MODERN BRITISH & IRISH ART EVENING SALE

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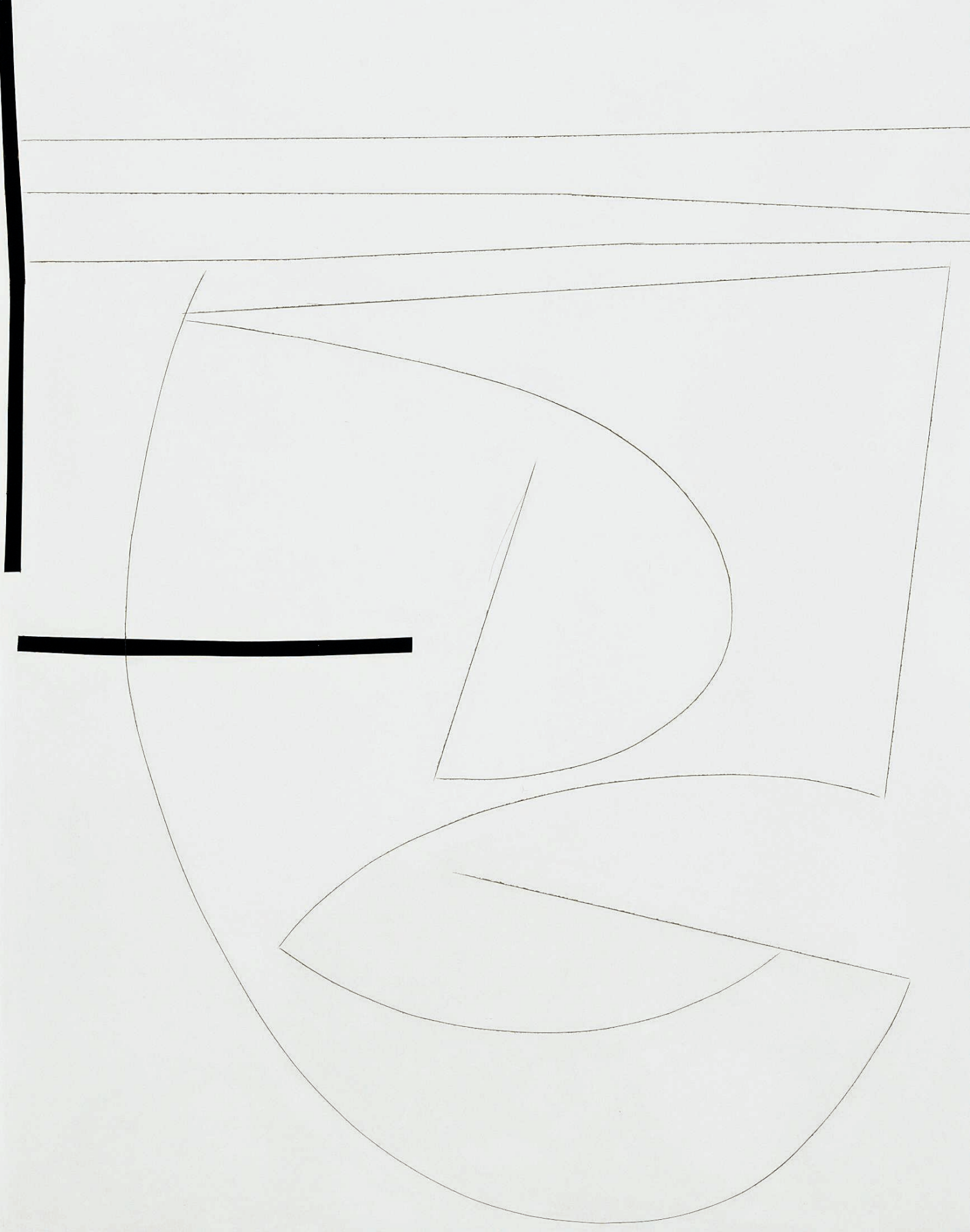

MODERN BRITISH & IRISH ART EVENING SALE

MONDAY 26 JUNE 2017

PROPERTIES FROM

The Estate of Captain John Ernest Crawford Flitch

The Tuttleman Collection

The Collection of Major Ion Harrison

AUCTION

Monday 26 June 2017
at 6.30 pm (Lots 1-54)

8 King Street, St. James's
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VIEWING

Friday	9 June	9.00 am - 4.30 pm
Saturday	10 June	12.00 pm – 5.00 pm
Sunday	11 June	12.00 pm – 5.00 pm
Monday	12 June	9.00 am – 4.30 pm
Tuesday	13 June	9.00 am – 4.30 pm
Saturday	17 June	12.00 pm - 5.00 pm
Sunday	18 June	12.00 pm - 5.00 pm
Monday	19 June	9.00 am - 4.30 pm
Tuesday	20 June	9.30 am - 4.30 pm
Wednesday	21 June	9.00 am - 4.30 pm
Thursday	22 June	9.00 am - 4.30 pm
Friday	23 June	9.00 am - 4.30 pm
Saturday	24 June	12.00 pm - 5.00 pm
Sunday	25 June	12.00 pm - 5.00 pm
Monday	26 June	9.00 am - 3.30 pm

AUCTIONEERS

Jussi Pylkkänen

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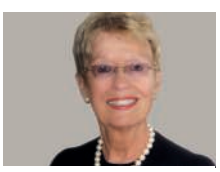

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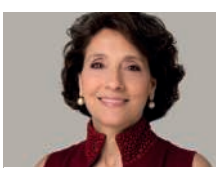

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We thank Anna Campbell, Hugh Creasy, Jennifer Duignam, Esme Dollow, William Jobling, Krassi Kuneva, Natasha Shoory, Emma Sutton and Olivia Taylor for their assistance in researching and preparing notes for the catalogue and Emily Iin for her assistance in clearing copyright

PRIVATE SALES

Christie's Private Sales provides a tailored service for seasoned collectors, occasional buyers and those looking to acquire their first piece of art. If you would like to buy or sell privately, please do not hesitate to contact Liberté Nuti at lnuti@christies.com +44 207 389 2441 or Adrien Meyer at ameyer@christies.com +1 212 636 2056.

PROPERTY FORMERLY IN THE ESTATE OF CAPTAIN JOHN ERNEST CRAWFORD FLITCH

Captain John Ernest Crawford Flitch, R.F.A (1881-1946) was a writer, patron and close friend to many of the leading modern painters of the day. He was especially close to Christopher Nevinson, writing the introduction essay to *The Great War: Fourth Year* by C.R.W. Nevinson in 1918. During the First World War, Flitch served in the 37th Division of the British Expeditionary Force, writing regularly to his friend Fergusson. On the reverse of *Portrait of Margaret Morris* (lot 179, Modern British & Irish Art Day Sale, 27 June 2017), Fergusson wrote Flitch's wartime address, where he appears to have sent the painting. This extraordinary fact demonstrates the closeness of their relationship and how, at such a time, Flitch sought refuge and relief in his friend's paintings. For more information on their wartime correspondence, please see www.christies.com.

In 1918, Flitch published *The Great War: Fourth Year* by C.R.W. Nevinson. He was also the author of *A Little Journey in Spain: Notes of a Goya Pilgrimage*, 1914, and *Modern Dancing and Dancers*, 1912.

λ1

JOHN DUNCAN FERGUSSON (1874-1961)

Summer

signed, inscribed and dated twice 'J.D. FERGUSSON/ JUNE 1916/LONDON 1916' (on the reverse)
oil on canvas
18 x 16 in. (45.7 x 40.6 cm.)

£60,000-80,000 $78,000-100,000 €70,000-93,000

PROVENANCE:
Captain John Ernest Crawford Flitch, and by descent.

EXHIBITED:
London, Connell Gallery, *Painting and Sculpture by J.D. Fergusson*, May 1918, no. 8.

LITERATURE:
Colour Magazine, Vol. 8, No. 5, June 1918, illustrated on the front cover.
K. Simister, *Living Paint J.D. Fergusson 1874-1961*, Edinburgh, 2001, p. 75, illustrated.

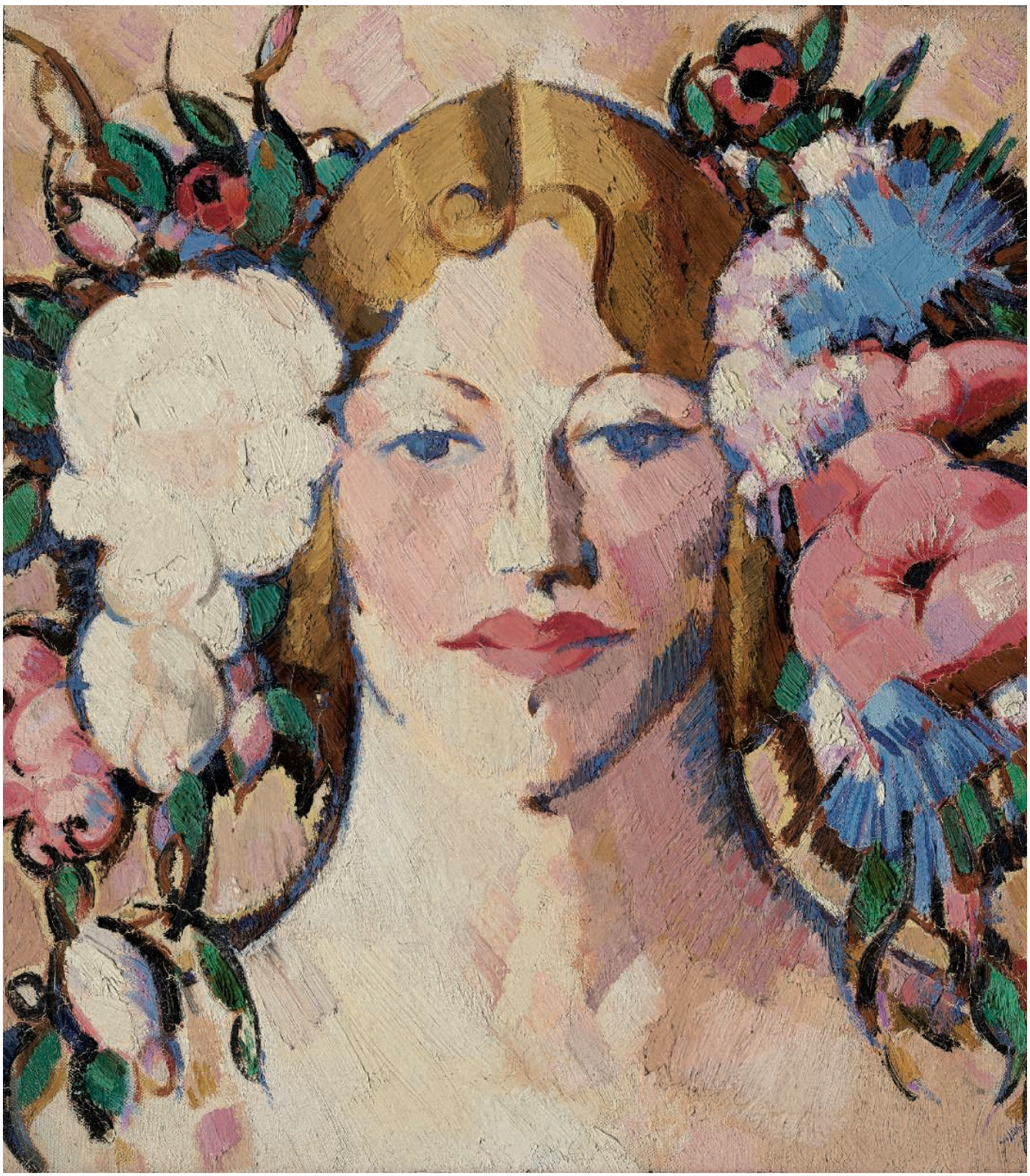
The outbreak of the First World War brought Fergusson back from Paris to London, where he rented a studio flat at Redcliffe Road in Chelsea. From there he could be close to Margaret Morris, and a weekly club at her theatre exposed him to the British avant garde, including Augustus John, Jacob Epstein, Wyndham Lewis and Ezra Pound. Contact with these artists provided a sense of continuity with the vibrancy of the bohemian art scene that he had left behind in Paris.

Of particular importance to his work at this time was Margaret Morris's pupil Kathleen Dillon, who Fergusson described as 'a very good-looking, charming and intelligent girl ... naturally I wanted to paint her and she posed for my 'Simplicity'' (J.D. Fergusson, quoted in M. Morris, *The Art of J.D. Fergusson*, Glasgow and London, 1974, p. 103). In July 1916, Fergusson went on to paint Dillon in *Rose Rhythm* (private collection), a dramatic portrait made distinctive by her hat that 'was not merely a hat, but a continuation of the girl's character, her mouth, her nostril, the curl of her hair – the whole character – like Burns's love is like a red, red rose' (*ibid*).

In June that year, Dillon posed for the present work, and shortly after Fergusson also made a sandstone carving of her, called *Summer: Head of Woman* (The Fergusson Gallery, Perth and Kinross Council). In both the painting and sculpture Dillon's hair is replaced by a cascade of flowers and foliage which frame her face. This sumptuous and sensuous decoration, painted in a harmony of bold colour in the present work, conveys Dillon as a figure of fertility and abundance, reiterated by the painting's title. It is interesting that Fergusson does not reveal his sitter's identity in the title, instead choosing one which provides her with a more eternal and universal presence.

Summer was exhibited at Connell Gallery in May 1918 alongside *Poise*, also painted in 1916 (sold in these Rooms on 19 November 2014, lot 12, for £638,500). In June 1918 *Colour Magazine* included a major review of the exhibition, and featured *Summer* on the front cover. By the exhibition it was already owned by Captain John Ernest Crawford Flitch (1881-1946), and it has remained in his family until now.

For further works from the Flitch collection please see Fergusson's *Portrait of Margaret Morris* and an early still life *Fleurs* (lot 179-180) in the Modern British & Irish Art Day Sale on 27 June 2017.



PROPERTY FORMERLY IN THE ESTATE OF CAPTAIN JOHN ERNEST CRAWFORD FLITCH

λ2

HENRY LAMB, M.C., R.A. (1883-1960)

Portrait of Edie McNeill

signed and dated 'Lamb/1909' (lower left)
oil on canvas
36 x 24 in. (91.5 x 61 cm.)

£100,000-150,000

$130,000-190,000
€120,000-170,000

PROVENANCE:
Captain John Ernest Crawford Flitch, and by descent.

Henry Lamb, *Edie McNeill (A Girl's Head)*, 1909.
Tate Gallery, London.

'His people are always presences to which the clothes, the gestures, and the surroundings pay their full tribute of expression ... This same intimate grasp underlies all his work, and is its distinctive feature. With him it is as if beauty had not only to be recognised and felt, but proved in the actual texture of life before it can be possessed in his art; and all through his career it is the actual human contacts which provide the quickening of his inspiration'

(Albert Rutherston)

Unknown Artist, *Portrait of Anne Boleyn,* late 16th century, based on a work of *circa* 1533-1536. National Portrait Gallery, London.

In 1906 Henry Lamb forwent a promising career in medicine by dropping out of Medical School in Manchester and moving to London to enrol in the Chelsea School of Art. It was here, under the tutelage of Augustus John that he became a fluent and confident draftsman.

Initially inspired by his renowned teacher, Lamb started to move in the same artistic circles, becoming friends with writers, artists and benefactors such as Lytton Strachey, Virginia Woolf, Duncan Grant and Ottoline Morrell. Upon the tragic death of John's wife Ida in Paris, Lamb became close to Dorelia McNeill, an art student who had been co-habiting with Augustus and Ida for the past year. Lamb had a frustratingly brief affair with Dorelia who he always secretly hoped would leave Augustus to be with him. Edie McNeill was Dorelia's younger sister who would help look after the John family after Ida's death. Lamb befriended her and subsequently drew and painted her portrait on numerous occasions. Keith Clements comments that 'one very lovely drawing of 1909 is especially characteristic of her and perfectly epitomises the period: dressed as if auditioning for Eliza Doolittle, or simply waiting in the wings of an Edwardian music-hall, from beneath the shadow of a large feather 'titfer', Edie pouts with indifference and stares vacantly past the artist' (K. Clements, *Henry Lamb: The Artist and his Friends*, Bristol, 1985, p. 97).

The drawing to which Clements refers (Tate) relates closely to the present work. The painting itself loses none of Edie's look of disdainful indifference but is more considered in its handling. Edie's flamboyant feather hat is retained as she sits in her deep purple dress and black jacket. The rich green background of the painting suggests the influence of formal 16th Century portraits. Edie sits resplendent and important, like a lady of the Renaissance, but for her "Edwardian music-hall' attire. This combining of past artistic protocol with contemporary subjects is something at which Augustus John excelled, and was a technique popular with his Neo-Primitive Group contemporaries at the Slade School of Art.

The present work is a wonderful example of Lamb's engagement with current artistic themes of the day and his technical ability to take these themes and combine them with a certain sardonic wit to create a masterfully insightful portrait of early 20th Century bohemia.

We are very grateful to Rebecca John for her assistance in preparing this catalogue entry.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ3

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

The Walking Delegates

signed and dated 'William Patrick Roberts. 1919' (lower right) and inscribed 'The Walking Delegates.' (lower left)
ink and watercolour
14 x 10 in. (35.6 x 25.4 cm.)

£80,000-120,000 $110,000-160,000 €93,000-140,000

PROVENANCE:
Sir Michael Sadler.
Purchased at the 1940 exhibition by Osborne Robinson.
Anonymous sale; Sotheby's, London, 7 November 1990, lot 47.
Anonymous sale; Christie's, London, 5 March 1999, lot 63, where purchased by the present owner.

EXHIBITED:
London, Redfern Gallery, *The Montague Shearman Collection of French and English Paintings*, April - May 1940, no. 113.
London, Redfern Gallery, *French and English Paintings, Drawings and Prints*, July - September 1940, no. 147.
London, Hamet Gallery, *William Roberts: a retrospective exhibition*, February - March 1971, no. 27.
London, Entwistle Fine Art, *British Artists' works on Paper, 1900-1950*, April 1989, no. 21.

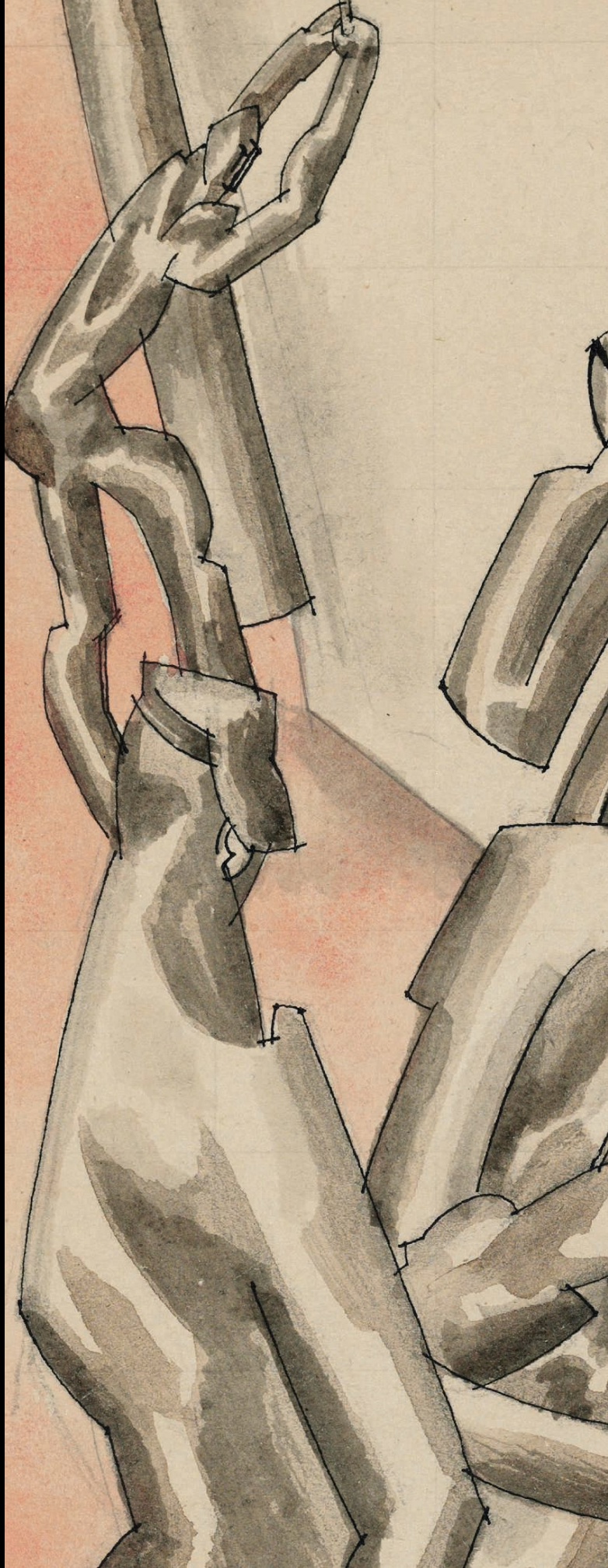
William Roberts, *Machine Gunners*, 1915, published in Blast No. 2, July, 1915. Original lost.


The Walking Delegates.
William Patrick Roberts. 1919

The Walking Delegates is one of Robert's finest wartime drawings. Executed in 1919 it depicts the historic peace negotiations, at the Treaty of Versailles, which were drawn up by the victorious Allies in the aftermath of the First World War. Signed on 28 June 1919, five years after the assassination of Archduke Franz Ferdinand, these sanctions dictated that Germany accept sole blame for starting the war and set reparations at £6,600 million. They also saw the drastic reduction of Germany's armed forces and the redistribution of some of their territory as well as the dissolving of their colonies.

Roberts has captured this pivotal moment in history in a group of delegates, who gathered together are immersed in discussions. Contorting his figures into a series of abstracted forms, which read as much as a series of jutting geometric lines as much as they do bodies, Roberts harks back to his Vorticist vernacular, which preoccupied his art around the outbreak of war. Whilst studying at the Slade Roberts went to Roger Fry's lectures on Post-Impressionism and in 1912 visited his second Post-Impressionist exhibition, where he was confronted with the radical aesthetics of Picasso and Matisse. The effects of which can be seen in works of this period, such as *The Walking Delegates*, with Roberts finding particular inspiration in the tubular, machine-like forms of Fernand Léger. Roberts recorded, 'I became an Abstract painter through the influence of the French Cubists; this influence was further strengthened by a stay in France and Italy during the summer of 1913' (Roberts, quoted in A.G. Wilson, *William Roberts an English Cubist*, Aldershot, 2005, p. 19).

Depicted in a series of striking grey and red tones, which paired with his angular forms, Roberts succeeds in creating an atmosphere, which is dramatic, and yet also slightly ominous. This is reiterated by Andrew Heard who states, 'The sombre tones employed reflect the colours of the trenches Roberts had occupied' (A. Heard, exhibition catalogue, *William Roberts 1895-1980*, Newcastle, Hatton Gallery, 2004, p. 52). 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. At first excited, Roberts soon turned to despair. He gloomily wrote 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' (A.G. Wilson, *William Roberts an English Cubist*, Aldershot, pp. 36 and 39). This tinge of war is felt in works of this period, with *The Walking Delegates*, being one of the most striking of those to come for sale at auction.



THE PROPERTY OF A LADY

λ4

SIR STANLEY SPENCER, R.A. (1891-1959)

Cottage Garden, Leonard Stanley

oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted in 1940.

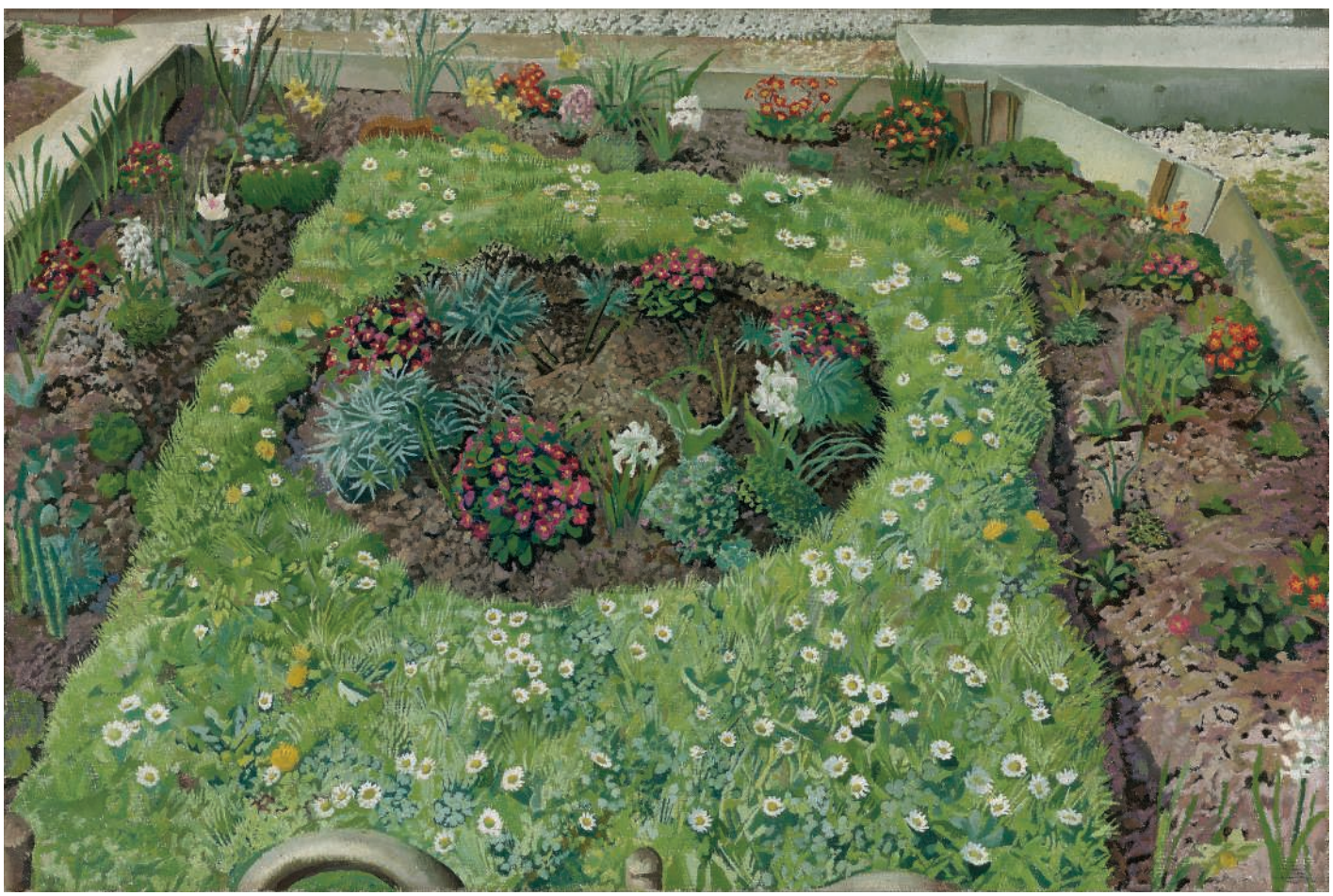
£500,000-800,000

$650,000-1,000,000
€580,000-930,000

PROVENANCE:
with Arthur Tooth & Sons, London.
Purchased at the 1942 exhibition by Arthur, 7th Earl Castle Stewart, and by descent.
Anonymous sale; Christie's, London, 21 November 2003, lot 139.
Private collection.
Acquired by the present owner, March 2006.

EXHIBITED:
London, Alex Reid & Lefevre, *Catalogue of British and French Paintings*, March - April 1942, no. 44, as 'Cottage Garden'.
London, Leicester Galleries in collaboration with Arthur Tooth & Sons, *Catalogue of an exhibition of paintings and drawings by Stanley Spencer*, November 1942, no. 41, as 'Leonard Stanley'.
Cookham, Stanley Spencer Gallery, April 1962, catalogue not traced.
Warwickshire, Compton Verney, *Stanley Spencer and the English Garden,* June - October 2011, no. 38.

LITERATURE:
K. Bell, *Stanley Spencer A Complete Catalogue of the Paintings*, London, 1992, p. 465, no. 288, illustrated.



Sir Stanley Spencer, R.A., *On the Tiger Rug*, 1940. Sold, Christie's London, 6 March 1998, lot 100.

In July 1939, Spencer embarked on a painting holiday to Leonard Stanley in Gloucestershire with his artist friends, George and Daphne Charlton, who he had met in Hampstead. Stanley lodged at the White Hart Inn and, when George was called away from the holiday by his employer the Slade School to arrange its relocation to Oxford on the outbreak of the Second World War, he stayed on with Daphne.

One of the attractions of this area, apart from the Gloucestershire landscape which clearly deeply appealed to him, was the proximity of friends Michael and Duffy Rothenstein, and Sir William Rothenstein, an early supporter, who all lived nearby. Spencer had a large room at the White Hart with a piano, which he converted into a painting studio, and here the friends met up in the evenings. After George left, Spencer spent several happy months with Daphne until the spring of 1940, conducting a passionate affair with her during the week days. Daphne became a muse for his figurative paintings, as well as the subject of two portraits; in one (*Daphne,*1940; Tate), her dominant personality is expressed in the wearing of an elaborate hat. Her nurturing personality and the spirituality and passion in which he held her are recorded most compellingly in *On the Tiger Rug* (1940; The Lord Lloyd Webber Collection). Daphne and Stanley lie wrapped in each other arms in front of the fire in the room that Spencer had converted into his painting studio. Their rapt and steady gaze is punctuated by the head of a tiger, and their entwined limbs are joined by its limbs as they all writhe together on the wooden floorboards, wearing matching carpet slippers.

By this time, Spencer had reached an arrangement with his dealer, Dudley Tooth, to commit to producing landscapes, garden scenes, and flower paintings during the spring and summer months, as not only could Tooth sell these works more easily to collectors, but public institutions were also keen to acquire them. Such was the purpose of his painting holiday with George and Daphne as it had become necessary to increase his output to support his family and keep financially secure. Under Daphne's encouragement and supervision, over these few months, he managed to work on over twenty pictures of the local area, including *Village Life, Gloucestershire* (1940; The Cheltenham Trust and Cheltenham Borough Council); *Farm Pond, Leonard Stanley* (1940; Tate); and *The Alder Tree, Gloucestershire, Leonard Stanley* (1941; sold in these Rooms, 11 November 1999, lot 41; private collection); and *Landscape, Gloucestershire* (see lot 20). In order to produce such a number of works, it had become necessary to paint from indoors when the weather was too cold. The present work, and *Apple Trees in the Snow* (1940; private collection), show how Spencer was able to produce credible garden pictures from the viewpoint of his studio window, while preserving the

'Like the best of Spencer's figure paintings, his garden landscapes succeeded through their searching re-examination of familiar places and objects, an extraordinary control of space, and an ability to draw the drawer the viewer into looking again at everyday scenes that might otherwise have received no more than a passing glance'

(Keith Bell)

Lucian Freud, *Wasteground, Paddington*, 1970. Private Collection.

keen attention to tiny natural details that these works exemplify. His strong sense of the outdoors is preserved and conveyed to the viewer, whether painted on the spot, or from a bedroom window. The heightened viewpoint and distended perspective seen in the present work showcases a riot of enlarged daisies and dandelions on the lawn, with primulas, hyacinths, tulips and daffodils in the circular centre bed and surrounding raised border. The arrangement of blooms suggest an early spring time, even if the weather was unseasonably cold.

Despite the beauty of these landscapes, Spencer's ambivalent relationship with his important and highly decorative pictures from this period is explored by Keith Bell: 'Like the best of Spencer's figure paintings, his garden landscapes succeeded through their searching re-examination of familiar places and objects, an extraordinary control of space, and an ability to draw the viewer into looking again at everyday scenes that might otherwise have received no more than a passing glance.

Stylistically, the paintings of this period are relatively consistent, with fences, walls or foliage pushing up against the picture plane, causing the viewer to experience the subject from the exact position occupied by the painter. In this way, Spencer establishes a degree of intimacy between artist and viewer, and viewer and subject, which is not usually found in garden paintings.

As time went on, Spencer's flower paintings and the foregrounds of his garden paintings become increasingly detailed, so that they often have the visual immediacy of Dutch seventeenth century still lifes – the indoors brought outside … In Spencer's paintings every nettle, every bean, every tulip has the potential to be more than it seems while remaining exactly what it is … Spencer's gardens … came from the hand and eye of a visionary artist with a fierce attachment to the countryside around him' (K. Bell, 'Stanley Spencer's Gardens', exhibition catalogue, S. Parissien (ed.), *Stanley Spencer and the English Garden*, 2011, pp. 37).

The original purchaser of the picture, Arthur, 7th Earl Castle Stewart, married Eleanor, daughter of Solomon R. Guggenheim in 1920.

Carolyn Leder has commented on the present work, 'Stanley Spencer's time at Leonard Stanley inspired not only landscapes, cottage garden scenes such as this, and imaginative figure paintings arising from his affair with Daphne Charlton, but also recurred in some later pictures, in which he recalled the importance of his stay in Gloucestershire. The purchase there of a set of children's scrapbooks, such as he recalled from childhood, led him immediately to use them for a series of autobiographical, pencil drawings. These he kept by him for future reference and made a number of paintings from them. He and Daphne feature largely in the first volume, where they are seen in the countryside and at the White Hart Inn. On my visits to Daphne in Hampstead, we would examine reproductions of the drawings and in forthright fashion she would comment on their time together. She sits on Stanley's lap, for instance, as they put on their shoes or she sews on one of his waistcoat buttons as he stands obediently wearing the garment. She rather unexpectedly objected to the inclusion of two rather revealing lavatory compositions in the book, in which she and Spencer sit side by side on a double lavatory, on the grounds that children might see them (C. Leder: *Stanley Spencer: The Astor 'Collection*, London, 1976). She could be frank in discussing sexual matters (hers and other people in the Spencer story), explaining that she had 'no inhibitions at all'.

A number of paintings from the Leonard Stanley visit are currently exhibited in *An Artistic Affair: Stanley Spencer and Daphne Charlton* at the Stanley Spencer Gallery, Cookham until 1 October 2017.

We are very grateful to Carolyn Leder for her assistance in preparing this catalogue entry.

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

λ*5

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

Family Group

signed and dated 'MOORE/46' (on the back)
bronze with a green patina
17⅜ in. (44 cm.) high
Cast in an edition of 4.

£1,500,000-2,500,000

$2,000,000-3,200,000
€1,800,000-2,900,000

PROVENANCE:
with Leicester Galleries, London.
Private collection, London, 1946.
Anonymous sale; Christie's, London, 26 June 1989, lot 60.
Anonymous sale, Christie's, New York, 7 November 1995, lot 47, where purchased by the family of the present owners.

EXHIBITED:
London, Leicester Galleries, *New Sculpture and Drawings by Henry Moore*, October 1946, no. 7, another cast exhibited.
New York, The Metropolitan Museum of Art, *Henry Moore: 60 Years of His Art*, May - September 1983, exhibition not numbered, another cast exhibited.
Paris, Musée d'Art Moderne, *Passions Privées*, December 1995 - March 1996, no. 10, another cast exhibited.
New Haven, Yale Center for British Art, *Henry Moore and the Heroic: A Centenary Tribute*, January - March 1999, no. 6, another cast exhibited.

LITERATURE:
W. Grohmann, *The Art of Henry Moore*, London, 1960, pp. 8, 141-142, pl. 121, terracotta cast illustrated.
R. Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, p. 353, no. 354, terracotta cast illustrated.
J. Iglesias del Marquet, *Henry Moore: Y El inquietante infinito*, Barcelona, 1978, no. 33, terracotta cast illustrated.
D. Mitchinson (ed.), *Henry Moore Sculpture with comments by the artist*, London, 1981, p. 95, no. 178, terracotta cast illustrated.
Exhibition catalogue, *Moore: 60 Years of His Art*, New York, The Metropolitan Museum of Art, 1983, pp. 62-63, 123, exhibition not numbered, another cast illustrated.
D. Sylvester (ed.), *Henry Moore, Complete Sculpture: 1921-48, Vol. I.*, London, 1988, pp. 16, 150, no. 265, another cast illustrated.
Exhibition catalogue, *Passions Privées*, Paris, Musée d'Art Moderne, 1995, pp. 286-287, no. 10, another cast illustrated.
P. McCaughey, exhibition catalogue, *Henry Moore and the Heroic: A Centenary Tribute*, New Haven, Yale Center for British Art, 1999, n.p., no. 6, another cast illustrated.

'[The Family Group series was] Moore's own answer to the new ethos in British sculpture after the war, which returned to a much more recognisable human figure, and responded to the new opportunities for public sculpture arising out of state support for the arts within a culture of reconstruction'

(Penelope Curtis)

Standing among the artist's most socially-conscious works, Henry Moore's *Family Group* offers a poignant vision of familial unity in the wake of the Second World War. It is the largest of a group of sculptures conceived in relation to this theme between 1944 and 1947, which would culminate in Moore's first monumental bronze of the same title between 1948 and 1949. Inspired in part by his landmark series of wartime *Shelter Drawings*, and coinciding with the much-anticipated birth of his own daughter in 1946, the work extends Moore's enduring motif of mother and child into a larger family group. With another work from the edition held in the Phillips Collection, Washington D. C., and a smaller version held in the Peggy Guggenheim Collection, Venice, the present work is widely considered to represent one of the most complex of Moore's various configurations. Relishing the malleability of bronze – a relatively new medium for the artist – Moore fuses the forms of two parents, a young boy and a baby into an intimate fourfold unit. Swathes of cloth pull taut over the woman's legs, evidencing the artist's early fascination with the formal functions of drapery. A gaping hole articulates the man's upper torso in the manner of Moore's later bronzes, creating a spatial dialogue that sets this particular grouping apart from its companions. Originally conceived as a public commission for a communal, all-age school in Cambridgeshire, the large-scale finale to the series was ultimately installed at the Barclay Secondary School in Stevenage, with editions later acquired by Museum of Modern Art in New York, the Tate Gallery and the Hakone Open Air Museum. As Britain began to rebuild itself, *Family Group* stood as a beacon of hope: an uplifting ode to the future of family, education and art.

Though inevitably sharpened by Moore's experiences of war, the ideas for *Family Group* were set in motion several years before the outbreak of conflict. His earliest notes on the theme date from 1934-35, when the Bauhaus architect Walter Gropius asked him to create a sculpture for a school he was designing in Impington, just outside Cambridge. Henry Morris, the county's Chief Education Officer, was attempting to instigate a series of 'village colleges', which aimed to unite primary, secondary and adult learning in a single centre of study. 'We talked and discussed it', recalled Moore, 'and I think from that time dates my idea for the family as a subject for sculpture. Instead of just building a school, he was going to make a centre for the whole life of the surrounding villages, and we hit upon this idea of the family being the unit that we were aiming at' (H. Moore, 1963, quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 89). Moore began work on the project in earnest in 1944, yet after nine months was informed that Morris had been unable to raise the necessary funds. The artist continued to expand several of his smaller maquettes into larger bronze works – including the present – purely 'for my own satisfaction' (H. Moore, letter to D. Miller, 31 January 1951, reprinted in *ibid.*, p. 273). By 1946, buoyed by the success of his major retrospective at the Museum of Modern Art in New York that year, Moore's reputation had been propelled onto a new international stage. The completion of the large-scale *Family Group* at Stevenage in 1949 would ultimately pave the way for his next monumental bronze: *Reclining Figure: Festival*, commissioned for the 1951 Festival of Britain.

Lucian Freud, *The Pearce Family*, 1998. Private Collection

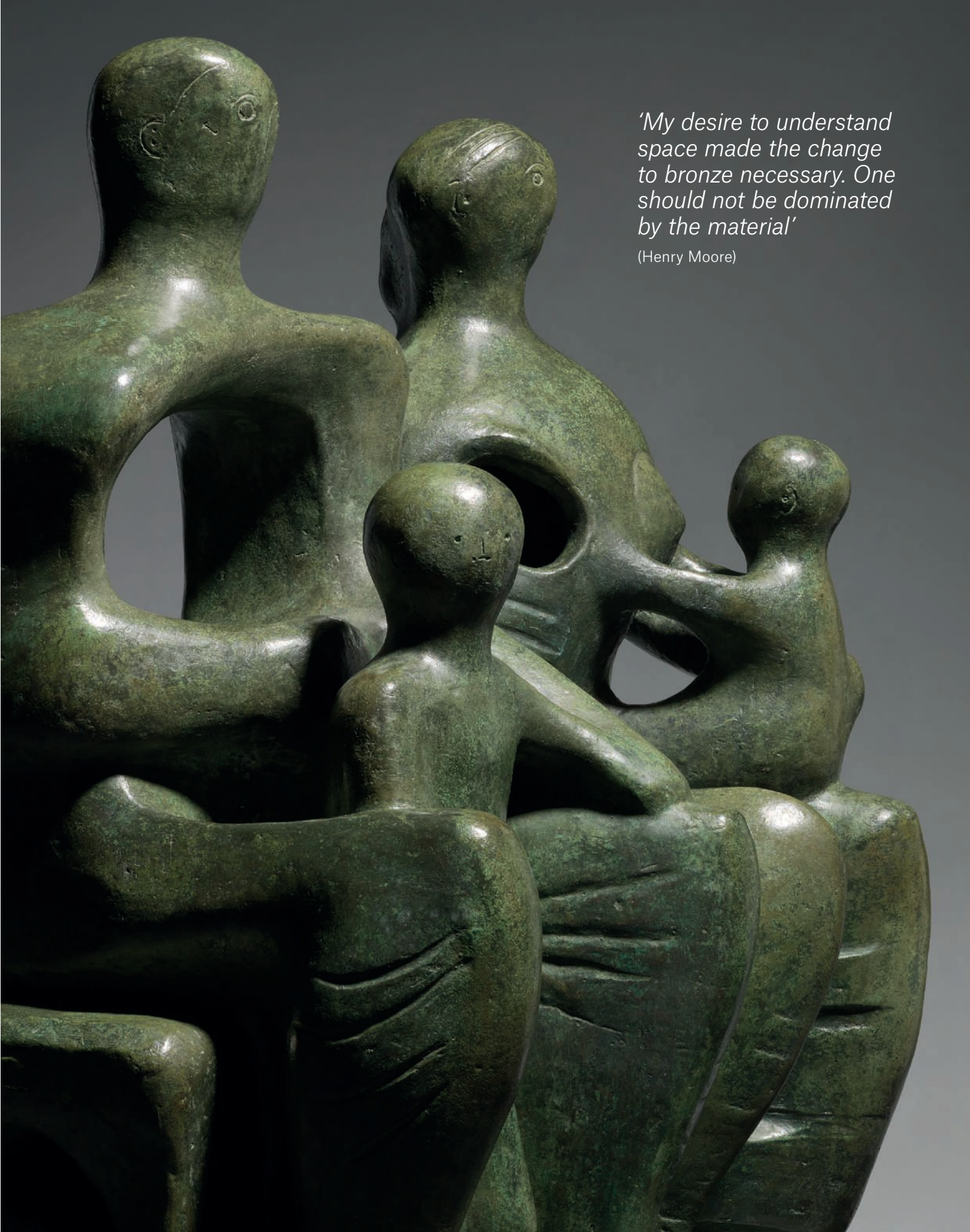
'[With the birth of Moore's daughter] the image of the family took on a new, leaping, unpredictable intensity'

(John Russell)

Moore would later relate *Family Group* to his personal contentment following the birth of his daughter Mary – a bittersweet reminder of his own fortuity. His experience as a wartime artist had opened his eyes to the preciousness and fragility of family life: none more so than his first encounter with the makeshift bomb shelter at Belsize Park Underground Station in 1941. Thematically, his drawings of families huddled together under blankets set the tone for much of his subsequent oeuvre, initially inspiring a renewed focus on grouped sculpture. In 1944, as well as commencing work on the *Family Groups*, Moore completed his celebrated *Madonna and Child* for St Matthew's Church, Northampton: a culmination of his longstanding mother and child motif, and in many ways a precursor to the composition of the present grouping. The swaddled figures of the *Shelter Drawings* also prompted an increased infatuation with drapery – a feature that carried over from the Northampton commission into the *Family Group* series. 'Drapery can emphasise the tension in a figure, for where the form pushes outwards, such as on the shoulders, the thighs, the breasts, etc.', he later explained; 'it can be pulled tight across the form (almost like a bandage), and by contrast with the crumpled slackness of the drapery which lies between the salient points, the pressure from inside is intensified' (H. Moore, quoted in P. James, *Henry Moore on Sculpture*, London, 1968, p. 231). His experiments with clothed anatomies would be driven to new heights following his visit to Greece in 1951, where he admired the sculpted swathes of material that cloaked its ancient monuments.

The linear intuition developed in the *Shelter Drawings* ultimately brought about a significant change in Moore's sculptural technique. From the 1940s onwards, the carving practices he had cultivated during the previous two decades were gradually relinquished in favour of the flexibility afforded by bronze casting. The *Family Group* series stands among his first major essays in the medium, anticipating the increasingly prominent role it would come to play in his subsequent practice. 'It would have held one back to go on carving', Moore explained. 'My desire to understand space made the change to bronze necessary. One should not be dominated by the material' (H. Moore, quoted in A. Bowness (ed.), *Henry Moore: The Complete Sculpture: 1964-1973, Vol. 4*, London, 1977, p. 12). In particular, bronze allowed Moore to amplify his investigations into the relationship between positive and negative space – a defining feature of his subsequent practice. 'In earlier works, particularly in my carvings, when I wanted to make space in stone sculpture it had been more difficult', explained Moore. 'Making a hole in stone is such a willed thing, such a conscious effort, and often the holes became things in themselves. But then the solid stone around them suffers in its shape because its main purpose is to enclose the hole. This isn't really a true three-dimensional amalgamation between forms and space' (H. Moore, 1955, quoted in A. Wilkinson (ed.), *ibid.*, pp. 275-76).

In the present work, Moore begins to nurture this dialogue, creating a sinuous, organic continuity between open and closed structures. In the elegant interplay between solid and void, the sculpture breathes with a newfound lyricism: a vision of formal harmony at the dawn of a new era.



'My desire to understand space made the change to bronze necessary. One should not be dominated by the material'

(Henry Moore)

Irina and Henry Moore, Antony Penrose and Mary Moore with Mother and Child Sculpture. Photograph by Lee Miller.

'[Walter] Gropius asked me to do a piece of sculpture for the school. We talked about it and I suggested that a family group would be the right subject'

(Henry Moore)

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

6

PAUL NASH (1889-1946)

A Farm, Wytschaete

ink, chalk, charcoal and watercolour on buff paper
10 x 14 in. (25.4 x 35.6 cm.)
Executed in 1917.

£250,000-350,000 $330,000-450,000
€290,000-400,000

PROVENANCE:
Purchased by the artist Charles Maresco Pearce at the 1918 exhibition, and by descent.
with Peter Nahum, London, where purchased by the present owner, 2008.

EXHIBITED:
London, Leicester Galleries, *Void of War: an exhibition of pictures by Lieut. Paul Nash*, May 1918, no. 39.
London, Piano Noble, *Paul Nash Watercolours, 1910-1946*, October - November 2014, no. 7 (on loan).

Poster advertising the exhibition 'Paul Nash, An Official Artist On The Western Front', *War Paintings And Drawings* at the Leicester Gallery, Leicester Square, London.

LITERATURE:
C. Holme (ed.), 'The War Depicted by Distinguished British Artists', *Studio,* Vol. MCMXVIII, London, 1918, pl. 31, where cleared for publishing by The Ministry of Information.
A. Causey, *Paul Nash*, Oxford, 1980, p. 362, no. 177.
D. Boyd-Haycock, exhibition catalogue, *Paul Nash Watercolours, 1910-1946*, London, Piano Noble, 2014, pp. 4, 24-25, no. 7, illustrated.

This sale takes place almost 100 years to the day since the outbreak of the Battle of Passchendaele, 31 July - 6 November 1917, at which Nash fought and was subsequently gassed.

As Tate Britain's recent retrospective has confirmed, Paul Nash was one of our most significant 20th Century artists: experimenter, seer, surrealist, modernist. But it was his experiences in the Great War that made him. Prior to August 1914 Nash had been an imaginative English watercolourist with a penchant for poetry and trees: inspired by William Blake and Dante Gabriel Rossetti, the recent dramas of Post-Impressionism, Futurism and Vorticism had largely passed him by.

A few months in the Ypres Salient in the spring and winter of 1917 changed all that: as the Tate Director John Rothenstein accurately observed in his seminal 1950s study, *Modern English Painters*, 'What [Nash] experienced in that place of desolation made him an artist as decisively as the scenes of his boyhood by the River Stour made Constable an artist ... There can be little doubt that had he been destined to take his place among the unnumbered thousands who died in the Ypres Salient he would have been unremembered, but surviving the bitter desolation of the place immeasurably deepened his perceptions' (J. Rothenstein, *Modern English Painters, Sickert to Moore,* London, 1957, p. 343).

Paul Nash, *We are Making a New World*, 1918. Imperial War Museum, London.

