spirit, are even more evident in Moore's last oversized mother and child representation: Mother and Child, Block Seat of 1983-1984', Christa Lichtenstern has written. 'The relevant plaster maquette, presumably developed from a pebble, is still on view in the studio in Much Hadham, as is the monumental bronze on the grounds of the Henry Moore Foundation, perfectly placed in an avenue of trees: the branches of the tall trees meet up above the figure. In this situation the majestic motif of a gateway of trees ... becomes reality and in a sense ennobles this late work. Once again the natural surroundings are at one with the internal processes of the sculptural form: the inward, actively protective gesture that runs from the head through the elongated left arm into the child is taken up and paraphrased by the sheltering arc of the trees. In *Mother* and Child: Block Seat we also see clearly the way in which Moore, in his late works, was able to use biomorphic transformation to make the connection between the human figure and Nature' (Exhibition catalogue, Henry Moore Work - Theory - Impact, London, Royal Academy of Arts, 2008, pp. 184, 186).

For Moore, the idea of the Mother and Child occupies a place at very heart of creation, in both the physical, natural world, and within the creative arts of humankind. It is moreover for him a metaphor for work of the work of sculptor. 'Moore continuously found new ways of exploring the theme so that the imagery could take on meaning beyond the aesthetics of its form', Gelburd has explained. 'The development of the mother and child imagery reveals that Moore's involvement in this theme reaches beyond maternity to an inquiry into birth and creativity. The theme of the mother and child, the mother giving birth, the child struggling to emerge from the maternal womb, is like the stone giving birth to the form, the form struggling to emerge from the block of stone' (Exhibition catalogue, op. cit., 1987, p. 37). Moore's obsessive preoccupation with the theme of the Mother and Child lies at the very heart of the meaning and practice of his art. 'I was conditioned, as it were to see [the Mother and Child] in everything', Moore declared. 'I suppose it could be explained as a 'Mother' complex' (quoted in A. Wilkinson (ed.), op. cit., 2002, p. 213).

(Left) Henry Moore, Upright Internal/External Form, 1953-1954. Albright-Knox Art Gallery, Buffalo.



λ.8

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

Draped Seated Figure against Curved Wall

bronze with a brown patina 13% in (34.9 cm.) wide Conceived in 1956-57 and cast in an edition of 12.

£200.000-300.000

\$290,000-430,000 €260.000-380.000

PROVENANCE:

Private Collection, USA.
Their sale; Christie's, London, 21 June 1993, lot 45.
with Waddington Galleries, London.
Private Collection, USA.
with Waddington Galleries, London, where
purchased by the present owner, April 2006.

EXHIBITED:

London, Whitechapel Art Gallery, Henry Moore: an exhibition of sculpture from 1950–1960, November - December 1960, no. 53, another cast exhibited. London, Tate Gallery, Henry Moore, July - September 1968, no. 100, another cast exhibited. London, Thomas Gibson Fine Art, Henry Moore 80/80, 1978, another cast exhibited. London, Waddington Galleries, Works on Paper and Sculpture, September - October 1993, no. 28. London, Waddington Galleries, Henry Moore: Sculpture from the 40s and 50s, May - June 1995, no. 17.

London, Waddington Galleries, *Henry Moore: Sculpture & Drawings*, September 2006, another cast exhibited.

LITERATURE:

W. Grohmann, *The Art of Henry Moore*, London, 1960, pl. 176, plaster illustrated.

Exhibition catalogue, *Henry Moore: an Exhibition of Sculpture from 1950–1960*, London, Whitechapel Art Gallery, 1960, no. 53, another cast illustrated. I. Jianou, *Henry Moore*, Arted, Editions d'Art, Paris, 1968, no. 404, another cast.

J. Hedgecoe and H. Moore, *Henry Moore*, New York, 1968, p. 288, plaster illustrated. Exhibition catalogue, *Henry Moore*, London, Tate Gallery, 1968, p. 117, pl. 105, no. 100, plaster illustrated.

R. Melville, *Henry Moore*: *Sculpture and Drawings* 1921–1969, London, 1970, no. 524, plaster illustrated.

Exhibition catalogue, *Henry Moore 80/80*, London, Thomas Gibson Fine Art, 1978, p. 28, another cast illustrated.

Exhibition catalogue, *Works on Paper and Sculpture*, London, Waddington Galleries, 1993, p. 61, no. 28, illustrated.

Exhibition catalogue, *Henry Moore: Sculpture from the 40s and 50s*, London, Waddington Galleries, 1995, pp. 38-39, no. 17, illustrated.

A. Bowness (ed.), Henry Moore: Complete Sculpture 1955–64, Vol. 3, London, 2005, no. 423, pp. 32-33, another cast illustrated, pl. 50c, plaster illustrated.

Exhibition catalogue, *Henry Moore: Sculpture & Drawings*, London, Waddington Galleries, 2006, another cast.



A detail of the present work

The present work is from a series of sculptures in which Moore explored the relationship of a seated figure to its surroundings, and which include the presence of a curved wall, or bench on which a figure sits or reclines. This concept ultimately resulted in the large scale sculpture, *UNESCO Reclining Figure*, 1957-68, carved in Travertine marble, and commissioned for the forecourt of the new UNESCO Headquarters in Paris. The problem of having to position his sculpture in front of a large building which might detract from its impact on the viewer, led the artist to explore the idea of positioning the figure in front of its own wall within the composition. Moore eventually left the UNESCO commission without this backdrop, but it became a device that he explored in his sculpture throughout the 1950s (see H. Read, Introduction, A. Bowness, *op. cit.*, p. 6).



° **♦** λ**9**

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

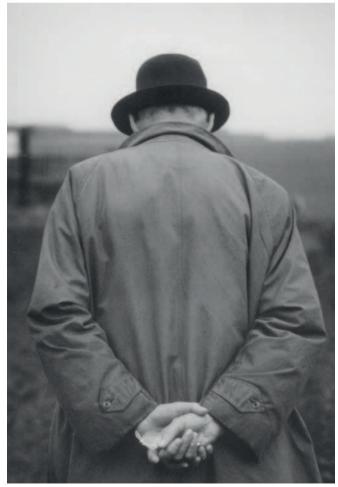
Beach Scene

signed and dated 'L.S. LOWRY 1946' (lower left) oil on panel $15\% \times 26\%$ in. (38.7 x 67.3 cm.)

£1,300,000-1,800,000

\$1,900,000-2,600,000 €1,700,000-2,300,000

PROVENANCE:
with Lefevre Gallery, London, 1946.
Private collection, South Africa, where purchased
by the present owner.



Lowry on the moss. Photo: Harold Riley.









L.S. Lowry, July, the Seaside, 1943. Arts Council Collection.

Unseen on the open market since it was purchased from Lowry's dealer, Lefevre Gallery, the present work is from the artist's most joyful depictions of a sunny day on the North West coast. Painted during the 1940s and 1950s and seeking to capture the post-war mood of exuberance felt by the British people after the war had ended, Lowry created a series of beach scenes, bank holiday fairgrounds, and summer outings that celebrated Britain at play. Although the ominous industrial chimneys are just visible on the horizon, the mood is one of post war optimism: a multitude of figures are indulging in leisure activities on the sands in front of the seaside lodgings and boarding houses, as a flotilla of yachts drift out to sea.

Shelley Rohde has commented of these works, that they are 'no conventional scene[s] ... [they] feature bevies of men in bowler hats and business suits incongruously gathered on a sea shore, with a policeman in a helmet inexplicably emerging from the sea' (L.S. Lowry A Biography, Salford, 1999, pp. 319-320). The focus of many of these works is entirely on the characters that populate the expanse of the sand. Figures, who are fully clothed, seem almost oblivious to the fact that they are at the seaside, some lying in their city suits on the sands. However, in the present work, Lowry's cast of holidaymakers appear more determined to enjoy the possibilities of a sunny day, as the adults are not dressed for work in the city. Instead they push babies in prams or walk with dogs, and the girls wear summer dresses and the boys ride bicycles. The atmosphere is all together more relaxed and fewer people on the beach are forced to jostle for a view of the sea, or a space to sit on the sands. However, the hints of an industrial landscape beyond the composition, remind the viewer that this leisure break will soon be followed by the working week.

Michael Howard has commented on Lowry's beach scene of this period, July, the Seaside (1943; Arts Council Collection), 'the figures walk and occupy themselves as they would in any of his urban scenes. It is in these compositions that he comes closest to the crowded but immaculately considered canvases of Brueghel. Lowry's instinctive feel for the ebb and flow of people in the city is here translated to the beach, where the movement of the figures is counterpointed by that of the sea. His scenes celebrate the landscape of discreet holidaying, a world away from the noisy, vulgar realities of Blackpool Pleasure Beach, for example, and suggest the more tranquil, gentler resorts a few miles further south of that centre of robust liberality and licence. Despite Lowry's alleged liking for fairgrounds, these highly visible aspects of seaside resorts are transposed into scenes of ordered behaviour. His crowds are always ordered, never threatening, any display of the liberated carnival aspect of urban living, whether within or without the city, that may be found elsewhere in his work ... He celebrates the restrained, puritanical pleasures of doing nothing, or the banal activities that mask the private pleasures of observation and contemplation' (see M. Howard, Lowry A Visionary Artist, Salford, 2000, p. 231).

Throughout his life, the sea always held a particular fascination for Lowry. In his youth, holidays were spent at Lytham St Anne's on the Fylde coast at Easter, and at Rhyl, on the North West coast, during the summer. The present composition is redolent of the holiday landscapes that he knew from his youth. Later, Lowry used the sea as a metaphor in many of his compositions for universal ideas regarding the insignificance of man and the isolation of the human condition, but in *Beach Scene* we are presented with the joy of life and leisure in post-war Britain.



λ*10

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

Two Heads: Mother and Child

serpentine, unique 7½ in. (19 cm.) long Carved in 1923.

£600.000-800.000

\$870,000-1,200,000 €760,000-1,000,000

PROVENANCE:

The artist's private collection, and by descent, where purchased by the present owner.

EXHIBITED

London, Warren Gallery, *Henry Moore*, 1928, no. 27, as 'Two Heads'.

Paris, Musée de l'Orangerie, Henry Moore, Sculpture et Dessins, May - August 1977, no. 1. Madrid, British Council, Palacio Velázquez Y Palacio de Cristal, Retiro Park, Henry Moore: Sculptures, Drawings, Graphics 1921 - 1981, May - August 1981, no. 181: this exhibition travelled to Lisbon, Calouste Gulbenkian Foundation, September - November 1981; Barcelona, Fundación Joan Miró, December 1981 -January 1982.

Henry Moore Exhibition, 1986, no. 42, exhibition not traced.

Paris, Didier Imbert Fine Art, Henry Moore Intime, April - July 1992, exhibition not numbered: this exhibition travelled to Tokyo, Sezon Museum of Art, September - November 1992; Kitakyushu, Municipal Museum of Art, November 1992 - January 1993; Hiroshima, City Museum of Contemporary Art, April - May 1993; Oita, Prefectural Museum of Art, June - August 1993. St Paul de Vence, Fondation Maeght, Henry Moore: Rétrospective, July - November 2002, no. 4.
Barcelona, Fundación La Caixa, Henry Moore, July - October 2006, exhibition not numbered. London, Hauser & Wirth, Henry Moore - Ideas for Sculpture, October - November 2008, no. 51.
Norwich, Castle Museum, Moore/Hepworth/Nicholson: A Nest of Gentle Artists, January - April 2009, no. 4: this exhibition travelled to Sheffield, Graves Gallery, May - August.

Moscow, Kremlin Museums, *Henry Moore and the Classic Canon of Modern Sculpture*, February - May 2012. no. 3.

LITERATURE:

Exhibition catalogue, *Henry Moore*, London, Warren Gallery, 1928, n.p., no. 27, as 'Two Heads'. Exhibition catalogue, *Henry Moore*, *Sculpture et Dessins*, Paris, Musée de l'Orangerie, 1977, p. 151, no. 1, illustrated.

D. Mitchinson (ed.), *Henry Moore Sculpture: with Comments by the Artist*, Barcelona, 1981, p. 25, no. 2, illustrated.

Exhibition catalogue, *Henry Moore: Sculptures, Drawings, Graphics 1921 - 1981*, Madrid, British Council, Palacio Velázquez Y Palacio de Cristal, Retiro Park, 1981, pp. 25, 308, no. 181, pl. 2.

D. Sylvester (ed.), Henry Moore, Complete Sculpture: 1921-48, Vol. 1, London, 1990, no. 13. Exhibition catalogue, Henry Moore Intime, Paris, Didier Imbert Fine Art, 1992, p. 85, illustrated. Exhibition catalogue, Henry Moore: Rétrospective, Fondation Maeght, 2002, pp. 40, 241, no. 4, illustrated.

Exhibition catalogue, *Henry Moore*, Barcelona, Fundación La Caixa, 2006, pp. 58, 201, illustrated, exhibition not numbered.

D. Mitchinson, *Hoglands: The Home of Henry and Irina Moore*, Aldershot, 2007, p. 109, fig. 124. Exhibition catalogue, *Ideas for Sculpture*, London, Hauser & Wirth, 2008, pp. 121-123, no. 51, illustrated.

Exhibition catalogue, *Moore/Hepworth/Nicholson: A Nest of Gentle Artists*, Norwich, Castle Museum, 2009. p. 10. no. 4.

Exhibition catalogue, *Henry Moore and the Classic Canon of Modern Sculpture*, Moscow, Kremlin Museums, 2012, n.p., no. 3, illustrated.



The verso of the present work.



Carved in 1923, when Henry Moore was only 25 years old, *Two Heads: Mother and Child* is a unique and rare early interpretation of the mother and child theme set to occupy the sculptor's imagination throughout his career. *Two Heads: Mother and Child* is Moore's earliest recorded abstract carving of the subject.

When arriving in London in 1921, Moore was already aware of the contemporary developments in sculpture. He had embraced the notion of 'truth to materials' and began his career as a direct carver. An important source of inspiration to the young sculptor were his numerous visits to the British Museum, where he discovered artworks from Africa, Oceania, early Egypt, Etruria and Pre-Columbian America. He found in these sculptures an inner force, poignancy and 'intense vitality' he wanted to achieve with his own art (*ibid.* p. xxxvi).

The Royal College of Art taught carving only as a technical exercise and students were encouraged to use a pointing machine as an assisting tool. Moore preferred the contact and force employed when carving directly onto a block of stone. Inspired by the idea to work truthfully to the materials he used, Moore would often frequent the Geological Museum in South Kensington (now part of the Natural History Museum) in order to study the displays of stones from around the world. Serpentine, Portland stone and African green stone were amongst the materials he experimented with in the 1920s.

Moore saw carving as a means of 'unlocking' a form hidden within a block of stone. In *Two Heads: Mother and Child* the two forms are emerging from the hard stone. The upper polished surface draws attention to the beautiful green, black and red veins of the Serpentine, emphasising the stone's inherent qualities and recalling its prehistoric nature. The smooth surface of the round shapes is contrasted by the rough base, which is scattered with chisel marks. Moore consciously left tool marks not only as a reference to the process of making, but as an essential aesthetic feature alluding to the original appearance of the block. The piece is intended to be viewed in the round. The variations of colour patches, surface treatment and shape recall the organic asymmetry of the natural world. Only by seeing the work's different perspectives could the viewer truly appreciate its vitality.

Mother and child was a *leitmotif* for Moore's *oeuvre*. His interest in the universal character of the subject and its inherent personal connotation allowed him to find endless possibilities of expression. 'It has been a universal theme from the beginning of time and some of the earliest sculptures we've found from the Neolithic Age are of a mother and child. I discovered, when drawing, I could turn every little scribble, blot or smudge into a Mother and Child. So that I was conditioned, as it were, to see in it everything.' (H. Moore, and J. Hedgecoe, *Henry Moore*, New York, 1968, p. 61).

The theme of mother and child here is broken down and reduced to two round heads. From one side both forms appear independent from one another, from the other they almost seem to be embraced, with the mother emerging from the stone as a sturdy mountain. Through it he manages to achieve a connection between organic forms and abstraction, ancient and modern, personal and universal.

Carving was a medium that was central to Moore's subsequent direction as an artist. In his writings he refers to himself as a carver and looking back on his early years as a sculptor he notes that in the early 1920s to 1930s nine of ten works of his were stone carvings. (In a conversation with A. Haskell, first published in *New English Weekly*, 1 May 1932, pp. 65-66, as published in H. Moore, Alan Wilkinson (eds.), *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 115).







Two Heads: Mother and Child 1923 (LH 23) latterly kept on a windowsill in the sitting room of the artist's home, Hoglands, Perry Green. Most of the objects shown are on loan from the Henry Moore Family Collection. photo: Prudence Cuming, courtesy of the Henry Moore Family and Didier Imbert.



One of many international friends, the collector Peggy Guggenheim is here seen being shown round the maquette studio at Hoglands.

The Chelsea School of Art, where Moore had been Head of the Sculpture department, closed down with the outbreak of the Second World War. In 1940 Moore moved out of London to settle in Hoglands in Perry Green, Hertfordshire, where he would spend the rest of his life.

The years after the war were marked by a rapid growth in Moore's popularity and worldwide appreciation. In 1948 he was awarded the International Prize for Sculpture in the 24th Venice *Biennale* and the years to follow were marked by numerous national and international commissions. The 1960s also saw the expansion of Moore's personal collection of artworks. Hoglands' walls and surfaces were covered with ethnographic artefacts, artworks by Renoir, Cézanne, Courbet, Picasso, Degas, as well as works by some of Moore's British contemporaries such as Ben Nicholson, Terry Frost, William Scott, and David Bomberg amongst others. Moore did not keep many of his own works in the house. *Two Heads: Mother and Child* was amongst the few rendered with such high appreciation.

Despite Moore's flourishing career Hoglands did not change much. In 1960 the 'Yellow sitting room', referred to as such due to its canary-yellow carpet, was completed at the back of the house. It was to become the most important centre for entertainment in the house. In this room Moore surrounded himself with the things he loved, among them his Seurat drawings, ethnographic sculpture collection and on the windowsill: *Two Heads: Mother and Child.* These objects would often be starting points triggering discussions between the Moores and their guests. Amongst Moore's visitors in Hoglands were H.M., Queen Elizabeth The Queen Mother, Mstislav 'Slava' Rostropovich, W.H. Auden, Edward Albee, Lauren Bacall, Peggy Guggenheim, Somerset Maugham, Billy Wilder, Stephen Spender, etc. (See D. Mitchinson, *Hoglands: The Home of Henry and Irina Moore*, Aldershot, 2007, pp. 15-93).

As well as basis for didactic discussions, the objects surrounding Moore in his home and studios served as a constant source of inspiration. Moore notes 'I collect odd bits of driftwood – anything I find that has a shape that interests me – and I keep it around... there will be something that I can pick up or look at that would give me a start for a new idea. This is why I like leaving all these odds and ends around' (Moore quoted in Alan Wilkinson (ed.), Henry Moore: Writings and Conversations, Aldershot, 2002, p. 112).

The presence of *Two Heads: Mother and Child* in Moore's home evokes a notion of continuation between this early carving and the later, more mature works exploring the same theme. The carving held a special place in Moore's life, it encapsulates his lifelong strive to imbue his sculptures with relevance and vitality.

'... a small carving only a few inches in height can give the feeling of huge size and monumental grandeur, because the vision behind it is big'

(D. Sylvester (ed.), Henry Moore, Complete Sculpture: 1921-48, Vol. 1, London, 1990, p. xxxiv, first published in The Listener, April 24, 1941.)



SEAN SCULLY (B. 1945)

Montserrat

signed, dated and inscribed 'Sean Scully 12.96/MONSERATT [sic]' (on the reverse) oil on linen 50×45 in (127 x 114.3 cm) Painted in 1996-97.

£300,000-500,000

\$440,000-720,000 €380,000-630,000

PROVENANCE:

with Galerie Lelong, Paris, where purchased by the present owner in 2013.

EXHIBITED:

Paris, Galerie Lelong, Sean Scully, March - May 1997, not numbered.

LITERATURE:

Exhibition catalogue, *Sean Scully*, Paris, Galerie Lelong, 1997, p. 7, not numbered, illustrated.

'Now, paint strokes are very crucial to an understanding of my work. The paint strokes do a number of things, but they do not simply describe the form in my work: they affirm the human spirit, the involvement of the human spirit'

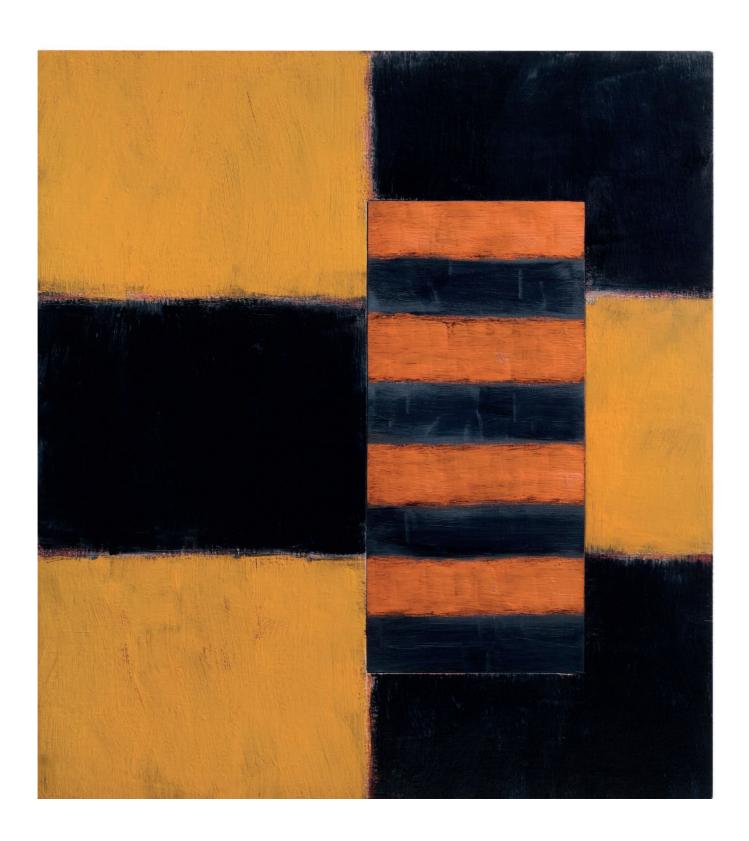
(Sean Scully, Resistance and Persistence: Selected Writings, London, 2006, p. 25).

With its hot orange and yellow hues *Montserrat* harks back to Scully's time in Spain. He established a new studio in Barcelona in 1994 and made frequent visits with his wife Liliane Tomasko to the mountainous region of Montserrat, several miles North West of the city. The huge rocky slopes rising dramatically from the surrounding landscape, with the flush ochre façade of Santa Maria de Montserrat Abbey perched in their midst, must have been of particular interest to Scully, who has often drawn inspiration from natural and artificial breaks in the landscape, such as the walls of Arran or the horizon.

He observes 'I try to paint this, this sense of the elemental coming-together of land and sea, sky and land, of blocks coming together side by side and stacked in horizon lines endlessly beginning and ending – the way the blocks of the world hug each other and brush up against each other, their weight, their air, their colour, and the soft uncertain spaces between them' (Sean Scully, Resistance and Persistence: Selected Writings, London, 2006, p. 125).

This interest in the intersection of forms is evident in *Montserrat*. The textured edges of his overlapping colour planes and the undulating brush marks in the orange and grey hues vibrate like heat waves dividing sun baked stones from the landscape behind. Although the work consists of large interlocking forms it is full of a sense of anticipation, the grid work is just off kilter and the soft light tones running through the joints give the impression that the piece will race away at any moment.

Though Scully's *oeuvre* may seem to concern itself with large colour palette contrasts, he is far more concerned with the depth of colour. Along with Giorgio Morandi and Vincent Van Gogh, Mark Rothko had a tremendous influence on his work in his layering of translucent colours into unique geometric compositions. As with Rothko colour and the subtle combinations of layered brush work are key to his *oeuvre*. Scully observes 'there are no simple colours in my work... there are no whites, no reds. Colours are always subverted by the colours underneath, so when you're looking at something you're never quite sure what you're looking at' (S. Scully, quoted in H. Amirsadeghi and M. Homayoun Eisler (eds.), *Sanctuary: Britain's Artists and their Studios*, London, 2011, p. 112).



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

Midi

signed and dated 'Riley 83' (on the side), signed, inscribed and dated again 'Midi/Riley1983' (on the reverse) and signed, inscribed and dated again 'MIDI Riley 1983' (on the stretcher) oil on linen 83% x 71% in. (209 x 182.9) cm.

£400,000-600,000

\$580,000-870,000 €510,000-760,000

PROVENANCE:

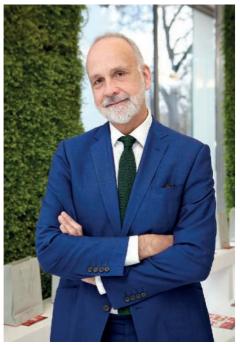
with Juda Rowan Gallery, London.
Anonymous sale; Sotheby's, London, 4 November 1992, lot 119.
with Richard Salmon Gallery, London.
with Robert Sandelson, London, where purchased by the present owner, July 1999.

EXHIBITED:

Norfolk, Robert Sandelson, Narborough Hall, *Bridget Riley Paintings and Works on Paper, 1960s to 1990s,* June – August 2006, not numbered.

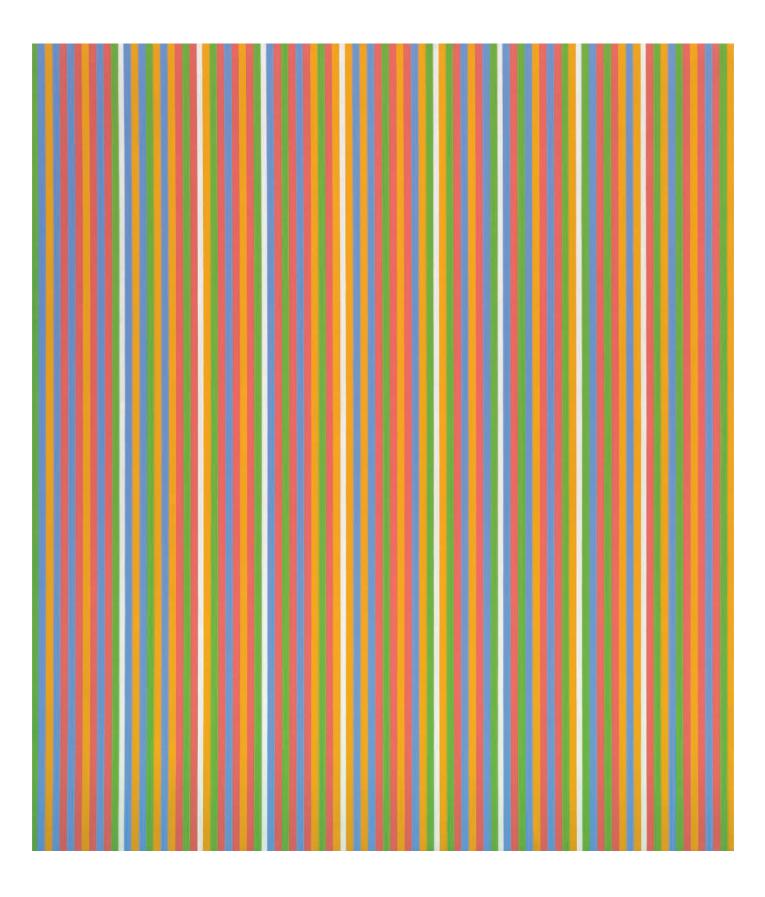
LITERATURE:

Exhibition catalogue, *Bridget Riley Paintings and Works on Paper, 1960s to 1990s*, Robert Sandelson, Narborough Hall, 2006, n.p., not numbered, illustrated.



Richard James

The tailor Richard James first burst into the public consciousness in 1992 when he took premises on Savile Row. He was the first of the 'new establishment' - the new, more fashion orientated wave of tailors who moved onto the street in the 1990s, and he was widely credited as having done much to revitalise the reputation and fortunes of what is acknowledged to be the world centre of quality tailoring. His trademark slim, modern tailoring and bold use of colour earned him a large celebrity following, including actors, musicians, sportsmen, fashion designers and politicians, many who have become his friends. The Telegraph reported in 1995 that Viscount Linley was measured for his suits astride his motorcycle. One early supporter of Richard James was established British couturier Hardy Amies who had opened his business on Savile Row in 1946. 'Sir Hardy Amies was marvellous', recalled James, 'I well recall his chauffeur-driven car pulling up outside Richard James, and Sir Hardy emerging like Lady Bracknell. He'd cast a lugubrious eye over the bright pink and acid green jackets in our window before shaking his head at us in mock disbelief. And then he smiled'. Richard James has won both the British Fashion Council's Menswear Designer of the Year and Bespoke Designer of the Year awards.





Nebamun Hunting in the Marshes, 1350 BCE. British Museum, London.

Painted in 1983, Midi belongs to a group of works that were inspired by a trip to Egypt that Riley made in the winter of 1979-80. This excursion was to have a lasting effect on the artist, inspiring her work for over a decade. Paul Moorhouse explains, 'During that trip she visited the Nile Valley and the museum at Cairo, and was able to study, at first hand, the tombs of the later Pharoahs in the Valley of the Kings. Riley was astonished by the art she found in these ancient burial sites carved out of rock and located deep in the earth. These sacred places were dedicated to the dead, yet the tomb decoration was a vivid evocation of life and light. Though their creators had used only a limited number of colours - red, blue, yellow, turquoise, green, black and white - the walls of the chambers receded behind images in which could be seen a bustling affirmation of everyday existence. In looking at the art and craft of Ancient Egypt in the Cairo Museum, Riley recognised that the same colours had been used in all aspects of the Egyptians' material lives, from the decorative to the purely functional' (see exhibition catalogue, Bridget Riley, London, Tate Britain, 2003, p. 22).

On her return to London, Riley found that these colours continued to exercise a fascination. Anxious to avoid appropriation, Riley chose to recreate the colours from memory, avoiding copying the hues from reproductions in books. This not only served to assuage her misgivings but imbued a personal resonance within the works, which explored her sensory reaction to the brilliance of tone she witnessed on her travels. As she began to explore this new, so-called 'Egyptian palette', it was clear that radical structural changes

to her work would be required. Although limited in number, the diverse range of these intense colours needed a formal vehicle that was simpler than the curve she had been using for the last six years. For this reason she now returned to the more neutral stripe, which had occupied her work in the mid-1970s. This new structural reorganisation allowed for tones to be experienced individually, while simultaneously playing off those adjacent, to create a dynamic and visually arresting aesthetic and an increased generation of light. She also began to work in oil paint, rather than acrylic, which allowed for a greater saturation and density of colour.

The stripe paintings between 1980 and 1985 mark a pivotal moment in Riley's career. Moorhouse explains, 'They form a passage from the perceptual – optically mediated – character of her art before 1980, to her work from the early 1980s onwards which addresses pure sensation directly: visual experience as a direct response to its source' (*ibid.*, p. 22). This new perception is reiterated by Riley who commented, 'Right up to, and in some ways including, the stripe paintings I used to build up to sensation, accumulating tension until it released a perceptual experience that flooded the whole as it were. Now I try to take sensation and build, with the relationships it demands, a plastic fabric that has no other *raison d'être* except to accommodate the sensation it solicits' (see exhibition catalogue, *Bridget Riley: Paintings and drawings 1961-2004*, Sydney, Museum of Contemporary Art, 2005, p. 21).



PETER LANYON (1918-1964)

North East

signed and dated 'Lanyon 63' (lower right), signed again and dated again and inscribed 'NORTH EAST/Lanyon 63' (on the reverse) oil on canvas 72×48 in. $(182.8 \times 122$ cm.)

£150,000-250,000

\$220,000-360,000 €190,000-320,000

PROVENANCE:

with Gimpel Fils, London, where purchased by the present owner, 2004.

EXHIBITED:

New York, Catherine Viviano, *Peter Lanyon*, May 1964, no. 2.

Madrid, British Council, Museo Municipal, *Pintura Británica Contemporánea*, 1965, no. 120.

London, Arts Council of Great Britain, Tate Gallery, Peter Lanyon, May - June 1968, no. 83: this exhibition travelled to Plymouth, City Museum and Art Gallery, July - August 1968; Newcastle-Upon-Tyne, Laing Art Gallery; Birmingham, City Museum and Art Gallery, September 1968; Liverpool, Walker Art Gallery, October 1968.

London, Basil Jacobs, *Peter Lanyon*, November - December 1971, no. 10.

London, Courtauld Gallery, Soaring Flight: Peter Lanyon's Gliding Paintings, October 2015 -January 2016, no. 18.

LITERATURE:

A. Causey, *Peter Lanyon*, Oxford, 1971, no. 195, pl. 55.
Exhibition catalogue, *Peter Lanyon*, London, Basil Jacobs, 1971, no. 10, illustrated on the cover.
T. Treves and B. Wright, exhibition catalogue, *Soaring Flight: Peter Lanyon's Gliding Paintings*, London, Courtauld Gallery, pp. 140-141, no. 18, illustrated.



 $\label{thm:photo} \mbox{Aerial photo of Perranporth Airfield, showing its three runways.}$





From 1940 to 1945 Peter Lanyon served with the Royal Air Force in the Western Desert, Palestine and Italy where he gained some flight experience towards the end of the war. Long after his service had ended he began lessons at the Cornish Gliding Club in Perranporth, 1959, whereby gliding became a passion and a major influence in his painting.

A Cornish native, Lanyon grew up in West Penwith. His childhood had been shaped by the air, sea and rocky landscape of West Cornwall, which he explored on foot and by motorbike as an adult. His experiences and memories bound with the landscape, Lanyon explored the totality of our experiences with nature through his painting. As explained by his contemporary Patrick Heron 'landscape for him is something climbed over, trodden on, lain in: something you explore, not by examining it from a single, fixed and static viewpoint with your eyes alone, but by projecting your body across, over, up, into, even under it' ('Peter Lanyon' by Patrick Heron in Exhibition catalogue, *Peter Lanyon: Air, Land & Sea*, The South Bank Centre, 1992, p. 11).

The cerulean and sea blues, ochres and greens which permeate Lanyon's canvasses and transport the viewer to the airy coastline of Cornwall are seen in Lanyon's series of gliding paintings where the majesty of the landscape is experienced from a new soaring vantage point. As Lanyon said: 'The whole purpose of gliding was to get a more complete knowledge of the landscape, and the pictures now combine the elements of land, sea and sky - earth, air and water. I had always watched birds in flight exploring the landscape, moving more freely than man can, but in a glider I was similarly placed' (see Arts Council Exhibition Catalogue, 1968, p. 4).

A harmonious and stimulating work from Lanyon's series of glider paintings, *North East* captures the essence of a huge vista where we see land, air and coastline. A deep blue panel swells to the right of the painting while green, beige and white sections are intersected by delicate brushstrokes and a central three-armed brown form. Andrew Causey has likened the central brown fork to the 'sextant in Lanyon's glider' and has suggested that the faint blue strokes appear like the wires in Naum Gabo's curved constructions (A. Causey, *Peter Lanyon*, Henley, 1971, pp. 29-30). Lanyon celebrated Gabo's theory of how to convey space and applied this to his work by removing the horizon as seen in traditional landscape painting. He also allied himself to the Constructivist ideal of making art to convey a sensory response to experience.

North East also has a cartographical reading, as the brown pronged form has been compared to the runway of the Cornish Gliding Club, the very place where Lanyon learnt to glide in Perranporth which lies north east of Penwith (T. Treves and B. Wright (eds.), exhibition catalogue, Soaring Flight: Peter Lanyon's Gliding Paintings, London, 2015, p. 140). The same curvature of the coastline runs alongside the airfield and the distinctive shape of the runway runs towards the sea. We can see flecks of white running alongside the coastline which would suggest the break of the waves whilst the green panel captures the airfields below. The paint in the large white, curved area to the right of the painting has been thickly applied in comparison to the rest of the canvas where it is thinner and the texture of the canvas is more visible. This ridged white area is arguably a cumulus cloud through which we can see the landscape below. As an experienced glider Lanyon would have learnt to follow and read the shifting thermals which would appear in dark and light areas to lift and accelerate the glider. In North East Lanyon captures the essence of the swooping currents, surge of winds and flurries of changing currents as he invites us on his flight over the Cornish landscape. The red brush strokes perhaps suggest the journey of Lanyon's own red glider which catches the wind at the end of the brown runway, his path tracked by the purple line, circling to find the current.

Exhibited in the recent exhibition of Lanyon's work at The Courtauld Institute, London, Soaring Flight: Peter Lanyon's Gliding Paintings, North East is a particularly powerful example from a period of Lanyon's paintings celebrated by academics and critics alike.



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

Midnight Gap

steel, rusted, varnished, and painted, unique 71 x 142 x 110 in. (180.5 x 361 x 279 cm.) Conceived in 1976-78.

£300,000-500,000

\$440,000-720,000 €380,000-630,000

PROVENANCE:

Purchased directly from the artist by the present owner's mother in 1979, and by descent.

London, Arts Council of Great Britain, Serpentine Gallery, Anthony Caro, April - May 1984, no. 223: this exhibition travelled to Manchester, Whitworth Art Gallery, June - July; Leeds, City Art Gallery, August - September. Rome, British Council, Trajan Markets, Caro a

Roma, May - August 1992, no. 23.

LITERATURE:

D. Blume, Anthony Caro: Catalogue Raisonné, Vol. III, Steel Sculptures 1960-1980, Cologne, 1981, pp. 160, 241, no. 1155, illustrated. Exhibition catalogue, Anthony Caro, London, Arts Council of Great Britain, Serpentine Gallery, 1984, no. 223. illustrated.

G. Carandente, exhibition catalogue, Caro a Roma, Rome, Trajan Markets, 1992, pp. 62-63, no. 23, illustrated.







Pablo Picasso, *La Bouteille de vieux Marc*, 1913. Musée national d'Art Moderne - Centre Pompidou, Paris.



David Smith, Canopic Head, 1951. Sold, Christie's, New York, 9 May 2006, lot 51.