Having volunteered with the Artists' Rifles in September 1914, Nash was posted to the Western Front as a junior infantry officer with the Hampshire Regiment in the early months of 1917. 'I have simply been as excited as a schoolboy,' he wrote to his wife, Margaret, though he would soon be reflecting on 'the nightmare of the trenches' (Paul Nash to Margaret Nash, 21 March 1917 and 26 April 1917, in D. Boyd Haycock (ed.), *Paul Nash Outline: An Autobiography, a New Edition,* London, 2017, pp. 168 and 174). Then, one night in May, he fell into a concealed trench, broke a rib, and was invalided home. It was a lucky accident that quite probably saved his life. A few weeks later his battalion went 'over the top', and as Margaret recalled in her memoir, 'Paul's own Company practically disappeared under an over-whelming barrage' (*ibid.,* p. 194).

Safely back in London, Nash held a well-received exhibition of watercolours he had made in France and Belgium. Its success led to his selection by the government as an official war artist; he returned to Ypres in November 1917. There he got as close to the action as he could: Margaret even records that some of his drawings 'actually had mud spattered upon them from nearby exploding shells, which he at times worked in to help with the colour of the drawing' (*ibid,.* p. 195). Witnessing the last stages of the Battle of Passchendaele, what Nash saw appalled him. 'I am no longer an artist interested & curious,' he wrote in a now famous letter to his wife: 'I am a messenger who will bring back word from men fighting to those who want the war to last for ever. Feeble, inarticulate will be my message but it will have a bitter truth and may it burn their lousy souls.' (Paul Nash to Margaret Nash, 13 November 1917*, ibid.*, p. 187). Fifty-six of these 'messages' were exhibited at *Void of War* at the Leicester Galleries in May 1918. They included *The Farm, Wytschaete*, as well as numerous other views of destruction on the Western Front now in significant national collections, among them *Broken Trees, Wytschaete* (Victoria and Albert Museum), *Landscape, Year of Our Lord 1917* (National Gallery of Canada) and the iconic oil painting *We Are Making a New World* (Imperial War Museum). 'What you see are chiefly the actual sketches done on the spot, on brown paper for the sake of rapidity,' the author Arnold Bennett wrote in an introductory note to the accompanying catalogue. 'The original impression may have been intensified afterwards by a method in which bodycolour, chalk, pastel, and ink are all employed; but the original impression remains, and it is authentic' ('Introductory note' by Arnold Bennett to *Void of War: An Exhibition of Pictures by Lieut. Paul Nash,* London, Leicester Galleries, 1918).

These watercolours and drawings were, as Bennett affirmed, 'first-hand documents,' and they would prove to be among the most powerful works produced by any artist, anywhere, over the course of the whole war. In the opinion of the American poet Ezra Pound, writing in *New Age* in July 1918, *Void of War* was 'the best show of war art ... that we have had' (E. Pound (writing under the pseudonym B.H. Dias), *New Age*, 18 July 1918).They made Nash's name.

'I know of no works of art made by any artist working there who saw the splendours and miseries of the greatest of all theatres of war so grandly,' John Rothenstein wrote four decades later. 'Out of infinite horror [Nash] distilled a new poetry. The best of them will take their place among the finest imaginative works of our time ...' (J. Rothenstein, *op. cit.*, p. 347). Without a shadow of doubt *The Farm, Wytschaete*, is among the very best of them. Nash had been warned that he could not record dead British soldiers: instead, the landscape here becomes a metaphor for the horrors that he witnessed: the red gaping wound in the earth and the dismembered trees articulate what it was, perhaps, impossible to actually paint.

The wealthy artist Charles Maresco Pearce (1874-1964) purchased *The Farm, Wytschaete* directly from the exhibition. A member of the New English Art Club and (from 1929) the London Group, Pearce was a great collector, owning works by (among others) Édouard Vuillard, Pierre Bonnard, Paul Gauguin and Walter Sickert. Gauguin's *Harvest: Le Pouldu* (1890), now in the Tate Gallery, was once part of his collection.

We are very grateful to David Boyd Haycock for preparing this catalogue entry.

the Tuttleman Collection

During their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Henry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored - not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any distance and at any angle. From works by artists of American, Latin American, and British descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging.

This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.

For further works from The Tuttleman Collection please see lots 132-144 in the Modern British & Irish Art Day Sale on 27 June 2017.

the Tuttleman Collection

■λ*7

DAME BARBARA HEPWORTH (1903-1975)

Curved Form (Bryher II)

signed, dated and numbered 'Barbara Hepworth 1961 6/7' (on the top of the base) and stamped with the foundry mark 'Morris/Singer/FOUNDERS/ LONDON' (on the back of the base)
bronze with a green and brown patina and copper strings
82¾ in. (210.2 cm.) high, including the base
This work is recorded as BH 305.

£1,500,000-2,500,000

$2,000,000-3,200,000
€1,800,000-2,900,000

PROVENANCE:
with Gimpel Fils, London, January 1969, where purchased by Mrs M.S. Davidson, New York.
with Gimpel & Weitzenhoffer, New York.
Private collection, New York.
James Goodman.
with Lyn Segal Distinctive Fine Art & Sculpture, Colorado, June 1986, where purchased by the present owners.

EXHIBITED:
London, Whitechapel Art Gallery, *Barbara Hepworth: An Exhibition of Sculpture from 1952-1962*, May - June 1962, no. 56, another cast exhibited.
Zurich, Gimpel Hanover Galerie, *Barbara Hepworth: sculpture and drawings*, November 1963 - January 1964, no. 8, another cast exhibited.
London, Gimpel Fils, *Barbara Hepworth Sculpture and Drawings*, June 1964, no. 8, another cast exhibited.
Copenhagen, British Council, Kunstforeningen, *Barbara Hepworth,* September - October 1964, no. 25, another cast exhibited.
Stockholm, Moderna Museet, *Barbara Hepworth*, November - December 1964, no. 27, another cast exhibited.
Helsinki, Ateneum, *Barbara Hepworth: sculptures and drawings*, January - February 1965, no. 25, another cast exhibited.
Oslo, British Council, Kunstnernes Hus, *Barbara Hepworth: sculpture and drawings, 1935-65*, March 1965, no. 25, another cast exhibited.
New York, Marlborough-Gerson Gallery, *Barbara Hepworth*, April - May 1965, no. 6, another cast exhibited.
Otterlo, Rijksmuseum Kröller-Müller (Rietveld Pavilion), *Sculptures and drawings by Barbara Hepworth*, May - July 1965, no. 31, another cast exhibited.
Turin, Galleria Civica d'Arte Moderna, *Barbara Hepworth*, October - November 1965, no. 44, another cast exhibited.
Basel, Kunsthalle, *Barbara Hepworth*, September - October 1965, no. 22, another cast exhibited: this exhibition travelled to Karlsruhe, Badischer Kunstverein, February - March 1966; and Essen, Museum Folkwang, April - June 1966.
New York, Marlborough Gerson-Gallery, *Barbara Hepworth*, April - May 1966, no. 6, another cast exhibited.
London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 115.
London, Marlborough Gallery, *Barbara Hepworth Recent Work: Sculpture, Paintings, Prints*, February - March 1970, no. 2, another cast exhibited.
London, Gimpel Fils, Syon Park (The Gardening Centre), *Open Air Sculpture II*, Summer 1970, no. 9, another cast exhibited.
St Ives, Penwith Galleries, *Penwith Society of Arts Exhibitions*, Autumn and Winter 1971 - Spring, Summer and Autumn 1972, no. 1, another cast exhibited.
London, Gimpel Fils Gallery, *Barbara Hepworth*, October - November 1972, no. 16, another cast exhibited.
New York, Marlborough Gallery, *Barbara Hepworth: Carvings and Bronzes*, May - June 1979, no. 20, another cast exhibited.

LITERATURE:

J.M. Nash, '"Reclining Form" carved from small cliff', *Yorkshire Post*, 11 May 1962, as 'Bryher II'.
Exhibition catalogue, *Barbara Hepworth: An Exhibition of Sculpture from 1952-1962*, London, Whitechapel Art Gallery, 1962, n.p., no. 56, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth: sculpture and drawings*, Zurich, Gimpel Hanover Galerie, 1963, n.p., no. 8, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth Sculpture and Drawings*, London, Gimpel Fils, 1964, n.p., no. 8, another cast illustrated.
J. Fitzmaurice Mills, 'Barbara Hepworth - at the Rietveld Pavilion, Kröller-Müller Museum', *Connoisseur*, Vol. 159, August 1965, p. 242, no. 642, illustrated.
Exhibition catalogue, *Barbara Hepworth*, Turin, Galleria Civica d'Arte Moderna, 1965, pp. 104-105, no. 44, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth*, New York, Marlborough Gerson-Gallery, 1966, n.p., no. 6, another cast illustrated.
Exhibition catalogue, *Barbara Hepworth Recent Work: Sculpture, Paintings, Prints*, Marlborough Gallery, London, 1970, pp. 7, 12, no. 2, another cast illustrated.
Exhibition catalogue, *Open Air Sculpture II*, London, Gimpel Fils, Syon Park (The Gardening Centre), 1970, n.p., no. 9, another cast illustrated.
A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, pp. 10, 12, no. 305, pls. 2 and 47, another cast illustrated.
F. Ruhrmund, 'Hepworth dominates Penwith arts show', *Western Morning News*, 9 October 1972, as 'Curved Form (Bryher)'.
Exhibition catalogue, *Barbara Hepworth*, London, Gimpel Fils, 1972, n.p., no. 16, another cast illustrated.
R. Cork, 'Hepworth: Cornish light and rhythm of the sea', *Evening Standard*, 21 May 1975, another cast illustrated.
V. Raynor, 'Art: the Sculpture of a Perfectionist', *The New York Times*, 8 May 1979.
Exhibition catalogue, *Barbara Hepworth Carvings and Bronzes*, New York, Marlborough Gallery, 1979, pp. 16-17, no. 20, another cast illustrated.
A.M. Hammacher, *Barbara Hepworth*, London, 1987, pp. 140-141, 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. 212, 214, 248.
S. Bowness (ed.), *Barbara Hepworth The Plasters: The Gift to Wakefield*, Farnham and Burlington, 2011, pp. 32-33, 60-62, 93, pls. 17, 55, 56 and illustrated inside the front cover, another cast illustrated.
S. Bowness (ed.), *Barbara Hepworth Writings and Conversations*, London, 2015, p. 233.

In 1961 Hepworth bought the Palais de Danse, an old cinema on the east side of St Ives' Barnoon Hill - just across the road from her existing Trewyn Studio. Changes to the sculptor's working practice had prompted the need for extra space; not only had Hepworth started to experiment with bronze, but increasing numbers of public commissions demanded that she take on permanent assistants. Choosing to keep both the dance floor and the stage upon which the cinema screen was mounted, Hepworth used the Palais de Danse for the construction of her new large-scale bronze works, including *Curved Form (Bryher II)*. Recalling this period, Hepworth claimed that it was a time of 'tremendous liberation, because I at last had space and money to work on a much bigger scale. I had felt inhibited for a very long time over the scale on which I could work. It's so natural to work large - it fits one's body' (B. Hepworth, quoted in A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 7).

Curved Form (Bryher II) belongs formally to Hepworth's *Single Form* series, which she first approached in the 1930s and developed throughout her career. This group of works - first in wood, and marble and later in bronze - has become enmeshed with the story of the much-respected second secretary general of the United Nations, Dag Hammarskjöld, and his relationship with Hepworth. The sculptor found in him a kindred spirit, sharing political views on the responsibility of the artist in the community and more broadly the individual within society. Similarly, Hammarskjöld was a great admirer of Hepworth's work and bought the version of *Single Form* which Hepworth carved out of sandalwood, 1937-38 (BH 103), at the artist's 1956-57 exhibition at the Martha Jackson Gallery in New York. The two corresponded from 1956 to 1961 and in a letter to Hepworth dated 11 September, 1961, Hammarskjöld wrote about the sculpture, 'I have now had it before me a couple of weeks, living with it in all shades of light, both physically and mentally, and this is the report: it is a strong and exacting companion, but at the same time one of deep quiet and timeless perspective in inner space. You may react at the word exacting, but a work of great art sets its own standard of integrity and remains a continuous reminder of what should be achieved in everything' (D. Hammarskjöld quoted in M. Fröhlich, 'A Fully Integrated Vision: Politics and the Arts in the Dag Hammarskjöld-Barbara Hepworth Correspondence' in *Development Dialogue* (no. 44), Uppsala, 2001, p. 56).

In 1961 Hepworth was in the process of carving a new version out of what she considered to be the most exquisite piece of walnut, when she heard the news of Hammarskjöld's tragic death in a plane crash (a fate that had also befallen her first son, Paul Skeaping, in 1953). Grief-stricken, she added a subtitle to the walnut version, calling it *Single Form (September)*, 1961 (BH 312) after the month Hammarskjöld died. She then made a 10-foot version in bronze as a way of coping with the loss, which can now be found in London's Battersea Park, *Single Form (Memorial)*, 1961-62 (BH 314).

Curved Form (Bryher II) at St Ives. Taken summer 1963. Photograph by Studio St Ives.

'Bryher is being in a boat, and sailing round Bryher, and the water, the island, the movement of course. If I experience something bodily like that, I often get an idea for a sculpture. Bryher is a relationship between the sea and the land'

(Barbara Hepworth)

Shortly after Hammarskjöld's death, the United Nations decided to commission a sculpture in his memory, to be sited at the United Nations Plaza in New York. They asked Hepworth to undertake the commission. During his lifetime, Hammarskjöld perceived the artistic environment of the United Nations as part of the spiritual enrichment of those using the building, and had wanted Hepworth to work on a scheme for the new United Nations building in New York. Thus, when recalling the process of the commission, Hepworth stresses that it began with the present work, '*Bryher II* was really the beginning of the work. Dag Hammarskjöld wanted me to do a scheme for the new United Nations building so my mind dwelt on it, and we got as far as this. We talked about the nature of the site, and about the kind of shapes he liked we discussed our ideas together but hadn't reached any conclusion' (B. Hepworth, quoted in A. Bowness, *loc. cit.*). Hepworth eventually chose to make a new version of *Single Form*, and delivered to the United Nations her largest ever sculpture, a staggering 21-foot bronze version, 1961-64 (BH 325).

Curved Form (Bryher II) is pierced with a large hole, an essential element in Hepworth's sculpture from 1932 onwards. Hepworth used holes as a device for creating abstract form and space, and to unite the front and the back of the work. In her autobiography, Hepworth remembers the sensation of moving physically over the landscape as she drove across West Riding with her father in his car, particularly 'through hollows feeling, touching, seeing'. 'The sensation has never left me', Hepworth claims, and as we witness the landscape pouring through the central hollow of *Curved Form (Bryher II)*, this is evident (see B. Hepworth, *Barbara Hepworth: A Pictorial Autobiography*, Bath, 1970, p. 9). Hepworth consistently pointed to the significance that landscape and its interaction with human beings had for her as a sculptor, claiming her works 'were experiences of people the movement of people in and out is always a part of them' (B. Hepworth, quoted in A. Bowness, *op. cit.*, p. 12). By using bronze, Hepworth was able to make forms that were far more open and fluid than anything she had ever done in wood or stone.

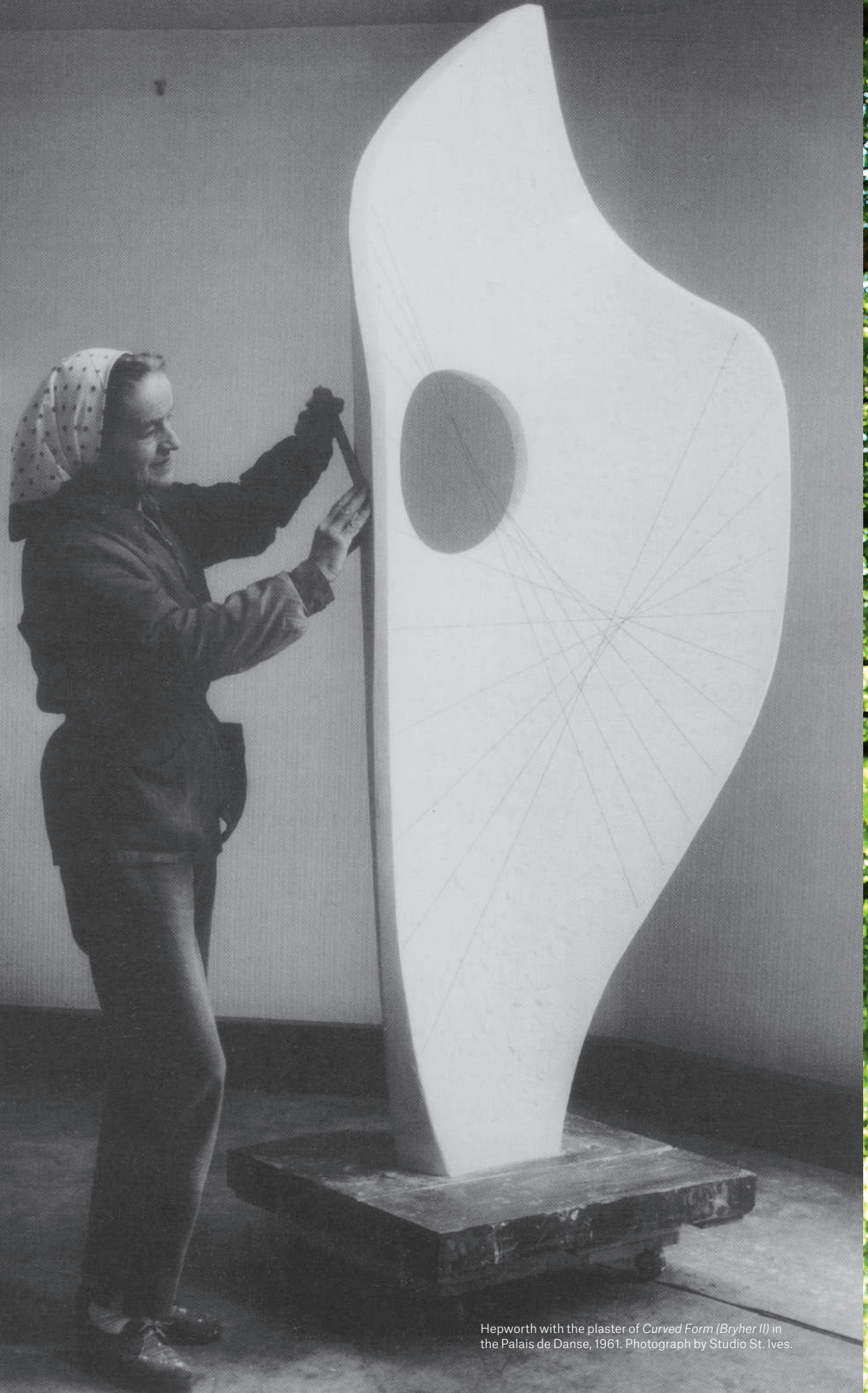
The soaring bronze of *Curved Form (Bryher II)*, with its subtly modulated thickness and tapered base, Hepworth strung with copper wire. Using strings allowed Hepworth to introduce dynamic shapes into her work, and to explore the relationship of the space between the forms. Hepworth had begun this practice in 1939 and, whilst it was certainly influenced by Moore's strung works of the late 1930s, the work of Naum Gabo was more significant. Gabo and Hepworth were particularly close during the 1930s and 1940s, and like Gabo's use of nylon thread, Hepworth's use of strings can be related to her interest in mathematical models. This interest was shared with many artists during the 1930s, whose use of them for artistic purposes reflected a desire for a modernist synthesis of science and art. However, as time went on, Hepworth's use of strings moved away from purely modernist principles and became better associated with her growing consciousness of the landscape: 'The strings were the tension I felt between myself and the sea, the wind or the hills', she claimed (B. Hepworth, quoted in H. Read, *Barbara Hepworth: carvings and drawings*, London, 1952, section 4).

The island of Bryher is the smallest of the five inhabited islands of Scilly, an archipelago off the southwestern tip of the Cornish peninsula, and thus the subtitle evokes a local place for Hepworth. It puts the present work with a whole sequence of Hepworth's landscape sculptures which have subtitles like *Oval Form (Trezion)*, 1961-3 (BH 304) (see lot 10); *Sea Form (Atlantic)*, 1964 (BH 362); and *Rock Form (Porthcurno)*, 1964 (BH 363). Hepworth always added the titles later, claiming, 'when I've made something, I think: where did I get that idea from? And then I remember'. About the present work, Hepworth explains 'Bryher is being in a boat, and sailing round Bryher, and the water, the island, the movement of course. If I experience something bodily like that, I often get an idea for a sculpture. Bryher is a relationship between the sea and the land' (B. Hepworth, quoted in A. Bowness, *op. cit.*, p. 12).

Other casts of the present work are in the collection of the San Francisco Museum of Modern Art, Sanfrancisco; the Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois; the Hirshhorn Museum and Sculpture Garden, Washington; and the De Doelen Concert Hall, Rotterdam.

A cast was sold in these Rooms on 10 July 2013 for £2,413,875.

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.



Hepworth with the plaster of *Curved Form (Bryher II)* in the Palais de Danse, 1961. Photograph by Studio St. Ives.

λ*8

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

Mother and Child Against Open Wall

bronze with a brown patina
10¾ in. (27.3 cm.) wide
Conceived in 1956, and cast in an edition of twelve.

£250,000-350,000

$330,000-450,000
€290,000-400,000

PROVENANCE:
Private collection.
with Jeffrey H. Loria & Co, New York.
with Kent Fine Art, New York, July 1986, where purchased by the present owners.

EXHIBITED:
Pennsylvania, Museum of Art, The Pennsylvania State University, University Park, *Mother and Child: the Art of Henry Moore*, December 1987 - January 1988, no. 40, another cast exhibited.
London, Royal Academy, *Henry Moore*, September - December 1988, no. 140, another cast exhibited.
St. Petersburg, British Council, Benois Museum, *Henry Moore: The Human Dimension*, June - August 1991, no. 78, another cast exhibited: this exhibition travelled to Moscow, Pushkin Museum of Fine Art, September - October 1991.

LITERATURE:
W. Grohmann, *The Art of Henry Moore*, London, 1960, pp. 8, 118, another cast illustrated.
H. Read, Henry Moore, *A Study of his Life and Work*, London, 1965, p. 219, pl. 203, another cast illustrated.
J. Hedgecoe, *Henry Moore*, New York, 1968, p. 289, plaster cast illustrated.
R. Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, London, 1970, p. 359, no. 526, plaster cast illustrated.
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1955-64*, Vol. 3, London, 1986, p. 31, no. 418, pls. 51d and 52, another cast illustrated.
Exhibition catalogue, *Mother and Child: the Art of Henry Moore*, Pennsylvania, Museum of Art, The Pennsylvania State University, University Park, 1987, pp. 62, 138, 142, no. 40.
S. Compton, exhibition catalogue, *Henry Moore*, London, Royal Academy, 1988, pp. 105, 240, no. 140, another cast illustrated.
Exhibition catalogue, *Henry Moore: The Human Dimension*, St. Petersburg, British Council, Benois Museum, 1991, p. 103, no. 78, another cast illustrated.

Henry Moore, *Madonna and Child*, 1943 . St Matthew's Church, Northampton.

In May 1955 Moore was approached to create a monumental sculpture for the United Nations Scientific and Cultural Organisation. The commission was to sit in the piazza outside the newly completed modernist headquarters in Paris, designed by Marcel Breuer. However, it was two years before the artist could decide on a design for the sculpture and the final work was completed. In September 1956 Moore wrote, 'to make a sculpture which has (if only in my mind) a real connection with the purpose of UNESCO and also proper scale, relationship or contrast, and be a satisfactory piece of sculpture to me, is not an easy affair' (H. Moore, letter to A. Manuelides, 25 September 1956, M. Garlake, 'Moore's Eclecticism: Difference, Aesthetic Identity and Community in the Architectural Commissions 1938–58', J.Beckett and F. Russell (eds.), *Henry Moore: Critical Essays*, Aldershot, 2003, p. 188). *Mother and Child Against Open Wall*, an early maquette is representative of Moore's grappling with an attempt to convey a specific aspect of UNESCO's intentions in this prestigious commission. This seated mother figure, turned slightly to face and beckon a small standing child is one of the few initial maquettes to be cast in bronze. In a published sketchbook which includes pages of notes and ideas for UNESCO ...Moore wrote 'Mother figure bending towards a child figure representing growing humanity' (S. Compton, exhibition catalogue, *Henry Moore*, Royal Academy of Art, London). This choice of subject matter reflects Moore's interest in representing the role of UNESCO as an education force in the world.

The archetypal *Mother and Child* theme had been a pre-occupation of Moore's since the 1930s and but developed new direction in the 1940s with the war-time Shelter drawings and with the birth of Moore's own daughter Mary in 1946. With these drawings and the commission of a *Madonna and Child* carving for St Matthews in 1943-44, Moore's mothers became full-length, draped figures inspired perhaps by Moore's enduring appreciation for classical Greek statues in the British Museum. In *Mother and Child Against Open Wall* the influence of these drawings is particularly evident, with the high-backed bench, reminiscent of the enclosed London Underground air-raid shelters. The mother's draped form and seated position is directly comparable to 1940s works such as *Mothers and Children and Reclining Figures* (1944, sold in these Rooms on 23 November 2016 for £209,000). Moore has replaced the cradled figure on the bottom left of the work with the standing child. Additionally the effect of Moore's use of hatching and horizontal line in the drawing, created with inks and wax crayon is mirrored in the textural nature of the bronze in *Mother and Child Against Open Wall*. The influence of Moore's war-time work is especially significant when considering UNESCO's primary purpose of contributing to the peace and security of Europe, as a direct result of the Second World War.

The high-backed framework of the bench gives the work both an architectural quality and closes the void between the mother and child, emotionally unifying the two figures. Moore has - in awarding the two figures a more mimetic quality – transferred his favoured technique of using negative space within the figure to the wall behind. The two open windows in the back wall have multiple aesthetic purposes. They both open the composition and create space and simultaneously frame the silhouettes of the two figures. Furthermore, when considering this sculpture as a study for a life-size work, these openings would have both utilised the modernist fenestration of Marcel Breuer's building as a back-drop but also allowed the viewer to admire the work from 360 degrees. As, for monumental sculpture in particular, Moore intended them to be viewed in the round.

■λ*9

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

London

steel painted red
148 in. (376 cm.) long
Executed in 1966, this work is unique.

£500,000-700,000

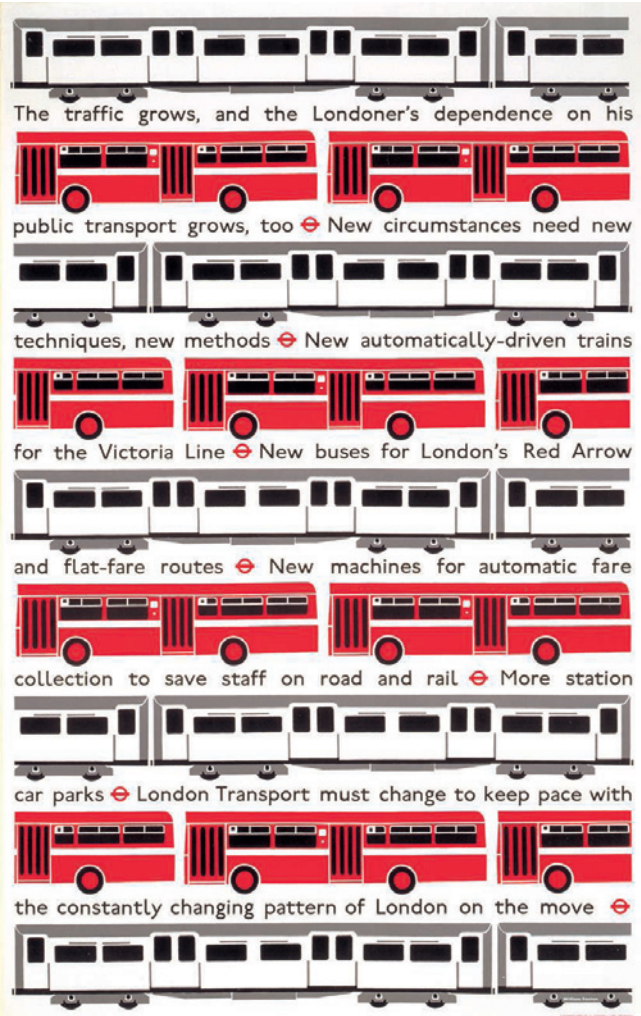
$650,000-910,000
€580,000-810,000

PROVENANCE:
with Fontana Gallery, Pennsylvania, June 1986, where purchased by the present owners.

LITERATURE:
D. Blume, *Anthony Caro: Catalogue Raisonné, Vol. III, Steel Sculptures 1960-1980*, Cologne, 1981, p. 196, no. 888, illustrated.
D. Waldman, *Anthony Caro*, Oxford, 1982, pp. 52-53, pl. 48.

'Steel is such a nice material to use ... It can move. It's terribly easy, you just stick it or you cut it off, and bang! you're there: it's so direct. I think Manet was very direct, he didn't prepare his canvases like Courbet, he just put paint straight on and it's very like that with steel'

(Anthony Caro)



William Fenton, *London Transport must change to keep pace*, 1969. London Transport Museum.

'The whole thing went from steady, let's be good, let's make good art sort of thing, to let's blast it apart, let's make it great, now we've really got to do something. You know? I can't describe that raising of a key, that extra turn of a screw, that extra twist of excitement about America then and about the endeavour that's required of those that are going to work in that scene'

(Anthony Caro)

Joyfully unfolding in three dimensions, *London* (1966) is a superb early example of Anthony Caro's groundbreaking abstract sculpture. The work is constructed of steel, and painted entirely in a flat, vibrant red that evokes the buses, phoneboxes or postboxes of the title's capital city. Its six components are joined by visible welds and rivets, speaking openly of their industrial origin and the process of their making. Far from functional, however, these elements interact with one another in an exuberant dance that pushes the very boundaries of what sculpture can be. A flat steel beam stretches like a low wall almost four metres along the ground; a shorter beam of equal height approaches at ninety degrees, joined to the longer element by a small C-beam balanced along its upper edge. A tall section of I-beam leans jauntily against the shorter panel; another of these, tilted at the same angle, is linked by its flat face to the opposite side of the long wall. Poised between the two, and touching the small C-beam, a curved section of flat steel crests the wall in a gleefully dynamic flourish.

With works such as *London*, Caro undertook a radical freeing of sculpture from its closed, monumental and monolithic tradition. The work's interplay of shape and balance takes place in the viewer's world, without a plinth, becoming an open, lyrical and direct exploration of forms in space. It offers no fixed or central point of interest, and demands to be experienced from all sides, appearing constantly and surprisingly different from each angle. Caro recalled in a late interview that he 'wanted sculpture to be something in its own right, not an illustration or representation, and as real as talking to another person' (A. Caro, quoted in A. Ramchandani, 'Anthony Caro,' *The Paris Review*, 24 May 2011). *London* represents a triumph of this artistic mission, and stands at the dawn of a new era for sculpture.

Just seven years before he made *London*, Caro had reached a dead end. His emphatic, weightily modelled human figures in clay and bronze left him dissatisfied, and were bringing little success. In mid 1959, he met the critic, Clement Greenberg, who convinced

David Smith, *Agricola IX*, 1952. Tate Galleries, London.

him that he needed a radically new direction. Shortly afterwards, Caro won a scholarship to spend two months in the United States, where he befriended Abstract Expressionist painters such as Helen Frankenthaler, Robert Motherwell and Kenneth Noland, and the sculptor David Smith. Smith's collage-like constructions in welded metal, whereby he synthesised found objects and discrete parts into expressive, decentralised wholes, was revelatory for Caro. He saw that sculpture could be like drawing or painting in three dimensions, that it needn't be tied to the figure or confined to the plinth. On his return from New York, he salvaged scrap beams and girders from the London docks and set about constructing the seminal work, *Twenty Four Hours* (1960). Sculpture was never to be the same again. 'I had been trapped by the ease of clay,' he later reflected, 'by the luscious sensuality of clay that would just do what I wanted it to do. It had got me foxed, it was doing it for me – *it* was doing it, in a way. Steel's hard, intractable. It was difficult to work with steel I found, and it gave me just the resistance at the time that I needed' (A. Caro, quoted in D. Waldman, *Anthony Caro*, Oxford, 1982, p. 30).

By 1966, as *London* attests, Caro had mastered his new abstract idiom. Here, we see a process at play not unlike the drawing of Picasso or the découpage of Matisse: the additive method of building the work unit by unit (as opposed to the reductive sculptural method of carving) lends itself to an improvisatory, even musical composition. As in the related work, *Early One Morning* (1962; Tate), a horizontal axis provides a linear overall direction to proceedings, departing from the decidedly vertical impulse of monumental figurative tradition, and abandoning any idea of a sculptural 'core.' The enforced viewpoint is a thing of the past. Caro's total disregard for the plinth or pedestal, shocking to many in the early 1960s, was vital to his humanising of sculpture, as well as to his achieving its complete and self-sufficient abstraction. A plinth, like a picture frame, defines an imagined or virtual space, separating and distancing us from the sculpture that occupies it. On the floor, the

Kasimir Malevich, *Eight Red Rectangles*, 1915. Stedelijk Museum, Amsterdam.

Sir Anthony Caro, *Early One Morning*, 1962. Tate Galleries, London.

'I think sculpture comes close to architecture. It also comes close to painting. There are three disciplines and they are very alive, and you see that in the Renaissance. So although my work comes up to the edge of architecture I don't think I could ever call myself an architect'

(Anthony Caro)

sculpture is in our world (if not necessarily of it), and immediately proposes a different relationship with the viewer: less didactic and imposing, more inviting and open. *London* displays the facts of its material existence for all to see, asserting its physical reality even as it remains distinct from the world of familiar objects.

This sense of assertive objecthood in Caro's sculpture might initially tempt a comparison with the work of his American contemporary, the Minimalist, Donald Judd. As Diane Waldman puts it, however, 'If Caro appears spare and restrained in relation to Smith, he seems positively baroque and expansive in contrast to the Minimalists' (D. Waldman, *Anthony Caro*, Oxford 1982, p. 48). Caro's is an art of extension, not of reduction. A Judd sculpture presents a holistic form, a lone object to be apprehended in its single, self-justifying and self-defining totality. A Caro, on the other hand, unfurls in a gradual synthesis of elements, an experience of sequential apprehension. 'I have been trying to eliminate references and make truly abstract sculpture,' he said in 1975, 'composing the parts of the pieces like notes in music. Just as a succession of these make up a melody or sonata, so I take anonymous units and try to make them cohere in an open way into a sculptural whole. Like music, I would like my sculpture to be the expression of feeling in terms of the material, and like music, I don't want the entirety of the experience to be given all at once' (A. Caro, quoted in exhibition catalogue, W. Rubin, *Anthony Caro*, New York, Museum of Modern Art, 1975, p. 99).

Indeed, walking around *London*, its elements take on an almost narrative quality in their drama of interacting angles and forms. The tilted I-beams chime with one another, and offset the perpendicular relationship between the central wall and its shorter adjunct; the playful curve that crowns the wall provides a swoop of tension in the opposite direction. As the work's title and its vivid red amply demonstrate, furthermore, even though Caro's sculpture may be 'truly abstract,' that does not preclude its being 'evocative' – an idea that was complete anathema to Judd. 'I like *evocative* but I don't like *figurative*' Caro once said. 'I want everything I make to have meaning. I don't want it to be empty' (A. Caro, quoted in A. Ramchandani, 'Anthony Caro,' *The Paris Review*, 24 May 2011). *London* is anything but empty: its magnetic presence imbues our experience of being in its space with a beguiling sense of magic. Austere yet sensuous, industrial yet elegant, massive yet somehow weightless, this work displays Caro's pioneering and poetic command of material at its most brightly compelling, bringing sculpture into the uncharted new territories of the real world.


GVLIELMVS.III.

■λ*10

DAME BARBARA HEPWORTH
(1903–1975)

Oval Form (Trezion)

signed, dated and numbered 'Barbara Hepworth 1963 6/7' (on the top of the base) and stamped with the foundry mark 'Morris/Singer/FOUNDERS/LONDON' (on the front of the base)
bronze with a dark brown and green patina
57 in. (145 cm.) wide
This work is cast in an edition of 7 plus an artist's cast.
This work is recorded as BH 304.

£600,000-800,000 $780,000-1,000,000
€700,000-930,000

PROVENANCE:
with Marlborough-Gerson Gallery, New York, 1967, where purchased by L.A. Kolker, USA.
with Lillian Heidenberg Gallery, New York, January 1992, where purchased by the present owners.

EXHIBITED:
London, Gimpel Fils, *Barbara Hepworth Sculpture and Drawings*, June 1964, no. 27, another cast exhibited.
Copenhagen, Kunstforeningen, *Barbara Hepworth*, September - October 1964, no. 24, another cast exhibited.
Helsinki, Ateneum, *Barbara Hepworth: sculptures and drawings*, January - February 1965, no. 24, another cast exhibited.
Oslo, British Council, Kunstnernes Hus, *Barbara Hepworth: Sculpture and drawings, 1935-65*, March 1965, no. 24, another cast exhibited.
Otterlo, Kröller-Müller Museum (Rietveld Pavilion), *Sculptures and drawings by Barbara Hepworth*, May - July 1965, no. 34, another cast exhibited.
Basel, Kunsthalle, *Barbara Hepworth*, September - October 1965, no. 21, another cast exhibited: this exhibition travelled to Karlsruhe, Badischer Kunstverein, February - March 1966; and Essen, Museum Folkwang, April - June 1966.
Athens, *Panathenees of the World Sculpture*, September - November 1965, no. 1.
Turin, Galleria Civica d'Arte Moderna, *Barbara Hepworth*, October - November 1965, no. 33, plaster cast exhibited.
New York, Marlborough-Gerson Gallery, *Barbara* Hepworth, April - May 1966, no. 14, another cast exhibited.
Battesea, Battersea Park, *Sculpture in the open air: an exhibition of contemporary British sculpture*, May - September 1966, no. 16.
London, Tate Gallery, *Barbara Hepworth*, April - May 1968, no. 114, another cast exhibited.
London, Tate Gallery, *St. Ives 1939-64: twenty five years of painting, sculpture and pottery*, February - April 1985, no. 137, another cast exhibited.
West Bretton, Yorkshire Sculpture Park, *Barbara Hepworth: Centenary*, May - September 2003, no. 95, another cast exhibited.
London, Tate Gallery, *Barbara Hepworth: Sculpture for a Modern World*, June - October 2015, no. 100, another cast exhibited: this exhibition travelled to Otterlo, Kröller-Müller Museum, November 2015 - April 2016; and Rolandseck, Arp Museum, May - August 2016.

Hepworth in the Palais studio in 1963 at work on *Oval Form (Trezion)* (BH 304). Photograph by Val Wilmer.

LITERATURE:

Exhibition catalogue, *Barbara Hepworth Sculpture and Drawings*, London, Gimpel Fils, 1964, n.p., no. 27, another cast illustrated.

Exhibition catalogue, *Barbara Hepworth*, Turin, Galleria Civica d'Arte Moderna, 1965, pp. 82-83, no. 33, plaster cast illustrated.

Exhibition catalogue, *Sculpture in the open air: an exhibition of contemporary British sculpture*, Battersea, Battersea Park, 1966, n.p., no. 16, illustrated.

A. M. Hammacher, *Barbara Hepworth*, London, 1968, p. 159, no. 137, another cast illustrated.

A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 32, no. 304, pls. 4, 46, another cast illustrated.

G. Nordland, *Franklin D. Murphy Sculpture Garden: An Annotated Catalogue of the Collection*, Los Angeles, 1978, p. 31, another cast illustrated.

A. Bowness, *Barbara Hepworth: A Pictorial Autobiography*, London, 1985, p. 103, pl. 286, another cast illustrated.

Exhibition catalogue, *St. Ives 1939-64: twenty five years of painting, sculpture and pottery*, London, Tate Gallery, 1985, pp. 190, 192, no. 137, another cast illustrated.

M. Gale and C. Stephens, *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum in St Ives*, London, 1999, p. 218.

Exhibition catalogue, *Barbara Hepworth: Centenary*, West Bretton, Yorkshire Sculpture Park, 2003, n.p., no. 95, another cast illustrated.

S. Bowness (ed.), *Barbara Hepworth The Plasters The Gift to Wakefield*, Farnham, 2011, p. 38, pl. 22, plaster cast illustrated.

S. Bowness (ed.), *Barbara Hepworth Writings and Conversations*, London, 2015, pp. 233-234.

P. Curtis and C. Stephens (ed.), exhibition catalogue, *Barbara Hepworth Sculpture For a Modern World*, London, Tate Gallery, 2015, p. 175, no. 100, another cast illustrated.

'The incoming and receding tides made strange and wonderful calligraphy on the pale granite sand which sparkled with feldspar and mica. The rich mineral deposits of Cornwall were apparent on the very surface of things: quartz, amethyst and topaz, tin and copper below in the old mine shafts, and geology and pre-history – a thousand facts induced a thousand fantasies and forms and purpose, structure and life, which had gone into the making of what I saw and what I was' (B. Hepworth, quoted in H. Read, 'Barbara Hepworth', in exhibition catalogue, *Barbara Hepworth*, New York, Marlborough-Gerson Gallery, 1966, n.p.).

Moving to the Cornish coast in 1939, with her then husband Ben Nicholson, Hepworth became bewitched by the wild beauty of the place, captivated by the weathered cliffs and headlands, the magnificent monolithic stones and stormy seas, which lapped upon remote shores. Her admiration for her surroundings can be seen to striking effect in *Oval Form (Trezion)* with the artist creating a wonderfully organic, furling form, which speaks of her environs. It is also apparent in her title, with 'Trezion' referring to the house she shared with Nicholson in St Ives. Cast in a mottled green and brown patina, with a dappled and textured surface, *Oval Form (Trezion)* gives the impression of an object or being that has resurfaced from the sea, its hollow interior reminiscent of a rockpool, a cave, or a spiraled shell she may have found upon the beaches that surrounded her home. There is a wonderful sense of movement and animation with Hepworth deploying what appears to be a continuous curling line, which gives an impression of the work in constant flux, as if it is alive or floating under the sea. Hepworth explained her connection to the landscape and the effect that it had one her work: 'The works I do are a mixture of an ideal situation in shape and spontaneity reacting to landscape

Hepworth in the Palais studio in 1963 at work on *Oval Form (Trezion)* (BH 304). Photograph by Val Wilmer.

and a feeling of evoking how I feel, myself, bodily in relation to this landscape, evoking a response in the beholder to the position of man, spiritually, mentally, in his landscape and relating to the universe' (B. Hepworth, quoted in S. Bowness (ed.), *Barbara Hepworth: Writings and Conversations*, London, 2015, p. 175).

This sense of experience was important for Hepworth who believed that one should experience sculpture not only visually, but sensually and spiritually. Although abstract in form Hepworth never lost a humanistic quality in her work, which she saw was intrinsic to her sculpture. Indeed one of the strengths of Hepworth's works is the duality between abstraction and naturalism. Alan Wilkinson reiterates, 'Hepworth's sculptures should be perceived as semi-abstract equivalents of elements of landscape and architecture, and of bodily sensations in relation to them. They are evocative rather than literal representations of the waves breaking on Porthmeor beach, or the rhythmic patterns of Greek mountains and valleys, or the movement and spaces between the columns of the Acropolis' (A.G. Wilkinson, *Barbara Hepworth*, Toronto, 1991, p. 22).

What is perhaps most striking about *Oval Form (Trezion)* is Hepworth's utilisation of space and light, with the sinuous curled lines revealing an open centre, in which light can filter through. Space is now inseparable from form, with the hollow centre highlighting the tension of volume in space and the delineation of line and plane. These humanoid apertures are also reminiscent of the holes made in stones and shells by the sea. Hepworth explained, '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 original ovoid and with the degree of penetration of the material' (B. Hepworth, quoted in *ibid.*, 1991, p. 20).

The complexity of form and interplay between mass and void only became possible when Hepworth began working in bronze in the 1950s. This allowed Hepworth to extend her repertoire of forms, granting her the opportunity to create more linear, open and transparent shapes that would have been impossible to realise in stone and wood. Bronze allowed her the lightness, flexibility and freedom to create forms evocative of the ebb and flow of the waves and the roughness of the rocky coastline, as seen in *Oval Form (Trezion)*. Dedicated to carving Hepworth only began to appreciate the sculptural possibilities of bronze in the late 1950s, she recalled, 'It took me nearly thirty years to find a way of using it ... I found the most intense pleasure in this new adventure in material ... I had always hated clay and never previously liked any bronze casts of forms modelled in clay. But now I felt free to enjoy the making of the armature. I could blend it with my carving technique – by building up the plaster of Paris and then cutting it down as though carving ... By treating the plaster as if it was oil paint with large flat spatulae, I built surfaces which I could then cut down when hard. This method gave me the same feeling of personal surfaces as when I prepare the boards on which I draw and paint' (B. Hepworth, quoted in S. Bowness (ed.), *Barbara Hepworth: Writings and Conversations*, London, 2015, pp. 158-59).

The present work is the only cast of *Oval Form (Trezion)* in a private collection and therefore offers a rare opportunity for sale at auction. Other casts of the work are in the collection of The British Library, London; Abbot Hall Art Gallery, Kendal; Aberdeen Art Gallery, Aberdeen; Rijksmuseum Kröller-Müller, Otterlo; the Franklin D. Murphy Sculpture Garden at the University of California, Los Angeles; The Museum of New Zealand, Te Papa Tongarewa, Wellington; and Kimbell Art Mueum, Fort Worth, Texas.

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*11

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

First Girl Sitting on Bench

stamped with signature and numbered 'CHADWICK C68 1/9' (on the side of the base) and stamped with the Burleighfield foundry mark 'B' (on the front of the base)
bronze with a black patina
45 in. (114.3 cm.) wide
Conceived in 1988.

£200,000-300,000 $260,000-390,000
€240,000-350,000

PROVENANCE:
with Nan Miller Gallery, New York, November 1986, where purchased by the present owners.

EXHIBITED:
Bath, Beaux Arts, April 1989, another cast exhibited, catalogue not traced.

LITERATURE:
D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: with a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, pp. 376-377, no. C68, another cast illustrated.

The 1970s and 80s marked a period of self-reflection in Lynn Chadwick's career starting with a visit to his own retrospective at the Tate in 1973. In 1988, when *First Girl Sitting on Bench* was conceived, 32 years after he won the International Prize for Sculpture at the Venice *Biennale*, Chadwick was invited to produce a bronze for a special survey of international sculpture to be held alongside the *XLIII Biennale*. This selection celebrated Chadwick's position amongst the leading sculptors of his time and marked the fruitful period of his mature works.

After a decade of pursuing non representational pieces and assemblage works, from the 1970s onwards the human figure became central to Chadwick's ouevre. He redefined the way human forms can be represented in sculpture, 'seeking not to replicate pre-existing organisms but to construct new creatures and beings, relying solely on his instinct and manual proficiency' (N. Rogers, exhibition catalogue, *Lynn Chadwick: Evolution in Sculpture*, Kendal and Bowness-on-Windermere, Abbot Hall Art Gallery and Blackwell, 2013, p. 6).

The Tuttlemans' garden with the present work and *Maquette III for Jubilee III,* lot 141, Modern British & Irish Art Day Sale, 27 June 2017.

Chadwick created his own artistic code with geometric forms becoming increasingly gendered with pyramids and rectangles for the female and male figures' heads respectively. In *First Girl Sitting on Bench*, the pyramidal head, together with the symmetrically falling cloak create an angular aesthetic showcasing the sculptor's particular obsession with the triangular form. Some have argued that it stemmed from his architectural background, others have noted that there was an additional mystical dimension to this choice. It was known that Chadwick showed interest in the work of the writer Max Freedom Long, whose book *The Secret Science behind Miracles* focusing on the Hawaiian kahuna religion, he is thought to have read in the 50s. In the book the writer argues: 'the real meaning of the three sides of the triangle representing the three selves of man, may have been lost or misunderstood, but the symbol was retained and revealed. In Egypt the pyramids presented to the world the four faces of the triangular form' (M.F. Long, *The Secret Science behind Miracles,* Rockville, 2009, p.183). Indeed the hieratic stillness and formality of *First Girl Sitting on Bench* allude to Egyptian monumental sculptures and in Chadwick's case the possible influence of South Pacific art.

The sculptor was eager to capture not only the figure's physical presence, but its emotional plane too. He was particularly concerned with the expressiveness of the postures. In an interview with Dennis Farr, Chadwick argues that he was most interested in 'the way you can make something almost talk by the way the neck is bent, the attitude of the head' (L. Chadwick, quoted in M. Bird, *Lynn Chadwick,* Surrey, 2014, p. 22). In *First Girl Sitting on Bench,* the figure's feet stretch in a relaxed fashion alluding to a state of repose, but with her back straight and strong in an authoritative manner. While the figure is looking outwards, her contemplative pose is imbued with self-consciousness which draws the viewer inward.