At once maker of icons and iconoclast, Anthony Caro played a pivotal role in the development of twentieth century sculpture. Beginning his artist career in the mid 1950s, after having spent two years assisting Henry Moore in his creation of, amongst other things, the highly abstracted Reclining Figure, 1951, as well as a series of serenely draped figures, the result of a trip to Greece in 1951, Caro emerged as an enthusiastic, expressionistic modeller, whose clay figures, he explained as 'trying to describe what it's like to be inside a human body' (Caro quoted in T. Marlow, 'Man of Steel', Cambridge Alumni Magazine, 1997, http://www.anthonycaro.org/framesrelated/Publications.htm accessed 28 April 2016). Everything changed however, when, travelling to New York in 1959 on an English Speaking Union grant, Caro met influential critic and avid advocate of abstraction Clement Greenberg, becoming friendly too with post-painterly abstractionists Kenneth Noland, Helen Frankenthaler and Jules Olitski. Greenberg also introduced Caro to the welded metal abstracts of American sculptor David Smith. The effect of this visit was to call into question 'dependence on the conventions of traditional culture, and open the way to a more direct and free sculpture' (Sheila Girling quoted in P. Fuller, 'London, Waddington Gallery and Knoedler Gallery: Anthony Caro', The Burlington Magazine, 1986, p. 916). On his return to England, Caro completed Twenty-four hours, consisting of three shaped planes of roughly cut painted steel, announcing his adoption of new (or rather found) materials and working methods. Throughout the 1960s he made use of pre-constituted industrial elements which he transformed and re-combined through cutting and welding to create assemblages often painted in bright household colours. In effect these were fully threedimensional collages, new, urban, radical and entirely self-referential.

Caro's desire, in the artist's own words, to 'expand the language of sculpture' involved consistently 'pushing at the boundaries to see where it gives' (Caro, quoted in T. Marlow, *ibid*.). Inspired, indefatigable and experimental, Caro sought throughout his life to challenge constantly and to re-invent his working methods.

Throughout the 1960s and 1970s Caro's influence both as a sculptor and as an artist-teacher at St. Martin's School of Art, continued to augment. His second major retrospective took place at the Museum of Modern Art in 1975 followed by a US tour and in 1978, the same year in which Midnight Gap was completed, Caro carried out a commission for the East Wing of the National Gallery in Washington D.C. In addition, a British Council exhibition of the Table Sculptures 1966-67 toured the world between 1977 and 1979. American formalist critics hailed the dawn of a new sculptural turn to 'radical abstraction', his work seen as more radical even than David Smith's in its unequivocal anti-anthropomorphism. For Clement Greenberg, Caro's 'breakthrough' was related to the 'radical unlikeness to nature' of his work. Greenberg argued that a Caro sculpture did not rely on 'illusion', but rather depended upon the creation of a non-referential 'syntax', which Greenberg defined as 'the relations of its discrete parts'. In his 1986 book Anthony Caro, Terry Fenton distinguishes Caro from Smith on the grounds that Caro's sculpture 'did not symbolise or represent ... the shapes that composed it were just shapes'. It was, 'a new sculpture that aspired to the 'condition of music' (T. Fenton, Anthony Caro, 1986, p. 10).

Caro seemed sometimes to endorse such interpretations. Indeed, as late as 1979, he stated that 'in some new way' (Caro quoted in P. Fuller, 'London, Waddington Gallery and Knoedler Gallery: Anthony Caro', *The Burlington Magazine*, 1986, p. 917), he foresaw his work becoming more rather than less abstract, and yet works like *Midnight Gap* had already presented such a complex textured surface of bumps and hollows that Caro's construction seemed to be seeking 'to convert itself into the modelling out of which it first sprang' (*loc. cit.*). By the early 1980s, Caro was producing work aimed at recuperating the more traditional elements of sculptural pursuit - such as modelling, casting, figuration, surface patinas, imagery and illusion - elements which he had previously jettisoned in achieving his initial breakthrough.

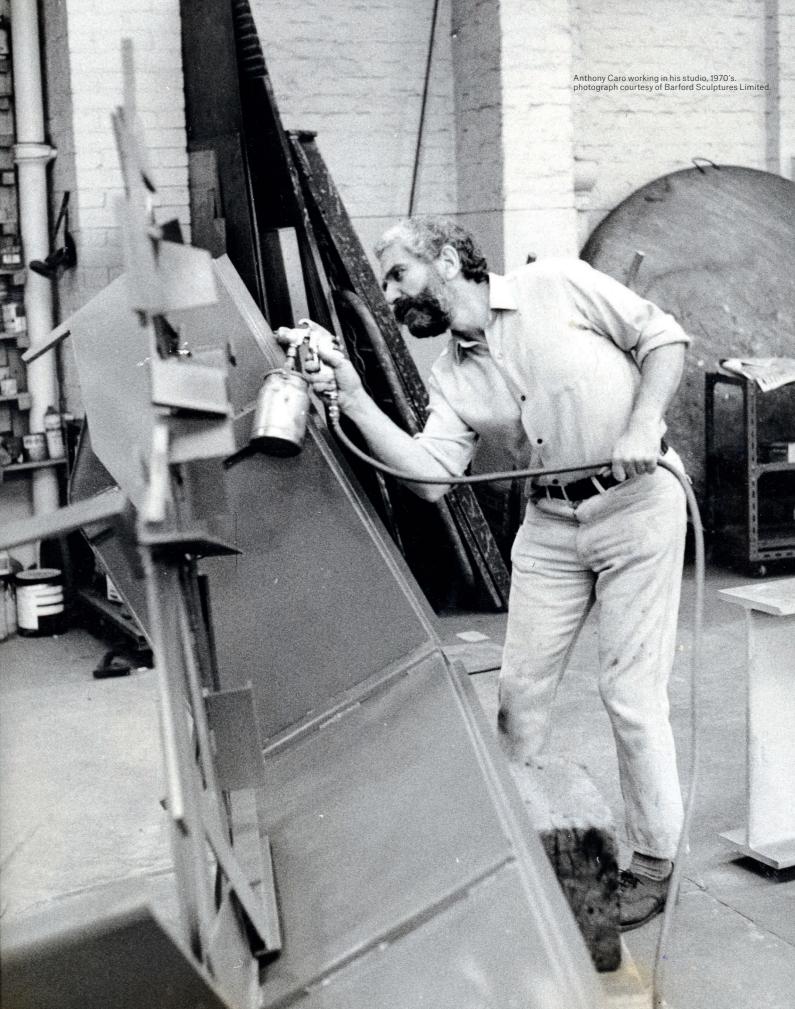




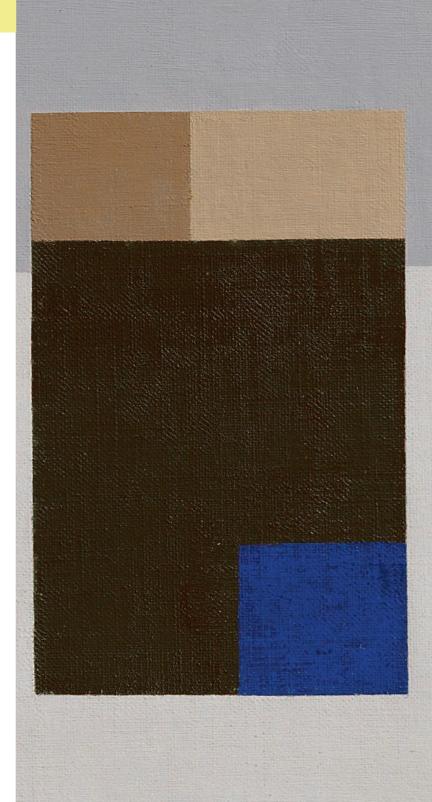
Midnight Gap, a strikingly multifaceted assemblage of uniquely transitional import sits somewhere between the Flats, a series of 37 large scale sculptures produced between 1974 and 1976 when Caro worked (intermittently) at the York Steel Company factory in Toronto, the Emma series, conceived between 1977 and 1978 - (Emma Dipper and Emma Dance are part of the Tate collection, London) in which, as Artist in Residence at Emma Lake summer workshop, University of Saskatchewan, Saskatoon, Caro began using tubular steel in a linear mode and even the Writing series, seeming an amalgamation of all three experimental modes. Midnight Gap is not only a visually complex work but also an incredibly visually rewarding one - the result of the composition and intriguing juxtaposition of diverse and disparate parts - the more one looks, the more one sees. It is fascinating too to witness the way in which light (and shadow) interacts within and beyond the surface and body of the sculpture.

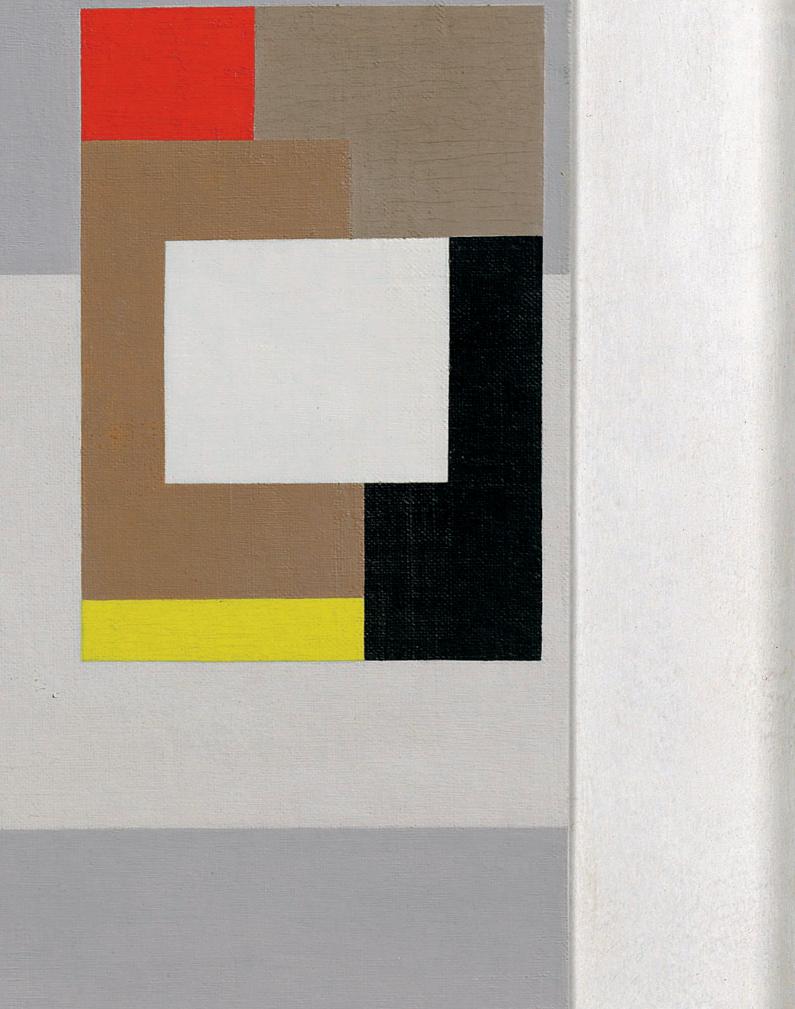
Despite its resolute abstraction, Midnight Gap relates too in particular and profound ways to a statement Caro made in an interview published in Artforum in 1972, that 'all sculpture in some ways has to do with the body' (P. Tuchman, 'An Interview with Anthony Caro', Artforum, June 1972, p. 98). Years later, this statement was followed by the admission that, 'I never want people to handle my sculpture, to run their hands over surfaces. But I do want them to grasp it in a physical way, to relate to it with their bodies; that is one reason why the early works were so big. It is as if the eyes become a surrogate for the body.... Looking is physical, not conceptual...even if you do not lift it, you have to be aware of [an artwork's] real size, real weight' (Caro in an interview with Peter Murray, June 2000, http://www.anthonycaro.org/ ysp2-with-peter-murray.htm accessed 28 April 2016). It is this sense in which *Midnight Gap's* physical impact relates both to the actual body of the sculpture, its haptic fascination, as well as to our own bodies, the experience even of looking is incredibly haptic, that Caro speaks. One feels keenly both the sensation of being kept forcibly at a distance as well as drawn in, seduced by its haptic potential. 'Distancing yourself, and imagining yourself in... has been an important feature of a lot of my work. A sculpture has an invisible barrier around it' (B. McAvera, 'Influence, Exchange and Stimulus: A Conversation with Sir Anthony Caro', Sculpture, Vol. 21, No. 2, March 2002, http://www.sculpture.org/documents/scmag02/mar02/caro/caro.shtml, accessed 28 April 2016), which it is for the eye only to attempt to penetrate.

Steel, so synonymous with Caro's *oeuvre* (and out of which *Midnight Gap* was conceived) remained, throughout his life, the artist's favourite medium, enabling him 'to do things that no other material allows'. As with *Midnight Gap*, Caro used colours in order to set off the individuality from the particular elements he incorporated into his sculpture in an additive or collage-like manner, as well as to homogenise their appearance. Caro, it might be argued, went further towards completely revoking the ordinary conditions of physicality than any other artist of his generation, altering forever our expectations of what and how sculpture could be and giving us a new vision of the possible.



Christie's is delighted to present this very fine collection of works over our summer season: An Eye for British Modernism, Property From A Distinguished European Estate. Acquired over a guarter of a century during regular trips to London from Northern Europe, this collection was assembled with an emphasis on the titans of Thirties British Modernism: Hepworth, Nicholson and Moore, and sought to bring together the finest examples of their work to live with and enjoy. A fascination with these artists extended the range of the collector's keen eye, as he discovered the artists who often worked with or exhibited alongside the trio. Key examples of works by other members of the avant garde were also sought out, with a keen sense of an interesting or important provenance, or international exhibition history, adding to the object's intellectual value. The resulting collection became a survey of some of the highlights of Modern British art to come to market throughout the previous two decades, and now stands as a testament to the collector's artistic taste and unrelenting passion for his subject. A group of works from the same collection by artists such as Turnbull, Riley, Hilton and Kossoff, amongst others, will be offered in the Modern British and Irish Art Day Sale on 21 June 2016 as lots 115-127.





DAME BARBARA HEPWORTH (1903-1975)

Two Forms in Echelon

slate, unique

18 in. (45.8 cm.) high, excluding wooden base Carved in 1963.

This work is recorded as BH 351, unique.

£500,000-800,000

\$730,000-1,200,000 €640,000-1,000,000

PROVENANCE:

Purchased by Erich Sommer at the 1964 exhibition.

Anonymous sale; Christie's, London, 23 November 2001, lot 119, where purchased by the present owner.

EXHIBITED:

London, Gimpel Fils, *Barbara Hepworth, Sculpture and Drawings*, June 1964, no. 37.

LITERATURE:

Exhibition catalogue, *Barbara Hepworth, Sculpture and Drawings*, London, Gimpel Fils, 1964, n.p., no. 37, illustrated.

A. Bowness, *The Complete Sculpture of Barbara Hepworth* 1960-1969, London, 1971, p. 36, no. 351, illustrated.

B. Hepworth, *Barbara Hepworth A Pictorial Autobiography*, London, 1998, p. 94, pl. 263.



Barbara Hepworth in discussing the present lot with Sebastian Halliday in her studio. Photo: Paul Schutzer.





Barbara Hepworth, *Two Forms with White (Greek)*, Conceived in 1963 and cast in bronze in 1969. Sold. Christie's, London, 25 June 2015, lot 5.

Two Forms in Echelon is an exceptional unique carving from this period. Carved from a beautiful grey slate stone, Hepworth displays her aptitude and understanding of the material, utilising its smooth finish and undulating grey tone to create a wonderfully sinuous and organic work. Her deep rooted love for carving is present here through her skilful manipulation of the surface, juxtaposing flat and curved planes, solids and voids to create a pure and lyrically striking aesthetic. What is most arresting in the present work is Hepworth's ability to harness light. This is expressed most acutely through the introduction of her carefully hollowed apertures, which bring an inner vitality to the work. By introducing this inner light Hepworth transforms her works into living objects, which here echo the power of the monolithic stones of Cornwall, where she lived.

One of Hepworth's key strengths was her ability to emphasise the physical potential of matter and make the properties of stone a form of expression. Hepworth took great pleasure in the physicality of carving, which allowed for her direct relationship with the material. In 1932 she stated, 'I have always preferred carving to modelling because I like the hard material and feel happier working that way. Carving is more adapted to the expression of the accumulative idea of experience and clay to the visual attitude' (K. de Barañano, exhibition catalogue, Barbara Hepworth, Valencia, Institut Valencià d'Art Modern, Valencia, 2004, p. 19). What resonates in Two Forms in Echelon is a heightened tactility. Hepworth described the importance of the sensation of touch, which she saw gave life and vitality to her work. She explained; 'Sculpture affects the human mind through the senses of sight and touch. Sculpture communicates an immediate sense of life - you can feel the pulse of it. It is perceived above all by the sense of touch which is our earliest sensations; and touch gives us a sense of living contact and security. Hence the vital power of sculpture' (J.P. Hodin, Barbara Hepworth, London, 1959, p. 23).

'The space between the columns
- the depth of the fluting to
touch - the breadth, weight and
volume - the magnificence of a
single marble and all - pervading
philosophic proportions and space'

(Hepworth quoted in A.M. Hammacher, *Barbara Hepworth*, London, 1987, p. 112).

In *Two Forms in Echelon* one can see the lasting influence of Constantin Brancusi, the modern master carver, who she met in 1933 when visiting his studio in Paris with her partner Ben Nicholson. His impact can be seen in her continued celebration of carving, her ethos 'truth to materials' and the reduction of her forms, which like Brancusi, distil a particular experience and evoke a sense of the eternal myth. Hepworth described the excitement she felt at their meeting, 'I felt the power of Brancusi's integrated personality and clear approach to the material very strongly. Everything I saw in the studio-workshop itself demonstrated this equilibrium between the works in progress and the finished sculptures around the walls, and also the humanism, which seemed intrinsic in all the forms' (quoted in N. Wadley (intro.), exhibition catalogue, *Barbara Hepworth Carvings and Bronzes*, New York, Marlborough Gallery, 1979, p. 8).

What is felt most powerfully in *Two Forms in Echelon* is the duality between abstraction and naturalism. Works of this period can be seen to have a dialogue with Hepworth's sculptures of the 1930s, where forms were reduced to simple geometric shapes, which highlighted the tautness of volume in space and the delineation of line and plane. Hepworth's continued interest in the abstraction of forms and the search for a purity of style and



Barbara Hepworth, Discs in Echelon, 1935. Museum of Modern Art, New York.





Barbara Hepworth, Forms in Echelon, 1938. At the Men-an-Tol, Cornwall, during filming of Dudley Shaw Ashton's film 'Figures in a Lanscape', 1953.

clarity within her work can be seen to be, in part, resultant of her life with Ben Nicholson, whom she was married to from 1938-1953, whose clean, harmonious aesthetic resonated with her own. It can also be assimilated with the work of Naum Gabo, who became a close friend and neighbour of the couple in 1935. His geometric, non-figurative spatial and constructivist ideals impressed Hepworth, as did his emphasis on the importance of the artist's emotional attitude to material. During this period Hepworth was exposed to the ideas of neo-plasticism and constructivism, working with Gabo on the book Circle, along with architect Leslie Martin and later Piet Mondrian, who stayed in London in 1938, however, their ideals were too absolutist for Hepworth to fully adopt. Bryan Robertson explains: 'Hepworth was affected rather than directly influenced by the work of these innovators, standing in direct spiritual opposition to each other; and the steadily growing strength of her imagination rapidly engendered a conception of sculpture which is entirely her own' (Exhibition catalogue, Barbara Hepworth's sculpture from 1952-1962, London, Whitechapel Art Gallery, 1962, n.p.).

Indeed her propensity for nature and the unification of her sculpture with the figure in the landscape prevented her from attempting absolute suppression and destruction of form. She believed that the unity of man with nature was one of the basic impulses of sculpture, and was intrinsic to the spirit and aesthetic of her work. Her identification with the figure in the landscape began at a young age with her love of the rugged, unspoilt landscape of Yorkshire, where she grew up. This increased with an almost mystical intensity, with her move to the Cornish coast in 1939, captivated by its weathered cliffs and headlands, its magnificent monolithic stones and wild seas, which lapped upon remote shores. Hepworth recalled, 'It was during this time that I gradually discovered the remarkable pagan landscape which lies between St Ives, Penzance and Land's End: a landscape which still has a very deep effect on me, developing all my ideas about the relationship of the human figure in landscape - sculpture in landscape and the essential quality of light in relation to sculpture ... I was the figure in the landscape and every sculpture contained to a greater or lesser degree the ever changing forms and contours embodying my own response to a given position in that

landscape ... There is no landscape without the human figure: it is impossible for me to contemplate pre-history in the abstract' (quoted in H. Read (intro.), *Barbara Hepworth: Carvings and Drawings*, London, 1952, n.p.).

Hepworth saw that this unification of nature and man was most effectively portrayed through the utilisation of standing, upright forms, which spoke of a human element. She explained, 'The forms that have had special meaning for me since childhood have been the standing form (which is the translation of my feelings towards the human being standing in the landscape)' (quoted in exhibition catalogue, *Barbara Hepworth: an Exhibition of Sculpture from 1952-1962, ibid.*). In *Two Forms in Echelon* Hepworth deploys her archetypal standing form, choosing here to depict two forms, which sit harmoniously side by side one another. This partnering of forms hints at a generational correlation; their pairing alluding to a maternal or marital relationship. This notion is supported by Peter Murray who states that Hepworth's works should be viewed as 'equivalents of the relationships of one person to another - man to woman, mother to child, or of each of us to the natural landscape' (Exhibition catalogue, *Barbara Hepworth*, Yorkshire Sculpture Park, 1980, p. 7).

The introduction of two forms not only encourages a dialogue on the relationship between forms but also allows for the artist's exploration into the manipulation of space, which is seen to powerful effect in Two Forms in Echelon. Here Hepworth instils a sense of spatial tension between the two forms, transforming the space in between them into intermediate or anti-forms, allowing the 'negative' space to become as equally powerful as the mass. Henri Frankfort, archaeologist and critic, spoke of the power of negative space in the artist's work, he described; 'Even as in music, not only sounds but silences enter into the rhythm of the composition, so matter and empty space form in their harmony of these carvings' (ibid., p. 61). This sense of quiet was important to Hepworth who strove for what she described as a 'silent' element within her work, citing Mondrian and Brancusi as leaders of this practice. This was achieved through the introduction of apertures into her work, which as illustrated in Two Forms in Echelon, allowed for the interplay of solid and void, unifying the internal and external and integrating the sculpture with its surroundings.

By piercing the mass space and light could not only circulate around but through Hepworth's sculptures. As seen in the present work, where she deploys two central holes, this brought an inner life and energy to the enclosed form. Jeanette Winterson explained, 'Hepworth made the hole into a connection between different expressions of form, and she made space into its own form' (Exhibition catalogue, 'The Hole of Life' in Barbara Hepworth Centenary, Tate, St Ives, 2003, pp. 19-20). Hepworth herself described this process as conveying, 'a sense of being contained by a form as well as containing it' (M. Gale and C. Stephens (ed.), Barbara Hepworth works in the Tate Gallery Collection and Barbara Hepworth Museum St Ives, London, 1999, p. 200). In this method a new function of light and space within sculpture revealed itself, and a new aesthetic was born, which Hepworth would continue to pursue with unbound enthusiasm throughout her life. Light now became of paramount importance to Hepworth who saw it as an essential component in the apprehension of space and volume and a primeval part of life. The significance of harnessing light was reiterated by Hodin who stated, 'The wholeness of the object lies, not ... in the roundness alone, not in seclusion from the outer world, but in the penetration of light and air into the closed form, in the new entity of figure surrounding space' (J.P. Hodin, Barbara Hepworth, London, 1959, p. 19).



'I have always preferred carving to modelling because I like the hard material and feel happier working that way. Carving is more adapted to the expression of the accumulative idea of experience and clay to the visual attitude'

(Hepworth quoted in K. de Barañano, exhibition catalogue, *Barbara Hepworth*, Valencia, Institut Valencià d'Art Modern, Valencia, 2004, p. 19).

This emphasis on space and light was strengthened by Hepworth's visit to Greece and the Aegean and Cycladic Islands, with her great friend Margaret Gardiner in August 1954. Here she was struck by the Classical Greek architecture, which assimilated the perfect balance and harmony of proportion, volume and space. Her writings on the place describe in poetic intensity her thrill of experiencing the ancient architecture and the stunning wild scenery. She recalled, 'Timeless and in space, pure in conception and like a rock to hold on to these forms in Greece have been a constant source of inspiration - Patmos in particular, where the curve of the horizon was omnipotent and the islands rose up from the water like flowers in the sun' (A. Bowness (intro.), Barbara Hepworth, drawings from a sculptor's landscape, London, 1966, p. 12). One of the highlights of her trip was her visit to the Parthenon, of which she enthused; 'the space between the columns - the depth of the fluting to touch - the breadth, weight and volume - the magnificence of a single marble and all - pervading philosophic proportions and space' (A.M. Hammacher, Barbara Hepworth, London, 1987, p. 112). The effects of her visit to Greece can be seen in Two Forms in Echelon, through the purity of form and balance of her formal elements.

The origins of the title of the present work must hark back to a two piece wooden carving of 1935 with an unexpected military title of *Discs in Echelon* (Museum of Modern Art, New York). *Discs in Echelon* was sent to New York in 1936, but prior to this, a plaster cast was taken from the wood and exhibited in 1937. This was unprecedented in Hepworth's practice up to that moment and offers an indication of the work's success in her eyes. Subsequently, the work was cast as a unique aluminium piece, then latterly two casts of four bronze editions, again taken from the plaster, endorsing it as one of Hepworth's key sculptures.

Conceived in 1963 *Two Forms in Echelon* marks a point of great accomplishment and international success in Hepworth's career. Building on the success of the 50s with the Festival of Britain in 1951, the retrospective exhibition at Whitechapel Art Gallery in 1954 and the Grand Prix win at the 1959 São Paolo *Bienal* Hepworth continued to pronounce herself as one of the most accomplished and ambitious sculptors of 20th Century British art.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.





WILLIAM ROBERTS, R.A. (1895-1980)

War Celebrations

signed and dated 'William Roberts/March 1919.' (lower right) pencil, watercolour and ink $17\% \times 14$ in. $(43.6 \times 35.5$ cm.)

£150,000-250,000

\$220,000-360,000 €190.000-320.000

PROVENANCE:

with Andrew Crispo Gallery, New York.
with Salander-O'Reilly Galleries, New York.
with Maclean Gallery, London.
Thyssen Foundation, Madrid.
Anonymous sale; Sotheby's, London, 3 July 2002, lot 26.
with Hazlitt Holland-Hibbert, London, where purchased by the present owner, October 2002.

EXHIBITED:

London, Maclean Gallery, *William Roberts, R.A., A Retrospective Exhibition*, September - October 1980. no. 11.

LITERATURE:

Exhibition catalogue, *William Roberts, R.A., A Retrospective Exhibition*, London, Maclean Gallery, 1980, n.p., no. 11, illustrated.
C. E. Doherty, *Nash, Nevinson, and Roberts at war: a catalogue raisonné of First World War paintings, drawings and prints by Paul Nash, C.R.W. Nevinson and William Roberts, volume 5*, University of Wisconsin-Madison, 1989, p. 828.
R. Cork, *A Bitter Truth, Avant Garde Art and the Great War*, Yale, 1994, p. 218, pl. 295.

War Celebrations, 1919, is a rare and poignant example of Roberts' works of this period. Portraying the celebrations that erupted at the end of the First World War Roberts succeeds in capturing the energy of the festivities, depicting a hoard of soldiers who merrily dance and drink in the street; their arms affectionately looped over one other. There is a sense of dynamism and vivacity to the work, which is displayed in Roberts' energetic use of line and geometrical approach to form, which is reminiscent of the 'tubular' style of Fernand Léger. Works of this period, such as *The Diners* and *The Dancers* 1919, mark a return to a more Vorticist idiom, which was prevalent in Roberts' work before the war. Indeed during this time Roberts can be seen to take comfort in harking back to the days before the horrors of war, when the Cubist works of Picasso, Léger and Bomberg and the fervour of the Futurists offered a bright and exciting future. What is different now, to works such as The Toe Dancer, 1914, is that there is a tinge of war. This is displayed in War Celebrations not only in the subject but also in Roberts' melancholic choice of tone, which is expressed most pointedly in the red of his figures, which incites a sense of menace and perhaps a sense of loss. Andrew Heard reiterates, 'The sombre tones employed reflect the colours of the trenches Roberts had occupied; it is these earthy colours that undermine the supposed gaiety on display' (A. Heard, exhibition catalogue, William Roberts 1895-1980, Newcastle, Hatton Gallery, 2004, p. 52).

Roberts was to spend two long years at the front and was left weary by the miserable monotony and horror of warfare. In April 1916 Roberts was called-up for active service, joining the Royal Field Artillery as a gunner. First located at barracks in Woolwich it was not long before Roberts embarked for France, where he was posted to the Vimy Ridge, later fighting at Arras and Ypres. The initial feelings of optimism he expressed in a letter to his wife Sarah, in which he naively wrote; 'I suppose we shan't get shot – and

the war will be over in a month – and we shall leave the army healthy and fit', soon turned to despair (quoted in *ibid.*, p. 42). His later letters record the desperation of his tone, reflecting his desire to get home: 'I believe I possess the average amount of hope and patience, but this existence beats me...I am feeling very bitter against life altogether just at present', while in November 1917 he exclaimed; 'If only I could get ill: trench feet, fever of some kind, and thus get back to England, I should be happy' (quoted in A.G. Wilson, *William Roberts an English Cubist*, Aldershot, pp. 36, 39).

The constant fighting and unbearable conditions at the front had made any artistic efforts during this period nearly impossible, except for a few rough sketches, such as In the Village of Fampoux (Filling in Shell Holes), 1917. It was not until 1918 that Roberts received a glimmer of hope, receiving a letter from his friend Guy Baker, who informed him that Wyndham Lewis had been appointed an official war artist by the Canadians and that he too might be able to achieve the same break. This break did indeed come and in April 1918 Roberts returned home to work on a commission depicting the first cloud gas attack launched by the Germans on the Canadians during the First Battle of Ypres. The result was received with mixed reviews with some claiming that he had abandoned his pre-war abstract idealism, although the Canadians had been rigid in their instructions that the work should be descriptive with nothing 'Cubist' about it, while others saw it as a triumph of conveying the noise and tumult of battle. The First German Gas Attack at Ypres, 1918 was exhibited at the Royal Academy in 1919, alongside other Canadian commissioned war art by artists such as Augustus John, John Singer Sargent and Wyndham Lewis. Despite the success of his Canadian commission it is his smaller pen and ink drawings he drew up after the war, such as War Celebrations, that stand as his most original and significant contribution to British War Art.



FRANK AUERBACH (B. 1931)

Head of Jake

oil on board 26¼ x 24½ in. (66.7 x 61.3 cm.) Painted in 2003.

£250,000-350,000

\$370,000-500,000 €320.000-440.000

PROVENANCE

with Marlborough Gallery, London, 2004. Private collection. with Offer Waterman, London, where purchased by the present owner.

LITERATURE:

W. Feaver, *Frank Auerbach*, New York, 2009, p. 340, no. 885, illustrated.

'What I wanted to do was record the life that seemed to me to be passionate and exciting and that was disappearing all the time. It's the same thing that makes other people invent stories for themselves and adhere to religions. I just couldn't bear the idea that all this was finite. So I would try to pin down the people I was involved with because those were my most intense experiences'

(Frank Auerbach, quoted in 'Frank Auerbach in conversation with William Feaver', 2007, in Frank Auerbach, New York, 2009, p. 229)

From a vigorous web of thick, viscerally applied brushstrokes, the just visible form of a head emerges in Frank Auerbach's *Head of Jake*. Painted in 2003, this painting depicts one of the artist's favourite and most frequent sitters, his son, Jake Auerbach. Throughout his career, Auerbach has devoted himself to the study of the human form, working directly from a small group of sitters each of whom he knew well having forged intimate friendships during repeated sittings. These paintings provide an intimate glimpse into the artist's world, their highly textured surfaces creating an enigmatic glimpse of reality. With a radiant palette of verdant green tones, in *Head of Jake* Auerbach has not created a recognisable likeness of his model, but has constructed and construed, through the swathes of dense oil paint, the physical presence of his son on the canvas.

Jake Auerbach was born in March 1958, the same year that the artist had married Julia Wolstenholme, a fellow student at the Royal College of Art. Soon after Jake's birth, the couple drifted apart and it was not until 1976 that the artist reunited with his wife and son. 'I suddenly had an impulse that I wanted to see Jake', Auerbach recalled, 'and we did meet, thank God, and I met Julia again and we got together' (Auerbach, quoted in W. Feaver, Frank Auerbach, New York, 2009, p. 18). From this time onwards, Julia and Jake, a documentary filmmaker, have sat regularly for the artist, fitting into a routine pattern of sitters, which also includes friends such as Catherine Lampert, David Landau and William Feaver. Jake, it has been stated, sits on Tuesday evenings, during which father and son talk, discussing a range of subjects before falling into a contented silence as the artist becomes more and more consumed by the process of painting. Jake has described his sittings, explaining that the pair, 'tend to find in the first hour a bit of disagreement. That's fairly consistent. There are various things he appreciates which he knows I don't. On occasions one of us will pick those up. It might be Bob

Dylan, John Denver, or the acting of the young Warren Beatty' (J. Auerbach, quoted in C. Lampert, *Frank Auerbach: Paintings and Drawings 1954-2001*, exhibition catalogue, London, 2001, p. 30).

Throughout his life, Auerbach has focused on a small number of subjects, depicting the landscape around him and a small group of models, friends and family members, choosing only to paint those whom he knows well or is close to. 'I've got certain attachments to people and places, and it seems to me simply to be less worthwhile to record things to which I'm less attached. since I know about things that nobody else knows about' (Auerbach quoted in C. Lampert, A Conversation with Frank Auerbach, 1978', in Auerbach, exhibition catalogue, London, 2015, p. 147). Painting the same person at regular intervals over often-long periods of time, Auerbach gained an intimate knowledge of his sitters, and his depictions track the subtle and highly nuanced changes in the person who sits before him. 'He's recording lives, their different facets, bit by bit', Jake has stated about his father's paintings, 'Looking back, I can tell from certain portraits when I was feeling low or unwell. But it's a feeling, rather than anything specific' (J. Auerbach, quoted in L. Barnett, 'Sitting for Frank Auerbach', The Guardian, 30 September, 2015, http://www.theguardian.com/artanddesign/2015/sep/30/ frank-auerbach-sitters-interviews-tate, accessed 5 April 2016).

Starting from this point of deep familiarity, Auerbach sought not to depict a physical likeness of his sitters as they sat posed within his studio, but instead capture their physical presence, memorialising in paint their idiosyncratic expressions and changeable moods: distilling the essence of the sitter onto the canvas. As he explained to Catherine Lampert, another regular sitter, 'All sorts of artists, perhaps most of the good ones, have painted "models" "posing", but I am interested in recording things, not models posing, but





'it's not as if the painting isn't about our relationship. It is – it's about everything'

(Jake Auerbach, quoted in L. Barnett, 'Sitting for Frank Auerbach', *The Guardian*, 30 September, 2015, http:/ www.theguardian.com/ artanddesign/2015/sep/30/ frank-auerbach-sittersinterviews-tate, accessed 5 April 2016)

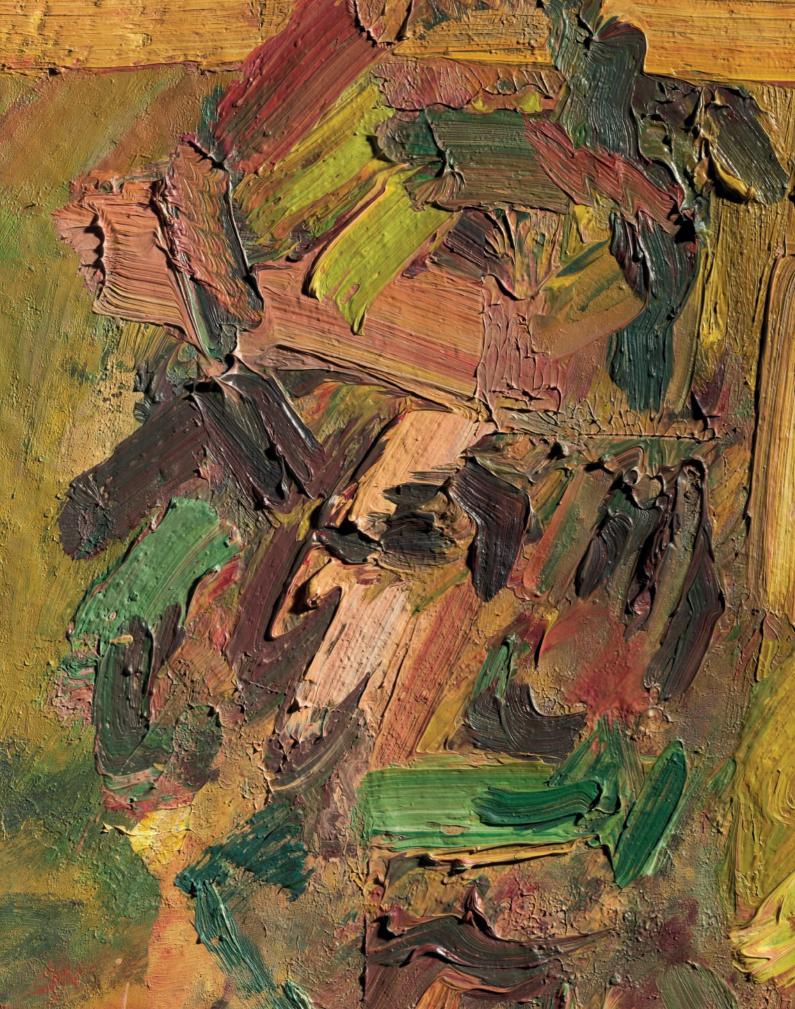
Frank Auerbach and his son Jake Auerbach. Photo: Harry Diamond.



Frank Auerbach, Head of Jake, 2006-2007. Museum of Modern Art, New York.

people who come to the studio as it exists' (Auerbach, quoted in C. Lampert, Frank Auerbach: Speaking and Painting, London, 2015, p. 194). He went on, 'if you're drawing anything, even a person, your head goes up and down and swivels. What you're seeing is in fact lots and lots of different linear perspectives that interpenetrate. So you've got to invent...the irrational marks actually seem a better record than the literal ones. They suggest things, and suddenly in a corner of the picture you get a little bit of truth, which might actually expand into a whole truth... What happens is that the painting begins to speak back to one' (Auerbach, quoted in C. Lampert, ibid., p. 195). His sitters are not immediately identifiable to the viewer yet it is this ambiguity that reflects the intense and emotional relationship between artist and sitter, a mutual understanding and regard for one another. This sense of complete complicity and intimate form of personal knowledge is reflected in Auerbach's Head of Jake.

Though Auerbach's works appear spontaneous and rapidly executed, they are in fact the result of a long working process. The artist scraped off layers of paint before applying more in thick layers both with his brush and his fingers, and then scraping it off again, repeating this process over a long period of time until he finally felt the work was finished. This technique results in a heavily impastoed paint surface, such as can be seen in *Head of Jake*, in which visceral swathes of paint create a vigorous sense of texture and movement. At once impulsive and considered, revelatory and enigmatic, *Head of Jake* encapsulates the qualities that make Auerbach's painting so unique. 'If something looks like a "portrait", Auerbach has stated, 'it doesn't look like a person. When the forms evoked by the marks seem coherent and alive and surprising, and when there are no dead areas, I think the painting might be finished' (Auerbach, quoted in W. Feaver, *op. cit.*, p. 22).



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

Draped Standing Figures in Red

signed and dated 'Moore/44.' (lower right) pencil, ink, wax crayon and watercolour 15% x 12% in. (40 x 31 cm.)

£200,000-300,000

\$290,000-430,000 €260.000-380.000

PROVENANCE:

with Redfern Gallery, London, where purchased by Lady Cochrane, and by descent to the previous owner.

Anonymous sale; Bonhams, London, 30 November 2004, lot 45. with Richard Green, London.

EXHIBITED:

Venice, British Council, *XXIV Biennale*, 1948, no. 63: this exhibition travelled to Milan, Galeria d'Arte Moderna, Milan.

Paris, British Council, Musée d'Art Moderne, *Henry Moore*, 1949, no. 84.

Brussels, British Council, Palais des Beaux-Arts, Exposition Henry Moore: Sculptures, Dessins, October 1949, no. 84.

Amsterdam, British Council, Stedelijk Museum, Henry Moore, January - February 1950, no. 84. Hamburg, British Council, Kunsthalle, Henry Moore: Ausstellung von Skulpturen und Zeichnungen, 1950, no. 84: this exhibition travelled to Dusseldorf, Kunstsammlung.

Berne, Kunsthalle, *Henry Moore*, 1950, no. 84. London, Tate Gallery, *Sculpture and Drawings by Henry Moore*, May - July 1951, no. 152.

Berlin, Schloss Charlottenberg, Modern Englische

Zeichnungen und Aquarelle, November - December 1951, no. 51: this exhibition travelled to Vienna, Graphische Sammlung Albertina; and Linz, Neue Galerie der Stadt.

Zagreb, British Council, Tomislav Pavilion, Henry Moore: Izlozba Skulpture i Crteza, March - May 1955, no. 68: this exhibition travelled to Belgrade, Kalemegdan Pavilion; Ljubljana, Moderna Galerija; and Skopje, Daud Pash Hamaki, catalogue not traced.

London, Royal Academy, *Henry Moore*, September - December 1988, no. 163.

I ITERATURE

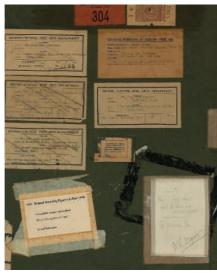
H. Read (ed.), Henry Moore, Complete Sculpture: 1921-48 (Sculpture and Drawings), Vol. 1, London, 1949, pl. 240b.

D. Sylvester (ed.), *Henry Moore, Complete Sculpture:* 1921-48 (Sculpture and Drawings), Vol. 1, London, 1957, p. 256.

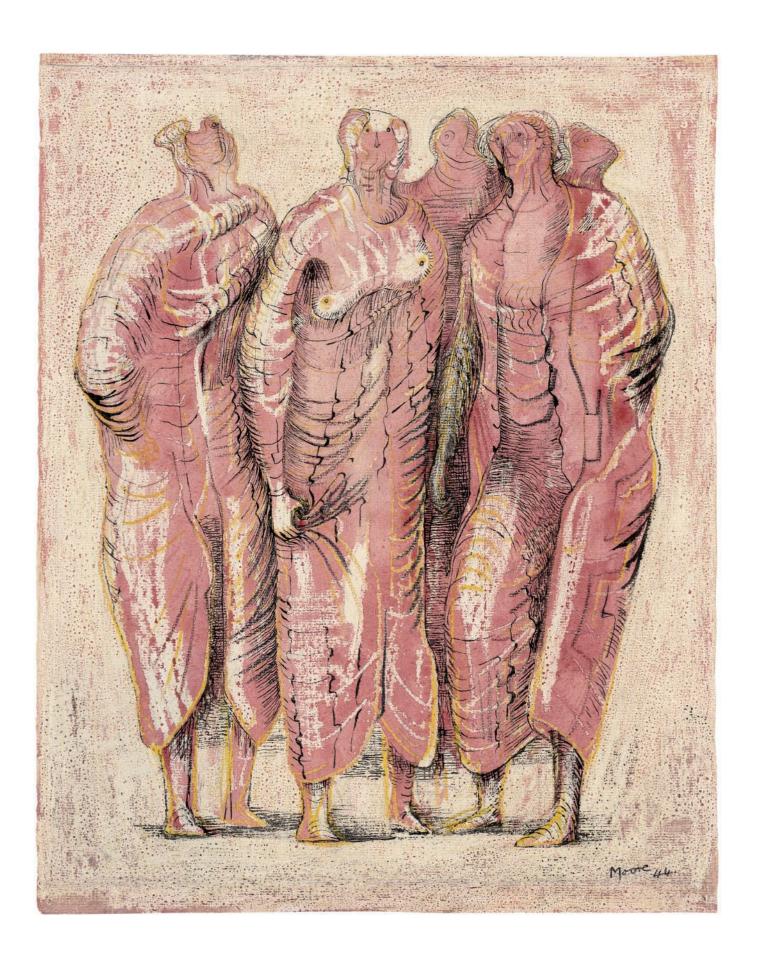
R. Melville, *Henry Moore: Sculpture and Drawings* 1921-1969, London, 1970, pl. 327.

S. Compton, exhibition catalogue, *Henry Moore*, London, Royal Academy, 1988, pp. 154, 252, no. 163, illustrated.

A. Garrould (ed.), *Henry Moore, Complete Drawings* 1940-49, *Vol.* 3, Much Hadham, 2001, p. 228, no. AG 44.67, HMF 2253, illustrated.



The backboard of the present work.





Henry Moore, Three Standing Figures, 1947. Battersea Park, London.

Executed in 1944, during the war time period in which Moore created very few pieces of sculpture, this highly finished drawing is developed from the theme of the suffering human figure which Moore had featured extensively in his work in the Shelter drawings throughout the early 1940s. Moore first saw people sheltering in Belsize Park tube station in September 1940 while on a visit to the capital with his wife, Irina. He was finding it increasingly difficult to source materials for sculpture, and his teaching post at the Chelsea School of Art had been suspended during its closure. Making rapid observations of the people he saw, and drawing sketches on the way home, provided him with a shorthand to record these scenes back at his studio in Perry Green, following his visits to the underground. He produced larger scale drawings in his new role as War Artist, arranged by his friend Kenneth Clark. The resulting works were displayed at the National Gallery while the permanent collection was in safe storage in Wales.

The present work moves on from the Shelter drawings series to a further exploration of the drapery first seen in the blankets and shrouds depicted in these works. Moore usually deployed subdued tones, only sometimes using stronger colours, such as the pink tones seen in *People wrapped in Blankets* (1940-41; British Museum). Moore remarked of the Londoners he found temporarily underground, 'I was fascinated by the sight ... so many Henry Moores lying on the platform'. Their prone bodies wrapped in blankets in the darkness recalled images of shrouds and catacombs, with a correspondingly dark and foreboding atmosphere pervading the colour palette.

In this drawing, in contrast, the four upright standing figures are poised for action, gazing out at the onlooker while clothed in strong washes of pink with yellow highlights to their drapery. An optimistic sense of rebirth and

vitality dominates the composition and these upright figures have a sense of majesty and resilience. The central figure clutches at the drapery at her right hip, as she gazes out at the viewer with a penetrating stare. This stance is perhaps inspired by a renewed sense of national pride and endurance which was stimulating the nation into the final stages of the war effort by 1944. This figure, and the one beside her, are the most human in form, while the two standing behind appear to be from a more mythical state.

The drawing is from a group of works which played a part in the conception of the large sculpture, carved in Darleydale stone, *Three Standing Figures*, from 1947-48 (Battersea Park, London). Moore commented of this piece, 'They are the expression in sculpture of the group feeling that I was concerned with in the shelter drawings, and although the problem of relating separate sculptural units was not new to me, my previous experience of the problem had involved more abstract forms; the bringing together of these three figures involved the creation of a unified human mood. The pervading theme of the shelter drawings was the group sense of communion in the three figures... I wanted to overlay it with the sense of release, and create figures conscious of being in the open air, they have a lifted gaze, for scanning distance' (see Henry Moore Foundation Archive, the artist quoted in *Sculpture in the Open Air: A Talk by Henry Moore on his Sculpture and its Placing in Open-Air Sites*, edited by Robert Melville and recorded by the British Council, 1955).

The present work was one of thirty two drawings exhibited alongside his sculpture at the first Venice *Biennale* after the Second World War in 1948, an exhibition which was received with wide critical acclaim and established Moore on the international art scene after he won the International Sculpture Prize.



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

Family Groups

signed and dated 'Moore/44.' (lower left) pen, ink, crayon and watercolour, squared for transfer 7 x 8 in. (17.8 x 20.2 cm.)

£100,000-150,000

\$150,000-220,000 €130.000-190.000

PROVENANCE:

Ivor Markovitz, London.
with James Goodman Gallery, New York.
with Redfern Gallery, London, 1970.
with Fabian Fine Art, Cape Town, 1973.
Anonymous sale; Sotheby's, London,
22 October 1997, lot 21.
with Spink-Leger, London, where purchased by
the present owner.

LITERATURE:

A. Garrould (ed.), Henry Moore, Complete Drawings 1940-49, Vol. 3, Much Hadham, 2001, pp. 206-207, no. AG 43-44.26, HMF 2214, illustrated.

Celebrating a moment of parental embrace, Family Groups is an intimate, domestic depiction of one of Moore's most celebrated motifs. Executed in 1944, the drawing illustrates a mother and father as they tenderly encircle their two children. Combining descriptive line, shading and pen and ink working in the background, Moore imbues the drawing with a strong sculptural quality: the group have a three-dimensional aspect, while the base on which the family rests evokes a display plinth.

The idea of the 'family group' as a composition had originated in a commission Moore received in the early 1930s, when the artist was approached by Harry Morris, a progressive educational theorist. Morris was planning a new school building at Impington which would put his revolutionary ideas into practice. Having entrusted the architectural project to the Bauhaus's Director, Walter Gropius, Morris asked Moore to provide a sculpture for the site: 'from that time dates my idea of the family group as a subject for sculpture', Moore later recalled (quoted in A. Wilkinson, (ed.), Henry Moore: Writings and Conversations, Aldershot, 2002, p. 89). With the project, Morris was hoping to create a new type of school, conceived as the fulcrum of social interaction for the community, actively involving parents as much as their children. Moore's sculpture, planned as a family group, would

have publicly and visually conveyed the essence of Morris's ideas. Moore, who had originally trained as a school teacher himself, was attracted by the idea of child and adult education in a single institution, often expressed through figures of parents and children holding or reading a book.

Despite Morris's enthusiasm, however, the project was abandoned for lack of funding. In 1947, the idea was finally realised in a cast for the Barclay School in Stevenage. Commenting on the Stevenage public commission of a family group, Moore later observed: 'In the sculpture the child is shown in the arms of his parents, as though the two arms come together and a knot is tied by the child... this did not come into my mind at the time of doing it' (H. Moore, quoted in D. Mitchinson (ed.), Henry Moore Sculpture, with Comments by the Artist, London, 1981, p. 102). The same dynamic is illustrated in Family Groups: at the centre of the circle created by the parents, the children become the fulcrum of their bodies, extended to meet around them. Furthermore, Norbert Lynton suggested that Moore, aware of the religious connotations of family groups, often included a second child, as in the present work, to indicate St. John the Baptist, often depicted in Renaissance treatments of the Madonna and Child (see N. Lynton, Henry Moore: The Human Dimension, London, 1991, p. 81).



DAME BARBARA HEPWORTH (1903-1975)

Oval form no. 2

signed and dated 'Barbara Hepworth 1942' (lower right), and signed again, dated again and inscribed 'Oval form. no 2/Barbara Hepworth/1942' (on the reverse)

pencil and gouache on paper, in a frame constructed by Ben Nicholson 10% x 14% in. (26.7 x 37 cm.)

£60,000-80,000

\$87,000-120,000 €76,000-100,000

PROVENANCE:

Acquired by The Lady and Sir Solly Zuckerman, between 1944 and 1954. with Hazlitt Holland-Hibbert, London, where purchased by the present owner, October 2014.

EXHIBITED:

Leeds, Temple Newsam, Exhibition of Paintings, Sculpture and Drawings by Paul Nash and Barbara Hepworth, April - June 1943, no. 115.

Wakefield, City Art Gallery, Exhibition of Sculpture and Drawings by Barbara Hepworth, February - March 1944, no. 33: this exhibition travelled to Halifax, Bankfield Museum, March - April. London, Whitechapel Art Gallery, Barbara Hepworth: A Retrospective Exhibition of Carvings and Drawings from 1927 - 1954, April - June 1954, no. 63.

London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 192.

Hakone, British Council, Open-Air Museum, Barbara Hepworth Exhibition 1970, June -September 1970, no. 42. Norwich, Castle Museum, October 1981, no. 22, exhibition not traced. St Ives, Tate St Ives, Barbara Hepworth Centenary, May - October 2003, no. 21. London, Hazlitt Holland-Hibbert, Barbara Hepworth, Drawings from the 1940s, October -November 2005, exhibition not numbered.

LITERATURE

Exhibition catalogue, *Barbara Hepworth Exhibition* 1970, Hakone, British Council, Open-Air Museum, 1970, n.p., no. 42, illustrated.
Exhibition catalogue, *Barbara Hepworth Centenary*, St Ives, Tate St Ives, 2003, no. 21, illustrated.
Exhibition catalogue, *Barbara Hepworth, Drawings from the* 1940s, London, Hazlitt Holland-Hibbert, 2005, pp. 22-23, illustrated.

In September 1939 Barbara Hepworth relocated to St Ives with her young family and husband Ben Nicholson. With the threat of war looming over the British capital her departure from Hampstead marked the start of a short period in which Hepworth's carving and sculptural output were restricted by limited studio space and materials. Described by Alan Bowness as one of Hepworth's 'major achievements' her body of drawings from 1940 to 1942 showcase Hepworth's ability to unify rhythm, form and colour on paper as well as in three dimension (A. Bowness (ed.), *Barbara Hepworth: Drawings for a Sculptor's Landscape*, London, 1966, p. 18).

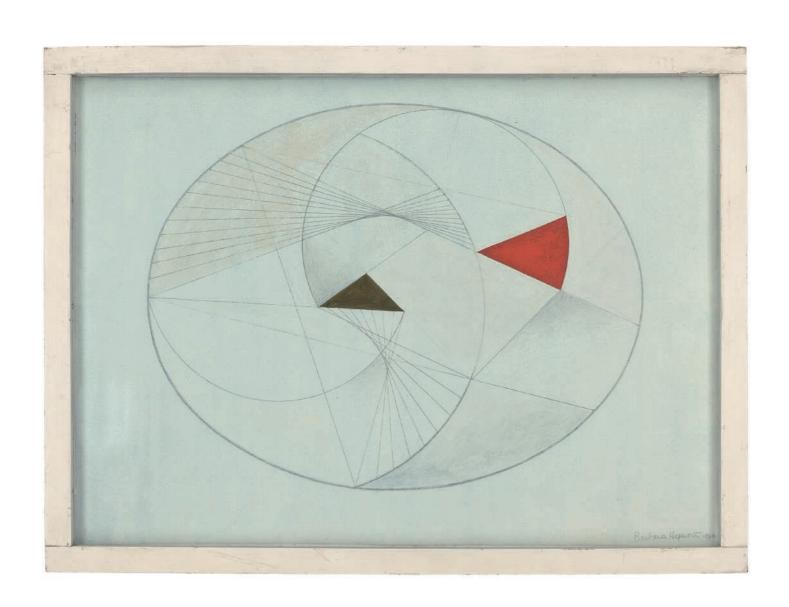
The present work was conceived in 1942 and was exhibited in Hepworth's 1943 exhibition in Temple Newsam, Leeds, which comprised sixty works by Hepworth, half of which were drawings. Hepworth was keen to shrug off the notion that the drawings were preparatory studies for sculptures. Rather, she emphasised that each individual drawing should convey the qualities of her three dimensional work, saying 'they are abstract in essence - relating to colour and form but existing in their own right' ('Approach to Sculpture', *Studio*, vol. 132, no. 643, October 1946, p. 101).

In *Oval form no. 2*, rhythmic arcs are encased within a bold spherical form. Hepworth's use of curvilinear shapes and geometric precision creates a web of layered planes, suggesting three dimensional space. These flowing ellipses surge with energy as they interlock and overlap, dancing and spiralling round each other. The inner parabolic curves force the viewer to twist their gaze into the spiralled string forms within the ovoid perimeter. This cohesion of abstract physicality and movement conveys the aims of the constructivist ethos, championed by Naum Gabo, who followed his friends

from Hampstead to St Ives and worked alongside Hepworth and Nicholson during this period. The use of strings in Gabo's work and Hepworth's sculpture is also seen in the 1942 drawing, where taut fans of delicate lines give the work a crystalline quality and convey tension between colour and form. A black triangular nucleus sits centrally, as arcs of pencil gracefully bow towards the vertices. A blood red form nestles within an arched sphere, creating a dialogue between the two shapes. Furthermore the apexes of both triangular forms point toward each other, guiding the viewer's eye to explore the perfect spatial harmony within the oval.

Oval form no. 2 appears geometric and precise; amongst Hepworth's artist contemporaries she was friends with scientists and mathematicians. However, Hepworth's measured draughtsmanship does not appear mechanical or cold, as she invokes natural forms through her curved line and layered planes. Organic shapes such as ovals and spheres were explored by Hepworth during this period of drawing and revisited throughout her artistic oeuvre. Stringed sections cross like helixes and the cell-like sections make the viewer feel like they may be peering down a microscope. These subtle symbols are an ode to our relationship towards natural elements, conveyed through the slightest of line in Hepworth's drawing. It is within this balance that Hepworth channels our primitive relationship to the natural world around us.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.



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

1940 (two forms; project)

signed and dated 'Ben Nicholson/1940' (on the reverse) and inscribed 'To/Martin/Box Lane House/Boxmoor/Herts' (on the reverse), and extensively inscribed with colour notes (on the reverse) oil on canvas laid on board, on the artist's prepared backboard, in the artist's frame

1314 x 1314 in. (33.6 x 33.6 cm.)

£200,000-300,000

\$290,000-430,000 €260,000-380,000

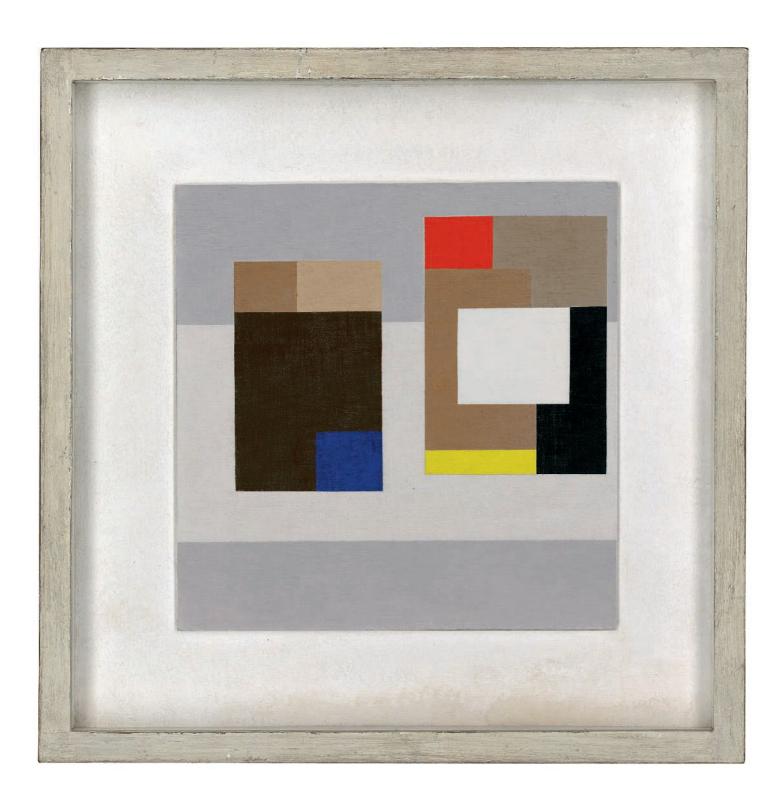
PROVENANCE:

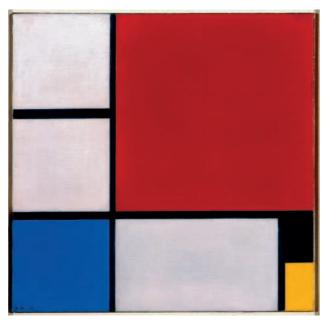
Sir Leslie and Lady Martin, Cambridge, and by descent. with Hazlitt Holland-Hibbert, London, as '1940 (Two Forms)', where purchased by the present owner, May 2007.

LITERATURE:

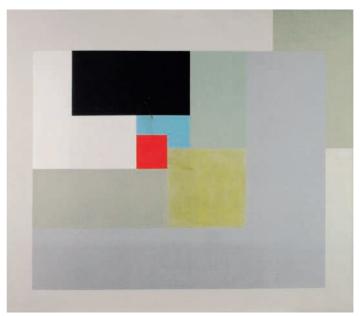
H. Read (intro.), *Ben Nicholson: Paintings, Reliefs, Drawings, Volume I,* London, 1948, n.p., under no. 106, as 'project'.

In Ben Nicholson's 1940 (two forms; project), two rectangular forms float with a crisp clarity and emphatic flatness against horizontal bands of silvery grey and pale blue tones. These forms are composed of smaller geometric facets of intense colour: bold shades of red, yellow and blue, which interact and juxtapose with muted shades of brown and grey. This painting is one of a series of nine works that shares this geometric composition, each of varying sizes, colours and arrangements. Painted in 1940, 1940 (two forms; project) was created at the beginning of the Second World War, a year after the artist had left London with Barbara Hepworth and their three children for the safety of Cornwall. By the time he painted 1940 (two forms; project), Nicholson was a pioneering figure in the development of non-representational, abstract art. He was at the very heart of artistic developments in London, having founded the periodical, Circle: International Survey of Constructive Art with Naum Gabo and the architect, Leslie Martin, who was an important supporter of the artist and also the first owner of this painting. Painted at a time of great change in the artist's life, this work, along with the rest of the series, is a culmination of the artist's form of minimal, 'constructive' abstraction that he had practiced throughout the latter part of the 1930s, a summation of his aims before he began to experiment more directly with nature and the visual world once more.





Piet Mondrian, Composition no. Il with Red, Blue, Black and Yellow, 1929. National Museum, Belgrade.



Ben Nicholson, 1937 (painting). The Courtauld Museum, London.

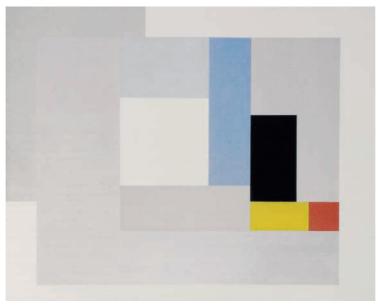
1940 (two forms; project) was painted when the artist was living in Carbis Bay in St. Ives in the west of Cornwall. In August 1939, as Britain stood on the brink of war, Adrian Stokes had invited Nicholson, Hepworth and their three young children to spend the summer with them in their Cornish home. When war broke out in September, the family stayed on there, moving in the new year into another house nearby called Dunluce. Separated from Hampstead, The Mall, and the vibrant avant-garde hub that existed there, far from his friends and patrons, and living under the constant threat of bombardment, this was a time of great change for Nicholson. He wrote, 'Perhaps this is the blackest moment before the dawn – certainly it's black alright – the whole thing is completely incredible & I keep on expecting to come to & find it's all a bad dream, very much overdone' (Nicholson, quoted in N. Lynton, Ben Nicholson, London, 1993, p. 173).

In the midst of this period of upheaval, however, Nicholson continued to paint and to promote his Constructivist ideas. Margaret Mellis, Stokes's wife, wrote in her account of this time: 'Ben never stopped working and if he wasn't actually painting or making reliefs he was writing letters to people who were interested in the [Constructive] movement. They might show works, buy them or write about them. When he wasn't doing that he was looking round St Ives for new people who might be interested...His aim was always to help people to do good work and get it shown and to stimulate a wider interest in modern art' (M. Mellis, quoted in Lynton, *ibid.*, p. 177). That the artist created eight other works alongside 1940 (two forms; project)

serves as a testament to this indefatigable artistic zeal as he continued to explore his distinctive form of abstraction.

1940 (two forms; project) developed out of a series of abstract works that the artist had painted a few years earlier, in 1937. With their exact lines and geometric facets of unmodulated colour, these works are reminiscent to that of Piet Mondrian, to whom Nicholson had grown very close to by this time. Having first met him in Paris in 1934, the pair forged a strong artistic and personal friendship and it was Nicholson who aided the Dutch artist in relocating to London in 1937 when the threat of war in Paris became too much to bear.

In these paintings, such as *June 1937 (painting)* (Tate Gallery, London) and 1937 (painting) (Scottish National Gallery of Art, Edinburgh), Nicholson was, as in the present work, exploring different variations of interlocking coloured facets, examining their relationships with each other and the effect their pairings had on the composition as a whole. These planes of colour appear to overlap, with the bright white advancing and the black receding, creating a compelling sense of compositional balance between these two hovering rectangles. It was with these relationships of colour that Nicholson was able to construct a sense of space in his compositions. Indeed, it has been suggested that these two forms have a sculptural presence, reflecting the concurrent explorations that Hepworth and Henry Moore were making at this time into the spatial relationship between two objects.



Ben Nicholson, June 1937 (painting). Tate Gallery, Liverpool.

The Tate painting, *June 1937 (painting)* was one of the works that Adrian Stokes arranged to have evacuated from Nicholson's studio in London and brought down to safety in Cornwall. One of Nicholson's largest works to date, this painting was housed in the garage of Stokes' home. Able to look at and consider this work, which the artist regarded as one of the most major of his career, Nicholson was perhaps inspired to return to this type of geometric abstraction once more in the form of *1940 (two forms; project)* and the other versions of this series.

The Cornish landscape had an immediate effect on the artist's work. The colours and the light of the vast grey skies, sandy beaches and sea entered his palette, and alongside his abstract, constructive works, he also began to return increasingly to nature. As Norbert Lynton has written, 'with every day Ben Nicholson's sense of light, colour and space – and probably also of movement – was refreshed by his experience of sky, land and sea, so that there were always new things to attempt as well as tried ideas and methods to develop further' (Lynton, op. cit., pp. 187-88). Indeed, Lynton noted that the background of shimmering, horizontal bands of pale colour of 1940 (two forms; project) and the varying works are akin to the sand, sea and sky of the Cornish landscape, the silvery blue and grey tones reminiscent of the soft, muted hues of the British coast (Lynton, *ibid.*, p. 181).



ARTHUR JACKSON (1911-2003)

Painting 1937

signed and dated 'ARTHUR JACKSON/'PAINTING 1937'/Not for sale/Lent by J.L. & S. MARTIN./8, The Park, Hull/England' (on the reverse) oil and pencil on canvas-board $19\% \times 23\%$ in. $(49.5 \times 60$ cm.)

£50,000-80,000

\$73,000-120,000 €64,000-100,000

PROVENANCE:

with Marlborough Fine Art, London, where purchased by Sir Leslie and Lady Martin. with London Gallery, London. Anonymous sale; Sotheby's, London, 13 July 2007, lot 44. with Hazlitt Holland-Hibbert, London, where purchased by the present owner, July 2007.

EXHIBITED:

London, Marlborough Fine Art, *Art in Britain* 1930-40: Centred around Axis, Circle, Unit One, March - April 1965, no. 62.

LITERATURE:

Exhibition catalogue, *Art in Britain 1930-40: C* entred around Axis Circle Unit One, Marlborough Fine Art, London, p. 14, no. 62.

An exquisite example of 1930s abstraction, Arthur Jackson's *Painting 1937* perfectly encapsulates the ideals of the European Modernist movement, which found a strong foothold in Hampstead, North London, before the start of the Second World War.

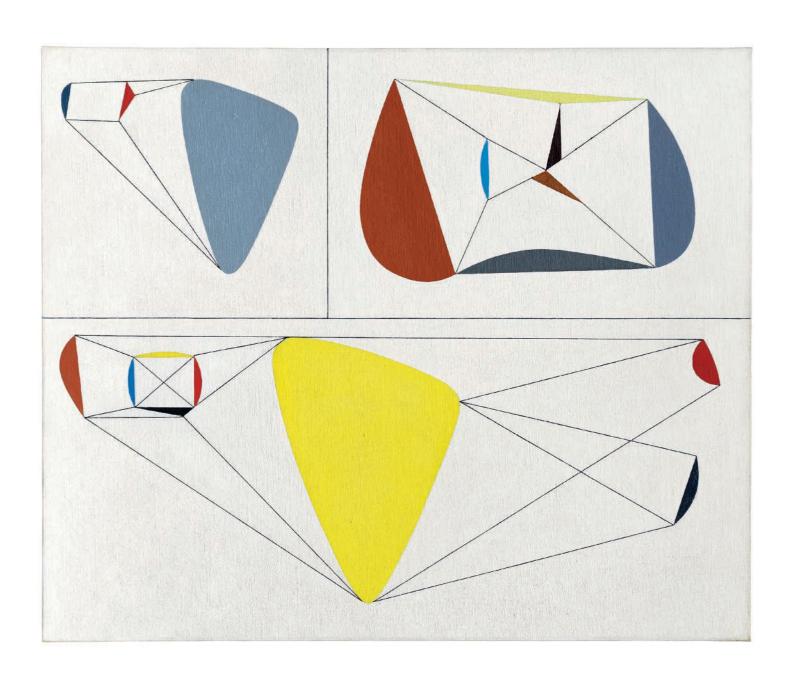
Jackson studied medicine at Cambridge University, following in the footsteps of his father, before abandoning his studies to train as an artist at Central Saint Martins School of Art from 1929 to 1932. Jackson found lodgings in Hampstead and was taken under the wing of his cousin Dame Barbara Hepworth and her future husband Ben Nicholson, who were older and more established artists at the forefront of the Modernist movement. Nicholson soon became Jackson's tutor and the pair exhibited together in Nicolete Gray's 1936 exhibition Abstract and Concrete alongside Hepworth and other notable modern artists such as Alexander Calder, Wassily Kandinsky, Joan Miró and Henry Moore. Jackson's photos of the exhibition were to become an essential resource for art history scholars.

An epicentre of modernist ideals, Hampstead was a hotbed of creative energy whereby artistic practices and crafts such as textiles, design, architecture and visual art interlinked to channel the new abstract and constructivist ethos. International artists who championed abstraction such as Naum Gabo, László Moholy-Nagy and Piet Mondrian settled in Hampstead alongside leading architects such as Wells Coates, the modernist designer and architect of the 1934 Isokon building in Hampstead, Erno Goldfinger, the Modernist architect of 1 to 3 Willow Road, Hampstead and the esteemed Bauhaus architect Walter Gropius. Living at No. 22 Parkhill Road, Jackson resided in the midst of the movement, with Moore's studio opposite, Nicholson and Hepworth at number 7 and Herbert Read living on Parkhill Road for some time in the thirties. Elected as a member of the 7 & 5 society in 1934, the group presented their first solely abstract exhibition in the same year. The 7 $\&\,5$ exhibition at the Zwemmer Gallery in 1936 featured a selection of key works by Jackson, a white relief by Nicholson, Hepworth's Discs in Echelon, which is now in the collection of the Museum of Modern Art, New York, and Moore's Four-Piece Composition: Reclining Figure, which is currently in the collection of Tate, London.

Painting 1937 was completed the same year in which Gabo's essay 'The Constructive Idea in Art' was published in Circle, the 'International Survey of Constructive Art'. This cross-cultural publication embodied the Modernist ideal that abstract artists or Constructivists were akin to architects and designers. In this essay Gabo suggested that form and content should be inextricably linked; he proposed that this theory should be applied to architecture, science and design as well as visual art. In Painting 1937, Jackson uses a combination of fluid lines, balanced colour planes and precise spatial measurement to give the appearance of three-dimensional formality. New planes are created through the interplay of shapes and the synchronicity between tonal and structural variants creates a rhythmic harmony.

In Jackson's geometric work we can perhaps see the influence of one of the major figures of the international Modernist movement, László Moholy-Nagy. The former Bauhaus teacher worked on a series of paintings in the 1930s where anthropomorphic forms buoyantly hover in the centre of the canvas. Jackson's shapes have curved, organic edges contrasted with straight, clinical lines, which intersect, forcing the eye to follow the paths created between line and colour. Jackson divides the composition into three measured sections, inside which three formal elements rest, gracefully suspended on the page. In the three balletic forms we see coloured planes of primary yellow, blue, and red, which act as visual anchors for the viewer. Thin arteries flow from and slice the coloured cores, whereby further planes are created and gracefully intersect. These coloured nuclei convey emotion through colour and, as they interconnect with the delicate yet mathematic threads, Jackson's painting courses with kinetic energy. Jackson's accomplished balance between form and colour suspends the viewer in a world of sublime contemplation.

Painting 1937 was purchased from Marlborough Gallery by the renowned Modernist architect Sir Leslie Martin and his wife and fellow architect Sadie Speight. The couple were pioneers of Modernism and Martin edited the anthology Circle alongside Nicholson and Gabo. In Circle, Jackson's work was reproduced alongside Mondrian, Gabo, Moore and Hepworth amongst others and the Martins acquired a selection of Jackson's paintings created between 1937 and 1939. Martin was appointed the head of the new Hull School of Architecture in 1934 and Painting 1937 was conceived in the same year Jackson moved to Hull to study architecture under Martin's tutelage.



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

1933 (still life with jug and bottle)

signed and dated 'Ben Nicholson 1933' (on the canvas overlap) oil on canvas $28\,x\,12\%$ in. (71 x 32% cm.)

£400,000-600,000

\$580,000-870,000 €510,000-760,000

PROVENANCE:
Stanley Seeger.
Anonymous sale; Sotheby's, New York,
10 May 1995, lot 396.
with Hazlitt Holland-Hibbert, London, where
purchased by the present owner, June 2005.

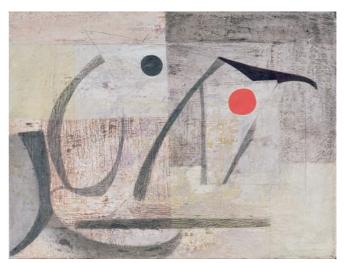


Ben Nicholson at 60 Parkhill road, Hampstead, *circa* 1936. Photographer unknown.





Pablo Picasso, Trois musiciens aux masques, 1921. Museum of Modern Art, New York.



Ben Nicholson, 1934 (still life). Yale Center for British Art, Paul Mellon Collection, New Haven.

Against an organic, scraped back ground, an array of flattened forms and delicate, rhythmic lines are interspersed with accents of bold colour to form a dynamic array of objects in Ben Nicholson's lyrical and serene 1933 (still life with jug and bottle). Painted in 1933, this work dates from a pivotal, watershed moment in the artist's career: a year during which the artist was exposed to a dizzying array of different artistic styles from his travels to Paris with his new lover Barbara Hepworth. Experimenting with line, colour, space and form, Nicholson painted with a new freedom, pursuing a variety of different directions as he ventured ever further towards pictorial abstraction. It was at this time that Nicholson began to rise to prominence as one of the central figures of the British avant-garde and indeed, as a central proponent of international Modernism, forging essential links between the artistic centres of London and Paris. As he remembered to Helen Sutherland twenty years later, 1933 was 'quite fantastic' (Nicholson, quoted in S.J. Checkland, The Vicious Circles of his Life & Art, London, 2000, p. 120).

In 1931, two years before he painted the present work, Nicholson left his wife and mother of his 3 children, Winifred, and embarked on a new relationship with the sculptor, Barbara Hepworth, moving in to her Hampstead studio, No. 7 The Mall. Over the course of 1932 and 1933, Nicholson embarked on a number of trips to Paris, where together with Hepworth, he met many of the leading artists of the avant-garde. They met with sculptors Constantin Brancusi, Alberto Giacometti, Alexander Calder and Jacques Lipchitz, visited Pablo Picasso in his opulent Chateau Boisgeloup at Gisors, and were invited by Jean Hélion, to join the group, Abstraction-Création, which was dedicated to the promotion of abstract art and proved enormously influential to

Nicholson's own artistic beliefs and aims. Immersed in the vibrant art world of Paris, Nicholson found a group of like-minded people, and this creative innovation and shared endeavour was hugely stimulating as he absorbed and processed these varying strands of Modernism, contemplating his own artistic aims in relation to these parallel developments. Many years later he reflected on this inspirational time: 'after the constipated literary approach to painting & sculpture in London this was all a most exciting adventure & one which was almost unknown in London at that time. Today the art link between Paris & London is so simple (& with New York & California!) that it's difficult to visualise how remote it was in the early 1930s' (Nicholson, quoted in J. Lewison, exhibition catalogue, *Ben Nicholson*, London, 1993-94, p. 40).

There was one artist, however, whom Nicholson was particularly drawn to during this period of discovery: Georges Braque. Nicholson met the cubist artist for the first time at the beginning of 1933, the year he painted 1933 (still life with jug and bottle). 'He is a dear person – a big & simple person whom one is very fond of – a most beautiful thought', he wrote to Hepworth after their first meeting (Nicholson, quoted in N. Lynton, Ben Nicholson, London, 1993, p. 77). Nicholson had already seen the still-lifes of Braque and his cubist collaborator, Picasso in the 1920s. Nicholson remembered seeing two of Picasso's Synthetic cubist paintings in the early 1920s – one of which was most likely *The Three Musicians* (both 1921: one version is in the Museum of Modern Art, New York, the other in the Philadelphia Museum of Art, Philadelphia) – and was particularly inspired by the artist's use of, in his own words, 'an absolutely miraculous green – very deep, very potent and absolutely real', the influence of which can be seen in the plane of deep green in 1933 (still life with jug and bottle).



Pablo Picasso, *Compotier, Violin, Bouteille*, 1914. Tate Gallery, Liverpool.

The vertical format and layered and flattened forms, incised white lines and facets of colour in 1933 (still life with jug and bottle) are reminiscent of the large and symphonic still-lifes that Braque painted in the late 1920s. Like Braque, Nicholson has flattened pictorial space, as the still-life objects appear layered vertically, the tabletop appearing parallel to the picture plane. The scraped back surface of the rectangular canvas in 1933 (still life with jug and bottle) is layered with soft shades of blue and pale green, its rich, weathered texture appearing like the wood grain of a tabletop. Unlike his cubist contemporary, however, Nicholson has not deconstructed or fragmented the objects of his still-life and so has maintained a sense of lyrical fluidity as the gently meandering lines unify the near-abstract composition. He has created forms by defining their white outlines, creating and constructing objects and space with a deft economy of means that lends this painting such graceful vitality.