Self-taught as a sculptor, Chadwick created his own technique constructing metal frames for his figures and filling the planes with stolit – an industrial artificial stone compound of gypsum and iron powder, which is applied wet in layers like plaster. From the 60s onwards he started casting his stolit metal constructions in bronze and from 1971 he was closely involved with the casting process and patination, having set up a small foundry in his home studio in Lypiatt. Looking closely at the back and sides of *First Girl Sitting on Bench* one notices a rhythm of evenly spaced vertical folds between a sequence of ribbed horizontal volutes, where the sculptor has dragged a French plasterer's comb through the stolit. After the casting in bronze some of these features have been smoothened off in places, a feature which adds to the organic feel of the work. While the earlier figures from the 70s are characterised by predominantly bland and matt surfaces, here the maturity of the artist's style is manifested by the great subtlety of modelling in the folds of the falling drapery and a beautifully rich texture with intricate details of ribbed horizontal volutes. *First Girl Sitting on Bench,* with its angular composition imbued with a strong emotional charge, embodies the mastery of Chadwick's mature works.

■λ*12

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

Seated Woman

signed, numbered and stamped with the foundry mark 'Moore 1/6/H. NOACK BERLIN' (on the back of the chair)
bronze with a dark brown patina
78 in. (198.2 cm.) high
Conceived in 1958-59, and cast in 1975.

£600,000-900,000 $780,000-1,200,000
€700,000-1,000,000

PROVENANCE:
Private collection, USA.
with Lillian Heidenberg Gallery, New York, January 1992, where purchased by the present owners.

LITERATURE:
J. Hedgecoe and H. Moore, *Henry Moore*, New York, 1968, pp. 301-303, plaster cast illustrated.
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1955-1964, Vol. 3*, London, 1988, p. 26, no. 440, another cast illustrated.
D. Mitchinson, *Celebrating Moore*, Los Angeles, 1998, pp. 40, 50, 59, 256 and 257, no. 184, another cast illustrated.
A. Feldman and S. Eustace, *Moore at Kew*, Kew, 2007, p. 49, another cast illustrated.
M. Greenberg, *The J. Paul Getty Museum Handbook of the Collections*, Los Angeles, J. Paul Getty Museum, 2007, p. 280, another cast illustrated.
A. Boström (ed.), *The Fran and Ray Stark Collection of 20th-Century Sculpture at the J. Paul Getty Museum*, Los Angeles, J. Paul Getty Museum, 2008, pp. 126-29, no. 20, another cast.

Henry Moore working on the plaster for *Seated Woman*, 1958-59.

Throughout his career Moore concentrated mainly on the theme of a single reclining female figure, in which his production vastly outnumbers all his other subjects combined. *Seated* female figures had, of course, constituted the basis of his mother - or Madonna -and child sculptures, and they were as well an essential component in the family groups, in which the seated posture served to underscore the securely grounded and harmonious relationship between the two parents. Moore in 1955 began to focus on the idea of the seated female figure, and within the larger context of his oeuvre developed it into a self-contained and fully expressive subject in its own right. Of the three fundamental poses for the human figure - standing, sitting and reclining - the seated figure is the most stable. While Moore more frequently took advantage of the reclining figure for the greater freedom that this pose offered him in relation to the two others, he nevertheless stated, 'In fact if I were told that from now on I should have stone only for seated figures I should not mind it at all' (H. Moore, quoted in A. Wilkinson, (ed.), *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 218).

The seated human form poses a unique challenge for any sculptor: unlike the reclining or standing poses, in which the attitude of the figure may clearly suggest the potential for movement - and in this way project a deeper and more complex psychological dimension - it is more difficult to counter the effect of stasis and absolute rest in a seated figure. Moore overcame these limitations in the present *Seated Woman* by incorporating unexpected exaggerations and distortions in the figure's forms, especially in the bulging shapes of the upper torso, contrasted with the smallish head, and the absence of arms, hands, feet and facial features. At the other end of her body, David Mitchinson has pointed out 'the curves of the modelling and the vaginal incision across the hugely bulbous skirt, both of which lead the eye to the centre of the form' (H. Moore, quoted in exhibition catalogue, *Henry Moore, From Inside Out*, Nantes, Musée des Beaux-Arts, 1996, p. 139). Moore's richly textured modelling of the figure effectively catches glancing light, setting up a lively interplay between illumination and shadow, itself a kinetic aspect that also aids in overriding any inherent tendency toward immobility in the seated posture.

It is important to remember, nonetheless, that *Seated Woman* would not possess such a regally imposing and monumental presence - it is in fact larger than life - if the subject were not presented in its seated pose. She is a grand matriarch, Moore's homage and testament to his dear mother, whose presence in his life, even after her death in 1944, became an especially memory-charged touchstone for a distinctive type of presentation among the many conceivable evocations of the female body that the sculptor might pursue. 'She was to me the absolute stability, the rock, the whole thing in life that one knew was there for one's protection', Moore recalled of his mother, 'so it's not surprising that the women have this kind of feeling and that the kind of women I've done in sculpture are mature women rather than young' (H. Moore, quoted in A. Wilkinson (ed.), *op. cit.* p. 33). The mature female was moreover for Moore an especially powerful symbol of fecundity and maternity, removed from any prurient connotation, as might normally interest artists of various stripes. The grandeur in her presence derives in large measure from that compelling connection by which Moore reaches back through her to the goddesses of Egyptian, Greek, Etruscan and Roman antiquity. At the same time, as Will Grohmann has observed, 'the 'Seated Figures' belong to our own day and age; they are superior, modern beings, guardians of a university, a museum or a public square' (W. Grohmnann, *The Art of Henry Moore*, London, 1960, p. 229). It is in this dialogue between past and present, myth and modernity, that Moore most authoritatively affirms the resilience and permanence of the human spirit, and in this *Seated Woman* praises, on behalf of all flesh born of woman, the towering, majestic, yet compassionate, all-wise and protective maternal body.

PROPERTY FROM A EUROPEAN COLLECTION

λ13

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

1945 (still life)

signed, inscribed and dated twice 'Ben Nicholson/1945/title for exh./'still life 1945'/Nicholson/Chy an Kerris/Carbis Bay/Cornwall' (on the reverse)
oil and pencil on board
18½ x 19¼ in. (47 x 48.9 cm.)

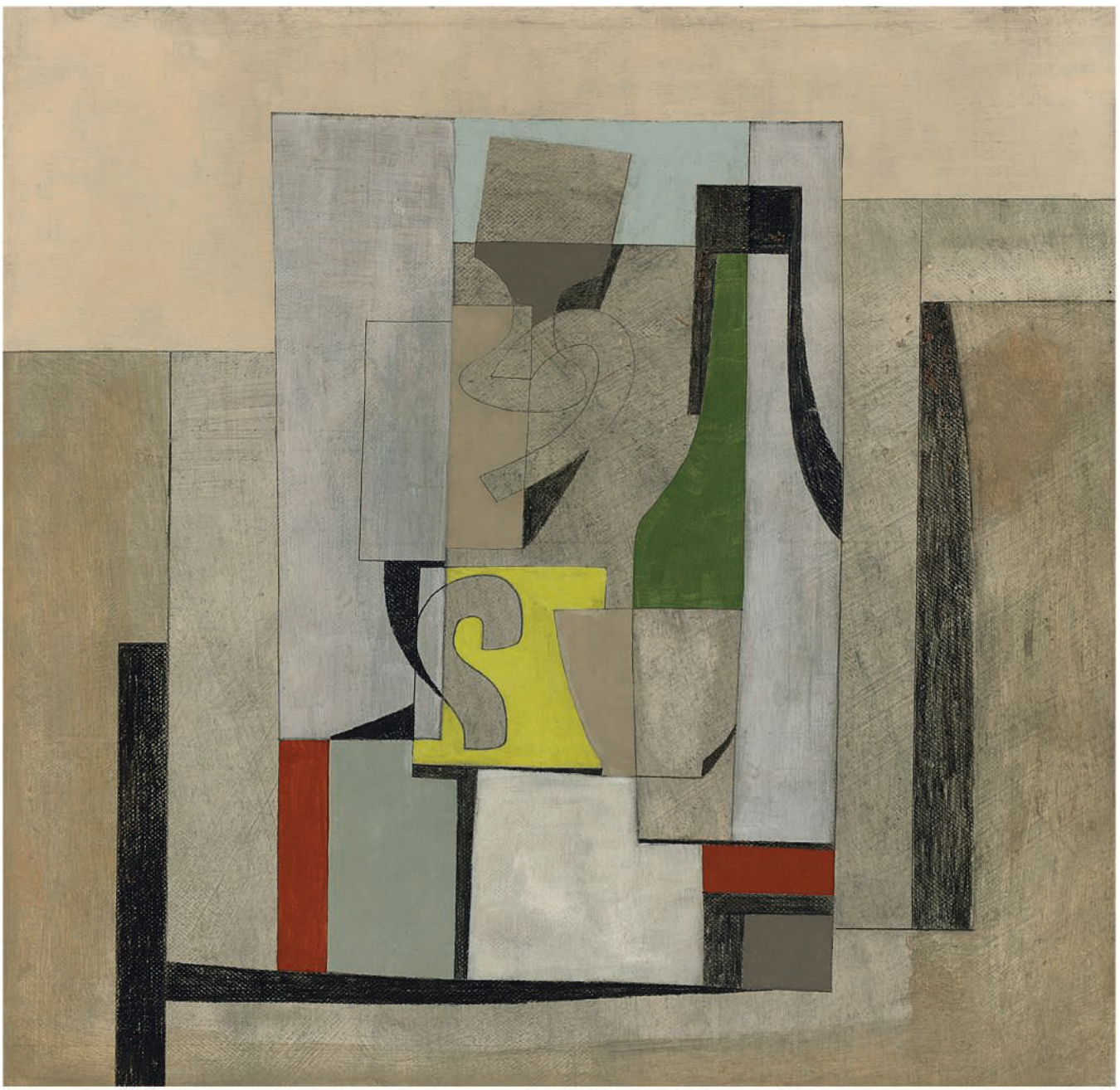
£450,000-650,000 $590,000-840,000
€530,000-750,000

PROVENANCE:
Sir John Summerson, London.
His sale; Sotheby's, London, 1 November 1967, lot 183.
with Crane Kalman Gallery, London.
with Galerie d'Art Moderne, Basle.
Private collection, 1968.
Anonymous sale; Christie's, London, 30 November 1992, lot 38, where purchased by the present owner.

LITERATURE:
H. Read (ed.), *Ben Nicholson, paintings, reliefs, drawings*, London, 1948, p. 9, pl. 112.
Burlington Magazine, London, Vol. 109, No. 775, October 1967.
N. Lynton, *Ben Nicholson*, London, 1993, p. 210, pl. 194.

'The studio was white inside and its whiteness plus the light from the sea made sharp colours incredibly intense. Around the walls were stacked canvases; and on a shelf were the bottles and glass goblets which appear in so many of his paintings. His palette was a simple table top'

(David Lewis)



Photograph of Ben Nicholson in his garden studio, 60 Parkhill Road, Hampstead, probably early 1938 by Hans Erni (Tate Archive, London).

1945 (still life) exemplifies Nicholson's ability to balance form, colour and space, harmonising two genres; landscape and still life in poetic perfection. With the impending threat of the Second World War, Nicholson's family moved from their home in Hampstead to Cornwall. Nicholson began to turn away from his concentration on geometric forms and abstraction and his works became imbued with elements of the rural Cornish landscape, lyrically suggested here by his use of colour. We can be reminded of the silvery grey skies and sandy beaches of St Ives, the harbours red and white lighthouse, as well as the grey slate and granite landscape of the Penwith Peninsula. From 1943 Nicholson began to set his still-life group on the window sill against a landscape beyond. In a letter to Patrick Heron, dated 9th February 1954, Nicholson commented, 'All the "still lifes" are in fact land-sea-sky scapes to me' (B. Nicholson, quoted in J. Lewison, *Ben Nicholson*, London, 1993, p. 86). The lightness in *1945 (still life)* is almost symbolic of the end of the war in May 1945*;* a pressure was lifting and people could now consider life returning to normal. There was no longer the fear of bombings and it was not necessary to black out windows at night. Nicholson delightfully depicts the Cornish skies through the open window and the new sense of release with the vibrant use of yellow at the centre. It perhaps 'spoke of a sense of place and of belonging that suited a country coming out of war, for which the landscape repeatedly provided symbolic compensation. Perhaps, for him, he had achieved what he himself had said of Wallis's art: 'something which has grown out of the Cornish earth and sea, and which will endure' (B. Nicholson, quoted in 'Alfred Wallis', *Horizon,* Vol. 7, No. 37, January 1943, p. 54).

In 1944 and 1945, Nicholson experimented repeatedly with the space in which still life might be best arranged; against a table top, window sill, or an undifferentiated landscape. In *1945 (still life)* the rectangular shape of the table top, with a variable number of legs, is set vertically to the surface of the work. Subsequently the still life objects, tightly contained in the visual centre, are viewed in profile. Formed only by their clean, precise pencil outlines, they are either silhouetted against a coloured backdrop or ghostly emerging from the softly formed table top. The central composition is framed by a generous space of gentle tones, structured by sections of dark shadow that add drama to the composition. Pencil lines keep the eye continuously moving around the outside, with maze like breaks, leading the eye

Ben Nicholson, *1945 (still life with mugs)*. Private collection.

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

(Ben Nicholson)

into the still life centre. The entire surface is alive with interchanging blocks of colour, alternating between solid opaqueness and soft translucency, appearing and disappearing forms and geometric lines.

Nicholson's fondness for geometric simplicity can be stemmed back to a distinct memory he had of his mother, the Scottish painter Mabel Pryde, scrubbing the large rectangular kitchen table during his childhood. When Nicholson studied at the Slade for two terms 1910-11 he cited that he gained more from the billiard table at the Gower Hotel, with its rich green rectangular format, the triangular racks and brightly coloured balls that would bounce around the rectangular frame, than he did from any of the art classes. Later on, Patrick Heron noted that even when everyone around him was tucking into a lunch comprised of meat, mashed potatoes and gravy, Nicholson preferred a neat, geometric lunch of Ryvita topped with a triangle of cheese. It is his intense interest in geometry that lends itself so well to his appreciation of Cubism.

Nicholson visited France in the spring of 1933 where he befriended both Braque and Picasso. Nicholson's

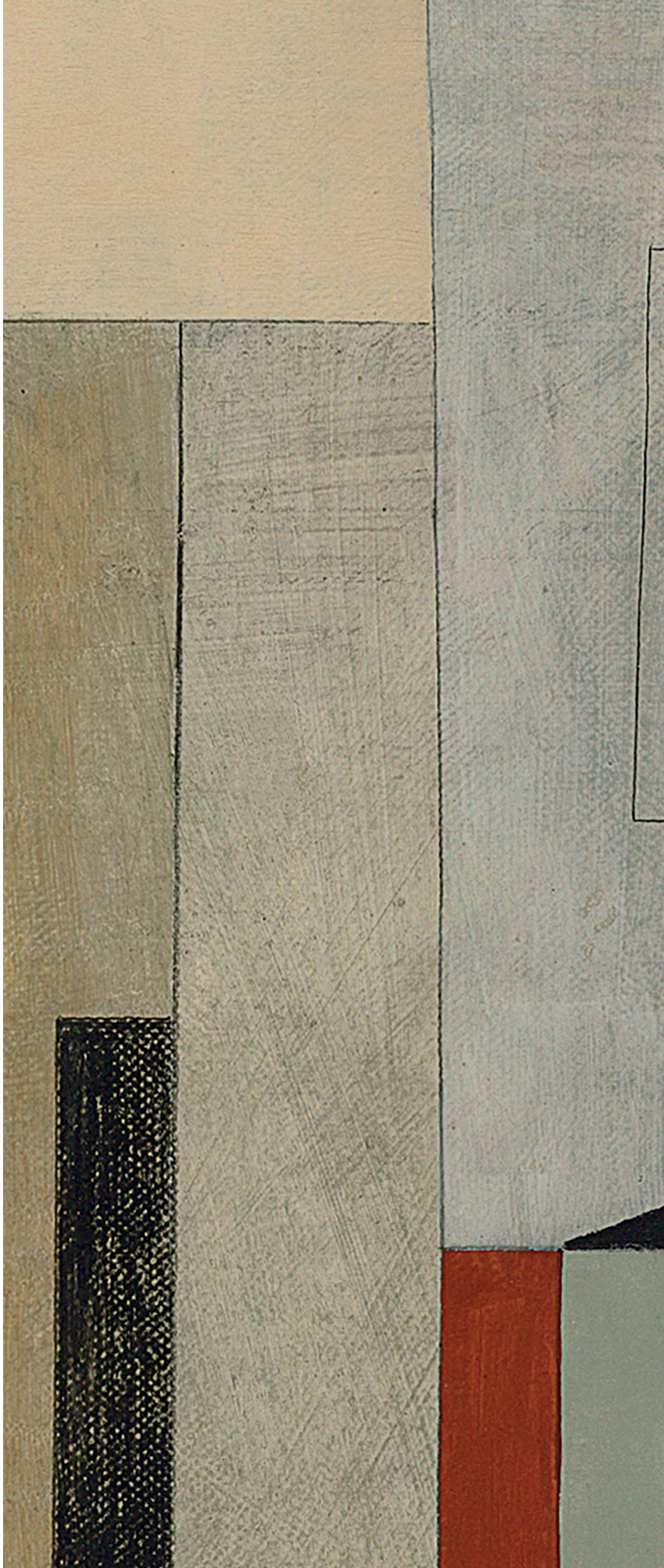
paintings of the following months owe an enormous debt to both artists, inspired by their bold modernism and the infinite possibilities of experimenting with Cubism. Nicholson excitedly wrote, 'This abstract language (of which Picasso has a more profound knowledge than anyone) is a new thing and it is misleading to people who are new to it. Certainly I feel I discover something new about it each week and in my work what I felt to be abstract two months ago hardly seems so at all now and one continues like that' (B. Nicholson in a letter to Winifred Nicholson, dated 3 May 1933).

To complement and enhance the clean geometric shapes in *1945 (still life)*, Nicholson ensured that the surface was completely flat, brought about by his preparation of the canvas, which he stretch over a sheet of board. This would provide absolute flatness and a solid surface for him to work on, free from the inescapable give of a canvas when traditionally stretched over a wooden frame. The work is unified by its textured surface, binding foreground and background in one flat plane, laboriously achieved by Nicholson's characteristic process of painting and scraping already thin paint down to the texture of the board. The areas of strong colour are complimented by the areas of gently built texture.

The description the writer David Lewis living in St Ives gives of Nicholson's studio and working practices enable us to visualise Nicholson's working surroundings, methods and art works as one of the same; 'The studio was white inside and its whiteness plus the light from the sea made sharp colours incredibly intense. Around the walls were stacked canvases; and on a shelf were the bottles and glass goblets which appear in so many of his paintings. His palette was a simple table top.'

1945 (still life) is an important example of Nicholson's ultimate goal of complete compositional harmony. The fragmented planes beautifully suggest elements of the Cornish landscape, interwoven with the still life, combining manmade and nature in their most basic forms and colours. The viewer is invited to bring their own experiences in a mutual celebration of abstract beauty.

A former owner of the present work, the architectural historian and the author of the first monograph on Ben Nicholson (published by Penguin books in 1948), Sir John Summerson, was married to Elizabeth Hepworth, sister of the sculptor Barbara Hepworth, second wife of Ben Nicholson.



14

CHRISTOPHER WOOD (1901-1930)

Reclining Nude with Flowers

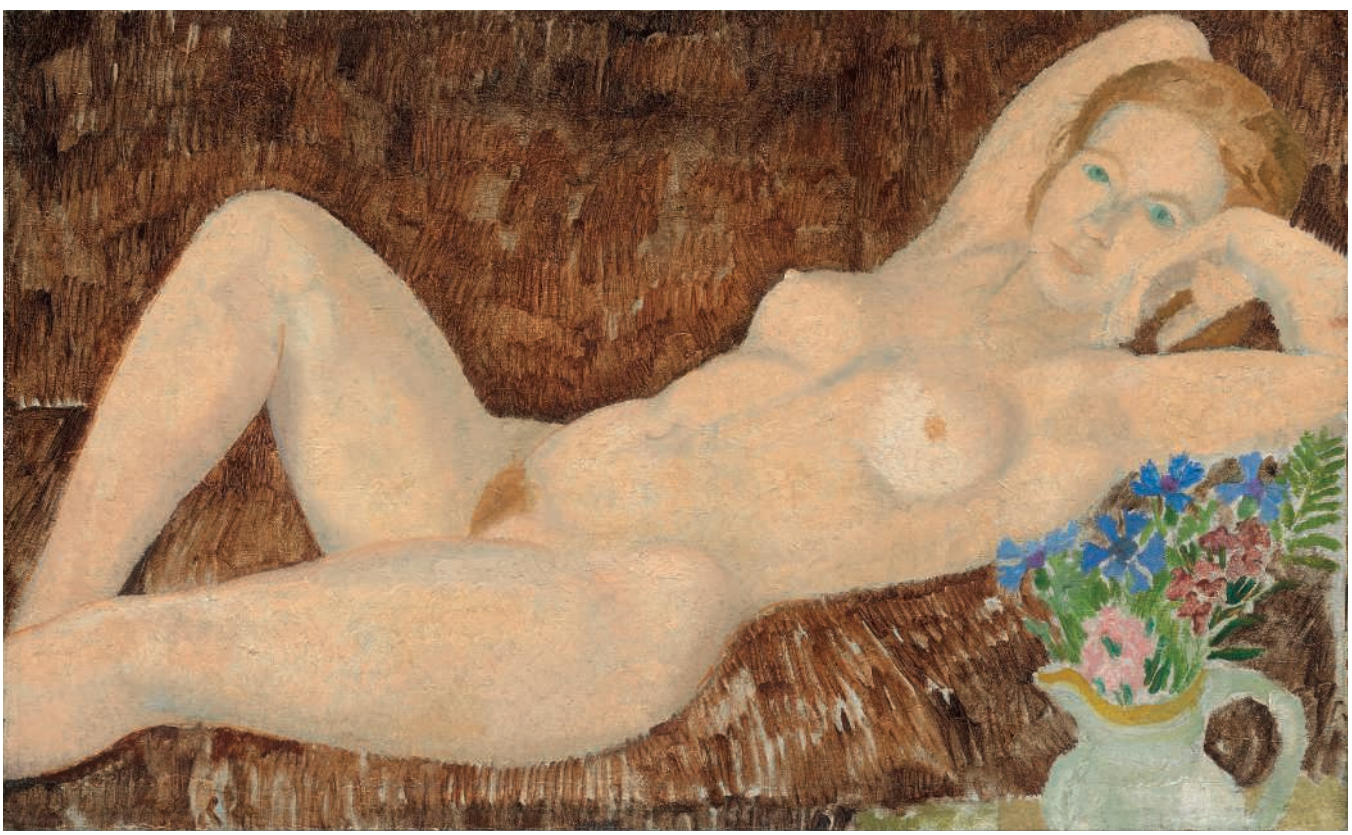
oil on canvas
22½ x 36 in. (57 x 91.4 cm.)
Painted in 1926.

£300,000-500,000 $390,000-650,000
€350,000-580,000

PROVENANCE:
The artist, and by descent to his parents Dr Lucius and Mrs Clare Wood.
with Redfern Gallery, London, 1938.
with Crane Kalman Gallery, London, where purchased by G.S. Warburg.
Private collection, London, 1995.
Private collection, Cornwall, 2009.

EXHIBITED:
London, Beaux Arts Gallery, *Paintings by Ben Nicholson & Christopher Wood*, April - May 1927, no. 35, as 'Nude'.
London, Redfern Gallery, New Burlington Galleries, *Christopher Wood: Exhibition of Complete Works*, March - April 1938, no. 166.

LITERATURE:
E. Newton, *Christopher Wood 1901-1930,* London, 1938, p. 69, no. 163.



Edouard Manet, *Olympia*, 1963. Musée d'Orsay, Paris.

This is one of the most stunning and sophisticated nudes that Christopher Wood ever produced. It was made in Paris during a period of creative energy in which Wood made great strides in the consolidation of his artistic vision and in his engagement with the modern movement. And it is evidence of the creativity which flowed from his first female love, Jeanne Bourgoint, a beautiful young Parisienne in the orbit of Jean Cocteau. Behind it all lurk the bright colours and dark shadows of opium, the drug that would eventually lead to Wood's untimely death.

Through his friend and lover the socialite Tony Gandarillas, Wood was introduced to all of the most significant creative personalities of the Paris avant-garde, including Picasso, Serge Diaghilev and Jean Cocteau. Wood was immediately impressed by Cocteau, whom he appears to have met for the first time at Villefranche in October 1924. Wood wrote excitedly to his mother: 'we have been staying here with Jean Cocteau, the poet ... He is only 35 but he has written many very beautiful things. He is a wonderful draftsman [sic] also, in fact there is nothing he doesn't know ... He will see only very few people so I have been very lucky to have his time. I think I have made a great friend of him ... He and Picasso ... are the two outstanding genii of this period, perhaps the only two, certainly in the world of art' (C. Wood, quoted in R. Ingleby, *Christopher Wood: An English Painter*, London, 1995, p. 95).

Cocteau was an enthusiastic devotee of both the pleasures and the creative stimulus of opium, although he would be forced to face repeated spells in clinics trying to free himself of the drug. Wood had already used it, but on his return to Paris, becoming part of Cocteau's circle, it began to play a far more significant part in his life. Through Cocteau, in 1926, Wood came to meet the brother and sister Jean and Jeanne Bourgoint (who were not twins as was often assumed, and has been written since). The tall, athletic, broad-shouldered Jean (1905-66) had become Cocteau's lover, reputedly becoming addicted to opium himself from the smoke in Cocteau's first kiss, and his sister too used the drug. The American novelist Glenway Westcott (1901-87), who knew them, recalled that Jean and Jeanne 'lived in a small house and shared the same cluttered double room, beds side by side, and they quarrelled and had strange hobbies and games' (G. Westcott, quoted in J. Rosco, *Glenway Westcott Personally: A Biography*, Wisconsin, 2002, p. 35). They had an oddly self-absorbed relationship and were rumoured by some contemporaries to be incestuous lovers, although this was probably mere malicious gossip. Cocteau used them as the inspiration for *Les Enfants Terribles* (1929), his story of obsessive, self-destructive twins who end by killing themselves. Jeanne (d.1929) was an occasional model for the couturier Madeleine Vionnet, but neither of the Bourgoints had meaningful employment. By early July 1926 Wood was infatuated

with Jeanne, writing to her 'My adorable little hare ... my dear little darling ... my little sweetheart' (C. Wood, quoted in R. Ingleby, *Christopher Wood: An English Painter*, London, 1995, p.137). Evidently their relationship was sexual, a significant development for Wood who had previously only had sexual relationships with men, principally his long-term partner Gandarillas. This new relationship perhaps understandably appears to have caused friction with Gandarillas, who disliked Jeanne intensely. He himself had a wife and three children and made no secret of his devotion to Wood, existing within an almost exclusively homosexual set. When Wood and Gandarillas lost their Passy apartment they moved together back to London; there appears no question of Wood wanting to remain with Jeanne, evidence of the strength of his attachment to Gandarillas. Wood wrote to her from London declaring his love but also effectively giving her the brush off: 'Little Jeanne I love you terribly, I know because I have become so firm in my mind about you. I do not hesitate to tell you that you are the only woman for me, but despite my great love for you I do not want you to spoil your life in any way because of me ... I am incapable at the moment of helping you in a practical way, you understand. I must be here [in London with Gandarillas] a great deal to arrange what is called a pleasant life' (15 July 1926, C. Wood, quoted R. Ingleby, *Christopher Wood: An English Painter*, London, 1995, p. 137).

The flowering of Wood's sexual experimentation with Jeanne engendered a sharp desire to paint the female nude. Barring art school drawings the subject is all but absent from his previous work, but in 1926, the year he began his affair with Jeanne, he painted at least nine canvases. He wrote to her: 'I need a woman's body for my nudes and I think always of yours, so perfect and firm - I adore you' (letter to Jeanne Bourgoint 1926; quoted in R. Ingleby, *Christopher Wood: An English Painter*, London, 1995, p. 138).

The identity of the sitter in *Reclining Nude with Flowers* remains uncertain. A recent plaque on the frame identifies her as Jeanne Bourgoint, an identification that has often been attached to Wood's various female sitters. Jeanne appears in a pair of drawings made by Wood in 1925-26 in which she has a close cut male hairstyle with a parting, and a somewhat squarer face and quite boyish features. She was described by most contemporaries as tomboyish or elfin, which appears not to match the present canvas although Jeanne's reported fair hair would match. However, it is difficult to be certain. There is some similarity - but also dissimilarities - between the sitter of *Young Girl* (1928) and that of *Reclining Nude with Flowers* - they share a similar hair colouring and green eyes. In one sense all of Wood's nudes of 1926 are projections of his feelings for Jeanne and his sexual exploration.

Christopher Wood, *Boy with Cat (Jean Bourgoint)*, 1926.
Kettle's Yard, University of Cambridge.

Amedeo Modigliani, *Nu couche*, 1917-18. Private Collection.

By the time Wood returned to Paris in January 1927 he had tired of Jeanne and declared her tiresome. Her life was to end tragically. Cocteau published *Les Enfants Terribles* in 1929 to great acclaim. Among those in his circle there was widespread identification of the central characters as Jean and Jeanne, although they themselves, reading the novel, did not make that connection.
On Christmas Eve 1929 Jeanne took an overdose of barbiturates. Cocteau was quickly accused - unjustly - of having caused the tragedy, by his representation of Jeanne and the suicide in the novel of the main character. Jean - by this time no longer Cocteau's lover - was inconsolable. Already involved with Catholic mysticism, he eventually became a monk.

Wood's *Reclining Nude with Flowers* displays a new-found technical sophistication and confidence. The face is drawn exquisitely, and so too the flow of the woman's outline. There is no real background, or setting but instead a jug of flowers almost pop up in the right hand corner to anchor the figure and give it some context. The technique in the painting is a refinement of Wood's process. He has drawn carefully onto the primed canvas in pure outline and then in areas such as the face and flowers floated patches of paint in between, to allow both outline and canvas to show through. In this there is a satisfying connection to the technique used in the work of Wood's friend Winifred Nicholson and, to a slightly lesser degree, in that of her husband, Ben Nicholson. Wood has combed the paint in a repeated pattern in areas that would otherwise all be flat colour, in the background and on the girl's thighs, to articulate the surface and bring it vivacity and variation.

Wood's modernist credentials were made evident. The closest connection to modern painting was to the nudes of Modigliani, most specifically to his *Reclining Nude* (1917-18) and to other related works. This debt was also present in other paintings made by Wood - in his adventurous *Nude* with its flecked painting technique and in *The Bather* (see lot 18).

In *Reclining Nude with Flowers* Wood also made reference to the ancestry of modern art, to Manet's *Olympia* (1864) which had been acquired for the French state in 1890 at Monet's pressing amid great controversy, and which Wood would have been able to see in the Musée du Luxembourg. But the positioning of the hands behind the model's head - lending the figure a languorous, somewhat sensual character - are evidently derived from Goya's *La Maja Desnuda* (c.1797-1800), along with the direct gaze which in Wood's painting both challenges our viewing and inexorably draws us in.

We are very grateful to Robert Upstone for preparing this catalogue entry. Robert Upstone is the author of the forthcoming catalogue raisonné of Christopher Wood.

PROPERTY FROM A CANADIAN ESTATE

λ*15

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

The Estuary

signed and dated 'L.S. LOWRY 1944' (lower right)
oil on canvas
16½ x 20¼ in. (42 x 51.5 cm.)

£600,000-800,000

$780,000-1,000,000
€700,000-930,000

PROVENANCE:
with Lefevre Gallery, London.
Mr P. J. Liddell.
His sale; Sotheby's, London, 1 May 1968, lot 76.
with Crane Kalman Gallery, London, June 1995, where purchased by William I.M. Turner Jr.

EXHIBITED:
London, Crane Kalman Gallery, *L.S. Lowry: A Selection of 36 Paintings*, November - December 1975, no. 14.

LITERATURE:
Exhibition catalogue, *L.S. Lowry: A Selection of 36 Paintings*, London, Crane Kalman Gallery, 1975, n.p., no. 14, illustrated.

Laurence Stephen Lowry, R.A., *Beach Scene*, 1946. Sold, Christie's London 20 June 2016, lot 9. Private Collection.

Painted in 1944, *The Estuary* is a captivating example of L.S. Lowry's fascination with life in the seaside resorts on the Lancashire coast during the first half of the 20th Century. An extension of the industrial townscapes for which the artist had earned his reputation, these scenes are usually populated by the artist's regular cast of characters, anonymous figures that represent the typical working class individual that Lowry knew so well from his life in Salford. Transported from the city streets to the shores of the coast, they are shown in various everyday activities, walking and talking, enjoying the natural landscape and fresh sea air of the estuary and generally occupying themselves as they would in any of his urban scenes. By transporting them to the coast, Lowry conveys an alternative view of the life of these individuals, that of the relaxed holidaymaker enjoying a welcome respite from their busy, often overwhelming, lives in the city. In the present work, the artist focuses on a small estuary town whose sandy shoreline has been temporarily revealed by the receding tide, which has created a series of transitory pathways and spaces for the crowds to traverse that will disappear once again in just a few hours. Capturing a sense of the ebb and flow of not only the water, but also the people as they move through this landscape, Lowry creates an image that celebrates the tranquil, pleasant escapist atmosphere of life by the sea that drew British workers to the coast.

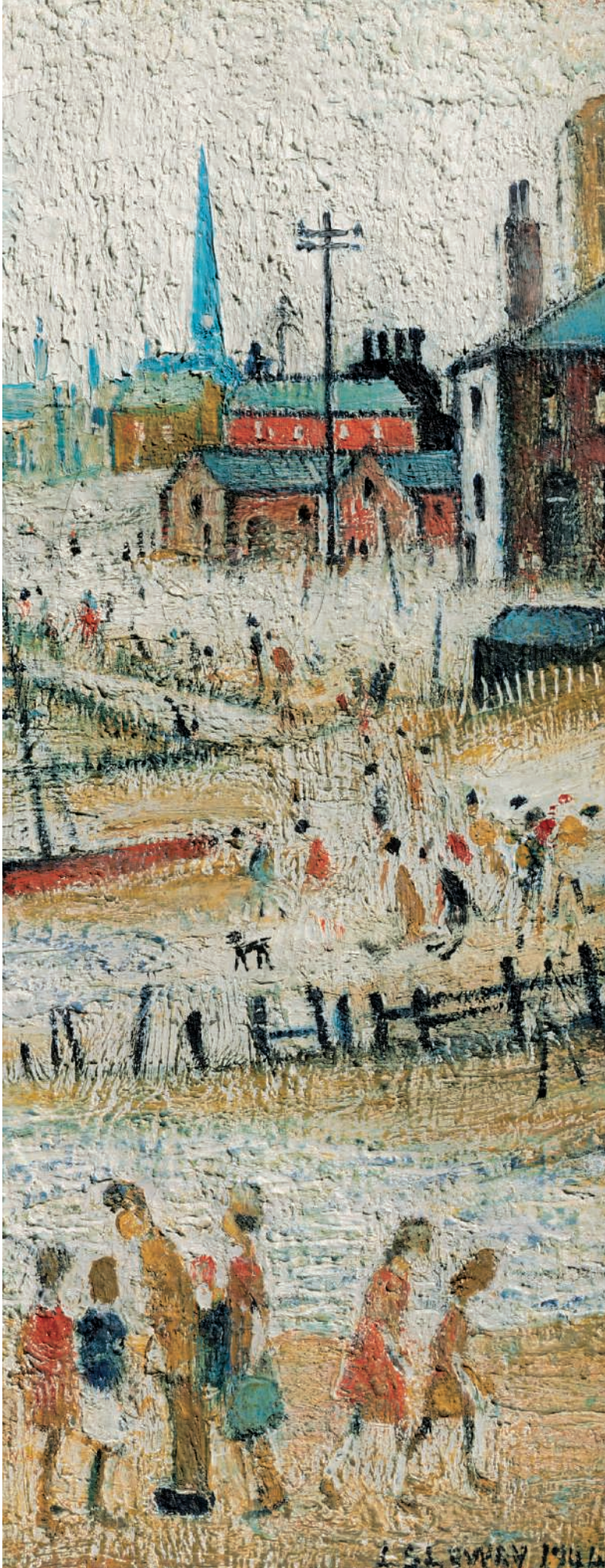
The seaside had become part of the routine of working class life in Britain in the late 19th Century, offering workers and their families a chance to get away from the hectic bustle of life in the town. Advertisements of the period consistently promoted the North West coast of England as an escape from the harsh environments of the industrial centres, with their newly developed seaside resorts offering clean, fresh air, sunshine and peace. These sojourns to the sea reflected an important development within British society – along with the music hall, the football matches, and the pub, they reflected a change in the social activities of the working class, which led to the development of new leisure industries across the country. As a child, Lowry had enjoyed holidays to Rhyl, Lytham St. Anne's, and various other resorts along the Fylde coast with his family, and the shores of the Lancaster coast in particular left an indelible impression on him. The sea came to occupy an important place in his oeuvre, becoming a central motif within his painting to which he returned again and again. In many ways, *The Estuary* is a composite image, drawn from the artist's memories of these many trips to the coast, in which he creates a collage-like scene that captures the atmosphere of these seaside escapes rather than one individual location. It is the hustle and bustle of the crowds, the relaxed and joyous atmosphere of these seaside towns, that the artist aimed to capture in such paintings, rather than any geographical record.

In the present work, people can be seen strolling along the edge of the water in small groups or pairings, while others sit on the sand, staring out at the water, as small boats bob up and down on the current or lie on their sides, their hulls sunken in the sand, awaiting the return

Laurence Stephen Lowry, R.A., *Deal Sands*, 1947. Sold, Christie's London, 20 November 2013, lot 390. Private Collection.

of the tide. This serene, untroubled mood may seem at odds with the context in which the painting was created, as the horrors of the Second World War continued to engulf Europe. Although Lowry had been invited to become an official war artist shortly after the outbreak of the conflict, very few of his paintings from the early 1940s deal directly with the events of the war. *Going to Work* (1943) is a typical industrial scene depicting the crowds of Manchester as they make their way to work one morning, with just the subtle addition of a pair of barrage balloons in the background acting as the only reference to the threat of aerial bombing that hung over the city's population at this time. Although Lowry acknowledged the bombardment in a small number of paintings, such as *After the Blitz* and *Blitzed Site* (both 1940), the majority of his work from this period continued to focus on the everyday activities and routines of the local population, who soldiered on with life in the shadow of the war.

With its meandering streams of water and people, *The Estuary* demonstrates Lowry's innate ability to imbue his paintings with a complex compositional structure and sense of balance. This zig-zagging run of water at the centre of the composition divides the painting into two halves, and draws the viewer through the scene, the flow of the water and the protruding golden banks of sand directing the eye to individual points of interest within the painting. In this way, Lowry draws attention to the activities of each of the different groups of characters that fill the beach, from the small family on the right hand side of the foreground, to the interaction between a pair of dogs on one side of the water with another canine on the opposite bank, or the individual characters of the boats as they stand precariously on the sand, awaiting the return of the water, to the innocent playful children carrying buckets and spades as they wade into the shallows. Carefully choreographing the flow of individuals as they move through the composition, Lowry creates a series of little vignettes within the much larger scene, each of which convey an impression of the rich variety of activity and individuals visible in these spaces. In a conversation with the critic Edwin Mullins, Lowry explained his fascination with crowds such as those in the present work, and the diverse array of life that they offered: 'You see Sir [he called everyone Sir], people think crowds are all the same. But they're not you know. Everyone's different. Look! [He became very animated, pointing at people walking by]. That man's got a twitch. He's got a limp. He's had too much beer. That woman, she's angry with her child. Those two have had a row; you can see it from their faces... It's wonderful, isn't it? The battle of life, sir. That's what it is. The battle of life' (L.S. Lowry, quoted in T. G. Rosenthal, *L. S. Lowry: The Art and the Artist,* London, 2010, p. 183).



λ16

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

Boy in a Yellow Jacket

signed and dated 'L.S. LOWRY 1935' (lower right)
oil on canvas
20 x 16 in. (51 x 40.5 cm.)

£400,000-600,000

$520,000-780,000
€470,000-690,000

PROVENANCE:
Anonymous sale; Christie's, London, 11 June 1976, lot 110, as 'Head of boy in yellow jacket'.
Monty Bloom.
Purchased by the present owner in 1998.

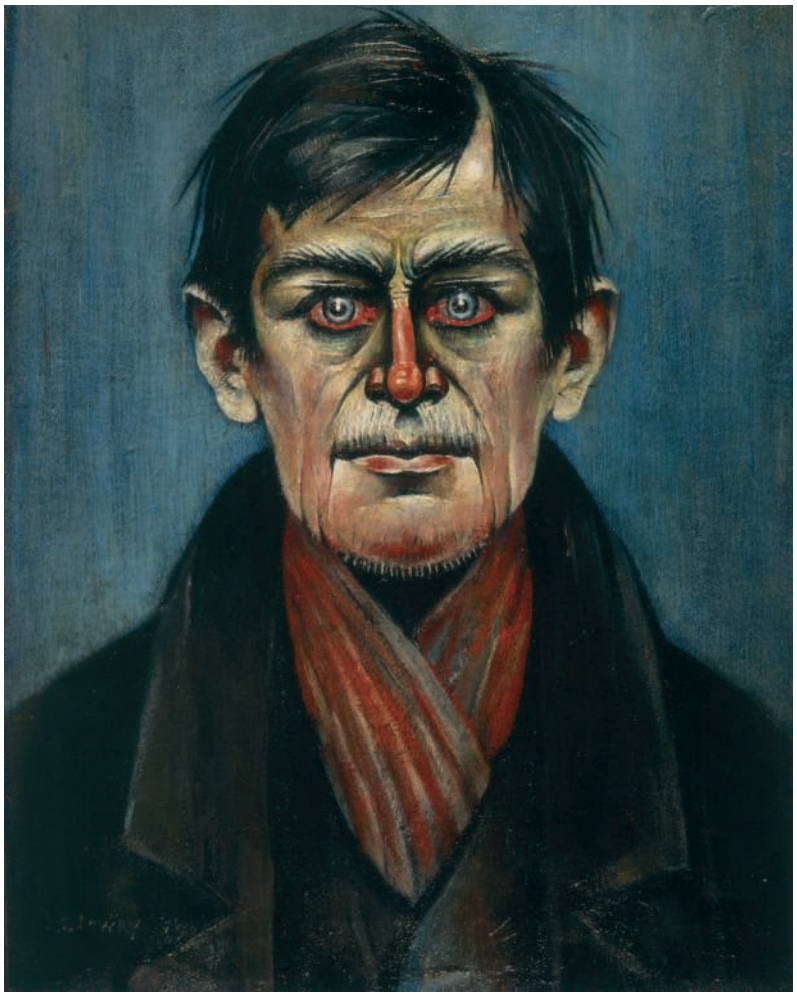
EXHIBITED:
Sheffield, Graves Art Gallery, *L.S. Lowry*, September - October 1962, no. 20.
Southport, Atkinson Art Gallery, *The Bloom Collection*, 1967, exhibition not numbered.
London, Hamet Gallery, *L.S. Lowry*, September - October 1972, no. 8.
Salford, Arts Council of Great Britain, Salford Museum and Art Gallery, *L.S. Lowry Centenary Exhibition*, October - November 1987, no. 199.
Salford, The Lowry, *Lowry's People*, April - September 2000, no. 88.
London, Christie's Mayfair, *Reflections on the Self from Dürer to Struth*, June – September 2015, exhibition not numbered.
On long term loan to Salford, The Lowry, 2000-17.

LITERATURE:
Exhibition catalogue, *L.S. Lowry*, London, Hamet Gallery, 1972, n.p., no. 8, illustrated.
R. Shelley, *A Private View of L.S. Lowry*, London, 1979, pp. 136, 301, illustrated.
Exhibition catalogue, *L.S. Lowry Centenary exhibition*, Salford, Arts Council of Great Britain, Salford Museum and Art Gallery, 1987, n.p., no. 199, fig. 8.
S. Rohde, *L S Lowry A Life*, London, 2007, pp. 170-171, 248, illustrated.
Exhibition catalogue, *Reflections on the Self from Dürer to Struth*, London, Christie's Mayfair, 2015, p. 163, exhibition not numbered, illustrated.

'I believe that every human creature is an island, and I feel that I can best give voice to this belief by taking single figures and presenting them as solitarily as I possibly can'

(L.S. Lowry)


L.S. LOWRY 1935



Laurence Stephen Lowry, R.A., *Head of a Man*, 1938.

The wide red-rimmed eyes of Lowry's *Boy in a Yellow* jacket stare vacantly out from the canvas and, like every great portrait, the work quickly draws into question the identity of the sitter and their relationship to the artist. Looking at images of Lowry as a young man and other self-portraits he made throughout his career, it is clear that this is to an extent the artist himself, although Lowry was certainly not this young when he completed the work at an age of 47 or 48. Although only a few of these works are recognised by him as self-portraits, each has remarkably similar features such as the fringe squared off on the left. Just as Lowry's industrial landscapes and street scenes are not depictions of specific locations, his portraits are not of particular individuals. The series of heads he completed during the late 1930s are actually strange composite portraits that are both self-portraits and depictions of everyday Salford men that Lowry passed on the street; elderly men, the homeless, workers at the mills, or in this case, a young boy.

Lowry began to paint these rather dark and melancholic portraits in the mid 1930s following the death of his father in 1932. His mother, whose illness kept her bed ridden from 1932 until her death in 1939, was solely under his care. Given his full-time employment with the Pall Mall Property Company in Manchester, this left only night and the early hours of the morning for him to paint. Exhausted, isolated and grief-stricken, Lowry's work from this period is arguably the darkest in his oeuvre and yet also the most human.

'He was a vulnerable person, but almost in a masochistic way' (A. Kalman, *L.S. Lowry: Conversation Pieces*, London, 2003, p. 24).

These studies of himself are achingly lonely, whilst being dark and sinister. The boy in the yellow jacket appears incredibly vulnerable with his wide concerned eyes and lightly furrowed brow, however the glassy grey vacuous gaze, the slight red sockets and the white grey sheen of his skin are startlingly unnerving. The discomforting quality is heightened by the boy's slightly peculiar proportions, the head slightly too big for the shoulders gives the impression that he is leaning outwards. X ray research undertaken at The Lowry, Salford, in 2004 has shown that Lowry had originally intended to depict a slimmer neck and changed the location of the collar, this would have emphasised the odd proportions even further.

His composite self-portraits give an insight into the artist and his personality. There is no vanity in these paintings, nor a sense of the artist as the creator. Using himself as a compositional building block, Lowry has warped his reflection for emotional effect. This process is indicative of the German Expressionists and artists such as Van Gogh, the latter of whom Lowry would have had the chance to study at his retrospective in Manchester Art Gallery in 1931. Andras Kalman, when discussing *Boy in a Yellow Jacket*, compared Lowry's portraiture to that of Amadeo Modigliani; he believed that Lowry was far more interested in the painting itself than the resemblance to the sitter (*ibid.*, p. 61).

When describing a similar composite figure *Man with Red Eyes*, 1938 Lowry said 'I was simply letting off steam... it started as a self-portrait. I thought, "What's the use of it? I don't want it and nobody else will." I turned it into a grotesque head. I'm glad I did it. I like it better than a self-portrait. I seemed to want to make it as grotesque as possible. All the paintings of that period were done under stress and tension and they were all based on myself. In all those heads of the late 30s I was trying to make them as grim as possible. I reflected myself in those pictures' (L.S. Lowry, quoted in *ibid.*, p. 71).

17

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

The Rialto Bridge, Venice

signed 'Sickert.' (lower left)
oil on canvas
23¼ x 19½ in. (59.5 x 49.5 cm.)
Painted *circa* 1900.

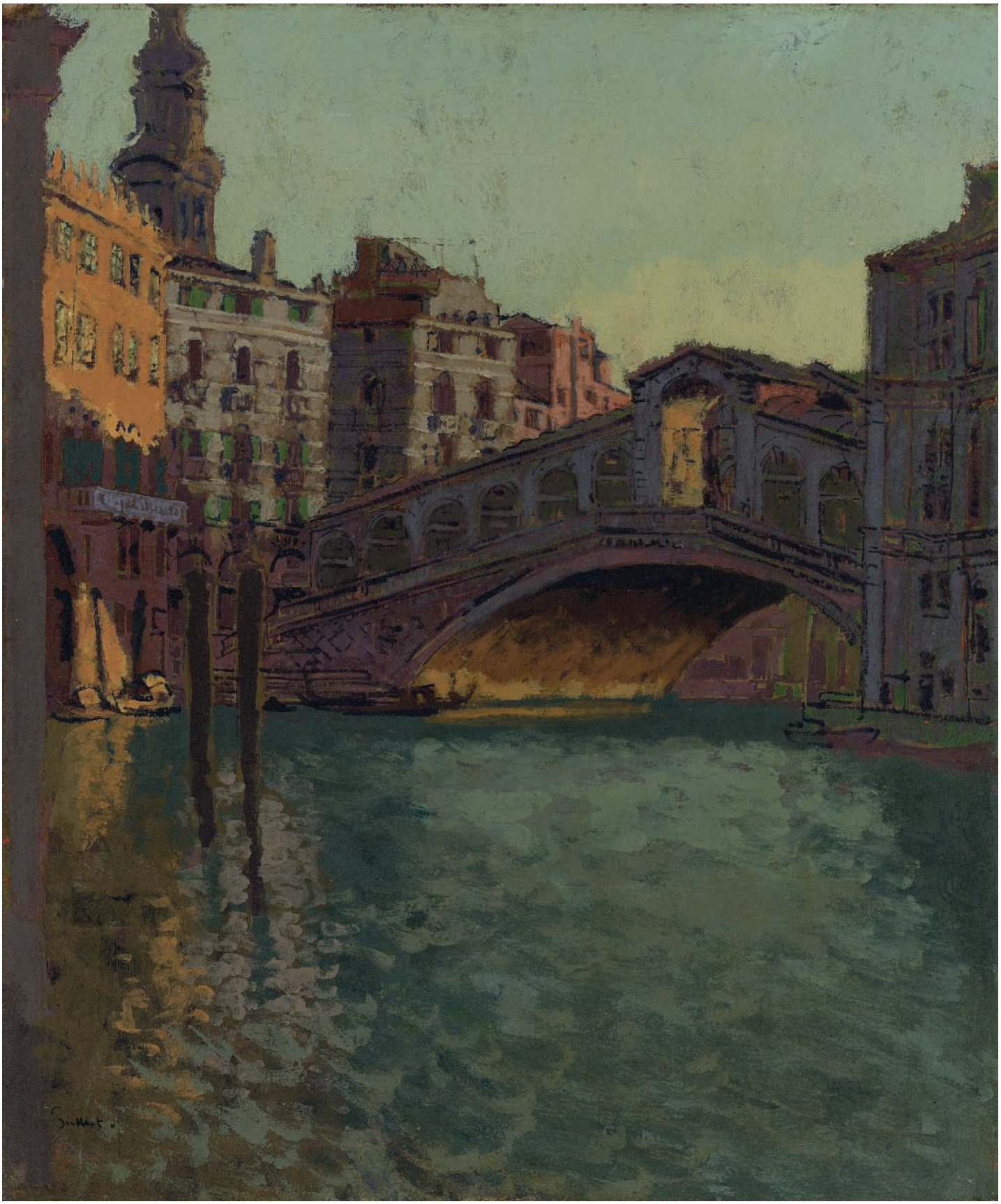
£150,000-250,000

$200,000-320,000
€180,000-290,000

PROVENANCE:
with Arthur Tooth & Sons, London, 1958.
Dr Walter Amstutz, Zurich, and by descent.
Private collection, UK.

EXHIBITED:
London, Arts Council of Great Britain, Tate Gallery, *Sickert, Paintings and Drawings*, May - June 1960, no. 72: this exhibition travelled to Southampton, City Art Gallery, July 1960; and Bradford, City Art Gallery, July - August 1960.
London, Dulwich Picture Gallery, *Sickert in Venice*, March - May 2009, no. 20.

LITERATURE:
L. Browse, *Sickert*, London, 1960, p. 66, no. 18. illustrated.
W. Baron,Sickert's Links with French painting', *Apollo Magazine*, Vol. Number XCI, No. 97, London, March 1970, pp. 190, 194, illustrated.
W. Baron, *Sickert*, London, 1973, p. 313, no. 84 (3).
W. Baron, *Sickert*, London, 2006, pp. 263-264, no. 165 (1), illustrated.
R. Upstone, exhibition catalogue, *Sickert in Venice*, London, Dulwich Picture Gallery, 2009, pp. 94-95, no. 20, illustrated.



Canaletto, Venice, *The Rialto Bridge, seen from the North*, 1727.
The Trustees of the Goodwood Collection.

On his several visits to Venice between 1895 and 1901, Sickert returned again and again to draw and paint this famous bridge. Conceived by Antonio da Ponte and constructed between 1588 and 1591 to replace a wooden bridge, the present single-span stone bridge, lined with shops along each side, has confounded contemporary critics of its bold design by surviving to this day. With one exception, Sickert chose to paint the bridge from the north, where the Grand Canal curves to the left to make its way towards the Lagoon.

For an artist so defiant of convention, Sickert was remarkably unadventurous in selecting places to paint during his 60-year career. So far as we know, he did not venture to southern France or to Rome or to Florence. Instead he immersed himself in a few chosen places: London, south-east and south-west England; Dieppe and Paris; and Venice. Within those places he often concentrated on a few chosen subjects. In Venice, he painted the grand sites as well as little-known backwaters, but whereas he painted sites off the tourist map such as *Ponte delle Guglie sul Cannaregio* or *Fondamenta de Malconton* once, he painted version after version of the *Façade of St Mark's*, *Santa Maria della Salute*, the *Scuola di San Marco*, the *Piazza di San Marco* and the *Rialto Bridge*. In this he echoed the architectural series paintings of the Impressionists, for example Monet's close studies of Rouen Cathedral and Pissarro's Paris townscapes. However, unlike the Impressionists he was not primarily interested in capturing transient light effects upon a single scene. Sickert painted in the studio, from drawings, rather than outdoors. Repetition did not bore him. In each work he altered the composition; in each he exploited variations of colour, tone and touch. His aim was to extract from nature the character of a scene. A motif was dropped from his vocabulary only when he had exhausted its potential in terms of style and technique.

Sickert visited Venice in 1895-96, in 1900 and 1901, and in 1903-04. On the last visit he devoted most of his time to painting intimate interiors with figures. Nearly all his landscapes were painted on the earlier visits but it is not easy to establish with any certainty which paintings were done on which particular visit. On the whole a horizontal, landscape format is more characteristic of his first visit to Venice. For example, paintings of the full width of the façade of St Mark's probably belong to 1895-96, whereas the half façades in upright format belong to 1900 and 1901. This rough demarcation seems to apply equally to Sickert's paintings of the Rialto Bridge. A drawing published in *The Savoy* in April 1896 proves that the composition of three paintings which show the campanile of San Bartolomio peeping over the buildings flanking the canal on the left, the bridge itself in the centre left, and the Palazzo dei Camerlenghi on the right, seen across a foreground stretch of water, was established on Sickert's 1895-96 visit to Venice. In the most finished painting of this type, the light is limpid, the colours soft and the touch feathery: a fairy tale interpretation.

I believe that the present painting of the Rialto Bridge is a work of 1900. The format is now upright so that only the corner of the Palazzo dei Camerlenghi is incorporated; the deep stretch of water in the foreground fills nearly half the picture space. Dusk approaches, the sun is setting. The powerful design, the drama of the shifting patterns of light and shade, the deep saturated colours with blue grey and a rich yellow ochre predominant, the heavier broken touch, all suggest a date of 1900 rather than 1901. In 1901 Sickert made an effort to please his dealer in Paris, Durand-Ruel, by making his paintings lighter and brighter. Durand-Ruel had evidently complained that the paintings Sickert had sent to Paris in 1900 had been too dark and sombre to be readily marketable. But fashion is never static. Just as a more saccharine vision of Venice appealed to taste at the end of the nineteenth century, so modern taste is better attuned to the strength and drama of paintings such as this version of *The Rialto Bridge*.

We are very grateful to Dr Wendy Baron for preparing this catalogue entry.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

■18

CHRISTOPHER WOOD (1901-1930)

Beach Scene with Bathers, Pier and Ships

signed and dated 'CHRISTOPHER WOOD/1925' (upper left)
oil on panel, in six parts
66 x 144 in. (167.6 x 365.8 cm.)

£300,000-500,000 $390,000-650,000
€350,000-580,000

PROVENANCE:
Purchased directly from the artist in 1925 for 60 guineas by Edward William Bootle-Wilbraham, 3rd Earl of Lathom, 4th Baron Skelmersdale, from whom purchased by Lady Emerald Cunard.
Private collection.

EXHIBITED:
London, Redfern Gallery, New Burlington Galleries, *Christopher Wood: Exhibition of Complete Works*, March - April 1938, no. 331.
London, Redfern Gallery, *Christopher Wood 1901-1930*, November 1965, no. 82.
London, Pallant House Gallery, *Christopher Wood: Sophisticated Primitive*, July - August 2016, exhibition not numbered.

LITERATURE:
E. Newton, *Christopher Wood 1901-1930,* London, 1938, p. 66, no. 98.
R. Ingleby, *Christopher Wood An English Painter*, London, 1995, p. 6, pl. 5.
V. Button, *Christopher Wood*, London, 2003, p. 30, illustrated.
K. Norris, exhibition catalogue, *Christopher Wood: Sophisticated Primitive*, London, Pallant House Gallery, 2016, pp. 67, 72, exhibition not numbered, pl. 58.

Chanel Sportswear, The Ballet Russe's production of "Le Train Bleu", an "opérette danse" by Jean Cocteau, 1924.

This was the most ambitious work of Wood's career to date when he started it in 1925, and it remains both the largest and most complex painting that he ever made. It was a very conscious statement of his new-found artistic confidence, and it was deliberately intended to gain him critical and commercial attention. It emerged from a period of great personal harmony with his friend and lover Tony Gandarillas, and the creative stability which flowed from this. The picture was an immediate success on all levels - Wood sold it for rather more than the £50 he had originally envisaged, the first substantive money he earned as an artist; it was purchased by a society interior designer and sold on to a fashionable society hostess, Lady Emerald Cunard; and it was reproduced extensively, in the art journal *Colour* and then in the pages of *Vogue* as a backdrop to photographs of the socialite Edwina Mountbatten.

In its subject matter and temperament Wood demonstrated that he had his finger perfectly on the pulse of the moment. While the Great War continued to cast its long shadow, by 1925 England and France were beginning to emerge from a sombre period of mass mourning. The well-bred young of England - dubbed 'The Bright Young People' by the new tabloid press - tried to free themselves from the weight of this palpable sense of loss by devoting themselves purely to pleasure, through parties, nightclubs, sex, drugs and jazz-age hedonism, albeit in its self-consciousness and abandon possessing an almost elegiac character. Wood took as his inspiration the subject matter of two smash-hit Parisian productions by Diaghilev's Ballets Russes. Based on a treatment by Jean Cocteau with music by Darius Milhaud, the one-act ballet *Le Train Bleu* (1924) was a frivolous, deliciously effervescent concoction set on the Riviera which featured stylish flappers in swim suits designed by Coco Chanel and the handsome gigolos and playboys who pursued them. Diaghilev's follow up the next season was the equally popular *Les Matelots* (1925) with music by Wood's friend Georges Auric and costumes and sets by Pedro Pruna (who greatly admired Wood's screen subsequently). This glorified the rugged, handsome sailors of the title and was a vehicle for homoerotic male beauty. Diaghilev's productions both expressed the mood of the mid 1920s, and set its fashions. The impresario was known for choosing male dancers who were beautiful, athletic and strong, who radiated raw sexuality, and the ballets promoted a bohemian, hedonistic, sexually-fluid vision which perfectly articulated the contemporary mood.

Wood's *Screen* synthesised the chic imagery of these chic productions and was fashionably up to the minute. But it was also intended as a message to Diaghilev. Wood was desperate to design for the Ballets Russes,and had the intention to propose a ballet of English rustic subjects to Diaghilev titled *English Country Life.* He appears to have approached variously William Walton, Lord Berners and Constant Lambert to discuss their writing the music, and Wood made extensive designs. But when they were eventually presented to Diaghilev he rejected the concept. Instead the impresario opted to produce a modern *Romeo and Juliet* scored by Lambert, and while in 1926 Wood was appointed and completed made designs, eventually he and Diaghilev fell out and left the project.

Wood's principal artistic precedent for the *Screen* was the classical figure subjects produced by Picasso in the first half of the Twenties, and to some lesser extent Modigliani's reclining nudes. Wood was on familiar terms with Picasso, both socially and in his knowledge of his art, a singular rarity among Englishmen of his generation. Picasso had designed the famous drop curtain for *Le Train Bleu* featuring two female figures running along a beach. More broadly Wood's composition was in essence a witty modern reworking of Arcadian landscape prototypes by the Old Masters, which he would have been familiar with from the Louvre and National Gallery. And, lastly, there is a certain native

debt to the vernacular 'folk' art of 19th Century naive painting and ship's figure heads.

Wood described the picture in detail to his mother: 'On the left there are two women lying down in bathing costumes, one combing her hair and the second standing up against the bathing cabin in a bath gown. The sea is bright green. Three fishermen with brown bodies are pulling up a fishing net on to the shore where, at their feet is a still life of lobster (cooked!) and gaily coloured fish' (C. Wood, letter to his mother 1925, quoted in R. Ingleby, *Christopher Wood: An English Painter*, London, 1995, p. 111).

Christopher Wood, *The Bather, circa* 1925-26. Jerwood Gallery, Hastings.

The picture was greatly admired. Wood was delighted by the approbation of Augustus John, whom he considered the most able painter in Britain, and his mentor, the sculptor Frank Dobson. He wrote to his mother: 'All who have seen and whose opinion I value are surprised with its beauty and the strength of its technique and [Augustus] John said that had it been finished he would have put it into the exhibition of French, English and American painting which is being held here in a beautiful new picture gallery' (C. Wood, letter to his mother, September 1925, *Tate Archive* 773.5).

Wood consciously produced paintings of simplicity and naivety without the artifice of traditional Academic principles. In Paris, visiting Picasso's studio, he was not greatly enamoured of the theoretical complexities of Cubism or abstraction. Instead his sympathies lay with the more immediate lyricism and beauty of Post-Impressionism, and by a certain type of figurative modernism which simplified, distilled and refined pictorial imagery. He sought to express this latter character in his own work with paintings that have been described as naive or primitive, but in fact contain a deceptive degree of sophistication. The immediacy that such works could communicate was an element of modern Continental painting that Wood seized upon and it was through this lens that he sought to explain to his mother the character as he saw it of the modern movement: 'all the great modern painters, whom we may not quite understand through their pictures, are not trying to see things and paint them through the eyes of a man of forty or fifty or whatever they may be, but through the eyes of the smallest child who sees nothing except the things that would strike him as being the most important? To the childish drawing they add the beauty and refinement of their own experience - this is the explanation of modern painting' (C. Wood, letter to his mother, 28 July 1922, *Tate Archive* 773.2).

There is some uncertainty whether Wood's painting was originally conceived as a screen or subsequently turned into one. The first owner of the painting was the Earl of Lathom - five years Wood's senior, and who died the same year as him - who in addition to being a playwright and private picture dealer was a fashionable interior decorator who gave Syrie Maugham one of her first commissions. As his obituarist noted in *The Ormskirk Advertiser*: 'The Earl of Lathom had also a distinct leaning towards artistic decoration, and while still engaged in play-writing, made use of it by starting a business for the improvement of the internal embellishment of English houses. Travelling frequently on the continent and elsewhere, he collected all the best ideas and adapted them to the English home. One of his successful designers was Xenia Merison, a widow, whom he married in 1927' (13 February 1930).

It is possible that Lathom or his client Lady Cunard, who subsequently purchased the painting from him, adapted it into a screen to be used as part of a decorative scheme. Indeed, on the strength of her purchase, in 1926 Emerald Cunard invited Wood to prepare a 'baroque' decorative scheme with Osbert Sitwell for the dining room of number 7 Grosvenor Square, which she had recently bought and was redesigning. For this he was offered the considerable fee of £250, but the scheme remained unrealised when Wood discovered she reputedly had no money.

We are very grateful to Robert Upstone for preparing this catalogue entry. Robert Upstone is the author of the forthcoming catalogue raisonné of Christopher Wood.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

■λ19

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

Horse

signed 'Frink' (on the base)
bronze with a dark brown patina
102½ in. (260.3 cm.) long
Conceived in 1980 in an edition of three plus artist's cast.
This work is recorded as cast number 2/3 in the artist's records.

£700,000-1,000,000

$910,000-1,300,000
€810,000-1,200,000

PROVENANCE:

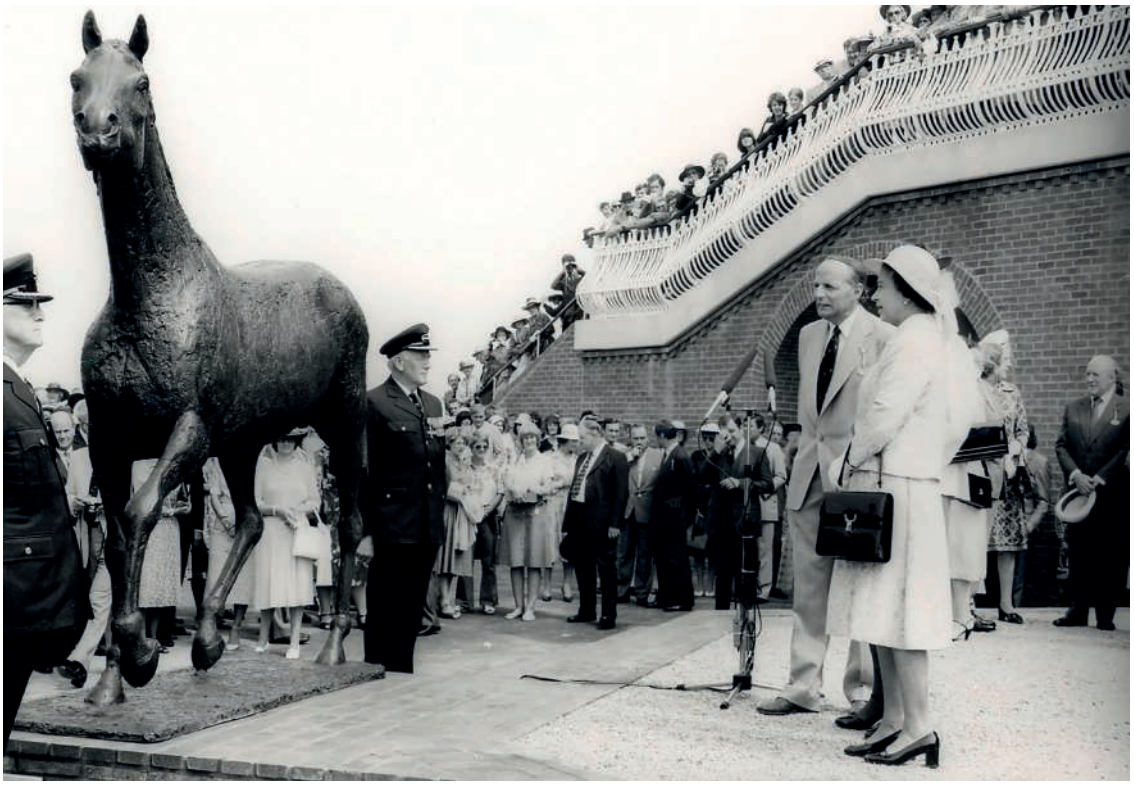
with Everard Read Gallery, Johannesburg.
Anonymous sale; Christie's, London, 23 October 1996, lot 80, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, *Elisabeth Frink Sculpture and Drawings 1952-1984*, February - March 1985, no. 77, another cast exhibited.
Salisbury, Salisbury Cathedral and Close, *Elisabeth Frink: a certain unexpectedness*, May - June 1997, no. 49, another cast exhibited.

LITERATURE:

B. Robertson, *Elisabeth Frink Sculpture*, Salisbury, 1984, pp. 112-113, 193, no. 256, another cast illustrated.
S. Kent, exhibition catalogue, *Elisabeth Frink Sculpture and Drawings 1952-84*, London, Royal Academy, 1985, p. 47, pl. 77, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink sculptures, graphic works, textiles*, in accordance with *Elisabeth Frink: a certain unexpectedness*, Salisbury, Salisbury Cathedral and Close, 1997, p. 59, no. 49, another cast illustrated.
E. Lucie-Smith & E. Frink, *Elisabeth Frink A Portrait*, London, 1994, p. 99, another cast illustrated.
A. Boström (ed.), *The Fran and Ray Stark Collection of 20th-Century Sculpture at the J. Paul Getty Museum*, Los Angeles, J. Paul Getty Museum, 2008, pp. 74-77, no. 7, another cast.
A. Ratuszniak (ed.), *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 146, no. FCR290, another cast illustrated.



The Queen opening the new March Stand and unveiling the bronze of a racehorse by Dame Elisabeth Frink, 1980.

'I am quite interested in horses, not obsessed with them in a social sense, but interested in the form that they embody, in their wild state and their relationship with man'

(Elisabeth Frink)

Horse, 1980, is one of the finest equestrian sculptures that Frink created within her oeuvre. Initially commissioned by the Earl of March for Goodwood Racecourse, Sussex, a cast also lies in the Getty Center in Los Angeles, gifted by Fran and Ray Stark. Cast in a small edition, it is a rare opportunity for *Horse* to come for sale at auction.

For centuries the horse has been recorded in art, celebrated across cultures as a symbol of majesty, power, gallantry, victory, wealth and fame. The relationship between the horse and rider has been a significantly poignant one, which has eclipsed all other representations of animals in art. Bonnie Engel explains its significance, 'The horse has continued to play an integral role in human history and since the Palaeolithic era the images of the horse has been recorded and venerated through works of art ... Horses became integral to human civilisation for transportation, agricultural work and warfare as well as mythological status, such as Ancient Greeks' white, winged divine stallion Pegasus; the horse year in the Chinese zodiac; Uchchaihshravas, the Hindu seven-headed flying horse; the unicorn and the religious depictions of St George slaying the dragon on his beautiful steed' (B. Engel, 'For the Love of the Horse', in *The Art of the Horse*, Hong Kong, 2014, pp. 17-18).

Elisabeth Frink's affection for the horse stemmed from her childhood growing up in the countryside of Sussex. Her father was a skilled horseman, a good polo player and an amateur jockey and she too, aged four, began to ride. This enthusiasm for horses grew with her move to the South of France in 1967, where she lived for six years, where horses and boars could be seen living in the wild. It was here, in the late 1960s, that Frink began creating her sculptures of horses. This interest pursued her throughout her life, with Frink later settling in Dorset, after her marriage to Alex Csáky in 1974, where she was surrounded by domesticated and wild animals, including horses, which she continued to ride.

The studio at Woolland, with the *Horse* for Goodwood still in plaster, 1980.

Her earliest drawings, even before she attended Chelsea School of Art in 1949, spoke of her interest in horses, depicting riders, apocalyptic horses and fallen men. Indeed the subject of the horse, often paired with a male rider, was a theme she would explore throughout her career, becoming one of her most celebrated and beloved subjects. Her first recordings of horses stand in contrast to the hopeful and idealised image of the racing horse, as seen in the present work, and are tinged with the impressions of war. Although brought up in the safety of the English countryside, her father was a soldier in Dunkirk, and with her family living near to an airfield in Suffolk she would sometimes see the bombers return to the base in flames. Also, as a young child she was subject to the gunfire of a German fighter plane, from which she sheltered in the hedgerow. These experiences left a lasting impression on Frink, whose works can often be tinged with a sense of pathos, in particular her male figures. She also created the stoic *War Horse*, 1991, which was based on her friend Michael Morpurgo's story of a horse on the battlefields of the First World War, who quietly stood wounded amongst the turmoil of human warfare.

In the present work, *Horse*, Frink depicts the physical agility and animated spirit of the racehorse. Life size, Frink accurately captures the strength and speed of the racehorse emphasised through its muscular body, long extended neck and delicate legs, which she depicts in motion, giving a wonderful sense of dynamism to the work. This is complemented by the horses pricked ears and alert nature. Although naturalistic in form Frink never intended to create an exact likeness but instead strove to capture the characteristics of the animal. She was also unafraid to highlight the materiality of her material, using series of striations and incisions in the bronze, to create a wonderfully textured and animated surface. Annette Downing wrote, 'She conveyed her ideas in almost abstract terms through her sculptural rendering of movement, tension, form and latterly, colour' (A. Downing, 'A certain unexpectedness' in exhibition catalogue, *Elisabeth Frink sculptures, graphic works, textiles*, Salisbury, Salisbury Library and Galleries, 1997, p. 22). It is recorded that `Frink proudly recalled overhearing two construction workers who, upon entering Goodwood and seeing her sculpture *Horse,* remarked, "He's so alert, isn't he?".

Frink describes her process in the following way: 'I use chicken-wire, and hessian soaked in plaster, which gives a good surface to build on, and then I just pile more plaster on with my hands. I often use sawdust and stuff mixed up with plaster, which gives a much more gritty texture'. Her proclivity for rough, deeply distressed bronze surfaces issues from her observation that the light in England, where she lived and worked all her life, is far more "soft and diffuse" than in continental Europe. So, while a French sculptor, for example, might create dramatic surface shadows using only shallow incisions, Frink felt the soft light of England did not yield such effects as easily: to counteract this problem she worked her plaster models more deeply and forcefully to ensure an animate surface when the work was viewed outside. Frink's working process was extremely labour intensive' (A. Boström, *The Fran and Ray Stark Collection of 20th-century Sculpture* at *The J. Paul Getty Museum,* Los Angeles, 2008).

Monumental in form, Horse is a striking example of Frink's finest work. One of the strengths of Frink's art was its accessibility, with her work being both modern and relatable. Frink noted that this was an important factor in her work, stating, 'I think what I am doing is trying to set up a kind of encounter with the spectator, a dialogue between my sculptures and the public. People have to add part of themselves to make it work: they have to look into it as well as at it (Frink, quoted in ibid., p. 25). Frink ignored the pressures of the period to move towards abstraction and continued to work in the figurative idiom throughout her life. This dedication to her unique and individual aesthetic has granted her works a sense of timelessness and an endurance, as seen in the present work, which has established her as one of the finest and most significant British sculptors of the 20th Century.

The last time that a cast of *Horse*, 1980, appeared at auction was on 23 October 1996, when the present cast was sold for a world record price for a Frink sculpture at auction.

The maquette of this work *Horse Maquette* (FCR289), cast 5/8, will be offered in the Modern British & Irish Art Day Sale on 27 June 2017, lot 210.

λ20

SIR STANLEY SPENCER, R.A. (1891-1959)

Landscape, Gloucestershire

oil on canvas
24 x 36 in. (61 x 91.5 cm.)
Painted in 1940.

£600,000-800,000

$780,000-1,000,000
€700,000-930,000

PROVENANCE:
with Leicester Galleries, London.
Dermod O'Brien, USA.
Purchased from Arthur Tooth & Sons, London, *circa* 1950, and by descent.

LITERATURE:
K. Bell, *Stanley Spencer, A Complete Catalogue of Paintings*, London, 1992, p. 468, no. 295, illustrated.

Sir Stanley Spencer, R.A., *Daphne*, 1940. Tate Gallery, London.

The White Hart Inn at Leonard Stanley, Gloucestershire, is one of several places with a plaque to Stanley Spencer. He stayed in Gloucestershire at an important stage in his life, in the latter half of 1939 and for periods during 1940-41. His affair with Daphne Charlton at this time did much to restore his spirits after preceding years of emotional upheaval and domestic turmoil, and provides the context for this quintessential Spencer landscape.

Divorced by his first wife, Hilda (née Carline) in May 1937, he married his second wife Patricia Preece four days later. She had endorsed his wish to have in effect two wives simultaneously, which would thus relieve her of marital duties. The plan came to nothing, since Hilda understandably refused to become Spencer's mistress, after twelve years as his wife. For various reasons, Stanley and Patricia never co-habited and she remained with her lifelong friend, the painter Dorothy Hepworth.

Evicted by Patricia from his home in Cookham, Spencer spent some time on his own in London. He then went to stay with the artists George and Daphne Charlton in Hampstead. George spent most of his career as a teacher of painting and drawing at the Slade, where he was said to have proposed to many of his female students. Daphne was the one who accepted. In July 1939, the Charltons invited Spencer to join them on a painting holiday at Leonard Stanley, where they remained after the outbreak of the Second World War. By October the Slade had been evacuated to Oxford, where George stayed from Sunday to Wednesday each week. At this point Stanley and Daphne had freedom for their affair. Eighteen years younger than Spencer, and considerably taller, Daphne was to feature in a number of works - some of them painted in Gloucestershire - inspired by the affair.

Spencer painted about a dozen landscapes and farm scenes in and around Leonard Stanley, of which this is a notable example. It was a deeply rural area of lush, rolling countryside to which he responded with enthusiasm. The village, not far from Stroud, contains the remains of a Benedictine priory. It lies at the foot of the Cotswold escarpment, seen here with an impressive bank of trees in full leaf, beneath a cloud-studded sky. Sometimes the trio of artists sketched together. On one occasion, in 1939, they were unwittingly too close to a factory that made aircraft components. Arrested, like Hogarth before them, for drawing in an unwise location, they were thrown into police cells in nearby Stonehouse. The vicar of Leonard Stanley had to vouch for them before they could be released, an incident which led to some amusement within the village.

The Charltons and Spencer chose to go to Gloucestershire because of their several friendships with various members of the Rothenstein family. Sir William Rothenstein, former principal of the Royal College of Art, who in his memoirs had already commended Spencer's talent, owned a farmhouse at Far Oakridge, about ten miles from Leonard Stanley. In 1938, Spencer had stayed with William's son John, Director of the Tate Gallery, and his wife Elizabeth. As Daphne told me, Elizabeth enjoined her to 'look after Stanley'. John's brother, Michael Rothenstein, was one of a several artists to paint Daphne's portrait.

Stanley and Daphne remained in touch for the rest of his life. I first met her many years later, where from my knowledge of Spencer's *Daphne* 1940 (Tate), I recognised her at a concert. She talked volubly and enthusiastically over George's head of her affair with Spencer. I subsequently recorded her recollections (and also George's). An exhibition, *An Artistic Affair: Stanley Spencer and Daphne Charlton*, is at the Stanley Spencer Gallery, Cookham, until 1 October 2017.

We are very grateful to Carolyn Leder for preparing this catalogue entry.

IMPORTANT WORKS FROM **A DISTINGUISHED PRIVATE LONDON COLLECTION**

The following group of important works comes to Christie's from a prestigious private collection, built up over a period of more than fifty years. Offered in the Modern British Evening Sale are a selection of rare examples of some of the most celebrated 20th Century British artists, all of which are fresh to the market, with some having remained out of the public eye for over five decades.

One of the highlights of this diverse collection is Peter Blake's seminal *Kandy!* painted in 1963-65, Blake's most iconic era. Widely regarded as one of the originators of Pop Art in Britain, Blake devoted his time to a series of wrestlers and strippers in the 60s, finding particular inspiration from pin-up girls, which can be seen in *Kandy!*, with his semi-nude doe-eyed, Bridget Bardot-esque woman, who is resolutely evocative of the period. Not only inspired by popular culture, Blake looked to a wide range of sources for his work, as typified in examples such as *Kandy!*, with the inclusion of a small figurine on top of the frame indicative of Blake's preoccupation with the object and the inclusion of typography revealing his interest in the traditions of Renaissance and Victorian portraiture. Exhibited at the blockbuster retrospective exhibitions at the Tate Gallery in 1983 and 2007, along with the minutely observed *Shoe on the Beach at Nice*, 1957, these two works stand as some of the finest examples of works by the artist to come for sale at auction in recent years.

Other highlights of the collection include the wonderful group of works on paper by Henry Moore, led by the stunning *Standing Figures with Rock Background*, 1946, which display Moore's unique skill as a draughtsman. Acquired by the present owner from Christie's, London, in November 1969 (at the time achieving a world record price for a work on paper by the artist) *Standing Figures with Rock Background* has excellent provenance and exhibition history, having been exhibited at the Venice *Biennale* in 1948, the year that Moore was awarded the International Sculpture Prize. This work is a superb example of Moore's ability to capture the human form, utilising the technique of drapery to emphasise their sculptural forms. While *Seated Figures* and *Standing Forms*, both executed in 1940, show the diversity of Moore's repertoire, as he experiments with a series of forms, such as his celebrated reclining figure and mother and child motifs.

Additional works on paper that stand out in the collection are the two drawings, *A Station Platform* and *The Mill, Lunchtime; a Cricket Match* by Laurence Stephen Lowry, which are particularly strong examples of the artist's works on paper. Both set in industrial, city scenes they wonderfully capture the energy and noise of city life as workers boisterously gather in front of a mill or wait patiently on the station platform. Amongst some of the earliest purchases, these works were acquired in the early 1960s from the Lefevre Gallery, London.

λ21

SIR PETER BLAKE, R.A. (B. 1932)

Kandy!

acrylic, ink and collage on board, with attached ornament
12 x 6 in. (29 x 15.3 cm.)
Painted *circa* 1963-65.

£350,000-500,000

$460,000-650,000
€410,000-580,000

PROVENANCE:
with Robert Fraser Gallery, London.
A.T.G. Pocock.
with Waddington Galleries, London.
with Thomas Gibson Fine Art, London, where purchased by the present owner, June 1972.

EXHIBITED:
London, Robert Fraser Gallery, *Peter Blake*, October - November 1965, no. 3.
Birmingham, Arts Council of Great Britain, Midlands Art Centre, *Three painters: Peter Blake, Jim Dine and Richard Hamilton*, November 1967 - January 1968, ex-catalogue: this exhibition travelled to Cambridge, Arts Council Gallery, January 1968.
Bristol, City Art Gallery, *Peter Blake*, November - December 1969, no. 49.
London, Tate Gallery, *Peter Blake*, February - March 1983, no. 67.
Hannover, Kestner-Gesellschaft, *Peter Blake Retrospective*, April - June 1983, no. 49.
Liverpool, Tate Gallery, *Peter Blake: A Retrospective,* June - September 2007, exhibition not numbered.

LITERATURE:
Exhibition catalogue, *Peter Blake,* London, Tate Gallery, 1983, pp. 94-95, no. 67, illustrated.
Exhibition catalogue, *Peter Blake Retrospective*, Hannover, Kestner-Gesellschaft, 1983, pp. 97, 134, no. 49, illustrated.
C. Grunenberg & L. Sillons (eds.), exhibition catalogue, *Peter Blake: A Retrospective,* Liverpool, Tate Gallery, 2007, pp. 66-67, exhibition not numbered, illustrated.
M. Livingstone, *Peter Blake one man show*, Farnham, 2009, p. 92.

Less than a decade after completing his M.A. at the Royal College of Art, Peter Blake had not only firmly established himself as one of the founding fathers of Pop Art in Britain but had long since found his highly personal, idiosyncratic voice as a keen and warm-hearted observer of humanity. *Kandy!*, an early example of imaginary portraits of sexually provocative young women in a series now spanning over fifty years, typifies the unlikely marriage at which he has been so adept. On the one hand, the picture demonstrates an obsessively truthful scrutiny of appearances, and especially of the human body, that links Blake to a realist tradition encompassing Netherlandish painting of the early 15th Century and the miniaturist precision of Lucian Freud's portraits of the 1940s and early 1950s. At the same time, the frank full-frontal presentation of the young model, naked apart from a pair of barely-there flesh-tinted panties, pulls the viewer conspiratorially not into the safe context of the life class but into the world of popular culture typified by pin-up magazines, girlie calendars and strip-tease shows. Painted before the term 'the swinging sixties' was in common parlance, the picture speaks of the loosening of sexual mores and of a celebration of sensuality and eroticism that might have seemed shocking only a decade earlier. At the RCA he had written his thesis, 'Don't Point, it's Nude', on the subject of the decline of nudity in music halls. Now, with the title's exclamation point underlying the promise of sexual permissiveness, the atmosphere was decidedly less prudish.


KANDY!

Michiel Sittow, *Catherine of Aragon as the Magdalene*. Detroit Institute of Arts.

There is a curious combination of innocence and experience - if I may shamelessly borrow these words from Peter's great namesake, William Blake - in the way that this slim young woman, barely out of her teens, flaunts her heavy naked breasts while staring us straight in the eye. She seems unashamed of her nudity, even defiant, comfortable in her own skin, her lips parted as if about to confront us with a greeting and her hair as carefully and neatly arranged as for a school photograph. Blake was 31 when he began work on this picture but has gone on record as confiding that he was 29 before he had his first sexual experience. As with so much of his art, the tacit admission in this picture that he was still agog at the sight of a beautiful naked woman places him - and, through him, the observer - back at that first stage of sexual awakening characteristic of puberty. The vulnerability that one feels while looking at this image, whether one is male or female, is therefore one that encompasses both the girl portrayed and oneself. In the moment of that realisation, the painted figure, though undoubtedly a fantasy image and an object of lustful desire, also becomes one of us: a full human being, one capable of tenderness, shyness and an inner life.

The rather sluttishly named Kandy is so carefully and lovingly painted that one might be persuaded she was painted from life, but Blake habitually worked instead from photographs found in magazines and other popular sources, and she is not a real person but a figment of the imagination. She is named after the heroine of the novel *Candy* by the American writer Terry Southern, first published by the Olympia Press in Paris in 1958 but considered too scandalous to be made available to the American public until 1964, the very moment when Blake was working on this painting.

The small dimensions of this picture, the refined technique and even the choice of board rather than canvas as a support all link it to the Northern European paintings of the Early Renaissance that provided a touchstone for the traditional figurative side of Blake's work, but the Pop side of his interests are as much in evidence as the canny art historical references and sideways glances to the work of his contemporaries. Though presented as if this were the page of a titillating calendar, it could be described as an impertinent twist on the religious shrines to the Virgin Mary and other saints that he would have seen on his travels through Spain and Italy a decade earlier; the found figurine that sprawls languorously and coquettishly along the top edge of the frame takes the place of the pious figures that populate such objects of personal worship, though the veneration that is being enacted here is of a decidedly more worldly kind. The boldly coloured geometric backdrop that frames

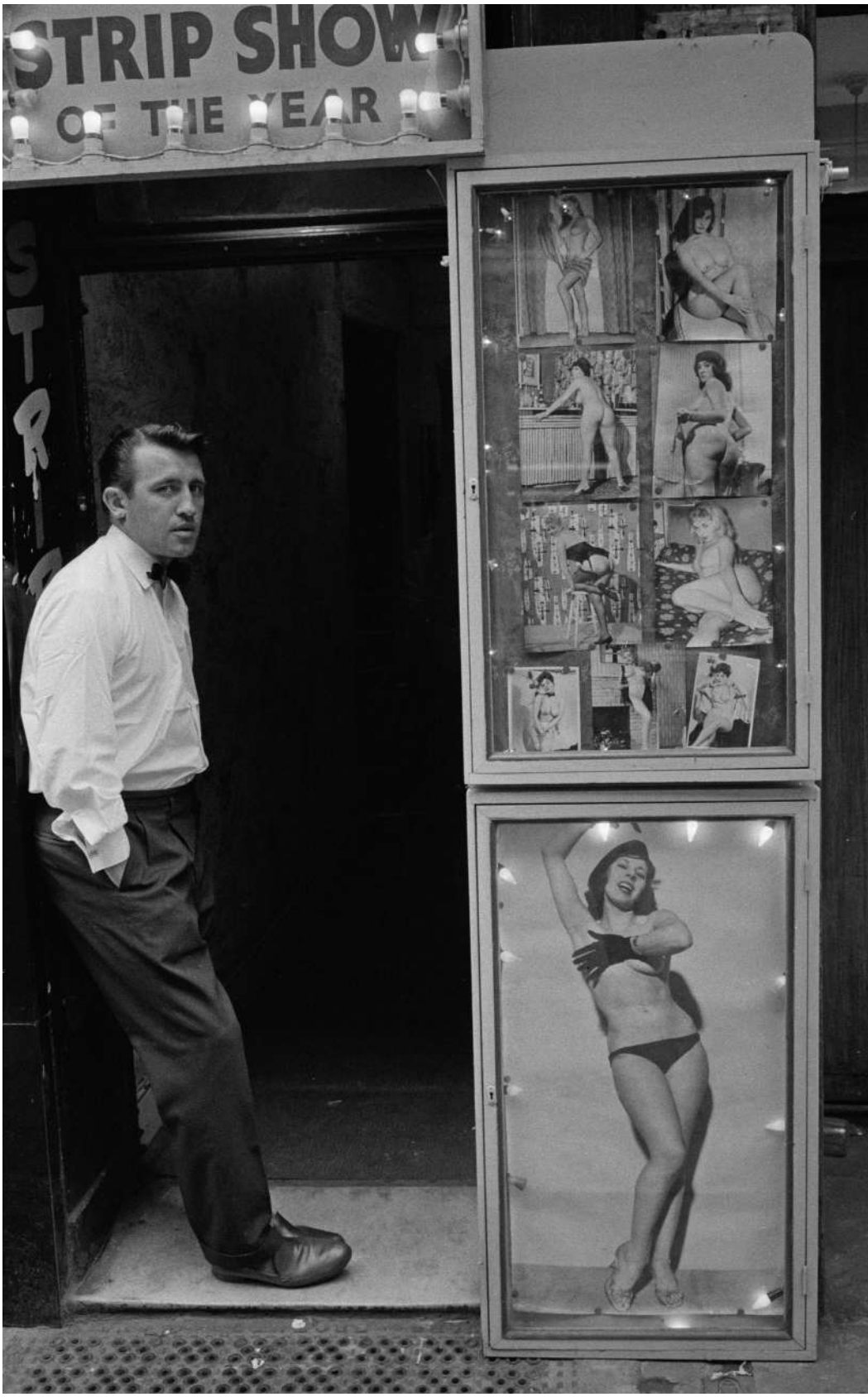
Lucian Freud, *Boy Smoking*, 1950-51. Private Collection.

the body like that of a Madonna Enthroned appears also to be a nod to the work of two painter friends with whom he had overlapped at the Royal College, to the Ziggurats painted by Joe Tilson and to the flat, hard-edged abstractions of Robyn Denny. The spelling out of the girl's name in printed letters collaged to the surface, reminiscent of the stencilled lettering in the paintings of Jasper Johns, an artist greatly admired by Blake, brings the picture further into the arena of consumer society.

Eclectic in his tastes and generous in his appreciation of all kinds of art, from the high to the low, Blake performs a very clever balancing art between the knowing references that layer the picture and the deceptive simplicity of its final form, which reaches out unthreateningly and unpretentiously to even the least 'educated' viewer. Whether one is academically learned or streetwise, as a consumer of this work of art one is made to feel equally valued.

Trained initially as an illustrator and graphic artist rather than as a painter, Blake never lost his respect for refinement of technique. The varying levels of finish in the treatment of the figure, from the barely sketched-in legs to the much more fully realised breasts, strongly convey the slow, painstaking process by which a vision of a fantasy woman has been brought into being. The impulse in Blake's paintings is normally towards the most detailed resolution possible, yet here, as in other works of the 1960s, parts of the body are left in a highly sketchy state, revealing a more painterly sensibility in defiance of the miniaturist's precision that ostensibly remains the final goal. The decision to leave the surface in this ambiguous in-between state reinforces that atmosphere of vulnerability already remarked upon.

We are very grateful to Marco Livingstone for preparing this catalogue entry.



A man at the entrance to a strip club in Soho, London, April 1961.

λ22

SIR PETER BLAKE, R.A. (B. 1932)

Shoe on the Beach at Nice

signed, inscribed and dated '"The beach at nice"/1957./Peter Blake.'
(on the reverse)
oil on board
8 x 6⅜ in. (20.2 x 16.3 cm.)

£150,000-250,000

$200,000-320,000
€180,000-290,000

PROVENANCE:
with Thomas Gibson Fine Art, London, where purchased by the present owner, June 1972.

EXHIBITED:
London, Portal Gallery, E*xhibition of works by Peter Blake and Roddy Maude-Roxby - and objects by Ivor Abrahams*, March - April 1960, no. 4, as 'Beach at Nice'.
Bristol, City Art Gallery, *Peter Blake*, November - December 1969, no. 11, as 'Shoe'.
London, Tate Gallery, *Peter Blake*, February - March 1983, no. 14.
Hannover, Kestner-Gesellschaft, *Peter Blake Retrospective*, April - June 1983, no. 13.
Liverpool, Tate Gallery, *Peter Blake: A Retrospective,* June - September 2007, exhibition not numbered.

LITERATURE:
Exhibition catalogue, *Peter Blake,* London, Tate Gallery, 1983, p. 77, no. 14.
C. Grunenberg & L. Sillons (eds.), exhibition catalogue, *Peter Blake: A Retrospective,* Liverpool, Tate Gallery, 2007, p. 16, exhibition not numbered, illustrated.
M. Livingstone*, Peter Blake one man show*, Farnham, 2009, pp. 38, 40, illustrated.

Ben Shahn, *Scabbies are Welcome*, *circa* 1927. Private Collection.

On completing his M.A. degree at the Royal College of Art in London in summer 1956, Peter Blake immediately set off on a year-long journey around Europe on a Leverhulme Research Award, given to him for the purpose of investigating popular art. This prolonged journey from the Netherlands through Belgium, France, Italy and finally back through France to Spain, much of it spent on his own, was to prove decisive in confirming his passion for folk art and the ephemera of popular culture. It was also an education in art history for a young man, then in his early twenties, who had not previously travelled outside the UK and who was able to see a wide range of historical paintings at first hand in the great museums. Along the way he bought postcards bearing reproductions of works of art he had admired as well as cigarette packets, posters and other printed ephemera, all of which he was to take both into his ever growing collections and as materials to be incorporated on his return to the UK into collages and paintings such as *The Fine Art Bit* (1959; Tate). Even into his eighties he found himself still able to make use of some of this material acquired more than half a century earlier, for example in digital prints made from scans of those very items which had remained in his possession all his adult life.

It was typical of Blake that *Shoe on the Beach at Nice* and the seven or so other paintings made *en route* during the later stages of the trip, painted on small sheets of board for easy portability, should focus on prosaic and mundane scenes and objects that had caught his attention rather than on the artistic masterpieces with which he might have felt in competition but from which he had nevertheless gained inspiration. Rather than gazing out from the promenade in Nice to paint a townscape or Mediterranean seascape, as Matisse and other illustrious forebears had done, he finds himself shuffling along the large pebbles of a beach, his gaze caught by an abandoned cheap shoe made of plastic and a solitary matchstick. Instead of revelling in the glamour of the French Riviera, he focuses on a rather forlorn and melancholic scene that chimes more powerfully with the shy personality of a loner self-consciously observing from the sidelines; his very decision to paint a single shoe rather than a pair speaks of the poignant solitariness that he must have felt as a single man travelling on his own for such an extended period. Yet his travels from Paris through the south of France were, in fact, in the company of the Scottish painter Peter McGinn, whom he had met before and encountered by chance in Paris when the latter was setting off by van for the British School in Rome.

The precisionist technique has much in common not only with that of the Netherlandish painters of the early 15th century who were among the first to use oil paint, but closer to him with that of the Magical Realism of American painters working mid-century, such as Ben Shahn and Honoré Sharrer, which he had discovered in the Tate Gallery's exhibition *Modern Art in the United States* in early 1956. Lavishing his attention and almost microscopically detailed technique on objects that would have passed unnoticed by most tourists as unworthy of a sideways glance or as uninteresting in themselves, Blake revels in the mystery embedded in the everyday, in simple objects that we might easily take for granted but which through the act of reverential contemplation itself become the source of an unexpected epiphany.

We are very grateful to Marco Livingstone for preparing this catalogue entry.

λ23

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

Standing Figures with Rock Background

signed and dated 'Moore/46' (lower right)
watercolour, ink, pastel, wax resist and coloured crayon
15⅜ x 22¾ in. (39.6 x 57.8 cm.)

£500,000-800,000

$650,000-1,000,000
€580,000-930,000

PROVENANCE:
Anonymous sale; Christie's, London, 21 November 1969, lot 162, where purchased by the present owner, this drawing realised the then world record for a work on paper by the artist.

EXHIBITED:
London, Leicester Galleries, *Henry Moore,* October 1946.
Venice, XXIV Venice Biennale, British Pavilion, *Sculpture and Drawings by Henry Moore,* August - September 1948, no. 69: this exhibition travelled to Milan, Galleria D'arte Moderna, October - November 1948.
Wakefield, City Art Gallery, *Henry Moore: Sculpture and Drawings 1923-1948,* April - May 1949, no. 123: this exhibition travelled to Manchester, City Art Gallery, June - July 1949.
Brussels, British Council, Palais de Beaux-Arts de Bruxelles, *Henry Moore Sculpture and Drawings 1923-1948*, October 1949, no. 87: this exhibition travelled to Paris, Musée National D'Art Moderne, November 1949 - January 1950; Amsterdam, Stedelikjk Museum, January - February 1950; Hamburg, Kunstverein, March - April 1950; Dusseldorf, Kunstverein für die Rheinland und Westfalen, April - June 1950; Berne, Kunsthalle, June - July 1950; and Athens, Zappeion Gallery, March 1951.
London, Institute of Contemporary Arts, *Henry Moore: Figures in Space and Drawings,* May - June 1953, no. 75.
Sâo Paolo, British Council, Museu de Arte Moderna, *Sâo Paolo II Bienal,* September 1953 - June 1954, no. 64.
London, Marlborough Fine Art, *A Tribute to Henry Moore,* May - July 1987, no. 17.