1933 (still life with jug and bottle) was once owned by Stanley Seeger, an avid and notoriously enigmatic American-born collector who amassed some of the greatest collections of modern art of the 20th Century. From Picasso to Bacon, Miró and Beckmann, Seeger assembled collections of the highest quality. Once he felt a collection was complete, he sold it entirely and began again. This constant dynamism made him one of the most compelling collectors of recent times. With his partner Christopher Cone, whom he met in 1979, Seeger began a love affair with British art, assembling a collection that spanned three centuries, from J.M.W. Turner to Graham Sutherland, Patrick Heron and Ben Nicholson.



DAME BARBARA HEPWORTH (1903-1975)

Convolute

Cumberland alabaster, unique 10 in. (25.4 cm.) long Carved in 1944. This work is recorded as BH 126, unique.

£400,000-600,000

\$580,000-870,000 €510,000-760,000

PROVENANCE

Acquired directly from the artist by Margot Eates, M.B.E and E.H. Ramsden; Christie's, London, 30 May 1997, lot 56. with Hazlitt Holland-Hibbert, London, where

purchased by the present owner, June 2003.

EVUIDITED.

London, Lefevre Gallery, Barbara Hepworth, Sculpture and Drawings, October 1946, no. 12. Wakefield, City Art Gallery, Barbara Hepworth, Sculpture and Drawings, May - July 1951, no. 21, this exhibition travelled to York, City Art Gallery, July - August; and Manchester, City Art Gallery, September - October. London, Annely Juda, The Thirties, July - September 1998, no. 18. New York, Pace Wildenstein, Barbara Hepworth Stone Sculpture, February - March 2001, no. 1.

LITERATURE:

H. Read, Barbara Hepworth, Carvings and Drawings, London, 1952, pl. 76b.
J.P. Hodin, Barbara Hepworth, Neuchâtel, 1961, p. 165, no. 126, as grey alabaster.
P. Curtis and A. Wilkinson, exhibition catalogue, Barbara Hepworth A Retrospective, Liverpool, Tate, 1994, p. 87.
Exhibition catalogue, The Thirties, London, Annely Juda, 1998, n.p., no. 18, illustrated.
Exhibition catalogue, Barbara Hepworth Stone Sculpture, New York, Pace Wildenstein, 2001, p. 42, no. 1, illustrated.

'I have always been interested in oval or ovoid shapes. The first carvings were simple realistic oval forms of the human head or of a bird. Gradually my interest grew in more abstract values - the weight, poise, and curvature of the ovoid as a basic form. The carving and piercing of such a form seems to open up an infinite variety of continuous curves in the third dimension, changing in accordance with the contours of the original ovoid and with the degree of penetration of the material. Here is sufficient field for exploration to last a lifetime.'

(Barbara Hepworth, 'Approach to Sculpture', Studio, vol. 132, no. 643, October 1946)





Barbara Hepworth, Involute I, 1946. Private collection.



Barbara Hepworth, Sculpture with Colour (Eos), 1946, sold Christie's, New York, 12 May 2016, lot 4C

On the cusp of the outbreak of the Second World War in August 1939, Hepworth, Nicholson and their family moved to Carbis Bay in Cornwall, later deciding to stay after war had been declared. Nicholson knew the area somewhat but it was a new location for Hepworth which she viewed with trepidation. However, this change of scene would completely dominate the way that both artists approached their work and for Hepworth it would become her life-long home. Alan Wilkinson (op. cit., p. 79) remarks of Cornwall and its influence on Barbara's work, 'With its spectacular cliffs, headlands and caves, its rock formations rising out of the sea, its massive boulders, deposited on hill tops, Cornwall is as sculptural a landscape as exists in England. The horizon is dominated by the silhouettes of abandoned tin mines, whose chimneys seem to relate, as do the prehistoric standing stones, to the vertical forms of Hepworth's sculpture, and ultimately to her obsession with the standing figure in the landscape'.

Hepworth found drawing to be her main creative outlet during the early war years as materials were in short supply and her daylight hours were taken up with looking after the children, subsistence gardening and running a nursery school. However, after a move to the larger property of Chy-an-Kerris on the cliffs overlooking St Ives Bay, she was able to create a studio workroom with a sufficiently dramatic view to open up the possibilities of carving again. She began to develop her sculptural vocabulary and became inspired by, 'the closed form, such as the oval, spherical or pierced form (sometimes incorporating colour) which translates for me the association and meaning of gesture in landscape; in the repose of say a mother and child, or the feeling of embrace of living things, either in nature or the human spirit'. However, as Alan Wilkinson (*loc. cit.*) comments, 'During the 1940s, Hepworth continued to create abstract sculptures that are closely related to

her carvings of the 1930s, particularly to the twisting, spiralling forms found in the 1938 Heloids in Sphere (BH 109). In carvings such as Involute I 1946 (BH 135), Sculpture with Colour (Eos) 1946 (BH 141) and Helikon 1948 (BH 148), the curvilinear forms are more organic and less rigidly geometrical than the cones, hemispheres and polyhedrons of the mid-to-late 1930s. This is reflected in the titles themselves: Convolute 1944 (BH 126) [the present work] coiled laterally upon itself, and *Involute I* 1946, rolled or curled up spirally. It was as if the forces of nature - the wind and the rain, the erosion by the sea of boulders and cliffs - had a hand in shaping these forms'. Hepworth herself commented that this part of Cornwall was 'a landscape which still has a very deep effect on me, developing all my ideas about the relationship of the human figure to the landscape - sculpture in a landscape and the essential quality of light in relation to the sculpture which induced a new way of piercing the form to contain colour ... I was the figure in the landscape and every sculpture contained to a greater or lesser degree the ever changing forms and contours embodying my own response to a given position in that landscape' (H. Read, op. cit., 1952, n.p.).

The previous owners of *Convolute* were the art historians and writers, Margot Eates and her life partner, E.H. Ramsden. The couple visited Hepworth in Carbis Bay, St Ives, in 1944, and there were probably subsequent visits as E.H. Ramsden and Hepworth were good friends during the 1940s. Indeed it was to Ramsden that Hepworth confessed in an undated letter in 1946 that she had fallen out with her friend and fellow artist, Naum Gabo, and that the row started '3 yrs. ago when he accused me of stealing the OVAL! and since that time I havn't seen *any* of his work' (see M. Gale and C. Stephens, exhibition catalogue, *Barbara Hepworth Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives*, London, Tate, 1999, p. 87).





Barbara Hepworth's carving tools.

Ramsden published two articles on Hepworth during this period, the first for Horizon, in 1943: 'Barbara Hepworth: Sculptor', and the second for Polemic: A Magazine of Philosophy, Psychology and Aesthetics, in the same year: 'The Sculpture of Barbara Hepworth'. After its publication, Hepworth wrote to Ramsden praising her article on 'Oval Sculpture'. Ramsden had stated that sculpture 'evolved in accordance with laws analogous to those of Nature and owe their being to a like necessity ... It is not by the interpretations of the material, the convergence and recession of the planes, the dissolving curves of the interior and exterior surfaces, the stringing and the inner tensions of the configured whole that a sense of the cosmic rhythm of life ... is evoked' (see M. Gale and C. Stephens, loc. cit.). It was in correspondence between Ramsden and the artist that titles for her sculpture were often discussed. Hepworth's method was to create sculpture without titles and then look for inspiration afterwards; it is testament to the strength of their relationship that Ramsden was able to suggest titles to Hepworth that could be considered for her work.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.

'The closed form, such as the oval, spherical or pierced form (sometimes incorporating colour) which translates for me the association and meaning of gesture in landscape; in the repose of say a mother and child, or the feeling of embrace of living things, either in nature or the human spirit'

(Barbara Hepworth)





JOHN TUNNARD, A.R.A. (1900-1971)

Abstract Composition

signed and dated 'John Tunnard/43.' (lower left) oil and tempera, mixed media and gesso on board 26% x 31½ in. (68 x 80 cm.)

£80,000-120,000

\$120,000-170,000 €110.000-150.000

PROVENANCE:
with Zwemmer Gallery, London, 1944.
Private collection, Australia.
with Peter Nahum at the Leicester Galleries,
London.
with Spink-Leger, London.
with James Holland-Hibbert, London, where
purchased by the present owner, August 2001.

EXHIBITED:
Cairo and Algiers, British Council, Fine Arts
Department, 1944, as 'Painting', exhibition
not traced.

Abstract Composition, 1943 is one of the finest works of the period, highlighting Tunnard's highly imaginative and uniquely individual style. Here we can see the artist's propensity for Surrealism in the dream-like composition, where a myriad of organic and geometric objects seem to float freely within a strange ambiguous, imaginative world. This association to Surrealism was prominent from the 1930s when Tunnard began to move away from the representational landscapes he had shown at the Royal Academy and the Redfern Gallery in the early 1930s, choosing instead to paint in a more abstract and experimental manner.

In 1936 he is believed to have visited the infamous International Surrealist Exhibition at Burlington Galleries and was also know to possess Herbert Read's seminal book Surrealism, given to him by his wife Bob, which he is recalled to have exclaimed 'It's all in there; it's all in there' (quoted in S. Martin, John Tunnard Inner Space to Outer Space, Chichester, 2010, p. 17). Although never officially becoming a member of the British Surrealist group, Tunnard did develop his own mode of abstract Surrealism, which was no doubt informed by his friendship with John Trevelyan, who had been acquainted with artists such as Joan Miró and Alexander Calder while living in Paris in 1931-34. Indeed in Tunnard's paintings of this period, as exemplified in Abstract Composition, one can see the influence of Yves Tanguy in his relation to space, and Paul Klee in his focus on the relationship between form and line and his interest in pattern and motif, which also stemmed from his start in textile design. Herbert Read stated, 'Tunnard is, of course, a surrealist if that word has any precise meaning. He has not actively participated in the Surrealist Movement as such, but if surrealist is to be defined, in the phrase of André Breton, as 'pure psychic automatism', then I know no artist who has more consistently practiced surrealism. In comparison the automatism of Dalí or Max Ernst seems 'contrived' (Read quoted in ibid., p. 18).

Tunnard did not see his works, however, as being purely abstract and void of representation. He in fact saw that they were reflective of his life, taking inspiration from the organic forms of his Cornish surrounds, his love of music and the advancements in science and technology, in which he took great interest. He stated, 'As soon as I started inventing, I found that it was so much more exciting, and that inventing came gradually into what was called non-representational painting. But even when I am at work on a picture, I do not feel that what I am putting down is exactly non-representational. I do feel it is something that does exist, and I am quite alarmed sometimes when I show a painting to somebody and find that they cannot see as it as I do. I feel that these objects are quite real to me, although they may not be in the three-dimensions of the canvas' (quoted in 1944 in an interview with

Raymond Myerscough-Walker, in *ibid.*, p. 16). One can also see reference to war in many of his works of the early 1940s, with Tunnard often responding to the technology of World War II. A critic for *The Times* in 1959, reflecting on works of this period, wrote, 'The imagery seems to spring directly from the war, from a time when deserted airstrips beneath the moon and sky scored with the smoke trials of aerial battles brought a sudden anticipatory glimpse of the space-age' (quoted in *ibid.*, p. 78).

The ambiguous nature of Tunnard's works leaves the interpretation open for discussion, what is apparent, however, is the artist's joy of experimentation and invention. Indeed, when experiencing a painting by the artist it is sometimes hard to discern how he produced his unusual surfaces, which often bear a multitude of complex and experimental techniques. Tunnard enjoyed using a combination of different mediums frequently mixing gesso, tempera, oil, pastel, ink and wax crayon on board and in one or two anecdotal accounts is recorded to have used more experimental ingredients such as honey as an emulsion. Tunnard would then manipulate the surface using a series of techniques such as 'frottage' rubbings and 'decalcomania', as practiced by Surrealist artists such as Miró and Ernst, and would sand and distress the board to create a series of abrasions and incised lines, to give the impression of texture and depth. Tunnard often did not use preparatory drawings, preferring instead to work directly and instinctively. The pleasure that he took from painting and creating these visual effects was of utmost importance to the artist who stated, 'I am trying to have fun still. I think it is very, very important. Don't you think that painters should still have their sensual enjoyment of using paint? To produce abstract paintings that are entirely mechanical gives me a sense of loss ... I think it is very important to paint from the stomach as well as the head' (ibid., p. 106).

The 1940s marked one of the most prolific and successful periods of Tunnard's career, when he began to make a name for himself internationally. In March 1939 he held a solo exhibition at Peggy Guggenheim's London gallery Guggenheim Jeune. From this point on Guggenheim became a key supporter of the artist, describing his gouaches as being 'as musical as Kandinsky's, as delicate as Klee's, and as gay as Mondrian's' (quoted *ibid.*, p. 14). During this time he was included in a number of British Council exhibitions, which were sent to Australia, New Zealand and the United States, where he became widely recognised. In 1942 he was included in Guggenheim's Art of the Century Gallery and in 1944 he held his first solo exhibition at the Nierendorf Gallery in New York, with many of his works remaining in the collections of American institutions such as the Solomon Guggenheim Museum, the Brooklyn Museum and the San Francisco Museum of Modern Art.



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

Maquette for Male Winged Figure

iron and composition, unique 15½ in. (39 cm.) high Conceived in 1957-58.

£150,000-250,000

\$220,000-360,000 €190.000-320.000

PROVENANCE:

Private collection, U.S.A.
Anonymous sale; Sotheby's, New York,
4 May 2005, lot 227.
with Hazlitt Holland-Hibbert, where purchased by
the present owner, June 2005.

LITERATURE:

E. Lucie-Smith, *Chadwick*, Stroud, 1997, pp. 36-37, no. 23, illustrated.
D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 158, no. 248, illustrated.

The 1950s were a breakthrough decade for Chadwick. In 1952, following two significant commissions exhibited the previous year as part of the Festival of Britain, and the completion of The Fisheater, a magnificent 7½ foot high iron and copper mobile bought by the Arts Council, Chadwick was chosen to exhibit at the 26th Venice Biennale as part of New Aspects of British Sculpture alongside Robert Adams, Reg Butler, Geoffrey Clarke, Bernard Meadows, Eduardo Paolozzi, William Turnbull and Kenneth Armitage. In his introduction to the catalogue for the exhibition Herbert Read, a great admirer of C.G. Jung, asserted that: 'These new images belong to the iconography of despair, or of defiance; and the more innocent the artist, the more effectively he transmits the collective guilt. Here are images of flight, of ragged claws... of excoriated flesh, frustrated sex, the geometry of fear' (H. Read, exhibition catalogue, New Aspects of British Sculpture, 1952). By 1958, the year in which Maquette for Male Winged Figure was completed, the phrase the 'geometry of fear', a somewhat hackneyed critical cliché, no longer seemed relevant to Chadwick's contemporary output. Admitting that "fear" is no longer an appropriate word', Read identified instead the existence of 'a demonic force ... pent up in the unconscious' which, he asserted, it was within the artist's power to transform into 'symbolic icons' of universal significance (indeed, the power of his 'symbolic icons' meant that, in 1956, Chadwick had been awarded the International Prize for Sculpture at the 28th Venice Biennale). Maquette for Male Winged Figure is of a monumental aesthetic import, well able to bear the weight of such universal significance, the figure's emphatically wide set legs, armoured torso and intimidating wingspan combined symbolise strength, resilience and intransigence.

By 1954, Chadwick's idiosyncratic vocabulary of welded iron shapes had been transformed by his discovery of a new method for construction using Stolit, an industrial stone compound of gypsum and iron powder which was applied wet like plaster and on drying could be worked, chased and coloured, or more usually left to weather, as with Maguette for Male Winged Figure. An elaborate web of welded rods which form geometric units joined together to express the figure's frame, planes and contours, the whole supported on two tapered forged legs, was filled with Stolit, setting glass-hard. The iron armatures rust and expand on contact with the moisture absorbed by the compound, so that straight profiles become subtly curved with the passage of time. Suggestive of a skeletal prehistoric creature, the evocative, ribbed effect produced by this method, unique to Chadwick, lends Maguette for Male Winged Figure the appearance and haptic qualities of a fossil. While the figure's heads are reduced to two vestigial spikes, the truncated, square wing on the left is compensated for by the elongated webbed right hand wing. Static and yet with the potential for flight, the theme of the winged figure/figures was to provide Chadwick with a fruitful source for numerous sculptures over the next decade or so including Stranger III, a model for a memorial designed to commemorate the successful double crossing of the Atlantic by the airship R34 in July 1919, commissioned by the Air League of the British Empire. The result of a significantly transitional moment in Chadwick's career, Maquette for Male Winged Figure indicates a shift in his work away from the dancing figure groups, presaging too his subsequent preoccupation with the stillness of his standing and seated figures from the 1960s onwards



DAME BARBARA HEPWORTH (1903-1975)

Stringed figure (Curlew) (Maquette)

brass and string on a wooden base 13 in. (33 cm.) long Conceived in 1956 in an edition of nine. This work is recorded as BH 224.

£250,000-350,000

\$370,000-500,000 €320,000-440,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 22 June 2001, lot 127. with Austin Desmond Fine Art, London. Anonymous sale; Christie's, London, 6 June 2008, lot 163, where purchased by the present owner.

LITERATURE:

J.P. Hodin, *Barbara Hepworth*, Neuchâtel, 1961, p. 169. no. 224.

The present sculpture was made in Hepworth's St Ives studio in 1956-57, using sheet brass and cotton fisherman's string, acquired locally at a time when the artist was experimenting with copper and brass sheeting. Penelope Curtis explains that the strung pieces of this period acted as a 'bridge' between Hepworth's carved works and the significant incursion of bronze into her work in the late 1950s, 'In 1956 Hepworth suddenly found an entirely new way of 'opening up'; indeed these new pieces were so open that they rather described a line in space, like a drawing, for they had no material interiority ... These seven works were given the names of dances - *Pavan*, *Galliard* - and then of song - *Orpheus* and *Curlew*. ... *Orpheus* and *Curlew* deployed the stringing effect to much greater effect, for the strings seemed to pull this thin tensile material into shape' (see P. Curtis, *Barbara Hepworth*, London, 1998, p. 39). By the late 1950s, bronze had become Hepworth's primary medium, though she continued, to a lesser extent to carve in wood and stone.

Matthew Gale and Chris Stephens explain that 'The [Stringed Figure (Curlew)] sculptures were made in the same way as the *Orpheus* group. A cardboard template determined the shape of the brass sheet; for *Curlew* this was a right-angled triangle with the acute corners forming the enclosing wings. Two cuts in into the left side of the triangle allowed a section to be turned inwards and facilitated a tighter curling of the form. Hepworth's

assistant Brian Wall has described how the curvature was achieved by 'cold rolling' the brass, which was roughly patinated green on the inner surface. The fact that each sculpture was handmade accounts for the differences in effect ... The scheme of the stringing with red-brown fishing line was more straightforward than that for *Orpheus*, as the two webs on *Curlew* simply closed off the openings. The one at the back was threaded around on the whole of the side, forming the characteristic parabolic profile ... The stringing on the front only occupied the central section of the wings and was interrupted by the turned-in strip' (see M. Gale and C. Stephens, *Barbara Hepworth Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives*, London, 1999, p. 164). Sheet metal gave Hepworth freedom in expressing space, and the combination of 'cold rolling' and hand-stringing allowed an element of individuality between pieces within the edition.

The parabola had been a constructional device seen in the work of fellow St Ives sculptor, Naum Gabo, who lived in England between 1936 and 1946. Hepworth's drawings of the 1940s also demonstrate the convergence and divergence of drawn lines pre-empting the stringed sculptures of the late 1950s. Matthew Gale and Chris Stephens point out that in 'An Exchange of Letters between Naum Gabo and Herbert Read' in *Horizon*, Vol. 10, no. 53, 'Gabo had identified sources for his Constructive art in nature, and it may be in a similar context that Hepworth's reference to a wading bird in her





Dame Barbara Hepworth

subtitle, *Curlew*, may be seen. They continue, 'This suggests a comparison with John Wells's *Sea Bird Forms* [Tate] 1951, at that time in the collection of their mutual friend Ethel Hodgkins. The play of abstract forms in Wells's painting is dominated by a swooping asymmetric curve opening to points which closely resemble the effect achieved by Hepworth in sheet metal' (see M. Gale and C. Stephens, *op. cit.*, p. 165).

The present sculpture, *Stringed Figure (Curlew) (Maquette)* belongs to a series of stringed works of this period which included *Curlew* in three different sizes. The present size (BH 224) was created in an edition of nine and so was the larger *Stringed Figure Curlew (Maquette II)* (BH 225A). Although both are dated to 1956 and 'placed in ascending size in the artist's album, the records of her dealers, Gimpel Fils, indicate that the smaller work was made in 1957, perhaps as a result of the popularity of the earlier edition' (see M. Gale and C. Stephens, *op. cit.*, p. 164). A larger version, *Stringed Figure (Curlew) (Version II)*, (BH 225B), was made in an edition of three; one example of this work (1/3) is in the collection of Tate, London while another (3/3) is in the collection of The Louisiana Museum of Art, Copenhagen, Denmark.

The *Curlew* idea for the present *Stringed Figure* would have appealed to the artist, who would have instantly recognised the downcurved bill, long legs and beautiful and evocative cry of the native British bird (Numenius Arquata) on the coast in Cornwall.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.





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

Forms

signed 'W SCOTT' (upper right) and inscribed and dated 'FORMS 1958' (on the canvas overlap) oil on canvas 16×20 in. $(40.7 \times 50.8$ cm.)

£120,000-180,000

\$180,000-260,000 €160,000-230,000

PROVENANCE

with Hanover Gallery, London, where purchased by Galeria d'Arte Galatea, Turin, July 1959.
Dr Silvano Ceravolo.
with Connaught Brown, London.
with Spink-Leger, London, as 'Still Life',
where purchased by the present owner, 1998.

EXHIBITED:

Turin, Galleria d'Arte Galatea, William Scott, May -June 1959, no. 7: this exhibition travelled to Milan, Galleria Blu, May - June 1959. Bergamo, Galleria Lorenzelli, William Scott, February 1978, catalogue not traced.

I ITEDATIIDE

A. Bowness (intro.), William Scott: Paintings, London, 1964, p. 37, no. 106, illustrated, as 'Still Life (MJ1)', and also listed as no. 97, as 'Forms', with incorrect illustration.

Enciclopedia Universale SEDA della Pittura Moderne, SEDA, Milan, 1969, p. 2530, illustrated, as 'Composizione'.

E. Crispolti, Correnti Contempoanee della Pittura Inglese, Milan, 1970, p. 52, illustrated, as 'Composizione, 1955'.

N. Lynton, William Scott, London, 2004, p. 212, as 'MJ1'.

S. Whitfield (ed.), William Scott: Catalogue Raisonné of Oil Paintings 1952-1959, vol. 2, London, 2013, p. 225, no. 378, illustrated.

'The actual touch and the way I put paint on canvas matter very much. I am extremely interested in textural qualities – the thick paint, the thin paint, the scratched lines, the almost careful-careless way in which a picture's painted ... I don't like a picture painted with a too slick, too efficient technique – painting with too much know-how'.

(Scott quoted in A. Bowness (ed.), William Scott: Paintings, London, 1964, p. 11)



DAVID BOMBERG (1890-1957)

The Moor's Bridge, Ronda

signed and dated 'Bomberg 35' (lower right) and signed again and inscribed 'Royal Academy Summer Exhibition No. 3/The Moors Bridge/Ronda/David Bomberg/41 Queens Gate Mews/Gloucester Road/Kensington/SW7.' (on the artist's label attached to the reverse) oil on canvas 20 x 26 in. (50.4 x 66 cm.)

£200,000-300,000

\$290,000-430,000 €260,000-380,000

PROVENANCE:

Purchased by Mr Greenwoods at the 1945 exhibition.

Mr Bernard Davies-Rees, London, by 1983. Mr and Mrs Herbert L. Lucas, by 1988. with Hazlitt Holland-Hibbert, London, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, Summer Exhibition, 1945, no. 3.

Reading, Museum and Art Gallery, *David Bomberg and Lilian Holt*, June - July 1971, no. 60. London, Whitechapel Art Gallery, *David Bomberg: the Later Years*, September - October 1979, no. 4. Jerusalem, The Israel Museum, *David Bomberg in Palestine 1923-1927*, October 1983 - January 1984,

London, Fischer Fine Art, *David Bomberg 1890-1957: A Tribute to Lilian Bomberg*, March - April 1985, no. 59.

Los Angeles, L.A. Louver Gallery, *David Bomberg:* A Survey of Paintings and Drawings, March 1986, no. 3.

London, Tate Gallery, *David Bomberg*, February - May 1988, no. 124.

LITERATURE:

Exhibition catalogue, *David Bomberg in Palestine* 1923-1927, Jerusalem, The Israel Museum, 1983, p. 33, pp. 64

Exhibition catalogue, *David Bomberg 1890-1957: A Tribute to Lilian Bomberg*, London, Fischer Fine Art, 1985, pp. 26-27, no. 59, illustrated. R. Cork, *David Bomberg*, New Haven and London, 1987, pp. 209, 212, no. C37, illustrated. R. Cork, exhibition catalogue, *David Bomberg*, London, Tate Gallery, 1988, p. 159, no. 124, illustrated.

Bomberg's productive second visit to Spain resulted in such rich and successful canvases that he proposed to travel from Cuenca, Santander and Santillana in the north, to Ronda in the south. In June 1934, Bomberg first enlisted the support of the dealer Alfred Willey who the artist hoped could make further sales to the collectors in England who had admired his earlier Spanish landscapes of Toledo, and eventually he advanced the sum of £50 (made up of £25 each from Asa Lingard and Arthur Crossland, the Bradford merchants) to make the journey possible.

The Bomberg family had settled in Ronda by the end of 1934, and stayed on until the following June, during which time his daughter Diana was born. The family had a harsh existence, living hand to mouth, as more money from England proved not to be forthcoming. This austerity brought about a

productivity and a desire to work quickly, which resulted in bold landscapes that celebrated the majesty of the scenery, often painted at dusk or at night by candlelight. The dramatic landscape of the city, 750 metres above sea level and split by the Guadalevin river and a dramatic gorge, rendered it, in Bomberg's view: 'the most interesting of the towns of Southern Spain', with its 'extraordinary view of the amphitheatre of mountains by which it is surrounded', with a 'gorge - a stupendous rent 250-300 ft wide & 400 ft deep' (the artist, quoted in R. Cork, *op. cit.*, p. 207).

The present work depicts the Moor's Bridge, or *Puente Romano*, over the Tajo Gorge, one of three bridges which link the town. The other two are the Old Bridge or the *Puente Viejo*, and the New Bridge, *Puente Nuevo*, which was completed in the eighteenth century (see R. Cork, *op. cit.*, pp. 204-213).



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

Shelterers

signed 'Moore' (lower right) and signed again and inscribed 'Henry Moore/ Hoglands/Perry Green/Much Hadham/Herts/Shelter Drawing' (on the backboard) wax crayon, ink and watercolour 13¼ x 11¼ in. (33.5 x 31 cm.) Executed in 1940-41.

£200,000-300,000

\$290,000-430,000 €260,000-380,000

PROVENANCE:

with Redfern Gallery, London, where purchased by Edwin Arnold, 15 September 1942, and by descent. Anonymous sale; Bonhams, London, 16 March 2004, lot 50.

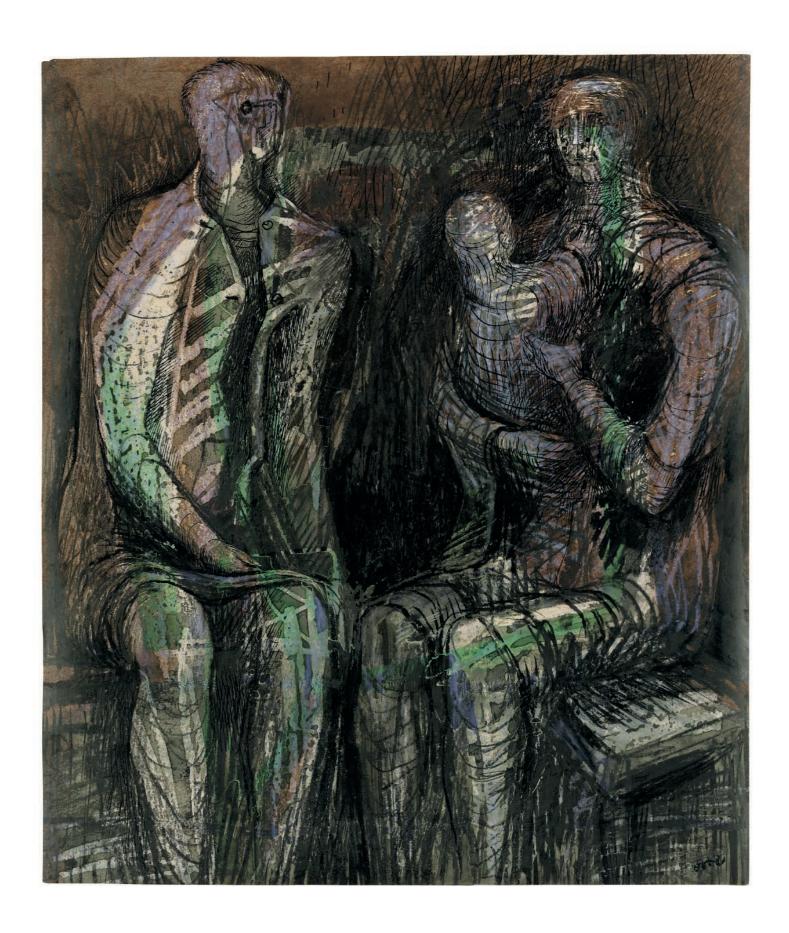
LITERATURE:

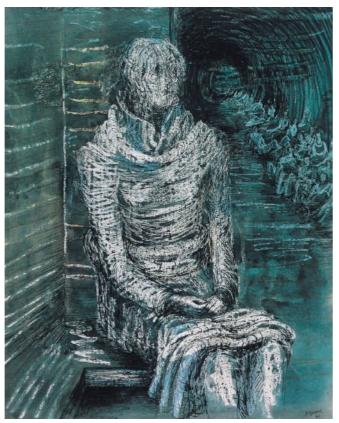
A. Garrould (ed.), Henry Moore, Complete Drawings 1984-86, Vol 7, Addenda and Index 1916-1986, Much Hadham, 2003, p. 23, no. HMF 1826a, illustrated.

Executed in 1940, Henry Moore's Family Group, The Shelterers is a touching examination of the power of human resilience, parental love and the strength of the familial bond under the extreme conditions imposed by war. Forming part of Henry Moore's acclaimed series of Shelter Drawings, this work presents an intimate view of life in the unofficial shelters of London during the first few months of the Blitz, as the city's population desperately sought shelter in the underground transport system to escape the aerial bombing that was reducing vast portions of the capital to rubble. When the devastating daily air raids by German Luftwaffe began, the war transformed from a worrisome, but distant event, to a real, immediate experience for the British public, as the horrors of modern warfare were brought directly to the home front and civilians were plunged into the centre of the conflict. In the present work, Moore creates an intimate, human scene typical of this time, as a young family shelter together in one of the makeshift refuges below ground. The two adults sit alongside one another, their attention entirely absorbed in watching their young child as it sits in its mother's arms, its

small hand reaching up towards her face. The connection between the three figures forms the heart of the composition, with the young child's innocence contrasting strikingly with the sombre, worried attitude of the two adults, as they await the arrival of morning and the cessation of the bombing. Using only a minimal amount of detail, Moore powerfully imbues these figures with a sense of the fear, uncertainty, and distress that he witnessed first hand amongst the masses of people who found themselves seeking refuge underground, while also highlighting the intense power of parental love as they sought to protect their children.

Moore first encountered these groups of shelterers following a late-night journey through the Underground on 11 September 1940, the fifth day of the Blitz. As Moore and his wife travelled home from dinner with friends, they were struck by the sight of hundreds of individuals huddled on the platforms at each station, some attempting to sleep on the rough, cold floors, in order to escape the intense bombing occurring overhead. Upon reaching





Henry Moore, Woman Seated in Underground, 1941. Tate Gallery, London.

their destination, the Moores were forced to remain inside the station for over an hour, as the bombardment above ground became increasingly intense. Recalling this night, Moore explained: 'I was so fascinated by the sight of people camping out under the ground ... Children fast asleep, with trains roaring past only a couple of yards away. People who were obviously strangers to one another forming tight little intimate groups. They were cut off from what was happening above, but they were aware of it. There was tension in the air...' (Moore, quoted in Henry Moore: Writings and Conversations, A.G. Wilkinson (ed.), Aldershot, 2002, p. 261). Witnessing first hand this extraordinary environment had a profound impact on the artist, driving him to return to the Underground shelters two or three times a week over the following months. Moore, describing his impulse to study the life of the shelterers, stated: '...the scenes of the shelter world, static figures -'reclining figures' - remained vivid in my mind, I felt somehow drawn to it all. Here was something I couldn't help doing ... I was absorbed in the work for a whole year; I did nothing else' (Moore, quoted in C. Lichtenstern, Henry Moore: Work-Theory-Impact, p. 108).

Moore was conscious not to intrude upon the shelterers' privacy during these journeys underground, taking the decision to leave his drawing materials at home and instead silently observe nightly life in the make-shift shelters. Making short notes in a pocket notebook about what he encountered, he would return home at dawn and execute a number of drawings from his memory using these notations to assist him, sometimes combining several experiences in a single drawing. Moore's *Shelter Drawings* convey a sense of the dark, oppressive atmosphere of the underground shelters, as the deep shadows seem to surround and envelope his characters. To achieve this, the artist adopted a complex mixed-media technique, building the image across a number of different layers to achieve a rich, dense surface. Drawing the first layer of the composition in wax, the artist would then apply a dark, watercolour wash that would be repelled by the wax lines. The forms would



Henry Moore, Family Group, 1948-1949. The Henry Moore Foundation.

then be further defined using a pen and black ink, with the artist delineating his figures in a series of rapid, sharp strokes. In the present work, Moore uses a mixture of bright white highlights and subtle touches of mauve, green and rose gold, to accentuate the forms of his characters, imbuing each of the figures with a distinct sense of monumentality and mass. Indeed, the strong three-dimensional forms in *Family Group, The Shelterers* and heavily marked depiction of masses betray Moore's sculptural eye, and point to his use of Italian Renaissance and Classical art as sources of inspiration.

One of the most striking elements of the Shelter Drawings is the manner in which Moore transforms the individuals he observed in the Underground shelters into idol-like, archetypal figures, who come to embody the universal experience of suffering and resilience amongst the civilian population in Britain during the war. Indeed, it was this aspect of the drawings which viewers found most appealing when they were exhibited and published in the popular press throughout the 1940s, with many contemporary commentators commending Moore's ability to capture the overwhelming atmosphere of the shelters during the Blitz. While the Shelter Drawings earned Moore a new level of popularity among the British public, they are perhaps even more remarkable for the important impact they exerted on the artist himself. In Moore's own words: 'Without the war, which directed one to life itself, I think I would have been a far less sensitive and responsible person ... The War brought out and encouraged the humanist side in one's work' (Moore, quoted in R. Berthoud, The Life of Henry Moore, London, 1987, p. 176). The studies and drawings that Moore created of the shelterers would go on to shape the artist's subsequent output, as he increasingly began to delve into the emotional and psychological aspects of his subjects as well as their formal attributes. In such poignant, moving drawings as Family Group, The Shelterers we see this approach beginning to emerge, as Moore eloquently captures the intense emotions felt by the underground shelterers hiding from the aerial bombardment and desperately trying to protect themselves and their loved ones.



λ*31

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

Three Women in a Shelter

signed, inscribed and dated 'Henry Moore/Three Women in Shelter/ (one knitting & one with a child). 1941' (on the reverse) wax crayon, watercolour, wash and pencil, lightly squared for transfer $6\% \times 10$ in. (17.5 $\times 25.4$ cm.)

£200,000-300,000

\$290,000-430,000 €260,000-380,000

PROVENANCE: with Redfern Gallery, London. Private collection, USA. Anonymous sale; Doyle, New York, 13 November 2001, lot 47.

LITERATURE:

A. Garrould (ed.), *Henry Moore, Complete Drawings* 1940-1949, *Vol.* 3, Much Hadham, 2001, p. 81, no. AG 41.1, HMF 1759, illustrated.

'I was so fascinated by the sight of people camping out under the ground ... Children fast asleep, with trains roaring past only a couple of yards away. People who were obviously strangers to one another forming tight little intimate groups. They were cut off from what was happening above, but they were aware of it. There was tension in the air...'

(Moore, quoted in Henry Moore: Writings and Conversations, A.G. Wilkinson (ed.), Aldershot, 2002, p. 261)





Henry Moore, Three Seated Figures, 1941. Museo Thyssen-Bornemisza, Madrid.

Executed in 1941, this image is one of Henry Moore's celebrated *Shelter Drawings*, showing Londoners seeking refuge from the Blitz by going into the Underground during the Second World War. This image is filled with the claustrophobic darkness of the underlit tunnels, yet the people themselves have been captured with electric flashes of light colour as well as earthy, mossy green highlights. To some extent, *Three Women in a Shelter* shows the beacon of humanity glowing in this terrestrial underworld.

Because of the darkness in the tunnels, Moore was unable to work extensively in situ; instead, he would make notes to recall subjects and poses which he would sketch from memory the following day. It has also been suggested that that Moore used news reportage photography as a source for his imagery (see D.A. Mellor, "And Oh! The Stench': Spain, The Blitz, Abjection and the Shelter Drawings', in exhibition catalogue, Henry Moore, London, Tate, 2010, pp. 52-63). He would then execute larger, more finished drawings based on his notebook sketches. Some of the pictures that Moore created in this way would be shown at the National Gallery, of which the permanent collection had been moved into safety in a Welsh mountain. When his friend Kenneth Clark, the National Gallery's director, first saw them he ensured that Moore, who had earlier turned down the position of Official War Artist, was approached again by the War Artists' Advisory Committee. As a War Artist, Moore therefore had access to extra fuel, to materials, and was given permits to roam the London Underground, seeking subject matter for his pictures such as Three Women in a Shelter. Ironically, this would be the first period by which he made his living as an artist, having earlier made recourse to teaching. It was also a turning point for Moore himself, who became more involved in the emotional rather than the formal dimensions of his own work.

Here, we observe three of Moore's frequent models, and the most important women in his life: his mother, his sister and his wife. The three figures are huddled together, one holding a child, one knitting and one with her hands clasped together on her lap in anxiety. They perfectly portray the tension of enforced intimacy, the fragility of life and the threat of violence respectively. Here, Moore has combined a shelter scene with imagined sculptural forms. The naturalistic bodies engaged in acts of domesticity combine with abstracted heads signifying psychological disquiet.

Three Women in a Shelter, which is squared in pencil ready for transfer, is the preparatory sketch for Shelter Drawing: Three Fates, 1941 [AG 41.80] in the collection of Brighton Museum and Art Gallery. The figures in both works refer to The Fates of Greek mythology – The Moirai: Lachesis, Clotho and Atropos – whose winding, measuring and cutting of the metaphorical thread of life determined mortal destinies. Moore executed several drawings representing The Fates winding wool.

Moore's figures are trapped within the shadowy confines of an air-raid shelter, made all the more claustrophobic with the dramatic perspective of the heavily ruled corrugated walls, broken with narrow patches of white. Pushed to the edges of the sheet, the women seem too large for their surroundings, adding to the sense of the enclosed space. Moore embues his figures with a sculptural quality, both by emphasising the shading between and around them, and with his use of drapery: their clothing curves around their shoulders and falls in tight, linear ripples to their calves. Its pronounced undulation seems to bind them closer together.

In the figure's arms, Moore indicates his two-way sectional technique, which he described as the use of line to define 'both down the form as well as around it, without the use of light and shade modelling' (Moore quoted in A.G. Wilkinson, exhibition catalogue, The Drawings of Henry Moore, Tate, London, 1977, p. 16). In contrast to the depiction of limbs, the figures' torsos are empty as if hollowed or carved out, their heads highly abstracted in a sculptural manner characteristic of Moore's drawings of the late 1920s and 30s. Their skeletal aspect closely corresponds with his transformation drawings inspired by found natural objects such as pebbles, shells and bones, which were then metamorphosed into sculptural forms. The luminous, rough textured appearance of the white, wax crayon extends the organic correlation, the effect of his palette as Geoffrey Grigson stated, like 'the lichen on the grey rock, the coloured texture of weather-worn stone' (cited in C. Stephens (ed.), Henry Moore, exh cat, Tate Publishing, London, 2010, p. 165). Moore has also introduced two shades of green into lines and areas of each figure, perhaps a further suggestion of nature outside the shelter or the unnatural phosphorescence of electric light.

Three Women in a Shelter was executed on a page of Moore's horizontal notebook in 1941. There are twelve known drawings attributed to the notebook (see A. Garrould (ed.), Henry Moore, The Complete Drawings 1940–1949, vol. 3, London, 2001, pp. 81–83) which was subsequently disbound, most likely in preparation for the artist's first solo exhibition in America at the Buchholz Gallery, New York, in May 1943. Though no list of the forty exhibited drawings exists, the majority of pages from the notebook are now in private and public collections in the USA, including the Santa Barbara Museum of Art, California and The Art Institute of Chicago.



DAVID BOMBERG (1890-1957)

Jerusalem from the Mount of Olives

signed and dated 'Bomberg 25' (lower right) oil on canvas $20 \times 26\%$ in. (50.8×67.3 cm.)

£600.000-900.000

\$870,000-1,300,000 €760,000-1,100,000

PROVENANCE:

with Spink and Sons, London, where purchased by the previous owners in January 1994. Joseph Hackmey, The Phoenix Collection. Their sale; Christie's, London, 16 November 2007, lot 56, where purchased by the present owner's father, and by descent.



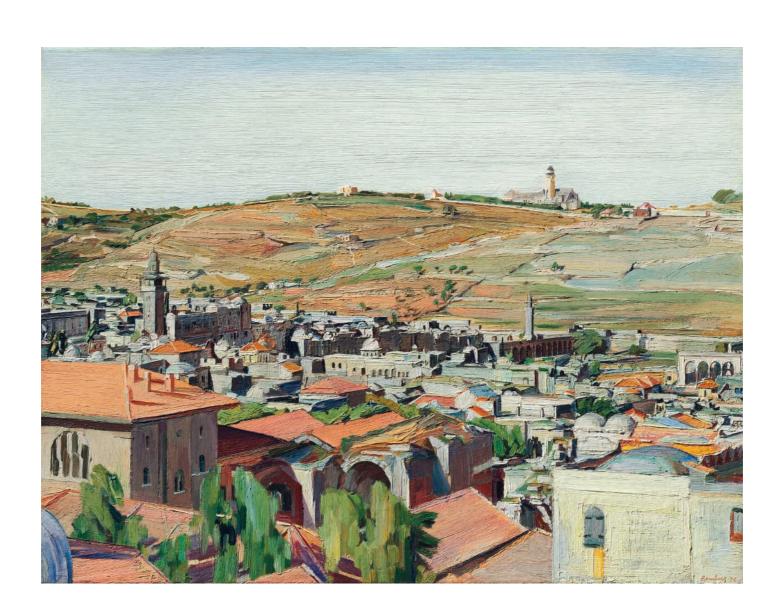
David Bomberg seated in the roof of the Banco di roma, Jerusalem, $\it circa$ 1925. Photographer unknown.

BOMBERG'S TRANSFORMATION

Richard Cork

During his intense four-year period in Palestine, from 1923 to 1927, David Bomberg ensured that his art underwent an extraordinary metamorphosis. Before the First World War he had been the most radical young painter in Britain, creating images as audaciously dynamic, simplified and near-abstract as *In the Hold* and *The Mud Bath*. But after undergoing traumatic experiences at the front of line of war, where he was driven to edge of destruction, Bomberg searched for an alternative vision of the world. Rather than continuing to focus on the machine age, he began exploring the countryside and working in the open air.

It was a redemptive transformation, and explains why Bomberg reacted with enthusiasm and hope when he journeyed to Jerusalem in April 1923. There was a possibility that he could become the Zionist Organisation's official artist, and Bomberg felt hungry for the manifold visual revelations which strong sunlight might provide. He was not disappointed. Responding eagerly to subjects as diverse as a group of camels and the luminous view outside the Damascus Gate, Bomberg realised that he could stay here and feel nourished at every turn.





David Bomberg, Church of the Holy Sepulchre, Jerusalem, 1925. Sold, Christie's, London. 25 November 2015. lot 9.

He was not the first British artist to be inspired by such scenes. Back in 1854 William Holman Hunt and Thomas Seddon had travelled to the Middle East with the photographer James Graham. Looking down at Nazareth, Holman Hunt painted an astonishingly prismatic watercolour celebrating his response to the scene. But Seddon became so obsessed with painting Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel that he camped on the hill in a tent for 120 days carefully transcribing the scene. His painting, now in the Tate collection, testifies to a fanatical commitment. Possibly worn out by this endeavour, he died only a year later. Yet Bomberg became fascinated by Seddon's painting, and regarded it as a precedent for his own work in 'the Holy Land.' In 1928 he wrote that, although Seddon's work 'is rather "tight" in execution, it is a remarkably luminous record and interests me tremendously ... Jerusalem today is exactly as it was then.'

Encouraged by patrons as well-informed and generous as Sir Ronald Storrs, the Military Governor of Jerusalem, Bomberg set about scrutinising the scenes around him. They nourished his curiosity, and he felt very lucky when, as his wife Alice recalled, 'we were introduced to a merchant who had half a house to let away up from the city – in the hills.' They went to look at it, and the view was inspirational: it enabled Bomberg to gaze out eagerly at 'the Walls of the Old City of Jerusalem as well as the fields that sloped and stretched over the Mount of Olives right away to Bethany and beyond to the Road to Jericho. Of course we moved in right away.'

This prodigious and irresistible panorama must have encouraged Bomberg to think hard about how he could best explore it through art. His unfulfilled involvement with the Zionists had led him to produce works like *Quarrying – Jewish Pioneer Labour* which echoed his pre-war involvement with dynamic figures at work. But the 1925 painting Jerusalem from the Mount of Olives testifies to his fascination with the interplay between the city's architecture and the landscape stretching far beyond. It is an untroubled scene, and no people are visible to disrupt the sense of tranquillity. Even so, the longer we look at this canvas, the more we become aware of the dramatic contrasts which Bomberg explores here.



Thomas Seddon, Jerusalem and the Valley of Jehoshaphat from the Hill of the Evil Counsel, 1854-1855. Tate Britain, London

The freely handled trees, painted in the foreground with an almost abstract vitality, anticipate his later work. They seem to be forcing their way upwards, as if asserting a defiant right to exist among the urban development surrounding them. As he grew older, Bomberg become more and more convinced about the crucial importance of respecting, nurturing and sustaining the natural world. He further emphasises the trees' power by giving them plenty of pigment, and yet he also wants to emphasize the solidity and strength of the buildings clustered here so tightly. Bomberg stresses the structure of these architectural elements, and uses his impasto to lend them a feeling of toughness. He even gives the shadows cast by chimneys a potent substance, as well as delighting in the stain left behind on a wall, probably by someone who often poured liquid out of the prominent window above.

A subtle hint of a dome can be glimpsed in the painting's lower left corner, and Bomberg includes elegant towers rising upwards elsewhere in the city. Yet he finds immense pictorial interest even in the most ordinary rooftops, blazing so vividly in the strong sunshine. The dialogue between their bright intensity, and the mysterious darkness enveloping so many walls, is conveyed wherever we look in the lower half of this painting. It adds to the feeling of heat which Bomberg must have taught himself to endure while working day after day from his vantage-point on the Mount of Olives.

The ultimate contrast, stressing the opposition between this historic city and the ancient landscape beyond, is even more rewarding to contemplate. Bomberg's love of sweeping brushmarks, which would develop so dramatically in later works like *The Moor's Bridge*, Ronda (lot 29), can be detected here on the distant hillside. Towards the left, a remarkably fiery blend of orange and red erupts on this slope. The countryside made Bomberg feel liberated as a painter, and he celebrates its freedom from the geometric structure of the buildings below. At the same time, though, we become aware of the surprising amount of detail lavished on some tiny architectural elements at the top of the hill. They may be very far away, but that does not stop him bestowing a remarkably sharp-focused precision on their minuscule forms.

By far the most peaceful area in Bomberg's picture is the sky. Compared with the busy foreground, it proclaims blue emptiness with an air of simplified satisfaction. We notice the horizontal brushmarks travelling across the canvas, from one side over to the other, and respond to their fundamental calm. Here, more than anywhere else in this painting, Bomberg communicates the redemptive emotion he discovered in Palestine, which helped him to recover from the daunting nightmare of war.



BARRY FLANAGAN (1941-2009)

Sculler

signed with monogram, numbered and stamped with foundry mark 'AC 2/2/8 AB/LONDON' (on the top of the wake) bronze with a black patina 101 in. (256.5 cm.) long Conceived in 1998 and cast in an edition of 8 + 2 artist's casts.

£200,000-300,000

\$290,000-430,000 €260,000-380,000

PROVENANCE:

A gift from the artist to the present owner, September 1999.

EXHIBITED

Carcassonne, Préfecture de l'Aude, 1999, untraced.
Carcassonne, Port de Canal du Midi, 2000, untraced.
Dublin, Irish Museum of Modern Art and City Gallery, The Hugh Lane, *Barry Flanagan Sculpture:* 1965-2005, June - September 2006, no. 127, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Barry Flanagan Sculpture*: 1965-2005, Dublin, Irish Museum of Modern Art and City Gallery, The Hugh Lane, 2006, pp. 127, 228, no. 127, another cast illustrated.

Flanagan is perhaps best known for his exuberant, exhilarating and infectiously optimistic, often monumental, bronze hares. Variously inspired by the sight of a carcass acquired by his local butcher, the experience of seeing hares gambolling on the Sussex Downs, George Ewart Evans and David Thomson's The Leaping Hare, published in 1972, as well as its significance in world mythology, the hare is a central metaphor in Flanagan's oeuvre. A symbol of immortality, vitality, fertility, liberty and mischief, for Flanagan the hare was also a 'rich and expressive form', capable of carrying 'the conventions of the cartoon and the attributes of the human into the animal world' ('Flanagan in Conversation with Hans Ulrich Obrist', Enrique Juncosa (ed.), exhibition catalogue Barry Flanagan: Sculpture 1965-2005, Dublin, Irish Museum of Modern Art and Dublin City Gallery, The Hugh Lane, 2005, p. 65). The first of his trademark hares was conceived in 1979 and cast in bronze, an ancient metal to which, as 'more of a modeller than a carver' (op. cit., p. 61), Flanagan had long been attracted, seduced perhaps by the 'bloom and drama' he felt its dark surfaces lent his work. The variations and reoccurrences realised over the next thirty years depended, according to Flanagan, on the scale and identity of each sculpture's base; ranging from classical to cultural forms, these included: a latticed pyramid, an upturned anvil, a bell, a rock, a ball and claw, cricket stumps and a model of the Empire State Building.

Unlike the majority of Flanagan's husk of hares, ludic, lithe, leaping and often larger than life, Sculler is still, seated, perhaps in quiet contemplation, resignation or simply lost in reverie. Strangely mesmeric, Sculler seems content to drift for he is not in the possession of oars with which to propel the boat forward. Such ambiguity renders Sculler all the more intriguing. In contrast to the flamboyant energy and uncomplicated joy evinced by many of Flanagan's hare sculptures, Sculler is peculiarly inscrutable, conceivably mournful or merely meditative, there is a sense, however, in which one feels instinctively that there is something not only cryptic, but also melancholic in Sculler's splendid isolation. Sculler it seems, like Thinker and the subsequent variations thereof, is arguably more emphatically anthropomorphic than others in Flanagan's oeuvre, an eloquent example of the artist's idiosyncratic ability to use the hare as a vehicle to reflect on the complexity of human emotions

Defining himself as 'itinerant worker', it is possible too to see *Sculler* as, in one way at least, a symbol of Flanagan's own migrant status as for many years he split his time between Dublin and the Mediterranean, working on several occasions in foundries in Europe and America.



λ*34

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

Pair of Sitting Figures IV

signed, numbered and dated '© Chadwick 72 657 3/6 C' (on the back of the male figure) bronze with a black patina 24 in. (61 cm.) high

£80,000-120,000

\$120,000-170,000 €110,000-150,000

PROVENANCE:

with Marlborough Gallery, London, 1974. Private collection, London. with Timothy Taylor Gallery, London, where purchased by the present owner.

EXHIBITED:

London, Marlborough Fine Art, *Chadwick, Recent Sculpture*, January - February 1974, no. 26, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Chadwick, Recent Sculpture,* London, Marlborough Fine Art, 1974, p. 28, no. 26, another cast illustrated.

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003,* Farnham, 2014, p. 295, no. 657, another cast illustrated.

By the 1970s, Chadwick's 'increasing tendency to interpret his work in terms of human relationship, rather than formal balance, begins to be audible. 'Presences' was how he refereed to his new figure sculptures; they were about being, not doing: I used to call them 'Watchers', but no longer. Sometimes they are not watching anything. What they are doing is illustrating a relationship - a physical relationship - between people'. It was through this relationship, not through purely formal or allusive qualities, that he wanted his sculptures to speak: 'If you can get their physical attitudes right you can spell out a message'.

What was the message? Chadwick figure sculptures of the early and mid-1970s consist largely of male and female couples - standing, sitting, walking or even lying together on a base striped to resemble a beach recliner. The male forms tend to be angular, the female ones modelled in the manner of the *Elektras* made from steel and Stolit but recalling the hand-formed surfaces of ancient terracottas from Tanagra. The mood is comparably tender and intimate, modulated by fine tunings of attitude - the tilt of torso, shoulders and heads. Trios of *Watchers* - or *Presences* - returned, small-scale and utterly without the brute frontality of their monumental avatars. A preoccupation with physical relationship had, in its way, defined a popular awareness of the Britishness of British sculpture in the mid-twentieth century' (M. Bird, *Lynn Chadwick*, Farnham, 2014, p. 147).



λ*35

PETER LANYON (1918-1964)

Coast Wind

signed 'Lanyon' (lower right) and signed again, inscribed and dated 'COAST/WIND/Peter Lanyon 1957' (on the reverse) oil on board 72×48 in. (183×122 cm.).

£200,000-300,000

\$290,000-430,000 €260,000-380,000

PROVENANCE:

Sheila Lanyon.

Anonymous sale; Sotheby's, London, 24 May 1990, lot 726.

with Agnew's, London, where purchased by the present owner, January 2011.

EXHIBITED:

London, Gimpel Fils, Recent Paintings, Gouaches and Constructions by Peter Lanyon, March 1958, no. 3.

Tokyo, British Council, Metropolitan Art Gallery, Fifth International Art Exhibition, May - June 1959, no. 5: this exhibition travelled to Fukushima, Tomiya Gallery, November 1959.
London, Gimpel Fils, Recent Paintings by Peter Lanyon, October - November 1960, no. 4.
Eindhoven, Stedelijk van-Abbe Museum, Kompas II - Contemporary Paintings in London, October - December 1962, no. 46.

Cambridge, Arts Council Gallery, *Three Contemporary Painters: Peter Lanyon, Henry Mundy, Ceri Richards*, October-November 1963 no. 2: this exhibition travelled to Kings Lynn, Fermory Art Gallery, Guildhall of St. George, November 1963; Glasgow, Art Gallery, December 1963; Nottingham, Midland Group Gallery, January 1964; Cheltenham, Art Gallery, February-March 1964.

London, Arts Council of Great Britain, Tate Gallery, *Peter Lanyon: Arts Council Retrospective*, May - June 1968, no. 45: this exhibition travelled to Plymouth, City Art Gallery, July - August 1968; Newcastle, Laing Art Gallery, August 1968; Birmingham, City Museum and Art Gallery, September 1968; Liverpool, Walker Art Gallery, October 1968.

LITERATURE:

H. Read, *Art Since 1945*, London and New York, 1959, n.p., pl. 116. Exhibition catalogue, *Peter Lanyon: Arts Council Retrospective*, London, Arts Council of Great Britain, Tate Gallery, 1968, n.p., no. 45. A. Causey, *Peter Lanyon*, Henley-on-Thames, 1971, p. 54, no. 86. A. Lanyon, *Peter Lanyon 1918-1964*, Newlyn, 1990, pp. 165, 166, illustrated.

'[My paintings] are not abstract, nor are they landscape. They use abstraction as a method and landscape experience as a source ... (they) reject the conventions of landscape but remain recognisable in the country. They are concerned with environment rather than view, and with air rather than sky ... The country is used to make something, just as clay is used to make a pot'

(Peter Lanyon quoted in St Ives Carnival programme, 1961).





Peter Lanyon, Bay Wind, 1958, private collection.

Coast Wind is a work that above all evokes the Cornish landscape and coastline to which Lanyon was so attached. A native to the artistic centre of St Ives, and a resident for the majority of his life and career, the landscape of the western tip of Cornwall and Lanyon's approach to his art are intrinsically entwined. Coast Wind can be interpreted as a representation of the grasstopped cliffs and coves battered by the ferocious northerly winds that hit the exposed Cornish peninsula. The colour palette of varying shades of blue, olive green and pure white, interspersed with the gestural brushstrokes work to conjure the images of ocean spray and dramatic cloud formations resulting from the ever-changing coastal weather. This was an area that was a focus of Lanyon's work, he described, 'Many of my paintings are of weather. I like to paint places where solids and fluids come together, such as the meeting of sea and cliff, of wind and rock, of human body and water, I wasn't satisfied with the tradition of painting landscape from one position only. I wanted to bring together all my feelings about the landscape, and this meant breaking away from the usual method of representing space in a landscape painting - receding like a cone to a vanishing point. I wanted to find a new way of organising the space in a picture' (Peter Lanyon, recorded interview, 1962, reproduced in A. Bowness (intro.) Peter Lanyon, London, 1968).

Lanyon rejected the notion of his work as abstract, instead insisting that he was a painter of landscapes. His friend Patrick Heron suggests a 'parallelism' as central to Lanyon's approach to his landscapes 'suddenly in the line which the movement of a fishing boat across St Ives harbour describes, Lanyon will see the abstract figure, the abstract line, which he has just drawn with a large black brush over a rough white, or pale blue ground, closeted with his canvases up in his studio overlooking town. In the greens, grays, blacks, cerulean blues and ochres of the landscape of Cornwall he discovers – or rediscovers – forms which he has already postulated on his canvas; and, vice versa, he sees the face of the well-loved landscape reappearing the vital, ragged, rough-hewn abstraction which he has constructed in the silence of his studio, away from the roaring Atlantic winds, away from the salt spray, the gorse and the granite' (Patrick Heron in Exhibition catalogue, *Peter Lanyon: Air, Land and Sea*, London, 1992, p. 6).

Lanyon was amongst the first artists in England to recognise the importance of the American Abstract Expressionists. At the time of the 1956 Tate exhibition *Modern Art in the United States*, Lanyon's work was already developing in a broadly similar direction to that of his American counterparts. The boldly expressive paintings he would have seen by de Kooning, Kline, Pollock and Rothko in the final room of the exhibition would have given him confidence in his own conviction. In January 1957, he visited New York for his first one-man exhibition at the Catherine Viviano Gallery. The exhibition was very well received and served as an important platform in forming relationships with the American artists, several of whom visited Lanyon in St Ives. By the time Lanyon died, prematurely in a hang glider accident in 1964, he had held five solo exhibition at Viviano's gallery. Such was the quantity of his paintings over this period that went directly from his studio to the United States, that his growing reputation was likely overlooked in Britain.

Coast Wind, painted immediately after the first one-man exhibition at Catherine Viviano in 1957, instinctively shows some of the American influences absorbed by Lanyon in the broader, looser and more thinly applied paintwork and the brighter colour palette including many blues. Along with the greater freedom of expression through the use of larger blocks of colour, his interpretation of the effects of the wind over the sea and coastline is immediately apparent, through the swirling brushstrokes clashing, eddying, pulling and pushing, revealing flashes of the green and blue surface below. This painting precedes Bay Wind (private collection), Zennor Storm (Tate, London) and Green Coast, all works from 1958 on the same scale that demonstrates many similar qualities, but in particular his ability to combine his emotional translation of the landscape with abstraction.

Unlike many of the full scale works he painted at this time, *Coast Wind* remained in the artist's studio and his private collection. Following his early death, it was in the collection of his wife Sheila Lanyon for many years. It is perhaps not too bold to assume that *Coast Wind* – with its palette and composition that so effectively represents the Cornish coastline – was a work preferred by both the artist and his family.



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

Harbour Scene

signed and dated 'L.S. LOWRY 1959' (lower left) oil on canvas 20×30 in. $(50.8 \times 76.2$ cm.)

£400,000-600,000

\$580,000-870,000 €510,000-760,000

PROVENANCE

Purchased by Lady Vansittart at the 1961 exhibition, and by descent.

EXHIBITED:

London, Lefevre Gallery, *New Paintings by L.S. Lowry*, October 1961, no. 7.

'The loneliness of Lowry doesn't make one shiver. It exults in the vastness of our surroundings'

(Sir John Betjeman, quoted in exhibition catalogue, The Loneliness of Lowry, Abbott Hall Art Gallery, Kendal, 2010, p. 17).





L.S. Lowry at The Elms, photo: Maurice Rowe

'I don't think that anyone since Turner looked at the sea with such an original eye'

(Andras Kalman, quoted in exhibition catalogue, The Loneliness of Lowry, Abbott Hall Art Gallery, Kendal, 2010, p. 13).

After his retirement from the Pall Mall Property Company at the age of 65 in 1952, Lowry was able to travel more extensively to other parts of the British Isles. Coastlines and landscapes in the North East, Wales and Scotland became regular subjects in his work, and they allowed him to focus on his fascination for the sea. Lowry had painted yachts and boats from his earliest years, and these were the only subjects of which his mother had approved: her favourite picture, Sailing boats, painted in 1930, hung at his home until his death. At first the objects of his interest were the lively waters and bobbing yachts that he saw on family holidays at Lytham St Anne's or in North Wales. Later, he began to paint lakeland scenes with long empty horizons which roll out beyond into an unfathomable distance. The lakes appear tranquil but deep and sombre. By the time of his retirement, he returned to the sea again but the boats, and by now heavy shipping, begin to have a more idiosyncratic quality. Lowry's friend and dealer, Andras Kalman, commented that, 'I don't think that anyone since Turner looked at the sea with such an original eye' (see exhibition catalogue, Abbott Hall Art Gallery, Kendal, 2010, p. 13).

As Michael Howard has commented, 'The heavy ships that populate Lowry's later paintings and drawings move through the implacable waters with no apparent sign of human involvement: there is never a glimpse of figures working the vessels, which seem to move of their own mysterious accord ... Lowry perfectly captures the dense black silhouette of the merchant

vessel etched against the brilliant crystalline light. Such jewel-like painting and amongst the most moving of his productions ... Ships and boats are more than mere carriers of cargo, they are loaded with a host of romantic associations encapsulating our understanding of life and death. Accordingly, at least one commentator has compared Lowry's painted vessels with Charon's barque that in Greek mythology and in Dante's *Inferno* takes the souls of the dead across the River Styx ... Lowry stated on many occasions that he inscribed himself into his pictures, and never more so than in these works. His ships, monuments and rocky outcrops surrounded by the sea are expressions of the pathetic fallacy, whereby inanimate objects are apportioned human attributes, and they feature in different guises in all of Lowry's work ... Such works may be powerful or picturesque, disturbing or entertaining in turn. But whether humorous in intent or deadly serious, they are united as expressions of the artist imposing his will upon a recalcitrant nature' (*L.S. Lowry, A Visionary Artist*, Salford, 2000, pp. 234-236).

Lady Vansittart had purchased a number of works by L.S. Lowry from his London dealer, Lefevre Gallery, over a period of twenty years. Each of these works, *Children Playing, Old Road, Failsworth,* 1957; *A Footbridge,* 1944; and *The Empty House,* 1958, together with the present work, have been offered in these Rooms over the last decade.



DAME BARBARA HEPWORTH (1903-1975)

Six Forms (2 x 3)

signed, numbered and dated 'Barbara Hepworth 1/9/1968' (on the base) and inscribed 'MORRIS/SINGER/FOUNDER/LONDON' (on the edge of the base) bronze with a brown/green patina 34½ in. (87.6 cm.) wide Conceived and cast in 1968 in an edition of 9 plus one artist's copy.

This work is recorded as BH 467, cast 1/9.

£200,000-300,000

\$290,000-430,000 €260,000-380,000

PROVENANCE:

Private collection.

Acquired by the previous owner through Marlborough Fine Art, London, May 1982.

St Ives, Guildhall, Exhibition on the Occasion of the Conferment of the Honorary Freedom of the Borough of St Ives on Bernard Leach and Barbara Hepworth, September - October 1968, another cast exhibited.

New York, Gimpel-Weitzenhoffer Gallery, Barbara Hepworth, April - May 1969, no. 9.

On board Q.E.II, London, Marlborough Gallery, A Selection of 20th Century British Art, 1969, exhibition not numbered, another cast exhibited. Bath, Widcombe Manor, St Ives Group, 1969, no catalogue, another cast exhibited.

St Ives, Penwith Gallery, Winter Exhibition 1969, October - December 1969, no. 4, another cast exhibited.

London, Marlborough Fine Art, Barbara Hepworth Recent Work, Sculpture, Paintings, Prints, February - March 1970, no. 13, another cast exhibited. Plymouth, City Art Gallery, Barbara Hepworth, June - August 1970, no. 51, cast 7/9 exhibited. Japan, Hakone Open-Air Museum, Barbara Hepworth Exhibition, June - September 1970, no. 28 another cast exhibited

Winchester, The Cathedral Close, Ten Sculptors -Two Cathedrals, July - August 1970, not numbered, another cast exhibited: this exhibition travelled to Salisbury, Cathedral Close, August -September 1970.

Austin, University of Texas Art Museum, Barbara Hepworth, September 1971, no. 2, another cast exhibited.

Folkestone, New Metropole Arts Centre, The Artist and the Book in France from Matisse to Vasareley and Barbara Hepworth Sculpture and Lithographs, December 1974 - February 1975, no. 2, another cast exhibited.

Galashiels, Scottish College of Textiles, Arts Council Scottish Tour, Barbara Hepworth: A Selection of Small Bronzes and Prints, April - May 1978, no. 22: this exhibition travelled to Inverness, Museum and Art Gallery, June 1978; Dundee, Museum and Art Gallery, September 1978; Milngavie, Lillie Art Gallery, September - October 1978; Hawick, Museum and Art Gallery, October - November 1978; and Ayr, Maclaurin Art Gallery, November - December 1978.

London and New York, Marlborough Gallery, Barbara Hepworth: Carvings and Bronzes, May -June 1979, no. 32, another cast exhibited.

Wakefield, Yorkshire Sculpture Park, Bretton Hall, Barbara Hepworth, July - October 1980, no. 17, another cast exhibited.

Swansea, Glynn Vivian Art Gallery and Museum, Barbara Hepworth: A Sculptor's Landscape, October - November 1982, no. 22, another cast exhibited: this exhibition travelled to Bangor, Art Gallery, November - December 1982: Wrexham. Library Art Centre, December 1982 - January 1983; and Isle of Man, Manx Museum, February 1983. Cardiff, Welsh Sculpture Trust, Sculpture in a Country Park: An Outdoor Exhibition in the Gardens of Margam, June 1983 - June 1984, not numbered, another cast exhibited.

Liverpool, Tate Gallery, Barbara Hepworth A Retrospective, September - December 1994, no. 76, another cast exhibited: this exhibition travelled to New Haven, Yale Centre for British Art, February - April 1995; and Toronto, Art Gallery of Toronto, May - August 1995

New York, Wildenstein, Barbara Hepworth: Sculptures from the Estate, October - November 1996, not numbered, another cast exhibited.

Exhibition catalogue, Barbara Hepworth, New York, Gimpel-Weitzenhoffer Gallery, 1969, n.p., no. 9, another cast illustrated.

Exhibition catalogue, On board Q.E.II, London, Marlborough Gallery, A Selection of 20th Century British Art, 1969, exhibition not numbered, another cast illustrated.

Exhibition catalogue, Barbara Hepworth Recent Work, Sculpture, Paintings, Prints, London, Marlborough Fine Art, 1970, pp. 7, 22, no. 13, another cast illustrated.

Exhibition catalogue, Barbara Hepworth, Plymouth, City Art Gallery, 1970, n.p., no. 51, cast 7/9 illustrated.

Exhibition catalogue, Barbara Hepworth Exhibition. Japan, Hakone Open-Air Museum, 1970, n.p., no 28 another cast illustrated

A. Bowness, The Complete Sculpture of Barbara Hepworth 1960-69, London, 1971, p. 47, no. 467, pl. 13, another cast illustrated.

Exhibition catalogue, The Artist and the Book in France from Matisse to Vasareley and Barbara Hepworth Sculpture and Lithographs, Folkestone, New Metropole Arts Centre, 1974, n.p., no. 2, another cast illustrated.

A. Bowness, A Guide to the Barbara Hepworth Museum, St. Ives: Trewyn Studio and Garden, p. 6, no. 30, 1976, another cast.

Exhibition catalogue, Barbara Hepworth: Carvings and Bronzes, London and New York, Marlborough Gallery, 1979, pp. 12, 29, no. 32, another cast illustrated.

Exhibition catalogue, Barbara Hepworth, Wakefield, Yorkshire Sculpture Park, Bretton Hall, 1980, p. 27, no. 17, another cast illustrated. D. F. Jenkins, Barbara Hepworth: a Guide to the Tate Gallery Collection at London and St Ives, Cornwall, London, 1982, pp. 20 (dated 1963), 38, another cast illustrated on the front cover.

Exhibition catalogue, Sculpture in a Country Park: An Outdoor Exhibition in the Gardens of Margam, Cardiff, Welsh Sculpture Trust, 1983, p. 26, not numbered, another cast illustrated.

The Tate Gallery 1980-82: Illustrated Catalogue of Acquisitions, London, 1984, p. 122, another cast illustrated.

Exhibition catalogue, Barbara Hepworth A Retrospective, Liverpool, Tate Gallery, 1994, p. 113, 165, no. 76, another cast illustrated. Exhibition catalogue, Barbara Hepworth: Sculptures from the Estate, New York, Wildenstein, 1996, pp. 108, 49, not numbered, another cast illustrated.

M. Gale and C. Stephens, Barbara Hepworth Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives, London, 1999, pp. 215, 246-248, 249, no. 67, cast 7/9 illustrated. S. Bowness (ed.), Barbara Hepworth: The Plasters. The Gift to Wakefield, Farnham, 2011, pp. 61-62, 63, 162, pl. 55, another cast illustrated.





Barbara Hepworth working on the first stage of *Single Form*, commissioned by the United Nations.

Predominantly a carver in her early years, Hepworth enjoyed working with rigid materials with her own hands. Following the successful example of her good friend Henry Moore, Hepworth began to have works cast in bronze during the late 1950s. She quickly discovered that the versatility and strength of this medium would considerably broaden the possibilities in the range of her sculptural motifs and, indeed, create more complex multi-form sculptures. During the 1960s, Hepworth increasingly merged the organically derived and primitive configuration of her earlier carved sculpture with more geometric, architecturally conceived forms, as an evolutionary process in her themes, and in part an acknowledgement of the architectural spaces in which they might be situated and viewed.

Throughout her career, Hepworth sought to express or embody the harmonious integration of the human figure with the landscape. Regarding her specific inspiration for Six Forms (2 x 3), Hepworth explained the work in terms of a landscape, describing 'how the angles at which the pieces are set, and the patterning on the bronze itself, were related to the experience of a boat-trip in the Scilly isles, off the coast of Cornwall, and in particular the swirling motion of going round and round in a boat' (Hepworth quoted in M. Gale and C. Stephens, Barbara Hepworth works in the Tate Collection and the Barbara Hepworth Museum in St Ives, London, 1999, p. 246). Inspired by a specific encounter at sea, the patterning Hepworth refers to is incredibly evocative of the motion and movement of her seafaring adventure. The broad, arcing indentations in their main faces result from Hepworth's carving of the original plaster, and they follow the swelling curvature of the central forms like waves. Coloured with a green patina, the variegated markings are diffused like ripples on water. Hepworth's instructions to the Morris Singer foundry when casting the sculpture, were that the bronze 'should be very lightly touched by liver of salts, with a touch of colour in texture' (Hepworth in a letter to Eric Gibbard, 2 August 1968, Tate Gallery Archive, 965).

Many works among Hepworth's multiple-piece sculptures comprise several related upright forms that share a common base. Regarding the present work and its creation, A.G. Wilkinson explains 'the 1968 Six Forms (2 x 3) not only announces the proliferation of forms found in a number of works from the late period, but also the vertical stacking and balancing of two or more forms—a reinterpretation of one of the major themes of Brancusi's sculpture' (in Exhibition catalogue, Barbara Hepworth, Sculptures from the Estate, New York, Wildenstein & Co., 1996, p. 30). Though the superimposition of elements was a feature of the work of several sculptors in the late 1950s and early 1960s, William Turnbull for example, Hepworth claimed that it had been a concern of hers since the 1920s.

The use of disparate shapes connected to create totemic-like forms featured heavily in her work from the 1960s and took on a greater complexity of arrangement and composition. While the elements of the 1960s works

'All my sculpture comes out of a landscape – the feel of the earth as one walks over it, the resistance, the weathering, the outcrops, the growth structures – no sculpture really lives until it goes back to the landscape'

(Hepworth quoted in C. Stephens (ed.), exhibition catalogue, *Barbara Hepworth Centenary*, St Ives, Tate, 2003, p. 63).

tended to be either geometric or biomorphic, in the case of *Six Forms (2 x 3)*, the irregularity makes the sculpture appear especially fragmentary. A similar stacking up of elements was seen in larger, more totemic pieces such as *Three Forms Vertical (Offering)*, 1967 (BH 452) and culminated in the figures of *The Family of Man*, 1972 (BH 452).

Hepworth related a very similar, if not the same experience of sailing around the Isles of Scilly in relation to the origins of Curved Form (Bryher), 1961: 'Bryher is being in the boat, and sailing round Bryher, and the water, the island, the movement ... a relationship between the sea and the land' (Hepworth quoted in A. Bowness (ed.), The Complete Sculpture of Barbara Hepworth 1960-69, London, 1971, p. 12). This earlier work was one of Hepworth's first ideas for the Single Form series which resulted in the monolithic memorial sculpture for the United Nations Secretariat Building in New York, her largest and most important public commission. Cast in six sections, the final work incorporated the subdivisions into the principal face of the sculpture, as incised lines. Bearing in mind the artist's practice of reusing fragments of earlier work in plaster, it is possible that Six Forms (2 x 3) are actually fragments of a larger work or maquette from the Single Form series, reworked to texture the surface and carve the holes. As Gale and Stephens explain, 'the varying thicknesses and curvatures demonstrate that they can be arranged and reoriented to make a homogenous sculpture similar, but not identical, to the series of monolithic sculptures that culminated in Single Form, 1961-64 for the United Nations in New York. The constituent parts of *Six Forms (2 x 3)* could have originated from the fragmentation of such a model, and the discrepancies between it and the Hammarskjöld memorial might result from practical decisions made during the scaling-up and production processes. Such an imaginative reworking of an earlier piece would be consistent with Hepworth's economy of production and may be compared to the incorporation of earlier carvings in a bronze such as Hollow Form with Inner Form of the same year. That the object resulting from the arrangement of Six Forms is the closest to Single Form (September), the genesis of the memorial, would also support the notion that it originated at an early stage in the project' (M. Gale and C. Stephens, Barbara Hepworth works in the Tate Collection and the Barbara Hepworth Museum in St Ives, London, 1999, pp. 246, 248). Hepworth was certainly working on ideas for Six Forms (2 x 3) in plaster as early as July 1963, as recorded in a photograph of the artist at Trewyn studio.

Cast 7 of *Six Forms (2 x 3)* is in the artist's garden at the Barbara Hepworth Museum, St Ives. The plaster is in the collection of The Hepworth, Wakefield.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture.



λ*38

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

Tribute II

signed and numbered 'Frink 4/6' (at the base of the neck) bronze with a green/brown patina 27½ in. (69.9 cm.) high Conceived in 1975.

£100,000-150,000

\$150,000-220,000 €130,000-190,000

PROVENANCE:

with Terry Dintenfass Gallery, New York, where acquired by the present owner's father, February 1979, and by descent.

EXHIBITED:

London, Waddington and Tooth Galleries, *Elisabeth Frink: Sculpture, Drawings*, November -December 1976, exhibition not numbered, another cast exhibited.

London, Battersea Park, 1977, exhibition not traced.

New York, Terry Dintenfass Gallery, *Elisabeth Frink*: *Sculpture*, *Watercolours*, *Prints*, 1979, catalogue not traced.