LITERATURE:
D. Sylvester, *Henry Moore*, London, 1949, pl. 241.
E. Neumann, *The Archetypal World of Henry Moore,* New York, 1965, pl. 1.
R. Melville, *Henry Moore Sculpture and Drawings,* London, 1970, pl. 360.
A. Garrould, *Henry Moore, Complete Drawings: 1940-49, Vol. 3,* Much Hadham, 2001, pp. 246-247, no. AG46.51, HMF 2383, illustrated.

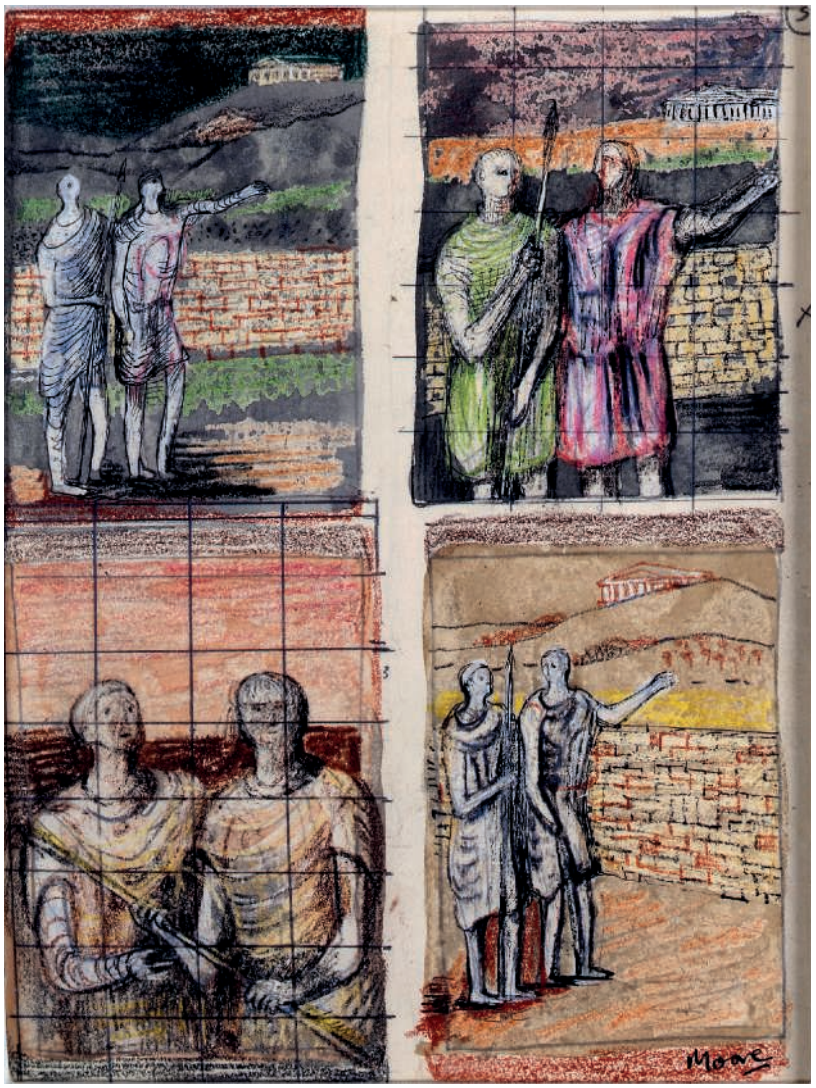

Moore
46

Henry Moore, *Draped Standing Figures in Red*, 1944. Christie's London, 20 June, 2016. Private collection.

Dramatically portraying a group of statuesque figures emerging from a dark, shadowy setting, Henry Moore's *Standing Figures with Rock Background* is a spectacular example of the artist's growing accomplishments as a draughtsman during the 1940s, as he created drawings of ever-increasing complexity, atmosphere and character. Here, the artist imbues his figures with a rich sculptural quality through the subtle manipulation of colour and the assured, rhythmic flow of his lines, while the addition of sweeping bands of vibrant red and yellow to the deep shadows of the background lends the composition a sense of depth, creating the impression that the figures are huddled together in a cave or sheltering under the overhang of a rocky escarpment. In this highly enigmatic setting, Moore's cast of individuals stand motionless, their forms enveloped by swathes of heavy fabric that fall in elegant folds, hugging their bodies in a manner that accentuates the massiveness of their forms and the elegant curves of their bodies. Although one of the figures on the right hand side of the composition appears to cradle a young child in their arms, there is no real sense that domestic life exists or is indeed possible in this environment. Instead, the figures appear alert, watching, as if waiting for something to happen, or someone to arrive – six pairs of eyes, gazing in different directions, as if searching for something in the darkness. There is a distinct theatricality to the scene, as if these figures are players in a Greek tragedy, a chorus who will comment on the action as it happens, or a group of individuals dependent on a messenger to deliver news of the events occurring off stage. This, combined with the antique style of costumes they wear, reflects the growing influence of classical models on Moore at this time, as he sought to develop a new monumentality in his depiction of the human figure.

Prior to the outbreak of the Second World War, Moore had generally avoided reference to drapery in his drawings and sculptures, seeing the addition of material as a hindrance to his explorations of form. However, the artist's experiences in London's underground shelters during the Blitz opened his eyes to the sculptural and symbolic potentials of material, whether it be a blanket wrapped around a young child as they slept on station platforms while trains rattled past, or a shawl draped across a woman's shoulders as she sat, anxiously waiting for the bombardment above ground to cease. This new appreciation of fabric and clothing led Moore to begin using drapery as an instrument with which to accentuate the corporeality of his figures, lending them a new monumentality and weight. As Moore explained: 'Drapery can emphasise the tension in a figure, for where the form pushes outwards, such as on the shoulders, the thighs, the breasts, etc. it can be pulled tight across the form (almost like a bandage), and by contrast with the crumpled slackness of the drapery which lies between the salient points, the pressure from inside is intensified. Drapery can also, by its direction over the form, make more obvious the section, that is, show shape. It need not be just a decorative addition, but can serve to stress the sculptural idea of the figure' (H. Moore, quoted in C. Lichtenstern, *Henry Moore: Work – Theory – Impact,* London, 2008, p. 151).

This new approach to material greatly influenced the artist's illustrations for the 1945 publication of Edward Sackville-West's ground-breaking radio play, *The Rescue.* First aired by the BBC in two parts on the 25 and 26 November, 1943, the production drew inspiration from Homer's epic *The Odyssey* and presented a retelling of the homecoming of Odysseus to Ithaca, the fate of his wife Penelope, and the challenges faced by their son, Telemachus. Interwoven with music by Benjamin Britten, the radio play was hailed as a major achievement in the history of British broadcasting, revealing the full dramatic potential of the medium in its innovative approach to story telling. For his illustrations of the tale, Moore looked to sculpture from antiquity for inspiration, such as the high archaic *Seated Figures from Didyma,* which he had first encountered in the British Museum in the 1920s. Impressed by the manner in which the heavy chitons and cloaks of these marble sculptures contributed to the structure of their forms, Moore adopted a similar use of drapery in his depiction of the protagonists of *The Rescue,* allowing the layers of fabric to construct and accentuate the bodies underneath. This new classical inclination, seen to striking effect in *Standing Figures with Rock Background,* would come to underpin a large portion of Moore's work throughout the late 1940s and 1950s, informing the designs of countless works on paper, along with such iconic sculptures as *Three Standing Figures, Warrior with Shield,* and *Draped Seated Woman*. In the present work, Moore moulds the drapery in such a way as to accentuate the massiveness of his figures' forms, introducing folds that highlight the curves of their torsos and the extension of their limbs, while the weight of the material lends their bodies a distinct density and power.



Henry Moore, Phemius and Telemachus, *The Rescue Sketchbook,* 1944.
The Henry Moore Foundation.

Standing Figures with Rock Background was one of thirty-two works on paper exhibited by the artist alongside his sculpture at the British Pavilion during the Venice *Biennale* of 1948, the first staged since the end of the Second World War. Faced with the ghosts of Europe's recent fascist past, the organisers of this event actively promoted a humanist approach to art and celebrated the new climate of freedom that was sweeping through the continent by showcasing many of the artistic styles and movements which had been shunned by totalitarian regimes. In his preface to the Biennale's catalogue, the festival's president, Giovanni Ponti, eloquently described the ideology underpinning the event: 'Art invites all men, irrespective of national frontiers and ideological barriers, to share in a language designed to unite them all in a universal family and an intense humanism, as opposed to some form of Babelish disunity and disharmony' (G. Ponti, quoted in H. M. Hughes, 'The Promotion and Reception of British Sculpture Abroad, 1948-1960: Herbert Read, Henry Moore, Barbara Hepworth, and the "Young British Sculptors",' in *British Art Studies,* Issue 3, July 2016, n.p.). Moore's art suited this programme well, and he received wide critical acclaim for his contribution. The success of the 1948 British Pavilion culminated in Moore being awarded the International Sculpture Prize, an accolade that firmly established him as a leading figure of the international post-war art scene. *Standing Figures with Rock Background* was last seen at auction in these Rooms in 1969, where it achieved a new world record price for a work on paper by the artist. It has remained in the same collection ever since, a testament to the enduring appeal of its enigmatic subject.

λ24

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

A Station Platform

signed and dated 'L.S.Lowry. 1939' (lower left)
pencil
10⅛ x 18⅞ in. (25.8 x 48 cm.)

£120,000-180,000

$160,000-230,000
€140,000-210,000

PROVENANCE:
with Lefevre Gallery, London, where purchased by the present owner, April 1963.

Lowry only ever used public transport and rail travel was a particular favourite. It afforded the opportunity to study fellow travellers at close range, as well as to view the open countryside from the comfort of a warm carriage. Lowry regularly travelled from Pendlebury Station on the Bolton Road, half a mile from his home at 117 Station Road, in the suburbs of Manchester. The jagged awning at Pendlebury, which hangs from the roof of the platform, is still visible today, although the station was decommissioned in 1960.

Laurence Stephen Lowry, R.A., *The Railway Platform*, 1953.
Sold, Christie's London, 25 November 2015, lot 5. Private Collection.

In the present work, the window of a stationary train provides the perfect viewpoint for people-watching a platform full of waiting commuters. Here humanity is spread before the viewer, and Lowry presents us with the bowler-hatted businessmen perusing their morning newspapers, the huddle of friendly groups who may meet here on a daily basis, or the occasional traveller, who looks out bleakly across the void, beyond the eyes of the artist, and almost into our own. We are complicit with Lowry and able to take on the pleasure of staring, without any embarrassing consequences. The station platform can provide the drama of a stage set, a full and diverse cast of characters, with the backdrop of the industrial landscape in which Lowry's churches, chimneys and terraces can spread out beyond the activity in the foreground.

The present drawing was executed in 1939 and is a rare example of such a fascinating subject. A later but very similar oil painting of *The Railway Platform* was painted in 1953 (sold in these Rooms, 25 November 2015, lot 5; private collection). Small changes have taken place over these years, as the sign for the waiting room has become the exit, the waiting dog is now tethered by a lead to a master, and the commuters appear to be more disposed towards leisure than work. The more informal atmosphere that pervades is perhaps indicative of Lowry's recent retirement in 1952, whereby the railway became a source of pleasure for exploring and recording the British Isles for the rest of his life.


WRITING
ROOM

λ25

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

The Mill, Lunchtime; a Cricket Match

pencil
7½ x 11 in. (19 x 27.9 cm.)
Executed *circa* 1940.

£70,000-100,000

$91,000-130,000
€81,000-120,000

PROVENANCE:
with Lefevre Gallery, London, where purchased by the present owner, April 1963.

EXHIBITED:
London, Lefevre Gallery, *Drawings by L. S. Lowry,* March 1963, no. 14.

Lowry's love of cricket is less well known than his love of football, a game which he often recorded in his work. Far fewer examples depict the game of cricket, although two rare oil paintings do exist: *A Cricket Match* (1952; sold in these Rooms, 6 June 2008, lot 135, private collection) and *A Cricket Match and A Cricket Sight-board* (1964-69; sold in these Rooms, 19 November 2004, lot 124; private collection). In both examples, Lowry's friend, the collector Alick Leggat, Honorary Treasurer of the Lancashire County Cricket Club, and passionate cricket supporter, was drafted in to advise on the position of the players.

Laurence Stephen Lowry, R.A., *A Cricket Match*, 1952.
Sold, Christie's London, 6 June 2008, lot 135. Private Collection.

In the present drawing, the game depicted is more informal. Conducted outside the mill gates at lunchtime, a friendly game of street cricket between workmates animates a classic depiction of the factories and churches of Lowry's most typical urban landscapes. A frieze of onlookers, barely able to keep their eyes on the game, argue and jostle each other in the foreground, and another group in the far distance appear to be laying bets on the outcome. The sense of excitement and boisterousness displayed in the body language of the figures, who variously point and gesture, spills over into a fist fight on the far right of the composition. The dramatic action stimulated by this game is contrasted with the stillness of the mill, which looms large over these figures, and stands as a constant reminder of the daily grind of the existence of the working man.

λ26

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

Seated Figures

signed and dated 'Moore/40' (lower right) and inscribed 'seated figures.' (upper centre)
watercolour, ink, wax resist and coloured crayon
10¼ x 17⅛ in. (26 x 43.5 cm.)

£180,000-250,000

$240,000-320,000
€210,000-290,000

PROVENANCE:
Dr Henry Roland, London.
with Roman Norbert Ketterer, Stuttgart.
Purchased by the present owner at the 1962 exhibition.

EXHIBITED:
London, Marlborough Fine Art, *Exhibition of water-colours & drawings by Kokoschka, Moore and Sutherland*, September - October 1962, no. 41.
London, Marlborough Fine Art, *A Tribute to Henry Moore,* May - June 1987, no. 5.

LITERATURE:
Exhibition catalogue, *Exhibition of water-colours & drawings by Kokoschka, Moore and Sutherland*, London, Marlborough Fine Art, 1962, p. 27, no. 41, illustrated.
R. Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, pl. 2.
Exhibition catalogue, *A Tribute to Henry Moore,* London, Marlborough Fine Art, May - June 1987, p. 25, no. 5, illustrated.
A. Garrould, *Henry Moore, Complete Drawings: 1930-39, Vol. 2,* Much Hadham, 2001, pp. 238-239, no. AG39-40.36, HMF 1488, illustrated.

Against the backdrop of the Second World War, at a time when Britain's fortunes seemed at their lowest, Moore made significant advances in the technique and content of his art. With the evacuation of the Chelsea School of Art in 1939, Moore's teaching career was terminated. He enrolled at the Chelsea Polytechnic, in a precision tool-making course, to aid the drive for munitions. Wartime restrictions on materials, together with the uncertainty of future plans put Moore's sculptural output on hold and he focused solely on drawing.

Seated Figures, 1940, is one of the works on paper when Moore first began to use his now famed method of wax crayon against watercolour, a technique he discovered by chance while entertaining his niece in the late 1930s. He noted that through the resistance of the wax crayon he could apply watercolour, which granted a more sculptural effect to his forms. He would take out any excess of crayon with a knife, in an almost sculptural manner, and then define their contours with black India ink. For Moore the light and shadows on the figures in his drawings was important and we can see that in *Seated Figures* where he has used a wide range of washes for the background and coloured crayons to enhance particular crevices.

In his book Robert Melville praises Moore's output as a draughtsman in the late 30s and early 40s: 'These drawings of sculpture in imaginary situations are in a sense marginal to the sheets of ideas for sculpture, but they make a notable contribution to English graphic art ... They are kind of inspired day-dreaming and have some of the fascination of a private journal' (R. Melville, *Henry Moore, Sculpture and drawings* 1921-1969, London, 1970, p. 13).

In *Seated Figures* we see formal compositions of themes central to Moore's oeuvre: variations of seated figures and mothers with children. While some of the compositions are intimately connected to sculptures from the period, the work's primary importance lies within its pictorial illusionism. It assumes a particular significance, separate from the sculptures as a means to an end in itself.

The present work was previously owned by Dr Henry Roland, one of the partners of the greatly respected firm of London art dealers Roland, Browse and Delbanco. He, along with Gustav Delbanco, joined forces with Lilian Browse in March 1945 to form an impressive triumvirate. Roland was supporter of many British artists of the day including Henry Moore, Victor Pasmore and Graham Sutherland. Roland's private collection reflected his particular interests, and contained superb examples of sculpture by artists including Moore, Maillol and Rodin.

λ27

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

Standing Forms

signed and dated 'Moore 40' (lower right)
watercolour, ink, wax resist and coloured crayon
10⅛ x 17 in. (25.6 x 43.2 cm.)

£180,000-250,000

$240,000-320,000
€210,000-290,000

PROVENANCE:
Anonymous sale, Sotheby's, London, 3 April 1963, lot 128, as 'Ideas for Sculpture'.

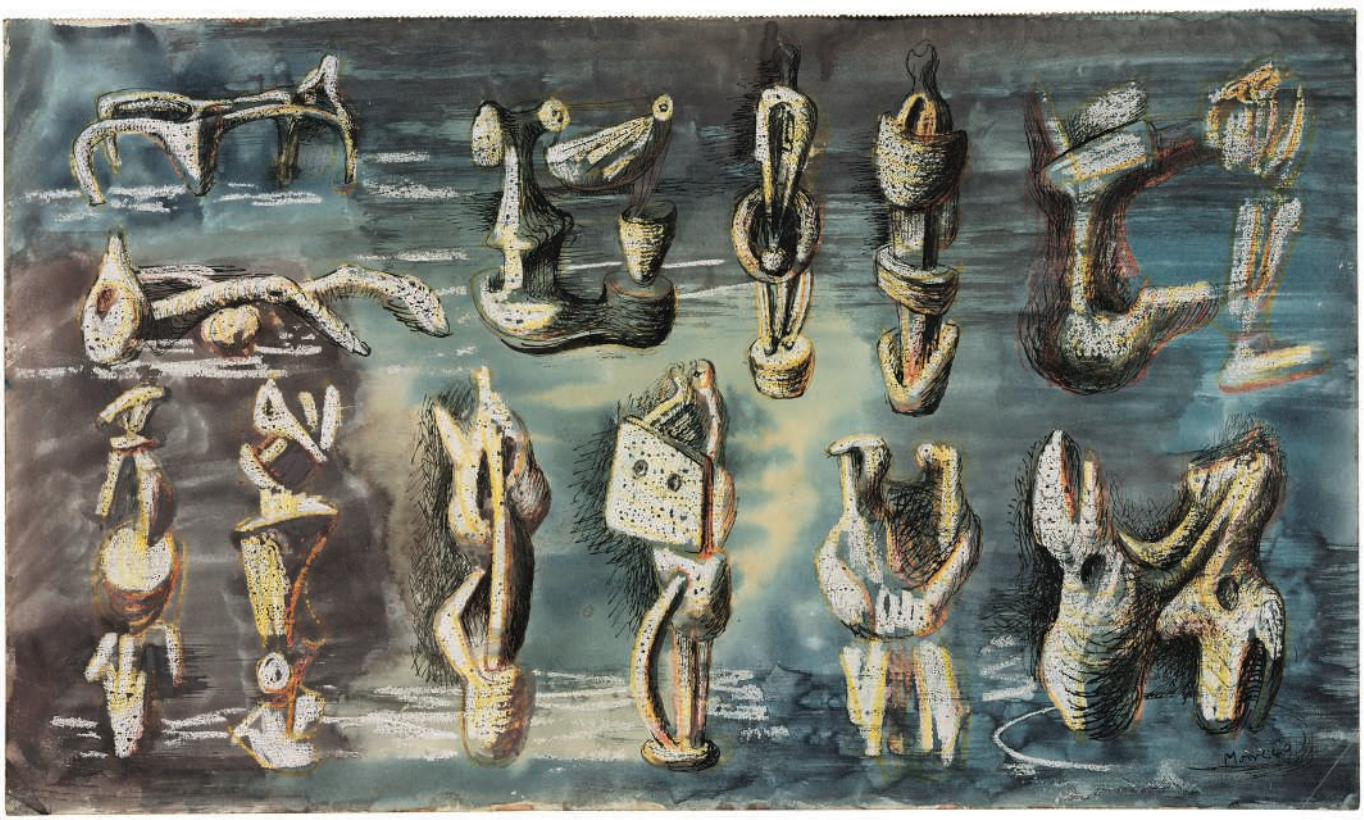
LITERATURE:
A. Garrould, *Henry Moore, Complete Drawings: 1930-39, Vol. 2,* Much Hadham, 1998, p. 237, no. AG39-.40.31, HMF 1483, illustrated.

The late 30s and early 40s marked a period of renewed interest in drawing for Moore. These drawings were works within their own right but also can be seen as explorations into form, as seen in *Standing Forms*, 1940, where Moore toys with ideas for sculptures.

Drawing would present Moore with an opportunity to take off on a voyage of exploration, where he would gradually develop an idea or explore different forms and themes. In *Standing Forms* we see Moore expanding the plastic possibilities of the standing shape. Drawing ones eye from the top row down, we see forms indicative of his reclining figures, his interior and exterior forms, some of which that can be seen to inform his later sculptures. Although his forms are isolated from one other, there is a sense of harmony and unification between them. Each form possesses a particular depth and speaks of sculptural qualities, which is expressed through the use of wax resist against the varyingly dark washes of the background. The contours are defined with blank ink and yellow and orange crayons guide one's attention to highlighted features of each form. One can argue that the top left form with its abstracted shape bears particular resemblance to Moore's *Reclining figure*, conceived in 1938 (see R. Melville, *Henry Moore, Sculpture and drawings* 1921-1969, London, 1970, no. 176, illustrated).

The *chiaroscuro* of *Standing Forms* with the white floating figures emerging from the dark washes of the background creates a romantically dramatic atmosphere. This alludes to the Surrealist element present in Moore's sculptural output from the previous five years. It is curious to note how the notion of the human figure penetrates these abstract forms – an allusion to the celebrated series of the Shelter drawings Moore was to complete the following year.

Standing Forms marks a transitional moment between the abstracted surrealist forms capturing Moore's imagination in the late 30s and his shift of focus during the war. It provides an exciting insight into Moore's mind from a time when he was yet to experience his greatest appreciation as an artist.



λ28

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

1932 (guitar)

signed, inscribed and dated twice 'guitar 1932/Ben Nicholson 1932' (on the backboard)
oil and pencil on gesso-prepared board, in the artist's frame
29 x 41¼ in. (73.7 x 104.7 cm.)
Painted in August 1932.

£500,000-800,000 $650,000-1,000,000 €580,000-930,000

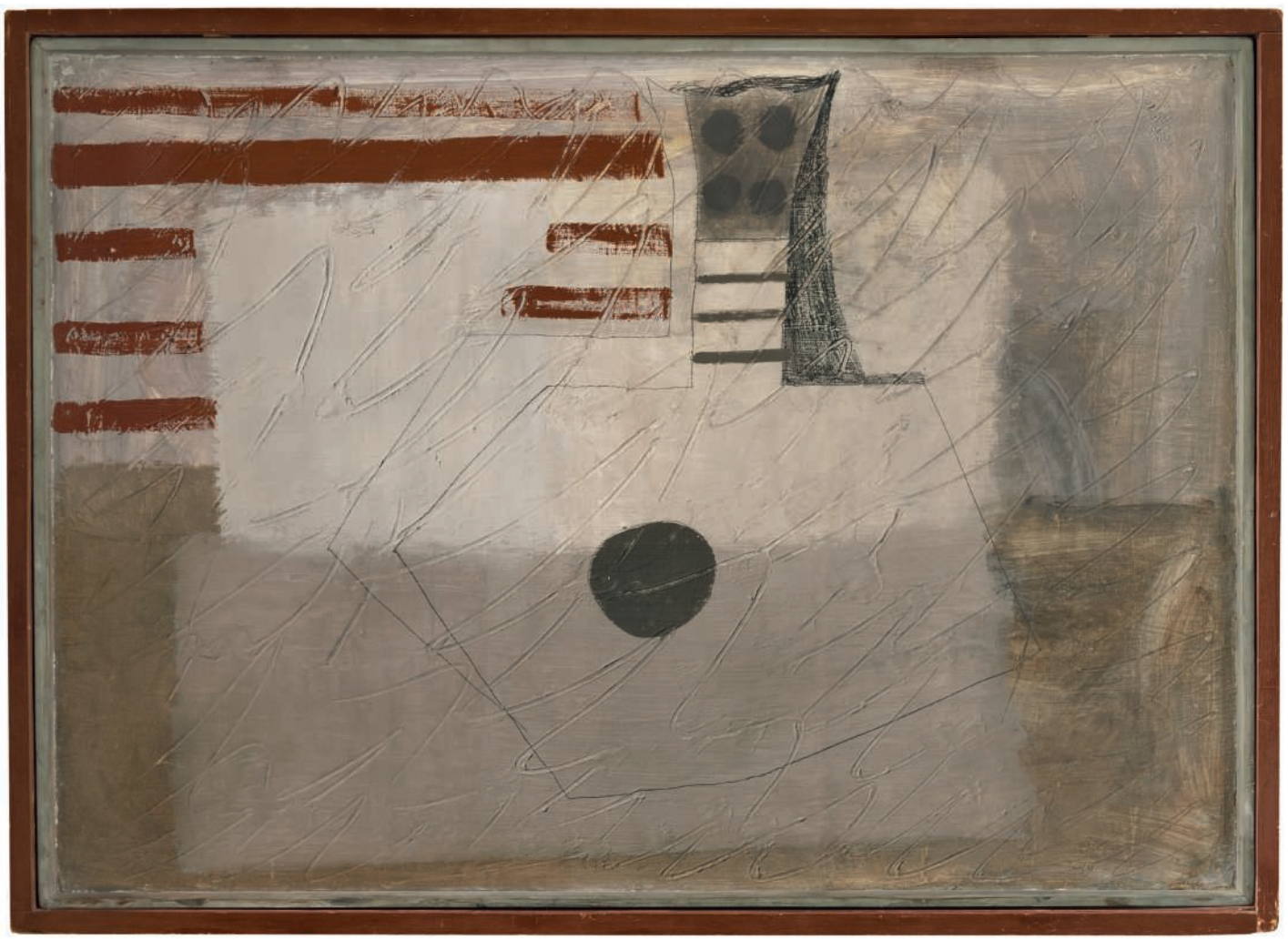
PROVENANCE:
Cyril Reddihough, by whom purchased at the 1932 exhibition.
Dame Barbara Hepworth, until at least 1957.
with Galerie Beyler, Basel.
with Fischer Fine Art, London.
Anonymous sale, Sotheby's, London, 31 March 1982, lot 106.
Joseph Hackmey, 1993.
Acquired by the present owner, *circa* 2007.

EXHIBITED:
Probably London, Arthur Tooth & Sons, *Carvings by Barbara Hepworth, Paintings by Ben Nicholson*, November - December 1932, no. 22, as 'Abstraction'.
New York, André Emmerich, *Ben Nicholson*, April - May 1961, no. 48.
Dallas, Museum of Fine Arts, *Ben Nicholson*, April - May 1964, no. 6.
Basel, Galerie Beyeler, *Ben Nicholson*, April - June 1968, no. 7.
London Crane Kalman Gallery, *Ben Nicholson: Early Works*, June - July 1968, no. 15.
London, Tate Gallery, *Ben Nicholson*, June - July 1969, no. 34.
London, Fischer Fine Art, *A Journey into the Universe of Art*, June - July 1972, no. 64.
London, Fischer Fine Art, *Ben Nicholson Paintings, Reliefs and Drawings*, July 1974, no. 2.
Buffalo New York, Albright- Knox Art Gallery, *Ben Nicholson: Fifty years of His Art*, October - November 1978, no. 13, this exhibition travelled to: Washington, Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, December 1978 - February 1979; and New York, Brooklyn Museum, March - May 1979.
Tel Aviv, Tel Aviv Museum of Art, *Jubilee Exhibition - Masters of Modern Art*, May - September 1982, no. 112.
London, Tate Gallery, *Ben Nicholson*, October 1993 - January 1994, no. 21.
Valencia, IVAM Centre Julio Gonzalez, *Ben Nicholson*, April - July 2002, exhibition not numbered.

LITERATURE:
J.P. Hodin, *Ben Nicholson: The Meeting of his Art*, London, 1957, pl. 19, as '1932 (musical instrument)'.
Exhibition catalogue, *Ben Nicholson*, Basel, Galerie Beyeler, 1968, n.p., no. 7, illustrated.
Exhibition catalogue, *Ben Nicholson: Early Works*, London, Crane Kalman Gallery, 1968, n.p., no. 15, illustrated.
Exhibition catalogue, *A Journey into the Universe of Art*, London, Fischer Fine Art, 1972, n.p., no. 64, illustrated.
Exhibition catalogue, *Ben Nicholson Paintings, Reliefs and Drawings*, London, Fischer Fine Art, 1974, pp. 9, 18, no. 2.
Exhibition catalogue, *Ben Nicholson: Fifty years of his art*, Buffalo, New York, Albright- Knox Art Gallery, 1978, p. 57, no. 13, illustrated.
Exhibition catalogue, *Ben Nicholson*, London, Tate Gallery, 1993, pp. 117, 210, no. 21.
Exhibition catalogue, *Ben Nicholson*, Valencia, IVAM Centre Julio Gonzalez, 2002, p. 124, exhibition not numbered, illustrated.

'Smaller, mysterious, greys & brown & primitive ... it has the spaciousness about it, it is real & also remote'

(Ben Nicholson)



Ben Nicholson, *1932 (Au Chat Botté)*, Manchester Art Gallery.

'The painting was no longer a window onto the world but was the world itself'

(Jeremy Lewison)

The present work is a well-documented and highly regarded work, dating to the vital years in Nicholson's evolution as this country's key Modernist artists. It was almost certainly exhibited in the important 1932 exhibition at Arthur Tooth and Sons' Galleries where it was bought by the friend and supporter of Ben's early work, Cyril Reddihough. Soon afterwards, Reddihough exchanged the picture with Nicholson for another work and 1932 (guitar) became the property of Ben's wife, the artist Barbara Hepworth, whom he had met in 1931. It is a work which has variously been known by a number of titles including: *Abstraction*; *Balalaika*; *1932 (musical instrument)* and most recently, *1932 (guitar)* since J.P. Hodin, writing in 1957 (*op. cit.*). The subject is in fact a Balalaika and is referred to as such in the Tate Gallery Archive (see TGA.4041).

During the summer months of 1931 Nicholson spent a number of weeks with Barbara Hepworth and Henry Moore. This was a critical moment for all of these artists. John Russell discusses the fusing of ideas, 'Moore in 1931 was just making a conclusive break-through to a cryptic, allusive, concentrated kind of sculpture which owed nothing to anyone in England. His blue *Hornton Stone Composition* (1931) was, for instance, a complete conundrum to most of his contemporaries - even if we can now relate it to Picasso's beach scenes of a year or two earlier. A certain pink alabaster sculpture by Barbara Hepworth, shown at Tooth's in 1932 [where the present work was also exhibited], and known in the 1930s as *Abstraction*, was also a matter of bafflement to most English collectors. Work of this sort had a radical quality, a lack of equivocation, rare in English art ... Both Moore and Hepworth at this time were convinced carvers: people for whom sculpture meant the releasing from a block of wood or stone of the form which somehow lay hidden within it. Nicholson had therefore, at his elbow a continual struggle to achieve pure form through the act of carving; and it would have been unnatural for him not to have applied a comparable development in paintings. But

he had a great deal else to ponder: in the spring of 1932 he went to Paris, and for the first time had direct contact with Picasso, Braque, Brancusi and Arp (see J. Russell (intro.), *Ben Nicholson drawings paintings and reliefs 1911 - 1968*, London, 1969, pp. 19, 20).

In the early 1930s Nicholson travelled to Paris frequently, where he became increasingly inspired by experimentations of the French *avant-garde* art he witnessed there. In May 1930 Nicholson held his first exhibition of paintings in Paris at the celebrated galleries of Bernheim-Jeune, at 109 rue du Faubourg St Honoré. Nicholson's friend, the painter Christopher Wood, had persuaded Georges Bernheim to allow exhibition space to be shared between the two of them. Whilst the show was not entirely a success, it did give Nicholson the opportunity to see Picasso's 'abstractions' at Paul Rosenberg's gallery, which he greatly admired and it allowed him to establish contact with Braque. Although it is unclear whether they met, Braque had seen Nicholson's exhibition at Bernheim-Jeune and through the collector H.P. Roché, Braque sent Nicholson a very favourable account of his impressions of the show. Inspired by this report, Nicholson visited France in the spring of 1933 where he befriended both Braque and Picasso.

Nicholson's paintings of the following months owe an enormous debt to both artists, inspired by their bold modernism and the infinite possibilities of experimenting with Cubism. Nicholson excitedly wrote, 'This abstract language (of which Picasso has a more profound knowledge than anyone) is a new thing and it is misleading to people who are new to it. Certainly I feel I discover something new about it each week and in my work what I felt to be abstract two months ago hardly seems so at all now and one continues like that' (B. Nicholson in a letter to Winifred Nicholson, dated 3 May 1933).

Nicholson relished in the interplay of forms, as seen here, juxtaposing and overlaying a series of shapes and layers of different materials to create a wonderfully visceral surface. This focus on the interchange of forms was something that Nicholson experimented with in the 1930s, culminating in his stark white reliefs of the mid 1930s.

This interest in the surface and materiality of things was not entirely new to Nicholson, however, and while we can see a link between Nicholson, Braque and Picasso in the 1920s Nicholson experimented with surface, encouraged by his meeting of fisherman-painter Alfred Wallis in 1928, whose primitive and naïve paintings of Cornish scenes on scraps of cardboard and pieces of wooden board spoke to him. Peter Khoroche explains, 'He was excited by Wallis' ability to make pictures come alive, partly by their sheer intensity of his feeling, partly by his method of working, which allowed the make-up of the painting to be undisguised yet, through the viewer's eye, to be transformed into a vivid experience' (P. Khoroche, *Ben Nicholson: drawings and painted reliefs*, Aldershot, 2002, p. 2).

Photograph of Ben Nicholson, by Humphrey Spender.

This notion of experience was important to Nicholson who in the 1930s had developed the idea that a picture should have a life of its own, which could be as communicable as a natural phenomenon. In a statement accompanying the 1934 Unit One exhibition Nicholson wrote, 'As I see it, painting and religious experience are the same thing, and what we are all searching for is the understanding and realisation of infinity - an idea which is complete, with no beginning, no end, and therefore giving to all things for all time ... Painting and carving is one means of searching after this reality, and this moment has reached what is so far its most profound point. During the last epoch a vital contribution has been made by Cézanne, Picasso, Braque, Brancusi, and more recently by Arp, Miró, Calder, Hepworth, and Giacometti. These artists have the quality of true vision which makes them a part of life itself' (B. Nicholson quoted in M. de Sausmarez, 'Ben Nicholson', *Studio International*, 1969, p. 31).

In August 1932 Ben Nicholson and Barbara Hepworth visited Dieppe, the French sea-side town much loved by painters from days gone by including Delacroix, Degas, Sickert and Ben's father, William Nicholson who had taken Ben there as a child. Nicholson described the 1932 visit some years later, 'Walking past the shop-fronts, he noticed one which suggested to him a further inter-changeabilty in the table-top idea. 'The name

Ben Nicholson, *Violin et Guitare*, 1933.

of the shop was "Au Chat Botté", and this set going a train of thoughts connected with the fairytales of my childhood and, being in France, and my French being a little mysterious, the words themselves had an almost abstract quality - but what was important was that this name was printed in very lovely red lettering on the glass window - giving one plane - and in this window were reflections of what was behind me as I looked in - giving a second plane - while through the window objects on a table were performing a kind of ballet and forming the "eye" or life-point of the painting - giving a third plane. These three planes and all their subsidiary planes were interchangeable, so that you could not tell which was real and which was unreal, what was reflected and what was unreflected, and this created, as I see now, some kind of space or an imaginative world in which one could live' (B. Nicholson, quoted in J. Russell (intro.), *Ben Nicholson drawings paintings and reliefs 1911 - 1968*, London, 1969, pp. 20, 21).

On his return, in August 1932, he painted *1932 (Au Chat Botté)* Manchester City Art Galleries and *1932 (guitar)*; the present work. Both works have comparable elements and can be seen side by side and both depict the balalaika (or guitar). Jeremy Lewison comments in the 1993 Tate Gallery exhibition catalogue, 'The depiction of musical instruments, which Nicholson favoured in 1932-33, was also a theme of Braque's and, as Sophie Bowness has pointed out, Nicholson's interest in such instruments coincided with the moment when Braque was most important to him' (*op. cit.*, p. 210).

As in *1932 (Au Chat Botté)*, Nicholson has adopted a strong red as a key colour note in *1932 (guitar)*; behind, or perhaps in front of which there is a palimpsest of visible and partly-visible objects and ideas. The palette of each work is closely related. The even pencil line adds to the boldly inscribed lines created before the gesso-ed board had set. The composition is finished with graphite shading to give shadow at the top of the musical instrument. The impressed (or in some works, incised) line further reflected a developing interest in the painting as a three-dimensional object. The present work relates closely to other works of 1932 anticipating such works as *1932 Violin and Guitare* (Collection of Hélène Rochas, sold Christie's, Paris, 27 September 2012, lot 87 for €3,313,000); *1932 (profile – Venetian red)* and *1933 (Collage with Spanish postcard)* (sold in these Rooms on 2 December 1985), which shows the same horizontal red stripes, perhaps relating to a blind or slatted shutters.

Commenting on paintings from 1932 John Russell proposes, 'Nicholson was aiming, as he said, to blend the real and the unreal, the seen and the unseen … irregularities of surface are made for their own sake, much as Picasso and Braque had welcomed sand into certain paintings. These paintings are the purest Nicholson: the fastidious fine-drawn line, the paint so transparent that the support seems to breathe through it, the delineation of objects which looks casual and elliptic but is really very much to the point. They give the feeling of life being lived on many levels, and of a world in which the image and the word are equal. The sheer felicity of marks on the board or canvas, the refusal to press, the absolutely individual sense of design - all these were to recur in Nicholson's later work. For the first time he was completely himself in his painting' (J. Russell (intro.), *Ben Nicholson drawings paintings and reliefs 1911 - 1968*, London, 1969, pp. 20, 21).

We are very grateful to Sir Alan Bowness for his assistance in preparing this catalogue entry.

λ29

FRANK AUERBACH (B. 1931)

Head of J.Y.M. - Profile V

oil on panel
16 x 18 in. (40.6 x 45.8 cm.)
Painted in 1987.

£350,000-500,000 $460,000-650,000
€410,000-580,000

PROVENANCE:
Acquired directly from the artist by J.Y.M., and by descent.
Anonymous sale; Sotheby's, London, 11 November 2009, lot 190.
Private collection, UK.

EXHIBITED:
London, Marlborough Fine Art, *Frank Auerbach: Recent Work*, September - October 1990, no. 5.

LITERATURE:
Exhibition catalogue, *Frank Auerbach: Recent Work*, London, Marlborough Fine Art, 1990, no. 5, illustrated.
W. Feaver, *Frank Auerbach*, New York, 2009, p. 305, no. 588, illustrated.

Frank Auerbach, 1963. Photograph by Jorge Lewinski.

'If something looks like a painting it does not look like an experience; if something looks like a portrait it doesn't really look like a person'

(Frank Auerbach)

Alesso Baldovinetti, *Portrait of a Lady, circa* 1465.
The National Gallery, London.

'As soon as I become consciously aware of what the paint is doing my involvement with the painting is weakened. Paint is at its most eloquent when it is a by-product of some corporeal, spatial, developing imaginative concept, a creative identification with the subject'

(Frank Auerbach)

Auerbach had first met Julia Yardley Mills in 1956, when she was a professional model at Sidcup College of Art. By 1963, she had become Auerbach's main model and muse, visiting his Camden studio every Wednesday and Sunday until 1997. The fact that she had already been portrayed so often and over such a length of time by 1987, when *Head of J.Y.M. -Profile V* was painted, has resulted in a great familiarity. On the one hand, this long relationship between artist and model has inevitably resulted in their having a complex friendship, a factor that seeps into the painting, making it all the more electric; on the other hand, it has also meant that Auerbach had contemplated these features again and again hundreds and hundreds of times by the time that *Head of J.Y.M. -Profile V* was painted. This is a process that he believes can lead to a true revelation: 'To paint the same head over and over leads you to its unfamiliarity; eventually you get near the raw truth about it, just as people only blurt out the raw truth in the middle of a family quarrel' (F. Auerbach in R.Hughes, *Frank Auerbach*, London, 1990, p. 19).

From the 1950s Auerbach, along with Leon Kossoff, would regularly visit the National Gallery, scrutinising, through drawing, the great old masters held within the collection. Masterpieces by Rembrandt, Titian and Uccello would be pored over and dissected, not slavishly copied but emotionally responded to. Indeed when painting Auerbach would often place around the floor postcards, photographs or open books of pictures from the history of art 'to have something good to look at' while he worked. He said of Rembrandt that his 'handling is so rapid and responsive, but the mind is that of a conceptualizing architect, making coherent geometries in space' (F. Auerbach, quoted in R.Hughes, *Frank Auerbach*, London, 1990, p. 87). Indeed the present portrait, painted in the popular Renaissance deportment of the profile may well have had its conception in the National Gallery not only in structure but also in posture.

The areas that form J.Y.M.'s features have a sense of mass accentuated by the contrasts of impasto and varied textures. This creates an illusion of swift spontaneity and conveys a visceral notion of the living, breathing model. The paint in short feels alive. However, contrary to these impressions of excited, flamboyancy, this painting is a result of the long, almost organic process by which Auerbach paints, often scraping away a previous day's work in order to start again, the picture gaining a history and a character that may not be visible, like an unconscious pentimento, but which has helped inform the gradual evolution of the painting and helps to flavour the finished result. *Head of J.Y.M. -Profile V* is the final result of repeated experimentation in order for Auerbach to capture his motif in a way that conveys more than mere appearance: 'I'm hoping to make a new thing that remains in the mind like a new species of living thing' (F. Auerbach, quoted in *ibid.*, p. 12).

THE PROPERTY OF A GENTLEMAN

■λ*30

LEON KOSSOFF (B. 1926)

A Street in Willesden, Summer 1983

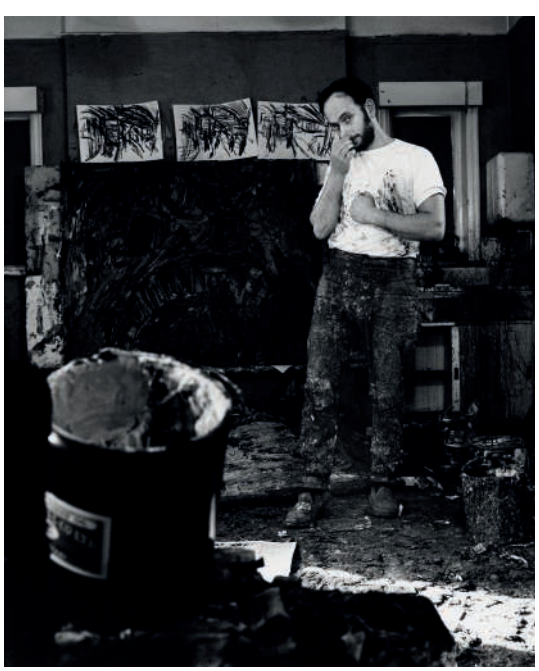
oil on board
54 x 78 in. (137.1 x 198.1 cm.)

£400,000-600,000 $520,000-780,000
€470,000-690,000

PROVENANCE:
with Fischer Fine Art, London.
Anonymous sale; Christie's, London, 22 April 1998, lot 50.

EXHIBITED:
London, Fischer Fine Art, *Leon Kossoff Recent Work*, March - April 1984, exhibition not numbered: this exhibition travelled to Los Angeles, L.A. Louver Gallery, November - December 1984.

LITERATURE:
Exhibition catalogue, *Leon Kossoff Recent Work*, London, Fischer Fine Art, 1984, p. 22, exhibition not numbered, illustrated.



Leon Kossoff, 1971. Photograph by Jorge Lewinski.

'London, like the paint I use, seems to be in my blood stream. It's always moving – the skies, the streets, the buildings, the people who walk past me when I draw have become part of my life'

(Leon Kossoff)

Jean Dubuffet, *Le commerce prospere,* from the *Paris Circus* series, 1961.
The Museum of Modern Art, New York.

Rendered with thick, intuitive strokes of impasto, Leon Kossoff's *A Street in Willesden, Summer 1983* captures the flux of daily urban existence. Executed on a dramatic scale, it offers a snapshot of community life in Willesden, North-West London, where the artist has lived and worked since 1966. The work belongs to a series of paintings and drawings created between 1982 and 1985, all of which represent variations on a single street scene. Passers-by meander through the composition, stopping to converse on tree-lined pavements. Two figures – one of whom has been variously likened to the artist's brother – watch the pageant unfold, seated in companionable silence on a bench. Situated within Kossoff's celebrated body of London landscapes, the present work demonstrates the rich brushwork, subtle lighting effects and jostling linear rhythms that came to define his paintings during this period. The depth implied by its perspectival sweep is confounded by encrusted streaks of pigment that hover upon the surface, bringing the eye back to the frontal plane. Sun-kissed faces and façades are held in tension with deep shadows and sharp black lines. A flash of bright blue – a woman's dress – interrupts an otherwise earthbound palette of ochre and soft green. It is an ode to a single moment, distilled through an extensive process of drafting, scraping-off and reworking. 'The pictures are about specific places, changing seasons and special times', explains Kossoff. 'But mostly … they are about how the human figure, passing through the streets, transforms the space by its presence' (L. Kossoff, quoted in R. Hughes, *Leon Kossoff*, London 1995, p. 15). In *A Street in Willesden, Summer 1983*, the artist asks how the transient nature of everyday life, with all its overlooked and half-forgotten detail, might be fixed and preserved in paint.

'London, like the paint I use, seems to be in my blood stream', Kossoff asserted. 'It's always moving – the skies, the streets, the buildings, the people who walk past me when I draw have become part of my life' (L. Kossoff, quoted in exhibition catalogue, *Leon Kossoff*, London, Tate Gallery, 1996, p. 36).

Born in Shoreditch, where his family owned a bakery, Kossoff was evacuated from the city during the Second World War. On his return, inspired by the teachings of David Bomberg during a series of evening classes, Kossoff immersed himself in the gritty reality of London's fractured landscape. Along with his friend and fellow student Frank Auerbach, he scoured the city's streets for suitable subjects, seeking to reveal what Bomberg described as 'the spirit in the mass' (D. Bomberg, quoted in *ibid.*, p. 12). Championing physical intuition over studied precision, Kossoff captured the living essence of his London haunts: Mornington Crescent, Christ Church Spitalfields, the disused railway lands behind King's Cross, St Paul's, Kilburn, Willesden Junction and Willesden Green. Frequently returning to the same subjects through the changing seasons, the artist would obsessively revisit his pictures, excavating and rebuilding them like archaeological fragments. 'My studio is like a field, a field in a house', he explained. 'Muddy hillocks of paint-sodden newspapers cover the floor, burying scraped off images … The subject, person or landscape, reverberate, in my head unleashing a compelling need to destroy and restate. Drawing is a springing to life in the presence of the friend in the studio or in the sunlit summer streets of London from this excavated state and painting is a deepening of this process until, moved by unpremeditated visual excitement, the painting, like a flame, flares up in spite of oneself, and, when the sparks begin to fly, you let it be' (L. Kossoff, 1986, quoted in exhibition catalogue, *Leon Kossoff*, London, Anthony d'Offay Gallery, 1988, n.p.). With its visceral painterly charge, *A Street in Willesden, Summer 1983* is a powerful illustration of this statement.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ31

DAME BARBARA HEPWORTH (1903-1975)

Curved Form (Bryher)

bronze with a dark brown patina and string
22¼ in. (56.5 cm.) high, excluding wooden base
Conceived in 1961, and cast in an edition of 9.
This work is recorded as BH 299, cast 2/9.

£200,000-300,000

$260,000-390,000
€240,000-350,000

PROVENANCE:
with Gimpel Fils, London, 1961, where purchased by Mr Charles Dreifus, Jr., San Francisco.
Horst Jannot, Munich.
with Gimpel & Weitzenhoffer Gallery, New York, June 1979, where purchased by the present owner's father, and by descent.

EXHIBITED:
London, Gimpel Fils Gallery, *Barbara Hepworth*, May 1961, no. 25, another cast exhibited.
London, Whitechapel Art Gallery, *Barbara Hepworth: an exhibition of sculpture from 1952-1962*, May - June 1962, no. 57, another cast exhibited.
London, Gimpel Fils Gallery, *Barbara Hepworth, 1903-1975: 50 sculptures from 1935 to 1970*, October - November 1975, no. 31, another cast exhibited.
New York, Gimpel & Weitzenhoffer Gallery, *Hepworth*, March - April 1977, no. 6, another cast exhibited.

LITERATURE:
Exhibition catalogue, *Barbara Hepworth, 1903-1975: 50 sculptures from 1935 to 1970*, London, Gimpel Fils Gallery, 1975, n.p., no. 31, another cast illustrated.
Exhibition catalogue, *Hepworth*, New York, Gimpel & Weitzenhoffer Gallery, 1977, n.p., no. 6, another cast illustrated.
A. Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, p. 31, no. 299, another cast illustrated.

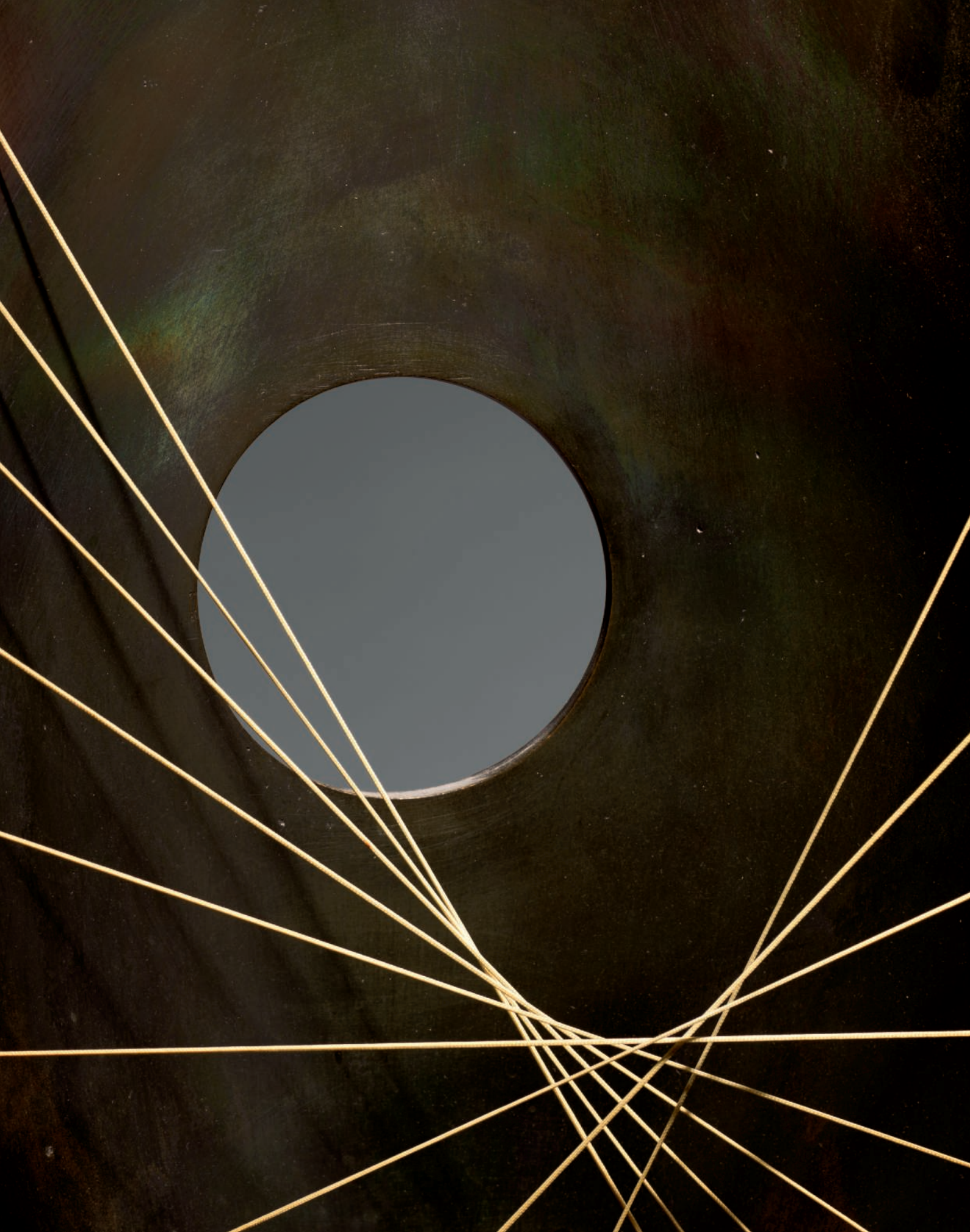
'It is difficult to describe in words the meaning of forms because it is precisely this emotion which is conveyed by sculpture alone ... All my feeling has to be translated into this basic framework, for sculpture is the creation of a real object which relates to our human body and spirit as well as our visual appreciation of form and colour content. Therefore I am convinced that a sculptor must search with passionate intensity for the underlying principle of the organisation of mass and tension – the meaning of gesture and the structure of rhythm' (B. Hepworth, quoted in exhibition catalogue, *Barbara Hepworth an Exhibition of Sculpture From 1952-1962*, London, Whitechapel Art Gallery, n.p.).

Conceived in 1961, Hepworth's Bryher pieces are amongst the most celebrated and striking of her works of this period. Creating two different models: *Curved Form (Bryher)*, the present work, which measures just over 22 inches high and the larger *Curved Form (Bryher II)*, (see lot 7) which measures over 82 inches high. Although smaller in scale *Curved Form (Bryher)* loses none of its impact or sense of power. Indeed being smaller in size, it allows for a more intimate relationship with the work, with the organic curvular form, cast in a smooth dark brown patina, strikingly set against the taut white interconnecting strings, appearing more tactile than its larger counterpart. 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' (B. Hepworth, quoted in J.P. Hodin, *Barbara Hepworth,* London, 1959, p. 23).

The amalgamation of space and the harmony of form was of utmost importance to Hepworth, as well as the unification of the figure in the landscape. 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. This can be seen in *Curved Form (Bryher),* in which she explores the physical possibilities of a single standing form, utilising the strings to create an added element of tension within her work. 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)'(B. Hepworth, quoted in *op. cit.*).

During this period Hepworth reduced her forms to simple geometric shapes, which highlighted the delineation of line and plane and focused on the interplay between space and light. This is seen to wonderful effect in *Curved Form (Bryher)*, with Hepworth introducing a central aperture to the piece. This allowed space and light to enter the centre of her work, bringing an inner life and energy to her sculpture. 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 (eds.), *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' (B. Hepworth, quoted in J.P. Hodin, *Barbara Hepworth*, London, 1959, p. 19).

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.



PROPERTY FORMERLY IN THE COLLECTION OF ALEX GREGORY-HOOD

λ32

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

Thrust 2

signed and dated 'Riley 70' (lower right edge), signed and dated again and inscribed 'Riley/Thrust (2)/1970' (on the reverse)
cryla on canvas
86⅝ x 13¾ in. (220 x 35 cm.)

£300,000-500,000

$390,000-650,000
€350,000-580,000

PROVENANCE:
with Rowan Gallery, London.
Mr and Mrs James H. Clark, Dallas, by 1971.
Anonymous sale; Sotheby's, London, 5 December 1978, lot 50.
with Juda Rowan Gallery, London.
Colonel Alex Gregory-Hood, M.C., M.B.E., *circa* 1989, by whom gifted to the present owner.

EXHIBITED:
London, Arts Council of Great Britain, Hayward Gallery, *Bridget Riley: Paintings and drawings 1951-71*, July - September 1971, no. 61.

LITERATURE:
Exhibition catalogue, *Bridget Riley: Paintings and drawings 1951-71*, London, Arts Council of Great Britain, Hayward Gallery, 1971, p. 72, no. 61.

'The music of colour, that's what I want'
(Bridget Riley)

Bridget Riley in her studio, 1960s.

Bridget Riley's paintings came to prominence in the United Kingdom in 1964 with both *The New Generation* exhibition at Whitechapel Art Gallery (where her work was exhibited alongside her contemporaries Derek Boshier, Patrick Caulfield, Antony Donaldson, David Hockney, John Hoyland, Paul Huxley, Allen Jones, Peter Phillips, Patrick Procktor, Michael Vaughan and Brett Whiteley) and *Painting and Sculpture of a Decade, 1954-1964* at The Tate Gallery, London. International prominence followed soon thereafter when she exhibited alongside Victor Vasarely and others in the Museum of Modern Art in New York exhibition, *The Responsive Eye* in 1965 where one of her paintings was illustrated on the cover of the exhibition catalogue and which went on to tour to St. Louis, Seattle, Pasadena, Baltimore and The Walker Art Gallery, Liverpool.

In 1967, Bridget Riley made her move from black and white compositions to colour; this is explained by R. Kudielka, 'in the years that she received international recognition for her rigorous black – and – white work, she was secretly trying to find a footing in colour. These attempts however never left the studio, because they consistently disappointed her. Introduced into the evolved contrast-structure of the early work, mostly in the guise of the tonal modulation or chromatic sequence, colour always remained a gratuitous, irremediably external accessory. Later she described this false start disparagingly as 'colouring form', and dismissed it as being incompatible with her true intentions: 'I want to create a colour-form, not coloured forms' [...] But where to start in order to move colour from being a peripheral attribute into holding a central position? Others faced with the same dilemma for an equally long time might easily have lost faith in the basis of their work and simply changed direction altogether. Not so Bridget Riley. The peculiar genius of her work is a wide-awake, unerring confidence in the meaning of experience; and the power of this commitment never appears more compellingly than in an instant of apparent failure. 'You have to accept it in order to come out right at the other end,' is her principle. And so the mathematical basis of her work, which had so long and so obstinately barred her access to colour, ultimately became, in the great festive unfolding of *Late Morning* (1967), the point of departure for an understanding of colour which makes it possible to speak of Bridget Riley today as a legitimate heir of the pioneer colourists of modern art. In the process of constantly running up against the same barrier, that of the isolation of colour as a superficial coating, the seeming validity of the common prejudice was dispelled' (R. Kudielka, exhibition catalogue, *Bridget Riley Works 1959-78*, 1978, British Council, pp. 20, 21). Until 1978 Riley restricted herself to three colours for each of her paintings. The 1978 *Song of Orpheus* series expanded this to five, with further expansion yet to come.

In 1968, Riley won the International Prize for painting at the 34th Venice *Biennale*. In doing so, she became the first English contemporary painter and the first woman ever to achieve this distinction. Bridget Riley's first solo exhibition at the Rowan Gallery, London in 1969 cemented a relationship with its proprietor, Alex Gregory-Hood (1915-1999) who continued to exhibit and promote her work for the next twenty years. 'In 1958, Alex Gregory-Hood, was promoted to Colonel commanding the Grenadier Guards and nominated for the Imperial Defence college, which would have led to him becoming

a General at a remarkably early age. Legend has it that he asked for 30 minutes to think things over and went for a walk in St James's Park. He returned to Whitehall - and announced his intention of opening an art gallery. In due course, in 1960, he resigned his commission and two years later the Rowan Gallery opened its doors in Lowndes Street, Belgravia. The importance of the gallery in bringing new British abstract and experimental art before the public cannot be overstated' (see *The Guardian*, Obituaries, 28 July 1999).

Bryan Robertson, writing in the *Spectator*, 2 May 1969 wrote of her work at that time, 'they have a deceptive ease and charm about them (but only at first glance) because of their great clarity and refinement; above all, because, of their insistence in concentrating without digression upon the full implications of one particular principle at a time. In this sense what Riley does turns from a formal exercise into a romantic visual poem. For what this principle yields up in each case is astonishing in terms of interior dialogue, expressed by a wholly unexpected range of disclosures relating to colour, light, slow or fast speed, spatial thrust into or away from the surface , and the spill over into virgin white areas of warmth or coldness from adjacent but sharply constrained strips of pure colour'.

Thrust 2 (the present work) can be compared to *Thrust 1* (private collection), however, the two paintings do related to each other as such. *Thrust 1* states the principle that Bridget Riley refers to as a 'cross-over' device where one colour diagonal crosses another one. This concept is further discussed in Riley's 1978 conversation with Robert Kudielka *Into Colour*, in which she describes the idea of the 'cross-overs', although specific reference to the 'Thrust' paintings is not made. *Thrust 2* 'extends the colour change and amassing effect of the changing colour perception of *Thrust 1*, in this way, it anticipates the building up of colour zones in paintings such as *Zing 1* (private collection) and *Zing 2* (private collection) from 1971. The title 'Thrust' is indicative of how Bridget Riley sets about her paintings with an almost physical feeling for the movement of forms and colour: 'Thrust', therefore, is a way of describing how the tapering forms crossing green bands function pictorially.

James H. Clark (1936-2016), the former owner of the present work lent *Thrust 2* to the 1970-71 Arts Council retrospective touring exhibition and was a member of the Board of Trustees for the Dallas Museum of Art. Another important composition by Riley, *Rise 2*, again dating from 1970 and measuring 65¼ x 126 ¾ x 2⅛ in. (Dallas Museum of Art, Foundation for the Arts Collection) was the gift of Mr and Mrs James H. Clark in 1976. Mr and Mrs James H. Clark established The Lillian and James H. Clark Curator of Painting and Sculpture at the Dallas Museum of Art, whose remit is to oversee all aspects of the Modern European collection, including paintings and sculpture from 1800 to 1945.

We are grateful to The Bridget Riley Archive for their kind assistance in preparing this catalogue entry.

The Bridget Riley Archive is preparing the forthcoming complete catalogue of Bridget Riley's paintings and would like to hear from owners of any works by Bridget Riley, so that these can be included in this comprehensive catalogue. Please write to The Bridget Riley Archive, c/o Modern British and Irish Art, Christie's, 8 King Street, St James's, London, SW1Y 6QT.

λ33

VICTOR PASMORE, R.A. (1908-1998)

Linear Motif in Black and White

signed with initials 'VP.' (on the reverse)
acrylic and gravure on formica
60 x 60 in. (152.4 x 152.4 cm.)
Painted in 1960-61.

£120,000-180,000 $160,000-230,000
€140,000-210,000

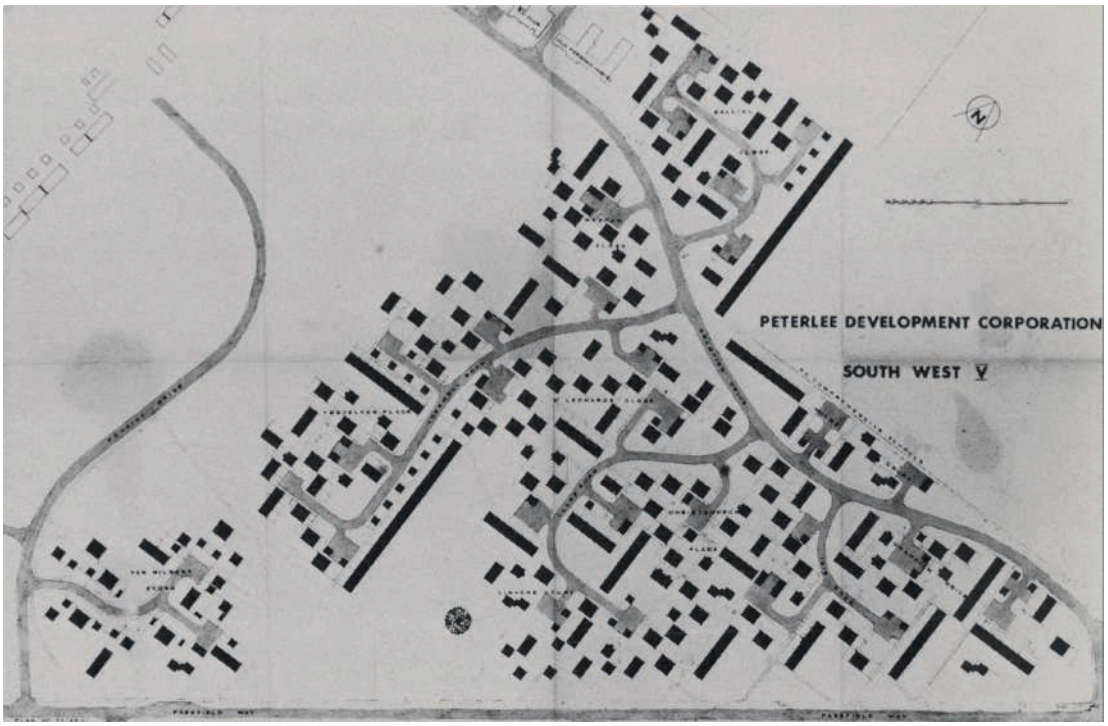
PROVENANCE:
Adrian Heath, London.
with Jonathan Clark, London.

EXHIBITED:
London, Tate Gallery, *Victor Pasmore: retrospective exhibition 1925-65*, May - June 1965, no. 162.
Bern, Kunsthalle, *Exhibition of works by Victor Pasmore and William Scott*, July - August 1963, ex-catalogue.
London, New London Gallery, *Victor Pasmore*, March 1961, no. 5.

LITERATURE:
A. Bowness and L. Lambertini, *Victor Pasmore with a catalogue raisonné of paintings, constructions and graphics, 1926-79*, London, 1980, no. 244, illustrated, as 'Linear Composition in Black and White'.

'Because it functions freely and objectively in terms of its own palpable form, an abstract work ultimately demands, for its full realization the whole gamut of physical dimension. Furthermore, in so far as the process of human perception operates as a three-dimensional experience, it will demand from a work of visual art a similar condition of physical form. This means that the purely abstract artist will be frustrated in his urge for complete development so long as he confines himself to the surface bound medium of painting alone'

(Victor Pasmore)



Layout cartoon for Peterlee South West Area

Painted in 1960, *Linear Motif in Black and White* oscillates somewhere between the traditionally separate disciplines of painting, sculpture and architecture. Unlike the early 1930s white abstracts of Ben Nicholson, that are reductive in conception and beautiful in their purity, Pasmore compels the viewer to become conscious of the work's material through the physical process of gravure to the smooth white formica and the obvious layering of this modern composite material. As a consequence we perceive it, not as a pure picture but as a pure object.

This objectification of the work of art, moving it away from the illusionary and into a physical space has its roots in the writings of the American artist Charles Biederman. He believed that the space that the work of art inhabited was integral to piece itself and in 1951 Pasmore began to explore this idea through his relief constructions, combining perspex, glass and painted wood to create objects that changed in appearance through the external influences of light and habitat.

These constructed reliefs and his enlightened approach to teaching, first at the Central School of Arts and Crafts in London and then King's College, Durham University, brought him to the attention of A.V. Williams, the General Manager of Peterlee New Town. In 1955 Pasmore was appointed head of the landscape design team on this radical project for the South West Area. Talking at a symposium on Peterlee, Pasmore commented, 'I imagine that I am walking or driving along the roads drawn out on my cartoon. It's a kinetic process. As you walk there, turn here, through a little passage here, out into an open space here; meet a tall building there, a gable-end here, a group of houses there and so fourth. This process means designing from the inside' (from *A Symposium on Peterlee*, BBC Radio, 22 January 1967).

Indeed as Pasmore further explored the idea that an abstract work of art existed within the three-dimensional world, he increasing believed in a synergy between painting, sculpture and architecture. Between objects existing in space and the individual's interaction with these objects, 'I regard the relationship between painting, sculpture and architecture, considered as a synthesis, as being of two kinds. That of free forms functioning as complementary and activating forces. That of complete integration whereby all three factors abandon their particular identity and unite as a single operation' (V. Pasmore, *Connections Between Painting Sculpture and Architecture*, Zodiac No. 1, Brussels, 1957).

Linear Motif in Black and White combines the earlier abstract constructions of the 1950s with Pasmore's environmental projects, distilling formalised geometric structures with sweeping elegant dissections. Harmony is achieved through the balance of positive and negative spaces in two and three dimensions. The subtle gravure counterbalances the stronger black acrylic lines. The large formica square and thin vertical strut are finely counterpoised, all restrained within the integrated internal elements of the frame making the work a completely homogenous object. Indeed for Pasmore, experiencing *Linear Motif in Black and White* was no different to experiencing the space and architecture of Peterlee New Town.

Photograph of Victor Pasmore, 1964
by Jorge Lewinski

■λ*34

SEAN SCULLY (B. 1945)

Wall of Light Pink Pink

oil on aluminium
89 x 74¾ in. (226 x 190 cm.)
Painted in 2011.

£600,000-800,000 $780,000-1,000,000
€700,000-930,000

PROVENANCE:
with Ingleby Gallery, Edinburgh, 2012.

EXHIBITED:
Granada, Alhambra Palace, *Sean Scully: light of the south*, March - May 2012.

LITERATURE:
K. de Barañano (ed.), *Sean Scully: light of the south*, Granada, Alhambra Palace, 2012, p. 75, illustrated.

Sean Scully in his studio, Barcelona, 2004. Photo: Liliane Tomasko.

Sean Scully, *Wall of Light Black Black*, 2004. Private Collection.

'Sean approaches the canvas like a kickboxer, a plasterer, a builder. The quantity of paint screams of a life being lived'

(Bono)

At over seven feet high, *Wall of Light Pink Pink* is a lustrous and rhythmic field of colour. Pools of black draw the eye around the sumptuous crimsons and umbers that make up this gestural mosaic. A grid barely holds the composition together, as Scully's painterly brush work blurs edges leaving the sheets of colour to vibrate and shift.

Scully's surfaces are built up from carefully constructed layers of paint. He sets out by carefully drafting his composition in oil-stick or pencil, often working straight onto the vertical canvas already hung on the wall. Colours are blocked in with great sweeps before he intensely scrutinises the surface. He continuously adds and removes layers of paint, dragging fresh pigments through the wet oil. In this way, any given passage may change dramatically until the artist is satisfied with both the surface tone and the complexity of the colour and surface. This repetitious process is evident in *Wall of Light Pink Pink*, as its rich depth allows the residues of numerous painterly layers to float and recede from the surface. Cool dark pools of paint coexist with the paler warmer pigments, whilst slivers of umber and grey hues dance between the passages; the result is a remarkably rich and nuanced painterly surface.

'Abstraction is the art of our age; it's a breaking down of certain structures, an opening up. It allows you to think without making obsessively specific references, so that the viewer is free to identify with the work. Abstract art has the possibility of being incredibly generous, really out there for everybody. It's a non-denominational religious art. I think it's the spiritual art of our time' (S. Scully, quoted in 'Some Basic Principles,' B. Kennedy, exhibition catalogue, *Sean Scully: The Art of the Stripe*, Hanover, 2008, p. 13).

The Abstract Expressionists are key in understanding Scully's oeuvre. In particular, Mark Rothko's influence can clearly be seen here in the physical layering of colour in Scully's painting. He first encountered Rothko's work in his early twenties when he saw an exhibition of the artist's work at the Museum of Modern Art in New York. Like Rothko, Scully obsesses over the relationship between colour; the depths and moods that can be created by careful contrasts and the interplay of hues.

'My paintings talk of relationships, how bodies come together. How they touch. How they separate. How they live together, in harmony and disharmony ... Its edge defines its relationship to its neighbour and how it exists in context. My paintings want to tell stories that are an abstracted equivalent of how the world of human relationships is made and unmade. How it is possible to evolve as a human being in this' (S. Scully, quoted in W. Smerling, 'Constantinople or the Sensual Concealed,' in exhibition catalogue, *The Imagery of Sean Scully*, Duisburg, MKM Museum Küppersmühle für Moderne Kunst, 2009, p. 8).

Painted in 2011, *Wall of Light Pink Pink* forms part of Sean Scully's celebrated 'Wall of Light' series, in which the artist explores the quality and play of light through architectonic configurations of colour. Other examples from this series are held in international museum collections, such as *A Wall of Light White*, 1998, in the Metropolitan Museum of Modern Art, New York, and *Wall of Light Brown (*2000; the Solomon R. Guggenheim Museum, New York). Dominated by fields of vivid crimson and burnt umber, the warmth of *Wall of Light Pink Pink* is beautifully tempered by planes of deep black, and slate grey. As the title indicates the work is a mediation on light and shadow in a two-dimensional field. Each panel is a self-contained unit, a Rothko-esque homage to colour, whilst the work as a whole is a study of the effects of light. Dark panels bring their neighbours to life as they recede into the depths of the wall and brighter portions radiate in the foreground.

Scully is widely regarded as one of the most accomplished artists working today. His international reputation has been bolstered by a series of critically acclaimed international retrospectives in countries as diverse as China, the United Kingdom, Spain, South Korea and the United States.

PROPERTY FROM A PRIVATE BRITISH COLLECTOR

λ35

PATRICK CAULFIELD, R.A. (1936-2005)

The Well

signed, inscribed and dated 'PATRICK CAULFIELD/'THE WELL'/1966' (on the reverse)
oil on board
48 x 84 in. (121.9 x 213.4 cm.)

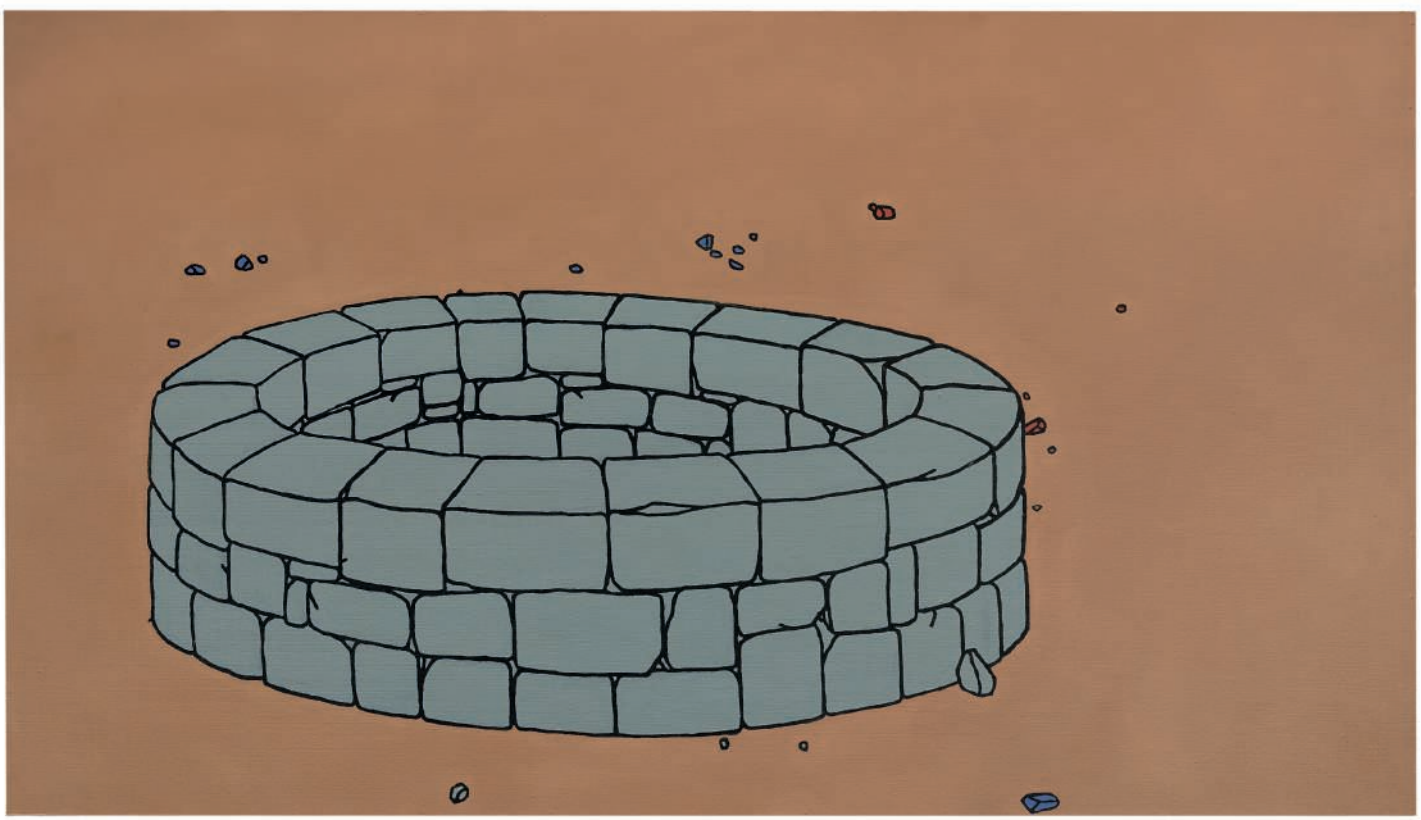
£250,000-350,000

$330,000-450,000
€290,000-400,000

PROVENANCE:
with Robert Fraser Gallery, London.
Sebastian Ferranti, London.
Peter Moores, Liverpool.
Anonymous sale; Phillips, London, 7 March 1995, lot 19.
David White.

EXHIBITED:
London, Robert Fraser Gallery, *Exhibition of Paintings by Patrick Caulfield*, November - December 1967, exhibition not numbered, dated as '1967'.
London, Whitechapel Gallery, *The New Generation: 1969 Interim*, April - May 1968, no. 8, dated as '1967'.
Berlin, Akademie der Künste, *Young Generation Great Britain*, April - June 1968, no. 5, dated as '1967'.
London, Walker Art Gallery, *Patrick Caulfield Paintings 1963-81*, August - October 1981, exhibition not numbered, dated as '1967': this exhibition travelled to London, Tate Gallery, October 1981 - January 1982.
Liverpool, Walker Art Gallery, 1984, (on loan).
London, British Council, Hayward Gallery, *Patrick Caulfield*, February - April 1999, no. 3, dated as '1967': this exhibition travelled to Luxembourg, Musée National d'Histoire et d'Art, April - June 1999; Lisbon, Fundaçao Calouste Gulbenkian, July - September 1999; and New Haven, Yale Center for British Art, October 1999 - January 2000.
London, Waddington Galleries, *United Kingdom / United States*, March - April 2002, no. 8.
Bilbao, Museo de Bellas Artes de Bilbao, *British Pop*, October 2005 - February 2006, no. 28.
London, Tate Gallery, *Patrick Caulfield*, June - September 2013, no. 17.

LITERATURE:
Exhibition catalogue, *Exhibition of Paintings by Patrick Caulfield,* London, Robert Fraser Gallery, 1967, n.p., exhibition not numbered, dated as '1967', illustrated.
Exhibition catalogue, *New Generation 1968: Interim*, London, Whitechapel Art Gallery, 1968, n.p., no. 8, dated as '1967', illustrated.
Exhibition catalogue, *Young Generation Great Britain*, Berlin, Akademie der Künste, 1968, pp. 16-17, no. 5, dated as '1967', illustrated.
C. Finch, *Image as Language: Aspects of British Art 1950-1968*, Harmondsworth, 1969, pp. 123, 185, fig. 60, illustrated.
C. Finch, *Patrick Caulfield*, Harmondsworth, 1971, p. 64, pl. 29.
Exhibition catalogue, *Patrick Caulfield Paintings 1963-81*, London, Walker Art Gallery, 1981, p. 11, exhibition not numbered, dated as '1967', illustrated.
M. Livingstone, B. Robertson and R. Riley, exhibition catalogue, *Patrick Caulfield*, London, British Council, Hayward Gallery, 1999, p. 13, no. 3, dated as '1967', illustrated.
Exhibition catalogue, *United Kingdom / United States*, London, Waddington Galleries, 2002, n.p., no. 8, illustrated.
M. Livingstone, *Patrick Caulfield Paintings*, Aldershot, 2005, pp. 55, 286, illustrated.
Exhibition catalogue, *British Pop*, Bilbao, Museo de Bellas Artes de Bilbao, 2005, pp. 125-126, no. 28, illustrated.
C. Wallis (ed.), exhibition catalogue, *Patrick Caulfield*, London, Tate Gallery, 2013, pp. 34-35, no. 17, illustrated.



Patrick Caulfield, *Greece Expiring on the Ruins of Missolonghi (after Delacroix),* 1963. Tate Gallery, London.

'All the time I was working on things like the Swiss Chalet, a church, a view inside ruins, a well, a horse, people were doing Pepsi Cola tins, girlie magazine images, American trucks, skyscrapers, whatever was up to date. I was doing something I felt was more ambiguous in time. Not being old necessarily, something that could actually exist now but was of a timeless nature' (P. Caulfield. quoted in M. Livingstone, exhibition catalogue, *Patrick Caulfield Paintings 1963-81*, London, Tate Gallery, 1981, p. 16).

Unlike many of his contemporaries at the Royal College of Art in the early 1960s, Caulfield consciously shunned the emerging cultural iconography of America. The sexy, aspirational imagery of advertising and mass media. Instead he looked back to more traditional European artists. He was looking for something less ephemeral and more founded in the history of painting itself. The work of Paul Cézanne and Juan Gris was of far more interest to him in the exploration of form, space and colour as was the 19th Century Romanticism of Eugene Delacroix which he explored in works such as *Greece Expiring on the Ruins of Missolonghi (after Delacroix),* 1963 and, more obliquely, in *Ruins*, 1964.

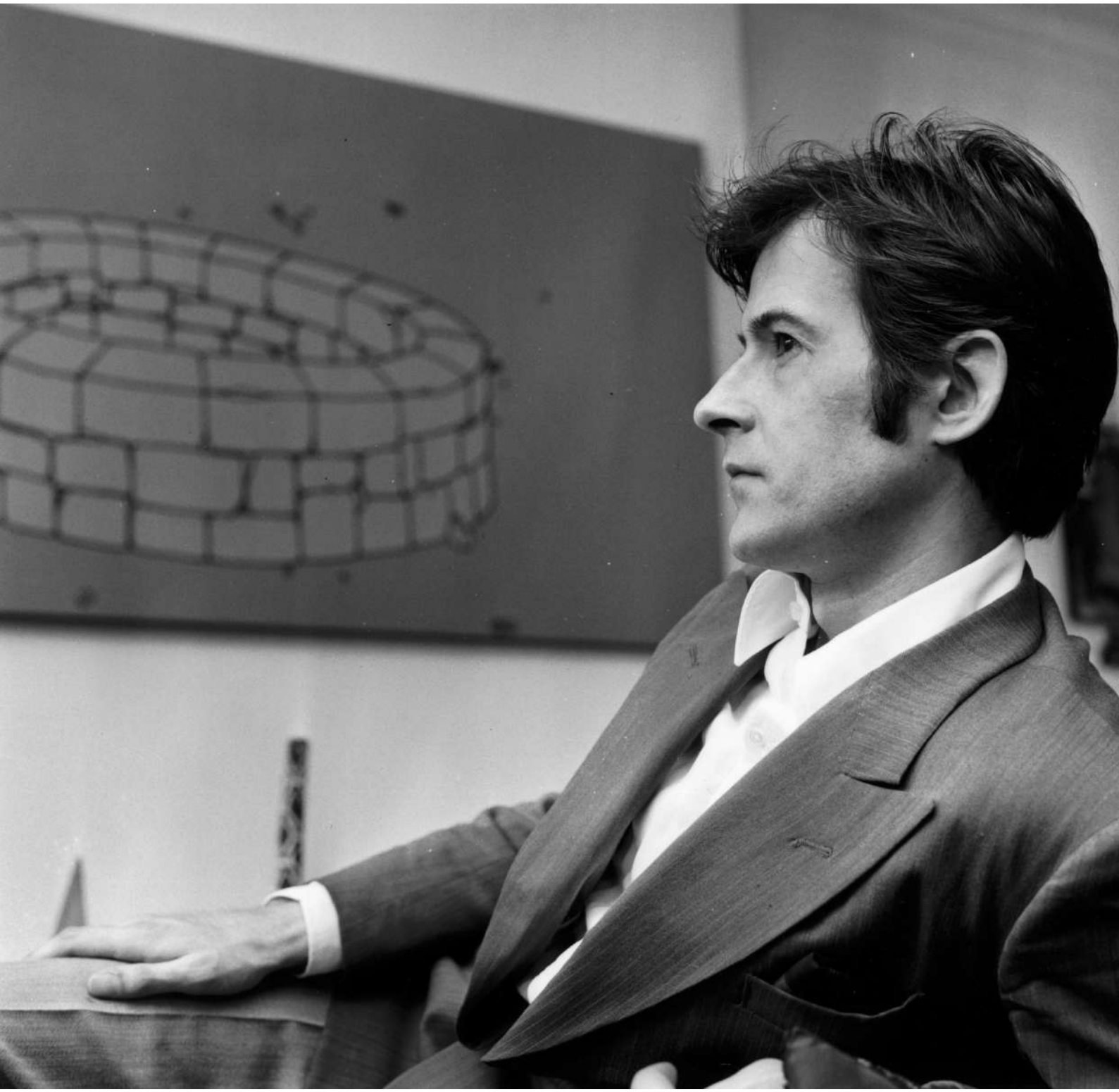
Financed by two prizes from the Chelsea School of Art Caulfield first travelled to Europe in 1960, journeying by train to Greece and then hitchhiking back through France and Italy. This five week trip during which he accumulated an array of postcards depicting the seemingly ancient and exotic civilizations he experienced, appear in subsequent works like relics of lost worlds, dreams of far off times and places. A world not of aspiration but of escapism, somewhere not to strive for but to disappear into.

In 1964 Caulfield was invited by Bryan Robertson to exhibit in the New Generation Show at the Whitechapel Gallery alongside artists such as David Hockney, Allen Jones and Antony Donaldson. It was the direct result of his inclusion in the exhibition that brought his work to the attention of the gallerist, Robert Fraser who subsequently gave him his first one-man show in 1965. The present work was exhibited in Caulfield's second show at Fraser's gallery in 1967. The simplified grey stones of the rustic well, conscientiously outlined in black, are set against a uniform plain of brown desert ground. Devoid of any physical artistic gesture Caulfield purposefully distances himself from the work. Emptying it of any personal emotion or individuality he impels the viewer to create his or her own narrative from the simplified subject matter.

Caulfield's work has been described as a "charged non-event", like a stage set, the action is about to or has just happened. The onlooker, through their individual experiences, imbues the work with their own reality. The objects with their own significance. The well, a traditional and vital centre of activity within past communities, is also charged with many western cultural references. Biblically it reminds us of the story of Rachel and Jacob or Jesus and the Samaritan woman. Classically, of Perseus and Andromeda, and it frequently appears in childhood fairytales. On this occasion, however, Caulfield strips it of any cultural or sentimental references. It is unusually devoid of any human presence save for the subtle reference to something exotic in the ruby coloured stones. Lying, discarded near the well, they remind us of the orientalism that so intrigued Caulfield in Eugene Delacroix's grand emotive gestures of colonial romanticism.

The Well is modern, anonymous, seemingly mass-produced in style, but classical in subject, conjuring up a more exotic, exciting time. These cultural references are conspicuous by their absence. It is this duality between the past and the present, reality and the imagined that Caulfield's work finds its true meaning.

Indeed David Thompson himself wrote about Caulfield's paintings that 'each has an icon-like solemnity, though ambiguous as a Mona Lisa, and an individuality that sticks in the memory like a burr' (D. Thompson, exhibition Catalogue, *The New Generation: 1968*, London, Whitechapel Art Gallery, 1968, p. 20).



Robert Fraser on 7 June 1967, with the present work.

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

■λ*36

TONY CRAGG (B. 1949)

Portrait

marble
41 in. (104 cm.) high
Executed in 2008, this work is unique.

£150,000-250,000 $200,000-320,000
€180,000-290,000

PROVENANCE:
Acquired directly from the artist by the previous owner.
Acquired by the present owner, February 2014.

EXHIBITED:
Karlsruhe, Staatliche Kunsthalle, *Tony Cragg: Second Nature*, February - May 2009, no. 186: this exhibition travelled to Salsburg, Musuem der Moderne Mönchsberg Salzburg, October - June 2009.

'Sculpture, of all the objects and things that human beings deem necessary to make their lives more liveable, belongs for several reasons in a rare and extraordinary class of its own. Rare, because even just looked at quantitatively, very few kilograms of sculpture are made on an average day, while many billions of tons of materials are made into other more "useful" things. Extraordinary, because although sculpture remains for the greater part useless, unlike designed objects, it is an attempt to make dumb material express human thoughts and emotions. It is the attempt not just to project intelligence into material but also to use material to think with'

(Tony Cragg)

Tony Cragg's *Portrait* is a lyrical example from his diverse oeuvre. A large sculptural work, its immaculately undulating contours align to reveal the elegant outline of a human profile. Executed in 2008, *Portrait* is contemporary with Cragg's *Hedge* series, and is born of a similar desire to explore the energy that exists beneath the surface of a living form – a desire Cragg himself traces back to the work of Michelangelo and Rodin. Reviving to some extent the fluid language of his earlier *Rational Beings*, a series underscoring the relationship between the geometric and organic, Cragg's erstwhile fascination with manmade synthetic materials is replaced here by the classic medium of polished marble. There is arguably something of a neat parallel between the subject-artist relationship implicit in portraiture, and Cragg's conception of sculpture as a constant dialogue with the very substance of the material. 'Most of the time', he claimed, 'I do not know who is leading, me or the sculpture' (T. Cragg, *ibid.*, p. 57).

PROPERTY FROM A PRIVATE BRITISH COLLECTION

°♦ λ37

HOWARD HODGKIN (1932-2017)

Once More with Feeling

signed three times 'Howard Hodgkin' and inscribed and dated 'ONCE MORE/WITH FEELING/1998-9' (on the reverse) and signed again and dated again 'Hodgkin/ONCE MORE WITH FEELING' (on the artist's label attached to the reverse)
oil on wood
31 x 36¼ in. (79 x 92 cm.)

£500,000-800,000 $650,000-1,000,000
€580,000-930,000

PROVENANCE:
Private collection, Germany.

EXHIBITED:
London, Anthony d'Offay Gallery, *Howard Hodgkin*, November 1999 - January 2000, no. 16.

LITERATURE:
Exhibition catalogue, *Howard Hodgkin*, London, Anthony d'Offay Gallery, 1999, p. 59, no. 16, illustrated.
A. Graham-Dixon, *Howard Hodgkin*, London, 2001, pp. 195, 200, illustrated.
I. Kranzfelder, 'Howard Hodgkin', *Künstler: Kritisches Lexikon der Gegenwartskunst*, Vol. 54, No. 11, 2001, p. 16, illustrated.
A. Dunne, 'Howard's Way', *Irish Times Magazine*, 21 July 2001, p. 28, illustrated.
M. Price (ed.), *Howard Hodgkin: The Complete Paintings, Catalogue Raisonné*, London, 2006, p. 330, no. 344, illustrated.

'If I were to run an art school I should take a tall house, and I should put the model and the beginners in the top storey; and as a student's work improved I should send him down a floor, until at last he would work upon the level of the street, and would have to run up six flights of stairs every time he wanted to look at the model'

(Howard Hodgkin)

For Hodgkin working from life was negligible, instead memory played a vital role in reshaping experience and understanding. He would often not finish painting a single moment he had witnessed until months or even years later, allowing time to warp the emotional ethos of the subject. Despite the titles of Hodgkin's works often hinting at their theme, we are left with few visual indicators. Described as a deeply passionate person by contemporaries such as Nicholas Serota, it is no wonder Hodgkin transformed his experiences into coherent physical objects that contain an evanescent and emotional sense of realism, with which he would rather move the viewer than convey the nature of an extract from his life.

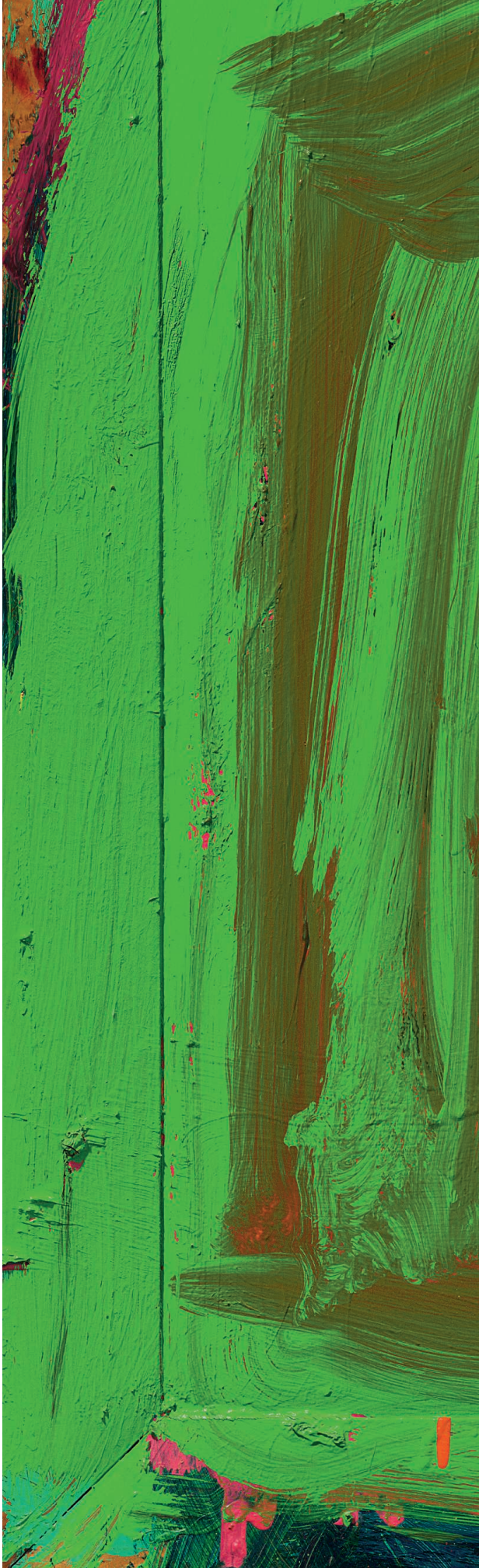
'I am a representational painter, but not a painter of appearances. I paint representational pictures of emotional situations' (H. Hodgkin, quoted in M. Price, *Howard Hodgkin: The Complete Paintings Catalogue* Raisonné, Fort Worth, 2006, p. 14).

Once More with Feeling, is characteristic of the artist's output in the late 1990s. Hodgkin shows an audacious confidence as he begins to abandon all representational forms and works purely in his own language of bold painterly abstraction that he is so revered for. In the 60s and 70s the subjects of his work are reflected in his composition and subject; small identifying features of faces are distinguishable in his portraits; architectural spaces are built up in structural planes and the smooth fluid horizontal planes of his Venice scenes conjure up the reflections of Italianate Facades on the acqua alta. By the early 90s Hodgkin's confidence in his practice is clearly building, no doubt aided by major career milestones. In 1984 Hodgkin represented Britain at the Venice *Biennale*, in 1985 he won the Turner Prize, and in 1992 he was knighted. Despite this road to recognition Hodgkin cited a major exhibition of his works at London's Hayward Gallery in 1996 as a "gigantic step" in his career, which marked the moment "when I began to feel like yes, I could." It follows that works created after this emotional watershed are perhaps the most honest and personal of his oeuvre - pure expressions of the artist's creative instinct. *Once More with Feeling* is a perfect example of Hodgkin's new found confidence, and as such is rather fittingly titled.

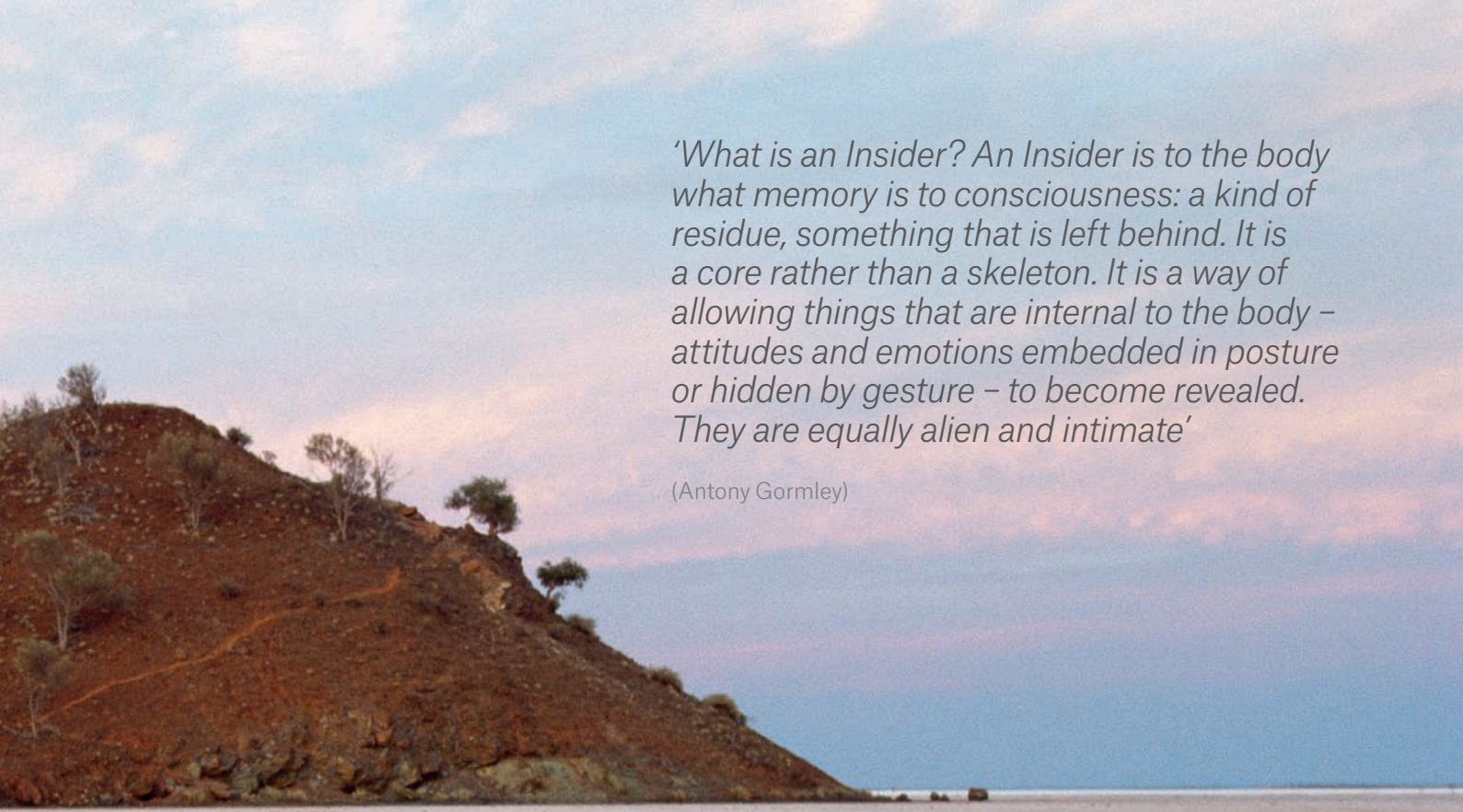
Great swathes of emerald green sweep over the bird's eye maple veneer of the 19th Century pine frame, interrupted with the occasional flecks of neon pink and turquoise. As Hodgkin observes, the inclusion of a frame imbues his work with a sense of protection: 'I sometimes go to immense lengths to, as it was, fortify them before they leave the studio. The more evanescent the emotions I want to convey, the thicker the panel, the heavier the framing, the more elaborate the border, so that the delicate thing will remain protected and intact' (H. Hodgkin, quoted in *ibid.*, p. 33).