Toronto, Waddington and Shiell Galleries, *Elisabeth Frink*, 1979, catalogue not traced. Winchester, Great Courtyard, *Elisabeth Frink: Sculpture in Winchester*, 1981, exhibition not numbered, another cast exhibited.

Wakefield, Yorkshire Sculpture Park, *Elisabeth Frink: Open Air Retrospective*, July - November 1983, no. 12, another cast exhibited.

King's Lynn, St Margaret's Church, *Elisabeth Frink: Sculpture*, 1984, catalogue not traced, another cast exhibited.

London, Royal Academy of Arts, Elisabeth Frink, Sculpture and Drawings 1952-1984, February - March 1985, no. 68, another cast exhibited. Washington, The National Museum for Women in the Arts, Elisabeth Frink: Sculpture and Drawings, 1950-1990, 1990, exhibition not numbered, another cast exhibited.

Salisbury, Salisbury Cathedral and Close, Elisabeth Frink: A Certain Unexpectedness, May - June 1997, exhibition not numbered, another cast exhibited.

LITERATURE:

M. Vaizey, *The Sunday Times*, 19 December 1976, another cast.

J. Spurling, 'On The Move', *New Statesman*, 10 December 1976, pp. 848-850, another cast. A. Hills, *Arts Review*, 10 December 1976, p. 698, another cast.

T. Mullaly, 'Bronze Heads Dominate Frink Show', The Daily Telegraph, 8 December 1976, p. 13, another cast.

R. Berthoud, 'Elisabeth Frink: A Comment on the Future', *The Times*, 3 December 1976, another cast.

B. Connell, 'Capturing the Human Spirit in Big, Bronze Men', *The Times*, 5 September 1977, p. 5, another cast.

H. Kramer, 'Art: A Sculptor in Grand Tradition', The New York Times, 2 February 1979, p. 21, another cast.

'Elisabeth Frink', *Art International vol. 23/2*, May 1979, another cast.

C. Nicholas-White, 'Three Sculptors: Judd, Vollmer & Frink', *Art World*, February/March 1979, another cast.

A. Freedman, 'Horses, Men and Sculpture in the Grand Tradition', *Globe and Mail*, Toronto, 8 September 1979, p. 35, another cast. I. McManus, 'Elisabeth Frink: An Open Air Retrospective', *Arts Review*, 2 September 1983, pp. 10-11, another cast.

Exhibition catalogue, *Elisabeth Frink: Open Air Retrospective*, Wakefield, Yorkshire Sculpture Park, 1983, no. 12, another cast illustrated. B. Robertson, *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, p. 108, 185, no. 220, another cast illustrated.

Exhibition catalogue, *Elisabeth Frink: Sculpture* and *Drawings, 1952-1984*, London, Royal Academy of Arts, 1985, pp. 16-17, 52, no. 68, another cast illustrated.

Exhibition catalogue, *Elisabeth Frink Sculpture* and *Drawings* 1950-1990, Washington D.C., National Museum of Women in the Arts, 1990, pp. 9, 59, 65, another cast illustrated. E. Lucie-Smith & E. Frink, *Frink, A Portrait*, London, 1994, p. 46, another cast illustrated. E. Lucie-Smith, *Elisabeth Frink, Sculpture* since 1984 & Drawings, London, 1994, p. 135, another cast.

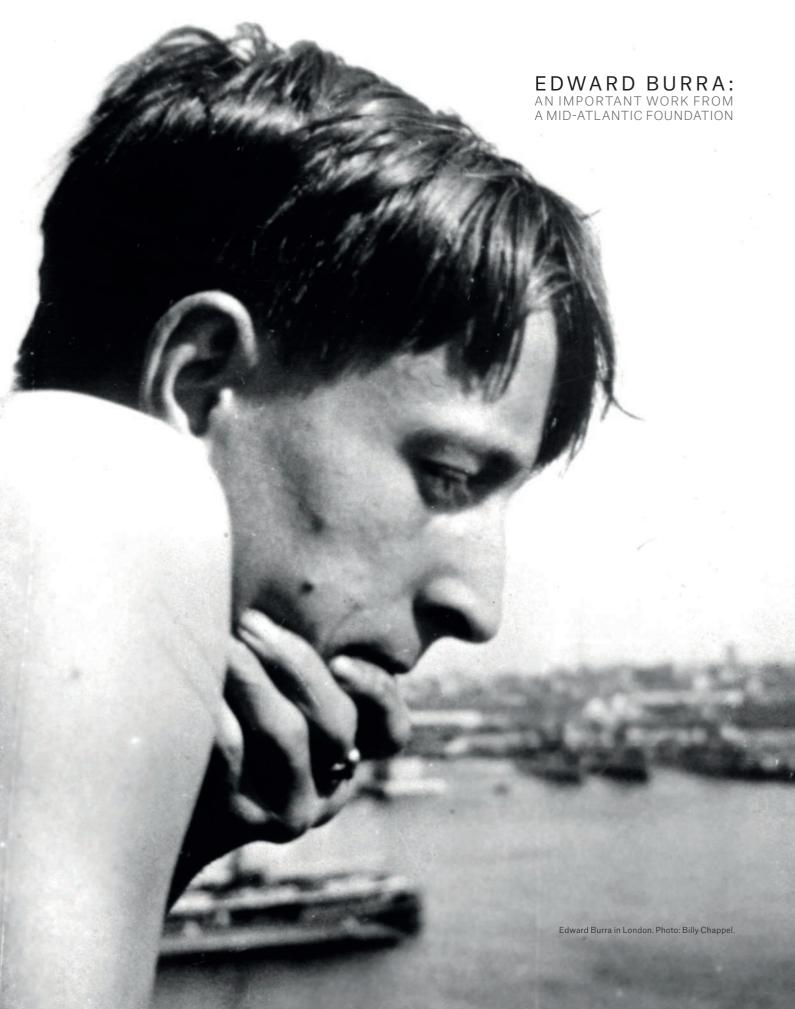
Exhibition catalogue, Elizabeth Frink: sculptures, graphic works, textiles, Salisbury Library and Galleries, 1997, p. 70, no. 44, another cast. S. Gardiner, Frink: The Official Biography of Elisabeth Frink, London, 1998, pp. 187, 205, 207, 212, 216, 223, 251, 254, another cast. A. Ratuszniak (ed.), Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93, London, 2013, p. 130, no. FCR 248, another cast illustrated.

'[They] are perhaps a comment on where we're heading: as far as I can see, towards a new dark age in human relations. They are about peace and freedom of spirit: people who have been through the horrors and got through to the other side. They are not political prisoners, but maybe they were'

(Dame Elisabeth Frink, quoted in A. Ratuszniak (ed.), op. cit., p. 130)







λ*39

EDWARD BURRA (1905-1976)

The Burning House

with stamped signature 'E.J. Burra' (lower right) pencil, watercolour and gouache 39½ x 26 in. (100.3 x 66 cm.) Executed in 1959-61.

£180,000-250,000

\$260,000-360,000 €230,000-320,000

PROVENANCE:

with Lefevre Gallery, London, where purchased by the present owner, October 1965.

LITERATURE

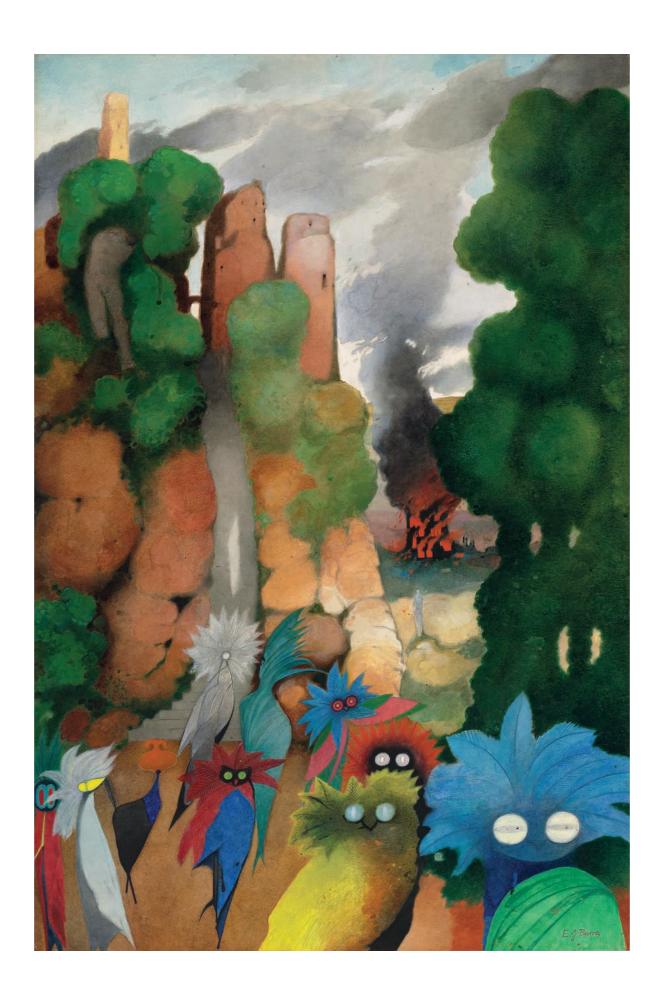
A. Causey, *Edward Burra Complete Catalogue*, Oxford, 1985, n.p., no. 266, illustrated.

Edward Burra used to be remembered for his early pictures of cityscapes and their denizens, though now there is more and more appreciation of the variety of his work. The early pictures were sharply realised records of individuals he saw in bars and cafés or on the street. After the war, he ceased to be interested in such subjects. Through the Forties and Fifties, he had phases of producing hyper-realist still lives, or flower pieces, but another very clear thread is a development from the surreal figures which he had produced in the early Thirties with the encouragement of Paul Nash; blankeved daimons, often with the heads of birds. The difference is that his Fifties spooks are not hard-edged, but ghostly, flat and sometimes transparent, and frequently have blank white eyes. One notable feature of his work in this period is that his colour palette became ever richer and more gorgeous: the saturated blues, yellows, turquoise and russet of this picture are typical of his art in this decade. His reference-point may be the wooded cliffs at Hastings, going towards Fairlight, which he visited with his sister in May 1961, and was clearly interested by: 'We did go a little drive with Anne yesterday through the mists up to the Fire hills at Fairli' ... it's a strange labyrinthine region covered in verdant richness covering up Ferdinand Céline shacks & bungalows' (Burra in a letter to William Chappell from Chapel House, Rye, 29 August 1961, in W. Chappell (ed.), Well Dearie!, London, 1985, p. 148). If so, then it is an early indication of the interest in landscape which would be central to his work in the Sixties.

Burra was interested in the occult, and read extensively on witchcraft and the supernatural. He greatly enjoyed horror stories, which fitted his view of the world; and wrote to his friend Billy Chappell, 'Someone gave me a book

of very unwholesome ghost stories from America by a man called Lovebody & Love something [H.P. Lovecraft] they realy frightened me they are nothing but terrible things & "jellys" etc with a little witchcraft & monsters suddenly tear people to peices after "scratching" at the door...' (Burra in a letter to Chappell, undated, Burra archive, Lefevre Gallery). In another letter he mentions reading about 'Demonology goety? Voodoo feindish hauntings malign jellies & Elementals etc' (Burra in a letter to Chappell, Christmas, circa 1949, Burra archive, Lefevre Gallery). His paintings suggest that this reading was not merely casual entertainment; but that idea of spirits, powers and demons active in the world was of continued interest and importance to him. He believed, in some sense of that complex word, in demons, and also in spirits of place. For example, in a garden in Yorkshire which took his fancy, 'huge trees & grass which is what I like. dead still & foggy, & rather dim, I must say if I had been alone & it had been my garden, I should find it a shade eerie -- one expects something' (Burra in a letter to Chappell, from Queen's Close, undated, probably 1967, Burra archive, Lefevre Gallery). This receptivity is evidenced by many pictures. If there is a narrative element to this particular image, perhaps the jewel-bright spooks crowding towards one are refugees from the house which is burning in the distance, looking for a new home which they will certainly choose for their own convenience and nobody else's: they emanate power without intelligence, and so cannot be bargained with.

We are very grateful to Professor Jane Stevenson for preparing this catalogue entry.



WALTER RICHARD SICKERT, A.R.A. (1860-1942)

The Gallery at the Old Mogul

signed 'Sickert' (lower left) oil on canvas 25 x 30 in. (63.5 x 67 cm.) Painted in 1906.

£80,000-120,000

\$120,000-170,000 €110.000-150.000

PROVENANCE:

Jacques-Émile Blanche. Dr A.S. Cobbledick.

with Roland Browse and Delbanco, London, 1945, where purchased by Sir Michael Redgrave. with Roland Browse and Delbanco, London, 1960, where purchased by Sir Anthony Lousada. His sale; Christie's, London, 6 December 1963, lot 58, where purchased by Piccadilly Gallery, London. Purchased from Motley Books, London, in March 1969, and by descent.

EXHIBITED

Paris, Bernheim-Jeune, *Exposition Sickert*, January 1907, no. 47.

Paris, Bernheim-Jeune and Hôtel Drouot, *Vente de 84 oeuvres de Walter Sickert*, June 1909, no. 58. London, Royal Society of British Artists, *The New English Art Club*, Winter 1912, no. 197 as 'Cinematograph'.

Manchester, City Art Gallery, *Autumn Exhibition*, September 1913 - January 1914, no. 168, as 'The Cinematograph Show'.

London, Thomas Agnew and Sons, Retrospective Exhibition of Pictures by W.R. Sickert, November - December 1933, no. 23.

Ottawa, National Gallery of Canada, *The New English Art Club*, June - July 1939, no. 92: this exhibition travelled to Calgary, Exhibition and Stampede, July 1939; Regina, Agricultural And Industrial Exhibition, July - August 1939; Edmonton, Museum of Fine Arts, August - October 1939; Winnipeg, Art Gallery, December 1939 - January 1940; London, Ontario, Public Library, December 1940 - January 1941; Montreal, Art Association, December 1941 - January 1942; Toronto, Laing Art Galleries, March 1942.

Port Sunlight, Lady Lever Art Gallery, Art and the Theatre, July - September 1949, no. 199. London, Roland Browse and Delbanco, Sickert Forty of his Finest Paintings, June - August 1951, no. 20.

Edinburgh, Scottish Committee of the Arts Council, Royal Scottish Academy, *An Exhibition of Paintings and Drawings by Walter Sickert*, January 1953, no. 43.

Sheffield, Graves Art Gallery, *Sickert an Exhibition of Paintings, Drawings and Prints*, September - October 1957. no. 9.

London, Roland Browse and Delbanco, *Sickert*, March - April 1960, no. 14.

London, Arts Council of Great Britain, Tate, Sickert, Paintings and Drawings, May - June 1960, no. 76: this exhibition travelled to Southampton, Art Gallery, July; Bradfield, City Art Gallery, July - August.

London, Anthony d'Offay Gallery, *Paintings of London by Members of the Camden Town Group*, October - December 1979, no. 31.

London, Browse and Darby, Sickert with an Accent on the Theatre, November - December 1992, no. 12. Manchester, Whitworth Art Gallery, Walter Sickert Drawing is the Thing, October - December 2004, no. 1.07: this exhibition travelled to Southampton, Art Gallery, January - March 2005; Belfast, Ulster Museum, April - June 2005.

London, Tate, *Modern Painters: The Camden Town Group*, February - May 2008, no. 13.

LITERATURE

L. Browse, *Sickert*, London, 1960, p. 19, pl. 13, dated *circa* 1899.

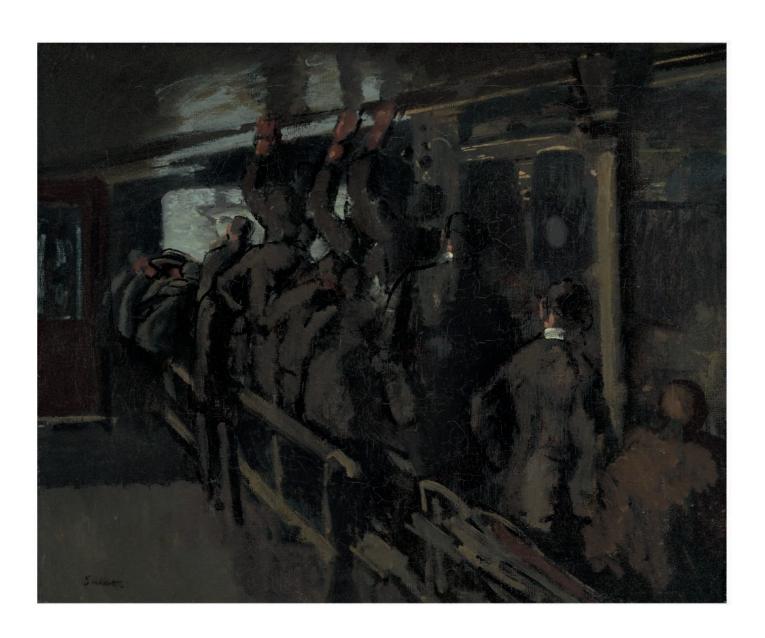
W. Baron, *Sickert*, London, 1973, pp. 91, 96, 97, 343, no. 240.

W. Baron and R. Shone (eds.), exhibition catalogue, *Sickert Paintings*, London, Royal Academy, 1992, p. 178, fig. 135.

Exhibition catalogue, *Walter Sickert Drawing is the Thing*, Manchester, Whitworth Art Gallery, 2004, pp. 30, 40, no. 1.07, illustrated.

W. Baron, *Sickert Paintings and Drawings*, New Haven and London, 2006, pp. 61, 332, no. 283, illustrated.

Exhibition catalogue, *Modern Painters: The Camden Town School*, London, Tate Britain, 2008, p. 74, no. 13, illustrated.





Edgar Degas, *Le café-concert des Ambassadeurs, circa* 1876-1877. Musée des Beaux-Arts, Lyon.

Walter Sickert's *The Gallery at the Old Mogul* is thought to be one of the earliest paintings in the world of a cinematic performance. Early press descriptions prove that the original title of the picture was *Cinematograph* and shows a film screening of a Western (See R. Upstone, exhibition catalogue, *Modern Painters, The Camden Town School,* London, Tate, 2008, p. 74). Before the existence of purpose built cinemas, films had been shown in music halls as part of the evening's entertainment from 1896. Amongst the earliest Westerns produced were shorts *Annie Oakley* and *Buffalo Bill* in 1894. A small number of others were released between 1900 and 1905 including Edwin S. Porter's milestone *The Great Train Robbery* of 1903.

'The Old Mogul' was the original name for the Middlesex Music Hall in Drury Lane, remodeled and renamed in the 1870s, and variously known as 'the Mogul Tavern', 'the Old Mo', and 'the Old Middlesex'. The present work was painted soon after Sickert's return to London from Dieppe in 1906, at a time when Sickert was rediscovering his fascination for music-hall subjects: 'I have started many beautiful music-hall pictures. I go to the Mogul Tavern every night'. (Sickert, writing to Jacques-Émile Blanche, 1906, guoted in W. Baron, Sickert Paintings and Drawings, New Haven and London, 2006, p. 60). Related works of the same subject include Noctes Ambrosianae painted in the same year and four related drawings in the Walker Art Gallery Liverpool and Aberdeen Art Gallery. Sickert's renewed interest in music halls further inspired him over the autumn of 1906 to paint and draw works in Paris at 'L'Eldorado', and 'The Theatre de Montmartre'. Like The Gallery at the Old Mogul which places the audience on a diagonal recession, these works depart from earlier music hall works in their experimentation with our viewpoint of the audience.

Sickert's inspiration for depicting new forms of entertainment such as cinematic performances, stemmed partly from French artists, including Degas' depictions of Parisian Café Concerts and theatres. Sickert, however, was one of the first artists to examine scenes of popular entertainment in a British art context outside of the graphic tradition of artists such as Charles Keene - whom Sickert greatly admired. Unlike Degas however, the focus is less on the performance - or in this case screening - and more on the relationship of the audience to the show. This method was developed in Sickert's earliest entertainment works such as the Old Bedford Gallery pictures of the 1890s, which like the present work choose to focus on the audience from behind, inviting the viewer to feel at once a part of the spectacle and yet distant from the subjects. This tool was partly borrowed by Sickert from French Impressionist works such as Manet's *Un bar aux Folies* Bergère, where the viewer is made to feel like they are ordering a drink at a bar but is unable to witness the full transaction. Sickert's ability to create this ambiguity, allows the onlooker to invent narratives for the scene, and is one of the reasons he remarked to Virginia Woolf; 'I have always been a literary painter' (V. Woolf, Walter Sickert: A Conversation, London, 1934, p. 26). Whilst Sickert's work may not have the sentiment or caricature of Charles Dickens' (as loosely suggested by Woolf in 1934), it often manages to give the impression that you are viewing a moment in time, a snapshot which leaves one guessing as to what has just happened or what will happen next.

It is of no surprise therefore, that in later years Sickert began increasingly to adapt compositions directly from photographs. Yet unlike a photograph, *The Gallery at the Old Mogul* seems full of movement. Sickert maintains the ability not to simply depict but to create dramatic atmosphere through low tones and a liquid handling of paint reminiscent of Whistler and indeed of a cinematic performance. The present work was produced at a time when Sickert was working alongside artists such as Spencer Gore and Albert Rutherston on similar themes shortly before the evolution of the Fitzroy Street and later Camden Town groups. This work successfully predicted not only the importance of film on everyday cultural life but on many subsequent art movements such as the Cubist works of Braque and Picasso between 1907-14.

The present work was previously owned by the actor Sir Michael Redgrave and sold to the distinguished collector Sir Anthony Lousada and his wife Patricia McBride, dancer with Balanchine's New York City Ballet. Lousada's success as a solicitor enabled him to become a substantial supporter of the arts and artists, advising amongst others the Royal College of Art, The Arts Council and the Tate Gallery.



Walter Sickert, $Ambrosian\ Nights,$ 1906. The Castle Museum and Art Gallery, Nottingham.



DUNCAN GRANT (1885-1978)

George Mallory

signed and dated 'D Grant/1913' (upper left) oil on canvas 22×25 in. $(55.9 \times 63.5$ cm.)

£70,000-100,000

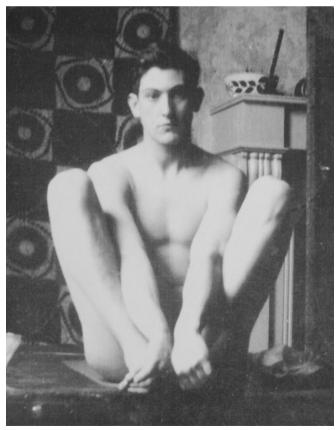
\$110,000-140,000 €89,000-130,000

PROVENANCE:

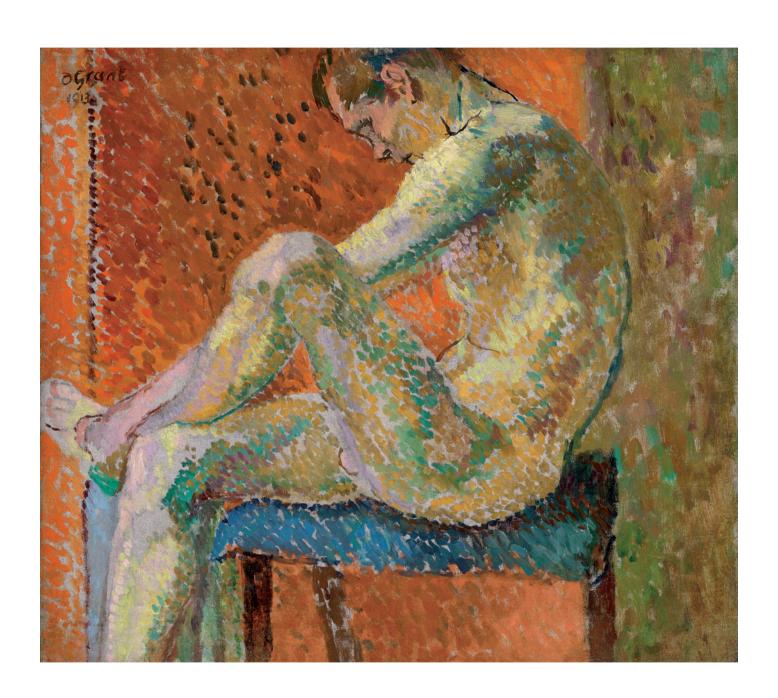
Anonymous sale; Sotheby's, London, 21 November 1974, lot 48, where purchased by the present owner.

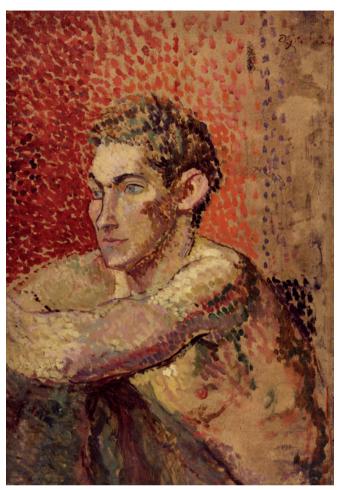
LITERATURE:

R. Shone, *Bloomsbury Portraits Vanessa Bell, Duncan Grant, and their Circle,* Oxford, 1976, pp. 92, 94, pl. 60.



In 1911 Mallory posed for a series of nude photographs taken by Grant at his studio in Brunswick Square. Mallory told Grant: 'I am profoundly interested in the nude me'.





Duncan Grant, George Leigh Mallory, 1912. National Portrait Gallery, London.

The legend that surrounds George Mallory's life continues today with the eternal question: could he have reached the summit of Mount Everest on 8 June 1924? On that fateful morning almost three years to the day after Mallory's first vision of Everest, the clouds closed around him and his partner Sandy Irvine as they made their final summit bid, never to be seen again. Over time he has attained the status of legend, a man of inspirational courage and determination who had gone forward to meet his destiny. This was Mallory's third expedition to Everest which first began in 1921, the mountain had occupied four years of his life and had become an obsession.

However, aside from climbing, Mallory had lead a rich diverse and exciting 37 years of life. This important portrait of Mallory from 1913, was painted at a time when he was at the centre of the Bloomsbury group of artists and their inner circle of close friends and intellectuals which included Lytton and James Strachey, Maynard and Geoffrey Keynes (climbing partner to Mallory), Clive Bell, Vanessa Bell her sister Virginia Woolf and, of course, Duncan Grant.

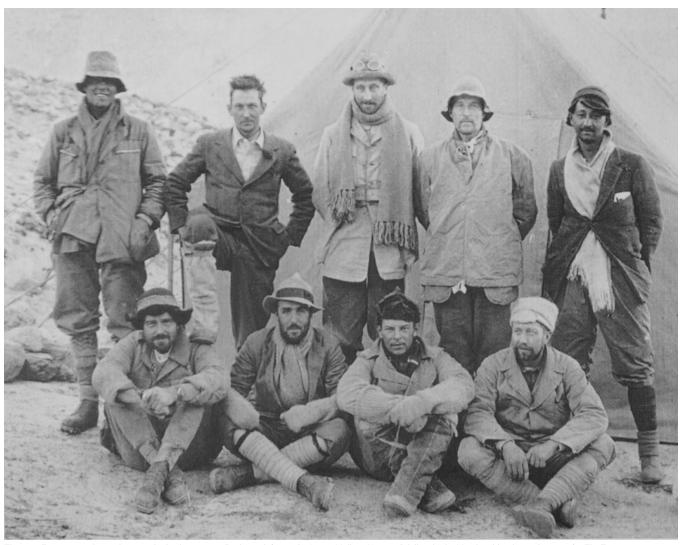
Mallory was up at Magdalene College in Cambridge from 1905-1909 and was a year younger than Duncan Grant, whom he had met in his last year at Cambridge through Grant's cousin, James. At Cambridge, Mallory immersed himself into university life as a scholar, however, he was unusual in showing a keen interest in sport. For the intellectuals and bloods, as the sportsmen were known, normally had little to do with each other (Peter and Lenny Gillman, *The Wildest Dream*, London, 2000, p. 29). At Cambridge he was renowned for the extraordinary and delicate beauty of his face and his strong

physique, something which no doubt attracted Grant to him. Interestingly, in this period of Mallory's life there was a notion that he had homosexual tendencies. At the time, Cambridge was predominantly a male institution that had resisted the inclusion of women (*ibid.*, p. 45). Mallory's circle of friends including his tutor Arthur Benson had deep friendships amongst themselves which included embracing relationships across the sexual spectrum. Mallory's daughter Clare suggests that 'my father didn't mind what his gay friends did with one another. He wasn't gay, and he just didn't want to do it himself' (*ibid.*, p. 45). However, a few biographies from the non-mountaineering world have indicated that Mallory had shown few inhibitions, stating as a fact that Mallory had at least one homosexual affair (*ibid.*, p. 46).

Duncan Grant and Mallory rapidly became close friends and this continued after Cambridge, when, in 1910, Mallory became a school master at Charterhouse teaching History, Maths, French and Latin. In 1911, Grant had moved into a new studio at 38 Brunswick Square. It was here that he painted the portrait of Mallory which was acquired by the National Portrait Gallery. This portrait depicts Mallory naked from the waist up with his arms encircling his knees. The eclectic Grant painted it in a pointillist style and the angle of Mallory's nose and eyes closely resemble those in a portrait of Mallory by Simon Bussy from the same time. Grant was at this moment influenced by the two post-Impressionist shows arranged by Roger Fry in 1910 and 1912, and this new style of painting had immediate impact on the direction of his painting. The first Post-Impressionist show, held at the Grafton galleries included works by Manet, including A Bar at the Folies-Bergère, works by Cézanne, Gauguin and Van Gogh, including The Sunflowers and Dr Gachet. The second Post-Impressionist exhibition included a section of English artists among them Wyndham Lewis, Henry Lamb, Spencer Gore, Stanley Spencer, Vanessa Bell, Roger Fry and Duncan Grant. Grant was generally praised as the most talented of this group through his wavering between impressionism and modernism.

The present portrait of Mallory executed in a similar pointillist style to the portrait in the National Portrait Gallery, shows Mallory naked, in a full-length pose, one leg resting over the other, an arm reaching down to grasp his ankles. Richard Shone has suggested this painting is most likely to have been painted before 1913, as Grant moved on from his pointillist style by the summer of 1912. At the same period Mallory also posed for a series of nude photographs which Grant took at Brunswick Square. The poses are similar to those of the paintings. Later in life, Grant made it known that Mallory had enjoyed posing for him: 'George was a beautiful creature who was perfectly willing to sit for me'. He added that Mallory was not narcissistic, but it was 'obvious' he liked to be admired. This accords with a letter from Mallory thanking Grant for sending him one of the photographs. Mallory complained that it did not show enough detail and asked Grant to send him the negatives so that he could make some prints himself, adding 'I am profoundly interested in the nude me' (ibid., p. 97).

Mallory, like many of his generation, fought on the Western Front from 1916 and survived 16 months: this no doubt drove him to find a new direction in his later life and for new experiences, and Everest represented the final frontier. Even Grant, though he was a pacifist, wanted to help the war effort in some way. He told Mallory he wanted to become an interpreter, but was turned down because he could not speak German! Mallory and Grant continued to meet and correspond with each other over the years and at one point Grant jokingly suggested that he should accompany Mallory on the fateful 1924 expedition to Everest as the expedition's artist.



The 1924 Everest expedition photographed at base camp. Back row, left to right: Irvine, Mallory, Norton, Odell and John Macdonald, a dispatch runner for *The Times*; front: Sherbbeare, Geoffrey Bruce, Somervell, Beertham. Photo: John Noel.

'Because it's there ... Everest is the highest mountain in the world, and no man has reached its summit. Its existence is a challenge. The answer is instinctive, a part, I suppose, of man's desire to conquer the universe. People ask me, 'What is the use of climbing Mount Everest?' and my answer must at once be, 'It is of no use.' There is not the slightest prospect of any gain whatsoever. Oh, we may learn a little about the behaviour of the human body at high altitudes, and possibly medical men may turn our observation to some account for the purposes of aviation. But otherwise nothing will come of it. We shall not bring back a single bit of gold or silver, not a gem, nor any coal or iron ... If you cannot understand that there is something in man which responds to the challenge of this mountain and goes out to meet it, that the struggle is the struggle of life itself upward and forever upward, then you won't see why we go. What we get from this adventure is just sheer joy. And joy is, after all, the end of life. We do not live to eat and make money. We eat and make money to be able to live. That is what life means and what life is for'

SIR MATTHEW SMITH (1879-1959)

Fruit in a Bowl, Striped Background (II)

signed 'MATTHEW SMITH' (lower right) oil on board laid on panel 14% x 17% in (37.5 x 43.8 cm.) Painted *circa* 1913.

£100,000-150,000

\$150,000-220,000 €130.000-190.000

PROVENANCE:
Probably Jacob Kramer.
Acquired by Sir Barnett Stross M.P. probably in the 1920s.

LITERATURE:

J. Gledhill, Catalogue Raisonné of the Oil Paintings of Matthew Smith with a Critical Introduction to his Work, Farnham, 2009, p. 66, no. 40, pl. 6.

Matthew Smith arrived in France in 1908, and by January 1910, had moved to Paris where he began to absorb the profusion of art styles which could be seen in the city at the time. This move to France marks the beginning of the first period of Smith's oeuvre – from which Fruit in a Bowl, Striped Background II is highly significant work. Culminating in his strongly Expressionistic Cornish landscapes of 1920, the canvases from this early period demonstrate his acknowledgement of the flatness of the picture surface with areas of strong unmodulated colour and emphatic design. Whilst his early works were hard-won, with the artist frequently reworking his paintings, already many of the characteristics of his mature style were starting to come to the fore.

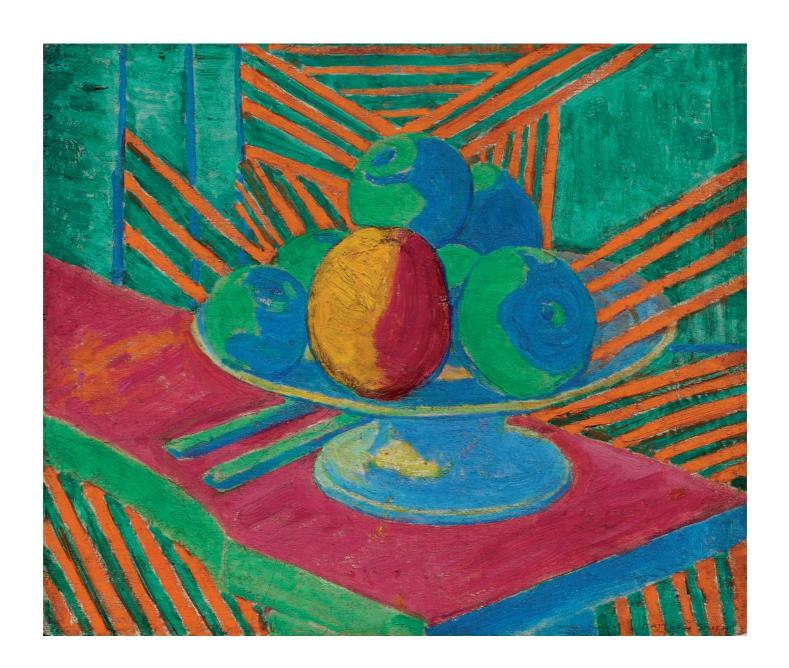
By 1911 and 1912, Smith was showing his first publicly exhibited works at the Salon Des Indépendants. Whilst the 1911 show included a room which staged the launch of the Cubist movement – causing great controversy at the time – the Cubists did not hold much significance for Smith. More importantly, he would have seen the work of Roderic O'Conor, a regular exhibitor at both the Salon Des Indépendants and the Salon d'Automne, and whose influence is evident on Smith's work of this period.

Following the outbreak of the First World War, Smith returned to live in London, and to an artistic world which differed greatly from that which he had left eight years previously. Roger Fry's Post-Impressionist exhibitions, the establishment of the Omega workshop, the visits of the Ballets Russes, and the inception and growth of Wyndham Lewis' Vorticist movement made the capital a much more 'modern' city. Taking a studio at 2, Fitzroy Street, Smith responded almost immediately to the wealth of these creative influences.

In the autumn of 1914 and into 1915, Smith embarked on a group of works that instantly changed the direction of his painting. A relatively small body of work – of which virtually all are in public collections – the paintings he produced during his 'Fitzroy' period are a remarkable group, which demonstrate his boldness and verve that had been much less evident during his time in France. Using a strong palette of primary colours, these works reveal a feeling for colour that draws upon Smith's experience of Fauvist painting, especially Matisse and Derain, but in their handling and flat areas of unmodulated colour, show something quite distinct from anything being produced by his peers in London.

The present work, which appears to be a larger and more fully resolved version of *Fruit in a Dish* (Tate, London), incorporates areas of bold red and green. The bands of vibrant colour, forming parallel stripes which break over the edges of the dish, remove any sense of pure representation. Primarily a formal device to define the space, Smith continued to make use of the stripe motif as a tool for defining form in space through his celebrated Fitzroy nudes of 1916. Like the magisterial *Fitzroy Nude I* (Tate, London) and *Fitzroy Street Nude II* (British Council, London), the present work marks a point on the path of Smith's *oeuvre* that, whilst it would lead back towards figuration, set out his skill as a painter of colour in a way that achieved the admiration of virtually all his generation.

It is likely the present work was once owned by the Leeds artist Jacob Kramer (1892-1962), as he acquired two of Smith's still lifes when the artist sat for him in 1925. Sir Barnett Stross M.P., who acquired *Fruit in a Bowl, Striped Background III* in the late 1920s, was a patron of Kramer.



STANLEY CURSITER, R.S.A., R.S.W. (1887-1976)

The Ribbon Counter

signed and dated 'Stanley Cursiter 1913' (lower right) oil on canvas $19\frac{1}{2}$ × $19\frac{1}{2}$ in. (48.8 × 48.8 cm.)

£300,000-500,000

\$440,000-720,000 €380,000-630,000

PROVENANCE

with William Hardie, Glasgow, where purchased by the present owner's father, and by descent.