Once More with Feeling is incredibly contemporary in its vitality and must have shone like a gem in the artist's infamously desolate studio: a white cube flooded with natural light in Bloomsbury. Hodgkin's palette is explosive. He was strongly influenced by Indian artists, whose work he had been obsessed with while visiting the country regularly for years. He identified with their representational techniques that do not follow Western Art's conventions, and more specifically don't break the picture planes with 'false' perspective.

'All Hodgkin's pictures can be thought of as the grit of some experience pearled by reflection. They begin where words fail, evocations of mood and sensation more than visual records, but descriptions indubitably of the physical as well as the emotional reality' (H. Hodgkin, quoted in J. McEwen, exhibition catalogue, "*Introduction" in Howard Hodgkin: Forty Paintings*, London, 1984, p. 10).



Inside Australia, 2003.



'What is an Insider? An Insider is to the body what memory is to consciousness: a kind of residue, something that is left behind. It is a core rather than a skeleton. It is a way of allowing things that are internal to the body – attitudes and emotions embedded in posture or hidden by gesture – to become revealed. They are equally alien and intimate'

(Antony Gormley)

To commemorate the 50th anniversary of the Perth International Arts Festival, Antony Gormley was commissioned to create *Inside Australia* (2003). The work comprises 51 sculptures, installed over an area of 10 square kilometres on the bed of Lake Ballard in Western Australia. An essential element of the concept was Gormley's commitment to working within a community and with a specific location. By selecting the remote outpost of Lake Ballard and the community from the nearest town Menzies, Gormley was able to incorporate layers and threads of human history from the Aboriginal occupants, from pastoralism to the brief, but intensely impactful gold-mining era. The community that now remains all demonstrate the legacy of this history, as does the landscape.

Antony Gormley explains 'I wanted to try to find the human equivalent for this geological place. I think human memory is part of place, and place a dimension of memory. The 51 works are positioned about 750 metres apart; wherever you are positioned within the field of the work there are tiny, hair-like verticals hanging from the horizon. Viewed in the heat and sharp light, they constantly draw you to the edge of your perceptual field.

The pieces are life-size in height but are digitally shrunk by two-thirds in the horizontal dimension. There is something in the way that people stood while being scanned that is transferred in this process of concentration. The works are like tuning forks which allow one to see an implicit attitude that is normally hidden by the accidents of appearance. The core set of the body is revealed; a concentration in mass of the darkness of the body.

I was trying to achieve the highest level of tension between mass and space with highly concentrated and individualised body forms distributed sparsely across this chemical surface. *Inside Australia* is installed on the western end of Lake Ballard in Western Australia. The horizon is flat for most of its 360 degrees. There is an ironstone mound 120 feet high that allows a vantage point from where you can see for over 30 kilometres in any direction. As people move across the work, they leave a tracery or drawing of connecting lines between the works across the sharp whiteness of the lake. This is a sign of the viewers' participation in the work which changes, as does the sky, throughout each interval of the year'.

In 1997 Gormley began to create a series of cast-iron figures, which focused on producing body structure in its most concentrated and contracted form. As Martin Caiger-Smith notes '[the Insiders] at first sight, have something of a studied intensity of Alberto Giacometti's emaciated bronze figures, but they are based on a particular and programmatic process of making. Each Insider figure derives from the vital dimensions of a human body – first the artist's and later with the *Inside Australia* ... those of a whole community. The resulting figures, which comprise one-third of the real body's mass, not only present the physical core of the body but also, in the artist's view, reveal a sort of emotional concentrate, a sense of the body's attitude, strange yet still recognisable. This is not the skeleton; it is the energy of the living figure at its most contained' (M. Caiger-Smith, *Antony Gormley*, London, 2010, p. 73).

■λ*38

ANTONY GORMLEY (B. 1950)

Inside Australia Prototype (Simon Jones)

cast alloy of iron, molybdenum, iridium, vanadium and titanium
67½ in. (171.5 cm.) high
Executed in 2005.

£120,000-180,000 $160,000-230,000
€140,000-210,000

PROVENANCE:
with Anna Schwartz Gallery, Sydney, where purchased by the present owner.

Inside Australia, 2003.

Photograph by Stephen White, London

■λ*39

ANTONY GORMLEY (B. 1950)

Inside Australia Prototype (Tamara Jenks)

cast alloy of iron, molybdenum, iridium, vanadium and titanium
65 in. (165 cm.) high
Executed in 2005.

£120,000-180,000 $160,000-230,000
€140,000-210,000

PROVENANCE:
with Anna Schwartz Gallery, Sydney, where purchased by the present owner.

Inside Australia, 2003.

Photograph by Stephen White, London

THE PROPERTY OF A GENTLEMAN

■λ40

NIC FIDDIAN-GREEN (B. 1963)

Still Water

signed with initials and numbered 'NF-G/5/5' (on the neck)
bronze with a green and brown patina
108 in. (274.3 cm.) high
Cast in 2015.

£150,000-250,000 $200,000-320,000
€180,000-290,000

PROVENANCE:
The artist's studio.
with Sladmore Contemporary, London, 2015.
Private collection, Hampshire.

Head of horse of Selene from the east pediment of the Parthenon, 447-432 B.C.
The British Museum.

Nic Fiddian-Green in his studio.

Nic Fiddian-Green has captured an intimate moment in *Still Water*, he observes 'a horse will never drink if it is in anyway frightened, so it has to be at a state of total invulnerability'. *Still Water* embodies this sense of composure, the head is sentient and watchful - the hooded yet alert eyes and pricked up ears make approaching the work feel almost like an intrusion. There is a weightlessness to the sculpture that is both soporific and captivating. The work appears to not rest on the base but rather pour on it, as if the head is attached to an unseen body that holds it millimetres off the ground. This is perhaps one of the reasons many Londoners are so attached to the 33 foot version of the sculpture at Marble Arch, it is a bastion of calm amidst the metropolitan chaos of central London. So much so that the artist replaced the original cast, a commission that stood there temporarily, with a larger version after its absence was mourned by the general public.

Born in 1963, Fiddian-Green gained a foundation course at the Chelsea College of Art and Design before he studied at Wimbledon Art College, where he gained a degree in Sculpture followed by a diploma in the challenging and historic technique of lost-wax-casting in bronze. He has and continues to exhibit his work regularly around the world, and it can be seen in public and private collections in the UK, Australia, France, Hong Kong, Italy and the USA. Most notably, Fiddian-Green's stunning equine bronzes have graced TaiKoo Place in central Hong Kong, Ascot and Goodwood racecourses as well as London's Marble Arch.

A trip to the British Museum in 1983 provided the artist with the key inspiration for his oeuvre. He encountered the Selene horse, a jewel of the Elgin Marbles. The fragment that remains in excellent condition, considering it is almost 2,500 years old, set Fiddian-Green on his journey to depict the refinement of line and form in an equine subject. "I've always been fascinated by fragments. Something from the past that's still present; something put back together' (N. Fiddian-Green, quoted in J. Merrick (ed.), exhibition catalogue, *Nic Fiddian-Green, Recent Sculpture*, London, Sladmore Contemporary, 2013, p. 12).

It is no wonder this antiquity is of such importance to the artist, the craftsmanship is outstanding. One can sense the tautness of each muscle, the veins throbbing beneath the skin and the hot air streaming out from the flared nostrils. Although the Selene Horse is a vehicle of suspense and drama as it pulls chariot of the moon goddess across the east pediment of the Parthenon, the grace of the animal radiates from the cold marble.

Fiddian-Green's passion for his subject is beyond comparison, he often chooses to work directly from life, and instead of leaving his works in the hands of a foundry he commits to working closely with them throughout the casting process or moulding the work himself at his studio in Wintershall, Surrey. In particular, he pays close attention to the surface of each work. Colouration is of paramount importance; the patina is individually applied by the artist so that each head is unique and distinct in its character. He manipulates the bronze with agents such as copper nitrate, potassium polysulphide, and ferric nitrate to extraordinary finish.

Nic Fiddian-Green, *Still Water*. On permanent loan to London at Marble Arch.

THE PROPERTY OF A GENTLEMAN

λ41

WILLIAM TURNBULL (1922-2011)

Female

signed with monogram, numbered and dated '2/6 89' (at the base) and stamped with the foundry mark 'LIVINGSTONE FOUNDERS' (at the edge of the base)
bronze with a dark brown patina
75½ in. (191.8 cm.) high

£200,000-300,000

$260,000-390,000
€240,000-350,000

PROVENANCE:
with Waddington Galleries, London.
Anonymous sale; Sotheby's, London, 1 December 1999, lot 67.
with Waddington Galleries, London, where purchased by the present owner, *circa* 2007.

William Turnbull and Kim Lim in Angkor Wat, 1962.

EXHIBITED:
London, Waddington Galleries, *William Turnbull Recent Sculpture*, September - October 1991, no. 10, another cast exhibited.
Caracas, Galeria Freites, *William Turnbull*, October - November 1992, catalogue not traced.
Berlin, Galerie Michael Haas, *William Turnbull*, October - November 1992, another cast exhibited.
Munich, Galerie Thomas, *William Turnbull: Sculpture*, April - June 2002, exhibition not numbered, another cast exhibited.
West Bretton, Yorkshire Sculpture Park, *William Turnbull: Retrospective 1946 - 2003*, May - October 2005, exhibition not numbered, another cast exhibited.
London, Waddington Galleries, *William Turnbull Beyond Time*, June - July 2010, no. 19, another cast exhibited.

LITERATURE:
Exhibition catalogue, *William Turnbull Recent Sculpture*, London, Waddington Galleries, 1991, pp. 24-25, 52, no. 10, another cast illustrated.
Exhibition catalogue, *William Turnbull*, Caracas, Galeria Freites, 1992, p. 25, another cast illustrated.
Exhibition catalogue, *William Turnbull: Sculpture*, Munich, Galerie Thomas, 2002, pp. 6, 14, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *William Turnbull: Retrospective 1946 - 2003*, West Bretton, Yorkshire Sculpture Park, 2005, another cast.
A. A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 176, no. 265, another cast illustrated.
Exhibition catalogue, *William Turnbull Beyond Time*, London, Waddington Galleries, 2010, pp. 58-59, 103, no. 19, another cast illustrated.

'The later idols are overt combinations of abstract figures, primitive tools, modern objects and religious statues, exploring ideas of change and metamorphosis and the relationship between the past, present and future'

(Amanda A. Davidson)

In the early 1970s Turnbull ceased making sculpture for several years, instead turning his attention to painting. It was not until the Tate Gallery organised a massive retrospective of the artist's work, curated by Richard Morphet, that Turnbull returned to the discipline. Spanning a thirty-year career, the exhibition gave Turnbull a chance to reflect and an opportunity to reassess his works' evolution. Many pieces from his early days in Paris and subsequently in London, when he exhibited with the Independent Group, were collected together for this exhibition allowing Turnbull to see these works again after many years. Inspired, Turnbull returned to sculpture, looking to combine the spontaneity of creation that he found in the 1950s with a refined subtlety of shape, texture and colour.

Female, 1989, is a striking example of his later sculptures, which builds on the *Idol* series he created from 1955-1957. Here, Turnbull explores his long-standing interest in metamorphosis, drawing on a series of Western and non-Western references. During this time ancient tool forms and Cycladic figures coalesce, creating mystically imbued utilitarian objects, which are often referenced in the titles of his works, with classical names such as *Agamemnon*, *Oedipus* and *Leda*. Here Turnbull references the female figure, a subject he would continue to explore throughout his life. Turnbull abstracts his figure's form, delineating her arm as curvilinear handle like shapes, which protrude from her slender torso. Her hair serves as a corrugated fin-like form, which juts from her small triangular head, which is almost unrecognisable apart from the narrow point of a nose, while her other features, such as her hands and breasts, are reduced to a series of scored lines to the surface. The lack of narrative, along with the attention to surface, which is scored and pockmarked creating a battered and weathered appearance, give the work a timeless quality, which references ancient totemic works. Morphet has suggested that Turnbull's figures 'communicated a primitive *idea* of man', which can be seen here in *Female* (R. Morphet, exhibition catalogue, *William Turnbull: Sculpture and Painting*, London, Tate Gallery, 1973, p. 35). Amanda Davidson expands, 'Many of these new idols are highly abstracted figures, created from simple forms. However, rather than reduced the range of images and interpretations of the works, this simplification of the shapes and the smoother textures of these idols has intensified their effect. By reducing any naturalistic element to a minimum, this formal concentration focuses attention on the symbolic flexibility of the works and the archetypical nature of their shapes' (A. A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 63).

As in *Female*, Turnbull's works are often unambiguously frontal, as Ancient Greek and Egyptian art. This stands in contrast to sculptors of the period, such as Barbara Hepworth and Henry Moore, who was concerned with a rotating viewpoint and so designed their works to unfold themselves as the viewer walks around them. This stood in contrast to Turnbull's work. Richard Morphet explains, 'Turnbull, like Giacometti, was more concerned with establishing an arresting, frontal image (as Giacometti once said, you don't walk around a person you meet, so why do it in sculpture?), one which tends to dominate space and radiate out into it' (R. Morphet, exhibition catalogue, *William Turnbull sculpture and paintings*, London, Serpentine Gallery, 1996, p. 34). This was expressed by the artist himself who stated in an article published in 1968, 'The work must be perceived instantly, not read in time' (Turnbull, quoted in *ibid*., p. 34).

PROPERTY FROM A NORTH AMERICAN ESTATE

λ*42

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

Tribute IV

signed and numbered 'Frink 4/6' (on the reverse)
bronze with a light brown patina
26⅜ in. (67 cm.) high
Conceived in 1975.

£100,000-150,000

$130,000-190,000
€120,000-170,000

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

EXHIBITED:
London, Waddington and Tooth Galleries, *Elisabeth Frink: Recent Sculpture*, November - December 1976, exhibition not numbered, another cast exhibited.
London, Battersea Park, *A Silver Jubilee Exhibition of Contemporary British Sculpture 1977*, June - September 1977, no. 18, another cast exhibited.
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, another cast exhibited.
Winchester, Great Courtyard, *Elisabeth Frink: Sculpture in Winchester*, 1981, exhibition not numbered, another cast exhibited.
West Bretton, Yorkshire Sculpture Park, *Elisabeth Frink: Open Air Retrospective*, July - November 1983, exhibition not numbered, another cast exhibited.
King's Lynn, St Margaret's Church, *Elisabeth Frink: Sculpture*, 1984, catalogue not traced, another cast exhibited.
London, Royal Academy, *Elisabeth Frink, Sculpture and Drawings 1952-1984*, February - March 1985, no. 70, another cast exhibited.
Washington D.C., National Museum for Women in the Arts, *Elisabeth Frink: Sculpture and Drawings, 1950-1990*, 1990, exhibition not numbered, another cast exhibited.
London, Royal Academy, 1993, no. 641, another cast exhibited.
Salisbury, Library and Galleries, and Cathedral and Close, *Elisabeth Frink: A Certain Unexpectedness - sculptures, graphic works, textiles,* May - June 1997, no. 46, 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.
Exhibition catalogue, *A Silver Jubilee Exhibition of Contemporary British Sculpture 1977*, London, Battersea Park, 1977, n.p., no. 18, another cast illustrated.
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*, West Bretton, Yorkshire Sculpture Park, 1983, n.p., exhibition not numbered, another cast illustrated.
B. Robertson, *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, pp. 107, 109, 185, no. 222, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings, 1952-1984*, London, Royal Academy, 1985, pp. 17, 25, 52, no. 70, another cast illustrated.
Exhibition catalogue, *Elisabeth Frink Sculpture and Drawings 1950-1990*, Washington D.C., National Museum of Women in the Arts, 1990, pp. 89, 65, exhibition not numbered, another cast illustrated.
E. Lucie-Smith, *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, *Elisabeth Frink: A Certain Unexpectedness - sculptures, graphic works, textiles*, Salisbury, Library and Galleries, and Cathedral and Close, 1997, p. 70, no. 46, 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 250, another cast illustrated.

Conceived in 1975, Dame Elisabeth Frink's series of *Tribute Heads* explore themes of suffering and endurance, inspired by the work of Amnesty International and the stoic resolve of the nameless figures around the world who have been persecuted as a result of their beliefs. The artist began this series shortly after her return to London following a number of years living in France, continuing her explorations into the same forms and subjects that had underpinned her *Goggle Heads* and *Soldiers' Heads* sculptures. For Frink, the head was a conduit through which she could channel an array of emotions, one which allowed her to delve into the internal psychological landscape of her figures. As she explained: 'Heads have always been very important to me as vehicles for sculpture. A head is infinitely variable. It's complicated, and it's extremely emotional. Everyone's emotions are in their face. It's not surprising that there are sculptures of massive heads going way back, or that lots of other artists besides myself have found the subject fascinating' (E. Frink, quoted in E. Lucie-Smith, *Frink: A Portrait,* London, 1994, p. 125). Through subtle alterations from figure to figure in this series, Frink captures an insightful glimpse into the full emotional impact these experiences have on the individuals involved.

Works such as *Tribute IV* were seen as the personification of stoic determination, conveying not only the suffering endured by these men and women, but also their resilience in the face of persecution. Paring the features back to the minimal suggestion of its essential forms, the artist focuses our attention on the figure's highly nuanced expression, eloquently conveying a careful balance of tension and serenity in their face. In this way, the figure at the heart of the present work retains a poise and dignity, as they defiantly face their torment. Frink, reflecting on this aspect of the *Tribute* heads, explained: 'they are the victims, except that they are not crumpled in any sense...they're not damaged. They've remained whole. No, I think they're survivors really. I look at them as survivors who have gone through to the other side' (E. Frink, *National Life Stories: Artists' Lives* interview with Sarah Kent). In this way, *Tribute IV* can be seen as not only a testament to those who are living in dangerously repressive situations, but as a hopeful statement about the inherently human capacity for endurance, and the strength of belief and faith, when one's freedom is challenged.

Elisabeth Frink, 1973. Photographed by Jorge Lewinsky.

■λ*43

KENNETH ARMITAGE, R.A. (1916-2002)

Sprawling Woman

stamped with the foundry mark 'Susse Fondeur Paris' (at the base)
bronze with a brown patina
101 in. (256.5 cm.) long
Executed in 1957, this work is unique.

£120,000-180,000

$160,000-230,000
€140,000-210,000

PROVENANCE:
with David Hughes Gallery, London.
with Weintraub Gallery, New York.
Private collection, South America.

EXHIBITED:
Venice, *XXIX Venice Biennale,* British Pavilion, 'Kenneth Armitage, S.W. Hayter, William Scott', 1958, no. 89.
Paris, British Council, Musée National d'Art Moderne, *Kenneth Armitage, S.W. Hayter, William Scott*, November - December, 1958, no. 31: this exhibition travelled to Cologne, Wallraf-Richartz-Museum, January - February 1959; Brussels, Palais des Beaux-Arts, March 1959; and Zürich, Kunsthaus, April - May 1959.
London, Whitechapel Art Gallery, *Kenneth Armitage, A Retrospective Exhibition of Sculpture based upon the XXIX Venice Biennale of* 1958, July - August 1959, no. 42.
Caracas, Galeria Freites, *Postwar British Sculpture*, August - September 2006, no. 4.

LITERATURE:
Exhibition catalogue, *Postwar British Sculpture*, Caracas, Galeria Freites, 2006, no. 4, illustrated.
N. Lynton, *Kenneth Armitage*, London, 1962, pl. 15.
T. Woolcombe (ed.), *Kenneth Armitage: Life and Work*, London, 1997, pp. 43, 144, no. KA81, illustrated.
J. Scott and C. Milburn, *The Sculpture of Kenneth Armitage*, London, 2016, pp. 42, 47, 49, 114, pl. 78.

At the Venice *Biennale* 1958: back row: Beth and F.E. McWilliam, with Sir Philip Hendy between the sculpture's legs; centre row, left to right: S.W. Hayter, Frances and Lynn Chadwick, Kenneth Armitage, Lilian Sommerville; front row: William and Mary Scott. Photographed by Douglas Glass

Kenneth Armitage, *People in the Wind*, conceived in 1950 and cast in an edition of six. Christie's, London, 22 October 1997, lot 33.

'Armitage is an expressionist: a degothicised Barlach, moving, in his latest work, towards a sardonic commentary on the stretched agony of human relationships, a master of the superficial intricacies of cast bronze'

(Herbert Read)

Executed in 1957, *Sprawling Woman* was conceived during Kenneth Armitage's most creative and productive period. Having found international recognition through the 1952 Venice Biennale, Armitage was awarded the Gregory Fellowship in Sculpture at Leeds University in 1953. Freed up from fulltime teaching at the Bath Academy in Corsham, Armitage was able to concentrate on the development of his on his own sculptural ideas. His works from the early 1950s typically combined two or more figures in which the arms, legs and pole like heads protrude from a flattened membrane like body mass. "Their walks, their games, their dances, their common interests and their loves cement them together so that the group becomes a single multiple figure' (N. Lynton, *Kenneth Armitage*, London, 1962).

These almost screen-like assemblages were born out of a desire to represent the underlying structural form of the figure individually and increasingly within a group. Works such as *People in a Wind* (1951) and *Children Playing* (1953) are at once physical constructions and emotionally charged representations. The four organic figures of *People in a Wind* struggle forward, their progression is slow and methodical, yet determined. Out of the collective agony comes the dignity of toil. By contrast *Children Playing* has a joyous weightlessness however the relationship between the individuals within both sculptures is a positive one. There is a strength that derives from the individuals coming together rather than the threatening anonymity of the crowd.

In the mid 1950s Armitage started to move away from such structural concerns as he became interested in the mass, weight and texture of sculpture. The stretched membranes over supporting structures gave way to swelling forms. The vertical and horizontal arms and legs remained, however they were no longer the architectural supports for the work, rather appendages giving movement and drama to the solid body of the sculpture.

Illustration of the *Sprawling Woman(large version)*, 1957 exhibited in the British Pavilion at the 1958 Venice *Biennale*. In the background is *Two Seated Figures(large version)*, 1957. Photographer Unknown.

'Gravity stiffens this world we can touch and see with the verticals and horizontals – the movement of water, railways and even roads, our canals following the 300 ft. contour, architecture and engineering. We walk vertically and rest horizontally, and it is not easy to forget North, South, East, and West and up and down' (K. Armitage, quoted in exhibition catalogue, *Kenneth Armitage, A Retrospective Exhibition of Sculpture based on the XXIX Venice Biennale of 1958*, London, Whitechapel Art Gallery, p. 9.).

As Armitage looked to create a dialogue between the human figure and the world around him he became more concerned with the mass and volume of his work and how this was affected by the surrounding environment. The individual figure returned to Armitage's work, as he explored these essential laws of nature, governed by gravity, aligned to the vertical and horizontal.

In 1958 Armitage was invited by the British Council, with William Scott and S.W. Hayter, to exhibit at the XXIX Venice Biennale where he was awarded the David E. Bright Foundation Award for the best sculptor under 45. *Sprawling Woman* was exhibited at the Biennale and was one of the most ambitious pieces that Armitage had undertaken at this time. The sculpture explores these dichotomies of the vertical and horizontal. The legs and arms stretch, taught and desperate from the body. Flailing hopelessly in the air as the female figure sprawls ignominiously on the ground. We feel the stiffening of gravity as Armitage explores the transition between walking and resting, the vertical and the horizontal. However her state is ambiguous as are our feelings towards her. She seems simultaneously desperate and euphoric, helpless and empowered. *Sprawling Woman*, by the very title given, is a sculpture in transition. She stands and lies. She is tragic and comical. Indeed Armitage said, 'I find most satisfying work which derives from careful study and preparation but which is fashioned in an attitude of pleasure and playfulness' (K. Armitage, quoted, N. Lynton, *Kenneth Armitage*, London, 1962).

THE PROPERTY OF A GENTLEMAN

λ44

GRAHAM SUTHERLAND, O.M. (1903-1980)

The Intruding Bull

signed and dated 'Sutherland 1944' (lower left) and inscribed 'The Intruding/Bull' (on a label attached to the reverse)
oil on panel
30 x 25½ in. (76.2 x 64.8 cm.)

£200,000-300,000

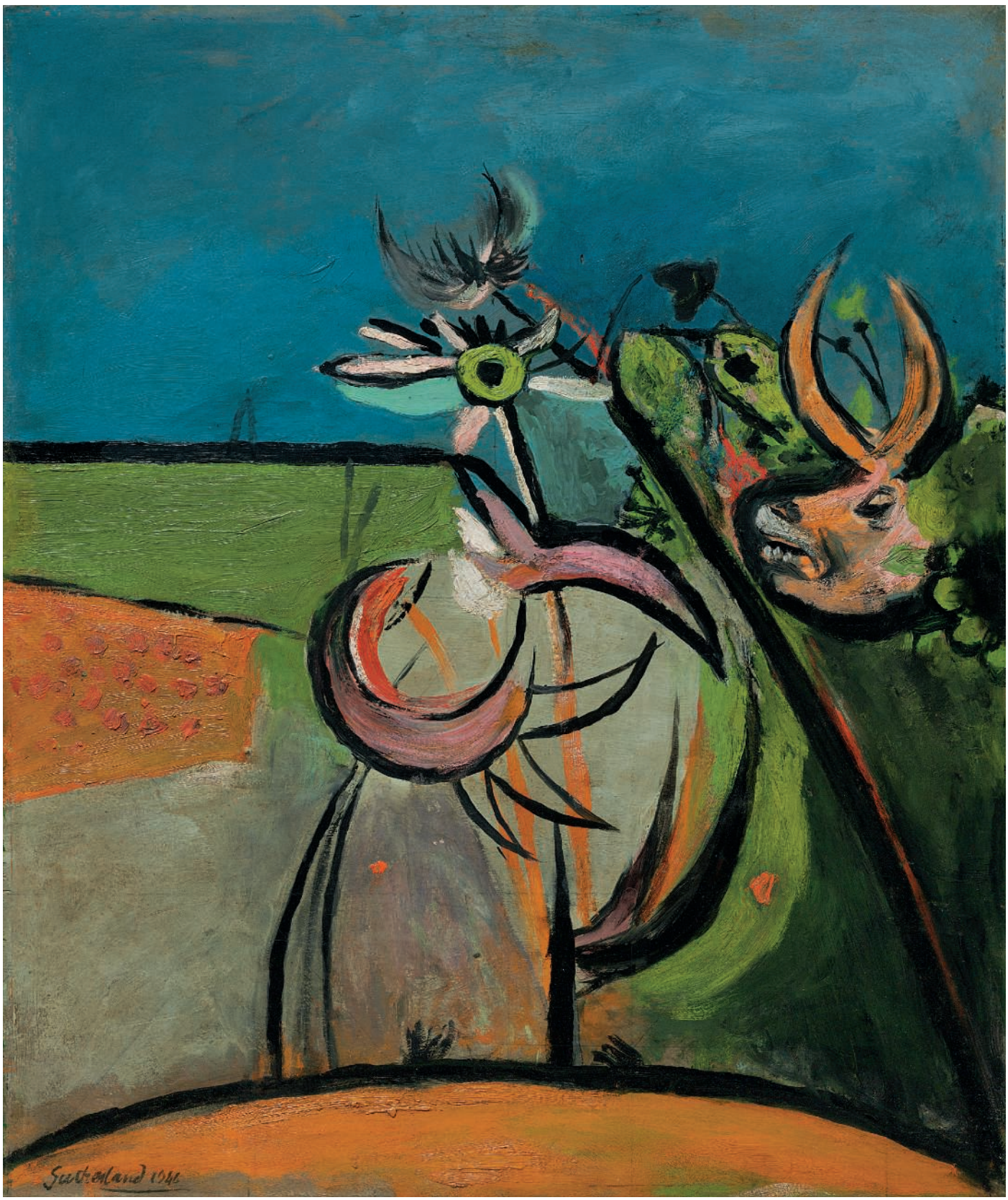
$260,000-390,000
€240,000-350,000

PROVENANCE:
Purchased by Sir Colin Anderson at the 1945 exhibition.
His sale; Christie's, London, 18 November 2005, lot 27.
Private collection.

EXHIBITED:
London, Lefevre Gallery, *Recent paintings by Francis Bacon, Frances Hodgkins, Henry Moore, Matthew Smith, Graham Sutherland*, April 1945, no. 37.
London, Arts Council of Great Britain, Festival of Britain, New Burlington Galleries, *British Painting 1925-50 First Anthology*, March 1951, no. 100: this exhibition travelled to Manchester, City Art Gallery.
London, Tate Gallery, *Private Views: Works from the collections of twenty Friends of the Tate Gallery*, April - May 1963, no. 30.

LITERATURE:
Horizon, XII, no. 67, July 1945, p. 25, illustrated.
D. Cooper, *The Work of Graham Sutherland*, London, 1961, p. 76, no. 86a, illustrated.
R. Berthoud, *Graham Sutherland A Biography*, London, 1982, p. 119.

Graham Sutherland's first meeting with Picasso at the Vallauris Pottery in 1947. Photographed by Tom Driberg. Courtesy National Museum of Wales, Cardiff.


Sutherland 1941

Pablo Picasso, *Guernica*, 1937. Museo Nacional Centro de Arte Reina Sofía, Madrid.

Painted in 1944, *The Intruding Bull* marks an interesting juncture in Graham Sutherland's oeuvre. It combines his unique reaction to the Pembrokeshire landscape of South Wales from a decade earlier with his contemporary experiences as an official war artist, travelling throughout the United Kingdom, recording the bomb damaged buildings of Swansea and London, the tin mines of Cornwall and the steel works of Cardiff.

As income from teaching and exhibition sales dried up with the advent of war, Sutherland was relieved to be employed by the War Artists Advisory Committee as an official war artist. Driven by Sir Kenneth Clark, Director of the National Gallery and close friend of Sutherland, the Committee's objective was to employ the leading British artists of the day to record the war at home and abroad to raise morale and promote Britain's image overseas. Clark also privately hoped that it would help save the lives of many of Britain's finest 20th Century artists by keeping them from physically fighting in the war.

Sutherland initially found it difficult to reconcile his pre-war output with his new assignments, admitting that 'There was I who, up to then, had been concerned with the more hidden aspects of nature ... But now suddenly I was a paid official – a sort of reporter and, naturally, not only did I feel that I had to give value for money, but to contrive somehow to reflect in an immediate way the subjects set me. It was not until the advent of the air-raids that I could see any way open to combine the aims of my work before the outbreak of war with the task then in front of me' (G. Sutherland, *Correspondences*, Parma, 1979, p. 64).

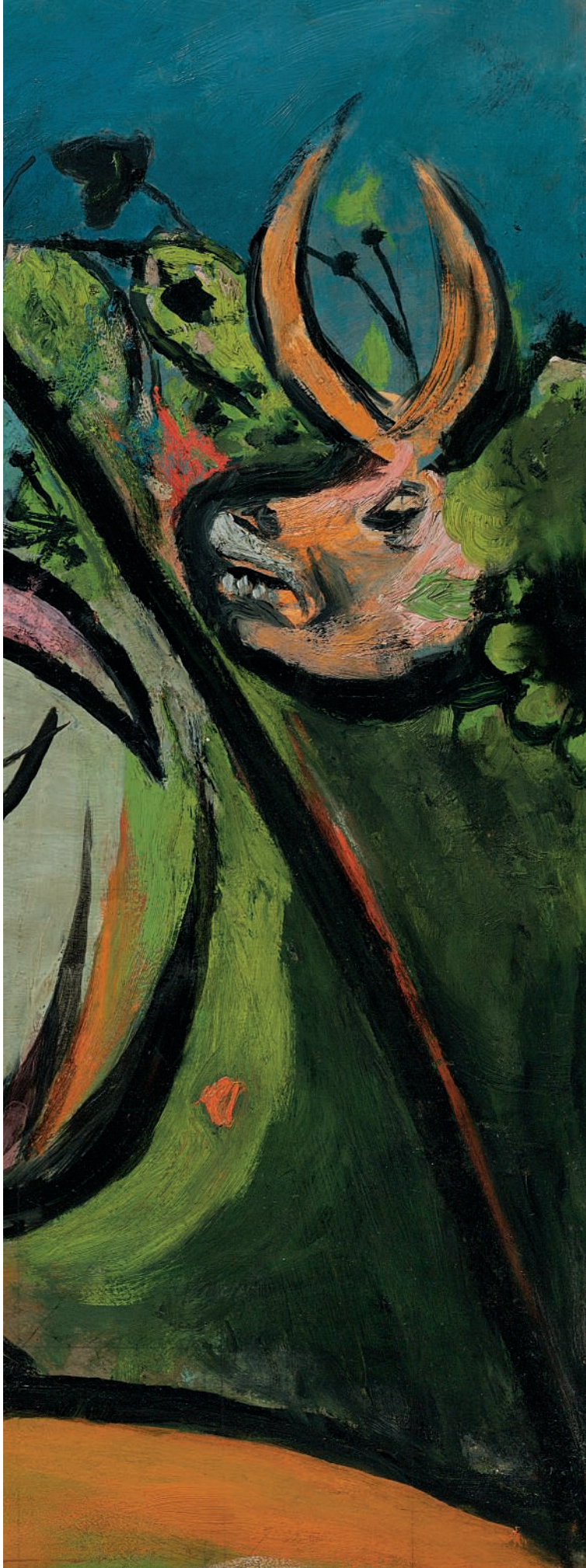
Graham Sutherland O.M., *Horned Forms*, 1944. Tate Galleries, London.

As Sutherland struggled to represent the subjects before him, he drew on his previous experiences to reconcile this conflict. In 1938 Picasso's *Guernica* was exhibited at the New Burlington Galleries in London. Brought to England to promote the Republican cause in Spain, it depicts the atrocities surrounding the bombing of the Basque town of Guernica. Painted in the previous year, it was already being heralded as one of the key works of the century, expressing the horrors of conflict. Sutherland himself stated that, 'the conception of the idea of stress, both physical and mental, and how forms can be modified by emotion had been, even before the war, much in my mind. It was crystallised and strengthened by my understanding of Picasso's studies for Guernica' (*ibid*., p. 65).

Indeed in the present work, there appears a close correlation with *Guernica*. The bull in Sutherland's painting, raw and tortured, invades the canvas, its horns reflected in the thorny landscape. In a letter to Colin Anderson, the previous owner of this painting, in which he describes the Welsh landscape that first inspired him, Sutherland writes that the 'Cattle crouch among the dark gorse. The mind wanders from contemplation of the living cattle to their ghosts. It is no uncommon sight to see a horse's skull or horns of cattle lying bleached on the sand. Neither do we feel that the black-green ribs of half-buried wrecks and the phantom tree roots, bleached and washed by the waves, exist to emphasise the extraordinary completeness of the scene' (*op. cit*., p. 52).

Just as Picasso famously stated that 'I make the paintings for the painting. I paint the objects for what they are', Sutherland's work is also fundamentally rooted in reality and the world around him. He transforms these intimate observations of his surrounding environment through emotion. The bull, faithfully observed, becomes a symbol of aggression and brutality, a motif of destruction, intruding the expansive landscape of Pembrokeshire. Sutherland's "hidden aspects of nature" are violated by his experiences during the war. Executed in 1944, *The Intruding Bull* was one of the first major works that Sutherland painted outside his duties as a war artist. Having returned to South Wales with his wife, Kathleen, in August of the same year, it was inevitable that the emotions that he carried with him would be instilled in his subsequent paintings. Through his relationship with nature, he created metaphors for the contemporary world around him as he looked to distil, and then express, his emotions towards the world that he now found himself in.

It is unsurprising then, that after the war had ended, he started to look further afield, particularly to France and Italy, for new references to paraphrase the dramatically changing world that was post-war Europe. In fact, it was not until 1967, that Sutherland returned to Pembrokeshire, and the places that inspired many of his most important works, including *The Intruding Bull,* certainly one of his most enigmatic depictions of War, or, in the artist's own words, 'emotional paraphrases of reality' (*op. cit*., p. 15).



45

CHRISTOPHER WOOD (1901-1930)

Dahlias in a Jug

oil on canvas-board
16 x 12 in. (40.6 x 30.5 cm.)
Painted in 1925.

£120,000-180,000 $160,000-230,000
€140,000-210,000

PROVENANCE:
The artist, and by descent to his parents Dr Lucius and Mrs Clare Wood.
with Redfern Gallery, London, January 1956, where purchased by Mr S.C. Mason.
Anonymous sale; Sotheby's, London, 11 November 1987, lot 64.
with Celia Philo, London, May 1988, where purchased by the present owner.

EXHIBITED:
London, Redfern Gallery, The New Burlington Galleries, *Christopher Wood Exhibition of Complete Works*, March - April 1938, no. 220.

LITERATURE:
E. Newton, *Christopher Wood 1901-1930,* London, 1938, no. 77.

Vincent van Gogh, *Irises*, 1890. Rijksmuseum Vincent van Gogh (Vincent van Gogh Foundation), Amsterdam.

Christopher Wood, *Carnations in a glass Jar*, 1925.
Sold, Christie's, London, 11 November 2010, lot 71.

Wood's still life of dahlias owes much to the subject matter and painting technique of Vincent Van Gogh, the painter whom Wood revered above all others. It is one of a sequence of still lives of flowers that Wood painted in 1925 in which he emulated the ridged impasto and simple, spare composition of the paintings of irises and sunflowers that Van Gogh had made in the early 1890s. Like Van Gogh, Wood left out from his composition any distraction from the central motif, giving his composition a modulated plain background and surface, and a simple line to anchor the jug. Dahlias were evidently a favourite flower for Wood, which recur many times in his still lives. The paintings made in 1925 represent an active and sequential exploration of form and expression, developing and refining what he had learnt from his close examination of Van Gogh. The Dutch artist often outlined his flowers with a painted black line, but Wood rejected this device here, instead displaying his growing painterly confidence of laying down the paint thickly, with distinctly edged strokes of the brush.

Wood probably first encountered Van Gogh's work in the Bois de Boulogne mansion of his benefactor, the wealthy financier and collector Alphonse Kahn (1870-1948). Kahn had met Wood in London and invited him to stay in Paris, where he arrived in March 1921. He was pivotal for Wood's development as an artist, enrolling him at the Academie Julian, introducing him to modern painting, visiting artists' studios and dealers and immersing him the Paris art world. Kahn was the close friend of Proust, then in his last year, whom he had known since childhood, and Proust had partly modelled the character of Swann on him in *A recherché du temps perdu* (1913-27). Kahn's famous art collection included works by Matisse, Picasso, Léger and Cézanne as well as a distinguished group of Old Masters, which he famously disposed of in 1927 in favour of concentrating on modern painting.

Wood set out his feelings about Van Gogh in a letter to his mother. He was, he said, 'such a wonderful man. I have read all his memoirs and letters of how he never properly learnt to draw until he was 30 and how he struggled against every opposition, constant illness, and no one ever buying his pictures. He died at the age of 36 ... He must have had such a beautiful mind, so broad nothing could have entered his head, otherwise he could never have painted. The whole success of a painter depends on his character I am certain' (C. Wood, quoted in R. Ingleby, *Christopher Wood: An English Painter*, London, 1995, pp. 267-68).

There appears to have been more than a degree of identification with Van Gogh by Wood. He too sought to reject what little formal training he had received, and was touched by illness, from the childhood polio that had left him with a slight limp, and latterly the recurrence of malaria from which he suffered intermittently. And perhaps even in Wood's eventual impulsive suicide, Wood had him in mind.

Wood saw in Van Gogh's simple, almost ascetic artistic devotion and struggle the model by which he too would like to live, increasingly coming to doubt the sophistication and distractions of Paris society. Van Gogh's life among the peasants of Arles signified a conscious search for a simpler, more meaningful, more direct relationship with his subject matter. This was very much the tenet of primitivism that Wood himself sought to follow in his painting explorations of rural societies in Cornwall, the South of France and finally, heroically, in the great sequence of canvases that he made at Tréboul and the Brittany coast. It was also the same harmonious, balanced quality of personal and artistic life followed by Wood's friends Winifred and Ben Nicholson in their existence at Bankshead in Cumbria, an example Wood increasingly believed was necessary for an artist to flourish.

We are very grateful to Robert Upstone for preparing this catalogue entry. Robert Upstone is the author of the forthcoming catalogue raisonné of Christopher Wood.

THE PROPERTY OF A LADY

λ46

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

Footbridge in Ancoats

signed and dated 'L.S. LOWRY 1952' (lower right) and inscribed 'FOOTBRIDGE IN ANCOATS.' (on the canvas overlap)
oil on canvas
18 x 24 in. (45.7 x 61 cm.)

£150,000-250,000

$200,000-320,000
€180,000-290,000

PROVENANCE:
with Crane Kalman Gallery, London.
Private collection.
Anonymous sale; Christie's, London, 8 November 1990, lot 114.
with John Martin Contemporary Art, London, 2001.
Bequeathed to the current owner in December 2015.

EXHIBITED:
London, Lefevre Gallery, *Recent Paintings by L.S. Lowry*, October 1958, no. 20.

LITERATURE:
Exhibition catalogue, *Recent Paintings by L.S. Lowry*, London, Lefevre Gallery, 1958, n.p., no. 20, illustrated.

L.S. Lowry, *Junction Street, Stony Brow, Ancoats*, 1929.
Rutherston Collection.

'Steps and things ... I liked doing steps, steps in Ancoats ... steps in Stockport ... steps anywhere you like, simply because I like steps and the area which they were in was an industrial area. I did a lot, you see. I've never found it interesting to paint pure landscapes. I'm not interested in pure landscapes. I've done a few'

(L.S. Lowry)

Ancoats, the world's first industrial suburb, had stood at the very heartland of the industrial revolution and by the end of the 19th Century was the most overpopulated area of Manchester. Standing to the north of the city, its cotton mills, relics from its industrial past, were well known to Lowry as were the mill workers who populated the local housing in the vicinity of the mills, and were his tenants. Thomas Street was a regular spot where Lowry made sketches in his breaks between collecting rents from the terraces which stood all around the mill.

The waste ground around the churches and the mills and the pavements in front of the terraces became a playground for children to spend their time and for friends and neighbours to congregate, in such a densely populated space, devoid of dedicated leisure spaces. Consequently, Lowry's views of Ancoats are usually populated by such folk, but he was also drawn to the detail of the Victorian viaducts, bridges, pavements, as well as to the street furniture. These features were characteristic of the industrial past and were elements of the landscape that Lowry clung to and to which he would continually seek to return for the rest of his lifetime, even after post war regeneration of the city had cleared these terraces and replaced them with modern structures.

In the present work, the presence of the solitary street light, positioned to illuminate the way up the steps beyond, together with the iron handrails which line the walls, and the street drain to the left of the composition, are important features of this landscape for the artist. In this composition they serve to draw our attention to the stillness of the city, usually so densely populated by figures, giving us another viewpoint into Lowry's fascination with the streets and buildings which had captured his imagination decades earlier. The symbol of the street lamp is a beacon of hope to light the way for the challenges of life that must be overcome, and the steps ahead disappear away from the viewer, leading into the unknown and the unpredictable. As Michael Howard has commented on the symbolism of elements, such as the street lamp and flights of steps that frequently appear in his work, 'Lowry's art becomes a continuing meditation on certain fundamental themes, driven by his belief that the world of appearances could be used to express symbolically his own inner states' (M. Howard, *Lowry: A Visionary Artist,* Salford, 2000, p. 211).

L. S. Lowry at Stockport Viaduct in 1961 by Crispin Eurich

λ47

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

An Old Windmill, Amlwch

signed and dated 'LS LOWRY 1941' (lower right)
oil on canvas
12 x 18 in. (30.5 x 45.5 cm.)

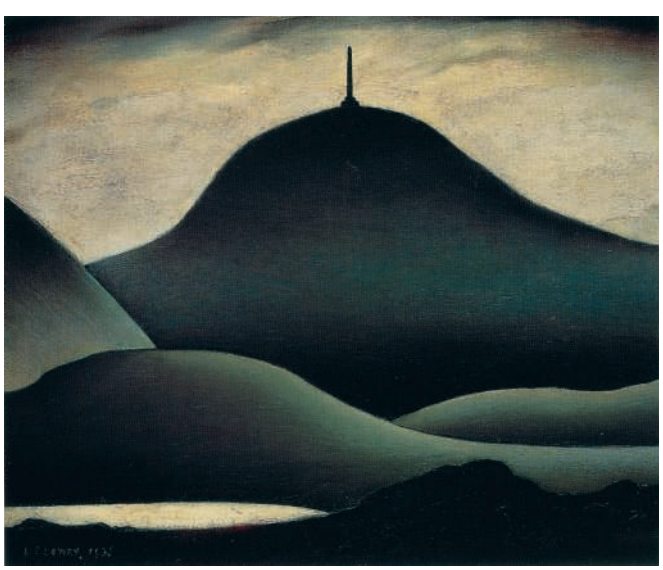
£200,000-300,000

$260,000-390,000
€240,000-350,000

PROVENANCE:
with Lefevre Gallery, London.
Private collection, Cheshire.
Private collection, London.

EXHIBITED:
London, Lefevre Gallery, *Paintings by L S Lowry: Watercolours and Drawings by British Artists,* February - March 1945, no. 10.
Salford, City Art Gallery for the Festival of Britain, *Retrospective Exhibition of L.S. Lowry,* July - August 1951, no. 43.

Amlwch Port Windmill, also known as Melin y Borth Windmill, stands overlooking the harbour on the Isle of Anglesey in North Wales. Built in brick in 1816, it is the tallest of Anglesey's windmills at over sixty feet, with seven floors. By the time that Lowry encountered it on a visit to Anglesey after the death of his mother, the structure was derelict and providing a haunting relic of another century that could be juxtaposed with the busy shipping that Lowry depicted beyond it. The North Wales coastline was a continuous feature in his work thereafter and forms the subject of some of his most joyful beach scenes.



Laurence Stephen Lowry, R.A., *A Landmark*, 1936.
The Lowry Collection, Salford.

However, when Lowry first saw this structure, it came to represent a stoic outpost, surrounded by desolation and yet carrying on in adversity, and as such a natural symbol of the loneliness that Lowry felt after his mother's death. Michael Howard has commented, 'Lowry's emblematic landscapes stand apart from the natural worlds that others painted. They appear unaffected by the seasonal changes of light and growth, and in so doing they exude a sense of permanence, of tenacious survival in the face of the laws of nature. They are a site in which the artist confronts some of his darkest fears and anxieties, reflecting his ceaseless engagement to conquer, change and defeat the onrush of time through his painting. They are profoundly mythic landscapes, essences and not records of any topographical absolute. His monuments and towers, standing alone, survive out of context of time or history in a hostile and implacable world ...

Some of his most powerful landscapes are those in which the landscape is utterly absent of human presence ... Lowry's movement, from foreground to middle ground and through into the distance, is always clearly evident (the cuts and elisions of the paint ... reveal an intricate and ambiguous handling of space). His colours ... capture the steely quality of later-afternoon or early-evening light in the Derbyshire, Lancashire and Yorkshire moors, where the low-lying sun casts the surface of the reservoirs into mirrored silver, sharply set into a landscape of metallic blues and greens ... Such sites fascinated Lowry, as they did other artists who made use of primeval structures in their work' (M. Howard, *Lowry: A Visionary Artist*, Salford, 2000, pp. 214-15).

λ48

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

Newbiggin-by-the-Sea

signed and dated 'L.S. LOWRY 1966' (lower left), signed again, inscribed and dated again 'NEW BIGGIN-BY-THE-SEA- L.S. Lowry 1966' (on the stretcher)
oil on canvas
18 x 22 in. (45.8 x 55.9 cm.)

£250,000-350,000 $330,000-450,000
€290,000-400,000

PROVENANCE:
with Lefevre Gallery, London, where purchased by Hon. C. Baring.
His sale; Christie's, London, 19 July 1968, lot 62.
Anonymous sale; Christie's, London, 11 November 1988, lot 479A, where purchased by the present owner.