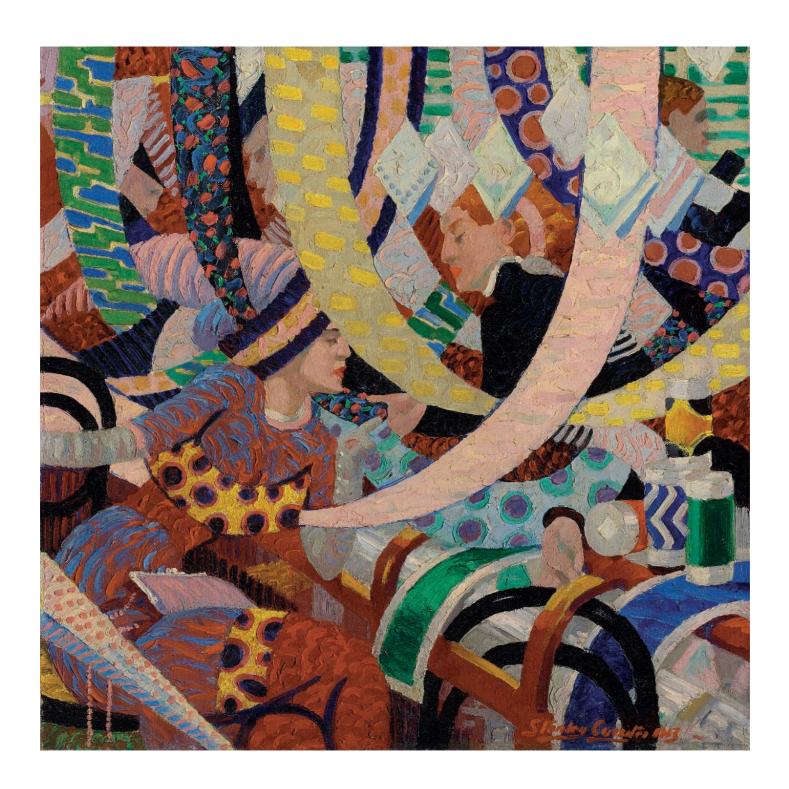
EXHIBITED

Edinburgh, Scottish National Gallery of Modern Art, *Scottish Art Since 1900*, June - September 1989, no. 88: this exhibition travelled to London, Barbican Art Gallery, February - April 1990.

LITERATURE:

K. Hartley, exhibition catalogue, *Scottish Art Since* 1900, Edinburgh, Scottish National Gallery of Modern Art, 1989, pp. 127-128, no. 88, illustrated. W. Hardie, *Scottish Painting* 1837 to the Present, London, 1994, illustrated on the cover.

A vibrant explosion of colour, pattern and texture, Stanley Cursiter's The Ribbon Counter is one of a small and important group of Futurist-inspired works that the artist painted in 1913. Having witnessed the radical artistic innovations of the Italian Futurists, Cursiter painted a total of seven paintings throughout 1913 in this dynamic, fragmented style





Gino Severini, *La modiste*, 1911. Philadelphia Museum of Art, Gift of Sylvia and Joseph Slifka.



Gino Severini, *Geroglifico dinamoco del Bal Tabarin*, 1912. Museum of Modern Art, New York.

The majority of these paintings now reside in public collections, including the National Galleries, Scotland and Dundee Art Galleries and Museums. Taking a scene of modern life as his subject, Cursiter has depicted a bustling shop filled with figures. The ribbons that are referenced in the title of the work seem to come alive, floating across the canvas and intersecting the composition in dynamic, highly coloured arabesques. Cursiter would never again return to this bold and striking style, making *The Ribbon Counter* and the rest of the series particularly rare within the artist's *oeuvre*, as well as in the development of early twentieth century Scottish art as a whole.

The Futurist movement had erupted into the public domain in February 1909 with the publication of the incendiary, *Manifeste du futurisme* (Manifesto of Futurism) on the front page of the Parisian newspaper, *Le Figaro*. Written by the group's leader, the Italian poet and editor, Filippo Tommaso Marinetti, this emphatic, purposefully contentious and iconoclastic statement declared the need for a cultural revolution. Marinetti called for a complete embrace of modernity: glorifying new technological inventions such as electricity, as well as the automobile and the locomotive, and the beauty of the speed, power and movement that they generated. Exalting violence and conflict, Marinetti called for artists to reject the past, destroying the cult of masterpieces and museums in order to make way for the total embrace of the future.

Originally founded as a literary movement, Futurism quickly inspired a host of artists, writers and musicians. In 1910, Marinetti enlisted Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini to join the Futurist movement. Championing originality and innovation in representation, these artists advocated a completely new type of visual art, one which centred on the spectacle of life in the twentieth century. As a result, the sensations and aesthetics of speed, movement, and industrial and technological innovation became their primary subject matter, with the artists revelling in the frenzy of life in the modern metropolis. To capture an impression of these sensations, the Futurist painters used fragmented forms and intersecting planes to show several simultaneous views of the object at once, often including rhythmic repetitions of the subject's outlines to capture the inherent dynamism of the figure in motion.

The first, now notorious Futurist exhibition was held in Paris in February 1912 at the Galerie Bernheim-Jeune and a few months later, in April, the *Exhibition of Works by the Italian Futurist Painters* was held at the Sackville Gallery in London. With a keen interest in the avant-garde, Cursiter was acutely aware of the developments of his European contemporaries and it is likely that he saw this exhibition, or the single-man show of Severini that was held at the Marlborough Gallery in April of the following year. In December 1913, Cursiter, with the help of Roger Fry, organised the loan of a number of works by European artists for the annual exhibition of the Society of Scottish Artists in Edinburgh. Paintings by Paul Gauguin, Vincent Van Gogh, Henri Matisse as well as Severini and Boccioni were included, presenting the Scottish audience with the diverse range of styles that constituted the European avant-garde.

The Ribbon Counter and Cursiter's other works of 1913 particularly demonstrate the influence of Severini. Cursiter could have seen Severini's large scale The Dance of the Pan-Pan at the "Monico" (1909-11/1959-60, Centre Pompidou, Paris), which had been included in the Sackville Gallery's Futurist exhibition, or the vibrant cityscape, Festival in Montmartre (1913, Art Institute of Chicago) that was included in London in the artist's single-man show of 1913. Severini, more than his Futurist comrades, immersed himself in almost every aspect of modern life. From the theatre and dance halls of Montmartre, to steam trains and boulevards, he captured the pulsating vibrancy of the bustling cosmopolitan metropolis that was Paris at this time. In order to capture the sensation of modern life – the lights, people, colours, objects and sounds – he fragmented his compositions, creating a riotous vision of colour and form. Cursiter likewise chose the sites of modernity as his subjects, picturing the streets of Edinburgh, or as in the present work, a shop or department store in dynamic yet not completely dissected compositions. With these works, Cursiter conjured, like his Italian counterparts, the sensation of modern life, evoking the frenzied atmosphere of the twentieth century city.

What differentiates Cursiter from the Italian Futurists, however, is the ideological impetus behind their art. By embracing every aspect of modern life, the Futurists aimed to return art to the centre of society, to endow it with a purpose and to use it to reflect and record the dizzying changes that were occurring all around them. Theirs was an art of rebellion and iconoclasm; they disregarded tradition and convention and instead conceived of new and radical art forms and techniques. Cursiter was interested primarily in the formal innovations, rather than the ideological implications of this group. With its carefully composed, highly dynamic composition, bright mosaic-like array of colour and pattern, *The Ribbon Counter* is one of the finest examples of this brief but highly inventive moment in Cursiter's career.



*44

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

Roses

signed 'FCB Cadell.' (lower right), signed again and inscribed 'Roses/by/F.C.B. Cadell.' (on the reverse) oil on panel 17½ x 14½ in. (44.4 x 36.8 cm.) Painted *circa* 1925.

£250,000-350,000

\$370,000-500,000 €320.000-440.000

PROVENANCE: with Richard Green, London, where purchased by the present owner, November 1986.

Balancing bold, flat applications of vivid colour with slender, descriptive lines, Roses is exemplary of Cadell's distinctively strong and elegant style. The deceptively simple still life of a bowl and a midnight blue jug containing five roses has been carefully arranged and tightly composed. The jug is at the centre of the picture, its silhouette clearly reflected in the table-top beneath it. Its dark sturdiness contrasts with the delicacy of the roses, emphasising their subtle pink shades and the complicated construction of their petals. Cadell plays with the effects of one colour on another throughout the picture, creating harmony through their skilful distribution. The dusky pink bowl, for instance, is picked up in the reflections on the jug and rose leaves, while a single green mark on the base of the jug prevents the intense green of the wall behind the scene becoming too dominant. Executed using loaded and assertive brushstrokes, Cadell has given *Roses* has an almost sculptural sense of solidity.

Born in 1883, Cadell was the youngest of the group who came to be known as the Scottish Colourists, and the only one to fight in the First World War. Educated in Paris at the liberal Académie Julien between 1899 and 1902, he would have been aware of the innovations of his French contemporaries such as Degas, Matisse and Derain. In this work, their influence is evident in the crisp graphic blocks of tone and dark outlines that help articulate form, as well as in the exuberant colours on his palette.

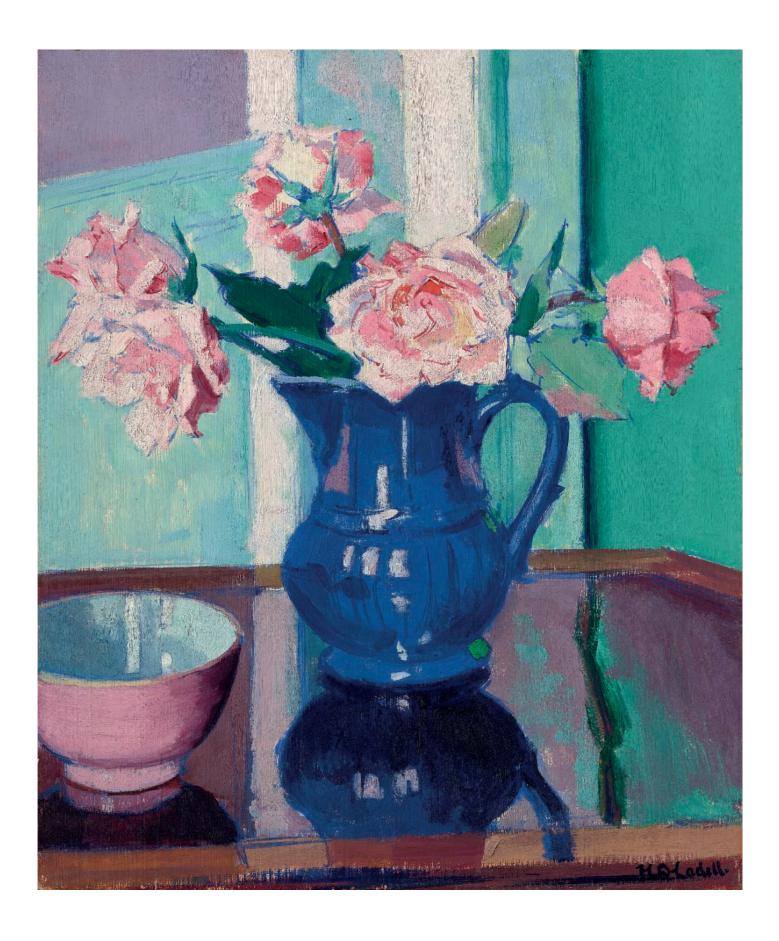
However, unlike S.J. Peploe and J.D. Fergusson, Cadell decided to remain in Scotland while they continued to live and work in France. By all accounts a dashing and sociable personality, Cadell was much stimulated by Edinburgh society during the pre-war period. His elegant, heavily Art Deco influenced paintings of interiors proved especially popular.

On his return from the trenches, his work gained the confidence that is demonstrated in Roses, which was painted in 1925. His colours brightened, the structure of his compositions became even tighter, and his forms more streamlined. After seeing Cadell's first London exhibition at the Leicester Galleries in 1923, the art critic for the *Daily Mail* noted, 'he has solidified his style. All forms are stated with an assurance that carries conviction. He has passed from vague impression to architectoric organisation' (quoted in T. Hewlett, *Cadell: A Scottish Colourist*, London, 1988, p. 61).

Cadell was able to secure a good studio in the centre of the city, which he took much care over decorating well. His biographer's description of his studio at Ainslie Place, where he moved in around 1920, seems to match the interiors depicted in *Roses*:

'He used the drawing room as his studio, and painted the walls in a rich mauve colour in sharp contrast to the brilliant white-painted woodwork of the paneled, inter-connecting doors. The highly polished dark wooden floor reflected the bright colours of the carefully placed Whytock and Reid furniture and provided the theme for many of his dramatic interiors' (op. cit., p. 54).

Cadell continued to paint original, exultant still lifes over the course until his death in 1937, experimenting with spatial complexities and colour relationships and delighting in the quality of the paint. As his friend Stanley Cursiter, artist and director of the National Galleries of Scotland, remarked, 'Cadell was spontaneous and gay; for him nature in her brightest dress was the reflection of his own joy in the paints on his palette' (S. Cursiter, quoted in *op. cit.*, p. 7).



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

Le Touquet

signed, inscribed and dated 'to my friend Frances Harrod/Edinburgh 11 Nov/SJ Peploe' (on the reverse) oil on canvas-board $7\% \times 9\%$ in. (18.8 \times 23.9 cm.) Painted in 1907.

£100,000-150,000

\$150,000-220,000 €130,000-190,000

PROVENANCE:
A gift from the artist to Frances Harrod.
Henry Roy Forbes Harrod, and by descent to the present owner.

Painted on the spot, swiftly and fluidly, S.J. Peploe's *Le Touquet* is a lively example of a series of *en plein air* works the artist made on the north coast of France between 1904 and 1907. It is a hot, sunny day, and the white sandy beach is crowded with figures, promenading with white parasols, or paddling in the shallows of the pale blue sea. Shades of cool blue and white dominate, punctuated with vivid scarlet highlights that lead the eye to the line of the shore. Peploe's loose and rapid brushstrokes especially betray the influence of Manet. They are sketch-like; confident, direct and sparing. Rather than detailed description, their energy conveys the activity and the immediacy of the bustling summer scene.

Peploe initially came to the French coast with his friend John Duncan Fergusson, and the two frequently travelled together over the three years. According to Fergusson, these were 'happy painting holidays. We worked all day, drawing and painting everything. And we thoroughly enjoyed French food and wine'. Fergusson greatly respected Peploe's integrity. 'In his painting,' he later remembered, 'and in everything, he tried ... to find the essentials by persistent trial. He worked all the time from nature but never imitated it' (J.D. Fergusson, 'Memories of Peploe' quoted in P. Long (ed.) *The Scottish Colourists, 1900-1930*, Edinburgh, 2000, p. 151.)



J.D. Fergusson and S.J. Peploe at Paris-Plage. Photo: courtesy of the Peploe family.

The pair went first to Brittany, then to the coast towns and resorts of Dieppe, Étaples and Le Touquet Paris-Plage, where this work was painted. Peploe would take small canvas board panels like this so that he could easily paint outdoors, in the manner of many other French painters, notably Courbet, Boudin and Monet, who also frequented these coastal regions.

Peploe would have been familiar with the work of these artists after his time studying in Paris following a year at the Royal Scottish Academy schools in 1893. He enrolled first at the Académie Julian and then the Académie Colarossi, which were popular with foreigners and offered a liberal alternative to the official École des Beaux Arts.

Although Peploe was a successful student, winning a silver medal at the Académie Colarossi, his exposure to Parisian society and wider European art was to prove a source of enduring inspiration and education. It was in Paris that he first saw the work of Frans Hals and Manet, both of whose fluid handling of paint was to prove influential on his work throughout his career. Fergusson later recalled how, 'Peploe and I had both been to Paris where we were both impressed with the Impressionists whose works we saw in the Salle Caillebotte in the Luxembourg and Durand-Ruel's gallery. Manet and Monet were the painters who fixed our direction - in Peploe's case Manet especially' (op. cit., p. 149.)

Partly following Fergusson's example, Peploe moved to Paris in 1910, where he focused mainly on painting cityscapes and still life. Increasingly influenced by Cézanne, Matisse and the work of other post-Impressionists, his palette became brighter and stronger, and he began to reduce the traces of brushstrokes that are so striking in *Le Touquet*. In later life he would resume a passionate interest in the sea, returning again and again to the Scottish island of lona, where he once more brilliantly employed the cool tones suitable for the coast's changeable light.

The father of the present owner of *Le Touquet* was the small boy who saw Peploe paint this picture on the beach in Le Touquet, before the artist gave it to his mother Frances. That small boy was Henry Roy Forbes Harrod (1900-1978) who went on to become the distinguished Economist and pupil of J.M. Keynes. Harrod became a Student (Fellow) and Tutor in economics at Christ Church, Oxford, and was the curator of the college's picture collection. Having remained in contact with Keynes until Keynes's death in 1946, he published his celebrated biography, *The Life of John Maynard Keynes*, in 1951.



JOHN DUNCAN FERGUSSON (1874-1961)

La Terasse, Le Touquet Casino: Night

inscribed 'La Terasse, Le Touquet/casino, night' (on the artist's label attached to the stretcher) oil on canvas $21\% \times 15$ in. (55.2 \times 38.1 cm.) Painted *circa* 1903-1905.

£300,000-500,000

\$440,000-720,000 €380,000-630,000

PROVENANCE:

Judge Evans, by 1918.
with Roland Browse & Delbanco, London,
as 'Le Touquet - le soir'.
Sir Cyril Kendall Butler.
A.R. MacWilliam, London, by 1961.
with Fine Arts Society, London, 1974.
with Messum's, London, 1989.
Private collection, Switzerland, where purchased by the present owner.

EXHIBITED:

London, Baillie Gallery, Some Modern Painters,
October 1908, no. 16.
London, Goupil Gallery, The Judge Evans
Collection, May - July 1918, no. 95, as 'The Balcony'.
London, Alex Reid & Lefevre, Paintings & Sculpture
by John Duncan Fergusson, February 1939, no. 4,
as 'Le Touquet Casino' and dated 1903.
Royal West of England Academy, Bristol (in
association with Le Cercle Français de Bristol),
British Painters in France, May - June 1953, no. 48.

Edinburgh, Arts Council of Great Britain, Scottish Committee, Diploma Galleries of the Royal Scottish Academy, J.D. Fergusson Memorial Exhibition of Paintings and Sculpture, November - December 1961, no. 18, dated 1903: this exhibition travelled to Glasgow, Art Gallery and Museum, December 1961 - January 1962; Dundee, Art Gallery, January 1962; Aberdeen, Art Gallery, February 1962; Stirling, The Smith Art Gallery, March 1962; Perth, Art Gallery, March 1962; and Eastbourne, The Towner Art Gallery, May - June 1962.

London, Roland Browse and Delbanco, La Vie Intime, May - June 1966, no. 14, as 'Le Touquet - le soir'.

London, Anthony d'Offay, J.D. Fergusson: The Early Years: Edinburgh 1895 - 1910 Paris, April - May 1967, no. 21.

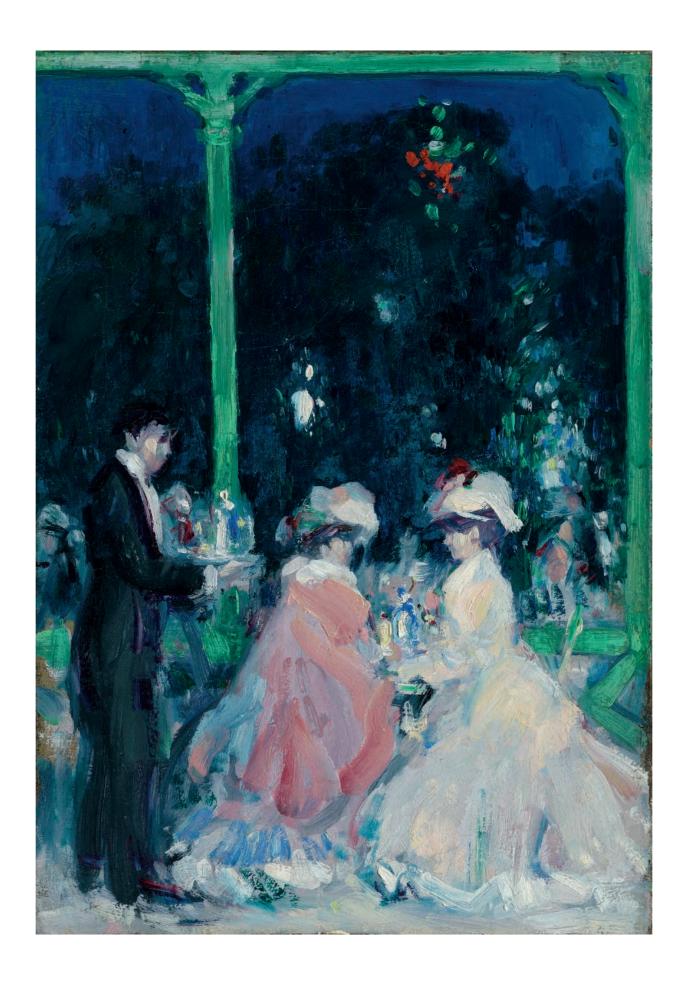
London, Fine Art Society, *J.D. Fergusson*, September - October 1974, no. 15, dated 1903: this exhibition travelled to Glasgow, Kelvingrove Art Gallery & Museum, October - November; and Edinburgh, Fine Art Society, November.

LITERATURE

Exhibition catalogue, Some Modern Painters, London, Baillie Gallery, 1908, n.p., no. 16.
Exhibition catalogue, J.D. Fergusson Memorial Exhibition of Paintings and Sculpture, Edinburgh, Arts Council of Great Britain, Scottish Committee, Diploma Galleries of the Royal Scottish Academy, 1961, pp. 22-23, no. 18, pl. 3, dated 1903.
Exhibition catalogue, J.D. Fergusson: The Early Years: Edinburgh 1895 - 1910 Paris, London, Anthony d'Offay, 1967, n.p., no. 21, illustrated.
Exhibition catalogue, J.D. Fergusson, London, Fine Art Society, 1974, n.p., no. 15, dated 1903.



Exhibition catalogue, *Some Modern Painters*, London, Baillie Gallery, 1908 in which the present work was included as no. 16.





John Duncan Fergusson, *Dieppe, 14th July 1905, Night*, 1905. Scottish National Gallery of Modern Art, Edinburgh.

Painted in 1903, John Duncan Fergusson's animated evening scene captures the glamour of the fashionable French seaside resort of *Le Touquet* at the turn of the century. In generous, fluid brushstrokes, Fergusson has depicted a smart, suited young waiter serving drinks to two ladies seated at an outdoor terrace casino. Absorbed in conversation, the women face each other intently, seemingly oblivious both to the activity around them and to the bright red spray of fireworks that hangs dramatically in the sky above them. Their flowing silhouettes, luminous against the dark night sky, are described in sumptuous paintwork, hinting at the opulence of their attire. Fergusson's loose handling of the paint lends the scene a dream-like haziness, helping to convey something of the night's fleeting charms.

In the introduction to the catalogue of his first solo exhibition at the Baillie Gallery in London in 1905, Fergusson revealed how important the representation of light was to his work at this time. He was 'trying for truth, for reality; through light ... for form and colour which are the painter's only means of representing life, exist only on account of light' and that 'the only hope of giving the impression of reality is by truthful lighting' (J.D. Fergusson, quoted in R. Billcliffe, *The Scottish Colourists: Cadell, Fergusson, Hunter, Peploe*, London, 1989, p. 19). Exemplary of the highly tonal, freely executed paintings that characterised Fergusson's work during this early period, in 1908 *La Terasse, Le Touquet Casino: Night* was chosen for the group show *Some Modern Painters* at the Baillie Gallery in London, where a whole room was dedicated to his work. It was also included in his travelling memorial exhibition organised by the Royal Scottish Academy in 1961, the year of his death.

La Terasse, Le Touquet Casino: Night reveals the influence that James MacNeill Whistler had upon Fergusson's early work. Fergusson believed Whistler to be 'a fighter, a man of feeling, of sensibility, not muddleheaded enough to be impressed by academic sensibilities. A man with a real sense of design, a real sense of colour and quality of paint, but above all confidence in himself' (J.D. Fergusson, quoted in P. Long (ed.) The Scottish Colourists, 1900-1930, Edinburgh, 2000, p. 16). The American-born artist had died in 1903, and it is highly likely that Fergusson would have seen one of the many memorial exhibitions held in Edinburgh, Paris and London in the following years. Whistler's fervent belief in 'art for art's sake', was reflected



James McNeill Whistler, *Nocturne in Black and Gold, the Falling Rocket*, 1875. Detroit Institute of Arts.

in Fergusson's own manifesto, set forth in the 1905 catalogue essay, where he wrote: 'Art being purely a matter of emotion, sincerity in art consists of being faithful to one's emotions'. As with Fergusson's depiction of Bastilleday celebrations in *Dieppe, 14 July 1905*, now in the collection of the Scottish National Gallery of Modern art, the suggestion of fireworks in *La Terasse, Le Touquet Casino*: Night can be seen as an homage to those in Whistler's *Nocturne in Black and Gold: The Falling Rocket* (1875), the work that infamously led the artist to sue John Ruskin for his comment that the painter had flung 'a pot of paint in the public's face'.

Between 1904 and 1907 Fergusson was often accompanied on painting trips by fellow Scotsman Samuel Peploe, (see lot 45, Le Touquet). Often working side by side, the pair would paint small, rapid oil sketches on the spot. Their enjoyment of this way of working stemmed from the work that Fergusson had started to develop in Edinburgh, where he had been based since 1894. Making himself a box equipped with a lid that could hold a palette, he had experimented fully with his outdoor technique so that he was comfortable with the form long before he embarked upon his painting holidays of this period. The relationship between the two men was, Fergusson later wrote, 'one of the best friendships that has ever been between two painters' (J.D Fergusson, 'Memories of Peploe' quoted in P. Long (ed.) op. cit., p. 152). However, whereas Peploe's outdoor sketches tended to be sparsely populated, Fergusson was attracted to the metropolitan bustle. He revelled in human activity, which is perhaps why the pair returned to smart resort of Le Touquet - which became known as Paris-Plage for its popularity among Parisians - on several occasions. This difference in their interests is in keeping with descriptions of their personalities; Peploe is described as shy and more aloof than Fergusson, who most accounts agree was gregarious and possessed an infectious joie de vivre.

A curiosity in his surroundings and those around him would never cease to spur on Fergusson's work. He continued to travel widely in France over the course of his career; for a period after 1905 his paintings became almost entirely French in their subject matter. He moved to Paris in 1907, where he relished the Left Bank café society that formed the centre of his bohemian life. His descriptions of his time in there make it clear how stimulating he found the diverse cultural life of the city. 'Life was as it should be and I was very happy,' he wrote. 'I was very much interested in music; the Luxembourg gardens to sketch in; [Academie] Colarossi's class if I wanted to work from the model. In short, everything a young painter could want' (J.D. Fergusson, quoted in R. Billcliffe, *ibid.*, p. 22).

Fergusson had been dissatisfied with the informal training he had received at art classes in Edinburgh, and as a result was largely self taught. He therefore gained his greatest education from the paintings and people he got to know in Paris. In early years, this was work such as Henri de Toulouse-Lautrec's spontaneous depictions of Parisian society, Richard Parks Bonnington's en plein air oil sketches at the Louvre, or the work of the Impressionists at the Salle Caillebotte at the Musée de Luxembourg. After 1905 he became very aware of the unrestrained, expressive use of colour and stylised mark making of les Fauves, and his work began to visibly reflect his admiration for their work. Fergusson became increasingly well connected among the young painters of Paris, and edited an art magazine called *Rhythm*, for which he was able to persuade artists such as Picasso, Derain and Gaudier-Brzeska to include their drawings. His growing interest in colour, pattern and rhythmic form meant that his paintings underwent a significant development in style.

However, a fervent interest in all he was seeing around him, and an ability to synthesise this enthusiasm into his own innovative accomplishments, continued to inform his work throughout his lifetime. As André Dunoyer de Segonzac wrote in his foreword to Fergusson's memorial exhibition, 'His art is a deep and pure expression of his immense love of life. Capable of achieve a rare, almost sculptural quality, he also adds an exceptional sense of colour: loud and vibrant colour uniting with his rich and sumptuous subjects' (A. Dunoyer de Segonzac, quoted in P. Long (ed.) *ibid.*, p. 75).

'... form and colour which are the painter's only means of representing life, exist only on account of light ... the only hope of giving the impression of reality is by truthful lighting'

(J.D. Fergusson, quoted in R. Billcliffe, *The Scottish Colourists: Cadell, Fergusson, Hunter, Peploe*, London, 1989, p. 19).



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

The Coral Necklace

signed 'FCB Cadell' (upper right) oil on canvas 18 x 15 in. (45.7 x 38.1 cm.) Painted *circa* 1921.

£100,000-150,000

\$150,000-220,000 €130,000-190,000

PROVENANCE:

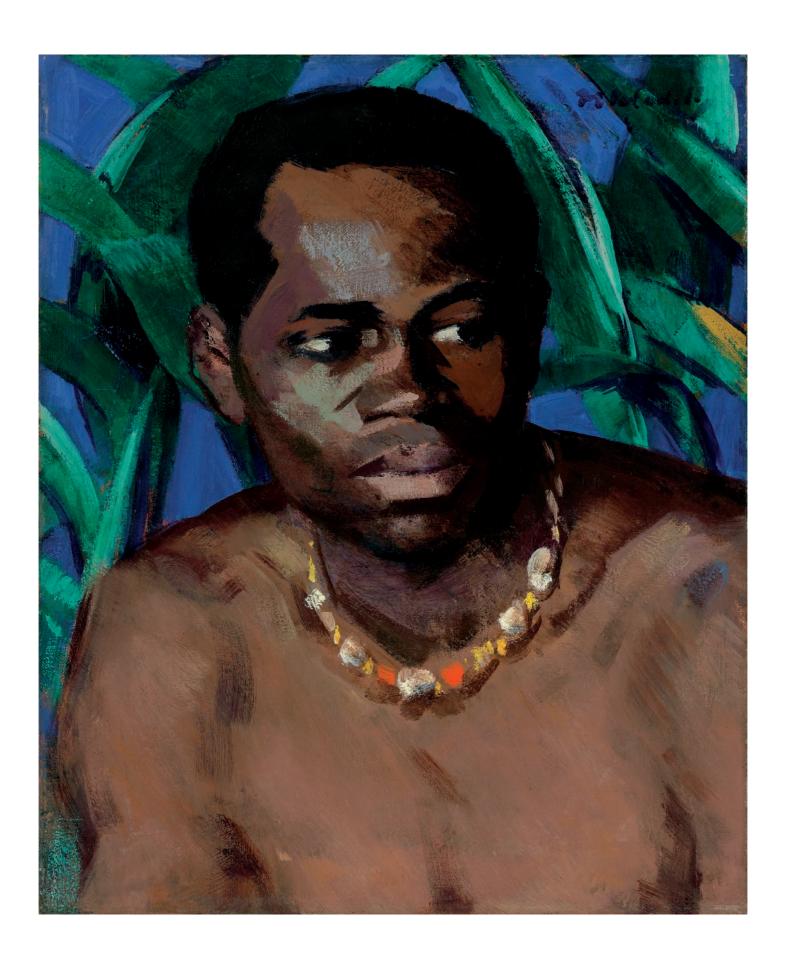
Anonymous sale; Christie's, Glasgow, 8 July 1982, lot 145, as 'Negro Study', where purchased by Sir Alexander Stone.
Acquired from the above by the present owner *circa* 1990.

EXHIBITED:

Glasgow, Fine Art Society, F.C.B. Cadell, 1883-1937: A Centenary Exhibition, October 1983, no. 68, as 'Negro Head': this exhibition travelled to Edinburgh, October - November; and London, November - December.
Glasgow, Ewan Mundy, Francis Campbell Boileau Cadell, February 1995.
Glasgow, Kelvingrove, on long term loan, 2010-2015.



The present work on loan at Kelvingrove Art Gallery and Museum, Glasgow.





Glyn Warren Philpot, *Portrait of Henry Thomas*, 1934-1935. Pallant House Gallery, Chichester.



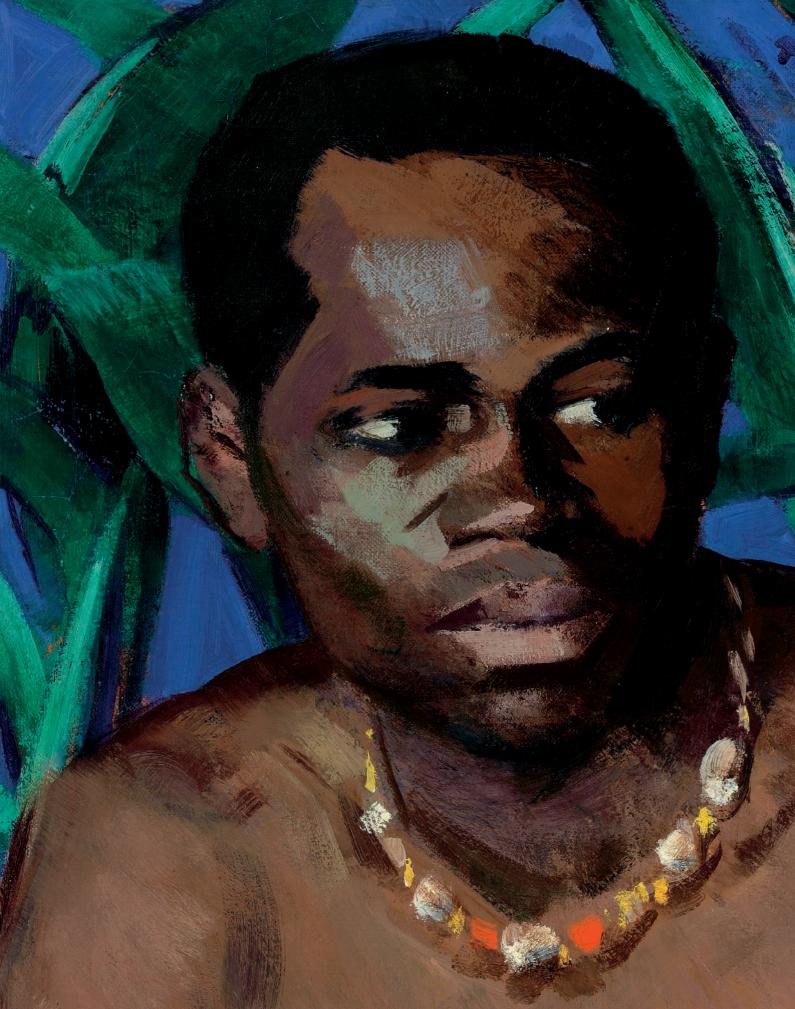
 $F.C.B\ Cadell, \textit{Negro in White}, 1922, Dundee\ Art\ Galleries\ and\ Museum\ Collections.$

The sitter of the present work was a model who Cadell painted regularly during this period. He was an Edinburgh-based boxer called Manny Abrew, a light-heavy weight who went on to box in world-title fights in the 1930s. The same sitter appears in a number of portraits in the early 1920s, such as Negro (Pensive) (private collection) and Negro in White (Dundee Art Galleries and Museums Collection, Dundee). Cadell was known to paint both Manny and his elder brother at this time, as well as other local boxers. The artist had an interest in sports and the masculine physicality of sportsmen at their peak of fitness, and these athletic models were painted to capture the zeitgeist for health and fitness at this time, as well as to portray the tension of such physicality. Cadell himself was a keen follower of boxing, rugby and football and kept scrapbooks containing photographs of rugby players and wrestlers.

In the present work, the painter's emphasis on the masculinity and strength of the sitter, is contrasted with the exotic coral necklace that he wears around his neck, and the tropical paradise in which he appears to be sitting. This paradise has been created by the leaves of the hot-house plant behind the sitter's head, which are set against a dark blue background. This is a device that the artist regularly used, as the work was actually painted in his studio at Ainslie Place, Edinburgh where he moved in 1920. The distinctive colour tones in which the house was decorated, created a dramatic framework to his studio works. As Tom Hewlett has remarked, 'there was no mistaking the house in Ainslie Place in which Bunty lived. He painted the front door in

vivid ultramarine ... The main rooms, on the ground floor, were large and well proportioned. He used the drawing room as his studio, and painted the walls a rich mauve colour in sharp contrast to the brilliant white painted woodwork of the panelled, inter-connecting doors. The highly polished dark wooden floor reflected the bright colours of the carefully placed Whytock and Reid furniture and provided the theme for many of his dramatic interiors' (see *Cadell*, London, 1988, pp. 53-54).

Cadell was not alone in painting black sitters throughout the 1920s, and his contemporary, the portrait painter Glyn Philpot, regularly painted his Jamaican manservant, Henry Thomas. However, Guy Peploe has remarked of Cadell's portraits of black sitters of this period, in which the sitters are presented with their eyes averted from the viewer, 'Nothing is forced, contrived or mannered about about his treatment of the nude; the relaxed pose and eyes suggest a comfort far from the erotically charged nudes of Duncan Grant or Keith Vaughan. The almost complete lack of 'angst' is his work seems to derive from an intense love of life, a sensuous enjoyment of good living and an admiration for men who were masculine and women who were elegant. His subject matter reflected his hedonism. Whether he was painting landscape, still life, interiors or figures, there was a glow of health and beauty (F.C.B. Cadell, A Critical Memoir, see T. Hewlett, Cadell, The Life and Works of a Scottish Colourist 1883-1937, London, 1988, p. 12).



GEORGE LESLIE HUNTER (1877-1931)

Still Life with Fruit, a Rose and a Pink Vase

signed 'Hunter' (upper left) oil on board 27% x 20% in. (69 x 51 cm.) Painted *circa* 1925.

£80,000-120,000

\$120,000-170,000 €110,000-150,000

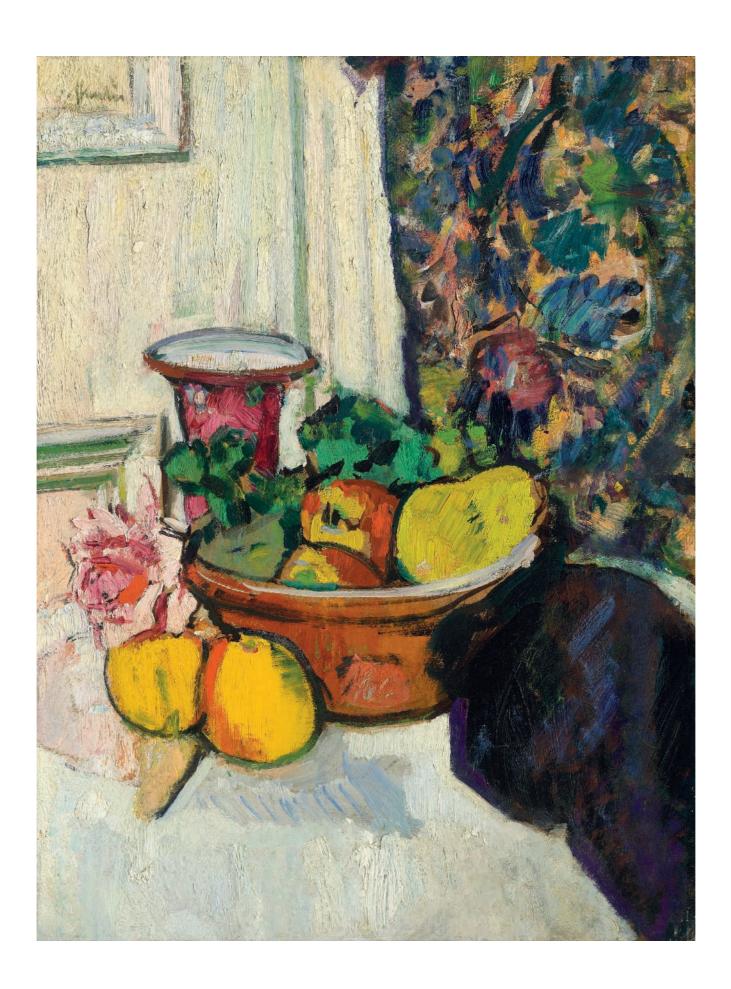
PROVENANCE:
with Messum's, London, 1989.
Private collection, Switzerland, where purchased by the present owner.