EXHIBITED:
London, Lefevre Gallery, *Paintings by L.S. Lowry R.A.*, May - June 1967, no. 12.

LITERATURE:
Exhibition catalogue, *Paintings by L.S. Lowry R.A.*, London, Lefevre Gallery, 1967, p. 5, no. 12, illustrated.

L.S. Lowry, *Seascape*.

The name of Laurence Stephen Lowry instantly recalls paintings of northern industrial towns, bustling with his distinctive 'matchstick' figures against factories, mills and soot-blackened buildings. However, Lowry's series of beach scenes, bank holiday fairgrounds, and summer outings show urban life transported to more optimistic settings, despite Lowry's claim that he, 'only deal[t] with poverty. Always with gloom. You'll never see a joyous picture of mine. I never do a jolly picture. You never see the sun in my work. That's because I can't paint shadow'.

Lowry was fascinated by the sea throughout his life. 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. In 1960, a chance encounter with Sunderland led to a connection with the North-East coast that would last the rest of his life, when Lowry and his travel companions stopped for lunch at the Seaburn Hotel (now the Marriott) on the sea front. The hotel would become the artist's base for frequent visits to the area over the next fifteen years, taking always the same room on the first floor (Room 104) and the same table next to the window in the dining room, both allowing a view out over the North Sea. It was the North Sea that attracted Lowry to the region, 'It's all there,' he said. 'It's all in the sea. The Battle of Life is there. And Fate. And the inevitability of it all. And the purpose' (L.S. Lowry, quoted in S. Rohde, *A Private View of L.S. Lowry*, London, 1987, p. 268). The ruggedly beautiful coastline proved an inspiration for his work, and the area itself offered an escape from the pressures brought by success. Throughout the 1960s, Lowry continued to draw and paint despite frequently expressing his intention of taking a break from his work. It was during this time that the artist received his greatest accolades. He was elected as an Associate Member of the Royal Academy in 1955 when he was 67 years old, receiving full membership in 1962 at the age of 74 (one year before the cut-off age of 75). In 1961, his exhibition at Lefevre sold out before the show opened, and, in 1966, a major exhibition entitled *L.S. Lowry* was organised by the Arts Council of Great Britain, touring to Sunderland, Manchester, Bristol and London at the Tate.

The work that Lowry executed as a result of his relationship with the North East developed from interests established earlier in his career: places he visited, characters he observed, churches, old buildings, reality and imagination. Lowry was especially attracted to Newbiggin-by-the-Sea, twenty or so miles north of the Seaburn Hotel, where the present work was painted. Once an important shipping port for grain and a coal mining town, Lowry was fascinated by the ancient church of St Bartholomew on Newbiggin Point, and the footbridge. These landmarks appeared in several of his works in the mid-1960s, including the present work, and these elements became fixtures in both real and imaginary scenes. During this time, Lowry also painted a series of seascapes which omitted figures and landmarks altogether. In these works the sea and sky blend together and engulf the entirety of the canvas, the sea becoming a metaphor for the universal ideas regarding the insignificance of man and the isolation of the human condition. *Newbiggin-by-the-Sea* combines these seascapes with Lowry's earlier beach scenes of the 1940s and 1950s, where the focus was almost entirely on the characters that populate the expanse of the sand.

In *Newbiggin-by-the-Sea*, aside from scattered splashes of red, the scene is bathed in shades of white, the clear dominant colour of the artist's oeuvre. The palette is typical of a Northern beach deprived of sunlight, but Lowry's skill in subtleties adds numerous delicate variations to the white. Against this backdrop, the figures are engaged in numerous leisure activities – relaxing on the sand bank, walking the dog, pushing a baby pram, and playing ball games with children – showing that the weather and need for warm overcoats is no hindrance to experiencing the pleasures of the region which Lowry so adored. The popular idea, perpetuated by Lowry himself, of the artist as a lonely outsider filling his days with silent contemplation of the sea, is far from reality. In truth, he was often surrounded by new and old friends and acquaintances in the region, and regularly invited friends to stay with him at the Seaburn Hotel. Lowry never left his compositions to chance, and his intuitive understanding of people is clear through his meticulous arrangement of the crowds. Michael Howard comments on Lowry's beach scenes, '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... He celebrates the restrained, puritanical pleasures of doing nothing, or the banal activities that mask the private pleasures of observation and contemplation' (M. Howard, *Lowry A Visionary Artist*, Salford, 2000, p. 231).

L.S. Lowry on the promenade at Seaburn.
Photo: Mrs. Carol Ann Danes.

*49

GEORGE LESLIE HUNTER (1877-1931)

Still Life with Roses, Fruit and Knife

signed 'L Hunter' (upper right)
oil on board
18¼ x 15⅛ in. (46.4 x 38.4 cm.)
Painted *circa* 1929.

£150,000-250,000 $200,000-320,000
€180,000-290,000

PROVENANCE:
with Richard Green Gallery, London.

EXHIBITED:
London, Royal Academy, *The Scottish Colourists 1900-1930*, June - September 2000, no. 98: this exhibition travelled to Edinburgh, Dean Gallery, November 2000 - January 2001.

LITERATURE:
P. Long and E. Cumming, exhibition catalogue, *The Scottish Colourists 1900-1930*, London, Royal Academy of Arts, 200, n.p., no. 98, pl. 47.

'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'

Flowers remained an important element of Hunter's still life paintings throughout his career. Early on in his career, Hunter examined the work of Jean-Baptiste-Siméon Chardin and Adolphe Monticelli at Glasgow's Museum and Art Gallery at Kelvingrove Park and he continued to admire their work. *Still Life with Rose, Fruit and Knife*, akin to Chardin's *Flowers in a Porcelain Vase,* confidently presents us with a simple bouquet of freshly cut flowers in a decorative vase. Although Hunter has added a few more everyday objects to his composition, he too has placed his vase on a carefully arranged table, with the space between us and the arrangement as important as the objects themselves.

As Chardin's artistic career developed, he simplified his compositions and became increasingly concerned with not what he was painting but how he was painting it. In 1780, Chardin's friend, the draftsman Charles-Nicolas Cochin remembered him asking, 'Since when does one paint with colour?' 'With what else?' came the astonished reply, 'You should *use* colour, but paint with your feelings', explained Chardin (J. B-S Chardin, quoted in F.G. Meijer, *Dutch & Flemish Still Life Paintings*, Zwolle). When compared to his earlier works, Hunter's still life paintings of this period also strove to re-create subject matter and form. Stylistic experimentation fascinated both artists.

Whilst this carefully composed still life owes a debt to Hunter's French 19th and 20th Century forerunners, it was his sojourns to the South of France in the late 1920s that also provided Hunter with much inspiration to construct his own individual interpretations of what he saw. The relatively settled periods that he had spent at Saint-Paul-de-Vence, with his studio overlooking the Provençal landscape, had allowed him to experiment with new techniques and the format of his still life compositions: an idiom that remained a major part of his oeuvre throughout his career. Hunter rarely dated his paintings, which makes it difficult to consider them chronologically. However, it seems likely that *Still Life with Rose, Fruit and Knife* was painted during the summer of 1929 when Hunter's work from this period took on a more assured and mature style. As displayed in the present work, his compositions are governed by touches of heavy impasto and vibrant colour which imbue them with a certain luminosity. It was a particularly active period of intense experimentation where his work became revitalised by his Mediterranean surroundings. Monticelli also imbued his paintings with the bright sunlight of the Mediterranean. His vase of flowers stands on a sun drenched ledge with half of the bouquet silhouetted by the darkness of the room behind it. A strong sense of volume has been achieved by the touches of vibrant colour in heavy impasto throughout the canvas, so that the vase of flowers bathe in a warm Mediterranean glow.

With its thick painterly surface, the objects within *Still Life with Rose, Fruit and Knife,* are constructed with bold, fluid brushstrokes and like his fellow Scottish Colourists, Hunter's love of vivid colour is particularly evident in the roses, with their warm palette of reds and pinks. Each form in the composition has been unashamedly delineated using a thick black outline, a technique used by the Post-Impressionists to emphasise physical mass and bright colour. This is particularly pronounced where the rose petals meet the cool blue backdrop to flatten form and smooth perspective, so that the overall composition skilfully blends together into a sinuous whole. As Diderot wrote of Chardin in 1763: 'This is unfathomable wizardry. Thick layers of colour are applied one upon the other and seem to melt together. At other times one would say a vapour of light foam has breathed on the canvas ... Draw near, and everything flattens out and disappears; step back and all the forms are re-created' (P. Mitchell, *European Flower Painters,* London, 1973, p. 86).

Still Life with Rose, Fruit and Knife shows Hunter at the height of his powers as a Colourist painter, very aware of his artistic forebears but equally eager to carve out his own way and 'a new individual palette and personality' (quoted in a review from *The New York Evening Post* of Hunter's New York exhibition in 1929). As T.J. Honeyman, the artist's close friend and biographer wrote of Hunter, 'When you read the story of his life in the light of his work it will not be difficult to give a name to his pictures. You will not ask to see 'a painting' by Leslie Hunter' – you simply say, 'a Leslie Hunter' – someday it may be a Hunter.' There is really nothing abstruse or intricate about this, for it is the formula for all art worthy of survival' (T.J. Honeyman, *Introducing Leslie Hunter,* London, 1937, pp. 213-14).

50

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

A Still Life of Pink Roses and Fruit

signed 'Peploe' (lower left)
oil on canvas
18 x 16 in. (45.8 x 40.7 cm.)
Painted *circa* the mid 1920s.

£300,000-500,000

$390,000-650,000
€350,000-580,000

PROVENANCE:
with W.B. Simpson, Glasgow.
Sir Thomas Jaffrey, Aberdeenshire.
The Drambuie Collection.
His sale; Lyon & Turnbull, Edinburgh, 26 January 2006, lot 158.
with Richard Green Gallery, London, where purchased by the present owner.

EXHIBITED:
Aberdeen, City Art Gallery, *Festival Exhibition, Paintings from North-East Homes*, 1951, no. 94, as 'Still Life with Japanese Jar and Roses'.
Aberdeen, City Art Gallery, *Jaffrey Exhibition*, April - June 1955, no. 81, as 'Still Life, with Japanese Jar and Roses'.

Francis Campbell Boileau Cadell, R.S.A., R.S.W, *Still Life.* Sold in these Rooms, 12 December 2012, lot 22.

A Still Life of Pink Roses and Fruit is one of the most striking of Peploe's still lifes of this period, with its carefully considered composition and strong harmonious colours. A bouquet of roses became a frequent feature and an iconic motif where as much importance is given to colour as form and composition. The delicately depicted floral arrangement in the centre, juxtaposed with the brilliantly bold, bright fruit in the foreground and strong flat application of paint to the background, creates a uniformed confident aesthetic, unifying *A Still Life of Pink Roses and Fruit.* Each area of colour is perfectly balanced, placed against a background or given a shadow in its complementary to give the most dramatic tonal contrast.

In 1925, the Leicester Galleries held an exhibition of all four Scottish colourists in London to which Walter Richard Sickert wrote the preface to the catalogue, his note about Peploe read: 'Mr Peploe has carried a certain kind of delicious skill to a pitch of virtuosity that might have led to mere repetition, and his present orientation has certainly been a kind of re-birth. He has transferred his unit of attention from attenuated and exquisite graduations of tone to no less skilfully related colour. And by relating all his lines with frankness to the 180 degrees of two right angles, he is able to capture and digest a wider field of vision than before. And time, as the poet sings, is an important element in the gathering of roses. His volte-face has been an intellectual progress. And it is probably for this reason that, obviously beautiful as was Mr Peploe's earlier quality, his present one will establish itself as the more beautiful of the two.'

In the spring of 1918, Peploe moved his studio to Shandwick Place marking the beginning of a period of high activity and ever increasing success. He had found the light in Queen Street difficult as the trees outside coloured it green. Shandwick was a large and bright space, the walls of which Peploe painted white and he scattered the studio with brightly coloured props. The layout and colour scheme of his studio is reflected in his painting technique, juxtaposing white next to strong bright colours to lend a jewel-like intensity to the pigments. It was during this time that Peploe began to spend more time with Cadell, joining him on trips to Cadell's house on Iona. It is interesting to consider the effects of Peploe and Cadell spending a lot of time together as friends and artists working simultaneously. Their use of bright colours can be seen as a purposeful contrast to the austerity of the war years. Both artists imbue their still lifes with their individual personalities; Cadell's interior scenes of Ainslie Place with polished and flat surfaces reflect his glamorous and dandy lifestyle. The well documented love letters from Peploe to his wife Margaret, reflect the romance that he so beautifully captures in his still lifes. The judiciously deliberated compositions echo Peploe's thoughtful manner and calm reasoning. Whilst the two artists shared their use of colours and selection of objects; a Chinese blue and white vase, an oriental fan, flowers and fruit, both retain their own distinctive style in the same genre but imbue their works with their individual personalities.

Like Cadell, Peploe was inspired by the innovations of his French contemporaries; he had spent time in France in 1913 and would have been influenced by the non naturalistic colour and simplifications favoured by the fauvist movement. The impact of seeing these paintings is clearly visible in Peploe's *A Still Life of Pink Roses and Fruit*; the linear qualities in the background and composition of the table top with the bright use of saturated colours. The jet-black ribbon is reminiscent of Manet's use of strong black outlines and serves to flatten the composition as influenced by Asian art and Japanese prints that had inspired the Impressionist artists. The format of *A Still Life of Pink Roses and Fruit* employs the Japanese technique of using the frame to crop the composition. Peploe reused similar motifs, colours and arrangements in other works of the period. The blue and white Chinese vase and oriental fan in *A Still Life of Pink Roses and Fruit* re-emerges in Peploe's in *Three Pink Roses in a Blue Vase with Fruit* (see lot 52 in this sale).

The present work epitomises Peploe's vivid use of colour, considered compositional arrangements, and reworking of motifs that are recurrent throughout this period. The black and yellow backdrop is a wonderfully bold contrast to the white table top. Peploe draws our eye into the composition with the black ribbon that leads the viewer's eye in from the foreground, echoing the dark drapery hanging on the wall at the top of the work. The use of blue outlines and shadows throughout the painting unites the work. Peploe's goal of a perfectly balanced composition is delightfully achieved with this intense movement of colour and form across the canvas. As Peploe wrote to his beloved wife, Margaret, 'These are the things I love – freshness of colour, movement, life' (S.J. Peploe, quoted in G. Peploe, *S.J. Peploe*, London, 2000, p.20).

PROPERTY FORMERLY IN THE COLLECTION OF MAJOR ION HARRISON

Major Ion Harrison was a highly important patron of Samuel John Peploe, Francis Campbell Boileau Cadell and George Leslie Hunter, three of the four Scottish Colourists. Taking advice from his great friend Dr Tom Honeyman, Director of Glasgow Art Gallery, Harrison assembled an extraordinary range of pictures and became close friends with the artists. His first encounter with the Scottish Colourists was in 1921-22 at Alex Reid & Lefevre's exhibition of Peploe's works. Here he was struck by the modernism of the works and the brilliance of colour. Harrison recalled, 'I had never seen anything in art similar to these pictures, and I did not understand them. They really startled me for, to my eyes, they were so 'ultra-modern' ... and their brilliant colour against equally strong draperies, were at that time beyond my comprehension' (I.R. Harrison, quoted in T.J. Honeyman, *Three Scottish Colourists*, London, 1950, p. 119). When quizzed as to which of the three he favoured Harrison would not be drawn in and equated their differences and incomparable strengths to the colours they painted, stating, 'As a generalisation I call Peploe the Blue Painter, Cadell the Green Painter and Hunter the Red Painter, for there are very few pictures by any of these artists which do not show a distinct trace of their fondness for their own particular colour' (I.R. Harrison, quoted in T.J. Honeyman, *ibid.*, p. 123). Although the three artists had their own individual style, when hung side by side, he admired their unity of harmony, through their saturated vivid colours, often flattened perspectives and patterned aesthetics.

Cadell with Ronald, Iain, Marie-Louise and Ion Harrison at Tantallon Castle, near North Berwick, 1936. Private Collection.

Harrison became close friends with all three artists, who would regularly visit his home. He never saw Peploe paint but described the painting technique of Hunter and Cadell, whom he often saw at work. He noted that although they both painted quickly and easily, the contrast of their palettes was indicative of their different characters. Hunter's he recalled was inevitably caked with huge lumps of paint, onto which he spilled turpentine that liberally splashed all over his suit, 'one wondered how he ever obtained any distinct colour out of such a conglomerate mess' (I.R. Harrison, quoted in T.J. Honeyman, *op. cit.*, p. 124).

51

GEORGE LESLIE HUNTER (1877-1931)

Anemones in a Red Vase, Yellow Teacup and Apples

signed 'L Hunter' (lower right)
oil on canvas
20 x 24 in. (50.8 x 61 cm.)

£200,000-300,000

$260,000-390,000
€240,000-350,000

PROVENANCE:
Major Ion Harrison, and by descent.

EXHIBITED:
Glasgow, McLellan Galleries, The Thistle Foundation, *Pictures from a Private Collection*, March 1951, no. 48.

LITERATURE:
B. Smith and J. Marriner, *Hunter Revisited: The life and art of Leslie Hunter*, Edinburgh, 2012, pp. 145, 201, pl. 125.

'His palette is very personal. He possesses the art of binding fundamental tone with light ones, notably yellows, prudently chosen and here and there pushed to a height almost harsh. It is a feature which deeply impressed the great number of artists...'

(André Salmon)

Hunter remained fascinated by the subject of still life throughout his career. He studied and much admired the compositions and techniques of the Old Masters and in particular the work of the Dutch 17th Century painters: the pioneers of still life painting. He would have undoubtedly seen the work of the Dutch 17th Century still life painters in Glasgow's Museum and Art Gallery at Kelvingrove Park. Having reviewed Hunter's solo exhibition at Alexander Reid's Gallery, Glasgow in 1916, a critic wrote that 'he has three or four examples of still life's that are superlatively strong. They show a mastery of form and colour that takes one back to the triumphs of the Dutchmen' (*Baillie,* Vol. 88, March 1916, p. 7). Hunter wrote of 'energy, freshness and masterly disposition, the three elements that mark the classic'. Within this composition of *Anemones in a Red Vase, Yellow Teacup and Apples,* the classic and refined beauty of Willem Kalf's sumptuous still life paintings are particularly evident.

As exemplified in *A Roemer, a Wine Glass, an Orange on a Silver Plate, a peeled lemon and a knife on a table draped with a carpet,* Hunter has borrowed Kalf's motifs of fruit and tableware laid upon a draped table cloth. Both compositions display half empty wine glasses, crumpled napkins and knives placed precariously on the edge of a table to suggest that whoever has just left the table, will return shortly. However, unlike the ornate objects which adorn Kalf's *pronkstilleven* (Dutch for ostentatious, ornate, or sumptuous still life, developed in the 1640's to reflect the tastes of the à la mode genteel culture, and an arrangement which Kalf perfected), Hunter has chosen a *tazza* and an ordinary red vase to display the ripe fruit and fresh vase of flowers on his table. Moreover, although he has strayed from using a dark expansive background, archetypal of his Dutch 17th Century forebears, light and colour continue to take centre stage within this sophisticated composition. It is evident that like Kalf, Hunter became enthralled by the refraction of light on objects and the modification of the colours as mirrored by each of the other objects.

Whilst continuing to owe a debt to the subject matter and composition of the 17th Century Dutch School, this still life also demonstrates how Hunter continued to have an appetite for experimentation; to seek out a new way and fresh opportunities. Hunter wrote in his notebook, '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). In the early spring of 1927, he travelled to Provence in search of a renewed sense of purpose and artistic direction. His studio in Saint-Paul-de-Vence provided him with the perfect setting in which to explore the vivid Provencal landscape with its flower cultivated valleys and scented fields. Hunter writes 'I like this country very much ... I have been in St Paul a week and have just got into a new little studio ... where I can paint still life as well as landscape. Still life that is different from in Glasgow. Fruit is just coming on and flowers are abundant. This is a painter's country' (G.L. Hunter, quoted in B. Smith & J. Marriner, *Hunter Revisited – The Life and Art of Leslie Hunter,* Edinburgh, 2012, p. 131). The next three years in the Cote D'Azur proved to be highly productive. Hunter's still lifes were infused with a new vibrant energy which dominated much of his work from this period. *Anemones in a Red Vase, Yellow Teacup and Apples* is a characteristic example.

With its succulent fruit and fresh flowers, no doubt recently picked from the surrounding countryside, this still life was also painted with the bright sunshine and wonderful colours of the Cote d'Azur at the forefront of Hunter's mind. He has built on his analysis of the work of Kalf by drawing on the light and the new range of colours from his different surroundings. Furthermore, one can see that the Provencal landscape has forced Hunter to reconsider his technique by painting in a thin fashion. He told the Glasgow art dealer Alexander Reid: 'I am working in a thin fashion and see my way to get the luminous nature of the country here' (G.L. Hunter, quoted in B. Smith & J. Marriner, *ibid.*). Hunter's thin application of paint provides the arrangement with a certain delicacy whilst maintaining his characteristic intensity of colour. John Ressich, in the forward to Hunter's 1932 *Memorial Exhibition* catalogue wrote, 'Colour drew him like a magnet and he could find it everywhere ...' Within the present work, the palette is richly saturated and blasts of vivid colour provide the composition with a charming energy and warmth. The combination of brightly coloured fruit and flowers, against the gentle blue tones of the backdrop, provide a sense of vitality and demonstrate how the change in location and warmth of the Mediterranean sun imbued his work with a fresh excitement.

52

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

Three Pink Roses in a Blue Vase with Fruit

signed 'Peploe' (lower right)
oil on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted *circa* the mid 1920s.

£300,000-500,000

$390,000-650,000
€350,000-580,000

PROVENANCE:
with Lefevre Gallery, London.
Major Ion Harrison.
Private collection, 1977.
with Richard Green Gallery, London, where purchased by the present owner.

EXHIBITED:
Glasgow, McLellan Galleries, The Thistle Foundation, *Pictures from a Private Collection*, March 1951, no. 39, as 'Three pink roses in blue vase with fruit, background purple curtain'.
Edinburgh, Fine Art Society, *Three Scottish Colourists*, February - March 1977, no. 28, as 'Three Pink Roses with Fruit': this exhibition travelled to London, Fine Art Society, March - April 1977.

Cézanne, *Still Life, circa* 1877-79. Private Collection.

Delightfully tangible oranges and lemons; confidently painted strokes of delicate Japanese patterns; an intensely dark black ribbon around an oriental fan, all encased by a luxurious flowing green cloth against a classically draped background; *Three Pink Roses in a Blue Vase with Fruit,* encapsulates all the elements we hope to discover in a painting of roses by Peploe in the 1920's. The composition is perfectly balanced, the three rose heads to the upper half are countered by the three oranges on the table top. In 1929 Peploe wrote 'There is so much in mere objects, flowers, leaves, jugs, what not- colours, forms, relation – I can never see mystery coming to an end' (S. J. Peploe, quoted in B. Smith and S. Skipwith, *A History of Scottish Art The Fleming Collection,* London, 2003, p. 126).

The importance of composition for Peploe in his still lifes can be understood in the titles that he gave his works. In the RSA summer show in 1919 Peploe exhibited two works with the telling titles *Composition, Centre Focus* and *Study, Volumes Depth* (these were most probably still lifes of the type of *Tulips and Fruit* and *Still- life with Tulips*). The titles demonstrate the analysis Peploe devoted to his works beyond the subject alone; there is a colour scheme and a focus on form. Peploe's close friend and fellow colourist Fergusson wrote of Peploe in his memoires: 'In his painting...he tried...to find the essentials by persistent trial. He worked all the time from nature but never imitated it...He wanted to be sure before he stated and seemed to believe that you could be sure. I don't think he wanted to have a struggle on the canvas; he wanted to be sure of a thing and do it. That gave his painting something' (J. D. Fergusson, 'Memories of Peploe', *The Scottish Art* Review, Vol. VIII, No. 3, 1962).

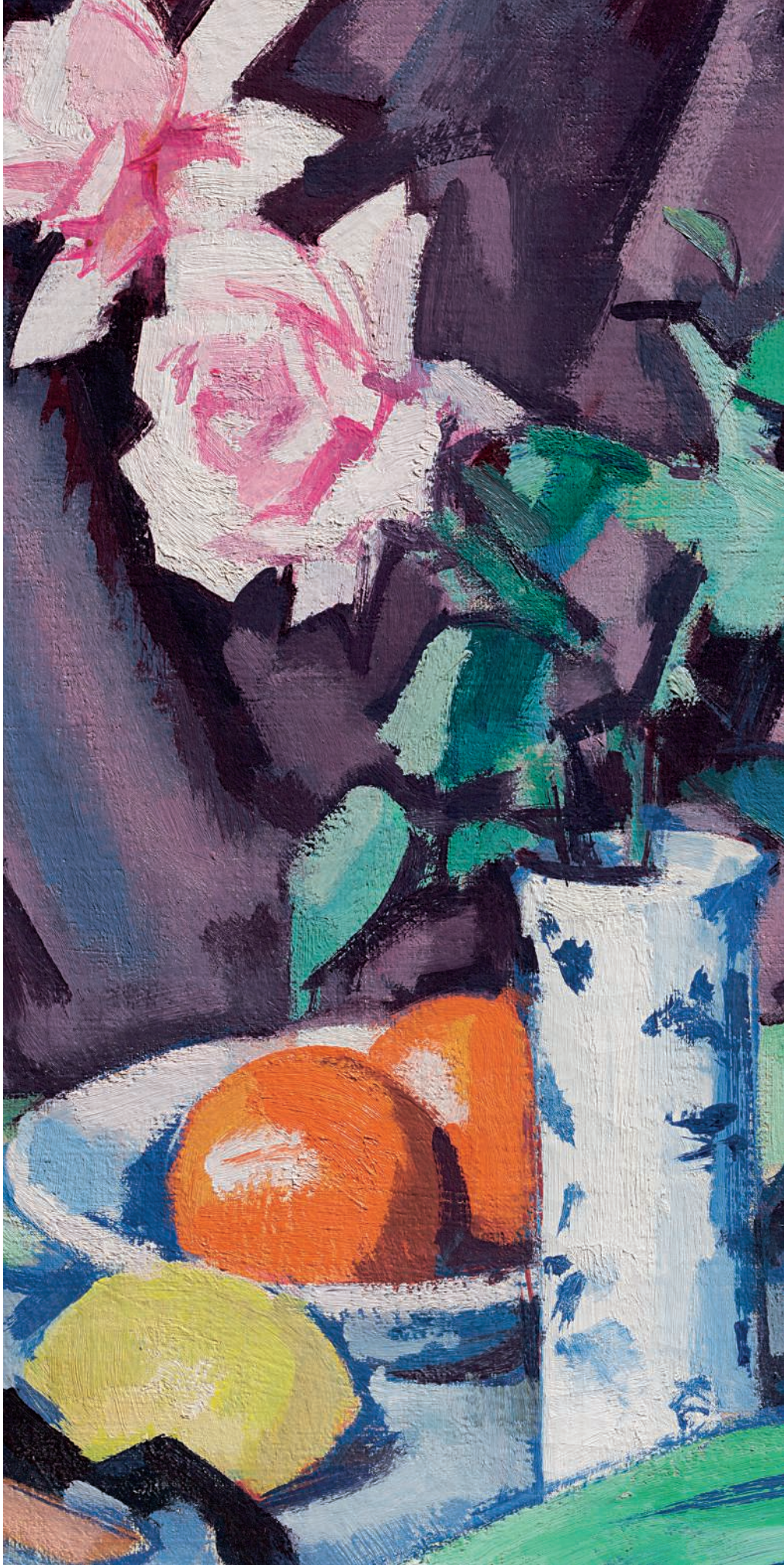
Working all the time from nature, Peploe's flower pictures followed the seasons, tulips in spring, roses in summer, fruit and vegetables in winter. Stanley Cursiter notes, 'When Peploe selected his flowers or fruit from a painters point of view he presented a new problem to the Edinburgh florists. They did not always understand when he rejected a lemon, for its form, or a pear for its colour, and he remained unmoved by the protestations of ripeness or flavour' (S. Cursiter, *Peploe*, London, 1947, p. 55).

In *Three Pink Roses in a Blue Vase with Fruit* Peploe has progressed from the heavy black outline used in his earlier still lifes, to a tonally more harmonious use of blue to create the shadows and simultaneously outline the objects. The bright contrast of the oranges and lemons to the blue tones of the drapery in the background and table top draws the eye to the centre of the composition. At the same time, the clear and bright light floods the image, creating a freshness and unsurpassed vibrancy. Major Ion Harrison who was an important patron of Samuel John Peploe, Francis Campbell Boileau Cadell and George Leslie Hunter, describes the three Scottish colourists by their predominant use of colour: 'As a generalisation I call Peploe the Blue Painter, Cadell the Green Painter and Hunter the Red Painter, for there are very few pictures by any of these artists which do not show a distinct trace of their fondness for their own particular colour' (I.R. Harrison in T.J. Honeyman, *op. cit.*, p. 123). *Three Pink Roses in a Blue Vase with Fruit* is a clear example of this with Peploe's brilliant manipulation of the colour blue.

The use of drapery behind the still life elevates its importance and creates the significant out of the everyday. It alludes to Peploe's influence from traditional still life and portraiture that he would have seen when he was in Holland (1895-96) gaining first-hand experience of the Dutch Old Masters, such as Rembrandt and Van Dyke whilst incorporating the modern lessons he had learnt from the Fauves, Impressionists, and Manet.

Peploe had lived in Paris from 1910-1912, and previous to this had spent summers in France with John Duncan Fergusson. Later they went to Cassis following in the footsteps of the Fauves and began painting *en plein air* as inspired by great artists such as Cézanne. The impact of seeing these works is clearly visible in Peploe's best paintings, culminating in his celebrated rose paintings in the 1920's. As T. J. Honeyman writes, 'Peploe and Hunter...were among the first in Britain to understand what Cézanne was attempting to do, and they never ceased to be aware of colour as the fundamental element in pictorial art' (T.J. Honeyman, *Three Scottish Colourists,* Edinburgh, 1950, p. 43). In Cézanne's *Still Life, circa* 1877-79, we can see Peploe has used the same device of leading the eye from the foreground into the picture; Cézanne uses the black handle of the bread knife, whilst Peploe replaces this with a black ribbon. Cézanne, writing to his son a few weeks before he died, described a view by a river: 'the same subject seen from a different angle gives a motif of the highest interest, and so varied I think I could be occupied for months without changing my place' Peploe's reworking's of his rose still lifes can be seen in the same context, dedicating himself to intense explorations of still life compositions.

Three Pink Roses in a Blue Vase with Fruit epitomises Peploe's academic study of the rose, and is an exceptional example of Peploe's variation on this theme. 'Even be Peploe's motif a single rose, he gave to it by his significant design and colour a more enduring bloom than any yet produced by the superficial formula of academic cosmetics' (E. A. Taylor (intro.), exhibition catalogue, *S. J. Peploe memorial exhibition*, Glasgow, McLellan Galleries, 1937.)



53

SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)

Grace and Mary, the Artist's Wife and Daughter; Sunny Weather

signed and dated 'William Orpen 1910' (lower right)
pencil and watercolour
13¾ x 19¾ in. (34.9 x 50.2 cm.)

£100,000-150,000

$130,000-190,000
€120,000-170,000

PROVENANCE:
Anonymous sale; Christie's London, 24 June 1927, lot 70, as 'Sunny Weather'.
Anonymous sale; Christie's, London, 15 May 2003, lot 57.
with Jean-Luc Baroni, London, where purchased by the present owner.

EXHIBITED:
London, Imperial War Museum, *William Orpen: Politics, Sex & Death*, January - May 2005, no. 90, as 'Grace and Mary at Howth': this exhibition travelled to Dublin, National Gallery of Art, June - August 2005.
London, Jean-Luc Baroni, *Master Drawings and Oil Sketches*, June - July 2006, no. 58.

LITERATURE:
Exhibition catalogue, *William Orpen: Politics, Sex & Death*, London, Imperial War Museum, 2005, pp. 151, 158, no. 90, illustrated as 'Grace and Mary at Howth'.

Piero di Cosimo, *A Satyr Mourning over a Nymph*, 1495. The National Gallery, London.

The present drawing evokes the splendid summers which the Orpen family enjoyed on Howth Head, north of Dublin, between 1909 and 1913 (for further reference see B. Arnold, *William Orpen, Mirror to an Age*, London, 1980, pp. 264-76). For these weeks they rented 'The Cliffs', a spacious house overlooking Dublin Bay, from Arthur Bellingham. An artist's retreat, it had once been used by Nathaniel Hone and Walter Osborne. The holidays followed Orpen's annual teaching sessions at the Metropolitan School of Art when Grace Orpen would join her husband, with their children, Mary and Kit. Being close to the city meant that students and friends could visit them. A winter's portrait painting in London and a term's teaching would then collapse into days of swimming, beachcombing and kite flying on the headland.

While he entered into such activities with gusto, Orpen did not neglect his work. Indeed the Howth summers could be said to mark the high point of his career for they inspired a remarkable series of drawings and paintings that have become iconic. There were occasions when the children had to be cajoled into posing – with the reward of 'half-a-crown', as Kit recalled '... only an hour at a time and a dash along the cliffs for a bathe ... golden days' (quoted in J. White, exhibition catalogue, *William Orpen, 1878-1931*, National Gallery of Ireland, p. 49). In the present instance her older sister Mary, posed with her mother for a drawing which in its exceptional control captures great familial tenderness – a subject that fascinated the painter. At a time when all the rules of art were being broken in Paris and elsewhere, Orpen submits to an ancient discipline that places him beside Ingres and Holbein. Reference to the austere French Neo-Classical drawing master of the nineteenth century was frequently made by contemporary critics but Orpen's studio assistant, Sean Keating, held the view that while 'he greatly admired Ingres' drawings', works of the Howth period were '... finer than Ingres, tho' it is considered heresy to say so' (letter quoted in J. White, *op. cit.*, p. 53).

Such opinions do not contradict the obvious fact that nothing in modern painting could more satisfactorily address the protective gaze of a mother upon her daughter. While visual precedents are few, we should assume that the studious Orpen was familiar with works such as Piero Di Cosimo's, *A Satyr mourning over a Nymph,* 1495, in the National Gallery, London (Di Cosimo's picture was acquired by the gallery in 1862).

However, one more recent prototype stands out – this is Edgar Degas's *Beach Scene*, the well-known painting from the third Impressionist exhibition of 1877, in which a girl's hair is combed by her *bonne*. The painting was acquired by Orpen's friend, Hugh Lane, at the Henri Rouart sale in Paris on 9 December 1912, and at the time of the present drawing, two years earlier, it would not have been in accessible to the painter. Nevertheless it is highly likely that Orpen would have been familiar with the image through the fine lithographic copy made by William Thornley in 1889. It being monochrome makes the comparison even more apposite. Indeed Thornley's fifteen lithographs presented by Boussod, Valadon et Cie, Paris, in their own specially designed portfolio, may even have suggested the idea for Orpen's own facsimile series of ten Howth and other drawings published by the Chenil Gallery.

In more general terms Grace's hat in the present drawing is that worn in *A Summer Afternoon (circa* 1910; private collection), while studies of children at play and reclining figures, their tresses spread on towels, can be traced throughout the entire Howth sequence. The beauty of the series however, lies in its intangible parts – a combination of idyllic subject matter, lightness of touch coupled with profound understanding of form, enveloped in a *tendresse* that only a master with pencil in hand could convey.

We are very grateful to Professor Kenneth McConkey for preparing this catalogue entry.

PROPERTY FROM A PRIVATE BRITISH COLLECTION

54

SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)

Twilight, Earl's Court

signed 'J Lavery' (lower right), signed, inscribed and dated 'TWILIGHT/EARLS COURT/BY/ JOHN LAVERY/LONDON/1913' (on the reverse)
oil on canvas
25 x 30¼ in. (63.5 x 76.8 cm.)

£100,000-150,000

$130,000-190,000
€120,000-170,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 2 June 1995, lot 315, where purchased by the present owner.

The present canvas appears to be the only record of Lavery's visit in the summer of 1913 to the *Imperial Services Exhibition* at Earl's Court. It depicts the Western Garden, close to the Great Wheel, one of the salient attractions of the site. This is off to the left, unseen from the artist's viewpoint.

Following the *Great Exhibition* of 1851 and the removal of the Crystal Palace to Sydenham, there were calls for a permanent exhibition space in London and by the 1880s, fields at the former Earl's Court farm were being used for touring circuses such as William Cody's *Wild West Show*. So successful were these that exhibition buildings were constructed with an adjacent fun-fare, and the first popular entertainment was staged by soldiers and sailors in 1913 - the forerunner of the *Royal Tournaments* that continued until 1999. Londoners, Lavery among them, flocked to these displays.

From his early days as one of the leading figures in the Glasgow School, the painter was attracted to such public spectacles. His reputation had, in a sense, been founded on them when, back in 1888, his first solo exhibition at the Craibe Angus Gallery, had consisted of fifty rapid sketches of the *Glasgow International Exhibition*, currently being held in the city. However, these opportunities were few and while other ceremonial events would follow, the intervening years up to the Great War were, in essence, devoted to building a successful career as a portrait painter. In these years, his only real escapes were to Tangier, where the sandy beaches, the *souk* and the surrounding hills refreshed his eye for colour. New motifs, closer to home were, however, beginning to appear in the years up to the Great War. Patrick Ford was encouraging him back to Scotland with invitations to his golfing retreat at Westerdunes, and in 1913 Lord Derby invited Lavery to Newmarket and introduced him to the possibility of racing subjects – themes that would be explored more fully in the 1920s.

The visit to the Earl's Court fairground was equally important in that it reconnected him with one of the most celebrated of the Glasgow sketches, *The Blue Hungarians*. Here the central motif had also been a bandstand on which Herr Barzea's ensemble dressed in Hussar's uniforms, performed.

However in 1913, a quarter century had passed and the circumstances were different. When the Imperial Services Exhibition opened, Lavery was in his fifties and *en famille*. His wife, Hazel, and nine-year-old stepdaughter, Alice, pictured on the left of *Twilight, Earl's Court,* accompanied him. While they sampled attractions he painted - rapidly blocking in the composition and brilliantly noting the row of seated figures in the middle distance. The years had not diminished his reporter's instinct. Like any sightseer with a box brownie he searched for a good view, but finding a focal point and balancing the composition required skill, spontaneity and a sense of order in the composition, as it emerged. As he worked *en plein air*, he was often surrounded by distracting onlookers. Firm in the belief that painting could be conducted anywhere, in any circumstances, his concentration on these occasions was formidable. The souk had taught him to ignore all around him and focus on the businesses in hand.

Exceptional in the oeuvre, *Twilight, Earl's Court* may not be part of a series of other on-the-spot sketches of great public entertainments, but it did prepare the painter for that moment, the following summer, when again with Hazel and Alice, he saw Green Park transformed into a military camp. Carrying a visual report was essential for one of the most successful Official War Artists - as it would be for the celebrant of the country house weekend and Riviera *pied-à-terre* of the twenties. The present canvas thus comes at a pivotal moment when directions inevitably change.

We are very grateful to Professor Kenneth McConkey for preparing this catalogue entry.

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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** (∆ 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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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 shipping of watches and watchbands can be found in paragraph H2(g).

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 (0)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 LIVE™ 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 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer 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

1 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 **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 LIVE™ (as shown above in Section B6); and
(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 the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) 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.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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 ♿ 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.

E WARRANTIES

1 SELLER'S WARRANTIES

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 anyone else.

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 warranty**.

(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 a 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 expense; and

(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.

(j) **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, 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 or 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 East 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 categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer'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.

(c) 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 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. 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 30th 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.

4 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 we have by law):

(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 resale;

(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 losses, interest, 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 part-payment 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 30 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 a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 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, rhinoceros horn, 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. We will not be obliged to cancel your purchase and 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 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.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 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.

(g) **Watches**

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 Ψ 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 year 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**.

I 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 **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not 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 LIVE™, **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.

J OTHER TERMS

1 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.

2 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 LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 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**.

4 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.

5 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.

6 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.

7 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.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations 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 other court.

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 **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 a 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 F1(a).

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 E2.

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**.

1. 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.**
2. No VAT amounts or Import VAT will be refunded 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 Ω **lots.** All other **lots** 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. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping 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 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 **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** 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.
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 7839 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'.

o
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ
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.

λ
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.

Ψ
Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ 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.

o 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.

o♦ 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 o♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

POST 1950 FURNITURE
All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

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 of the artist.

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.

28/04/17

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees.Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@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 Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	**LARGE OBJECTS** E.g. Furniture, Large Paintings & Sculpture	**SMALL OBJECTS** E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale.** **Size to be determined at Christie's discretion.**		

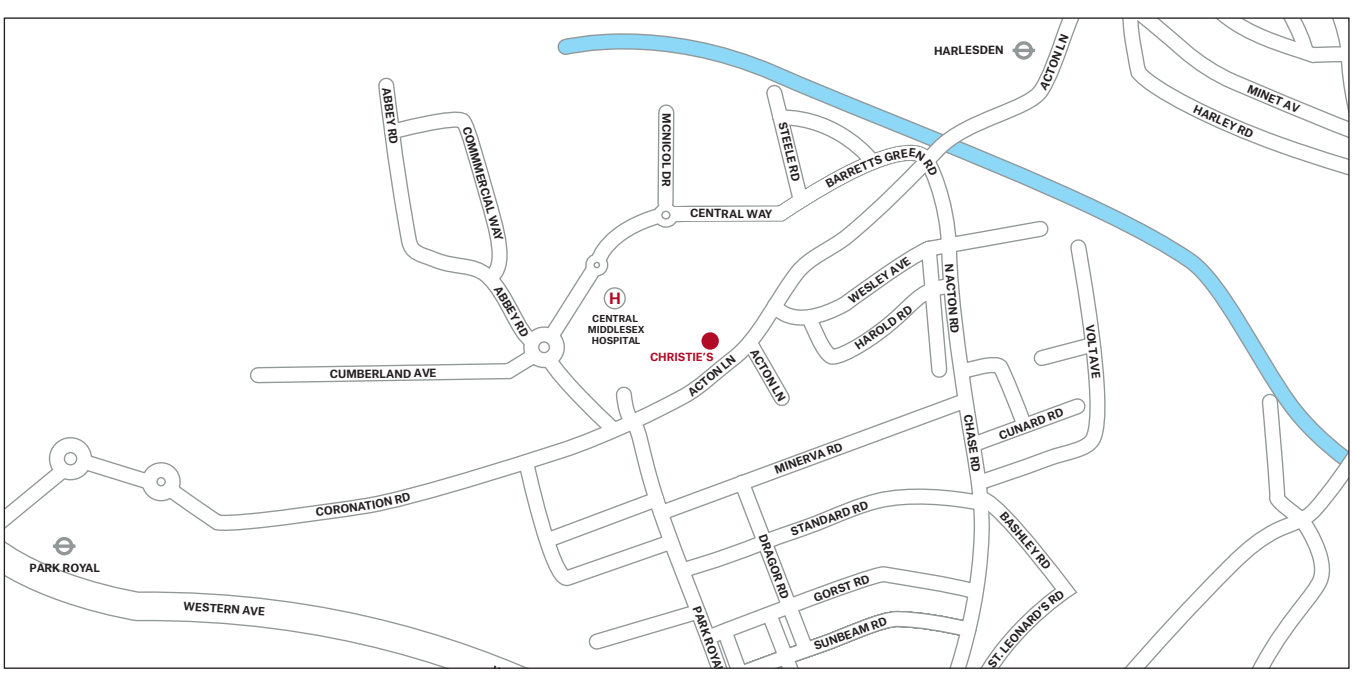
CHRISTIE'S WAREHOUSE

Unit 7, Central Park
Acton Lane
London NW10 7FY

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that Christie's Park Royal's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

H



18/05/17

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR
Vincent van Gogh (1853-1890)
Le moissonneur (d'après Millet)
oil on canvas
17 x 9 ⅝ in. (43.3 x 24.3 cm.)
Painted in Saint-Rémy in 1889
£12,500,000-16,500,000

IMPRESSIONIST & MODERN ART
EVENING SALE
London, 27 June 2017

Viewing: 17-27 June 2017
8 King Street
London SW1Y 6QT

CONTACT
Jay Vincze
jvincze@christies.com
+44 207 389 2536

CHRISTIE'S

INVITATION TO CONSIGN

CONSTANTIN BRANCUSI (1876-1957)
La muse endormie
patinated bronze with gold leaf
10 ½ in. (26.7 cm.)
Original marble version carved in 1909-1910; this bronze version cast by 1913
WORLD RECORD PRICE REALIZED: $57,367,500

IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, November 2017

20 Rockefeller Plaza
New York, NY 10020

CONTACT
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jfertig@christies.com
+1-212-636-2050

CHRISTIE'S

WRITTEN BIDS FORM
CHRISTIE'S LONDON

MODERN BRITISH & IRISH ART EVENING SALE

MONDAY 26 JUNE AT 6.30 PM

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

CODE NAME: ESME
SALE NUMBER: 13295

(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£100 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£32,000, 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

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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 £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. 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

21/03/17

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

13295

Client Number (if applicable) | Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone | Evening Telephone

Fax (Important) | E-mail

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

For a complete salerooms & offices listing go to christies.com

11/05/17

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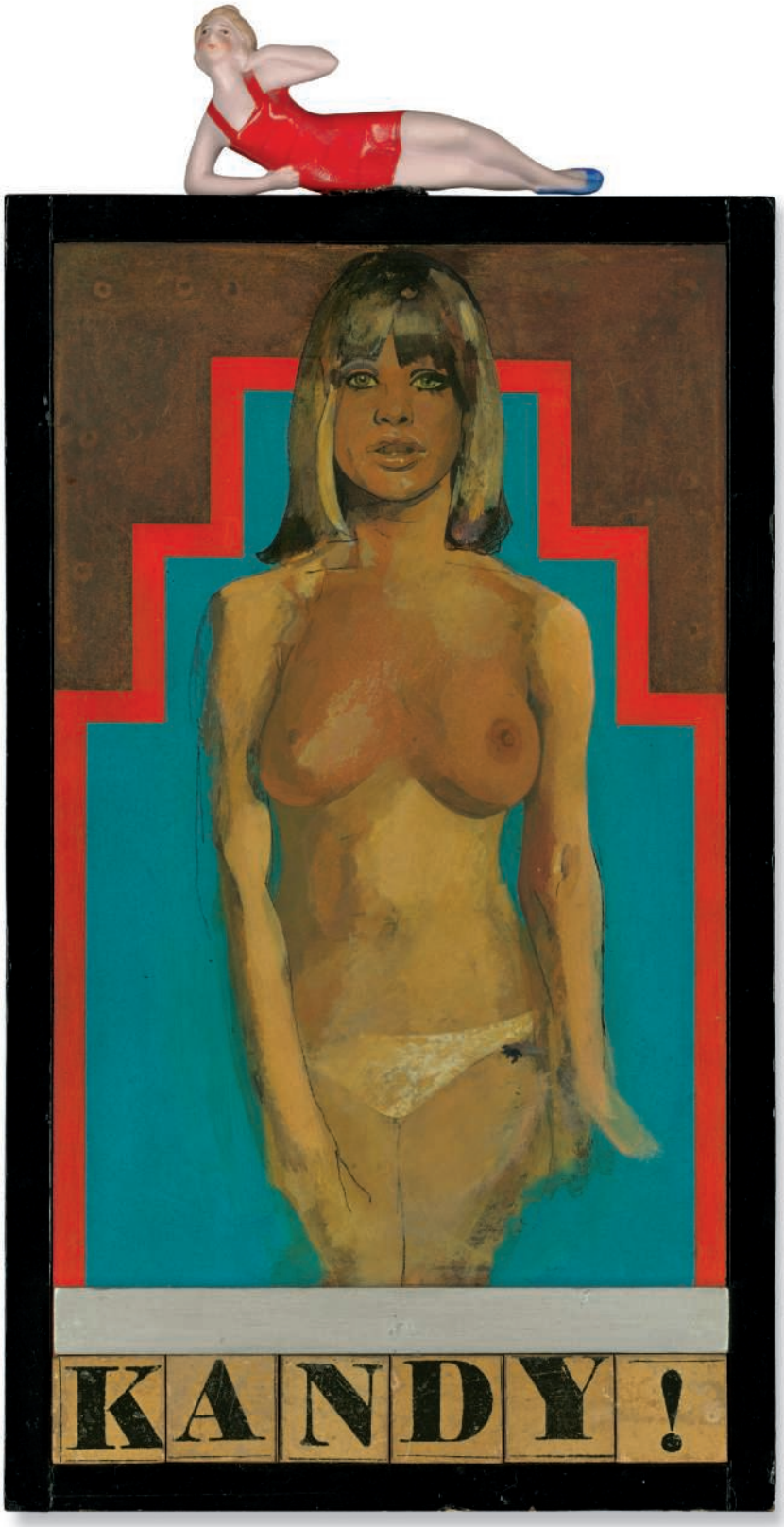

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