George Leslie Hunter's bold Still Life with Fruit, a Rose and a Pink Vase has been painted with the artist's characteristically assured sense of colour and design. Its clearly delineated forms, succulent brushstrokes and richly saturated palette are typical of the Scotsman's mature style, suggesting that the work was painted around the mid-1920s. At this very active stage in his career, he was mainly preoccupied with still life, which he used to help consolidate his own ideas about modern art. Indeed, the influence of the post-impressionist painters is especially evident in this work. The thick black outlines used to define the form of the fruit, for instance, owes much to the techniques used by artists such as Gauguin and Van Gogh to reinforce the brightness of a colour and to emphasise an object's physical mass. The thickly painted, flat portrayal of the apples in this work is particularly reminiscent of those in Cézanne's still lifes. The busily patterned textile that occupies half of the backdrop to the table-top scene, meanwhile, reveals Hunter's particular appreciation of Matisse. In 1925 he successfully persuaded his patron William McInnes to buy Matisse's *The Pink Tablecloth*, a work that is alive with pattern. Hunter reportedly would sit in front of the painting for hours.

Around 1916, Hunter wrote in his notebook, underlining it, that 'Everyone must choose his own way and mine will be the way of colour' (G.L. Hunter quoted in T.J. Honeyman, *Three Scottish Colourists*, London, 1950, p. 103). Like his fellow Scottish Colourists, Hunter's work is characterised by his use of vivid colour and his fluid handling of paint. During the 1920s, however, Hunter's work became increasingly vigorous while theirs became more restrained, increasingly informed by Art Deco design and Cubism. The design of Hunter's still life paintings remained simple and strong, providing a supportive structure to showcase his mastery of colour and painterly touch.

Hunter discovered France and the ideas of its progressive young painters later than his Colourist peers, but it was to prove equally important to his artistic development. When he was in his teens his family had emigrated from the island of Bute in Scotland to California, and Hunter only returned to live in Europe following the San Francisco earthquake in 1906. He moved to Glasgow and then London, before eventually coming to Paris, where he was able to study 17th and 18th century Dutch and French still life, as well as the work of the post-impressionists and the Fauves. A notebook of his from this time is filled with long extracts from articles about Cézanne, Van Gogh and Gaugin, as well as careful notes on how the colours are arranged on their palettes. Commercial success after the First World War also allowed him to embark upon a long tour of the continent, including Venice, Florence and the French Riviera. The warmth of the light there invigorated his palette, even inspiring him to propose lectures in Glasgow on modern art 'to colour this winter', for 'What a necessary adjunct art and beauty is to life!' (G.L. Hunter guoted in op. cit., p. 105). Between 1927 and 1929 he lived permanently in South of France, lured back by the Mediterranean sun.

A critic's commentary on one of his final exhibitions before his premature death in 1931 testifies to his continued ability to convey the sheer delight in sumptuous colour: 'Mr Hunter's strongest point is his colour, which is gay and attractive attaining a luscious brilliancy ... he is one of those artists in whom style and spontaneity play a large part' (quoted in *op. cit.*, p. 108).



λ49

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

A Lancashire farm

signed and dated 'L S Lowry 1943' (lower right) oil on board 17×21 in. $(43.2 \times 53.3$ cm.)

£200.000-300.000

\$290,000-430,000 €260.000-380.000

PROVENANCE: with T. & R. Annan & Sons, Glasgow. a gift to the present owner from Miss Agnes M. Stephen, Dunbartonshire, in 1982.

It would be a mistake to conceive of Lowry, as many do, as purely a painter of urban and industrial scenes. Portraiture, seascapes and rural landscape too held great interest for him. His sheer diversity as an artist is often overlooked but owes much to his lengthy artistic education: having studied for many years at the Municipal College of Art in Manchester endowed Lowry with an academic training – an understanding of which underpins all his compositions.

Lowry was a keen walker throughout his life and the present work, painted in 1943, belongs to a series of landscapes that are far removed from his depictions of bustling urban scenes. In some works, only a few scattered farm houses on the horizon indicate any sign of human habitation, in others, such as *A Lancashire farm*, the figures included are reduced to a few suggestive brushstrokes, dwarfed by the landscape surrounding them.

A Lancashire farm in many ways is a typical Lowry landscape composition, a carefully constructed scene with a road centrally-placed. Unlike many of his landscapes, however, this road does not lead into the distance, but draws our eye up and into to the farm house. The farm, far from being isolated, is surrounded by barns and traditional outbuildings, which provide an almost stage-like backdrop to the composition, for this is where the detail is. Sometimes these images are empty of people, as the foreground intimates, however, as the scene recedes, we encounter the action: a group of just distinguishable people take care of their chickens in

the field on the left, and another walk in the road, up to the farm. Mirroring the path of the road, Lowry uses the strong lines of the post and rail fence to lead our eyes to the farmhouse, and into the heart of the rural scene. The buildings and the foreground are dark and subtle in tone, but there are solitary splashes of bright red colour, dissecting the composition horizontally and separating the foreground from the action taking place, perhaps unusually, in the background. The scarlet gate, almost exactly in the centre, anchors the composition.

Whilst Lowry's views are largely composite, rather than topographically accurate, the present work, likely depicts Arden's Farm in Lancashire. It is a view Lowry painted on a number of occasions, most likely whilst on return visits to an acquaintance.

The predominance of green in the composition seems in stark contrast to Lowry's visions of industrial landscapes with which we more often associate him. His ubiquitous smoking chimney, however, does still make an appearance. In describing a similar composition from a year later, Rosenthal comments 'the overall effect is wintry, although not chilling. It is at once a realistic, recording version of a common sight, made beautiful as he makes his mill scenes beautiful, by Lowry's vision mined out of unpromising working environments' (T.G. Rosenthal, *L.S Lowry, The Art and the Artist*, Norwich, 2010, p. 251).

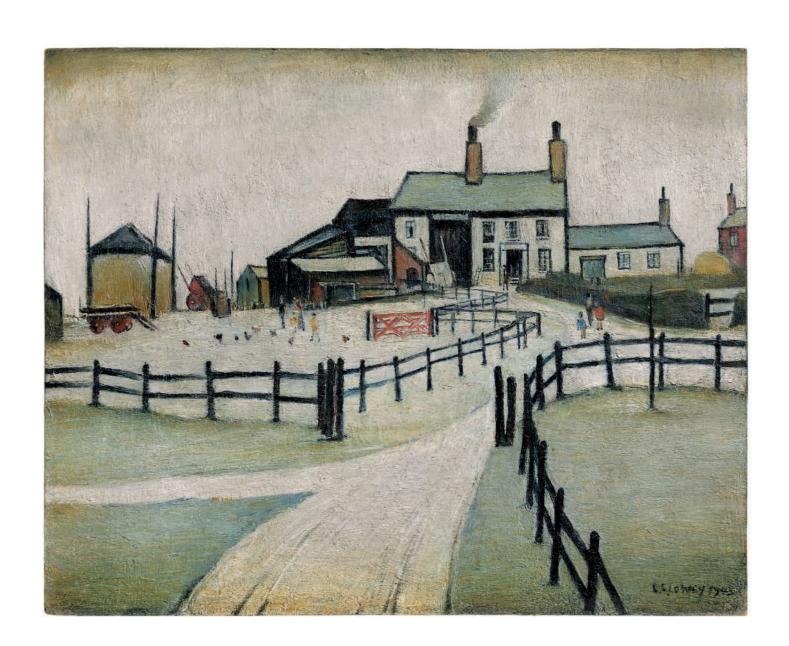


IMAGE CREDITS

Lot 4

- © DACS 2016.
- © Estate of Roger Hilton. All rights reserved, DACS 2016.
- © National Portrait Gallery, London.

Lot 7

- © Bridgeman Images. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henrymoore.org.
- © James Bartholomew / Alamy Stock Photo. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.
- © Albright Knox Art Gallery/Art Resource, NY/Scala, Florence. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henrymoore.org.

Lot 9

- © Riley Archive.
- © The Estate of L.S. Lowry. All Rights Reserved, DACS 2016.

Lot 10

- © Popperfoto/Getty Images. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henrymoore.org.
- © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www. henry-moore.org.
- © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.

Lot 12

© Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London.

Lot 13

© Copyright Andrew Lanyon.

Lot 14

- © Musee National d'Art Moderne, Centre Pompidou, Paris, France / Bridgeman Images. © Succession Picasso/DACS, London 2016. © Estate of David Smith/DACS, Lon-
- © Estate of David Smith/DACS, London/VAGA, New York 2016.
- © Courtesy of Barford Sculptures Limited.

Lot 15

- © Photo by Paul Schutzer/The LIFE Picture Collection/Getty Images. © Bowness.
- © Bowness
- © Digital image, The Museum of Modern Art, New York/Scala, Florence. © Bowness.
- © Dudley Shaw-Ashton/BFI National Archive. © Tate London, 2016. © Bowness.

Lot 17

Courtesy Marlborough Fine Art. © National Portrait Gallery, London. © 2016 Digital image, The Museum of Modern Art, New York/Scala, Florence © Frank Auerbach.

Lot 18

© Alex Segre / Alamy Stock Photo. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www. henry-moore.org.

I of 21

- © Photo Scala, Florence.
- © Angela Verren Taunt 2016. All rights reserved, DACS.
- © Tate Gallery, London 2016. © Angela Verren Taunt 2016. All rights reserved, DACS.

Lot 23

- © Tate Gallery London 2016. © Bowness
- © Digital image, The Museum of Modern Art, New York/Scala, Firenze. © Succession Picasso/DACS, London 2016
- © Yale Center for British Art, Paul Mellon Collection, USA / Bridgeman Images. © Angela Verren Taunt 2016. All rights reserved, DACS.
- © Tate Gallery London, 2016. © Succession Picasso/DACS, London 2016.

Int 24

- © Bridgeman Images. © Bowness.
- © Bowness.
- © Bowness.

Lot 27

© Bowness.

Lot 30

- © Tate Gallery London, 2016. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henrymoore.org.
- © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org.
- © Lee Miller Archives, England 2016. All rights reserved. www.leemiller. co.uk.

Lot 31

- © Museo Thyssen-Bornemisza/Scala, Florence. © The Henry Moore Foundation. All Rights Reserved, DACS 2016 / www.henry-moore.org. Lot 32
- © The Estate of David Bomberg. All Rights Reserved, DACS 2016.
- © Tate Gallery, London 2016.

Lot 35

- © Sheila Lanyon. All Rights Reserved, DACS 2016.
- © Bridgeman Images. © Sheila Lanyon. All Rights Reserved, DACS 2016.

Lot 36

© The Estate of L.S. Lowry. All Rights Reserved, DACS 2016.

Lot 37

- © Bowness.
- © Bowness.

Lot 39

© Lefevre Fine Art Ltd., London / Bridgeman Images.

Lot 40

© Nottingham City Museums and Galleries (Nottingham Castle) / Bridgeman Images.

Lot 41

- © Estate of Duncan Grant. All rights reserved, DACS 2016.
- © National Portrait Gallery, London.
- © J.B. Noel / Royal Geographical Society.

Lot 43

Courtesy of the Philadelphia Museum of Art. © DACS 2016.

© DACS 2016.

Lot 46

- © Scottish National Gallery of Modern Art, Edinburgh, UK / Bridgeman Images. © Courtesy of the Fergusson Gallery, Perth & Kinnoss Council.
- © FineArt / Alamy Stock Photo.

Lot 47

- © Pallant House Gallery, Chichester, UK / Bequeathed by Mrs Rosemary Newgas, the artist's niece (2004) / Bridgeman Images.
- © Dundee Art Galleries and Museums Collection.

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a lot (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to condition in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the **condition** of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (o)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As agent for an undisclosed principal:

If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www. christies.com. We must receive your completed Written Bid Form at least 2.4 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioner will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any \mathbf{lot} ;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVETM (as shown above in Section B6);

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on anyone else. the Written Bid Form at the back of this catalogue.

CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C₃ above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £,50,000, 20% on that part of the hammer price over £50,000 and up to and including £1,000,000, and 12% of that part of the hammer price above £1,000,000.

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies. com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

WARRANTIES

SELLER'S WARRANTIES 1

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

- (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the authenticity

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.

(c) The authenticity warranty does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.

(e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion

(f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our

(iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase **price**, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, St James's, London SW1Y 6QT. stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps periodicals:

(iii) books not identified by title:

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any condition report or announced at the time of sale.

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

(k) South Fast Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase** price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these

PAYMENT

HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

the hammer price; and

(ii) the buver's premium; and

(iii) any amounts due under section D3 above: and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways: (i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the purchase price, even in circumstances where we have released the lot to the buyer

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies

(i) to charge interest from the due date at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other partpayment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller:

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us: and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us). (b) Information on collecting **lots** is set out on the

storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060. (c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse

(d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date. (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

(iv) the storage terms shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

TRANSPORT AND SHIPPING TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/ **shipping** or contact us at arttransport_london@ christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/ shipping or contact us at arttransport_london@ christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinohorn, whalebone, certain species of coral, and Brazilian rosewood You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA.

a shortfall, you must pay us any difference between We will not be obliged to cancel your purchase and matter relating to your purchase of, or bid for, any 9 LAW AND DISPUTES the amount we have received from the sale and the refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material

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

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol \(\psi \) in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into ewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

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

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

OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

lot) other than in the event of fraud or fraudulent This agreement, and any non-contractual obligations misrepresentation by us or other than as expressly set out in these Conditions of Sale: or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

OTHER TERMS

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

(iii) a work for a particular origin source if the ${f lot}$ is described in the **Heading** as being of that origin or source; or (iv) in the case of gems, a work which is made of

particular material, if the lot is described in the Heading as being made of that material. authenticity warranty: the guarantee we give in

this agreement that a lot is authentic as set out in section E2 of this agreement.

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

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

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

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph

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

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

Heading: has the meaning given to it in paragraph

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special' 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies. com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol			
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.		
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.		
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)		
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.		

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible	
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.	
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.	
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.	
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.	
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.	
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No Symbol	We will refund the VAT amount in the buyer's premium .	
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
 No VAT amounts or Import VAT will be sefficially under the contact Client Services.

No VAT amounts or Import VA1 will be refunded where the total refund is

will be retunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

⁽a) have registered to bid with an address outside of the EU; and (b) provide immediate proof of correct export out of the EU within the required time frames of; 30 days via a 'controlled export' for " and O Iots. All other Iots was the exported within these mouths of must be exported within three months of collection

^{4.} Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. Details of the documents which you

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will warve this processing fee if you appoint Christie's Shipping Department to arrange your export/

Department to arrange your export/ shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the Iot had been sold with a † symbol) instead of under the Margin Scheme the Iot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

^{7.} All reinvoicing requests must be received within four years from the date of sale. All reinvoicing requests must be of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7889 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Artist's Resale Right. See Section D3 of the Conditions of Sale.

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \star , Ω , α , #, \pm

See VAT Symbols and Explanation.

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

Minimum Price Guarantees

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

* Third Party Guarantees/Irrevocable bids

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

Other Arrangements

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

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the

studio or workshop of the artist, possibly under his supervision.

*"Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.

"With signature ..."/"With date ..."/
"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW 10 7NP

Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.
To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight.
Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES/SMALL OBJECTS				
1-28 days after the auction	Free of Charge	Free of Charge				
29th day onwards:						
Transfer	£70.00	£35.00				
Storage per day	£5.25	£2.65				

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges b) VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE 241 Acton Lane,

Park Royal,

London NW10 7NP

Telephone: +44 (0)800 988 6100 Email: collections@cadogantate.com

16/09/15



PROPERTY FROM THE ANDREW LLOYD WEBBER FOUNDATION SIR STANLEY SPENCER, R.A. (1891-1959)

The Garage, 1929
oil on canvas
40 x 60 in. (101.6 x 155 cm.)
£1,500,000-2,500,000

Defining BRITISH ART

LOAN EXHIBITION

17 June - 15 July 2016 London, King Street

THE EVENING SALE

30 June 2016 London, King Street

HIGHLIGHTS EXHIBITION

26-30 May 2016 Convention Hall Hong Kong Convention and Exhibition Centre No. 1 Harbour Road Wanchai Hong Kong

VIEWING

17-30 June 2016 8 King Street London SW1Y 6QT



CONTACT

Orlando Rock orock@christies.com +44 (0) 20 7389 2637

Nicholas Orchard norchard@christies.com +44 (0) 20 7389 2548





Property Of An Important Private Collection CLAUDE MONET (1840–1926) L'Ancienne rue de la Chaussée, Argenteuil signed 'Claude Monet' (lower right) · oil on canvas 18¼ x 25% in. (46.3 x 65.7 cm.) · Painted in 1872

IMPRESSIONIST & MODERN ART EVENING SALE

London, King Street, 22 June 2016

VIEWING

16-22 June 2016 8 King Street London SW1Y 6QT

CONTACT

Jay Vincze jvincze@christies.com +44 (0)20 7389 2536





A STAFFORDSHIRE SLIPWARE 'ROYAL ARMS' CHARGER BY THOMAS TOFT CIRCA 1660-75 $20\% \text{ in. (52.4 cm.) diameter} \\ £70,000-100,000$

THE EXCEPTIONAL SALE

London, King Street, 7 July 2016

VIEWING

3-7 July 2016 8 King Street London SW1Y 6QT

CONTACT

Robert Copley rcopley@christies.com +44 (0)20 7389 2353







ALICE NEEL (1900-1984)

Portrait of Maura

signed and dated 'NEEL 1947' (on the lower left)

oil on canvas

30 ½ x 20 ½ in. (76.8 x 51.4 cm.)

Painted in 1947.

\$70,000-90,000

FIRST OPEN NEW YORK

New York, 28 September 2016

VIEWING

24-27 September 2016 20 Rockefeller Plaza New York, NY 10020

CONTACT

Han-I Wang hwang@christies.com +1 212 636 2100



WRITTEN BIDS FORM CHRISTIE'S LONDON

MODERN BRITISH AND IRISH ART EVENING SALE

MONDAY 20 JUNE 2016 AT 6.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: OLIVIA SALE NUMBER: 12223

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

 UK£50 to UK £1,000
 by UK£50s

 UK£1,000 to UK£2,000
 by UK£100s

 UK£2,000 to UK£3,000
 by UK£200s

 UK£3,000 to UK£5,000
 by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)

 UK£5,000 to UK£10,000
 by UK£500s

 UK£10,000 to UK£20,000
 by UK£1,000s

UK£20,000 to UK£30,000 by UK£2,000s UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,200, 35,000,

38,000)

 UK£50,000 to UK£100,000
 by UK£5,000s

 UK£100,000 to UK£120,000
 by UK£10,000s

 Above UK£200,000
 at auctioneer's discretion

auction at his or her own discretion.

The auctioneer may vary the increments during the course of the

- 1. I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the hammer price of each lot sold.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on 'no reserve' lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

		12223		
Client Number (if appli	cable)	Sale Number		
Billing Name (please pr	int)			
Address				
			Postcode	
Daytime Telephone		Evening Telephone		
Fax (Important)		E-mail		
Please tick if you pr	efer not to receive information abou	t our upcoming sales by	e-mail	
I have read and underst	ood this written bid form and the Co	onditions of Sale - Buyer'	's Agreement	
Signature				
example a utility bil business structures Compliance Depart If you are registerin Christie's, please at you are bidding, tog who have not made wishing to spend m	isport) and, if not shown on the or bank statement. Corporate such as trusts, offshore component at +44 (0)20 7839 9060 g to bid on behalf of someone tach identification documents gether with a signed letter of a sea purchase from any Christie fore than on previous occasion ou complete the section below	e clients: a certification or partnership. I for advice on the ine who has not previous for yourself as well authorisation from the lass will be asked to su	e of incorporation. Other os: please contact the iformation you should supply. usly bid or consigned with as the party on whose behalf at party. New clients, clients ast two years, and those upply a bank reference. We	
Address of Bank(s)				
Account Number(s)				
Name of Account Offic	er(s)			
Bank Telephone Numb	er			
PLEASE PRINT CLE	ARLY			
Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	
		-		
			I .	

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES

54 11 43 93 42 22 Cristina Carlisle

AUSTRALIA

SYDNEY

+61 (0)2 9326 1422 Ronan Sulich

AUSTRIA

VIFNNA

+43 (0)1 533 881214 Angela Baillou

BELGIUM

BRUSSELS

+32 (0)2 512 88 30

Roland de Lathuy

BERMUDA BERMUDA

+1 401 849 9222 Betsy Ray

RRA7II **RIO DE JANEIRO**

+5521 2225 6553

Candida Sodr

SÃO PAULO

+5511 3061 2576 Nathalie Lenci

CANADA TORONTO

-1 416 960 2063

Brett Sherlock

CHILE

SANTIAGO

+56 2 2 2631642 Denise Ratinoff

COLOMBIA BOGOTA

+571 635 54 00 Juanita Madrinan

DENMARK

COPENHAGEN

+45 3962 2377 Birgitta Hillingso

(Consultant)

+ 45 2612 0092

Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES

HEI SINKI

+358 40 5837945 Barbro Schauman (Consultant)

FRANCE

BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78 Virginie Greggory (Consultant)

GREATER

EASTERN FRANCE

+33 (0)6 07 16 34 25 Jean-Louis Janin Daviet

(Consultant) NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02 Jean-Louis Brémilts (Consultant)

+33 (0)1 40 76 85 85

POITOU-CHARENTE AQUITAINE

+33 (0)5 56 81 65 47 Marie-Cécile Moueix

PROVENCE -ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67

Fabienne Albertini-Cohen

RHÔNE ALPES +33 (0)6 61 81 82 53 Dominique Pierron (Consultant)

GERMANY

DÜSSELDORF

+49 (0)21 14 91 59 352 Arno Verkade

FRANKFURT

+49 (0)173 317 3975 Anja Schaller (Consultant)

HAMBURG

+49 (0)40 27 94 073 Christiane Gräfin zu Rantzau

MUNICH

+49 (0)89 24 20 96 80 Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99

Eva Susanne Schweizer

ΙΝΟΙΔ

•MUMBAI +91 (22) 2280 7905

Sonal Singh

DEI HI

+91 (011) 6609 1170 Sanjay Sharma

INDONESIA JAKARTA

+62 (0)21 7278 6268 Charmie Hamami

ISRAEL

TEL AVIV

+972 (0)3 695 0695 Roni Gilat-Baharaff

ΙΤΔΙΥ

· MILAN

+39 02 303 2831

ROME +39 06 686 3333 Marina Cicogna

NORTH ITALY

+39 348 3131 021 Paola Gradi

(Consultant) TURIN

+39 347 2211 541 Chiara Massimello

(Consultant)

VENICE +39 041 277 0086 Bianca Arrivabene Valenti Gonzaga

(Consultant)

BOLOGNA

+39 051 265 154 Benedetta PossatiVittoriVenenti (Consultant)

+39 010 245 3747 Rachele Guicciardi (Consultant)

FLORENCE

(Consultant)

+39 055 219 012 Alessandra Niccolini di Camugliano

CENTRAL & SOUTHERN ITALY

+39 348 520 2974

Alessandra Allaria (Consultant) JAPAN

TOKYO

+81 (0)3 6267 1766 Chie Banta

MALAYSIA

KUALA LUMPUR

+60 3 6207 9230 Lim Meng Hong

MEXICO MEXICO CITY

-52 55 5281 5546 Gabriela Lobo

MONACO

+377 97 97 11 00 Nancy Dotta

THE NETHERLANDS

·AMSTERDAM

+31 (0)20 57 55 255

NORWAY OSLO

+47 975 800 78 Katinka Traaseth (Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING

+86 (0) 10 8572 7900 Jinqing Cai

·HONG KONG +852 2760 1766

·SHANGHAI +86 (0)21 6355 1766

Gwenn Delamair PORTLIGAL

LISBON

+351 919 317 233 Mafalda Pereira Coutinho

(Consultant) RUSSIA

MOSCOW

+7 495 937 6364 +44 20 7389 2318 Katya Vinokurova

SINGAPORE

SINGAPORE

+65 6735 1766 Wen Li Tang

SOUTH AFRICA

CAPE TOWN +27 (21) 761 2676

Juliet Lomberg (Independent Consultant)

DURBAN & JOHANNESBURG +27 (31) 207 8247 Gillian Scott-Berning

(Independent Consultant)

WESTERN CAPE +27 (44) 533 5178 Annabelle Conyngham (Independent Consultant)

SOUTH KOREA

SEOUL

+82 2 720 5266 Hye-Kyung Bae

SPAIN

BARCELONA

+34 (0)93 487 8259 Carmen Schjaer

MADRID

+34 (0)91 532 6626 Juan Varez

Dalia Padilla SWEDEN

STOCKHOLM

+46 (0)73 645 2891 Claire Ahman (Consultant) +46 (0)70 9369 201 Louise Dyhlén (Consultant)

SWITZERLAND

·GENEVA +41 (0)22 319 1766 Eveline de Proyart

•ZURICH

+41 (0)44 268 1010 Dr. Bertold Mueller

TAIWAN TAIPEI

+886 2 2736 3356 Ada Ong

THAILAND

BANGKOK

+66 (0)2 652 1097 Yaovanee Nirandara Punchalee Phenjati

TURKEY

ISTANBUL

+90 (532) 558 7514 Eda Kehale Argün (Consultant)

UNITED ARAB EMIRATES

•DUBAI

+971 (0)4 425 5647

UNITED KINGDOM · LONDON

KING STREET +44 (0)20 7839 9060

· LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

NORTH AND NORTHEAST

+44 (0)20 3219 6010

Thomas Scott

NORTHWEST AND WALES +44 (0)20 7752 3033

Iane Blood

SOUTH +44 (0) 1730 814 300 Mark Wrey

SCOTLAND

+44 (o)131 225 4756 Bernard Williams Robert Lagneau

David Bowes-Lyon (Consultant) ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS +44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996 Christine Ryall (Consultant)

UNITED STATES BOSTON

+1 617 536 6000 Elizabeth M. Chapin

CHICAGO

+1 312 787 2765 Lisa Cavanaugh

DALLAS

+1 214 599 0735 Capera Ryan

HOUSTON +1 713 802 0191 Jessica Phifer

LOS ANGELES F1 310 385 2600

MIAMI 1 305 445 1487

Jessica Katz

NEWPORT 1 401 849 9222

Betsy D. Ray •NEW YORK F1 212 636 2000

PALM BEACH

+1 561 833 6952 Maura Smith

PHILADELPHIA

1 610 520 1590 Christie Lebano SAN FRANCISCO

+1 415 982 0982 Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS

Tel: +44 (0)20 7389 2548 Email: norchard@christies.com

FINANCIAL SERVICES

Tel: +44 (0)20 7389 2624 Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101 Fax: +44 (0)20 7389 2300 Email:rcornett@christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE

SALES Tel: +44 (0)20 7389 2343 Fax: +44 (0)20 7389 2225

Email: awaters@christies.com

MUSEUM SERVICES, UK Tel: +44 (0)20 7389 2570 Email: llindsay@christies.com

PRIVATE SALES US: +1 212 636 2034 Fax: +1 212 636 2035

VALUATIONS Tel: +44 (0)20 7389 2464 Fax: +44 (0)20 7389 2038

Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

LONDON Tel: +44 (0)20 7665 4350 Fax: +44 (0)20 7665 4351 Email: london@christies.edu

NEW YORK Tel: +1 212 355 1501

Fax: +1 212 355 7370 Email: newyork@christies.edu HONG KONG

Fax: +852 2525 3856 Email: hongkong@christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES

NEW YORK

Tel: +852 2978 6747

+1 212 974 4570 newyork@cfass.com

SINGAPORE

Tel: +65 6543 5252 Email: singapore@cfass.com CHRISTIE'S

INTERNATIONAL **REAL ESTATE NEW YORK**

Tel +1 212 468 7182 Fax +1 212 468 7141 info@christiesrealestate.com

Tel +44 20 7389 2551 Fax +44 20 7389 2168 info@christiesrealestate.com

HONG KONG Tel +852 2978 6788 Fax +852 2973 0799 info@christiesrealestate.com

07/03/16

· DENOTES SALEROOM

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO Jussi Pylkkänen, Global President Stephen Brooks, Deputy CEO Loïc Brivezac, Gilles Erulin, Gilles Pagniez, Héloïse Temple-Boyer, Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO Jussi Pylkkänen, Global President Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific Stephen Lash, Chairman Emeritus, Americas Viscount Linley, Honorary Chairman, EMERI Charles Cator, Deputy Chairman, Christie's Int. Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EMERI

SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni, Edouard Boccon-Gibod, Prof. Dr. Dirk Boll, Olivier Camu, Roland de Lathuy, Eveline de Proyart, Philippe Garner, Roni Gilat-Baharaff, Francis Outred, Christiane Rantzau, Andreas Rumbler, François de Ricqles, Jop Ubbens, Juan Varez

ADVISORY BOARD

Pedro Girao, Chairman,
Patricia Barbizet, Arpad Busson, Loula Chandris,
Kemal Has Cingillioglu, Ginevra Elkann,
I. D. Fürstin zu Fürstenberg, Laurence Graff,
H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Viscount Linley, Robert Manoukian,
Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çiğdem Simavi

CHRISTIE'S UK

CHAIRMAN'S OFFICE

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Amin Jaffer, Nicholas White, Mark Wrey

SENIOR DIRECTORS

Dina Amin, Simon Andrews, Daniel Baade, Jeremy Bentley, Ellen Berkeley, Jill Berry, Peter Brown, James Bruce-Gardyne, Sophie Carter, Benjamin Clark, Christopher Clayton-Jones, Karen Cole, Paul Cutts, Isabelle de La Bruyere, Leila de Vos, Paul Dickinson, Harriet Drummond, Julie Edelson, Hugh Edmeades, David Elswood, David Findlay, Margaret Ford, Edmond Francey, Daniel Gallen, Karen Harkness, Philip Harley, James Hastie, Karl Hermanns, Paul Hewitt, Rachel Hidderley, Mark Hinton, Nick Hough, Michael Jeha, Donald Johnston, Erem Kassim-Lakha, Nicholas Lambourn, William Lorimer, Catherine Manson, Nic McElhatton (Chairman, South Kensington), Alexandra McMorrow, Jeremy Morrison, Nicholas Orchard, Clarice Pecori-Giraldi, Benjamin Peronnet, Henry Pettifer, Steve Phipps, Will Porter, Paul Raison, Tara Rastrick, Amjad Rauf, William Robinson, Tim Schmelcher, John Stainton, Alexis de Tiesenhausen, Lynne Turner, Jay Vincze, Andrew Ward, David Warren, Andrew Waters, Harry Williams-Bulkeley, Martin Wilson, André Zlattinger

DIRECTORS

Zoe Ainscough, Georgiana Aitken, Cristian Albu, Marco Almeida, Maddie Amos, Alexis Ashot, Alexandra Baker, Helen Baker, Karl Barry, Rachel Beattie, Sven Becker, Jane Blood, Piers Boothman, David Bowes-Lyon, Anthony Brown, Lucy Brown, Robert Brown, Lucy Campbell, Jason Carey, Sarah Charles, Romilly Collins, Ruth Cornett, Nicky Crosbie, Armelle de Laubier-Rhally, Eugenio Donadoni, Sophie DuCret, Christopher O'Neil-Dunne, Anna Evans, Arne Everwijn, Adele Falconer, Nick Finch, Emily Fisher, Peter Flory, Elizabeth Floyd, Nina Foote, Christopher Forrest, Giles Forster, Zita Gibson, Alexandra Gill, Keith Gill, Simon Green, David Gregory, Mathilde Heaton, Annabel Hesketh, Sydney Hornsby, Peter Horwood, Kate Hunt, Simon James, Sabine Kegel, Hans-Peter Keller, Tjabel Klok, Robert Lagneau, Joanna Langston, Tina Law, Darren Leak, Adriana Leese Tom Legh, Brandon Lindberg, Laura Lindsay, David Llewellyn, Murray Macaulay, Graeme Maddison, Sarah Mansfield, Nicolas Martineau, Roger Massey, Joy McCall,

Neil McCutcheon, Michelle McMullan, Daniel McPherson, Neil Millen, Edward Monagle, Jeremy Morgan, Leonie Moschner, Giles Mountain. Chris Munro, Rupert Neelands, Liberte Nuti, Beatriz Ordovás, Rosalind Patient, Anthea Peers. Keith Penton, Romain Pingannaud, Sara Plumbly, Anne Qaimmagami, Marcus Rädecke, Pedram Rasti, Lisa Redpath, Sumiko Roberts, Sandra Romito, Tom Rooth, Alice de Roquemaurel, Francois Rothlisberger, Patrick Saich, Rosemary Scott, Tom Scott, Nigel Shorthouse, Dominic Simpson, Nick Sims, Clementine Sinclair, Sonal Singh, Katie Siveyer, Nicola Steel, Kav Sutton, Cornelia Svedman, Rakhi Talwar, Thomas Venning, Edwin Vos, Amelia Walker, Ben Wiggins, Sophie Wiles, Bernard Williams, Georgina Wilsenach, Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS

Guy Agazarian, Jennie Amos, Ksenia Apukhtina, Katharine Arnold, Fiona Baker, Carin Baur, Sarah Boswell, Mark Bowis, Phill Brakefield Clare Bramwell, Jenny Brown, David Cassidy, Marie-Louise Chaldecott, Bianca Chu, Sophie Churcher, John Crook, Helen Culver Smith, Laetitia Delaloye, Charlotte Delaney, Milo Dickinson, Freddie De Rougemont, Grant Deudney, Howard Dixon, Virginie Dulucq, David Ellis, Antonia Essex, Kate Flitcroft, Eva French, Pat Galligan, Elisa Galuppi, Andrew Grainger, Leonie Grainger, Julia Grant, Pippa Green, Angus Granlund, Christine Haines, Coral Hall, Charlotte Hart, Daniel Hawkins, Evelyn Heathcoat Amory, Anke Held, Valerie Hess, Adam Hogg, Carolyn Holmes, Amy Huitson, Adrian Hume-Sayer, James Hyslop, Helena Ingham, Pippa Jacomb, Marlous Jens, Guady Kelly, Hala Khayat, Alexandra Kindermann, Julia Kiss, Polly Knewstub, Mark Henry Lampé, Aoife Leach, Rob Leatham, Antoine Lebouteiller, Timothy Lloyd, Peter Mansell, Stephanie Manstein, Amparo Martinez Russotto, Astrid Mascher, Georgie Mawby, David McLachlan, Lynda McLeod, Kateryna Merkalenko, Toby Monk, Rosie O'Connor, Samuel Pedder-Smith, Suzanne Pennings, Christopher Petre, Louise Phelps, Eugene Pooley, Sarah Rancans, David Rees, Alexandra Reid, Sarah Reynolds, Meghan Russell, Pat Savage, Catherine Scantlebury, Julie Schutz, Hannah Schweiger, Angus Scott, Ben Slinger, James Smith, Graham Smithson, Mark Stephen, Annelies Stevens, Charlotte Stewart, Dean Stimpson, Gemma Sudlow, Dominique Suiveng, Keith Tabley, Iain Tarling, Sarah Tennant, Timothy Triptree, Lucia Tro Santafe, Flora Turnbull, Paul van den Biesen. Mieke Van Embden, Ben Van Rensburg, Lisa Varsani, Shanthi Veigas, Julie Vial, Assunta Grafin von Moy, Anastasia von Seibold, Zelie Walker, Tony Walshe, Gillian Ward, Chris White, Rosanna Widen, Annette Wilson, Julian Wilson, Miriam Winson-Alio, Elissa Wood, Charlotte Young



Catalogue photo credits: Steve Ward and Phill Brakefeild © Christie, Manson & Woods Ltd. (2016)



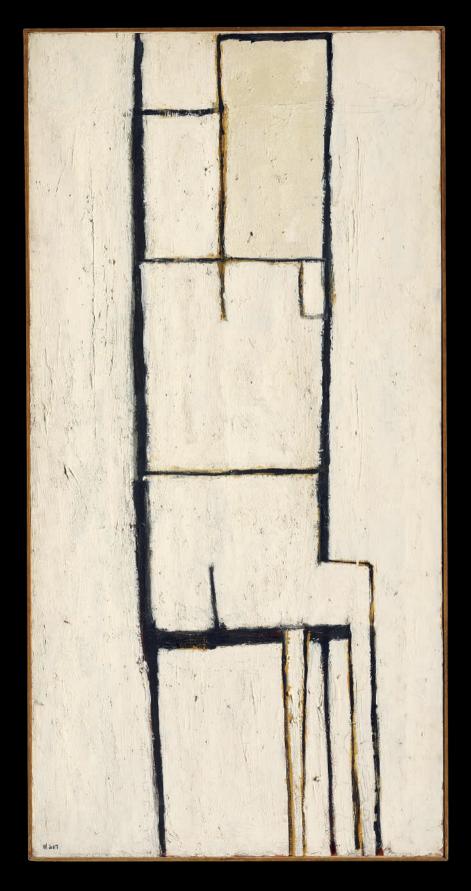
04/05/16

INDEX

Auerbach, F., 17 Bomberg, D., 29, 32 Burra, E., 39 C Cadell, F.C.B., 44, 47 Caro, Sir A., 14 Chadwick, L., 26, 34 Cursiter, S., 43 Fergusson, J.D., 46 Flanagan, B., 33 Frink, Dame E., 38 Grant, D., 41 Hepworth, Dame B., 6, 15, 20, 24, 27, 37 Hunter, G.L., 48 Jackson, A., 22 Lanyon, P., 13, 35 Lowry, L.S., 9, 36, 49 Moore, H., 1, 2, 7, 8, 10, 18, 19, 30, 31 Nicholson, B., 5, 21, 23 Peploe, S.J., 45 Riley, B., 12 Roberts, W., 16 Scott, W., 3, 4, 28 Scully, S., 11 Sickert, W.R., 40 Smith, Sir M., 42 T Tunnard, J., 25







CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT